

TENOR SAXOPHONE  
SOUL  
100 BPM

# LET'S STAY TOGETHER

AL GREEN (1972)  
WILLIE MITCHELL  
AL JACKSON JR.

**I**

Am<sup>9</sup> Bm<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup> Am<sup>9</sup> Bm<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

**A**

G Em<sup>9</sup>

**C**

C Cm/Eb

**B**

Bm<sup>7</sup> Am<sup>7</sup> Gmaj<sup>7</sup> F#<sup>7</sup>(SUS<sup>4</sup>) D/E E<sup>9</sup> Bm<sup>7</sup> Am<sup>7</sup>

**B**

Gmaj<sup>7</sup> Bm<sup>7</sup> D/E E<sup>9</sup> E<sup>9</sup>

**C**

Am<sup>9</sup> Bm<sup>7</sup>

**C**

Am<sup>7</sup> Cmaj<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> D<sup>7</sup>

Repeat C on D.S.

**D**

Am<sup>9</sup> Bbmaj<sup>7</sup> Am<sup>9</sup>

**D**

Bbmaj<sup>7</sup> Cmaj<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> D<sup>7</sup>

tag last X D.S.

C INSTRUMENTS  
SOUL  
100 BPM

# LET'S STAY TOGETHER

AL GREEN (1972)  
WILLIE MITCHELL  
AL JACKSON JR.

**I**

Gm9 Am7 Gm7 Am7 Gm9 Am7 Gm7 C7

**A**

F Dm9

**B**

Bb Bbm/Db

**B**

Am7 Gm7 Fmaj7 E7(SUS4) C/D D9 Am7 Gm7

**B**

Fmaj7 Am7 C/D 1. D9 2. D9

**C**

Gm9 Am7

**C**

Gm7 Bbmaj7 Am7 Dm7 C7

Repeat C on D.S.

**D**

Gm9 Abmaj7 Gm9

**D**

Abmaj7 Bbmaj7 Am7 Dm7 C7

tag last X

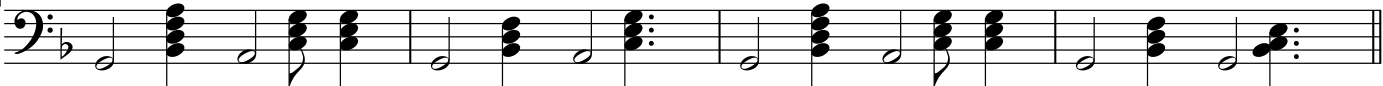
D.S.

BASS  
SOUL  
100 BPM

# LETS STAY TOGETHER

AL GREEN (1972)  
WILLIE MITCHELL  
AL JACKSON JR.

**I** Gm<sup>9</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>9</sup> Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Bass line for section I, starting on a B-flat staff. It consists of a series of chords: Gm<sup>9</sup>, Am<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, Gm<sup>9</sup>, Am<sup>7</sup>, Gm<sup>7</sup>, and C<sup>7</sup>. The notes are mostly octaves and single notes, with some triplets.

**A** F Dm<sup>9</sup>

Bass line for section A, starting on a B-flat staff. It begins with a repeat sign and a key signature change to F major. The notes are mostly octaves and single notes, with some triplets.

Bb Bbm/D<sup>b</sup>

Bass line for section B, starting on a B-flat staff. It begins with a key signature change to B-flat major. The notes are mostly octaves and single notes, with some triplets.

**B** Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup> E7(SUS4) C/D D<sup>9</sup>

Bass line for section B, starting on a B-flat staff. It consists of a series of chords: Am<sup>7</sup>, Gm<sup>7</sup>, Fmaj<sup>7</sup>, E7(SUS4), C/D, and D<sup>9</sup>. The notes are mostly octaves and single notes, with some triplets.

Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup> Am<sup>7</sup> C/D 1. D<sup>9</sup> 2. D<sup>9</sup>

Bass line for section B, starting on a B-flat staff. It consists of a series of chords: Am<sup>7</sup>, Gm<sup>7</sup>, Fmaj<sup>7</sup>, Am<sup>7</sup>, C/D, 1. D<sup>9</sup>, and 2. D<sup>9</sup>. The notes are mostly octaves and single notes, with some triplets.

**C** Gm<sup>9</sup> Am<sup>7</sup>

Bass line for section C, starting on a B-flat staff. It consists of a series of chords: Gm<sup>9</sup> and Am<sup>7</sup>. The notes are mostly octaves and single notes, with some triplets.

Gm<sup>7</sup> Bbmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> C<sup>7</sup>

Bass line for section C, starting on a B-flat staff. It consists of a series of chords: Gm<sup>7</sup>, Bbmaj<sup>7</sup>, Am<sup>7</sup>, Dm<sup>7</sup>, and C<sup>7</sup>. The notes are mostly octaves and single notes, with some triplets.

Repeat C on D.S.

**D** Gm<sup>9</sup> Abmaj<sup>7</sup> Gm<sup>9</sup>

Bass line for section D, starting on a B-flat staff. It consists of a series of chords: Gm<sup>9</sup>, Abmaj<sup>7</sup>, and Gm<sup>9</sup>. The notes are mostly octaves and single notes, with some triplets.

Abmaj<sup>7</sup> Bbmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> C<sup>7</sup>

Bass line for section D, starting on a B-flat staff. It consists of a series of chords: Abmaj<sup>7</sup>, Bbmaj<sup>7</sup>, Am<sup>7</sup>, Dm<sup>7</sup>, and C<sup>7</sup>. The notes are mostly octaves and single notes, with some triplets.

tag last X

D.S.