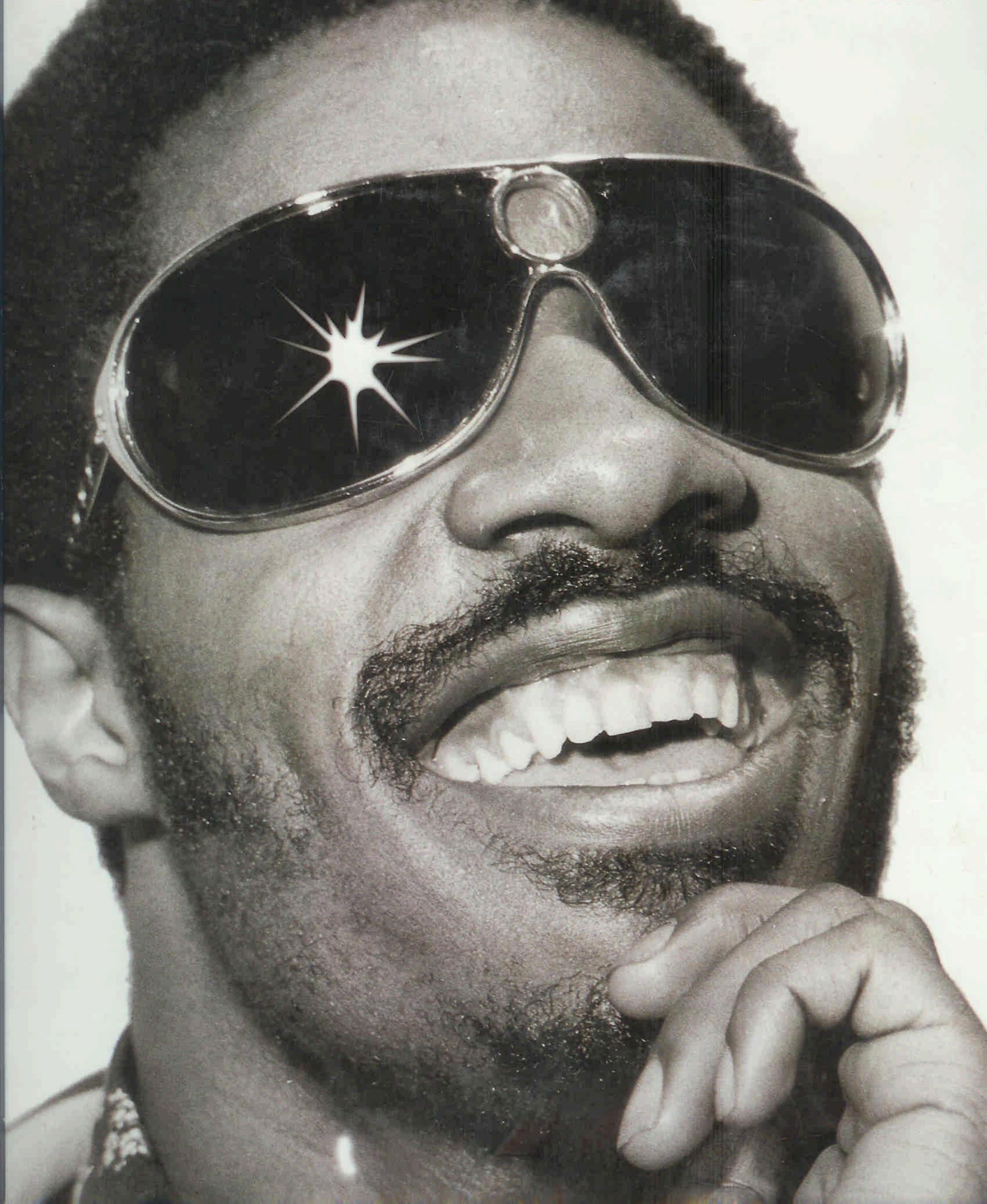


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YOU ARE THE SUNSHINE OF MY LIFE.

WORDS & MUSIC: STEVIE WONDER.

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Moderately

The musical score consists of six staves of music. The top staff is for the piano (treble and bass clef), followed by three staves for the vocal part with lyrics, and finally two staves for the bass part. Chords are indicated above the notes, and guitar chord diagrams are placed above specific notes in each staff. The lyrics are:

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

Chords shown include C, F6, Em7, Gb (Bb Bass), Dm7 (A Bass), Dm7, G7, C, Dm7, G7, C, Em6, F6, Gb (Bb Bass), Dm7, Dm, G Bass, Dm7, Dbm7 (G Bass).


 C (Guitar Chord) I feel like this — is the be - gin - ning, —

F6 (G Bass) Cmaj7 (G Bass)

F9 (G Bass) F (G Bass) Cmaj7 (G Bass) F (G Bass) F (G Bass) E7 (B Bass)

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

Em E+ E A D E

And if I thought — our love — was —

Am D7

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

G7

ing in my — own tears. Whoa — Whoa. —

D.C.
 to fade

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

FOR ONCE IN MY LIFE.

WORDS: RONALD MILLER.
MUSIC: ORLANDO MURDEN.

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Slowly

Verse - *Freely with expression*

Good - bye, old friend, This is the end of the {man}
girl I used to be, 'Cause there's

been a strange and welcome change in me.

Chorus- *Slowly, with feeling*

For Once In My Life I have some-one who needs me, some- one I've need - ed so

long, For once, un-a-fraid I can go where life leads me and some- how I know I'll be

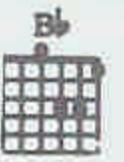
strong. For once I can touch what my heart used to dream of long be - fore I

knew Some - one warm like you would make my dream come

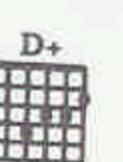
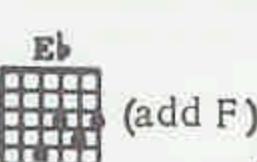
true. For Once In My Life I won't let sor-row hurt me, not like it's hurt me be-

fore, For once I have some - thing I know won't de- sert me,



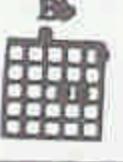
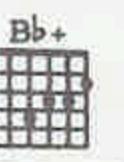


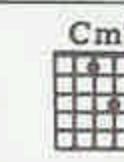

 I'm not a - lone an - y - more. For once I can say this is

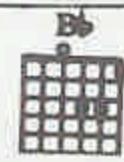





 mine, you can't take it, Long as I know I have love, I can make it, For

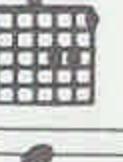
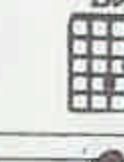
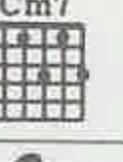
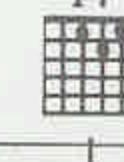







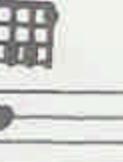
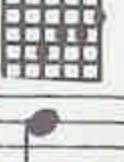


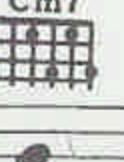
 Once In My Life I have some- one who needs me. For

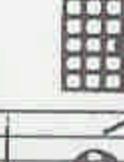





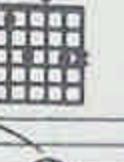



 once I can feel that some - bod - y's heard my plea, For







 Once In My Life I have some- one who needs me.

rit. poco a poco

A PLACE IN THE SUN.

WORDS: RONALD MILLER.
MUSIC: BRYAN WELLS.

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Moderately Slow

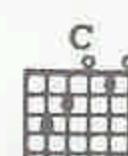
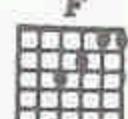
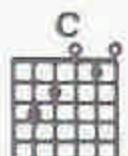


Continuation of the musical score. The piano part features eighth-note patterns. The vocal line continues with lyrics: "Like a long old lone dust - ly stream road I keep get". Chords indicated above the vocal line are Dm7 and G7.

Continuation of the musical score. The piano part features eighth-note patterns. The vocal line continues with lyrics: "Like a long old lone dust - ly stream road I keep get". Chords indicated above the vocal line are Dm7 and G7.

Continuation of the musical score. The piano part features eighth-note patterns. The vocal line continues with lyrics: "run - nin' towards a dream load. mov - in' Mov - in' on, on, mov - in' mov - in'". Chords indicated above the vocal line are C, Am7, Dm7, and G7.

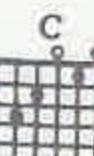
Continuation of the musical score. The piano part features eighth-note patterns. The vocal line continues with lyrics: "run - nin' towards a dream load. mov - in' Mov - in' on, on, mov - in' mov - in'". Chords indicated above the vocal line are C, Am7, Dm7, and G7.



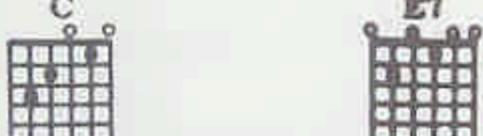
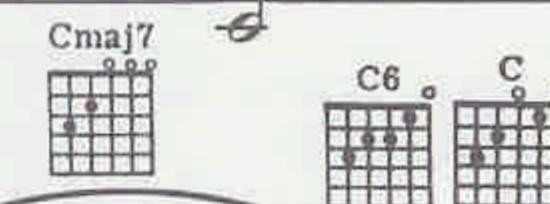
on on like like a branch on a tree I've keep been
on — like this tired trou - bled earth been

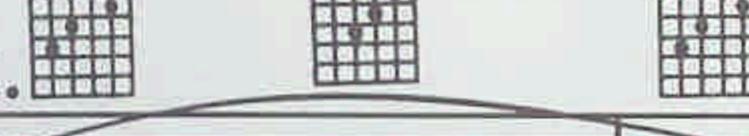
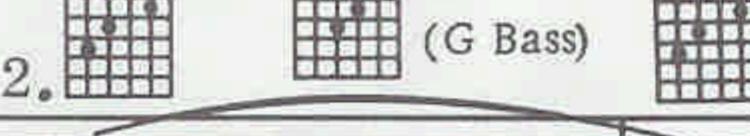


reach - in' to be free mov - in' on, mov - in'
roll - in' since my birth mov - in' on, mov - in'



on. on. } 'Cause there's a place in the sun where there's

hope for ev - 'ry - one where my poor rest - less heart's got - ta
 run. There's a place in the sun and be -

fore my life is done got to find me a place in the

sun. Like an sun

11

DON'T YOU WORRY 'BOUT A THING.

WORDS & MUSIC: STEVIE WONDER.

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Ab

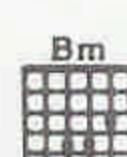
Moderate Latin Rhythm

Ev .

The musical score consists of four staves of music. The top staff is a treble clef staff with a key signature of one sharp (F#). The second staff is a bass clef staff with a key signature of one sharp (F#). The third staff is a treble clef staff with a key signature of one sharp (F#). The fourth staff is a bass clef staff with a key signature of one sharp (F#). The music is in 4/4 time. The vocal part starts with a melodic line, followed by a guitar part with chords Em, B+, Em7, A7, Dm, and G9. The lyrics are: 'ry-bod - y's got ____ a thing,- but some don't_ know_ how to han - your style - of life's ____ a drag,- and that you must go ____ oth - er pla - 'ry-bod - y needs ____ a change,- a chance to ____ check - out the new...'. The guitar part continues with chords Cmaj7, B+ (F bass), Em, B+, Em7, and A7. The lyrics are: 'dle it. ____ Al - ways reach - in' out ____ in vain, ____ ac - ces. ____ But just ____ don't ____ you feel ____ too bad, ____ when But you're the on ____ ly one ____ to see, ____ the'. The bass line provides harmonic support throughout the piece.

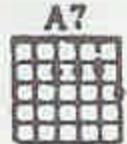
Dm G9 Cmaj7 B+ (F bass)

cept - ing the things - not worth hav
you get — fooled — by — smil
chan-ges you take — your-self through. —
ing. — But Don't You Wor-ry 'Bout A
ing face - s. — But Don't You Wor-ry 'Bout A
— Don't You Wor-ry 'Bout A



Thing.
Thing.
Thing.

Don't You Wor-ry 'Bout A
Don't You Wor-ry 'Bout A
Don't You Wor-ry 'Bout A
Thing, — Ma - ma. —
Thing, — Ma - ma. —
Thing, Pret-ty Ma - ma. —



To Coda ♫

'Cause I'll be stand - in' on — the — side —
in — the — wings — When you check - it —

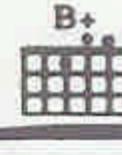
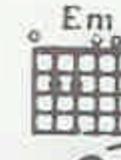
A handwritten musical score for a vocal and guitar piece. The vocal part is written in treble clef with lyrics. The guitar part is indicated by chord boxes above the staff. The score consists of six staves of music.

Chords:

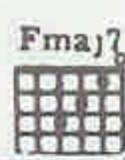
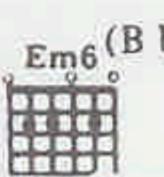
- Gmaj7
- B+
- G
- Gb
- F
- E
- Eb
- D
- G (add 9)
- G
- G
- F
- E
- Eb
- D
- G
- G (add 9)
- E_m
- B+
- E_{m7}
- E_{m6} (B bass)

Lyrics:

out. They say— out.
When you get
off your trip.
Don't You Worry 'Bout A Thing.



Don't You Wor - ry 'Bout A Thing.



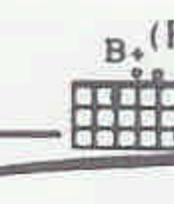
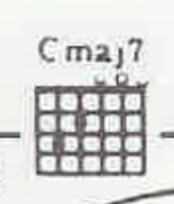
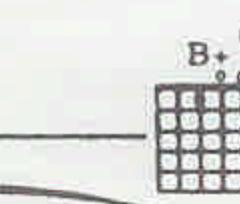
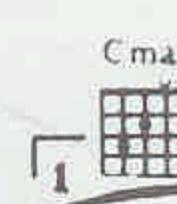
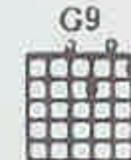
Ba—

— bum — ba, —

bum ba —

bum, ba —

bum.



Bum bum, bum bum, — bum bum.

Ba —

B+ (F bass)

G

G7

— Don't You Wor - ry 'Bout A Thing.

Don't You Wor - ry 'Bout A

Bm

Cmaj7

Amaj7

Thing, Ma - ma. —

'Cause I'll be stand - ing on — the — side, —

c (D bass)

G

G

F

E

— When you check — it — out. —

When you get off _____

3rd Verse-D.S. al Coda
 your trip. _____ Ev'-

Coda

 out. _____ Don't You Wor-ry 'Bout A Thing.

Ad lib and fade
 Don't You Wor-ry 'Bout A

LIVING FOR THE CITY.

WORDS & MUSIC: STEVIE WONDER.

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1b

Moderate

The musical score consists of four staves. The top staff is for the piano (treble clef), the second is for the bass (bass clef), and the bottom two are for the guitar. The lyrics are integrated into the music, appearing below the notes. Chords are indicated above the guitar staves. The score includes a section for 'Transtop' at the top right.

Piano/Bass Staves:

- Staff 1 (Treble): Starts with a forte dynamic. Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns.
- Staff 2 (Bass): Measures 1-4 show eighth-note patterns. Measure 5 shows a sustained note followed by eighth-note patterns.
- Staff 3 (Guitar): Measures 1-4 show chords G (add 9) and G (add B♭). Measures 5-6 show chords G (add 9) and G.
- Staff 4 (Guitar): Measures 1-4 show chords G (add 9) and G (add B♭). Measures 5-6 show chords G (add 9) and G.

Guitar Chords:

- Measures 1-2: G (add 9)
- Measures 2-3: G (add B♭)
- Measures 3-4: G (add 9)
- Measures 4-5: G
- Measures 5-6: G (add 9)
- Measures 6-7: G (add B♭)
- Measures 7-8: G (add 9)
- Measures 8-9: G
- Measures 9-10: G (add 9)
- Measures 10-11: G (add B♭)
- Measures 11-12: G (add 9)
- Measures 12-13: G
- Measures 13-14: G (add 9)
- Measures 14-15: G (add B♭)
- Measures 15-16: G (add 9)
- Measures 16-17: G
- Measures 17-18: G (add 9)
- Measures 18-19: G (add B♭)
- Measures 19-20: G (add 9)
- Measures 20-21: G
- Measures 21-22: G (add 9)
- Measures 22-23: G (add B♭)
- Measures 23-24: G (add 9)
- Measures 24-25: G
- Measures 25-26: G (add 9)
- Measures 26-27: G (add B♭)
- Measures 27-28: G (add 9)
- Measures 28-29: G
- Measures 29-30: G (add 9)
- Measures 30-31: G (add B♭)
- Measures 31-32: G (add 9)
- Measures 32-33: G
- Measures 33-34: G (add 9)
- Measures 34-35: G (add B♭)
- Measures 35-36: G (add 9)
- Measures 36-37: G
- Measures 37-38: G (add 9)
- Measures 38-39: G (add B♭)
- Measures 39-40: G (add 9)
- Measures 40-41: G
- Measures 41-42: G (add 9)
- Measures 42-43: G (add B♭)
- Measures 43-44: G (add 9)
- Measures 44-45: G
- Measures 45-46: G (add 9)
- Measures 46-47: G (add B♭)
- Measures 47-48: G (add 9)
- Measures 48-49: G
- Measures 49-50: G (add 9)
- Measures 50-51: G (add B♭)
- Measures 51-52: G (add 9)
- Measures 52-53: G
- Measures 53-54: G (add 9)
- Measures 54-55: G (add B♭)
- Measures 55-56: G (add 9)
- Measures 56-57: G
- Measures 57-58: G (add 9)
- Measures 58-59: G (add B♭)
- Measures 59-60: G (add 9)
- Measures 60-61: G
- Measures 61-62: G (add 9)
- Measures 62-63: G (add B♭)
- Measures 63-64: G (add 9)
- Measures 64-65: G
- Measures 65-66: G (add 9)
- Measures 66-67: G (add B♭)
- Measures 67-68: G (add 9)
- Measures 68-69: G
- Measures 69-70: G (add 9)
- Measures 70-71: G (add B♭)
- Measures 71-72: G (add 9)
- Measures 72-73: G
- Measures 73-74: G (add 9)
- Measures 74-75: G (add B♭)
- Measures 75-76: G (add 9)
- Measures 76-77: G
- Measures 77-78: G (add 9)
- Measures 78-79: G (add B♭)
- Measures 79-80: G (add 9)
- Measures 80-81: G
- Measures 81-82: G (add 9)
- Measures 82-83: G (add B♭)
- Measures 83-84: G (add 9)
- Measures 84-85: G
- Measures 85-86: G (add 9)
- Measures 86-87: G (add B♭)
- Measures 87-88: G (add 9)
- Measures 88-89: G
- Measures 89-90: G (add 9)
- Measures 90-91: G (add B♭)
- Measures 91-92: G (add 9)
- Measures 92-93: G
- Measures 93-94: G (add 9)
- Measures 94-95: G (add B♭)
- Measures 95-96: G (add 9)
- Measures 96-97: G
- Measures 97-98: G (add 9)
- Measures 98-99: G (add B♭)
- Measures 99-100: G (add 9)
- Measures 100-101: G
- Measures 101-102: G (add 9)
- Measures 102-103: G (add B♭)
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- Measures 363-364: G (add 9)
- Measures 364-365: G
- Measures 365-366: G (add 9)
- Measures 366-367: G (add B♭)
- Measures 367-368: G (add 9)
- Measures 368-369: G
- Measures 369-370: G (add 9)
- Measures 370-371

A musical score for a vocal piece with guitar accompaniment. The score consists of four staves. The top staff is for the voice, with lyrics like "e - nough for the ci - ty.", "Yeah, —", and "Da ba da". The second staff is for the bass guitar, showing chords G7 (F Bass), C7, Eb, and Db. The third staff is for the lead guitar, showing chords D, D7, G, (add 9) G, (add Bb) G, (add 9) G, and G. The bottom staff is for the bass guitar, showing chords Db7 (B Bass), Bb, Ab (4th fret), and G. The score includes sections labeled "Interlude", "To Coda", "D.S. to Coda", and "Coda". The "Coda" section ends with a "Repeat and Fade" instruction.

2. His father works some days for fourteen hours,
 And you can bet he barely makes a dollar.
 His mother goes to scrub the floors for many,
 And you'd best believe she hardly gets a penny.
 Living just enough, just enough for the city.

3. His sister's black, but she is sho'nuff pretty.
 Her skirt is short, but Lord her legs are sturdy.
 To walk to school, she's got to get up early.
 Her clothes are old, but never are they dirty.
 Living just enough, just enough for the city.

4. Her brother's smart, he's got more sense than many.
 His patience's long, but soon he won't have any.
 To find a job is like a haystack needle, 'cause
 Where he lives, they don't use colored people.
 Living just enough, just enough for the city.

SIR DUKE.

WORDS & MUSIC: STEVIE WONDER.

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Moderate

The musical score consists of five staves of music. The top staff is for the piano (treble and bass clef), followed by two staves for the guitar (B chord and G#m chord diagrams). The fourth staff continues the piano and guitar parts, with a vocal line added: "Mus - ic is a world with - in it - self ____ al - ways will ____ be with one of". The fifth staff concludes the vocal line: "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". The music is in 4/4 time with a key signature of four sharps. Chords shown include B, G, G#m, F#, and B.

C[#]m7 F[#]11 B Fm
 o - ver, — peo - ple. (They) You can feel it all — o - ver. —

Emaj7 C[#]m7 F[#]11 N.C.
 (They) You can feel it all — o - ver, — peo - ple, go!

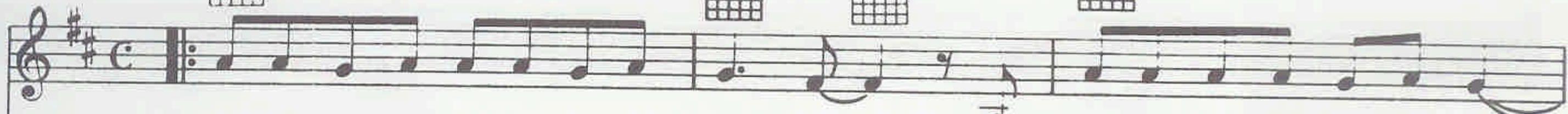
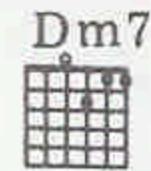
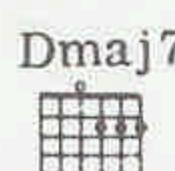
SUPERWOMAN.

WORDS & MUSIC: STEVIE WONDER.

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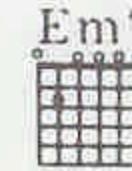
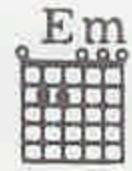
Moderately

Dmaj7



1. Ma - ry wants to be a Su - per - Wom - an, but is that real - ly in her head?
2. Ma - ry wants to be a Su - per - Wom - an, and try to boss the bull a - round,-

mp



But I just want to live each day to love her for what she is.
But does she real - ly think she'll get by with a dream?



My Ma - ry wants to be an - oth - er
wom - an wants to be a Su - per -

G Dmaj7 Dm7 G Dm7
 mov - ie star, — But is that real - ly in her mind? — And Be -
 Wom - an, — And I just had to say good - bye,

Em7 E7-9 Em
 all the things she wants to be, she needs to leave be - hind.
 cause I can't spend all my hours start - ing to cry.

Em7 (A bass) Dmaj7 Gmaj 7 Em7 (A bass)
 But, ver - y well, — 1. 2. I be - lieve — I know you ver - y well,
 3. du du dum — du du dum ver - y well,

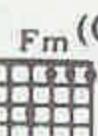
Dmaj7 Gmaj7 Em7 (A bass) F
 — Wish that you — knew me too — ver - y well, — And I think-
 — Wish you knew — me too — ver - y well, — And I wish —

I BELIEVE (WHEN I FALL IN LOVE IT WILL BE FOREVER).

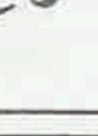
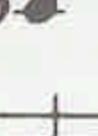
WORDS & MUSIC: STEVIE WONDER AND YVONNE WRIGHT.

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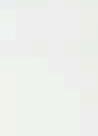
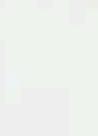
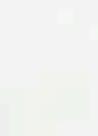
Slowly

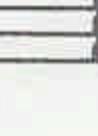
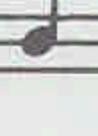
Shat - tered dreams,, worth - less years, here am
out de - spair we will share, and the

I, en - cased in - side a hol - low shell. Life be - gan, -
joys of car - ing will not be re - placed. What has been, - must

then was done, now I stare in - to a cold and emp - ty well. The
ne - ver end, and with the strength we have, won't be e - rased. When the

C (E bass)

F

man - y sounds that meet our ears, the sights our eyes be - hold - will -
truths of love are plant ed firm they won't be hard to find, and the

C (E bass)

F

o - pen up our merg - ing hearts and feed our emp - ty souls.
words of love I speak to you will ec - ho in - my mind.

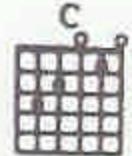
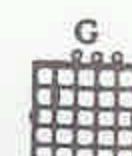
Chorus - double-time feeling

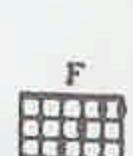
G

F

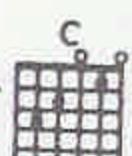
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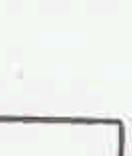
I Be-lieve - when I fall in love - with you -

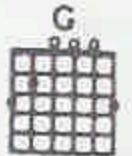


 it will be for - ev - er. I Be-lieve_ when I fall in love____ this time_






 it will be for - ev - er. With - it will be for - ev - er,



 ev - er, ev - er, ev - er, ev - er.____





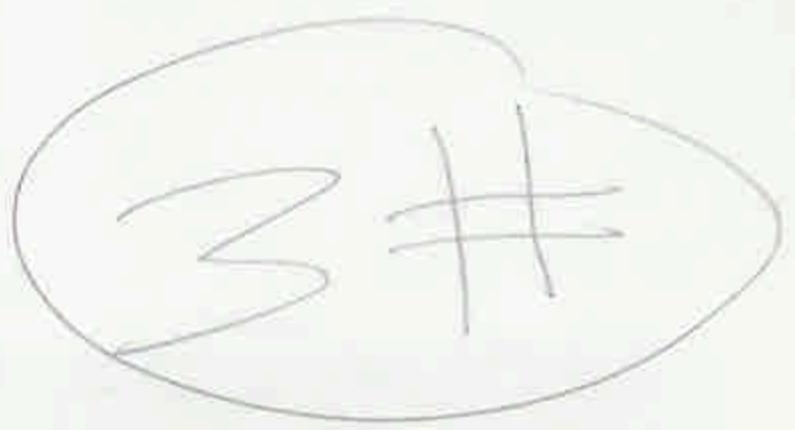
 Repeat and fade-ad lib

I Be-lieve_ when I fall in love____ with you____ it will be for - ev - er.

SUPERSTITION.

WORDS & MUSIC: STEVIE WONDER.

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Moderately

Repeat till ready

Cm

Ver-y su - per-sti - tious,
tious,

mf

writ - ings on the wall.
noth - ing more to say.

Ver - y su - per-sti-
Ver - y su - per-sti-

tious,
tious,

lad-ders 'bout to fall.
the dev-il's on his way.

Thir - teen month old ba - by
 Thir - teen month old ba - by

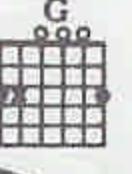
broke the look-in' glass.
 broke the look-in' glass.

Sev - en years of bad -
 Sev - en years of bad -

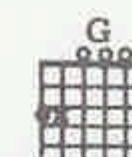
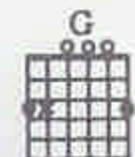
luck,
 luck,

the good things in your past.
 the good things in your past.

When you be - lieve in things
 When you be - lieve in things

that you don't
 that you don't

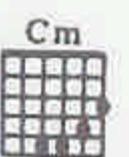


NC.

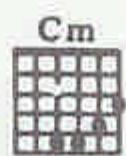
to Coda

un - der - stand ____ then you suf - fer.
un - der - stand ____ then you suf - fer.

Su - per - sti - tion ain't the way,
Su - per - sti - tion ain't the way..



hey, ____ hey, hey. ____



Ooh, - ver - y su - per - sti - tious. ____

Wash your face and hands. ____

Rid me of ____ the prob - lem,

do all _____ that you can.

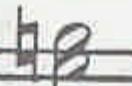
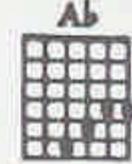
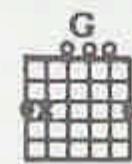
Keep me in a day -

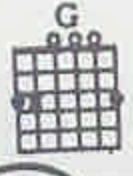
dream _____

keep me go-in' strong. —

You don't wan-na save _____ me, _____ sad _____ is my song. —

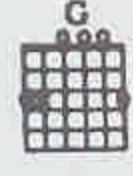
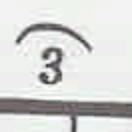
When you be - lieve _____ in things you don't.







un - der - stand then you suf - fer: —


NC


su - per - sti - tion — ain't the way —



hey, —

D.S. al Coda §

yeah. Ver - y su - per - sti -



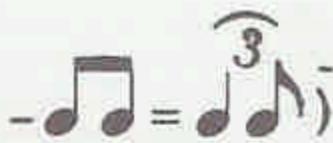

repeat and fade

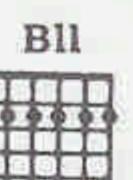
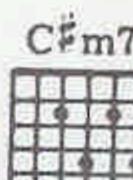
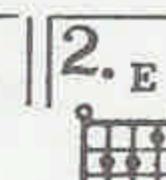
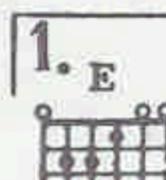
Coda

ISN'T SHE LOVELY.

WORDS & MUSIC: STEVIE WONDER.

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Moderately fast (almost a shuffle - 

Is - n't she love - ly,
pre - ty,
love - ly,

is - n't she
tru - ly the
life and love



won - der - ful?
an - gels' best?
are the same.

Is - n't she pre - cious,
Boy I'm so hap - py
Life is A - i - sha,

less than one
we have been
the mean-ing

B11

E

Amaj7

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

I nev - er thought
I can't be - lieve
Lon - die, it could

through love we'd be
what God has done,
have not been done

G#7-9



G#7



C#m7



F#9



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

B11

B11

E

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)

I WISH.

WORDS & MUSIC: STEVIE WONDER.

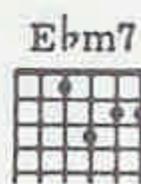
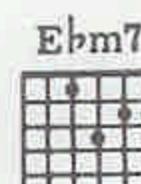
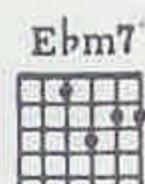
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Brightly (Not too fast)

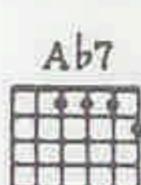
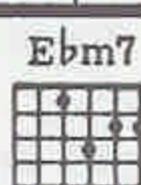
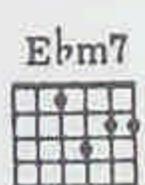
mp

E♭m7 A♭7 E♭m7 A♭7

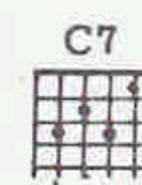
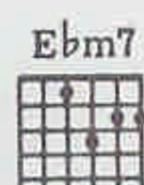
Look - ing back on when _____ I was a lit - tle nap - py - head - ed boy, —



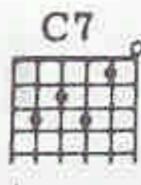
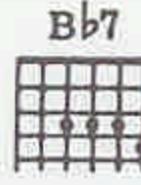
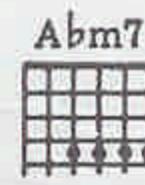
then my on - ly wor - ry



was for Christ - mas what would be my toy.

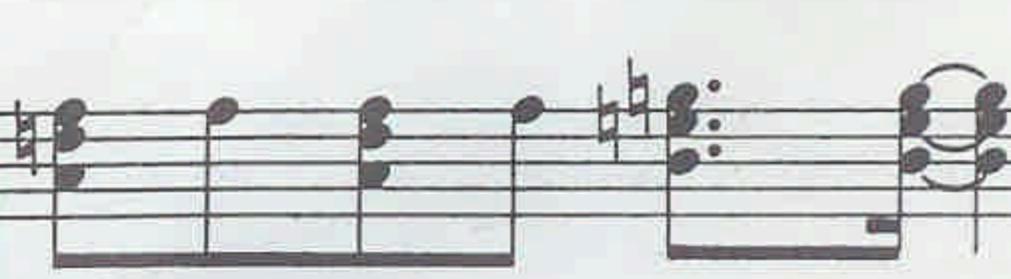


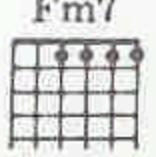
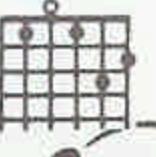
Ev - en though we some - times



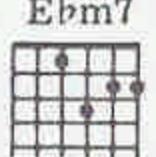
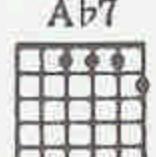
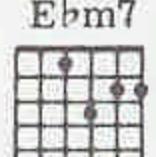
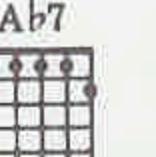
would not get a thing,

we were hap - py with the



Fm7 B⁷+ Ebm7 A^b7
   

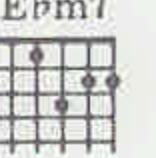
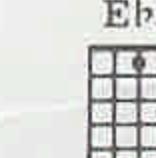
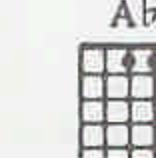
joy the day— would bring. —— Sneak - in' out— the back— door— to

Ebm7 A^b7 Ebm7 A^b7
   

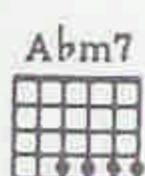
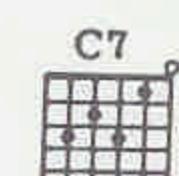
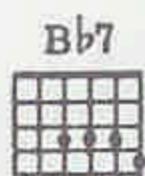
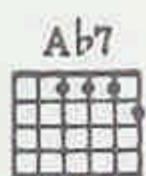
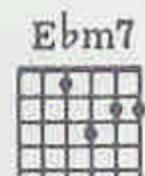
hang out with those hood-lum friends of mine, —— ooh; ——

Ebm7 A^b7 Ebm7 A^b7
   

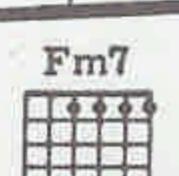
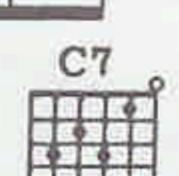
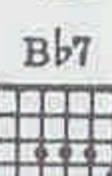
greet-ed at — the back — door—with, "Boy, I

Ebm7 A^b7 Ebm7 A^b7
   

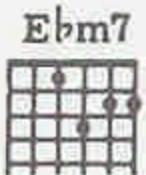
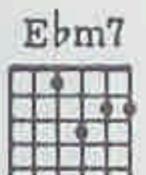
thought I told — you not — to go— out - side. "



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



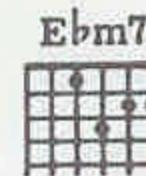
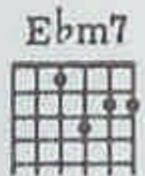
think-in' it might stop her from whoop-in' your be-hind.— I wish those



days

could

come back once more.— Why did those

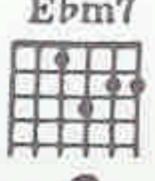
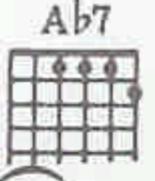
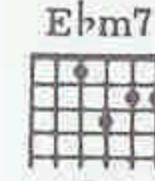
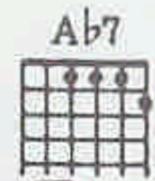


days

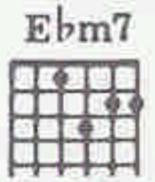
ev

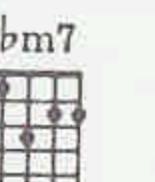
-

er have to go?— I wish those

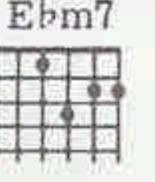
days could — come back once more. Why did those



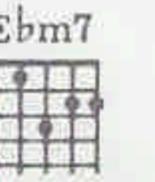



To Coda

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

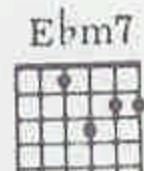


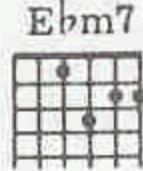
— Do do — do do — do do do do do do, —

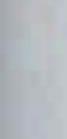


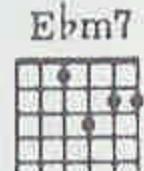
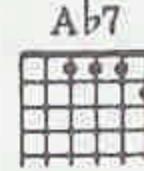
D. S. al Coda

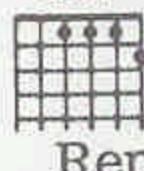
do do — do do — do do do do do.






oda {                          



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.

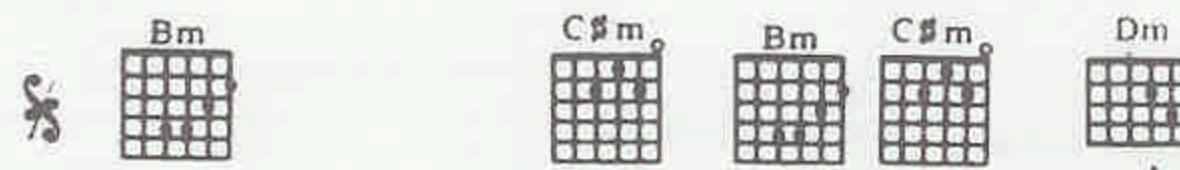
YOU'VE GOT IT BAD GIRL.

WORDS & MUSIC: YVONNE WRIGHT.

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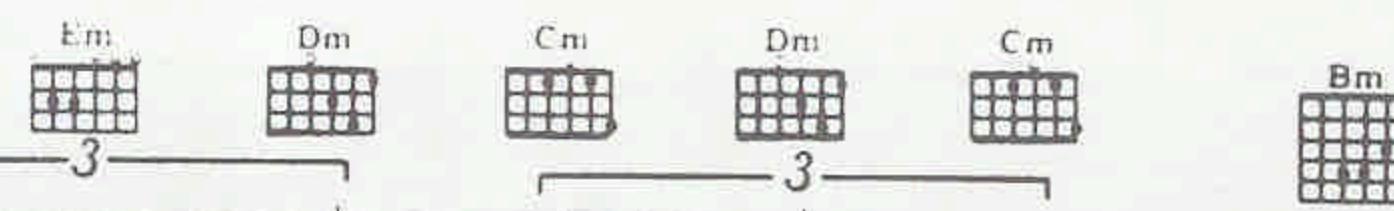
Chorus

Moderately



When you be - lieve in a feel - ing
Should you de - pend on an out - let
fore you dis - co ver the feel - ing
that's through you've

mf



hold ing you back from my love,
which an es cape can be found,
tried ve ry hard to hide,
then You've Got It Bad,
then You've Got It Bad,
then You've Got It Bad,

D (A bass)



— Girl. —
— Girl. —
— Girl. —

You've Got It Bad.
You've Got It Bad.
You've Got It Bad.

Girl. —
Girl. —
Girl. —

p(A bass)

When you in - sist on ex - clud-ing
If you don't see there's no way out,
But when you can find just a small space

the just to

ten - der - ness that's in my kiss then You've Got It Bad, _____
no way of get - ting 'round me then You've Got It Bad, _____
let my love live in your mind then you'll have it good, _____

Girl. _____
Girl. _____
girl. _____

last time-fade out

You've Got It Bad, _____
You've Got It Bad, _____
You'll have it good, _____

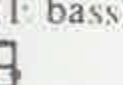
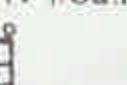
Girl. _____
Girl. _____
girl. _____

1. If you
2. Yes, you
— —

The musical score for "The Plan" features a treble clef staff with six measures. The first measure starts with a dotted half note followed by a eighth note, a quarter note, another eighth note, and a dotted half note. The second measure consists of two eighth notes. The third measure has a quarter note followed by a eighth note, a quarter note, and a eighth note. The fourth measure contains a quarter note, a eighth note, and a quarter note. The lyrics "try to dis - play" align with the first measure, "know the plans" with the second, "re - ward in" with the third, and "de - tour" with the fourth. The fifth measure begins with a sharp symbol, indicating a key change. It features a quarter note, a eighth note, a quarter note, and a eighth note. The lyrics "an e - mo - tion" align with this measure. The sixth measure starts with a sharp symbol and a quarter note, followed by a eighth note, a quarter note, and a eighth note. The lyrics "that will con - tra - dict it - self," align with this measure. The score includes three chord boxes: C#m (top left), Gdim (center), and Bm (top right). The lyrics continue with "know the plans" under the Gdim chord, "I am mak - ing" under the Bm chord, and "my deep - sin - cer - i - ty" under the final Bm chord.

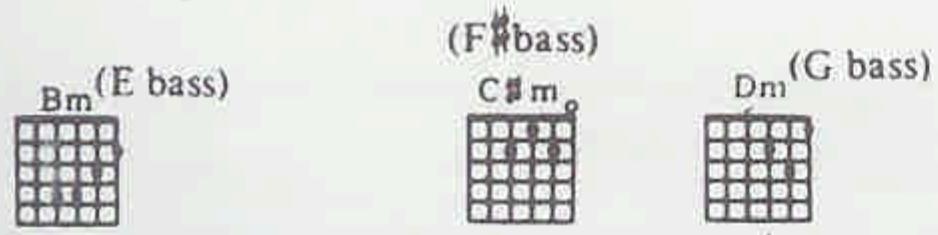
A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a forte dynamic (f) on the first beat, followed by eighth-note pairs (F#-G, A-G, B-A). Measures 12 and 13 continue with eighth-note pairs, with measure 12 ending with a forte dynamic (f) and measure 13 ending with a half note on the fifth line.

A musical score for "Hotel California" featuring a treble clef staff with six measures of music. Above the staff are three chord boxes: E7, C#m, and Gdim. The lyrics are written below the staff, corresponding to the chords.

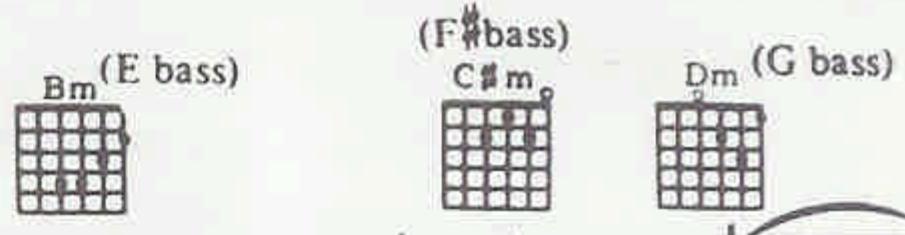






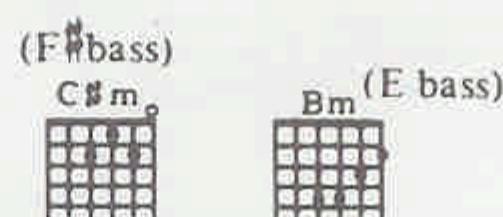
- tue the feet - ly on things clear a _____ I _____ to _____ shelf. _____ do. _____ me. _____ — The —



On things Clear a _____
I _____ shelf. _____
to _____ do. _____
me. _____



On Things Clear a _____ shelf. _____
I _____ do. _____
to _____ me. _____



3. There's no

3. Be -

ANOTHER STAR.

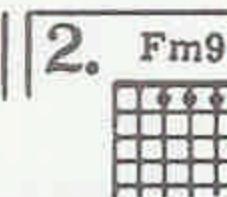
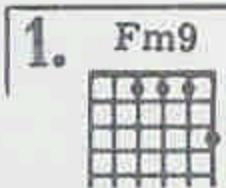
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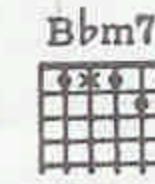
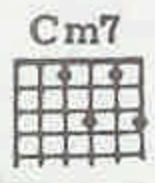
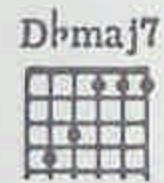
(A ♯)

Calypso Feel

The musical score consists of six staves of music. The top two staves are for piano (treble and bass clef) in 4/4 time, B-flat major. The piano part includes dynamic markings like *f* and *mp*, and performance instructions like "8va bassa". The third staff is for bass (Clef: Bass) in 4/4 time, B-flat major. The fourth staff is for guitar (Clef: Treble) in 4/4 time, B-flat major. The fifth staff is for guitar (Clef: Bass) in 4/4 time, B-flat major. The sixth staff is for bass (Clef: Bass) in 4/4 time, B-flat major. Chords indicated include Fm9, Eb13, D♭maj7, Cm7, B♭m7, and C7+. The vocal line "La la la la la" is repeated throughout the piece. A handwritten mark "(loco)" is placed above the bass staff. The score is annotated with "3" over several groups of notes, likely indicating triplets. There is also a handwritten "R.H." above the piano treble staff.



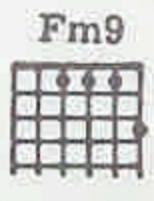
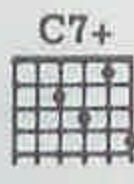
(Voice sounds an octave lower) For — you, — there might be a — bright - er —
— you, — there might be an - oth - er —



— star, —

but through my eyes —
— song, — all my heart —

the light of you —
can hear is your —

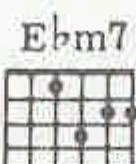


1.

— is all I see.
— mel - o - dy.

For —

2.



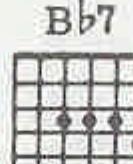
(Chorus) So long a - go, my heart, with - out de - mand -



ing, — in - formed me that no



oth - er love— could — do. — But lis -



ten did — I not, — though un - der - stand —



2. For you

Love might be 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 will celebrate our love of yesterday

Chorus:

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

3. For you

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

GOLDEN LADY.

WORDS & MUSIC: STEVIE WONDER.

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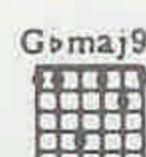
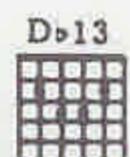
Rhythmic Ballad-Moderately

The musical score consists of eight staves of music. The top two staves are for the piano, showing bass and treble clef staves with various dynamics like *mf* and *p*. The bottom six staves are for the voice, with lyrics written below the notes. Chords are indicated by small grids above the notes, such as Emaj9, Fm7, Gm7, Am, Am7(D bass), and Emaj9. The lyrics are:

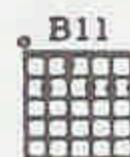
Look - ing in - your eyes,
Look - ing at - your hands,
kind of hea - ven eyes.
hands can un - der - stand.
Clos - ing both my eyes,
Wait - ing for the chance,
wait - ing for sur - prise.
just to hold. your hand.
To see the heav -
A touch of rain -



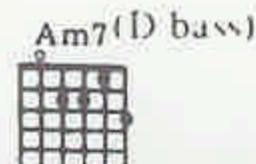
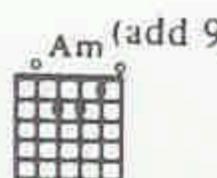
en in — your eyes. is not — so — far, — 'cause
and sun - shine made. the flow - er — grow, — in -



I'm not a - fraid to try — and go — it, to know the love.
to a — love - ly smile. that's bloom — ing, and it's so clear —



— and the beau - ty nev - er known — be - fore. — I'll —
to me — that here's — a dream — come — true. — There's —
to me — that you're — my dream — come — true. —



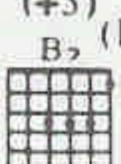
Leave it up_ to you_ to show_ it. _____
— no way_ that I'll_ be los ing. _____

And }
And }

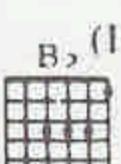
Chorus



(+5)
B₂ (F# bass)



B₂ (F bass)



E_{m7} (b5)

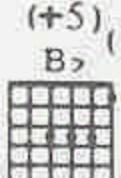


A_{maj7}

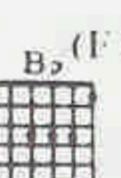
Gold - en La - dy, Gold - en La - dy, I'd like to go there. _____



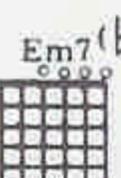
(+5)
B₂ (F# bass)



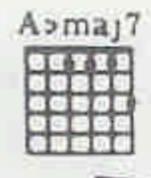
B₂ (F bass)



E_{m7} (b5)

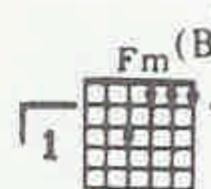
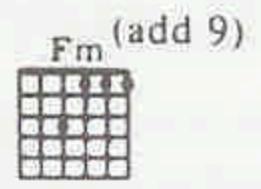


Gold - en La - dy, Gold - en La - dy, I'd



like to go there. _____

Take me right a way.



To Coda ♫

F_m (add 9)

F_m (B^b bass)

To Coda ♫

F_m (B^b bass) E_mmaj9 F_m (add 9) G_m7

A_m Am7 (D bass) 2nd verse- D.S. al Coda Coda A_m (+5) C, (G bass)

A touch of rain - Gold - en La - dy, Gold-

C, (G^bbass) F_m7 (b5) A_m7 Repeat and fade

- en La - dy, I'd like to go there.

en La - dy, I'd like to go there.

MY CHERIE AMOUR.

WORDS & MUSIC: STEVIE WONDER, HENRY COSBY AND SYLVIA MOY.

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(#6)

Moderately

The musical score consists of five staves of music. The top staff is for the vocal part, with lyrics like "La la la la la la la la my Che rie A-mour love-ly as a sum-mer day, My Che rie A-mour dis-tant as the Milk - y Way., My Che rie A - mour, pret-ty lit - tle one that I a - dore, you're the on - ly girl my heart". The other four staves provide harmonic support with various chords indicated by chord boxes above the staff. The chords include D7, Cmaj7, C6, Fmaj7, F6, F7-5, F7, G, Cmaj7, C11, Fmaj7, D11, Gmaj7, C11, Fmaj7, D11, Cmaj7, D11, F9, E7, Bm7, and E7. The tempo is marked as 'Moderately'.

A musical score for a vocal and piano piece. The vocal part includes lyrics and guitar chord boxes above the staff. The piano part is shown below. The score includes sections for 'To Coda', 'Coda', and 'D.S. 55 al Coda'. Chords include A7, D7, G6, D11, Cmaj7, C6, C, Fmaj7, F6, Fmaj7, D7-9, D11, Gmaj7, D7, G6, F9, G6, D7, Cmaj7, C6, C, Fmaj7, F6, Fmaj7, F7-9, F7, F9, Gmaj7, and D7. The vocal part features three stanzas of lyrics, with the third stanza leading into the Coda.

2. In a cafe or sometimes on a crowded street,
I've been near you but you never noticed me.
My Cherie Amour, won't you tell me how could you ignore,
That behind that little smile I wore,
How I wish that you were mine.

3. Maybe someday you'll see my face among the crowd,
Maybe someday I'll share your little distant cloud.
Oh, Cherie Amour, pretty little one that I adore,
You're the only girl my heart beats for,
How I wish that you were mine.

HE'S MISSTRA KNOW-IT-ALL.

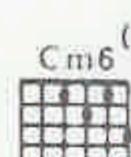
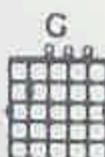
WORDS & MUSIC: STEVIE WONDER.

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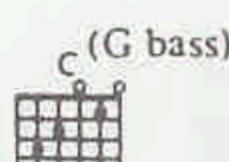
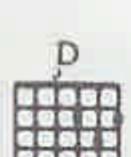
Moderately Fast

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff. The piano part includes a dynamic marking 'mf'. The vocal melody is written in a soprano range. Chords are indicated above the staff, such as G, G7, G6, Cm6 (G bass), D, and C (G bass). The lyrics are as follows:

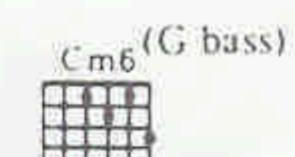
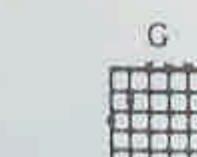
He's a man — with a plan — Got a count-
er - feit - dol-lar in - his hand.. He's Miss - tra
Know It - All — Play-in' hard -



Talk-in' fast — Mak-in' sure — that he — won't — be — the last —



He's Miss - tra Know - It - All — Makes a deal —



With a smile — Know-in' all — the time — that his lie's — a mile..
He will play — His on — ly con-cern — is how much you'll pay..

He's Miss - tra Know - . It - All, _____
He's Miss - tra Know - . It - All _____

Must be seen,
If he shakes _____

— There's no doubt.. He's the cool - est one_ with the big - gest mouth..
— On a bet.. He's the kind ____ of dude that won't pay_ his debt..

He's Miss - tra Know - . It - All. _____
He's Miss - tra Know - . It - All. _____

If you tell him he's liv - in' fast - He will say - what do - you know..
When you say - - that he's liv - in' wrong. He'll tell you he knows - he's liv - in' right - and

If you had - my kind - of cash, you'd have - more than - one place - to go.
you'd be - a strong - er man - if you took - Mis - ter Know-It-All's - ad - vice.

Oh Oou____ Oou oou oou ____ An-y place_
Oh Oh Oou____ Oou oou oou ____

p

ad lib vocal

G
G7

— He's the man — with a plan — Got a count —
Please be-ware — of a man —

G6
Cm6 (G bass)
G
G

G6
Cm6 (G bass)
G
G
G (G bass)

er - feit dollar in his hand.. He's Miss - tra Know - It-All..
that just don't give a care.. No He's Miss - tra Know - It-All..

G6
Cm6 (G bass)
G
G
G

G
G

— Take my word — (Look out he's coming)

G
G

The musical score consists of six staves. The top staff is for the solo voice, with lyrics: "Dum bum bum ba", "bum bum", and "Dum bum bum ba bum bum". It includes a guitar chord chart with G6, G, and G7 chords, and an "ad lib" instruction. The second staff is for group voices, showing a continuous eighth-note pattern. The third staff is for bass, also showing a continuous eighth-note pattern. The fourth staff continues the vocal line with lyrics: "bum bum bum bum say", "He's", "Miss - tra", and "(ad lib lyric)". It includes a guitar chord chart with C6, Cm6 (G bass), G, and G6 chords. The fifth staff continues the vocal line with "Know_ It_ All.". It includes a guitar chord chart with C (G bass), G, G, G7, G6, and Cm6 (G bass). The sixth staff is for bass, showing a continuous eighth-note pattern.

Group voices, repeat the last 4 bars as written while the solo voice ad libs the additional lyrics below

Can this line, take his hand. Take your hat off to the man who's got the plan.
 He's Misstra Know-It-All. Every boy take your hand to the man that's got the plan.
 He's Misstra Know-It-All. Give a hand to the man that you know he's got the plan.
 He's Misstra Know-It-All. Give a hand to the man don't you know darn well he's got the super plan.
 He's Misstra Know-It-All. Give a hand to the man you know damn well he's got the super plan.
 He's Misstra Know-It-All. If we had less of him don't you know we'd have a better land.
 He's Misstra Know-It-All. So give a hand to the man although you've given out as much as you can.
 He's Misstra Know-It-All. Check his sound out he'll tell it all hey you talk too much you worry me to death.
 He's Misstra Know-It-All.

YOU HAVEN'T DONE NOTHIN'.

WORDS & MUSIC: STEVIE WONDER.

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Moderately

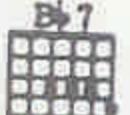
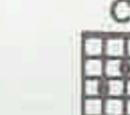
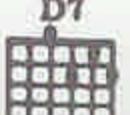
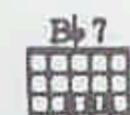
The musical score consists of eight staves of music. The top two staves are for piano (treble and bass clef) and feature eighth-note patterns. The third staff is for guitar chords: Eb m7, Eb7sus, and Ab. The fourth staff is for bass: (Bb bass). The fifth staff continues the piano/bass parts. The sixth staff features guitar chords: Eb m, Eb7sus, Ab, Eb m, Eb7sus, Ab, Eb m, Eb7sus, and Ab. The seventh staff continues the piano/bass parts. The eighth staff features guitar chords: Eb m, Eb7sus, Ab, Ab7, Ab7, G7, Gb7, and F7. The ninth staff continues the piano/bass parts. The tenth staff concludes the piece with piano/bass parts.

Lyrics:

- Chorus: "We are amazed but not amused by de -"
- Chorus: "all the things you say that you'll do. You're ci-sions that are made by you."
- Chorus: "But we are 1. 2. Sick and tired of hear - ing your song
Keep on mak - ing us hear your song



Tell - in' how you are gon - na change right from wrong.
Tell - in' us how you are chang - ing right from wrong.



} 'Cause if you real - ly want to hear our _____ views,

1. Ebm7

you have - n't done — noth - in'.

Ebm7

It's not too cool ____ to be ri - di - culed ____ but
would not care ____ to wake up to the ____ night -

you brought this up-on your-self, ____
mare that's be-com-in' real life, ____

The
But

world is tired ____ of pac - i - fiers, ____ we want the truth ____ and noth-ing else, ____
when mis-led, ____ who knows a per - sons mind can turn ____ as cold as ice, ____

Repeat good on D.S.

2. 3. Ebm7

____ yeah.
____ umm. ____

2. And we are - in'
Why do you

Chorus:



Jack - son Five join a - long with me sing doo doo wop hey hey hey
Jack - son Five sing a - long a - gain say doo doo wop naw naw naw

to Coda ♫

doo doo wop wow wow wow doo doo wop bum bum bum
doo doo wop co co co

D.S. ♫ al ♫ Coda

doo doo wop We

doo doo wop bum bum bum doo doo wop bum bum bum

Coda

doo doo wop bum bum bum sing it loud for the peo - ple say

repeat chorus to fade

I WAS MADE TO LOVE HER.

WORDS & MUSIC: STEVIE WONDER, HENRY COSBY, LULA MAE HARDAWAY AND SYLVIA MOY.

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Moderate

F

B_bm7

D_b

(E_b Bass)

I was born _ in 'Lil _ Rock,

had a child-hood sweet - heart

mf

we were al-ways hand in hand.

I wore high - top shoes and shirt - tails,

Su - zy was _ in pig - tails

I knew I loved _ her e - ven then..

You know my

pa-pa dis-ap-proved it, my

ma-ma boo - hooed it,

but I told them time and time again.
 Don't you know I
 was made to love her, built my world all a-round her, yeah
 Hey, Hey, Hey,
 1. 3. 2. She's been
 All
 through thick and thin,
 Our love just won't end, 'cause I love
 my ba - by, love my ba - by,
 Ah.
 D.C.

2. She's been my inspiration, showed appreciation, for the love I gave her through the years.
Like a sweet magnolia tree, my love blossoms tenderly, my life grew sweeter through the years.
I know that my baby loves me, my baby needs me, that's why we made it through the years.
I was made to love her, worship and adore her. Hey, hey, hey.
 3. My baby loves me, my baby needs me, and I know I ain't going nowhere.
I was knee-high to a chicken, when that love-bug bit me, I had the fever with each passing year.
Oh, even if the mountain tumbles, if this whole world crumbles, by her side I'll still be standing there.
'Cause I was made to love her, I was made to live for her. Yeah, hey, hey, ah.
 4. I was made to love her, build my world all around her. Hey, hey, hey.
Oo baby, I was made to please her, you know Stevie ain't gonna leave her no, hey, hey, hey, oo wee baby.
My baby loves me, my baby needs me. Hey, hey, hey. (fade)

IF YOU REALLY LOVE ME.

WORDS & MUSIC: STEVIE WONDER AND SYREETA WRIGHT.

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Moderately

The musical score consists of four staves. The top two staves are for piano/vocal, indicated by a treble clef and bass clef. The bottom two staves are for guitar, indicated by a treble clef and bass clef. The vocal part includes lyrics and dynamic markings (mf, mp). Chord symbols (Em, Am7, Dm7, Em, Am7, Dm7, Em, Am7, Dm7) are placed above the guitar staves. The score concludes with a rubato section and a final chord symbol (Ddim).

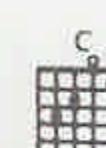
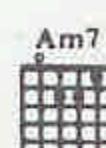
If you real - ly love me, If you real - ly love me,

If you real - ly love me won't you tell me. Then,

I won't have to be play - ing a round. { You call my I see the



name, oh, so sweet,
light of your smile,
To make your Call-ing kiss me in - com - plete,
When your You are



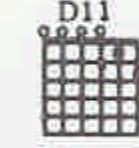
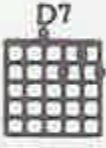
mood is clear, you quick - ly change your ways.
say - ing, ba - by, it's time to go.

Then you say I'm un - true, what am
First the feel - ing's all right, then it's

I sup - posed to do, _____
gone from sight, _____

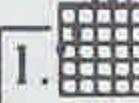
be a fool who sits a - lone
so I'm tak - ing out this time

wait - ing for
to

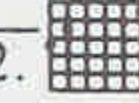


3

A Tempo



A Tempo



D.S. and fade

you. _____

say; _____

PASTIME PARADISE.

WORDS & MUSIC: STEVIE WONDER.

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Moderate

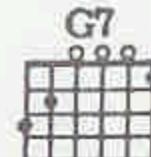
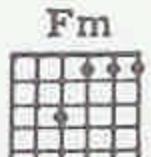
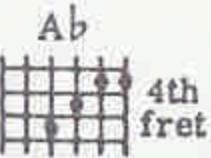
(Play 3 times)

Guitar chords: A_b (4th fret), F_m , G_7 , C_m .

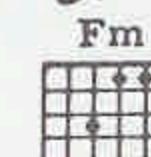
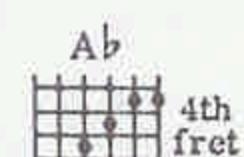
They've been spend-ing most their lives liv - ing in a pas - time par - a - dise...

Guitar chords: A_b (4th fret), F_m , G_7 , C_m .

They've been spend-ing most their lives liv - ing in a pas - time par - a - dise...



They've been wast - ing most_ their time __ glor-i - fy - ing days __ long gone be-hind...

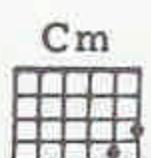
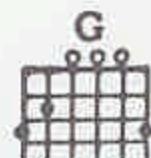
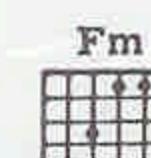
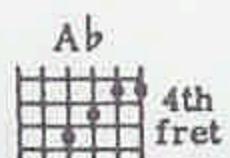


To Coda

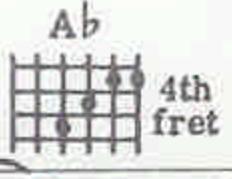
They've been wast - ing most_ their days __ in re-membrance of ignorance! oldest.praise. Tell me

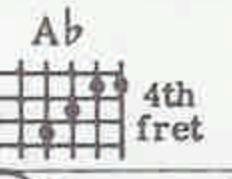
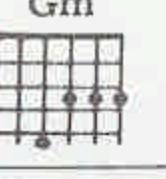
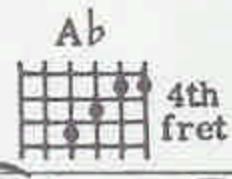
3

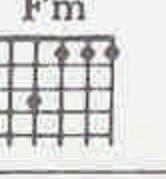
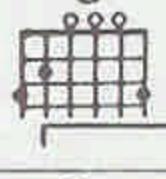
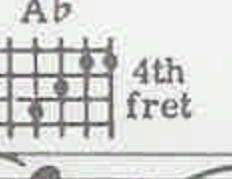
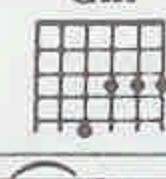
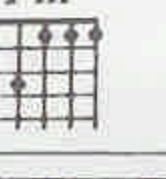
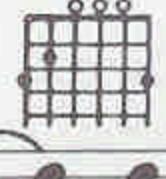
who ____ of them ____ will come ____ to ____ be? ____ How man -



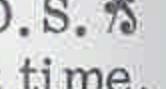
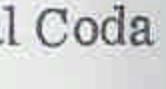
y ____ of __ them ____ are you ____ and __ me? ____ Dis - si - pa -



tion, _____ race re-la- tions; _____ con - sol - a -
 tion, _____ seg-re-ga - tion. _____ Dis - pen-sa -
 tion, ___ is-o-la - tion, ___ ex-plo-i-ta- tion, ___ mu-ti - la - tion. Mu - ta -
 tion, ___ mis-cre-a - tion, ___ con-fir-ma - tion _____ to the e - vils of the world. ___

D.S. 
 Last time,
 D.S. 

Coda

We've been spend-ing too much of our lives

liv-ing in a pas-timepar - a - dise...

(Play 4 times)

Fine

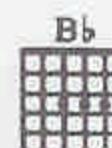
2. They've been spending most their lives
 Living in a future paradise
 They've been spending most their lives
 Living in a future paradise
 They've been looking in their minds
 For the day that sorrows lost from time
 They keep telling of the day
 When the Saviour of love will come to stay
 Tell me 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.

NEVER DREAMED YOU'D LEAVE IN SUMMER.

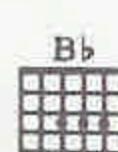
WORDS & MUSIC: STEVIE WONDER AND SYREETA WRIGHT.

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Moderately

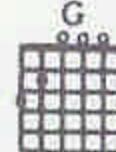
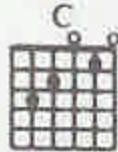
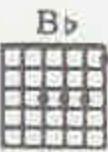


I Nev - er Dreamed -
You said there would be -

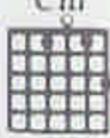
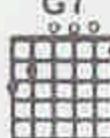
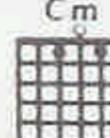


You'd Leave
one love

In Sum-mer
in spring-time



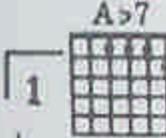
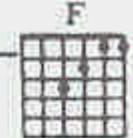
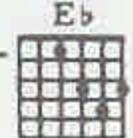
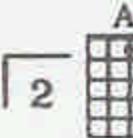
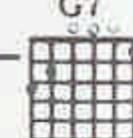
I thought you'd go _____ then come back home. _____
That is when you start - ed to be cold. _____

 I thought the cold _____ would leave by _____ sum - mer,
 I Nev - er Dreamed You'd Leave In _____ Sum - mer,




 but my qui - et nights will be _____ spent a -
 but now I find my self _____ all a -

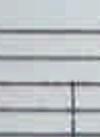
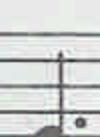






 lone. lone.





 You said then you'd be _____ a - live in au - tumn _____


 You said then you'd be _____ a - live in au - tumn _____

Then you said you'd be the one to see the way.

No, no, no, no. I Never Dreamed You'd Leave In

Summer But now I find my love has gone a-

- way.

Why did-n't you stay

SIGNED, SEALED, DELIVERED I'M YOURS.

WORDS & MUSIC: STEVIE WONDER, SYREETA WRIGHT, LULU MAE HARDAWAY AND LEE GARRETT.

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Transpo,
1#

Moderate

Like a fool I went and stayed too long;

Now I'm won - de-rin' if your love's still strong; oo ba -

by, here I am signed, sealed, de - liv - ered; I'm yours.

—

Here I am

ba - by, you got my fu -ture in — your hand;

E E7 A A7 E E7

Here I am ba - by;

A F#m7 E E7

you got my fu - ture in ____ your hands.

A A (B Bass) E

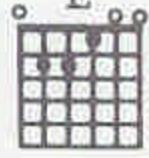
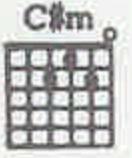
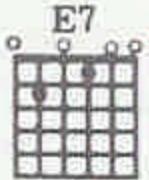
To Coda ♪

I've done a lot of fool - ish things, a that I real-ly did - n't mean,

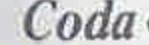
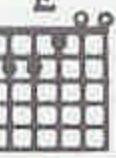
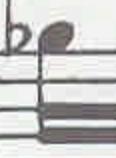
Hey, hey ba - by did - n't I, Oh, ba - by,

3. E E C#m

I'm yours. Oo wee ba-ba, you set my soul on fire, — that's

 why I know — you're my one and on - ly de - sire; — oo ba -

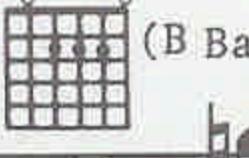




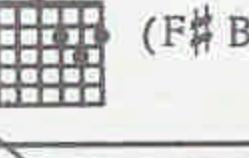



 I could be a bro - ken man, but here I am —

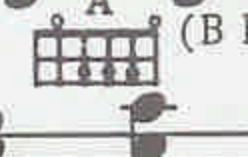
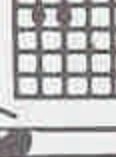
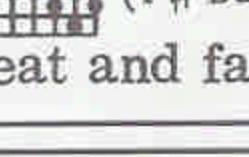



 — with your fu - ture, got your fu - ture, babe;

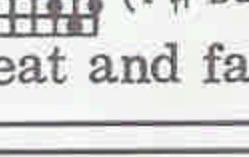





 Here I am — ba - by.

 Here I am — ba by. —



 repeat and fade

2. Then that time I went and said goodbye
 Now I'm back and not ashamed to cry, oo baby, here I am
 Signed, sealed, delivered, I'm yours.

3. Seen a lot of things in this old world
 When I touched them they did nothing girl, oo baby, here I am
 Signed, sealed, delivered, I'm yours.

HEAVEN HELP US ALL.

WORDS & MUSIC: RONALD MILLER

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Moderately

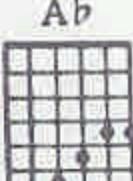
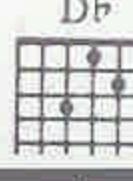
The musical score begins with a treble clef, three flats key signature, and common time. The first measure contains a single note followed by a rest. The second measure has a note followed by a rest. A repeat sign is positioned below the staff. The third measure starts with a note followed by a rest. The fourth measure features a series of eighth-note chords: A-flat major (A-B-C), A-flat 7th (A-B-C-E), and D-flat major (D-E-G).

Heav - en help the child who nev - er had a home.

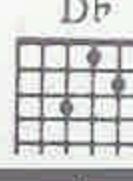
The music continues with a treble clef, two flats key signature, and common time. The first measure contains a note followed by a rest. The second measure has a note followed by a rest. A repeat sign is positioned below the staff.

Heav - en help the girl who walks the streets a - lone.

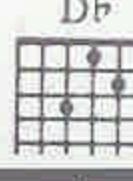
The music continues with a treble clef, two flats key signature, and common time. The first measure contains a note followed by a rest. The second measure has a note followed by a rest. A repeat sign is positioned below the staff.

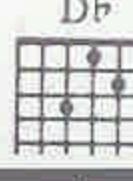
 Heav - en help the ros - es if the bombs be - gin to fall. Heav - en help us



 all. Heav - en help the black man if he



 strug-gles one more day. Heav-en help the white man if he



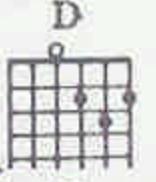
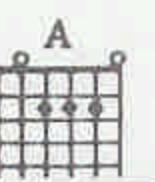
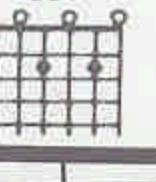
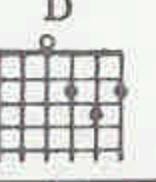
 turns his back a-way. Heav-en help the man who kicks the man who has to crawl.

E♭7 D♭ A♭
 Heav-en help us all; Heav-en help us all;

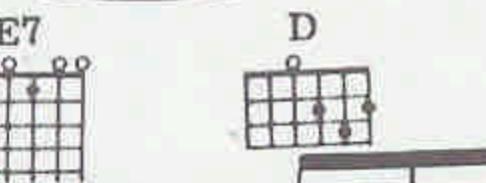
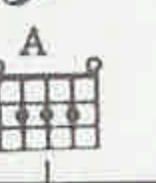
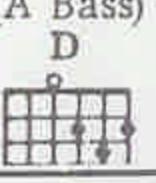
A♭
 B♭m7 A♭7
 E♭7 A♭
 B♭m A♭ B♭m
 Heav-en help us all, Help us all. Heav-en help us, Lord—

C7 Fm Fm7 B♭7 E♭7 E7
 — hear our call — when we call. Oh — yeah,

A A7 D A A7
 Heav-en help the boy — who won't reach twenty-one. — Heav-en help the man who

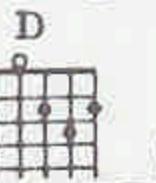
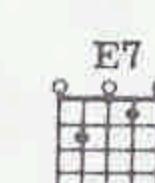
gave that boy a gun. Heav-en help the peo-ple with their backs a - gainst the wall.

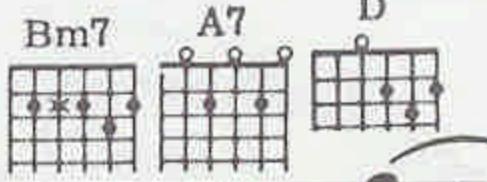
Lord,— Heav-en help us all; heaven help us all.—

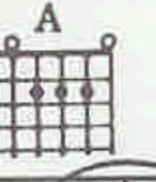
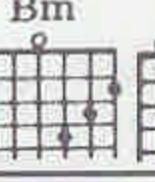
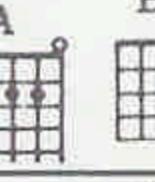
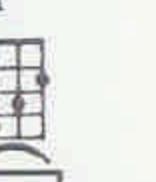





— Heaven help us all.—



Heav-en help us all.— Help us all;— heaven help us; Lord,—

— Hear our call. — When we call — help us

all.

(Spoken) Now I lay me down before I go to sleep in

a troubled world, I pray the Lord to keep, keep hatred from the mighty and the mighty from the

small. Heaven help us *(Sung:)* All — Oh, oh, oh, yeah — heav-en help us all.

D.S. and fade D

HIGHER GROUND.

WORDS & MUSIC: STEVIE WONDER.

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Moderate rock

The musical score consists of six staves of music. The top staff shows a treble clef, a key signature of four flats, and a 4/4 time signature. The second staff shows a bass clef and a key signature of four flats. The third staff shows a treble clef and a key signature of four flats. The fourth staff shows a bass clef and a key signature of four flats. The fifth staff shows a treble clef and a key signature of four flats. The sixth staff shows a bass clef and a key signature of four flats. The music includes lyrics such as "Peo - ple, —", "keep on", "learn-in!", "Teach - ers, —", "keep on", "teach-in!", "Sol - diers, —", "keep on", "war-rin!", "Preach - ers, —", "keep on", "preach-in!", "World, —", "World, —", "keep on", "turn - in'", "keep on", "turn - in'", "'cause it won't be — too", and "'cause it won't be — too". Chords indicated by guitar tabs include E♭, G♭, A♭, E♭, G♭, A♭, E♭, G♭, A♭, E♭, G♭, A♭, E♭, F, A♭, B♭, F, G, A♭, D♭7, and B♭.

long.
 long. *Oh no*

*Pow- ers, —
Lov - ers, —*
*keep on ly- in',
keep on lov- in'.*
3
*while your
Be -*

peo - ple - liev - ers, —
*keep on be - dy - in'.
keep on be - liev-in'.*
*World,
Sleep -*

ers, —
*keep on turn- in'
just stop sleep-in'*
*'cause it won't be too
'cause it won't be too*

long.
 long. *Oh no*
*I'm
I'm*

Chorus:

so darn glad } so glad that } he let me try it a - gain, — 'cause my last time on earth I lived a

whole world of sin.— I'm so glad that I know more than I knew then; gon-na keep—

— on try - in' till I reach {the} my High- est Ground.

Whew! (2nd verse only)

1.& 3. I reach my High- est Ground 2. No-one's
2. gon - na bring me down. 3. Till

Repeat and fade

Additional Lyrics: (Repeat last 4 bars as written- sing additional lyrics below)

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

WE CAN WORK IT OUT.

WORDS & MUSIC: JOHN LENNON AND PAUL McCARTNEY.

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Moderato

The sheet music consists of four systems of music. The top system starts with a treble clef, a key signature of one flat, and a common time signature. It includes two staves: a vocal staff and a bass staff. Chords shown above the vocal staff are B♭, E♭, B♭, and E♭6. The lyrics for this section are:

Try to see it my way,
Think of what you're say - ing,
Try to see it my way,

do I have to keep— on talk-ing
you can get it wrong— and still you
on- ly time will tell — if I am

The second system continues with a treble clef, one flat key signature, and common time. It features two staves. Chords shown are A♭, B♭, E♭6, and B♭. The lyrics are:

till I can't go on?—
think that it's al - right,—
right or I am wrong.—

While you see it your way,
Think of what I'm say - ing,
While you see it your way,

The third system begins with a treble clef, one flat key signature, and common time. It has two staves. Chords shown are B♭, E♭6, A♭, and B♭. The lyrics are:

run the risk of know— ing that our love may soon be gone.
we can work it out— and get it straight, or say good-night.
there's a chance that we— may fall a - part be - fore too long.

The fourth system starts with a treble clef, one flat key signature, and common time. It has two staves. Chords shown are E♭, B♭, E♭, and F7. The lyrics are:

We can work it out, ————— We can work it out. —————

To Coda ♪

Life is ve-ry short, — and there's no time — for fus-sing and

Gm Gm7 Ebmaj7 Gm Gm

 {

 }
 fight- ing, my friend.

Gm

 Gm7

 Eb

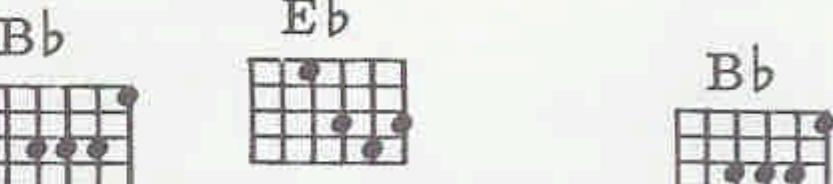
 D7

————— that it's a crime, ————— So I will



 ask you once a - gain.

D.S. al Coda



KNOCKS ME OFF MY FEET.

WORDS & MUSIC: STEVIE WONDER.

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INTRO - Rubato

Musical score for the intro of "Knocks Me Off My Feet". The score consists of two staves: treble and bass. The treble staff starts with a quarter note followed by eighth notes. The bass staff has a bass clef and a C-clef, with a dynamic marking of *mp*. The music ends with a fermata over a bass note.

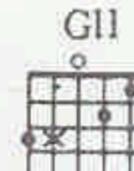
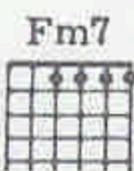
Continuation of the musical score. The treble staff begins with eighth-note pairs. The bass staff has a bass clef and a C-clef. A dynamic marking "Moderately (with a beat)" is placed above the treble staff. The music ends with a fermata over a bass note.

Continuation of the musical score. The treble staff begins with a rest followed by eighth notes. The bass staff has a bass clef and a C-clef. The lyrics "I see us in— the park—" are written below the treble staff.

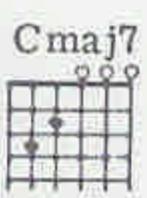
Continuation of the musical score. The treble staff begins with eighth-note pairs. The bass staff has a bass clef and a C-clef. Chord diagrams are shown above the treble staff: Cmaj7, Gm7, and C9. The lyrics "I see us in— the park—" continue below the treble staff.

Continuation of the musical score. The treble staff begins with eighth notes. The bass staff has a bass clef and a C-clef. Chord diagrams are shown above the treble staff: Cmaj7, Gm7, and C9. The lyrics "stroll un — ing the sum — mer days _____ of _____ that's _____" are written below the treble staff. A dynamic marking "3" is placed above the treble staff.

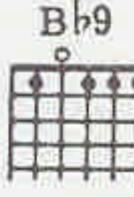
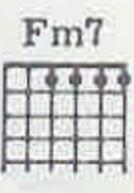
Final continuation of the musical score. The treble staff begins with eighth notes. The bass staff has a bass clef and a C-clef. Chord diagrams are shown above the treble staff: Cmaj7, Gm7, and C9. The lyrics "stroll un — ing the sum — mer days _____ of _____ that's _____" continue below the treble staff. A dynamic marking "3" is placed above the treble staff.



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 _____

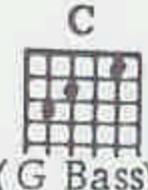
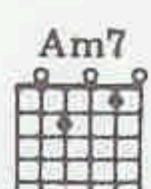
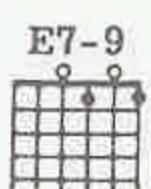
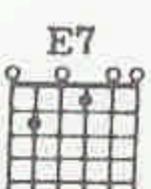
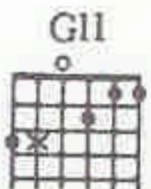


— told _____ on - ly to the winds _____ felt _____
 — of _____ me that lives in you that _____



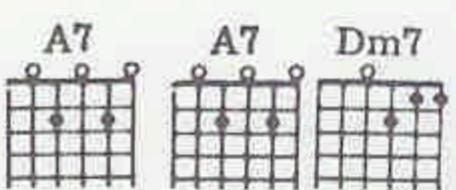
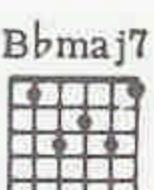
ev - en _____ with - out _____ be - ing said. _____ }
 on - ly _____ our two _____ hearts can find. _____ }

I don't want to bore -

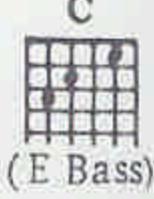


(G Bass)

you — with — my trou - ble, —

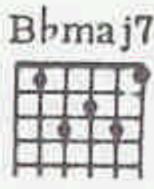
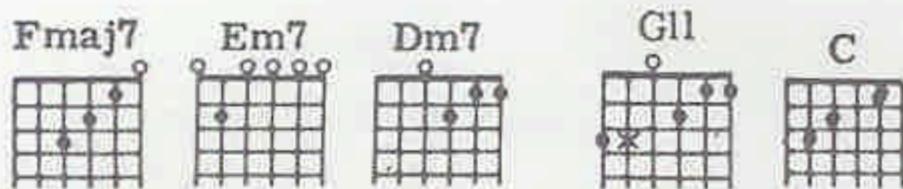


(C# Bass)



(E Bass)

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



Guitar chord diagrams for the first measure:

- A7
- A7
- Dm7
- C
- Fmaj7
- Em7
- Dm7

Bass notes (C# Bass and E Bass) are shown below the guitar strings.

makes me weak ___ and ___ knocks me off ___ my feet; ___

A musical score for piano, consisting of two staves. The top staff is in treble clef and has a key signature of one sharp (F#). It contains a sequence of eighth-note chords and rests. The bottom staff is in bass clef and also has a key signature of one sharp (F#). It contains eighth-note chords and a sixteenth-note pattern.

A musical score for guitar featuring a treble clef staff and six chord diagrams above it. The chords are labeled: Fmaj7, Em7, Dm7, GII, C, and GII. The score consists of a series of eighth-note strokes on the staff, with slurs indicating rhythmic groups. The final measure is preceded by the text "To Coda".

knocks me off my feet. I don't want to bore

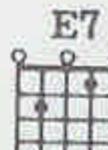
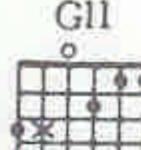
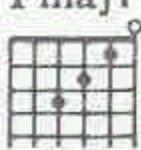
A musical score for two staves. The top staff uses a treble clef and has a measure starting with a dotted half note followed by a sixteenth-note rest, then a measure starting with a dotted half note followed by a sixteenth-note rest, then a measure starting with a dotted half note followed by a sixteenth-note rest. The bottom staff uses a bass clef and has a measure starting with a quarter note followed by a eighth-note rest, then a measure starting with a quarter note followed by a eighth-note rest, then a measure starting with a quarter note followed by a eighth-note rest.

Musical score for 'I'm Gonna Be (5-4-3-2)'. The score consists of a treble clef staff with a 4/4 time signature. It features a repeating pattern of eighth-note chords and rests. Above the staff, five chords are labeled with their names and corresponding guitar chord diagrams:

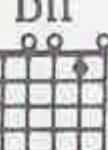
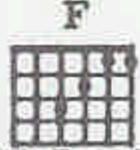
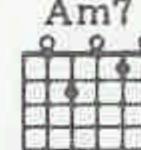
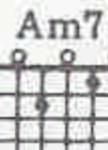
- C**: An open chord with dots at the 3rd and 5th strings.
- E7-9**: A power chord with dots at the 2nd and 5th strings.
- E7**: An open chord with dots at the 2nd, 3rd, and 5th strings.
- Am7**: An open chord with dots at the 3rd and 4th strings.
- Am7 (G Bass)**: An open chord with dots at the 3rd and 4th strings, with a note 'G Bass' written below it.

you with ____ it, _____ oh but I love you, I love you, I love ____

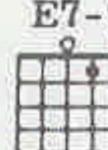
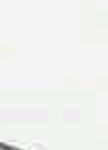
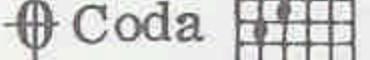
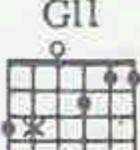
A musical score for piano, spanning two staves. The top staff, indicated by a treble clef, begins with a key signature of one sharp (F#). It contains a melodic line consisting of eighth and sixteenth notes, with a wavy line drawn above the notes from the first measure to the third. The bottom staff, indicated by a bass clef, begins with a key signature of one sharp (F#). It contains a harmonic line consisting of eighth and sixteenth notes.

Fmaj7 G11 C E7-9 E7


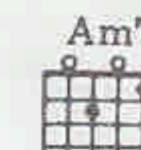
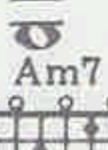
you. I don't want to bore _____ you with _____ it, _____ oh, but I

Am7 Am7 Fmaj7 F F D11


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

G11 D.S. al Coda Coda C E7-9 E7


We lay be-neath the stars, _____ you with _____ it, _____ but I

Am7 Am7 Fmaj7 G11 Repeat ad lib. and fade...


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

UPTIGHT (EVERYTHING'S ALRIGHT). 16

WORDS & MUSIC: STEVIE WONDER, SYLVIA MOY AND HENRY COSBY.

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Moderately Bright

The musical score consists of three staves. The top staff is for the voice, starting with a D chord (D major), followed by a C chord (D Bass), a G chord (D major), and another D chord (D major). The lyrics are:

Ba - by, ev - 'ry - thing is all right, up - tight, out
 Ba - by, ev - 'ry - thing is all right, up - tight, out

The middle staff continues with a G chord (D Bass), a D chord (D major), and a C chord (D Bass). The lyrics are:

— of sight. I'm a poor man's son from a - cross the rail-road tracks, the
 — of sight. I'm a pearl of a girl, I guess that's what you might say, I
 No one is better than I,

The bottom staff starts with a D chord (D major), followed by a C chord (D Bass), and a D chord (D major). The lyrics are:

on - ly shirt I own is hang - in' on my back, but I'm the en - vy of ev - 'ry
 guess her folks brought her up that way; the right side of the tracks, she was
 I know I'm just an - av - er - age guy, no - foot - ball he - ro or

C (D Bass) D C (D Bass) 2nd time D. S.

sin - gle guy — since I'm — the ap - ple of my — girl's eye — when we
 born and raised — in a — great big old house full of — but - lers and — maids. She says
 smooth Don Juan; — got emp - ty pock - ets, you see I'm a poor man's son —

D C (D Bass) D C (D Bass)

go out step - ping on the town. — For a while — my money's low and my suit's -
 give her the things that — money can buy — but I'll nev - er, nev - er nev - er make my ...

D C (D Bass)

— out of style, but it's all right if my clothes — are - n't new; — out —
 ba - by cry, — and it's all right; what I — can't do, — out —

D C (D Bass) D C (D Bass) G (D Bass)

— of sight be - cause my heart is true; — she says ba - by ev - ry - thing is all right,
 — of sight be - cause my heart is true; — she says ba - by ev - ry - thing is all right,

D
 (D Bass)
 C
 G
 D

up tight, out of sight; ba - by, ev-
 up tight, clean out of sight; ba - by, ev-

C
 G
 D
 C
 G
 (D Bass) to Coda ♪

'ry - thing is all right, up - tight, clean out of sight.
 'ry - thing is all right, up - tight, clean out of sight.

C
 D
 C
 D
 C
 (D Bass) D.S. al Coda ♪

She's a

3 times

D
 C
 G
 D
 C
 (D Bass) Repeat and Fade

Ba - by, ev - 'ry - thing is all right, up - tight, way out of sight.

Coda ♪

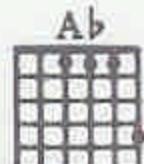
BOOGIE ON REGGAE WOMAN.

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Moderately Slow

The musical score consists of four staves of music. The top two staves are for a treble clef vocal part, and the bottom two staves are for a bass clef guitar part. The key signature is A-flat major (three flats). The time signature is common time (indicated by a '4'). The vocal part includes lyrics in parentheses indicating chords: 'I like to see you boo-gie right across the floor' (A-flat, G-flat, D-flat, A-flat), 'I'd like to see both of us fall deep-ly in love' (A-flat, G-flat, D-flat, D-flat), 'I like to do it to you til you hol-ler for more.' (D-flat, B-flat, E-flat), 'I'd like to see you and me un-der the stars a-bove.' (D-flat, B-flat, E-flat), '2nd time Yes I would' (A-flat, G-flat, D-flat, A-flat), and 'I like to see both of us' (G-flat, D-flat, A-flat, A-flat). The guitar part shows chords being played, such as A-flat, G-flat, D-flat, and B-flat. The score is divided into sections by vertical bar lines and measures.



B

(A♭ Bass)

D♭

B

(D♭ Bass)

G♭

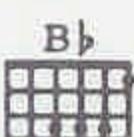
(D♭ Bass)

D♭

B♭m

(D♭ Bass)

but you dance too fast for me,
fall _____
deep-ly in love,



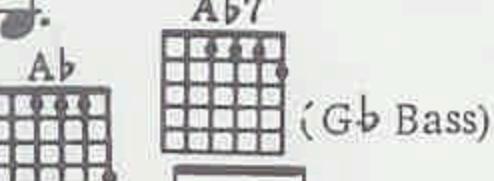
E♭7

A♭

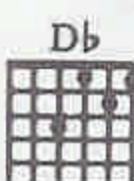
G♭

(A♭ Bass)

I'd like to make love to you so you can make me scream.
I'd like to see you in the raw un-der the stars a - bove.

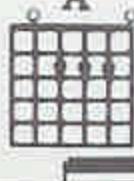
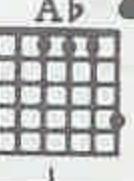
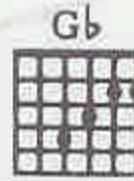


(G♭ Bass)

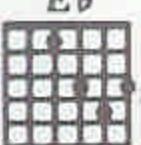
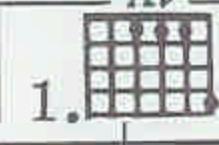
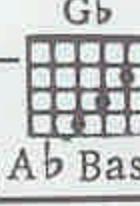
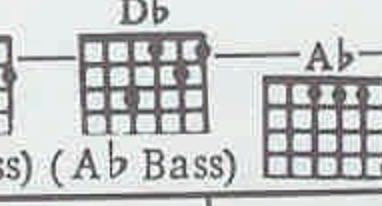
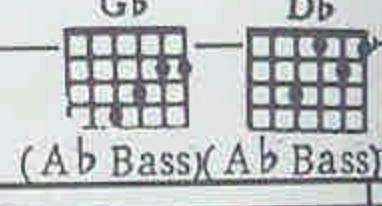


Boog-ie on Reg - gae wo - man
So boog-ie on Reg - gae wo - man

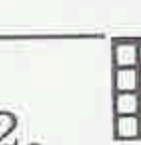
What is wrong with me?
What is wrong with you?

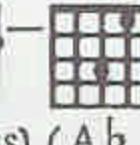
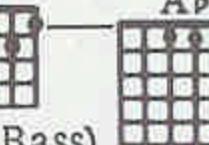


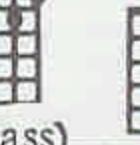
Boog - ie on Reg - gae wo - man,
Boog - ie on Reg - gae wo - man,

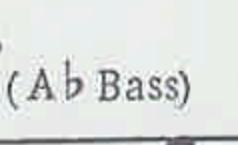






 Ba - by can't you see. —
 What you try - 'n to do. —

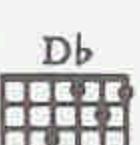
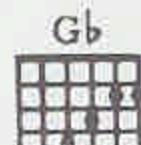


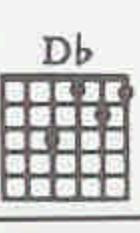
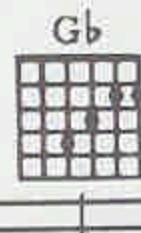





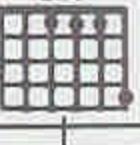
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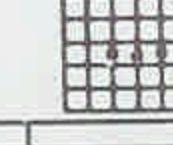
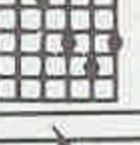
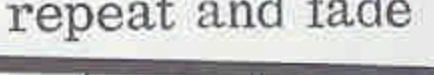



 Boog - ie on Reg - gae
 Boog - ie on Reg - gae

 wo-man _____
 wo-man _____
 What is wrong _____ with you? _____
 Let me do it to you. _____

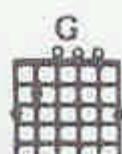
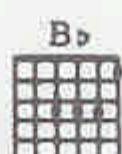
 Boog-ie on Reg - gae wo-man _____
 What you try - 'n to do? _____

BLAME IT ON THE SUN.

WORDS & MUSIC: STEVIE WONDER AND SYREETA WRIGHT.

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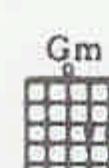
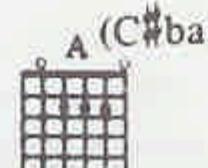
Slowly



Where has my love gone?
Who poured the love out?

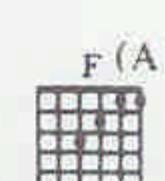
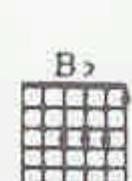
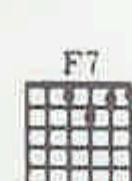
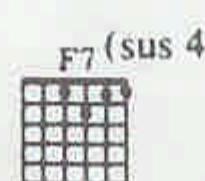
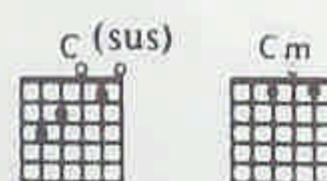
mp

mf



How can I go on?
What made this bit ter doubt?

It seems dear love
Is peace not here



— has gone a way.
for me to see?

Where is my spi -
Wish I could tell -

- rit? _____
— you _____

I'm no-where near _____
what I am feel it. ing.

Gm

(sus) C

Cm

F (sus 4)

F (tacit)

Oh, yes_ my love _____ has gone a - stray_ But I'll Blame It On The
But words_ won't come_ for me to _ speak_ But I'll Blame It On The

Chorus

Cm

Gm

Cm

Gm

Edim

Adim

Sun, the sun that did -n't shine. I'll blame it on the wind and _ the trees.
Sun, that did -n't fill the sky. I'll blame it on the birds and _ the trees.

Dm Cm Gm Cm Gm

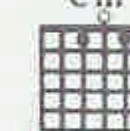
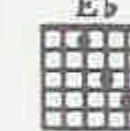
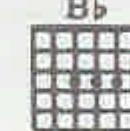
Guitar chords: Dm, Cm, Gm, Cm, Gm.

I'll blame it on the time
I'll blame it on the day that never was e - nough.
I'll blame it on the
I'll blame it on the day that ended once too soon.
I'll blame it on the
I'll blame it on the

Guitar chords: Dm, Cm, Gm, Cm, Gm.

Edim Adim Dm

(F bass)



tide and the sea _____
nights that could not be _____

but my heart _____ blames it _____ on _____
but my heart _____ blames it _____ on _____

1 Bb Eb Bb Eb

2 Bb Eb Bb

me

me. _____

I AIN'T GONNA STAND FOR IT.

WORDS & MUSIC: STEVIE WONDER.

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Moderately

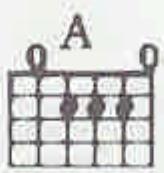


1. Don't wan-na be - lieve what they're tell - in' me;
2. (See additional lyrics)



that some - bod - y's been pick - in' in my cher - ry

Bm7/E



tree. _____

Don't wan - na mis -

C♯m



trust no - bod - y by mis - take,

Bm7/E



but I hear tell some - one's been dig - gin' 'round_ in_ my cake.

C♯7/E♯

F♯m

F♯m/E♯

And I ain't gon - na stand_ for it, ba - by.

F♯m/E

F♯m/D♯

F♯m

F♯m/E♯

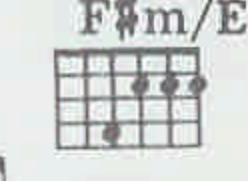
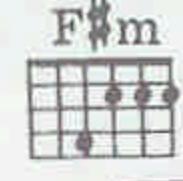
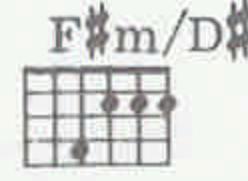
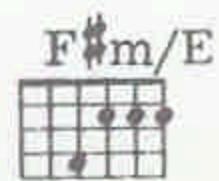
And I ain't gon - na stand_ for it, ba - by.

G

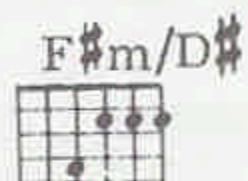
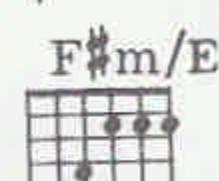
G

G

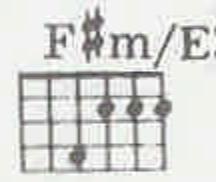
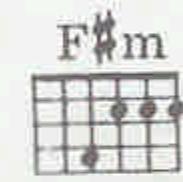
G



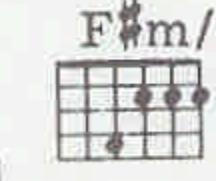
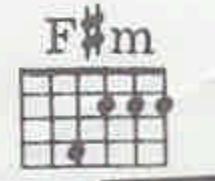
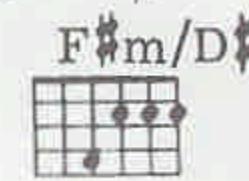
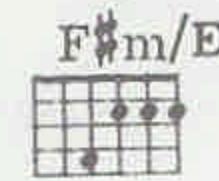
And I ain't gon - na stand _____ for it, ba-by.



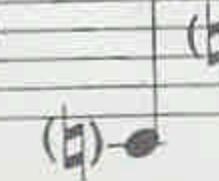
Nah._____

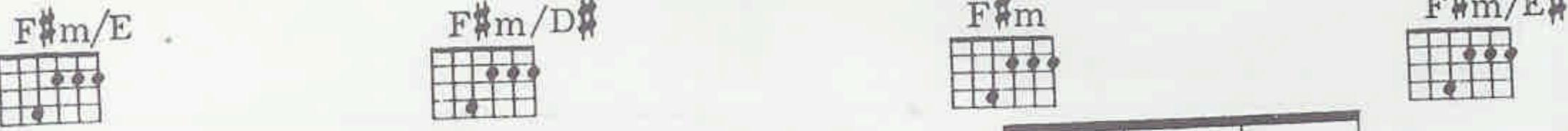


And I ain't gon - na stand _____ for it, ba-b-y.

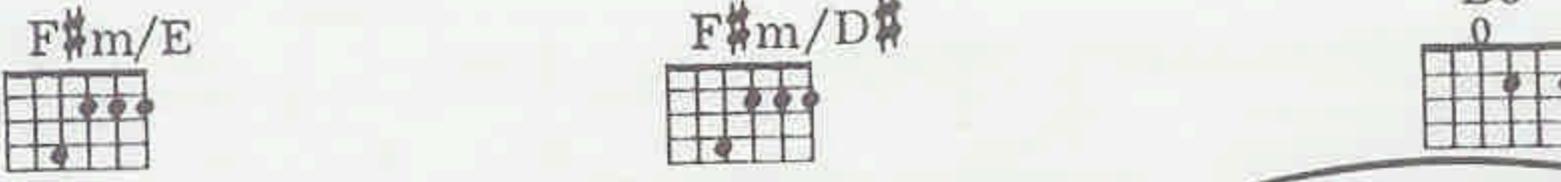


And I ain't gon - na stand _____ for it, ba-b-y.

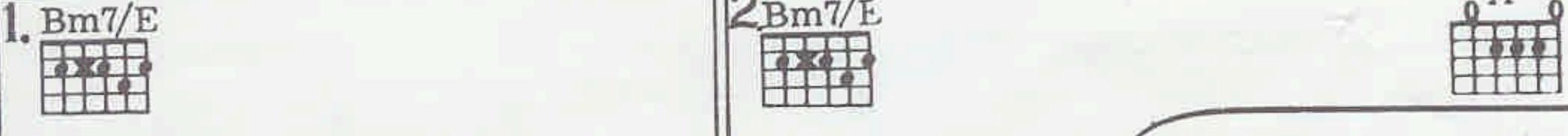




 ain't gon - na stand____ for it, ba - by.



 Nah._____

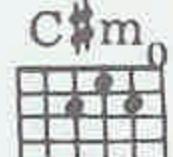


 Nah._____

1. Bm7/E 2 Bm7/E A

Oh_____

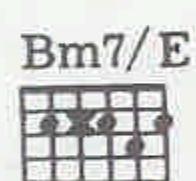




— my my my my my my—



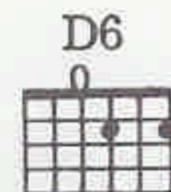
oh— my my my my my—



oh—



my my my my my



my _____

oh _____

Bm7/E

C#7/E#

D.S. and Fade

— my my my my my. _____

No, I

2nd Verse: Don't wanna believe what somebody said,
But somebody said somebody's shoes was under my bed.
Don't wanna 'cause nobody no bodily harm,
But somebody's been rubbin' on my good luck charm.
And I ain't gonna stand...

MASTER BLASTER (JAMMIN').

WORDS & MUSIC: STEVIE WONDER.

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Moderately Bright $\text{♩} = 120$

mp



Bm

A

G

1.2. (Instr. only)

3. Ev-'ry-one's feel-ing pret-ty;— it's hot-ter than Ju-

4.5.6.7.8. (see additional lyrics)

p

mp

F♯

E

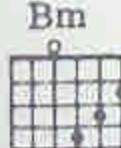
-ly;

though_ the world's full of prob-lems,_ they could-n't

H

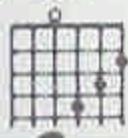
I

1.2.3.5.7.



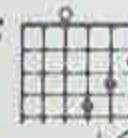
touch us e - ven if they tried.

4.6.8. Bm



cor- ner at the end of the block. Did - n't know

Chorus:



you would be jam-min' un - til the break of

(Background:) We're in (begin 5th time)

the mid - dle of the mak - in's of the mas-ter blast - er



1.3.4.5.7.8. etc. (vocal ad lib and fade)

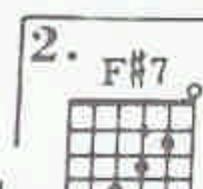


dawn, jam - min'.

I'll bet you no - bod - y ev - er told you that

2. you would be

6. we're



NC

jam-min', and jam-min', and jam-min! jam on.

D.S. | 6. F#7

jam - min', jam-min', jam-min', jam- min'

NC

on.

Verse 4:

From the park I hear rhythms;
 Marley's hot on the box;
 Tonight there will be a party
 On the corner, at the end of the block.
 Didn't know ... (*To Chorus:*)

Verse 5:

They want us to join their fighting,
 But our answer today
 Is to let all our worries,
 Like the breeze, through our fingers, slip away.

Verse 6:

Peace has come to Zimbabwe;
 Third world's right on the one;
 Now's the time for celebration,
 'Cause we've only just begun.
 Didn't know ... (*To Chorus:*)

Verse 7:

You ask me am I happy;
 Well, as matter of fact,
 I can say that I'm ecstatic,
 'Cause we all just made a pact.

Verse 8:

We've agreed to get together;
 Joined as children in Jah.
 When you're moving in the positive,
 Your destination is the brightest star.
 Didn't know ... (*To Chorus:*)

Chorus: (vocal ad lib)

Oh, oh, oh, oh, oh, you
 (We're in the middle of the makin's
 Of the master blaster jammin').
 Would be jammin' until the break of dawn.
 Don't you stop the music, oh no.
 (We're in the middle of the makin's
 Of the master blaster jammin').
(Repeat background)
 Oh, oh, oh, you
 (We're in the middle of the makin's
 Of the master blaster jammin').
 Would be jammin' until the break of dawn.
 I bet you if someone approached you yesterday
 To tell you that you would be jammin'
 You would not believe it because
 You never thought that you would be jammin'.
 Oh, oh, oh, oh,
 (We're in the middle of the makin's
 Of the master blaster jammin').
 Jammin' til the break of dawn.
 Oh, oh, oh, you may as well believe
 What you're feeling because you feel your body jammin'.
 Oh, oh, you would be jammin' until the break of dawn.
 (We're in the middle of the makin's
 Of the master blaster jammin').
(Repeat background)

DO LIKE YOU.

WORDS & MUSIC: STEVIE WONDER.

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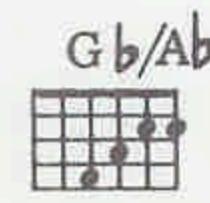
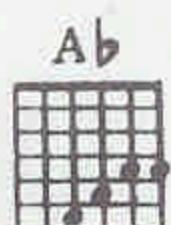
Moderately

Play 5 times
(L.H.: 3rd, 4th, and 5th time only)

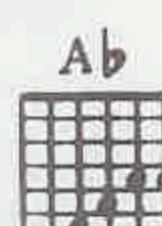
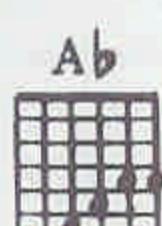
8va bassa throughout

1. Since age one, Kei - ta knew he had the

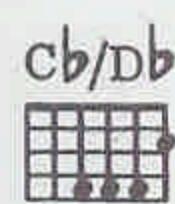
(continue 8va bassa to end)



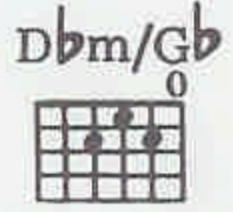
an - swer, — and it was



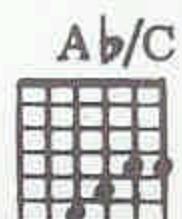
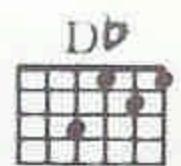
that some-day he'd be a danc - er. — And with



help — from his sis, — sure - ly



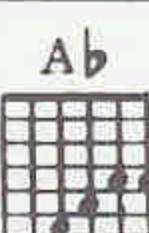
that boy would not miss — from be - ing



the bad - dest danc - er in the whole neigh - bor - hood.

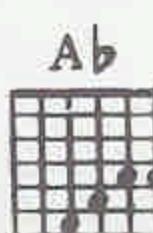
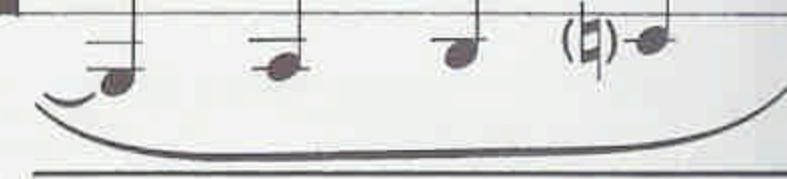
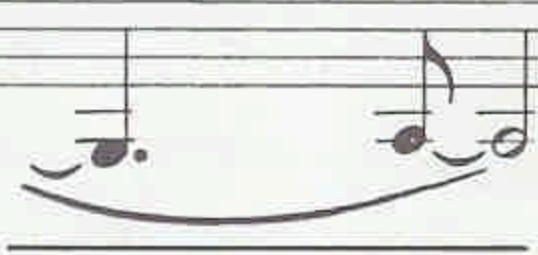
3

1.3.
G flat/A flat

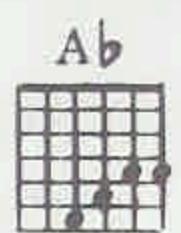


2.4.
G flat/A flat

2. Late at
4. When they



Show me how to

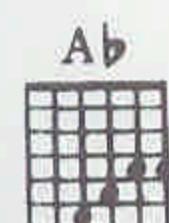


do like you.

Show me how to do it.

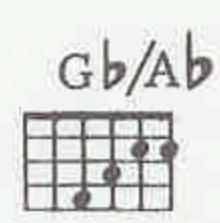
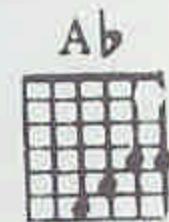


Show__ me how__ to__

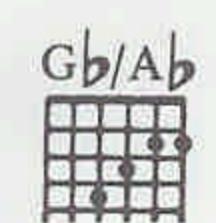
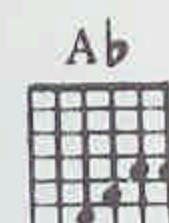


do like__ you._____

Show__ me how to do__ it.

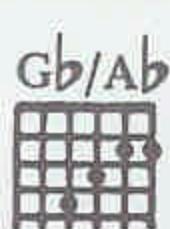
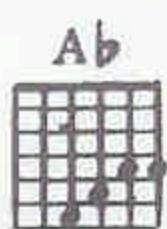


Show__ me how__ to__



do like__ you._____

Show__ me how to do__ it.



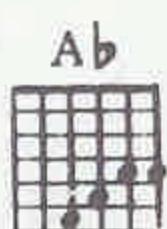
Ab

Gb/Ab

Show— me how— to—

Musical score for Treble and Bass staves. The Treble staff starts with a half note followed by a rest. The Bass staff has eighth-note patterns. The vocal line continues with eighth-note patterns.

Musical score for Treble and Bass staves. The Treble staff shows eighth-note chords. The Bass staff has eighth-note patterns. The vocal line continues with eighth-note patterns.



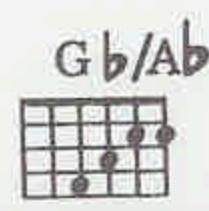
To Coda

N.C.

do like— you.

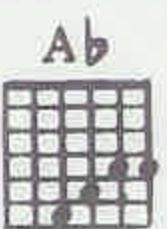
Musical score for Treble and Bass staves. The Treble staff shows eighth-note chords. The Bass staff has eighth-note patterns. The vocal line ends with a melodic line.

Musical score for Treble and Bass staves. The Treble staff shows eighth-note chords. The Bass staff has eighth-note patterns. The vocal line continues with eighth-note patterns.



Musical score for Treble and Bass staves. The Treble staff starts with a half note followed by a rest. The Bass staff has eighth-note patterns.

Musical score for Treble and Bass staves. The Treble staff shows eighth-note chords. The Bass staff has eighth-note patterns. The vocal line continues with eighth-note patterns.



D.S. al Coda

3. Once at

Musical score for Treble and Bass staves. The Treble staff shows eighth-note chords. The Bass staff has eighth-note patterns. The vocal line continues with eighth-note patterns.


Coda

N.C.



2nd Verse: Late at night when he was supposed to be sleeping,
You could hear the pitter patter of feet creeping
To where music would play.

To his sister he would say,
Before his father said, "Hey boy,
Get right back in that bed."
Show me...

3rd Verse: Once at school they put on a talent contest
To find out who could really boogie the best.
But his mama said, "No,
Keita's much too young to go."
But his sister said, "Please, let him go
So the world can see."

4th Verse: When they saw him they said he must be crazy.
"Look at him, he ain't nothing but a baby."
But soon as he began
You knew the contest he would win,
Because everyone in the audience
Began to cheer.
Show me...

ROCKET LOVE.

WORDS & MUSIC: STEVIE WONDER.

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Moderately

The musical score consists of four staves. The top two staves are for piano/vocal, with the right hand playing chords and the left hand providing bass or harmonic support. The bottom two staves are for bass. The vocal part includes lyrics: "Doo doo doo" and "doo doo doo". Chord boxes above the staff indicate the progression: G#m (xx 4th fret), G#m (+5) (xx 4th fret), G#m6 (xx 4th fret), G#m(+5) (xx 4th fret), C#m7(add6), G#m (xx 4th fret), G#m (+5) (xx 4th fret), G#m6 (xx 4th fret), G#m(+5) (xx 4th fret). The bass staff shows rhythmic patterns corresponding to the chords.

E9(11)



B/A



doo doo doo—

doo doo doo—

G#m9



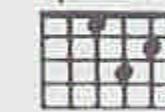
C#m7(add6)



doo doo doo—

doo doo doo—

D#7 sus



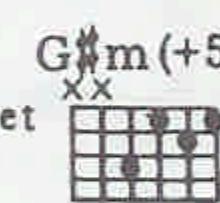
D#7



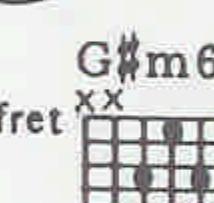
G#m



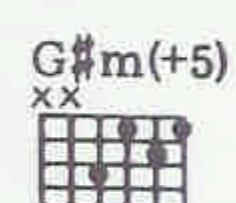
G#m(+5)



G#m6

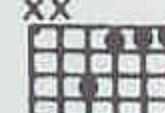


G#m(+5)



doo doo doo.—

G#m



G#m(+5)



G#m6



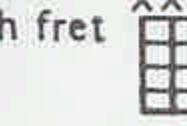
G#m(+5)



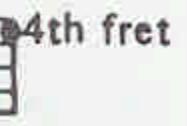
G#m



G#m(+5)



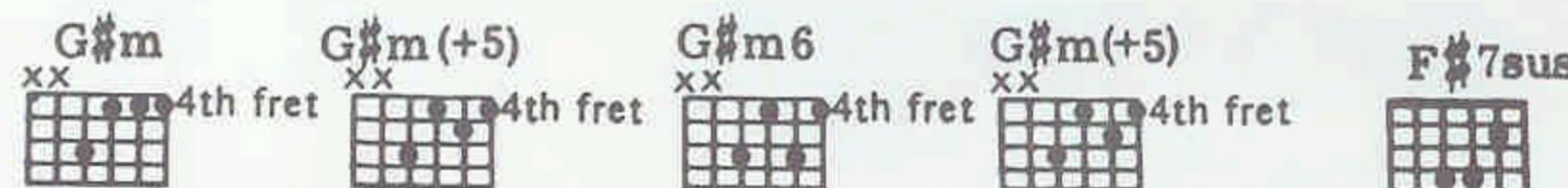
G#m6



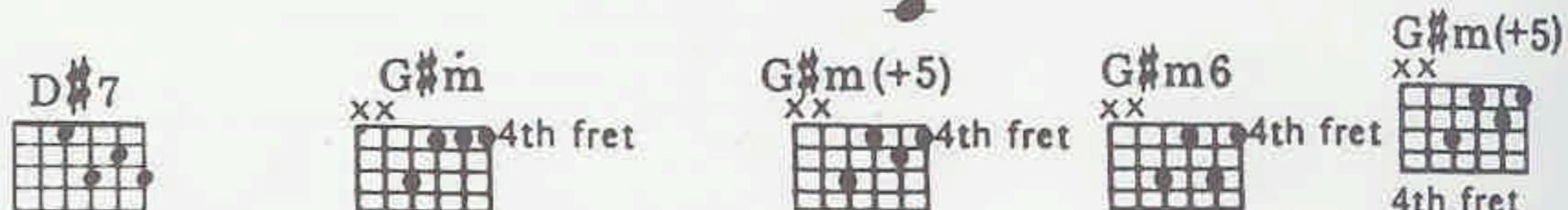
G#m(+5)



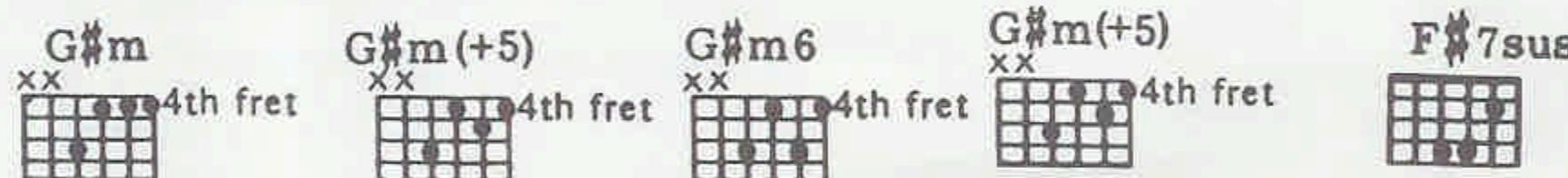
I longed for you since I was born,— a



wom - an sen - si - tive_ and warm,— and that _____ you were.

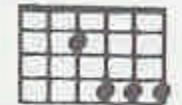


With pride and strength no one would test,— but



yet have fem - i - nine_ fi - nesse_ and so_____ much more.

Emaj7

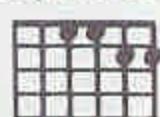


You took me rid - ing in your rock - et, gave_ me a star; but at a

D[#]m7 -5

half a mile from heav-en,_ you_dropped me back down to this cold,— cold world.—

3

G[#]7sus

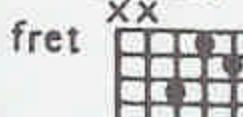
Emaj7



You took me rid-ing in your rock-et, gave_me a star; but at a

D[#]m7 -5

half a mile from heav-en,_ you_dropped me back down to this cold,— cold world.—

1. G[#]susG[#]mG[#]m (+5)G[#]m6G[#]m(+5)



2. A

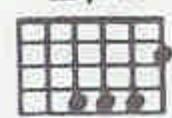
C#m7(add 6)



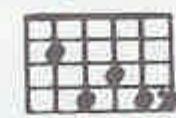
E9(#11)



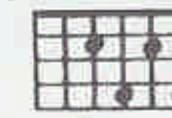
B/A



G#m9



C#m7(add 6)



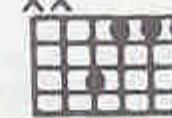
D#7



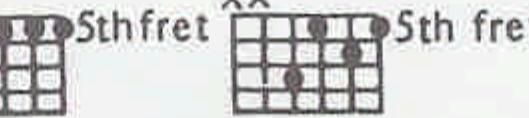
E7



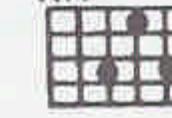
Am



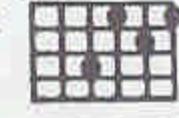
Am(+5)



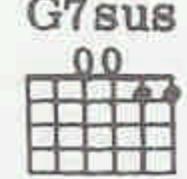
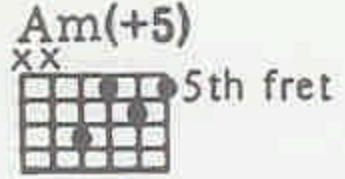
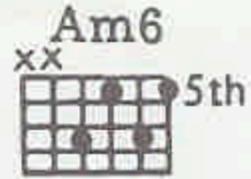
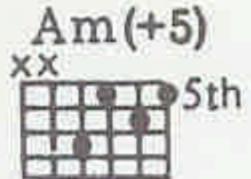
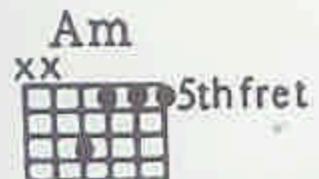
Am6



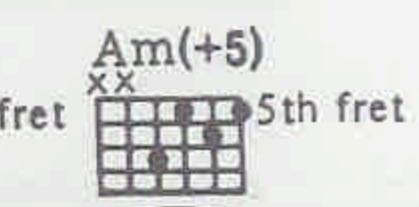
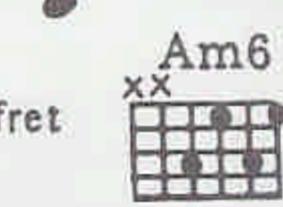
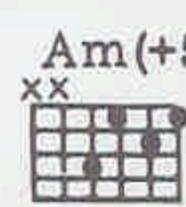
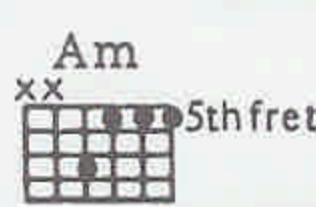
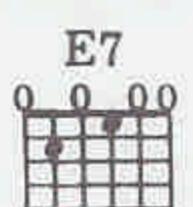
Am(+5)



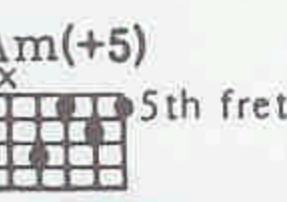
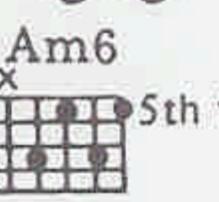
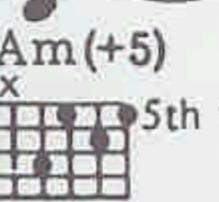
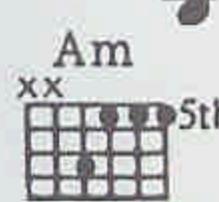
3. The pas - sion burn - ing in _ your heart _ would



make hell's fire seem like a spark. Where did it go?



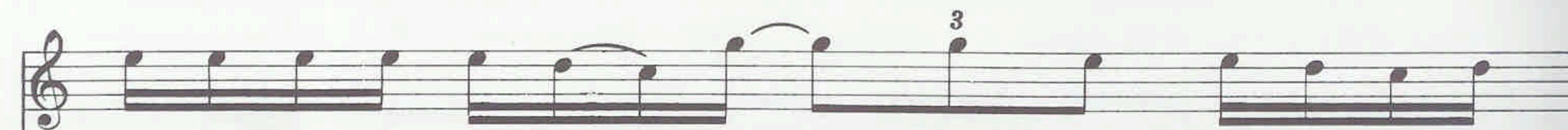
Just why that you would o - ver - night turn



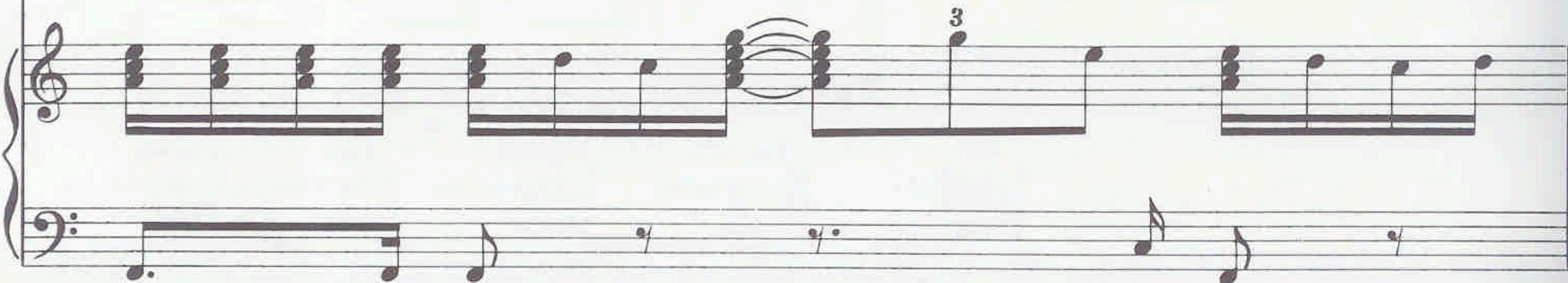
love to stone as cold as ice, I'll nev - er know.



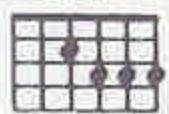
But you took me rid - ing in your rock - et, gave me a star; but at a



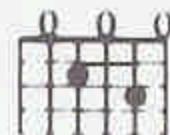
half a mile from heav-en, — you — dropped me back down to this



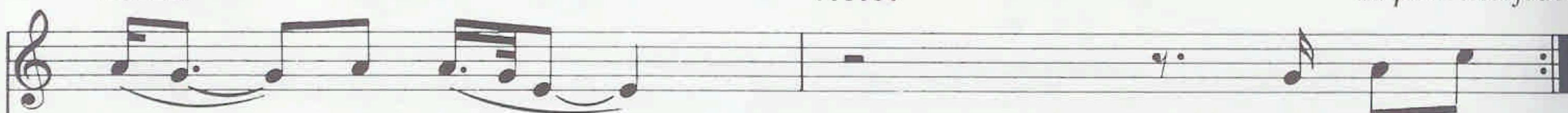
Em7-5



A7sus



Repeat and fade

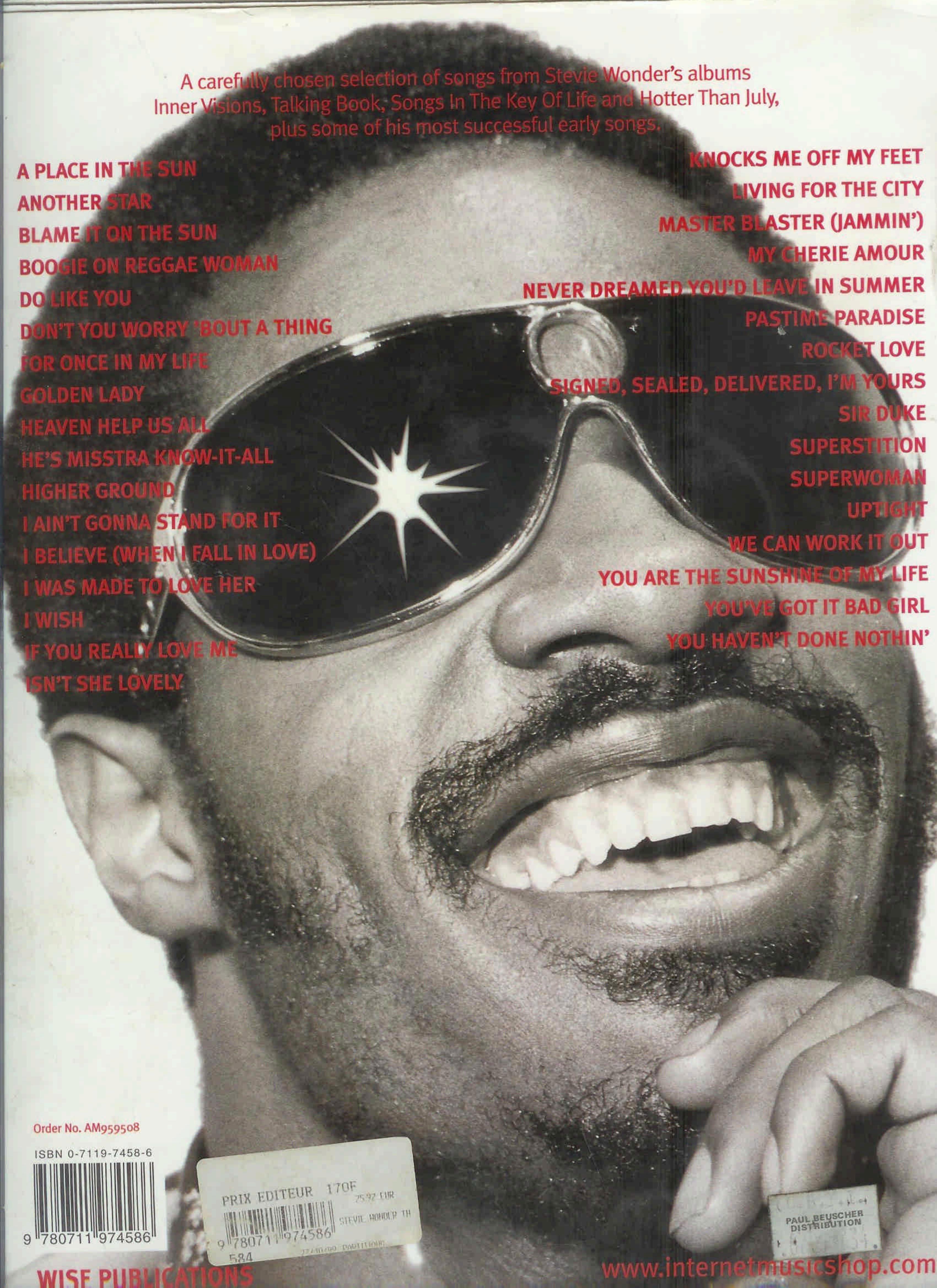


cold, — cold world. —

You took me



2nd Verse: A female Shakespeare of your time
With looks to blow Picasso's mind,
You were the best.
Your body moved with grace and song
Like symphonies by Bach or Brahms,
Nevertheless. Oh, oh,
You took me...



A carefully chosen selection of songs from Stevie Wonder's albums
Inner Visions, Talking Book, Songs In The Key Of Life and Hotter Than July,
plus some of his most successful early songs.

A PLACE IN THE SUN
ANOTHER STAR
BLAME IT ON THE SUN
BOOGIE ON REGGAE WOMAN
DO LIKE YOU
DON'T YOU WORRY 'BOUT A THING
FOR ONCE IN MY LIFE
GOLDEN LADY
HEAVEN HELP US ALL
HE'S MISSTRA KNOW-IT-ALL
HIGHER GROUND
I AIN'T GONNA STAND FOR IT
I BELIEVE (WHEN I FALL IN LOVE)
I WAS MADE TO LOVE HER
I WISH
IF YOU REALLY LOVE ME
ISN'T SHE LOVELY

KNOCKS ME OFF MY FEET
LIVING FOR THE CITY
MASTER BLASTER (JAMMIN')
MY CHERIE AMOUR
NEVER DREAMED YOU'D LEAVE IN SUMMER
PASTIME PARADISE
ROCKET LOVE
SIGNED, SEALED, DELIVERED, I'M YOURS
SIR DUKE
SUPERSTITION
SUPERWOMAN
UPTIGHT
WE CAN WORK IT OUT
YOU ARE THE SUNSHINE OF MY LIFE
YOU'VE GOT IT BAD GIRL
YOU HAVEN'T DONE NOTHIN'

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