

It's Easy To Play Soul Classics

Easy to read, simplified arrangements of sixteen soul hits by
Ray Charles, Nina Simone, James Brown, Aretha Franklin, Ben E. King and more!
Piano/vocal with guitar chord symbols.



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Ain't No Sunshine

Words & Music by Bill Withers

♩ = 80

N.C.

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

Am Em⁷

Detailed description: This system shows the first two measures of the song. The first measure is marked 'N.C.' (No Chords) and contains the melody for 'Ain't no sun - shine when she's'. The second measure contains the lyrics 'gone.' and is accompanied by Am and Em⁷ chords. The bass line consists of a single note in the first measure and a half-note pair in the second.

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

Am Em⁷

Detailed description: This system shows the next two measures. The first measure is marked 'Am' and contains the melody for 'It's not warm when she's a - way.'. The second measure contains the lyrics 'way.' and is accompanied by Em⁷ chords. The bass line continues with a half-note pair in the first measure and a half-note pair in the second.

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

Am Em⁷

Detailed description: This system shows the next two measures. The first measure is marked 'Am' and contains the melody for 'Ain't no sun - shine when she's'. The second measure contains the lyrics 'gone, — and she's al - ways gone too' and is accompanied by Em⁷ chords. The bass line continues with a half-note pair in the first measure and a half-note pair in the second.

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

Dm⁷ Am Em⁷ Am

Detailed description: This system shows the final two measures. The first measure is marked 'Dm⁷' and contains the melody for 'long, a - ny - time — she goes a - way.'. The second measure contains the lyrics '2. Wond - er this time where she's' and is accompanied by Am, Em⁷, and Am chords. The bass line continues with a half-note pair in the first measure and a half-note pair in the second.

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Am Em⁷ Am

gone,
(3.)gone,

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

Em⁷ Am⁷

stay. }
day. }

Ain't no sun - shine when she's

Em⁷ Dm⁷

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

1.
Am Em⁷ Am N.C.

- way.

And I know, I know, I know, — I know,

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

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

Am Em7 Am7

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

2. Am Em7

A - ny - time she goes a - way.

Am Em7

A - ny - time she goes a - way.

Am Em7 Am

A - ny - time she goes a - way.

Band Of Gold

Words & Music by Ronald Dunbar & Edith Wayne

♩ = 104

N.C.

G

Now that you're gone.

D/F#

D

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

C

G/B

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

C

G/B

C/D

could be, if you were still here with me.

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G D/F# D

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

C G/B C

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

G/B C/D G

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

D/F# D C

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

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

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

Drift Away

Words & Music by Mentor Williams

$\text{♩} = 76$

Chord progression: C, F/C, C. The first system consists of two measures of music in 4/4 time. The first measure has a C chord and the second measure has an F/C chord. The melody is in the treble clef, and the bass line is in the bass clef.

Chord progression: F, C. The second system consists of two measures of music. The first measure has an F chord and the second measure has a C chord. The lyrics are: "Day af - ter day I'm more con - fused,". The melody is in the treble clef, and the bass line is in the bass clef.

Chord progression: F, C. The third system consists of two measures of music. The first measure has an F chord and the second measure has a C chord. The lyrics are: "yet I look for the light through the pour - ing rain.". The melody is in the treble clef, and the bass line is in the bass clef.

Chord progression: F, C. The fourth system consists of two measures of music. The first measure has an F chord and the second measure has a C chord. The lyrics are: "You know that's a game that I hate to lose.". The melody is in the treble clef, and the bass line is in the bass clef.

Dm F

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

C G

give me the beat_ boys, and free my soul._ I wan-na get lost in your rock and_ roll_ and

F C

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

G F

wan - na get lost in your rock and_ roll_ and drift a - way._

C F/C C

Feeling Good

Words & Music by Leslie Bricusse & Anthony Newley

♩ = 80

N.C.

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

The first system of musical notation for the song 'Feeling Good'. It features a grand staff with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 12/8 time signature. The tempo is marked as quarter note = 80. The lyrics are 'Birds fly - ing high, you know how I feel,'.

sun in the sky, you know how I feel.

The second system of musical notation. The lyrics are 'sun in the sky, you know how I feel,'.

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

The third system of musical notation. The lyrics are 'Breeze drift - ing on by, you know how I feel. It's a'.

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

The fourth system of musical notation. The lyrics are 'new dawn, it's a new day, it's a new life for me. Yeah, it's a'. The word 'Yeah' is marked with an 8^{vb} dynamic.

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

(8) Ooh. And I'm feeling

Gm Gm/F Gm/E^b Gm/D Gm Gm/F

good. Fish in the sea,

E^b D⁷ Gm Gm/F

you know how I feel. Riv - er run - ning free,

E^b D⁷ Gm Gm/F

you know how I feel. Blossom on the tree,

Gm/E Gm/E^b Gm/D Gm/C

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

Gm/B Am D⁷ Gm/C D⁷

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

Gm E^b7/G Gm

good.

Gm Dm/F E^bmaj⁷ D⁷

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

Gm Dm E^bmaj⁷ D⁷

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

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

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

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

old world is a new world and a bold world for

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

me. I'm feeling

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

good.

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

Hit The Road Jack

Words & Music by Percy Mayfield

$\text{♩} = 82$

N.C.

First system of musical notation for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The music is in common time (C) and begins with a non-chordal (N.C.) introduction. The lyrics "(Hit the" are written below the treble staff.

Second system of musical notation. It includes a grand staff with a treble and bass clef. Above the treble staff, the chords Am, Am/G, F, E7, Am, and Am/G are indicated. The lyrics "road Jack and don't you come back no more, no more, no" are written below the treble staff.

Third system of musical notation. It includes a grand staff with a treble and bass clef. Above the treble staff, the chords F, E7, Am, Am/G, F, and E7 are indicated. The lyrics "more, no more. Hit the road Jack and don't you come back no" are written below the treble staff.

Fourth system of musical notation. It includes a grand staff with a treble and bass clef. Above the treble staff, the chords Am, Am/G, F, E7, Am, and Am/G are indicated. The lyrics "more.) What you say! (Hit the Whoa" are written below the treble staff. The system is divided into two first endings (1. and 2.) by a double bar line.

Am Am/G F E7 Am Am/G

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

F E7 Am Am/G F E7

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

Am Am/G F E7

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

Am Am/G F E7 Am Am/G

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

F E7 Am Am/G F E7

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

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

more.) What you say! (Hit the Now

mf *mf*

Am Am/G F E7 Am Am/G

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

mp *mf*

F E7 Am Am/G F E7

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

Am Am/G F E7 Am Am/G

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

F E7 Am Am/G F E7

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

Am Am/G F E⁷ Am Am/G

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

F E⁷ Am Am/G F E⁷

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

1. Am Am/G F E⁷ 2. Am Am/G F E⁷

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

mf

Am Am/G F E⁷ Am Am/G F E⁷

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

dim.

Am Am/G F E⁷ Am Am/G F E⁷ *Repeat to fade*

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

Cry To Me

Words & Music by Bert Russell

♩ = 112

D

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music begins with a whole rest in the treble clef. The bass clef part starts with a quarter note G, followed by quarter notes A, B, and C, and ends with a half note D. The treble clef part enters in the second measure with a quarter rest, followed by eighth notes G and A, and a quarter note B. This pattern repeats in the third and fourth measures.

§
D

1. When your
(2.)

ba - by
wait - ing

leaves_ you all a -
for_ a voice to

The second system of musical notation continues the grand staff. The bass clef part continues with quarter notes D, C, B, and A. The treble clef part continues with eighth notes G and A, and a quarter note B. The lyrics are written below the treble clef staff.

G

- lone
come

and_ no -
in_ the_ bo - dy
night_

The third system of musical notation continues the grand staff. The bass clef part continues with quarter notes G, F#, E, and D. The treble clef part continues with eighth notes G and A, and a quarter note B. The lyrics are written below the treble clef staff.

D

calls_ you on the
but_ there's no - }
phone, }
one, }

don't you feel like cry -

The fourth system of musical notation continues the grand staff. The bass clef part continues with quarter notes G, F#, E, and D. The treble clef part continues with eighth notes G and A, and a quarter note B. The lyrics are written below the treble clef staff.

A7 D To Coda Φ

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

A7

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

D D7 G

me. No - thing can be

D

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

A7 D 3

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

D7 **G**

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

D **A7**

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

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

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

⊕ Coda

A7

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

D **Repeat ad lib. to fade**

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

I Get The Sweetest Feeling

Words & Music by Van McCoy & Alicia Evelyn

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

First system of the piano introduction. The treble clef staff contains a sequence of chords: C, C, C, C, F, F, F, F. The bass clef staff contains whole rests. The time signature is 4/4.

Second system of the piano introduction. The treble clef staff contains a sequence of chords: C, C, C, C, F, F, F, F. The bass clef staff contains whole rests. The time signature is 4/4.

First system of the vocal line with piano accompaniment. The treble clef staff contains the melody with lyrics: "The clos - er you get the bet - ter you look ba - -". The bass clef staff contains the piano accompaniment. Chords C, F/C, and C are indicated above the staff. The time signature is 4/4.

Second system of the vocal line with piano accompaniment. The treble clef staff contains the melody with lyrics: "-by. The bet - ter you look the more I want". The bass clef staff contains the piano accompaniment. Chords F/C, C, and F/C are indicated above the staff. The time signature is 4/4.

B^b Gsus⁴ G E^bmaj⁷

you. When you turn

A^b/E^b E^bmaj⁷ A^b/E^b

on your smile. I feel my heart go wild.

D^bmaj⁷ G^b

I'm like a child with a brand new

F⁷sus⁴ F

toy. And I get the

B^b A^b/B^b

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

B^b A^b/B^b

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

B^b A^b/B^b

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

Gsus⁴ G Gsus⁴ G C

you. (Sweet - est

B^b/C C

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

B^b/C C *Repeat to fade*

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

I Got You (I Feel Good)

Words & Music by James Brown

♩ = 142

D⁷

I feel good, I knew that I would now.

G⁷

D⁷

I feel good, I knew that I would now.

A⁷

G⁷

D⁷

To Coda ⊕

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

D⁷

I feel nice, like sug-ar and spice.

G7 D7

I feel nice, like sug-ar and spice.

A7 G7 D7 *D.C. al Coda*

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

Coda A7 G7 D7

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

A7 G7

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

D7 D9

Hey!

I'd Rather Go Blind

Words & Music by Ellington Jordan & Billy Foster

♩ = 58

A

Bm

A

A

Some - thing told me it was

Bm

ov - er, when I

A

saw you and her talk - ing

Some-thing deep down in my

Bm

soul said "cry girl," when I

A

saw you and that girl walk - ing out.

A Bm

I would ra - ther go blind boy,

than to see you walk a - way from me

A

child. So you see I love you so

Bm

much but I don't want to watch you leave me babe. Most of

A

all I just don't want to be free, no. *Repeat ad lib. to fade*

In The Midnight Hour

Words & Music by Steve Cropper & Wilson Pickett

♩ = 112
N.C.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a whole rest in the first measure, followed by a quarter rest in the second measure, and then a quarter note G4 in the third measure. The lower staff is in bass clef and contains a continuous eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The lyrics "I'm gon - na" are positioned below the treble staff, aligned with the notes in the second and third measures.

The second system of musical notation consists of two staves. The upper staff has a treble clef, one flat key signature, and 4/4 time. It features a melody with notes G4, A4, Bb4, and G4. Above the staff are chord symbols: F, Bb, F, and Bb. The lower staff continues the eighth-note bass line from the first system. The lyrics "wait 'til the mid - night hour, that's when my" are placed below the treble staff.

The third system of musical notation consists of two staves. The upper staff has a treble clef, one flat key signature, and 4/4 time. It features a melody with notes G4, A4, Bb4, and G4. Above the staff are chord symbols: F, Bb, F, Bb, F, and Bb. The lower staff continues the eighth-note bass line. The lyrics "love comes tum-bl- ing down. I'm gon - na wait 'til the mid-night" are placed below the treble staff.

The fourth system of musical notation consists of two staves. The upper staff has a treble clef, one flat key signature, and 4/4 time. It features a melody with notes G4, A4, Bb4, and G4. Above the staff are chord symbols: F, Bb, F, Bb, F, and Bb. The lower staff continues the eighth-note bass line. The lyrics "hour, when there's no one else a - round. I'm gon - na" are placed below the treble staff.

C B^b C

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

B^b F B^b F B^b

told you, in the mid-night hour.

F B^b E^b C

I'm gon - na

F B^b F B^b

wait 'til the stars come out and see that

F B^b F B^b

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

F B \flat F B \flat

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

F B \flat F B \flat C

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

B \flat C B \flat

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

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

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

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

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

Repeat ad lib. to fade

Let's Stay Together

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

♩ = 96

Gm⁹ Am⁷ Gm⁷ Am⁷ Gm⁹ Am⁷ Gm⁷ C⁷

The piano introduction consists of eight measures in 4/4 time. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. The chords are Gm⁹, Am⁷, Gm⁷, Am⁷, Gm⁹, Am⁷, Gm⁷, and C⁷.

F Dm⁹

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

The vocal line starts with a whole note chord F, followed by a half note chord Dm⁹. The melody is: I'm, I'm so in love with you. What-ev - er you. The piano accompaniment features a steady eighth-note bass line.

B^b D^b₆

want to do_____ is al - right with me._____

The vocal line continues with a whole note chord B^b and a half note chord D^b₆. The melody is: want to do_____ is al - right with me._____ The piano accompaniment features a steady eighth-note bass line.

Am⁷ Gm⁷ F Em

'Cause you_____ make me feel so brand

The vocal line continues with a whole note chord Am⁷, a half note chord Gm⁷, a whole note chord F, and a half note chord Em. The melody is: 'Cause you_____ make me feel so brand. The piano accompaniment features a steady eighth-note bass line.

Dm⁹ D⁹ Am⁷ G⁷

new. I want to

F Am⁷ Dm⁹ D⁹

spend my life with you. Ba - by

Gm⁹ Am⁷

let's, let's stay to - ge - ther.

Gm⁷

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

B^b Am Dm C

good or bad, hap - py or sad.

Midnight Train To Georgia

Words & Music by Jim Weatherly

♩ = 88

Musical notation for the first system, featuring a treble and bass clef with a 4/4 time signature. The key signature has two sharps (F# and C#). The tempo is marked as ♩ = 88. The system includes chords: D, A/C#, G/B, A¹¹, D, and A/C#.

Musical notation for the second system, including lyrics: "L. A. proved too". The system includes chords: G/B, A¹¹, D, F#m, G/B, and Asus⁴.

Musical notation for the third system, including lyrics: "much for the man. (Too much for the man, he could - n't". The system includes chords: D, F#m, G/B, and A⁷.

Musical notation for the fourth system, including lyrics: "make it). So he's leav - ing a life he's". The system includes chords: D, F#m, G/B, and E⁹.

A¹¹ D F#m

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

G/B Asus⁴ D F#m

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

G/B A⁷ D F#m G/B E⁹

The world he left be - hind not so long

A¹¹ D F#m

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

G/B Asus⁴ D F#m

on that mid - night train to Geor - gia.

G/B A⁷ D F^{#m} Bm E⁹

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

A¹¹ D F^{#m}

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

G/B A Bm E⁷

on that mid-night train to Geor - gia.

Gmaj⁷ A¹¹

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

D A/C[#] G/B A¹¹ Repeat ad lib. to fade

mine.

Respect

Words & Music by Otis Redding

$\text{♩} = 112$

C

F

C

Piano accompaniment for the first system of 'Respect'. The music is in 4/4 time with a tempo of 112. The key signature is C major. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line. The system consists of three measures, with chord changes from C to F and back to C.

F

G

F

Piano accompaniment for the second system of 'Respect'. The system consists of three measures. The right hand has a melodic line with some rests, and the left hand continues the eighth-note bass line. Chord changes occur from F to G and back to F. The lyrics 'What you want' and 'ba-by, I got.' are written below the staff.

What you want

ba-by, I got.

G

F

Piano accompaniment for the third system of 'Respect'. The system consists of two measures. The right hand has a melodic line with some rests, and the left hand continues the eighth-note bass line. Chord changes occur from G to F. The lyrics 'What you need,' and 'you know I got it.' are written below the staff.

What you need,

you know I got it.

G

F

Piano accompaniment for the fourth system of 'Respect'. The system consists of two measures. The right hand has a melodic line with some rests, and the left hand continues the eighth-note bass line. Chord changes occur from G to F. The lyrics 'All I'm ask - ing' and 'is for a lit - tle re -' are written below the staff.

All I'm ask - ing

is for a lit - tle re -

Chord symbols: C, F

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

Chord symbols: C, F

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

Chord symbols: G, F

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

Chord symbols: G, F

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

Chord symbols: G, F

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

C F

home. Yeah ba - by. When you get

C F

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

C F

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

C F

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

C F

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

Stand By Me

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

♩ = 120

A F#m

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

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

D E

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

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

A

No, I won't be a - fraid,

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

F#m

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

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

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D E A

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

F#m

stand by me, oh, stand by

D E

me, oh, stand, stand by me,

A

stand by me. When - ev - er you're in troub - le won't you stand by

F#m

me, oh, stand by me, oh,

D E A

stand, stand by me, stand by me.

Walk Away, Renee

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

♩ = 116

C G/B Am⁷ G

G D/F#

1. And when I see the sign
2. From deep in - side the tears

F C/E Am⁷/E^b

that points one way, the lot we
I'm forced to cry, from deep in -

G/D C/E G/D Am/C G/B A

used to pass by ev - er - y day,
-side the pain that I chose to hide,

G Em C

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

G D G Em

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

1. C Bm C G/B Am7

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

2. rit. C G/B Am7 G

You're not to blame.

(Sittin' On) The Dock Of The Bay

Words & Music by Steve Cropper & Otis Redding

♩ = 104

G

Piano introduction in G major, 4/4 time. The right hand plays chords in the G major triad (G-B-D) with a rhythmic pattern of quarter notes and eighth notes. The left hand plays a simple bass line of quarter notes: G, B, D, G.

1. Sit - tin' in the morn - ing sun, I'll be

Chords: G, B

sit - tin' when the eve - nin' come.

Chords: C, B, B^b, A

Watch - in' the ships roll in, then I

Chords: G, B

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

G E⁹ E
sit - tin' on the dock of the bay, watch - in' the tide.

G E⁹ E
roll a - way. Ooh, I'm just

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

To Coda \oplus 1. E 2. E

G D C G D C

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

G D C

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

G F D *D.S. al Coda*

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

⊕ *Coda*

E G

Repeat to fade

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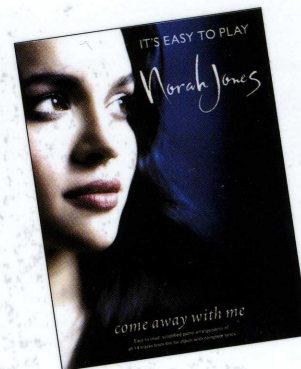
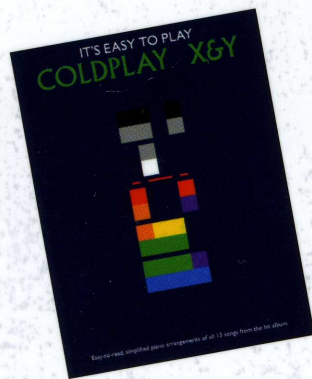
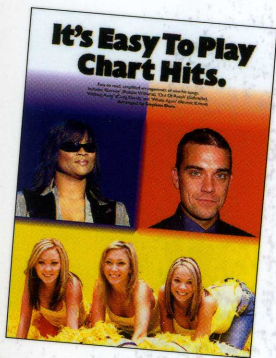
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