

EASY PIANO SOLOS
Hans-Günter Heumann

60's Hits

Strangers In The Night **FRANK SINATRA**
The Last Waltz **ENGELBERT HUMPERDINCK**
Light My Fire **THE DOORS**
Moon River **AUS DEM FILM/
FROM THE FILM „BREAKFAST AT TIFFANY'S“**
Oh, Pretty Woman **ROY ORBISON**
And more...



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60's Hits/Hans-Günter Heumann
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Inhalt/Contents

1	Telstar (Joe Meek).....4 THE TORNADOS
2	A Whiter Shade Of Pale (Keith Reid/Gary Brooker).....8 PROCOL HARUM
3	Stand By Me (Ben E. King/Jerry Leiber/Mike Stoller)..... 12 BEN E. KING
4	I'm A Believer (Neil Diamond)..... 16 THE MONKEES
5	Eloise (Paul Ryan).....22 BARRY RYAN
6	The Last Waltz (Les Reed/Barry Mason)..... 30 ENGELBERT HUMPERDINCK
7	Yesterday (John Lennon/Paul McCartney)..... 34 THE BEATLES
8	The Sound Of Silence (Paul Simon)..... 36 SIMON & GARFUNKEL
9	Massachusetts (Barry Gibb/Robin Gibb/Maurice Gibb)..... 40 THE BEE GEES
10	Monday, Monday (John Phillips)..... 44 THE MAMAS & THE PAPAS
11	Strangers In The Night (Charles Singleton/Eddie Snyder)..... 48 FRANK SINATRA
12	Poetry In Motion (Paul Kaufman/Mike Anthony)..... 52 JOHNNY TILLOTSON
13	Oh, Pretty Woman (Roy Orbison/Bill Dees)..... 56 ROY ORBISON
14	Moon River (Johnny Mercer/Henry Mancini).....62 aus dem Film/from the Film „BREAKFAST AT TIFANNY'S“
15	Keep On Running (Jacky Edwards)..... 66 THE SPENCER DAVIS GROUP
16	Light My Fire (J. Morrison/R. Manzarek/R. Krieger/J. Densmore)..... 70 THE DOORS
17	Cinderella Rockefella (Mason Williams/Nancy Ames)..... 74 ESTHER & ABI OFRAIM
18	Surfin' U.S.A. (Brian Williams/Chuck Berry)..... 78 THE BEACH BOYS
19	(Sittin' On) The Dock Of The Bay (Steve Cropper/Otis Redding)..... 82 OTIS REDDING
20	Sunny Afternoon (Raymond Douglas Davies)..... 86 THE KINKS

TELSTAR

(THE TORNADOS)

Music by Joe Meek
Arr.: Hans-Günter Heumann

♩ = 144

B \flat

mf *cresc.* *poco* *a* *poco*

§ *f* Gm

Cm F7

B \flat Gm

E^b F7

5 4

B^b/D

5 1 5

5 1/3

Gm E^b F7

3 5 2 1

B^b Gm

4

1. Cm F7

4

2.
Cm F7 To CODA

Bb Gm

Cm F7

3 2

Bb Gm

Cm F7

3 1

B^b Gm

Cm F⁷

B^b Gm

Cm F⁷ E^b F⁷

D.S. in 2. al CODA

CODA

B^b

A WHITER SHADE OF PALE

(PROCOL HARUM)

Words & Music by Keith Reid & Gary Brooker
Arr.: Hans-Günter Heumann

♩ = 66

C C/B Am Am/G F F/E

mp

1 2 3 1 2 3 *simile*

Dm Dm/C G G/F Em G⁷/D

4 5 1 2 3

C C/E F G F/A G⁷/B

5 3 4 1 3 2

C C/B Am Am/G

1 3 1

1. We skipped the light fan - dan - go,
2. She said, "There is no rea - son,

F F/E Dm Dm/C

and turned cart - wheels 'cross the floor.
and the truth is plain to see."

Detailed description: This system contains the first two measures of music. The treble clef staff features a 7/8 time signature and a key signature of one flat. The first measure has a chord of F and contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The second measure has a chord of F/E and contains a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The third measure has a chord of Dm and contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The fourth measure has a chord of Dm/C and contains a quarter note (C5). The bass clef staff has a 2 in the first measure and a 1 in the second measure, indicating fingerings for the bass line.

G G/F Em G7/D C C/B

I was feel - ing kind of sea - sick,
But I wan - dered through my play - ing cards

but the crowd called out for
and would not let her

Detailed description: This system contains the next two measures of music. The treble clef staff continues with the 7/8 time signature. The first measure has a chord of G and contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The second measure has a chord of G/F and contains a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The third measure has a chord of Em and contains a quarter note (G4). The fourth measure has a chord of G7/D and contains a quarter note (G4). The fifth measure has a chord of C and contains a quarter note (C5). The sixth measure has a chord of C/B and contains a quarter note (C5). The bass clef staff has a 1 in the first measure and a 1 in the second measure, indicating fingerings for the bass line.

Am Em/G F F/E Dm Dm/C

more,
be.

the room was hum - ming
One of six - teen ves - tal

har - der
vir - gins

Detailed description: This system contains the next two measures of music. The treble clef staff continues with the 7/8 time signature. The first measure has a chord of Am and contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The second measure has a chord of Em/G and contains a quarter note (G4). The third measure has a chord of F and contains a quarter note (F4). The fourth measure has a chord of F/E and contains a quarter note (F4). The fifth measure has a chord of Dm and contains a quarter note (D4). The sixth measure has a chord of Dm/C and contains a quarter note (C5). The bass clef staff has a 3 in the first measure and a 1 in the second measure, indicating fingerings for the bass line.

G G/F Em G7/D

as the ceil - ing flew a way,
who were leav - ing for the coast,

Detailed description: This system contains the final two measures of music. The treble clef staff continues with the 7/8 time signature. The first measure has a chord of G and contains a quarter note (G4). The second measure has a chord of G/F and contains a quarter note (G4). The third measure has a chord of Em and contains a quarter note (E4). The fourth measure has a chord of G7/D and contains a quarter note (G4). The bass clef staff has a 4 in the first measure, a 5 in the second measure, and a 2 in the third measure, indicating fingerings for the bass line.

C F⁶ 1. C G⁷sus⁴ G⁷ 2. C G⁶

whi - ter shade of pale. pale. And so it

1 3 5 1 2 1 5

C C/B Am C/G

was that la - ter

F F/E Dm Dm/C G G/F

as the mil - ler told his tale, that her face at first just

Em Dm C F⁶ C

ghost - ly turned a whit - er shade of pale. pale.

dim. e rit. **p**

STAND BY ME

(BEN E. KING)

♩ = 120

Words & Music by Ben E. King, Jerry Leiber & Mike Stoller
 Arr.: Hans-Günter Heumann

C Am

p

simile

F G

C

When the night has come

Am

and the land is dark and the moon

F G C

is the on - ly light we see.

No, I won't be a - fraid, no, I

Am F

won't be a - fraid, just as long as you stand,

G C

stand by me. So dar - ling, dar - ling,

stand by me oh, stand by

Am
4

me, oh stand, stand by me,

F G

stand by me. if the sky that we look up -

C FINE 2 mp

-on should tum - ble and fall or the moun -

Am

F G C

- tain should crum - ble to the sea.

I won't cry, I won't cry, no, I

Am F

won't shed a tear just as long as you stand,

G C *D.S. al FINE*

stand by me. So dar - ling, dar - ling,

I'M A BELIEVER

(THE MONKEES)

Words & Music by Neil Diamond
 Arr.: Hans-Günter Heumann

♩ = 144

N.C.

mf

D

I thought love was
 I thought love was

A⁷ D

on - ly or true in a fair - y tales,
 more - ly or true in a giv - in' thing,

A⁷ D

meant seems for the some - one I else but the not less for I me.
 seems for the some - one I gave but the not less for I got.

G 5 D

Love was out to get me.
What's the use in try - in'?

G D

That's the way get it seemed.
All you get is pain.

G D 4 2

Dis - ap - point - ment ed
When I need ed

haunt - ed shine all my got

A7 N.C. 1 2 4

dreams. }
rain. }

Then I saw her face, *f*

D G D G D G

now I'm a be - liev - er!

D G D G D G

Not a trace of doubt in my

D G D G D

mind. I'm in love,

G D C To CODA

and I'm a be - liev - er! I could - n't leave her if I tried...

A⁷ NC.

D.S. al CODA

CODA

A7 N.C. 3

Saw her

D G D G

face, now I'm a be -

D G D G

liev - er! Not a

D G D G 2

trace of doubt in my

D G D G

mind. I'm in

Detailed description: This system shows the first two measures of a musical phrase. The treble clef staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure contains a quarter note D4 with the chord symbol 'D' above it, followed by a whole rest. The second measure contains a whole rest followed by a quarter note G4 with the chord symbol 'G' above it. The bass clef staff provides a harmonic accompaniment with chords: D major (F#2, A2, C#3) in the first measure and G major (B1, D2, F#2) in the second measure. The lyrics 'mind.' are under the first measure, and 'I'm in' are under the second measure.

D G D G

love, and I'm a be -

(I'm a be - liev - er!)

Detailed description: This system shows the next two measures. The treble clef staff has a key signature of two sharps and a 4/4 time signature. The first measure contains a quarter note D4 with the chord symbol 'D' above it, followed by a quarter note E4 with the chord symbol 'G' above it, and a whole rest. The second measure contains a quarter note F#4 with the chord symbol 'D' above it, followed by a quarter note G4 with the chord symbol 'G' above it, and a whole rest. The bass clef staff provides a harmonic accompaniment with chords: D major (F#2, A2, C#3) in the first measure and G major (B1, D2, F#2) in the second measure. The lyrics 'love,' are under the first measure, and 'and I'm a be -' are under the second measure. A parenthetical lyric '(I'm a be - liev - er!)' is written below the bass staff, spanning both measures.

D G D G 3x

liev - er! I'm in

(I'm a be - liev - er!)

Detailed description: This system shows the final two measures of the phrase. The treble clef staff has a key signature of two sharps and a 4/4 time signature. The first measure contains a quarter note D4 with the chord symbol 'D' above it, followed by a quarter note E4 with the chord symbol 'G' above it, and a whole rest. The second measure contains a whole rest followed by a quarter note G4 with the chord symbol 'D' above it, and a whole rest. The bass clef staff provides a harmonic accompaniment with chords: D major (F#2, A2, C#3) in the first measure and G major (B1, D2, F#2) in the second measure. The lyrics 'liev - er!' are under the first measure, and 'I'm in' are under the second measure. A parenthetical lyric '(I'm a be - liev - er!)' is written below the bass staff, spanning both measures. A '3x' repeat sign is at the end of the system.

N.C.

love.

Detailed description: This system shows the final measure of the piece. The treble clef staff has a key signature of two sharps and a 4/4 time signature. The first measure contains a quarter note D4 with the instruction 'N.C.' (No Chords) above it, followed by a whole rest. The bass clef staff provides a rhythmic accompaniment with eighth notes: F#2, A2, C#3, B2, A2, F#2, E2, D2. The lyric 'love.' is under the first measure. A '5' is written below the bass staff at the end of the system.

ELOISE

(BARRY RYAN)

Words & Music by Paul Ryan
 Arr.: Hans-Günter Heumann

♩ = 132

Chords: C, F/C, C, C⁷, F/C

Dynamics: *f*

Fingerings: 5, 2, 4, 2, 1

Chords: Dsus⁴, D⁷sus⁴, Gm/D, Dsus⁴, D⁷sus⁴, Gm/D

Fingerings: 1

Chords: Gm⁷, C⁷

Fingerings: 5, 4, 1

Chord: F

Lyrics: 1. Ev - 'ry night I'm there, I'm
 (Verse 2 & 3 see additional lyrics)

Fingerings: 5, 4

D⁷₄ Gm

al - ways there, she knows I'm there and hea - ven knows,

D Gm D Dm

I hope she goes.

F

I find it hard to re - a - lise

D⁷ Gm

that love was in her eyes. It's dy - ing now,

D Gm D Dm

she knows I'm cry - ing now.

G Gmaj7 G7

And ev - 'ry night I'm there, I break my heart to please...

E7 Dm

E - lo - ise, E - lo - ise...

A To CODA D

To CODA

G D A

You know I'm on my knees, yeah!

D G D

I said

This system contains the first three measures of the piece. The treble clef staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure has a D major chord and a melody of quarter notes: D4, E4, F#4, G4. The second measure has a G major chord and a melody of quarter notes: G4, A4, B4, C5. The third measure has a D major chord and a melody of quarter notes: D4, E4, F#4, G4, with a fermata over the final G4. The bass clef staff has a key signature of two sharps and a 4/4 time signature. The first measure has a bass line of quarter notes: D3, E3, F#3, G3. The second measure has a bass line of quarter notes: G2, A2, B2, C3. The third measure has a bass line of quarter notes: D2, E2, F#2, G2, with a fermata over the final G2. The lyrics "I said" are positioned below the treble staff in the third measure.

A F

please... You're all I want so hear my prayer,

This system contains the next three measures. The treble clef staff has a key signature of two sharps and a 4/4 time signature. The first measure has an A major chord and a melody of quarter notes: A4, B4, C5, with a fermata over the final C5. The second measure has an F major chord and a melody of quarter notes: D5, E5, F#5, G5, with a fermata over the final G5. The third measure has an F major chord and a melody of quarter notes: G5, A5, B5, C6, with a fermata over the final C6. The bass clef staff has a key signature of two sharps and a 4/4 time signature. The first measure has a bass line of quarter notes: D3, E3, F#3, G3, with a triplet '3' under the notes. The second measure has a bass line of quarter notes: G2, A2, B2, C3, with a '5' under the final C3. The third measure has a bass line of quarter notes: D2, E2, F#2, G2, with a '5' under the final G2. The lyrics "please..." are positioned below the treble staff in the first measure, and "You're all I want so hear my prayer," are positioned below the treble staff in the second and third measures.

A

my prayer.

This system contains the final two measures of the piece. The treble clef staff has a key signature of two sharps and a 4/4 time signature. The first measure has an A major chord and a melody of quarter notes: A4, B4, C5, with a fermata over the final C5. The second measure has a whole rest. The bass clef staff has a key signature of two sharps and a 4/4 time signature. The first measure has a bass line of quarter notes: D3, E3, F#3, G3. The second measure has a bass line of quarter notes: G2, A2, B2, C3. The lyrics "my prayer." are positioned below the treble staff in the first measure.

D F G

This system contains the final three measures of the piece. The treble clef staff has a key signature of two sharps and a 4/4 time signature. The first measure has a D major chord. The second measure has an F major chord. The third measure has a G major chord. The bass clef staff has a key signature of two sharps and a 4/4 time signature. The first measure has a bass line of quarter notes: D3, E3, F#3, G3. The second measure has a bass line of quarter notes: G2, A2, B2, C3. The third measure has a bass line of quarter notes: D2, E2, F#2, G2. The chords D, F, and G are labeled above the treble staff in the first, second, and third measures respectively.

♩ = 84

B

p

My E - lou - i - sa,

5 2 1 2

simile

G#m C#m

I'd love to please her, I'd love to care but she's not

2

G#m B

there. And when I find you,

5 2 1 2

G#m C#m

I'd be so kind you'd want to stay, I know you'd

2

G#m C#m

stay.

3 1 2 1 4

C⁷ accel. F C⁷

5 1

Do, de, do, de, do. Do, de, do, de, do, de,

cresc.

5

F C⁷ F C⁷ F Tempo 1 D.S. al CODA

do. f

(Drums)

CODA

D G

5 5 3

You are my life, so hear my prayer.

D A D

You are the price,

G D A

I know you're there.

F A

You're all I want so hear my prayer. Yeah, yeah, yeah!

F

You're all I need and I'm not there.

D C

You know I'm not there.

F6

No, no, no.

A

Yeah, yeah, yeah, yeah, yeah! My E - lou -

D Cadd⁹

- i - sa, I got to please her, yeah.

F⁶

She knows I love her, love her, love her, love her, love her, love her.

A D

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah!

Verse 2:

My Eloise is like the stars that please the night,
 the sunlight makes the day that lights the way.
 And when that star goes by
 I'll hold it in my hands and cry:
 "Love is mine, my sun will shine."
 Ev'ry night I'm there, ...

Verse 3:

And as the days grow old the nights grow cold,
 I wanna hold her near to me.
 I know she's dear to me
 and only time can tell and take away this lonely hell.
 I'm on my knees to Eloise.
 Ev'ry night I'm there, ...

F#m7 Fm7

corded - ner in of my eye, eye, my

Em7 Em7/A A7 D

heart a was lit - tle in girl a lone you and said so good - shy. } bye. }

A7 Em7 A7/C# D Dmaj7 Dmaj/F#

I had the last waltz with

Gmaj7 G6 A7

you, two lone - ly

D

peo - ple to - geth - er.

D7#5 D7#5/F# G

I fell in love with

Em/A A7 *To CODA*

you, the last waltz should last for -

1. D

-ev - er.

2. G

ev - er. It's all o - ver now, noth - ing

Gm D/F# D°

left to say, just my tears and the orch - es - tra

Em⁹ A⁷ Gmaj⁷

play - ing. La, la, la, la, la,

4 1

F#m⁷ Em

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

Em/A A⁷ D A⁷ Em⁷ A⁷ *D.S. al CODA*

la, la, la, la. I had the

2

CODA D

ev - er.

Gmaj⁷ rit. Dmaj⁹

ev - er.

2

YESTERDAY

(THE BEATLES)

Words & Music by John Lennon
& Paul McCartney
Arr.: Hans-Günter Heumann

♩ = 88

F Em⁷ A⁷ Dm

Yes - ter - day, *p* all my trou - bles seemed so far a - way,

1 3 5 5 1 2 1 3 3 5

B^b C⁷ F C Dm⁷ G B^b F

now it looks as though they're here to stay, oh, I be - lieve in yes - ter - day.

3 5 1 4 1 5 1 3 2 5 1 4

Em⁷ A⁷ Dm

Sud - den - ly, I'm not half the man I used to be,

2 2 4 1

simile

B^b C⁷ F C Dm⁷ G B^b F

there's a sha - dow hang - ing o - ver me, oh, yes - ter - day came sud - den - ly.

5 2 3

Em⁷ A⁷ Dm C B^b Dm Gm C⁷ F

Why she had to go I don't know, she would - n't say.

2 1 3 1 1 2 5 1 5

Em⁷ A⁷ Dm C B^b Dm Gm C⁷ F

I said some - thing wrong, now I long for yes - ter - day.

2 1 5 3 2 1

Em⁷ A⁷ Dm

Yes - ter - day, *p* love was such an eas - y game to play,

2 1

B^b C⁷ F C Dm⁷ G

now I need a place to hide a - way, oh, I be - lieve in

5 2

B^b F Dm⁷ G *rit.* B^b F

yes - ter - day. Mm, mm, mm, mm, mm.

pp

3

THE SOUND OF SILENCE

(SIMON & GARFUNKEL)

Words & Music by Paul Simon
Arr.: Hans-Günter Heumann

♩ = 96

Dm

p

1. Hel - lo dark - ness, my old

C

friend,

I've come to talk with you a -

Dm

gain,

be - cause a vi - sion soft - ly

Bb

F

creep - ing,

left its seeds while I was

B \flat F B \flat

sleep - ing, and the vi - sion

1 5
4 1 2

F

that was plant - ed in my brain

3 2 1

Dm

still re - mains with - in the

5 2 1 1 2

3 5

C Dm

sound of si - lence.

2 3 1
4 1 2

C

2. In rest-less dreams I walked a-lone, nar-row streets of cob-ble-

mp (Verses 3-5 see additional lyrics)

stone, 'neath the hal-lo of a street lamp, _

I turned my col-lar to the cold and damp, _ When my eyes were stabbed

_ by the flash of a ne-on light that split the night _

1.-3.
C

Dm

and touched the sound of si - lence.

4.
C

Dm

sound of si - lence.

rit.

Verse 3:

And in the naked light I saw
 ten thousand people, maybe more.
 People talking without speaking,
 people hearing without listening.
 People writing songs that voices never
 share and no one dare
 disturb the sound of silence.

Verse 4:

"Fools!" said I, "You do not know
 silence like a cancer grows."
 Hear my words that I might teach you,
 take my arms that I might reach you."
 But my words like silent raindrops fell,
 and echoed in the wells of silence.

Verse 5:

And the people bowed and prayed
 to the neon God they made.
 And the sign flashed out its warning,
 in the words that it was forming,
 and the signs said "The words of prophets are
 written on the subway walls and tenement halls"
 and whispered in the sound of silence.

MASSACHUSETTS

(THE LIGHTS WENT OUT IN)

(THE BEE GEES)

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

Arr.: Hans-Günter Heumann

♩ = 104

G

mp

Am C

1. Feel I'm go - in' back to Mas - sa -

mf

simile

G

chu - setts,

Am C

some - thing's tell - ing me I must go

Detailed description: This system of music features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter notes: G4, A4, B4, C5, followed by a half note chord of G4 and B4. The lyrics 'some - thing's tell - ing me I must go' are aligned with these notes. The bass clef staff provides a simple accompaniment of quarter notes: G3, A3, B3, C4. Above the treble staff, the chords 'Am' and 'C' are indicated.

G

home. And the

Detailed description: This system continues the melody in the treble clef staff. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics 'home. And the' are placed below. The bass clef staff continues with quarter notes G3, A3, B3, and C4. A '3' above the final note of the treble staff indicates a triplet. Above the treble staff, the chord 'G' is indicated.

lights all went out in Mas - sa -

Detailed description: This system features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody starts with a half note chord of G4 and B4, followed by quarter notes A4, B4, and C5. The lyrics 'lights all went out in Mas - sa -' are aligned with these notes. The bass clef staff continues with quarter notes G3, A3, B3, and C4. Above the treble staff, '5' and '3' are written above the first and second notes of the first measure, and '5' is written above the first note of the second measure.

C

chu - setts the day I

Detailed description: This system continues the melody in the treble clef staff. It begins with a half note chord of G4 and B4, followed by quarter notes A4, B4, and C5. The lyrics 'chu - setts the day I' are placed below. The bass clef staff continues with quarter notes G3, A3, B3, and C4. Above the treble staff, the chord 'C' is indicated, and '5', '2', '5', and '4' are written above the first, second, third, and fourth notes of the second measure, respectively.

G D

left her stand - ing on her

G 1. D

own.

2. Am C G

I will re -

Am C G

mem - ber Mas - sa - chu - setts.

Am C G

I will re -

Am C G

mem - ber Mas - sa - chu - setts.

Am C *rit.* G/B Am⁷ G

I will remember Massachusetts ...

Verse 2:

Tried to hitch a ride to San Francisco,
gotta do the things I wanna do.
And the lights all went out in Massachusetts,
they brought me back to see my way with you.

Verse 3:

Talk about the life in Massachusetts,
speak about the people I have seen.
And the lights all went out in Massachusetts,
and Massachusetts is one place I have seen.
I will remember Massachusetts ...

MONDAY, MONDAY

(THE MAMAS & THE PAPAS)

Words & Music by John Phillips
 Arr.: Hans-Günter Heumann

♩ = 108

Mon - day day, morn Mon - in', it some - was times all
 Mon - day, Mon - day, some - times it

just I turns hoped out it would that be.
 just I turns hoped out it would that be.
 way.

F

3

2 5

Oh, Mon - day day morn morn - in', Mon give - me day morn -
 Oh, Mon - day day morn - in', in', Mon give - me day morn -

B^b

2 3 4 2

- in' could - n't guar - an - tee.
 - in' of what was to be.
 That Mon - day eve -
 Oh, Mon - day, Mon -

D

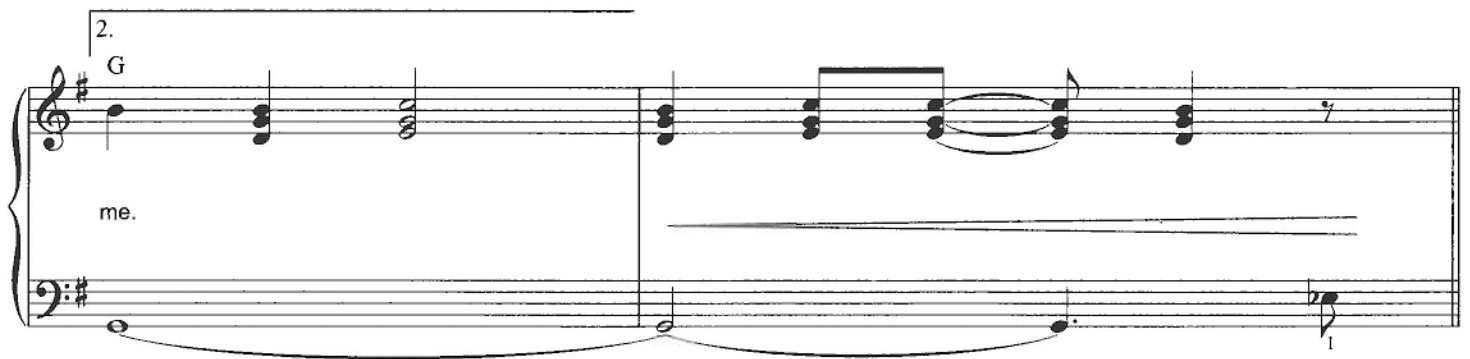
1 4

G Gsus⁴ To CODA  1.



- day nin' you would still be here with me.
 day how could you leave and not take

2. G



me.

A^b



Ev - 'ry oth - er day, ev - 'ry oth - er day, ev - 'ry oth - er day of the week is
f

F



fine, yeah!

A^b

But when - ev - er Mon - day comes, but when - ev - er Mon - day comes, you can find me

F *D* *G* *D.S. al CODA*

cry'n, yeah!

mf

CODA

me.

STRANGERS IN THE NIGHT

(FRANK SINATRA)

Words by Charles Singleton & Eddie Snyder
 Music by Bert Kaempfert
 Arr.: Hans-Günter Heumann

♩ = 96

mf

4
1

3 1 5

Detailed description: This block shows the piano introduction. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a series of chords and melodic lines, with a dynamic marking of *mf*. The left hand has a bass clef and plays a simple bass line with notes 3, 1, and 5. There are some markings above the first few notes in the right hand, possibly indicating fingerings or articulation.

F

Stran - gers in the night ————— ex - chang - ing glan - ces,

2 3 simile

Detailed description: This block contains the first vocal line and piano accompaniment. The right hand has a treble clef and a key signature of one flat. The lyrics are "Stran - gers in the night ————— ex - chang - ing glan - ces,". Above the first measure, there is a chord marking "F". The left hand has a bass clef and plays a bass line with notes 2 and 3. The word "simile" is written below the piano part.

won - d'ring in the night ————— what were the chan - ces we'd be shar - ing love —————

Detailed description: This block contains the second vocal line and piano accompaniment. The right hand has a treble clef and a key signature of one flat. The lyrics are "won - d'ring in the night ————— what were the chan - ces we'd be shar - ing love —————". The left hand has a bass clef and plays a bass line.

A^bdim Gm

— be - fore the night was through. —————

1 2 #3 1 2 1 2 1

2 3

Detailed description: This block contains the final vocal line and piano accompaniment. The right hand has a treble clef and a key signature of one flat. The lyrics are "— be - fore the night was through. —————". Above the first measure, there is a chord marking "A^bdim" and above the second measure, "Gm". The left hand has a bass clef and plays a bass line with notes 1, 2, #3, 1, 2, 1, 2, 1. There are also markings 2 and 3 below the piano part.

Some - thing in your eyes was so in - vit - ing,

some - thing in your smile was so ex - cit - ing,

some - thing in my heart told me I must have

you.

Am^{7b5}

Stran - gers in the night, two lone - ly peo - ple, we were

14 1 2 4 3 1

D^{7b9/A}

stran - gers in the night, up to the mo - ment when we

24 3

Gm

Gm^{7b5}

said our first hel - lo, lit - tle did we know

3 2 1

F/C

Dm⁷

Gm⁷

C⁷ 4 *rit.*

love was just a glance a - way, a warm em - bra - cing dance a - way and

5

a tempo

F

ev - er since that night we've been to - geth - er,

lov - ers at first sight, in love for - ev - er,

C⁹/G C⁹ C⁹/G Gm⁷/C C⁷ 1. F Bdim⁷

it turned out so right, for stran - gers in the night.

Gm/B^b C⁷ 2. F E^b6 G^b7 F

night. *mp*

POETRY IN MOTION

(JOHNNY TILLOTSON)

Words & Music by Paul Kaufman & Mike Anthony
Arr.: Hans-Günter Heumann

$\text{♩} = 69$

mf

G Em Am

D G

mp

When I see my ba - by,

Am Bm

what do I see? Po - et - ry,

C D7

po - e - try in mo - tion.

G Em Am⁷

Po - et - ry in mo - tion, walk - in' by my

mf

D⁷ G Em

side. Her love - ly lo - co - mo - tion

Am⁷ D⁷ G Em

keeps my eyes o - pen wide. Po - et - ry in mo - tion,

Am⁷ D⁷ G

see her gen - tle sway. A wave out on the

Em Am⁷ D⁷ G

o - cean could nev - er move that way. I

B Em

love ev - 'ry move - ment, there's

B Em

noth - ing I would change. She

B C

does - n't need im - prove - ments, she's

Am

much too nice to re - ar - range.

G Em Am⁷

Po - et - ry in mo - tion, { 1. danc - ing close to
2. all that I a -

D⁷ G

me. _____ A flow - er of de -
dore. _____ No Num - ber Nine love

Em Am⁷ D⁷

-vo - tion, a - sway - ing grace - ful -
po - tion could make me love her

I. G 2. G

- ly more. _____

OH, PRETTY WOMAN

(ROY ORBISON)

Words & Music by Roy Orbison & Bill Dees
Arr.: Hans-Günter Heumann

♩ = 126

N.C.

f

2 4

5 3 1

Detailed description: This block shows the piano introduction in 4/4 time. The right hand starts with a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand plays a bass line with notes: F3, G3, A3, Bb3, C4, D4, E4, F4. The first measure is marked 'N.C.' (No Chords). The second measure has a '2' above the right hand and a '4' above the left hand. The third measure has a '5' above the left hand, a '3' above the right hand, and a '1' below the left hand. The dynamic marking *f* is present.

3

F

Pret - ty

wo - man _____

wo - man _____

walk - ing

won't you

5

Detailed description: This block contains the first vocal line and piano accompaniment. The right hand has a triplet of eighth notes: G4, A4, Bb4. The left hand has a bass line: F3, G3, A3, Bb3, C4, D4, E4, F4. The lyrics are: 'Pret - ty wo - man _____ wo - man _____ walk - ing won't you'. The dynamic marking *F* is present. A '5' is written below the left hand.

Dm

F

down the street, _____ pret - ty

par - don me, _____ pret - ty

wo - man, _____ the kind I

wo - man, _____ I could - n't

5

simile

Detailed description: This block contains the second vocal line and piano accompaniment. The right hand has a melody: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand has a bass line: F3, G3, A3, Bb3, C4, D4, E4, F4. The lyrics are: 'down the street, _____ pret - ty par - don me, _____ pret - ty wo - man, _____ the kind I wo - man, _____ I could - n't'. The dynamic marking *F* is present. A '5' is written below the left hand. The word *simile* is written below the piano part.

Dm

Bb

like to but meet, _____ pret - ty

help but see, _____ pret - ty

wo - man. _____

wo - man, _____

I don't be -

that you look

5

Detailed description: This block contains the third vocal line and piano accompaniment. The right hand has a melody: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand has a bass line: F3, G3, A3, Bb3, C4, D4, E4, F4. The lyrics are: 'like to but meet, _____ pret - ty help but see, _____ pret - ty wo - man. _____ wo - man, _____ I don't be - that you look'. The dynamic marking *Bb* is present. A '5' is written below the left hand.

C⁷

lieve you, you're not the truth, no - one could look as good as
love - ly ly can be, are you lone - ly just as like

5 1/3

Detailed description: This system contains the first three measures of the piece. The key signature has one flat (Bb) and the time signature is 4/4. The vocal line starts with a C7 chord. Fingerings 5 and 1/3 are indicated in the bass clef. The lyrics are: "lieve you, love - ly ly can be, are you lone - ly just as good as like".

you.
me?

2

1.
Mer - cy!

Detailed description: This system contains measures 4-6. Measure 4 has the lyrics "you. me?". Measure 5 has a second ending bracket with a "2" above it. Measure 6 has a first ending bracket with a "1." above it and the lyrics "Mer - cy!".

3

Pret - - ty

Detailed description: This system contains measures 7-9. Measure 9 has a triplet of eighth notes with a "3" above it and the lyrics "Pret - - ty".

2.

Detailed description: This system contains measures 10-12. It features a second ending bracket with a "2." above it. The piano accompaniment continues with a steady eighth-note pattern in the bass clef.

B^bm 4 E^b7 A^b 4

mf

Pret - ty wo - man stop a - while, _____
 Pret - ty wo - man yeah, yeah, yeah, _____

pret - ty wo - man
 pret - ty wo - man

Fm B^bm 4

talk a - while, _____
 look my way, _____

pret - ty wo - man
 pret - ty wo - man

E^b7 1. A^b

give your smile _____ to _____
 say you'll stay _____ with me. _____

2. A^b 3 F 4 F7 3

me. _____ 'Cause I _____

Dm 1 B^bm C⁷

need you, _____ I'll treat you right.

Detailed description: This system contains the first three measures of the piece. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat). The first measure has a Dm chord and the lyrics 'need you,' with a long note. The second measure has a Bbm chord and the lyrics 'I'll treat you'. The third measure has a C7 chord and the lyrics 'right.' with a long note.

F 4 Dm B^bm

Come to me ba - by, _____ be mine to -

Detailed description: This system contains the next three measures. The first measure has an F chord and the lyrics 'Come to me'. The second measure has a Dm chord and the lyrics 'ba - by,' with a long note. The third measure has a Bbm chord and the lyrics 'be mine to -'. There is a '4' above the first measure of the piano accompaniment.

C⁷ 1 2

night. _____

cresc.

Detailed description: This system contains the final two measures of the piece. The first measure has a C7 chord and the lyrics 'night.' with a long note. The second measure has a '2' above the vocal line. The piano accompaniment features a 'cresc.' marking and a sequence of notes with fingerings: 5, 3, 1, 1, 2, 3, 1, 1.

5 3

Pret - ty

f

Detailed description: This system contains the final two measures. The first measure has a '5' above the vocal line. The second measure has a '3' above the vocal line and the lyrics 'Pret - ty' with a forte (*f*) dynamic marking. The piano accompaniment has fingerings: 3, 1, 3, 5.

F Dm F

wo - man _____ don't walk on by, _____ pret - ty wo - man _____ don't

Dm Bb C7

make me cry, _____ pret - ty wo - man _____ don't walk a - way, _____

hey, _____ O. K. _____

4 3 1 5 1

— If that's the way it must be O. K. _____

3 4

— I guess I'll go on home _____ it's late. There'll be to -

mor - row night, but wait! What do I see?

2 1 5

Is she

walk - ing back to me?

Yeah, she's walk - ing back to me!

3 2 1

Oh, pret - ty wo - man.

F

3

MOON RIVER

(aus dem Film / from the Film „BREAKFAST AT TIFFANY'S“)

Words & Music by Johnny Mercer & Henry Mancini
Arr.: Hans-Günter Heumann

♩ = 88

C

mp

Am F

Moon riv - er, wild - er than a

p

1 2 4 simile

C/E F C/E

mile, I'm cross - in' you in style some

Bm^{7b5} E

day. Old

Am 4 Gm⁶ 5 F 1 4

dream - ma - ker, you heart -

3 4 5

Gm⁶ 5 Am 3 1 3 1 5 3 1 F[#]m⁷ 5 4 B⁷ 3

brea - ker, wher - ev - er you're go - in', I'm

2 3 1 2 5 1 5

Em⁷ 5 A⁷ 4 Dm⁷ 5 G⁷ 1

go - in' my way.

1 2 5 1 2 5 1 5

C 4 Am 5

Two drift - ers,

1 2

F C/E F

off to see the world. There's such a lot of

C/E Bm^{7b5} E

world to see. We're

Am Am⁷/G

af - ter the

cresc.

F^{#m7b5} F⁷ C/E

same rain - bow's end,

f *mp*

F C/E F

wait - in' 'round the bend, my Huck - le - ber - ry

5 1 2 5

C/E Am Dm

friend, moon riv - er

7 4 5 5

p

G7

and me.

1. C

5 1 5

2. F Em Dm7 C

me.

pp

KEEP ON RUNNING

(THE SPENCER DAVIS GROUP)

Words & Music by Jacky Edwards
Arr.: Hans-Günter Heumann

♩ = 132

F E^b B^b A^b

f

F E^b B^b A^b C⁷

F

Keep on run - ning,
run - ning,

C⁷

keep run - ning hid from - my ing,
arms,

F Dm

one fine day I'm gon - na be the one
 one fine day I'm gon - na be the one

Detailed description: This system shows the first two measures of a musical phrase. The piano part consists of chords in the right hand and a bass line in the left hand. The vocal line is written in a single staff with lyrics underneath. The first measure has a chord of F and the second measure has a chord of Dm. The lyrics are: "one fine day I'm gon - na be the one" on the top line and "one fine day I'm gon - na be the one" on the bottom line.

B^b F B^b

— to make you un - der - stand, oh yeah, I'm gon - na be your man.
 — to make you un - der - stand, oh yeah, I'm gon - na be your man.

Detailed description: This system shows the next two measures. The piano part continues with chords Bb, F, and Bb. The vocal line has lyrics: "to make you un - der - stand, oh yeah, I'm gon - na be your man." on the top line and "to make you un - der - stand, oh yeah, I'm gon - na be your man." on the bottom line. There are fingerings 1, 2, 5, 1, 2, 1 indicated below the piano part.

1. F C⁷

Keep on

Detailed description: This system shows the first measure of the third system. The piano part has chords F and C7. The vocal line has the lyrics "Keep on". There are fingerings 2 and 1 indicated below the piano part.

2. F A⁷ Dm

Hey, hey, hey,

Detailed description: This system shows the second measure of the third system. The piano part has chords F, A7, and Dm. The vocal line has the lyrics "Hey, hey, hey,". There are fingerings 2, 5, 2 indicated below the piano part.

ev - 'ry - one is talk - ing a - bout me, it makes me feel so bad...

Hey, hey, hey, ev - 'ry - one is laugh -

- ing at me, it makes me feel so sad. So keep on


run - ning, run - ning from my

C7 F Dm

arms, — one fine day — I'm gon - na be the one

Bb F Bb

— to make you un - der - stand, — oh yeah, I'm gon - na be — your man...

To CODA  D.S. al CODA con ripetizione

F C7 F

Keep on

 CODA

p

LIGHT MY FIRE

(THE DOORS)

Words & Music by J. Morrison, R. Manzarek,
R. Krieger & J. Densmore
Arr.: Hans-Günter Heumann

♩ = 126

G D F B^b

E^b A^b A

Am⁷

1. You know time that it would be un-true. through,

hes - i - late is through,

p

F[#]m⁷ Am⁷ F[#]m⁷

You no know that I would be a liar. mire,

no time to wal - low in the mire,

simile

Am⁷ F#m⁷ Am⁷

If I was to say — to you. Girl, we could - n't get much higher...
 try now we can on - ly lose, love be - come a fune - ral pyre.

F#m⁷ G A D

Come on, ba - by, light my fire,
mf

G A D G D

come on, ba - by, light my fire, try to set the night on

E

1. fire. 2. The *p*

2. The *f*

Am⁷ F^{#m}7 Am⁷

time to hes - i - tate is through, no time to wal - low in the mire,

F^{#m}7 Am⁷ F^{#m}7

try now we can on - ly lose, and our

Am⁷ F^{#m}7 G A

love be - come a fune - ral pyre. Come on, ba - by, light my fire,

D G A D

come on, ba - by, light my fire,

F C D

try to set the night on fire. 3x

F C D^s

Try to set the night on fire. *ff*

G D F B^b


f

E^b A^b A

f

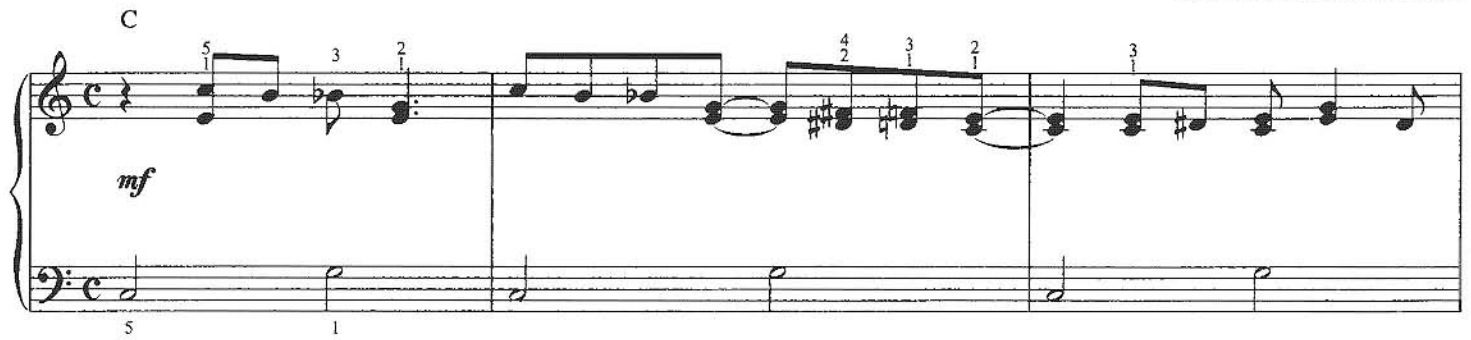
CINDERELLA ROCKEFELLA

(ESTHER & ABI OFRAIM)

♩ = 104 

Words & Music by Mason Williams & Nancy Ames
Arr.: Hans-Günter Heumann

C



mf

5 3 2 4 3 2 3

5 1

G⁷ C




Yo de la - dy, yo de la - dy — that I love...

C⁷



— (I'm de la - dy, de la - dy who.) —

F C



Yo de la - dy, yo de la - dy — that I love. — (I'm de la - dy, de

G⁷ F⁷

la - dy who.) — Yo de lid - dle la - dy. (I'm de lid - dle la - dy.)

1

A^b E⁷ A

Ooh. — (I love your touch.)

5 2 1 1 5 2 5

D⁷ B⁷ E⁷

— Thank you so much. — I love your eyes. — (That's ve - ry nice.)

4 1 3 4 5 2

1 3 5

C^{#7} F^{#7} E^{b7}

— I love your chin. — (Say it a - gain.) — I love your

4 2 4 5 2 4

A^{b7} G⁷

— chin - ey chin - chin. —

3 1 7 1

C

Yo de la - dy, yo de la - dy that rocks me. (Rock - e - fel - la,

C⁷ F

rock - e - fel - la.) Yo de la - dy, yo de la - dy that rocks me.

C G⁷

(Rock - e - fel - la, Rock - e - fel - la. You're my Rock - e - fel - la.)

F⁷ A^b E⁷ A

I'm you're Rock - e - fel - la. Ooh. (I love your face.)

D⁷ B⁷ E⁷ C^{#7}

'Sin the right place (I love your mind.) That's ve - ry kind. (I love your jazz.)

F#7 E^b7 A^b7 G⁷

5 2 4 3

A - razz - a - ma - taz. (I love your jazz, razz - a - ma - taz.)

C

5 4 3

Yo de la - dy, yo de la - dy that I love. (I'm de la - dy, de

C⁷ F

5 5

la - dy who. Yo de fel - la, yo de fel - la, dat rocks me.)

C G⁷ F⁷

Rock - e - fel - la, Rock - e - fel - la. (You're my Rock - e - fel - la.) You're my Cin - der - el - la.

A^b G⁷ C C/E Cdim Dm⁷ C

4 3 3 3 3

Ooh, I love you.

rit.

SURFIN' U.S.A.

(THE BEACH BOYS)

Words & Music by Brian Wilson & Chuck Berry
Arr.: Hans-Günter Heumann

$\text{♩} = 80$

mf

If ev - 'ry - bod - y had an

o route - cean a - cross the U. S. A.
we're gon - na take real soon.

Then ev - 'ry - bod - y'd be our
We're wax - in' down our

surf - in' like Ca - li - for ni - a.
surf - boards, we can't wait for June.

C

You'd seem 'em wear - in' their
We'll all be gone for the

F

bag - gies huar - a - chi san - dals too...
sum - mer, we're on sa - fa - ri to stay...

C

A bush - y bush - y blonde
Tell the teach - er we're

G7

hair do, surf - in' U. S. A...
surf - in', surf - in' U. S. A...

C

You'll catch 'em surf - in' at
At Hag - ger - ty's and

G⁷

Del Swam - Mar, Ven - tu - ra Coun - try Line,
Pa - ci - fic Pal - i - sades,

C

San - ta Cruz and
San O - no - fre and

G⁷

Tress - els, Aus - tra - lia's Nar - a - bine.
Sun - set, Re - don - do Beach, L. A.

C

All o - ver Man -
All o - ver La

F

-hat - tan and down Do - he - ny way.
Jol - la, at Wai - a - me - a Bay.

C

Ev - 'ry - bo - dy's gone
Ev - 'ry - bo - dy's gone

G7

surf - in', surf - in', U. S. A.
surf - in' U. S. A.

1. C

We'll all be plan - nin' out a

2. C C7/Bb Cdim/A Fm6/Ab C Db6 C6

We'll all be plan - nin' out a

(SITTIN' ON) THE DOCK OF THE BAY

(OTIS REDDING)

Words & Music by Steve Cropper & Otis Redding
 Arr.: Hans-Günter Heumann

♩ = 104

G

mp

B

1. Sit - tin' in the morn - ing sun, I'll be

mf

(Verses 2 & 3 see additional lyrics)

C B B^b A

sit - tin' when the eve - nin' come.

G B

Watch - in' the ships roll in', then I

C B B^b A

watch 'em roll a - way a - gain. Yeah, I'm

G E⁹ E G E⁹

sit - tin' on the dock of the bay, watch - in' the tide roll a - way.

E G A

Ooh, I'm just sit - tin' on the dock of the bay, wast - in' time.

To CODA

1. E 2. E

2.1

G D C G D

Looks like noth - in's gon - na change, ev - 'ry - thing

C G D

still re - mains the same. I can't do what

C G F

ten peo - ple tell me to do, so I guess I'll re - main

D

D.S. al CODA

the same.

CODA

E

(Whistle)

Verse 2:

I left my home in Georgia,
 headed for the Frisco Bay.
 I have nothin' to live for,
 looks like nothin's gonna come my way.
 So I'm just gonna sit on the dock of the bay, ...

Verse 3:

Sittin' here restin' my bones,
 and this loneliness won't leave me alone.
 Two thousand miles I roam
 just to make this dock my home.
 Now I'm just gonna sit at the dock of the bay, ..

SUNNY AFTERNOON

(THE KINKS)

Words & Music by Raymond Douglas Davies
Arr.: Hans-Günter Heumann

♩ = 132

1. *mf*

1 2 3 4

2.

Dm C

1 2 3 1 5

1. The tax - man's tak - en all my dough, and
girl - friend's gone off with my car, and

3 4 3 4 2 5 4 5

F C A⁷

2 2 3 4

left me in my state - ly and home, laz - ing on a
gone back to her ma - and pa, tell - ing tales of

4 5 4 1 2 5

Dm C

5 1 3 1

sun - ny af - ter - noon. And I can't sail my yacht, he's
drun - ken - ness and cruel - ty. Now I'm sit - ting here,

4 2 5 3 4

F C A⁷

tak - en ev - 'ry - thing I've got, all I've got's this
sip - ping at my ice - cold beer, laz - ing on a

Dm

sun - ny af - ter - noon.
sun - ny af - ter - noon.

D⁷ G⁷

Save me, save me, save me from this squeeze, I've got a
Help me, help me, help me sail a - way. You give me

C⁷ F A⁷

big fat mom - ma tryn' to break me. And
two good rea - sons why I ought to stay. 'Cause }

Dm G⁹ Dm G⁷ C⁷

love to live so pleas - ant - ly, live this life of lux - u - ry,

F₂³ A⁷ Dm Dm⁷ Dm⁶ B^b

laz - ing on a sun - ny af - ter - noon, in

5 2 1 2 4 2 1 4

Dm A⁷ Dm Dm⁷

sum - mer - time, in sum - mer - time,

1 1

Dm⁶ B^b Dm To CODA 1. A⁷ 2. A⁷ D.S. al CODA

in sum - mer - time. 2. My Ah,

4 1

CODA A⁷ Dm Dm⁷ Dm⁶ B^b

in sum - mer - time, in

3 5 4

Dm A⁷ N.C. Repeat & fade

sum - mer - time.

1 4

EASY PIANO SOLOS

Hans-Günter Heumann



Cinderella Rockefeller **ESTHER & ABI OFRAIM**

Eloise **BARRY RYAN**

I'm A Believer **THE MONKEES**

Keep On Running **THE SPENCER DAVIS GROUP**

The Last Waltz **ENGELBERT HUMPERDINCK**

Light My Fire **THE DOORS**

Massachusetts **THE BEE GEES**

Monday, Monday **THE MAMAS & THE PAPAS**

Moon River **AUS DEM FILM/
FROM THE FILM „BREAKFAST AT TIFFANY'S“**

Oh, Pretty Woman **ROY ORBISON**

Poetry In Motion **JOHNNY TILLOTSON**

(Sittin' On) The Dock Of The Bay **OTIS REDDING**

The Sound Of Silence **SIMON & GARFUNKEL**

Stand By Me **BEN E. KING**

Strangers In The Night **FRANK SINATRA**

Sunny Afternoon **THE KINKS**

Surfin' U.S.A. **THE BEACH BOYS**

Telstar **THE TORNADOS**

A Whiter Shade Of Pale **PROCOL HARUM**

Yesterday **THE BEATLES**



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