

RAY LIOTTA

ROBERT DE NIRO

JOE PESCI

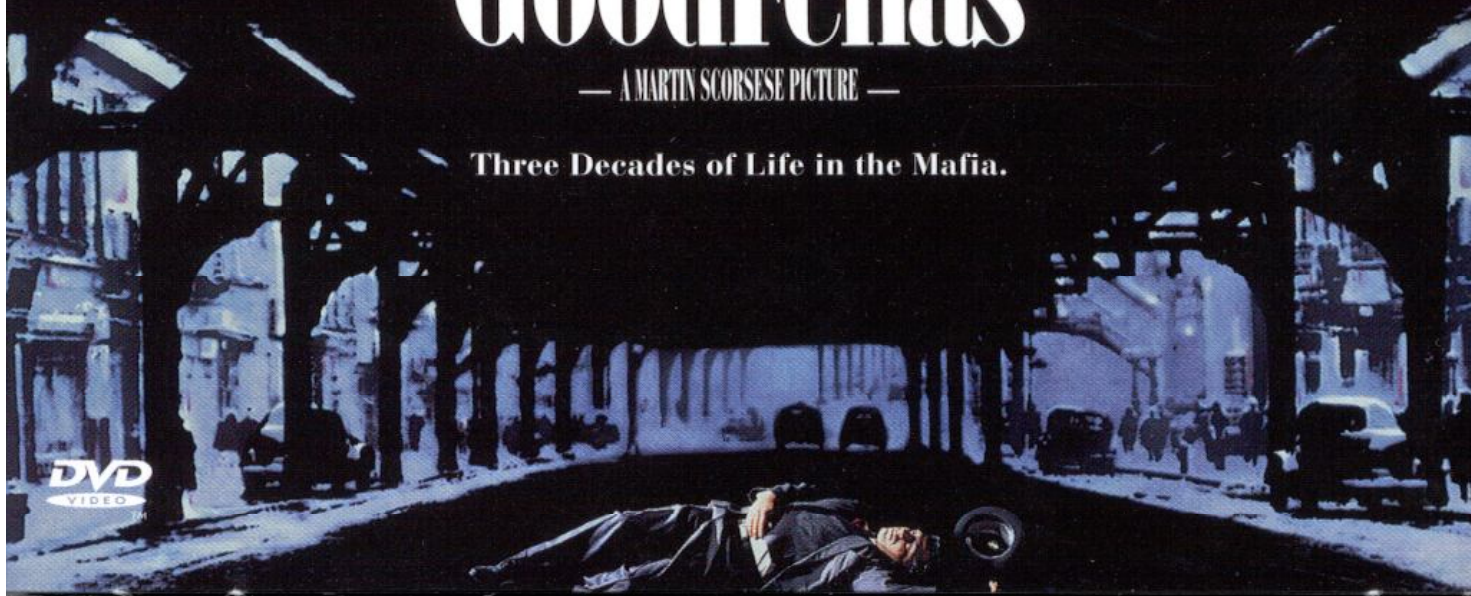


1990 ACADEMY AWARD® WINNER  
BEST SUPPORTING ACTOR – JOE PESCI

# GoodFellas

— A MARTIN SCORSESE PICTURE —

Three Decades of Life in the Mafia.



DVD  
VIDEO

# GoodFellas

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# RAGS TO RICHES

(duet with Elton John)

Words and Music by  
RICHARD ADLER and JERRY ROSS

Brightly  $\text{♩} = 80$  ( $\text{♩} = \text{♩}^3$ )

G13 A♭13 A13 B♭13 B13

C6

G11

C6

(♩ = ♩)

Easy swing  $\text{♩} = 80$

G11

C6

N.C.

Dm9

Tony: I know I'd go from rags to rich-es

G9

Cmaj9

B♭13

A7

if you would on - ly say you care. And though my pock - ets may be

Dm7

A7(#9)

Dm7

G13

Cmaj9

F9

F#9

G9

emp - ty. I'd be a mil - lion - aire.



Cmaj9

Em7

Ebm9

G13

F

G13

Dm7/F

Elton: My clothes may still be torn and tat - tered, but in my heart I'd still be

Em7

Bb13(#11)

A7(#5)

Eb9(#11)

Dm7

Ab9(#11)

king. Your love is all that ev - er mat - tered,

G11

Em7

Eb9(#11)

G7/D

F7(b5)

Cmaj7/D

G13

it's ev - 'ry - thing. Tony: So

Bridge: (♩=♩)

C(9)

A7(#5)

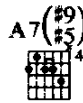
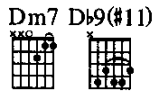
G7/D

G9

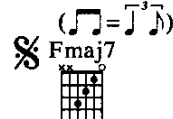
G7/D

G7

o - pen your arms and you'll o - pen the door to ev - 'ry trea - sure that



I'm hop-in' for. — Elton: Hold me and kiss me and tell me you're mine — ev - er

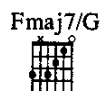


more. Tony: Must I for - ev - er be — a beg - gar —



To Coda ◊

Elton: whose — gold - en dreams will not come true? Tony: Or — will I go from rags to



rich - es? — Both: My fate is up to you. —



Instrumental:

C6

A7(b9)

Dm9

G13

Dm9

G9(#5)

C6

G7(#5)

First instrumental system with guitar chord diagrams for C6, A7(b9), Dm9, G13, Dm9, G9(#5), C6, and G7(#5). The piano accompaniment features a bass line with triplets and a treble line with chords and melodic fragments.

C6

Am7

Dm9

G13

(♩ = ♩)

C6

Second instrumental system with guitar chord diagrams for C6, Am7, Dm9, G13, and C6. The piano accompaniment features a treble line with triplets and a bass line with triplets. Dynamics include mp and f.

G11

(♩ = ♩)

C6

F#9(b5)

D.S. al Coda

⊕ Coda

Dm7

Fmaj7

Dm9

Vocal section with guitar chord diagrams for G11, C6, F#9(b5), Dm7, Fmaj7, and Dm9. Lyrics: "Tony: Must I for - ev - er be a rich - es?". Dynamics include mf and rit.

Fmaj7/G

G13(b9)

(♩ = ♩)

C6

F/G

C6

Final instrumental system with guitar chord diagrams for Fmaj7/G, G13(b9), C6, F/G, and C6. Lyrics: "Both: My fate is up to you.". Dynamics include a tempo and sfz.

Recorded by THE CHARMS on DELUXE Records  
**HEARTS OF STONE**

Words by  
EDDY RAY

Music by  
RUDOLPH JACKSON

*Moderato (with after-beat, hand-clapping accompaniment)*

The musical score is arranged in a standard format with a grand staff (treble and bass clefs) for piano accompaniment and a single treble clef for the vocal line. The piano part includes chord diagrams for various chords such as C7, F, C, G7, G7+5, C, C7, F, Dm7, G7, C#dim, G7, G7-5, G7, G7+5, C, C7, F, Dm7, G7, and C. The vocal line includes the following lyrics: "Hearts made of stone will nev-er break, For the love you have for them, they just won't take. You can ask them, please, please, please break And all of your love is there to take. Yes, HEARTS OF STONE will cause you pain,". The score includes dynamic markings like *mf* and *mp-mf*, and performance instructions like "with after-beat, hand-clapping accompaniment".



C#dim G7 G7-5 G7 G7+5 C C7  
 — Al-though you love them, — they'll stop you just the same. You can ask them,

F Dm7 G7 C C#dim G7 G7-5  
 please, — please, please, please break — And all of your love —

G7 G7+5 C C7 Fmaj7 Fm#7  
 — is there to take. But they'll say, no, no, no, no, No, no, no, no,

C Am D7 Am7 D7 G7  
 no, no, no, no, No, Ev-ry-bod-y knows, I thought you knew —

Dm7 G7 1. C C7 2. C  
 — hearts made of stone. Hearts made of stone.

# SINCERELY

Words and Music by ALAN FREED  
and HARVEY FUQUA

Slowly (with a good beat)

The piano introduction for the first system consists of two staves. The right hand plays a series of chords with a melodic line, while the left hand provides a steady bass line. The dynamic marking is *mf*.

C9+5    F6    Dm7    Gm7    C7    F6    Dm7

Diagrammatic representations of the guitar chords: C9+5, F6, Dm7, Gm7, C7, F6, and Dm7.

Sin - cere - ly, \_\_\_\_\_ Oh! Yes, \_\_\_\_\_ sin - cere - ly,

The piano accompaniment for the second system continues with a similar texture to the first system. The dynamic marking is *mp-mf*.

Gm7    C7    F6    Dm7    Gm7    C7

Diagrammatic representations of the guitar chords: Gm7, C7, F6, Dm7, Gm7, and C7.

'Cause I love you so dear - ly, \_\_\_\_\_ Please say \_\_\_\_\_ you'll be

The piano accompaniment for the third system continues with a similar texture to the first system.

F    Dm7    Gm7    C7    C7+5    F6    Dm7

Diagrammatic representations of the guitar chords: F, Dm7, Gm7, C7, C7+5, F6, and Dm7.

mine. \_\_\_\_\_ Sin - cere - ly, \_\_\_\_\_

The piano accompaniment for the fourth system concludes the piece with a final chord and melodic flourish.



Gm7



C7



F6



Dm7



Gm7



C7



Oh, you know how I love you, I'll do an - y - thing

F6



Dm7



Gm7



C7



F



Gm7



for you, Please say you'll be mine.

G#dim



F7



Bb6



Bbm6



Oh, Lord, won't you tell me why I

F6



Fmaj7



F9



G7



Dm7



love that { fel - la } so, { He } does - n't  
 { girl - ie }

G7



C9



C9+5



want me, — Oh, I'll nev - er, nev - er, nev - er, nev - er let <sup>him</sup> <sub>her</sub> go. Sin -

F6



Dm7



Gm7



C7



F6



Dm7



cere - ly, — Oh, you know — how I love you,

Gm7



C7



F6



Dm7



Gm7



C7



I'll do an - y - thing — for — you, — Please say — you'll be

1	F	Dm7	Gm7	C7	C9+5	2	F	Dm7	Gm7	Gb7	F6

mine. Sin - mine.

# SPEEDOO

Words and Music by  
ESTHER NAVARRO

Brightly in 2

Da da da di di dit di di dit da da da dit *solo*

Bom bom bom bom bom bom bom Now they

1. up and call me SPEE-DOO but my real name is Mis - ter Earl. \_\_\_\_\_  
 2. meet-in' brand new fel - lows and for tak - in' oth - er folk - 's girls. \_\_\_\_\_  
 3. up and call me SPEE-DOO 'cause I don't be - lieve in wast - in' time. \_\_\_\_\_

mm mm mm mm \_\_\_\_\_ Now they up and call me SPEE-DOO but my  
 mm mm mm mm \_\_\_\_\_ Now they up and call me SPEE-DOO 'cause I  
 mm mm mm mm \_\_\_\_\_ Now I've known some pret - ty wo - men and I

real name is Mis - ter Earl. \_\_\_\_\_ mm mm mm mm \_\_\_\_\_ All for  
 don't be - lieve in wast - in' time. \_\_\_\_\_ mm mm mm mm \_\_\_\_\_ Now they  
 thought that would change their minds. \_\_\_\_\_ mm mm mm

1., 2.

Speedoo - 2 - 1

3.        

mm Well now some they call me Joe. Some they call me Moc.



Best man is SPEE-DOO he don't nev-er take it slow. Well now they

- 1. up and call me SPEE-DOO but my
- 2. up and call me SPEE-DOO but my
- 3. gon-na call me SPEE-DOO 'till they



 1., 2.

real name is Mis - ter Earl. mm mm mm mm Now they  
 real name is Mis - ter Earl. mm mm mm mm Now they're  
 call off mak - in' pret - ty girls. mm mm mm



3.  *Repeat Ad Lib*

mm Bom bom bom bom da da da di di dit di di dit bom bom bom





# Star Dust

Words by  
MITCHELL PARISH

Music by  
HOAGY CARMICHAEL

*mf* *Ad lib.* *mf*

And now the pur - ple dusk of twi - light time Steals a - cross the mea - dows of my

heart, High up in the sky the lit - tle stars climb, Al - ways re - mind - ing me that

we're a - part. You wandered down the lane and far a - way, Leav - ing me a song that will not

C F9 E7

A7 Dm C Am B7

Em Dm G7 C F9 E7

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die. Love is now the star dust of yes-ter-day, The mus-ic of the years gone by.

A7 Dm C dim G7 C

Some-times I won-der why I spend the lone-ly night Dream-ing of a song, The.

C+ F Fm

mel-o-dy haunts my re-ve-rie, And I amonce a-gain with you — When our love was new,

C Em F F6 Fm6 G7 dim G7

and each kiss an in-spir-a-tion, — But that was long a-go; now my con-so-la-tion is

G+ C D7

in the star - dust of a song. Be - side a gar - den wall when stars are bright,

G7 Dm G7 dim G7 C+ F Fm

You are in my arms, The night - in - gale tells his fair - y tale of pa - ra - dise, where ros - es

C Em F

grew. — Tho' I dream in vain, — In my heart it will re - main, My

F6 Fm6 C G7 Am B7 E7

star dust me - lo - dy, — The mem - or - y of love's re - frain. Some - times I frain. —

Dm A7 dim G7 C A7 b5 D7 G7 b5 C C

# Playboy

Words and Music by  
 BRIAN HOLLAND  
 ROBERT BATEMAN  
 WILLIAM STEVENSON  
 GLADYS MORTON

Moderately

Oh, *mp* girls, you know we've got to watch out, You

know, you know, you know we've got to watch out. He, he, he's a play -

boy, (watch out) He, he, he's a play - boy.

1. Play - boy get a - way from my door,  
 2. Play - boy I see your \_\_\_\_\_ kind, I heard a - bout the lov - ers  
 win - ning ev - 'ry girl \_\_\_\_\_ with \_\_\_\_\_

you had be - fore. \_\_\_\_\_ You took their love \_\_\_\_\_ for a game of joy, \_\_\_\_\_  
 the same old line. \_\_\_\_\_ So play - boy stay a - way from my door, \_\_\_\_\_

The musical score is written for piano and voice. It features a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Moderately'. The score is divided into five systems, each with a treble and bass clef staff. Chord symbols (Dm, F, Bb, C) are placed above the treble staff. The lyrics are written below the notes. The first system includes the lyrics 'Oh, girls, you know we've got to watch out, You'. The second system includes 'know, you know, you know we've got to watch out. He, he, he's a play -'. The third system includes 'boy, (watch out) He, he, he's a play - boy.'. The fourth system includes two verses: '1. Play - boy get a - way from my door, 2. Play - boy I see your \_\_\_\_\_ kind, I heard a - bout the lov - ers win - ning ev - 'ry girl \_\_\_\_\_ with \_\_\_\_\_'. The fifth system includes 'you had be - fore. \_\_\_\_\_ You took their love \_\_\_\_\_ for a game of joy, \_\_\_\_\_ the same old line. \_\_\_\_\_ So play - boy stay a - way from my door, \_\_\_\_\_'. The score ends with a double bar line.



3

You tossed their hearts a - round as though it was a toy, — Play - boy. —  
I know a - bout the lov - ers you had be - fore, — Play - boy. —

C

To Coda

Dm

You was - n't say - in' noth - in', in my book, —

Dm

'Cause this is one fish you'll nev - er ev - er hook. You left the oth - ers stand - in'

*D.S. Lyric 2 al Coda* %

with their hearts in pain, Now you're com - in' 'round try - in' to do me the same.

Coda

F B $\flat$  F B $\flat$

Watch out, He, he, he's a play - boy. (Watch out) Please, please.

# IT'S NOT FOR ME TO SAY

Words by Al Stillman Music by Robert Allen

Moderately, with much expression

*mf*

A<sup>o</sup> B<sup>d</sup>1m B<sup>b</sup>m7 E<sup>o</sup>7 A<sup>o</sup> F7-9 B<sup>b</sup>m7 E<sup>o</sup>7

Though we try to be mas- ters of our soul And cap- tains of our fate, —

*mp*

A<sup>o</sup> B<sup>d</sup>1m B<sup>b</sup>m7 E<sup>o</sup>7 E<sup>b</sup>m6 F7 F7-9

It's the luck- y ones who a- chieve their goal, While oth- ers have to wait, —

B<sup>b</sup>m7 E<sup>b</sup>7 F<sup>m</sup>6 G7+ E<sup>m</sup>7 C A7 E<sup>m</sup>7 C<sup>m</sup> A7

Our des- ti - ny is most - ly bought and paid for us, —

Dm Dm7 G7 C9 (sus.) C9

The real - ly big de - ci - sions all are made for us. —

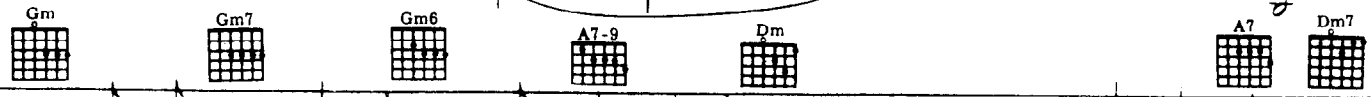
Refrain



IT'S NOT FOR ME TO SAY you love me, IT'S



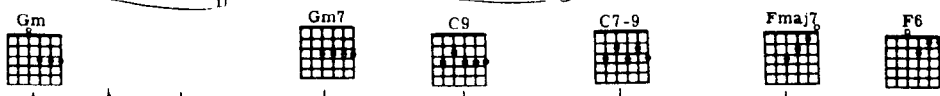
NOT FOR ME TO SAY you'll al - ways care. Oh, but



here for the mo - ment I can hold you fast And press your



lips to mine And dream that love will last. As



far as I can see, This is heav - en And

speaking just for me, ——— it's ours to share; Per -

haps the glow of love will grow with ev - 'ry pass - ing day,

Or we may nev - er meet a - gain, But then IT'S NOT FOR ME TO

SAY. IT'S Or we may

nev - er meet a - gain, But then IT'S NOT FOR ME TO SAY.

*rall.*

Bb6 Bbmaj7 Bbm6 F Cm6

D7 D7-9 G7 G+ C9 C+

F6 Fmaj7 F6 Gm7 C7 D7 D7-9

Gm Eb C9 C+ F6 Fmaj7 F6 Fmaj7

# I WILL FOLLOW HIM

## (I Will Follow You)

English Words by NORMAN GIMBEL and ARTHUR ALTMAN

French Words by JACQUES PLANTE

Music by J.W. STOLE and DEL ROMA

Moderately, with a beat

N.C. Eb Fm7

*mf*

Bb7 N.C. Eb

I will fol - low him, fol - low him wher - ev - er

Gm Cm

he may go. There is - n't an o - cean too

Gm Ab Bb7

deep, a moun - tain so high it can keep me a -



E $\flat$  Cm N.C. E $\flat$

way. I must fol - low him.

Gm

Ev - er since he touched my hand I knew that

Cm Gm A $\flat$

near him I al - ways must be, and noth - ing can keep him from

B $\flat$ 7 E $\flat$  B $\flat$ 7

me, he is my des - ti - ny. I

E $\flat$

Cm



love him, I love him, I love him and where he goes I'll fol- low, { I'll fol- low, I'll  
for - ev - er and



Fm7

B $\flat$ 7

E $\flat$



fol - low. He'll al - ways be my true love, my true love, my true love, from now un - til for -  
ev - er and side by side to - geth - er I'll be with my true love, and share a thou - sand



Cm

E $\flat$

N.C.



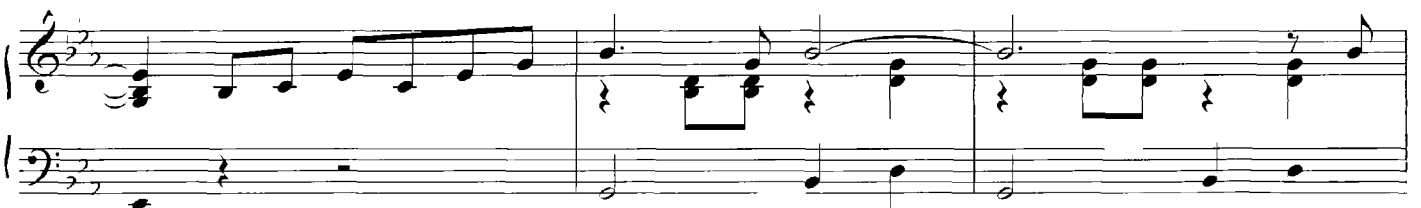
ev - er, for - ev - er, for - ev - er. } I will fol - low him,  
sun - sets to - geth - er be - side him.)






Gm

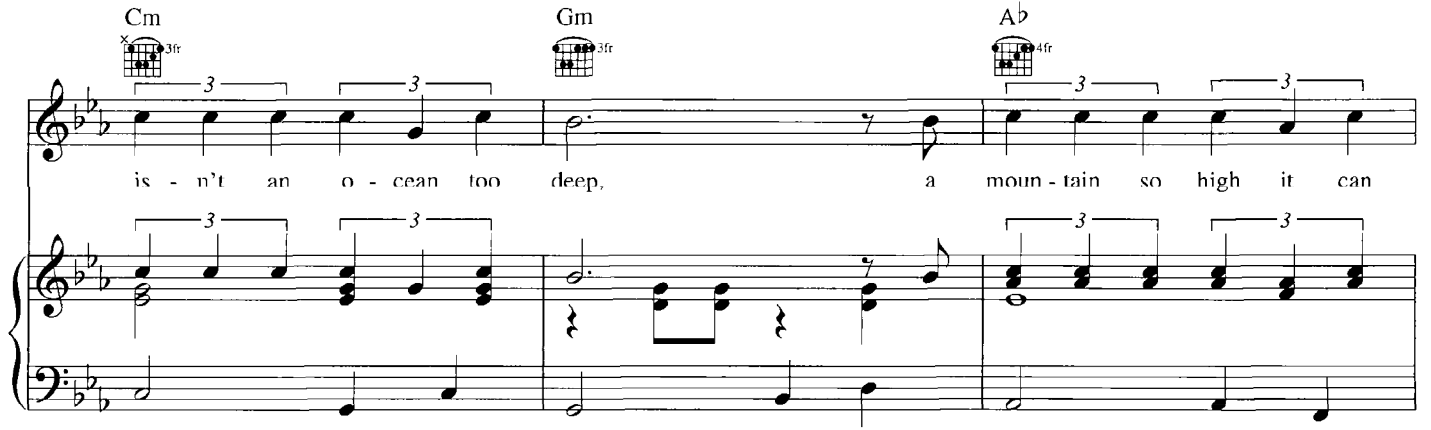





fol - low him wher - ev - er he may go. There






Cm  3fr  3fr  4fr

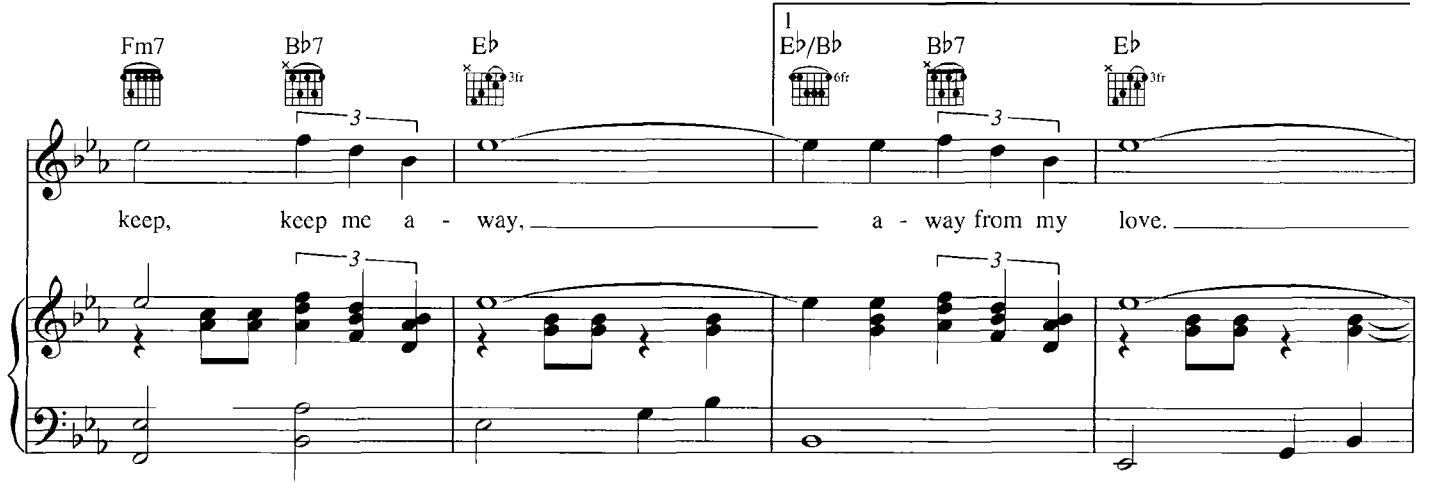
is - n't an o - cean too deep, a moun - tain so high it can







Fm7  Bb7  3fr Eb  3fr

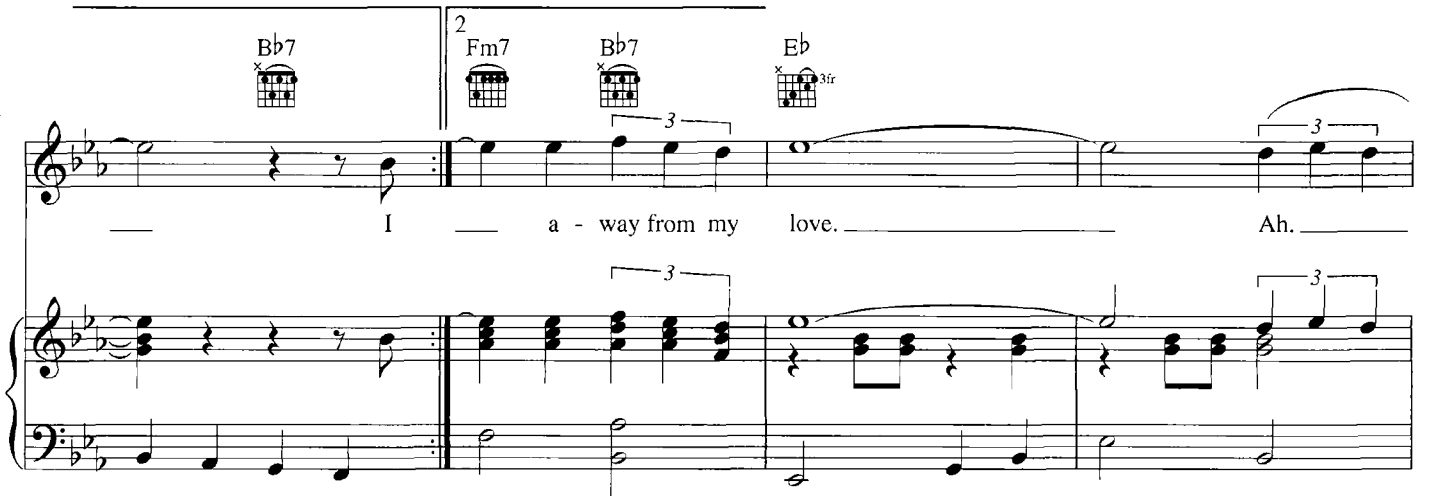
keep, keep me a - way, a - way from my love.

1 Eb/Bb  6fr Bb7  3fr Eb  3fr



Bb7  2 Fm7  3fr Bb7  3fr Eb  3fr

I a - way from my love. Ah.



Cm  3fr Eb  3fr



# THEN HE KISSED ME

Words and Music by Phil Spector, Jeff Barry and Ellie Greenwich

$\text{♩} = 121$  Moderately



1. Well he

1. Well he

6




walked up to me and he asked me if I want - ed to dance, —  
2. Each time I saw him I could - n't wait to see him a - gain, —

9


he looked kin-da nice and — so I said I might take a chance. —  
I want - ed to let him — know that he was more than a friend. —

14


When he danced he held — me tight, — and when he walked me home that night,  
I did - n't know just what — to do, — so I whis-pered, "I — love you", — and

18    1. 2.

all the stars were shin - ing bright, and then he kissed me. He  
then he said he loved me too, — and then he kissed me.

23 

kissed me in a way that I'd nev - er been kissed be - fore. He

27  





kissed me in a way that I wan - na be kissed for - ev - er - more. 3. I

31   

knew that he was mine so I gave him all the love that I had, — and

35  




one day he took me home — to meet his mum and his dad. —

39    

Then he asked me to be his bride, — and al - ways be right by his side. — I

43   

felt so hap - py I al - most cried — and then he kissed me, and then he

47   

kissed me, and then he kissed me. —



Recorded by BOBBY VINTON on EPIC Records

# ROSES ARE RED

(My Love)

By  
AL BYRON  
PAUL EVANS

Moderately

mf

G7

1. A long, long time a - go on grad - u -  
through high school and when the  
lit - tle girl? She looks a

mp

a - tion day You hand - ed me your book,  
big day came, I wrote in - to your book  
lot like you. Some - day some boy will write

C

F

I signed this way:  
next to my name: } ROS - ES ARE RED, my love,  
in her book, too:

G7

C

C7

F

mf

C Am

Vi - 'lets are blue, \_\_\_\_\_ Sug - ar is

F G7 1C

sweet my love, But not as sweet as you. \_\_\_\_\_ 2. We da - ted

2C 3 C F C G7 C Fine

To Next Strain you. \_\_\_\_\_ you. \_\_\_\_\_

F G G7 C

Then I went far a - way and you found some - one

C7 F G7 C F7

new. I read your let - ter, dear, and I wrote back to

G7 C7 F

you: ROS - ES ARE RED, my love, Vi-'lets are

C Am F

blue, Sug - ar is sweet, my love Good

G7 C

luck, may God bless you. 3. Is that your

*D.S. al Fine*

# LEADER OF THE PACK

Words and Music by GEORGE MORTON,  
JEFF BARRY and ELLIE GREENWICH

Ad Lib.



(Spoken:) *Is she really going out with him? There she is, let's ask her. Betty, is that Jimmy's ring you're wearing? Uh hm.*



*Gee, it must be great riding with him. Is he picking you up after school today? Un un. By the way, where'd you meet him?*

Moderately, with a beat



I met him at the can - dy store, — He turned a - round and smiled at me, you



get the pic - ture? Yes, we see. That's when I fell for the lead - er of the



pack. My folks were  
One day my  
I felt so

al - ways put - ting him down.  
dad said find some - one new.  
help - less, what could I do?



They said he came from the wrong side of town.  
I had to tell my Jim - my we're through.  
Re - mem - b'ring all the things we'd been through.

G To Coda F

They told me he was bad, \_\_\_\_\_  
He stood there and asked me why, \_\_\_\_\_

Em G7

But I know he was sad, \_\_\_\_\_ That's why I  
But all I could do was cry, \_\_\_\_\_ I'm sor - ry I

1 C

fell for the lead - er of the pack.  
hurt you, the lead - er of the

2 C Bm Am

pack. (Spoken:) He sort of smiled and kissed me goodbye,



But the tears were beginning to show as he drove away on that rainy night. I begged him to go slow,

*D.S. al Coda*  
but whether he heard, I'll never know.

*CODA* F  
In school they all

Em  
stop and stare, I can't hide the tears, but I don't care.

G7 C  
I'll nev-er for-get him, the lead-er of the pack.

# TOOT, TOOT, TOOTSIE! (Goodbye)

By GUS KAHN, ERNIE ERDMAN, DAN RUSSO, TED FIORITO

Medium Bright

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords and dynamics. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Medium Bright'. The piano part includes dynamics such as *mp-mf* and *mf*. The score is numbered 1011 at the bottom left.

**System 1:** Chords: C, D7, Cm6, D7, G7. Lyrics: "TOOT, TOOT, TOOT-SIE, Good - Bye! TOOT, TOOT,"

**System 2:** Chords: Cmaj7, C6, C, Cmaj7, C#dim, Dm7. Lyrics: TOOT-SIE, don't cry, The choo choo train that takes

**System 3:** Chords: G7, Dm7, G9+5, C, Ebdim, Dm7, G7, G7+5. Lyrics: me, A - way from you no words can tell how sad it makes me,

**System 4:** Chords: C, D7, Cm6, D7, G7. Lyrics: Kiss me, Toot-sie, and then, Do it

1011

Cmaj7 C9 F7

o - ver a - gain, — Watch for the mail, —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'o - ver' followed by a half note 'a - gain,' with a fermata. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord symbols Cmaj7, C9, and F7 are placed above the staff.

C

I'll nev - er fail, — If you don't get a let - ter then you'll know I'm in Jail, —

Detailed description: This system contains the next two measures. The vocal line continues with 'I'll nev - er fail,' followed by 'If you don't get a let - ter then you'll know I'm in Jail,' with a fermata. The piano accompaniment continues with similar rhythmic patterns. A C chord symbol is placed above the staff.

Ebdim G7 C D7 Am Cm D7

Tut, tut, Toot - sie don't cry, —

Detailed description: This system contains the next two measures. The vocal line has 'Tut, tut, Toot - sie don't cry,' with a fermata. The piano accompaniment features a more active right hand with eighth-note chords. Chord symbols Ebdim, G7, C, D7, Am, Cm, and D7 are placed above the staff.

G7 C Dm7 Db7 C Db7 C

TOOT, TOOT, TOOT-SIE Good - Bye!" — Bye!" —

Detailed description: This system contains the final two measures. The vocal line has 'TOOT, TOOT, TOOT-SIE Good - Bye!" followed by 'Bye!"'. The piano accompaniment concludes with a final chord. Chord symbols G7, C, Dm7, Db7, C, Db7, and C are placed above the staff.

# AIN'T THAT A KICK IN THE HEAD

Words by SAMMY CAHN  
Music by JAMES VAN HEUSEN

Moderately (♩ = ♩<sup>3</sup>)

Chord diagrams: Eb, Edim7, Fm, Bb7

How luck -

Chord diagram: Eb

- y can one guy be? I kissed her and she kissed me!

Chord diagrams: Eb6, Edim7

Like the fel - la once said, "Ain't that a kick in the head?"



Bb7 Bb7sus Bb7 Fm7 Fm7/Bb

The room — was com - plete - ly black; —

I hugged — her and she hugged back! — Like the

Fm7 Bb9 Fm7 Fm7/Bb Fm7 Bb9

sail - or said, quote, — "Ain't that a hole in the boat?" —

My head keeps spin - ning, — I go to sleep and keep

Bb7#5 Ebmaj9

Eb6 Ebmaj9 Eb6 G7



**E $\flat$ 6** 2. **F $\sharp$ 7**

How luck - I could -

**F7** **B $\flat$ 9** **Fm6/A $\flat$**

- n't feel an - y bet - ter or I'd be sick!

**Gm7 $\flat$ 5** **C7** **C7/B $\flat$**  **Am7 $\flat$ 5**

Tell me quick, — ain't love a

**B $\flat$ 9sus** **E $\flat$ 6** **E $\flat$ maj9**

kick in the head?



## atlantis

Words and Music by  
DONOVAN LEITCH

♩ = 62

Chord diagrams: C (x02321), D (xx0232), Fmaj7 (xx3432). The system consists of a grand staff with treble and bass clefs. The treble clef contains a melody of eighth and quarter notes, while the bass clef contains a simple bass line. The key signature has one sharp (F#).

*(Verses 1 & 2 see block lyric, spoken)*

Chord diagrams: C (x02321), G (320033), C (x02321), D (xx0232). The system consists of a grand staff with treble and bass clefs. The treble clef contains a melody of eighth and quarter notes, while the bass clef contains a simple bass line. The key signature has one sharp (F#).

Chord diagrams: Fmaj7 (xx3432), C (x02321), G (320033), C (x02321). The system consists of a grand staff with treble and bass clefs. The treble clef contains a melody of eighth and quarter notes, while the bass clef contains a simple bass line. The key signature has one sharp (F#).

Chord diagrams: D (xx0232), Fmaj7 (xx3432), C (x02321), G (320033). The system consists of a grand staff with treble and bass clefs. The treble clef contains a melody of eighth and quarter notes, while the bass clef contains a simple bass line. The key signature has one sharp (F#).

C D Fmaj7

System 1: Measures 1-3. Chord diagrams for C, D, and Fmaj7 are shown above the staff. The music features a melody in the treble clef and a bass line in the bass clef.

C G C D

System 2: Measures 4-6. Chord diagrams for C, G, C, and D are shown above the staff. The music continues with a melody in the treble clef and a bass line in the bass clef.

Fmaj7 C G C

System 3: Measures 7-9. Chord diagrams for Fmaj7, C, G, and C are shown above the staff. The music continues with a melody in the treble clef and a bass line in the bass clef.

D Fmaj7 C G

System 4: Measures 10-12. Chord diagrams for D, Fmaj7, C, and G are shown above the staff. The music continues with a melody in the treble clef and a bass line in the bass clef.

C D Fmaj7

System 5: Measures 13-15. Chord diagrams for C, D, and Fmaj7 are shown above the staff. The music continues with a melody in the treble clef and a bass line in the bass clef.

C G C D

Way down be - low the o - cean, —

Fmaj7 C G Repeat ad lib. to fade

where I want to be, she may be way

*SPOKEN:*

*Verse 1:*

The continent of Atlantis was an island which lay, before the great flood, in the area we now call the Atlantic Ocean.

So great an area of land, that from her western shores, those beautiful sailors journeyed to the south and the north Americas with ease, in their ships with painted sails.

To the east, Africa was a neighbour across a short strait of sea miles. The great Egyptian age is but a remnant of the Atlantian culture.

*Verse 2:*

The antediluvian kings colonised the world. All the gods who play in the mythological dramas in all legends from all lands were from fair Atlantis.

Knowing her fate, Atlantis sent out ships to all corners of the earth. On board were the twelve: the poet, the physician, the farmer, the scientist, the magician and the other so-called gods of our legends.

Though gods they were, and as the elders of our time choose to remain blind, let us rejoice and let us sing and dance and ring in the new. Hail Atlantis!

## REMEMBER

(Walking In The Sand)

By  
GEORGE MORTON

Very Slow

*(Spoken)* Re-mem-ber, Re-mem-ber, Re-mem-ber! Re-mem-ber, I love you. I love you, too.

I have to go now. Write to me, write to me, write to me. Seems like the oth-er day My ba-by went a - way,

He went a-way — 'cross the sea. It's been two years or so Since I saw my ba-by go

And then this let-ter — came for me: He said that he was through, He'd found some-bod - y new.

Let me think, let me think. What can I do? Oh, no! Oh, no! Oh, no, no, no, no, no!

*mp* *mf*

*p.*

*Cm* *A♭* *Fm7* *G7* *Cm* *A♭* *Fm7* *G7* *Cm* *A♭* *Fm7* *G7* *Cm* *A♭*

Cm

Walk-in' in the sand, Walk-in' hand in hand; The night was so ex-cit-ing,

His smile was so in-vit-ing. Then he touched my cheek With his fin-ger tips,

G7 Cm Ab

Soft-ly, soft-ly we'd meet with our lips. What ev-er hap-pened to The boy that I once knew,

Fm7 G7 Cm Ab

The boy who said he'd be true? Oh, what will hap-pen to The life I gave to you?

Fm7 G7 *tacet*

What will I do with it now? (Spoken) Re-mem-ber, Re-mem-ber, Re-mem-ber!

*rit.* *l.h.*

# BABY I LOVE YOU

Words and Music by Ronnie Shannon

## Medium Rock

*mf*

1. If you want my lov - in', — If you — real - ly do; —  
2. If you feel you wan - na kiss me, Go right a - head, I don't mind; —

*p*

Don't be a - fraid, yea ba - by, just ask me 'cause I know, I know — I'm gon - na give it to  
All you got to do is snap — your fin - gers and I'll come a - run - nin', I ain't

*p*

you, And I do de - clare I do, — I wan - na see you with it,  
ly - in'. And — what you want — lit - tle girl you know you can have it,  
(boy)

*p*

Stretch out your arms 'cause girl you're gon - na get it. 'Cause I love you, — There  
I'd de - ny my own self be - fore I see you with - out it.

The score includes piano accompaniment with chords G, D, and D6, and dynamic markings *mf* and *p*. It features vocal lines with lyrics and piano parts with triplets and chord diagrams.

ain't no doubt a - bout it BA - BY, I LOVE YOU, I know I

Guitar chord diagram: G

Triplet markings (3) are present in the vocal line and piano accompaniment.

love you, I love you, I love you, I love you, BA - BY, I LOVE YOU.

(Guitar tacet . . . . .)

*colla voce*

*mf*

Triplet markings (3) are present in the vocal line and piano accompaniment.

LOVE YOU. Some-day you might wan - na run a - way,

Guitar chord diagrams: D, G9

*mf*

*p*

Triplet markings (3) are present in the vocal line and piano accompaniment.

And leave me sit - tin' here to cry; But if it's all the

Guitar chord diagrams: D, G9

Triplet markings (3) are present in the piano accompaniment.

A7



same to you, ba - by, I'm gon-na stop you from say - ing good - bye. \_\_\_\_\_ BA - BY, I



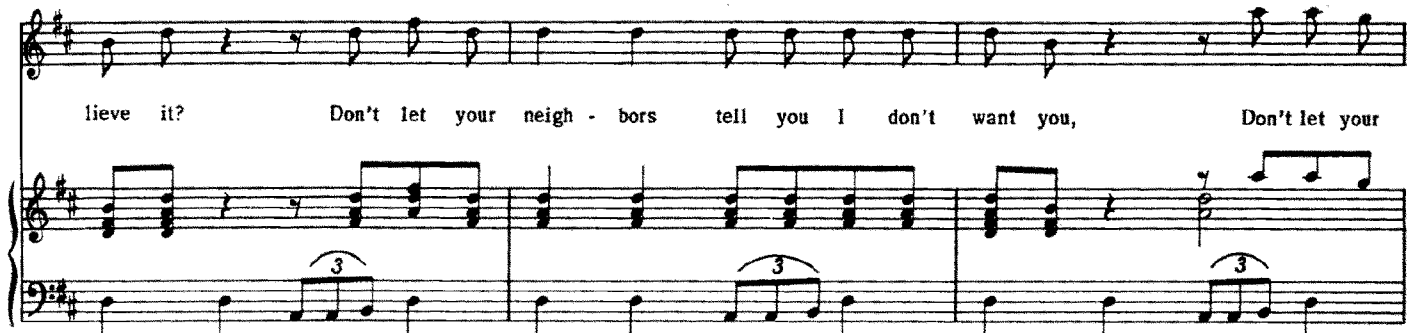
p



LOVE YOU. Ba - by, I need you. Ba - by, I want you, Can't you be -



lieve it? Don't let your neigh - bors tell you I don't want you, Don't let your



D6



p



(Repeat till Fadeout)

low - down friends tell you I don't need you. Ev - 'ry - time I tell you I love you, Ev - 'ry - time I





# Beyond The Sea

3

English Lyric by  
JACK LAWRENCE

(The sensational European hit "LA MER")

Music and French Lyric by  
CHARLES TRENET

Moderato

Piano

Refrain (slowly)

F Dm Bb C7 F Dm Bb C7

Some - where be - yond the sea Some - where wait - ing for

F A7 Dm C7 F Dm Bb D7

me, my lov - er stands on gold - en sands

Gm C7 Gdim Dm Bb G7 C C7

- And watch - es the ships that go sail - ing; Some -

768-3

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4

F Dm B $\flat$  C7 F Dm B $\flat$  C7 F A7

where \_\_\_\_\_ be-yond the sea {He's  
She's} there watch-ing for me, \_\_\_\_\_

Dm C7 F Dm B $\flat$  D7 Gm C7 Gdim

— If I could fly like birds on high, \_\_\_\_\_ then straight to {his  
her}

*cresc.*

Dm B $\flat$  Gm7 C7 F E7 A F#m D6 E7

arms I'd go sail - ing. It's far \_\_\_\_\_ be-yond a

*mf*

A F#m Bm E7 A Amaj.7 A6 A G7 C Am

star, it's near be-yond the moon, \_\_\_\_\_ I know \_\_\_\_\_

*più espr.*

F G7 C Am Dm G7 C C7

— be - yond a doubt, my heart will lead me there soon. —

Am C7 F Dm Bb C7 F Dm Bb C7

— We'll meet — be - yond the shore, we'll kiss just as be -

F A7 Dm C7 F Dm Bb D7 Gm C7 Gdim

fore, — Hap - py we'll be be - yond the sea — and nev - er a -

Dm Bb 1. G7 C7 F Gm7 C7 2. G7 C7 F

gain I'll go sail - ing. Some sail - ing. —

# THE BOULEVARD OF BROKEN DREAMS

(duet with Sting)

Words by AL DUBIN  
Music by HARRY WARREN

Moderately slow ♩ = 80

N.C.

A19(b5)

*mf*  
(with pedal)

*l.h. b*

Dm7(b5)

G7(b9)

Bluesy (♩ = ♩<sup>3</sup>)

Tony: I walk a - long the street of

Cm

Bb(9)/D

Eb<sup>6</sup>

Abmaj7

sor - row, the bou - le - vard of bro - ken

Dm7(b5)

Ab13(b5)

G7(b9)

dreams, where gig - o - lo and gig - o -

Dm7(b5)



G7



Dm7(b5)



G7(#5)



lette

can take a kiss with-out re-gret

so they for-get their bro-ker

Cm7



Eb13sus



Eb9



Abmaj7



G7(b9)



dreams.

*Sting:* You laugh to-night and cry to-

Cm



Dm7(b5)



Eb6



Abmaj7



mor-row

when you be-hold your shat-tered

Dm7(b5)



Ab13(b5)



G7



schemes.

And gig-o-lo and gig-o-lette

Dm7(b5)



G7



Dm7(b5)



G7(b5)



wake up to find their eyes are wet with tears that tell of bro - ken



Fm11 D♭maj7(#11)



dreams. Tony: Here is where you'll al - ways

Gm7(b5)



C7sus(b9)



C7(b9)



find me, al - ways walk - ing up and  
 (2nd time gtr. solo ad lib....) Tony: Sing: and



down. Tony: But, I left my soul be -



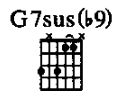
hind me \_\_\_\_\_ in an old ca - the - dral



town. *Sting:* The joy that you find here, you



bor - row. \_\_\_\_\_ You can - not keep it long, it



seems. *Tony:* But, gig - o - lo and gig - o - lette

Dm7(b5)



G7



Dm7(b5)



G7(#5)



Sting:

still sing a song — and dance a - long Tony: the bou - le - vard of — bro - ken

D.S.  $\text{al Coda}$



dreams.

$\text{Coda}$



...end gr. solo) Tony: The joy that you find — here, you



bor - row. You can - not keep it long, — it



Dm7(b5)

A<sup>b</sup>9(b5)

G7

Dm7(b5)

Sting:

seems.

Tony: But gig - o - lo and gig - o - lette

G7

Dm7(b5)

G7 N.C.

G7(b9 #5) N.C.

// rubato

Sting:

still sing a song and dance a - long the bou - le - vard of bro - ken

colla voce

Slower ♩ = 72 (♩ = ♩)

Cm



dreams.

a tempo

D<sup>b</sup>maj7

G7(b9 #5)

Cm13

rit.

rit.

rit. Cm13

# GIMMIE SHELTER

ギミー・シェルター

Words & Music by Mick Jagger & Keith Richards

のちに数々の人に取り上げられたナンバーで、ロックのスタンダード的な存在の曲だ。この曲のメインはなんといってもギターである。イントロから出てくるギターIIは異様なサウンドだ。なんとアンプのトレモロをかけているのだ。リバーブもアンプに付いているやつ。現在ではアンプにトレモロの付いている機種はあまりないので、代用の方法を教えよう。コーラスのデブスを深めにとり、スピードをアップすると似た感じになるよ。リバーブは安価でデジタル・リバーブが手にはいるから、これを使用しよう。あとは自分の耳で近い音を探ってみよう。このイントロはぜひともうまく表現してもらいたい。次にギターIだが、これも面白い。ほとんどオブリガートに徹しているのだが、[C]からはエンディングまで弾きまくっている。といっても、音の選び方はかなりのワンパターン。音の幅も1オクターブ内外におさまっていて、ハイ・

ノートで盛り上がるという感じもない。だからここではニュアンスをうまくみ取ってもらいたい。チョーキングや休符をうまく使って独特のねばっこさを出している。決して目立たないけど、ボーカルのバックで抜いフレーズを弾いている。とくにチョーキングは大事にやってほしいね。[D]からの女性ボーカルは、メリー・クレイトンが登場している。音が高いので男性はファルセットで出すしかないね。[E]からはハーモニーもあるので、このパートはぜひ取り入れてほしい。ドラムス、ベースはシンプルなノリを出している。[F]の4小節前まではベースはon C#のペダル・ベースとなっていて、[G]の4小節前ではじめてC#→B→Aと下がるラインを弾いている。ドラムは[F]の前1小節のフィル・インが肝。このパターンがあと数ヶ所はいるが、力を込めるあまりはしないように注意。

The musical score is arranged in five systems. The first system is the Vocal line, starting with an 'Intro' and a 'VOCAL' section. It shows a C# chord and a melodic line with lyrics 'Ooh' and 'Ooh'. The second system is for Guitar I, showing a melodic line with a trill and a '8va' marking. The third system is for Guitar II, showing a complex rhythmic pattern with fret numbers (6, 7, 8, 7, 6, 7, 4, 4, 5, 5, 4, 4, 2, 2, 4, 2, 2, 4, 2, 2, 4, 2, 2, 4, 2, 2, 6, 7, 8, 7, 8, 7, 7, 4, 5, 6, 5, 6, 5, 6) and a 'C' marking. The fourth system is for Bass, showing a simple bass line. The fifth system is for Drums, showing a simple drum pattern with a 'Simile' marking.

A C# B A  
 Ooh \_\_\_\_\_ Ooh Ooh Ooh \_\_\_\_\_

66

C# B A C# B  
 Ooh Ooh Ooh \_\_\_\_\_ Ooh Ooh



**C#** **2nd times Chorus** **B** **C#** **B**

get some shel - ter, Oh yeah I'm gon-na fade a-way, War, chi - ld - ren  
 coal car - pet, Mad bull lost it's way,

This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar part is in standard tuning (E, A, D, G, B, E) with a key signature of two sharps. The bass part is in bass clef. The system includes a '2nd times Chorus' marking and various chord symbols (C#, B) above the vocal line.

**A** **E A E A E B E B** **C#** **B**

It's just a shot a - way, It's just a shot a - wa, ne, chi - ld - ren

This system contains the second two lines of the musical score. The vocal line continues with the lyrics 'It's just a shot a - way, It's just a shot a - wa, ne, chi - ld - ren'. The guitar and bass parts continue with their respective parts. The system includes chord symbols (A, E, B, C#, B) above the vocal line and a '4.' marking at the end of the bass line.



C C#

Sheet music for the first system, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The music includes a vocal line with lyrics and a guitar accompaniment. The guitar part is divided into two systems: the top system shows the fretboard with fingerings (e.g., 11, 12, 9, 11, 11) and the bottom system shows the chord diagrams (e.g., 6 6 6 6 6 6, 7 6 6 6 6 6).

B A E A E A E B E B C#

Sheet music for the second system, continuing the piece with the same key signature and time signature. It includes a treble clef staff with lyrics, a vocal line, and a guitar accompaniment. The guitar part shows fretboard fingerings (e.g., 9 11 9 11 11 9 11) and chord diagrams (e.g., 4 4 4 4 4 4, 2 2 2 2 2 2).

B A E A E A E B E B C# B

This system contains the first four measures of the piece. The vocal line starts with a whole rest in measure 1, followed by quarter notes in measures 2 and 3, and a half note in measure 4. The guitar part features a complex sequence of chords and techniques, including power chords, bends, and slides, with specific fret numbers and techniques like 'h.c.' and 'U' marked. The bass line is a simple four-measure pattern of quarter notes.

A E A E A E B E B C# B A

Hey Hey! Rape murder it's just a shot a-way

This system contains the next four measures, starting with the lyrics "Hey Hey! Rape murder it's just a shot a-way". The vocal line has a whole rest in measure 1, followed by quarter notes in measures 2 and 3, and a half note in measure 4. The guitar part continues with similar techniques to the first system, including power chords and bends. The bass line remains a simple four-measure pattern of quarter notes.



E A E A E B E B C# B A E A E A E B E B

It's just a shot a-way, Rape mur-der, yeah it's just a shot a-way it's just a shot a-way,

U D C P

4. /

2

C# B A E A E A E B E B C#

Rape mur-der, (Wow) it's just a shot a-way. it's just a shot a-way, yeah yeah yeah

C U H H

4. /

C#

yeah \_\_\_\_\_

Mm, \_\_\_\_\_ the \_\_\_\_\_ flood \_\_\_\_\_ is \_\_\_\_\_ tereate - ning \_\_\_\_\_

E C#

H

h.c u u u

h.c u u u

my \_\_\_\_\_ very \_\_\_\_\_ life \_\_\_\_\_ to-day \_\_\_\_\_ Gi - mme \_\_\_\_\_ . gi - mme \_\_\_\_\_ shel - ter \_\_\_\_\_ or \_\_\_\_\_ I'm gon-na

C





A E A E A E B E B C# B A E A E A E B E B

The first system of music consists of five staves. The top staff is a grand staff with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with various ornaments and slurs. The second staff is a guitar tablature with a treble clef, showing fret numbers (11, 12, 9, 11) and techniques like bends (C, D) and palm muting (P). The third and fourth staves are drum parts for snare and bass drum, respectively, with a 4/4 time signature and a '4' indicating a four-measure rest. The fifth staff is a bass line with a bass clef and a key signature of two sharps, featuring a steady eighth-note pattern.

76

C# B A E A E A E B E B C#

The second system of music also consists of five staves. The top staff is a grand staff with a treble clef and a key signature of two sharps. The second staff is a guitar tablature with a treble clef, showing fret numbers (11, 9, 11, 11, 11, 9, 11) and techniques like bends (C, D) and palm muting (P). The third and fourth staves are drum parts for snare and bass drum, respectively, with a 4/4 time signature and a '4' indicating a four-measure rest. The fifth staff is a bass line with a bass clef and a key signature of two sharps, featuring a steady eighth-note pattern.

Fade Out

# 96 Wives And Lovers

Words by Hal David  
Music by Burt Bacharach

Moderate jazz waltz

 / 
  / / 
  / 
  /



Hey, lit - tle girl, comb your hair, fix your make - up,









Soon he will o - pen the door.

 / 
  / / 
  / 
  /







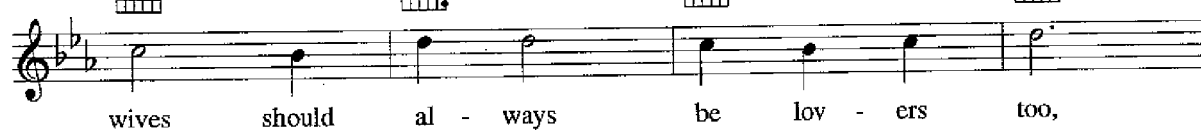
Don't think be - cause there's a ring on your fin - ger,

you need - n't try an - y more. For



wives should al - ways be lov - ers too,



he \_\_\_\_\_ comes home to you, He's al - most here. \_\_\_\_\_

— Hey, lit - tle girl, bet - ter wear some - thing

pret - ty, Some - thing you'd wear to go to the

cit - y, And dim all the lights, pour the wine, start the

mus - ic, Time to get read - y for love, \_\_\_\_\_

— Oh, time to get read - y, time to get

read - y, time to get read - y for love. \_\_\_\_\_



# Frosty the Snow Man

Words and Music by  
Steve Nelson and Jack Rollins



A-24  
T-125

Moderately

*pp cresc.*

C F C

Fros - ty the Snow Man was a jol - ly, hap - py soul, With a  
Fros - ty the Snow Man knew the sun was hot that day, So he

F C G7 C G9+5

corn - cob pipe and a but - ton nose and two eyes made out of coal.  
said, "Let's run and we'll have some fun now be - fore I melt a - way."

C F C

Fros - ty the Snow Man is a fair - y tale, they say; He was  
Down to the vil - lage with a broom - stick in his hand, Run - ning

# Frosty the Snow Man

made of snow, but the chil - dren know how he came to life one day. There  
 here and there all a - round the square, say-in', "Catch me if you can." He  
*more*

must have been some mag - ic in that old silk hat they found, For  
 led them down the streets of town right to the traf - fic cop, And he  
*broadly*

when they placed it on his head, he be - gan to dance a -  
 on - ly paused a mo - ment when he heard him hol - ler,

round. Oh, Fros - ty the Snow Man was a - live as he could  
 "Stop!" For Fros - ty the Snow Man had to hur - ry on his  
*as before*

C F#m7-5 5fr. F7 5fr. Em7 A7

be, way, And the chil - dren say he could laugh and play just the cry; I'll be

1. Dm7 G7 C 2. Dm7 G7 C

same as you and me. back a - gain some - day."

C G7

Thump-et-y thump thump, thump-et-y thump thump, Look at Fros-ty go;

C G7 C

Thump-et-y thump thump, thump-et-y thump thump, O-ver the hills of snow.

# CHRISTMAS

(BABY PLEASE COME HOME)

Words and Music by PHIL SPECTOR,  
ELLIE GREENWICH and JEFF BARRY

Moderately

E $\flat$



Gm



Oh, oh.

*mf*

A $\flat$



B $\flat$ 7



Yeah, yeah. Oh. Ooh, yeah.

E $\flat$



(Christ - mas) The snow's com-ing down,  
(Christ - mas) The church bells in town,

Gm



(Christ - mas) I'm watch - ing it fall. \_\_\_\_\_  
 (Christ - mas) all ring - ing in song, \_\_\_\_\_

Ab



(Christ - mas) lots of peo - ple a - round. \_\_\_\_\_  
 (Christ - mas) full of hap - py sounds. \_\_\_\_\_

Bb7



(Christ - mas) Ba - by please \_\_\_\_\_ come \_\_\_\_\_ home. \_\_\_\_\_  
 (Christ - mas) Ba - by please \_\_\_\_\_

2

Eb



\_\_\_\_\_ come home. \_\_\_\_\_ They're sing - ing "Deck The Halls", \_\_\_\_\_



Cm



but it's not like Christ - mas at all.

Ab



'Cause I re - mem - ber when you were here

Bb7



and all the fun we had last year.

Eb



(Christ - mas) Pret - ty lights on the tree,  
*Instrumental solo*  
 (Christ - mas) If there was a way

Gm



(Christ - mas) I'm watch - ing them shine. \_\_\_\_\_  
 (Christ - mas) I'd hold back this tear. \_\_\_\_\_

Ab



(Christ - mas) You should be here with me. \_\_\_\_\_  
 (Christ - mas) But it's Christ - mas day. \_\_\_\_\_

To Coda ⊕

Bb7



(Christ - mas) Ba - by please - come - home. - Solo ends

1 2

D.S. al Coda

CODA

Bb7



(Please) Please, \_\_\_\_\_ (Please) please, \_\_\_\_\_


22

(Please) please, (Please) please, (Please) Ba - by please come


**E<sub>b</sub>**  


home.  
 (Christ - mas)  
*Lead vocal ad lib.*

**C<sub>m</sub>**  

**A<sub>b</sub>**  


(Christ - mas) (Christ - mas)

**B<sub>b</sub>7**  


(Christ - mas)

**Repeat and Fade**



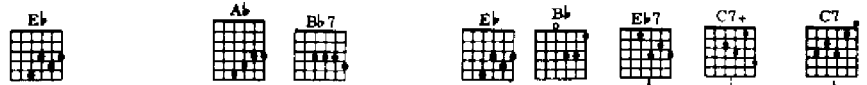
# THE BELLS OF ST. MARY'S

Words by DOUGLAS FURBER Music by A. EMMETT ADAMS

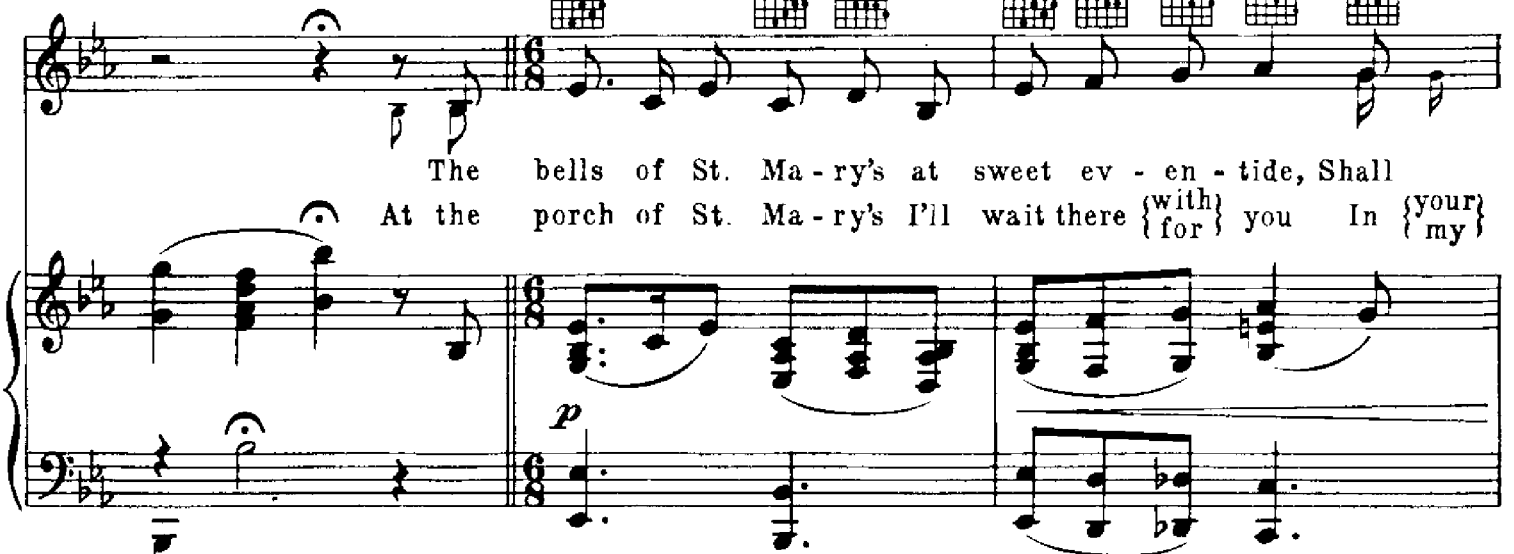
Moderato



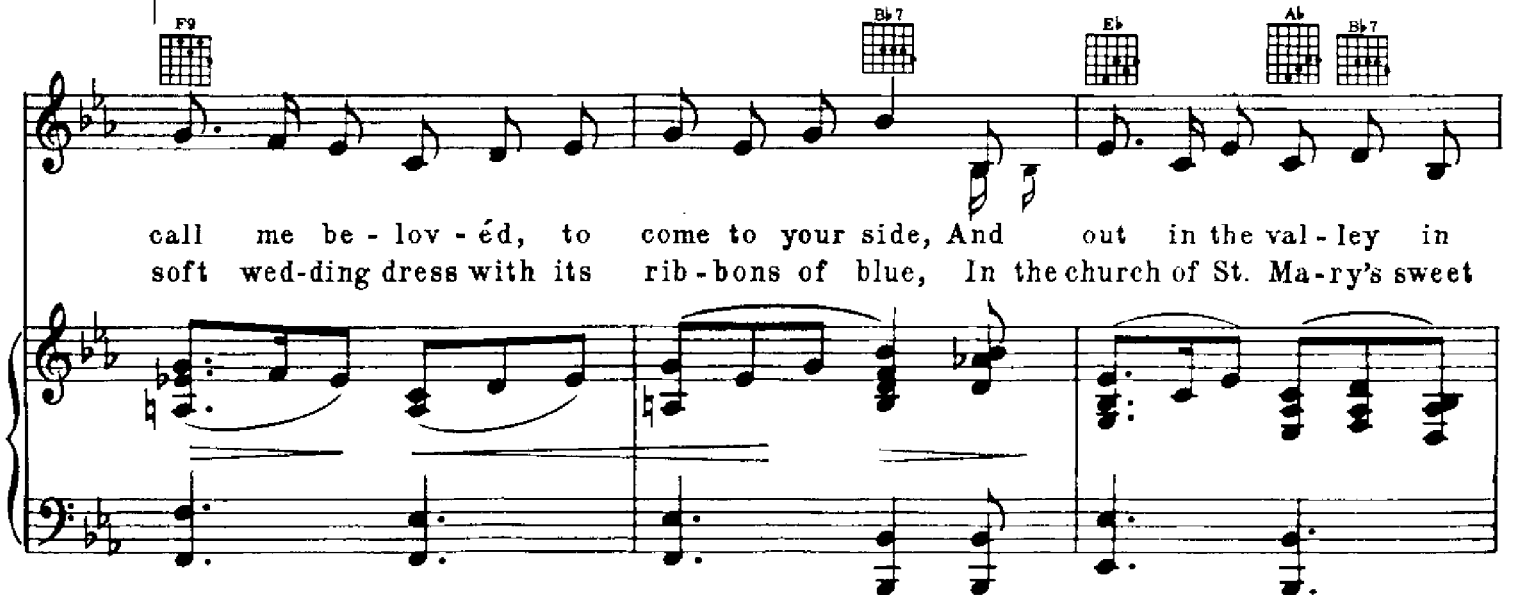
Piano introduction musical score in B-flat major, 6/8 time. It features a treble and bass clef with a grand staff. The music begins with a key signature of two flats and a common time signature. The tempo is marked 'Moderato'. The introduction consists of several measures of chords and moving lines in both hands.



Guitar chord diagrams for the introduction: E7, Ab, Bb7, E7, Eb, E7, C7+, C7.



Vocal and piano accompaniment for the first line of lyrics. The vocal line is in a treble clef with a common time signature. The piano accompaniment is in a grand staff. The lyrics are: "The bells of St. Ma-ry's at sweet ev - en - tide, Shall At the porch of St. Ma-ry's I'll wait there {with} you In {your} {for} {my}"



Vocal and piano accompaniment for the second line of lyrics. The vocal line is in a treble clef with a common time signature. The piano accompaniment is in a grand staff. The lyrics are: "call me be - lov - ed, to come to your side, And out in the val - ley in soft wed-ding dress with its rib - bons of blue, In the church of St. Ma-ry's sweet".



sound of the sea, I know you'll be wait-ing, yes wait-ing for me. The  
 voi - ces shall sing, For you and me dear-est the wed-ding bells ring.





**Refrain**  
 Bells of St. Ma - ry's, Ah! hear they are call - ing The

*p legato*





young loves— the true loves Who come from the sea, And





so my be - lov - ed, When red leaves are fall - ing, The





love-bells shall ring out— ring out For you and me. The

*cresc.* *f* *ff* *rall.*





Bells of St. Ma - ry's, Ah! hear they are call - ing The

*allegro*



E♭ B♭7 Cm7 F7 B♭7 E♭ B♭7

young loves - the true loves Who come from the sea, And so, my be -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "young loves - the true loves Who come from the sea, And so, my be -". Above the vocal staff, seven guitar chord diagrams are provided: E♭, B♭7, Cm7, F7, B♭7, E♭, and B♭7. The piano accompaniment consists of a right-hand melody and a left-hand bass line. A fermata is placed over the final note of the vocal line. A "Red." marking with a star symbol is located below the piano accompaniment.

E♭ A♭ Gm Cm Cm Cm Gm Cm Cm A♭ Gm

lov - é d, When red leaves are fall - ing, The love - bells shall ring out - ring out For

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "lov - é d, When red leaves are fall - ing, The love - bells shall ring out - ring out For". Above the vocal staff, ten guitar chord diagrams are provided: E♭, A♭, Gm, Cm, Cm, Cm, Gm, Cm, Cm, A♭, and Gm. The piano accompaniment includes a right-hand melody and a left-hand bass line. A fermata is placed over the final note of the vocal line. The instruction "rall. f" is written below the piano accompaniment.

1 2

Fm7 B♭7 E♭ Fm7 B♭7 E♭ A m6 E♭

you and me. you and me. \_\_\_\_\_

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line lyrics are "you and me. you and me. \_\_\_\_\_". Above the vocal staff, seven guitar chord diagrams are provided: Fm7, B♭7, E♭, Fm7, B♭7, E♭, and A m6. The piano accompaniment consists of a right-hand melody and a left-hand bass line. A first ending bracket labeled "1" and a second ending bracket labeled "2" are shown above the piano accompaniment. The instruction "rall. ff" is written below the piano accompaniment. The word "vallo" is written vertically in the bottom right corner of the piano accompaniment.

# Unchained Melody

Lyric by  
HY ZARET

Tune Uke  
A D F# B

Music by  
ALEX NORTH

Moderately Slow

Piano

*mp*

The piano introduction consists of two staves in G major. The right hand plays a melodic line with 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 'mp'.

\* G

Voice (*tenderly*)

Em

Cmaj.7

D7

Oh, my love, my dar - ling, I've hun - gered for your

The first system of the vocal and piano accompaniment. The voice part is written in a single staff with lyrics. The piano accompaniment is in two staves. The piano part starts with a piano (*p*) dynamic. Chord diagrams for G, Em, Cmaj.7, and D7 are provided above the voice staff.

G

Em

D

D7

G

touch a long, lone - ly time. \_\_\_\_\_ Time goes

The second system of the vocal and piano accompaniment. The voice part continues with lyrics. The piano accompaniment continues in two staves. Chord diagrams for G, Em, D, D7, and G are provided above the voice staff.

Em

Cmaj.7

D7

G

Em

by so slow - ly and time can do so much, Are You Still

The third system of the vocal and piano accompaniment. The voice part concludes with lyrics. The piano accompaniment concludes in two staves. Chord diagrams for Em, Cmaj.7, D7, G, and Em are provided above the voice staff.

\*Symbols for Guitar, Diagrams for Ukulele.

Edited by Wm. Eufeldt

Bm D D7 G D6 Em7

Mine? I need your love, I need your love,

*mf poco rall. a tempo*

Gmaj.7 Am D7 G

God speed your love to me!

*poco rall. a tempo*

C D C Bb

*A little faster*

1. Lone - ly riv - ers flow to the sea, to the sea,  
2. Lone - ly moun - tains gaze at the stars, at the stars,

*poco accel. R.H. R.H. R.H.*

C D C

To the o - pen arms of the sea.  
Wait - ing for the dawn of the day.

*R.H.*

C D C B $\flat$

Lone - ly riv - ers sigh, — "Wait for me, — wait for me!"  
All a - lone, I gaze — at the stars, — at the stars,

R.H. R.H. R.H.

C D G

I'll be com - ing home, — wait for me! —  
Dream - ing of my love — far a - way.

R.H.

G Em Cmaj.7 D7 G

*As at first*

Oh, my love, my dar - ling, I've hun - gered for your touch a

*Tempo primo*  
*p*

Em D D7 G Em

long, lone - ly time. — Time goes by so

Cmaj.7 D7 G Em

slow - ly and time can do so much, Are You Still

Bm D D7 G D6 Em7

Mine? I need your love, I need your love,

*mf poco rall.* *a tempo*

Gmaj.7 Am D7 1. G

God speed your love to me!

*poco rall.* *a tempo*

2. G Em Cmaj.7 Am7 G

me!

*a tempo* *poco rit.*



# Sunshine of Your Love

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

Medium Rock beat

D C D

0 0 0 0 0 0 0 0 0 0 0 0

No chord

D C D

0 0 0 0 0 0 0 0 0 0 0 0

N.C.

*mf*

D C D

0 0 0 0 0 0 0 0 0 0 0 0

N.C.

It's get - ting near dawn, — when  
with you, my love; — the

D C D

0 0 0 0 0 0 0 0 0 0 0 0

N.C.

lights close their tired — eyes. — I'll  
light shin - ing through\_ on you. — Yes, I'm

D C D N.C.

soon be with you, my love, \_\_\_\_\_  
 with you, my love. \_\_\_\_\_

It's to the

D C D N.C.

give you my dawn sur - prise. \_\_\_\_\_ I'll  
 morn - ing and just we two. \_\_\_\_\_ I'll

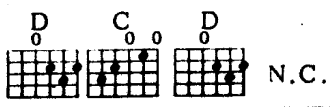
G F G N.C.

be with you, dar - ling, soon. \_\_\_\_\_ I'll  
 stay with you, dar - ling, now. \_\_\_\_\_ I'll

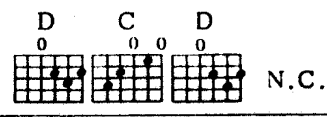
G F G N.C.

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

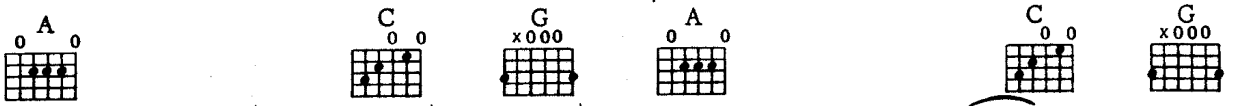
D C D N.C.



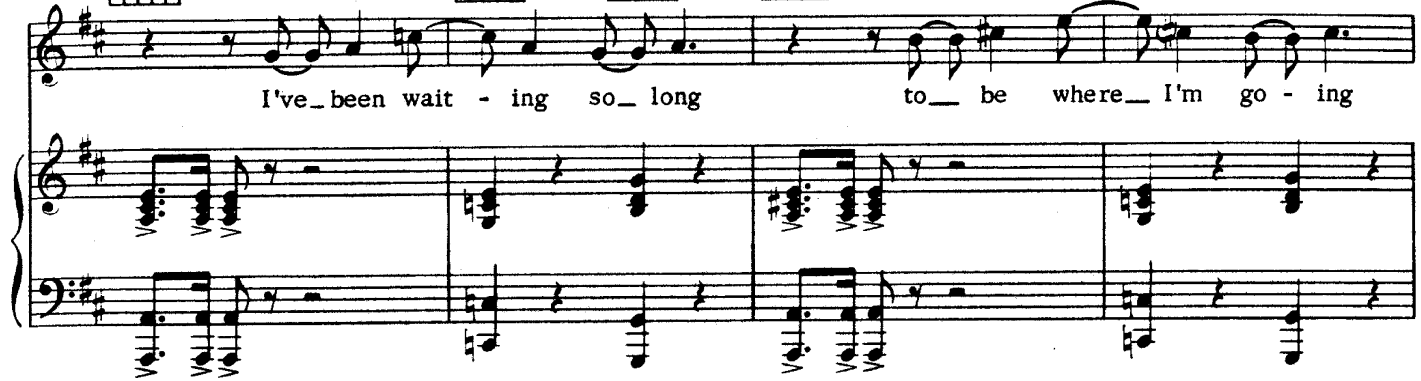
D C D N.C.



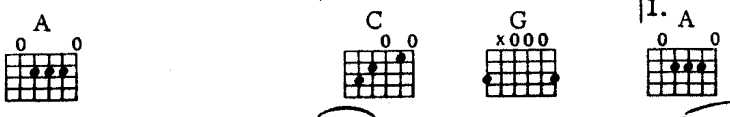

A C G A C G



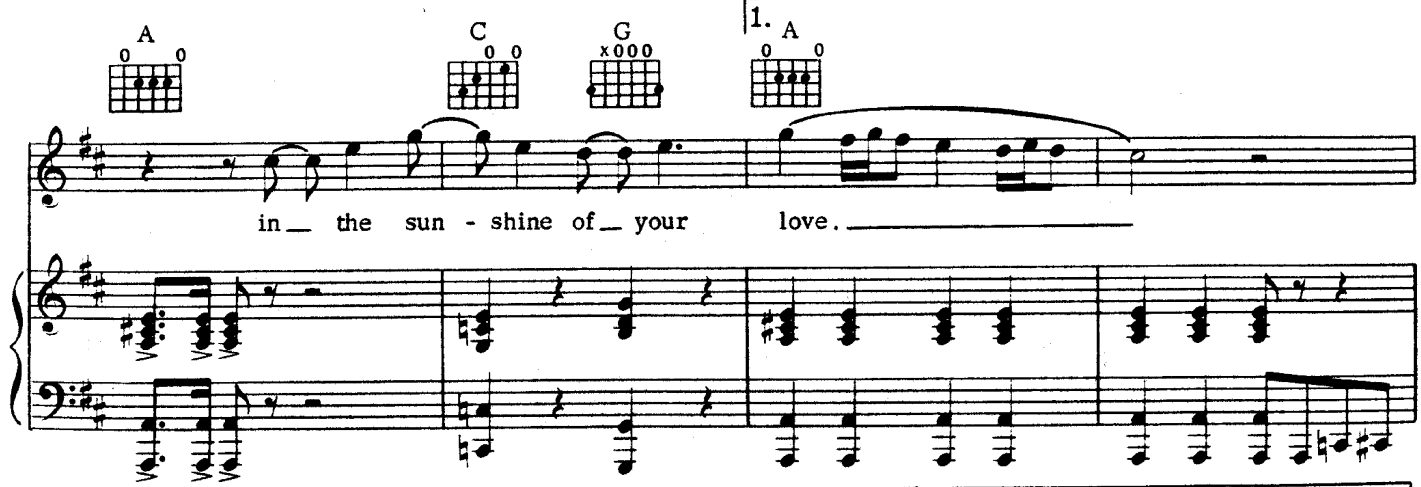
I've been wait - ing so long to be where I'm go - ing



A C G 1. A



in the sun - shine of your love.



D C D N.C. 2. A



I'm love.



# Layla

Words and Music by Eric Clapton and Jim Gordon

Moderately

*f*

C#m 4 fr.

G#m 4 fr.

What will you do when you get lone - ly  
 Tried to give you con - so la - tion,  
 Let's make the best of the situ a - tion,

Cm *fr.* D E

with no-bod-y wait - ing by your side?  
 your old man won't let you down.  
 be - fore I fin - 'ly go in - sane.

8 bass-

F#m7 A/B E A

You've been run - ning and hid - ing much too long,  
 Like a fool I fell in love with you,  
 Please don't say we'll nev - er find a way

F#m7 B E A

you know it's just your fool - ish pride,  
 turned the whole world up - side down,  
 and tell me all my love's in vain. } Lay

Dm Bb C Dm Bb

la, you got me on my knees. Lay - la, I'm

C Dm Bb C Dm

beg-ging, dar-ling, please. Lay - la, \_\_\_\_\_ Dar-ling, won't you ease my wor-ried

Bb C Dm

1. 2. 3.

mind, Lay -

Dm Bb C Dm

la, \_\_\_\_\_ you got me on \_\_\_\_\_ my knees, Lay -

Bb C Dm

*Repeat and fade*

la, \_\_\_\_\_ I'm beg-ging, dar - ling, please. Lay -

# JUMP INTO THE FIRE

Words and Music by  
HARRY NILSSON

With a beat

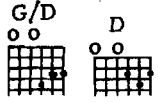
The musical score is written for piano and guitar. It begins with a piano introduction in 4/4 time, key of D major. The piano part starts with a forte (*f*) dynamic. The vocal line enters with the lyrics: "You can climb a moun - tain, - you can". The guitar accompaniment includes chord diagrams for D, G/D, and D. The score is divided into three systems.

**System 1:** Piano introduction. Treble clef has whole rests. Bass clef has a melodic line starting on D4, moving through E4, F#4, G4, A4, B4, C5, and ending on B4. A forte (*f*) dynamic marking is present.

**System 2:** Continuation of the piano introduction. Treble clef has whole rests. Bass clef continues the melodic line with chords indicated by 'v' marks.

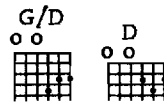
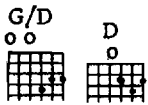
**System 3:** Vocal entry. Treble clef has the vocal line with lyrics: "You can climb a moun - tain, - you can". Bass clef provides accompaniment. Chord diagrams are shown above the treble clef: D (x02321), G/D (x02321), and D (x02321).

\* Guitarists tune 6th string to D.



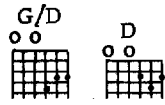
swim the sea, — you can jump in - to the fire, —

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line has lyrics: "swim the sea, — you can jump in - to the fire, —". The piano accompaniment consists of chords and moving lines in both hands.



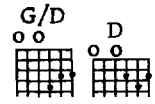
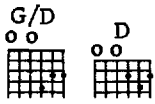
but you'll nev - er be free. You can

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "but you'll nev - er be free. You can". The piano accompaniment continues with chords and moving lines.



shake me up, — or I can bring you down, —



The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "shake me up, — or I can bring you down, —". The piano accompaniment continues with chords and moving lines.



whoa, — whoa..



The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has lyrics: "whoa, — whoa..". The piano accompaniment continues with chords and moving lines.





G/D  
  
 D  


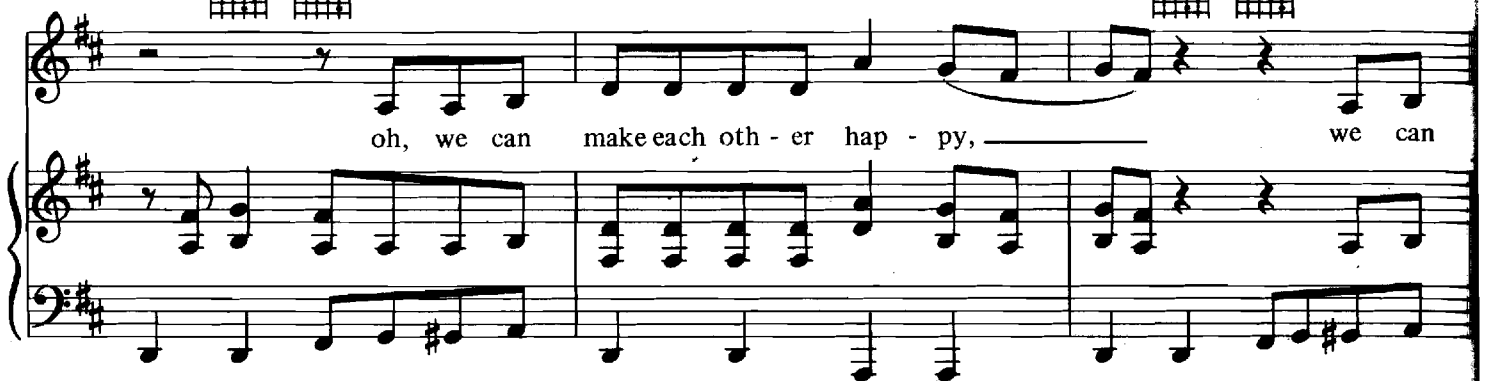
We can make each oth - er hap - py,





G/D  
  
 D  


G/D  
  
 D  




oh, we can make each oth - er hap - py, we can



G/D  
  
 D  


make each oth - er hap - py, we can make each oth - er hap - py.



G/D  
  
 D  


*Repeat and fade*



# THE MAGIC BUS

Words and Music by  
PETE TOWNSHEND

Moderately



Ev-'ry day — I get in the queue, — (*Too much the*

*mf*

*magic bus*) To get on the bus that takes me to you, —

*Em*  
(10 Bass) *D*

(*Too much the magic bus*) I'm so ner - vous I just

*Am7*  
(10 Bass)

sit and smile, — (*Too much the magic bus*) Your

*p*

house is on - ly an - oth - er mile. ( Too much the

D Em D

magic bus) Thank you driv - er for get - ting me here, I don't care how much I pay,

D Am7

Let's drive the mag - ic bus. You'll be an in - spec - tor, (Too much the mag - ic bus.) Wan - na drive my bus to my

D Em D

have no fear, Let's drive the mag - ic bus. ba - by each day, (Too much the mag - ic bus.)

Em D Am7 D

I don't wish to cause a fuss, — Let's drive the the  
 Ev - 'ry day you would see the dust. — (Too much the

mag - ic bus. — Can I buy your mag - ic bus?  
 mag - ic bus.) — As I drove to my ba - by in my mag - ic bus,

Em (D Bass) D Em (D Bass) D

1. Let's drive the mag - ic bus. —  
 (Too much the the mag - ic bus.) —

2. mag - ic bus.) —

*Repeat and fade*

Mag - ic bus — I want it, I want it, Mag - ic bus — I want it, I want it.

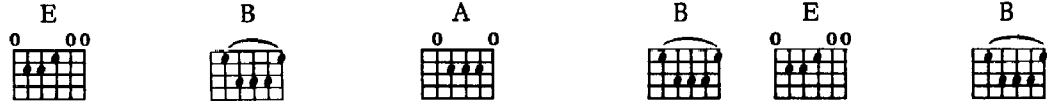
# WHAT IS LIFE?

Words & Music by George Harrison.

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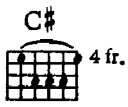
## Medium Rock beat



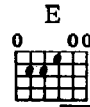
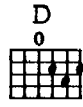
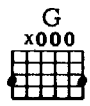
First system of musical notation. It consists of a guitar staff and a piano accompaniment staff. The guitar staff has a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment staff has a grand staff (treble and bass clefs) and the same key signature. The tempo is marked 'Medium Rock beat' and the dynamics are marked 'mf'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Second system of musical notation. It includes guitar and piano accompaniment. The guitar staff has a treble clef and a key signature of three sharps. The piano accompaniment staff has a grand staff. The lyrics 'What I feel, —' are written below the guitar staff. The piano accompaniment continues with the same rhythmic pattern as the first system.

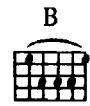
Third system of musical notation. It includes guitar and piano accompaniment. The guitar staff has a treble clef and a key signature of three sharps. The piano accompaniment staff has a grand staff. The lyrics 'I can't say. —' and 'I can do. —' are written below the guitar staff. The piano accompaniment continues with the same rhythmic pattern.



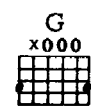
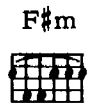
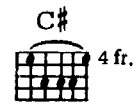
But my love — is there — for you an - y time — of day. —  
 if I give — my love — now to ev - 'ry - one — like you. —



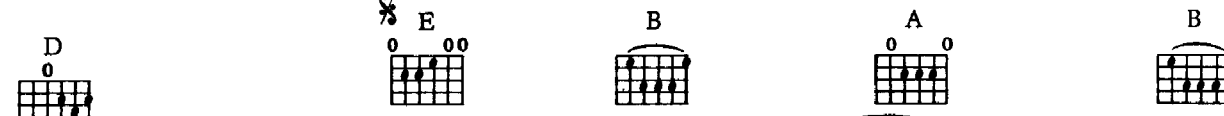
But if it's not love —




that you need, then I'll try —

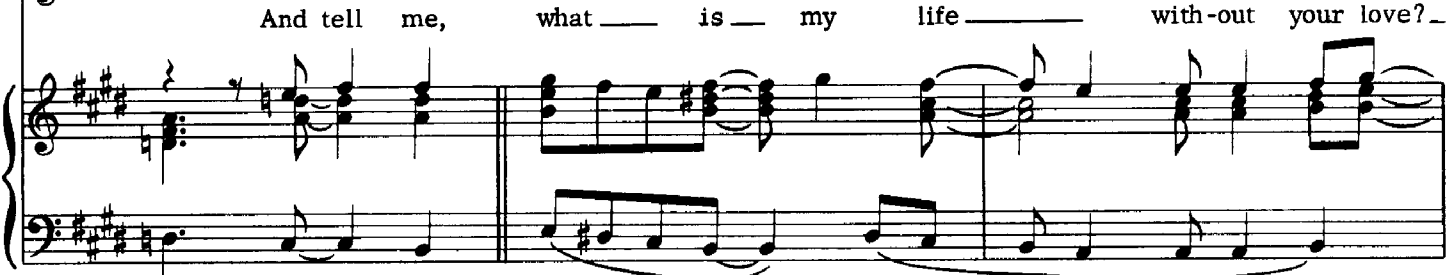



— my best — to make ev - 'ry - thing — suc - ceed. —

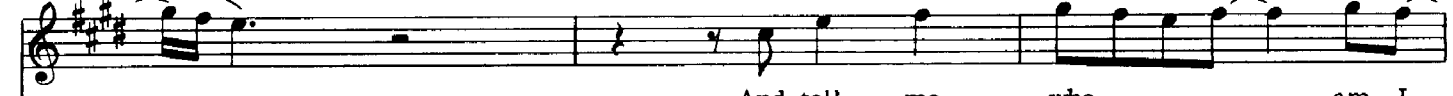





And tell me, what — is — my life — with-out your love? —




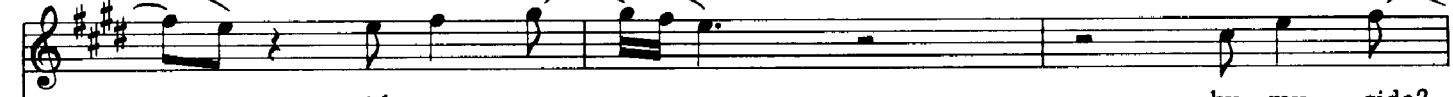





And tell me, who — am I —







with-out you — by my side? —



1. 



What I know — Tell me, —



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

From *Hard Again*

# Mannish Boy

Words and Music by McKinley Morgenfield, M. London and E. McDaniel

That this collaboration with Muddy was a true labor of love for Johnny Winter is clearly evident in his excited whoops and hollers during Muddy's a capella intro. Though basically a 1977 cover of Muddy's vintage '55 model, the crunch guitars and Johnny's snaky lead licks add nitro methane to this highway cruiser. Nothing real fancy here, just solid meat-and-potatoes A blues scale fills, played like Johnny's life depended on them. Those unison bends near the end of the tune (so redolent of that old-time bluesman Jimi Hendrix) are a kick in the head, however. Originally recorded in '55, "Mannish Boy" is the same stop-time lick and overall feel as Muddy's "I'm Your Hoochie Coochie Man", recorded a year earlier. Ellas McDaniel (Bo Diddley) was given partial writing credit because "Mannish Boy" is essentially Muddy's version of Diddley's hit "I'm A Man." It was all in the family: "I'm A Man" was the B-side of Diddley's first single for the Chess brothers, and Muddy's pianist, the great Otis Spann, played on it. As a young boy in Chicago, Diddley often hid behind the cigarette machine in clubs where Muddy was playing, absorbing all he could.

## Mannish Boy (1977)

Johnny Winter: First Guitar

Bob Margolin: Second Guitar

Intro  
Free Time  
N.C.(A)



Oh, yeah. Oh, yeah.

Gtr. I

full



Ev - 'ry-thing, ev - 'ry-thing, ev - 'ry-thing gon-na be all right this morn - ing..

full



Oh yeah. —

let ring ————— 4

2 9 7 6 7 8 7 (7) 5 7 5 (7 5) 7 7 (7) 5 7

♩. = 60

Verse

A

Fig. 1 End Fig. 1

Now when I was young boy, at the age of five,

7 7 7 5 6 6 7 7 7 5 6 6 7 7 7 5 6 6 7 7 7 5 6 6 7

Gtr. 2

Fig. 2 End Fig. 2

5 5 5 4 5 5 5 4 5 5 5 4 5 5 5 4

w/ Figs. 1 & 2, 36 times: Gtrs. 1 & 2

my moth-er said I'm gon-na be the great-est man a-live. But now I'm a man —

way past twen-ty-one. I wish you would be-lieve me, ba by. I have lots of fun. I'm a man.

I spell "M" — "A," child, "N," — that rep-re-sent man.

No "B" "O," child, "Y," — that mean man-nish boy.

I'm a man. I'm a full grown man. I'm a man. I'm a nat-ral born lov-er's man.

I'm a man. I'm a roll - in' stone. I'm a man.

I'm a hooch-ie cooch-ie man, Sit-tin' on the out - side, just me and my mate,  
 you know I made the moon, hon-ey, come up two hours, late. Was-n't that a man?  
 I spell "M" \_ "A," \_ child, "N," \_ that rep-re-sent man,  
 No "B" "O," \_ child, \_ "Y," \_ that mean man-nish boy.

Gtr. 2 continue w/ Fig. 2

Man, \_ I'm a full grown man, Man, \_

I'm a nat.'ral born lov-er's man, Man, \_ I'm a roll - in' stone.

Figs. 1 & 2 Continue: Gtrs. 1 & 2

Man \_ child, \_ I'm a hooch-ie cooch-ie man, The line I shoot

it will nev - er miss. When I make love to a won-an, she can't re - sist.  
 I think I'll go down \_ to old Kan-sas too. I'm gon' bring back my sec-ond cous-in,  
 that's lit-tle John, the con-quer root. All you lit-tle girls sit-tin' out there in line,

I can make love to you wom-an, in five min-utes time. Ain't that a man?

I spell "M." "A." child, "N."

that rep-re-sent I'm grown. No "B" "O" child, "Y"

that mean, man-nish boy. Man, I'm a full grown man. Man,

I'm a nat'ral born lover's man. Man, I'm a roll-in' stone.

I'm a man \_ child \_ I'm a hooch-ie cooch-ie man. Well, well, well, well.

*Sua* *loco*

full 15

17 15 13 14 (14) 5 7 7 5 6

Oo. Oh, well. Oh, well. Oh, well.

full 1/2 full full

6 7 7 5 6 6 7 9 7 5 7 5 (7 9) 7 (7) 5 (7 5) 7 (7) 5

Don't hurt me. Don't hurt me, child. Don't hurt me. Don't hurt me. Don't hurt me, child. Well, well, well, well.

full 1/2 1/2 full full

7 10 11 11 12 10

A A7 D7 A7/E A A7

15 18 12 8

*rit.*

1/2 1/2 1/2 1/2 1/2 full 1/2 full 1/2

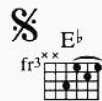
8 8 8 8 5 8 10 5 8 5 7 (7) 7 7 5 7 5 7 5 8

5 8 8 5 5 7 7 7 7 7 7 7 5

# My Way

Words by Paul Anka. Music by Claude Francois & Jacques Revaux  
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Slow tempo



1. And now the end is  
 2. -grets I've had a  
 3. loved I've laughed and



near and so I face the fi - nal cur - tain, my  
 few but then a - gain to few to men - tion, I  
 cried I've had my fill my share of los - ing, and



friend I'll say it clear, I'll state my case, of which I'm  
 did what I had to do, and saw it through with - out ex -  
 now as tears sub - side, I find it all so am -






cer - tain. — I've lived — a life that's full, — I've tra - velled  
 - emp - tion. — I planned — each char - tered course, — each care - ful  
 - us - ing. — To think — I did all that — and may I







each — and ev - 'ry high - way, — and more, — much more than  
 step — a - long the by - way, — and more, — much more than  
 say, — not in a shy way, — oh no, — oh no not








1.  
 this, I did it my way. Re -  
 this, I did it my  
 me, I did it my











2. %  
 way. Yes there were times — I'm sure you knew — when I bit  
 way. For what is a man — what has he got, — if not him -

3





off self more than I could chew. But through it all when there was  
 then he has not to say the things he'd tru - ly

doubt I ate it up and spit it out. I faced it  
 feel and not the words of one who kneels. The re - cord

*To Coda* all and I stood tall and did it my way. I've  
 shows I took the

*D.S. al Coda*

*p*

*Coda* blows and did it my way.

*rit.* *ff*

# Eric Clapton - Layla

Arr. By Ernst Traag

Musical notation for measures 1-3. The piece is in 4/4 time. The right hand features a complex melodic line with many beamed eighth notes and slurs. The left hand provides a steady accompaniment with quarter notes and eighth notes.

4

Musical notation for measures 4-6. The right hand continues with intricate melodic patterns, including slurs and ties. The left hand maintains the accompaniment with some rests.

7

Musical notation for measures 7-9. The right hand has a more active melodic line. The left hand has several whole rests in measures 7 and 8, followed by a bass line in measure 9.

10

Musical notation for measures 10-13. The right hand has a melodic line with some rests. The left hand has a consistent accompaniment. A text annotation "Guitar's enter" is placed above the right hand in measure 13.

14

Musical notation for measures 14-17. The right hand continues with a melodic line. The left hand has a consistent accompaniment.

18

Musical notation for measures 18-21. The right hand has a melodic line with some rests. The left hand has a consistent accompaniment.





43

Musical score for measures 43-46. The piece is in 3/4 time. Measure 43 features a treble clef with a series of chords and a bass clef with a whole note. Measure 44 continues the treble line with eighth notes and rests. Measure 45 introduces a key signature change to one flat (B-flat) and a bass line with eighth notes. Measure 46 concludes with a treble line of eighth notes and a bass line with a half note.

47

Musical score for measures 47-50. Measure 47 has a treble clef with eighth notes and a bass clef with eighth notes. Measure 48 continues the treble line with eighth notes and rests. Measure 49 features a treble line with chords and a bass line with eighth notes. Measure 50 concludes with a treble line of eighth notes and a bass line with a half note.

51

Musical score for measures 51-53. Measure 51 has a treble clef with chords and a bass clef with eighth notes. Measure 52 continues the treble line with eighth notes and rests. Measure 53 introduces a key signature change to one flat (B-flat) and a bass line with eighth notes.

54

Musical score for measures 54-57. Measure 54 has a treble clef with eighth notes and a bass clef with eighth notes. Measure 55 continues the treble line with eighth notes and rests. Measure 56 features a treble line with chords and a bass line with eighth notes. Measure 57 concludes with a treble line of eighth notes and a bass line with a half note.

58

Musical score for measures 58-61. Measure 58 has a treble clef with chords and a bass clef with eighth notes. Measure 59 continues the treble line with eighth notes and rests. Measure 60 features a treble line with eighth notes and rests. Measure 61 introduces a key signature change to one flat (B-flat) and a bass line with eighth notes.

62

Musical score for measures 62-65. Measure 62 has a treble clef with eighth notes and a bass clef with eighth notes. Measure 63 continues the treble line with eighth notes and rests. Measure 64 features a treble line with eighth notes and rests. Measure 65 concludes with a treble line of eighth notes and a bass line with a half note.



88

Musical notation for measures 88-91. The system consists of a grand staff with a treble clef and a bass clef. The right hand (treble clef) plays a rhythmic pattern of eighth and sixteenth notes with slurs and accents. The left hand (bass clef) plays a simple accompaniment of quarter and eighth notes.

92

Musical notation for measures 92-95. The system consists of a grand staff with a treble clef and a bass clef. The right hand (treble clef) plays a rhythmic pattern of eighth and sixteenth notes with slurs and accents. The left hand (bass clef) plays a simple accompaniment of quarter and eighth notes.

96

Musical notation for measures 96-99. The system consists of a grand staff with a treble clef and a bass clef. The right hand (treble clef) plays a rhythmic pattern of eighth and sixteenth notes with slurs and accents. The left hand (bass clef) plays a simple accompaniment of quarter and eighth notes.

100

Musical notation for measures 100-103. The system consists of a grand staff with a treble clef and a bass clef. The right hand (treble clef) plays a rhythmic pattern of eighth and sixteenth notes with slurs and accents. The left hand (bass clef) plays a simple accompaniment of quarter and eighth notes.

104

Musical notation for measures 104-106. The system consists of a grand staff with a treble clef and a bass clef. The right hand (treble clef) plays a rhythmic pattern of eighth and sixteenth notes with slurs and accents. The left hand (bass clef) plays a simple accompaniment of quarter and eighth notes.

107

Musical notation for measures 107-109. The system consists of a grand staff with a treble clef and a bass clef. The right hand (treble clef) plays a rhythmic pattern of eighth and sixteenth notes with slurs and accents. The left hand (bass clef) plays a simple accompaniment of quarter and eighth notes.

110

Musical notation for measure 110. The system consists of a grand staff with a treble clef and a bass clef. The right hand (treble clef) plays a rhythmic pattern of eighth and sixteenth notes with slurs and accents. The left hand (bass clef) plays a simple accompaniment of quarter and eighth notes.