

JOSS STONE THE SOUL SESSIONS

All the songs from the album arranged for **PIANO, VOICE & GUITAR**

JOSS STONE

THE SOUL SESSIONS

THE CHOKIN' KIND

Words and Music by Harlan Howard

784.5



Gently, with a beat

mp **E+**

I on - ly *hmm* meant to love you. Did - n't you

Fm7 **A+**

know it ba - by, did - n't you know it? And why couldn't you be con -

Bb11 **E+**

- tent with the love I gave, oh yeah yeah. I gave you my

E^b Fm⁷

heart, hmm. — But you want - ed my mind. Mmm —

A^b B^b11 D^b




Ooh, your love — scares me to death, boy: it's the

E^b E^b *f*


chok - ing kind, that's all it is. — So you can kill a girl


Fm⁷

with a bot - tle of poi - son or a knife, I know you can. — It -'ll hurt her






more _____ to take her pride and ru - in her_ life. It's a





shame, it's a shame, boy. What ev - er it is, boy, _ I sure - ly hope you'll find...





Oh, yeah, _____ yeah. I'll tell you that







hat, hmm don't fit my head mm, _it's the chok - ing kind...





It makes me wan - na h m m, h m m. When you



fall in love, a - gain boy, take a tip from me, oh yeah,



yeah, ooh, if you don't like the



peach then walk on by the tree. That's what you'd bet - ter do,

F

hon - ey hon - ey. Poor fry, what you want, boy? Keep it, treat it

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has lyrics: "hon - ey hon - ey. Poor fry, what you want, boy? Keep it, treat it". The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line and chords in the right hand. A guitar chord diagram for F major is shown above the first measure. A triplet of eighth notes is marked with a '3' and a bracket in the final measure of the vocal line.

Gm7

sweet and kind hon - ey yeah yeah yeah. Ooh,

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) has lyrics: "sweet and kind hon - ey yeah yeah yeah. Ooh,". The piano accompaniment continues with similar patterns. A guitar chord diagram for Gm7 is shown above the first measure. A triplet of eighth notes is marked with a '3' and a bracket in the first measure of the vocal line.

Bb C# F

let it breathe, don't go mak - ing it the chok - ing kind.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top staff) has lyrics: "let it breathe, don't go mak - ing it the chok - ing kind." The piano accompaniment features more complex chords. Guitar chord diagrams for Bb, C#, and F are shown above the first, second, and third measures respectively. Triplet markings are present in the first and second measures of the vocal line.

F

Don't break my heart, ba - by ba - by. I know you

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (top staff) has lyrics: "Don't break my heart, ba - by ba - by. I know you". The piano accompaniment continues with eighth-note patterns. A guitar chord diagram for F major is shown above the first measure.

love me tru - ly tru - ly, yeah. Real - ly I do, hon -

- ey. Oh, but your love scares me to death, boy, yes it does, it's the

chok - ing kind. That's all it is, that's all it is.

freely
Yeah yeah ooh.

mp



SUPER DUPER LOVE (ARE YOU DIGGIN' ON ME?) Pt. 1

Words and Music by Willie Garner

Medium funk

Chord diagrams: G, Am7, G, Am7, G, Am7, D7sus4, G, Am7, G.

are you dig - gin' on me? Yeah,

Am7  G 

I'm dig - gin' on you now ba - by. Yeah,



Am7  G 

do you wan - na lit - tle bit of my love? Yeah, _____




Am7  G 

wait a min - ute, wait a min - ute. All the time I
Ev - 'ry time I



Am7  G 

knew that you loved me be - cause
walk down the street with you I'm as proud as a



Am7 G Am7

al - ways there. _ Could I be _ that mis - ta - ken,
 girl can be _ just to know _ that you are mine

G Am7 Bbm7

Be - liev - ing that you real - ly care?
 and know that good loving be - longs to me. Ooh,

Bm7 Am7 A#dim

In the pres - ence of all my friends

Bm7 Am7 A#dim Bm7

you'll still be hold - ing my hand. And you prom - ise me

Am7 Bbm7 Bm7 Am7 Bm7 C D7sus4

faith - ful - ly that you will be my on - ly man.

G Am7 G

Yeah, are you dig - gin' on me? Yeah,

Am7 G

I'm dig - gin' on you now ba - by. Yeah,

Am7 G

do you wan - na lit - tle bit of my love? Yeah,

To Coda

Am⁷ D⁷sus⁴ G

wait a min - ute, play it for me lit - tle Bea - ver.

Am⁷ G Am⁷

Guitar Solo

G Am⁷ G

Am⁷ B^bm⁷ Am⁷ D⁷sus⁴ G

D. % al Coda

⊕ CODA

wait a min - ute, your love is sup - er oh

Am7 G Am7

ba - by. See, I'm try - ing to tell___ you your love is sup - er du - per oh.---

G N.C.

Sup - er yes it is, yes it is. Your love is your love is

sup - er. Are you dig - gin' on me 'cause I'm dig - gin' on you---

I'm just try - ing to tell___ you oh this love is sup - er du - per, wait a min - ute.

FELL IN LOVE WITH A BOY

Words and Music by Jack White

$\text{♩} = 90$

B♭m⁷

1. Fell in love with a boy. — I
 2. Red — hair with a curl, — mellow
 3. *Guitar Solo ad lib*
 4. *See block lyric*

fell in love once, and al - most com - plete - ly. — He's in love with the world, — and some -
 roll for the fla - vor and eyes for peep - ing. — Can't keep a - way from the boy, the two

-times these feel - ings can be so mis - lead - ing. — He turns — and says, "Are you al - right?" Oh I
 sides of my brain need to have a meet - ing. — Can't think of a - ny - thing to do. — My

F⁷

must be fine 'cause my heart's still beat - ing. Come and kiss me by the ri - ver - side, —
 left brain knows all — love is fleet - ing. He's just look - ing for — some - thing new, I

1. 2.
 Eb7 6fr Ebm7 6fr Bbm7

Sa - rah says it's cool, she don't con - si - der it cheat - ing. Ah, —
 said it once be - fore but it — bears re - peat - ing.

ah. Ah, —

3.
 Bbm7

ah. Ah, —

ah. Ah,

ah.

Bbm7

4.
F7

Don't go tell-ing no more, don't go tell-ing no more,

don't go tell - ing no more lies on Sa - rah. — Don't go tell - ing no more, don't go tell - ing no more,

don't go tell - ing no more lies on Sa - rah. — Ah, —

E \flat 7 6tr E \flat m7 6tr B \flat m7

ah — Ah, —

ah — Can't think of a - ny - thing to do. — My

F7

left brain knows all love is fleet - ing. He's a - look - ing for some - thing new, - I

said it once be - fore - but it bears re - peat - ing. Ah,

ah Ah,

ah Oh, oh.

Gon - na tell you what's on my mind.

Mmm. _____ N.C. I'm gon - na tell you what's on my mind.

Ooh, _ ooh. _____ N.C. 'Cause it bears re - peat - ing.

3. Guitar Solo

Can't think of anything to do.
 My left brain knows all love is fleeting.
 He's just looking for something new,
 I said it once before but it bears repeating.

4. Fell in love with a boy.

I fell in love once, and almost completely.
 He's in love with the world,
 And sometimes these feelings can be so misleading.
 He turns and says, "Are you alright?"
 Oh I must be fine, 'cause me heart's still beating.
 Come and kiss me by the riverside,
 Sarah says it's cool she don't consider it cheating.



VICTIM OF A FOOLISH HEART

Words and Music by George Jackson and Mickey Buckins

Slow rock

Play four times

Cm Gm7 Fm7 Gm7
x 3tr 3tr 3tr 3tr

Cm Gm7 Fm7 Gm7
x 3tr 3tr 3tr 3tr

Your scars were still show - ing _____ when I first met you ba - by

Cm Gm7 Fm7 Gm7
x 3tr 3tr 3tr 3tr

from all _____ she had done to you, —

Cm Gm7 Fm7 Gm7
x 3tr 3tr 3tr 3tr

and I came a - long _____ and ap - plied a lit - tle lov - ing.

Cm Gm7 Fm7 Gm7

Slow - ly but sure - ly I brought you through.

Al Gm7

Now she's back to re - kin - die that old flame.
Our af - fair is grow - ing strong - er ev - 'ry day.

Fm7 Bb7sus4

She's got a diff - 'rent an - gle ba - by, but she's playing the same old game. Ba - by don't
Don't let her come and steal our hap - pi - ness a - way.

Cm Gm7 Fm7 Gm7 Cm Gm7 Fm7

be a vic - tim of a fool - ish heart. Don't let her lies get next

Gm⁷ Cm Gm⁷ Fm⁷

to you. Ooh, she's just try - ing to tear _____ us a -

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by the lyrics "to you." and "Ooh, she's just try - ing to tear _____ us a -". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Above the system, four guitar chord diagrams are shown: Gm⁷ 3fr, Cm 3fr, Gm⁷ 3fr, and Fm⁷.

Gm⁷ Cm Gm⁷ Fm⁷

- part and she's try - ing to make _____ me to make me _____ her vic -

The second system continues the vocal and piano parts. The vocal line has a quarter rest followed by "- part" and "and she's try - ing to make _____ me to make me _____ her vic -". The piano accompaniment continues with the same melodic and harmonic structure. Above the system, four guitar chord diagrams are shown: Gm⁷ 3fr, Cm 3fr, Gm⁷ 3fr, and Fm⁷.

Gm⁷ Cm Gm⁷





- tim too.

The third system shows the vocal line with a quarter rest followed by "- tim too." and then a full bar rest. The piano accompaniment continues. Above the system, three guitar chord diagrams are shown: Gm⁷ 3fr, Cm 3fr, and Gm⁷ 3fr.


Fm⁷ Gm⁷ Cm Gm⁷ Fm⁷ Gm⁷





To Coda

The fourth system is a piano solo section. It begins with a full bar rest in the vocal line. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. Above the system, six guitar chord diagrams are shown: Fm⁷, Gm⁷ 3fr, Cm 3fr, Gm⁷ 3fr, Fm⁷, and Gm⁷ 3fr. The system concludes with the instruction "To Coda" and a Coda symbol.


Cm  3fr Gm7  3fr Fm7  Gm7  3fr





Now I know— she comes a - round— here— ev - 'ry time I leave




Cm  3fr Gm7  3fr Fm7  Gm7  3fr





'cause she knows she's still— on your mind— on your mind.



Cm  3fr Gm7  3fr Fm7  Gm7  3fr

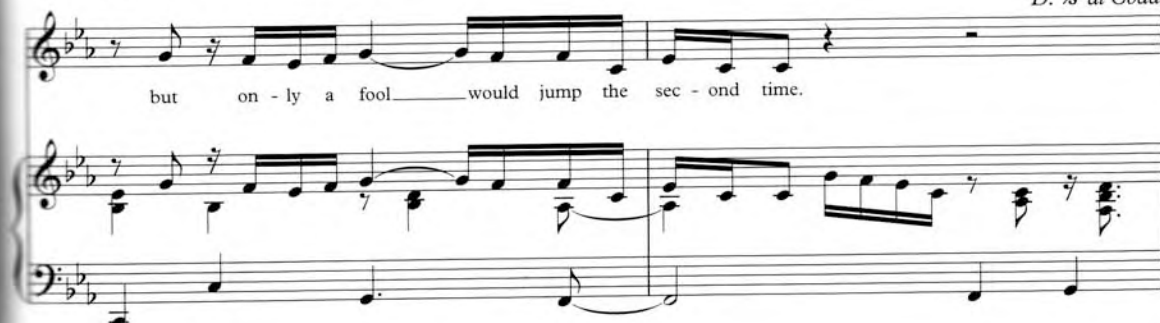
See, ev - en a wise— man jumps— in mi - se - ry some - where down the line,—




Cm  3fr Gm7  3fr Fm7  Gm7  3fr

but on - ly a fool— would jump the sec - ond time.

D. § al Coda



 CODA

 Cm  Gm7  Fm7  Gm7  Cm  Gm7  Fm7



 Gm7  Ab

Now she's back— to re -



 Gm7  Fm7

kin - dle that— old flame. She's— got a diff - 'rent an - gle ba - by, but she's



 Bb7sus4  Cm  Gm7  Fm7

playing the same old game. Ba - by don't be the vic - tim— of a



Gm7 Cm Gm7 Fm7 Gm7

fool - ish heart. — Don't let her lies — get next to you. Ooh, she's

Cm Gm7 Fm7 Gm7

just try - ing to tear — us a - part and she's try - ing to make —

Cm Gm7 Fm7 Gm7

— me to make me — her vic - tim too. I'm

Cm Gm7

not gon - na let her make me, I'm not gon - na let her huh, I'm

Fm⁷ Gm⁷ 3fr *Play five times*

not gon - na let her make me, I'm not gon - na let her huh. I'm

Cm 3fr Gm⁷ 3fr

not gon - na let her make me, I'm not gon - na let her huh, I'm

Fm⁷ Gm⁷ 3fr

not gon - na let her make me, I'm not gon - na let her huh.

Cm 3fr **rit.** Cm(maj⁷) 3fr


Don't be a vic - tim.

p

SOME KIND OF WONDERFUL

Words and Music by Willie Ellison

Medium funk

f 

I don't need _____ a whole lot of mo - ney, I don't need _____

_____ a big, fine car. _____ I got ev - 'ry - thing that a

girl could want, I got more than _____ I could ask for.

F7

I don't___ have to run a - round, I don't have___ to stay out all night_

C7

'cause I got a sweet,___ sweet lov - ing man___ and he knows_

G7

___ just how to treat me___ right. See, my ba - by, he's al -


F7

right, see my ba - by, we're so tight.___ Don't you know he
me and ba - by,

C7(9)




is some kind of won-der-ful, yes he is. He's some kind of

To Coda 



won-der-ful, don't you know he is some kind of

C7




won-der-ful. Now hold it, let me tell you one more thing:



now, when he holds me in his arms he

sets my soul on fire, and, ooh, when my ba - by

kis - ses me my heart be - comes filled with des - ire. When he

wraps his lov - ing arms a - round me he

al - most drives me out of my mind. I get these

C7

fun - ny lit - tle feel - ings in - side of me, chills___ run up and down my

D. % al Coda

spine. My ba -

⊕ CODA

won - der - ful. Now,

hold on, let me know just one___ more thing,_____ is there

a - ny - bo - dy out there___ with a sweet lov - ing man like

mine? There's got to be some - bo - dy with a

sweet lov - ing man like mine. Can I get a

C Am
wit - ness? Can I get a wit - ness?

C
Can I get a wit - ness? Can I get a

Am Cm/Bb

wit - ness? _____ Some kind of

F7/A Cm/Bb F7/A *Play three times*

won - der - ful. Don't you know he is some kind of won - der - ful. Don't you know he

C7(9) 2fr

is some kind of won - der - ful. Don't you know he is some kind of

Play four times

won - der - ful. Don't you know he is? I'm talk - in' 'bout my ba - by, yeah. _____

DIRTY MAN

Words and Music by Robert Miller



Slow blues feel

G



You're a dir - ty, dir - ty man, ——— dirty man

D



and you, ——— you got a dir - ty mind. ——— You're a
in oh, ——— so ma - ny dir - ty ways. ——— You're a

G



dir - ty, dir - ty man, ——— you and that oth - er wo - man, you're
dir - ty, dir - ty man, ——— and you've been hi - ding your

D



F#7



two of a kind. ——— But you for - got one —
dirt all o - ver this here place. Oh, ——— here's my —

G D

— thing, ba - by when you were do - ing me wrong: that I'm a good house
— chance ba - by, to throw some mud in your face. 'Cause I'm a good house

G D G D

keep - er. I'm gon - na take my broom and sweep all of the dirt, — yes,
keep - er. I'm gon - na take my broom and sweep all of the dirt, — yes I

1. G D A7 D N.C.

sir, out in the street. — You're a dir - ty, you're a
am, out on the street. —

2. A7 F#7 G

Ooh, I'm clean - ing out — my whole house — fast — as I

E7 A7

can. It's time to make ev - 'ry - thing spick and

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'can.' followed by a quarter rest, then a quarter note 'It's', a quarter note 'time', a quarter note 'to', a quarter note 'make', a quarter note 'ev - 'ry - thing', a quarter note 'spick', and a quarter note 'and'. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass clef part consists of a steady quarter-note bass line.

D G

span. You're a dir - ty, ooh, you - a dir - ty man. Oh, -

Detailed description: This system contains the next two measures. The vocal line begins with a half note 'span.', followed by a quarter note 'You're', a quarter note 'a', a quarter note 'dir - ty,', a quarter note 'ooh,', a quarter note 'you - a', a quarter note 'dir - ty', a quarter note 'man.', and a quarter note 'Oh, -'. The piano accompaniment continues with the same bass line and treble clef accompaniment.

D

oh, - you do me dir - ty for so ma - ny years, yes you did. You're a dir - ty, dir - ty

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'oh, -', followed by a quarter note 'you', a quarter note 'do', a quarter note 'me', a quarter note 'dir - ty', a quarter note 'for', a quarter note 'so', a quarter note 'ma - ny', a quarter note 'years,', a quarter note 'yes', a quarter note 'you', a quarter note 'did.', a quarter note 'You're', a quarter note 'a', a quarter note 'dir - ty,', and a quarter note 'dir - ty'. The piano accompaniment features a treble clef with a key signature of two sharps and a 4/4 time signature. The bass clef part consists of a steady quarter-note bass line.

G D

man, yes you are, and I'm tired of you, and your

Detailed description: This system contains the final two measures. The vocal line begins with a half note 'man,', followed by a quarter note 'yes', a quarter note 'you', a quarter note 'are,', a quarter note 'and', a quarter note 'I'm', a quarter note 'tired', a quarter note 'of', a quarter note 'you,', and a quarter note 'and your'. The piano accompaniment continues with the same bass line and treble clef accompaniment.

I HAD A DREAM

Words and Music by John B. Sebastian

Tenderly

p

I had a dream last night. What a love-ly

dream it was. I dreamed we all were al-

-right hap-py in a land of Oz. Why

did ev-'ry-bo-dy laugh when I told them my dream?

mp

mp


C

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x 0 0
|||

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Em  C 



I guess they all were so far from

D⁷sus⁴  N.C.



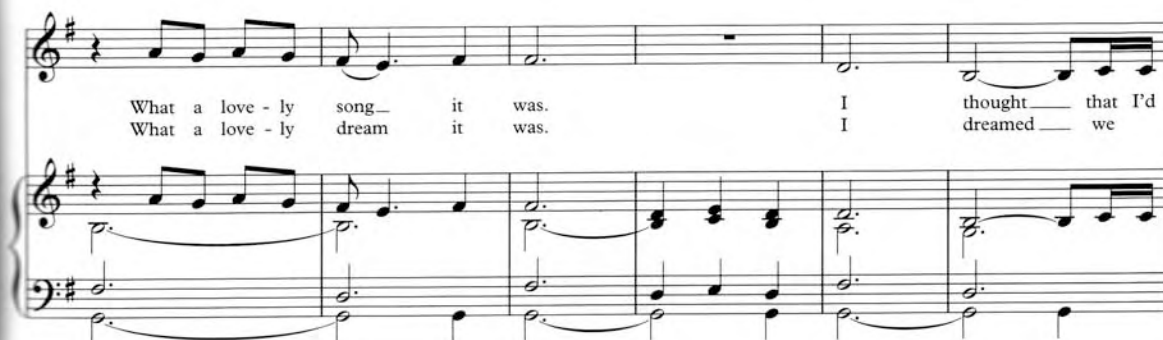
that kind of scene, feel - ing real mean. Mmm

Gadd9 



mmm

1. I heard a song last night.
2. I had a dream last night.



What a love - ly song - it was. I thought that I'd
What a love - ly dream it was. I dreamed we

Em To Coda

hum it all night un - for - get - ta - ble be - cause.
all were al - right hap - py in a land of Oz.

Am⁷ G/B C^{add9} D⁷sus⁴

f All of the play - ers were play - ing to - geth - er and

Am⁷ G/B C^{add9} D⁷sus⁴

all of the hip - pies were as light as a feath - er. See,

C^{add9} G/B Am⁷

your love, re - mem - ber is a feel - ing of soul, but as

D⁷sus⁴ N.C.

I re - call, the rest will just fol - low.

mp

♩ CODA

D. ♩ *al Coda*

Gaddis

What a love - ly dream — it was.

mp

What a love - ly dream — it was.

mp

p

What a love - ly dream — it was.

p



I'VE FALLEN IN LOVE WITH YOU

Words and Music by Carla Thomas

Slow rock

The musical score is written in 4/4 time with a key signature of two sharps (D major). It consists of a piano introduction and two systems of vocal lines with piano accompaniment. The piano introduction features a treble clef with a 6/8 triplet and a bass clef with a 3/8 triplet. The first system of vocal lines includes the lyrics "I've fal - len in love with you. Please tell me,". The second system includes the lyrics "tell me what else was there to do when feel - ing lips like yours_". Chord diagrams for D major and E minor (Em) are provided above the vocal lines. The piano accompaniment includes various rhythmic patterns such as triplets and sixteenth notes.

D Em D

and look - ing in - to eyes _____ like yours. _____ Oh, I

Detailed description: This system contains the first two measures of the song. The vocal line starts with a half note 'and', followed by eighth notes 'look - ing in - to eyes'. There is a long horizontal line for the lyrics '_____ like yours. _____'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Em D Em

might as well face it _____ 'cause it's true: _____ yes, I've fal - len in love with you. _____ Ooh _____

Detailed description: This system contains the next two measures. The vocal line has eighth notes 'might as well face it', followed by a long line '_____ 'cause it's true: _____'. The piano accompaniment continues with similar rhythmic patterns, including triplets in the final measure.

D Bm G Bm G

Oh, _____ my beat - ing heart wants _____ you, _____ and my emp - ty arms need _____ you. Don't you

Detailed description: This system contains the next two measures. The vocal line has a long line 'Oh, _____' followed by eighth notes 'my beat - ing heart wants'. The piano accompaniment features a more active bass line and chords in the right hand.

Bm G A⁷sus⁴ D

go, _____ please stay and nev - er try to _____ send me a - way. _____ I've fal - len in

Detailed description: This system contains the final two measures. The vocal line has a long line 'go, _____' followed by eighth notes 'please stay and nev - er try to'. The piano accompaniment concludes with sustained chords in the right hand and a simple bass line.

Em D Em

love with you. I've fal-len in love.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'love' on a G4, followed by a quarter note 'with' on an A4, and a half note 'you.' on a B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Em, D, and Em are provided above the staff.

D Em D

I've fal-len in love with you, and you've just

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'I've fal-len in love with you,' and 'and you've just'. The piano accompaniment maintains the eighth-note bass line and chord accompaniment. Chord diagrams for D, Em, and D are provided above the staff.

Em D





got to feel the same way too. When you em -

Detailed description: This system contains measures 5 and 6. The vocal line continues with 'got to feel the same way too.' and 'When you em -'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Em and D are provided above the staff.


Em D Em





-braced me last night Lord knows it was pure, such pure de -

Detailed description: This system contains measures 7 and 8. The vocal line continues with '-braced me last night Lord knows it was pure, such pure de -'. The piano accompaniment concludes the phrase. Chord diagrams for Em, D, and Em are provided above the staff.


D  Bm  G  Bm  G 

- light. — Oh, my — beat - ing heart wants you, and my emp - ty arms need_ you. Don't you



Bm  G  A7sus4  D 


go, — please stay and nev - er try to send me a - way. —




A7sus4  D 

Oh yes my love, — oh, yes, my love, — my dar - ling, —



A7sus4 

yeah. — I've fal - len in love with_ you, I've fal - len in



D Em D

love. I've fal - len so deep in love you see un - til

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom two lines are the piano accompaniment in bass and treble clefs. Chord diagrams for D and Em are shown above the vocal line. The key signature has two sharps (F# and C#).

Em D Em

you be - come the ve - ry soul of me. Oh, let me tell you some - things, I don't care e -

Detailed description: This system contains the next two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom two lines are the piano accompaniment in bass and treble clefs. Chord diagrams for Em, D, and Em are shown above the vocal line. The key signature has two sharps (F# and C#).

D Em

-nough. A - ny - way all o - ver, hey, all o - ver my face -

Detailed description: This system contains the next two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom two lines are the piano accompaniment in bass and treble clefs. Chord diagrams for D and Em are shown above the vocal line. The key signature has two sharps (F# and C#).

D Em

it shows. Said I'm talk - in' 'bout love this time, oh,

Detailed description: This system contains the final two lines of music on the page. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom two lines are the piano accompaniment in bass and treble clefs. Chord diagrams for D and Em are shown above the vocal line. The key signature has two sharps (F# and C#).

D Em

yes I am. And you know what? It's not a school - girl crush, oh

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter note 'yes', followed by a quarter rest, then a quarter note 'I', a quarter rest, and a quarter note 'am.'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. Chord diagrams for D and Em are shown above the staff.

D Em

no no no no no. No no no no no, no no, no no no no no no no no.

Detailed description: This system contains the next two measures. The vocal line consists of a series of 'no' words. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for D and Em are shown above the staff.

D Em D

Ooh, ba - by yeah, Ooh Oh, my

Detailed description: This system contains the next two measures. The vocal line has 'Ooh, ba - by' followed by a quarter rest, then 'yeah,' followed by a quarter rest, and finally 'Ooh Oh, my'. The piano accompaniment features a more active right-hand melody. Chord diagrams for D, Em, and D are shown above the staff.

Bm G Bm G

beat - ing heart wants you, and my emp - ty arms need you. Don't you

Detailed description: This system contains the final two measures. The vocal line has 'beat - ing heart wants you,' followed by a quarter rest, then 'and my emp - ty arms need you.' followed by a quarter rest, and finally 'Don't you'. The piano accompaniment features a steady eighth-note bass line and a melody of eighth notes. Chord diagrams for Bm and G are shown above the staff.

1.

Bm G A⁷sus⁴ D

go, please stay and nev - er try to send me a - way. My

2.

A⁷sus⁴ D Em

send me a - way. I've fal - len in love with you.

1. 2. 3.

D Em D

I've fal - len in love. I've fal - len in

4.

D Em D

ALL THE KING'S HORSES

Words and Music by Aretha Franklin

Freely ♩ = c.85

System 1: Chords: F7, Bb/F, F7, Bb, Eb/Bb. The piano accompaniment features a steady eighth-note bass line and a melody of eighth notes in the right hand.

System 2: Chords: Bb, F7. Lyrics: All the king's... hors - es and all the king's... men, —

System 3: Chords: Bb, F, F7. Lyrics: — they could - n't put... our two hearts to - ge - ther... a - gain. —

System 4: Chords: Bb, F, F7. Lyrics: — All the king's... hors - es and all the king's... men —

B \flat F F7

could - n't put our two hearts to - ge - ther a - gain.

B \flat E \flat /B \flat B \flat B \flat

We sat on a wall of hap - pi - ness,

F

we sat on a wall of love. We sat on a wall of se -

B \flat

-cur - i - ty, ooh so high a - bove. (So high a - bove.)

a tempo

B \flat

With his arms _____ wrapped all a - round me, —

F

it was like a fai - ry - tale. _____ Two

peo - ple _____ so in love, tell me how could this

B \flat

fail? _____ How could it fail? Oh. —

B \flat B \flat 7

The walls_ start - ed shak - ing, heard love cry - in' out.

E \flat A \flat 7 4fr

Hap - pi - ness is giv - en a - way, se - cur - i - ty is fal - lin' down.

F 5 E \flat 5 6fr D \flat 5 4fr B \flat 5 Fsus 4

(He He_ fell, I then I_ fell. And all there is. I left to
fell, I fell.)

F 11

tell, oh, oh, is: All the king's_ hors -

F F7 Bb

-es and all the king's_ men, they could - n't put_ our two_

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has two flats (Bb and Eb). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chord diagrams for F, F7, and Bb are provided above the vocal line.

F F7 Bb

hearts, ooh_ to - ge - ther a - gain. All the king's_ hors -

The second system continues the musical score. The vocal line includes a triplet of eighth notes marked with a '3' and a flat. The piano accompaniment continues with chords and a bass line. Chord diagrams for F, F7, and Bb are provided above the vocal line.

1. F F7 Bb



-es and all the king's_ men, they could - n't put our, they could - n't

The third system begins with a first ending bracket labeled '1.'. The vocal line continues with the lyrics. The piano accompaniment remains consistent. Chord diagrams for F, F7, and Bb are provided above the vocal line.


F F7 Bb

put our two_ hearts_ to - ge - ther a - gain.
(to - ge - ther_ a - gain.)

The fourth system concludes the musical score. The vocal line ends with a double bar line. The piano accompaniment also concludes with a double bar line. Chord diagrams for F, F7, and Bb are provided above the vocal line.

2.   

To - ge - ther
(could - n't put our two hearts to - ge - ther a - gain.)







two, oh ba - by. No, no, no, no. No, no, no, no.
(could - n't put our two hearts to - ge - ther a - gain.)




  *rit.*

They could - n't put our two hearts to - ge - - -



- ther a - gain.



FOR THE LOVE OF YOU Pts. 1 & 2

Words and Music by O'Kelly Isley, Marvin Isley, Ronald Isley, Rudolph Isley, Ernie Isley and Chris Jasper



Ad lib. with expression ♩ = c. 85

Em7 Dmaj7

Feels good, feels good to me. Mmm.

With pedal throughout



Em7

Feels good, feels good to

Dmaj7 Em7

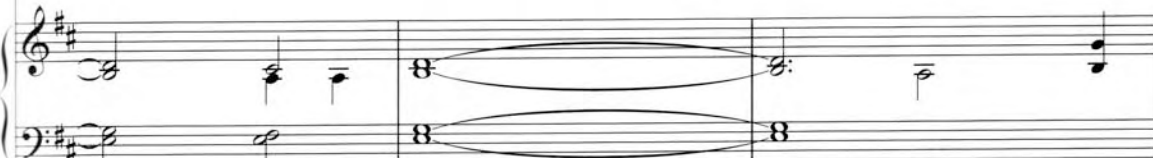
me. Oh.

1. Drift - ing on a
2. Love - ly as a
3. See block lyric

mem - o - ry,
ray of sun



ain't no place I'd ra - ther be,
that touch - es me when the morn - in'



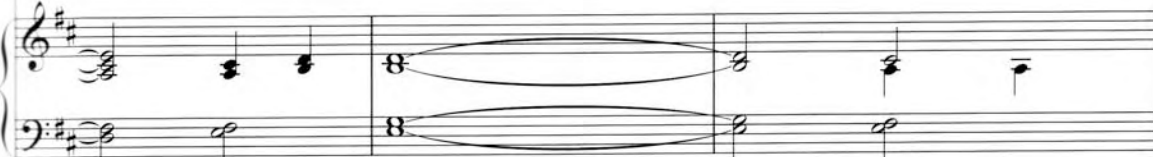





no, _____ than _____ with you.
comes. _____ Feels _____ good to me, Lov - ing you. _____
my love and _____ me,







ooh. Day will make a way _____ for _____ night, _____
smooth - er than a gen - tle _____ breeze, _____




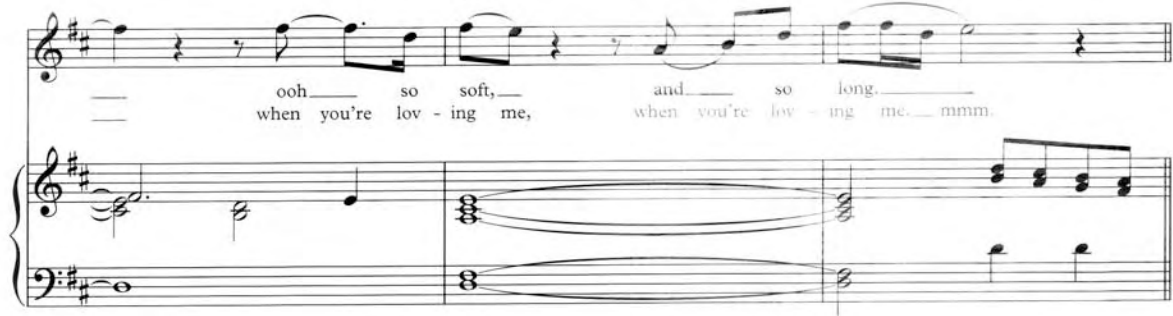
_____ all we'll need is can - dle light _____ and a D' - An - ge - lo song, _____
_____ blow - ing through my mind with ease. _____ Soft _____ as _____ can _____ be, _____



Dmaj⁹



ooh so soft, and so long.
when you're lov - ing me, when you're lov - ing me. mmm.




G A Gadd9



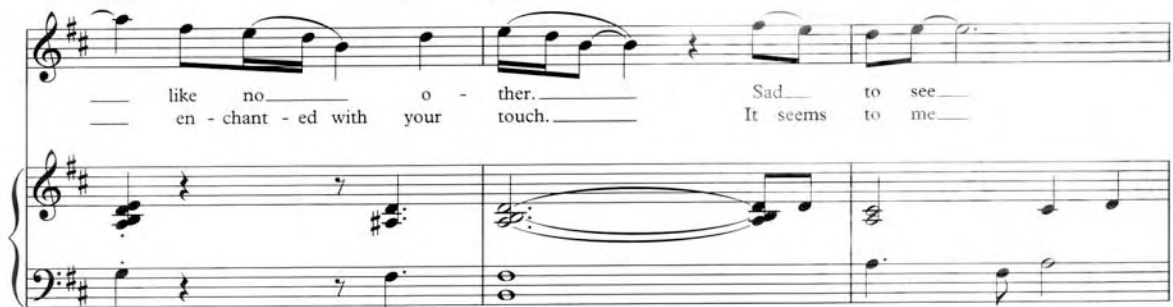
Glad to be here a - lone with a lov - er
Love to be riding on the waves of your love,




G% F#aug7 Bm7 A




like no o - ther. Sad to see
en - chant - ed with your touch. It seems to me



Gadd9 F#aug7 Bm7



a new ho - ri - zon slow - ly com - ing in - to view.
we can sail to - ge - ther in and out of mys - te - ry.



D^9
x 0 0 2 3 4
 D^7
x 0 0 2 3
 G
0 0 0 3 2 3
 $Gmaj^7$
0 0 0 3 2 3
 $Dmaj^9$
x 0 0 2 3 4

I wan - na be liv - ing for the love_

To Coda \oplus

D^9
x 0 0 2 3 4
 D^7
x 0 0 2 3
 G
0 0 0 3 2 3
 $Gadd9$
0 0 0 3 2 3

of_ you. All that I'm giv - ing is

1. 2.

$Dmaj^9$
x 0 0 2 3 4
 D^9
x 0 0 2 3 4
 D^7
x 0 0 2 3

for the love, for the love of you. I wan - na be_

G
0 0 0 3 2 3
 $Dmaj^7$
x 0 0 2 3 4

liv - ing for the love of you.

D⁹ D⁷ G Gmaj D F⁺

All that I'm giv - ing, giv - ing, ooh is for the

Dmaj⁹
D. *al Coda*

love of you.

⊕ CODA
G

giv - ing, giv - ing, ooh,
(love) of you, ooh
(See block lyric)

Gmaj⁷ F^{aug}7 Bm⁷ D D⁹ D⁷

Play ad lib. six times

all³ that I'm giv - ing is for the love of you. Oh was for the love
Ooh.

G Em⁷ G

Ooh. Oh.



THE SOUL SESSIONS

THE CHOKIN' KIND

1

☆ JOSS STONE ☆

SUPER DUPER LOVE
(ARE YOU DIGGIN ON ME?) Pt. 1

2

**I'VE FALLEN IN
LOVE WITH YOU**

7

☆ JOSS STONE ☆

I HAD A DREAM

8

FELL IN LOVE WITH A BOY

3

☆ JOSS STONE ☆

VICTIM OF A FOOLISH HEART

4

ALL THE KING'S HORSES

9

☆ JOSS STONE ☆

10

FOR THE LOVE OF YOU Pts. 1&2

DIRTY MAN

5

☆ JOSS STONE ☆

SOME KIND OF WONDERFUL

6

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