

One Hundred Ways  
As sung by James Ingram

Written by Kathy Wakefield,  
Benjamin Wright, and Tony  
Coleman  
  
This version released 1981  
  
Transcribed by [Mark W. Black](#)

**Intro** (Drums, bass, keys)

Eb	Eb <sup>7b5/A</sup>	Ab <sup>ma7</sup>	G <sup>7</sup>
Woo			
cm <sup>9</sup>	F <sup>13#11</sup>	Bb <sup>7sus</sup> \ \ Bb <sup>7</sup>	Ab/Bb \ Bb <sup>7</sup> \
Woooooooooooooooooooo			

**Verse 1** (All in except sax)

Eb	Eb <sup>7b5/A</sup>	Ab <sup>ma7</sup>	G <sup>7</sup>
Compliment what she does. Send her roses just because.			
cm <sup>9</sup>	F <sup>13#11</sup>	Bb <sup>7sus</sup> \ Bb <sup>7</sup> \	Ab/Bb \ Bb <sup>b9</sup> \
If it's violins she loves, let them play!			
Eb	Eb <sup>7b5/A</sup>	Ab <sup>ma7</sup>	Db <sup>7</sup> \ Db <sup>7/Cb</sup> /
Dedicate her favorite song and hold her closer all night long.			
Eb/Bb \ cm	C <sup>7+5</sup>	fm Eb/G Ab Ab/Bb	Ab
Love her today; find one hundred ways.			

**Verse 2** (Sax in on fills)

Eb	Eb <sup>7b5/A</sup>	Ab <sup>ma7</sup>	G <sup>7</sup>
Don't forget, there could be an old lover in her memory.			
cm <sup>9</sup>	F <sup>13#11</sup>	Bb <sup>7sus</sup> \ Bb <sup>7</sup> \	Ab/Bb \ Bb <sup>b9</sup> \
If you need her so much more, why don't you say?			
Eb	Eb <sup>7b5/A</sup>	Ab <sup>ma7</sup>	Db <sup>7</sup> \ Db <sup>7/Cb</sup> /
Maybe she has it in her mind that she's just wasting her time.			
Eb/Bb \ cm	C <sup>7+5</sup>	fm Eb/G Ab Ab/Bb	Ab
Ask her to stay; find one hundred ways.			

**Bridge**

<b>Db</b>	<b>C</b>	<b>Bb</b>	<b>Ab (Tenor Hits)</b>
B <sup>ma7</sup>	a <sup>#m7</sup>	g <sup>#m7</sup> \ B/C# \	F <sup>#ma7</sup>
Being cool won't help you keep a love warm, you'll just blow your only chance.			
<b>G</b>	<b>F</b>	<b>Bb</b>	<b>C</b>
C <sup>#/E#</sup>	d <sup>#m7</sup>	g <sup>#m</sup>	Bb <sup>7sus</sup>
Take the time to open up your heart, that's the secret of romance.			

**Verse 3**

|Eb |Eb7b5/A |Abma7 |G7b9 |  
Sacrifice if you care, buy her some moonlight to wear.

|cm9 |F13#11 |Bb7sus \ Bb7 \ |Ab/Bb \ Bb9 \ |  
If it's one more star she wants, go all the way!

**(Sax back on fills)**  
|Eb |Eb7b5/A |Abma7 |Db7 \ Db7/Cb / |  
In your arms tonight, she'll reflect that she owes you the sweetest of debts.

|Eb/Bb \ cm C7+5 |fm Eb/G Ab Ab/Bb |Ab |Eb \ \<Ab/Bb |  
If she wants to pay find one hundred ways.

**Sax Solo**

**(Drums, bass, keys, sax only) Eb major/major pentatonic/major blues – concert.**  
|Eb |Eb7b5/A |Abma7 |G7b5 |  
Woooooo

**(All back in)**  
|cm9 |F13#11 |Bb7sus \ \ Bb7|Ab/Bb \ Bb7 \ |

**Verse 4**

|Eb |Eb7b5/A |Abma7 |Db7 \ Db7/Cb / |  
In your arms tonight, she'll reflect that she owes you the sweetest of debts.

|Eb/Bb \ cm C7+5 |fm Eb/G Ab Ab/Bb |Ab |Eb \ Ab abm |  
If she wants to pay, find one hundred ways. You better believe it, Ooo.

**(Brass Hits start)**

**Outro**

|Eb/Bb \ >cm \ |fm Eb/G Ab Ab/Bb |Ab |Eb \ Ab abm |  
Love her today; find one hundred ways. I'm telling you to

|Eb/Bb \ >cm \ |fm Eb/G Ab Ab/Bb |Ab |Eb \ Ab abm |  
Love her today; find one hundred ways. Oooooooooo

|Eb/Bb \ >cm \ |fm Eb/G Ab Ab/Bb |Ab |Eb \ Ab abm |  
Love her, love her, love her, one hundred ways. Yaaaaaay.

|Eb/Bb \ >cm \ |fm Eb/G Ab Ab/Bb |Ab |Eb \ Ab abm |  
You've got to love her today; find one hundred ways

**(Strings and voice only – rubato and slowing)**  
|Eb Eb/Db C(b9) \ |fm Eb/G Ab Ab/Bb |Ab |Eb |  
Love her today; won't you find one hundred ways, yeah.

Key: Eb  
Meter: 4/4, shuffle

Tempo: quarter = 90  
Strum = SKIP, swing Piano Rhythm Pattern: L- -LR-LR

What an exciting song. Quincy Jones released it but didn't write it or sing it.

Legend: reading a chord chart

Unless otherwise indicated, chords start at the beginning of the measure.

| - indicates a new measure with the previous chord continuing.

| - just like with written music, the bar at the end of a line is the same bar as the beginning of the next line. These are not 2 measures but the end of one measure and the beginning of the next.

\ - indicates individual beats of a measure when needed. So if a chord lasts for less than a full measure, the slash mark (\) will indicate the different beats of the measure and the written chord name will also take up one of those beats. Thus |A \ \ E | would mean to play an A for 3 beats and an E for the 4<sup>th</sup> beat. Note: normally, in jazz and pop notation, beat slashes face forward (/). We're reversing the direction to separate this from the forward slash (/) used for indicating a changing bass note (see below)

<- indicates the chord comes in 1/2 beat earlier than written. Thus |A \ \ <E | would mean to play an A for 2 and a half beats and E would start on the 'and' of beat 3.

>- indicates the chord comes in 1/2 beat later than written. Thus |A \ \ E> | would mean to play an A for 3 and a half beats and E would start on the 'and' of beat 4.

/X - indicates a specific bass note, rather than a chord type, usually while the previous chord is playing; i.e., E /F# /Ab A - would mean play the E chord, then F# and Ab as single bass notes during the E chord (in the right hand of a piano or bass strings of the guitar or on the bass, for example).

Chords and measures bars are almost exactly over the words where they occur, so you should be able to follow the words and thus know where the chords change.

**Single notes – exact pitches for a specified instrument**