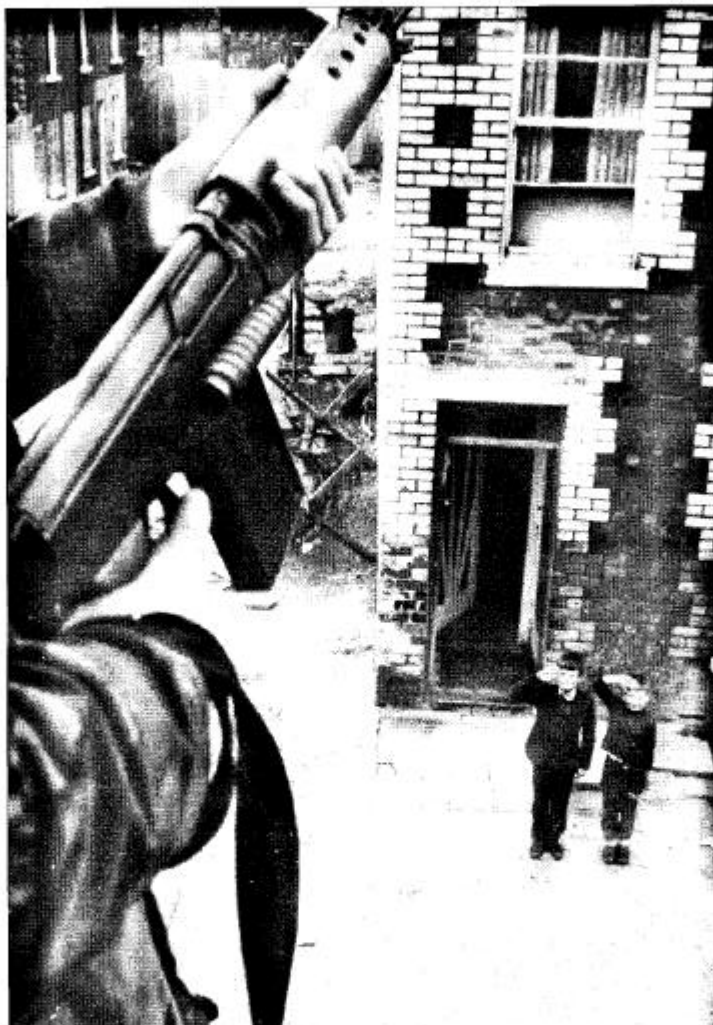


Music for the Millennium **The Seventies**

Ain't No Sunshine 24
Amazing Grace 14
Can't Give You Anything (But My Love) 50
Can't Smile Without You 53
Feelings (Dime) 45
Goodbye Yellow Brick Road 39
How Deep Is Your Love 62
I Will Survive 65
I'd Like To Teach The World To Sing 26



Music compiled by Peter Evans and Peter Lavender
Song background notes by Michael Kennedy

All text photographs courtesy of Hulton Getty
except Rex Features International
(Page 2, page 3 top, page 4 left and top left,
page 7 centre top and centre bottom,
page 8 and page 10)

Cover photograph of Jane Fonda
by Bob Willoughby

Edited by Pearce Marchbank

Text researched and compiled by Heather Page
Book design by Pearce Marchbank and Ben May
Picture research by Nicki Russell

Printed in the United Kingdom by
Page Bros Ltd, Norwich, Norfolk

Exclusive Distributors:
Music Sales Limited
8-9 Frith Street,
London W1V 5TZ, England.
Music Sales Pty Limited
120 Rothschild Avenue,
Rosebery, NSW 2018,
Australia.

ISBN 0-7119-4436-9
1997
by Wise Publications

Visit the Internet Music Shop at
<http://www.musicsales.co.uk>

It's Too Late 11
Killing Me Softly With His Song 36
Let's Put It All Together 42
Mull Of Kintyre 58
Sailing 29
The Long And Winding Road 16
Tie A Yellow Ribbon 'Round The Ole Oak Tree 32
Vincent 20
With You I'm Born Again 70

It's Too Late

Music by Carole King. Words by Toni Stern.

© Copyright 1970 Screen-Gems/EMI Music Incorporated, USA.
Screen-Gems/EMI Music Publishing Limited, 127 Charing Cross Road, London WC2.
All Rights Reserved. International Copyright Secured.

'It's Too Late' gave songwriter Carole King, from Brooklyn, her second UK chart hit, one that reached sixth position in the summer of 1971. As well as her own hit records, Carole penned many successful songs for many of the major popular singers of the time, including Bobby Vee, Dusty Springfield and Tony Orlando.

Slowly

Am7 D6 Am7 D6

mp

Am7 D6

1. Stayed in bed all morn - in' just to pass the time. —
2. used to be so eas - y liv - ing here with you; —
3. There'll be good times a - gain for me and you; —

Am7 D6

There's some - thin' wrong here, there can be no de - ny - in'. Now
You were light and breez - y and I knew just what to do.
But we just can't stay to - geth - er. Don't you feel it, too?

Am7 Gm7

One of us is chang - in' or may - be we've just stopped try -
you look so un - hap - py and I feel like a fool.
Still I'm glad for what we had and how I once loved you.

Fmaj7 Bbmaj7

in' _____

And it's too _____ late, ba - by, now, -

Fmaj7 Bbmaj7 Fmaj7

it's too late, _____ though we real - ly did _____ try to make _____ it.

Bbmaj7 Fmaj7

Some - thin' in - side _____ has died _____ and I _____ can't hide _____

1,2 Dm7 Fmaj7 E7sus Em7 Am7

_____ and I just _____ can't fake _____ it. _____

D6 Am7 D6

It

3 Dm7 Fmaj7 G7sus G7

and I just can't fake it. It's too late,

Cmaj7 Fmaj7 Cmaj7

ba - by, it's too late now, dar -

Fmaj7 Cmaj7

lin', it's too late.

spent 67 weeks in the British Charts. Judy Collins, the Denver, Colorado folk singer, took 'Amazing Grace' to No.5 in the British charts in 1971. A year later an alternative recording did even better. The Pipes and Drums of the Royal Scots Dragoon Guards enjoyed five weeks at No.1, and was the top UK record of the year.

Amazing Grace

Traditional, adapted by Judy Collins.

© Copyright 1970 by Rocky Mountain National Park Music Company Incorporated New York, USA.
All rights for the British Commonwealth of Nations (excluding Canada) and the Republic of Eire controlled by Harmony Music Limited, 1A Farm Place, London W8.
All Rights Reserved. International Copyright Secured.

Slowly

1. Am - a - zing grace, how sweet the sound that
 grace, that taught my heart to fear, and
 saved a wretch like me. I once was
 grace my fear re - lieved. How pre - cious
 lost, but now I'm found, Was blind, but now I
 did that grace ap - pear, The hour I first be -

To Coda

E E A

see. _____ 2. 'Twas _____ 3. Man - y _____ dan - gers, _____ toils and
 - lieved, _____ 3. Through _____ 4. We've _____ been _____ there _____ ten - thou - sand

E B B7

snares we _____ have al - rea - dy _____ come. _____ 'Twas _____
 years, Bright _____ shi - ning _____ as the _____ sun. _____ We've _____

E E7 A E

grace that _____ brought us _____ safe thus far, and _____ grace will _____
 no less _____ days to _____ sing God's praise than _____ when we _____

B7 E

lead first us home. _____ 4. When _____
 be - gun. _____ 5. Am _____

2nd time
D.S. al Coda

⊕ Coda A6 E

see. _____

The Beatles wrote so many wonderful songs that there just wasn't time to issue all the potential hits as singles performed by the group. As a result it was British singer Ray Morgan who was lucky enough to enjoy chart success with the superb late period song 'The Long And Winding Road'.

The Long And Winding Road

Words & Music by John Lennon & Paul McCartney.

© Copyright 1970 Northern Songs.
All Rights Reserved. International Copyright Secured.

Slowly

Cm **Gm** **Ab/Bb**

The long and wind - ing road that leads
wild and and wind - y night that the rain

Eb **Eb/Db** **Ab** **Eb/G**

to your door
washed a- way will has nev - er dis - ap -
pool of

Cm7 **Fm7** **Bb7**

pear. I've seen that road be - fore.
tears cry - ing for the day.

Eb7sus **Eb7** **Ab** **Eb/G**

It Why al - ways leads
Why leave me stand - ing

Cm **Cm7** **Fm7** **Bb7** **Eb**

me here. here? Lead me to your door. The
Let me know the

Eb **Eb/Bb** **Ab**

way. Man - y times I've been a - lone and
way. Man - y times I've been a - lone and

Eb/G **Fm7** **Bb7** **Eb/Bb** **Ab**

man - y times I've cried. An - y - way you'll nev - er know the
man - y times I've cried. An - y - way you'll nev - er know the

Eb/G **Fm7** **Cm** **Gm**

man - y ways — I've tried. — And still they lead me back —

Ab/Bb **Eb** **Eb/Db**

— to the long — wind - ing road. —

Ab **Eb/G** **Cm7**

— You left me stand - ing here

Fm7 **Bb7** **Eb7sus** **Eb7**

a long, long time a - go. —

Ab Eb/G Cm Cm7

Don't {leave/keep} me wait - ing here.

Fm7 Bb7 To Coda Eb Eb/Bb Ab

Lead me to your... door.

Eb/G Fm7 Eb/Bb Ab Eb/G Fm7 Bb7 D.S. al Coda

But

CODA Eb Ab/Bb Eb

door. Yeah, yeah, yeah, yeah. —

Don McLean's first No. 1 in the UK charts was his second hit in Britain. 'Vincent', was a tribute to the painter Van Gogh that topped the charts for two weeks in early 1972. The song reached No. 12 in America. McLean both wrote and performed the song.

Vincent

Words & Music by Don McLean.

© Copyright 1971, 1972 by Mayday Music Incorporated & Benny Bird Music.
MCA Music Limited, 77 Fulham Palace Road, London W6.
All Rights Reserved. International Copyright Secured.

Moderately



1. Star-ry, star-ry night, night, night, paint your pa - lette blue and grey, flam - ing flow'rs that bright - ly blaze, por - traits hung in emp - ty halls,



look out on a sum - mer's day, with eyes that know the dark - ness in my swirl - ing clouds in vio - let haze re flect in Vin - cent's eyes of Chi - na frame - less heads on name - less walls, with eyes that watch the world and can't for -



soul. Sha - dows on the hills, sketch the trees and the daf - fo - dils, blue. Co - lours chang - ing hue, morn - ing fields of — am - ber grain, get. Like the stran - gers that you've met, the rag - ged men in — rag - ged clothes,

C D7

catch the breeze and the win-ter chills, in co-lors on the snow-y lin-en
 wea-thered fa-ces—lined in pain, are soothed be-neath the art-ist's lov-ing
 the sil-ver thorn of—blood-y rose, lie crushed and bro-ken on the vir-gin

G C/G G Am

land. Now I un-der-stand
 hand. Now I un-der-stand
 snow. Now I think I know

D7 G Em

what you tried to say to me, how you suf-fered for your

To Coda



sa - ni - ty, how you tried to set them free. They would not lis - ten, 1,2. they did
3. they're not



not know how, — per - haps they'll lis - ten now. —

2.



— Star - ry, star - ry now. For they could not love you,



but still your love was true, and when no

Am7 Cm6 G F7

hope was left in sight- on that star-ry, star-ry night, you took your life, as lov-ers of-ten

E7 Am7 C

do; but I could have told you, Vin-cent, this world was nev-er meant for one as

D7 G

beau-ti-ful as you. 3. Star-ry, star-ry

D.%. al Coda

♠ Coda

A7 Am7 D7 G

list-'ning still,— per-haps they nev-er will.

rall.

Bill Withers came to professional singing and songwriting late, after a career in the US Navy and in computers. His first record album included the memorable 'Ain't No Sunshine', a song its composer took to No.3 in America in 1971. It attracted the interest of Michael Jackson whose own version reached No.8 in Britain.

Ain't No Sunshine

Words & Music by Bill Withers.

© Copyright 1971 Interior Music Incorporated, USA.
EMI Music Publishing Limited, 127 Charing Cross Road, London WC2.
All Rights Reserved. International Copyright Secured.

Slow Rock-Blues feel
Tacet



1. Ain't No Sun-shine when she's gone. It's not warm when she's a-way.



Ain't No Sun-shine when she's gone, and she's al-ways gone too long an-y-time she goes a-way.



2. Won-der this time where she's gone, gone, won-der if she's gone to stay. on-ly dark-ness ev-ry day.



Ain't No Sun-shine when she's gone, and this house just ain't no home an-y-time she goes a-way.
Ain't No Sun-shine when she's gone, and this house just ain't no home an-y-time she goes a-way.

'I'd Like To Teach The World To Sing' began as a paean of praise to the world's most popular soft drink and ended up as a chart topper for The New Seekers. The song, which originally started life under the title 'True Love And Apple Pie', was the UK's best selling single of the year. It stayed at the top of the charts for four weeks in 1972.

I'd Like To Teach The World To Sing

Words & Music by Roger Cook, Roger Greenaway, Billy Backer & Billy Davis.

© Copyright 1971 by The Coca Cola Company.
 © Copyright assigned to Shada Music Incorporated, USA.
 Rights assigned 1971 for the UK and Eire to Cookaway Music Limited, London W1.
 All Rights Reserved. International Copyright Secured.

Moderately

F G7

I'd like to build — the world — a home — and fur - nish it with love —

mf

C

Grow ap - ple trees — and hon - ey bees — and



B^b C7 F

snow - white tur - tle doves. — I'd like to teach — the world —


G7  C 

to sing — in per - fect har - mo - ny, — I'd like to hold it



B^b  F 



in my arms — and keep it com - pa - ny. — I'd like to see the world.




G7  C 

for once — all stand - ing hand in hand. — And hear them ech - o through —



B^b  F  *Fine*

the hills — for peace through - out the land. — That's the song I hear, —



F G7

let the world sing to - day. _____ A

C Bb F

song of peace that ech - oes on — and nev - er goes a - way. — I'd

F G7

like to build — the world — a home — and fur - nish it with love — Grow

C Bb C7

ap - ple trees — and hon - ey bees — and snow - white tur - tle doves. — I'd

D.S. al Fine

Sailing

Words & Music by Gavin Sutherland.

© Copyright 1972 by Island Music Limited, London W6.
All Rights Reserved. International Copyright Secured.

A television documentary series about life in today's Royal Navy used Rod Stewart's recording of Gavin Sutherland's folkish ballad 'Sailing.' The year was 1975, the season, Autumn and the position - No. 1 for 4 weeks. A year later, the song was back up to No. 3. In 1987 it reached No. 4 1.

Slow beat

Piano introduction in G major, 4/4 time. The right hand features a rhythmic pattern of eighth notes with slurs, and the left hand plays a steady bass line of quarter notes. A piano (*p*) dynamic marking is present.

Vocal line: I am
Piano accompaniment continues with the same rhythmic pattern as the introduction.

Chord diagrams: B (x22321) and G#m (x232134)

Vocal line:
1. sail - ing, I am sail - ing, home a -
2. fly - ing, I am fly - ing, like a

Piano accompaniment continues.

Chord diagrams: E (x02210), B (x22321), and C# (x12345)

Vocal line:
- gain — 'cross the sea. I am sail - ing stor - my
bird — 'cross the sky. I am fly - ing pass - ing

Piano accompaniment continues.

G#m C#m 1 B F#7

wa - ters, To be near - you, To be free. I am
high clouds, To be with - you, To be

2 B F#7 B G#m

free. Can you hear me, Can you hear me, Thro' the

mf

E B C#7

dark - night far a - way. I am dy - ing, For - ev - er

G#m C#m B F#7 E/G# F#7/A#

try - ing, To be with - you who can say. Can you

f

B G#m E

hear — me, Can you hear me, Thro' the dark — night far a -
 sail - ing, We are sail - ing, Home a - gain — 'cross the

B C#7 G#m

- way. I am dy - ing, For - ev - er try - ing, To be
 sea. We are sail - ing, Stor - my wa - ters, To be

C#m 1 B F#7 B F#7

with — you who can say. We are
 near — you to be

2 B F#7 C#m B F#7 Repeat and Fade

free Oh Lord — to be near — you To be free. Oh Lord — to be

Michael Cassavitis found chart success as a member of the group Dawn. Together they enjoyed many hits. Their second No. 1 was based on the true story of a prisoner in Florida. 'Tie A Yellow Ribbon 'Round The Ole Oak Tree' topped the charts here and in America in the spring of 1973.

Tie A Yellow Ribbon 'Round The Ole Oak Tree

Words & Music by Irwin Levine & L. Russell Brown.

© Copyright 1972 Levine & Brown Music Incorporated, USA.
 Sub-published by Peermusic (UK) Limited, 8-14 Verulam Street, London WC1.
 All Rights Reserved. International Copyright Secured.

Moderately bright

Verse:

1. I'm com - in' home, — I've done my time, —
 2. Bus driv - er please — look for me, — now I've 'cause I
 got to know what is — and is - n't mine. — If
 could - n't bear to see what I might see. — I'm

B♭m Dm

you re - ceived my let - ter tell - in' you I'd soon be free, —
 real - ly still in pris - on and my love — she holds the key, — a

G7 B♭m6 C7

then you'll know just what to do — if you still want me, —
 sim - ple yel - low rib - bon's what I need to set me free, I

B♭m6 C7

if wrote you and still told want her me. }
 please. }

Chorus:

F Am

Tie a yel - low rib - bon round the ole oak tree, — it's been

1.

Am

F Dm Gm 3fr C7

tree. —

2.

F Gm 3fr Bb m

Rubato

tree. — Now the whole damn bus is cheer - ing and I

rit. *Rubato* *colla voce*

a tempo

F D7 Gm 3fr Bb m

can't be - lieve I see a hun - dred yel - low rib - bons round the

a tempo

Gm7 C7 F

ole — oak — tree. —

Roberta Flack, from North Carolina, made this delightful song her own and it reached No. 1 in America, staying there for five weeks in Spring 1973, and charting No. 6 in Britain.

Killing Me Softly With His Song

Words by Norman Gimbel.

Music by Charles Fox.

© Copyright 1972 Fox-Gimbel Productions Incorporated, USA.
Assigned to Onward Music Limited, 1A Farm Place, London W8
for the British Commonwealth (excluding Canada), Republics of South Africa and Eire.
All Rights Reserved. International Copyright Secured.

Moderately

The piano introduction consists of four measures in 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The dynamics are marked *mp* (mezzo-piano).

Dm7 G C

1. I heard he sang a good song, I heard he had
2. I felt all flushed with fever, em-bar-rassed by
3. He sang as if he knew me, in all my dark.

The vocal line is in 4/4 time, with lyrics aligned under the notes. The piano accompaniment continues with a similar texture to the introduction, marked *mf* (mezzo-forte). Chord diagrams for Dm7, G, and C are provided above the vocal line.

F Dm7 G

— a style, And so I came to see him to
— the crowd, I felt he found my let-ters and
— des-pair. And then he looked right through me as

The vocal line continues with the second verse. The piano accompaniment remains consistent, marked *mf*. Chord diagrams for F, Dm7, and G are provided above the vocal line.

Am Dm7

lis - ten for a while. _____ And there he was _____
 read each one out loud. _____ I prayed that he _____
 if I was-n't there. _____ But he was there _____

G C E

— this young boy a stran - ger to — my eyes. —
 — would fin - ish but he just kept — right on. —
 — this stran - ger sing - ing clear — and strong. —

Am F

Strum - ming my pain — with his fin - gers, —

G C

Sing - ing my life — with his words. —

Am D/F# G

Kill-ing me soft - ly with his ___ song, Kill - ing me soft - ly _____ with his _

F C

___ song. Tell - ing my whole ___ life _____ with his ___

F Bb

___ words, Kill - ing me soft - ly _____ with his song _

1. 2. 3.

A G A

Goodbye Yellow Brick Road

Words & Music by Elton John & Bernie Taupin.

© Copyright 1973 Dick James Music Limited, 47 British Grove, London W4.
All Rights Reserved. International Copyright Secured.

Reginald Dwight, from Pinner, Middlesex, is one of the top ranking international pop artists of all time. As Elton John he became a major singer/pianist with heaps of hits to his credit, mostly written with his long-time lyricist Bernie Taupin. 'Goodbye Yellow Brick Road' (a reference to Dorothy's journey to visit the Wizard of Oz) reached second position in the American charts, sixth in the British, in 1973.

Moderately slow, in 2

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The key signature has one flat (Bb) and the time signature is 2/4.

Gm **C** **F**

1. When are you gon - na come down
2. What do you think you'll do then

When are you going to land
I bet that - 'll shoot down your plane.

This system contains the first two lines of the song. It features a vocal line with two verses and a piano accompaniment. Chord diagrams for Gm, C, and F are provided above the vocal line.

Bb **Eb** **C7** **F**

I should have stayed on the farm
It - 'll take you a cou - ple of vod - ka and ton - ics

Should have list - ened to my old man
to set you on your feet a - gain

This system contains the next two lines of the song. It features a vocal line and a piano accompaniment. Chord diagrams for Bb, Eb, C7, and F are provided above the vocal line.

Gm7 **Bb** **C7** **F**

You know you can't hold me for - ev - er
May - be you'll get a re - place - ment

I did - n't sign up with you
there's plen - ty like me to be found.

This system contains the final two lines of the song. It features a vocal line and a piano accompaniment. Chord diagrams for Gm7, Bb, C7, and F are provided above the vocal line.

Bb **Eb** **C7** **F**

I'm not a pre - sent for your friends to o - pen this boy's too young_ to be
 mon - grels who ain't got a pen - ny Sing - ing for tit - bits like

Db **Eb7** **Ab**

sing - ing On the blues ground Ah
 you On the ground

Db **Bbm** **C7** **F**

Ah So good - bye_ yel - low brick

A7 **Bb** **F** **D7**

road Where the dogs of so - ci - et - y howl_ You can't plant me in your pent -

Gm C7 F Dm

house I'm go - ing back to my plough Back to the howl - ing old owl

A Bb Db Eb

in the woods Hunt - ing the hom - y back toad Oh I've fin -

F Am Dm Bb C7 Db

ly de - cid - ed my fu - ture lies be - yond the yel - low brick road

Eb Ab Db Bbm

Ah Ah

C7 1 F 2 F

Ah Ah

The Stylistics epitomised the oh-so-smooth Philadelphia sound. Russell Thompkins' distinctive lead vocals helped the group achieve a chain of successes - including 'Let's Put It All Together' which reached the Top Ten in Britain in the winter of 1974.

Let's Put It All Together

Words & Music by Hugo Perreti, Luigi Creatore, & George David Weiss.

© Copyright 1973 Music Sales Corporation, New York, USA.
Campbell Connelly & Company Limited, 8/9 Frith Street, London W1.
All Rights Reserved. International Copyright Secured.

Slowly

Guitar chord diagrams: G/D, D, Em⁷/D, D, Em, G/A, Em, A⁷, D, Em, A⁷, D, Am⁷, D⁷, G, A/G, D/F[♯], Bm⁷, Em, A, D, Am⁷, D⁷.

mf

1. Your arms a-round me are ten-der and warm, — my arms — are meant to
 2. Your lips can thrill me just touch-ing my cheek, — my lips — are meant to

hold you. — Your arms and my arms, } what more is there to say?
 kiss you. — Your lips and my lips, }

Let's put it all to-ge-ther, — let's put it all to-ge-ther, —

G A/G D/F# Em7(b5) D/A A7

let's put it all to - ge - ther, girl, 'cause lov - in' is all there—

1. D G/D D 2. G/D D G/D D G/D D Em/D D

is. is.

G/D D G/D D Em7 A7 D

Love like this ne- ver hap- pened be- fore,— per - fect— and true,

G/D D G/D D E7sus4 E7

day by day we been feel - in' it more,— you love me— and

A7sus4 A7 G A/G D/F# Bm7

I love you. Let's put it all to - ge - ther, —

Em A D Am7 D7 G A/G

let's put it all to - ge - ther, — let's put it all to -

D/F# Em7(b5) D/A A7 D Am7 D7

ge - ther girl, 'cause lov - in' is all there - is.

G A/G D/F# Bm7 Em A D Am7 D7

Let's put it all to - ge - ther, — let's put it all to - ge - ther. —

Repeat and fade

Feelings (Dime)

By Morris Albert & Louis Gaste.

© Copyright 1989 Editora Augusta Ltda. Brazil & Loving Guitar Music Incorporated.
Assigned to Bucks Music Limited, 1a Farm Place, London W8 7SX for the territory of the UK & Eire.
All Rights Reserved. International Copyright Secured.

As 'Dime', the song was a huge hit in South America. Translated into English, 'Feelings', sung by Brazilian pop singer Morris Albert, reached the Top Ten in both Britain (No.4) and the United States (No.6) in Autumn 1975. Albert wrote the song with Louis Gaste.

Moderately *mp*

Feel - ings, — noth - ing more than feel - ings, —
Di - me? — iso - la - men - te di - me? —

try - ing to for - get my feel - ings of
Co - mo ol - vi - dar mis sen - ti - mien - tos de a -

love mor? Tear 2 drops —
Lá - gri - mas —

G F#m7 B7
 Em Em/D# Em7/D
 A/C# Am D7
 G F#m B7 Em

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderately' and the dynamics are 'mp'. The score is divided into four systems. Each system includes a vocal line with lyrics in English and Portuguese, a piano accompaniment line, and a guitar line with chord diagrams. The chords are: G, F#m7, B7, Em, Em/D#, Em7/D, A/C#, Am, D7, G, F#m, B7, and Em. The lyrics are: 'Feel - ings, — noth - ing more than feel - ings, — Di - me? — iso - la - men - te di - me? — try - ing to for - get my feel - ings of Co - mo ol - vi - dar mis sen - ti - mien - tos de a - love mor? Tear 2 drops — Lá - gri - mas —'. There are triplets in the piano accompaniment and guitar lines.

D7 Bm E7

you'll nev-er come a - gain.
Ja - más tú vol - ve - ras

C Am D7 Bm E7

Feel - ings, wo wo wo feel - ings, wo wo wo
¿Di - me? Wo wo wo ¿Di - me? Wo wo wo

Am D7 F#m7

feel you a - gain in my arms.
¿Di me? A qué en mis bra - zos

B7 B7-9 Em Em(#7)/D#

Feel - ings, — feel - ings like I've
¿Di - me? — Es que

Em7/D A7

nev - er lost you, and feel - ings like I'll
 pien - so que ya te he per - di - do, y pre - sien - to que sin

Am D7 G

nev - er have you a - gain in my {heart} life.
 tí mi vi - da no no tie - ne ra - zón.

E7+ E7 C Am D7

To Coda

Feel - ings, for all my life I'll
 ¿Di - me? si siem - pre yo a -

Bm E7 Am

feel it. I wish I've nev - er met you girl:
 sí te a - mé ¿Por - qué a - ho - ra sé lo ton - to que fui?

D7 F#m7 B9 B7-9 *D.S. al Coda*

you'll nev - er come a - gain.
Ja - más tu vol - ve - rás.

3

CODA C Am D7

Feel - ings, wo wo wo
¿Di - me? Wo wo wo

Bm E7 Am

feel - ings, wo wo wo, feel - ings
¿Di - me? Wo wo wo ¿Di - me?

D7 Bm7 E7 *Repeat and Fade*

a - gain in my arms.
A - qui en mis bra - zos.

3

mp *f*

Although the Philadelphia-based Stylistics had enjoyed a string of Top Ten hits in Britain from 1972, their first and only No. 1 came in 1975 with 'Can't Give You Anything (But My Love)' which enjoyed three weeks at the top. The writers were the experienced team of Hugo Peretti, Luigi Creatore and George Weiss.

Can't Give You Anything (But My Love)

Words & Music by Hugo Peretti, Luigi Creatore & George David Weiss.

© Copyright 1975 Music Sales Corporation, USA.
Campbell Connelly & Company Limited, 8/9 Frith Street, London W1V 5TZ.
All Rights Reserved. International Copyright Secured.

Strongly rhythmic

Piano introduction in 4/4 time, marked *f*. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Am

1. If I had mo - ney I'd go wild, buy you furs, dress you
pro - mise you the world, can't af - ford a - ny

mp

The first system includes a guitar chord diagram for Am (x02010) and piano accompaniment for the first line of lyrics.

G **E7** **Am**

like a queen, and in a chauf - fered li - mou - sine
fan - cy things, I can - not buy you dia - mond rings,

The second system includes guitar chord diagrams for G (x02033), E7 (x02110), and Am (x02010), and piano accompaniment for the second line of lyrics.

F7 **E7**

we'd look so fine. But I'm an
no string of pearls. But my de -

The third system includes guitar chord diagrams for F7 (x02333) and E7 (x02110), and piano accompaniment for the third line of lyrics.

Dm E7

or - di - na - ry guy and my po - ckets are emp - ty,
vo - tion I will give all my life just to you girl,

Dm

just an or - di - na - ry guy but I'm yours till I
my de - vo - tion I will give for as long as I

CHORUS

E7 G7 Dm7 G7

die. _____ } I _____ can't give you
live. _____ }

Cmaj7 Am7 Dm

a - ny - thing _____ but my love,

but my love. I

can't give you a - ny - thing but my love, -

but my love.

1.

2. I can-not

mp

D.S. and fade

Can't Smile Without You

Words & Music by Chris Arnold, David Martin & Geoff Morrow.

© Copyright 1975 for the World by Dick James Music Limited, 47 British Grove, London W4.
All Rights Reserved. International Copyright Secured.

Although composer/arranger/producer Barry Manilow has only had one UK Top Ten hit, this wasn't it. In America, however, 'Can't Smile Without You' was his seventh Top Ten hit, in Spring 1978, and it reached third place. At that time in his career, the Brooklyn-born singer was largely relying on other writers' songs - in this case the work of Chris Arnold, David Martin and Geoff Morrow.

Moderately, with a relaxed beat (♩ = ♪)

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately, with a relaxed beat' with a note value of a quarter note equal to two eighth notes. The score is divided into four systems, each with a guitar chord diagram above the vocal line. The lyrics are: 'You know I can't smile with - out you, I can't smile with - out you, I can't laugh and I can't sing, I'm find - ing it hard - to do a - ny - thing. - You see, I feel sad when you're sad, I feel glad when'. The piano accompaniment features a steady bass line and chords that support the vocal melody. There are triplets in the piano part corresponding to the lyrics 'and I can't sing' and 'I'm find - ing it hard - to do a - ny - thing'.

mp

G

Em

You know I can't smile with - out you, I can't smile with -

Am

C/D

out you, I can't laugh and I can't sing, I'm find - ing it hard - to

D7

G

Em

do a - ny - thing. - You see, I feel sad when you're sad, I feel glad when

Am

you're glad, if you on - ly knew what I'm go - ing through;

C/D

G

C/D

I just can't smile with - out you.

Gadd9

G

Em7

Am7

You came a - long — just like a song — and bright - ened my day. —

C/D

D7

Gadd9

G

Em7

Who'd - a be - lieved that you were part of a dream. — Now it all seems

Am⁷ D⁷ C/E D⁷/F[#] G

light-years a - way. And now you know I can't smile with - out you,

Em Am

I can't smile with - out you, I can't laugh and I

C/D D^b/E^b

can't sing, I'm find - ing it hard — to do a - ny - thing. — You see, I

cresc.

A^b Fm

feel sad when you're sad, I feel glad when you're glad, if

mf

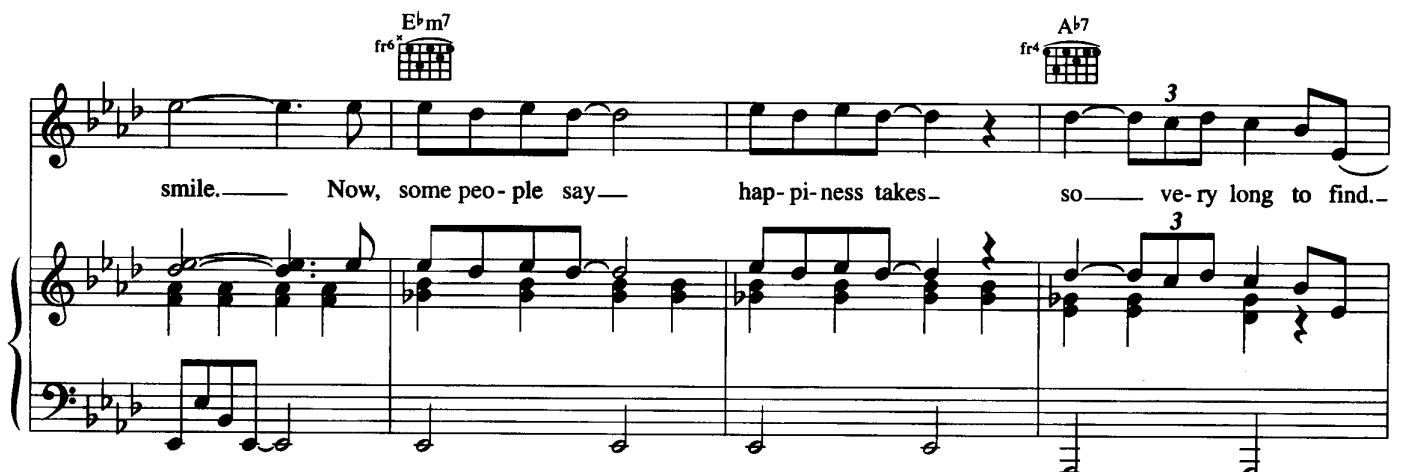
B^bm  **D^b/E^b** 

you — on - ly knew what I'm — go - ing through; I just can't



E^bm7  **A^b7** 




smile. — Now, some peo - ple say — hap - pi - ness takes — so — ve - ry long to find. —



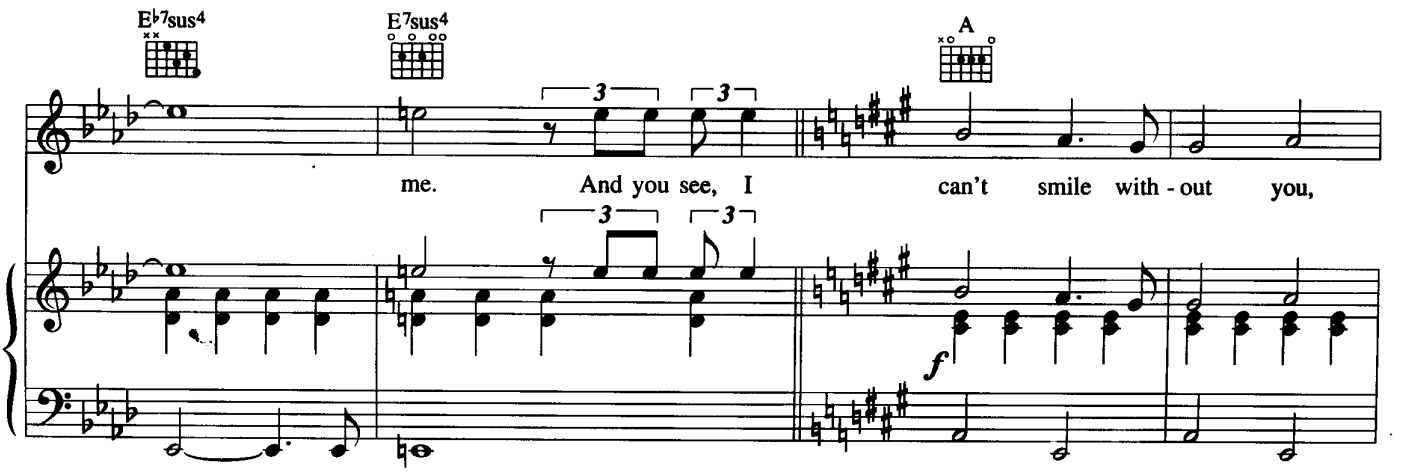
D^bmaj7  **D^bm** 

Well, I'm find - ing it hard — leav - ing your love be - hind —



E^b7sus4  **E7sus4**  **A** 

me. And you see, I can't smile with - out you,



F#m **Bm**

I can't smile with - out you, I can't laugh and I can't sing, I'm

D/E **E^b/F** **B^b**

find - ing it hard to do a - ny - thing. — You see, I feel glad when you.

cresc. *ff*

Gm **Cm**

you're glad, I feel sad when you're sad, if you — on - ly knew what

Instrumental till fade

E^b/F

I'm — go - ing through; I just can't smile with - out

Repeat and fade

Paul McCartney not only moved his family to live in Northern Scotland, but together with Denny Laine, a member of his band Wings, he penned a wonderful tribute to 'Mull Of Kintyre' that enjoyed nine weeks at the top of the British charts in 1977 and 1978. It was the all-time top selling single at that time.

Mull Of Kintyre

Words & Music by McCartney & Laine.

© Copyright 1977 by MPL Communications Limited, Administered by MPL Communications Limited, by arrangement with ATV Music.
All Rights Reserved. International Copyright Secured.

Moderately slow

Piano introduction in G major, 3/4 time. The music is marked *p* (piano). It consists of four measures of a simple, rhythmic melody in the right hand and a bass line in the left hand.

A

D

A

Mull of Kin - tyre Oh mist roll - ing in from the sea, my de - sire is

Vocal line with guitar chord diagrams for A, D, and A. The piano accompaniment is marked *mp* (mezzo-piano). The lyrics are: "Mull of Kin - tyre Oh mist roll - ing in from the sea, my de - sire is".

D

A

al - ways to be here Oh Mull of Kin - tyre.

Vocal line with guitar chord diagrams for D and A. The piano accompaniment continues. The lyrics are: "al - ways to be here Oh Mull of Kin - tyre.".


A

D

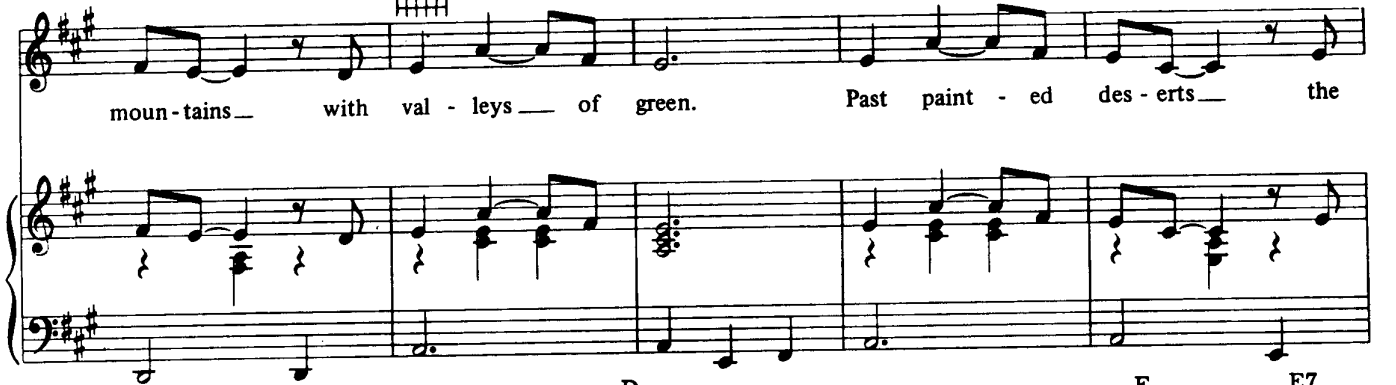
Far have I trav - elled and much have I seen Dark dis - tant

Vocal line with guitar chord diagrams for A and D. The piano accompaniment concludes the piece. The lyrics are: "Far have I trav - elled and much have I seen Dark dis - tant".

A



moun-tains — with val - leys — of green. Past paint - ed des - erts — the




D E E7



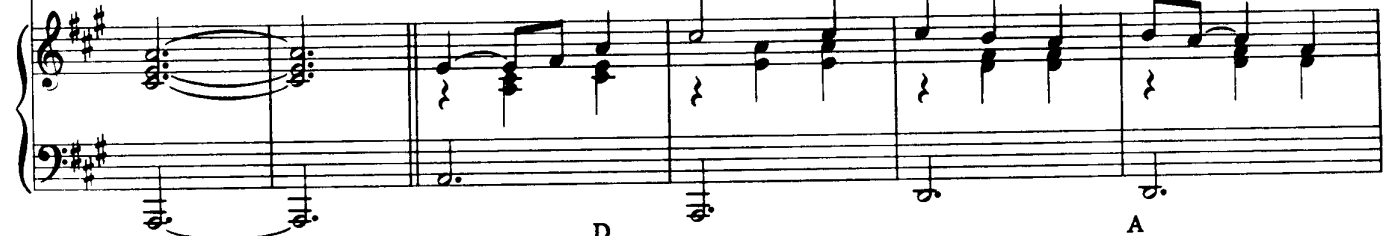
sun - set's on fire — as he car - ries me home — to the Mull — of Kin -



A A D



tyre. Mull — of Kin - tyre Oh mist roll - ing in from — the



A D A



sea, my de - sire is al - ways to be here Oh Mull — of Kin -



tyre.

A7 D G

mf

D G D

Sweep through the heath-er like deer in the

mp

G D

glen Car-ry me back to the days I knew then. Nights when we

G

sang like a heav - en - ly choir of the life and the times of the

Mull of Kin - tyre. Mull of Kin - tyre Oh mist roll - ing in from the

sea, my de - sire is al - ways to be here Oh Mull of Kin - tyre.

Repeat and fade

1. 2. D A

Detailed description of the musical score: The score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: 'sang like a heav - en - ly choir of the life and the times of the Mull of Kin - tyre. Mull of Kin - tyre Oh mist roll - ing in from the sea, my de - sire is al - ways to be here Oh Mull of Kin - tyre.' The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams are provided for G (x00032), A (x02020), A7 (x02010), and D (xx0232). A 'mf' (mezzo-forte) dynamic marking is present in the piano part. The piece concludes with a 'Repeat and fade' instruction, followed by two endings: the first ending leads back to the beginning, and the second ending leads to a final chord (A).

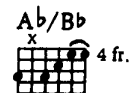
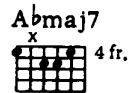
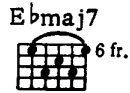
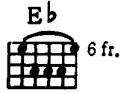
The Gibb Brothers - British born, Australian raised, are among the most successful singer-songwriters of our time. They wrote this song for Hawaiian singer Yvonne Elliman, but took 'How Deep Is Your Love' to the top of the US charts themselves, for a three-week stay in late 1977. It reached third position in Britain.

How Deep Is Your Love

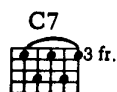
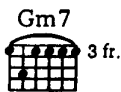
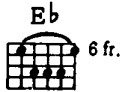
Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb.

© Copyright 1977 Gibb Brothers Music.
All Rights Reserved. International Copyright Secured.

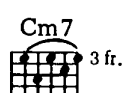
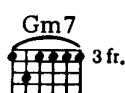
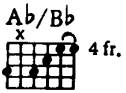
Moderately



1. I know your



eyes in the morn - ing sun. — I feel you touch — me in the pour - ing rain. —
2. I be - lieve in you. — You know the door — to my ver - y soul. —



— And the mo - ment that you wan - der far — from me, — I wan - na
— You're the light — in my deep - est, dark - est hour; — you're my

Fm7 Ab/Bb 4 fr. Abmaj7 4 fr.

feel you in my arms a - gain. — And you come — to me — on a sum -
 sav - ior when I fall. — And you may — not think — I — care —

Gm7 3 fr. Fm7

mer breeze; — keep me warm — in your love, — then you soft -
 for you — when you know — down in - side — that I real -

Db9 3 fr. Gm7 3 fr. Ab/Bb 4 fr.

ly leave. — } And it's me you need — to show: — How deep —
 ly do. — }

how deep is your love.

E^b 6 fr. **E^bma⁷** 6 fr. **A^bma⁷** 4 fr.

— is your love?— How deep— is your— love? I real-ly mean— to learn.—

A^bm6 3 fr. **E^b** 6 fr. **B^bm/Db** 4 fr.

— 'Cause we're liv-ing in a world of fools,— break-ing us

C7 3 fr. **Fm7**

down when they all— should let us be.— We be-long—

A^bm6 3 fr. **E^b** 6 fr. **Gm7** 3 fr. **A^b/B^b** 4 fr.

— to you— and me. How deep

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

CHORUS



go walk out the door,— just turn a-round— now ('cause)you're not



wel-come a-ny more.. Weren't you the one- who tried to hurt- me with good- bye- did I crum-



- ble— did you think I'd lay down- and die? Oh no, not I. I will sur-vive,-



oh— as long as I know how to love- I know I'll stay a-live; I've got



all my life to live,— I've got all my love to give— and I'll sur - vive,—

To Coda ◊



I will sur - vive. ————— Hey hey. —






2. It took all the strength- I had— not to fall a - part, ——— kept try - in'



hard to mend- the pie - ces of my bro - ken heart,- and I spent oh so ma - ny nights- just feel - in'



D.%. al Coda

sor - ry for my - self.- I used to cry — but now I hold my head up high- and you see

⊕ *Coda*



I'll sur - vive.

E7 Am Dm

2. It took all the strength- I had— not to fall a - part, — kept try - in'

G Cmaj7 Fmaj7

hard to mend- the pie - ces of my bro - ken heart,- and I spent oh so ma - ny nights- just feel-in'

Bm7(b5) Esus4 E D.%. al Coda

sor - ry for my - self.. I used to cry — but now I hold my head up high- and you see

⊕ Coda

E Am Dm Am

I'll sur - vive.

David Shire is one of the most versatile of Hollywood and Broadway composers. He worked on 'Saturday Night Fever' and Barbra Streisand's TV specials as well as shows like Baby, Big and Closer Than Ever. Motown's Billy Preston, duetting with Syreeta, took 'With You I'm Born Again' (written with Carol Conners) to second place in the British charts.

With You I'm Born Again

Words by Carol Conners. Music by David Shire.

© Copyright 1979 Check Out Music. Administered by Stone Diamond Music Corporation for the world.
Jobete Music (UK) Limited, London WC2 for the UK and Eire.
All Rights Reserved. International Copyright Secured.

Slowly

Em D6 Cmaj7 B11

Come

Em Bm7 Cmaj7 Bm7

bring me — your soft - ness, — Com - fort me thro' all this mad - ness. —

Am7 Am/B B7 Esus4add9

(Man) Wo-man, don't you know with you arms I'm born a - gain.
(Woman) Ly-ing safe with - in your arms I'm born a - gain.

E Em Bm7 Cmaj7

Come give me — your sweet - ness. — Now there's you there is no

The musical score is written for guitar and piano. It features a 3/4 time signature and a key signature of one sharp (F#). The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for various chords: Em (000200), D6 (020200), Cmaj7 (000200), B11 (020200), Bm7 (021200), Am7 (000200), Am/B (000200), B7 (021200), Esus4add9 (000200), E (022100), and Cmaj7 (000200). The piano accompaniment includes a bass line and a treble line with various musical notations such as slurs, ties, and dynamic markings.

Bm7 Am7 B9sus4 B7

weak - ness. — Wo - man, don't you know with you I'm born a -
 Ly - ing safe with - in your arms, I'm born a -

Esus4add9 E Am7 Bm7

gain. — I was half, not whole, In
 gain. —

Cmaj9 Bm7 Am7 Bm7

step with none. Reach-ing thro' this world In

Fmaj7 Em7 Dm7 Em Bm7

need of one. Come show me — your kind - ness. —

