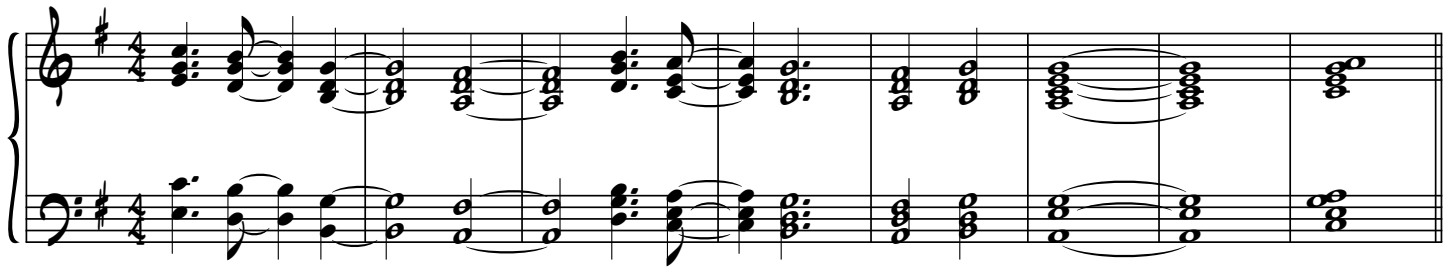


Gettin' Late



Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes and chords.



Continuation of the piano accompaniment, maintaining the rhythmic and harmonic structure established in the introduction.



Vocal entry with lyrics: "IT'S GET-TIN' LATE, I CAN'T WAIT." The melody is simple and conversational, fitting the soulful style of the piece.



Vocal entry with lyrics: "COME-A, COME-A LIT-TLE CLO-SER, YOU GOT-TA TELL ME THAT YOU'LL STAY." The melody continues with a similar melodic contour.



Vocal entry with lyrics: "I'VE BEEN PRAY-ING FOR THIS MO-MENT SINCE THE SE-COND I LAID EYES ON YOU, MIN-UTES SEEM LIKE HOURS WHEN YOU'RE..." The melody concludes the phrase with a slight rise and then a fall.

GONE. GIRL I'M GET TIRED OF WAIT-IN', SO STOP YOU'RE HES-I-TA-TIN', CAN'T BE-LIEVE YOU KEEP ME HANG-IN'

ON. (IT'S GET-TIN' LATE, GET-TIN' LATE GET-TIN' LATE, OOH, OOH.) IT'S GET-TIN'

LATE. (TIME WAITS FOR NO ONE.) I CAN'T WAIT. (LOV-IN' IS A TURN ON.) IT'S GET-TIN'

LATE. AND I CAN'T WAIT. COME-A COME-A LIT-TLE CLO-

SEE. YOU GOT-TA TELL ME THAT YOU'LL STAY. YOU GOT ME

IN A SIT-UP - A - TION, MY LOVE IS RI-SIN' HIGH, AND DON'T LET A - NY-MORE LOVE PASS US BY. GIRL, WE AN

MAKE IT UP TO PA - RA - DISE, JUST GIVE IT A TRY, SO HUR - RY NOW AND GIRL MAKE UP YOUR MIND.

IT'S GET - TIN'

LATE. (IT'S GET - TIN' LATE DON'T KNOW HOW MUCH MORE I CAN STAND.) IT'S GET - TIN'

LATE. (IT'S GET - TIN' LATE DON'T KNOW HOW MUCH MORE I CAN STAND.)

GIRL I NEED YOUR LOV-IN', I'M SO TIRED OF WAIT-IN', COME ON THERE'S NO ONE ELSE A ROUND. OOH...

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "GIRL I NEED YOUR LOV-IN', I'M SO TIRED OF WAIT-IN', COME ON THERE'S NO ONE ELSE A ROUND. OOH...". The piano accompaniment is written in a bass clef with the same key signature and time signature, featuring a steady eighth-note bass line.

SWEET GIRL IT'S GET-TIN' LATE, SO PLEASE DON'T HES-I-TATE, WAIT-IN' TO GET YOUR DE-FEN-SES DOWN.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "SWEET GIRL IT'S GET-TIN' LATE, SO PLEASE DON'T HES-I-TATE, WAIT-IN' TO GET YOUR DE-FEN-SES DOWN.". The musical notation remains consistent with the first system, including the treble and bass clefs, key signature, and time signature.

The third system of the musical score shows the piano accompaniment continuing. It features a series of chords in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a final chord in the right hand and a whole note in the left hand.