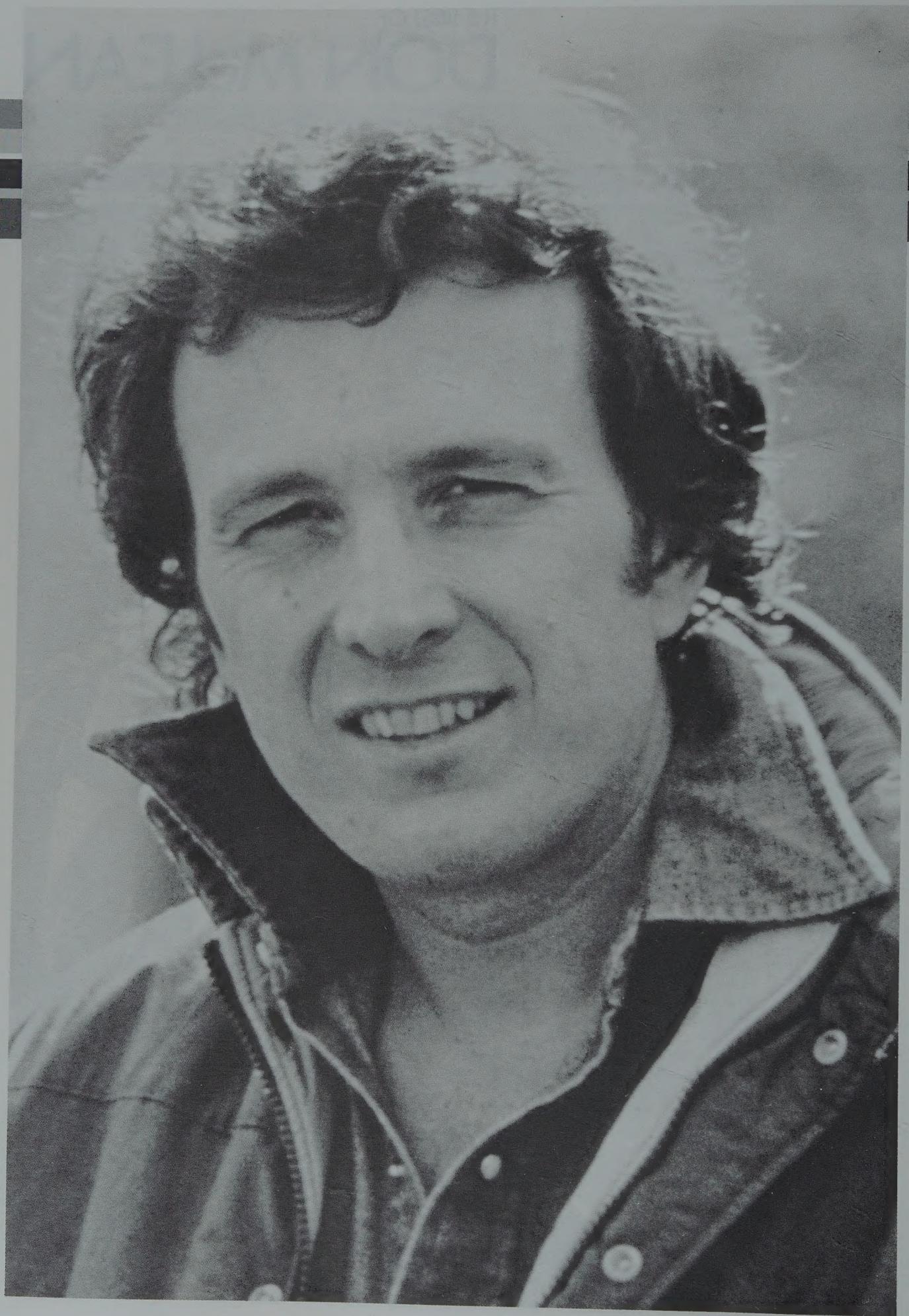


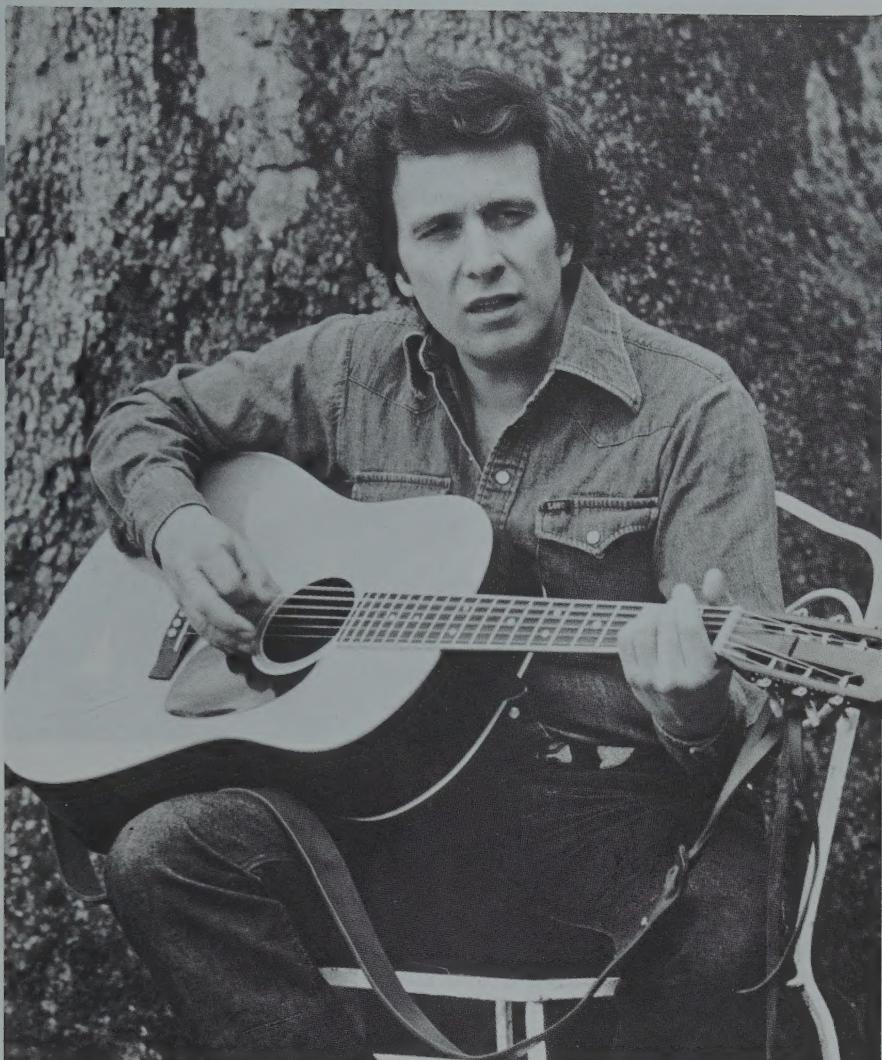
THE BEST OF
DON McLEAN



THE BEST OF
DON McLEAN



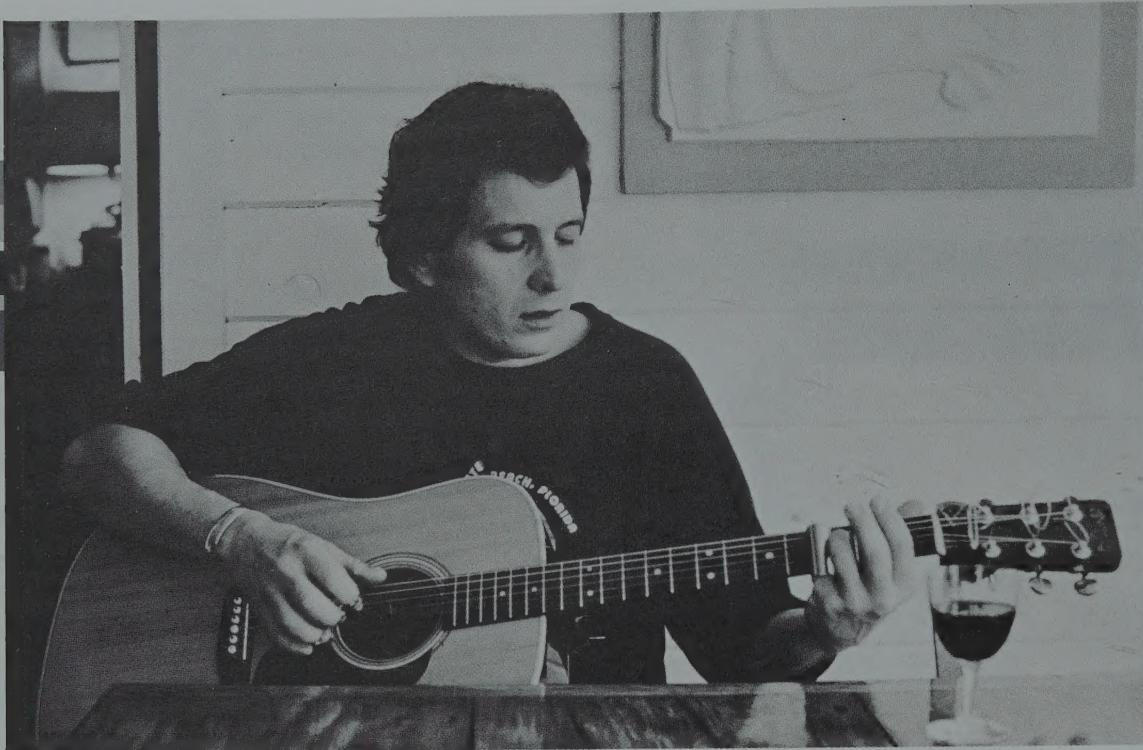




AMERICAN PIE	12
AND I LOVE YOU SO	9
BABYLON	34
CASTLES IN THE AIR	20
CRYING	24
VINCENT (Starry, Starry Night)	26
WINTERWOOD	30

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Meet the Artist

Born in New Rochelle, New York, on October 2, 1945, Don McLean grew up with such wide-ranging musical inspirations as Buddy Holly, Mississippi John Hurt, and Frank Sinatra, and performed on numerous stages by the time he reached his teens. Concurrently attending Villanova University (where he was part of the folk scene that included his friend Jim Croce) and Iona College (where he graduated), Don McLean continued to perform at as many clubs and concerts as possible.

He recorded his first album in 1969 with Jerry Corbitt (of the Youngbloods fame) producing. It was released in 1970 on the Mediarts label after being turned down by thirty-four record companies. When it finally came out, *Tapestry* (released a year before the Carole King album of the same name) garnered excellent reviews and established McLean as a club headliner. In 1970 he also labored to build the sloop "Clearwater", launched that year in Bristol, Maine, performing thirty concerts with Pete Seeger to help meet the costs.

In late 1971 he released *American Pie* on United Artists and became the most successful "new" artist to break that year. The song heralded the end of a musical era, and became a media event that reached far beyond the impact of a mere hit single; McLean's lyrics were analyzed and re-analyzed by Life, Time and Newsweek, as well as on radio and television, and in publications around the world. McLean was nominated that year for four Grammy Awards (Best Album, Best Song, Best Record, and Best Performance). Almost as amazing as the song "American Pie" was McLean's follow-up single, "Vincent", his stirring tribute to artist Vincent Van Gogh that became an even larger international hit than "Pie".

In 1972, he released *Don McLean*. The album included the songs "Dreidel" and "If We Try", both strong chart singles. Soon weary of the grueling schedule of world touring, McLean took a break from concert performing to play some low-key club gigs with mandolinist Frank Wakefield, which led to *Playin' Favorites*, an album of non-originals recorded in traditional folk, country, and bluegrass styles. "Mountains of Mourne," from the LP, became a number-one single in Ireland, where McLean is still a superstar, as he is in England, where his rendition of Buddy Holly's "Everyday" from the same album hit the Top-Ten.

McLean released *Homeless Brother* in 1974, an album produced by Joel Dorn that offered nine new originals like "Wonderful Baby" (a number-one A/C single), a song inspired by Fred Astaire and later recorded by him, and "La La Love You", another chart single.

Don McLean has conquered every major concert hall in the world—solo. In 1976 he released *Solo*, a double-live album that captured the McLean solo concert experience,



and included his haunting three-part sing-along "Babylon." In late 1977 McLean released Prime Time, an album with a title song that was years ahead of its time.

Don McLean's almost global range is embodied on Believers, produced by Larry Butler, whose pairing with McLean on Chain Lightning resulted in the hit singles "Crying" (a Top-Five hit on the pop, country, and adult/contemporary charts in America, as well as a number one gold single in Holland and Britain), "Since I Don't Have You" (Top-Twenty on the pop, country, and A/C charts), and "It's Just the Sun" (which hit the Top-Fifteen A/C, and charted pop and country). In addition to three prime Don McLean cover versions — the Everly Brothers' and Roy Orbison's "Love Hurts," a heart-felt rendition of "Love Letters," and a rollicking "Sea Cruise" — Believers contains what may be McLean's most expansive collection of self-penned material yet, including an exquisite reprise of his 1970 hit "Castles in the Air," a snippet of swing on "Crazy Eyes," the vocal tour-de-force of "Sea Man" (a true story about a man McLean met on the beach in Israel), and the powerful contemporary blues of "Believers". Be it the galloping rockabilly of "Left for Dead" or the beckoning beauty of his tribute to the magical city of "Jerusalem", Don McLean's mastery of such varied subjects and styles has never been more fluent.

On the heels of the album, McLean embarked on a British tour with a versatile six-piece rock 'n' roll band and a nine-piece string section, enabling him to perform a wide range of material in any format, followed by his first American tour with a full band, which featured Garth Hudson of The Band on keyboards and reeds, and drummer Bob Henrit from the group Argent.

In 1982, Don McLean had the best year of his career, completing a sold-out tour of sixteen countries and over one hundred cities around the world, receiving gold and platinum albums for The Very Best of Don McLean (his tenth LP) in Australia, England, and New Zealand, while "Castles in the Air" climbed the U.S. charts and was one of the most-played songs of the year. In addition, at his wrap-up sold-out concert at Carnegie Hall, he was presented with his third "Million Performance" certificate from BMI, making him one of only a handful of BMI writers to have received three or more such awards.

For the past two years Don McLean and his band (John Platania, Rick Mullen, and Vincent Platania) have toured five continents almost continuously. Major tours of Europe and Australia have brought out SRO crowds. This next year will see him concentrate on the USA and Canada (with a special emphasis on playing as many colleges as time allows).

After closing with his traditional thanksgiving concert here at Carnegie Hall, this year once again featuring the Jordanaires, McLean will spend much of his time working on his new record and pursuing several very interesting video projects.

Don McLean would like to thank all his long-time fans and welcome those who are discovering his music for the first time.



Did You Know . . .

. . . that Don McLean is an accomplished Western horseman, a fanatic Western film buff, and adept leather craftsman?

. . . that Don McLean is the subject of an award-winning film, "Till Tomorrow" by Bob Elfstrom as well as three BBC-TV specials, an Irish Broadcasting documentary and an Israeli documentary special?

. . . that Don McLean's "Vincent" was cited by Stevie Wonder as one of his top ten favorite songs?

. . . that Fred Astaire came out of retirement and recorded McLean's "Wonderful Baby", written as a tribute to Astaire?

. . . that in one year McLean set attendance records at Hyde park in two different countries, drawing 85,000 people in London's Hyde Park in 1975 (a crowd exceeded only by the Rolling Stones), as well as a record setting 12,000 Australians at a concert at Hyde Park in Sydney?

. . . that "American Pie" was the inspiration for the movie "The Buddy Holly Story"?

. . . that Don McLean's "So Long Hopalong Cassidy", a poem on the inner sleeve of the American Pie album, is engraved on a bronze memorial plaque at the hospital where actor William Boyd died?

. . . that Don McLean played his first professional gig at an Israeli Coffeehouse in Manhattan in 1962?

. . . that "American Pie" was first aired on June 26, 1971 on New York's WNEW-FM and WPLJ-FM to mark the closing of The Filmore East?

. . . that Johnny Cash wrote "I Wish I Could Yodel" after a singing and picking session with Don?

. . . that the broadcast of McLean's London Hyde Park concert by Capitol Radio and a network of independents was the first nation-wide British concert simulcast?

. . . that McLean's song "The Legend of Andrew McCrew", inspired by a UPI wire story about a mummified black hobo, attracted such attention to the dead man that a campaign resulted which saw to McCrew's proper burial with a quote from the McLean song on his tombstone?

. . . that Don McLean's "Vincent" is played daily at the Van Gogh Museum in Amsterdam, and that a copy of the song is buried in a time capsule at the museum?

. . . that McLean's "And I Love You So" has charted at least four times, with versions by Elvis Presley, Ed Ames, Bobby Goldsboro, and a major hit for Perry Como?

... that Don McLean had a Top 10 hit in Monaural of "Everyday" (The Buddy Holly Classic) in England? It was produced by BBC Radio and featured Don on solo guitar with his road manager adding thigh slaps?

... that Mort Sahl, in his autobiography, Heartland, called Don McLean "America's Poet Laureate"?

... that McLean appeared on the first "Midnight Special" in 1974, and was a guest on the Mike Douglas and Merv Griffin shows, as well as PBS's "Great American Dream Machine", before he released a record?

... that Roberta Flack's hit "Killing Me Softly With His Song" was written about Don by Lori Lieberman and Charles Gimble and Norman Fox after Lori heard a McLean show at Los Angeles' Troubadour?

... that "American Pie" was featured in the award-winning Broadway show "Kennedy's Children" and the film "Who'll Stop The Rain"?

... that in 1973, "Killing Me Softly", a song about Don, beat out Perry Como's version of "And I Love you So", a song by Don, for a Grammy?

... that on New Year's Eve of 1971, "American Pie" was the top song of the year on New York's WABC, and a year later was number two?

... that McLean's "Winter Has Me In Its Grip" is a standard with TV weather announcers, who use it annually as background music for blizzard footage?

... that McLean's "Castles In The Air" charted twice, first as his debut single from the Tapestry album, and later as the flip side to "Vincent" when several programmers played "Castles" instead, causing Billboard to list it alongside "Vincent"?

... that Don McLean wrote two songs — "When Love Begins" and "The Pattern Is Broken" for the feature film "Fraternity Row", produced and directed and acted by U.S.C. students, which received raves and was voted a Top 10 Film by the Los Angeles Film Critics Association?

... that "Vincent" was an even greater international hit than "American Pie", earning gold records in England, Australia, Holland, Italy, Brazil, Belgium, New Zealand and other countries?

... that the original Life Magazine's final issue featured only one music article—an update on Don McLean — and had the words "American Pie" on the cover?

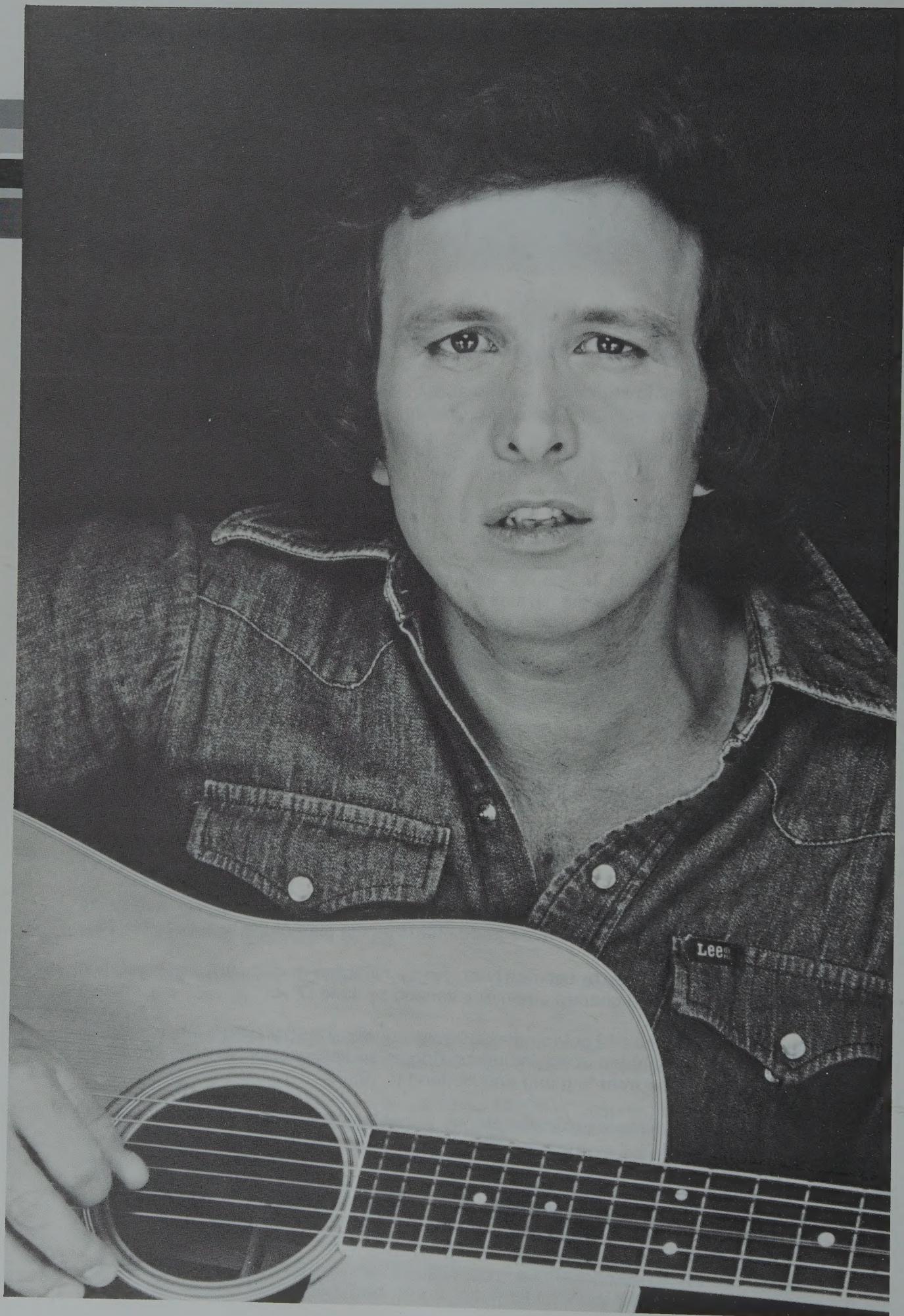
... that "American Pie" defied all industry conventions when the over eight-minute single and the album hit the top of all three trade charts on the start of the new year, 1972?

... that "Vincent" was used by Leonard Nimoy in his 1979 one-man theatrical presentation of the same name, and charted again in a version by Jane Olivor?

... that Don McLean has 12 gold singles, 25 gold albums, and 10 platinum albums to date, from countries around the world, including singles and albums for "Crying" and Chain Lightning, presented from England and Holland in 1980?

... that Chain Lightning and Crying are on the Millennium Label (manufactured and distributed by RCA).?

... that Don's song Babylon has been used for the anthem of the German Peace Movement. The words say — "After this earth there will be nothing a man can live on. Therefore people watch and take care that she survives. Who will there be to think about her as she circles the sun lifelessly".



AND I LOVE YOU SO

Words and Music
by DON McLEAN

Moderately slow

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

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

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

To Coda ϕ

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

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

Dm7 C Am Dm7

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

F C C

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

Dm7

know how lone - ly life can be, _____ The shad-ows fol - low

G7 G7-9 C F C F Cmaj7 Am

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

Dm7



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

G7

G7-9

1. C

C6°

C

C6°

2. C

C6°

C

D. S. al Coda

C6°



round

me.

me.

Coda

F

G7

C

I tell them

I don't know.

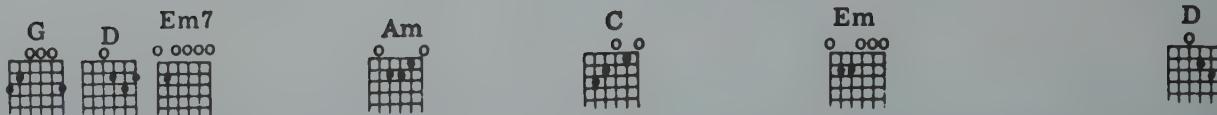
Tacet

rit.

AMERICAN PIE

Words and Music
by DON McLEAN

Ad lib.



Prologue:

A long, long time ago— I can still re-mem-ber how that music used to make me smile.



And I knew if I had my chance that I could make those peo - ple dance and



may-be they'd be hap-py for a while. But Feb-ru-ar - y made me shiv - er



with ev - 'ry pa-per I'd de-liv-er. Bad news on the door-step I could - n't take one more step I

G D Em Am7 D

can't re - mem - ber if I cried when I read a - bout his wid - owed bride,

G D Em C D7 G C G

Some-thing touched me deep in - side the day the mu - sic died.

In a moderate tempo

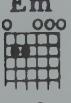
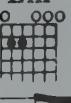
G C G D G C

mf So bye - bye, Miss A - mer - i - can Pie — Drove my Chev - y to the lev - ee but the

G D G C G D

lev - ee was dry. Them good ole boys — were drink - in' whis - key and rye — Sing - in'

To Coda

Em A7 Em
  
 this-'ll be the day—that I — die, This-'ll be the day—that I —

 D7 G Am
  
 die. — *1. Did you—write the book of love—and do you.

 C Am Em D
   
 — have faith in God a - bove?— If the Bi - ble tells you so—

 G D Em Am7
   
 Now do you— be - lieve— in rock and roll.— Can mu-sic save your

 C Em A7 D
   
 mor-tal soul— and can you teach me how to dance— real slow?

*See the last page for the lyrics of stanzas 2, 3 and 4.

Well, I know that you're in love with him 'cause I saw you danc - in'

in the gym, You both kicked off your shoes. Man, I

dig those rhy - thm and blues. I was a lone - ly teen - age -

bronc - in' buck - with a pink car - na - tion and a pick - up truck. But

I knew I was out of luck the day the mu -



1. 2. 3.



sic died.

I start - ed sing - ing —

4.



He was sing - in' — bye — bye, Miss A - mer - i - can Pie — Drove my



Chev - y to the ley - ee but the

ley - ee was dry.

Them

good ole

boys — were drink - in'

whis - key and

rye —

Sing - in'

Em

A7

Em

this -'ll be the day— that I —
die,

This -'ll be the day— that I —

Ad lib.

D7

rit.

die.—

G

D

Em

I met a girl who sang the blues — and

Am

C

Em

D

I asked her for some hap-py news,— But she just smiled and turned a - way.

G

D

Em

G

I went down to the sa-cred store — where I

Am G C Em C
 heard the mu - sic years be - fore But the man there said the mu - sic would - n't
 D Em Am
 play. ————— And in the streets the chil - dren screamed, — the
 Em Am C G Am
 lov - ers cried — and the po - ets dreamed. — But not a word was spo - ken the
 C D G D Em G
 church bells all were bro - ken. And the three men I ad - mire most, the
 C D7 G D Em
 Fa - ther, Son and the Ho - ly Ghost, They caught the last train for the coast the

The musical score consists of two staves of music. The top staff begins with a C major chord (G, B, D) followed by an Am7 chord (D, F#, A, C#), a D7 chord (G, B, D, G), and a G major chord (D, G, B). The lyrics "day the mu - sic died." are written below the notes. The bottom staff continues with a D7 chord and then begins a section labeled "D.S. al Coda". The lyrics "And they were sing - in'.____" are written below the notes. The top staff resumes with a C major chord, followed by a D7 chord, and then a G major chord. The lyrics "This - 'll be the day— that I— die." are written below the notes. The bottom staff concludes with a G major chord.

2. Now for ten years we've been on our own, and moss grows fat on a rollin' stone
 But that's not how it used to be when the jester sang for the king and queen
 In a coat he borrowed from James Dean and a voice that came from you and me
 Oh and while the king was looking down, the jester stole his thorny crown
 The courtroom was adjourned, no verdict was returned
 And while Lenin read a book on Marx the quartet practiced in the park
 And we sang dirges in the dark
 The day the music died
 We were singin'... bye-bye... etc.

3. Helter-skelter in the summer swelter the birds flew off with a fallout shelter
 Eight miles high and fallin' fast, it landed foul on the grass
 The players tried for a forward pass, with the jester on the sidelines in a cast
 Now the half-time air was sweet perfume while the sergeants played a marching tune
 We all got up to dance but we never got the chance
 'Cause the players tried to take the field, the marching band refused to yield
 Do you recall what was revealed
 The day the music died
 We started singin'... bye-bye... etc.

4. And there we were all in one place, a generation lost in space
 With no time left to start again
 So come on, Jack be nimble, Jack be quick, Jack Flash sat on a candlestick
 'Cause fire is the devil's only friend
 And as I watched him on the stage my hands were clenched in fists of rage
 No angel born in hell could break that Satan's spell
 And as the flames climbed high into the night to light the sacrificial rite
 I saw Satan laughing with delight the day the music died.
 He was singin'... bye-bye... etc.

CASTLES IN THE AIR

Words and Music
by DON McLEAN

Moderately bright

1.2.

3.

Verse:

1.-3. And if she asks you why, tell her that I the

how can words you press the feel can sun - light in the

told you That I'm tired of cas - tles in the air, I've got a

morn - ing, In the hills a - way from cit - y strife, I need a

Chords:

- 1.2.: E
- 1.2.: Emaj7
- 1.2.: A
- 3.: G
- 3.: G
- 3.: E
- 3.: F#m7
- 3.: B7
- 3.: E

F#m7



B7



E



F#m7



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

B7

To Coda

Emaj7



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

For

Emaj7



A



E



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

F#m7



B7



E



F#m7



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

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

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

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

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

B7 F#m7 B7 F#m7 B7

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

E A E F#m7 F#7

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

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

plain. 2. But 3. And

D.S. al Coda

Coda E Emaj7 E6 E

spair.

poco rit.

CRYING

Words and Music by
ROY ORBISON and JOE MELSON

INTRO. Med. Slow - with feeling



CHORUS

C

I was all right for a while I could smile for a -

p

while But I saw you last night, you held my hand real tight. As you

F **Fm** **G9** **C** **G7**

stopped! to say, "hel - lo" Oh, you wished me well You could - n't tell

f

that I'd been CRY - ING o - ver you CRY - ING

f

The chorus section starts with a treble clef staff containing lyrics. It then transitions to a bass clef staff with chords indicated above the notes. The lyrics continue through several more staves, each with its own set of chords. The music concludes with a final section in treble clef.

o-ver you When you said, "So long" left me stand-ing all a-

alone A - lone and CRY - ING, — CRY - ING, — CRY - ING, —

CRY - ING, it's hard to un - der - stand, but the touch of your hand — can start me CRY - ING — I was all CRY - ING —

2nd Chorus

I thought that I was over you
 But it's true, so true
 I love you even more than I did before
 But darling, what can I do?
 For you don't love me and I'll always be
 CRYING over you, CRYING over you
 Yes, now you're gone and from this moment on
 I'll be CRYING, CRYING, CRYING, CRYING
 Yeah, CRYING, CRYING over you

VINCENT

(Starry, Starry Night)

Words and Music
by DON McLEAN

Moderately

The sheet music consists of six staves of musical notation. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef, both in common time with a key signature of one sharp (F#). The vocal part begins on the third staff, starting with a melodic line and a guitar chord diagram above it. The lyrics are integrated into the musical structure, appearing below the vocal line. Chord diagrams are placed above specific chords: G (at the start of the second section), Am (at the start of the third section), C (at the start of the fourth section), and D7 (at the start of the fifth section). The vocal part concludes with a melodic line and a final guitar chord diagram.

1. Star - ry, star - ry night,
night,
night,
paint your pal - ette
flam - ing flow'rs that
por - traits hung in

blue and grey,
bright - ly blaze,
emp - ty halls,
Look out on a sum - mer's day,
Swirl - ing clouds in vio - let haze
Frame-less heads on name - less walls,
with
re -
with

eyes that know the dark - ness in my soul.
flect in Vin - cent's eyes of Chi - na blue.
eyes that watch the world and can't for - get.
Like the Shad - ows on the
Col - ors chang - ing
stran - gers that you've



hills,
hue,
met,

sketch the trees and the daf - fo - dils,
morn - ing fields of am - ber grain,
the rag - ged men in rag - ged clothes,



Catch the breeze and the win - ter chills,
Weath-ered fac - es lined in pain,
The sil - ver thorn of blood - y rose,

In col - ors on the snow - y lin - en
Are soothed be -neath the art - ist's lov - ing
Lie crushed and bro - ken on the vir - gin



land.
hand.
snow.

And now I un - der - stand
And now I un - der - stand
And now I think I know



what you tried to say to me,
what you tried to say to me,
what you tried to say to me,

How you suf - fered for your
How you suf - fered for your
How you suf - fered for your



Am7 D7 Em
san - i - ty,
How you tried to set them free. They would not lis - ten, they did
san - i - ty,
How you tried to set them free. They would not lis - ten, they did
san - i - ty,
How you tried to set them free. They would not lis - ten, they're not
To Coda

A7 Am7 D7 1. G
not know how, Per - haps they'll lis - ten now.

2. Star - ry, star - ry now. For they could not love you,

D7 G Em
But still your love was true. And when no

Am7



Cm6



G



F7



hope was left in sight on that star - ry, star - ry night, You took your life, as lov - ers of - ten

E7



Am7



C



do; But I could have told you, Vin-cent, This world was nev - er meant for one as

D.S. al Coda

D7



G



beau - ti - ful as you.

3. Star - ry, star - ry

Coda

A7



Am7



D7



G



lis - t'ning still,—

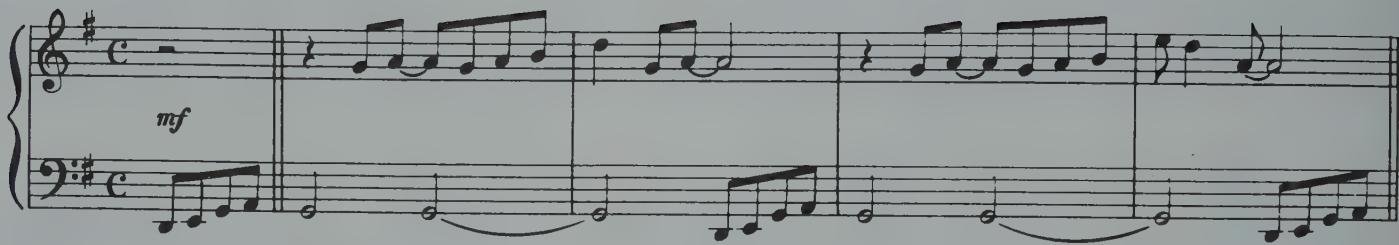
Per - haps they nev - er will.

rall.

WINTERWOOD

Words and Music
by DON McLEAN

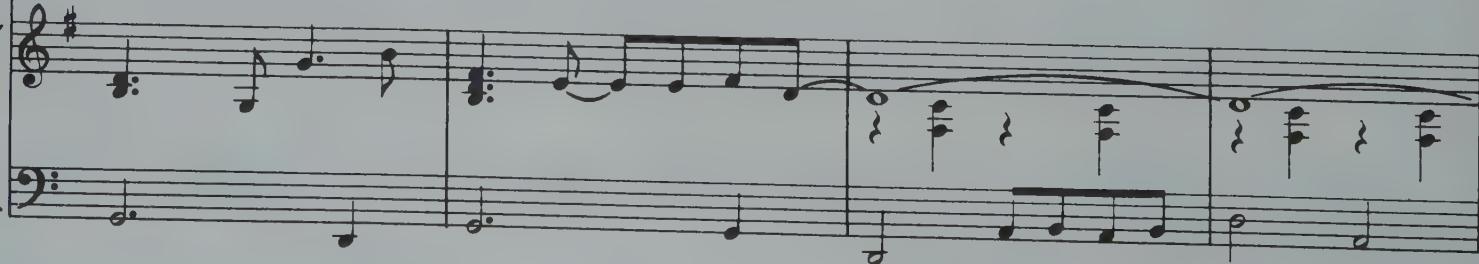
Moderately



No one can take your place with me,
The birds like leaves on winter wood,



And time has prov-en that I'm right;
Sing hope-ful songs on dis-mal days;



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

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



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

8



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

8

8

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

G

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

G7 C

And for the first

B Em C G

time I've been see - ing The things I'd never no - tice

B:

D7

C

— with - out you. — And for the first

B7 E m C G

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

D7

1.G C

— a - bout you.

G D7 G C G D7 | 2.G C G

BABYLON

Words and Music by
DON McLEAN and LEE HAYS

Moderately

Tacet

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

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

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

The musical score consists of four systems of music. Each system includes a treble clef vocal line, a bass clef bass line, and a piano line. Chords are indicated above the staff. The first system shows a piano introduction followed by a vocal line with lyrics. Chords shown are Am, C, F, G, F, Am, E, Am. The second system continues with the vocal line and piano, showing chords C, F, G, F, Am, E, Am. The third system shows the vocal line and piano, with lyrics 'We lay down and wept' and chords C, F, G, F, Am, E, Am. The fourth system concludes with the vocal line and piano, showing chords C, F, G, F, Am, E, Am. The piano part features various patterns including eighth-note chords and sustained notes.

Am C F G
 By the wa - ters, the wa - -ters of Bab - y - lon,

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

C F G
 We re - mem - ber thee, re - mem - ber thee, re - mem - ber thee, Zi - on.

Tacet

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