

# IN LOVE WITH ANOTHER MAN

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Slow Gospel feel

N.C.  $\overbrace{\text{3}}$   $\overbrace{\text{3}}$   $\overbrace{\text{3}}$

If I could, could for - get him I

*mp*

$\overbrace{\text{3fr}}$   $\overbrace{\text{3fr}}$   $\overbrace{\text{3}}$   $\overbrace{\text{3}}$

would, please be - lieve me. And I know that I should throw the

$\overbrace{\text{3}}$   $\overbrace{\text{3fr}}$   $\overbrace{\text{3fr}}$

towel in but, ba-by it's not, not that eas - y, hey.

*8vb* - J

Gm Gm(maj7)/F# Gm7/F

You treat me so much bet-ter than him \_\_\_\_\_ and if I was sane \_\_\_\_\_ there'd be no \_\_\_\_\_ com-pe-

C/E Cm7 F9sus

ti - tion. \_\_\_\_\_ But I'm in love \_\_\_\_\_ with some - one \_\_\_\_\_

Bb Bb13 Eb

\_\_\_\_\_ else \_\_\_\_\_ and I'm so sor - ry. \_\_\_\_\_ Hey, \_\_\_\_\_ hey, -

Ab9 Ebm/Gb Bb Bb13

\_\_\_\_\_ I'm in love with an - oth - er man. \_\_\_\_\_ And I know it ain't right, \_\_\_\_\_

**E $\flat$**  **A $\flat$ 9** **B $\flat$**

hey. \_\_\_\_\_ You should go and find some - one

**B $\flat$ 7/A $\flat$**  **E $\flat$ /G** **E $\flat$ m/G $\flat$**

else \_\_\_\_\_ who can treat you right, \_\_\_\_\_ give you the world. \_\_\_\_\_

**B $\flat$**  **B $\flat$ 7/A $\flat$**

Some-one who un - der - stands \_\_\_\_\_ the man \_\_\_\_\_ you are \_\_\_\_\_ 'cause ba - by you

**E $\flat$ /G** **E $\flat$ m/G $\flat$**

shine so bright \_\_\_\_\_ and I would just dim your \_\_\_\_\_ star. \_\_\_\_\_

Gm Gm(maj7)/F#

A girl who'll treat you like you treat them, \_\_\_\_\_ boy, I know \_ there's plen - ty wo - men \_\_\_\_\_

Gm7/F C/E Cm7

\_\_\_\_\_ who would love \_ to have a man like you. \_\_\_\_\_ But I'm in love \_\_\_\_\_

F9sus Bb Bb7/D

\_\_\_\_\_ with some-one \_\_\_\_\_ else. \_\_\_\_\_ I'm \_\_\_\_\_ so sor-ry, \_\_\_\_\_ ba - by, \_\_\_\_\_

Eb Ab9 Bbmaj7

\_\_\_\_\_ hey. \_\_\_\_\_ I know I ain't right, \_\_\_\_\_ no, no, no, no, no, \_\_\_\_\_

Bb7 Eb Ab9

no, for what I did to you, ba - by. Oh, \_\_\_\_\_ yeah. \_\_\_\_\_

Bbmaj7 Bb7/Ab Eb/G

I can't ex - plain \_\_\_\_\_ why it's him and not you \_\_\_\_\_ but at the end of the day, \_\_\_\_\_ ba-by, I just

Ebm/Gb Bbmaj7

don't \_ want \_ to. \_\_\_\_\_ 'Cause he ain't no doc - tor, no, \_\_\_\_\_ and we

Bb7/Ab Eb/G

al - ways seem to fight. \_ He ain't \_ got the per - fect bo - dy \_ and some-times he don't

**E<sup>b</sup>m/G<sup>b</sup>** **B<sup>b</sup>**

ev - en treat me right. \_\_\_\_\_ Oh, \_\_\_ but when I'm with him, \_\_\_

**B<sup>b</sup>7/A<sup>b</sup>** **E<sup>b</sup>/G**

but when I'm with him, \_\_\_\_\_ hey, \_\_\_\_\_ when I'm \_\_\_ with him \_\_\_\_\_

**E<sup>b</sup>m/G<sup>b</sup>** **B<sup>b</sup>**

ain't no - bod - y else like it. Oh, \_\_\_ and I'm so sor - ry ba - by, that I had to do \_\_\_

**B<sup>b</sup>7/A<sup>b</sup>** **E<sup>b</sup>/G**

\_\_\_ this to \_\_\_ you \_\_\_\_\_ but I can't go on pre - tend - ing \_\_\_\_\_ be - cause I

**E<sup>b</sup>m/G<sup>b</sup>** **B<sup>b</sup>**

love him. I love him. And I'm so sor - ry, do you

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'love him.' followed by a quarter rest, then a half note 'I love him.' followed by a quarter rest. The second measure begins with a quarter rest, then a quarter note 'And', a quarter note 'I'm', a quarter note 'so', a quarter note 'sor', a quarter note 'ry,', and a triplet of eighth notes 'do you'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

**B<sup>b</sup>7/A<sup>b</sup>** **E<sup>b</sup>/G**

hear me, I'm so sor - ry but I love that man. I

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'hear me,' followed by a quarter rest, then a half note 'I'm so sor - ry' followed by a quarter rest. The second measure begins with a quarter rest, then a quarter note 'but', a quarter note 'I', a quarter note 'love', a quarter note 'that', a quarter note 'man.', and a quarter rest. The piano accompaniment continues with similar harmonic support.

**E<sup>b</sup>m/G<sup>b</sup>** **B<sup>b</sup>** **A<sup>b</sup>**

love that man. Oh, he ain't al - ways right but he's

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'love that man.' followed by a quarter rest, then a half note 'Oh,' followed by a quarter rest. The second measure begins with a quarter rest, then a quarter note 'he ain't al - ways', a quarter note 'right', and a quarter note 'but he's'. The piano accompaniment features a steady eighth-note bass line and chords.

**E<sup>b</sup>/G** **E<sup>b</sup>m/G<sup>b</sup>** **B<sup>b</sup>**

just right for me. Oh, oh, ooh.

Detailed description: This system contains the final two measures. The vocal line starts with a half note 'just right for me.' followed by a quarter rest, then a half note 'Oh,' followed by a quarter rest. The second measure begins with a quarter rest, then a quarter note 'oh,', a quarter note 'ooh.', and a quarter rest. The piano accompaniment concludes with a steady eighth-note bass line and chords.

Ab Eb/G Ebm/Gb

This system contains the first three measures of the piece. The guitar part features a melodic line with a long slur over the three measures. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Bb Bb7/Ab

I'm in love with an - oth - er man

This system contains measures 4 and 5. The vocal line begins with the lyrics "I'm in love with an - oth - er man". The piano accompaniment continues with chords and a bass line.

Eb/G Ebm/Gb

and I'm so sor - ry. Hey,

This system contains measures 6 and 7. The vocal line continues with "and I'm so sor - ry. Hey,". The piano accompaniment features a change in bass line and chord structure.

Bb/F F9sus Bb

but I love some - one else.

This system contains measures 8 and 9. The vocal line concludes with "but I love some - one else." The piano accompaniment ends with sustained chords. At the bottom of the page, there are additional markings: "8vb - J" and "10".