

# GIMME SOME LOVIN'

Words and Music by STEVE WINWOOD,  
MUFF WINWOOD and SPENCER DAVIS

2 3 4 5 G9 6 7 8 1

Voice

Alto Saxophone

Trumpet

Tenor Sax

T-Bn/Bari

Guit./Keys

mf

G9

3

1

8

The musical score is arranged in six staves. The top staff is for the Voice, followed by Alto Saxophone, Trumpet, Tenor Sax, T-Bn/Bari, and Guit./Keys at the bottom. The music is in 4/4 time with a key signature of two sharps (D major). The first four measures of each staff contain rests, with measure numbers 2, 3, 4, and 5 written above the staff. The fifth measure contains a G9 chord symbol above the staff. The sixth, seventh, and eighth measures contain musical notation for the saxophones, trumpet, and tenor sax, including dynamics like *mf*, accents, and articulation marks. The eighth measure also includes a first ending bracket labeled '1' and a measure number '8' above it. The final staff, Guit./Keys, has a measure number '8' below it.

VERSE

9 2 10 11 G9 C/G 12 G7 C/G

12

Voice  
 Hey! Well, my tem- per'- ture's ris- good, in', an' my-  
 feel so so good, ev- 'ry-  
 feel so so good, ev- 'ry-

A. Sax.  
 Hey!

Tpt.  
 Hey!

Ten. Sax.  
 Hey!

T-Bn/Bari  
 Hey!

Guit./Keyst.  
 G9 C/G G7 C/G

8

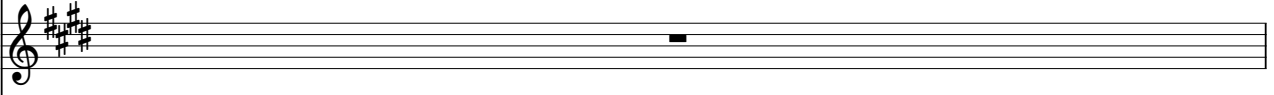
Voice



The voice staff contains a melodic line with notes on a treble clef staff. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. There are rests for the final two measures.

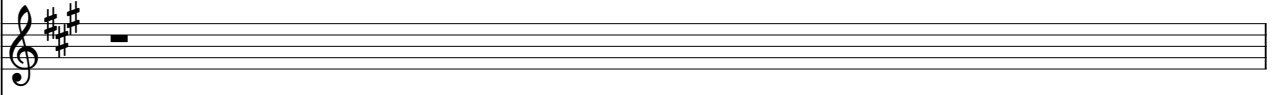
feet on the floor  
bo - dy's sel lin' high  
bo - dy's get - tin' high

A. Sax.



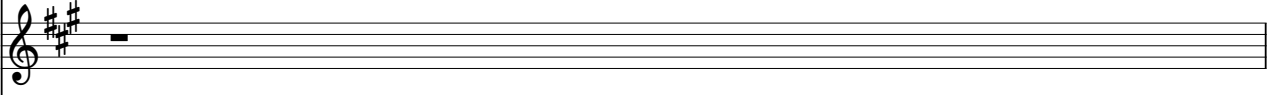
The staff for Alto Saxophone is empty, showing only the treble clef and key signature of three sharps (F#, C#, G#).

Tpt.



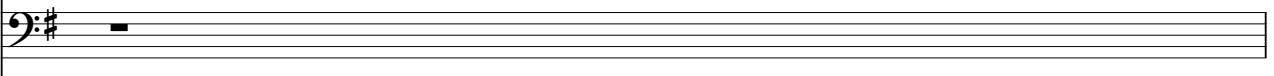
The staff for Trumpet is empty, showing only the treble clef and key signature of three sharps (F#, C#, G#).

Ten. Sax.




The staff for Tenor Saxophone is empty, showing only the treble clef and key signature of three sharps (F#, C#, G#).

T-Bn/Bari



The staff for Tenor Saxophone/Bassoon is empty, showing only the bass clef and key signature of one sharp (F#).

Guit./Keyst.



The staff for Guitar/Keyboard is empty, showing only the treble clef and key signature of one sharp (F#). A small number '8' is written below the staff.

14 G7 C/G 15 G9 C/G

Voice

Plen- ty peo- ple rock- in' and they wan- na go more. It  
 Bet- ter take it eas- y 'cause this place is on fire. It's  
 Bet- ter take it eas- y 'cause this place is on fire. It's

A. Sax.

Tpt.

Ten. Sax.

T-Bn/Bari

Guit./Keyst.

*f*

*f*

*f*

*f*

8

16 <sup>G7</sup> <sup>C/G</sup> 17 <sup>G9</sup> <sup>C/G</sup>

Voice

hap- pened here, ba- by,- and I don't know what you got, but you  
 been a hard day- day- and I don't know what to do. Now I'm  
 been a hard day,- noth- ing went too good.

A. Sax.

Tpt.

Ten. Sax.

T-Bn/Bari

Guit./Keyst.

<sup>G7</sup> <sup>C/G</sup> <sup>G9</sup> <sup>C/G</sup>

8

PRECHORUS

18 *G7* *C/G* 19 *G9* *C/G* 20 *G* *Bb* 21

Voice  
bet- ter take it eas- y, 'cause this place- is hot So glad you made it,  
Wait a min- ute, ba- by, it could hap- pen to you  
gon- na re- lax, hon - ey ev - ery bo dys should

A. Sax.

Tpt.

Ten. Sax.

T-Bn/Bari

*mf*

*mf*

*mf*

*G7* *C/G* *G9* *C/G* *G* *Bb*

Guit./Keyst.

8

CHORUS

22 C Eb 23 To Coda 24 G 25 C/G

Voice: so glad you made it. You got- ta gim- rne some- a lov- in',

A. Sax.

Tpt.

Ten. Sax.

T-Bn/Bari

Guit./Keyst. C Eb G C/G

26 G 27 C/G

Voice: gim- me some- a lov' - in',

A. Sax.

Tpt.

Ten. Sax.

T-Bn/Bari

Guit./Keyst. G C/G

28 *G* 29 *C/G*

Voice *gim- me some- a lov- in' ev- er- y*

A. Sax.

Tpt.

Ten. Sax.

T-Bn/Bari

Guit./Keyst. *G C/G*

8



30 G 31 32 G9

Voice  
day. Hey, hey.

A. Sax.

Tpt.

Ten. Sax.

T-Bn/Bari

Guit./Keyst. G G9

33 34 35

Voice

A. Sax.

Tpt.

Ten. Sax.

T-Bn/Bari

Guit./Keyst.

36 37 38 39 40 41 42 43 D.S. al Coda

Voice

Hey! Well, I Well, I

A. Sax.

Tpt.

Ten. Sax.

T-Bn/Bari

Guit./Keyst.

*mf*

3

1 2

1 2

1 2

G9 G9

45 C/G 46 G

Voice

gim-me- some-a lov- in', gim-me- some-a

A. Sax.

Tpt.

Ten. Sax.

T-Bn/Bari

Guit./Keyst.

G9 G C/G G

*f*

*f*

1. 2.

47 C/G 48 G 49 C/G 50 G

Voice  
Lov - in', gim- rnesome- a lov- in'. gim- mesome- a

A. Sax. *f*

Tpt. *f*

Ten. Sax. *f*

T-Bn/Bari *f*

Guit./Keyst. *f*

51 C/G

Voice  
lov- in' ev- ry day.

A. Sax.

Tpt.

Ten. Sax.

T-Bn/Bari

Guit./Keyst. *f*

Voice

# GIMME SOME LOVIN'

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4 5 G9 3 8 1 9 2 10 11 G9 C/G

Hey! Well, my

VERSE

12 13

tem- per- ture's ris- good, in', an' my- feet on the floor  
 feel so good, ev- 'ry- bo - dy's sel lin' high  
 feel so good, ev- 'ry- bo - dy's get - tin' high

14 15

Plen- ty peo- ple rock- in' and they wan- na go more. It  
 Bet- ter take it eas- y 'cause this place is on fire. It's  
 Bet- ter take it eas- y 'cause this place is on fire. It's

16 17

hap- pened here, ba- by,- and I don't know what you got, but you  
 been a hard day- and I don't know what to do. Now I'm  
 been a hard day,- noth- ing went too good.

PRECHORUS

18 19 20

bet- ter take it eas- y, 'cause this place- is hot So glad you made  
 Wait a min- ute, ba- by, it could hap- pen to you  
 gon- na re- lax, hon - ey ev - ery bo dy should

21 22 C E<sub>b</sub>23 24 G 25 C/G

To Coda CHORUS

it, so glad you made it. You got-ta gim-rnesome-a lov- in',

26 G 27 C/G 28 G 29 C/G 30 G

gim- mesome- a lov'-in', gim- mesome- a lov- in' ev- er- y day.

31 32 G9 33 6 39 40 1 41 42 2 43 D.S. al Cod 44 4

Hey, hey. Hey! Well, I Well, I

49 C/G 50 G 51 C/G

gim-me- some-a lov- in', gim-me- some-a Lov - in',

52 53 C/G 54 G 55 C/G

1. 2.

gim- rnesome- a lov- in'. gim- me some- a lov- in' ev- ry day.

Alto Saxophone

# GIMME SOME LOVIN'

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Musical notation for measures 1-10. Measure 1 has a 4-measure rest. Measures 5-7 contain a melodic line with a slur and a triplet of eighth notes in measure 7. Measure 8 has a first ending bracket. Measure 9 has a second ending bracket. Measure 10 has a fermata and the instruction "Hey!". Dynamics include *mf*.

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VERSE

PRECHORUS

To Coda

Musical notation for measures 12-23. Measure 12 has a 3-measure rest. Measures 15-18 contain a melodic line with a slur and a 2-measure rest. Measures 20-23 contain a melodic line. Dynamics include *mf*.

CHORUS

Musical notation for measures 24-31. Measure 24 has a 7-measure rest. Measures 25-31 contain a rhythmic pattern of eighth notes. Dynamics include *f*.

Musical notation for measures 32-43. Measures 32-39 contain a melodic line with slurs and triplets. Measure 40 has a first ending bracket. Measure 42 has a second ending bracket. Measure 43 is marked "D.S. al Coda". Dynamics include *mf*.

Musical notation for measures 44-53. Measures 44-48 contain a 4-measure rest and a 2-measure rest. Measures 50-53 contain a rhythmic pattern of eighth notes. Dynamics include *f*.

Musical notation for measures 54-55. Measure 54 has a 2-measure rest. Measure 55 contains a melodic line. Dynamics include *f*.

Trumpet

# GIMME SOME LOVIN'

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1 2

4 5 6 7 8 9 10

*mf* > > > Hey!

⌘

VERSE PRECHORUS To Coda

12 15 16 17 18 20 21 22 23

*f* < *mf*

CHORUS

24 25 26 27 28 29 30

*f* < *f* < 2

1 2 D.S. al Coda

32 33 34 35 36 37 38 39 40 42 43

*mf* > < > *mf* > < >

⊕

1.

44 48 49 50 51 52 53

*f* < *f* < *f* <

2.

54 55

*f* > ^

# Tenor Sax

# GIMME SOME LOVIN'

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The musical score is written for Tenor Sax in the key of A major (three sharps) and 4/4 time. It consists of several systems of music with measure numbers and performance markings.

**System 1 (Measures 4-10):** Starts with a 4-measure rest, followed by a first ending (measures 5-8) and a second ending (measures 9-10). The first ending includes a triplet of eighth notes and a slur. The second ending includes a triplet of eighth notes and a slur. A dynamic marking of *mf* is present. The word "Hey!" is written below the staff at measure 10.

**System 2 (Measures 12-23):** Labeled "VERSE" (measures 12-18) and "PRECHORUS" (measures 20-22). It begins with a 3-measure rest, followed by a 2-measure rest, and then a melodic line starting at measure 20. A dynamic marking of *mf* is present.

**System 3 (Measures 24-30):** Labeled "CHORUS". It begins with a 7-measure rest, followed by a melodic line with accents. It ends with a 2-measure rest.

**System 4 (Measures 32-43):** Continues the melodic line from the previous system. It includes a dynamic marking of *mf* and a triplet of eighth notes. It ends with a first ending (measures 40-42) and a second ending (measures 42-43) marked "D.S. al Coda".

**System 5 (Measures 44-53):** Continues the melodic line. It begins with a 4-measure rest, followed by a melodic line with accents. It ends with a first ending (measures 52-53).

**System 6 (Measures 54-55):** Continues the melodic line with a second ending (measures 54-55).



T-Bn/Bari

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1 2

4 5 6 7 8 9 10 2

*mf* Hey!

VERSE PRECHORUS To Coda CHORUS

12 15 16 17 18 20 21 22 23 24

*f* *mf*

25 26 27 28 29 30 2

*f*

1 2 D.S. al Coda

32 33 34 35 36 37 38 39 40 42 43

*mf*

1.

44 48 49 50 51 52 53

*f*

2.

54 55

*f*

Guit./Keys

# GIMME SOME LOVIN'

Words and Music by STEVE WINWOOD,  
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4 5 G9 3 8 9 10 11 G9 C/G

VERSE

12 G7 2 14 G7 C/G 15 G9 C/G 16 G7 C/G 17 G9 C/G 18 G7 C/G 19 G9 C/G

PRECHORUS To Coda CHORUS

20 G 2 22 C 2 24 G 25 C/G 26 G 27 C/G 28 G 29 C/G

30 G 2 32 G9 8 40 2 42 G9 43 G9 D.S. al Coda

44 G9 4 48 G 49 C/G 50 G 51 C/G 52 G 53 C/G 54 G 55 C/G