

ENJOY *the* GOLDEN SONGS OF GLEN CAMPBELL

TWENTY-FIVE SELECTED ALL-TIME POPULAR FAVORITES

GLEN CAMPBELL

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BY THE TIME I GET TO PHOENIX

By
JIMMY WEBB

Moderately

mf

Fm

Ebmaj7

1. By the time I get to Phoenix she'll be ris-in' —
 (By the) (2.)time I make Al-bu-quer-que she'll be work-in' —
 (By the) (3.)time I make Ok-la-ho-ma she'll be sleep-in' —

Fm

Ebmaj7

She'll find the note I left hang-in' on her door.
 She'll pro-bly stop at lunch and give me a call.
 She'll turn soft-ly and call my name out low.

Abmaj7

Bb9

Gm7

She'll laugh when she reads the part that says I'm leav-in' —
 But, she'll just hear that phone keep on ring-in' —
 And she'll cry just to think I'd real-ly leave her, —



To Coda

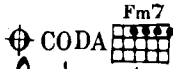
1.

'cause I've left that girl — so man - y times — be - fore.
off the
'tho'



D.S. al Coda

(2.)By the wall, that's all. (3.)By the



CODA

time and time — I've tried to tell her so, she just did - nt know, —



I would real - ly go. —



(Sittin' On) THE DOCK OF THE BAY

Words and Music by
STEVE CROPPER and
OTIS REDDING

Moderately

mp

F A Bb

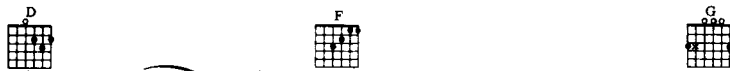

Sit - tin' in the morn - ing sun, I'll be sit - tin' when the eve - nin' come.
left my home in Geor - gia, Head - ed for the Fris - co Bay.
Sit - tin' here rest - in' my bones And this lone - li - ness won't leave me a - lone.

G F A Bb

— Watch - in' the ships roll in, Then I watch'em roll a - way a - gain.
— I have no - thing to live for, Look like no - thing gon - na come my way.
— Two thou - sand miles I roam Just to make this dock my home.

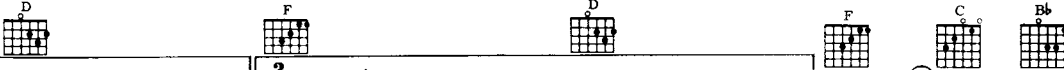
G F D F

— Yeah! I'm Sit - tin' on the Dock of the Bay, watch - in' the tide roll a - way.
— So, I'm just gon - na Sit on the Dock of the Bay, watch - in' the tide roll a - way.
— Now, I'm just gon - na Sit at the Dock of the Bay, watch - in' the tide roll a - way.


To Coda 


(oo ee.) Sit - tin' on the Dock of the Bay, — wast - in' time. —
 (oo ee.) Sit - tin' on the Dock of the Bay, — wast - in' time. —
 (oo ee.) Sit - tin' on the Dock of the Bay, — wast - in' time. —





I Look like no-thing gon-na change. —





Ev - 'ry - thing still re-mains the same. — I — can't do what ten peo-ple tell me to do. —




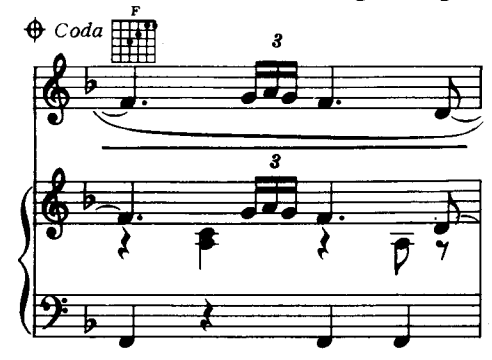


so I guess I'll re-main — the same. —



D. S. al
Coda


Coda




Repeat ad lib
till fade-out

whistle





DREAMS OF THE EVERYDAY HOUSEWIFE

By
CHRIS GANTRY

Bright Waltz Tempo

mf

VERSE



mp

She looks in the mir - ror, and stares at the wrin - kles that
(The) pho - to - graph al - bum she takes from the clos - et, and



were - n't there yes - ter - day, and thinks of the
slow - ly turns the first page; And care - ful - ly



young man that she al - most mar - ried; What would he think if he
picks up the crum - bl - ing flow - er; The first one he gave her, now

C B Gmaj7

saw her this way? _____ She holds up her a - pron in
with - erd with age; _____ She clos - es her eyes, and

C

lit - tle girl fash - ion, as some - thing comes in - to her mind; _____ Then
touch - es the house - dress that sud - den - ly dis - ap - pears; _____ And

D D7sus C

slow - ly starts danc - ing, re - mem - b'ring her girl - hood and all of the
just for the mo - ment she's wear - ing the gown _____ that broke all their

B7 C D D7

boys she had wait - ing in line; _____ Ah;
minds _____ back so man - y years; _____

CHORUS



Such are the dreams of the ev - ery - day house - wife you see ev - ery -



where, an - y - time of the day; _____ Like the ev - ery - day



house - wife who gave up the good life for me. _____



1. _____ 2. The _____



EVERY TIME I ITCH

Words by
JEREMY SLATE

(I Wind Up Scratchin' You)

Music by
GLEN CAMPBELL

Brightly

mf

F C F7 Eb Bb

You know my love, my on - ly wish — is hap - pi - ness — for you. So I
 ev - er things ain't go - in' right, — I hur - ry home — to you. You

F Am Dm F G7 C7

work real hard to strike it rich, — But ev - 'ry time I do, — I
 kiss my lips and com - fort me — as on - ly you can do. — But the

F C F7 Eb Bb

spend it all — on some old witch — I hard - ly ev - er knew. — }
 eag - le flies — on Fri - day night — and my sen - ses fly off too. — }

F Am Dm F G7 C7 1. F

How come ev-er-y time I itch, I — wind up scratch-in' — you.

C7 2. F G7

When- you. I dream of com-ing — home to you; A

C Bb F G7

knight in shin - ing ar - mor 'cause it seems to me you rate much more than a bro-ken down —

C7 F C

— bust- ed far - mer. But, ev - 'ry time I get a - head — I

F7 Eb Bb F Am Dm F G7

act like some-one new; I waste the whole night talk-in' big, — spend-in' mon-ey —

C7 F C Eb Bb

too. — Then I sneak in bed — be - side you feel - in' broke and blue.

F Am Dm F G7 C7 F

How come ev - 'ry time I itch, I — wind up scratch-in' — you.

C F7 Eb Bb F Gm C F

(Hum) —————

FIVE HUNDRED MILES

By
HEDY WEST

Moderately Slow

VERSE 1



1. If you miss the train I'm on, You will know that I am gone, You can

mp

CHORUS



hear the whis-tle blow _____ a hun-dred miles. _____ A hun-dred miles, a hun-dred

mf



miles, a hun-dred miles, a hun-dred miles, You can hear the whis-tle blow _____ a hun-dred

VERSES 2 & 3



To Coda



miles. _____ 2. Lord, I'm one, Lord, I'm two, Lord, I'm three, _____ Lord, I'm

3. (Not a) shirt on my back, Not a pen-ny to my

mp

Am7 D7 G

four, name, Lord, I'm five — hun-dred miles — a-way from home. — A-way from
 Lord, I can't — go back home — this a - way. — This - a -

CHORUS 2 & 3

G Em C Am7

home, a - way from home, a - way from home, a - way from home, Lord, I'm
 way, this - a - way, this - a - way, this - a - way, Lord, I

mf

D7 G G

1. 2.

five — hun-dred. miles — a-way from home. — 3. Not a way. — D. C. a!
 can't — go back home — this - a - Coda

Coda

G C D7 Cm G

You can hear the whis-tle blow a hun - dred miles. —

rit.



GALVESTON

By
JIMMY WEBB

Moderato

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a rhythmic accompaniment of eighth notes.

F Bb C F Fmaj7

Gal - ves-ton, — oh, Gal-ves-ton. ————— I still hear — your sea —
Gal - ves-ton, — oh, Gal-ves-ton. ————— I still hear — your sea —

The vocal line is on a treble clef staff. The piano accompaniment is on grand staff notation. The tempo is marked 'Moderato'.

F7 Bb Gm7 C F

— winds — blow - ing; — I still see — her dark eyes
— waves — crash-in'; — While I watch — the can - non

The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff notation.

Bb Gm7 C Dm Bb

glow-ing, — She was twen-ty - one. — When I left Gal-ves-ton. —
flash-in'. — I clean my gun. — And dream of Gal-ves-ton. —

The vocal line concludes on the treble clef staff. The piano accompaniment concludes on the grand staff notation.

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Gm7

1. F Bb C

2. F Bb F Ab

I still see her —

Bb Ab

Bb Cm

stand-ing by — the wa - ter; — Stand-ing there,

Ab Fm Bb7 Eb

look - ing out — to sea — And is she wait-ing there — for me. — On the

Gm Cm Fm Bb C F

beach where we used to — run. Gal - ves-ton — oh!

B \flat C F Fmaj7 F7

Gal - ves - ton. _____ I am so _____ a - fraid _____ of _____

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half note 'Gal' followed by a dotted half note 'ves - ton.' with a long horizontal line underneath. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Above the vocal line, five guitar chord diagrams are provided: B \flat , C, F, Fmaj7, and F7.

B \flat Gm7 C F B \flat

dy - ing. _____ Be - fore I dry _____ the tears she's cry - ing. _____

The second system continues the musical score. The vocal line has a half note 'dy - ing.' followed by a dotted half note 'Be - fore I dry' and another dotted half note 'the tears she's cry - ing.' with horizontal lines underneath. The piano accompaniment continues with a right-hand melody and a left-hand bass line. Above the vocal line, five guitar chord diagrams are provided: B \flat , Gm7, C, F, and B \flat .

Gm7 C Dm B \flat Am Gm7

Be - fore I see _____ your sea birds fly - ing in _____ the sun _____

The third system of the musical score shows the vocal line with a dotted half note 'Be - fore I see' followed by a dotted half note 'your sea birds fly - ing' and a dotted half note 'in the sun' with horizontal lines underneath. The piano accompaniment continues. Above the vocal line, six guitar chord diagrams are provided: Gm7, C, Dm, B \flat , Am, and Gm7.

D Gm7 F

at Gal - ves - ton _____ at Gal - ves - ton. _____

The fourth system concludes the musical score. The vocal line has a dotted half note 'at Gal - ves - ton' followed by a dotted half note 'at Gal - ves - ton.' with horizontal lines underneath. The piano accompaniment continues. Above the vocal line, three guitar chord diagrams are provided: D, Gm7, and F.



GENTLE ON MY MIND

By
JOHN HARTFORD

Moderately Bright

mf

mp

G7

C

Cmaj7

C6

Cmaj7

Dm

Dm7

Cmaj7

C6

Cmaj7

C

It's know-ing that your door is al-ways o-pen and your path is free to walk,

That makes me tend to leave my sleep-ing bag rolled up and

stashed be-hind your couch, And it's know-ing I'm not

shack-led by for-got-ten words and bonds And the ink stains that have

Detailed description of the musical score: The score is written in a standard musical notation format with a grand staff (treble and bass clefs) for piano accompaniment and a single treble clef for the vocal line. The key signature has one sharp (F#), and the time signature is 4/4. The tempo/mood is 'Moderately Bright'. The piano part consists of chords and rhythmic patterns. The vocal line contains the lyrics. Guitar chord diagrams are provided for several chords: C (x32010), Cmaj7 (x32011), C6 (x32012), Dm (x02010), G7 (x32110), Dm7 (x02011), and C (x32010).

Cmaj7 Dm

dried up - on some line, That keeps you in the

Dm7 Dm6 Dm7 Dm Dmaj7 Dm7 G7

back-roads by the ri-vers of my mem-'ry that keeps you ev - er Gen-tle On My

C C

1. Mind. 2. It's Mind.

2. It's not clinging to the rocks and ivy planted on their columns now that binds me
Or something that somebody said because they thought we fit together walkin'.
It's just knowing that the world will not be cursing or forgiving when I walk along
Some railroad track and find
That you're moving on the backroads by the rivers of my memory and for hours
You're just gentle on my mind.
3. Though the wheat fields and the clothes lines and junkyards and the highways
Come between us
And some other woman crying to her mother 'cause she turned and I was gone.
I still run in silence, tears of joy might stain my face and summer sun might
Burn me 'til I'm blind
But not to where I cannot see you walkin' on the backroads by the rivers flowing
Gentle on my mind.
4. I dip my cup of soup back from the gurglin' cracklin' caldron in some train yard
My beard a roughning coal pile and a dirty hat pulled low across my face.
Through cupped hands 'round a tin can I pretend I hold you to my breast and find
That you're waving from the backroads by the rivers of my memory ever smilin'
Ever gentle on my mind.

GREEN GREEN GRASS OF HOME

Words and Music by
CURLY PUTMAN

Moderato

Piano introduction in B-flat major, 4/4 time, marked Moderato. The piece begins with a series of chords in the right hand and a rhythmic bass line in the left hand.

VERSE



The old home town looks the same as I step down from the
 2 old house is still standing, Tho' the paint is cracked and
 (recitation) Then I awake and look around me at four grey walls

First system of the verse, including vocal melody and piano accompaniment.

Bb

F7

train,— and there to meet me is my Ma - ma— and Pa-pa; —
 dry,— and there's that old oak tree that I used to play on; —
 that surround me and I realize that I was only dreaming

Second system of the verse, including vocal melody and piano accompaniment.

Cm7

F7

Bb

Bb7

Eb

Ebdim

Down the road I look, and there runs Ma - ry hair of gold and
 Down the lane I walk with my sweet Ma - ry hair of gold and
 For there's a guard and there's a sad old padre arm in arm we'll

Third system of the verse, including vocal melody and piano accompaniment.

E^b Dm7 C⁷ B^b F7 C⁷ F7 B^b E^b C⁷ F7

lips like cher-ries, it's good to touch the green, green grass of home. Yes, they'll
 lips like cher-ries, it's good to touch the green, green grass of home. (to recitation) Yes, they'll
 walk at day-break a-gain I'll touch the green, green grass of home. (to Chorus)

CHORUS

B^b B^b7 E^b C⁷ B^b

all come to meet me arms reach-ing smil-ing sweet-ly it's good to touch the
 all come to see me in the

F7 C⁷ F7 B^b F7 E^b

green, green grass of home. (2) The shade of that

Dm7 C⁷ B^b F7 C⁷ F7 E^b Dm7 C⁷ B^b

old oak tree as they lay me 'neath the green, green grass of home.

ten. *rall.*



HONEY

Words and Music
BOBBY RUSSELL

Moderately

mp

The piano introduction consists of two staves. The right hand starts with a half note chord, followed by a series of eighth notes and quarter notes. The left hand provides a simple bass line with quarter notes.

See the tree, how big it's grown, but friend, it has - n't been too long, it was - n't big.
She was al-ways young at heart, — kind - a dumb and kind - a smart and I loved her so.

The first line of the song is written in G major with a key signature of one flat (F major). It features a melody line in the treble clef and a piano accompaniment in the bass clef. Chord diagrams for F, Gm, C7, Gm, and C7 are provided above the staff.

laughed at her and she got mad, the first day that she plant-ed it was just a twig.
I sur-prise-d her with a pup - py, kept me up all Christ-mas eve, two years a-go.

The second line of the song continues the melody and accompaniment. Chord diagrams for Gm, C7, Gm, C7, F, F6, Fmaj7, and F6 are provided above the staff.

Then the first snow came and she ran out to brush the snow a-way — so it would - n't die,
it would sure em - bar - rass her when I came home from work-ing late - 'cause I would know

The third line of the song concludes the melody and accompaniment. Chord diagrams for F, F6, Fmaj7, F6, Gm, C7, Gm, and C7 are provided above the staff.

Gm C7 Gm C7 F F6 Fmaj7 F6

run-nin' in _____ all ex-cit-ed, slipped and al-most hurt her-self, I laughed 'til I cried. _____
 she'd been sit-tin' there and cry-in' ov-er some sad and sil-ly

F F6 Fmaj7 F6 Gm C7 Gm C7

late, late show. And Hon-ey, I miss you _____ and I'm be-ing

F F6 Fmaj7 F6 Gm C7 Gm C7

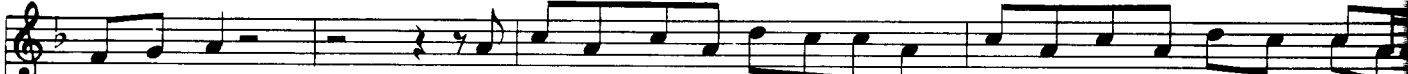
good _____ And I'd love to be with you; _____ if on-ly I

F F6 Fmaj7 F6 F

could. She wrecked the car and she was sad, and so a-fraid that I'd be mad, but
 Yes, one day, while I was-n't home, while she was there and all a-lone, the



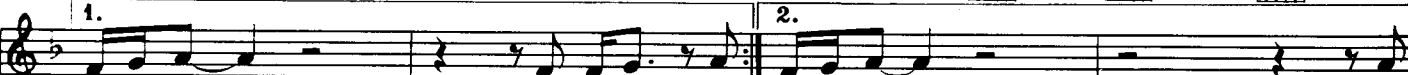
what the heck. Though I pre-tend-ed hard to be, guess you could say she saw through me
An-gels came. Now all I have is mem-o-ries of Hon-ey, and I wake up nights



hugged my neck. I came home un-ex-pect-ed-ly and found her cry-ing need-less-ly in the
call her name. Now my life's an emp-ty stage, where Hon-ey lived, and Hon-ey played, and



mid-dle of the day, And it was in the ear-ly Spring, when flow-ers bloom and Rob-ins sing, she
love grew up. A small cloud pas-ses ov-er head and cries down in the flow-er bed that



went a - way. — and Hon-ey, I Hon-ey loved. — And



*D. S. taking
1st line of
lyrics and
fade-out*

IT'S OVER

Words and Music by
JIMMIE RODGERS

Slowly, with feeling

mp

If time were not a mov - ing thing and I could make it stay. This hour of
So I turn my back and turn my col - lar to the wind Move a -

love we share would al - ways be There'd be no com - ing day to shine a
long in si - lence, try - ing not to think at all I send my

morn - ing light, and make us re - a - lize our night is o - ver.
feet be - fore me, walk the si - lent street be - fore me It's o - ver.

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When you walk a - way from me, there is no place to put my hand,
 If time were not a mov - ing thing and I could make it stay, this hour

cept to shade my eyes a - gainst the sun that ris - es o'er the land,
 love we share would al - ways be. there's be no com - ing day to shine

watch you walk a - way, some - how I have to let you go Now

o - ver. If you knew just how I real - ly

you might re - turn and yet There are so man - y times that peo - ple

To Co

f

3

3

have to love and then for - get, Oh there might have been a way, I have to force my - self to say, It's

o - ver. —

D. S. al Coda

Coda

morn - ing light, And make us re - a - lize our night is o - ver. —

It's o - ver. —

dim. *rit.* *ppp*



LITTLE GREEN APPLES

Words and Music by
BOBBY RUSSELL

Moderately



And I wake up in the morn-ing with my



hair down in my eyes and she says, "Hi" —

And I stum-ble to the break-fast table while the



kids are go-ing off to school, good- bye. —

And she reach-es out an' takes my hand



squeez-es it says, "How you feel -in' Hon."

And I look a-cross at smil-ing lips that

Am D7 G G Am D7

warm my heart and see my morn-ing sun. And if that's not lov-in' me—

Am D7 Am D7 Am D7 G

then all I've got to say, God did-n't make Lit-tle Green Ap-ples
God did-n't make Lit-tle Green Ap-ples

Am Am7 D7 Am

it don't rain in In-di-an-ap-o-lis sum-mer time,— There's no such thing as Doc-tor Suess
it don't snow in Min-ne-apolis when the win-ter comes,— There's no such thing as make be-lieve

Am7 D7 G

Dis-ney-land and Moth-er Goose is no nurs-ery rhyme. God did-n't make Lit-tle Green Ap-ples and
pup-py dogs and aut-umn leaves and B. B. guns.

Am Am7 D7 Am

it don't rain in In-di-an-ap-o-lis in the sum-mer time.— And when my-self is feel-in' low

*2nd Time
fade out for Fine*

Am7 D7 G Am

think a -bout her face a glow to ease my mind

Am7 D7 Am Am7 D7 G

Some- times I call her up at home know- ing she's bus- y—

Am Am7 D7 G

And ask if she could get a- way and meet me— and grab a bite to eat

G7 C

And she drops what she's do- in' and hur- ries down to meet me and I'm al- ways late.

Cm Am D7 Am D7 G

But she sit's wait- ing pa- tient- ly and smiles when she first sees me 'cause she's made that way.

D. S. al Fine



THE LOOK OF LOVE

Lyric by
HAL DAVID

Music by
BURT BACHAR

Medium Rock Ballad (with much feeling)

mf

Dm7sus



Am7



The Look _____ Of Love _____ is in _____ your eyes _____ A
 (The Look) _____ Of Love _____ it's on _____ your face _____ A

Bb



Bb6



A7sus



A7



Dm7sus



— your smile _____ can't dis-guise; — The Look _____ Of
 — that time _____ can't e - raise; — Be mine _____ to-

D7sus



D7



Bb6



Bb6



Fmaj7



F7



— it's say-ing so _____ much more than just words could ev - er say _____
 — let this be just _____ the start of so man - y nights like this _____

Bb maj7



Bb6



A7sus



A7



Dm7



G7



and what my heart has heard, well it takes my breath a-way
let's take a lov - er's vow and then seal it with a kiss I can hard-



(C Bass)



ly wait to hold you, feel my arms a-round you, how long I have wait-ed, wait-ed just to love you, now



(C Bass)



(C Bass)



— that I have found you — you've got The Look — don't ev-er go, don't ev-er



go I love you so.

rit.

MARY IN THE MORNING

By
JOHNNY CYMBAL and
MIKE LENDELL

Moderately

mp



Noth- ing's quite as pret - ty as Ma - ry in the morn - ing,
Noth- ing's quite as pret - ty as Ma - ry in the morn - ing,
Noth- ing's quite as pret - ty as Ma - ry in the eve - ning,

mf



When through a sleep - y haze I see her ly - ing there,
Chas - ing a rain - bow in her dreams so far a - way,
Kissed by the shades of night and star - light in her hair,



Soft as the rain to touch it that falls on sum mer flow - ers,
And when she turns to touch it I kiss her face so soft - ly
And as we walk, I hold her close be - side me;

Am F D7 G7

To Coda (3rd time) ♪

Warm as the sun-light shin - ing on her gold - en hair.
 And then my Ma - ry wakes to love an - oth - er day.
 All our to - mor - rows for a life - time we will share.

C Am

When I a - wake and see her there so close be -
 And Ma - ry's there in sun - ny days or storm - y

G Am F

side me, I want to take her in my
 weath - er. She does - nt care 'cause right or

D7 G7

arms; the ache is there so deep in - side me.
 wrong, the love we share we share to - geth - er.

♪ CODA C F C

mp

ON TOP OF OLD SMOKY

New Words and Music added by
BILL HANSEN (ASCAP)

Moderately

The piano introduction is in 3/4 time, marked *mp*. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a series of eighth and quarter notes, and ends with a half note chord.

F6 F

1. ON TOP OF OLD SMOK - Y, _____ All cov - ered with
rob you _____ And just take your

The first system of the song includes a vocal line and a piano accompaniment. The vocal line has a melody with a repeat sign. The piano accompaniment has a melody in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

C G7 C Dm7

snow, _____ I _____ lost my true lov -
gold, _____ But a false heart - ed lov -

The second system of the song includes a vocal line and a piano accompaniment. The vocal line has a melody with a repeat sign. The piano accompaniment has a melody in the right hand and a bass line in the left hand.

G C F

er, _____ Come a - court - in' too slow. _____
er, _____ Will leave your love cold. _____

The third system of the song includes a vocal line and a piano accompaniment. The vocal line has a melody with a repeat sign. The piano accompaniment has a melody in the right hand and a bass line in the left hand.

C F6

2. For court - in's a pleas - ure, But
 4. He'll hug you and kiss you, And
 SMOK - Y, All

C G7 C

part - ing is grief, A false heart - ed
 tell you more lies, Than cross - ties on the
 cov - ered with snow, I lost my true

Dm7 G7 1-2 C F

lov - er, He's worse than a thief.
 rail - road, Or the stars in the skies.
 lov - er, Come a - court - in' too

C 2nd time D.S. 3 C F C Fine

3. For a thief he will slow.
 5. ON TOP OF OLD

SUNSHINE OF YOUR LOVE

Words and Music by
 JACK BRUCE, PETER BRUCE
 and ERIC CLAPTON

Medium Rock Tempo

Piano introduction in G major, 4/4 time. The right hand features a melodic line with a forte (f) dynamic, while the left hand provides a rhythmic accompaniment. The piece begins with a G major chord.

G

1. It's get-tin' near dawn _____ when lights close a tired _____
 (2.) with you my love _____ the light shin-ing through _____ on

Musical notation for the first vocal line, including treble and bass staves with lyrics.

eye _____ I'll soon be with you _____ my love, _____ give you my dull _____ s
 you _____ Yes, I'm with you _____ my love, _____ it's the morn-in' and just _____ w

Musical notation for the second vocal line, including treble and bass staves with lyrics.

C

prise _____ I'll be with you dar - lin', soon, _____ I'll
 two _____ I'll stay with you dar - lin', now, _____ I'll

Musical notation for the third vocal line, including treble and bass staves with lyrics. The piece concludes with a forte (f) dynamic.

be with you when the stars start fall - in'.
 stay with you till my seeds are dried up.

mf

I've been wait - in' so long
 to be where I'm go - in',

In the Sun - shine Of Your Love.

1. 2.

2. I'm Repeat and Fade-out

TURN AROUND, LOOK AT ME

By
JERRY CAPEL

Smoothly

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for guitar reference. The lyrics are: "There is some-one walk-ing be - hind you Turn a - round, Look at me, There is some-one watch-ing your foot-steps Turn a - round, Look at me. There is some-one who real-ly needs you Here's my heart in my hand, Turn a - round, Look at me and un - der - stand". The piano accompaniment features a steady bass line and chords that support the melody. The tempo is marked "Smoothly".

System 1: Chords: C, F6, C, F, C, F6, C. Lyrics: "There is some-one walk-ing be - hind you Turn a - round, Look at me,"

System 2: Chords: Dm7, G7, G9, G7, Dm, Bb, G7. Lyrics: "There is some-one watch-ing your foot-steps Turn a - round, Look at me. There is some-one who real-ly needs you Here's my

System 3: Chords: C, C7, F, E7. Lyrics: "heart in my hand, Turn a - round, Look at me and un - der - stand"

System 4: Chords: Am, Fm6, C, C+, Am, Dm7. Lyrics: "heart in my hand, Turn a - round, Look at me and un - der - stand"

C7 Dm7 C F6 C F C F6 C Dm7 G7

That there is some-one to stand be-side you Turn a-round, Look at

mp

Dm Eb G7 C C7

me, and there's some-one to love and guide you Turn a-round, Look at me Oh I've

F E7 Am Fm6

wait-ed But I'll wait for-ev-er For you to come to me, Look at

C C+ Am Am7 Dm9 G7 C F C6

some-one who real-ly loves you Turn a-round, Look at me!

sfz

VISIONS OF SUGAR PLUMS

Words and Music by
 JERRY FULLER
 GLEN CAMPBELL

Moderately (with a lift)

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, starting with a mezzo-piano (*mp*) dynamic and moving to mezzo-forte (*mf*). The left hand provides a simple bass line.



When I want to drop out of re - al - i - ty I cop out, To the
 Now my eyes are o - pen rem-i - nis - cent dreams are bro - ken by the

The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.



mem - o - ry of things that you and I did. My
 lips of one mis - take I made a while back.

The vocal line continues in the treble clef, and the piano accompaniment remains in the grand staff with the same rhythmic pattern.



mind is a pro - jec - tion throw - ing dreams of re - col - lec - tion, On the
 I took her in place of you, So when I need a taste of you, I

The vocal line concludes in the treble clef, and the piano accompaniment continues in the grand staff.



cin - er - a - ma
look in - to my screen in - side my eye lids.
mind and see you smile back.

And

Vis - ions Of Sug - ar Plums
race through my head,

You and

I drink - ing yes - ter - day's wine.

But soon the morn - ing

sun of to - day will touch my bed

and burst the pret - ty

bub - ble in my mind.

mind.

1.

2.



WALKING IN THE SUNSHINE

Words and Music
ROGER MILLER

Moderato

F

Walk-in' in the sun-shine sing a lit-tle sun-shine

song. Put a smile up - on your face as if there's noth-ing

wrong. Think a - bout a good time had a long time a - go;

Think a - bout for - get-ting a - bout your wor-ries and_ your woes. Walk-in' in the sun-shine

C7

F

Bb

F

C7 F (Fine) Bb

sing a lit - tle sun - shine song. La la la la

This system contains the first line of the song. The vocal line starts with the lyrics 'sing a lit - tle sun - shine song.' followed by a melisma 'La la la la'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for C7, F, and Bb are provided above the staff.

F C7 F

la dee oh wheth - er the weath - er be rain or snow. _

This system contains the second line of the song. The vocal line continues with 'la dee oh wheth - er the weath - er be rain or snow. _'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for F, C7, and F are provided above the staff.

Bb F G7

Pre - tend - ing can make it real; a snow - y pas - ture, a

This system contains the third line of the song. The vocal line continues with 'Pre - tend - ing can make it real; a snow - y pas - ture, a'. The piano accompaniment continues. Chord diagrams for Bb, F, and G7 are provided above the staff.

C7

D. S. al Coda

green and grass - y field

This system contains the fourth line of the song. The vocal line ends with 'green and grass - y field'. The piano accompaniment concludes this section. A chord diagram for C7 is provided above the staff.

CODA F

song. _

This system contains the fifth line of the song, marked 'CODA'. The vocal line ends with 'song. _'. The piano accompaniment concludes the piece. A chord diagram for F is provided above the staff.

Dm7



F#



Bm



Once in a while in my mind I go bum - min',
I can just see me on a tro - pi-cal is - land,

Go-ing no where with no wor
Rid-ing the surf and drink-in

E7



A



G



Gdim



D



- ry of time,
co - coa - nut wine,

Run - ning a - long chas - ing af - ter a train,
Hav - ing me fun with gold - en girls in the sand,

G



Gdim



D



C



Hum - ming a song in the sun and the rain,
Chas - ing the sun thru an in - no - cent land,

Leav - ing The Straight Life be -
Leav - ing The Straight Life be -

A7sus



A



hind. _____ D.S. at Coda
hind. _____ after repeating

Coda

D



C



D



A



Do do do do do do do do do do do do do

Repeat til fade



WHILE MY GUITAR GENTLY WEEPS

Words & Music by
GEORGE HARRISON

Am C6 D Dm Am G

I look at you all see the love there that's
look at the world and I not - ice it's

Dm Am G D E

sleep - ing While my guit - ar gent - ly weeps I
turn - ing While my guit - ar gent - ly weeps With

Am C6 D Dm Am

look at the floor and I see it needs sweep - ing Still my guit -
ev - 'ry mis - take we must sure - ly be learn - ing Still my guit -

Detailed musical score for guitar and piano. The score is written in G major and 4/4 time. It features a melody line with lyrics and a piano accompaniment. Chord diagrams are provided above the melody line for various chords: Am, C6, D, Dm, G, E, and Dm. The lyrics are: "I look at you all see the love there that's look at the world and I not - ice it's sleep - ing turn - ing While my guit - ar gent - ly weeps I With look at the floor and I see it needs sweep - ing Still my guit - ev - 'ry mis - take we must sure - ly be learn - ing Still my guit -".

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ar gent ly weeps I don't know
 ar gent ly weeps I don't know

why no bo-dy told you how to un-
 how you were di-vert ed you were per-

fold your love I don't know
 vert ed too I don't know

how some one con-trolled you they bought and
 how you were in-vert ed no one

Chord diagrams: G, C, E, A, C#m, F#m, C#m, Bm, E, A, C#m, F#m, C#m, Bm.

E7

1 E7 2 E7 Am

sold - ered you I I look at you

C6 D Dm Am G

all see the love there that's sleep-ing While my guit - ar gent - ly

D E Am C6 D

weeps I look at you all

Dm Am G C E

Still my guit - ar gent - ly weeps

(Repeat for instrumental fade)



WICHITA LINEMAN

By
JIMMY WEBB

Moderately

I am a line-man for the coun-ty, — And I drive the main road

B♭ maj7 *F6(9)* *Gm7*

Search-in' in the sun for an - oth-er — o - ver load. —
nev - er — stand — the strain. —

Dm *Am* *G* *p*

I hear you sing - in' in the wi - res I can hear you thru the whine,
And I need you more than want you, And I want you for all time, —

C *G*

Gm D C Bb

And the Wi - chi - ta Line - man is still on the line.
 And the Wi - chi - ta Line - man is still on the line.

Am7 Bb To Coda Gm7 Bb maj7

I know I need a small va - ca - tion,

F#(9) Gm7 D Am D.S. al Coda

But it don't look like rain, And if it snows, that stretch down south will

Gm7 Bb C Bb C

Coda



WOMAN, WOMAN

Words and Music by
JIM GLASER & JIMMY PAYNE

Moderately

Verse

Some-thing's wrong be-tween us that your laugh-ter can-not
I've seen the way men look at you when they think I don't
wo-man wears a cer-tain look when she is on the

hide And you're af-fraid to let your eyes meet
see And it hurts to have them think that you're that
move And the man can al-ways tell what's on her

mine. And late-ly, when I
kind. And it's know-ing that you're
mind. I hate to have to

love you, I know you're not sat - is - fied.
 look - ing back that's real - ly kill - ing me.
 say it, but their looks are o - ver you.

Chorus

Wo - man, woh! Wo man

Have you got cheat - ing on your mind? On your

mind. 3. A mind? Oh!

D.S. and fade out on chorus

WORDS

Words and Music by
B. GIBB, R. GIBB and
M. GIBB

Moderately

G A7

Smile, an ev-er-last- ing smile, a smile could bring you near to me, Don't

mp

D7 C G

ev - er let me find you gone, 'cause that would bring a tear to me, This

Bb F

world has lost it's glo- ry, let's start a brand new sto - ry now, my love, Right

G A7 D7

now there'll be no oth - er time and I can show you how, my love.

G A7

Talk in ev - er - last - ing Words and de - di - cate them all to me, And

D7 C G

I will give you all my life, I'm here if you should call to me, You

Bb D7 G

think that I don't e - ven mean a sin - gle word I say, it's on - ly Words and Words are all I

D7 G Am7 D7 G C G

1. have to take your heart a - way. 2. way.

THE WORLD I USED TO KNOW

Words and Music by
ROD MCKUEN



Moderately

mp

C CMaj7 C6 C Am

Some - day some old fa - mil - iar rain
 Some - day the man I used to be
 Some - day THE WORLD I USED TO KNOW

Dm9 G7 C CMaj7 C6 C

will come a - long and know my
 will come a - long and call on
 will come a - long and bid me

Dm G7 Dm G7

name. _____
 me. _____
 go. _____

And then my shel - ter will be
 And then be - cause I'm just a
 Then I'll be leav - in' you be -

Gm6 A7 Dm G7

gone, And I'll have to move a -
 man, You'll find my feet are made of
 hind, For love is just a state of

C (tacet) Em Dm

long. But till I do I'll stay a -
 sand. But till that time I'll tell you
 mind. But till that day I'll be your

CMaj7 Am Dm7 G9

while And track the hid - den coun - try of your
 lies And char - ter hid - den boun - daries of your
 man And love a - way your trou - bles if I

1-2 3

C C

smile. can.
 eyes.

R.H.

THE WORST THAT COULD HAPPEN

By
JIMMY WEBB

Medium Rock Beat

Piano introduction in G major, 4/4 time. The right hand plays chords and the left hand plays a steady eighth-note bass line. Dynamics include *f* and *mf*.

First system of vocal and piano accompaniment. The vocal line starts with the lyrics "Girl, I've heard you're get-tin' mar-ried, nev-er get mar-ried, heard you're get-tin' mar-ried, this nev-er get mar-ried, you". The piano accompaniment includes guitar chord diagrams for G (D Bass), C, G (sus C), and Em.

Second system of vocal and piano accompaniment. The vocal line continues with "time you're real-ly sure and this is the end. They say you real-ly mean it this know that's not my scene but a girl like you needs to be mar-ried." The piano accompaniment includes guitar chord diagrams for C, D7, G6, G, Am7 (D Bass), and D7.

Third system of vocal and piano accompaniment. The vocal line concludes with "guy's the one that makes you feel so safe, so sane, and so se-ure, and I know how long you could have lived for-ev-er in be-tween,". The piano accompaniment includes guitar chord diagrams for G (sus C), Em, Bb, and C6 (D Bass).



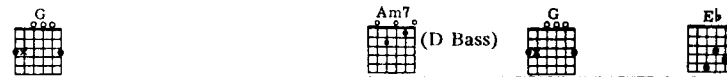
 Ba - by, if he loves you more than me, may - be it's the best thing,






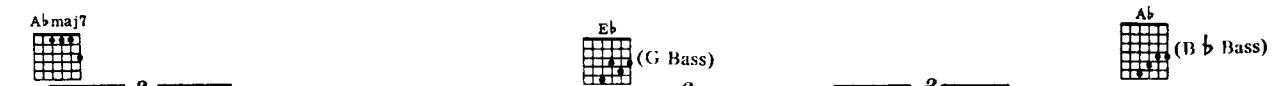
 may - be it's the best thing for you. But it's the worst that could hap - pen -



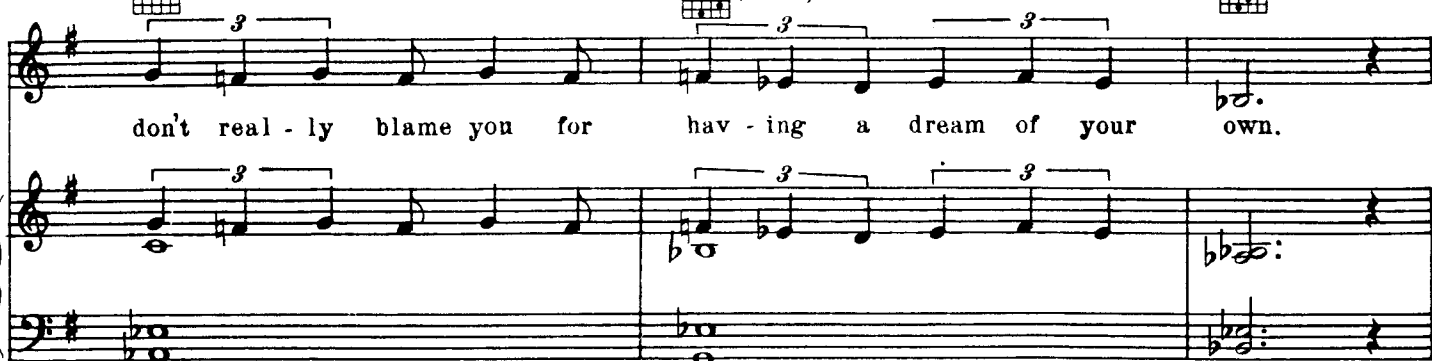


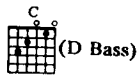
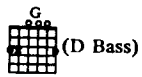
 1. to me. I'll me. Girl, I





 don't real - ly blame you for hav - ing a dream of your own.

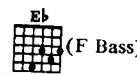
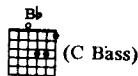
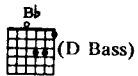




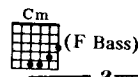
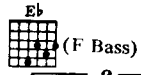
Girl, I don't real-ly blame you, a wo - man like you needs a



house and a home. Ba - by, if he real - ly loves you more than me,



may - be it's the best thing, Ba - by, it's the best thing for you. — But it's the



worst that could hap - pen, — it's the worst that could hap - pen. —