

greatest hits so far

tom jones ★



Tom Jones
Kiss

piano • vocal • guitar

greatest **hits** so far...

tom jones ★

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Burning Down The House

Words and Music by
DAVID BYRNE, TINA WEYMOUTH, CHRIS FRANTZ and JERRY HARRISON

♩ = 108

F#7

N.C.

B7

(NINA) Fight-ing fire with fire.

F#7

E

F#7

(TOM) 1. Watch out, you might get walked on af - ter cool ba-by's

E

B7/E

F#7

E

strange- but not a stran - ger.- I'm an or - di - na - ry guy.

F#7 G#7 N.C. B7/E F#7

Burn - ing - down the house. — (T) 2. Hold tight,
 (T) 3. All wet,

E F#7 E B7/E

(N) wait 'till the par-ty's ov er. yeah, you might need a rain-coat. (T) Hold - tight Shake down, (N) we're in for nas - ty wea - ther. dreams walk - ing in broad day light.

F#7 E F#7 G#7

(T) There has got to - be a way. Burn - ing - down the house.
 Three hun - dred and six - ty - five de-grees. Burn - ing - down the house.

N.C. F#7 E

(N) Here's your tick - et, pack your bag, - it's time for jump - ing ov - er - board.
 (N) It was once up - on a place - some - times I lis - ten to my - self.

F#7 E B7 F#7

The trans-por - ta - tion is here. _____
 Going or com-ing first place. _____

(T) Close e-nough but not too far,
 Peo-ple on their way to work,

E F#7 E B7

may-be you know where you are. — Fight-ing fire — with — fire. —
 ba-by what did you ex-pect.. (T) I'm gon - na — burst in - to flames.

F#7 E F#7

(N) Fight-ing fire with fire. _____

E B7/E F#7 E

Fight-ing fire with fire. _____

F#7 G#7 B7 F#7

(T) Burn - ing - down the house. (T) My house,
(T) Watch out,

E F#7 E B7/E

(N) s'out of the or - di - na - ry, (T) that's right, - (N) don't wan - na hurt no - bo - dy.
(N) you might get what you're af - ter, (T) cool ba - by's strange but not a stran - ger.

F#7 E F# G#7

(T) Some things sure can - sweep - me off my feet. Burn - ing - down the house. -
I am an - or - di - na - ry guy. Burn - ing - down the house. -

1. B7/E 2. F#7 E

Three - hun - dred and six - ty five de-grees.

F# G# N.C. F# G#

Burn-ing— down the house.— Fight-ing fire— with fire. (N) Fight-ing fire with fire.

N.C. F# G# N.C.

(T) Gon-na burst in - to flames (N) Fight-ing fire with fire.— (T) Fight-ing fire— with

F# G# N.C. F# G#

fire. (N) Fight-ing fire with fire.— (T) Gon-na burst in - to flames (Burn-ing down the house.)

N.C. F# G# N.C.

(T) My house. (Burn -ing down the house.) (T) No

F#m G#m F#m G#m

vi-si-ble means of sup-port and you have not seen no-thing yet— but ev-'ry-thing's stuck— to-ge-

N.C. F#7 E

- ther. I don't know what you ex-pect— star-ing in-to your T. V. set.

F#7 E B7/F# F#7

Fight-ing fire— with fire.—

E F#7 E B7/F#

(Ooh burn-ing down the house.)

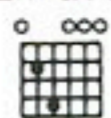
Repeat to fade

Delilah

Brightly

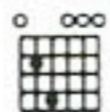
Words and Music by
LES REED and BARRY MASON

Em add9



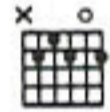
mf

Em add9



1. I saw the light on the night that I passed by her
2. At break of day when that man drove a - way I was

B7



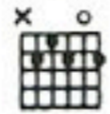
Em add9



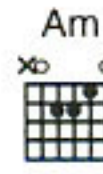
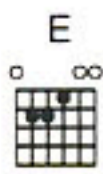
win - dow _____
wait - ing _____

I saw the flick - er - ing
I crossed the street to her

B7



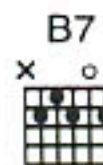
sha - dows of love on her blind _____
house and she op - ened the door. _____



Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with a long note on the first staff and a shorter note on the second staff.

She _____ was _____ my wo - man _____
She _____ stood _____ there laugh - ing _____

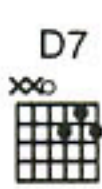
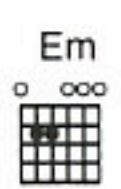
Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with a long note on the first staff and a shorter note on the second staff.

_____ As she de - ceived me I watched and went out of my
_____ I felt the knife in my hand _____ and she laughed no

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with a long note on the first staff and a shorter note on the second staff.

mind. _____ }
more. _____ } My my

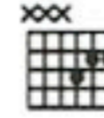
Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.

D7

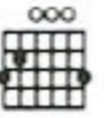


my _____ De - li - lah _____

F#



G



Why why why _____ De - li - lah _____

G

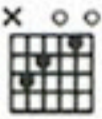


G7



I _____ could see _____ that
So _____ be - fore _____ they

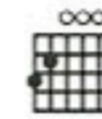
C



Am



G



girl was no good for me _____ But I was lost like a
come to break down the door _____ For - give me De - li - lah I

1. | 2.

D7 G B7 G

slave that no man could free.
just could - n't take an - y more.

Em add9 B7

For - give me De - li - lah I just could - n't take an - y

Em add9 A Em add9

more.

fz

Green Green Grass Of Home

Moderato

Words and Music by
CURLY PUTMAN

N.C.

The

old home town... looks the same as I step down from the
old house is still stand - ing, tho' the paint is cracked and

train, and there to meet me is my Ma - ma and
dry, and there's that old oak tree that I used to

F7 Cm7 F13 Bb

Pa - pa. Down the road I look, and
 play on. Down the lane I walk with

Bb7 Eb Ebdim. Eb Dm7 Cm7

there runs Ma - ry hair of gold and lips like cher - ries, it's
 my sweet Ma - ry hair of gold and lips like cher - ries, it's

Bb F7 Cm7 F7 Bb Eb

good to touch the green, green grass of home.
 good to touch the green, green grass of home.

B♭
Cm7
F13
B♭
B♭7

Yes they'll all come to meet me arms—
 Yes they'll all come to see me in the

Musical score for the first system, including vocal line, piano accompaniment, and guitar chord diagrams.

1. 2.

E♭
Cm7
B♭

reach - ing smil - ing sweet - ly it's good to touch the

Musical score for the second system, including vocal line, piano accompaniment, and guitar chord diagrams.

F7
Cm7
F7
B♭
F7

green, green grass of home. (2.) The

Musical score for the third system, including vocal line, piano accompaniment, and guitar chord diagrams.

3.

Chord diagrams: $E\flat$, $Dm7$, $Cm7$, $B\flat$

Lyrics: shade of that old oak tree as they lay me 'neath the

Chord diagrams: $F7$, $Cm7$, $F7$, $E\flat$, $Dm7$, $Cm7$, $B\flat$

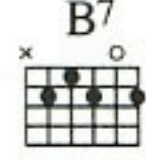
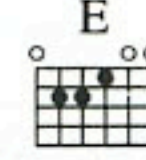
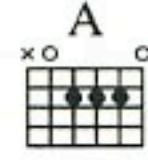
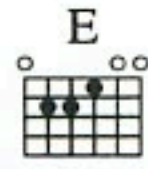
Lyrics: green, green grass of home.

Performance markings: *rall.*, *ten.*

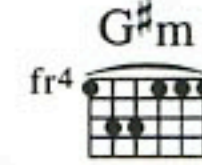
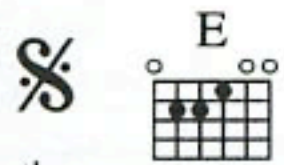
VERSE 3. (spoken) Then I awake and look around me
 at four grey walls that surround me,
 And I realize that I was only dreaming,
 For there's a guard and there's a sad old padre
 - arm in arm we'll walk at daybreak
 Again I'll touch the green, green grass of home.

I'll Never Fall In Love Again

Words and Music by
LONNIE DONEGAN and JAMES CURRIE



mf



freely

1. I've been in love so ma-ny times, _____ thought I knew _____ the
(Verses 2 & 3 see block lyric)

mp

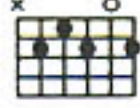


score; _____ But now— you've treat-ed me so— wrong,—

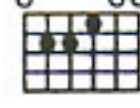
F#m7



B7



E



I can't take an - y more.

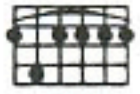
And— it looks like

G#m

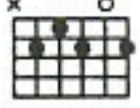


I'm— nev - er gon - na fall— in

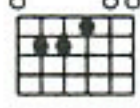
F#m7



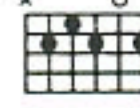
B7



E



B7



love

a - gain.

E



Fall— in love, I'm nev - er gon - na

G#m
fr4

fall in love,

To Coda ⊕

A

I mean it: fall in

F#m7 B7 E

love a - - - gain.

dim.

1. B7 2. B7 D.%. al Coda

2. All those 3. I

⊕ Coda

fall in love

a - - - gain.

mf

rit.

marc.

A

B7

E

F#m7

Verse 2:
 All those things I heard about you,
 I thought they were only lies.
 But when I caught you in his arms
 I just broke down and cried.
 And it looks like, *etc.*

Verse 3:
 I gave my heart so easily,
 I cast aside my pride.
 But when you fell for someone else, baby,
 I broke up all inside.
 And it looks like, *etc.*

I'm Coming Home

Moderato

Words and Music by
LES REED and BARRY MASON

N.C.

Piano introduction in E-flat major, 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. The dynamic marking is *mf*.

Vocal line and piano accompaniment for the first line. The vocal line begins with the word "I'm" on a whole note. The piano accompaniment continues with a steady bass line and chords in the right hand.

E \flat
fr³ x

Fm7/E \flat
xx

Fm7/B \flat
x

B \flat 7
x

Vocal line and piano accompaniment for the second line. The vocal line includes the lyrics: "com - ing home to your lov - in' heart to the stay and for - get your pride now my". The piano accompaniment continues with a steady bass line and chords in the right hand.

E \flat
fr³ x

E \flat +
fr³ xx

Fm7/E \flat
xx

B \flat 7sus4
x

B \flat 7
x

Vocal line and piano accompaniment for the third line. The vocal line includes the lyrics: "one that I once threw a - - way and broke a - part I world is fal - ling round me I got no - where to hide I". The piano accompaniment continues with a steady bass line and chords in the right hand.

E^b fr³ x

C C7

want you I need you A
 want you I need you I

D^b fr⁴ x Fm Fm7/B^b B^b7

chance is all I'm ask - - in' now I must get back to
 know it's true I made you cry then like a fool I

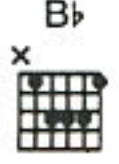
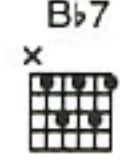
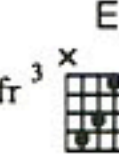
E^b fr³ x

you some - how so, I am com - ing home to
 said good - bye now I am com - ing home to

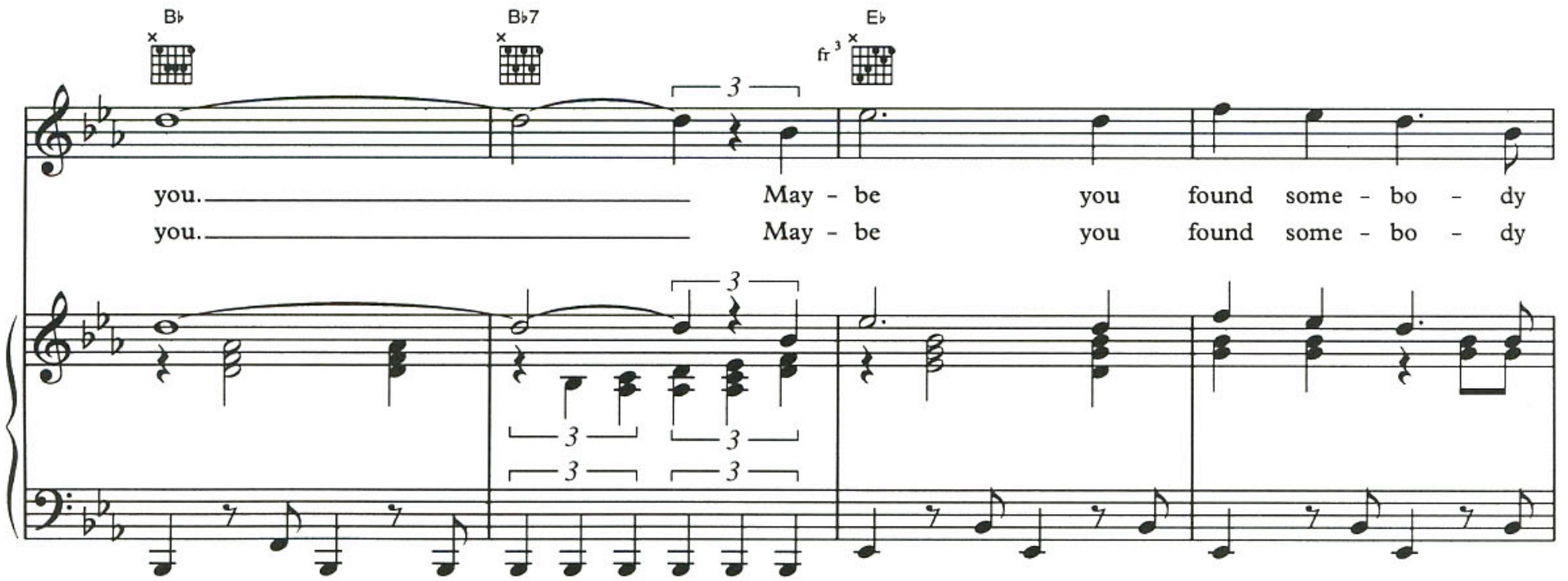
f



A^b fr⁴ F7

you 'cos I am no - thing with - out
 you, yes life is no - thing with - out

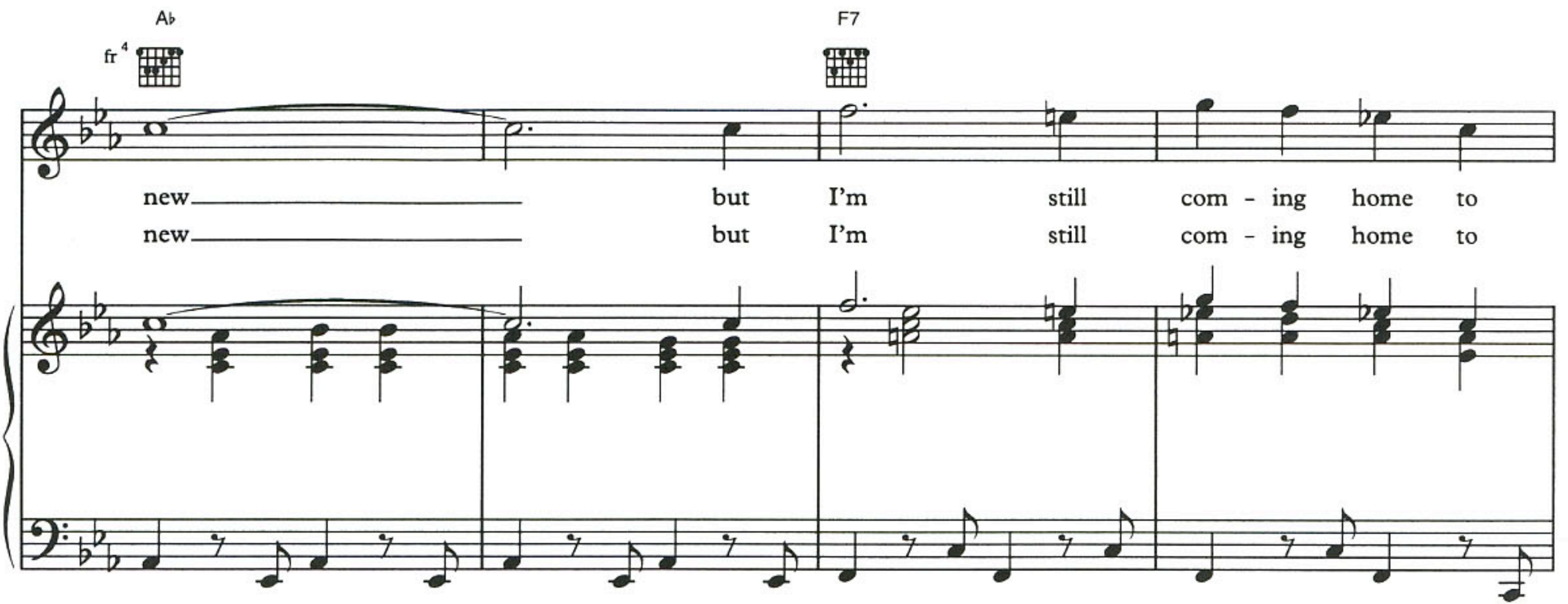
B \flat  B \flat 7  E \flat 


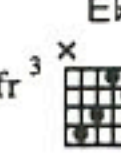
you. _____ May - be you found some - bo - dy
 you. _____ May - be you found some - bo - dy



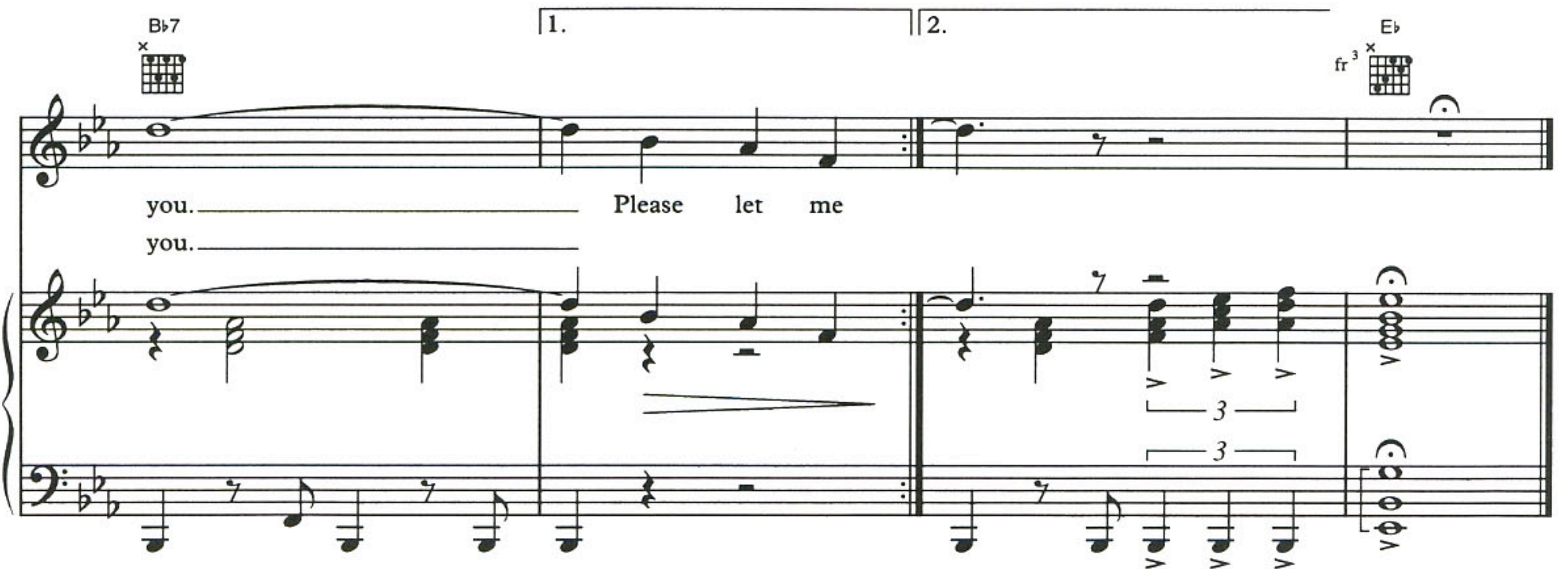
A \flat  F7 

new _____ but I'm still com - ing home to
 new _____ but I'm still com - ing home to



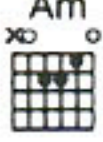

B \flat 7  1. 2. E \flat 


you. _____ Please let me
 you. _____






Daughter Of Darkness


Words and Music by
LES REED and GEOFF STEVENS

Am  Am/G 



mf





F  Bm7(+5)  E7 

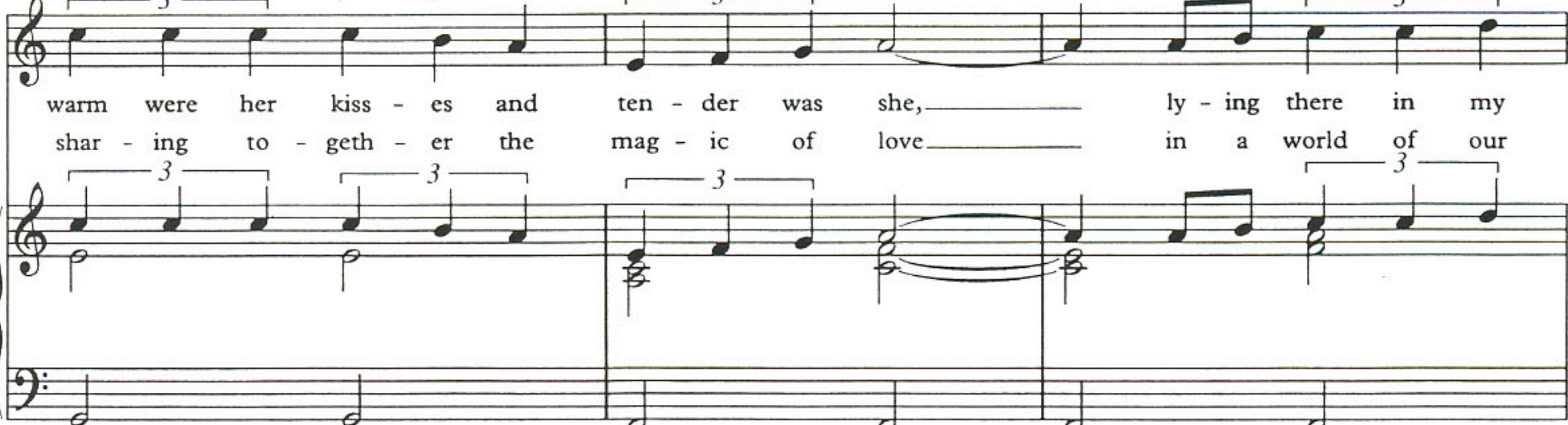


Am  Em 



Wo - man, — I can re - mem - ber a wom - an, —
Hea - ven, — we had our own kind of hea - ven, —

Fmaj7  F  Fmaj7  F 



warm were her kiss - es and ten - der was she, — ly - ing there in my
shar - ing to - geth - er the mag - ic of love — in a world of our

Dm6/E
E7
E7(b9)
E7
Am

arms. _____
 own, _____

Why,
 Then,

why did you de -
 oh so sud - den - ly

Em
Fmaj7
F

ceive me so,
 you were gone,

what dev - il in - side made you go _____
 the love I de - pend - ed up - on _____

Fmaj7
F
Bm7(b5)
E7

— when I need - ed you most of all.
 — dis - ap - peared when you went a - - way. } Oh

A

daugh - ter of dark - ness stay out of my — life, my life.

E A D E F#

You took my heart, you broke it a - part, you daugh - ter of dark - ness.

A E A

Daugh - ter of dark - ness leave me a - lone for ev - er, daugh - ter of dark - ness,

D E F# F#(b5) E7

gone is the love... that we shared to - geth - er.

1. 2.

D. and fade

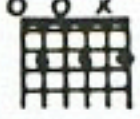
D. and fade

Kiss

Words and Music by
PRINCE

Medium Funk

E9sus4



A7



Tacet

U don't have 2 be

A7



beau - ti - ful
dirt - y, ba - by, 2 turn me on.
if u wan-na impress me.

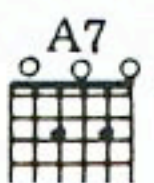
I just need your bod - y, ba - by, from dusk till
 U can't be 2 flirt - y, ma - ma. I know how 2 un - dress

dawn. U don't need ex - pe - ri - ence
 me. I want 2 be your fan - ta - sy.

D7

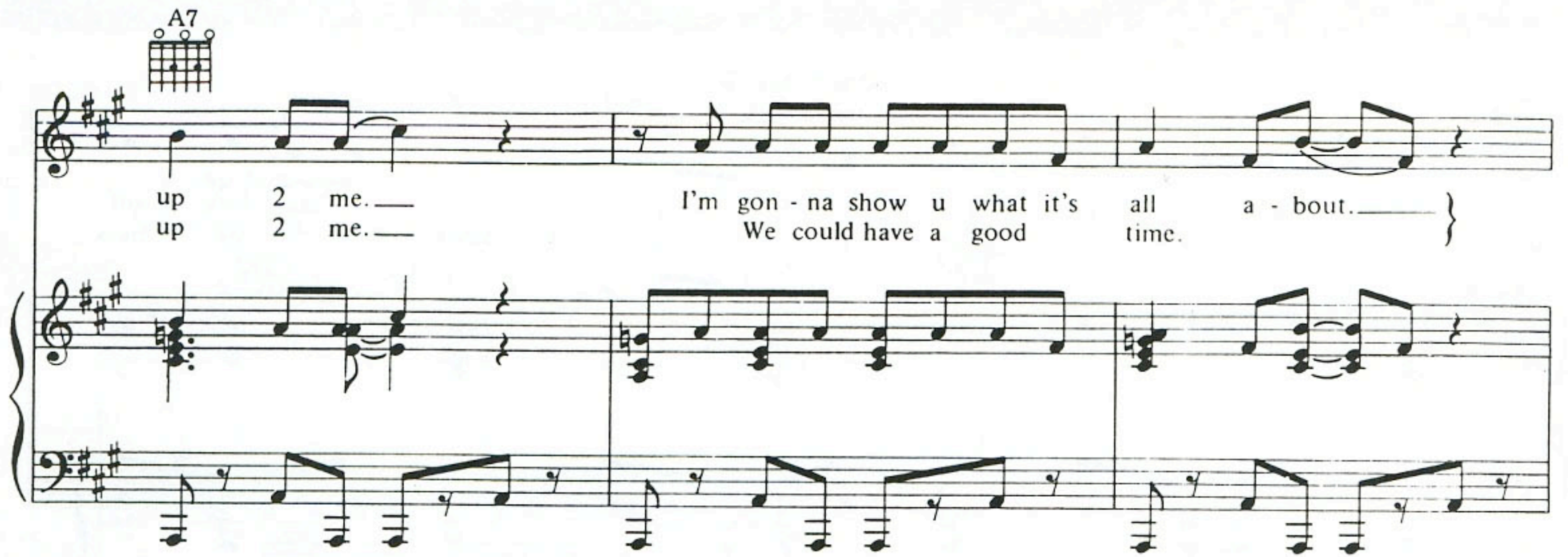
May - be 2 turn me out. U just leave it all
 u could be mine. U just leave it all

A7



up 2 me. —
up 2 me. —

I'm gon - na show u what it's all a - bout. — }
We could have a good time.



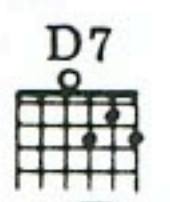
E7



U don't have 2 be — rich 2 be my girl. — U don't have 2 be cool.




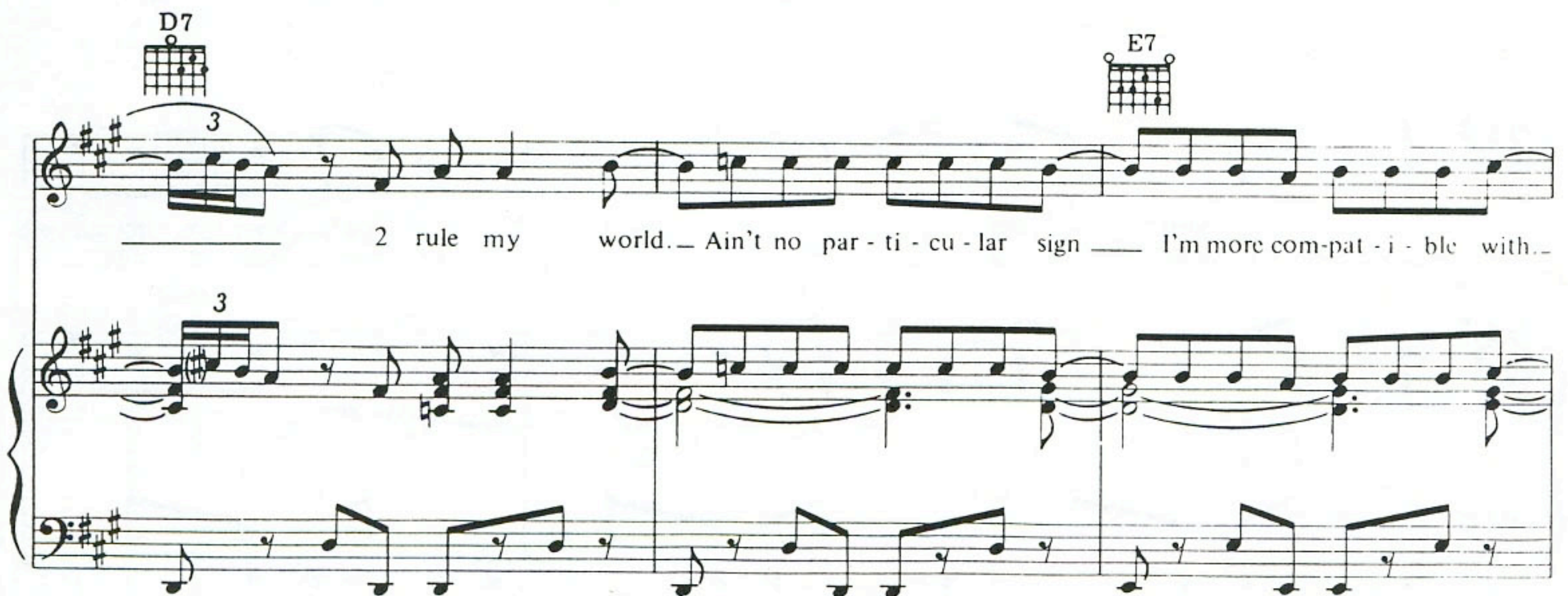
D7



3

2 rule my world. — Ain't no par - ti - cu - lar sign — I'm more com - pat - i - ble with. —

E7

D7

E9sus4

To Coda

I just want your ex - tra time and your kiss.

A7

1.

Tacet

2.

U got to not talk

A7+9

4fr.

4fr.

1. 2. **Tacet**

Wom-en, not —

The first system of music features a vocal line and piano accompaniment. The vocal line has a rest for the first measure of the first ending, followed by a second ending marked 'Tacet'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

A7

girls, — rule my world, — I said they rule my world. —

The second system continues the vocal line and piano accompaniment. A guitar chord diagram for A7 is shown above the vocal line. The piano accompaniment maintains the same rhythmic pattern.

Act your age, not your shoe size. May - be we could

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a melodic line in the treble clef and the rhythmic pattern in the bass clef.

D7

do the twirl. — You don't have 2 watch Dy - nas - ty —

The fourth system continues the vocal line and piano accompaniment. A guitar chord diagram for D7 is shown above the vocal line. The piano accompaniment continues with the established rhythmic and harmonic structure.

2 have an at - ti - tude. — U just leave it all

A7  up 2 me. — My love — will be your food. —

D.S. al Coda 

U don't have to be —

Coda E9sus4 

kiss

Repeat and fade
A7+9  4fr.

Sexbomb

Words and Music by
MOUSSE T and ERROL RENNALLS

♩ = 122

Capo 1

N.C.

G#m7 G#m(maj7) G#m G#m(maj7) G#m7 G#m(maj7) G#m

Spoken vocal ad lib.

1. G#m(maj7) 2. D# G#m

Lis-ten to this_ 1. Spy on me, ba - by, you_ (2.) don't get me wrong, ain't gon - na

C#m7 G#m D#

sa - tel - lite, _ if you ev - er see me move through the night._
do you no harm, this bomb's for lov - ing, you can shoot it far._

G#m C#m7 G#m D# G#m



Ain't gon - na fire, — shoot me right, — I'm gon - na like the way you fight.
I'm your main - tar - get, come and help me ig - nite, — love - struck, hold - ing you tight.



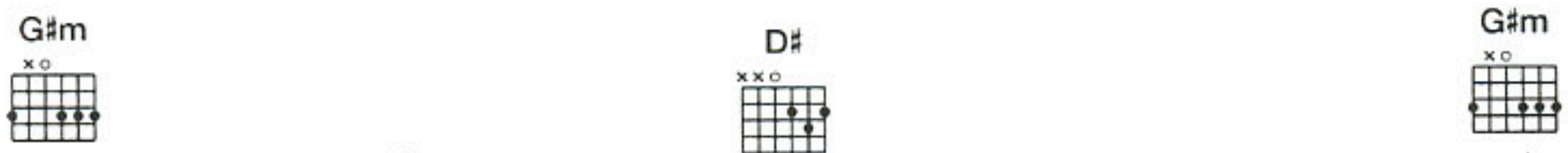
C#m7



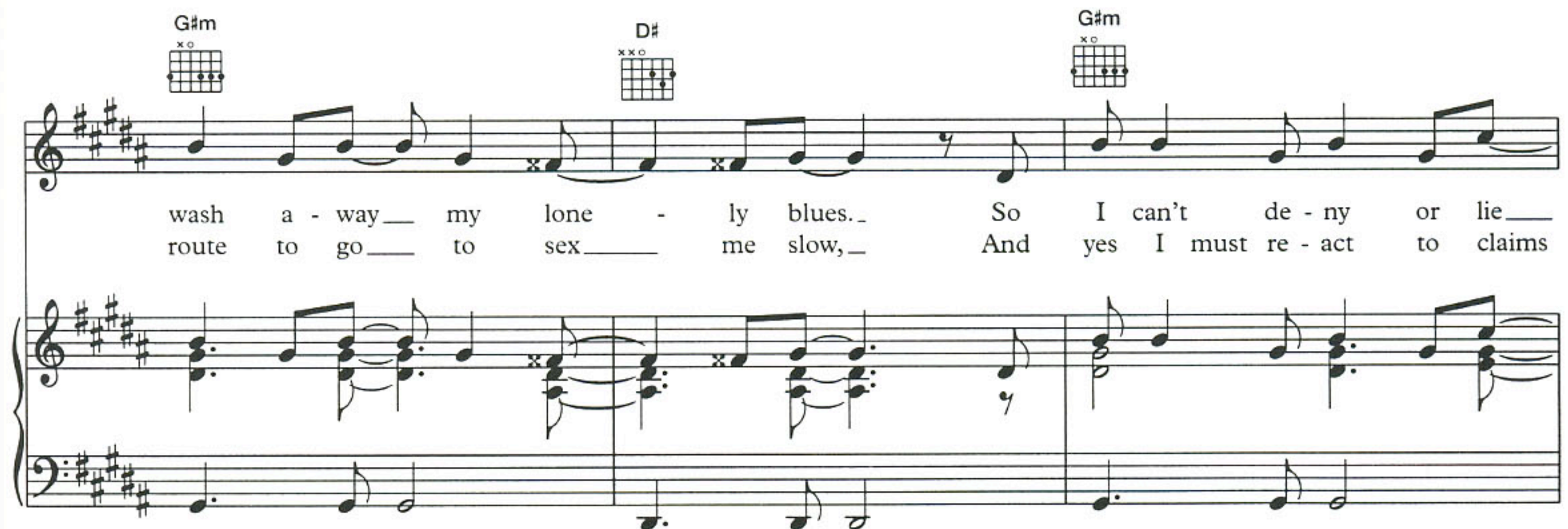
— (And I love the way you fight) Now you found the se - cret code — I use, — to
— (Hold me tight, dar - lin') Make me ex - plode al - though — you know, the



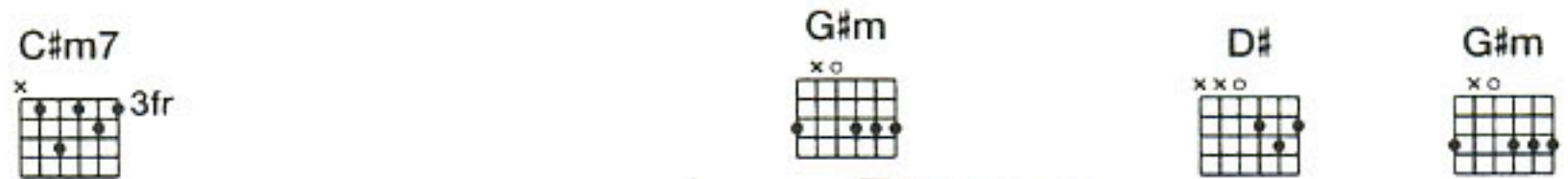
G#m D# G#m



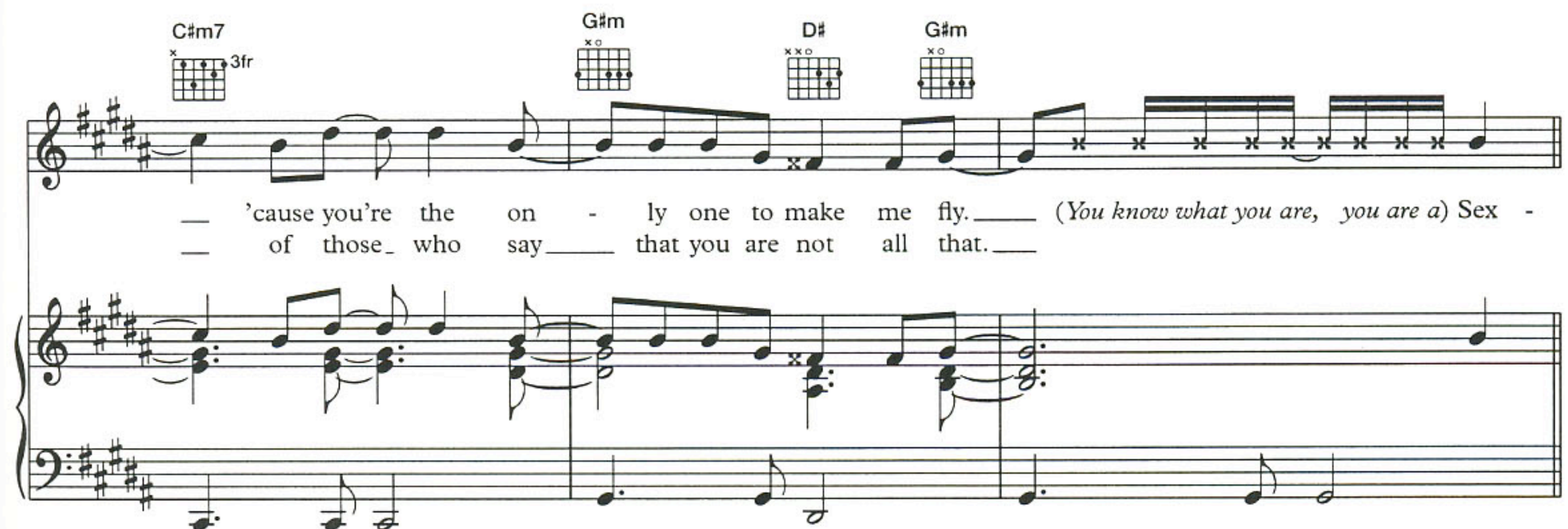
wash a - way — my lone - ly blues. — So I can't de - ny or lie —
route to go — to sex — me slow, — And yes I must re - act to claims



C#m7 G#m D# G#m



— 'cause you're the on - ly one to make me fly. — (You know what you are, you are a) Sex -
— of those who say — that you are not all that. —



G#m C#m7 G#m

- bomb, sex - bomb, you're a sex - bomb, you can give it to me when I

D# G#m C#m7

need to come a - long. Sex - bomb, sex - bomb, you're my sex - bomb, and

G#m D# G#m 1. G#m7 G#m(maj7) G#m

ba - by you can turn me on. (Ba-by you can turn me on.

G#m(maj7) G#m7 G#m(maj7) G#m D#

You know what you're do-ing to me, don't you? Ha ha ha, I know you do.) 2. Now

2.

C#m7
x . . . 3fr

(Turn me on, girl) Sex - bomb, sex - bomb, you're my sex - bomb,

G#m
x o . . .

D#
x x o . . .

G#m
x o . . .

you can give it to me when I need to come a-long. Sex - bomb, sex - bomb, you're

C#m7
x . . . 3fr

G#m
x o . . .

D#
x x o . . .

G#m
x o . . .

my sex - bomb, and ba - by you can turn me on. (Ha ha ha)

G#m
x o . . .

N.C.

You can give me more and more, count - ing up the score, yeah.

G#m N.C. G#m N.C.

You can turn me up - side down and in - side out. — You can make me feel the

G#m D# G#m

real — deal — and I can give it to you a - ny time be - cause you're mine, ow!

G#m C#m7 3fr G#m

Ouch!

D# G#m C#m7 3fr

Sex-bomb,

G#m D# G#m Am A#m G7#5 Cm

oh, — ba - by. Sex - bomb, sex - bomb, you're

Fm7 Cm G

— my sex - bomb, and you can give it to me when I need to be turned on. Sex -

Cm Fm7 Cm G Cm

ad lib. from 2nd time

- bomb, sex - bomb, you're — my sex - bomb, and ba - by you can turn me on, —

G Cm

1-3. 4. N.C.

— turn me on, and ba - by you can turn me on, — turn me on, —

Thunderball

Words by DON BLACK

Music by JOHN BARRY

$\text{♩} = 94$

B \flat m $\frac{6}{9}$ fr⁵ **G \flat /B \flat** **F7 aug**

B \flat m $\frac{6}{9}$ fr⁵ **G \flat /B \flat** **F7 aug**

B \flat m **E \flat m⁷** fr⁶ **B \flat m**

1. He al - ways runs while oth - ers walk.
(Verse 2 see block lyric)

B \flat m⁶ **C \flat** **F7**

He acts while oth - er men just

B^bm B^bm⁶ E^bm F7

talk. ——— He looks ——— at this world and wants it

1. Dm B^b/D Dm⁶ B^b/D E^bm Cm7(b⁵)

all, so he strikes like Thun - der - ball..

2. F7 F7(#9) F7(b9) E^bm F7

strikes like Thun - der - ball..

B^bm E^bm A^bm

An - - y wo - man he wants he'll

get. He will break an - y heart with - out re -

gret. His days of ask - ing are all

gone. His fight goes on and on and

on. But he thinks that the fight is worth it

all. So he strikes like Thun - der -

ff *mf*

ball.

f

Verse 2:

He knows the meaning of success.
 His needs are more, so he gives less.
 They call him the winner who takes all.
 And he strikes like Thunderball.

Till

Words by CARL SIGMAN
Music by CHARLES DANVER

Moderately

Capo 3

F/C

C7

mf

F

Am

Till _____ the moon de-serts the sky, _____ till all the seas run

mp

Gm7

C7

F7

Bb

dry, _____ till then I'll wor - ship you. _____ Till _____

Gm6/Bb

Am7

F/A

Gm7

— the tro-pic sun grows cold, _____ till this young world grows old, _____

G9 C7 F Am

— my dar-ling, I'll a - dore you. You are my rea-son to live,

Bb G9 C7

— all I own I would give, just to have you a - dore me.

F Am Gm7

Till the riv-ers flow up - stream, till lov-ers cease to dream,

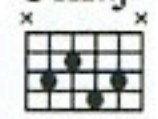
1. C9 F Abdim7 Gm7 C13sus4 C7 2. F Bb7 F6

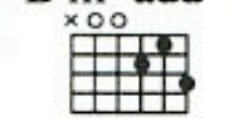
— till then, I'm yours, be mine. mine.

It's Not Unusual


Words and Music by
GORDON MILLS and LES REED

$\text{♩} = 184$

Cmaj⁹


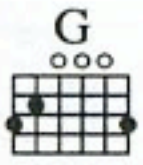
Dm⁷add⁴


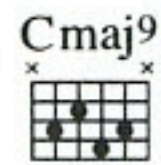
The piano introduction consists of two systems. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The second system shows a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. The dynamic marking *mf* is present.

Cmaj⁹



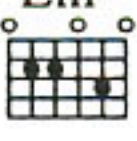
Dm⁷add⁴


The first system of the vocal and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics: "1. It's not un - us - u - al — to be loved by an - y - one. —". The piano accompaniment features a treble clef staff with a melody and a bass clef staff with a bass line. A note for the piano part is marked *(Verses 2 & 3 see block lyric)*.

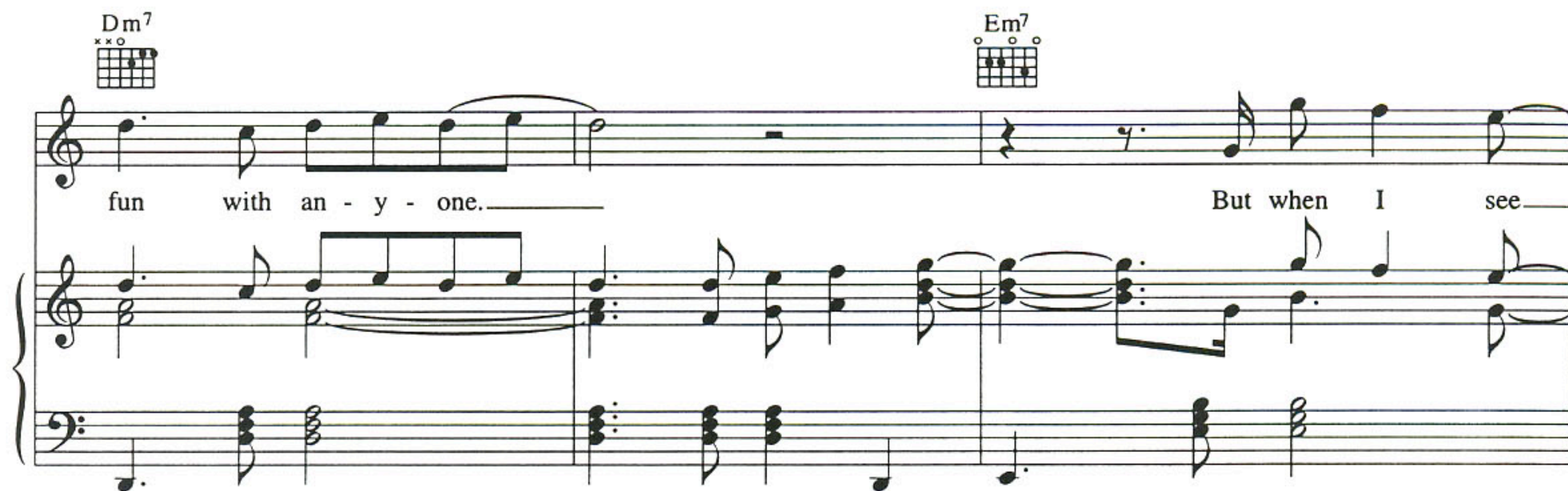
G


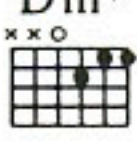
Cmaj⁹


The second system of the vocal and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics: "It's not un - us - u - al — to have". The piano accompaniment features a treble clef staff with a melody and a bass clef staff with a bass line. A note for the piano part is marked *(2° & 3° only)*.

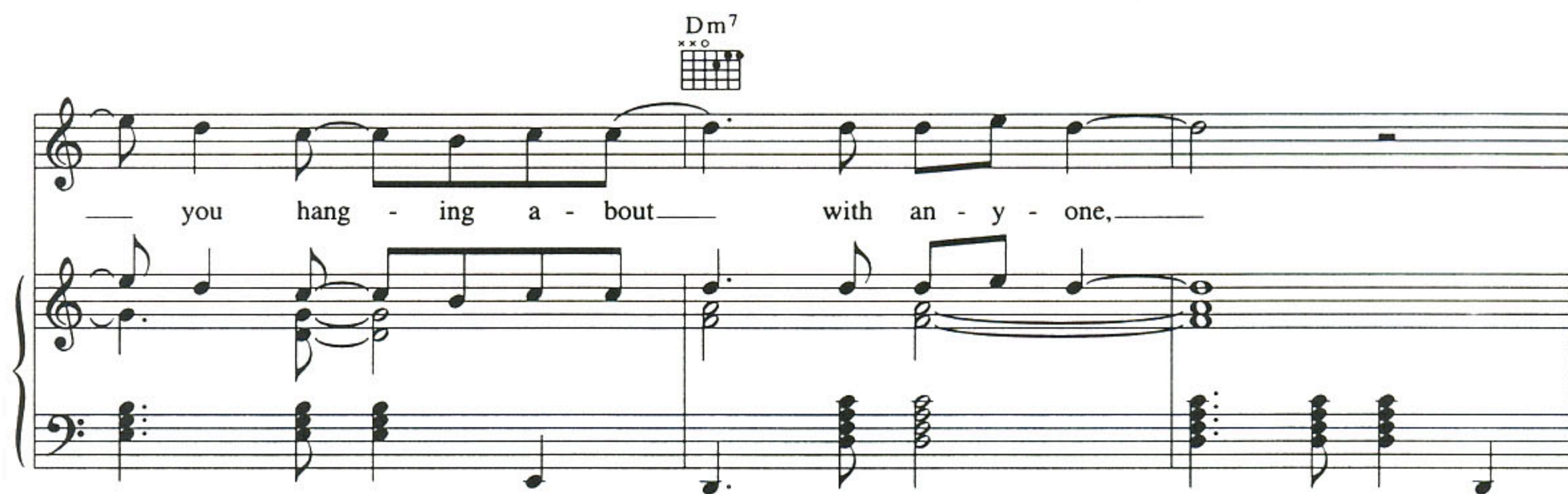
Dm⁷

Em⁷


fun with an - y - one. But when I see



Dm⁷


you hang - ing a - bout with an - y - one,

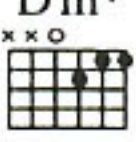
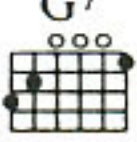


G⁷

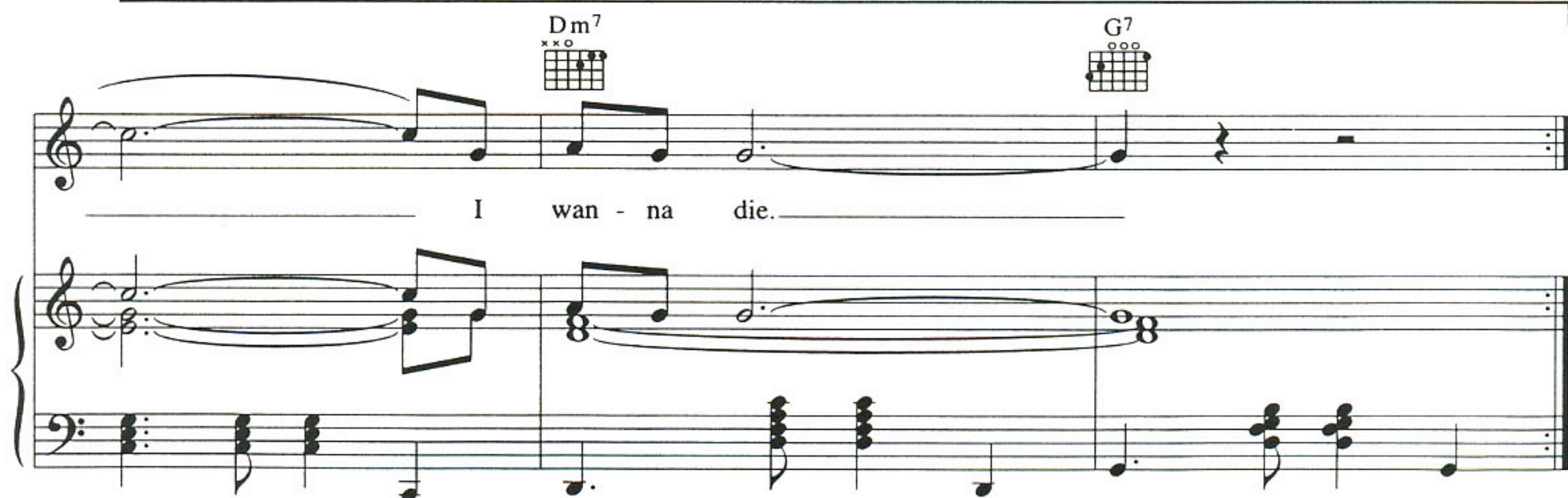
To Coda  **1.**
C

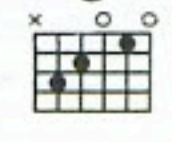


it's not un - us - - u - al to see me cry.



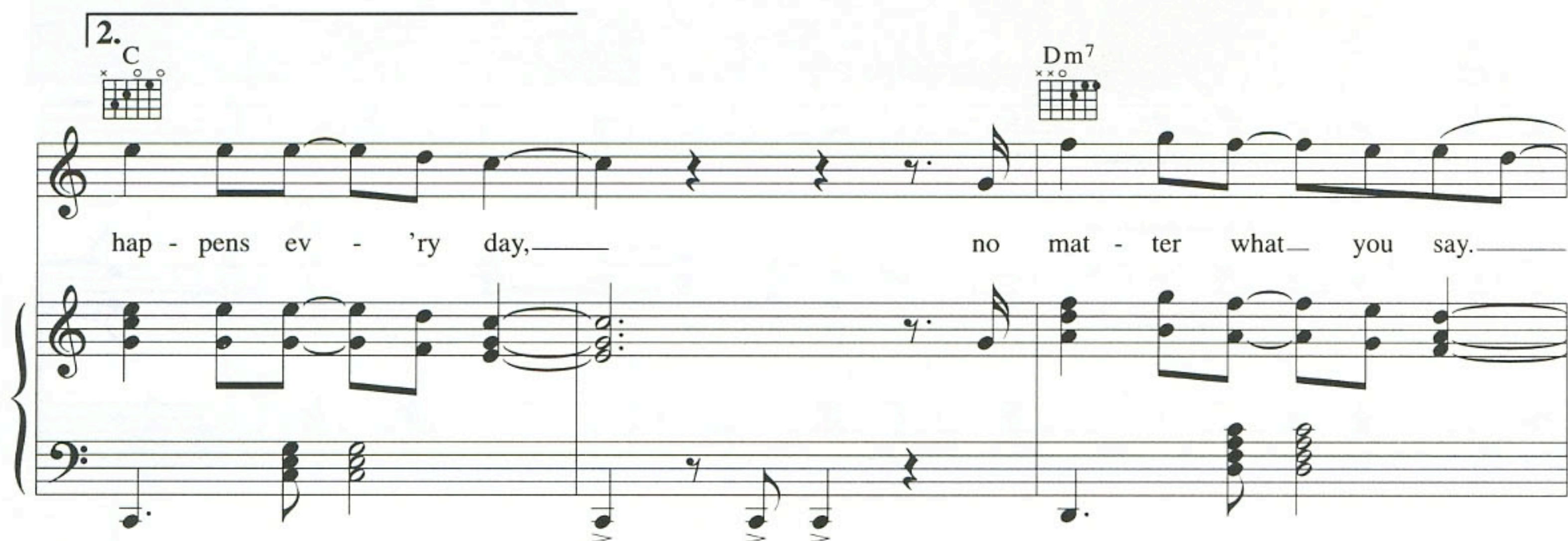
Dm⁷

G⁷



I wan - na die.



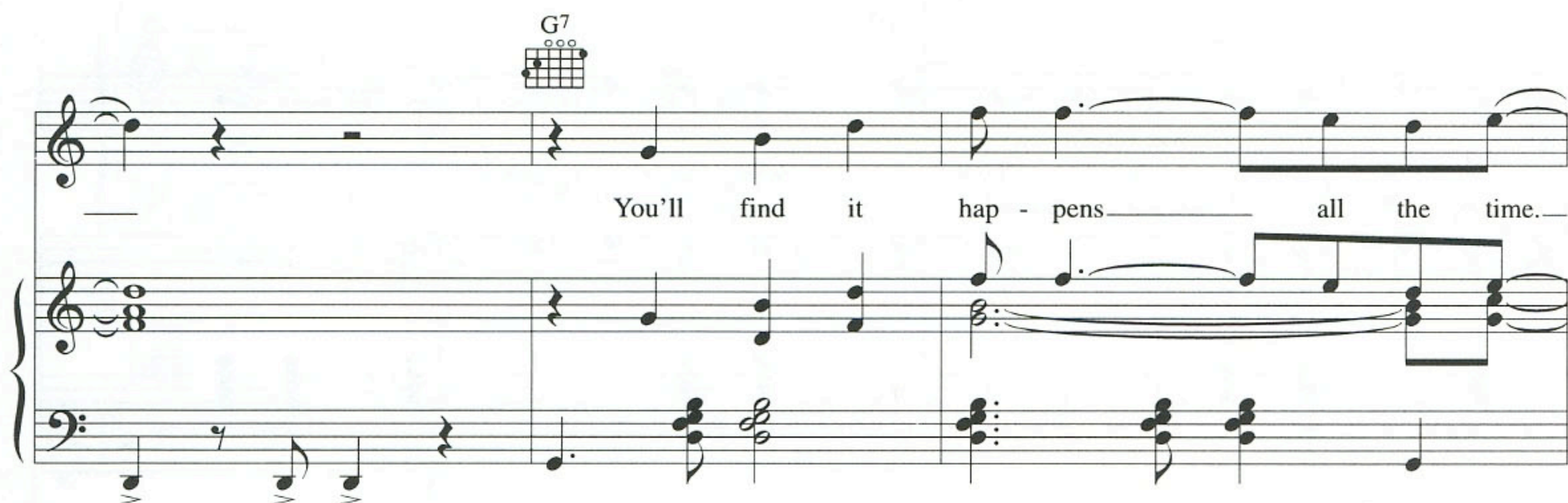
2.  

hap - pens ev - 'ry day, — no mat - ter what — you say. —






You'll find it hap - pens — all the time. —





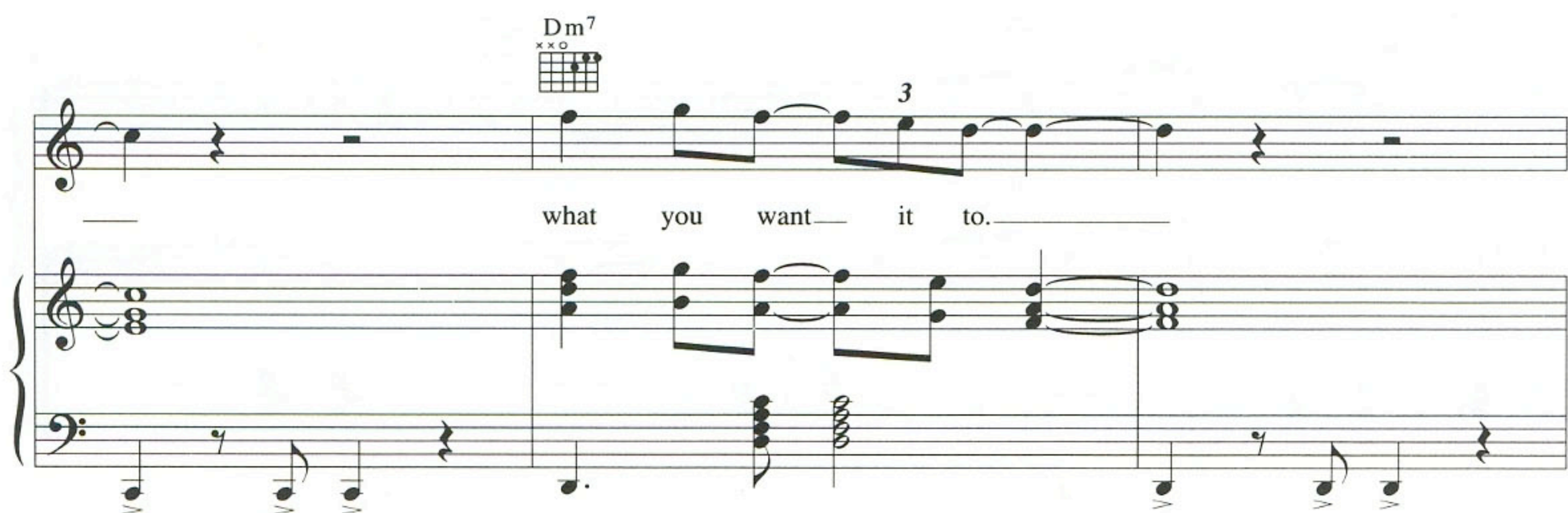
Love will nev - er do —





what you want — it to. —

3



G7 Em7

Why can't this cra - zy love — be mine?

E^b9 Dm7 G7

Cmaj⁹ Dm7 D.%. al Coda

⊕ Coda

Cmaj⁷ Dm7add⁴

find that I'm in love — with you. — Woh, — woh, —

Em7 Dm7 Em7

Poco a poco dim.

Dm7 Em7 Dm7

Em7 Dm7 Cmaj7

Rall. *Fade*

woh, — woh, —

woh, — woh, —

woh, — woh, —

Verse 2:

It's not unusual to go out at any time.
 But when I see you out and about it's such a crime.
 If you should ever wanna be loved by anyone,
 It's not unusual,
 It happens every day, *etc.*

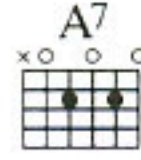
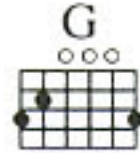
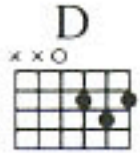
Verse 3:

It's not unusual to be mad with anyone;
 It's not unusual to be sad with anyone.
 But if I ever find that you've changed at any time,
 It's not unusual to find that I'm in love with you.
 Woh, woh, *etc.*

What's New Pussycat

Words by HAL DAVID
Music by BURT BACHARACH

$\text{♩} = 188$

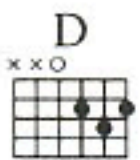


What's new, Pus - sy - cat? Woh, — woh, — woh, —

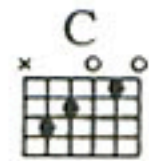
mf



What's new Pus - sy - cat? Woh, — woh, — woh, —

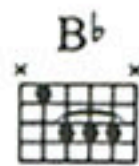


woh, —

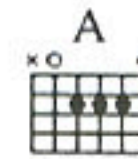


1. Pus - sy - cat, Pus - sy - cat, I've got flow - ers and lots of

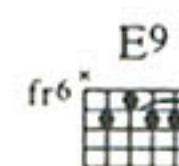
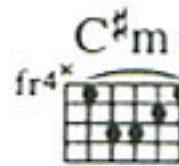
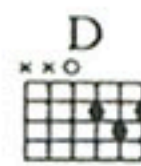
(Verses 2 & 3 see block lyric)



hours— to spend with you, So go and pow - der your



cute lit - tle pus - sy - cat nose. Pus - sy cat,



Pus - sy - cat, I love you, yes I

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems, each with a vocal line and a piano accompaniment. The piano part includes a bass line and a treble line. Chord diagrams are provided above the vocal line for each measure.

System 1: Chords: C[♯]m⁷ (fr⁴), F[♯]m⁷, Bm⁷, E, A. Lyrics: do: — You and your pus - sy - cat nose. —

System 2: Chords: Bm⁷, A/C[♯], A, Bm, A, Bm⁷, E⁷. Lyrics: — You and your pus - sy - cat eyes. —

System 3: Chords: A, Bm, A, Bm⁷, E⁷, A. Lyrics: — You and your pus - sy - cat nose. —

Verse 2:

Pussycat, Pussycat, you're so thrilling,
 And I'm so willing to care for you.
 So go and make up your big little pussycat eyes.
 Pussycat, Pussycat, I love you, yes I do:
 You and your pussycat eyes.

Verse 3:

Pussycat, Pussycat, you're delicious,
 And if my wishes can all come true
 I'll soon be kissing your sweet little pussycat lips.
 Pussycat, Pussycat, I love you, yes I do:
 You and your pussycat lips.
 You and your pussycat eyes.
 You and your pussycat nose.

With These Hands

Words and Music by
BENNY DAVIS and ABNER SILVER

$\text{♩} = 102$


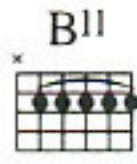
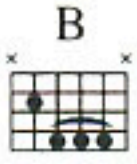

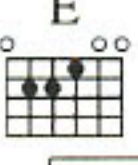
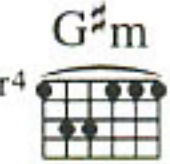
mp

mf

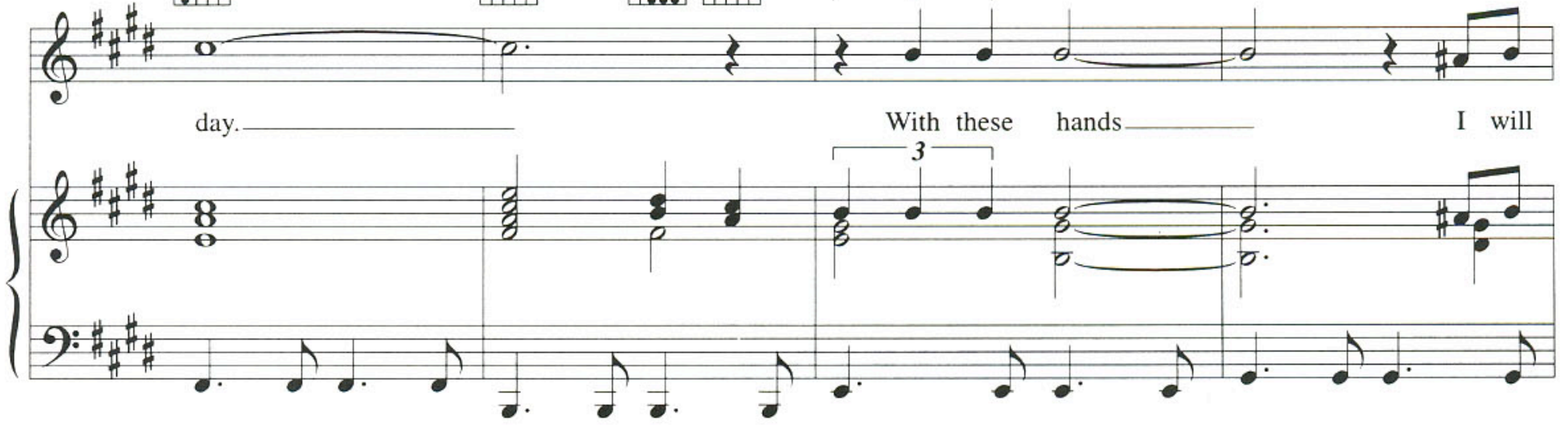
With these hands I will cling to
you; I'm yours for ever and a

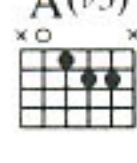
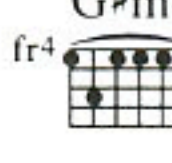
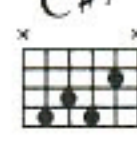
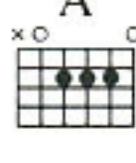
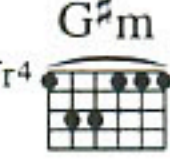
B7 *E* *C#m7* *3*

E *A⁶/E* *B⁷/E* *Emaj⁷* *A/E* *E* *C#m7* *A*









day. _____ With these hands _____ I will



bring to you _____ A ten - der love _____ as warm _____

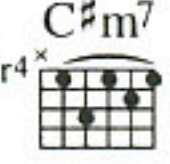
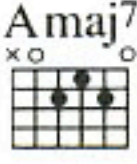
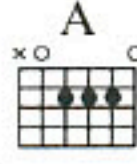
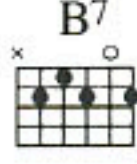




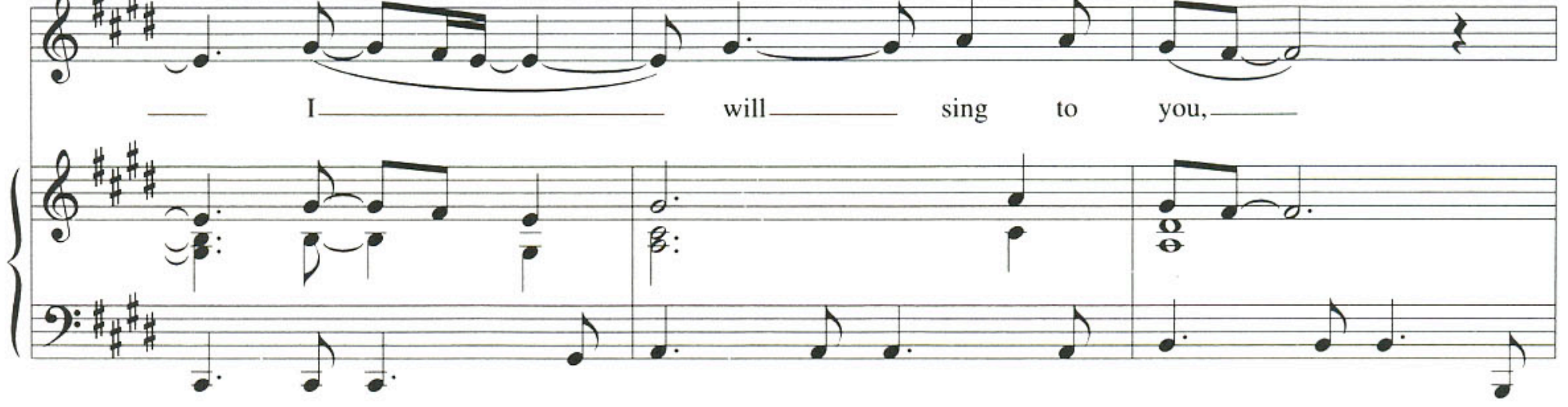


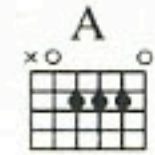
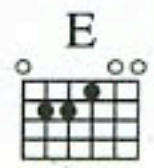
_____ as May _____ ev - er is. With this heart _____



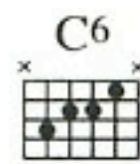
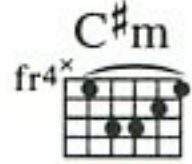
_____ I _____ will _____ sing to you, _____



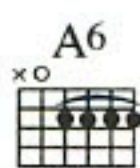
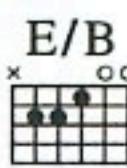


Ooh, long af - ter stars _____ have lost their glow.

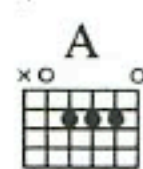
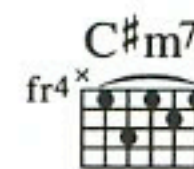
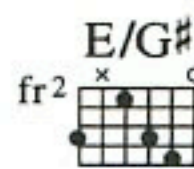
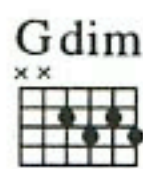
cresc.



And _____ with these hands _____ I'll pro -



vide _____ for you; should there be a stor - my sea, I'll turn the



_____ tide _____ for you. _____ And I'll _____ nev - er, _____ oh no, _____ I'll

dim.

E/G# fr2 C#m7 fr4 A B7 E C7

nev- er — I'll nev- er let you go. Ooh. —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of two sharps (F# and C#). It features a series of eighth notes and a final phrase with a slur and a fermata. Above the staff are six guitar chord diagrams: E/G# (fr2), C#m7 (fr4), A, B7, E, and C7. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of two sharps. The piano part includes chords and a melodic line in the bass.

F Dm Bb

With these hands — I — will — sing to

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with a key signature of one flat (F). It features a series of eighth notes and a final phrase with a slur and a fermata. Above the staff are three guitar chord diagrams: F, Dm, and Bb. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of one flat. The piano part includes chords and a melodic line in the bass.

C7 F D7(b9) fr4

you, — long af - ter stars — have lost their

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef with a key signature of one flat. It features a series of eighth notes and a final phrase with a slur and a fermata. Above the staff are three guitar chord diagrams: C7, F, and D7(b9) (fr4). The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of one flat. The piano part includes chords and a melodic line in the bass.

Bb A7 Dm Db6 fr4

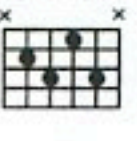
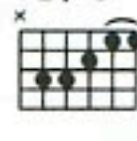

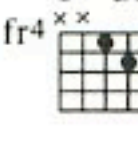
glow. And — with these hands — I'll pro -

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef with a key signature of one flat. It features a series of eighth notes and a final phrase with a slur and a fermata. Above the staff are four guitar chord diagrams: Bb, A7, Dm, and Db6 (fr4). The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of one flat. The piano part includes chords and a melodic line in the bass.

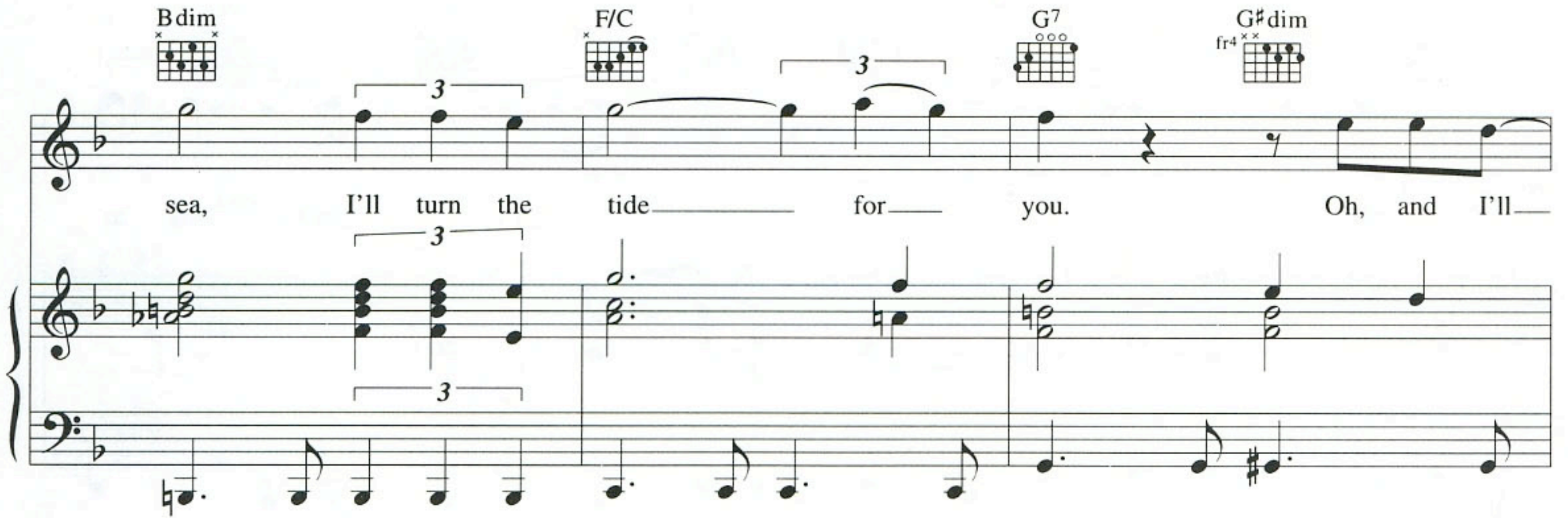
F/C  G7  B^b6 


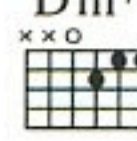
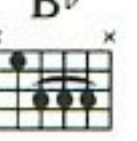


vide _____ for you; should there be a stor - my



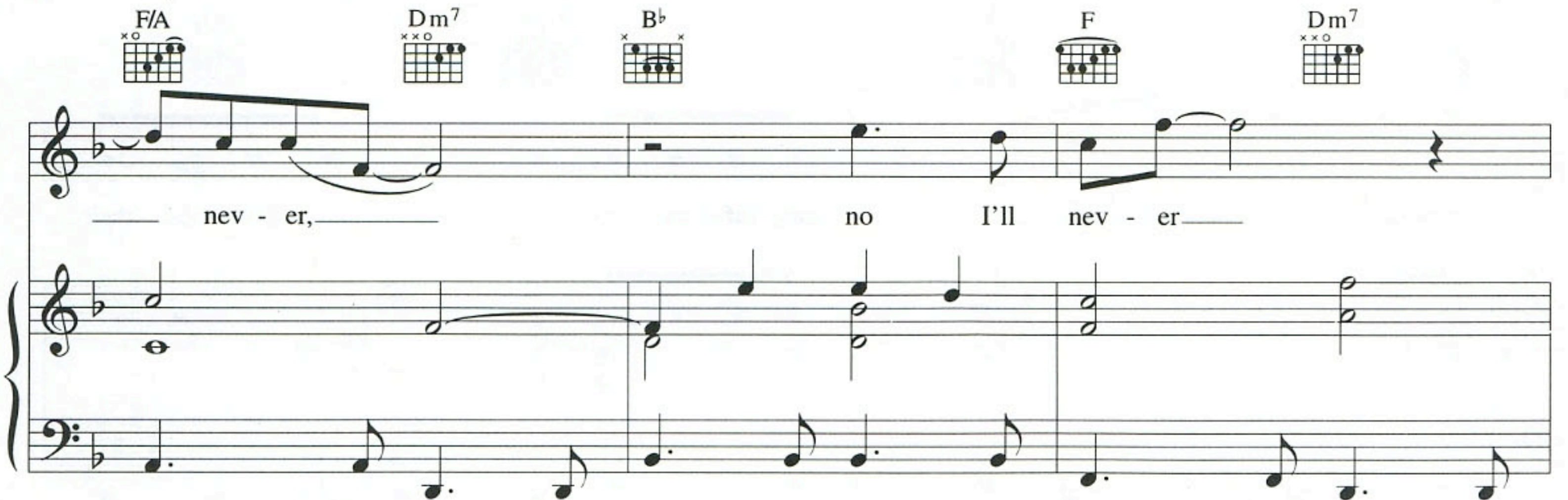
Bdim  F/C  G7  G[#]dim 






sea, I'll turn the tide _____ for you. Oh, and I'll _____



F/A  Dm7  B^b  F  Dm7 

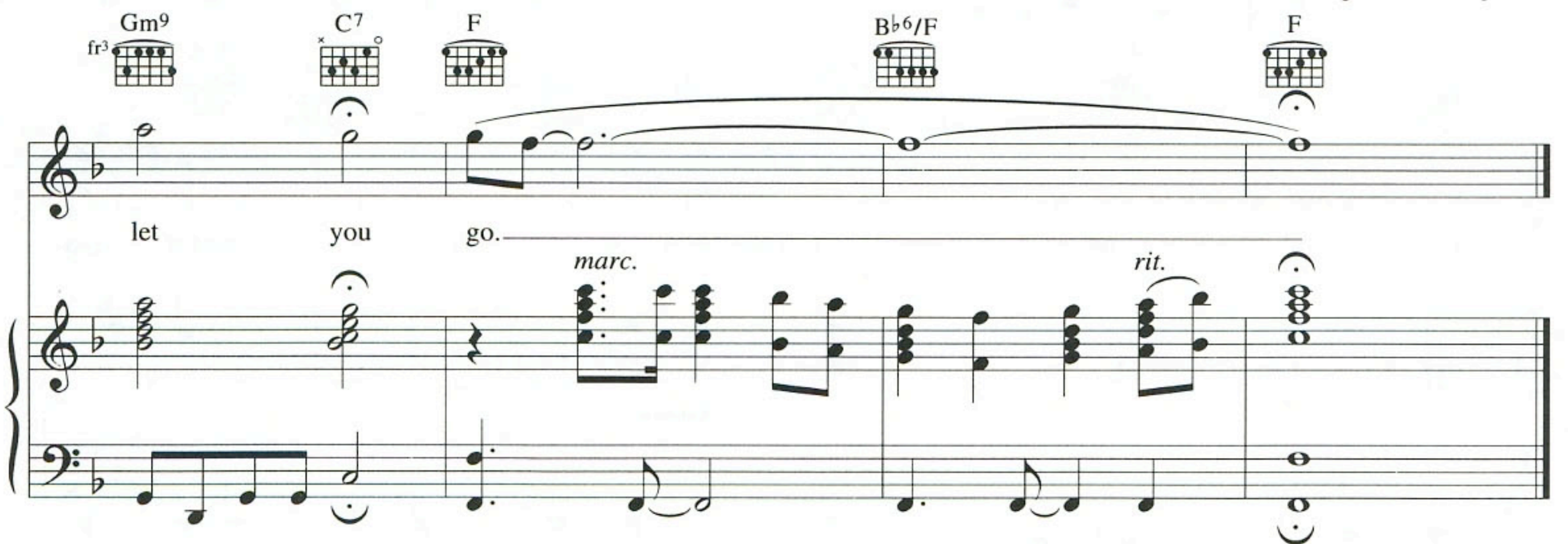
_____ nev - er, _____ no I'll nev - er _____



Gm⁹  C7  F  B^b6/F  F 

let you go. _____

marc. *rit.*



You Can Leave Your Hat On

Words and Music by
RANDY NEWMAN

Moderately slow
Tacet

The piano introduction consists of two staves. The right hand plays a steady eighth-note accompaniment in the treble clef, while the left hand plays a similar eighth-note accompaniment in the bass clef. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#). The dynamic marking is *mf*.

E7
0 0

The first system shows the vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "Ba - by, take off your coat ___ real ___ slow." The piano accompaniment continues with the same eighth-note pattern as the introduction. An E7 chord diagram is shown above the vocal staff.

The second system shows the vocal line and piano accompaniment. The vocal line has lyrics: "Ba - by, take off your shoes; ___ yeah,". The piano accompaniment continues with the same eighth-note pattern.

The third system shows the vocal line and piano accompaniment. The vocal line has lyrics: "I'll take your shoes. ___ Ba - by, take off your dress, ___". The piano accompaniment continues with the same eighth-note pattern.

yes, — yes, yes. — You can

leave your hat on, you can leave your hat on,

Bm7 Tacet E7 0

you can leave your hat on.

E7

Go on o-ver there, turn on the light; no, all — the lights.

Come back here, stand on this chair; that's_

_ right. Raise your arms up to_

_ the air, shake_ 'em.

You give me rea - son to live, _ you give me rea - son to live, _

Bm7



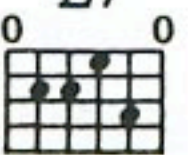
Tacet

— you give me rea - son to live, — you give me rea - son to live. —

E7



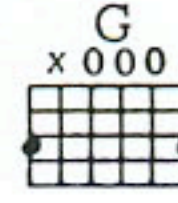
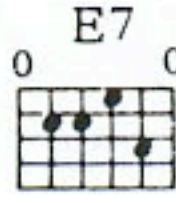
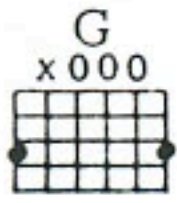
E7



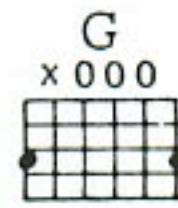
Sus - pi - cious minds a - talk - in', try'n' to tear us a - part. —

— You say that my love — is wrong; —

they don't know what love is. — They don't know what love is,



they don't know what love is, they don't



Tacet

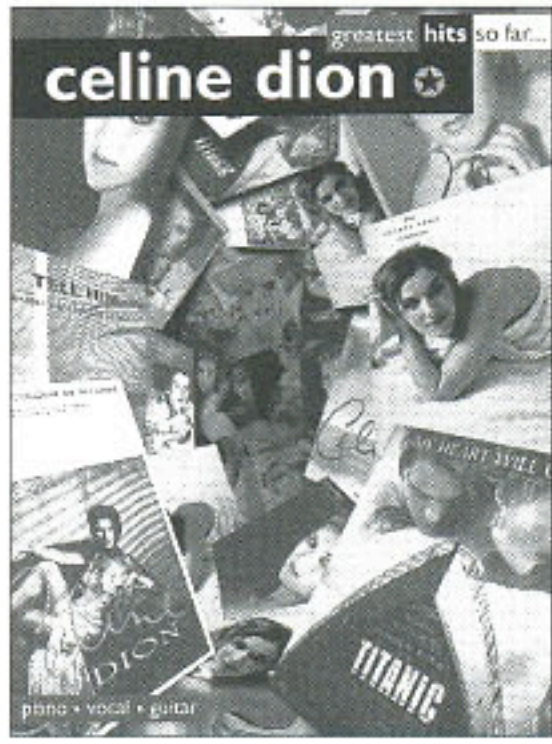
know what love is. I know what love is.

Repeat and fade



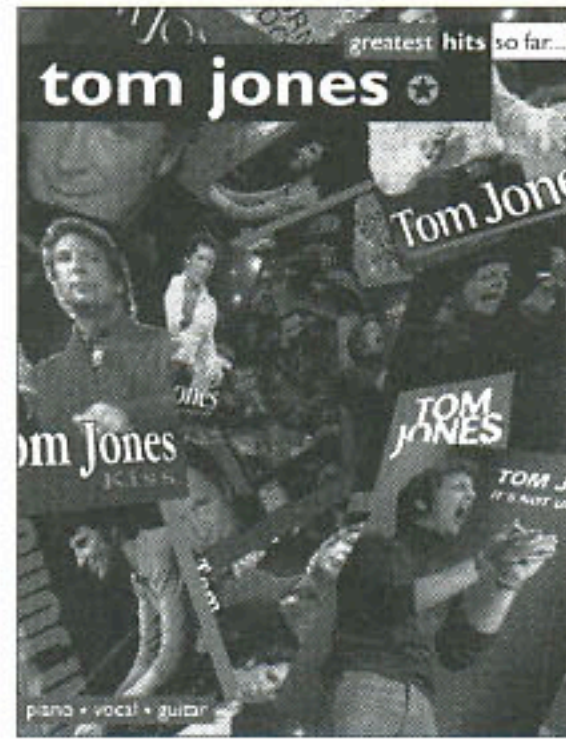
Repeat and fade

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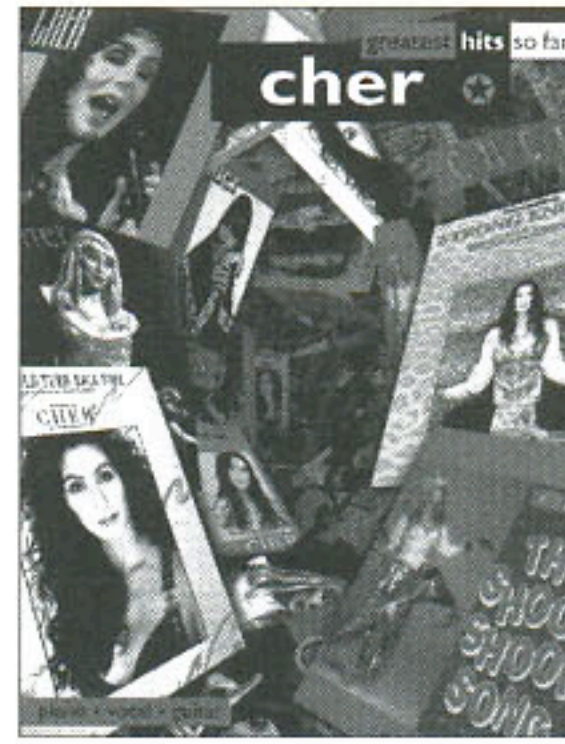
Celine Dion
6743A PVG

Includes: All By Myself - Because You Loved Me - Falling Into You - Immortality - Just A Little Bit Of Love - Love Can Move Mountains - My Heart Will Go On (Love Theme from "Titanic") - Only One Road - The Power Of Love - The Reason - Tell Him - Think Twice



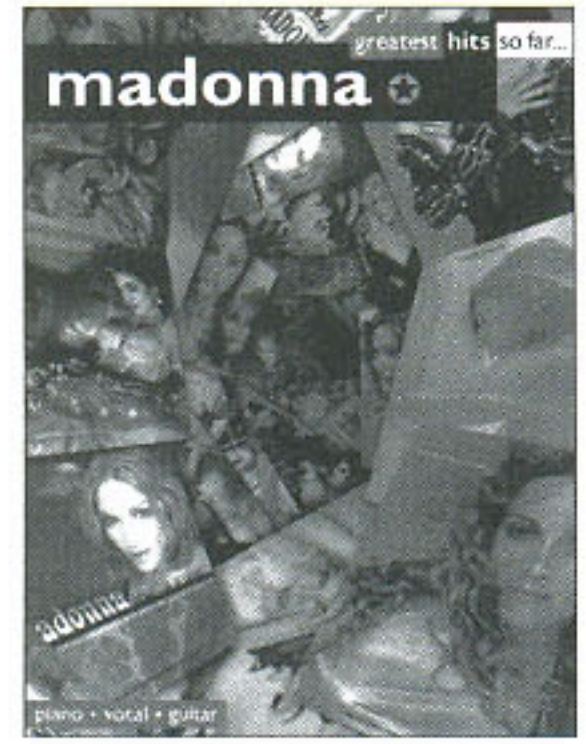
Tom Jones
6744A PVG

Includes: Burning Down The House - Daughter Of Darkness - Delilah - Green Green Grass Of Home - I'll Never Fall In Love Again - I'm Coming Home - It's Not Unusual - Kiss - Sexbomb - Thunderball - Till - What's New Pussycat - With These Hands - You Can Leave Your Hat On



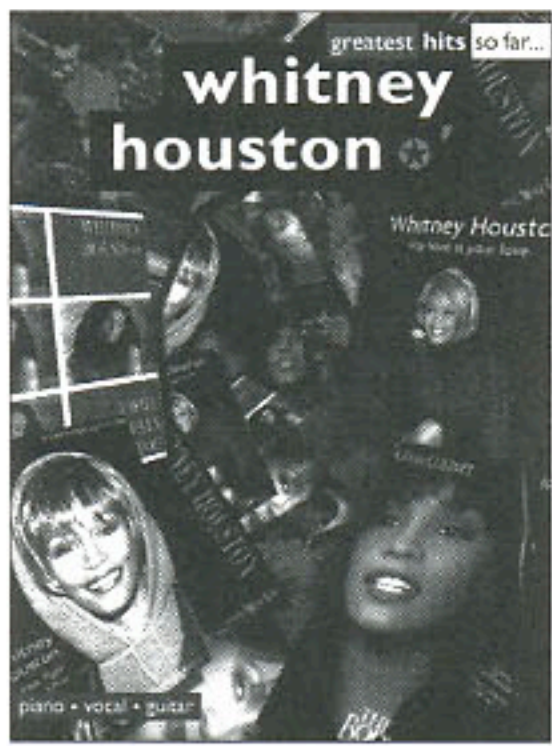
Cher
6747A PVG

Includes: Believe - Gypsies, Tramps And Thieves - I Found Someone - I Got You Babe - If I Could Turn Back Time - Just Like Jesse James - The Shoop Shoop Song (It's In His Kiss) - Strong Enough - Walking In Memphis



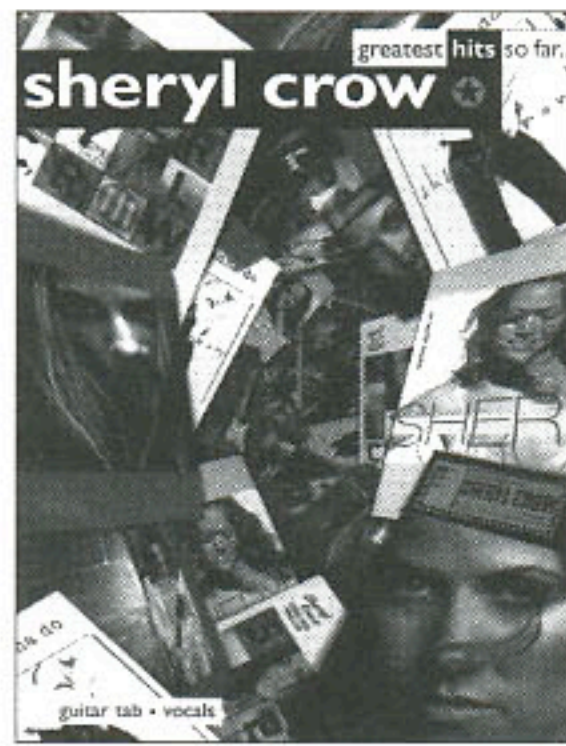
Madonna
6746A PVG

Includes: Beautiful Stranger - Crazy For You - Frozen - Holiday - Like A Prayer - Like A Virgin - Material Girl - Papa Don't Preach - Ray Of Light - This Used To Be My Playground - Who's That Girl?



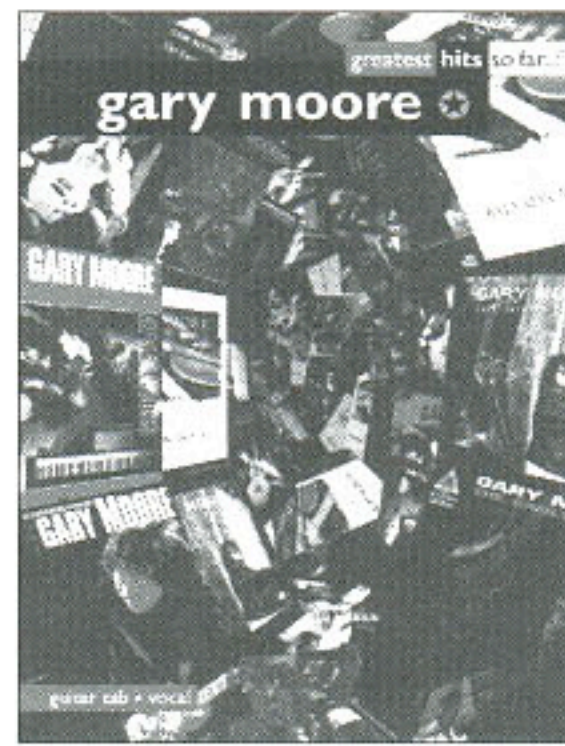
Whitney Houston
7187A PVG

Includes: The Greatest Love Of All - How Will I Know - I Wanna Dance With Somebody (Who Loves Me) - I Will Always Love You - I'm Every Woman - It's Not Right But It's Okay - Love Will Save The Day - My Love Is Your Love - One Moment In Time - Saving All My Love For You



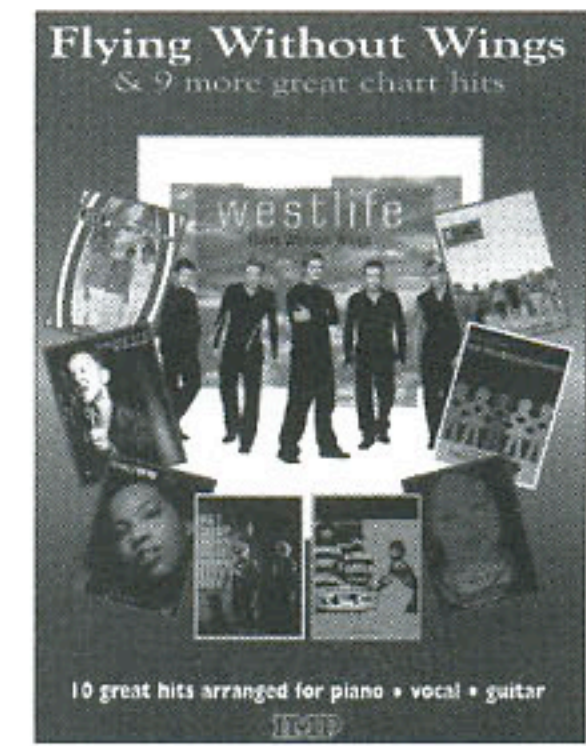
Sheryl Crow
7391A Guitar Tab / Vocal

Includes: All I Wanna Do - Anything But Down - Can't Cry Anymore - Everyday Is A Winding Road - If It Makes You Happy - Leaving Las Vegas - My Favourite Mistake - Run Baby Run - Strong Enough - There Goes The Neighbourhood



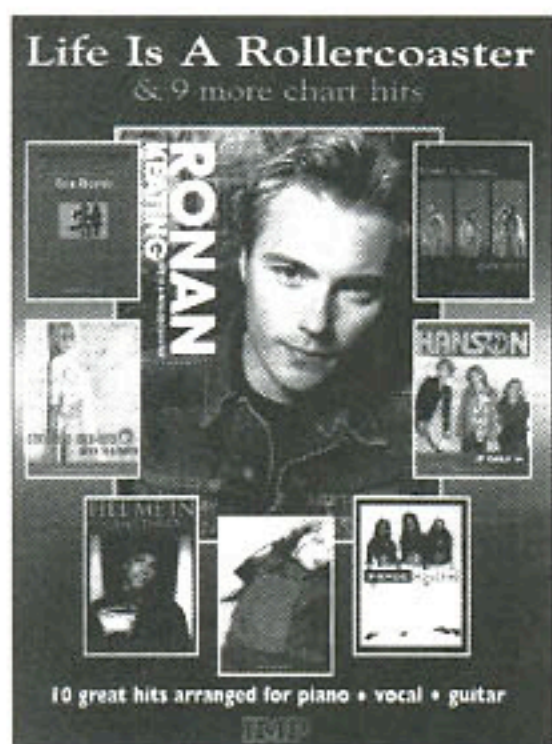
Gary Moore
6745A Guitar Tab / Vocal

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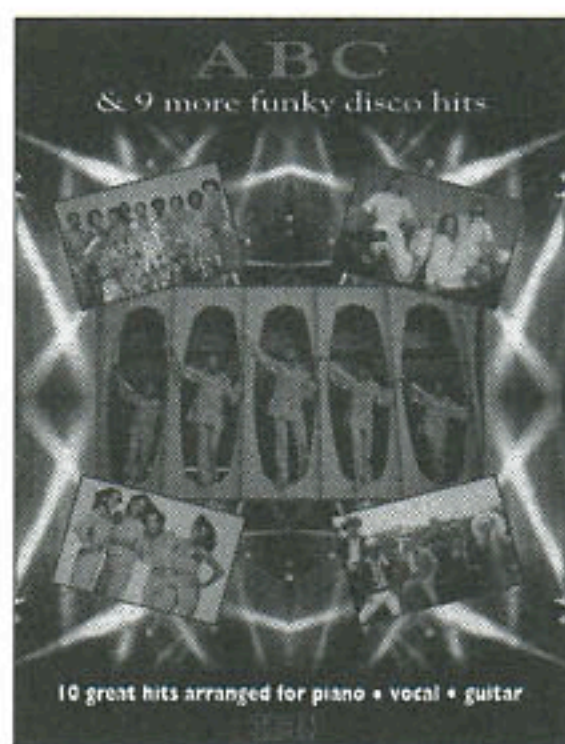
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- ★ *Daughter Of Darkness*
- ★ *Delilah*
- ★ *Green Green Grass Of Home*
- ★ *I'll Never Fall In Love Again*
- ★ *I'm Coming Home*
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- ★ *Kiss*
- ★ *Sexbomb*
- ★ *Thunderball*
- ★ *Till*
- ★ *What's New Pussycat*
- ★ *With These Hands*
- ★ *You Can Leave Your Hat On*

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tom jones ★



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