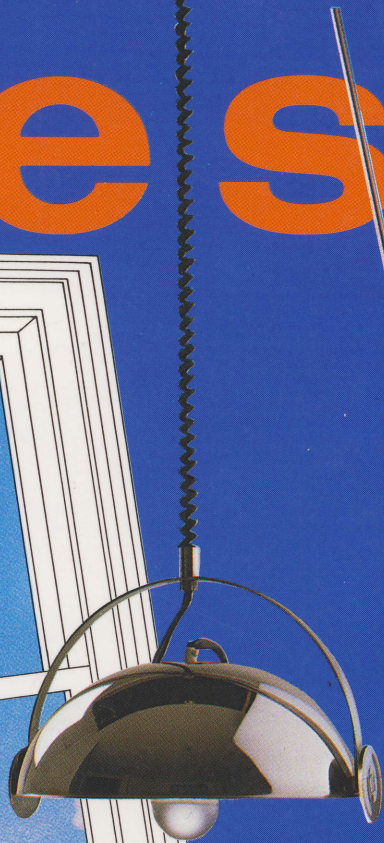


70 YEARS OF POPULAR MUSIC

the sixties



*FINGS AINT WHAT
THEY USED TO BE*



**UP
WITH
MINI SKIRTS**

**make
love
not
war**

the sixties

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First published 1985 © International Music Publications

Exclusive Distributors: International Music Publications, Southend Road, Woodford Green, Essex IG8 8HN, England
 215-2-275, Order ref: 9910, ISBN 0.86359.266.X

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Cover design by Howard Brown/Peter Wood. Photography by Peter Wood

ALL I HAVE TO DO IS DREAM "slow"

" Pendant les vacances "

Words and Music
by BOUDLEAUX BRYANT

INTRO.

CHORUS

F Dm Gm C7 F Dm Gm C7

When I want you in my arms, when I want you and all your charms When-

F Dm Bb C7 F Dm Bb C7

ev-er I want you, — ALL I HAVE TO DO IS DREAM — Dream, dream, dream When

F Dm Gm C7 F Dm Gm C7

I feel blue in the night and I need you to hold me tight When-

F Dm Bb C7 F Bb F F7

ev - er I want you, — ALL I HAVE TO DO IS DREAM —

Bb Am Gm C7 F F7

I can make you mine, taste your lips of wine an - y - time, night or day

Bb Am G7 C7

On - ly trou - ble is, gee whiz, I'm dream - ing my life a - way I

F Dm Gm C7 F Dm Gm C7

need you so that I could die, I love you so and that is why When -

F Dm Bb C7 F Dm Gm C7

ev - er I want you, - ALL I HAVE TO DO IS DREAM ALL I HAVE TO DO IS

1 F Dm Gm C7 2 F Bb F

DREAM. When DREAM.

BORN FREE

Words by DON BLACK
Music by JOHN BARRY

Maestoso

mf

f

p

C **F** **C** **F**

Em **Dm7** **G7** **C** **Dm7** **G7**

Dm7 **G** **G7** **Dm**

1.

2.

Born free, _____ as free as the wind blows, _____ as free as the
Live free, _____ and beau-ty sur-rounds you, _____ the world still a -
grass grows, born free to fol-low your heart.
stounds you, each
time you look at a star. _____ Stay free, _____

G7 Am Am7

where no walls di - vide you, you're free as a

Am7-5 Fm6 G Dm7 G7

roar - ing tide so there's no need to hide.

C F C F

Born free, and life is worth liv - ing, but on - ly worth

Em Dm7 G7sus C

liv - ing 'cause you're born free.

CONGRATULATIONS

Words and Music by
BILL MARTIN AND PHIL COULTER

*2 parts - C major - P2
Country Sing-a-long - 12/6*
Medium tempo

Key G

Con-grat - u -



REFRAIN

- la - tions And cel - e - bra - tions When I tell ev - 'ry - one that

G A A7 D7

you're in love with me Con-grat - u - la - tions And jub - i -

G

to Coda ⊕

- la - tions I want the world to know I'm hap - py as can be.

A A7 D7 G

VERSE

1. Who would be - lieve that I could be hap - py and con - tent - ed I used to
 2. I was a - fraid that may - be you thought you were a - bove me That I was

D7 G

think that hap - pi - ness had - n't been in - vent - ed But that was in the bad old
 on - ly fool - ing my - self to think you'd love me But then to - night you said you

D7 G E7

days be - fore I met you — When I let you — walk in - to my
 could - n't live with - out me — That round a - bout me — you want - ed to

Am A7

1 2

heart. — 2. Con - grat - u -
 stay. — Con - grat - u -

D7

D.S. al Coda

⊕ CODA

Slower

accelerando poco a poco

Con-grat-u - la - tions And cel-e - bra - tions When I tell ev-'ry-one that

accelerando poco a poco

Eb7 Ab Bb Bb7 Eb7

Tempo I

you're in love with me ————— Con-grat-u - la - tions And ju-bi - la - tions

Ab Bb

I want the world to know I'm hap-py as can be, ————— I want the world to know —

Bb7 Eb7 Ab Bb7

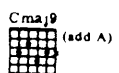
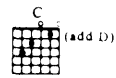
— I'm hap-py as can be. —————

Eb7(sus 4) Ab G Ab

ALFIE

Words by HAL DAVID
Music by BURT BACHARACH

Very Slowly



What's it all a - bout, Al - fie? — Is it just for the mo - ment we



live? What's it all a - bout — when you sort it out, — Al - fie? —



Are we meant to take more than we give, or are we meant to be kind? —



— And if on - ly fools are kind, Al - fie, then I

Cmaj7
C
Cmaj9 (add A)
Em7
A7
Dm9
Dm7

Em7
Am7
Dm7
F#dim

Bm7
Eb6
Am7
Bm7

Am7
Em
Am7
Bm7
Eb6
Am7
Dm7
G9

guess it is wise to be cruel. And if life be - longs — on - ly to the strong, —

— Al - fie, — what will you lend on an old gold - en rule? As

sure as I be - lieve there's a heav - en a - bove, Al - fie,

I know there's some - thing much more. Some - thing e - ven non - be - liev - ers

f *mf*

mp

3

3

C7 (add E) G9 C (add D) Dm7

can be - lieve in. I be-lieve in love, Al - fie.

p mp

F#m7-5 F9 Em7 Am7 F#m7-5 F9

With - out true love we just ex - ist, Al - fie. Un - til you find the love you've

mf

Em7 Am9 Am7 (add B) D7-5 D9-5 (add B) Dm7 F#dim

messed you're noth-ing, Al - fie. When you walk let your heart lead the way and

mp

Dm7 C7-9 Dm9 Dm7 C7-9 Cmaj9 Cmaj7

you'll find love an - y day, Al - fie, Al - fie.

pp

THE CARNIVAL IS OVER

~~THE CAR~~
THE SEEKERS

Words and Music
by TOM SPRINGFIELD

Slow four in a bar
(with a beat)

Say good - bye _____ my own true

mp

F

lov - er As we sing _____ a lov - er's song. _____ How it breaks _____ my heart to

C7 F F7 Bb C7

leave you, Now the car _____ ni-val is gone. _____ High a - bove _____ the dawn is

F Dm Bb C7 F

wak - ing And my tears _____ are fall - ing rain, _____ For the car _____ ni-val is

C7 F F7 Bb C7

Handwritten notes at the top of the page, including "21 1/2", "Dish", "Chris Thompson", and other illegible scribbles.

o - ver. We may ne - ver meet a - gain. Like a drum - my heart was



F Dm Bb C7 F F7 Bb C7

beat - ing And your kiss - was sweet as wine, But the joys of love are



F Dm Bb C7 Am F7 Bb C7

fleet - ing For Pier - rot and Col - um - bine. Now the har - bour light is



Am Dm Bb Eb C7 F

call - ing. This will be our last good - bye. Tho' the car - ni - val is



C7 F F7 Bb C7

o - ver I will love you till I die. Say good - die.



F Dm Bb C7 F C7 F

DELILAH

Bellorom finger
Music finder

Flowers For Walt 2199-180

Words and Music by
LES REED and BARRY MASON

Brightly

mf

Handwritten notes: Bellorom finger, Music finder

Handwritten note: Flowers For Walt 2199-180

Words and Music by LES REED and BARRY MASON

Brightly

Musical notation for piano introduction in 3/4 time, key of D major, starting with a mezzo-forte (mf) dynamic.

1. I saw the light on the night that I passed by her win - dow
2. At break of day when that mandrove a - way I was wait - ing

Em B7

Musical notation for the first vocal line and piano accompaniment, including lyrics and chord markings (Em, B7).

I saw the flick - er - ing sha - dows of love on her blind
I crossed the street to her house and she op - ened the door

Em B7

Musical notation for the second vocal line and piano accompaniment, including lyrics and chord markings (Em, B7).

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

E E7 Am

Musical notation for the final vocal line and piano accompaniment, including lyrics and chord markings (E, E7, Am).

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

Em B7

mind. } My my my
 more

Em D7 G7

De - li - lah Why why

D7

why De - li - lah I So

F# G G

could see that girl was no good for me
 be - fore they come to break down the door For -

G7 C Am

But I was lost like a slave that no man could free
 give me De - li - lah I just could-n't take an - y more

G D7 G B7

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

G Em B7

more

Em A Em

fz

FINGS AIN'T WOT THEY USED T'BE

Words and Music
by LIONEL BART

Moderato

mf

They've changed our lo - cal pal - ais in - to a bowl - ing al - ley, and
 mon - keys fly - ing round the moon, we'll be up there wiv 'em soon,

mf

E \flat Cm7 Fm7 B \flat 7 E \flat Cm7 Fm7 B \flat 7

fings ain't wot they used t' be. _____ There's teds wiv
 fings ain't wot they used t' be. _____ Once our

E \flat Cm7 Fm7 B \flat 7 E \flat Cm7 Fm7 B \flat 7 E \flat Cm7

drain-pipe trou-sers, and debs in cof-fee hou-ses, and fings ain't
beer was frof-fy, but now it's frof-fy cof-fee! No! Fings ain't

Fm7 Bb7 Eb Cm7 Fm7 Bb7 Eb E dim

wot they used t' be. It used t' be fun,
wot they used t' be. There used t' be trams,
We used to have stars,

Fm7 Bb7 Bbm7 Eb7 Ab

Dad and old Mum pad-dl-ing down South-end, But now it ain't done,
Not ve-ry quick got you from place to place, But now there's just jams,
Sing-ers who sung "A Dix-ie Mel-o-dy," They're buy-ing gui-tars,

Abm

nev - er mind chum, Par - is is where we spend our out - ings! Grand - ma
 half a mile thick, Stay in the hu - man race, I'm walk - ing! They've stuck
 plink - e - ty plunk, Back - ing them - selves with three chords on - ly! Once we

Chords: Eb Cm7 Fm7 Bb7 Eb Cm7

tries to shock us all, do - ing knees up rock 'n' roll, } Fings ain't
 park - ing me - ters out - side our doors to greet us, No, }
 danced from twelve to three, I've got news from El - vis P, }

Chords: Fm7 Bb7 Eb Cm7 Fm7 Bb7 Eb Edim

1. wot they used t' be. 2. Did the

Chords: Fm7 Bb7 Eb Cm7 Fm7 Bb7 Eb Edim

lot, we used t', Fings ain't wot they used t' be.

Chords: Fm7 Bb7 Eb Edim Fm7 Bb7 Eb6

GENTLE ON MY MIND

Words and Music
by JOHN HARTFORD

Moderately Bright

1. It's know-ing that your

C C

door is al-ways o-pen and your path is free to

Cmaj7 C^b C

walk, ————— That

G⁹

makes me tend to leave my sleep-ing bag rolled up and

Dm Dm(maj⁷) Dm⁷

stashed be - hind your couch.

G⁷ Dm⁷ G⁷ C

And it's know - ing I'm not shack - led by for -

Cmaj⁷

- got - ten words and bonds, And the ink stains that have

C⁶ Cmaj⁷ C

dried up - on some line,

G⁹

That keeps you in the back - roads by the riv - ers of my

Dm Dm(maj7) Dm7

mem - 'ry, That keeps you ev - er gen - tle on my

Dm⁶ Dm Dm7 G7 Dm7

1 2 3
mind. 2. It's not

C

4
mind.

C

GEORGY GIRL

Words by JIM DALE
 Music by TOM SPRINGFIELD

Baion tempo (not fast)

mf

E \flat Gm A \flat B \flat ⁷ E \flat Gm A \flat B \flat ⁷

Hey there! — Georgy girl — Swing-ing down the street so

mf

E \flat Gm A \flat B \flat E \flat Gm

fan-cy free, No-bod - y you meet could ev - er see the

A \flat B \flat E \flat Gm A \flat

loneli-ness there in - side you. Hey there! — Georgy girl —

mf

D \flat B \flat ⁷ E \flat Gm A \flat B \flat

1. Why do all the boys just pass you by? Could it be you just don't
 2. Dream-ing of the some-one you could be. Life is a re - al - i -

E \flat Gm A \flat B \flat E \flat Gm

try, or is it the clothes you wear? — You're al - ways
 -ty, you can't al - ways run a - way. — Don't be so

A \flat D \flat B \flat ⁷(sus E \flat) B \flat ⁷ B \flat ⁹ B \flat ⁷ Cm

win-dow shop-ping but nev-er stop - ping to buy.
 scared of chang-ing and re - ar - rang - ing your - self.

Gm A \flat E \flat

So shed those dow-dy feathers and fly } a lit - tle bit.
 It's time for jump-ing down from the shelf }

G C F B \flat B \flat ⁷

Hey there! — Georgy girl — There's another Georgy deep in - side

Chords: Eb Gm Ab Bb Eb Gm Ab Bb

Bring out all the love you hide and oh, what a change there'd be,

Chords: Eb Gm Ab Bb7 Cm

The world would see A new Georgy girl.

Chords: Cm7 Ebmaj7 Ab Bb7 Eb Gm

girl. A new Georgy

Repeat ad lib and fade

Chords: Ab Bb7 Eb Gm Ab Bb7

THE GOOD LIFE "Holla Sella vie"

Sacha Distel.

Words by JACK REARDON
Music by SACHA DISTEL

Slowly (with feeling)

mf

Oh, the Good Life full of fun seems to be the i - deal,

Ab

Gm7

C7

Yes, the Good Life lets you hide all the sad - ness you

Gm7

C7b9

Fm

feel.

You won't real - ly fall in

Dm7

G7

Dbmaj7

Db6

love for you can't take the chance, So be

Chord symbols: Gb7, Abmaj7, Bbm7, Eb7, Cm7, Ab, Gm7, C7

ho - nest with your - self, don't try to fake ro - mance.

Chord symbols: Fm, C+, Fm7, Bb7, Bbm7

It's the Good Life to be free and ex - plore the un -

Chord symbols: Eb7, Ab

-known, Like the heart - aches when you

Chord symbols: Gm7, C7, Gm7, C7b9, Fm

learn_ you must face_ them a - lone. Please re-

Dm7 G7

-mem - ber. I still want you and in case you won - der

Dbmaj7 Db6 Gb7 Abmaj7 Ab6

why, Well, just wake up kiss the Good Life good -

Cm7 F7(b9) Bbm7 Eb7(b9)

1. - bye. Oh, the - bye. 2.

Ab6 Bbm7 Eb7 Ab6 Bbm7 Ab6

molto rit.

GREEN GREEN GRASS OF HOME

ELVIS PRESLEY.

Words and Music
by CURLY PUTMAN

Introduction for piano. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern in the bass clef. The music is in B-flat major and 4/4 time. Dynamics include *mf*.

VERSE.

The old home town — looks the same as I step down — from the
2 old house is still stand - ing, Tho' the paint is cracked and

Accompanying piano part with lyrics. Chords: B \flat , B \flat 7, E \flat .

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

Accompanying piano part with lyrics. Chord: B \flat .

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

Accompanying piano part with lyrics. Chords: F7, Cm7, F13, B \flat .

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

B \flat 7 Eb Ebdim Eb Dm7 Cm7

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

B \flat F7 Cm7 F7 B \flat Eb

REFRAIN

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

Cm7 F13 B \flat B \flat 7

1 - 2
 reach - ing smil - ing sweet - ly it's good to touch the

E \flat Cm7 B \flat

green, green grass of home. (2) The

F7 Cm7 F7 B^b F7

3
shade of that old oak tree as they lay me 'neath the

E^b Dm7 Cm7 B^b

green, green grass of home. —————
ten. —————

rall.

F7 Cm7 F7 E^b Dm7 Cm7 B^b

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

HELLO DOLLY!

Words and Music
by JERRY HERMAN

B. November 1962
Sammy Davis Jr. - 1962
Moderately

The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. It features a melodic line in the right hand and a bass line in the left hand, both in the key of B-flat major. The melody consists of a series of eighth and quarter notes, with a final half note chord.

(ad lib.) Cm7 VERSE

F7

Bb

Gm7

The first system of the verse includes a vocal line and a piano accompaniment. The vocal line starts with the lyrics "I went a - way from the lights of Four - tenth Street And". The piano accompaniment is in 4/4 time, with a mezzo-piano (mp) dynamic. The chords are Cm7, F7, Bb, and Gm7.

Cm7

F7

Bbmaj7

Bdim

The second system of the verse includes a vocal line and a piano accompaniment. The vocal line continues with the lyrics "in - to my per - son - al haze; But". The piano accompaniment is in 4/4 time. The chords are Cm7, F7, Bbmaj7, and Bdim.

Cm7

F7

Bb

Bbdim

The third system of the verse includes a vocal line and a piano accompaniment. The vocal line concludes with the lyrics "now that I'm back in the lights of Four - tenth Street, To -". The piano accompaniment is in 4/4 time. The chords are Cm7, F7, Bb, and Bbdim.

F C7 Cm7 F7

mor - row will be bright - er than the good old days!

rit.

Refrain- Medium Strut tempo

Bb Gm Bbmaj7

HEL - LO, DOL - LY, well, HEL - LO, DOL - LY, It's so nice to have you

u tempo *mp - mf*

Bbdim Cm7 F7 Cm Cm7 Cm(+5)

back where you be-long. You're look-ing swell, Dol-ly, we can tell,

Cm Cm7 F7 Bb6 Bbdim F7 Bb

Dol-ly, You're still glow-in', you're still crow-in', you're still go-in' strong. We feel the room

Gm Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6

sway-in', for the band's play-in' one of your old fa-v'rite songs from 'way back when.

Cm6 D7 Gm Dm Gm Dm

So { take her wrap, tel-las, Find her an emp-ty lap, fel-las, }
 { gol-ly gee, fel-las, Find her a va-cant knee, fel-las, }

1. | 2.

C9 C9+5 Cm7 F9 Bb Bdim Cm7 F7 Cm7 F9

Dol-ly 'll nev-er go a-way a - gain! HEL- go a-way,

C9 C9+5 Cm7 F9 C9 C9+5 Cm7 F9 Bb Opt. F7 Bb

Dol-ly 'll nev-er go a-way, Dol-ly 'll nev-er go a-way a - gain!

E \flat B \flat (D Bass) Am7 (D Bass) D7

when there is no oth - er for their love. _____
 I'm not half, I'm whole now with your love. _____

rit.

Am7 D7 Em Am Am7 D7 Gmaj7

It's my Hap - py Heart you hear - sing - ing loud and sing - ing clear, - And it's

mf

Cmaj7 Fmaj7 B \flat D7 Am7 D7

all be - cause you're near - me, my love. _____ Take my

Em Am Am7 D7 Gmaj7

Hap - py Heart a - way, - make me love you, make my day, - In your

1.

Cmaj7

Fmaj7

Bbmaj7

Bb7

Am7

D7

arms I want to stay, oh my love.

2.

G

Bbmaj7

Bb7

Am7

D7

love. La la

Repeat and fade

Em

Am

Am7

D7

Gmaj7

la la la la la La la la la la la La la

Repeat and fade

Cmaj7

Fmaj7

Bbmaj7

Bb7

Am7

D7

la la la la la la la. La la

HONEY

"Bobby Goldsboro"

Words and Music
by BOBBY RUSSELL

Moderato

See the tree, how big it's grown, But
Then the first snow came and she ran

friend it has - n't been too long, it was - n't big I
out to brush the snow a - way so it would - n't die Came

laughed at her and she got mad, the first day that she plant-ed it was just a twig
run - nin in — all ex - cit - ed slipped and al - most hurt her - self and I laughed 'til I cried

She was al - ways young at heart, Kind - a dumb and kind - a smart and I
Wrecked the car and she was sad and so a - fraid that I'd be mad but

loved her so. And I sur- prised her with a pup - py,
 what the heck? Tho' I pre - tend - ed hard to be, Guess

Dm7 G7 Dm7 G7 Dm7 G7

Kept me up all Christ - mas Eve two years a - go. And I
 you could say she saw thro' me and hugged my neck.

Dm7 G7 C C6 Cmaj7 C6

it would sure em - bar - ass her When I came home from work - ing late 'cos
 came home un - ex - pect - ed - ly And caught her cry - in' need - less - ly in the

C Cmaj7 C6

I would know That she'd been sit - tin' there and cry - in'
 mid - dle of the day And it was in the ear - ly spring when

Dm7 G7 Dm7 G7 Dm7 G7

Ov - er some sad and sil - ly late, late show. }
 flow - ers bloom and rob - ins sing she went a - way. } And hon - ey I

Dm7 G7 C

miss you — and I'm be-ing good — And I'd love to be with you —

Dm7 G7 Dm7 G7 C Dm7 G7

1 If on-ly I could. 2 She could. One

Dm7 G7 C C Em7 A7

day while I was not at home, While she was there and all a-lone the an-gels came
 Now my life's an emp-ty stage Where Hon-ey lived and Hon-ey played and love grew up
 See the tree, how big it's grown, But friend, it has-n't been too long it was-n't big

D Dmaj7 D6 Em7 A7

Now all I have are mem-o-ries of hon-ey and I wake up nights and
 A small cloud pass-es ov-er-head and cries down on the flow-er bed that
 I laughed at her and she got mad, the first day that she plant-ed it was

Em7 A7 Em7 A7 Em7 A7

1 & 2 call her name. Hon-ey loved. 3 Fade out And just a twig. —

D D6 Dmaj7 D6 D D6 Dmaj7 D6 D

Ballad 1 3 6-8 Slow Rock.

I CAN'T STOP LOVING YOU

ELVIS PRESLEY

words and Music
by DON GIBSON

4

lon

mf

Those hap - py hours _____ That we once knew, _____ Tho' long a -

C F

- go, _____ Still make me blue. _____ They say that time _____ Heals a brok-en

C Dm7 G7 C Gm7 (C Bass)

heart, _____ But time stood still _____ Since we've been a - part. _____

F C G7 C F C

I can't stop lov - ing you, I've made up my mind To live in

C B \flat C7 F C

mem - o - ry Of old lone - some times. I can't stop want - ing you,

G7 C C7 F

It's use - less to say, So I'll just live my life In dreams of yes - ter -

C G7

1. - day. I can't stop 2. - day.

C D9 G7 C B \flat C7 C F C6

IF EVER I WOULD LEAVE YOU

" ROBERT GOULET "

Words by ALAN JAY LERNEI
Music by FREDERICK LOEWI

Moderato

Piano introduction in B-flat major, 4/4 time, Moderato. The piece begins with a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *f*, and *rit.*

(with warm expression)

F9

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in B-flat major, 4/4 time. The piano accompaniment is in B-flat major, 4/4 time. Dynamics include *mp a tempo*. The lyrics are: "If ev - er I would leave you _____ It would - n't be in

Bbmaj9 Bb

Fdim

F7

Gdim

F7 Bbdim

F7(b9)

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in B-flat major, 4/4 time. The piano accompaniment is in B-flat major, 4/4 time. Dynamics include *cresc.*. The lyrics are: "sum - mer. _____ See - ing you in sum - mer I nev - er would

Bbmaj9

Bb6

Dm

Bb7

Eb

Cm

F7

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in B-flat major, 4/4 time. The piano accompaniment is in B-flat major, 4/4 time. Dynamics include *p*. The lyrics are: "go. _____ Your hair streaked with sun - light, _____ Your lips red as

Bbmaj9 Bb6 Cm7 G7 Cm Cm7 Dm7 Cm7

flame, _____ Your face with a lus - tre _____ that puts gold to shame! _____

This system contains the first two lines of music. The vocal line starts with a half note 'flame,' followed by a quarter rest, then a quarter note 'Your', a quarter note 'face', a quarter note 'with', a quarter note 'a', a quarter note 'lus-', a quarter note 'tre', a quarter rest, a quarter note 'that', a quarter note 'puts', a quarter note 'gold', a quarter note 'to', and a half note 'shame!'. The piano accompaniment features a bass line with a triplet of eighth notes in the first measure and various chords in the right hand.

F7 F9

But if I'd ev - er leave you, _____ It could - n't be in

mp

This system contains the third and fourth lines of music. The vocal line begins with a quarter rest, followed by a quarter note 'But', a quarter note 'if', a quarter note 'I'd', a quarter note 'ev-', a quarter note 'er', a quarter note 'leave', a quarter note 'you,', a quarter rest, a quarter note 'It', a quarter note 'could - n't', a quarter note 'be', and a quarter note 'in'. The piano accompaniment includes a dynamic marking of *mp* and continues with a bass line and chords in the right hand.

Bbmaj9 Bb6 Fdim F7 Gdim F7 Bbdim F7(b9)

au - tumn. _____ How I'd leave in au - tumn I nev - er will

cresc.

This system contains the fifth and sixth lines of music. The vocal line starts with a quarter note 'au - tumn.', a quarter rest, a quarter note 'How', a quarter note 'I'd', a quarter note 'leave', a quarter note 'in', a quarter note 'au - tumn', a quarter note 'I', a quarter note 'nev - er', and a quarter note 'will'. The piano accompaniment features a dynamic marking of *cresc.* and continues with a bass line and chords in the right hand.

Bbmaj9 Bb6 Dm Bb7 Eb Cm F7 Bbmaj9

know. _____ I've seen how you spar - kle _____ When fall nips the air. _____

This system contains the seventh and eighth lines of music. The vocal line begins with a quarter note 'know.', a quarter rest, a quarter note 'I've', a quarter note 'seen', a quarter note 'how', a quarter note 'you', a quarter note 'spar - kle', a quarter rest, a quarter note 'When', a quarter note 'fall', a quarter note 'nips', a quarter note 'the', and a quarter note 'air.'. The piano accompaniment includes a dynamic marking of *p* and continues with a bass line and chords in the right hand.

B \flat 6 Cm7 G7 Cm Cm7 F7(b9) B \flat

I know you in au - tumn — And I must be there.

D D+ D6 G A7 D Dmaj7

And could I leave you run-ning mer-ri - ly through the snow? —

R.H.

D6 F# B F# Em7 A7

— Or on a win - try eve - ning when you catch the fi - re's

D F7 F9

glow? — If ev - er I would leave you, — How could it be in

mf

IF I RULED THE WORLD

"Tony Bennett"

Words by LESLIE BRICUSSE
Music by CYRIL ORNADEL

Steady moderate tempo

mf

1. If I ruled the world _____ ev-'ry day would be the first day of spring. _____
 I ruled the world _____ ev-'ry man would be as free as a bird. _____

mf

Bb7 Eb Eb 6 Eb maj7 Eb7 Dm7

— Ev-'ry heart would have a new song to sing _____ And we'd sing of the
 — Ev-'ry voice would be a voice to be heard _____ Take my word we would

pp.

G7 G7b9 G+ G7 G+ G7 Cm Cm7 F7 F9

1 2

joy ev-'ry morn - ing would bring. _____ 2. If _____
 trea - sure each day that oc - - curred. _____

Eb Eb dim Fm7 Bb7 Fm7 G7

My world — would be a beau - ti - ful place, — Where we would weave such

Cmaj7 C6 Dm7 G7 Cmaj7

won - der - ful dreams — My world — would wear a smile on its face

C6 Fm7 Bb7 Ebmaj7 Eb6 Fm7 Bb7

— Like the man in the moon has when the moon beams — If I ruled the

G7 Cm Eb6 Am7 Fm7 Bb7 Eb

world — ev - 'ry man would say the world was his friend —

Eb6 Ebmaj7 Eb7 Dm7

— There'd be hap - pi - ness that no man could end — No my

G7 G7b9 G+ G7 G+ G7 Cm F7

friend, not if I ruled the world — Ev-ry head would be

F9 Eb Bbm6 C7b9 C7 Fm7

held up high — There'd be sun-shine in ev-ry-one's sky —

Bb7 Eb Bbm6 C7b9

— If the day ev-er dawned when I ruled the world.

C7 Fm7 Fm Bb9 Fm7 Bb9 Eb

— If the day ev-er dawned when I ruled the world.

Abm Eb Bb7 Fm7 Bb7b5 Eb

IF I WERE A CARPENTER

Bobby Darin

Words and Music
by TIM HARDIN

Moderato.

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes in a minor key. The left hand plays a simple bass line. The key signature is three flats (B-flat major/D-flat minor).

First system of the song. The vocal line begins with the lyrics "If I — were a car - pen-ter and you were a la - dy —". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord changes are indicated below the bass line: Eb, Db, Ab, Eb.

Second system of the song. The vocal line continues with the lyrics "— would you marry me an - y - way would you have my ba - by —". The piano accompaniment continues with the same rhythmic pattern. Chord changes are indicated below the bass line: Db, Ab, Eb.

Third system of the song, marked "To Coda". The vocal line begins with the lyrics "If a tin - ker were my trade — would you still". The piano accompaniment continues with the same rhythmic pattern. Chord changes are indicated below the bass line: Eb, Db, Ab.

find me ————— car - ry - ing the pots I made ————— fol - low - ing be -

Chord labels: Eb, Db, Ab

-hind me

Chord labels: Eb, Db, Eb

Save my love through lone - li - ness ————— save my love for sor - row

Chord labels: Db, Eb, Db, Eb

I've giv - en you my on - li - ness ————— come and give me your to - mor - row —————

Chord labels: Db, Ab, Eb

If I worked my hands in wood
If I were a mil - ler

Chord labels: Eb, Db

would you still love me _____ ans - wer me Dear yes I would
at a mill - wheel grind - ing _____ would you miss your col - lared boss

Ab

Eb

Db

D. al CODA

I would put you a - bove me _____ If I were a
soft shoes a - shin - ing _____

CODA Ab

Eb

Db

Eb

Would you marry me

Eb

an - y - way _____ would you have my ba - by _____

Db

Ab

Eb

Eb

Db

Ab

Eb

I'M A BELIEVER

"The Monkees"

Words and Music
by NEIL DIAMOND

Moderately

1. I thought love was on-
2. I thought love was more
3. Instrumental - - - -

f

F F11 F7 F F11 F7 F F11

ly true- in fair- y tales. — And for someone else-
or less a giv- en thing. — Seems the more I gave-

F F11 F F11

but not- for me. Love was out to get-
the less- I got. What's the use of try-
Love was out to get-

F F11 F7 Bb F

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

B \flat F B \flat

Dis - ap - point - ment haunt ed all my dreams.
 When I need - ed sun shine I got rain.
 Dis - ap - point - ment haunt ed all my dreams.

F Fmaj7 F E \flat E \flat 6

(3rd x)
 Then I saw her face,

E \flat maj7 E \flat F F F11

(3rd x)
 now I'm a be - liev - er! Not a trace -

F F11 F

of doubt in my mind. I'm in love,

F11 F F11 F

Ooh! I'm a be - liev - er! I could-n't leave her if I

B \flat F B \flat /F

tried. tried. Now I'm a be -

F11 F11 B \flat /F

liev - er! Now I'm a be -

(Repeat and fade.)

F

I ONLY WANT TO BE WITH YOU

Dusty Springfield 57 field

Words and Music by
MIKE HAWKER and IVOR RAYMONDE

Moderato.

The piano introduction consists of two systems of music. The first system has a treble clef staff with a whole rest and a bass clef staff with a series of eighth notes. The second system has a treble clef staff with a series of chords and a bass clef staff with a series of eighth notes. The tempo is marked 'Moderato'.

The first line of lyrics is: "don't know what it is that makes me love you so... I on-ly know I nev-er wan-na
doesn't matter where you go or what you do... I wan-na spend each moment of the". The piano accompaniment features a treble clef staff with chords and a bass clef staff with eighth notes. Chords G and Em are indicated below the bass staff.

The second line of lyrics is: "let you go... 'Cos you started somethin' Oh can't you see... that
day with you... Oh look what has happened with just one kiss... I". The piano accompaniment features a treble clef staff with chords and a bass clef staff with eighth notes. Chords Em, C, D, Am7, and D7 are indicated below the bass staff.

The third line of lyrics is: "ev-er since we met you've had a hold on me... It happens to be true.
nev-er knew that I could be in love like this... It's cra-zy but it's true.". The piano accompaniment features a treble clef staff with chords and a bass clef staff with eighth notes. Chords G, Em, Am, Bm, Am, and C#dim. are indicated below the bass staff.

I on-ly want to be with you. It
 on-ly want to be with you.

D7 D C D Am7 D7 G C D G C G

You stopped and smiled at me, — Asked if I'd care to dance. —

Eb G C G

I fell in - to your op - en arms and I did - n't stand a chance.

D Bm7 Em7 A7

Now listen honey, I just wanna be beside you ev - ry - where. As long as we're to - gether honey

D7 G Em G

I don't care — 'Cos you start-ed somethin' Oh can't you see — that

Em C D Am7 D7

ev-er since we met you've had a hold on me. — No mat - ter what you do,

G Em Am Bm Am C#dim. D al

To Coda I on - ly want to be with you. —

D7 D C D Am7 D7 G C G

Coda. I said I on - ly want to be with you. —

G C G Am7 D7 G C G rall.

I'M COMING HOME

Words and Music by
LES REED and BARRY MASON

Moderato

mf

The piano introduction consists of two staves. The right hand features a series of chords in the left hand, with a melodic line in the right hand. The tempo is marked 'Moderato'.

I'm 1. com - ing home _____ to your lov - in' heart _____ To the
2. stay _____ and for - get your pride _____ Now my

E_b *Fm7 (E_b bass)* *Fm7 (B_b bass) B_b7*

The first system of the song includes the vocal melody and piano accompaniment. The lyrics are: "I'm 1. coming home to your love in heart To the 2. stay and forget your pride Now my". The piano accompaniment includes the following chords: Eb, Fm7 (Eb bass), Fm7 (Bb bass) Bb7.

one that I once threw a - way and broke a - part I want you
world is fal - ling round me I got no - where to hide I I want you

E_b *E_b+* *Fm7 (E_b bass)* *B_b7 (sus 4)* *B_b7* *E_b*

The second system continues the vocal melody and piano accompaniment. The lyrics are: "one that I once threw a way and broke a part I want you world is falling round me I got no where to hide I I want you". The piano accompaniment includes the following chords: Eb, Eb+, Fm7 (Eb bass), Bb7 (sus 4), Bb7, Eb.

I need you _____ A chance is all I'm ask - in' now I
I need you _____ I know it's true I made you cry then

C *C7* *D_b* *Fm*

The third system concludes the vocal melody and piano accompaniment. The lyrics are: "I need you A chance is all I'm ask in now I I need you I know it's true I made you cry then". The piano accompaniment includes the following chords: C, C7, Db, Fm.

must get back to you some - how So, I am com - ing home to you _____
 like a fool I said good - bye Now I am com - ing home to you _____

f

Fm7 (Bb bass) Bb7 Eb Ab

_____ 'Cos I am no - thing with - out you _____ May -
 _____ Yes life is no - thing with - out you _____ May -

F7 Bb Bb7

be you found some - bo - dy new _____ But I'm still
 be you found some - bo - dy new _____ But I'm still

Eb Ab F7

com - ing home to you _____ Please let me _____
 com - ing home to you _____

Bb7 Eb

THE IMPOSSIBLE DREAM

"Elvis Presley!"

Amor d'un impossible rêve

Words by JOE DARION
Music by MITCH LEIGH

Tempo di Bolero

Piano introduction in B-flat major, 9/8 time. The right hand features a melodic line with triplets and accents, while the left hand provides a steady bass accompaniment with a 7-fingering pattern.

Bbmaj9 Bb Bbmaj9 Bb

Vocal melody for the first line of lyrics, starting with a repeat sign. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4.

1. To dream _____ the im - pos - si - ble dream, _____ to
 (2. To) right _____ the un - right - a - ble wrong, _____ to

Piano accompaniment for the first line of lyrics. The right hand continues the melodic line with triplets and accents. The left hand maintains the bass line with a 7-fingering pattern.

Ebmaj9 Eb Ebmaj9 Eb6

Vocal melody for the second line of lyrics. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4.

fight _____ the un - beat - a - ble foe, _____ To
 love _____ pure and chaste from a - far, _____ To

Piano accompaniment for the second line of lyrics. The right hand continues the melodic line with triplets and accents. The left hand maintains the bass line with a 7-fingering pattern.

Dm Dm7 Eb6

Vocal melody for the third line of lyrics. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4.

bear _____ with un - bear - a - ble sor - row, _____ to
 try _____ when your arms are too wea - ry, _____ to

Piano accompaniment for the third line of lyrics. The right hand continues the melodic line with triplets and accents. The left hand maintains the bass line with a 7-fingering pattern.

1. Cm F7 Cm

run where the brave dare not go. 2. To reach the un-reach-a-ble

F7 Cm7 Bb

star! This is my quest, to fol-low that

Gm Dm

star, No mat-ter how hope-less, no mat-ter how

Eb6 Gm

far; To fight for the right with-out ques-tion or

Ebm (Tacet) Bbmaj9 Bb

rest, And the world will be bet - ter for

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a whole rest, followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand, including a triplet of eighth notes. Dynamics include a piano (p) marking and a mezzo-forte (mf) marking.

Bbmaj9 Bb Ebmaj9 Eb6

this; That one man, scorned and cov - ered with

Detailed description: This system contains the third and fourth staves of music. The vocal line continues the melody with a dotted quarter note followed by an eighth note. The piano accompaniment maintains the eighth-note bass line and includes chords with triplets in the right hand. Dynamics include piano (p) and mezzo-forte (mf) markings.

Ebmaj9 Eb6 Dm Dm7 Eb6

scars, Still strove with his last ounce of cour - age, To

Detailed description: This system contains the fifth and sixth staves of music. The vocal line features a dotted quarter note followed by an eighth note. The piano accompaniment continues with the eighth-note bass line and chords, including triplets. Dynamics include piano (p) and mezzo-forte (mf) markings.

Bb rall. F9 Cm7 Bb a tempo

reach the un-reach-a - ble stars.

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with a dotted quarter note followed by an eighth note. The piano accompaniment features a change in tempo from 'rall.' to 'a tempo' and includes chords with triplets and accents. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (fz) markings.

IT MIGHT AS WELL RAIN UNTIL SEPTEMBER

~~"Carole King"~~
"Carole King"

Words and Music by
GERRY GOFFIN and CAROLE KING

What should I write? What can I say? How can I tell you how much I miss you?

Dm F+ F G7 Gm C7-9

Moderately, in rhythm

1. The weath - er here has been as nice as it can be, Al - though it
 2. I don't need sun - ny skies for things I have to do, 'Cause I stay
 3. It does - n't mat - ter wheth - er skies are gray or blue; It's rain - ing

F Gm7/F F Gm7/F F

does - n't real - ly mat - ter much to me; For all the fun I'll have while
 home the whole day long and think of you; As far as I'm con - cerned each
 in my heart 'cause I can't be with you. I'm on - ly liv - in' for the

Gm7/F F7 Bb Bbm

you're so far a - way, It Might As Well Rain Un - til Sep -
 day's a rain - y day, So It Might As Well Rain Un - til Sep -
 day you're home to stay, So It Might As Well Rain Un - til Sep -

F G7 Db7 C7

THE LAST WALTZ

"La dernière Valse Nicole Mathieu"

Words and Music by
LES REED and BARRY MASON

Waltz moderato

mf

Introduction for piano, 4/4 time, key of G major. The music consists of a series of chords in the right hand and a simple bass line in the left hand.

1. I won - dered should I go or should I stay
2. - Thought the love we had was go - in' strong

mp

Gmaj7 F#m7 Fm7

Vocal line with piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand.

The band had on - ly one more song to play And
Through the good and bad we'd get a - long And

Em7 A13 Dmaj7 D6

Vocal line with piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand.

Then I saw you out the corn - er of my eye
Then the flame of love died in your eye My

Gmaj7 F#m7 Fm7

Vocal line with piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand.

A lit - tle girl a - lone and so shy I had the
heart was broke in two when you said "good - bye"

Em7 Em7 A7 D A7 Em7 A7

last waltz with you Two lone - ly peo - ple to -

D Dmaj7 Gmaj7 G6 A7 Em A7

- geth - er I fell in love with you The

D D7+ G

to Coda $\text{\textcircled{1}}$
last waltz should last for ev - er.

Em7 (A Bass) A7 D

2

ev - er. It's all o - ver now no-thing left to say Just my

D G Gm

tears and the orch - es - tra play - ing La la la la la la la

D D° Em9 A7 Gmaj7

la La la la la la la la la I had the

F#m7 Em Em7 A7 D A7 Em7 A7

D.S.al Coda

⊕ CODA

ev - er La la la la la la la la

rall. *molto rit.*

D Gmaj7 Dmaj9

LITTLE GREEN APPLES

"SINATRA"

Words and Music
by BOBBY RUSSELL

Moderately

And I wake up in the morn-ing with my

mf

Am

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'. The lyrics 'And I wake up in the morn-ing with my' are written under the vocal line. A piano dynamic marking 'mf' is placed above the piano staff. The chord 'Am' is indicated below the piano staff.

hair down in my eyes and she says, "Hi" — And I stum-ble to the break-fast table while the

Am7 D7 G Am

Detailed description: This system contains the third and fourth staves of music. The lyrics 'hair down in my eyes and she says, "Hi" — And I stum-ble to the break-fast table while the' are written under the vocal line. The piano accompaniment continues with chords Am7, D7, G, and Am indicated below the staff.

kids are go-ing off to school, good- bye. — And she reach-es out an' takes my hand

Am7 D7 G G7

Detailed description: This system contains the fifth and sixth staves of music. The lyrics 'kids are go-ing off to school, good- bye. — And she reach-es out an' takes my hand' are written under the vocal line. The piano accompaniment continues with chords Am7, D7, G, and G7 indicated below the staff.

squeez-es it says, "How you feel - in' Hon." — And I look a-cross at smil-ing lips that

C Cm Am D7

Detailed description: This system contains the seventh and eighth staves of music. The lyrics 'squeez-es it says, "How you feel - in' Hon." — And I look a-cross at smil-ing lips that' are written under the vocal line. The piano accompaniment continues with chords C, Cm, Am, and D7 indicated below the staff.

warm my heart and see my morn-ing sun. And if that's not lov-in' me—

Am D7 G G Am D7

NC

then all I've got to say. God did-n't make Little Green Ap-ples and
God did-n't make Lit-tle Green Ap-ples and

Am D7 Am D7 Am D7 G

it don't rain in In-di-an-ap-o-lis sum-mer time,—
it don't snow in Min-ne-apolis when the win-ter comes.—

There's no such thing as Doc-tor Sues,
There's no such thing as make be-lieve

Am Am7 D7 2nd Time Am
fade out for Fine

Dis-ney-land and Moth-er Goose is no nurs-ery rhyme.
pup-py dogs and aut-umn leaves and B. B. guns. God did-n't make Lit-tle Green Ap-ples and

Am7 D7 G

it don't rain in In-di-an-ap-o-lis in the sum-mer time.— And when my-self is feel-in' low I

Am Am7 D7 Am

think a -bout her face a glow to ease my mind

Am7 D7 G Am

Some- times I call her up at home know- ing she's bus- y—

Am7 D7 Am Am7 D7 G

And ask if she could get a- way and meet me— and grab a bite to eat

Am Am7 D7 G

And she drops what she's do- in' and hur- ries down to meet me and I'm al- ways late.

G7 C

D. S. al Fine

But she sit's wait- ing pa- tient- ly and smiles when she first sees me 'cause she's made that way.

Cm Am D7 Am D7 G

MASSACHUSETTS

"Bee Gees"

Words and Music by
BARRY, ROBIN and MAURICE GIBBModerately
Tacet

G Am C G

x000 0 0 0 0 0 x000

Feel I'm go - ing back — to Mas - sa - chu - setts;
Tried to hitch a ride — to San Fran - cis - co;
Talk a - bout the life — in Mas - sa - chu - setts;

Am C

0 0 0 0 0

some - thing's tell - ing me — I must go
got - ta do the things — I wan - na
speak a - bout the peo - ple I have

G
x000

home. — And the lights all went out in Mas - sa -
do. — And the lights all went out in Mas - sa -
seen. — And the lights all went out in Mas - sa -

C
0 0

chu - setts the day I left her
chu - setts; they brought me back to
chu - setts; and Mas - sa - chu - setts is

G
x000

D
0

stand - ing on her own.
see my way with you.
one place I have seen.

1. 2. G
D
x000

3. Am C
0 0

Repeat and fade

G
x000

I will re - mem - ber Mas - sa - chu - setts.

Am C
0 0

G
x000

Am C
0 0

Repeat and fade

MAY EACH DAY

Words by MORT GREEN
Music by GEORGE WYLE

Waltz Tempo

mf

3/4

Introduction for piano, 3/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand.

C E7 Am C7 F

MAY EACH DAY in the week be a good day. _____ May the Lord al-ways

mp

3/4

First system of the song, including piano accompaniment and vocal line. The piano part is marked *mp*. The vocal line starts with the lyrics "MAY EACH DAY in the week be a good day. _____ May the Lord al-ways".

A7 Dm Dm(b5) C F A7 Dm

watch o - ver you _____ And may all of your hopes turn to wish - es _____

3/4

Second system of the song. The piano part continues with the accompaniment. The vocal line continues with the lyrics "watch o - ver you _____ And may all of your hopes turn to wish - es _____".

Dm(b5) C D7 Dm7 G7 C

_____ And may all of your wish - es come true. _____ MAY EACH DAY in the

3/4

Third system of the song. The piano part continues with the accompaniment. The vocal line continues with the lyrics "_____ And may all of your wish - es come true. _____ MAY EACH DAY in the".

E7 Am C7 F A7 Dm

month be a good day. _____ May you make friends with each one you meet. _____

3/4

Fourth system of the song. The piano part continues with the accompaniment. The vocal line continues with the lyrics "month be a good day. _____ May you make friends with each one you meet. _____".

Dm(b5) C F A7 Dm Dm(b5)

And may all of your day dreams be mem-'ries And may

C F C F

all of your mem - 'ries be sweet. The weeks turn to

C F Fm

months and the months in - to years. There'll be sad - ness and joy. There'll be

C F Fm6

laugh - ter and tears. But one thing I pray to hea - ven a -

C Am F G7

bove May each of your days be a day full of love. MAY EACH

C E7 Am C7 F

DAY in the year be a good day. _____ May each dawn find you

A7 Dm Dm(b5) C F A7

hap - py and gay _____ And may all of your days be as

Dm Dm(b5) C D7 Dm7

love - ly _____ As the one you shared with me to - day _____

G7 C F A7 Dm Dm7 G7 ¹C Am

_____ MAY EACH DAY in your life be a good day and good night. _____

F Dm7 G7 ²C Am F Dm7 C6(9)

MAY EACH night. _____

MY WAY

French Words by GILLES THIBAUT
 English Lyrics by PAUL ANKA
 Music by CLAUDE FRANCOIS and JACQUES REVAUX

Slow tempo

The musical score is written in G minor (three flats) and common time (C). It begins with a piano introduction marked 'p' and 'And'. The first system shows the vocal line and piano accompaniment. The second system includes three vocal lines with lyrics: '1. And', '2. -grets', and '3. loved'. The third system continues the lyrics: 'now the end is near and so I face the fin - al', 'I've had a few but then a - gain too few to', and 'I've laughed and cried I've had my fill my share of'. The fourth system continues: 'cur-tain my friend, I'll say it clear, I'll state my', 'men-tion, I did what I had to do, and saw it', and 'los-ing, and now as tears sub-side, I find it'. The fifth system concludes the lyrics: 'case, of which I'm cer-tain. I've lived a life that's', 'through with-out ex-emp-tion. I planned each chart-tered', and 'all so am-us-ing. To think I did all'. Chord changes are indicated below the piano part: Eb, Bbm, C7, Fm, Bb7, Eb, Eb, and Ebmaj7.

full, I've tra-velled each and ev-'ry high-way and
 course, each care-ful step a-long the by-way and
 that and may I say, not in a shy way Oh

Bbm7 Eb-9 Ab Fm7⁻⁵

more, much more than this. I did it my
 more, much more than this. I did it my
 no, oh no not me. I did it my

Eb Fm7 Bb7 Fm7

1 way. way. way. Re- way. way. for what is a man I'm sure you
 2 way. way. way. what has he

Eb Eb Gm Bb9 Eb Ebmaj7

knew when I bit off more than I could chew. But through it
 got, if not him-self then he has not to say the

Bbm7 Eb7-9 Ab Abmaj7 Ab Eb

all things when there was doubt I ate it up and spit it out.
he'd truly feel and not the words of one who

Fm Bb7 Gm

To Coda ⊕

out. I faced it all and I stood tall and did it
knees. The record shows I took the

Cm Fm Bb7

my way. I've

D.S. al Coda

Fm7 Eb

⊕ **CODA**

blows and did it my way.

rit. *ff*

Bb7 Fm7 Eb

MOON RIVER

"Andy Williams"

Words by JOHNNY MERCER
Music by HENRY MANCINI

Slowly

C C Am F
 Moon Riv - er, wid - er than a
 mile: I'm cross - in' you in style some day. Old
 dream - mak - er, you heart - break - er, wher -
 ev - er you're go - in', — I'm go - in' — your way:

Dynamics: *p*, *mp*, *mf*, *dim. poco a poco*

Chords: C, Am, F, C7, Bm7-5, E7, Bb9-5, F#m7-5, B7, Em7, A7, Dm7, G9

C Am F C

Two drift - ers, off to see the world. There's

p *mp*

F C Bm7-5 E7 Am

such a lot of world to see. We're aft -

p

Am7 Am6 F7 C F

er the same rain - bow's end wait - in'round the

f *mp*

C F C Am Dm

bend, my Huck - le - ber - ry friend, Moon Riv - er

p

G7 1 C 2 F Em Dm7 C

and me. me.

rall. *pp*

ON A CLEAR DAY (You Can See Forever)

Words by ALAN JAY LERNER
Music by BURTON LANE

Moderato

The piano introduction is in G major, 4/4 time, marked Moderato. It begins with a mezzo-forte (mf) dynamic. The melody is played in the right hand, and the left hand provides harmonic support with chords and single notes. The piece concludes with a poco ritardando (poco rit.) marking.

Refrain (with feeling)

The first system of the refrain features the vocal melody and piano accompaniment. The vocal line starts with the lyrics "On a clear day" and "Rise and look a-round you". The piano accompaniment is marked piano (p) and a tempo. Chord symbols G maj.7 and C9 are indicated above the staff.

The second system continues the refrain with the lyrics "And you'll see who you are." The piano accompaniment continues with the same texture. Chord symbols G maj.7 and E7 are indicated above the staff.

The third system concludes the refrain with the lyrics "On a clear day" and "How it will as-tound you". The piano accompaniment continues. Chord symbols Am7 and F7(b5) are indicated above the staff.

D7 C#7 D7 G Bbdim Am7 G#dim

That the glow of your be - ing out - shines ev - 'ry

Am7 D7 Dm7 G7 Dm7

star. You feel part of ev - 'ry moun-tain, sea and shore.

mf piu espr.

G7 Cmaj.7 Dm6 A7 D7

You can hear, from far and near, a world you've nev - er heard be - fore.

Edim Gmaj.7 G Bm7 E9

And on a clear day, On that clear day

cresc.

Bm E9 Am7 G6 Am7 G6 1. Am7

You can see for - ev - er and ev -

D7 G Em Am7 D7

er - more! On a

mp

2. Am7 G6 Am7 G6 Am7 D7 G

ev - er and ev - er and ev - er - more!

p poco rit. *accel mf*

p

PUPPET ON A STRING

"Sandie Shaw"
"Un tout petit Pantin"

Words by PHIL COULTER
Music by BILL MARTIN

Moderato (*Alla Calliope*)

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line.

S REFRAIN

I _____ won-der if one day that you'll say that you

D A7

The first system of the refrain features a vocal line and piano accompaniment. The piano part includes a D chord and an A7 chord.

care, If you'd say you love me mad-ly, I'd glad-ly be there, like a pup-pet on a

D A7 D

to \oplus Coda

The second system continues the refrain with a vocal line and piano accompaniment. The piano part includes D, A7, and D chords. The system concludes with the instruction 'to Coda'.

string! _____

A

The coda section consists of two staves. The vocal line has a long note on 'string!' followed by a rest. The piano accompaniment features a rhythmic pattern of chords and eighth notes, ending with a final chord marked with an accent (>).

VERSE

Love is just like a mer-ry-go-round With all the fun of the fair
I may win on the round - a - bout, Then I lose on the swings

D A A7

One day I'm feel-ing down on the ground
In or out, there is nev - er a doubt

D A

Then I'm up in the air — Are you lead-ing me on? — To -
Just who's pull-ing the strings I'm all tied up in you! — But

A7 D G D

- mor - row will you be gone? —
where's it lead-ing me to? —

C# A7

1 2

D. S. al Coda

1 wonder if one

Bb Eb

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase. The second staff is the piano accompaniment, featuring a bass line and chords. The lyrics '1 wonder if one' are written below the vocal staff. Chord symbols 'Bb' and 'Eb' are placed below the piano staff.

day that you'll say that you care, If you say you love me mad-ly, I'd glad-ly be

Bb7 Eb Bb7

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'day that you'll say that you care, If you say you love me mad-ly, I'd glad-ly be'. The piano accompaniment continues with a similar rhythmic pattern. Chord symbols 'Bb7', 'Eb', and 'Bb7' are placed below the piano staff.

there, like a pup-pet on a string!

Eb Bb

Detailed description: This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics 'there, like a pup-pet on a string!'. The piano accompaniment features a more active bass line. Chord symbols 'Eb' and 'Bb' are placed below the piano staff.

Like a pup-pet on a string! Δ

Eb

Detailed description: This system contains the seventh and eighth staves of music. The vocal line repeats the lyrics 'Like a pup-pet on a string!' with a fermata over the final note. The piano accompaniment includes a dynamic marking 'sf' and a fermata over the final chord. Chord symbols 'Eb' and 'E♭' are placed below the piano staff.

STRANGER ON THE SHORE

"Jazz leit"

Words by ROBERT MELLIN
Music by ACKER BILK

Moderato (with feeling)

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a steady bass line with eighth notes.

Here I stand watch-ing the tide go out. — So

The first vocal line is written on a single staff. The piano accompaniment is shown below it, with chords indicated by letters: F, Gm7, C7, F, C7, F7, Bb, and Bbm.

all a-lone and blue, just dream-ing dreams of you. I watched your

The second vocal line continues the melody. The piano accompaniment includes chords: F, Dm7, G7, Gm, Gm7, C7, and F.

ship as it sailed out to sea, tak-ing all my dreams and

The third and final vocal line on this page. The piano accompaniment includes chords: Gm7, C7, F, C7, F7, Bb, Bbm, F, Dm7, Am, and F7.

tak-ing all of me. — The sigh-ing of waves, the wail-ing of — the

Bb C7b9 F F7 Bb F Gm7 C7b9 C7

wind. The tears in my eyes burn — plead - ing "My love, re - turn."

F F7 Bb Am G7 G7b9 Gm7 C7

Why oh why must I go on like this? Shall I just be — a

F Gm7 C7 F C7 F7 Bb Bbm F Dm

lone - ly Strang-er On The Shore?

Am F7 Bb6 C7b5 F Gm7 C7 F Gm7 F

TAKE THESE CHAINS FROM MY HEART

"Ray Charles"

Words and Music by
FRED ROSE and HY HEATH

The first system shows the piano introduction. The right hand starts with a series of chords and a melodic line, while the left hand provides a steady bass accompaniment. A triplet of eighth notes is marked in the right hand.

F C7

1. TAKE THESE CHAINS FROM MY HEART and set me free _____ You've grown
2. (Give my) heart just a word of sym - pa - thy _____ Be as

The second system contains the first two lines of lyrics. The vocal line is written in a single staff, and the piano accompaniment is in two staves. Chord diagrams for F and C7 are provided above the vocal line.

F

cold and no long-er care for me _____ All my faith in you is
fair to my heart as you can be _____ Then if you no long-er

The third system contains the next two lines of lyrics. The vocal line continues with the melody, and the piano accompaniment provides harmonic support. A chord diagram for F is shown above the vocal line.

F7 Bb G7 C7

gone but the heart-aches ling-er on TAKE THESE CHAINS FROM MY HEART and set me
care for the love that's beat-ing there TAKE THESE CHAINS FROM MY HEART and set me

The fourth system contains the final two lines of lyrics. The vocal line concludes the phrase, and the piano accompaniment ends with a final chord. Chord diagrams for F7, Bb, G7, and C7 are provided above the vocal line.

F C7

free _____ Take these tears from my eyes and let me see _____
 free _____ TAKE THESE CHAINS FROM MY HEART and set me free _____

F

— Just a spark of the love that used to be _____ If you
 — You've grown cold and no lon-er care for me _____ All my

F7 Bb G7 C7

love some-bod-y new, let me find a new love too TAKE THESE CHAINS FROM MY
 faith in you is gone but the heart-aches ling-er on TAKE THESE CHAINS FROM MY

1 F Fdim C7	2 F
-------------------	-----

HEART and set me free. _____ 2. Give my
 HEART and set me free. _____

THERE GOES MY EVERYTHING

"ELVIS PRESLEY"

Words and Music
by DALLAS FRAZIER

Moderately slow

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 3/4 time signature, while the left hand provides a simple bass line. The tempo is marked 'Moderately slow' and the dynamic is 'mf'.

Verse

mp

B \flat Eb B \flat

1. I hear foot - steps slow - ly walk - ing, As they gent - ly walk a -
2. (As my) mem - 'ry turns back the pag - es, I can see the hap - py

The first system of the verse features a vocal line with two verses and a piano accompaniment. The key signature has one flat (B \flat), and the time signature is 3/4. The dynamic is 'mp'. Chord changes are indicated above the staff: B \flat , Eb, and B \flat .

F7 B \flat F7 B \flat Eb

cross a lone - ly floor. And a voice is soft - ly
years we had be - fore. Now the love that kept this old heart

The second system continues the verse. The piano accompaniment features a steady bass line and chords. Chord changes are indicated: F7, B \flat , F7, B \flat , and Eb.

B \flat F7 B \flat

say - ing: "Dar - ling, this will be good - bye for - ev - er - more."
beat - ing Has been shat - tered by the clos - ing of the door.

The third system concludes the verse. The piano accompaniment ends with a final chord. Chord changes are indicated: B \flat , F7, and B \flat .

REFRAIN

B \flat F7 B \flat F7 B \flat B \flat 7

There goes my rea - son for liv - ing,

mf

E \flat F7 B \flat F7 B \flat

There goes the one of my dreams, _____ There goes my

B \flat 7 E \flat B \flat F7

on - ly pos - ses - sion, There Goes My Ev - 'ry -

1. B \flat F7 2. B \flat

thing. 2. As my thing. _____

mp ritard.

THERE'S A KIND OF HUSH

"Carpenters"

Words and Music by
LES REED and GEOFF STEPHENS

Medium tempo (With a beat)

There's a

mp *p*

kind of hush all ov-er the world To - night - all ov-er the world

Bb D7 Gm Bb7

- You can hear the sounds of lov-ers in love - You know what I mean. Just the

Eb F7 Bb F7

on - ly sound that you will hear Is when I whis - per in - your ear. I love you

Chords: Eb Eb6 Ebmaj7 Eb6

For - ev - er and ev - er. There's a kind of hush

Chords: F7 Bb

Dynamics: *p*

all ov - er the world to - night. All ov - er the world You can hear the sound

Chords: D7 Gm Bb7 Eb

of lov - ers in love. There's a

Chords: F7 Bb F7 Bb Cm7 (F Bass)

Endings: 1. 2.

TRY TO REMEMBER

"Harry Belafonte"

Words by TOM JONES
Music by HARVEY SCHMIDT

Moderato

mp

First system of piano introduction in 3/4 time, key of G major. The right hand plays a simple melody, and the left hand provides a bass line.

Second system of piano introduction, continuing the melody and bass line from the first system.

(Slowly, with tenderness)

G Am D7

1. Try to re - mem - ber the kind of Sep - tem - ber when
2. Try to re - mem - ber when life was so ten - der that
3. Deep in De - cem - ber it's nice to re - mem - ber al -

First system of the vocal and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The tempo is marked as 'Slowly, with tenderness'.

G Am D7

life was slow and oh, so mel - low. —
no one wept ex - cept the wil - low. —
tho' you know the snow will fol - low. —

Second system of the vocal and piano accompaniment for the second verse. The vocal line continues in the treble clef, and the piano accompaniment continues in the grand staff.

G Am D7

Try to re - mem - ber the kind of Sep - tem - ber when
 Try to re - mem - ber when life was so ten - der that
 Deep in De - cem - ber it's nice to re - mem - ber with -

G Am D7

grass was green and grain was yel - low. —
 dreams were kept be - side your pil - low. —
 out a hurt the heart is hol - low. —

Bm7 Em7 Am7 D7

Try to re - mem - ber the kind of Sep - tem - ber when
 Try to re - mem - ber when life was so ten - der that
 Deep in De - cem - ber, it's nice to re - mem - ber the

Gmaj7 Cmaj7 F D7

you were a ten - der and cal - low fel - low. —
 love was an em - ber a - bout to bil - low. —
 fire of Sep - tem - ber that made us mel - low. —

G Am D7

Try to re - mem - ber and if you re - mem - ber, then
 Try to re - mem - ber and if you re - mem - ber, then
 Deep in De - cem - ber our hearts should re - mem - ber and

1. 2.
 G Cmaj7

fol - low. — (Echo) Fol - low, fol - low, fol - low, fol - low, fol - low,
 fol - low. — (Echo) Fol - low, fol - low, fol - low, fol - low, fol - low,

3.
 D7 G

fol - low, fol - low, fol - low. fol - low. — Fol - low, fol - low,
 fol - low, fol - low, fol - low. fol - low. — Fol - low, fol - low,

Cmaj7 D7 G

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low. —

rit e decresc. *pp* *8va.*

THE WEDDING

(La Noiva)

(Julie ROBERTS)

Qui devant Dieu devant les hommes

English Lyrics by FRED JAY

Original Words and Music by JOAQUIN PRIETO

Slow Rock

Piano introduction in 4/4 time, featuring a steady bass line and a treble line with triplets of eighth notes.

You — by my side, that's how I see us, I — close my eyes, and I can see us,

Musical notation for the first line of lyrics, including piano accompaniment with chords C and F.

We're — on our way to say "I do - oo" My — se-cret dreams have all come

Musical notation for the second line of lyrics, including piano accompaniment with chords G7, C, Am, and D7.

true - oo. I — see the church, I see the peo - ple, Your — folks and mine happy and

Musical notation for the third line of lyrics, including piano accompaniment with chords Dm7, G7, C, F, C, and F.

smil - ing, And I can hear sweet voices sing - ing, "A - ve Ma - ri -

C G7 C G7

- a." Oh my love, my love this can real - ly be That some

C G7 C

day you'll walk down the aisle with me, Let it be, make it be that I'm the

G7 C Am D7

one for you, I'd be yours, all yours, now and for - ev - er.

G Em Am7 D7 Dm7 G7

I see us now, your hand in my hand, This is the hour, this is the

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of eighth notes with slurs and triplets. The piano accompaniment includes a right-hand part with slurs and triplets, and a left-hand part with chords and triplets. Chord labels 'C' and 'F' are placed below the bass staff.

mo - ment, And I can hear sweet voices sing - ing, "A - ve Ma - ri -

The second system continues the musical piece. The vocal line has slurs and triplets. The piano accompaniment features slurs and triplets in both hands. Chord labels 'C' and 'G7' are visible below the bass staff.

- a, A - ve Ma - ri - a, A - ve Ma - ri -

The third system shows the vocal line with slurs and triplets. The piano accompaniment includes slurs and triplets. Chord labels 'C', 'Am', 'Dm7', and 'G7' are placed below the bass staff.

- a, A - ve Ma - ri - i - a."

rall.

The fourth system concludes the piece. The vocal line has slurs and triplets. The piano accompaniment features slurs and triplets. Chord labels 'C', 'Am', and 'G7' are placed below the bass staff. The word 'rall.' is written in the piano part.

WORDS

" BEE GEES "
" ELVIS PRESLEY "

Words and Music by
BARRY, ROBIN and MAURICE GIBB

mp

G G

Smile an ev-er - last-ing smile a smile could bring you near to me ————— Don't

G G A7 A7

ev - er let me find you gone 'cause that would bring a tear to me ————— This

D7 D7 C G G

world has lost it's glor-y let's start a brand new stor-y now my love ————— right

Bb Bb F F

now there'll be no oth - er time and I can show you how my love

G G Am D7

Talk in ev - er - last - ing words and ded - i - cate them all to me _____ and

G G A7 A7

I will give you all my life I'm here if you should call to me _____ you

D7 D7 C G G

Think that I don't ev - en mean a sin - gle word I say _____ it's on - ly

Bb Bb D D

words, and words are all I have to take your heart a - way _____ You

1

G D7 G G

way _____ It's on - ly words, and words are all I have to take your heart a -

2

G G G D7

-way _____ It's on - ly words and words are all I

Rall

G G G

have to take your heart a - way _____

A Tempo

YOU DON'T HAVE TO SAY YOU LOVE ME

"ELVIS PRESLEY"

Original Italian Words by V PALLAVICINI
English Lyrics by VICKI WICKHAM and SIMON NAPIER-BELL
Music by P DONAGGIO

Moderately

When I said I

need - ed you You sad you would

al - ways stay It was - n't me who

changed but you and now you've gone a - way.

Don't you see that now you've gone And I'm left here

Ab Db

on my own ————— That I have to

Bbm Gm7-5

fol low you and beg you to come

C7 F Dm

home. You don't have to say you love me

mf

Gm C7 F Dm

just be close at hand, You don't have to stay for - ev - er

Gm7 C7 F Am

I will un - der - stand, Be - lieve me, be - lieve me I

Dm **Gm7**

can't help but love you — But be - lieve me I'll nev - er — tie you

C *Tacet*

down. — Left a - lone with just a

mp

Bbm **Bbm7** **Eb7** **Ab**

mem - o - ry — Life seems dead and quite un - real,

Db **Bbm** **C7** **C7-9** **C7+5**

— All that's left is lone - li - ness there's noth - ing left to

Fm **F** **Dm3**

feel. You don't have to say you love me

mf

Gm C7 F Dm

just be close at hand, You don't have to stay for - ev - er

Gm7 C9 F D

I will un - der - stand, Be - lieve me, be - lieve me.

G Em Am D7

You don't have to say you love me just be close at hand,

G Em Am7 D7 G Dm6

You don't have to stay for - ev - er I will un - der - stand Be - lieve me, be -

poco cresc.

G Dm6 G

lieve me, be - lieve me.

A WORLD OF OUR OWN

"The Seekers" 1968.

Words and Music
by TOM SPRINGFIELD

Moderato

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

Close the door, Light the light, We're stay- ing home to - night. Far a -
love, Oh, my love I cried for you so much. Lone - ly

The first line of lyrics is set to a melody of quarter notes. The piano accompaniment features a bass line of quarter notes and chords in the right hand. Chord symbols G7, C, F, C, and G are written below the bass line.

way from the bustle And the bright ci-ty lights. — Let them
nights with - out sleeping While I longed for your touch. — Now your

The second line of lyrics continues the melody. The piano accompaniment includes chords in the right hand and a bass line. Chord symbols Em, Am, F, G7, F, and G7 are written below the bass line.

all fade a - way, Just leave us a - lone — And we'll
lips can e - rase, The heart - ache I've known — Come with

The third line of lyrics concludes the melody. The piano accompaniment features chords in the right hand and a bass line. Chord symbols C, E, F, and C are written below the bass line.

live in a world of our own. We'll build a
me to a world of our own.

Em F G7 C Am C F G7

world of our own, that no-one else can share, All our

C F G C Am E7

sor - rows we'll leave far be - hind us there. And I

Am D7 G7 C6 G7

know you will find there'll be peace of mind, When we

C E7 F C

1.
 live in a world of our own. 2. Oh, my

Em F G7 C Am G Em G7

2.
 live in a world of our own. And I

E F G7 Em D7 Am G7

know you will find There'll be peace of mind When we

C E7 F C

live in a world of our own.

Em F G7 C F C