

THE FEELING THAT WE HAVE

Words and Music by
CHARLIE SMALLS

Moderately

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle and bottom staves are grand piano notation. The music begins with a series of chords and melodic lines in the right hand, supported by a steady bass line in the left hand.

Put your arms a-round me child— like when you bumped your shin.—
 But you can-not ask for more— than can come from me.—

The piano accompaniment for the first vocal line continues with chords and melodic lines in the right hand, and a bass line in the left hand. It includes a triplet of eighth notes in the right hand.

Then you'll know I love you now— as I loved you then.
 I am old-er than you are— and one day you'll see.

The piano accompaniment for the second vocal line continues with chords and melodic lines in the right hand, and a bass line in the left hand. It includes a triplet of eighth notes in the right hand.

Bm Bm(#7) Bm7

Though you may be try-ing some-times and I'll need you and you're not
 If I lose my pa-tience with you and I sud-den-ly start_ to

E7-5 E7 Amaj7 D (E Bass)

there, You know I may get mad_ and turn_ a - way_ but
 scream, it's on - ly be - cause_ I just want you to be_

1. G (A Bass) A 2. G (A Bass)

you know that I_ still care._ (Spoken) ev-ry-thing that I see in my dreams. (Sung) And I'd

C (D Bass) B7+ B7

like to know It's there,_ the feel-ing that we have_ {When you



To Coda

know that you can come run-ning to me when - ev - er times are bad.
know-ing that you can come to me when - ev - er you are sad.



(Choir) Don't lose the feel-ing that we have. Don't lose the feel-ing that we have.



Though you are grow-ing old-er now and I'm watch-ing you grow.



I know I make you sad some-times and I see your feel - ings show.



But one day I'll look a-round_ and you will be grown. You'll be



D. S. al CODA

out in the world, such a pret - ty girl_ but you'll be on your own. And I'd

CODA



And I'd like to know it's there, the



Repeat and Fade

feel - ing that we have. (Choir) Don't lose the feel - ing that we have.

CAN I GO ON?

Words and Music by
QUINCY JONES, NICKOLAS ASHFORD
and VALERIE SIMPSON

Moderately Slow

Lose it? Lose it? I don't e - ven know the first thing a -

mp

bout what they're feel - ing. — What am I a - fraid of?

Sua

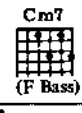
Don't know what I'm made of. Can I go on — not know - ing? —



Musical staff with notes and triplets.

Feel-ing? Feel-ing? Some - thing tells me that it's more than I — can

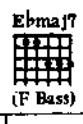
Musical staff with notes and triplets.



Musical staff with notes and triplets.

deal with. — Though I nev - er knew the song some words still catch on like

Musical staff with notes and triplets.



Musical staff with notes and triplets.

car - ing — and shar - ing, — be - ing to - geth - er — no

Musical staff with notes and triplets.

Ebmaj7

(F Bass)

Gb

(Ab Bass)

Ab

Gb

(Ab Bass)

mat - ter. —

Can I go on —

not know - ing? —

(add G)

Dm7

G7

Cm7

Cm7-5

(add C)

Bb

(F Bass)

Don't know what I'm made of,

why am I a - fraid of

feel - ing?

Eb

(F Bass)

Bbmaj7

(F Bass)

G

(F Bass)

N. C.

Cm7

(F Bass)

Feel - ings? — If I dare to take a chance would some - one lead

me? —

HE'S THE WIZARD

Words and Music by
CHARLIE SMALLS

Moderately

The piano introduction consists of three measures. The right hand plays a series of chords: Fm7, Dm9, Fm7, Dm9. The left hand plays a steady eighth-note bass line.

Sweet thing, let me tell you 'bout... the world and the way things are...

The first vocal line is in 4/4 time, starting with a half rest followed by a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The piano accompaniment continues with the same chord progression as the introduction.

You've come from a dif-'rent place... and I know you've trav-eled far...

The second vocal line is in 4/4 time, starting with a half rest followed by a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The piano accompaniment continues with the same chord progression as the introduction.



Now that you've told me what it is, _____



I'd bet-ter point _____ you towards the Wiz. _____



He's the Wiz _____
He's the man, he's the on-ly one _____ who can give your wish right



to ya. He's the Wiz - ard _____
He can send you back _____ through time _____ by



run-ning mag-ic through ya. All of the su-per pow-er's his-





Dot dot da dot da, Lis-ten and I'll tell you where he is.




He's the Wiz and he lives in Oz.






He's the Wiz - ard
There's the way to the Em-'rald Cit - y, now


D9  Fm7 



that's not too far, is it. He's the Wiz - ard Just take your di -



Fm7  D9  Ebm7 



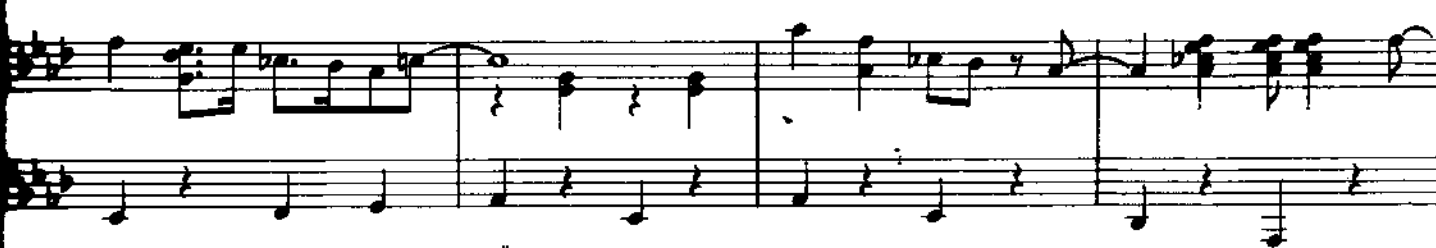
lem-ma, child, and lay it on the Wiz-ard. He'll fix you a







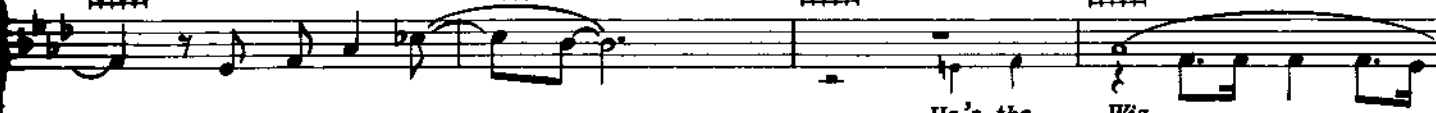
E9  Abmaj7  D9 



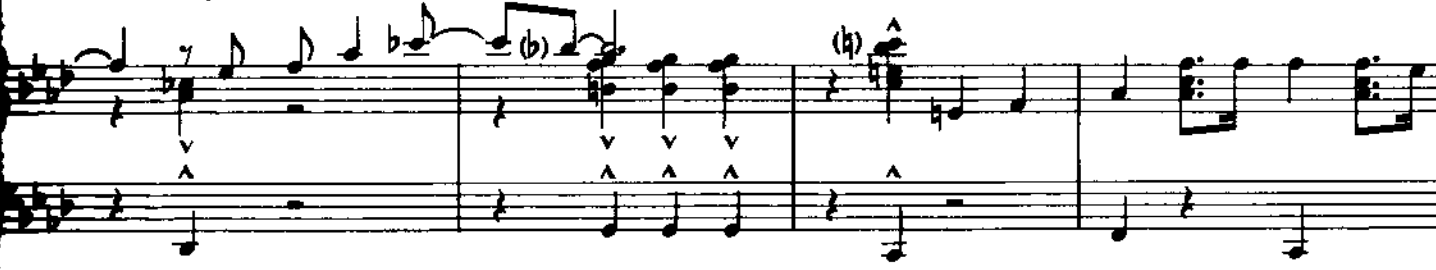
drink that- 'll bub-ble and foam. Dot dot da dot da And in a flash



D9  C7(#9)  C7  Fm7 



you will be home. He's the Wiz He's the Wiz, he's the



Fm7 D♭9

Wiz - ard of Oz, he's got mag - ic up his sleeve. He's the Wiz -

Fm7 D♭9

ard And you know with - out his help, t'would be im - pos - si - ble to leave.

D♭9 B♭m7 E♭9 Abmaj7

Fan - tas - tic pow - ers at his com - mand,

D♭9 C7(♯9) C7

and I'm sure that he will un - der - stand. He's the

Wiz and he lives in Oz.

Da da da da da da da da da da da da da.

He's the Wiz!

SOON AS I GET HOME/HOME

Words and Music by
CHARLIE SMALLS

Freely

N. C.

Fmaj7 Em7

There is a feel - ing here in - side that I can - not hide, and I

mp

Dm Cmaj7 A7 Dmaj7

know I've tried, but it's turn - ing me a - round. I'm not sure that

Gmaj7 Dmaj7 Gmaj7 Dmaj7 Gmaj7

I'm a - ware, if I'm up or down or here or there; I need both feet on the ground.



3 (C Bass)

(F Bass)

(Bb Bass)

May-be I'm just go - ing cra-zy.

Let my-self get up



Musical notation for the first system, including a bass clef, a treble clef, and various chords and notes.



tight.

I'm act-ing just like a ba - by, -

but I'm gon-na

Musical notation for the second system, including a bass clef, a treble clef, and various chords and notes.



(C Bass)

(C Bass)

be all right

soon as I get home.

Soon as I get

Musical notation for the third system, including a bass clef, a treble clef, and various chords and notes.

con moto



(Bb Bass)

(Bb Bass)

(Bb Bass)

(Bb Bass)

(Bb Bass)

home.

Soon as I get

home.

Musical notation for the fourth system, including a bass clef, a treble clef, and various chords and notes.

a tempo moderato

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




In a dif - f'rent place, in a dif - f'rent time, dif - f'rent peo - ple a -
 Here I am a - lone, though it feels the same, I don't know where I'm



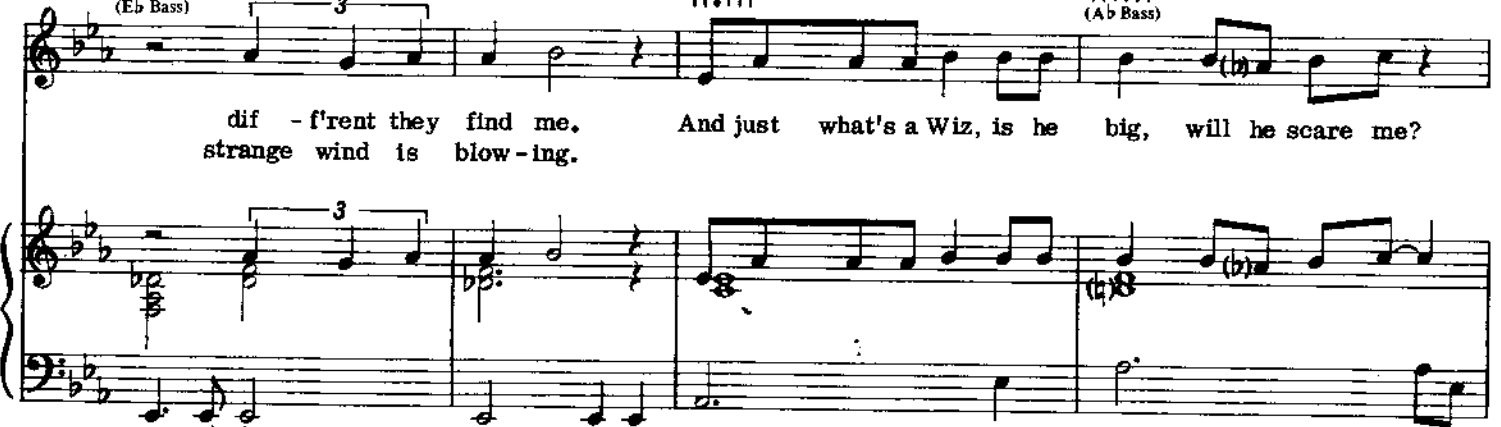
E \flat 




round me. I would like to know of their dif - f'rent world and how
 go - ing. I'm here on my own and it's not a game and a




D \flat  (Eb Bass) **To Coda** **A \flat**  **B \flat**  (Ab Bass)

dif - f'rent they find me. And just what's a Wiz, is he big, will he scare me?
 strange wind is blow - ing.



A \flat  **B \flat**  (Ab Bass) **Gm7-5** 

If I ask to leave will the Wiz e - ven hear me? How will I know



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

C7-5 C7 Fm7 Cb (Db Bass) Db

then if I'll ev-er get home a - gain?

CODA Ab

Bb (Ab Bass)

Ab

I'm so a-mazed at the things that I see here. Don't want to be a-fraid, I just

Bb (Ab Bass)

Gm7-5

C7-5

C7

Fm7

don't want to be here. In my mind this is clear; what am I do-ing

Cb (Db Bass)

Db

Ebmaj7

Eb6

Dbmaj7

Ebmaj7

here? I wish I was home.

rall. freely

YOU CAN'T WIN

Words and Music by
CHARLIE SMALLS

Moderate

1. You can't win, _____ you can't break ev - en and you can't get out _____ of the game. _____
the world keeps mov - in' and you're stand - in' far _____ be - hind. _____

_____ Peo-ple keep say - in' things _____ are gon - na change, but they
_____ Peo-ple keep say - in' things _____ 'll get bet-ter just to



look just like they're stay - in' the same. — You get in — way o -
ease your state of mind. — So you lay back — and you



- ver your head — and you've on - ly got your - self to blame. —
smoke that smoke — and you drink your glass of wine. —



To Coda



You can't win — Chile, — you can't break e - ven and you



(Bb Bass)



N. C.



N. C.

can't get out — of the game. —

2. You can't win —

2. Gm7 C7sus N. C. Dm7

3. You can't win, — you can't win, — no way — if your sto - ry stays — the same. —

G7 Dm7

— You ain't win - nin' but it's nice to see — you,

G7 C7sus F7

I'm aw - f'ly glad you came. — Bet - ter cool — it, 'cause it

F7 Bb7

ain't a - bout los - in', then the world has got — no shame. — You can't win —

Dm7 G7 Ab (Bb Bass) Bb

— Chile, — you can't break e - ven and you can't get out — of the game. —

N. C. Gm7 C7sus N. C. D. S. al CODA

4. You can't win, —

♣ CODA






Chile.— You can't win— Chile.— You can't win—








Chile— you can't break e - ven and you can't get out— of the game.— You








can't get out— of the game.— You can't get out of the game.

N. C.

rall.



VERSE 4

You can't win, you can't break even;
 Ain't the way it's supposed to be.
 You'll be spendin' your little bit of money
 While someone else rides for free.
 Learn your lesson, refuel your mind
 Before some turkey blows out your flame.
 You can't win, Chile, ... etc.

EASE ON DOWN THE ROAD

Words and Music by
CHARLIE SMALLS

Moderately Fast ♩ = 123

The piano introduction consists of two systems of music. The first system has a treble clef staff with a whole rest and a bass clef staff with a melodic line. The second system has a grand staff with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes.

Come on and

This system contains the vocal line and piano accompaniment for the phrase 'Come on and'. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff.

C7(#9)



C7



ease on__ down, ease on down__ the road._____

Come on
(Ease on__ down__

This system contains the piano accompaniment for the final phrase. It features a grand staff with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. Chord symbols are placed below the bass staff.

ease on down, ease on down the road. Don't you (Ease on down, car - ry noth - in' that might be a load. Come on, ease on down, ease on down, down the road. Come on Pick your left foot up when your 'Cause there may be times when you

Chord diagrams shown: C7(#9), C7, A7-9, D7, D7(#9), Bb, F, G, C7.

G7(#9)

C7

right foot's down — come on the legs keep mov - in' don't you
 think you lost your mind and the steps you're tak - in' leave you

G7(#9)

C7

lose no ground. — You just keep on keep - in' on the
 three, four steps be-hind. — But the road you're walk - in' might be

B7

Em7

A

G
(B Bass)

Cm

A7
(C# Bass)

To Coda

road — that you choose; — don't you give up walk - in' 'cause you
 long — some-times; — you just keep on truck - in' and you'll

D7

G7(#9)

gave — up shoes, — no — Ease on — down, ease on down — the road.
 be — just fine, — yeah. —

C7 G7(#9)

Come on, ease on down, ease on down the
 (Ease on down)

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line begins with a C7 chord and a melodic phrase that includes a G7(#9) chord. The lyrics are "Come on, ease on down, ease on down the" with a parenthetical "(Ease on down)" underneath. The piano accompaniment provides harmonic support with chords corresponding to the vocal line.

C7 G7(#9) C7

road, yeah. Don't you car - ry noth - in' that might
 (Ease on down)

The second system continues the musical score. The vocal line starts with a C7 chord and includes the lyrics "road, yeah. Don't you car - ry noth - in' that might" with a parenthetical "(Ease on down)". The piano accompaniment features a bass line with a prominent eighth-note pattern and chords that change from C7 to G7(#9) and back to C7.

B7 Em7 A7-9 D7 D7(#9)

be a load. Come on ease on down, ease on down, down the

The third system of the score includes the lyrics "be a load. Come on ease on down, ease on down, down the". The vocal line is supported by a piano accompaniment with a variety of chords: B7, Em7, A7-9, D7, and D7(#9). The piano part has a consistent rhythmic accompaniment.

The fourth system shows the continuation of the piano accompaniment. The vocal line is mostly blank, suggesting the end of the vocal phrase or a transition. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

D.S. al Coda

3. Well there

Coda

D

G7

show you how to smile — yeah, — Get 'em up; on down

C7

play 3 times

G7

C7

repeat and fade

Bb

F

ease on — down. Get 'em up, get 'em up, ease on down the road.

3. (Well there) may be times when you wish
 You wasn't born and you wake one morning
 Just to find your courage gone.
 But just know that feeling only lasts a little while
 You just stick with us and we'll (To Coda)

WHAT WOULD I DO IF I COULD FEEL?

Words and Music by
CHARLIE SMALLS

Moderate

The piano introduction consists of three measures. The right hand plays a sequence of chords: Bm, F#m7, G9, G, A, Bm, F#m7. The left hand plays a rhythmic accompaniment of eighth notes.

What would I do _____ if I could sud-den-ly feel —
 What would I do _____ if I could reach in -side of —

The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in grand staff. The lyrics are written below the vocal line.

me _____ and to know once a - gain _____
 _____ and to know how it feels _____

The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern as the first line.

Bm F#m7 G9 G#dim To Coda D (A Bass)

that what I feel — is real? — I could cry, — I could smile, —
 to say I like what I see? — Then I'd be more

D+ Bm7 D E7 (A Bass) (E Bass)

I could lay — back — for a while. — Oh, tell me

D G Bm F#m7 G9 D, S. al CODA G A (A Bass) (A Bass)

what, what would I do — if I could feel? —

CODA

D



D+



Bm7



— than glad to share —

all that I — have in - side — of here. —

Am7



D7



Gmaj7



F#+



— And the songs — that my heart might bring, —

you'd be more. —

Bm7



Am7



D7



Gmaj7



F#+



— than glad to — sing. —

And if tears should fall from my eyes, — just think of all —

Bm7 Am7 D7 Gma7

the wounds they could mend, and just think of all the time I could spend

F#m Bm7 D (E Bass) E7

just being vul - n'ra - ble a - gain. Oh, tell me

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

what, what would I do? Oh, tell me what, what would I do?

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

Oh, tell me what, what would I do if I could feel?

rall.

SLIDE SOME OIL TO ME

Words and Music by
CHARLIE SMALLS

Moderate (♩ = ♩³)



Slide some oil to me,
Slide some oil to my feet, — look,



let it trick - le down my spine. —
I got toes a - gain. —
Come on and slide you don't have
some oil



S. T. P., — Cris - co will do just fine. —
to my knees — and let me see if I can bend. —
Slide some — to my
Slide some oil

el - bows and to my fin - gers if you would. Slide some oil
 to me, I'm be - gin - ning to feel just fine. Slide some oil

Chords: C7, C#dim, G (D Bass)

to me, girl. Who! Don't that feel good.
 down my throat and let me lu - bri - cate my mind.

Chords: G, F#7, F7, E7, A7, C (D Bass), G

Slide some oil to me, hit my shoul - der blades.
 (Instrumental)

Chords: C7

G Bb7-5 A7 D7 To Coda

Those who don't have to lu - bri - cate — sure got it made. —

Detailed description: This system contains the first line of the song. The guitar part is written in treble clef with a key signature of one sharp (F#). Chords are indicated above the staff: G, Bb7-5, A7, and D7. The lyrics are written below the vocal line. The piano accompaniment is shown in grand staff notation (treble and bass clefs).

G7 C7 C#dim

Slide some oil to me, let it slip down my spine. —

Detailed description: This system contains the second line of the song. The guitar part continues with chords G7, C7, and C#dim. The piano accompaniment features a bass line with a (b) marking in the first measure.

G (D Bass) G F#7 F7 E7 A7 C (D Bass) G D. S. al CODA

Lay - ing here in one po - si - tion sure does make me tired. —

Detailed description: This system contains the third line of the song. The guitar part includes chords G (D Bass), G, F#7, F7, E7, A7, C (D Bass), and G. The piano accompaniment continues with a bass line marked (b) in the first measure. The system concludes with the instruction 'D. S. al CODA'.

♠ CODA



Slide some oil to me, I'm be - gin - ning to feel just fine. —



Slide some oil down my throat — and



let me lu - bri - cate my mind. — And let me lu - bri - cate my mind. —



And let me lu - bri - cate my mind. —

(I'm A) MEAN OLE LION

Words and Music by
CHARLIE SMALLS

Moderate Rock

G

Say what you wan - na but I'm here to stay... 'cause I'm a
read- y to fight... and turn your day in - to night... 'cause I'm a

mean ole lion. You can go where you're gon-na but don't
mean ole lion. If you're half bright you'll de -

G

get in my way,-- I'm a mean ole lion. You'll be
 tour to the right-- from a mean ole lion. All you

D (G Bass) F (G Bass) Db9 (C Bass) Bb (C Bass)

stand - ing in a draft -- if you don't hear me laugh. --
 stran - gers bet - ter be - ware, -- this is the king of the jun - gle here. --

C9 G (B Bass) C G (D Bass) C (D Bass)

And if you hap - pen to come a - round, -- well, you
 And if I hap - pen to let you slide, -- don't just











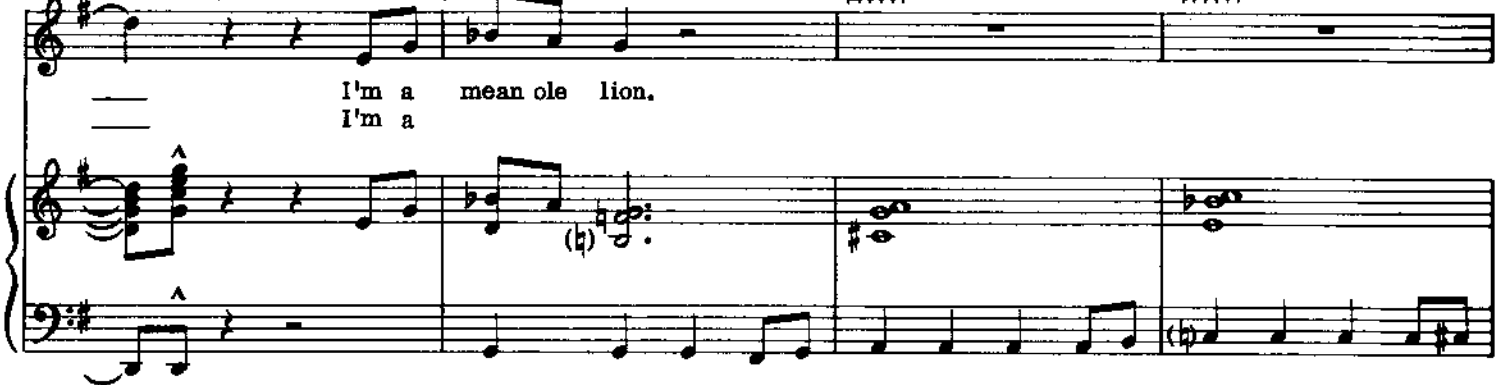


best not make me frown for I just might knock you down,
 stand there, run and hide, you just caught my bet - ter side,



I'm a mean ole lion.
 I'm a









You know I'm mean ole lion.







I'm a mean ole lion.



BE A LION

Words and Music by
CHARLIE SMALLS

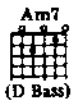
Moderately



Sva (to loco) ----- There is a

mp

(Melody)



place we'll go ----- where there is most - ly qui - et. Flow - ers and



but - ter - flies, ----- a rain - bow lives be - side it. -----

Cmaj7
Bm7
Am7

Am7
Gmaj7

(D Bass) (D Bass)

And from a vel-vet sky, _____ a sum-mer storm; _____

loco

Gmaj7

(D Bass)

Em9

_____ You can feel _____ the cool-ness

A7-5

A7

C

(D Bass)

Fm

(D Bass)

D7

in the air _____ but you're still warm. _____

G

(D Bass)

Am7

(D Bass)

G

(D Bass)

And then a might-y roar _____ will start the sky _____

Sva to loco

(Melody)

G (D Bass) Am7 (D Bass) G (D Bass)

to cry - in'. But not ev - en

Am7 (D Bass) G (D Bass) F (G Bass) G (A Bass) F (B Bass) G7

light-en - ing will be fright - en - ing my li - on. *loco*

Cmaj7 F#m7-5 B7+ Em7

And with no fear in - side, no need to

Em7 A7-5 A7 G (D Bass)

run, no need to hide, you're stand - ing strong and

C
(D Bass)

G
(D Bass)

C
(D Bass)

tall. You're the brav - est _____ of them all.

G
(D Bass)

C
(D Bass)

B7sus

If on cour - age _____ you must call, then just keep on try - in' and

B7+

Em7

G
(A Bass)

A7

try - in' and try - in'. _____ You're a li - on _____ in your

C
(D Bass)

F **C** **Dm7** **C** **G** **Am7** **D7sus**

F# **C**
(G Bass)

own way _____ be a li - on. _____

rall.

EMERALD CITY SEQUENCE

Music by
QUINCY JONES
Lyrics by
CHARLIE SMALLS

EMERALD CITY GREEN

Moderate

mf

8va bassa throughout

Oh

Oh

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a long note on the G4 line, followed by a slur over two notes on the G4 and A4 lines. The word "Oh" is written below the first note. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with a key signature of two sharps. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The second system of music consists of three staves. The top staff is empty. The middle staff is the piano treble part, featuring a melodic line with a slur over two notes on the G4 and A4 lines. The bottom staff is the piano bass part, featuring a steady eighth-note accompaniment. The key signature remains two sharps.

(Spoken) I want to be

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics "(Spoken) I want to be" with notes on the G4, A4, and B4 lines. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with a key signature of two sharps. The piano part features a steady eighth-note accompaniment in the bass and a melodic line in the treble.

seen green. Would-n't be caught dead, red.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics "seen green. Would-n't be caught dead, red." with notes on the G4, A4, and B4 lines. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with a key signature of two sharps. The piano part features a steady eighth-note accompaniment in the bass and a melodic line in the treble.

3

'Cause if you are seen green,

This system contains the first two measures of the piece. The vocal line is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "'Cause if you are seen green,". A triplet of eighth notes is marked with a '3' above it. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff. The right hand plays a melody of eighth notes, and the left hand plays a simple bass line. A fermata is placed over the final note of the piano accompaniment in the second measure.

it means you got mean bread.

This system contains the next two measures. The vocal line continues with the lyrics "it means you got mean bread." and features a triplet of eighth notes marked with a '3'. The piano accompaniment continues with the same melodic and harmonic patterns as the first system, with a fermata over the final note of the piano accompaniment in the second measure.

This system contains the next two measures of the piano accompaniment. The right hand continues with a melodic line of eighth notes, and the left hand continues with a bass line. A fermata is placed over the final note of the piano accompaniment in the second measure.

This system contains the final two measures of the piano accompaniment on this page. The right hand continues with a melodic line of eighth notes, and the left hand continues with a bass line. A fermata is placed over the final note of the piano accompaniment in the second measure.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two sharps (F# and C#), and two lower staves for piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the bass line, while the upper piano part has chords and melodic fragments. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. The piano accompaniment maintains its rhythmic pattern, and the upper piano part continues with melodic and harmonic development. The system ends with a double bar line.

Third system of musical notation. This system introduces a more complex texture in the upper piano part, with overlapping notes and a prominent melodic line. The piano accompaniment continues with its established rhythm. The system concludes with a double bar line.

Fourth system of musical notation. The upper piano part features a series of sustained chords and a melodic line that moves across the system. The piano accompaniment continues with its rhythmic pattern. The system concludes with a double bar line.

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right-hand staff with eighth and sixteenth notes, and a left-hand staff with a similar rhythmic pattern. There are some handwritten annotations in parentheses above the right-hand staff.

You've got_ to be seen green_ to show_ that your stuff's layed...

The second system includes a vocal line in the treble clef staff with lyrics. The piano accompaniment features a long, sustained chord in the right hand and a moving bass line in the left hand.

If_ you're not seen green,_ you bet-ter be wear - in' jade.

The third system continues the vocal line with lyrics. The piano accompaniment has a long, sustained chord in the right hand and a moving bass line in the left hand.

The fourth system shows the piano accompaniment continuing with eighth and sixteenth notes in both hands.

Oh

The first system of the musical score is in G major (one sharp). It consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'Oh' that spans across two measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line, and chords in the treble line.

You've got to be seen green. Don't tell them your

The second system continues the vocal line with the lyrics 'You've got to be seen green. Don't tell them your'. The piano accompaniment includes a triplet of eighth notes in the treble line and a long note in the bass line.

cup-board's bare, that you gave up one week's feed

The third system continues the vocal line with the lyrics 'cup-board's bare, that you gave up one week's feed'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

to pay for your co-ored hair. Oh

The fourth system concludes the vocal line with the lyrics 'to pay for your co-ored hair. Oh'. The piano accompaniment includes a triplet of eighth notes in the treble line and a long note in the bass line.

Oh

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line has a long note with the lyrics "Oh" written below it. The piano accompaniment features a treble and bass clef with various chords and melodic lines.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment includes several chords marked with a circled sharp symbol (#).

Oh

Third system of musical notation. The vocal line begins with the lyrics "Oh" and continues with a melodic phrase. The piano accompaniment features a treble and bass clef with various chords and melodic lines.

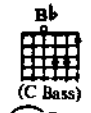
Fourth system of musical notation. It continues the vocal and piano parts from the third system. The piano accompaniment includes several chords marked with a circled sharp symbol (#).

EMERALD CITY RED

Moderate



The first system of musical notation consists of three staves. The top staff is a single treble clef line with a whole rest followed by a melodic phrase of eighth notes. The middle and bottom staves are grand staff notation (treble and bass clefs) with a piano (p) dynamic marking. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system, ending with a sixteenth-note triplet marked with a '6'. The piano accompaniment continues with similar rhythmic patterns.



The third system of musical notation consists of three staves. The top staff features a long, sweeping slur over a melodic line. The piano accompaniment continues with eighth-note patterns in both hands.

Chord diagrams: G7sus, G7⁹, Bb (C Bass)

(Spoken) I would - n't be

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics "(Spoken) I" and "would - n't be". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic bass line. Chord diagrams for G7sus, G7⁹, and Bb (C Bass) are provided above the staff.

Chord diagram: Bb (C Bass)

seen green. Ooo! Oo! Oo! Ah! Ah!

The second system continues the vocal line with the lyrics "seen green. Ooo! Oo! Oo! Ah! Ah!". The piano accompaniment provides harmonic support with chords and a steady bass line. A chord diagram for Bb (C Bass) is shown above the staff.

Chord diagram: Db (Eb Bass)




I would - n't be caught dead

The third system features the vocal line with the lyrics "I would - n't be caught dead". The piano accompaniment continues with chords and a bass line. A chord diagram for Db (Eb Bass) is provided above the staff.


Chord diagrams: Db (Eb Bass), G7sus, G7⁹

and if I'm caught at all, — then catch me in bed, red.

The fourth system concludes the vocal line with the lyrics "and if I'm caught at all, — then catch me in bed, red.". The piano accompaniment features chords and a bass line. Chord diagrams for Db (Eb Bass), G7sus, and G7⁹ are shown above the staff.

 Cm7
(C Bass)
  Bb9
(G Bass)
  Ab9
(G Bass)

Ooo!



 Bb
(C Bass)



You've got to be dead red. You've got to be



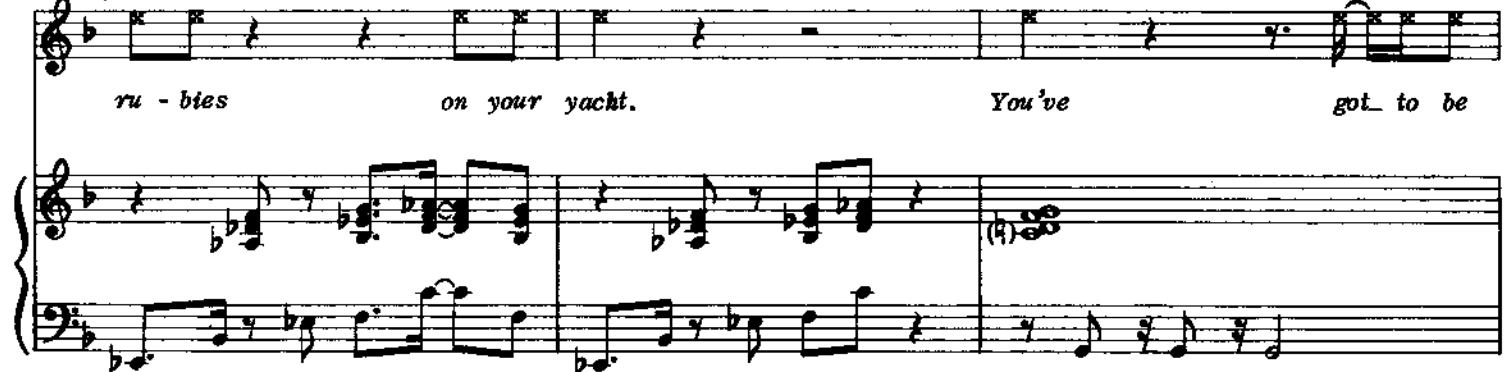
 Bb
(C Bass)
  Db
(Eb Bass)

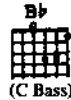
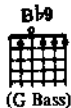
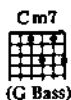
real hot. So throw a-way those green gems and wear



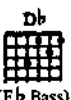
 Db
(Eb Bass)
  Glass

ru - bies on your yacht. You've got to be





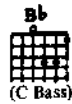
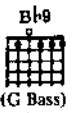
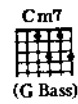
dead red. You've got to have



flash and flair and if you're not seen red,



then you should -n't be



seen no - where. Ah!

EMERALD CITY GOLD

Moderate



Gold - en gold. Gold - en gold.

mf

Gold - en gold. Gold - en gold.

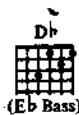


(Spoken) You got to be seen gold. Watch out for the new kind.



You got to have old gold, like some from a gold mine. You got to be wear-in' gold,

the twen - ty four car - at kind and once you've shined it up it should



ought to make you blind. Ah! You got to be seen in gold

D

 (Eb Bass)

to show that you're su - per slick. It helps to pay tips and tolls; it's the



ul - ti - mate yel - low brick. It's the



D^b


 (Eb Bass)

ul - ti - mate.

B^b

 (C Bass)

Gold



(Play 7 times)

E^b7

 (Eb Bass)

Gold - en gold. Gold, gold, gold, gold, (shout) gold!



DON'T NOBODY BRING ME NO BAD NEWS

Words and Music by
CHARLIE SMALLS

Brightly (In Two)

1. When I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part begins with a *mf* dynamic marking. The key signature is B-flat major (two flats) and the time signature is 2/4. The vocal line starts with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4.

The second system includes guitar chord diagrams above the vocal line. The chords are Bb, Bb7, and Eb. The vocal line continues with the lyrics: "wake up in the af - ter - noon, which it pleas - es me to do, go - in' to be bud - dies, bet - ter bone up on the rules, 'cause". The piano accompaniment continues with a steady bass line and chords.

The third system includes guitar chord diagrams above the vocal line. The chords are Bb, C7, and F7. The vocal line continues with the lyrics: "don't no - bod - y bring me no bad news. 'Cause I don't no - bod - y bring me no bad news. You can". The piano accompaniment continues with a steady bass line and chords.

E^b **B^b7** **E^b** **E^bdim**

wake up al - read - y neg - a - tive and i've wired up my fuse, so
 be my best of friends as op - posed to pay - in' dues, but

Gm7 **C7** **E^b** **B^b** **1. 3.** **A^b** **E^b**
 (F Bass)

don't no - bod - y bring me no bad news. 2. If we're
 don't no - bod - y bring me no bad news. 4. Bring some

2. 4. **B^b** **E^b** **B^b**

No bad news, no bad news.

E^b **C7** **F7**

Don't you ev - er bring me no bad news. 'Cause

Bb Bb7 Eb Edim

I'll make you an of-fer, child, that you can - not re - fuse, SO

Gm7 C7 Eb To Coda (F Bass) Bb D. S. al CODA

don't no - bod - y bring me no bad news. 3. When you're

CODA (Play 7 times) Bb Gm C7 Eb Bb7 (F Bass) (F Bass)

Don't you bring me no bad news.

rall.

VERSE 3
 When you're talkin' to me,
 Don't be cryin' the blues
 'Cause don't nobody bring me no bad news.
 You can verbalize and vocalize
 But just bring me the cluss;
 But don't nobody bring me no bad news.

VERSE 4
 Bring some message in your head
 Or in something you can't lose,
 But don't you ever bring me no bad news.
 If you're gonna bring me something,
 Bring me something I can use,
 But don't you bring me no bad news.

IS THIS WHAT FEELING GETS?

Words and Music by
QUINCY JONES, NICKOLAS ASHFORD
and VALERIE SIMPSON

Moderately Slow

Bbmaj7
(F Bass)

Cm7
(F Bass)

The first system of the musical score features a vocal line and a piano accompaniment. The tempo is marked 'Moderately Slow'. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The piano part begins with a series of chords: Bbmaj7, Bbmaj7, Bbmaj7, Bbmaj7, Cm7, and Cm7. The vocal line starts with the lyrics 'Feel-ing? Feel-ing?'.

Bbmaj7
(F Bass)

G
(F Bass)

Eb
(F Bass)

Ab
(F Bass)

The second system continues the musical score. The piano accompaniment features chords: Bbmaj7, G, Eb, and Ab. The vocal line includes the lyrics: 'Swear to God this is more than I can deal with... Think-in' back on that old song,'.

F7

Eb
(F Bass)

F7

Bbmaj7
(F Bass)

Eb
(F Bass)

The third system continues the musical score. The piano accompaniment features chords: F7, Eb, F7, Bbmaj7, and Eb. The vocal line includes the lyrics: 'where did I go wrong by car-ing and shar-ing, be-ing to -'. There are triplets (marked with a '3') in both the vocal and piano parts.



(F Bass)



(F Bass)



(Ab Bass)

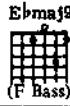


(Ab Bass)

geth - er _____ no mat - ter. _____ I can't stand not



(Ab Bass)



(F Bass)



(A Bass)



know - ing. _____ Is this what feel - ing gets, so



(F Bass)



where's the hap - py end - ing? A - lone and scared,

F (G Bass) G9 Cm Cm(#7)

some - thing I don't want to be. What did he see when he

Cm7-5 (F Bass) F7 Bb Bb (A Bass) Gm7

looked in - side of me? If this is just a dream, how

Cm7 Eb (F Bass) F7 Ebmaj7 F (Eb Bass) Dm7 Gm7

come I feel like scream - ing? This is your real world,

Cm7 Eb (Bb Bass) Abmaj7 G7sus G7 Bb (C Bass) C9 Cm7-5

go on and do what you feel, girl. Well, can I? Can I?

Abs(#11)



Bb



(F Bass)

Eb



(F Bass)

Is this what feel - ing gets?

So where's the hap - py

F



(Eb Bass)

D7



Gm7



Bb



Ebmaj7



end - ing?

There's noth - ing here but the fear of, will I try?

Dm7-9



(G Bass)

C7



Bb



(C Bass)

C7



Eb



(F Bass)

Ebm



(F Bass)

Bb



And can I stare it in the eye

not ev - er know - ing why?

rall.

a tempo

Gm7



Cm7



Eb



(F Bass)

Ebm



(F Bass)

Bb



Gbmaj7



(Bb Bass)

A7



(Bb Bass)

Bb (add 9)



Please tell me why.

rall.

A BRAND NEW DAY

(Everybody Rejoice)

Words and Music by
LUTHER VANDROSS

Moderately Bright

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. A dynamic marking of *mf* is present in the first system.

C G B \flat F C

The guitar chord diagrams are: C (standard), G (C Bass), B \flat (C Bass), F (C Bass), and C (standard).

Ev-'ry-bod-y look a-round 'cause there's a rea-son to re-joice you see.
Ev-'ry-bod-y be glad be-cause the sun is shin-ing just for us.

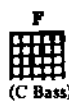
The piano accompaniment for the first system of lyrics, showing the right and left hand parts.

C G B \flat F C

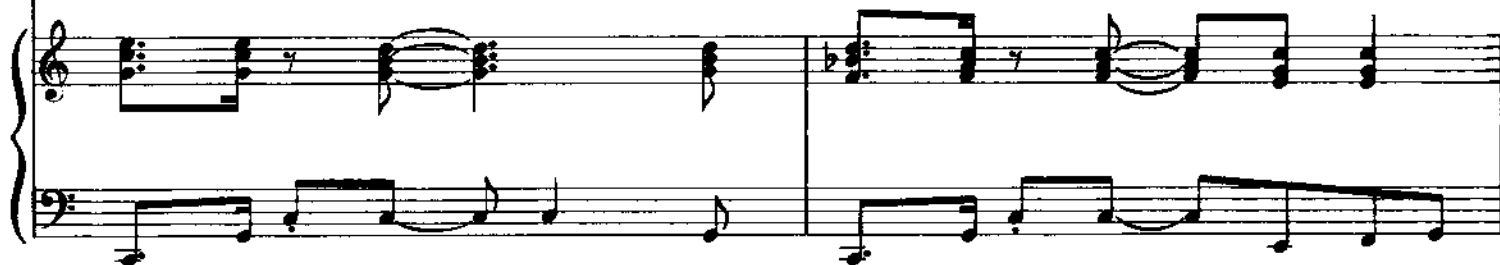
The guitar chord diagrams are: C (standard), G (C Bass), B \flat (C Bass), F (C Bass), and C (standard).

Ev-'ry-bod-y come out and let's com-mence to sing-ing joy-ful-ly.
Ev-'ry-bod-y wake up in-to the morn-ing in-to hap-pi-ness.

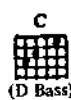
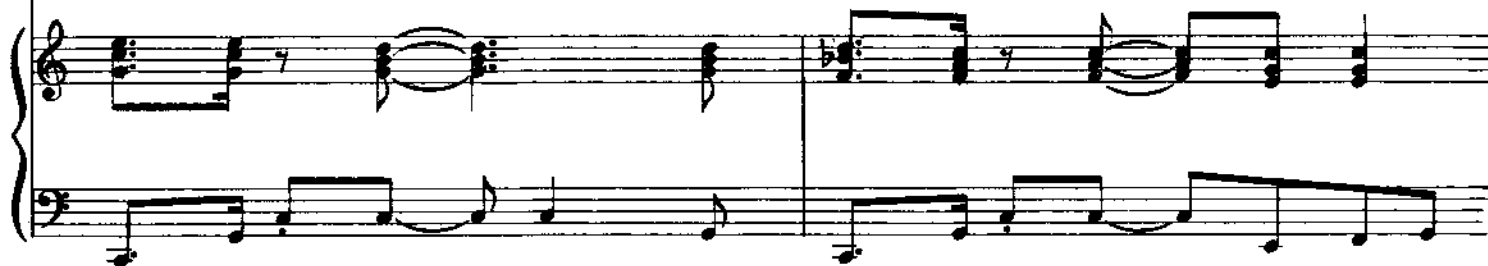
The piano accompaniment for the second system of lyrics, showing the right and left hand parts.



Ev-'ry-bod-y look up _____ and feel the hope that we've been wait - ing for.____
 Hel-lo world, _____ it's like a diff-'rent way of liv - ing now.____



Ev-'ry-bod-y be glad _____ be-cause our si - lent fear _____ and dread are gone.____
 Thank you world, _____ I al - ways knew that we'd _____ be free _____ some - how.____



Free - dom, you see, _____ has got our hearts sing-ing _____ so joy - ful - ly.____
 In har - mo - ny, _____ let's show the world that we've got lib - er - ty.____



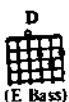


To Coda

Just look a - bout, _____ you owe it to your-self to check it out. _____
It's such a change _____ for us to live so in - de - pend - ent - ly. _____



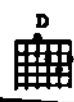
Can't you _____ feel a _____ brand new _____ day? _____



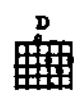
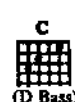
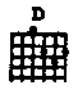
D. C. al CODA

Can't you _____ feel a _____ brand new _____ day? _____

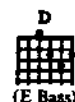
◆ CODA



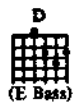
Free - dom you see _____ has got our hearts sing - ing so joy - ful - ly. _____



Just look a - bout, _____ you owe it to your - self to check it out. _____



Can't you _____ feel a _____ brand new _____ day? _____



Keep repeating and fade gradually

Can't you _____ feel a _____ brand new _____ day? _____

BELIEVE IN YOURSELF

Words and Music by
CHARLIE SMALLS

Moderately

Gm7
(C Bass)

If you be - lieve

mp

Gm7 (C Bass) F Gm7 (C Bass)

with-in your heart, you'll know that no-one can change

Gm7 (C Bass) F Gm7 (C Bass)

the path that you must go. Be-lieve what you feel

Gm7 (C Bass) F

and know you're right be - cause the time will come a -

Gm7 (C Bass) F Eb (F Bass) F7

round when you'll say it's yours. Be -

Bbmaj7 A7-9 Dm

lieve there's a rea - son to be, be - lieve you can make time stand
 lieve that you can go home, be - lieve you can float on

Cm7 F7 Bbmaj7 A7-9 Dm

still; and know from the mo - ment you try, if you be - lieve, _____
 air; then click your heels three times, if you be - lieve, _____

Dm(37)



Dm7



(G Bass)

G7



F



(C Bass)

I know you will, _____ Be - lieve in your - self
 then you'll be there. _____ Be - lieve in your - self

Gm7



(C Bass)

F



(C Bass)

Gm7



(C Bass)

right from the start; you'll have brains, you'll have a heart.
 right from the start, be - lieve in the ma - gic right there in your heart. Be -

F



(C Bass)

Bbm7



C



(A Bass)

A7



Dm



G7



You'll have cour-age to last your whole life through. _____ if you be -
 lieve all these things not be - cause I told you to, _____ but be -



Musical staff with treble clef, key signature of one flat, and a 3-measure triplet of eighth notes.

lieve in your - self, _____
lieve in your - self, _____

if you be - lieve in your - self, _____
if you be - lieve in your - self, _____

Piano accompaniment for the first system, including treble and bass staves with chords and a 3-measure triplet.



To Coda

Musical staff with treble clef, key signature of one flat, and a 3-measure triplet.

if you be - lieve in your - self as I be - lieve in
just be - lieve in your - self as I be - lieve in

Piano accompaniment for the second system, including treble and bass staves with chords and a 3-measure triplet.



D. S. al CODA



Musical staff with treble clef, key signature of one flat, and a 3-measure triplet.

you. _____ Be -

Musical staff with treble clef, key signature of one flat, and a 3-measure triplet.

you. _____

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

Piano accompaniment for the fourth system, including treble and bass staves, ending with a *rall.* marking.

HOME

Words and Music by
CHARLIE SMALLS

Moderately

mp

The piano introduction consists of two staves. The right hand plays a melody of quarter notes with a slur over the first three notes. The left hand plays a bass line of quarter notes, primarily using triads.

E_b

Db

(E_b Bass)

When I think of home, I think of a place where there's love o - ver -
 May-be there's a chance for me to go back now that I have some di -

The first vocal line is on a treble clef staff in 4/4 time. It features a melody with eighth and quarter notes. There are two triplet markings over the final two phrases. The piano accompaniment is shown below the vocal line, with a bass line in the left hand and chords in the right hand.


E_b

flow - ing.
 rec - tion.

I wish I was home, I wish I was back there_ with the
 It would sure be nice to be back_ home where there's

The second vocal line continues the melody from the first line. It includes the lyrics 'flow - ing. rec - tion.' and 'I wish I was home, I wish I was back there_ with the'. The piano accompaniment continues with the same bass line and chords.





things I've been know-ing. Wind that makes the tall trees bend in - to lean - ing,
 love and af - fec - tion. And just may - be I can con - vince time to slow up,













sud - den - ly the snow - flakes that fall have a mean - ing, sprink - ling — the
 giv - ing me e - nough time in my life to grow up. Time be my



scene makes it — all clean.
 friend, let me start a - gain.



Ab **Db**
(Eb Bass) (Eb Bass)

Sud-den-ly my world's gone and changed its face but I still know where I'm

Eb

go - ing. I have had my mind spun a - round in space and yet I've

Db **Ab**
(Eb Bass)

watched it grow - ing. If you're lis - 'ning God, please don't

Eb **Gm7** **C7-9**
(Ab Bass)

make it hard to know if we should be-lieve the things that we see. Tell us

Fm7  Bb9  Db 
(Eb Bass)


should we run a-way, should we try and stay or would it be bet-ter just to let things be?



Eb7  Ab  Bb 
(Ab Bass)



Liv - ing here in this brand new world — might be a





Gm7  C7-9  Fm7 


fan - ta - sy — but it taught me to love —



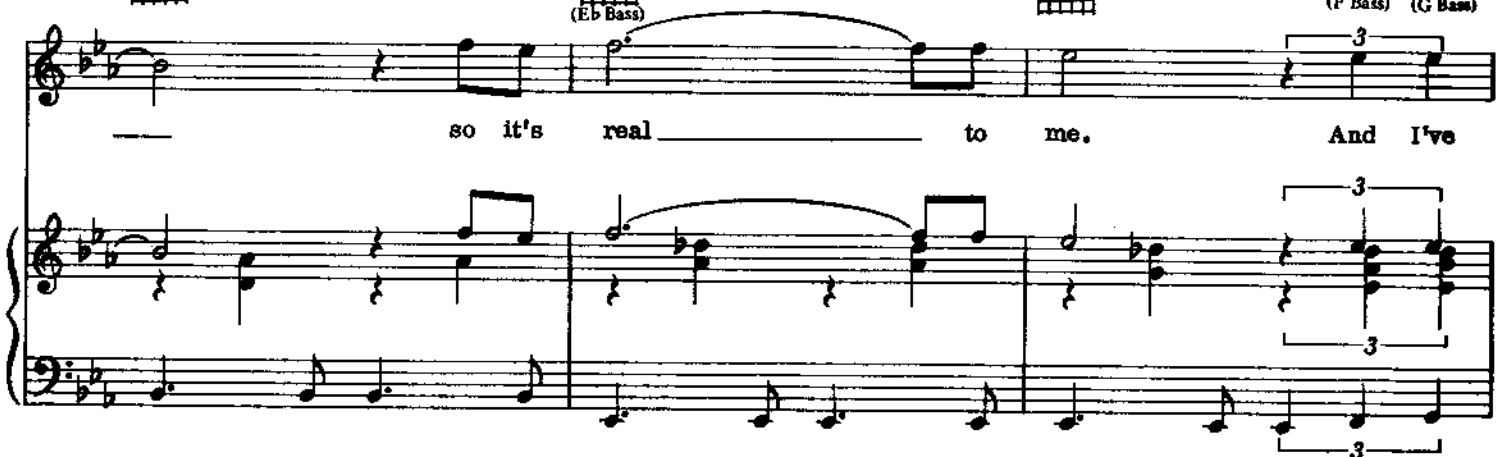
Bb7  Db 
(Eb Bass)

Eb7 
(F Bass)

Db 
(F Bass)

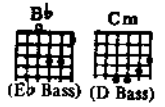
Eb7 
(G Bass)

so it's real — to me. And I've





learned that we must look in - side our hearts to find



a world full of love like yours and



N. C.

mine, like home.

N. C.



vcll

8vb