

Piano
Vocal
Guitar

THE LEGENDARY SONGS OF

Don McLean

Over 25 favorites, including

American Pie • *Castles in the Air* • *Magnolia Lane* • *Epitaphy* • *Vincent (Starry Starry Night)*



TILL TOMORROW

Words and Music by
DON McLEAN

Slowly

mp

What can this be, can you tell me? _____ Would you

mp

like to dis - cov - er why we're not free to be lov - ers? _____ I've been

want - ing to ask _____ you, Where has all the love gone and

Chord diagrams: Eb, Ab (Eb bass), Eb, Ab (Eb bass), Eb, Ab (Eb bass), Eb, Ab (Eb bass), Eb, Ab (Eb bass), Cm, Gm

Chord diagrams: Cm, Gm, Cm, Gm

what have we be - come? Storm clouds full of thun - der move

Chord diagrams: Cm, Fm7, Bb7, Eb, Ab (Eb bass), Eb, Ab (Eb bass)

si - lent as they drum And when they're gone, We'll be fine till to -

Chord diagrams: Eb, Ab (Eb bass), Eb, Ab (Eb bass), Eb, Ab (Eb bass), Eb, Ab (Eb bass)

mor - row. Though I hope it won't rain, you will be mine; And my

Chord diagrams: Eb, Ab (Eb bass), Eb, Ab (Eb bass), Cm, Gm

sor - row will take wings in the morn - ing; High a - bove the heav - ens a

rain - bow paints the sky; White doves sing their songs of love, I

Chords: Cm, Gm, Cm, Gm

watch them as they fly and won - der What can this be, can you

Chords: Cm, Fm7, Bb7, Eb, Ab (Eb bass), Eb, A+ (Eb bass)

tell me? — Would you like to dis - cov - er why we're not free to be

Chords: Eb, Ab (Eb bass), Eb, Ab (Eb bass), Eb, Ab (Eb bass), Eb, Ab (Eb bass)

lov - ers? —

Chords: Eb, Ab (Eb bass), Eb, Ab (Eb bass), Eb, Ab (Eb bass), Eb



WINTERWOOD

Words and Music by
DON McLEAN

Moderately

The piano introduction consists of two staves in G major, 4/4 time. The right hand starts with a whole rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a steady eighth-note accompaniment: G2, A2, B2, C3, B2, A2, G2. The dynamic marking is *mf*.



The first line of the song features a vocal melody and piano accompaniment. The vocal line is in G major, 4/4 time, with lyrics: "No one can take your place with me, The birds like leaves on winter wood,". The piano accompaniment has a melody in the right hand and a bass line in the left hand. The dynamic marking is *mf*.



The second line of the song features a vocal melody and piano accompaniment. The vocal line is in G major, 4/4 time, with lyrics: "And time has proven that I'm right; Sing hopeful songs on dismal days;". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

There's no place I'd rath - er be,
They've learned to live life as they should,

Than at your place for the night.
They're at peace with Na - ture's ways.

No time can pass your sight un - seen,
You are as nat - ural as the night,

No mo - ment steals a - way un - found;
And all that springs from you is good;

Life - time lived in such a dream,
And the chil - dren born be - neath your light,

Floats like a feath - er to the ground.
Are like the birds on win - ter - wood.

And for the first

time I've been see - ing The things I'd nev - er no - tice

D7

C

with - out you. _____ And for the first_

B7

Em

C

G

time I'm dis - cov - 'ring The things I used to treas - ure _____

D7

1.G

C

a - bout you. _____

G

D7

G

C

G

D7

2.G

C

G



MAGDALENE LANE

Words and Music by
DON McLEAN

Medium bright tempo

The piano introduction consists of two staves. The right hand starts with a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand provides a bass line of quarter notes: F3, G3, A3, Bb3, A3, G3, F3. The piece concludes with a final chord of F major (F4, A4, C5) held for two measures.

F

A guitar chord diagram for the F major chord, showing the fretting pattern on a six-string guitar.

The first system shows the vocal melody and piano accompaniment for the first verse. The piano part features a steady bass line and chords in the right hand. The lyrics are:

1. The an - gels are lost in the cit - y of stars, The wise men are
 (2. —) M. G. M. Stu - di - os can't make the nut, They're auc - tion - ing
 (3. The) Proph - et has come to the king - dom of lights, But there's no one to

The second system continues the vocal melody and piano accompaniment. The lyrics are:

down on their knees; _____ And the Fruit - man of Free - way will
 Dor - o - thy's shoes; _____ Ga - ble is gone, the Good
 lis - ten or learn _____ And the Sav - ior per - forms for the

The third system concludes the vocal melody and piano accompaniment. The lyrics are:

sell you his cars, When he's sure that you can't find the keys.
 Witch is a slut, And I've got the park - ing lot blues.
 Proph - et's de - light, While dis - sent - ers are ban - ished or burned.

F#dim

Gm7

C7

F

F#dim

And the la - dies on Mag - da - lene Lane. All
 The Wiz - ard brought Ben - za - drine smiles, And he
 And the her - e - tics beg to be heard, But the

Gm7

C7

F

F#dim

Gm7

wor - ship the sun and the sand; And the mi - grants who
 nev - er let Dor - o - thy doze; She died as she
 Sav - ior's on tour for the week; Sal - va - tion is

C7


F

Bb

Gm7

come can't com - plain, For this is their Prom-ised
 walked down the aisle, And all that re - mains is her
 found in His word, If on - ly He'd learn how to

C7

To 
 2nd & 3rd
 time

F

F#dim

Gm

Land. _____
 clothes. _____
 speak. _____
 And La la la la la la la la la la,

mf

Bb C7 F

La la la la la la la.

2. C7 F C7 F C7 D.S. al

la la la.

Bb C7 F Dm Bb

O - ver the rain - bow a Kan - sas tor - na - do Can twist up a
 Lin - coln is laugh - ing with A - mos 'n' An - dy, Con - cern - ing the

mp

C11 F Bb C7

lit - tle girl's head; Aunt Em's on re - lief and the
 great Civ - il War; And Paul Re - vere sleeps with the

F Dm Bb Gm7

Tin Man's a thief, And e - ven the Wiz - ard can't wake the
 worst look - ing creeps, While rev - o - lu - tion's knock - ing at his

C7 F Gm

dead. _____ La la la la la _____ la la la la, _____
 door. _____

Bb C7 F C7 F

La la la la la la la _____

1. D.S. al $\text{\textcircled{C}}$ 2. Segue

C7 F Gm7 C7 F Gm7 C7

3. The Mag - da - lene Lane is the red light do - main, Where

F Bb C7 F

ev - 'ry - one's soul is for sale, A piece of your

Gm7 C7 F Gm7 C7 Bb C7

heart will do for a start, You can send us the rest in the

F Gm7 C7 F

mail. For we have our own fam - 'lies to feed,

Gm7 C7 F F#dim

And we can't let them starve just for you; But we'd

Gm7 C7 F Bb

rath - er not watch while you bleed, _____ So come back in an

Gm7 C7 F F#dim

hour when you're through. _____ It's just an-oth - er cit - y full of

Gm7 Bb C7 F

sor - rows, _____ Makes no dif - frence why I came; _____

F#dim Gm7

And I · on - ly know I'm leav-ing here to - mor - row And



on - ly the mo - tel man _____ knows my name.



CROSSROADS

Words and Music by
DON McLEAN

Moderately

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords: a D major chord, an E minor chord, and a D major chord. The left hand starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords: a D major chord, an E minor chord, and a D major chord. The tempo is marked 'Moderately'.

Em

Am

D

The first system of the song features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "I've got noth - ing on my mind, noth - ing to re - mem - ber, Can you re - mem - ber who I was, can you still feel it?"

G

Em

Am

D

The second system of the song features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Noth - ing to for - get, And I've got noth - ing to re - gret. Can you find my pain? Can you heal it?"

G

Am

C

The third system of the song features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "But I'm all tied up on the in - side, And no one knows quite what I've Then lay your hands up - on me now, And cast this dark - ness from my

D G Em Am

got; soul; And I know that on the out - side, What I
You a - lone can light my way,

C D7 G C G C

used to be, I'm not, an - y more.
You a - lone can make me whole once a - gain.

G Am C D7

You know I've heard a - bout peo - ple like me. But I nev - er made the con -
We've walked both sides of ev - 'ry street, Through all kinds of wind - y

G C G Am

nec - tion; weath - er; They walk one road to set them free,
But that was nev - er our de - feat,



And find they've gone the wrong di - rec - tion.
As long as we could walk to - geth - er.

But } there's no need for turn - ing
So }



back, 'Cause all roads lead to where I stand;
(we)

And I be - lieve I'll walk them
(we'll)



all, No ma - ter what I may have planned.

(we)



planned.

rall.

CIRCUS SONG

Words and Music by
DON McLEAN

Moderate four (folk)

1.

2.

E_b
(G bass)



D_b



E_b



F_m



B_b 7



E_b
(B_b bass)



B_b 7



E_b
(B_b bass)



Cot - ton can - dy, two for a quar - ter, See if the fat man can guess your weight; A
Rol - ler coast - ers make me diz - zy, Cot - ton can - dy makes me sick; I

E_b
(G bass)



D_b



E_b



F_m



B_b 7



E_b



B_b 7



big stuffed ti - ger is what I bought her, And I'm go -in' home 'cause it's late.
wish I had some bro - mo fizz - y, And that would do the trick.

E_b
(G bass)



D_b



E_b



F_m



B_b 7



1.

E_b
(B_b bass)



B_b 7



2.

E_b



E_b 7





Ev - 'ry - one knows that the clowns are - n't hap - py, And ev - 'ry - one knows that the



peo - ple don't care; — I wish I could laugh at the way that they're act - ing, But



D.C. Tag: (Tacet)

I'm so sick, I just don't dare to.

High wire dancers kick and balance
 White silk horses step in time
 The tattooed man displays his talents
 I'm not the talented kind.

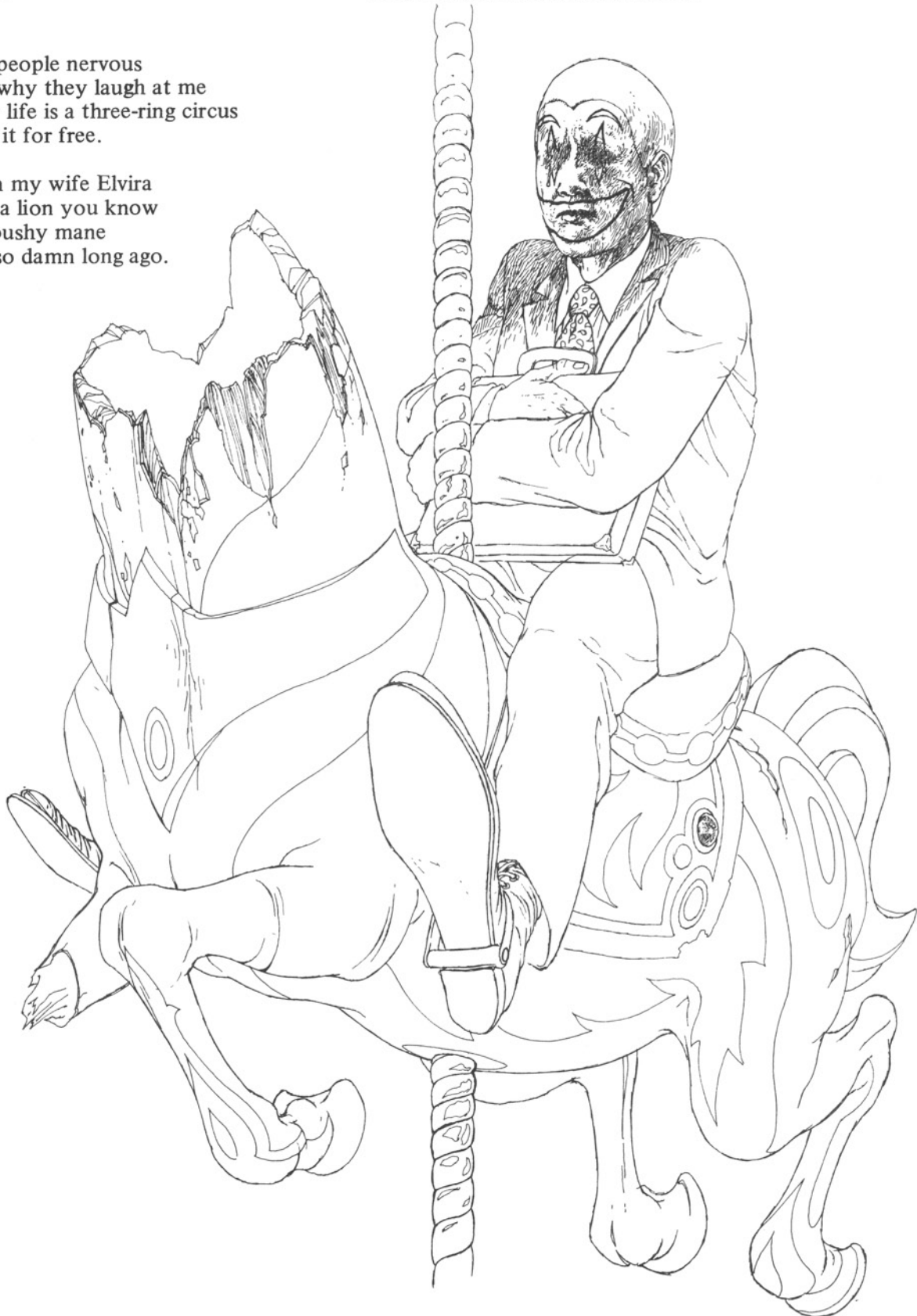
I always go to the circus on Sunday
 And there I can laugh at the people I see
 But when I leave home in the morning on Monday
 Everybody laughs at me.

I make other people nervous
 I guess that's why they laugh at me
 But to me my life is a three-ring circus
 And I can see it for free.

Have you seen my wife Elvira
 She can tame a lion you know
 I once had a bushy mane
 But that was so damn long ago.

Tight-collared clowns in plastic buildings
 Have happy families as their fate
 Happy jobs and happy clubs
 And happy people they hate.

Everyone's juggling and everyone's acting
 With smiles of grease paint three feet wide
 Everyone's caught on a carousel pony
 One time around is a lifetime ride.



ORPHANS OF WEALTH

Words and Music by
DON McLEAN

Moderately

Piano introduction in 3/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

Verse:

1. There is no time to dis - cuss or de - bate What is right, what is
come from the north and they come from the south, And they come from the

mp

Musical notation for the first line of the verse, including guitar chord diagrams: G, D7, G, Em, C.

wrong hills for our peo - ple. Time has run out for
and the val - leys. And they're mi - grants and farm - ers and

Musical notation for the second line of the verse, including guitar chord diagrams: D7, G, D7, G, D7.

all those who wait, With bent limbs and minds_ that are fee - ble. }
min - ers and hu - mans Our cen - sus ne - glect - ed to tal - ly. } And the

mf

To Coda \oplus
last time

Musical notation for the third line of the verse, including guitar chord diagrams: G, Em, C, D7, G, D7.

Chorus:

G Em C D7 G Em

rain falls_____ and blows through their win-dow, And the snow falls and

C D7 G Em C D7 G

blows through their door; And the sea - sons re - solve 'mid their sounds of star - va - tion, When the

Em C D11 G To Coda

1. D7 2. D7

tides_ rise they cov - er the floor. 2. And they 3. And they're

G D7 G Em C D7

Af - ri - can, Mex - i - can, Cau - ca - sian, In - dian Hun - gry and help - less A -

mp

G D7 G D7 G Em

mer - i - cans. _____ The or - phans of wealth and of ad - e - quate help Dis -

This system contains the first six measures of the song. The guitar chord diagrams are: G (x02320), D7 (xx0232), G (x02320), D7 (xx0232), G (x02320), and Em (022040). The melody is in the treble clef, and the piano accompaniment is in the bass clef.

C D7 G D7 G D7

owned by this na - tion they live in. 4. And with weath - er - worn hands on

This system contains the next six measures. The guitar chord diagrams are: C (x32010), D7 (xx0232), G (x02320), D7 (xx0232), G (x02320), and D7 (xx0232). The melody continues in the treble clef, and the piano accompaniment is in the bass clef.

G Em C D7 G

bread lines they stand Yet but one more deg - ra - da - tion...

This system contains the next five measures. The guitar chord diagrams are: G (x02320), Em (022040), C (x32010), D7 (xx0232), and G (x02320). The melody continues in the treble clef, and the piano accompaniment is in the bass clef.

D7 G D7 G Em

Yes, and they're treat - ed like tramps while we sell them food - stamps This

This system contains the final five measures of the page. The guitar chord diagrams are: D7 (xx0232), G (x02320), D7 (xx0232), G (x02320), and Em (022040). The melody continues in the treble clef, and the piano accompaniment is in the bass clef.

C D7 G D7 *D.S. al Coda*

striv - ing and pros - per - ous na - tion. And the

mf

Coda D7 G D7 G Em C

5. And with roach-es and rick - ets and rats in the thick-ets In - fest - ed, dis -

mp

D7 G D7 G D7 G

eased and de - cay - ing. With rags and no shoes and skin sores that

Em C D7 G D7

ooze By the poi - son - ous pools they are play - ing. 6. In shacks of two

D7 G Em C D7

rooms that are rot - ting wood tombs with corp - ses breath - ing in -

This system contains the first five measures of the piece. The guitar part features a steady bass line of quarter notes in the left hand and chords in the right hand. The vocal line consists of quarter and eighth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

G D7 G D7 G

side them_ And we pit - y their plight as they call in the

This system contains measures 6 through 10. The guitar part continues with the same chord progression. The vocal line has a slight pause in measure 7 before continuing. The piano accompaniment maintains the harmonic texture.

Em C D7 G D7

night And we do all that we can do_____ to hide them. And the

This system contains measures 11 through 15. The vocal line has a long breath mark under the phrase "do_____". The piano accompaniment includes a *mf* dynamic marking in measure 15.

G Em C D7 G

rain falls_____ and blows through their win - dow, But the snow falls_____

This system contains measures 16 through 20. The vocal line continues with the same melodic pattern. The piano accompaniment concludes the system with sustained chords.

Em C D7 G Em

in white drifts that fold; And the tides rise with

C G Em C

floods in the nurs-'ry And a child is cry - ing, he's hun - gry and

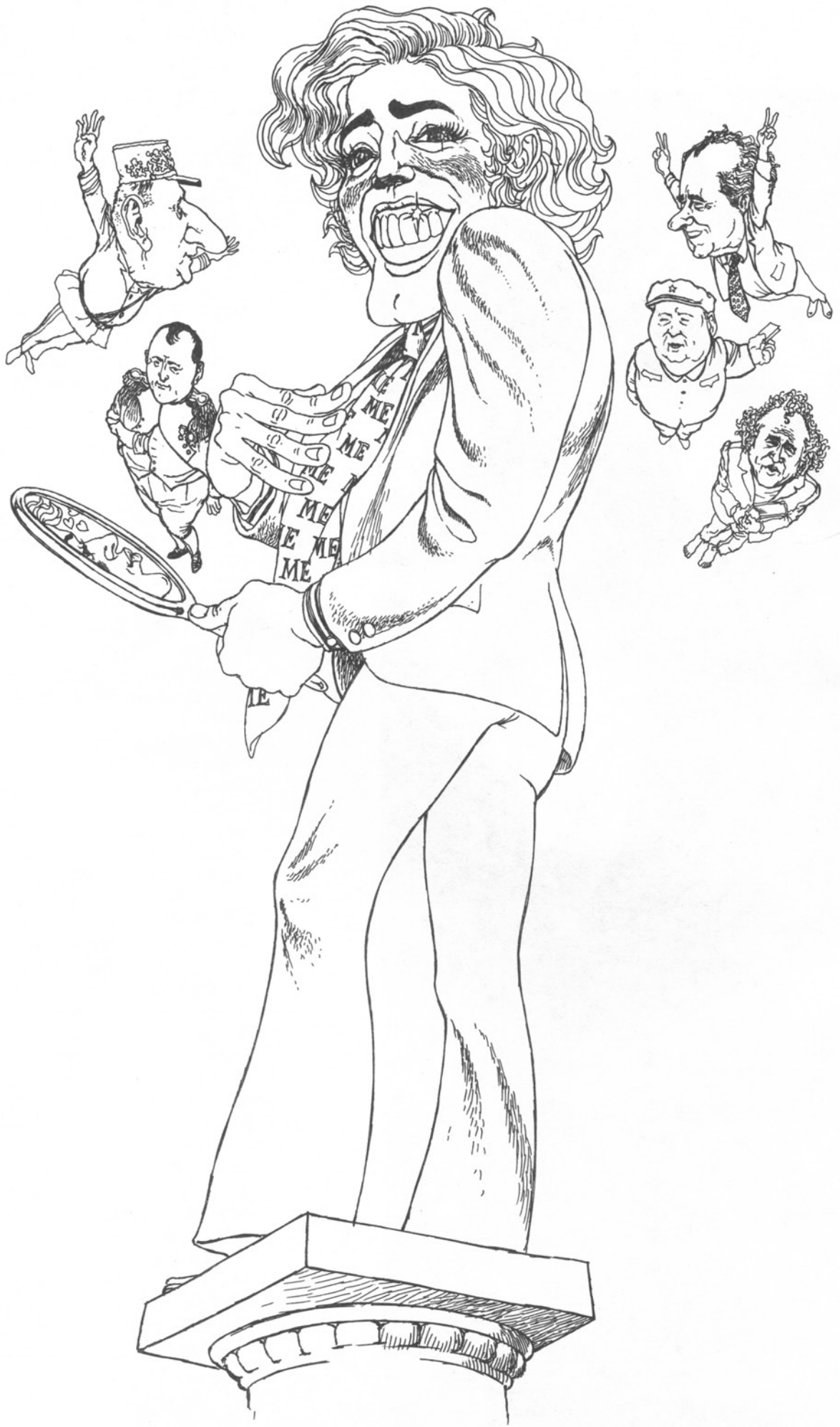
D7 C D7 C D7

cold. His life has been sold, His young face looks old, It's the

C D7 G C G

face of A - mer - i - ca dy - ing!

cresc. *rit.*



EVERYBODY LOVES ME BABY

Words and Music by
DON McLEAN

Medium beat

mf

The piano introduction consists of four measures. The right hand plays a melody of eighth notes, and the left hand provides a bass line with some chords. The key signature is one sharp (F#) and the time signature is common time (C).

Verse:

G Em C

1. For - tune has me well in hand, Ar - mies wait at

The first system of the verse shows the vocal line and piano accompaniment for the first three measures. The guitar chord diagrams are shown above the vocal line. The lyrics are: "1. For - tune has me well in hand, Ar - mies wait at".

mf

The piano accompaniment for the first system of the verse, showing the right and left hand parts.

D7 Am7 D7

my com - mand; My gold lies in a for - eign land,

The second system of the verse shows the vocal line and piano accompaniment for the next three measures. The guitar chord diagrams are shown above the vocal line. The lyrics are: "my com - mand; My gold lies in a for - eign land,".

The piano accompaniment for the second system of the verse, showing the right and left hand parts.

C G Em G D7

Bur - ied deep be - neath the sand.

The third system of the verse shows the vocal line and piano accompaniment for the final three measures. The guitar chord diagrams are shown above the vocal line. The lyrics are: "Bur - ied deep be - neath the sand.".

The piano accompaniment for the third system of the verse, showing the right and left hand parts.

G Em C

An - gels — guide my ev - 'ry tread, — My en - e - mies are

D7 Am D7

sick or dead, — But all the vic - to - ries — I've led —

C G Em G D7

Have - n't brought you to my bed. — You see,

Chorus: G Em C

Ev - 'ry - bod - y loves — me, ba - by, What's the mat - ter with you? —

D7 Am7 D7

Won't you tell me what did I do to offend

G C

1. G D7

Fine G

you?

2. The purist race I've bred for thee,
 To live in my democracy;
 The highest human pedigree awaits your first born boy baby.

My face on every coin engraved,
 The anarchists are all enslaved;
 My own flag is forever waved by the grateful people I have saved
 You see, (Chorus)

3. No land is beyond my claim,
 When land is seized in the people's name;
 By evil men who rob and maim,
 If war is hell, I'm not to blame.

Why you can't blame me, I'm Heaven's child,
 I'm the second son of Mary mild;
 And twice removed from Oscar Wilde,
 But he didn't mind, why he just smiled.
 You see, (Chorus)

4. Now the ocean parts when I walk through,
 The clouds dissolve, the sky turns blue;
 I'm held in very great value by
 Everyone I meet but you.

'Cause I've used my talents as I could
 I've done some bad, I've done some good;
 I did a whole lot better than they thought I could,
 So come on and treat me like you should.
 Because (Chorus)



HEALING
TAXES
LOVE
SUCCESS
MONEY
SCHOOL
DIET
DEATH

JESUS SAVES

THE NEXT LIFE NOW

NO ANSWER HIDDEN

THE FUTURE



SISTER FATIMA

Words and Music by
DON McLEAN

Slowly

mf

Freely

D (D bass) A (D bass) D7 (D bass) D (D bass) A (D bass)

The spir - it of Fa - ti - ma still rules the earth, She knows your fu - ture, she

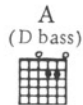
D7 (D bass) Em7 Bb7 D

knows what it's worth. Sis - ter Fa - ti - ma has God - giv - en powers,

Em7 Bb7 D Bm7 E7

On For - ty Sec - ond Street a shop that sells flowers_ is her pal - ace, come and be

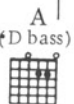
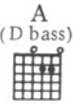
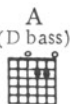
Freely (in 3)



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. It contains the first line of the vocal melody and piano accompaniment.

healed. She knows all your bus - 'ness, your health and your

Musical staff with treble and bass clefs, continuing the piano accompaniment for the first system.



Musical staff with treble clef, continuing the vocal melody and piano accompaniment.

ills, She'll coun - cil your wed - dings, di - vor - ces and wills. For

Musical staff with treble and bass clefs, continuing the piano accompaniment for the second system.



Musical staff with treble clef, continuing the vocal melody and piano accompaniment.

full res - to - ra - tion, five dol - lars an hour, And with each con - sul -

Musical staff with treble and bass clefs, continuing the piano accompaniment for the third system.



Musical staff with treble clef, continuing the vocal melody and piano accompaniment.

ta - tion, a free ho - ly flower, And if she likes you, you can have

Musical staff with treble and bass clefs, continuing the piano accompaniment for the fourth system.

A7



G



F#m7



Em7



two. _____ And I came from no - where like you and your

D



G



F#m7



Em7



D



friend, My search - ing and wan - d'ring went on with - out end. My

Bm7



Am7



Bm7



for - tune was dimmed, my spir - it was crushed, In one sa - cred

G



A7



D



mo - ment my ques - tions were hushed. _____ I'm a ser - vant of

A
(D bass)

D7

A

D

A
(D bass)

faith in this gar - den of truth, I'm a hum - ble re - cruit of the

D7

A

Em7

Bb7

taf - fe - ta booth; Where all things are known, but few are re -

D

Em7

Bb7

D

vealed, Where sins are for - got - ten and sick - ness is healed. For five

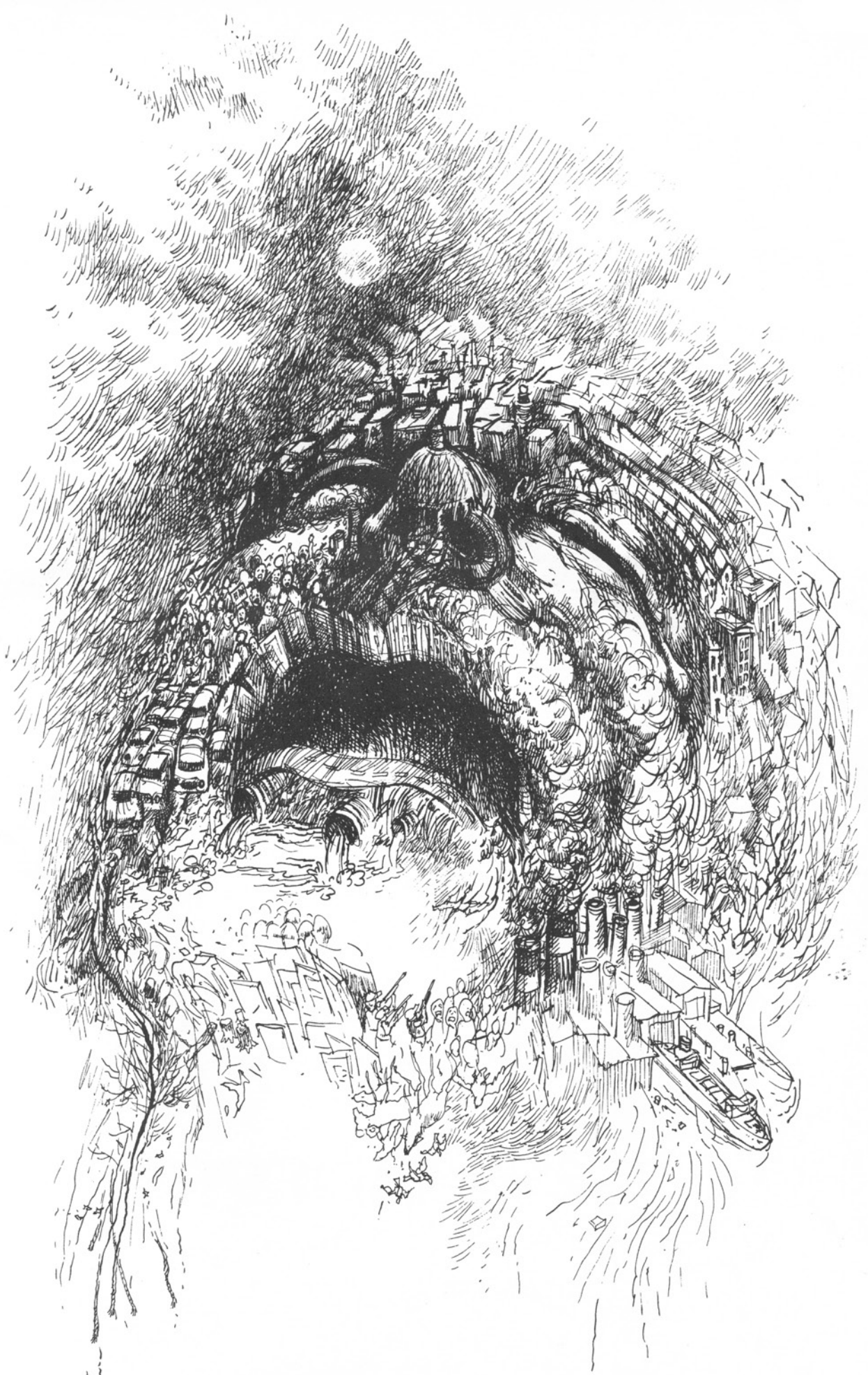
Bm7

E7

F#m

dol - lars, the flow - er is free.

dim.



TAPESTRY

Words and Music by
DON McLEAN

Freely

Piano introduction in G major, 4/4 time. The melody is marked *mp* and consists of eighth-note patterns. The bass line features a simple harmonic accompaniment with a 3/4 time signature at the end of the first system.



1. Ev - 'ry thread of cre - a - tion is held in po - si - tion By still oth - er

Vocal line and piano accompaniment for the first line of lyrics. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, marked *mp*.



strands of things liv - ing; In an earth - ly tap - es - try hung from the

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.



sky - line Of smol - der - ing cit - ies so gray and so vul - gar, As not to be

Vocal line and piano accompaniment for the third line of lyrics. The piano part concludes with a melodic line in the right hand and a harmonic accompaniment in the left hand.

Em Am C D7

sat - is - fied with their own neg - a - tiv - i - ty, But need - ing to touch all the liv - ing as

Ending for repeats Fine

G C G C G

well. _____ greed. _____

r.h. *rit.*

2. Every breeze that blows kindly is one crystal breath,
We exhale on the blue diamond heaven;
As gentle to touch as the hands of the healer,
As soft as farewells whispered over the coffin,
We're poisoned by venom with each breath we take,
From the brown sulphur chimney
And the black highway snake.
3. Every dawn that breaks golden is held in suspension,
Like the yolk of the egg in albumen;
Where the birth and the death of unseen generations,
Are interdependent in vast orchestration,
And painted in colors of tapestry thread,
When the dying are born and the living are dead.
4. Every pulse of your heartbeat is one liquid moment,
That flows through the veins of your being;
Like a river of life flowing on since creation,
Approaching the sea with each new generation,
You're now just a stagnant and rancid disgrace,
That is rapidly drowning the whole human race.
5. Every fish that swims silent, every bird that flies freely,
Every doe that steps softly;
Every crisp leaf that falls, all the flowers that grow,
On this colorful tapestry, somehow they know,
That if man is allowed to destroy all we need,
He will soon have to pay with his life
For his greed.

I WANT HER

Words and Music by
DON McLEAN

Brightly

E A B7 E

I want her but she can't be mine, This

mf

A A#dim B

hap - pens to me all the time; I

A B E E7

know she un - der - stands me, but she loves some - bod - y else, And I'll

A B E E7

nev - er fig - ure out what's wrong with me. I



To Coda

don't know why they al - ways leave me stand - ing by my - self, — I

To Coda



won - der just_ what is my mal - a - dy. —



I wan - der where_ my feet choose to go, I



can - not tell them where to lead_ my mind; But



wom - en al - ways like to have_ a home that they can know, And



so I end up leav - ing them be - hind.



I see her in the fad - ing af - ter -

mf



noon, And all the world_ seems hap - pi - ly in



tune; But eve - ning time_ will find me in a



sad pre - dic - a - ment, _____ The girl that I have fa - vored will _____ be



gone. The spar - row in the morn - ing will sing



out his mer - ri - ment, _____ And once a - gain_ I'll have to move a -

Bsus

B

Bsus

B



long. _____ Oh

A

B

E

E7



San Fran - cis - co is a long way from here, But I'll

A

B

E



bet you I could make it if I tried; 'Cause

A

B

E

Bm6

C#7



liv - ing in this room - ing house is worse than wa - tered beer, But I'd

F#7



Bsus



B



rath - er sit and

drink than go out - side.

Bsus



B



E



A



B



And all I need is some - one for a

mf

friend,

But it looks as if my hard luck nev - er



A#dim



ends.

The po - ets of old Eng - land with their





ruf - fles and their bows ad - vo - cat - ed be - ing quite a - loof, —



But Shel - ley, Keats and By - ron had their



wom - en when they chose, While here I sit a - ban - doned on the roof. —



I

D.S. al Coda %

D.S. al Coda %

mf

F#7

B7

E

Coda

won - der just_ what is_ my mal - a - dy,

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "won - der just_ what is_ my mal - a - dy,". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps. Above the vocal line, there are three guitar chord diagrams: F#7, B7, and E.

C#7

F#7

B7

E

I won - der just_ what is_ my mal - a - dy,

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a common time signature. The lyrics are "I won - der just_ what is_ my mal - a - dy,". The piano accompaniment is in grand staff with a key signature of three sharps. Above the vocal line, there are four guitar chord diagrams: C#7, F#7, B7, and E.

C#7

F#7

B7

E

I_ won - der just_ what is_ my mal - a - dy.

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a common time signature. The lyrics are "I_ won - der just_ what is_ my mal - a - dy." with a long underline under "I". The piano accompaniment is in grand staff with a key signature of three sharps. Above the vocal line, there are four guitar chord diagrams: C#7, F#7, B7, and E.

Detailed description: This system contains the final piano accompaniment. It consists of two staves (treble and bass clefs) with a key signature of three sharps. The music features a melodic line in the right hand and a bass line in the left hand, ending with a double bar line.

AND I LOVE YOU SO

Words and Music by
DON McLEAN

Moderately slow



1.-3. And I love you so,
2. And you love me too,

mp



To Coda

The peo - ple ask me how,
Your thoughts are just for me,

How I've lived till now,
You set my spir - it free,



I tell them I don't know.
I'm hap - py that you do.

I guess they un - der - stand,
The book of life is brief,

Dm7 C Am Dm7

How lone - ly life has been, But life be - gan a - gain,
And once a page is read, All but love is dead,

F C C

The day you took my hand. And, yes, I
That is my be - lief. }

Dm7

know how lone - ly life can be, The shad-ows fol - low
(love - less)

G7 G7-9 C F C F Cmaj7 Am

me and the night won't set me free. But I don't

Dm7



let the eve - ning get me down, Now that you're a -

(bring)

G7



G7-9



1. C



C6.



C



C6.



2. C



C6.



C



D. S. al Coda



round me. me.

Coda

F



G7



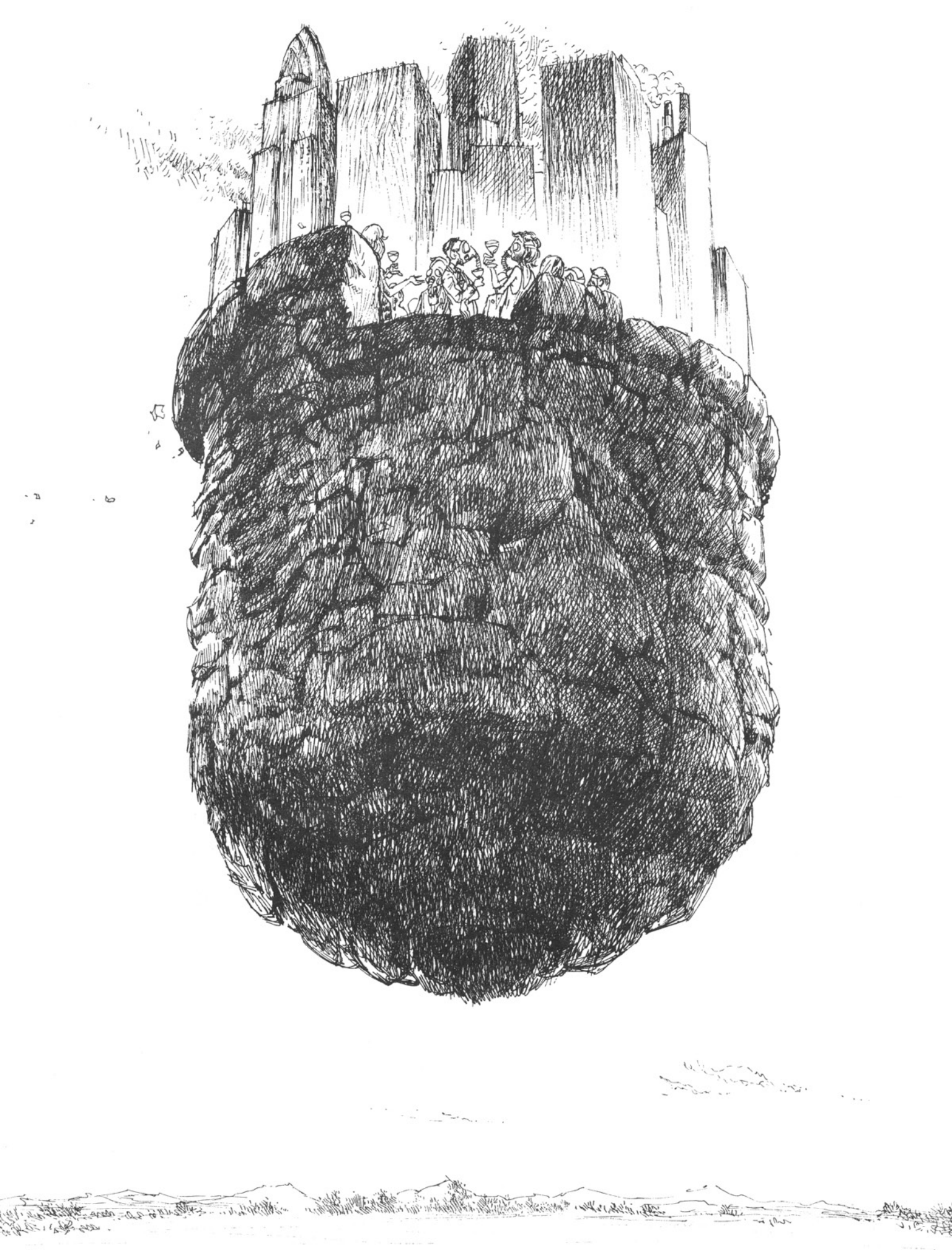
C



I tell them I don't know.

Tacet

rit.



CASTLES IN THE AIR

Words and Music by
DON McLEAN

Moderately bright

mf

1.2. 3.

The piano introduction consists of two systems. The first system has a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a series of eighth notes in the right hand and a bass line in the left hand. A double bar line is followed by a first ending bracket labeled '1.2.' and a second ending bracket labeled '3.'. The second system continues the melody and bass line, ending with a final chord.

Verse:

mp

E Emaj7 A

1.-3. And if she asks you why, you can tell her that I
how can words ex - press the feel of sun - light in the

The first verse of the song is written for voice and piano. The voice part is on a treble clef staff with a key signature of three sharps and a common time signature. It includes guitar chord diagrams for E, Emaj7, and A. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "1.-3. And if she asks you why, you can tell her that I how can words ex - press the feel of sun - light in the".

E F#m7 B7 E

told you That I'm tired of cas - tles in the air, I've got a
morn - ing, In the hills a - way from cit - y strife, I need a

The second verse of the song continues the voice and piano parts. It includes guitar chord diagrams for E, F#m7, B7, and E. The lyrics are: "told you That I'm tired of cas - tles in the air, I've got a morn - ing, In the hills a - way from cit - y strife, I need a".

F#m7



B7



E



F#m7



dream coun - try I want the wom - an world to share And cas - tle walls just
 I try wom - an for my wife, I'm cit - y born, but I



To Coda



Emaj7



lead me to de - spair. For
 love the coun - try life. _____

To Coda

Emaj7



Hills of for - est green, where the moun - tains touch the sky, A dream come
 I can - not be part of the cock - tail gen - er - a - tion, Part - ners

F#m7



B7



E



F#m7



true, I'll live there till I die; I'm ask - ing you to
 waltz, de - void of all ro - mance; The mu - sic plays and



say my last good - bye, The love we knew out, ain't I
 ev - 'ry - one must dance, I'm bow - ing



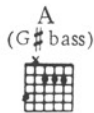
worth an - oth - er try. _____
 need a sec - ond chance. _____



Chorus:



Save me _____ from all the trou - ble and the pain, I know I'm



weak, but I can't face that girl a - gain. _____

B7 F#m7 B7 F#m7 B7

Tell her _____ the rea - son why I can't re -

E A E F#m7 F#7

main, Per - haps she'll un - der - stand, if you tell it to her

B7 F#m7 B7 1. F#m7 B7 2. F#m7 B7 D.S. al Coda

plain. _____ 2. But 3. And

mp *mp*

D.S. al Coda

Coda E Emaj7 E6 E

spair. _____

poco rit.

I COULDN'T KEEP IT TO MYSELF

Adaptation and Arrangement by
DON McLEAN

Moderate Gospel

G Dm7 G Dm7

Well, I said I was - n't gon - na tell no - bod - y but

mf

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'Well, I' followed by a double bar line and a repeat sign. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for G and Dm7 are provided above the staff.

G D7

I could - n't keep it to my - self, No, I could - n't keep it

Detailed description: This system contains the next two measures. The vocal line continues with 'I could - n't keep it to my - self, No, I could - n't keep it'. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for G and D7 are provided above the staff.

G

to my - self, No, I could - n't keep it to my - self. Well I

Detailed description: This system contains the final two measures. The vocal line concludes with 'to my - self, No, I could - n't keep it to my - self. Well I'. The piano accompaniment continues with the same accompaniment. A chord diagram for G is provided above the staff.

G Dm7 G Dm7 G

said I was - n't gon - na tell no - bod - y but I could - n't keep it

Detailed description: This system contains the first line of the song. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. Above the vocal line, five guitar chord diagrams are provided: G, Dm7, G, Dm7, and G. The piano accompaniment consists of chords and moving lines in both hands.

C D7

to my - self. What the Lord has done for

Detailed description: This system contains the second line of the song. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. Above the vocal line, two guitar chord diagrams are provided: C and D7. The piano accompaniment continues with chords and moving lines.

G C G D

me. You ought to been there (You ought to been

Detailed description: This system contains the third line of the song. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. Above the vocal line, four guitar chord diagrams are provided: G, C, G, and D. The piano accompaniment continues with chords and moving lines.

G

there) when Je - sus saved my soul. You ought to been

Detailed description: This system contains the fourth line of the song. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. Above the vocal line, one guitar chord diagram is provided: G. The piano accompaniment continues with chords and moving lines.

D7 G

there (You ought — to been there) when he wrote my name on the roll.

D7sus G D7

Well, I start - ed walk - in', I start - ed talk - in',

G7 C G

I start - ed sing - in', I start - ed shout - in' what the Lord has

Am7 D7 1. G C G 2. G C G

done for me. Well I me.

BABYLON

Words and Music by
DON McLEAN
LEE HAYS

Moderately

mf

The piano introduction consists of four measures in common time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a simple bass line with quarter notes.

Tacet

By _____ the wa - ters, the wa - ters of Bab - y - lon,

The vocal line begins with a half note rest, followed by a melodic line in common time. The piano accompaniment continues with the same rhythmic pattern as the introduction.

We lay down and wept _____ and wept _____ for thee, Zi - on.

The vocal line continues with a melodic line in common time, featuring a key signature change to one sharp (F#) in the final measure. The piano accompaniment continues with the same rhythmic pattern.

We re - mem - ber thee, re - mem - ber thee, re - mem - ber thee, Zi - on.

Am C F G F Am E Am

By _____ the wa - ters, the wa - ters of Bab - y - lon,

Am C F G F Am E Am

We lay down and wept _____ and wept _____ for thee Zi - on.

l.h.

Am C F G F Am E Am

We re - mem - ber thee, re - mem - ber thee, re - mem - ber thee, Zi - on.

Am C F G F Am E Am

By the wa - ters, the wa - ters of Bab - y - lon,

Am C F G F Am E Am

We lay down and wept and wept for thee, Zi - on.

Am C F G F Am E Am

We re - mem - ber thee, re - mem - ber thee, re - mem - ber thee, Zi - on.

Tacet



GENERAL STORE

Words and Music by
DON McLEAN

Medium bright tempo

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, starting with a half rest followed by a quarter rest, then a series of chords. The left hand plays a simple eighth-note melody. The dynamic marking is *mf*.



Good morn-ing, Mis-sis Camp - bell,

A love - ly day to -

The first line of lyrics is accompanied by piano accompaniment. The right hand has a melody with some chords, and the left hand has a simple eighth-note bass line. The dynamic marking is *mf*.

day,

I heard a - bout the fi - re,

The second line of lyrics is accompanied by piano accompaniment. The right hand has a melody with some chords, and the left hand has a simple eighth-note bass line.

I won - der what the pa - pers say.

The third line of lyrics is accompanied by piano accompaniment. The right hand has a melody with some chords, and the left hand has a simple eighth-note bass line.

ad lib.



(Sopken) "Let's see now." (Sung) Give me fif - ty shot - gun shells and a hun - dred feet of rope, Just

Tempo 1^0



Tacet

add that to my bill. Says here there ain't no hope,

Rubato

ad lib.



They all were burned a - live; And four packs of cig - a - rettes, no, I

Tempo 1^0



Tacet

think I'll make it five.

I heard a - bout the wed - ding, —

I'm so hap - py — for the bride,

Why that fi - re house — looked might - y nice — And the

whole town swelled with pride. —

We watched her grow to wom - an - hood, She's

ad lib.



Tacet

found an up - right man,

She'll learn this life ain't eas - y,

You do the best you



1.

2.

can.

No, no, —

— my fam - 'ly ain't so good,

My wife just

had a spell;

And I can't af - ford the med - i - cine —

— She needs to make her well.

I've been laid off — at that

ad lib.

fac - to - ry — For six - teen months or more; — I came home last Wednes-day eve - ning, —

rit.

Tempo 10° 

Tacet

— I found her ly - ing on the floor. —

'Bye now, Mis - sis Camp-bell,

Say how-dy to your son;

You can tell him we'll go hunt - in',

When he gets a big - ger gun.

It was too bad a - bout the fi - re, But don't you get me

ad lib.



Tacet



wrong; We've got to teach these peo - ple How to stay where they be - long.