

THE BEST OF

# EARTH, WIND + FIRE



## THE BEST OF

## EARTH, WIND &amp; FIRE

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# AFTER THE LOVE HAS GONE

Words and Music by DAVID FOSTER,  
JAY GRAYDON and BILL CHAMPLIN

Slowly

The piano introduction is in 4/4 time, marked 'Slowly' and 'mp' (mezzo-piano). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

This section shows the vocal melody on a single staff with guitar chords indicated by chord diagrams. The chords are F (first measure), F (second measure), and Bbm (F bass) (third measure). The melody begins with a rest, followed by a series of eighth and sixteenth notes.

For a - while, —

to love was all — we could do; —  
to love each oth - er with all —

The piano accompaniment for the first vocal line is shown in a grand staff. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, marked 'mf' (mezzo-forte).

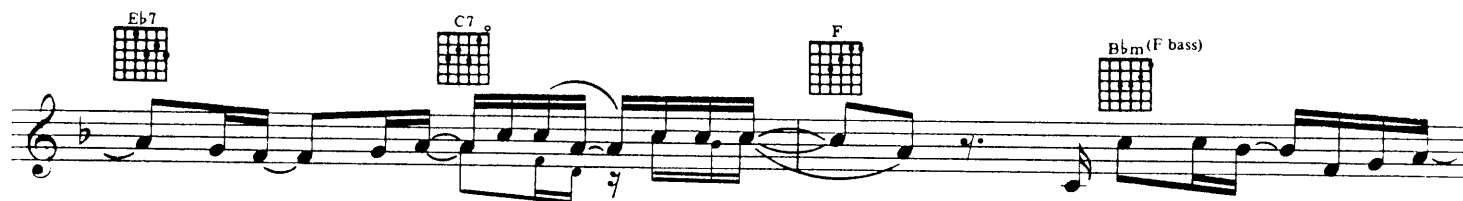
This section shows the vocal melody on a single staff with guitar chords indicated by chord diagrams. The chords are F (first measure), Bb (second measure), Dm7 (third measure), and Bbmaj7 (fourth measure). The melody continues with eighth and sixteenth notes.

we were young and we knew, — and our eyes —  
we would ev - er need. — Love was strong —

were a - live. —  
for so long, —

Deep in - side —  
nev - er knew —

The piano accompaniment for the second vocal line is shown in a grand staff. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, continuing the musical theme.

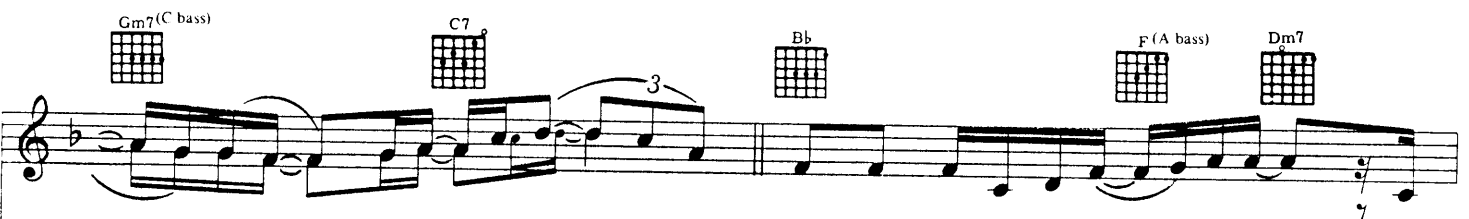


— we knew — our love — was true. — For a while —  
 — that what — was wrong, — ba-by, — was -n't right. —

we paid no mind — to the past.  
 We tried to find — what we had —



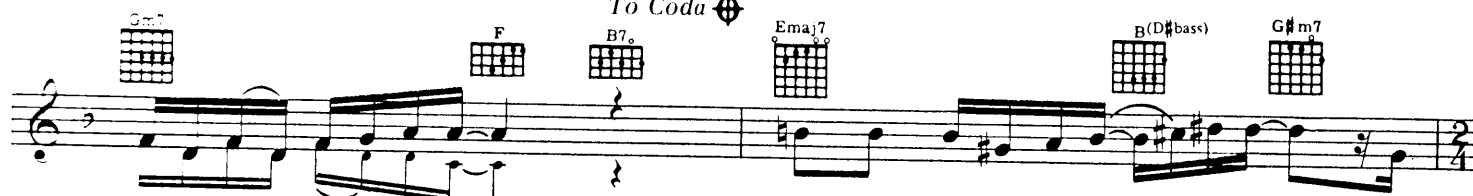
— we knew love would last. — Ev - 'ry night — some-thin' right would in-vite —  
 — 'til sad - ness was all we shared. — We were scared this af-fair —



— us to — be-gin — the dance. — } Some-thin' hap-pened a - long — the way; — what  
 — would lead — our love — in - to.... —



To Coda



used to be — hap-py was sad. —  
yes-ter-day was all — we had. —

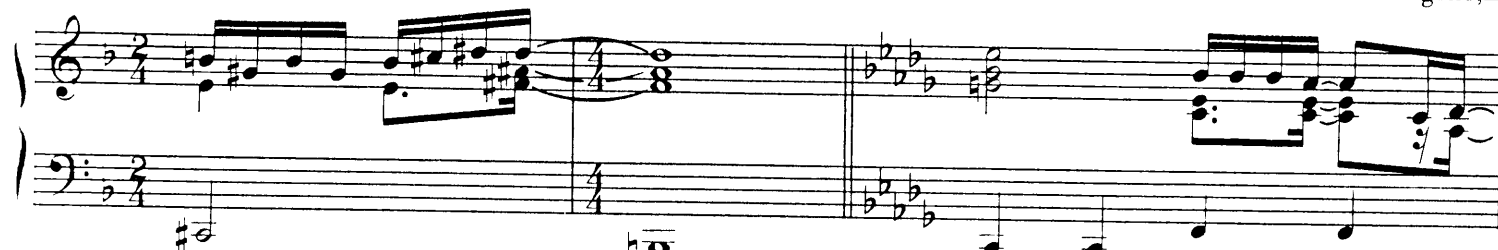
Some-thin' hap-pened a - long — the way — and



yes-ter-day was all — we had. —

Oh,

af-ter the love — has gone, —



— how could you lead — me on —

and not let me stay — a-round? —



Oh, —

af-ter the love — has gone, —



Bbm7 Bbm7 (E♭ bass) Abm7 Abm7 (D♭ bass)

— what used to be right— is wrong.— Can love that's lost— be found?—

Gbmaj7 D.S.  $\frac{3}{8}$  al Coda, 2nd verse N.C.

— For a-while,—

⊕ Coda Bb F (A bass) Dm7

Some-thin' hap-pened a-long—the way;— what

Gm7 F B7 Emaj7 B (D♯ bass) E (G♯ bass)

used to be hap - py is sad.— Some - thin' hap-pened a - long—the way;— what

C♯m7 Bmaj7 Cm7 Fm7

used to be was all— we had.— Oh, af - ter the love— has gone,—

Bbm7 Bbm7(Ebbass) Abm7 Abm7(Dbbass)

how could you lead — me on — and not let me stay — a-round? —

Gbmaj7 Abm7 Bbm7 Cm7 Fm7

Oh, — oh, af - ter the love — has gone, —

Bbm7 Bbm7(Ebbass) Abm7 Abm7(Dbbass)

what used to be right — is wrong. — Can love that's lost — be found? —

Gbmaj7 Abm7 Bbm7 Cm7 Dbm7 Ebm7 Gbmaj7 Abm7 Bbm7

Oh, — Oh, —

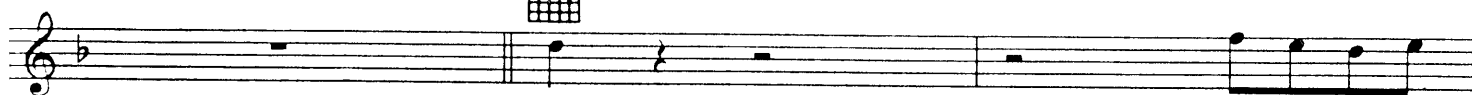
*Repeat and fade, vocal ad lib.*



# BOOGIE WONDERLAND

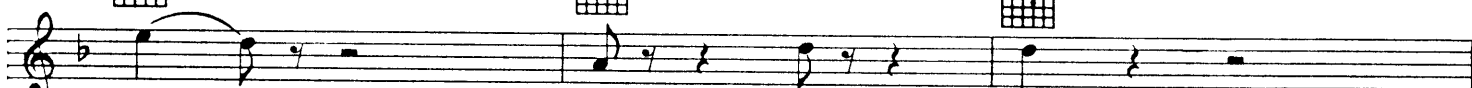
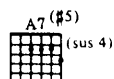
Words and Music by JON LIND  
and ALLEE WILLIS

Medium Funky Tempo



Dance.

Boo - gie Won - der -

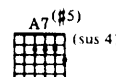


land. \_\_\_\_\_

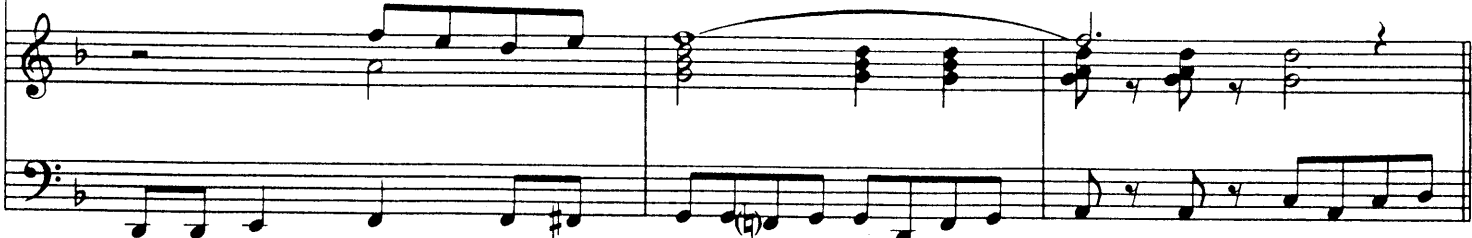
Ha,

ha,

dance,



Boo - gie Won - der - land. \_\_\_\_\_








Mid - night creeps so — slow - ly in - to — hearts — of men — who need  
 Sounds fly through the — night; I chase my vi - nyl dreams — to Boo-


*To Coda* 

more than they get. Day-light deals — a — bad — hand to — a — wom-  
 gie — Won - der - land. —





an who — has laid — too man - y bets. The mir - ror stares —




— you in — the — face — and says, — “Ba - by, uh, uh, it don’t work.”

Dm7

Gm7

You say — your — prayers — though you don't care; — you — dance — and shake

D.S.  $\text{al Coda}$ 

Coda

Dm7

the hurt.

I find — ro - mance

when I — start to dance — in Boo - gie Won - der - land.

Gm7 (C bass)

Am7

Dm7

Gm7

All

the

love in the world can't be gone.

All the need to be loved can't be wrong.

All the rec - ords are play - ing and my heart keeps say - ing,

"Boo - gie Won - der - land, Won - der -

land." Dance.

*mf*




Boo-gie Won-der - land. \_\_\_\_\_ Ha, ha,




dance, Boo-gie Won-der - land. \_\_\_\_\_




Ha, ha, I find — ro - mance when I — start to dance —



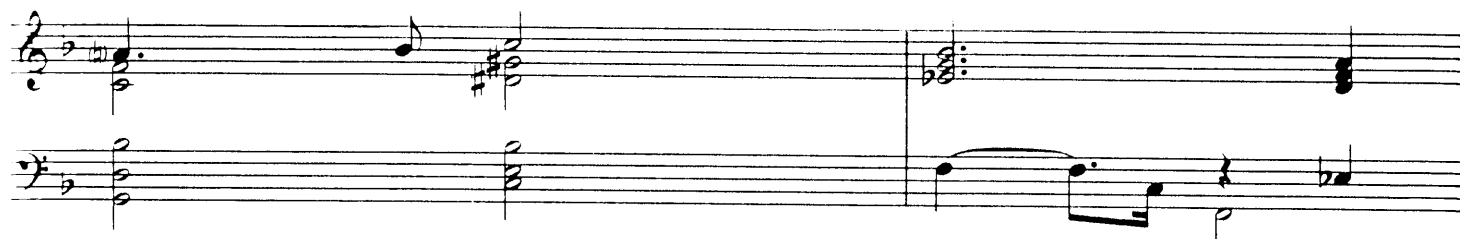

— in Boo - gie Won - der - land. \_\_\_\_\_

*Repeat and fade*





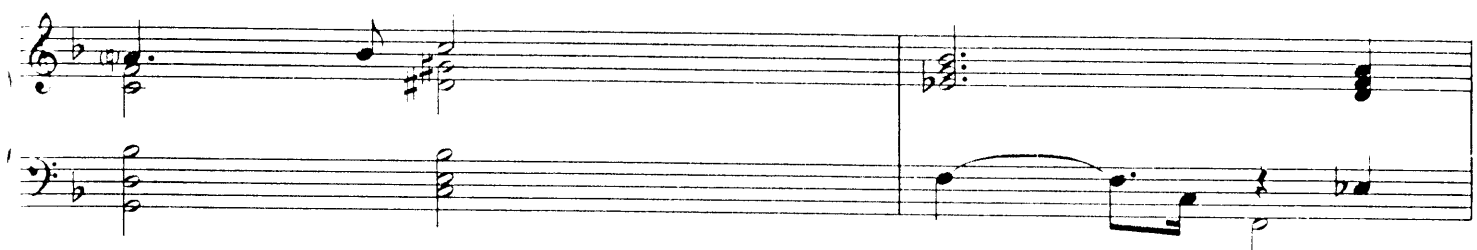
you know it's true — but you try to hide. —



You turn — down love — like it's real-ly bad; —



you can't give what you nev - er had. —



Well, — bless — your soul, — you can fool a few; —



Gm9 C7#9 Eb F13 Bbm7 Cm7

I know the truth, now, so do you. You can't hide,—  
You want my love }

Bbmaj7 Gm7 C7#9 Cm7 F13

I bet - cha, bet - cha. Can't hide—

Bbm7 Cm7 Dbmaj7 Em (D bass)

love, can't hide— love, but I bet - cha, you can't— hide feel—

Dbmaj7 Cm7 Bbm9 To Coda ♪ Eb (F bass) F13

ing in - side. You can't— pre-tend— there's noth- ing there.





# SYSTEM OF SURVIVAL

Bright beat

Words and Music by  
SKYLARK

Cm

Cm6

Cm7

Cm6

Cm

Cm6

Cm7

*mf*

Sys - tem of sur - vi - val.

Sys - tem of sur - vi - val.

The hu - man race is

A ci - ty night, I

run - ning o - ver me. I'm much o - bliged, get nine and five just tryin' to make a liv - ing.  
walk the street in fear while pol - i - tians brag a - bout a pa - per-work so - lu - tion.

run - ning o - ver me. I'm much o - bliged, get nine and five just tryin' to make a liv - ing.  
walk the street in fear while pol - i - tians brag a - bout a pa - per-work so - lu - tion.

Cm6

Cm7

Cm6

Cm

Cm6

Cm7

A plas - tic face on sat - el - lite\_\_ T. V. says life is filled\_\_ with give and take. he's  
An - oth - er light, I shed an - oth - er tear. I'm wait - ing for\_\_ some - bod - y new to

Cm6

Cm

Cm6

Cm7

tak - ing and\_\_ I'm giv - ing. } So I dance. It's my sys - tem of sur - vi -  
lead the rev - o - lu - tion. }

Cm6

Cm

Cm6

Cm7

Cm6

Cm

- val. Hey, I'm danc - ing, sys - tem of sur - vi - val. It's a

Cm6

Cm7

Cm6

Cm

Cm6

Cm7

sys - tem of sur - vi - val, fu - ture re - vi - val, greet the new\_\_ ar - ri - val.

Cm6



Cm



Cm6



Cm7



Hey yeah. It's a sys - tem of sur - vi - val,

fu - ture re - vi - val, greet the new ar - ri - val, yeah.

D $\flat$ 

{ I'm told it's the on - ly way I'm gon - na make it through this  
Ah.

day.)

Ev - 'ry - bod - y get (up).  
Ev - 'ry - bod - y get up, Do your

Cm



Cm6



Cm7



**Cm6** **Cm** **Cm6** **Cm7** **Cm6** **Cm**  
 2- 3- 2- 3- 2- 3-

dance do your dance. Keep sur-viv - ing. Ev - 'ry-bod - y get

**Cm6** **Cm7** 1 **Cm6** **Cm**  
 2- 3- 2- 3-

(up) Ev - 'ry-bod - y get up, do your dance, do your dance, stay a - live. —

**Cm6** **Cm7** **Cm6** **Cm**  
 2- 3- 2- 3-

Sys - tem of sur-vi - val.

Cm6



Cm7



Cm6



Cm



dance, do your dance, stay a - live.

Yeah, (work.)

Sys - tem of sur - vi - val. Let's work. Ah.

Let's work. Hey hey.. Ah let's

Repeat ad lib. and Fade

Let's work. Hey hey.. Ah let's

Let's work. Hey hey.. Ah let's

Let's work. Hey hey.. Ah let's

# THINKING OF YOU

77

Moderately bright

Words and Music by MAURICE WHITE  
WAYNE VAUGHN and WANDA VAUGHN

Think-ing of you, that's what I do.









I'll be true.









I'm I'm I'm think-ing of you. Not to say that I'm a  
You're the one to make my









match - mak - er \_\_\_\_\_ when it comes to you, — you met your match. —  
 love light shine \_\_\_\_\_ ev - 'ry time, morn - ing till night. —

You're in - clined — to leave me fas - ci - nat - ed by the things you do — my Ba - by Dance —  
 With the sen - ti - men - tal way you show — the kind of love makes it al - right. —

— Oh, yeah. Yeah — You can bet — your bot - tom dol - lar, — hon - ey, I will  
 What you give — is ex - tra - or - di - nar - y. It's the

Chord progression: Dm7 G7 Eb/F Cm/Bb Dm7 G7

be with you through thick and thin. Oh yeah. I would love to give a way of life I like to live. could be

Chord progression: Eb/F Cm/Bb Dm7 G7 Eb/F F/Bb Gm A7:5

tes - ti - mo - ny 'bout the way you are, you're my best friend. I've been think - ing. think - ing,} think - ing of you. Got me won - d'ring what will

Chord progression: Dm7 G7 Eb/F Cm/Bb Dm7 G7

ing. think - ing,} think - ing of you. Got me won - d'ring what will

E $\flat$ /FCm/B $\flat$ 

Dm7



G7

E $\flat$ /FCm/B $\flat$ 

Got me think - ing I'll be true. Oh, \_\_\_\_\_ got me

1 Dm7 G7 A7#5 2 Dm7 G7

won - d'ring, \_\_\_\_\_ think - ing of you. \_\_\_\_\_ won - d'ring, \_\_\_\_\_ think - ing of you. \_\_\_\_\_

E $\flat$ /F Cm/B $\flat$  Dm7 G7 E $\flat$ /F Cm/B $\flat$

Think - ing of you, You've got me think - ing of \_\_\_\_\_ you, ba - by, got me

Dm7 G7 E $\flat$ /F Cm/B $\flat$  Dm7 G7

of \_\_\_\_\_ you girl, \_\_\_\_\_ of \_\_\_\_\_

think - ing what will I do. Got me think - ing I'll be true, \_\_\_\_\_

Eb/F



Cm/Bb



Dm7



G7



A7#5



— you, ba - by.

Got me think - ing, I'm think - ing of you.

Cm7



Eb/F



Bbm7



Db/Eb



Cm7



Eb/F



Girl, I ap - pre - ci - ate

the love we gen - er - ate.

You keep me sat - is - fied —

Bbm7



Db/Eb



Eb9



Cm7



Eb/F



Bbm7



Db/Eb



Oo. —

Just like the sun that shines

deep in this heart of mine.

Abm7



Abm/Db



F#m7



B7



Em7



A7#5



your love keeps shin - ing

through.

no chord







The musical score is written for guitar and bass. The guitar part is in the treble clef, and the bass part is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4.

**Introduction:** The first system shows a guitar part with two measures of triplets (three eighth notes beamed together) in the first measure, followed by a rest in the second measure. The bass part has a similar triplet pattern in the first measure, followed by a rest in the second measure.






**Vocal Line:** The vocal line begins in the third system. The lyrics are: "Think - ing of you." and "What will I do?".

**Chord Diagrams:** The following chord diagrams are provided for the guitar part:

- Dm7:** Fret 1, 2, 3, 4 (D, F, A, C).
- G7:** Fret 3, 4, 5, 6 (G, B, D, F).
- E<sup>b</sup>/F:** Fret 1, 2, 3, 4 (E, G, B, D).
- Cm/B<sup>b</sup>:** Fret 1, 2, 3, 4 (C, E, G, B).
- Dm7:** Fret 1, 2, 3, 4 (D, F, A, C).
- G7:** Fret 3, 4, 5, 6 (G, B, D, F).
- E<sup>b</sup>/F:** Fret 1, 2, 3, 4 (E, G, B, D).
- Cm/B<sup>b</sup>:** Fret 1, 2, 3, 4 (C, E, G, B).














I'll be true. I'm I'm I'm think - ing of you






Think - ing of you,

You got me think - ing of you, ba - by. got me

of you, girl,

think - ing what will I do. Got me think - ing I'll be true

you, ba - by.

Got me think - ing I'm think - ing of you you got me

Repeat and Fade

# THAT'S THE WAY OF THE WORLD

Words and Music by MAURICE WHITE,  
VERDINE WHITE and CHARLES STEPNEY

Moderately



Piano introduction in D major, 4/4 time. The music starts with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.



Vocal melody and piano accompaniment. The vocal line begins with the lyrics "Hearts of fire" and continues with "cre - ate love de - sire" and "take you". The piano accompaniment continues with a similar melodic pattern in the right hand and a steady bass line in the left hand.



Vocal melody and piano accompaniment. The vocal line continues with the lyrics "high and high - er" and "to the world you be-long". The piano accompaniment continues with a similar melodic pattern in the right hand and a steady bass line in the left hand.



Vocal melody and piano accompaniment. The vocal line repeats the lyrics "Hearts of fire" and "cre - ate love de - sire". The piano accompaniment continues with a similar melodic pattern in the right hand and a steady bass line in the left hand.



G6 (D bass) Gm (D bass)

high and high - er \_\_\_\_\_ to your place \_\_\_\_\_ on the throne. \_\_\_\_\_

Dmaj7 Am (D bass) G6 (D bass)

We come to-geth-er on this spe-cial day, \_\_\_\_\_ sing our mes-sage loud and clear. \_\_\_\_\_

Gm (D bass) Bdim Dmaj7 Am (D bass)

\_\_\_\_\_ Look-ing back, we've touched on sor - row-ful days, \_\_\_\_\_

G6 (D bass) Gm (D bass) Dmaj7

fu-ture pass, they dis - ap - pear. \_\_\_\_\_ You will find \_\_\_\_\_ peace of mind, \_\_\_\_\_

D7-5 (Ab bass) Gmaj7 F#m7

if you look \_\_\_\_\_ way down in your heart \_\_\_\_\_ and soul, \_\_\_\_\_ Don't

Gmaj7 F#m7

hes - i - tate \_\_\_\_\_ 'cause the world \_\_\_\_\_ seems cold, \_\_\_\_\_ Stay \_\_\_\_\_ young \_\_\_\_\_

Gmaj7 F#m7 Bm7

\_\_\_\_\_ at heart, \_\_\_\_\_ 'cause you're nev - er, \_\_\_\_\_ nev - er old, \_\_\_\_\_

Em7 A7sus (A bass) Em7 Dmaj7

That's the way \_\_\_\_\_

D7-5



(A bass)

Gmaj7



C9



of the world, — plant your flow - er — and you grow — a pearl. —

D



(A bass)

D9



D7-5



(A bass)

Child is born — with a heart of gold; — way —

Gmaj7



C9

D



(A bass)

of the world, — makes his heart — so — cold. — Hearts of fire — cre-ate

D9



D7-5



(A bass)

Gmaj7



C9

*Repeat ad lib and fade out*

love desire — take you high and high - er — to the world — you be-long. —