

Piano/Vocal/Guitar

THE
NEW
BEST
OF

CAROLE **K**ING

CHAINS

CRYING IN THE RAIN

HALFWAY TO PARADISE

I FEEL THE EARTH MOVE

IT'S GOING TO TAKE SOME TIME

IT'S TOO LATE

JAZZMAN

(THE) LOCO-MOTION

(You Make Me Feel Like) A NATURAL WOMAN

ONE FINE DAY

SO FAR AWAY

SWEET SEASONS

TAKE GOOD CARE OF MY BABY

TAPESTRY

UP ON THE ROOF

WHAT A SWEET THING THAT WAS

WHERE YOU LEAD

WILL YOU LOVE ME TOMORROW

YOU'VE GOT A FRIEND

**THE
NEW
BEST
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CAROLE KING

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JAZZMAN

Words and Music by
DAVID PALMER and CAROLE KING

Moderate Gm $Am7$ Bb (Eb Bass)

Lift me, won't you lift me a -

$Ebmaj7$ Gm $Abmaj7$

bove the old rou - tine; Make it nice, —



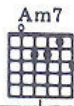
Ab (Bb Bass) F (G Bass)

play it clean, — jazz - man. —

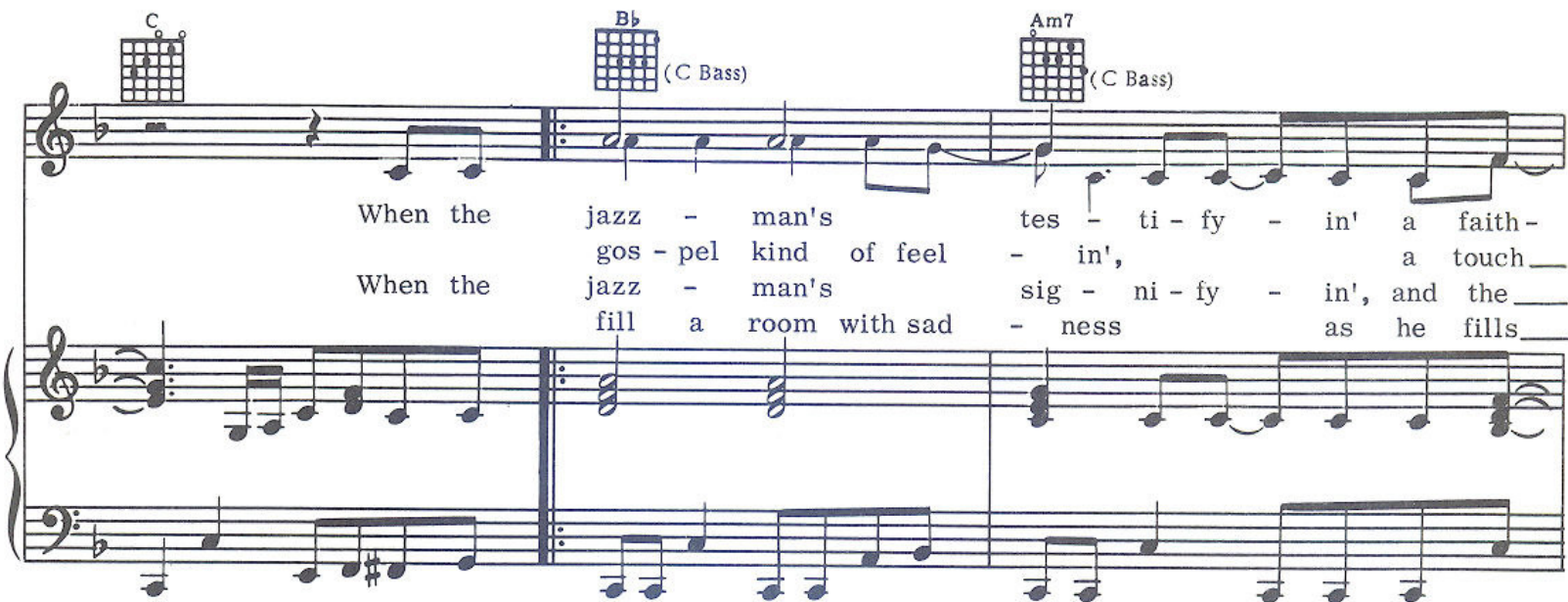
Bb (C Bass) C Bb (C Bass)

Alto solo (clap)

3 times

 (C Bass)
  (C Bass)
  (C Bass)



When the jazz - man's tes - ti - fy - in' a faith -
 gos - pel kind of feel - in', a touch
 When the jazz - man's sig - ni - fy - in', and the
 fill a room with sad - ness as he fills



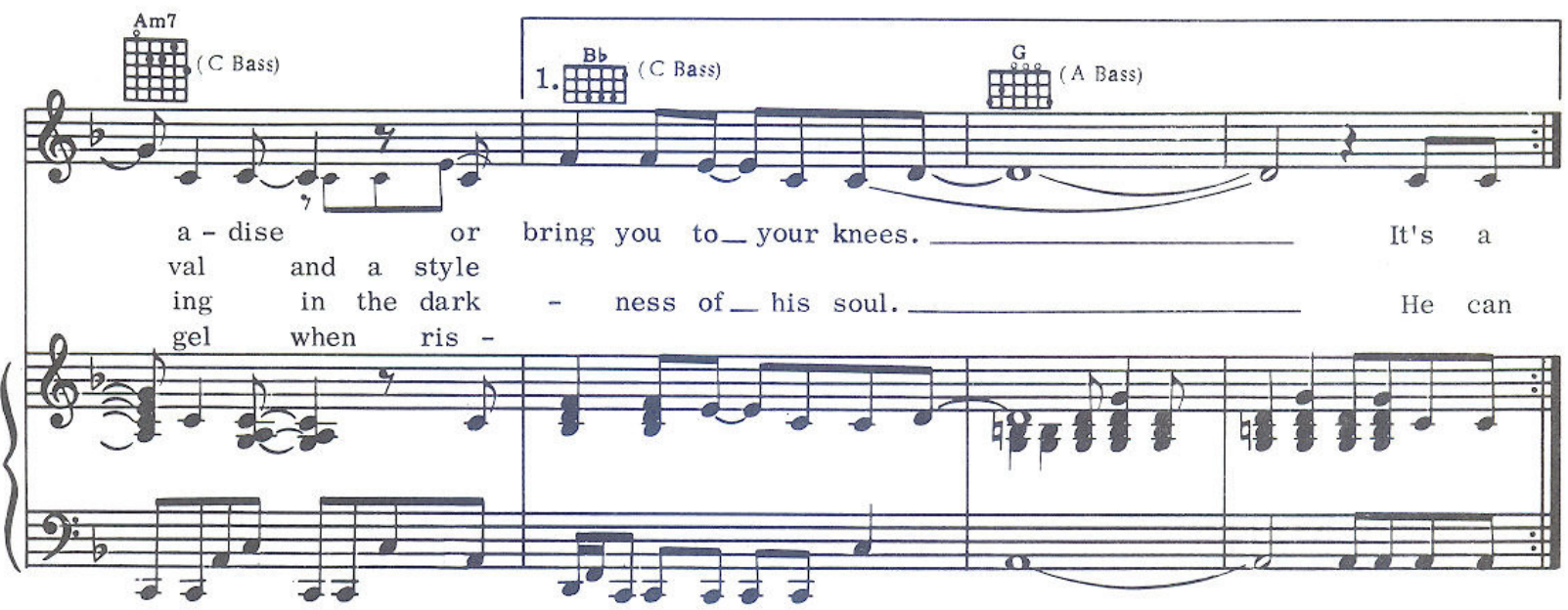
 (C Bass)
 
 (C Bass)

— less — man — be - lies — he can sing — you in - to par -
 of — Geor - gia slide, — a song — of pure re - vi -
 band is — wind - in' low. — It's the late — night side of morn -
 his — horn — with tears. — He can cry — like a fal - len an -



 (C Bass)
 1.  (C Bass)
  (A Bass)

a - dise or bring you to — your knees. — It's a
 val and a style — ness of — his soul. — He can
 ing in the dark — gel when ris -



2. (C Bass) (C Bass) (C Bass)

— that's sanc - ti - fied. ———— } Jazz —
 — in' time — is near. ———— }

(G Bass) (C Bass) (C Bass)

man take my blues — a - way; ———— make my pain ———— the same -

(C Bass) to Coda (Add G)

— as yours — with ev - er - y change ———— you play. ————

(Bb Bass) (G Bass) *D.S. al Coda*

Jazz - man, ———— oh ———— jazz - man. ————

Fmaj7 (G Bass)

Gm

Am7

oh lift me, won't you

mp

Coda

Bb

F

Ebmaj7

Gm

lift me with ev - 'ry turn a - round;

Abmaj7

Ab (B Bass)

F (G Bass)

play it sweet - ly, take me down, oh jazz - man.

Bb (C Bass)

C

(clap)
Alto solo

Repeat and fade

UP ON THE ROOF

Words and Music by
GERRY GOFFIN and CAROLE KING

Slowly



When this old world starts get-ting me down — And peo-ple are just too much — for me to
I come home feel - in' tired — and beat — I go — up where the air — is fresh and

face — I climb 'way up to the top of the stairs — And
sweet. — I get a - way from the hust - ling crowds — And
(3rd time Instrumental)


all my cares — just drift — right in to space. — On the roof — it's peace -
all that rat — race noise — down in the street. — On the roof's — the on -
At last the stars — put on —

- ful as — can be And there — the world be - low can't both - er
- ly place — I know Where you — just have to — wish to make it
— a show — for free And dar-ling — you can — share it all with

Chord diagrams: C, Am, F, Dm7, G7, G7sus, F, Dm7, G7, G7sus, C, F, F6, Fmaj7, F, C, Am.

1. 3.    N. C. *3rd time to Coda*    *D.S. al Coda*

me. _____ Let me tell you now, when so. _____ Oh, _____ let's go _____ up on _____ the roof.
 me. _____ I keep a tell - in' you _____



CODA      

right smack dab in the mid-dle of town _____ I found a par - a - dise _____ that's trou-ble
 if this world starts get-ting you down, _____ There's room e-nough for two _____ up on the



 1. _____ 2.  



proof. _____ So roof, _____ up on the roof. _____



_____ Ev-'ry-thing is all _____ right _____ up on the roof. _____ Oh, come on,



ba-by _____ up on the roof, _____ up on the roof. _____



WHAT A SWEET THING THAT WAS

Words and Music by
GERRY GOFFIN and CAROLE KING

Moderato

The piano introduction consists of two staves. The right hand plays a series of chords, with a dynamic marking of *mf*. The left hand plays a simple bass line. The tempo is marked 'Moderato'.



You said "hel-lo" and lone-li-ness said good - bye then, _____ It
soul _____ was sweet, Your lips _____ were warm and ten - der, _____ I

The piano accompaniment for the first line of lyrics. The right hand plays chords, and the left hand plays a bass line. The dynamic marking is *mf*.

made me so glad that I al - most had to cry then, _____ I
want-ed your kiss, I could-n't re-sist sur - ren - der, _____

The piano accompaniment for the second line of lyrics. The right hand plays chords, and the left hand plays a bass line.



nev-er be-lieved in love at first sight, But when you held me tight that
I could have sworn that vi - o - lins played, 'Cause when the rhy-thm swayed with

The piano accompaniment for the third line of lyrics. The right hand plays chords, and the left hand plays a bass line.



E \flat A \flat E \flat A \flat E \flat A \flat

night, I knew with you it was - n't a lie, Oh my, my,
 you so near, I heard the sound of your sigh, Oh my, my,

B \flat 7 E \flat

my, my, my, my, WHAT A SWEET THING THAT WAS. Your
 my, my, my, my, WHAT A SWEET THING THAT WAS.

Solo

A \flat

E \flat

B \flat 7

I heard you sigh - in'.

Solo



Eb

I felt like cry - in'.

Solo

Musical notation for the first system, including vocal line and piano accompaniment.



Eb

You were- n't ly - ing, no, no,

Musical notation for the second system, including vocal line and piano accompaniment.



WHAT A SWEET THING THAT WAS. And

Musical notation for the third system, including vocal line and piano accompaniment.



then when I heard you whis-per the word "for - ev - er", I

Musical notation for the fourth system, including vocal line and piano accompaniment.

knew that we'd spend the rest of our lives to - ge - ther, _____ That

Bb7

feel - ing we shared was too much to bear, And when you said you cared, I

Eb *Bb7* *Ab*

swear, I felt that I was read - y to die, _____ Oh my, my,

Eb *Ab* *Eb* *Ab* *Eb* *Ab*

my, my, - my, my, WHAT A SWEET THING THAT WAS. _____

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

rall.

IT'S TOO LATE

Words by
TONI STERN

Music by
CAROLE KING

Slowly

mp

1. Stayed in bed all morn-in' just to pass the time.— There's some-thin' wrong here, there can
2. used to be so eas-y liv-ing here with you;— You were light and breez-y and I
3. There'll— be good times a- gain for me and you;— But we just can't stay to- geth- er

be no de- ny - in'. One of us— is chang-in' or may-be we've just— stopped— try-
knew just what to do. Now you look so— un- hap-py and I feel— like— a— fool.—
Don't you feel it, too? Still I'm glad— for what we had and how I— once— loved— you.—

in'.— } And it's too— late, ba - by now,— it's too late,— Though we

Am7 D6 Am7

D6 Am7 Gm7

Fmaj7 Bbmaj7 Fmaj7

Bbmaj7 Fmaj7 Bbmaj7 Fmaj7

real-ly did — try to make — it. Some- thin' in-side — has died — and I — can't hide —

1.2. Dm7 Fmaj7 E7sus Em7 Am7 D6 Am7

— And I just — can't fake — it. —

3. D6 Dm7 Fmaj7 G7sus G7 Cmaj7

2. It — And I just — can't fake — it. It's too late, — ba-
 3. —

Fmaj7 Cmaj7 Fmaj7 Cmaj7

- by, It's too — late — now, — dar - lin', It's too — late. —

CHAINS

Words and Music by
GERRY GOFFIN and CAROLE KING

Moderately

Piano introduction in F major, 4/4 time, marked *mp*. The right hand plays a sequence of chords: F, C, F, C, F, C, F, C. The left hand plays a rhythmic pattern of eighth notes: F, C, F, C, F, C, F, C.

F

CHAINS, CHAINS, My well ba - by's got me locked up in chains -
I can't break a - way from these chains -

mf

Musical notation for the first vocal line, including piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic bass line in the left hand.

Bb

And they ain't the kind - that you can
Can't run a - round - 'cause I'm not

Musical notation for the second vocal line, including piano accompaniment. The piano part continues with the same rhythmic pattern and chord progression.

F

see. _____ Woh, _____ these chains of love _____
free. _____ Woh, _____ these chains of love _____

C7

Musical notation for the final vocal line, including piano accompaniment. The piano part concludes with a final chord of F.

— got a hold on me. — Yeah! —
 — won't let me be. — Yeah! —


1. I wan - na tell you, pret - ty ba - by, 1. I think you're
 2. Please be - lieve me when I tell you 2. Your lips look


mp



fine. _____ I'd like to love kiss you, But, dar - ling, I'm im -
 sweet. _____ I'd like to kiss them, But I can't break a -

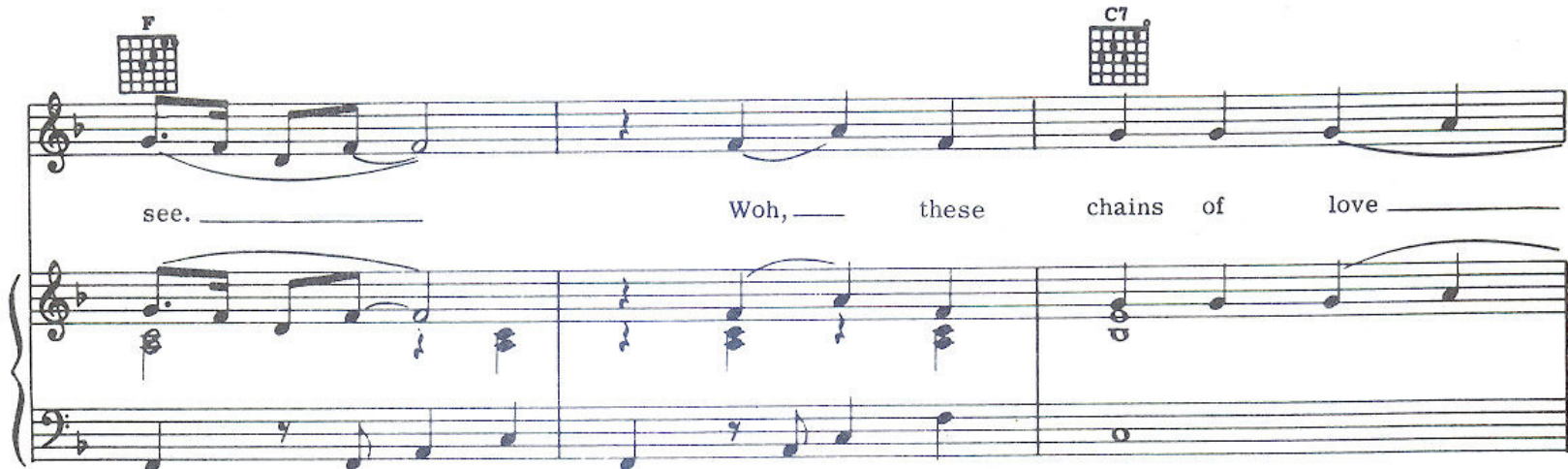
pris - oned by these } CHAINS, my ba - by's got me
 way from all these }

mf

 locked up in chains_ And they ain't the kind_ that you can



 see.  Woh, these chains of love



  1.  2. got a hold on me. Yeah!



 Chains, chains of love. Chains of

Repeat and fade out



WHERE YOU LEAD

Words and Music by
CAROLE KING and
TONI STERN

Moderato

mf

G C G C (G Bass)

Want-ing you the way I do, I on - ly want to be with you, And I would
If you're out on the road, feel-ing lone-ly and so cold, All you got - ta

G Em Am7 D7 Dm7 G7 (G Bass)

go- to the ends of the earth, 'Cause dar - lin', to me that's what you're worth. } Where you lead -
do- is call my name - And I'll be there on the next train. }

C F C F (C Bass) (C Bass) C F C (C Bass)

I will fol - low, An - y - where that you tell me to, If you need,

G (B Bass) Am C7 F Em Dm F6 C (G Bass)

— need me to be — with you, — I will fol - low — where you lead, —

F C F C

I al-ways want-ed a real — home — with flow - ers on the win-dow_ sill, — But

mf

F C F C

if you want to live in New_ York_ Cit - y, — Hon-ey, you know — I — will. —

F C F C

I nev-er thought I could get — sat - is - fac - tion from just one man, — But if

F C F Em7 Dm7 Dm7 (G Bass)

an - y - one can keep me hap - py You're the one who can. Where you lead

C F C F F (C Bass) C F6 C

I will fol - low An - y - where that you tell me to. If you need,

1. G Am C7 F Em Dm F (G Bass)

need me to be with you, I will fol - low. Oh, Where you lead

2. F Em Dm F C F C F C F Repeat and fade (G Bass) (C Bass) (C Bass) (C Bass)

- low. Where you lead Where you lead I will fol - low. Where you lead

CRYING IN THE RAIN

Words and Music by
CAROLE KING and HOWARD GREENFIELD

Moderato

mp

1. I'll nev - er let you see the way my bro - ken heart is
2. If I wait for cloud - y skies You won't know the rain from the

hurt - in' me. I've got my pride and I know how to hide all my
tears in my eyes. You'll nev - er know that I still love you. So, though the

sor - row and pain, I'll do my CRY - ING IN THE RAIN.
heart - aches re - main, I'll do my CRY - ING IN THE RAIN.

Rain - drops fall - in' from heav - en could

G7 C Am

nev - er wash a - way my mis - er - y. But since we're not to - geth - er I

F G7 F G7 F G7

look for storm-y weath-er to hide the tears I hope you'll nev - er see.

C F G C F

Some - day when my cry - in's done I'm gon - na wear a smile and

G C F E7 Am

walk in the sun. I may be a fool, but till then, dar - ling you'll nev - er

F G7 Am G Am

see me com - plain. I'll do my CRY - ING IN THE RAIN.

Repeat 3 times FADE ON REPEAT

(You Make Me Feel Like) A NATURAL WOMAN

Words and Music by
GERRY GOFFIN, CAROLE KING and JERRY WEXLER

Moderately

Guitar chord diagrams: G, D, A (C#bass), Bm7, A, E (G#bass), G, D, A (C#bass), Bm7, C#m7, Bm7, C#m7, Bm7, C#m7, Dmaj7.

I used to feel un - in - spired — And when I
knew I'd have to face an - oth - er day, — Lord, — it made me feel so
tired. — Be - fore the day I met you — life was so un -
kind. Your love was the key to my — peace of mind — 'Cause

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Moderately'. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part includes dynamics such as 'mf' and 'f'. The guitar part provides chord diagrams for various chords: G, D, A (with C# in the bass), Bm7, and A in the first system; E (with G# in the bass) and G in the second system; D, A (with C# in the bass), Bm7, C#m7, and Bm7 in the third system; and C#m7, Bm7, C#m7, and Dmaj7 in the fourth system.

Bm7 (E bass) A D A D

you make me feel, you make me feel, You make me

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line, guitar chords are indicated: Bm7 (E bass), A, D, A, and D. The piano accompaniment features a bass line and a treble line with some triplets.

A D A D A3 Bm Bm A

feel like a nat - u - ral wom-an. When my

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line, guitar chords are indicated: A, D, A, D, A3, Bm, Bm, and A. The piano accompaniment continues with chords and some triplets.

E (G# bass) G

soul was in the lost and found You came a - long to

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line, guitar chords are indicated: E (G# bass) and G. The piano accompaniment features a bass line and a treble line.

D A Bm7 A E (G# bass)

claim it. I did - n't know just what was wrong with me

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line, guitar chords are indicated: D, A, Bm7, A, and E (G# bass). The piano accompaniment continues with chords.

G D A

Till your kiss helped me name it.

Detailed description: This system contains the ninth and tenth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line, guitar chords are indicated: G, D, and A. The piano accompaniment features a bass line and a treble line.

Bm7 E6 Bm7 E6

Now I'm no long - er doubt - ful _____ of what I'm liv - in' for, 'Cause

Bm7 C#m7 Dmaj7 Bm7 (F bass)

if I make you hap - py I don't need to do _____ more. _____ You make me _____

A D A D

feel, _____ you make me _____ feel, _____ You make me _____

A D A D (C# bass) Bm Bm (F bass) A

feel like a _____ nat - u - ral wom - an. _____

G (A bass) D A

Oh, _____ ba - by, what you've done to me! (What you've done to me! _____) You _____ make me

feel so good in-side. (Good in-side.) And I just

C
0 0 0 3 3 3
(A bass)

Dmaj7
0 0 0 2 2 3
0 0 0 2 2 3

want to be (Want to be) close to you. You make me feel so a-

Am7
0 2 2 3 3 3
(D bass)

D
0 2 2 3 3 3

A
0 2 2 3 3 3
(C# bass)

live! You make me feel, you make me feel,

Bm7
0 2 2 3 3 3

Bm7
0 2 2 3 3 3
(E bass)

A
0 2 2 3 3 3

D
0 2 2 3 3 3

A
0 2 2 3 3 3

You make me feel like a nat - u - ral, nat - u - ral wom-an. You make me

D
0 2 2 3 3 3

A
0 2 2 3 3 3

D
0 2 2 3 3 3

A
0 2 2 3 3 3

D
0 2 2 3 3 3

A
0 2 2 3 3 3

Bm7
0 2 2 3 3 3
(E bass)

1-2 Bm7

wom - an, a nat - u - ral wom - an.

Bm7
0 2 2 3 3 3

Bm7
0 2 2 3 3 3
(E bass)

A
0 2 2 3 3 3

rall.

WILL YOU LOVE ME TOMORROW?

Words and Music by
GERRY GOFFIN and CAROLE KING

Moderate

1. To - night you're mine com - plete - ly,
2. Is this a last - ing trea - sure,
3. I'd like to know that your _____ love

C (D Bass) G

you give your love so
 or just a mo - ment's
 is love I can be

C (D Bass) Bsus

sweet - ly; to - night the light -
 plea - sure? Can I be - lieve -
 sure of. So tell me now -

B Em (D# Bass) Em (D Bass) Em (C# Bass)

of love is in your eyes.
 the ma - gic of your sigh?
 and I won't ask a - gain.

C (D Bass) Am (G Bass)

Will you still love me to - mor -

Detailed description: This system contains the first three measures of the song. The vocal line starts with a quarter rest, followed by the lyrics 'Will you still love me to - mor -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for C, C (D Bass), and Am (G Bass) are shown above the vocal staff.

1. 3. G To Coda 2. G C

row? row? To - night with words un -

Detailed description: This system contains measures 4 through 7. It includes a double bar line with a repeat sign and a 'To Coda' symbol. The vocal line has lyrics 'row? row? To - night with words un -'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for 1. 3. G, 2. G, and C are provided.

Bm C

spo - ken, you say that I'm the on - ly

Detailed description: This system contains measures 8 through 11. The vocal line has lyrics 'spo - ken, you say that I'm the on - ly'. The piano accompaniment features a more active right hand with sixteenth-note runs. Chord diagrams for Bm and C are shown.

G C

one, but will my heart be

Detailed description: This system contains the final two measures of the page. The vocal line has lyrics 'one, but will my heart be'. The piano accompaniment concludes with a final chord. Chord diagrams for G and C are provided.

Bm Em A

bro - ken when the night meets the morn - ing

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a Bm chord and moving through Em and A. The lyrics are "bro - ken when the night meets the morn - ing". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Am7 D

sun?

D.S. al 3rd ending and Coda

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with "sun?". The piano accompaniment has a more active right hand with eighth-note patterns. A double bar line with repeat dots is present. The instruction "D.S. al 3rd ending and Coda" is written to the right.

C C (D Bass) N. C. Em Em (D# Bass)

Will you still love me to - mor - row?

Coda

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "Will you still love me to - mor - row?". The piano accompaniment includes a section marked "N. C." (No Chords) for the vocal line. The piano part continues with a melodic line. A double bar line with repeat dots is present. The instruction "Coda" is written to the left.

Em (D Bass) Em (C# Bass) C D G

rit.

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment continues with a melodic line. The instruction "rit." (ritardando) is written below the piano part. The system ends with a final chord and a double bar line.

HALFWAY TO PARADISE

Words and Music by
GERRY GOFFIN and CAROLE KING

Moderately Slow

mf

The piano introduction consists of two staves. The right hand features a melodic line with a prominent eighth-note pattern, while the left hand provides a steady bass line with a similar eighth-note pattern. The music is marked 'mf' (mezzo-forte).

E \flat A \flat E \flat

I want _____ to be your lov - er, _____ But your friend _____

mp

The first line of the song features a vocal melody and piano accompaniment. The piano part includes guitar chord diagrams for E \flat , A \flat , and E \flat . The vocal line is marked 'mp' (mezzo-piano).

B \flat 7 E \flat

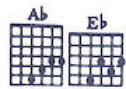
_____ is all I stay. _____ I'm on - ly half - way to _____

The second line continues the vocal melody and piano accompaniment. The piano part includes guitar chord diagrams for B \flat 7 and E \flat .

A \flat E \flat B \flat 7 E \flat B \flat 7

Par - a-dise, _____ So near yet so far a - way. _____ I long for

The third line concludes the vocal melody and piano accompaniment. The piano part includes guitar chord diagrams for A \flat , E \flat , B \flat 7, E \flat , and B \flat 7.



your lips _____ to kiss my _____ lips, _____ But just when _____ I think they



may, _____ You leave me half - way _____ to Par - a-dise, _____ So



near yet so far a - way. _____ Be-in' close to you is al - most

mf



heav - en, _____ But see-in' you can do just so much. _____ It

E^b7 **E^b** **Cm**

hurts me so to know your heart's a treas-ure ————— And that my heart

F7 **B^b9** **E^b7** **E^b**

is for-bid - den to touch. So put your sweet lips —————

f *mp*

A^b **E^b** **B^b7** **E^b**

close to my lips ————— And tell me that's where ————— they're gon - na

B^b7 **E^b** **A^b**

stay. ————— Don't leave me half - way ————— to Par - a - dise, —————

E^b **B^b7** **E^b**

So near yet so far a - way. —————

rit.

I FEEL THE EARTH MOVE

Words and Music by
CAROLE KING

Moderato

mp

The piano introduction consists of two staves in C minor, 4/4 time. The right hand plays a series of chords: Cm7, F, Cm7, F, Cm7, F, Cm7, F. The left hand plays a steady eighth-note bass line: C2, B1, A1, G1, F1, E1, D1, C1, G1, F1, E1, D1, C1, G1, F1, E1, D1, C1.

Cm7 F Cm7 (F Bass)

I feel the earth move un - der my feet; I feel the sky tum - bl - ing down;

mf

The first system of the vocal melody is on a single staff in C minor, 4/4 time. The lyrics are: "I feel the earth move un - der my feet; I feel the sky tum - bl - ing down;". The piano accompaniment for this system is on two staves, with the right hand playing chords and the left hand playing a bass line. The dynamics are marked *mf*.

F Cm7






I feel my heart start to trem - bl - in' when - ev - er you're a - round.

The second system of the vocal melody is on a single staff in C minor, 4/4 time. The lyrics are: "I feel my heart start to trem - bl - in' when - ev - er you're a - round.". The piano accompaniment continues on two staves. The dynamics are not explicitly marked for this system.


F (C bass) Bb Ebma;7 Eb6 Abma;7 A>6 Fm7

Ooh, - ba - by, when I see your face - mel - low as the month of May,

The third system of the vocal melody is on a single staff in C minor, 4/4 time. The lyrics are: "Ooh, - ba - by, when I see your face - mel - low as the month of May;". The piano accompaniment continues on two staves. The dynamics are not explicitly marked for this system.

 (Bb bass)
  Ebmaj7
  Eb6
  Abmaj7
  Fm7



Oh, dar - lin', I can't stand it when you look at me that way.



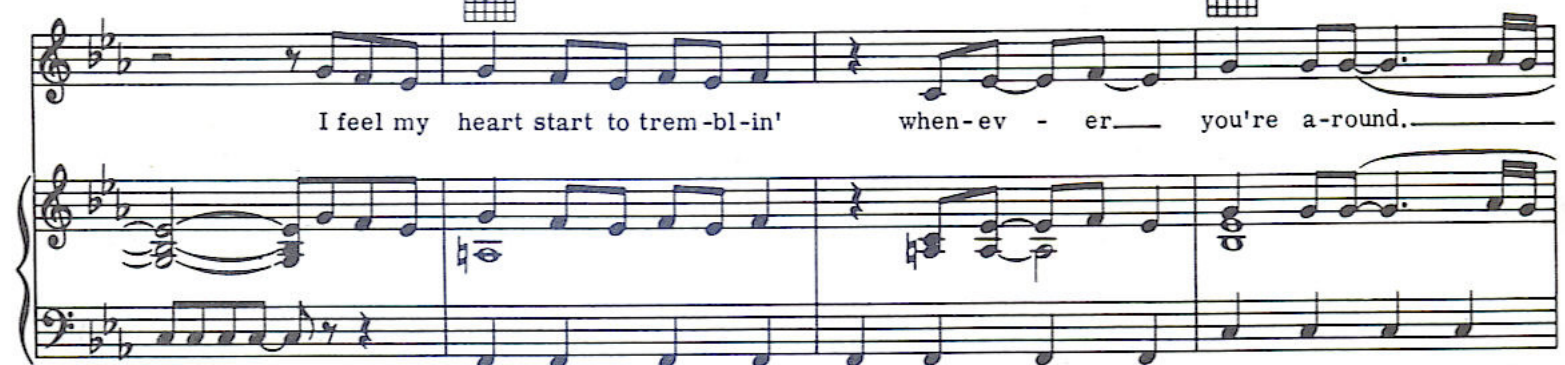
 (Bb bass)
  F (G bass)
  Cm7
  F
  Cm7 (F Bass)

I feel the earth move un-der my feet; I feel the sky tum-bl- ing down;




 F
  Cm7

I feel my heart start to trem-bl-in' when-ev - er you're a-round.



 F (C bass)
  Cm7
  F
  Bb
  Ebmaj7
  Eb6

Ooh, dar - lin', when I'm near



— you — And you ten - der-ly call my — name, — I — know — that — my e - mo -

tions Are some - thing I just — can't — tame, — I just got — to have you,

ba - by. — Aah! — Aah! — Yeah, — I feel the

earth move un - der my feet; I feel the sky tum - bl - in' down, tum - bl - in' down. — I feel the

TAPESTRY

Words and Music by
CAROLE KING

Slowly (In Two)

mf

Red.....*

My —

mp

Red.....*

F C7sus (no 5) F C7sus (no 5) (D Bass) Bb6

life has — been a tap - es - try of rich and roy - al hue, an

(C Bass) F C7sus (no 5) Bb F Bb6 (F Bass)

ev - er - last - ing vis - ion — of the ev - er - chang - ing

F Gm7 C Gm7 (D Bass) Gm7

view, a wond - 'rous wov - en mag - ic in bits of blue and gold, —

C Bb Am7 Gm7

— a tap - es - try to feel and see im - pos - si - ble to hold.

C Fmaj7 (C Bass) Bb

Once, a - mid the soft, —
Soon, with - in my tap - es - try, a -

Fmaj7 (C Bass) Bb Fmaj7

sad - ness in the sky, — there came a man — of for -
long — the rut - ted road, — he sat — a down — on a —

(C Bass)

B \flat Fmaj7 B \flat (F Bass) F

tune, a drift - er pass - ing by. He
riv - er rock and turned in - to a toad. It

Gm7 C Gm7

wore a torn and tat - tered cloth a - round his leath - ered hide,
seemed that he had fal - len in - to some - one's wick - ed spell,

C Bbmaj7 Am7

and a coat of man - y col - ors, yel - low
and I wept to see him suf - er, though I

Gm7 C Gm7 C

To Coda ⊕

green on eith - er side. He
did - n't know him

Ab (Ab Bass) (Ab Bass) Eb (Ab Bass)

moved with— some un - cer - tain - ty, as if he did - n't know

Ab (Ab Bass) (Ab Bass) Eb (Ab Bass) *Red* ———— *Ab* *

just what he was there — for, — or — where he ought to go. —

C (C Bass) (C Bass) *Red*.....*

Once he reached for some-thing — gold - en, hang - ing from a tree, —

C (F Bass) (Bb Bass) Bbmaj7 *Bb F Gm7*
D.S. al Coda

— and his hand came down emp - ty.

(add 9)
B(F# Bass)



well. As I watched in sor - row, there

Coda

Musical notation for the Coda section, including piano and forte dynamics.

(add 9)
B(F# Bass)



sud - den - ly — ap - peared — a fig - ure, — grey and

(add 9)
B(F# Bass)

(F# Bass)



ghost - ly, be - neath — a flow - ing beard. — In

mp



times of deep - est dark - ness, — I've seen — him dressed in

C# Bmaj7 Bbm7 G#m7

black. Now my tap - es-try's un - rav - el - ing; he's come — to take me

Slower Tempo
(D# Bass)

C# G#m7 C#

back. He's come — to take me back.

B (C# Bass) F# B (F# Bass)

Tempo I

accel. mf

F# B (F# Bass) F# (C# Bass) B C#7 F#

rall.

SO FAR AWAY

Words and Music by
CAROLE KING

Very Slow



So far a-way! Does-n't an-y-bod-y stay in one place — an-y-more? —
 time a-way. Long a-go — I reached for you and — there you stood. —



It would be so fine to see your — face at my door. — Does-n't help — to know you're just
 Hold-ing you a-gain — could on - ly do me — good. — How I wish — I could, but you're so



far a-way! One more song a - bout mov - in' a - long — the high-way; —



Can't say much of an-y-thing — that's new. If I could on - ly work this life out —

To Coda 3rd time

Em7 A11 Bm Em7 A11 *D. S. $\frac{3}{8}$ al Coda*

my way, I'd rather spend it be-in' close to you, But you're so

CODA Dmaj9 D6 Dmaj9 D6 Gmaj7 G6 Em A11

time a-way. Yeah, you're so far a-way!

G Dmaj7 Em G Em7 A11

Travel-in' a-round sure gets me down and lone-ly. Noth-in' else to do but close my

Dmaj7 F#m7 Em7

mind. I sure hope the road don't come to own me. There's

A11 Bm Em7 A11 *D. S. $\frac{3}{8}$ and Fade*

so man-y dreams I've yet to find. But you're so

SWEET SEASONS

Words and Music by
CAROLE KING and TONI STERN

Medium Rock Beat

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.



Some-times you win, some-times — you lose, and some-times the blues — get a
Some-times you win, some-times — you lose, and most times you choose — be -

Piano accompaniment for the first vocal line, continuing the melodic and harmonic patterns from the introduction.



hold of you — (ah) — just when — you thought — you had
tween the two — (ah) — won - der - in', — won - der - in' — if you have

Piano accompaniment for the second vocal line, featuring more complex chordal textures and melodic accompaniment.



made it. All a - round the block peo-ple will talk, — but
made it. But I'll have some kids and make my plans, and

Piano accompaniment for the third vocal line, concluding the piece with a final melodic flourish.

I want to give it all that I've got I just don't want,
 I'll watch the seasons run - ning a - way, and I'll build me a life in the

B \flat Cm7 (F Bass)

I don't want life in the waste it. } Talk - in' 'bout
 o - pen, a life in the coun - try. }

B \flat

sweet sea - sons on my mind. Sure does appeal to me!

F Eb (F Bass) B \flat Eb (B \flat Bass) B \flat Dm

You know we can get there ea - si - ly, just like a sail - boat

E \flat ma \flat 7 F6 Gm Cm7

1.

F

B \flat

sail - in' on the sea.

(F Bass)

B \flat

B \flat

2.

sail - in' on the sea. Talk - in' 'bout

B \flat

sweet sea - sons, talk - in' 'bout

B \flat

sweet, sweet, sweet sea - sons. Talk - in' 'bout

Repeat to fade

Repeat to fade

IT'S GOING TO TAKE SOME TIME

Words and Music by
CAROLE KING and TONI STERN

Medium Rock Beat

Piano introduction in 4/4 time, D minor key. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.



(Db Bass)

It's gon - na take ___ some time ___ this time ___ to get my-self ___ in shape.

Piano accompaniment for the first vocal line, continuing the melodic and harmonic structure established in the introduction.



(Db Bass)

I real - ly fell _ out of line ___ this time, ___ I real - ly missed _ the gate.

Piano accompaniment for the second vocal line, featuring more complex chordal textures in the right hand.



The birds on the tel - e - phone line, (*next time*) are cry - in' out _ to me, ___ (*next time*) and

Piano accompaniment for the third vocal line, concluding the piece with sustained chords in the right hand and a rhythmic bass line.

G♭maj7



Fm7



B♭m



E♭m



A♭7sus



I won't be so blind next time, and I'll find some har - mo - ny. But, it's

go - ing to take some time this time, and I can't make de - mands.
go - ing to take some time this time, no mat - ter what I've planned.

But, like the young trees in the win - ter time, I'll learn how to bend.
And, like the

G♭maj7



Fm7



E♭m7



E♭m7



(A♭ Bass)

Af - ter all the tears we've spent, how could we make a - mends?



(C Bass)

(A Bass)

(Ab Bass)

(G Bass)

So, it's one more round for ex - per - i - ence and I'm on



(Ab Bass)

the road a - gain, and it's go - ing to take some time



(Ab Bass)

(Ab Bass)

this time!

But it's this time!



(Db Bass)

Repeat to fade

ONE FINE DAY

Words and Music by
GERRY GOFFIN and CAROLE KING

Briskly ♩ = 176

F **Dm** **Bb**

f

The piano introduction consists of two staves. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with chords. Chord diagrams for F, Dm, and Bb are shown above the staff.

F **C**

1. One fine day you'll look at me,

2.3. (see additional lyrics)

The vocal line is on a single staff with a treble clef. It begins with a repeat sign. Chord diagrams for F and C are shown above the staff.

mf

The piano accompaniment for the first vocal line, featuring chords and a bass line. The dynamic marking is *mf*.

Dm **Bb**

and you will know our love was meant to be.

The vocal line continues on a single staff with a treble clef. Chord diagrams for Dm and Bb are shown above the staff.





The piano accompaniment for the second vocal line, featuring chords and a bass line.

F **Dm11** **Dm7** **Bb** **C7** **To Coda** ⊕

One fine day you're gon - na want me for your




The vocal line concludes on a single staff with a treble clef. Chord diagrams for F, Dm11, Dm7, Bb, and C7 are shown above the staff. The section ends with a Coda symbol.

The piano accompaniment for the third vocal line, featuring chords and a bass line.

1.    



girl.



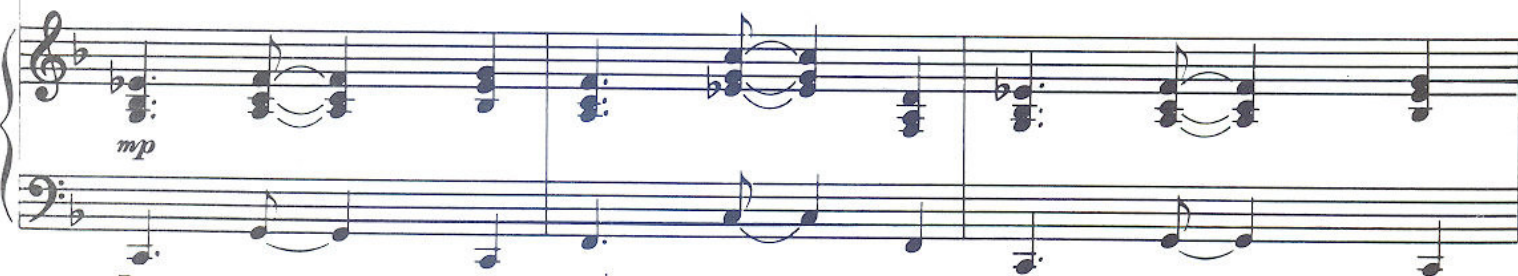
2.   

girl.



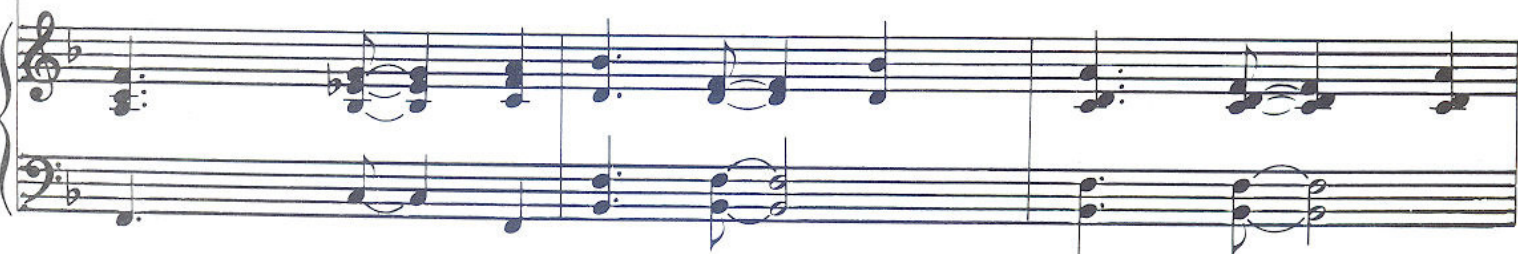
Bridge:         

Though I know you're the kind of



boy who only wants to run a -





round, I'll _____ keep wait - ing, _____ and



some - day dar - ling, _____ you'll come to me when you _____

cresc.



want to set - tle down, oh.

D.S. al Coda



Coda

girl. One _____ fine day, _____



oh, oh, _____ one _____ fine day _____

B \flat C F

you're gon - na want me for your girl. Shoo - be - do - be - do - be -

Dm7 B \flat Gm7/C

do - be - do wah, wah, shoo - be - do - be - do - be - do - be - do wah, wah.

F Dm7 B \flat B \flat /C

Repeat ad lib and fade

Instr. solo ad lib

Verse 2:
 The arms I long for will open wide,
 And you'll be proud to have me walking right by your side.
 One fine day you're gonna want me for your girl. (To Bridge:)

Verse 3:
 One fine day we'll meet once more,
 And then you'll want the love you threw away before.
 One fine day you're gonna want me for your girl. (To Coda:)

THE LOCO-MOTION

Words and Music by
GERRY GOFFIN and CAROLE KING

Moderately

mf

mf

mf

Ev-'ry-bod-y's do - in' a brand new dance_ now.

The Lo-co-Mo-tion.

I know you'll get to like it if you give it a chance_ now.

C'm on, ba-by, do_ The Lo-co-Mo-tion.

My lit-tle ba-by sis-ter can

E♭ *V* *Cm* *E♭* *V* *V* *E♭* *V*

Cm *E♭* *Cm*

Cm *E♭* *Cm*

E♭ *Cm* *A♭*

V *V* *E♭* *Cm* *A♭*

Fm Ab 4th Fret F7 Eb Bb9

do it with ease, — It's eas- i-er than learn-in' your A B C's, — So come on, come on, do —

— The Lo-co-Mo-tion with me. You got-ta swing your hips now. Come on

Eb Bb7

ba-by, jump up, — jump back. — Oh, well, I think you got the knack.

Eb Cm Eb Cm

C'm on, ba by, do — The Lo-co-Mo-tion.

Now that you can do — it, Let's make a chain now.
Move a-round the floor in a Lo - co-Mo - tion.



 C'm on, ba - by, do_

chug-a-chug - a mo-tion like a rail - road train_ now.
 Do it hold-in' hands_ if_ you get the no - tion.




 The Lo-co-Mo-tion.

Do it nice and eas-y now, _ don't lose con-trol, _ A
 There's nev-er been a dance_ that's so eas-y to do. _ It






lit-tle bit of rhy-thm and a lot of soul. _ Come on, come on, do_ The Lo-co-mo-tion with
 ev-en makes you hap-py when you're feel-in' blue. _ So, come on, come on, do_ The Lo-co-mo-tion with




 C'm on, ba-by, do_ The Lo-co-Mo-tion C'm on, ba-by do_ The Lo-co-Mo-tion.

me.
 me.

Repeat and fade out






TAKE GOOD CARE OF MY BABY

Slowly (*ad lib.*)

Words and Music by
GERRY GOFFIN and CAROLE KING

Chord diagrams: F, Dm, Gm7, C9

My tears are fall - in' 'Cause you're tak - in' her a - way, — And

mp *colle voce*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is 'Slowly (ad lib.)'. The lyrics are 'My tears are fall - in' 'Cause you're tak - in' her a - way, — And'. The piano part includes a dynamic marking of *mp* and the instruction *colle voce*. Chord diagrams for F, Dm, Gm7, and C9 are shown above the vocal staff.

Chord diagrams: F, Dm, Gm, Gm7, C9

though it real - ly hurts me so, There's some - thin' that I got - ta say.

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are 'though it real - ly hurts me so, There's some - thin' that I got - ta say.'. The piano part includes triplets in both staves. Chord diagrams for F, Dm, Gm, Gm7, and C9 are shown above the vocal staff.

Moderately, with a beat

Chord diagrams: F, Dm, Gm7, C7

Take good care of my ba - by,

mf

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The tempo is 'Moderately, with a beat'. The lyrics are 'Take good care of my ba - by,'. The piano part includes a dynamic marking of *mf*. Chord diagrams for F, Dm, Gm7, and C7 are shown above the vocal staff.

Chord diagrams: F, Dm, Gm7, C9

Please don't ev - er make her blue.

Detailed description: This system contains the final two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are 'Please don't ev - er make her blue.'. Chord diagrams for F, Dm, Gm7, and C9 are shown above the vocal staff.

F F7 Bb Bbm F
 Just tell her that you love her, Make sure you're think-in' of her In ev-'ry-

Dm Gm C9 F Dm
 thing you say and do. _____ Take good care of my

Gm7 C7 F Dm Gm7
 ba - by, Don't you ev - er make her cry. _____

C9 F F7 Bb Bbm
 Just let your love sur-round her, Paint a rain-bow all a-round her,

F Gm7 C7 F Gm7
 Don't let her see a cloud-y sky. _____ Once up-on a

C7 F Dm7 Gm7 C7

time that lit-tle girl was mine. If I had been true, I

F Dm7 Gm7 C7 F Dm Gm7

know she'd nev - er be with you. So Take good care of my ba -

C7 F Dm Gm7 C9

by, Be just as kind as you can be.

F F7 Bb Bbm F

And if you should dis - cov - er that you don't real-ly love her, Just send my

Dm Gm7 C7 F

ba - by back home to me.

YOU'VE GOT A FRIEND

Words and Music by
CAROLE KING

Slowly, with expression

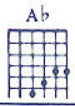
mp

When you're down _____ and trou - bled and you need _____
a - bove _____ you grows dark _____

Fm C7 (G Bass) C7

some love and care, _____ and _____ noth - in', _____
and full of clouds, _____ and that ol' _____ north wind _____

Fm C7 Fm Bbm7



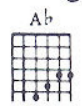
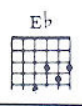
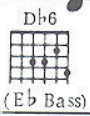
noth - in' is go - in' right; _____
 be - gins to blow; _____



close your eyes and think of me and soon I will be there
 keep your head to - geth - er and call my name out loud;



to bright-en up e - ven your dark - est night.
 Soon you'll hear me knock - in' at your door.



You just call out my name

D \flat 

and you know — wher - ev - er I am, — I'll come run -

nin' —

to see you a - gain.

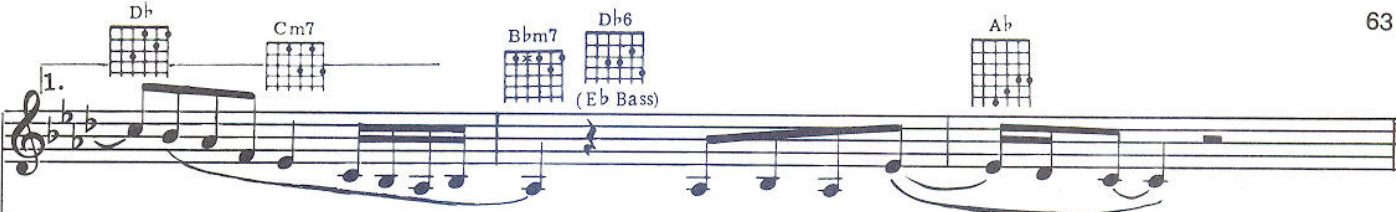
A \flat D \flat 6(E \flat Bass)A \flat 

Win-ter, spring, sum-mer or fall, —

D \flat A \flat 6A \flat 7

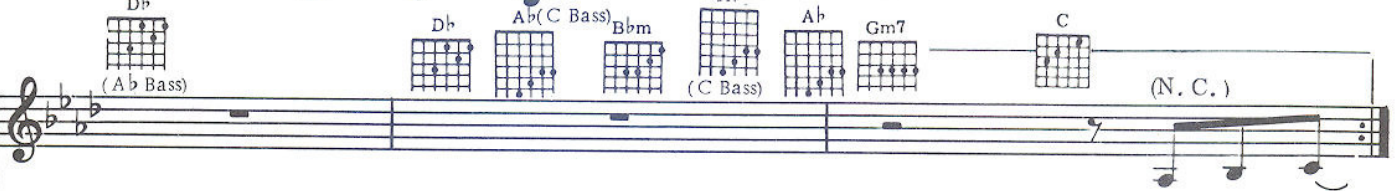
to Coda \oplus

all you have to do is call, — and I'll be —

1. 

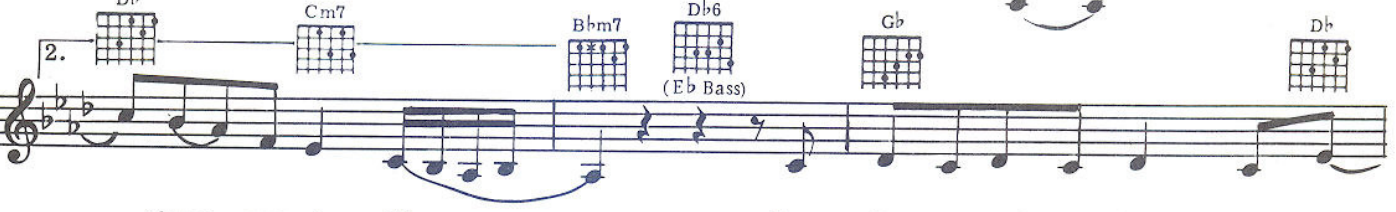
there. You've got a friend.



 (N. C.)

2. If the sky



2. 

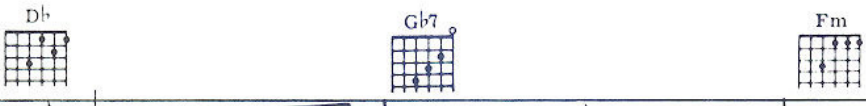
there, yes, I will. Now ain't it good to know that you've



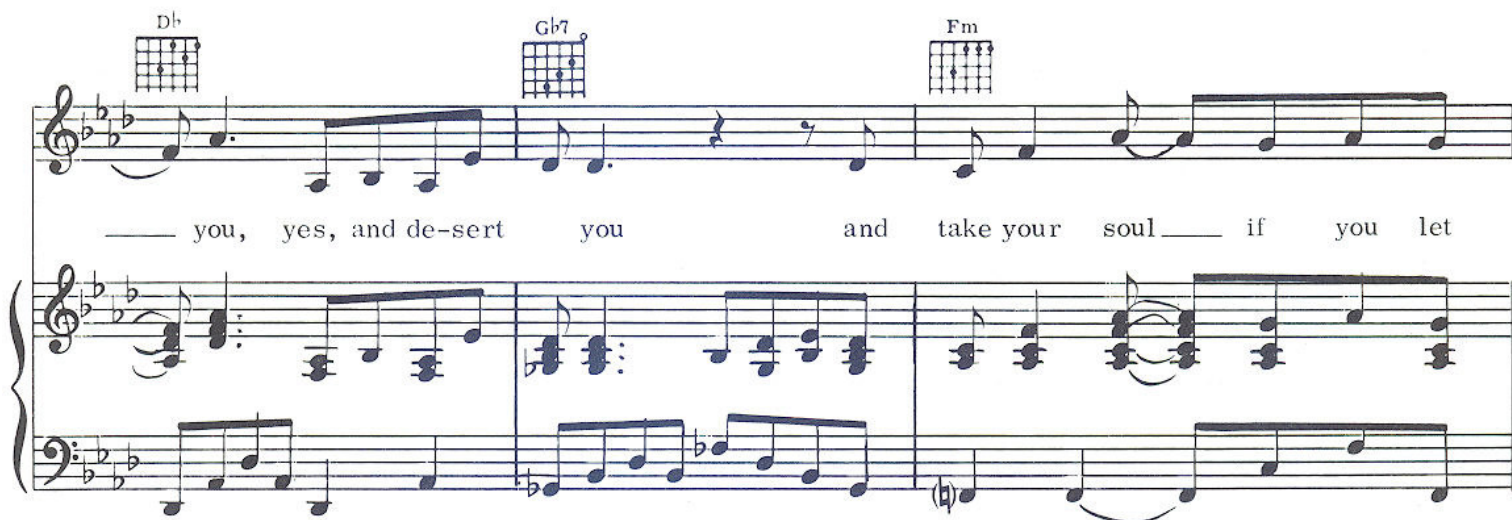


got a friend when people can be so cold? They'll hurt





 — you, yes, and de-sert you and take your soul — if you let




D.S. al Coda

 them. Oh, but don't you let — them. You just call —





 — there, yes, I will. You've got a friend.

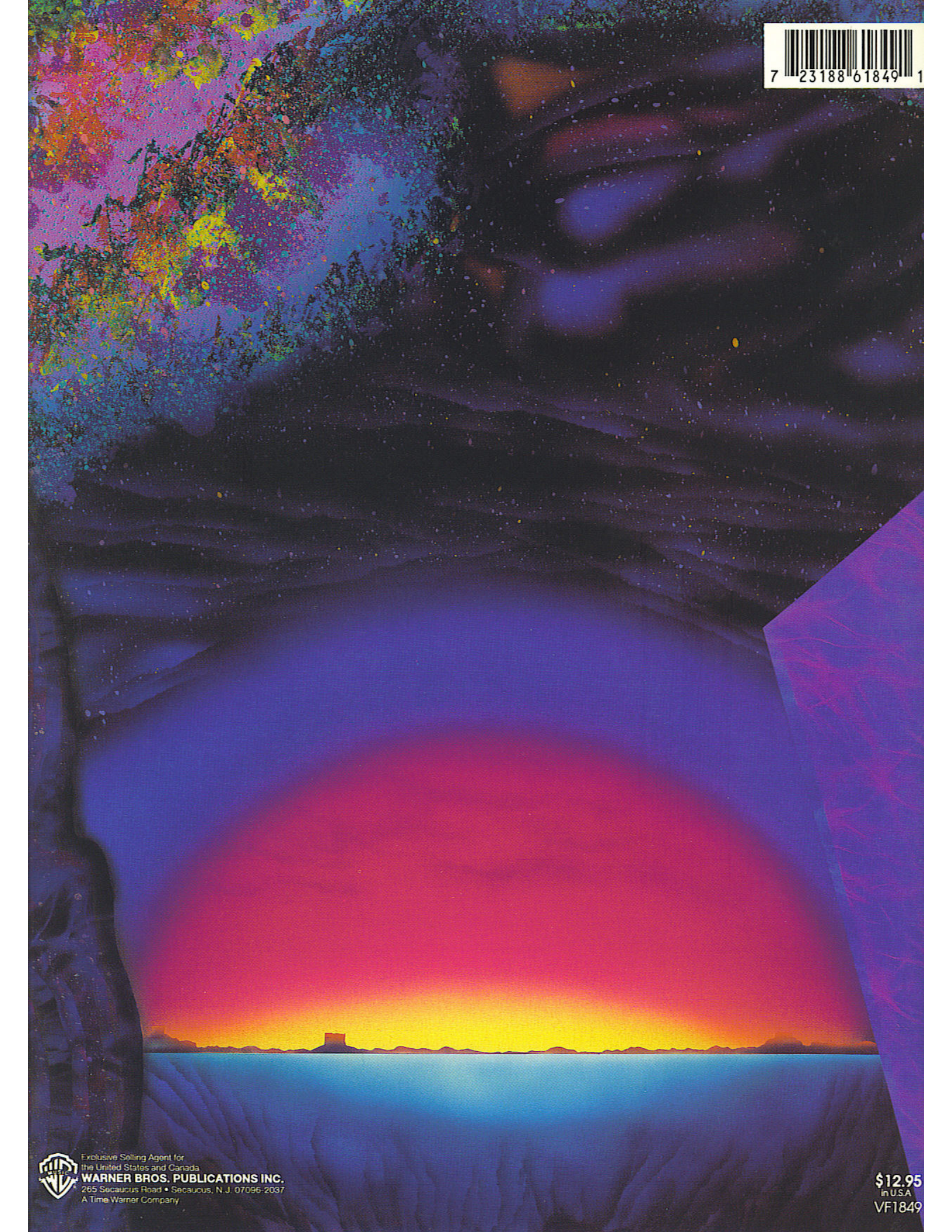
Coda




Repeat and fade

 You've got a friend. Ain't it good — to know you've got a





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