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THE BEST OF

# RETHA FRANKLIN

Eleven classic songs arranged for piano, voice and guitar. Complete with lyrics and chord boxes or symbols.



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# Respect

WORDS & MUSIC BY OTIS REDDING

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Solid 4 Beat



A musical score for piano and bass. The top staff is in treble clef (G) and the bottom staff is in bass clef (F). The key signature is C major. The tempo is marked 'f'. The piano part includes chords G and F. The lyrics are:

What you want  
I ain't gon-na do you wrong

ba - by I got.  
while you gone.

The music is divided into four measures by vertical bar lines.

A musical score for piano and bass. The top staff is in treble clef (G) and the bottom staff is in bass clef (F). The key signature is C major. The piano part includes chords G and F. The lyrics are:

What you need  
I ain'tgon-na do you wrong

You know I got it.  
'Cause I don't wan - na.

The music is divided into four measures by vertical bar lines.

This sheet music page contains three staves of musical notation. The top staff is for the voice, starting with a G chord (G, B, D) and ending with a B-flat chord (B-flat, D, F-sharp). The middle staff is for the guitar, showing chords F, C7, and F. The bottom staff is for the bass. The lyrics are as follows:

All I'm ask-in' is for a lit-tle re - spect, when you come home. Ba -

- by, when you come home. Re - spect.

I'm out to give you all my mon-ey. But all I'm ask-in'

Ooh, your kiss-es, sweeter than hon-ey. But guess what,

in re - turn, hon - ey, Is to give me

so here's my mon - ey, All I want you to do for me



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



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



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



*Repeat and fade out*

take out T - C - P, a lit-tle re - spect.

# Spanish Harlem

WORDS & MUSIC BY JERRY LEIBER & PHIL SPECTOR

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Baion moderato

Piano accompaniment (two staves):

- Top staff: Eb major, 2/4 time. Dynamics: *mf*, *mp*.
- Bottom staff: Eb major, 2/4 time.



Piano accompaniment (two staves):

- Top staff: Eb major, 2/4 time. Measure 3: Melodic line with a three-note group underlined by a brace.
- Bottom staff: Eb major, 2/4 time.

There is a rose in Span-ish Har - lem,

Piano accompaniment (two staves):

- Top staff: Eb major, 2/4 time. Measure 4: Melodic line with a three-note group underlined by a brace.
- Bottom staff: Eb major, 2/4 time.

A rare rose up in Span-ish Har - lem,

Piano accompaniment (two staves):

- Top staff: Eb major, 2/4 time. Measure 5: Melodic line with a three-note group underlined by a brace.
- Bottom staff: Eb major, 2/4 time.

Ab



It is a spe-cial one, — it's nev-er seen the sun, — It on - ly  
 With eyes as black as coal — that look down in my soul — And start a

f



comes up when the moon is on the run and all the stars are glea-ming, —  
 fire — there and then I lose con-trol, I have to beg your par-don, —

1

Bb



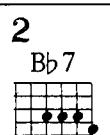
— It's grow-ing in the street right up thro' the con-crete, But

mf



Eb

soft and sound— in pale moon.



I'm going to pick that rose— and watch her as she grows \_\_\_\_\_ in my

Bb7

mf



Eb

gar-den.

mp

p

pp

# (You Make Me Feel Like) A Natural Woman

WORDS & MUSIC BY CAROLE KING, JERRY WEXLER & GERRY GOFFIN

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Moderately

The sheet music consists of eight staves of musical notation. The top staff shows a vocal line with lyrics: "I used to feel un-in-spired \_\_\_\_\_ And when I". The second staff shows a guitar line with chords: D, A (C# bass), Bm7, and A. The third staff shows a vocal line with lyrics: "knew I'd have to face an-oth-er day, \_\_\_\_ Lord, \_\_\_\_ it made me feel so". The fourth staff shows a guitar line with chords: E (G# bass) and G. The fifth staff shows a vocal line with lyrics: "tired. \_\_\_\_ Be-fore the day I met you \_\_\_\_ life was so un-". The sixth staff shows a guitar line with chords: D, A (C# bass), Bm7, C#m7, and Bm7. The seventh staff shows a vocal line with lyrics: "kind. Your love was the key to my \_\_\_\_ peace of mind \_\_\_\_ 'Cause". The eighth staff shows a guitar line with chords: C#m7, Bm7, C#m7, and Dmaj7.

you make me feel, \_\_\_\_\_ you make me feel, \_\_\_\_\_ You make me \_\_\_\_\_

feel like a nat - u - ral wom-an. \_\_\_\_\_ When my

soul was in the lost and found \_\_\_\_\_ You came a - long \_\_\_\_\_ to

claim it. I did - n't know just what was wrong with me \_\_\_\_\_

Till your kiss helped me name it.

Sheet music for "Natural Woman" by Aretha Franklin. The music is in G major (indicated by a key signature of one sharp) and common time. The vocal part includes lyrics and chords:

Bm7 E6 Bm7 E6  
Now I'm no long - er doubt-ful \_\_\_\_\_ of what I'm liv - in' for, 'Cause

Bm7 C#m7 Dmaj7 Bm7 (F bass)  
if I make you hap-py I don't need to do more. You make me \_\_\_\_\_

A D A D  
feel, \_\_\_\_\_ you make me \_\_\_\_\_ feel, \_\_\_\_\_ You make me \_\_\_\_\_

3 3  
feel like a nat - u - ral wom-an. 3 3

A D A (C bass) Bm (F bass) A  
feel like a nat - u - ral wom-an.

G (A bass) D A  
Oh, ba - by, what you've done to me! (What you've done to me!) You make me

G (A bass) Dmaj7  
 feel so good in-side. (Good in-side.) And I just

Am7 (D bass) D A (C# bass)  
 want to be (Want to be) close to you. You make me feel so a -

Bm7 Bm7 A D A  
 live! You make me feel, you make me feel,

3 3 3  
 You make me feel like a nat - u - ral, nat - u - ral wom-an. You make me

3 Bm7 Bm7 (E bass) A  
 wom-an, a nat - u - ral wom-an.

rall.

# Bridge Over Troubled Water

WORDS & MUSIC BY PAUL SIMON

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Moderate, not too fast, like a spiritual

The musical score consists of six staves of music. The top two staves are for piano/vocal, with dynamics (mf, mp, p) and a tempo marking of 'Moderate, not too fast, like a spiritual'. The third staff shows a guitar part with chords E♭, A♭, and E♭. The fourth staff contains lyrics: 'When you're weary, down and out,' followed by 'feel - in small, When you're on the street,'. The fifth staff shows a piano/vocal part with dynamics (p). The sixth staff shows a guitar part with chords A♭, D♭, A♭, E♭, A♭, E♭, and A♭. The lyrics continue: 'When tears are in your eyes, so hard— I'll dry them all; When eve-ning falls I will com-fort-you.' The bottom two staves are for piano/vocal.

I'm on your side.  
 I'll take your part.  
 Oh,  
 Oh,

In tempo  
 E♭7  
 when times get rough  
 when dark - ness comes  
 And friends just can't be found,  
 And pain is all a - round,

f

Like a Bridge O - ver Trou-bled Wa - ter

I will lay me down. Like a Bridge O - ver Trou-bled Wa - ter

Ab                      B<sub>b</sub> 9  
 (sus)              B<sub>b</sub> 7              Eb              Ab

I will lay me down.

Eb              Ab              Eb              Ab              Rubato

When you're

2(B<sub>b</sub> bass)      Cm      Ab      (Cm  
G bass)      G      Cm      F7

Trou-bled Wa-ter      I will lay me down.

Eb      Ab      Cm      Ab      Ab m      Eb

A musical score for 'Sail on' by The Lumineers. The top staff shows a piano part with a treble clef, two flats, and five chord boxes above the staff labeled A♭, E♭, A♭, E♭, and A♭. The bottom staff shows a guitar part with a bass clef, two flats, and a brace under the strings. The lyrics 'Sail on' are written in cursive at the end of the measure.

   
  
 sil - ver girl, Sail on by. Your time has

come to shine.— All your dreams are on their way.

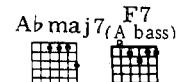
See how they shine. ————— Oh, ————— if you need a friend

*mp*

In tempo

F♯dim  
(A bass)

I'm sail ing right be - hind.— Like a Bridge O - ver



Trou-bled Wa-ter

I will ease your mind.—

Like a Bridge O - ver



Trou - bled Wa-ter

I will ease your mind.



rall.

fff

# Let It Be

WORDS & MUSIC BY JOHN LENNON & PAUL McCARTNEY

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Slowly

*mf*

The musical score consists of six staves of music. The top two staves are for piano/vocal, indicated by a treble clef and bass clef. The third staff is for guitar, showing chords C, G, and F. The fourth staff is for piano/vocal. The fifth staff is for guitar, showing chords Am, G, F, C, and G. The bottom two staves are for piano/vocal. Chords shown in the vocal/piano parts include F, C/E, Dm7, and C. The lyrics are integrated into the music, appearing below the notes. The tempo is marked 'Slowly' and the dynamics include 'mf'.

When I find my - self in times of trou - ble  
*Instrumental*

Moth - er Mar - y comes to me Speak-ing words of wis - dom, Let it

be \_\_\_\_\_ and in my hour of dark - ness She is

Am



G



F



C



G



stand-ing right in front of me— Speak-ing words of wis - dom, Let it

F

C/E

Dm7

C

Am

G

be.— Let it be,— Let it be,— let it be,— let it be,—  
Let it be,— let it be,— let it be,— let it be,—

F

C

G

let it be,— Whis-per words of wis - dom, Let it be.—  
let it be,— Whis-per words of wis - dom, Let it be.—

F

C/E

Dm7

C

G

And when— the bro - ken - heart - ed peo - ple  
And when— the night - is cloud - y there is

**Am**                    **G**                    **F**                    **C**                    **G**

liv - ing in - the world a - gree  
 still a light that shines on me  
 There will Shine un - be an an - swer,  
 Let it Let it

**F**                    **C/E**                    **Dm7**                    **C**                    **G**

be.  
 be.  
 For though they I wake up may to be part - ed there is mu - sic

**Am**                    **G**                    **F**                    **C**                    **G**

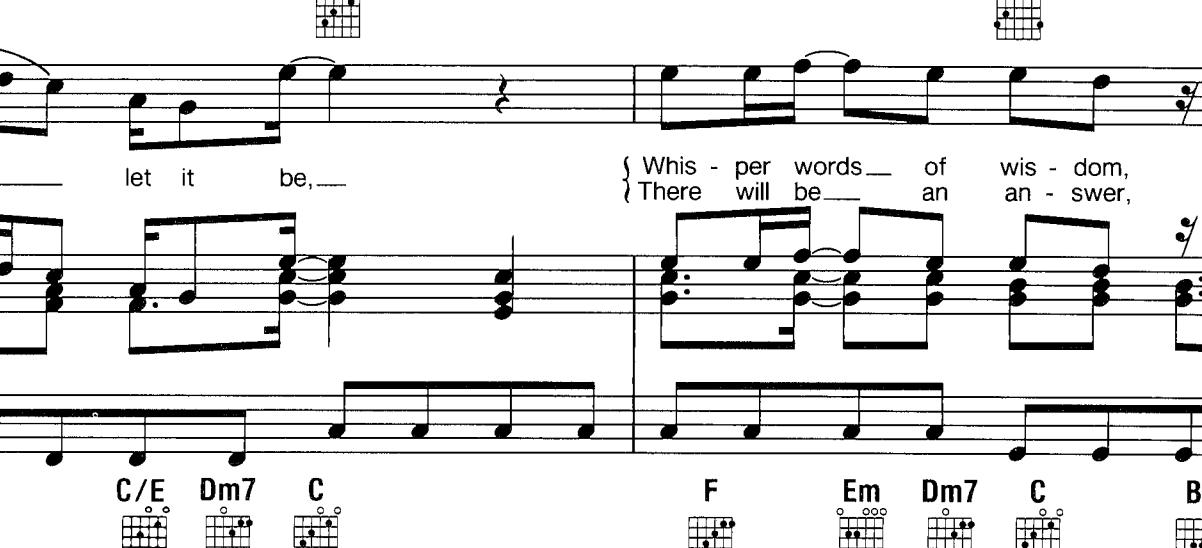
still a chance that they will see  
 Moth-er Mar - y comes to me  
 There will Speak-ing be words an an - swer,  
 Let it Let it

**F**                    **C/E**                    **Dm7**                    **C**                    **Am**                    **G**

be.  
 be.  
 Let it be, let it be, let it be,

F C G  

 let it be, \_\_\_\_\_ There will be an an - swer, Let it be.  
 F C/E Dm7 C G Am G  

 Let it be, \_\_\_\_\_ let it be, \_\_\_\_\_ let it be,  
 F C G  

 To Coda  
 let it be, \_\_\_\_\_ { Whis - per words of wis - dom, let it be.  
 There will be an an - swer, let it be.  
 F C/E Dm7 C F Em Dm7 C Bb F/A  

 \_\_\_\_\_

G F C F C G F C D.S. al Coda

**CODA**

F C/E Dm7 C Am G

Let it be, — let it be, — let it be, —

F C G

— let it be. — Whis-per words of wis - dom, let it be. —

F C/E Dm7 C F Em Dm7 C B♭ F/A G F C

# I Say A Little Prayer

WORDS BY HAL DAVID. MUSIC BY BURT BACHARACH

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Not too fast, smoothly

The musical score consists of eight staves of music. The top two staves are for piano (treble and bass clef) and feature a continuous eighth-note pattern throughout. The third staff is for the vocal part, which begins with a piano dynamic (p) and R.H. (right hand) notation. The fourth staff continues the piano and vocal parts. The fifth staff introduces a guitar part with chords Cm7 and F. The sixth staff continues the piano and vocal parts. The seventh staff introduces a guitar part with chords Am7(no 5) and D7. The eighth staff concludes the vocal line. The lyrics are as follows:

The mo - ment I  
I run — for the

wake bus, dear,  
be - fore — I put on my make - up —  
while rid - ing I think of us, dear.

I say a lit - tle prayer for you. —

Sheet music for "While Combing My Hair" featuring vocal and piano parts. The music is in common time, key signature of B-flat major (two flats). The vocal part includes lyrics and piano accompaniment with various chords.

**Chords:**

- Gm7
- Cm7
- R.H. (right hand) chords: F, Bb, Am7(no 5)
- D7
- Eb
- F/Eb
- Dm7
- Bb
- A♭/B♭
- Bb
- Bb 9
- E♭
- Dm7

**Lyrics:**

While comb - ing my hair now and won - d'ring what  
At work - I just take time and all — through my

R.H. (right hand) chords: F, Bb, Am7(no 5)

dress cof - to wear now I say a lit - tle prayer for you.  
fee break time I say a lit - tle prayer for you.

Excitedly

For - ev - er, for - ev - er you'll stay in my heart - and

I will love you for - ev - er and ev - er. We nev - er will part. — Oh,

how I'll love you. To - geth-er, to - geth - er, that's how it must be. To

1. Smoothly
  
*(Tacet)*

live with - out you would on - ly mean heart-break for me.

2. Smoothly
  
  
*(Tacet)*
  
 me. My dar - ling, be - lieve me,

for me there is no one but


Bb maj7  

F9(sus)  

Bb maj7

you. Please love me too.


F9(sus)  

Bb maj7  

F9(sus)

I'm in love with you. An - swer my


Bb maj7  

F9(sus)  

Bb maj7

prayer. Say you love me too.


F9(sus)  

Bb maj7

dim. poco a


poco  

>  

>  

rall.  

pp

# Jumpin' Jack Flash

WORDS & MUSIC BY MICK JAGGER & KEITH RICHARDS

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Bright rock  $\text{♩} = 132$

B<sub>b</sub>

E<sub>b</sub>

A<sub>b</sub>

f

B<sub>b</sub>

E<sub>b</sub>

A<sub>b</sub>

B<sub>b</sub>

E<sub>b</sub>

A<sub>b</sub>

B<sub>b</sub>

*Shouted*

B<sub>b</sub>

A<sub>b</sub>/B<sub>b</sub>

*Watch it!*

B♭ A♭/B♭ Verse: B♭ A♭sus/B♭

1. I was born \_\_\_\_\_ in a cross -  
2. I was raised \_\_\_\_\_ by a tooth -

B♭ A♭sus/B♭

- fire hur - ri - cane.  
- less, beard-ed\_ hag.

And I howled \_  
I was schooled \_

B♭ A♭sus/B♭ B♭ A♭sus/B♭

\_\_\_\_\_ at my ma\_\_\_\_ in the driv - ing rain.\_\_\_\_\_.}  
\_\_\_\_\_ with a strap\_\_\_\_ right a - cross\_ my back.\_\_\_\_\_}

*Chorus:*

*S* *D*

*A*<sub>b</sub>

But it's all \_\_\_\_\_ right.

*E*<sub>b</sub>

*B*<sub>b</sub>

*D*<sub>b</sub>

now.

In fact, it's a gas! \_\_\_\_\_

But it's all \_\_\_\_\_

*To Coda* ♪

*A*<sub>b</sub>

*E*<sub>b</sub>

*B*<sub>b</sub>

right.

I'm Jump-in' Jack Flash. It's a gas! Gas! Gas!\_

\* *Guitar*

*B*<sub>b</sub>

(2.) Ooh. \_\_\_\_\_

\* 8va if played by Guitar.

E<sub>b</sub>      A<sub>b</sub>      B<sub>b</sub>      E<sub>b</sub>      A<sub>b</sub>

B<sub>b</sub>      E<sub>b</sub>      A<sub>b</sub>      B<sub>b</sub>

E<sub>b</sub>      A<sub>b</sub>      B<sub>b</sub>

B<sub>b</sub>      A<sub>b</sub>      B<sub>b</sub>

B<sub>b</sub>

B<sub>b</sub>      A<sub>b</sub>      B<sub>b</sub>

B<sub>b</sub>      A<sub>b</sub>/B<sub>b</sub>

Verse:

B<sub>b</sub>

A<sub>b/B<sub>b</sub></sub>

B<sub>b</sub>

A<sub>bsus/B<sub>b</sub></sub>

(3.) I was drowned. \_\_\_\_\_ I was washed.

B<sub>b</sub>

A<sub>bsus/B<sub>b</sub></sub>

\_\_\_\_\_ up and left for dead. \_\_\_\_\_

I fell down \_\_\_\_\_

B<sub>b</sub>

A<sub>bsus/B<sub>b</sub></sub>

B<sub>b</sub>

\_\_\_\_\_ to my feet \_\_\_\_\_ and I saw they bled. \_\_\_\_\_

B<sub>b</sub>

Absus/B<sub>b</sub>

I frowned \_\_\_\_\_ at the crumbs\_ of a crust\_ of bread..

B<sub>b</sub>

Absus/B<sub>b</sub>

B<sub>b</sub>

Absus/B<sub>b</sub>

I was crowned \_\_\_\_\_ with a spike\_\_\_\_\_

D.S. al Coda

Absus/B<sub>b</sub>

right through my head.

But it's all \_\_\_\_\_

Coda B<sub>b</sub>

*Play 4 times*

B<sub>b</sub>

E<sub>b</sub>7/B<sub>b</sub>

B<sub>b</sub>

Jump-in' Jack Flash,

it's a gas! —

Jump-in' Jack Flash,

*Organ*

E<sub>b</sub>7/B<sub>b</sub>

B<sub>b</sub>

E<sub>b</sub>7/B<sub>b</sub>

A<sub>b</sub>/B<sub>b</sub>

it's a gas! —

B<sub>b</sub>

E<sub>b</sub>7/B<sub>b</sub>

A<sub>b</sub>/B<sub>b</sub>

B<sub>b</sub>

E<sub>b</sub>7/B<sub>b</sub>

A<sub>b</sub>/B<sub>b</sub>

B<sub>b</sub>

E<sub>b</sub>7/B<sub>b</sub>

B<sub>b</sub>E<sub>b</sub>7/B<sub>b</sub>B<sub>b</sub>E<sub>b</sub>7/B<sub>b</sub>*Fade to end*B<sub>b</sub>E<sub>b</sub>/B<sub>b</sub>B<sub>b</sub>E<sub>b</sub>7/B<sub>b</sub>B<sub>b</sub>E<sub>b</sub>7/B<sub>b</sub>B<sub>b</sub>E<sub>b</sub>7/B<sub>b</sub>

# Walk On By

WORDS & MUSIC BY BURT BACHARACH & HAL DAVID

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With a beat

The musical score consists of six staves of music. The top staff shows a piano part with a bass line and chords Am7 and D. The second staff shows a guitar part with chords Am7 and D. The third staff shows a vocal line with lyrics. The fourth staff shows a piano part with a bass line and chords Am7 and Gm7. The fifth staff shows a guitar part with chords Am7 and Gm7. The bottom staff shows a piano part with a bass line and chords Am7, Dm, and Am7. The lyrics are as follows:

1. If you see me walk - in' down the street and I start to cry— each time we meet,  
 2. I just can't get o - ver los - in' you and so if I seem— broken and blue,—

Walk on by, \_\_\_\_\_

Walk on by, \_\_\_\_\_

Make be - lieve— that you don't see the tears. Just let me grieve— in the  
 Fool-ish pride, \_\_\_\_\_ that's all that I have left. So let me hide— in the




  
 pri - vate, 'Cause each time I see you, I break down and cry.  
 tears and the sad - ness you gave me when you said good - bye.




  
 Walk on by, — Don't stop, Walk on by. —




  
 — Don't stop, Walk on by. —



  
 —




# Sisters Are Doing It For Themselves

WORDS & MUSIC BY A. LENNOX & D. A. STEWART

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Medium tempo

Fm



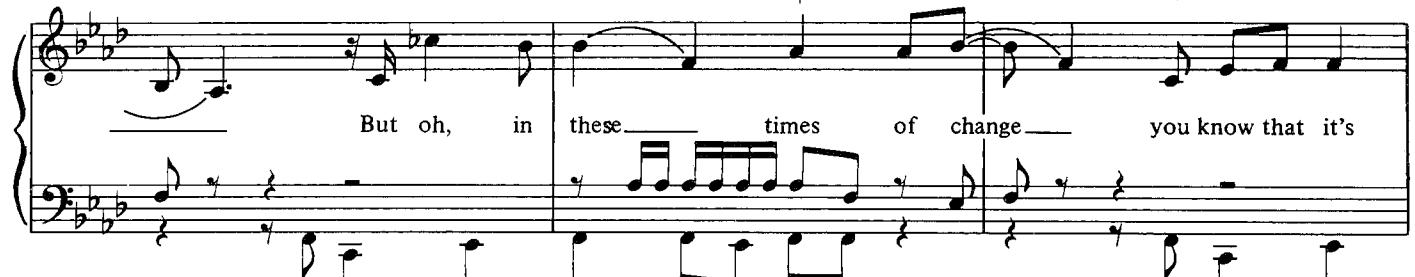
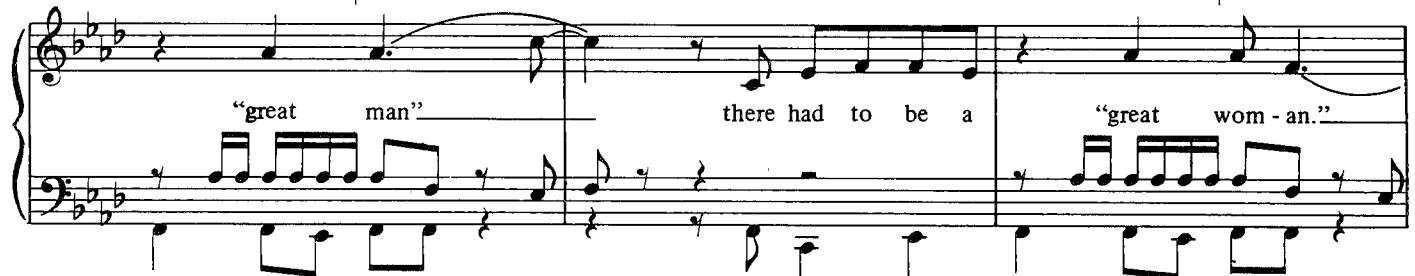
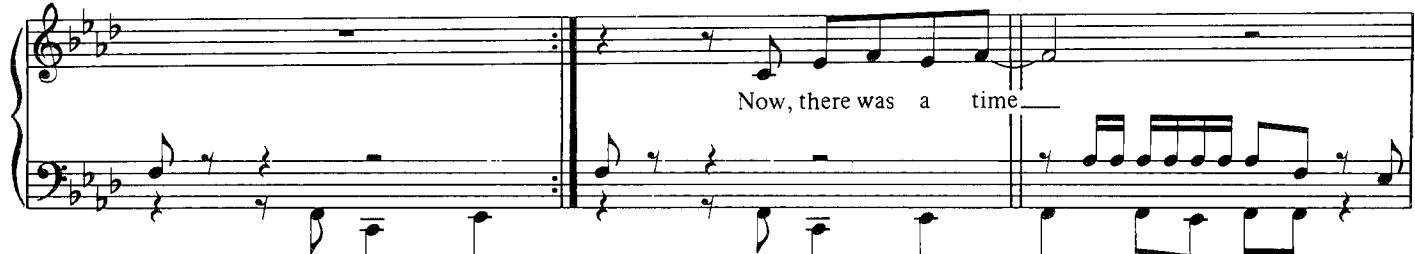
mf

R.H.



1. 2.

Fm



C 0 0

E♭

- en 'cause there's some-thing we for - got to say— to— you.— We say:

Ab Bb C 0 0 Fm

Sis - ters are do - in' it for them - selves,— stand - in' on their

Ab Bb C 0 0 Fm

own two feet— and ring - in' on their own bells...

To Coda

Ab Bb C 0 0 Fm C 0 0

Sis - ters are do - in' it for them - selves.— Now, this is a song—

Fm

to cel - e - brate

4fr.

the con - sci - ous lib - er - a - tion \_\_\_\_\_ of the fe -  
 - male state. \_\_\_\_\_ Moth - ers, daugh - ters, and  
 — their daugh - ters, too, \_\_\_\_\_ yeah,  
 wom - an — to wom - an, we're sing - ing with you.  
 The "in - fe - ri - or sex" has got a new ex -  
 - te - ri - or. \_\_\_\_\_ We got doc - tors, law - yers, pol -  
 - i - ti - cians, too. \_\_\_\_\_ Ev -

- 'ry - bod - y — take — a look a - round.  
 Can you see, can you see, can you see, there's a wom - an right - next to you.  
 Eb D.S. al Coda Coda C Db  
 We say: Now we ain't mak - in' sto -  
 ries and we ain't lay - in' plans. Don't you know that a man still loves a  
 wom - an and a wom - an still loves a man. (Just the same though.)  
 Bb C 0 0 D.S. and fade

# Try A Little Tenderness

WORDS & MUSIC BY HARRY WOODS, JIMMY CAMPBELL & REG CONNELLY

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Slowly with expression

The sheet music consists of eight staves of musical notation. The top two staves are for the piano (treble and bass clef), followed by four staves for the guitar (chord boxes with strumming patterns), and finally two staves for the piano again. The music is in common time. The vocal part begins with a piano introduction. The lyrics start with "In the bus - tle of to - of" and continue through several stanzas, including "With a ten - der word of", "rall.", "mf", "Em", "Dm", "G7", "C", "Dm", "G7", "day love We're You can all make in - clined the wrong things to miss right, Lit - tle things Charm a - way that the", "C", "G7", "C", "Am", "B7", "Em", "G7", "mean clouds so much, And grey, A word, make this drab a smile, When a When your", and "When a When your". The music includes various dynamics like *mf*, *rall.*, and *mf*, and chord changes like Em, Dm, G7, C, Dm, G7, Am, B7, Em, and G7.

C Am Em Dm G7  
 wo - man loves a man, He's a he - ro in her  
 wor - ries drag you down, It's so ea - sy to for -  
 C D7 G/B E7  
 eyes, And a he - ro he can al - ways be, If  
 get. But make the ef - fort just the same, And  
 A7 Am7 D7 G F G C  
 he'll just the thrill you'll - ize. CHORUS Tenderly  
 She may be wea - ry,  
 Dm7 G7 C Gm A7  
 Wo - men do get wea - ry, Wear-ing the same shab - by dress,

A musical score consisting of six staves of music. The top staff is for voice (soprano) and piano right hand. The second staff is for piano left hand. The third staff is for piano right hand. The fourth staff is for voice (alto). The fifth staff is for piano left hand. The bottom staff is for piano right hand.

The music includes lyrics and chords:

- Chords: D7, F, G9, G7, C/E, G7, C, Dm, Gm/Bb, A7, D7, F, G9, G7, C, C7, F, E7, C.
- Lyrics:
  - And when she's wea-ry, Try a lit-tle ten-der-ness.
  - You know she's wait-ing, Just an- ti-ci-pat-ing, Things she may nev-er poss-
  - ess.
  - While she's with-out them, Try a lit-tle ten-der-ness.
  - It's not just sen-ti-men-tal, She
- Performance instructions: *sf* (fortissimo).

Am C+ A7 Dm A7  
 has her grief and care, And a word that's soft and gentle, Makes it

Dm G9 G7 C Dm7 G7  
 ea-si-er to bear. You won't re-gret it, Wo-men don't for-get it,

C Gm/Bb A7 D7 F Dm7 G7  
 Love is their whole hap-pi-ness. It's all so ea-ny Try a lit-tle ten-der-

ness. *rall.*  
 1 C G7 Dm7 G7 2 C Fdim C opt: D.S.  
 ness. *a tempo* *rall.*

# I Knew You Were Waiting (For Me)

WORDS & MUSIC BY SIMON CLIMIE & DENNIS MORGAN

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The musical score consists of four staves of music. The top staff is for piano/vocal, starting with an E chord. The second staff is for bass. The third staff shows guitar chords: E, E, A/E. The fourth staff continues the piano/vocal part. The lyrics begin with "Like a warrior that fights" followed by a vertical bar. The next line is "and wins the bat - tle, I know". The fifth staff continues the piano/vocal part. The sixth staff shows guitar chords: E, E. The lyrics continue with "the taste of vic - to - ry." The seventh staff continues the piano/vocal part. The eighth staff shows guitar chords: A/E, E, F#m7. The lyrics end with "Somehow I made it through the sha-dows, I was crip-pled e - mo - tion-ally, mm. Somehow I made it through the".

C#m7 F#m7 C#m7 F#m7  
 heart-ache, yes I did, — I es-caped. I found my way out of the

C#m7 A  
 dark-ness, kept my faith, — kept my faith. When the ri - ver was deep

E A/E E  
 I did-n't fal - ter, when the mountain was high — I still be - lieved.

A/E E A/E  
 — When the val - ley was low it did-n't stop me, no — no. I

F#m7 C#m7 F#m7 A E A/C#  
 knew you were wait-ing, I knew you were wait-ing for me. So we were drawn

Am/C      E/B      Gm7      C#m  
 — to - geth - er through des - ti - ny.      Oh boy  
 A/C#      Am/C      E/B      D  
 I know this love we share was meant to be  
 F#m7      C#m7  
 Knew you were wait - ing,  
 F#m7      C#m7      A  
 knew you were wait - ing,      knew you were wait - ing for me  
 D.S. to FADE

**VERSE 2:**

With an endless desire  
I kept on searching  
Sure in time our eyes would meet.

And like the bridge is on fire  
The hurt is over  
One touch and you set me free.

I don't regret a single moment no I don't, looking back  
When I think of all those disappointments, I just laugh, I just laugh.