

Including:
My Way • Puppy Love
Put Your Head on My Shoulder
You Are My Destiny • Lonely Boy
Diana

Paul Anka Songbook

Piano • Vocal • Gu

 **Beacock's** 
VANCOUVER MUSIC
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Bring the Wine

Words and Music by
Paul Anka and Johnny Harris

Moderately slow

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a simple bass line. The tempo is marked 'Moderately slow' and the dynamic is 'mf'.

D

C/D

D

C/D

Bring the wine, my la - dy, bring the wine, my love.
Drink the wine, my la - dy, drink the wine, my love.

D

C/D

D

C/D

It's the time for lov - ing, it's the time.
It's the time for lov - ing, it's the time.

D

C/A

D

C/A

In a room where pas - sions flow, mak - ing sha - dows as we go,
All I say if eyes could speak, if ev - ry day could be a week

—by a can - dles stead - y light. —In a bed in dead of night and I
 If ev - ry word of love could be — a breath of air with lips to see... us to -

cresc.

need you, I love you so — and I — want you, you'll nev - er know how I —
 geth - er. — you and I — un - til for - ev - er, un - til we die — we'll be to -

f

love you. I can't let go — and I'm on you girl — like the eve —
 geth - er. — you and I — And I'll fill you girl — like the o -

mp - mf

— ning sun — sets up on — the hill — when the day — is done. Oh ba - by,
 ceans roar — rush - es in — up - on — up - on an emp - ty shore. Oh ba - by,

C D C D

oh ba - by go gent - ly there.
oh ba - by go gent - ly there.

You've got_ a way

C G D D

— a - bout_ you don't_ you. —

You're gon - na stay —
You've got_ a way —

C G D

1 2 D

— that way_ now won't_ you. — Bring the
— a - bout_ you don't_ you. —

Em Cmaj7

wine, drink the wine. Bring the wine_

cresc.

Em



Cmaj7



feel - ing fine. And I

D



C/A



D



C/A



need you, I need you so... And I want you, you'll nev - er know how I

D



C/A



D



C/A

*Repeat and Fade*

love you, I can't let go... And I love it, I love it so... And I

Diana

Words and Music by
Paul Anka

Medium Rock

mf

The piano introduction consists of two staves. The right hand plays a rhythmic melody with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked as 'Medium Rock' and the dynamics as 'mf'.

E_b Cm Fm7 B_b7 E_b

Five guitar chord diagrams are shown below the piano introduction. From left to right: E_b (E-flat major), Cm (C minor), Fm7 (F minor 7), B_b7 (B-flat dominant 7), and E_b (E-flat major).

I'm so young and you're so old. This my dar-ling I've been told. I don't care just

mp-mf

The piano accompaniment for the first line of lyrics features a steady bass line in the left hand and a chordal accompaniment in the right hand. The dynamics are marked as 'mp-mf'.

Cm Fm7 B_b7 E_b Cm

Five guitar chord diagrams are shown below the piano accompaniment. From left to right: Cm (C minor), Fm7 (F minor 7), B_b7 (B-flat dominant 7), E_b (E-flat major), and Cm (C minor).

what they say 'cause for - ev - er I will pray you and I will be as free

The piano accompaniment for the second line of lyrics continues with a steady bass line and chordal accompaniment.

Fm7 B_b7 E_b Cm Fm7

Five guitar chord diagrams are shown below the piano accompaniment. From left to right: Fm7 (F minor 7), B_b7 (B-flat dominant 7), E_b (E-flat major), Cm (C minor), and Fm7 (F minor 7).

as the birds up in the trees. Oh please stay by

The piano accompaniment for the third line of lyrics concludes the piece with a steady bass line and chordal accompaniment.

Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7

me, Di - an - a.

Eb Cm Fm7 Bb7 Eb

Thrills I get when you hold me close. Oh my dar - ling you're the most. I love you but do

Cm Fm7 Bb7 Eb Cm

you love me? Oh Di - an - a, can't you see I love you with all my heart

Fm7 Bb7 Eb Cm Fm7

and I hope we will nev - er part. Oh please stay with

Bb7 Eb Fm7 Bb7 Eb Eb7
 me, Di - an - a.

Ab Abm Eb Eb7
 Oh my dar-lin', oh my lov-er, tell me that there is no oth-er.

Ab Abm Eb Edim Fm7 Bb7
 I love you with my heart. Oh oh oh oh oh oh.

Eb Cm Fm7 Bb7
 On - ly you can take my heart. On - ly you can tear it a - part.

When you hold me in your lov - ing arms I can feel_ you giv - ing all your charms.

Hold me dar - ling, ho ho hold me tight. Squeeze me ba - by with a - all your might.

Oh please stay by me, Di - an - a.

Oh please Di - an - a.

while repeating until Fine

Do I Love You

(Yes, In Every Way)

Original French Words by
Yves Dessca and Maxime Pilot

English Words by Paul Anka
Music by Michel Pelay
and Alain Le Govic

Slowly, with expression



Piano introduction in 4/4 time, marked *mp*. The right hand plays chords, and the left hand plays a simple bass line.



Be - yond a shad - ow of a doubt, as the might - y riv - er
A - bout as deep as deep can go, from the can - yons to the



flows, as the mead - ow gai - ly plays with the
sky, like a moth - er as she cares for the



wind on sum - mer days. Do I Love You? Don't you
ba - by that she bears.

know by now. Do I Love You? Must I show you how. Do I Love You? Do I

mf

have to say? Do I Love You? Yes, In Ev - 'ry Way...

A - bout as sa - cred as a hymn, and a Bi - ble filled with prayers, from a
 And I shall show it with my eyes, I will share it with the night, If in

mp

whis - per to a roar, ver - y much and e - ven more...
 death the Lord is kind, you're the last thing on my mind...

C Dm7 G7

Do I Love You? You should know by now. Do I Love You? Must I

mf

C Am Dm7

show you how. Do I Love You? Do I have to say?

G7 C

Do I Love You? Yes, In Ev - 'ry Way. Do I Love You? You should

Repeat and Fade

Everything's Been Changed

Words and Music by
Paul Anka

Moderately slow

mf

The piano introduction consists of four measures in 4/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

Gm7

Fm7

Re - ar - ranged

ev - 'ry room on

ev - 'ry floor, _____

mp - mf

Gm7

Fmaj7

ev - 'ry inch

from

door to

door. _____

Gm7

Fm7

Ev - 'ry chair,
Yes - ter - day

ev - 'ry chair and
you were mine, the

ta - ble's new,
world was ours, _____

Gm7

Am7

D7b9

ev - 'ry cup and sau - cer too.
hap - py days of fun filled hours.

Cm7

G7⁺⁵_{b9}

Cm7

G7⁺⁵_{b9}

Ev - 'ry-thing's been changed,
noth - ing's like be - fore,

Cm7

F7

F7b9

Bb maj7

G7b9

things I did with you I do no more,
they're all be - hind me.

Cm7

G7⁺⁵_{b9}

Cm7

G7⁺⁵_{b9}

Ev - 'ry-thing's been changed,
since we've been a - part.

1.

Cm7 F7 F7b9 Bb maj7 Dm7 Eb D7b9

Ev - 'ry-thing that is ex-cept my heart.

2.

Bb maj7 Dm7b5 G7b9 C(Bb bass)

heart. And I don't know what to do, love, a -

Eb m6 Bb maj7 G7b9

bout all the tears I cry. And I can't get o - ver

C(Bb bass) Eb m6 Bb maj7 G7b9

you, love, no mat - ter how hard I try.

D. S. and fade

Hey Girl

Words by Paul Anka
Music by Paul Anka and Johnny Harris

Moderately slow (with a double time feel)

The piano introduction consists of four measures. The right hand plays a rhythmic pattern of eighth notes in a descending sequence: G4, F4, E4, D4, C4, B2, A2, G2. The left hand plays a simple bass line with notes G2, F2, E2, D2, C2, B1, A1, G1.

Bb



Bb/Ab



Gb maj7



Hey girl, hang on, here's where we be-gin_ to real-ly fly_
girl, be wise, o - pen ev -'ry door_ that's in your mind.

The first vocal line is written on a single staff. It begins with a half note G3, followed by a quarter rest, then a quarter note F3, and a quarter rest. The melody continues with eighth notes: E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The piano accompaniment is shown below, with the right hand playing the same eighth-note pattern as the introduction and the left hand playing a bass line.

F



Bb



Bb/Ab



Hey girl, be strong, this
Hey girl, you're mine, I

The second vocal line is written on a single staff. It begins with a half note G3, followed by a quarter rest, then a quarter note F3, and a quarter rest. The melody continues with eighth notes: E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The piano accompaniment is shown below, with the right hand playing the same eighth-note pattern and the left hand playing a bass line.

Gb maj7



F



great big world be - longs_ to you and I. I
stick with me and ba - by you will find_ }

The final vocal line is written on a single staff. It begins with a half note G3, followed by a quarter rest, then a quarter note F3, and a quarter rest. The melody continues with eighth notes: E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The piano accompaniment is shown below, with the right hand playing the same eighth-note pattern and the left hand playing a bass line.

Bbm7 Eb9 Ab Fm7

tell you we're gon - na get_ what we_ are af - ter.

Bbm7 Eb9 Ab

We're gon-na make_ each dream_ of ours_ come true.

Ebm7 Ab7 Db Bbm7

We're gon-na get our share, our share of laugh - ter. There ain't

Gb6 1. F#sus F7 2. F#sus F

noth- ing in this world_ that we can't do. Hey

B♭m7

E♭7

B♭m7

E♭7

Come Sun - day morn - ing — we'll wake up with the dawn, we're gon-na chase.

Cm7

Fm7

B♭m7

E♭7

— that dream we're af - ter in the rain. — We're gon-na take each sad day, —

B♭m7

E♭7

Cm7

make it a hap - py glad day. — Girl, you've got to trust in what I say. —

F

B♭

B♭/A♭

— Hey girl, hang on, I

G♭maj7

F

B♭

tell you all our trou - bles will be gone... Hang in, hang

B♭/A♭

G♭maj7

F

out, we're gon-na show them what it's all a - bout... Hey

B♭

B♭/A♭

G♭maj7

F

girl, hang in, We're gon-na give this great big world a spin... Hang

B♭

B♭/A♭

G♭maj7

F

in, Girl, hang tight, hang on, ev-'ry thing is gon-na be all right... Hey I'm I tell you all our trou-bles will be gone...

How Can Anything Be Beautiful — After You

Words and Music by
Paul Anka

Moderately slow

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: G major, B minor, C minor, and D7. The left hand plays a simple bass line with eighth notes. The tempo is marked 'Moderately slow' and the dynamic is 'mf'.

Gmaj7

Bm7

Cm7

D7

How can an - y - thing — be beau - ti - ful —
How can an - y - thing — be poss - i - ble —

af - ter you.
af - ter you.

mp-mf

Gmaj7

Bm7

Dm7

Dm7/G

How can an - y - thing — be beau - ti - ful —
How can an - y - one — be lov - a - ble —

when we're through.
sad but true.

Fmaj7

E7

How can an - y - one — ev - er hold — me —
How can an - y - one — ev - er thrill me —

Fmaj7

Am7/D

Am7/D

who can say the things the way you told me way you thrill me.
do the things you do the

Gmaj7

Bm7

Cm7

Ba - by I love you and noth - ing's gon - na change my

D7

Gmaj7

Bm7

mind. Ba - by I love you and

Cm7

D7

Gmaj7

Bm7

noth - ing's gon - na change my mind. How can an - y - thing be beau - ti - ful

Cm7 D7 Gmaj7 Bm7

af - ter you. How can an - y - thing be poss - i - ble.

Dm7 Dm7/G Fmaj7

Sad but true. How can an - y - one ev - er

E7 Fmaj7 C/D

hold me. Who can say the things the way you told me

Gmaj7 (Ba-by) Bm7 (Love You) Cm7 (Repeat and Fade) D7

Ba - by I love you and noth - ing's gon - na change my mind.

Bsus₀ B Cmaj7₀₀₀ C6 G/B(add9)₀ G/B₀₀₀ Cmaj7₀₀₀ C6 G/B(add9)₀ G/B₀₀₀

man re-quires. No I'll not be used, mis-lead, de-ceived or a-bused. No sir, not

Am7₀ D7/A₀₀ Bm7₀ E7/B₀ Cmaj7₀₀₀ C6 G/B(add9)₀ G/B₀₀₀ Cmaj7₀₀₀ C6

me, I'm free, I'll not give a-way the free-dom I have is to

G/B(add9)₀ G/B₀₀₀ Am7₀ D7/A₀₀ Gmaj7₀₀₀ G6₀₀₀₀ Am6/F#₀ Bsus₀ B

say, to say I do, I don't, I will, I won't.

Cmaj7₀₀₀ C6 G/B(add9)₀ G/B₀₀₀ Cmaj7₀₀₀ C6 G/B(add9)₀ G/B₀₀₀ Am7₀ D7/A₀₀

Know thy-self, these words are true. Know thy-self, I hope I do. Toiled a while, but

mp - mf

Gmaj7 G6 Am7 D7/A Bm7 E7/B Cmaj7 C6

not in vain, I re-moved the child, the man re-mained. Life's filled

G/B(add9) G/B Cmaj7 C6 G/B(add9) G6 Am7 D7/A Gmaj7 G6

with those who fail, the weak, the wrong, the meek, the frail. Those who re-fuse to try,

Am7 D7/A Bsus B Cmaj7 C6 G/B(add9) G/B Cmaj7 C6

those who just live to die. I'm not one of those, I'm full of pride. I sup-

G/B(add9) G/B Am7 D7/A Bm7 E7/B Cmaj7 C6 G/B(add9) G/B

pose I'll say it loud, I am proud, I'll not be a space, a

Cmaj7 C6 G/B(add9) G/B Am7 D7/A Bm7 E7/B

no - one, a num - ber, a face, no sir, not me, I'm free. I'll

Cmaj7 C6 G/B(add9) G/B Cmaj7 C6 G/B(add9) G/B

lay my life on the line, this free - dom I've got is all mine. No sir, not

Am7 D7/A Bm7 E7/B Cmaj7 C6 G/B(add9) G/B

me. I'm free. No I'll not be used, mis -

Cmaj7 C6 G/B(add9) G/B Am7 D7/A Bm7 E7/B (Repeat and Fade)

lead, de - ceived or a - bus - ed. No sir, not me, not me. No

D7 G

1

guess it does - n't mat - ter an - y more.

2

G Em G D7

There's no use in me a cry - in', I've

G D7 G A7

done ev - ry - thing and now I'm sick of try - in', I've thrown a - way my

D7

nights, Wast - ed all my nights o - ver you.

Johnny's Theme

Brightly, with a beat

Music by
Paul Anka and Johnny Carson

First system of musical notation. Chords: E^b 6, Cm9, Cm7, Fm7, B^b 7-9, E^b 6. Dynamics: *f*.

Second system of musical notation. Chords: Cm9, Cm7, Fm7, B^b 7-9, E^b 6, Cm9, Cm7.

Third system of musical notation. Chords: Fm7, B^b 7, E^b 6, Cm7, Fm7.

Fourth system of musical notation. Chords: B^b 7, E^b 6, Fm7, B^b 7, B^b 7-9, B^b 7-5. Includes first ending bracket (1).

Fifth system of musical notation. Chords: E^b 6, B^b 7, B^b 9, E^b 6, Fm7. Includes second ending bracket (2).

Sixth system of musical notation. Chords: F[#] dim, B^b 7, B^b 9, E^b 6, Fm7.

F#dim Bb7 Bb9 Eb Fm7 F#dim

Gm7 C9 F7b5 Fm9 Fm7 Bb7

Eb6 Cm9 Cm7 Fm7 Bb7,9 Eb6

Cm9 Cm7 Fm7 Bb7,9 Eb6 Cm9 Cm7

Fm7 Bb7 Eb6 Cm7 Fm7

Bb7 Eb6 Fm7 E dim. Fm7 C dim Bb9 Eb7(add 13) *ff*

Jubilation

Words and Music by
Paul Anka and Johnny Harris

Moderato

Piano introduction in 4/4 time, marked *mf*. The right hand features a series of chords and arpeggios, while the left hand plays a steady eighth-note bass line.

C F

Great Ju - bi - la - tion, there's some cel - e - bra - tion be - gin - ning.
Peo - ple take heart, it's the time to be smart, to be hon - est.

mp - mf

C F C7 F C

To - tal re - jec - tion to lies and de - cep - tion and sin -
Join the re - un - ion, there's one mass com - mun - ion up - on -

C F C F C7 F G

- ning. }
us. } Sin - ners take heed for the life.

Bb F C^o F C^o F C7 F

— that you lead — is de - ceiv - ing. Yeah!

G Bb F C^o F

Noth - ing re - plac - es a man — that em - brac - es be - liev - ing. No!

1. C F C7 F 2. C F C7 F G

I'm bet - tin', I'm bet - tin' on Je - sus,

G

I'm hop - in', hop - ing hell freez - es. I'm hop - in',

hop - ing it dis - pleas - es the dev - il, the dev - il.

C F C F C B \flat F C F C B \flat F

As for the chil - dren, God bless and God will them no sor - row.
Great Ju - bi - la - tion there's some cel - e - bra - tion be - gin - ning.

Share the con - fu - sion and lies dis - il - lu - sion to - mor - row.
To - tal re - jec - tion to lies and de - cep - tion and sin - ning.

G Bb F C F C F Bb F

Sin-ners take heed_ for the life_ that you lead_ is de - ceiv - ing. Yeah!

G Bb F C F

Noth-ing re - plac - es a man_ that em - brac - es be - liev - ing. No!

C F C7 F *D.S. al Coda* Coda C F C7 F C F C F

(Repeat and fade)

C Bb F C F C F C Bb F

Let Me Get To Know You

Words and Music by
Paul Anka

Moderately slow

mp

mf

The piano introduction consists of two staves. The right hand plays chords in a 4/4 time signature, starting with a half note chord and moving to a quarter note chord. The left hand plays a simple eighth-note bass line.



Let me get to know you,
Let me kiss you slowly,

help me make it last
there up on your mouth

mp-mf

The piano accompaniment for the first vocal line features a right hand with chords and a left hand with a bass line. The tempo is moderately slow.



Help me spare the moment,
Let me get to know you

The piano accompaniment for the second vocal line continues with chords and a bass line.



good things pass so fast
north, east, west, and south

The piano accompaniment for the final line concludes with chords and a bass line, ending with a double bar line.

Em C D G C D

Love, love, love, we found

mp mf

G B7 Em

love to - geth - er. In each oth - er, oh

C B7

we found love.

Em Am B7

Lov-ing you comes eas - y. With some-one like you,
Let me build you rain - bows. keep you from the rain.

mp-mf

Em Am

skin to skin you please me.
Fill your world with sun shine,

B7 Em

D.S. al Coda §

I hope I please you too.
time and time a gain.

mp

Coda ⊕

C D G C D G B7

Love, love, love. We found love to - geth - er in each

mf

Em C B7 B7

Repeat and Fade

o - ther, oh, we found love.

Let Me Try Again

Original French Words by
Michelle Jourdan

English Words by
Paul Anka and Sammy Cahn
Music by Caravelli

Moderately slow (with much feeling)

mf

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is moderately slow with much feeling.

Verse

F

C/E

Dm

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 -

mp - mf

Am

Bb

Am7

Dm7

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

G7

Gm7/C

C7

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.

Ab Eb/G Fm7 Dm7 G7

Chorus

Let me try a - gain! Let me try a - gain! Think of all we had be-fore,

C Am7 Dm7 G7 C Dm6 E7 Am

let me try once more. We can have it all, you and I a - gain.

Am7 D7 Dm7/G G7 C Am7 Dm7 G7 C

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

Dm6 E7 Am D7 Dm7/G G7 C Gm7 C7 C

rit.

Lonely Boy

Words and Music by
Paul Anka

Moderately slow rock beat

The piano introduction consists of two staves. The right hand plays a melody of eighth notes with triplets, starting with a mezzo-forte (*mf*) dynamic and increasing to a forte (*f*) dynamic. The left hand provides a steady accompaniment of eighth notes, also featuring triplets. The key signature is one sharp (F#) and the time signature is common time (C).

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "I'm just a Lone-ly Boy, - lone-ly and blue; I'm all a-". The piano accompaniment continues with the same rhythmic pattern as the introduction. Chord diagrams for D, Bm7, A, and Em are provided above the vocal line. Dynamics include *mf* and *p*.

The second system of the song includes a vocal line and piano accompaniment. The vocal line continues with the lyrics "lone with noth-in' to do. I've got ev-'ry-thing you could think". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A, Em7, A, A7, D, C, and Bm7 are provided above the vocal line. Dynamics include *p*.

The third system of the song includes a vocal line and piano accompaniment. The vocal line concludes with the lyrics "of, But all I want is some-one to love.". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A, Em, A, Em7, A, A7, D, and C are provided above the vocal line. The system ends with a double bar line and the word "Fine". Dynamics include *p*.

(Guitar tacet)

Some-one, yes, some-one to love, some-one to kiss, Some-one to

hold at a moment like this. I'd like to hear some-bod-y

say, "I'll give you my love each night and day." A

life-time of love means more to me than rich-es or fame un-

told. Some-where there's a some-one wait-ing for me. I'll

Chord diagrams: D, Bm7, A, A7, Em, A, Em7, A7, D, Bm7, A, Em, A, A7, D, C, D (*), A7, D, A7, D, D, D7, G, D.

Note: (* to **) This section may be omitted if desired.

E9

A7

(Guitar tacet)

find her be-fore I grow too old. Some-bod-y, some-bod-y, some-bod-y,

please send her to me. I'll make her

hap-py, just wait and see. I prayed so

hard to the heav-ens a-bove, That I might

find some-one to love. I'm just a

D.S. al Fine

D.S. al Fine

D

Bm7

A

A7

Em

A

Em7

A7

D

Em7

A

Em

A

A7

Am7

D

D

p

The Longest Day

March tempo

Words and Music by
Paul Anka

Piano introduction in C major, 4/4 time. The right hand features a melody of eighth notes, while the left hand provides a steady bass line. The piece begins with a treble clef and a common time signature.

First line of lyrics: Man - y men came here as sol - diers, Man - y men are tired and wea - ry, Man - y

Accompanying piano part includes guitar chord diagrams for C and G7.

Second line of lyrics: men will pass this way; Man - y men will count the men are here to stay; Man - y men won't see the

Accompanying piano part includes guitar chord diagrams for G7, C, G7, and C7.

Third line of lyrics: ho - urs, As they live THE LONG - EST DAY. Man - y sun - set, When it ends THE LONG - EST DAY.

Accompanying piano part includes guitar chord diagrams for F, F#dim, Ab7, G7, C, and G7.

Fourth line of lyrics: DAY. THE LONG - EST DAY, THE LONG - EST DAY,

Accompanying piano part includes guitar chord diagrams for C, Am, Am7, Am6, F7, Em, Em7, C, and Em.

Final line of lyrics: DAY. THE LONG - EST DAY, THE LONG - EST DAY,

Accompanying piano part includes guitar chord diagrams for C, Am, Am7, Am6, F7, Em, Em7, C, and Em.

Am Am7 Am6 F7 Em Em7 C Am Am7 Am6 F7

This will be THE LONG - EST DAY. Filled with hopes and

Em Em7 C Am7 A7b5 D6 D7 G7 Dm7 G7

filled with fears, Filled with blood and sweat and tears. Man-y

C G7

men, the might - y thou - sands, Man-y men, to vic-to-

C G7 C G7 C7 F F#dim A,7

ry; March-ing on right in - to bat - tle, In THE

G7 C G7 C

LONG-EST DAY in his - to - ry. Man-y ry.

1. 2. D.S. sf D.S.

Detailed description: This is a musical score for the hymn 'The Longest Day'. It is arranged for guitar and piano. The score is divided into systems, each containing a vocal line, a piano accompaniment line, and a guitar chord line. The guitar chords are indicated by letters (Am, Am7, Am6, F7, Em, Em7, C, D6, D7, G7, Dm7) and diagrams showing the fretting of the strings. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal line is in a single treble clef. The lyrics are: 'This will be THE LONG - EST DAY. Filled with hopes and filled with fears, Filled with blood and sweat and tears. Man-y men, the might - y thou - sands, Man-y men, to vic-to-ry; March-ing on right in - to bat - tle, In THE LONG-EST DAY in his - to - ry. Man-y ry.' The score includes first and second endings, a double bar line, and dynamic markings like 'D.S.' and 'sf D.S.'.

Love Is a Lonely Song

Words and Music by
Paul Anka and Johnny Harris

Slowly

mf

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand provides a steady bass line with chords.

Vamp

Am7 D9 Am7 D9

A guitar vamp section with four measures. Each measure contains a chord diagram for Am7, D9, Am7, and D9 respectively, with a whole note duration.

Recitative: Baby this letter's for you, I haven't got a lot to say to you but I'll just have to say it anyway. It's very hard for me to sit down and kinda tell you that I was wrong, but I was . . . Take care love

mp - mf

The piano accompaniment for the recitative features the same rhythmic pattern as the introduction, with a dynamic range from mezzo-piano to mezzo-forte.

Am7 D9 Am7 D9

Love's _____ a lone-ly song on _____ a rain-y day. You and
Love's _____ an emp-ty room since _____ you went a - way. You and

The main song section includes a vocal melody line with lyrics and a piano accompaniment. The piano part features a more complex rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand.




 I not to - geth - er. said good - bye till for - ev - er. said good -
 I could - n't make it. said good - bye, could - n't take it. take good -







 bye. Far a - way, far a - way,
 bye.






 far a - way from you. Yes - ter - day, oh, yes - ter - day





 far a - way from you. Love's a lone - ly song



Am7

D9

Dm7

G7

since you went a - way. You and I not to - geth - er, said good -

bye. to for - ev - er, said good - bye, said good -

bye. Ba-by I can't go on_ with out_ you,

ev-'ry day I think a - bout you. Ba-by I can't go on_ with-out_ you, ev-'ry day I think a - bout you.

Repeat and Fade

My Way

Original French Words by
Gilles Thibault

English Words by Paul Anka
Music by Jacques Revaux
and Claude Francois

Moderately slow

mf

The piano introduction consists of four measures. The right hand plays a series of chords: C major, F major, G7, and C major. The left hand plays a simple bass line with quarter notes: C2, F2, G2, C3.

C Em Gm6

And now the end is near, and so I face the final
(Re-) grets, I've had a few, but then a - gain, too few to

The vocal line starts with a half rest, followed by quarter notes. The piano accompaniment features a steady quarter-note bass line and chords in the right hand.

A7 Dm Dm7

cur - tain, My friend, I'll say it clear, I'll state my
men - tion, I did what I had to do, and saw it

The vocal line continues with quarter notes and a half note. The piano accompaniment maintains the same rhythmic pattern.

G7 C C7

case, of which I'm cer - tain, I've lived a life that's full, I trav-eled
thru with-out ex-emp-tion, I planned each chart-ered course, each care-ful

The vocal line concludes with quarter notes and a half note. The piano accompaniment continues with quarter notes and chords.

F Fm C G7

each and ev-'ry high-way, And more, much more than this, I did it
 step a-long the by-way, And more, much more than this, I did it

F6 C F6 C

1. My Way. 2. Re- My Way. Yes, there were

C C7 F

times, I'm sure you knew, when I bit off more than I could chew, But thru it

Dm7 G7 Em7 Am

all, when there was doubt, I ate it up, and spit it out. I faced it

Dm7 G7 C

all, and I stood tall, and did it My Way. I've

C Em Gm6 A7

loved, I've laughed and cried, I've had my fill, my share of los - ing, And

Dm Dm7 G7 C

now, as tears sub-side, I find it all so a - mus - ing. To

C7 F Fm

think I did all that, and may I say, "Not in a shy way." Oh,

C G7 F6 C

no, oh no, not me, I did it My Way. For what is a

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes 'no, oh no, not me, I did it My Way.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for C, G7, F6, and C are shown above the staff.

C C7 F

man, what has he got, if not him-self, then he has not to say the

Detailed description: This system contains the next four measures. The vocal line continues with 'man, what has he got, if not him-self, then he has not to say the'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for C, C7, and F are shown above the staff.

Dm7 G7 Em7 Am

things he tru-ly feels, And not the words of one who kneels. The rec-ord

Detailed description: This system contains the next four measures. The vocal line continues with 'things he tru-ly feels, And not the words of one who kneels. The rec-ord'. The piano accompaniment continues. Chord diagrams for Dm7, G7, Em7, and Am are shown above the staff.

Dm7 G7 C

shows I took the blows, and did it My Way.

rall.

Detailed description: This system contains the final four measures. The vocal line concludes with 'shows I took the blows, and did it My Way.' The piano accompaniment ends with a final chord and a 'rall.' (ritardando) marking. Chord diagrams for Dm7, G7, and C are shown above the staff.

One Man Woman/One Woman Man

Words and Music by
Paul Anka

Moderately slow

The piano introduction is in 4/4 time, marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

The first system shows the vocal melody and piano accompaniment for the first verse. The piano part is marked *mp-mf*. Chord diagrams for F and C7 are provided above the vocal line.

You caught me fool - ing a - round, with some - bod - y new. —
**nights you left me a - lone — and you dis - ap - peared. —*

The second system shows the vocal melody and piano accompaniment for the second verse. Chord diagrams for C7, F, C7, and Dm are provided above the vocal line.

You caught me fool - ing a - round, — now I'm los - ing you. —
The nights your voice on the phone — said, I'm wait - ing here. —

The third system shows the vocal melody and piano accompaniment for the chorus. Chord diagrams for F7, Gm7, C7, and Gm7 are provided above the vocal line.

'Cause you're a one — man wo - man, you're a one — man wo -
'Cause I'm a one — man wo - man Yes, you're a one — man wo -

*All words in *italics* sung by girl.

C7 Gm7 C7 Gm7 C7

- man, Oh you're a one man wo - man But I'm a two tim - ing
 - man, 'Cause I'm a one man wo - man But I'm a two tim - ing

F C7 F7 Bb

man. *The Oh, ba-by you know I'm sor -

C7 Bb C7 F

- ry. Sure, it's the same old sto - ry. I keep com-ing back, and I

A7 Bb C7 Gm7 C7

let you, 'Cause I'd rath-er for-give — than for-get — you. Now

F C7 F C7

I won't need no chains to tie me down You

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics. The bottom two lines are piano accompaniment. Chord diagrams for F and C7 are shown above the staff. The piano part features a steady bass line and chords in the right hand.

F C7 Dm F7

lost your way, my love but now you've found that I'm a

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with similar harmonic support. Chord diagrams for F, C7, Dm, and F7 are provided.

Gm7 C7 Gm7 C7

one man wo - man. Yes, you're a one man wo - man. Oh, I'm a

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a slight pause before the final phrase. The piano accompaniment provides accompaniment for the vocal line. Chord diagrams for Gm7 and C7 are shown.

Gm7 C7 Gm7 C7 F

one man wo - man, But I'm a two tim - ing man.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the final lyrics. The piano accompaniment ends with a final chord. Chord diagrams for Gm7, C7, and F are provided.

f

mp-mf

I'm a one man wo - man I'll be a one wo - man

man. You're a one man wo - man I'm a one man wo - man You're a

1 *2* *Repeat and Fade*

one man wo - man yes, you're a one wo - man man. Yes, you're a

Papa

Words and Music by
Paul Anka

Moderately

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, while the left hand plays a steady eighth-note bass line. The chords are primarily triads and dyads, creating a simple harmonic accompaniment.



Ev-'ry day my Pa - pa would work to help to make ends meet, _____ to
Ev-'ry night my Pa - pa would take and tuck me in my bed, _____

mp-mf

The first system of the song features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in a bass clef. The lyrics are written below the vocal line. The piano part includes a dynamic marking of *mp-mf*.



see that we would eat, _____ keep those shoes up - on my feet _____
kiss me on my head _____ af - ter all the pray'rs were said, _____

The second system continues the vocal and piano accompaniment. The vocal line and piano accompaniment are shown. The lyrics are written below the vocal line. The piano part includes a dynamic marking of *mp-mf*.



Grow-ing up with him _____ was eas - y, time just flew on by, _____ the years be - gan to fly, _____

The third system continues the vocal and piano accompaniment. The vocal line and piano accompaniment are shown. The lyrics are written below the vocal line. The piano part includes a dynamic marking of *mp-mf*.

Em C D

he aged and so did I. I could tell that

B7/D# Em C D



ma-ma was - n't well. Pa-pa knew and deep down so did she,

G B7 C D

so did she. When she died

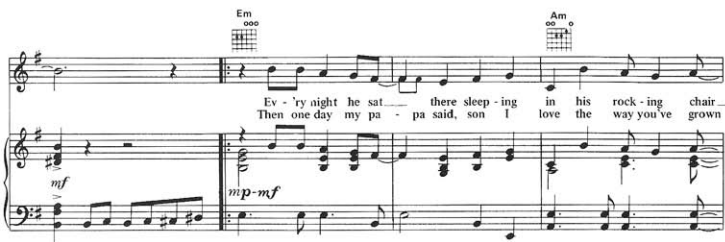
B7/D# Em C Am B7

Pa-pa broke down and cried. All he said was God why not take me.

Em  Am 

Ev - 'ry night he sat — there sleep - ing in his rock - ing chair —
Then one day my pa - pa said, son I love the way you've grown



mf *mp-mf*



B7  Em 

he nev - er went up stairs — all be - cause she was - n't there.
make it on your own, — I'll — be O. K. a - lone.



Em  Am 

Ev - ry time I kiss — my chil - dren Pa - pa's words ring true — your
I re - mem - ber ev - 'ry word my Pa - pa used to say — I



B7  Em  (Repeat and Fade)

chil - dren live through you, — they'll grow and need you too, —
live them ev - 'ry day, — He taught me well that way, —



Puppy Love

Words and Music by
Paul Anka

Moderately slow

The piano introduction consists of two staves. The right hand features a melodic line with triplets of eighth notes and quarter notes. The left hand provides a steady accompaniment with eighth notes and quarter notes. The tempo is marked 'Moderately slow' and the dynamic is 'mf'.

This section contains the first line of the song. The vocal line is on a single staff with lyrics: "And they called it Pup-py Love, Oh, I guess they'll nev-er". The piano accompaniment is on two staves. Chord diagrams for Gm7 and C7 are shown above the vocal staff. The dynamic is 'mp-mf'. The piano part includes triplets and eighth notes.

This section contains the second line of the song. The vocal line has lyrics: "know, how a young heart real-ly feels,". The piano accompaniment continues with triplets and eighth notes. Chord diagrams for F, Am7, Dm7, and Gm7 are shown above the vocal staff.

This section contains the third line of the song. The vocal line has lyrics: "and why I love her so. And they called it Pup-py". The piano accompaniment concludes with triplets and eighth notes. Chord diagrams for C7, F, Gbmaj7, and F are shown above the vocal staff. The word 'Tacet' is written above the final vocal note.

Gm7 C7 F

Love _____ just be-cause we're in our teens,

Am7 Dm7 Gm7 C7

Tell them all it is-n't fair _____ to take a-way my on-ly

F Gbmaj7 F F7 Bb

dream. _____ I cry each night my

Bbm F C7 F F7

tears_ for you, my tears are all_ in vain. _____ I'll

Bb Am7 D7

hope and I'll pray that may be some day you'll be

G7 C7 Gm7 C7

back in my arms once a gain. Some-one help me, help me

Tacet

Gm7 C7 F

please, is the an-swer up a-bove?

Am7 Dm7 Gm7 C7

How can I, how can I tell them... This is not a Pup-py

1. F Gb maj7 F Tacet 2. F Db7 Gb maj7 Fmaj7

Love... And they called it Pup-py Love...

Put Your Head on My Shoulder

Words and Music by
Paul Anka

Moderato

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (B-flat major or D-flat minor). The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. The bass line consists of a half note G2, followed by a quarter note A2, and then a quarter note B-flat2. The piece is marked *mf* (mezzo-forte).

Put your head on my should - er, Hold me in your arms, Ba - by.

Squeeze me oh so tight, Show me That you love me too.

Put your lips close to mine, dear. Won't you kiss me once, Ba - by?

Fm7 Bb7 Eb Cm Fm Bb7 Eb Ab

Just a kiss good-night, May - be You and I will fall in love.

Eb Bb7 Eb Bb7

Peo-ple say that love's a game, a game you just can't

Eb D7 Gm Fm7

win. If there's a way I'll find it some-day, And then this fool will rush

Bb7 Cm Fm7 Bb7

in. Put your head on my should - er, Whis-per in my ear,

mf

Ba - by, Words I want to hear, Tell me, Tell me that you love me

1. too. Put your head on my too. Put your head on my

2.

should - er, Whis - per in my ear, Ba - by, Words I want to hear,

Ba - by, Put your head on my should - er.

rit. *f*

She's a Lady

Words and Music by
Paul Anka

Moderately

The piano introduction consists of two measures. The right hand plays a rhythmic pattern of eighth notes (G4, A4, B4, C5) over a series of chords (G major, D major, G major, D major). The left hand plays a bass line of eighth notes (G3, F3, E3, D3) over a series of chords (G major, D major, G major, D major). The dynamic is marked *p*.

The first system shows the vocal melody and piano accompaniment for the first verse. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the same key and has a bass clef. The dynamic is marked *mf*. Chord diagrams for Em and D are provided above the vocal line.

1. Well, she's all you'd ev - er want, she's the kind men like to flaunt and take to din - ner.
(2.) nev - er in the way, al - ways some-thing nice to say, what a bless - ing.
(4.) knows what I'm a - bout, she can take what I dish out and that's not eas - y.

The second system shows the vocal melody and piano accompaniment for the second verse. The vocal line continues with the same treble clef and key signature. The piano accompaniment continues with the same bass clef. Chord diagrams for Em and D are provided above the vocal line.

Well, she al-ways knows her place, she's got style, she's got grace, she's a win - ner.
I can leave her on her own, know-ing she's O. K. a - lone and there's no mess-ing. }
Well, she knows me thru and thru, she knows what to do and how to please me. }

The third system shows the vocal melody and piano accompaniment for the chorus. The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment is in the same key and has a bass clef. Chord diagrams for Em, Em(A bass), and D are provided above the vocal line. The word "Chorus" is written below the first chord diagram.

She's A La - dy, wo - oh - oh, She's A La - dy, _____

Em (A bass) Em (A bass) Bm

talk - in' a - bout that lit - tle la - dy, and the la - dy is mine.

1. 2. To next strain 4. Repeat Chorus and fade Bb F

2. Well, she's 3. Well, she She's A (3.)nev - er asks ver - y much

Eb Bb F Eb Bb

and I don't re - fuse her, al - ways treat her with re - spect, I nev - er would a - buse her.

Bb F Eb Bb F

What she's got is hard to find and I don't want to lose her. Help me build a moun - tain from a

Eb G A

lit - tle pile of clay - ay - ay - ay!

Repeat from 8 to 4th ending 4. She

C Dm7 G7

Do I Love You? You should know by now. Do I Love You? Must I

mf

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by quarter notes G4, A4, B4, C5, and a repeat sign. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C, Dm7, and G7 are shown above the staff.

C Am Dm7

show you how. Do I Love You? Do I have to say?

Detailed description: This system contains the next three measures. The vocal line continues with quarter notes D5, E5, F5, G5, and a repeat sign. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for C, Am, and Dm7 are shown above the staff.

G7 C

Do I Love You? Yes, In Ev - 'ry Way. Do I Love You? You should

Repeat and Fade

Detailed description: This system contains the final three measures. The vocal line concludes with quarter notes G5, A5, B5, C6, and a repeat sign. The piano accompaniment ends with a final chord. Chord diagrams for G7 and C are shown above the staff.

Something About You

Words and Music by
Paul Anka

Slowly

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes.

mp - mf

A A F#m6 C#m7

I see you and I want you. Some-thing a-bout you ba-by drives me

The first system of the vocal melody is shown on a single staff. The piano accompaniment is shown on two staves below. Chord diagrams for A, F#m6, and C#m7 are provided above the vocal line.

Cmaj7 Bm7 Amaj7

wild, Some-thing a-bout you ba-by drives me cra-zy.

The second system of the vocal melody is shown on a single staff. The piano accompaniment is shown on two staves below. Chord diagrams for Cmaj7, Bm7, and Amaj7 are provided above the vocal line.

Bm7 Bm7/E A F#m6

Some-thing's got me act-ing like a child. When I touch you it's like the first time.

The third system of the vocal melody is shown on a single staff. The piano accompaniment is shown on two staves below. Chord diagrams for Bm7, Bm7/E, A, and F#m6 are provided above the vocal line.

C#m7

Cmaj7

Bm7

Some-thing a-bout you makes me feel this way. Some-thing a-bout you's got me feel-ing
Some-thing a-bout you ba-by drives me

mp - mf

Amaj7

Bm7

Bm7/E

ha - zy. Some-thing a-bout you makes me want to say. I
cra - zy. Some-thing a-bout you real - ly drives me wild. It's the

A

A+5

C#m7

love you so, _____ you'll nev - er know _____ what lov-ing you has gone and done to
touch of you, _____ so much of you _____ so much of you's be - come a part of

Cmaj7

Bm7/E

A

A+5

me. Done to me, I see in you _____ the need in me, _____ the
me. Can't you see I love you so _____ you'll nev - er know _____ what

This Is Your Song

Words and Music by
Paul Anka

Slowly (with a double time feel)

The piano introduction consists of two measures in 4/4 time. The right hand plays a series of chords: Eb major, Gm7, Fm7, and Bb7. The left hand plays a rhythmic accompaniment of eighth notes.



This is your song, yes I'm tell-in' the world there's no liv-in' with-out... you.



Could-n't be wrong, 'cause I wake up ev-'ry morn-in' think-in' a-bout... you.



When I'm look-in' at you I can feel some-thing so real, lov-ing you mad-



ly, need-ing you bad-ly. This is your song, from the

Fm7 Bb7 Eb Gm
 hills of my heart there's a mel-o-dy play-ing. Could-n't be wrong, from the

Fm7 Bb7 Cm7 F7 Bb
 way that I feel I think I'll be stay-ing. Free as the wind, so am I. Still and all we both

Ab Fm7 Bb7
 try to make it to- geth - er, make or break it to- geth - er.

Gb6 Ebm7
 Ev - ry day there's some - thing that you say that makes... me want to stay, makes me want to stay to - geth -

Abm7 D#7 G#6
 er. Ev - ry day there's some - thing that you say that makes

Ebm7 Abm7 Bb7

me want to stay, makes me want to stay to- geth - er. Stick-in' for-ev - er.

Eb Gm Fm7 Bb7

This is your song, this is your home for a poem that's a long time com - ing.
 This is your song, from the hills of my heart there's a mel - o - dy play - ing.

Eb Gm Fm7 Bb7 Cm7 F7

This is your song, ver - y soon you're a tune that the whole world's hum-min'.
 Could-n't be wrong, from the way that I feel I think... I'll be stay ing. } Free as the wind, so am

Bb A> Fm7 Bb7

I. Still and all we both try to make it to- geth - er, make or break it to- geth - er.

*D. S.
al Coda*

Coda Bb7 Eb Gm Fm7 Bb7

er. This is your song. Sha-la, la, la, la, la, la, la, la, la, la, la.

Repeat and Fade

Times of Your Life

Words by Bill Lane
Music by Roger Nichols

Moderately slow

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately slow' and the dynamics are 'mf'.

G (add A)

C (add D)

Gmaj7

C (add D)

Gmaj9

Cmaj7



Good morn - ing yes - ter - day,

You wake up — and time has

The first line of lyrics is set to music. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The dynamics are 'mp'.



slipped a-way,

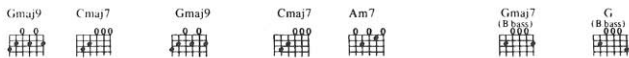
And sud - den - ly it's hard to find the mem - o - ries you left be - hind, — re -

The second line of lyrics is set to music. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

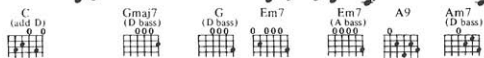


mem - ber, — Do you re - mem - ber — the laugh - ter and the tears, the

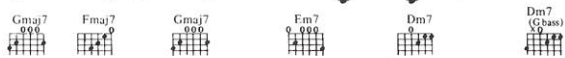
The third line of lyrics is set to music. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.



shad-ows ___ of mist-y yes-ter-years? The good times and the bad you've seen ___ and



all the oth-ers in be-tween, re-mem-ber. ___ Do you re-mem-ber the times of your



life? ___ Reach back for the joy and the



sor-row, ___ put them a-way in your mind, ___ for

Am7 Am7 (D bass) Gmaj7 Cmaj7 Gm7 G#m7

mem - 'ries are time that you bor-row — to spend when you get to to-

Am7 Am7 (D bass) G(add A) C(add D)

mor - row. Here — comes the set - ting —

Gmaj7 Cmaj7 Gmaj9 Cmaj7 Gmaj9 Cmaj7

sun, The sea - sons — are pass - ing one by one so

Am7 Gmaj7 (B bass) G (B bass) C(add D) Gmaj7 (D bass) G (D bass)

gath - er mo - ments while you may, — Col - lect the dreams you dream to - day, — re -

Em7

Em7
(A bass)

A9

Am7
(D bass)

1. Gmaj7



Cmaj9



mem - ber. _____ Will you re - mem - ber the times of your life. _____

Gmaj7



Cmaj9



2. Gmaj7



Cmaj9



Gmaj7



Cmaj9



_____ life. _____ of your

Gmaj7



Cmaj9



Gmaj7



Cmaj9



Gmaj7



Cmaj9



Gmaj7



Cmaj9



life _____ of your life. _____

Gmaj7

Repeat
and
fade

Cmaj9



Gmaj7



Cmaj9



Gmaj7



Cmaj9



Do you re-mem-ber ba _____ by,

do you re-mem-ber the times of your life. _____

We Made It Happen

Words and Music by
Paul Anka and Bobby Gosh

Moderately

mp

The piano introduction consists of four measures in 3/4 time. The right hand plays chords: Gm7, C11, Fmaj7, and Gm7. The left hand plays a simple bass line.

Gm7

C11

Fmaj7

We made it hap - pen and watched it grow,
We took each word and made each one sing,

mf

Gm7

C11

Fmaj7

Put it to - geth - er from just 'hel - lo,'
We took each day - and made each day spring,

Bbm7



Eb7-9



Abmaj7



Dbmaj7



We made a wish and said made it come true,
We did what they said could - n't be done,

1 Fm7



Dm7



G7



C11



C7-9



We Made It Hap - pen for me and for you.

2 Bbm7



Eb7-9



Cm7



F7-9



Two hearts were tak - en and made in - to one.

Bb

Dm(A bass)

Eb

Ebmaj7

Cm7

F7

We were made for, for each oth - er,

Bb

Dm(A bass)

Eb

Ebmaj7

Cm7

F7

We were made for one an - oth - er,

Bb

Bbmaj7

Ebmaj7

Abmaj7

We were made to make love,

F11

Bb

And girl, we made love.

poco rit.

rit.

mp

1-2

While We're Still Young

Original Words and Music by
Eric Charden and Yves Dessca
English Words by Paul Anka

Moderately slow

The piano introduction consists of two measures in 4/4 time. The right hand plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: C3, F2, C3, F2, C3, F2, C3, F2. The dynamic is marked *mf*.

Verse

Cm

Cm/Eb

Fm7

I wake up with you each day, we go our sep-^rate ways, and so it
Once the laugh-ter filled the years, then laugh-ter turned to tears. We've reached the

The piano accompaniment for the first verse consists of two measures. The right hand plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: C3, F2, C3, F2, C3, F2, C3, F2. The dynamic is marked *mp-mf*.

Fm7/Bb

Ab6

Gsus

G7

Cm

goes, my love. You, you've changed and so have
end, my love. Now, there's si-lence in the

The piano accompaniment for the second verse consists of two measures. The right hand plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: C3, F2, C3, F2, C3, F2, C3, F2. The dynamic is marked *mp-mf*.

Cm/Eb

Fm7

Fm7/Bb

Ab6

Gsus

G7

I and still we live a lie, so no-one knows, my love. } We can't go
air, we both no long-er care, so why pre-tend, my love. }

The piano accompaniment for the third verse consists of two measures. The right hand plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: C3, F2, C3, F2, C3, F2, C3, F2. The dynamic is marked *mp-mf*.

Chorus



Cmaj7



C6



Em7



A7



Dm



F



Dm7



G7



1.

Cm



2.

C



Ab7



so much to be done while we're still young. young.

Db



Dbmaj7



Go and nev - er turn a - round, let noth - ing bring you
young. (La, la, la, la, la, la, La, la, la, la, la,

Bb7



Bb7b9



Eb m



Eb m



Gb



down, to - mor - row's wait - ing for you. To hell with what our friends may say, we
la, La, la, la, la, la, la, la.) — Sure I know how hard we tried, we

Db/F



Bbm7



Eb m7



Ab7



(Repeat 3 times
and Fade)

can't go on and live this way, there's so much to be done while we're still
tried so hard, love passed us by, go out and have some fun while you're still

You Are My Destiny

Words and Music by
Paul Anka

Slow Rock

The piano introduction consists of two staves. The right hand plays chords in a descending sequence: Gm, F, E, D, C, B, A, G. The left hand plays a simple bass line. The tempo is marked 'Slow Rock' and 'rit.' (ritardando) is indicated at the end of the introduction.

Dm

A guitar chord diagram for Dm (D minor) is shown, with the root note D on the open 4th string and the minor third F on the 2nd fret of the 5th string.

Gm

A guitar chord diagram for Gm (G minor) is shown, with the root note G on the 3rd fret of the 6th string and the minor third Bb on the 2nd fret of the 5th string.

You are my des - ti - ny, _____ you are what you are to me. _____ You are my

a tempo

hap - pi - ness, _____ that's what you are. _____ You have my sweet ca - ress, _____

Gm

A guitar chord diagram for Gm (G minor) is shown, with the root note G on the 3rd fret of the 6th string and the minor third Bb on the 2nd fret of the 5th string.

A7

A guitar chord diagram for A7 (A dominant seventh) is shown, with the root note A on the 2nd fret of the 5th string and the major third C on the 2nd fret of the 4th string.

_____ you share my lone - li - ness. _____ You are my dream come true, _____ that's what you

Dm Gm Dm A7 Dm
 are... Heav - en and heav-en a-lone can
 take your love from me. 'Cause I'd be a fool to ev - er leave you dear and a
 fool I'd nev - er be. You are my des - ti - ny,
 — you share my rev - er - ie. You're more than life to me,
 — that's what you are. You are my are...

A7 Dm Gm Dm A7 Dm6 A7 Dm Gm Dm
 1 2 *rit.*

(You're) Having My Baby

Words and Music by
Paul Anka

Slow (With a double time feel)

mf

The first system shows the piano introduction. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Slow (With a double time feel)' and the dynamic is 'mf'.

mp-mf

Hav - ing my ba - by _____ what a

The second system contains the first line of the vocal melody. The piano accompaniment continues with the same rhythmic pattern. The dynamic is marked 'mp-mf'. A guitar chord diagram for C major is shown above the staff.

love - ly way_ of say - ing how much you love me. _____ Hav - ing my

The third system contains the second line of the vocal melody. The piano accompaniment continues. The dynamic is 'mp-mf'. Guitar chord diagrams for Em, F, and G are shown above the staff.

ba - by, _____ what a love - ly way_ of say - ing what you're think - ing of _____

The fourth system contains the third line of the vocal melody. The piano accompaniment continues. The dynamic is 'mp-mf'. Guitar chord diagrams for C, Em, and F are shown above the staff.

Am Dm7 G

me. I can see it your face is glow - ing I can

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams for Am, Dm7, and G are shown above the vocal line. The lyrics are: "me. I can see it your face is glow - ing I can".

Dm7 Dm7/G

see it in your eyes. I'm hap - py in know - in' that you're hav - ing my

Detailed description: This system contains the next two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams for Dm7 and Dm7/G are shown above the vocal line. The lyrics are: "see it in your eyes. I'm hap - py in know - in' that you're hav - ing my".

C Em F

ba - by. You're the wom - an I love and I love what it's do - in'

Detailed description: This system contains the next two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams for C, Em, and F are shown above the vocal line. The lyrics are: "ba - 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

Detailed description: This system contains the final two lines of music on the page. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams for G and C are shown above the vocal line. The lyrics are: "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 -

side you, I see it show - in'. Oh, the

seed in - side you ba - by do you feel it grow - in'. Are you hap - py in

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