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GoodFellas
A MARTIN SCORSESE PICTURE

Three Decades of Life in the Mafia.
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RAGS TO RICHES
(duet with Elton John)

Words and Music by
RICHARD ADLER and JERRY ROSS

Brightly \( j = 80 \) (\( \frac{6}{8} = \frac{3}{4} \))


\(_{\text{G11}}\) \(_{\text{C6}}\) \(_{\text{N.C.}}\)

Easy swing \( j = 80 \)

Dm9

Tony: I know I'd go from rags to riches

if you would only say you care.

And though my pockets may be empty,

I'd be a millionaire.

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Elton: My clothes may still be torn and tattered,
but in my heart I'd still be

king.
Your love is all that ever mattered,

it's every thing.

Tony: So

Bridge: (♫♫♫♫)

C(9) A7(95) G7/D G9 G7/D G7

open your arms and you'll open the door
to every treasure that
I'm hop-in' for.
Elton: Hold me and kiss me and tell me you're mine ever more.

Tony: Must I for-ev-er be a beg-gar.

Elton: whose gold-en dreams will not come true?
Tony: Or will I go from rags to riches?

Both: My fate is up to you.
Instrumental:

C6  A7(59)  Dm9  G13  Dm9  G9(#5)  C6  G7(#5)

C6  Am7  Dm9  G13  C6

G11  C6  F9(5)  D.S. % al Coda

Coda  Dm7  Fmaj7  Dm9

Tony: Must I for-ev-er be a rich-es?

Both: My fate is up to you.

Rags to Riches - 4:4
HEARTS OF STONE

Words by
EDDY RAY

Music by
RUDOLPH JACKSON

Moderato (with after-beat, hand-clapping accompaniment)

Hearts made of stone will never break, For the love you have for them, they just won't take.
You can ask them, please, please, please break And all of your love is there to take.
Yes, HEARTS OF STONE will cause you pain.

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Although you love them, they'll stop you just the same. You can ask them, please, please, please break and all of your love is there to take. But they'll say, no, no, no, no, no, no, no, no, everybody knows, I thought you knew hearts made of stone. Hearts made of stone.
SINCERELY

Words and Music by ALAN FREED
and HARVEY FUQUA

Slowly (with a good beat)

\[
\text{Sin - cere - ly,} \quad \text{Oh! Yes, sin - cere - ly.}
\]

\[
\text{'Cause I love you so - dear - ly.} \quad \text{Please say you'll be}
\]

\[
\text{Sincere - ly.}
\]

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Oh, you know how I love you, I'll do anything for you.
Please say you'll be mine.

Oh, Lord, won't you tell me why I love that girl so,

I said I love her, I just love her,
want me. Oh, I'll never, never, never let him/her go. Sin-
cere-ly. Oh, you know how I love you.
I'll do anything for you. Please say you'll be

[Music notation with chord progressions]
SPEEDOO

Words and Music by
ESTHER NAVARRO

1. up and call me SPEE-DOO but my real name is Mis-ter Earl.
2. meet-in' brand new fel-lows and for tak-in' oth-er folk 's girls.
3. up and call me SPEE-DOO 'cause I don't be-lieve in wast-in' time.

Now they up and call me SPEE-DOO but my real name is Mis-ter Earl.
Now they up and call me SPEE-DOO 'cause I don't be-lieve in wast-in' time.
Now they up and call me SPEE-DOO but my real name is Mis-ter Earl.

All for Now they

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Well now some they call me Joe. Some they call me Moe.

Best man is SPEE-DOO he don't never take it slow. Well now they
1. up and call me SPEE-DOO but my
2. up and call me SPEE-DOO but my
3. gon'na call me SPEE-DOO 'til they

real name is Mister Earl. mm mm mm mm
real name is Mister Earl. mm mm mm mm
ch all off mak'in' pretty girls. mm mm mm mm

Repeat Ad Lib

dada dada di di dit di di dit

Bom bom bom bom bom bom bom
And now the purple dusk of twilight time
Steals across the meadows of my heart,

High up in the sky the little stars climb,
Always reminding me that we're apart.

You wandered down the lane and far away,
Leaving me a song that will not
Love is now the star dust of yesterday, The music of the years gone by.

Sometimes I wonder why I spend the lonely night Dreaming of a song.

Melody haunts my reverie, And I am once again with you—When our love was new.

And each kiss an inspiration, But that was long ago; now my consolation is
in the star-dust of a song. Beside a garden wall when stars are bright,

G7  Dm  G7  dim  G7  C+  F

You are in my arms. The nightingale tells his fairy tale of paradise, where roses grew. Tho' I dream in vain. In my heart it will remain. My

C  Em  F

star dust melody, The memory of love's refrain. Sometimes I refrain.

F6  Fm6

C  G7  Am  B7  E7
Playboy

Words and Music by
BRIAN HOLLAND
ROBERT BATEMAN
WILLIAM STEVENSON
GLADYS MORTON

Moderately

Oh, girls, you know we've got to watch out,
You

Dm

know, you know, you know we've got to watch out.
He, he, he's a play-

F

boy, (watch out) He, he, he's a play-boy.

F

1. Playboy get away from my door,
I heard about the lovers
2. Playboy I see your kind,
winning ev'ry girl with

F

you had before.
The same old line.

C

You took their love for a game of joy,
So play-boy stay away from my door,
You tossed their hearts around as though it was a toy, Play-boy.

I know about the lovers you had before, Play-boy.

To Coda

You wasn’t sayin’ nothin’, in my book,

‘Cause this is one fish you’ll never ever hook. You left the others standin’

D.S. Lyric 2 al Coda

with their hearts in pain, Now you’re comin’ round tryin’ to do me the same.

Coda

Watch out, He, he, he’s a play-boy. (Watch out) Please, please.
IT'S NOT FOR ME TO SAY

Words by Al Stillman
Music by Robert Allen

Moderately, with much expression

Though we try to be masters of our soul And captains of our fate,

It's the lucky ones who achieve their goal, While others have to wait,

Our destiny is mostly bought and paid for us,

The really big decisions all are made for us.
Refrain

IT'S NOT FOR ME TO SAY you love me,

NOT FOR ME TO SAY you'll always care.

here for the moment I can hold you fast And press your

lips to mine. And dream that love will last.

far as I can see. This is heaven And
speaking just for me, it's ours to share; Perhaps the glow of love will grow with every passing day.

— Or we may never meet again, But then it's not for me to say.

— Or we may never meet again. But then it's not for me to say.
I WILL FOLLOW HIM
(I Will Follow You)

English Words by NORMAN GIMBEL and ARTHUR ALTMAN
French Words by JACQUES PLANTE
Music by J.W. STOLE and DEL ROMA

Moderately, with a beat

N.C.  Eb  Fm7

Bb7  N.C.  Eb

Gm  Cm

Gm  Ab  Bb7

I will follow him, follow him wherever
he may go. There isn't an ocean too
deep, a mountain so high it can keep me a-
way.__________________________

I must follow him.__________________________

Ever since he touched my hand I knew that

near him I always must be, and nothing can keep him from

me, he is my destiny.
I love him, I love him, I love him and where he goes I'll follow, I'll follow, I'll follow.

He'll always be my true love, my true love, my true love, from now until forever and side by side together I'll be with my true love, and share a thousand

sunset together beside him, I will follow him, follow him wherever he may go.
Cm  Gm  Ab
isn't an ocean too deep.
a mountain so high it can

keep,  keep me away,  away from my love.

Bb7  Fm7  Bb7  Eb
I  away from my love.  Ah.

Cm  Eb

THEN HE KISSED ME
Words and Music by Phil Spector, Jeff Barry and Ellie Greenwich

\[ J = 121 \] Moderately

1. Well he

2. Each time I saw him I could - n't wait to see him a - gain.

3. He looked kin - da nice and so I said I might take a chance.

4. I want - ed to let him know that he was more than a friend.

5. When he danced he held me tight, and when he walked me home that night,

6. I did - n't know just what to do, so I whis - pered, "I love you"... and
all the stars were shining bright, and then he kissed me.
then he said he loved me too, and then he kissed me.

kissed me in a way that I'd never been kissed before.

kissed me in a way that I wanna be kissed forevermore.

knew that he was mine so I gave him all the love that I had.

and

one day he took me home to meet his mum and his dad.

Then he asked me to be his bride and always be right by his side.

felt so happy I almost cried and then he kissed me, and then he

kissed me, and then he kissed me.
1. A long, long time ago

A long, long time ago
Through high school and when the
Little girl?

She looks a

action day

A lot like you.

You handed me your book,

I wrote into your book

Some day some boy will write

I signed this way:

next to my name:

ROS-ES ARE RED, my love.
Violets are blue, sugar is sweet my love, But not as sweet as you. 2. We dated

To Next Strain

Then I went far away and you found someone
new.
   I read your letter, dear, and I wrote back to
   you:  ROS-ES ARE RED, my love,  Vi-lets are
   blue,
   Sug-ar is sweet, my love  Good
   luck, may God bless you.  3. Is that your
LEADER OF THE PACK

Words and Music by GEORGE MORTON,
JEFF BARRY and ELLIE GREENWICH:

Ad Lib.

(Spoken:) Is she really going out with him? There she is, let’s ask her, Betty, is that Jimmy’s ring you’re wearing? Uh hm.

Gee, it must be great riding with him. Is he picking you up after school today? Un un. By the way, where’d you meet him?

Moderately, with a beat

I met him at the candy store, He turned around and smiled at me, you
get the picture? Yes, we see. That's when I fell for the leader of the pack.

My folks were One day my I felt so
al-ways put-ting him down.
dad said find some-one new.
help-less, what could I do?

They said he came from the wrong side of town.
I had to tell my Jim-my we're through.
Remember all the things we'd been through.
They told me he was bad,
He stood there and asked me why,

But I know he was sad,
That's why I'm sorry I fell for the leader of the pack.

But all I could do was cry,
I'm sorry I hurt you, the leader of the pack.

(Spoken:) He sort of smiled and kissed me goodbye.
But the tears were beginning to show as he drove away
And I begged him to go slow.

D.S. al Coda

But whether he heard, I'll never know.

In school they all

stop and stare
I can't hide the tears, but I don't care.

G7

I'll never forget him, the leader of the pack.
TOOT, TOOT, TOOTSIE! (Goodbye)

By GUS KAHN, ERNIE ERDMAN, DAN RUSSO, TED FIORITO

Medium Bright

C

D7

Cm6

D7

G7

'TOOT, TOOT, TOOT-SIE, Good - Bye!

TOOT, TOOT,

C

Cmaj7

C6

C

Cmaj7 Cdim Dm7

TOOT-SIE, don't cry,

The choo choo train that takes

C7

Dm7 G9+5

C Ebdim

Dm7 G7 G7+5

me,

A-way from you no words can tell how sad it makes me,

C

D7

Cm6

D7

G7

Kiss me, Toot-sie, and then,

Do it
Cmaj7  C9  F7
o-ver a-gain,

Watch for the mail,

C
I'll nev-er fail,
If you don't get a let-ter then you'll know I'm in jail,

Ebdim G7  C  D7  Am  Cm  D7
Tut, tut, Toot-sie don't cry,

G7  C  Dm7  Db7  C  Db7  C
TOOT, TOOT, TOOT-SIE Good - Bye!  Bye!
Moderately (\(\text{Tempo}=\frac{5}{4}\))

How lucky can one guy be? I kissed her and she kissed me!

Like the fellow once said, "Ain't that a kick in the head?"
The room was completely black;
I hugged her and she hugged back!
Like the sailor or said, quote, "Ain't that a hole in the boat?"

My head keeps spinning,
I go to sleep and keep
atlantis

Words and Music by DONOVAN LEITCH

(Verse 1 & 2 see block lyric, spoken)

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Way down below the ocean,
where I want to be, she may be way

SPOKEN:

Verse 1:
The continent of Atlantis was an island which lay, before the great flood, in the area we now call the Atlantic Ocean. So great an area of land, that from her western shores, those beautiful sailors journeyed to the south and the north Americas with ease, in their ships with painted sails. To the east, Africa was a neighbour across a short strait of sea miles. The great Egyptian age is but a remnant of the Atlantian culture.

Verse 2:
The antidiluvian kings colonised the world. All the gods who play in the mythological dramas in all legends from all lands were from fair Atlantis. Knowing her fate, Atlantis sent out ships to all corners of the earth. On board were the twelve: the poet, the physician, the farmer, the scientist, the magician and the other so-called gods of our legends. Though gods they were, and as the elders of our time choose to remain blind, let us rejoice and let us sing and dance and ring in the new. Hail Atlantis!
REMEMBER
(Walking In The Sand)

By
GEORGE MORTON

Very Slow

(Cm)

(Spoken) Remember, Remember, Remember!
Remember, I love you. I love you, too.

(Fm7 G7 Cm A♭)

I have to go now. Write to me, write to me, write to me.
Seems like the other day My baby went away.

(Fm7 G7 Cm A♭)

He went away 'cross the sea. It's been two years or so
Since I saw my baby go

(Fm7 G7 Cm A♭)

And then this letter came for me:
He said that he was through, He'd found someone new.

(Fm7 G7 Cm A♭)

Let me think, let me think. What can I do?
Oh, no! Oh, no! Oh, no, no, no, no, no!

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Cm

Walk-in' in the sand, Walk-in' hand in hand; The night was so exciting.

His smile was so inviting. Then he touched my cheek With his finger tips,

G7  Cm  Ab

Softly, softly we'd meet with our lips. What ever happened to The boy that I once knew,

Fm7  G7  Cm  Ab

The boy who said he'd be true? Oh, what will happen to The life I gave to you?

Fm7  G7  tacet

What will I do with it now? (Spoken) Remember, Remember, Remember! L.h.

rit.
BABY I LOVE YOU

Words and Music by Ronnie Shannon

Medium Rock

1. If you want my lovin',
   If you really do;

2. If you feel you wanna kiss me,
   Go right ahead, I don't mind;

Don't be afraid, yea baby, just ask me 'cause I know, I know I'm gonna give it to you.
All you got to do is snap your fingers and I'll come a-runnin', I ain't lyin'.

And I do declare I do, I wanna see you with it,
And what you want little girl you know you can have it,

Stretch out your arms 'cause girl you're gonna get it.
I'd deny my own self before I see you without it. 'Cause I love you, There

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ain't no doubt about it BABY, I LOVE YOU. I know I love you, I love you, I love you, I love you, BABY, I LOVE YOU.

LOVE YOU. Some-day you might wanna run away,

And leave me sittin' here to cry: But if it's all the
same to you, baby, I'm gonna stop you from saying goodbye.

BABY, I LOVE YOU.
Baby, I need you.
Baby, I want you,
Can't you believe it?
Don't let your neighbors tell you I don't want you,
Don't let your low-down friends tell you I don't need you.

Ev'ry time I tell you I love you, Ev'ry time I
Beyond The Sea

English Lyric by
JACK LAWRENCE

(The sensational European hit "LA MER")

Music and French Lyric by
CHARLES TRENET

Moderato

Piano

Refrain (slowly)

F Dm Bb C7 F Dm Bb C7

Some - where
be - yond the sea
Some - where wait - ing for

F A7 Dm C7 F Dm Bb D7

me,
my lover stands on gold - en sands

cresc.

Gm C7 Gdim Dm Bb G7 C C7

And watch - es the ships that go sail - ing;
Some -
where beyond the sea He's there watching for me,

If I could fly like birds on high, then straight to his her

arms I'd go sailing. It's far beyond a

star, it's near beyond the moon, I know
beyond a doubt, my heart will lead me there soon.

We'll meet beyond the shore, we'll kiss just as before.

Happy we'll be beyond the sea and never again.

gain I'll go sailing. Some sailing.
THE BOULEVARD OF BROKEN DREAMS

(duet with Sting)

Words by AL DUBIN
Music by HARRY WARREN

Moderately slow \( \frac{\text{j}}{\text{= 80}} \)

N.C.

(with pedal)

\( \text{Dm7(6/5)} \)

\( \text{G7(19)} \)

Bluesy \( \text{(} \frac{\text{j}}{\text{= 7}} \text{)} \)

Tony: I walk along the street of

\( \text{Cm} \)

\( \text{B4(9)/D} \)

\( \text{E5} \)

\( \text{Aimaj7} \)

sorrow,

the boulevard of broken dreams,

where gigolo and gigolo
lette can take a kiss without regret so they forget their broken dreams.

Singing: You laugh tonight and cry tomorrow when you behold your shattered schemes.

And gigolo and gigollette
wake up to find their eyes are wet with tears that tell of broken dreams.

Tony: Here is where you'll always find me, (2nd time gr. solo ad lib...)

always walking, Sting up and down.

Tony: But, I left my soul be...
hind me in an old cathedral
town.

*Sting: The joy that you find here, you

borrow.

You cannot keep it long, it

seems.

*Tony: But, gigolo and gigololette
still sing a song and dance along Tony: the boulevard of broken dreams.

D.S. % al Coda

Coda

Tony: The joy that you find here, you borrow.

You cannot keep it long.
seems.

Tony: But gigolo and gigollette

still sing a song and dance along the boulevard of broken dreams.

Slower \( \text{\because } 72 \text{ \because } 72 \)
のちに数々の人に取り上げられたナンバーで、ロックのスタンダード的な存在の曲だ。この曲のメインはなんといってもギターである。イントロから出てくるギターIIは異様なサウンドだ。なんとかアンプのトレモロをかけているのが、リバーブもアンプに付いているのが。現在ではアンプにトレモロの付いている機種はあまりないので、代用の方法を教えよう。コーラスのデブスを深めにとり、スピードをアップすると似た感じになろう。リバーブは安価でデジタル・リバーブが手にはいるから、これを使用しよう。あとは自分の耳で近い音を探ってみよう。このイントロはぜひもうまく表現してもらいたい。次にギター1だが、これにもばらしほとんどオフリゲートに敏しているのだが、①からはエンディングまで弾きまくっている。といっても、音の選び方はかなりのパターンが。音の幅もオクターブ内外におさまっていて、ハイ・ノートで盛り上がるという感じもない。だからここではニュアンスをうまくくみ取ってもらいたい。チョーキングや休符をうまく使って独特のネストを生じている。決して目立たないけど、ボーカルのバックで残るフューズを弾いている。とくにチョーキングは大事にやってほしいもの。②からの女性ボーカルは、メリー・クレイトンが担当している。音が高いので男声はフルセットで出すしかないね。②からはハーモニーがあるので、このパートはぜひ取り入れてほしい。ドラムス。ベースはシンプルなノリを出している。④の小節前半はベースはonCのベースベースとなっていて、④の小節前半ではonE→B→Aと下るラインを弾いている。ドラムは④の小節のフィル・インが肝。このパターンがあると数ヶ所はいるが、力を込めるあまりはならないように注意。
Oh, a storm is threatening my very life to-day; If I don’t.—
Oh, the fire is scorching our very streets to-day; Burn like a red—
get some shelter,
Oh yeah, I'm gonna fade a-way,
War children

carpet,
Was bull tos its way

it's just a shot a-way
It's just a shot a-way
War children
Hey Hey!  Rape murder it's just a shot away...
E A E A E B E B

It's just a shot a-way, rape/murder, yeah, it's just a shot a-way, it's just a shot a-way.

C# B

C# B

4.

4.

4.

4.

4.

4.

4.

Rape/murder, (wow) it's just a shot a-way, it's just a shot a-way, yeah, yeah, yeah.
It's just a shot a-way... It's just a shot a-way... It's just a shot a-way... It's just a shot a-way... I tell you...
96

Wives And Lovers

Words by Hal David
Music by Burt Bacharach

Moderate jazz waltz

Hey, little girl, comb your hair, fix your make-up.

Soon he will open the door.

Don't think because there's a ring on your finger,

you needn't try any more.

For wives should always be lovers too,
Run to his arms the moment he comes home to you, I'm warning you. Day after day there are girls at the office, and men will always be men. Don't send him off with your hair still in curlers, You may not see him again. For wives should always be lovers too, Run to his arms the moment
He comes home to you, He’s almost here.
Hey, little girl, better wear something pretty, Something you’d wear to go to the city. And dim all the lights, pour the wine, start the music, Time to get ready for love.
Oh, time to get ready, time to get ready, time to get ready, time to get ready for love.
Frosty the Snow Man

Words and Music by
Steve Nelson and Jack Rollins

Moderately

[F]pp cresc.[C]

Frosty the Snow Man was a jolly, happy soul,
With a corn-cob pipe and a button nose and two eyes made out of coal.

Frosty the Snow Man knew the sun was hot that day,
Before I melt away.

Frosty the Snow Man is a fairy tale, they say;
He was running down to the village with a broom-stick in his hand.
Frosty the Snow Man

made of snow, but the children know how he came to life one day. There must have been some magic in that old silk hat they found, For
he must have been some led them down the streets of town right to the traffic cop, And he
broadly

when they placed it on his head, he began to dance a round. Oh, "Stop!"
Frosty the Snow Man was alive as he could
Frosty the Snow Man had to hurry on his
be, way,
And the children say he could laugh and play just the
But he waved good-bye, say-in', "Don't you cry; I'll be

1. Dm7 G7 C
same as you and me.
back a-gain some-day."

Thump-et-y thump thump, thump-et-y thump thump, Look at Fros-ty go;

Thump-et-y thump thump, thump-et-y thump thump, O-ver the hills of snow.
CHRISTMAS
(BABY PLEASE COME HOME)

Moderately

\[
\begin{align*}
\text{Eb} & \quad Gm \\
& \quad mf \\
& \quad Ab \\
& \quad Bb7
\end{align*}
\]

Oh, oh.

Yeah, yeah. Oh. Ooh, yeah.

(Christmas) The snow's coming down, (Christmas) The church bells in town,
(Christmas) I'm watching it fall.
(Christmas) all ringing in song.

(Christmas) lots of people around.
(Christmas) full of happy sounds.

(Christmas) Baby please come home.
(Christmas) Baby please.

come home. They're singing "Deck The Halls".
but it's not like Christmas at all.

'Cause I remember when you were here

and all the fun we had last year.

(Christmas)
Pretty lights on the tree,
(Christmas)
If there was a way
(Please) please, (Please) please, (Please) Baby please come home. (Christmas)

Lead vocal ad lib.

(Christmas) (Christmas)

Bb7

Repeat and Fade

(Christmas)
THE BELLS OF ST. MARY'S

Words by DOUGLAS FURBER Music by A. EMMETT ADAMS

Moderato

The bells of St. Mary's at sweet eventide, Shall
At the porch of St. Mary's I'll wait there (with) you In {your}
call me belovéd, to come to your side, And out in the valley in
soft wedding dress with its ribbons of blue, In the church of St. Mary's sweet
sound of the sea, I know you'll be waiting, yes waiting for me. The voices shall sing, For you and me dearest the wedding bells ring. The

Refrain

Bells of St. Mary's, Ah! hear they are calling The

p legato

young loves—the true loves Who come from the sea, And
so my beloved, When red leaves are falling, The

love-bells shall ring out—ring out For you and me. The

Bells of St. Mary's, Ah! hear they are calling The
young loves - the true loves Who come from the sea, And so, my be-

lov-ed, When red leaves are fall-ing, The love-bells shall ring out - ring out For

1

you and me. you and me.
Unchained Melody

Lyric by HY ZARET

Music by ALEX NORTH

Moderately Slow

Piano

Voice (tenderly)

Oh, my love, my darling, I've hungered for your

touch a long, lonely time. Time goes

by so slowly and time can do so much, Are You Still

*Symbols for Guitar, Diagrams for Ukulele.

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Mine?

I need your love, I need your love.

Gm maj7
Am
D7
G

God speed your love to me!

A little faster

1. Lonely rivers flow to the sea, to the sea,
2. Lonely mountains gaze at the stars, at the stars,

poco accel. R.H. R.H. R.H.

To the open arms of the sea.

Waiting for the dawn of the day.
Lonely rivers sigh, "Wait for me, wait for me!"
All alone, I gaze at the stars, at the stars,

I'll be coming home, wait for me!
Dreaming of my love far away.

As at first
Oh, my love, my darling, I've hungered for your touch a

Tempo primo

long, lonely time. Time goes by so
slowly and time can do so much, Are You Still

Mine? I need your love, I need your love,

God speed your love to me!

me!

a tempo

poco rall.

a tempo

poco rall.
Medium Rock beat

It's getting near dawn,
when the lights close their tired eyes.
Yes, I'll

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with you, my love,

It's to
give you my dawn surprise.

I'll

be with you, darling, soon.

I'll

be with you when the stars start falling.

I'll
I've been waiting so long
to be where I'm going

in the sunshine of your love.

I'm love.
Layla

Moderately

Words and Music by Eric Clapton and Jim Gordon

What will you do when you get lonely

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Cm7 f
c

with no-body waiting by your side?
your old man won't let you down.
before I finally go insane.

E A7 E

You've been running and hiding much too long.
Like a fool I fell in love with you.
Please don't say we'll never find a way.

Fm7 A B E A

you know it's just your fool-ish pride,
turned the whole world upside down,
and tell me all my love's in vain.
Lay

Dm Bb C Dm B2
da-da

you got me on my knees. Lay
la

I'm
begging, darling, please. Lay-la,
Darling, won't you ease my worried mind.

1.2.
3.

you got me on my knees. Lay-

Repeat and fade
JUMP INTO THE FIRE

Words and Music by HARRY NILSSON

With a beat

You can climb a mountain, you can

* Guitarists tune 6th string to D.
swim the sea, you can jump into the fire,

but you'll never be free.

You can

shake me up, or I can bring you down,

whoa,
We can make each other happy,

Oh, we can make each other happy,

We can make each other happy,
THE MAGIC BUS

Moderately

Every day... I get in the queue... (Too much the...

magic bus) To get on the bus that takes me to you...

(Too much the magic bus) I'm so nervous I just

sit and smile... (Too much the magic bus) Your
house is only another mile.

I'm too much the

magic bus)
Thank you driver for getting me here,

I don't care how much I pay,

Let's drive the magic bus.
(Too much the magic bus.) You'll be an inspector,

Wanna drive my bus to my

have no fear,
(Let's drive the magic bus.
(Too much the magic bus.)

baby each day,
I don't wish to cause a fuss,
Every day you would see the dust.
Let's drive the magic bus.
(Too much the magic bus.) As I drove to my baby in my magic bus,
Can I buy your magic bus?
1.
2.
Let's drive the magic bus.
(magic bus.)
Repeat and fade
Magic bus— I want it, I want it. Magic bus— I want it, I want it.
Medium Rock beat

What I feel,

I can't say,
I can do
But my love is there for you any time of day,
if I give my love now to ev'ry one like you.

But if it's not love

that you need,
then I'll try

my best to make ev'ry thing succeed,
And tell me, what is my life without your love?

And tell me, who am I

without you by my side?

1. What I know
2. Tell me, -

D. S. ½ and fade
That this collaboration with Muddy was a true labor of love for Johnny Winter is clearly evident in his excited whoops and hollers during Muddy's a capella intro. Though basically a 1977 cover of Muddy's vintage '55 model, the crunch guitars and Johnny's snaky lead licks add nitro methane to this highway cruiser. Nothing real fancy here, just solid meat-and-potatoes A blues scale fills, played like Johnny's life depended on them. Those unison bends near the end of the tune (so redolent of that old-time bluesman Jimi Hendrix) are a kick in the head, however. Originally recorded in '55, "Mannish Boy" is the same stop-time lick and overall feel as Muddy's "I'm Your Hoochie Coochie Man", recorded a year earlier. Ellas McDaniel (Bo Diddley) was given partial writing credit because "Mannish Boy" is essentially Muddy's version of Diddley's hit "I'm A Man." It was all in the family: "I'm A Man" was the B-side of Diddley's first single for the Chess brothers, and Muddy's pianist, the great Otis Spann, played on it. As a young boy in Chicago, Diddley often hid behind the cigarette machine in clubs where Muddy was playing, absorbing all he could.

Mannish Boy (1977)
Johnny Winter: First Guitar
Bob Margolin: Second Guitar
Oh yeah

Verse

Now when I was young boy,
at the age of five,

my mother said I'm gonna be
the great-est man a-live.

way past twenty-one... I wish you would believe me, baby.
I have lots of fun. I'm a man.

I spell "M"...
"A," child,
"N," that represent man.

No "B"...
"O," child,
"Y," that mean man-nered boy.

I'm a man...
I'm a full grown man.
I'm a man... I'm a natural born lover's man.

I'm a man...
I'm a roll in' stone...
I'm a man...
I'm a hoochie coochie man,
Sittin' on the outside,
just me and my mate.
you know I made the moon, honey,
come up two hours late.
Wasn't that a man!
I spell "M"...
"A," child.
"N," that represent man.
No "B"
"O," child,
"Y," that mean man-ash boy.

Man_
I'm a full grown man.

Man_
I'm a natural lover's man.

Man_
I'm a rollin' stone.

Man_
I'm a hoochie coochie man

The line I shoot
it will never miss.
When I make love to a woman,
she can't resist.
I think I'll go down
to old Kansas too
I'm gon' bring back my second cousin,
that's little John, the con-gee root.
All you little girls
sitlin' out there in line,
I can make love to you won-as, in five min-utes time. Ain't that a man?

I spell "M."

"A._ child._

"N."

that rep-re-sent I'm grown.

No "B."

"O._ child."

"Y."

that mean, man-ish boy.

Man._ I'm a full grown man. Man._

I'm a nat'le born lover's man.

Man._ I'm a roll-in' stone.
My Way

Words by Paul Anka. Music by Claude François & Jacques Revaux

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Slow tempo

1. And now the end is near
2. -grets I've had a few
   I've had my face
   I've had my fill
   I'll say it clear,
   I'll state my case,
   I'll say it clear,
   I'll state my case,

3. loved
   and so I face
   the final curtain,
   my share of losing,
   my share of losing,
   of which I'm now
   as tears subside,
   I find it all

Friend

Bb
C7
Fm
Bb7
certain emotion. I've lived a life that's full, I've travelled each.

I planned each chartered course, each careful and may I each and every highway, and more, much more than

step along the byway, and more, much more than say, not in a sly way, oh no, oh no not

everyway. Re-

this, I did it my way. Yes there were times I'm sure you knew when I bit

this, I did it my way. For what is a man what has he got, if not him -
off more than I could chew. But through it all when there was
self then he has not to say the things he'd truly

doubt feel I ate it up and spit it out. I faced it
and not the words of one who kneels. The record

To Coda

all and I stood tall and did it my way. I've
shows I took the

blows and did it my way.

D.8, al Coda

\[ \text{\textcopyright Coda} \]