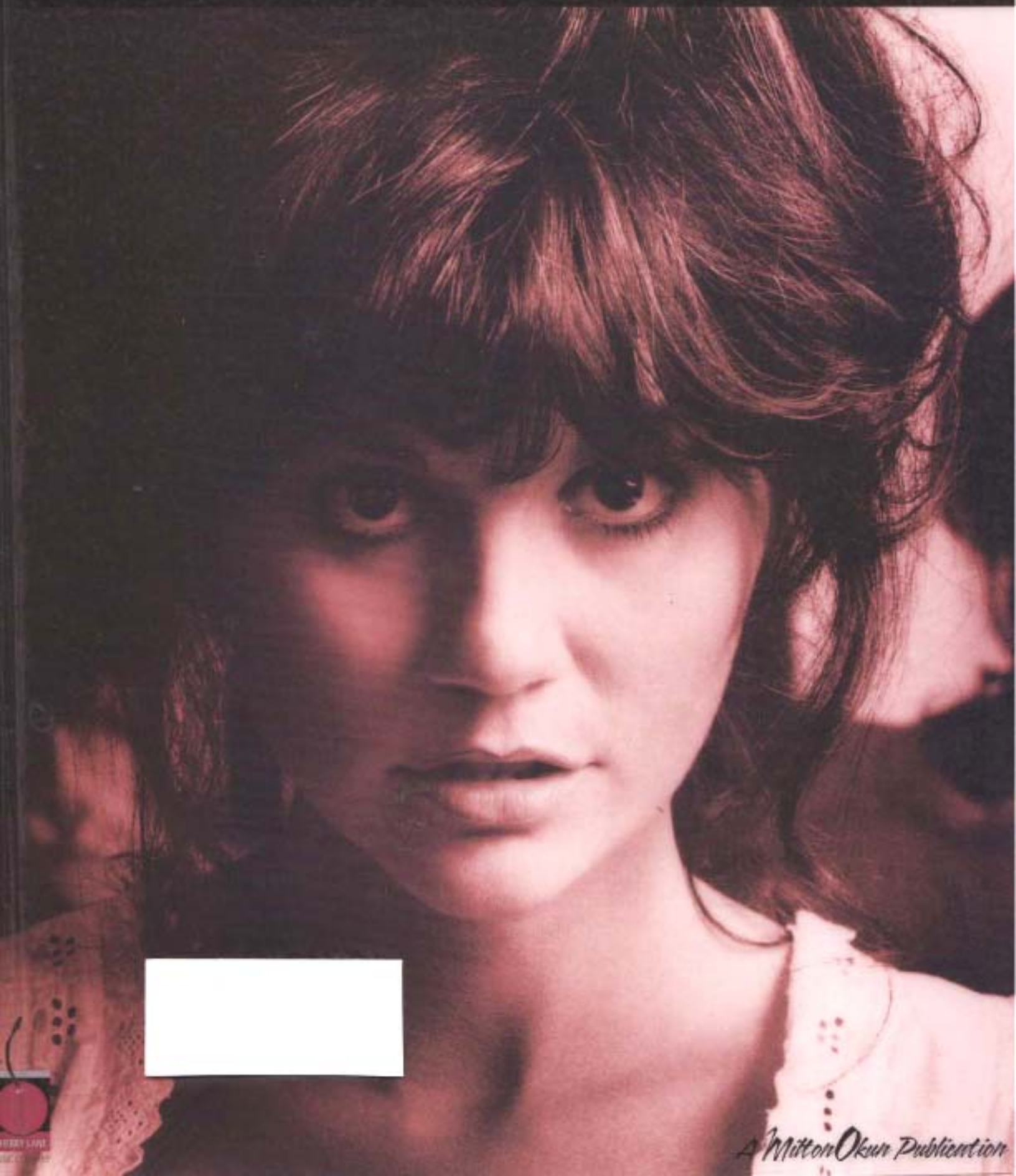


PIANO • VOCAL • GUITAR

THE BEST OF LINDA RONSTADT



CHERRY LANE
MUSIC PUBLISHERS

A Milton Okun Publication

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THE BEST OF LINDA RONSTADT

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LINDA RONSTADT: FRAMING A CAREER



Linda Ronstadt could barely be anything but a singer; it's in her blood.

Her grandfather, Federico Ronstadt, emigrated from Sonora, Mexico, to Tucson, Arizona, in 1882—twenty-nine years after the Gadsden Purchase made Tucson part of the United States. Six years after arriving, Federico started Tucson's first orchestra—the Club Filarmonico. He taught each member his instrument, and the group became good enough to tour Arizona and California to rave reviews before World War I.

Federico's daughter, Luisa Espinel, became a concert artist and dancer of international renown. Her accompanist in Spain was then barely known guitarist Andrés Segovia. On one return visit to her home town, Espinel appeared in Tucson's first performance of Verdi's *La Traviata*. She can be seen in the movie *The Devil Is a Woman*, with Marlene Dietrich. She also created a collection of Mexican songs, which she bound under the title *Canciones de mi Padre*—a title Ronstadt would later borrow for her first mariachi recording.

Federico's son Gilbert, one of eight children, was

Ronstadt's father. A lover of music, he was a radio personality in Tucson before taking over his father's hardware business. Gilbert had a beautiful voice, which he used to serenade the sorority girls from below the balconies before his marriage to Ronstadt's mother. Backing him on guitar and harmony vocals in his nighttime crooning was one of his lifelong friends, Lalo Guerrero, a man widely regarded as the father of Chicano music. Lalo would later give Ronstadt her first serenade on her second birthday.

The Ronstadt home was a musical place where Linda and her siblings, Susie, Peter, and Michael, sang in harmony as they washed and dried the dishes each night. Her older brother Peter, later Tucson's chief of police, was a promising boy soprano in the Tucson Boys Chorus. He was good enough to have been considered by NBC to sing the part of Amahl in Gian Carlo Menotti's televised Christmas Opera, *Amahl and the Night Visitors*. But a change of voice sidelined him before the Christmas broadcast. Still, Linda listened intently and learned all the parts as he prepared for the role, as she did with Gilbert and Sullivan's *H.M.S. Pinafore* when her sister performed it in a school production.

Gilbert Ronstadt spent his Sundays listening to records. His collection was an eclectic batch, including Mexican mariachi rancheras, pop standards by Frank Sinatra arranged by Nelson Riddle, country songs, and a variety of popular and classical music. This, and the rock-and-roll on the radio, was the soundtrack Linda grew up with.

Ronstadt made her first record when she was 14 or 15 with siblings Susie and Peter in a folk group called the New Union Ramblers. At 17 she met guitarist Bob Kimmel at the University of Arizona. They moved to Los Angeles together to pursue their musical dreams, where they met guitarist/songwriter Kenny Edwards and formed the Stone Poneys. The group recorded its first record, *Linda Ronstadt and the Stone Poneys*, in 1967. But it was its second release, *Evergreen, Vol. 2*, that took off, fueled by the Top 20 hit "Different Drum," a tune penned by Michael Nesmith. After one more record with the Stone Poneys, Ronstadt went solo.

Her first two releases under her own name, *Hand Sown* and *Silk Purse*, emphasized her country and honky-tonk roots. But it was her self-titled third album that saw her career ignite. Backed by a group she formed who would later go on to fame of their own—the Eagles—Ronstadt turned to a softer, more laid-back, folk-infused version of the country/rock

that had brought her fame, recording new tunes by the outstanding crop of singer/songwriters of the time, including Jackson Browne, Neil Young, and Eric Andersen.

In 1973 Ronstadt's *Don't Cry Now* was released, with strong covers of such moving songs as "Desperado," "Love Has No Pride," and "Silver Threads and Golden Needles." The following year she scored again with *Heart Like a Wheel*, yielding such hits as "You're No Good," "When Will I Be Loved," and "It Doesn't Matter Anymore." The album soared to Number One and sold over two million copies.

In 1975 Ronstadt's *Prisoner in Disguise* yielded such airplay hits as "Heatwave" and "Love Is a Rose," while 1976's *Hasten Down the Wind* found her championing the songs of Karla Bonoff, Wendy Waldman, and Tracy Nelson, while putting her distinctive stamp on such classics as "Crazy," "That'll Be the Day," and "Rivers of Babylon."

Simple Dreams, released in 1977, yielded more platinum, selling more than three million copies on the strength of her covers of Buddy Holly's "It's So Easy," Roy Orbison's "Blue Bayou," Warren Zevon's "Poor Poor Pitiful Me," and the Rolling Stones' "Tumbling Dice."

In 1978 her cover of Elvis Costello's "Alison" was a hit from *Living in the U.S.A.*—a disc that also got big airplay for "Ooh Baby Baby." *Mad Love* (1980) followed with Ronstadt again connecting with "Hurt So Bad." Like everything since "Heart Like a Wheel," it too went platinum.

When the chance arose to head to Broadway and do Gilbert and Sullivan's *Pirates of Penzance*, Ronstadt took the opportunity to broaden her musical palette. After filming *Pirates* she settled in for the first of several highly acclaimed collaborations with renowned arranger Nelson Riddle. 1983's *What's New* went to Number Three on the charts, sold over two million copies, and brought the classic American standard genre to a new generation. She followed up with a pair of Riddle collaborations, *Lush Life* (1984) and *For Sentimental Reasons* (1986). All three Riddle discs were reprised in the 1990 two-CD collection *Round Midnight with Nelson Riddle and His Orchestra*.

At the close of 1986, Ronstadt paired with James Ingram to record "Somewhere Out There," the theme from the animated film *An American Tail*. It too soared to Number One. In 1987 she joined country stars Dolly Parton and Emmylou Harris for the first of two highly successful *Trio* recordings. The same year, Ronstadt scored a surprise hit with a collection of the mariachi classics her father played on Sundays in the family living room when she was growing up. The passionate *Canciones de mi Padre* was a hit with both Mexican-Americans and Anglos alike, stoking a resurgence of interest in mariachi music that has carried on to this day. A recent survey by the Tucson International Mariachi Conference showed that

Ronstadt is one of three soloists mariachi fans most desire as a headliner.

Ronstadt returned to the contemporary pop world in 1989 with *Cry Like a Rainstorm, Howl Like the Wind*, a release that sold over two million copies on the strength of her four duets with Aaron Neville, including the Number One hit "Don't Know Much" and "All My Life," both of which won Grammys.

Ronstadt followed up her first mariachi collection with 1991's *Mas Canciones* before digging into the roots of Afro-Cuban music with Frenesi in 1992, covering such classic Latin fare as "Quiereme Mucho," "Perfidia," and "Cuando Me Querias Tu." 1994 saw the release of *Winter Light*, followed by *Feels Like Home* in 1995. In 1996, inspired by songs she sang to put her two children to sleep at night, Ronstadt recorded her children's album, *Dedicated to the One I Love*, which also won a Grammy.

Ronstadt regrouped with Dolly Parton and Emmylou Harris for *Trio II* in 1998, a year that also saw the beginning of her partnership with producer Glyn Johns, bearing fruit in the release of *We Ran*. Johns was back in the production seat again as Ronstadt and Emmylou Harris holed up in a suite in Tucson's Arizona Inn to record 1999's *Western Wall: The Tucson Sessions*. In 2000, Ronstadt returned to the University of Arizona to record *A Merry Little Christmas* with pianist/arranger Jeff Haskell and a group of talented vocal graduate students. 2004 brought another release of jazz standards, *Hummin' to Myself*.

In addition, Ronstadt has been a featured soloist in such diverse recording projects as Irish traditional band the Chieftains' *Santiago*, minimalist composer Philip Glass's *Songs from Liquid Days*, and singer/songwriter Randy Newman's *Faust*.

Ronstadt turned co-producer, with John Boylan, in 2002 for the release of a Sony Classical disc by glass armonica virtuoso Dennis James, with whom she first worked on *Winter Light*. Ronstadt sings a pair of Italian classics on the disc, which also features soprano Ruth Ann Swenson and French singer Veronique Dietsche.

Though *Cristal—Glass Music Through the Ages* was Ronstadt's first classical co-production, she had previously produced or co-produced discs for Aaron Neville, Jimmy Webb, and David Lindley. The Neville recording *Warm Your Heart*, co-produced with George Massenburg, featured the hit "Everybody Plays the Fool."

Ronstadt continues to pursue music with passion, utmost artistry, and an eclectic spirit. Still possessing a commanding yet supple and broadly expressive vocal instrument, she remains as demanding of herself as she is of her sidemen on disc and in concert. She is both a perfectionist and a true artist, blazing paths that defy conventional wisdom and earn her new audiences in the process as she connects on the most basic human level.

Adios

Words and Music by
Jimmy Webb

Moderately slow

Chords: C, G7/B, Am7, Cmaj7/G, C/G, Fadd2, F, Dm7, F/G, G7

p

Chords: C, G7/B, Am7, Cmaj7/G, C/G

mp

Ran a-way from home ——— when I was sev - en - teen ——— to be with
 Go - ing up — north — where the hills are win - ter green, ——— I have to

Chords: Fadd2, F, Dm7, F/G, G7

you ——— on the Cal - i - for - nia coast.
 leave you ——— on the Cal - i - for - nia coast.

Chords: C, G7/B, Am7, Cmaj7/G, C/G

Drink - in' mar - ga - ri - tas all night in the old can - ti - na, ———
 Go - ing where the wa - ter's clear and the air is clean - er ———



Fadd2 F Dm7 F/G G7 Cadd2

out on the Cal - i - for - nia coast. Don't think that I'm un -
 than the Cal - i - for - nia coast. Our dreams of end - less

F C/G Cmaj7/G Fmaj7 F/G G





grate - ful, _____ and don't look so mo - rose. _____
 sum - mer _____ were just too gran - di - ose. _____ } A - di -

C F#m7b5

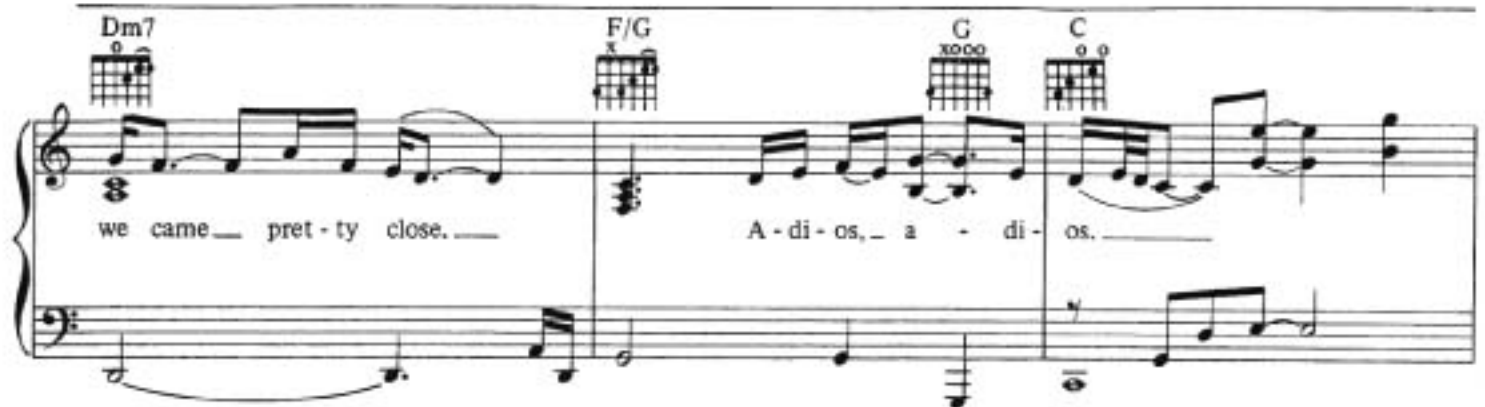
os. _____ A - di - os. _____








1. F C/G G/A Am7

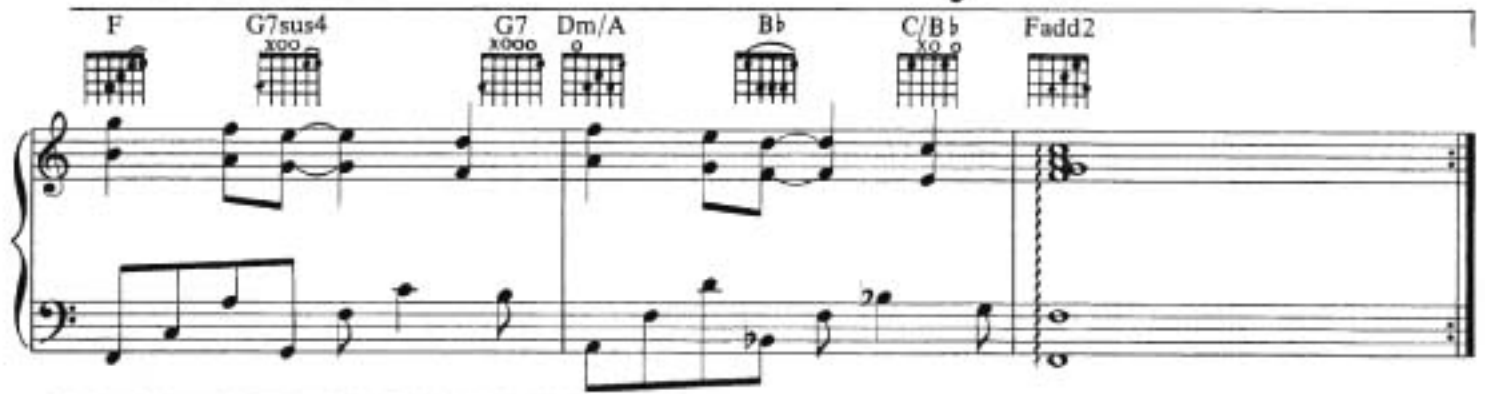
We nev - er real - ly _____ made it, ba - by, _____ but




Dm7  F/G  G  C 

we came pret - ty close. — A - di - os, a - di - os. —

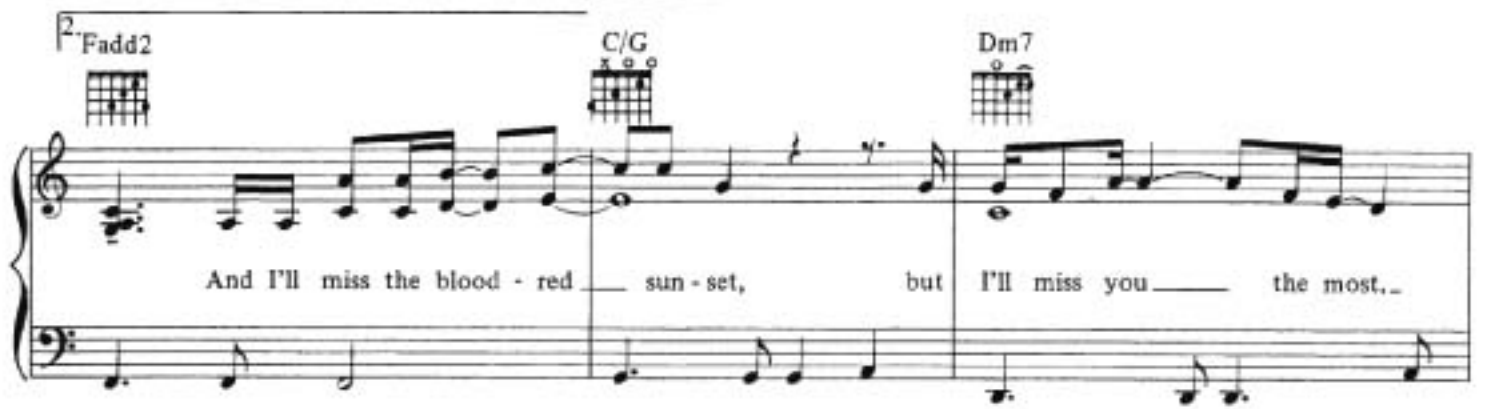


F  G7sus4  G7  Dm/A  Bb  C/Bb  Fadd2 



²Fadd2  C/G  Dm7 





And I'll miss the blood - red sun - set, but I'll miss you the most. —



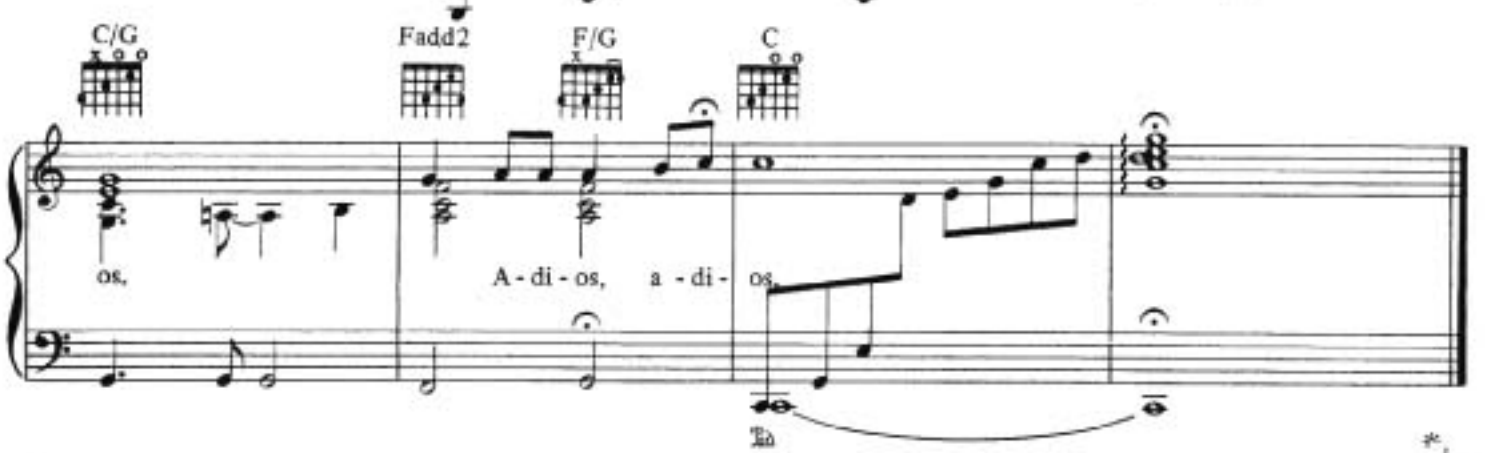
F/G  G7  C  Fm(maj7) 

A - di - os, a - di - os. — A - di - os, a - di -



C/G  Fadd2  F/G  C 

os, A - di - os, a - di - os. —




All My Life

Words and Music by
Karla Bonoff

Moderately

Guitar → *Fsus2*
(capo 3rd fret)

Piano → *Ab sus2*

p mp p mp p mp p mp

with pedal

C
E♭

Fsus2
Ab sus2

G7sus4
B♭7sus4

Am I real - ly here_ in your arms?
And I nev - er real - ly knew_ how to love,

C
E♭

Fsus2
Ab sus2

G7sus4
B♭7sus4

It's just like I dreamed_ it would be.
I just hoped some - how I'd see. Oh, I _____

C
E♭

Fsus2
Ab sus2

G7sus4
B♭7sus4

I feel like we're fro - zen in time,
asked for a lit - tle help from a - bove,



and you're the on-ly one I can see.
 send an an- gel down to me.

Hey, I've looked all my life for you, now you're here.

mf

Hey, I'll spend all my life with you. All my life.

All my life.

1. 2.



C/G Eb/Bb G Bb G/B Bb/D C Eb
 I nev-er thought_ that I could feel a love so ten-der; I

G/B Bb/D C Eb
 nev-er thought_ I could let those feel - ings show, But now my

Esus4/B Gsus4/D Esus4 Gsus4 E G Am7 Cm7 Dsus4 Fsus4 D F
 heart is on_ my sleeve, and this love will nev-er leave. I_ know,

Fsus2 Absus2 F/G Ab/Bb
 I know.

D.S. and fade

Blue Bayou

Words and Music by
Roy Orbison and Joe Melson

Moderate Country Rock beat

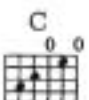
No chord



I feel so bad. — I got a
Gon - na see my



wor - ried mind. — I'm so lone - some all the time —
ba - by a - gain. — Gon - na be with some of my friends..



since I left my ba - by be - hind — on Blue Bay - ou. —
May - be I'll feel bet - ter a - gain — on Blue Bay - ou. — }

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Sav - in' nick - els, sav - in' dimes, -

G7
x000

work - in' till the sun don't shine, - look - in' for - ward to

C
000

hap - pi - er times - on Blue Bay - ou. I'm go - in'

C
000


G7
x000

back some - day, - come what may, - to Blue Bay - ou; -

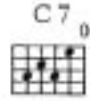
C
0 0




where the folks are fine— and the world is mine on Blue Bay - ou; —



C7^b



where those fish - in' boats — with their sails a - float. If



F



Fm6



C



I could on - ly see that fa - mil - iar sun - rise — through

decresc. *mp*



G7



C

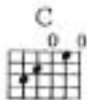


1.

sleep - y eyes, — how hap - py I'd be! —



2.



Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

G7



Musical notation for the second system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment. A triplet of eighth notes is marked with a '3' above the notes.

C



C7



Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are "Oh, that boy of mine -". The dynamic marking *mf* is present.

F



Fm6



Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are "by my side, - the sil - ver moon and the eve - nin' tide! - Oh,". The dynamic markings *decresc.* and *mp* are present.

C  G7  C 

some sweet day, — gon - na take a - way — this hurt - in' in - side, —



G7 

Well, I'll nev - er be blue, — my dreams come true, —



on Blue Bay



C 

ou, —



Feels Like Home

Words and Music by
Randy Newman

Moderately slow

Chords: D, G/D, D, G/D, D, G/D, D, G/D

Chords: D, A/C#, D, A, D/A, A

Some thing in your eyes makes me wan - na lose my - self, —
win dow — breaks down a long dark street

Chord: G(add9)

makes me wan - na lose - my - self — in your arms. —
and a si - ren — wails — in the night. —

Chords: D, A, D, A/C#, D

There's some - thing in your voice makes my
But I'm — all — right 'cause I have you

A D/A A G

heart — beat fast — Hope this feel — ing lasts —
 here — with me — and I can al — most see —

G9 D A

the rest of my life. If you — know —
 through the dark there is light. Well, if you — know —

F#m G D/A A#dim7

— how lone — ly this my — life — has —
 — how much — this mo — ment means — to —

Bm7 G D

been and — how long I've been — so a —
 me and — how long I've wait — ed for your

A Bm/A A F#m7 G

lone, touch, and if you knew and if you knew how I once had some-one to how hap-py you are

D/A A#dim7 Bm G

come a long and change my life - mak ing me, I nev-er thought that I'd love

D/A A

an-y-one the way you've done. It feels like home - so much.

D A G6/B A/C# A

to me. It feels like home to me. It feels like I'm

G D/F# Bm7 E7 G6/A

all the way back where I come from.

A D Bm7 D

It feels like home to me. It feels like home.

A G6/B A/C# D7 G D/F# E7 G6/A

to me. It feels like I'm all the way back where I

D G/D D G D/F#

be - long.

E7 A7 D G/D D G/D

A

2 E7 G/A D G/D D

back where I be - long. It feels like I'm

rall.

Bm F#m7 G E7 G/A D G/D D

all the way back where I be - long.

a tempo

G/D D G/D D D(add9)^{2b}

rall.

Cry Like a Rainstorm

Slowly and freely

Words and Music by
Eric Kaz

C C/E Dm7 C/E F

Life is - n't eas - y, love nev - er lasts,

C/G E7/G# Am F C Dm7 C/E

You just car - ry on and keep mov - ing fast. I pulled off the high - way -

Dm7 C/E F C/G E7/G# Am F C

and rolled in - to town. I'm just fan - cy free, babe, and I trav - el 'round.

Gospel feel, in 2

C/G G F/C

Some - times I'm up, some - times

down... Where — can I run to,

how — have I — sinned? When you cry like a rain -




storm — and you howl — like the wind. — And my

thoughts are filled with mem - 'ries, and they won't... let me






be. _____ But if all the stars are shin - ing bright, -

well, they would not let me see. It's so cold and the rain -






- keeps blow - ing, it's tear - ing through the town. _____ But







I'm still fan-cy free, - dar - ling, and I trav - el 'round.

C/G G F/C

f Some - times I'm up, some - times

C Am G C

down. — Where — can I run to,

F/A G/B C Dm7 C/E F

how have I — sinned? When you cry like a rain - storm — and you

Am G 1. C 2. C Dm7 C/E

howl — like the wind. — wind. — When you cry — like a rain -

F Am G C

dim. storm — and you howl — like the wind. — *mp* *Tacet*

Desperado

Words and Music by
Don Henley and Glenn Frey

Slowly

G *x000* G7 *x000* C *0 0* Cm6 *0 0* G *x000* Em *0 000*

The first system of music features a guitar part with six chord diagrams: G (x000), G7 (x000), C (0 0), Cm6 (0 0), G (x000), and Em (0 000). Below the guitar part is a piano accompaniment in 4/4 time, marked *mp*. The piano part consists of a melodic line in the right hand and a bass line in the left hand, both in the key of G major.

A7 *0 0 0* D *0* G *x000* G9 *x*

Des - per - a - do, why don't_ you

rit. *a tempo*

The second system continues the piano accompaniment with a *rit.* (ritardando) marking followed by a *a tempo* marking. The guitar part includes chord diagrams for A7 (0 0 0), D (0), G (x000), and G9 (x). The lyrics "Des - per - a - do, why don't_ you" are written below the vocal line.

C *0 0 0* Cm6 *0 0* G *x000* Em7 *0 0 0*

come to your sens - es? You been out rid - in' fenc - es for

The third system continues the piano accompaniment. The guitar part includes chord diagrams for C (0 0 0), Cm6 (0 0), G (x000), and Em7 (0 0 0). The lyrics "come to your sens - es? You been out rid - in' fenc - es for" are written below the vocal line.

A7 0 0 0 D7 0 G x000 G^{sus4} G^{sus2} x0

so long now. — Oh, you're a hard one, I know that

C 0 0 0 Cm6 G/D 0 B/D# 4h. Em7

you got your rea - sons, these things that are pleas - in' you can

A7 0 0 0 D7 0 G x000 D/F# x0 Em 0 0 0 0 0 Bm7

hurt you some-how. Don't you draw the queen_ of dia - monds_ boy_ she'll

mf

C 0 0 0 G x000 G/F# x000 Em7 C 0 0 0




beat you if she's a - ble, — you know the queen of hearts_ is al - ways your best bet. —

3

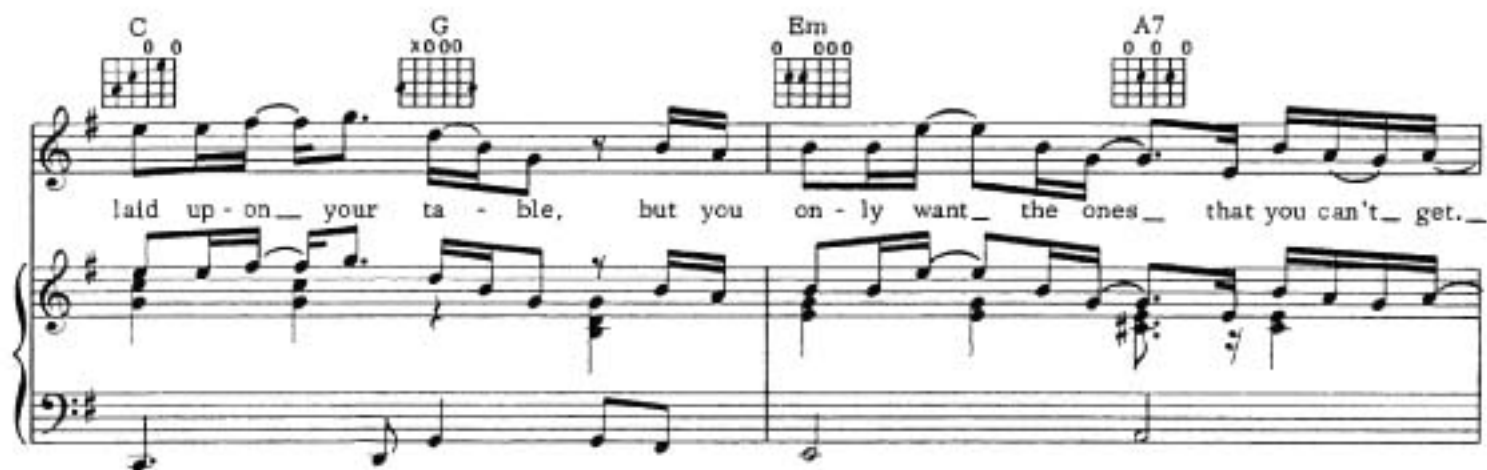
G  D/F#  Em  Bm7 






Now it seems to me_ some fine_ things_ have been



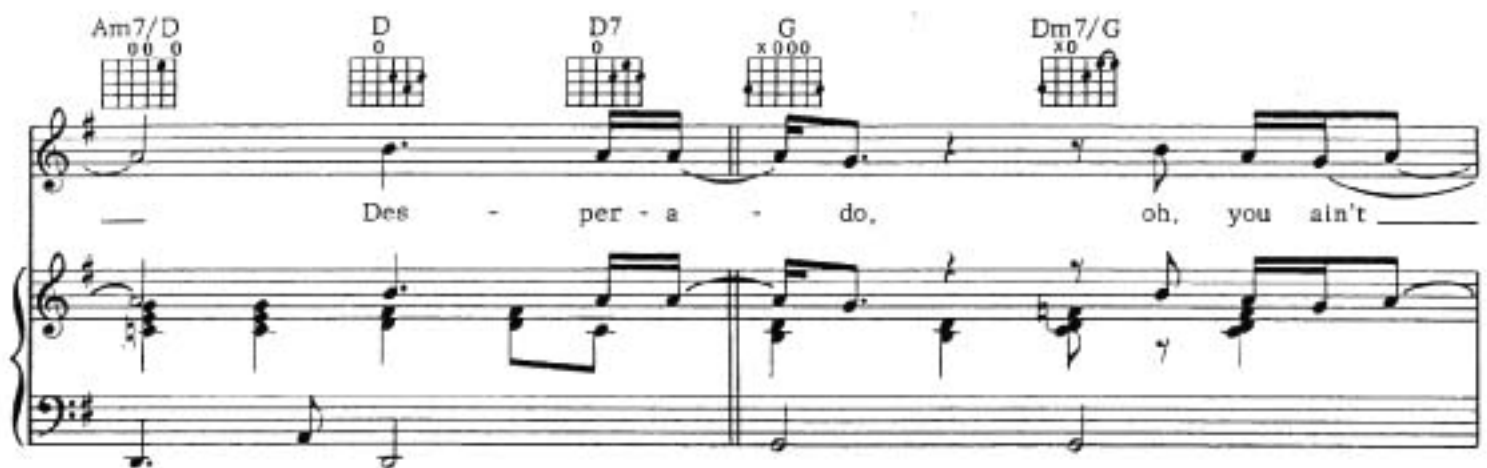
C  G  Em  A7 







laid up - on_ your ta - ble, but you on - ly want_ the ones_ that you can't_ get._



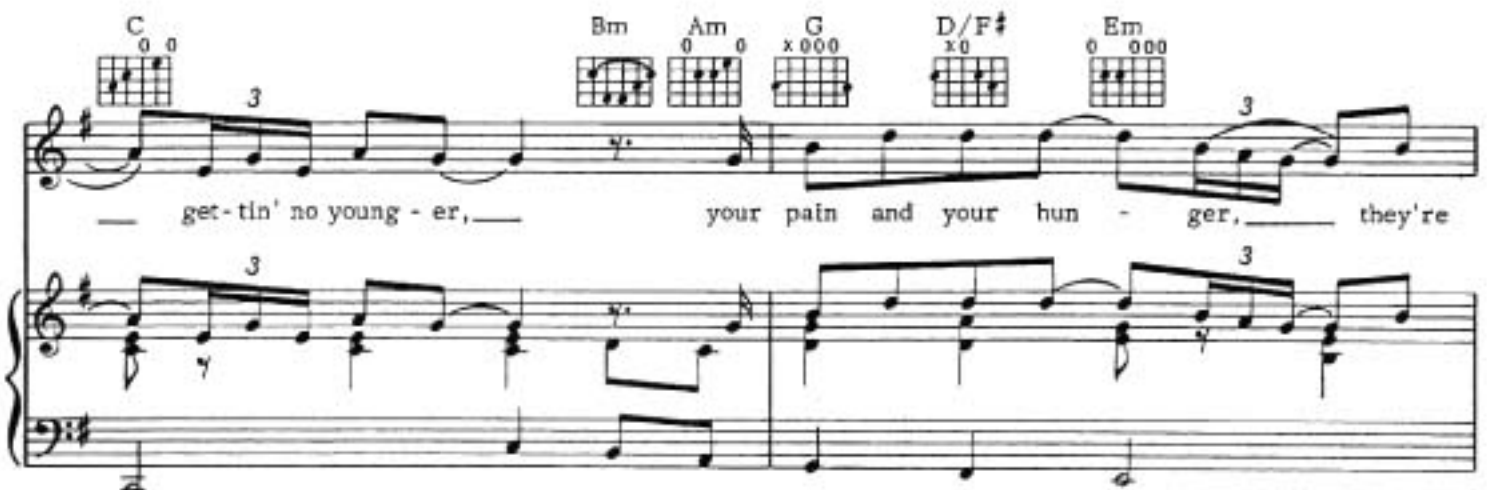
Am7/D  D  D7  G  Dm7/G 

Des - per - a - do, oh, you ain't



C  Bm  Am  G  D/F#  Em 

get - tin' no young - er, your pain and your hun - ger, they're



A7 D7 G Dm7/G

driv - in' you home. — And free - dom, oh, — free - dom, — well, that's just

C Bm Am G B7/F# Em

some peo - ple talk - in', your pris - on is walk - in' through this

A7 D7 G D/F# Em Bm7

world all a - lone. Don't your feet get cold in the win - ter - time? — The

C G D/F# Em C

sky won't snow and the sun won't shine, — it's hard to tell — the night - time from the

G $\times 000$ D/F# $\times 0$ Em $0 000$ Bm7

day. _____ You're los - in' all_ your highs_ and lows. _ Ain't it

C $0 0 0$ G $\times 000$ Am7 $0 0 0$

fun - ny how_ the feel - in' goes_ a - way? _____

Am7/D $0 0 0$ D 0 D7 0 G $\times 000$ Dm7 0

Des - per - a - do, why don't_ you

mf






C $0 0 0$ Cm6 $0 0 0$ G $\times 000$ D/F# $\times 0$ Em $0 000$

come to your sens - es? Come down from your fenc - es, _____

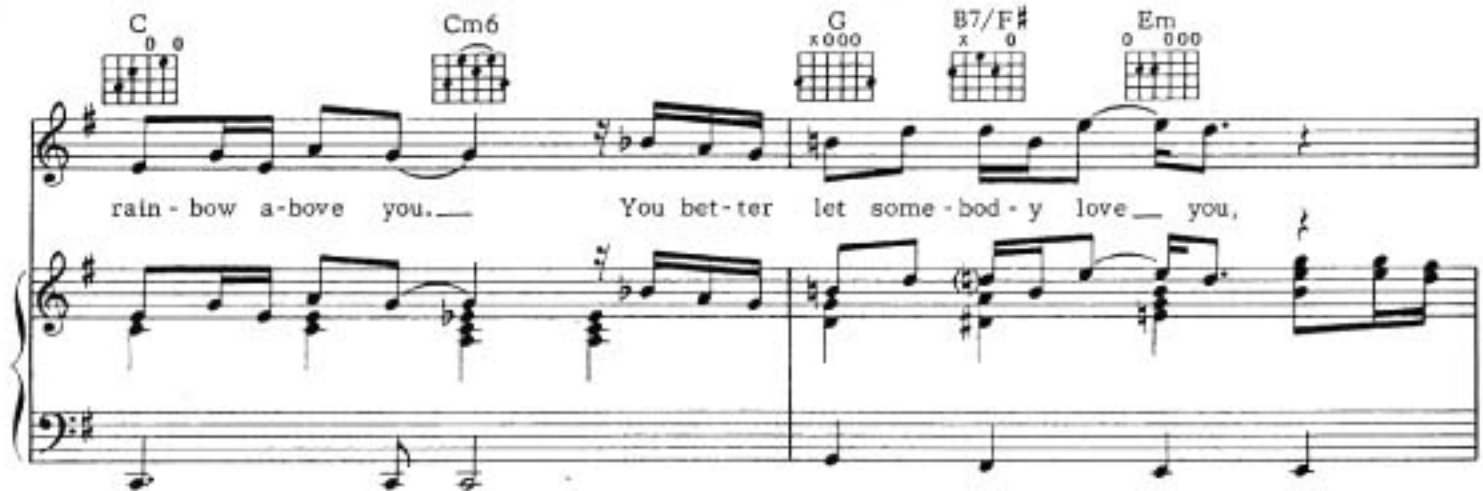
A7  3  G  Dm7 

o - pen the gate... It may be rain - in', but there's a



C  Cm6  G  B7/F#  Em 







rain - bow a - bove you. — You bet - ter let some - bod - y love — you,



C  G/B  Am  G/D  B7/D#  Em 

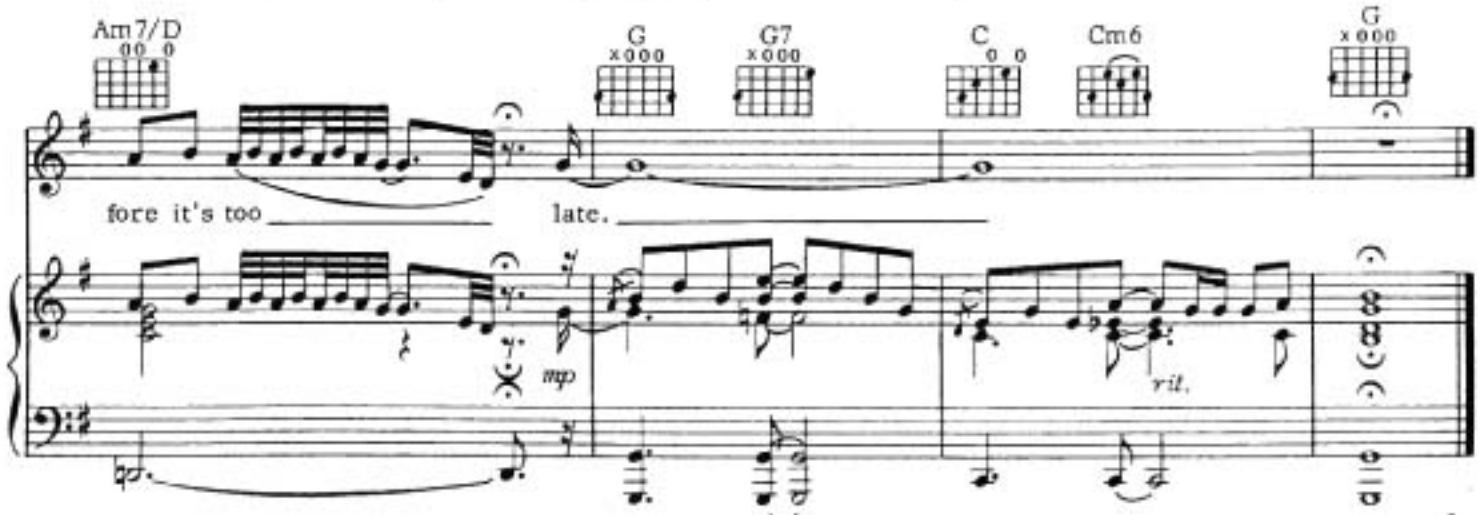
you — bet - ter let some - bod - y love — you — be -



Am7/D  G  G7  C  Cm6  G 

fore it's too late.

mp *rit.*

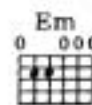
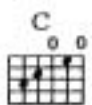
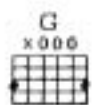
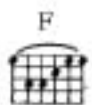
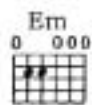
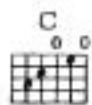


Different Drum

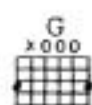
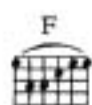
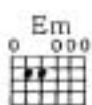
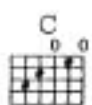
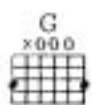
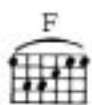
Words and Music by
Michael Nesmith

Moderately
Tacet

The first system of music consists of a treble clef staff with a whole rest, indicating a tacet for the vocal line. Below it is a grand staff (treble and bass clefs) with piano accompaniment. The piano part begins with a piano (*mf*) dynamic and features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.




You and I — trav - el to the beat of a dif - f'rent drum, oh,




can't you tell — by the way I run — ev - 'ry-time you make eyes —




 at me, whoa, You cry and moan





 and say it will work out, but hon-ey child, I've





 got my doubts, you can't see the for-est for the trees, So





 don't get me wrong, it's not that I'd knock it, it's just that I am



not in the mar - ket for a boy who wants_ to love_ on - ly

F G

me. Yes, and I ain't say-in'

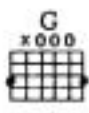
C C7 F

you ain't pret - ty, all I'm say - in' I'm not read - y for

G C C/B F/A C/G

an - y per - son, place or thing_ to try and pull_ the reins_

D7 Dm7



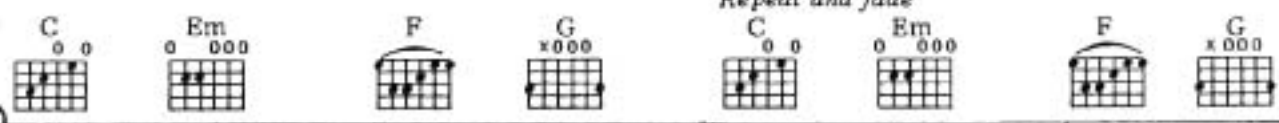
in on me. So, good -



bye, I'll be leav - in', I see no sense in this



cry - in' and griev - in', We'll both live a lot long - er if you live with -



out me.

Repeat and fade

Don't Know Much

Words and Music by
Barry Mann, Cynthia Weil
and Tom Snow

Slowly, expressively

G \flat G \flat /B \flat A \flat /C D \flat 4fr. G \flat G \flat /A \flat D \flat sus4 4fr. D \flat 4fr.

p
with pedal

D \flat 4fr. D \flat /F G \flat /B \flat A \flat /C D \flat 4fr. D \flat /F

Look at this face, I know the years are show-ing. Look at this life, I still

G \flat A \flat /C B \flat m7 G \flat A \flat 4fr. Fm7 G \flat

don't know where it's go-ing. I don't know, much, but I know I love you.

G \flat /B \flat A \flat /C D \flat 4fr. G \flat A \flat 4fr. D \flat sus4 4fr. D \flat 4fr.

And that may be all I need to know.

D \flat 4fr. D \flat /F G \flat /B \flat A \flat /C D \flat 4fr. D \flat /F

Look at these eyes, they've nev-er seen what mat-ters... Look at these dreams...

mp

G \flat G \flat /B \flat A \flat /C B \flat m7 G \flat A \flat 4fr. Fm7 G \flat

so beat-en and so bat-tered... I don't know much, but I know I love you...

G \flat /B \flat A \flat /C D \flat 4fr. G \flat A \flat 4fr. D \flat 4fr. A \flat /C

and that may be all I need to know...

B \flat m7 E \flat E \flat /G A \flat add2 D \flat D \flat /F G \flat add2 G \flat /A \flat

So man-y ques-tions still left un-an-swered. So much I've nev-er bro-ken through...

mf

D \flat 4fr. A \flat /D \flat 4fr. D \flat 4fr. C \sharp m7 4fr. E/F \sharp 4fr. Badd2 4fr. E 3

And when I feel you near me, some-times I see so clear-ly,

Aadd2



E/G#



F#m7



E/G#



C#m7/B



the on-ly truth I've ev-er known is me and you.

B/D#



4fr.

E



E/G#



A/C#



2fr.

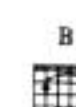
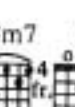
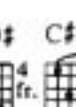
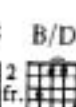
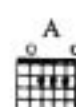
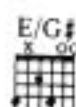
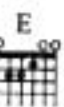
B/D#



4fr.

Look at this man,

so blessed with in-spi-ra-tion...



Look at this soul, - still search - ing for sal - va - tion.

I don't know much,

G#m7



4fr.

A/C#



B/D#



4fr.

E



A



B



but I know I love you,

and

that may be all I need to

E E E/G# A E E/G#

know,

A A/C# B/D# C#m7 A B G#m7 A

I don't know much, but I know I love you,

A/C# B/D# E A B E B/D#

and that may be all I need to know.

C#m7 A B G#m7 A A/C#

I don't know much but I know I love you, and

B/D# E A B E

that may be all there is to know. *rit.*

Get Closer

Words and Music by
Jon Carroll

Moderately (steady ¼ notes throughout)

Piano introduction in B-flat major, 7/4 time signature. The piece is marked 'Moderately' and 'Moderately (steady ¼ notes throughout)'. The first measure is marked with a forte 'f' dynamic. The music consists of a steady eighth-note accompaniment in the bass clef and a melody in the treble clef. The melody features a mix of quarter and eighth notes, with some measures containing a grace note (marked with a 'y' and a flat) over a quarter note. The key signature has two flats (B-flat and E-flat).

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Want". The piano accompaniment continues with the same steady eighth-note pattern as the introduction.

Guitar → A (Capo up 1 fret) A7 D D4 D A7 A A7 D D4 D A7

Keyboard → Bb Bb7 Eb Eb4 Eb Bb7 Bb Bb7 Eb Eb4 Eb Bb7

Chord diagrams for guitar and keyboard. The guitar part shows chords for A, A7, D, D4, D, A7, A, A7, D, D4, D, and A7. The keyboard part shows chords for Bb, Bb7, Eb, Eb4, Eb, Bb7, Bb, Bb7, Eb, Eb4, Eb, and Bb7. The diagrams show the fingerings for each chord on the respective instruments.

Vocal line for the second line of lyrics. The lyrics are: "love? Get clos - er. Want". The vocal line is in the treble clef. The piano accompaniment continues with the same steady eighth-note pattern.

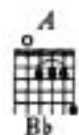
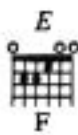
Piano accompaniment for the second line of lyrics. The piano accompaniment continues with the same steady eighth-note pattern as the introduction.

In - stead of wor - ry - ing a - bout those things you said _____
 You make a fuss when her eyes ain't on you _____

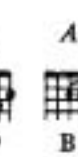
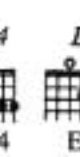
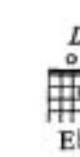
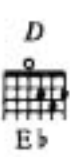
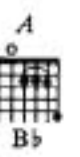
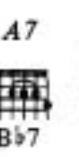
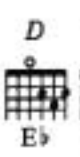
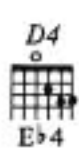
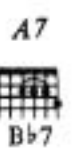
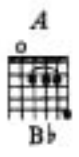
with lower 8va

Fol - low your heart _____ and for - get your head. _____
 Well, give her some - thing to look for - ward to. _____

May - be some - thing will jump out your mouth _____
 Re - mem - ber all those oth - er girls who ran _____



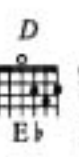
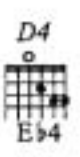
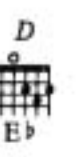
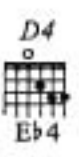
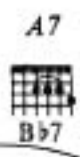
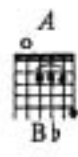
To make her no - tice that you're cra - zy a - bout her. Want
 A - way from some - thing they didn't un - der - stand. — You want



love?
love?

Get clos - er. —
Get clos - er. —

You want
You want



love? —
love? —

Get clos - er. —
Get



To Coda

N.C.

f solo

D.S. al Coda

§

Coda

A Bb A7 Bb7 D Eb (Chorus) Bb7

clo - er. You want

Chorus

A Bb A7 Bb7 D Eb D4 Eb4 D Eb A7 Bb7

love? Get

Solo voice

Why you wor - ry - ing a - bout those things you said? —
 Oh, slide on o - ver on the scat, —

N.C.

f solo

D.S. al Coda

§

Coda

A Bb A7 Bb7 D Eb (Chorus) Bb7

clo - er. You want

Chorus

A Bb A7 Bb7 D Eb D4 Eb4 D Eb A7 Bb7

love? Get

Solo voice

Why you wor - ry - ing a - bout those things you said? —
 Oh, slide on o - ver on the scat, —

Goodbye My Friend

Slowly, expressively

Words and Music by
Karia Bonoff

Cadd2 Am7add4 Fadd2

p

with pedal

Dm7 Em7 Fmaj7 G7sus4 G7 Cadd2 Csus4 Csus2 C Csus4 C

1. Oh, we nev-er know where life will take us;
2. See additional lyrics

Fadd2 Fadd2/G G Cadd2 Csus4 Csus2

I knows it's just a ride on the wheel. And we nev-er know when death.

C Csus4 C Fadd2 Fadd2/G G

will shake us, and we won-der how it will feel.

Chorus

C Am7 Gsus4 G C Am7

So good-bye, my friend; I know I'll nev-er see you a-gain.

Gsus4 G F G Gm7/C F C/E D7

{ But the time to- geth- er through all the years_ will take a -way these_ tears. It's o-
 { But the love you gave me through all the years_ will take a -way these_ tears. I'm o-

C/G F/G Em/G F/G Cadd2

kay now. Good - bye, - my friend.
 kay now.

Am7 Fmaj7 Dm7 Em7 Fmaj9 Gsus4 G

2. Cadd2 C/E C F

friend. A *mf* life so fra - gile, a love so pure, we can't hold on but we try. We

C/E C Fmaj7 C/G F/G Em/G

watch how quick-ly it dis - ap - pears and we'll nev - er know why. But I'm o - kay now. *rit.* *a tempo*

F/G Cadd2 Am7

Good - bye, my friend. You can

Em/G F/G Cadd2 F/G C

go now. *rit.* Good - bye, my friend.

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a treble clef staff with a piano accompaniment and a bass clef staff with a vocal line. Chords are indicated above the treble staff. The lyrics are written below the vocal line. The first system starts with a '2.' indicating a second ending. The second system includes dynamic markings 'mf', 'rit.', and 'a tempo'. The third system includes a '3' marking over a triplet in the piano part. The fourth system ends with a double bar line.

Additional Lyrics

2. I see a lot of things that make me crazy,
 And I guess I held on to you.
 You could've run away and left, well, maybe,
 But it wasn't time and we both knew. (*To Chorus*)

Love Is a Rose

Words and Music by
Neil Young

Bright Country beat

Tacet

Love is a rose_ but you bet-ter not pick it;_

This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are three guitar chord diagrams: C (x000), F (xx0232), and C (x000). The bottom two staves are piano accompaniment, with a mezzo-forte (mf) dynamic marking.

on - ly grows_ when it's on the vine... Hand - ful of thorns and you'll

This system contains the second two staves of music. The top staff is a vocal line with lyrics. Above it are two guitar chord diagrams: C (x000) and C (x000). The bottom two staves are piano accompaniment.

know you've missed it;_ lose your love_ when you say the word "mine."

This system contains the final two staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: F (xx0232), C (x000), C (x000), and C (x000). The bottom two staves are piano accompaniment.

F  C  G  C 

I wan-na see what's nev-er been seen, I wan-na live that age - old_ dream

Instrumental



F  C  G  C 

Come on, boy, let's go to - geth - er; let's take the best_ right now, -



No chord 

take the best_ right_ now. Love is a rose_ but you
I wan - na go_ to an



F  C  G  C 

bet - ter not pick it;_ on - ly grows - when it's on the vine, -
old hoe - down long a - go_ in a west - ern town, -





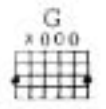
To Coda 1.

Hand - ful of thorns and you'll know you've missed it; — lose your love — when you
 Pick me up 'cause my feet are drag - gin' —



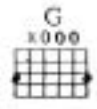
2.

say the word "mine." give me a lift — and I'll



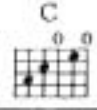
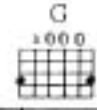
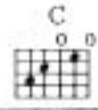
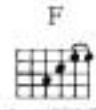
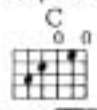
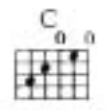
D.S. $\frac{3}{4}$ (lyric 1)
at Coda

Coda



hay your wag - on. lose your love — when you say the word

Repeat and fade



"mine." Love is a rose, — love is a rose, —

Repeat and fade

Heart Like a Wheel

Words and Music by
Steve Miller

Moderately slow, in 2

Tacet

Piano introduction in B-flat major, 2/4 time. The piece begins with a *mf* dynamic. The right hand features a melodic line with eighth notes, while the left hand provides a steady accompaniment of quarter notes. The introduction concludes with a *Tacet* instruction.

Guitar → *with pedal throughout*

Guitar (capo 3rd fret)
Piano → E^b

C
0 0

C/G
x 0 0

G
x 0 0 0

E^b/B^b B^b

Em
0 0 0 0

Gm

Some say the heart is just like a wheel: when you bend it
harm is done no love can be won; I know it hap-pens

Piano accompaniment for the first vocal line, featuring chords in the right hand and a bass line in the left hand.

Am
0 0 0 0

Cm

Dm
0 0 0 0

Fm

Dm sus-4
0 0 0 0

Fm sus-4

Dm
0 0 0 0

Fm

you can't mend it. But my love for you is like a
fre - quent - ly. But I can't un-der - stand, oh please, God,

Piano accompaniment for the second vocal line, continuing the harmonic support.

C/G
x 0 0

E^b/B^b

Am7
0 0 0 0

Cm7

Dm
0 0 0 0

Fm

Em7
0 0 0 0

Gm7

F
0 0 0 0

A^b

G
x 0 0 0

B^b

Am
0 0 0 0

Cm

Dm
0 0 0 0

Fm

wink - ing ship, and my heart is on that ship out in mid
hold my hand, why it had to hap - pen in mid to

Piano accompaniment for the final vocal line, concluding the piece.

F/G Ab/Bb C Eb F Ab G Bb Am Cm Dm Fm F/G Ab/Bb To Coda

o - - - - - cean.
me. _____

C Eb 1. 2. C Eb

When And it's on - ly love, and it's

F Ab G Bb Em Gm Am Cm Dm Fm

on - ly love that can wreck a hu - man being and turn him

F Ab G Bb D. S. \textsharp (lyric 1) al Coda Coda C Eb

in - side out.

rit.

It's So Easy

Words and Music by
Buddy Holly and Norman Petty

Medium Rock 'n' Roll beat



First system of musical notation. It includes a guitar staff with a treble clef and a piano accompaniment with grand staff notation (treble and bass clefs). The piano part starts with a forte (*f*) dynamic marking. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.



It's so — eas - y . to fall in love . .

Second system of musical notation. It includes a guitar staff with a treble clef and a piano accompaniment with grand staff notation. The lyrics "It's so — eas - y . to fall in love . ." are written below the guitar staff.



It's so — eas - y to fall — in love . .

Third system of musical notation. It includes a guitar staff with a treble clef and a piano accompaniment with grand staff notation. The lyrics "It's so — eas - y to fall — in love . ." are written below the guitar staff.

E B A B E A

Peo - ple - tell me love's for fools. - Here I go - break-in'
 Look in - to your heart and see - what your love - book has

B E A

all - the rules. - It seems so eas-y, Yeah, - so dog-gone
 set a-side for me.

E A

eas - y. Oh, - It seems so eas - y.

F# B

Well, - where you're con - cerned, my heart can learn. - Oh, -

E B A B E A

it's so eas - y to fall in love. — It's so eas - y to

B E To Coda 1.

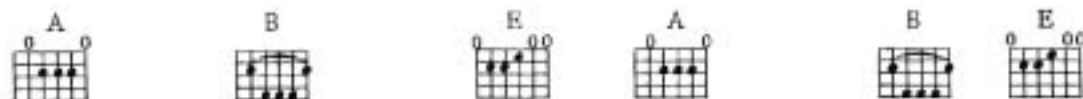
fall in love. —

E A B E 2. B

A B E A B E B

D. S. $\frac{3}{4}$
al Coda \blacklozenge

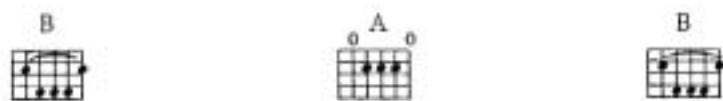
A B E A B E



It seems so

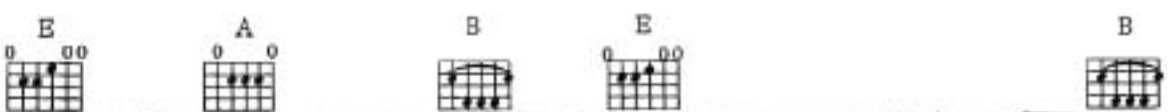
Coda

B A B



It's so eas - y to fall in love, —

E A B E B



It's so eas - y to fall in love, — It's so eas - y to

A B E A B E



fall in love, — It's so eas - y to fall in love, —

Just One Look

Words and Music by
Doris Payne and Gregory Carroll

Moderately

F  Bb 

F  C7  F 

Dm 

Bb  C 

1. Just one look —
2. So you see —

and I fell so ha - ar - ard — in —
I — real - ly ca - ar - are. — With -

love — with you. —
out you, — I'm noth - in' —



F



Oh, — oh, — I found out — how — good it fe -
 Oh, — oh, — just one look — and I know —

Dm

Bb

ee - eels — to — have —
 o - ow — I'll — get you —

C

To Coda ④

your love, — Oh, — oh, —
 some - day. — Oh, — oh, —

F

Dm

Say you will, — will be mi - i - ine —

Bb



for - ev - er — and al -

C



F



ways. — Oh, — oh, — just one look —

Dm



and I knew — ew - ew — that —

Bb



C



F



you — were my on - ly — one. — Oh —

B \flat



Musical staff with lyrics: I thought I was dream-in', but I was

Musical staff (piano accompaniment) for the first system.

F



G7



Musical staff with lyrics: wrong. Oh yeah, yeah, Ah, but I'm gon-na keep on

Musical staff (piano accompaniment) for the second system.

C



C13



C7



D.S. al Coda

Musical staff with lyrics: schem-in' til I can make you, make you my own.

Musical staff (piano accompaniment) for the third system.

CODA

F



B \flat



C



Repeat ad lib. and Fade

Musical staff with lyrics: just one look, that's all it took {yeah. wow.}

Musical staff (piano accompaniment) for the coda.

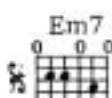
Someone to Lay Down Beside Me

Words and Music by
Karla Bonoff

Slowly



The first system of music features a piano accompaniment in 4/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line. The key signature is one sharp (F#) and the tempo is marked 'Slowly'.



The second system contains the first two lines of the vocal melody. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "There's some-bod - y wait - ing a - lone in the street - for 'Wom - an, sweet wom - an, please come home with me. - You're morn - ing is break - ing; the street lights are off. - The



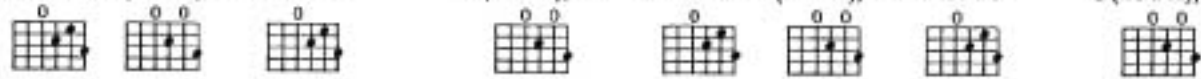
The third system contains the final two lines of the vocal melody. The piano accompaniment concludes with a few chords. The lyrics are: "some-one to walk - up and greet. - shin - ing and will - ing and free. - sun will soon share - all the cost - Here you are - all a - lone - But your love - is a com - of a world that can be -"

D7sus4 G(add A)/D D7sus4 G(add A)/D D7sus4 G(add A)/D D7sus4 G(add A)/D



— down be - side — me. And e - ven — though —
 — down be - side — you. And e - ven — though —

D7sus4 G(add A)/D D7sus4 G(add A)/D D7sus4 G(add A)/D D7sus4 G(add A)/D



— it's not real, just some-one to lay —
 — it's not real, just some-one to lay —

D7sus4 G(add A)/D D7sus4 G(add A)/D D7sus4



To Coda ⊕

— down be - side — me. You're the sto - ry of — my — life. —
 — down be - side — you. You

decresc.

Em7



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

D. S. $\frac{3}{4}$ (no repeats) al Coda

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

Coda D7sus4



Musical notation for the Coda section, including vocal line and piano accompaniment.

Em7



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

Em7(add A)



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

Ped.

*

Somewhere Out There

from AN AMERICAN TAIL

Words and Music by
James Horner, Barry Mann
and Cynthia Weil

Moderately, with expression

C Cmaj7/E C/F G7sus C C/E F(add9)

With pedal

Dm G/F Em7 Am7 F G

C(add9) Cmaj7/E C/F F/G C(add9) C/E

Some - where — out there be - neath the pale moon -

F Dm7 G/F Em Am

light — some - one's think - in' of me and

Dm7 C/E F Gsus G C(add9) Cmaj7/E
 lov - ing me to - night, — Some - where out —

C/F F/G C(add9) C/E F
 — there — some - one's say - ing a prayer — that

Dm7 G/F Em7 Am Dm7 C/E F/G
 we'll find one an - oth - er — in that big some - where — out —

C F G/F F G/F
 there. And e - ven though I know how ver - y far a - part - we are — it

Fmaj7 G/F F G/F

helps to think we might be wish - in' on the same bright star. And

A \flat B \flat /A \flat A \flat B \flat /A \flat

when the night wind starts to sing a lone - some lull - a - by it

A \flat B \flat /A \flat G

helps to think we're sleep - ing un - der - neath the same big sky.

poco rit. *a tempo*

To Coda ⊕

C Cmaj7/E Fmaj9 F/G C C/E

Some - where out there if love can see us

F Dm7 G/F Em7 Am7 F

through, then we'll be to - geth - er some-where out there, out

Detailed description: This system contains the first two lines of music. The top line is a guitar chord chart with chords F, Dm7, G/F, Em7, Am7, and F. Below it is a vocal line with lyrics: "through, then we'll be to - geth - er some-where out there, out". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and some melodic lines, while the left hand plays a steady bass line. A triplet of eighth notes is marked over the vocal line for "we'll be to".

G C D/C C D/C

where dreams come true.

Detailed description: This system contains the third and fourth lines of music. The guitar chord chart shows G, C, D/C, C, and D/C. The vocal line continues with the lyrics "where dreams come true.". The piano accompaniment continues with the right hand playing chords and the left hand playing a bass line. A long note is held in the vocal line for "true.", and the piano accompaniment features a melodic line in the right hand.

C/Bb Bbmaj7 Am/Bb D/E

Detailed description: This system contains the fifth and sixth lines of music. The guitar chord chart shows C/Bb, Bbmaj7, Am/Bb, and D/E. The piano accompaniment continues with the right hand playing chords and the left hand playing a bass line. The right hand has a melodic line that moves across the system.

A C#m7 A/D D/E A A/C# D D+ D6 A/C#

Detailed description: This system contains the seventh and eighth lines of music. The guitar chord chart shows A, C#m7, A/D, D/E, A, A/C#, D, D+, D6, and A/C#. The piano accompaniment continues with the right hand playing chords and the left hand playing a bass line. The right hand has a melodic line that moves across the system.

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

D.S. al Coda

And

CODA

C C/E F Dm G/F

love can see us through, (love can see us through) we'll be to -

Em7 Am F G

geth - er some-where out there, out where dreams come

poco rit.

With pedal

C Cmaj7/E C/F G7sus C(add9)

true.

a tempo *rit.*

When Will I Be Loved

Words and Music by
Phil Everly

Moderately (♩ = ♩³)

Tacet

I've been cheat - ed, — been mis - treat - ed; —

when will I — be — loved? —

Bb C

I've been pushed down, — I've been pushed 'round; —

F Bb C F Bb C

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F Bb C F

when will I be loved?

Bb C Bb

When I find my new man that I want for

F Bb C

mine, he always breaks my heart in two; it

Dm C

hap-pens ev-'ry time.

F Bb C⁰ F Bb C⁰

I've been made blue, I've been lied to; —
 I've been cheat - ed, I've been mis - treat - ed; —

F Bb C⁰ F Bb C⁰

when will I be loved? —
 when will I be loved? —

F Bb C⁰ F Bb C⁰

When will I be loved? — Tell me,

Freely
 F

Tacet

when will I be loved?

Adios

All My Life

Blue Bayou

Cry Like a Rainstorm

Desperado

Different Drum

Don't Know Much

Feels Like Home

Get Closer

Goodbye My Friend

Heart Like a Wheel

It's So Easy

Just One Look

Love Is a Rose

Someone to Lay Down Beside Me

Somewhere Out There

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