

*Jackie Wilson Says*

Nickolas Ashford & Valerie Simpson  
arr. Nicholas Quarrell

**Ain't No Mountain High Enough**

Jackie Wilson Says  
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Intro  
♩ = 116

The musical score is arranged in a system of staves. The instruments and voices are listed on the left side of each staff:

- Female Voice 1
- Female Voice 2
- Male Voice
- Alto Saxophone
- Tenor Saxophone
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Tenor Trombone
- Lead Guitar
- Rhythm Guitar
- Bass Guitar
- Chords
- Piano
- Drum Set
- Egg Shaker
- Tambourine

The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as 116 beats per minute. The piano part begins with a dynamic marking of *mf*. The chord progression for the piano part is: Bm7/A, Bm7/G#, Bm/G, Bm/F#, Em9, F#m7, Gmaj7, Bm/G#.

5 Verse

*mf*  
Ain't no moun-tain. high    Ain't no val - ley low    Ain't no ri - ver wide    en - ough, ba - by

Bm7/A                      Bm/G#                      Bm/G                      Bm/F#                      Em9                      F#m7                      Gmaj7                      Bm/G#

Bm7/A                      Bm/G#                      Bm/G                      Bm/F#                      Em9                      F#m7                      Gmaj7                      Bm/G#

9 *mf*  
 If you need me call me, no mat-ter where you are, no mat-ter how far

Don't wor - ry,

Empty musical staves for piano accompaniment.

Empty musical staves for piano accompaniment.

Empty musical staves for piano accompaniment.

Bm/A Bm/G# Bm/G Bm/F# Em<sup>9</sup> F#m<sup>7</sup> Gmaj<sup>7</sup> Bm/G#

*mf*  
 Musical notation for piano accompaniment corresponding to the chords above.

Empty musical staves for piano accompaniment.

13

Just call my name I'll be there in a hur - ry\_ You don't have to wor - ry\_ 'cause ba-by there

ba - by 'cause ba-by there

Bm/A Bm/G# Bm/G Bm/F# Em<sup>9</sup> F#m<sup>7</sup>

Bm/A Bm/G# Bm/G Bm/F# Em<sup>9</sup> F#m<sup>7</sup>

Chorus

17 *f*  
 Ain't No Moun - tain High — En - ough Ain't no val - ley low — en - ough

Empty musical staff

*f*  
 Ain't No Moun - tain High — En - ough Ain't no val - ley low — en - ough

*f*  
 Musical accompaniment for piano

*f*  
*f*  
*f*  
 Musical accompaniment for piano

Empty musical staves

Gmaj7 Em9 F#m7/A Bm7 Gmaj7 Em9 F#m7/A Bm7

*f*  
 Musical accompaniment for piano with chord symbols

Empty musical staves

Ain't no ri - ver wide — en-ough To keep me from get-ting to you, — ba - by

Ain't no ri - ver wide — en-ough To keep me from get-ting to you, — ba - by *mf* Re-mem-ber the

Gmaj7 Em9 F#m7/A Bm7 E G

Gmaj7 Em9 F#m7/A Bm7 E G

Verse

day

*mf*

*mf*

Bm/A                      Bm/G#                      Bm/G                      Bm/F#                      Em<sup>9</sup>                      F#m<sup>7</sup>                      Gmaj<sup>7</sup>                      Bm/G#

Bm/A                      Bm/G#                      Bm/G                      Bm/F#                      Em<sup>9</sup>                      F#m<sup>7</sup>                      Gmaj<sup>7</sup>                      Bm/G#

*mf*



29

'cause ba - by there

'cause ba - by there

*mf*

*mf*

*mf*

Bm/A      Bm/G#      Bm/G      Bm/F#      Em<sup>9</sup>      F#m<sup>7</sup>

*mf*

*mf*

Chorus

*f*  
 Ain't No Moun - tain High — En - ough      Ain't no val - ley low — en - ough

- - - - -

*f*  
 Ain't No Moun - tain High — En - ough      Ain't no val - ley low — en - ough

*f*  
*f*

*f*  
*f*  
*f*

- - - - -  
 - - - - -  
 - - - - -

Gmaj7      Em9      F#m7/A      Bm7      Gmaj7      Em9      F#m7/A      Bm7

*f*  
 Gmaj7      Em9      F#m7/A      Bm7      Gmaj7      Em9      F#m7/A      Bm7

- - - - -  
 - - - - -  
 - - - - -

37

Ain't no ri-ver wide en-ough To keep me from get-ting to you, ba-by

Ain't no ri-ver wide en-ough To keep me from get-ting to you, ba-by

Gmaj7 Em9 F#m7/A Bm7 E G

Gmaj7 Em9 F#m7/A Bm7 E G

*p*

41

Bridge

Three staves of musical notation, each containing a whole rest in every measure of the four-measure system.

Two staves of musical notation, each containing a whole rest in every measure of the four-measure system.

Three staves of musical notation, each containing a whole rest in every measure of the four-measure system.

Three staves of musical notation, each containing a whole rest in every measure of the four-measure system.

One staff of musical notation with chord symbols  $A^7(sus4)$ ,  $A^7$ ,  $A^7(sus4)$ , and  $A^7$  placed above rests in each of the four measures.

Piano accompaniment for the bridge. The right hand features chords  $A^7(sus4)$ ,  $A^7$ ,  $A^7(sus4)$ , and  $A^7$  with melodic lines. The left hand plays a steady eighth-note bass line. A dynamic marking of  $mf$  is present at the beginning.

Three staves of musical notation, each containing a whole rest in every measure of the four-measure system.

45

*mf*

*mf*

F#m(sus4) F#7 Bm(sus4) Bm Gmaj7 Em7 G6 G

F#m(sus4) F#7 Bm(sus4) Bm Gmaj7 Em7 G6 G

49

53 Verse

Three empty musical staves, each with a treble clef and a key signature of two flats (B-flat and E-flat).

Musical notation for piano accompaniment. The upper staff contains a melody line with a slur over the final two notes. The lower staff contains a bass line with eighth-note patterns. Both staves are marked with the dynamic *mf*.

Three empty musical staves, each with a treble clef and a key signature of two flats.

Three empty musical staves, each with a treble clef and a key signature of two flats.

A single musical staff with chord symbols: Cm/Bb, Cm/A, Cm/Ab, Cm/G, Fm9, Gm7, Abmaj7, Cm/A.

Piano accompaniment notation with chord symbols: Cm/Bb, Cm/A, Cm/Ab, Cm/G, Fm9, Gm7, Abmaj7, Cm/A. The dynamic *mf* is indicated. The notation shows the chord voicings in both the treble and bass staves.

Three empty musical staves, each with a treble clef and a key signature of two flats.

57

'cause ba - by there

'cause ba - by there

*mf*

*mf*

*mf*

Cm/Bb                      Cm/A                      Cm/Ab                      Cm/G                      Fm<sup>9</sup>                      Gm<sup>7</sup>

Cm/Bb                      Cm/A                      Cm/Ab                      Cm/G                      Fm<sup>9</sup>                      Gm<sup>7</sup>



Chorus

61 *f*  
 Ain't No Moun - tain High — En - ough Ain't no val - ley low — en - ough

[Empty musical staff]

*f*  
 Ain't No Moun - tain High — En - ough Ain't no val - ley low — en - ough

*f*  
 [Musical notation for piano accompaniment]

*f*  
 [Musical notation for piano accompaniment]

[Empty musical staves]

*A♭maj7* *Fm9* *Gm7/B♭* *Cm7* *A♭maj7* *Fm9* *Gm7/B♭* *Cm7*

*f*  
 [Musical notation for piano accompaniment with chords]

[Empty musical staves]

65

1.

Ain't no ri - ver wide — en - ough To keep me from get - ting to you, — 'cause ba - by there

Ain't no ri - ver wide — en - ough To keep me from get - ting to you, — 'cause ba - by there

*Abmaj7 Fm9 Gm7/Bb Cm7 F Ab*

*Abmaj7 Fm9 Gm7/Bb Cm7 F Ab* 1.

The musical score is arranged in a system with multiple staves. The top two staves are vocal lines for two voices, both with the lyrics "Ain't no ri - ver wide — en - ough To keep me from get - ting to you, — 'cause ba - by there". The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The fifth and sixth staves are guitar accompaniment, with the right hand playing chords and the left hand playing a bass line. The seventh staff is a guitar chord chart showing the following chords: *Abmaj7*, *Fm9*, *Gm7/Bb*, *Cm7*, *F*, and *Ab*. The eighth staff is a piano accompaniment for the guitar chords, showing the right hand playing chords and the left hand playing a bass line. The ninth staff is a guitar chord chart showing the following chords: *Abmaj7*, *Fm9*, *Gm7/Bb*, *Cm7*, *F*, and *Ab*, with a first ending bracket over the last two chords. The tenth and eleventh staves are empty, likely for a second guitar part or a different instrument.

69

2. Hits

This system contains the first two staves of music. The top staff is a vocal line with a melodic phrase starting on a whole note. The second staff is a piano accompaniment line with a rhythmic pattern of eighth notes. A box labeled 'Hits' is positioned above the second staff.

This system contains the next two staves of music. The top staff is a piano accompaniment line with a rhythmic pattern of eighth notes. The bottom staff is a piano accompaniment line with a rhythmic pattern of eighth notes. Both staves feature a dynamic marking of *ff* (fortissimo) at the beginning of the second measure.

This system contains the next three staves of music. The top two staves are piano accompaniment lines with a rhythmic pattern of eighth notes. The bottom staff is a piano accompaniment line with a rhythmic pattern of eighth notes.

Gm<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> Fm<sup>9</sup> E<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup>/C C<sup>7</sup>

This system contains a single staff with chord notation. The chords are Gm<sup>7</sup>, A<sup>b</sup>maj<sup>7</sup>, Gm<sup>7</sup>, Fm<sup>9</sup>, E<sup>b</sup>maj<sup>7</sup>, Gm<sup>7</sup>/C, and C<sup>7</sup>.

2. Gm<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> Fm<sup>9</sup> E<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup>/C C<sup>7</sup>

This system contains the next two staves of music. The top staff is a piano accompaniment line with a rhythmic pattern of eighth notes. The bottom staff is a piano accompaniment line with a rhythmic pattern of eighth notes. Both staves feature a dynamic marking of *ff* (fortissimo) at the beginning of the second measure.

This system contains the next three staves of music. The top two staves are piano accompaniment lines with a rhythmic pattern of eighth notes. The bottom staff is a piano accompaniment line with a rhythmic pattern of eighth notes.

The musical score is arranged in a grand staff format. It includes three vocal staves at the top, followed by piano accompaniment for the right and left hands. The piano part features a rhythmic pattern of eighth and sixteenth notes. Below the piano part, there are two systems of chord charts. The first system shows chords: A $\flat$ maj7, Gm7, Fm9, E $\flat$ maj7, Gm7/C, and C7. The second system shows the same chords with their corresponding piano voicings. The bottom of the page contains three empty staves.

Chorus

78 *f*  
 Ain't no ri - ver wide en-ough Noth-ing can keep me keep me from you

*f*  
 Ain't no ri - ver wide en-ough Noth-ing can keep me keep me from you

*f*  
 Ain't no ri - ver wide en-ough Noth-ing can keep me keep me from you

*f*

*f*

Empty musical staves for vocal or instrumental accompaniment.

Empty musical staves for vocal or instrumental accompaniment.

A $\flat$ maj7 E $\flat$ maj9 A $\flat$ maj7 E $\flat$ maj9 Gm $^7$ /C C $^7$

*f*

A $\flat$ maj7 E $\flat$ maj9 A $\flat$ maj7 E $\flat$ maj9 Gm $^7$ /C C $^7$

Empty musical staves for vocal or instrumental accompaniment.

82

*f* Ain't no ri - ver wide en-ough Noth-ing can keep me keep me from you

*f* Ain't no ri - ver wide en-ough Noth-ing can keep me keep me from you

*f* Ain't no ri - ver wide en-ough Noth-ing can keep me keep me from you

*f*

Empty musical staves for piano accompaniment.

Empty musical staves for piano accompaniment.

A $\flat$ maj7 E $\flat$ maj $\flat$  A $\flat$ maj7 E $\flat$ maj $\flat$  Gm7/C C7

A $\flat$ maj7 E $\flat$ maj $\flat$  A $\flat$ maj7 E $\flat$ maj $\flat$  Gm7/C C7

Empty musical staves for piano accompaniment.

Horn Break

Three empty musical staves for Horns 1, 2, and 3, each with a treble clef and a key signature of three flats.

Musical notation for Horns 1 and 2, measures 1-4. The notation includes a forte (*f*) dynamic marking and various rhythmic patterns.

Musical notation for Horns 1, 2, and 3, measures 1-4. The notation includes a forte (*f*) dynamic marking and various rhythmic patterns.

Three empty musical staves for Horns 1, 2, and 3, each with a treble clef and a key signature of three flats.

Chord chart for Horns 1, 2, and 3, showing the following chords: Abm7/Db, Gbmaj7, Abm7/Db, Gbmaj7, Bbm7, Eb7.

Piano accompaniment for measures 1-4, showing the following chords: Abm7/Db, Gbmaj7, Abm7/Db, Gbmaj7, Bbm7, Eb7. The notation includes a forte (*f*) dynamic marking.

Three empty musical staves for Horns 1, 2, and 3, each with a treble clef and a key signature of three flats.

Abm7/Db                      Gbmaj7                      Abm7/Db                      Gbmaj7    Bbm7    Eb7

Abm7/Db                      Gbmaj7                      Abm7/Db                      Gbmaj7    Bbm7    Eb7



Chorus-Outro

94 *f*  
 Ain't no ri - ver wide en-ough Noth-ing can keep me keep me from you

Abm7/Db                      Gbmaj7                      Abm7/Db                      Gbmaj7                      Bbm7                      Eb7

Abm7/Db                      Gbmaj7                      Abm7/Db                      Gbmaj7                      Bbm7                      Eb7

*f*  
 Ain't no ri - ver wide en-ough Noth-ing can keep me keep me from you

Abm7/Db                      Gbmaj7                      Abm7/Db                      Gbmaj7                      Bbm7                      Eb7

Abm7/Db                      Gbmaj7                      Abm7/Db                      Gbmaj7                      Bbm7                      Eb7

102

Outro

The musical score is arranged in systems. The first system consists of three empty staves. The second system contains a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats and a 4/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The third system consists of three empty staves. The fourth system contains a guitar part with a treble clef and a key signature of three flats. The guitar part includes chord diagrams and chord names: Abm7, Abm7/Db, and Gbmaj9. The fifth system contains a piano accompaniment with a grand staff. The sixth system consists of three empty staves. The seventh system contains a guitar part with a treble clef and a key signature of three flats, including chord diagrams and chord names: Abm7, Abm7/Db, and Gbmaj9. The eighth system consists of three empty staves.