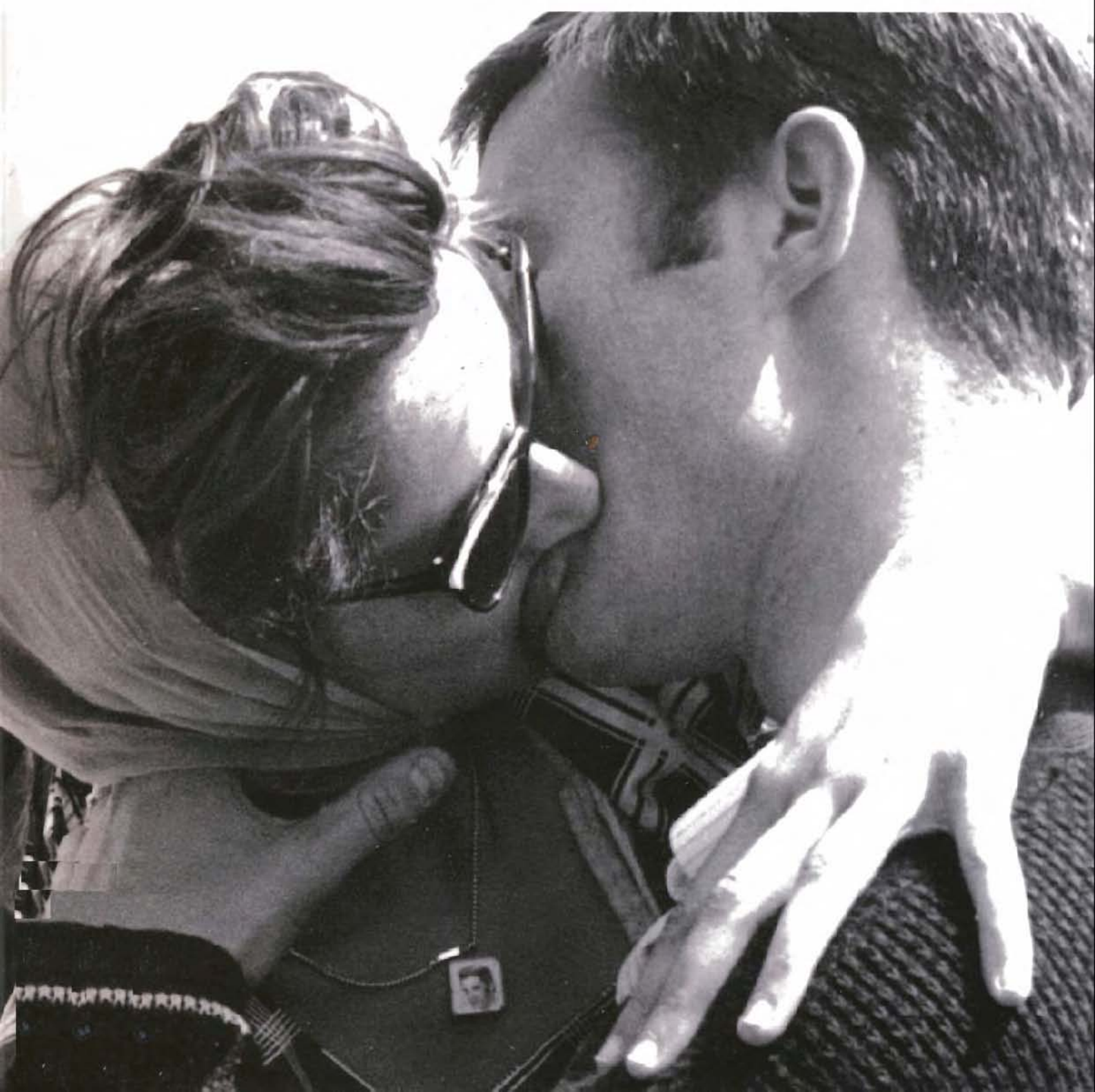


Arranged for piano, voice & guitar

The Greatest LOVE SONGS Of The 60s

NICOLAS CELIZ
nicosax@gmail.com



LOVE

The Greatest SONGS Of The 60s

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planned to ensure a sturdy, attractive publication
which should give years of enjoyment.

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And I Love Her

Words & Music by John Lennon & Paul McCartney

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Moderately

F#m

E6



The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef. The melody in the treble clef consists of eighth notes: F#4, A4, B4, C#5, followed by a half note G#4. The bass line consists of quarter notes: F#3, A3, B3, C#4, followed by a half note G#3. The piece concludes with a repeat sign.

F#m

C#m



The vocal line begins with a whole rest, followed by a quarter rest, then a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note C#5. The melody continues with a quarter note G#4, a quarter note F#4, and a quarter note E4.

1. I give her all my love,
2. She gives me ev - 'ry - thing
3. Bright are the stars that shine,

The piano accompaniment for the first verse features a treble clef with a key signature of three sharps and a bass clef. The melody in the treble clef consists of quarter notes: G#4, A4, B4, C#5, followed by a half note G#4. The bass line consists of quarter notes: F#3, A3, B3, C#4, followed by a half note G#3. The piece concludes with a repeat sign.

F#m

C#m

F#m






The vocal line begins with a quarter rest, then a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note C#5. The melody continues with a quarter note G#4, a quarter note F#4, and a quarter note E4.

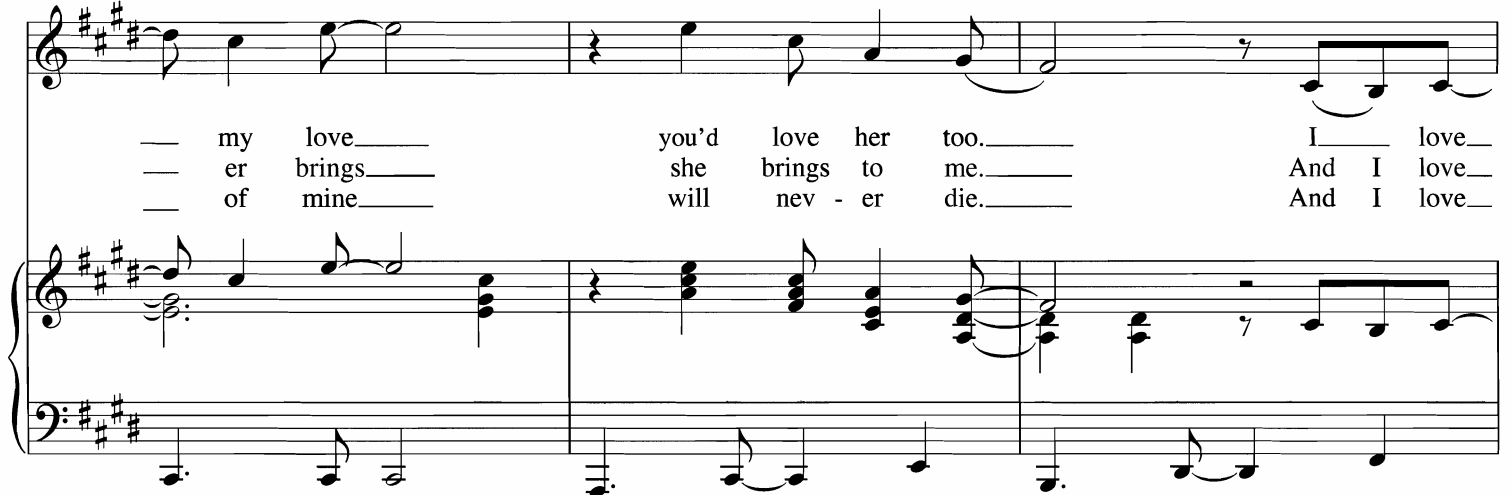
that's all I do.
and ten - der - ly.
dark is the sky.

And if you saw
The kiss my lov -
I know this love

The piano accompaniment for the second verse features a treble clef with a key signature of three sharps and a bass clef. The melody in the treble clef consists of quarter notes: G#4, A4, B4, C#5, followed by a half note G#4. The bass line consists of quarter notes: F#3, A3, B3, C#4, followed by a half note G#3. The piece concludes with a repeat sign.

C#m  A  B7 

— my love — you'd love her too. — I love —
 — er brings — she brings to me. — And I love —
 — of mine — will nev - er die. — And I love —






E6  *To Coda* 


1. | 2.

— her. —
 — her. —
 — her. —



C#m  B  C#m 

A love like ours — could nev - er die —





As long as I have you

B



D.S. al Coda

near me.

⊕ Coda

Gm



Dm



Gm



1. (Instrumental solo)
2. Bright are the stars that shine, dark is the sky.

Dm



Gm



Dm



I know this love of mine

B^b C 1. F

will nev - er die. And I love her.

2. F Gm

her.

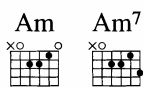
F6

Gm D

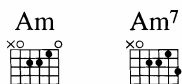
Anyone Who Had A Heart

NICOLAS CELIZ
nicosax@gmail.com

Words by Hal David
Music by Burt Bacharach



An-y-one who-ev-er loved could look at me and know that I love you,



An y-one who-ev-er dreamed could look at me and know I dream of you,



— know-ing I love you so. An-y-one who had a heart would

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take

me

in

his

arms

and

love

me



too.

You

could - n't

real - ly

have

a

heart

and



hurt

me

like

you

hurt

me

and

be

so

un -



true. What am I to do?— Ev-'ry time you go a - way, — I al-ways say —



— this time it's good-bye, dear. Lov-ing you the way I do, — I take you back; —



— with-out you I'd die, dear. — Know-ing I love you



so. An - y - one who had a heart would



take me in his arms and love me



too. You could - n't real - ly have a heart and

D^b E^b/D^b D^b E^b/D^b D^b E^b/D^b D^b E^b D^b/E^b E^b

hurt me like you hurt me and be so un -

1. A^b C 2. A^b F

- true. What am I to do? - true. An - y - one who had a heart would love me
 you?

A^b F D^b maj⁷ Cm⁷ D^b D^b maj⁷ Cm⁷ D^b

too. An - y - one who had a heart would sure - ly take me in his arms and al - ways

D^bmaj⁷ Cm⁷ B^bm⁷ E^b A^b F

love me, why won't you? An - y - one who had a heart would love me

A^b F

too. An - y - one who had a heart would sure - ly

D^bmaj⁷ Cm⁷ D^b D^bmaj⁷ Cm⁷ D^b D^bmaj⁷ Cm⁷ B^bm⁷ E^b

Repeat and fade

take me in his arms and al - ways love me, why won't

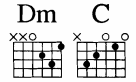
Baby Now That I've Found You

Words & Music by Tony Macauley & John MacLeod

♩ = 116

NICOLAS CELIZ

nicosax@gmail.com



Ba - by, — now that I've found you I can't let you go, and I built my



world a - round_ you. I need you so, ba - by, ev - en though_ you don't need_

Dm⁷



G



C



— me, you don't need me. Ba - by,

C7/B^b



F



now that I've found you I can't let you go, and I built my

Fm



C



world a - round you. I need you so, ho - ney,

D/F[#]



Dm⁷



ev - en though you don't need me, you don't



To Coda \oplus

need _____ me. _____

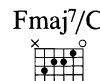
1° only



Ba - by, ba - by since first _____ we met _____ I



knew in this heart of mine _____ the love we had _____ could



not be _____ bad. _____ I say right, and bide my _____ time. _____

A



Em7



Spent my life look - ing for some - bo - dy

A



Em7



A



to give me lov - in' like you.

G



Dm7



But now you tell me that you're gon - na leave me.

F/G



1.

2.

D.S. and fade to end

(Darl - in' I just can't let you.) - can't let you.) -

Brown Eyed Girl

Words & Music by Van Morrison

NICOLAS CELIZ
nicosax@gmail.com

Bright rock

G C G D

G C G

1. Hey where did we go? Days_ when the rains_
 2. What - ev - er hap - pened? To Tues - day and so_
 3. So hard to find my way now_ that I'm all_

D G C

— came, down_ in the hol - low,
 — slow, go - ing_ down the old mine,
 — on my own. I saw you just the oth - er day,






play - in' a new — game. Laugh - ing and a'
 with a tran - sis - tor ra - di - o. Stand - ing in the
 my, how you have — grown. Cast my mem - 'ry







run - ning, hey — hey skip - ping and a' jump - ing,
 sun - light laugh - ing, hid - ing be - hind a rain - bow's wall,
 back there, Lord, — some - times I'm o - ver - come think - in' 'bout it,




in the mis - ty morn - ing fog — with our
 slip - ping and a' slid - ing all a - long
 laugh - ing and a' run - ning, hey, — hey, be -







hearts a' thump - ing and you, —
 the wa - ter - fall with you, — } my brown_ eyed girl._
 - hind the sta - di - um — with you,








— You — my brown_ eyed girl._



1. 
2. 

Do you_ re - mem - ber when

we used to sing? — Sha la — la la — la la — la la —

G D G

la la la la la. Sha la la la

C G D

la la la la la la la la la la te da.

on % to fade

G

N.C.

D.S. to fade

D.S. to fade

Can't Help Falling In Love

Words & Music by George David Weiss, Hugo Peretti & Luigi Creatore

Tempo ad lib.

D A/F# D A G

Wise men say on - ly fools

The first system of music features a vocal line and a piano accompaniment. Above the vocal line, five guitar chords are indicated: D, A/F#, D, A, and G. The vocal line begins with a whole note 'Wise', followed by 'men', 'say', a half note rest, 'on - ly', and 'fools'. The piano accompaniment consists of a treble and bass clef with chords and single notes.

D/F# A/E A G A

rush in, but I can't

The second system continues the vocal line and piano accompaniment. Above the vocal line, five guitar chords are indicated: D/F#, A/E, A, G, and A. The vocal line has a whole note 'rush', a half note 'in,', a half note rest, a quarter note 'but', a half note 'I', and a half note 'can't'. The piano accompaniment continues with chords and single notes.

D/B G D A D

help fall - ing in love with you.

The third system concludes the vocal line and piano accompaniment. Above the vocal line, five guitar chords are indicated: D/B, G, D, A, and D. The vocal line has a quarter note 'help', a quarter note 'fall -', a quarter note 'ing', a quarter note 'in', a quarter note 'love', a quarter note 'with', and a quarter note 'you.'. The piano accompaniment continues with chords and single notes.

a tempo ♩ = 90

F#m

B

F#m

B

Bsus⁴

F#m



B

G

A



♩

D

A

D

A



1. Wise men say, on - ly

(Verses 2,3 & 4 see block lyric)

G

D

A



fools

rush

in,

but



I can't help fall - ing in



4° To Coda

love with you.



Like a ri - ver flows sure - ly to the sea,



dar - ling so it goes, some things



are meant to be.

Coda



I can't help fall - ing in



love with you.

Verse 2:
 Shall I stay,
 Would it be a sin?
 If I can't help
 Falling in love with you.

to middle

Verse 3:
 Take my hand,
 Take my whole life too.
 For I can't help
 Falling in love with you.

to middle

Verse 4:
 Take my hand,
 Take my whole life too.
 For I can't help
 Falling in love with you.

to Coda

Can't Take My Eyes Off You

Words & Music by Bob Crewe & Bob Gaudio

♩ = 124



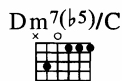
1. You're just too

good to be true,— can't take my eyes off— you.— You'd be like

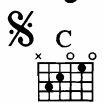
hea-ven to touch, I wan-na hold you so much.— At long last



love_ has ar-rived and I thank God I'm a - live. You're just



too good. to be true, can't. take my eyes off_ you. 2. Par-don the



way that I stare, (Verse 3 see block lyric) there's no - thing else to com - pare.



The sight of you leaves me weak, there are no

F



Fm6



3

words left to speak.

But if you feel like I feel, —

please let me

C



D7/C



3

know that it's real.

You're just too good to be true,

Dm7(b5)/C



C



3

can't take my eyes off — you. —

Omit 2°

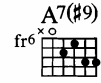


G7



C6





Introductory musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

To Coda \oplus



Musical notation for the second system, featuring a vocal line with lyrics and piano accompaniment.

I love you ba - by — and if it's quite al - right, — I need you








Musical notation for the third system, featuring a vocal line with lyrics and piano accompaniment.

ba - by — to warm the lone - ly night. — I love you ba - by, —





Musical notation for the fourth system, featuring a vocal line with lyrics and piano accompaniment.

trust in me — when I say, oh, pret - ty ba - by — don't bring me








down I pray, — oh, pret - ty ba - by — now that I've found this day, — and let me







love you — ba - by, let me love you. — *D.%. al Coda*

3. You're just

 *Coda*





ba - by — and if it's quite al - right, — I need you ba - by — to warm the

lone - ly night. — I love you ba - by, — trust in me — when I say,

oh, pret - ty ba - - - by — don't bring me down I pray, — oh, pret - ty

ba - by — now that I've found this day. — Oh, pret - ty ba - by, —

trust in me — when I say, oh, pret - ty

Repeat to fade

Verse 3:
 You're just too good to be true
 Can't take my eyes off you
 You'd be like heaven to touch
 I wanna hold you so much
 At long last love has arrived
 And I thank God I'm alive
 You're just too good to be true
 Can't take my eyes off you.

I love you baby *etc.*

(They Long To Be) Close To You

Words by Hal David
Music by Burt Bacharach

Moderato

The piano introduction is in 4/4 time, marked *mf*. It features a melodic line in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, with some triplets. The bass line is primarily quarter notes.



C9

F#m7 (susB)

B

Why do birds why sud - den - ly ap - pear ev - 'ry fol - low
all the boys in town

The vocal line is in treble clef with lyrics underneath. The piano accompaniment is in treble and bass clefs. The melody includes triplets and rests.

Bm7

Em7

Em

C

Cma9

time you you are all a near? round? } Just like me _

The vocal line is in treble clef with lyrics underneath. The piano accompaniment is in treble and bass clefs. The melody includes rests and a final note with a fermata.

C Cma9 Gma9 Bm7

they long to be close to you. _____ Why do

C9 F# m7 (susB) B Bm7

stars fall down from the sky ev-'ry time you walk by?_

Em7 Em C Cma9 C Cma9

_____ Just like me _____ they long to be

Gma7



Bm7



G7



C



close to

you.

On the day that you were born the

Bm7



an - gels got to - ge - ther — And de - ci - ded to cre - ate a dream come

E9



Cma9



C6



true,

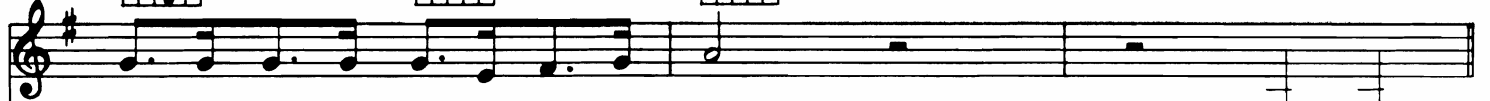
So they

sprink-led moon - dust in your hair — Of

Cma9

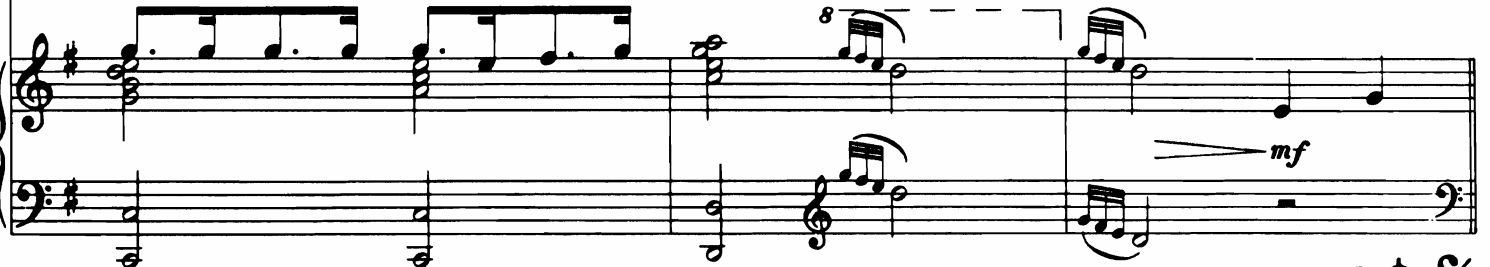
C6

D11



gold, and star-light in your eyes of blue.

That is



D.S. al

Coda

Bm7

Cma9



close to

you.

Ah



Gma7

G6



repeat and fade



Close to

you.



Don't Let The Sun Catch You Crying

Words & Music by Gerard Marsden, Fred Marsden, Les Chadwick & Les Maguire

Original key: D \flat major

$\text{♩} = 102$

Dmaj 7



Gmaj 7



Dmaj 7



Gmaj 7



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with four measures of whole rests, corresponding to the four guitar chord diagrams shown above. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. The bass line features a steady eighth-note pattern, while the treble line provides harmonic support with chords and melodic fragments.

Dmaj 7



Gmaj 7



Dmaj 7



Gmaj 7



The second system of music features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp. It contains the lyrics: "1. Don't let the sun catch you cry - in'." The piano accompaniment continues on two staves, providing harmonic support for the vocal melody. The guitar part is not present in this system.

Dmaj 7



Gmaj 7



A



The third system of music features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp. It contains the lyrics: "The night's the time for all your tears." The piano accompaniment continues on two staves, providing harmonic support for the vocal melody. The guitar part is not present in this system.

Bm F# Bm

Your heart may_ be bro - ken_ to - night, but to - mor - row in the

F# Em A

morn - ing light_ don't let the sun_ catch you

Dmaj7 Gmaj7 Dmaj7 Gmaj7

cry - in'.

Dmaj7 Gmaj7 Dmaj7 Gmaj7

2. The night - time sha - dows_ dis - ap - pear_
 3. It may be hard_ to dis - co - ver_

Dmaj7



Gmaj7



A



and with them go all your tears. For the
 that you've been left for an - oth - er. But don't for-

Bm



F#



Bm



F#



morn - ing will bring joy for ev - 'ry girl and boy. So,
 - get that love's a game and it can al - ways come a - gain. Oh,

Em



A



Dmaj7



To Coda ☐

— don't let the sun catch you cry - in'.
 — don't let the sun catch you cry - in'.

Gmaj7



Dmaj7



Gmaj7



A



We know that

Bm



cry - in's not a bad thing,

Em



A



but stop your cry - in' when the birds sing.

⊕ Coda

Gmaj⁷



D.S. al Coda

Don't let the

Dmaj⁷



Gmaj⁷



Dmaj⁷



sun catch you cry - in', oh no. Oh, oh, oh.

The First Cut Is The Deepest

Words & Music by Cat Stevens

Slowly, with a beat

G D C D G D C D

I would have

G D C D G D C D

gi-ven you all_ of my heart,_ but there's some-one who's torn it a-part._ And she's ta-
 want you by_ my side_ just to help me dry the tears that I've cried._ And I'm

G D C D G C D C D

- ken al-most all that I've got,_ but if you want, I'll_ try_ to love a-gain.)
 sure gon-na give you a try,_ and if you want, I'll_ try_ to love a-gain.) Ba-by,I'll try

G D D G D C D

— to love a-gain but I know — The first cut is the deep - est ba-by I know_

G D C D G D

— the first cut is the deep - est. When it comes to be - in' luck - y she's cursed, —

1. C D G C D

— when it comes to lov - in' me she's worse. — I still

2. G D C D G C D

comes to lov - in' me she's worse. — *Repeat and fade*

Fly Me To The Moon (In Other Words)

Words & Music by Bart Howard

Slowly

Piano introduction in 3/4 time. The right hand plays a melodic line with a slur over the first three measures, and a final measure with a slur and a sharp sign. The left hand plays a bass line with a slur over the first three measures. Dynamics include *mf* and *rall.*

Chord diagrams for the first system:

- C:
- G7:
- C6:
- G7(b9) fr3:
- C:

Vocal line: Po - ets of - ten use ma - ny words to say a

Piano accompaniment for the first vocal line. The right hand plays a melodic line with a slur over the first four measures. The left hand plays a bass line with a slur over the first four measures. Dynamics include *p a tempo*.

Chord diagrams for the second system:

- Am7:
- Dm7:
- G7:
- Dm:
- A7aug:
- A7:

Vocal line: sim - ple thing. It takes thought and

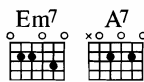
Piano accompaniment for the second vocal line. The right hand plays a melodic line with a slur over the first four measures. The left hand plays a bass line with a slur over the first four measures. Dynamics include *p*.



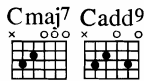
time and rhyme to make a poem sing. With



music and words I've been playing, for you I have



written a song, to be sure that you'll know what I'm



saying I'll translate as I go along.

Slowly and tenderly

CHORUS

Am7 Dm7 G7 Cmaj7 Cadd9 F

Fly me to the moon, and let me play a-mong the stars; let me see what

Dm6 E7 Am A7 Dm Dm7 G7 Dm7 G7

spring is like on Ju - pi - ter and Mars. In oth - er words: hold my

C Dm G7 Fm6 C

hand! In oth - er words: dar - ling kiss me!

E7sus4 E7 Am7 Dm7 G7 Cmaj7 Cadd9

Fill my heart with song, and let me sing for - ev - er more;

F Dm6 E7 Am A7 Dm Dm7

you are all I long for all I wor - ship and a - dore. In oth - er words:

1. G7 Dm7 G7 Gm6 A7 Amaj7 Dm7 G7

please be true! in oth - er words: I love

2. C E7 Cmaj7 Cadd9 F6

you! true! In oth - er words:

G7 G7(b9) C Am Dm7 G7 C

I love you!

poco rit. *mf a tempo cresc.* *rit. e dim.*

Go Now

Words & Music by Larry Banks & Milton Bennett

NICOLAS CELIZ
nicosax@gmail.com

Free time
N.C.

1. We've _____ al - rea - dy said _____

$\text{♩} = 96$

A^b
fr4

A^b/G

Fm7

Fm

Fm/E^b

good - bye _____

(Verse 2 see block text)

D^b

B^bm7

E^b
fr3

Fm

E^b/G
fr3

and since you've got to go oh, — you had bet - ter

go now, _____ go now, go

now, go now, _____

'fore you see me _____ cry _____ and

I don't want you to tell me, _____



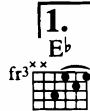
just what you in - tend to do now. Cos



how ma - ny times have to tell you, darl - in', darl - in', darl - in', darl - in', darl -



- in', I'm still in love, still in love— with



you now. 2. We've al - rea - dy said

2.



Go, go now, go



now, ooh, ooh, ooh, now,



Repeat ad lib. to fade
4

'fore your tears start to fall. I think you bet - ter

Verse 2:
 We've already said, so long
 I don't want to see you go
 But boy you had better
 Go now, go now
 Go now, go now
 Don't you even try

Bridge 2:
 To tell me that you really don't
 Want to see it in this way now.
 Don't you know
 If you really meant what you said
 Darlin', darlin', darlin'
 I wouldn't have to keep on begging you
 Begging you, begging you
 Begging you to stay.

Go now etc.

God Only Knows

Words & Music by Brian Wilson & Tony Asher

♩ = 116 (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

A



E/G#



A



E



A



E/G#



F#m7



A/E



B/F#



C/G



♩

D/A



Bm⁶



F#m



1. I may not always love you, but long as there are...
(Verses 2 & 3 see block lyric)

B/A






E/B




Cdim⁷






... stars above you, you never need to doubt it.

E/B  3  3 


I'll make you so _____ sure a - bout it. God on - ly knows_







To Coda Φ


E/G#  3  **1.**
E 





_____ what I'd be with - out _____ you.




2.




A/E  G  N.C.  G  N.C.




G/D  Em⁶  Bm/F#  Bm⁷ 




Ah, _____ ah, _____ Do do do do do do




E/D  A/E  Fdim7 



do. Ba ba ba ba ba ba, ba ba, ba ba ba ba, — ba ba




A/E  D#m7(b5)  D 



ba, ba ba, ba ba, ooh. And God on - ly knows —




A/C#  Bm7  *D.S. al Coda*



— what I'd be with - out — you. —



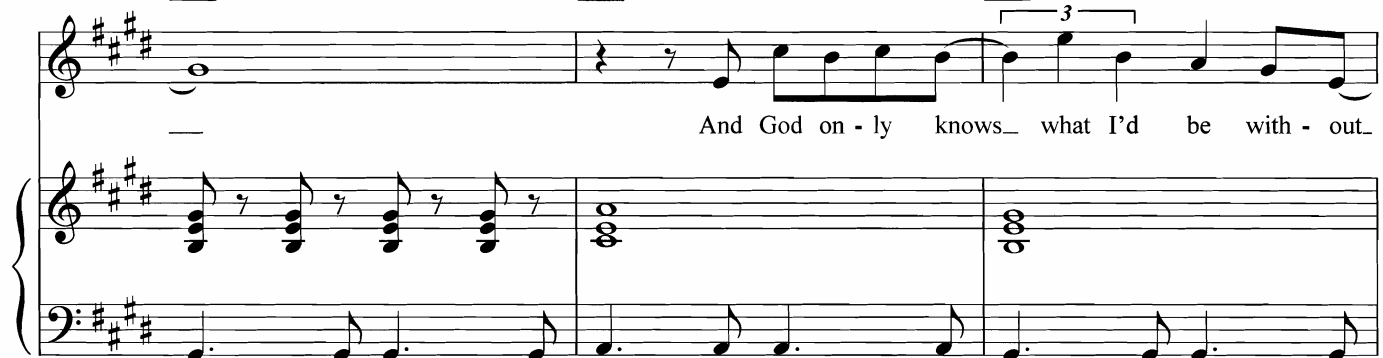
Coda  F#m7 

— you. —



E/G#  A  E/G# 

— And God on - ly knows — what I'd be with - out —



F#m7 E/G# A

God on - ly knows_ what I'd be with - out_ you.
 you. God on - ly knows_

E/G# F#m7 F#m7

_ what I'd be with - out_ God on - ly know_ what I'd be with - out_
 you.

A E/G# F#m7 F#m7

you. God on - ly knows what I'd be with - out_ you.
 God on - ly knows what I'd be with - out_ you.

Repeat ad lib. to fade

Verses 2 & 3
 If you should ever leave me,
 Though life would still go on, believe me,
 The world could show nothing to me,
 So what good would living do me?
 God only knows what I'd be without you.

Crazy

Words & Music by Willie Nelson

Moderately

mf

3

3

3

3

The piano introduction consists of four measures. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment. The tempo is marked 'Moderately' and the dynamic is 'mf'.

E^b fr3^xx

C⁷

Fm

Cra - zy, — cra - zy for feel - in' so lone - ly; —

mf

3

3

The first system of the song includes guitar chord diagrams for E^b (fr3^xx), C⁷, and Fm. The vocal line begins with 'Cra - zy, —' and continues with 'cra - zy for feel - in' so lone - ly; —'. The piano accompaniment features triplets and slurs.

B^b7

I'm cra - zy, — cra - zy for feel - in' so

3

3

3

The second system includes a guitar chord diagram for B^b7. The vocal line continues with 'I'm cra - zy, —' and 'cra - zy for feel - in' so'. The piano accompaniment continues with triplets and slurs.

E^b fr3^xx

B^b°

Fm⁷



B^b7

E^b fr3^xx

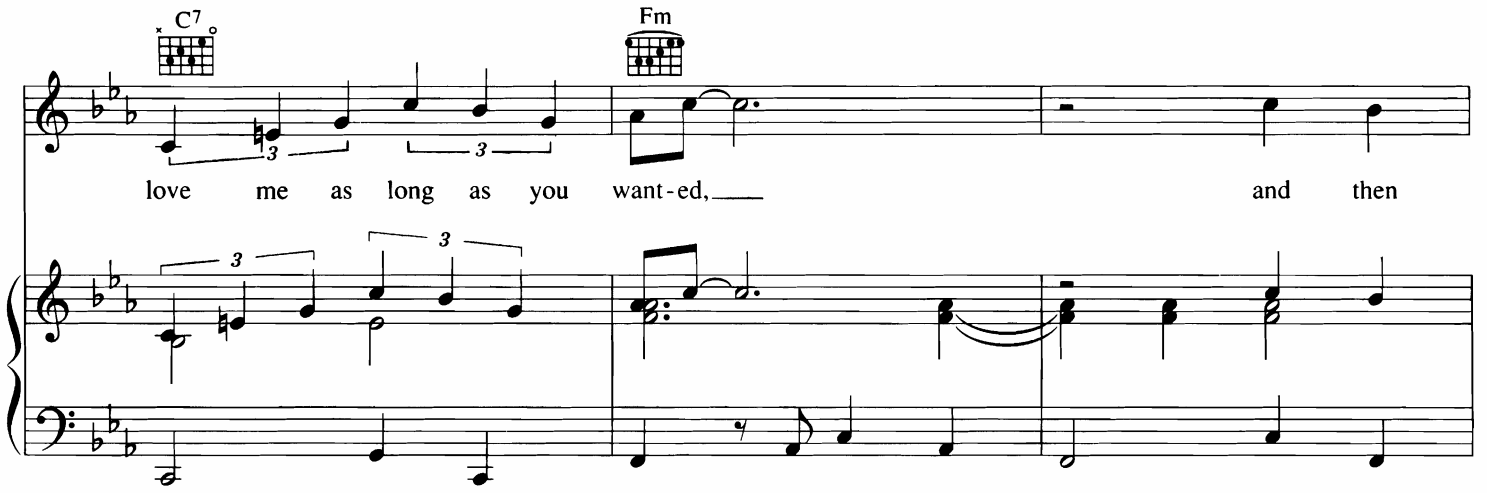
blue. I knew — you'd

3

The third system includes guitar chord diagrams for E^b (fr3^xx), B^b°, Fm⁷, B^b7, and E^b (fr3^xx). The vocal line concludes with 'blue. I knew — you'd'. The piano accompaniment features triplets and slurs.

C7  Fm 






love me as long as you want-ed, and then



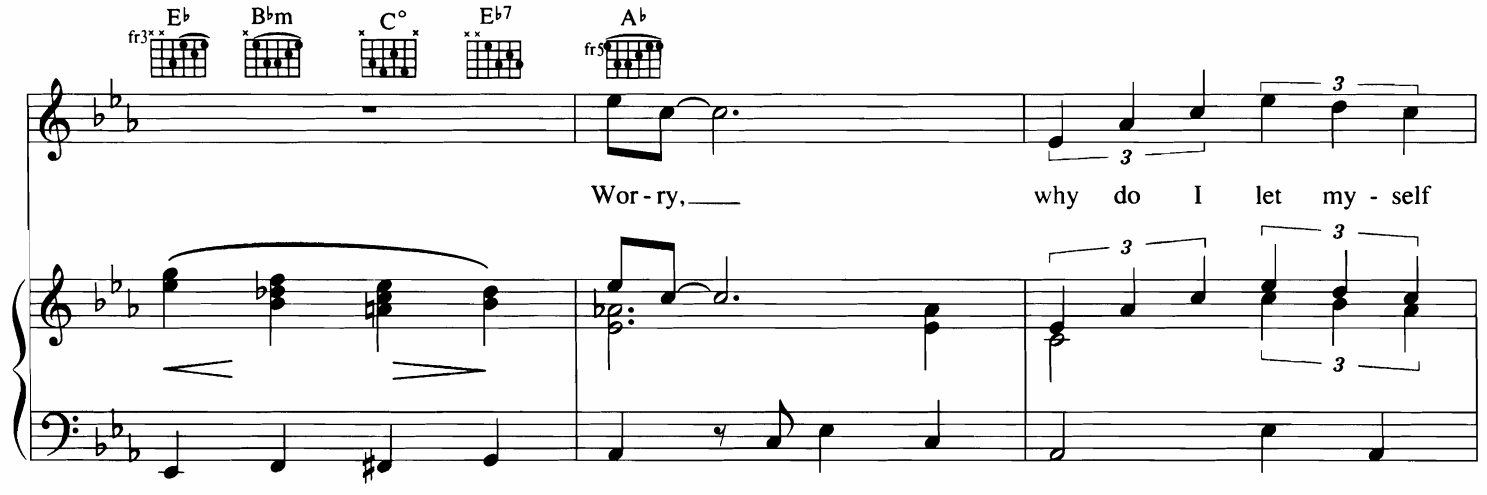
Bb7  Eb  Ab 



some-day you'd leave me for some - bod - y new.



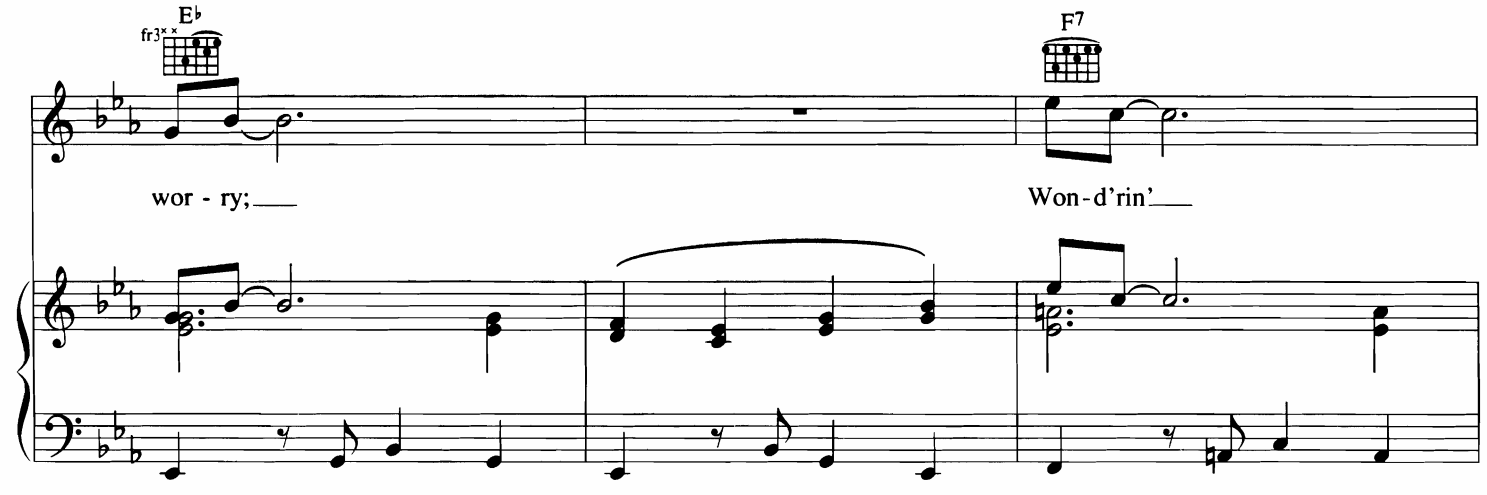
Eb  Bbm  C°  Eb7  Ab 

Wor - ry, why do I let my - self



Eb  F7 

wor - ry; Won - d'rin'



B^b7 B^b7+

what in the world did I do.

E^b C⁷ Fm

Cra - zy for think - ing that my love could hold you,

A^b Gm Fm Cm

I'm cra - zy for try - in', cra - zy for cry - in' and I'm

Fm⁷ B^b7 E^b Fm⁷ B^b7 E^b

1 2

cra - zy for lov - in' you. you.

Here, There And Everywhere

Words & Music by John Lennon & Paul McCartney

Freely

Moderately slow

G

Bm

B^b

Am⁷

D⁷



To lead a bet - ter life_____ I need my love to be here._____

G

Am⁷

Bm

C

G

Am⁷

Bm

C



Here, mak-ing each day_ of the year,_____ chang - ing my life_ with a wave_____

F[#]m⁷

B⁷

F[#]m⁷

B⁷

Em

Am



_____ of her hand._____ No - bod - y can_____ de - ny_____ that there's some - thing there._____

Am7 D7 G Bm C G Am7

There, run - ing my hands through her hair,

Bm C F#m7 B7 F#m7 B7

both of us think - ing how good it can be. Some - one is speak - ing, but

Em Am Am7 D7 F7 Bb Gm

she does - n't know he's there. I want her ev - 'ry - where and if

Cm D7 Gm Cm D7

she's be - side me I know I need nev - er care. But to love her is to need her

G Am7 Bm C G Am7

ev - 'ry - where, know - ing that love is to share;

Bm C F#m7 B7 F#m7 B7

each one be - liev - ing that love nev - er dies, watch - ing her eyes and hop -

Em Am 1. Am7 D7 F7 2. Am7 D7 F7 G Am7

ing I'm al - ways there. I want her I will be there and

Bm C G Am7 Bm C G

ev - 'ry - where, here, there and ev - 'ry - where.

I Can't Stop Loving You

Words & Music by Don Gibson

Easy Swing ♩=79

F7 F7#5 Bb

(I can't stop lov - ing you), I've made up my mind, -

Detailed description: This system contains the first two measures of the piece. The guitar part has chords F7, F7#5, and Bb. The piano accompaniment features a bass line with a whole note and a treble line with eighth notes and triplets.

F Fmaj7 F6 C7 Gm7 C7

to live in me - mo - ries of the lone - some

Detailed description: This system contains measures 3 through 6. The guitar part has chords F, Fmaj7, F6, C7, Gm7, and C7. The piano accompaniment continues with chords and triplets.

F F7 F7#5 Bb

time. (I can't stop want - ing you).

Detailed description: This system contains measures 7 through 10. The guitar part has chords F, F7, F7#5, and Bb. The piano accompaniment features a bass line with a whole note and a treble line with eighth notes and triplets.

F Fmaj7 F6 C7

It's use-less to say, so I'll just live my life

Detailed description: This system contains the first two measures of the song. The guitar part features chords F, Fmaj7, F6, and C7. The piano accompaniment includes triplets in both the right and left hands. The lyrics are "It's use-less to say, so I'll just live my life".

Gm7 C7 F Bb/F F

in dreams of yes - ter - days. Those hap - py

Detailed description: This system contains the next two measures. The guitar part features chords Gm7, C7, F, Bb/F, and F. The piano accompaniment continues with chords and some melodic lines. The lyrics are "in dreams of yes - ter - days. Those hap - py".

F F7 Bb

hours that we once knew, though long a-go

Detailed description: This system contains the next two measures. The guitar part features chords F, F7, and Bb. The piano accompaniment includes triplets. The lyrics are "hours that we once knew, though long a-go".

F F7 C7

they still make me blue. They say that

Detailed description: This system contains the final two measures. The guitar part features chords F, F7, and C7. The piano accompaniment includes triplets. The lyrics are "they still make me blue. They say that".

F F7 B^b

time heals a bro - ken heart, — but time has stood

F C7 F B^b/F F7 F7#5

still, — since we've been a - part. — (I can't stop

B^b F

lov - ing you), I've made up my mind, —

Fmaj7 F⁶ C7 Gm7 C7 F

to live in me - mo - ries — of the lone - some time.

F7 F7#5 B^b

(I can't stop want - ing you). It's use - less to

F Fmaj7 F6 C7

say, _____ so I'll just live my life _____

Gm7 C7 F B^b/F F

in dreams of yes - ter - days. _____ (Those hap - py

F F7 B^b

hours that we _____ once knew, though long a -

F C7

- go, _____ still make me blue. They say ___ that

F F7 Bb

time heals a bro - ken heart, but time has stood

F C7 F Bb F7 F7#5

still since we've been a - part. I can't stop

Bb F

lov - ing you), I said I've made up my mind _____

Fmaj7

F6

C7

Gm7

C7

F



to live in me - mo - ries

all the lone - some time.

F7

F7#5

Bb



(I can't stop want - ing you).

It's use - less to

F

F6

C7



rall.

say,

so I'll just live my life

F

Bb/F

F



of dreams of yes - ter - days.

I Close My Eyes And Count To Ten

Words & Music by Clive Westlake

NICOLAS CELIZ
nicosax@gmail.com

♩ = 112

B^bm



E^bm/B^b



Cdim



First system of musical notation. Treble clef, 4/4 time signature. The melody consists of quarter notes and half notes. The bass line features a steady eighth-note accompaniment. Chords are indicated above the staff: B^bm, E^bm/B^b, and Cdim. A 3-fingered chord is shown for Cdim. The piece is in a key with four flats (B-flat major/C minor).

Fsus⁴



F



B^bm



B^bm/A^b



Second system of musical notation. Treble clef, 4/4 time signature. The melody continues with eighth notes and quarter notes. The bass line has a steady eighth-note accompaniment. Chords are indicated above the staff: F^{sus}4, F, B^bm, and B^bm/A^b. A 'L.H.' (Left Hand) instruction is present. A dashed line labeled '8^{vb}' indicates an octave below the bass line. The piece is in a key with four flats (B-flat major/C minor).

E^bm/G^b



Fsus⁴



F



Third system of musical notation. Treble clef, 4/4 time signature. The melody features a triplet of eighth notes. The bass line has a steady eighth-note accompaniment. Chords are indicated above the staff: E^bm/G^b, F^{sus}4, and F. A '1.It' instruction is present. A dashed line labeled '8^{vb}' indicates an octave below the bass line. The piece is in a key with four flats (B-flat major/C minor).

E^bm/B^b **B^bm** **E^bm/B^b**
 is - n't the way that you look, and it is - n't the way that you
B^bm **E^bm/G^b** **E^bm**
 talk. It is - n't the things that you say or do make me
F **B^bm** **E^bm/B^b**
 want you so. It is no - thing to do with the
 (2.) stran - gers a mo - ment a -
(8) B^bm **E^bm/B^b** **B^bm**
 wine or the mu - sic that's flood - ing my mind. Oh,
 - go with a few dreams but no - thing to show. The

E^bm/G^b



E^bm



Cm^{7b5}



3

nev - er be - fore
world was a place

have I been so sure,
with a frown on it's face

you're the some - one I dreamed I would
and to - mor - row was just I don't



— find.
— know.

It's the way you make me feel
But the way you make me feel






— the mo - ment I am close to you.
— the mo - ment I am close to you,

It's a
makes to -







feel - ing so un - real,
- day seem so un - real,

some - how I can't be - lieve it's true.
some - how I can't be - lieve it's true.


D  Gm  D 




The pound - ing I feel in my heart. The
To - mor - row will you still be here? To -




E^b  B^b  B 





hop - ing that we'll nev - er part. I can't be - lieve this is
-mor - row will come but I fear that what is hap - pening to



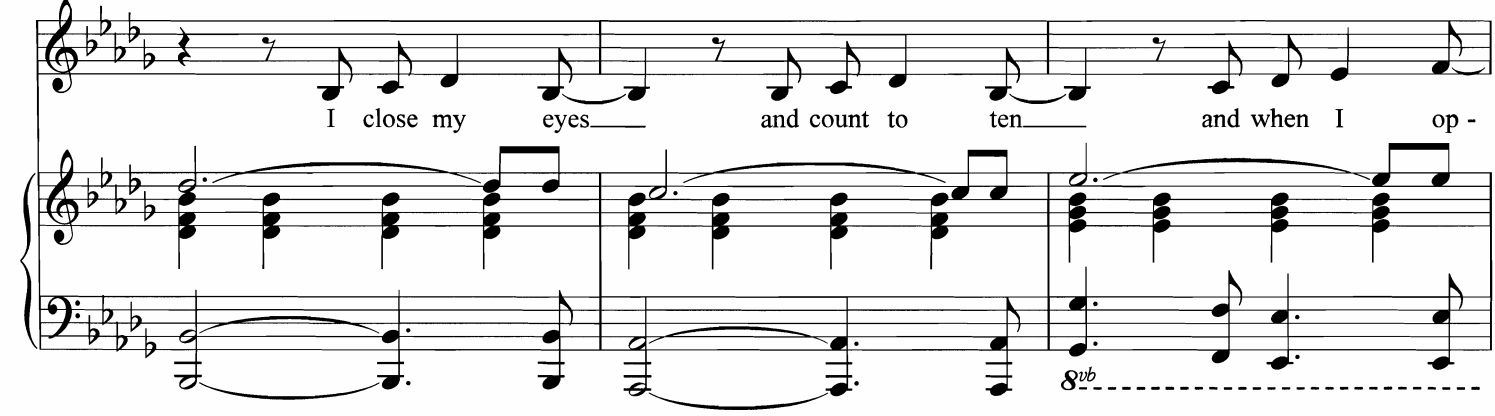
F[#]  A^b  B^b 

real - ly hap - pening to me. }
me is on - ly a dream. }



B^bm  B^bm/A^b  E^bm/G^b  E^bm 

I close my eyes and count to ten and when I op -



Fsus⁴ F B^bm B^bm/A^b

- en them you're_ still here. I close my eyes_ and count a - gain,_

(8)

1. E^bm/G^b E^bm Fsus⁴ F

I can't be - lieve_ it, but you're_ still_ here. 2. We were

8^{vb}

2. Fsus⁴ F B^bm

it, but you're still_ here. I close my eyes_

8^{vb}

B^bm/A^b E^bm/G^b E^bm Fsus⁴ F

and count to ten_ and when I op - en them you're still_

8^{vb}

Repeat ad lib. to fade

I Say A Little Prayer

Words by Hal David. Music by Burt Bacharach

F#m

Bm7

Musical notation for the first system, including guitar chord diagrams for F#m and Bm7.

E

A

D

C#7

Musical notation for the second system, including guitar chord diagrams for E, A, D, and C#7.

F#m7

Bm7

1. The mo - ment I wake up be - fore I put
(Verse 2 see block lyric)

Musical notation for the third system, including guitar chord diagrams for F#m7 and Bm7, and lyrics.

E

A

D

on my make - up I say a lit - tle prayer for you.

Musical notation for the fourth system, including guitar chord diagrams for E, A, and D, and lyrics.

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While comb - ing my hair now

R.H.







and won - d'ring what dress to wear now. I



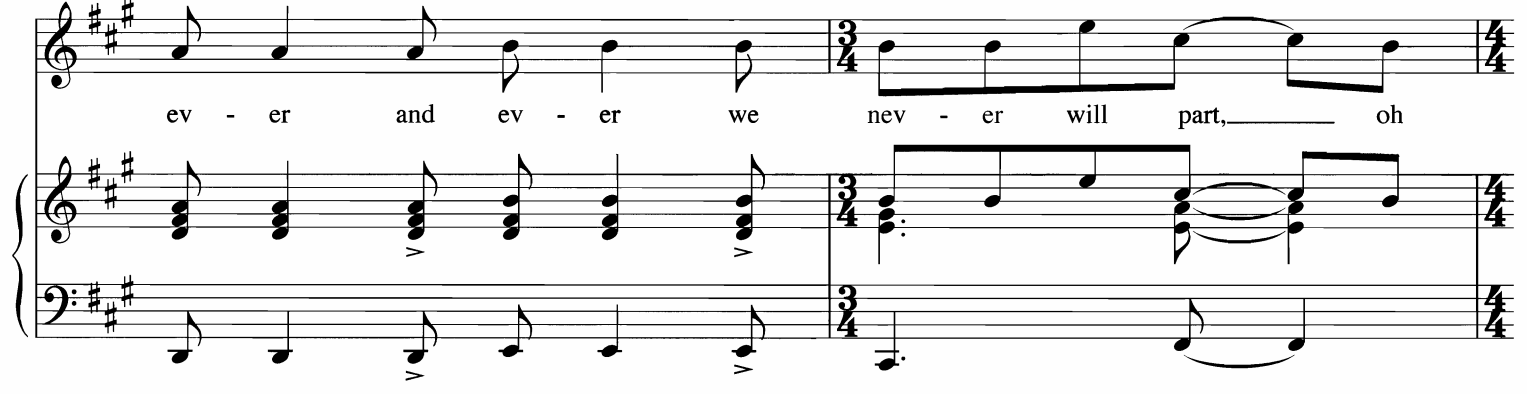
say a lit - tle prayer for you. For -









ev - er, for - ev - er you'll stay in my heart and I will love you for -

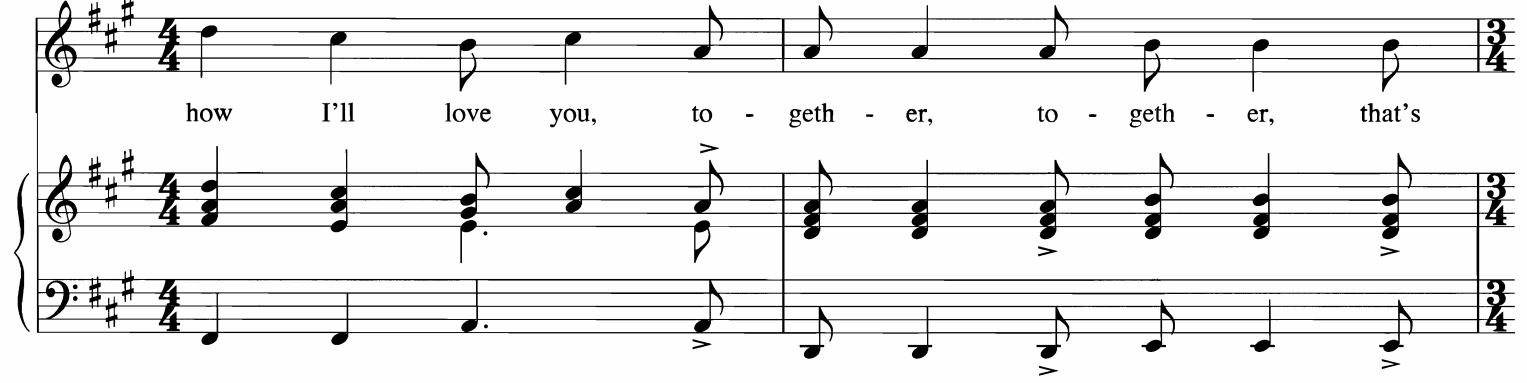
D  E⁹  C[#]m7  F[#]m7 






ev - er and ev - er we nev - er will part, oh




D/F[#]  F[#]m7  A⁹  A  D  E⁹ 

how I'll love you, to - geth - er, to - geth - er, that's






C[#]m7  F[#]m7  G⁶  A  A⁹ 

how it must be. To live with - out you would




1. Smoothly

D  D⁶  C[#] 

on - ly mean heart - break for me.

mf



2. Smoothly

C#



F#m7



me. My dar - ling be -

Bm7



D/E



lieve me, for me there is no one

Amaj7



E9sus4



but you. Please love me




Amaj7



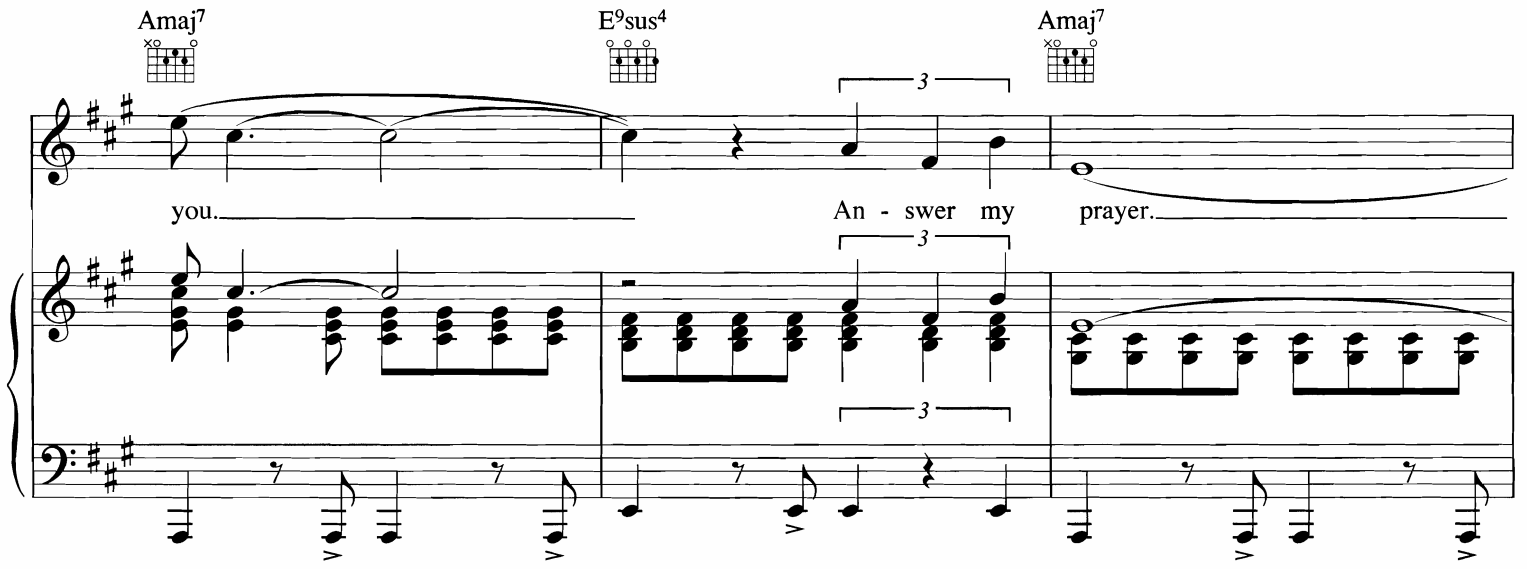
E9sus4





too. I'm in love with

Amaj7  E⁹sus4  Amaj7 

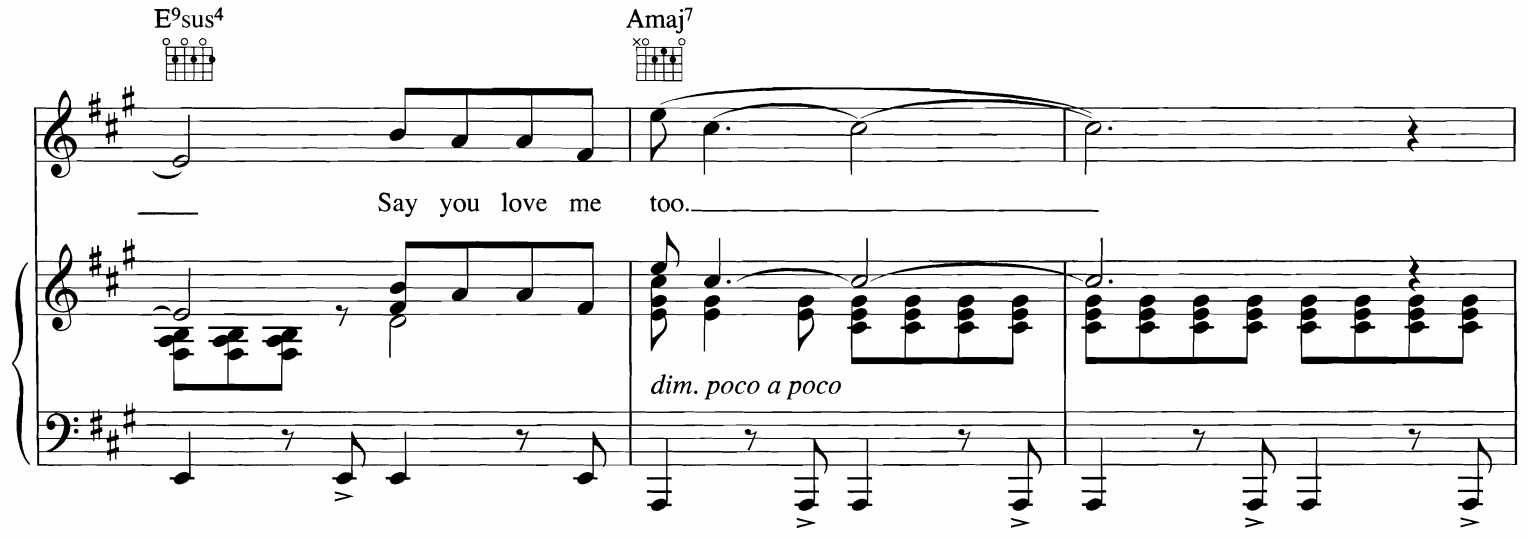
you. An - swer my prayer.





E⁹sus4  Amaj7 

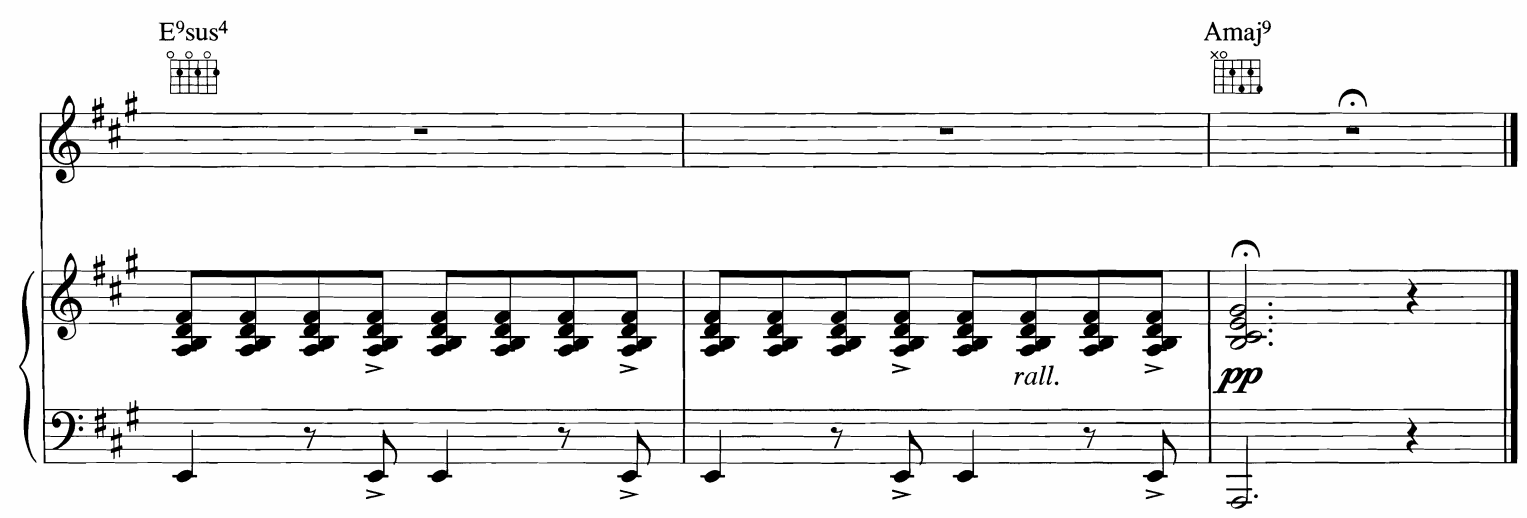
Say you love me too.

dim. poco a poco



E⁹sus4  Amaj⁹ 

rall. *pp*



Verse 2:
 I run for the bus, dear.
 While riding, I think of us dear.
 I say a little prayer for you.
 At work I just take time,
 And all through my coffee break time
 I say a little prayer for you.

I Left My Heart In San Francisco

Words by Douglas Cross

Music by George Cory

Freely

The

Cm7 3fr.
 Bbmaj9
 Cm7 3fr.
 F7
 Bbmaj9
 Bb6
 Am7(b5) 4fr.
 Gm 3fr.

love - li - ness of Pa - ris seems some - how sad - ly gay. The glo - ry that was Rome is

(recit)

C9
 F11
 F7
 Cm7(b5)
 Bbm

of an - oth - er day. I've been ter - ri - bly a - lone and for - got - ten in Man - hat - tan;

C7 Gm7 3fr F11 F13 N.C.

— I'm go - ing home to my ci - ty by the bay. ————— I left my

rall.

Slow, with a steady beat

B^b B^b maj7 B^b6 C[#]dim 3fr C^m7 3fr

Chorus

heart in San Fran - cis - co,

F7 Fdim F7 C^m 3fr C^m(maj7) C^m7 3fr F aug

high on a hill, it calls to

B^b B^b maj7 B^b6 C^m7 3fr C[#]dim 3fr B^b B^b6

me. To be where lit - tle ca - ble cars

— climb half-way to the stars, — the morn- ing

fog — may chill the air, I don't

care! My love was there in San Fran -

cis - co, a - bove the blue —

Cm7 3fr. F7 Cm7 3fr. F7 A7sus4 D7 D13 4fr. C#13 3fr. D13 4fr.

and wind - y sea. When I come

G7aug G7 G11 5fr. G7 C7 Gm7 3fr.

home to you San Fran - cis - co,

C9 B9 C9 F11 Cm9 F7(b9)

your gold - en sun will shine for

1. Bb Dm7 C#dim 3fr. Cm7 3fr. F7 2. Bb Ab9 5fr. Bbmaj9

me! I left my me!

rall.

The Minute You're Gone

Words & Music by Jimmy Gateley

♩. = 88





The min - ute you're gone_____ I cry,



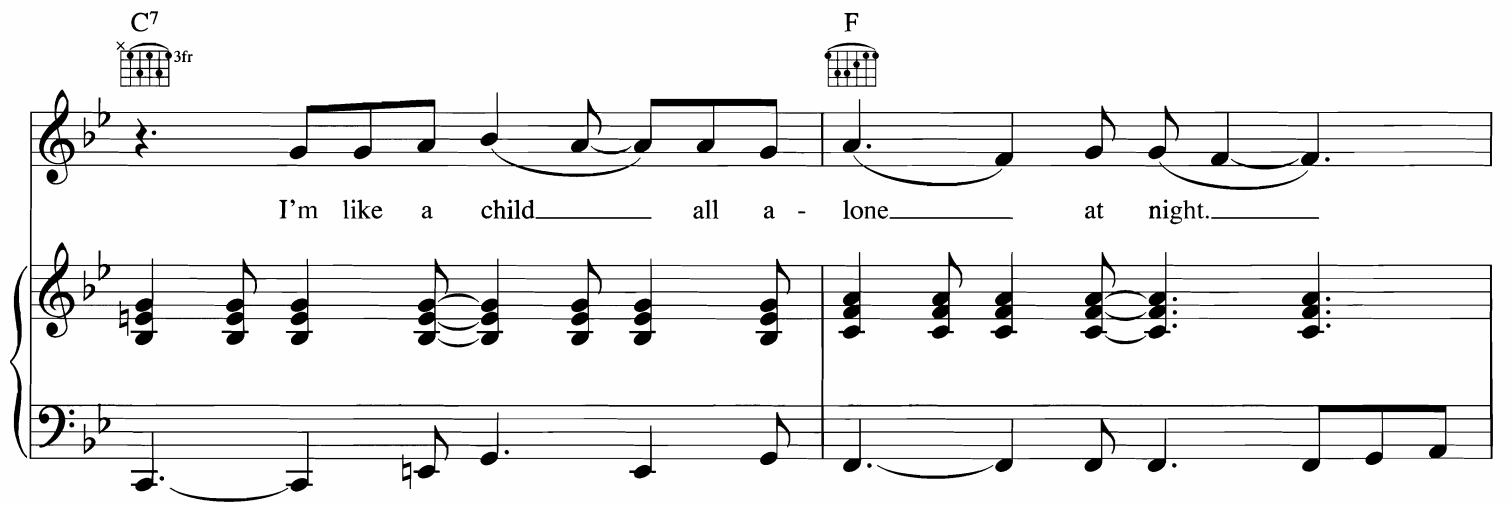
the min - ute you're gone_____ I die.





Be - fore you_____ walk out_____ of sight

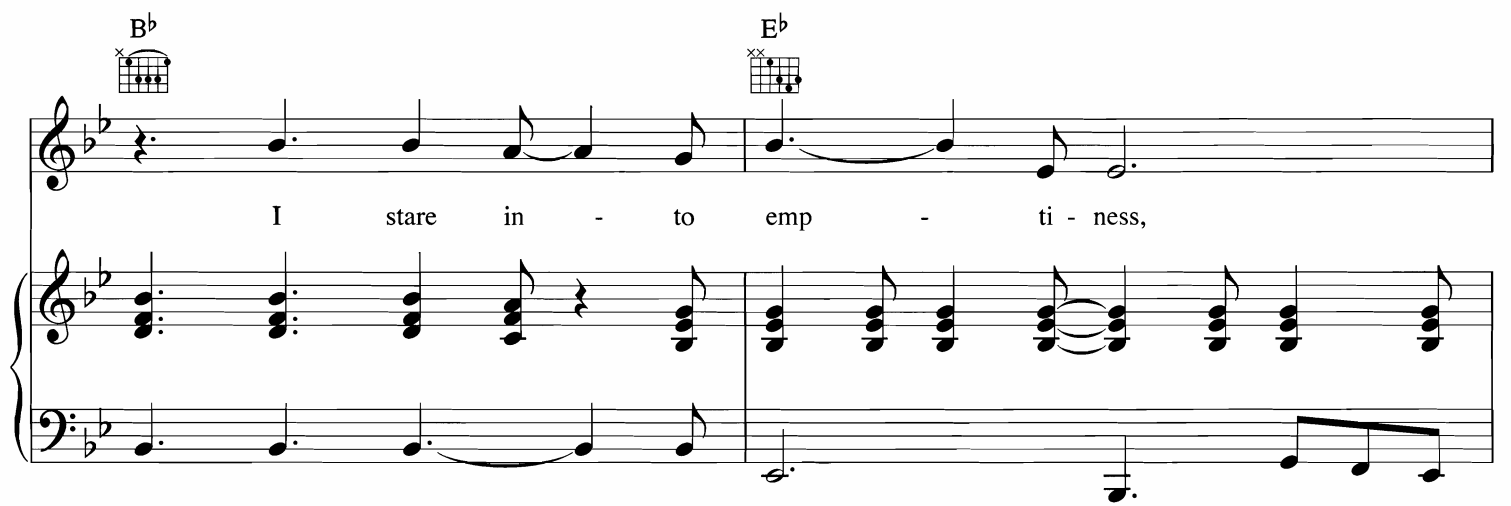
C7  3fr 



I'm like a child _____ all a - lone _____ at night. _____



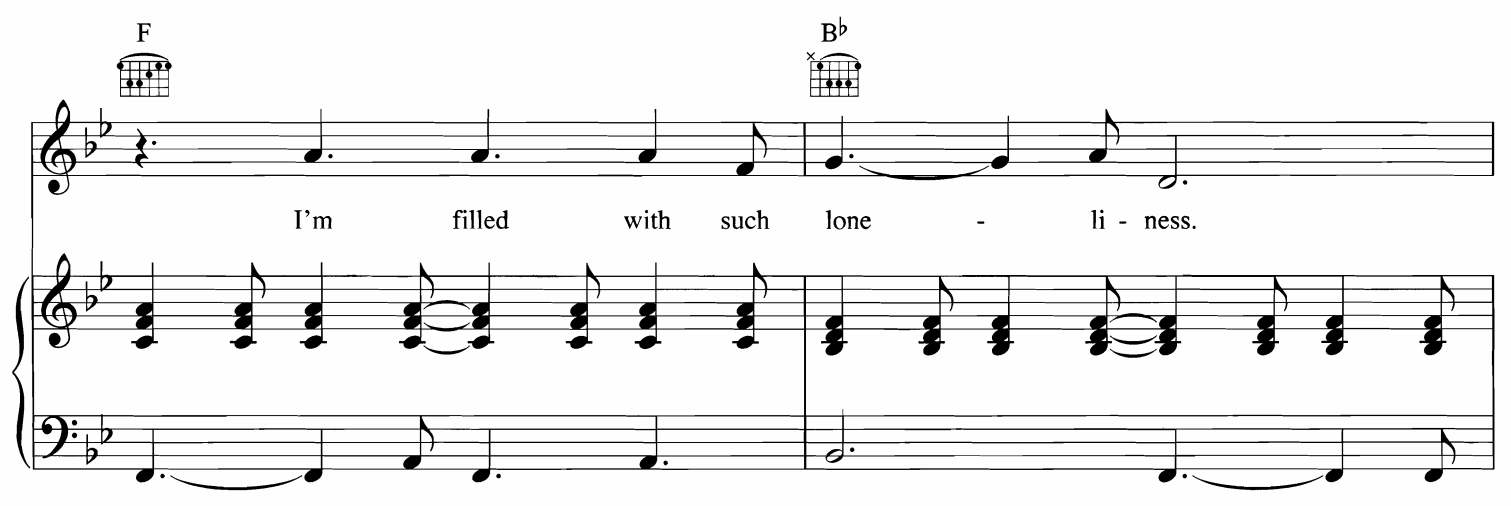
B^b   E^b



I stare in - to emp - ti - ness,



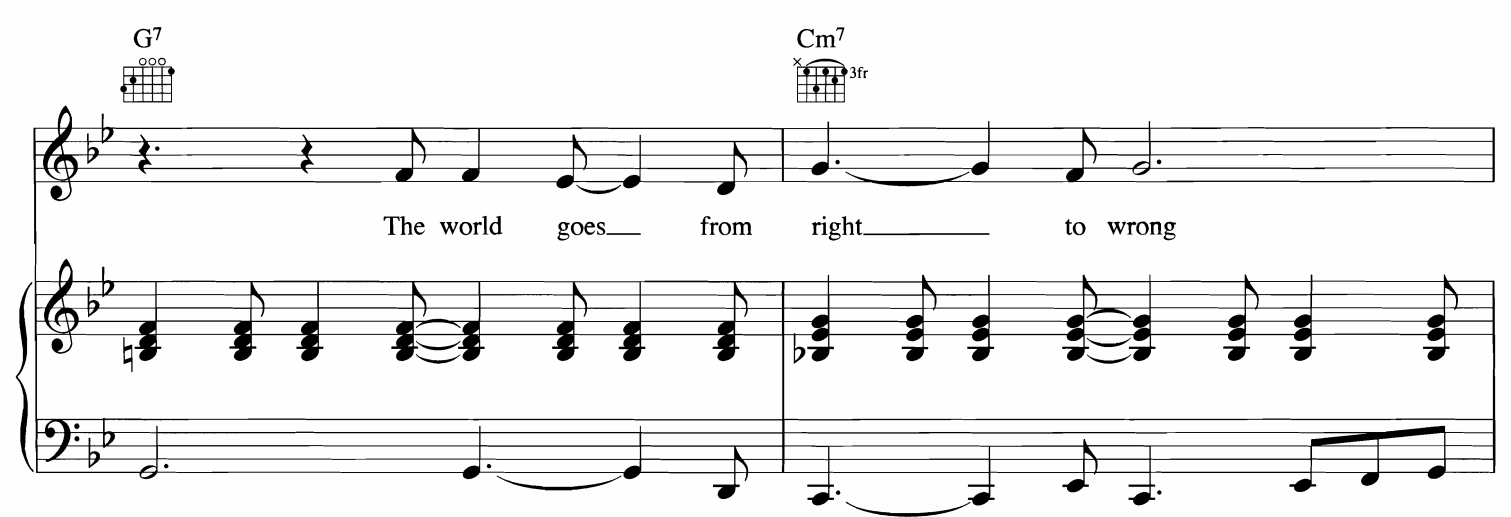
F  B^b 

I'm filled with such lone - li - ness.



G⁷  Cm⁷  3fr

The world goes _____ from right _____ to wrong



F7 Bb7 Eb Dm Cm

the min - ute you're_ gone.

3

Bb F

The min - ute you're gone_____ I see

Bb

how lone - ly a man_ I'd_ be. My life would_ be

Gm C7 F7

oh,_____ so blue_____ if I_____ could-n't be_____ with you._____

B^b7 B^b E^b F

The min - ute you're gone_____ I pray, the min-ute you're

B^b G⁷ Cm⁷ 3fr

To Coda ⊕

gone_____ I___ say; please don't stay_ a - way_____ too long.

F⁷ B^b E^b B^b

D.S. al Coda

The___ min-ute you're_ gone. The min - ute you're

⊕ *Coda* F⁷ Free time N.C. a tempo B^b E^b Dm Cm B^b

The___ min-ute you're gone._____

(Take A Little) Piece Of My Heart

Words & Music by Jerry Ragovoy & Bert Berns

NICOLAS CELIZ
nicosax@gmail.com

♩ = 76

Chord progression: E^b A^b B^b A^b E^b A^b B^b A^{b6}

4/4 time signature. The system includes a vocal line with rests and a piano accompaniment with chords and a bass line.

Chord progression: E^b A^b B^b A^b E^b A^b

1. Did - n't I make you feel_ like you were the on - ly man?_

(Verse 2 see block lyric)

3

The system includes a vocal line with lyrics and a piano accompaniment with chords and a bass line.

Chord progression: B^b A^b E^b A^b

Did - n't I give you ev - 'ry - thing that a wo - man

3 3 3

The system includes a vocal line with lyrics and a piano accompaniment with chords and a bass line.

B^b *3* *Cm*

pos - si - bly can?_ (Oh,) _____ But with all the love_ I give you,

B^b *D^b*

it's nev - er e - nough. But I'm gon - na show you ba - by_ that a

B^b *B^{b7}* *B^{b9}*

wo - man can be tough. So come on, come_ on, come on,_ come_ on in,

E^b *B^b*

— take a - no - ther lit - tle piece of my heart_ now ba - by.

E^b B^b

Break it, break a - no - ther lit - tle bit of my heart — now ho - ney.

E^b B^b

Have a, have a - no - ther lit - tle piece of my heart — now ba - by.

A^b E^b E^b D. *Ɔ* to fade

1. You know you've got it if it makes you feel good. 2. You're makes you feel good. Hey —

Verse 2:

You're out on the street (looking good)
 And you know deep down in your heart that ain't right
 And oh, you never hear me when I cry at night
 I tell myself that I can't stand the pain
 But when you hold me in your arms I say it again.

So come on *etc.*

Somethin' Stupid

Words & Music by C. Carson Parks

NICOLAS CELIZ
nicosax@gmail.com

♩ = 104

N.C.

F#m7



B



F#m7



B



E



(Male) } I
(Female) }

E6



Emaj7



E



Emaj7



know I stand in line un - til you think you have the time to spend an

F#m7 B7 F#m7 B7 F#m7 B7 F#m7

ev-'ning with me, — and if we go some place to dance I

B7 F#m7 B7 E E6

know that there's a chance you won't be leav - ing with me. —

Emaj7 E6 E7 Bm7 E7 Bm7

Then af - ter-wards we drop in - to a qui - et lit - tle place and have a

A C7 F#m7 B7

drink or two, — and then I go and spoil it all — by

F#m7



B7



E



E6



Emaj7



E6



say - ing some - thin' stu - pid like, "I love you."_ I can

E7



Bm7



E7



Bm7



see it in your eyes that you des - pise the same old lies you heard the

Amaj7



A6



Amaj7



A6



F#7



C#m7



night be - fore,_ and though it's just a line to you,_ to

F#7



B7



B7#5



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

E 7fr E⁶ 6fr Emaj⁷ 7fr E⁶ 6fr Emaj⁷ 7fr

prac - tise ev - 'ry day to find some cle - ver lines — to say to make the
(2° Instrumental until *)

F#m⁷ 9fr B⁷ 7fr F#m⁷ 9fr B⁷ 7fr F#m⁷ 9fr

mean - ing come true, — but

B⁷ 7fr F#m⁷ 9fr B⁷ 7fr F#m⁷ 9fr B⁷ 7fr

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

E 7fr E⁶ 6fr Emaj⁷ 7fr E⁶ 6fr E 7fr E⁷ 7fr Bm⁷ 7fr

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



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

and



then I go and spoil it all— by say - ing some - thin' stu - pid like, "I

1.



2.



love you."—

love you."—



Repeat to fade

I love you.—

I

This Guy's In Love With You

Words by Hal David
Music by Burt Bacharach

Chord diagrams: Eb (3fr), Abmaj7, Eb (3fr), Abmaj7

The piano introduction consists of four measures in 4/4 time. The right hand plays a sequence of chords: Eb (3fr), Abmaj7, Eb (3fr), and Abmaj7. The left hand plays a simple bass line with quarter notes.

Chord diagrams: Eb (3fr), Abmaj7

You see— this guy,— this guy's in love with you..

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a quarter rest, followed by the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Chord diagrams: Dbmaj7, Eb (3fr), Abmaj7

— Yes, I'm— in love.— Who

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a quarter rest, followed by the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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G7sus4 G9 G7 Cm7 Bbm7

looks at you the way I do?___ When you smile,_

Eb9sus4 Eb7 Abmaj7 Abm6

I can tell we know each oth - er ver - y well. How

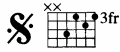
Gm7 Cm7 Fm9

can I show you I'm glad I

B^b9sus⁴



E^b



A^bmaj⁷



got to know you? 'Cause

I've heard some talk.

They

2nd time fade out within ten measures

D^bmaj⁷



E^b



say you think I'm fine.

This guy's in love,

A^bmaj⁷



G⁷sus⁴



G⁹



G⁷



Cm⁷



and what I'd do to make you mine.

B^bm7



E^b9sus4



E^b7



A^bmaj7



Tell me now, — is it so? Don't let me be the

A^bm6



Gm7



Cm7



last to know. My hands are shak - ing. Don't

Fm9



B^b9sus4



E^b



Majestically

A^bmaj7



let my heart keep break - ing, 'cause I need — your love...

E^b A^bmaj⁷

I want your love.

E^b Dm⁷ Cm⁷ Cm⁶ Cm⁷ F⁷

Say you're in love, in love with this

B^b Bmaj⁷ B^b7 N.C. *D.S. for fade out*

guy. If not, I'll just die.

Until It's Time For You To Go

Words & Music by Buffy Sainte-Marie

NICOLAS CELIZ
nicosax@gmail.com

Tune guitar down a semitone

♩ = 132

N.C.

A^b

(A)



A^bmaj⁷/G

(Amaj⁷/G#)



1. You're not a dream, you're not an an - gel, you're a
(2.) dif - fe - rent worlds a - part. we're not

G^b

(G)



F

(F#)



B^bm

(Bm)



man. I'm not a queen, I'm a
the same. We laughed and played at the

B^bm(maj⁷)

(Bm(maj⁷))



B^bm⁷

(Bm⁷)



E^b

(E)



wo - man. Take my hand. We'll make a
start like in a game. You could have

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A^b
(A)

A^bmaj⁷/G
(Amaj⁷/G[#])

G^b
(G)

space in the lives that we'd planned.
stayed out-side my heart but in you came.

F
(F[#])

B^bm
(Bm)

E^b
(E)

And here we'll stay un - til it's time for you to
And here you'll stay un - til it's time for you to

1. A^b
(A)

E^b/G
(E/G[#])

2. A^b
(A)

go. 2. Yes, we're go.

A
(B^b)

G^b*
(G*)

A^b*
(A*)

Don't ask why.

A
(B^b)

G^b*
(G*)

A^b*
(A*)

Don't ask how.

C⁷
(C[#]7)

Fsus⁴
(F[#]sus⁴)

Fm/C
(F[#]m/C[#])

Don't ask for - ev - er.

B^b
(B)

E^b
(E)

E^b/F
(E/F[#])

E^b/G
(E/G[#])

Love me now. This love of

A^b
(A)

A^bmaj⁷/G
(A^bmaj⁷/G[#])

G^b
(G)

mine had no be - gin ning, it has no end.

F
(F#)



Bbm
(Bm)



Bbm(maj7)
(Bm(maj7))



I was an oak, — now I'm a wil - low. Now I can

Bbm7
(Bm7)



Eb
(E)



Ab
(A)



bend. — And though I'll ne - ver in my

Abmaj7/G
(Amaj7/G#)



Gb
(G)



F
(F#)



life see you a - gain. — Still, I'll

Bbm
(Bm)



Eb
(E)



Ab
(A)



stay un - til it's time for — you to go.

A^bmaj⁷/G
(A^maj⁷/G[#])



A
(B^b)



G^b*
(G*)



Don't ask _____

A^b*
(A*)



A
(B^b)



why _____ of _____ me. _____

G^b*
(G*)



A^b*
(A*)



Don't ask _____ how _____ of me _____

C⁷
(C[#]7)



Fsus⁴
(F[#]sus⁴)



Don't ask _____ for - ev - er _____ of _____

Fm
(F#m)



B^bsus²
(Bsus²)



B^b
(B)



me. Love me, love me now.

E^b
(E)



E^b/F
(E/F#)



E^b/G
(E/G#)



You're not a

A^b**
(A**)



A^bmaj⁷/G*
(Amaj⁷/G#*)



G^b*
(G*)



dream, you're not an an - gel, you're a man.

F
(F#)



B^bm
(Bm)



B^bm(maj⁷)
(Bm(maj⁷))



I'm not a queen, I'm a wo - man. Take my hand.

B^bm⁷
(Bm⁷)



E^b

(E)



A^b**

(A**)



We'll make a space

in the lives_

A^bmaj⁷/G*
(Amaj⁷/G#*)



G^b*

(G*)



F

(F#)



that we'd planned_

And here we'll

Free time

B^bm

(Bm)



E^b7

(E7)



stay

un

-

til

it's

time

for_

you

to

a tempo

A^b

(A)



A

(B^b)



G^b*

(G*)



A^b*

(A*)



go.

Unchained Melody

Words by Hy Zaret
Music by Alex North

Moderately slow

The piano introduction consists of two staves. The right hand plays a melodic line with a half note G4, quarter notes A4, B4, C5, B4, A4, and a half note G4. The left hand plays a bass line with a half note G2, quarter notes A2, B2, C3, B2, A2, and a half note G2. The tempo is marked 'Moderately slow' and the dynamics are 'mp'.



voice (tenderly)



The first line of the song features a vocal line and piano accompaniment. The vocal line starts with a half note G4, quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment follows the same melodic structure as the introduction. The lyrics are: "Oh, my love, my dar - ling, I've hun - gered for your". The dynamics are marked 'p'.



The second line of the song features a vocal line and piano accompaniment. The vocal line continues with a half note G4, quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment follows the same melodic structure. The lyrics are: "touch a long, lone - ly time. Time goes".



The third line of the song features a vocal line and piano accompaniment. The vocal line continues with a half note G4, quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment follows the same melodic structure. The lyrics are: "by so slow - ly and time can do so much, Are you still".

Bm



D



D7



G



D6



Em7



mine? _____

I need your love, _____

I need your love, _____

mf poco rall.

a tempo

Gmaj7



Am



D7



G



God

speed your love _____

to

me! _____

poco rall.

a tempo



A little faster



1. Lone - ly riv - ers flow _____ to the sea, _____ to the sea,
 2. Lone - ly moun - tains gaze _____ at the stars, _____ at the stars,

poco accel.

R.H.

R.H.

R.H.



To the o - pen arms _____ of the sea. _____
 Wait - ing for the dawn _____ of the day. _____

R.H.

C D C B^b

Lone - ly riv - ers sigh, "Wait for me, wait for me"
 All a - lone, I gaze at the stars, at the stars,

R.H. R.H. R.H.

C D G

I'll be com - ing home, wait for me!
 Dream - ing of my love far a - way.

R.H.

G Em Cmaj7 D7 G

As at first

Oh, my love, my dar - ling, I've hun - gered for your touch a

Tempo primo
p

Em D D7 G Em

long, lone - ly time. Time goes by so



slow - ly and time can do so much, Are you still



mine? _____ I need your love, _____ I need your love, _____

mf poco rall. *a tempo*



God speed your love _____ to me! _____

poco rall. *a tempo*



me! _____

a tempo *poco rit.*

Words

Words & Music by Barry Gibb, Maurice Gibb & Robin Gibb

NICOLAS CELIZ
nicosax@gmail.com

♩ = 82

The musical score is written in G major and 4/4 time. It consists of several systems of music. The first system shows the beginning of the piece with a tempo marking of quarter note = 82. The second system continues the piano accompaniment. The third system introduces the vocal melody in the treble clef, with guitar chords (D and G) indicated above. The fourth system shows the vocal melody with lyrics: "1. Smile, an ev - er - last - ing smile, a smile can bring you near to me." Below the lyrics, it says "(Verses 2 & 3 see block lyric)". The fifth system shows the piano accompaniment for the vocal line, with guitar chords (G and A) indicated above.

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Don't ev - er let me find you gone cos that would bring a tear - to me.

2° Tacet






This world has lost its glo - ry, let's start a brand - new sto - ry



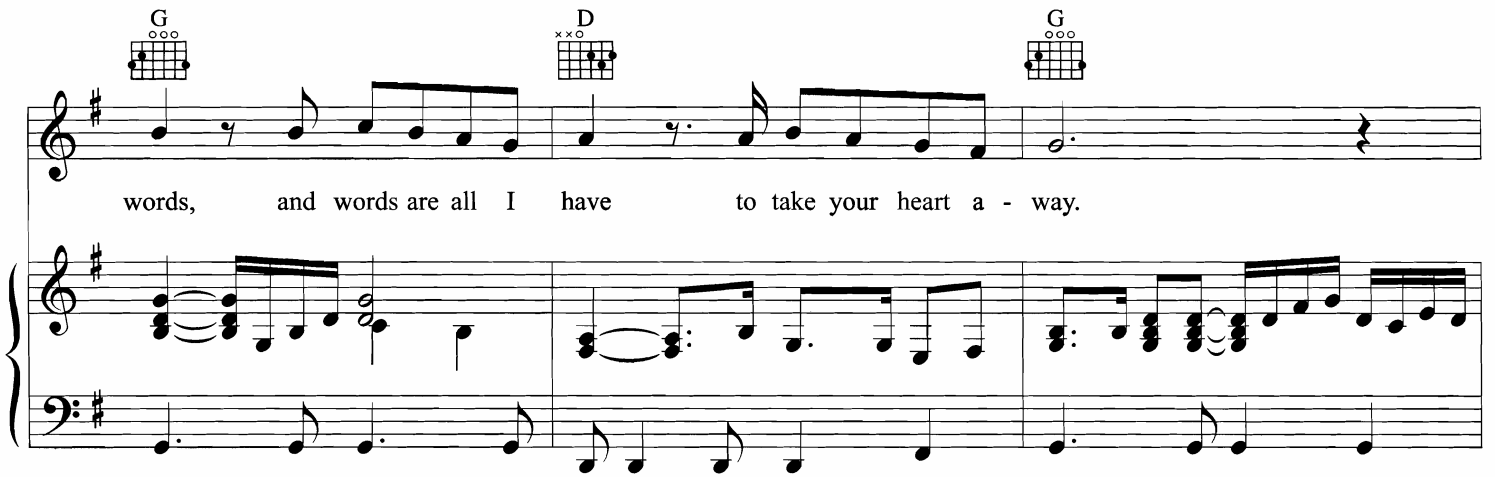
now, my love. You think that I don't ev - en






mean a sin - gle word I say. It's on - ly

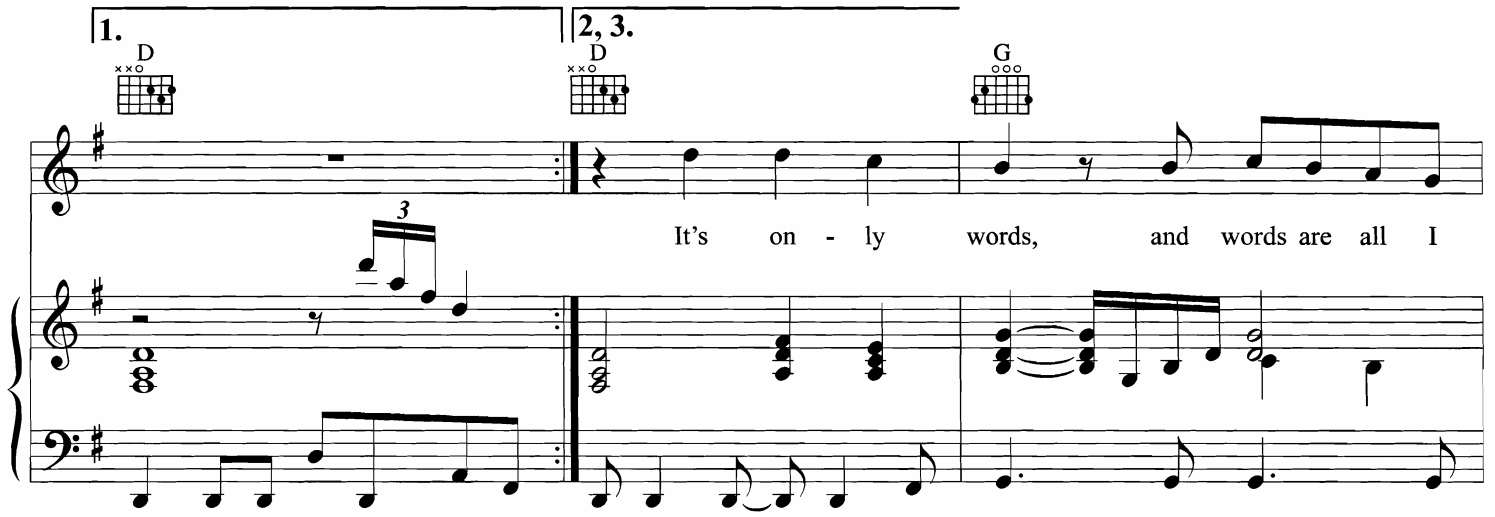
G  D  G 




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



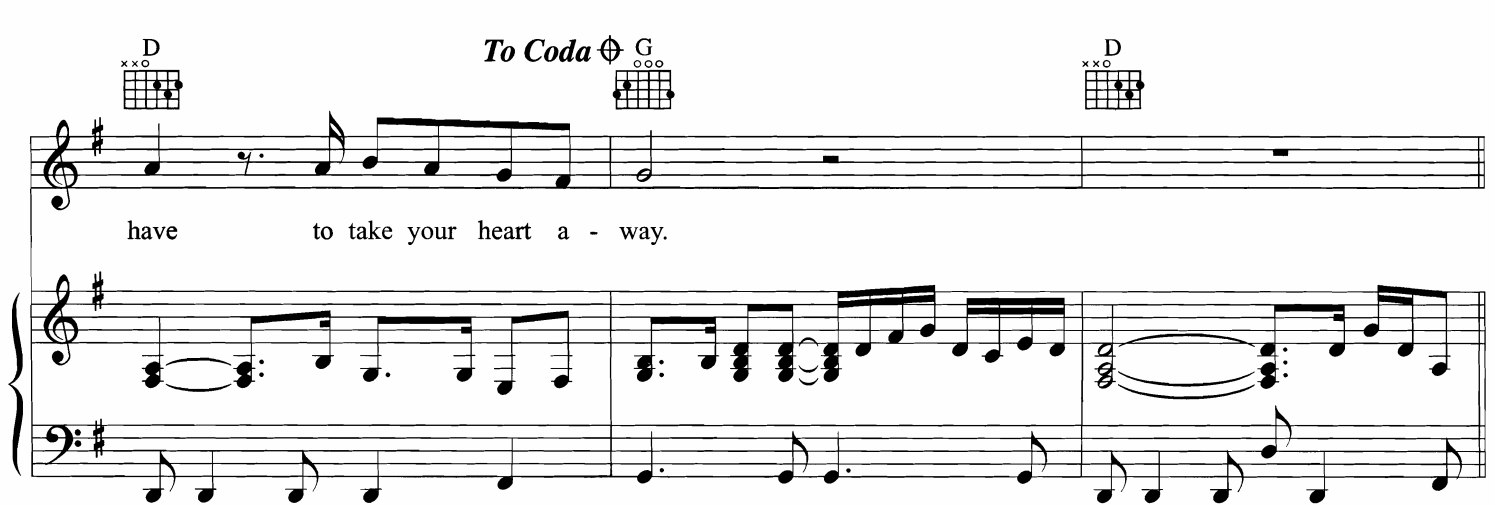
1.  2, 3.  G 



It's on - ly words, and words are all I



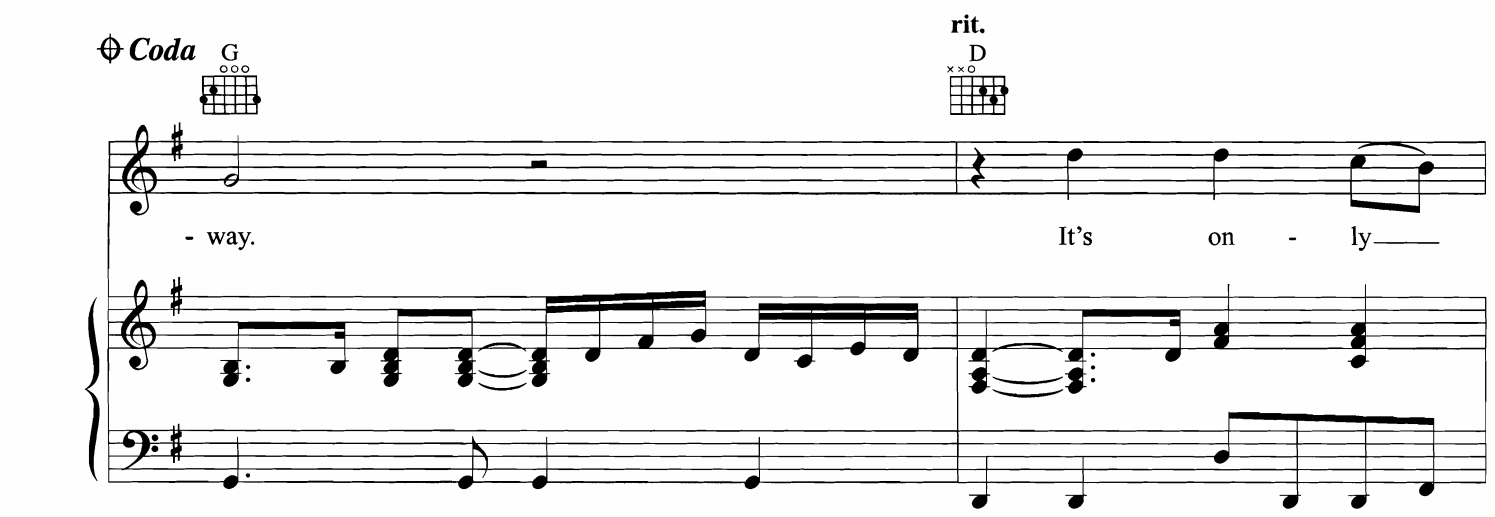
To Coda   D 

have to take your heart a - way.



Coda  rit. 

- way. It's on - ly



Guitar chords: G, D, G, C

Piano chords: G, C, G, Am7, G

Lyrics: words, and words are all I have to take your heart a - way.

Verse 2:

Talk in everlasting words
 And dedicate them all to me
 And I will give you all my life
 I'm here if you should call to me
 You think that I don't even mean
 A single word I say.

It's only words *etc.*

Verse 3:

Da da da da... (8 bars)

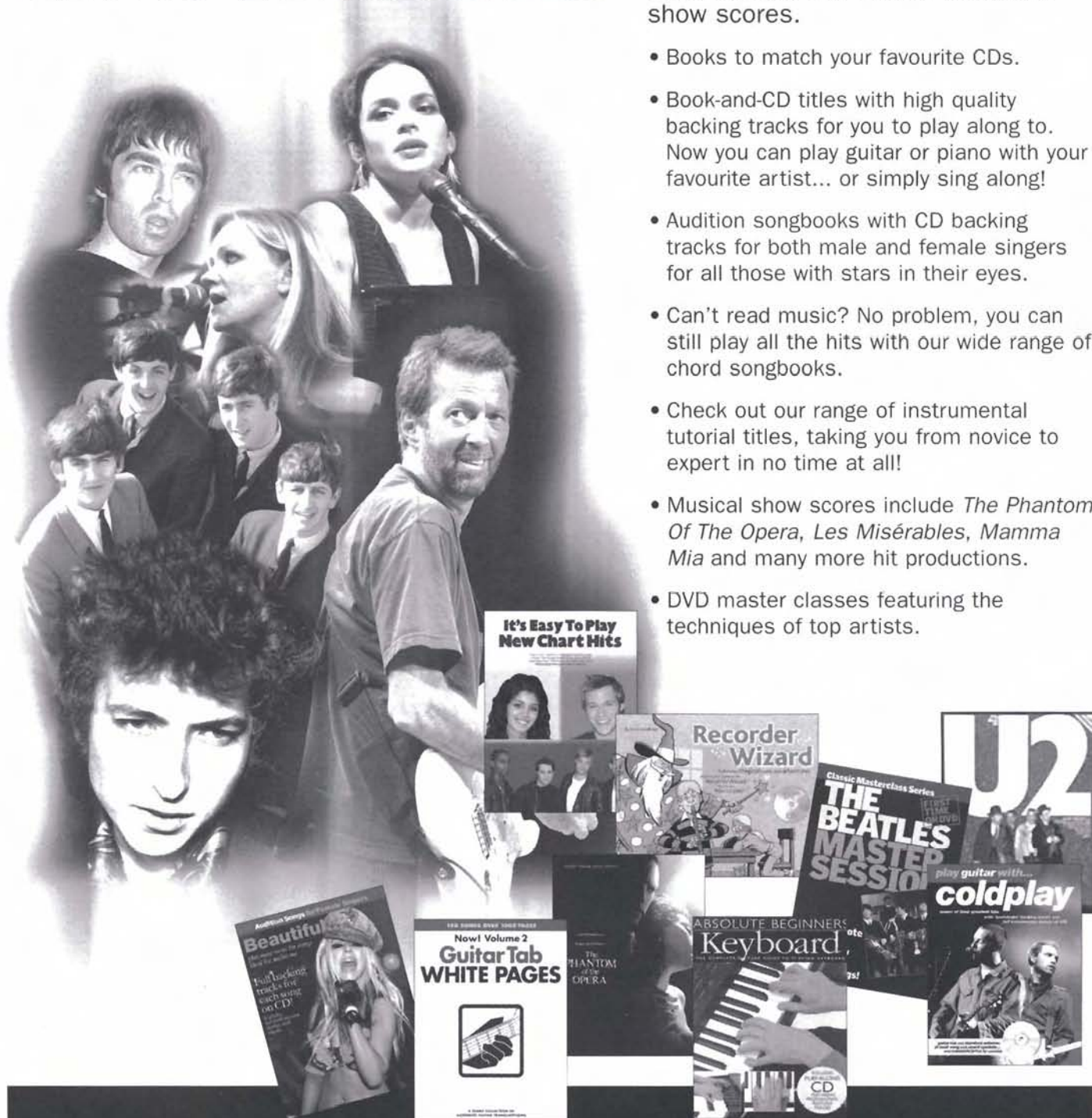
This world has lost its glory
 Let's start a brand new story now, my love
 You think that I don't even mean
 A single word I say.

It's only words *etc.*

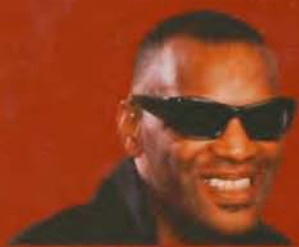
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The First Cut Is The Deepest Cat Stevens

Fly Me To The Moon (In Other Words) Frank Sinatra

Go Now The Moody Blues

God Only Knows The Beach Boys

Here, There And Everywhere The Beatles

I Can't Stop Loving You Ray Charles

I Close My Eyes And Count To Ten Dusty Springfield

I Left My Heart In San Francisco Tony Bennett

I Say A Little Prayer Aretha Franklin

The Minute You're Gone Cliff Richard

(Take A Little) Piece Of My Heart Erma Franklin

Somethin' Stupid Nancy Sinatra & Frank Sinatra

This Guy's In Love With You
Herb Alpert & The Tijuana Brass

Unchained Melody The Righteous Brothers

Until It's Time For You To Go Buffy

Words Bee Gees

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