

STEVIE WONDER ANTHOLOGY

COMPLETE PIANO, VOICE AND GUITAR ARRANGEMENTS OF SEVENTY-FIVE ALL-TIME CLASSIC SONGS, INCLUDING THE SMASH HITS
EBONY AND IVORY, HAPPY BIRTHDAY, I JUST CALLED TO SAY I LOVE YOU, PART TIME LOVER,
SIR DUKE AND YOU ARE THE SUNSHINE OF MY LIFE.



STEVIE WONDER ANTHOLOGY

Faded, illegible text, likely bleed-through from the reverse side of the page. Some words like "I LOVE TO LIVE", "MOTHER STAR", "DON'T YOU SEE YOU LOVE ME", "LONELY", "DON'T YOU SEE YOU LOVE ME", "I LOVE TO LIVE", "MOTHER STAR", "DON'T YOU SEE YOU LOVE ME", "LONELY", "DON'T YOU SEE YOU LOVE ME", "I LOVE TO LIVE", "MOTHER STAR", "DON'T YOU SEE YOU LOVE ME", "LONELY" are faintly visible.

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ALL I DO

WORDS AND MUSIC BY STEVIE WONDER, CLARENCE PAUL AND MORRIS BROADNAX

Moderately

mf

G#m

G#m/F#

Emaj7



1. You made my soul — a burn - ing fire.
2. 3. (see additional lyrics)

C#m7/F#

Bmaj9



You're get - ting to be — my one — de - sire.

Emaj7

C#m7/F#

Bmaj9



You're get - ting to be all that mat - ters to me. —

A#m7-5



D#7



G#m



G#m/F#



Emaj7



And let me tell you girl, I hope and pray—

— each day I live,

a lit - tle more 'love—

— I'll have — to give.

A lit - tle more love—

— that's de - vot - ed and true, —

'cause

A#m7-5



D#7 G#m G#m/F# Emaj7

all I do is think a-bout you. All I do

C#m7/F# Bmaj9

is think a -bout you.

G#m G#m/F# Emaj7 C#m7/F# To Coda Bmaj9

All I do is think a -bout you.

A#m7-5 D#7 G#m G#m/F#

Ba - by just sup - pose I should
(Second time, instrumental)

Emaj7



C#m7/F#



Bmaj9



A#m7-5



D#7



hap - pen to cross your mind,

and

G#m



G#m/F#



Emaj7



by some chance a boy like me you've real - ly been try - in' to

A#m7-5



D#7



After repeat,
D.S. al Coda

Coda

Bmaj9



find. }

Well, let me tell you girl,

G#m



G#m/F#



Emaj7



Play 4 times

C#m7/F#



Bmaj9



All I do
(Plus vocal ad lib.)

is think a - bout you.

G#m

G#m/F#

Emaj7



I'm think - in' ba - by,

C#m7/F#

Bmaj9

G#m

G#m/F#

Emaj7



a - bout — you, ba - by. I'm

C#m7/F#

Bmaj9

think - ing ba - by; give it to me, ba - by.

G#m

G#m/F#

Emaj7

C#m7/F#

Bmaj9



I'm think - in' ba - by, a - bout — you, ba - by.

Play 5 times

G#m

G#m/F#

Emaj7

C#m7/F#

Bmaj9



All I do is think a-bout you.
(Plus vocal ad lib.)

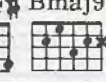
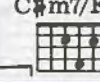
G#m

G#m/F#

Emaj7

C#m7/F#

Bmaj9



All I do is think a-bout you.

2nd Verse: Think of how exciting it would be
If you should discover you feel like me.
If you should discover this dream is for two,
Well, I'm gonna tell you, girl. . .
I'd light a candle every day,
And pray that you'll always feel this way,
And pray that our love will forever be new.
'Cause all I do is think about you.
All I do is think about you.
All I do is think about you.

Instrumental

Well, let me tell you girl...

3rd Verse: I'd light a candle every day,
And pray that you'll always feel this way,
And pray that our love will forever be new.
I'm gonna tell you, girl. . .
If I cannot have you for my own,
I'd rather be lonely and all alone.
I'd rather keep thinking the way that I do,
'Cause all I do is think about you.
All I do is think about you.
All I do is think about you.

ALL IN LOVE IS FAIR

WORDS AND MUSIC BY STEVIE WONDER

Slow Ballad

mf

All is fair in

Dm

F6

(C Bass)

Bm7 (b5)

love.
chance.

Love's a cra - zy game.
It's eith - er good or bad.

Bb

Am7 (b5)

D7

Two peo - ple vow to stay
I tossed my coin to say

in love as one they
in love with me you'd

Gm7 (Add 9)

C

Dm

say.
stay.

But all is changed with time.
But all in war is so cold.

F6 (C bass) Bm7 (b5) Bb

The fu - ture none can see. The road you leave be -
 You eith - er win or lose. When all is put a -

Am7 (b5) D7 Gm7

- hind, a - head lies my - ster - y.
 - way, the los - ing side I'll play.

G (A Bass) A Dm F6 (C bass)

But all is fair in love. I had to go a - way.
 But all is fair in love. I should have nev - er left your

Bm7 (b5) Bb9 Eb9 F (C bass) D7

side. } A wri - ter takes his pen to write the words a -

ALL IN LOVE IS FAIR

1.

Guitar: G7, C7, F, A (E Bass)

Vocal: gain that All In Love Is Fair, All of fate's a

Piano: Accompanying piano part for the first system.

2.

Guitar: Dm, F6 (C bass), Bm7 (b5)

Vocal: (Silent)

Piano: Accompanying piano part for the second system.

Guitar: Bb9, Eb9, F (C Bass), D7, C7, C7

Vocal: A wri-ter takes his pen to write the words a - gain that all In Love Is

Piano: Accompanying piano part for the third system.

Guitar: F, F7 (Eb bass), A, Dm

Vocal: Fair.

Piano: Accompanying piano part for the fourth system.

As

WORDS AND MUSIC BY STEVIE WONDER

Moderate Rock tempo



Do do do do do Mm

The first system of the musical score for 'As'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Moderate Rock tempo'. Above the vocal line, three guitar chord diagrams are provided: Bmaj7, B7, and Emaj7. The vocal line begins with a rest, followed by the lyrics 'Do do do do do' and then 'Mm' with a long note. The piano accompaniment starts with a rest, followed by a melodic line in the right hand and a rhythmic bass line in the left hand. A dynamic marking of 'mf' is present. A triplet of eighth notes is indicated above the final 'do' and the 'Mm' note.



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

The second system of the musical score. The vocal line continues with 'Do do do do do' and then 'As a-round the sun the earth knows she's re-volv- Time knew to move on since the be-gin-'. The piano accompaniment continues with a similar melodic and rhythmic pattern. A dynamic marking of 'mf' is present. A triplet of eighth notes is indicated above the first 'do' of the second phrase.



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

The third system of the musical score. The vocal line continues with 'ing, and the rose-buds know to bloom in ear-ly May;— ing, and the sea-sons know ex-act-ly when to change;—'. The piano accompaniment continues with a similar melodic and rhythmic pattern.

A⁺maj7



B⁺maj7



B7



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

E⁺maj7



E6



G⁺m



A⁺m7



E^b



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

G⁺m



C⁺9



C⁺m



F⁺7



B⁺maj7



B7



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

E^{ma}7B^{ma}7

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

A^{ma}7B^{ma}7

B7



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

E^{ma}7

E6

G^{#m}A^{#m}7E^b

To Coda

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

Coda

G#m A#m Eb

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

G#m A#m B C#

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

G#m A#m B C#

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

Repeat Ad lib. and fade

(repeat Ad lib.)

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

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

I'll be loving you

Until the rainbow burns the stars out in the sky

Loving you

Until the ocean covers every mountain high

Loving you

Until the dolphin flies and parrots live at sea

Loving you

Until we dream of life and life becomes a dream

Be loving you

Until the day is night and night becomes the day

Loving you

Until the trees and seas up, up and fly away

Loving you

Until the day that 8x8x8 is 4

Loving you

Until the day that is the day that are no more

Loving you

Until the day the earth starts turning right to left

Be loving you

Until the earth just for the sun denies itself

Loving you

Until dear Mother Nature says her work is through

Loving you

Until the day that you are me and I am you

Now ain't that loving you

Until the rainbow burns the stars out in the sky

Ain't that loving you

Until the ocean covers every mountain high

And I've got to say always

Until the dolphin flies and parrots live at sea

AL - - - - - WA - - - - - AYS

Until we dream of life and life becomes a dream

Um AL - - - - - WA - - - - - AYS

Until the day is night and night becomes the day

AL - - - - - WA - - - - - AYS

Until the trees and seas just up and fly away

AL - - - WA - - - - - AA - - - - -

Until the day that 8x8x8 is 4

- - - - - AA - - - - - AA - - - - - AA - -

Until the day that is the day that are no more

AA - - - - - AA - - - AA - - - - - AYS

Until the day the earth starts turning right to left

AL - - - - - WA - - - - - A - - - - - AA - -

Until the earth just for the sun denies itself

- - - - - AA - - - - - AA - - - - - AYS

Until dear Mother Nature says her worth is through

AL - - - WAYS

Until the day that you are me and I am you

Until the rainbow burns the stars out in the sky

Until the ocean covers every mountain high

Until the dolphin flies and parrots live at sea

Until we dream of life and life becomes a dream

Until the day is night and night becomes the day

Until the trees and seas just up and fly away

Until the day that 8x8x8 is 4

Until the day that is the day that are no more

Until the day the earth starts turning right to left

Until the earth just for the sun denies itself

Until dear Mother Nature says her work is through

Until the day that you are me and I am you

ANOTHER STAR

WORDS AND MUSIC BY STEVIE WONDER

Calypso Feel

f

8va bassa

mp

R. H.

(loco)

Fm9

Eb13

Dbmaj7

La la la la la la la la



mf


Cm7

Bbm7



C7+

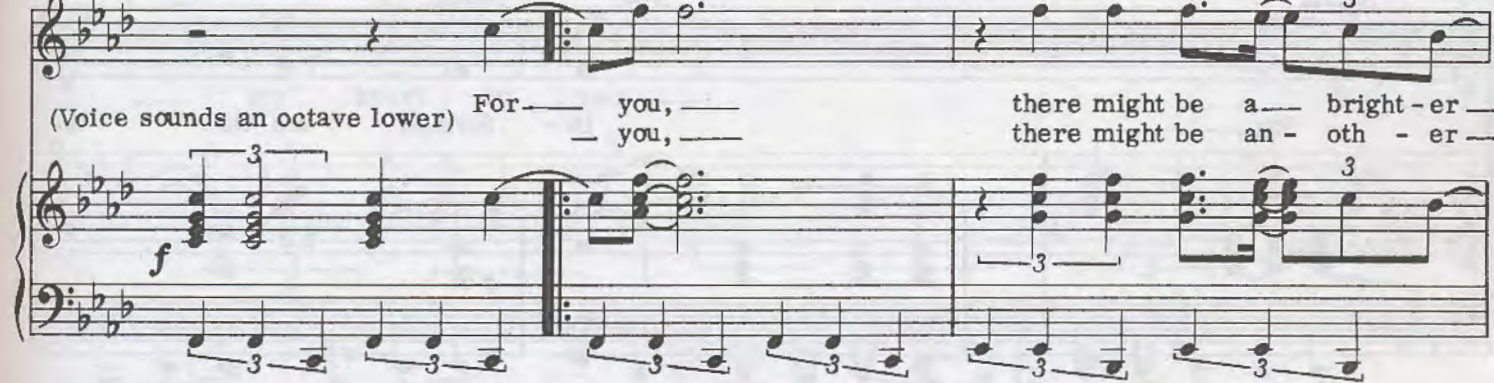
La la la la la la la la la

1. Fm9  | 2. Fm9 



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

Fm9  Eb13 




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

Dbmaj7  Cm7  Bbm7 



1.

— is all I see. For —
 — mel—o—dy.

C7+  Fm9 



ANOTHER STAR

2.

Ebm7 Ab7

(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—

Fm7 Bb7

The musical score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line with triplets in the right hand. Chord diagrams for guitar are provided above the vocal line for Ebm7, Ab7, Dbmaj7, and Bb7. The lyrics are: "(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—".

ing — fell in love with one — who would break —

— my heart in two. — For

Last time, D.S. with repeat and fade

Repeat twice

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

BOOGIE ON REGGAE WOMAN

WORDS AND MUSIC BY STEVIE WONDER

Moderately Slow

Ab Gb Db Ab Gb Db B Gb
 (Ab Bass) (Ab Bass) (Ab Bass) (Ab Bass) (Db Bass) (Db Bass)

I like to see you boogie right across the floor
 I'd like to see both of us fall deep-ly in love

Db Bb Eb

I like to do it to you til you hol-ler for more.
 I'd like to see you and me un-der the stars a-bove.

Ab Gb Db Ab Gb Db Gb Db
 (Ab Bass) (Ab Bass) (Ab Bass) (Ab Bass) (Ab Bass) (Ab Bass)

2nd time Yes I would I like to Reg-gae
 I'd like to see both of us



(Ab Bass) (Db Bass) (Db Bass) (Db Bass)

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



(Ab 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.



(Gb 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?



(Gb Bass)

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

BOOGIE ON REGGAE WOMAN

1.

2.

Bb7 **Db** **Gb**

Gb **Ab** **A** **Bb7** **Eb**

repeat and fade

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

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

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

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

Detailed description: This is a musical score for the song 'Boogie on Reggae Woman'. It is written in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The score is divided into two systems. The first system contains the first two lines of music, including the first two lines of the vocal melody and the piano accompaniment. The second system contains the remaining four lines of music, including the second two lines of the vocal melody and the piano accompaniment. Above the vocal lines, guitar chords are indicated with chord diagrams and names: Eb, Ab, Gb, Db, and Ab. Some chords are marked as '(Ab Bass)'. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are placed below the vocal lines. The score ends with a 'repeat and fade' instruction.

DID I HEAR YOU SAY YOU LOVE ME

Moderately

WORDS AND MUSIC BY STEVIE WONDER

3rd time R.H. 8va

1.2. 3.

E A7

1. Did I hear you say you love me? Well, ba - by
2. 3. (see additional lyrics)

mf-f

E A7

I've got to know, 'cause

E A7

if you real - ly, real - ly love me, you've got to



do things to show... Don't give me the wrong im - pres - sion



by show - ing — me warm ex - pres - sions.



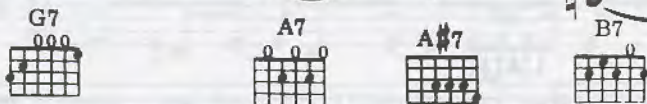
Put me in the right di - rec - tion



with ten - der — love and af - fec - tion.



I've been stand - in' on the out - side



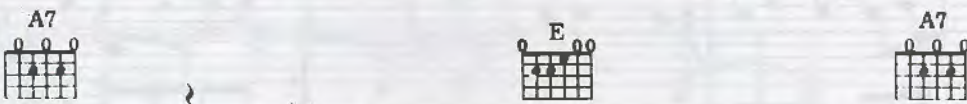
1.

tryin' to get on the in - side.

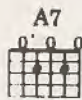
2.3.



side. Well, if you love me hon - ey, let - me hear - you say -



(I - love - you.) If you



To Coda

love me hon - ey, let_ me hear_ you say_ (I_ love_ you.)

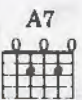


Sounds so good. Well, if you



love me hon - ey, let_ me hear_ you say_ (I_ love_ you.)

N.C. (vocal tacet 6 times)

D.S. al Coda

Coda



Well, if you



love me hon - ey, let me hear you say (I love you.)



If you



(love me need me want me) let me hear you say (I love you.) If you

Repeat and fade

2nd Verse: Did I hear you say you need me?
 Well, baby tell me the truth,
 'Cause if you really, really need me
 My sweetness, here's what I'll do:
 Cut out all my crazy playing,
 'Cause for your love I have been laying.
 Just tell me that is what you're saying,
 And I'll be yours without delaying.
 I've been standing...

3rd Verse: Did I hear you say you want me?
 Now please don't give me no mess,
 'Cause if you really, really need me,
 You've got to give me your best.
 Put my love life right in pocket
 And dare someone to try to top it.
 And when you think I want to drop it
 Just love me till I beg, "Don't stop it."
 'Cause I've been standing...

Do I Do

WORDS AND MUSIC BY STEVIE WONDER

Moderately Bright

Bmaj9



mf

8va bassa to loco

E13



C#m7/F#



C#m7/F#



Bmaj9



1. When I see you on the street, my whole bod-

2. 3. 4. (see additional lyrics)

(8va bassa)

E13



C#m7/F#



y gets weak. When you're stand-

Bmaj9



_____ -ing in _____ the crowd, _____ your _____ love talks _____

E13



C#m7/F#



F#/G#



B/C#



_____ to me _____ so loud. _____ Girl, do I _____ do _____

N. C.

D#m7



F#/G#



B/C#



_____ what you . do _____

N. C.

D#m7



F#/G#



B/C#



_____ when I do _____

That Day

N. C. D/F# C/F#

my love to

1. Bmaj9

you?

(8va bassa)

E13 C#m7/F#

2. When I hear

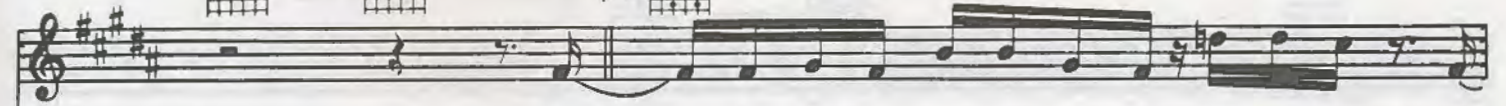
2. 3. 4. Bmaj7 Eb/F D/E

you?

(8va bassa)



To Coda



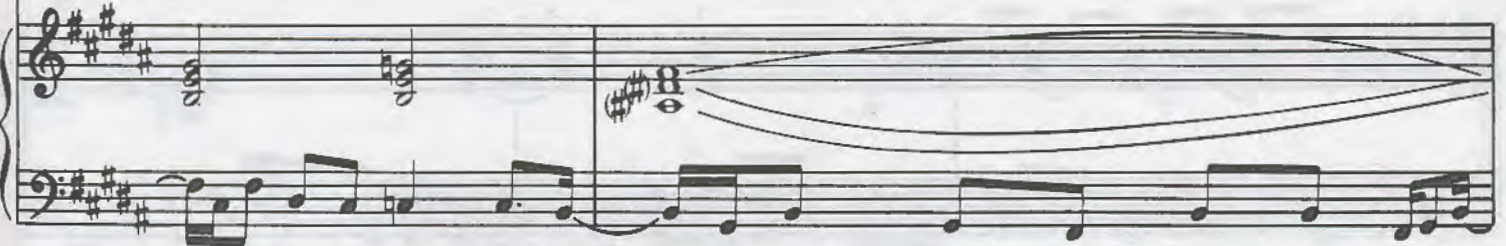
Yes, — I got some can - dy kiss - es for your lips. Yes, —



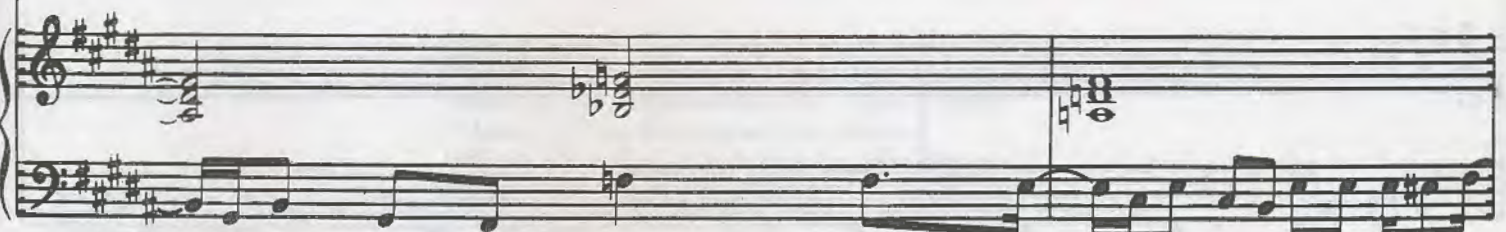
— I got some hon - ey - suck - le choc - 'late drip - pin' kiss - es full of love — for



you. Yes, — I got some can - dy kiss - es for your lips. Yes, —



— I got some hon - ey - suck - le choc - 'late drip - pin' kiss - es full of love — for



E/F# F#maj7/G# G#13 C#maj7

you. My life has been wait-ing for your love. My

G#maj7/A# A#13 D#maj7 Bbmaj7/C

loco

arms have been wait-ing for your love to ar-rive. My heart has been wait-ing, my soul

Fmaj7 E/F#

an-tic-i-pat-ing your love, love, love.

(8va bassa)

N. C.

1st time D.S.
2nd time D.S. al Coda

Coda

Bma7

3. From the time —
4. I don't care —

— I got some can - dy kiss - es for your lips. Yes, —

Eb/F

— I got some hon - ey - suck - le choc' - 'late drip - pin' kiss - es full of

D/E

E/F#

Cmaj7

Repeat ad lib and fade

love — for you. Yes, —

Verse 2:

When I hear you on the phone,
Your sweet sexy voice turns my ear all the way on.
Just the mention of your name
Seems to drive my head insane.
Girl, do I do ...etc.

Verse 3:

From the time that I awake
I'm imagining the good love that we'll make.
If to me your vibe can do all this
Just imagine how it's gonna feel when we hug and kiss.
Sugar, do I do ...etc.



Verse 4:

I don't care how long it might take,
'Cause I know the woman for me — you I'll make.
'Cause I will not deny myself the chance
Of being part of what feels like the right romance.
Girl, do I do ...etc.

DON'T DRIVE DRUNK

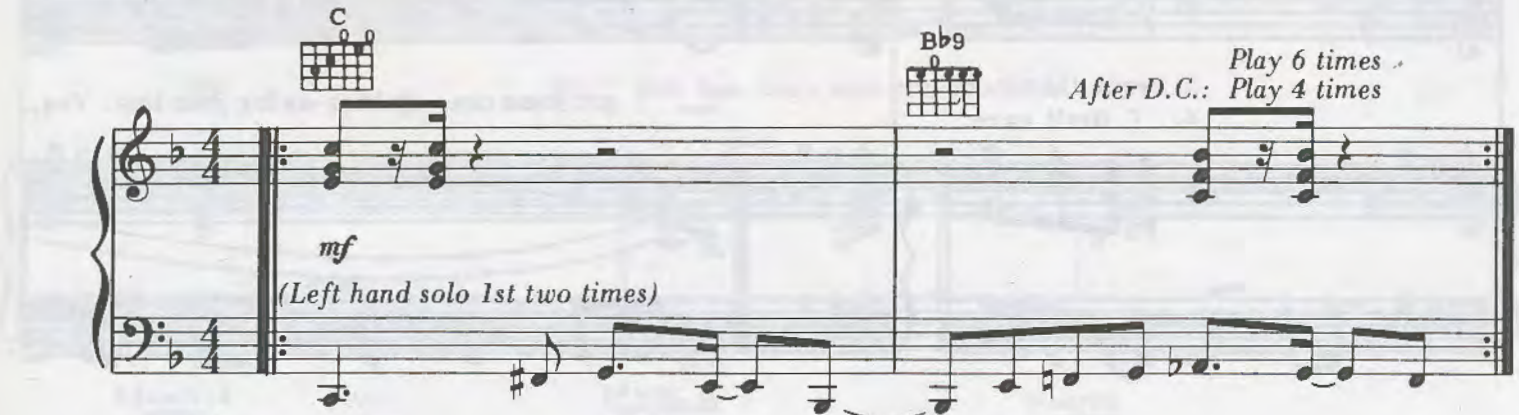
WORDS AND MUSIC BY STEVIE WONDER



Medium Dance Tempo (♩ = 126)

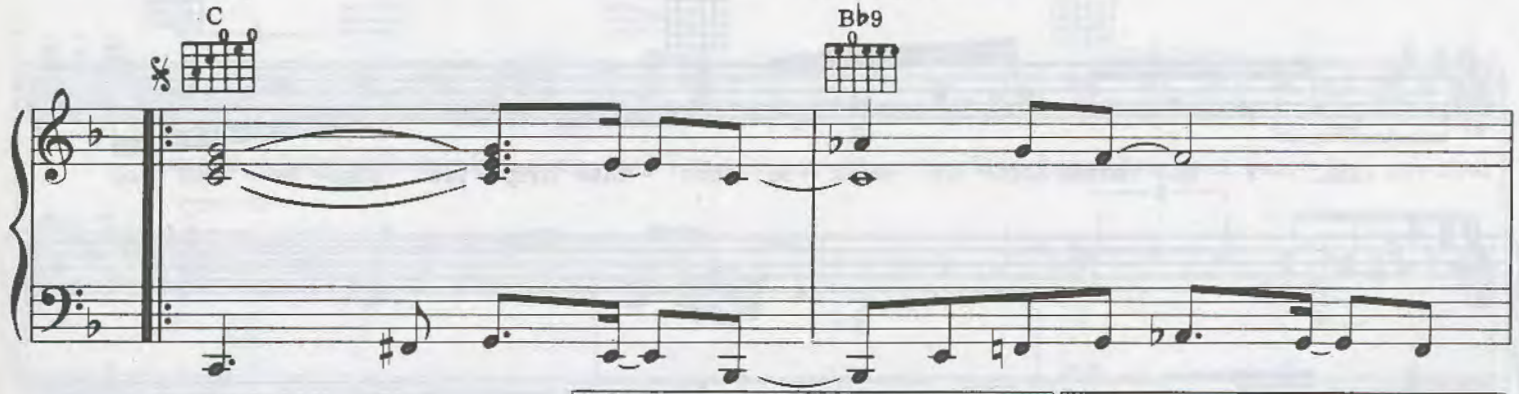
C  Bb9 

mf
(Left hand solo 1st two times)

Play 6 times
After D.C.: Play 4 times





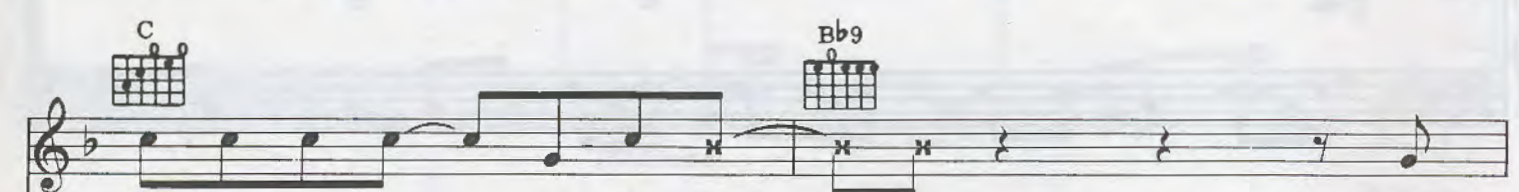
C  Bb9 



C  1.3. Bb9  2.4.5. Bb9 

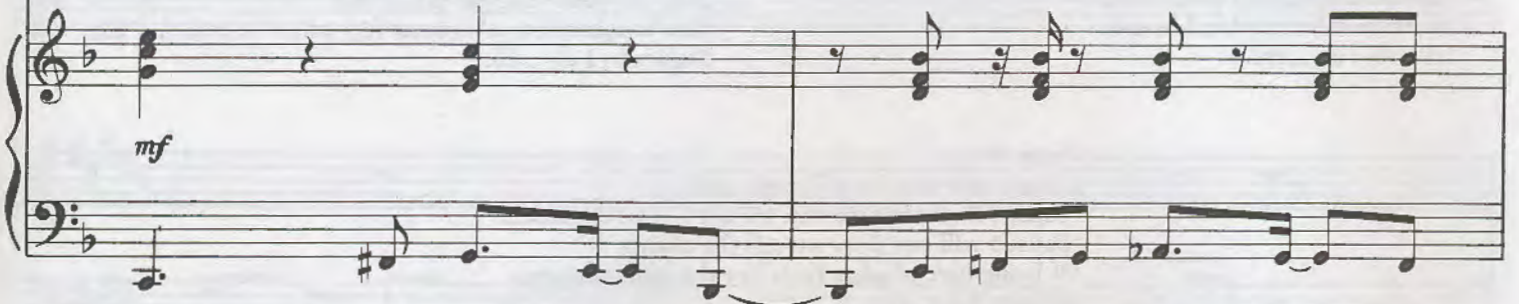


C  Bb9 



1. He and his wife — have had prob - lems that
2.3. See additional lyrics

mf



C Bb9

he's played off like — noth - ing's wrong, —

C Bb9

till he comes home from work ear - ly, just to find —

C Bb9

— the girl is gone. — Oh, but

C Bb9

he gets in - to the cup - board;

DON'T DRIVE DRUNK



picks out that bot - tle of gin.



Drinks like there's no to - mor - row, and de - cides



to take a spin. Oh.

Chorus:



Don't drive — drunk. Don't drive — drunk.

Bb9 C Bb9

No, don't drive drunk. Mothers

C Bb9

a - gainst drunk driv - ers are mad.

D.S. $\frac{3}{4}$

2.4.6.8.10. D.S.S. 3. Bb9 Fm9 Fm9/Bb

F#m9 F#m9/B Gm9 Gm9/C G#m9 G#m9/C# N.C. D.C.

ff

5. Bb9

Fm9 Fm9/Bb F#m9 F#m9/B

Gm9 Gm9/C G#m9 G#m9/C#

N.C. D.S.S.

7.9. Bb9

C Bb9 C

Bb9 C Bb9

C Bb9 D.S.S. 

11. Bb9 Fm9 Fm9/Bb F#m9 F#m9/B

Gm9 Gm9/C G#m9 G#m9/C# N.C.

Verse 2:

Teenager at a live party
 Says, "Give me one for the road."
 But he's already so inebriated,
 If you lit a smoke he'd explode.
 Oh, but bartender says, "I don't think so."
 Young one says, "I can deal."
 Staggering, he says, "Check y'all later."
 But I really don't think he will.

(To Chorus:)

Verse 3:

Boy out with girl on their first date
 Gets pulled over by the law.
 Officer says, "Hey, can't you drive straight?
 Or have you been drinking alcohol?"
 Boy says, "Man, are you crazy?"
 Cop says, "Hey, then walk this line."
 But results from the breathalyzer
 Proves he's charged with D.U.I.

(To Chorus:)

DON'T KNOW WHY I LOVE YOU

WORDS AND MUSIC BY STEVIE WONDER, PAUL RISER, DON HUNTER AND LULA MAE HARDAWAY

Slow rock

Piano introduction in G major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line. The piece begins with a forte (*f*) dynamic.

Chords: D C Bb

1. I Don't Know Why I love you, I Don't
2. Al - ways treats me like a fool, Kick me

Vocal line with piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic is mezzo-forte (*mf*).

Chords: F G Bb F

Know— Why— I love you.— I Don't Know— Why I love
when I'm down,— that's your rule. I Don't Know— Why I love

Vocal line with piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic is mezzo-forte (*mf*).

Chords: Bb C D G

you, But I love you.—
you, But I love you.—

Vocal line with piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic is mezzo-forte (*mf*).

D C Bb

3. You nev - er stop your cheat - in' ways With an -
 4. I Don't Know Why I love you I don't

F G

oth - er guy know you laugh in my face.
 you and me, ba - by.

Bb F Bb C

Lord, how long must I be dis - graced, 'cause I
 I Don't Know Why I love you, but I

D G

love you.
 love you.

After last verse
 D.S. to Verse 1 and fade

5. You throw my heart down in the dirt
 Oh, you make me crawl on this cold black earth, baby.
 No, I never, I never knew how much love could hurt
 Oh, 'til I love you baby, baby, baby, oh baby.

6. I can't stop, I can't stop cryin', can't you see,
 Here I'm pleading on my knees, upon my knees.
 Won't you help me, help me, please?
 'Cause I love you, I love you, baby.

DON'T YOU WORRY 'BOUT A THING

WORDS AND MUSIC BY STEVIE WONDER

Moderate Latin Rhythm

Ev

mf

The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The second system shows a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a rhythmic pattern characteristic of Latin music, with chords and melodic lines in both hands.

Em B+ Em7 A7 Dm G9

'ry-bod - y's got a thing, hut 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 first system of the first verse includes guitar chord diagrams for Em, B+, Em7, A7, Dm, and G9. The vocal line is written in a treble clef with lyrics underneath. The piano accompaniment is shown in a grand staff below the vocal line.

Cmaj7 B+ (F bass) Em7 B+ Em7 A7

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 second system of the first verse includes guitar chord diagrams for Cmaj7, B+ (F bass), Em7, B+, Em7, and A7. The vocal line continues with lyrics. The piano accompaniment continues in the grand staff.

Dm G9 Cmaj7 B₉ (F^b bass)

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

G G7 Bm

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

Cmaj7 A7 C (D bass)

To Coda ◆

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

Gmaj7

B+

G

Gb

out.

They say— out.

F

E

E^b

D

G

G (add 9)

When you get

G

G⁺

F

E

E⁺

D

G

off

your trip.

G (add 9)

Em

B+

Em7

Em6 (B bass)

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

Fmaj7 Em B+

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

Em7 Em6 (B bass) Fmaj7

Ba—

Em1 B+ Em7 A7

— bum — ba, — bum ba — bum, ba — bum.

Dm G9 Cmaj7 B+ (F bass) Cmaj7 B+ (F bass)

Bum bum, bum bum, — bum bum. — Ba —

B₇ (F bass) G G7

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

Detailed description: This system contains the first two measures of the song. The vocal line starts with a whole note rest, followed by a half note 'Don't', a quarter note 'You', a quarter note 'Wor - ry', a quarter note 'Bout', a half note 'A', and a quarter note 'Thing.' The piano accompaniment features a treble clef with a melody and a bass clef with a steady eighth-note accompaniment. Chord diagrams for B₇ (F bass), G, and G7 are provided above the staff.

Bm Cmaj7 Amaj7

Thing, Ma - ma, _____ 'Cause I'll be stand - ing on — the — side, —

Detailed description: This system covers measures 3 and 4. The vocal line begins with 'Thing, Ma - ma,' followed by a long dash, then 'Cause I'll be stand - ing on — the — side, —'. The piano accompaniment continues with the same eighth-note bass line and treble melody. Chord diagrams for Bm, Cmaj7, and Amaj7 are shown above the staff.

C (D bass) G G⁷ F C E

— When you check — it — out. —

Detailed description: This system covers measures 5 and 6. The vocal line starts with a long dash, followed by 'When you check — it — out. —'. The piano accompaniment concludes with the same accompaniment pattern. Chord diagrams for C (D bass), G, G⁷, F, and C E are provided above the staff.

E⁷ D G G (add 9) G G⁷

When you get off

F E⁷ E⁷ D G G (add 9)

3rd Verse-
D.S. al Coda

your trip. Ev'-

♠ Coda G B⁺ Em B⁺

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

Em⁷ Em⁶ (B bass) Fmaj⁷

Ad lib and fade

Don't You Wor-ry 'Bout A

EBONY AND IVORY

WORDS AND MUSIC BY PAUL MCCARTNEY

Moderately

B(N.C.) C#m/B B G#m/B A/B F#m/B E E/G#

mf

Eb - on - y — and

F#m7 B E F#m7 B

iv - or - y — live to - geth - er in per - fect har - mo - ny, — side by

E F#mB/F# A/B B7 B/E E

side on my pian - o key - board, oh — Lord, why — don't we? —

B(N.C.) C#m/B B G#m/B A/B F#m7/B E



We all know — that

C#m B A E



peo - ple are the same wher - ev - er you go. — There is good and bad in ev -

B D6 Bdim C#7 F#m



- 'ry-one. — We learn to live — ^{we} when we learn to give each oth - er what we need —

A/B E



— to sur - vive, — to geth - er a - live. — Eb - on - y — and

F#m7 B E F#m7 B

iv - or - y — live to - geth - er in per - fect har - mo - ny, — side by

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are guitar chord diagrams for F#m7, B, E, F#m7, and B. The bottom two lines are piano accompaniment in treble and bass clefs.

E E/G# F#m7 B/F# A/B B7 B/E E To Coda ⊕

side on my pian - o key - board, oh — Lord, why — don't we? —

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are guitar chord diagrams for E, E/G#, F#m7 B/F#, A/B, B7, B/E, and E. The bottom two lines are piano accompaniment in treble and bass clefs. A 'To Coda' symbol is at the end of the system.

Double tempo

C#sus C# F#

Detailed description: This system contains the third line of music. The top line is a guitar melody in treble clef. Above it are guitar chord diagrams for C#sus (4fr), C#, and F#. The bottom two lines are piano accompaniment in treble and bass clefs.

G#7sus C# F#maj7

Eb - on - y, —

Detailed description: This system contains the fourth line of music. The top line is a guitar melody in treble clef. Above it are guitar chord diagrams for G#7sus (4fr), C#, and F#maj7. The bottom two lines are piano accompaniment in treble and bass clefs.

G#7sus

C#



iv - or - y, — liv - ing in per - fect har - mo - ny. —

F#maj7

A/B

Eb - on - y, — iv - or - y, — ooh. —

Tempo I

D.S. al Coda

CODA

E

C#sus

C#

C#m



We all know — that

Side by

F#m7

F#m7/B B

A/B

B7

B/E E

side on my pian - o key - board, oh — Lord, why — don't we? —

F#m7



F#m7/B



E



E/G#



F#m7



F#m7/B



Double Tempo

E



F#m7



B



Emaj7



Eb - on - y, —

iv - or - y, —

Repeat and Fade

Optional Ending

F#m7



A/B



Emaj7



liv - ing in per - fect har - mo - ny. —

Ooh.

FINGERTIPS

WORDS AND MUSIC BY HENRY COSBY AND PAUL CLARENCE

Moderate

Ev - ry - bod - y sing — Yeah, Yeah, say Yeah,

mf

Yeah, say Yeah, (yeah), yeah, (yeah), yeah, yeah, — yeah.

Cm F Cm F Cm F Cm F

3 times Just a lit - tle bit of

Cm

soul — yeah, — yeah clap your hands;

— just a lit - tle bit loud - er, clap your hands — just a lit - tle bit loud - er.

Cm F Cm F Cm

4 times

3

Detailed description: This system shows the first two staves of music. The top staff is in treble clef with a key signature of two flats (Bb, Eb). It features a sequence of chords: Cm, F, Cm, F, Cm. Above the first four chords are guitar chord diagrams. A '4 times' instruction is placed below the first four chords. The melody consists of eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The bottom staff is in bass clef and contains a simple bass line with quarter and eighth notes.

3

3

Detailed description: This system continues the melody from the first system. It features two triplet markings over eighth notes, each labeled with a '3'. The bass line remains simple with quarter notes.

3

Detailed description: This system continues the melody. It features a triplet marking over eighth notes, labeled with a '3'. The bass line remains simple with quarter notes.

Cm F Cm F

4 times

I

Detailed description: This system shows the fourth system of music. It features a sequence of chords: Cm, F, Cm, F. Above the first four chords are guitar chord diagrams. A '4 times' instruction is placed below the first four chords. The melody continues with eighth and quarter notes. A first ending bracket labeled 'I' spans the final two measures. The bass line continues with quarter notes.

know that I nev - er got to hey yeah. Ev - 'ry - bod - y had a good time. -

Detailed description: This system contains the lyrics for the song. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "know that I nev - er got to hey yeah. Ev - 'ry - bod - y had a good time. -". The music consists of eighth and quarter notes.

So, if you want me to, if you want me to; I'm gon - na

swing this song, — yeah, just - a one more time un - til I come back,

just - a one more time when I come back, so be ad - vised.

3 3

Cm

ECCLESIASTES

WORDS AND MUSIC BY STEVIE WONDER

Moderately (♩ = 66)

mp

Cm Fsus Fm Bb7/Ab Eb/G

mf

Ab (add Bb) Bb G/B G/D G/B G

Cm Fsus Fm Bb7/Ab Eb/G

Ab (add Bb) Bb G/B

Cm



1.



2.



Ebm



8va



Absus



Abm



4th fret

Db7/Cb



Gb/Bb



8va



Cb (add Db)



Db



Bb / D



Bb/F



Bb/D




Bb




8va



Ebm



Absus

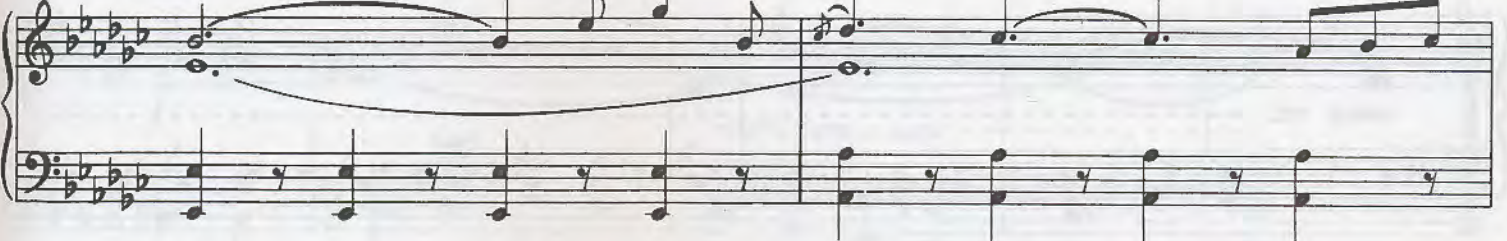


Abm



4th fret

8va



ECCLESIASTES

Db7/Cb



Gb/Bb



Cb (add Db)



Db



Bb/D



8va

Musical notation for the first system, featuring a treble staff with a dashed line labeled '8va' and a bass staff. The music is in a minor key and includes various note values and rests.

Ebm



Am



8va

(loco)

Musical notation for the second system, featuring a treble staff with a dashed line labeled '8va' and a bass staff. The music includes a 'loco' marking and various note values and rests.

Dm



Musical notation for the third system, featuring a treble staff and a bass staff. The music includes various note values and rests.

F/Eb



Bb/D



Dbdim



F/C



Musical notation for the fourth system, featuring a treble staff and a bass staff. The music includes various note values and rests.

Bb/D



F/C



poco rit.

Musical notation for the fifth system, featuring a treble staff and a bass staff. The music includes a 'poco rit.' marking and various note values and rests.

FOR ONCE IN MY LIFE

Bb/D G/F G/B G G/D

più ritard

Cm Fsus Fm Bb7/Ab Eb/G

a tempo

Ab (add Bb) Bb G/B G/D G/B G Cm

Fsus Fm Bb7/Ab Eb/G Ab (add Bb) Bb

G/B Cm

ritard poco a poco

FOR ONCE IN MY LIFE

WORDS BY RONALD MILLER
MUSIC BY ORLANDO MURDEN

Slowly

mf

The piano introduction consists of two staves. The right hand plays a melodic line with a long slur over the first four measures, followed by a descending line. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Verse - *Freely with expression*

Chords: Bb, Bdim, Cm7, A, Bb, D7

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

mp
legato

The verse begins with a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords indicated above the staff.

Chords: Gm, Gmaj7, Gm7, C7, Cm7, F7

been a strange and wel- come change in me.

The second line of the verse continues the vocal and piano accompaniment. The piano part maintains the same melodic and harmonic structure as the first line.

Chorus - *Slowly, with feeling*

Chords: Bb+, Bb6, Bdim, Cm, Ab

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

mp
legato

The chorus starts with a repeat sign. The vocal line and piano accompaniment are presented. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords indicated above the staff.

F7 G7 Cm Ab F7 F7+ Bb F7

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

Bb Bb6 D+ Eb

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

Cm Fm7 F7 Bbmaj7 Dm Gm Gm7 C7

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

Cm7 F7 Bb Bb+ Bb6 Bdim Cm Ab

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

F7 G7 Cm Ab F7 F7+

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

FOR ONCE IN MY LIFE

Bb **F7** **Bb** **Bb6**

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

D+ **Eb (add F)** **Eb** **C9**

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

1. **Bb** **Bb+** **Eb** **Cm7** **F7** **Bb** **C9** **F7**

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

f *mp*

2. **Bb** **Bb+** **Cm7** **F7** **F7dim** **Gm** **C9**

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

Bb **Bb+** **Eb** **Cm7** **F7** **Bb** **G6** **Bb6**

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

rit. poco a poco *p*

FOR YOUR LOVE

WORDS AND MUSIC BY STEVIE WONDER

Slowly ♩ = 63 (♩ = ♪³)

mp

(with pedal)

Chord diagrams: Bm7, C#m7, Dmaj7, Bm7, D/E, Amaj7, Bm7, C#m7, Dmaj7, Bm7, D/E, Amaj7, Bm7, C#m7, Dmaj7, Bm7, D/E, Amaj7, Gmaj7, D/E, A(9), Bm7, A9/C#.

Verse:

Dmaj7



D6/A



Dmaj9



D6/A



1. All the gold in all the world is
2. A dia-mond that shines like a star in the sky is

Amaj9



D/E



Amaj7



A9



noth - ing to pos - sess
noth - ing to be - hold,

Dmaj7



D6/A



Dmaj9



D6/A



if all the things that it can bring can't add
for min - is - cule is an y light if it can't,

B7sus



B7



E7sus



Bm7 C#m7



— up to one ounce of your hap - pi-ness. } For your
— like you, bright - en up my soul. }

cresc.

3/3

3/3

mf

Chorus:

Dmaj7

Bm7

D/E

Amaj7

Bm7

C#m7

Dmaj7

Bm7

D/E

love, I would do an - y - thing_ just to see the smile_ up - on_ your_

Amaj7

Bm7

C#m7

Dmaj7

Bm7

D/E

face_ For_ your_ love, I would go

Amaj7

1.

Gmaj7

D/E

an - y - where_ Just you tell_ me and_ I'll be_ right there_

2.

A(9)

Bm7

A9/C#

Gmaj7



D/E

A(9)

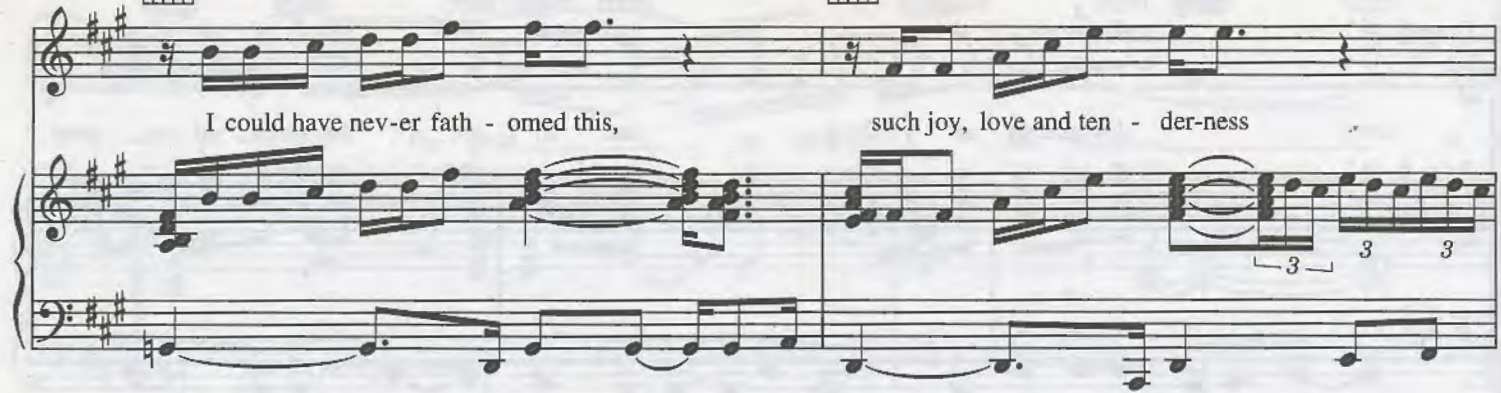
A#(9)

me and_ I'll be right_ there_ Oh yeah!

Bridge:

Gmaj9  Dmaj9 





I could have nev-er fath - omed this, such joy, love and ten - der-ness



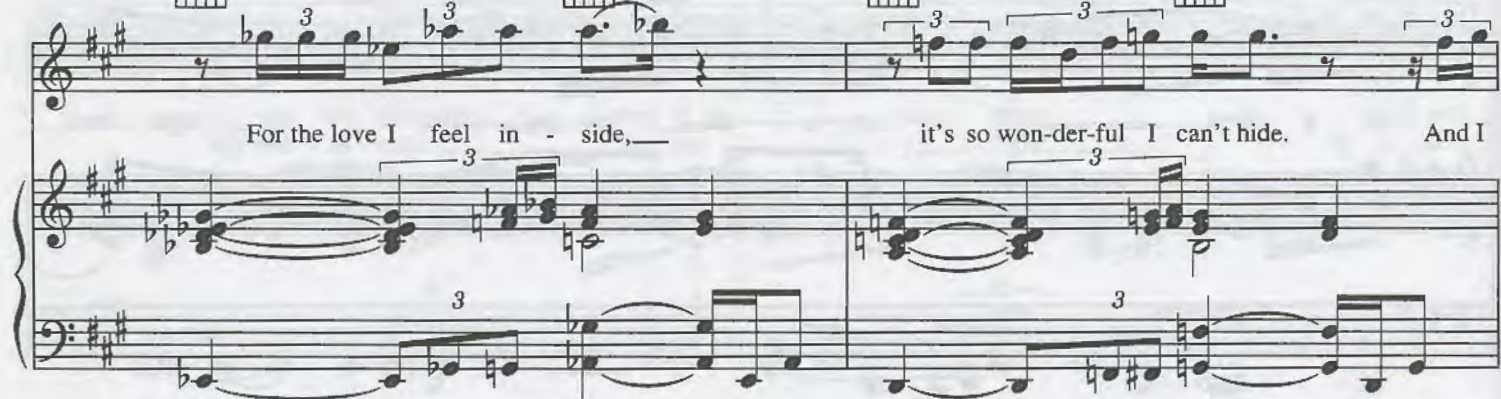
Gmaj9  Dmaj9 



that you give _____ to me.



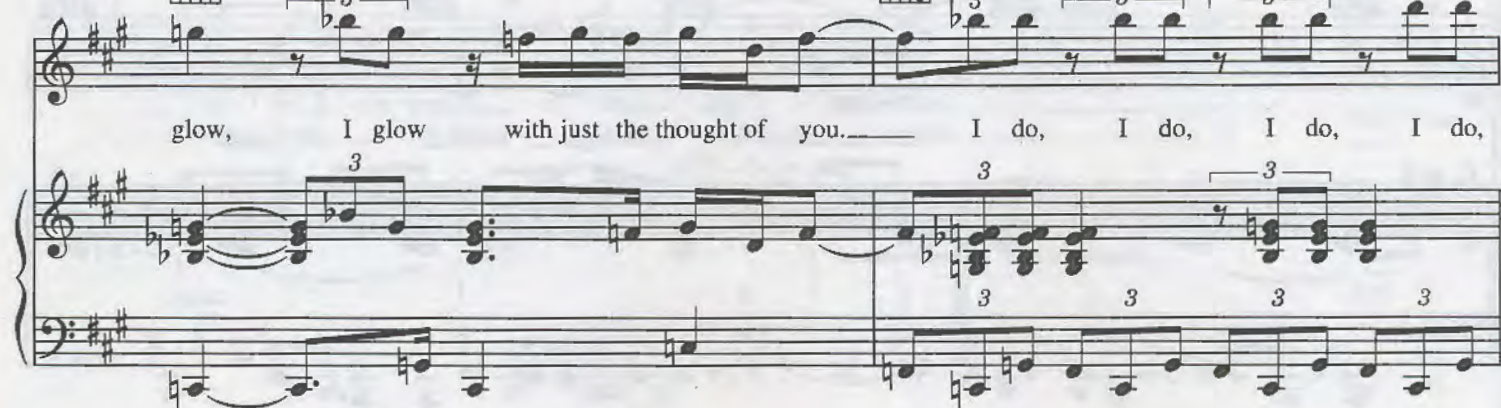
Ebm7  Ab13  Dm7  G13 

For the love I feel in - side, it's so won-der-ful I can't hide. And I



Cm7  Eb/F 

glow, I glow with just the thought of you. I do, I do, I do, I do,



6 6

Cm7 Dm7 Ebmaj7 Cm7 Eb/F

I do, I do, I do, I do, I do. And for your love, I would do

Bbmaj7 Cm7 Dm7 Ebmaj7 Cm7 Eb/F

an - y - thing just to see the smile up - on your

Bbmaj7 Cm7 Dm7 Ebmaj7 Cm7 Eb/F

face. For your love, I would go

Bbmaj7 Abmaj7 Eb/F

an - y - where. Just you tell me and I'll be right there.

Chorus:



And for your love, I would do



an - y - thing_ just to see the smile_ up-on_ your_ face_ For_ your_



love, I would go an - y - where_ Just you tell_



_ me and_ I'll, I'll be right_ there_ And for your

Chorus:

Fmaj7 Dm7 F/G Cmaj7 Dm7 Em7 Fmaj7 Dm7 F/G

love, I would do an - y - thing_ just to see the smile_ up-on_ your_

face._ For_ your_ love, I would go

an - y - where._ Just you tell_ me and_ I'll be_ right_ there._

You know I'll be right_ there. You know I'll be_ right there.

mp

GET IT

WORDS AND MUSIC BY STEVIE WONDER

Medium funk ♩ = 120

Bm7 **C#m7**

(D.C.) get it, her love. Gon - na
 get it, her heart. Gon - na

mf

8va bassa throughout

Bm7 1. **C#m7** 2. **C#m7**

get it, her kiss - es. Gon - na
 get it, 1. Miss La - dy Girl
 2. Miss La - dy Girl

Verse:

Bm7 **C#m7** **Bm7**

is put - ting her love on the shelf,
 has bur - ied her feel - ings deep in - side,

C#m7 Bm7 C#m7

'cause she don't want to be hurt by no-bod-y
'cause she don't want to be tak-en for an-oth-er

Bm7 C#m7 Bm7

else.
ride. _____

She's tak-en her heart _____
She's sick and tired _____

C#m7 Bm7 C#m7

and put it a-way un-der lock and key, _____
of be-ing on the lone-ly mer-ry-go-round. _____

but it's high _____
She just don't _____

Bm7 C#m7

time _____
know _____

that Miss La-dy Girl sets her heart free and gives her _____
that the ul-ti-mate love of her life is a-bout _____

Bm7

C#m7

Em7

love to me.
to be found.

Some think that dia-mond rings,
They think that read - y cash,

F#m7

Bm7/E

fan - cy cars_ will make a big im - pres - sion,
flash - y clothes_ will fill her life with laugh - ter,

E/F#

but I know that all she needs is my ten - der love and af -
but I've got the ver - y thing that she needs, true love for - ev - er

E7sus/F#

fec - tion.
af - ter.

'Cause she no more still will she says:
Then she no more will she say: }

Chorus:

Bm7

C#m7

No one's gon - na get it;

Bm7

C#m7

no one's gon - na get it, oh _____ no.

Bm7

C#m7

Some - one's gon - na get it, and _____ I know _____ that I will

1.3.4.

Repeat ad lib.
and fade

2.

D.C.

Bm7

C#m7

C#m7

be the one who will. _____ Vocal ad lib. Gon - na

GO HOME

Moderately ♩ = 116

WORDS AND MUSIC BY STEVIE WONDER

F9



Bbm7-5/C



F9



1st time R.H. tacet

mf

Bbm7-5/C



F9



Bbm7-5/C



F9



1.

Bbm7-5



F9



R.H. enters

2.

Bbm7-5



F9



§

Verse:

Bbm7-5/C



F9



1. Her par - ents said, "Girl, don't leave home."

But her heart — kept cheer -

1st time only

2nd time

Bbm7-5/C



F9



ing her on. She had a real good man, a

Bbm7-5/C



F9



stead-y job. But the two — of them just weren't in her heart.

Abmaj7/Eb



Ebmaj9



Gbmaj7/Db



She on - ly want - ed to be — close to me to

Dbmaj9



Bbm7



Ab6



give me the — love — she knew some - day I'd need. But I kept say - ing, "Girl —

Gm9



F9



Bbm7-5/C



F9



— you're — wrong, — go home." —

4th time to Coda

1.

Bbm7-5/C



F9 D.S.



2.3.

Dbmaj9



Bbm7(add4)



Fm7



She said I've — no — right — to tell her how — life — should be.

Dbmaj9



Bbm7(add4)



Es - pe - cially when the on - ly one she ev - er cared a - bout in life —

Fm7 Gb Db/Gb Gm7(4)

was me. But she a - greed to go a - long with my fi -

Gb (F bass) (No Chord)

nal word.

1. Bbm7-5/C D.S. F9

2. D.S. al Coda Bbm7-5/C F9

Repeat Verse 3 ad lib.

Coda F9 Abmaj7/Eb

She on - ly want - ed to be

Ebmaj9



Gbmaj7/Db



— close to me — to give me love — she knew some —

Dbmaj9



Bbm7



Ab6



— day I'd need. — But I kept say - ing, "Girl, —

Gm9



F9



Bbm7-5/C



F9



— you're — wrong, — go — home," — go —

Bbm7-5/C



F9



— home, — ba - by. You bet - ter go — home right — now.

LOVE YOU
Bbm7-5/C F9

Go home lit - tle girl. You bet-ter go home.

Bbm7-5/C F9 Bbm7-5/C F9

G'won...home girl. Go home lit - tle girl you bet -ter go home.

Bbm7-5/C Repeat ad lib. and fade

Ooh, yeah yeah yeah yeah.

Verse 2:
Long days, short nights when you're on the road.
For a pretty girl it's a heavy load.
And even so who'll pay your fare?
She said "I'll make it on a wing and a prayer."
(To Chorus:)

Verse 3:
As fate would have life come around,
My world started tumblin' down.
I lost my family, my friends and job
And set free the only one
Who stuck with me from the start.
(To Chorus:)

GOTTA HAVE YOU

WORDS AND MUSIC BY STEVIE WONDER

Funk rock shuffle ♩ = 108 (♩ = ♪³)

N.C. 1. 2.

mf
(percussion)

1.

2.

E♭7 Fm7/E♭

E♭m7 A♭7/E♭

* l.h. to be played 8vb.

Verse:
 ♩ Eb7

Fm7/Eb



1. Nev - er been too much for watch -
 2. Nev - er been too much for touch -



Ebm7

Ab7/Eb



- ing
 - ing

'cause there's too man-y things to view.
 'cause there're too man-y things to feel.



Eb7

Fm7/Eb



And when eyes be - gin to wan - der they
 Plus, there's too much dis - ap - point - ment when you



GOTTA HAVE YOU

Ebm7 **A \flat 7/E \flat**

more than like - ly nev - er get through.
find all the feel-ing ain't real.

3

E \flat 7 **Fm7/E \flat**

But be - yond my own temp - ta - tion,
But here's a time when in - ner sens - es

Ebm7 **A \flat 7/E \flat**

I'm en - ticed by what I see,
are gon-na have to shine the light,

3

E \flat 7 **Fm7/E \flat**

and I won't feel sat - is - fac - tion un -
'cause I have o - ver - ly com - mit - ed my - self in

E \flat m7 **A \flat 7/E \flat**

til she's where I want her to be, yeah.
think - ing that you're al - right, that's right. }

Chorus:
E \flat 7 **Fm7/E \flat**

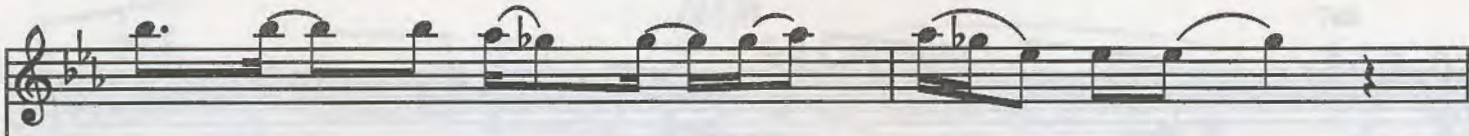
I got - ta have you, I got - ta have you,

E \flat m7 **A \flat 7/E \flat**

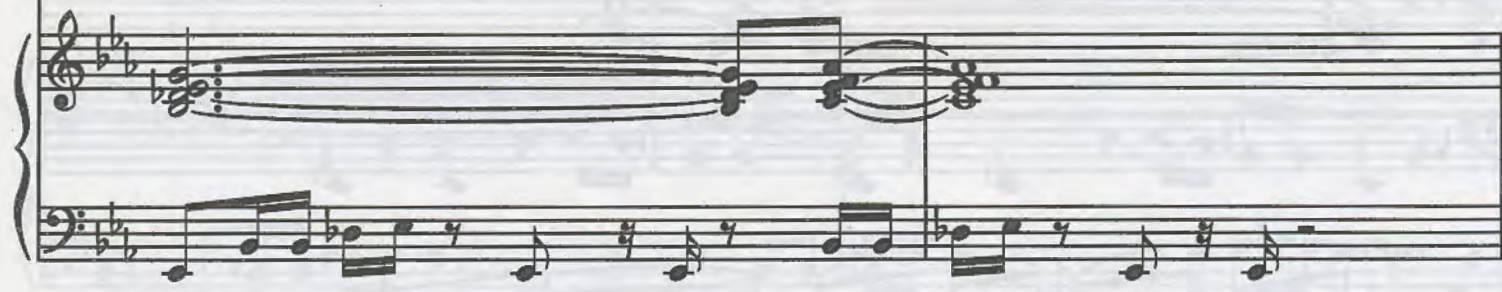
I got - ta have you for me.

E♭7

Fm7/E♭



You are a sight for sore eyes to see,



1.3.
E♭m7

A♭7/E♭



got - ta make you my re - al - it - y. O - kay.



2.4.
E♭m7

A♭7/E♭



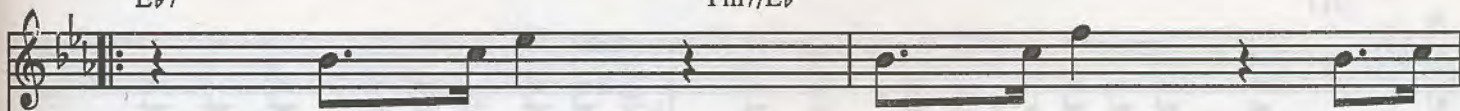
come on, girl, make you my re - al - it - y. Yes!



HAPPY BIRTHDAY

E♭7

Fm7/E♭



Got - ta be,

got - ta be,

got - ta

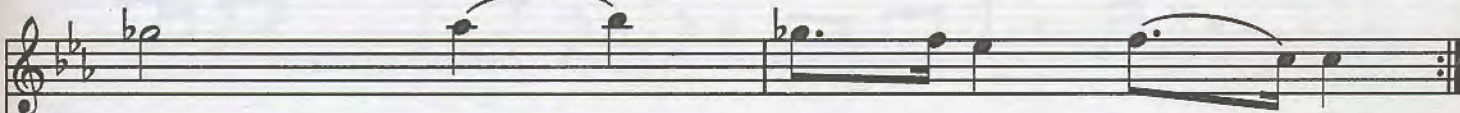


E♭m7

A♭7/E♭

1.3.5.7.etc.

Repeat ad lib. and fade



be

re

al - it - y,

ba

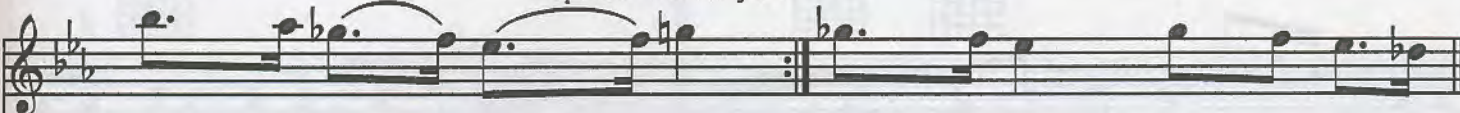
- by.



2.6.8.etc.

Repeat ad lib. and fade

4.



al

- it - y,

ba

- by.

al - it - y,

ba - by,

ba - by.



G \flat 7

F7 E7 E \flat 7

N.C.

(Percussion)

D.S. $\%$

HAPPY BIRTHDAY

WORDS AND MUSIC BY STEVIE WONDER

Moderately

First system of piano introduction. Treble clef, common time (C). Bass clef, common time (C). The piece begins with a piano (mf) dynamic. The right hand plays chords, and the left hand plays a rhythmic eighth-note pattern.

Second system of piano introduction. Treble clef, common time (C). Bass clef, common time (C). The right hand continues with chords, and the left hand continues with the rhythmic pattern.

First system of the vocal line. Treble clef, common time (C). The line is mostly rests, with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

1. You know it

Third system of piano accompaniment. Treble clef, common time (C). Bass clef, common time (C). The right hand plays chords, and the left hand continues with the rhythmic pattern.

First system of guitar accompaniment. Treble clef, common time (C). Chords are indicated by diagrams: C, F/C, and C.

does -n't make much sense...

There ought-a

Fourth system of piano accompaniment. Treble clef, common time (C). Bass clef, common time (C). The right hand plays chords, and the left hand continues with the rhythmic pattern.

HAPPY BIRTHDAY

B \flat Eb/B \flat B \flat

be a law_ a - gainst_ an - y

Am G/A Am

one who takes_ of - fense_ at a

G Dm7/G

day in your_ cel - e - bra - tion. 'Cause we

C F/C C

all know in_ our minds_ that there

Bb **Eb/Bb** **Bb**

ought - a be__ a time__ that

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are piano accompaniment. Chord diagrams are provided above the staff: Bb (two bars), Eb/Bb (two bars), and Bb (two bars).

Am **G/A** **Am**

we can set__ a - side__ to show__

This system contains the second two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are piano accompaniment. Chord diagrams are provided above the staff: Am (two bars), G/A (two bars), and Am (two bars).

G **Dm7/G**

just how much__ we love__ you. And I'm

This system contains the third two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are piano accompaniment. Chord diagrams are provided above the staff: G (two bars) and Dm7/G (two bars).

F **G**

sure you would_ a - gree._ What could fit more per - fect - ly__ than to

This system contains the fourth two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are piano accompaniment. Chord diagrams are provided above the staff: F (two bars) and G (two bars).

F **Dm7/G**

To Coda

have a world_ par - ty_ on the day you came to be_ Hap - py

C **F/C** **C** **F/C** **C**

birth - day_ to ya, hap - py birth - day_ to ya, hap - py

F/C **C** **F/C** **C**

birth - day_ Hap - py birth - day_ to ya, hap - py birth - day_

F/C **C** **1. F/C** **C** **2. F/C** **C**

to ya, hap - py birth - day_ 2.) I just birth - day_

Dm7



Am7



Why has there nev - er been — a hol - i - day —

Dm7



where peace is cel - e - brat - ed

Ab



Bb



C



all through - out — the world?

D.S. al Coda ☉

Coda

Dm7/G



Ebm7/Ab



3.) The

loud — as — you can. Hap - py

Db Gb/Db Db

birth - day — to ya, hap - py birth - day —

Gb/Db Db 1. 2. 3. Gb/Db Db

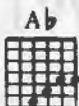
to ya, hap - py birth - day. — Hap - py

4. Gb/Db Db Db

birth - day. — *Hap py*
(see additional lyrics for recitation)

cb Bbm

birth - day, — hap - py birth - day,



Repeat and fade

— hap - py birth - day. — Hap - py

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The lyrics are written below the vocal line.

2nd Verse:

I just never understood
 How a man who died for good
 Could not have a day that would
 Be set aside for his recognition,
 Because it should never be,
 Just because some cannot see
 The dream as clear as he,
 That they should make it become an illusion.
 And we all know everything
 That he stood for time will bring.
 For in peace our hearts will sing
 Thanks to Martin Luther King.
 Happy birthday....

3rd Verse:

The time is overdue
 For people like me and you
 Who know the way to truth
 Is love and unity to all God's children.
 It should be a great event,
 And the whole day should be spent
 In full remembrance
 Of those who lived and died
 For the oneness of all people.
 So let us all begin.
 We know that love can win.
 Let it out, don't hold it in.
 Sing as loud as you can.
 Happy birthday...

*Recitation
 For fade
 Ending*

We know the key to unity of all people.
 It was in the dream that we had so long ago,
 That lives in all of the hearts of people
 That believe in unity. We will make the
 Dream become a reality. I know we will,
 Because our hearts tell us so.

HAVE A TALK WITH GOD

WORDS AND MUSIC BY STEVIE WONDER AND CALVIN HARDAWAY

Moderately Slow (funky)

The piano introduction consists of two staves in 4/4 time, key of B-flat major. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a steady bass line with eighth notes. A dynamic marking of *f* (forte) is present.

Ab7

A chord diagram for the Ab7 chord, showing the fretting pattern on the guitar strings: 1st string (E) open, 2nd string (B) 1st fret, 3rd string (D) 1st fret, 4th string (G) 1st fret, 5th string (C) 2nd fret, 6th string (A) 2nd fret.

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

The piano accompaniment for the first verse continues the melodic and harmonic themes established in the introduction. It features a consistent eighth-note bass line and a more complex right-hand melody with triplets.

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

The piano accompaniment for the second verse continues the musical structure, maintaining the same rhythmic and harmonic patterns as the first verse.

Db7



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a melody with eighth notes and triplet markings.

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

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

Ab7



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a melody with eighth notes and triplet markings.

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

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

Bbm7



Db7



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a melody with eighth notes and triplet markings.

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

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

Ab7





1. 2.

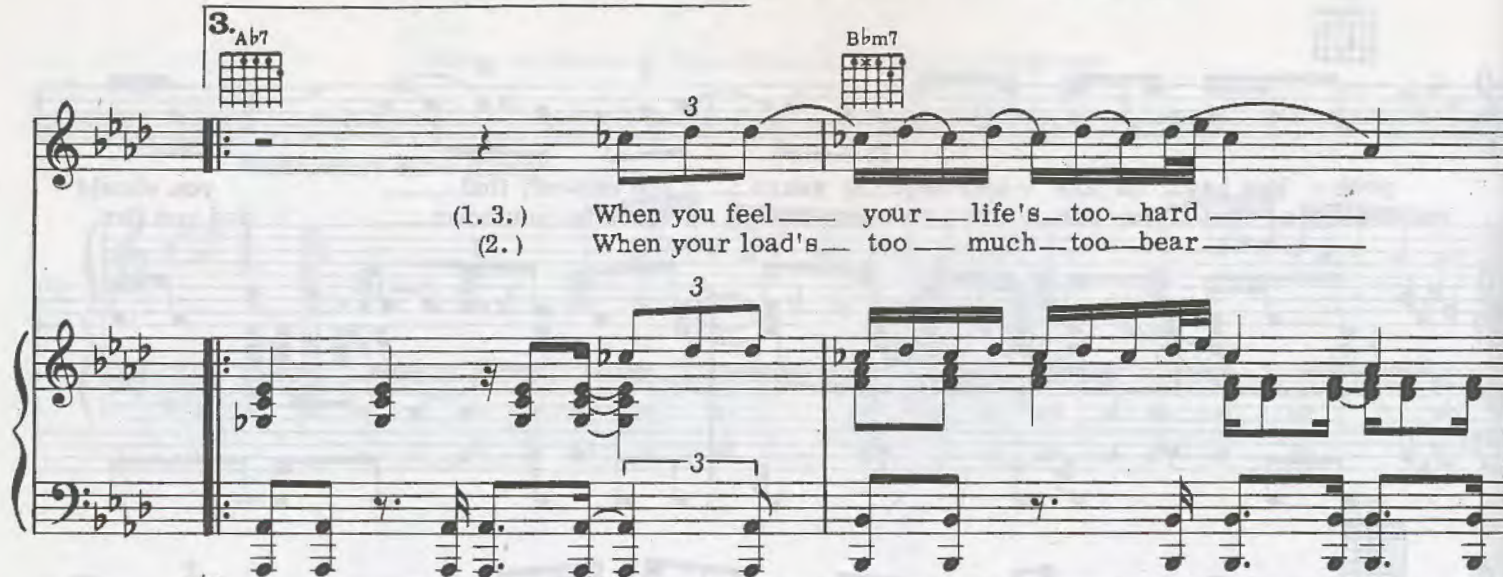
Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a melody with eighth notes and triplet markings.


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

HAVE A TALK WITH GOD

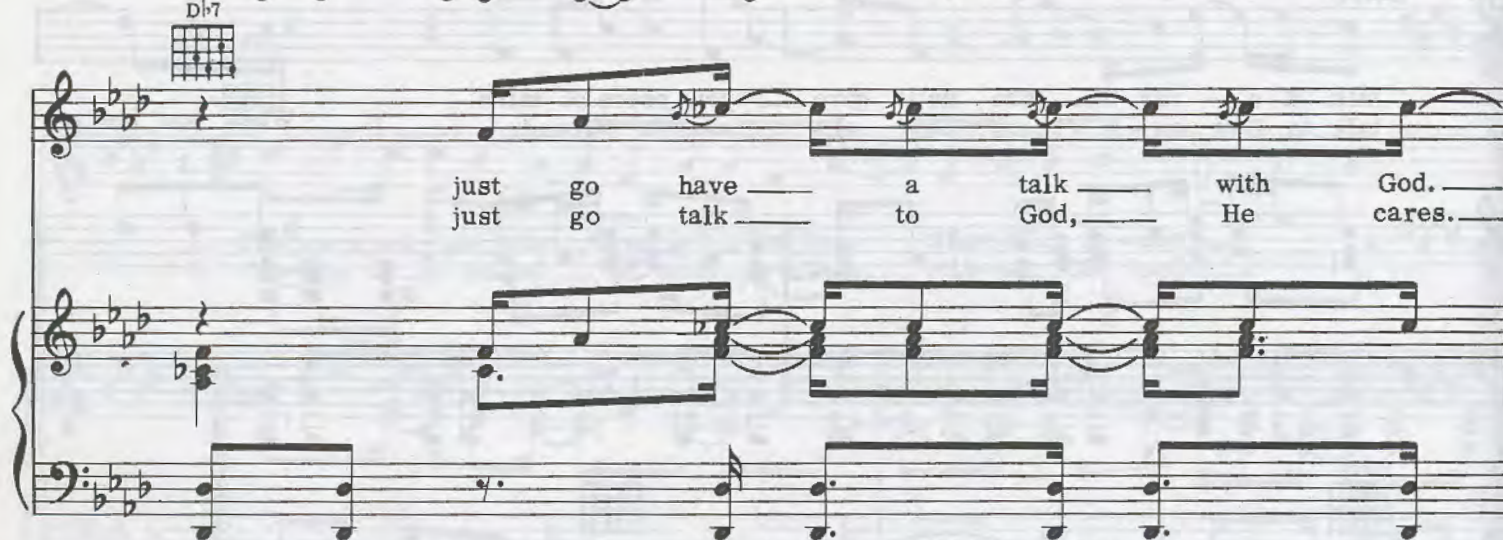
3.  

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





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







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



(Vocal ad lib with the melody)

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

HEAVEN HELP US ALL

WORDS AND MUSIC BY RONALD MILLER

Moderately

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, followed by a half note A3, and then a series of eighth notes in the bass line.

The second system shows guitar chord diagrams for Ab, Ab7, and Db above the vocal line. The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The piano accompaniment continues with a half note C4, followed by a half note D4, and then a series of eighth notes in the bass line.

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

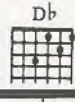
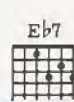
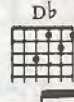
The third system continues the piano accompaniment for the first line of lyrics. It features a half note G3, a half note A3, and then a series of eighth notes in the bass line.

The fourth system shows guitar chord diagrams for Ab, Ab7, and Db above the vocal line. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a half note C4, followed by a half note D4, and then a series of eighth notes in the bass line.

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

The fifth system continues the piano accompaniment for the second line of lyrics. It features a half note G3, a half note A3, and then a series of eighth notes in the bass line.

HEAVEN HELP US ALL



Musical staff with treble clef and key signature of three flats (Bb, Eb, Ab).

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

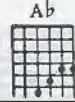
Musical staff with piano accompaniment in treble and bass clefs.



Musical staff with treble clef.

all. Heav - en help the black man if he

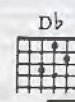
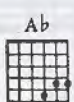
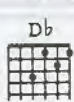
Musical staff with piano accompaniment in treble and bass clefs.



Musical staff with treble clef.

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

Musical staff with piano accompaniment in treble and bass clefs.



Musical staff with treble clef.

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

Musical staff with piano accompaniment in treble and bass clefs.

Eb7 Db Ab Bbm7 Ab7 Db Eb7

Heav- en help us all; Heav - en help us all;—

Ab Bbm7 Ab7 Db Eb7 Ab Bbm Ab Bbm

Heav - en help us all, — Help us · all. — Heav - en help us, Lord —

C7 Fm Fm7 Bb7 Eb7 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

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided for the guitar part.

Lyrics:
 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,

Chord Diagrams:
 D:

A:

A7:

E7:

(A Bass) D:

(A Bass) D:

Bm7:

A7:

D:

E7:

A:

Bm:

A:

Bm:

C#7 F#m F#m7 B7 E7

Hear our call. — When we call — help us

A (A Bass) D A (A Bass) D A (A Bass) D

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

A (A Bass) D A (A Bass) D

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

E7 D A Bm7 D.S. and fade D A7

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

HE'S MISSTRA KNOW-IT-ALL

WORDS AND MUSIC BY STEVIE WONDER

Moderately Fast

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 -

G G7 G6 Cm6 (G bass)

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

Detailed description: This system contains the first four measures of the piece. The guitar part is shown with four chord diagrams: G, G7, G6, and Cm6 (G bass). The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

G D (G bass) G

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

Detailed description: This system contains measures 5 through 8. The guitar part features four chord diagrams: G, D, (G bass), and G. The vocal line continues in treble clef. The piano accompaniment includes a change in time signature from 4/4 to 2/4 at measure 6, and back to 4/4 at measure 7.

G G7 G6 Cm6 (G bass)

— 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. —

Detailed description: This system contains the final four measures of the piece. The guitar part uses four chord diagrams: G, G7, G6, and Cm6 (G bass). The vocal line concludes in treble clef. The piano accompaniment continues with the same melodic and bass lines.

HE'S MISTER IT-ALL

G P C (G bass) G

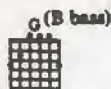
He's Miss - tra Know - It - All, _____ Must be seen, -
 He's Miss - tra Know - It - All _____ If he shakes -

G G7 G6 Cm6 (G bass)

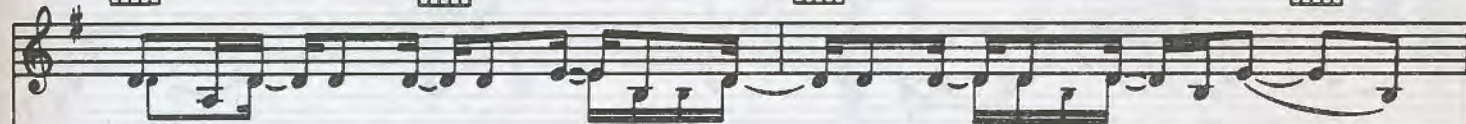
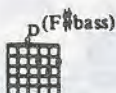
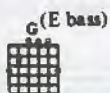
— There's no doubt.. He's the cool - est one_ with the big - gest mouth..
 — On a bet.. He's the kind — of dude_ that won't pay_ his debt..

G D C (G bass) G

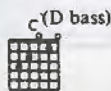
He's Miss - tra Know - It - All. _____
 He's Miss - tra Know - It - All. _____



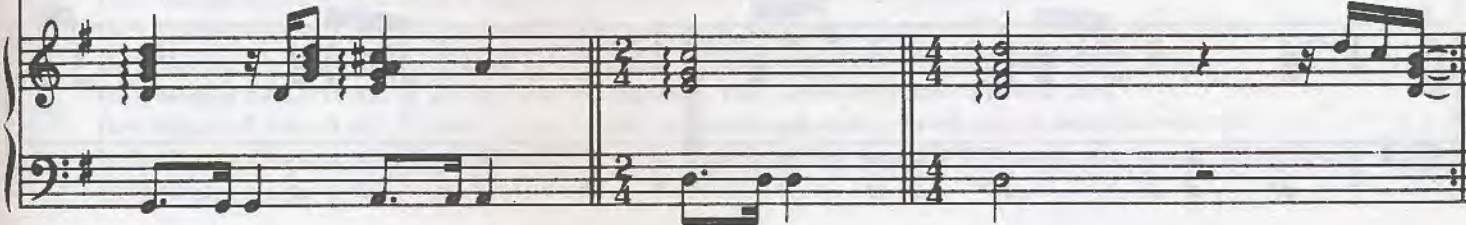
If you tell him he's liv - in' fast - He will say - what do - you know -
 When you say - - that he's liv - in' wrong - He'll tell you he knows - he's liv - in' right - and



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 oou - An-y place -
 Oh Oh Oou - Oou Oou oou oou -



ad lib vocal

Chord diagrams: D, G, G7



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

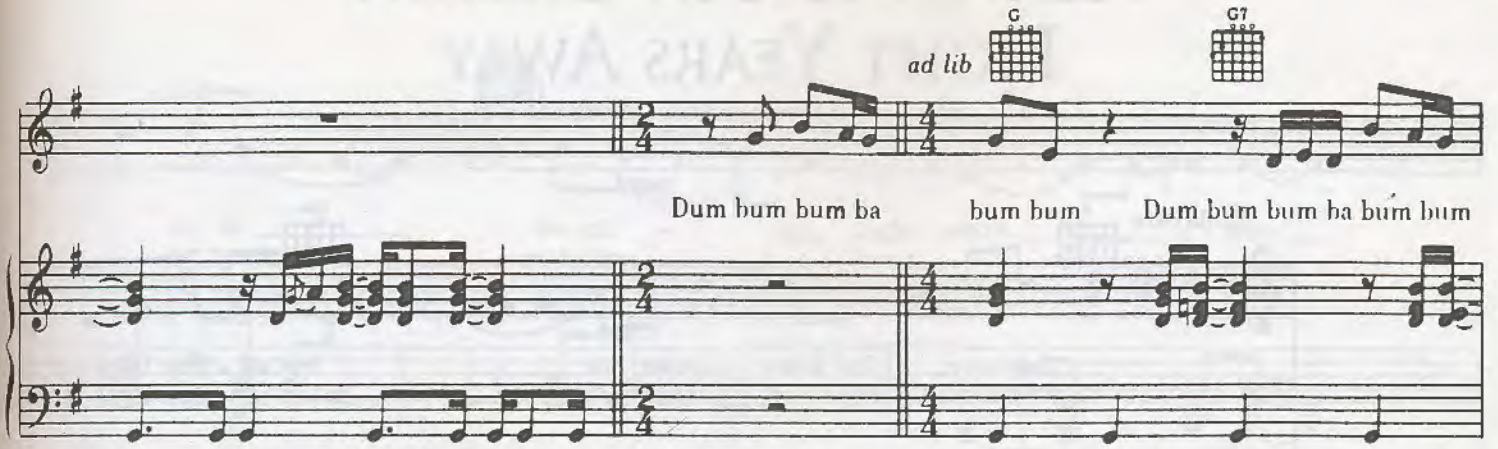
Chord diagrams: G6, Cm6 (G bass), G, D, C (G bass)

er - feit_ dol-lar 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..

Chord diagrams: G, G

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

ad lib  









Dum hum bum ba bum bum Dum bum bum ha bum bum


   



bum bum bum - bum - bum - say He's Miss - tra

(ad lib lyric)

      *Repeat and fade*



Know - It - All -

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.

HEAVEN IS TEN ZILLION LIGHT YEARS AWAY

WORDS AND MUSIC BY STEVIE WONDER

Moderate

F

Dm

They say — that heav - en is — ten zil - lion light years.
Why can't — they say — that hate — is ten zil - lion light years.

Gm

a - way — and just — the pure — at heart —
a - way — why can't — the light — of good —

C

F

will walk her right-eous — streets some - day. — They say — that heav -
shine God's love — in ev - 'ry soul. — Why must — my col -

Dm

en is _____ ten zil - lion light years _____ a - way; _____
 or black _____ make me _____ a les - ser man; _____

Bdim

Bb7

But if _____ there is _____ a God _____ we need Him now. _____
 I thought _____ this world _____ was made _____ for ev - 'ry man. _____

Am

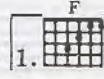
Bb7

Dm

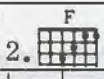
"Where is your God?" _____ That's what my friends _____
 He loves us all. _____ That's what my God _____



ask me ————— and I say it's tak-en Him so long — 'cause we've
 tells me —————



got — so far — to come. ————— Tell me, peo - ple,



————— But in — my heart — I can feel it ————— yeah —



————— feel - His spi - rit woh — oh — woh —

F Dm

feel it _____ yeah _____ feel His spi - rit.

Gb Ebm

I can't say — that heav - en — is _____ ten zil - lion light years —

Abm

_____ a - way, _____ But if so — let all — be pure _____ at heart _____

Db Gb

just to walk her right - eous streets — I pray — let God's — love — shine _____

with-in' to save our e - vil souls

The first system of music features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of three flats. The lyrics are "with-in' to save our e - vil souls". A guitar chord diagram for Ebm is shown above the vocal line.

For those who don't be-lieve will nev - er see the light.

The second system continues the vocal and piano parts. The lyrics are "For those who don't be-lieve will nev - er see the light.". Guitar chord diagrams for Cdim and B7 are shown above the vocal line.




Where is my God? He lives in - side

The third system continues the vocal and piano parts. The lyrics are "Where is my God? He lives in - side". Guitar chord diagrams for Bbm and B7 are shown above the vocal line.





of me, and I say it's tak - en Him so long 'cause we've

The fourth system concludes the vocal and piano parts. The lyrics are "of me, and I say it's tak - en Him so long 'cause we've". Guitar chord diagrams for Ebm, D+, Gb (with "(Db Bass)" below it), Ebm6 (with "(C Bass)" below it), and Abm7 are shown above the vocal line.





HIGHER GROUND



got so far to come. (Spoken) Now people Where is your God?

In - side please let Him be,

And I say it's tak - en Him so long 'cause we've got so far to come;

But if you o - pen your heart you can feel it yeah yeah

feel — His spi - rit wow — oh — wow.

Feel it, — you can feel — His spi - rit. I o-pened my heart one

morn - in' and I sho' nuff' could feel it — yeah yeah — feel — His

spi - rit. You can feel it yeah feel — His

repeat to fade

HIGHER GROUND

WORDS AND MUSIC BY STEVIE WONDER

Moderate rock

mf

Peo - ple, — keep on learn-in! —
Teach- ers, — keep on teach-in! —

mf

Sol - diers, — keep on war-rin! — World, —
Preach - ers, — keep on preach-in! — World, —

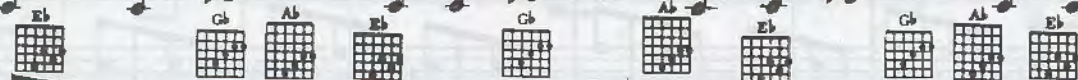
keep on turn - in', 'cause it won't be — too
keep on turn - in', 'cause it won't be — too



long. Oh no



Pow- ers, — keep on ly- in! while your
 Lov- ers, — keep on lov- in! — Be -



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



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



long. Oh no I'm I'm

Chorus:

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

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 } High - est Ground.
my }

Whew! (2nd verse only) till

Repeat and fade

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

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.

I AIN'T GONNA STAND FOR IT

WORDS AND MUSIC BY STEVIE WONDER

Moderately



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

mf



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



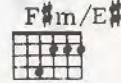
tree. Don't wan - na mis -



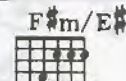
trust no - bod - y by mis - take,



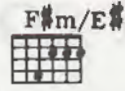
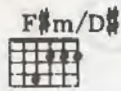
but I hear tell some - one's been dig - gin' 'round in my cake.



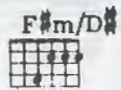
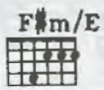
And I ain't gon - na stand for it, ba - by.



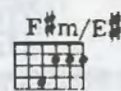
And I ain't gon - na stand for it, ba - by.



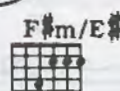
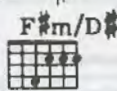
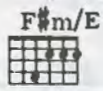
And I ain't gon - na stand — for it, ba-by.



Nah.



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



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

F#m/E



F#m/D#



F#m



F#m/E#



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

F#m/E



F#m/D#



D6



Nah.

E6



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

C#m  **D6** 

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...

I JUST CALLED TO SAY I LOVE YOU

WORDS AND MUSIC BY STEVIE WONDER

Moderately ♩ = 112

Guitar Capo

1st Fret:



Keyboard:

Db

The first system of music consists of three staves. The top staff is a single treble clef line for guitar. The middle and bottom staves are a grand staff for piano and bass. The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is 4/4. The music begins with a piano introduction featuring sustained chords and a bass line.

The second system features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "1. No New Year's Day rain; to cel - e - no flow - ers". The piano accompaniment continues with sustained chords and a bass line.

The third system features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "brate; bloom; no choc - 'late cov - ered can - dy hearts - no wed - ding Sat - ur - day with - in". The piano accompaniment continues with sustained chords and a bass line.

to give a way. No first of
the month of June. But what it

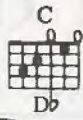
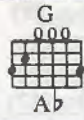
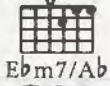
spring; no song to sing.
is is some-thing true,

In fact here's just an-oth-er or-
made up of these three words that I

1.3. Dm7/G G C
Eb m7/Ab Ab Db

di-nar-y day. 2. No A-pril

2.4. Dm7/G



— must say — to you. — I just called —

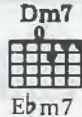
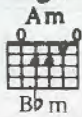
Chorus:



to say — I love — you. —



I just called — to say — how much — I care. —



I just called — to say —

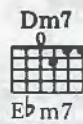


Ab



Bbm7

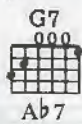
I love _____ you. _____ And I mean _____



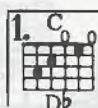
Ebm7



Ab7sus



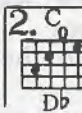
Ab7



1. Db

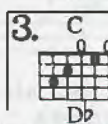
_____ it from _____ the bot - tom of _____ my _____ heart.

D.S.



2. Db

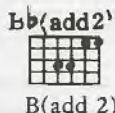
3. No sum - mer's heart. _____ I just called _____



3. Db



A



B(add 2)

heart, _____ of my heart, _____ of my

C

Db

heart.

Verse 3:

No summer's high; no warm July;
 No harvest moon to light one tender August night.
 No autumn breeze; no falling leaves;
 Not even time for birds to fly to southern skies.

Verse 4:

No Libra sun; no Halloween;
 No giving thanks to all the Christmas joy you bring.
 But what it is, though old so new
 To fill your heart like no three words could ever do.

(To Chorus:)

IT'S YOU

WORDS AND MUSIC BY STEVIE WONDER

Moderately, with a beat (♩ = 76)

Chord Diagrams:

- Cmaj9:
- C/G:
- Bbmaj9:
- Amaj9:
- Dm7/G:
- Em11:

Lyrics:

1. I look in-side my
2. I look be-hind, and

crys - tal ball of de - sire,
what a sight is the mire.

f

mp

3

Fmaj9



Em7/A



and — know why — rap - id beats — my heart. —
 So — ver - y lone - ly was — my heart. —

Cmaj9



I see the spark, I feel the flame of the fire, —
 I look a-head, I hear the sound of the choir, —

Em11



Fmaj9



let - ting me
 sing - ing that

A7sus



A7



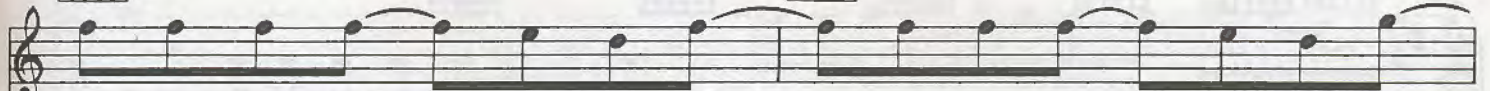
know love wants — to start. — No more
 love will nev - er part. — No more

cresc.

Dm



Dm(#7)/A



play - ing a - round, — no more wait - ing a - round — for the spe -
hear - ing the sound — of the rain — com - ing down, — no more, I —



Dm7



— cial one — to come. — No more
— can't see — the sun. — No more



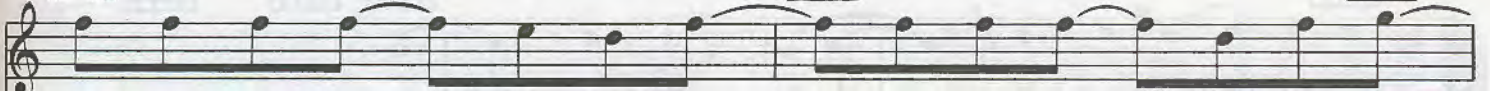
Bb



Bb6



G7sus



wear - ing a frown, — no more tears — com - ing down, — 'cause I know —
hurt - ing for fun, — 'cause the mo - ment has come — when I know —



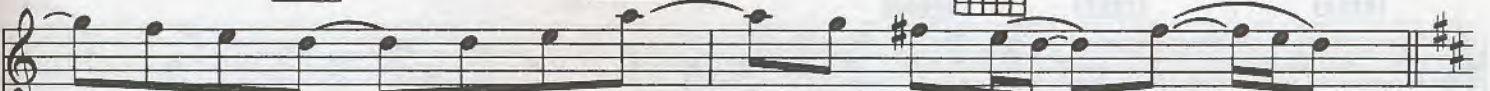
G7



A7sus



A7



— what I want, — and I want — what I know: — it's —
— what I want, — and I want — what I know: — it's — }



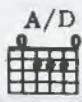
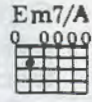
Chorus:



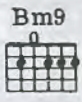
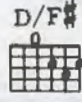
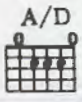
you. _____ No - bod - y has to tell me so. _____



_____ It's you. _____ (It's you.) _____ You're that



an - gel sent from heav - en a - bove. _____ It's you. _____



_____ No - bod - y has to tell me so. _____ It's you. _____

F#m7



Em7/A



You're that an-gel sent from heav-en a-bove,

Dm7



Cmaj9



C/G



Cmaj9



Bbmaj9



for me. (for you, and

Amaj9



Dm7/G



Cmaj9



Fmaj9



you, for me) If on-ly I had

Em7/A



not wait-ed, I would have picked the wrong one.

Fmaj9



Gm7



If on - ly I had not wait - ed, my life would be un - done.

Fmaj7



If on - ly I had not wait - ed, I would have

Em7/A



Fmaj9



picked the wrong one. If on - ly I had

1. Em9



Em9/A

*To next strain*

not wait - ed for you.

I WAS MADE TO LOVE HER

2. **Em9** **Em9/A** *D.S.S. al Fine* **3. Em9**

'Cause ba - by it's

Em9/A **A/D** **D** **A/D** **D** *Fine*

'Cause ba - by it's you.

rit.

Dmaj9 **G#m7/F#**

Gmaj7 **A/B** **Dm7** **G7** *D.S.*

I WAS MADE TO LOVE HER

WORDS AND MUSIC BY STEVIE WONDER, LULA MAE HARDAWAY, HENRY COSBY AND SYLVIA MOY

Moderate

F **Bbm7** **D \flat** (Eb Bass)

mf

I was born _ in 'Lil _ Rock, had a child-hood sweet - heart

D \flat **E \flat** **F** **F**

we were al-ways hand in hand. I wore high - top shoes and shirt - tails, _

Bbm7 **D \flat** (Eb Bass) **D \flat** **E \flat** **F**

Su - zy was _ in pig - tails I knew I loved _ her e - ven then..

F **Bbm7** **D \flat** (Eb Bass)

_ You know _ my pa-pa dis-ap-proved it, my ma-ma boo - hooded it,

but I told them time and time a - gain. Don't you know I -

— was made to love her, built my world all a - round her, yeah

Hey, Hey, Hey, 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, 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)

I WAS MADE TO LOVE HER

I WISH

WORDS AND MUSIC BY STEVIE WONDER

Brightly (Not too fast)

mp

The first system of the piano introduction is in 4/4 time, featuring a bass line with eighth notes and a treble line with chords. The key signature has four flats (Bb, Eb, Ab, Db).

The second system continues the piano introduction with similar rhythmic patterns in both hands.

The third system continues the piano introduction, showing more complex chordal textures in the treble.

The fourth system continues the piano introduction, featuring four guitar chord diagrams above the staff:

- Ebm7
- Ab7
- Ebm7
- Ab7

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

mf

The fifth system shows the piano accompaniment for the vocal line, with a treble line containing chords and a bass line with eighth notes. The dynamic marking is *mf*.

Ebm7



Ab7



Ebm7



Ab7



Ebm7



Ab7



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

then my on - ly wor - ry

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

Ebm7



Ab7



Ebm7



Ab7



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

was for Christ - mas what would be my toy.

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

Ebm7



Ab7



Bb7



C7



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

Ev - en though we some - times

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

Fm7



Abm7



Bb7



C7



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

would not get a thing,

we were hap - py with the

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

Fm7 Bb7+ Ebm7 Ab7

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

Ebm7 Ab7 Ebm7 Ab7

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

Ebm7 Ab7 Ebm7 Ab7

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

Ebm7 Ab7 Ebm7 Ab7

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

Ebm7



Ab7



Bb7



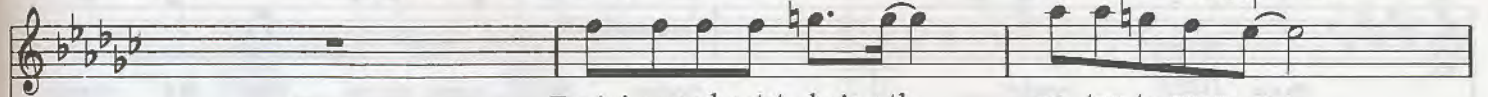
C7



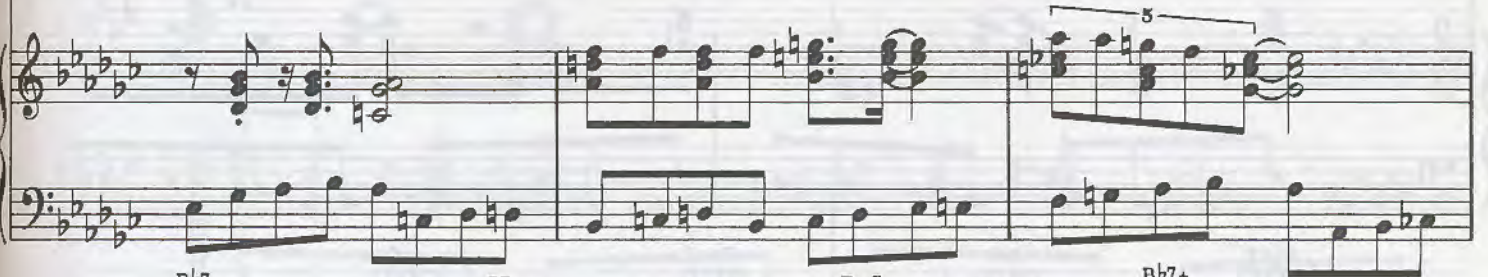
Fm7



Abm7



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



Bb7



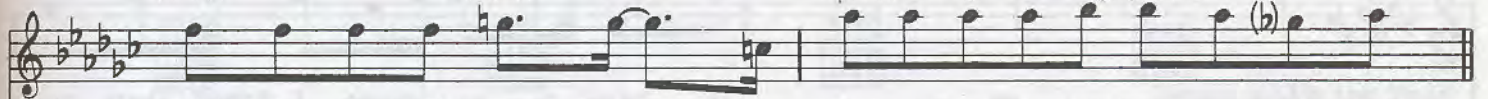
C7



Fm7



Bb7+



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



Ebm7



Ab7



Ebm7



Ab7



days could come back once more. Why did those



Ebm7



Ab7



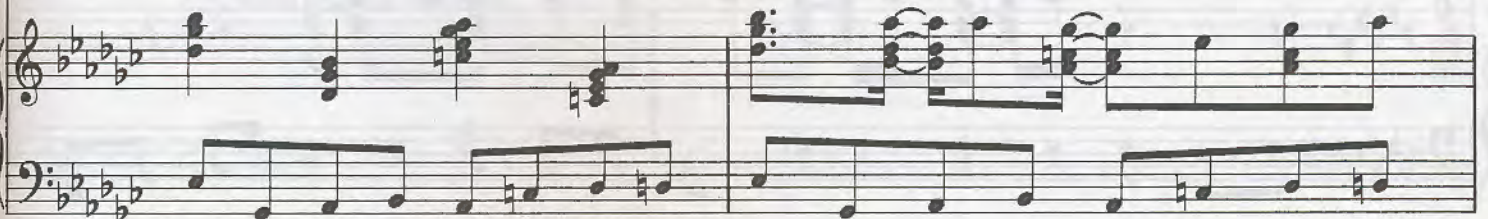
Ebm7



Ab7



days ev - er have to go? I wish those



Ebm7 Ab7 Ebm7 Ab7

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

This system contains the first two lines of music. The vocal line starts with a whole note 'days', followed by a half note 'could' with a long dash, then a quarter note 'come', a quarter note 'back', a quarter note 'once', a quarter note 'more.', a quarter note 'Why', a quarter note 'did', and a quarter note 'those'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ebm7 Ab7 Ebm7 Ab7 To Coda

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

This system contains the next two lines of music. The vocal line continues with 'days', a half note 'ev -', a quarter note 'er', a quarter note 'have', a quarter note 'to', a quarter note 'go,', a quarter note ''cause', a quarter note 'I', a quarter note 'loved', a quarter note 'them', and a quarter note 'so.' followed by a long dash. The piano accompaniment continues with the same rhythmic pattern.

Ebm7

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

This system contains the third line of music. The vocal line begins with a long dash, followed by 'Do', a quarter note 'do', a long dash, a quarter note 'do', a quarter note 'do', a long dash, a quarter note 'do', a quarter note 'do', a quarter note 'do', a quarter note 'do', a quarter note 'do', a quarter note 'do', and a long dash. The piano accompaniment continues with the same rhythmic pattern.

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

do do — do do — do do do do do do. —

This system contains the fourth line of music. The vocal line begins with a long dash, followed by 'do', a quarter note 'do', a long dash, a quarter note 'do', a quarter note 'do', a long dash, a quarter note 'do', a quarter note 'do', a quarter note 'do', a quarter note 'do', a quarter note 'do', and a long dash. The piano accompaniment continues with the same rhythmic pattern. The system ends with the instruction 'D. S. $\frac{3}{4}$ al Coda'.

I'M WONDERING

The musical score is arranged in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). Above the vocal line, four guitar chord diagrams are provided: Ebm7, Ab7, Ebm7, and Ab7. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system concludes with the instruction '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 hack once more
 Why did those days ev--er have to go?
 'Cause I loved them so.

I'M WONDERING

WORDS AND MUSIC BY STEVIE WONDER, SYLVIA MOY AND HENRY COSBY

Ad lib. Tacet

Moderately

D

1. Well _____ don't you know! I'm Won - der - ing, - lit - tle girl, I'm

mf

Bm D7 G

Won - der - ing... How can I make you love me a lit - tle more than you loved him? Oh ba - by! I'm

D Bm 3 D7

Won - der - ing, - lit - tle girl, I'm Won - der - ing. How can I

G

make you love me a lit - tle more than you loved him? Oh ba - by!

D Bm D7 G

Jim-my was your sweet-ie pie, your pre-cious one and I knew you used to love the ver - y

A11 D Bm D7

ground he walked up-on. One day Jim's pa - pa told him things were look - ing down, Then they

G A11 D

packed up ev - 'ry-thing they owned and left this lit-tle old town. Each tear I cried for you, the

Bm D7 G A9 *After 2nd time D. S. and fade*

clo - ser our lives grew I fell in love it's true, and you say you love me too. But ba-by 2. I'm

After 2nd time D. S. and fade

2. I'm Wondering, little girl, I'm Wondering.
 How can I make you love me a little more than you loved him?
 Oh baby!
 I'm Wondering, little girl, I'm Wondering.
 How can I make you love me a little more than you loved Jim?
 Oh baby!
 The day you see his face again or hear his voice,
 I don't wanna be a loser, you'll have to make a choice.
 Like a puppet to a string to you girl I'm attached,
 And I know I'd be in trouble if he came and took you back.
 I feel so insecure,
 In my mind I can picture losing you for sure,
 It's a pain, I can't endure
 And baby I'm

IF IT'S MAGIC

WORDS AND MUSIC BY STEVIE WONDER

Rubato

B4 case

E **B**
(D# Bass)

If it's mag - ic,

then *4*

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

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

OK *B7 2 case* *4 case*

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

like the po - etsend - less rhyme, like the gal - ax - ies in

10

Leone

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

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

F#7 B7 E F#7 B7

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

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

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

(a little faster)

IF IT'S WORTH

Am Am Am Am Am Am Am G G G F

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

holds the key _____ to ev - 'ry heart _____ through - out the un - i - verse. _____

mf

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

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

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

arpeggio

1. 2.

G G G Am B6 B6

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

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

9 9 3 3

IF YOU REALLY LOVE ME

E B C#m E F#7

(D Bass) (B Bass)

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

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

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

rit. 10

B7 E B C#m E E

(D# Bass) (B Bass) (Bb Bass)

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

Am Am Am Am Am Am Am G G B6 Ema9

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

Oh oh oh. Fine

IF YOU REALLY LOVE ME

WORDS AND MUSIC BY STEVIE WONDER AND SYREETA WRIGHT

Moderately

mf

mp

Rubato

Em Am7 Dm7 Em Am7 Dm7

Em Am7 Dm7 Em Am7 Dm7

F C Dm7 C Em Ddm

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

Amaj7 E7-9 Amaj9 E7-9

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

Am7 Am Am7 D Fm C

mood is clear, you quick - ly change your ways. Then you say I'm un - true, what am
 say - ing, ba - by, it's time to go. First the feel - ing's all right, then it's

A7 D7 D11

I sup - posed to do, _____ be a fool who sits a - lone wait - ing for
 gone from sight, _____ so I'm tak - ing out this time to

G7 A Tempo G7 A Tempo D.S. and fade

you. _____ say; _____

ISN'T SHE LOVELY

WORDS AND MUSIC BY STEVIE WONDER

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

Chord Diagrams:
 C#m7: $\begin{matrix} \text{X} & \text{2} & \text{3} & \text{4} & \text{5} & \text{X} \\ \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \end{matrix}$
 F#9: $\begin{matrix} \text{X} & \text{2} & \text{3} & \text{4} & \text{5} & \text{X} \\ \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \end{matrix}$
 B11: $\begin{matrix} \text{X} & \text{2} & \text{3} & \text{4} & \text{5} & \text{X} \\ \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \end{matrix}$

Lyrics:
 Is - n't she love - ly, is - n't she
 pret - ty, tru - ly the
 love - ly, life and love
 ly,
 won - der - ful? Is - n't she pre - cious, less than one
 an - gels' best? Boy I'm so hap - py we have been
 are the same. Life is A - i - sha, the mean - ing

JOY INSIDE MY TEARS

B11 E Amaj7

min - ute old? I nev - er thought through love we'd be -
 heav - en blessed. I can't be - lieve what God has done,
 of her name. Lon - die, it could have not been done

G#7-9 G#7 C#m7 F#9

mak - ing one as love - ly as she. But is - n't she
 through us He's giv - en life to one. But is - n't she
 with - out you who con - ceived the one. That's so ver - y

After third verse, Repeat Instrumental and Fade

B11 B11 E

love - ly, } made from love? 2. Is - n't she
 love - ly, } 3. Is - n't she
 love - ly, } 4. (Instrumental)

JOY INSIDE MY TEARS

WORDS AND MUSIC BY STEVIE WONDER

B **G#7-9** **C#m** **A7** **B** **G#7-9**
 Slow (♩ = 96)

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

C#m **F#7** **Dmaj7** **B7sus**

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

E **B** **G#7-9**

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

KNOCKS ME OFF MY FEET

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

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

B7+ E C#m7

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

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

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

E C#m E E C#m7

Mm, you - have done what no - one

(no 5th)



thought could be,

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



2nd Time D.S. al Coda

Coda



Yeah



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

Whoa,



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

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

(out of time)

KNOCKS ME OFF MY FEET

WORDS AND MUSIC BY STEVIE WONDER

INTRO - Rubato

I see us in the park

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

KNOCKS ME OFF MY FEET

Fm7



Bb7



Cmaj7



G11



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

Cmaj7



Gm7



C9



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

Fm7



Bb9



Cmaj7



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

G11



E7



E7-9



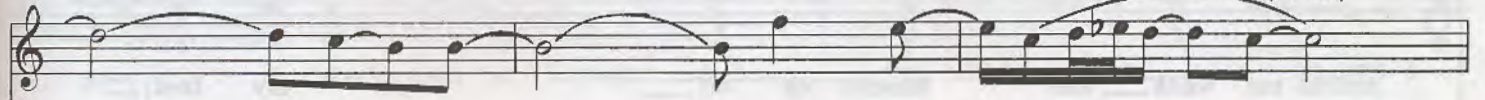
Am7



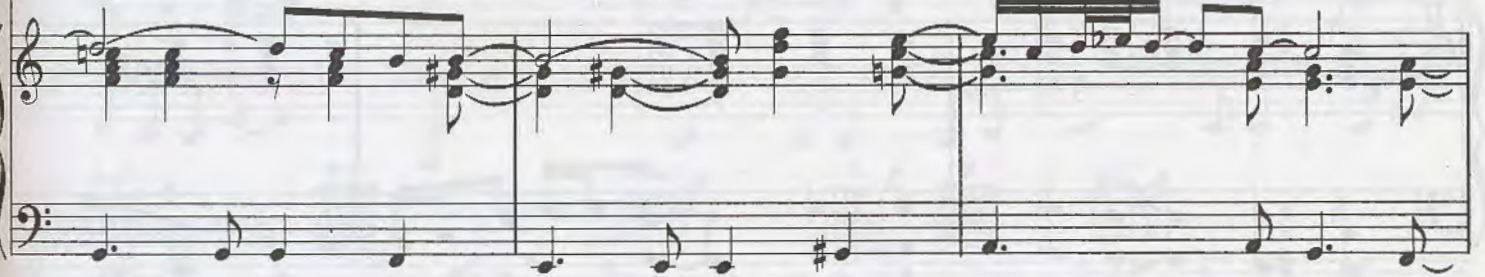
C



Fmaj7



you with my trou - ble,



Bbmaj7



A7



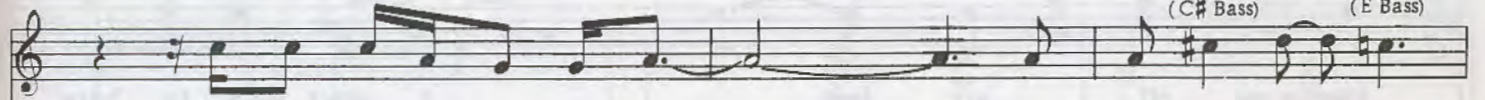
A7



Dm7



C



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



Fmaj7



Em7



Dm7



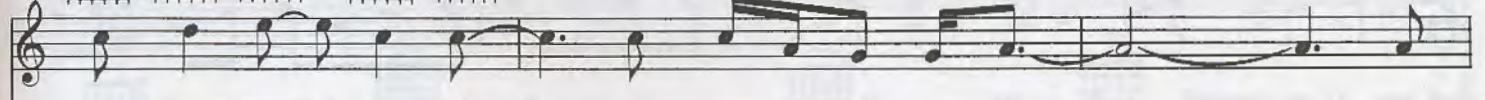
G11



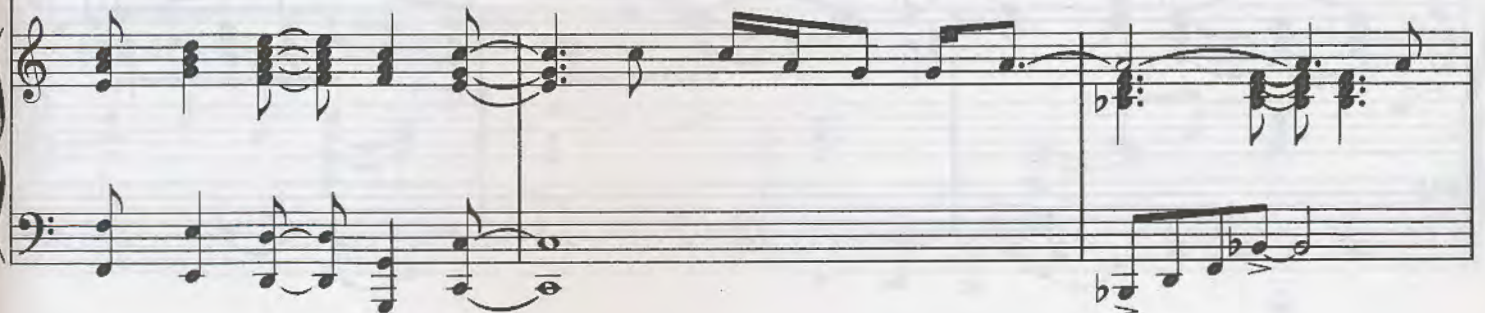
C



Bbmaj7



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



A7 (C# Bass) A7 Dm7 C Fmaj7 Em7 Dm7 G11 C

makes me weak___ and knocks me off___ my feet;___

Fmaj7 Em7 Dm7 G11 C G11 To Coda

knocks me off___ my feet._____ I don't want to bore___

C E7-9 E7 Am7 Am7 (G Bass)

_____ you with___ it,_____ oh but I love you, I love you, I love___

Fmaj7

G11

C

E7-9

E7

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

Am7

Am7

(G Bass)

Fmaj7

F

F

D11

(Eb Bass)

(D Bass)

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

(G Bass)

Fmaj7

G11

Repeat ad lib. and fade....

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

KEEP ON RUNNING

WORDS AND MUSIC BY STEVIE WONDER

Moderately fast

N.C.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a forte (f) dynamic and a steady eighth-note bass line in the left hand, while the right hand plays chords. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

Some -

Ab7
4fr

The second system continues the musical piece. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains the same rhythmic pattern. The key signature and time signature remain consistent.

- thin' gon - na get cha.

Some - thin' gon - na

The third system continues the musical piece. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains the same rhythmic pattern. The key signature and time signature remain consistent.

grab ya!

Some-thin' gon - na jump out of the bush -

es and grab ya! A whole

lot - ta folks, you - bet - ter run -

- fast - er. - Some -

- thin' gon - na grab ya'. Some - thin' - gon - na

KEEP ON RUNNING

jump out of the bushes and grab ya'. Some -

- thin' - gon - na grab - ya'. Oh, you

need this thin' to grab - ya, hah! Yeah, -

yeah. You keep on

Ab7#9



run - ning. — Keep on run - ning — from my love. —

Db7



Ab7#9



— Keep on run - ning. — Keep on

Db7



run - ning from my love. —

Ab7



(1.,2.) Some folks say — that you're real - ly real - ly fine, — all —
 (3.) Some folks say — that your love is real - ly good, — all —

Db7



Gb7



G7



Ab7#9



— you want to be is just a friend of mine. — But I know —
 — you want to be is just a friend of mine. — But I know —

Eb7#9



(1.) the man you're with gon - na break — your heart. — And
 (2.,3.) I'm gon - na get — you in the end,

Ab7



you'll be sad — real — soon, — yeah. —
 real — soon. —

N.C.

To Coda ⊕

1

2

Keep on — Why do you



keep, from, by, yeah. } (keep on run - nin', run - nin' from my love?) —

1-3

4

D.S. al Coda

Keep on run - nin' Keep on
I need you, — ba
And ev - 'ry — day,

CODA



Keep on — run - nin'. —
ba — by. — (Keep on run - nin', run - nin' from my love?) —



Optional Ending



Repeat and Fade

Keep on run - nin',

KISS LONELY GOODBYE

WORDS AND MUSIC BY STEVIE WONDER

Slowly $\text{♩} = 76$



mp

(with pedal)

Verse:



Give me a chance_ to catch my breath_ 'cause



I'm in a state_ of awe_

Guess mir - a - cles_ do nev - er cease,_ for we're



back to - geth - er_ now_

Par - don me, please,_ if I pinch my - self_ so to

Em9



A13



Dmaj7



Dm7



G7



know this is not a dream as I rem-i-nisce the

Cmaj7



Am7



Amaj7/B



B7



E7sus



E7(b9)

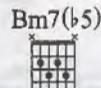


love we shared and the pain there was be-tween.

Chorus:



Look at the clouds in the sky! They seem so hap-py now.



Look at the sun! Feel its rays with such a smil-ing face.

F#m



F+



A/E



B13(#11)



May-be we can't, but may-be we can, with the love that we're feel-ing in-side,

Bm7



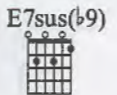
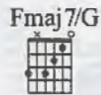
A/C#



E7sus(b9)



share it with all the world and see each heart kiss lone-ly good-bye.



Verse:



If giv-en a chance to live a-gain, I'd change not a sin-gle thing

Dmaj7



Dm7



G7



Cmaj7



Am7



'cause that lit - tle change _____ could sad - ly mean _____ that you

Bm11



Bm7



E7(b9)



Amaj7



G#m7



to me fate would - n't bring. _____ Part - ly I cry _____ for those

F#m7



Emaj7



Em9



A13



Dmaj7



lone - ly nights _____ and a heart - ache I thought could - n't end. _____

Dm7



G7



Cmaj7



Am7



Amaj7/B



B7



Yet joy - f'ly I cry _____ 'cause I know _____ our _____ love, _____ we won't let us _____ lose _____ a - gain, _____



nev - er a - gain.

cresc.

Chorus:



Look at the clouds in the sky! — They seem so hap - py now.

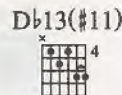
mf



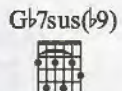
Look at the sun! Feel its rays — with such a



smil - ing face. — May - be we can't,



but may-be we can, with the love that we're feel-ing in - side, share it with.



all the world and see each heart kiss lone-ly good-bye.

Chorus:



Look at the clouds in the sky! They seem so



hap - py now. Look at the sun! Feel its rays.

Bb7



Bb6



Eb6



Ab9



Adim7



with such a smiling face.

Bbm



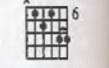
A+



Ab/Db



Eb13(#11)



May-be we can't, but I know we can, with the love that we're feel-ing in-side,

Eb7



Db/F



Ab7sus(b9)



share it with all the world and see each heart, share it with

Fm7



Eb/G



Bb7sus(b9)



all the world and see each heart, share it with

Gm7



F/A



C7sus(b9)



— all the world and see — each heart — kiss lone - ly — good - bye. —

Dm



Gm7(b5)



F/C



G13(#11)



Gm7



F/A



C7sus(b9)



Share it with — all the world and see — each heart —

mp

F



— kiss lone - ly — good - bye. —

rit. e dim.

p

LAND OF LA LA

WORDS AND MUSIC BY STEVIE WONDER

Moderately Fast ♩ = 152

System 1: Treble clef: D#m, C#. Bass clef: *mf*, *8va bassa*, *(loco)*.

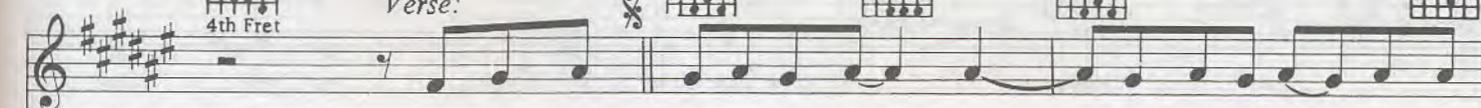
System 2: Treble clef: B, G#m, F#/A#. Bass clef: *8va bassa*, *(loco)*.

System 3: Treble clef: C# sus (4th Fret), D#m, B/D#, D#m, C#6no5, C#7no5. Bass clef: *8va bassa*, *(loco)*.

System 4: Treble clef: C#6no5, B6no5, Bmaj7no5, B, (loco), G#m, F#/A#. Bass clef: *8va bassa*, *(loco)*.



Verse:



1.) You were brought up in a small town where ev-ery-one greet-ed

C#7no5

C#6no5

B6no5

B

with a morn-ing smile. I mean the place was so free from crime.

G#m

F#/A#

B

B(2)/C#

you could leave your front door o-pen. And if your

D#m

B/D#

D#m

C#6no5

C#

eyes were drawn from a lack of food or your pock-ets were short on cash.

B6no5

B



there was al - ways some one close at hand — that you — could

al - ways

run — to. —

You could have been a doc -

— tor

and you — could have been a nurse —

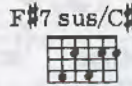
but these

things

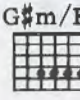
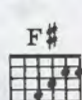
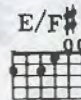
weren't

good e - nough —

for — you. —



/F#



/B



C#/B



/G#

F#/G#



G#



A#/G#



G#



F#/G#



So you de-cid-ed to pack up all — you own — and get a

G#m



A#/G#



G#



B(9)/C#



one - way tick-et there — to a place — where all the suc - cess - ful

A#7sus



A#7+5



peo - ple — went in or - der for — them to do. — I'm a

Chorus:

D#m



B/D#



D#m



C#6no5



C#7no5



big boy now — and she's a strong girl, re - mem - ber

8va bassa - - - - -

(loco)

C#6no5



B6no5



Bmaj7no5



B



on - ly the strong - can sur - vive

liv - ing - in the land.

G#m



1.3.4.



2.5.



To Coda

of - la - la.

I'm a - la.

L. A.

D#m



L. A.

la la

la la

8va bassi



loco

L. A. hey hey

G#m



F#/A#



C#no3



D#m



B/D#



land of la — la. L. A.

D#m



C#6no5



C#7no5



C#6no5



L. A. la la la la L. A. hey hey—

8va bassa

B6no5



Bmaj7no5



B



G#m



F#/A#



G#m



The land of la—

B/C#



D.S. al Coda



Coda

D#m



B/D#



D#m



— la. 2.) You get off L. A.

8va bassa - - -

loco

Musical score for 'Living in the Land of La La'. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note bass line and a treble line with chords and melodic fragments. Chord diagrams are provided for the following chords: C#6no5, C#7no5, C#6no5, B6no5, Bmaj7no5, B, G#m, F#, and B/C#. The lyrics are: 'la la la la L. A. hey hey', 'liv - ing in the land of la la', and 'Repeat and fade'.

Verse 2:

You get off the bus, pick up a paper,
 And look through the classified
 So that you might find a place suitable for
 You to move into.
 Then you turn around to pick up the duffle bag
 That you brought along,
 But much to your surprise you find your bag has
 Taken off walking.
 You dig in your wallet to get your last dime
 But then you recall you just spent your last dime on the newspaper.
 You're much to prideful, but pride has no defense
 When all you've got in your possession is the wallet in your hands.
 (*To Chorus:*)

(From Coda)

You get everything you want,
 But not want everything you get
 Living in the land of la la.

Being in la la land is like nowhere else.
 Living in the land, one hell of a land,
 A land full of lost angels.

Movie stars and great big cars and
 Perrier and fun all day and
 That's enough to make anybody go wild
 In the land of la la.

He's a big boy now, she's a strong girl
 But only the strong can survive
 Living in the land of la la.

NEVER DREAMED YOU'D LEAVE IN SUMMER

WORDS AND MUSIC BY STEVIE WONDER AND SYREETA WRIGHT

Moderately



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



You'd Leave In Sum-mer
one love in spring-time



I thought you'd go then come back home.
That is when you started to be cold.

Cm G7 Cm

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

A^b G7

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

A^b7 F E^b A^b7 G7

- lone. - lone.

C F C

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

F C F

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

D Dm7 G7 Dm A7

No, no, no, no... I Nev-er Dreamed You'd Leave In...

Dm Bb A7

Sum-mer But... now I find my love has gone a-

Fdim Em7 C

- way. Why did-n't you stay...

LATELY

WORDS AND MUSIC BY STEVIE WONDER

Moderately Slow

Words and Music by
STEVIE WONDER

mp

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately Slow' and the dynamics are 'mp'.

Db





1.) Late - ly I have had the strang - est
2.) (see additional lyrics)

The vocal line enters with the lyrics 'Late - ly I have had the strang - est'. The piano accompaniment provides harmonic support. A guitar chord diagram for Db is shown above the vocal line.

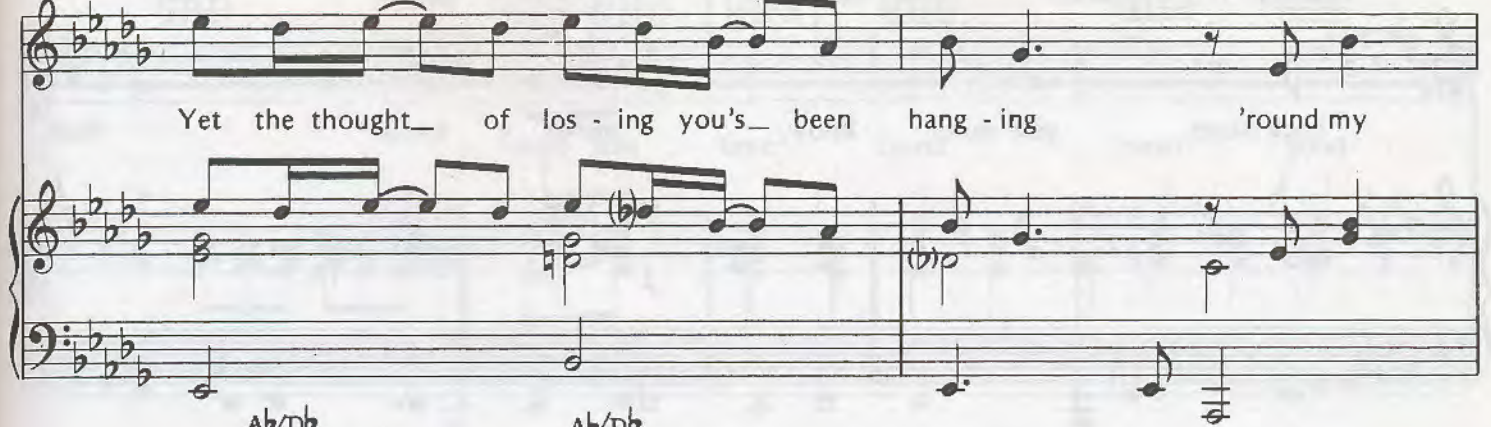
Bbm7 Ebm7 Ab7

feel - ing — with no viv - id rea - son here to find.

The vocal line continues with the lyrics 'feel - ing — with no viv - id rea - son here to find.'. The piano accompaniment continues with chords Bbm7, Ebm7, and Ab7. Guitar chord diagrams for these chords are shown above the piano part.

Yet the thought_ of los - ing you's_ been hang - ing 'round my












mind. Far more fre - quent - ly_ you're wear - ing



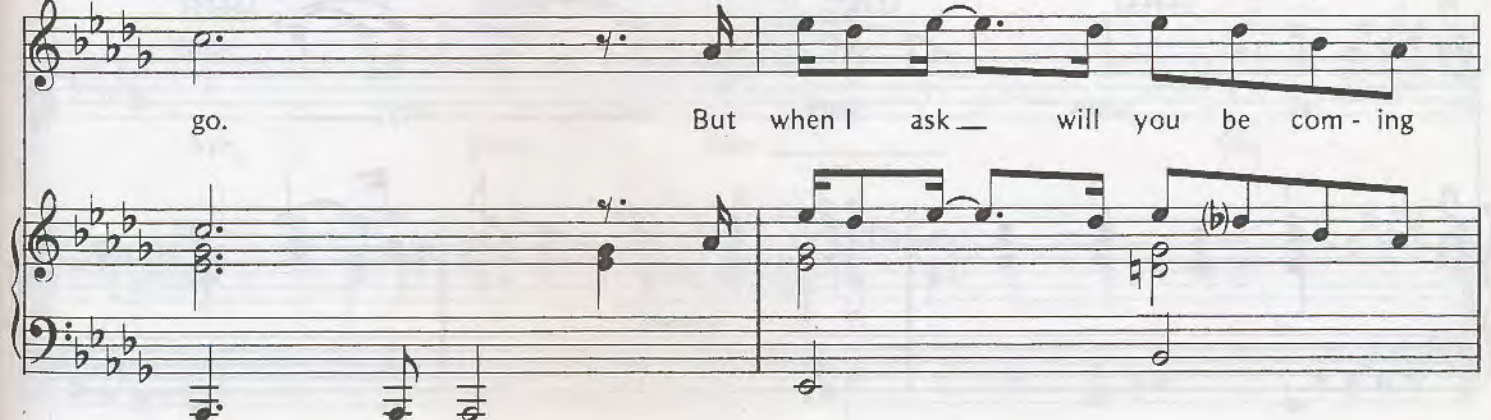







per - fume_ with, you say,_ no spec - ial place_ to



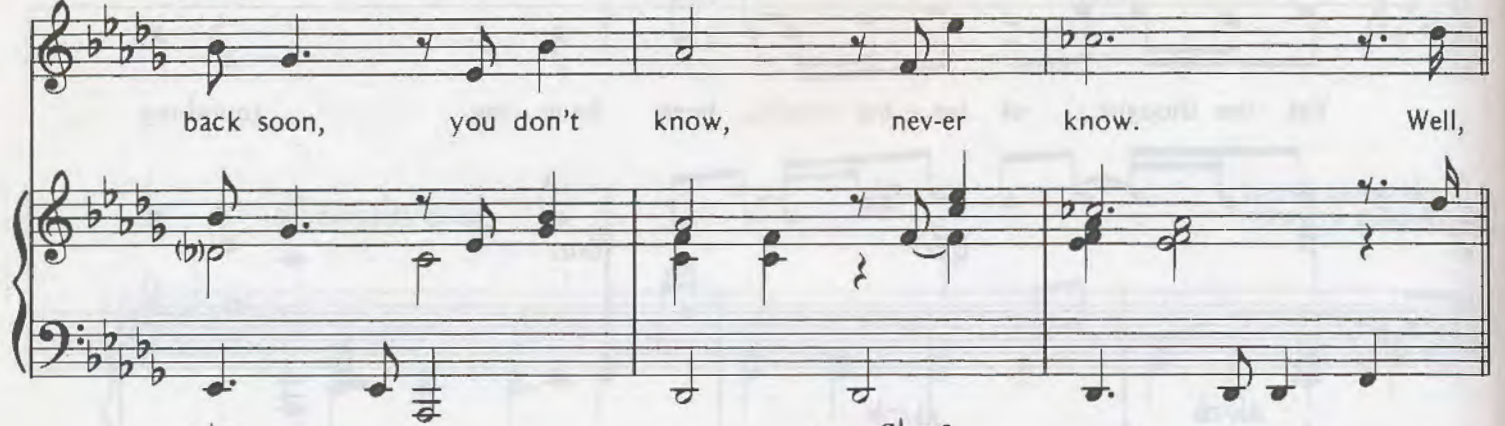






go. But when I ask_ will you be com - ing



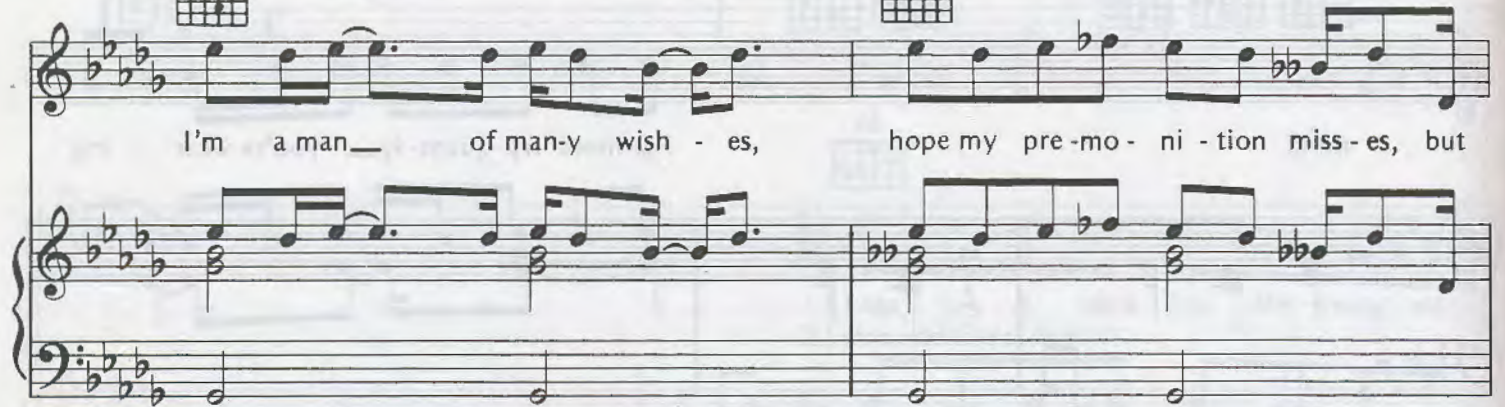





back soon, you don't know, nev-er know. Well,



I'm a man— of man-y wish - es, hope my pre-mo - ni - tion miss - es, but










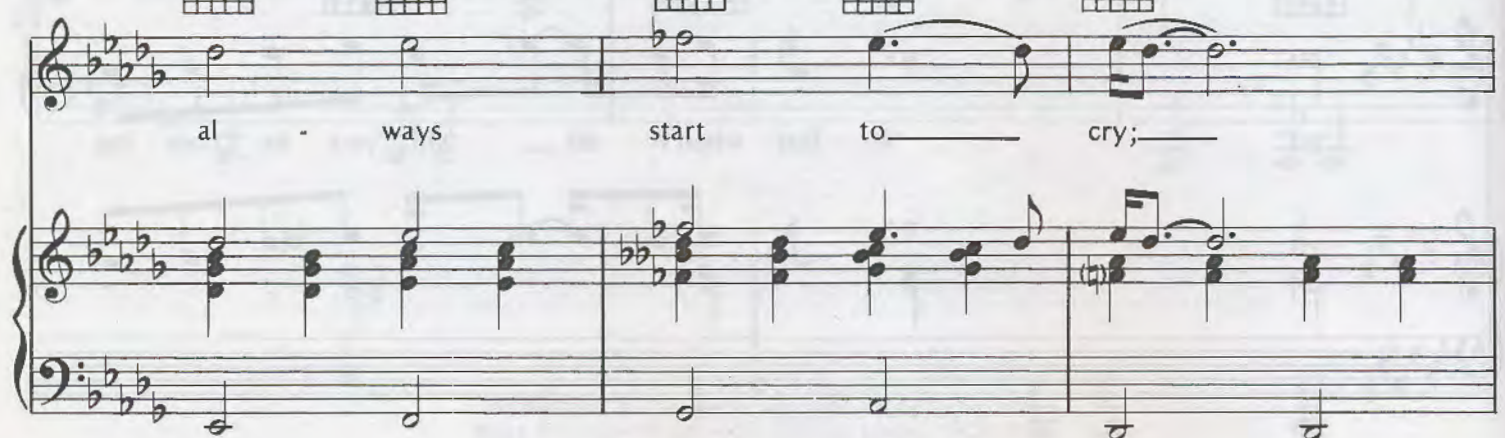


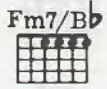

what I real - ly feel, my eyes won't let me hide, 'cause they



al - ways start to — cry; —

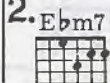




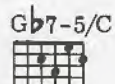
'cause this time could mean good -



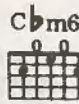
bye. —



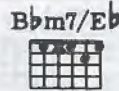
time could mean good -



bye, good - bye. — Oh,



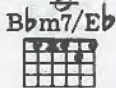
I'm a man of man - y wish - es, I hope my pre - mo - ni - tion miss - es, but



what I real - ly feel, my eyes won't let me hide, 'cause they



al - ways start to cry;



'cause this time could

mean good - bye.

2nd Verse: Lately I've been staring in the mirror,
 Very slowly picking me apart;
 Trying to tell myself I have no reason
 With your heart.
 Just the other night while you were sleeping,
 I vaguely heard you whisper someone's name.
 But when I ask you of the thoughts you're keeping,
 You just say nothing's changed.
 Well, I'm a man.....etc.

LIVING FOR THE CITY

WORDS AND MUSIC BY STEVIE WONDER

Moderate

The piano introduction consists of two staves. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature is one sharp (F#) and the time signature is common time (C).

1. A boy is born _____ in Hard-time, Mis-sis-sip-pi, sur-round-ed by _____ four

Chord diagrams for guitar are provided above the staff: G, (add 9) G, (add Bb) G, (add 9) G, G, (add 9) G, (add Bb) G.

The musical notation for the first line of lyrics shows the vocal line with lyrics and piano accompaniment. The piano part continues with a similar rhythmic pattern to the introduction.

walls that ain't so pret-ty. _____ His par-ents give _____ him love _____ and af-fec-tion _____

Chord diagrams for guitar are provided above the staff: (add 9) G, G, (add 9) G, (add Bb) G, (add 9) G.

The musical notation for the second line of lyrics shows the vocal line with lyrics and piano accompaniment. The piano part continues with a similar rhythmic pattern.

to keep him strong, _____ mov-in' in the right _____ di-rec-tion. Liv-ing just e-nough, _____ just _____

Chord diagrams for guitar are provided above the staff: G, (add 9) G, (add Bb) G, (add 9) G, C.

The musical notation for the third line of lyrics shows the vocal line with lyrics and piano accompaniment. The piano part continues with a similar rhythmic pattern.

(add 9) (add Bb) (add 9) *Interlude*

The musical score is divided into four systems. The first system shows the vocal line with lyrics 'e - nough for the ci - ty. Yeah, Da ba da' and guitar chords D, D7, G, (add 9) G, (add Bb) G, (add 9) G, and Interlude G. The second system continues the vocal line with 'da da da da da da da da da da da' and chords G7 (F Bass), (E Bass) C7, Eb, and Db. The third system has 'da da da da da da da da da da' and chords Db7 (B Bass), Bb, Ab (4th fret), and G, with markings 'To Coda' and 'D.S. to Coda'. The fourth system is the Coda, marked 'Coda' and 'Repeat and Fade', with lyrics 'Liv - ing just e - nough for the ci - ty.' and chords G, (add 9) G, (add Bb) G, and (add 9) G.

e - nough for the ci - ty. Yeah, Da ba da

da da da da da da da da da da da

da da da da da da da da da da

Liv - ing just e - nough for the ci - ty.

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.

LOVE LIGHT IN FLIGHT

WORDS AND MUSIC BY STEVIE WONDER

Moderate (♩ = 104)
N.C.

mf

G♭maj9



A♭



B♭m7

1

A♭



2

A♭



Make me feel like

cresc.

G♭maj9



A♭



B♭m7



Chorus:

par - a - dise, — give me what I'm miss -

Ab

Gbmaj9



-ing. _____

Send me to the high - est _ heights, _____

Ab

Bbm7



take me up _____

and a - way. _____

Ab

Gbmaj9



I've tast - ed love so man - y _ times, _____

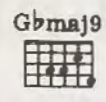
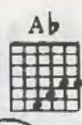
Ab

Bbm7

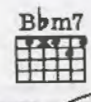
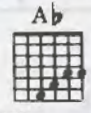


with some-thing al - ways miss - ing, _____

LOVE IN FLIGHT



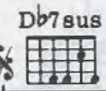
but I know — you've got the — kind —



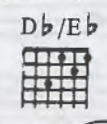
to take me up — and a - way. —

Verse:

To Coda ⊕



1. I know that — our jour - ney



will be filled — with pas - sion love — and pleas - ure, —

G \flat 7sus

Touch - ing down _ where on - ly

B \flat /E

sat - is - fac - tion's guar - an - teed, —

A/B

D \flat 7sus

we won't let _ our feel - ings

D \flat /E \flat 

au - to pil - ot per - fect nav - i - ga - tion

Gb7 sus

send - ing us _ to love _ bliss like

B6/E

A/B

Gb/Ab

Bbm7

D.S. al Coda

Ab

no one ev - er knew _ could _ be. _ Oh! _ _ _ Make me feel like

cresc.

Coda

Gbmaj9

Love's light in flight,



Bbm7

Ab

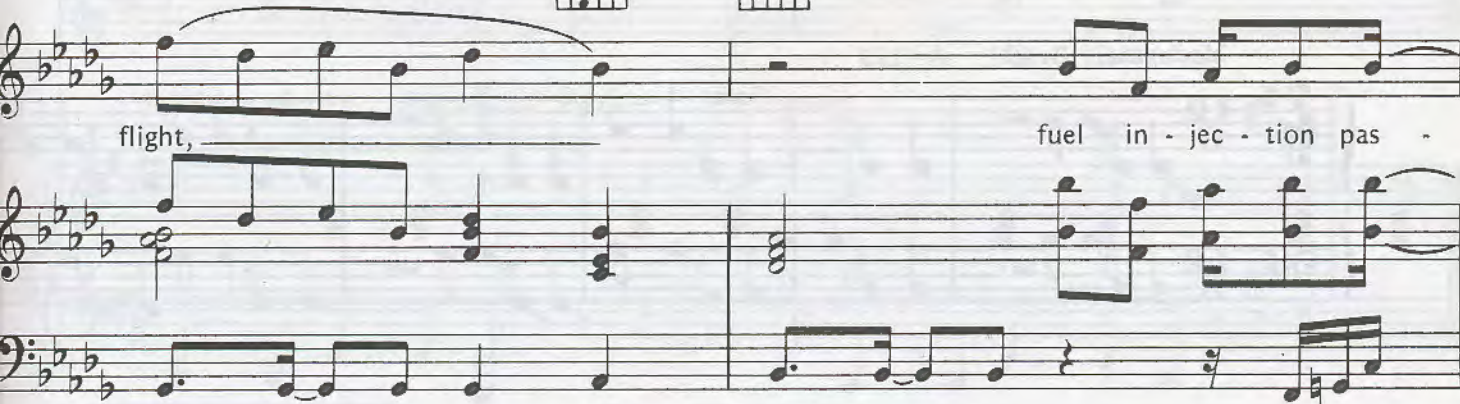
Gbmaj9



fuel in-jec - tion pas - sion!

Love's light in

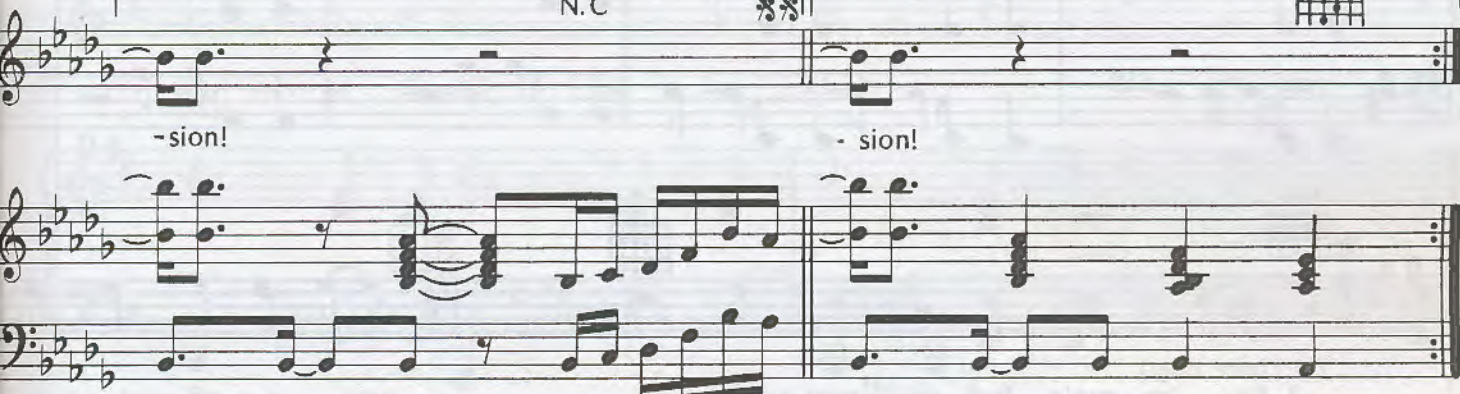
Ab  Bbm7 

flight, fuel in - jec - tion pas -





1. N.C. D.S.S.  2. Repeat as Ab necessary 

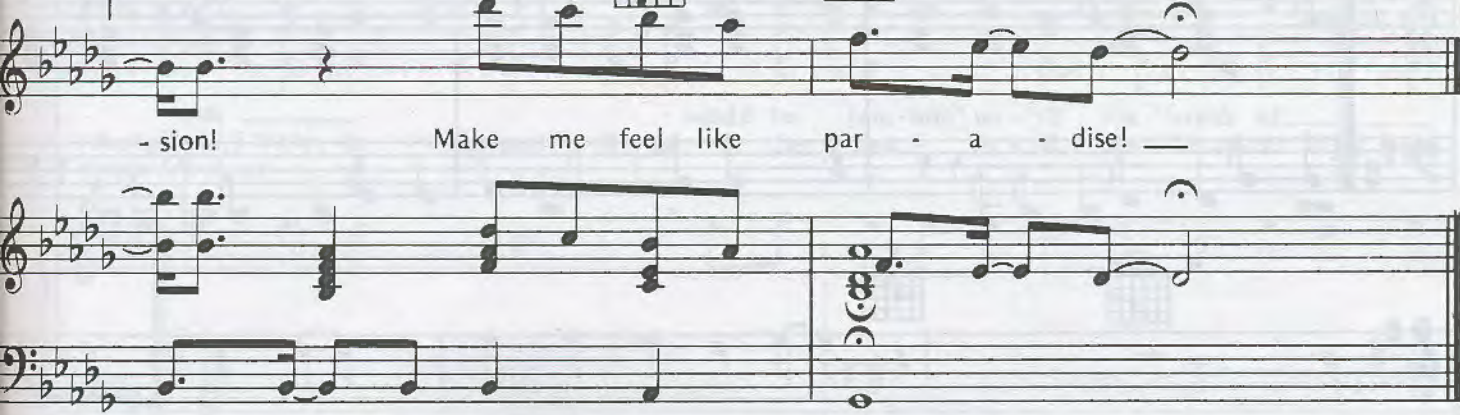
- sion! - sion!



last time

Ab  Gbmaj9 

- sion! Make me feel like par - a - dise!



Chorus 2:
 Make me feel like paradise; fill me with your kisses.
 Make the moment feel just right; take me up and away.
 'Cause I have waited all my life, for the one worth giving,
 And I don't have to think it twice, let's go up and away!

Verse 2:
 We need just to feel it to know that our lovin' has the power,
 Showing that these feelings emanate from you and me.
 With love high aviation, we will fly forever and one hour,
 Giving us the always to live out all our fantasies.

MASTER BLASTER

WORDS AND MUSIC BY STEVIE WONDER

Moderately Bright ♩ = 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

1. 2. 3. 5. 7.

Bm

A

touch us e - ven if they — tried, —

4. 6. 8. Bm

A

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

Chorus:

Bm

F#7

you — would be jam-min' un - til the break of —
 (Background:) We're in the mid - dle of the mak - in's of the mas-ter blast - er
 (begin 5th time)


1. 3. 4. 5. 7. 8. etc. (vocal ad lib and fade)

E7

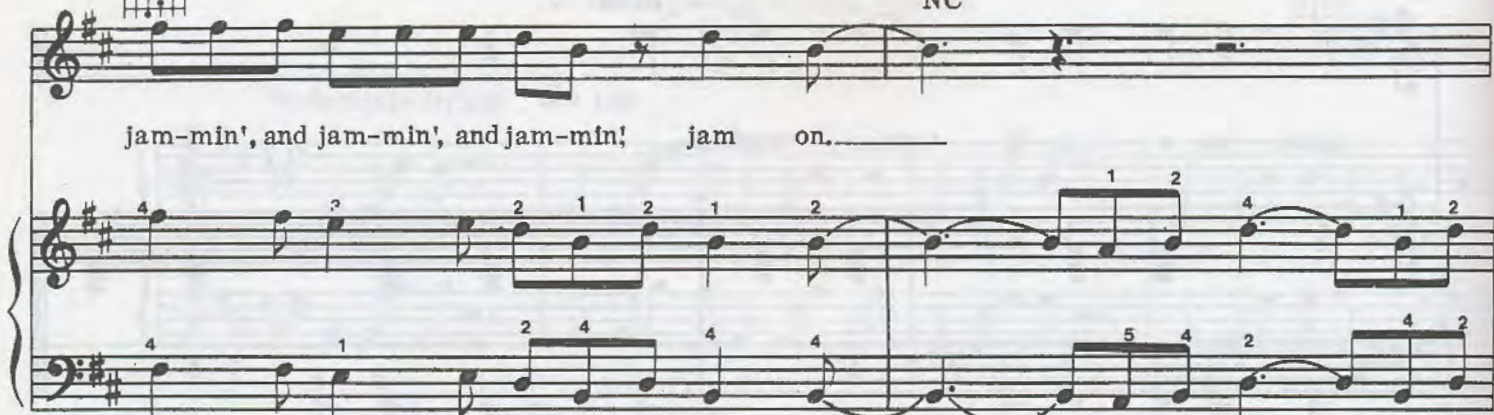
F#7


dawn, —
jam - min'.

I'll bet you no - bod - y ev - er told you that
 2. you would be
 6. we're —

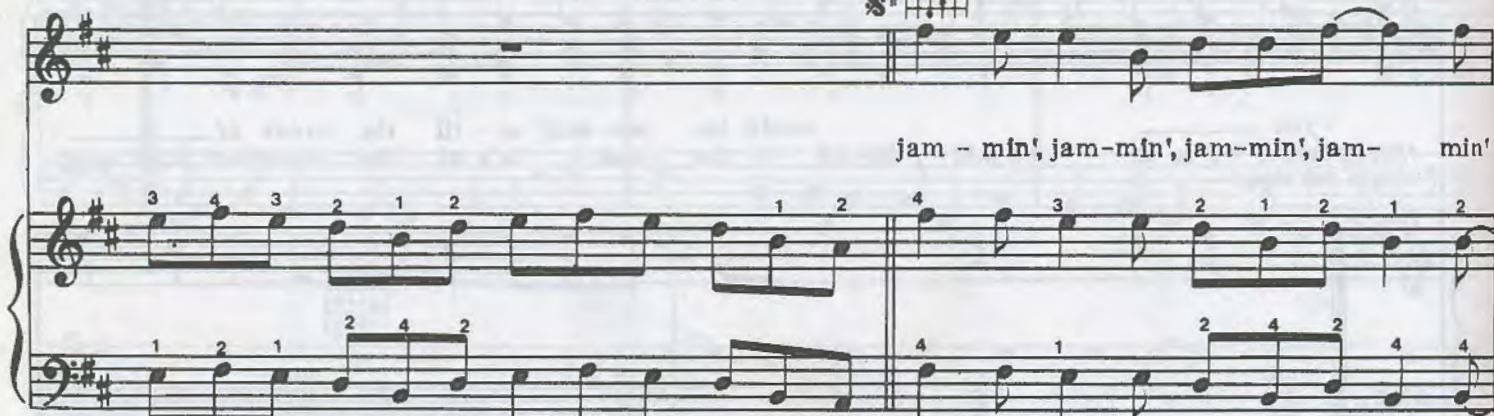
2.  NC

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



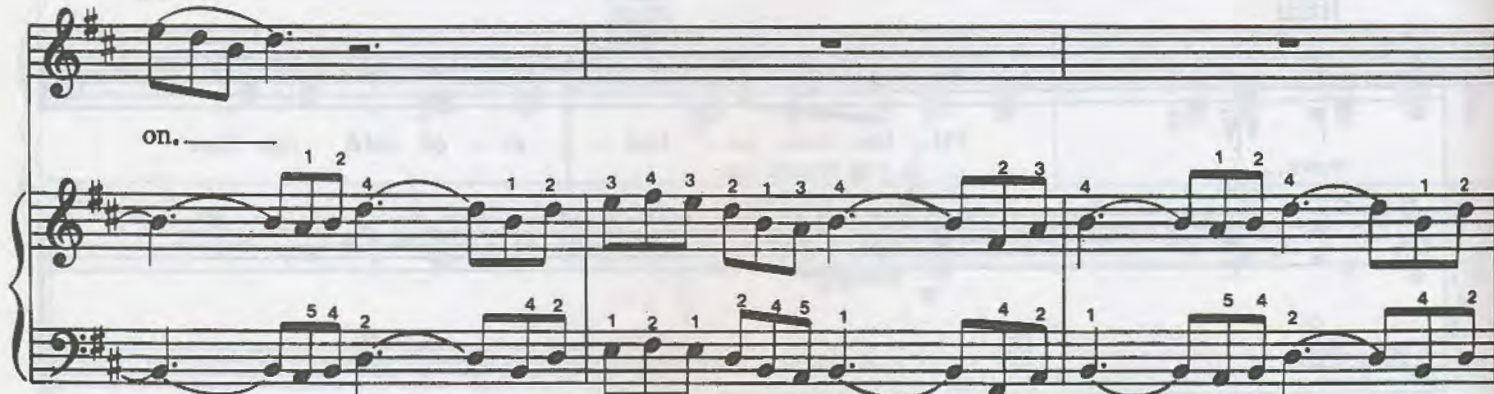

D.S. 

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



NC

on. _____



D.C.

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)

MY CHERIE AMOUR

WORDS AND MUSIC BY STEVIE WONDER, SYLVIA MOY AND HENRY COSBY

Moderately

The musical score is written for piano and guitar. It consists of five systems of music. Each system includes a guitar chord diagram above the treble clef staff and a piano accompaniment in both treble and bass clefs. The lyrics are written below the piano staff. The tempo is marked 'Moderately' and the dynamic is 'mf'. The key signature has one sharp (F#) and the time signature is common time (C).

Chord diagrams shown: D7, Cmaj7, C6, C, Fmaj7, F6, F7-5, F7, G, D7, Cmaj7, C11, Fmaj7, D11, Gmaj7, C11, Fmaj7, D11, Cmaj7, D11, F9, E7, Bm7, E7.

Lyrics:

La la la la 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.

beats for. *How I wish that you were mine.* *To Coda*

1. *In a*

2. *La la la la la la la la*

D.S. al Coda

la la la la. May - be

Coda

la la

la la la la la la la la la la la.

repeat and fade

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.

NEVER HAD A DREAM COME TRUE

WORDS AND MUSIC BY STEVIE WONDER, SYLVIA MOY AND HENRY COSBY

Slowly
C7 F Am7 Gm7 C(9/4) 1 F C7 2 F

Do Do Do Do Do Do Do Do Do Do Do Do Do

Bb F/A A7 Dm F7 Bb

I nev - er, nev - er had a dream come true. In my ev' - ry
I nev - er, nev - er had a dream come true. With - out you the

F/A₃ A7 Dm Eb Bb

dream world out there is I'm loved paint - ed shades of you. And we're free as the wind.
Since our roads nev - er crossed. Seems my folks are a - shamed.

Eb Bb Eb Bb

And true love is no sin Therefore men are men Not ma -
I work just to please the boss Think I might as well get lost in my
Said I ain't worth a thing But I'm glad I'm chained To my

1 C C7 | 2 C C7 F Am7

chines. dreams. Do Do Do Do Do Do Do Do

Gm7 C(9/4) | 1 F C7 | 2 F Bb F/A

Do Do Do I nev - er nev - er had

A7 Dm F7 Bb F/A A7

a dream come true. I guess I'm gon-na dream a-bout you ba-by My whole life

D. S.

⊕ C C7 | Repeat and fade F Am7 Gm7 C(9/4) F C7

dreams. Do Do Do Do Do Do Do Do Do Do

NGICULELA-ES UNA HISTORIA I AM SINGING

WORDS AND MUSIC BY STEVIE WONDER

Moderate



Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.



Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*. The vocal line includes the lyrics "Ngi - cu - le -".



Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*. The vocal line includes the lyrics "la - ria i - ku - sa - sg de ma - ña - na".

Dmaj9 **All** **Dmaj9**

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

(add 9)
A7sus **Dmaj9** **Am11**

do _____
 es un-a his - to - ria que a-mor rei - ne -

D13⁹ **Gmaj7** **C13**

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

Em7 A7-9 Dmaj9

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

1. D#dim. 2. D#dim

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

Em7 Em7 (A Bass) Dmaj7

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

Em7 Em7 F#m7 B7

(A Bass)

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

Detailed description: This system contains the first line of the song. It features a vocal line on a treble clef staff with lyrics. Below it is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal line, four guitar chord diagrams are provided: Em7, Em7 (A Bass), F#m7, and B7. The piano accompaniment includes a bass line with a '3' (triple) marking over the first measure.

F#m7 C#7

3

3

3

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

Detailed description: This system contains the second line of the song. It features a vocal line on a treble clef staff with lyrics. Below it is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal line, two guitar chord diagrams are provided: F#m7 and C#7. The piano accompaniment includes a bass line with a '3' (triple) marking over the first measure and a '7' (seventh) marking over the second measure.

F#m7 F#dim

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

Detailed description: This system contains the third line of the song. It features a vocal line on a treble clef staff with lyrics. Below it is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal line, two guitar chord diagrams are provided: F#m7 and F#dim. The piano accompaniment includes a bass line with a '3' (triple) marking over the first measure.

Em7 All

I am sing -

All Dmaj7 All

ing of to - mor - row.

Dmaj7 All


I am sing - ing

Dmaj7 All

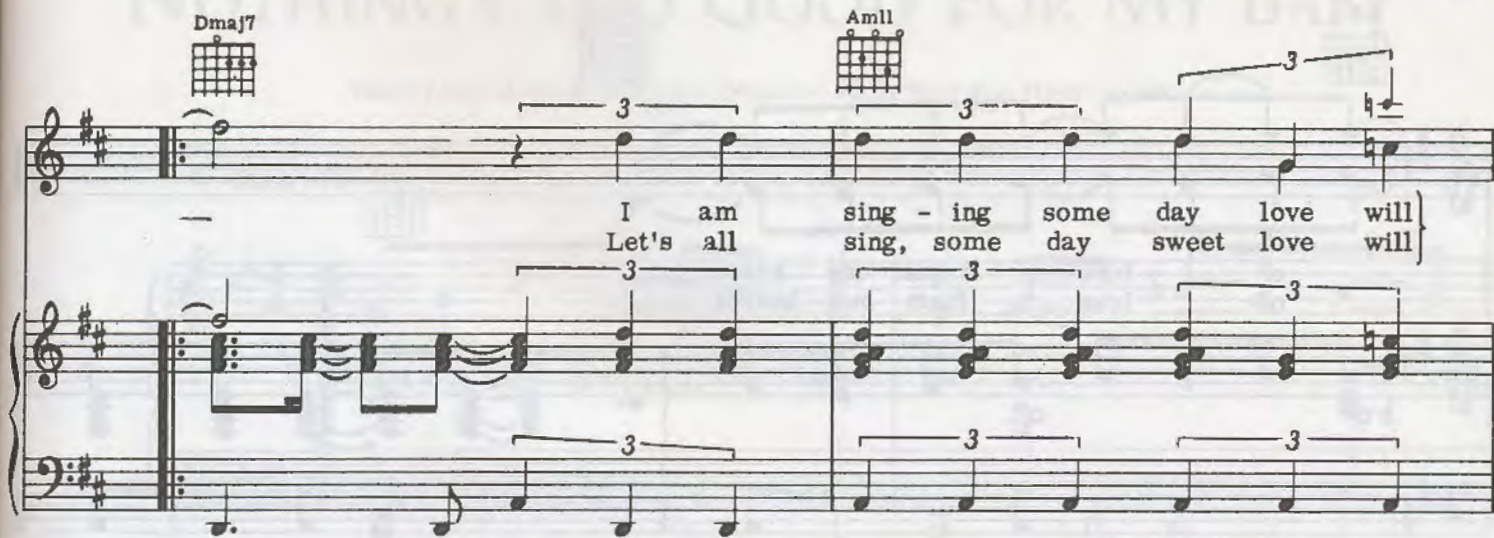
of love.

Detailed description: This is a musical score for guitar and voice. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written for guitar, with chord diagrams provided for Em7, All, Dmaj7, and Dmaj7. The lyrics are: "I am sing - ing of to - mor - row. I am sing - ing of love." The music is in the key of D major (two sharps) and 4/4 time. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

NOTHING TO DO GOOD FOR MY BABY

Dmaj7  **Am11** 



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



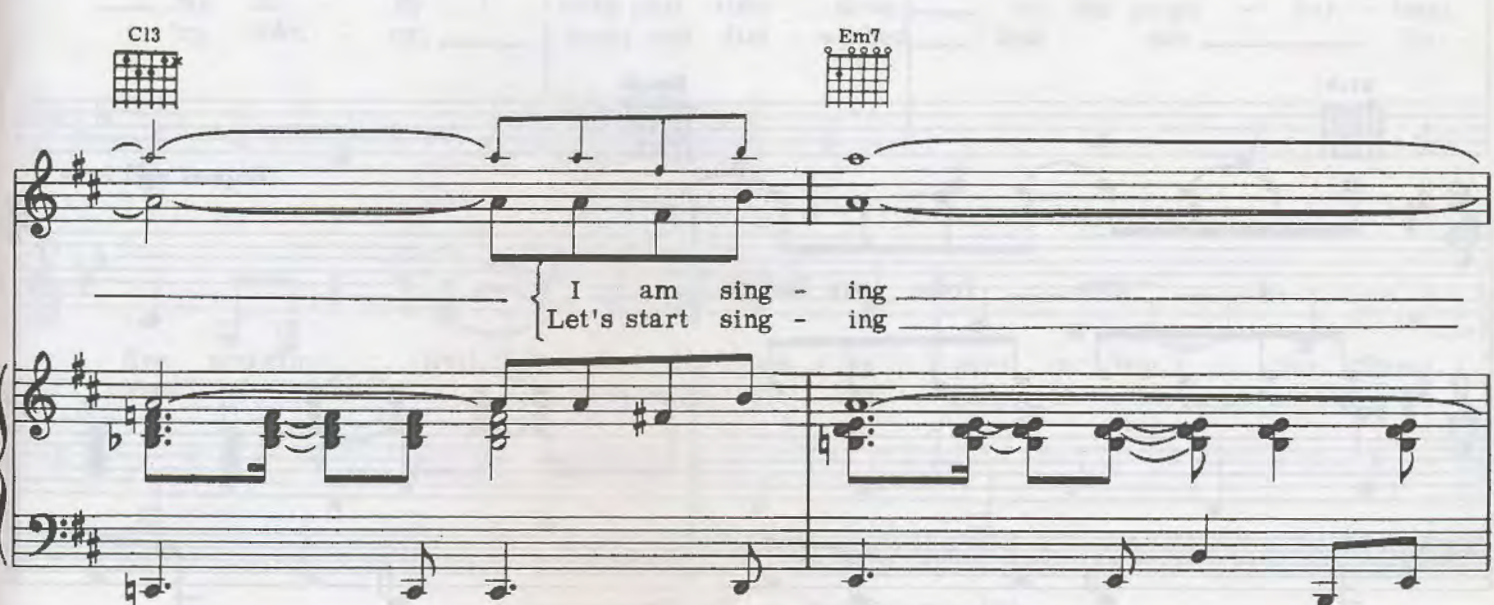
D13⁹  **Gmaj7** 

reign through - out this world of ours.



C13  **Em7** 

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



A7-9



Dmaj9



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

D#dim



Em7



Let's start sing - ing —

A7-9



Dmaj9



— of — love — from our hearts. —

Repeat and fade

NOTHING'S TOO GOOD FOR MY BABY

WORDS AND MUSIC BY WILLIAM STEVENSON, SYLVIA MOY AND HENRY COSBY

Moderate



Not-thing's too good — for my ba - by, —
Not-thing's too good — for my ba - by, —



Noth - ing's too good — for my girl, I'm the luck - i - est
(Noth - ing's too good — for my girl,) walk a-round with my

guy in the world 'cause I've got — one pearl — of a girl. — For —
chest stuck out 'cause my ba - by's worth brag - ging a - bout. — Ev -

— my ba - by I work part time down — at the neigh - bor - hood
'ry John - ny, — Jack, and Jim wished — that she — be -

five and dime. Half — of my mon - ey goes to buy — her some —
longed to him. I — gave up the old gang of mine — 'cause with —

NOTHING'S TOO GOOD FOR MY BABY

— of the things — her lit - tle heart de - si - res. The oth - er half — goes dime.
 — my girl — goes all my time. — One of these — days I'm gon

— by dime, — to show my cook - ie a real — good time. 'Cause
 - na buy a ring and mar - ry her and ev - 'ry - thing, 'Cause

Noth - ing's too good — for my ba - by, — noth - ing's too good — for my
 Noth - ing's too good — for my ba - by, — noth - ing's too good — for my

girl. Noth - in'gs too good — for my ba - by, —
 girl. Noth - ing's too good — for my ba - by, —

(Noth - ing's too good — for my girl.) She's — sweet and she's —
 (Noth - ing's too good — for my girl.) She's — sweet and she's —

Ch.

B \flat

— fine and she tells me that she's mine, all mine. Now
 mel-low and she tells me that I'm one heck of a fel-low. Now

D \flat F

ain't that lov - ing, ain't that liv - ing, ain't that worth — a world —
 ain't that lov - ing, ain't that liv - ing, ain't that worth — a world —

B \flat

— of giv - ing? Noth-ing's too good — for my ba - by, —
 — of giv - ing? Noth-ing's too good — for my ba - by, —

noth-ing's too , good — for my girl, — noth-ing's too good — for my
 noth-ing's too good — for my girl, — (lead ad lib and fade)

ba - by. — (Noth-ings too good — for my girl.) I

ORDINARY PAIN

WORDS AND MUSIC BY STEVIE WONDER

Moderate

When by the phone — in vain you sit, —
 When you by chance — go knock on her door, —

you ver - y soon — in your mind — real-ize that it's not just an or - di - nar - y pain —
 walk-in' a-way — you're con-vinced — that it's much more than just an or - di - nar - y pain —

— in your heart. —
 — in your heart. —

Chord diagrams shown: F, Fmaj7, F7, Cm7, F9, Bbm7, Eb9, 1. F9, C11, 2. F9.

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

Don't fool your - self, _____

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

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

To Coda

ORDINARY PAIN

D.S. al Coda

Chord diagrams for guitar: F6, F7, Coda, F6, F+, F, F, Fmaj7, F7, F6, F+, F

Funky Rock Tempo

Chord diagrams for guitar: Fm7, Bb7, Fm7, Bb7, Fm7, Bb7, Fm7, Bb7

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

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

FACE IN THE SUN

But like — a play - boy, you — said no, — (Or - di - nar - y pain) —

— This lit - tle girl's — mind you — will blow. — (Or - di - nar - y pain.) —

Repeat ad lib. and fade

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

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

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

PART II

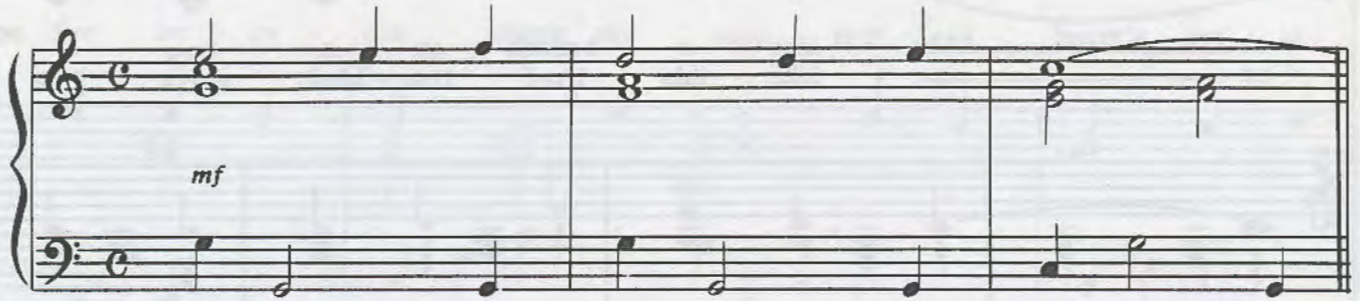
But then I blew you out the box
 or - di - nary pain
 When I put my stuff on key and lock
 or - di - nary pain
 It makes me feel kind of sick
 or - di - nary pain
 To know love put you in a trick
 or - di - nary pain
 I knew our love would have to end
 or - di - nary pain
 The day I made it with your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

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

A PLACE IN THE SUN

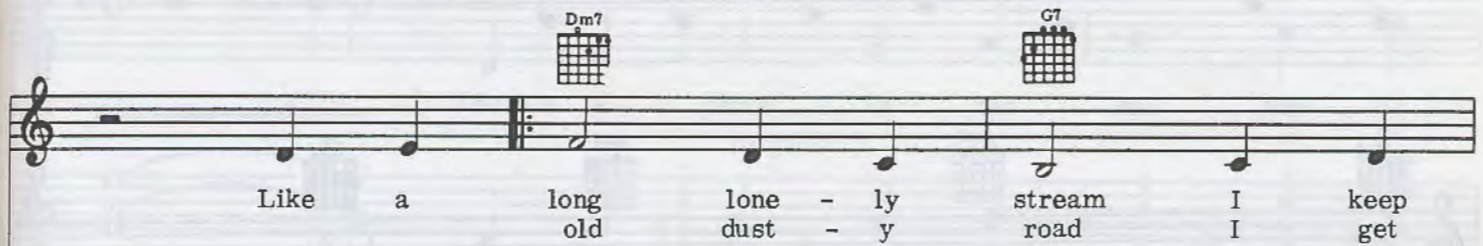
WORDS BY RONALD MILLER
MUSIC BY BRYAN WELLS

Moderately Slow



mf

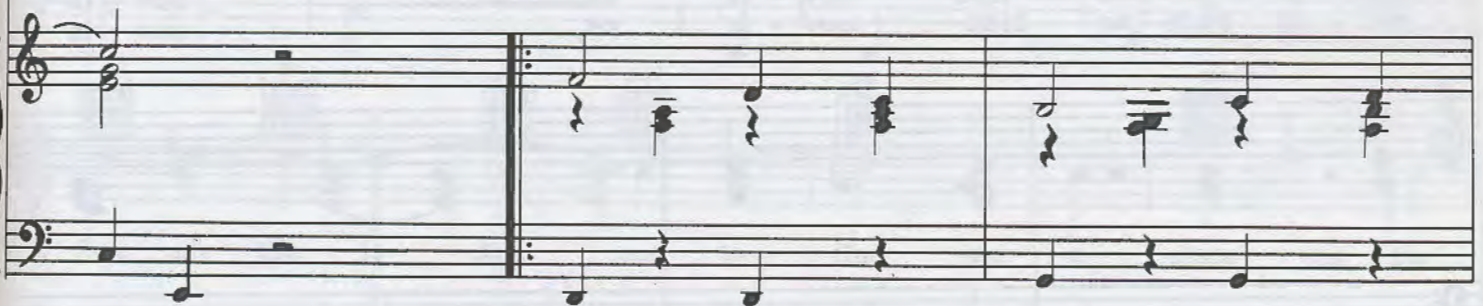
Piano introduction in C major, 4/4 time, moderately slow. The right hand features a melody of quarter notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, E4, C4. The left hand plays a simple bass line of quarter notes: C3, E3, G3, A3, B3, C4, B3, A3, G3, E3, C3.



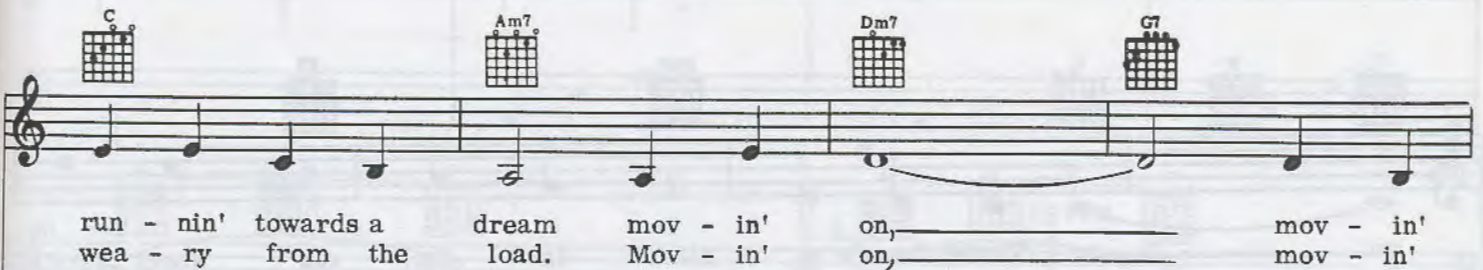
Like a long lone - ly stream I keep
old dust - y road I get

Chords: Dm7, G7

Vocal line 1 in C major, 4/4 time. The melody consists of quarter notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, E4, C4. The lyrics are: "Like a long lone - ly stream I keep old dust - y road I get". Chords shown are Dm7 and G7.



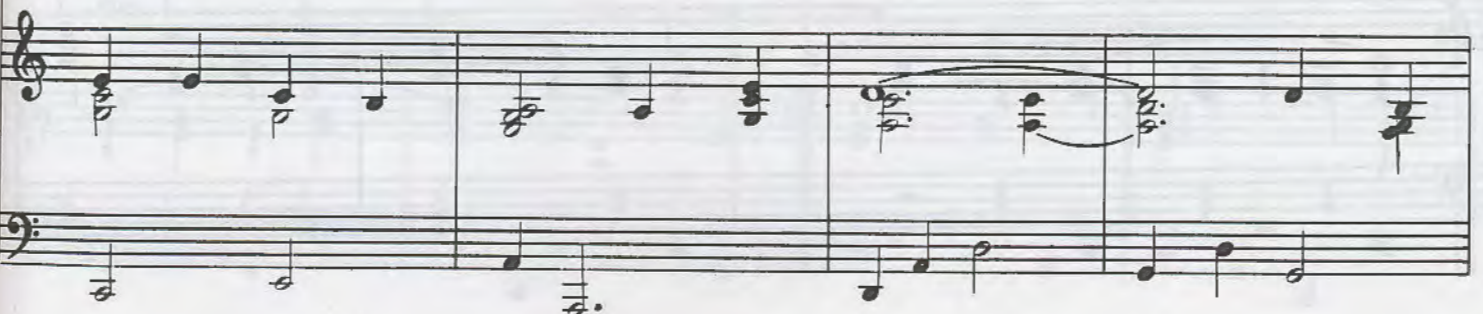
Piano accompaniment for the first vocal line. The right hand plays chords: C4, E4, G4, A4, B4, C5, B4, A4, G4, E4, C4. The left hand plays a bass line of quarter notes: C3, E3, G3, A3, B3, C4, B3, A3, G3, E3, C3.



run - nin' towards a dream mov - in' on, mov - in'
wea - ry from the load. Mov - in' on, mov - in'

Chords: C, Am7, Dm7, G7

Vocal line 2 in C major, 4/4 time. The melody consists of quarter notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, E4, C4. The lyrics are: "run - nin' towards a dream mov - in' on, mov - in' wea - ry from the load. Mov - in' on, mov - in'". Chords shown are C, Am7, Dm7, and G7.



Piano accompaniment for the second vocal line. The right hand plays chords: C4, E4, G4, A4, B4, C5, B4, A4, G4, E4, C4. The left hand plays a bass line of quarter notes: C3, E3, G3, A3, B3, C4, B3, A3, G3, E3, C3.

A PLACE IN THE SUN

C F C F6 Am7 Dm7 G7

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

C Am7 Dm7 G7

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

C F C Dm7 G7

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

OUTSIDE MY WINDOW

C E7 Am Am7 Dm G7

hope for ev - 'ry - one where my poor rest - less heart's got - ta

Cmaj7 C6 C Dm7 G7

run. There's a place in the sun and be -

C E7 Am Am7 Dm G7

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

1. C F C 2. C F (G Bass) C

sun. Like an sun

OUTSIDE MY WINDOW

WORDS AND MUSIC BY STEVIE WONDER

Moderately bright with a $\frac{12}{8}$ feel (♩ = ♪♪♪)



La la la la la la la la la

mf

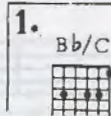
3



la la la la la. La la la la la la la la

3

3



la la la la la la la la la. La la la

1. Bb/C

3

3

2.



la. 1. Much has been writ-ten a-bout the world and all its kinds of loves, have to look a-round or ask your-self if she is there, of-ten hear her name de-scrib-ing an-oth-er's pret-ti-ness,



but the sweet-est of them all, you 'cause the fra-grance of her love says, but if ev-er there was choice, my



sel-dom will find stor-ies of. "Hi", with ev-'ry breath of air. flow-er would be the pret-ti-est.

Oh, oh, oh, oh,

OUTSIDE MY WINDOW



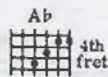
my love lives out - side my win - dow. Clouds burst to give

The first system of the score features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The vocal line consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment consists of chords: Bb (x2 0 2 3 3), F/A (2 3 3 3 3 2), Bb (x2 0 2 3 3), F/A (2 3 3 3 3 2), Bb (x2 0 2 3 3), F/A (2 3 3 3 3 2), Bb (x2 0 2 3 3), F/A (2 3 3 3 3 2).



wa - ter so her love can grow. — Oh, —

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a half note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a quarter note G4. The piano accompaniment consists of chords: Bb/Ab (x2 0 2 3 3), Eb/G (2 3 3 3 3 2), Bb/Ab (x2 0 2 3 3), Eb/G (2 3 3 3 3 2), Bb/Ab (x2 0 2 3 3), Eb/G (2 3 3 3 3 2), Bb/Ab (x2 0 2 3 3), Eb/G (2 3 3 3 3 2). The system ends with a triplet of notes: G4, A4, Bb4.



— my love smiles to me each morn - ing.

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a half note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a quarter note G4. The piano accompaniment consists of chords: Eb7/Bb (x2 0 2 3 3), Ab (4th fret, x2 0 2 3 3), Eb/G (2 3 3 3 3 2), Eb7/Bb (x2 0 2 3 3), Ab (4th fret, x2 0 2 3 3), Eb/G (2 3 3 3 3 2), Eb7/Bb (x2 0 2 3 3), Ab (4th fret, x2 0 2 3 3), Eb/G (2 3 3 3 3 2). The system ends with a triplet of notes: G4, A4, Bb4.

E \flat Gm7 B \flat /C C7 F

Says she'll nev - er leave me, and I know it's so.

Am7 Abm7

La la la la la la la la la la la

Gm7 B \flat /C Am7

la la la la la. La la la la la la la




Abm7 Gm7 1. 2. B \flat /C

la la la la la la la la la. 1. You don't 2. You will

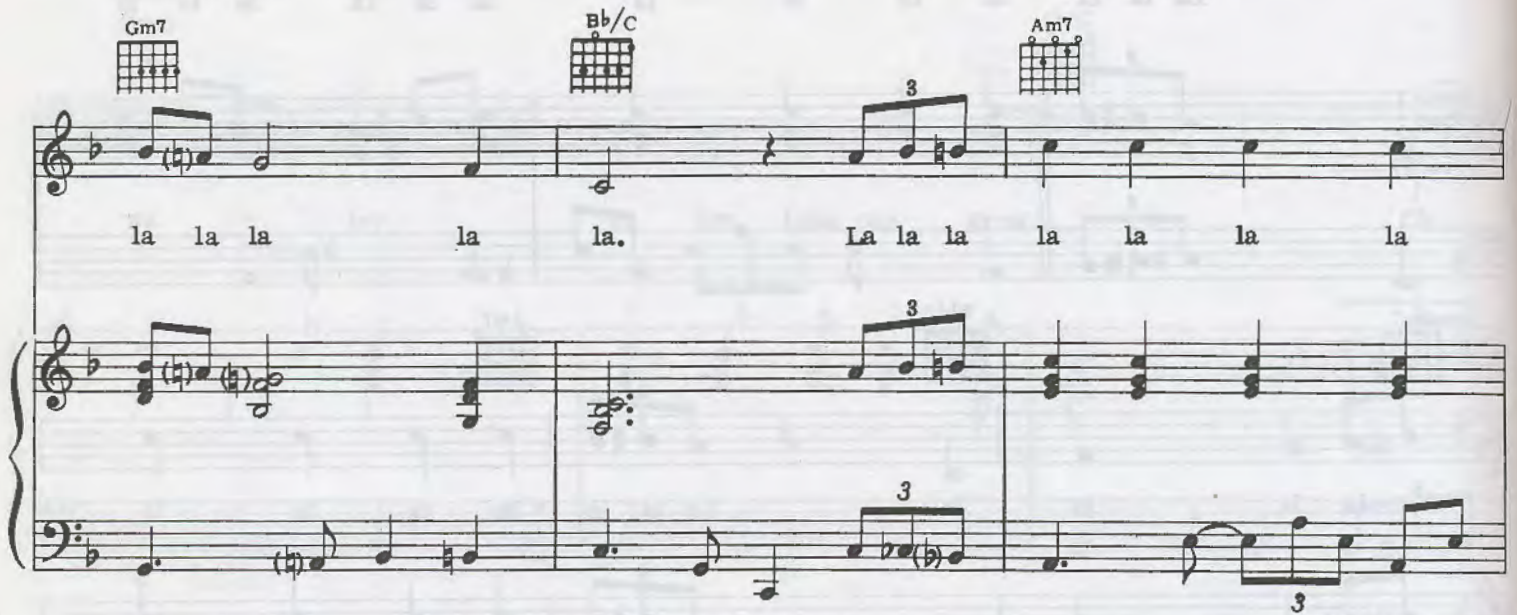
3.   

la. La la la la la la la la la la la



la la la la la. La la la la la la la



la la la la la la la la. La la la



OVERLOVED

Am7 Abm7 Gm7 Bb/C

la la la la la la la la la la la.

Csus (add9) Cm Csus (add9) Cm

legato

Ab sus (add 9) 4th fr. Abm Eb/Ab 3rd fr. G13 Csus

Cm

OVERJOYED

WORDS AND MUSIC BY STEVIE WONDER

Medium Ballad ♩ = 88

Db6no5



C7no5



Cbmaj7no5



C7no5



R.H.

L.H.

Db6no5 *mp*



C7no5



Cbmaj7no5



Bbno5



Eb(2)



1.) O - ver - time, -

(Eb(2))

Cm7



I've been build - ing my cas - tle of love -
 I have picked out a per - fect come true -
 I have pain - ful - ly turned ev - ery stone.

Fm7



Bb(2)



Eb(2)



Just — for
though — you
just — to

Cm7



two,
nev
find

though — you — nev
er — knew — it —
I — have — found —

er — knew — you
was — of — you
what — I've — searched

were — my — rea -
I'd — been — dream -
to — dis - cov -

F/A



G/B



son. —
ing. —
er. —

I've
The
I've



C(9) C Cmaj7 C6

G(2)

gone much too far for you now to say that
 sand man has come from too far a way for
 come much too far for me now to find the

Gm/C

F(2)

1. Bb(2)

D.S.

I've got to throw my cas - tle a - way. 2.) O - ver dreams.
 you to say "come back
 love that I sought can

2.3. Bb(2)

Abmaj7no5

Ab6no5

some oth - er day." } And though you don't be - lieve that they do,
 nev - er be mine.

Eb(9)/G

Eb/G

Fm7no5

Bb

Db

C

they do_ come true_

for did_ my dreams_ come true when

I looked at you_ can make it true if

Bbmaj7no5

Bb6no5

F(9)/A

Fm/Ab

Bb/Ab

To Coda

you would_ be - lieve;_

you too_ might be_ o - ver - joyed,-

Fm7

Bb7/F

Bbsus

Bb

Db6no5

C7no5

o - ver love, o 3 ver_ me.

3

Cbmaj7no5

C7no5

Db6no5

C7no5

Cbmaj7no5

Bb

D.S. al Coda
Eb(2)

3. O - ver heart

Coda

Fm7

Bb/F

Fm7/Bb

Bb

Gm7/C



Musical notation for the first system, including vocal line and piano accompaniment.

o - ver love, o - ver me.

Musical notation for the second system, including piano accompaniment.

Cm7 Gm7/C C

Musical notation for the third system, including vocal line and piano accompaniment.

And though the odds say

Musical notation for the fourth system, including piano accompaniment with a *cresc.* marking.

Bbmaj7

Bb6

F(2)/A

F/A



Musical notation for the fifth system, including vocal line and piano accompaniment.

im - prob - a - ble, what do they know

Musical notation for the sixth system, including piano accompaniment with a *mf* marking.

Gm7

C

Eb

D



Musical notation for the seventh system, including vocal line and piano accompaniment.

for in - ro - mance - all true love needs is a chance. And may-be with a

Musical notation for the eighth system, including piano accompaniment.

Cmaj7no5

C6no5

G(9)/B

Gm/Bb

C7/Bb

chance you will find you too like I o - ver - joyed -

Gm

C7/G

Gm7/C

C

o - ver love o - ver you,

F

Gbmaj7

Fmaj7

Emaj7

o - ver you.

Bb/F

Bbno3rd

Eb

o - ver you.

mp

PART TIME LOVER

WORDS AND MUSIC BY STEVIE WONDER

Swing (♩ = 120)

B♭m **A♭** **G♭maj7**

Vocal
2nd x only

Da da da da da da da da da da da da

mf

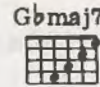
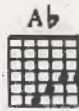
Fm7 **E♭m9** **Fm7**

da da da da da da da da da da da da da da

B♭m7 **E♭m7** **Fm7** **E♭m7** **Fm7**

da da da

1. Call up, ring

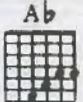


once hang up — the phone — to let me know you made — it home, —
 friends and we — should meet — just pass me — by, don't ev - en speak, —

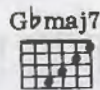
mp



— don't want noth-ing to be wrong with part - time —
 — know the word's "dis - creet" when part - time —



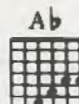
lov - er. — If she's with me, I'll blink — the lights —
 lov - ers. — But if there's some e - mer - gen - cy —



— to let you know friend to -night's — the night — for me and —
 — have a male friend to ask — for me — so then she won't



3rd x to Coda



you, peek, it's real-ly you — my my part part - time time lov - er. lov - er.



(Gb/Ab)

We are un - der - cov - er pas - sion on the run,

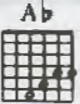
mf



3



chas - ing love, up a - gainst the



sun We are strang - ers by day,

(Gb/Ab)



— lov - ers — by night, ————— know-ing it's so

Ebm6



Fsus



wrong, but feel - ing — so right.

1.3.

(tacet)

3rdxD.S. al Coda

2.

(tacet)

Bbm



2. If I'm with Oh. ————— Da da da

Ab



Gbmaj7



Fm7



Ebm9



(ooh.) — da da da da da da da da da da da da da da do do do do

1. **Fm7** **Ab/Bb** **Bbm** **Ebm7** **Fm7** 2. **Ab/Bb** **Bbm**

Part do - ba da da da da - da lov - da er. da - da lov - da er. da -

D.S.S. (take 3rd ending)

Abm7 **Db7** **Fm7** **Ab/Bb** **Bbm**

Coda

We are part - time lov - ers. You and

Ebm7 **Fm7** **Ab** **Bbm**

me, part - time lov - ers. But she and

Ebm7 **Fm7** **Ab** **Bbm** **Ab** **Bbm** (*tacet*)

he, part - time lov - ers.

mf 3 3

3

PART-TIME PARADISE

Bbm Ab Gbmaj7 Fm7

Ooh Do do do da da da da da da ba ba da da da da ooh

Ebm9 Fm7 Ab/Bb Bbm Ebm7 Fm7 Repeat and fade

da da da da Part - time da da da da da da da da lov - er.

Verse 3:
 I've got something that I must tell;
 Last night someone rang our doorbell
 And it was not you, my part-time lover.

And then a man called our exchange
 But didn't want to leave his name,
 I guess that two can play the game of (To Coda:)

PASTIME PARADISE

WORDS AND MUSIC BY STEVIE WONDER

Moderate

mp (Play 3 times)

The piano introduction consists of two staves in 4/4 time. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand plays a simple bass line. The tempo is marked 'Moderate' and the dynamics are 'mp'. A bracket indicates that the first two measures should be played three times.

Ab 4th fret, Fm, G7, Cm

The guitar part for the first vocal line shows four chord diagrams: Ab (4th fret), Fm, G7, and Cm. The notation above the guitar staff shows the corresponding notes for each chord.

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

mf

The piano accompaniment for the first vocal line is in 4/4 time. The right hand plays a complex chordal accompaniment, and the left hand plays a steady bass line. The dynamics are marked 'mf'.

Ab 4th fret, Fm, G7, Cm

The guitar part for the second vocal line shows four chord diagrams: Ab (4th fret), Fm, G7, and Cm. The notation above the guitar staff shows the corresponding notes for each chord.

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

The piano accompaniment for the second vocal line is in 4/4 time. The right hand plays a complex chordal accompaniment, and the left hand plays a steady bass line.

Ab 4th fret Fm G7 Cm

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

Ab 4th fret Fm G7 Cm To Coda

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

Ab 4th fret Fm G7 Cm

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

Ab 4th fret Fm G Cm

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

Ab 4th fret Gm

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

Ab 4th fret Gm

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

Ab 4th fret Gm Fm G

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

Ab 4th fret Gm Fm G

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

D.S. $\frac{3}{4}$
Last time,
D.S. $\frac{3}{4}$ al Coda

POWER FLOWER

Coda

Ab 4th fret

Fm

G7

Cm

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

(Play 4 times)

Fm

G7

Cm G Cm

Fine

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

POWER FLOWER

WORDS AND MUSIC BY STEVIE WONDER AND MICHAEL SEMBELLO

Chord Diagrams:

- G#dim/A:**

```

x02333

```
- A major 9:**

```

x02233

```
- D minor 6/A:**

```

x23456

```

Lyrics:

Do do do do — do do do do — do do do.

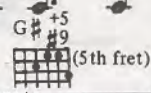
Pan is my name; — I live — out-side — the door. — I have —
 Fan-cy I feel; — a child - like tap — I'll steal. — Look twice —



to keep the score of things a-round you.
my friend, it's not the wind at all.



Fi-re and air, earth, wa-ter, I pre-pare. I am
You'll nev-er see what you re-fuse to be. The pow-



the pi-per at the gates of dawn ing. } It's not
er in the see-ing is be-liev-ing. } ing.



ma-gic, it's not mad-ness, just the el-e-ments I style. And I

POWER PUNKER

Chords: C#m7, F#9+5, Bm7, E9, Amaj9, C#m7, F#7, Bm7, C#7/E, G#dim/A, Amaj9, G#dim/A, Amaj9.

guar - an - tee — faith - ful - ly, — I will nev - er go — un - til all —
 is said — and done; — in a twink - ling I'll — be gone. — Well, ex - cuse —
 me, I have so — much — more — to — do. — Do do do do —
 do — do — do — do. — Do do — do — do do do do —

1. G#dim/A Amaj9

2/4

Chord Diagrams:

- G#dim/A:** G major with a diminished 9th interval (F#) and a 9th (B).
- A7-9:** A major with a 7th (G) and a 9th (C).
- Adlm:** A major with a diminished 9th interval (F#) and a 9th (C).
- A:** A major triad.
- D6/A:** D major with a 6th (B) and a 9th (F#).
- Dm6/A:** D minor with a 6th (B) and a 9th (F#).

Vocal Line:

do do do. Do do do do do do do do.

do do do do do do do do do do do do.

Amaj9 A7-9

Flow - er pow - er, pow - er flow - er,
Vocal ad lib (see additional lyrics)

D6/A Dm6/A Amaj9 A7-9

flow - er pow - er, pow'r_ of love._ Pow - er flow - er, flow - er pow - er,

D6/A Dm6/A

pow - er flow - er, flow'r_ of love._

Amaj9 A7-9 D6/A Dm6/A

Flow - er pow - er, pow - er flow - er, flow - er, pow - er, pow'r_ of love._

Amaj9 A7-9 D6/A Dm6/A

Repeat & Fade

Pow-er flow-er, flow - er pow - er, pow-er flow-er, flow'r_of love. _____

(Additional lyrics for vocal ad lib at repeat and fade)

He's a power flower, yea, oh,
Protecting all the flowers, yea, oh.

He's the flower's power, yea, hey,
Thru earth, wind, fire, showers, yea, oh.

He's the flower's power, yea, mmm,
Protecting all the flowers, yea, ooh.

RIBBON IN THE SKY

WORDS AND MUSIC BY STEVIE WONDER

Slowly with expression

Chord diagrams and labels for the first system:

- Ebm7
- Fm7
- Bb7sus

Chord diagrams and labels for the second system:

- Ebm7
- Fm7
- Bb7sus
- Ebm7
- Ebm6
- Ebm7

Chord diagrams and labels for the third system:

- Fm7
- Bb7sus
- Ebm7
- Ebm6
- Ebm7
- Fm7
- Bb7sus
- Ebm7
- Ebm6
- Ebm7

Chord diagrams and labels for the fourth system:

- Fm7
- Bb7sus
- Ebm11
- Ebm/F
- Ebm/Gb
- Eb/G
- Ab7sus
- Cbmaj9
- Ab7sus

Verse: Ebm7

Fm7

Bb7sus



Musical staff with treble clef and key signature of three flats (Bb, Eb, Ab). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

1. Oh, so long _____ for this night I prayed _____ that a
-lowed, _____ may I touch your hand, _____ and if

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The left hand plays a steady eighth-note bass line, while the right hand provides harmonic support with chords and moving lines.

Ebm7

Fm7

Bb7sus

Ebm7



Musical staff with treble clef and key signature of three flats. The melody continues with a quarter rest followed by eighth and quarter notes.

star _____ would guide you my way _____ to share with _____ me this
pleased _____ may I once a - gain, _____ so that you _____ too will

Piano accompaniment for the second system, continuing the harmonic and rhythmic patterns from the first system.

Fm7

Bb7sus

1. Ebm11

Ebm/F

Ebm/Gb

Eb/G

Ab7sus

Cbmaj7



Musical staff with treble clef and key signature of three flats. The melody features a quarter rest followed by eighth and quarter notes.

spe - cial day _____ where a rib - bon's in the sky for our love, _____
un - der - stand _____ there's a

Piano accompaniment for the third system, continuing the musical accompaniment.

Ab7sus

2. Ebm11

Ebm/FEbm/Gb

Eb/G

Ab7sus

Db



Musical staff with treble clef and key signature of three flats. The melody includes a quarter rest followed by eighth and quarter notes.

2. ff al - rib - bon in the sky for our love, _____ Doo _____

(Vocal ad lib)

Piano accompaniment for the fourth system, concluding the piece with sustained chords in the right hand and a moving bass line in the left hand.



doo doo



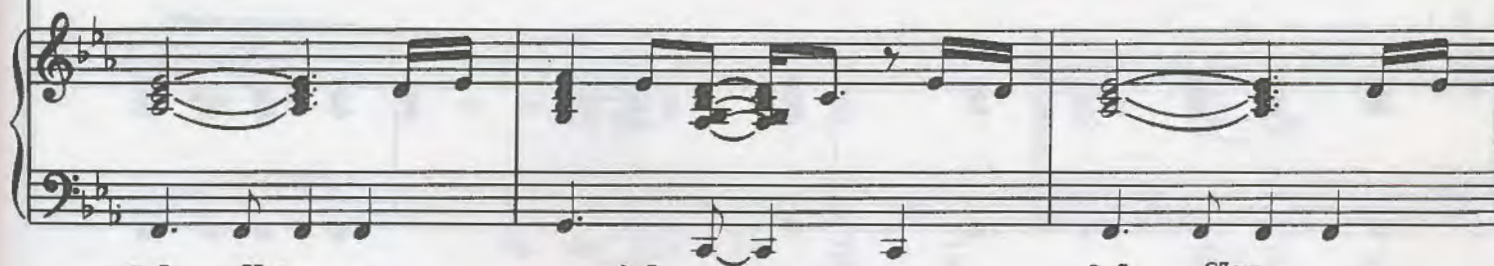
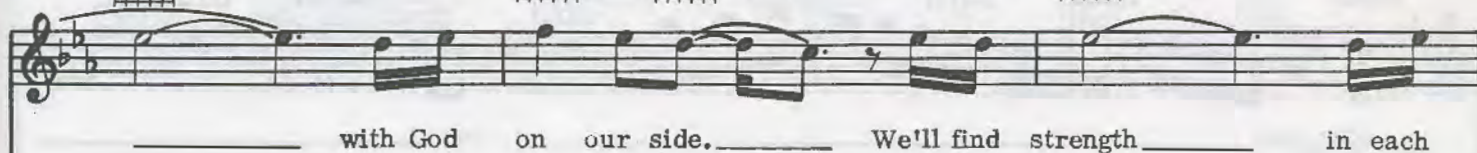
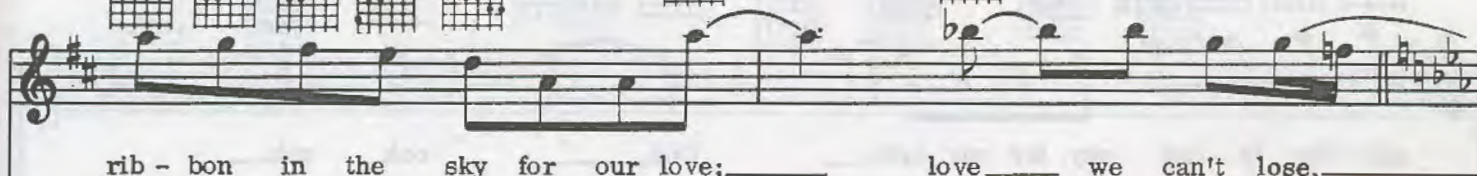
doo doo doo



doo. This is



not a co - in - ci - dence, and far more than a



Fm11 Fm/G Fm/Ab F/A Bb7sus

Gm7-5

C9

rib - bon in the sky, rib - bon in the sky, a

Fm11 Fm7/G Fm7/Ab F/A Bb7sus

Fm7

Fm6

Fm7

Gm7

C7sus

rib - bon in the sky for our love. Ooh, ooh ooh,

(Vocal ad lib)

Fm7

Fm6

Fm7

Gm7

C7sus

Fm7

Fm6

Fm7

Doo doo ooh

Gm7

C7sus

Fm11

Fm7/G

Fm7/Ab

F/A

Bb7sus

D+maj7

doo doo doo.

ROCKET LOVE

Fm7 Fm6 Fm7 Gm7 C7sus Fm7 Fm6 Fm7

(Instrumental ad lib)

Gm7 C7sus Fm7 Fm6 Fm7 1.2.3. Gm7 C7sus

Fm11 Fm7/G Fm7/Ab F/A Bb7sus Dbmaj7 Bb7sus 4. Gm7 C7sus

There's a

rib - bon in the sky for our love.

rit.

ROCKET LOVE

WORDS AND MUSIC BY STEVIE WONDER

Words and Music by
STEVIE WONDER

Moderately

mf

The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody starts with a quarter note G#4, followed by eighth notes A4 and B4, and a quarter note C5. The bass clef staff has a similar rhythmic pattern with notes G#2, A2, and B2. The second system continues the melody and bass line, with the treble clef staff featuring chords and the bass clef staff featuring a steady eighth-note bass line.

This system continues the piano accompaniment. Above the treble clef staff, four guitar chord diagrams are provided for the first four measures. Each diagram shows a G#m chord with an 'xx' in the first and second positions and a '4th fret' label. The diagrams are labeled as G#m, G#m(+5), G#m6, and G#m(+5). The piano part continues with chords in the treble clef and a bass line in the bass clef.

This system continues the piano accompaniment. Above the treble clef staff, five guitar chord diagrams are provided for the first five measures. The diagrams are labeled as G#m, G#m(+5), G#m6, G#m(+5), and C#m7(add6). Each diagram shows a G#m chord with an 'xx' in the first and second positions and a '4th fret' label. The piano part continues with chords in the treble clef and a bass line in the bass clef.

Doo doo doo_____ doo doo doo_____

This system continues the piano accompaniment, providing harmonic support for the vocal line. The treble clef staff has chords and the bass clef staff has a bass line. The vocal line is indicated by the lyrics 'Doo doo doo' and 'doo doo doo' with a long line underneath.

E9(#11)



B/A



doo doo doo

doo doo doo

G#m9



C#m7(add6)



doo doo doo

doo doo doo

D#7 sus



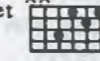
D#7



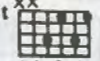
G#m



G#m(+5)



G#m6



G#m(+5)

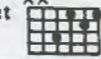


doo doo doo

G#m



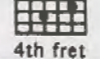
G#m(+5)



G#m6



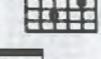
G#m(+5)



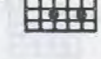
G#m



G#m(+5)



G#m6



G#m(+5)



I longed for you since I was born, a

G#m **G#m(+5)** **G#m6** **G#m(+5)** **F#7sus**

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

D#7 **G#m** **G#m(+5)** **G#m6** **G#m(+5)**

With pride and strength_ no one_ would test, but

G#m **G#m(+5)** **G#m6** **G#m(+5)** **F#7sus**

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.

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#sus

G#m 4th fret G#m(+5) 4th fret G#m6 4th fret G#m(+5) 4th fret

G#m **G#m(+5)** **G#m6** **G#m(+5)** **2. G#sus**
 xx 4th fret xx 4th fret xx 4th fret xx 4th fret

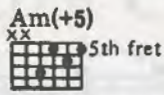
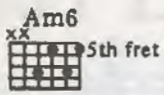
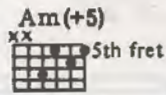
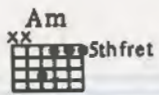
2. A

C#m7(add6) **E9(#11)**

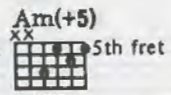
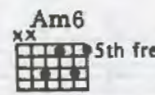
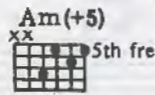
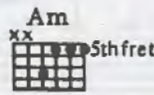
B/A **G#m9** **C#m7(add6)**

D#7 **E7** **Am** **Am(+5)** **Am6** **Am(+5)**
 0 0 0 0 xx 5th fret xx 5th fret xx 5th fret xx 5th fret

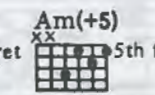
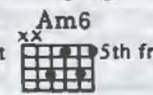
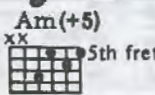
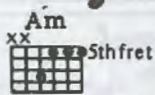
3. The pas-sion burn-ing in your heart would



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 heay - 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...

SECRET LIFE OF PLANTS

WORDS AND MUSIC BY STEVIE WONDER

Moderately slow

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked "Moderately slow". The piano accompaniment is marked "mf" and consists of a steady eighth-note bass line in the bass clef and a more complex melody in the treble clef.

The second system continues the musical notation from the first system. It includes a treble clef staff and a bass clef staff. The piano accompaniment continues with the same rhythmic pattern. The treble clef staff contains the vocal melody. The system concludes with a first ending bracket labeled "1. I".

The third system includes guitar chord diagrams for C#sus (add 9) and C#m. The lyrics are written below the treble clef staff. The piano accompaniment continues in the bass clef.

can't con - ceive_ the nu - cle-us of all_ be -
spe - cies small - er than the eye can see, or
some be - lieve_ an - ten - nas are their leaves_ that

The fourth system continues the musical notation from the third system. It includes a treble clef staff and a bass clef staff. The piano accompaniment continues with the same rhythmic pattern. The treble clef staff contains the vocal melody.

Asus (add 9) Am E/A G#7-9

gins in - side a ti ny seed. And
 larg er than most liv ing things. And
 spans be - yond our gal ax - y. They've

C#sus (add 9) C#m C#sus (add 9) C#m

what we see as in - sig - nif - i - cant, pro -
 yet we take from it with - out con - sent our
 been, they are, and prob - a - bly will be who

Asus (add 9) Am E/A G#7-9

vides the pur - est air we breathe.
 shel - ter, food, ha - bil i - ment. } But
 are the me - di - oc ri - ty. }

A6



A#m7-5



E/B

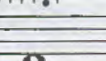


G#7/B#



who am I to doubt or ques-tion the in - ev - i - ta - ble be -

C#sus
4th Fret



C#



ing. For these are but

F#m



D#m7-5



G#7



To Coda

a few dis-cov - er - ies we find in-side the se-cret life of plants.

C#sus (add 9)



1. C#m



2. C#m



C#m/B



2. A

But

A C#7/A F#m G#7

far too man-y give them in re - turn a stomp, cut, down or burn

C#m F#7+ Bm7 E

as if they're noth - ing. But

A C#7/A F#m G#7

if you ask your-self where would you be with-out them, you will find

C#m F#+(add 9) D#m7-5 G#7-9 D. S. al CODA %

you would not. 3. And

♠ CODA

Guitar Chords:
 C#sus (4th Fret)
 C#7-9
 F#m
 D#m7-5
 G#7
 C#sus(add 9)
 C#m
 Am
 G#7-9
 D9-5
 C#maj9-5

Vocal Lines:
 For these are but
 a few dis-cov - er - ies we find in-side the se - cret life of
 plants.
 Oh,
 oh, oh, mm.

Performance Instructions:
 rall.
 rall.
 mm.

Tempo/Style: mm. (Molto Moderato)

SEND ONE YOUR LOVE

WORDS AND MUSIC BY STEVIE WONDER

Moderately

G^b
D^bmaj7
D^b
A^b
4th fret
E^bmaj7
E^b
B^b
F^{maj7}
F
C

(E^b Bass)
(E^b Bass)
(add B^b)
(F Bass)
(F Bass)
(add C)
(G Bass)
(G Bass)
(add D)

(2nd time only) Oh, oh, oh.

1. B E F C6/9 B6/9 A6 G#7

(add C#)
(D# Bass)

Send her your love with a doz-en

G^{maj7} F#7 Dm G^{maj7}

ros-es; make sure that she knows it with a flow-er from your

Amaj7 Amaj7-5 A6 G#7
 (D# Bass)

heart. Show him your love, — don't_ hold back your

Gmaj7 F#9 Dm Gmaj9

feel - ings. — You_ don't need a rea - son — when it's straight_ from the heart. —

Amaj7 E#9 D6 C#7
 (G# Bass)

— { I've heard so man- y say_ that the days of ro -
 I know that peo- ple say_ two hearts beat - ing as —

SEND ON YOUR LOVE

C#m7-5 F#7+ Dm7 G9

mance are no more and peo-ple fall-ing in love is so old-fash-
 one is un-real and can on-ly hap-pen in make-be-lieve sto-

Ama7 A6 Eb9-5 D6 C#7 (G# Bass)

- ioned. But wait-ing are they the day they once let slip a -
 - ries. But so blind they all must be that they can-not be -

C#m7-5 F#7+ Dm7 G9

way, hid-ing need to ful-fill their heart's de-si-re for love's pas-
 lieve what they see, for a-round us are mir-a-cles of love's glo-

1. 2.

C6/9 B6/9 C6/9 B6/9 Bb6 A7
 (E Bass)

sion. — Send her your love — ry.

Abmaj7 G7 Eb9 Abmaj7

Bbmaj7 Bbmaj7(#11) Bb6 A7
 (E Bass)

(Background voices) 3 Show him your love, 3 don't hold back your
 Send one your love.

Abmaj7 G7 Ebm Abmaj7

feel-ings... You don't need a rea - son... when it's com-ing from your heart...

(Detailed description: This system shows the first two systems of music. The top system features a vocal line with lyrics and guitar chord diagrams for Abmaj7, G7, Ebm, and Abmaj7. The G7 chord has a triplet of eighth notes. Below the vocal line is a piano accompaniment with treble and bass staves. The second system continues the piano accompaniment with a triplet of eighth notes in the bass line.

Bbmaj7 E6 Eb6 Ab6/9 Abmaj7 Bbmaj7 E6 Eb6 Ab6/9 Abmaj7

Huh, huh,

(Detailed description: This system continues the piano accompaniment with guitar chord diagrams for Bbmaj7, E6, Eb6, Ab6/9, Abmaj7, Bbmaj7, E6, Eb6, Ab6/9, and Abmaj7. The vocal line includes the lyrics 'Huh, huh,' with accents (^) over the notes.

Bbmaj7 E6 Eb6 Ab6/9 Abmaj7 Gmaj9 Dmaj7 D Amaj9

(E Bass) (E Bass)

huh, huh, Oh,

(Detailed description: This system continues the piano accompaniment with guitar chord diagrams for Bbmaj7, E6, Eb6, Ab6/9, Abmaj7, Gmaj9, Dmaj7, D, and Amaj9. The D and Dmaj7 chords are marked with '(E Bass)'. The vocal line includes the lyrics 'huh, huh, Oh,' with accents (^) over the notes.

Ebmaj7 Bbmaj9 Gbmaj7 Gb Dbmaj9 Cmaj9

(F# Bass) (Ab Bass) (Ab Bass)

oh, oh,

(Detailed description: This system continues the piano accompaniment with guitar chord diagrams for Ebmaj7, Bbmaj9, Gbmaj7, Gb, Dbmaj9, and Cmaj9. The Ebmaj7, Gbmaj7, and Gb chords are marked with '(F# Bass)', '(Ab Bass)', and '(Ab Bass)' respectively. The vocal line includes the lyrics 'oh, oh,' with accents (^) over the notes. The piano accompaniment ends with a triplet of eighth notes in the bass line.

Bb6

A7
(E Bass)

Abmaj7

G9

Harmonica ad lib

1.2.3.

Ebm

Abmaj7

Bbmaj7 (#11)

(Background voices) Send one your love.

4. Bbmaj7 (#11)

(Background voices) Send one your love, Send one your love, send one your love, send one your

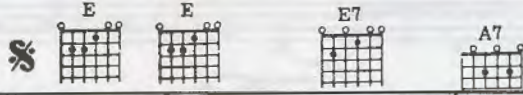
love, send one your love. send one your love.

SHOO-BE-DOO-BE-DOO-DA-DAY

WORDS AND MUSIC BY STEVIE WONDER, SYLVIA MOY AND HENRY COSBY

Moderate

(add G)

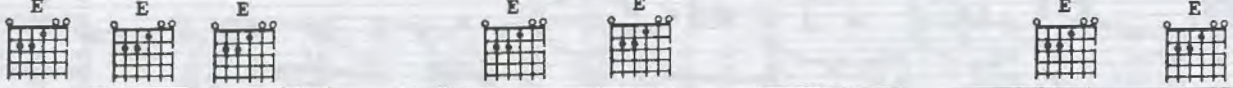


Your pre - cious sweet - heart she's so faith - ful, she's so

(add G)

(add G)

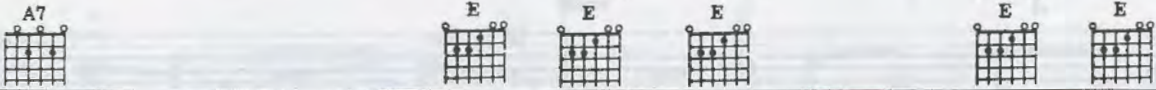
(add G)



true oh, yeah her dreams are tum - blin' her world is

(add G)

(add G)



crum - blin' be - cause of you uh - huh. One day you'll hurt.

A7 (F# Bass) Em6 B11 E

— her just once too much, and when you fin - 'ly lose — your ten -

(add G) E E B11 (E Bass) D E

der touch, — hey — hey — Shoo - be-doo-be-doo-be- doo - da - day, —

(E Bass) D E (E Bass) A (E Bass) D

Her feet — may wan-der, her heart may stray, — oh yeah, Shoo-be - doo-be-doo- be

SHOO-BE-DOO-HEE-LAO-DA-DA

(E Bass)

(E Bass)



do - da - dee, _____ You gon - na send _____ your ba - by straight -

_____ to me, I'm gon - na give her all _____ the lov - in' _____ with - in my



heart, oh _____ yeah, _____ I'm gon - na patch up ev - ry sin -

(add G)

(add G)

(add G)



gle lit - le dream _____ you tore a - part; _____ un - der - stand -



(add G)
E E A7

me? And when she tells you she's cried her

last tear, heav-en knows I'm gon - na be some -

where near, oh yeah, Shoo - be - doo - be - doo - be

doo - da - day. Her feet may wan - der, her heart -

Em6 (F# bass) B11 E

(add G) E B11 E (E Bass) D

D E (E Bass) E D

— may stray — ba - by, Shoo-be doo-be - doo-be - doo - da — dee, —

Love's gon' send your ba - by straight to me, — Yeah —

hum yeah, — you'd bet-ter lis - ten to me yeah, — yeah. *D.S. and fade*

2. Heartaches are callin' tears are fallin' because of you, hey yeah,
 And when you're gone she'll know I'm the one to go to her rescue
 Baby you didn't know that thing. You're gonna
 Leave her once too many times and when you come back
 That girl's gonna be mine, all mine, hey, hey.
 Shoo be doo be doo be doo da day
 Her feet may wander, her heart may stray, yeah, yeah
 Shoo be doo be doo be doo da dee
 Love's gon' send your baby straight to me, hey, hey. (fade)

SIGNED, SEALED, DELIVERED I'M YOURS

WORDS AND MUSIC BY STEVIE WONDER, LEE GARRETT, LULA MAE HARDAWAY AND SYREETA WRIGHT

Moderate



Like a fool I went and stayed — too long; —



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



(B Bass)

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



Here I am



(B Bass)

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,

A E 8va Amaj7 E

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

3. E E Cm

I'm yours. Oo wee ba-by, 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

Chord diagrams: E, C#m, E7, E, D (F# Bass), A, A (B Bass), E, D (F# Bass), A, A (B Bass), E, D (F# Bass).

Performance instructions: *D.S. al Coda*, *Coda*, *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.

SIR DUKE

WORDS AND MUSIC BY STEVIE WONDER

Moderate

B

G#m

G

F#

B

G

F#

B

f

(2nd time only)

Mus - ic is a world with - in it - self with a
 Mus - ic knows it is and al - ways will be one of
 lan - guage we all un - der - stand,
 the things that life just won't quit.
 with an e - qual op - por -
 But here are some of mus - ic's

G#m G F# F7

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

E9 Eb9 D9 Db9 D9 D#9 E9

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

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

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

B Fm Ema7

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

C#m7 F#11 B Fm

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

Ermaj7 C#m7 F#11 N. C.

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

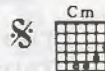
2nd time - D. S.
3rd time - Fine

SUPERSTITION

WORDS AND MUSIC BY STEVIE WONDER

Moderately

Repeat till ready



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 - ils' on — his way. —

3101121012

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

broke — the look-in' glass. Sev - en years — of bad -
broke — the look-in' glass. Sev - en years — of bad -

luck, the good things in your past -
luck, the good things in your past -

When you be - lieve — in things that you don't
When you be - lieve — in things that you don't

G Ab

G Fdim F G 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.

Cm

hey, hey, hey.

Cm

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.

G A

297

G F#dim 7

un - der - stand then you suf - fer;

G NC Cm

su - per - sti - tion - ain't the way - hey,

D.S. al Coda §

yeah. Ver - y su - per - sti-

Cm Cm

repeat and fade

⊕

Coda

SKELETONS

WORDS AND MUSIC BY STEVIE WONDER

Moderate Funk Rock ♩ = 120

The musical score is written for piano and is in 4/4 time. The key signature is E-flat major (three flats). The tempo is marked as 'Moderate Funk Rock' with a quarter note equal to 120 beats per minute. The score begins with a treble clef staff containing a whole rest and the chord Eb7, and a bass clef staff with a melodic line starting on G2. The main section of the piece features a treble clef staff with whole rests and a bass clef staff with a melodic line. The piece concludes with a double bar line and repeat dots in both staves.

Verses:

1. Skel - e - tons in _____ your clos - et _____ itch-in' to come _____ out -
 2. Crev - ic - es in _____ your pan - try; _____ now what do we have _____ in

side;
here? mess-in' with _____ your con-science
Hav- in' a day - time night-mare

in a way your face _____ can't _____ hide. _____
has al-ways been your big _____ gest _____ fear. _____

Oh, things are get - tin' real funk - y
Things are get - tin' real cru - cial

SKELETONS

down at the old — cor - ral.
up the old — waz — ooo.

And it's not the skunks that are stink - in;
Yet you cry, why am I the vic - tim

it's the stink - in' lies — you — tell. — }
when the cul - prit's Y — O — U? — }

Bridge:

What did your ma - ma tell —

— you 'bout lies? — She said it was-n't po-lite to — tell a white — one. —

What did your dad - dy tell — you 'bout lies? He said one white one — turns —

Chorus:

— in - to a black one..(1.2.) So, it's get-tin' read-y to blow. —

It's get-tin' read - y to show. — Some - bod-y shot off — at the mouth, and

we're get-tin' read - y to know... It's get- tin' read- y to drop.---

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The vocal line consists of eighth-note patterns. The piano accompaniment includes a bass line with eighth notes and a treble line with sustained chords and a fermata.

It's get-tin' read- y to shock... Some- bod - y done turned_ up the heat-er, and

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic structure as the first system. The piano accompaniment features a consistent bass line and sustained chords in the treble.

1. To Breakdown 2.3. etc. Repeat ad lib. and fade

it's get- tin' read- y to pop... it's get- tin' read- y to pop.---

The third system introduces a first ending (1. To Breakdown) and a second ending (2.3. etc. Repeat ad lib. and fade). The vocal line and piano accompaniment are consistent with the previous systems. The piano accompaniment includes a bass line with eighth notes and a treble line with sustained chords and a fermata.

Breakdown:
N.C.

The breakdown section is marked "N.C." (No Chords). The vocal line is silent, indicated by a horizontal line. The piano accompaniment consists of a bass line with a simple rhythmic pattern of eighth notes and rests, while the treble line is also silent.

D.C.

Chorus 3:

It's gettin' ready to seep.
 You're gettin' ready to freak.
 Somebody done picked up the talk box
 And gettin' ready to speak.
 It's gettin' ready to jive.
 It's gettin' ready to gel.
 Somebody done gone let the lid off,
 And it's gettin' ready to smell.

Chorus 4:

They're gettin' ready to deal.
 You're gettin' ready to ill.
 Somebody done just dropped the big dime,
 And they're gettin' ready to squeal.
 It's gettin' ready to turn.
 We're gettin' ready to learn.
 Somebody done fired up the the brimstone,
 And you're gettin' ready to burn.

Chorus 5:

It's gettin' ready to shake.
 You're gettin' ready to ache.
 Somebody done snitched to the news crew,
 And it's gettin' ready to break.
 You're gettin' ready to lie.
 They're gettin' ready to spy.
 Somebody's been put on the hot seat,
 And you're gettin' ready to fry.

SUPERWOMAN (WHERE WERE YOU WHEN I NEEDED YOU)

WORDS AND MUSIC BY STEVIE WONDER

Moderately

Dmaj7



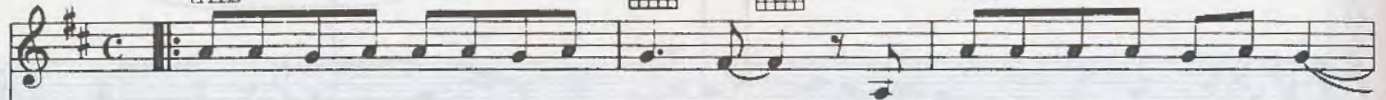
G



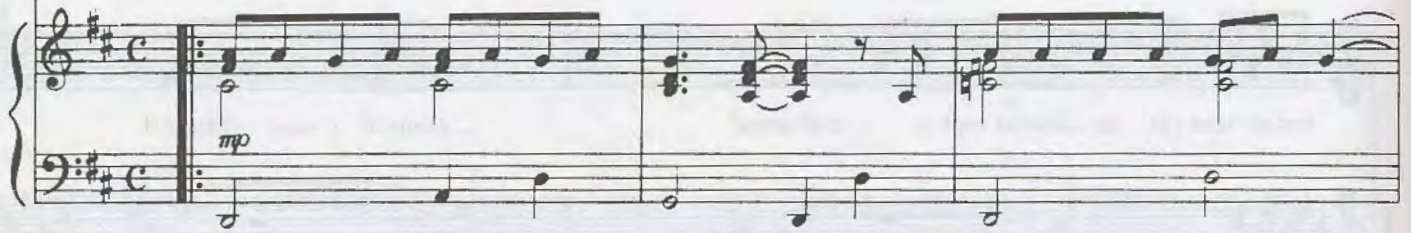
Dmaj7



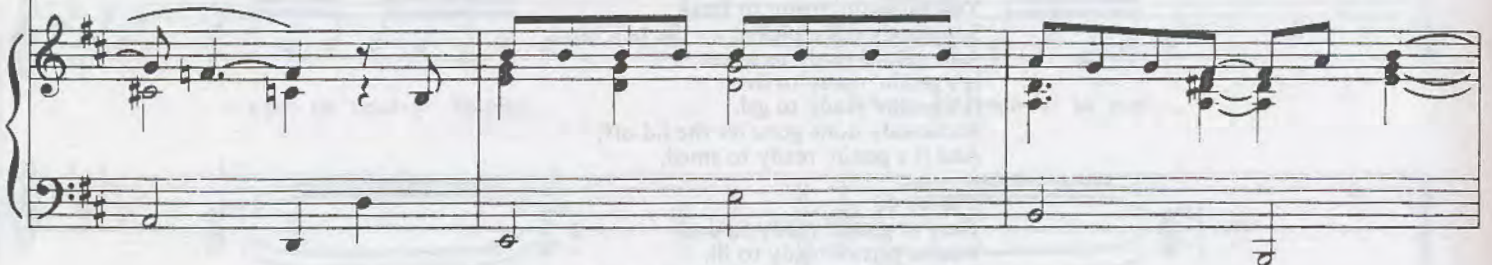
Dm7



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,



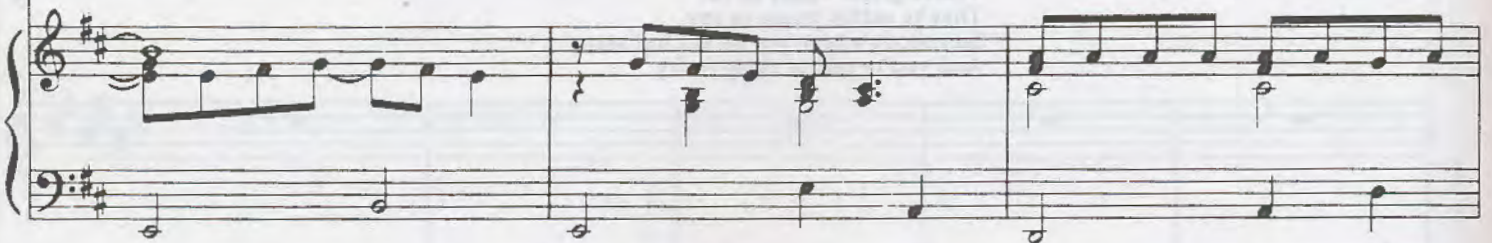
But I just want to live each day to love her for what she is.
But does she real - ly think she'll get by with a dream?



Dmaj7



Ma - ry wants to be an - oth - er
My 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
Wom - an, — And I just had to say good - bye, — Be -

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 Gmaj7 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 —

SUPERWOMAN (WELL WERE YOU)

E♭maj7 Am7 B♭maj7 Cmaj7

I can deal with ev - 'ry - thing go - ing thru your head.
 I could think of ev - 'ry - thing go - ing thru your head.

Dmaj7 Gmaj7 Em7 (A bass)

{ 1. Ver - y well, and I think I can face ver - y
 2. Ver - y well, think that I know you too ver - y

Dmaj7 Gmaj7 Em7 Fmaj7

well, Wish that you knew me too ver - y well, And I think.
 well, Wish you knew me like I know you ver - y well, But I think.

B♭maj7 Am7 B♭maj7 Cmaj7 1. Dmaj7 2. D.S. and fade quickly Dmaj7 Em7 (A bass)

I can cope with ev - 'ry - thing go - ing thru your head. 3. Very well,
 I can deal with ev - 'ry - thing go - ing thru your head.

D.S. and fade quickly

UNTIL YOU COME BACK TO ME (THAT'S WHAT I'M GOING TO DO)

WORDS AND MUSIC BY STEVIE WONDER, MORRIS BROADNAX AND CLARENCE PAUL

Moderate

mf

(b)

(D Bass) (Eb Bass)

Gm7 Abmaj7

Bbmaj7

Abmaj7 (Eb Bass)

Though you don't call an - y - more, I sit and wait _____
 have to de - cide you had to set _____ me.

Ab (Add 9)

Bbmaj7

_____ in vain. _____ I guess I'll rap on your door, your door,
 _____ free. _____ I'm going to swal-low my pride _____ my pride, and

(Add 9)
(Bb Bass)

(Add 9) (Eb Bass)

Abmaj7



Ab



Ab



tap on your win - dow pane, (Chorus 2nd time)
beg you to please, ba-by please see me. tap on your

Fm7



win - dow pane. (Lead 2nd time) I want to tell you ba - by, the
Baby won't you see me. I'm going to walk by my - self just to

(Add C, No Bb)

Bb7



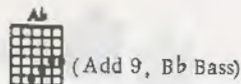
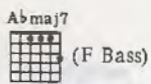
Gm



Gm



chang - es I've been go - ing through, miss - ing you;
prove that my love is true. All,



for lis-ten you. Un-til you come back to me, that's what I'm gon - na
you ba - by.



1.

2.

do. Why did you



Liv - ing for you my dear is like liv - ing in a world



of con - stant fear. Hear my plea, I've got to make you see—
Hear my plea.

(Chorus)

F7 **Bb** (Bb Bass)

that our — love — is dy — ing. — *(Chorus)* Our love is dy — ing. Al-though your

Bb maj7 **Abmaj7** **Ab** (ADD 9)

phone you ig - nore, some-how I must — some-how I must, — how I must —

Bb maj7 **Abmaj7** **Ab** (Add 9)

— ex-plain, — I'm gon-na rap on your door, tap on your win - dow —

Fm

— pane. — *(Chorus)* Tap on your win-dow pane. — I'm gon-na camp on your steps un -

THE GIRL

til I get through to you; I've got to change your view, ba - by; un-

Chords: Eb7, Gm7, C7

til you come back to me, that's what I'm gon - na do.

Chords: Abmaj7 (F Bass), Ab, Ebmaj7 (Bb Bass)

Un- Un- 1. I'm gon - na 2. Ad lib.

Chords: Ab, Ab, Ab, Eb

rap on your door, tap on your win - dow pane. Repeat and fade

Chords: Ebmaj7, Abmaj7, Ab (add 9)

THAT GIRL

WORDS AND MUSIC BY STEVIE WONDER

Moderately ♩ = 108

mf mp

C#m9 G#m6/9 Emaj7/G#

1. That girl thinks that she's so fine, — that soon she'll have my mind. —
2. That girl thinks that she's so bad, — she'll change my tears to joy from sad. —
3. (Instrumental ad lib)
4. (See additional lyrics)

mf

C#m9 Emaj7 D#m7 G#m9 G#m6/9

— That girl thinks that she's so smart, —
 — She says she keeps the up-per hand —

Emaj7/C#

C#m9

Emaj7

D#m7

F#

that soon she'll have my heart. _____
'cause she can please her man. _____

She thinks in
She does - n't use her love to

C#m7

A#m7-5

D#m7(#9)

G#m7

no time flat that she'll be free and clear _____ to start _____
make him weak, she us - es love to keep _____ him strong; _____

Em9/A

Dmaj9

with her e - mo - tion - al res - cued love, _____ that you'll leave _____
and in - side me there's no _____ room for doubt _____ that it won't _____

Gmaj7

C/F#

1. 3.

E/F#

2. 4.

E/F#

_____ torn a - part. _____
_____ be too long _____

_____ be - fore I tell her that I

C[♯]m7 A[♯]m7/G[♯] C[♯]m7

love her; that I want__ her; that my mind, soul,__ and bod-y

f

F[♯]maj7 F[♯]m7 C[♯]m7 A[♯]m7/G[♯]

need her Tell her that I'd love to; that I want__ to; that I

1. C[♯]m7 F[♯]maj7 F[♯]m7 C[♯]m7

To next strain 2. 3. etc. Repeat ad lib and fade

need to do__ all that I have__ to, to win her love.. need to do;__ all that I

F[♯]maj7 F[♯]m7 C[♯]m9 A[♯]m7-5 D[♯]7

have to, to win her love. I —

C#m7-5 G/B C#m7-5

- I've been hurting for a long time, and you've been playing for a

mf

G/B G#m7 C#m7-5

long time. You know it's true. I've been hold - ing for a

G/B C#m7-5 G/B

long time, and you've been run - ning for a long time. It's

C#m7 A#m7-5 D#7(#9)/A D.S. §

time to do what we have to do.

Verse 4: That girl knows every single man would ask her for her hand;
 But she says her love is much too deep for them to understand.
 She says her love has been crying out, but her lover hasn't heard;
 But what she doesn't realize is that I've listened to every word.
 That's why I know I'll tell her that I love her.

TRUE TO YOUR HEART (FROM MULAN)

Brightly

Bb7



WORDS BY DAVID ZIPPEL
MUSIC BY MATTHEW WILDER

The piano introduction begins with a treble clef staff containing a whole note chord of Bb7 (F, Ab, Cb, Eb) marked *mf*. The bass clef staff features a rhythmic accompaniment of eighth notes: F2, Ab2, Cb2, Eb2, F2, Ab2, Cb2, Eb2, F2, Ab2, Cb2, Eb2, F2, Ab2, Cb2, Eb2.

The piano accompaniment continues with the same rhythmic pattern in the bass clef. The treble clef staff provides harmonic support with chords and melodic fragments.

The piano accompaniment continues with the same rhythmic pattern in the bass clef. The treble clef staff provides harmonic support with chords and melodic fragments.

The piano accompaniment continues with the same rhythmic pattern in the bass clef. The treble clef staff provides harmonic support with chords and melodic fragments.

- by, I knew at once - that you were meant for me. -

Deep.

— in my soul, I know_ that I'm your des - ti - ny. — Though

Eb7



you're un - sure, — why fight the tide? — Don't

F7



think so much, — let your heart de - cide. — Ba -

Bb7



- by, I see your fu - ture, and it's tied to mine. — I look
- one ya know is on — your side, can set you free. — I —

TRUE TO YOUR HEART

— in your eyes and see — you search - ing for a sign. — But you'll
 — can do that for you — if you be - lieve in me. — Why —

nev - er fall — 'til you let go. — Don't be so scared — of what
 sec - ond guess — what feels so right. — Just trust your heart — and you'll

Eb7 F7

you don't — know. } True — to your heart, you must — be true.
 see the — light. }

Bb Dm7

— to your heart. That's when — the heav - ens will part, and ba - by,

Gm 3fr Eb 3fr

F7

Bb

Dm7



show - er you with my love. O - pen your eyes, your heart can tell

Gm

Eb



— you no lies. And when you're true — to your heart, I know it's

1

F7

Bb7



gon - na lead you straight (Got to be true to me)

to your heart.)

Some -

2 F7 Eb

gon - na lead you straight to me.

Bb/D Dbdim7

(Ya know it's true.) — Your heart knows what's good.

F7sus Eb

— for you. — (Good for you, oh.) — Let your heart show you.

Bb/D Dbdim7

— the way. — (You know it's true.) — It - 'll see you through.

F7sus

B7



Musical staff with treble clef, key signature of one flat, and a melodic line with a slur over the first two measures.

(Got to be true

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.

Musical staff with treble clef, key signature of two sharps, and a melodic line.

to your heart.)

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

Musical staff with treble clef, key signature of two sharps, and a melodic line.

Girl, my heart is driv - ing me to where

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

Musical staff with treble clef, key signature of two sharps, and a melodic line.

you are; You can take both hands off the wheel and still

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

E7



— get far. — Be — swept a - way, — en -

F#7



joy the ride. — You won't — get lost — with your

B



D#m7



heart to — guide you. True — to your heart, you must — be true —

G#m



E



— to your heart. That's when — the heav - ens will part, and ba - by,

F#7



B7



D#m7



show - er you with my love. O - pen your eyes, your heart _ can tell _

G#m



E



_ you no lies. And when _ you're true _ to your heart, I know it's

1

F#7



B



D#m7



gon - na lead you straight to me. (True _ to your heart,) You must _ be true _

2

F#7



B7



gon - na lead you straight _ to me. (Got _ to be true.

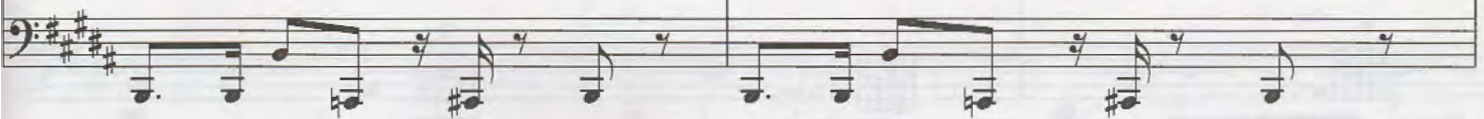
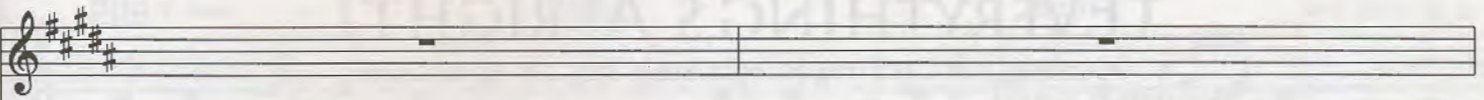
to your heart.) —

When things are get - tin' cra - zy
When all the world a - round you,

and you don't know where to start, — keep on be - liev - in', ba - by;
it — seems to fall a - part, — keep on be - liev - in', ba - by;

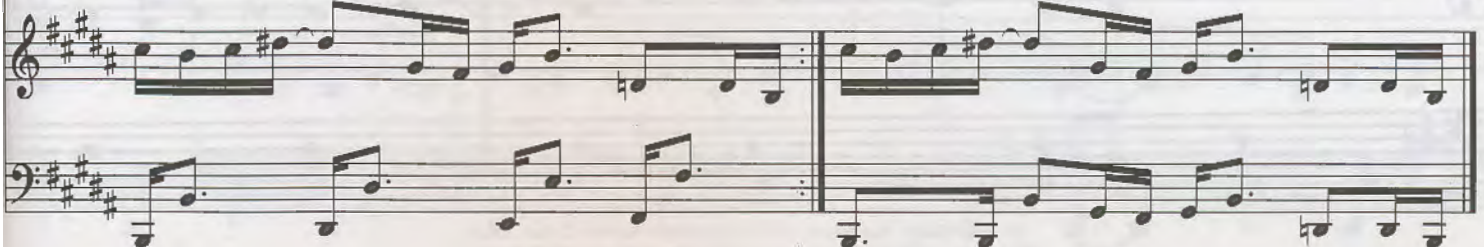
just be true — to your heart.
just be true — to your heart.

3



Repeat and Fade

Optional Ending



UPTIGHT (EVERYTHING'S ALRIGHT)

WORDS AND MUSIC BY STEVIE WONDER, SYLVIA MOY AND HENRY COSBY

Moderately Bright

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

— 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, —

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

2nd time 'D. S.

 (D Bass)
 
 (D Bass)

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

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

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

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

to Coda ⊕

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

D. S. al Coda ⊕

She's a

3 times

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

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

Repeat and Fade

Coda ⊕

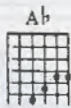
VILLAGE GHETTO LAND

WORDS AND MUSIC BY STEVIE WONDER AND SHATEMA BYRD

Moderate



3



Would you — like — to — go — with me
Bro - ken — glass — is — ev - ery - where,

down my — dead - end — street ?
it's a — blood - y — scene, -



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

VILLAGE GHETTO LAND

Ab7



Db



Ab7



Db



Bbm7

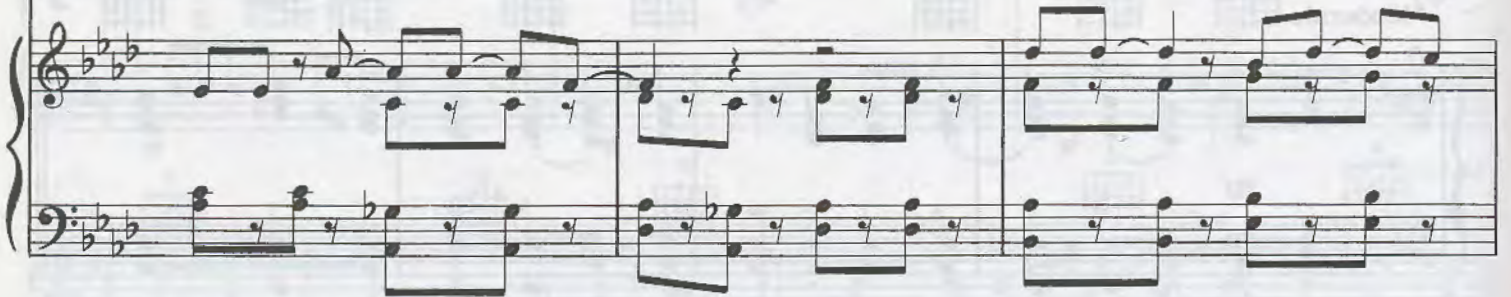


Eb



vill - age ghet - to land.
less they own po - lice.

See the peo - ple lock -
Chil - dren play with rust -



Ab



Bbm7



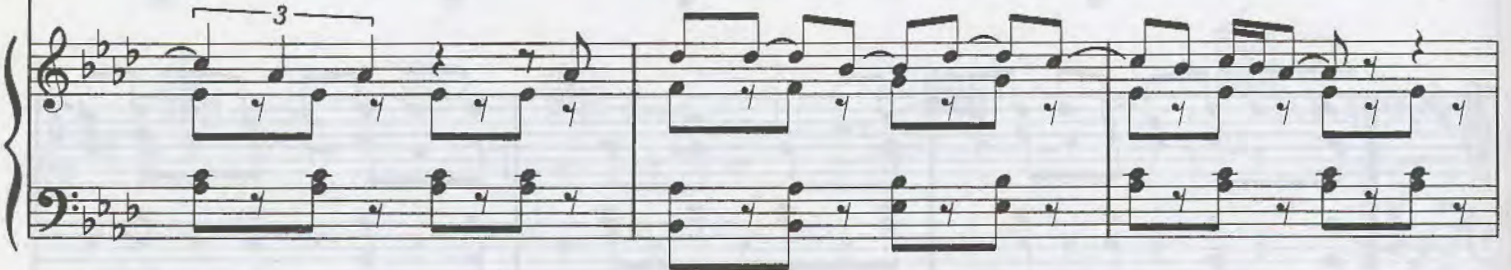
Eb7



Ab



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



Gb



Ab7



beg - gars watch and eat their meals
pol - i - ti - cians laugh and drink,

from gar - bage cans -
drunk to all de - mands..



Chords: Db, Ab7, Db, Bbm7, Eb7, Ab, Eb7, Ab, Bbm7, Eb7, Ab, Eb, Ab, Gb.

1. 2. Ab7, Db, Ab7, Db, 3. Ab7, Db, Ab7, Db.

Vill-age_ghet-to land.

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

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

Village Ghetto Land

THE WOMAN IN RED

WORDS AND MUSIC BY STEVIE WONDER

Words and Music by
STEVIE WONDER

Medium funk (♩ = 116)

Guitar capo up 3 frets:

Keyboard:



1. Am I see - ing what I think I see,
2. See additional lyrics

'Cause what I see — don't make — no sense, —

look - ing so good — stand - ing o-ver that vent.

Earth, Ve - nus in broad - day - light, —

the god - dess of love — is — in — my sight. —

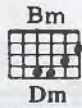
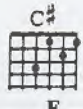
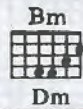
THE WOMAN IN RED

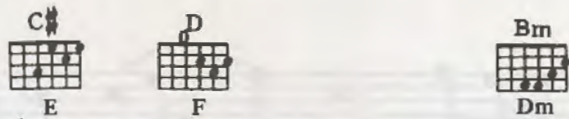
Got - ta catch _ a hold _ of my - self,

'cause if I don't _ I'll have noth - ing left.

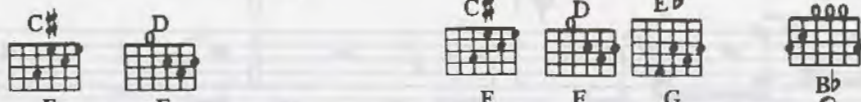
I - mag - ine you're _ sit - ting _ at

ring - side, and _ I'm stand - ing on _ the



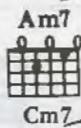


in - side, and ap - proach - ing is Miss



Mat - a - dor. I'm on the charge for the wom-an in

Chorus:



red, the wom-an in red; like

fine wine, she's goin' straight to my head. The wom-an in

red, _____ the wom-an in red; _____ I'll

To Coda ϕ 1. D.C. 2. D.S. al Coda ϕ

set - tle for noth - ing less - than her - in - stead. - - - - - stead. - - - - -

3. Repeat ad lib. and fade ϕ Coda

stead. - - - - - Pret - ty lit - tle wom-an in red, - - - - -

pret - ty lit - tle wom - an in red. - - - - -

YESTER-ME, YESTER-YOU, YESTERDAY

Pret - ty lit - tle wom - an, pret - ty

lit - tle wom - an, pret - ty lit - tle, pret - ty lit - tle wom - an in red. —

1. 2. *D.S.*
The wom-an in

Verse 2:

M-m-m-miss, please pardon me;
 Now listen to me, I can hardly speak.
 I haven't been this much confused
 Since daddy caught me trying on his shoes.
 Now I'm too old to be acting like this,
 But there's something about her I just can't resist.
 My heart is beating like a big bass drum,
 And my mind is saying, that girl's the one.

(To Chorus:)

YESTER-ME, YESTER-YOU, YESTERDAY

WORDS AND MUSIC BY RONALD MILLER AND BRYAN WELLS

Moderate
Dm7

What hap - pened to _____ the world we knew, _____
seems _____ those yes - ter - dreams _____

Dm7

G7

C

E7

Am

— when we would dream and scheme and while the time a - way, } yes - ter -
— were just a cruel and fool - ish game we used to play }

D7

G7

C

F

C

Fine

C

me, yes - ter - you, yes - ter day. _____ I have a

Dm G7 C E7 Am

dream, so did you. Life was warm, love was true.

1st D. S. to 2nd ending
2nd time - D. S. al Fine

D7 G7 G Dm (E bass) C Ebm Dm7

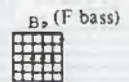
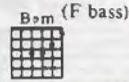
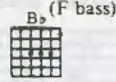
Two kids who fol - lowed all the rules, yes - ter - fools, and now, now it

2. Where did it go, that yester-glow
When we could feel the wheel of life turn our way.
Yester-me, yester-you, yester-day.
When I recall what we had,
I feel lost, I feel sad.
With nothing but the mem'ry of yester-love
and now, now it

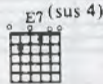
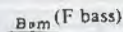
YESTER-ME, YOU AND I, YESTERDAY

WORDS AND MUSIC BY STEVIE WONDER

Slowly, with feeling



Here we are on earth to - ge - ther it's You And I.
I am glad at least in my life I found some-one

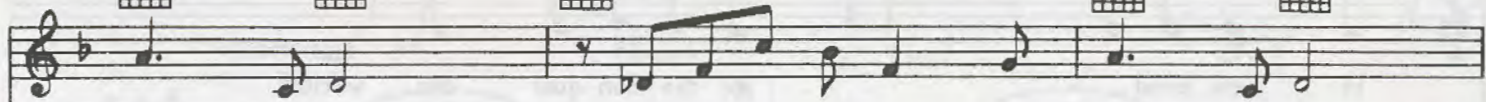
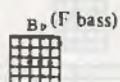
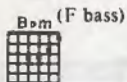
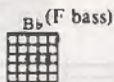


God has made us fall in love, it's true. I've
that may not be here for - ev - er to see me through. But

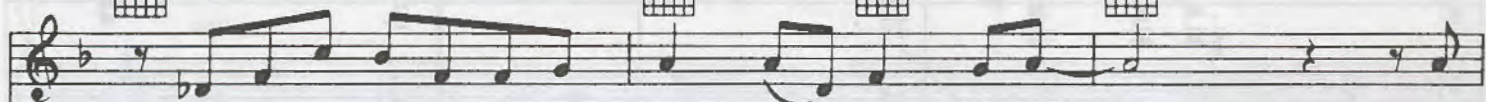
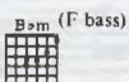


real - ly found some - one like you.
I found strength in you. I

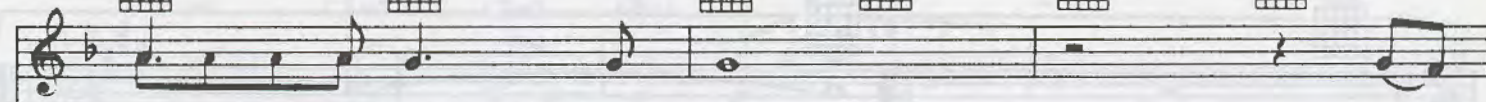
YOU WILL KNOW



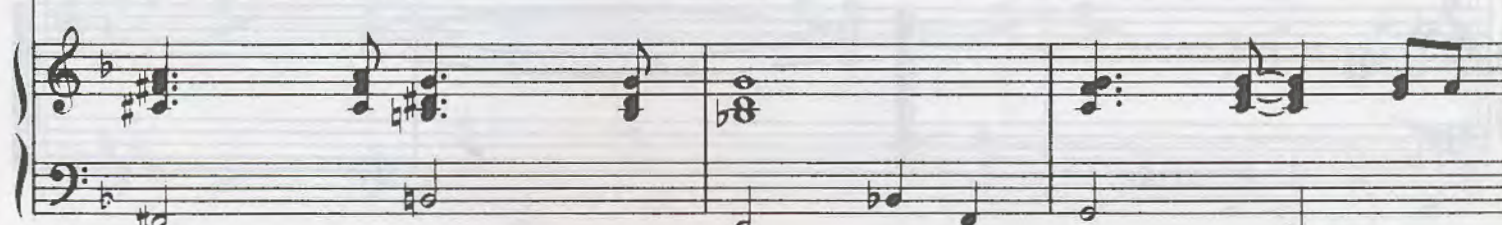
Will it stay, the love you feel for me? Will it say
on - ly pray that I have shown you a bright - er day.



that you will be by — my side to — see me through. — Un -
Be-cause that's all that I am liv - ing — for, you see. — Don't



til my life is through. Well —
wor - ry what hap - pens to me. 'Cause.



YOU AND I

Gm7 Bbm F

in my mind_ we can con-quer the world.
 in my mind_ you will stay here al-ways.

D7 G7 C7

In love, You And I. You And I. You And
 In love, You And I. You And I. You And

F Bb (F bass) Bbm (F bass) F Bb (F bass)

I.

Bbm (F bass) Fmaj7

I.

YOU WILL KNOW

WORDS AND MUSIC BY STEVIE WONDER

Moderately ♩ = 84

Chords: F#m9, C#maj9, F#m9, C#m9

mp

Verse:

Chords: F#m9, C#maj9, F#m9

1. Lone-ly one of young, so bro-ken - heart - ed, — trav'-ling down the rig - id road of
 2. Sin - gle par - ent try'n to raise their chil - dren, — but they would much rath-er not a -

mp

Chords: C#m9, F#m9

lfe, lone, us - ing phar - ma - ceu - ti - cal ex -
 reach - es out to find that spe - cial

Chords: B6, G#m7, C#m7, F#m7, F#m7/B, E(9)

trac - tions — to find — the par - a - dise. —
 some - one — to make — their house — a home. —

YOU WILL KNOW

F#m9 **C#maj9** **F#m9**

Finds the high, but comes down feeling low - er, — gets down on their knees and start to
 Finds some-one, but no one is the right one, gets down on their knees and start to

C#m9 **F#m9** **B6** **G#m7** **C#m7**

pray.) Look-ing up to heav - en for the an - swer, — they hear —
 pray.)

F#m7 **F#m7/B** **E(9)** **F#/E** **E** **D#m7** *Chorus:*

— a voice — that says: — You will know —

mp

D#m7/G **C#** **E#m7** **A#m7** **E#m7**

trou - bled heart, you'll know. — Prob - lems have so -
 (lone - ly)

D#m7 D#m7/G# C#

lu - tions; trust, and I will show.

E#m7 A#m7 D#m7 D#m7/G#

you will know, — trou - bled heart, you'll know..
(lone - ly)

C# E#m7 A#m7 E#m7 D#m7 D#m7/G#

— Ev - ery life has rea - son, — for I made it

cresc.


A/B 1. C#/B B D.S. 2.3. etc. Repeat ad lib. and fade C#/B B D#m7

so ————— you'll know,

f dim. *f dim.*

YOU ARE THE SUNSHINE OF MY LIFE

WORDS AND MUSIC BY STEVIE WONDER


C

 Moderately


F6


Em7


You are the sun - shine of — my life,



C (Bb Bass)


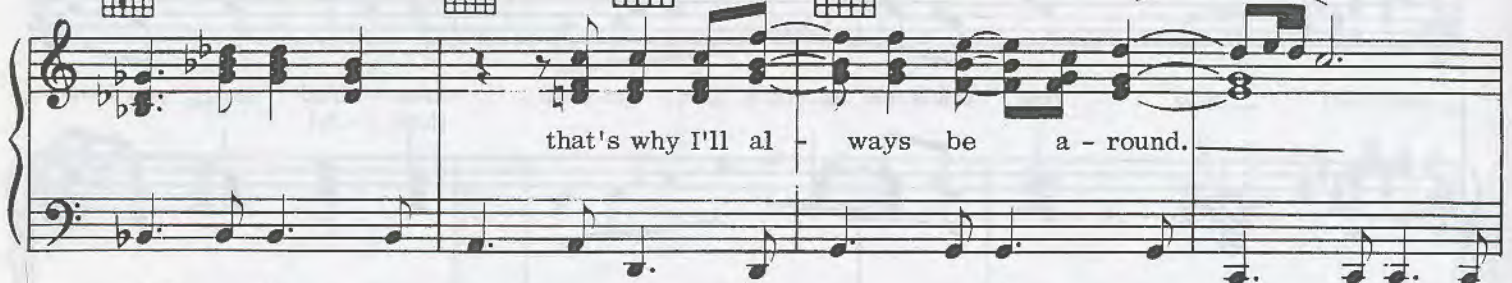
Dm7 (A Bass)


Dm7


G7


C


that's why I'll al - ways be a - round.



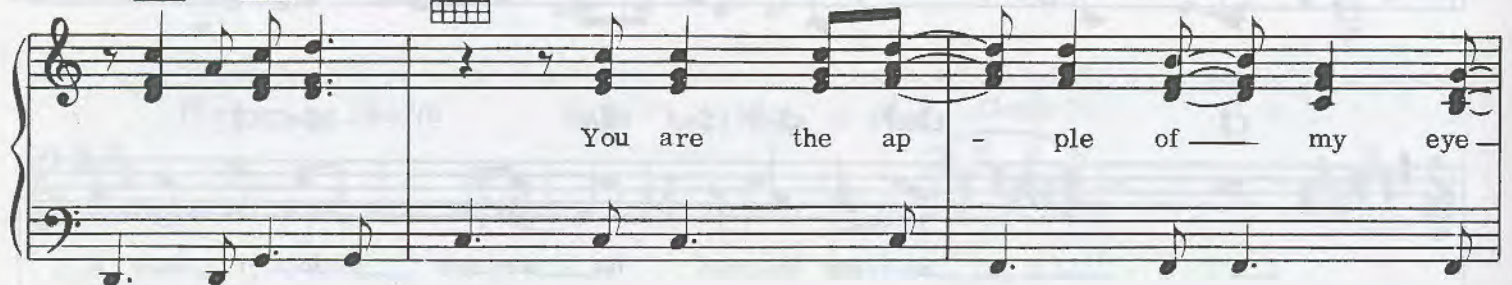
Dm7


G7



C


F6


You are the ap - ple of — my eye —

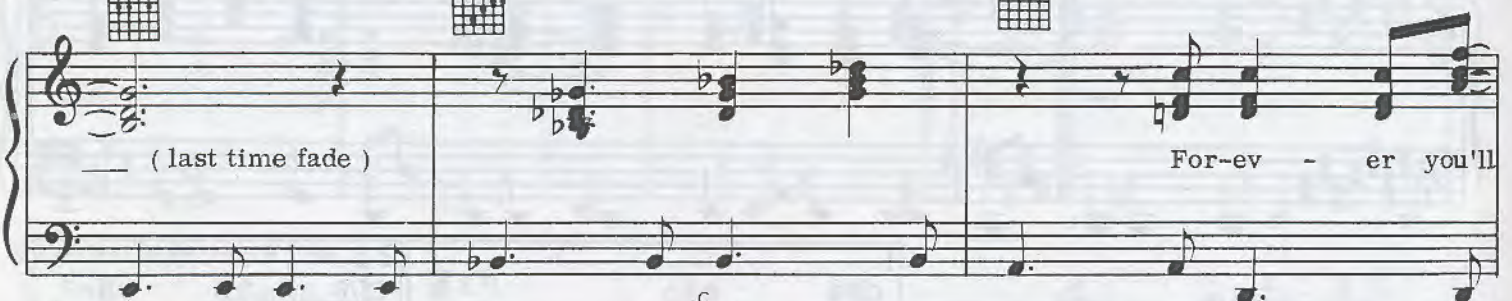



Em6


C (Bb Bass)


Dm7



(last time fade) For-ev - er you'll



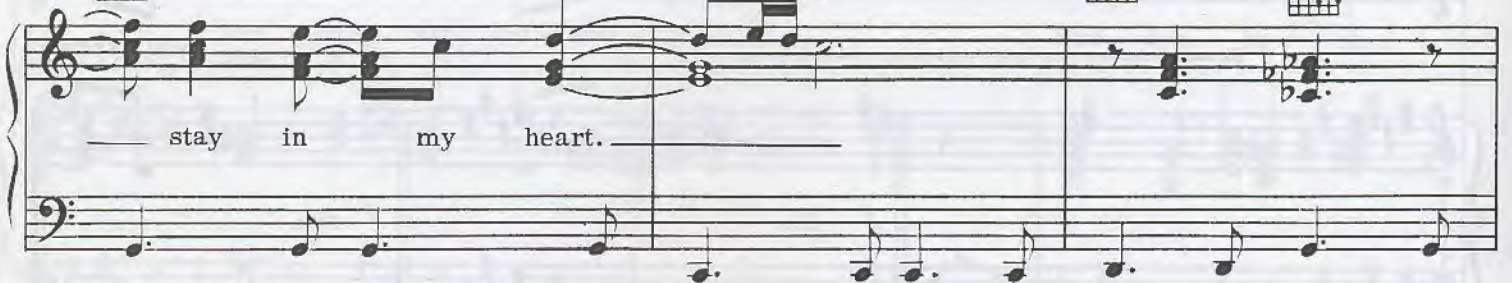
Dm (G Bass)


C


Dm7


Dbm7 (G Bass)


— stay in my heart.



YOU HAVEN'T DONE NOTHING YET

The musical score consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The chords are: C, F6, F (G Bass), Cmaj7, F9, F (G Bass), Cmaj7, F, F (G Bass), E7 (B Bass), Em, E+, E, A, D, E, Am, D7, and G7. The piano accompaniment features a steady bass line and chords in the right hand.

I feel like this — is the be — gin — ning, —

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

And if I thought — our love — was —

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

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.

YOU HAVEN'T DONE NOTHIN' YET

WORDS AND MUSIC BY STEVIE WONDER

Moderately

Ebm7

Eb7sus (Bb bass)

Ab

We are a - mazed but not a - mused by
much con - cerned but not in - volved with de -

Ebm

Eb7sus (Bb bass)

Ab

Ebm

Eb7sus

Ab

1. Ebm

Eb7sus

Ab

all the things you say that you'll do. You're
ci - sions that are made by you.

2. Ebm

(Bb bass) Eb7sus

Ab

Ab7

Ab7

G7

Gb7

F7

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.

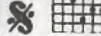
'Cause if you real - ly want to hear our _____ views,

you have - n't done — noth - in'.



YOU HAVEN'T DONE NOTHIN' YET

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, — The
mare that's be-com-in' real life, — 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 ⊕

repeat chorus to fade

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

STEVIE WONDER ANTHOLOGY

ALL I DO · ALL IN LOVE IS FAIR · ANOTHER STAR · AS · BOOGIE ON REGGAE WOMAN
DID I HEAR YOU SAY YOU LOVE ME · DO I DO · DON'T DRIVE DRUNK · DON'T KNOW
WHY I LOVE YOU · DON'T YOU WORRY 'BOUT A THING · EBONY AND IVORY
ECCLESIASTES · FINGERTIPS · FOR ONCE IN MY LIFE · FOR YOUR LOVE · GET IT · GO
HOME · GOTTA HAVE YOU · HAPPY BIRTHDAY · HAVE A TALK WITH GOD · HE'S
MISSTRA KNOW-IT-ALL · HEAVEN HELP US ALL · HEAVEN IS TEN ZILLION LIGHT YEARS
AWAY · HIGHER GROUND · I AIN'T GONNA STAND FOR IT · I JUST CALLED TO SAY
I LOVE YOU · I WAS MADE TO LOVE HER · I WISH · I'M WONDERING · IF IT'S MAGIC
IF YOU REALLY LOVE ME · ISN'T SHE LOVELY · IT'S YOU · JOY INSIDE MY TEARS · KEEP
ON RUNNING · KISS LONELY GOODBYE · KNOCKS ME OFF MY FEET · LAND OF LA LA
LATELY · LIVING FOR THE CITY · LOVE LIGHT IN FLIGHT · MASTER BLASTER

MY CHERIE AMOUR · NEVER DREAMED YOU'D LEAVE IN SUMMER · NEVER HAD A
DREAM COME TRUE · NGICULELA-ES UNA HISTORIA I AM SINGING · NOTHING'S TOO
GOOD FOR MY BABY · ORDINARY PAIN · OUTSIDE MY WINDOW · OVERJOYED · PART
TIME LOVER · PASTIME PARADISE · A PLACE IN THE SUN · POWER FLOWER · RIBBON IN
THE SKY · ROCKET LOVE · SECRET LIFE OF PLANTS · SEND ONE YOUR LOVE · SHOO-BE-
DOO-BE-DOO-DA-DAY · SIGNED, SEALED, DELIVERED I'M YOURS · SIR DUKE
SKELETONS · SUPERSTITION · SUPERWOMAN (WHERE WERE YOU WHEN I NEEDED YOU)
THAT GIRL · TRUE TO YOUR HEART (FROM 'MULAN') · UNTIL YOU COME BACK TO ME
(THAT'S WHAT I'M GOING TO DO) · UPTIGHT (EVERYTHING'S ALRIGHT) · VILLAGE
GHETTO LAND · THE WOMAN IN RED · YESTER-ME, YESTER-YOU, YESTERDAY · YOU
AND I · YOU ARE THE SUNSHINE OF MY LIFE · YOU HAVEN'T DONE NOTHIN'
YOU WILL KNOW



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