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# The Very Best **POP SONGS** *Of All Time*

*Nineteen of the best-ever pop songs arranged for piano, voice & guitar,  
with full lyrics & guitar chord boxes.*



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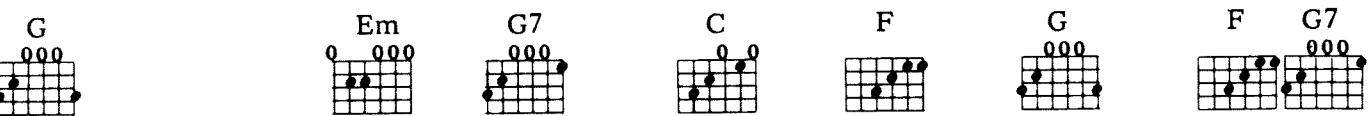
# A Whiter Shade Of Pale

Procol Harum

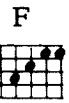
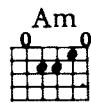
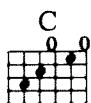
Words & Music by Keith Reid & Gary Brooker.  
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Moderato

The musical score begins with a treble clef and a bass clef, indicating a split keyboard. The tempo is marked 'Moderato'. The first four chords shown are C (open), Am (partial barre), F (partial barre), and Dm (partial barre). The piano part consists of eighth-note patterns, while the bass part provides harmonic support. The vocal line starts with a sustained note followed by eighth-note patterns.



The score continues with a treble clef and bass clef. The piano and bass parts continue their harmonic function, providing a steady base for the vocal performance.

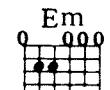


The score continues with a treble clef and bass clef. The piano and bass parts continue their harmonic function, providing a steady base for the vocal performance. A measure number '3' is indicated above the staff.

We skipped the light fan - dan-go  
She said, "There is no rea-son,

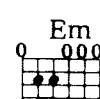
And turned cartwheels 'cross the  
And the truth is — plain to

The score continues with a treble clef and bass clef. The piano and bass parts continue their harmonic function, providing a steady base for the vocal performance. A measure number '3' is indicated above the staff.



floor..  
see.",

I was feel-ing kind of sea-sick,  
But I wan-dered through my play-ing cards



But the crowd called out for more,  
And would not let her be.

The room was humming har-der  
One of sixteen vest-al vir-gins



As the cei-ling flew a - way..  
Who were lea-ving for the coast,-

When we called out for a - no - ther drink  
And al-tho' my eyes were o - pen

A musical score for a 12-bar blues progression. The top staff shows a guitar part with chords F, Dm, G13, C6, Cma7, Am, and C. The bottom staff shows a piano part with bass notes and chords. A bracket under the piano staff indicates a 3-bar measure. The score includes a key signature of one sharp, a common time, and a treble clef.

The waiter brought a tray, — And so it was \_\_\_\_\_ that la - ter They might just as well been closed,

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a half note followed by a quarter note. Measure 12 starts with a half note, followed by a eighth-note triplet group (three eighth notes grouped together with a bracket), then a half note, and finally a eighth-note triplet group.

The musical score consists of a treble clef staff and three horizontal bar lines representing measures. Above the staff are three guitar chord diagrams: F (three dots on the top two strings), Dm (two dots on the top string and one dot on the middle string), and G (three dots on the top three strings). The lyrics "That her face at first just" are written below the staff.

As the mil - ler told his tale,- That her face at first just

A musical score for piano, featuring two staves. The top staff uses a treble clef and consists of six measures. The first measure begins with a forte dynamic (F) and includes a grace note. The second measure contains a single eighth note. The third measure has a grace note followed by a dotted half note. The fourth measure features a grace note and a dotted half note. The fifth measure contains a grace note and a dotted half note. The sixth measure ends with a forte dynamic (F). The bottom staff uses a bass clef and consists of six measures. The first measure begins with a forte dynamic (F). The second measure contains a grace note and a quarter note. The third measure contains a grace note and a quarter note. The fourth measure contains a grace note and a quarter note. The fifth measure contains a grace note and a quarter note. The sixth measure ends with a forte dynamic (F).

Em      G7      C      F      C      G7      C  

 ghostly,      Turned a      whi-ter      shade of      pale.

# Careless Whisper

George Michael

Words & Music by George Michael & Andrew Ridgeley.  
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The sheet music consists of six staves of musical notation. The top two staves are for piano (treble and bass clef) and the bottom four staves are for guitar. Chords are indicated above the staves: Dm, Gm7, Am7, Bbmaj7, Am7, Dm, Gm7, Am7, Bbmaj7, Am7, Gm7, Am7, Bbmaj7, Gm7, Am7, Bbmaj7. The lyrics are written below the notes in the lower half of the page.

I feel so un - sure  
Time can nev - er mend.  
To - night the mu - sic seems so loud, — I

wish that we — could lose this crowd,  
as I take your hand — and lead you  
— the care - less whis - per  
may - be it's bet - ter this way, if we'd

Am7 Dm

to the dance floor; as the mu - sic dies  
 of a good friend; to the heart and mind  
 hurt each oth-er with the things we want to say.— We could have been so good to - geth - er, we

Gm7 Am7 Bbmaj7

some-thing in your eyes calls to mind a sil - ver screen— and  
 ig -nor-ance is kind there's no com - fort in the truth—  
 could have lived this dance for ev - er, but now who's gon - na dance with

Am7 Dm

you're pain its is sad good bye. I'm nev - er gon - na dance a - gain,—  
 me. all you'll find. Please dance.

Gm7 Am7 Bbmaj7 Am7

guil - ty feet have got\_ no rhy-thm, though it's ea - sy to pre-tend,\_ I know you're not\_ a fool... I

Dm Gm / Am7 Bbmaj7

should have known bet-ter than to cheat a friend, and waste a chance that I've been gi-ven, so I'm nev-er gon-na

*To Coda ♦*

1  
Am7                      Dm                      Gm7                      Am7      Bbmaj7

dance a-gain\_ the way I dance with you.

Am7

**2** Am7 *D.%%. al Coda*

way I dance with you, oh...  
way I dance with you, oh...

A musical score for guitar and bass. The top staff features five chords: Dm, Gm7, Am7, Bbmaj7, and Am7, each with a corresponding chord diagram above it. An instruction "Ad lib. to fade" is placed between the Am7 and the final Am7. The bottom staff shows a bass line with eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note figures. The bass clef is used for both staves.

# **He Ain't Heavy...He's My Brother**

The Hollies

Words by Bob Russell. Music by Bobby Scott.

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Slow beat

The musical score consists of three staves. The top staff is for piano/vocal, starting with a treble clef, a key signature of one sharp (F#), and common time. It includes a dynamic marking *mf*. The middle staff is for guitar, showing chords G, D, and C. The bottom staff is for bass. The lyrics are integrated into the vocal part. Chords shown above the guitar staff include Am7, D, D#dim, Em, and F.

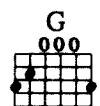
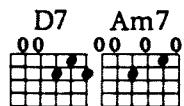
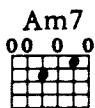
**Chords:**

- G
- D
- C
- Am7
- D
- D#dim
- Em
- F

**Lyrics:**

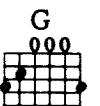
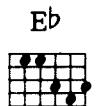
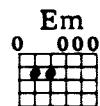
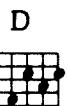
The road is long — with ma - ny a wind- ing turn  
go, his wel- fare is my con-cern,  
road from which there is no re-turn,

that leads us to who knows where, who knows  
no bur-den is he to bear,  
while we're on the way to there,  
the why not we'll get



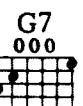
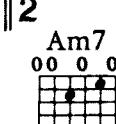
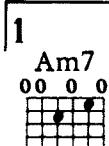
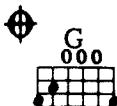
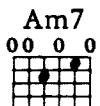
where.  
there.  
share.

But I'm strong,  
For I know  
And the load



strong e -ough to car - ry him.  
he would not en - cum - ber me.  
does -n't weigh me down at all.

He ain't heavy,



He's my brother. —

So on we

If I'm

la-den\_ at all, — I'm la-den\_ with sad - ness\_ that

ev - 'ry - one's heart is-n't filled — with the glad-ness — of

love — for one an - o - ther. — It's a long, long

*D.S. al ♂ ♫*

*CODA*

The musical score consists of three staves of music. The top staff features a treble clef, a key signature of one sharp, and a time signature of common time. It includes lyrics "bro-ther, \_\_\_\_\_" and "He's my bro-ther. — choir". Chords shown are G (000), Am7 (00 0 0), and G (000). The middle staff has a bass clef and a time signature of common time. The bottom staff has a bass clef and a time signature of common time.

D                      Em                      Am7

He ain't

G                      D                      C                      D7                      repeat and fade

choir  
he-a-vy, —              He's my bro-ther. —              He ain't

The score concludes with a repeat sign and a final section of music.

# ***How Deep Is Your Love***

## Bee Gees

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

Fm7                    G7                    B<sub>b</sub>11                    Eb                    Gm7

me in the pour - ing rain.  
 to my ver - y soul.

And the mo - ment that you wan - der far -  
 You're the light in my deep-est, dark

Cm7



Fm7



Bb11



from me, I wan-na feel you in my arms a - gain.  
est hour; you're my sav - ior when I fall.

And you come  
And you may

Abmaj7



Gm7



to not me on a sum - mer  
think I care for

breeze; keep me warm  
you when you know

Fm7



D9b



in your love, then you soft - ly leave  
down in - side that I real - ly do. } And it's

Gm7



Bb11



How Deep Is Your Love?

Eb



me you need to show

How Deep Is Your Love? How Deep

**Ebmaj7**  
 Is Your Love?  
**Abmaj7**  
 I real - ly mean to learn.  
**Abm6**  
 'Cause we're

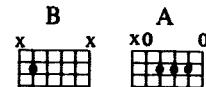
**Eb**  
 liv - ing in a world of fools,  
**Bbm6**  
 break - ing us down  
**C7**  
 when they all\_

**Fm7**  
 should let us be.  
**Abm6**  
 We be long to you and me.

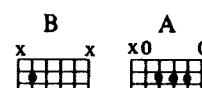
**Eb**  
**Gm7**  
**Bb11**  
 D.S. and Fade  
 How Deep

*f*

F#m7



If not for you.

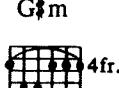


If not for you, -



Babe, I'd lay a - wake all night, -

Wait for the



morn - in' light -

to shine in through, -

F#m7 G#m F#m7

But it would not be new,— If not for you.

E 0 00 A x0 0 B x0 E 00 A x0 0

If not for you, My sky would fall, Rain would gath-er

E 0 00 B x

too.— With - out your love, I'd be no - where at all. I'd

F#

B

A

G#m

F#m

be lost, if not for you, And you know it's true.

E 00

x0 A 0

G#m

F#m7

E 00

If not for you,

My sky would fall,

B

E 00

A

Rain would gath-er too.

With-out your love,

I'd

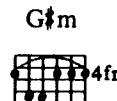
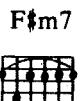
E 0 00                      F#  
  
 be no-where at all. Oh! — What would I — do, — If not — for you. —

G#m 4fr.                      F#m  
  
 B x x                      A x 0  
  
 G#m 4fr.                      F#m7

B x x                      A x 0  
  
 G#m 4fr.                      F#m7  
  
 E 0 00                      A x 0  
  
 If not for you, —                      Win - ter would




  
 have no spring,— Could-n't hear the rob-in sing.—




  
 I just would-n't have a clue.— An - y-way it would-n't ring





  
 true, — If not for you.—



  
 If not for— you.—

*repeat and fade*

# If You Leave Me Now

Chicago

Words & Music by Peter Cetera.

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Medium Beat

If you  
leave me now, — you'll take a - way\_ the (1)big - gest part — of me. — Ooh,  
no — ba - by please — don't go. — And if you  
Ooh, girl, I just want you to stay.  
Bmaj7      G#m7      D#m7  
G#m7      Csus4      F#      B      F#      B  
B      G#m7      C#7      F#      B      F#      B

A love — like — ours — is love — that's hard — to find. — How could we let —  
 E9 E11 E7 Am/E E G#m7  
 — it — slip — a — way? — We've come too far — to leave  
 E F# B G#sus4 D#7 E9 E11 E7  
 — it all — be — hind. — How could we end — it — all this way? — When to-mor —  
 Am Am6 E G#m7 E F# B  
 — row comes then we'll both — re — gret — the things we said — to — day —  
 D#m7 G#m7 C#m D#m Em

If you leave me now you'll take a way the big gest part of me.

Bmaj7      G#m7      D#m7

Ooh no, ba - by, please don't go.

G#m7 Csus4      F#      B      G#m7 C#7

Ooh, girl, I've got to have you by  
Sweet ma - ma, I just got to have your

F#      B      G#m7      C#7      F#

*Repeat and fade*

my side.  
love in side.

Ooh,

B      G#m7      C#7      F#      B

# Tears In Heaven

Eric Clapton

Words & Music by Eric Clapton & Will Jennings.

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Gently, moderate beat

The sheet music consists of four staves of musical notation, likely for a guitar and bass. The top staff shows a melody with chords A, E/G#, F#m, and /E. The second staff shows chords D/F# and Esus4. The third staff shows chords E7 and A. The fourth staff shows chords A, E/G#, F#m, and E7. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is "(1.) Would you know my name if I saw you in heaven?". The second section of lyrics is "Would you be the same if I saw you in hea-". Chords are indicated above the notes: A, E/G#, F#m, /E, D, A, E/G#, F#m, E7, F#m, /E, A, E/G#, F#m, /E, D, A.

ven? I must be strong

and car - ry on, 'cause I know I don't be - long

here in hea - ven.

Not 2<sup>o</sup>

Time can bring you down time can bend your knees.

G                      D                      Em                      D/F#                      G  
 C                      Bm7                      Am7                      D/F#  
 Time can break the heart, have you been - ging, please,  
 beg - ging, please.  
 G                      D/F#                      E                      F#m                      E7                      D.S. (Rpt.)  
 beg - ging, please.

### VERSE 2:

Would you hold my hand  
 If I saw you in heaven?  
 Would you help me stand  
 If I saw you in heaven?  
 I'll find my way  
 Through night and day,  
 'Cause I know I just can't stay  
 Here in heaven.

### VERSE 3: (D.S.)

*Instrumental solo — 8 bars*  
 Beyond the door  
 There's peace, I'm sure;  
 And I know there'll be no more  
 Tears in heaven.

### VERSE 4: (D.S.)

Would you know my name  
 If I saw you in heaven?  
 Would you be the same  
 If I saw you in heaven?  
 I must be strong  
 And carry on,  
 'Cause I know I don't belong  
 Here in heaven.

# One Moment In Time

Whitney Houston

Words & Music by Albert Hammond & John Bettis.

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Moderately slow

A musical score for a piano-vocal-guitar arrangement. It features a treble clef staff for the vocal line, a bass clef staff for the piano/bass line, and a separate guitar chord chart above the staff. The guitar chords shown are C, Am, F#m7-5, Dm7, F/G, and G. The vocal line consists of eighth-note patterns corresponding to the chords.

A musical score for the first verse. The vocal line begins with "Each day I live heart be". The piano accompaniment consists of eighth-note chords. The guitar chords shown are C, C, and G. The lyrics continue through the end of the section.

A continuation of the musical score for the verse. The vocal line continues with "I'm on - ly one fall plans, but not a - yet through it now lay the lone, all chance my fin - est this much re - here in my day is yet un -". The piano accompaniment consists of eighth-note chords. The guitar chords shown are C, F, and G.

A continuation of the musical score. The vocal line begins with "known. (2.) I broke my hands.". The piano accompaniment consists of eighth-note chords. The guitar chords shown are G, F/G, G, and C. The lyrics continue with "mains. I Give want me} one mo - ment in". The score ends with a circled ending symbol.

Am Dm G Gsus4 G  
 time when I'm more than I thought I could be. When  
 F G C Am Dm7  
 all of my dreams are a heart-beat a-way and the ans-wers are all up-to  
 G F/G G C Am Dm7  
 me. Give me one mo-ment in time, when I'm rac-ing with des-ti-  
 ny, then in that one mo-ment in time, I will  
 Dm7 3<sup>o</sup> Segue \* Gsus4 G C  
 feel, I will feel e-ter-ni-ty.

\* 3<sup>o</sup> continue

Am Fmaj7/G Gsus4 G

(3.) I've lived to feel e - ter - ni -

C Ab C

ty. You're a win - ner for a life - time,

Ab G

if you seize that - one mo - ment in time, make it

Ab D<sub>b</sub> B<sub>b</sub>m

shine. Give me one mo - ment in time when I'm

E<sub>b</sub> A<sub>b</sub>/C G<sub>b</sub> A<sub>b</sub>

more than I thought I could be. When all of my dreams are a

heart - beat a-way and the ans - wers are all up\_\_ to me. — Give me —

one mo - ment\_\_ in time when I'm rac - ing\_\_ with des - ti -

ny. — Then in that\_\_ one mo - ment\_\_ in\_\_ time, I will

be, I \_\_ will be, I will be free. —

I will be, I will be free.

# The Lady In Red

Chris de Burgh

Words & Music by Chris de Burgh.

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**INTRO**      **B<sub>b</sub>**      **B<sub>b</sub>/D**      **E<sub>b</sub>maj7**

**VERSE**      **F**      **B<sub>b</sub>**      **E<sub>b</sub>maj7**

1. I've never seen you look-ing so love - ly as you did— to-night,  
never seen you look-ing so gor - geous as you did— to-night,

**F9**      **D7**      **D/F#**      **Gm**

I've nev - er seen you shine so — bright,  
I've ncv - er seen you shine so — bright,

**F**      **E<sub>b</sub>**

mm mm mm mm.  
you were a - maz - ing.

I've  
I've

26

B♭

E♭maj7

nev - er seen so ma - ny men ask — you if you want-ed to dance, —  
 nev - er seen so ma - ny peo - ple want to be there by your side, —

F9

D7

D/F♯

Gm

— they're look-ing for a lit - tle ro - mance,  
 and when you turned to me and smiled, — it

B♭7/F

E♭

giv - en half a chance, and I have  
 took my breath a way, — and I have

Cm

nev - er seen that dress you're wear - ing, or the  
 nev - er had such a feel - ing, such a

F7

high - lights in \_\_\_\_\_ your hair \_\_\_\_\_ that catch \_\_\_\_\_ your eyes, \_\_\_\_\_  
feel - ing of \_\_\_\_\_ com - plete \_\_\_\_\_ and ut - ter love, \_\_\_\_\_

Gm

I have been blind. The  
as I do to night.

CHORUS

F/E♭

la - dy in red \_\_\_\_\_

B♭

B♭maj7/D

E♭⁹

F

Gm

F/A

is danc - ing with me, cheek to cheek,..

Gm

Gm/D

Cm

— there's no - bo - dy here, —

F7

Bb

it's just you and me, — it's where I wan - na be,

Bb7

E♭

but I hard - ly know —

D/F♯

D

Gm

Gm/F

this beau - ty by my side, —

Gm/E

Cm7

I'll ne - ver for - get

F

1.

Bb

Bb/D

the way you look — to - night.

E bmaj7

Bb

Bb/D

E bmaj7

F

2.

Gm

2. I've way you look — to - night,

Gm/F



Gm/E



Cm7



I nev - er will \_\_ for - get \_\_

F7

Bb



the way you look to - night. \_\_

Bb/D



E bmaj7



F



x3



The la - dy in red,

x3

Bb/D



E bmaj7



F



Bb



my la - dy in red.

# The Long And Winding Road

The Beatles

Words & Music by John Lennon & Paul McCartney.

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$\text{J} = 70$



The long wild and wind - ing road \_\_\_\_\_  
wind - y night \_\_\_\_\_  
that \_\_\_\_\_ leads rain  
*mf*

to your door \_\_\_\_\_  
washed a - way \_\_\_\_\_  
will has nev - er dis - ap -  
pear. tears.  
I've seen that road be - fore.  
Cry - ing for the day.

- pear.  
tears.  
I've seen that road be - fore.  
Cry - ing for the day.

It al - ways leads \_\_\_\_\_ me here.  
Why leave me stand - ing here?  
Lead me to your \_\_\_\_\_  
Let me know the \_\_\_\_\_

$\text{Cm7}$   $\text{Fm7}$   $\text{B7}$   $\text{E7 sus 4}$   $\text{E7}$

$\text{A♭}$   $\text{E♭/G}$   $\text{Cm}$   $\text{Cm7}$   $\text{Fm7}$   $\text{B7}$

door.                    The way.                    Man - y times — I've been a - lone — and

man - y times — I've cried. — An - y - way — you'll nev - er know — the

man - y ways — I've tried. — And still they lead me back — to the long —

— wind - ing road. — You left me stand - ing here

a long, long time a - go. \_\_\_\_\_  
 Don't { leave } keep me wait -

To Coda ♫ E♭

- ing here Lead me to your door.

D.S. al Coda  
 But

**♪Coda** E♭

door. Yeah, yeah, yeah, yeah. \_\_\_\_\_

# The Wind Beneath My Wings

Bette Midler

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Slowly flowing, in 2

Gmaj7



G(add A)

It must have been cold — there — in my shade — ow,

to never have sunlight

on your face.

Am(add B)

You've been content — to let me shine,

D7sus4



D7



**Am(add B)**

**D7sus4**

**D7**

you al - ways walked — the step be - hind. —

**G(add A)**

**C**

**D/C**

I was the one — with all the glo - ry,

**G(add A)**

**D/C**

**C**

while you were the one — with all the strength,

**Am(add B)**

**D7sus4**

**D7**

on - ly a face — with - out a name,

Am(add B)

D

B/D#

I nev - er once — heard you com - plain.



Em

C

G

D/F#

D

Did you ev - er know — that you're my — he - ro,



Em

C

G

D/F# C/E

D

and ev - 'ry - thing — I'd like to be?



Em

C

G

D/F#

D

I can fly high - er than an ea - gle,



*To Coda*

**Guitar Chords:** Am7, Am7/D, D7, Gmaj9, C, D/C, G(add A), C, D/C, G(add A), C, D/C, Am(add B)

**Vocal Phrases:**

- 'cause you are the wind\_\_ be-n-eath my wings.
- It might have ap-peared\_ - to go un-
- no - ticed that I've got it all\_\_ here in my
- heart. I want you to know\_ I know the

**D7sus4**                    **D7**                    **A<sub>m</sub>(add B)**  




*truth:*                    I would be noth -  


**D**                    **B/D#**  



*in' with - out you.*  


**Coda**                    **Gmaj9**                    **C**                    **D/C**  





*wings.*                    You are the wind  


**Am7/D**                    **D7**                    **G(add A)**                    **C**                    **D/C**  







*be -neath my wings.*  


# This Guy's In Love With You

Herb Alpert

Words by Hal David. Music by Burt Bacharach.

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Moderately slow, with a light beat

The musical score consists of four staves of music. The top staff shows a piano part with a dynamic of *p*. The second staff shows a guitar part with chords *E♭* and *A♭ maj7*. The third staff shows a piano part with a dynamic of *p*. The bottom staff shows a piano part. The lyrics are integrated into the music:

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

— Yes, I'm — in love.— Who

looks at you the way I do?— When you smile,—

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

Steady can I show you I'm glad I

*cresc. poco a poco*

got to know you, 'cause I've heard some talk. They  
*2nd time fade out within ten measures*

D♭ maj7

E♭

say you think I'm fine. — This guy's in love,

A♭ maj7

G7 (sus)

G9

C7

Cm7

— and what I'd do to make you mine. —

B♭ maj7

E♭ 9 (sus)

E♭ 7

A♭ maj7

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

*mp*

A♭ m6

Gm7

Cm7

last to know. My hands are shaking. Don't

*p*

*cresc. poco a poco*







I don't be - lieve\_ that an \_ y - bo - dy feels the way I do\_ a - bout you now\_.

Dmaj7

1. Back-beat the word was on the street that the fi-re in your heart is out.—  
*(Verse 2 see block lyric)*

I'm sure you've heard it all be-fore but you nev-er real-ly had a doubt\_.

F<sup>#</sup>m      A      Esus<sup>4</sup>      Bm

I don't be - lieve\_ that an - y bo - dy feels the way I do\_ a - bout you now\_-

F<sup>#</sup>m      A      Esus<sup>4</sup>      Bm

And all\_-

D      E      F<sup>#</sup>m

\_ the roads\_ we have\_ to walk\_ are wind - ing and all\_-

D      E      F<sup>#</sup>m

\_ the lights\_ that lead\_ us there\_ are blind - ing.

There are ma - ny things— that I— would like to say to you— but I don't know how,-

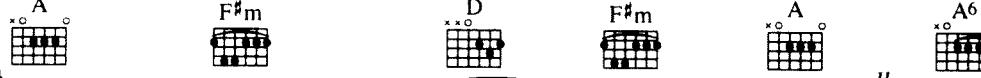
Bm

{ be - cause }  
I said

D  
 x o  
 x x o  
 F#m  
 x x o  
 A  
 x o  
 F#m  
 x x o

may - be —  
 you're gon - na be the one that

saves me,— and af - ter all—

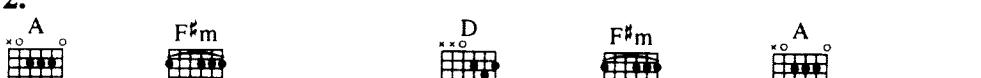
A                      F#m                      D                      F#m                      A                      A6  


1.

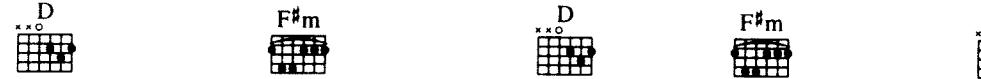
*rall.*

*a tempo*

— you're my won - der - wall.

2.  
 A                      F#m                      D                      F#m                      A                      F#m  


I said may - be — you're gon - na be the one that

D                      F#m                      D                      F#m                      D                      F#m  


saves me, — and af - ter all

A                      F#m                      D                      F#m                      A                      F#m  


— you're my won - der - wall. — I said

D                      F#m                      A                      F#m  
 may - be                      you're gon - na be the one that  
 (Continue as instr.)  
 D                      F#m                      A                      F#m                      Repeat 7 times  
 saves me,                      you're gon - na be the one that  
 D                      F#m                      A                      F#m

Verse 2:  
 Today was gonna be the day  
 But they'll never throw it back to you  
 By now you should've somehow  
 Realised what you're not to do  
 I don't believe that anybody  
 Feels the way I do  
 About you now.  
 And all the roads that lead you there were winding  
 And all the lights that light the way are blinding  
 There are many things that I would like to say to you  
 But I don't know how.

# Your Song

Elton John

Words & Music by Elton John and Bernie Taupin.

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**Slow, but with a beat**

*mf*

**E♭** **A♭ maj 7** **B♭** **Gm**

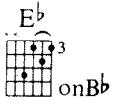
**Cm** **Cm** **Cm** **A♭**

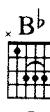
1. It's a lit - tle bit fun - ny —————  
 2. If I was a sculp - tor —————  
 3. I sat on the roof —————  
 4. So ex - cuse me for - get - ting —————

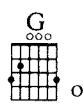
this feel - ing in - side, —————  
 but then a - gain no, ————— or a  
 and kicked off the moss, ————— well a  
 but these things I do, —————

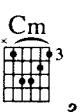
I'm not one of those ————— who — can  
 man few who makes po - tions in a ————— eas - i - ly, hide, —————  
 few of the vers - es, well they've trav - el - in' show, ————— I  
 You see I've for - got - ten ————— if — they're got me quite cross, —————  
 few green or — they're blue, —————

**Slow, but with a beat**

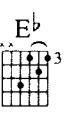
  
 $\text{E}^\flat$   
 on B $\flat$

  
 $\text{B}^\flat$ .

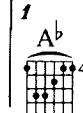
  
 $\text{G}$   
 on B

  
 $\text{Cm}$

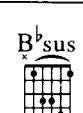
I'm don't \_ have much mon-e-y, \_\_\_\_\_ but, boy, if I did, \_\_\_\_\_  
 know \_ it's not much but it's \_ the best I can do, \_\_\_\_\_  
 But the sun's been quite kind \_\_\_\_\_ while I wrote this song, \_\_\_\_\_  
 An - y - way \_ the thing \_\_\_\_\_ is what I real-ly mean, \_\_\_\_\_

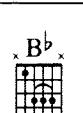
  
 $\text{E}^\flat$

  
 $\text{Fm7}$

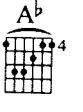
  
 $\text{A}^\flat$   
 4

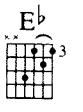
  
 $\text{B}^\flat$

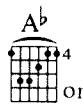
  
 $\text{B}^\flat \text{sus}$

  
 $\text{B}^\flat$

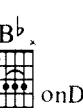
I'd buy\_ a big house where \_\_\_\_\_ we both could live.  
 My gift is my song and \_\_\_\_\_  
 It's for peo-ple like you, that \_\_\_\_\_ keep it\_ turned on.  
 Yours are the sweet-est eyes \_\_\_\_\_

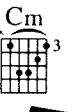
  
 $\text{A}^\flat$   
 4

  
 $\text{E}^\flat$

  
 $\text{A}^\flat$   
 4

  
 $\text{E}^\flat$

  
 $\text{B}^\flat$   
 on D

  
 $\text{Cm}$

2  
 this one's for you.—  
 I've ev - er seen—

3. 6. And you can tell ev - 'ry-bod - y

Fm7                              A<sup>b</sup>  
                      
  
 onD                              Cm  

  
 This — is your song. —              It may — be quite — sim-ple but, —

Fm7                              A<sup>b</sup>  
                      
  
 Last time to Coda   
 Cm                              Cm  
 onB<sup>b</sup>  
 now that it's done, —              I hope you don't mind, — I hope you don't mind —

Cm                              A<sup>b</sup>  
 onA                      
  
 E<sup>b</sup>  
 onG                      A<sup>b</sup>  
  
 — that I put — down in — words.              How won - der - ful life is — while  
 rit.

A<sup>b</sup>  
  
 B<sup>b</sup>  
  
 B<sup>b</sup>sus  
  
 B<sup>b</sup>  
  
 D.S. al Coda with repeat  
 you're — in — the world. — a tempo

CODA      Coda section starting with C major (Cm) chords. The lyrics are: "I hope you don't mind, — I hope you don't mind — that I put — down in — words, How". The chords then change to A6 (on G), A6 (on Bb), A6 (on A), and finally A6 (on Bb). The lyrics continue: "won - der - ful life is — while you're — in — the world.."

The lyrics continue: "you're — in — the world. —" The chords then change to E6 (on G), A6 (on Bb), A6 (on Bb), B6 (on Eb), B6sus (on Eb), and finally B6 (on Eb).

*rit.*      *a tempo*

*a tempo*

# Yesterday

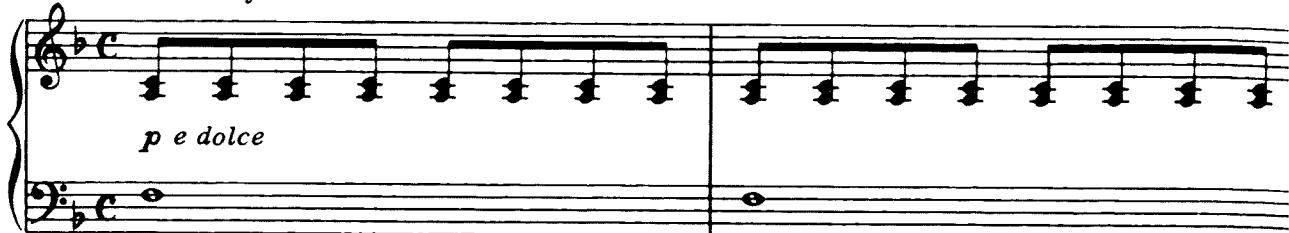
The Beatles

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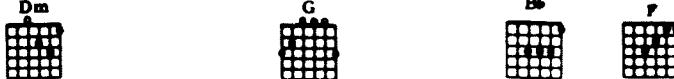
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Moderately



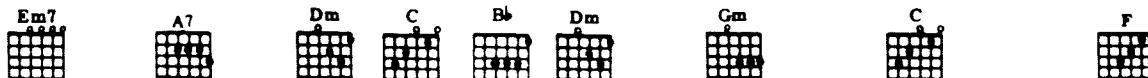
Chord boxes above the staff indicate the progression: F, Em7, A7, Dm, and Dm7. The vocal line starts with "Yes - ter - day," followed by "all my trou - bles seemed so far a - way". The piano accompaniment includes a bass line and harmonic support.

Chord boxes above the staff indicate the progression: Bb, C7, F#m, and G. The vocal line continues with "Now it looks as though they're here to stay \_\_\_\_ Oh". The piano accompaniment provides harmonic support.


  
 I be - lieve in yes - ter - day. Sud - den - ly


  
 I'm not half the man I used to be There's a shad - o w hang - ing


  
 ov - er me Oh yes - ter - day came sud - den - ly.


  
 Why she had to go I don't know, she would - n't say.

I said some - thing wrong now I long for yes - ter - day.

Yes - ter - day, love was such an eas - y game to play

Now I need a place to hide a - way— Oh I be - lieve in

yes - ter - day.— Mm mm mm mm mm.

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**How Deep Is Your Love** *Bee Gees*  
**If Not For You** *Bob Dylan*  
**If You Don't Know Me By Now** *Simply Red*  
**If You Leave Me Now** *Chicago*  
**One Moment In Time** *Whitney Houston*  
**Tears In Heaven** *Eric Clapton*  
**The Lady In Red** *Chris de Burgh*  
**The Long And Winding Road** *The Beatles*  
**The Wind Beneath My Wings** *Bette Midler*  
**This Guy's In Love With You** *Herb Alpert*  
**Unchained Melody** *The Righteous Brothers*  
**What's Love Got To Do With It** *Tina Turner*  
**Where Do Broken Hearts Go?** *Whitney Houston*  
**Wonderwall** *Oasis*  
**Yesterday** *The Beatles*  
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