

JOHN BRIMHALL'S EASY BIG NOTE PIANO SOLOS

Popular Songbook 2

BLOW AWAY • EVERGREEN • FOREVER IN BLUE JEANS
REMINISCING • MR. BOJANGLES • HEART OF GOLD
LAUGHTER IN THE RAIN • SOLITAIRE • STUMBLIN' IN
CAT'S IN THE CRADLE • THEME FROM "SUPERMAN"
TIE A YELLOW RIBBON ROUND THE OLE OAK TREE
BOTH SIDES NOW • CRACKLIN' ROSIE
YOU NEVER DONE IT LIKE THAT





Digitized by the Internet Archive
in 2011

JOHN BRIMHALL'S EASY BIG NOTE PIANO SOLOS

Popular Songbook 2

BLOW AWAY	10
BOTH SIDES NOW	40
CAT'S IN THE CRADLE	20
CRACKLIN' ROSIE	34
EVERGREEN	16
FOREVER IN BLUE JEANS	5
HEART OF GOLD	37
LAUGHTER IN THE RAIN	8
MR. BOJANGLES	46
REMINISCING	24
SOLITAIRE	13
STUMBLIN' IN	28
THEME FROM "SUPERMAN"	2
TIE A YELLOW RIBBON ROUND THE OLE OAK TREE ..	42
YOU NEVER DONE IT LIKE THAT	31

THEME FROM "SUPERMAN"

A JOHN BRIMHALL **Mini-Lesson** ..

This is the most difficult arrangement in this series. There are two basic problem areas: Rhythm and melodic skips. As to rhythm, the solution is to count the problem areas slowly, preferably out loud. Watch for the triplets; keep them even, with a good accent on the first note. (see measures 7 & 16) The dotted eighth note-sixteenth note patterns must be played as the first and third notes of an imagined triplet: $\text{.} \text{.} \text{.} = \text{.} \text{.} \text{.}$ (see measures 8 & 9) The total feeling should be that of 12/8 Time, four beats to the measure, with each beat sub-divided into a triplet. As to melodic skips, slow practice with careful attention to the fingering is the solution to the problem. There are some broken chords which can be effective if fingered properly. (see measures 24 & 25)

by JOHN WILLIAMS
Arranged by John Brimhall

Slowly and majestically

System 1: *mp*. Chords: C, G. Dynamics: *mp*, *f*. Tempo: *Slowly and majestically*.

System 2: *mf*. Chords: C, Ab, Bb, Bb m7. Dynamics: *mf*, *accel.*. Tempo: *accel.*

System 3: *Moderate March tempo* ($\text{.} \text{.} \text{.} = \text{.} \text{.} \text{.}$). Chords: C. Dynamics: *Moderate March tempo*. Tempo: *Moderate March tempo*.

Fmaj9 Cmaj7

Fmaj9 Cmaj7

G7 Dm7 G7(sus)

1. C 2. C

F6

F6

F6

G

Fm

1. Fm Fm6

C

2. F/G

G7

C

F

C F C D7/G7

2 1 3 4 2 1 3 4 1

cresc. *f*

G7(sus)

5 4 1 3 3 3 3 3 3 3 3 4

f

C G C

3 1 3 3

f

1. C

A \flat B \flat

4 1 3 3 5 2 1 2 3 3

f

2. C

Db C

5 2 3 3 2 1 2 1 3

cresc. *ff*

FOREVER IN BLUE JEANS

A JOHN BRIMHALL *Mini-Lesson* ..

There is a syncopated rhythm pattern in the first measure, which is later repeated nine times. Count it out carefully.



In the section from measures 11 through 18, there is melodic syncopation and change of Time Signature. Count out the following example, from measures 12-15.



Words and Music by
NEIL DIAMOND and RICHARD BENNETT
Arranged by John Brimhall

Moderately

mf

C F

2

Mon - ey talks. — But it don't sing and dance and it don't walk. —
Hon - ey's sweet. — But it ain't noth-ing next to ba - by's treat. —

C Dm Em G

And long as I can have you here with me, — I'd much rath - er be — for - ev - er in
And if you par - don me, I'd like to say — we'll do — o - kay, — for - ev - er in

1. C G F Eb G 2. C

blue jeans. blue jeans.

1/5 4 1/5 1

C 3 C7 F

May-be to - night. — May - be to - night, — you and I — all a - lone

Fm C 1 2 5 1

— by the fire; — Noth - ing a - round —

Bb F 4 1 G 1

— but the sound of my heart — and your sighs. —

C 4 1 3 F

Mon - ey talks. — Hon - ey's sweet. — But it can't sing and dance and it can't walk. —
But it ain't noth - ing next to ba - by's treat. —

And long as I can have you here with me, I'd much rath-er be for - ev-er in
 And if you par-don me, I'd like to say we'll do o - kay, for - ev-er in

C 5 4 Dm Em G To Coda ⊕

1. blue jeans, babe. blue jeans. 2. blue jeans.

C 4 1 G 5 1 F 5 1 Eb 5 1 G 4 1 C 5 1 D. S. al Coda ⊕

Coda ⊕ blue jeans, babe. blue jeans, babe. And if you par-don me, I'd And long as I can have you

C 4 1 5 1 F 4 1

like to say we'll do o - kay, for - ev-er in blue jeans. here with me, I'd much rath-er be for - ev-er in

C 5 4 Dm Em G C 4 1 G7 5 1 C

LAUGHTER IN THE RAIN

A JOHN BRIMHALL *Mini-Lesson*

The main characteristic of this arrangement is the syncopation in the melody. In order to play it well, count the rhythm of the melody out loud, with absolutely even eighth notes, as in the following example.

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

In the fifth line and beyond, each hand has a different syncopation pattern, and must be practiced separately, while counting carefully.

Words and Music by
NEIL SEDAKA and PHIL CODY
Arranged by John Brimhall

Moderately

1. Stroll - ing a - long — coun - try roads — with my ba - by,
2. Af - ter a - while — we run un - der a tree, —

mp

it starts to rain, — it be - gins — to pour. With - out an um - brel - la we're soaked.
I turn to her — and she kiss - es me. There with the beat — of the rain —

— to the skin, — I — feel a shiv - er run up — my spine,
— on the leaves, — soft - ly she breathes, and I close — my eyes,

Dm7 G7(sus4) G7 C7(sus4) C7

I feel the warmth of her hand in mine.
 shar - ing our love un - der storm - y skies.

1 5 4 5 1 1

1/4 1/5

Bbm7 Abmaj7 Fm7 Bbm7 Eb9

mf Oo, I hear laugh - ter in the rain, walk - ing hand in hand with the one.

5 2 5 1 5 1 4 1

Ab Bbm7 Abmaj7 Fm7

I love. Oo, how I love the rain - y days and the hap -

5 5 5 1 4

Dbmaj7 C7(sus4) C7 C7

py way I feel in - side.

1. 2. D. S. and fade

3 1 1 2

1/5 1/5

BLOW AWAY

A JOHN BRIMHALL **Mini-Lesson** ..

In the interest of accuracy, the rhythm of the melody line should be counted out carefully. Try the following pattern from the first four measures of the Verse.

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Words and Music by GEORGE HARRISON
Arranged by John Brimhall

Moderately

mp

Verse

1. Day turned black; — sky ripped a - part. — Rained for a year till it
 2. Sky cleared up; — day turned to bright. — Clos - ing both eyes, now the
 3. Wind blew in; — cloud was dis - persed. — Rain - bows ap - pear - ing, the

damp - ened my heart. floor - boards caught rot. —
 head filled with light. state I was in. —
 pres - sures were burst. Breez - es a - sing - ing, now feel - ing good. —

© 1979 GANGA PUBLISHING, B.V.
All Rights Reserved

Em7 G7(sus) G7 G7(sus) G7

A - bout to go down, I had al - most for - got.
 In - stant am - ne - sia, Yang to the Yin.
 The mo - ment had passed like I knew that it should.

cresc.

Chorus C Am Em G7(sus) G7 C Am

mf All I got to do is to, to love you. All I got to be is

Bb F Em Am Em G

be hap - py. All it's got to take is some warmth to make it blow a -

Eb Bb G7(sus) G7 C Am

way, blow a - way, blow a - way. All I got to do is to,

Em G7(sus) G7 C Am B \flat F

5
to love you. All I got to be is — be hap - py.

1 2 3 4 5 1

Em Am Em G

1 2 1
All it's got to take is some warmth to make it blow a -

E \flat B \flat F C E \flat B \flat

5 3 1 2 1 3
way, blow a - way, — blow a - way.

2 5 1 2 4

G7(sus) 1. 2. G7 3. G7 C

5 1 2 3
1 5

SOLITAIRE

A JOHN BRIMHALL *Mini-Lesson*

The melody jumps around, but is in single notes all the way. Watch the fingering and it will be easier to play. The accompaniment to this melody consists of simple bass and chord patterns which continue all the way through the arrangement. Practice this exercise until you are comfortable with these patterns before beginning the piece.

Words and Music by
NEIL SEDAKA and PHIL CODY
Arranged by John Brimhall

Slowly

mp There was a man, a lone - ly man,
A lit - tle hope goes up in smoke;

who lost his love through his in - dif - f'rence.
just how it goes, goes with-out say - ing.

A heart that cared that went un - shared
There was a man, a lone - ly man,

B \flat 7 1 5 1 3 5 E \flat B \flat 7(sus) B \flat 7 1

un - til it died with - in his si - lence.
 who would com - mand the hand he's play - ing. } And

5 $\frac{1}{3}$ 5 $\frac{1}{3}$

E \flat Cm

mf sol - i - taire's the on - ly game in town, and ev - 'ry road that takes him takes him

3 1 3

Fm7 B \flat 7

down. While life goes on a - round him ev - 'ry - where, he's play - ing

1 1 2 4

A \flat E \flat

sol - i - taire. And keep - ing to him - self be - gins to deal, and

1 1 3

Cm Fm7

4 2 1

still the king of hearts is well con - cealed. — An - oth - er los - ing game comes to an

B7 Ab Eb

1 2 1. 2. B7(sus) B7

end, — and he deals them out a - gain. And

Eb Cm

1 4 2

sol - i-taire's the on - ly game in town, — and ev - 'ry road that takes him takes him

Fm7 Bb7

1 4 1 1 3 5

down. — While life goes on a - round him ev - 'ry - where, He's play - ing

mp

Eb Abm Eb Abm Eb

1 2

sol - i - taire. — *rit. e dim.* *pp*

EVERGREEN

(LOVE THEME from A STAR IS BORN)

First Artists presents A BARWOOD—JON PETERS PRODUCTION of A STAR IS BORN

A JOHN BRIMHALL **Mini-Lesson**

1. The MELODY is written an octave higher, so that it does not conflict with the accompaniment. Keep it as smooth (legato) as possible. To sing this arrangement, most people will find it more comfortable to sing the melody an octave lower than written.
2. The ACCOMPANIMENT consists of two elements: bass and broken chords. These must be unified into one larger broken chord. Throughout the piece, the pedal is changed immediately after the bass note is struck and held until the next bass note is struck. It would be wise to practice the left hand alone before playing both hands together.

Words by
PAUL WILLIAMS

Music by
BARBRA STREISAND
Arranged by John Brimhall

Moderately, with feeling

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of three systems of music. The first system begins with a piano introduction in G major, marked 'Moderately, with feeling'. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system includes a piano introduction with a 'Ped.' marking and a 'simile' marking. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord. The lyrics are: 'Love, soft as an easy chair; love, fresh as the morning air. One love that is shared by two,'.

Am7 3 F D7 G

I have found with you. Like a rose

Detailed description: This system contains the first four measures of the piece. The treble clef staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure has a 3-measure rest, followed by a half note G4. The second measure has a 3-measure rest, followed by a half note A4. The third measure has a half note B4 and a half note C5. The fourth measure has a half note D5 and a half note E5. The bass clef staff has a 5-measure rest, followed by a half note D3, a half note C3, and a half note B2. Chord symbols Am7, F, D7, and G are placed above the staff.

2 C Am7 5 C/D 3

un-der the A-pril snow, I was al-ways cer-tain

Detailed description: This system contains the next four measures. The treble clef staff has a 2-measure rest, followed by a half note D4, a half note E4, and a half note F#4. The second measure has a half note G4 and a half note A4. The third measure has a half note B4 and a half note C5. The fourth measure has a half note D5 and a half note E5. The bass clef staff has a 5-measure rest, followed by a half note D3, a half note C3, and a half note B2. Chord symbols C, Am7 5, and C/D are placed above the staff.

G Em 4 Bm7

love would grow. Love, age-less and ev-er-green,

Detailed description: This system contains the next four measures. The treble clef staff has a 4-measure rest, followed by a half note G4, a half note A4, and a half note B4. The second measure has a half note C5 and a half note D5. The third measure has a half note E5 and a half note F#5. The fourth measure has a half note G5 and a half note A5. The bass clef staff has a 5-measure rest, followed by a half note D3, a half note C3, and a half note B2. Chord symbols G, Em, and Bm7 are placed above the staff.

Cmaj7 3 B>maj7 2 G7

sel-dom seen by two. *cresc.*

Detailed description: This system contains the final four measures. The treble clef staff has a 3-measure rest, followed by a half note G4, a half note A4, and a half note B4. The second measure has a half note C5 and a half note D5. The third measure has a half note E5 and a half note F#5. The fourth measure has a half note G5 and a half note A5. The bass clef staff has a 5-measure rest, followed by a half note D3, a half note C3, and a half note B2. Chord symbols Cmaj7, B>maj7 2, and G7 are placed above the staff.

Cmaj7 5 C6 Bm7 1 2

You and I will make each night a first,

mf

Cmaj7 5 C6 Bm7 G7

ev - 'ry day a be - gin - ning.

Cmaj7 3 F#7 1 Bm7 Bb 2

Spir - its rise and their dance is un - re - hearsed.

G/A A7 C/D 4

They warm and ex - cite_ us 'cause we have the bright - est

cresc.

G F/G Am7₄

love, — two lights that shine as one, morn - ing

C/D G Em

glo - ry_ and_ the_ mid - night sun. Time, — we've learned to

Bm7 F/G Cmaj7

sail a - bove; — time — won't change the mean - ing of —

Cm#7 G A7

— one love, — age - less and ev - er —
poco a poco dim.

A> maj7 G A> maj7 G

ev - er — green. —
poco rit. *pp*

CAT'S IN THE CRADLE

A JOHN BRIMHALL **Mini-Lesson**

This is basically a narrative story set to music. The lyric is of prime importance, with the accompaniment secondary. Watch for the following features of this arrangement:

1. There are four verses printed at the beginning of this arrangement. You can add interest to your performance by playing the right hand an octave higher during one or two of these verses.
2. There is a complex lay-out to follow. The first and second endings repeat to the beginning, but note that in the third verse there are two measures which must be skipped. The third ending, with the D. S., also goes back to the beginning, but skips from the Coda Sign (⊕) to the Coda.

Words and Music by
HARRY CHAPIN and SANDY CHAPIN
Arranged by John Brimhall

Moderate Folk Style

1. My child ar - rived_ just the oth - er day; He
 (2. My) son turned ten_ just the oth - er day; He said,
 (3. Well, he) came from col - lege just the oth - er day; So
 (4. I've) long since re - tired, _ my son's moved away;

mp

came to the world in the u - su - al way._ But there were planes to catch_ and
 "Thanks for the ball, Dad, come on_ let's play._ Can you teach me to throw?_" I said,
 much like a man I just had_ to say, _ "Son, I'm proud of you, _ can you
 I called him up just the oth - er day. _ I said, "I'd like to see _ you if

bills to pay;_ he learned to walk while I was a - way. _ And he was
 "Not to - day, _ I got a lot _ to do." He said, "That's o - kay." _ And he,
 sit for a while?" _ He shook his head and he said with a smile, _ "What I'd
 you don't mind." _ He said, "I'd love to, Dad, if I can find the time. _ You see, my

E♭ *E♭ maj7* *Cm7* *E♭* *A♭* *To Coda* ⊕
Cm $\frac{4}{2}$

talk - in' fore I knew it, and he walked a - way, but his real - ly like, Dad, is to new job's a has - sle and the as he grew — he'd say, smile nev - er dimmed, it said, bor - row the car keys, kids have the flu, but it's sure "I'm gon - na be like "I'm gon - na be like see you later, can I nice talkin' to

1 4 1 4 3

F *A♭* *Cm* *F*
 $\frac{5}{1}$ $\frac{2}{1}$ * $\frac{4}{2}$ $\frac{5}{4}$ * $\frac{4}{4}$

you, Dad, you him, yeah, you have them, please?"— know I'm gon-na be like like you." } him." } And the

1 2

F *E♭* *A♭*
mf

cat's in the cra - dle and the sil - ver spoon, — lit - tle boy blue and the

5 2 1 1 2 2
 4 4 5 2 4

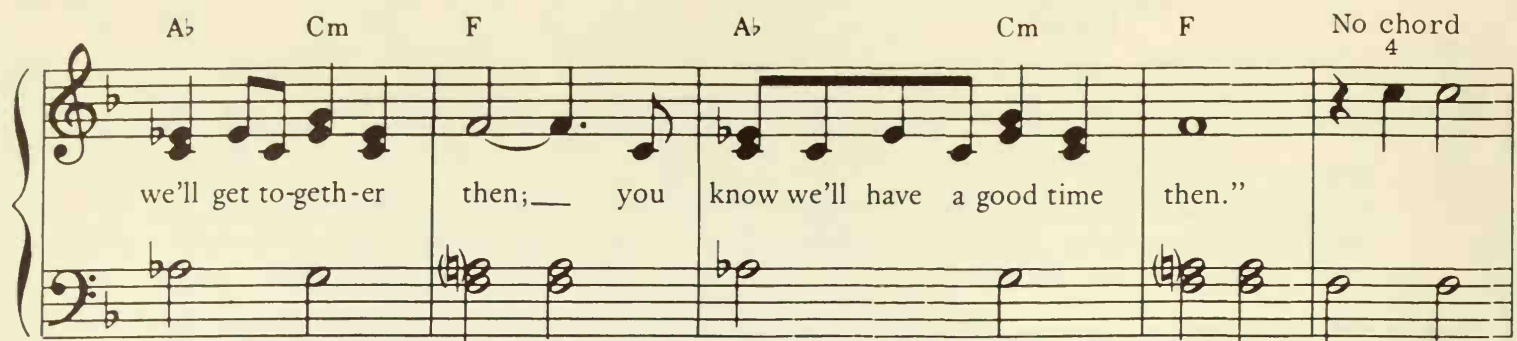
B♭ *F* *E♭*

man in the moon. — "When you com - in' home, {Dad?" } {Dad?" } {I Son?" } "I don't know when, but

1 4 1 2 2
 2 4

* 3rd time, omit the two bars between the asterisks.

A^b Cm F A^b Cm F No chord
4



we'll get to-gether then;— you know we'll have a good time then."

1. 2. 3. *D. S. al Coda*



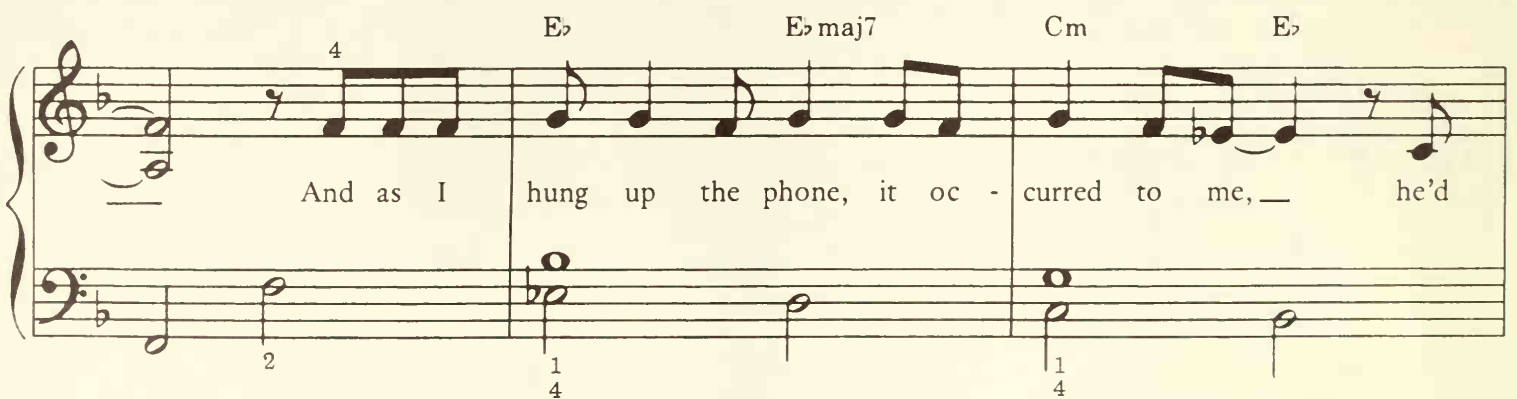
My Well, he I've
mp mp

Coda F 5 1 A^b Cm F 4 1



you, Dad, it's been sure nice talk - in' to you."

E^b E^b maj7 Cm E^b



And as I hung up the phone, it oc - curred to me,— he'd

A^b Cm F A^b Cm



grown up just like me; up my boy was just like

F 4 F

me. And the *f* cat's in the cradle and the

1 2 2
2 4

E₇ A₇ B₇

sil - ver spoon, - lit - tle boy blue and the man in the moon. -

2
4

F E₇ A₇ Cm

"When you com - in' home, Son?" I don't know when, but we'll get to - geth - er then, -

1 2
2 4

F Slower Cm 3 F

A₇

- Dad, *mf* we're gon - na have a good time then."

molto rit.

1
4

REMINISCING

A JOHN BRIMHALL **Mini-Lesson**

This arrangement begins with a rhythmic optional introduction of 16 bars. It is interesting and well worth the effort required to learn it properly. Try this method to help learn the rhythm of the first two bars.

First count	$\frac{4}{4}$ 1 2 3 4 1 2 3 4
then count	$\frac{4}{4}$ 1 2 1 2

The left hand part of the chorus has been kept simple, to allow the player to concentrate on the fast-moving melodic line. Keep it light and clean, in order to get the desired effect.

Words and Music by
GRAHAM GOBLE

Arranged by John Brimhall

Moderately

The musical score is written for piano in 4/4 time. It consists of four systems of two staves each (treble and bass clef). The key signature has one sharp (F#) and one flat (Bb). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mf'. Chord symbols are placed above the treble staff, and fingering numbers (1-5) are placed above or below notes. The piece concludes with a final cadence in the bass staff.

Gmaj7

5 1

1. 3. Fri - day night, - it was late, - I was walk - in' you home. We got - down
 2. That's - the way - it be - gan. We were hand in hand. - Glenn

8 8 8

1 2

1 4 C9 1 5 1

to the gate, - and I was dream - ing of - the night. -
 Mil - ler's band was bet - ter than - be - fore. -

8 8 8

1 5

B9 5 1 4 3 1

We Would it turn out right?
 yelled and screamed for more.

8 8 8

2

Gmaj7 4 5 1 2 1

1. How to tell you, girl? -
 2. And the Por - ter tunes -
 3. Now as the years roll on, -

8 8 8

1 2 5

C9

I want to build my world a - round you.
made us dance a - cross the room.
each time we hear our fav - 'rite song,

3 2 1 2 1

8

3

B9

Tell you that it's true. —
It end - ed all too soon. —
the mem - 'ries come a - long. —

5 1 5 1 3 2

1 5

Gmaj7

Bb9

I want to make you un - der - stand. I'm talk - ing a - bout a life -
And on the way back home, I prom - ised you'd nev - er be —
Old - er times we're miss - ing, spend - ing the hours rem -

1 5 1 5 1

2 4 1 2

D

Em7

1. D

2. 3. D

- time plan. —
- a - lone. —
- i - nis - cing.

5 2 1 5 3 1

8

5

Gmaj7 Gm9

5 2 4 1 5

Hur - ry; don't_ be late. I can hard - ly wait. I

1/2 1/2

B9

3 1 5

said to my - self "When we're old, we'll go

1 5

Gmaj7 Bb9

5 1 5 1 2 2

danc - ing in_ the dark; walk - ing through the park and rem - i -

2 4 1/2

D Em7

5 1 5 3 1

nis - cing."

1. D D. C. al Fine 2. D Fine

5

STUMBLIN' IN

A JOHN BRIMHALL **Mini-Lesson** ...

The primary concern in this arrangement is the rhythm, particularly the right hand ties across the bar lines. Practice the following example from the first two measures, counting carefully.

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Words and Music by
 NICKY CHINN and MIKE CHAPMAN
 Arranged by John Brimhall

Moderately

Our love is a - live, and so we be - gin, -

fool - ish - ly lay - in' our hearts_ on the

ta - ble, stum-bl - in' in. Our love is a flame _

D 5 G 1 Em 4 Am 5 1 4

burn - in' with - in. Now and then, fire - light will

D G To Coda 3rd time ⊕ 5

catch us stum-bl - in' in. } Wher - ev - er you go, —
You were so young.

Am D G Em

what - ev - er you do, — you know_ these
and I was so free. — I may_ have

Am D G

reck - less thoughts of mine are fol - low - in' you. —
been young but ba - by, that's not what I want - ed to be. —

Em 5 1 Am D G

I've fall - en for you, — what - ev - er you do. —
Well, you were the one. — Oh, why_ was it me? —

Em Am D G

'Cause ba - by, you've shown me so man - y things that I nev - er knew.
 'Cause ba - by, you've shown me so man - y things that I'd nev - er see.

Em 5 Am D G

What - ev - er it takes,
 What - ev - er you need,
 ba - by, I'll do it for you.
 ba - by, you got it from me.

1. No chord
 2. D. S. $\frac{3}{4}$ at Coda \oplus
 N. C.

Our love is a - live.,
 Our love is a - live.,

Coda \oplus Em 5 Am

mp Stum-bl-in' in,

D G Em 1 4 Am 4

stum-bl-in' in.
 } Now and then,
 Fool-ish - ly
 fire - light will
 lay-in' our hearts on the

D 5 1. G Em 5 1 2. G

catch us stum - bl - in' in.
 ta - ble, stum - bl - in'

Stum-bl-in' in,
p in.

YOU NEVER DONE IT LIKE THAT

Words by HOWARD GREENFIELD
 Music by NEIL SEDAKA
 Arranged by John Brimhall

A JOHN BRIMHALL *Mini-Lesson*

The Captain and Tennille recording of this tune is done in a bright tempo with two beats per measure. It usually helps to practice an arrangement like this in moderate 4/4 Time at first, then gradually go faster, converting to Cut Time.

The written routine of this piece can be confusing unless you observe all the signs. The four verses at the beginning have various endings: 1st ending, 2nd ending, 3rd ending and skip to Coda. Also, notice the four measure repeated section in the middle, and the repeated section at the end which has 1st, 2nd and 3rd endings. With all of these repeats, these 44 written measures add up to 107 played measures.

Moderately (in 2)

Verse 1:
 1. You're so ter - rif - ic; — ooh, — you nev - er
 2. My lips are burn - in'; — yeah, — you nev - er
 3. My mind is blow - in'; — ooh, — you nev - er
 4. Oh, what a feel - in'; — Ooh, — you nev - er

Verse 2:
 done it like that.
 done it like that.
 done it like that.
 done it like that.

Verse 3:
 You've nev - er been this way be -
 I thought the flame was dead and
 You got me climb - in' up the
 Not since I can re - mem - ber

Verse 4:
 fore. _____
 gone. _____
 wall. _____
 when. _____

Verse 5:
 To be spe - cif - ic; — ooh, —
 But you've been learn - in'; — yeah, —
 My love is grow - in'; — yeah, —
 I'm on the ceil - ing; — ooh, —

C E \flat 3
1

you nev - er done it like that. Who went and
 you nev - er done it like that. How long has
 you nev - er done it like that. You know you
 you nev - er done it like that. Looks like we

1 2

F *4th time to Coda* 1. 3. G 2. G

o - pened up the door?
 this been go - in'
 make me ten feet tall.
 got it on a -

3 1/2 5 2 1 1/2 1

Fm7 B \flat 7 E \flat maj7 2 Cm7

Ooh, _____ who's been teach - in' you? _____

1 3 1 5 1 2

Fm7 B \flat 7 E \flat maj7 2 Cm7

1. Show me the man and let me shake his hand. _____
 2. Hey look at me I feel just like Co - lum - bus.

1 2 1 2

Fm7 *Gm7* *C* *D. C. al* \oplus *Coda*

I did dis - cov - er you're some kind of lov - er.

2
5

Coda \oplus *G* *G* *F* *C*

gain. Ooh, what you're do - in'. Ooh, what you're do - in'.

1
2 1
3 5

G

Ooh, what you're do - in'. You nev - er done it, you nev - er done it,

2 1
2

1. 2. 3.


you nev - er done it like that. Ooh, what you're that.

5

CRACKLIN' ROSIE

A JOHN BRIMHALL *Mini-Lesson* ..

Although this arrangement is not difficult, it contains some rhythms which are worthy of independent study. These rhythms from measures 23, 24, 17 and 20 are isolated in the following example. Count it carefully, in 4/4 Time and in Cut Time.

4/4 

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Words and Music by
NEIL DIAMOND
Arranged by John Brimhall

Moderately

F
4/4

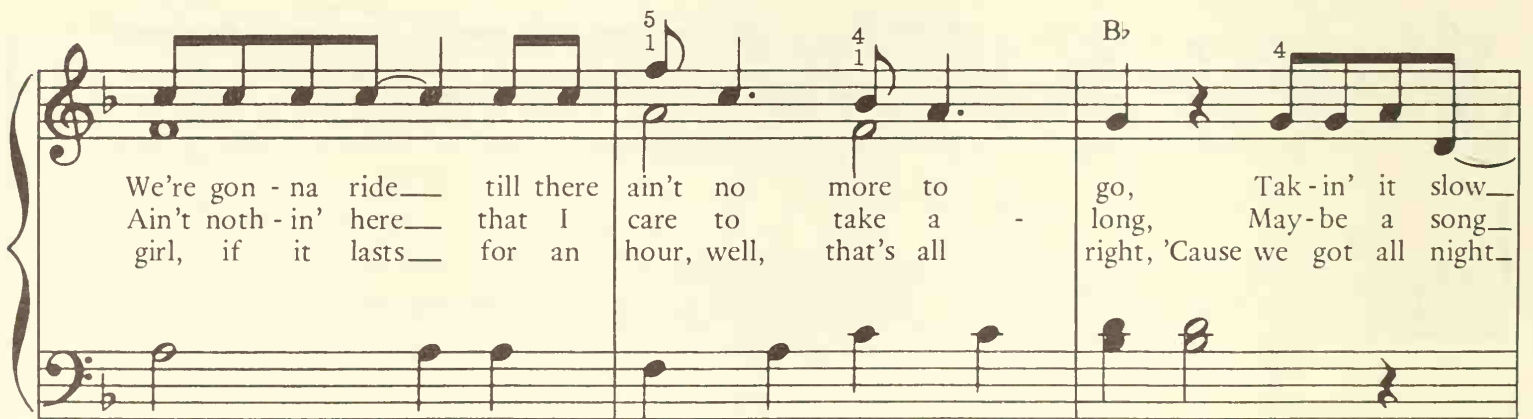


1. Crack - lin' Ros - ie, get on — board —
2. Hitch - in' on a twi - light — train —
3. Crack - lin' Ros - ie, make me a smile —

mf

3

And



We're gon - na ride — till there ain't no more to go, Tak - in' it slow —
Ain't noth - in' here — that I care to take a - long, May - be a song —
girl, if it lasts — for an hour, well, that's all right, 'Cause we got all night —

5 4 B \flat 4



And, Lord, don't you know I'll
to sing when I want. Don't
to set the world right.

1/2

2

Gm 3 4 5 1 3 1 *Repeat* 2.C 5 1 C7 3 1

have me a time_ with a poor man's la - dy!
 need to say please_ to no man for a hap - py
 Find us a dream_ that don't

F 5 *To next strain* 3.C C7 F *Fine*

tune._ ask no ques-tions, yeah! _____

F 5 1 Bb 3 1 C7 F B7

Oh, I love my Ros - ie child, You got the way to

C7 F B7 C7 F

make me hap - py, You and me, we go in style.

Gm

Crack - 1 - in' Rose, — you're a store - bought wom - an, But

1 3

1 3

you make me sing — like a gui - tar hum - min', So

1

hang on to me, — girl; our song keeps run - nin' on.

3 2 C 5 3 8

Play it now, — play it now, — Play it now, my ba - by.

C7 D. C. al Fine

3 4 1 1 5

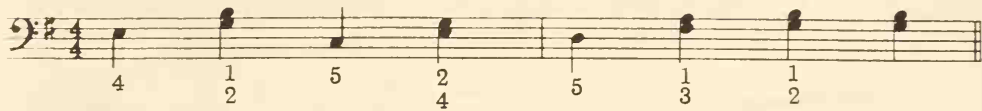
1 5

HEART OF GOLD

A JOHN BRIMHALL **Mini-Lesson** . . .

For maximum effect, don't rush this one. Keep it moderately slow, with the right hand rhythm exactly as written. The use of the marked fingering will make the changes in hand position easier to reach.

Try this left hand pattern, which is found in measures three and four, before you begin the piece. Careful fingering is essential.



Words and Music by
NEIL YOUNG
Arranged by John Brimhall

Moderately slow

mf (Introduction optional)

I wan- na live,

I wan- na give,

I've been a min- er for a heart of gold. —

It's these ex- pres - sions — I nev- er give that keep me search- in' for a

Em 2 D Em Em 1 C 5

D G Em 1 C 5 D G

Em C D G Em 1 5

G C G

heart of gold, ——— And I'm get - tin' old.

1 2 4 1 3 4 1 1

Em G C G

Keep me search-in' for a heart of gold, ——— And I'm get-tin' old.

5 2 3 4 1 3 4 1 1

Em C D G Em C

I've been to Hol - ly - wood, — I've been to Red - wood, I'd cross the o - cean for a

1 5 7 7 7 4

D G Em C D G

heart of gold, — I've been in my mind, — It's such a fine line

7 7 7 7 7 7

Em G C G

that keeps me search-in' for a heart of gold, ——— And I'm get-tin' old.

1 5 2 1 3 4 1 1

Em 5 G 2 C 3 G

Keeps me search-in' for a heart of gold, ——— And I'm get - tin' old. ———

4 1 1 3

Em 5 3 D 1 Em 1 5 3

Keeps me search-in' for a heart of gold, ——— You keep me search-in' and I'm

1 2 5

D 4 2 Em D 1 Em

grow - in' old. ——— Keep me search-in' for a heart of gold, ———

1 G 2 C 3 G 4 2

I've been a min-er for a heart of gold. ——— *molto rit.*

1

BOTH SIDES NOW

A JOHN BRIMHALL **Mini-Lesson**

This arrangement is a little easier than some of the ones in this series. Try to keep the melody as smooth as you can. Whenever you have repeated sections, you must do something to keep your performance interesting. In this particular piece you might play the right hand part one octave higher than written, the second time through. Return to "as written" for the third chorus. Notice that the melody drops into the left hand for two notes in measure 22. Don't break the continuity of the melody at that point.

Moderately

by JONI MITCHELL
Arranged by John Brimhall

Chord symbols: C, F, C, Cmaj7, F, C, F, Dm7, G, C, F, C

Fingering: 5 3, 2 5, 1 2 4, 1 2, 4, 1 2 1, 4, 5, 2, 2 5, 2 5

Lyrics:
 1. Bows and flows of an-gel hair, and ice-cream cas-tles
 2. Moons and Junes and Fer-ris wheels, the diz-zy danc-ing
 3. Tears and fears and feel-ing proud, to say "I love you"
 in the air, and feath-er can-yons ev-'ry-where,
 way you feel, as ev-'ry fai-ry tale comes real,
 right out loud, Dreams and schemes and cir-cus crowds,
 I've looked at clouds that way. But now they on-ly block the sun, they
 I've looked at love that way. But now it's just an-oth-er show, you
 I've looked at life that way. But now old friends are act-ing strange, they

Cmaj7 2 F C 4 F 1 1 2 3

rain and snow on ev - 'ry - one. So man - y things I would have done,
 leave 'em laugh - ing when you go. And if you care, don't let them know,
 shake their heads, they say I've changed. But some-thing's lost but some-thing's gained,

Dm7 G C 4 1 F 5 1 C 1 2

But clouds got in my way. I've looked at clouds from both sides, now; from
 Don't give your-self a - way. I've looked at love from both sides, now; from
 In liv - ing ev - 'ry day. I've looked at life from both sides, now; from

mf

F C F C G F C 5

up and down and still some - how it's cloud il - lu - sions I re-call; I
 give and take and still some - how it's love's il - lu - sions I re-call; I
 win and lose and still some - how it's life's il - lu - sions I re-call; I

F C F C F C 1. 2. 3. C F C

real - ly_ don't know clouds _____ at _____ all. _____
 real - ly_ don't know love _____ at _____ all. _____
 real - ly_ don't know life _____ at _____ all. _____

dim. *mp*

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE

A JOHN BRIMHALL *Mini-Lesson* ..

This song gained enormous popularity, in part for its story line, and in part for the bright beat and interesting rhythmic devices. This is another arrangement in which these rhythms must be isolated and counted carefully, in order to make the piece easier to play effectively. Count out the first few bars of the chorus, first in 4/4 Time, and then in Cut Time.

4/4 Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Cut Time Count: 1 & 2 & 1 & 2 &

by IRWIN LEVINE and
L. RUSSELL BROWN
Arranged by John Brimhall

Moderately bright

Verse

F 1 2 Am

1. I'm com - in' home, I've done my time;
2. Bus driv - er, please — look for me, —

mf

1 2 5 1 2

2 Cm D7

Now I've got to know — what is and is - n't
'Cause I could - n't bear — to see what I might

1 5 3 1 5

Gm 5 B♭m

mine. see. If I'm you real - ly re - ceived my still in let - ter pris - on tell - in' and my

1/2 2

Dm 4 5 G7

you love, I'd she soon holds be the free, key; A Then you'll know just sim - ple yel - low

2/1 1 1 5 5 2 4

B♭m6 C7

what to do, — if you still want me, I
rib - bon's what I need to set me free,

2/1 4 1 5 1

1/2 1 5

B♭m6 C7

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

4/1 5 1

Chorus

F Am

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

1 2

Cm D7 Gm

three long years, do ya / still want me? If I don't see a

2 1 2

Bm F A7 Dm F

rib - bon round the ole oak tree. — I'll stay on the bus, for -

4

F+ Dm D7 Gm

get a - bout us, put the blame on me, If I don't see a

5 1 2

B♭m Gm7 C7 1. F Dm

2 2 1 2 2

yel-low rib-bon round the ole oak tree. _

Gm C7 2. F Rubato Gm

1 3 5

tree. _ Now the whole darn bus is

rit. *mp*

1 2 4 1 3 2 4

B♭m F D7 Gm

1 2 3 5

cheer-ing and I can't be-lieve I see hun-dred yel-low

a tempo *mf*

2 1 2

B♭m Gm7 C7 F

2 2 4

rib-bons round the ole oak tree. _

4 1 2 1 2

D6 D7 G A7

gy pants, the old soft shoe. _____
 of age as he spoke right out. _____
 up high, He clicked his heels. _____
 and he He said, trav - eled a - bout. _____
 ty bars," "I drinks a bit." _____

G D F#

He jumped so high, jumped _____ so
 He talked of life, talked _____ of
 He let go a laugh, let _____ go a
 His dog up and died, he _____ up and
 He shook his head and as he shook his

Bm Bm7 E7

high, _____
 life, _____
 laugh, _____
 died, _____
 head, _____

Then he light - ly touched _____
 he laughed slapped his leg a
 Shook back his clothes all a -
 Af - ter twen - ty years he still _____
 I heard some - one ask _____

A7(sus4) A7

down. _____
 step. _____
 round. _____
 grieved. _____
 please, _____

Bm ²/₁ 4 A ⁵/₁

Mis - ter Bo - jan - gles,

Bm 4 A Bm

Mis - ter Bo - jan - gles,

A D

Mis - ter Bo - jan - gles, dance.

5 4 1
2

D/C# D6 1. 2. 3. 4. 5. 5

D D

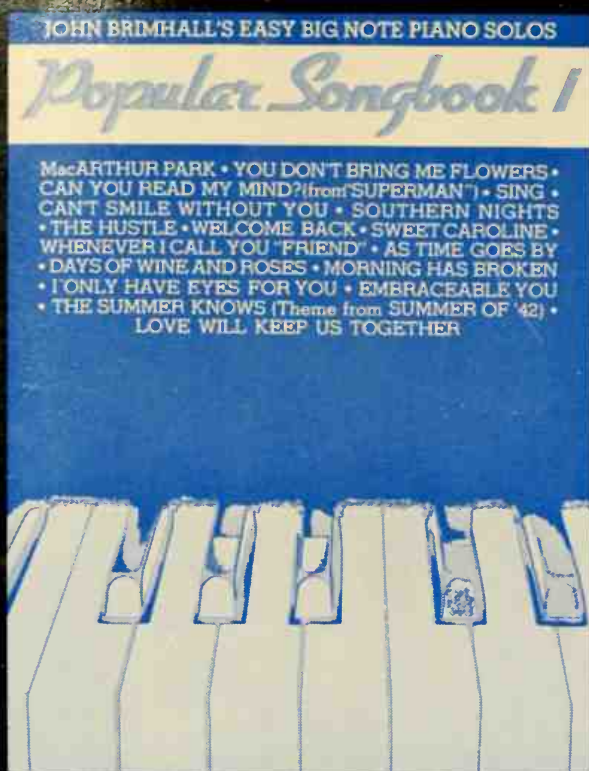
1. I
2. I
3. He
4. He
5. He

rit.

5



Also Available:

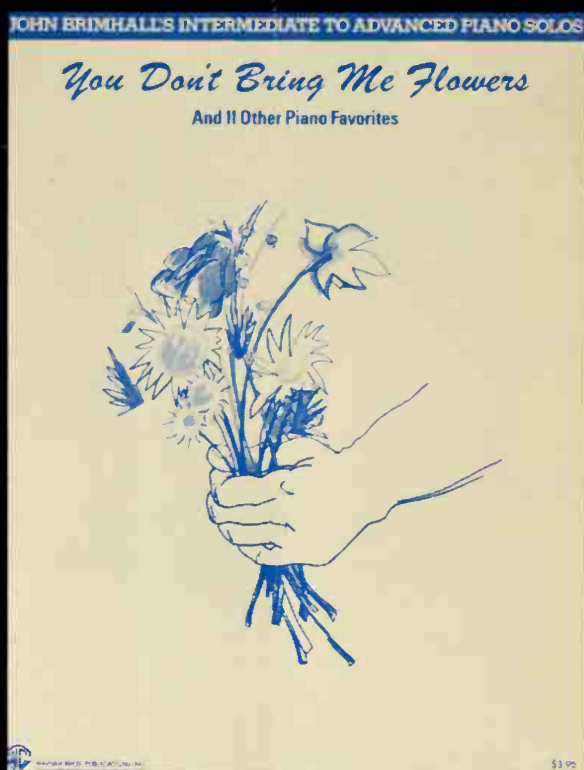


PF0093

\$3.95

CONTENTS:

AS TIME GOES BY
 CAN'T SMILE WITHOUT YOU
 CAN YOU READ MY MIND?
 DAYS OF WINE AND ROSES
 EMBRACEABLE YOU
 HUSTLE, THE
 I ONLY HAVE EYES FOR YOU
 LOVE WILL KEEP US
 TOGETHER
 MacARTHUR PARK
 MORNING HAS BROKEN
 SING
 SOUTHERN NIGHTS
 SUMMER KNOWS (Theme from
 SUMMER OF '42)
 SWEET CAROLINE
 WELCOME BACK
 WHENEVER I CALL YOU
 "FRIEND"
 YOU DON'T BRING ME
 FLOWERS



PF0090

\$3.95

CONTENTS:

AUTUMN IN NEW YORK
 BEGIN THE BEGUINE
 CAN'T SMILE WITHOUT YOU
 EMBRACEABLE YOU
 EVERGREEN
 HOMECOMING, THE
 JALOUSIE
 MORNING HAS BROKEN
 NIGHT AND DAY
 SOUTHERN NIGHTS
 THEME FROM
 "SUMMER OF '42"
 YOU DON'T BRING ME
 FLOWERS



WARNER BROS. PUBLICATIONS INC.
 78 1/2 Street, New York, N.Y. 10019

\$3.95
 in U.S.A.