

MILLION  
DOLLAR  
LIBRARY

VOLUME V

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE



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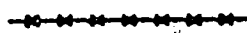
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Lento

# SEND IN THE CLOWN


E♭ sus4

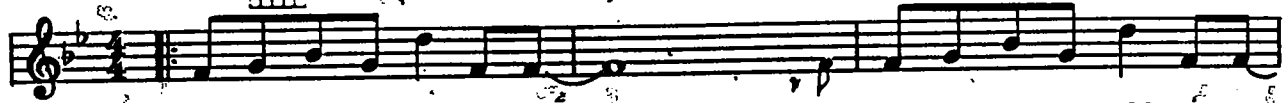
Is - n't it rich? Are we a pair?  
 Me here at last on the ground, you in mid - air... Send in the  
 clowns. Is - n't it bliss? Don't you ap - prove?  
 One who keeps tear - ing a - round, one who can't move... Where are the  
 clowns? Send in the clowns. Just when I'd stopped op - en - ing  
 doors, Fin - al - ly know - ing the one that I want - ed was  
 yours, Mak - ing my en - trance a - gain with my u - su - al  
 flair. Sure of my lines, No one is there.  
 Don't you love farce? My fault, I fear. I thought that  
 rich, Is - n't it queer, Los - ing my  
 you'd want what I want. Sor - ry, my dear. But where are the clowns? Quick, send in the  
 tim - ing this late in my ca - reer? And where are the clowns? There ought to be  
 clowns. Don't both - er, they're here. Is - n't it  
 Well may be next year

Chords: E♭, E♭ maj9, Ab maj9, Ab6, B♭/E♭, Ab/E♭, B♭/E♭, Ab/E♭, E♭, E♭ sus4, Gm, Dm7, Gm, Dm9, Gm, Cm7, G, Eb6/Bb, F7/A, Ab6, Gsus4, Fm7(-5), Gm/Bb, Ab6/Bb, Bb/E♭, Ab, Bb/E♭, Ab, Eb, E♭ sus4, Eb, E♭ maj9, Eb, Ab maj9, Ab6, B♭13/E♭, 1. B♭9/E♭, Eb, E♭ sus4, Eb, E♭ sus4, 2. B♭9/E♭, Eb, E♭ sus4, Eb

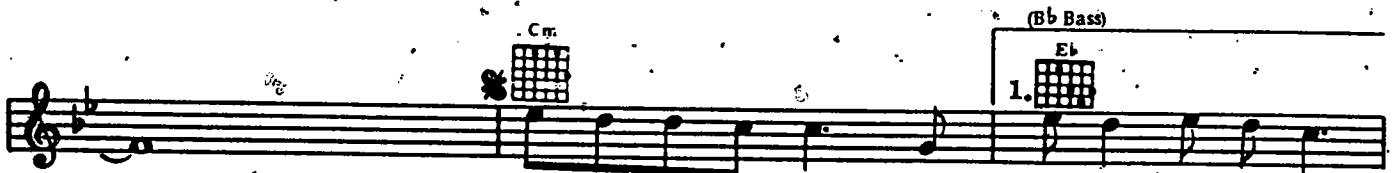
# MANDY

Words and Music by  
RICHARD KERR and  
SCOTT ENGLISH

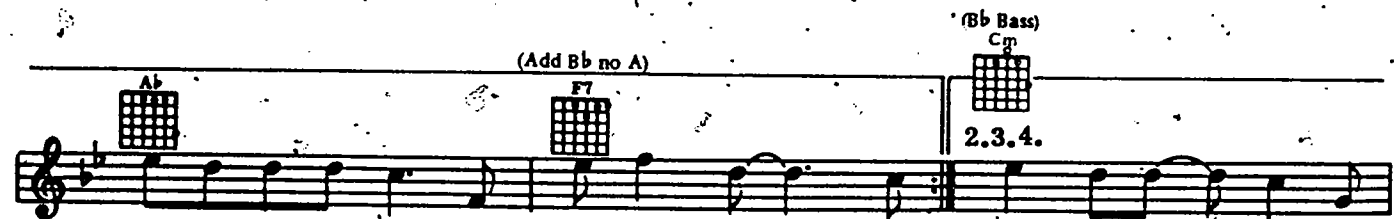
Moderately 



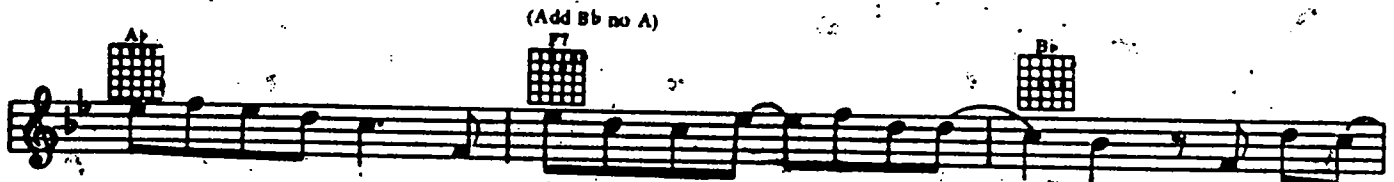
I re - mem - ber all my life ——— rain - ing down as cold as ice. —  
Morn - ing's just an - oth - er day; ——— hap - py peo - ple pass my way. —  
Stand - ing on the edge of time; ——— I've walked a - way when love was mine.



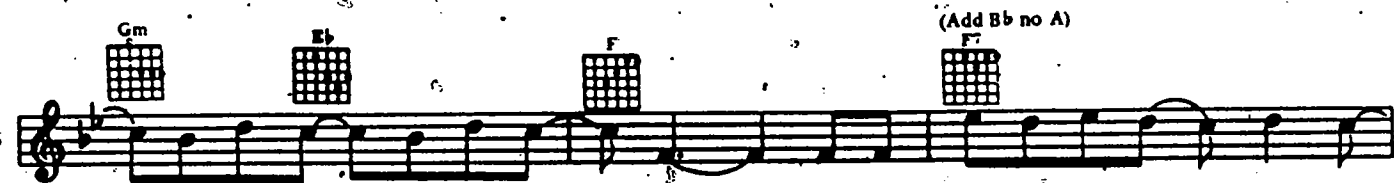
Shad - ows of 'a man, a face through a win - dow,  
Look - ing in their eyes, I  
Caught up in a world of  
Yes - ter - day's a dream, I



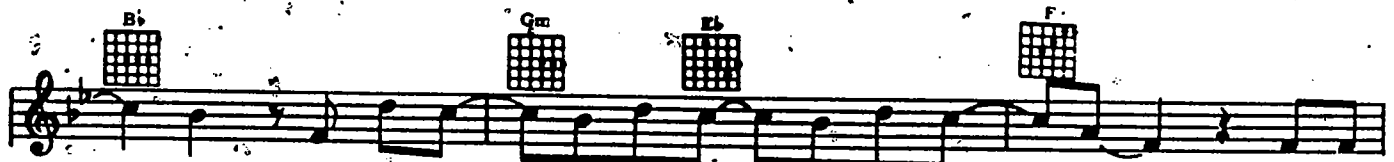
cry - in' in the night, the night goes in - to see a mem - 'ry I  
up - hill climb - ing, the  
face the morn - ing.



nev - er re - a - lized how hap - py you made — me. Oh, Man - dy well, you came -  
tears are in my mind and noth - in' is rhym - ing.  
cry - ing on a breeze the pain is call - ing.



and you gave — with - out tak - ing. — But I sent you a - way. — Oh, Man -



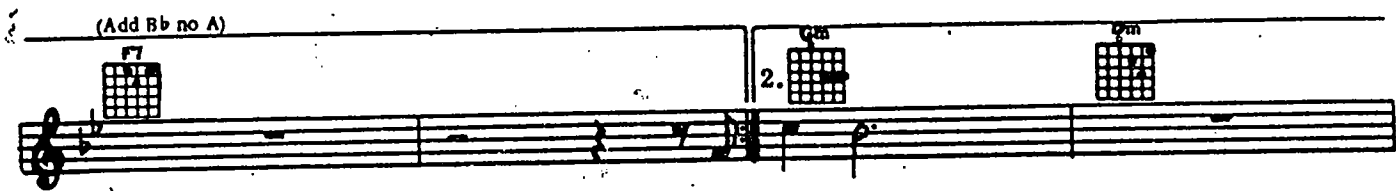
dy well, you kissed — me and stopped — me from shak - ing, — and I

(Add Bb no A) **F7** **to Coda** 1. **Gm** **Eb**



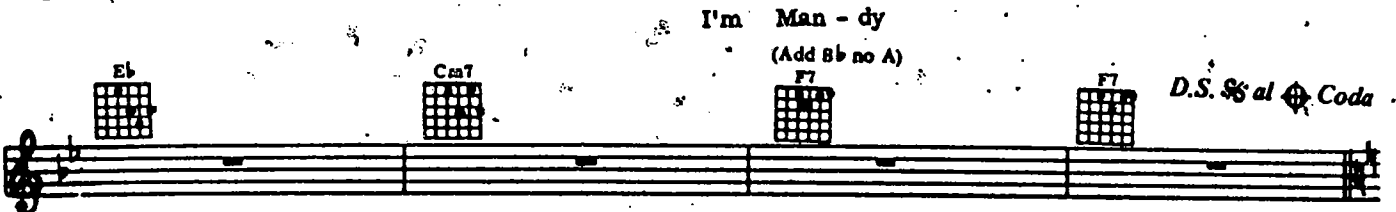
need you to-day. — Oh, Man - dy!

(Add Bb no A) **F7** 2. **Gm** **Gm**



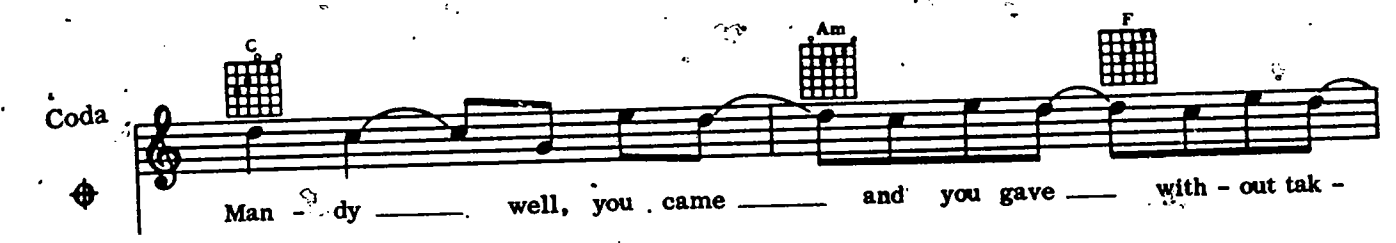
I'm Man - dy

**Eb** **Cm7** **F7** **F7** *D.S. al Coda*



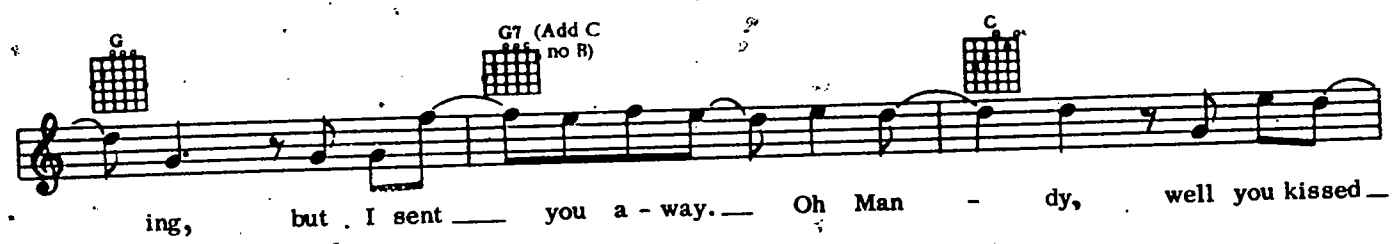
I'm Man - dy

**Coda** **C** **Am** **F**



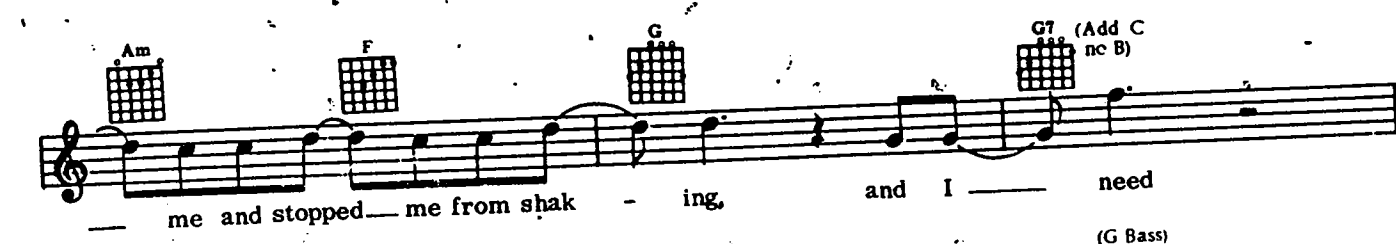
Man - dy — well, you came — and you gave — with - out tak -

**G** **G7 (Add C no B)** **C**



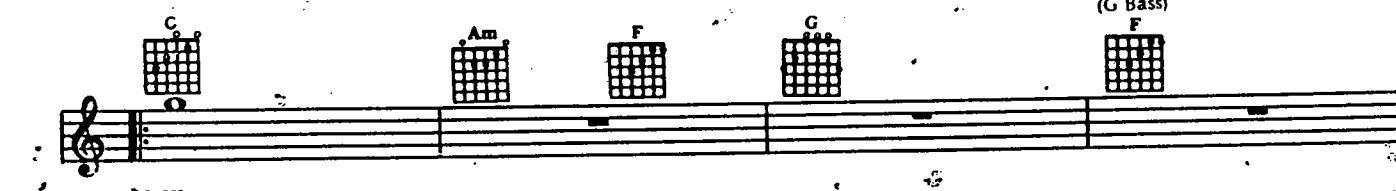
ing, but I sent — you a - way. — Oh Man - dy, well you kissed —

**Am** **F** **G** **G7 (Add C no B)**



me and stopped — me from shak - ing, and I — need

**C** **Am** **F** **G** **(G Bass)** **F**



you.



you.

repeat and fade

From The Columbia Picture, Rastar Production "THE WAY WE WERE"  
**THE WAY WE WERE**

A musical staff in G major with guitar chords: A, C#m7, Dmaj7, F#m9, and F#m (E Bass). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

Mem - 'ries \_\_\_\_\_ light the cor - ners of my mind.  
 pic - tures \_\_\_\_\_ of the smiles we left be - hind,  
 Mem - 'ries \_\_\_\_\_ may be beau - ti - ful, and yet,

A musical staff in G major with guitar chords: Dmaj7, C#m7 (Add F#), C#7, F#m, F#m (E Bass), Dmaj7, E7, and E7 (Add A) (No G). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

Mist - y wa - ter col - or mem - 'ries \_\_\_\_\_ of the way we  
 smiles we gave to one an - oth - er \_\_\_\_\_ for the way we  
 what's too pain - ful to re - mem - ber \_\_\_\_\_

A musical staff in G major with guitar chords: Amaj7, F#m7, Bm7, E7, Amaj7, and A7. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

were. Scat - tered were. \_\_\_\_\_

A musical staff in G major with guitar chords: Dmaj7, C#m7, Bm7, C#m7, F#7 (Add B) (No A), and F#7. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

Can it be that it was all so sim - ple then, or has time re - writ - ten ev - 'ry line?

(E Bass) (E Bass) (E Bass) (E Bass) (E Bass) (E Bass) (E Bass) (E Bass)

Bm7 Bm7 Bm7 E7 Amaj7 D E7

D.S. al Coda

If we had the chance to do it all a-gain, tell me would we? Could we?

Dmaj7 (Add F#) C#7 F#m7 F#m Dmaj7

(E Bass)

we simply choose to forget. So it's the

C#m7 Dmaj7 C#m7

laugh - ter we will re - mem - ber,

Dmaj7 C#m7 F#m7 B#7 B#7 (E Bass)

when - ev - er we re - mem - ber the way we

Amaj7 Dmaj7 D (E Bass) A Dmaj7 Amaj7

were; The way we were.

# Top Of The World



Such a feel - in's com - in' ov - er me, \_\_\_\_\_ there is  
Some-thing in \_\_\_\_\_ the wind has learned my name, \_\_\_\_\_ and it's



won - der in \_\_\_\_\_ most ev - 'ry-thing \_\_\_\_\_ I see, \_\_\_\_\_ not a  
tell - in' me \_\_\_\_\_ that. things are not \_\_\_\_\_ the same, \_\_\_\_\_ in the



cloud in the sky \_\_\_\_\_ got the sun in my eyes, and I  
leaves on the trees \_\_\_\_\_ and the touch of the breeze, there's a



- won't be sur-prised \_\_\_\_\_ if it's a dream. \_\_\_\_\_  
pleas - in' sense of hap - pi - ness for me. \_\_\_\_\_



Ev - 'ry - thing I want the world \_\_\_\_\_ to be, \_\_\_\_\_ is now  
There is on - ly one wish on \_\_\_\_\_ my mind, \_\_\_\_\_ when this



com-ing true e - spe - cial - ly for me, \_\_\_\_\_ and the  
day is through I hope that I will find, \_\_\_\_\_ that to



G A F#m B7

rea - son is clear, it's be - cause you are here, you're the  
 mor - row will be just the same for you and me, all I

Em7 Em7-5 Asus4 A

near - est thing to heav - en that I've seen. I'm on the  
 need will be mine if you are here.

D G

top of the world look-in' down on cre - a - tion and the

F#m Em A7 D

won - der in most ev - 'ry-thing I see, not a  
 tell - in' me that things are not the same, in the

G A F#m B7

cloud in the sky got the sun in my eyes, and I  
 leaves on the trees and the touch of the breeze, there's a

Em7 Em7-5 Asus4 A

won't be sur-prised if it's a dream.  
 pleas - in' sense of hap - pi - ness for me.

D A G D

Ev - 'ry - thing I want the world to be, is now  
 There is on - ly one wish on my mind, when this



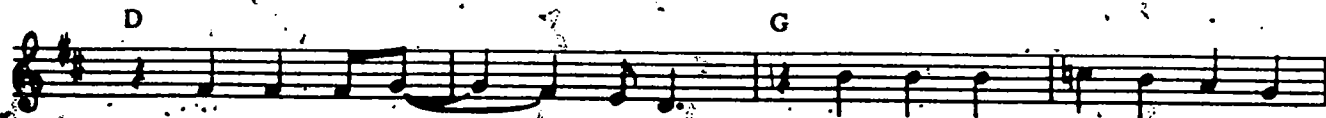
com-ing true e - spe - cial - ly for me, \_\_\_\_\_ and the  
day is through I hope that I will find, \_\_\_\_\_ that to



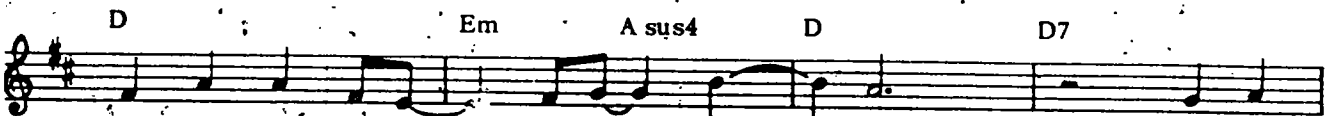
rea - son is clear, it's be - cause you are here, you're the  
mor - row will be just the same for you and me, all I



near - est thing to heav - en that I've seen. I'm on the  
need will be mine if you are here.



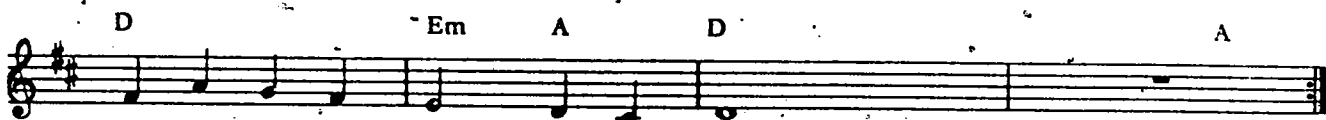
top of the world \_\_\_\_\_ look-in' down on cre - a - tion and the



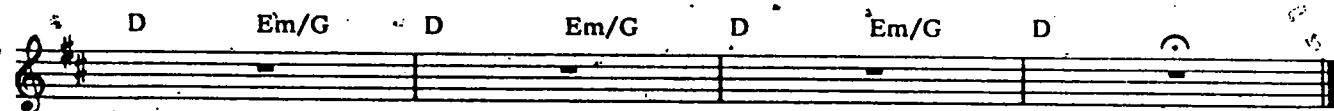
on - ly ex - pla - na - tion I can find, is the



love that I've found, ev - er since you've been a - round, your loves



put me at the top of the world.



# GOODBYE YELLOW BRICK ROAD

When are you gon-na come down **GM** When are you going to land **Bb** I  
What do you think you'll do then **C** I bet that'll shoot down your plane **Bb** It - 'll

should have stayed on the farm **C7** Should have list - ened to my old man **Fm6** You  
take you'a coup-le of vod - ka and ton - ics to set you on your feet a - gain

no **GM7** you can't hold me for ev - er **C7** I did-n't sign up with you **Bb** I'm  
May - be you'll get a re - place - ment There's plen-ty like me to be - found

not a pres - ent for your friends **C7** to op - en this boy's **F** too young to be sing-ing the  
mon - grels who ain't got a pen - ny - Sing-ing for tit - bits like you On the

blues **Db** Ah **Ab** Ah

**C7** So good-bye yel - low brick road **A7** Where the dogs of **Bb** so - ci - et - y howl -

**F** You can't plant me in your pent - house **D7** I'm go - ing back to my plough **GM** **C7** **F**

Back to **DM** the howl - ing old owl **A** In the woods Hunt - ing the hom - y back toad **Db**

Oh I've fin - **Eb** ly de - cid - ed my **F** fu - ture lies **DM** Be - vond the vel - low brick **Bb** **C7**

road **Db** **Eb** Ah **Ab** **Db**

Ah **Bbm** **C7** Ah **F** Ah **F**

# HIGHER GROUND

Words and Music by  
STEVE WONDER

Chord diagrams: Eb, Gb, Ab, Eb, Gb, Ab, Eb, Gb, Ab

Peo-ple, Teach-ers, keep on keep on learn-in', teach-in'.

Chord diagrams: Eb, Gb, Ab, Eb, Gb, Ab, Eb, Gb, Ab

Sol-diers, Preach-ers, keep on keep on war-rin', preach-in'.

Chord diagrams: Eb, F, Ab, Bb, F, G

World, World, keep on keep on.

Chord diagrams: Ab, Db7, Eb, Gb, Ab

turn-in', turn-in', cause it won't be too long. Oh no.

Chord diagrams: Eb, Eb7(9), Eb, Gb, Ab, Eb, Gb, Ab








Pow-ers, Lov-ers,.

Chord diagrams: Eb, Gb, Ab, Eb, Gb, Ab, Eb










keep on keep on ly-in', lov-in', while your

Chord diagrams: Eb, Gb, Ab, Eb, Gb, Ab, Eb, Gb, Ab, Eb


peo-ple, liev-ers, keep on keep on be dy-in', liev-in', World, Sleep.










- crs, - keep on just stop turn-in' sleep-in, 'cause it won't. be\_ too 'cause it won't. be\_ too

long. long. Oh no I'm I'm

**Chorus**




so darn glad that he let me try it a - gain, 'cause my last time on earth I lived a













whole world of sin... I'm so glad that I know more than I knew then, gon-na keep\_

















on try-in' till I reach\_ {the my} High - est

Ground. *Whew! (2nd verse only)*

till 1. & 3. I reach\_ my High - est  
 2. gon - na bring me

Ground. down. Oh no *Repeat and fade*

2. No-one's\_ 3. Till \_\_\_\_\_

# LET ME TRY AGAIN

English Lyric by  
 PAUL ANKA and SAMMY CAHN  
 Music by CARAVELLI

**Verse**

I know I said that I was leav - ing, but I just could - n't say good -  
 I 'was such a fool to doubt you, \_\_\_\_\_ to try to go it all a -

bye. It was on - ly self de - ceiv - ing to  
 There's no sense to life with - out you. Now

walk a - way from some - one who means ev - 'ry - thing in life to you. You  
 all I do is just ex - ist and think a - bout the chance I've missed. To

learn from ev - 'ry lone - ly day. I've learned and I've come back to stay.  
 beg is not an eas - y task. But pride is such a fool - ish mask.

**Chorus**

Let me try a - gain! Let me try a - gain! Think of all we had be - fore,  
 let me try once more. We can have it all, you and I a - gain.

Just for give me or I'll die, Please let me try a - gain!

*(Musical notation with guitar chords and lyrics is present throughout the page)*



# PAPER ROSES

13

VERSE

C G7

1. I re - al - ize the way your eyes de - ceived me \_\_\_\_\_ With  
 Boy) 2. (Your) pret - ty lips look warm and so ap - peal - ing. \_\_\_\_\_ They  
 Girl) 3. (I) thought that you would be a per - fect lov - er. \_\_\_\_\_ You

C

ten - der looks that I mis - took for love; \_\_\_\_\_ (Girl) So  
 seem to have the sweet - ness of a rose; \_\_\_\_\_ (Boy) So  
 seemed so full of sweet - ness at the start; \_\_\_\_\_ But  
 But

C7 F

take a - way the flow - ers that you gave me \_\_\_\_\_ And  
 throw a - way the flow - ers that I gave you \_\_\_\_\_ I'll  
 when you give a kiss there is no feel - ing. \_\_\_\_\_ It's  
 like a big red rose that's made of pa - per. \_\_\_\_\_ There

G7 C

send the kind that you re - mind me of. \_\_\_\_\_  
 send the kind that you re - mind me of. \_\_\_\_\_  
 just a stiff and ar - ti - fi - cial pose. \_\_\_\_\_  
 is - n't an - y sweet - ness in your heart. \_\_\_\_\_

CHORUS

F G7 F C A+ Dm

Pa - per Ro - ses, \_\_\_\_\_ Pa - per Ro - ses, \_\_\_\_\_ Oh how real those ros - es

G7 C F B7 Em

seem to be \_\_\_\_\_ But they're on - ly \_\_\_\_\_ im - i - ta - tion \_\_\_\_\_

A+ Dm G7 1. 2. C


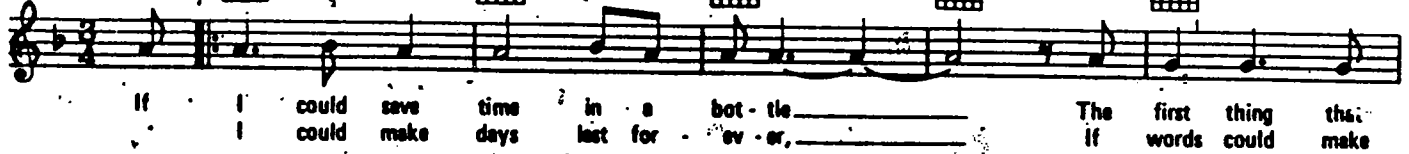
\_\_\_\_\_ Like your im - i - ta - tion love for me. \_\_\_\_\_ (Boy) 2. Your


3. C A+ Dm G7 C


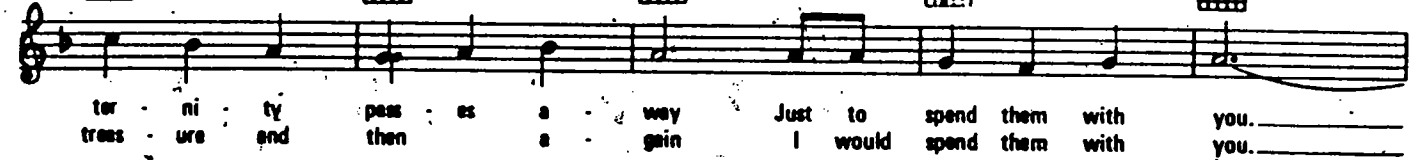
me. \_\_\_\_\_ Like your im - i - ta - tion love for me. \_\_\_\_\_


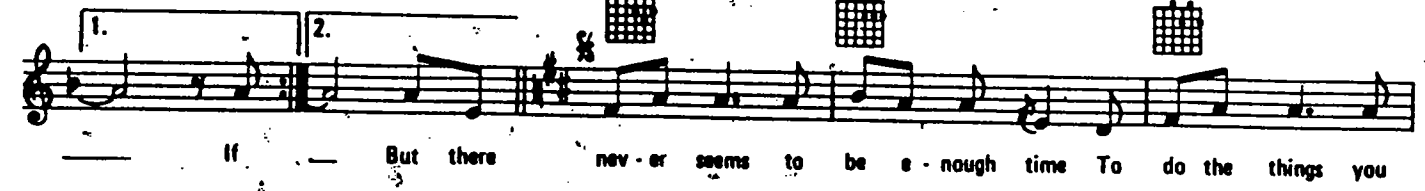
# TIME IN A BOTTLE

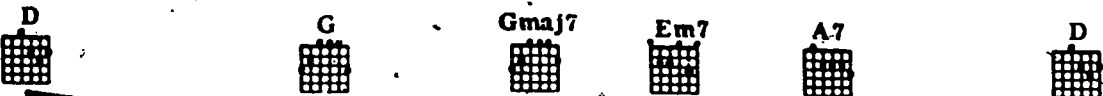
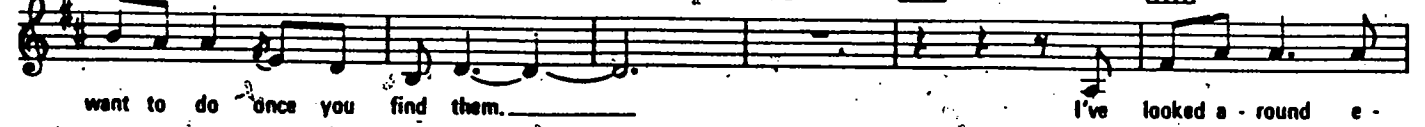
Words and Music by  
JIM CROCE

Dmaj7 D6 D G Gmaj7 Em7 To Coda

nough to know that you're the one I want to go thru time with.

A7 Dm Dm(+7) Dm7 Dm6

If I had a box just for wishes And

Gm6 Gm A7 Gm7 A7 Dm6 A7 Dm A7 Dm

dreams that had never come true; The box would be

Dm7 Bb Gm7 Dm Gm

empty except for the memory of how they were answered by

A7 A7 3 times Dm

*D. S. al Coda* *Coda*

you. But there's

# THE MOST BEAUTIFUL GIRL

Words and Music by  
 NORRIS WILSON,  
 BILLY SHERRILL and  
 RORY BOURKE

Moderate

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand.

Musical notation for the first vocal line, including a treble clef, a key signature of one sharp, and a 4/4 time signature. Chord diagrams are placed above the staff.

Hey, did you hap-pen to see the most beau-ti-ful girl in the

Musical notation for the second vocal line, including a treble clef, a key signature of one sharp, and a 4/4 time signature. Chord diagrams are placed above the staff.

world? And if you did was she cry - ing.

Musical notation for the third vocal line, including a treble clef, a key signature of one sharp, and a 4/4 time signature. Chord diagrams are placed above the staff.

cry - ing? Hey, if you hap-pen to see the most beau-ti-ful girl that

Musical notation for the fourth vocal line, including a treble clef, a key signature of one sharp, and a 4/4 time signature. Chord diagrams are placed above the staff.

walked out on me; tell her I'm sor - ry.

Musical notation for the fifth vocal line, including a treble clef, a key signature of one sharp, and a 4/4 time signature. Chord diagrams are placed above the staff.

Tell her I need my ba - by; won't you

2nd time  $\text{rit}$   
D. S. and fade

tell her that I love her? (If you) I woke up this morn-

ing. re - al - ized — what I had done.

I stood a-lone — in the cold — grey dawn; — knew I'd lost my morn - ing sun —

I lost my head and I said some things; —

now come the heart-aches that the morn-ing brings. — I know I'm wrong and

I could - n't see; — I let my world slip a - way — from me. So

# Seasons in the Sun

(Le Moribond)

**Chorus**

*F* *Gm* *Group:*

We had joy, we had fun, we had sea-sons in the sun; But the  
 joy, we had fun, we had sea-sons in the sun; But the  
 lives we had fun, we had sea-sons in the sun; But the

*Gm7* *Gm7(b5)* *C7* *(to Fine last time)* *F*

hills that we climb, were just sea-sons out of time,  
 wine and the song like the sea-sons have all gone,  
 stars we could reach were just star-fish on the

1. *F* *2. (Segue to Verse)* *Fine*

We had beach.

**Verse** *F* *C7*

1. Good-bye to you, my trust-ed friend,  
 2. Good-lye, Pa - pa, please pray for me,  
 3. Good-bye, Mich - elle, my lit - tle one,

*F* *Bb6*

We've known each oth - er since we were nine or ten;  
 I was the black sheep of the fam - i - ly;  
 You gave me love and helped me find the sun;

*Bbm6* *F* *C7*

To - geth - er we've climbed hills and trees,  
 You tried to teach me right from wrong,  
 And ev - 'ry time that I was down,



F Bb Bbm6

Learned of love and A - B - C's, skinned our hearts and skinned our  
 Too much wine and too much song, won - der how I got a -  
 You would al - ways come a - round and get my feet back on the

F C7

knees. Good - bye, my friend,  
 long. Good - bye, Pa - pa, } it's hard to die, \_\_\_\_\_  
 ground. Good - bye, Mich - elle, }

F Bb Bbm6

When all the birds are sing - ing in the sky; Now that the

Bbm6 F C7 F

spring is in the air, \_\_\_\_\_ Pret - ty girls are ev - 'ry -  
 Lit - tle chil - dren ev - 'ry -  
 With the flow - ers ev - 'ry -

Bb6 Bbm6 F 3rd time at Fine

where; \_\_\_\_\_  
 where; \_\_\_\_\_  
 where; \_\_\_\_\_  
 Think of me and I'll be there. We had  
 When you'll see them, I'll be there. We had  
 I wish that we could both be there. All our

# THE HUSTLE

Music by  
VAN McCOY

Moderately

Gm7/C

F6/C



The first system of musical notation for 'The Hustle'. It consists of a grand staff with a treble clef and a bass clef. The music is in 4/4 time and begins with a dynamic marking of *mf*. The first measure is a whole rest in the treble and a half note G in the bass. The second measure is a repeat sign. The melody in the treble clef starts with a half note G, followed by a half note A, and then a half note B. The bass line consists of a steady eighth-note accompaniment. Above the treble staff, there are two guitar chord diagrams: Gm7/C and F6/C.

Gm7/C

F6/C



The second system of musical notation. The melody in the treble clef continues with a half note C, followed by a half note D, and then a half note E. The bass line continues with eighth notes. Above the treble staff, there are two guitar chord diagrams: Gm7/C and F6/C.

Gm7/C

F6/C



The third system of musical notation. The melody in the treble clef continues with a half note F, followed by a half note G, and then a half note A. The bass line continues with eighth notes. Above the treble staff, there are two guitar chord diagrams: Gm7/C and F6/C.

Gm7/C

Bb/C



The fourth system of musical notation. The melody in the treble clef consists of eighth notes: G, A, B, C, D, E, F, G. The bass line continues with eighth notes. The system concludes with the instruction *Do the Hustle!* in the right hand.

Chord diagrams: F, Gm7 3fr, F

System 1: Measures 1-3. Treble clef, bass clef. Chords: F, Gm7 3fr, F.

Chord diagrams: Gm7 3fr, Bbmaj7, F/A

System 2: Measures 4-6. Treble clef, bass clef. Chords: Gm7 3fr, Bbmaj7, F/A.

Chord diagrams: Gm7 3fr, Bb/C, F, Gm7 3fr

System 3: Measures 7-10. Treble clef, bass clef. Chords: Gm7 3fr, Bb/C, F, Gm7 3fr.

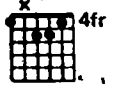
Chord diagrams: F, Gm7 3fr, Bbmaj7, F/A

System 4: Measures 11-14. Treble clef, bass clef. Chords: F, Gm7 3fr, Bbmaj7, F/A.

Chord diagrams: Gm7 3fr, Bb/C, Dbmaj7 4fr, Bbm9

System 5: Measures 15-18. Treble clef, bass clef. Chords: Gm7 3fr, Bb/C, Dbmaj7 4fr, Bbm9.

Ab maj7



Cm7



Db maj7



Bb m9



Gm7/C

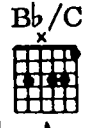
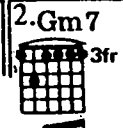
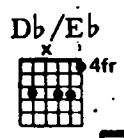
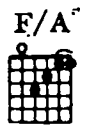
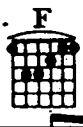


Bb/C



8va

Do the Hus-tle!



D. S.  $\frac{3}{4}$  and fade

# Sunshine On My Shoulders

23

Words and Music by  
JOHN DENVER, DICK KNISS  
and MIKE TAYLOR

Slowly

mp

The piano introduction consists of two staves of music. The right hand plays a series of eighth notes, and the left hand plays a series of quarter notes. The tempo is marked 'Slowly' and the dynamics are 'mp'.

Guitar  
(Capo up  
3 frets)



Keyboard

Bb

Eb

Bb

Eb

Bb

Eb

Bb

Eb

Sun-shine on my shoul-ders makes me hap-py.

The first vocal line is written on a single staff. The melody is simple and follows the lyrics. The piano accompaniment is shown below the vocal line.



Bb

Eb

Bb

Eb

Am7

D7

sun-shine in my eyes can make me cry.

The second vocal line continues the melody. It includes a triplet of eighth notes in the phrase 'can make me cry'. The piano accompaniment is shown below.



Bb

Eb

Bb

Eb

Bb

Eb

Bb

Eb

Sun-shine on the wa-ter looks so love-ly.

The third and final vocal line on this page. The melody is simple and follows the lyrics. The piano accompaniment is shown below.



To Coda

sun-shine al-most al-ways makes me high.



If I had a day that I could give you,  
If I had a tale that I could tell you,



I'd give to you a day just like to -  
I'd tell a tale sure to make you



day smile.  
If I had a  
If I had a



Bm Dm      C Eb      G Bb      Am7 Cm7      Bm Dm      C Eb

song wish      that I could that I could      sing for wish for you, you,      I'd I'd

G Bb      Am7 Cm7      Bm Dm      C Eb      G Bb      Am7 Cm7      Bm Dm      C Eb

sing a song to make you feel this way.      make a wish for sun-shine all the while.

*Last time, D.S. al Coda*

Coda      G Bb      C Eb      G Bb      C Eb      G Bb      Am7 Cm7      Bm Dm      C Eb

Sun-shine al-most all the time makes me high,

G Bb      C Eb      G Bb      C Eb      G Bb      Am7 Cm7      Bm Dm      C Eb      G Bb

sun-shine al-most al-ways...

# LOVE WILL KEEP US TOGETHER

Love, love will keep us to - geth er;  
 You, you be - long to me now;  
 will be there to share for - ev er;

think of me, babe, when - ev er some sweet - talk - in' guy comes a - long,  
 ain't gon - na set you free now. When those guys start hang - in' a - round,  
 love will keep us to - geth er. Said it be - fore and I'll say it a - gain, while

sing - in' his song. Don't mess a - round; you got - ta be strong.  
 talk - in' me down, hear with your heart and you won't hear a sound. Just  
 oth - ers pre - tend, I need you now and I'll need you then.

stop, 'cause I real - ly love ya; stop, I'll be think - in' of ya.

Look in my heart and let love keep us to - geth er.

2.  
Bb

geth er, what-ev -

er. Young and beau - ti - ful, but

Db Ab Eb

some - day your looks will be gone. When the oth - ers turn you off, -

Gb Bb Db Ab Eb

who'll be turn - ing you on? I will, I will, I will, I

Gb F11 D. S.  $\frac{3}{4}$  al Coda

Coda

Bb

geth er, what - ev - er.

Theme from the Paramount Picture "THE GODFATHER PART II"

# LOVE SAID GOODBYE

Lyric by  
LARRY KUSIK

Music by  
NINO ROTA

Andante

How cold, the wind that whis-pers you are  
gone; How sad, the rain that cries your name at  
dawn. Where is the laugh-ter that we once knew? Had I but  
reached, would I still have you? Seek-er of dreams was I, then I  
lost my way; Keep-er of hope, that prom-ised love for an-oth-er day. How did it  
all slip a - way? Sweet wine of  
youth told' me that love would wait; I stormed the cas-tle walls but reached too  
late. My life, my world are a mist - v blue: Love said good-

*(Musical notation includes chords: Dm, Gm6/D, A(sus), A, Gm7, C, Fmaj7, Bbmaj7, Eb/G, A7, Dm, F#dim, D7, Gm, Cm, D7, Gm, E7, A(sus), A, Dm, Gm6/D, Dm, Gm6, A(sus), A, Gm7, C, Fmaj7, Bbmaj7)*

**Eb/G** **A7** **Dm** **Bb7**

bye to my dreams and you.

**Ebm** **Abm/Eb** **Ebm** **Ebm/Gb** **Abm6**

**Bb(sus)** **Bb** **Abm7** **Db** **Gb** **Cbmaj7**

Where is the laugh-ter that we once knew? Had I but

**Fb/Ab** **Bb7** **Ebm** **B7**

reached, would I still have you? Sweet wine of

**Em** **Am6** **Em** **Am6**

youth told me that love would wait; I stormed the cas-tle walls but reached too

**B(sus)** **B** **Am7** **D** **G** **Cmaj7** **F/A**

late. My life, my world, are a mist - y blue. Love said good-bye to my

**B7** **Em** **E7** **Am** **B(sus)B** **Em**

dreams and you.

From The Paramount Motion Picture "THE GODFATHER"  
**THE GODFATHER WALTZ**

Optional Simplified Arrangement  
for Piano or Organ

Music by  
NINO ROTA

Moderate

The musical score is presented in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major/D minor). The tempo is marked 'Moderate'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mp'. Chord symbols are placed above the staffs to indicate the harmonic structure. The piece concludes with a 'D.C. al Fine' instruction.

Chord symbols throughout the score include: Dm, Gm, A7, Bb, Eb/G, D, Am, E7, and E7sus Am.

# LA BAMBA

31

Arr. & adapt'n by  
RITCHIE VALENS

With a Latin Beat

Pa - ra bai-lar La Bam - ba, Pa - ra bai-lar La Bam - ba, Se ne - ce -

si - ta una po - ca de gra - cia, Un - a po - ca de gra - cia para mí para

ti ya - a - ri - ba, y'a - ri - ba. Y'a - ri - ba, y'a - ri - ba, por ti se -

re, por ti se - re, por ti se - re, Yo no soy mar - i - ne - ro,

Yo no soy mar - i - ne - ro, Soy cap - i - tan, Soy cap - i -

tan, Soy cap - i - tan. Bam - ba, bam - ba,

Bam - ba, bam - ba. Bam - ba, bam - ba.

1. Pa - ra bai-lar La Bam - ba, bam - ba. 2. Bam - ba, bam - ba.

The musical score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The first staff begins with a double bar line and a repeat sign. Chord markings (Eb, Bb7, Eb) are placed above the notes. The lyrics are written below the notes. The score includes a first ending (1.) and a second ending (2.) at the bottom.

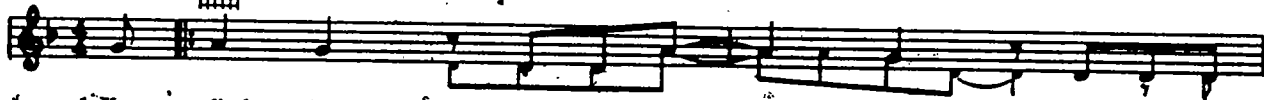
# YOU'RE SO VAIN

Words and Music by  
- CARLY SIMON

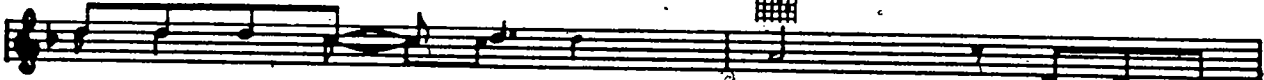
Moderato



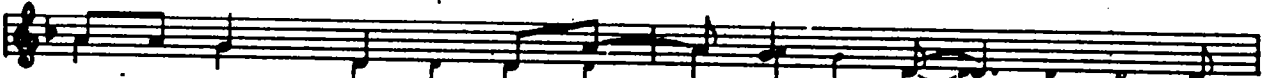
VERSE



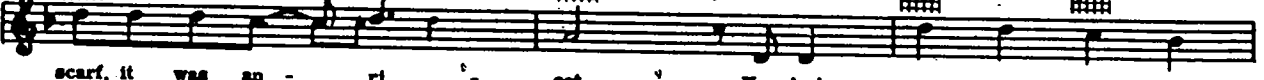
1. You walked in the par-ty like you were  
had heard me sev-er-al years a-go, like you were  
you went up to Bar-a-to-za and



walk-ing on-to a yacht, your hat stra-  
I was still quite na-tur-ly ive, well, you  
your horse nat-ral-ly won, then you



te-gi-cilly dipped be-low one eye, your  
said that we your Lear made such a pret-to No-va Sco-tia, to see the  
flew your jet up to No-va Sco-tia, to see the



scarf, it was ap-ri-er cot. You had one eye in the  
that you would nev-er leave. But you gave a-way the  
to-tal e-clipse of the sun. Well, you're where you should be



mir-ror as you watched your-self ga-  
things you loved and one of them was  
all the time and and when you're not you're



F C

votte and all the girls dreamed that they'd  
me, I had some dreams, they were clouds  
with some un-der world spy or the wife

Bb

be your part - ner, they'd be your part - ner and  
in my cof - fee, clouds in my cof - fee and  
of a close friend, wife of a close friend and

CHORUS Gm7

You're so vain. You prob'ly think this song is a - bout

F Dm Gm7

you, you're so vain. I'll bet you think this song is a - bout

C7 [1. 2.] C7 [3.] C7

you. Don't you? Don't you? 2. You or you?  
3. Well, I

F Gm7 F Repeat and fade

You're so vain. You prob'ly think this song is a - bout you.

# Dark Lady

VERSE

1. The for - tune queen of New Or - leans was brush - ing her cat in her black

lim - ou - sine, and on the back seat were scratch - es from the

marks of men her for - tunes she'd won. You

could - n't see through the tint - ed glass as she said, "Home James" and

he hit the gas. I fol - lowed her to some dark - ened room, she

took my mon - ey, she said, "I'll be with you soon."

CHORUS

Dark la - dy laughed and danced and lit the  
 Dark la - dy played black mag - ic 'til the

can - dies one by one, Danced to her gyp - sy mu - sic 'til her  
 clock struck on the twelfth. She told me more a - bout me than I

1. brew was down.

2. *D. S. for 2nd & 3rd verses*  
 knew my-self.

2 She dealt two cards, - a Queen and a Three,  
 And mumbled some words that were so strange to me,  
 And then she turned up a two-eyed Jack,  
 My eyes saw red but the card still stayed black.  
 \* She said the man you love is secretly true  
 To someone else who is very close to you,  
 My advice is that you leave this place,  
 Never come back and forget you ever saw my face.

( CHORUS )

3. So I ran home and crawled in bed,  
 I couldn't sleep because of all the things she said  
 Then I remembered her strange perfume  
 And how I smelled it once in my own very room,  
 So I sneaked back and caught her with my man  
 Laughing and kissing 'til they saw the gun in my hand,  
 They begged for their lives and I lost my nerve  
 To shoot them both would be more than they deserve,  
 ( CHORUS )

\* Substitute Lines: She said the Jack's your lover who is secretly true  
 to a red-eyed woman who is very close to you.

# MY MELODY OF LOVE

English and Polish Lyrics by

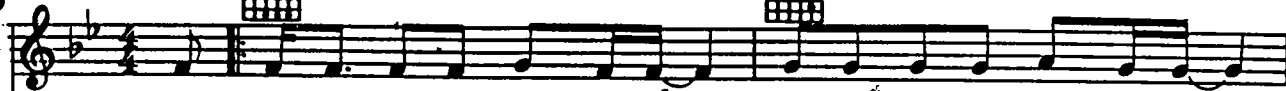
BOBBY VINTON

Music by HENRY MAYER

German Lyrics by GEORG BUSCHOR

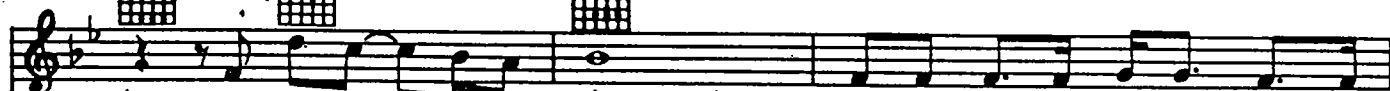
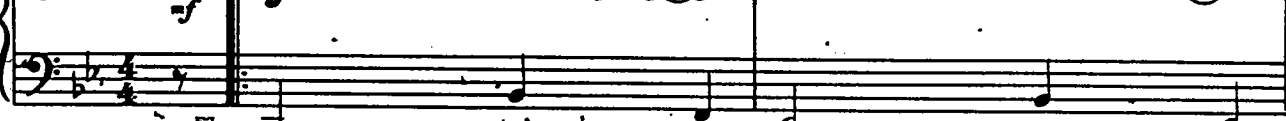
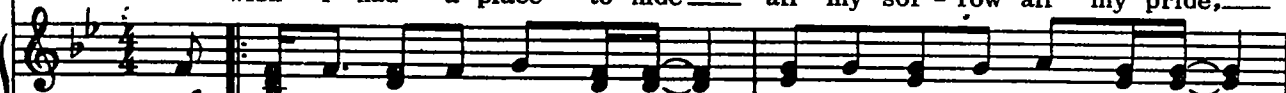
3 6

Moderate

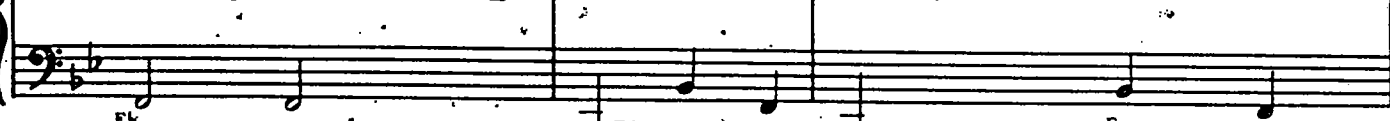
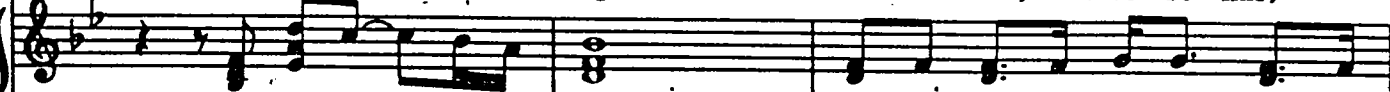


I'm look - ing for a place to go — so I can be all a - lone —  
wish I had a place to hide — all my sor - row all my pride, —

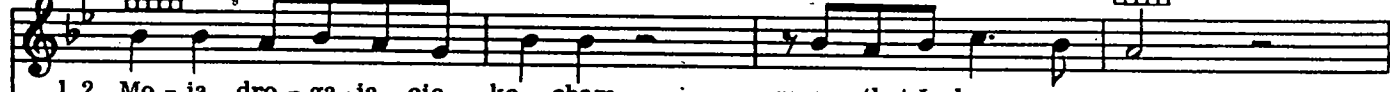
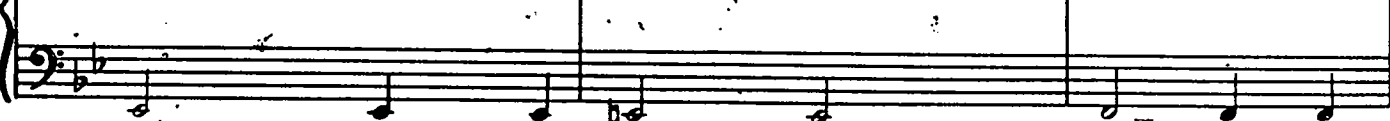
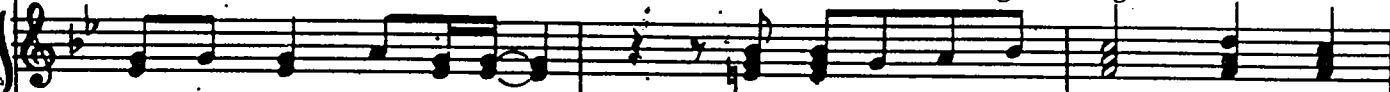
BMI



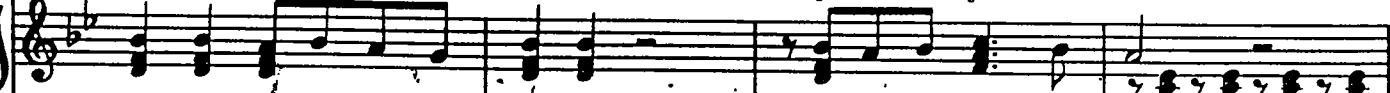
from thoughts and mem - o - ries so that when the mu - sic plays I  
I just can't get a - long 'cause the love, once so fine,



don't go back to the days — when love was you and me. Oh, Oh,  
keeps on hurtin' all the time, — where did I go wrong?



1. 2. Mo - ja dro - ga ja, cie ko - cham means that I love you so  
3. La la - la la la la la my mel - o - dy of love



Mo - ja dro - ga ja - cie ko - cham more than you'll ev - er  
 La la la la la la la la my mel - o - dy of

know, Ko - cham cie - bie ca - lem ser - ce  
 love, La la la la la la la la

love you with all my heart re - turn to me and al - ways be  
 my mel - o - dy of love re - turn to me and al - ways be

my mel - o - dy of love. love. Oh, Oh,  
 my mel - o - dy of love: (fade)

# I Believe I'm Gonna Love You

Slowly

As the

morn - ing casts a thou - sand bits of sun - light, — And they  
seems that there are spe - cial stars for lov - ers, — And we

shine like dia - monds — on the morn - ing dew, I be -  
see them scat - tered 'cross the mid - night blue, I be -

lieve — that ev - 'ry sin - gle one — is mine a - lone to  
lieve that out of all this world, they're meant for you and

see, And I be - lieve — I'm gon-na  
me, 'Cause I be - lieve — I'm gon-na

1. love you. — If it

2. Bb Gm C7

love you. \_\_\_\_\_ I'll take you \_\_\_\_\_ to a mag-ic place \_\_\_\_\_ where

Fmaj7 Bbmaj7 Ebmaj7 Abmaj7 Fsus

no one's ev-er been, \_\_\_\_\_ Where there's car-pets made \_\_\_\_\_ of flow - ers \_\_\_\_\_ and mu-sic in the' wind.

F Bb Eb F

If you won-der why I've giv-en you these treas-ures, \_\_\_\_\_ Be-cause

Bb Eb F

you're like no one else I ev - er knew. I be -

Bb Eb D7 Gm

lieve that as we walk thru time, the best is yet to come, 'cause I 'be -

Eb Cm7 Fsus F NC

lieve. \_\_\_\_\_ I'm gon-na

Bb Dm Eb Bb

love you. \_\_\_\_\_ 'cause I be -

Bb Cm7 Fsus F Freely NC

lieve \_\_\_\_\_ I'm gon-na

A Tempo Bb Dm Eb Bb Dm Eb Bb

love you. \_\_\_\_\_

# FEELINGS (♩ Dime?)

English Words and Music by  
MORRIS ALBERT

Em (D# Bass) Em (D Bass) Em7

Feel - ings, — noth - ing more than feel - ings, —

(C# Bass) A Am D7

try - ing to for - get my feel - ings of

G F#m B7 Em

love. Tear-drops —

Em7 Em7 A

roll - ing down on my face, — try - ing to for -

An D7 G

get my feel - ings of love.

E7 C Am7 D7

Feel - ings, — for all my life I'll

Bm E7 Am

feel it. I wish I've nev - er met you, girl;

D7 Bm E7

you'll nev - er come a - gain.



C Am D7 Bm E7

Feel - ings, wo wo wo, feel - ings, wo wo wo,

Am D7 F#m7

feel you a - gain in my arms.

B7 B7-9 Em (D# Bass) Em(#7)

Feel-ings, feel - ings like I've

(D Bass) Em7 A7

nev - er lost you, and feel - ings like I'll

Am D7 G

nev - er have you a - gain in my heart. life.

E7+ E7 C Am D7

To Coda Feel - ings, for all my life I'll

Bm E7 Am

feel it. I wish I've nev - er met you, girl: *D.S. al Coda*

D7 F#m7 B7 B7-9

you'll nev - er come a - gain.

C Am D7

Coda Feel - ings, wo wo wo:

Bm E7 Am

feel - ings wo wo wo, feel - ings

D7 Bm7 E7 *repeat and fade*

a - gain in my arms

# THE ENTERTAINER

Scott Joplin

Moderato

C C7 F C G7 C

1 p 1 f 1 p

5 4 5 6

Detailed description: This system contains the first four measures of the piece. The treble clef staff features a melodic line with slurs and fingerings (1, 1, 2, 1). The bass clef staff provides a harmonic accompaniment with chords and fingerings (5, 4, 5, 6). Chord symbols C, C7, F, C, G7, and C are placed above the staff. Dynamics include piano (p) and forte (f).

C7 F D7 G7

1 f 1 p

3 5

Detailed description: This system contains measures 5-8. The treble clef staff continues the melody with slurs and fingerings (1, 1, 1). The bass clef staff has chords and fingerings (3, 5). Chord symbols C7, F, D7, and G7 are present. Dynamics include forte (f) and piano (p).

C C7 F C G7 C

1 f 2

Detailed description: This system contains measures 9-12. The treble clef staff has slurs and fingerings (1, 2). The bass clef staff has chords and fingerings (2). Chord symbols C, C7, F, C, G7, and C are present. Dynamics include forte (f).

C7 F Fm C G7 C

1

Detailed description: This system contains measures 13-16. The treble clef staff has slurs and fingerings (1). The bass clef staff has chords and fingerings (4, 5). Chord symbols C7, F, Fm, C, G7, and C are present.

F Fm C G

1 3 1

3 4 5

Detailed description: This system contains measures 17-20. The treble clef staff has slurs and fingerings (1, 3, 1). The bass clef staff has chords and fingerings (3, 4, 5). Chord symbols F, Fm, C, and G are present.

C C G D7 G 4 3

C F Fm C C7

F F#dim C D7 G7 C

C7 F C G7 C

C C7 F Fm C G7 C

# Maple Leaf Rag

BY SCOTT JOPLIN.

Tempo di marcia.

The image displays a musical score for the piece "Maple Leaf Rag" by Scott Joplin. The score is written for piano and consists of four systems of music, each with a treble and bass staff. The tempo is marked "Tempo di marcia." The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The first system shows a rhythmic pattern in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with some dynamic markings like "p" and "f". The third system features a more complex rhythmic pattern in the right hand, possibly a triplet or a similar figure. The fourth system concludes the piece with a final cadence in both hands.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes a dynamic marking of *f stacc.* (forte staccato). The notation consists of eighth and sixteenth notes with various articulations.

Second system of musical notation, continuing the piece with similar rhythmic patterns and articulations in both staves.

Third system of musical notation, showing a continuation of the melodic and harmonic lines.

Fourth system of musical notation, featuring more complex rhythmic figures and articulations.

Fifth system of musical notation, including dynamic markings such as *p* (piano) and *f* (forte), along with a fermata over a measure in the bass staff.

Sixth system of musical notation, concluding the page with a final cadence and a double bar line.

TRIO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is characterized by dense, rhythmic patterns with many beamed notes and chords. The word "TRIO." is written vertically on the left side of the first staff.

The second system continues the musical piece with similar complex rhythmic and harmonic structures. It features two staves, treble and bass clefs, and maintains the key signature and time signature of the first system.

The third system of musical notation includes first and second endings, indicated by bracketed lines above the staff. The notation continues with intricate rhythmic patterns and chordal textures across two staves.

The fourth system of musical notation shows further development of the musical themes, with two staves of complex rhythmic and harmonic material.

The fifth system of musical notation maintains the dense rhythmic texture established in the previous systems, featuring two staves of complex notation.

The sixth and final system of musical notation on this page concludes with first and second endings, indicated by bracketed lines above the staff. The notation continues with intricate rhythmic patterns and chordal textures across two staves.

# PALOMA BLANCA

47

Words and Music by  
HANS BOUWENS

Moderately

Tacet

C F C F C F

C G7 C

F F Bb F

When the sun shines on the moun-tains and the  
feel the morn-ing sun - light; I can  
had my share of los - ing; once they

Bb

F

Bb

night is on the run, — it's a new day, it's a new —  
 smell the newborn hay. — I can hear God's voice — call —  
 locked me on a chain. — Yes, they tried to break my pow —

F

C7 0

F

— way, and I fly up to the sun. —  
 ing from my gold - en sky - light way. —  
 er; oh, I still can feel the pain. —

1.

2.

F

I can U - na pal - o - ma blan -

Bb

F

ca, — I'm just a bird in the sky. —



g<sup>b</sup>

U - na pal - o - ma blan - ca,

F C

o - ver the moun-tains I fly; — no one can take —

F

To Coda  $\diamond$  D. S.  $\frac{3}{4}$  (no repeats) al Coda  $\diamond$

my free-dom a - way. — Once I

Coda  $\diamond$  B<sup>b</sup> F C F

Yes, no one can take — my free-dom a-way. —

# AIN'T NO WAY TO TREAT A LADY

Words and Music by  
HARRIET SCHOCK

Moderately Slow

Piano introduction in 4/4 time, moderately slow. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat).

## VERSE

Musical notation for the first line of the verse, including guitar chord diagrams for C and G (C Bass).

1. I guess it was your - self you were in -  
 2. I was on - ly be - in' a

Musical notation for the second line of the verse, including guitar chord diagrams for Fmaj7, C, C13, Fmaj7, and Fm.

volved with, I would - 've sworn it was me. I  
 pic - ture, with all the col - ors, I know, While

Musical notation for the third line of the verse, including guitar chord diagrams for C, G (B Bass), Am, C7 (G Bass), and Fmaj7.

might - 've found out soon - er if you'd on - ly let me close e - nough to see.  
 you were bus - y look - in' in - to wide blue mir - rors and lov - in' the show.

Musical notation for the start of the chorus, including guitar chord diagrams for Dm, G7, Cmaj7, and Fmaj7.

That ain't no way to treat a la - dy, no way to treat your ba -

Musical notation for the end of the chorus, including guitar chord diagrams for Dm7, G7, Cmaj7, C7, F8, and G.

by, your wom - an, your friend. That ain't no way to treat a

Cmaj7 Fmaj7 Dm7 G 1. C F ToCoda

la - dy, no way, — but may - be it's a way for us to end.

C F G7 2. C E7 Am Ab+

end. There's a fun - ny kind of con - so - la - tion

C (G Bass) D (F# Bass) G G7 (F Bass)

keep - ing me sane, — and I'd real - ly like — to share — it, crawl on

C (E Bass) Cm (Eb Bass) G (D Bass) D

deep in my brain; — and see the times — you nev - er felt — me

Em G (D Bass) Cmaj7 D

lov - in' you or need - in' you, so leav - in' you now, — you still won't know how to feel — the

G7 D. S. al Coda

pain.

Coda

C To % % and fade

end.

3. I was lookin' out for my happiness  
 While you were lookin' within  
 And before you knew your own reflection,  
 Always starts to tire you, it's happened again.

# THEME FROM MAHOGANY

From the Original Soundtrack of a Berry Gordy Film "MAHOGANY"  
(Do You Know Where You're Going To?)

Words by GERRY GOFFIN

Music by MIKE MASSER

Moderato - with expression

Chord diagrams: Gb, Cb, Abm, Bb7, Ebm, (Gb Bass) Ebm, Abm, Bb7, Eb, Ab, Fm, G7, Cm, (Eb Bass) Cm, (Ab Bass) Fm6, G7, C, Eb, Fm, G7, Cm, C, (Eb Bass) Cm, (Ab Bass) Fm6, G7.

Do you know \_\_\_\_\_ where you're going to? Do you like the things that life is

show - ing you? \_\_\_\_\_ Where are you go - ing to, \_\_\_\_\_ do you know?

Do you get \_\_\_\_\_ what you're hop - ing for? When you look be - hind you there's no

to Coda ⊕

(C Bass) C (C Bass) D (B Bass) G G A

know? Once we were stand - ing still in time,

Dm7 (G Bass) Fmaj7 G7 (G Bass) F G7 C (C Bass) F C

chas - ing the fan - ta - sies that filled our minds. And you knew -

(C Bass) C D Bm7 Em7

how I loved you but my spir - it was free,

(D Bass) Am7 Cmaj7 (D Bass) C D7 (G Bass) F Gsus G7

laugh - ing at the ques - tions that you once asked of me.

Eb Ab Fm G7

Do you know where you're go - ing to? Do you like the things that life is

Cm (Eb Bass) Cm (Ab Bass) Fm6 G7 C

show - ing you? Where are you go - ing to, do you know?

Eb Ab Fm G7

Instrumental

mp 3

mp 3

(Eb Bass) Cm Fm6 G7

Musical notation for the first system, including guitar chord diagrams for Cm, (Eb Bass) Cm, Fm6, and G7.

(C Bass) D (B Bass) G A

Musical notation for the second system, including guitar chord diagrams for C, (C Bass) D, (B Bass) G, G, and A.

Now look-ing back at all we planned,

Dm7 (G Bass) Fmaj7 G7 (G Bass) F (C Bass) F C

Musical notation for the third system, including guitar chord diagrams for Dm7, (G Bass) Fmaj7, G7, (G Bass) F, (C Bass) F, and C.

we let so many dreams just slip through our hands.

(C Bass) D Bm7 Em7

Musical notation for the fourth system, including guitar chord diagrams for C, (C Bass) D, Bm7, and Em7.

Why must we wait so long before we see

Am7 (D Bass) Cmaj7 C D7 (G Bass) F Gsus G7

Musical notation for the fifth system, including guitar chord diagrams for Am7, (D Bass) Cmaj7, C, D7, (G Bass) F, Gsus, and G7.

how sad the answers to those ques-tions can be?

C F Dm E7

Musical notation for the sixth system, including guitar chord diagrams for C, F, Dm, and E7.

know?

Coda

Musical notation for the Coda section, including a treble clef staff with a triplet and a bass clef staff.



# I Write The Songs

Words and Music by  
BRUCE JOHNSTON

E<sup>b</sup> D7sus D7 Gm7

I've been a - - live for-ev - er, — and I wrote the ver - y first song. —  
My home lies deep with-in you — and I've got my own place in your

Fmaj7 F A7sus A7 Dm Dm7

soul. I put the words and the mel - o - dies to - geth - er, I am  
Now, when I look out through your eyes, — I'm

G7sus G7 Gm7 C7 F Fmaj7

mu - sic, and I write the songs. — } I write the songs that make the  
young a - gain, e - ven though I'm ver - y old. — }

Gm7 C7 Gm7 C7 F Am7

whole world sing; I write the songs — of love and spe - cial things. —

Dm Dm(#7) Dm7 G7sus G7 Gm7 (C bass)

I write the songs that make the young girls cry; — I write the songs, — I write the songs. —

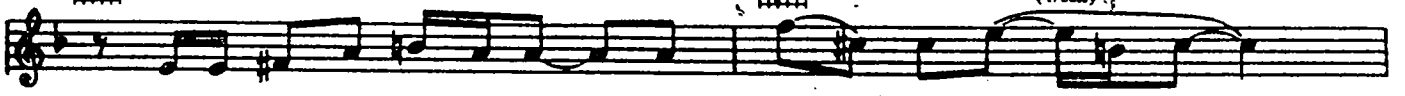
1. F Bbm 2. F

Oh, my

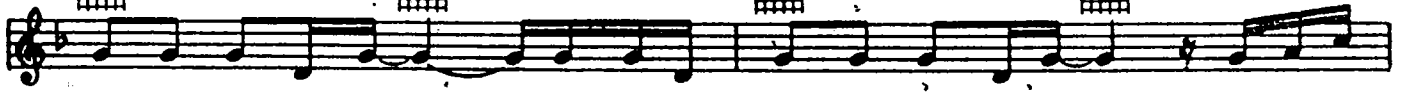




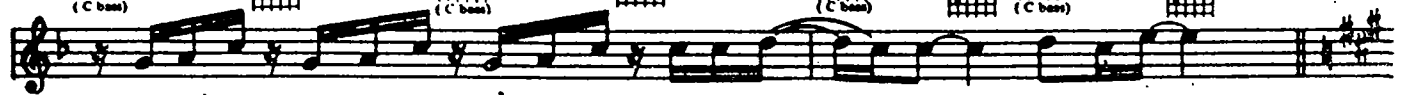
mu - sic makes you dance — and gives you spir - it to take a chance, —



And I wrote some rock 'n' roll — so you — can move. —



Mu - sic fills your heart, — well, that's a — real fine place to start, — It's from me



it's for you, it's from you, it's for me, it's a world — wide — sym - pho - ny. —



I write the songs — that make the whole world sing, I write the songs — of love and



spe - cial things. — I write the songs — that make the young girls cry; —



I write the songs, — I write the songs. — I am



mu - sic, and I write the songs. —

## BREAKING UP IS HARD TO DO

Words and Music by  
NEIL SEDAKA and  
HOWARD GREENFIELD

You tell me that you're leav - in', I can't be - lieve it's  
 true! (Arl, there's just no liv - in' with - out  
 you. Don't take your  
 love a - way from me.  
 Don't you leave my heart in mis - e - ry.  
 'Cause if you go, then I'll be blue,  
 break - in' up is hard to do. Re - mem - ber  
 when you held me tight, and you kissed me  
 all through the night. Think of all that we been through,

AM7 G Cm7 C7 59



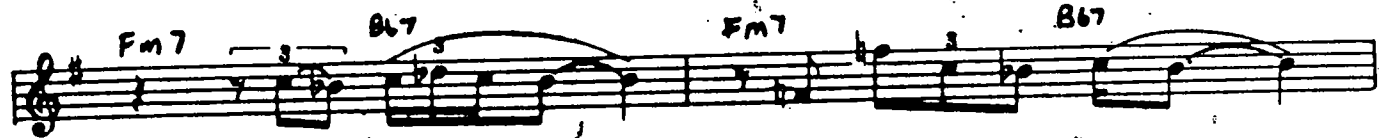
and break-in' up is hard to do. They say that break-in' up is

Gm7 C7 F Fm7 F6



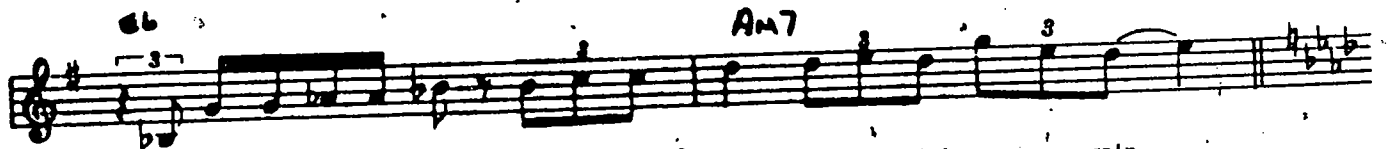
hard to do; now I know, I know that it's true.

Fm7 Bb7 Fm7 Bb7



Don't say that this is the end.

E6 AM7




In-stead of break-in' up I wish that we were mak-in' up a gain.

Bbm7 Ab Fm7 Bbm7 E67



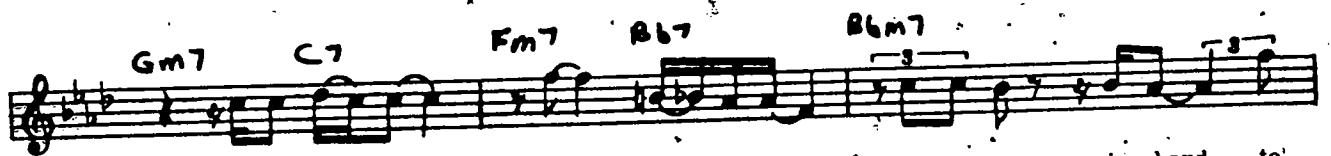
I beg of you don't say good-bye;

Cm7 Fm7 Bbm7 E67



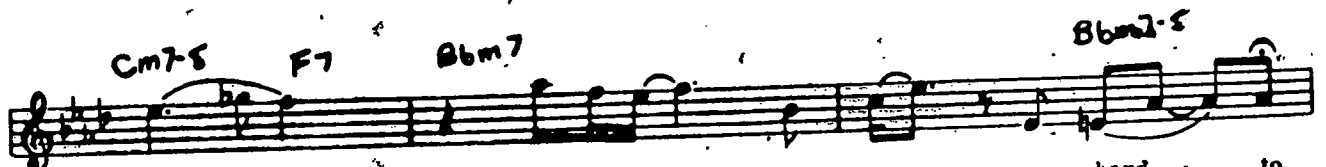
can't we give our love; just one more try?

Gm7 C7 Fm7 Bb7 Bbm7



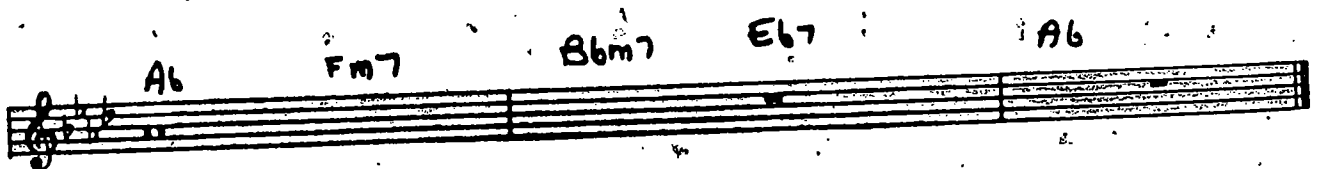
Come on ba-by, let's start a new, break-in' up is hard to

Cm7-5 F7 Bbm7 Bbm7-5



do, break-in' up is, oh, so hard to

Ab Fm7 Bbm7 E67 Ab



do.

# SINCE I MET YOU BABY

Words and Music by  
IVORY JOE HUNTER

## REFRAIN

1. SINCE I MET YOU BA - BY My whole life has changed.  
3. SINCE I MET YOU BA - BY I'm a hap - py man.

SINCE I MET YOU BA - BY My whole life has changed.  
SINCE I MET YOU BA - BY I'm a hap - py man.

And ev - 'ry - bod - y tells me that I am not the  
I'm gon - na try to please you in ev - 'ry way I

To 2nd Refrain

Fine

same. can.

## Refrain

2. I don't need no - bod - y to tell my trou - bles to,

I don't need no - bod - y to tell my trou - bles to, 'Cause

SINCE I MET YOU BA - BY all I need is you. *D. S. al Fine*

# Hooked On A Feeling

61

F Fmaj7 F7 Bb Bbm

I can't stop this feeling deep in-side of me; Girl, you just don't

F Gm7 C7 F

re-al-ize what you do to me, When you hold me in your arms so tight, you let me good love when we're all a-lone. Keep it

Dm F7 Bb

know ev-'ry-thing's all right. I I'm hooked on a feel- up girl, yeah, you turn me on.

F Am Bb To Coda C7 F Am

ing, high on be-liev-ing that you're in love with me.

Gm7 C7 F Fmaj7 F7 Bb

Your lips are sweet as car-dy the taste stays on my mind, got it bad for you, girl, but I don't need a cure.

Bb7 F Gm7 C7 Gm7

You just keep me thirst-y for an-oth-er cup of wine. I've I'll just stay a-dic-ted and hope I can en-dure

C7 D.S. al Coda

all the

Coda C7 F Am Gm7 C7

that you're in love with me.

## JUST OUT OF REACH



Words and Music by  
V. F. (Pappy) STEWART

Moderato (with much feeling)

*mf*

## CHORUS



1. Love that runs a - way from me, Dreams that just won't let me be,  
2. If you need me, I'll be near, I'll be faith - ful, nev - er fear. I'll



Blues that keep on both - 'rin' me, — Chains that just won't set me free. Too  
think of you both night and day, So close and yet so far a - way. I



far a - way from you and all your charms, — JUST OUT OF REACH of  
pray the Lord to keep you from all harm, — JUST OUT OF REACH of

Fm Bb7 Eb Cm7 Fm7 Bb7 Eb Ab 4fr Eb

my two o - pen arms. \_\_\_\_\_ Each night in dreams I see your face,  
 my two o - pen arms. \_\_\_\_\_ That lone - some feel - ing all the time,

Gm Fm Bb7

Mem - 'ries time can - not e - rase, Then I a - wake and find you gone,  
 Know - ing you can - not be mine, \_\_\_\_\_ Dreams that hurt me in my sleep,

Fm7 Bb7 Fm Eb Eb7 Ab 4fr.

I'm so blue and all a - lone. So far a - way from lips so sweet and warm, \_\_\_\_\_ JUST  
 Vows that we could nev - er keep. Too far a - way from lips so sweet and warm, \_\_\_\_\_ JUST

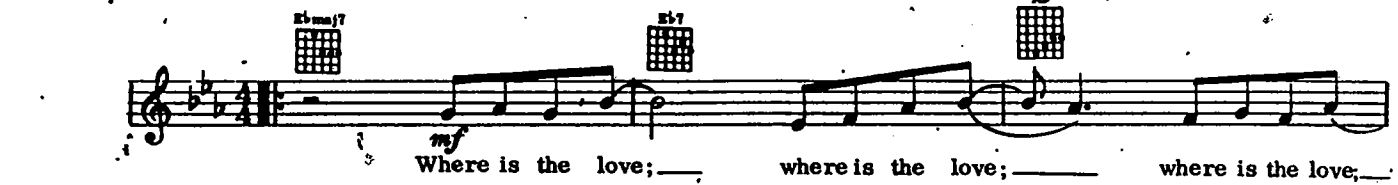
Bb7 Fm7 Fm Bb7 1 Eb Cdim Fm7 Bb7 2 Eb Cb Eb

OUT OF REACH of my two o - pen arms. \_\_\_\_\_  
 OUT OF REACH of my two o - pen arms. \_\_\_\_\_

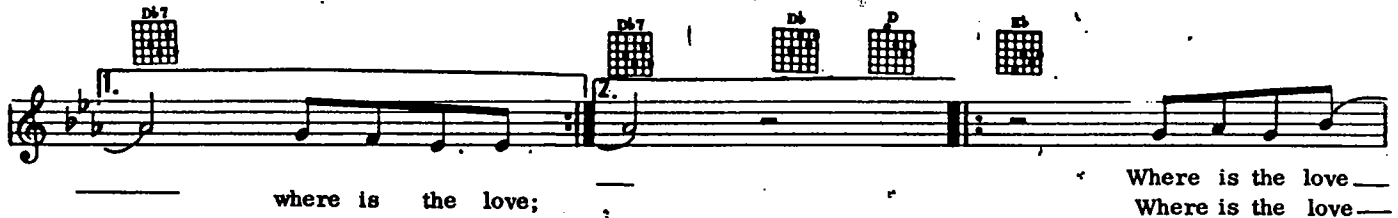
# WHERE IS THE LOVE

Words and Music by  
RALPH MacDONALD and  
WILLIAM SALTER

Moderate



Where is the love; \_\_\_\_\_ where is the love; \_\_\_\_\_ where is the love; \_\_\_\_\_



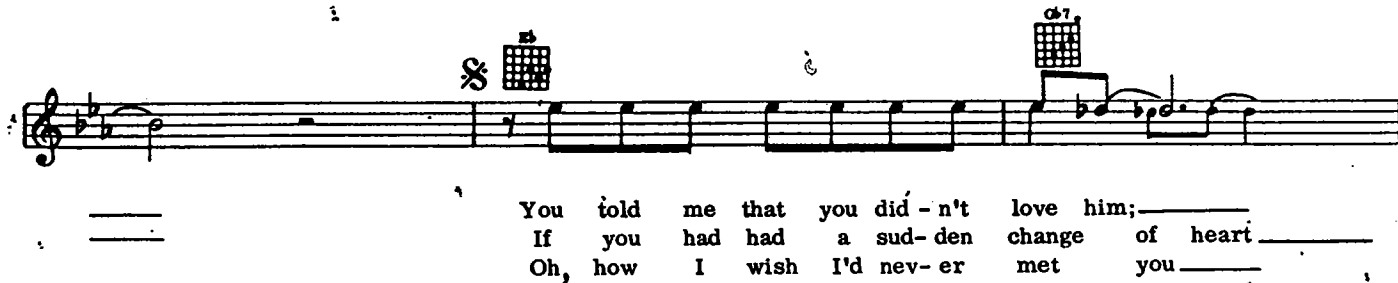
\_\_\_\_\_ where is the love; \_\_\_\_\_ Where is the love \_\_\_\_\_  
Where is the love \_\_\_\_\_



\_\_\_\_\_ you said you'd give to me, \_\_\_\_\_ soon as you were free, will it  
\_\_\_\_\_ you said was mine, all mine, \_\_\_\_\_ till the end of time, was it



\_\_\_\_\_ ev - er be, \_\_\_\_\_ Where is the love \_\_\_\_\_  
\_\_\_\_\_ just a lie, \_\_\_\_\_ Where is the love \_\_\_\_\_



\_\_\_\_\_ You told me that you did - n't love him; \_\_\_\_\_  
\_\_\_\_\_ If you had had a sud - den change of heart \_\_\_\_\_  
\_\_\_\_\_ Oh, how I wish I'd nev - er met you \_\_\_\_\_



\_\_\_\_\_ And you were gon - na say good - bye; \_\_\_\_\_ But if you real - ly did - n't  
\_\_\_\_\_ I wish that you would tell me so; \_\_\_\_\_ don't leave me hang - ing on to  
\_\_\_\_\_ I guess it must have been my fate \_\_\_\_\_ to fall in love with some - one



Musical staff with guitar chords: G, Cb, Bb7sus. A first ending bracket labeled "to Coda" spans the final two measures.

mean \_\_\_\_\_ it. Why did you have to lie. \_\_\_\_\_  
 prom - is - es \_\_\_\_\_ You've got to let me know. \_\_\_\_\_  
 else's \_\_\_\_\_ love \_\_\_\_\_ all I can do is wait. \_\_\_\_\_

Musical staff with a second ending bracket labeled "2." and guitar chords Eb and Bb7.

do do do do \_\_\_\_\_ do do do do \_\_\_\_\_

Musical staff with guitar chords: Abmaj7, Bb7, Gbmaj7.

\_\_\_\_\_ do do do do \_\_\_\_\_ do do do do \_\_\_\_\_

Musical staff with guitar chords: Cbmaj7, Bb7sus. Ends with "D.S. al Coda".

do do do do \_\_\_\_\_ do do do do \_\_\_\_\_

D.S. al Coda

Musical staff labeled "CODA" with guitar chord Bb7sus.

That's all I \_\_\_\_\_ can do yeah, yeah, yeah.

Musical staff with guitar chords: Eb, Bb7, Ab, Bb7.

Where is the love; \_\_\_\_\_ where is the love; \_\_\_\_\_ where is the love; \_\_\_\_\_ where is the love.

# AND I LOVE HER

Words and Music by  
JOHN LENNON  
PAUL McCARTNEY

Gently

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked 'Gently' and 'mp'. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal parts enter in the second measure. The lyrics are as follows:

1. I give her all my love, — That's all I  
 2. She gives me ev - 'ry - thing, — And ten - der  
 3. Bright are the stars that shine, — Dark is the

do; — And if you saw my love —  
 ly; — The kiss my lov - er brings —  
 sky; — I know this. love of mine —

You'd love her too, — I — love her. —  
 She brings to me, — And I love her. —  
 Will nev - er die, — And I love her. —

The score concludes with a 'to Coda' marking and a diamond symbol. The piano accompaniment continues with a final chord.

1.  2.  




A love like ours



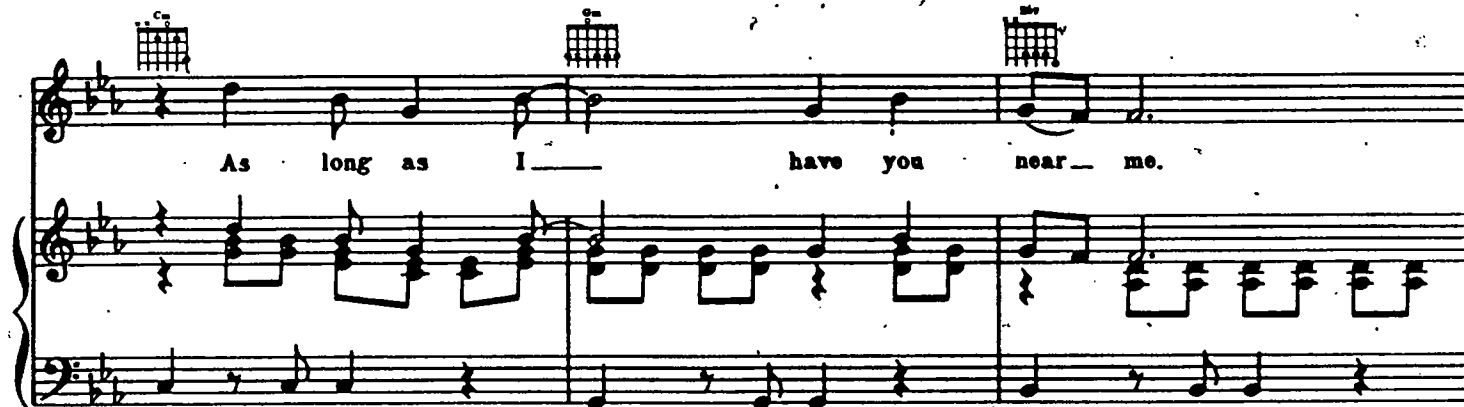
  

Could nev-er die



As long as I have you near me.



*D.S. al Coda* 



 CODA 



## LADY

Words and Music by  
DENNIS DeYOUNG

Moderately fast

Tacet

La - dy, when you're with me I'm smil - ing;

give me all your love.

Your hands build me up when I'm sink - ing;

touch me and my trou - bles all fade.

La - dy, from the mo - ment I saw you stand - ing  
La - dy, turn me on when I'm lone - ly; show me

C D

all a lone, you gave all your charms. Eve - nings all the love that I when you lay down be -

C D G

need ed side me, so shy take me like a child who had grown. gen - tly in - to your arms.

Bb A D C

You're my la - dy of the morn - ing;

D C

love shines in your eyes.

D C

Spar - kling clear and love ly, you're my

1. D Bb A 2. Bb A D

la dy. la - dy.

# 70 WE MAY NEVER LOVE LIKE THIS AGAIN

Song from the 20th Century-Fox & Warner Bros. film  
"THE TOWERING INFERNO"

Words and Music by  
AL KASHA and JOEL HIRSCHHORN

Moderately slow  
Tacet

musical notation for piano introduction, including treble and bass clefs, 4/4 time signature, and dynamic markings *mf legato* and *mp rit.*

with pedal throughout

Em9  
0 x 0

A sus4  
0 0 0

A  
0 0 0

D  
0 0 0

We may nev - er, love — like this a - gain; — don't stop the

Em7  
0 0 0 2

A sus4  
0 0 0

A  
0 0 0

D  
0 0 0

G  
x 0 0 0

A sus4  
0 0 0

A  
0 0 0

flow, — we can't let go. — We may nev - er love — like

D  
0 0 0

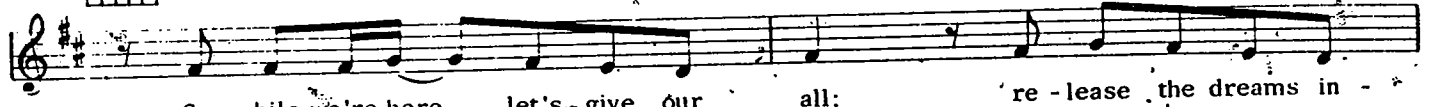
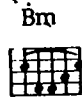
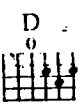
E  
0 0 0 0

E/G#  
x 0 0 2 fr.

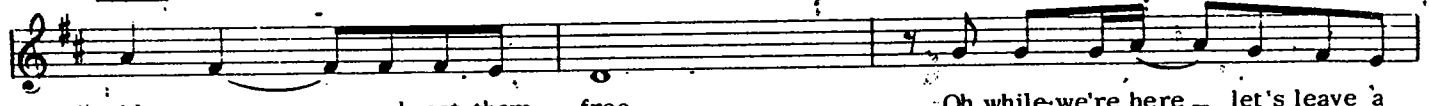
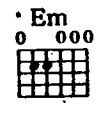
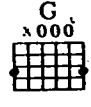
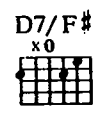
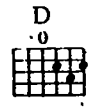
A sus4  
0 0 0

A  
0 0 0

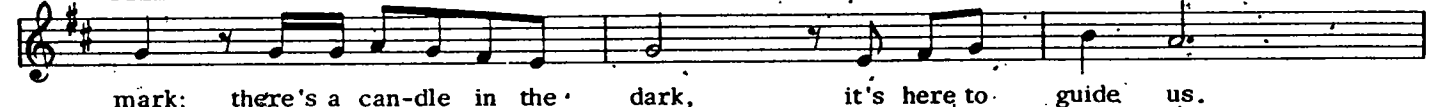
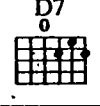
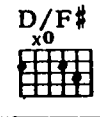
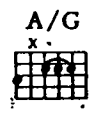
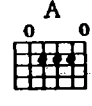
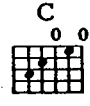
this a - gain, — and touch the sky — though we may try.



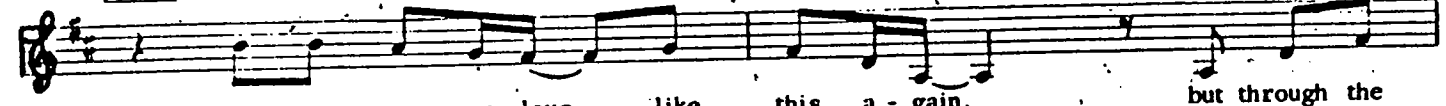
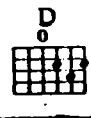
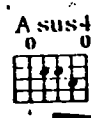
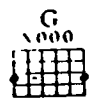
So while we're here — let's give our all; re - lease the dreams in -



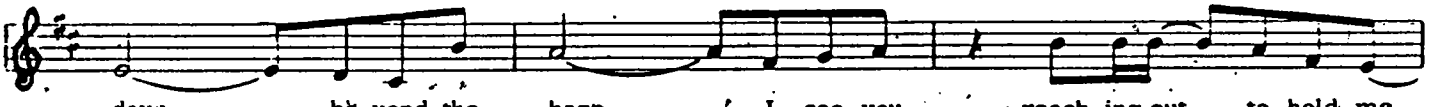
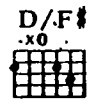
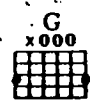
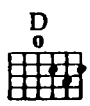
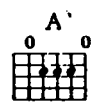
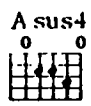
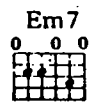
side us — and set them free. Oh, while we're here — let's leave a



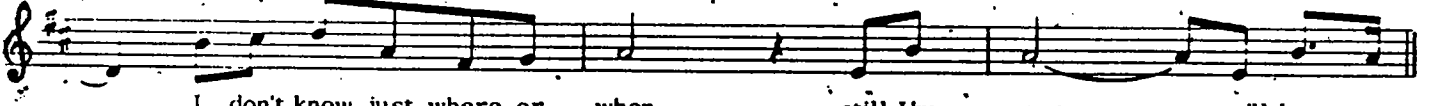
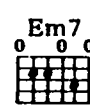
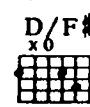
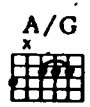
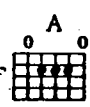
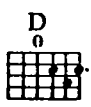
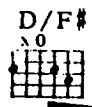
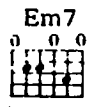
mark; there's a can - dle in the dark, it's here to guide us.



We may nev - er love — like this a - gain, — but through the

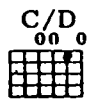
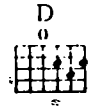


days, — be - yond the haze — I see you — reach - ing out — to hold me. —



I don't know just where or when, still I'm sure — we'll love a —

*'Repeat and fade*

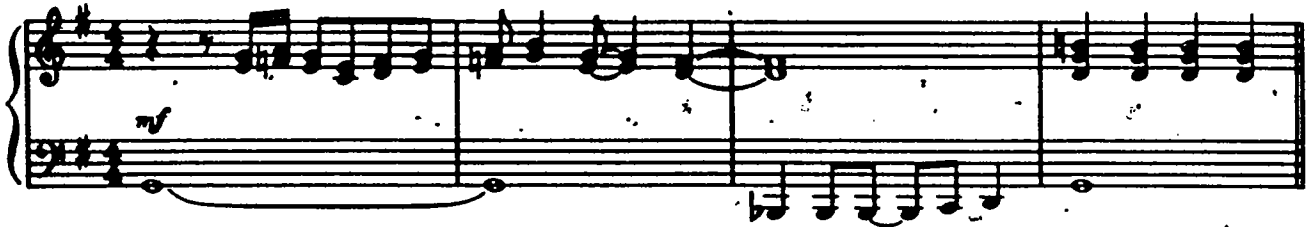


gain. (We may nev - er love like this a - gain.) — We'll love a —

# Junior's Farm

Words and Music by  
PAUL McCARTNEY and  
LINDA McCARTNEY

Medium Four



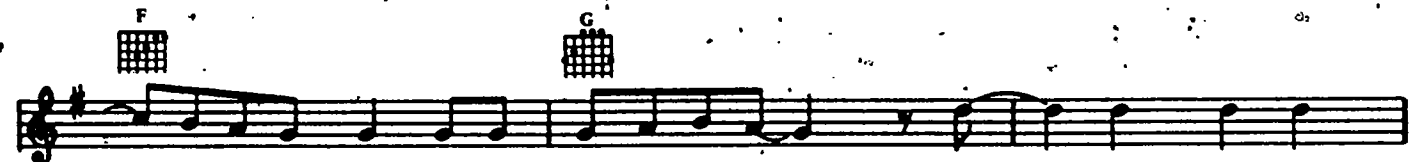
You should have seen me with the pok - er man, I had no mon - ey and I  
I was talk - ing to an Es - ki - mo, Said he was hop - ing for a



bet a grand, Just in the nick of time - I looked at his hand.  
fall of snow, When up popped a sea lion read - y to go.



Let's go, let's go, let's go, let's go Down.



to Jun - ior's farm where I want to lay low. Low life, high life,



oh, let's go; Take me down to Jun - ior's farm.



At the hous - es of par - lia - ment Ev - 'ry - bod - y's talk - ing 'bout the  
I took my bag in - to a gro - cer's store, The price is high - er than the



F Em

pres - i - dent. We all chip in for a bag of ce-ment;  
time be- fore. Old man asked me, why is it more?

G

Gol - ly, Lord, he should have had more sense,  
I said you should have 'seen me with the pok - er man,

F

He bought a gee - gee and it jumped the fence, All for the sake of a  
I had no mon - ey and I bet a grand, Just in the nick of time I

Em G

cou - ple of pence. Let's go, let's go, let's go, let's go Down -  
looked at his hand.

F G

to Jun-ior's farm where I want to lay low. Low life, high life,

F G

oh, let's go; Take me down to Jun-ior's farm. Let's go, let's go down -

F G

to Jun-ior's farm where I want to lay low. Low life, high life, oh, let's go; Take

F G F

me down to Jun - ior's farm. Ev - 'ry - bod - y tag a - long -

1. G 2. G F G

Take me down to Jun-ior's farm.

# SALLY G

Words and Music by  
PAUL McCARTNEY and  
LINDA McCARTNEY

Moderately

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Moderately'.

Musical notation for the first line of the guitar part, showing a treble clef, a key signature of one sharp, and a 4/4 time signature. Above the staff are three guitar chord diagrams: G, A, and Am. The notes are written on the staff.

1. Some-where to the south of New York City lies the friend-ly state of Ten-nes-  
 night life took me down to Print-ers Al-ley, where Sal-ly sang a song be-hind a  
 now I'm on my own a-gain, I won-der if she ev-er real-ly un-der-

Musical notation for the second line of the guitar part, showing a treble clef, a key signature of one sharp, and a 4/4 time signature. Above the staff are two guitar chord diagrams: G and A. The notes are written on the staff.

see, Down in Nash-ville town I met a pret-ty  
 bar. ran my eyes a-cross her as she sang a tan-gled mime,  
 stood. I nev-er thought to ask her what the let-ter 'G' stood for,

Musical notation for the third line of the guitar part, showing a treble clef, a key signature of one sharp, and a 4/4 time signature. Above the staff are five guitar chord diagrams: Am, C, G, C, and G. The notes are written on the staff.

who made a pret-ty big fool out of me.  
 I used to love to hear her sweet gui- tar. } And they call her Sal - ly, —  
 — but I know for sure, it was-n't good. }

Musical notation for the fourth line of the guitar part, showing a treble clef, a key signature of one sharp, and a 4/4 time signature. Above the staff are seven guitar chord diagrams: C, G, A7, D7, G7, C, and G. The notes are written on the staff.

Sal - ly G, why d'you wan-nado the things you do to me? You're my Sal - ly, —

C G A Am C

Sal - ly G took the part — that was the heart of me, Sal - ly

To Coda 1. 2.

G. 2. The

Am Em G D

Me and Sal - ly took up, things be - gan to look up, Me and her were go - ing strong.

Am G Am Em

Then she start - ed ly - in'. I could see our love was dy - in'. I heard a voice say, "Move a - long, — move a -

D. S. al Coda

long." 3. Well,

A Am C G C G C G C G

Sal - ly G.

# BAND ON THE RUN

Moderately

mf

Dmaj7      D      C6      C6 (A base)

Stuck in - side . these four walls, — Sent in-side for-ev - er, —

Dmaj7      Dmaj9      G      A6      G      D

Nev-er see-ing no one — nice a - gain — Like you, —

Gm6      G      Gm6      Dmaj7      Gm6

ma - ma, You, — ma - ma, You. —

Am      D6      Am      D6      Am

D Am

If I ev-er get out—of here Thought of giv-ing it all— a-way To a reg-is-tered char-i - ty:

D Am

All I need is a pint a day If I ev-er get out—of here,— (If we ev-er get out—of here.)

*Brighter beat*

D5 C5 D5 C5

C Fmaj7 C Fmaj7

1. Well, the

C Fmaj7

rain ex - plod - ed with a might - y crash — As we fell in - to the sun, —  
 un - der - tak - er drew a heav - y sigh — See - ing no one else — had come, —  
 night was fall - ing as the des - ert world — Be - gan to set - tie down. —

And the first one said to the sec-ond one there I hope you're hav-ing fun.  
 And a bell was ring-ing in the vil-lage square For the rab-bits on the run.  
 In the town they're search-ing for us ev-'ry-where But we ne-ver will be found.

Band on the run, band on the run; 1. 2. And the  
 3. And the

jail-er man and sail-or Sam Were search-ing ev-'ry one } For the  
 coun-ty judge who held a grudge Will search for ev-er more }

Band on the run, Band on the run, Band on the run,

1. 2. | 3.

Band on the run. 2. Well, the Band on the run.  
 3. Well, the

"I Do, I Do"

# What Is A Woman?

Refrain (slowly with expression)

What is a wom-an? What is she made of?

Why is a wom-an a - fraid of not be - ing in love?

What is a wom-an? What does she long for?

Why is it wrong for a wom-an to be all a-lone?

Young girls are A - pril, With - rain-bows and chang-es;

one day they grow up, And A - pril is o - ver for-ev-er.

To be a wom-an means be - ing lone - ly.

That's why a wom-an is on - ly a - live when in

love.

love.

What is a wom-an?

love.

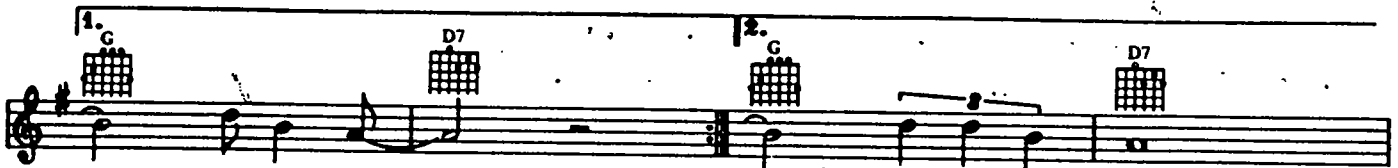
# STEPPIN' OUT, I'M GONNA BOOGIE TONIGHT



No, I'm not up - set, I'm not, lots a - peo - ple get mar -  
 She was some - thing else, she was, now she's gon - na get mar -



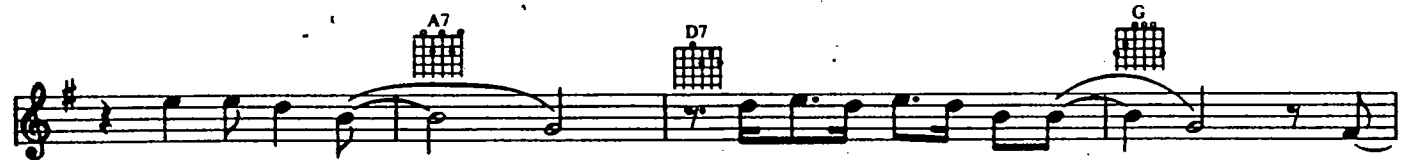
-ried; Please, I'm in a hur ry, won't you straight-en my tie,  
 -ried; She got her - self car car ried off by some - bod - y new,



I'll get by. What can I do?



Don't wor - ry 'bout me, Ma, I'll be al - right



I'm Step-pin' Out I'm Gon - na Boo-gle To - night; Danc -



in' and sing - in' love songs till the dawn's ear - ly light,



I'm Step-pin' Out, I'm Gon - na Boo-gie To - night...

Yes, I must ad - mit we did, we looked so good to -  
Warm an' ten - der lips that lied an' told me that she

geth loved er, Thought it would last for - ev - er,  
me, I'm just catch - in'

but I'm a dream - er at heart, dreams fell a - part.

Tell me, where's my shoes, my groov - y shoes, e - nough a - bout Di -

an - a, Oh, my sweet Di - an - a, she's get - tin' mar - ried to - day...

Don't wor - ry 'bout cold,

Ma, these are - n't tears in my eyes. Don't wor - ry 'bout

To Coda

Coda

D.S. al Coda

a tempo NC

D. S. and fade-out

# YOUR MAMA DON'T DANCE

By  
JIM MESSINA and  
KENNY LOGGINS

3 2

Chords: C, F7, C

Your ma - ma don't dance and your dad - dy don't rock and roll. — Your

Chords: F7, C

ma - ma don't dance and your dad - dy don't rock and roll. — When

Chords: G7, F7, C

Triplet: 3

eve - nin' rolls a - round and it's time to go to town, where do you go to rock and roll? The

Chords: C, F7, C

old folks say that you got - ta end your day by ten. — If you're

Chords: F7, C

out on a date, and you bring it home late, it's a sin. There



Chords: G7, F7, C


Triplet: 3, 3, 3

just ain't no ex - cus - in', you know you're gon - na lose and nev - er win. — And, say it a - gain, And it's all be - cause your



Chords: C, F7, C

ma - ma don't dance and your dad - dy don't rock and roll. — Your


F7  C 



ma - ma don't dance and your dad - dy don't rock and roll. When

G7  C 

*To Coda*



eve - nin' rolls a - round and it's time to go to town, where do you go to rock and roll? You

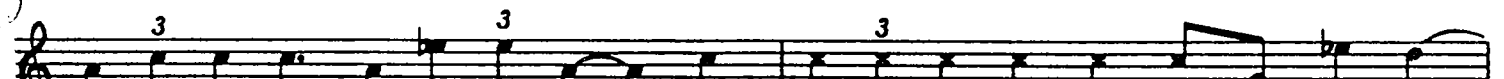
F7 






pull in - to a drive - in and find a place to park. You hop in - to the back seat where you




know it's nice and dark. You're just a - bout to groove and you're think - in' it's a breeze. There's a



light in your eye, and then a guy says, "Out - ta the car, long hair, But ooh - wee

G7  F7  C 

*D. S. al Coda*  $\frac{9}{8}$




you're com - in' with me, the lo - cal po - lice." And it's all be - cause your

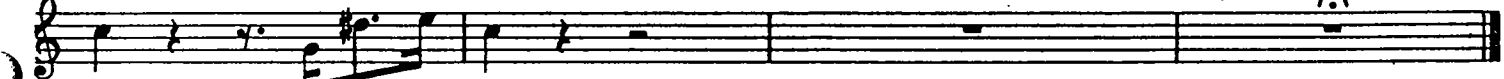
*Coda* C 



go to rock and roll? Where do you go to rock and roll? Where do you

Tacet

C7 

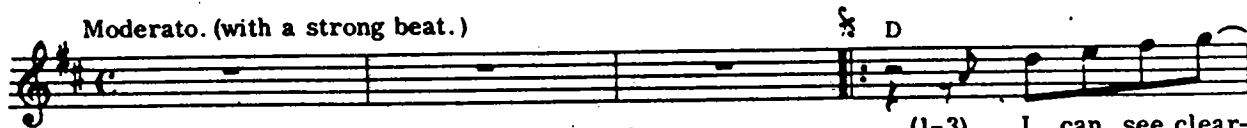


go to rock and roll?

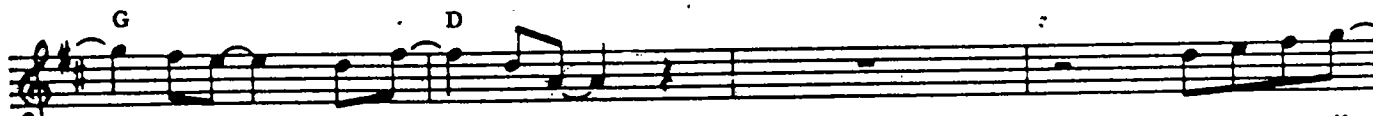
Recorded by JOHNNY NASH on EPIC Records

# I CAN SEE CLEARLY NOW

Moderato. (with a strong beat.)

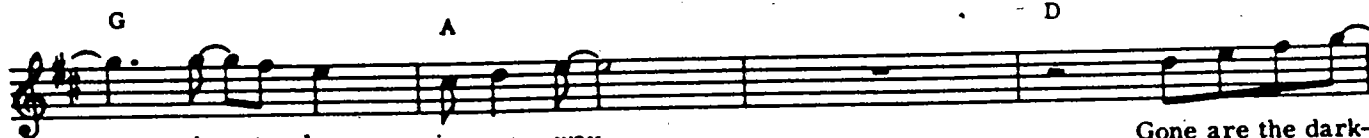


(1-3) I can see clear-  
(2) I think I can make-



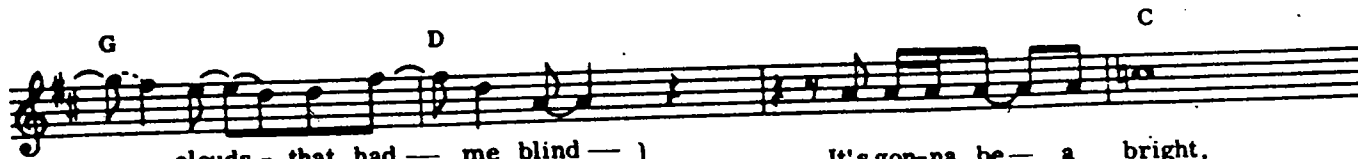
- ly now, — the rain — has gone. —  
- it now, — the pain — has gone. —

I can see all -  
All of the bad -



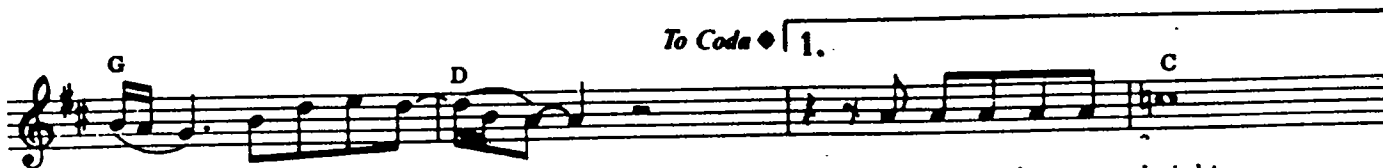
— ob - stac - les in my way, —  
— feel - ings have dis - ap - peared, —

Gone are the dark -  
Here is the rain -



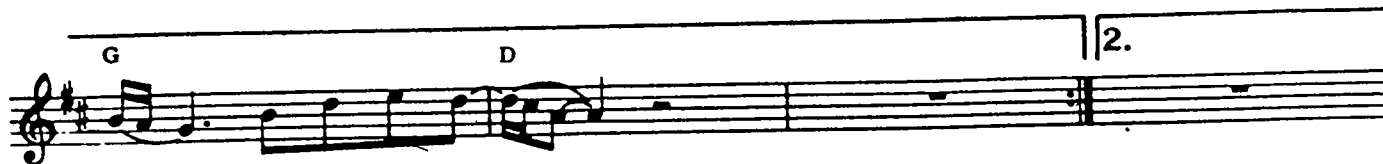
— clouds - that had — me blind —  
- bow I've — been pray - ing for —

It's gon-na be — a bright,



bright — sun shin-y day, —

It's gon-na be a bright,



bright — sun shin - y day. —

F C

Look all a - round — there's noth - ing but blue sky, —

F A G F A

Look straight a - head — noth - ing but blue sky. —

Dbm G Dbm G

C D6 A

D CODA C G

It's gon - na be a bright, bright — sun shin - y day. -

1. D 2. D

# YOU'RE SIXTEEN

86

Ooh, you came out of a dream, — Peach-es and Cream, —

Lips like straw-ber-ry wine. — You're six - teen, — you're

beau - ti - ful, and you're mine. — You're all

rib-bons and curls, — Ooh, what a girl. — Eyes that twin - kle and

shine. — You're six - teen — you're beau - ti - ful and you're mine. —

You're my ba - by, you're my pet. We fell in love on the

night we met. \_\_\_\_\_ You touched my hand, my heart went 'pop! \_\_\_\_\_ And

oooh, when we kissed we could not stop. \_\_\_\_\_ You walked out of my dreams.

in - to my arms, \_\_\_\_\_ now you're my an - gel di - vine. \_\_\_\_\_ You're six - teen,

you're beau - ti - ful and you're mine. \_\_\_\_\_ Ooh, you came

beau - ti - ful and you're mine. \_\_\_\_\_ Ooh \_\_\_\_\_ you're

beau - ti - ful, \_\_\_\_\_ You're six - teen and you're mine. \_\_\_\_\_

# LOVE DON'T CARE (Where It Grows)

88

## VERSE

1. The sun don't care what it shines on

The wind don't care where it blows      Leaves don't care where they're

fall - in'      LOVE DON'T CARE where it grows

## VERSE

2. Walk in - to a crowd of strang-ers      You're the one no-bod - y

knows      Soon you're danc - in' with a strang - er

## CHORUS

Like a pearl in the o - cean      Like a fire on the



F7 Bb

LOVE DON'T CARE where it grows

Bb Eb C7 D7 Gm

snow, Like a flower on the burn-in' desert sand

Eb Bb F Gm

VERSE

LOVE DON'T CARE where it grows 3. You will always find

Cm7 F

some - one Ev - ery where you chance to  
(No mat - ter where you)

Bb Eb Ab

go Like a pearl in the o - cean

F Bb Dm Gm

(2nd time to Coda)

D.S. al CODA CODA

LOVE DON'T CARE where it grows grows

Cm7 F7 Bb

LOVE DON'T CARE where it grows

# I GOT A NAME

90

Moderate



(D Bass)



1. Like the pine trees lin - ing the wind - ing road, —
2. Like the north wind whis - tl - in' down the sky, —
3. (Instrumental)
4. Like the fool I am and I'll al - ways be, —



(B<sup>b</sup> Bass)



I got a name; — I got a name. —  
 I got a song; — I got a song. —  
 (Instrumental)  
 I got a dream; — I got a dream. —



(D Bass)



Like the sing - ing bird — and the croak - ing  
 Like the whip - poor - will — and the ba - by's  
 (Instrumental)  
 They can change their minds — but they can't change



(B<sup>b</sup> Bass)



(A Bass)



toad, I got a name; — I got a name. —  
 cry, I got a song; — I got a song. —  
 (Instrumental)  
 me, I got a dream; — I got a dream. —



to Coda ↗



(B<sup>b</sup> Bass)



and I car - ry it with — me like my  
 and I car - ry it with — me and I  
 (Instrumental)  
 I know I could share — it if you'd



(B Bass)



(D Bass)



dad - dy did, —  
 sing it loud; —  
 (Instrumental)  
 want me to; —

but I'm liv - ing the dream —  
 if it gets me no - where, —  
 if you're go - in' my — way, —

F7 (A Bass)      Bb      Gm

that he kept hid. }  
 I'll go there proud. }  
 (Instrumental) }  
 I'll go with you. }

Mov - in' me down the high -

Ab      Gm      C7

way, roll - in' me down the high - way,

Ab      Bb      Bb

mov - in' a - head so life \_\_\_\_\_ won't pass me by. \_\_\_\_\_

1. \_\_\_\_\_ 2. *D.C. al Coda*

3. *Bb* \_\_\_\_\_ *D. C. al 4th ending*

And I'm gon - na go \_\_\_\_\_ there free. \_\_\_\_\_

4. \_\_\_\_\_ *Gm* \_\_\_\_\_ *Ab* \_\_\_\_\_ *Gm*

Mov-in' me down the high - way, roll-in' me down the high -

*C7* \_\_\_\_\_ *Ab* \_\_\_\_\_ *Bb*

way, mov - in' a - head so life \_\_\_\_\_ won't pass me by. \_\_\_\_\_

*Bb*

# THE NIGHT THE LIGHTS WENT OUT IN GEORGIA

He was on his way home from Can-dle-top  
An - dy got scared and left the bar, Been two weeks gone and he  
Walkin' on home 'cause he

thought he'd stop at Webb's and have him a drink 'fore he went home to her.  
did - n't live far, see. Andy didn't have many friends and had just lost him one.

An-dy Wo-lo said hel-lo; He said, "Hi, what's a do-in'." Wo said,  
Brother thought his wife must-a left town so he went home and finally found a

"Sit down, I got some bad news that's gon - na hurt." Said,  
metal no-answer man, made in the form of a gun.

I'm your best friend and you know that's right, But your young bride ain't home to - night;—  
He went off to An - dy's house slippin' through the back woods quiet as a mouse.  
Hung my broth-er be - fore I could say the tracks he saw while on his way to

Since you been gone, she's been see - in' that A - mos boy, Seth. He  
Came u - pon some tracks too small for An - dy to make. An' his  
An - dy's house in back that night were mine.

He got mad and he saw red An' An-dy said, "Boy, don't you lose your head, 'cause to  
looked through the screen at the back porch door, An' he saw An - dy lyin' on the floor in a  
cheatin' wife had nev - er left town. That's one bod-y that - 'll nev - er be found, see;

tell you the truth I've been with her my - self."  
pud - dle of blood An' he start - ed to shake.  
lit - tle sis - ter don't miss when she gets her gun.

Now the to Coda 4  
2nd time only

Am D7 G Em

That's the night that the lights went out \_\_\_\_\_ in Geor - gia. \_\_\_\_\_

Am D7 G Em

That's the night that they hung an in - no - cent man. Don't you

Am D7 G Em

trust your soul to no back - woods south - ern law - yer, \_\_\_\_\_ 'Cause the

Am D7 Cm to A to B

judge an' the town's got blood-stains on their hands. Well, Well, they

Am7 D7 G

Geor-gia pa-trol \_\_\_\_\_ was mak-in' their rounds, \_\_\_\_\_ An' he fired a shot \_\_\_\_\_ just to

Em7 Am7 D7

flag 'em down; \_\_\_\_\_ An' a big bell - ied sher - iff grabbed his gun and said, \_\_\_\_\_ "Why'd you

G Cm

do it?" \_\_\_\_\_ Well, the judge said "guil - ty" in a

F (C Bass)

make - be - lieve trial, slapped the sher - iff on the back with a smile, said,

Cm F Cm

"Sup-er's wait - in' at home an' I got - ta get to it." \_\_\_\_\_

# LEAVE ME ALONE

(Ruby Red Dress)

94

G7 F7 G7 F7 G7

Big ole Ru-by Red Dress  
Big ole Ru-by Red Dress

wan-ders 'round the town—  
ev-'ry - bod - y laughs—

Talk-in' to her - self—  
Say she'sgot no fu -

F7 G7 F7 G7 F7

— now,  
ture,

some - times\_ set - tin' down—  
and nev - er made\_ no past. —

Don't you get too close now,  
Some-thing hurt that Ru - by,

G7 F7 G7 F7 G7

Ru - by runs a - way. —  
some-thing she can't bear. —

Poor ole Ru - by Red Dress,  
Ya look at her real close — now

born on a sor-ry day. —  
ya see a lit-tle tear. —

C Cmaj7

I can hear her say }  
When she says now } Leave me a - lone — won't you leave me a - lone, — Please

C6 Cmaj7 C Cmaj7 Dm7 (G bass)

leave me a - lone now    leave me a - lone...    Leave me a - lone please    leave me a - lone yes, leave me.

*Last time fade*

C Cmaj7 C6

Leave me a - lone, - won't you leave me a - lone, - Please leave me a - lone - now

Cmaj7 C Cmaj7 Dm7 (G bass)

leave me a - lone. - Leave me a - lone - just leave me a - lone - oh leave me.

G7 F7 G7 F7

Some folks say some farm - boy up from Ten - nes - see -

G7 F7 G7 F7

Taught it all to Ru - by then just let her be. -

G7 F7 G7 F7

Her dad - dy tried to hide - it, tried to keep things cool. -

G7 F7 G7 D. S. to fade

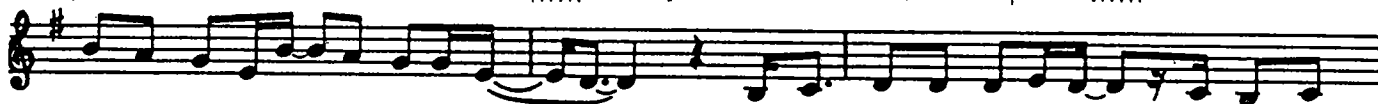
But some-thing hap-pened to Ru - by, she broke down to a fool. - Who just says now

# I AM WOMAN

96 VERSE



1. I am wom-an, hear me roar— in num-bers too big to ig-nore,— and I



know too much to go— back to pre-tend— 'cause I've heard it all be-fore— and I've been

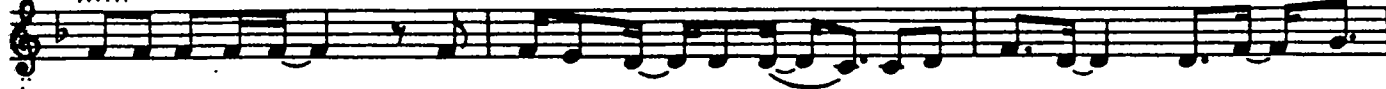


down there on the floor,— no one's ev-er gon-na keep— me down a - gain. Oh,—

CHORUS



Yes, I am wise— but it's wis - dom born of pain.—



Yes, I paid the price— but look how much— I gained.— If I have to— I can— do



an-y-thing.— I am strong, I am in- vin-ci-ble,— I am wom-an.—

To Coda



VERSE

G Gmaj7 C

2. You can bend but nev - er break\_\_ me - 'cause it  
 3. I am wom-an, watch me grow\_\_\_\_\_ see me

Bm7 Em C

on - ly serves to make\_\_ me more de - ter - mined to a - chieve\_\_ my fi - nal goal\_\_  
 stand - ing toe to toe\_\_\_\_\_ as I spread my lov - in' arms\_\_ a - cross the land\_\_

Dsus D Gmaj7 C Gmaj7 Cmaj7

And I come back ev-en strong-er, not a nov-ice an-y long-er, 'cause you've  
 But I'm still an em-bry - o\_\_\_\_\_ with a long, long way to go\_\_\_\_\_ un -

A 1. D C 2. D C D.S. al Coda

deep-ened the con-vic - tion in my soul. Oh,\_\_\_\_\_  
 'til I make my broth- er un-der- stand. Oh,\_\_\_\_\_

Coda Ebmaj9 Bb6 Ebmaj9 Bb6 Ebmaj9 Bb6

wom - an!\_\_\_\_\_ I am wom , - an!\_\_\_\_\_ I am wom - an!\_\_\_\_\_

# Blue Eyes Crying In The Rain

98

Words and Music by  
**FRED ROSE**  
(ASCAP)



Piano introduction for the first system, featuring a treble and bass clef with a key signature of one flat and a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.



In the twi-light glow I see her  
Now my hair has turned to sil-ver

Chord diagram for F major: 



BLUE EYES CRY-ING IN THE RAIN As we  
All my life I've loved in vain I can

Chord diagrams for C7 and F major: 



kissed good-bye and part-ed I knew we'd nev-er meet a-  
see her star in hea-ven BLUE EYES CRY-ING IN THE

Chord diagram for C7: 

F Bb F F7 Bb

gain \_\_\_\_\_ Love is like a dy - ing em - ber \_\_\_\_\_  
 RAIN \_\_\_\_\_ Some - day when we meet up yon - der \_\_\_\_\_

F C7

On - ly mem-o-ries re - main \_\_\_\_\_  
 We'll stroll hand in hand a - gain \_\_\_\_\_

F C7

Through, the ag - es I'll re - mem - ber \_\_\_\_\_ BLUE EYES  
 In a land that knows no part - ing \_\_\_\_\_ BLUE EYES

1 F Bb F 2 F

CRY-ING IN THE RAIN \_\_\_\_\_  
 CRY-ING IN THE RAIN \_\_\_\_\_

Main Title From The Columbia Pictures' Release "BLESS THE BEASTS AND CHILDREN"  
**BLESS THE BEASTS AND CHILDREN**

Words and Music by  
**BARRY DE VORZON and  
PERRY BOTKIN, Jr.**

Slowly

Bless the beasts and the chil - dren,

for in this world they have no voice, \_\_\_\_\_ they

have no choice. \_\_\_\_\_ Bless the beasts and the

chil - dren, for the world can nev - er be, \_\_\_\_\_

\_\_\_\_\_ the world they see. \_\_\_\_\_

Light their way \_\_\_\_\_ when the dark - ness \_\_\_\_\_ sur -

rounds them; Give them love, \_\_\_\_\_ let it

To Code

Chords: Bb, Bb (F Bass), F

shine all a - round them.

Chords: Bb (add9), Bb, Bbma7, Fm (Ab Bass), G7

Bless the beasts and the chil - dren; Give them shel -

Chords: Cm9, Cm7, Bb (F Bass), F7, Bb (add9), Bb

ter from a storm; Keep them safe;

Chords: F (G Bass), G7, Cma7, C, C (add9), C

Keep them warm.

D.S. al Code

Chord: Bb

Cod

Chords: Bb (add9), Bb, Bbma7, Fm (Ab Bass), G7

Bless the beasts and the chil - dren; Give them shel -

Chords: Cm9, Cm7, Bb (F Bass), F7, Bb (add9), Bb

ter from a storm; Keep them safe;

Chords: Am7 (G Bass), G7, Cma7, C, C (add9), C

Keep them warm.

# PLEASE MR. POSTMAN

102

Words and Music by  
BRIANBERT,  
FREDDIE GORMAN and  
GEORGIA DOBBINS

Moderately

Stop oh yes, wait a min-ute Mis-ter Post-man. Wait \_\_\_\_\_ Mis-ter Post- man.



Please, Mis-ter Post-man look and see \_\_\_\_\_ is there a let-ter in your Post - man Oh yeah. \_\_\_\_\_

bag for me? \_\_\_\_\_ 'Cause it's tak- ing such a long time— Oh yeah—  
Please \_\_\_\_\_ Mis-ter Post- man man,

for me to hear from that boy of mine. \_\_\_\_\_ There must— be some  
*Instrumental* So man- y days \_\_\_\_\_ you

word to- day, \_\_\_\_\_ from my boy- friend so far a- way. Please, Mis-ter Post- man  
passed me by, \_\_\_\_\_ see the tears stand- ing in my eyes, \_\_\_\_\_ you did- n't stop to



look and see, \_\_\_\_\_ if there's a let- ter, a let- ter for me? \_\_\_\_\_ *D.S.*  
make me feel bet-ter by leav- ing me a card or a let- ter, Mis-ter

1.  



I've been stand - ing here — wait - ing Mis - ter Post - man, so — pa - tient - ly, —


for just , a card or just a let - ter say - ing he's re - turn - ing home - to me. — Mis - ter

2.  

Mis - ter Post - man look and see, — if there's a letter in your — bag for me? —  
 Post - man, Oh yeah — Please, Please — Mis - ter


Why's it tak - ing such a long time? —  
 Post man why don't you check it and see one more



time for me? — You got - ta wait a min - ute, wait a min - ute.

Wait a min - ute, wait a min - ute Ooo — Mis - ter Post Mis - ter Post - man



look and man, see. — Come on de - liv - er the let - ter the soon - er the bet - ter. —

# LONGFELLOW SERENADE

Arranged by ALAN LINDGREN

Words and Music by  
NEIL DIAMOND

Bright Rock Tempo

(C# Bass) (B Bass)

(C# Bass) (B Bass)

Chord diagrams: D, A, E, A, E, D, A, E, A.

E, E

Long - fel - low Se - re - nade  
Long - fel - low Se - re - nade

(E Bass) A, E, A

Such were the plans I'd made for  
Such were the plans I made but

E

she was a la - dy and I was a dream - er with on - ly words to trade..  
she was a la - dy as deep as the ri - ver and through the night we stayed..

A

You know that I was born for a night like this  
And in my way I loved her as none be - fore



A

warmed by a sto - len kiss. For I was  
loved her with words and more. For she was

E B7

lone-ly, and she was lone - ly.  
lone-ly, and I was lone - ly.

E

Ride, come on ba - by ride

Emaj7 E7 A

let me make your dreams

E B7

come true I'll sing my

E Emaj7

song, let me sing my song

E7 A E

let me make it warm for

B7 E

you. I'll weave his web of rhyme

up - on the sum - mer night \_\_\_\_\_ we'll

leave this world - ly time on his wing - ed flight. \_\_\_\_\_

Then come and as \_\_\_\_\_ we lay

be-side this sleep - y glade \_\_\_\_\_ there I \_\_\_\_\_ will sing \_\_\_\_\_

to you \_\_\_\_\_ my Long - fel - low Se - re - nade. \_\_\_\_\_ to Coda ⊕

*D.S. al Coda* ⊕

fine

# Oh, Happy Day

107

Tune Uke  
A D F# B

Words and Music by  
DON HOWARD KOPLOW

Moderately

Piano introduction for 'Oh, Happy Day' in G major, 4/4 time, marked 'Moderately'. The music consists of two staves of piano accompaniment.

Chorus

The sun is shin-ing, OH, HAP-PY DAY, No more trou-bles and no skies of gray,-

Ev-er since you said those words to me. *(Hum.)*

You said you loved me, I know it's true, My life's complete, dear, for now I have you,-

OH, HAP-PY DAY,- Oh. luck - y me. *(Hum.)*

The moon is shin-ing Oh, hap-py night, Come to me, dar-ling' and hold me, oh, so tight,

I need your lov-in', Real-ly, yes, I do. *(Hum.)*

You said you loved me, I know it's true, My life's complete, dear, for now I have you,

OH, HAP-PY DAY,- Oh. luck - y me. *(Hum.)*

OH, HAP-PY DAY,-

Oh. luck - y me. *(Hum.)*

# MAMBO JAMBO

Lyric by  
RAYMOND KARL  
CHARLIE TOWNE

Que Rico el Mambo.

Music by  
PEREZ PRADO

G7 G7dim G7 G7dim G7

Do the Mam-bo, Do the Mam-bo,

C Cmaj7 C Cmaj7 C C

MAM-BO JAM-BO, MAM-BO JAM-BO

G7 G7dim G7 G7dim

Do it with some-one you mad-ly a-dore, Lat-in A-mer-i-can kind of ro-mance, Soon you'll be find-ing what Has to be-gin with this

G7 C Cmaj7 C

you've wait-ed for; Fab-u-lous dance; For when you sway with her, hold-ing her close, Won-der-ful rhy-thm she'll nev-er re-sist,

1. C Cmaj7 C C Cmaj7 C

She'll be re-luc-tant to say "ad-i-os"— Here is the part where she'll want to be kissed.

G7 C

Dif-f'rent from an- y rhum- ba, Bet-ter than an- y san- ba,

G7 C

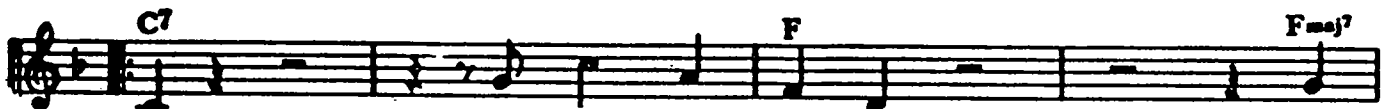
Great-er than an- y tan- go, Wild-er than an- y con- ga.



The min-ute that you be-gin, — You'll find it be-neath your skin, —  
It teach-es your heart the beat, — Then goes to your head and feet, —



Like the hoo-doo of a voo-doo drum. run. You  
Like a shak-er of Ja-mai-ca



do the MAM-BO JAM-BO; You  
do the MAM-BO JAM-BO; All



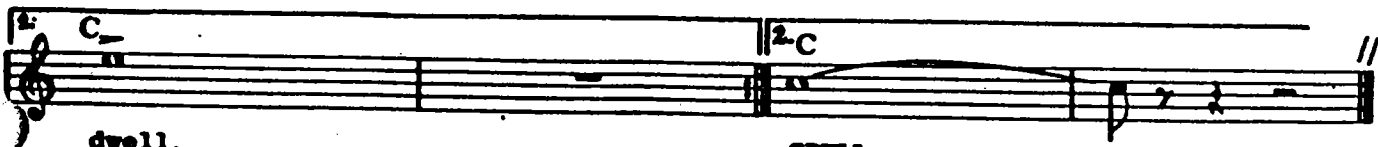
dance to break of day, day, day, day, You HO-LAY!  
night you hol-ler hey! hey!



You'll find at the break of day, — Your heart has been  
The no-ment your love is found, — The no-ment your



flown a-way; — To a land where on-ly lov-ers  
heart is bound, — You will bless the MAM-BO JAM-BO



dwell. SPELL. —

# Can't Help Falling In Love

1 1 0 Chorus

Wise men say on - ly fools rush  
in, But I can't help fall - ing in  
love with you. Shall I  
stay? Would it be a sin if  
I can't help fall - ing in love with  
you? Like a riv - er flows sure - ly to the sea,  
Dar - ling, so it goes. Some things are meant to be.  
Take my hand, take my whole life  
For I can't help fall - ing in  
love with you. you. For  
I can't help fall - ing in love with you.

Chords: F, Am, Dm, Bb, F, C7, Bb, F, Gm, F, Am, Dm, Bb, F, C7, Bb, F, Gm, F, C7, Am, E7, Am, E7, Am, D7, Gm, Eb7, C7, F, Am, Dm, Bb, F, C7, Bb, C7, F, Gm, F, C7, F, Bb, C7, F, Gm, F, C7, F.

# SHAKE, RATTLE AND ROLL

111

C6  
Get out — from that kitch - en and rat - tle those pots and pans, —

C7 F9 C6  
Get out — from that kitch - en and rat - tle those pots and pans. —

Cdim Dm7 G9 C6  
Well, roll my break - fast, 'cause I'm a hun - gry man. —

§C6 C7  
SHAKE RAT - TLE AND ROLL, — SHAKE RAT - TLE AND ROLL, —

F9 C6 Cdim  
SHAKE RAT - TLE AND ROLL, — SHAKE RAT - TLE AND ROLL; — You

1. *Segue to 2nd Verse*  
Dm7 G7 C6  
nev - er do noth - in' to save your dog - gone soul. —

2. *Segue to 3rd Verse* *Fine*  
C6 C6  
soul. — soul. —

# Rock Around The Clock

112

Words and Music by  
MAX C. FREEDMAN  
and JIMMY DE KNIGHT

VOICE

Fm C7+5 C7

One, two, three o' - clock, four o' - clock ROCK,

C7 Fm

five, six, sev - en o' - clock, eight o' - clock'ROCK, Nine, ten, e - lev - en o' - clock,

C7+5 C7 Gm7 Bb7 C7 Bb6 F6

twelve o' - clock rock, We're gon - na ROCK A - round The Clock To - night.

Chorus

F C#° F F C#° F

1. Put your glad rags on and join me, Hon, We'll have some fun when the
- (2. When the) clock strikes two, and three and four, If the band slows down we'll
- (3. When the) chimes ring five and six and seven, We'll be rock - in' up in
- (4. When it's) eight, nine, ten, e - lev - en, too, I'll be go - in' strong and
- (5. When the) clock strikes twelve, we'll cool off, then, Start a - rock - in' 'round the

F7 Bb9

clock strikes one, — We're gon - na ROCK A - round The Clock To - night, — We're gon - na  
yell for more, — We're gon - na ROCK A - round The Clock To - night, — We're gon - na  
sev - enth heav'n, — We're gon - na ROCK A - round The Clock To - night, — We're gon - na  
so will you, — We're gon - na ROCK A - round The Clock To - night, — We're gon - na  
clock a - gain, — We're gon - na ROCK A - round The Clock To - night, — We're gon - na

F Bb F Bb F G7

ROCK, ROCK, ROCK, 'til broad day - light, — We're gon - na ROCK, gon - na ROCK A - round

Gm7 C7+5 Gm7 F 1. F

The Clock To - night.

2. When the
3. When the
4. When it's
5. When the

2. F



# IT'S NOW OR NEVER

**CHORUS**  
(tacet)

*Eb* *F dim7 Fm* *Fm7 Bb7*

It's now or nev-er; \_\_\_\_\_ come hold me tight. Kiss me, my

*Fm* *Fm7 Bb7* *Eb* *Abm*

dar-lin'; \_\_\_\_\_ be mine to-night. \_\_\_\_\_ To - mor - row \_\_\_\_\_

*Abm* *Eb* *F dim7 Bb7* 1. - 2.

\_\_\_\_\_ will be too late. \_\_\_\_\_ It's now or nev-er; \_\_\_\_\_ my love won't

*Eb* *To Interlude* *Bb7* *Eb* *Fine*

wait. \_\_\_\_\_ 1. When I first \_\_\_\_\_ my love won't wait. \_\_\_\_\_  
2. Just like a

**INTERLUDE**

*Eb* *Eb+* *Ab* *Bb7*

saw you, \_\_\_\_\_ with your smile so ten-der, My heart was captured; \_\_\_\_\_  
wil-low \_\_\_\_\_ we would cry an o - cean, If we lost true love \_\_\_\_\_

*Ab* *Ebm Eb* (tacet) *Eb* *Eb+*

\_\_\_\_\_ my soul sur - rendered. I've spent a life-time \_\_\_\_\_ waiting for the  
\_\_\_\_\_ and sweet de - vo-tion. Your lips' ex - cite me; \_\_\_\_\_ let your arms in -

*Ab* *Abm* *Eb* *F dim7 Fm7 Bb7* *Eb* *Abm* *Eb* **CHORUS**

right time. Now that you're near the time is here at last. \_\_\_\_\_  
vite me, For who knows when we'll meet a - gain this way. \_\_\_\_\_

# A TOUCH OF CLASS


From The Motion Picture "A TOUCH OF CLASS"

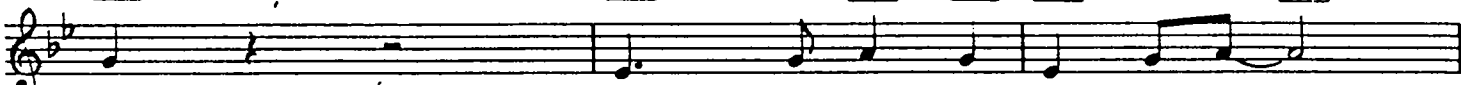
114






(Male:) What she has is pure pizz - zazz plus a touch of  
 (Female:) What he has is pure pizz - zazz plus a touch of

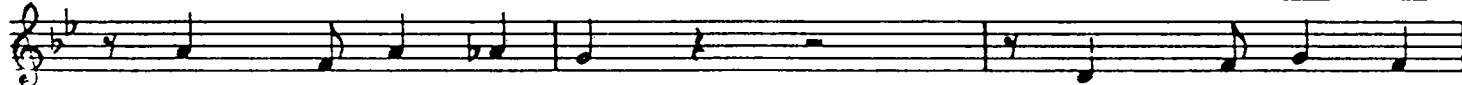




class!  
 class!

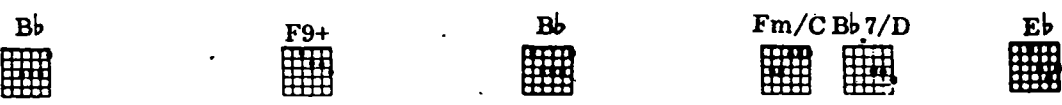
All that chic makes her u - nique  
 It's all there that sa - voir - faire

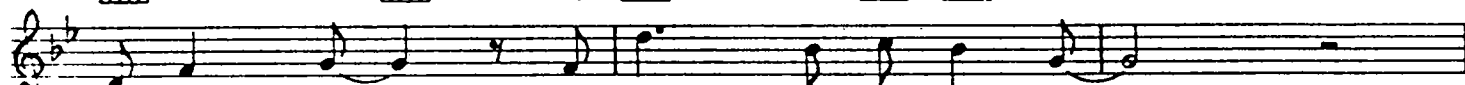




plus a touch of class!  
 plus a touch of class!


Men she'll meet are  
 He walks in and






at her feet,  
 grins that grin

they fall and they  
 for her en masse.  
 all fall en masse.





Got to be the to - tal "she"  
 Got to be the to - tal "he"

plus a touch of  
 plus a touch of

Bb Bb/D F7sus F7 Bb F9+ F7+ Bb F9+ F7+

class!  
class!

You'll find you'll a - dore her "cool"  
You'll find you'll a - dore his "cool"

Bb maj7 B° Cm G Cm F7 F9 Cm F7

plus that touch of class!  
plus that touch of class!

Want to toast the ma - xi - most  
Want to toast the ma - xi - most

F7+ Bb6 F9+ Bb F9+ F7+ Bb F9+

sim - ply raise your glass!  
sim - ply raise your glass!

Un - in - volved 'cause she's re - solved to  
Un - in - volved 'cause he's re - solved to

Bb Fm/C Bb7/D Eb C7/E Bb/F G7

hit and run and pass. —  
hit and run and pass. —

So she thought 'til she got caught —  
So he thought 'til he got caught —

C7 F7 Bb Eb C7/E Bb/F G7

by a touch of class!!!  
by a touch of class!!!

So she thought 'til she got caught —  
So he thought 'til he got caught —

Eb6 E° Bb/F Gm7 C7 F7 Bb

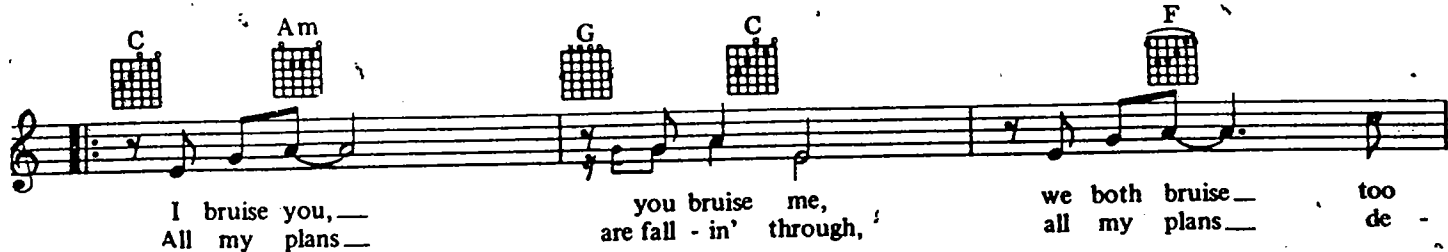
by a touch of, a touch too much of,  
by a touch of, a touch too much of,

by a touch of class!!!  
by a touch of class!!!

# ALL I KNOW

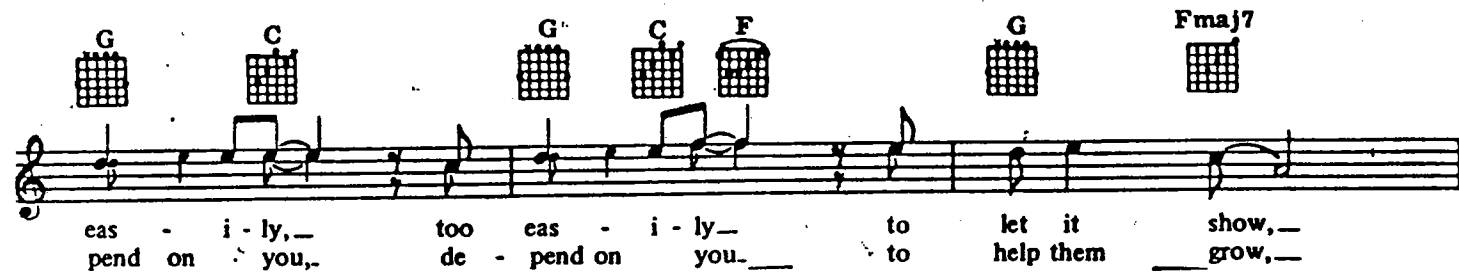
16

C Am G C F



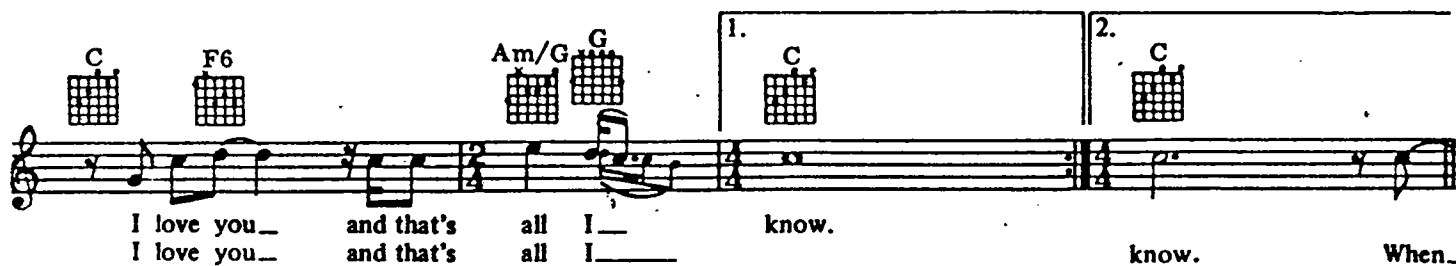
I bruise you, — All my plans — you bruise me, are fall - in' through, we both bruise — all my plans — too de -

G C G C F G Fmaj7



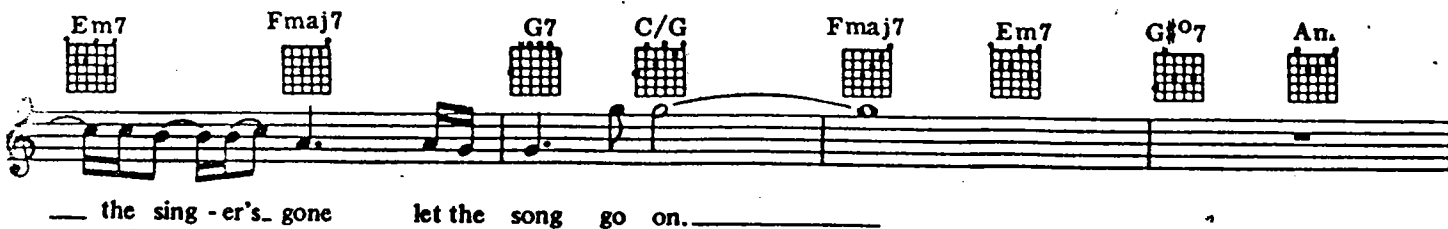
eas - i - ly, — too eas - i - ly — to let it show, — pend on you, — de - pend on you — to help them grow, —

C F6 Am/G G 1. C 2. C



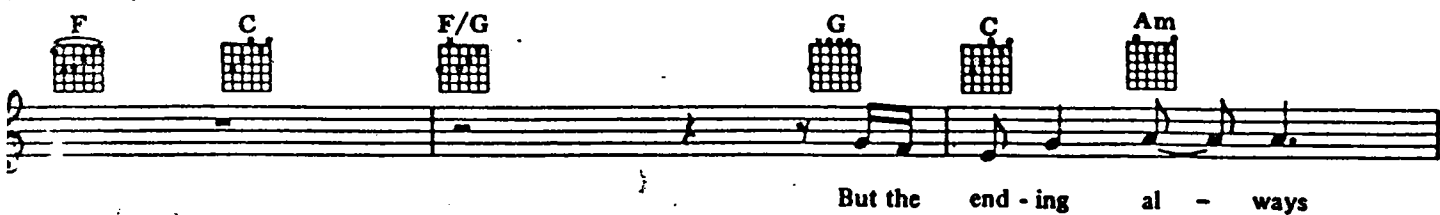
I love you — and that's all I — know. I love you — and that's all I — know. When —

Em7 Fmaj7 G7 C/G Fmaj7 Em7 G#°7 An.



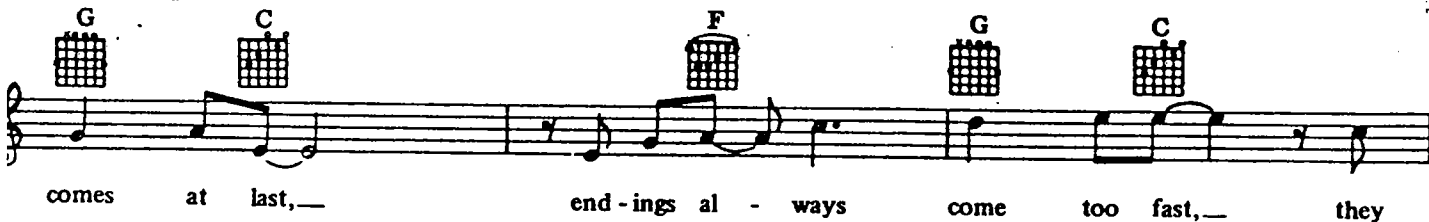
— the sing - er's gone let the song go on. —

F C F/G G C Am



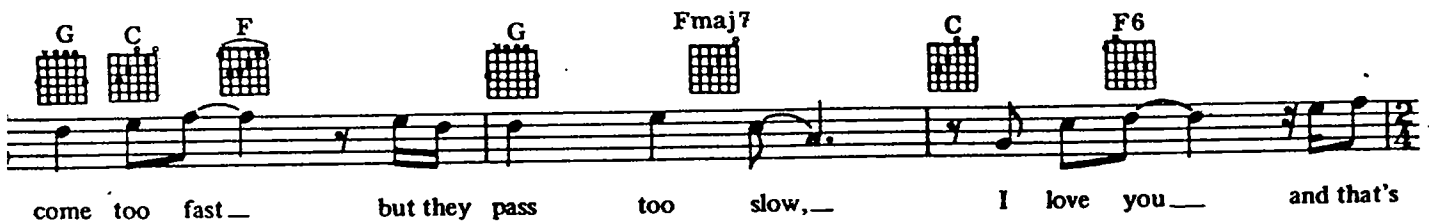
But the end - ing al - ways

G C F G C



comes at last, — end - ings al - ways come too fast, — they

G C F G Fmaj7 C F6



come too fast — but they pass too slow, — I love you — and that's

Am/G G C Em7 Fmaj7 G7 C

all I know. When the sing - er's gone let the song go on,

Fmaj7 Em7 G#07 Am F C

it's a fine line be-tween the dark - ness and the dawn. They say in the dark - est night there's a

F/G G C Am G C

light be-yond. But the end - ing al - ways comes at last,

F G C G C F

end - ings al - ways come too fast, they come too fast but they

G Fmaj7 C/G F6/G E7/G#

pass too slow, I love you, and that's all I

Am Am/G F C Em7

know. That's all I know,

Fmaj7/G Am Em7/G Fmaj7/G

that's all I know.

C Em7/B Fmaj7/G Am Em7/G Fmaj7/G

# YOU'VE GOT YOUR TROUBLES

THE FORTUNES

F F

I see that wor-ried look up -  
She's found some-bod - y else to

G7 Bbm C9

- on take your face;  
your place;

YOU'VE GOT YOUR TROUBLES, I got

F C9 F

mine. TROUBLES, I got mine.

Eb F Eb

I too have lost my love to - day, All of my dreams.

F C7 Gm7 C7 F

have flown a - way. Now just like you I sit and  
You need some sym - pa - thy, well

G7 Bbm C9

won - der why;  
so do I;

YOU'VE GOT YOUR TROUBLES, I got

F C9 F

mine. TROUBLES. I got mine.

Eb F Eb

She used to love me: that I know And it don't seem

F Bb Bbsus4 Bb

so long a - go that we were walk - ing,

Gm Eb Gm Gm7 Eb F7

That we were talk - ing the way \_\_\_\_\_ that lov - ers do. \_\_\_\_\_

\_\_\_\_\_ Eb C

F G7

And so for - give \_\_\_\_\_ me if I seem \_\_\_\_\_ un -

Counter-melody

And it must seem to you, my friend, that I ain't got

Bbm C9

- kind YOU'VE GOT YOUR TROU-BLES, I got

no pit - y for you, Well that ain't true, --- You see I loved -

F F

mine. \_\_\_\_\_ I'd help an - oth -

\_\_\_\_\_ that lit - tle girl, lit - tle girl lit - tle girl.

G7 Bbm

- er place an - oth - er time YOU'VE GOT YOUR

C9 F

TROU-BLES I got mine. \_\_\_\_\_

Repeat ad lib. fading

Opt. for finish Fmaj7

G7 Bbm F

YOU'VE GOT YOUR TROUBLES I got mine. \_\_\_\_\_

# Good-Night, My Love, Pleasant Dreams

Moderato

By  
GEORGE MOTOLA  
& JOHN S. MARASCALCO

C Am7 Dm7 G7 <sup>3</sup> C Am7

GOOD-NIGHT MY LOVE PLEAS-ANT DREAMS and sleep tight my love

Dm7 G7 C <sup>3</sup> Am7 Dm7 G7

May to-mor-row be sun-ny and bright And bring you clos-er to

C Am7 Dm7 sus G7 C Am7

me Be-fore you go

Dm7 G7 <sup>3</sup> C Am7 Dm7 G7

please re-mem-ber I need you so And this love— I

C Am7 Dm7 G7 C

have for you will nev-er grow cold



B7 E B7 E B7

If you should a - wake in the still of the night

E F E Am7 D7 G D7

please have no fear Just close your eyes then

G Cm6 D7 G F dim G G7

you'll re - a - lize that my love will watch o - ver you dear al - ways

C Am Dm7 C Am7

GOOD-NIGHT MY LOVE PLEAS-ANT DREAMS and sleep tight my love

Fm7 G7 C Am7 Dm7 G7

May to-mor-row be sun-ny and bright And bring you clos - er to

C 1. Dm9 G7 2. C6

me.

# morning has broken

122

Words by; ELEANOR FARJEON  
Musical arrangement by; CAT STEVENS

Moderato

1.4. Morn - ing has brok - en like the first morn -  
2. Sweet the rain's new fall, sun - lit from heav -

ing. Black - bird has spok - en like the first  
en. Like the first dew - fall on the first

bird. Praise for the sing - ing,  
grass. Praise for the sweet - ness

Praise for the morn - ing. Praise for them spring -  
of the wet gar - den, Sprung in com - plete -

ing fresh from the world.  
ness where his feet pass.

G E 1 Am 1 2 3

G C G7sus

2 Am F# Bm

G D A7/D rall. D

*a tempo* D Em f A G

3. Mine is the sun - light, Mine is the morn -

D F#m Bm E7 A

ing, Born of the one light E - den saw play.

D G D Bm

Praise with e - la - tion, Praise ev - 'ry morn -

(continued next page)

E A D G A7 D



ing. God's re-cre - a - tion of the new day.

G A F# Bm



G7 C F *D. 3/4 al Coda*

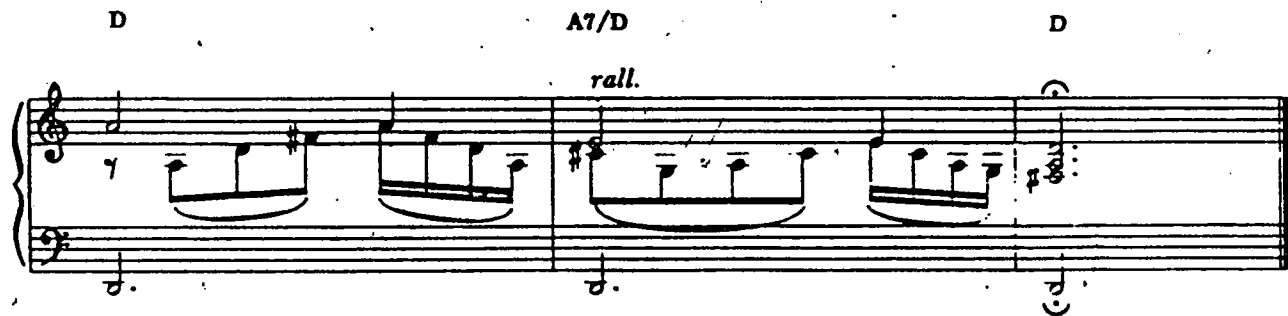


**CODA**  
Am F# Bm G



D A7/D D

*rall.*



# Does Anybody Really Know What Time It Is?

Words and Music by Robert Lamm

Moderately

Musical notation for the piano introduction, consisting of two staves in G major, 4/4 time, marked 'Moderately'.

### VERSE

Musical notation for the first line of the verse, including guitar chord diagrams for D, E7, F#7, E7, G, and F.

As I was walk - ing down the street  
 And I was walk - ing down the street  
 Then I was walk - ing down the street

Musical notation for the second line of the verse, including guitar chord diagrams for Bbmaj7 and Ebmaj7.

— one day, — A man — came up — to me —  
 — one day, — A pret - ly la - dy looked —  
 — one day, — Be - ing, pushed — and shoved — by peo -

Musical notation for the third line of the verse, including guitar chord diagrams for Bbmaj7 and Ebmaj7.

— and asked me what the time was that was on my watch;  
 — at me and said her dia - mond watch had stopped cold dead;  
 — ple try'n' to beat the clock, Oh, so I just don't know;

### CHORUS

Musical notation for the first line of the chorus, including guitar chord diagrams for D, E7, F#7, E7, and Gbmaj7.

I said, Does an-y-bod-y real-ly

Musical notation for the second line of the chorus, including guitar chord diagrams for C and Gbmaj7.

know what time it is; Does an-y-bod-y real-ly care?

Musical notation for the third line of the chorus, including guitar chord diagrams for Gbmaj7, C, Gbmaj7, and C.

If so, I can't im-a-gine why We've all got time e-nough to cry.

Musical notation for the fourth line of the chorus, including guitar chord diagrams for Gbmaj7, C, D, E7, F#7, E7, and Gbmaj7.

We've all got time e-nough to die.

As Recorded by DIANA ROSS on Motown Records

# TOUCH ME IN THE MORNING

126

Moderate *Ballad-expressively*

Em7 (A bass)      D (add 9)      Dmaj7      G (add 9)      G      Em7 (A bass)

Touch Me In The Morn - ing.      Then just walk a -  
Morn - ing.      Then just close the -

D (add 9)      D      G (add 9)      Em7 (A bass)      D (add 9)      D      C (D bass)

way.      We don't have to - mor row,  
door.      Leave me as you - found me,

G      G (add 9)      G      C      Em7 (A bass)

But we had yes - ter - day. \_\_\_\_\_  
emp - ty like be - fore. \_\_\_\_\_

Moderato

D      Dmaj7      D7      Gmaj7      Em7      Em7 (A bass)

(Hey!) Was-n't it me - who said - that noth-in' good's gon-na last for - ev - er?  
(Hey!) Was-n't it yes - ter - day - we used to laugh at the wind be - hind - us?

D      Dmaj7      D7      Gmaj7      G4

And was-n't it me - who said - let's just be glad for the time to - geth - er?  
- Did-n't we run - a - way - and hope that time would-n't try to find - us?

Musical staff with guitar chords A (C# bass) and C.

Must've been hard\_ to tell me, \_ that you've giv - en all \_ you had \_ to give.  
 Did-n't we take \_ each oth-er, \_ to a place \_ where no \_ one's ev - er been?

Musical staff with guitar chords A (C# bass) and C.

I can un - der-stand\_ your feel - in' that way. Ev-'ry-bod - y's got \_ their life \_ to live.  
 Yeah I real : ly need \_ you near \_ me to-night. 'Cause you'll nev - er take \_ me there \_ a-gain.

Musical staff with guitar chords Gmaj7, A (G bass), F#m7, and Bm7. Includes triplets.

Well I can say \_ good-bye \_ in the cold morn - ing light \_  
 - Let me watch \_ you go \_ with the sun in my eyes \_

Musical staff with guitar chords Gmaj7, A (G bass), F#m7, and Bm7. Includes triplets.

But I can't watch \_ love die \_ in the warmth of the night \_  
 We've seen how love \_ can grow, \_ now we'll see how it dies \_

Musical staff with guitar chords G, F#7, Bm, Bm (A bass), G, F#7, Bm, and Bm (A bass).

If I've got to be strong, \_ don't you know I'll need to have \_ to-night \_ when you're gone? \_ Till you go I need to

Musical staff with guitar chords G, A (G bass), G, and Em7 (A bass).

(Spoken or Sung) (lie here and think a - bout, \_ the last time that you'll) Touch Me In The

G A (G bass) G Em7 (A bass)

hold you un-til the time, your hands reach out and Touch Me In The

p (add 9) p Dmaj7 D7 Gmaj7 Em7 Em7 (A bass)

(Duet) } Morn ing. Then just walk a  
Morn-ings were blue and gold and we could feel one an-oth-er liv-ing.

p (add 9) D Dmaj7 D7 Gmaj7 Em7 Em7 (A bass)

way. We don't have to  
We walked with a dream to hold and we could take what the world was giving.

p (add 9) p Dmaj7 D7 Gmaj7 G6

mor row. But we had yes-ter-  
There's no to-mor-row here, there's on-ly love and the time to chase it.

c Em7 (A bass)

day. Touch Me In The  
Yes-ter-day's gone my love, there's on-ly now and it's time to face it.

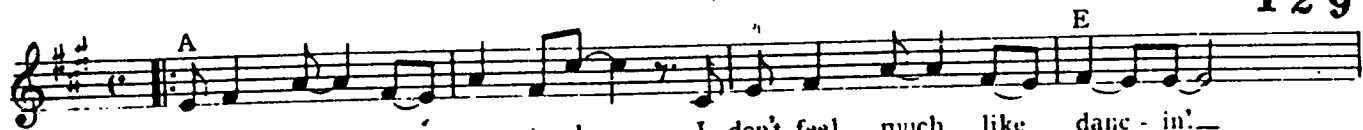
*Repeat and fade*



# SUNSHINE

(Go Away Today)

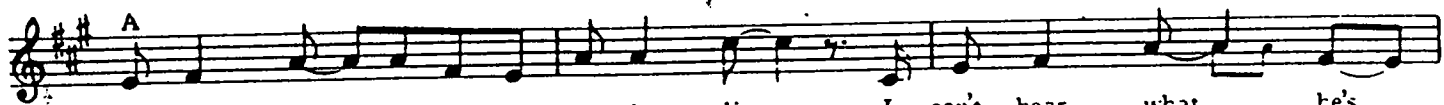
129



1. Sun-shine go a way to-day, I don't feel much like danc-in'.  
 2. Sun-shine go a way to-day, I don't feel much like danc-in'.



Some mans gone and tried to run my life. He don't know what he's ask in'. When  
 Some man's gone and tried to run my life. He don't know what he's ask in'.



he tells me I bet-ter get in line, I can't hear what he's  
 Work-in' starts to make me won-der where the fruits of what I do are  
 Sun-shine, come on back an-oth-er day I prom-ise you'll I'll be

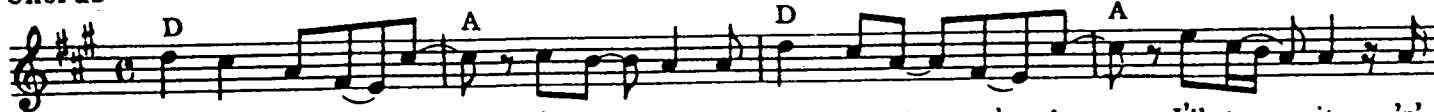


say in'. When I grow up, I'm gon-na make it mine, Or  
 go in'. He says in love and war all is fair, But  
 sing in'. This old world, she's gon-na turn a round



these ain't dues I been pay in'.  
 he's got cards he ain't show in'.  
 Brand new bells will be ring in'.

Chorus



How much does it cost? I'll buy it. The time is all we've lost. I'll try it, 'n'

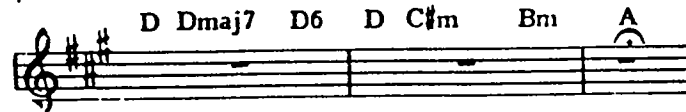


he can't e-ven run his own life. I'll be damned if he'll run mine!



Sun - shine, Sun - shine,

Coda



# MIDNIGHT TRAIN TO GEORGIA

(Midnight Plane To Houston)

130

Moderate

Chords: Eb, Gm (D bass), Fm (C bass), Bb7sus, Eb, Gm (D Bass)

1. L. A. \_\_\_\_\_ proved \_\_\_\_\_ too much for the man,  
 2. He kept dream-in' that some day — he'd be a star,

Chords: Fm (C Bass), Bb7, Eb, Gm (D Bass) 3, Fm (C Bass), F7

so he's leav - in' the life he's  
 but he sure found out the hard way that dreams don't

Chords: Bb7sus, Eb, Gm (D Bass)

come to know.  
 al - ways come true.

He said he's go - in' back to find,  
 So, he pawned all his hopes,

Chords: Fm (C Bass), Bb7sus, Eb, Gm (D Bass), Fm, Bb7

and he e - ven ooh, \_\_\_\_\_ what's left of his world, —  
 sold \_\_\_\_\_ his old car; \_\_\_\_\_ bought a

the world he left — be-hind —  
one — way — tick — et —

not so long — a — go. —  
to the life — he once knew. Oh, yes, he did;

he said he would } He's } be } leav-in'

on that mid-night train to Geor - gia;

said he's go-in' back

to a sim-pler place and time. —

And I'll be with him

on that mid-night train to Geor-gia;

I'd rath-er live in his world — than live with-out him in mine.

Repeat and fade

Go, gon-na board, gon-na board gon-na board, the mid-night train got-ta

# HEART OF GOLD

Words and Music by  
NEIL YOUNG

Moderately slow

Em D Em

Em C D G Em C D G

I wan-na live, I wan-na give, I've been a min-er for a Heart Of Gold..

Em C D G Em G

It's these ex - press - ions.. I nev - er give that keep me search-in' for a Heart of Gold, \_\_\_\_\_

C Bm Am G Em G

And I'm get-tin' old. \_\_\_\_\_ Keep me search-in' for a Heart of Gold. \_\_\_\_\_

C Bm Am G Em C

And I'm get - tin' old. \_\_\_\_\_ I've been to Hol - ly - wood. ....

D G Em C D G

I've been to Red - wood, I'd cross the o - cean for a Heart Of Gold, -

Em C D G Em

I've been in my mind, - It's such a fine line that keeps me search-in' for a

G C Bm Am G

Heart Of Gold, - And I'm get-tin' old. -

Em G C C Bm Am G

Keeps me search-in' for a Heart Of Gold, - And I'm get-tin' old. -

Em D Em

Keep me search-in' for a Heart Of Gold, - You keep me search - in' and I'm

D Em D Em

grow - in' old. - Keep me search-in' for a Heart Of Gold, -

G C Bm Am G

I've been a min - er for a Heart Of Gold. -

From the Musical Production, "THE WORLD OF CHARLES AZNAVOUR"

134

# Yesterday, When I Was Young

(Hier Encore)

English Lyric by  
HERBERT KRETZMER

Original French Text and Music by  
CHARLES AZNAVOUR

Moderately

The piano introduction consists of two staves of music in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately' and the dynamic is 'mf'.

Yes - ter - day \_\_\_\_\_ when I was young, The taste of life was sweet as rain up - on my  
day \_\_\_\_\_ the moon was blue, and ev - ry cra - zy day brought some - thing new to

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes chord markings: Gm7, C7, and Fmaj7. The dynamic is 'mp'.

tongue, I teased at life as if it were a fool - ish game, The way the eve - ning  
do, I used my mag - ic age as if it were a wand, and nev - er saw the

The second system continues the vocal and piano accompaniment. Chord markings include Bb, Em7-5, and A7. The piano part provides harmonic support for the vocal line.

breeze may tease a can - dle flame; The thou - sand dreams I dreamed, The splen - did things I  
waste and emp - ti - ness be - yond; The game of love I played with ar - ro - gance and

The third system concludes the vocal and piano accompaniment. Chord markings include Dm and Gm7. The piano part continues to support the vocal melody.

C7 Fmaj7 Bb

planned I al-ways built, a - las, on weak and shift-ing sand; I lived by night and  
 pride and ev-'ry flame I lit to quick-ly, quick-ly died; The friends I made all

Em7-5 A7 Dm To Coda

shunned the nak-ed light of day And on-ly now I see how the years ran a -  
 seemed some-how to drift a - way And on-ly I am left on stage to end the

To Coda

Gm7 C7 Fmaj7

way. Yes-ter-day When I Was Young, So man-y drink-ing songs were wait-ing to be

Bbmaj7 Gm A7-9

sung, So man-y way-ward plea - sures lay in store for me And so much pain my

Dm Gm7

daz - zled eyes re-fused to see, I ran so fast that time and youth at last ran

C7 Fmaj7 Bbmaj7

out, I nev - er stopped to think what life was all a - bout And ev - 'ry con-ver-

Gm A7-9 Dm D. S. al Coda

sa - tion I can now re-call con-cerned it-self with me, and noth-ing else at all. Yes-ter-

D. S. al Coda

Coda Dm Gm A7

play. There are so man - y songs in me that won't be sung, I feel the bit-ter

Dm G Gm

taste of tears up - on my tongue, The time has come for me \_\_\_\_\_ to pay for

Dm A7 Gm Dm Gm Dm

Yes-ter-day When I Was Young.



# Black And White

137

(Original version)

Light and bright ♩ = about 126



1. The ink is black The page is white To-  
 (2. Their) robes were black Their heads were white The  
 (3. The) slate is black The chalk is white The  
 (4. A) child is black A child is white The  
 (5. The) world is black The world is white It



ge-ther we learn to read and write, To read and write And  
 school-house doors were closed so tight, Were closed up tight Nine  
 words stand out so clear and bright, So clear and bright And  
 whole world looks up - on the sight, A beau-ti-ful sight For  
 turns by day- and then by night, It turns by night It



now a child can un - der - stand This is the law of all the land,  
 judg - es all set down their names To end the years and years of shame  
 now at last we plain - ly see the al - pha - bet of li - ber - ty  
 ver - y well the whole world knows This is the way that free - dom grows  
 turns so each and ev - 'ry - one can take his sta - tion in the sun



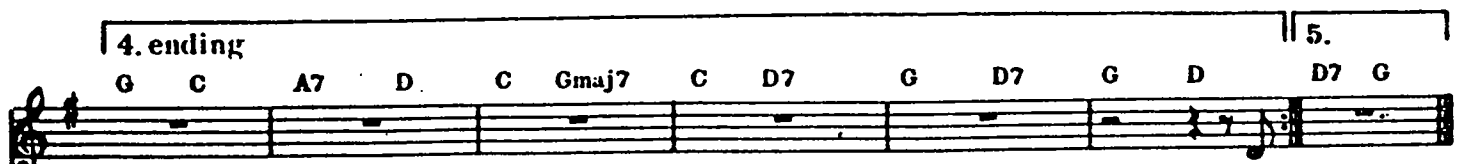
All the land! \_\_\_\_\_ The ink is black, The page is white To-  
 Years of shame! \_\_\_\_\_ The robes were black, The heads were white (whistle)  
 Li - ber - ty! \_\_\_\_\_ The slate is black, The chalk is white (whistle)  
 Free - dom grows! \_\_\_\_\_ A child is black, A child is white To-  
 In the sun! \_\_\_\_\_ The world is black, The world is white (whistle)



ge-ther we learn to read and write, to read and write.

2. Their  
 3. The  
 4. A

ge-ther we learn to read and write, to read and write.



# When The Snow Is On The Roses

Original German Text by  
Ernst Bader

(DER WEG INS LAND DER LIEBE)

English Lyric by LARRY KUSIK and EDDIE SNYDER

Music by  
JAMES LAST

Moderately

Now the gold - en sun can see us  
As we walk a - long the sil - ver - y

kiss, \_\_\_\_\_ Ev - 'ry sum - mer day we'll love like this, \_\_\_\_\_  
shore, \_\_\_\_\_ Vows we make will last for - ev - er - more. \_\_\_\_\_

And When The Snow Is On The Ros - es, \_\_\_\_\_ When the  
When The Snow Is On The Ros - es, \_\_\_\_\_ When the

blue - bird's flown a - way, \_\_\_\_\_ In my arms we'll  
sum - mer stars are gone, \_\_\_\_\_ One more sum - mer

both re - mem - ber \_\_\_\_\_ All the love we share to -  
will be o - ver, \_\_\_\_\_ But our love will still go

day. \_\_\_\_\_ on. \_\_\_\_\_ When The

Snow Is On The Ros - es, \_\_\_\_\_ When the blue - bird's

flown a - way, \_\_\_\_\_ In my arms we'll both re -

mem - ber \_\_\_\_\_ All the love we share to - day. \_\_\_\_\_

Recorded by ANDY WILLIAMS on COLUMBIA Records

# HAPPY HEART

139

Am7 D7 Em Am Am7 D7 Gmaj7

It's my Hap - py Heart you hear — sing - ing loud and sing - ing clear, — And it's

Cmaj7 Fmaj7 Bb D7 Am7 D7

all be - cause you're near — me, my love. — Take my

Em Am Am7 D7 Gmaj7

Hap - py Heart a - way, — make me love you, make my day, — In your

Cmaj7 Fmaj7 1. Bbmaj7 Bb7 Am7 D7

arms I want to stay, — oh my love. —

G 2. Bbmaj7 Bb7 Am7 D7

love. — La la

*Repeat and fade*  
Em Am Am7 D7 Gmaj7

la la la la la — La la la la la — La la

Cmaj7 Fmaj7 Bbmaj7 Bb7 Am7 D7

la la la la la — la la la. — La la

Recorded by ALBERT HAMMOND on MUMS Records

# IT NEVER RAINS IN SOUTHERN CALIFORNIA

140



Am7 D G

Got on board a west bound sev-en for-ty sev-en,



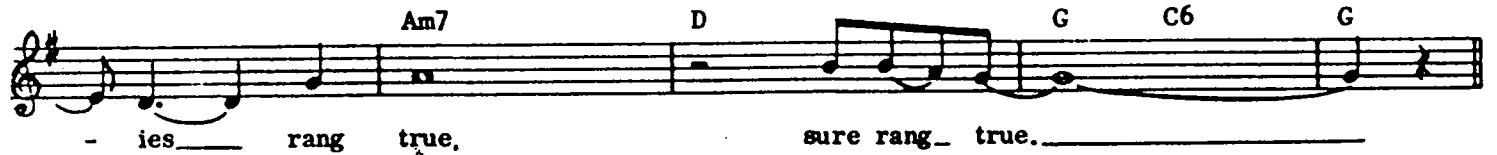
Am7 D G C

Did-n't think be-fore de-cid-ing what to do.



G Am7 D G

All that talk of op-por-tu-ni-ties T. V. breaks and mov-



Am7 D G C6 G

-ies rang true, sure rang true.



Am7 D G

Seems it nev-er rains in South-ern Cal-i-for-nia, Seems I've of-



Am7 D G Am7

-ten heard that kind of talk be-fore. It nev-er rains in Cal-i-for-



D G Em Am7 D

-nia, But girl, don't they warn ya, It pours man, it pours.

G C6 G Am7 D  
 \_\_\_\_\_ Out of work, I'm out a' my head, \_\_\_\_\_ Out of self re-

G Am7 D G  
 spect, I'm out a' bread. I'm un - der - loved, I'm un - der - fed. I wan-na go home.

Am7 D G  
 It nev - er rains in Cal - i - for - nia, \_\_\_\_\_ But girl, don't they warn -

Em Am7 D G C6 G  
 \_\_\_\_\_ ya, \_\_\_\_\_ It pours, \_\_\_\_\_ man, it pours. \_\_\_\_\_ Will you

Am7 D G  
 tell the folka back home. I near-ly made it, \_\_\_\_\_ Had of-

Am7 D G C G  
 - fers but don't know which one to take. \_\_\_\_\_ Please don't

Am7 D G Em 3  
 tell them how you found me, \_\_\_\_\_ Don't tell them how you found me \_\_\_\_\_ Give me a

Am7 D G C6 G *D.S. and Fade*   
 break, Give me a break. \_\_\_\_\_ Seems it

# MY LOVE

142

Slowly

And when I go a - way —  
And when the cup - board's bare —  
Don't ev - er ask me why —

I know my heart can stay — with my  
I'll still find some - thing there — with my  
I nev - er say good - bye — to my

love  
love  
love

It's un - der - stood — It's in the hands — of my  
It's un - der - stood — It's ev - 'ry - where — with my  
It's un - der - stood — It's ev - 'ry - where — with my

love, \_\_\_\_\_  
love, \_\_\_\_\_ } And  
love, \_\_\_\_\_

My love

does it

good,

Wo - wo wo - wo,

wo - wo

wo - wo,

My love does it

good. \_\_\_\_\_

Wo - wo I love, \_\_\_\_\_

oh wo my love, \_\_\_\_\_

On - ly

my love holds the oth - er key \_\_\_\_\_

to me, Oh wo \_\_\_\_\_

My love, \_\_\_\_\_

oh \_\_\_\_\_

my love on - ly my love does it good to me. Wo - wo

wo - wo, wo - wo wo - wo, My love does it good.

*D. S. al Coda*

*Coda*  
Wo - wo

I love, oh wo my love; On - ly My love does it good to

me. Wo wo wo wo wo wo. *a tempo*

# (You're) HAVING MY BABY

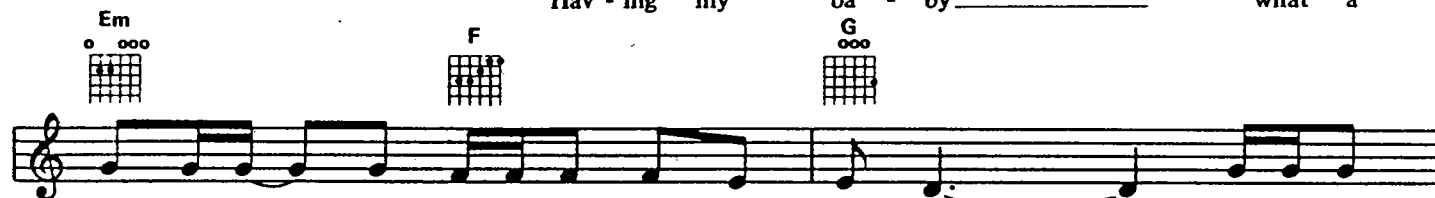
144

Words and Music by  
PAUL ANKA

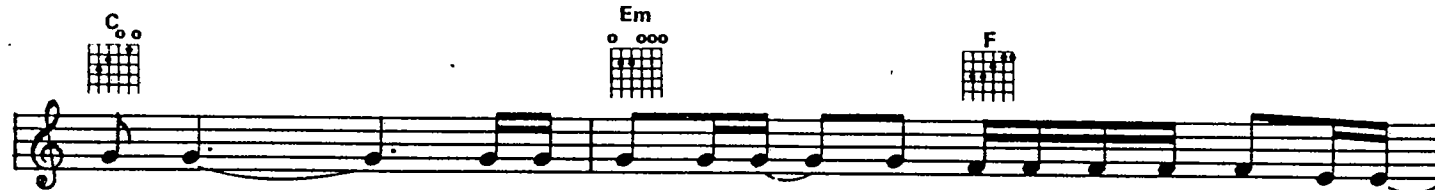
Slow (With a double time feel)



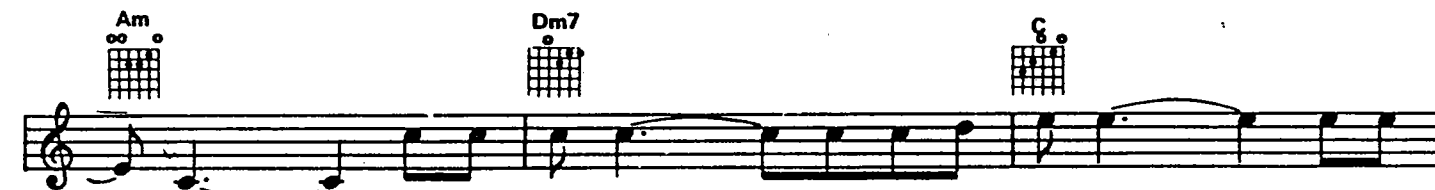
Hav - ing my ba - by \_\_\_\_\_ what a



love - ly way\_ of say - ing how much you love me. \_\_\_\_\_ Hav - ing my



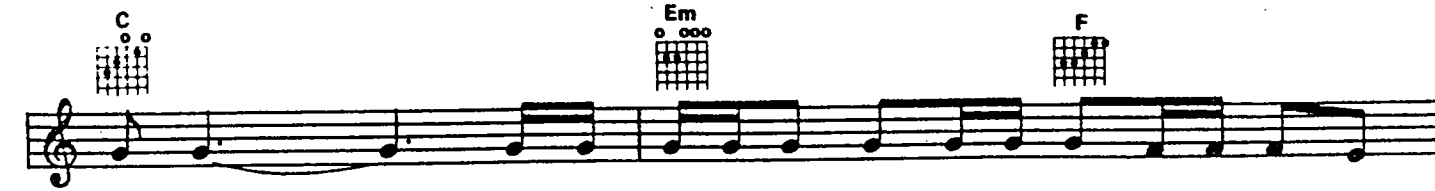
ba - by, \_\_\_\_\_ what a love - ly way\_ of say - ing what you're think - ing of \_\_\_\_\_



\_\_\_\_\_ me. \_\_\_\_\_ I can see it \_\_\_\_\_ your face is glow - ing \_\_\_\_\_ I can






see it in your eyes. I'm hap - py in know - in' \_\_\_\_\_ that you're hav - ing my





ha - by. \_\_\_\_\_ You're the wom - an I love and I love what it's do - in'



G  C 






to you. Hav - ing my ba - by, you're a

Em  F  Am 






wom-an in love -- and I love what's go - in' through you. The need in -

Dm7  C 




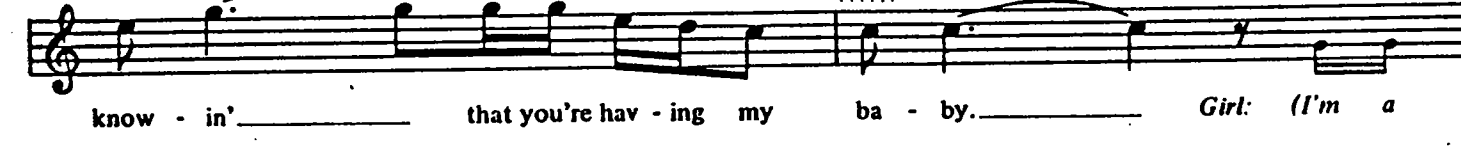
side you, I see it show - in'. Oh, the

Dm7  Dm7/G 







seed in - side you ba - by do you feel it grow - in'. Are you hap - py in

C 







know - in' that you're hav - ing my ba - by. Girl: (I'm a

Em  F  G 






wom-an in love and I love what it's do - in' to me.) Hav - ing my

C  Em  F 






ba - by. Girl: (I'm a wom-an in love and I love what's go - in'

Am  Dm7 



through me.) Did - n't have to keep it, would - n't put you

C  Dm7 







through it. \_\_\_\_\_ You could have swept it from your life \_\_\_\_\_ but you would - n't

Dm7/G 






do it, \_\_\_\_\_ no, you would - n't do it. \_\_\_\_\_ And you're hav-ing my

C  Em  F 




ba by \_\_\_\_\_ *Girl: (I'm a wom-an in love and I love what it's do - in'*

G  C 



to me.) \_\_\_\_\_ Hav - ing my ba - by \_\_\_\_\_ *Girl: (I'm a*

Em  F  G  *Repeat and fade*



wom-an in love and I love what's go - in' through me) \_\_\_\_\_ Hav - ing my

# LONG AGO TOMORROW

Lyric by HAL DAVID

Music by BURT BACHARACH

**Moderately Slow**

1. May-be I'll be the things I dream  
 2. May-be I'll learn to face the truth,

and not the things I see. \_\_\_\_\_ May-be I'll  
 and like the truth I face. \_\_\_\_\_ May-be I'll

get to change the world be-fore it chang-es me, and may-be my 1. life will  
 get to find my-self be-fore I'm lost in space, and may-be your 2,3. love will

al-ways be just as hap-py as it seems. \_\_\_\_\_  
 al-ways be just as faith-ful as it seems. \_\_\_\_\_

Long a - go - to-mor - row, \_\_\_\_\_ long a - go - to-mor -

- row, \_\_\_\_\_ long a - go - to-mor - row \_\_\_\_\_ in my

1. *tacet* *tacet* *tacet* *tacet*

dreams.

2. *DS al fine* *Fine* *tacet*

3. And may-be your

# KEEP ON SINGING

148

I don't re-mem - ber ma - ma, she died when I was born. We

lived in a one room shan-ty but dad-dy tried to make it a home. When

I was on - ly six years old, start-ed sing-in' in the streets, And

peo-ple would throw me pen - nies so I could help dad-dy make ends meet. He'd say:

Chorus

Keep on sing-in', don't stop sing-in', you're gon-na be a star some - day

You're gon-na make a lot of peo-ple hap - py when they come to hear you play. He'd say:

Keep on sing - in', keep the bells a - ring - in' spread your mu - sic from town to town, There's

not e-nough love in this old world, so spread your songs a - round.

A

By the time that I was ten years old, I  
We did - n't have much mon - ey, but

Bm E7

had a lit-tle rock and roll band, And dad - dy's eyes were grow - ing dim but  
things nev - er seemed so bad And I felt like the king of the world when

D A

I did - n't un - der - stand. He would be so proud of me each  
I was with my dad. Then one rain - y A - pril night dad - dy

5

Bm E7

time he'd hear us play, At night he'd call me to his side and  
called me to his side, He held me there with trem - b'ling hands

D A

dad - dy'd al - ways say. He'd say: I  
just be - fore he died. He said:

3.

Broadly A Bm

thought my heart was break - in' dad - dy was my dear - est friend, Now

E7 D A

ev - 'ry time I sing a song I can hear him say a - gain. He'd say;

D. S. and Fade



# ERES TU / TOUCH THE WIND

MOCEDADE

E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> E<sub>b</sub> D<sub>b</sub> D

I woke up this morn - ing, and my mind fell a - way,  
Co - mou - na pro - me - sa, e - res tú, e - res tú.

E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> B<sub>b</sub> E<sub>b</sub> B<sub>b</sub>

Look - ing back sad - ly from to - mor - row. As I heard an ech - o from the  
Co - mou - na ma - ña - na, de ve - ra - no. Co - mou - na son - ri - sa, e - res

A<sub>b</sub> E<sub>b</sub> Fm7/B<sub>b</sub>bass E<sub>b</sub> D<sub>b</sub> A<sub>b</sub>

past soft - ly say Come back, come back, won't you stay?  
tú, e - res tú, A - sf, a sf, er - es tú.

E<sub>b</sub> D<sub>b</sub> A<sub>b</sub> E<sub>b</sub>

1. Want - ed to reach you, let you know I still care,  
2. And on - ly for ev - er can I say I love you.  
1. To - da mies - pe - ran - za, e - res tú, e - res tú.  
2. Co - mo - mi po - em - a, e - res tú, e - res tú.

E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> B<sub>b</sub>

I'm lost in the si - lence of my sor - row.  
And on - ly for - ev - er have I lost you.  
Co - mo - llu - via fres - ca en mis ma - nos.  
Co - mou - na gui - ta - rra en la noch e.

E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub>

And I put a prom - ise in the wind, on the air, to  
But on - ly a dream - er could wake up, as I do, and  
Co - mo fuer - te bri - sa, e - res tú, e - res tú, a -  
Co - momi ho - ri - zon - te, e - res tú, e - res tú, a -

E<sub>b</sub> Fm7/B<sub>b</sub>bass E<sub>b</sub> A<sub>b</sub>/B<sub>b</sub>bass E<sub>b</sub> B<sub>b</sub>

fly a - way to you there.  
hope it's still yes - ter - day.  
sf, a - sf, e - res tú.  
sf, a - sf, e - res tú.

Touch The

Cm Fm F Eb Bb Bb Bb7

Wind, Catch my love as it goes sail - ing, Touch The  
Tú, Co - moel a - gua de mi fuen - te, E res

Eb Ab Eb Bb7 Eb Ab Ab/Bbbass

Wind, And I'll be close to you.  
Tú, El fue - go de mi ho - gar.

Eb Bb Cm

(Solo): I'll be eas - y to find, Wind, oo Catch my  
(Chorus): Touch The res Tú, Co - moel  
(Solo): E res Tú, Co - moel  
(Chorus): E res Tú, Co - moel

Ab F Eb Bb

love On the wings of the morn - ing I'll go sail sail - ing.  
fue as it goes sail ing.  
go de miho - gue a.

Bb Bb7 Eb Ab

Touch I'll be eas - y to find, Wind oo And I'll be  
E The res Tú, El tri - go

Eb Bb7 Eb Ab/Bbbass Eb Fm/Bb Db D 2. Eb Ab/Bbbass Eb

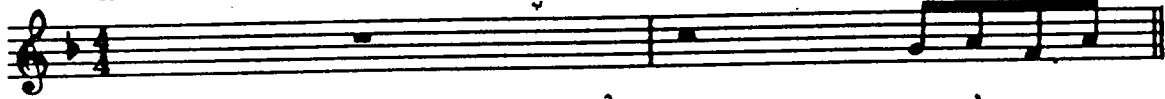
Ba - by, I'll be close to you. you.  
close to you. you.  
de mi - pan. pan.

# ALL IN LOVE IS FAIR

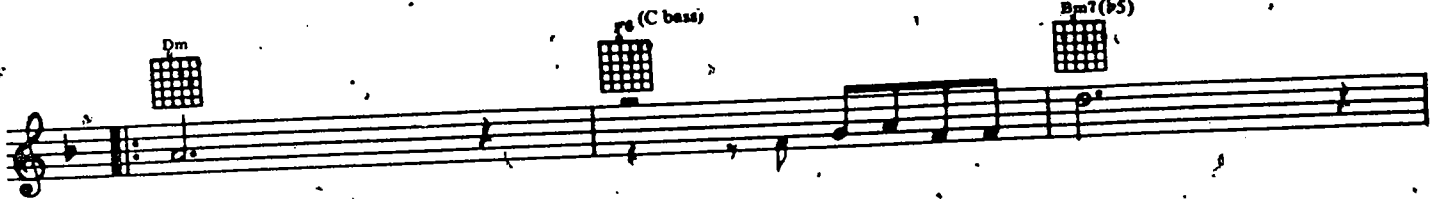
152

Words and Music by  
STEVIE WONDER

Slow Ballad

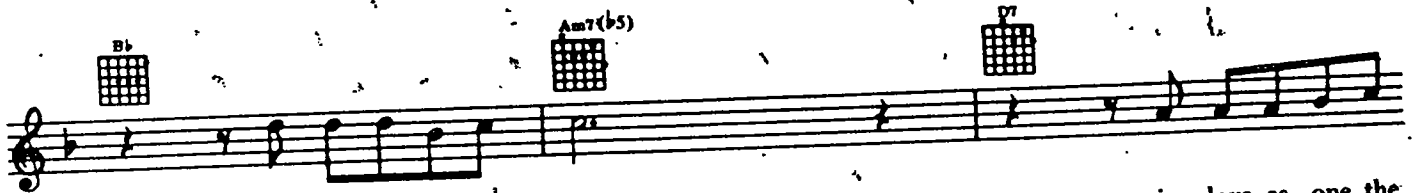


All is fair in



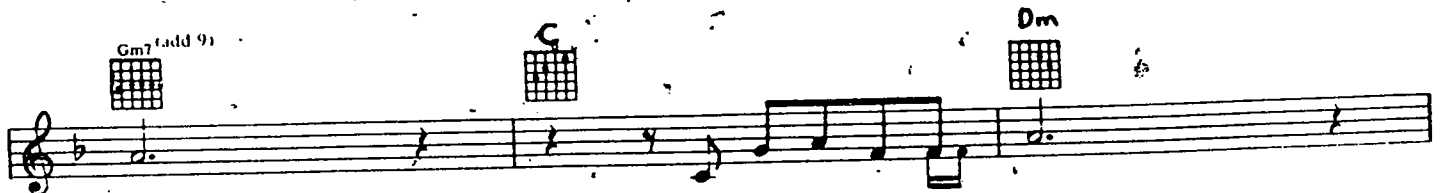
love.  
chance.

Love's a cra-zy game.  
It's eith-er good or bad.



Two peo-ple vow to stay  
I tossed my coin to say

in love as one the  
in love with me you



say.  
stay.

But all is changed with time.  
But all in war is so cold.



F6 (C bass)                      Bm7(b5)                      Bb

The fu-ture none can sec.  
You eith-er win or lose.

The road you leave be-  
When all is put a-

Am7(b5)                      D7                      Gm7

hind,  
way,

a - head lies my-ster y-  
the los - ing side I'll play.

G6 (A bass)                      A                      Dm                      F (C bass)

But all is fair in love.  
But all is fair in love.

I had to go a-way.  
I should have never left your

Bm7(b5)                      Bb9                      E9                      F (C bass)                      D7

side.

A wri-ter takes his pen to write the words a-

G7                      C7                      F                      A (F bass)

gain that All In Love Is Fair.

All of fate's a

# TAPESTRY

Words and Music by  
CAROLE KING

154

My life has been a tap-es-try of rich and roy-al hue, An ev-er-last-ing  
Soon with-in my tap-es-try a-long the rut-ted road, He sat down on a

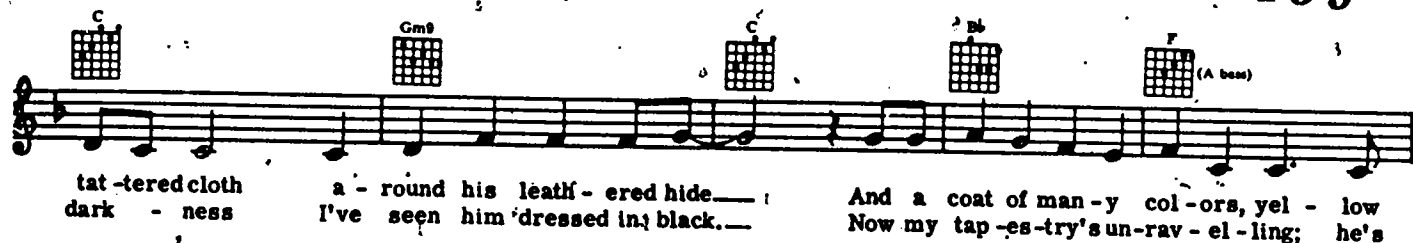
vis-ion of the ev-er-chang-ing view, A won-d'rous wov-en mag-ic in  
the rock and turned in-to a toad. It seemed that he had fal-len in-to

bits of blue and gold, A tap-es-try to feel and see, im-pos-si-ble to hold.  
some-one's wick-ed spell. I wept to see him suf-fer, though I did-n't know him well.

Once a-mid the soft and sil-ver sad-ness in the sky, There  
As I watched in sor-row there sud-den-ly ap-peared A

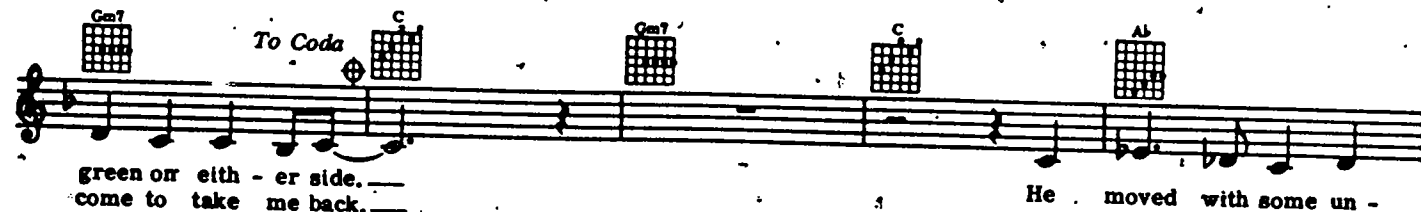
came a man of for-tune, a drift-er pass-ing by. He wore a torn and  
fig-ure grey and ghost-ly be-neath a flow-ing beard. In times of deep-est

C Gm9 C Bb F (A bass)



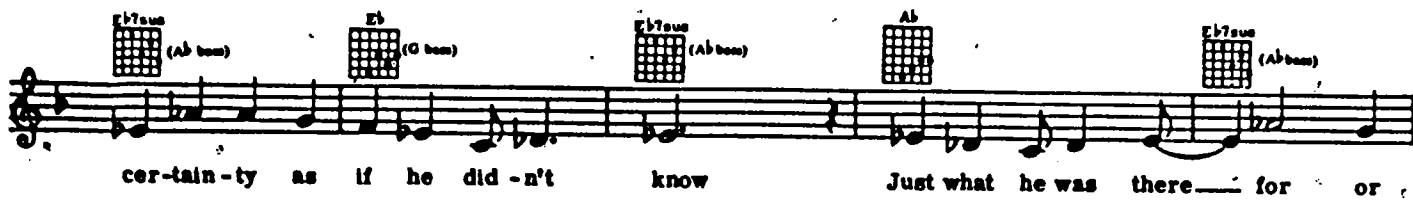
tat-tered cloth dark - ness a - round his leath- ered hide. I've seen him 'dressed in, black. And a coat of man- y col- ors, yel - low Now my tap- es- try's un- rav - el- ling; he's

Gm7 To Coda C Gm7 C Ab



green on eith - er side. come to take me back. He moved with some un -

E7sus (Ab bass) Eb (G bass) E7sus (Ab bass) Ab E7sus (Ab bass)




cer- tain- ty as if he did - n't know Just what he was there - for or

Ab Db (Ab bass) Ab C G (C bass)



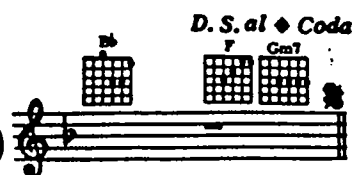
where he ought to go. Once he reached for some - thing gold - en hang -

F (C bass) C Fmaj7 Ebmaj7 N.C.




ing from a tree And' his hand came down emp - ty.

D. S. al Coda Bb F Gm7



D. S. al Coda Bb F Gm7

Coda C Gm7 rall. Am7 (D bass)



Coda C Gm7 rall. Am7 (D bass)  
He's come to take me back.

# Feelin' Stronger Every Day

156

I do be-lieve in you and I know you be-lieve in me,  
I know we real-ly tried to geth-er, We had a love in-side,

Oh, yes; Oh, yes.  
Oh, yes; Oh, yes.  
But, now we've re-al-ised  
So, now the time has come for

love's not all that it's s'posed to' be.  
both of us to live on the run.  
Oh, yes;  
Oh, yes;  
Oh, yes.  
Oh, yes.

And know-ing that you would have want-ed it this way,  
I do be-lieve I'm Feel-in'

Strong-er Ev-'ry Day.  
Yeah, yeah-yeah.

Yeah, yeah, yeahs. Ah.

A D A D A D A D A E

After what you meant to me.

B F# C# B

Ooh, ba - by - now I can make it eas - i - ly: Yah, yah,

A E

yah. I know that we both a - gree, The best thing to hap-pen to you,-

B F# C# B A

is the best thing that hap-pened to me. Yah, yah, yah.

A E B

*Repeat ad lib and fade out*

Feel-in' Strong-er Ev - 'ry Day. You know I'm al - right now.

Recorded by JIM CROCE on ABC Records

# 158 YOU DON'T MESS AROUND WITH JIM

Up - town got its hus - tlers, the  
Bow - ry got its bums. For - ty - sec - ond Street got big Jim Walk - er, he a  
pool shoot - in' son of a gun. Yeah, he big and dumb as a man  
can come but he strong er than a coun - try hoss. And when the  
bad folks all get to - geth - er, at night, you know they all call big Jim "Boss"  
just be - cause. And they say, "You don't  
tug on Su - per - man's cape, You don't spit in - to the wind, You don't  
pull the mask off the old Lone Rang - er and you don't mess a - round with Jim."  
Well out - a  
south Al - a - bam - a - come a coun - try boy. He said, "I'm look - in' for a man named Jim,  
I am a pool shoot - in' boy, my name is Wil - lie Mc - Coy but down  
home they call me Slim. Yeah, I'm look in' for the king of For - ty -  
sec - ond Street, He driv - in' a drop top Cad - il - lac. Last week, he took -

**Chords:** F, Bb, F7, Bb, F, Bb7, Eb, Bb, F7, Eb, Bb7, Eb, C7, Bb7, F, Bb, F7, Bb, C7, TO CODA, F, Bb, F7, Bb, C7, F7, Bb, Eb, Bb7, Eb, Bb7, Eb

**C7** all my mon-ey and it **Bb7** may sound fun-ny but I **C7** come to get my mon-ey back.

**Bb7** And ev-'ry-bod-y **F** say, "Jack, **Bb** don't you know that you don't **F7** **D.S. → CODA**

Well a hush **F** fell o-ver the pool-room, Jim-my come bop-pin' in off the street.

And when the cut-tin' were done—the on-ly part that was-n't blood-y was the

soles of the big man's feet. **F7** Yeah, he were cut in-'bout a hun-dred **Bb** pla-

**Bb7** ces, **Bb** and he were shot **Bb** in a cou-ple **Bb** more. **Bb7** And you

**C7** bet-ter be-lieve—they sung a dif-frent kind of sto-ry when-a big **C7** Jim hit the floor.

**Bb7** Oh **F** **Bb** **F7** Now they say you don't

**Bb7** tug on Su-per-man's cape, **F** You don't spit **Bb7** in-to the **F7** wind, **Bb7** You don't pull the mask off the

old Lone Rang-er and you don't mess a-round with Slim. **C7** **F** **Bb** **F7** **Bb**

**F** **Bb** **F7** **Bb** **F** **Bb** **F7** **Bb** **F7** **Bb** **F7**

(Spoken) Yeah, big Jim got his hat, Find out where it's at, And not hustling people strange to you. Yeah, you don't  
Even if you do got a two-piece custom-made pool cue.

# HEARTBEAT IT'S A LOVEBEAT

160

Moderate

Chord diagrams: Gm, G+, F (F bass)

*mp* Girl, when I'm a - lone with you, I get a feel - in' through  
Pic - tures pass be - fore my eyes like - a vis - ion in

Chord diagrams: Em7-5, Bb, F7

and through dis - guise, tell - in' me that, love is com - in' on  
try - in' to ex - plain the way I feel,

Chord diagrams: Bb, Gm

'My head starts spin - nin' round  
and there's a move - ment in

Chord diagrams: G+, Bb (F Bass), Em7-5

and round, and I don't care what's up or down, 'cause  
my mind like a rhy - thm count - ing time

Chord diagrams: Bb, Bb (F Bass)

deep in my soul, I'm out of con - trol. When I start to  
break - ing down all my de - fen - ces, o - ver - com - in' all

Chord diagrams: F#7 (Gb Bass), Gb, Ebm





hear the sound of my sen - ses. Oh a } *mf* heart - beat it's a love beat and a love








beat is a good vi - bra - tion. Oh a heart-beat is a love -

beat, and when we meet it's a good sen - sa - tion;



fade 4th time

1. 3.

lis - ten to my heart pound; lis - ten to my love sound;



feel it get - tin' strong - er -  
temp - 'ra - ture is ris - in' -

can't hold back an - y long - er 'cause a  
there is just no dis - gui - sin' 'cause a lis - ten

2.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

D.C.

# Yesterday Once More

E E G#m/D#

When I was young I'd listen to the ra - di - o — wait-in'  
back on how it was in years gone by — and the

C#m C#m/B A maj7

for my fav - rite songs — when they played I'd sing' a - long —  
good times that I had — makes to - day seem rath - er sad —

G#m7 F#m7 B/D# A9/C# A/B

it made me smile. — Those were such  
so much has changed. — It was

E G#m/D# C#m C#m/B

hap - py times — and not so long a - go — how I won - dered where they'd gone —  
songs of love — that I would sing to them — and I'd mem' - o - rise each word.

A maj7 D#m7-5 G#7 C#m C#m/B

But they're back a - gain — just like a long lost friend — all the  
Those old mel - o - dies — still sound so good to me — as they.

A maj7 F#m7 A/B B E

song I love so well. — Ev - 'ry sha - la - la - la — ev - 'ry  
melt the years a - way. —

C#m E C#m

wo — wo — still shines. — Ev - 'ry

E C#m F#m7  
 shing-a-ling-a-ling that they're start-in' to sing so fine.

B A/B B C#m Caug  
 when they get to the part where he's break-ing her heart it can  
 All my best mem-o-ries, come back clear-ly to me some can

E/B A#m7-5 E/B  
 real-ly make me cry just like be-fore.  
 ev-en make me cry just like be-fore.

A/B E maj7 L F#m/E  
 It's yes-ter-day once more.

E maj7 F#m/E 2. F#m/E A/B B  
 (Shoo-ble do lang lang.) Look-in' Ev-ry

E C#m E  
 Sha-la-la-la ev-ry wo wo still shines

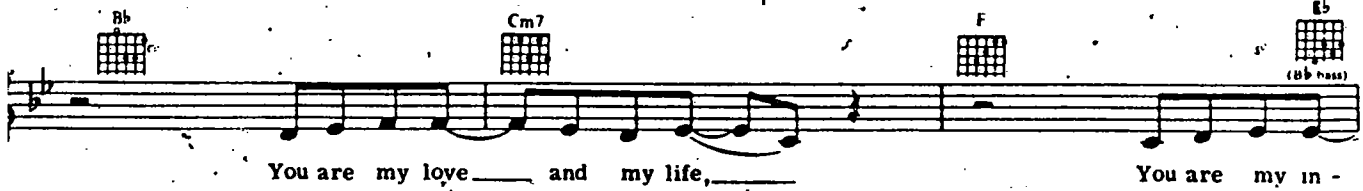
C#m E C#m  
 ev-ry shing-a-ling-a-ling that they're start-in' to sing so fine.

F#m7 B A/B B  
 Ev-ry

# Just You 'N' Me

By James Rankin

Bb Cm7 F Eb (Bb bass)



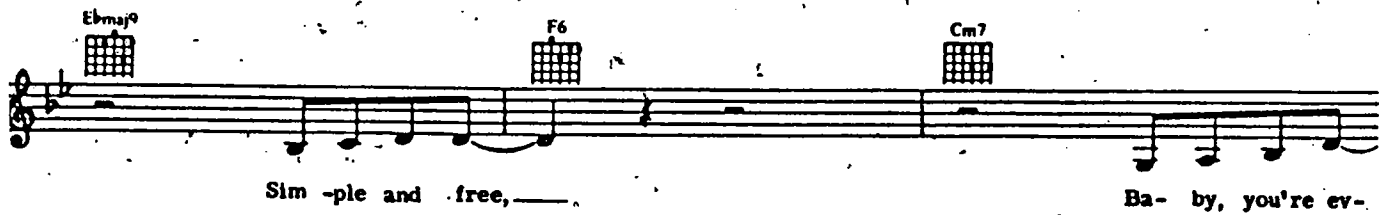
You are my love and my life, You are my in -

Cm Eb Bb Ebmaj9 F6



spir- a- tion; Just You 'N' Me,

Ebmaj9 F6 Cm7



Sim-ple and free, Ba-by, you're ev-

Bb F



- 'ry-thing I've ev-er dreamed of, yeah, yeah.

Bb Cm7 Cm9 F (Bb bass)



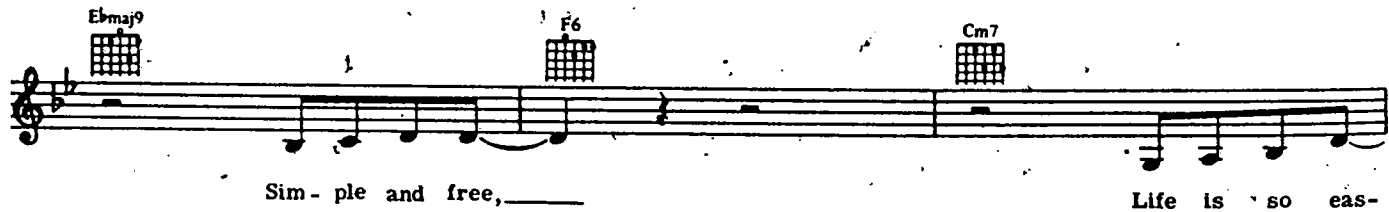
Give me your own spe-cial smile, Prom-ise you'll nev -

Cm Bb Bb Ebmaj9 F6






er leave me. Just You 'N' Me,

Ebmaj9 F6 Cm7




Sim-ple and free, Life is so eas-

y. When you're be-side me, Oh, girl.

Come, hold me close, nev-er re-lease me. Oh,



ba-by, don't re-lease me. Op-en your arms, Let my love in.

Let me in, Let me in, Let me in. Love me to-night,

Love me for- ev er, and ev er. You

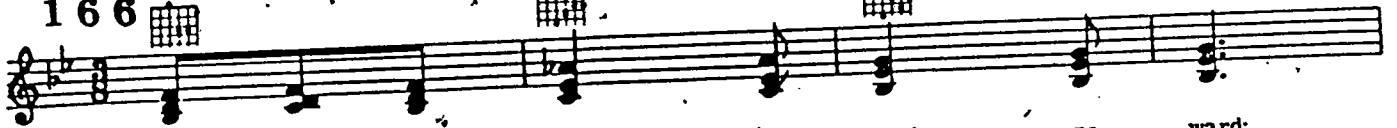
  

know I can't tor-get you. Just You 'N' Me to car-ry

on. Sim-ple and free, my love-ly.

1 6 6



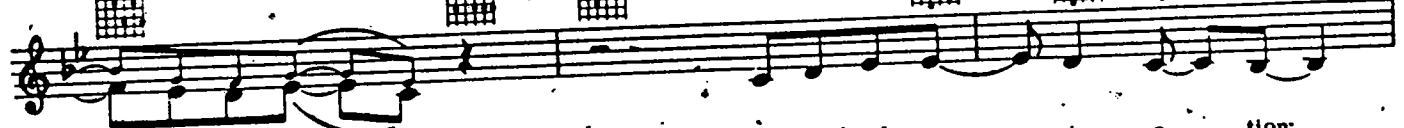
Two flow as one as love's re- ward;



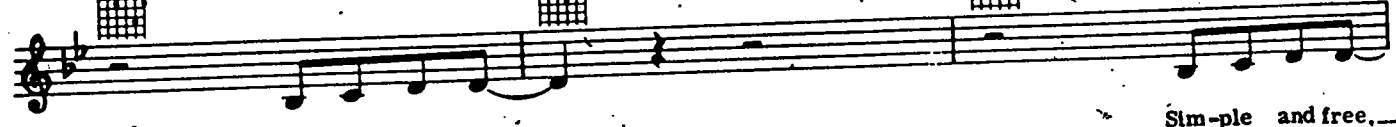
Lov- ing you, girl, is so damn ea- sy,



yeah, yeah. You are my love—



and my life, You are my in spir- a- tion;



Just You, 'N' Me, Sim- ple and free,



Ba- by, you're ev' ry- thing I've ev- er dreamed



of, yeah, yeah.



# NIGHTS IN WHITE SATIN

167

Moderately

Nights in white

(Rhythm Gtr.)

D Em D Em

sat-in, — Nev-er reach-ing the end. Let-ters I've

D Em D C

writ - ten, — Nev - er mean - ing to send. —

G F Em

Beau-ty I've al-ways missed With these eyes — be-fore, —

D Em D

Just what the truth is — I can't say an - y - more, —

C G F

'Cause I love — you, — Yes, I — love you, Ah, —

Em A (Vlins. 8va) C

Oh, — how — I love — you. —

C Em D Em

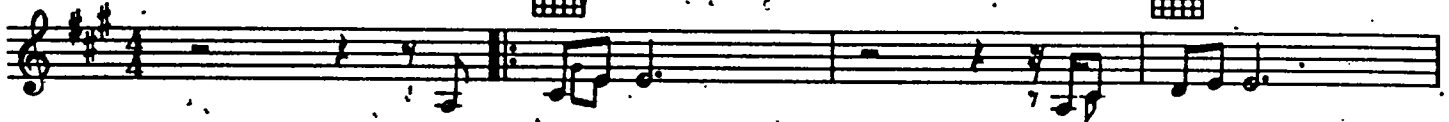
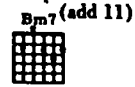
1. 2. Gaz - ing at 2.

D Em Em

As Recorded by RAY PRICE on Columbia Records

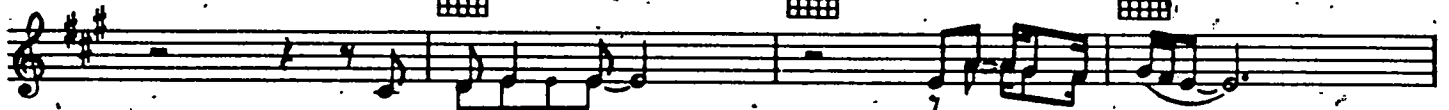
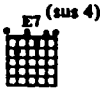
# YOU'RE THE BEST THING 168 THAT EVER HAPPENED TO ME

Words and Music by  
JIM WEATHERLY



I've had my share  
have been times

of life's ups and downs,  
when times were hard:



but fate's been kind,  
but al-ways some-how

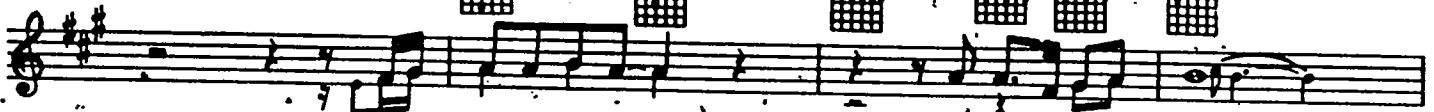
the downs have been few.  
I made it through.



I guess you could say  
'Cause for ev

ry mo-ment

that I've been luck-y,  
I've spent hurt-ing,



and I guess you could say,  
there was a mo - ment spent

it's all be-cause of you.  
lov-ing you.



If an-y one should ev-er write my life stor-y



Bm7 E7 Amaj7

for what - ev-er rea - son there might be,

A7 Dmaj7 E7 Amaj7

you'd be there be-tween each line of pain and glory,

Dmaj7 Bm7 (add 11) E7 (sus 4) E7

'cause You're The Best Thing — That Ev-er Hap-pened To

Amaj7 Dmaj7 Bm7 (add 11) E7 (sus 4) E7

Me, You're The Best Thing — That Ev-er Hap-pened To

Amaj7 D(E bass) E7 (sus 4) E7 Amaj7

Me. Lord, there That Ev-er Hap-pened To Me.

Dmaj7 (A bass) Amaj7 Dmaj7 (A bass) Amaj7

# WELCOME TO MY WORLD

Wel-come To My World. \_\_\_\_\_ won't you come on in? \_\_\_\_\_ Mir-a-cles I  
 guess \_\_\_\_\_ still hap-pen now and then. \_\_\_\_\_ Step in-to my heart. \_\_\_\_\_  
 \_\_\_\_\_ leave your cares be- hind, \_\_\_\_\_ Wel-come To My World \_\_\_\_\_ built with you in  
 mind. \_\_\_\_\_ Knock and the door \_\_\_\_\_ will o-pen, \_\_\_\_\_ Seek and you will  
 find. \_\_\_\_\_ Ask and you'll be giv-en. \_\_\_\_\_ The key to this world of mine. \_\_\_\_\_  
 \_\_\_\_\_ I'll be wait-ing here \_\_\_\_\_ with my arms un- furled \_\_\_\_\_ Wait-ing just for  
 you. \_\_\_\_\_ Wel-come To My World. \_\_\_\_\_ Wel-come To My World. \_\_\_\_\_

*(Note: The score includes guitar chord diagrams for C, D9, G, D7, A7, and F7.)*

# LOVE

From the Walt Disney Film "ROBIN HOOD"

171

Moderato

**ACAD. AWARD NOM. 1974** Words by FLOYD HUDDLESTON  
Music by GEORGE BRUNS

Love, it seems like on-ly yes-ter-day.

You were just a child at play.

Now you're all grown up in-side of me.

Oh, how fast those mo-ments flee.

Once we watched a la-zy world go by.

Now the days seem to fly. Life is

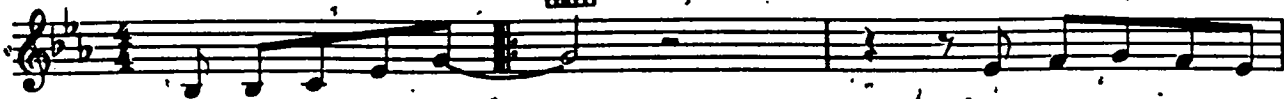
brief, but when it's gone, Love goes

on and on.

# LET ME BE THERE

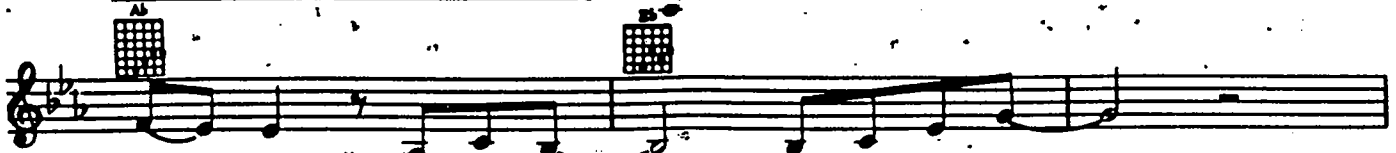
Words and Music by  
JOHN ROSTILL

Moderate



1. Where-ev-er you go, \_\_\_\_\_  
2. (Watch-ing you grow) \_\_\_\_\_

where-ev-er you may  
and go-ing thru the



wan - der  
chan - ges

in your life, \_\_\_\_\_  
in your life, \_\_\_\_\_

sure-ly you know \_\_\_\_\_  
that's how I know \_\_\_\_\_



I al-ways want to be there  
I'll al-ways want to be there

hold-ing your hand \_\_\_\_\_  
when-ev-er you feel \_\_\_\_\_



and stand-ing by to catch you  
you need a friend to lean on,

when you fall;  
here I am.

see-ing you thru-  
When-ev-er you call.



in ev-'ry-thing you do. \_\_\_\_\_ }  
you know I'll be there. \_\_\_\_\_ }

Let me be



there in your morn - ing. Let me be there in your night.

Let me change — what - ev - er's wrong — and make it right.

Let me take — you through that won - der - land — that —

on - ly two can share. — All I ask — you —

is let me be there. — to Coda  $\oplus$  1. —

2. Watch - ing you grow — Let me be — *D.S. al Coda*

*Coda* All I ask — you — is let me be there. —

# MOCKINGBIRD

F C7

Ev - er - y - bod - - y have you heard? He's gon - na buy me a mock - ing - bird,

And if that mock - ing - bird won't sing, he's gon - na buy

F Bb

me a dia - mond ring. And if that dia - mond ring won't shine,

F C7

he's gon - na sure - ly break this heart of mine. And that's why I keep on


Bb7 C7 F

tell - in' ev - 'ry - bod - y, say - in' wo, wo, wo, wo. Hear me now and un - der - stand

C7


he's gon - na find me some peace of mind. And if that peace of mind won't stay,

F F7



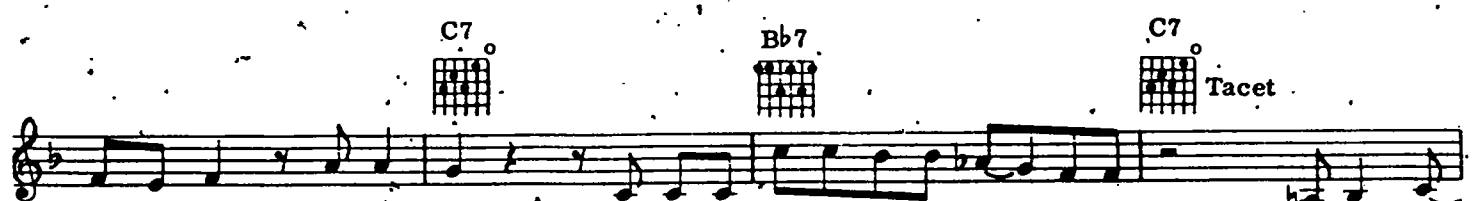
I'm gon-na find my-self a bet-ter way. And if that

Bb F



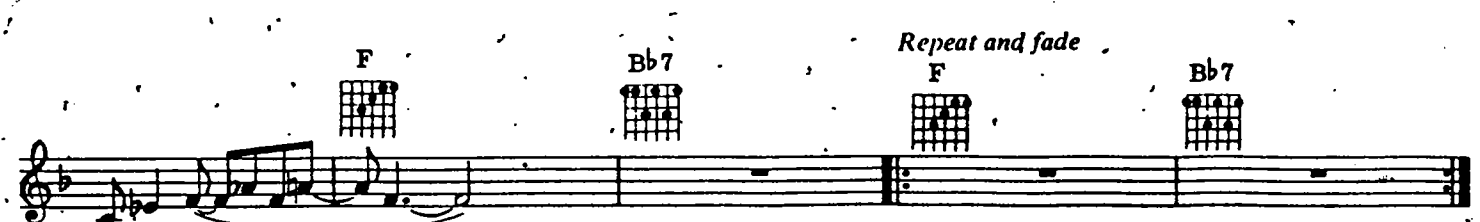
bet-ter way ain't so, I, I, I'll ride with the tide and go

C7 Bb7 C7 Tacet



with the flow. And that's why I keep on shout-in' in your ear say-in' wo, wo, wo,

F Bb7 Repeat and fade F Bb7



wo, wo.

Well, now, everybody have you heard?  
 She's gonna buy me a mocking bird  
 If that mocking bird don't sing,  
 She's gonna buy me a diamond ring:  
 And if that diamond ring won't shine  
 Guess it surely break this poor heart of mine,  
 And that's the reason why I keep on tellin' everybody sayin'  
 No, no, no, no, no, no, no, no.

Listen now and understand  
 She's gonna find me some peace of mind.  
 And if that peace of mind won't stay,  
 I'm gonna get myself a better way  
 I might rise above, I might go below,  
 Ride with the tide and go with the flow,  
 And that's the reason why I keep on shouting in your ears, y'all  
 No, no, no, no, no, no, now, now, baby.

# ROCK ON

176

Words and Music by  
DAVID ESSEX

Slowly, but with a funky double-time feeling

(No chords throughout; bass line only)

Hey, did, y' rock 'n' roll? — Rock on! Oh, my soul! Hey, did y' boog-ie, too? —

*imp*

Did ya? Hey, shout sum-mer-time blues, jump up an' down in the blue suede shoes.

Hey, did y' rock 'n' roll? Rock on! And where do we go from here?

Which is the way that's clear? Still look-in' for that

The musical score consists of five systems of music. Each system includes a vocal line (treble clef) and a bass line (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/style instruction is 'Slowly, but with a funky double-time feeling'. The first system includes the instruction '(No chords throughout; bass line only)'. The second system includes the dynamic marking 'imp'. The lyrics are: 'Hey, did, y' rock 'n' roll? — Rock on! Oh, my soul! Hey, did y' boog-ie, too? —', 'Did ya? Hey, shout sum-mer-time blues, jump up an' down in the blue suede shoes.', 'Hey, did y' rock 'n' roll? Rock on! And where do we go from here?', and 'Which is the way that's clear? Still look-in' for that'. The bass line is a continuous eighth-note pattern throughout.



blue jean mov - ie queen, pret - ti - est girl I ev - er seen.

See her shake on the mov - ie screen, Jim - my Dean! James Dean.

*D. S. al Coda*

And *gliss.*

*Coda*

Jim - my Dean! Rock on! Rock

*Repeat and fade*

# A LOVE SONG

178

There's a wren\_ in a wil - low wood, \_\_\_\_\_ flies so high, -

sings so good, - and he brings\_ to you what he

sings\_ to you. \_\_\_\_\_ And the love\_ in his lull - a-by \_\_\_\_\_

-seemed to tell\_ me if \_\_\_\_\_ I try\_ \_\_\_\_\_ I could fly\_ for you, -

and lov-er, I want to try, - for you. \_\_\_\_\_ 'Cause

I \_\_\_\_\_ want to sing\_ you a love \_\_\_\_\_ song,

I want to rock you in my arms \_\_\_\_\_ all night long.

I \_\_\_\_\_ want to get\_ to know \_\_\_\_\_ you, -

I want to show you \_\_\_\_\_ the peace - ful\_ feel-in' of my home:;

north-ern lights\_ in skies\_ a - blaze\_ I'll bring to you, -

'Sum-mer thun-der on moon\_ bright days, -

if you'll let me sing to you.

Sil-ver wings in a fier - y sky show the trail of our

love and I'll sing to you, love is what I bring to you.

I want to sing to you. Oh, I

want to sing you a love song, I want to

rock you in my arms all night long.

I want to get to know you,

I want to show you the peace - ful feel-in' of my home.

rock you in my arms all night long.

I want to sing you a love song, I want to

I want to get to know you, I want to

show you the peace - ful feel - in' of my home.



Bm7 E9 E9/G#

3

turned a - round. - back a - gain? - And Who'd have thought they'd lead ya could ev - er lead ya

All A7

3fr.

back here where, we need ya? } Yeah, we  
back here where we need ya? }

Em7 Em7/A

tease him a lot cause we got him on the spot, wel - come

D G6 A6

3 3 3

back. Wel - come back, wel - come back, wel - come

1. 2.

D G6 A6 G6 A6

3 3 3 3

back. Wel - come back, wel - come back, wel - come wel - come back, wel - come

D G6 A6 D

3 3 3

back. Wel - come back, wel - come back, wel - come back.

# YOU AND ME AGAINST THE WORLD

182

Ab7 Dbmaj7 Gbmaj7  
You and me a-against the world, some-times it feels like you and  
Dbmaj9 C7(sus4) F7 Bbm7  
me a-against the world when all the oth-ers turn their back and walk a-way  
Bbm7/Ab Gdim C7(no 5th)  
you can count on me to stay. Re-mem - ber when the  
Fm C7  
cir-cus came to town and you were fright-ened by the clown  
C7b9 C7+5 Fm7 Bb7(sus) Bb7  
was-n't it nice to be a-round some-one that you knew  
Ebm7 Ab13 Dbmaj7  
some-one who was big and strong and look-in' out for you and me a-against the world.  
Gbmaj7 Dbmaj9 C7 sus4 F7  
some-times it feels like you and me a-against the world and for all  
Bbm9 Db7/Ab Gdim  
the times we've cried I al-ways felt the odds were on our side.  
C7(no 5th) Fm Fm/Eb Db7  
And when one of us is gone and one is left a  
Gb6 Gbm6 Fm7  
lone to car-ry on well then re-mem-ber-ing will have to do  
Ebm7 Fm7(b5) Bb7  
our mem-o-ries a lone will get us through. Think a-bout the

Ebm7 Ab7 Dbmaj7

days of me and you of you and me a-against the world.

Dbmaj7 C7 Fm

life can be a cir-cus they un-der-

C7 Fm/

pay and gy-er work us and though we sel-dom get our due

Bb7sus Bb7 Ebm7 Ab13

when each day is through I bring my tir-ed bo-dy home and look a-round for me and

Dbmaj7 Gbmaj7 Dbmaj7

you a-against the world some-times it feels like you and me a-against the world.

C7sus4 Bbm9 Db7/Ab

And for all the times we've cried I al-ways felt that God was on our

Gdim C7(no 5th) Fm Fm/Eb

side. And when one of us is gone

Db7 Gb6 Gbm6

and one is left a-lone to car-ry on well then re-

Fm7 Ebm7 Fm7b5

mem-ber-ing will have to do our mem-to-ries a-lone will get us through.

Bb7 Ebm7 Ab7

Think a-bout the days of me and you of you and me a-against the

Dbmaj7 Gbmaj7 Dbmaj7 Gbmaj7 Bbmaj7

world.

(HEY; WON'T YOU PLAY)

# ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG

Ad lib

F

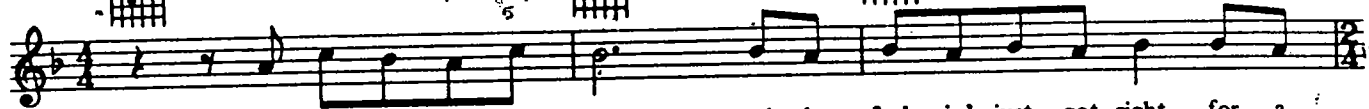


Bb

(F bass)



C7  
(E bass)

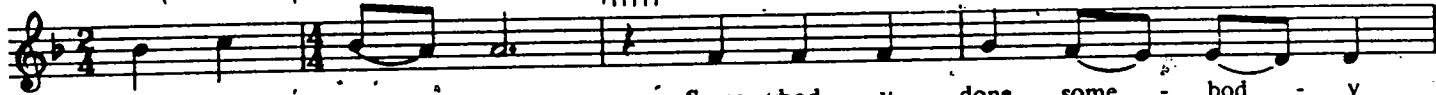


It's lone - ly out to - night and the feel - in' just got right for a

F



Bb



brand new love song, Some - bod - y done some - bod - y

F



Chorus:

F



Fmaj7



wrong song. Hey won't you play An - oth - er

F7



Bb



Some - bod - y Done Some - bod - y Wrong - Song, And make me

F



Gm7



feel at home while I miss my ba - by,

C7



To Verse

F




1. 2.







while I miss my ba - by. So








*Fine*  
  
 ba by.

Verse:  
  
 play, play for me  
  
 a sad mel - o - dy,  
  
 So

  
 sad that it makes ev - ry - bod - y  
  
 cry.

  
 A real hurt - in' song  
  
 a - bout a

  
 love that's gone wrong,  
  
 'Cause I don't wan - na  


  
 cry all a lone.  
  
  
  
  
*D. S. al Fine*

# SUPERSTAR

(From the Rock Opera "Jesus Christ")

Moderato (Freely — 'Soul' style)

C7 Eb F7

Ev-ry time I look at you I don't un-der-stand — Why you let the things you did get  
tell me what you think a-bout your friends at the top. — Who d'you think be-sides your-self's the

C7 Eb

so out of hand; — You'd have man-aged bet-ter if you'd had — it planned —  
pick of the crop? — Bud-dah, was he where it's at, is he where you are? —

F7 C7

Why'd' you choose such a back-ward time, and such a strange land? —  
Could Ma-hom-et — move a moun-tain or was that just P. R.?

C7 Eb

If you'd come to-day you would have reached a whole na-tion.  
Did you mean to die like that? Was that a mis-take — or

F7 C7 Gm7 C7 C (Don't you get me

Is-ra-el — B. C. had no mass com-mu-ni-ca-tion.  
Did you know your mess-y death would be a re-cord break-er?

C wrong) (Don't you get me F7 wrong now) (Don't you get me

Don't you get me wrong — Don't you get me wrong —

F7 wrong) (Don't you get me C wrong now) (I on-ly want to

Don't you get me wrong — Don't you get me wrong —

C7 know) (I on-ly want to F7 know now) (I on-ly want to

On-ly want to know. On-ly want to know.

F7 know) (I on-ly want to C7 know now) C

On-ly want to know. On-ly want to know. Je - sus Christ.

F Bb F C

Je - sus Christ. Who are you? What have you sac - ri - ficed? Je - sus Christ.

F Bb F C

Je - sus Christ. Who are you? What have you sac - ri - ficed? Je - sus Christ.

F Bb F C

Su - per-star. Do you think you're what they say you are? Je - sus Christ.

F Bb F 1. C C Eb F F#dim C

Su - per-star. Do you think you're what they say you are?

C Eb F F#dim C. Eb F F#dim C C (Tacet) 2. C

say you are?

C F Bb F C (Repeat and Fade)

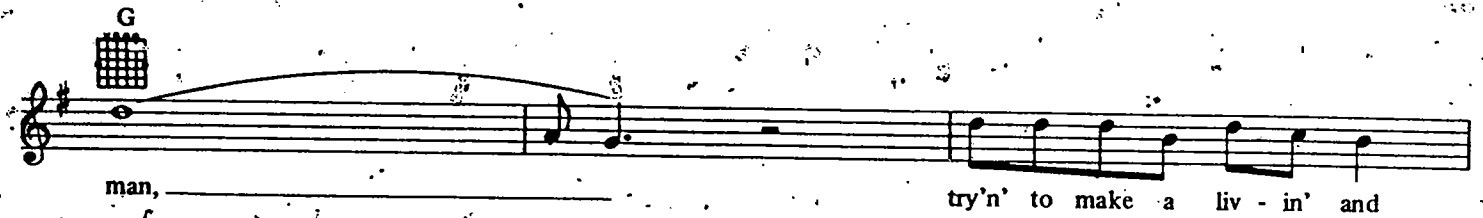
Je - sus Christ. Su - per-star. Do you think you're what they say you are?

# RAMBLIN' MAN

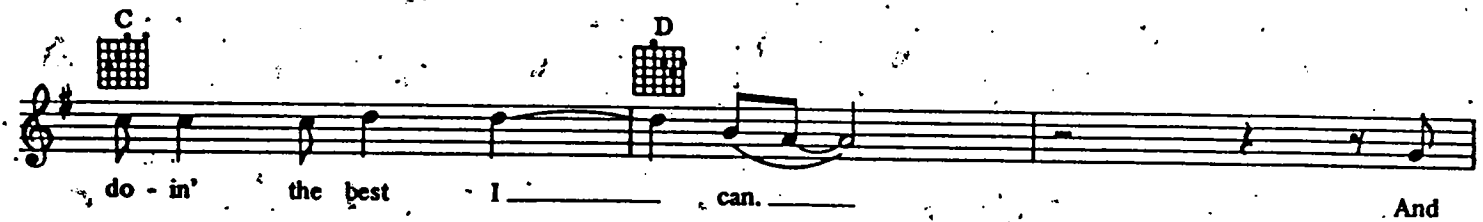
188



Lord, I was born a ram - blin'



man, try'n' to make a liv - in' and



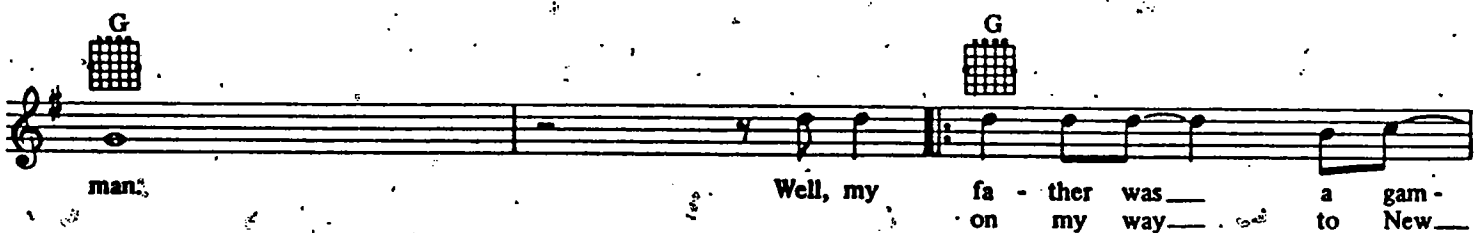
do - in' the best I can. And



when it's time for leav - in', I hope you'll un - der - stand



that I was born a ram - blin'



man, Well, my fa - ther was a gam -  
on my way to New

C G

bler down in Geor gia, and he  
Or leans this morn in'

C D

wound up on the wrong end of a gun.  
leav - in' out of Nash ville, Ten - nes - see.

C G

And I was born in the back seat of a  
They're al - ways hav - in' a good time down on the

Em C G

bay - ou, Grey - hound bus Lord, them del - ta wom - en  
roll - in' down

D7 G

High - way For ty - one.  
think the world of me.

G F G

Lord, I was born a ram - blin' man,

try'n' to make a liv - in' and do - in' the best I \_\_\_\_\_

can. \_\_\_\_\_ And when it's time \_\_\_\_\_ for

leav in' \_\_\_\_\_ I hope you'll un - der - stand \_\_\_\_\_

that I was born \_\_\_\_\_ a ram - blin' man.

I'm man.

*Repeat and fade*

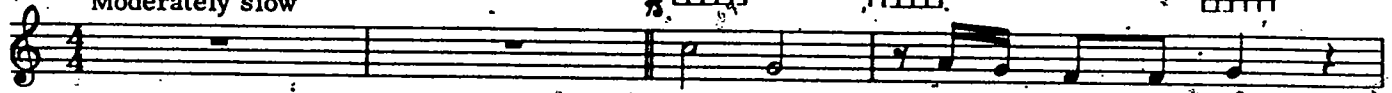
Lord, I \_\_\_\_\_ was born \_\_\_\_\_ a ram - blin' man. \_\_\_\_\_

# I LOVE

191

Words and Music by  
TOM T. HALL

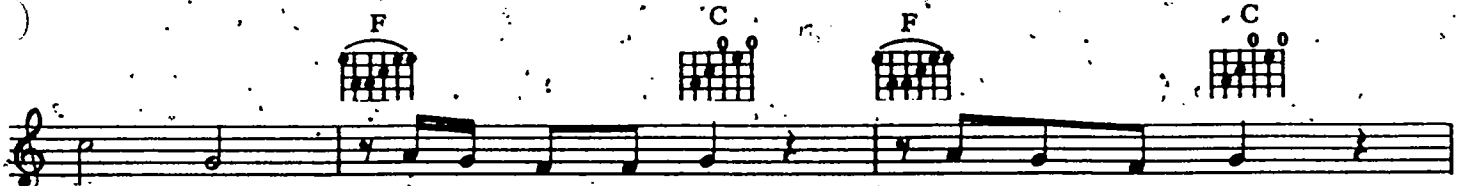
Moderately slow



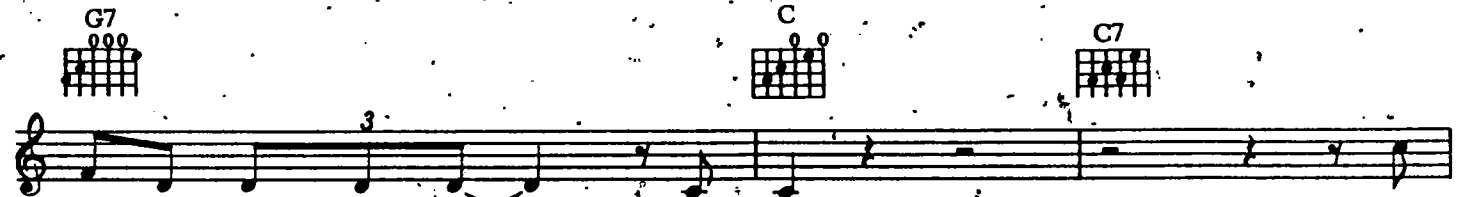
1. I love lit-tle ba-by ducks,  
3. I love o-pen hon-est smiles,



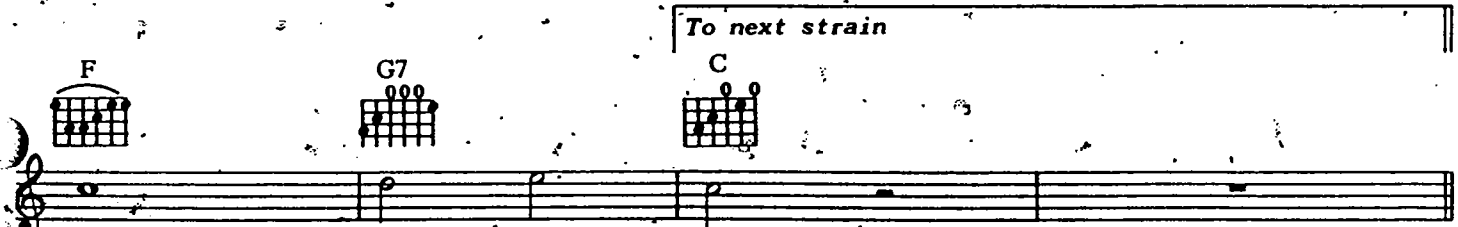
old pick-up trucks, slow mov-in' trains and rain.  
kiss-es from a child, to-ma-toes on a vine and on-ions.



I love lit-tle coun-try streams, sleep with-out dreams,  
I love win-ners when they cry, los'rs when they try,



Sun-day School in May and hay. }  
Mu-sic when it's good and life. } And



To next strain

I love you, too.

# 192 PUT A LITTLE LOVE IN YOUR HEART

Moderately

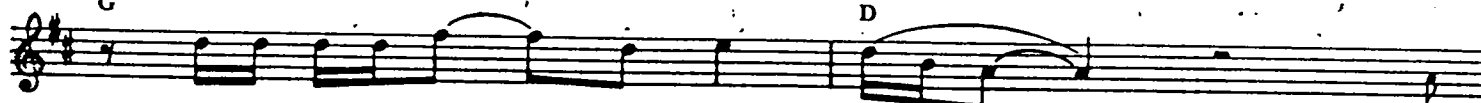
D



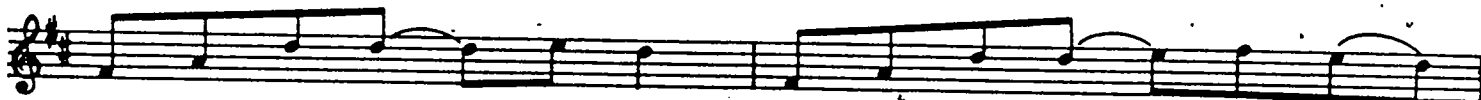
Think of your fel - low man, lend him a help - ing hand,  
An - oth - er day goes by, and still the chil - dren cry.

G

D



Put A Lit - tle Love In Your Heart.  
Put A Lit - tle Love In Your Heart. If



You see, it's get - ting late, oh, please don't hes - i - tate,  
you want the world to know, we won't let ha - tred grow.

G

D



Put A Lit - tle Love In Your Heart.  
Put A Lit - tle Love In Your Heart.

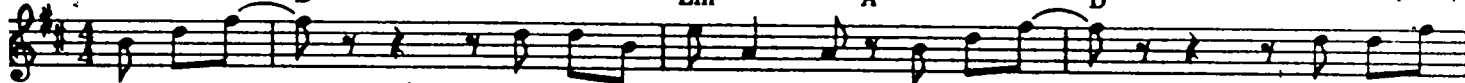
Chorus

D

Em

A

D



And the world will be a bet - ter place, And the world will be a

Em

A



bet - ter place for you and me. You just wait and

1.

2.

Bb



see. see, Wait and see.



E<sub>b</sub>

Take a good look — a — round, and if you're look — in' — down, —

A<sub>b</sub> E<sub>b</sub>

Put A Lit-tle Love — In Your Heart. — I hope when you — de — cide

A<sub>b</sub>

kind — ness will be your guide. — Put A Lit-tle Love — In Your —

E<sub>b</sub>

Heart. — And the world — will be a

F<sub>m</sub> B<sub>b</sub> E<sub>b</sub> F<sub>m</sub> B<sub>b</sub>

bet — ter place, And the world — will be a bet — ter place, for

you and me. You just wait — and

*Repeat and fade*  
A<sub>b</sub> E<sub>b</sub>

see. Put A Lit-tle Love In Your Heart. —

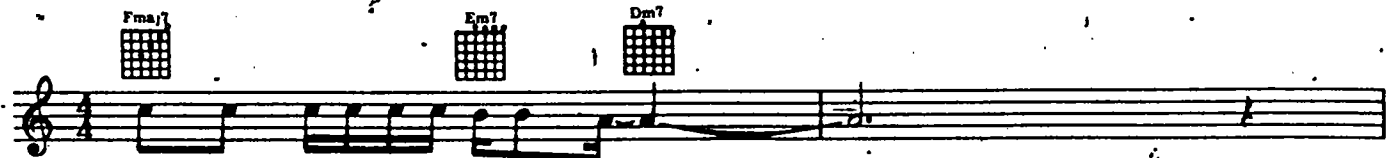
As Recorded by THE FOUR TOPS on ABC/Dunhill Records

# AIN'T NO WOMAN

(LIKE THE ONE I'VE GOT)

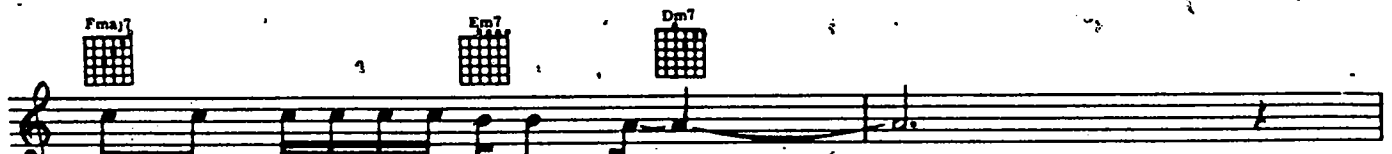
194

Fmaj7 Em7 Dm7



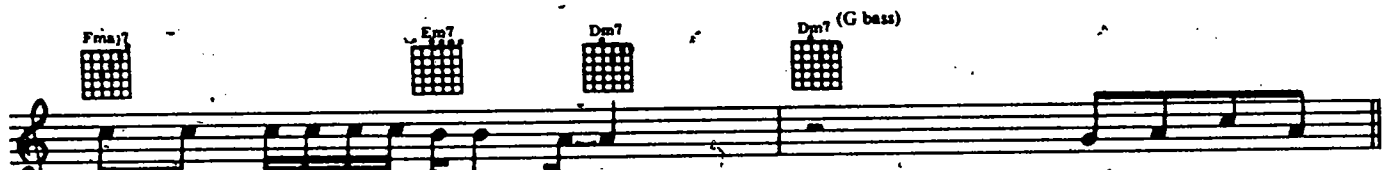
Ain't No Wo-man like the one I've got.

Fmaj7 Em7 Dm7




Ain't No Wo-man like the one I've got.

Fmaj7 Em7 Dm7 Dm7 (G bass)



Ain't No Wo-man like the one I've got. Ev - ry day the

Dm7 Am7 Dm7



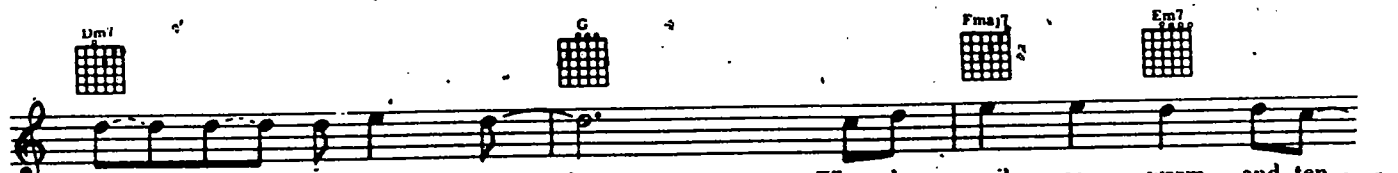
sun comes up a round her. She can make the birds sing har-mo - ny. -  
un when it's down I'm go in', put a lit - tle mu - sic in my day. -

Am7 Dm7 Am7



Ev - ry drop of rain is glad it found her. Hea - ven must have  
Would'n't be sur - prised if my love keeps grow in' big - ger ev - ry

Dm7 G Fmaj7 Em7



made her just for me. When she smiles so warm and ten -  
min - ute that she stays a way. I would kiss the ground she walks.

Dm7 (Bb bass) G (A bass) F (G bass)

der, on - a sight for sore eyes to see. -  
'cause it's my word she'll o - bey.

Fmaj7 Em7 Dm7

Ain't No Wo-man like the one I've got - Oh no they don't come bet ter.  
Well, I kiss the ground she walks on.

Fmaj7 Em7 Dm7

make her hap-py does-n't take a lot. She don't ask for things, no dia - mond rings.  
She's a real good friend, right to the end.

Fmaj7 Em7 Dm7

So to - ge - ther like a hand in glove. Like - pa - ges in a let - ter.  
I'm a lone - ly man when she's gone.

Fmaj7 Em7 Dm7 Dm7 (G bass)

Ain't No Wo-man like the one I love. She can build me

Dm7 (G bass) Dm7 G7 (sus)

**D.S. FADE**

# WILDFLOWER

Musical staff with guitar chords: Dm, Dm (C bass), G (B bass), G.

She's faced the hard-est times you could im - a - gine, \_\_\_\_\_ And  
 Be care-ful how you touch her, \_\_\_\_\_ or she'll a - wak - en, \_\_\_\_\_ And

Musical staff with guitar chords: C7sus, C9, F, A, Dm, Dm (C bass).

man - y times her eyes fought back the tears. \_\_\_\_\_ And when her youth-ful world  
 sleep's the on - ly free-dom that she knows. \_\_\_\_\_ And when you walk in - to her eyes, \_\_\_\_\_

Musical staff with guitar chords: G (B bass), Bb, C7sus, C9.

was a - bout, fall in, \_\_\_\_\_ Each time her slen - der shoul - ders \_\_\_\_\_ bore the  
 you won't be-lieve \_\_\_\_\_ the way she's al - ways pay - ing \_\_\_\_\_ for a

Musical staff with guitar chords: C7sus, C9, C7sus, C9.

weight of all her fears, \_\_\_\_\_ And a sor - row no - one hears still  
 debt she nev - er owes, \_\_\_\_\_ And a si - lent wind still blows that

Musical staff with guitar chords: Bbmaj7, Am7, Gm7, Gm7 (C bass), D, Bb, Bb (C bass).

rings in mid-night si - lence \_\_\_\_\_ in her ears. \_\_\_\_\_ Let her cry, \_\_\_\_\_ for she's a  
 on - ly she can hear, \_\_\_\_\_ and \_\_\_\_\_ so she goes. \_\_\_\_\_ Let her cry, \_\_\_\_\_ for she's a

Fmaj7 Bb A

la - dy: \_\_\_\_\_  
 la - dy: \_\_\_\_\_

Let her dream \_\_\_\_\_  
 Let her dream \_\_\_\_\_ for she's a.  
 for she's a

Dm Dm (C bass) Bb Am7 Gm7

child: \_\_\_\_\_  
 child: \_\_\_\_\_

Let the rain fall down \_\_\_\_\_  
 Let the rain fall down \_\_\_\_\_

up - on her: \_\_\_\_\_  
 up - on her: \_\_\_\_\_

She's a  
 She's a

C7sus C7 To Coda Fmaj7 Bb Fmaj7

free and gen - tle flow - er \_\_\_\_\_ grow - ing wild.  
 free and gen - tle flow - er \_\_\_\_\_ grow - ing

And, if by chance, I should hold her,

Bb Fmaj7 Bb Fmaj7

Let me hold her for a time. \_\_\_\_\_

And, if al - lowed but one pos - ses - sion, \_\_\_\_\_

Gm7 (C bass) C7 Fmaj7 D. S. al Coda

I would - pick her \_\_\_\_\_ from the gar - den \_\_\_\_\_ to be mine.

Coda Fmaj7 Gm7 (C bass) C7 Fmaj7

wild. She's \_\_\_\_\_ a flow - er, \_\_\_\_\_ grow - ing wild.

# NEVER BEEN TO SPAIN

1. Well I Nev - er Been To Spain — but I kind - a like the  
 4. (instrumental ad lib) —

mu - sic. I hear the la - dies are in - sane, there and they sure know how to  
 use it. They don't a - buse it. They'll nev - er  
 lose it. I can't re - fuse it. 2. Well, I Nev - er Been To — (fade out) —

Eng - land, — But I kind - a like the Bea - tles.  
 Hea - ven, — but I've been to Ok - la - ho - ma.

Oh, I head-ed for Las — Ve-gas on-ly made it out to? Need-les. †  
 Oh, they tell me I was born there, but I real-ly don't re - mem-ber.

Can you feel it? It must be real it feels so good, feels' so  
 In Ok-la - hom-a, Not A - ri -

good. 3. Well I Nev - er Been To - zo-na. What does it mat-ter? What does it mat-ter? (D. S. to fade)

# THE JOKER

199

Slow

Some peo-ple call me the space cow-boy. Yeah! —

Some call me the gang-ster of love. — Some peo-ple call me Mour-ice, —

'Cause I speak of the Pom-pa - tus of

love. — Peo-ple talk a - bout me ba-by;

Say I'm do-in' you wrong, do-in' you wrong. — But don't you wor-ry

ba - by. 'Cause I'm right here, right here; right here, right here at

home. — 'Cause I'm a pick-er, I'm a grin-ner, I'm a

lov - er, and I'm a sin - ner. Play my mus - ic in the

sun. — I'm a jok - er, I'm a smok-er, I'm a

mid - night tok - er. I sure don't want to hurt no

one. —

From the musical play "The Fantasticks"

# Try to Remember

Lyrics by Tom Jones

Music by Harvey Schmidt

2 0 0

(Slowly, with tenderness)

Musical staff with guitar chords G, Am, D7, G above it.

1. Try To Re - mem - ber the kind of Sep - tem - ber when life was slow and  
 2. Try To Re - mem - ber when life was so ten - der that no one wept ex -  
 3. Deep in De - cem - ber it's nice to re - mem - ber a) - tho' you know the

Musical staff with guitar chords Am, D7, G, Am, D7 above it.

oh, so mel - low... Try To Re - mem - ber the kind of Sep - tem - ber when  
 cept the wil - low... Try To Re - mem - ber when life was so ten - der that  
 snow will fol - low... Deep in De - cem - ber it's nice to re - mem - ber with


Musical staff with guitar chords G, Am, D7, Bm7, Em7 above it.

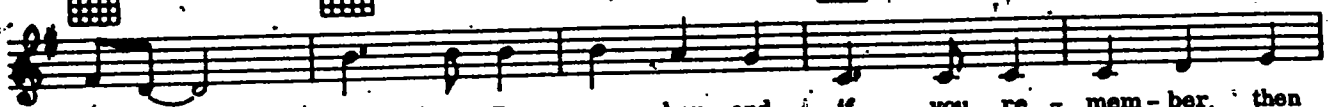
grass was green and grain was yel - low... Try To Re - mem - ber the  
 dreams were kept be - side your pil - low... Try To Re - mem - ber when  
 out a hurt the heart is hol - low... Deep in De - cem - ber, it's

Musical staff with guitar chords Am7, D7, Gmaj7, Cmaj7, F above it.

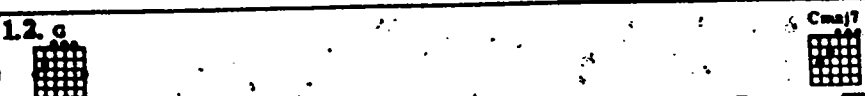
kind of Sep - tem - ber when you were a ten - der and cal - low  
 life was so ten - der that love was an em - ber a - bout to  
 nice to re - mem - ber the fire of Sep - tem - ber that made us






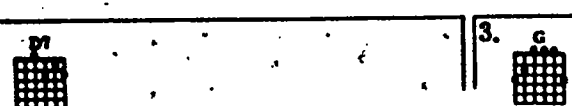


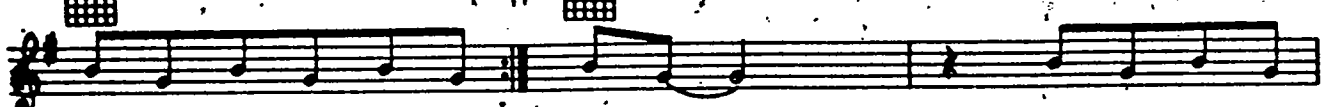
fel - low. —      Try      To Re - mem - ber and if you re - mem - ber, then  
 bil - low. —      Try      To Re - mem - ber and if you re - mem - ber, then  
 mel - low. —      Deep      in De - cem - ber our hearts should re - mem - ber, and







fol - low. —      (Echo) Fol - low, fol - low, fol - low, fol - low, fol - low,  
 fol - low. —      (Echo) Fol - low, fol - low, fol - low, fol - low, fol - low.





fol - low, fol - low, fol - low.      fol - low. —      Fol - low, fol - low.



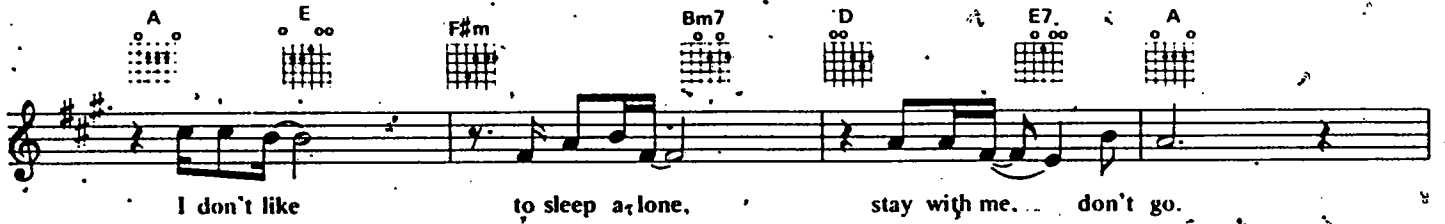


fol - low, fol - low, fol - low; fol - low, fol - low, fol - low, fol - low. —

PAUL ANKA

# 202 I DON'T LIKE TO SLEEP ALONE

A E F#m Bm7 D E7 A



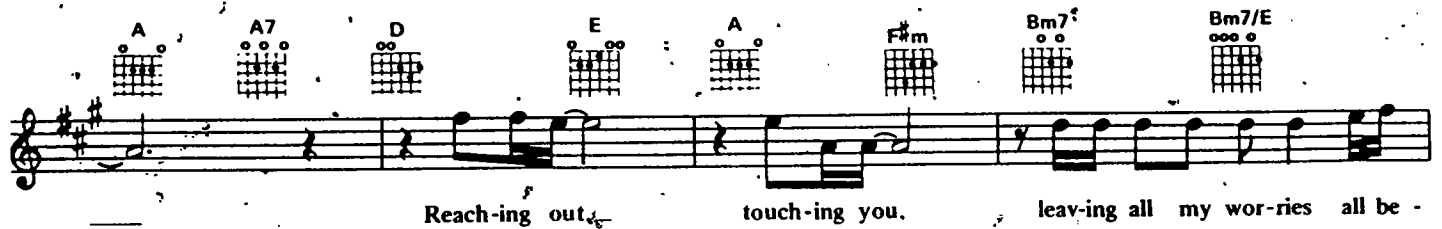
I don't like to sleep alone, stay with me... don't go.

A E F#m Bm7 D E7



Talk with me... for just a while, so much of you... to get to know

A A7 D E A F#m Bm7 Bm7/E



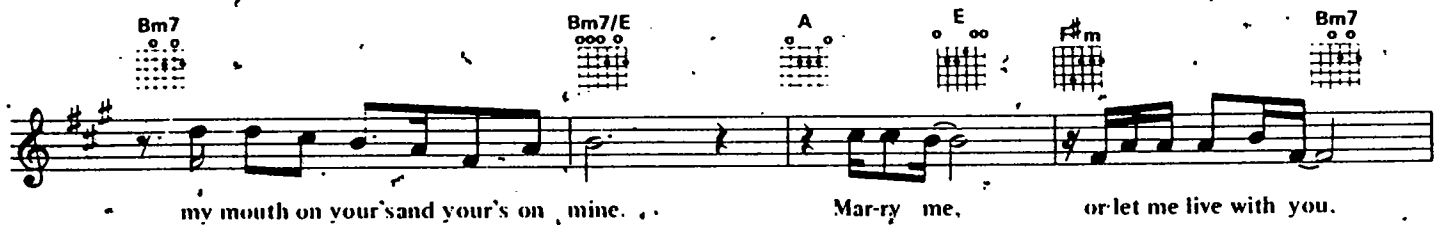
Reach-ing out... touch-ing you, leav-ing all my wor-ries all be -

A A7 D E A F#m



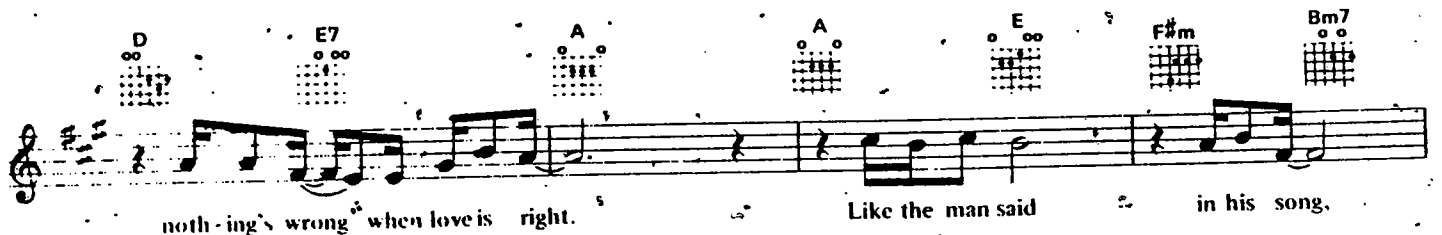
hind... Lov-ing you... the way I do...

Bm7 Bm7/E A E F#m Bm7



my mouth on your sand your's on mine... Mar-ry me, or let me live with you.

D E7 A A E F#m Bm7



noth-ing's wrong when love is right... Like the man said in his song.

D E7 A A7 D E A F#m

help me make it through the night. Lone-ly-ness can get you down.

Bm7 Bm7/E A E

when you get to think-ing no-one cares. Lean on me.

F#m Bm7 D E7 A A E

(girl) and I'll lean on you To-geth-er we will see it through. No, I don't like.

F#m Bm7 D E7 A A E

to sleep a lone, sad to think some folks do. No, I don't like (girl) I don't like.

F#m Bm7 D E7 1 A 2 A D A

to sleep a-lone to sleep a-lone No one does do you? you?

Recorded by THE 4 SEASONS on VEE JAY Records

# SHERRY

204

Voice

SHER - RY, SHER - RY ba - by, SHER - RY, SHER - RY ba - by.

CHORUS

SHER RY ba - by,

SHER - RY ba - by, SHER RY, can you come out to -

night? Come. come, come out to - night. night?

Why, don't you come on to my twist par-ty? 'Come on where the

bright moon shines. Come on, we'll dance the night a-way. I'm gon-na make you

mi - yi - yi - yine. SHER RY ba - by.

Dm7 G7 C Am Dm7 G7

SHER-RY ba - by, SHER RY, can you come out to -

C Am Dm7 G7 C Am Dm7 G7

night? Come, come, come out to - night. You bet - ter ask your -

C Am7 Dm7 G C Am Dm7 G7

ma - ma, SHER-RY ba - by, Tell her ev-'ry-thing is all

C Eb F C (tacet) E7

right. Why don't, you come on, put your red dress on? -

A7 D7

Come on, mm, you look so fine. Come on, move it nice and eas - y,

G7 C Am Dm7 G7

Girl, you make me lose my mind, SHER RY -

C Am7 Dm7 G7 C Am Dm7 G7

ba - by, SHER-RY ba - by, SHER RY, can you come out to -

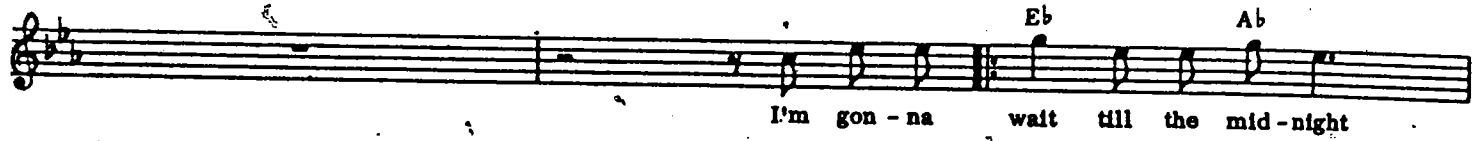
C Am Dm7 G7 C Am Dm7 G7

night? Come, come, come out to - night. Come, come, come out to - night. SHER - RY, SHER-RY ba - by..

# IN THE MIDNIGHT HOUR

Words and Music by  
WILSON PICKETT and  
STEVE CROPPER

E<sup>b</sup> A<sup>b</sup>



I'm gon-na wait till the mid-night

E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup>



hour, That's when my love comes tum - bl - ing down, I'm gon - na

E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup>



wait till the mid-night hour, when there's no one else a - round

E<sup>b</sup> A<sup>b</sup> B<sup>b</sup> A<sup>b</sup>



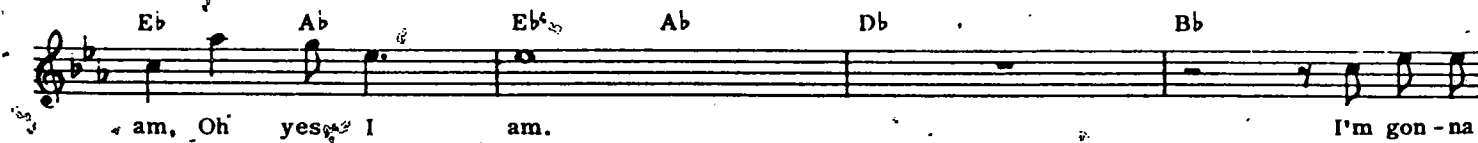
I'm gon-na take you, girl, and hold you, and

B<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup>



do all the things I told you In The Mid - night Hour, Yes, I

E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> B<sup>b</sup>



am, Oh yes, I am. I'm gon-na

E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub>

wait till stars come out — and see that twin- kle in your

E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub>

eyes, I'm gon - na wait till the mid - night hour, That's when my

E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub> B<sub>b</sub>

love be - gins to shine. — You'll be the on - ly girl I'll love.

A<sub>b</sub> maj7 A<sub>b</sub> B<sub>b</sub>7 A<sub>b</sub> E<sub>b</sub> A<sub>b</sub>

— and real - ly love you so In The Mid - night Hour, Oh

E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub>

yeah, In The Mid - night Hour. I'm gon - na

2. E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub>

Hour. I'm gon - na wait till the mid - night hour, I'm gon - na

# MABELLENE

208

Words and Music by  
CHUCK BERRY and RUSS FRATTO

Refrain

C9+5 F6 F7 Bb9

MA-BEL-LENE, — Why can't you be true? — Oh! MA-BEL-LENE,

F6 C7

— Why can't you be true? — You've start-ed back do-in' the

1. 2. 3. Segue to Verse Fine

F Db9 C9 F6

things you used to do. — do. —

Verse Bb9

1. As I — was mo-ti-va-tin' o-ver the hill, — I  
2. The Cad-il-lac pulled — up a — head of the Ford, — The  
3. The mo-tor cooled down, — the — heat — went down — And

F6

saw MA-BEL-LENE — in a Coup-de-Ville, — A  
Ford got — hot and would-n't do no more, — It  
that's when I heard — that — high-way sound, — The

C7

Cad-il-lac a-roll-in' on the o-pen road, — I  
then got — cloud-y and — start-ed to rain, — A  
Cad-il-lac a-sit-tin' like a ton — of lead, —

F6

Noth-in' will out-run' my — V. 8., Ford, — The Cad-il-lac — do-in' bout —  
toot-ed, my — horn for a pass-in' lane, — The rain — wa-ter blow-in' all —  
hun-dred and — ten half a mile a-head, — The Cad-il-lac — look-in' like its

D. S. al Fine C9+5

nine-ty five, — She's bump-er to — bump-er, roll-in' side — by side —  
un-der my hood — I know that I was do-in' my — mo-tor good — MA-BEL-  
sit-tin' still — And I caught — MA-BEL-LENE — at the top of the hill. —



# ALL I HAVE TO DO IS DREAM

CHORUS

F Dm Gm C7 F Dm Gm C7 209

F Dm Bb C7 F Dm Bb C7

F Dm Gm C7 F Dm Gm C7

F Dm Bb C7 F Bb F F7

Bb Am Gm C7 F F7

Bb Am G7 C7

F Dm Gm C7 F Dm Gm C7

F Dm Bb C7 F Dm Gm C7

1 F Dm Gm C7 2 F Bb F

DREAM.

When

DREAM.

# FIFTY WAYS TO LEAVE YOUR LOVER

Words and Music by  
PAUL SIMON

Moderately

Tacet

Em/G

D6



"The prob-lem is all in - side your  
She said, "It grieves me now to

Cmaj7

B7-9

B7

Em

D#07



head," she said to me; I wish there was "the an-swer is eas - y if you  
see you in such pain; I wish there was some - thin' I could do to

Gmaj9+5

B+

Em

D6

Cmaj7

B7-9

B7



take it log - i - c'ly. I'm here to help you, if you're strug - gling' to be free; there must be  
make you smile a - gain." I said, "I ap - pre - ci - ate that, and could you please ex - plain a - bout the

Em

Am7

Em

Em/G

D6



fif - ty ways to leave your lov - er." She said, "It's real - ly not my  
fif - ty ways?" She said, "Why - don't we both just

Cmaj7

B7-9

B7

Em

D#07

Gmaj9+5

B+



hab it to in - trude; I hope my mean - ing won't be lost, or mis - con - strued. But  
sleep on it to - night; I'm sure in the morn - ing you'll be - gin to see the light." And then she

Em

D6

Cmaj7

B7-9




B7

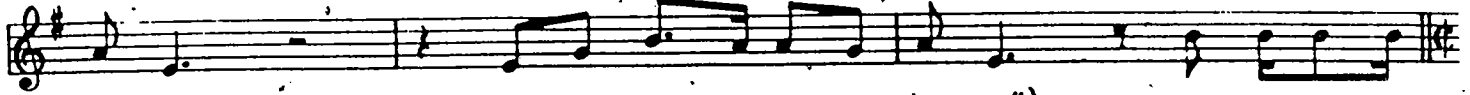
Em

Am7





I'll re - peat my - self at the risk of be - ing crude; there must be fif - ty ways to leave your  
kissed me and I re - al - ized she prob - a - bly was right; there must be fif - ty ways to leave your


Em  Am7  Em 





lov - er, lov - er, fif - ty ways to leave your lov - er." } Just slip out the


G  Bb6 

(♩ = ♩)




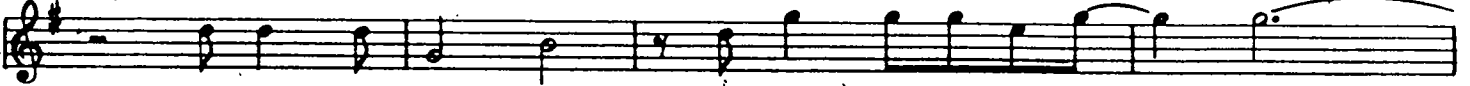
back, Jack; make a new plan, Stan;

C7  G 






you don't need to be coy, Roy, { just get your - self free. } just lis - ten to me.


Bb6 




Hop on the bus, Gus; you don't need to dis - cuss much;


C7  G 


*Last time to Coda* 





just drop off the key, Lee, and get your - self free.


2. G 

*D. S.  $\frac{3}{4}$  (with repeats) al Coda* 



Slip out the

*Coda*  G 



# I'LL HAVE TO SAY I LOVE YOU IN A SONG

212

Words and Music by  
**JIM CROCE**

Moderately

Amaj7

A6

C#m7

Bm7



1. Well, I know it's kind of late
2. (Yeah, I) know it's kind of strange
3. (Instrumental)

I hope I did - n't  
but ev - 'ry time I'm  
(Instrumental)

E7

Amaj7

A6

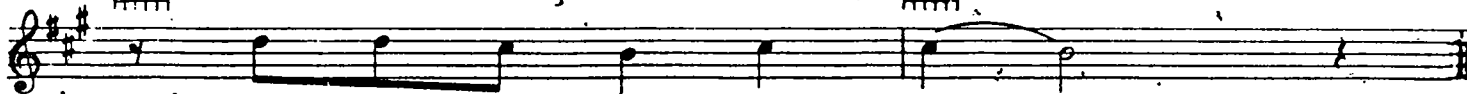
C#m7



wake near you, you, But what I just got run out of things to say can't wait say

Bm7

E7



I know you'd understand.  
I know you'd understand.  
(Instrumental)

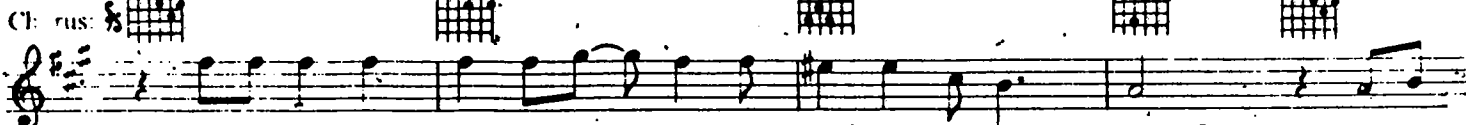
D

D#dim

C#7

F#m

D



- 1.2.4. Ev - 'ry time I tried to tell you the words just came out wrong So I'll
3. Ev - 'ry time the time was right all the words just came out wrong So I'll

A E7

To Coda

1.2. D A E7

have to say I love you in a song. \_\_\_\_\_  
 have to say I love you in a song. \_\_\_\_\_

2. Yeah, I  
 3. (Instrumental)

3. D A E7 A A6 C#m7

song. \_\_\_\_\_

4. Yeah, I know it's kind of late

Bm7 E7 Amaj7 A6 C#m7

I hope I did - n't wake you, But there's some-thin' that I just got to say

Bm7 E7

D. S. al Coda

I know you'd un - der - stand. \_\_\_\_\_

Coda D A

song. \_\_\_\_\_

# PIANO MAN

Words and Music by  
WILLIAM JOEL

214

C Em/B bass Am C/G bass

1. It's - nine o - clock on a Sat - ur - day, The  
 (2. Now) John at the bar is a friend of mine, He  
 (3. Now) Paul is a real - es - tate nov - el - ist, Who  
 (4. It's a) pret - ty good crowd for a Sat - ur - day, And the

F C/E bass D7 G C

reg - u - lar crowd shuf - fles in  
 gets me my drinks for free, There's an old man  
 nev - er had time for a wife, And he's quick with a  
 man - ag - er gives me a smile. 'Cause he knows that it's

Em/B bass Am C/G bass F G11

— sit - ting next to me. Mak - in' love to his ton - ic and  
 joke or to light up your smoke But there's some - place that he'd rath - er  
 Dav - y who's still in the Nav - y And prob - ab - ly will be for  
 me they've been com - in' to see To for - get a - bout life for a

C F/C bass Cmaj7 G11 C

gin. He says, "Son, can you  
 be. He says, "Bill, I be -  
 life. And the wait - ress is:  
 while. And the pia - no

Em/B bass Am C/G bass F C/E bass

play me a mem - o - ry? I'm not real - ly sure how it  
 lieve this is kill - ing me," As a smile ran a - way from his  
 prac - tic - ing pol - i - tics, As the bus - 'ness - men slow - ly get  
 sounds like a car - ni - val And the mic - ro - phone smells like a

D7 G C Em/B bass Am

goes, But it's sad and it's sweet and I knew it com -  
 face "Well, I'm sure that I could be a mov - ie  
 stoned Yes, they're shar - ing a drink they call lone - li -  
 beer And they sit at the bar and put bread in my

C/G bass

F

G11

C



plete star When I wore a young er man's clothes."
ness If I could get out ,of this place."
jar And say "Man, what are you drink in' a lone.
And say "Man, what are you do - in' here?"

Am

Am/G bass

D7/F# bass

F

Am



Da da da de de da da da
Da da da de de da da da
Instrumental
Da da da de de da da da

Am/G bass

D7/F# bass

D7

G

G/F bass



de de da da da
de de da da da
da da da da da

C/E bass

G7/D bass

C

Em/B bass

Am



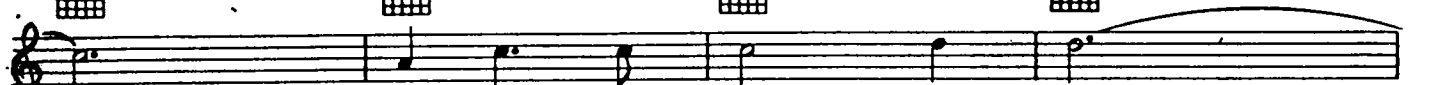
Sing us a song, you're the pia - no man

C/G bass

F

C/E bass

D7



Sing us a song to night.

G

C

Em/B bass

Am



Well, we're all in the mood for a mel - o - dy.

C/G bass

F

G11

C



And you've got us feel in' al - right.

F/C bass

Cmaj7

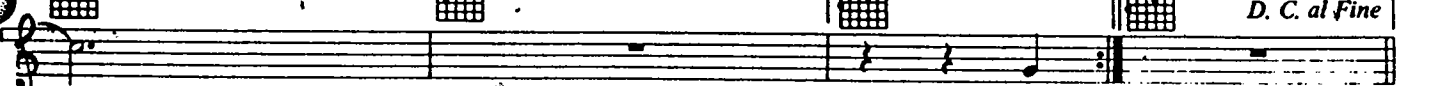
1.2.3.

G11

4.

G11

D. C. al Fine



- 2. Now
3. Now
4. It's a

# SHOW AND TELL

216

Dmaj7 Gmaj7

1. These are the eyes — that nev - er knew how to smile — 'til you  
 2. These are the hands — that can't help reach-in' for you — If you're

Dmaj7 Gmaj7 Dmaj7

came in to my life;  
 an-y-where in sight; \_\_\_\_\_

And these are the arms — that long to  
 And these are, the lips — that can't help

Gmaj7 Dmaj7

lock you in - side —  
 call - in' your name \_\_\_\_\_

ev - er - y day and ev - 'ry night.  
 in the mid - dle of the night.

Gmaj7 F F6

Oh, and here is the soul — of which you've  
 Mm,, and here is the man — who needs to

Fmaj7 F6 Bbmaj7

tak - en con - trol; — can't you see I'm try - in' to show — love is  
 know where you stand. — Don't you know I've done all I, can, — so de -



CHORUS



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melody line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There are rests and slurs over the notes.

right. side. Oh, \_\_\_\_\_ show and tell, just a game\_



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melody line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There are rests and slurs over the notes.

\_\_\_\_\_ I play when I want to say \_\_\_\_\_ I love you. \_\_\_\_\_ Oh, \_\_\_\_\_

To Coda



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melody line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There are rests and slurs over the notes.

show me, tell me that you feel the same way \_\_\_\_\_



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melody line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There are rests and slurs over the notes. The number '1.' is written above the first measure and '5' above the fifth measure.

too, \_\_\_\_\_ mm,



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melody line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There are rests and slurs over the notes.

mm. \_\_\_\_\_



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melody line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There are rests and slurs over the notes.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melody line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There are rests and slurs over the notes. The number '2.' is written above the first measure.

too. \_\_\_\_\_ Oh, \_\_\_\_\_

# 218 THERE WON'T BE ANYMORE

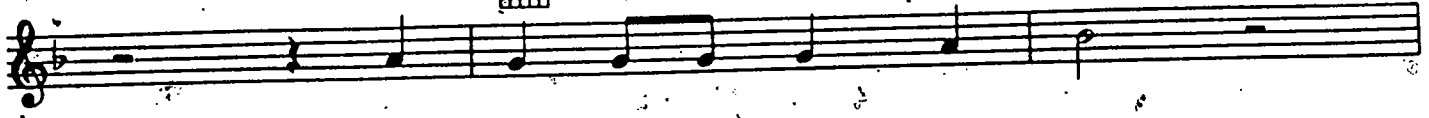
Words and Music by  
CHARLIE RICH

Don't wait for the post-man if you're  
Don't sit by your tel-e-phone if you're  
When your heart is break-in' and you

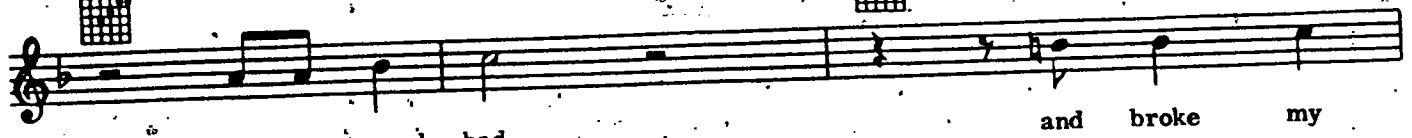
look - ing for a let - ter from me, there won't be an - y -  
wait - ing on a call from me,  
need some lov - in' from me.

*To Coda* 1. more; there won't be an - y - more.

2. and there won't be an - y - more.



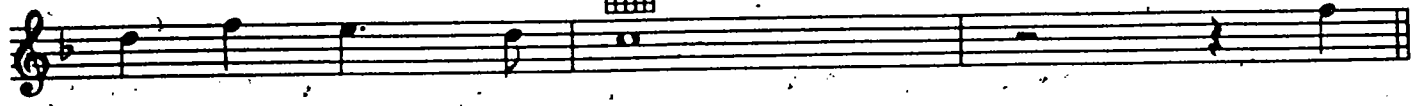
Don't think of the love we had



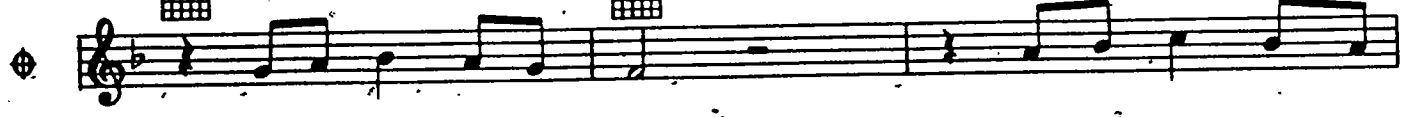
till you turned bad and broke my



*D.S. al Coda*



lov - ing heart in two. And



*Coda* there won't be an - y - more; there won't be an - y -



more; there just won't be an - y - more.

# ANNIE'S SONG

220

Words and Music by  
JOHN DENVER

Moderately

*mf*

*D sus 4* *G* *A* *Bmi*

You fill up my senses like a

*G* *D* *D/c#* *D/B* *D/A*

night in a forest, Like the mountains in

*G* *F#mi* *Emi* *G*

spring time, like a walk in the

*A7* *G*

rain, Like a storm in the desert,

*A* *Bmi* *G* *D* *D/c#*

like a sleepy blue ocean,

*D/B* *D/A* *G* *F#mi* *Emi*

You fill up my senses, come

A7 D D sus4 D D sus4

fill me a - gain. Come let me

G A Bmi G

love sen - you, ses let me give my life like a night in a

D D/C# D/B D/A G

to you, for - est, Let me drown in your laugh Like the moun - tains in spring

F#mi Emi G A7

ter, time, let me die in your arms. like a walk in the rain.

G A Bmi

Let me lay down be - side you, Like a storm in the des ert, let me like a

G D D/C# D/B

al - ways be sleep - y blue with you, o - cean, You

D/A G F#mi Emi A7

Come let me love you, fill up my sen ses, come love me a - fill me a -

2nd time hold back---

in tempo

1. D DSUS4 D DSUS4 2. D

gain. You fill up my gain.

DSUS4 D DSUS4 D DSUS4 D

# And This Is Mine

Lyric by HAL DAVID Music by BURT BACHARACH

Slowly (*ad lib*) Tempo slow 4

Csus C F F6 Dm7 G C Am

This is real, this is right, this is love and this is mine.

F Dm G C Am9 F G

Moments like this with your head up-on my shoul-der,  
Here in your arms danc-ing while a rec-ord's play-ing.

G Am9 F Am6 B7

warmed by a kiss while the win-ter winds grow cold. er.  
Out-side the rain makes it clear I may keep stay-ing.

Em Dm

Is this a dream, this joy-su-preme? Oh, no, my  
The lights are low, I'm all a-glow. Your kiss-es

Csus C F F6 Dm7 G

love, show } This is real, this is right this is love and this is

C Am F Dm7 G C

mine. Do This is mine.

# YOUNG LOVE

223

They say for ev - 'ry boy and girl there's just one love in this ' old world. And  
Just one kiss from your sweet lips will tell me that your love is real. And

I know I've found mine. The  
I can feel that it's true.

heav - en - ly touch of your em - brace tells me no one can take your place  
We will vow to one an - oth - er there will nev - er be an - oth - er

ev er in my heart. Young  
love for you or for me.

**CHORUS**

Love. First love. filled with true de -

vo - tion. Young love. our love we share with

1. deep e - mo - tion. Young  
2. D. S. and fade out on Chorus

# ANGIE BABY

Words and Music by  
ALAN O'DAY  
Arranged by Bill Hughes

Am7  
3

You live your life in the songs you hear on the  
Lovers ap - pear in your room each night and they  
Stoppin' at her house is a neigh - bor boy with  
head - lines read that a boy disappeared, and

rock - and - roll ra - di - o, and when a young girl does - n't  
whirl you 'cross the floor, but they al - ways seem to  
e - vil on his mind, 'cause he's been peek - in' in  
ev - 'ry - one thinks he died 'cept a cra - zy girl with a

have an - y friends that's a real - ly nice place to go.  
fade a - way when your dad - dy taps on your door.  
An - gie's room at night through her win - dow blind.  
se - cret lov - er who keeps her sat - is - fied.

Dm7 4 3 1 3 G7 4 Cmaj7 1 3

Folks hop - in' you'd turn out cool,  
Angie girl, are you all right?  
"I see your folks have gone a - way.  
It's so nice to be in - sane;

but they had to take you  
Tell the ra - di -  
Would you dance with  
no one asks you

F7 E7

out of school. You're a lit - tle touched, you know, An - gie  
o good night. All a - lone once more, An - gie  
me to - day? I'll show you how to have a good time, An - gie  
to ex - plain. Ra - di - o by your side, An - gie

1. 2. AM 3 A7

ba - by.  
ba - by.  
ba - by."  
ba - by."

Dm7 5 G7 4 1 4 2 1 Cmaj7

An - gie ba - by, you're a



Dm7 5 G7 4 Cmaj7 1 3-1 F<sub>3</sub> G/F 4

spe - cial la - dy liv - in' in a world of

Fmaj7 5

make be - lieve, well,

To Coda 1

Am7 3

may be. When he walks in her room he

Am7,

feels con - fused like he walked in - to a play, and the

mu - sic's so loud it spins him a - round till his soul has lost its

Am7 C

3 2 1

way. And as she turns the vol - ume down,

he's get - ting small - er with the sound; it seems to pull him

G

off the ground. Toward the ra - di - o he's bound,

A 2 3

nev - er to be found. The

D. S.  $\frac{3}{8}$  (no repeats) al Coda 1

Am7 3 2 1

may be.

# COUNTRY SIDE OF LIFE



You can have your build ings and your heav - y 'rith me - tic;—  
Go - in' down to my fish in' pond where I can throw my line;—



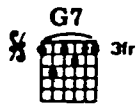
I don't need no crowd - ed streets or  
don't mat - ter what fish I catch I



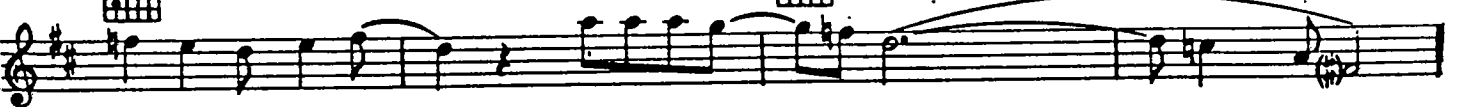
cit - y slick - er tricks.— I just need to be some - place where  
on - ly wan - na rest my' mind.— The on - ly fish you get down - town ain't



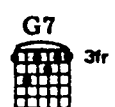
I can move a - round, look down at my toes and I can  
caught with a hook and sink - er; put on your brakes, beep - beep, honk your horn, look



still see the ground.— Tacet  
out now, turn on your blink - er. } Gim-me that coun - try side of life, a place where




I can stretch out right, gim-me the coun - try side.




Oh, Lord, gim-me that coun - try side of life, a place where

Bb7 6fr




1. D7 5fr



I don't get up - tight, — gim-me the coun - try side. —

No chord

2. F G 3fr F 3fr G 3fr F




try side. —

D7 5fr



N.C.

D9 4fr



I was born in a Geor - gia town\_ with a nat - 'ral la - zy streak; —

laid - back lov - ers just play - in' games\_ and stay - in' off\_ their feet. —

No - bod - y try'n' to get on\_ your nerves\_ or try'n' to get\_ what you got;

Tacet


D. S.  $\frac{3}{4}$  and fade

live and let live' by the gold - en rule, — now don't it just hit the spot. — Gim-me that

# MIDNIGHT AT THE OASIS

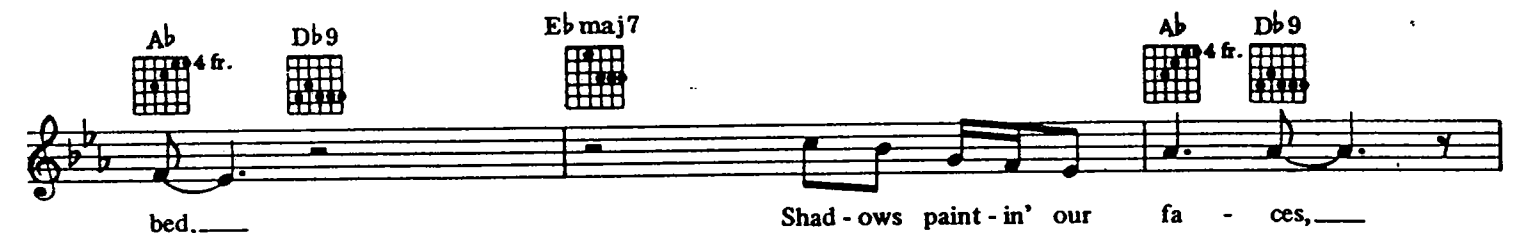
228

**Eb maj7** **Ab** **Db9** **Eb maj7**




Mid - night At The O - a - sis, — Send your cam - el to

**Ab** **Db9** **Eb maj7** **Ab** **Db9**




bed, — Shad - ows paint - in' our fa - ces, —

**Gb** **Cb9** **Ab** **Bb7** **Eb maj7**



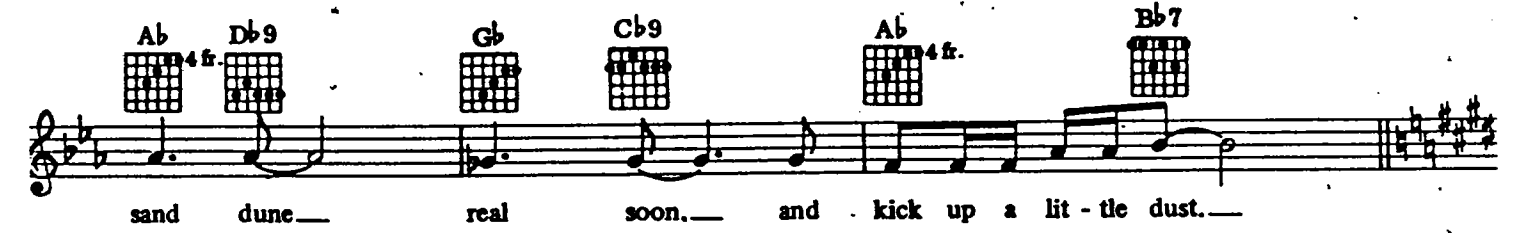
Tra - ces — of ro - mance in our heads, Heav - en's hold - in' a

**Ab** **Db9** **Eb maj7** **Ab** **Db9** **Eb maj7**



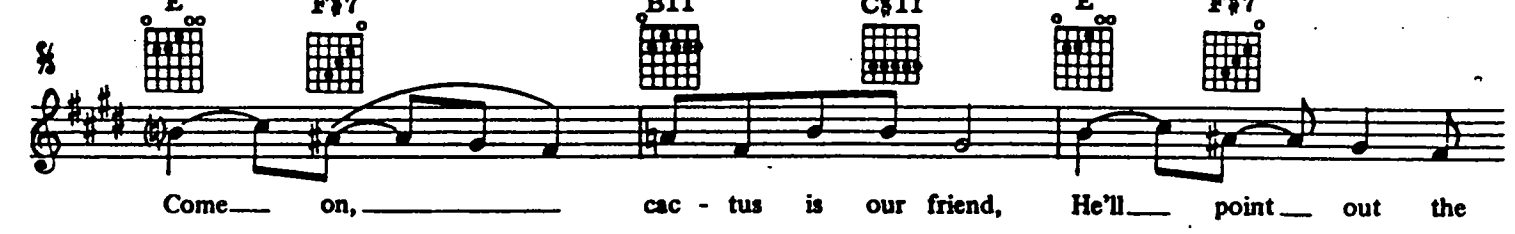
half moon, — shin - in' just for us, — Let's slip off to a

**Ab** **Db9** **Gb** **Cb9** **Ab** **Bb7**




sand dune — real soon, — and kick up a lit - tle dust. —

**E** **F#7** **B11** **C#11** **E** **F#7**



Come — on, — cac - tus is our friend, He'll — point — out the

**B11** **C#11** **E** **F#7** **B11** **C#11**



way. Come — on, — 'til the eve - nin' ends,

Ebmaj7 Ab Db9 Ebmaj7

There's no need to speak, I'll be your bel - ly

Ab11 4fr. Bb11 Ebmaj7 Ab7 Db9

To Coda

'til the eve - nin' ends. You don't have to an - swer,

Ab 4fr. Db9 Gb Cb9 Ab 4fr. Bb7

danc - er pranc - er, and you can be my sheik.

Ebmaj7 Ab 4fr. Db9 Ebmaj7

I know your dad - dy's a sul - tan, a no - mad known to

Ab 4fr. Db9 Ebmaj7 Ab 4fr. Db9

all, With fif - ty girls to at - tend him, They all

Gb Cb9 Ab 4fr. Bb7 Ebmaj7 Ab 4fr. Db9

send him and jump at his beck and call. But you won't need no har - em, hon - ey,

Ebmaj7 Ab 4fr. Db9 Ebmaj7

when I'm by your side, And you won't need no

Ab 4fr. Db9 Gb Cb9 Ab 4fr. Bb7

cam - el, no, no, when I take you for a ride.

# YOU MAKE ME FEEL BRAND NEW

E Am/E E Am/E

My love, — I'll nev - er find the words, my love, to tell you how I feel, my  
My love, — when - ev - er I was in - se - cure, you built me up and made me

E C#m7 F#7 B11 C D

love. Mere words\_ could not\_ ex - plain\_ Pre - cious  
sure. You gave\_ my pride\_ back to me. Pre - cious

G Cm/G G Cm/G G

love, friend, you held my life with-in your hands, cre - a - ted ev - 'ry-thing I\_ am  
with you I'll al-ways have a friend, you're some-one who I can de - pend to

Cm/G G Bm7

taught me how to live a - gain. On - ly you\_  
walk a path that some - times\_ bends. With - out you\_

*(falsetto)*

Em7 Bm7 Em7 Am7

cared when I need - ed a friend, be - lieved in me thru\_ thick and thin.\_  
life has no mean - ing or rhyme\_ like notes to a song\_ out of time.\_

Cmaj7 Bm7 Am7 Bm7 Cmaj7 D7sus4

This song is for you, filled with grat - i - tude and love:  
How can I re - pay you for hav - ing faith in me?

C D Cmaj7 Am7 Bm7 Em7 C D Cmaj7

God bless you, you make me feel brand new, for God blessed me with you;

Am7 Bm7 Em7 C D Cmaj7

You make me feel brand new, I sing this song { 'cause you } for you

To Coda

Am7 D7sus4 G Cm/G E

make me feel brand new.

D. S. al Coda

Am7 Bm7 Em7 C D Cmaj7

Coda Repeat and fade

# THE BEST OF MY LOVE

C Dmi.

*mp legato*  
with pedal throughout

Detailed description: This block contains the piano introduction for the song. It features a treble clef staff with a 4/4 time signature. The melody is simple and consists of a few notes. Below it, the piano accompaniment is shown in a grand staff (treble and bass clefs). The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo and dynamics are marked as 'mp legato' and 'with pedal throughout'. Chord symbols 'C' and 'Dmi.' are placed above the first and second measures of the piano part.

C Dmi.

Ev - er - y night — I'm ly - in' in bed, — hold-in' you close — in my  
 Beau - ti - ful faces and loud emp - ty places, look at the way that we

Detailed description: This block contains the first line of the vocal melody. The notes are written on a treble clef staff. The lyrics are written below the notes. Chord symbols 'C' and 'Dmi.' are placed above the first and second measures of the melody.

C

dreams; — think-in' a bout — all the things that we — said — and  
 live; — wast-in' our time — on cheap talk and wine

Detailed description: This block contains the second line of the vocal melody. The notes are written on a treble clef staff. The lyrics are written below the notes. A chord symbol 'C' is placed above the first measure of the melody.

Dmi Emi

com-in' a - part — at the seams. — We try to talk it o -  
 left us so lit - tle to give. — That same old crowd was like a

Detailed description: This block contains the third line of the vocal melody. The notes are written on a treble clef staff. The lyrics are written below the notes. Chord symbols 'Dmi' and 'Emi' are placed above the first and second measures of the melody.

Dmi Emi.

ver but the words come out — too — rough; —  
 cold dark cloud that we could nev - er rise a - bove; —

Detailed description: This block contains the fourth line of the vocal melody. The notes are written on a treble clef staff. The lyrics are written below the notes. Chord symbols 'Dmi' and 'Emi.' are placed above the first and second measures of the melody.

F/G C Dmi.

— I know you were try - in' to give me the best — of your —  
 — but here in my heart — I give you the best — of my —

Detailed description: This block contains the fifth line of the vocal melody. The notes are written on a treble clef staff. The lyrics are written below the notes. Chord symbols 'F/G', 'C', and 'Dmi.' are placed above the first, second, and third measures of the melody.

C 1. G7 2. G7 C

love. Oh, — sweet dar -  
 love.

Detailed description: This block contains the final line of the vocal melody. The notes are written on a treble clef staff. The lyrics are written below the notes. Chord symbols 'C', '1. G7', '2. G7', and 'C' are placed above the first, second, third, and fourth measures of the melody.



lin', you get the best of my love, oh,

sweet dar - lin', you get the best of my

love. I'm go - in' back in time - and it's a

sweet dream; - it was a qui - et night - and I would

be all - right if I could go on sleep - ing. But

ev - 'ry morn - in' I wake up and wor - ry

what's gon - na hap - pen to - day; you see it your way, and

I see it mine, - but we both see it slip - pin' a - way.

You know we al - ways had each oth - er, ba - by, I guess that was - n't e - nough; -

oh, but here in my heart I

give you the best of my love. Oh,

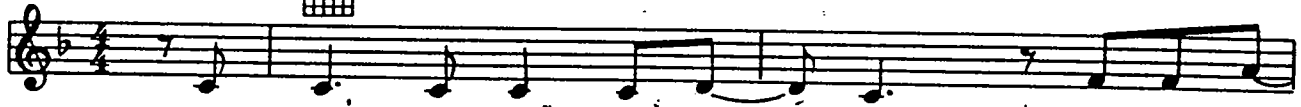
sweet dar - lin', you get the best of my love. Oh,

# IF YOU LOVE ME

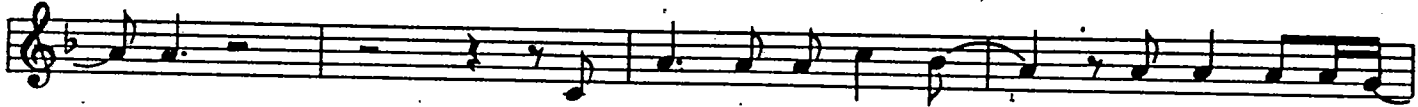
(Let Me Know)

Words and Music by  
JOHN ROSTILL

Moderate



You came when I was hap - py; in your sun-



shine.

I grew to love you more — each pass - ing day.—

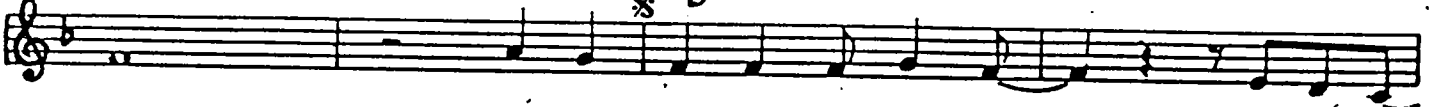
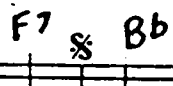


Be - fore too long — I built — my world — a-



round you.

And I prayed you'd love e - nough of me — to



stay.

If you love me let me know. — —

If you don't—



— then let me go. — —

I can't take — —

an - oth - er min-



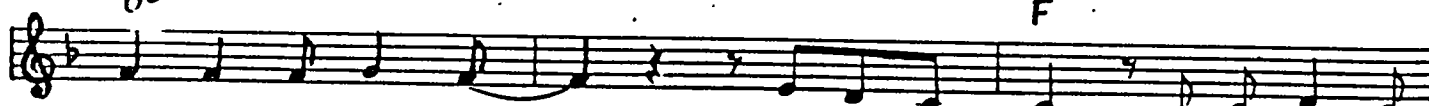
ute

of a day — —

with-out you in — —

it. If — —

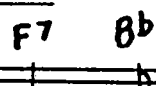
you



love me, let it be, — —

If you don't — —

then set me free.—



Take the chains — —

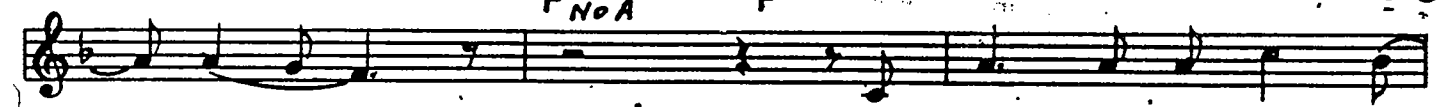
a - way

that keep me

lov - in' you.—



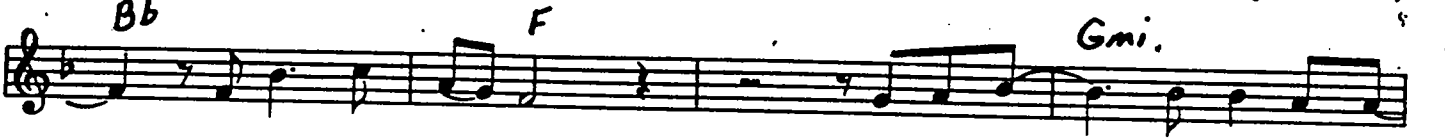
F ADD Bb No A F



er; ——— The hands that run their fin-



gers through my hair; ——— The smile that says hel - lo, -



—— it's good to see you. Any time ——— I turn a - round.



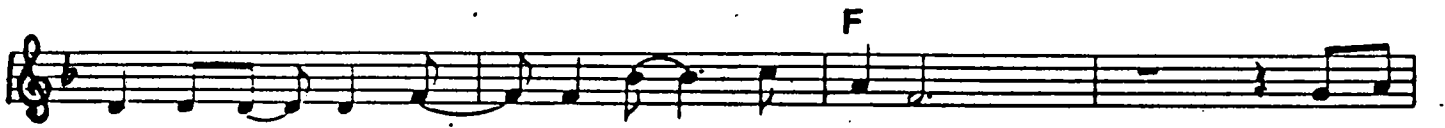
—— to find — you there. ——— It's this and so much more -



—— that makes — me love you. ———



What else can — I do ——— to make you see? ——— You



know you have — what - ev - er's mine — to give you, but a



love af - fair, — for one ——— can nev - er be. ——— If you



Ah! Take — the chains -



—— a - way — that keep me lov - in' you. ———

# I'VE GOT THE MUSIC IN ME

Words and Music by  
BIAS BOSHELL

Moderately, with a strong Four Beat

*mf*

VERSE

NC

Ain't got no trou-ble in my life, No fool-ish dream to make me—  
They say that life is a cir - cle, But that ain't the way that I found—

— cry — I'm nev - er fright - ened or wor - ried;  
— it — Gon - na move in a straight line, Keep -

I know I'll al - ways get by. I heat up,  
in' my feet firm - ly on the ground. I heat up,

G (C BASS) Bb (C BASS)

— I cool down — When some - thing gets in my way, I go round—  
— I cool down — I got words in my head, so I say—

G (C BASS) G C

— it — Don't let life get me down; Gon - na  
— them — Don't let life get me down; Catch a - hold —

Bb (C BASS) G CHORUS G

take it the way that I found it. I got the mu-sic in me,  
— of my blues and just play them —

C Bb G

I got the mu-sic in me, I got the mu-sic in me.

C Bb

I got the mu-sic in me. I got the mu-sic in me, I got the mu-sic in me.

1. C Gmi A G

C 2 G G NC

Feel funk - y,

C NC Bb NC

feel good, Gon - na tell you I'm in the neigh - bour - hood.

G C Bb

Gon - na fly like a bird on the wing. Hold on to your hat, hon - ey,

D Gm F D+ G C

sing, sing, sing, sing, Heat up; cool down; I got words

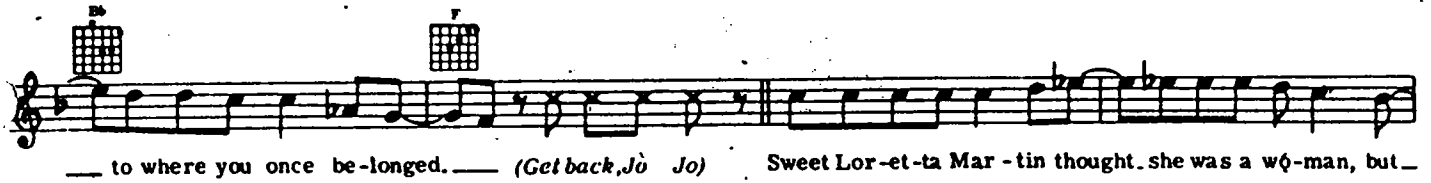
Bb G

in my head, so I sing them. Don't let life get me down;

C Bb D. S. and fade out on chorus D. S. and fade out on chorus

Catch a hold of my blues and just play them.

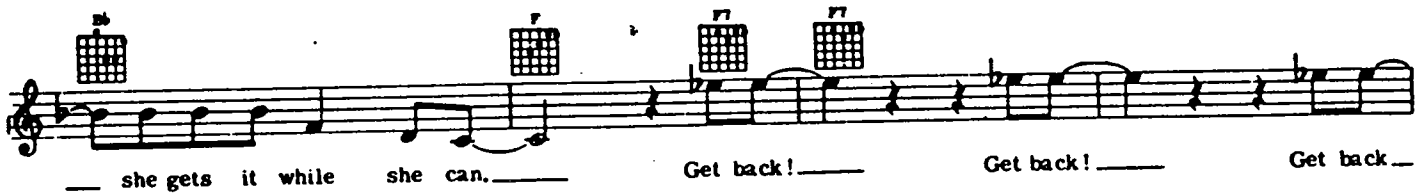




to where you once be-longed. (Get back, Jo Jo) Sweet Lor-et-ta Mar-tin thought she was a wō-man, but\_



she was an-oth-er man. All the girls a-round her say she's got it com-ing, But,



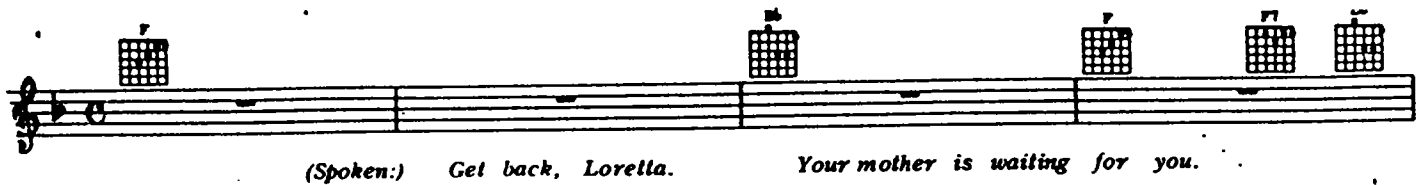
she gets it while she can. Get back! Get back! Get back\_



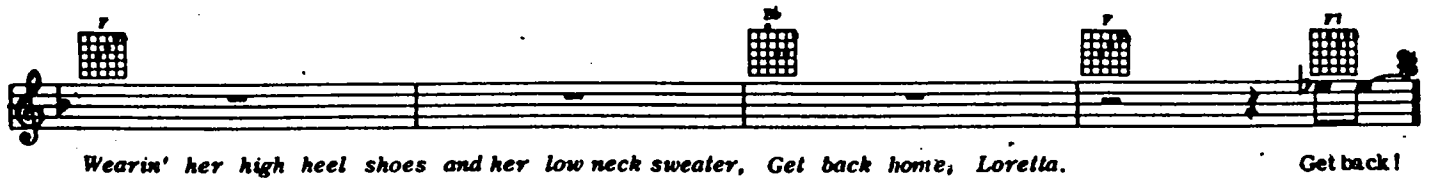
to where you once be-longed. Get back! Get back! Get back\_



to where you once be-longed.



(Spoken:) Get back, Loretta. Your mother is waiting for you.

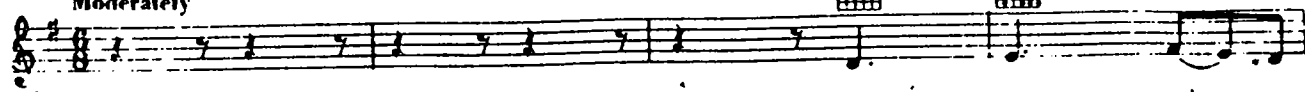


Wearin' her high heel shoes and her low neck sweater, Get back home, Loretta. Get back!

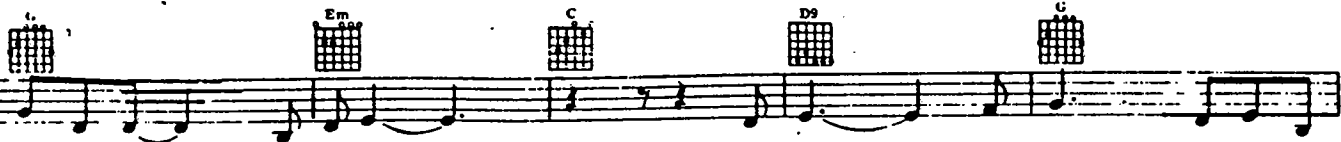
# DEDICATED TO THE ONE I LOVE

240

Moderately



While I'm far a -



way from you my ba-by. I know it's hard for you my



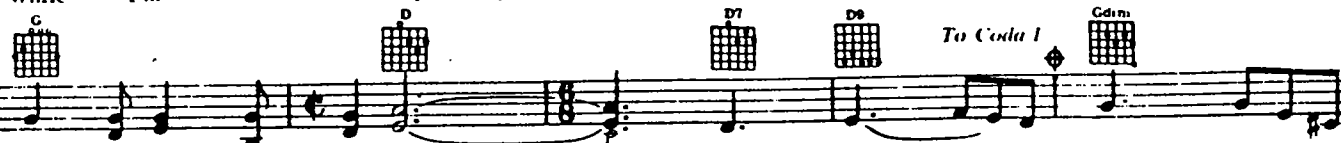
ba-by. Be-cause it's hard for me my ba-by.



And the dark-est hour is just be-fore dawn.



Each night be-fore you go to bed. While I'm far a-way from you. My ba-by. Whis-per a lit-tle.



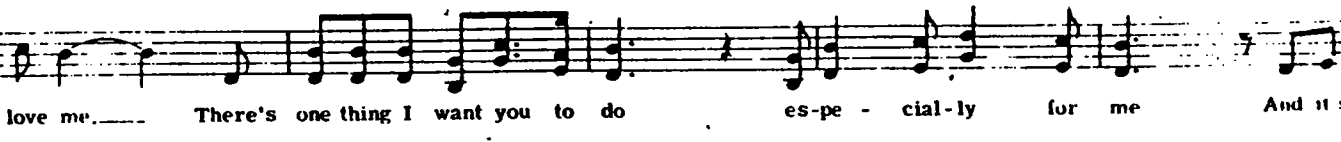
prayer for me my ba-by. (Yeah) And Be-cause it's



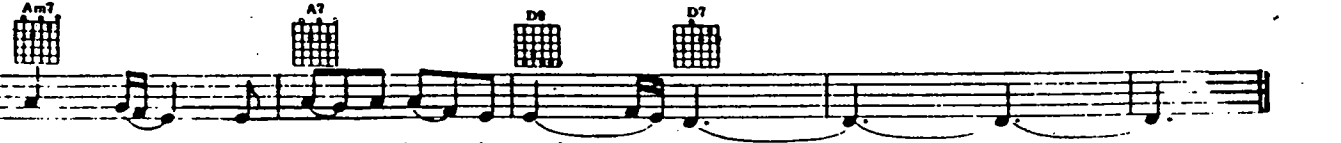
love. This is de-dic-a-ted to the one I love. (Life can nev-er be as



act-ly like we want it to be. I could be sat-is-fied know-ing you



love me. There's one thing I want you to do es-pe-cial-ly for me And it's



some-thing that ev-'ry-bo-dy needs.



# CRYING IN THE CHAPEL



1. You saw me CRY-ING IN THE CHAP - EL, \_\_\_\_\_ The tears I shed were tears of joy; \_\_\_\_\_  
 (2. Ev - 'ry sin - ner looks for) some - thing \_\_\_\_\_ That will put his heart at ease; \_\_\_\_\_



— I knew the mean - ing of con - tent - ment, \_\_\_\_\_ Now I am hap - py with the Lord. \_\_\_\_\_  
 — There is on - ly one true an - swer, \_\_\_\_\_ He must get down on his knees. \_\_\_\_\_



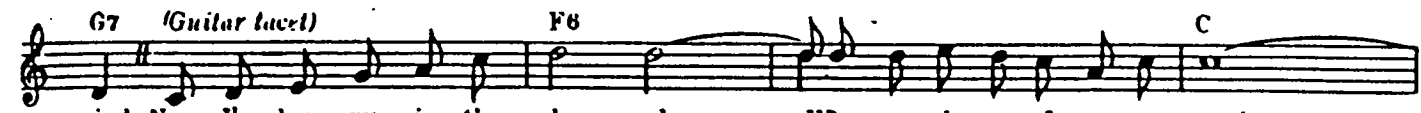
— Just a plain and sim - ple chap - el, \_\_\_\_\_ Where hum - ble peo - ple go to pray; \_\_\_\_\_  
 — Meet your neigh - bor in the chap - el, \_\_\_\_\_ Join with him in tears of joy; \_\_\_\_\_



— I pray the Lord that I'll grow strong - er, \_\_\_\_\_ As I live from day to day. \_\_\_\_\_  
 — You'll know the mean - ing of con - tent - ment, \_\_\_\_\_ Then you'll be hap - py with the Lord. \_\_\_\_\_



— I've searched and I've searched, but I could - n't find No way on earth to gain peace of \_\_\_\_\_  
 — You'll search and you'll search, but you'll nev - er find No way on earth to gain peace of \_\_\_\_\_



mind. Now I'm hap - py in the chap - el, \_\_\_\_\_ Where peo - ple are of one ac - cord; \_\_\_\_\_  
 mind. Take your trou - bles to the chap - el, \_\_\_\_\_ Get down on your knees and pray; \_\_\_\_\_



— We gath - er in the chap - el, \_\_\_\_\_ Just to sing and praise the \_\_\_\_\_  
 — Your bur - dens will be light - er, \_\_\_\_\_ And you'll sure - ly find the \_\_\_\_\_



Lord. \_\_\_\_\_ 2. Ev - 'ry sin - ner looks for way. \_\_\_\_\_

## THE LETTER

Words and Music by  
WAYNE CARSON THOMPSON

Moderately

Give me a tick - et for an air - plane,

Ain't got time\_ to take the fast-est train. Lone-ly days are gone,\_ I'm a-go-in' home,\_ My

ba - by just wrote\_ me a let - ter.\_ I don't care how much mon-ey I

got - ta spend, Got to get back\_ to my ba - by.\_ Lone-ly days are gone,\_

I'm a - go - in' home,\_ My ba - by just wrote\_ me a let - ter.\_ Well she

wrote me a let - ter said she could-n't live\_ with-out\_ me no more.\_

Lis - ten mis - ter can't you see I got to get back\_ to my ba - by once more,\_ An - y way.

Give me a tick - et for an air - plane, Ain't got time\_ to take the fast-est train.

Lone - ly days are gone,\_ I'm a - go - in' home,\_ My ba - by just wrote\_ me a

1. let - ter \_ Well she let - ter.\_ 2. My ba - by just wrote me a let - ter \_ My

*Repeat for fade*

# HAPPY DAYS

From The Paramount T. V. Series "HAPPY DAYS"

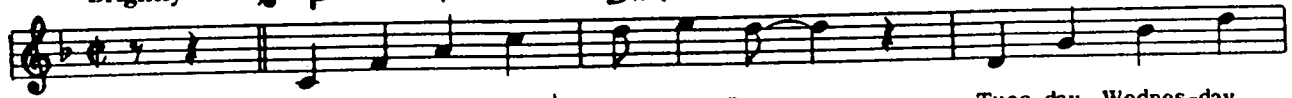
2 4 3 -

Brightly

F

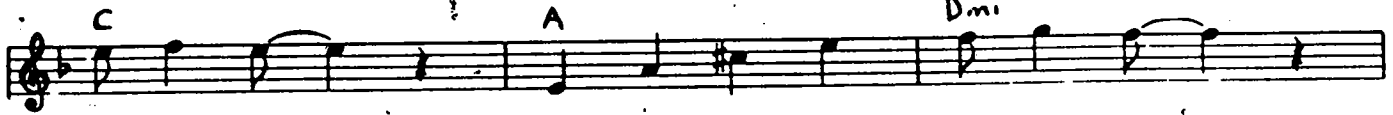
Dm1

Gm1



Sun - day, Mon - day, Hap - py Days;

Tues - day, Wednes - day,



Hap - py Days;

Thurs - day, Fri - day,

Hap - py Days;



Sat - ur - day,

What a day,

Rock - in' all week with you.



This day is ours,

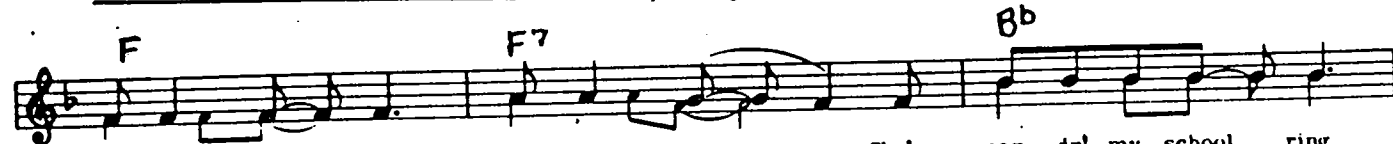
Won't you be mine.

This day is ours,

To Coda



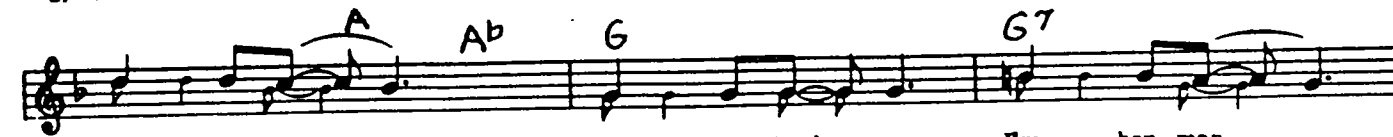
Oh, please be mine.



1. Hel - lo sun - shine,  
2. Gon - na cruise - her

good - bye rain,  
'round the town,

She's wear - in' my school - ring  
Show ev - 'ry - bod - y



on a chain.  
what I've found.

She's my stead - y,  
Rock 'n' roll with

I'm her man,  
all my friends,



I'm gon - na love her  
Hop - ing the mu - sic

all I can.  
nev -

er ends.



These Hap - py Days are yours and mine.

These Hap - py Days



are yours and mine; These Hap - py

Days.

# TO THE DOOR OF THE SUN *Al Martino*

(Alle Porte Del Sole)

2 4 4 Em

G

D/E



I look in the mir - ror but I look at a stran - ger. Can  
look in the fu - ture, the gold - en to - mor - rows, As

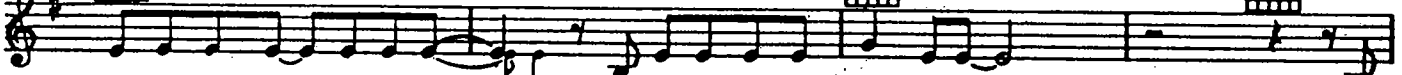
C/E



Em



G

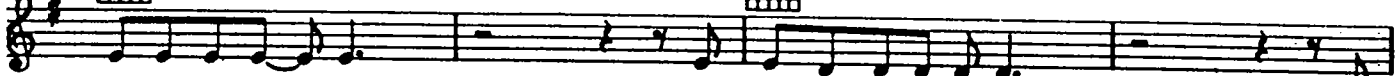


this be the sen - si - ble me who said he would - n't fall in love? I  
as you're walk - ing be - side me I'll al - ways be a dream - er. As

Em



D/E



sud - den - ly saw you; I knew there was dan - ger. But  
long as we're shar - ing the smiles and the sor - rows, We'll

C/E



Em



G



why run a - way when I love you and want you for - ev - er. I  
make ev - 'ry day we're to - geth - er a day to re - mem - ber. I

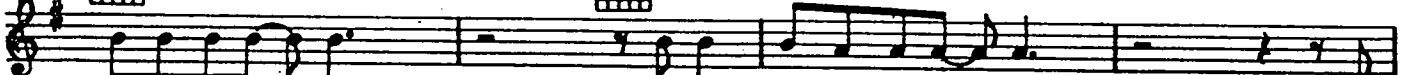
Em



G



D/E



know I'm a dream - er, but I don't want to wake up. When  
have no il - lu - sions, just a heart full of lov - ing. It's a

Am



D

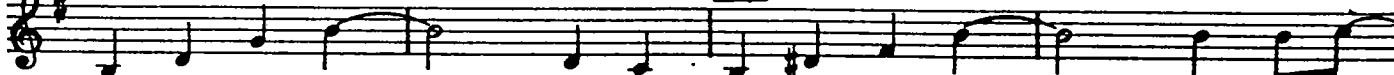


ev - er you touch me I can fly to the sky. Chorus:  
won - der - ful world I know when - ev - er you're near. To the

G



B



door of the sun, to the ends of the sea, I would trav -



- el - an - y - where as long as you are there with me. On the

B7 Em

wings of the wind, in the arms of a storm, It is al-

C D

ways sum-mer weath-er with your love to keep me warm. To the

G B

ends of the earth, to the gate of the moon, for when-ev-

E7 Am

er you're a-way I pray each day you'll come back soon. There is

Em B7

no one else but you, there is no one else but you.

1. 2. (D. C.) Em a tempo

No one but you.

G Em G

Em G Em

# Eh, Cumpari!

Transcribed by  
JULIUS LA ROSA

## 1st, 2nd and 3rd Chorus

(Tacet) C G7

EH, CUM PA RI! ci oo' su - na - ri Chi si so - nu?  
HEY CUM - PA - RI let's make some mu - sic What - 'll I play?

C G7

'U fri - sca - le - ttu E co - mu si so - nu 'U fri - sca - le - ttu?  
'U sax - o - fo - na E co - mu si so - nu 'U sax - o - fo - na?  
'U man - du - li - nu E co - mu si so - nu 'U man - du - li - nu?  
The pic - co - li - no But how do you play it The pic - co - li - no?  
The sax - o - pho - na But how do you play it The sax - o - pho - na?  
The man - do - li - no But how do you play it The man - do - li - no?

1. To 2nd Chorus (Tacet) C

Whistle \_\_\_\_\_ 'U fri - sca - le - ttè Ti - pi - ti ti - pi - ti - tu. 2. EH, CUM -  
Tu tu tu  
A - pling a -  
Whistle \_\_\_\_\_ The pic - co - li - no Ti - pi - ti ti - pi - ti - ta. 2. HEY CUM -  
Tu tu tu  
A - pling a -

2. G7

tu 'U sax - o - fon Whistle \_\_\_\_\_ 'U fri - sca - le - ttè  
tu The sax - o - phoue Whistle \_\_\_\_\_ The pi - co - li - no

To 3rd Chorus C Tacet

Ti - pi - ti ti - pi - ti - tu. 3. EH, CUM -  
Ti - pi - ti ti - pi - ti - ta. 3. HEY CUM -

3. G7

pling 'U man - du - lin Tu - tu tu - tu 'U sax - o - fon Whistle \_\_\_\_\_ 'U fri - sca -  
pling The man - do - lin Tu - tu tu - tu The sax - o - phoue Whistle \_\_\_\_\_ The pi - co -

To next strain C (Tacet)

le - ttè Ti - pi - ti ti - pi - ti - ta. 4. EH, CUM -  
li - no Ti - pi - ti ti - pi - ti - ta. 4. HEY CUM

C G7

PA - RI! Ci co su - na - ri — Chi si so - na 'U oi - u  
 -A la trum -  
 -A la trom -  
 The vi - o -  
 The valve trum -  
 The slide trom -

C G7

li - nu E co - mu si so - na 'U oi - u - li - nu? A - zing A -  
 be - tta E co - mu si so - na -A la trum - be - tta? Pa - pa pa -  
 bo - na E co - mu si so - na -A la trom - bo - na? A - fu - mmia  
 li - nu But how do you play it The vi - o - li - nu A - zing a -  
 pet - ta But how do you play it The valve trum - pet - ta Pa - pa pa  
 bo - na Bu: how do you play it The slide trom - bo - na A - fu - mmia -

1.

sing 'U oi - u - lin A - pling a - pling 'U man - du - lin Tu - tu tu - tu 'U sax - o -  
 zing The vi - o - lin A - pling a - pling The man - do - lin Tu - tu tu - tu The sax - o -

To 5th Chorus  
 Tacet

C

son Whistle — 'U fri - sca - le - tte Ti - pi - ti ti - pi - ti - ta. 5. EH, CUM -  
 phone Whistle — The pi - co - li - no Ti - pi - ti ti - pi - ti - ta. 5. HEY CUM -

To last Chorus  
 Tacet

C

tu 'U sax - o - fon Whistle — 'U fri - sca - le - tte Ti - pi - ti ti - pi - ti - ta. (Last) EH, CUM -  
 tu The sax - o - phone Whistle — The pi - co - li - no Ti - pi - ti ti - pi - ti - ta. (Last) HEY CUM ..

2.  
 G7

pa A la trum - be - tta Zing a - zing 'U oi - u - lin A - pling a - pling 'U man - du - lin Tu - tu tu -  
 pa The valve trum - pet A - zing a - zing The vi - o - lin A - pling a - pling The man - do - lin Tu - tu tu -

Last ending

G7

fu - mmia la trom - bo Pa - pa pa - pa A la trum - be - tta - Zing a - zing 'U oi - u -  
 tum the slide trom - bone Pa - pa pa - pa The valve trum - pet A - zing a - zing The vi - o -

li - na - Pling a - pling 'U man - du - lin Tu - tu tu - tu 'U sax - o - fon Whistle — 'U fri - sca -  
 lin A - pling a - pling The man - do - lin Tu - tu tu - tu The sax - o - phone Whistle — The pi - co -

C

Ti - pi - ti ti - pi - ti - ta.

# TOUCH A HAND, MAKE A FRIEND

248

1. Can't you feel it in your bones, y'all? — A change — is  
 2. It's be-ing re-lect-ed in the at - ti - tudes — of oth - ers

com-ing on. From ev - er - y walk of life —  
 just like you. Reach out — touch a hand, y'all. —

peo-ple are see-ing the light. — Can't you feel it in your  
 Make a friend if you — can. Ev - 'ry day peo - ple are

hearts now? — A new thing is tak - in' shape;  
 wak - ing up. — To the new — one an - oth - er;

reach out — touch a — hand, — y'all. — Make a friend — if you  
 we're on our — way — ma-king the world a bet - ter

2nd time  
 D.S. al Coda to coda  
 use 1st verse

can. Hey, what a - bout you my friend? —  
 place.

Aln't it time — you come on in? — Live — the un -  
 to Coda

ted way. — Why don't you join us to - day? —

Reach out, — touch a hand. Make a friend — if you

can. Reach out, — touch a hand.

1. C	To verse 2	2. C	repeat Coda and fade
------	------------	------	----------------------

Make a friend — if you can. can.



Recorded by BOBBY VINTON on EPIC Records

# EV'RY DAY OF MY LIFE

249

C Dm7 Cdim C C+7 F  
EV-'RY DAY OF MY LIFE I'll be in love with you,

G7 Dm7 G7 Em6 G7 G+7 Cmaj7  
EV-'RY DAY OF MY LIFE I prom - ise I'll be true.

C6 Gm7 C7 F Dm G7 G9 Cmaj7  
I'll nev - er make you cry, And as the years go by

Am7 D7 Dm7 Fm6  
I'll al - ways try to do what pleas - es you.

G7 C Dm7 Cdim C C+7 F  
EV-'RY DAY OF MY LIFE I'll need you close to me,

G7 Dm7 G7 Em6 G7 F7-5 E7  
And if I have my way that's where you'll al - ways be.

Gm6 A7 Dm Dm7 Fm6 C Em7  
I'll prove how much I love you o - ver and o - ver a -

A7 Dm G G7 G7-9  
gain, Ev - 'ry mo - ment I live, EV-'RY DAY OF MY.

C Ab9 G7 C F7-5 C6  
LIFE. EV-'RY DAY OF MY LIFE.

THE LAST FAREWELL

G D7 G

ship lies rigged and rea - dy in the har - bour, \_\_\_\_\_ to  
 heard there's a wick - ed war a blaz - ing \_\_\_\_\_ and the  
 death and dark - ness gath - er all a - bout me \_\_\_\_\_ and my

G7 C

mor - row for old Eng - land she sails, far a -  
 taste of war I know so ver - y well, E - ven  
 ship be torn a part up - on the sea, I shall

C6 (no G) C Am7

way\_ from your land of end-less sun-shine, to my land full of rain - y skies and  
 now I see the for - eign flag a - rais - ing, Their\_ guns on fire as we sailed in - to  
 smell a-gain the fra-grance of these is - lands In the heav-ing waves that brought me once to

D7 G D7

gales, and I shall be on board that ship to -  
 hell, I have no fear of death it brings no  
 thee, and should I re - turn safe home a - gain to

G G7 C C/B

mor - row \_\_\_\_\_ though my heart is full of tears at this fare - well.  
 sor - row \_\_\_\_\_ but how bit - ter will be this last fare - well.  
 Eng - land \_\_\_\_\_ I shall watch the Eng - lish mist roll through the dell.

Broadly Am D6 (no A) D/C G/B Em Am D7

For you are beau - ti - ful, and I have loved you dear - ly, more

Am7 D7 G Am D6 (no A) D/C

dear - ly, than the spo - ken word can tell. For you are

G/B Em Am D7 Am7 D7

beau - ti - ful and I have loved you dear - ly, more dear - ly than the spo - ken word can

G F6 (add C) G F6 (add G)

1. 2. G D7 3. G

tell. \_\_\_\_\_

2. I \_\_\_\_\_  
 3. Though \_\_\_\_\_

# FEEL LIKE MAKIN' LOVE

252

VERSE

(1-4) Stroll-in' in the park, Watch-in' win-ter turn to spring;  
 (2) When you talk to me, When you're moan-in' sweet and low;  
 (3) In a res-tau-rant, Hold-in' hands by can-dle-light;

Walk-in' in the dark,  
 When you're touch-in' me,  
 While I'm touch-in' you,

See-in' lov-ers do their thing;  
 And my feel-ings start to show;  
 Want-ing you with all my might;

Oo,

That's the time I Feel Like Mak-in' Love to you.

That's the time I feel like mak-in'

dreams come true; Oh, Ba-by.

dreams come true; Oh, Ba-by.

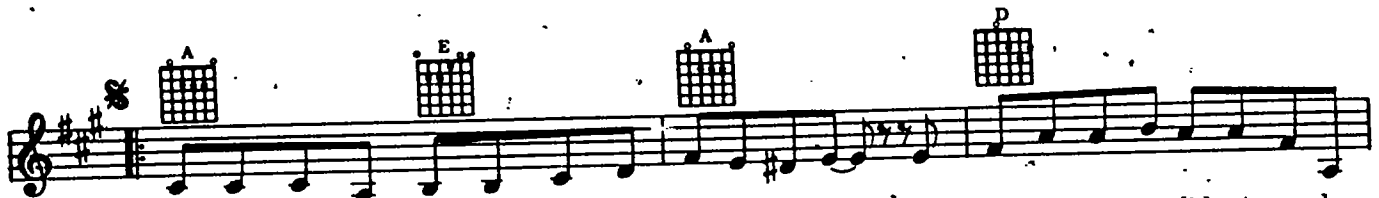
*D. S. and fade out on Chorus*

# NO NO SONG

253

Words and Music by  
HOYT AXTON and  
DAVID P. JACKSON

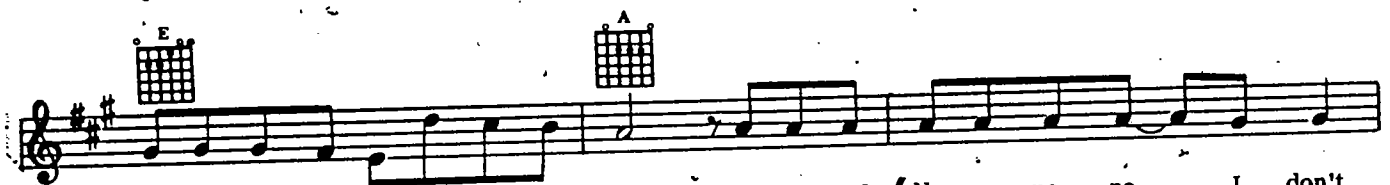
Mode



la - dy that I know just came from Co-lom-bi-a;— she smiled be-cause I did not un-der-  
wom - an that I know just came from Ma-jor-ca, Spain; she smiled be-cause I did not un-der-  
man I know just came from Nash-ville, Ten-nes-see-o;— he smiled be-cause I did not un-der-



stand, then she held out — some mar - i - jua - na ha ha; — she  
stand, then she held out — a ten pound bag of co - caine; — she  
stand, then he held out — some moon-shine whis-key oh ho; — he

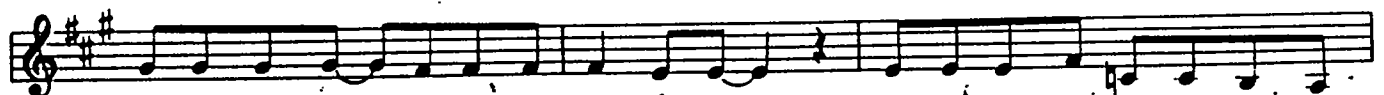


said it was the best in all the land. And I said, "No, no, no, no. — I don't



smoke  
sniff } it no more, — I'm tired of wak - in' up on the floor; —  
drink

to Coda ⊕



no thank you please, it on - ly makes me sneeze, — then it makes it hard to find the



door. #



then it makes me hard to find the door, yeah. #

# DANNY'S SONG

254

D

D

C

*p*legato . Peo - ple smile and tell me I'm\_ the  
Seems as though a month a-go, I was

B<sub>m</sub>i

E7

luck-y one Be-ta Chi, and we've just be-gun\_ think I'm gon-na  
oh, I was a

have a son.  
sor-ry guy.

and we've just be-gun\_ nev-er got high,

think I'm gon-na oh, I was a

A

D

C

He will be like she and me, as  
And now a smile, a face, a girl that

free as a dove,  
shares my name,

con - ceived\_ in love,  
now I'm through with the game,

B<sub>m</sub>i

E7

sun is gon-na shine a - bove.  
this boy will nev-er be the same.

A

And e-even though we ain't got mon-ey, I'm so in love\_ with ya, hon-ey, and

ev - 'ry-thing will bring a chain of love.

And in the morn - ing when I rise, you bring a tear of joy\_ to my eyes, and

G

A

D

B<sub>m</sub>i

tell me ev - 'ry thing is gon-na be all right.

G

A

D

C

tell me ev - 'ry thing is gon-na be all right.

B<sub>m</sub>i

E7

A

tell me ev - 'ry thing is gon-na be all right.

tell me ev - 'ry thing is gon-na be all right.

D C Bmi

Pis-ces, Vir-go ris - ing is a ver - y good sign,  
 Love the girl who holds the world in a pa-per cup,

E7 A

strong and kind, drink it up, and the lit - tle boy is mine. love her and she'll bring you luck.

D C

Now I see a fam - i - ly where there  
 And if you find she helps your mind, bud - dy,

Bmi E7

once was none, take her home, now we've just be - gun, don't you live a - lone,

A

yeah, we're gon - na fly to the sun.  
 try to earn what lov - ers own.

G A D Bmi

And e-ven though we ain't got mon-ey, I'm so in love with ya, hon-ey, and

G A D Bmi

ev - 'ry-thing will bring a chain of love.

G A D

And in the morn - ing when I rise, you bring a tear of joy

C Bmi E7

to my eyes, and tell me ev - 'ry

A D A7 D

unfg - is gon-na be all right.

# EMOTION

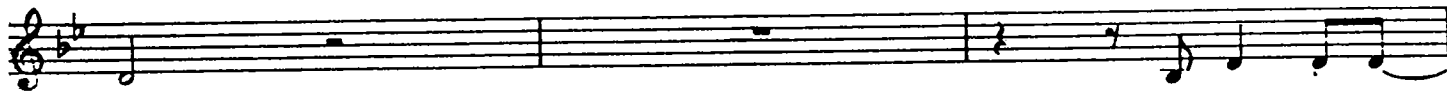
## (AMOUREUSE)

256



Lone - ly wom - en are the des-per-ate  
I'm run - 'ning out of ways of mak-ing you  
The room is filled with on - ly emp - ti -

Bb7

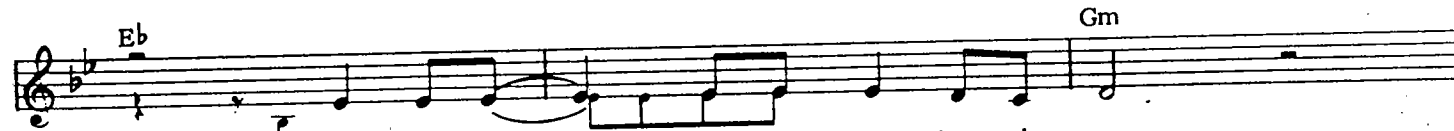


kind,  
care;  
ness,

and I am hang -  
as hard as I  
and I am sit -



ing at the end of the line.  
try you know it just is - n't fair.  
ing here with e - ven less.



Los - ing hope when the call does - n't come,  
For all I give I'm on - ly get - ting old,  
Noth - ing do - ing when there's noth - ing to do,



it's a feel - ing I'll choose o - ver feel - ing  
and when I think I'm fi - n'ly back in con -  
and when I've de - cid - ed we are fi - nal - ly



none;  
trol,  
through,

oh,



**Dm7** **E $\flat$**  **E $\flat$ m/G $\flat$**

then you stum - ble in and I am

**B $\flat$ /F** **F7sus4**

tum - bl - in' back where it be - gins. 'Cause you can

**B $\flat$**  **Cm/B $\flat$**  **B $\flat$**

spread my wings and send a thou - sand dreams

**Cm/B $\flat$**  **B $\flat$**

to flood a mil - lion streams with e - mo -

**F7sus4** **B $\flat$**

tion. And you can fill my nights,

**Cm/B $\flat$**  **B $\flat$**  **Cm/B $\flat$**

oh, and blow out all my lights till I see

1. 2.

**B $\flat$**  **F7sus4**

noth - ing right by e - mo - tion, my c -

3.

**B $\flat$**

mo - tion. *D. S.  $\frac{3}{4}$  and fade*

And you can

And you can

# Saturday In The Park

Am7 D9 Dm7 (G bass) C

Sa - tur - day \_\_\_\_\_ in the park, \_\_\_\_\_ you'd think it was the Fourth of Ju - ly. \_\_\_\_\_  
 oth - er day \_\_\_\_\_ in the park, \_\_\_\_\_ I think it was the Fourth of Ju - ly. \_\_\_\_\_  
 Fun - ny days \_\_\_\_\_ in the park, \_\_\_\_\_ ev - 'ry day's the Fourth of Ju - ly. \_\_\_\_\_

Am7 D9 Dm7 (G bass) C

Sa - tur - day \_\_\_\_\_ in the park, \_\_\_\_\_ you'd think it was the Fourth of Ju - ly. \_\_\_\_\_  
 oth - er day \_\_\_\_\_ in the park, \_\_\_\_\_ I think it was the Fourth of Ju - ly. \_\_\_\_\_  
 Fun - ny days \_\_\_\_\_ in the park, \_\_\_\_\_ ev - 'ry day's the Fourth of Ju - ly. \_\_\_\_\_

Bm7 Em7 Dmaj9

Peo - ple danc - ing, \_\_\_\_\_ peo - ple laugh - ing, \_\_\_\_\_ a man sell - ing ice cream, \_\_\_\_\_  
 Peo - ple talk - ing, \_\_\_\_\_ real - ly smil - ing, \_\_\_\_\_ a man play - ing gui - tar, \_\_\_\_\_ and  
 Peo - ple reach - ing, \_\_\_\_\_ peo - ple touch - ing, \_\_\_\_\_ a real cel - e - bra - tion. \_\_\_\_\_

C D G Csus C (G bass)

sing - ing I - tal - ian songs. \_\_\_\_\_ (ad lib Italian words - - - - -) Can you dig it? \_\_\_\_\_  
 sing - ing for us all. \_\_\_\_\_ Will you help him change the world. Can you dig it? \_\_\_\_\_  
 wait - ing for us all. \_\_\_\_\_ If you want it, real - ly want it, Can you dig it? \_\_\_\_\_

G Am7 D7 To Coda

(Yes I can,) and I've been wait - ing such a long time \_\_\_\_\_ for Sat - ur - day. \_\_\_\_\_  
 (Yes I can,) and I've been wait - ing such a long time \_\_\_\_\_ for to - day. \_\_\_\_\_  
 (Yes I can,) and I've been wait - ing such a long time \_\_\_\_\_ for the day. \_\_\_\_\_

1. C C 2. Gm7 (C bass) C

1. \_\_\_\_\_ 2. \_\_\_\_\_  
 An - Slow mo - tion ri -

Gm7 Ebm7 Eb Ebm7 Eb

— ders fly the col-ors of the day. A bronze man still can tell

Ebm7 Eb Ebm7 Dm7 G Dm7 G

sto-ries his own way. Lis-ten chil-dren, all is not lost; all

Dm7 G Dm7 G Am7 Am7 (add D) D9 D7

is not lost, oh no, no.

Dm9 Dm7 C

D. S. al Coda

Coda G

C

# STOP AND SMELL THE ROSES

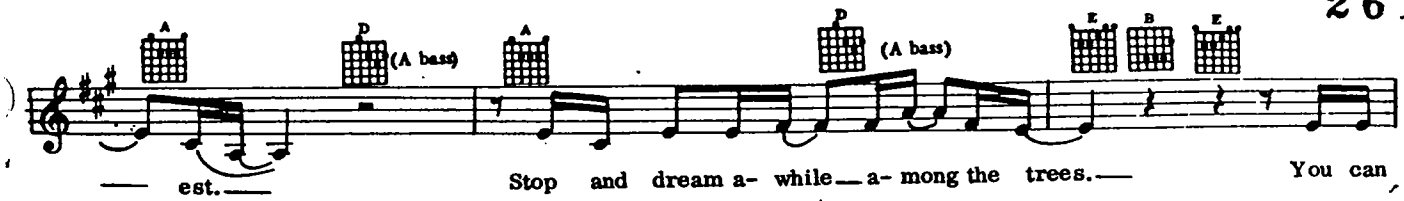
Words and Music by  
MAC DAVIS and  
DOC SEVERINSEN

(Firsttime first 7 bars a capella)

Slow (with double time feel)

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It includes guitar chord diagrams above the staff and lyrics below. The score is divided into several systems, each with a line of music and corresponding lyrics. Chords are indicated by letters (G, D, C, A7, D7, F#, B, Am7, Em, D, A) and sometimes with '(bass)' to indicate the bass line. The score includes a 'Coda' section at the end, marked with a diamond symbol. The tempo is marked 'Slow (with double time feel)'. The first 7 bars are marked as 'a capella'.

You got to stop and smell the roses. You got to  
 count your many blessings every day. You're gon-na find the way to heaven is a  
 rough and rocky road if you don't stop and smell the roses a long the way.  
 Hey mister where you go-in' in such a hurry  
 Before you went to work this morn-in' in the city  
 Well don't you think it's time you re-al-ized there's a whole lot more to life than work and  
 Did you spend some time with the fam-i-ly. Did you kiss your wife and tell her that she's  
 wor-ry. The sweet-est things in life are free and they're  
 pret-ty. Did you take your child- ren to your breast and  
 right be-fore your eyes; but you got to love 'em ten- der- ly. You got to  
 Coda  
 Did you ev-er take a walk thru the for-



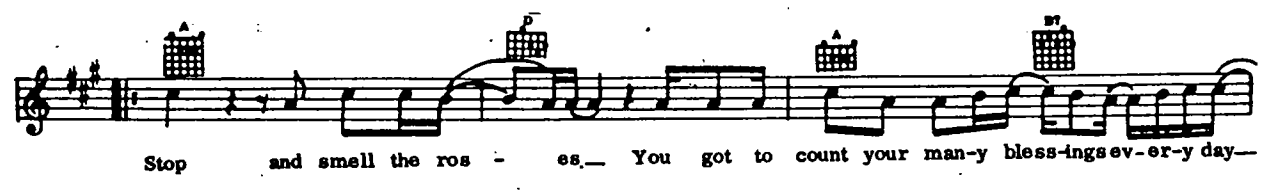
est. Stop and dream a- while— a- mong the trees.— You can



look up through the leaves—right straight to heav- en and you can



al- most hear the voice— of God— in each and ev -'ry breeze— but you got to



Stop and smell the ros - es— You got to count your man-y bless-ings ev-er-y day—



You're gon-na find the way to heav-en— is a rough and rock -y road — if you don't



stop and smell the ros - es a - long— the way.— You got to

*Repeat and fade*

# OPERATOR

(THAT'S NOT THE WAY IT FEELS)

Words and Music by  
JIM CROCE

Moderately

mf

Verse:

G Bm C Am7 G

1. Op - er - a - tor, could you help me place this call?

Am7 D Em D

You see the num - ber on the match - book is old and fad - ed.

G Bm C G

She's liv - ing in L. A., With my best old ex - friend, Ray;

Am7 D Em D


A guy she said she knew well and some - times hat - ed.

Chorus:     

Is - n't that the way — they — say it goes, — But let's for - get all that, — And





give me the num - ber, if you can find — it, So I can — call just to





tell them I'm fine and to show — I've o - ver - come the blow, I've learned to take it well, —

— I on - ly wish my words — could just con - vince my - self — That is just was - n't real, —

But that's not the way it feels.

2. Operator, could you help me place this call?  
 'Cause I can't read the number that you just gave me  
 There's something in my eyes,  
 You know it happens every time;  
 I think about the love that I thought would save me.  
 (Chorus)

3. Operator, let's forget about this call,  
 There's no one there I really wanted to talk to.  
 Thank you for your time,  
 'Cause you've been so much more than kind  
 And you can keep the dime.  
 (Chorus)

# CECILIA

264

Words and Music by  
PAUL SIMON

Moderato, not too fast, rhythmically

F Bb F Bb F

Cel - ia, You're break-ing my heart, You're shak-ing my con - fi-dence dai -

C Bb F Bb F

ly. — Oh, Ce - cil - ia, I'm down on my knees, — I'm

Bb F C C

beg-ging you please — to come home. — Ho - ho - home. —

F Bb

Mak-ing love — in the af - ter - noon — with Ce - ci -

F Bb F C F (mak - ing love —)

lia, Up in my — bed - room, — I got up — to wash —

Bb F C F

— my face — When I come back to bed, — some-one's tak - en my place. —



F Bb F Bb F

Cel - ia, You're break-ing my heart, You're shak-ing my con - fi - dence dai -

C Bb F Bb F

- ly. Oh, Ce - cil - ia, I'm down on my knees, I'm

Bb F C F

bcg-ging you please\_ to come home.\_ Come on home.\_ Poh poh

Fsus F Bb C

poh poh\_ poh poh poh poh poh poh poh poh\_ poh.\_ Ju - bi -

Bb F Bb F Bb F

la - tion, She loves me a - gain, I fall on the floor\_ and I laugh -

1. C 2. C Bb F

- ing.\_ Ju - bi - ing.\_ Oh oh\_ oh oh oh

Bb F Bb F 1. C

oh oh oh oh\_ oh oh oh oh oh\_ oh oh oh\_ oh.\_ Oh oh\_

2. C F

oh.\_ Come on home.\_

# STAIRWAY TO HEAVEN

Words and Music by  
JIMMY PAGE and  
ROBERT PLANT

*mp*

Ami G#<sup>+</sup> C/G D/F# Fmaj<sup>7</sup>

*Con pedale*

Single Notes  
G A A

Ami. G#<sup>+</sup> C/G D/F# Fmaj<sup>7</sup>

Single Notes  
G A A

C D Fmaj<sup>7</sup> Ami C G

D C D Fmaj<sup>7</sup> Ami C D

Fmaj<sup>7</sup> Ami G#<sup>+</sup> C/G D/F# Fmaj<sup>7</sup>

There's a la - dy who's sure — all that glit - ters is gold and she's buy - ing a stair - way — to

G Ami G#<sup>+</sup> C/G D/F#

heav - en. When she gets there she knows — if the stores are all closed — with a

*Fmaj7* *G* *Ami* *C* *D*

word she can get what she came for. Ooh,

*Fmaj7* *Am* *C* *G* *D*

ooh, and she's buy - ing a stair - way to heav - en. There's a

*C* *D* *3* *Fmaj7* *Ami* *C* *3* *D*

sign on the wall but she wants to be sure 'cause you know some - times words have two

*Fmaj7* *Am* *G#+* *C/G* *D/F#*

mean - ings. In a tree by the brook there's a song - bird who sings, - some - times

*Fmaj7* *G* *Am* *G#+*

all of our thoughts are mis - giv - en.

*C/G* *D/F#* *Fmaj* *G* *Ami* *G*

*Am7* *Dsus4* *D* *Ami7* *Emi*

Ooh, - it makes me won - der,

D C D Ami<sup>7</sup> Dsus<sup>4</sup> D

Ooh, \_\_\_\_\_ it makes me won - der.

Ami<sup>7</sup> Emi D C D C G/B 3

There's a feel - ing I get \_\_\_\_\_ when I

Ami C G/B F Ami

look to the west, and my spir - it is cry - ing for leav - ing. \_\_\_\_\_ In my

C G/B Ami C G/B F

thoughts I have seen rings of smoke through the trees, and the voic - es of those who stand look -

Ami C G/B Ami<sup>7</sup> Dsus<sup>4</sup> D

ing. \_\_\_\_\_ Ooh, it makes me won - der,

Ami<sup>7</sup> Emi D C D Ami<sup>7</sup> Dsus<sup>4</sup> D

Ooh, \_\_\_\_\_ it real - ly makes me won - der.

Ami<sup>7</sup> Emi D C D C

And it's whis - pered that soon \_\_\_\_\_ if we

A<sub>mi</sub> C G F A<sub>mi</sub>

all call the tune — then the pip — er will lead us to rea — son — And a

C G A<sub>mi</sub> C G F

new day will dawn — for those who stand long — and the for — ests will ech — o with laugh —

A<sub>mi</sub> C G A<sub>mi</sub> 7 Dsus4 D

ter. —

A<sub>mi</sub> 7 E<sub>mi</sub> D C D C G/B

If there's a bus - tle in your

A<sub>mi</sub> C G/B F A<sub>mi</sub>

hedge-row — don't be a-larmed now, it's just a spring clean for the May — queen. —

C G/B A<sub>mi</sub> C G/B F

Yes, there are two paths you can go by — but in the long run there's still time to change the road —

A<sub>mi</sub> C G/B A<sub>mi</sub> 7 Dsus4 D

— you're on. And it makes me won -

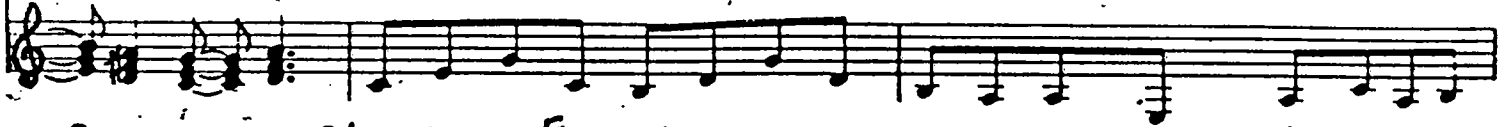
A<sub>mi</sub> 7 E<sub>mi</sub> D C D A<sub>mi</sub> 7 Dsus4 D A<sub>mi</sub> 7 E<sub>mi</sub>

der. —

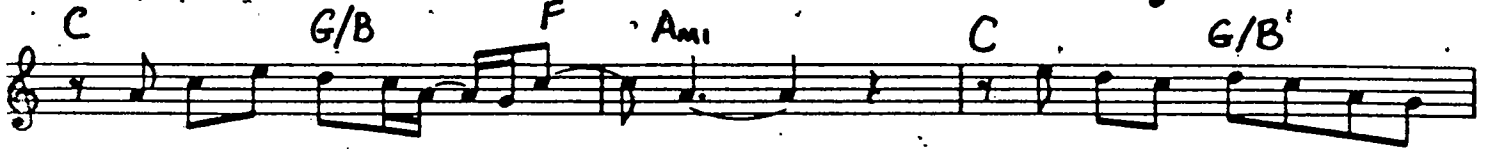
70 D C D C G/B Ami



Your head is hum-ming and it won't go in case you don't know,



C G/B F Ami C G/B'



the pip-er's call-ing you to join him, Dear la-dy, can you hear the

Ami C G/B F Ami

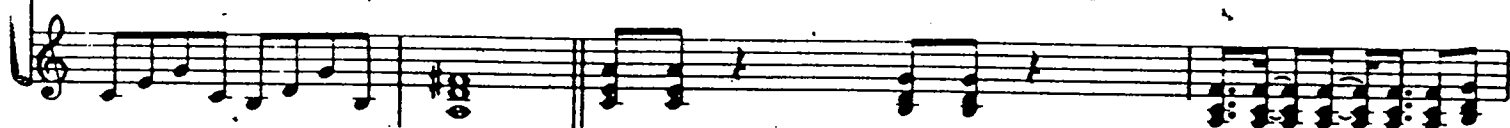


wind blow, and did you know your stair-way lies on the whis-per-ing wind.

C G/B D Ami G F G



And as we wind on down the road



Ami G F G Ami G



our shad-ows tall-er than our soul. There walks a la-dy we all

F G Ami G F G

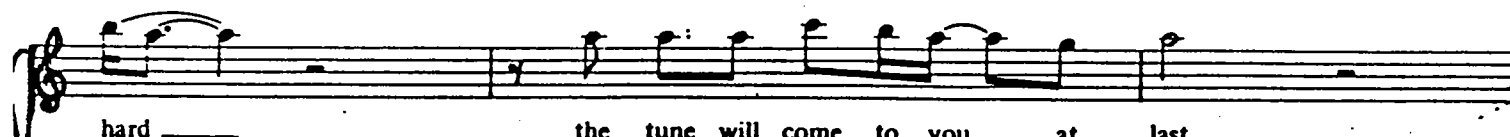


know who shines white light and wants to show

Ami G F G Ami G



how ev-ry-thing still turns to gold. And if you lis-ten ver-y



hard the tune will come to you at last.



Ami G FMAJ7 Ami G 271 FMAJ7



When all are one and one is all to be a rock and not to

Ami



roll.

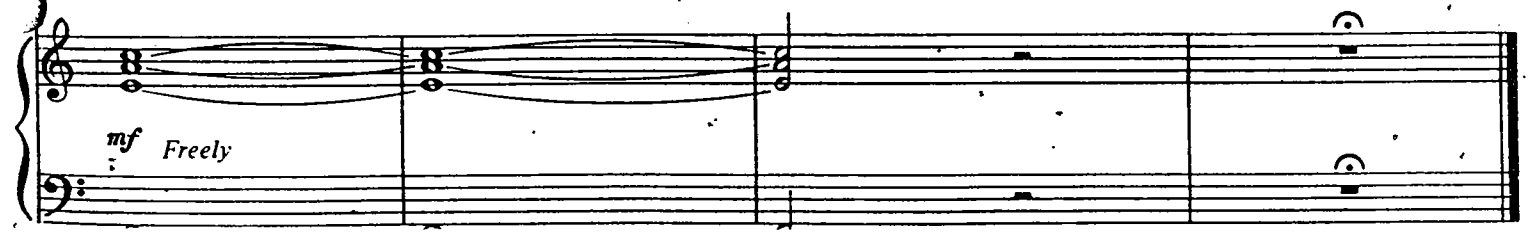


rit.

FMAJ7



And she's buy - ing a stair - way to heav - en.



*mf* Freely

# TAKE A LETTER MARIA

272

Last night as I got home, a-bout a half past ten,  
 There was the wo-man I thought I knew In the  
 arms of an-oth-er man, I kept my cool, I ain't  
 no fool. Let me tell you what hap-pened then. I packed  
 some clothes and I walked out And I ain't goin' back a-gain.  
 So, take a let-ter, Ma-ri-a. Ad-dress it to my wife.  
 Say I won't be com-ing home, got-ta  
 start a new life. So, take a let-ter, Ma-ri-a. Ad-  
 dress it to my wife. Send a cop-y to my law - yer,  
 Got-ta start a new life. 1. 2. 3.

2. You've been many things, but most of all a good secretary to me.  
 And it's times like this I feel you've always been close to me.  
 Was I wrong to work nights to try to build a good life?  
 It seems that all work and no play has just cost me a wife. (To Chorus)

3. When a man loves a woman that way it's hard to understand  
 That she would find more pleasure in the arms of another man.  
 I never really noticed how sweet you are to me.  
 It just so happens I'm free tonight, Would you like to have dinner with me? (To Chorus)



# PARTY DOLL

Verse

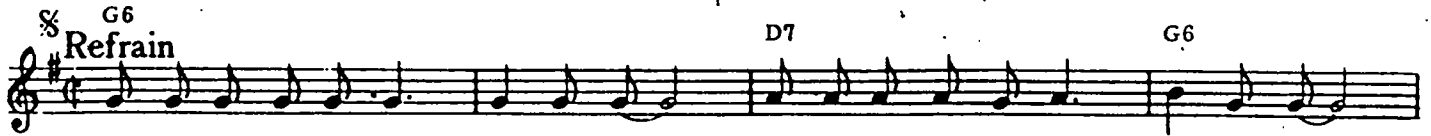


1. All I— want is a PAR-TY DOLL,— To come a-long with me, when I'm feel-in' wild;— To  
 2. I saw a gal walk-in' down the street,— The kind— of a gal I would love to meet;— She



be ev-er lov-in' and true and fair,— To run— her— fin-gers a-through my hair. }  
 had blonde— hair and— eyes of blue,— — Ba-by, I'm a-gon-na have a par-ty with you. }

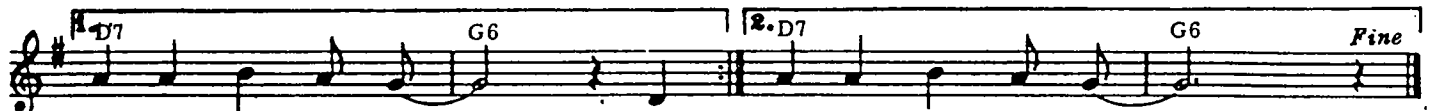
Refrain



Come a-long and be my PAR-TY DOLL, Come a-long and be my PAR-TY DOLL,



Come a-long and be my PAR-TY DOLL, I'll make love to you,— to you,—

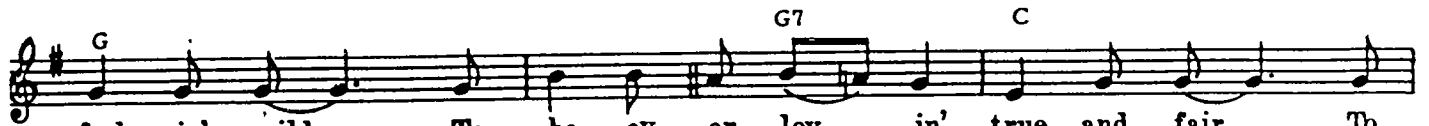


I'll make love to you.— 2. Well I'll make love to you.—

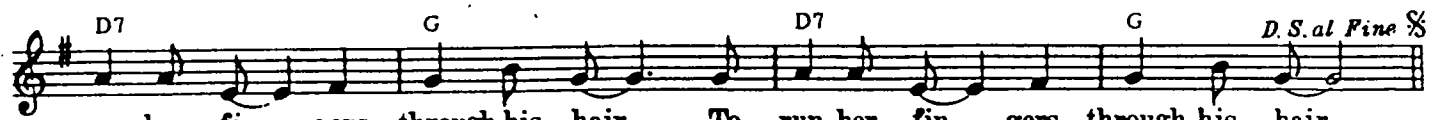
Interlude



Ev-ry man has got-ta have a PAR-TY DOLL, To be with him,— when he's



feel-in' wild,— To be ov-er lov-in', true and fair,— To



run her fin-gers through his hair,— To run her fin-gers through his hair.—

# BAD BLOOD

Words and Music by  
NEIL SEDAKA and PHIL CODY

Moderately fast  
Tacet

It could've been me, \_\_\_\_\_ but it was  
stand \_\_\_\_\_ it looks might - y

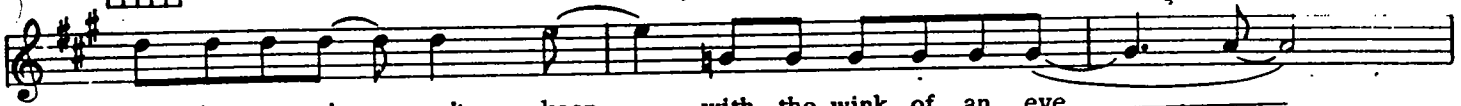
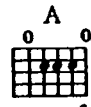
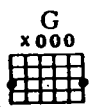
you \_\_\_\_\_ who went and bit — off a  
strange \_\_\_\_\_ how you let a wom - an like

lit-tle bit more than he could chew. — You said you had it made, —  
that treat you like small change.. I don't un - der - stand —

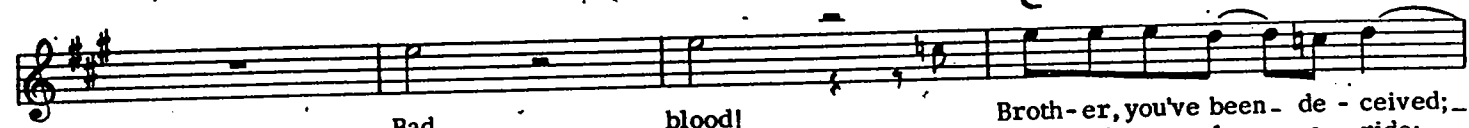
but you been had; \_\_\_\_\_ the wom-an no good, no  
what you're look-in' to find; \_\_\_\_\_ the on - ly thing bad blood

how, think - in' may-be the blood — is bad. \_\_\_\_\_  
do is mess up a good — man's mind. \_\_\_\_\_

Bad blood! The wom-an was born — to lie, \_\_\_\_\_ makes



prom - is - es she - can't keep with the wink of an eye.  
lie is on - her lips; such an e - vil child.

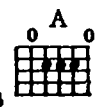


Bad blood! Broth - er, you've been - de - ceived;  
Bad blood is tak - in' you for a ride;

To Coda



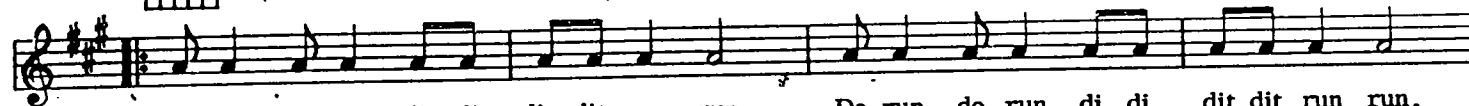
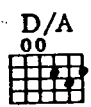
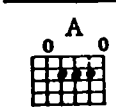
it's bound to change your mind a - bout all you be - lieve.  
the on - ly good thing a - bout, bad blood is let - ting it slide.



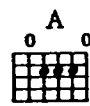
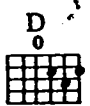
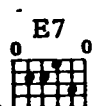
1. 2.



From where I



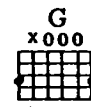
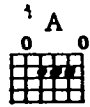
Do run do run di di dit dit run run. Do run do run di di dit dit run run.



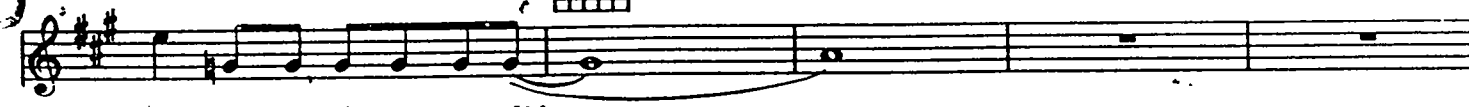
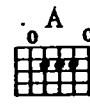
Do run do run di di dit dit run run. Bad blood! Talk - in' 'bout bad blood.

2. D.S. (lyric 2) al Coda

Coda



The on - ly good thing a - bout



bad blood is let - ting it slide.

# 276 YOU'RE THE FIRST, THE LAST, MY EVERYTHING

The first, my last, my ev - 'ry - thing

and the an - swer to all my dreams,

You're my sun, my moon, my guid - ing

star, My kind of won - der - ful, that's what you

are. I know there's on - ly, on - ly one like you,

There's no way they could have made two.

You're...you're all I'm liv - ing for,\_\_\_

Your love I'll keep for - ev - er more, You're\_\_\_ the first, You're

\_\_\_ the last, My ev - 'ry-thing.

\_\_\_ The First,

The Last,\_\_\_ My Ev - 'ry-thing.

2nd Chorus:

In you I find so many things,  
 A love so new only you could bring.  
 Can't you see if you . . . you make me feel this way,  
 You're like a fresh morning dew  
 Or a brand new day.

I see so many ways that I  
 Can love you till the day I die.  
 You're my reality,  
 Yet I'm lost in a dream.  
 You're The First, The Last, My Everything.

# YOU ARE SO BEAUTIFUL

F Fmaj7 F7 B<sup>b</sup> B<sup>b</sup>m F B<sup>b</sup>

You Are So Beau-ti-ful \_\_\_\_\_ to— me.

F B<sup>b</sup>/C C7 F Fmaj7 F7 B<sup>b</sup> B<sup>b</sup>m

You Are So Beau-ti-ful \_\_\_\_\_ to—

F Cm7 F7(+9) B<sup>b</sup>

me. Can't you see \_\_\_\_\_ (2nd-sing) you're ev-'ry-thing that I

A Dm G9 B<sup>b</sup>m6

hope for and what's more, you're ev-'ry-thing I need. \_\_\_\_\_

F/C Fmaj7/C F7/C B<sup>b</sup> B<sup>b</sup>m F B<sup>b</sup>/F F B<sup>b</sup>/C C7

You Are So Beau-ti-ful ba-by to me.

F Fmaj7 F7 B<sup>b</sup> B<sup>b</sup>m F B<sup>b</sup>

Such joy and hap-pi-ness— you— bring. (I wan-na thank you babe.)

F B<sup>b</sup>/C C7 F Fmaj7 F7 B<sup>b</sup> B<sup>b</sup>m

Such joy— and hap-pi-ness— you—

F Cm7 F7 B<sup>b</sup>

bring, just like a dream. \_\_\_\_\_ You're like a guid-ing light

A Dm

shin-in' in— the night, you're hea-ven still to

G9 B<sup>b</sup>m6 F/C Fmaj7/C F7/C B<sup>b</sup> B<sup>b</sup>m

me. \_\_\_\_\_ (Hey babe,) \_\_\_\_\_ You Are So Beau-ti-ful. \_\_\_\_\_

# I CAN HELP

Words and Music by  
BILLY SWAN

279

If you've got a prob-lem, I don't care what it is; — fact that peo-ple get lone-ly, — Ain't noth-ing new: — But a

wom-an If you need a hand, I can 'as-sure you this. I can help: like you, ba-by, should nev-er have the blues. Let me help: —

I've got two strong arms, I can help: — I've got two for me, Let me help: —

It would sure do me good to do you good; Let me help. — It would sure do me good to do you good; Let me help. —

It's a

When I go to sleep at night, you're al-ways a part of my dream. —

Hold-ing me tight and tell-ing me ev-ry-thing I want to hear. —

Don't for-get me, ba-by, All you got-ta do is call; — You

know how I feel a-bout you, If I can do an-y-thing at all, let me help: —

If your child needs a dad-dy, I can help: —

It would sure do me good to do you good; Let me help. —

## ROCK ME GENTLY

Words and Music by  
ANDY KIM

C

F

C

Ain't it good, — ain't it right — that you are with me  
Oh, my dar - lin', oh, my ba - by, you got the moves that

F

C

F

here drive to - night. — Mu - sic play - in', our bod - ies sway - in' in time. —  
me cra - zy, — And on your face — I see a trace — of love. —

C

F

C

Touch - ing you —  
Come hold me close, —

F

C

F

so warm and ten - der, — Lord, I feel — such a sweet sur - ren - der, —  
don't let me go, — I need you — hon - ey, I love you so —

C

F

C

Beau - ti - ful is the dream — that makes you mine. —  
You were made — for me — by the stars a - bove. —

F

C

F

So — rock me gen - tly, rock me slow - ly,

F

C

C

Take it eas - y, don't you know — that I have nev - er been



F C F G

loved like this be - fore. Ba - by, ba - by,

C F C

Rock me gen - tly, rock me slow - ly, Take it eas - y,

F C F C F

don't you know that I have nev - er been loved like this be - fore.

1. C F 2. C F C F

Oh,

C F C

rock me gen - tly, rock me slow - ly, Take it eas - y,

F C F

don't you know that I have nev - er been loved like this be -

C Dm7 G7 Dm7 G7

fore. Ain't it good, ain't it right

Dm7 G7 Dm7 D. S. and fade G7

that you are with me here to - night.

# 8 2 LUCY IN THE SKY WITH DIAMONDS

JOHN LENNON and  
PAUL McCARTNEY

Pic - ture your - self in a boat on a riv - er with  
Fol - low her down to a bridge by a fount - ain where  
Pic - ture your - self on a train in a sta - tion with,

tan - ger - ine trees and mar - ma - lade skies  
rock - ing horse peo - ple eat marsh - mal - low pies  
plast - i - cine port - ers with look - ing - glass ties

Some - bo - dy calls you, you an - swer quite  
Ev' - ry - one smiles as you drift past the  
Sud - den - ly some - one is there at the

slow - ly a girl with kal - eid - o - scope eyes.  
flow - ers that grow so in - cred - ib - ly high.  
turn - stile the girl with kal - eid - o - scope eyes.

Loco. Cel - lo - phane flow - ers of yel - low and  
News - pa - per tax - is ap - pear on the

green shore tow - er - ing o - ver your head  
wait - ing to take you a - way

To Code

Look for the girl with the sun in her eyes and she's  
 Climb in the back with your head in the clouds and you're

gone. gone. Lu-cy in the sky — with dia — monds, Lu-cy in the sky — with

Slow 4

dia — monds, Lu-cy in the sky — with dia — monds Ah —

D. % al Coda

Lu-cy in the sky — with dia — monds, Lu-cy in the sky — with

CODA

dia — monds, Lu-cy in the sky — with dia — monds, Ah —

# 284 WHATEVER GETS YOU THRU THE NIGHT

Words and Music by  
JOHN LENNON

Moderately, with a beat

What-ev-er gets\_ you thru the night, 'sal - right.\_

'sal - right.\_ It's your mon-ey or your life,

'sal - right.\_ 'sal - right.\_ Don't need a sword to cut thru

flow - ers, oh no, oh no.

What-ev-er gets\_ you thru your life, 'sal - right.\_

'sal - right.\_ Do it wrong\_ or do it right, \_

'sal - right.\_ 'sal - right.\_ Don't need a watch to waste your

D C G

time, — oh no, — oh no, —

A7 D A7

Hold me dar - lin', come on lis - ten to — me, I won't — do — you no

D A7 D

harm. Trust me dar - lin', come on lis - ten to — me, come on

C G

lis - ten to — me, come on lis - ten, lis - ten. What - ev - er gets — you to the

*To Coda* ♯

A7 C G

light, 'sal - right, — 'sal - right, — Out the blue or out of

A7 C G Em

sight, — 'sal - right, — 'sal - right, — Don't need a gun to blow your

D C G

mind, — oh no, — oh no, —

# LIKE A SUNDAY MORNING

G D (F# bass) G (B bass)

You're just Like A Sun-day Morn - ing, qui - et and warm and mov - ing

Am7 D7 C Bm(D bass) C (E bass) Bm(D bass)

slow. Put your hand in my hand, let me dream while I can, Oh,

Am7 D7 G

how I love you so. Life is made of milk and

D (F# bass) G (B bass) Am7 D7

hon - ey, I al - ways thought that line was a lie. But it

C Bm(D bass) C (E bass) Bm(D bass) Am7

turns out it's true, 'cause the sweet - ness of you is so real that it makes me want to

D7 Bb F (A bass)

cry. You're a hol - i - day week - end, the

Gm D Bb

key that un - locks the door. You're my friend and my

F (A bass) Gm D

lov - er, the dream I've been look - ing for,

Eb F D

And you're much more, you're so much more!

*Repeat and fade out*

G D (F# bass)

You're just Like A Sun - day Morn - ing,

G (B bass) Am7 D7 C Bm (D bass)

feel - ing so com - for - table and right. Be the wind, be the seas, be what -

C (E bass) Bm (D bass) Am7 D

ev - er you please, but just be here on Sun - day night

# Big Yellow Taxi

Words and Music by  
JONI MITCHELL

1. They paved par-a - dise      And put up a park - ing lot,  
 took all the trees      And put them in a tree mu - se - um,  
 3. Hey, far-mer, far-mer,      Put a-way that D. D. T. now,  
 4. Late last night      I heard the screen door slam,













With a pink ho - tel,      A bou-tique      and a  
 And they charged all the peo-ple      A dol-lar and a half      just to  
 Give me spots on my ap-ples      But leave me the birds      and the  
 And a big yel-low tax - i      Took a - way my      old

swing-ing hot spot.  
 see 'em.      Please!      Don't it al - ways seem  
 bees.      man.

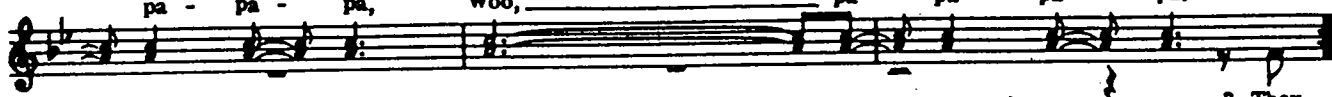
— to go      That you don't know what you've got till it's gone?      They

paved par - a - dise      And put up a park - ing lot.
































pa - pa - pa, Woo, pa - pa - pa - pa.

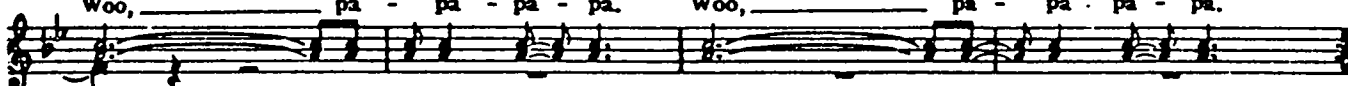


2. They










2.S.

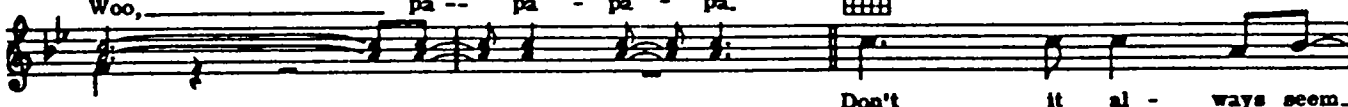
Woo, pa - pa - pa - pa. Woo, pa - pa - pa - pa.




A.

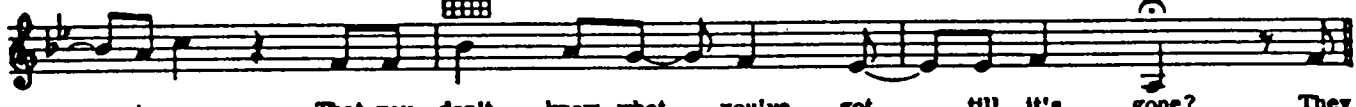










Woo, pa - pa - pa - pa.















Don't it al - ways seem -

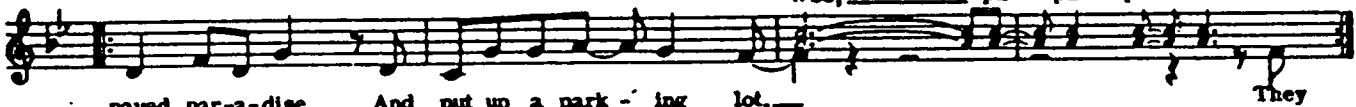




to go That you don't know what you've got till it's gone? They

Woo, pa - pa - pa - pa.



paved par-a-dise And put up a park - ing lot. They

# HAVE YOU NEVER BEEN MELLOW

Tacet

*mp. legato*

with pedal throughout

C G/B Ami

There was a time when I was in a hur -  
 Run - ning a - round as you do with your head -

Em/G F C/E G sus 4

ry as you are; I was like you.  
 up in the clouds; I was like you.

G C G/B

There was a day when I just  
 Nev - er had time to lay back,

Ami Em/G F C/E

had to tell my point of view; I was like  
 kick your shoes off, close your eyes; I was like

G sus 4 G Ami G

you. Now I don't mean to make you frown;  
 you. Now you're not hard to un - der - stand;

F C/E Cm/Eb

no, I just want  
 you need some - one

*Fmi<sup>7</sup> Bb<sup>7</sup> Eb Bb/D*

— you to slow down.  
— to take your hand.

*C CMAJ<sup>7</sup> C<sup>7</sup> Dmi<sup>7</sup> G G/F*

Have you nev-er been mel-low?

*Emi<sup>7</sup> Em<sup>7</sup>/A A<sup>7</sup> F*

Have you nev-er tried to find a com-

*F/G G<sup>7</sup> CMAJ<sup>7</sup> C<sup>7</sup>*

fort from in-side you?

*Dm<sup>7</sup> G G/F Emi<sup>7</sup>*

Have you nev-er been hap-py just to hear your song?

*Emi<sup>7</sup>/A A<sup>7</sup> F F/G G<sup>7</sup>*

Have you nev-er let some-one else be

Tacet

strong?

*mp*

1. 2.

*rit.*

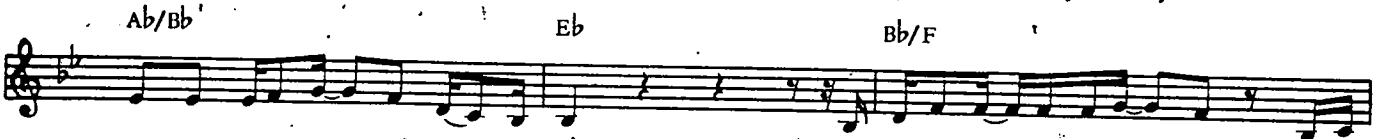
# I HONESTLY LOVE YOU

WORDS AND MUSIC BY PETER ALLEN AND JEFF BARRY

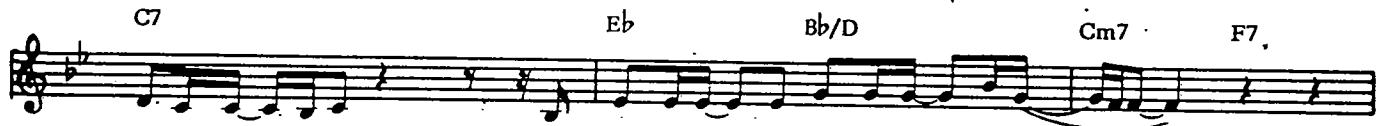
Slowly  
sva



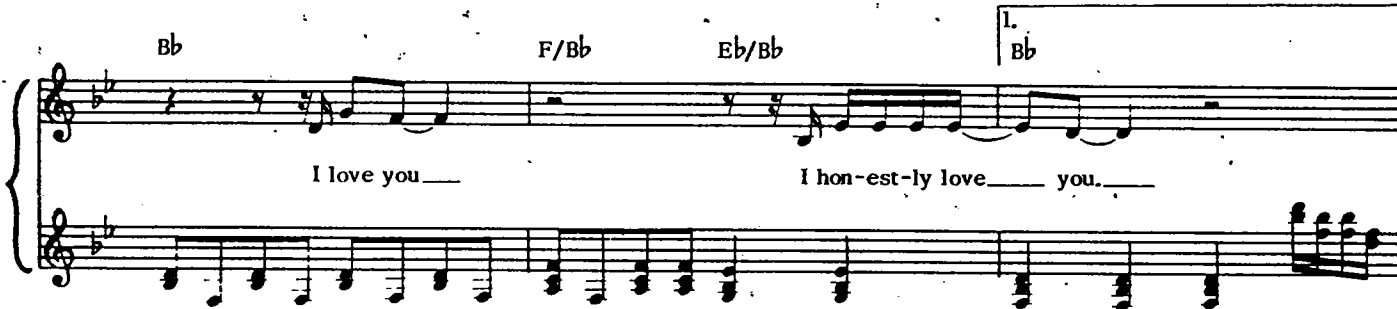
May-be I hang a-round here a lit-tle more than I should we  
you don't have to an-swer I see it in your eyes'



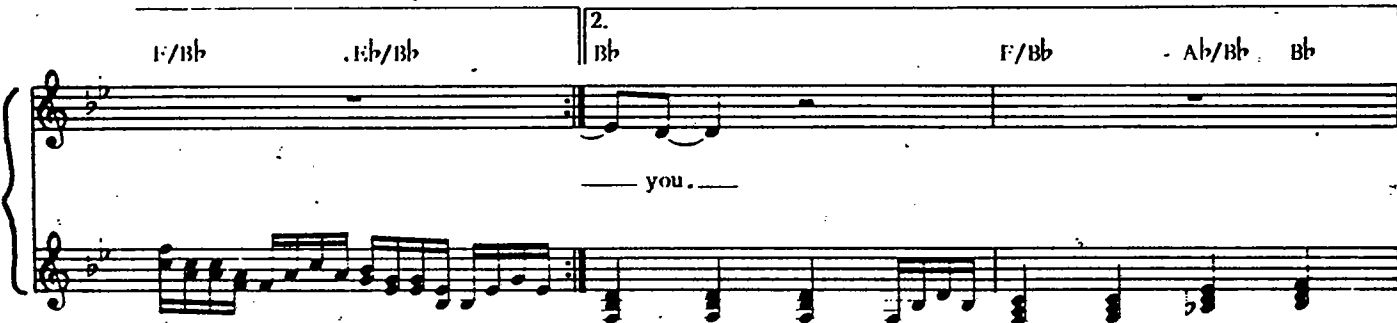
both know I got some-where else to go but I got some-thin' to tell you that I  
may-be it was bet-ter left un-said I see it in your eyes' but this is pure and sim-ple and



nev-er thought I would but I be-lieve you real-ly ought to know  
you must re-a-lize that it's come-in' from my heart and not my head



I love you I hon-est-ly love you



— you —



I'm not tryin' to make you feel un-comf'-ta-ble I'm not tryin' to make you an-y-thing

Bb Am7 D7 Gm7 Bb/F F/Eb Eb

all but this feeling does-n't come a-long ev-ry day and you

F# Eb/D Cm7 Cm7/F Bb

should-n't blow the chance when you got the chance to say I love you

F/Bb Eb/Bb Ebm/Bb

I hon-est-ly love

**SPOKEN** I love you

I hon-est-ly love

F#7 B

you If we both were born in an

F#/B A/B E

oth-er place and time this mo-ment might be end-ing with a kiss but

B/F# C#7 E B/D#

there you are with yours and here I am with mine so I guess we'll just be leav-ing it at

C#m7 C#m7/F# B F#/B F/B

this I love you I hon-est-ly love

B F#/B E/B B

You I hon-est-ly love you

F#/B E/B B

rit.

# 294 TRYIN' TO GET THE FEELING AGAIN

Words and Music by  
DAVID POMERANZ

Moderately slow

Tacet

Cm(add D)



Gm7



3 fr.

Doc - tor, my wom - an is  
Where did it run - to, I

Ab 4 fr. Cm/D 4 fr. D7-9 4 fr. Gm7 3 fr. C7-9 Fm7

com - in' back home late to - day. Could you may-be give me some-thing? 'Cause the  
thought I did all that I could just to keep the love-light burn - in'. But what-

Cm(add D) Gm7 Ab Cm/D D7-9 G(add A) F#07

feel - ing is gone and I must get it back right a - way, be - fore she sees  
ev - er I've done, I guess I just have-n't done it too good, 'cause all that's left

Gm7 3 fr. Fm7 Bb11 Eb Gm7/D 3 fr. Cm7 3 fr. Bb11

that I've been is yearn-in'. I've been } up, down, try'n' to get the feel - ing a - gain,

Eb Gm7/D 3 fr. Cm7 3 fr. Bb11 Abmaj7 D7-9 4 fr.

all a-round, try'n' to get the feel - ing a - gain, the one that made

Gm7 3fr. C7-9 Fm7 Bb11

me shiv-er, made my knees start to quiv-er ev-ry time she walked in. And I've looked

Eb Gm7/D 3fr. Cm7 3fr. Bb11 Eb Gm7/D 3fr.

high, low, ev - 'ry - where I pos - si - bly can, but there's no

Cm7 3fr. D7-9 4fr. Gm7 4fr. C7-9 Fm7

try'n' to get the feel-ing a - gain. It seemed to dis-ap - pear as fast as it came...

1. Bb11 2. Bb11

Eb Ebmaj9 Ab/Eb

I've been up, down, try'n' to get the feel-ing, I've been

Eb Ebmaj9 Ab 4fr. Ab/G Fm7 Bb11 Eb

up, down, try'n' to get the feel-ing a - gain.

# LOVE IN THE SHADOWS

Words and Music by  
NEIL SEDAKA and PHIL CODY

Moderately, with a strong beat

Tacet

In the shad-

Cm

ows  
ows

you got to know your lov-er most-ly by feel;—  
you got to work at love to get it to shine;—

Fm

you got to put your faith in things you can touch— if you dare—  
you can't be-lieve in ev-'ry-thing that you see,— not this time—

Cm

to—  
a-round...

'Cause the shad-ows  
'Cause the shad-ows

can make you cra-zy with the things they re-veal;— they show it all with-out re-  
can play a half a mil-lion tricks on your mind;— you try your best but you can

Fm

Cm

Ab/Bb Bb7

veal-ing too much,—  
nev-er break free,—

scare the hell— out of you,—  
it just kind of drags— you down.—

'Cause



*E♭maj7* *Abmaj7*  
 me and my love\_ live a-mong the shad - ows\_

*Fm7* *Ab/B♭*  
 where the old\_ play - ground\_ is an al - ley - way\_

*E♭maj7*  
 Now me and my love\_

*Abmaj7*  
 make love a-mong the shad - ows\_ when the sun\_

*Fm7* *G7+5* *Cm*  
 goes\_ down\_ in a dark hall - way\_

Tacet *Cm* *B♭* *Abmaj7* *Gm7* *F9*  
 Love in the shad-ows where the crowd nev-er goes,\_

deep in the shad-ows where flow - ers won't grow,\_

*Dm7-5* *G7+5* *Cm* *To Coda* ♯  
 me and my ba - by know\_ love in the shad- ows.

*D.S. al Coda* ♯ *Coda* ♯ *Cm*  
 In the shad- ows. Love in the shad-  
 Repeat AND fade

# TIN MAN

Gmaj7



Cmaj7



Some - times - late - when things are real and - peo -

Gmaj7



ple share the gift of - gab - be - tween them -

Cmaj7



Gmaj7



selves, - some are - quick -

Cmaj7



- to take the bait and - catch - the per - fect

Gmaj7



Cmaj7



prize that - waits - a - mong the shelves. But

Am9



Gmaj7



Oz nev - er did give - noth - ing to the Tin Man

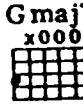
Am9



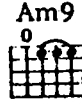

that he did - n't, did - n't al - read - y have.

x000  5fr. 

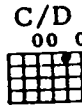

And cause nev - er was the rea -

Gmaj7  x000

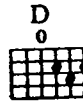
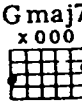
son for the eve - ning or the

Am9  0 2 2 3 5 fr. Gmaj7  x000

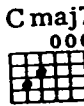
Trop - ic of Sir Gal - a - had. —

C/D  00 0 To Coda 

So please be - lieve — in

D  0 Gmaj7  x000

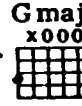

me when I say I'm spin - ning 'round, 'round, —

Cmaj7  000

'round, 'round; smoke glass — stain — bright col - or.

Gmaj/  x000 Cmaj7  000

Im - age go - ing down, down, — down, down; soap - sud — green —

Gmaj7  x000 CODA 

— like bub - bles.

# LONELY PEOPLE

This is for all \_\_\_\_\_ the lone - ly peo -  
 This is for all \_\_\_\_\_ the sin - gle peo -

ple \_\_\_\_\_  
 ple \_\_\_\_\_

think-ing that life -  
 think-ing that love -

— has passed - them by. \_\_\_\_\_  
 — has left — them dry. \_\_\_\_\_

Don't give up \_\_\_\_\_ un - til - you  
 Don't give up \_\_\_\_\_ un - til - you

drink from the sil -  
 drink from the sil -

ver cup \_\_\_\_\_  
 ver cup, \_\_\_\_\_

and ride that high - way in - the sky. -  
 you nev - er know un - til - you try. -

Well, I'm

C C/B Am7 C C/B

on my way, yes, I'm back to

Am7 C C/B Am7 D

stay, well, I'm on my way back \_

G D Coda C

*D. C. (lyric 1)  
at Coda*

home. and nev - er take \_

D G G/F# Em7 G/D

\_ you down \_ or nev - er give \_ you up, \_

C D Em

you nev - er know \_ un - til \_ you try. \_

# CALIFORNIA DREAMIN'

302

Am G F G

All the leaves are brown, And the sky is grey.

Bm7 E7 F C E7

I've been for a walk

Am F6 E Dm6 E7

on a winter's day. 1. I'd be safe and  
2. If I did n't

Am G F G Bm7

warm, if I was in L. A.  
tell her I could leave to day.

E7 Am G To Coda F G

CAL - I - FOR - NIA DREAM - IN' On such a winter's

Bm7 E7 Am G

day. Stopped in to a church,

F G Bm7 E7 F

I passed a long the way. Oh, I got down on my

C E7 Am F E Dm6

knees, And I pre - tend to pray.

E7 Am G F G

You know the preacher likes the cold, He knows I'm gon - na

Bm7 E7 Am G

stay. CAL - I - FOR - NIA DREAM - IN'

F G Bm7 E7 D.S. al Coda

On such a winter's day. All the leaves are

# SHOP AROUND

303

Words and Music by  
BERRY GORDY and  
WILLIAM "SMOKEY" ROBINSON

Moderate

Just be - cause you've be - come a young wo - man now,  
There's some things that I want you to know now;

there's still some things that you don't un - der - stand now. Be - fore you ask — some —  
just as sure as the wind's gon - na blow now. The men'll come — and the

guy — for his hand, — now, you keep your free - dom for as long as you can, — now.  
men are gon - na go, — now, be - fore you tell 'em that you love 'em so, — now.

My ma - ma told me you bet - ter shop a - round.

Mmm, —

you bet-ter shop, a - round.

2. 3. 
  
 Try to get your-self a bar - gain, girl, —

don't you be sold on the ve - ry first one. — Good look - in' guys come a

dime a doz - en, try to find you one who's gon-na give you true lov - in'.

Be-fore you take a guy and say " I do", now,



al 3rd ending  
D.S. al Coda

Chord diagrams: A<sup>b</sup>7, D<sup>b</sup>7, B<sup>b</sup>

To Coda

make sure he's in love with you, now. My ma - ma told me, you bet - ter shop a -

Chord diagrams: A<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>

Coda

make sure that his love is true, now, I'd hate to see you feel - in'

Chord diagrams: D<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>

sad and blue now. My ma - ma told me, you bet - ter shop a -

Chord diagrams: A<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>

round. Ah, huh, you bet - ter shop a - round.

Chord diagrams: D<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>7

Repeat and fade

Ah, You bet - ter shop a - round. Oh, yeah, you bet - ter

# GET CLOSER

306

Lyrics by  
JAMES SEALS

Music by  
JAMES SEALS and DASH CROFTS

Moderately, with a strong beat  
Tacet

mp

G C/G D/G G C

Dar-lin', if you want me to be \_\_\_\_\_ clos-er to you, \_\_\_\_\_ get clos-er to me..

G C/G D/G

Dar - lin', if you want me to be \_\_\_\_\_ clos - er to you..

G C G C/G

\_\_\_\_\_ get clos - er to me. \_\_\_\_\_ Dar - lin', if you want me to love..

D/G G C

love on - ly you, \_\_\_\_\_ then love on - ly me. \_\_\_\_\_

G C/G D/G G E11

Dar - lin', if you want me to see, \_\_\_\_\_ see on - ly you, \_\_\_\_\_ then see on - ly me. \_\_\_\_\_

A D/A A

{ There's a line \_\_\_\_\_ I can't cross o - ver: it's  
There was a time \_\_\_\_\_ when I would come run - nin': I'd

D/A A F#m7 G D/F# Esus4

no good for me... drop ev - ry - thing... and it's no good for you... for the touch of your hand... in mine.

E A D/A A

And there's a feel - in' deep down in - side me;  
You were blind, and now you re - gret - it, 'cause

D/A A F#m7 G D/F# Esus4

I can't ex - plain it and you're won - der - ing why,  
I can't for - get it; it's locked in my mind.

E D A

To Coda

oh. You say we've been like stran - ers, but  
oh. And

D C#m7 F#m7 G D/F# D. S.  $\frac{3}{4}$  al Coda E

I'm not the oth - ers you can wrap'round your fin - gers.

Coda D A D/A A

I can't go on liv - in' day to day, won-d'rin' if you'll be here

D A

to - mor - row. Peo - ple change, and you're chang - in', and I've

D C#m7 F#m7 G D/F# Esus4 E

giv-en you — my all; — 'there's no more to bor - row.

Repeat and fade

E A/E E A/E

Dar-lin', if you want me to be — clos-er to you, — get clos-er to me.

## WHAT HAVE THEY DONE TO MY SONG, MA

F Dmi

1. Look what they done to my song, — Ma. —

Bb

Look what they done to my song.

F G

Well, it's the on - ly thing — that I could do half right, and it's

Bb F C7

turn - in' out all wrong. Ma. Look what they done to my

1. F C7 2. F C7 F

song. song.

2. Look what they done to by brain, Ma  
 Look what they done to my brain  
 Well, they picked it like a chicken bone  
 And I think I'm half insane, Ma  
 Look what they done to my song.

3. I wish I could find a good book to live in  
 Wish I could find a good book  
 Well, if I could find a real good book  
 I'd never have to come out and look  
 At what they done to my song.

4. But maybe it'll all be alright, Ma  
 Maybe it'll all be o. k.  
 Well, if the people are buying tears  
 I'll be rich some day, Ma  
 Look what they done to my song.

5. *Ils ont changé ma chanson ma  
 Ils ont changé ma chanson  
 C'est la seule chose que je peux faire  
 Et ce n'est pas bon ma  
 Ils ont changé ma chanson.*

6. Look what they done to my song, Ma  
 Look what they done to my song  
 Well, they tied it up in'a plastic bag  
 And turned it upside down, Ma  
 Look what they done to my song.

7. Look what they done to my song, Ma  
 Look what they done to my song  
 It's the only thing I could do alright  
 And they turned it upside down  
 Look what they done to my song.

# LAUGHTER IN THE RAIN

309

**F** **Gm7/F**

Stroll - ing a - long coun - try roads with my ba - by,  
Af - ter a - while we run un - der a tree,

**C** **F**

it starts to rain, it be - gins to pour. With - out an um - brel - la we're soaked.  
I turn to her and she kiss - es me. There with the beat of the rain

**Gm7/F** **C** **F**

to the skin, on the leaves, I feel a shiv - er run up my spine,  
soft - ly she breathes and I close my eyes,

**Dm7** **G7sus4** **G7** **C7sus4** **C7**

I feel the warmth of her hand in mine.  
shar - ing our love un - der storm y skies.

**Bbm7** **Bbm7/Eb** **Abmaj7** **Fm7** **Bbm7** **Bbm7/Eb**

Oo, I hear laugh - ter in the rain, walk - ing hand in hand with the one

**Abmaj7** **Fm7** **Bbm7** **Bbm7/Eb** **Abmaj7** **Fm7**

I love. Oo, how I love the rain - y days and the hap

**Dbmaj7** **C7sus4** **1.C7** **2.C7**

py way I feel in - side.

*D. S. and fade*

Moderato (with feeling)

# I'M EASY

Words and Music by  
KEITH CARRADINE




It's not my way to love you just when no - one's look-ing. It's not my



way to take your hand if I'm not sure. It's not my way to let you see what's go-ing on



in-side of me; when it's a love you won't be need-ing, you're not free. Please stop



pull-ing at my sleeve if you're just play-ing, if you won't  
on if there's no-where for you to take me, if lov-ing  
fav-ors, let me watch you from a dis-tance, 'cause when you're



take the things you make me want to give. I nev-er cared too much for games and this one's  
you would have me be a some-time thing. I can't put bars on my in-sides; my love is  
near, I find it hard to keep my head. And when your eyes throw light at mine, it's e-



driv-ing me in-sane; you're not half as free to wan-der as you claim.  
some-thing I can't hide; it still hurts when I re-call the times I tried.  
nough to change my mind, make me leave my cau-tious words and ways be-hind.

1.2. G  



But, I'm eas - y. — Yeah, I'm eas - y. — Give the  
 Buf, I'm eas - y. — Yeah, I'm eas - y. — Take my

Emi  Fmaj7 



word, I'll play the game — as though that's how it ought to be, — be-cause I'm eas -  
 hand and pull me down, — I won't put up an - y fight, — be-cause I'm eas -








y. — 2. Don't lead me  
 y. — 3. Don't do me

3.   



That's why I'm eas - y, — yeah, I'm eas - y. — Say you







want me, I'll come run - ning with-out tak - ing time — to think, — 'cause I'm eas -



y. — Yeah, I'm eas - y. — Take my hand and pull me down. — I



won't put up — an-y fight, — be-cause I'm eas - y. — Yeah, I'm eas - y. — Give the



word, I'll play your game — as though that's how it ought — to be, — be-cause I'm eas - y. —

# I LOVE HOW YOU LOVE ME

Words and Music by  
BARRY MANN and  
LARRY KOLBER

Very slow

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent triplet accompaniment in the right hand and a steady bass line in the left hand. Chord diagrams for guitar are provided for the piano accompaniment at various points.

**System 1:** The vocal line begins with the lyrics "I love how your". The piano accompaniment starts with a *mf* dynamic and includes a triplet of eighth notes in the right hand.

**System 2:** The vocal line continues with "eyes close when - ev - er you kiss me And when in a -". The piano accompaniment continues with the triplet accompaniment.

**System 3:** The vocal line continues with "way - from you Is love how you miss me. I love the". The piano accompaniment continues with the triplet accompaniment.

**System 4:** The vocal line continues with "way you al - ways treat me ten - der - ly, But, dar - ling,". The piano accompaniment continues with the triplet accompaniment.

**System 5:** The vocal line concludes with "most of all I Love How You Love Me. I love how your". The piano accompaniment concludes with the triplet accompaniment and a *mp* dynamic.

**Chord Diagrams:** The piano accompaniment includes several guitar chord diagrams: *F*, *Dm*, *Fmaj7*, *Dm*, *D9*, *C9*, *C7*, and *F*.



heart beats when - ev - er I hold you; I love how you

*Dmi*

think of me with - out be - ing told to; I love the

*C7*

way your touch is al - ways heav - en - ly, But, dar - ling, most of all - I Love How You

*Fmaj7* *Dm* *Bb* *C9* *C7*

Love Me; I love how you hug me; I love how you

*Dm* *mp*

squeeze me, tease me, please me, love; How you love me, - I Love How You Love Me...

*Gm7* *C7* *F* *mf* *rit. 3* *p*

# 314 THE WAY I WANT TO TOUCH YOU

Words and Music by  
TONI TENNILLE

Moderately  
Tacet

Piano introduction musical notation in 4/4 time, consisting of two staves (treble and bass clef) with chords and melodic lines.

Bb/C



Cm7



Eb/F



First line of vocal melody with lyrics: "I nev-er want-ed, I nev-er want-ed, I nev-er want-ed, I nev-er want-ed to touch a man, I nev-er want-ed to give a man, I nev-er want-ed to love a man, the way that I want to touch the things that I want to give, the way that I want to love"

I nev-er want-ed,  
I nev-er want-ed,  
I nev-er want-ed,

I nev-er want-ed to touch a man  
I nev-er want-ed to give a man  
I nev-er want-ed to love a man

the way that I want to touch  
the things that I want to give  
the way that I want to love

Bbmaj7



Bb6



Bb/C



Second line of vocal melody with lyrics: "you, you, you, I nev-er want-ed, I nev-er want-ed, I nev-er want-ed, I nev-er want-ed to love, I nev-er want-ed to live, I nev-er want-ed to touch"

— you —  
— you —  
— you —

I nev-er want-ed,  
I nev-er want-ed,  
I nev-er want-ed,

I nev-er want-ed to love  
I nev-er want-ed to live  
I nev-er want-ed to touch

Cm7



Eb/F



To Coda

Bbmaj7



Bb6



Third line of vocal melody with lyrics: "a man with a man a man, the way that I want to love you, the way that I want to live with you. You are"

— a man  
— with a man  
— a man

the way that I want to love you  
the way that I want to live with you.

You are

Gm9



Dm7/G



Fourth line of vocal melody with lyrics: "sun - shine, you are shad - ow, you are morn - ing, you are night. You are"

sun - shine, you are shad - ow, you are morn - ing, you are night.

You are

Fm9



Ab/Bb



1. D7sus4



815

hard times, you are good times, you are dark-ness, you are light.

D7



2. D7sus4



D7



*D. S. al Coda*

light.

Coda Cm7



3tr

Gm7/C



Bb/C



C



the way that I want to touch you, the way that I want to touch you now.

Repeat and fade

C7



Gm7/C



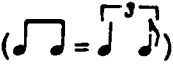
C



The way that I want to touch you, the way that I want to touch you now.

# SOMETHING BETTER TO DO

Words and Music by  
JOHN FARRAR

Moderately (♩ = ♪)   
Tacet



Dm7



G7sus4



G7



C



try to be pa-tient,  
shoul-der to cry on

I try not to moan.  
would make me feel fine.

A7



Dm7



G7sus4



G7



But it's driv-ing me cra-zy  
But it's not much com-fort

tryng to live here a -  
when I'm cry - ing all

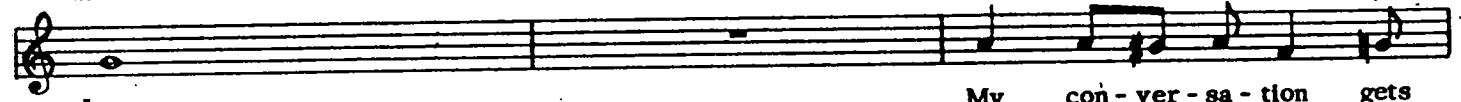
C



C7



F



lone.  
night.

My con-ver-sa-tion gets  
Friends and' re-la-tions are

F#o7



C



Bb6



A7



no-where when I talk to my self.  
run-ning out of pa-tience with me.

I've lost my  
I keep my

D7sus4



D7



D7sus4



D7



G7sus4



G7



G7sus4



G7



sense of hu-mor  
self to my-self

some-where here on the shelf.  
but I'm no com-pa - ny.

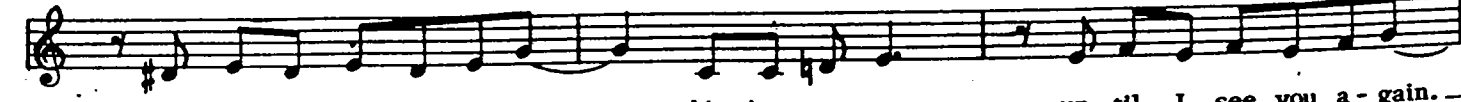
C



Am7



Dm7



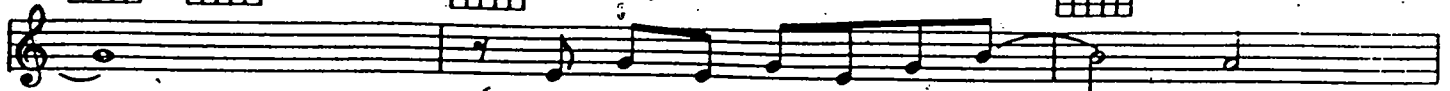
The moon is wast-ing its shine — shin-ing on me un-til I see you a-gain. —

G7sus4  
x00

G7  
x000

Em7  
0 0 0

A7  
0 0 0



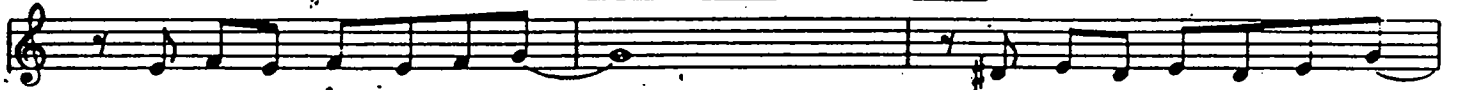
I won't be out in the moon light

F  
x000

G7sus4  
x00

G7  
x000

C  
0 0



and I'll be sleep-ing by ten. —

The birds are wast-ing their song —

Am7  
0 0 0

Dm7  
0

G7sus4  
x00

G7  
x000



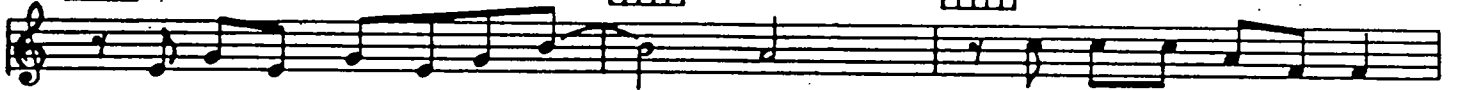
— sing-ing to me

un - til I'm wak - ing with you. —

Em7  
0 0 0

A7  
0 0 0

F  
x000



Un - til you're back in my arms, — dear,

the birds will have to find

G7  
x000

To Coda

C  
0 0



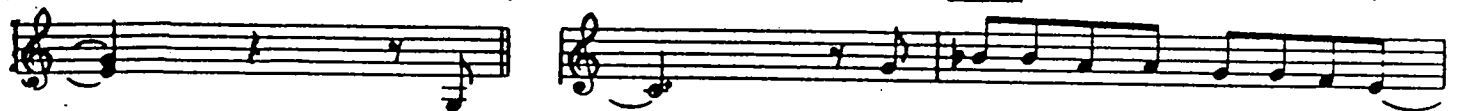
some-thing bet - ter to do. —

A7  
0 0 0

D. S.  $\frac{3}{4}$  al Coda

Coda  
C  
0 0 0

A7  
0 0 0



A

So ba - by, till you're back in my arms —

F  
x000

G7  
x000

C  
0 0



— the birds will have to find some-thing bet - ter to do.



rit.

# P.S. I LOVE YOU

As I write this let - ter, ——— Send my love to you. Re -

mem - ber that I'll al - ways ——— Be in love with you.

Trea - sure these few words till we're to - geth - er, Keep all my love for  
I'll be com - ing home a - gain to you love, And till the day I

ev - er, do love, P. S. I Love You, ——— you, ——— you, ———

1. you. ——— 2. you. ———

As I write this let - ter ——— Send my love to you. Re -

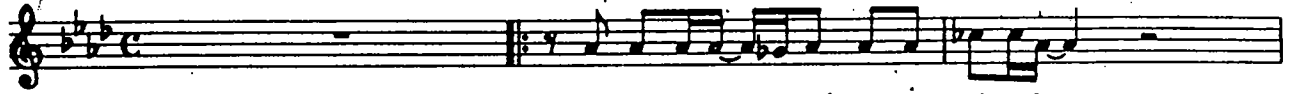
mem - ber that I'll al - ways ——— Be in love with you.

# Will It Go 'Round In Circles 319

Moderate Slow Drive

Ab Db Ab Db Ab Db Ab Db Ab

Cb Db



1. 4. I've got a song—I ain't got no mel-o-dy—
2. I've got a lil'-sto-ry ain't got no mor-al—
3. I've got a lil'-dance ain't got no steps—

Ab

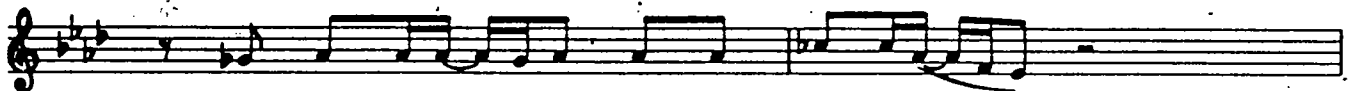
Cb Db



how 'mi gon - na sing it to my friends.\_\_\_\_  
let the bad guy win every once in a while  
I'm gon-na let the mus - ic move me a - round

Ab

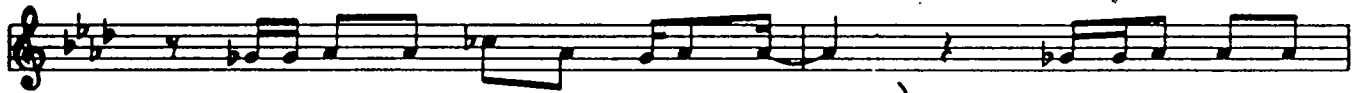
Cb Db



I've got a song—I ain't got no mel - o - dy\_\_\_\_  
I've got a sto-ry—ain't got no mor - al\_\_\_\_  
I've got a dance—I ain't got no steps\_\_\_\_

Ab

F Gb G



how 'mi gon - na sing it to my friends.\_\_\_\_  
let the bad guy win every once in a while.  
I'm gon-na let the mus - ic move me a - round.

Will it go 'round in

**CHORUS**

Ab7 Db Ab7 Db Ab7 Db



cir-cles.

Will it fly high like a bird up in the sky.\_\_\_\_

Ab7

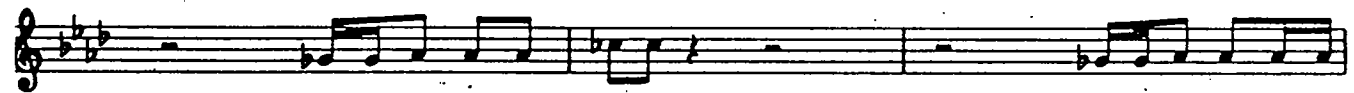
Db

Ab7

Db

Ab7

Db



Will it go 'round in cir-cles

will it fly high like a

1. 2. 3.

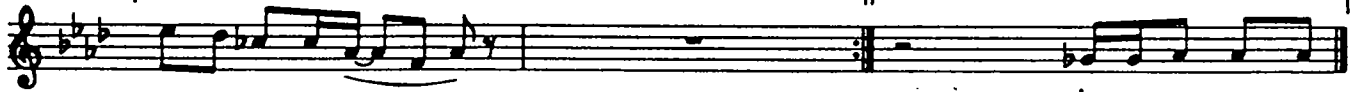
Ab7 Db Ab Db Ab Db Ab Db Ab Db

4.

(D. S.  $\frac{3}{4}$  and Fade)

Ab

F Gb G



bird up in the sky.\_\_\_\_

Will it go 'round in

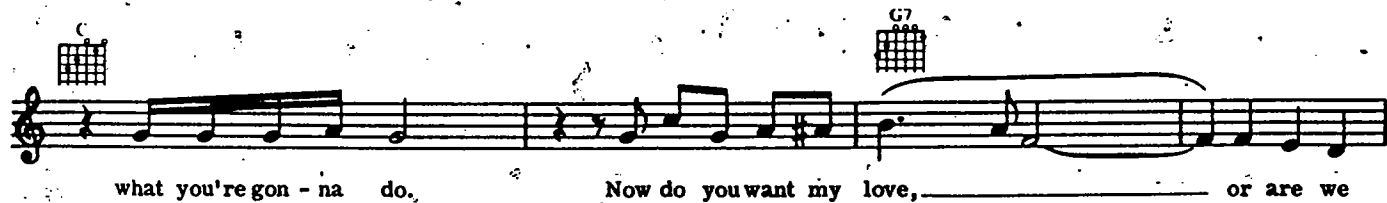
# I'M LEAVING IT (ALL) UP TO YOU

320

## Donny and Marie Osmond



I'm leav-in' it all up to you, You de - cide



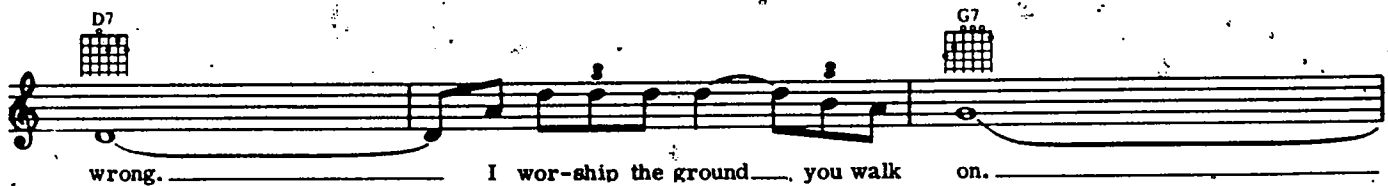
what you're gon - na do, Now do you want my love, or are we



through? That's why I'm leav-in' it up to I've got my heart in my



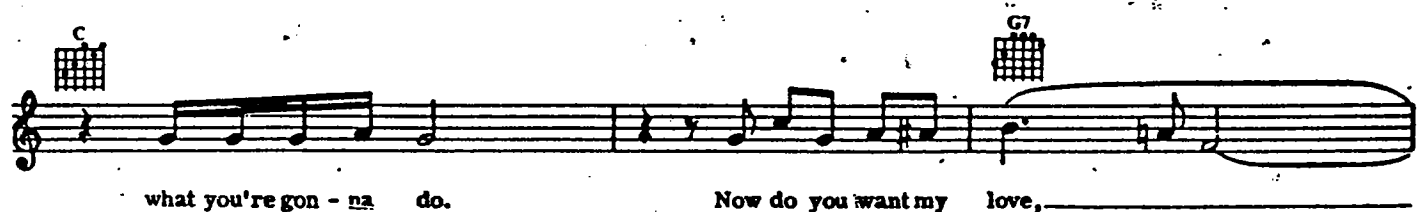
hand, I - - I - - I don't un - der - stand what have I done



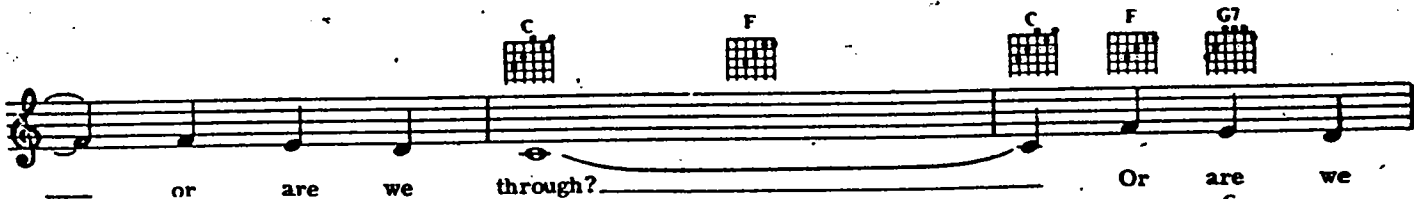
wrong, I wor - ship the ground, you walk on.



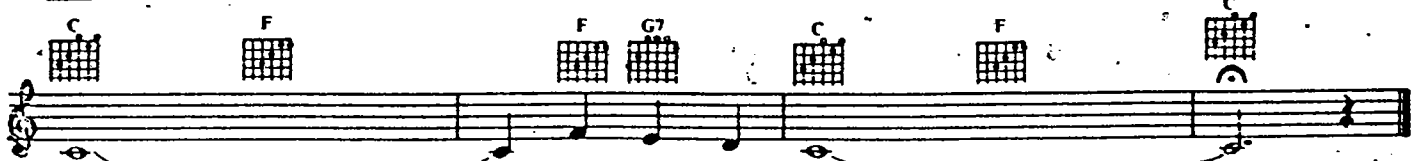
That's why I'm leav-in' it up to you, You de - cide



what you're gon - na do, Now do you want my love,



or are we through? Or are we



Or are we



# THEN CAME YOU

321

F Gm/F Am7 Dm F/A

Ev - er since I met ya, seems I can't for - get ya. The  
Now that I have found ya, how did I live with - out you? It's

Bb F/A Gm7 Gm7/C

thought of you keeps run - ning thru the back of my mind.  
plain to see you're all I need to sat - is - fy me.

F Gm/F Am7 Dm F/A

Ev - 'ry time I'm near ya, I get that urge to feel ya. Just  
I'm so darn proud of ya, I wan - na sing a - bout ya. So

Bb F/A Gm7 Gm7/C F/A

lov - ing you and touch - ing you makes ev - 'ry - thing right.  
all could know you made love grow by touch - ing my hand.

Bb maj7 C/D Gm7 F/A Bb Dm Gm7 To Coda F/A

nev - er knew love be - fore; Then came you, then came you.

Bb maj7 C/D Gm7 F/A Eb Bb F

nev - er knew love be - fore; Then came you, then came you,

*D.C. al Coda*

you.

Bb maj7 C/D Gm7 F/A Bb Dm Gm7 F/A

nev - er knew love be - fore; Then came you, then came you.

*Repeat and fade*

## AFTERNOON DELIGHT

Words and Music by  
BILL DANOFFIn a moderately slow country 2 ( $\text{♩} = 1$  beat)

mf. Gon-na

F

Gm7

find my ba-by, gon-na hold her tight, Gon-na grab some af - ter - noon -

F

de - light. My mot-to's al - ways been "When it's right, it's right." Why

Gm7

wait un - til the mid - dle of a cold, dark night. When ev - 'ry -

C7

thing's a lit - tle clear - er in the light of day,

§

F

1.3. Think - ing of you's work - ing up my ap - pe - tite, look - ing.  
 2. out this morn - ing feel - ing so po - lite, I al - ways

Gm7

for - ward to a lit - tle af - ter - noon de - light. Rub - bing  
thought a fish could not be caught who did - n't bite. But you

F

sticks and stones to - geth - er make the sparks ig - nite night And the  
got some bait a - wait - ing and I think I might Like

Gm7 F

thought of rub - bing you is get - ting so ex - cit - ing. Sky  
nib - bl - ing a lit - tle af - ter - noon de - light. rock - ets in

C A7 Dm

flight, Af - ter - noon de - light,

Gm7 Am Bb C7 F

af - ter - noon de - light,

Gm7 Am Bb C7 F

af - ter - noon de - light.

1. 2. 3. To Coda

Start - ed

Gm7 C7

Be wait-ing for me, ba-by, when I come a - round.

Gm7 C7 D.S. al Coda

We can make a lot of lov-ing 'fore the sun gone down.

Coda

Gm Am Bb C

af - ter - noon de - light,

F No chords

af

af - ter - noon de - light.

F

af - ter - noon de - light.

# YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE

325

Words and Music by  
KENNY GAMBLE  
LEON HUFF

Moderately

D D6 D D6 Dmaj7

1. You'll nev-er find, — as long as you live, Some-one who  
2. You'll nev-er find, — It'-ll take the end of all time, Some-one to  
3. You'll nev-er find — an-oth - er love like mine, Some-one who

loves you ten-der like I do.  
un-der-stand you like I do.  
needs you like I do.

You'll nev-er find, — no mat-ter where you search, Some-one who  
You'll nev-er find, — the rhy - thm, — the rhyme; All — the  
You'll nev-er see — what you — found — in me. You'll keep —

cares a-bout you — the way I do. Oh, I'm not  
mag - ic we shared, — just — us two. Oh, I'm not  
search - ing and search-ing your whole life through. Oh, I don't

Em9  
(A bass)



To Coda

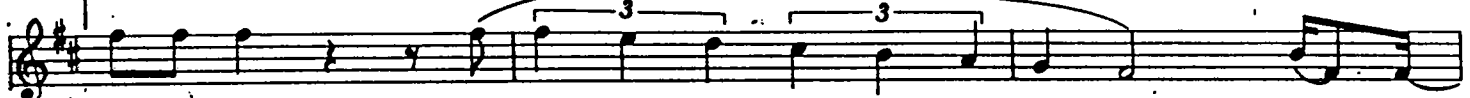


brag-gin' on my-self, ba-by.  
try-in' to make you stay, ba-by.  
wish you no bad luck, ba-by.

But I'm the one who loves you, and there's  
But I know some-how, some day, some  
But there's no if's an' but's or

1.

Dmaj7



no one else.

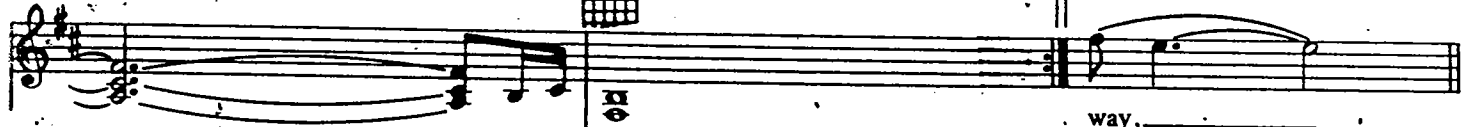
No

one else

D6

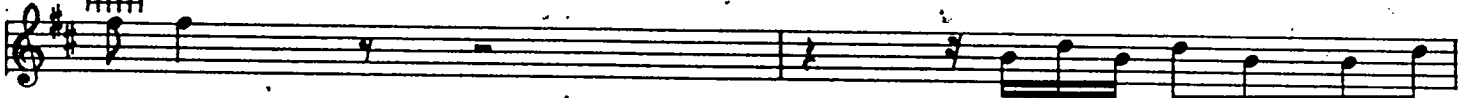


2.



way,

Em9  
(A bass)



You are,

you're gon-na miss my lov-in',

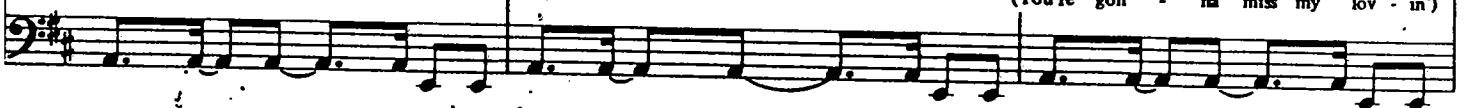


You're gon-na miss my love.



(You're gon - na miss my lov - in' )

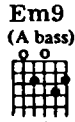
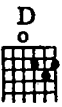
(You're gon - na miss my lov - in')



Dmaj7



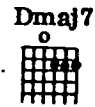
You're gon - na miss, you're gon - na miss my love.



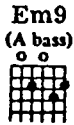
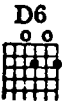
Oh, \_\_\_\_\_ (You're gon - na miss my lov - in' \_\_\_\_\_) Late in the mid-night hour, ba - by,



(You're gon - na miss my lov - in' \_\_\_\_\_) When it's cold out - side, \_\_\_\_\_



(You're gon - na miss my lov - in' \_\_\_\_\_) 3 You're gon-na miss, you're gon-na miss my love. \_\_\_\_\_

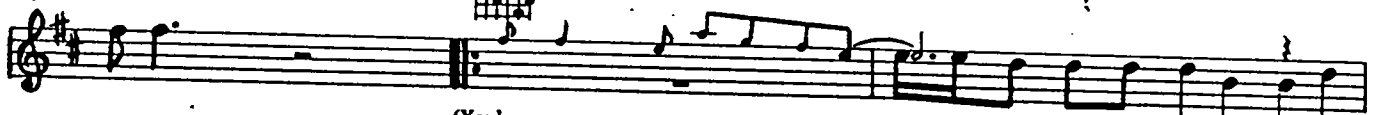
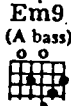


*D. S. al Coda*  $\frac{3}{8}$

*Coda*



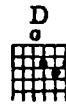
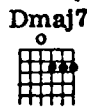
*Repeat and fade*



may-be's. (You're gon - na miss my lov - in' \_\_\_\_\_) Late in the mid-night hour, ba - by,



(You're gon - na miss my lov - in' \_\_\_\_\_) When it's cold out - side, \_\_\_\_\_ (You're gon - na miss my lov - in' \_\_\_\_\_) You're gon-na



miss, you're gon - na miss my love. \_\_\_\_\_ Oh, \_\_\_\_\_

# THE BOYS ARE BACK IN TOWN

G Bm7 C Em

Guess who just got back to - day, them wild-eyed boys that had  
 You know that chick that used to dance a lot, ev - 'ry night she'd be on the  
 Fri - day night they'll be dressed to kill down at Di - no's

Bm7 Em

been a way; have - n't changed, had - n't much  
 floor shak - ing what she'd got; man, when I tell you she<sup>+</sup> was cool  
 Bar and Grill; drink will flow and blood

Am7 D11

to say, but man, I still think them cats are cra - zy.  
 she was red hot, I mean she was steam - ing.  
 will spill, and if the boys wan - na fight, you bet - ter let 'em.

G Bm7 C

They were ask - ing if you were a - round,  
 And that time o - ver at John - ny's place,  
 That juke - box in the cor - ner blast - ing out my fav - 'rite song.

Eb Bm7 Em

how you was, where you could be found;  
 well, this chick got up and she slapped John - ny's face;  
 the nights are get - ting warm - er, it won't be long; I told them you were liv - ing  
 man, we just fell a -  
 it won't be long till

Am7 D11

down - town, driv - ing all the old men cra - zy.  
 bout the place, if that chick don't wan - na know, for - get her. The  
 sum - mer comes now that the boys are here a - gain.

G A C

boys are back - in town, the

G A C

boys are back - in town, the

G A C

boys are back - in town, the boys are back - in town.

G Am7 Bm7 D11

Repeat and fade



-1-

BONUS SECTION

A

AFTER THE LOVIN' ..... 2

C

COULD IT BE MAGIC ..... 21

E

EVERGREEN ..... 5

I

I LOVE MY WIFE ..... 8

M

MOODY BLUE ..... 10

N

NADIA'S THEME ..... 16

NEW KID IN TOWN ..... 18

S

SOLITAIRE ..... 12

T-

TORN BETWEEN TWO LOVERS ..... 14

# AFTER THE LOVIN'

Words and Music by  
ALAN BERNSTEIN  
and RITCHIE ADAMS

Moderately (♩ = ♩)

Piano introduction in 4/4 time, starting with a forte (f) dynamic. The melody features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

sing you to sleep  
hard you to sleep  
sing you to sleep

Chord diagrams: C, Cmaj7

aft-er the lov-in', with a song I just wrote  
thing that I'm feel-in'; face to face I just seem to go  
aft-er the lov-in', I brush back the hair from your

Chord diagrams: C6, C, Dm, Dm(#7)

day, and I hope you can hear what the words and the music have to  
dry. But I love you so much that the sound of your voice can get me  
eyes, and the love on your face is so real that it makes me wan-na

Chord diagrams: Dm7, G7, Dm, Bb, G, G (D Bass)

To Coda

say high. It's so Thanks for tak-in' me

Chord diagrams: C, 1. G11, 2. Gm7, C7, F

Cmaj7 GII Cmaj7

on a one-way trip to the sun.

Am Am(7) Am7 D7 Dm7 G7 Dm7

D.S. al Coda

And thanks for turn-in' me in-to a some-one. So I

A7

Coda

'cry. And I know that my song is n't

E7 Am Am(7) Am7 D7 Dm7 Em7

say-ing an-y-thing new; oh, but aft-er the lov-in',

Dm7 Dm9 (G Bass) C Ab7

I'm still in love with you. So I

D# Dbmaj7 Db6 D# Ebm Ebm(7)

sing you to sleep aft-er the lov-in'; I brush back the hair from your

Ebm7 Ab7 Ebm Cb (Eb Bass) Ab (Eb Bass) Ab (4th fret)

eyes, and the love on your face is so real that it makes me wan-na

4

Bb7

Gb



cry. And I know — that my song is - n't

F7

Bbm

Bbm(#7)

Bbm7

Eb7

Ebm7

Fm7



say - ing an - y - thing new; oh, — but aft - er the - lov - in',

Ebm7

Ebm9

D#

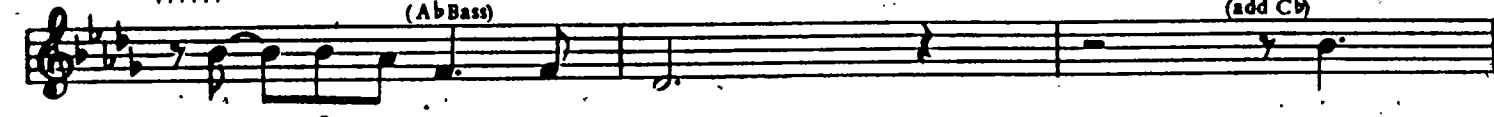
Bbm9

Bbm7

Bb7

(Ab Bass)

(add Cb)



I'm — still in love with you. Yes,

Ebm7

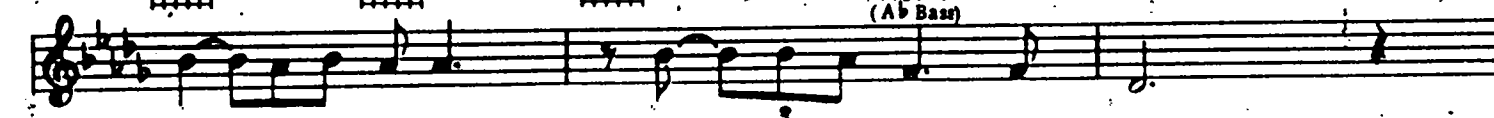
Fm7

Ebm7

Ebm9

D#

(Ab Bass)



aft - er the lov - in', I'm — still in love with you.

Bbm9

Bbm7

Bb7

Ebm7

Fm7

Ebm7

Ebm9

(add Cb)

(Ab Bass)



Mm, aft - er the lov - in', I'm — still in love with

Bbm

Bbm(#7)

Bbm7

Eb7

Ebm

Fm7

Gbm7

Ab first

Gbm9

Ab11

D#maj7

FINE



you.

(a tempo)

pp



# EVERGREEN

(Love Theme From "A STAR IS BORN")

First Artists presents A BARWOOD-JON PETERS PRODUCTION of A STAR IS BORN

Words by  
PAUL WILLIAMS

Music by  
BARBRA STREISAND

Moderately, with feeling

Two guitar chord diagrams are shown above the piano introduction. The first is for the key of D major (A chord), and the second is for B minor with an A bass note (Bm/A). The piano introduction is written in treble and bass clefs, 4/4 time, with a key signature of two sharps (D major). The melody is marked *legato* and *mp*. The bass line is marked *with pedal throughout*.

A single vocal line in treble clef, 4/4 time. The melody is marked *legato*. The lyrics are "Ah...". Handwritten chords A and Bm/A are written above the staff.

A single vocal line in treble clef, 4/4 time. The melody is marked *legato*. The lyrics are "Love, soft as an easy chair;". Handwritten chords A and B/A are written above the staff.

A single vocal line in treble clef, 4/4 time. The melody is marked *legato*. The lyrics are "love, fresh as the morning air.". Handwritten chords Bm/A, A, and A/G# are written above the staff.

A single vocal line in treble clef, 4/4 time. The melody is marked *legato*. The lyrics are "One love that is shared by two,". Handwritten chords F#m and C#m7 are written above the staff.

A single vocal line in treble clef, 4/4 time. The melody is marked *legato*. The lyrics are "I have found with you.". Handwritten chords Bm7 and G are written above the staff.

6

E  E7sus4  E7  A  D/E 

Like a rose un-der the A - pril snow,

Bm7 D/E

I was al - ways cer - tain

A A/G# F#m

love would grow. Love,

C#m7

age-less and ev - er - green,

Dmaj7 Cmaj7 G/A A7

sel - dom seen by two.

Dmaj7 D6 C#m7

You and I will make each night a first,

Dmaj7 E/D C#m7 G/A A7

ev - ry day a be - gin - ning.

Dmaj7 G#sus4 G#7 C#m7 C

Spir - its rise and their dance is un - re - hearsed.

A/B B7 D/E

They warm and ex - cite us 'cause we have the bright - est

Amaj7 7

love, two lights that shine as

Bm7 D/E

one, morn - ing glo - ry and the

A A/G# F#m

mid-night sun. Time, we've learned to

C#7 G/A

sail a - bove; time won't change the

Dmaj7 Dm(maj7) A

mean - ing of one love, age-less and

B/A Bb/A

ev - er ev - er

A Bb/A B/A C/A

green.

B/A Bb/A A

*rit. e dim.* *sp.*

8

From The Broadway Musical "I LOVE MY WIFE"

# I LOVE MY WIFE

Lyrics by

MICHAEL STEWART

Music by  
CY COLEMAN

Tenderly

Fm7  
(Bb bass)

Ebmaj9

Fm7  
(Bb bass)

My thoughts may stray, my eyes may  
(My mind at) times might dwell on

Ebmaj9

Fm7  
(Bb bass)

Ebmaj9

Eb6  
(Bb bass)

roam, the neigh-bors' grass may seem much green-er than the grass right here at  
sex. If some-one's rat - ing dreams then most of mine I guess are dou-ble

Gm7

C7-9

Fm7

Bb7sus

Abdim

home. If pret - ty girls ex - cite me, well, that's  
X. So dim - pled knees de - light me, well, that's

Gm7

Cm7

F9

1.  
Bb9

life. But just in case, you did - n't know, I Love My  
life. But just in case, you had - n't

Ebmaj7

Abmaj7  
(Bb bass)

Fm7  
(Bb bass)

2. Bb9

Eb

Wife. My mind at heard, I Love My Wife.

Ebm7

Eb7

Abmaj7

Fm6  
(Ab bass)

Ebmaj9  
(G bass)

{ Like bait that wrig - gles  
{ This bee ain't la - zy



**Cm7** **AbMAJ7** **Fm6 (Ab bass)** **Ebmaj9 (Cbass)** 9

makes His cat work fish he bite, does

**Cm9** **Cm7** **AbMAJ7** **Fm6 (Ab bass)** **Ebmaj9 (Cbass)**

a la dy jig - gles  
If some sweet dai - sy

**Cm7** **F9** **Fm9**

and my eyes got - ta light up - on so sweet a  
should brush a - gainst my fuzz well nat - ral - ly I

**Bb9sus** **Bb9** **Fm7 (Bb bass)** **Ebmaj9** **Fm7 (Bb bass)** **Ebmaj9**

sight. And if I shake, break out in spots,  
buzz. But don't be cross, or scold or cry

**Fm7 (Bb bass)** **Ebmaj9** **Eb6** **Gm7**

don't fret, it's not swine fe - ver, dear, your swine has mere - ly got the hots.  
he likes to stop and win - dow shop, but pop - pa's nev - er gon - na buy.

**C7-9** **Fm7** **Bb7** **Abdim** **Gm7**

If ros - y lips in - vite me, well, that's life.  
If la - dies dy - na - mite me, well, that's life.

**Cm7** **Fm7** **Bb9**

But just in case you could - n't guess or had - n't

**Gm7** **C9** **F9**

heard or did - n't know, I Love My Wife, I Love My

**Bb9** **Eb** **Eb9/6**

Wife, I Love My Wife.

# MOODY BLUE

Words and Music by  
MARK JAMES

Moderately



(1) Well, it's hard \_\_\_\_\_ to be a gam - bler bet - tin' on the num - ber  
day comes she's Tues - day, when Tues - day comes she's Wednes - day,



that chan - ges ev - 'ry time. Well, you think you're gon - na win, think -  
in - to a - noth - er day a - gain. Her per - so - na - li - ty un - winds just



she's giv - in' in, a stran - ger's all you find. Yeah, it's hard -  
like a ball of twine on a spool that nev - er ends. Just when I \_\_\_\_\_



\_\_\_\_\_ to fig - ure out \_\_\_\_\_ what \_\_\_\_\_ she's all a - bout, \_\_\_\_\_ that she's a wo - man through and through.  
think I know her well, her e - mo - tions re - veal \_\_\_\_\_ she's not the per - son that I thought I knew. -



She's a com - pli - ca - ted la - dy, so co - lor my ba - by

C G7 C

mood - y blue. Oh, mood-y blue. tell me am I

Dm7 G7

get - tin' through. I keep hang - in' on try - na

C G7

learn the song but I nev - er do. Oh,

C Dm7

mood - y blue, tell me who I'm talk - in' to.

G7

You're like night and day, and it's hard to say which

C 1. Dm7 G7 2. Dm7

one is you. (2) Well, when Mon - Oh, D.S. and fade.

# SOLITAIRE

Words and Music by  
NEIL SEDAKA and PHIL CODY

Slowly

**Tacet** **Piano** **E♭**

There was a  
A lit - tie

*mp legato*

*with pedal throughout*

**F9**

man, hope a lone ly man,  
goes up in smoke;

**B♭7** **E♭**

who lost his love thru his in - dif - ference.  
just how it goes goes with - out say - ing.

A heart that cared  
There was a man,

**F9** **B♭7**

that went un - shared un - til it  
a lone ly man, who would com -

**E♭** **B♭7sus4** **B♭7**

died with - in his si - lence. }  
mand the hand he's play ing. } **And**

**E♭** **Cm**

sol - i - taire's the on - ly game in town, and ev - 'ry road that takes him, takes him

Fm7 Bb7

down. And by him - self it is ea - sy to pre - tend he'll nev - er

Ab/Eb Eb

love a - gain. And keep - ing to him - self he plays the

Cm

game; with - out her love it al - ways ends the same. While

Fm7 Bb7 Ab/Eb Eb

life goes on a - round him ev - 'ry - where, he's play - ing sol - i - taire.

1. 2.

Bb7sus4 Bb7 Eb

And sol - i - taire's the on - ly game in

Cm

town, and ev - 'ry road that takes him takes him down. While

Fm7 Bb7 Eb

life goes on a - round him ev - 'ry - where, he's play - ing sol - i - taire.

Ab m/Eb Eb Ab m/Eb Eb

rit.

# TORN BETWEEN TWO LOVERS

Words and Music by  
PHILLIP JARRELL and  
PETER YARROW

Fairly Slow

The first system shows a piano introduction in the left hand and a vocal line in the right hand. The piano part starts with a series of eighth notes in the left hand and a melody in the right hand. The tempo is marked 'Fairly Slow'.

Cm F7 Bb

There are times when a wom-an has to say what's on her mind, E-ven

Cm F7 Bb

though she knows how much it's gon-na hurt.

Cm F7 Bb Cm

Be-fore I say an-oth-er word let me tell you I love you, Let me

Cm Eb Cm F

hold you close and say these words as gen-tly as I can.

Cm F7 Bb

There's been an-oth-er man that I've need-ed and I've loved,  
You must-n't think you failed me just be-cause there's some-one else, You were the

Cm F7 Bb

But that does-n't mean I love you less, And he  
first real love I ev-er had.

Cm F7 Bb Cm

knows he can't pos - sess me, and he knows he nev - er will, There's just this  
 And all the things I ev - er said, I swear they still are true, For

Cm Eb Cm F

emp - ty place — in - side of me that on - ly he can fill.  
 no one else — can have the part of me I gave to you.

Cm F7 Dm G

Torn be - tween two lov - ers, — Feel - ing — like a fool, —

Cm7 F Bb G7

Lov - ing both of you — is break - ing all — the rules.

Cm F7 Dm G

Torn be - tween two lov - ers, — Feel - ing like a fool, —

Cm7 F7 1. Bb 2. Bb

Lov - ing you both is break - ing all the rules. rules.

Cm F7 Bb Cm

I could - n't real - ly blame you if you turned and walked a - way, But with

Cm Eb Cm F

ev - 'ry - thing — in - side of me, I'm ask - ing you to stay.

*D. S. and fade*

# NADIA'S THEME

(The Young And The Restless)

Slow, with a beat

A Screen Gems T.V. Serial

Words and Music by  
BARRY DE VORZON and  
PERRY BOTKIN, Jr.

mf

Chord diagrams: Cm9, Cm, Cm9, Cm, Bbmaj9, Bb, Bbmaj9, Bb

Gone, \_\_\_\_\_ dreams of the past, \_\_\_\_\_ gone with a  
 Young \_\_\_\_\_ and rest-less friend, \_\_\_\_\_ you'll ney-er

Chord diagrams: Abmaj9, Ab, Abmaj9, Ab, Gm9, Gm, Gm9, Gm

love that moved too fast. \_\_\_\_\_  
 pass this way a gain, \_\_\_\_\_ so

Chord diagrams: Cm9, Cm, Cm9, Cm, Bbmaj9, Bb, Bbmaj9, Bb

Gone, \_\_\_\_\_ bright shin-y days, \_\_\_\_\_ gone in a  
 drink \_\_\_\_\_ the sum-mer wine, \_\_\_\_\_ reach for the

Chord diagrams: Abmaj9, Ab, Abmaj9, Ab, Gm9, Gm, Gm9, Gm

young stars and rest less have haze. \_\_\_\_\_ Why did we  
 stars while you less have time. \_\_\_\_\_ Your rest - less



F7 F F7 F Bbmaj9 Bb Bbmaj9 Bb

love \_\_\_\_\_ then run a - way? \_\_\_\_\_ So lit - tle  
 dreams \_\_\_\_\_ will lead the way; \_\_\_\_\_ so dream your

Ebmaj9 Dm9 Ebmaj9

time, \_\_\_\_\_ so \_\_\_\_\_ much \_\_\_\_\_ left \_\_\_\_\_ to \_\_\_\_\_ say \_\_\_\_\_  
 dreams \_\_\_\_\_ and \_\_\_\_\_ live \_\_\_\_\_ for \_\_\_\_\_ each \_\_\_\_\_ day \_\_\_\_\_

Dm9 Cm Cm9

\_\_\_\_\_ and now it's \_\_\_\_\_ gone.  
 \_\_\_\_\_ while you are \_\_\_\_\_

Cm9 Cm Cm9 Cm

young. \_\_\_\_\_

# NEW KID IN TOWN

Words and Music by  
JOHN DAVID SOUTHER, DON HENLEY  
and GLENN FREY

Moderately

Tacet

Musical notation for the first system, including a treble clef staff with a 'Tacet' instruction and a grand staff with piano accompaniment.

Musical notation for the second system, featuring piano accompaniment in a grand staff.

Musical notation for the third system, showing the vocal line with handwritten chord markings E, F#m7, and B.

There's talk on the street; it sounds so fa-mil - iar.  
You look in her eyes; the mu - sic be-gins to play.

Musical notation for the fourth system, showing the vocal line with handwritten chord markings F#m7 B, A, and B.

Great ex - pec - ta - tions, ev-'ry-bod-y's  
Hope-less ro - man - tics, here - we

Musical notation for the fifth system, showing the vocal line with handwritten chord markings F and A.

watch-ing you. -  
go a - gain. -

Peo-ple you meet, -  
But af-ter a while -

Musical notation for the sixth system, showing the vocal line with handwritten chord markings F#7 B, F#7 B, and A.

- they all seem to know - you.  
- you're look-ing the oth - er way.

It's those Even your old -  
rest - less -

B E G sus4 G#

— friends treat you like you're some-thing new. —  
— hearts that nev - er mend. —

C#m F# C#m F#

John-ny-come-late - ly, the new kid in town.  
John-ny-come-late - ly, the new kid in town.

C#m F# 1. F#m7 B

Ev-'ry - bod-y loves - you, so don't - let them down. —  
Will she still love - you

2. F#m7 B E A G#m F#m E

when you're not a - round?

B E

There's so man-y things you should have told - her,

B C#m F#

but night af - ter night you're will-ing to hold - her, just hold - her.

Am7 C/D D7 G

Tears - on - your shoul - der. There's talk on the street; it's there to re -

Am7 D Am7 D C D

mind - you that it does - n't real-ly mat - ter, which side -

G

- you're on. - You're walk-ing a - way - and they're talk-ing be -

Am7 D Am7 D C

hind - you. They will nev - er for - get you till

20 D G B7 N.C.  
some-bod - y new comes a - long.

Em7 A N.C. Em7 A N.C.  
Where you been late - ly? There's a new kid in town.

Em7 A Am7  
Ev - ry - bod - y loves him, don't they? And he's hold - ing

B E G#m7 A  
her, and you're still a - round. Oh, my, my.

B E G#m7 A  
There's a new kid in town,

B E G#m7 A Am  
just an - oth - er new kid in town.

E C#m11  
Ooh, hoo. Ev - ry - bod - y's talk - ing 'bout the new kid in town.

E  
Ooh, hoo. Ev - ry - bod - y's walk - ing like the

C#m E  
new kid in town. There's a new kid in town.

C#m  
I don't want to hear it. There's a new kid in town. I don't want to hear it. There's a

E REPEAT AND FADE C#m  
new kid in town. There's a new kid in town. There's a

(Inspired by "PRELUDE IN C MINOR" by CHOPIN)  
**COULD IT BE MAGIC**

21

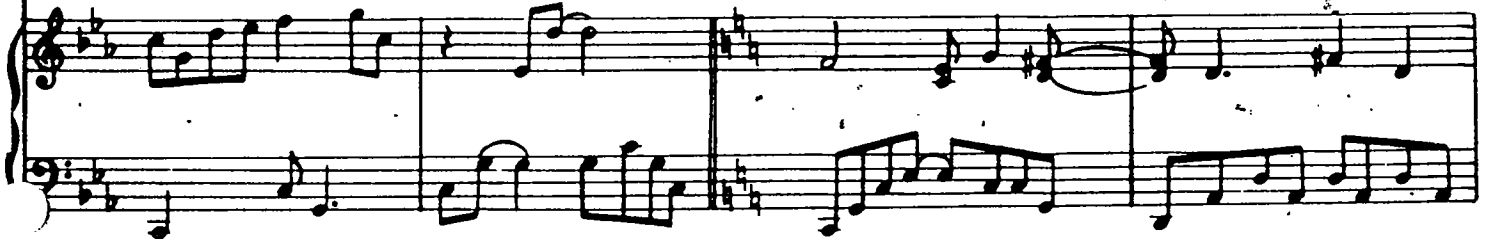
Words and Music by  
**ADRIENNE ANDERSON**  
**BARRY MANILOW**

Largo

Faster (♩ = ♩)



Spir-it move — me  
La-dy take — me



ev - 'ry time I'm near — you, whirl - ing like — a cy - clone in my  
high up - on — a hill - side, high up where the stal - lion meets the



mind. Sweet Me - lis - sa,  
sun. I could love — you;



2 Ebmaj7 Dm7 Ebmaj7

An - gel, of my life time, an - swer to all an -  
Build - ing my world a - round you, nev - er leave you till

D7sus4 Dm7 Gsus4 G G7 (F Bass) Cm (Eb Bass) G7 (D Bass)

swers I can find; Ba - by I love you.  
my life is done; Ba - by I love you.

Cm Ab (C Bass) Gmaj9 (b Bass) G (B Bass) Bbmaj7 Bb6

Come, come, come in - to my arms.  
Now, now, now and hold on fast.

Am7 Ab7 Gsus4 G To Coda (after 1st ending)

Let me know the won - der of all of you.  
Could this be the mag - ic at last?

1. G7 (F Bass) Cm (Eb Bass) G (D Bass) 2. Dm7 (F Bass)

The first system contains four guitar chord diagrams. The first diagram is for G7 (F Bass), the second for Cm (Eb Bass), the third for G (D Bass), and the fourth for Dm7 (F Bass). Each diagram shows the fretting hand positions on a six-string guitar.

tacet

Ba - by I want\_ you.

The first system of musical notation includes a vocal line with the lyrics "Ba - by I want\_ you." and a piano accompaniment consisting of a treble and bass clef staff.

The second system of musical notation shows the piano accompaniment for the second system, with treble and bass clef staves.

The third system of musical notation shows the piano accompaniment for the third system, with treble and bass clef staves.

D. S. al Coda

The fourth system of musical notation shows the piano accompaniment for the fourth system, with treble and bass clef staves. The system concludes with a double bar line and repeat signs.

CODA

G7 (F Bass) Cm (Eb Bass) G (D Bass) Cm Ab (C Bass)

Could it be mag- ic? { Come, Now, come, now,

Gmaj9 (B Bass) G (B Bass) Bbmaj7 Bb6 Am7

come in - to my arms. Let me know the won -  
 now and hold on fast. Could this be the mag -

Ab7 Gsus4 G Cm (F Bass) Cm (Eb Bass) G (D Bass) G Cm

der ic of all of you - Ba - by I want you.  
 at last? Could it be mag - ic?

Fm G7 Cm Ab Db G7+6 G7 Cm