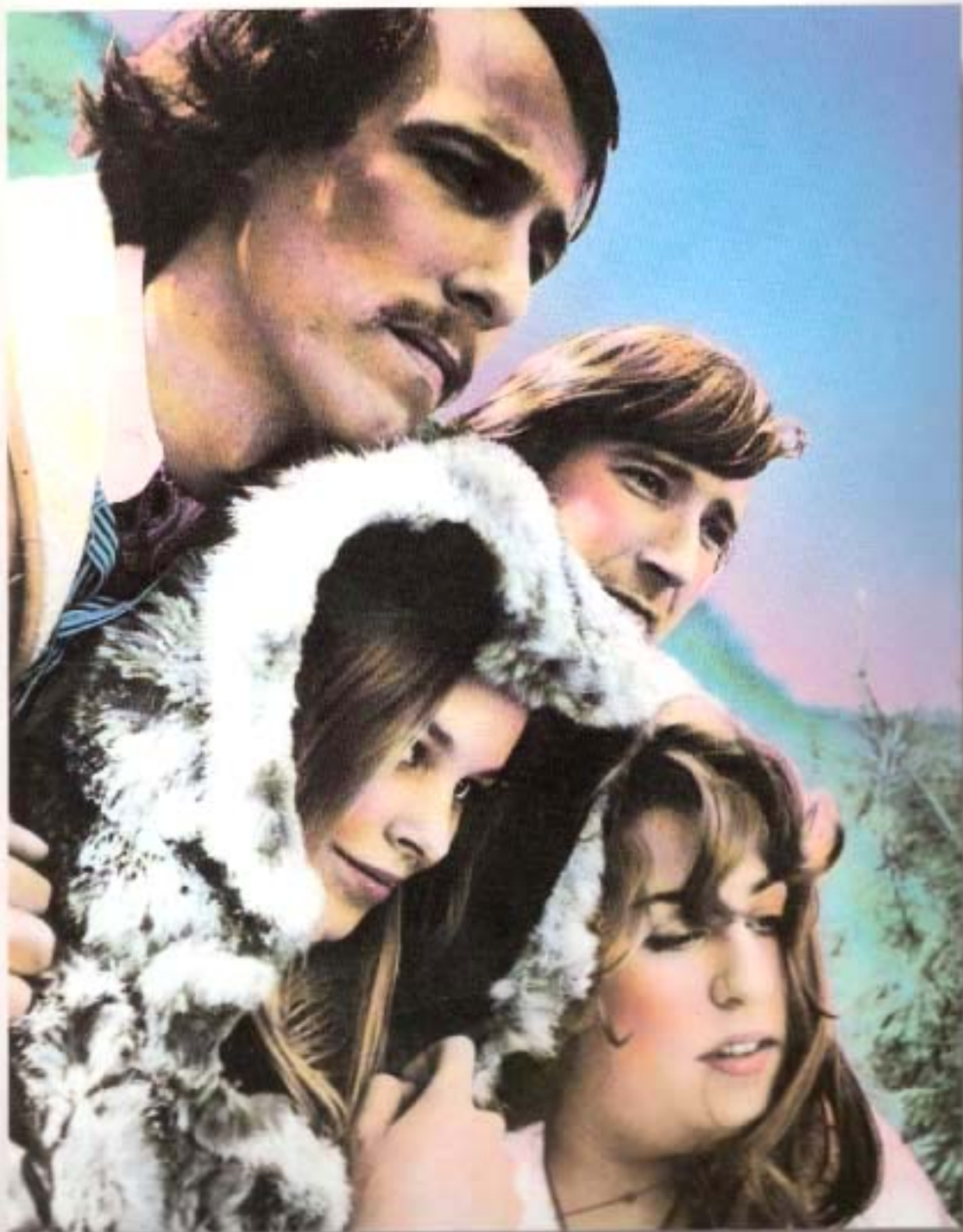


PIANO • VOCAL • GUITAR

# THE MAMAS AND THE PAPAS

Including The History of THE MAMAS AND THE PAPAS and 16 of their greatest hits



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- 2 The History of THE MAMAS AND THE PAPAS
- 5 California Dreamin'
- 8 Creeque Alley
- 11 Dancing In The Street
- 18 Dedicated To The One I Love
- 23 Dream A Little Dream Of Me
- 26 Glad To Be Unhappy
- 30 Go Where You Wanna Go
- 34 Got A Feelin'
- 38 I Call Your Name
- 42 I Saw Her Again Last Night
- 54 Look Through My Window
- 58 Midnight Voyage
- 62 Monday, Monday
- 49 My Girl
- 70 Twelve-Thirty (Young Girls Are Coming To The Canyon)
- 64 Words Of Love

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PIANO • VOCAL • GUITAR

# THE MAMAS AND THE PAPAS AND The History of THE PAPAS

"All the leaves are brown and the sky is grey...I'd be safe and warm, if I was in L.A...." It was January of 1962. John Phillips and his wife-to-be, Michelle Gilliam, had just arrived in New York from California. "We were staying in the Earl Hotel off Washington Square," recalls John. "It was Michelle's first time East. She was 18 at the time. One morning we woke up and she said, 'What's going on, what's going on?' And I said, 'It's snowing Michelle.'"

"She says, 'SNOWING?' She had never seen snow in her life. Really the California Girl Brian Wilson wrote about.

"So we went for a walk that day, and she had no winter clothes and got chilled to the bone. Along the way we stopped in a church and got warm. We kept thinking about California's bright sun and blue sky...."

Four years later, the song that came out of Michelle's first snow storm launched the Mamas and the Papas on a fast and hard-burning ride to stardom. With its sunny, close-knit harmonies, its easy, folk-rock rhythm, and its promise of greener pastures, "California Dreamin'" was released on Dunhill Records in November, '65 and climbed to the No. 4 slot in early 1966. Almost overnight, songwriters John and Michelle, a honey-toned lead tenor named Denny Doherty, and a free-wheeling, gutsy alto who called herself Cass Elliot had blossomed from down-and-out, sweet-singing hippies to high rolling superstars. As Jay Lasker, one of Dunhill's three principals, would later comment to *Forbes* magazine, "These four animals walked right in off the street."

"They were such a motley looking group," recalls drummer extraordinaire Hal Blaine of his first sessions with them in the summer of '65 at L.A.'s Western studios. Blaine, along with bassist Joe Osborne and keyboardist Larry Knechtel, would eventually play on all the Mamas and Papas big records. "But the minute John started singing 'California Dreamin'', we knew a major hit was in the making."

Like most overnight success stories, the Mamas and the Papas breakthrough had been a long time in coming. John, the group's primary songwriter and musical mastermind, was 31 when "California Dreamin'" took off, and, like Cass and Denny, had long been laboring in the folk-music trenches. His checkered career dates back to a high school street gang in Alexandria, Virginia called the Del Ray Locals. "We sang lamppost harmony—doo wop stuff," he says. "We'd sit around the playground till one or two in the morning, harmonizing 'Earth Angel.'" The Del Ray Locals began the Abstracts, a folk-jazz quartet whose trademark tune in 1959 was "How High the Moon."

"We wore crewcuts, blazers, and little matching outfits," says Phillips. "We worked locally, and we kept driving up to New York and knocking on doors at the Brill Building."

Musically, John modelled the Abstracts on the harmonies of the Four Lads, and the open sound and freely moving parts of the Hi-Lo's, the Four Freshmen, and the Four Aces. "I loved the wide open voicings," he says, "with the sixth of the chord on the bottom. I learned a lot from listening to them. I was also influenced by the Kingston Trio and the Clancy Brothers."

In 1960, the Abstracts became the Smoothies, and lead tenor Phil Blondheim changed his name to Scott McKenzie, after the middle name of Laura Mackenzie Phillips, John's newborn daughter by Susie, whom he had married in 1957. The Smoothies landed a contract with

Decca and recorded John's "Softly," a lushly orchestrated ballad that fit right into the current musical climate — Percy Faith's "Theme from *A Summer Place*" was the No. 1 record of the year. "Softly" didn't generate much chart action, but it did land the Smoothies on Dick Clark's *American Bandstand*, where they shared the bill with Conway Twitty.

A year later, Phillips and Scott McKenzie abandoned the Smoothies to form the folk group the Journeymen with Dick Weissman. "Dick was our resident musicologist," says Phillips. "He knew folk music inside out—all the Lomax series, the Southern heritage." With McKenzie's smooth vocals, John's commercial songwriting skills, and Weissman's unparalleled musicianship and knowledge of the folk repertoire, the Journeymen took off. By 1963, they had recorded three albums for Capitol.

Among their earliest dates, in April '61, was Gerde's Folk City, where they were featured alongside Bob Dylan; perhaps their most significant engagement, however, also in '61, was L.A.'s Hungry I, a hot night spot frequented by a 17-year-old part-time model named Michelle Gilliam.

The attraction was strong, immediate, and mutual. Gilliam was young, spirited, and beautiful. Phillips, eight years her senior, was a successful songwriter and part of the San Francisco elite. Each saw in the other something worth pursuing. Within a year, Phillips had divorced Susie to be with Michelle.

The couple came east, where she began modeling in earnest and he became immersed in the Greenwich Village folk scene with the Journeymen. ("California Dreamin'," written during this time, was originally conceived as a folksong, though John never performed it that way publicly.) In 1963, the Journeymen were booked on a hootenanny tour along with Glenn Yarbrough of the Limelighters and a Canadian group called the Halifax Three, whose lead singer was Denny Doherty. "We were thrown together in a package deal," says Doherty. "We were touring the south. At the same time Cass was in the Big 3 touring the north."

Ultimately, Doherty left the Halifax Three to join with Cass, Zal Yanovsky, and Jim Hendricks to form Cass Elliot and the Big 3. Then they added a drummer and called themselves the Mugwumps, making one album's worth of material for Warner Bros. Records. John Sebastian was one of their sidemen, and he and Yanovsky went on to form the Lovin' Spoonful.

By the spring of '64, McKenzie and Weissman had left the Journeymen. But Phillips wasn't ready to quit the folk scene quite yet. He convinced Michelle, by now his wife, to take voice lessons, joined up with a hot banjo picker named Marshall Brickman, and created the New Journeymen. All he needed was a lead vocalist.

"The Beatles had invaded," recalls Doherty. "The Mugwumps had broken up. Cass and Yanovsky and I were all back in New York, living at the Albert Hotel. No one had a job, the bills needed to be paid, and the management was threatening to throw us out. The phone rings and it's John, saying he remembers me from the hootenanny tour and wants to put together the New Journeymen with Michelle. They had a date at the Shoreham Hotel in Washington, wa-



over the weekend, I had to learn 28 songs." The new folk group was a success, playing at the Shoreham as the warmup act for Bill Cosby.

But the folk scene was fading fast, and so was the trio's enthusiasm for it. It was time for a change. Armed with their New Journeymen earnings and an American Express Card, Doherty and the Phillipses headed for the Virgin Islands, complete with dogs and a five-year-old Laura Mackenzie Phillips in tow. Cass eventually followed them, primarily to be with Doherty. ("Cass and I had a very strange relationship," he reports. "She wanted my parts.")

They lived on the beach in pup tents, dropped acid, and sang "California Dreamin'," "Go Where You Wanna Go" and "I Saw Her Again," the last two of which John wrote, he says, in response to Michelle's wandering eye. Gradually, Cass began to sing with them. "At first," says Michelle, "John didn't really want her in the group because she was so independent, and because her voice didn't really blend that well. But the more she sang with us, the more it became apparent that that's where the sound was."

John says he changed his mind about Cass when her voice changed. "She had always been about two tones too low for my arrangements," explains John. "She just couldn't get there. Michelle has a very high voice. Sort of a coloratura. I needed a really strong alto. Cass's sound was perfect but the range was wrong." Then one day, while wandering around a construction site, Cass was hit by a copper pipe. "She was in the hospital for about three days with a concussion," says John. "I don't know if her sinuses cleared or what, but her voice got higher. It was just what we needed."

As the quartet honed its sound, the local authorities became less and less enamored of the free-wheeling antics on the beach. "We finally split when the governor threw us off the island," says Doherty. By that time they were completely broke. "We wound up living with Cass in L.A., in a crash pad with eviction notices posted on the door," says Denny.

In California, they ran into their old friend from the Christy Minstrels, Barry McGuire. He had just had a huge hit with "Eve of Destruction." On hearing the fruits of his friends' musical labors, he offered to introduce them to his producer, Lou Adler. Along with Jay Lasker and Bobby Roberts, Adler was one of the principals of a small, independent label named Dunhill. Adler found and produced the talent, Roberts managed it, and Lasker promoted and sold it.

It was the summer of '65, and out of the car radio blared the Stones' "Satisfaction," the Beach Boys' "California Girls," and the Beatles' "Help." Dunhill was looking for a follow-up hit to McGuire's and in walked this motley crew with "California Dreamin'," "Monday Monday," "Go Where You Wanna Go," and "I Saw Her Again."

Adler was thrilled with what he heard. As Doherty recalls it, "Lou said, 'I'll give you whatever you want—just don't go see anybody else.' And John replied with his best line ever: 'Lou, what we want is a steady stream of money from your office to our house. We don't have a house yet, and if we did, we couldn't get there, because we don't have a car.' So we wound up with cash, a house, a car, and 'California Dreamin' in the car."

Initially, Adler signed the group to sing backup vocals on McGuire's new LP, *This Precious Time*, one of whose cuts was "California Dreamin'." "We did the backgrounds and Barry sang lead," recalls John. "And then Lou asked, 'Couldn't Denny sing that song, John?' I said, 'Sure, but if I'd live to be an octave higher.' We were a little

worried about hurting Barry's feelings, so we both recorded it." The two recordings use exactly the same instrumental and backup-vocal tracks. But Doherty's lead vocal made the song a commercial success.

The single was released in November, 1965. "Just 19 weeks after we recorded it," says Doherty, "it came on the charts at 40 with a bullet. David Crosby [then of the Byrds] stopped me on the street and said, 'Congratulations! I didn't know what he was talking about.'"

Dunhill released the first album, *If You Can Believe Your Eyes And Ears—The Mamas And The Papas* (as they now called themselves) in January of '66, with "California Dreamin'" at the height of its popularity. The kinky album cover with the four of them in a bathtub said it all: This was something completely different. First of all, most groups of the time were either all male or all female. This one not only featured a mixed timbre, but great tunes with unusual voicings and fresh harmonies. Folk-rock with a twist. *Life* magazine called them "...the most inventive pop musical group and first really new vocal sound since the Beatles." Indeed, in the wake of the British invasion, it was the Mamas and the Papas, along with groups like the Byrds and Buffalo Springfield, who ultimately brought the focus back to America.

The followup to "California Dreamin'" was "Monday, Monday," which, much to the amazement of Michelle and Cass, became the quartet's biggest record ever. "I told John I thought 'Monday,

Monday' was so contrived," says Michelle. "I didn't like the lyric. I wasn't crazy about the melody. John loved it. Denny loved it. Lou loved it. Cass and I hated it. When Lou said it would be our next song, the two of us went to him and said, 'This is a terrible idea. It will be the end of what was to be a great career for all of us.' Then it raced up the charts and became a No. 1 single." Ultimately it also earned them a Grammy for "Best Contemporary Rock & Roll Performance" of 1966.

By this time, Cass and Michelle, despite their vast differences in size and style, were fast friends. "Cass was the first real emancipated woman I ever knew," says Michelle. "She had an enormous effect on me, both personally and musically. In the

beginning, the only singing I'd ever done was in a Baptist church. Cass was always trying to get me to sing a little more on the bluesy side than on the Quaker side. She gave me the confidence to sing things I didn't think I could. She'd say, 'Well come on, we'll sing it together. If you don't hit the note, I will.'"

"Cass was a great influence on her," concurs John, "because Cass was such a natural singer. She had real street smarts when it came to music."

By the summer of '66, Michelle, Cass, John, and Denny were back at Western Studios, working on their second album, *The Mamas And The Papas*. As on their first, Adler produced and Bones Howe engineered. "No one could have done what Bones did with a four-track machine," says John, "ping-ponging those harmonies back and forth." And once again, Blaine Knechtel and Osborne provided the album's instrumental backbone (as they did on so many records of the time), topped off by John's ever-present acoustic guitar.

By all accounts, including his own, Phillips was a taskmaster in rehearsal and an "obsessive tinkerer" in the studio. "He could prod you gently or kick you in the ass," says Michelle. "He'd say, 'You've got to hit that note, and I mean it—hit it on the next take.' He made you do things you never thought you were capable of doing. I would never have accomplished the things I did musically without John's encouragement and insistence."

They rehearsed constantly. "I'd write the song and get the group together



with one 12-string guitar to work out the feel and harmony parts I wanted," says John. "The test for me was if it sounded great in the living room with one guitar, once you got into the studio it'd be really hot."

The second album spawned the hit singles, "Words of Love," "I Saw Her Again Last Night," and "Dancing in the Street," which Martha and the Vandellas had popularized three years earlier.

By this time, the cash flow problems of the Greenwich Village folk scene were long gone. John and Michelle purchased the Jeanette MacDonald mansion in Bel Air. Doherty moved into a 14-room palace in Laurel Canyon, and Elliot found her dream house in Nichols Canyon, right next door to Rudy Vallee.

"It was crazy," says John. "We were overnight millionaires. No one had a chance to grasp the meaning of it. We just rented planes and bought clothes." And partied. The soirees in the Bel Air mansion, attended by the Beach Boys, Tommy Smothers, Jane Fonda, Jack Nicholson, and other luminaries, are legend. The Mamas and the Papas were having so much fun at home that, by John's estimate, in the two-and-a-half years the group was together, they played only 30 concerts.

"The tours never worked anyway," he says. "We always lost money. The room service bill would be eight billion dollars, and Cass would invite the entire city of Chicago to breakfast."

Their free-wheeling persona was precisely what appealed to such a diverse record-buying public. The Mamas and the Papas were frequent guests of Ed Sullivan, *Shindig*, the Hollywood Palace with Arthur Godfrey, and of course *American Bandstand*. Cass, usually clad in a tent dress and suede boots, was the personality behind the group—the natural, outgoing earth mother who was so easy for an audience to warm to; Michelle was the cool, sexy one ("I may have looked cool," she says today, "but I was just plain terrified"), frequently seen in long, close-fitting garb and rarely cracking a smile; Denny, ever the devilish Irishman, favored Nehru jackets and a perpetual "out there" look; John wore his guitar and a friendly but somewhat awkward demeanor, as if he didn't really mean to be six-foot-four.

It all looked like so much fun. But, inevitably, there were problems. Michelle and Denny had an affair, which took its toll on her marriage to John, on her friendship with Cass, and on Cass's longtime love for Denny. "It got to be impossible for Michelle and me to be on the same side of the street, much less in the same studio," says John. "It was crazy." His solution was to fire her from the group. In the summer of '66, Michelle received a formal letter from Dunhill stating, "your services are no longer required...." She was devastated.

Jill Gibson, Lou Adler's girlfriend and a Michelle lookalike, was brought in for several months as a replacement. Michelle was finally asked back, but things were never quite the same again.

The third album, *The Mamas And The Papas Deliver*, came out in '67 and contained "Creeque Alley" a delightful documentation of the group's history ("John and Michie were gettin' kind of itchie just to leave the folk music behind... And no one's gettin' fat except Mama Cass") and a version of the Shirelles' 1961 hit, "Dedicated To The One I Love," which the Mamas and the Papas had long used as a vocal warmup before their live concerts.

That summer was the Monterey Pop Festival, of which John and Michelle were primary organizers. Janis Joplin, Simon and Garfunkel, the Who, Jimi Hendrix, Ravi Shankar and the Jefferson Airplane all performed, as did Scott McKenzie, singing the festival's anthem, "San Francisco (Be Sure to Wear Flowers in Your Hair)," which John had written for him. That spring, Cass had given birth to her daughter, Owen Vanessa, refusing to divulge the father's name, yet thrilled with her new motherhood role.

Album four, *The Papas And The Mamas*, was recorded in the Bel Air mansion studio in 1968. Charting singles included "Twelve Thirty,"

"For the Love of Ivy," "Safe in My Garden," and "Dream a Little Dream of Me," the first single released under Cass' own name and the beginning of her solo career. In retrospect, the number of hits the Mamas and Papas had generated in just under three years was phenomenal. Phillips is clearly one of the most prolific and inventive musical minds of a generation.

In the fall of '68, the Mamas and the Papas sailed to England on the SS France to play London's Royal Albert Hall. But, when Cass was arrested (on what proved to be false charges) while disembarking, they quickly cancelled. After nearly three years, it was all getting to be too much. Michelle, pregnant with daughter Chynna (Phillips of Wilson Phillips), was still smarting from the firing, and she and John fought frequently; Denny had been drifting further and further away; and Cass was itching to pursue her solo act. They decided to call it quits.

Cass went off on her own, ultimately recording albums for Dunhill and RCA Records, and playing the club scene, including Caesar's Palace in Las Vegas. A popular TV personality, she hosted *The Tonight Show* no less than a dozen times, and had her own television show, *Don't Call Me Mama Anymore*. ("She always hated being called Mama Cass," says Michelle.)

John and Michelle were finally divorced in 1970, the same year John released his solo LP, *John The Wolfking Of L.A.*, which he calls "an instant collector's item." Michelle went on to pursue an acting career, and in 1977 released her solo disc, *Victim of Romance*, which did about as well as John's. Denny's solo effort, *Watcha Gonna Do*, came out in 1971.

Meanwhile, back in the corporate offices, Dunhill—now owned by ABC—claimed the group still owed them one more recording. So John set about putting together a reunion LP in 1970. "By that time, everyone was so nuts, from LSD, lifestyle, and everything else," he says, "we had all scattered to the four corners of the world; I never had all four of them in the studio at the same time. I worked for almost a year, catching people as they went through town to teach them a part, and then overdubbing it on tape. Cass had her own private nurse who was constantly taking her blood pressure. It was horrible—totally opposite from the way we had always worked so closely in the past." ABC issued *People Like Us* in 1971. It was their final group effort.

Two years later, Cass died of a heart attack in England. "She had finally come into her own," says Denny. "She was on the verge of having it all, and away it went." The world was stunned by her death. Some of the news media claimed it was drug-related, others that she had choked on a ham sandwich. John says it was neither, that between her weight and all the hard living, her heart just simply gave out.

Today, the three Mamas and Papas are each flourishing. Denny is living in Toronto, writing songs and acting in theater; Michelle is in Los Angeles, where her thriving screen career includes playing Ann Mattheson on *Knot's Landing*. ("I'm the mother from hell," she says with pride.) And John, having quit the drug scene, is living on Long Island and touring with a new incarnation of the Mamas and the Papas that he put together in 1981. Daughter Mackenzie Phillips sings Michelle's parts, Elaine "Spanky" McFarlane sings Cass', and Scott McKenzie sings lead, having replaced Denny in that role in 1987.

The new Mamas and the Papas tour internationally, singing all the old songs. "It's just amazing," says John, "because people all over the world know every word—even young kids. We just stop singing and put the microphones out there, and they keep right on going." And so does the legacy of one of our generation's most original and kaleidoscopically colorful pop quartets.—Susan Elliot

# CALIFORNIA DREAMIN'

Words and Music by JOHN PHILLIPS  
and MICHELLE PHILLIPS

Medium Rock beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a steady rhythm, while the left hand plays a simple bass line. The music is in 4/4 time and starts with a mezzo-forte (mf) dynamic.

Am G F G Bm7

All the leaves are brown, And the sky is grey.

The first line of the song features a vocal melody line with lyrics and a piano accompaniment. The piano part includes a guitar chord diagram for Am and a treble clef. The lyrics are: "All the leaves are brown, And the sky is grey."

E7 F C E7 Am F6 E Dm6

I've been for a walk on a winter's day.

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes guitar chord diagrams for E7, F, C, E7, Am, F6, E, and Dm6. The lyrics are: "I've been for a walk on a winter's day."

E7 Am G F G Bm7

I'd be safe and warm, if I was in L. A.  
If I did - n't tell her, I could leave to - day.

The third line of the song features a vocal melody line with lyrics and a piano accompaniment. The piano part includes guitar chord diagrams for E7, Am, G, F, G, and Bm7. The lyrics are: "I'd be safe and warm, if I was in L. A. If I did - n't tell her, I could leave to - day."

E7 Am G F G Bm7

To Coda

Cal - i - for - nia dream-in' On such a win - ter's day

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff. The piano accompaniment is written on two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The system contains six measures. Above the vocal staff, the following chords are indicated: E7, Am, G, F, G, and Bm7. A circled 'C' with the text 'To Coda' is placed above the fourth measure. The lyrics 'Cal - i - for - nia dream-in'' are written below the vocal staff for the first three measures, and 'On such a win - ter's day' for the last three measures.

E7 Am G F G Bm7

Stopped in - to a church, I passed a - long the way.

The second system of the musical score continues the vocal line and piano accompaniment. It contains six measures. Above the vocal staff, the following chords are indicated: E7, Am, G, F, G, and Bm7. The lyrics 'Stopped in - to a church,' are written below the vocal staff for the first three measures, and 'I passed a - long the way.' for the last three measures.

E7 F C E7 Am F E Dm6

Oh, I got down on my knees, And I pre - tend to pray.

The third system of the musical score continues the vocal line and piano accompaniment. It contains six measures. Above the vocal staff, the following chords are indicated: E7, F, C, E7, Am, F, E, and Dm6. The lyrics 'Oh, I got down on my knees,' are written below the vocal staff for the first three measures, and 'And I pre - tend to pray.' for the last three measures.

E7 Am G F G Bm7

You know the preach - er likes the cold, He knows I'm gon - na stay.

The fourth system of the musical score continues the vocal line and piano accompaniment. It contains six measures. Above the vocal staff, the following chords are indicated: E7, Am, G, F, G, and Bm7. The lyrics 'You know the preach - er likes the cold,' are written below the vocal staff for the first three measures, and 'He knows I'm gon - na stay.' for the last three measures. Triplet markings are present above the vocal staff in the fifth and sixth measures.

E7 Am G F G

Cal - i - for - nia dream - in' On such a win - ter's

Bm7 E7 D.S. al Coda

day. All the leaves are

CODA F G

On such a win - ter's

Am G F G Am G F G

day. (Cal - i - for - nia dream - in') On such a win - ter's day. (Cal - i - for - nia dream - in') On such a win - ter's

Fmaj7 Am

day.



# CREEQUE ALLEY

Words and Music by JOHN PHILLIPS  
and MICHELLE GILLIAM

Easy shuffle (♩♩ played as ♩♩)

C7

*mf*

1. John and Mitch - ie you were  
2. - ly said, "Den - ny, you know -  
3-5. *See additional lyrics*

get - tin' kind of itch - y just to leave the folk mu - sic be - hind...  
— there aren't man - y who can sing a song the way that you do. —

F7

— Let's go — south." Zal and Den - ny work -  
Den - ny says, "Zal - ly, gol - ly,

C7



- in' for a pen - ny, try'n\_ to get a fish on the line.\_ In a  
 don't you think that I wish I \_\_\_ could play gui - tar \_\_\_ like you'', \_ Zal,

G7



F7



cof - fee house Se - bas - tian sat and af - ter ev - 'ry num - ber they\_  
 Den - ny, and Se - bas - tion sat and af - ter ev - 'ry num - ber they\_

C7



— passed the hat.\_ Mc - Guinn and Mc - Guire's\_ just\_ a - get - tin' higher. In L\_  
 — passed the hat.\_ Mc - Guinn and Mc - Guire\_ still\_ a - get - tin' higher. In L\_

F7



— A,, you know where that's at. And no\_ one's get - tin' fat\_  
 — A,, you know where that's at. And no\_ one's get - tin' fat\_

1-4 Eb C7

ex - cept Ma - ma Cass. Zal -  
ex - cept Ma - ma Cass. When

5 C7

com - ing a re - al - i - ty. *Instrumental solo ad lib.*

F7 Eb7 C7

*Additional Lyrics*

3. When Cass was a sophomore,  
planned to go to Swarthmore,  
but she changed her mind one day.  
Standin' on the turnpike  
thumb out to hitchhike,  
take her to New York right away.  
When Denny met Cass he gave her love bumps,  
called John and Zal and that was the Mugwumps.  
McGuinn and McGuire couldn't get no higher,  
but that's what they were aimin' at,  
and no one's gettin' fat except Mama Cass.
4. Mugwumps, high jumps, slow slumps, big bumps.  
Don't you work as hard as you play?  
Make-up, break-up, ev'rything you shake up,  
guess it had to be that way.  
Sebastian and Zal formed a Spoonful;  
Michelle, John and Denny gettin' very tuneful.  
McGuinn and McGuire just a-catchin' fire.  
In L.A. you know where that's at.  
And everybody's gettin' fat except Mama Cass.  
Do do do do do do, do do do do, woh.
5. Broke, busted, disgusted, agents can't be trusted;  
and then she wants to go to the sea.  
Cass can't make it. She says, "We'll have to fake it."  
We knew she'd come eventually,  
Greasin' on American Express card,  
Tents, low rent and keepin' out the heat's hard  
Duffy's good vibrations and our imaginations  
can't go on indefinitely,  
and California Dreamin' is becoming a reality.

# DANCING IN THE STREET

Words and Music by WILLIAM STEVENSON,  
MARVIN GAYE and IVY HUNTER

Steady rock  
no chord

E7





read - y for a brand new beat?"  
 chance for the folks to meet. \_\_\_\_\_ There'll be laugh - ing, - sing - ing, and

Sum - mer's here, - and the

time is right \_\_\_\_\_ for danc - ing \_\_\_\_\_ in the streets.  
 mu - sic swing - ing and danc - ing \_\_\_\_\_ in the streets.

\_\_\_\_\_ They're danc - ing in \_\_\_\_\_ Chi - ca go,  
 \_\_\_\_\_ Phil - a - del - phia P. A., \_\_\_\_\_

Balt - i - more and down in New Or - leans, -  
 D. C., \_\_\_\_\_ now, \_\_\_\_\_

up in New York Cit - y. All -  
and if we get to Mo - tor Cit - y. All -

A7

we need is mu - sic, sweet mu - sic. There'll be  
we need is mu - sic, sweet mu - sic. There'll be

E7

mu - sic ev - 'ry - where. } There'll be swing-ing, - sway-ing, and  
mu - sic ev - 'ry - where. }

To Coda ⊕

re-cords play - ing and danc - ing in the street. Oh,

G#

it does - n't mat - ter — what you wear — just as

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a G# chord diagram. The lyrics are "it does - n't mat - ter — what you wear — just as". The bottom two staves are the piano accompaniment, with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4.

C#m7

F#7

long as you are — there. — So come on, — ev - 'ry guy —

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line, with C#m7 and F#7 chord diagrams. The lyrics are "long as you are — there. — So come on, — ev - 'ry guy —". The bottom two staves are the piano accompaniment. The key signature and time signature remain the same as the first system.

A

grab a girl, — Ev - 'ry - where — a - round —

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line, with an A chord diagram. The lyrics are "grab a girl, — Ev - 'ry - where — a - round —". The bottom two staves are the piano accompaniment. The key signature and time signature remain the same.

A/B

E7

the world — they'll be — danc - ing. —

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line, with A/B and E7 chord diagrams. The lyrics are "the world — they'll be — danc - ing. —". The bottom two staves are the piano accompaniment. The key signature and time signature remain the same.

D.S. al Coda

They're danc-ing in the — street, — Oo. This is an

CODA

danc - ing — in the street, Yeah.

E7

1-3

4

G#

Ah. Oh, it does-n't mat-ter



C#m



what you wear — just — as long as you are there. — So come on, — ev -

F#7



A7



- 'ry guy — grasp a girl. — Ev - 'ry - where — a - round -

A/B



Amaj7/B



— the world — they'll be

E7



danc - ing. — They're danc - ing in the — street. —

Phil - a - del-phia P. A., —  
*Instrumental - Spoken ad lib. names of cities*

Balt - i - more and D. C. now, —

And if we get — to that Mo - tor Cit - y, Ah, —

— way down — in L. A., Cal - i - for - ni - a.

Repeat and Fade

# DEDICATED TO THE ONE I LOVE

Words and Music by LOWMAN PAULING  
and RALPH BASS

Moderately

D7

While

D9 G Em C

I'm far a - way from you my ba - by, I

D9 G Em C

know it's hard for you my ba - by, Be -

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately'. The score is divided into four systems. The first system shows the beginning of the piece with a D7 chord diagram. The second system contains the first line of lyrics: 'I'm far a - way from you my ba - by, I'. The third system contains the second line of lyrics: 'know it's hard for you my ba - by, Be -'. Each system includes a vocal line with lyrics, a piano accompaniment line, and guitar chord diagrams for D9, G, Em, and C.

D9 Em Bm Am7

cause \_\_\_\_\_ It's hard for me my ba - by. \_\_\_\_\_ And the dark-est hour \_\_\_\_\_

D7 G D7

\_\_\_\_\_ is just be - fore dawn. \_\_\_\_\_ Each While

D9 G D7

night be - fore you go to bed } My ba - by \_\_\_\_\_  
I'm far a - way from you \_\_\_\_\_

D7 G

\_\_\_\_\_ Whis - per a lit - tle \_\_\_\_\_ prayer for me my



D D7 D9 To Coda I ⊕

ba - by. (Yeah) { And Be } then cause it's tell

Gdim7 G

all the stars a - bove. This is de - di -

no chord To Coda II ⊕ G

ca - ted to the one I love. Life can nev - er be ex -

act - ly like we want it to be, I could be sat - is -

fied \_\_\_\_\_ know-ing \_\_\_\_\_ you \_\_\_\_\_ love me. \_\_\_\_\_ There's one thing I want you to

do \_\_\_\_\_ es - pe - cial - ly for me \_\_\_\_\_ And it's some - thing \_\_\_\_\_ that

Am

ev - 'ry - bod - y needs, \_\_\_\_\_

A7 D9 D7

D.S. al Coda I

CODA I

Em Bm Am7

hard for me my ba - by, \_\_\_\_\_ And the dark - est hour \_\_\_\_\_

D7 G7 Bm Em

is just be - fore dawn. There's one thing I want you to

G Bm C Bm Eb

do es - pe - cial - ly for me, and it's some - thing

no chord

D7

ev - 'ry - bod - y needs.

D.S. al Coda II

Em Em C

CODA II

love This is de - di - ca - ted to the one I love This is de - di -

# DREAM A LITTLE DREAM OF ME

23

Words by GUS KAHN  
Music by WILBUR SCHWANDT & FABIAN ANDRE

Moderately (  played as  )



The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately' with a note indicating it should be played as a quarter note followed by two eighth notes. The piano part includes a dynamic marking of *mf* at the beginning. The guitar part provides chord accompaniment for the vocal line.

**System 1:** Chords: G, Eb7, D7, G, B/F#, Em. The piano part begins with a *mf* dynamic. The vocal line is silent in this system.

**System 2:** Chords: Am, D7, G, Eb7, D7. The vocal line begins with the lyrics: "Stars shin - ing bright a - bove you,". The piano part continues with accompaniment.

**System 3:** Chords: G, E7, Bm7>5, E7, Am, Am7. The vocal line continues with the lyrics: "Night breez - es seem to whis - per, 'I love you,' Birds sing - ing in the". The piano part continues with accompaniment.

**System 4:** Chords: Am7>5, G, A9, D7. The vocal line concludes with the lyrics: "syc - a - more tree, 'Dream a lit - tle dream of me.'". The piano part continues with accompaniment.



G Eb7 D7 G

Say "night - ie - night" and me. Just hold me tight and

E7 Bm7b5 E7 Am Am7 Am7b5

tell me you'll miss me. While I'm a - lone and blue as can be,

G Cm7 D7 G C6/G G Bb7/F Eb Eb6

Dream a lit - tle dream of me, Stars fad - ing, but

Bb7 Eb Eb6 Bb7 Bbdim7 Bb7

I lin - ger on, dear, Still crav - ing your kiss;

E<sup>b</sup> E<sup>b</sup>6 B<sup>b</sup>7 E<sup>b</sup> D7 Em Am7 D7

I'm long - ing to lin - ger till dawn, dear, Just say - ing this:

G E<sup>b</sup>7 D7 G

Sweet dreams till sun - beams find you, Sweet dreams that leave all

E7 Bm7<sup>b</sup>5 E7 Am Am7 Am7<sup>b</sup>5

wor - ries be - hind you, But in your dreams what - ev - er they be,

G Cm7 D7 1 G E<sup>b</sup>7 D7 2 G

Dream a lit - tle dream of me. me.

# GLAD TO BE UNHAPPY

Words by LORENZ HART  
Music by RICHARD RODGERS

With a steady beat

**Fm** **Bb**

*Female:* Fools rush in, — so here I am, —

**Fm** **Bb** **Fm**

aw - fully glad — to be un - hap - py. I can't win, — but

**Bb** **Eb**

here I — am, — more than glad — to be un - hap - py.

**Fm7** **Bb** **Bb7** **Eb**

*Male:* Un - re - qui - ted love's — a bore, yeah. —

The musical score is written for voice and piano. It features a key signature of two flats (Bb) and a 4/4 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal lines for the following chords: Fm, Bb, Fm, Bb, Eb, Fm7, Bb, Bb7, and Eb. The lyrics are written below the vocal lines, with some words in italics. The score ends with a double bar line and a repeat sign.

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Fm Bb Bb7 Eb

Female: And I've got it pret - ty bad.

Fm7 Bb Bb7 Eb F7

But for some - one you — a - dore, Both: it's a pleas - ure

Bb7 Fm

no chord

to be sad. Like a stray - ing

Bb Fm Bb

ba - by lamb — with no ma - ma and — no pa - pa,

B $\flat$ 7

E $\flat$

C7

I'm so un - hap - py.

I'm so un - hap - py. Yeah.

F#m7

B

B7

E

Male: Un - re - quit - ed love's a bore, yeah.

F#m

B

B7

E

Female: And I've got it pret - ty bad.

F#m7

B

B7

E

F#7

Male: But for some - one you a - dore,

Both: it's a plea - sure

B7  no chord  Ah,

to be sad. Like a stray - ing



B  F#m  B 

ba - by lamb ooh and no pu - pa,

ba - by lamb with no ma - ma and no pa - pa,



B7  E  C#7 

I'm so un - hap - py. Yeah.

I'm so un - hap - py.



D  E 

But oh, so glad.





# GO WHERE YOU WANNA GO

Words and Music by  
JOHN PHILLIPS

Moderately



You've got to

go where you wan - na go, — do what you wan-na do — with whom - ev - er you wan-na do —

it, babe. — You've got - ta go where you wan - na go, —

G C G C G

do what you wan-na do — with whom - ev- er you wan - na do — it, babe..

G D Em C

You don't un - der - stand — that a girl like me can love .

D

— just one man. —

G F Em

Three thou - sand miles, — that's how far you'll  
 You've been gone a week — and I've tried so

D Em To Coda A7 D7 G

go, — hard — And you said to me Please  
 Not to be the cry —

don't — go. — You've got - ta

go where you wan-na go, — do what you wan-na do — with whom-ev - er you wan - na do —

— it, babe. — no chord G C G C  
 You've got-ta go where you wan-na go, — do what you wan-na do — with

G C G D.S. al Coda

whom-ev - er you wan-na do \_\_\_ it!

CODA A7 D7

in' kind, \_

G Em A

Not to be \_\_\_ the girl you left be - hind.

D G C

Go where you wan-na go, \_

G C G C G Repeat and Fade

do what you wan - na do \_\_\_ with whom-ev - er you wan - na do \_\_\_ it.

# GOT A FEELIN'

Words and Music by JOHN PHILLIPS  
and DENNIS DOHERTY

Gently, with a beat

G

*pp*

G

B<sup>b</sup> maj7

1.,3. Got a feel - ing that I'm wast - ing time on  
2. Got a feel - ing that your play - ing some game with

*mf*

G

you, babe. - Got a feel - ing that you've been un - true. -  
me, babe. - Got a feel - ing that you just can't see. -

E<sup>7</sup>

I've got a feel - ing that -  
If you're en - ter - tain - ing an - y

— you're steal - ing all the love — I thought —  
thought that you're gain - ing by caus - ing me all — of this pain —

G G7 To Coda

— I was giv - ing to you, — Ba - by, it's  
and mak - ing me blue, — the joke's on —

B<sup>9</sup> D

true. —



2 B $\flat$  Am

you. When I get the feel - ing that you're

steal - ing all that, I don't know why, babe. It

makes me so dis - cour - aged. I fin - lly get the cour - age not to cry,

babe. Or e - ven try, babe. D.S. al Coda

F B $\flat$  E $\flat$ maj7/G

Am B E $\flat$

D D7 G/D

CODA 



true, the joke's on —





you. Ba - by, it's



true, the joke's on you.



*dim.*

# I CALL YOUR NAME

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

Moderately

F7



B7



The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Moderately'. The lyrics are: 'I call your name, but you're not there, Was I to blame for be-in' un-fair?'. Chord diagrams for F7, B7, and C#7 are provided above the piano part. The piano part begins with a series of chords: F7, B7, E7, B7, E7, C#7, F7, and B7.

E7

Oh, I can't sleep at night since you've been gone.

C#7

F#7

I nev - er weep at night.

A

E

E7

I can't go on. Don't you know I can't

A7

C#m

take it? I don't know who can

F#7



I'm not gon - na ma - yae - yake it. I'm not that kind of man...

C



B



E7



Oh, I can't sleep at night,

C#7



but just the same... I nev - er

F#7



To Coda

A



E7



weep at night, I call your name... Owl!

E7



C#7



F#7



A



E7



D.S. al Coda

Don't you know I can't

CODA



A



E



Repeat and Fade

I call your name...



# I SAW HER AGAIN LAST NIGHT

Words and Music by JOHN PHILLIPS  
and DENNIS DOHERTY

Medium rock tempo

E7sus

I saw her a - gain

A

A7

D

G

last night, and you know that I should-  
ver my head. Now she thinks that I love

A

C#m/G#

F#m

E

n't. her To string her a - long's -  
be - cause that's what

A A7 D G A G

just not right. If I could-n't, I would  
I said, though I nev - er think of

F#7 B B7

n't. her. But what can I do? I'm lone - ly, too,

E A C#7/G# F#m Bm7>5/F

and it makes me feel so good to know she'll nev - er

1 A E7sus 2 A

leave me. I'm in way - o - leave me.

44

*mf* 

Ev - 'ry time I see that girl, - you



know I want to lay down and die. — But I real - ly



need that girl, — though - I'm — liv - ing a lie. —





It makes me wan - na



A<sup>b</sup>m  C  To Coda ⊕

cry.



The first system of music features a vocal line starting with a long note on 'cry.' followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chords A<sup>b</sup>m and C are indicated above the staff.

F7sus  A7 

I saw her a - gain — last — night,



The second system continues the vocal line with the lyrics 'I saw her a - gain — last — night,'. The piano accompaniment provides harmonic support with chords F7sus and A7.

D  G  A  C#m/G# 

and you know that I should - n't



The third system features the lyrics 'and you know that I should - n't'. The piano accompaniment includes chords D, G, A, and C#m/G#.

F#m  E  A  A7 

To string her a - long's — just not — right.



The fourth system concludes with the lyrics 'To string her a - long's — just not — right.'. The piano accompaniment features chords F#m, E, A, and A7.

If I could - n't I would

n't. But what can I do? I'm lone - ly, too, and it makes me

feel so good to know she'll nev - er leave me.

A C#m/G# F#m E A A7

But what can I do?

I'm lone - ly, too. — Yeah, and it makes me

feel so good to know — she'll nev - er leave me.

B7 E E7

A C#7/G# F#m Bm7>5/1# A



D.S. al Coda

Musical notation for the first system, featuring a vocal line with a whole rest and piano accompaniment.

CODA

E7sus

Musical notation for the Coda section, including a guitar chord diagram for E7sus and vocal/piano lines.

I saw her.

I saw her a - gain

last night, and you know that I should  
 just not right. If I could - n't I would -  
 ver my head. Now she thinks that I love  
 I said, though I nev - er think of -

Musical notation for the second system, including guitar chord diagrams for A, A7, D, and G.

n't.  
 n't.  
 her  
 her.

To string her a - long's -  
 I'm in way o -  
 be - cause that's what -  
 I saw her a - gain -

Repeat and Fade

Musical notation for the third system, including guitar chord diagrams for A, C#m/G#, F#m, and E.

# MY GIRL

Words and Music by WILLIAM "SMOKEY" ROBINSON  
and RONALD WHITE

Slowly

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line. A guitar chord diagram for the F major chord is shown above the vocal line.

I've got sun - shine

The second system continues the vocal and piano parts. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern. Guitar chord diagrams for Bb major and F major are shown above the vocal line.

on a cloud - y day; When it's

The third system concludes the vocal and piano parts. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern. Guitar chord diagrams for F major, Bb major, and F major are shown above the vocal line.

cold out - side, I've got the month of May.

B $\flat$  F Gm B $\flat$  C F Gm

I guess you say, What can make me

Detailed description: This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. Above the vocal line, guitar chord diagrams are provided for B $\flat$ , F, Gm, B $\flat$ , C, F, and Gm. The lyrics are: "I guess you say, What can make me".

B $\flat$  C F B $\flat$

feel this way? My girl, talk-ing 'bout my girl.

Detailed description: This system contains the next four measures. The guitar chords are B $\flat$ , C, F, and B $\flat$ . The lyrics are: "feel this way? My girl, talk-ing 'bout my girl.".

C F B $\flat$

I've got so much hon - ey, the bees en - vy

Detailed description: This system contains the next four measures. The guitar chords are C, F, and B $\flat$ . The lyrics are: "I've got so much hon - ey, the bees en - vy".

F B $\flat$  F

me; I've got a sweet - er song

Detailed description: This system contains the final four measures. The guitar chords are F, B $\flat$ , and F. The lyrics are: "me; I've got a sweet - er song".

B $\flat$  F B $\flat$

than the birds in the tree. Well,

Detailed description: This system contains the first three measures of the piece. The guitar part has chords B $\flat$ , F, and B $\flat$ . The vocal line starts with the lyrics 'than the birds in the tree.' and ends with 'Well,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

F Gm B $\flat$  C F Gm B $\flat$  C

I guess you say, What can make me feel this way?

Detailed description: This system contains the next four measures. The guitar part has chords F, Gm, B $\flat$ , C, F, Gm, B $\flat$ , and C. The vocal line continues with 'I guess you say, What can make me feel this way?'. The piano accompaniment continues with a consistent rhythmic pattern.

F B $\flat$

My girl, talk - ing 'bout my girl.

Detailed description: This system contains the next four measures. The guitar part has chords F and B $\flat$ . The vocal line has a melodic line with a slur over the words 'My girl, talk - ing 'bout my girl.'. The piano accompaniment follows the same rhythmic structure.

C $\sharp$  F B $\flat$

I don't need no mon - ey, for - tune or

Detailed description: This system contains the final four measures. The guitar part has chords C $\sharp$ , F, and B $\flat$ . The vocal line has a melodic line with a slur over the words 'I don't need no mon - ey, for - tune or'. The piano accompaniment concludes the piece.

F B $\flat$  F

fame. I've got all the rich - es, ba - by,

B $\flat$  F B $\flat$  F Gm



one man can claim. Well, I guess

B $\flat$  C F Gm B $\flat$  C F

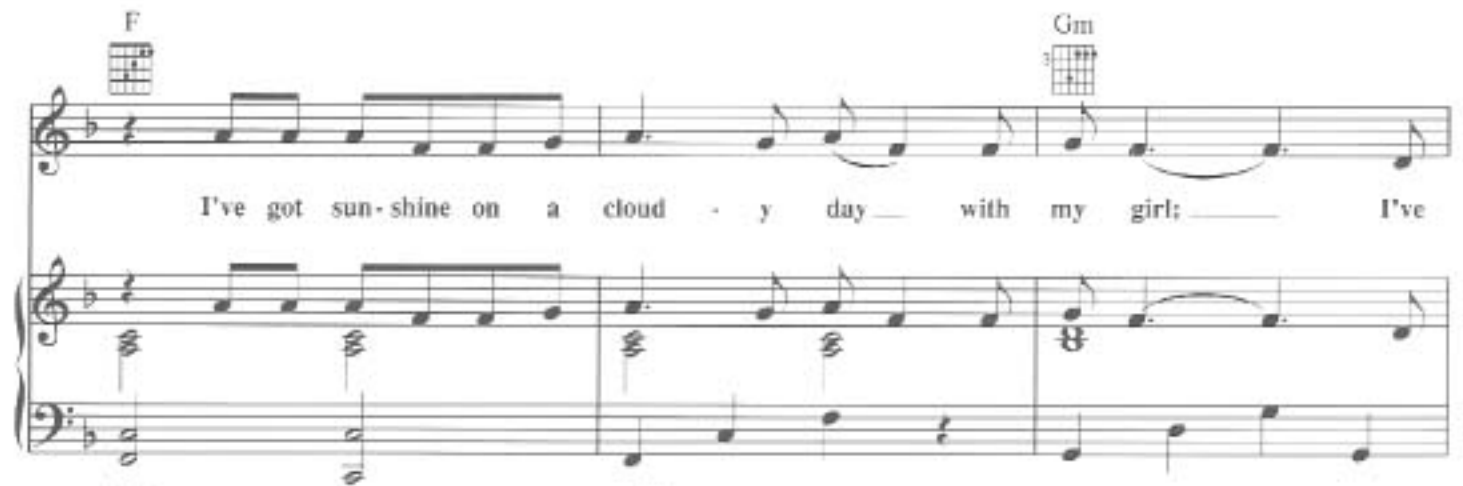
you say, What can make me feel this way? My girl,

B $\flat$  C7

talk - ing 'bout my girl.

F  Gm 

I've got sun-shine on a cloud - y day — with my girl; — I've



C7  F 

e - ven got the month of May with my girl. — Talk - ing 'bout, —



Gm  C7  F 

talk - ing 'bout, — talk - ing 'bout — my girl. — Woo! — my girl. —



Gm  C7  F 

That's all — I can talk a - bout, is my girl.





# LOOK THROUGH MY WINDOW

Words and Music by  
JOHN PHILLIPS

Medium Rock

F Bb/F

And the rain beats on my roof.

*mf*

F Bb/F

And it does not ask for proof.

F Eb

It's not that lovers are un-kind.  
We both knew people some-times change.

F Eb

She al - ways said — there'd come a time — when one would leave —  
 And lov - ers some - times re - ar - range, — and noth - ing's quite —

A<sup>b</sup> Cm/G 1 C 2 F

— and as one stayed be - hind, (And the rain beats  
 as sure as change.)

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

on my roof Look through my win - dow

D<sup>b</sup> A<sup>b</sup>7 B<sup>b</sup>m

to the street be - low. — See the peo - ple

F

hur - ry - ing by \_\_\_\_\_ with some - one to

Dm Bm

meet and some place to go, \_\_\_\_\_ and I

F C7 Ab

know I should let go. | She al - ways  
I must ad -

G Ab

said, "I'm not like you. When love is dead -  
mit she knew her mind, And it will not take

G<sub>7</sub> B E<sub>7</sub>m

for me it's through, and I will find and love some - one  
her long to find an - oth - er place where the sun will

1 E<sub>7</sub> F7 2 E<sub>b</sub>

new." shine.

F7 F

And the rain beats

B<sub>7</sub>/F F B<sub>7</sub>/F Repeat and Fade

on my roof — If I still re - qui - re truth. —

# MIDNIGHT VOYAGE

Words and Music by  
JOHN PHILLIPS

Moderate folk tempo (♩ played as )

**G** **Bm** **Em**

On a mid-night voy - age,

**G** **Bm** **Em** **C** **Em**

one that has no end - ing. And it's send - ing me -

**Bm** **C** **Em/B** **Am** **C/D**

the things that I need.



G Bm Em G

Far a way from shore, fur-ther than I've  
On a mid-night voy-age search-ing for-

Bm Em C Em Bm

been be-fore. But I feel the strength of the new  
my pleas-ure. Reach-ing with my mind for some-thing I've

C Em/B Am D

on a mid-night voy-age for just what you need  
reach-ing with your mind for some-thing you dreamed

seed. Dreams  
dreamed. Loves

Am C F D

come and go, and I sift thru them. Love  
come and go, and I dream thru them. Dreams



Bm G C

starts to grow from the thoughts that I find with - in them.  
starts to flow from the love that I find with - in them.

G Bm Em G

On a mid - night voy - age, one that

Bm Em C Em Bm C Em/B

has no end - ing. And it's send - ing me right in - to my mind.

*molto rit.*

Am G Bm Em

Come on and take a mid - night voy - age.

*a tempo*

G Bm Em G

Let me take you on a lit - tle trip. — Come on, —

Bm Em G Bm Em

come on, — wa — wa — wa oh, — come on. —

G Bm Em

Would you dare to take a lit - tle jour - ney  
Ev - 'ry - bod - y needs a plea - sure trip. —

G Bm Em

all a - board — all a - shore. —  
I'm sure — you're sure. —

Repeat ad lib. and Fade

# MONDAY, MONDAY

Words and Music by JOHN PHILLIPS

Moderately

*mf*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth-note patterns, while the left hand plays a simple bass line with eighth notes.

**G**

1, 3. Mon - day, Mon - day, so good to me  
 2. Mon - day, Mon - day, Can't trust that day

The first system of the song features a vocal line with two verses and piano accompaniment. A G major chord diagram is shown above the first measure. The piano accompaniment continues with the same rhythmic pattern as the introduction.

Mon - day morn - in', it was all I hoped it would be  
 Mon - day, Mon - day, some - times it just turns out that way

**F**

The second system continues the vocal and piano accompaniment. An F major chord diagram is shown above the final measure of the vocal line.

Oh, Mon - day morn-in', Mon - day morn - in' could-n't guar - an - tee  
 Oh, Mon - day morn-in', you give me no warn - in' of what was to be

**Bb** **D**

The third system concludes the vocal and piano accompaniment. Chord diagrams for Bb major and D major are shown above the vocal line.

G Gsus G

That Mon - day eve - nin' you would still be here with me.  
 Oh, Mon - day, Mon - day how could you leave and not take

2 G Ab

me. Ev-'ry oth-er day, — ev-'ry oth-er day, ev-'ry oth-er day of the week is

F Ab

fine, yeah! But when-ev - er Mon - day comes,

F D G

but when-ev - er Mon - day comes you can find me cry'n, yeah!

D.S. and Fade

*mf*

# WORDS OF LOVE

Words and Music by  
JOHN PHILLIPS

Moderate Ragtime tempo (♩ played as  $\frac{1}{2}$  ♩)  
Opt. col 8va

**B $\flat$ 7** **A7** **Gm**

some - where where she's \_ nev - er been be - fore. \_ Worn - out phras - es and

**F** **B $\flat$ /F** **F** **B $\flat$**  **A** **A $\flat$**  no chord

long - ing gaz - es won't get you where you ought to go. \_ *No!*

**G** **F7** **E $\flat$ 7**

Words of love \_ soft and ten - der, won't \_ win her. \_

With a Rock feel (  played as  )

**D** **Em**

— You ought to know by now. \_





Am F

You ought to know. — You ought to

Tempo I

D7 G

know by now. — Words of love —

Tempo II

F7 Eb7 D7 no chord

soft and ten-der, won't. win her — an - y -

G F Bb

more. —

A D G F

Tempo I

no chord

Em

You — ought to know by —

Am F

now. — You ought to know. — You — ought to

Tempo II

D7 G

know by now. — Words of love —

F B $\flat$   
 soft and ten - der won't win a girl's heart an y more.

A7 D7 G F  
 If you love - her, then you - must send - her

B $\flat$  A  
 some - where where she's nev - er been be - fore.

Gm F  
 Worn - out phras - es and long - ing gaz - es won't

Bb A Ab no chord G

get you where you ought to go. — Words of love —

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal line for Bb, A, Ab, and G. The lyrics are "get you where you ought to go. — Words of love —".

F Eb7

soft and ten - der won't — win her —

This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal line for F and Eb7. The lyrics are "soft and ten - der won't — win her —".

D Eb

an - y - more.

This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal line for D and Eb. The lyrics are "an - y - more.".

D G

An - y - more.

This system contains the final two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal line for D and G. The lyrics are "An - y - more.".

# TWELVE-THIRTY

(YOUNG GIRLS ARE COMING TO THE CANYON)

Words and Music by  
JOHN PHILLIPS

Moderately

*mf*

*mp*

*p*

*p*

Chords: C, C7, F/C, C, C7, A $\flat$ 7/G $\flat$ , C, Dm, Dm7/C, G7, C, C7, F/C, C7, Dm, Dm7/C, Gm, G7, C, C7, F/C, C7

I used to live in New York  
At first so strange to feel so  
Cloud - y waters cast no re  
Ci - ty. — Ev - 'ry - thing  
friend - ly, — to say "Good morn -  
flec - tion. — Im - a - ges of beau -  
there was — dark and dir - ty, —  
ing," and real - ly mean - it, —  
ty lie — there stag - nant. —



Out - side my win - dow was a stee - ple  
 to feel these chan - ges hap - p'ning in me,  
 vi - bra - tions bounce in no di - rec - tions





with a clock that al - ways said - twelve  
 but not to no - tice till - I  
 and lie there shat - tered in - to





thir - ty. \_\_\_\_\_  
 feel it. \_\_\_\_\_  
 frag - ments. \_\_\_\_\_

Young girls are com-





- ing to the can - yon \_\_\_\_\_



B $\flat$  Dm C

and in the morn - ing I can see them walk - ing.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (Bb and Eb). The first staff has a Bb chord above it. The second staff has a Dm chord above it. The third staff has a C chord above it. The lyrics are: "and in the morn - ing I can see them walk - ing." The piano accompaniment features a steady bass line and chords in the right hand.

C7 F

I can no long - er keep my blinds

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats. The third staff has a C7 chord above it. The fourth staff has an F chord above it. The lyrics are: "I can no long - er keep my blinds". The piano accompaniment continues with a consistent bass line and chordal accompaniment.

C B $\flat$

drawn and I can't

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats. The fifth staff has a C chord above it. The sixth staff has a Bb chord above it. The lyrics are: "drawn and I can't". The piano accompaniment features a melodic bass line and chords in the right hand.

B $\flat$ m F C

1,2 3 D.S. and Fade

keep my - self from talk - ing.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats. The seventh staff has a Bbm chord above it. The eighth staff has an F chord above it. The lyrics are: "keep my - self from talk - ing." The piano accompaniment includes a first ending marked "1,2" and a second ending marked "3" leading to "D.S. and Fade".

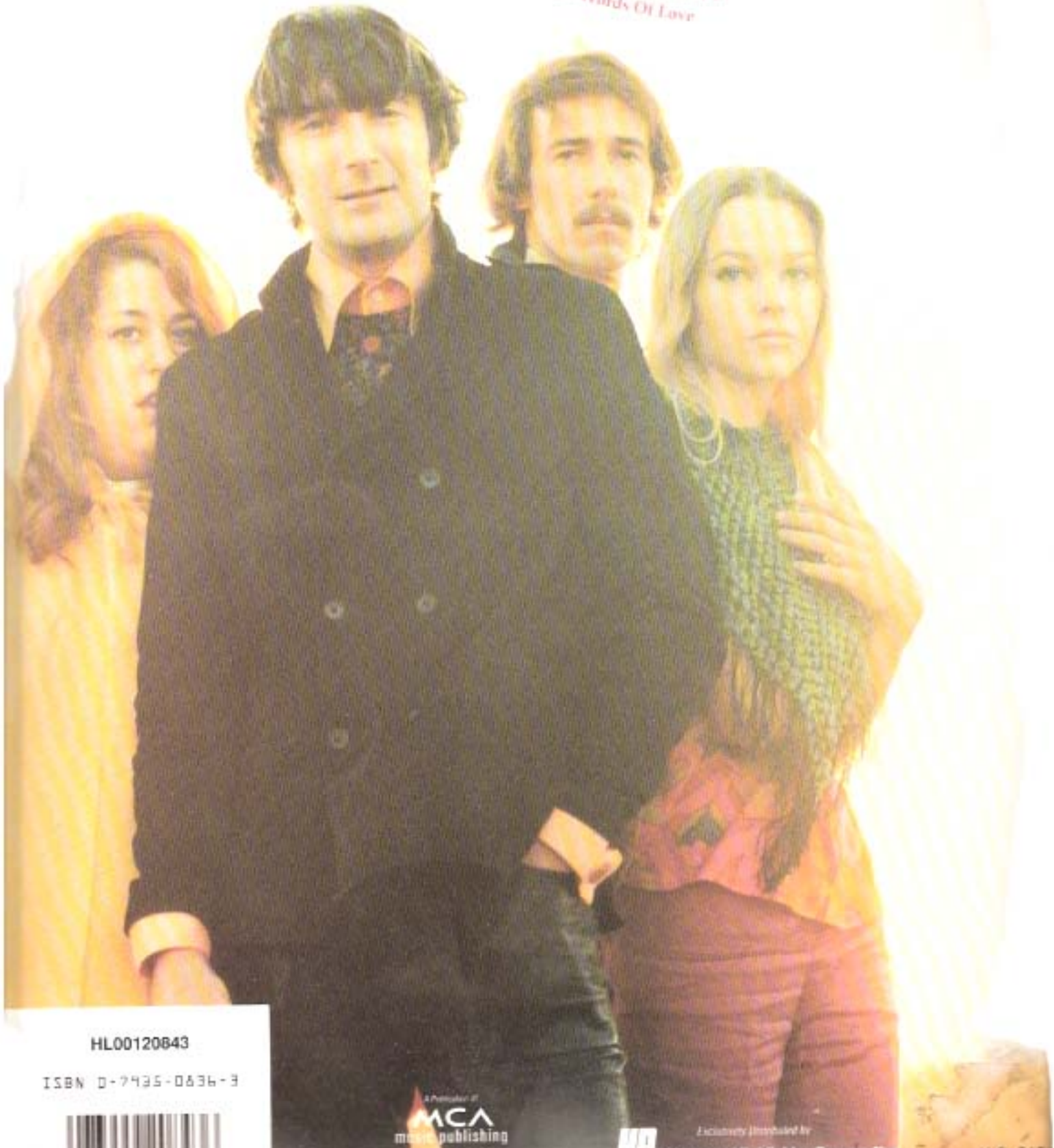


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