

# FROM A DISTANCE

Lyrics and Music by  
JULIE GOLD

Slowly ♩ = 66

G(2) D/G C/G G C(2) G/B D

*mp*

*with Pedal*

Verse:

Em7 G/B C G/B Am Em/G D/F# D G(2) C(2)/G

1. From a dis-tance, the world looks blue

D/G G(2) C D G D/G C(2)/G

and green, and the snow-capped mountains white. From a

G(2) C(2) C/E D/F# G G/B<sub>3</sub> C D

dis-tance, the ocean meets the stream, and the eagle takes to

G D/G G Cmaj7 D Em

flight. *cresc.* From a distance there is harmony, and it

C G/B G/D D C G/B C G/B To Coda

ech-oes through the land. *dim.* It's the voice of hope, it's the voice of peace. It's the

C D

voice of every man.

1. G D/G C/G G

C G/B D D.S. 2. G D/G G G/B Bridge: G/C C6 D

2. From a man. *cresc.* God is watching us. God is

D7/G G D/F# Em Em7 Am7 C/D D G

watch-ing us. God is watch-ing us from a dis-tance. *dim.* *mp*

G G/B C D

Em7 G/B C G/B Am Em/G D/F# D

G D/F# C/E G/D C Am Em D Em D/F# N.C.

*cresc.* *mf* 3. From a *mp*

*D.S. al Coda*

⊕ Coda C D7 D/E Em D/E Em Bm/D

heart \_\_\_\_\_ of ev - ery \_\_\_\_\_ man. \_\_\_\_\_ It's the

*cresc.* *mf*

C G/B C G/B C D7

hope of \_\_\_\_\_ hopes, - it's the love of \_\_\_\_\_ loves. - This is the song \_\_\_\_\_ of \_\_\_\_\_ ev - ery

3

*Bridge:*

man. \_\_\_\_\_ And God is watch-ing us. God is watch-ing us God is

*cresc.* *f*

1. watch-ing us from a dis - tance. Oh, God is watch-ing us from a

2. watch-ing us from a

*rit.* *dim.* *mp* *slower*

dis - tance.

*Verse 2:*

From a distance, we all have enough,  
 And no one is in need.  
 There are no guns, no bombs, no diseases,  
 No hungry mouths to feed.  
 From a distance, we are instruments  
 Marching in a common band;  
 Playing songs of hope, playing songs of peace,  
 They're the songs of every man.  
 (To Bridge:)

*Verse 3:*

From a distance, you look like my friend  
 Even though we are at war.  
 From a distance I just cannot comprehend  
 What all this fighting is for.  
 From a distance there is harmony  
 And it echos through the land.  
 It's the hope of hopes, it's the love of loves.  
 It's the heart of every man.

# HELLO IN THERE

By  
JOHN PRINE

Moderately slow ♩ = 63

F(9) Gm C2 F(9) Gm

*mp*  
(with pedal)

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is 'Moderately slow' with a metronome marking of 63. The introduction consists of two systems of music. The first system has five measures with chords F(9), Gm, C2, F(9), and Gm. The piano part features a melodic line in the right hand and a bass line in the left hand, both with a 'with pedal' instruction. The dynamics are marked 'mp'.

C(9) F(9) Gm

1. We had an a - part - ment in the  
2. Me and my hus - band, we don't  
3. So if you're walk - ing down the

Detailed description: This block contains the first line of the song. It features a vocal line and piano accompaniment. The piano part has chords C(9), F(9), and Gm. The lyrics are: '1. We had an a - part - ment in the / 2. Me and my hus - band, we don't / 3. So if you're walk - ing down the'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

C(9) F Gm

cit - y, me and my hus-band liked\_  
talk much an - y - more... He sits and stares through\_  
street some - time, and you should spot some hol -

Detailed description: This block contains the second line of the song. It features a vocal line and piano accompaniment. The piano part has chords C(9), F, and Gm. The lyrics are: 'cit - y, me and my hus-band liked\_ / talk much an - y - more... He sits and stares through\_ / street some - time, and you should spot some hol -'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

C(9) Fmaj7

— liv - ing there... It's been years... since the  
 the back door screen... And all the news just re -  
 low an - cient eyes... don't you pass them

Bb To Coda ⊕ F

kids have grown... A life of their own... left  
 peats it - self... like some for - got - ten dream that  
 by and stare as if you

C(9) F Gm

us a - lone... John and Lin - da live in O -  
 we've both seen... Some - day I'll go and call up Ju -

C F Gm

- ma - ha... Joe is some - where on the  
 - dy... We worked to - geth - er at the

C Fmaj7

road. fac - to - ry. We lost Da - vy in the  
But what would I say when she

Bb F

Ko - re - an War... I still don't know what for, don't mat - ter  
asks, "What's new?" Say, "Noth-ing, what's with you?" Noth - ing

C Eb

an - y - more... } You know that old trees just grow  
much to do... }

*cresc.* *mf*

Gm/F F Bb/F F Eb

stron - ger, and old riv - ers grow wild - er ev - 'ry

F Am Bb

day. But old peo-ple, they just grow lone - some wait-ing for

*dim.* *p*

F(9) C(9) F

some-one to say hel - lo in there, hel - lo.

F(9) Gm C(9) D.S. al Coda C(9) D.S. al Coda

1. 2.

⊕ Coda F C F

did-n't care... Say hel - lo in there, hel - lo.

*molto rit.* *molto rit. e dim.* *pp*



# IN MY LIFE

Words and Music by  
JOHN LENNON and PAUL McCARTNEY

Moderately ♩ = 80

C G C G

1. There are

C G/B Am7 C7/Bb F/A Fm/Ab

plac - es I re - mem - ber all my life, though  
2. all these friends and lov - ers, there is no one com -  
3. (Instr. solo ad lib. . . .)

C C G/B Am7 C7/Bb

some have changed. Some for - ev - er, not for bet - ter; some have  
pars with you. And these mem - 'ries lose their mean - ing when I

F/A Fm/A $\flat$  C G/B Am(9)

gone\_\_\_\_\_ and some re - main. All these plac - es have their  
 think of love as some - thing new. (2.3.) Though I know I'll nev - er lose af -  
 ... end solo)

F6/9 B $\flat$ 9 C G/B

mo - ments with lov - ers and friends\_ I still can re - call. Some are  
 fec - tion, for peo - ple and things\_ that went be - fore, I

Am(9) Dsus D Fm

dead and some\_ are liv - ing; in my life I've  
 know I'll of - ten think a - bout them; in my life I

1. C G C G

loved them all.---

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics "loved them all.---" are written below the notes. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Chord symbols C, G, C, and G are placed above the vocal line.

2. C 3. C G

2. But of love you more... love you more...

The second system of music continues the piece with a vocal line and piano accompaniment. It includes a first ending bracket over the first two measures. The lyrics "2. But of love you more... love you more..." are written below the notes. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. Chord symbols C, C, and G are placed above the vocal line.

C G rit. C

I love you more. I love you more.

The third system of music concludes the piece with a vocal line and piano accompaniment. The lyrics "I love you more. I love you more." are written below the notes. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. Chord symbols C, G, and C are placed above the vocal line, with a "rit." marking above the second measure. The system ends with a double bar line.

# MISS OTIS REGRETS

(She's Unable to Lunch Today)

Words and Music by  
COLE PORTER

**Brightly** *mf*

A E7(#5)A9 A E7(#5)A9 E9 F9 E9 E7(#5) A

F9 A A E+

Miss O - tis re-grets she's un - a - ble to lunch to -

A D Dm A

day. Mad - am, Miss O - tis re-grets she's un -

E7

a - ble to lunch to - day. And she's

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems. The first system is an instrumental introduction for the piano, marked 'Brightly' and 'mf'. The second system begins the vocal melody with the lyrics 'Miss Otis re-grets she's un-able to lunch to-'. The third system continues the vocal melody with 'day. Mad-am, Miss Otis re-grets she's un-'. The fourth system concludes with 'a-ble to lunch to-day. And she's'. The piano accompaniment features a steady bass line and chords that support the vocal melody. Chord symbols are placed above the piano staves to indicate the harmonic structure.

A A7 D7

sor - ry\_\_\_\_\_ to be de - layed, but last\_\_\_\_\_ eve - ning down in

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 has two sharps (F# and C#). The vocal line starts with a half note 'sor - ry', followed by a quarter note 'to', a quarter note 'be', a quarter note 'de -', and a quarter note 'layed,'. There is a fermata over the 'de -' and 'layed,'. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

A D Dm

Lov - er's\_\_\_ Lane she\_\_\_ strayed. Mad - am,\_\_\_\_\_ Miss

The second system continues the piece. The vocal line has a half note 'Lov - er's\_\_\_ Lane', a quarter note 'she\_\_\_', and a quarter note 'strayed.'. There is a fermata over 'strayed.'. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

A B7 E7 A

O - tis re - grets she's un - a - ble to lunch to - day.

The third system continues the piece. The vocal line has a half note 'O - tis', a quarter note 're - grets', a quarter note 'she's un -', a quarter note 'a -', a quarter note 'ble to', a quarter note 'lunch', and a quarter note 'to - day.'. There is a fermata over 'to - day.'. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

E7(#5) A9 E7(#5) A9 E9 F9 E9 E7(#5) A

The fourth system shows the piano accompaniment for the final part of the piece. It consists of chords in the right hand and a steady eighth-note bass line in the left hand. There are some accents and slurs over the right-hand chords.

F9 A A E+

When she woke up\_ and found that her dream of love was the  
 mob came\_ and got her and dragged her from the

A D Dm A

gone, \_\_\_\_\_  
 jail, \_\_\_\_\_

Mad - am, \_\_\_\_\_ she ran to the man who had  
 Mad - am, \_\_\_\_\_ they strung her up on the old

E E7

led her so far a - stray. \_\_\_\_\_ And from  
 wil - low a - cross the way. \_\_\_\_\_ And the

A A7 D To Coda ⊕

un - der her vel - vet gown, \_\_\_\_\_ she drew a gun and  
 mo - ment be - fore she died, \_\_\_\_\_ she lift - ed up her

A D Dm A

shot her lov-er down. Mad-am, Miss O-tis re-grets she's un-

Detailed description: This system contains the first two lines of music. The vocal line starts with a quarter note 'shot', followed by a quarter rest, then eighth notes 'her lov-er down.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord symbols A, D, Dm, and A are placed above the vocal line.

E7 A E7(#5) A9

a - ble to lunch to - day.

Detailed description: This system contains the third and fourth lines of music. The vocal line has a quarter note 'a - ble', a quarter rest, eighth notes 'to lunch', a quarter rest, and eighth notes 'to - day.' The piano accompaniment continues with eighth-note patterns and chords. Chord symbols E7, A, E7(#5), and A9 are placed above the vocal line.

E7(#5) A9 E9 F9 E9 E7(#5) A F9 A D.S. al Coda

When the

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a quarter rest, a quarter note 'When', and a quarter note 'the'. The piano accompaniment features a more complex eighth-note pattern. Chord symbols E7(#5) A9, E9, F9, E9, E7(#5) A, F9, and A are placed above the vocal line. The system ends with 'D.S. al Coda'.

⊕ Coda D7 A6

love - ly head and cried.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a quarter note 'love - ly', a quarter rest, eighth notes 'head', a quarter rest, eighth notes 'and', and a quarter note 'cried.' The piano accompaniment consists of chords in the right hand and a simple bass line. Chord symbols D7 and A6 are placed above the vocal line. The system begins with a Coda symbol.

D6 A

Mad-am, Miss O - tis re - grets, she's un -

F6/9

a - ble to lunch. Miss

N.C. A E7(#5) A9

O - tis re - grets she's un - a - ble to lunch to - day.

E7(#5) A9 C7 B7 F9(#11) E7(#5) A6 Bb13 A13



# ONE FOR MY BABY

(And One More for the Road)

Lyric by  
JOHNNY MERCER

Music by  
HAROLD ARLEN

Slowly and freely

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *p* and *mp*. Chord symbols are placed above the piano staves to indicate the harmonic structure.

**Chord Symbols:** A $\flat$ , A $\flat$ dim7, D $\flat$ /A $\flat$ , E $\flat$ sus, E $\flat$ , A, A $\flat$ , B $\flat$ m7, Cm7, B $\flat$ m7, A $\flat$ , B $\flat$ m7, Cm7, B $\flat$ m7, B $\flat$ m7(b5), Cm7, B $\flat$ m7, A $\flat$ , G $\flat$ /A $\flat$ , D $\flat$ maj9.

**Lyrics:**  
 quar-ter to three, \_ there's no one in the place ex-cept you and me. \_  
 So set 'em up, Joe, \_ I've got a lit-tle sto-ry, I  
 think you should know. \_ We're drink-ing, my friend, \_

Chords: D $\flat$ 7 Cm7 B $\flat$ m7 A $\flat$  B $\flat$ m7 Cm7 F7( $\sharp$ 11/ $\flat$ 9)

to the end\_\_ of a sweet ep - i - sode.\_\_\_\_\_ Make it

Chords: C7( $\sharp$ 5) F9 F7( $\flat$ 9) B $\flat$ m7 Cm7 D $\flat$  D $\flat$ /E $\flat$  A $\flat$  F/G

one for my ba - by and one more for the road. I

Chords: Cmaj7 Dm7 Em7 Fmaj7 Cmaj7/G Fmaj7

got the rou - tine,\_\_\_ so drop an - oth - er nick - el in the ma - chine.\_\_\_\_\_

Chords: Em7 Dm7 F/G Cmaj7 Dm7 Em7 Fm6

\_\_\_\_\_ I'm feel - in' so bad;\_\_\_ I wish you'd make the mu - sic

Cmaj7/G Fmaj7 Em7 Bb/C C7 Fmaj7

dream-y and sad. You could tell me a lot,

F13 Em7 Dm7 Cmaj7 Dm7 Em7 A7(#11/b9)

but it's not, in a gen-tle-men's code. Let's make it

Bb7(#5) A9 A7(b9) Dm7 Em7 F F/G C(9)

one for my ba-by, and one more for the road.

Cm7 F7 Cm7 F7 E7 A7 Dm7 F/G

You may not know it, but, bud-dy, you're a kind of po-et, and you've had a lot of things to

B $\flat$ 6/9 C(9) Cm7 F7 Cm7 F7

say. And when I'm gloom-y, you al-ways lis - ten to me un -

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'say.' followed by a melodic phrase for 'And when I'm gloom-y, you al-ways lis - ten to me un -'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord symbols are placed above the vocal line.

D7/A A $\flat$ 7( $\flat$ 5) G7( $\sharp$ 5) *rit.* Cmaj7 *a tempo* Dm7

til it's talked a - way. Well, that's how it goes, — and

The second system continues the vocal and piano parts. The vocal line has 'til it's talked a - way. Well, that's how it goes, — and'. The piano accompaniment includes a *rit.* section and an *a tempo* section. Chord symbols and performance markings are present.

Em7 Fm6 Cmaj7/G Fmaj7 Em7 Dm7 F/G

John, I know you're get - ting anx - ious to close. — So

The third system shows the vocal line with 'John, I know you're get - ting anx - ious to close. — So'. The piano accompaniment continues with various chords and a melodic line. Chord symbols are placed above the vocal line.

Cmaj7 Dm7 Em7 Fm6 Cmaj7/G Fmaj7

thanks for the cheer, — I hope you did - n't mind me bend - ing your ear. —

The fourth system concludes the page with the vocal line 'thanks for the cheer, — I hope you did - n't mind me bend - ing your ear. —'. The piano accompaniment provides harmonic support with various chords and a melodic line. Chord symbols are placed above the vocal line.

Em7 Bb/C C7 Fmaj7 F13 Em7 Dm7

For all of the years, — for the laughs, for the tears, — for the

Cmaj7 Dm7 Em7 A7(#11/b9) Bb7(#5) A9 A7(b9).

class that you've showed. — Make it one for my ba - by, and

Dm7 Em7 F F/G E7(#5) E7 A7(b9) D9 Db7(#9)

one more for the road. That long, long

C Cdim7 C(9)

road. —

*rit.*

# ONLY IN MIAMI

By  
MAX GRONENTHAL

Bright samba ♩ = 112

*mf*

E $\flat$  A $\flat$  B $\flat$  A $\flat$

E $\flat$  A $\flat$  B $\flat$  A $\flat$  E $\flat$  A $\flat$

B $\flat$  A $\flat$  E $\flat$  A $\flat$  B $\flat$  A $\flat$

Verse 1:

E $\flat$ 6 A $\flat$  E $\flat$ 6 A $\flat$

1. Walk - ing a - long\_\_ the beach last\_\_ night,\_\_

E♭6 A♭ B♭ A♭ E♭6 A♭

who\_ do you think\_ I\_\_\_\_\_ spy?\_\_\_\_\_ A girl\_ with eb - o - ny\_

E♭6 A♭ E♭6 A♭ B♭ A♭

\_\_\_\_\_ fire\_\_\_\_\_ eyes, soft\_ and low do\_ she\_\_\_\_\_ cries.\_\_\_\_\_

♩ Verses 2 & 3:

E♭6 A♭ E♭6 A♭ E♭6 A♭

2. Now what\_ could be such a source\_ of pain, I\_ so bold - ly\_ in -  
 3. Fish\_ may fly through the pur - ple keys, gold - en birds take\_ to\_

B♭ A♭ E♭6 A♭ E♭6 A♭

- quired.\_\_\_\_\_ Point - ing fin - ger\_ Ha - va - na way,  
 \_\_\_\_\_ air.\_\_\_\_\_ I am bound to\_ the\_ earth, it seems.

1. *To Next Strain*

E $\flat$ 6                      A $\flat$                       B $\flat$                       A $\flat$ /C                      B $\flat$ /D

these\_\_ three      words    tran - spired.                      She    told    me\_\_    that  
 My    life    can      be    so\_\_    un-

2. *Chorus:*

B $\flat$                       A $\flat$ /C                      B $\flat$ /D                      E $\flat$                       A $\flat$                       B $\flat$                       A $\flat$

fair.                      on - ly    in    Mi - am - i                      is    Cu - ba\_\_    so

E $\flat$                       A $\flat$                       B $\flat$                       A $\flat$                       E $\flat$                       A $\flat$

far    a - way.                      On - ly    in    Mi - am - i,                      \_\_\_\_\_

1.                      2. *D.S.*

B $\flat$                       A $\flat$                       E $\flat$                       A $\flat$                       B $\flat$                       A $\flat$                       E $\flat$                       A $\flat$

{ my    sto - ry,    she    goes    this    way.                      far\_\_    a - way.                      \_\_\_\_\_  
 is    Cu - ba\_\_    so



B $\flat$  A $\flat$  E $\flat$  A $\flat$

Stand-ing on the shore - line wait - ing,

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

ev - 'ry - one an - ti - ci - pat - ing, I can hear the bro - ken - heart - ed

B $\flat$  A $\flat$ /C B $\flat$ /D E $\flat$  A $\flat$  B $\flat$  A $\flat$

say: On - ly in Mi - am - i \_\_\_\_\_ is Cu - ba \_\_\_\_\_ so

E $\flat$  A $\flat$  B $\flat$  A $\flat$  E $\flat$  A $\flat$

far \_\_\_\_\_ a - way \_\_\_\_\_

Bb Ab Eb Ab Bb Ab

And she cries for her

Dm7 Fm Gm

child with-out\_ a moth-er. And she cries for a son with-out\_ a fa-ther.

Dm7 Fm

And she cries for a son with-out\_ a lov-er. Can't face an-oth-er day,\_

Gm Ab Ebm/Bb C/Bb D.S.S. and fade  
Bb Ab/C Bb/D

chase the blues\_ a - way... My fa-ther had a moth-er like she, turned\_ a - way.

# SHIVER ME TIMBERS

Words and Music by  
TOM WAITS

Moderately; flowing

B $\flat$  Cm7/B $\flat$  B $\flat$ maj7 Cm7/B $\flat$

1. Well, I'm

Verse:

B $\flat$  Cm7/B $\flat$  B $\flat$ maj7 Cm7/B $\flat$

leav - ing my fam - i - ly; I'm leav - ing all my friends. — My

Dm Eb Cm B $\flat$  A $\flat$  F

bod - y's at home, — but my heart's in the wind. — And the

B $\flat$  Cm7/B $\flat$  B $\flat$ maj7 Cm7/B $\flat$

clouds are like — head - lines up - on a new front page sky. — My

To Coda

Chords: Dm Eb F7sus F7 Bb

tears are salt wa - ter; the moon's full and high.

Chords: Cm7/Bb Bbmaj7 Cm7/Bb Eb/F Bb+/F#

1. I And the

2. And I And the

Bridge:

Chords: Gm Bb+/F# Bb/F Em7(b5)

fog's lift - in', the sand's shift - in'; I'm drift - ing on out.

Chords: Eb Dm7 Cm7 Eb/F Bb+/F#

Ol' Cap - tain A - hab got noth - in' on me. So

Gm Bb+/F# Bb/F Em7(b5)

swal - low me, don't fol - low me; I'm trav - 'ling a - lone. \_\_\_\_\_ Blue

This system contains the first four measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (Bb and Eb).

Eb Dm7 Cm7 Eb/F F7/A

wa - ter's my daugh - ter; I skip like a stone. \_\_\_\_\_

This system contains the next four measures. The vocal line continues with quarter notes G4, A4, Bb4, and A4. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords. The key signature remains two flats.

I.  
Bb Cm7/Bb Bbmaj7 Cm7/Bb

This system contains the next four measures, which are instrumental. The piano accompaniment continues with the eighth-note bass line and chords. The key signature remains two flats.

Eb/F Bb+/F#

And the

This system contains the final four measures. The piano accompaniment continues with the eighth-note bass line and chords. The key signature remains two flats.

2. B $\flat$  Cm7/B $\flat$  B $\flat$ maj7 Cm7/B $\flat$  D.S.  $\text{rit.}$  al Coda

$\text{Coda}$   
F7sus F7 B $\flat$

sail - ing a - way.

Cm7/B $\flat$  B $\flat$ maj7 Cm7/B $\flat$  B $\flat$

rit.

*Verse 2:*  
 And I know Joe Conrad will be proud of me;  
 Many more before me've been called by the sea.  
 To be up in the crow's nest, singin' my saying:  
 Shiver me timbers, let's all sail away.  
 (To Bridge:)

*Verse 3:*  
 Won't you please call my family; tell them not to cry;  
 My goodbyes are written by the moon in the sky.  
 Say hey, nobody knows me; I got no reason to stay.  
 Shiver me timbers, I'm sailin' away.  
 (To Coda)

(From the Film "THE ROSE")

# THE ROSE

Words and Music by  
AMANDA McBROOM

Slowly ♩ = 66

Some say

*mp* L.H.

C G7 F G C

love it is a riv - er that drowns the ten - der reed. Some say -  
 love it is a ra - zor that leaves your soul to -

*mp*

1. C

— bleed. Some say - love it is a hun - ger an end - less ach - ing

*mf*

G7sus poco rit. G7 C a tempo G F

need. I say - love it is a flow - er and you its on - ly

*poco rit.* a tempo

C G

seed. \_\_\_\_\_ It's the heart a - fraid of break - ing that  
 night has been too lone - ly and the

*poco cresc.* *mf-f*

F G C

nev - er \_\_\_\_\_ learns to dance. It's the dream a - fraid of  
 road \_\_\_\_\_ has been too long, and you think that love is

G F G C

wak - ing that nev - er \_\_\_\_\_ takes the \_\_\_\_\_ chance. It's the  
 on - ly for the luck - y \_\_\_\_\_ and the \_\_\_\_\_ strong, just re -

Em/B Am7 Am7/G F

one \_\_\_\_\_ who won't be tak - en \_\_\_\_\_ who can - not seem to  
 mem - ber \_\_\_\_\_ in the win - ter \_\_\_\_\_ far be - neath \_\_\_\_\_ the bit - ter

*f*



G *poco rit.* C *a tempo* G

give, \_\_\_\_\_ and the\_\_ soul a - fraid of dy - in' that  
 snows \_\_\_\_\_ lies the\_\_ seed that with the sun's\_\_ love in the

*poco rit.* *mf* *a tempo*

1. F G C

nev-er \_\_\_\_\_ learns to live. \_\_\_\_\_ When the\_\_

*cresc.* *f*

2. F *rit.* G C *a tempo*

spring be - comes' the rose.

*mf* *rit.* *a tempo*

*Play 3 times*

*rit.*

# THE WIND BENEATH MY WINGS

Words and Music by  
LARRY HENLEY and JEFF SILBAR

Gently flowing, in 2  $\text{♩} = 63$

$B\flat(2)$   $E\flat(2)$  F/A

*mp*

(with pedal)

$B\flat(2)$   $E\flat(2)$

Verse 1:

$B\flat$   $E\flat(2)$

It must have been cold there in my shadow, —

B $\flat$  Eb(2) B $\flat$ /D

to nev - er have sun - light on your face.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G $\flat$ , and then a series of eighth notes: A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ , and A $\flat$ . The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including a triplet of eighth notes in the second measure.

Cm7 Fsus F

You were con - tent to let me shine, that's your way,

Detailed description: This system covers measures 3 to 5. The vocal line has a quarter rest in measure 3, followed by a triplet of eighth notes G $\flat$ , A $\flat$ , B $\flat$  in measure 4, and then a quarter note C $\flat$  in measure 5. The piano accompaniment continues with the eighth-note bass line and provides harmonic support for the vocal melody.

Cm7 Fsus F

you al-ways walked a step be - hind.

Detailed description: This system covers measures 6 to 8. The vocal line has a quarter rest in measure 6, followed by a quarter note G $\flat$  in measure 7, and then a quarter note A $\flat$  in measure 8. The piano accompaniment maintains the eighth-note bass line and provides harmonic support.

Verses 2 & 3:

B $\flat$  Eb/B $\flat$  B $\flat$  Eb(2)

So, I\_\_\_ was the one with all\_\_\_ the glo - ry,  
It might\_ have ap - peared to go\_\_\_ un - no - ticed,

B $\flat$  Eb/B $\flat$  B $\flat$  Eb(2) Gm7

while you\_\_\_ were the one with all\_\_\_ the strength.  
but I've\_\_\_ got it all here in\_\_\_ my heart.

Cm7 B $\flat$ /C Fsus F

A beau - ti - ful face with-out\_\_\_ a name\_\_\_ for so long,\_  
I want you to know I know\_ the truth,\_\_\_ of course I know\_ it,

Cm7 B $\flat$ /C Cm7 Fsus F D7/F $\sharp$

a beau - ti - ful smile to hide\_\_\_ the pain. }  
I\_\_\_ would be noth - ing with - out you. }

*cresc.*

Chorus:  
Gm7

F/E $\flat$  E $\flat$  B $\flat$  F/A Gm7

Did you ev-er know\_ that you're\_my he - ro, and ev - 'ry-thing

*mf*

F/E $\flat$  E $\flat$  B $\flat$  F/A F D/F# Gm7 F/E $\flat$  E $\flat$

I would like to\_\_\_\_\_ be? I can fly high - er than an

B $\flat$  F/A Gm7 Cm7 To Coda  $\Phi$  Fsus F 1. B $\flat$ 2

ea - gle, 'cause you are the wind be-neath my\_ wings.

*3*

E $\flat$ (2) || 2. B $\flat$  E $\flat$ /B $\flat$  D.S.  $\Phi$  at Coda B $\flat$  F/A

wings.

*dim.* *mp*

*Coda*

Fsus F Eb(2)/Bb Bb Fsus/A Gm7

wind be - neath my wings,

Cm7 Bb/F F Bb(2)

'Cause you are the wind be - neath my wings.

Eb(2)/Bb Bb2

Fly,

F7sus/Eb Bb2

fly a - way,

B $\flat$ /D F7sus/E $\flat$  F/A B $\flat$ 2

— you let me fly so high.. Oh, fly,

F7sus/B $\flat$  B $\flat$ (2)

fly, so high a - gainst the sky,

B $\flat$ /D F7sus/E $\flat$  F/A B $\flat$ (2)

— so high I al - most touch the sky. Thank you, thank

E $\flat$ /B $\flat$  Fsus B $\flat$ (2)

you, thank God for you, the wind be - neath my wings.

*poco rit. e dim.* **p**

# WHEN A MAN LOVES A WOMAN

Words and Music by  
CALVIN LEWIS and ANDREW WRIGHT

Moderately slow ♩ = 60

D A/C# Bm7 Bm/A

(Spoken) When he held me in his arms, (Sung) when he held me in his arms, he said, "Ba-by, ba-by,

ba - by, — you're the on - ly one for me." ————— When ——— a

man ——— loves a wom - an, ——— can't keep his mind on noth-in' else.  
 man ——— loves a wom - an, ——— spend his ver - y last dime  
 man ——— loves a wom - an, ——— down deep in his soul,

G G/A A D A6 A

§ D A/C# Bm D7/A



G G/A A D A

He'll trade the world \_\_\_\_\_ for the good thing he found. Yeah, if she's  
 try - in' to hold on \_\_\_\_\_ to what he needs. Give up  
 she can bring him \_\_\_\_\_ such mis - er - y. Yeah, if she's

D A/C# Bm D7/A

bad \_\_\_\_\_ he can't see it. She \_\_\_\_\_ can do no \_\_\_\_\_ wrong.  
 all \_\_\_\_\_ of his com - forts, go out and sleep out in the rain  
 play - in' him for a fool, \_\_\_\_\_ he's \_\_\_\_\_ the last one to know.

G 3 G/A A D A

Turn \_\_\_\_\_ his back on his best friend \_\_\_\_\_ if he put her down. \_\_\_\_\_ When a  
 if \_\_\_\_\_ she say, "Ba - by, \_\_\_\_\_ that is  
 Lov - in' eyes don't \_\_\_\_\_

2.3.  
D D7 G

how it's gon-na be." —  
ev - er see.

When a man loves  
So this man says,

D D7 G

a wom - an, \_\_\_\_\_  
"Do you love me?" \_\_\_\_\_

give up ev - 'ry - thing  
Will you give me ev - 'ry - thing

D D7 G

that he has. \_\_\_\_\_  
the earth has? \_\_\_\_\_

Try to hold on \_\_\_\_\_ to  
Try to hold on \_\_\_\_\_ to

D F#7/C# Bm E7

her pre - cious love, cry - in, "Ba - by, ba - by, please don't treat me  
 my pre - cious love, cry - in', "Ba - by, ba - by, please don't treat me

1. G/A A D.S. 2. G/A A

bad." \_\_\_\_\_ When a bad." \_\_\_\_\_

*cresc.*

A $\flat$ /B $\flat$  E $\flat$  B $\flat$ /D

Oh, \_\_\_\_\_ when a man loves a wom - an, \_\_\_\_\_

*f*

Cm E $\flat$ 7/B $\flat$  A $\flat$  A $\flat$ /B $\flat$  B $\flat$  E $\flat$  B $\flat$

he can do her no \_\_\_\_\_ wrong. He'd nev - er harm that love - ly girl. \_\_\_\_\_ Oh, you

*E $\flat$*  *B $\flat$ /D* *Cm7* *B $\flat$ m7*

tell me — you love me, ba - by, and gon - na hold —

*A $\flat$*  *rit.* *A $\flat$ /B $\flat$*  *N.C.* *freely*

— me tight. Ba - by, ba - by, this is a man's — world. —

*rit.* *freely*

*E $\flat$*  *a tempo* *B $\flat$ /D* *Cm* *E $\flat$ 7/B $\flat$*

— No, no, oh, no. — A

*a tempo*

*A $\flat$*  *rit.* *A $\flat$ /B $\flat$*  *A $\flat$ /C* *B $\flat$ /D* *E $\flat$*

change is gon-na come — down — in this man's — world. —

*rit.*

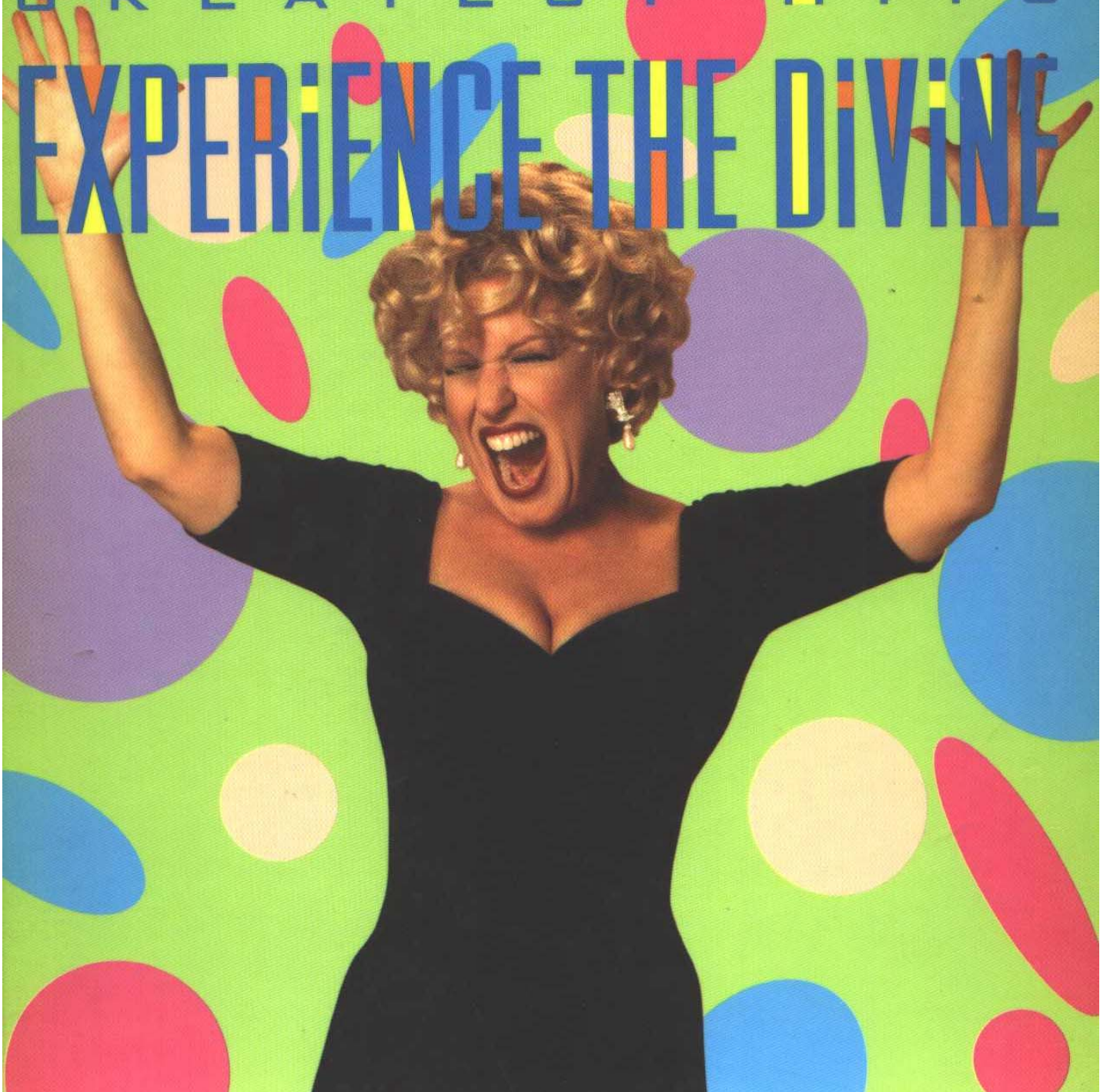
PIANO / VOCAL / CHORDS

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# BETTE MIDLER

G R E A T E S T H I T S

## EXPERIENCE THE DIVINE



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# BOOGIE WOOGIE BUGLE BOY

Words and Music by  
DON RAYE and HUGHIE PRINCE

Brightly, with a swing ♩ = 192 (♩ = ♩<sup>3</sup>)

C6

3-part harmony: C6

He was a fa-mous trum-pet man out Chi-ca-go way;— he  
(2nd time inst. solo ad lib. . . .)

F9

had a boo-gie style that no one else could play.— He was the top man of his craft,—

C6

— but then his num-ber came up— and he was gone with the draft. He's in the

G7

F9

C6

ar - my now a blow - in' re - veil - le. He's the Boo - gie Woo - gie Bu - gle Boy of

C6

Com - pa - ny B. — They made him blow a bu - gle for his Un - cle Sam; — it  
 ... end solo) He puts the boys to sleep with boo - gie ev - 'ry night, — and

real - ly brought him down be - cause he could not jam. — The cap - tain  
 wakes them up the same way in the ear - ly bright. — They clap their



F9 C6

seemed to un - der - stand, — be - cause the next day the "cap" — went out and  
 hands and stamp their feet, — be - cause they know how he plays — when some - one

G7 3

draft - ed a band. — And now the com - pa - ny jumps } when he plays  
 gives him a beat. — He real - ly breaks them up }

F9 C6

re - veil - le. He's the Boo - gie Woo - gie Bu - gle Boy of Com - pa - ny B. — A

C6 3

root, a toot, a toot - di - dle ah - da toot. He blows eight to the bar —

F9

in boo-gie rhy-thm. He can't blow a note un-less a bass and gui-tar is play-in'

C6

G7

3

with him. And the com-pa-ny jumps when he plays

F9

To Coda ⊕ C6

re-veil-le. He's the Boo-gie Woo-gie Bu-gle Boy of Com-pa-ny B.

N.C.

He was some Boo-gie Woo-gie Bu-gle Boy of Com-pa-ny B.

F9

When he played boo-gie woo-gie bu-gle, he was

C6

G7

3

bus-y as a bus-y bee. And when he played, he made the com-pa-ny jump

F9

C6

eight to the bar. He's the Boo-gie Woo-gie Bu-gle Boy of Com-pa-ny B. Ah-da

C6

3

3

toot did-dle ah-da toot did-dle ah-da toot-toot. He goes eight to the bar.

F9

He can't blow a note if a bass and gui - tar is - n't

C6

G7

3

with him. And the com - pa - ny jumps when he plays

F9

C6

*D.S. al Coda*

re - veil - le. He's the Boo - gie Woo - gie Bu - gle Boy of Com - pa - ny B.

*Coda*

C7

F

A<sup>b</sup>/G<sup>b</sup>

G7

C

D<sup>b</sup>9 C9

Boo - gie Woo - gie Bu - gle Boy of Com - pa - ny B.

# CHAPEL OF LOVE

By  
PHIL SPECTOR, ELLIE GREENWICH  
and JEFF BARRY

Moderate bright swing  $\text{♩} = 144$  ( $\text{♩} = \text{♩}^3$ )

*mf*

The piano introduction consists of six measures. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern in the bass clef. The chords are Eb, Bb7, Eb, Bb7, Eb, and Bb7. The tempo is marked as 'Moderate bright swing' with a metronome marking of 144. A triplet symbol is shown above the first measure.

Verse:

♩  
Eb

The first line of the verse features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Spring Bells is here, will ring, and the sky and the sun is so ver - y blue. is gon - na shine." The piano accompaniment provides harmonic support with chords and a steady rhythm.

Fm

Bb

Fm

Bb

The second line of the verse continues the vocal melody and piano accompaniment. The lyrics are: "Birds I'm gon - na be all sing, his, as if they knew, he's gon - na be mine." The piano accompaniment features chords in the right hand and a rhythmic pattern in the left hand.

Eb

The third line of the verse concludes the vocal melody and piano accompaniment. The lyrics are: "We're gon - na love un - til to - day's the day we'll say 'I do.' the end of time. } And we'll". The piano accompaniment continues with chords and a steady rhythm.

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

nev - er be lone - ly an - y - more. — 'Cause we're

*Chorus:*

E $\flat$

go - in' to the chap - el, and we're gon - na get mar - ried.

Fm B $\flat$  Fm B $\flat$

Go - in' to the chap - el and we're gon - na get mar - ried.

E $\flat$

Gee, — I real - ly love you, and we're gon - na get mar - ried.

Fm Bb7 Eb

1. Bb7 D.S.

Go - in' to the chap - el of love.

2. Bb7 3. G7/D C7 Fm Bb7

Go - in' to the chap - el of

3

3 Eb G7/D C7 Fm Bb7

love. Go - in' to the chap - el

3 3

Freely Ebmaj7

of \_\_\_\_\_ (3 parts) love, \_\_\_\_\_ (love, \_\_\_\_\_) (love.)

Shoo-bee - doo - wop, wah - dah! \_\_\_\_\_

# DO YOU WANT TO DANCE?

By  
ROBERT FREEMAN

Moderately slow ♩ = 80

G/A                      A                      G/A                      Gmaj7/A

Do you

*mf*

Dmaj9                      Gmaj7                      Dmaj9

want to dance\_\_\_ and hold my hand,\_\_\_ tell\_\_\_ me

Gmaj7                      F#m7                      Bm7                      Em7                      G/A

you're my lov - er man?                      Oh, ba - by,                      do you want to dance?\_

Detailed description: This is a musical score for the song 'Do You Want to Dance?'. It is written in G major (one sharp) and 4/4 time. The tempo is 'Moderately slow' with a metronome marking of ♩ = 80. The score is divided into three systems. The first system shows the beginning of the piece with a piano accompaniment starting on a half note G4. The vocal line begins with the lyrics 'Do you'. The second system continues the piano accompaniment and the vocal line with the lyrics 'want to dance\_\_\_ and hold my hand,\_\_\_ tell\_\_\_ me'. The third system concludes the piano accompaniment and the vocal line with the lyrics 'you're my lov - er man? Oh, ba - by, do you want to dance?\_'. The piano part features a consistent bass line of quarter notes and a treble part with chords and moving lines. Dynamics include a mezzo-forte (*mf*) marking.



Dmaj9                      G F#m7    Em7    Gmaj7/A                      Dmaj9

—                      Dance... )                      Dance... )                      We could dance

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter rest. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one sharp (F#).

Gmaj7    Dmaj9

un - der the moon-light,                      hug and kiss\_\_\_\_\_

Detailed description: This system contains the second two lines of music. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern as the first system.

Gmaj7    F#m7    Bm7

all through the night...                      Oh\_\_\_\_\_ ba - by,\_\_\_\_\_                      tell me

Detailed description: This system contains the third two lines of music. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern.

Em7                      G/A                      Dmaj9    G F#m7    Em7    Gmaj7/A

do you want to dance\_\_\_\_\_                      with me, ba - by?

Detailed description: This system contains the final two lines of music. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern.

**Dmaj9** **Gmaj7**

Do you, do you, do you, do you, do you, do you, do you want\_ to dance?\_

*(background vocals:)* (Do you, do you)

**Dmaj9** **Gmaj7**

Do you do you, do you, do you do you do you do you do you want\_ to dance?\_

*(Do you, do you)*

**F#m7** **Bm7** **Em7** **G/A**

Do you, do you, do you, do you, do you, do you, do you want\_ to dance\_

*(Do you, do you)*

**Dmaj9** **Gmaj7** **F#m7** **Em7** **Gmaj7/A** **G/A**

with me, ba - by? Ah, that's right,

A G/A

ah, ah, ah,

Ebmaj9 Abmaj7

Do you want to dance un - der the moon-light,

Ebmaj9 Abmaj7

hug me, kiss me, ba - by, all through the night. Oh

Gm7 Cm7 Fm7 Ab/Bb

babe, oh babe, oh babe, oh babe, oh ba - by, tell me do you want to



# FRIENDS

By  
BUZZY LINDHARDT  
and MARK KLINGMAN

Freely

Amaj9 Amaj7 Gmaj7 Amaj7

And I am all a - lone. There is no one here be -

Lively shuffle ♩ = 132

Gmaj7 F#m7 C#m7 D Bm7 N.C.

side me. And my prob-lems have all gone, there is no one to de-ride me. But you got to have

Gmaj7 A Em7 A

friends, \_\_\_\_\_ the feel - ing's oh\_\_ so strong.\_ You got to have\_\_

Dmaj7 C#m7 D C#m Bm7 D/E

— friends — to make — that day — last long. —

Gmaj7 A

— I got some friends but — they're gone. —

Em7 A Dmaj7

Some-one came and took them a - way. And from the dusk till the dawn —

C#m7 D C#m Bm7 D/E

— here is where — I'll stay. —

G A D 3 3

Stand-ing at the end of the road\_\_ boys,\_\_ wait-ing for my new\_\_ friends to

C#m D E A F#m7

come. I\_\_ don't care\_\_ if I'm hun - gry or poor,\_\_\_\_\_

Bm7 3 E 1. A N.C. 2. A N.C.

I'm gon-na get me some of them. 'Cause you got to have You got to have

Em9 A Em9 A Repeat ad lib. and fade

friends,\_\_\_\_\_ friends.\_\_\_\_\_ You got to have