

SCHOTT  
PIANO  
LOUNGE



CARSTEN GERLITZ

# Golden Oldies

The 16 Most Beautiful Pop Classics

DREAM A LITTLE DREAM OF ME

NO MILK TODAY

SILENCE IS GOLDEN

IT NEVER RAINS IN SOUTHERN CALIFORNIA

SOMETHIN' STUPID

HE AINT' HEAVY, HE'S MY BROTHER

HANG ON SLOOPY

FROM ME TO YOU

MONDAY, MONDAY

HELLO, MARY LOU

AS TEARS GO BY

HAPPY TOGETHER

 SCHOTT

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# He Ain't Heavy, He's My Brother

Text: Bob Russell

Musik: Bobby Scott

Arrangement: Carsten Gerlitz

*Slow*

G D/F# C/E C/D

*mf*

The road is

(with pedal)

5 G D/F# C/E

long with man - y a wind - ing turn,

8 Am<sup>9</sup> D<sup>7</sup> B<sup>7</sup>/D# Em F

that leads us to who knows where, who knows

11 Am<sup>9</sup> C/D D G

where. But I'm strong,

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14 D/F# Em Eb7 ⊕

strong e - nough to car - ry him.

17 G Am7 C/D G Am7 C/D

He ain't heav-y, he's my broth-er. 1. So on we

21 Am7 G7/B Cj7 D/C

If I am la - den at all I am

24 Cj7 D/C Bm7

la - den with sad - ness that ev - 'ry - one's

27  $Dm^7$   $Cj^7$   $B^7$   $Em^7$   $F/G$   $C$   $C/B$

heart is - n't filled with the glad - ness of love

31  $A$   $D^{sus}$   $D$

for one an oth - er. 3. It's a long, long

*D.S. al*  
⊕ - ⊕

34  $G$   $Am^7$   $C/D$   $G$

He ain't heav - y, he's my broth - er.

37  $D/F\#$   $C/E$   $Am^7$   $D$   $B^7/D\#$



40

Em F Am<sup>9</sup> C<sup>6</sup>/D

He's my

44

G D/F# Em<sup>7</sup> C/D

broth-er.

He ain't

48

G D/F# Em C/D G

heavy,

he's my

broth-er.

2. So on we go  
 his welfare is of my concern  
 no burden is he to bear  
 we'll get there.  
 For I know  
 he would not encumber me  
 he ain't heavy, he's my brother.

3. It's a long, long road  
 from which there is no return  
 while we're on the way to there  
 why not share.  
 And the load  
 doesn't weigh me down at all  
 he ain't heavy he's my brother.

# No Milk Today

Text und Musik: Graham Gouldman  
Arrangement: Carsten Gerlitz

♩ = 124

Am<sup>7</sup> C<sup>7</sup> FJ<sup>7</sup> B<sup>ø</sup> E<sup>7</sup><sup>#9</sup>

*f*

5 Am C<sup>7</sup> FJ<sup>7</sup> E<sup>7</sup><sup>#9</sup>

9 Am G/B C E<sup>7</sup> Am

*mf*

No milk to-day, my love has gone a-way, the bott-le stands for lorn, a

12 E<sup>7</sup> Am G/B C

sym-bol of the dawn. No milk to-day, it seems a com-mon sight, but

The musical score is written for piano in 4/4 time with a tempo of 124. It consists of four systems of music. The first system (measures 1-4) features a melody in the right hand and a bass line in the left hand, with a forte (f) dynamic. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-11) includes vocal lines with lyrics and a mezzo-forte (mf) dynamic. The fourth system (measures 12-14) continues the vocal lines and piano accompaniment. Chord symbols are placed above the staff, and measure numbers are indicated at the start of each system.

15 E<sup>7</sup> Am E<sup>7</sup> Am A

peo-ple pass-ing by don't know the rea-son why. How could they know just

18 G D Bm<sup>9</sup> E<sup>7</sup> A

what this mess-age means, the end of my hopes, the end of all my dreams.

21 G D

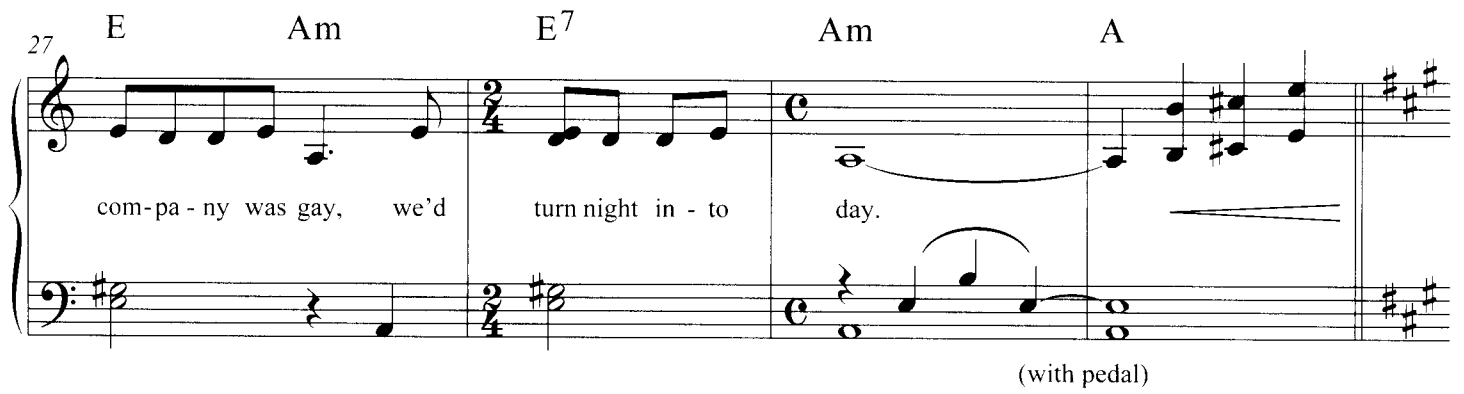
How could they know the pa-lace there had been, be-hind the door where

24 Bm<sup>9</sup> E<sup>7</sup> A Am C

my love reigned a queen. No milk to-day, it was-n't al-ways so, the



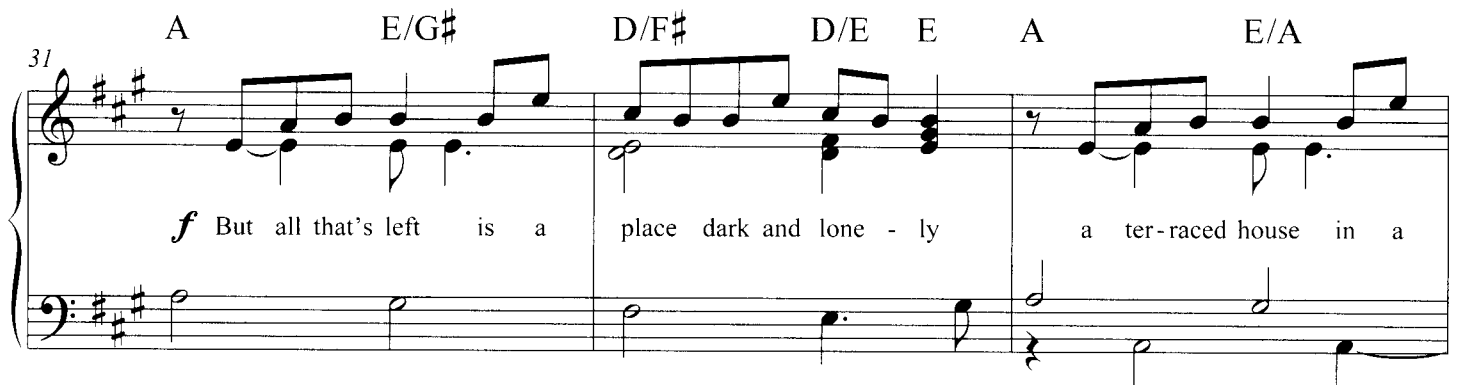
27 E Am E<sup>7</sup> Am A



com-pa - ny was gay, we'd turn night in - to day.

(with pedal)

31 A E/G# D/F# D/E E A E/A



*f* But all that's left is a place dark and lone - ly a ter-raced house in a

34 D/A A/E E D/E E<sup>7</sup>



mean street back of town. Be-comes a shrine when I think of you on - ly

37 D E D/F# E/G#



just two up two down.

41 Am<sup>7</sup> C<sup>7</sup> FJ<sup>9</sup> B<sup>∅</sup> E<sup>7#9</sup>

45 Am C<sup>7</sup>13 FJ<sup>9</sup>

48 E<sup>7#9</sup> Am G/A A

# As Tears Go By

Text und Musik: Mick Jagger,  
Keith Richard, Andrew Oldham  
Arrangement: Carsten Gerlitz

*calm!*

G A C D

*mf*

(with pedal)

5 G A C D

9 G A/G C/G D/G

It is the eve - ning of the day,

13 G A/G C/G D/G F/G G<sup>7</sup>

I sit and watch the child - ren play.

17 C D G D/F#Em

Smil-ing fac - es I can see, but not for me.

21 C D

I sit and watch as tears go by.

*Ad.*

25 G A C D C/D

My rich-es can't buy ev - 'ry-thing

29 G A C D

I want to hear the child-ren sing.

33 C D C/ED/F# G

All I hear is is the sound of rain fall - ing

36 Em<sup>7</sup> C D

on the ground. I sit and watch as tears go by.

*rit.*

40 1. 2. C/E D/F# C/E D/F# G

It is the evening of the day  
I sit and watch the children play.  
Doin' things I used to do  
they think are new.  
I sit and watch  
as tears go by.

# Hang On Sloopy

Text und Musik: Bert Russell, Wes Farrell  
 Arrangement: Carsten Gerlitz

♩ = ca. 130  
 steady four

16

G F C G F/A G/B C F

and ev'-ry-bod - y, yeah, tries to put my Sloo-py down.

20

G F G/B C F G F C F

Sloo-py I don't care what your dad-dy do

24

G F C F G F/A C F

'cause you know, Sloo - py boy, I'm in love with you.

28

G F/G C F G F C F

So I'm sing out: Hang on Sloo-py, Sloo-py hang on.



32 G G/A G/B C F G F C F G F/G

Hang on Sloo-py, Sloo-py hang on. Hang on

37 C F G F C F G F C F

Sloo - py. Solo

42 G F C F G F C F

46 G F C F G C F C

rit.

2. Sloopy, let your love shine boy!  
 Let it shine over me!  
 Sloopy, let your love shine boy!  
 Let it shine over me, yeah!

# Somethin' Stupid

Text und Musik: Carson Parks

Arrangement: Carsten Gerlitz

♩ = ca. 112

*mf*

Am<sup>7</sup><sub>9</sub> D<sup>7</sup> Am<sup>9</sup> Am<sup>b5</sup> D<sup>7</sup> G

(with pedal)

5

G G<sup>6</sup> G<sup>7</sup> G<sup>6</sup> Am<sup>7</sup> D

I know I stand in line un-til you think you have the time to spend an ev'-ning with me.

9

Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Am<sup>9</sup> D<sup>7</sup>

And if we go some-place to dance I know that there's a chance you won't be

12

G<sup>6</sup> G Dm<sup>7</sup>

leav-ing with me. Then af - ter - wards we drop in - to a

15 **G7** **Cj7** **C6** **Ebj7**

quiet lit - tle place and have a drink or two, and

18 **Am7** **D7** **Am9** **D** **G4** 3

then I go and spoil it all by say - ing some - thing stu - pid like I love you.

21 **Dm7/G** **G7**

I can see it in your eyes that you de - spice the same old lines you heard the

24 **Cj7** **C6** **A7** **Em7**

night be - fore. And though it's just a line to you for

27 A<sup>7</sup> D<sup>7</sup><sub>4</sub> 3 D<sup>#5</sup>

me it's true and nev - er seemed so right be - fore. I

30 G G<sup>6</sup> G<sup>J7</sup> G<sup>6</sup> Am<sup>7</sup> D

prac-tice ev' - ry day to find some clev - er lines to say to make the mean-ing come true.

33 Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>9</sup><sub>7</sub> Am<sup>7</sup> D<sup>7</sup>

But then I think I'll wait un - til the ev' - ning gets late and I'm a -

36 G<sup>6</sup> G Dm<sup>7</sup>

lone with you. The time is right your per - fume fills my

39 G<sup>7</sup> C<sup>7</sup> C<sup>6</sup> E<sup>b</sup>7

head, the stars get red and oh the night's so blue. and

42 A<sup>m</sup>7 D<sup>7</sup> A<sup>m</sup>9 D G<sup>4</sup> 3

then I go and spoil it all by say-ing some-thing stu-pid like I love you.

46 G G<sup>6</sup> G<sup>7</sup> G<sup>6</sup> A<sup>m</sup>7 D<sup>7</sup>

(Solo)

49 A<sup>m</sup>7 D<sup>4</sup> D<sup>7</sup> A<sup>m</sup>7 D<sup>7</sup> A<sup>m</sup>7 D<sup>7</sup> D<sup>#5</sup> G<sup>7</sup>

53

G Dm<sup>7</sup> G<sup>7</sup>

The time is right your per-fume fills my head, the stars get red and oh the

56

CJ<sup>7</sup> C<sup>6</sup> EbJ<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

night's so blue. and then I go and spoil it all by

59

Am<sup>9</sup> D G<sup>4</sup> 3 Eb

say - ing some - thing stu - pid like I love you. I

62

G Eb G

love you. I love you.

Red.

# Dream A Little Dream Of Me

Text: Gus Kahn

Musik: Willy Schwandt, Fabian Andre

Arrangement: Carsten Gerlitz

♩ = ca. 90, ♪ = ♩

C Eb° Dm<sup>7</sup> G<sup>7</sup><sup>13</sup> C Eb°

*mp relaxed!*

Dm<sup>7</sup> G<sup>7</sup> G<sup>#5</sup> C<sup>6</sup> Eb° Ab<sup>13</sup> G<sup>7</sup>

*mf* Stars shin - ing bright a - bove you

C A<sup>7</sup> Dm<sup>11</sup>

night bree - zes seem to whis - per „I love you“. Birds sing - ing in the

Fm/Ab<sup>3</sup> C Ab<sup>7</sup> G<sup>7</sup>

syc - a - more tree. Dream a litt - le dream of me.

The musical score is written for piano in 3/4 time. It features a melody in the right hand and a bass line in the left hand. The score is divided into four systems. The first system (measures 1-3) is marked *mp relaxed!* and includes chords C, Eb°, Dm<sup>7</sup>, G<sup>7</sup><sup>13</sup>, C, and Eb°. The second system (measures 4-6) is marked *mf* and includes chords Dm<sup>7</sup>, G<sup>7</sup>, G<sup>#5</sup>, C<sup>6</sup>, Eb°, Ab<sup>13</sup>, and G<sup>7</sup>. The lyrics 'Stars shin - ing bright a - bove you' are written below the staff. The third system (measures 7-9) includes chords C, A<sup>7</sup>, and Dm<sup>11</sup>. The lyrics 'night bree - zes seem to whis - per „I love you“. Birds sing - ing in the' are written below the staff. The fourth system (measures 10-12) includes chords Fm/Ab<sup>3</sup>, C, Ab<sup>7</sup>, and G<sup>7</sup>. The lyrics 'syc - a - more tree. Dream a litt - le dream of me.' are written below the staff. The score includes various musical notations such as slurs, ties, and triplets.



13

C Eb° Ab<sup>13</sup> G<sup>7</sup> C

Say „nigh-ty night“ and kiss me, just hold me tight and

16

A<sup>7</sup> F<sup>6</sup> Fm<sup>6</sup>

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

19

C D<sup>b9</sup> G<sup>7</sup> C E<sup>7</sup> A<sup>6</sup> F#m<sup>7</sup>

dream a lit-tle dream of me. Stars fad-ing but

*con 8b (sim.)*

22

Bm<sup>7</sup> E<sup>7</sup> A<sup>6</sup> F#m<sup>7</sup> Bm<sup>7</sup> D/E E<sup>sus</sup>

I lin-ger on dear, still crav-ing your kiss,

25

A<sup>6</sup> F#m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> A F#m<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup>

I'm longing to lin - ger til dawn dear just say - ing this:

29

C Eb<sup>o</sup> Ab<sup>9</sup> G<sup>7</sup> C

Sweet dreams til sun beams find you, sweet dreams that leave our

32

A<sup>7</sup> Dm Fm<sup>6</sup>/Ab

wor - ries be - hind you but in your dreams what - e - ver will be,

35

C<sup>6</sup>/G Ab<sup>9</sup> G C C<sup>6</sup> Ab G<sup>7</sup> C *8va*

dream a lit - tle dream of me. *rit.*

# Silence Is Golden

Text und Musik: Bob Crewe, Bob Gaudio  
 Arrangement: Carsten Gerlitz

♩ = 108

*mp*

E B<sup>sus</sup> E

(with pedal)

7 B<sup>sus</sup> E A E

4

Oh, don't it hurt deep in - side

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

8

to see some - one do some - thing to her.

B E A E

12

Oh, don't it pain to see some - one

16

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

cry oh es - pecial - ly when some - one is her.

20

E G<sup>#m7</sup> F<sup>#m7</sup> B<sup>7</sup> 3 E

*f* Si - lence is gold - en, but my eyes still see.

25

G<sup>#m7</sup> C<sup>#m7</sup> F<sup>#m7</sup> B<sup>7</sup> B<sup>7</sup> E

Si - lence is gold - en, gold - en, but my eyes still see.

29

E B<sup>7</sup> B E C<sup>7</sup>

*mf*

33

F B $\flat$ /F F B $\flat$ /F

How man - y times will she fall for his line, should I

(with pedal)

37

F Gm $^7$ /F F Gm $^7$ /F

tell her or should I keep cool?

41

F B $\flat$ /F F B $\flat$ /F

And if I tried, I know she'd say I lied, mind my

45

F Gm $^7$ /F F

busi - ness, don't hurt her your fool,

49

F Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F

*mf* Si - lence is gold - en, but my eyes still see.

53

Am<sup>7</sup> Dm<sup>7</sup> Bb<sup>6</sup> C<sup>7</sup> F

Si - lence is gold - en, gold - en but my eyes still see,

57

Gm C<sup>7</sup> F Gm<sup>7</sup> C<sup>7</sup> F

*mp* but my eyes still see, *rit.* but my eyes still see.

2. Talking is cheap, people follow like sheep  
 even though there is nowhere to go.  
 How could she tell, he deceived her so well  
 pity, she'll be the last one to know.

Silence is golden, but my eyes still see.  
 Silence is golden, golden, but my eyes still see.

# Monday, Monday

Text und Musik: John Phillips  
Arrangement: Carsten Gerlitz

♩ = ca.112

G C G C G G C G

*mf*

Mon - day, Mon -

C/G G C/G G C/G G C/G G

- day, so good to me, Mon-day, Mon - day, it was all

F B $\flat$

I hope it would be. Oh Mon-day morn - ing, Mon-day morn-

D/A G/D D G/D D G

- ing could-n't guar - an - tee that Mon - day eve - ning you would still



18 C/G G C/G G C/G

be here with me. Mon - day, Mon - day

(with pedal)

22 G C/G G C/G G

can't trust that day, Mon - day, Mon - day, some-times it

26 F Bb

just turns out that way. Oh Mon-day morn - ing, you gave me no warn-

30 D G F/G

- ing of what was to be. Oh Mon-day, Mon - day, how could you leave

34

G C/G G Ab

and not take me.

*f* Ev'-ry oth-er day, ev'-ry

38

F

oth-er day, ev'-ry oth-er day of the week is fine, yeah,

41

Ab

but when-ev-er Mon-day comes, but when-ve-er Mon-day comes you can find me

43

G E A D/A A D/A

cry'n all of the time. Mon - day, Mon - - - day, so good to me,

A D/A A D/A A D/A A

47

Mon - day, Mon - day, it was all I hope it would be.

G C

51

Oh Mon - day morn - ing, Mon - day morn -

E/B A/E E A/E E A

54

- ing could-n't guar - an - tee that Mon - day eve - ning you would still

D/A A D/A A D/A A D/A A D/A A

58

be here with me. *rit.*

# Aura Lee

Traditional  
Arrangement: Carsten Gerlitz

*free*

D D/C B<sup>7</sup> E<sup>4</sup> 3 A<sup>4</sup> 7/3

*mp*

(with pedal)

5 D E/D G<sup>6</sup>/D D

*mf*

9 E/D G<sup>6</sup>/D D

13 F<sup>#</sup>7/C<sup>#</sup> Bm Bm/A G<sup>7</sup> D

17 D D/C B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> 3 D

21 E G/A D G/D

25 D E G/A D

29 F<sup>#7</sup>/C<sup>#</sup> Bm Bm/A G<sup>7</sup> D

33

D D/C B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> 3 D B<sup>b7</sup>

37

E<sup>b</sup> F/E<sup>b</sup> Fm B<sup>b7</sup> 5

40

E<sup>b</sup> A<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> F/A C<sup>7</sup>/G F B<sup>b</sup>

44

E<sup>b</sup> G<sup>9</sup>/D Cm B<sup>b</sup>m<sup>13</sup> E<sup>b</sup>7

*f*

47 *Abj7* *Abm6* *Eb* *Eb/D* *C7* *F*

51 *Bb7* *Eb* *Ab/Bb* *Eb* *G9/D*

54 *Cm* *Bbm13* *Eb7* *Abj7* *Abm6* *Eb* *Eb Eb/Db* *C*

58 *F/A* *C/G* *F7* *Bb7* *Eb* *Abm7* *Eb*



# The House Of The Rising Sun

Traditional  
Arrangement: Carsten Gerlitz

♩ = ca.90

*mf*

(with pedal)

6

11

16

Dm G Dm G Bb7

Am<sup>9</sup> Dm

Dm Dm<sup>7</sup> G<sup>4</sup> 3 Bb7 Dm

F A Dm F

There

is a house in New Or - leans, they call the

ris - ing sun. And it's been the ru - in of

The musical score is written for piano in 3/4 time, with a key signature of one flat (B-flat). It consists of four systems of music. The first system (measures 1-5) features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf* and a note that the left hand should be played 'with pedal'. The second system (measures 6-10) continues the melody and bass line, with a 'There' lyric appearing at the end of measure 10. The third system (measures 11-15) includes the lyrics 'is a house in New Or - leans, they call the' and features a triplet of eighth notes in measure 13. The fourth system (measures 16-20) includes the lyrics 'ris - ing sun. And it's been the ru - in of' and continues the melodic and harmonic progression.

21 G B $\flat$  Dm A $^7$  Dm

man - y poor boys and God I know I'm one.

26 G B $\flat$ 7 Am $^7$  Dm

mo - ther was a tai - lor she sewed my

*f* 2. My

31 Dm G/D B $\flat$ /D Dm

mo - ther was a tai - lor she sewed my

36 F A sus A Dm F

new blue jeans. And my fa - ther was a

41 G Bb7 Dm

gam-blin man, down in New Or - leans.

*sfz*

8b

46 G/D Bb7 Am7 Dm

3. Now the

51 Dm Dm7 G7/D Bb/D Dm

on - ly thing a gam - bler needs, is a suit - case

56 Dm7 A sus A Dm

and a trunk. And the on - ly

60 F G Bb7 Dm

time he's sa - - tis - fied is when he's

64 A/D Dm G Dm

all drunk.

68 G Bb7 Am9 Dm

*f*

72

*p* *rit.*

# Rondo Movement

nach Muzio Clementi (1752 – 1832)

Arrangement: Carsten Gerlitz

♩ = ca. 96

G D/G G D/G C/G G D/G G D G

*mf*

4 D G D/G

(with pedal)

7 G Am/G Am<sup>7</sup>

10 Bm<sup>7</sup> C<sup>add9</sup> C/D

13 G D/G G D/G G Dsus

17 Dsus A E/A

20 A E/A A mp

23 E/A A Bm7/A

26 Bm7 C#m7 D

29 E A E

32 A E/A A E/A D/A A E/A

35 A E/A A E/A D/A A E/A A

# Those Were The Days

russ. Traditional  
Arrangement: Carsten Gerlitz

*free with movement*

Am

*mf*

(with pedal)

4

A<sup>7</sup> Dm

(r.H.)

8

Am B<sup>7</sup> E<sup>7</sup> Am AmJ<sup>7</sup>

12

Am<sup>7</sup> Am<sup>6</sup> Am A<sup>9</sup>/C<sup>#</sup> Dm Dm<sup>9</sup>



16

Am B<sup>b9</sup> E7

*rit.*

20

Am A<sup>7</sup> Dm G G<sup>7</sup> C

24

Dm Am B<sup>7</sup> E<sup>7</sup>

28

Am A<sup>7</sup>/C<sup>#</sup> Dm G<sup>7</sup> C

32 Dm Am E<sup>7</sup> Am

*sfz*

36 Am<sup>7</sup> Am<sup>7</sup> Am<sup>6</sup> Am A<sup>7</sup> Dm

*mp*

40 Am B<sup>7</sup> E<sup>7</sup>

*poco rit.* *mf poco a poco accelerando*

44 Am E<sup>7</sup> Am A<sup>7</sup> Dm G

*f*

48

C<sup>6</sup> Dm Am B<sup>7</sup>

52

E<sup>7</sup> Am A<sup>7</sup>/C<sup>#</sup> Dm G<sup>7</sup>

*mf*

56

C<sup>7</sup> Dm Am

59

E<sup>7</sup> <sup>b9</sup> Am

*sfz* *cadenza* 12

# It Never Rains In Southern California

Text und Musik: Albert Hammond, Mike Hazelwood

Arrangement: Carsten Gerlitz

♩ = ca. 124

Bm

E

A

*mf*

(with pedal)

Bm<sup>7</sup>

E<sup>4</sup>

E<sup>7</sup>

A

5

Got on board

Bm<sup>7</sup>

E<sup>7</sup>

A

9

a west - bound sev - en for - ty sev - en did - n't think

Bm<sup>7</sup>

E<sup>7</sup>

A

13

be - fore de - cid - ing what to do. Oh, that

17  $Bm^7$   $E^7$  A  $Aj^7$   $A^6$   $Aj^7$

talk a - bout op - por - tu - ni - ties. T V - breaks and mov - ies rang

21  $Bm^7$   $E^7$   $E^7$  A

true, sure rang true. Seems it  
*f*

25  $Bm^7$   $E^7$  A

nev - er rains in south - ern Ca - li - for - ni - a, seems I've of -

29  $Bm^7$   $E^7$   $E^7$  A

- ten heard that kind of talk be - fore. It nev - er

33  $Bm^7$   $E^7$   $E^7$   $A$   $Aj^7$   $A^6$   $A$

rains in Ca - li - for - nia, but girl don't they warn ya, it pours,

37  $Bm^7$   $Esus$   $A$   $\oplus$

man it pours. *mf* Out of

41  $Bm^7$   $E^7$   $A$   $Aj^7$   $A^6$   $A$

work. I'm out of my head, out of self res - pect, I'm out o of bread. I'm un - der -

45  $Bm^7$   $E^7$   $A$

loved, I'm un - der - field, I wan-na go home. *f* It nev - er

49  $Bm^7$   $E^7$   $E^7$   $A$   $AJ^7$   $F\#m^7$

rains in Ca - li - for - nia, but girl don't they warn ya, it pours,

53  $Bm^7$   $E^{sus}$   $A$

man it pours. *f*

57  $Bm^7$   $E^7$   $A$   $AJ^7$   $A^6$   $A$

61  $Bm^7$   $E^7$   $A$

*mf*  
2. Will you tell

*D.S. al*  
⊕ - ⊕

65

$\text{Bm}^7$   $\text{E}^7$  A  $\text{A}^7$   $\text{A}^6$  A

*f*

70

$\text{Bm}^7$   $\text{E}^7$  A

2. Will you tell the folks back home I nearly made it  
 had offers but don't know which one to take.  
 Please don't tell 'em how you found me  
 don't tell 'em how you found me,  
 gimme a break, give me a break.



# Hello, Mary Lou

Text und Musik: Cayet Mangiaracina, Gene Pitney

Arrangement: Carsten Gerlitz

$\text{♩} = \text{ca. } 100, \text{♩} = \text{♩}^{\flat}$

E D/E E<sup>6</sup> E<sup>7</sup> E D/E E<sup>6</sup> E<sup>7</sup>

5 F<sup>♯</sup>° E° E<sup>7</sup> A

Hel - lo, Ma - ry Lou,

9 D Dj<sup>7</sup> D<sup>6</sup> A/E C<sup>♯</sup>/E<sup>♯</sup> F<sup>♯</sup>m<sup>7</sup> B<sup>7</sup>

good - bye heart, sweet Ma - ry Lou, I'm so in love with

13 D/E E A

you. I knew Ma - ry Lou

17 C#7 F#m B<sup>9</sup>7 E<sup>9</sup>7

we'd nev - er part, so hel - lo, Ma - ry Lou, good-bye heart.

21 A ⊕ E<sup>#9</sup>7 A D/A A

*sfz* You passed me by one sun-ny day

25 D Dm<sup>7</sup> A/E C#/E# F#m<sup>7</sup> A/B B<sup>7</sup>

flashed those big brown eyes my way and oh I want - ed you for - ev - er

29 D/E E<sup>7</sup> A D/A A

more. Now I'm not one that gets a - round, I

33  $D^9$   $Dm^7$   $A/E$   $E^7$

swear my feet stuck to the ground and though I nev-er did meet you be-fore.

37  $A$   $D/A$   $A$   $A$

I said Hel - (Solo)

41  $D$   $A$

45  $E^7$   $A$

49 D E

52 D/E A D/A A

*D.C. al* ⊕ - ⊕

55 B<sup>9</sup> E<sup>9</sup> A D<sup>6</sup> A

So Hel - lo, Ma - ry Lou, good - bye heart. *rit.*

2. I saw your lips I heard your voice  
 believe me I just had no choice.  
 Wild horses couldn't make me stay away  
 I thought about a moonlit night,  
 my arms about good an' tight  
 that's all I had to see for me to say.

# From Me To You

Text und Musik: John Lennon, Paul McCartney

Arrangement: Carsten Gerlitz

♩ = 130

C Am C Am

If there's

5 an - y - thing that you want, if there's an - y - thing I can do,

8 just call on me and I'll send it a - long with love

11 from me to you. I've got ev - 'ry - thing that you want

14

Am<sup>7</sup> C<sup>7</sup><sup>b9</sup> G F<sup>7</sup>

like a heart that is oh so true. Just call on me and I'll

18

Am<sup>7</sup> C G C

send it a - long with love from me to you. I got

21

Gm<sup>7</sup><sup>9</sup> C<sup>7</sup><sub>sus</sub> F

arms that long to hold you and keep you by my side. I got

25

Am<sup>7</sup><sup>9</sup> D<sup>7</sup> G<sup>7</sup><sup>9</sup> G<sup>7</sup><sub>#5</sub>

lips that long to kiss you and keep you sa - tis - fied. If there's

29 C Am G/B C

an - y - thing that you want, if there's an - y - thing I can do,

32 G F7 Am7

just call on me and I'll send it a - long with love

35 C  $\emptyset$  Am7

from me to you.

39 C G F7 Am7

Just call on me and I'll send it a - long with love

43 C G C Gm Gm<sup>7</sup> Gm<sup>7</sup>

from me to you. I got arms that long to

46 <sup>7</sup>C<sup>sus</sup> F Gm<sup>7</sup>/F F Am Am<sup>7</sup> Am<sup>7</sup>

hold you and keep you by my side. I got lips that long to

50 D<sup>4</sup> 3 G<sup>7</sup> G<sup>#5</sup>

kiss you and keep you sa - tis - fied. If there's

*D.S. al* ⊕ - ⊕

53 C Am Ab<sup>7</sup> C/G Am

*rit.*



# Happy Together

Text und Musik: Garry Bonner, Alan Gordon  
Arrangement: Carsten Gerlitz

$\bullet = 116$ ,  $\text{♪} = \text{♪♪}$   
with tango feel

Am

*f* *mf* I-ma-gine

5 Am

me and you, I do I think a - bout you day and night, it's on - ly

sempre stacc.

8 F

right to think a - bout the girl you love and hold her tight so hap - py to -

11 E

geth - er. If I should call you up, in - vest a

14 G

dime and you say you be - long to me and ease my mind. I - ma - gine how the

17 F E

world could be, so ve - ry fine, so hap - py to - geth - er.

20 A Em<sup>7</sup>

*f* I can't see me lov - ing no - bod - y but

(with pedal)

23 A C A

you for all my life. When you're with me,

26 *Em*<sup>7</sup> *A* *C*

ba - by the skies 'll be blue for all my life. *mf*

29 *Am* *Am/G#* *Am/G* *D/F#* *G* *D/F#*

Me and you and you and me no mat - ter how they toss the dice, it has to

32 *G/F* *C/E* *F* *F/E* *Dm*<sup>7</sup> *F*<sup>7</sup>

be the on - ly one for me is you, and you for me so hap - py to -

35 *E*<sup>7</sup> *A* *Em*<sup>7</sup>

geth - er. *f* I can't see me lov - ing no - bod - y but

(with pedal)

39 A C A

you for all my life. When you're with me,

42 Em<sup>7</sup> A C

ba-by the skies 'll be blue for all my life. *mf* D.S. al ⊕ - ⊕

45 E<sup>7</sup> Am E Am

geth - er, hap - py to - geth - er.

49 E Am E<sup>7</sup> A