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107 Let Me Be the One

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# ALL YOU GET FROM LOVE IS A LOVE SONG

Words and Music by  
STEVE EATON

Moderately fast

Like sail - in' on a sail - in' ship to no -  
now the tears in my eyes are ev - er blind -

*Instrumental solo*

*mf*

Guitar chords: B<sup>b</sup>, B<sup>b</sup>maj<sup>7</sup>, Dm<sup>7</sup>

where,  
ing.

The love took o - ver my heart like an o - cean breeze.  
The fu - ture that lies be - fore me I can - not see.

Guitar chords: C<sup>#</sup>m<sup>7</sup> 4fr, Cm<sup>7</sup> 3fr, E<sup>b</sup>/F

As sea - gulls fly, I knew that I was  
Al - though to - mor - row I know the sun is

Guitar chords: B<sup>b</sup>, Cm<sup>7</sup> 3fr, E<sup>b</sup>/F, F<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup>maj<sup>7</sup>







los ris in' in' Love was washed a way light - ing up the world for ev -






with the drift in' tide. Oh, it's a  
 'ry - one, but not for me. *Solo ends*









dirt - y old shame when all you get from love is a love song






that's got you lay - in' up nights just wait - in' for the mu - sic to start.



It's such a dirt - y old shame \_ when you











got to take the blame for a love song. \_ be - cause the




best love songs \_ are writ - ten with a bro - ken heart. \_

1. 2  



And Well, it's a

D.S. and Fade



# (Want You) BACK IN MY LIFE AGAIN

Words and Music by CHRIS CHRISTIAN  
and KERRY CHATER

Moderate Rock

Chords: Gm<sup>7</sup>, F/C, C, F, Dm<sup>7</sup>

Chords: C/D, Gm<sup>7</sup>, F/C, C

Chords: Dm, C, Dm, Gm<sup>7</sup>

You know, it does - n't seem that long a - go -  
took a while for me to see -

Chords: C, F, Dm

that I had your love and let it go, and I real -  
what it is you real - ly mean to me. I've been as







- ly let you down; \_ I know \_ I'm los - ing your love. \_  
 big a fool as I \_ can be \_ for los - ing your love. \_







I guess it \_ I want you back in my life \_





\_ a - gain. I don't want to be your "re - mem - ber when." \_

\_ Want you back in my life \_ a - gain. Let's go back to the



place where it all be - gan. — I've lived long e - nough with your

mem - o - ry; now I know that I need you here with — me. —

mem - o - ry; now I know that I need you here with — me. —

There was a time I thought I had it made, —  
Sax solo ad lib.

but I did - n't see the price I'd paid. — And the price —

but I did - n't see the price I'd paid. — And the price —

Gm7 C Dm

— gets high - er ev - 'ry day, — and all I can say — is: —

Gm7 C

*Solo ends* } You're the on - ly one who knows my heart, — so let's take

F Dm Gm7

— it right back — to the start, — and I won't — have to play — the part —

C Dm

— of los - ing your love. — I want you back in my life —

1st time D.S.  
2nd time D.S. al Coda



**CODA**

Chord diagrams:  $E^b/B^b$ ,  $B^b$ ,  $Dm/C$ ,  $C$ ,  $C/B^b$

know that I want you, know — that I need you back in my life. —

Chord diagrams:  $Gm^7$ ,  $F/C$ ,  $C$

N.C.

Want you back in my life. —

Chord diagrams:  $F$ ,  $Dm^7$ ,  $C/D$ ,  $Gm^7$ ,  $F/C$ ,  $C$

I want you back in my life. —

Chord diagrams:  $D^b$ ,  $A^b/C$ ,  $B^bm$ ,  $A^b$ ,  $E^b/G^b$ ,  $B^b7/F$ ,  $E^b$ ,  $B^b$

Ah, — ah, — ah. —

# BECAUSE WE ARE IN LOVE

## (The Wedding Song)

Words and Music by RICHARD CARPENTE  
and JOHN BETTI

With much expression

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked *f* (forte). The introduction consists of six measures with the following chords: B<sup>b</sup>maj<sup>7</sup>, C/B<sup>b</sup>, B<sup>b</sup>maj<sup>7</sup>, C/B<sup>b</sup>, B<sup>b</sup>maj<sup>7</sup>, and C/B<sup>b</sup>. The melody features triplet eighth notes in the right hand and quarter notes in the left hand.

The first vocal entry occurs in measure 7, marked *dim.* (diminuendo). The piano accompaniment continues with the same harmonic pattern. The vocal melody is: B<sup>b</sup> (dim.), C (dim.), F (dim.), B<sup>b</sup> (dim.), C (dim.), F (dim.).

The second vocal entry begins in measure 11 with the lyrics "Chil - dren." The piano accompaniment is marked *mp* (mezzo-piano). The chords for this section are Fmaj<sup>7</sup>, C<sup>7</sup>/F, and Fmaj<sup>7</sup>. The melody includes triplet eighth notes.

The third vocal entry begins in measure 15 with the lyrics "It was more fun to be chil - dren." The piano accompaniment continues with the same harmonic pattern. The melody includes triplet eighth notes.

The fourth vocal entry begins in measure 19 with the lyrics "We just took life as it hap - pened; — run through the days,". The piano accompaniment continues with the same harmonic pattern. The chords for this section are Gm/F, Fmaj<sup>7</sup>, F<sup>7</sup>, and B<sup>b</sup>maj<sup>7</sup>. The melody includes triplet eighth notes.



**B<sup>b</sup>m** **D**

don't look be - hind.

**F** **C<sup>7</sup>/F** **F**

O - ver. Wink of an eye and it's o - ver.

**Gm/F** **Bm<sup>7b5</sup>** **B<sup>b</sup>maj<sup>7</sup>** **C/B<sup>b</sup>**

What a sur - prise to dis - cov - er

**B<sup>b</sup>maj<sup>7</sup>** **C/B<sup>b</sup>** **B<sup>b</sup>maj<sup>7</sup>** **C/B<sup>b</sup>** **Am<sup>7</sup>** **Dm<sup>7</sup>**

selves. What kind of peo - ple did we want to be? No

**B $\flat$**  **Gm/C** **F(add<sup>2</sup>)**

an - swer \_\_\_\_\_ ev - er came \_\_\_\_\_ to me.

**E $\flat$ /F**

I did - n't sleep at all \_\_\_\_\_ last

*mf*





**F** **E $\flat$ /F**

night. Mom, I've come to you \_\_\_\_\_ like

**B $\flat$  maj<sup>7</sup>** **B $\flat$ 7** **E $\flat$  maj<sup>7</sup>**




yes - ter - day, \_\_\_\_\_ a - bout \_\_\_\_\_ to - day. \_\_\_\_\_











Mom, I'm a - fraid! "Hon, come and sit by my





*mp* *tenderly*

side. Lis - ten to me.

Words come so hard, but what my

heart says I will give you.

*rit.* *a tempo*

G/F A/E Bm/E E7sus E7

Be -

*mf*

3

## Gentle Rock tempo

A Bm/A

cause you are in love, your eyes be - gin to

3

A Amaj7

o - pen as if you had a - wok - en from a

3

Dmaj7 E/D D/E E7 A

sleep. Be - cause you are in

3



Bm/A



love, you use i - mag - i - na - tion and

A



C#m/G#



F#m



C#m/E



lose your con - cen - tra - tion when some - one drops his

D#m7b5

A<sup>b</sup>susA<sup>b</sup>D<sup>b</sup>A<sup>b</sup>7b9

name. You're back in his arms, as al - ways; your

D<sup>b</sup>

Cm7b5



Fsus



F

B<sup>b</sup>m

day - dreams work out that way. It's all just a trick your

mind plays. The more love grows, the more it stays the

*rit.*

Chords:  $E^b13$ ,  $E^bm7$ ,  $D^b/F$ ,  $G^b$ ,  $A^b7sus$

(Same lit - tle girl who's fright - ened, But I love him so, same lit - tle girl who's

*a tempo*

Chords:  $E^bm7/D^b$ ,  $D^b6$ ,  $E^bm7/D^b$

sure) that she loves him so. (Sees with a wom - an's

Chords:  $D^b$ ,  $E/B$

vi - sion, knows what a wom - an knows.)

Chords:  $F^{\#}m7/B$ ,  $Am^6/B$ ,  $B^7b9$ ,  $D/E$

3



E7 A Amaj7

Be - cause we are in love, we

*f*

Bm/A Amaj7

reach for our to - mor - rows and know we won't be

C#m/G# F#m A/E G/D

lone - ly in laugh - ter and in sor - rows. Where

A/E C#m/E# F#m C#m/E

love a - bides, there is the place we'll keep our

3










home for - ev - er, you and I, be - cause we \_\_\_\_\_ are in








love. \_\_\_\_\_

3

3

(We know we won't be lone - ly in

laugh - ter and in sor - rows.) Where love a - bides, \_\_\_\_\_

accel.



C#/E# F#m A/E D Dm<sup>6</sup>

there is the place we'll keep our home for - ev - er,

*rit. e dim.*

A/E Adim7/E Bm<sup>7</sup>/E C#m<sup>7</sup>/B D/E E<sup>7</sup>

you and I, be - cause we are in

*mp slowly*

A G/A F/A

love.

*a tempo* *rit. poco a poco*

B<sup>b</sup>/A A(add<sup>2</sup>)

8va

# BEECHWOOD 4-5789

Words and Music by MARVIN GAYE,  
WILLIAM STEVENSON and GEORGE GORDY

Moderately fast Rock

The musical score is written for guitar and piano. The guitar part includes chords: C, Am, Dm7, G, and C. The piano part features a rhythmic accompaniment with a bass line and a treble line. The lyrics are: 'La la la la la la la, \_\_\_ la la la la la la la \_\_\_ La la la la la la la, \_\_\_ la la la la la la la \_\_\_ You can have this dance with me. \_\_\_'



You can hold my hand and whis - per in my ear sweet words \_\_\_\_\_

that I'd like to hear. \_\_\_\_\_ (Whis - per sweet words

in my ear, — sweet words that I love to hear.) Don't be shy. —

Just take - a your time. —

F

I'd like to get to know — you, — I'd like to make you

G N.C. F

mine. \_ I've been wait - ing

Em<sup>7</sup> F

sit - ting here so pa - tient - ly \_ for \_ you. \_

G N.C.

— to come o - ver and have this dance with me, and my num - ber is



C Am Dm<sup>7</sup>

Beech - wood four five sev - en eight nine. You can call me up and have a

G C N.C.

date — an - y old time. —

C Am Dm<sup>7</sup> G

La la la la la la la, — la la la la la la la. —

*Guitar solo ad lib.*

C Am Dm<sup>7</sup> G

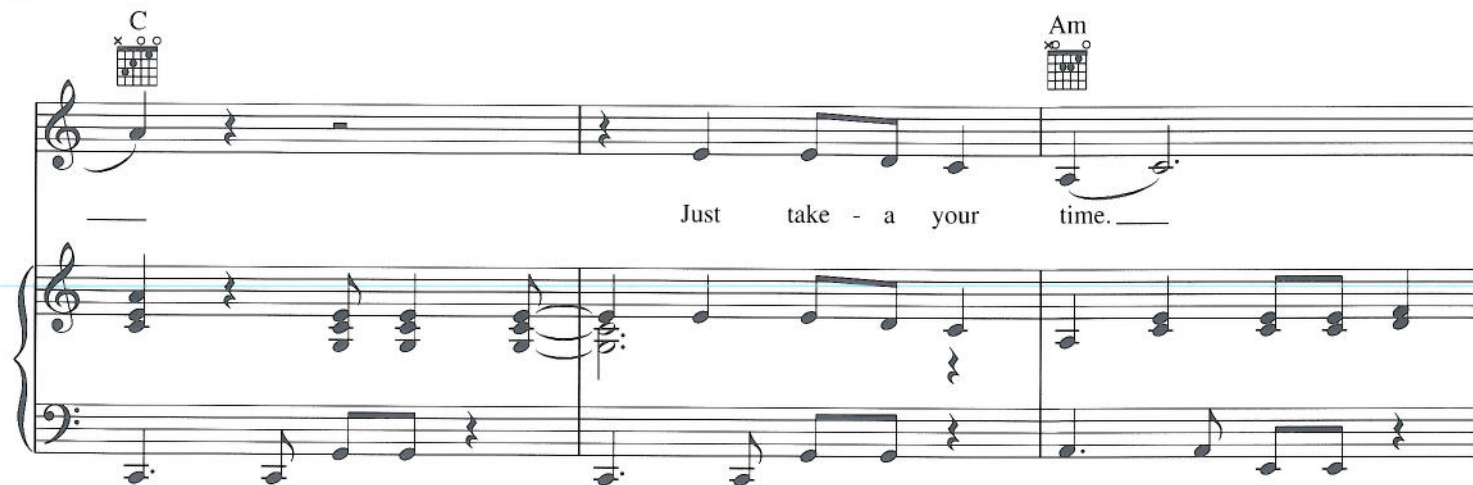
La la la la la la la, — la la la la la la la. } Don't be shy. —

*Solo ends*

C

Am

Just take - a your time. —



F

I'd like to get to know — you, — I'd like to make you

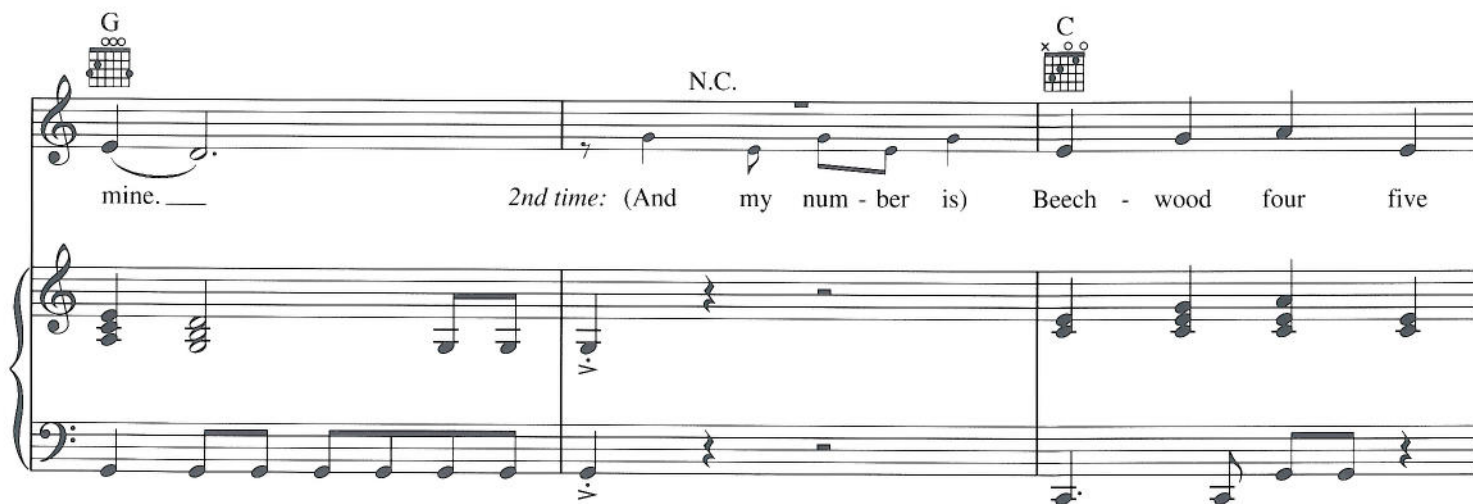


G

N.C.

C

mine. — 2nd time: (And my num - ber is) Beech - wood four five



Am

Dm7

G

sev - en eight nine. You can call me up and have a date — an - y old





**C**  
x o o o

1 N.C. 2 N.C.

time. \_

**D**  
x o o o

**Bm**  
x o o o

**Em7**  
o o o o o

Beech - wood four five sev - en eight nine. You can call me up and have a

**A**  
x o o o

**D**  
x o o o

N.C.

date \_ an - y old time. \_ La la la la

**Bm**  
x o o o

**Em7**  
o o o o o

**A**  
x o o o

Repeat and Fade

**Optional Ending**  
**D**  
x o o o

la la la, \_ la la la la la la la. \_

# BLESS THE BEASTS AND CHILDREN

Words and Music by BARRY DeVORZO  
and PERRY BOTKIN, Jr.

**Warmly**

B<sup>b</sup>(add<sup>2</sup>)



*mp*

*With pedal*

F/B<sup>b</sup>



Bless the beasts and the chil - dren,

Fm<sup>6</sup>/A<sup>b</sup>



G<sup>7</sup>



Cm



E<sup>b</sup>/F



F



for in this world \_\_\_\_\_ they have no voice, \_\_\_\_\_ they





B<sup>b</sup>(add<sup>2</sup>)



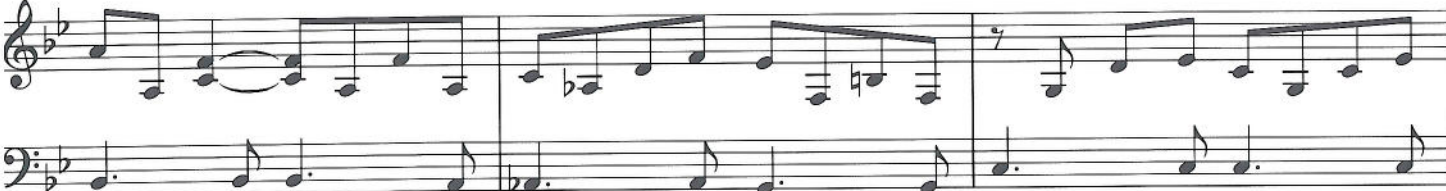
have no choice. \_\_\_\_\_ Bless the beasts and the







*(Bring out melody)*



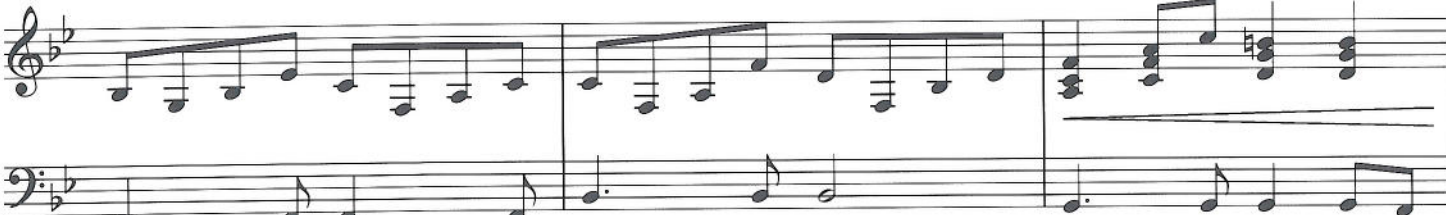





chil - dren, for the world can nev - er be \_\_\_\_\_



\_\_\_\_\_ the world they see. \_\_\_\_\_

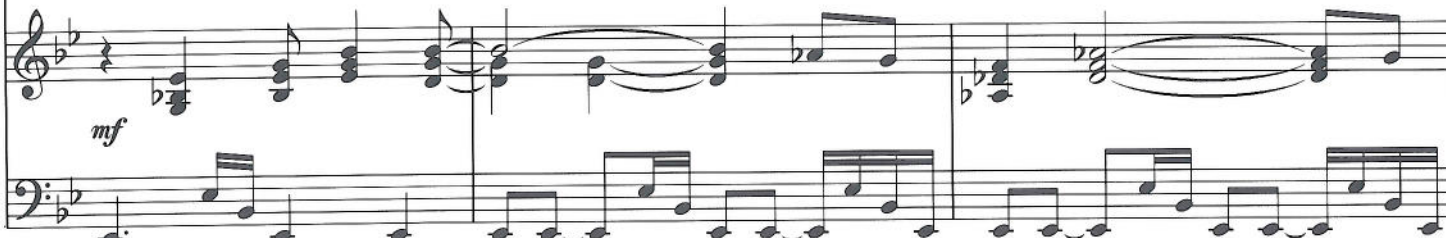












Light their way \_\_\_\_\_ when the dark - ness \_\_\_\_\_ sur -

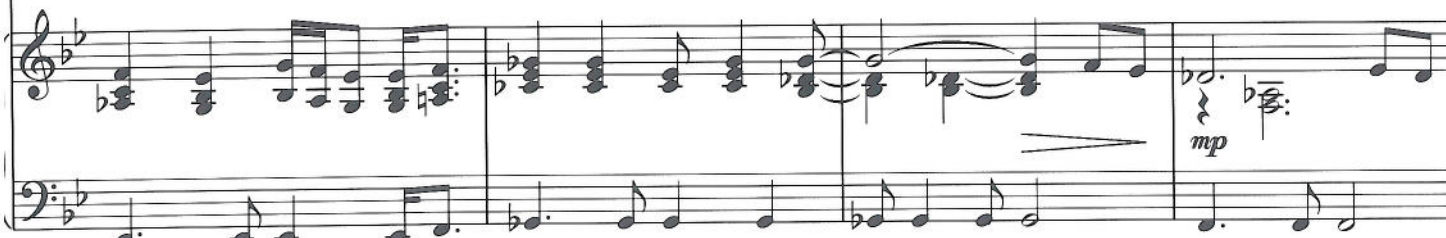
*mf*



rounds them. Give them love, \_\_\_\_\_ let it shine all a -

*mp*













To Coda

round \_\_\_\_\_ them. Bless the beasts and the






chil - dren, give them shel - ter from a storm. \_\_\_\_\_

Keep them safe, \_\_\_\_\_




D.S. al Coda

keep them warm. \_\_\_\_\_

CODA 



Bless the beasts and the chil - dren,

**F/B<sup>b</sup>**

give them shel - ter from a storm.

**Fm<sup>6</sup>/A<sup>b</sup>** **G<sup>7</sup>** **Cm** **E<sup>b</sup>/F** **F**

Keep them safe, keep them warm.

**F/B<sup>b</sup>** **B<sup>b</sup>** **F/G** **G** **G/C** **C**

**C(add<sup>2</sup>)**

Repeat and Fade

Optional Ending

(Vocal 1st time only)

# CALLING OCCUPANTS

(Of Interplanetary Craft)

Words and Music by JOHN WOLOSCHU  
and TERRY DRAPE

**Slowly**

**A<sup>b</sup>(add<sup>2</sup>)** 4fr **A<sup>b</sup>** 4fr **E<sup>b</sup>/A<sup>b</sup>** 3fr

In your mind — you have ca - pac -

**mp**

**D<sup>b</sup>/A<sup>b</sup>** 4fr **A<sup>b</sup>** 4fr **E<sup>b</sup>/A<sup>b</sup>** 3fr




- i - ties, — you know, — to tel - e - path — mes - sag - es

**D<sup>b</sup>/A<sup>b</sup>** 4fr **A<sup>b</sup>** 4fr **E<sup>b</sup>/A<sup>b</sup>** 3fr

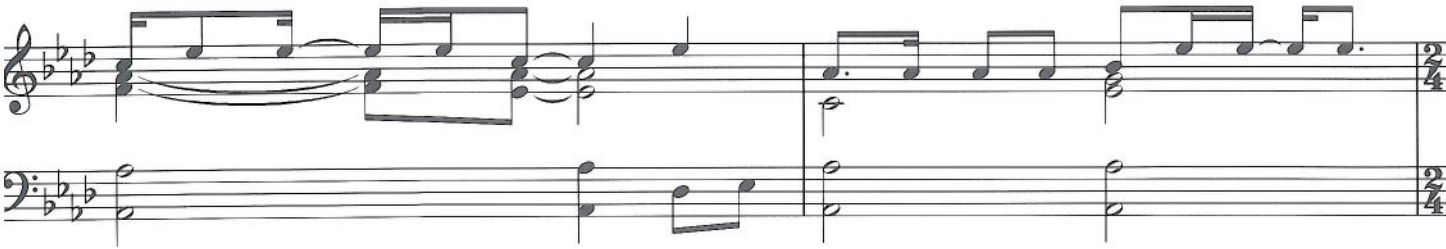
through the vast — un - known. Please close your eyes and con - cen - trate with






The musical score is written for voice and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The tempo is marked 'Slowly' and the piano part starts at a mezzo-piano (mp) dynamic. The score is divided into three systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal line for each system, indicating the fretting for the guitar or mandolin. The lyrics are: 'In your mind — you have ca - pac - i - ties, — you know, — to tel - e - path — mes - sag - es through the vast — un - known. Please close your eyes and con - cen - trate with'.



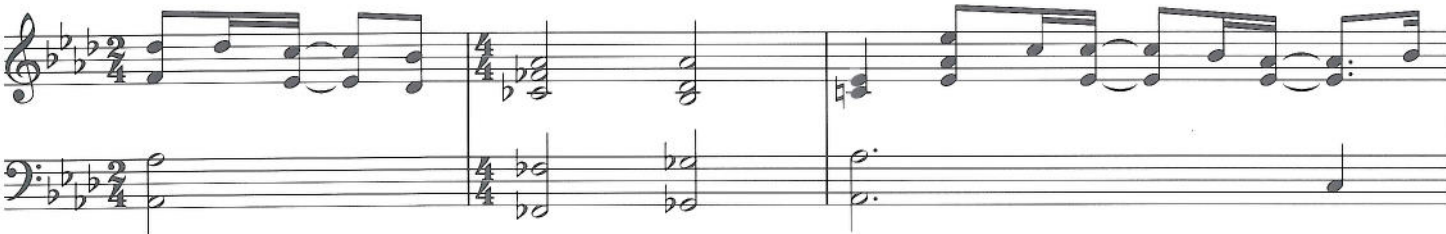







ev - 'ry thought\_ you think, up - on the rec - i - ta - tion














we're a - bout\_ to sing. Call - ing oc - cu - pants\_ of



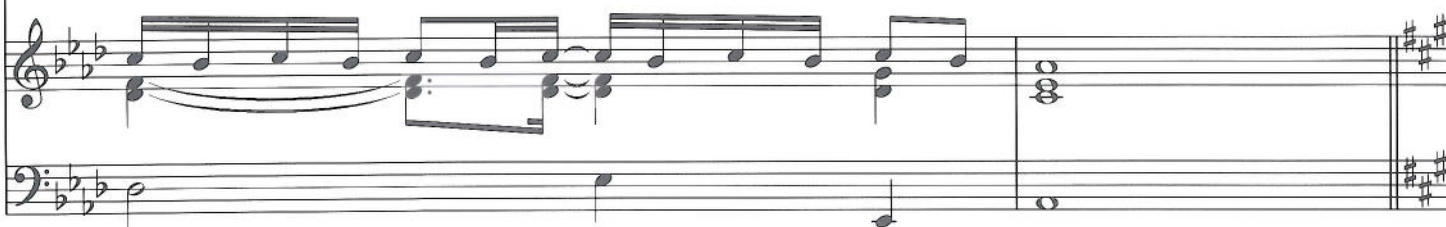




in - ter - plan - e - tar - y craft. Call - ing oc - cu - pants\_ of



in - ter - plan - e - tar - y, most\_ ex - traor - di - nar - y craft.



A A/C# D E

Call - ing oc - cu - pants — of in - ter - plan - e - tar - y craft.

*mf*

A A/C# D E

Call - ing oc - cu - pants — of in - ter - plan - e - tar - y craft.

A A/C# D E

Call - ing oc - cu - pants — of in - ter - plan - e - tar - y, most — ex - traor - di - nar - y

Fmaj7 Am

craft. You've been ob - serv - ing our — earth,



Fmaj<sup>7</sup> Am D

and we'd like to make a con - tact with you.

N.C. G Bm<sup>7</sup> C(add<sup>2</sup>)

We are — your friends.

*mp*

A A/C# D E

Call - ing oc - cu - pants — of in - ter - plan - e - tar - y craft.

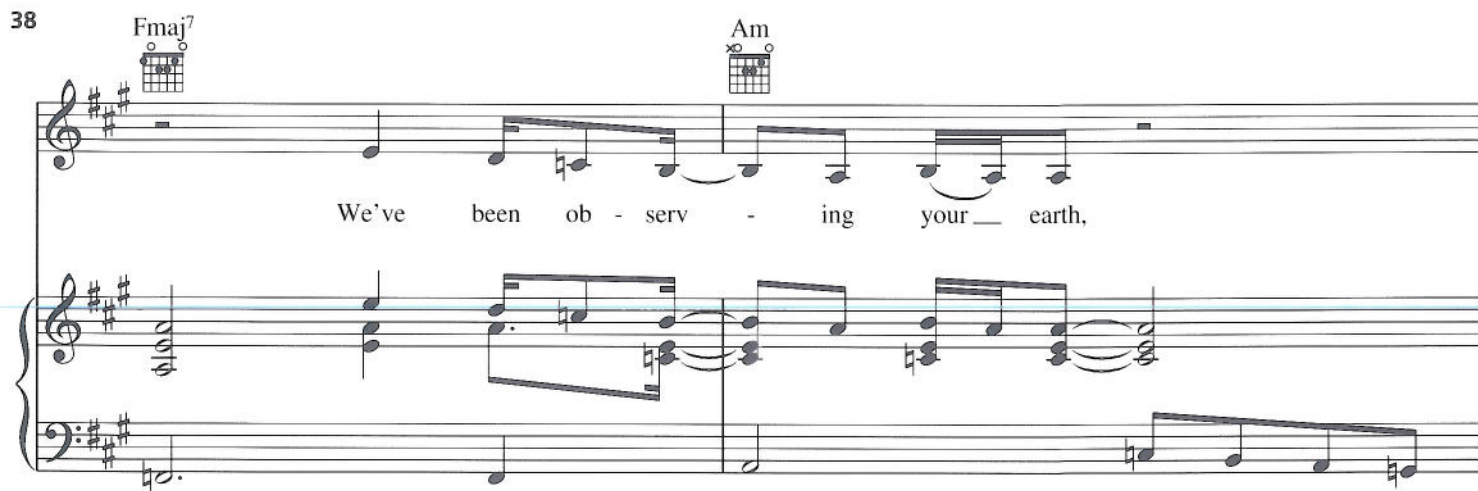
*mf*

A A/C# D E

Call - ing oc - cu - pants — of in - ter - plan - e - tar - y ul - tra - em - is - sar - ies.

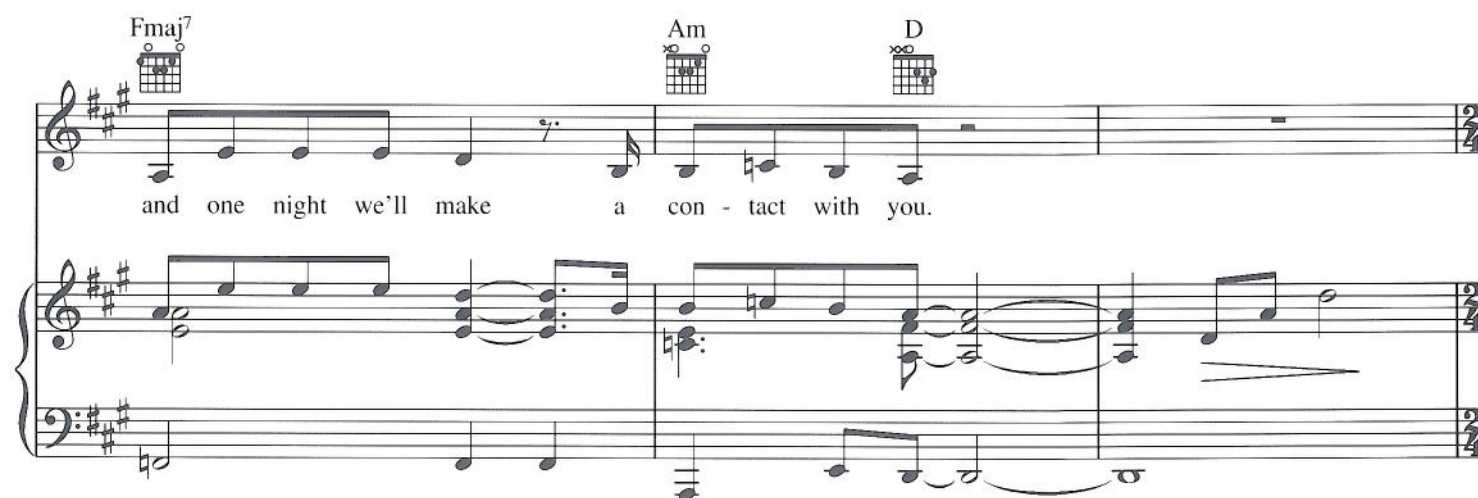
Fmaj<sup>7</sup> Am

We've been ob - serv - ing your earth,



Fmaj<sup>7</sup> Am D

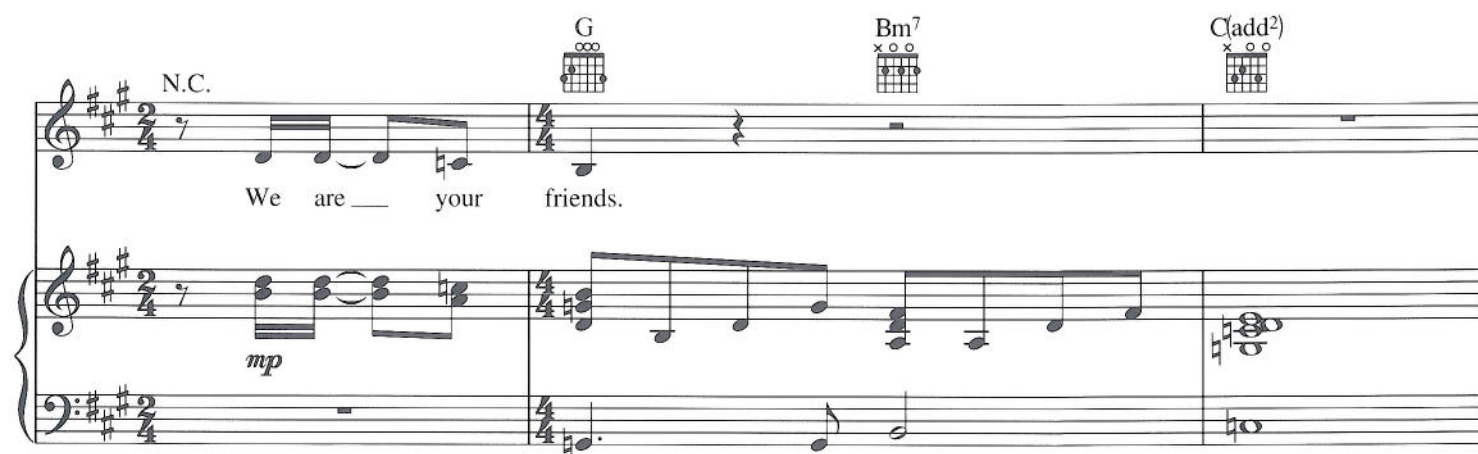
and one night we'll make a con - tact with you.



N.C. G Bm<sup>7</sup> C(add<sup>2</sup>)

We are your friends.

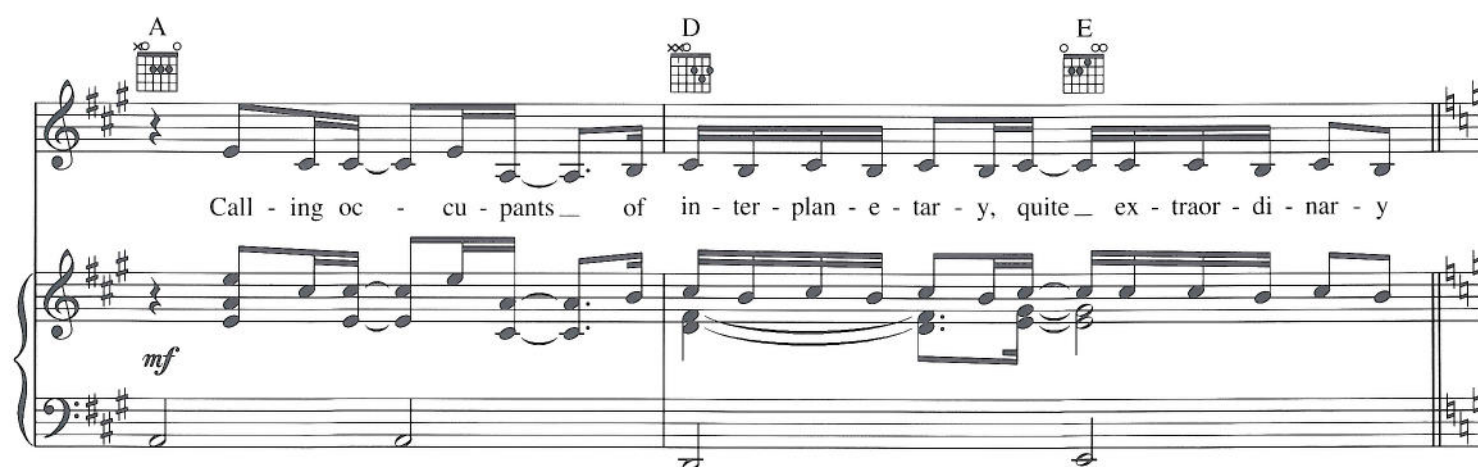
*mp*



A D E

Call - ing oc - cu - pants of in - ter - plan - e - tar - y, quite ex - traor - di - nar - y

*mf*





## A bit faster



craft.

*slightly detached*

And please come in peace, we be - seech \_

Male: (On - ly a land - ing will teach them.)

— you.

Our earth may nev - er sur - vive.

Male: (So do come, we beg — you.)

Please, in - ter - stel - lar po - lice -

Am<sup>7</sup> Am<sup>6</sup> E Dm C

- man, won't you give us a sign, — give us a sign that we've reached —

E Am<sup>7</sup> Am<sup>6</sup> Fmaj<sup>7</sup> F<sup>6</sup>

— you. — Oh, — oh.





Am<sup>7</sup> Am<sup>6</sup> Fmaj<sup>7</sup> F<sup>6</sup> Am<sup>7</sup> Am<sup>6</sup>

Tempo I

N.C. E Cmaj<sup>7</sup> C




*rall.* *f* 3











With your mind\_ you have a - bil -


*sub. mp*






- i - ty\_ to form\_ and trans - mit thought en - er - gy

far be - yond the norm.\_ You close your eyes,\_ you con - cen - trate\_ to -



geth - er. That's the way\_ to send the mes - sage. We de -

clare World Con - tact Day. *Guitar solo*

Chord diagrams: D, F, G(add<sup>9</sup>), A, A/C<sup>#</sup>

*mf*

Chord diagrams: D, A, A/C<sup>#</sup>, D

Chord diagrams: A, A/C<sup>#</sup>, D, D/E

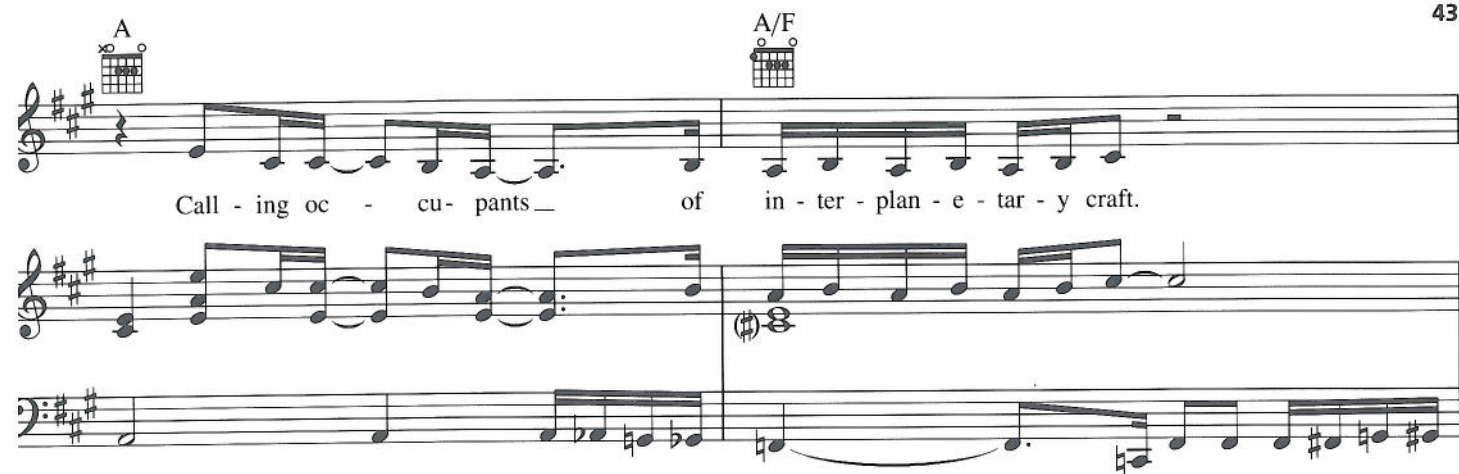
*Solo ends*

Call - ing oc - cu - pants — of in - ter - plan - e - tar - y craft.

Chord diagrams: A, A/F

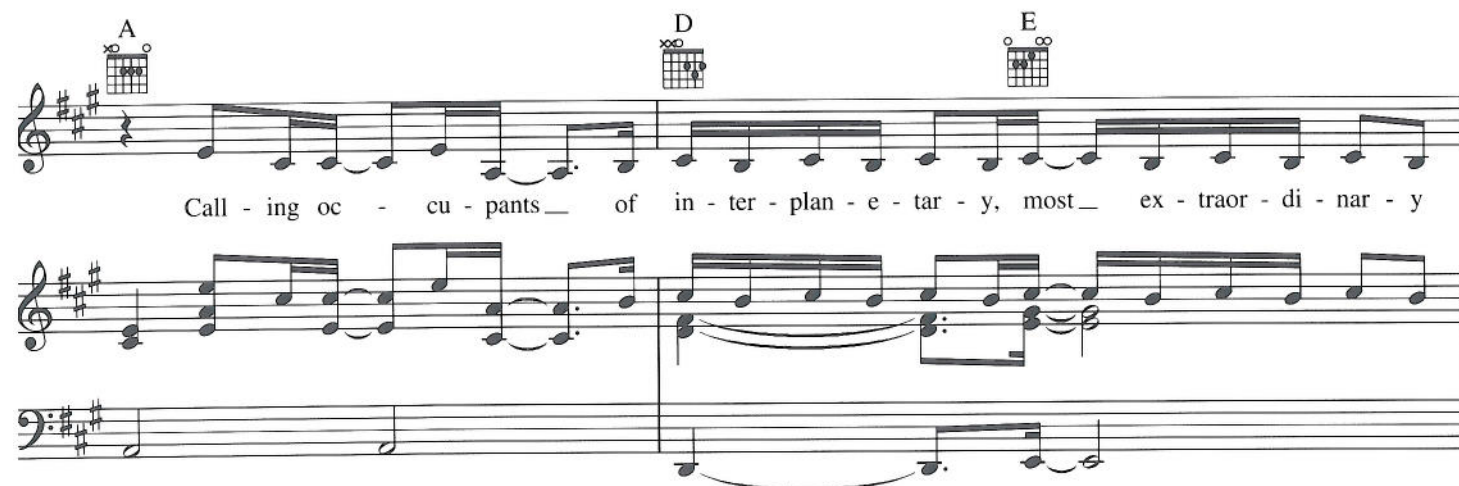


A A/F



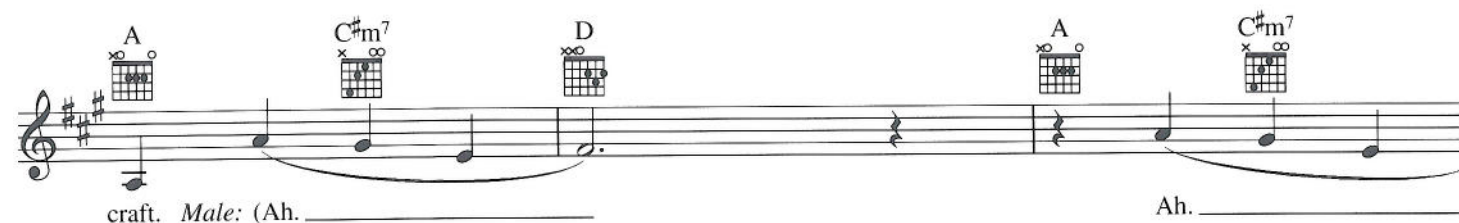
Call - ing oc - cu - pants \_ of in - ter - plan - e - tar - y craft.

A D E

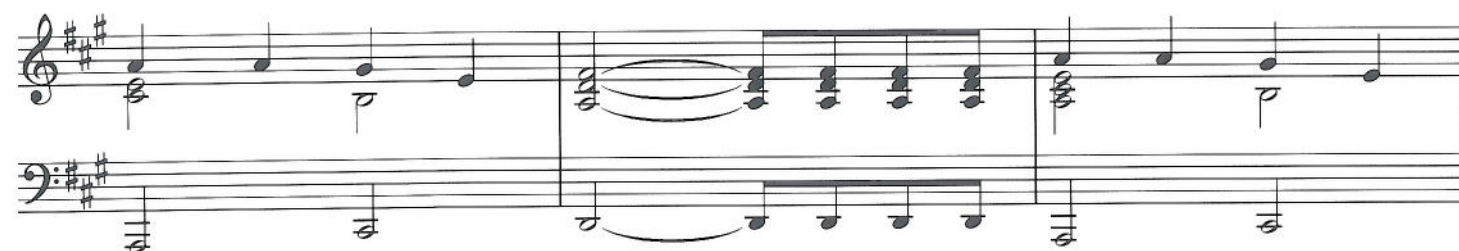


Call - ing oc - cu - pants \_ of in - ter - plan - e - tar - y, most \_ ex - traor - di - nar - y

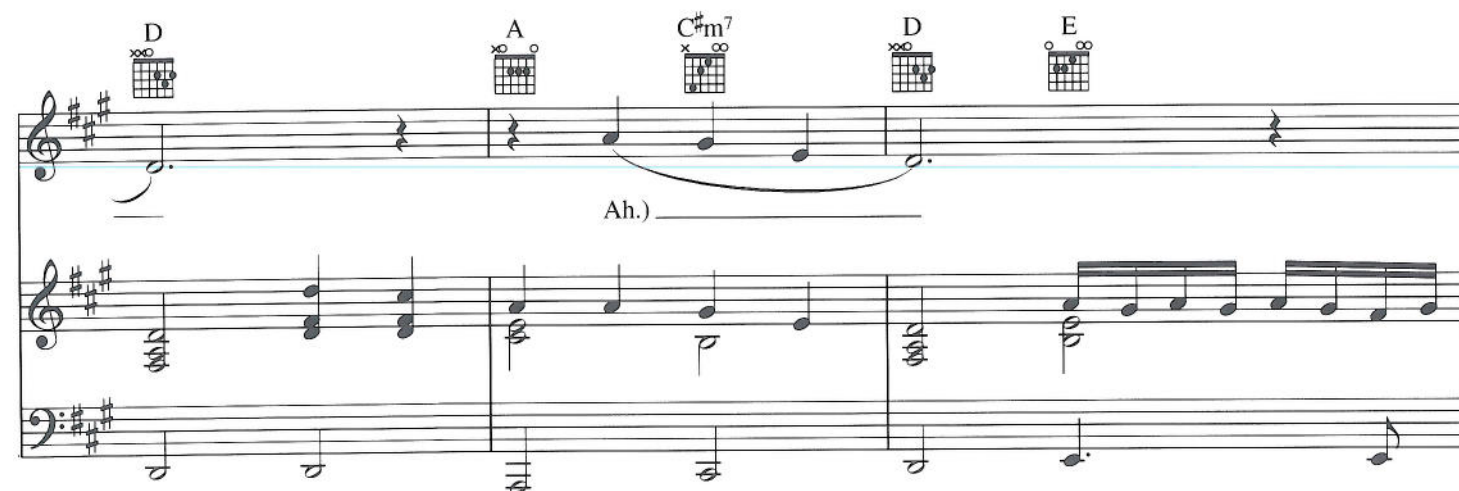
A C#m7 D A C#m7



craft. Male: (Ah. \_ Ah. \_



D A C#m7 D E



Ah.) \_

Call - ing oc - cu - pants \_ call - ing oc - cu - pants, \_

A A/F

call - ing oc - cu - pants \_ of in - ter - plan - e - tar - y, an - ti - ad - ver - sar - y

A D E

craft.  
(Vocal 1st time only)

A C#m7 D A C#m7 D

Repeat and Fade

Optional Ending

A



# THE END OF THE WORLD

45

Words by SYLVIA DEE  
Music by ARTHUR KENT

## Melancholy Ballad

Chords: A, E, F#m, E

*mf*

*With pedal*

Chords: A, E/G#, E

Why \_\_\_\_\_ does the sun \_\_\_\_\_ go on \_\_\_\_\_ shin - ing? \_\_\_\_\_

Chords: F#m, C#m

Why \_\_\_\_\_ does the sea rush to shore? \_\_\_\_\_

Chords: D6, Bm7, C#m7, F#7

Don't they \_\_\_\_\_ know \_\_\_\_\_ it's the end \_\_\_\_\_ of the world, \_\_\_\_\_ 'cause

Bm<sup>7</sup> Dm<sup>6</sup> Esus E

you don't love me — an - y - more? —

A E/G# E

Why — do the birds — go on sing - ing? —

F#m C#m

Why — do the stars glow a - bove? —

D6 Bm7 C#m7 F#7

Don't they — know — it's the end — of the world? — It

Bm<sup>7</sup> E A A<sup>7</sup>

end - ed when I lost \_\_\_\_\_ your love. I

D A

wake up in the morn - ing and I \_\_\_\_\_ won - der \_\_\_\_\_ why \_

Bm<sup>7</sup> Esus E A

\_\_\_\_\_ ev - 'ry - thing's the same \_\_\_\_\_ as it was. \_\_\_\_\_ I

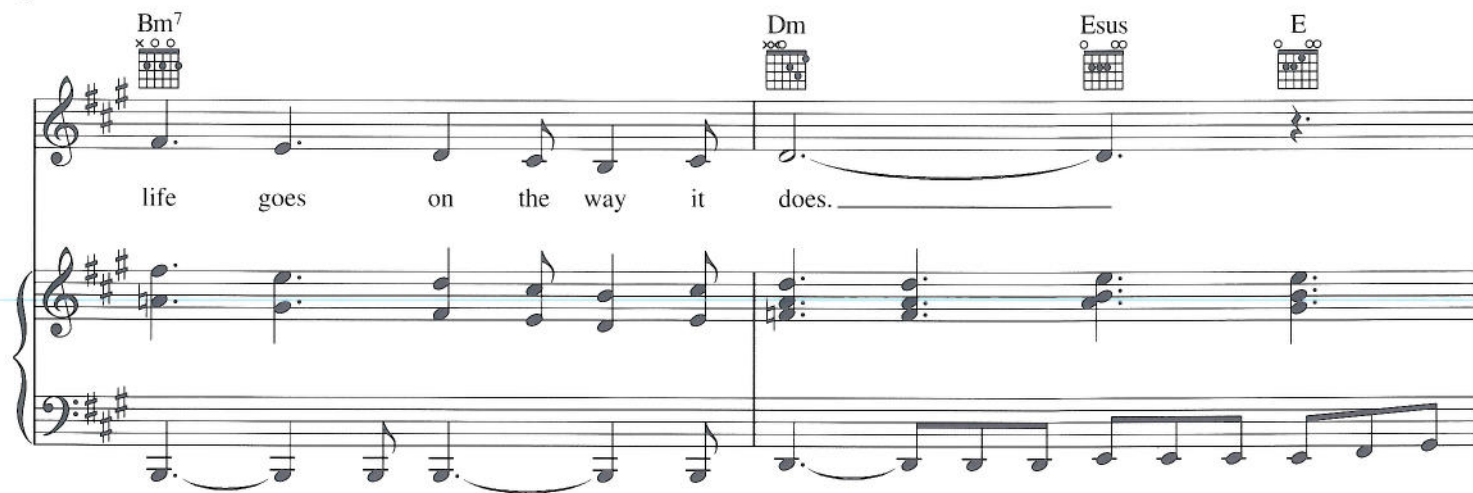
C#m<sup>7</sup> F#<sup>7</sup>

can't un - der - stand, \_\_\_\_\_ no I can't un - der - stand how



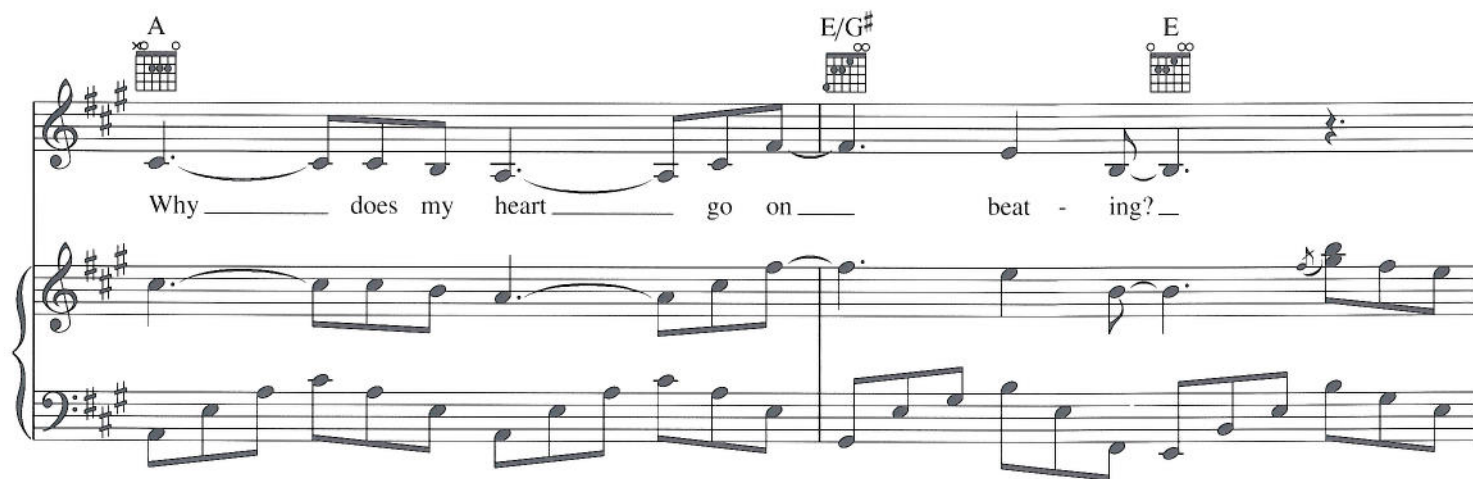
Bm<sup>7</sup> Dm Esus E

life goes on the way it does.



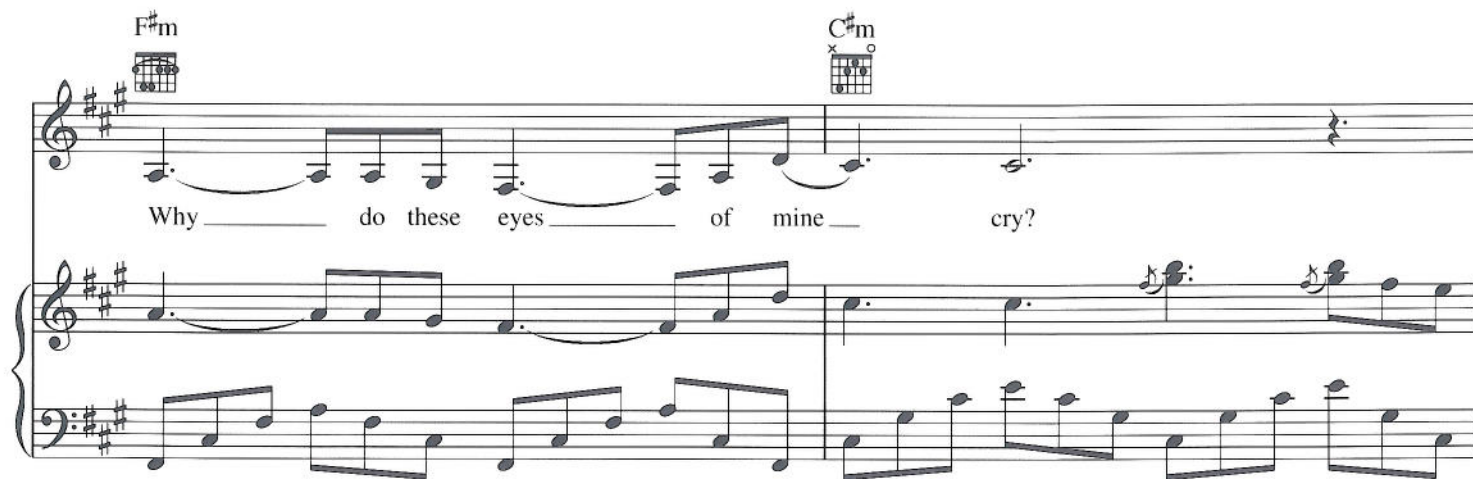
A E/G# E

Why does my heart go on beat - ing?



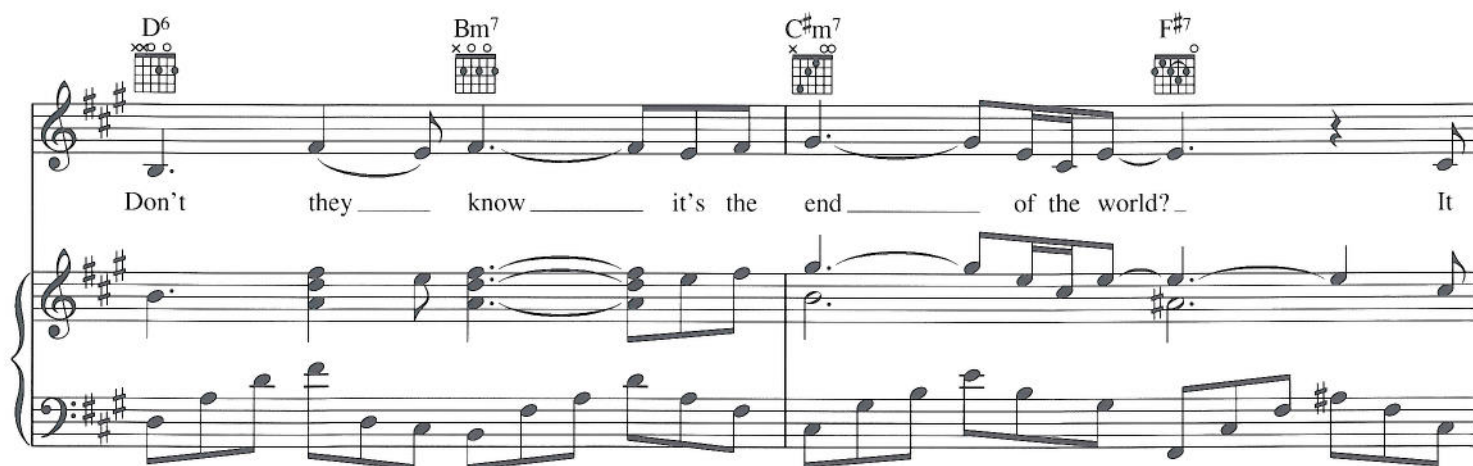
F#m C#m

Why do these eyes of mine cry?



D<sup>6</sup> Bm<sup>7</sup> C#m<sup>7</sup> F#<sup>7</sup>

Don't they know it's the end of the world? It



Bm<sup>7</sup> E A

end - ed when you said \_\_\_\_\_ good - bye.

D<sup>6</sup> Bm<sup>7</sup> C<sup>#m</sup>7 F<sup>#</sup>7

Don't they \_\_\_\_\_ know \_\_\_\_\_ it's the end \_\_\_\_\_ of the world? \_ It

Bm<sup>7</sup> E A C<sup>#m</sup>7

end - ed when you \_ said good - bye.

*rit.* *a tempo*

D E A

*rit.*

(They Long to Be)  
**CLOSE TO YOU**

Lyric by HAL DAVI  
 Music by BURT BACHARAC

**Moderately** (♩ =  $\frac{3}{4}$ )

**Chord Diagrams:**

- C(add<sup>2</sup>)
- C
- C(add<sup>2</sup>)
- C
- C(add<sup>2</sup>)
- C
- C(add<sup>2</sup>)

**Lyrics:**

Why do  
 birds sud - den - ly ap - pear ev - 'ry time you are near? \_

Just like me, \_ they long to be close to you. \_ Why do

**Chord Diagrams:**

- Bsus
- B
- Bm<sup>7</sup>
- Em<sup>7</sup>
- Em

**Chord Diagrams:**

- C
- C(add<sup>2</sup>)
- C
- C(add<sup>2</sup>)
- Gmaj<sup>9</sup>



C(add<sup>2</sup>)     Bsus     B     Bm<sup>7</sup>     Em<sup>7</sup>     Em

stars fall down\_ from the sky ev - 'ry time you walk by? \_

C     C(add<sup>2</sup>)     C     C(add<sup>2</sup>)     Gmaj<sup>9</sup>     G<sup>9</sup>




Just like me, \_ they long to be close to you. \_

C     C<sup>6</sup>     Cmaj<sup>7</sup>     C<sup>6</sup>     C     C<sup>6</sup>     Cmaj<sup>7</sup>     C<sup>6</sup>

On the day that you were born the an - gels got to - geth - er and de -







Bm<sup>7</sup>     Bm<sup>7</sup>/E     E<sup>7</sup>     C(add<sup>2</sup>)     C

cid - ed to cre - ate a dream\_ come true. So they sprin - kled moon dust in your hair\_ of






gold and star - light in your eyes of blue. That is

8va-----|













why all the girls in town fol - low you all a - round. —

3

Just like me, — they long to be close to you. —

3fr

3

On the day that you were born the an - gels got to - geth - er and de -

cid - ed to cre - ate a dream\_ come true. So they sprin - kled moon dust in your hair\_ of

gold and star - light in your eyes of blue. \_\_\_\_\_ That is



Chord diagrams:  $D^b(\text{add}^2)$ ,  $C_{\text{sus}}$ ,  $C$ ,  $Cm^7$  3fr

why all the girls in town fol - low you all a - round.

Chord diagrams:  $Fm^7$ ,  $Fm$ ,  $D^b$  4fr,  $D^b(\text{add}^2)$ ,  $D^b$  4fr,  $D^b(\text{add}^2)$




Just like me, they long to be

Chord diagrams:  $A^b\text{maj}^9$  4fr,  $D^b$  4fr,  $D^b(\text{add}^2)$ ,  $D^b$  4fr,  $D^b(\text{add}^2)$




close to you. Just like me, they long to be

Chord diagrams:  $A^b(\text{add}^2)$ ,  $A^b$ ,  $A^b(\text{add}^2)$ ,  $A^b$ ,  $A^b(\text{add}^2)$ ,  $A^b$ ,  $A^b(\text{add}^2)$




close to you.




Wah, \_\_\_\_\_ close to you. \_\_\_\_\_




Wah, \_\_\_\_\_ close to you. \_\_\_\_\_ Ha, —




Wah, \_\_\_\_\_ close to you. \_\_\_\_\_ Ha, —




Wah, \_\_\_\_\_ close to you. \_\_\_\_\_ Ha, —




Wah, \_\_\_\_\_ close to you. \_\_\_\_\_ Ha, —

Wah, \_\_\_\_\_ close to you. \_\_\_\_\_ Ha, —

Wah, \_\_\_\_\_ close to you. \_\_\_\_\_ Ha, —

Wah, \_\_\_\_\_ close to you. \_\_\_\_\_ Ha, —

Repeat and Fade

# DRUSCILLA PENNY

Words and Music by RICHARD CARPENTIER  
and JOHN BETTIE

With a Classical feel

*mf*

*Pedal sparingly*

Am G/B Cmaj7 G#dim7 Am D Gmaj7 Cmaj7

F#m7b5 4fr B7 Esus E Am G/B

Dru - scil - la Pen - ny, — what a

Cmaj7 C#dim7 D B/D#

name. Are you sure you did - n't make — it up your -

Esus E Am G/B

self? You're ver - y pret - ty, — yes, you

The musical score is written for guitar and piano. It begins with a 4/4 time signature and a 'Classical feel' instruction. The piano part starts with a mezzo-forte (mf) dynamic and a 'Pedal sparingly' instruction. The guitar part features a series of chords: Am, G/B, Cmaj7, G#dim7, Am, D, Gmaj7, and Cmaj7. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The score includes lyrics and musical notation for the first system, a second system with a key signature change to 2/4, and a third system with a key signature change to 2/4. The lyrics are: 'Dru - scil - la Pen - ny, — what a name. Are you sure you did - n't make — it up your - self? You're ver - y pret - ty, — yes, you'.



are, but with all the junk you wear it's hard to

Cmaj7 C#dim7 D B/D#

tell. Man, you must work hard to get your

Esus E Am7 D

hair to look like that! I don't need a hor - o - scope to tell me where you're at. Your fam - 'ly's

Gmaj7 Cmaj7 F#m7b5 B Em E

prob - 'ly giv - en up on you since you be - gan to fol - low groups of long - haired rock - and - roll - ers.

Am7 D Gmaj7 C F#/A# B

A<sup>#</sup>dim<sup>7</sup> B A<sup>#</sup>dim<sup>7</sup> B

I can hear your moth - er cry - ing for her daugh - ter.

F<sup>#</sup>m<sup>7</sup>b<sup>5</sup> B E F<sup>9</sup> E

Dru - scil - la Pen -

Am G/B Cmaj<sup>7</sup> C<sup>#</sup>dim<sup>7</sup>

- ny, what a girl. Where's the

D B/D<sup>#</sup> Esus E

pur - pose to the cra - zy life you lead? It does - n't

Am G/B Cmaj<sup>7</sup> C<sup>#</sup>dim<sup>7</sup> D B/D<sup>#</sup>

mat - ter; af - ter all, you're so sure that in - stant love is all you

Esus E Am<sup>7</sup> D

need.

Gmaj<sup>7</sup> Cmaj<sup>7</sup> F<sup>#</sup>m<sup>7</sup>b<sup>5</sup> 4fr B

Em E Am<sup>7</sup> D Gmaj<sup>7</sup> C

I've seen your face at least a thou - sand times; you're al - ways stand - ing there be - hind the



















stag - es at the con - certs, wait - ing for an of - fer to be with some - one af - ter.

Dru - scil - la Pen - ny, how's your head? Do you ev -






- er wake up lone - ly in the night? It is - n't

Am G/B Cmaj7 C#dim7 D B/D#

eas - y for a girl when she can't de - cide if love is wrong or

right. I hope I live to see a

Em C#/E# F#m D/F#

change. Could you ev - er real - ly love, —

G F#m7b5 B

ev - er real - ly care, — ev - er real - ly get it to - geth - er? No! (No!) —

Em Em/D C F#/A# B Esus E

rit.

N.C.

# FOR ALL WE KNOW

from the Motion Picture **LOVERS AND OTHER STRANGERS**

Words by ROBB WILSON and JAMES GRIFFIN  
Music by FRED KARLII

**Flowing**

*mf*

*With pedal*

G D/G C/G

D/G G D/G

C/G D/G G G/F#

Love, \_\_\_\_\_

Em<sup>7</sup> Em/D A<sup>7</sup>/C#

look at the two of us, \_\_\_\_\_ strang -



ers in man - y ways.

We've got a life - time to

share, so much to say,

and as we go from day to

Chord diagrams shown above the staff:

- C<sup>6</sup>
- Cm<sup>6</sup>
- G/B
- G
- D/F<sup>#</sup>
- Em<sup>7</sup>
- G/D
- A<sup>7</sup>/C<sup>#</sup>
- Dmaj<sup>7</sup>
- G(add<sup>2</sup>)
- Cmaj<sup>7</sup>
- C/D

day, I'll feel you close to me,

but time a - lone will

tell. Let's take a life -

time to say, "I knew you

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano part is in the lower staff. The key signature is one sharp (F#). The score is divided into four systems, each with a guitar staff and a piano staff. The lyrics are written below the guitar staff. Chord diagrams are provided for the guitar part. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Chord diagrams shown:

- G
- G/F#
- Em<sup>7</sup>
- Em/D
- A<sup>7</sup>/C#
- C<sup>6</sup>
- Cm<sup>6</sup>
- G/B
- G
- D/F#
- Em<sup>7</sup>
- G/D
- A<sup>7</sup>/C#

Dmaj7 G(add2) Cmaj7

well," for on - ly time

Bm7 Em7 Em/D

will tell us so, and love may

Cmaj7 D7 D7/F# G

grow, for all we know.

D/G C/G D/G



First system of the musical score, measures 1-3. The key signature is one sharp (F#). The guitar part is in the treble clef, and the piano accompaniment is in the bass clef. Chord diagrams are provided for G, D/G, and C/G.

Chord diagrams: G, D/G, C/G.

Second system of the musical score, measures 4-7. The key signature is one sharp (F#). The guitar part is in the treble clef, and the piano accompaniment is in the bass clef. Chord diagrams are provided for D/G, G, G/F#, Em7, and Em/D. The lyrics "Love, look at the" are written below the staff.

Chord diagrams: D/G, G, G/F#, Em7, Em/D.

Lyrics: Love, look at the

Third system of the musical score, measures 8-11. The key signature is one sharp (F#). The guitar part is in the treble clef, and the piano accompaniment is in the bass clef. Chord diagrams are provided for A7/C# and C6. The lyrics "two of us, strang - ers" are written below the staff.

Chord diagrams: A7/C#, C6.

Lyrics: two of us, strang - ers

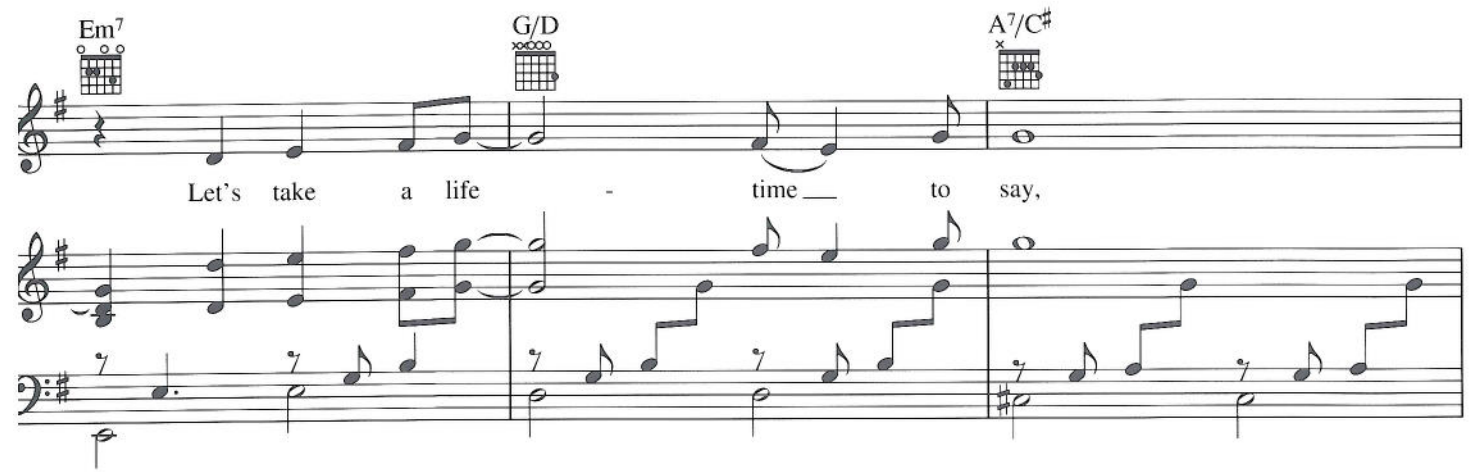
Fourth system of the musical score, measures 12-15. The key signature is one sharp (F#). The guitar part is in the treble clef, and the piano accompaniment is in the bass clef. Chord diagrams are provided for Cm6, G/B, G, and D/F#. The lyrics "in man - y ways." are written below the staff.

Chord diagrams: Cm6, G/B, G, D/F#.

Lyrics: in man - y ways.

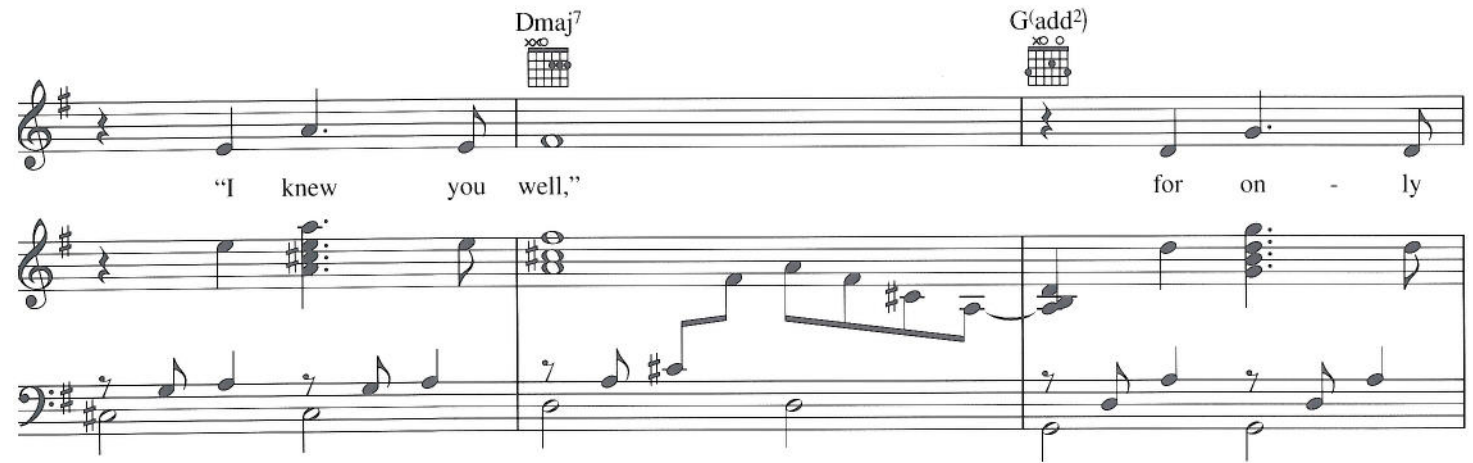
Em<sup>7</sup> G/D A<sup>7</sup>/C<sup>#</sup>

Let's take a life - time to say,



Dmaj<sup>7</sup> G(add<sup>2</sup>)

"I knew you well," for on - ly



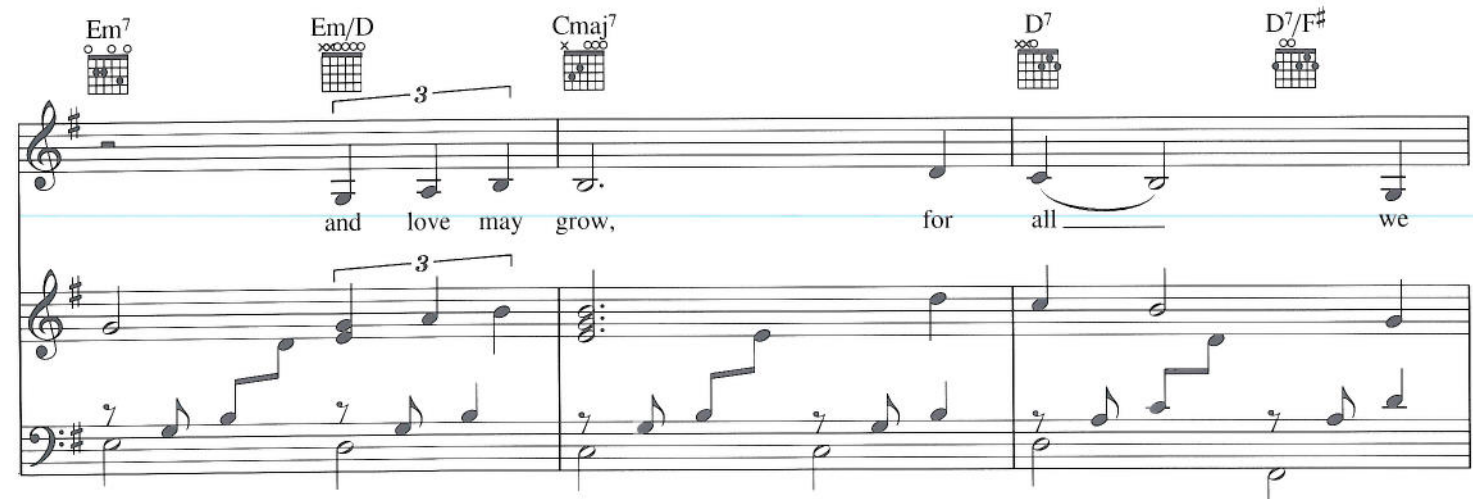
Cmaj<sup>7</sup> Bm<sup>7</sup>

time will tell us so,



Em<sup>7</sup> Em/D Cmaj<sup>7</sup> D<sup>7</sup> D<sup>7</sup>/F<sup>#</sup>

and love may grow, for all we



G D/G C/G

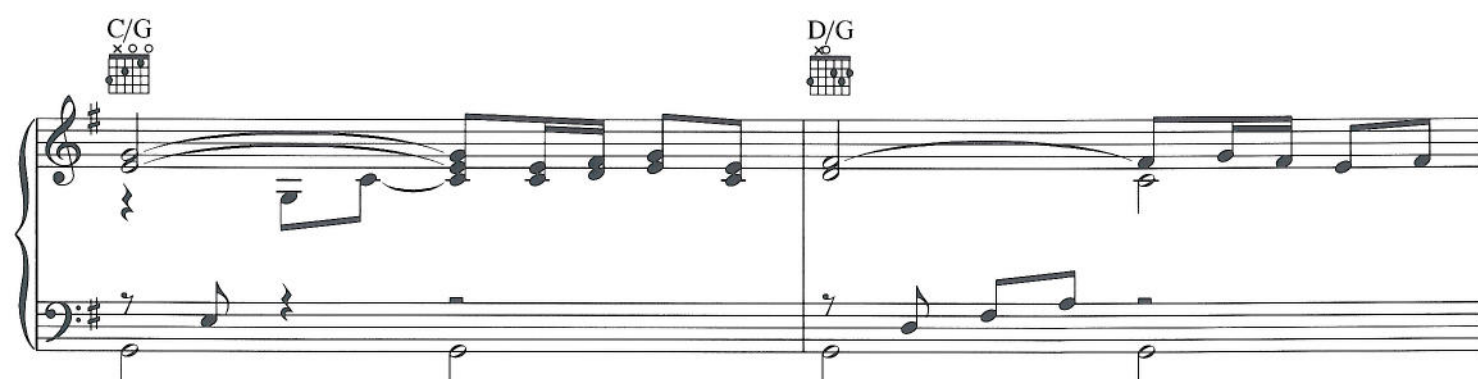
know. \_\_\_\_\_



D/G G D/G



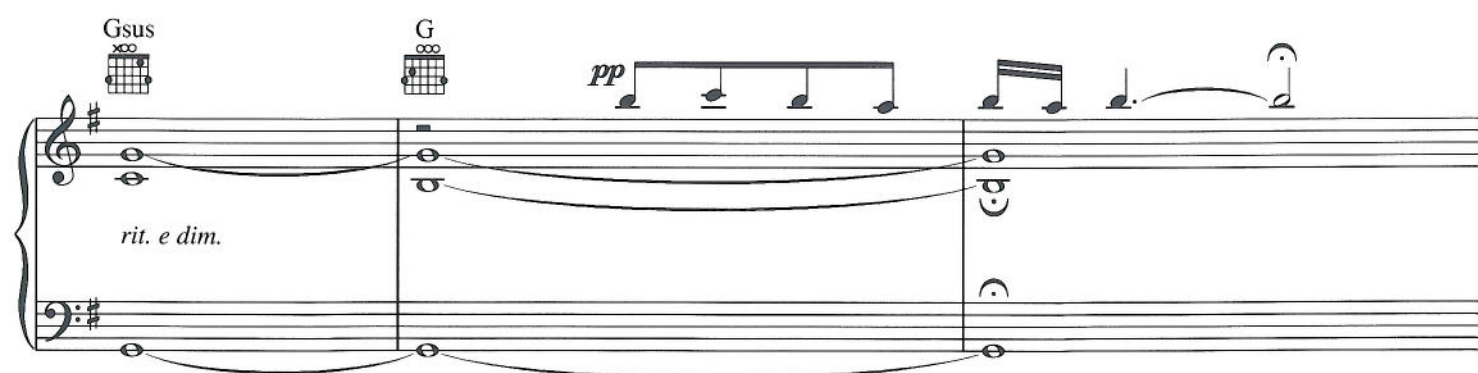
C/G D/G



Gsus G

*pp*

*rit. e dim.*





# HURTING EACH OTHER

Words by PETER UDELL  
Music by GARY GELD

Moderately slow

**D/E**



No one in the world ev - er had a love as sweet as —  
Clos - er than the leaves on a weep - in' wil - low, ba - by, —

**mf**

**E**



— my — love. —  
— we — are. —

**D/E**



For no - where in the world  
Clos - er, dear, are we

**A/E**



could there be a boy as true as — you, — love. — All my  
than the sim - ple let - ters "A" and — "B" — are. — All my

Am<sup>7</sup> C/D B/E

love life I give glad - ly to you; all your love you give  
 I could love on - ly you; all your life you could

F<sup>#</sup>/E Amaj<sup>7</sup> E/G<sup>#</sup> F<sup>#</sup>m A/B

glad - ly — to me. — Tell me why — then, oh, why should it be that }  
 love on - ly me. — Tell me why — then, oh, why should it be that }

E F<sup>#</sup>m/E Emaj<sup>7</sup>

we go — on — hurt - ing each oth - er? We go — on —

F<sup>#</sup>m/E E F<sup>#</sup>m/E E

hurt - ing each oth - er, mak - ing each oth - er cry, hurt - ing each oth - er with







out ev - er know - ing \_\_\_\_\_ why. \_\_\_\_\_


 N.C.
 


why. \_\_\_\_\_ Can't we stop hurt - ing each oth - er?





Got - ta stop hurt - ing each oth - er, mak - ing each oth - er cry,










break - ing each oth - er's heart, tear - ing each oth - er a - part.

Repeat ad lib. and Fade

Opt. Ending



# GOODBYE TO LOVE

Words and Music by RICHARD CARPENTE  
and JOHN BETTI

**Moderately slow**

**B<sup>b</sup>(add<sup>2</sup>)** **B<sup>b</sup>** **E<sup>b</sup>/B<sup>b</sup>** **F<sup>7</sup>/B<sup>b</sup>**

I'll say good - bye to love. \_ No one ev - er cared \_ if I \_ should

**B<sup>b</sup>** **F<sup>7</sup>/B<sup>b</sup>** **B<sup>b</sup>sus** **F<sup>7</sup>/A** **A<sup>7</sup>sus** **D/F<sup>#</sup>** **Gm** **Em<sup>7b5</sup>**

live or die. \_ Time and time a - gain \_ the chance for love has passed me by, \_ and all I

**B<sup>b</sup>/F** **E<sup>b</sup>/F** **B<sup>b</sup>/F** **D/F<sup>#</sup>** **Gm** **Em<sup>7b5</sup>**

know of love is how \_ to live \_ with - out \_ it; \_ I just can't seem to find \_ it.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderately slow'. The score is divided into three systems. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a series of guitar chords indicated by letter names and diagrams. The lyrics are: 'I'll say good - bye to love. \_ No one ev - er cared \_ if I \_ should live or die. \_ Time and time a - gain \_ the chance for love has passed me by, \_ and all I know of love is how \_ to live \_ with - out \_ it; \_ I just can't seem to find \_ it.' The guitar chords are: B<sup>b</sup>(add<sup>2</sup>), B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, F<sup>7</sup>/B<sup>b</sup> in the first system; B<sup>b</sup>, F<sup>7</sup>/B<sup>b</sup>, B<sup>b</sup>sus, F<sup>7</sup>/A, A<sup>7</sup>sus, D/F<sup>#</sup>, Gm, Em<sup>7b5</sup> in the second system; and B<sup>b</sup>/F, E<sup>b</sup>/F, B<sup>b</sup>/F, D/F<sup>#</sup>, Gm, Em<sup>7b5</sup> in the third system. The piano accompaniment includes a mezzo-piano (mp) dynamic marking.

B<sup>b</sup>/F E<sup>b</sup>/F B<sup>b</sup>ma<sup>7</sup>/F Cm<sup>7</sup>/F B<sup>b</sup>/F E<sup>b</sup>/F

So I've made my mind up; I must live my life a - lone. — And though it's not the eas - y way, — I

B<sup>b</sup>ma<sup>7</sup>/F Cm<sup>7</sup>/F B<sup>b</sup>(add<sup>9</sup>) B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> F/B<sup>b</sup>

guess I've al - ways known I'd say good - bye to love. — There are no to - mor - rows for this

*Instrumental solo ad lib.*

*rit.* *a tempo*

B<sup>b</sup> F/B<sup>b</sup> E<sup>b</sup>(add<sup>9</sup>)/B<sup>b</sup> F/B<sup>b</sup> A<sup>7</sup>sus D/F<sup>#</sup> Gm Em<sup>7b5</sup>

heart of mine. — Sure - ly time will lose — these bit - ter mem - 'ries and I'll find that there is

B<sup>b</sup>/F E<sup>b</sup>/F B<sup>b</sup>ma<sup>7</sup>/F D/F<sup>#</sup> Gm Em<sup>7b5</sup>

some - one to be - lieve — in and — to live — for, some - thing I — could live for.

*Solo ends*



B<sup>b</sup>/F Cm<sup>7</sup>/F B<sup>b</sup>ma<sup>7</sup>/F Cm<sup>7</sup>/F

What All the years of use - less search have fi - n'ly reached an end, — and  
lies — in the fu - ture is a mys - t'ry to us all; —

B<sup>b</sup>/F E<sup>b</sup>/F 1 B<sup>b</sup>ma<sup>7</sup>/F Cm<sup>7</sup>/F Dm<sup>7</sup> G<sup>7</sup>

lone - li - ness and emp - ty days — will be my on - ly friend. From this day, love is for - got - ten; I'll go  
no one can pre - dict the wheel — of






Cm<sup>7</sup>b<sup>5</sup> F<sup>sus</sup> F<sup>sus</sup><sup>2</sup> F 2 B<sup>b</sup>ma<sup>7</sup>/F Cm<sup>7</sup>/F

on as best I can. for - tune as it falls. —


G<sup>6</sup> Dm<sup>7</sup>/G G<sup>6</sup> Dm<sup>7</sup>/G G<sup>6</sup>







There may come a time — when I will see that I've been wrong, but for now this is my




song, and it's good - bye to love. — I'll say good -


















bye to love. — Ah. —

N.C.















Repeat ad lib. and Fade

Ah. —



# GOOFUS

Music by WAYNE KING and WILLIAM HAROLD

Words by GUS KAHN

Bouncy Shuffle (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )


The musical score is written for piano and voice. It begins with a 'Bouncy Shuffle' tempo marking and a 4/4 time signature. The piano part features a steady bass line with chords in the right hand. The vocal part enters with the lyrics 'I was born on a farm out in I - o - way. A'. There is an instrumental solo section marked '(D.S.) Instrumental solo ad lib.' followed by the lyrics 'flam - ing youth, I was bound I would fly a - way. I packed my grip and I'. The score includes guitar chord diagrams for F13, Bb6, and N.C. (No Chord).

**First System:** Piano introduction with **F13** and **Bb6** chords. The vocal line begins with the lyrics "I was born on a farm out in I - o - way. A".



**Second System:** Continuation of the instrumental solo. The vocal line continues with the lyrics "flam - ing youth, I was bound I would fly a - way. I packed my grip and I".

**Third System:** Continuation of the instrumental solo. The vocal line continues with the lyrics "flam - ing youth, I was bound I would fly a - way. I packed my grip and I".



**Fourth System:** Continuation of the instrumental solo. The vocal line continues with the lyrics "flam - ing youth, I was bound I would fly a - way. I packed my grip and I".

 N.C.



grabbed my sax - o - phone. —

 N.C.  N.C.

Can't read notes, but I play an - y - thing by ear. I made up tunes — on the


 

sounds that I used to hear. When I'd start to play, — folks used to say, "Sounds —





 

— a lit - tle Goof - us — to me." Corn - fed chords ap -





peal to me. \_\_\_\_ I like rus - tic har - mo - ny. \_\_\_\_ Hold a note and

change the key. \_\_\_\_ Hey, \_\_\_\_ but that's "Goof - us."

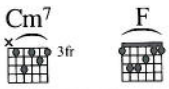



Not ac - cord - ing to the rules \_\_\_\_ that you learn in mu - sic schools, \_\_\_\_  
*(Solo continues)*


but the folks just dance like fools. \_\_\_\_ They sure go for

To Coda



"Goof - us." Got a job, but I just could - n't keep it long. The

lead - er said that I played all the mu - sic wrong. So I stepped out with an

out - fit of my own.

Got to - geth - er a new kind of or - ches - tree and we all played just the

same "Goof - us" har - mo - ny. And I must ad - mit we made a hit. "Goof -

G7 C7

- us" has been luck - y \_\_\_\_\_ for me.

F13 Bb6 D.S. al Coda

CODA Cm7 F7 F#7 3fr

Solo ends

Got to - geth - er a new kind of or - ches - tree and we all played just the

G6 C6

same "Goof - us" har - mo - ny. And I must ad - mit we made a hit.

A7 D7



G<sup>13</sup> C G<sup>13</sup>

"Goof - us" has been luck - y \_\_\_\_\_ for me. "Goof - us" has been luck - y \_\_\_\_\_

C G<sup>13</sup> A<sup>7</sup>/G Cm/G

\_\_\_\_\_ for me. "Goof - us" has been luck - y \_\_\_\_\_

G Gdim F/G G N.C. C N.C.

\_\_\_\_\_ for me.

F<sup>6</sup>/G

# I JUST FALL IN LOVE AGAIN

Words and Music by LARRY HERBST  
STEPHEN H. DORFF, GLORIA SKLERO  
and HARRY LLOY

## Tenderly

**Chord Diagrams:**

- B<sup>b</sup>sus<sup>2</sup>**: B-flat, D, F, A-flat
- B<sup>b</sup>**: B-flat, D, F, A-flat
- C/B<sup>b</sup>**: B-flat, C, E-flat, G
- E<sup>b</sup>/B<sup>b</sup>**: B-flat, C, E-flat, G
- B<sup>b</sup>/F**: B-flat, C, E-flat, F
- E<sup>b</sup>/F**: B-flat, C, E-flat, F
- F**: F, A, C, E
- B<sup>b</sup>**: B-flat, D, F, A-flat
- C/B<sup>b</sup>**: B-flat, C, E-flat, G
- Cm/B<sup>b</sup>**: B-flat, C, E-flat, F
- E<sup>b</sup>/F**: B-flat, C, E-flat, F
- B<sup>b</sup>**: B-flat, D, F, A-flat
- E<sup>b</sup>/B<sup>b</sup>**: B-flat, C, E-flat, G
- F/B<sup>b</sup>**: B-flat, C, E-flat, F
- B<sup>b</sup>**: B-flat, D, F, A-flat

**Lyrics:**

Dream - in', I must be dream - in', or  
Mag - ic, it must be mag - ic, the way I

am I real - ly ly - in' here with you? Ba - by, you take me  
hold you and the night just seems to fly. Eas - y for you to

in your arms and though I'm wide a - wake, I know my dream is com - in' true. — } And  
 take me to a star. Heav - en is that mo - ment when I look in - to your eyes. — }

oh, I just fall in love a - gain. — Just one touch and then — it hap - pens

ev - 'ry time. — And there I go, I just fall in love a - gain, — and when I

do, can't help my - self, I fall in love with



1

$B^b$   $C/B^b$   $E^b/B^b$   $E^b/F$   $B^b$   $E^b/B^b$   $F/B^b$

you.

2

$B^b$   $G^b$   $A^b/G^b$

you.

*f*

3

$A^bm/G^b$   $G^b(add^2)$   $Cm^{7b5}$   $F^7$   $B^b$

4fr

$Em^{7b5}$   $B^b/F$   $F$   $F/E^b$   $B^b/D$   $G^9$   $G/F$

And oh, -

3

C/E Am<sup>7</sup> F F/G C Am

I just fall in love a - gain. \_ Just one touch and then \_ it hap - pens

Am<sup>7</sup>/D D<sup>9</sup> Dm<sup>7</sup>/G G<sup>7</sup> C/E Am<sup>7</sup> F Bm<sup>7</sup><sup>b5</sup> E<sup>7</sup> Am D<sup>7</sup>/F<sup>#</sup>

ev - 'ry time. And there I go, I just fall in love a - gain, \_ and when I do, can't

C/G F/G G<sup>7</sup> C D<sup>7</sup>/F<sup>#</sup> C/G F/G G<sup>7</sup>

help my - self, I fall in love \_ with you. Can't help my - self, I fall in love with

*mp* *molto rit.*

C D/C F/C C D/C C

you.

*a tempo* *molto rit.*

8va

# I KEPT LOVING YOU

Words and Music by PAUL WILLIAM!  
and ROGER NICHOL!

Moderately, in 2

The musical score is written for piano and voice. It features a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Moderately, in 2'. The score is divided into four systems, each with a guitar chord diagram above the vocal line. The piano accompaniment is marked 'mf' (mezzo-forte). The lyrics are written below the vocal line, with some words split across lines. The score includes a variety of musical notations, including eighth notes, quarter notes, and rests, as well as dynamic markings and articulation marks.

**System 1:** Chords: D, F#m7, G, D, A. Lyrics: I ran a way from you and left you cry - You've heard this song be fore; I can't de ny -

**System 2:** Chords: D, A, D, F#m7. Lyrics: in'. And though I'm back to stay, it. The road was long and wide;

**System 3:** Chords: G, D/A, A, F#/A#. Lyrics: you think I'm ly in'. But I've changed my ways I had to try it. Though I loved you, girl,



Bm Bm/A E/G# A

and my wan - d'rin' days\_ are to through.\_ } But through it all\_

these were things\_ I had\_ to do.\_

D B/D# D/E

I kept on lov - ing you.\_

Ama<sup>7</sup> D

Don't wor - ry, ba - by, please\_ don't cry.\_

A C#m<sup>7</sup> F#m

I'm home\_ for good\_

B D/E

and I will nev - er leave you. \_\_\_\_\_

Ama<sup>7</sup> D A

Don't wor - ry, ba - by, please don't cry. \_\_\_\_\_

C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m B

You must be - lieve me, and I will

D/E

nev - er leave you, nev - er leave you. \_\_\_\_\_

1

G/A

Wah, ah, ah.

2

N.C.

Amaj<sup>7</sup>

Don't wor - ry, ba -

D A C<sup>#</sup>m<sup>7</sup>

- by, please - don't cry. I'm home - for good -

F<sup>#</sup>m B D/E

and I will nev - er leave - you.



Amaj<sup>7</sup> D

Don't wor - ry, ba - by, please don't cry.

A C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m

You must be - lieve me,

B D/E

and I will nev - er leave you,

Optional Ending A

Repeat and Fade

nev - er leave you.

# WON'T LAST A DAY WITHOUT YOU <sup>91</sup>

Words and Music by PAUL WILLIAMS  
and ROGER NICHOLS

Moderately slow

Chords: D, F#m7, D/F#, G, G/A, A, D, F#m7, D/F#

Chords: G, G/A, A, D, F#m7, G, A

Day af - ter day — I must face a world — of strang - ers where I  
So man - y times — when the cit - y seems — to be with - out a

Chords: Bm9, Em7, G/A, A, D, F#m7

don't be - long; — I'm not that strong. It's nice to know — that there's  
friend - ly face, — a lone - ly place, it's nice to know — that you'll

Chords: G, A, Bm9

some - one I — can turn to, who will al - ways care; — you're  
be there if — I need you, and you'll al - ways smile; — it's



Em<sup>7</sup> G/A A D C/D G Em<sup>7</sup> A

al - ways there. } When there's no get - ting o - ver that rain - bow, \_ when my  
all worth - while. }

D C/D G Em<sup>7</sup> G/A D C/D

small - est of dreams \_ won't come \_ true, I can take all the mad - ness the

Gmaj<sup>7</sup> D/F# Em<sup>7</sup> G/A 1 D F#m<sup>7</sup>

world \_ has to give, \_ but I won't \_ last a day \_ with - out you.

G G/A A D F#m<sup>7</sup> D/F# G G/A A



2

D A/C# Bm<sup>9</sup> D/E E/G# A A/C#

you. Touch me and I end up sing - ing. —

Bm<sup>9</sup> E<sup>7</sup> F#sus F# G#m<sup>7</sup> C#<sup>7</sup>





Trou - bles seem to up and dis - ap - pear. — You touch me with the love — you're


F#(add<sup>2</sup>) D#m<sup>7</sup> E F#sus F#

bring - ing. — I can't real - ly lose when you're near. (When you're




Em<sup>7</sup> A<sup>7</sup> D F#m<sup>7</sup> G A

near my — love.) If all my friends — have for - got - ten half their prom - is - es, — they're not —



un - kind, just hard to find. One look at you and I









know that I could learn to live with - out the rest, I







found the best. When there's no get - ting o - ver that

rain - bow, when my small - est of dreams won't come true, I can








take all the mad - ness the world — has to give, — but I






won't — last a day — with - out you. When there's won't — last a day —







with - out you.









*rit.*



# I NEED TO BE IN LOVE

Words and Music by RICHARD CARPENTER  
JOHN BETTIS and ALBERT HAMMOND

Moderately

*mp*

*With pedal*

*rit.*

*a tempo*

The hard - est thing I've ev - er done is keep be - liev - in' there's

A<sup>6</sup> G/A A D(add<sup>2</sup>) 2fr

some-one in this cra - zy world \_ for me. \_ The way that peo - ple come and go through

Dm<sup>9</sup> 3fr G<sup>7</sup> A F<sup>#</sup>m Bm<sup>7</sup> D/E E

tem - po - rar - y lives, my chance could come and I might nev - er know. I

A A<sup>+</sup>

used to say, "No prom - is - es, \_ let's keep it sim - ple," but but  
here I am with pock - ets full \_ of good in - ten - tions, but

A<sup>6</sup> G/A A

free - dom on - ly helps you say \_ good - bye. \_ It  
none of them will com - fort me \_ to - night. \_ I'm

D(add<sup>2</sup>) 2fr C<sup>#</sup>7sus/G<sup>#</sup> 4fr C<sup>#</sup>7 F<sup>#</sup>m A/B B<sup>7</sup>

took a - while \_ for me to learn \_ that noth - in' comes for free. \_ The  
 wide a - wake \_ at four a. m. \_ with - out a friend in sight. \_ I'm

Bm<sup>7</sup> D/E A G/A A

price I've paid is high e - nough \_ for me. }  
 hang - in' on a hope, but I'm \_ all right. }

cresc.

D E/D C<sup>#</sup>m<sup>7</sup> E/F<sup>#</sup> F<sup>#</sup>m Bm<sup>7</sup> E

I know I need to be in love. I know I've wast - ed too \_ much

A(add<sup>2</sup>) G/A A D C<sup>#</sup>7

time. I know I ask per - fec - tion of \_ a quite \_

3



To Coda



im - per - fect world,

and fool e - nough\_ to think that's what I'll

*dim.**mp*

1



find.

So

3

2

D.S. al Coda



find.

*cresc.*

CODA



find.

*rit.*

# IT'S GOING TO TAKE SOME TIME

Words and Music by CAROLE KING  
and TONI STERN

Moderately fast

**Chord Diagrams:**

- C:** x o o o (fret 0)
- B<sup>b</sup>/C:** x o o o (fret 0, Bb on 2nd string)
- Fmaj<sup>7</sup>/C:** x o o o (fret 0, F on 1st string, C on 5th string)

**Lyrics:**

It's gon - na take \_ some time \_

\_ this time \_ to get my - self \_ in shape.

C  B<sup>b</sup>/C 

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

Fmaj<sup>7</sup>  Em<sup>7</sup> 

The birds on the tel - e - phone line (next time) are

Fmaj<sup>7</sup>  Em<sup>7</sup>  Fmaj<sup>7</sup> 

cry - in' out to me, (next time) and I won't be so blind

Em<sup>7</sup>  Am<sup>7</sup>  Dm  G 

next time and I'll find some har - mo - ny. But it's go -





- ing to take \_ some time \_ this time, \_ and I can't make \_ de - mands. \_



But like the young trees in the win - ter - time, \_



I'll learn how \_ to bend. \_ Af - ter all \_ the tears \_



\_ we've spent, \_ how could \_ we \_ make \_ a - mends? \_ So it's one \_

Am Am(maj<sup>7</sup>) Am<sup>7</sup> D Dm<sup>7</sup>

— more round — for ex - per - i - ence — and I'm on — the road — a - gain, —

G Fmaj<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> G

— and it's go - ing to take — some — time — this —

C B<sup>b</sup>/C

time. And I can't make de - mands. —

C

B<sup>b</sup>/C

Fmaj<sup>7</sup>

I'll learn how \_ to bend. \_

Flute solo ad lib.

Em<sup>7</sup>

Fmaj<sup>7</sup>

Em<sup>7</sup>

Fmaj<sup>7</sup>

D/E

Am<sup>9</sup>

Dm<sup>7</sup>

E<sup>b</sup>m<sup>7</sup>

D

D<sup>b</sup>

Solo ends

It's gon - na take \_ some time \_ this time, \_ no



**C<sup>b</sup>/D<sup>b</sup>** **D<sup>b</sup>**

mat - ter what I've planned. But like the young trees in the win -

**C<sup>b</sup>/D<sup>b</sup>**

- ter - time, I'll learn how to bend.

**G<sup>b</sup>maj7** **Fm7** **E<sup>b</sup>m** **A<sup>b</sup> 4fr**

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

**D<sup>b</sup>** **B<sup>b</sup>m** **B<sup>b</sup>m(maj7)** **B<sup>b</sup>m7** **E<sup>b</sup>**

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

Chord diagrams:  $E^b m^7$ ,  $A^b$  4fr,  $G^b maj^7$ ,  $Fm^7$ ,  $G^b maj^7$ ,  $Fm^7$ ,  $E^b m^7$ .

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

Musical notation for the first system, including treble and bass staves.

Chord diagrams:  $A^b$  4fr,  $D^b$ .

this time.

Musical notation for the second system, including treble and bass staves.

Chord diagrams:  $C^b/D^b$ ,  $D^b$ .

Musical notation for the third system, including treble and bass staves.

Chord diagrams:  $C^b/D^b$ ,  $G^b/D^b$ ,  $D^b$ .

Musical notation for the fourth system, including treble and bass staves.

# LET ME BE THE ONE

107

Words and Music by PAUL WILLIAMS  
and ROGER NICHOLS

Moderately



Some sleep - less night — if you should find your - self a -  
To set things right — when this old world's turned up - side

*mf*



lone, } let me be the one — you run to.  
down, }



Let me be the one — you come to when you need some - one to turn to. —



E<sup>b</sup>7sus

1  
A<sup>b</sup>  
4fr

2  
A<sup>b</sup>  
4fr

Let me be the one.

one.

G<sup>7</sup>sus

G<sup>7</sup>

C

D/C

G(add<sup>2</sup>)/B

G/B

For love and un - der - stand - ing,

B<sup>b</sup>maj<sup>7</sup>

C/B<sup>b</sup>

F(add<sup>2</sup>)/A

F/A

to find a qui - et place,

A<sup>b</sup>maj<sup>7</sup>

Fm<sup>6</sup>/A<sup>b</sup>

E<sup>b</sup>(add<sup>2</sup>)/G

E<sup>b</sup>/G

G<sup>b</sup>maj<sup>7</sup>

Fm<sup>7</sup>

E<sup>b</sup>m<sup>7</sup>

for si - lent un - der - stand - ing,

a lov - ing — touch.



Come to me when things seem wrong \_\_\_\_\_ and there's no

love to light the way.



Let me be the one \_ you run to.

Let me be the one \_ you come to when you need some - one to turn to. \_\_\_\_\_



Let me be the one.

Repeat ad lib. and Fade



Optional Ending



Let me be the one.

# MAKE BELIEVE IT'S YOUR FIRST TIME

Words and Music by JOHNNY WILSON  
and BOB MORRISON

Moderately slow



Handwritten musical notation for the first system, including a treble clef staff with a whole rest and a piano staff with a melody. The piano staff includes the marking *mp* and *rit.* The lyrics "We've tried our" are written below the piano staff.

With pedal



hand  
closed;

at love \_ be - fore.  
it's you \_ and me.

Handwritten musical notation for the second system, including a treble clef staff with a melody and a piano staff with a melody. The tempo marking *a tempo* is present.



We've been a - round the game e - nough to know \_ the  
We'll take our time with love, the way it ought - a

Handwritten musical notation for the third system, including a treble clef staff with a melody and a piano staff with a melody.



score. \_\_\_\_\_  
be. \_\_\_\_\_

But then is then, \_\_\_\_\_  
This mo - ment's ours, \_\_\_\_\_

and now \_ is now. \_\_\_\_\_  
to - night's \_ the night. \_\_\_\_\_

And now \_\_\_\_\_ is all that mat - ters \_\_\_\_\_ an - y - how. }  
And if \_\_\_\_\_ we fall in love, \_\_\_\_\_ well, that's al - right. }

Make be - lieve \_ it's your first \_\_\_\_\_ time; \_ leave your sad - ness \_ be - hind. \_

A E/G# F#m C#m/E Dmaj7 A/C# Bm D/E

Make be - lieve it's your first \_ time, and I'll make be - lieve it's

1 A E/A D/A Dm/A A C#m7 4fr Bm7 E

mine. The door \_ is

*rit.*

2 A D/A E/A A Bm7 A/C# D C#m7 4fr

mine. So close your eyes \_ and hold me close, \_

*mf*

Bm<sup>7</sup> Bm<sup>7</sup>/E A E/G<sup>#</sup> F<sup>#</sup>m

and let our hearts pre - tend that love is ours to share

C<sup>#</sup>m<sup>7</sup> D Bm G D/F<sup>#</sup>

to - night, and it might nev - er end.

D/E E<sup>b</sup>/F B<sup>b</sup> F/B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> F/B<sup>b</sup>

Make be - lieve it's your first time; leave your sad - ness be - hind.










Make be - lieve it's your first \_\_\_\_\_ time, and I'll \_\_\_\_\_







\_\_\_\_\_ make be - lieve it's mine. Make be - lieve it's your

*dim.* *mp* *poco rit.*



















first \_\_\_\_\_ time, and I'll \_\_\_\_\_ make be - lieve it's mine. \_\_\_\_\_

*a tempo*

*rit.*

# ONE LOVE

115

Words and Music by RICHARD CARPENTER  
and JOHN BETTIS

Moderately fast

Chord diagrams: A, Bm/A, Dmaj7/A

*mf*

Chord diagrams: A, C#m/G# 4fr

One love \_\_\_\_\_ in my \_\_\_\_\_ young life \_\_\_\_\_

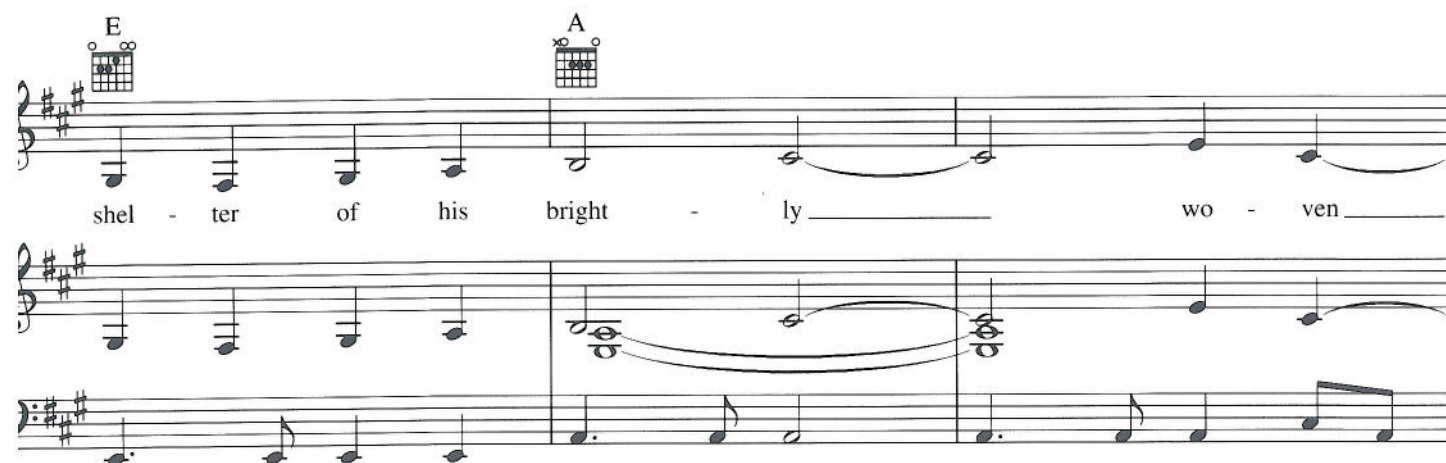
Chord diagrams: A/G, D/F#, Dm6/F

took me \_\_\_\_\_ some - where I had nev - er been, \_\_\_\_\_ and I

Chord diagrams: A/E, D#m7b5, D

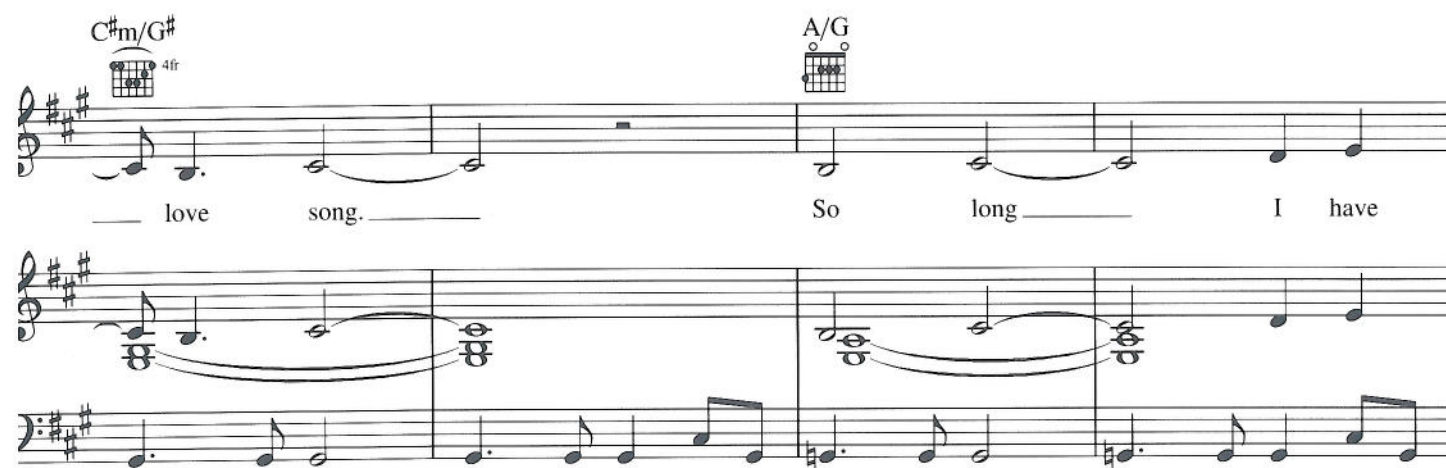
want to live a - gain, \_\_\_\_\_ breathe a - gain \_\_\_\_\_ in the

E A



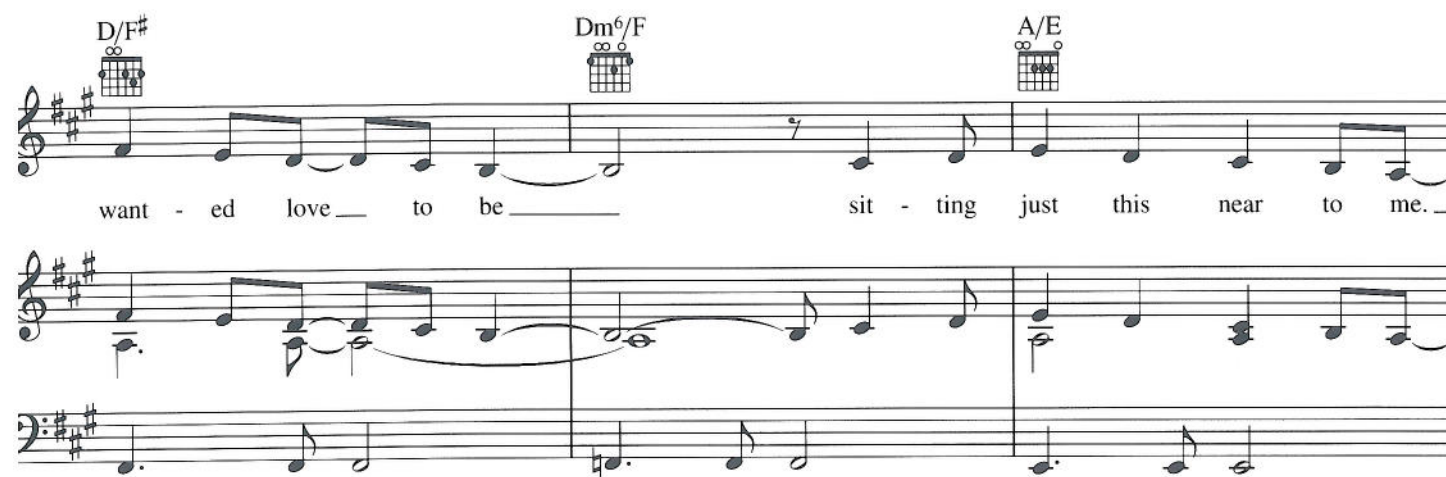
shel - ter of his bright - ly wo - ven

C<sup>#</sup>m/G<sup>#</sup> 4fr A/G



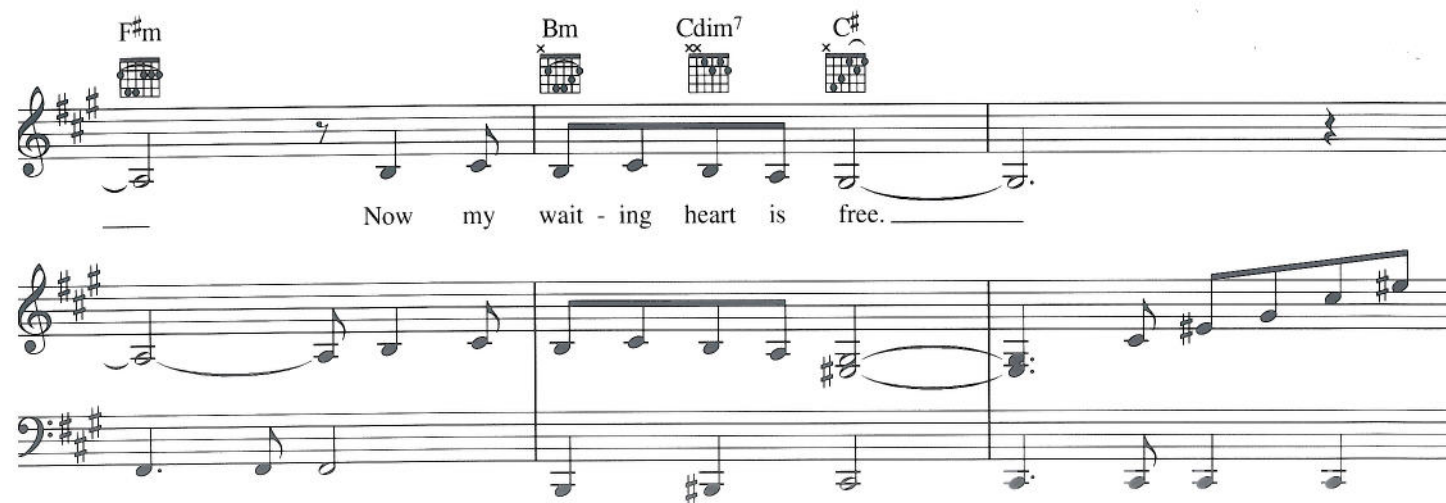
love song. So long I have

D/F<sup>#</sup> Dm<sup>6</sup>/F A/E



want - ed love to be sit - ting just this near to me.

F<sup>#</sup>m Bm Cdim<sup>7</sup> C<sup>#</sup>



Now my wait - ing heart is free.



F# Bm/F# F#

Few are the choic - es we are giv - en.

F#m D#dim7 C#/E# D#m7

The sands of time pass quick - ly by.

C# A C#m/G#

One dream of my young life

A/G D/F#

now stands hold - ing out his hand to me.

Chords: Dm<sup>6</sup>/F, A/E, D<sup>#</sup>m<sup>7b5</sup>






Now I can't help but be - lieve that my

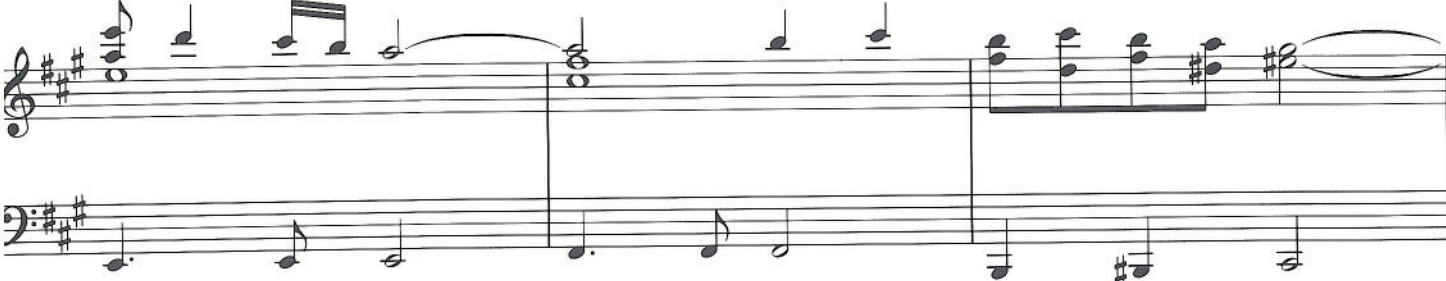
Chords: Dmaj<sup>7</sup>, C<sup>#</sup>m<sup>7</sup>, Dmaj<sup>7</sup>, Bm<sup>7</sup>/E, E, To Coda, A

whole life will be spent in one love.

Chord: C<sup>#</sup>m/G<sup>#</sup>


Chords: A/G, D/F<sup>#</sup>, Dm<sup>6</sup>/F

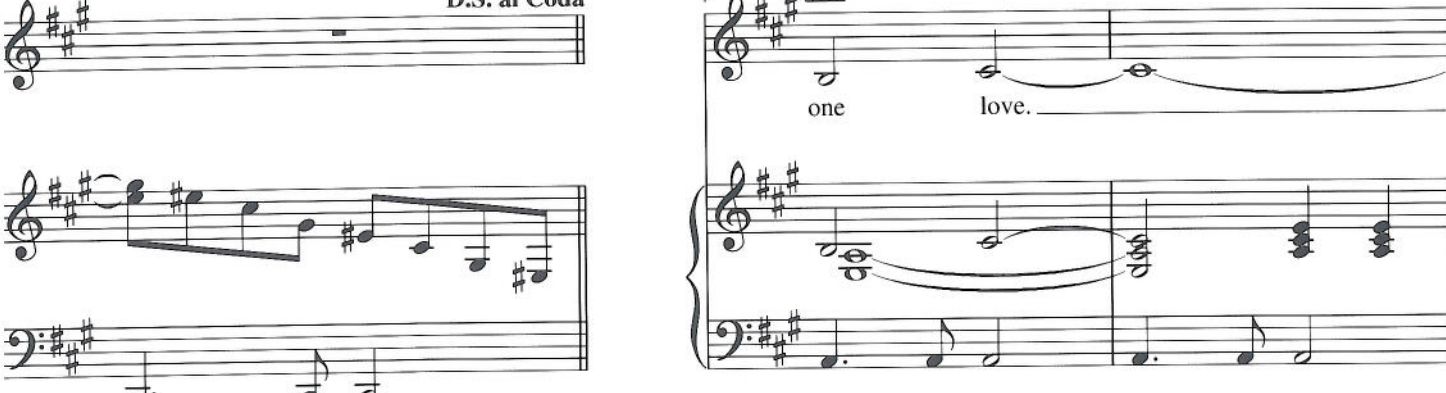




**D.S. al Coda**

**CODA**




one love.



*molto rit.*





*a tempo*

*rit.*

*8va*





# MERRY CHRISTMAS, DARLING

Words and Music by RICHARD CARPENTER  
and FRANK POOLER

**Rubato**

Cm7



Dm7



Gm7



Cm7



F7



Greet - ing cards have all been sent, the Christ-mas rush is

Bb



Gm



Gb+



Bb/F



C/E



through, but I still have one wish to make,

Cm7



F



a spe - cial one for you.

## Moderately slow







Mer - ry Christ - mas, dar - ling. We're a - part, that's true; but








I can dream and in my dreams, I'm Christ - mas - ing with







you. Hol - i - days are joy - ful,














there's al - ways some - thing new. But ev - 'ry day's a hol - i - day







when I'm near to you. The — lights on my tree I







wish you could see, I wish it ev - 'ry day. The






logs on the fire fill me with de - sire to see you and to —











say that I wish you mer - ry Christ - mas,












say that I wish you mer - ry Christ - mas,








say that I wish you mer - ry Christ - mas,

say that I wish you mer - ry Christ - mas,

say that I wish you mer - ry Christ - mas,



**Bbmaj9** **Fm7** **E7b5** **Eb** **F/Eb**

hap - py New Year too. I've just one wish on this

**To Coda** **D.S. al Coda**

**Dm7** **Gm7** **Cm7** **F7** **Bb** **Ab7**

Christ-mas Eve: I wish I were with you. The —

**CODA** **Cm** **F** **Eb** **Dm7b5** **G7**

I wish I were with you,

*rit.*

**Cm7** **F7** **Bb**

I wish I were with you.

# ONLY YESTERDAY

Words and Music by RICHARD CARPENTER  
and JOHN BETTIS

Moderately fast

**E<sup>b</sup>** **Fm/E<sup>b</sup>**

Af - ter long — e - nough — of be - ing a - lone,




*mf*

**B<sup>b</sup>7/E<sup>b</sup>**





ev - 'ry - one — must face — their — share of

**E<sup>b</sup>** **B<sup>b</sup>/D** **Cm** 3fr


lone - li - ness. — In my own time, —

no - bod - y knew the pain I was go - in' through, —

and wait - in' was all my heart could do. —



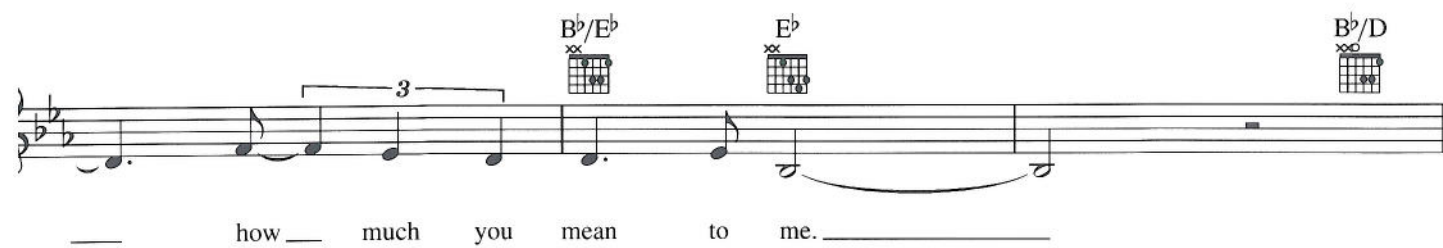
Hope was all I had un - til you came. —



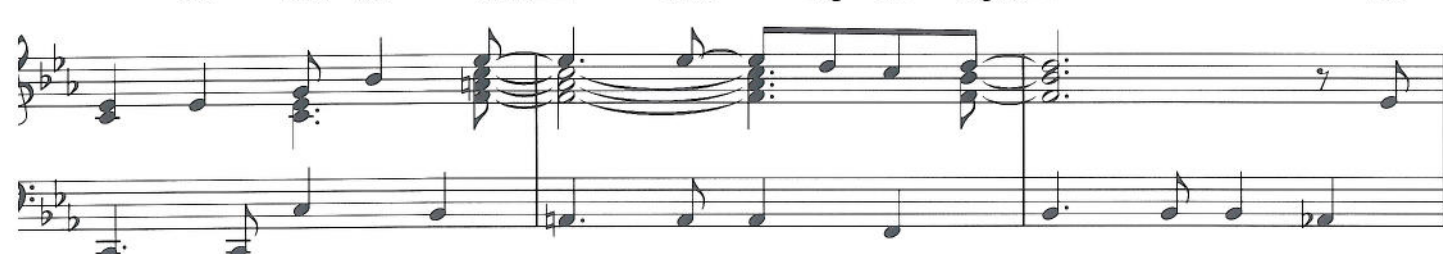
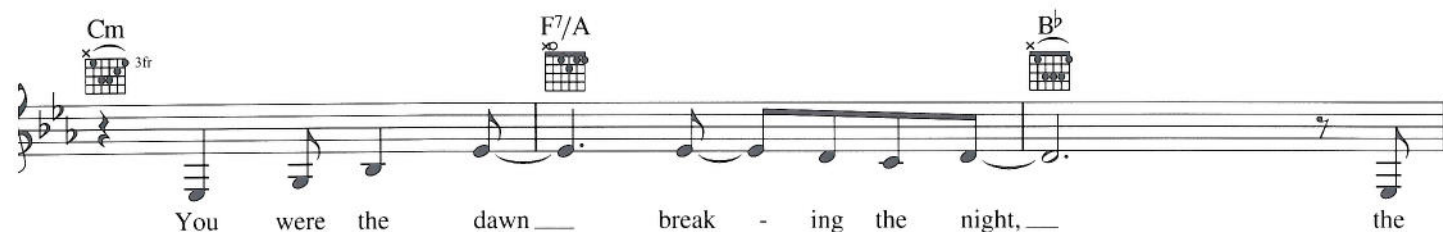

May - be you can't see —



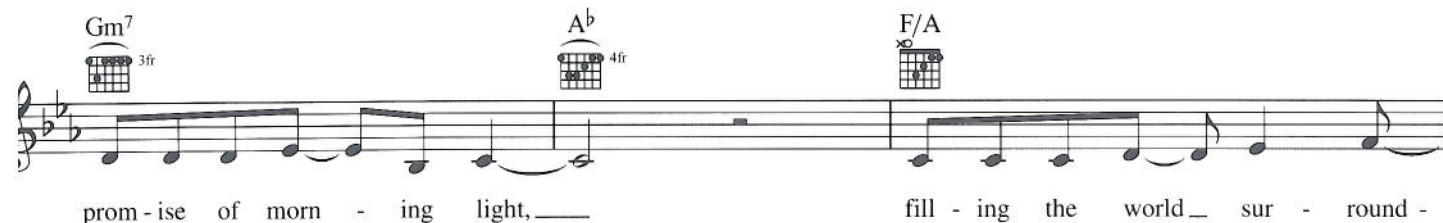
how much you mean to me.



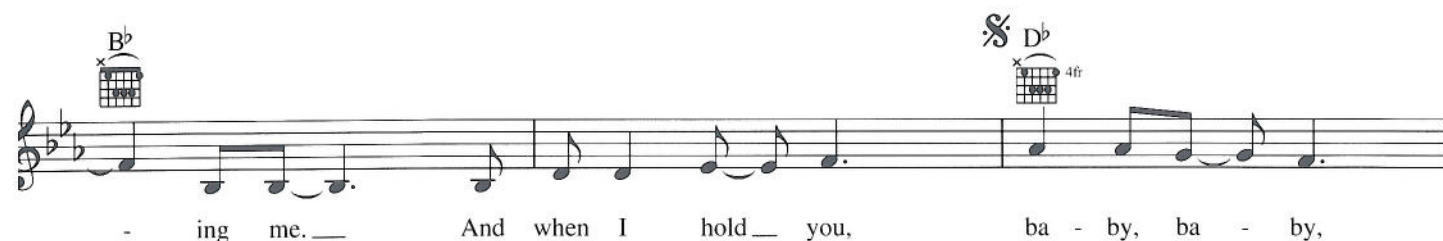
You were the dawn break - ing the night, the



prom - ise of morn - ing light, fill - ing the world sur - round -



- ing me. And when I hold you, ba - by, ba - by,



feels like may - be things will be al - right. —

Fm

Ba - by, ba - by, your love's made me free as a song, —

D<sup>b</sup> 4fr

D<sup>b</sup>/C<sup>b</sup>

Fm<sup>7</sup>/B<sup>b</sup>

sing - in' for - ev - er. On - ly yes - ter - day — when I — was sad —

B<sup>b</sup>7



E<sup>b</sup>

— and I was lone - ly, you showed me the way —

Fm<sup>7</sup>

B<sup>b</sup>





E<sup>b</sup>

to leave the past and all its tears be - hind me.




To - mor - row may be e - ven bright - er than to - day


since I threw my sad - ness a -



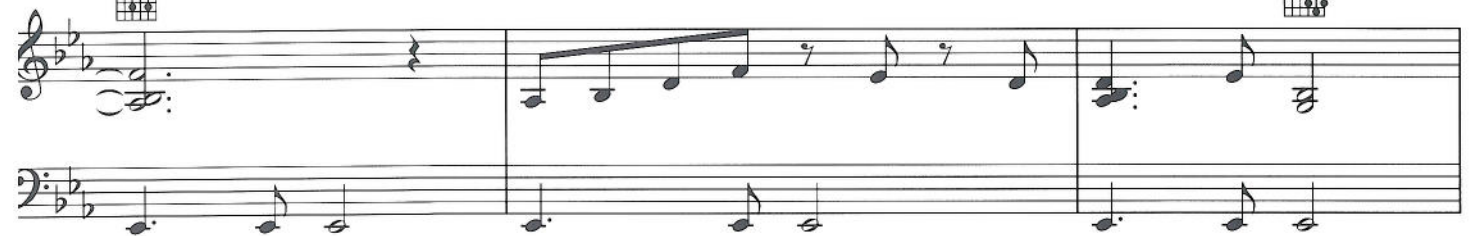


way, on - ly yes - ter - day.

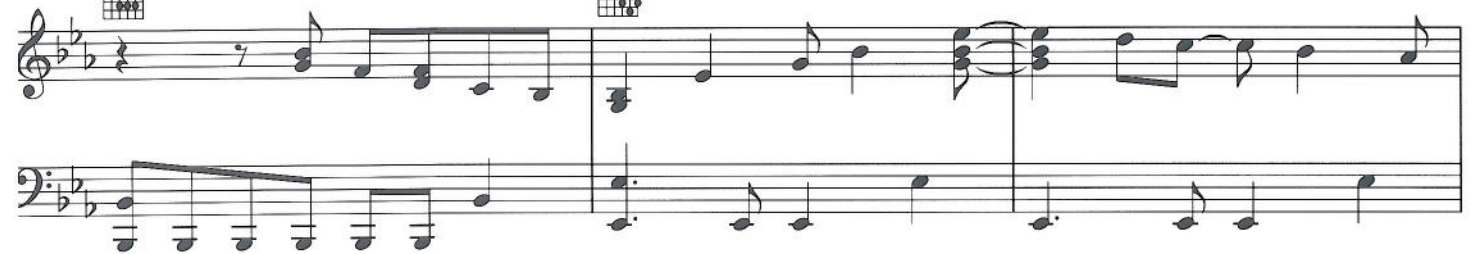


Fm/E<sup>b</sup>  


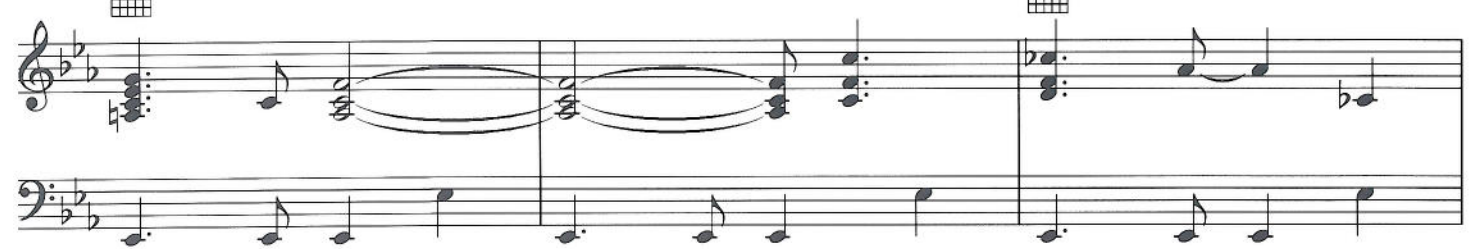

First system of musical notation (measures 1-3). The key signature has two flats (Bb, Eb). The first staff (treble clef) has a whole rest in measure 1, followed by eighth notes in measures 2 and 3. The second staff (bass clef) has a whole note chord in measure 1, followed by eighth notes in measures 2 and 3. A guitar chord diagram for Fm/Eb is shown above the first staff in measure 1.

B<sup>b</sup>7/E<sup>b</sup>  
E<sup>b</sup>  


Second system of musical notation (measures 4-6). The key signature has two flats (Bb, Eb). The first staff (treble clef) has a whole note chord in measure 4, followed by eighth notes in measures 5 and 6. The second staff (bass clef) has a whole note chord in measure 4, followed by eighth notes in measures 5 and 6. Guitar chord diagrams for Bb7/Eb and Eb are shown above the first staff in measures 4 and 6 respectively.

B<sup>b</sup>  
E<sup>b</sup>  


Third system of musical notation (measures 7-9). The key signature has two flats (Bb, Eb). The first staff (treble clef) has a whole rest in measure 7, followed by eighth notes in measures 8 and 9. The second staff (bass clef) has a whole note chord in measure 7, followed by eighth notes in measures 8 and 9. Guitar chord diagrams for Bb and Eb are shown above the first staff in measures 7 and 8 respectively.

F/E<sup>b</sup>  
Fdim<sup>7</sup>/E<sup>b</sup>  


Fourth system of musical notation (measures 10-12). The key signature has two flats (Bb, Eb). The first staff (treble clef) has a whole note chord in measure 10, followed by eighth notes in measures 11 and 12. The second staff (bass clef) has a whole note chord in measure 10, followed by eighth notes in measures 11 and 12. Guitar chord diagrams for F/Eb and Fdim7/Eb are shown above the first staff in measures 10 and 11 respectively.

B<sup>b</sup>/E<sup>b</sup>  
E<sup>b</sup>  
B<sup>b</sup>  


Fifth system of musical notation (measures 13-15). The key signature has two flats (Bb, Eb). The first staff (treble clef) has a whole note chord in measure 13, followed by eighth notes in measures 14 and 15. The second staff (bass clef) has a whole note chord in measure 13, followed by eighth notes in measures 14 and 15. Guitar chord diagrams for Bb/Eb, Eb, and Bb are shown above the first staff in measures 13, 14, and 15 respectively.

**E<sup>b</sup>** **Fm/E<sup>b</sup>**

I have found my home here in your arms;

**B<sup>b</sup>7/E<sup>b</sup>**

no - where else on earth I'd really

**E<sup>b</sup>** **B<sup>b</sup>/D** **Cm** 3fr

rath - er be. Life waits for us;

**F7/A** **B<sup>b</sup>** **E<sup>b</sup>maj7/G**

share it with me. The best is about to be,

**A<sup>b</sup>** 4fr **F/A** **B<sup>b</sup>**

and so much is left for us to see. And

**D.S. al Coda** **CODA** **E<sup>b</sup>** **B**

when I hold you, day.

**E** **F#m7**

On - ly yes - ter - day when I was sad and I was lone -

**B** **E**

- ly, you showed me the way to leave the past



**F#m7** **B** **G#7** 4fr

and all its tears be - hind me. To - mor - row may

**C#m** 4fr **C#sus(add2)** **C#** 4fr

be e - ven bright - er than to - day since

**F#m** **B** **F#m/E**

I threw my sad - ness a - way,

**Repeat ad lib. and Fade** **E** **B** **Opt. Ending** **E**

on - ly yes - ter - day. day.

# RAINY DAYS AND MONDAYS

133

Lyrics by PAUL WILLIAMS  
Music by ROGER NICHOLS

Moderately



*mp*



Talk - in' to my - self — and feel - in'  
What I've got, they used — to call the



old.  
blues.







Some - times I'd like to quit, —  
Noth - ing is real - ly wrong, —







noth - in' ev - er seems to fit. —  
feel - in' like I don't be - long. —

Hang - in' a - round, —  
Walk - in' a - round, —

noth - in' to do but frown. }  
some kind of lone - ly clown. }

Rain - y days and Mon - days al - ways get me down.






Fun - ny, but it seems I al - ways  
(D.S.) *Instrumental solo ad lib.*











wind up here with you. Nice to know some - bod - y

loves me.

*Solo ends* } Fun - ny, but it seems that it's the










 6fr
 
 3fr
  4fr

on - ly thing to do, — run and find — the one — who

To Coda 













loves — me. — What I feel has come — and gone — be -



 6fr
  3fr
  4fr
  3fr

fore. No need to talk it out. — We know what it's all a - bout. —

 3fr
  4fr



 3fr

Hang - in' a - round, — noth - in' to do but frown.

D.S. al Coda

Fm<sup>7</sup>

Fm<sup>7</sup>/B<sup>b</sup>

Gm/B<sup>b</sup>

Fm<sup>7</sup>/B<sup>b</sup>

Gm/B<sup>b</sup>

Fm<sup>7</sup>/B<sup>b</sup>

G/B

Rain - y days and Mon - days al - ways get me down.

CODA

Gm<sup>7</sup> 3fr

C<sup>7</sup>sus

C<sup>7</sup>

F

Am/E

What I feel has come and gone be -

Am<sup>7b5</sup>/E<sup>b</sup>

D<sup>7</sup>

Gm<sup>11</sup>

Am<sup>7</sup>

fore. No need to talk it out.

B<sup>b</sup>ma<sup>7</sup>

Am<sup>7</sup>

Dm

B<sup>b</sup>ma<sup>7</sup>









We know what it's all a - bout. Hang - in' a - round,





















noth - in' to do but frown. Rain - y days and Mon - days al - ways get me \_

\_ down. Hang - in' a - round, noth - in' to do but frown.

Rain - y days and Mon - days al - ways \_ get me \_ down.



# PLEASE MR. POSTMAN

Words and Music by ROBERT BATEMAN,  
GEORGIA DOBBINS, WILLIAM GARRETT,  
FREDDIE GORMAN and BRIAN HOLLAND

Moderately fast

A N.C. F#m N.C.

(Stop!) Whoa yes, wait a min - ute, Mis - ter Post - man. (Wait!) Wait, \_\_\_

A

Mis - ter Post - man. Please, Mis - ter Post - man, look and see \_\_\_

F#m D

if there's a let - ter in your bag for me. \_\_\_ Why's it tak - ing \_\_\_

such a long time — for me to hear from that boy of mine? —

There must — be some word to - day — from my boy - friend —

so far a - way. — Please, Mis - ter Post - man, look and see — if there's a let - ter, a

let - ter for me. — I've been stand - ing here — wait - ing, Mis - ter Post - man,

F#m D

so pa - tient - ly, for just a card or just a let - ter,

E A

say - ing he's re - turn - ing home to me. Mis - ter Post - man,

(Please, Mis - ter Post - man,

(Please, Mis - ter Post - man,

F#m

look and see oh if there's a let - ter in your bag for me. please, please,

Why's it tak - ing such a long time for me to hear from that boy of mine?) Mis - ter Post - man, whoa yeah.

D E

Why's it tak - ing such a long time for me to hear from that boy of mine?) Mis - ter Post - man, whoa yeah.

Why's it tak - ing such a long time for me to hear from that boy of mine?) Mis - ter Post - man, whoa yeah.



A F#m

*Sax solo ad lib.*

D D/E E

(Ah, \_\_\_\_\_ ah.) \_\_\_\_\_ *Solo ends*

A F#m

So man - y days — you passed me by, \_\_\_\_\_ see the tears stand - ing

D

in my — eyes. — You did - n't stop to make me feel bet - ter,

by leav - ing me a card or a let - ter. Mis - ter Post - man, (Please Mis - ter Post - man,

look and see oh yeah, if there's a let - ter in your bag for me. please, please, Mis - ter

Why's it tak - ing such a long time?) Why don't you check it and see one more

time for me? You got to wait a min - ute, wait a min - ute.

time for me? You got to wait a min - ute, wait a min - ute.

time for me? You got to wait a min - ute, wait a min - ute.

time for me? You got to wait a min - ute, wait a min - ute.

time for me? You got to wait a min - ute, wait a min - ute.

**F#m** **D**

Wait a min - ute, wait a min - ute. Ooh, \_\_\_\_\_ Mis - ter Post (Mis - ter Post - man,

look and see.) - man. Come on, de - liv - er the let - ter, the soon - er the bet - ter.

**A** **F#m**

(Vocal 1st time only) Mis - ter Post - man. \_\_\_\_\_

**D** **E**

Ah, \_\_\_\_\_ ah. \_\_\_\_\_ **Repeat ad lib. and Fade**

The musical score is written for guitar, voice, and piano. The key signature is D major (two sharps). The guitar part includes chords F#m, D, E, and A. The vocal line has lyrics: 'Wait a min - ute, wait a min - ute. Ooh, \_\_\_\_\_ Mis - ter Post (Mis - ter Post - man, look and see.) - man. Come on, de - liv - er the let - ter, the soon - er the bet - ter. Mis - ter Post - man. \_\_\_\_\_ Ah, \_\_\_\_\_ ah. \_\_\_\_\_'. The piano accompaniment provides harmonic support with chords and moving lines in both hands. Performance instructions include '(Vocal 1st time only)' and 'Repeat ad lib. and Fade'.



# SATURDAY

Words and Music by RICHARD CARPENTER  
and JOHN BETTIS

Brightly (♩ =  $\overset{\frown}{3}$ )



mf



Sat - ur - day — be - gan much the same — as oth - er days, — but  
Morn - in' came, — but some - how it did - n't seem the same. — The



end - ed up dif - f'rent in man - y ways. — Love is in my world — since  
sad - ness of Fri - day had some - how changed — to the hap - py sounds — of



Sat - ur - day.

Sat - ur - day, Sat - ur - day, ev - er lov - in' Sat - ur - day.

Em D Em G

I whis - tle to blue birds, — I try to tell them how you brought me sun - shine. }  
(D.S.) *Instrumental solo* *Solo ends* }

Em F#m Bm E A To Coda

My head's full of new words — that sing to the sound of the day af - ter Fri - day.

D Gm D

Come and see — the flow - ers of love — she gave — to me, — the

Cm G G7/B C C#dim7

touch - es of laugh - ter and har - mo - ny — to — the hap - py sounds — of

G/D

N.C.

D.S. al Coda

Sat - ur - day, Sat - ur - day, ev - er lov - in' Sat - ur - day.

CODA

B<sup>b</sup>E<sup>b</sup>A<sup>b</sup>m<sup>9</sup>E<sup>b</sup>

Day af - ter Fri - day.

Come \_ and see \_ the flow - ers of love \_ she gave \_ to me, \_ the

D<sup>b</sup>mG<sup>b</sup>9A<sup>b</sup>A<sup>b</sup>7/CD<sup>b</sup>Ddim<sup>7</sup>A<sup>b</sup>/E<sup>b</sup>

N.C.

touch - es of laugh - ter and har - mo - ny \_ to \_ the hap - py sounds \_ of Sat - ur - day, Sat - ur - day,

A<sup>b</sup>

N.C.

G<sup>b</sup>maj<sup>9</sup>

ev - er lov - in' Sat - ur - day. Sat - ur - day, Sat - ur - day, ev - er lov - in' Sat - ur - day. \_ \_



# SUPERSTAR

147

Words and Music by LEON RUSSELL  
and BONNIE SHERIDAN

Moderately



mp




Long a - go \_\_\_\_\_ and oh \_\_\_\_\_ so \_\_\_\_\_ far a - way, \_\_\_\_\_  
Lone - li - ness \_\_\_\_\_ is such \_\_\_\_\_ a \_\_\_\_\_ sad af - fair, \_\_\_\_\_



I fell \_\_\_\_\_ in \_\_\_\_\_ love with you \_\_\_\_\_ be - fore the  
and I \_\_\_\_\_ can \_\_\_\_\_ hard - ly wait \_\_\_\_\_ to be with

Cm 3fr Fm Fm/E<sup>b</sup>

sec - ond show. \_\_\_\_\_ Your gui - tar, \_\_\_\_\_ it sounds \_\_\_\_\_ so \_\_\_\_\_  
 you a - gain. \_\_\_\_\_ What to say \_\_\_\_\_ to make \_\_\_\_\_ you \_\_\_\_\_

8vb

D<sup>b</sup> 4fr A<sup>b</sup>/C B<sup>b</sup>7

— sweet and clear, — but you're — not — real - ly here, —  
 — come a - gain, — come back — to — me a - gain —

D<sup>b</sup> 4fr Cm 3fr C





it's just the ra - di - o. \_\_\_\_\_  
 and play your sad gui - tar. \_\_\_\_\_ }

cresc.

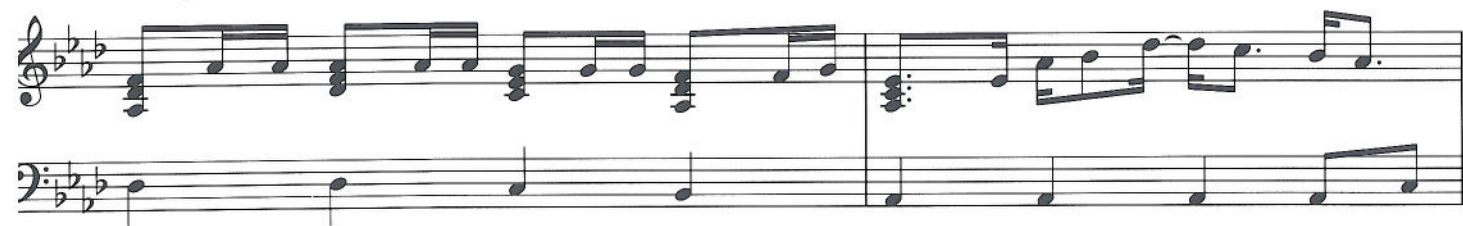
D<sup>b</sup> 4fr Cm 3fr B<sup>b</sup>m<sup>7</sup> A<sup>b</sup> 4fr






Don't you re - mem - ber you told me you loved me, ba - by? \_\_\_\_\_ You

mf

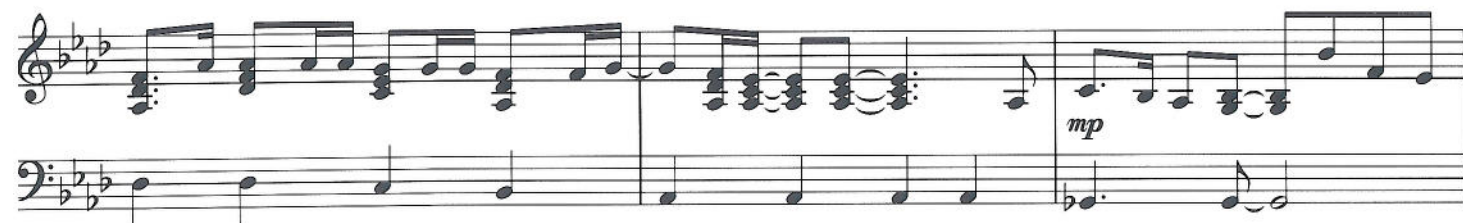
said you'd be com - in' back\_ this way\_ a - gain, \_\_\_\_ ba - by. \_\_\_\_





To Coda 

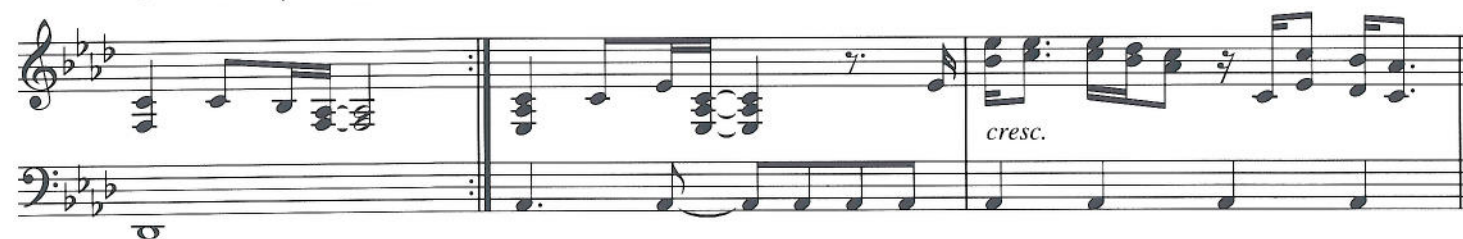
Ba - by, ba - by, ba - by, ba - by, oh \_\_\_\_ ba - by, \_\_\_\_ I love \_\_\_\_ you, \_





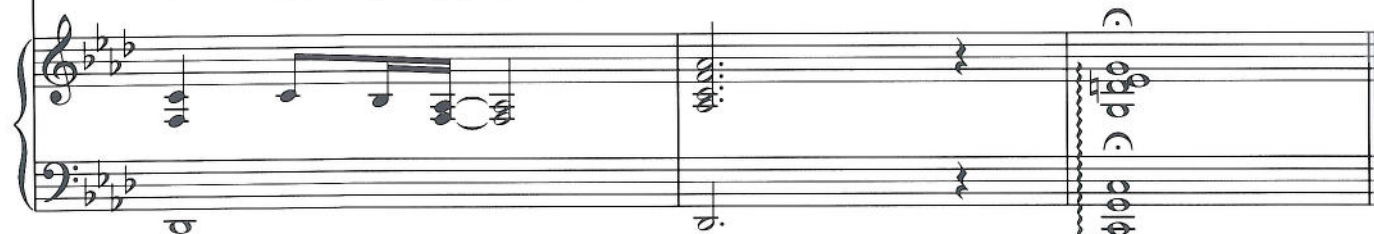
D.S. al Coda

I real - ly do. \_ I real - ly do. \_



I real - ly do. \_





# SING

from SESAME STREET

Words and Music by  
JOE RAPOSO

Simply, with motion

Chord diagrams:  $E^b$ ,  $E^b\text{maj}^7$ ,  $Fm^7/E^b$

*mp*

*With pedal*

Chord diagrams:  $E^b$ ,  $E^b\text{maj}^7$

Chord diagrams:  $Fm^7/E^b$ ,  $B^b/E^b$ ,  $B^b$ ,  $E^b$

Female: Sing,

Chord diagram:  $Fm^7/E^b$

sing a song. Sing out

**E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>**

loud, sing out strong.

**E<sup>b</sup>7** **A<sup>b</sup>** **Fm<sup>7</sup>** **B<sup>b</sup>13**

Sing of good things, not

**E<sup>b</sup>** **B<sup>b</sup>/D** **Cm** **Cm/B<sup>b</sup>**

bad. Sing of

**Am<sup>7b5</sup>** **F<sup>9</sup>** **Fm<sup>7</sup>** **B<sup>b</sup>**

hap - py, not sad.

Chord diagrams:  $E^b$  and  $Fm^7/E^b$

Sing, sing a song.

*mf*

Chord diagram:  $E^b$

Make it sim - ple to last your whole life





Chord diagrams:  $B^bm^7/E^b$  6fr,  $E^b/G$ , and  $A^bmaj^7$

long. Don't wor - ry that it's not

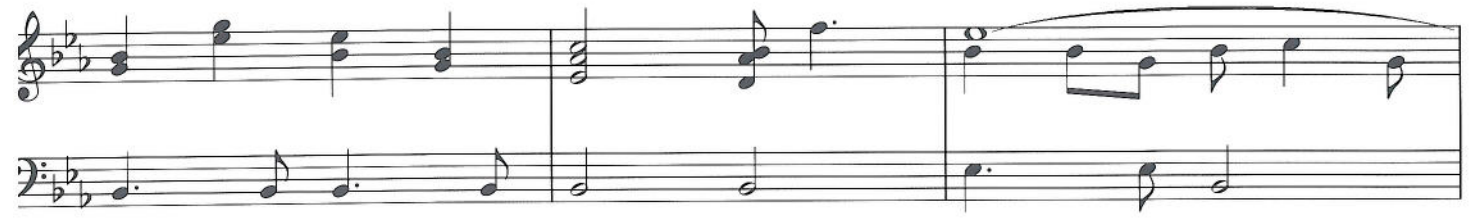
Chord diagrams:  $Dm^7$ ,  $G^7\sharp 5$ ,  $Cm$ ,  $E^b/B^b$ , and  $Am^7b5$



good e - nough \_ for an - y - one else to hear; just

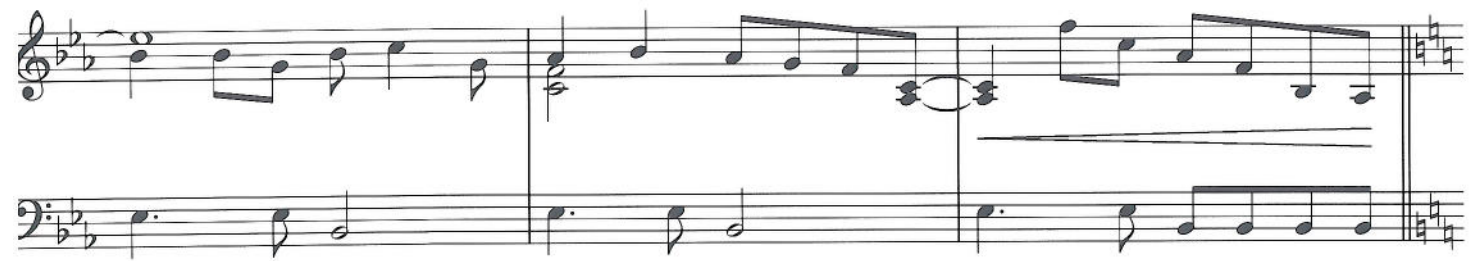










sing, sing a song.





Children:  
La la la la la, la la la la la, la la la la la la.

*f*







Sing, sing a



Dm7/C



song. Let the world sing a -

F/A



Cmaj7



long. Sing of

Bb/C



love there could be. Sing for

Fmaj9



Am/E



you and for me.

Dm7



G13



C



G/B



Am



Am/G



you and for me.

F#m7b5



D9






Dm7





Bb7







you and for me.







Male: Sing, sing a song. Female: Make it

sim - ple to last your whole life long.

Don't wor - ry that it's not good e - nough for

an - y - one else to hear; just sing, sing a

*molto rall.* *mf a tempo*



Chord diagrams:  $E^b$  and  $Fm/E^b$ .

song. \_\_\_\_\_ Children: Just sing,

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

Chord diagrams:  $B^b7/E^b$  (3fr),  $E^b$ ,  $E^bmaj7$ , and  $A^b/E^b$ .

sing a song. Female: Just sing,

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




Chord diagrams:  $B^b/E^b$ ,  $E^b$ , and  $E^bmaj7$ .


sing a song. \_\_\_\_\_




Musical notation for the third system, including vocal lines and piano accompaniment. The piano part begins with a *mp* (mezzo-piano) dynamic marking.

Chord diagrams:  $Fm7/E^b$  and  $E^b$ .

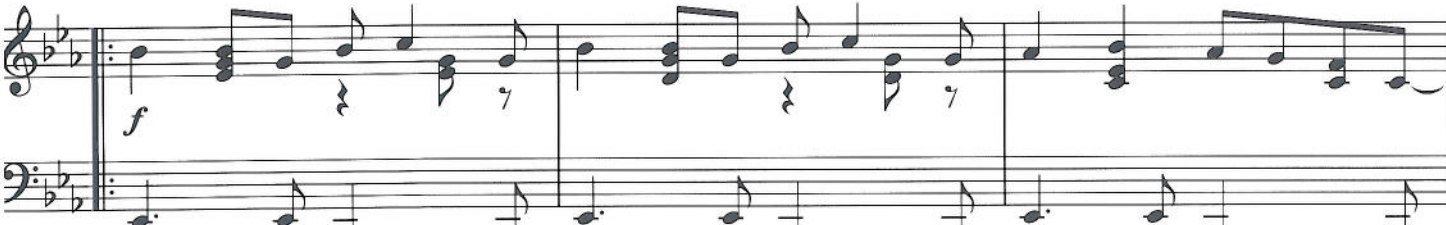
Musical notation for the fourth system, including vocal lines and piano accompaniment.









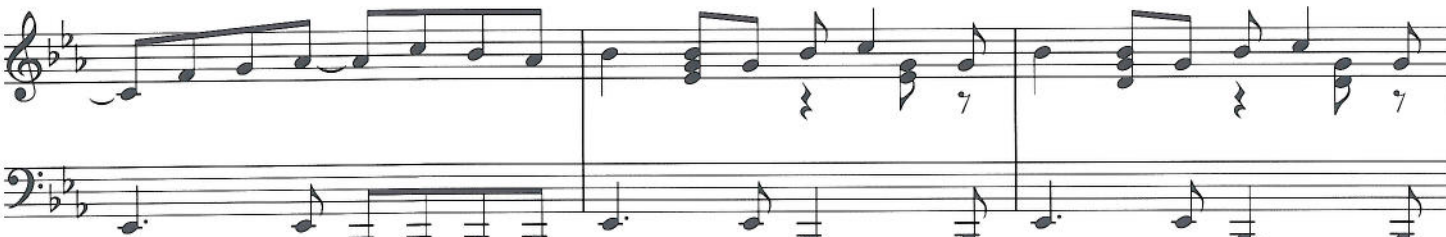







Children: La la la la la, la la la la la, la la la la la la. —





La la la la la, la la la la la, la



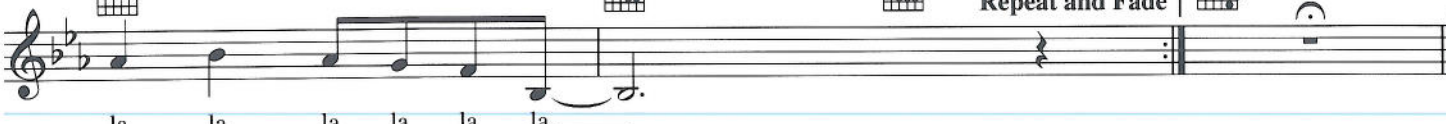
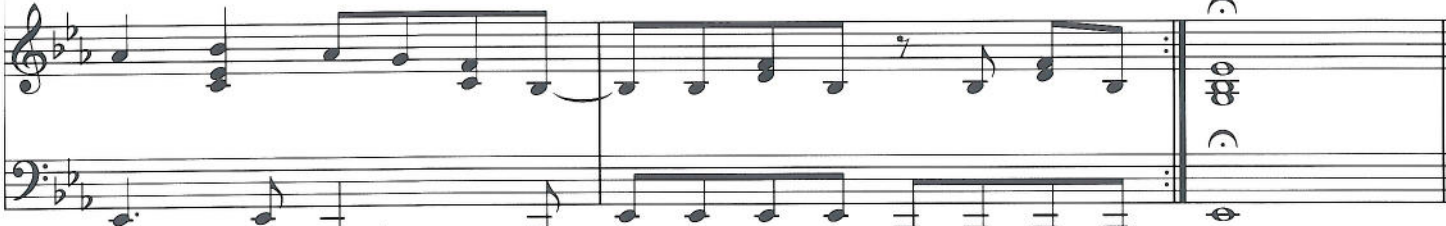




la la la la la. —

**Optional Ending**

**Repeat and Fade**

# SOLITAIRE

Words and Music by NEIL SEDAKA  
and PHIL CODY

Moderately slow

E

E

C<sup>#</sup>m/E 4fr

There was a  
A lit - tle

*mp*

E

C<sup>#</sup>m/F<sup>#</sup>

B

man,  
hope

a lone - ly man  
goes up in smoke.




who lost his  
Just how it

A/E








E

love \_\_\_\_\_ through his in - dif - fer - ence. \_\_\_\_\_  
goes, \_\_\_\_\_ goes with - out say - ing. \_\_\_\_\_









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



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

*cresc.*

sol-i-taire's the on-ly game in town. And ev-'ry road that takes him takes him

*mf*

down. And by him-self it's eas-y to pre-tend he'll nev-er

A/E E A/B B A/B B E

love a - gain. And keep - ing to him - self he plays the

game. With - out her love it al - ways ends the same. While

C#m 4fr

life goes on a - round him ev - 'ry - where, he's play - ing sol - i - taire.

F#m B A/E E

1 2

B Bsus 2fr B A/B B

dim. And

1 2

B Bsus 2fr B A/B B

dim. And

1 2

B Bsus 2fr B A/B B

dim. And

1 2

B Bsus 2fr B A/B B

dim. And

1 2

B Bsus 2fr B A/B B

dim. And

E C#m 4fr

sol - i - taire's the on - ly game - in town. And ev - 'ry road that takes him takes him

F#m Bsus 2fr N.C.

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

A/E E C#m 4fr

sol - i - taire.

mp

A F#m A/B B7 F#m/E E

poco rit. e dim.



# SOMETIMES

Music by HENRY MANCINI  
Words by FELICE MANCINI

Freely, with much expression

Chord diagrams: Fmaj<sup>7</sup>, Gm<sup>7</sup>/F, Fmaj<sup>7</sup>

mp

With pedal

Chord diagrams: Gm<sup>7</sup>/F, F, C/E, Dm, F/C

8va

Chord diagrams: Bm<sup>7b5</sup>, Bbmaj<sup>7</sup>, Am<sup>7</sup>

loco

Chord diagrams: Dm, F/C, Bb(add2), Am<sup>7</sup>, Gm<sup>7</sup>

First system of music notation. Chord diagrams above the staff indicate  $Fmaj^7$ ,  $Gm^7/F$ , and  $Fsus^2$ . The music features a treble and bass staff with various notes and a triplet in the treble staff.

Second system of music notation. Chord diagrams above the staff indicate  $F$  and  $Bm^7b5$ . The music features a treble and bass staff with various notes and a triplet in the treble staff.

Third system of music notation. Chord diagrams above the staff indicate  $C/B^b$ ,  $Dm/F$ ,  $Csus^2/E$ ,  $Am^7$ , and  $Dm^7$ . The music features a treble and bass staff with various notes and a triplet in the treble staff.

Fourth system of music notation. Chord diagrams above the staff indicate  $Gm^7$ ,  $Gm/C$  (3fr),  $B^b/C$ ,  $C$ , and  $Fmaj^9$ . The music features a treble and bass staff with various notes and a triplet in the treble staff. A dynamic marking  $f$  is present.

Fifth system of music notation. Chord diagrams above the staff indicate  $Gm^7/F$ ,  $Fmaj^9$ , and  $Gm^7/F$ . The music features a treble and bass staff with various notes and a triplet in the treble staff. A dynamic marking *sub. mp* is present.



Some - times, \_\_\_\_\_ not of - ten e - nough, \_\_\_\_\_

we re - flect up - on the



good things. \_\_\_\_\_

And those thoughts al - ways cen - ter a - round those we



love.

And I think a - bout those peo - ple \_\_\_\_\_



who mean so much to me

and for so man - y years have






made me so ver - y hap - py.






And I count the times I have for - got - ten to

8va- loco







say "thank you" and just how much I





love them.

rit. 8va

# A SONG FOR YOU

Words and Music by  
LEON RUSSELL

Slowly

Chord diagrams: Dm, A/C#

I've been so man - y plac - es in my life and time. —

mp

Chord diagrams: F/C, Bm7b5

I've sung a lot of songs, — I've made some bad rhyme. I've

Chord diagrams: Bbmaj7, Am7, Gm7, Am7

act - ed out my love in stag - es with ten thou - sand peo - ple watch - ing, —

B<sup>b</sup> F/C B<sup>b</sup>/C F A<sup>7</sup>/C<sup>#</sup>

but we're a - lone now and I'm sing - ing this song \_\_\_ for you. \_\_\_

A/C<sup>#</sup>

I know your im - age of me \_\_\_ is what I hope to be. \_\_\_

F/C Bm<sup>7b5</sup>






I've treat - ed you un - kind - ly, \_\_\_ but dar - lin', \_\_\_ can't you see? There's

B<sup>b</sup> maj<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup>





no one more im - por - tant to \_\_\_ me. Dar - lin', can't you please see through \_\_\_ me?

*mf*







'Cause we're a - lone now and I'm sing - ing this song \_ for you. \_\_\_\_\_ You

taught me pre - cious se - crets of the truth, \_\_\_\_\_ with - hold - ing noth - ing.

You came out in front and I \_\_\_\_\_ was hid - ing. \_\_\_\_\_ But







now I'm so much bet - ter, and if my words \_\_\_\_\_ don't come to - geth - er,

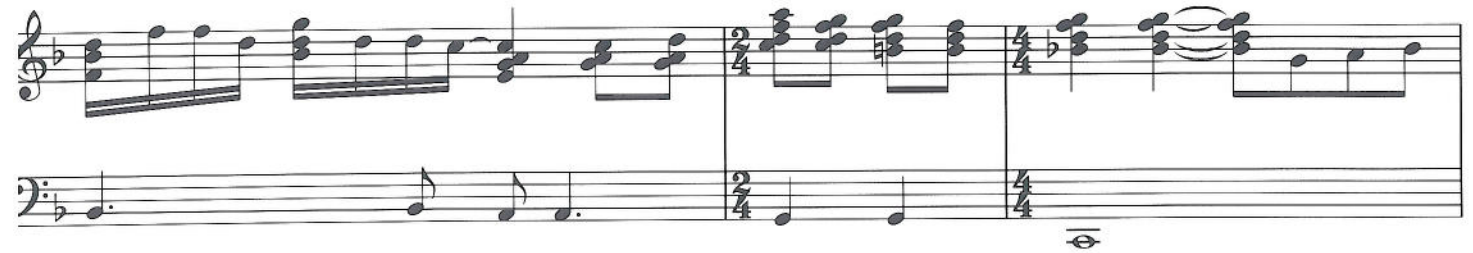





\_\_\_\_\_




lis - ten to the mel - o - dy, — 'cause my love is in there hid - ing.









I love you in a place where there's no space or time. — I

*dim.* *mp*




love you for my life; — you are a friend of mine. — And





*cresc.*




when my life — is o - ver, re - mem - ber when we were to - geth - er.








To Coda 

*mf*

We were a - lone and I was sing - ing this song — for you. ——— *Instrumental solo*



1  $B^b/C$   $F$   $C/E$  2  $B^b/C$   $F$   $C/E$  D.S. al Coda

The first system of music features a guitar part with chords  $B^b/C$ ,  $F$ , and  $C/E$  in the first measure, and  $B^b/C$ ,  $F$ , and  $C/E$  in the second measure. The melody is in 2/4 time, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

Solo ends You

The second system of music continues the melody from the first system. It features guitar chords  $B^b/C$ ,  $F$ , and  $C/E$  in the first measure, and  $B^b/C$ ,  $F$ , and  $C/E$  in the second measure. The melody is in 2/4 time, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

CODA

$B^b$   $F/C$   $B^b/C$   $F$

We were a - lone and I was sing - ing this song — for you. —

The CODA section of the music features guitar chords  $B^b$ ,  $F/C$ ,  $B^b/C$ , and  $F$  in the first measure, and  $B^b/C$ ,  $F$ , and  $C/E$  in the second measure. The melody is in 2/4 time, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

$B^b$   $F/C$   $B^b/C$   $F$

We were a - lone and I was sing - ing this song — for you.

*mp*

The final system of music features guitar chords  $B^b$ ,  $F/C$ ,  $B^b/C$ , and  $F$  in the first measure, and  $B^b/C$ ,  $F$ , and  $C/E$  in the second measure. The melody is in 2/4 time, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

# SWEET SWEET SMILE

Words and Music by JUICE NEWTON  
and OTHA YOUNG

Bright Country beat (♩ =  $\frac{3}{4}$ )



First system of musical notation for the piano accompaniment, featuring a treble and bass staff. The treble staff begins with a melody in D major, marked *mf*. The bass staff provides a simple harmonic accompaniment. A guitar chord diagram for D major is shown above the treble staff.

You're al - ways in my heart, — from

Bm



ear - ly in the morn - in' till it's dark. — I got - ta see your sweet, sweet

F#m



smile ev - 'ry day. —

When I

**D** **Bm**

wake up in the morn - in' and I see you there, — I al - ways whis - per a

**G** **A**

lit - tle prayer. — I got - ta see your sweet, sweet smile ev - 'ry day. —

**D** **Bm**

I got - ta know that you love me

and that you want me, and that you'll al - ways be there. — I got - ta



G A

know \_\_\_\_\_ that you care. \_\_\_\_\_

Bm

And I \_\_\_\_\_ got - ta feel your arms a - round me, and that you need me,

A/B Bm G

and you'll al - ways be there. I got - ta know \_\_\_\_\_

A

that you care. \_\_\_\_\_

**D** **Bm**

If my times are bring - ing me down, — you're the on - ly one that I —  
*Instrumental*  
 You're al - ways in my — heart, — from ear - ly in the morn - in' till —

**G** **F#m7** **A**

— want a - round. I got - ta see your sweet, sweet smile ev - 'ry day. —  
 — it's dark. — I got - ta see your sweet, sweet smile ev - 'ry day. —

**D** **To Coda**

— And if — I'm all —

**Bm**

— strung out, — you're the on - ly one who can straight - en me out. — I got - ta

G A D

see your sweet, sweet smile ev - 'ry day. \_\_\_\_

1 2 D.S. al Coda

I got - ta *Instrumental ends* I got - ta

CODA

I got - ta see \_

G<sup>6</sup> A A<sup>7</sup> D

\_\_\_\_ your sweet, sweet smile ev - 'ry day. \_\_\_\_ I got - ta see \_

G<sup>6</sup> A D A D

\_\_\_\_ your sweet, sweet smile ev - 'ry day. \_\_\_\_



# TICKET TO RIDE

177

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

## Moderate Ballad

First system of musical notation. Treble clef, key of B-flat major (two flats), 4/4 time. The melody starts on a whole note B-flat, followed by a half note A, a quarter note G, and a half note F. The bass line consists of a steady eighth-note pattern: B-flat, A, G, F, E, D, C, B-flat. Chord diagrams are shown above the staff: B-flat/F (first measure), F (second measure), and F7/A (third measure). The dynamic marking *mp* is placed below the first measure.

*With pedal*

Second system of musical notation. The melody continues with a half note E, a quarter note D, a half note C, and a half note B-flat. The bass line continues with the eighth-note pattern. Chord diagrams: B-flat/sus (first measure), B-flat (second measure), E-flat/G (third measure), F/A (fourth measure), F (fifth measure), and F/E-flat (sixth measure).


Third system of musical notation. The melody features a half note B-flat, a half note A, a quarter note G, and a half note F. The bass line continues with the eighth-note pattern. Chord diagrams: B-flat/D (first measure), E-flat (second measure), E minor 7b5 (third measure), A (fourth measure), and D minor (fifth measure).


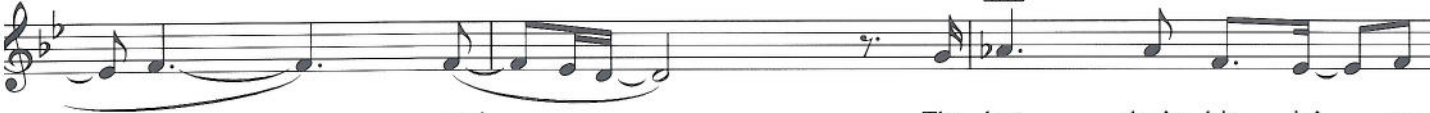
Fourth system of musical notation. The melody starts with a half note B-flat, a half note A, a quarter note G, and a half note F. The bass line continues with the eighth-note pattern. Chord diagrams: D7b9 (first measure), E-flat (second measure), E minor 7b5 (third measure), and B-flat/F (fourth measure).




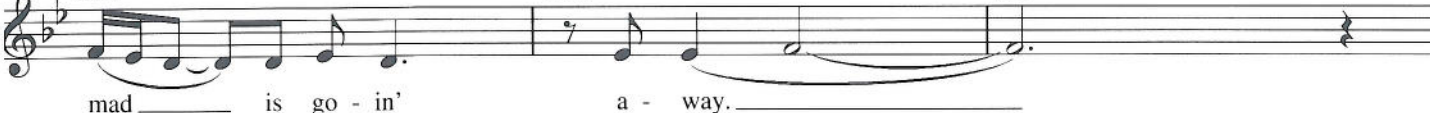
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I think I'm gon - na be sad, I think it's to - day, -

   
yeah. The boy that's driv - in' me


     
mad is go - in' a - way.

     
He's got a tick - et to ride, he's got a tick - et to


 Cm7 3fr   Dm7   Ebmaj7   Bb/F   F7sus   N.C.


ride, \_\_\_\_\_ he's got a tick - et to ride \_\_\_\_\_ and he don't \_\_\_\_\_





 Bbmaj7/F   Eb/F   Bbmaj7/F

\_\_\_\_\_ care. \_\_\_\_\_

*cresc.*




 Eb/F   Bb

He said that liv - in' with me \_\_\_\_\_ was bring - in' him down, \_\_\_\_\_

*mf*




 Ab/Bb

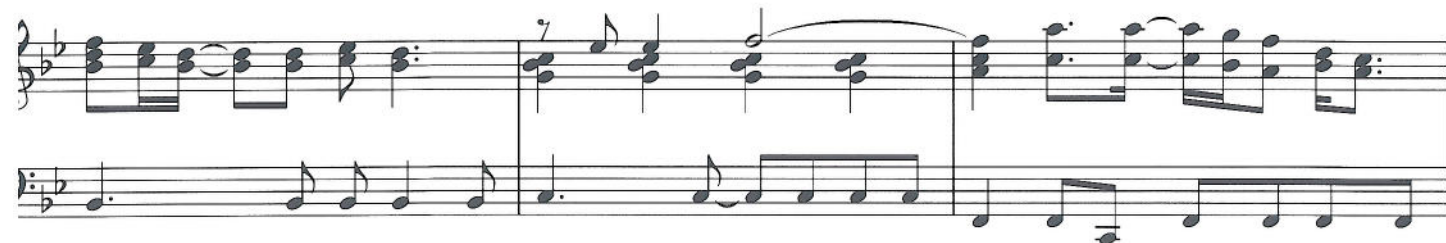
yeah. \_\_\_\_\_ He would nev - er \_\_\_\_\_ be





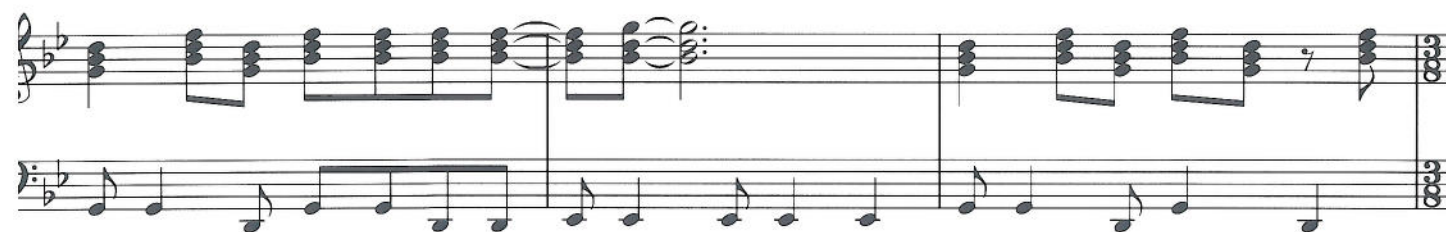
B $\flat$  Cm $^7$  3fr F

free \_\_\_\_\_ when I was a - round. \_\_\_\_\_




Gm E $\flat$ maj $^7$  Gm

He's got a tick - et to ride, \_\_\_\_\_ he's got a tick - et to



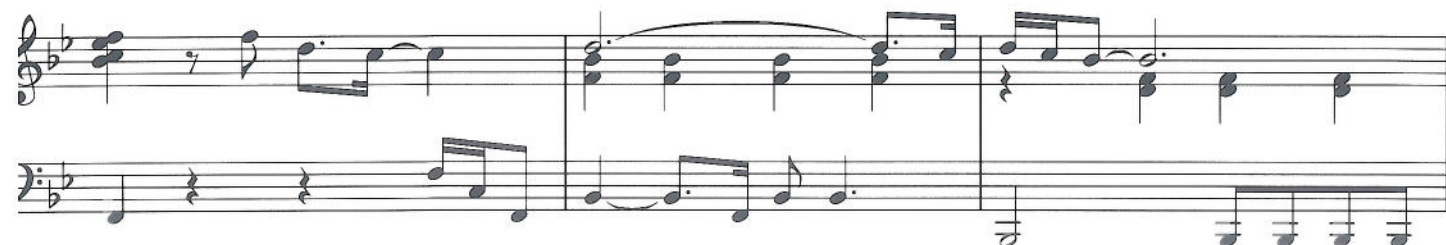
Cm $^7$  Dm E $\flat$ maj $^7$  B $\flat$ /F

ride, \_\_\_\_\_ he's got a tick - et to ride \_\_\_\_\_



F $^7$ sus N.C. B $\flat$

\_\_\_\_\_ and he don't \_\_\_\_\_ care. \_\_\_\_\_



Don't know why he's rid - in' so high. \_\_\_\_\_ He ought - a do right, - he ought - a do right by

me. \_\_\_\_\_ Be - fore he gets to say - in' good - bye, \_\_\_\_\_ he ought - a

do right, - he ought - a do right by me. \_\_\_\_\_ I


think I'm gon - na be sad, \_\_\_\_\_ I think it's \_\_\_\_\_ to - day, \_\_\_\_\_ yeah. \_\_\_\_\_

*mp*




The boy — that's driv - in' — me mad — is go - in'





a - way. — Oh, he's got a tick - et to ride, —




*mf*






he's got a tick - et to ride, —

(♩ = ♩) 3fr

he's got a tick - et to ride — and he don't —

N.C.

*mp*







care, \_\_\_\_\_ don't care \_\_\_\_\_





where. \_\_\_\_\_

8va





Think I'm gon - na be sa -

(8va)

loco





ad. \_\_\_\_\_ Think I'm gon - na be sa - ad. \_\_\_\_\_

Repeat and Fade

Opt. Ending



# THERE'S A KIND OF HUSH

(All Over the World)

Words and Music by LES REED  
and GEOFF STEPHENS

**Moderately**

*mf*

D F# / C# Bm Bm / A

G G / A D




There's a kind of hush \_

F# Bm D7

all o - ver the world \_ to - night. All o - ver the world \_


G A D A

\_ you can hear the sound \_ of lov - ers in love. \_ You know what I mean? \_ Just the

two of us \_\_\_\_\_ and no - bod - y else \_\_\_\_\_ in sight.

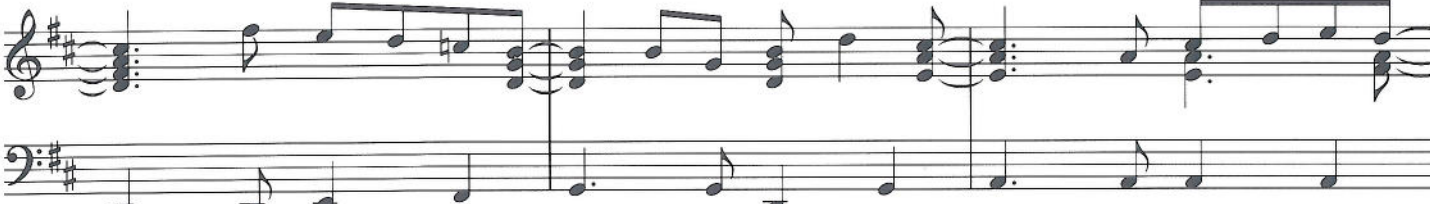
*Instrumental solo*








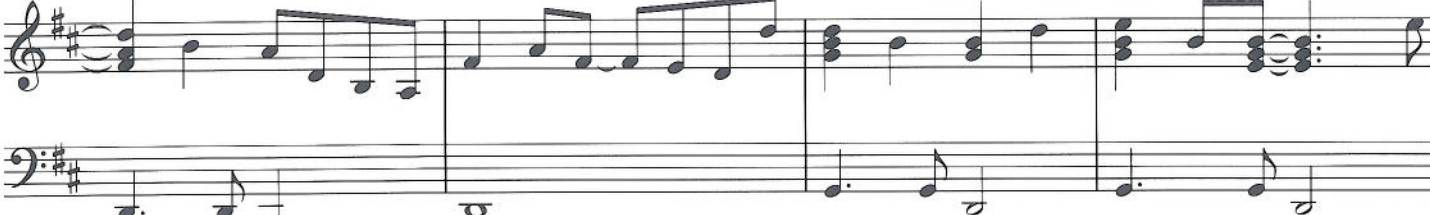





There's no - bod - y else \_\_\_\_\_ and I'm feel - in' good \_\_\_\_\_ just hold - in' you tight. \_








\_\_\_\_\_ *Solo ends* } So lis - ten ver - y care - ful - ly, \_\_\_\_\_ get



clos - er now \_\_\_\_\_ and you \_\_\_\_\_ will see \_\_\_\_\_ what I mean; \_\_\_\_\_





it is - n't a dream. — The on - ly sound that

This system contains the first two staves of music. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The first staff has a guitar chord diagram for G major in the upper right corner.

you will hear — is when I whis - per in — your ear, — "I love you —

This system contains the next two staves of music. It features guitar chord diagrams for G6 and Gmaj7 above the first staff, and G6 above the second staff.

for - ev - er and ev - er." — There's a

This system contains the next two staves of music. It features guitar chord diagrams for A and N.C. (Natural Chord) above the first staff.

kind of hush — all o - ver the world — to - night. All o - ver the world —

This system contains the final two staves of music. It features guitar chord diagrams for D, F#, Bm, and D7 above the first staff.

1

G A D

— { peo - ple just like us — are fall - ing in love. —  
 you can hear the sound — of lov - ers in love. —

2

G/A A D G/A A

D F# Bm

D7 G A

Repeat ad lib. and Fade

D G/A

Optional Ending

D A D

# THIS MASQUERADE

Words and Music by  
LEON RUSSELL

## Moderate Bossa Nova

Chord diagrams: Fm, A<sup>b</sup>/E<sup>b</sup>, D<sup>b</sup>maj<sup>7</sup> 4fr

*mf*

Chord diagram: Dm<sup>7</sup><sup>b</sup><sub>9</sub>

Chord diagram: G7<sup>#</sup>5(b<sup>9</sup>)

Chord diagram: C<sup>7</sup>sus

Chord diagram: Fm

Chord diagram: B<sup>b</sup>

Chord diagram: Fm

Chord diagram: B<sup>b</sup>

Chord diagram: Fm




Chord diagram: Fm(maj<sup>7</sup>)

Chord diagram: Fm<sup>7</sup>

Are we real - ly hap - py \_\_\_\_\_ with this lone - ly game \_ we

*Instrumental solo*






play, look - ing \_\_\_ for the right \_\_\_\_\_ words to




say? \_\_\_\_\_ Search - ing but \_\_\_ not find -







- ing \_\_\_\_\_ un - der - stand - ing \_\_\_\_\_ an - y - way, \_\_\_\_\_ we're lost -

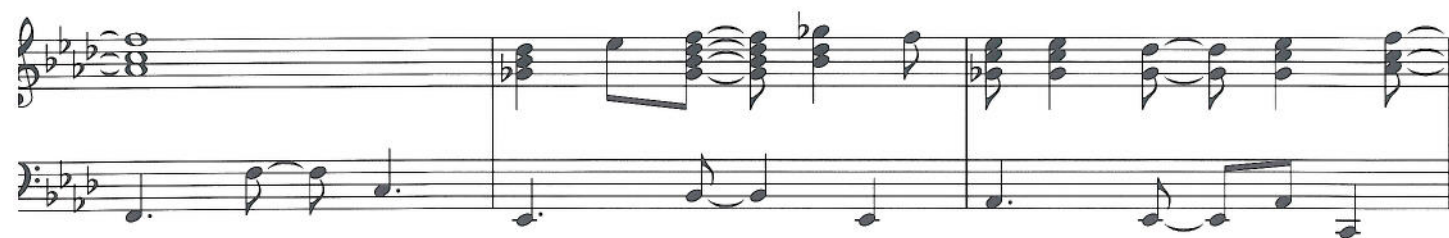







\_\_\_\_\_ in this mas - quer - ade. \_\_\_\_\_

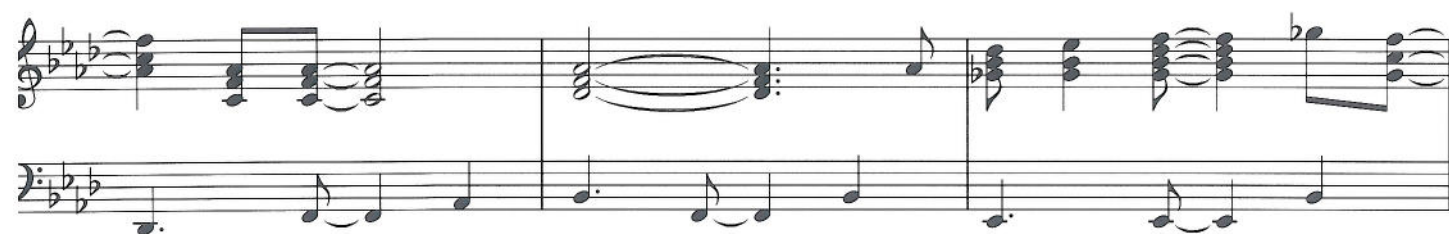






Both a - fraid \_ to say \_ we're just \_ too far \_




\_ a - way \_ from be - ing close \_ to - geth -







- er \_ from the start. \_

*Solo ends* } We



tried to talk \_ it o - ver, but \_ the words got in the way. \_



**B<sup>b</sup>** **G<sup>7</sup>**

We're lost \_\_\_\_\_ in - side \_\_\_\_\_ this

**C<sup>7</sup>sus** **Fm**

lone - ly game\_ we play. \_\_\_\_\_ Thoughts of leav - ing dis -

**Fm(maj<sup>7</sup>)** **Fm<sup>7</sup>** **B<sup>b9</sup>**

- ap - pear\_ each\_ time\_ I see your eyes. \_\_\_\_\_

**Fm** **D<sup>b9</sup>** **C<sup>7</sup>sus**

And no mat - ter how \_\_\_\_\_ hard I try \_\_\_\_\_ to



First system of musical notation. Chords: Fm, Fm(maj7), Fm7. Lyrics: un - der - stand \_ the rea - son \_ \_ \_ \_ why we \_ \_ \_ car - ry on \_ \_ this way, \_

Second system of musical notation. Chords: B<sup>b</sup>9, D<sup>b</sup>7, C<sup>7</sup>sus. Lyrics: we're lost \_ \_ \_ \_ \_ in { this } mas - quer - ade. \_

Third system of musical notation. Chords: Fm, B<sup>b</sup>, Fm, B<sup>b</sup>. Includes a first ending bracket and repeat signs.

2

Fm Fm/E<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> 4fr C7<sup>#5</sup>(<sup>#9</sup>)

We're lost \_\_\_\_\_ in a mas - quer -

*molto rit.*

Fm A<sup>b</sup>/E<sup>b</sup> 4fr D<sup>b</sup>7maj<sup>7</sup> 4fr

ade. \_\_\_\_\_

*a tempo*

Dm<sup>7b5</sup> G7<sup>#5</sup>(<sup>b9</sup>) 3fr C7sus

Male: And we're lost \_\_\_\_\_ in a mas - quer - ade. \_

Repeat ad lib. and Fade

Optional Ending

Fm B<sup>b</sup> Fm B<sup>b</sup>

8vb

# THOSE GOOD OLD DREAMS

Words and Music by RICHARD CARPENTER  
and JOHN BETTIS

Moderately, in 2

The musical score is written for guitar and voice. It begins with a piano introduction in G major, marked 'Moderately, in 2' and 'mf'. The introduction consists of four measures with guitar chords G, G6, Gmaj7, and G6. The first vocal line starts with a triplet of eighth notes. The lyrics are: 'As a child I was known for make-believe in; of a long forgotten fire, all alone, I created fantasies. you're a touch of a slowly growing wind, As I grew people called it self-deceit in, you're a taste of the ever-changing sea-sons'. The score includes guitar chord diagrams for G, G6, Gmaj7, Am7, D, and Am7/D. The key signature has one sharp (F#).

1, 2  
G<sup>6</sup>

*mf*

3

As a child I was known for make-believe in;  
of a long forgotten fire,

all alone, I created fantasies.  
you're a touch of a slowly growing wind,





As I grew people called it self-deceit in,  
you're a taste of the ever-changing sea-sons

G<sup>6</sup> G G<sup>6</sup> Am<sup>7</sup>

D Am<sup>7</sup> Am<sup>7</sup>/D

Original key: G major. This edition has been transposed up one half-step to be more playable.











but my heart \_\_\_\_\_ helped me hold \_\_\_\_\_ the mem - o - ries. \_\_\_\_\_  
 tell - in' me \_\_\_\_\_ there are some \_\_\_\_\_ things that don't end. \_\_\_\_\_











As I  
 We have



walk through the world \_\_\_\_\_ I find a - round \_\_\_\_\_ me, some - thing new \_\_\_\_\_  
 left all the dark - ness far be - hind \_\_\_\_\_ us; all those hopes \_\_\_\_\_

yet fa - mil - iar's in the air. \_\_\_\_\_ I feel it ev - 'ry - where.  
 that we held \_\_\_\_\_ a - long the way \_\_\_\_\_ have made it to \_\_\_\_\_ this day.

E7 Am7 D Gmaj7

Like a child's eyes on a Christ - mas night,  
Like an old love song gone for much too long,

G#dim7 Am7 C/D D

I'm look - in' at you now, find - in' an -  
you hear it once a - gain and it car -

E B/E A/E E

- swers to my prayers. It's a new -  
- ries you a way.

F#m7 A/B

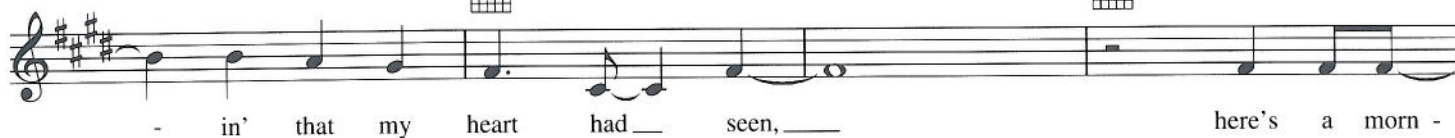
day for those good old dreams; one by one -

B<sup>7</sup>

E

Emaj<sup>7</sup>E<sup>7</sup>F<sup>#</sup>m<sup>7</sup>

A/B



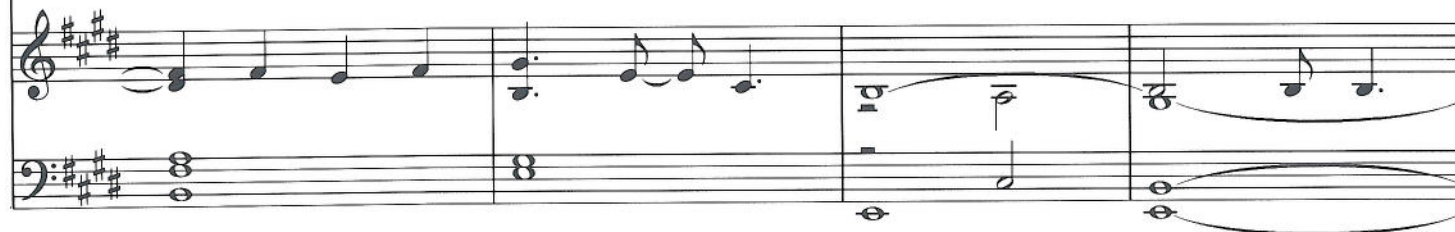
E



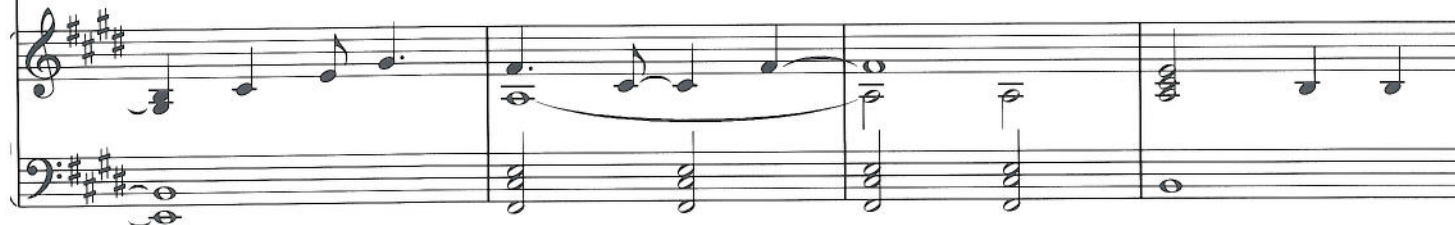
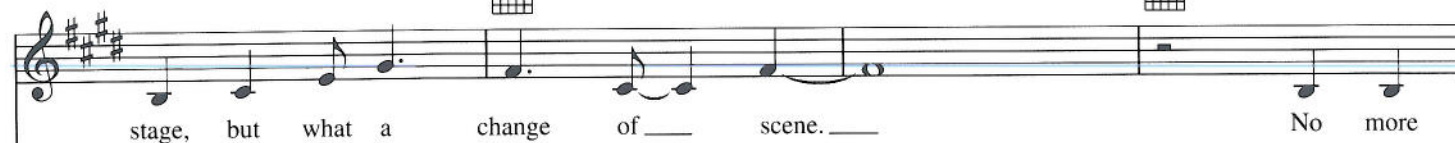
A/E



E

F<sup>#</sup>m<sup>7</sup>

A/B





B<sup>7</sup> E G<sup>#</sup>m/D<sup>#</sup> Bm/D

dark ho - ri - zons, on - ly blue. It's a new \_

C<sup>#</sup>7 F<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup>/B

\_ day for those good old dreams. All my life \_

To Coda G Am/G G

\_ I dreamed of lov - ing you.

Am/G G Am/G G Am/G D.S. al Coda

You're a spark \_

## CODA

you. \_\_\_\_\_ It's a new \_\_\_\_\_ day for those \_\_\_\_\_

E Bm<sup>7</sup>/E E

\_\_\_\_\_ good old dreams, and it's all \_\_\_\_\_ be - cause of

Ama<sup>7</sup> F<sup>#</sup>m<sup>7</sup>/B

you. \_\_\_\_\_

E Esus E

Repeat and Fade

G G<sup>6</sup> Gma<sup>7</sup> G<sup>6</sup>

# TOP OF THE WORLD

Words and Music by JOHN BETTIS  
and RICHARD CARPENTER





Moderately, in 2

*mf*








Such a feel - in's com - in' o - ver me.  
Some - thing in the wind has learned my name.








 3fr
 









There is won - der in most ev - 'ry - thing I see.  
 And it's tell - in' me that things are not the same.

 3fr
 




Not a cloud leaves in the sky, got the sun in my  
 In the leaves on the trees and the touch of the


 3fr
  3fr
 

eyes and I won't be sur - prised if it's a dream.  
 breeze, there's a pleas - in' sense of hap - pi - ness for me.

Ev - 'ry - thing I want the world to be  
 There is on - ly one wish on my mind.

is now com - ing true, es - pe - cial - ly for me.  
 When this day is through I hope that I will find

Dm Cm F7 B<sup>b</sup>

And the rea - son is clear; it's be - cause you are  
 that to - mor - row will be just the same for you and







Cm<sup>7</sup> B<sup>b</sup>/D E<sup>b</sup> F7 Dm

here. You're the near - est thing to heav - en that I've seen.  
 me. All I need will be mine if you are here.

G<sup>7</sup> Cm<sup>7</sup> Cm<sup>7</sup><sup>b5</sup> F

I'm on the top of the world, look - in' down on cre - a -

E<sup>b</sup>/G F/A B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>











- tion and the on - ly ex - pla - na - tion I \_\_\_\_\_ can \_\_\_\_\_ find










is the love that I've found ev - er

since you've been a - round. \_\_\_\_\_ Your love's put me at the

top of the world. \_\_\_\_\_

To Coda 



Chord progression: B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>

The first system of music features a guitar part with six chords: B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, and E<sup>b</sup>. The vocal melody is written in a single staff, starting with a half note B<sup>b</sup> and followed by quarter notes G<sup>b</sup>, F<sup>b</sup>, and E<sup>b</sup> across the six measures.

The second system continues the vocal melody and piano accompaniment. The vocal line consists of half notes B<sup>b</sup>, E<sup>b</sup>, and B<sup>b</sup> across three measures. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Chord progression: B<sup>b</sup>, F, E<sup>b</sup>/G, F/A, 2 B<sup>b</sup>

D.S. al Coda

I'm on the

The third system begins with a double bar line. The guitar part has chords B<sup>b</sup>, F, E<sup>b</sup>/G, and F/A, followed by a second measure with two B<sup>b</sup> chords. The vocal melody has lyrics "I'm on the" under the notes B<sup>b</sup>, E<sup>b</sup>, and B<sup>b</sup>. The piano accompaniment continues with a similar rhythmic pattern.

The fourth system shows the piano accompaniment continuing. The right hand plays chords and the left hand plays a consistent eighth-note bass line.

CODA

The fifth system is marked "CODA" and features a Coda symbol. The guitar part has chords B<sup>b</sup>, B<sup>b</sup>, and E<sup>b</sup>. The vocal melody has a half note B<sup>b</sup> followed by a whole rest. The piano accompaniment includes a grand staff with both treble and bass staves.

Chord progression: B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, F, B<sup>b</sup>

The sixth system features a guitar part with seven chords: B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, F, and B<sup>b</sup>. The vocal melody consists of half notes B<sup>b</sup>, E<sup>b</sup>, and B<sup>b</sup> across three measures, followed by a whole note B<sup>b</sup> in the final measure.

# WHEN I FALL IN LOVE

205

Words by EDWARD HEYMAN  
Music by VICTOR YOUNG

Slowly, with expression

Chord diagrams: A, Cmaj<sup>7</sup>, Fmaj<sup>7</sup>, D/E, E<sup>7</sup><sub>b9</sub>, E<sup>7</sup>

L.H. *mp*

*rit.*

With pedal

Chord diagrams: A, Dm<sup>6</sup>/A, A<sup>6</sup>, Em<sup>7</sup>, A, Dmaj<sup>7</sup>, Dm<sup>6</sup>

May - be I'm old fash - ioned, feel - ing as I do; may - be I'm just liv - ing in the

*a tempo*

Chord diagrams: A, Dm<sup>6</sup>/A, A<sup>6</sup>, A<sup>7</sup>

past. But when I meet the right one I know that I'll be true; my

Dmaj<sup>7</sup> F<sup>#</sup>m<sup>7</sup>/B B<sup>7</sup> Dmaj<sup>9</sup> 2fr Dmaj<sup>9</sup>/E E<sup>9</sup> A D/A

first love will be my last. When I fall in

*rit.* *a tempo*

Amaj<sup>7</sup> D/A A D/A Dm<sup>6</sup>/A Em<sup>7</sup>/A E/A A Bm/A A

love it will be for - ev - er, \_\_\_ or I'll \_\_\_ nev - er

Em<sup>7</sup> F<sup>#</sup>7 D<sup>6</sup> Dm<sup>6</sup> A/C<sup>#</sup>

fall in love. \_\_\_ In a \_\_\_ rest - less world like



























this is, — love is end - ed be - fore it's be - gun. And too — man - y moon - light

kiss - es — seem to cool in the warmth of the sun. —

When I — give my — heart — it will be com - plete - ly,

or I'll — nev - er give my — heart. —

Chords: Dm<sup>6</sup>, A/C<sup>#</sup>, E/D, D

And the mo - ment I can feel that you

Musical notation for guitar and bass.

Chords: F<sup>#</sup>7, E/F<sup>#</sup>, F<sup>#</sup>m<sup>7b5</sup>, F<sup>#</sup>7, Bm<sup>7</sup>, Bm<sup>7b5</sup>, A/E, Bm<sup>7</sup>, E<sup>7b9</sup> 6fr

feel that way too is when I fall in love with

Musical notation for guitar and bass.

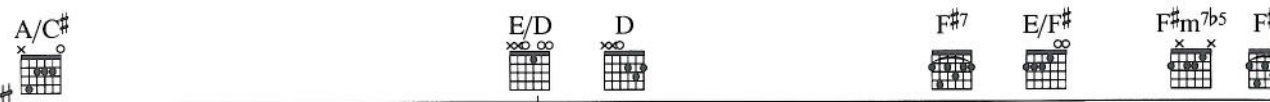
Chords: A, D/A, D/E, A, F<sup>#</sup>m<sup>7</sup>, Bm<sup>7</sup>, D/E

you.


Musical notation for guitar and bass.


Chords: A, D/A, Amaj<sup>7</sup>, F<sup>#</sup>7sus, F<sup>#</sup>7, D<sup>6</sup>, Dm<sup>6</sup>

And the




mo - ment \_\_\_\_\_ I can feel that you feel \_\_\_\_\_ that \_\_\_\_\_ way \_\_\_\_\_






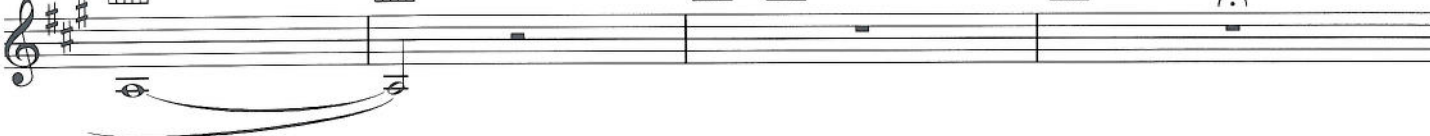
\_\_\_\_\_ too is \_\_\_\_\_ when I fall \_\_\_\_\_ in love with you. \_

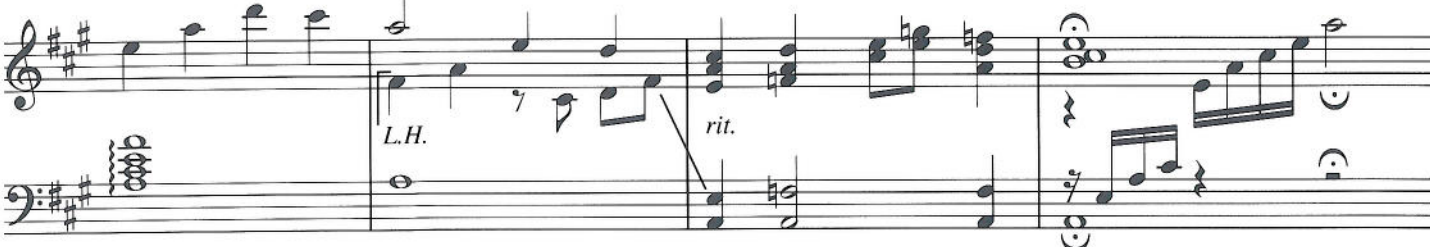
*rit.*



**Slower**







*L.H.* *rit.*



# TOUCH ME WHEN WE'RE DANCING

Words and Music by TERRY SKINNER,  
J.L. WALLACE and KEN BELL

Moderately

G Em7 C

Am7 C/D G Em7

Play us a song we can slow dance on; \_\_\_  
To - night's the night and it feels so right; \_\_\_

C C/D G

we want to hold each oth - er.  
my heart is say - ing it to \_\_\_ me. Play us a groove so we hard -  
You're the one I've wait - ed

Em7 C C/D G

- ly move; \_\_\_ just let our hearts beat to - geth - er. Oh, ba - by, 'cause it  
for so long, \_\_\_ so let your love \_\_\_ flow through me. Oh, ba - by, 'cause it

Am<sup>7</sup> G/B Cmaj<sup>7</sup>

feels so — good when we're close like this. Whis - per in my ear — and let me  
feels so — good just to be this close. You've got me up so high — I could fly

*cresc.*

Am<sup>7</sup> Am<sup>7</sup>/D Cmaj<sup>7</sup>

steal — a kiss. — } Come on and touch me — when we're danc -  
coast — to coast. — }

*mf*

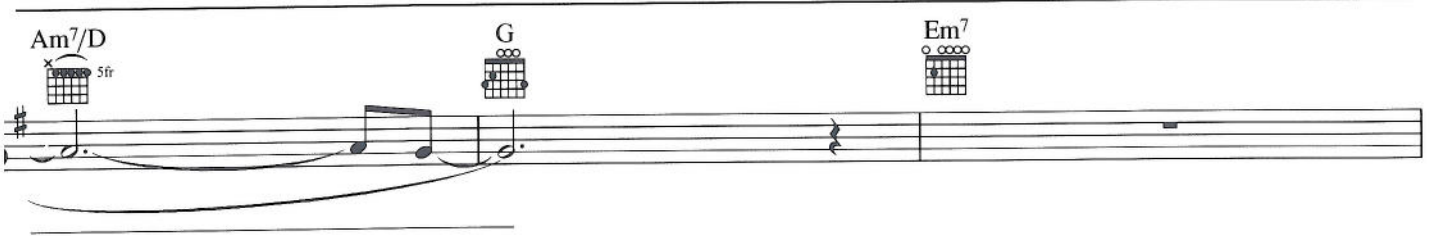
Am<sup>7</sup> Am<sup>7</sup>/D Cmaj<sup>7</sup> Bm<sup>7</sup>

- ing; you know you've got that lov - ing touch. — Whoa, —

Cmaj<sup>7</sup> Am<sup>7</sup> 1 Em<sup>7</sup> A<sup>7</sup>

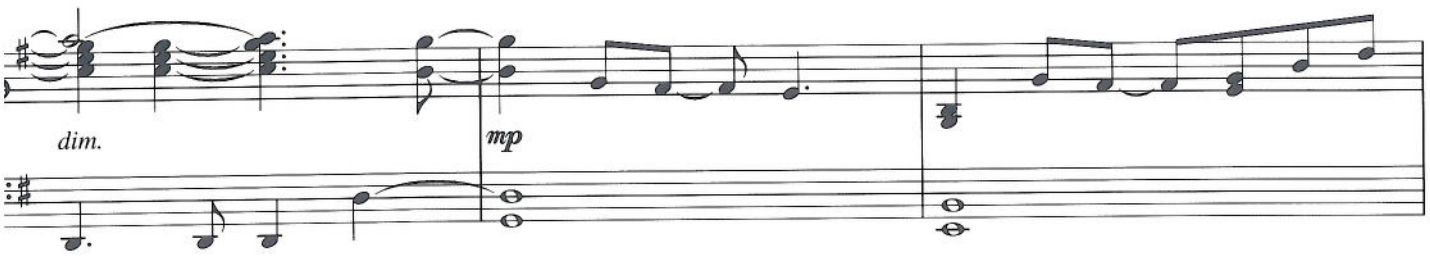
touch me — when we're danc - ing; I want to feel you when I'm fall - ing in love. —

Am<sup>7</sup>/D 5fr G Em<sup>7</sup>



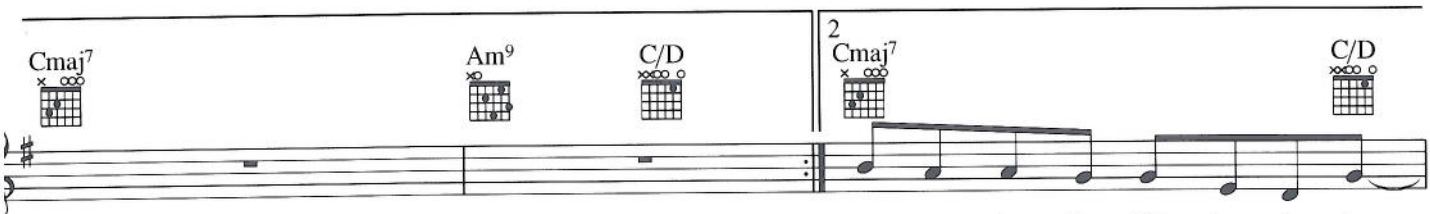
This system shows the first staff of music with guitar chords Am<sup>7</sup>/D (5fr), G, and Em<sup>7</sup>. The melody consists of a half note D4, a quarter note E4, a quarter note F#4, and a half note G4.

dim. mp



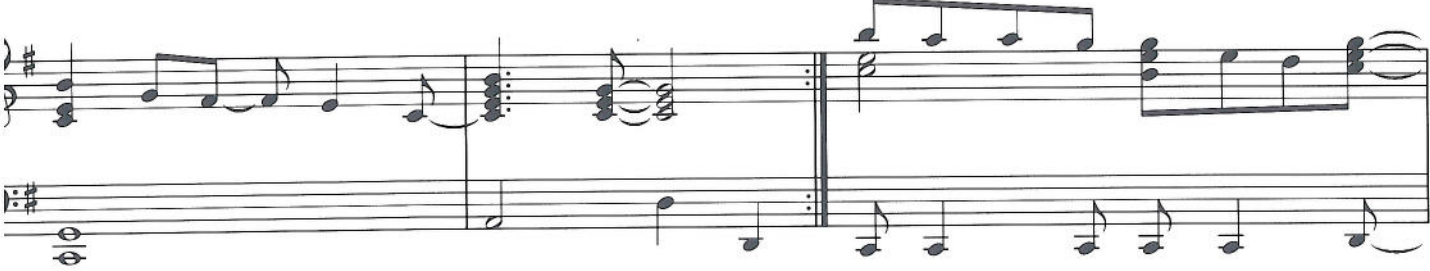
This system continues the melody with dynamics *dim.* and *mp*. The melody includes a half note G4, a quarter note A4, a quarter note B4, and a half note C5.

Cmaj<sup>7</sup> Am<sup>9</sup> C/D 2 Cmaj<sup>7</sup> C/D



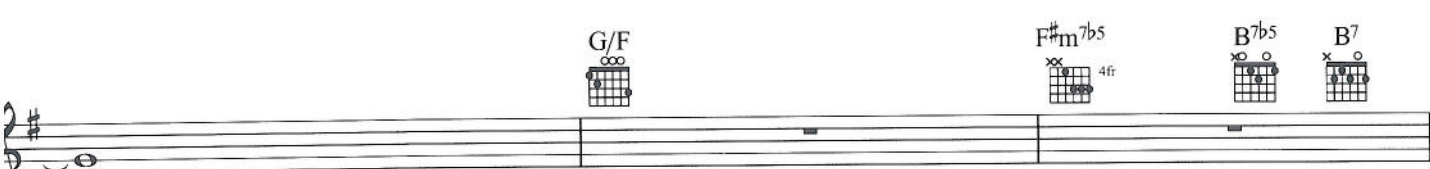
This system shows guitar chords Cmaj<sup>7</sup>, Am<sup>9</sup>, C/D, and a repeat sign. The melody consists of a half note C5, a quarter note B4, a quarter note A4, and a half note G4.

feel you when I'm fall - ing in love. \_



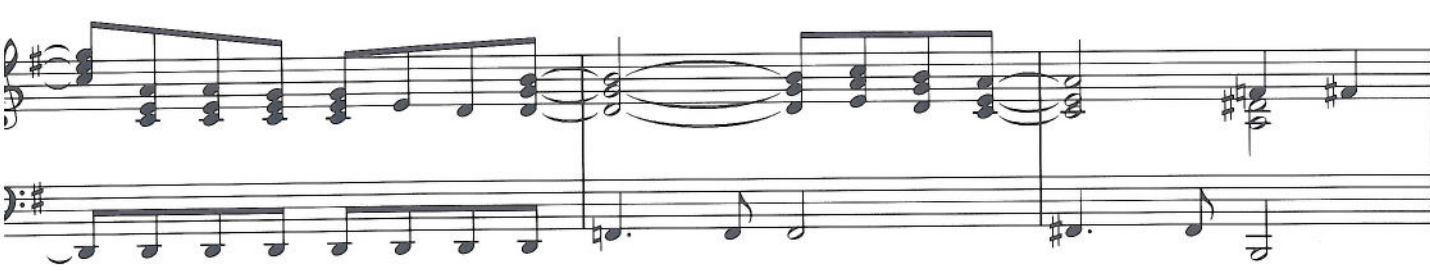
This system shows the vocal melody and accompaniment. The melody continues with a half note F#4, a quarter note E4, a quarter note D4, and a half note C4.

G/F F#m<sup>7</sup>b<sup>5</sup> 4fr B<sup>7</sup>b<sup>5</sup> B<sup>7</sup>



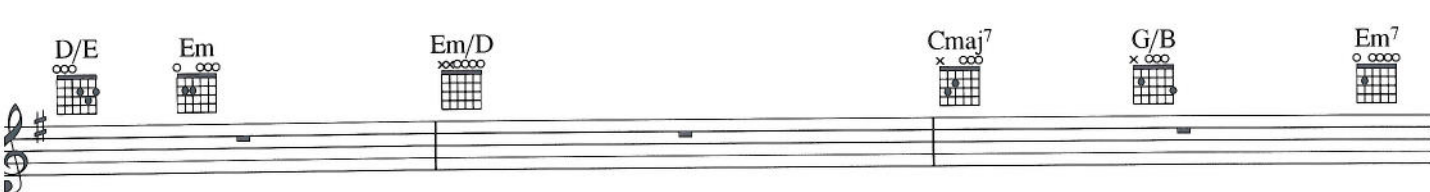
This system shows guitar chords G/F, F#m<sup>7</sup>b<sup>5</sup> (4fr), B<sup>7</sup>b<sup>5</sup>, and B<sup>7</sup>. The melody consists of a half note B3, a quarter note A3, a quarter note G3, and a half note F#3.

Sax solo ad lib.

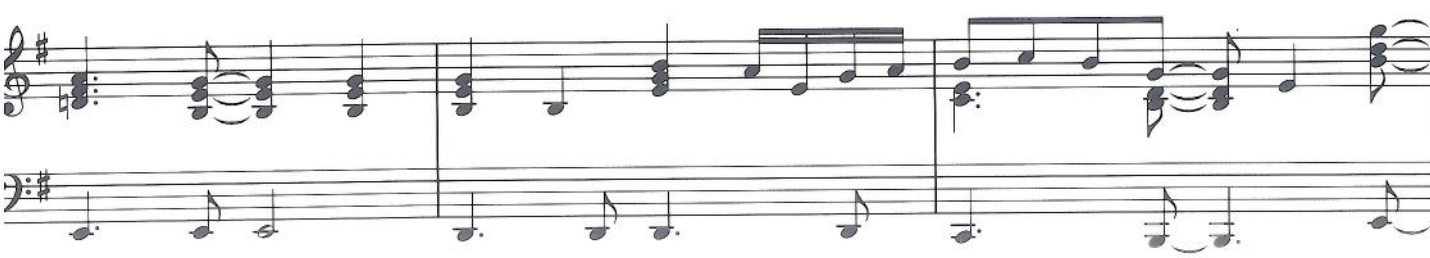


This system shows the saxophone solo and accompaniment. The melody consists of a half note E4, a quarter note F#4, a quarter note G4, and a half note A4.

D/E Em Em/D Cmaj<sup>7</sup> G/B Em<sup>7</sup>



This system shows guitar chords D/E, Em, Em/D, Cmaj<sup>7</sup>, G/B, and Em<sup>7</sup>. The melody consists of a half note G4, a quarter note F#4, a quarter note E4, and a half note D4.



This system shows the vocal melody and accompaniment. The melody consists of a half note C4, a quarter note B3, a quarter note A3, and a half note G3.



A<sup>7</sup>susA<sup>7</sup>Am<sup>7</sup>Am<sup>7</sup>/DC<sup>#</sup>dim<sup>7</sup>

C/D

*Solo ends*Cmaj<sup>7</sup>Am<sup>7</sup>Am<sup>7</sup>/DCmaj<sup>7</sup>

Touch me — when we're danc - ing;

you know you've got that lov - ing touch. —

Bm<sup>7</sup>Cmaj<sup>7</sup>Am<sup>7</sup>Am<sup>7</sup>/D

Whoa, — touch me — when we're danc - ing;

I want to

Cmaj<sup>7</sup>

C/D

Repeat ad lib. and Fade

Optional Ending

G

feel you when I'm fall - ing in love. —

# WE'VE ONLY JUST BEGUN

Words and Music by ROGER NICHOLS  
and PAUL WILLIAMS

Moderately slow

Chord diagrams: A, Dmaj<sup>7</sup>, A

*mp*

*With pedal*

Chord diagrams: Dmaj<sup>7</sup>, A, Dmaj<sup>7</sup>, C<sup>#</sup>m<sup>7</sup> 4fr

*mf*

gun.) We've on - ly just be - gun \_\_\_\_\_ to live. \_\_\_\_\_  
Be - fore the ris - ing sun \_\_\_\_\_ we fly. \_\_\_\_\_

Chord diagrams: F<sup>#</sup>m<sup>7</sup>, Bm<sup>7</sup>, F<sup>#</sup>m<sup>7</sup>

3

white lace and prom - is - es; \_\_\_\_\_ a kiss for luck \_\_\_\_\_ and we're  
So man - y roads to choose; \_\_\_\_\_ we start out walk - ing and



on our way, \_\_\_\_\_ (We've on - ly be - \_\_\_\_\_ (And yes, we've just be - gun.) \_\_\_\_\_  
 learn to run. \_\_\_\_\_



Shar - ing hor - i - zons that are new to us,



watch - ing the signs a - long the way. Talk - ing it o - ver, just the



two of us, work - ing to - geth - er day to day, to - geth - er. —

To Coda 



A(add<sup>2</sup>) Dmaj<sup>7</sup> C<sup>♯</sup>m<sup>7</sup> 4fr

And when the eve - ning comes \_\_\_\_\_ we smile. \_\_\_\_\_

So much of life a - head, \_\_\_\_\_ we'll find a place \_ where there's

F<sup>♯</sup>m<sup>7</sup> Bm<sup>7</sup> F<sup>♯</sup>m<sup>7</sup>

room to grow. \_\_\_\_\_ (And yes, we've just be - gun.) \_\_\_\_\_

Bm<sup>7</sup> E Bm<sup>7</sup>/E A Dmaj<sup>7</sup> A D.S. al Coda Dmaj<sup>7</sup> E

geth - er, \_\_\_\_\_ to - geth - er. \_\_\_\_\_ And when the eve - ning

CODA

E A

geth - er, \_\_\_\_\_ to - geth - er. \_\_\_\_\_ And when the eve - ning

comes \_\_\_\_\_ we smile. \_\_\_\_\_ So much of

**Dmaj7** **C#m7** **F#m7**

4fr

3

life a - head, \_\_\_\_\_ we'll find a place \_ where there's room to grow. \_\_\_\_\_

**Bm7** **F#m7** **Bm7**

\_\_\_\_\_ And yes, we've just be - gun. \_\_\_\_\_

**E** **A** **Dmaj7**

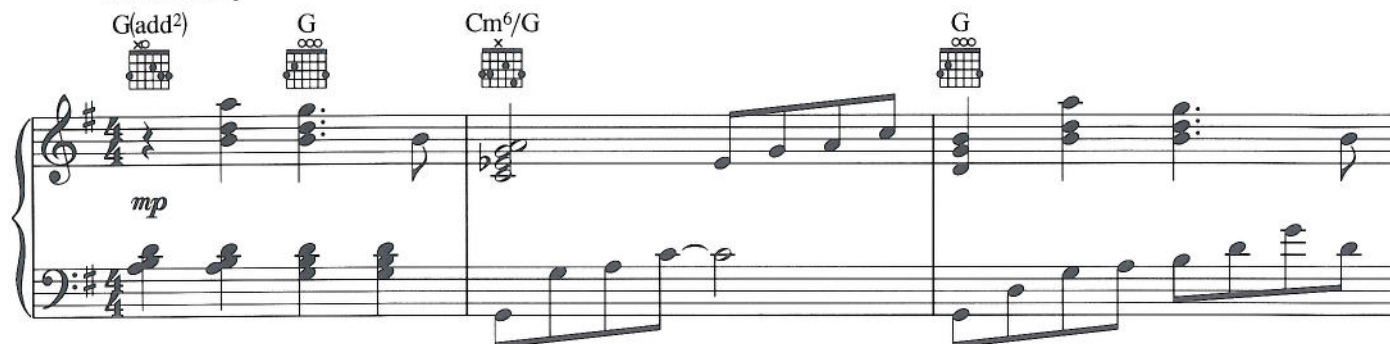
**Amaj7** **Dmaj7** **C#**

# WHERE DO I GO FROM HERE

Words and Music by  
PARKER McGEE

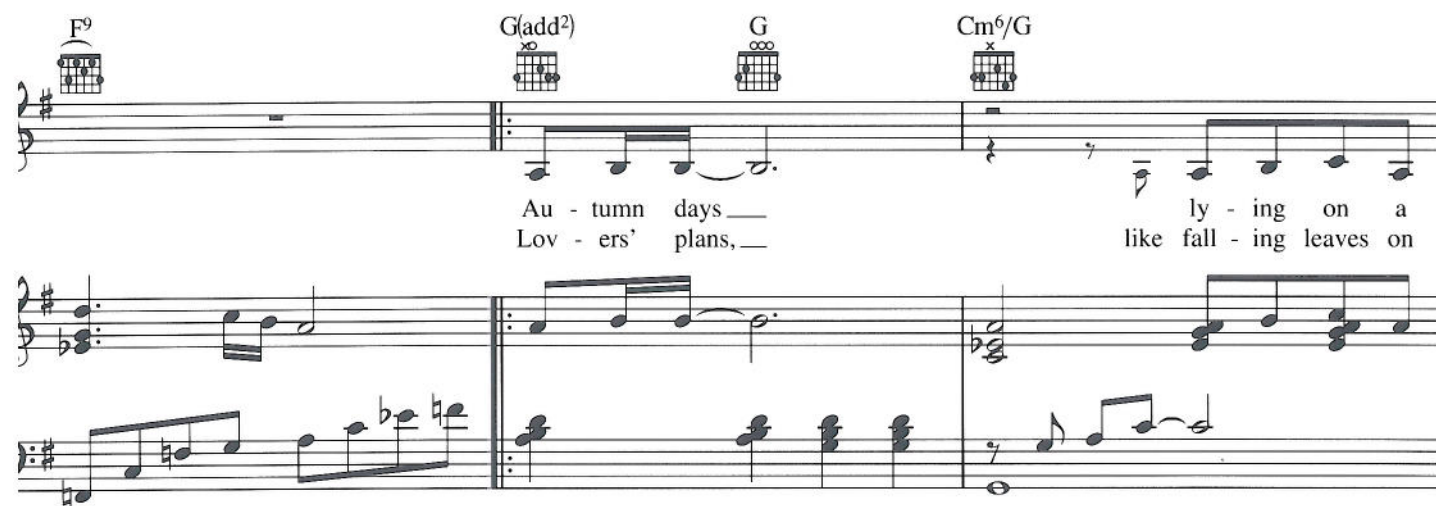
Moderately

G(add<sup>2</sup>) G Cm<sup>6</sup>/G G



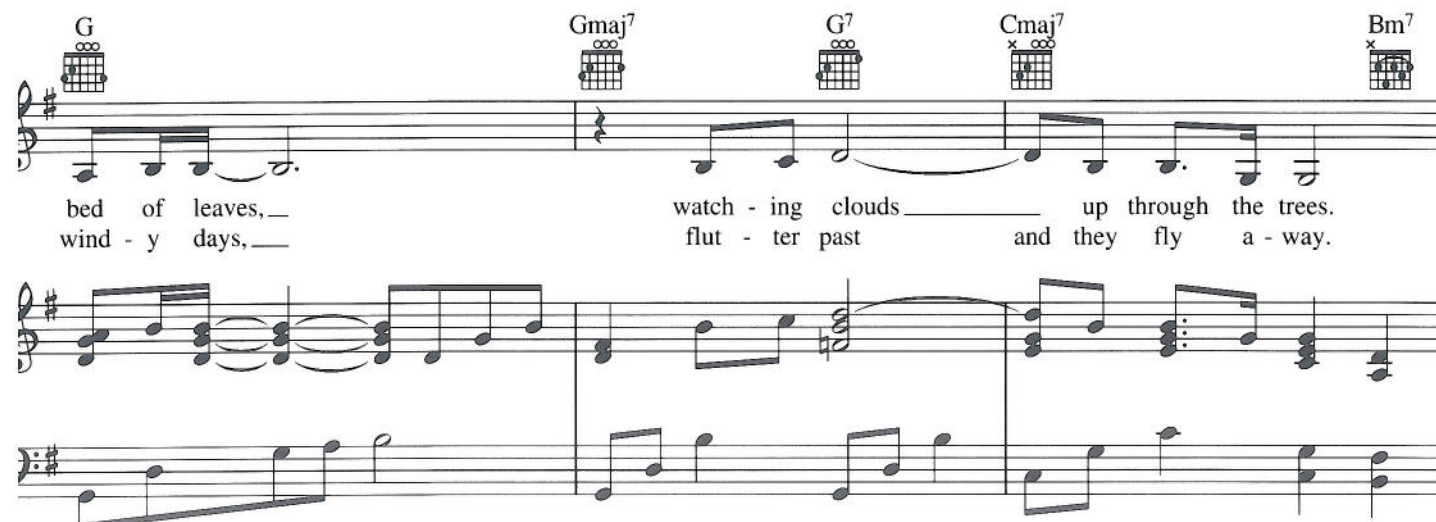
F<sup>9</sup> G(add<sup>2</sup>) G Cm<sup>6</sup>/G

Au - tumn days — ly - ing on a  
Lov - ers' plans, — like fall - ing leaves on



G Gmaj<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Bm<sup>7</sup>

bed of leaves, — watch - ing clouds — up through the trees.  
wind - y days, — flut - ter past and they fly a - way.





Am<sup>7</sup> C/D D C/D D

You said our love was more than time. \_\_\_\_\_ It's  
I thought I knew you oh so well. \_\_\_\_\_ And I

G F<sup>7</sup> G

cold - er now. \_ The trees are bare and nights are long. \_  
need you now, \_ I need to feel you in the night, \_

Gmaj<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Bm<sup>7</sup> Am<sup>7</sup>

I can't get warm \_\_\_\_\_ since you've been \_ gone. I can't stop sing - in'  
I need your smile \_\_\_\_\_ so warm and \_ bright. I wish my mind could

C/D D C/D D C/D D Cmaj<sup>7</sup> D/C

sad songs. \_\_\_\_\_ } Where do I go \_ from here? \_  
let you go. \_\_\_\_\_ }

*cresc.* *mf*

Bm<sup>7</sup> Em Am<sup>7</sup> D D/G G<sup>7</sup>

Tell me, where do I go — from here? —

C D/C Bm<sup>7</sup> Em Bm<sup>7</sup> Am<sup>7</sup> C/D

You said you'd take me through the years, — so where do I go — from here? —

1 G Cm<sup>6</sup>/G G F<sup>9</sup>

2 G E<sup>b</sup> F/E<sup>b</sup> Dm<sup>7</sup> Gm



Chord diagrams: Cm<sup>7</sup> (3fr), E<sup>b</sup>/F, B<sup>b</sup>maj<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, F/E<sup>b</sup>.

Where do I go from here? —

Chord diagrams: Dm<sup>7</sup>, Gm<sup>7</sup>, Cm<sup>7</sup> (3fr), E<sup>b</sup>/F, F, E<sup>b</sup>m<sup>7</sup> (6fr), G<sup>b</sup>/A<sup>b</sup>, A<sup>b</sup> (4fr).

Tell me, where do I go — from here? —

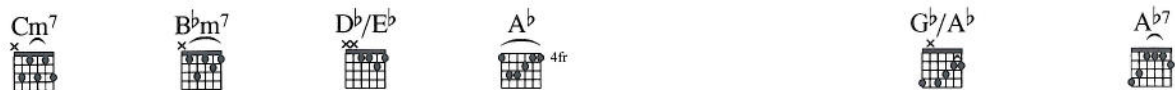
Chord diagrams: D<sup>b</sup> (4fr), E<sup>b</sup>/D<sup>b</sup>, Cm<sup>7</sup>, Fm, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7.

You said you'd take me through the years, — so

Chord diagrams: A<sup>b</sup>maj<sup>7</sup> (4fr), A<sup>b</sup>7 (4fr), D<sup>b</sup> (4fr), E<sup>b</sup>/D<sup>b</sup>, Cm<sup>7</sup>, Fm.

—





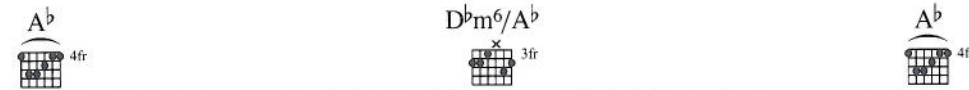
where do I go — from here? —

*dim.*




You said you'd take me through the years, — so where do I go — from

*mp* *rit.*



here? —

*a tempo*



*poco rit. e dim.* *pp*

# YOU'RE THE ONE I LOVE

Words and Music by  
STEVE FERGUSON

Moderately

Chord diagrams: C(add<sup>2</sup>), Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Em<sup>7</sup>, A<sup>9</sup>

*mf*

*With pedal*

Chord diagrams: Dm<sup>7</sup>, F/G, G<sup>7</sup>, C(add<sup>2</sup>)

Ev - 'ry night, —  
All my life, —  
If our friends —

*rit.*

*a tempo*

Chord diagrams: Am<sup>7</sup>, Dm<sup>7</sup>, F/G, G

ev - 'ry day, —  
all my love —  
all a - round —

you're the one — I al - ways dream of.  
I can feel — when you're be - side me.  
find it hard — to un - der - stand us,

C(add2)

Am7

D7

Ev - 'ry line \_\_\_\_  
All that's right, \_\_\_\_  
you and I \_\_\_\_

of your face \_\_\_\_  
all that's wrong \_\_\_\_  
un - der - stand \_\_\_\_

is sketched so plain \_\_\_\_ in - side my  
sud - den - ly \_\_\_\_ be - comes so  
the oth - er one \_\_\_\_ so ver - y

G7

Em7b5

A+

heart.  
clear.  
well.

You've grown \_\_\_\_ so deep in - side of me. You're  
My heart \_\_\_\_ has o - ver - tak - en me with  
And that's \_\_\_\_ what I've been look - ing for, so

Dm7

Bb9b5

Em7

A7

To Coda

ev - 'ry - thing I feel and see, and you're the one,  
feel - ings you a - wake in me, and you're the one,  
I \_\_\_\_ keep com - ing back for more, 'cause you're the one,



1

Dm<sup>7</sup> G<sup>7</sup> C Em<sup>7</sup> F<sup>♯</sup> G<sup>13</sup> Dm/G

you're the one — I love.

2

Dm<sup>7</sup> G<sup>7</sup> C Bm<sup>7b5</sup> E<sup>7</sup>

you're the one — I love.

A C<sup>♯m</sup>7 D D/E A D/E

On - ly you could move me e - nough to be - lieve in love — one more

time. All I need to know for to - mor - row is

**A** **C** **Em7** **F** **G** **F**

3 3

that you're mine, — mine for a life - time. —

**Em** **F6** **Em/G** **F/G** **G**

*rit.*

3 3

**D.S. al Coda**

**CODA** you're the one — I love.

**Dm7** **G7** **C/G** **F6/G** **C/G** **Bb9**

Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> F/G G<sup>7</sup> C(add<sup>2</sup>) Am<sup>7</sup>

You're the one, — you're the one I love. —

*poco rit.* *a tempo*

Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> A<sup>9</sup> Dm<sup>7</sup> F/G

G<sup>7</sup> C

*rit.*



# YESTERDAY ONCE MORE

Words and Music by JOHN BETTIS  
and RICHARD CARPENTER

Moderate Ballad

Chord diagrams: E, E, G#m/D#

When I was young I'd lis - ten to the ra - di - o, — wait - in' —  
back on how it was in years gone by — and the

*mp*

Chord diagrams: C#m, C#m/B, Amaj7

for good my times fa - v'rite songs. —  
that I had, —

When they played, I'd sing a - long; —  
makes to - day seem rath - er sad; —

Chord diagrams: G#m7, F#m, B/D#, A/B

— it made me smile. —  
— so much has changed. —

Those were such  
It was



E G#m/D# C#m C#m/B

hap - py times, — and not so long a - go, — how I won - dered where they'd gone. —  
 songs of love — that I would sing to then, — and I'd mem - o - rize each word. —

Amaj7 D#m7b5 G#7 C#m C#m/B

— But they're back a - gain, — just like a long lost friend, — all the  
 Those old mel - o - dies — still sound so good to me — as they

*building*

Amaj7 F#m7 A/B B E

songs I love so well. — } Ev - 'ry sha - la - la - la, — ev - 'ry  
 melt the years a - way. — }

*f*

C#m E C#m

whoa — whoa — still shines. — Ev - 'ry



E C#m F#m7 B

shing - a - ling - a - ling that they're start - ing to sing's - so fine. —

A/B B C#m C+

{ When they get to the part — where he's break - in' her heart, — it can  
All my best mem - o - ries — come back clear - ly to me; — some can

E/B A#m7b5 E/B



real - ly make me cry — } just like be - fore. —  
e - ven make me cry — }

*dim.* *mp*




A/B Emaj7 1 F#m/E

It's yes - ter - day — once more. —



2

(Shoo - bie doo lang lang.) — Look - in' — Ev - 'ry




*cresc.*







sha - la - la - la, — ev - 'ry whoa — whoa — still shines. —



*f*

Ev - 'ry shing - a - ling - a - ling that they're start - in' to sing's — so fine. —







**Repeat and Fade**

Ev - 'ry

**Optional Ending**

*rit.*

8vb