

## Set SS

Last revised: 2021.10.09

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SS01-Love Will Keep Us Together(KVM).2020.07.27.pdf

SS01-Love Will Keep us Together (Bass).pdf

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**SS03-The First Time Ever I Saw Your Face(KVF).2021.10.09.pdf**

**SS03-The First Time Ever I Saw Your Face(KVM).2021.10.09.pdf**

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SS17-American Pie(KVD).2020.08.04.pdf

Electric Bass

# Love Will Keep Us Together

## Bass Part

Acoustic Bass

The musical score consists of eight staves of bass notation. Staff 1 (measures 1-3) shows an acoustic bass part. Staff 2 (measures 4-6) starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes a section labeled 'A.B.' and a section labeled 'B.'. Staff 3 (measures 7-9) continues the 'A.B.' section. Staff 4 (measures 10-12) continues the 'A.B.' section. Staff 5 (measures 13-15) continues the 'A.B.' section. Staff 6 (measures 16-18) continues the 'A.B.' section. Staff 7 (measures 19-21) starts with a treble clef, a key signature of one flat, and a 12/8 time signature. It includes a section labeled 'A.B.' and a section labeled 'B.'. Staff 8 (measures 22-24) continues the 'A.B.' section.

4

A.B.

8

A.B.

12

A.B.

16

A.B.

20

A.B.

25

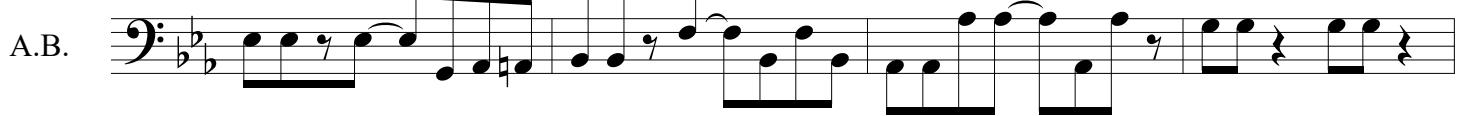
A.B.

29

A.B.

## Love Will Keep Us Together

33



37 D.S. al Coda

Coda  
Φ



41



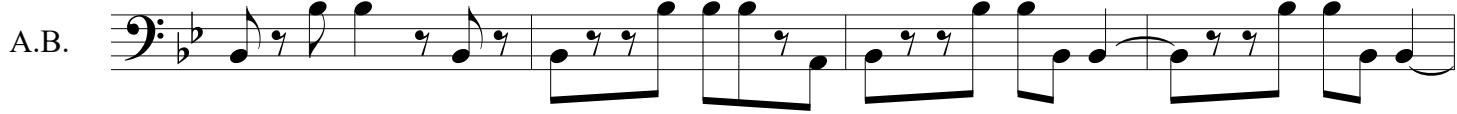
45



49



53



57



61



65



A.B.

Musical staff 69 starts with a bass clef, a key signature of four sharps, and a time signature of common time. The measure begins with a eighth note followed by a sixteenth-note pair, a eighth note, a sixteenth-note pair, and a eighth note. The second measure starts with a eighth note, followed by a sixteenth-note pair, a eighth note, a sixteenth-note pair, and a eighth note. The third measure starts with a eighth note, followed by a sixteenth-note pair, a eighth note, a sixteenth-note pair, and a eighth note. The fourth measure starts with a eighth note, followed by a sixteenth-note pair, a eighth note, a sixteenth-note pair, and a eighth note.

A.B.

Musical staff 73 starts with a bass clef, a key signature of four sharps, and a time signature of common time. The measure begins with a eighth note, followed by a sixteenth-note pair, a eighth note, a sixteenth-note pair, and a eighth note. The second measure starts with a eighth note, followed by a sixteenth-note pair, a eighth note, a sixteenth-note pair, and a eighth note. The third measure starts with a eighth note, followed by a sixteenth-note pair, a eighth note, a sixteenth-note pair, and a eighth note. The fourth measure starts with a eighth note, followed by a sixteenth-note pair, a eighth note, a sixteenth-note pair, and a eighth note.

NO SAX

## Love Will Keep Us Together

Keyboard

B♭

5 Dm7(b5)

Love, \_\_\_\_\_ love will keep us to - geth - er,  
You, \_\_\_\_\_ be you be to long to me now;  
will there to share for ev - er,

8 G7

think of me, \_\_\_\_\_ babe, \_\_\_\_\_ when - ev er  
ain't gon - na set \_\_\_\_\_ you free now.  
love will keep us to - geth - er.

10 E♭

some sweet talk - in' girl comes a-long; sing-in' a song  
When those girls start hang - in' a round, talk-in' me down,  
said it be - fore and I'll say it a-gain, while oth - ers pre - tend.

13 E♭m

Don't mess a round; you just got - ta be strong. Just stop, 'cause I  
hear with your heart and you won't hear a sound.  
I need you know and I'll need you then.

16 B♭aug

real - ly love you; stop, I'll be

18 B♭7 E♭ B♭ F7 To Coda ♪

think-in' of you. Look in my heart and let love keep us to -

2  
21 1.  
B♭

21 geth - er.

25 2.  
B♭

geth - er. what-ev - er.

29 D♭ A♭ E♭ G♭ B♭

Young and beau - ti - ful, but some-day your looks will be gone.

33 D♭ A♭ E♭ G♭

When the oth - ers turn you off, who'll be turn - in you on?

36 F9 D.S. al Coda

I will, I will, I will. I

∅ Coda  
38 B♭ F9

geth - er, what-ev - er. I will, I will, I will. I

43 B♭ A♭

will. Dah da da da dah, dah da da dah,

47 G E♭ E♭m7

dah da da dah. You bet-ter

53 B♭ B♭aug B♭6 B♭7  
stop, 'cause I real-ly love you; stop, I'll be think-in' of you.

57 E♭ B♭ F 7 B♭  
Look in my heart and let love keep us to - geth - er. what-ev -

61 F 9  
- er. I will, I will, I will. I

64 B A  
will. Dah da da da dah, dah da da dah,

68 B A  
dah da da dah, dah, dah da da dah,

72 B A B  
dah da da dah, dah, dah da da dah, 8

NO SAX

## Love Will Keep Us Together

**M**  
Keyboard

E♭

5      E♭      Gm7(b5)

Love, You, will be there love you will be to - keep us long share to - me for ev - er, now;

8      C7

think of me, babe, when ev - er ain't gon - na set you to - free now. will keep us to - geth - er.

10     A♭

some sweet talk in' girl comes a - long; When those girls start hang in' a round, said it be fore and I'll say it a - gain, while

12     A♭m

sing-in' a song Don't mess a round; you just got - ta be strong Just talk - in' me down, hear with your heart and you won't hear a sound. oth - ers pre - tend. I need you know and I'll need you then.

15     E♭      E♭aug      E♭6

stop, 'cause I real - ly love you; stop, I'll be

18     E♭7      A♭ 3      E♭ 3      B♭7      To Coda ♀

think-in' of you. Look in my heart and let love keep us to -

2  
21

1.  
E♭

geth - er.

25

2.  
E♭

geth - er. what-ev - er.

29

G♭ D♭ A♭ B E♭

Young and beau - ti - ful, but some-day your looks will be gone.

33

G♭ D♭ A♭ B

When the oth - ers turn you off, who'll be turn - in you on?

36

B♭9

D.S. al Coda

I will, I will, I will. I

Coda

38

E♭ B♭9

geth - er, what-ev - er. I will, I will, I will. I

43

E♭ D♭

will. Dah da da da dah, dah da da dah,

47

C A♭ A♭m7

dah da da dah. You bet-ter

53 E♭ E♭aug E♭6 E♭7  
stop, 'cause I real-ly love you; stop, I'll be think-in' of you.

57 A♭ 3 E♭ 3 B♭7 3 E♭  
Look in my heart and let love keep us to - geth - er. what-ev -

61 B♭9  
- er. I will, I will, I will. I

64 E D  
will. Dah da da da dah, dah da da dah,

68 E D  
dah da da dah, dah, dah da da dah,

72 E D E  
dah da da dah, dah, dah da da dah, 8

VOCAL DUET

## Proud Mary

Keyboard

B♭ G      B♭ G      B♭ G F E♭      C E♭ C

5 C      C  
(F) Left a good job in the city,  
Cleaned a lot of plates in Memphis,  
(M)

9  
work - in' for the man ev - 'ry night and day.  
pumped a lot of pain down in New Or - leans.      And I nev - er lost one min -  
But I nev - er saw the good

12  
- ute of sleep - in', wor - yin' 'bout the way things might have been.  
\_ side of the cit - y, un - til I hitched a ride on a riv - er boat queen.

15 G      A m  
Big wheel keep on turn - in!.      Proud Mar - y keep on burn - in!.      Roll -

19 C  
 - in', roll - in', roll - in' on the riv - er.  
 19 roll - in', roll - in', roll - in' on the riv - er.

23 C A C A C A G F D F D  
 23 D D

27 D If you come down to the riv - er,  
 27

31 bet you gon - na find some peo - ple who live.  
 31

33 You don't have to wor - ry 'cause you have no mon - ey.  
 33

35 Peo - ple on the riv - er are hap - py to give.  
 35

37 A B m

Big wheel keep on turn - in'. Proud Mar-y keep on burn - in'. Roll-

37

41 D

- in', roll - in', roll - in' on the riv - er. Roll-

41

45 D

- in', roll - in', roll - in' on the riv - er. Roll-

45

49 D

- in', roll - in', roll - in' on the riv - er. Roll - in', roll - in' on the riv - er.

53 C A C A C A G F D F D D

This musical score consists of four systems of music. The first system starts at measure 37 with a treble clef, a key signature of one sharp, and a tempo marking of 'A'. The lyrics 'Big wheel keep on turn - in'. Proud Mar-y keep on burn - in'. Roll-' are written above the notes. The second system starts at measure 41 with a treble clef, a key signature of one sharp, and a tempo marking of 'D'. The lyrics '- in', roll - in', roll - in' on the riv - er. Roll-' are written below the notes. The third system starts at measure 45 with a treble clef, a key signature of one sharp, and a tempo marking of 'D'. The lyrics '- in', roll - in', roll - in' on the riv - er. Roll-' are written below the notes. The fourth system starts at measure 49 with a treble clef, a key signature of one sharp, and a tempo marking of 'D'. The lyrics '- in', roll - in', roll - in' on the riv - er. Roll - in', roll - in' on the riv - er.' are written below the notes. Below the fourth system, the bass staff continues with a treble clef, a key signature of one sharp, and a tempo marking of 'D'. The lyrics 'C A C A C A G F D F D D' are written above the notes. The music features eighth-note patterns and sixteenth-note patterns, with various rests and dynamic markings like 'f' and 'p' throughout the score.

# The First Time Ever I Saw Your Face

**F**

Keyboard

(Sax)

C G G7 C A m/C G/B Am

8 E m F G G7 C  
15 G G7 C A m/C G/B  
19 A m G/B F  
23 G7 C  
26 E♭/B♭ G m C  
30 E♭/B♭ G m C  
34 G G7 C

The first

2 38 G G7 C Am/CG/B Am

43 G/B F G7 C

48 E♭/B♭ Gm C

53 E♭/B♭ Gm C

57 G G7 C Am/C G/B Am

62 G/B F G7 C

67 E♭/B♭ Gm C

72 E♭/B♭ Gm C (Sax)

76 G G7 C

# The First Time Ever I Saw Your Face

**M**  
Keyboard

(Sax)

F C C7 F Dm/F C/E

7 Dm Am Bb C C7 F

15 C C7 F Dm/F C/E

time ev - er I saw your face, I thought the

19 Dm C/E Bb And the moon and

stars were the gifts you gave to the

26 Aflat/Bflat Cm F dark and the emp - ty skies, my love, to the

30 Aflat/Bflat Cm F (Sax)

dark and the emp - ty skies.

34 C C7 F

The first

2  
38 C C7 F Dm/F C/E Dm

time \_\_\_\_\_ ev-er I kissed your mouth, I felt the earth move in my

43 C/E B♭ C7 F

hand \_\_\_\_\_ like the trem - b'ling heart of a cap - tive bird

48 A♭/E♭ Cm F

— that was there \_\_\_\_\_ at my com mand, my love, \_\_\_\_\_ that was

53 A♭/E♭ Cm F

there \_\_\_\_\_ at my com - mand. \_\_\_\_\_ The first

57 C C7 F Dm/F C/E Dm

time \_\_\_\_\_ ev-er I held you near and felt your heart beat close to

62 C/E B♭ C7 F

mine. \_\_\_\_\_ I thought our joy would fill the world

67 A♭/E♭ Cm F

— and would last till the end of time, my love, \_\_\_\_\_ and would

72 A♭/E♭ Cm F (Sax)

last \_\_\_\_\_ till the end of time

76 C C7 F

# Rainy Days And Mondays

## Keyboard

(Sax on top notes)

Dm B<sub>b</sub>maj7 Gm7 /C F B<sub>b</sub>maj7 Gm7/C A m/C Gm7/C F/C Gm7

F A m/E A m7(b5)/E<sub>b</sub> D 7

Talk - in'  
What I've to got my - self  
they used and to feel call - in'  
"the old blues."

Gm7 A m7 B<sub>b</sub>maj7 A m7

Some-times I'd like to quit,  
Noth - ing is real - ly wrong,  
noth - in' ev - er seems to fit.  
feel - in' like I don't be - long.

Dm B<sub>b</sub>maj7 Gm7 Gm7/C F/A A m

Hang-in' a - round, noth - in' to do but frown.  
Walk-in' a - round. some kind of lone - ly clown.

Gm7 Gm7/C A m/C Gm7/C

Rain - y days and Mon - days al - ways get me down.

14 1. A m/C Gm7/C | 2. A m/C A/C<sup>#</sup>

2  
16 Dm7 Bbmaj7 Gm7 C Fmaj7

Fun-ny, but it seems I al - ways wind up here with you.

18 A m7 Bbmaj7 Gm7 C A7 Dm7 Bbmaj7

Nice to know some-bod-y loves me. Fun-ny, but it seemsthat it's the

21 Gm7 C A m7 Bbmaj7 Gm7 C Gm7 C

on - ly thing to do, run and find the one who loves me. \_\_\_\_\_

25 F A m/E A m7(b5)/E♭ D7 Gm7 A m7

What I feel has come and gone be - fore. No need to talk it out.

28 Bbmaj7 A m7 Dm Bbmaj7 Gm7 Gm7/C F/A A m

We know what it's all a-bout. Hang-in' a-round, noth-in' to do but frown.

31 Gm7 Gm7/C A m/C Gm7/C A m/C Gm7/C (Sax)

Rain-y days and Mon - days al - ways get me down. \_\_\_\_\_

34 Dm7 Bbmaj7 Gm7 C Fmaj7

A m7 Bbmaj7 Gm7 C A7

38 Dm7 B<sup>b</sup>maj7 Gm7 C Am7 3

40 B<sup>b</sup>maj7 Gm7 C D7sus D7

43 G B m/F# B m7(5)/F E7

45 Am7 B m7 C maj7 B m7

47 Em C maj7 Am7 Am7/D G/B B m

49 Am7 Am7/D B m/D Am7/D

51 Em C maj7 Am7 Am7/D G/B B m

53 C Am7 G/B Am7/D N.C.

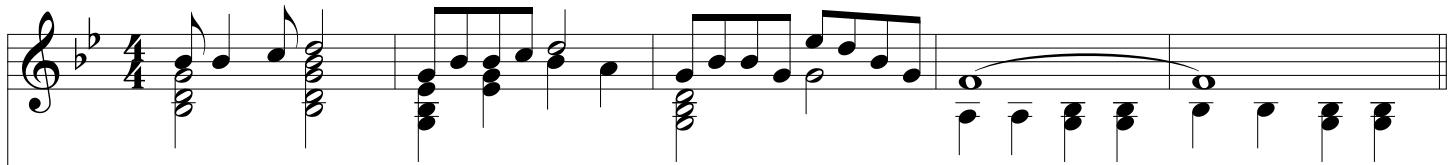
55 B m/D Am7/D B m/D Am7/D B m/D Am7/D G maj7

# Rainy Days And Mondays

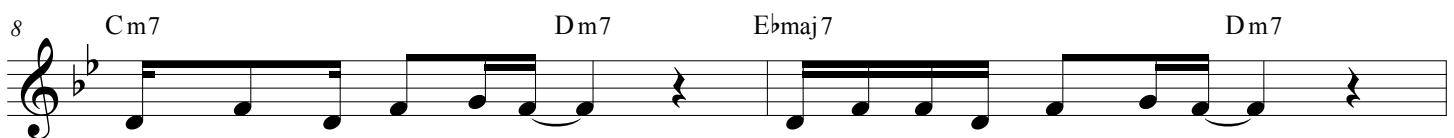
**M**  
Keyboard

(Sax on top notes)

Gm E♭maj7 Cm7 /F B♭ E♭maj7 Cm7/F Dm/F Cm7/F B♭/F Cm7



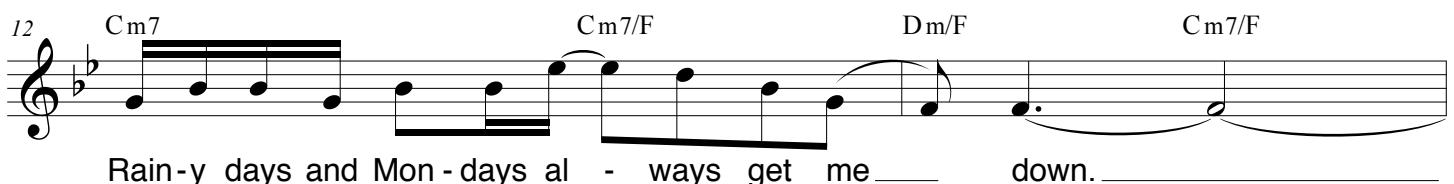
Talk - in' to my - self \_ and feel - in' old.  
What I've got they used to call "the blues."



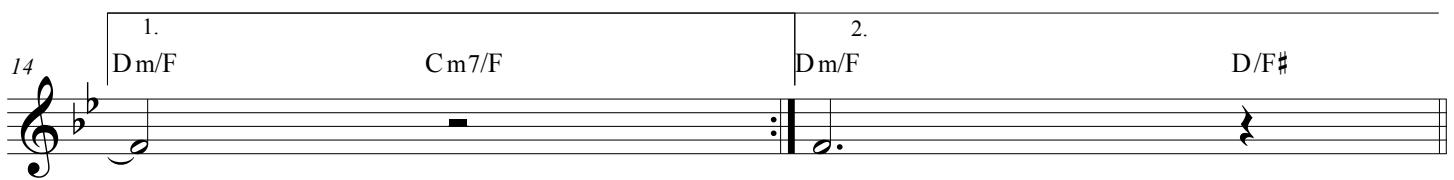
Some-times I'd like to quit,  
Noth - ing is real - ly wrong,      noth-in' ev - er seems to fit.  
    feel - in' like I don't be - long.



Hang - in' a - round,  
Walk - in' a - round.      noth - in' to do but frown.  
                                  some kind of lone - ly clown.



Rain-y days and Mon - days al - ways get me down.



2  
16 Gm7 E♭maj7 Cm7 F B♭maj7  
 Fun-ny, but it seems I al - ways wind up here with you.

18 Dm7 E♭maj7 Cm7 F D7 Gm7 E♭maj7  
 Nice to know some-bod-y loves me. Fun-ny, but it seemsthat it's the

21 Cm7 F Dm7 E♭maj7 Cm7 F Cm7 F  
 on-ly thing to do, run and find the one who loves me.\_\_\_\_\_

25 B♭ Dm/A Dm7(♭5)/A♭ G7 Cm7 Dm7  
 What I feel has come and gone be-fore. No need to talk it out.

28 E♭maj7 Dm7 Gm E♭maj7 Cm7 Cm7/F B♭/D Dm  
 We know what it's all a-bout. Hang-in' a-round, noth-in' to do but frown.

31 Cm7 Cm7/F Dm/F Cm7/F Dm/F Cm7/F(Sax)  
 Rain-y days and Mon-days al - ways get me down.\_\_\_\_\_

34 Gm7 E♭maj7 Cm7 F B♭maj7  
 \_\_\_\_\_

36 Dm7 E♭maj7 Cm7 F D7  
 \_\_\_\_\_

38 Gm7 E<sub>b</sub>maj7 Cm7 F Dm7  
 Fun-ny, but it seems that it's the on - ly thing to do,

40 E<sub>b</sub>maj7 Cm7 F G7sus G7  
 run and find the one who loves me.

43 C Em/B Em7(♭5)/B♭ A7  
 What I feel has come and gone be - fore.

45 Dm7 Em7 F maj7 Em7  
 No need to talk it out. We know what it's all a - bout.

47 A m F maj7 Dm7 Dm7/G C/E Em  
 Hang - in' a - round, noth-in' to do but frown.

49 Dm7 Dm7/G Em/G Dm7/G  
 Rain - y days and Mon - days al - ways get me down.

51 A m F maj7 Dm7 Dm7/G C/E Em  
 Hang - in' a - round, noth-in' to do but frown.

53 F Dm7 C/E Dm7/G N.C.  
 Rain - y days and Mon - days al - ways get me down.

55 Em/G Dm7/G Em/G Dm7/G Em/G Dm7/G Cmaj7

VOCAL DUET

## I Can See Clearly Now

Keyboard

D

5 D G D

(F) Oh yes, I can see clearly now, the rain is gone.

(M - 2nd time only)

9 G A

I can see all ob-sta-cles in my way.  
All of the bad feel-ings have dis-ap-peared.

13 D G D

Gone are the dark clouds that had me blind. It's gon-na be a bright,  
Here is that rain-bow I've been pray-ing for.

17 C G D

bright sun-shin-y day.

1. D

It's gon-na be a bright,

(M - Every time) bright, bright sun-shin-y day.

21 C G D To Coda Θ

bright sun-shin-y day.

25 2. G D

bright sun - shin - y day.

28 F 3 C

(F) Look all a - round, there's noth - ing but blue skies.

32 F 3 D C♯m G

Look straight-a - head, there's noth-ing but blue skies.

(M)

37 C♯m G C Bm A D.S. al Coda

## Φ Coda

3

43 D C G D

Real, real, real, real  
bright, bright, sun-shin-y day.  
It's gon-na be a bright,  
bright, bright sun-shin-y day.

48 C G D

a bright, bright sun-shin-y day.  
It's gon-na be a bright,  
bright sun-shin-y day.

52 C G D

bright, bright sun-shin-y day.  
It's gon-na be a bright,  
bright, bright sun-shin-y day.

56 C G D G

bright, bright sun-shin-y day.  
sun-shin-y day.  
sun-shin-y day.

60 D G D G D

bright, bright sun-shin-y day.  
bright, bright sun-shin-y day.

FEMALE VOCAL

## I Write The Songs

Keyboard

(Keyboard)

B♭ E♭m/b♭ B♭ E♭/B♭ B C♯ A♯

6 A♭ G7 C m C m/F B♭  
I've been a - live for-ev-er and I wrote the ver - y first song. —

10 Dsus D7 G m G m/F C7sus C7  
I put the words and the mel-o-dies to-get-her. I am mus-ic and I write the songs.

13 F7 B♭ C m  
— I write the songs that make the whole world sing.

16 F B♭  
I write the songs of love and spec - ial things.

18 G m C7sus C7  
I write the songs that make the young girls cry. —

20 C m C m/F F B♭  
I write the songs I write the songs. —

23 A♭ G7 C m C m/F  
My home lies deep with-in you, and I've got my own place in your soul.

26 B♭ Dsus D7 G m G m/F  
— Now when I look out through your eyes, I'm

2

29 C7 C m7 F7  
 young a - gain e - ven though I'm \_\_\_ ver - y old.

31 B♭ C m  
 I write the songs that make the whole world sing.

33 F B♭  
 I write the songs of love and spec - -ial things.

35 Gm C7sus C7  
 I write the songs that make the young girls cry. \_\_\_

37 C m C m/F F B♭  
 I write the songs I write the songs. \_\_\_ Oh, my

39 A7sus A7 A m7  
 mu - sic makes you dance \_\_\_ and gives you spir - it to take #a chance,

41 D D/C♯ B m D/A  
 and I wrote some rock-and-roll \_\_\_ so you \_\_\_ can move. \_\_\_

43 C7  
 Mu - sic fills your heart. \_\_\_ Well, that's a real fine place to start. \_\_\_ It's from me,

45 F C m/F F C m/F F E♭/F F  
 \_\_\_ it's for you, it's from you, it's for me, it's a world-wide sym - pho - ny!

47 D E m

I write the songs that make the whole world sing.

49 A D

I write the songs of love and spec - ial things.

51 Bm E7sus E7

I write the songs that make the young girls cry. \_\_\_

53 Em E m/A A D

I write the songs I write the songs. \_\_\_

55 E F#m

I write the songs that make the whole world sing.

57 B E

I write the songs of love and spec ial things.

59 C#m F#7sus F#7

I write the songs that make the young girls cry. \_\_\_

61 F#m F#m/B B C#m C#m/B F#7

I write the songs I write the songs. \_\_\_ I am

64 F#m9 F Maj7 E

mus - ic and I write the songs. \_\_\_

# Tie A Yellow Ribbon Round The Old Oak Tree

## MALE VOCAL

## Keyboard

D F#m Em

6 A7

9 D F#m

I'm Bus com - in' home, please I've done look my time, now I've 'cause I  
Bus driv - er home, please I've done look my time, now I've 'cause I

13 Am B7 Em

got could - n't know bear what is see and what is i - n't mine. If I'm  
got could - n't know bear what is see and what is i - n't mine. If I'm

17 Gm Bm7

you re - ceived my let - ter tell - in' you I'd soon be free, a  
real - ly still in pris - on and my love she holds the key, a

21 E7 Gm6 A7

then you'll know just what to do if need you still want me, free. I  
sim - ple yel - low rib - bon's what I need you still want me, free. I

25 Gm6 A7

if wrote you still want me. please. Oh,

2  
29 D F#m

tie a yellow rib-bon round the ole oak tree, \_\_\_ it's been

33 A m B 7 E m

three long years, do you still want me? \_\_\_ if

37 G m D F#7 B m

I don't see a rib-bon round the ole oak tree, I'll

41 D/A D aug/A# B m B 7

stay on the bus, for - get a-bout us, put the blame on me, if

45 E m G m Em7 A 7

I don't see a yel-low rib-bon round the ole oak

49 1. D B m E m A 7

tree.

53 2. D F#m A m E m A 7

tree.

61 D F#m

65 A m B 7 Em N.C. Freely

Now the

69 E m G m D /C# B 7

whole darn bus is cheering, and I can't believe I see a

73 E m a tempo G m D F#m/C#

hun - dred yel-low rib-bons round the ole, the ole oak

77 B 7 E m G m

tree. I see a hun-dred yel-low rib - bons

81 E m7 A 7

round the ole, the ole oak

85 D A 7 D

tree.

# And I Love You So

**F**  
Keyboard

(Sax) F C7 F F7

5 B♭ Gm C7 Am Dm Gm Gm7 C7 F N.C.

9 Gm Gm7 F Fmaj7/E Dm

13 Gm7 B♭ Gm7 C C7 F N.C.

17 Gm Gm7 F Fmaj7/E Dm

21 Gm7 B♭ C7 F

so, too;  
the your thoughts are just for  
people ask me how,  
how I've lived till  
me. You set my spirit

now; free;  
I tell them I don't know.  
I'm happy that you do.  
I guess they under-  
The book of life is

stand brief;  
how lone - ly life has been,  
and, once a page is read,  
but life be-gan a -  
all but life is

gain dead.  
the day you took my hand  
That is my be - lief.  
And

2

25 F F aug F6 F maj7 G m7  
 yes, I know how lone - ly life can be. The

29 C C7 F maj7 F6 G m7 C7  
 shad-ows fol - low me, and the night won't set me free. But

33 F6 F aug F maj7 G m7  
 I don't let the eve - ning get me down

37 C C7 1. F N.C.  
 Now that you're a - round me. And you love me,

41 2. F N.C. G m  
 me. And I love you so,

44 C7 F F/E Dm G m7  
 the peo-ple ask me how, how I've lived till now; (Sax)

48 Bb C7 N.C. F  
 I tell them I don't know.

52 Gm Gbmaj7 F maj7(add 9)

## And I Love You So

**M**  
Keyboard

(Keyboard)

1 B♭ F7 B♭ B♭7

5 E♭ Cm F7 Dm Gm Cm Cm7 F7 B♭ N.C.

9 Cm Cm7 B♭ B♭maj7/A Gm

so, \_\_\_\_\_ the peo - ple ask me how, \_\_\_\_\_ how I've lived till  
too; \_\_\_\_\_ your thoughts are just for me. \_\_\_\_\_ You set my spir - it

13 Cm7 E♭ Cm7 F F7 B♭ N.C.

now; \_\_\_\_\_ I tell them I don't know. \_\_\_\_\_ I guess they un - der -  
free; \_\_\_\_\_ I'm hap - py that you do. \_\_\_\_\_ The book of life is

17 Cm Cm7 B♭ B♭maj7/A Gm

stand \_\_\_\_\_ how lone - ly life has been, \_\_\_\_\_ but life be-gan a -  
brief, \_\_\_\_\_ and, once a page is read, \_\_\_\_\_ all but life is

21 Cm7 E♭ F7 B♭

gain \_\_\_\_\_ the day you took my hand \_\_\_\_\_ And  
dead. \_\_\_\_\_ That is my be - lief.

2

25      B♭      B♭aug      B♭6      B♭maj7      Cm7

yes, I know how lone - ly life can be. \_\_\_\_\_ The

29      F      F7      B♭maj7      B♭6      Cm7      F7

shad-ows fol - low me, \_\_\_\_\_ and the night won't set me free. \_\_\_\_\_ But

33      B♭6      B♭aug      B♭maj7      Cm7

I don't let the eve - ning get me down. \_\_\_\_\_

37      F      F7      1. B♭      N.C.

Now that you're a - round \_\_\_\_\_ me. \_\_\_\_\_ And you love me,

41      2. B♭      N.C.      Cm

me. \_\_\_\_\_ And I love you so, \_\_\_\_\_

44      F7      B♭      B♭/A      Gm      Cm7

the peo-ple ask me how, \_\_\_\_\_ how I've lived till now; \_\_\_\_\_

48      E♭      F7      N.C.      B♭      (Keyboard)

I tell them \_\_\_\_\_ I don't know. \_\_\_\_\_

52      Cm      B maj7      B♭maj7(add 9)

VOCAL DUET

## How Deep Is Your Love?

Easy Rock Beat

Keyboard

C (Keyboard) C maj7 F maj7 F/G

5 C Em7 Dm7 A7 Dm7 E7

eyes in the morn - ing sun. — I feel you touch me in the pour - ing rain.  
(M) I be - lieve in you. — You know the door — to my ver - y soul.

8 F/G G7 C E m7 A m7

— And the mo - ment that you wan - der far — from me, — I wan - na  
— You're the light — in my deep - est dark - est hour. — You're my

II Dm7 F/G G9 F maj7

find you in my arms a - gain. — And you come — to me — on a sum -  
sav - iour — when I fall. — And you may — not think I — care

14 E m7 Dm7

- mer breeze, keep me warm — in your love, — then you soft -  
for you — when you know — down in - side — that I real -

Gm B♭maj7 E m7 Dm F/G

- ly leave. And it's me — you need to show — How deep is your love?  
- ly do. (F) How deep

2  
19 C C maj7 F maj7 Dm  
is your love? How deep is your love? I real- ly mean to learn.

22 Fm C Gm  
'Cause we're liv - ing in a world of fools, break-ing us

(M)

25 A7 A 7(b9) A7 Dm Fm  
down. When they all should let us be. We be-long to you and me.

29 C Em7 Dm7 A7 Dm7 E7  
(Both) La la la la la, la la la la la la la la la la.

32 F/G G7 C Em7 Am7  
La la

35 Dm7 F/G G9 F maj7  
la la la la la la la (M) And you come to me on a sum-

38 Em7 Dm7 Gm Bbmaj7  
- mer breeze, keep me warm in your love, then you soft - ly leave. And it's me

41 Em7 Dm F/G G9  
you need to show How deep is your love?  
(F) How deep

43 C C maj7 F maj7 Dm

is your love, how deep is your love? I real - ly mean to learn.

46 Fm C Gm A7 A7

— 'Cause we're liv-ing in a world of fools, break-ing us down. When they all  
(M)

'Cause we're liv-ing in a world of fools, break-ing us down. When they all  
(M)

50 A7(9) A7 Dm Fm

— should let us be. We be - long to you and me.

should let us be. We be - long to you and me.

53 C (Keyboard) Em7 Dm7

(F) How deep

56 C C maj7

is your love, how deep is your love? How deep

is your love, how deep is your love? How deep

58 C C maj7

is your love, how deep is your love? How deep

is your love, how deep is your love? How deep

60 C C maj7 C6

is your love, how deep is your love? How deep

is your love, how deep is your love? How deep

# How Can You Mend A Broken Heart?

F (Sax) B♭/F F B♭/F F B♭/F F

5 F F maj7  
I can think of young - er days when liv ing for my life was

7 Gm7 F A  
ev 'ry thing a girl could want to do. I could nev - er see to -

10 Dm G C  
mor - row, but I was nev-er told a - bout the sor - row. And

14 F maj7 3 Gm7 3  
how can you mend a bro-ken heart? How can you stop the rain from fall-ing down?

18 B♭ 3 C B♭ C Gm7 C  
How can you stop the sun from shin-ing? What makes the world go

21 F F maj7 3  
'round? How can you mend a bro-ken man?

24 Gm7 3 B♭ C B♭ C  
How can a los - er ev - er win? Please help me mend my bro - ken heart

28 Gm7 C F (Sax) B♭ F  
and let me live a - gain.

2

31 F I can still feel the breeze that rus - tles through the trees and  
 33 Gm7 mis - ty mem - o - ries of days gone by. We could nev er see to  
 36 Dm mor\_\_ row; No one said a word a - bout the sor - row. And  
 40 Fmaj7 how can you mend a bro-ken heart? Gm7 How can you stop the rain from fall-ing down?  
 44 Bb How can you stop C the sun from shin-ing? Bb What makes the world go  
 47 F 'round? Fmaj7 How can you mend a bro-ken man?  
 50 Gm7 How can a los - er ev - er win? Please help me mend my bro - ken heart  
 54 Gm7 and let me live C a - gain. (Sax)

56 F maj7

Please

60 B♭ C B♭ C Gm7 C

help me mend my bro - ken heart and let me live a -

63 F (Sax) B♭/F F Dm/F F maj7

gain.

# How Can You Mend A Broken Heart?

(Sax)

B♭ E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭

5 B♭ B♭maj7

I can think of young - er days when liv ing for my life was

7 Cm7 B♭ D

ev 'ry thing a girl could want to do. I could nev - er see to -

10 Gm C F

mor - row, but I was nev-er told a - bout the sor - row. And

14 B♭maj7 3 Cm7 3

how can you mend a bro-ken heart? How can you stop the rain from fall-ing down?

18 E♭ 3 F E♭ F Cm7 F

How can you stop the sun from shin-ing? What makes the world go

21 B♭ B♭maj7 3

'round? How can you mend a bro-ken man?

24 Cm7 3 E♭ F E♭ F

How can a los - er ev - er win? Please help me mend my bro - ken heart

28 Cm7 F B♭ (Sax) E♭ B♭

and let me live a - gain.



31 B♭

I can still feel the breeze that rus - tles through the trees and

33 Cm7 B♭ D

mis - ty mem - o - ries of days gone by. We could nev er see to

36 Gm C F

mor\_\_\_\_ row; No one said a word a - bout the sor - row. And

40 B♭maj7 3 Cm7 3

how can you mend a bro-ken heart? How can you stop the rain from fall-ing down?

44 E♭ 3 F E♭ F Cm7 F

How can you stop the sun from shin-ing? What makes the world go

47 B♭ B♭maj7 3

'round? How can you mend\_\_ a bro-ken man?

50 Cm7 3 E♭ F E♭ F

How can a los - er ev - er win? Please help me mend my bro - ken heart

54 Cm7 F B♭ (Sax)

and let me live a - gain. \_\_\_\_\_

56 B♭maj7

Please

60 E♭ F E♭ F Cm7 F

help me mend my bro - ken heart and let me live a -

63 B♭ (Sax) E♭/B♭ B♭ Gm/B♭ B♭maj7

gain.

## VOCAL DUET

# Stayin' Alive

## Keyboard

3 Bm7 A Bm  
by the way I use my walk, I'm a woman, man; no time to talk.

5 Bm7 A Bm  
Mu-sic loud and all men warm, I've been kicked a-round since I was born. And now it's

7 E7  
al - right, it's O. K. And you may look the oth - er way.

9 (F)We can try to un-der - stand the New York Times' ef - fect on me.  
(M)

11 Bm7  
Whether you're a broth-er or wheth-er you're a moth-er, you're stay - in' a-live, stay-in' a live.

13  
Feel the cit-y break-in' and ev - 'ry-bod-y shak-in', and we're stay-in' a-live, stay-in' a live.

2  
15

15 Ah, ha, ha, ha, stay-in' a live, stay-in' a live. Ah, ha, ha, ha,

18 Bm A/B Bm F#m7

18 stay-in' a live.

22 Bm7 (F) Well, now I

24 Bm7 A Bm

get low and I get high, and if I - can't get ei-ther, I real - ly try. Got the

26 Bm7 A Bm

wings of heav-en on my shoes.I'm a danc-in' girl, and I just can't lose. You know, it's

28 E7

al - right, it's O. K. I'll live to see an - oth - er day.

30

We can try to un-der - stand the New York Times' ef-fect on me.

32 Bm7

32 Whether you're a brother or whether you're a mother, you're stay - in' a-live, stay-in' a live.

34

34 Feel the cit-y break-in' and ev - 'ry-bod-y shak-in', and we're stay-in' a-live, stay-in' a live.

36

36 Ah, ha, ha, ha, stay-in' a-live, stay-in' a live. Ah, ha, ha, ha,

39 Bm A/B Bm F#m7

39 stay-in' a lie.

43 Bm7

45

4  
45 E7

(F) Life go-in' no - where. Some-bod-y help me. Some-bod-y help me, yeah.

48 Bm7

48

50 E7

Life go - in' no - where. Some - bod - y help me, yeah.

52 Bm7

52

Stay-in' a - live. Well, you can tell

55 Bm7 A Bm

by the way I use my walk, I'm a wom - an, man; no time to talk.

57 Bm7 A Bm

Mu-sic loud and all men warm, I've been kicked a-round since I was born. And now it's

59 E7

al - right, it's O. K. And you may look the oth - er way.

61

We can try to un-der - stand the New York Times' ef - fect on me.

63 Bm7

Whether you're a brother or whether you're a mother, you're stay - in' a-live, stay-in' a live.

65

Feel the city break-in' and ev - 'ry-bod-y shak-in', and we're stay-in' a-live, stay-in' a live.

67

Ah, ha, ha, ha, stay-in' a - live, stay-in' a live.

69 Bm A/B Bm F#m7

Ah, ha, ha, ha, stay-in' a live.

74 Bm7

Bm7

6  
76 E7

Life go-in' no-where. Some-bod-y help me. Some-bod-y help me, yeah.

79 Bm7

79

81 E7

Life go-in' no-where. Some-bod-y help me, yeah. I'm stay-in' a-live.

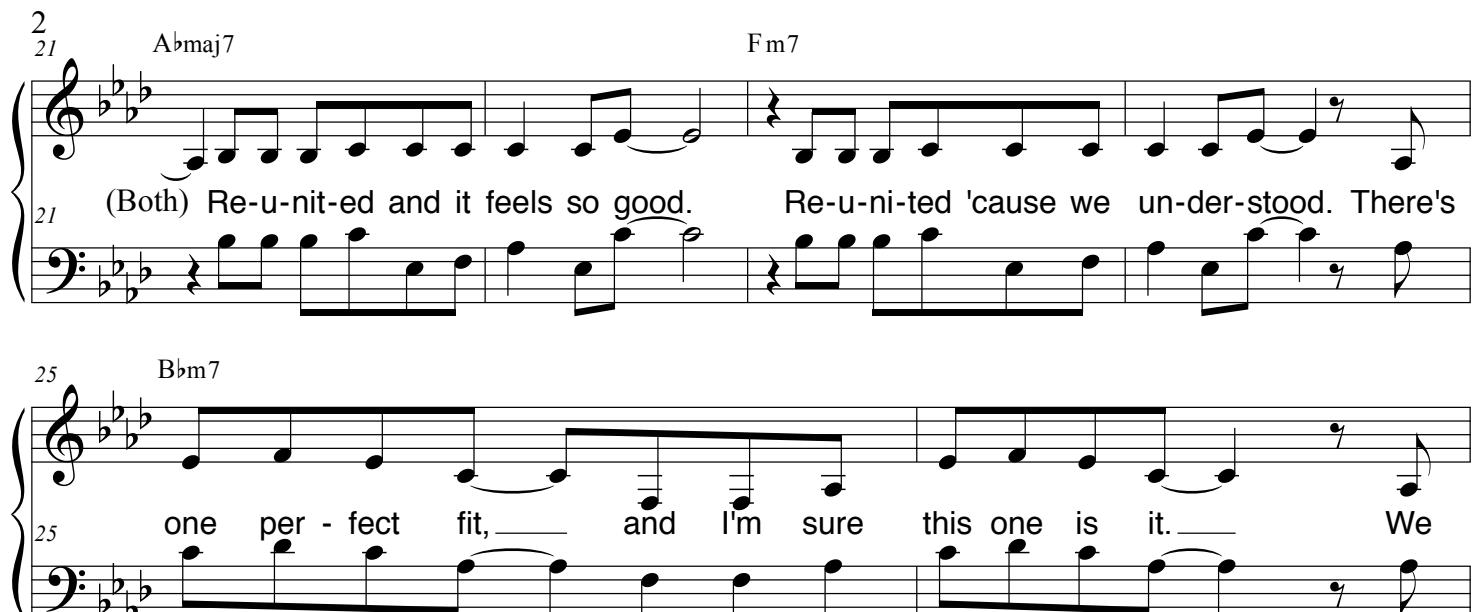
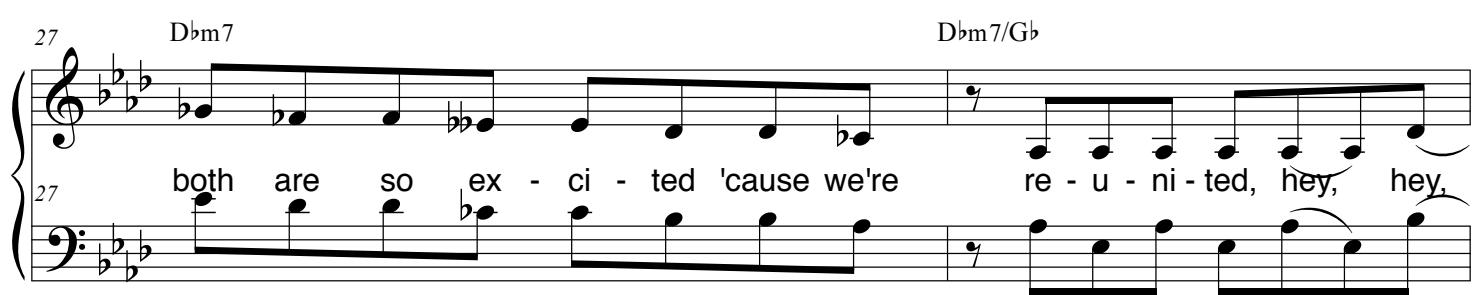
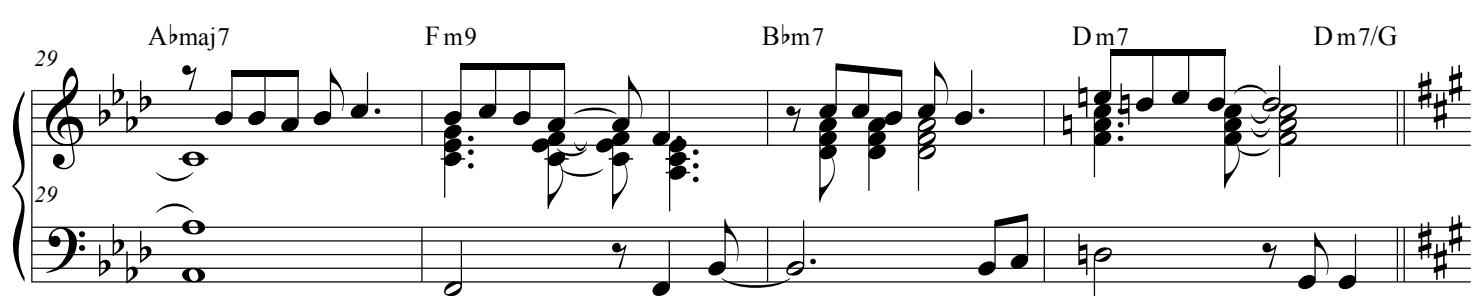
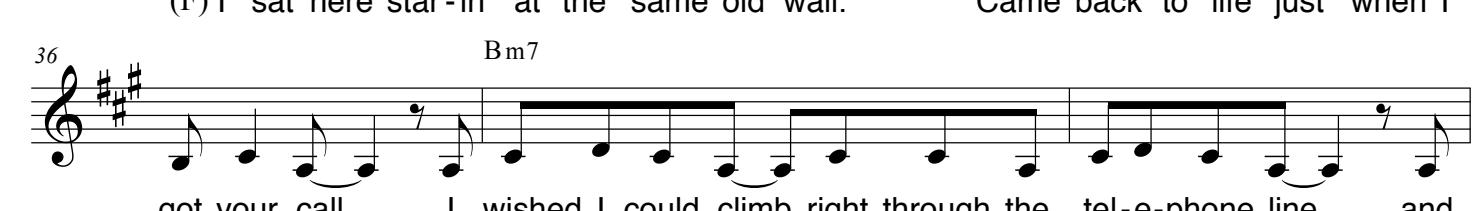
84 Bm7

# Reunited

## VOCAL DUET

## Keyboard

1 A♭maj7 Fm9 B♭m7 D♭m7  
 4 A♭maj7 Fm9 B♭m7 D♭m7/G♭  
 5 A♭maj7 Fm7  
 (M) I was a fool to ev-er leave your side. Me mi-nus you is such a  
 8 B♭m7  
 lone-ly ride. The break-up we had has made me lone-some and sad; I  
 11 D♭m7 D♭m7/G♭  
 re - al - lize I love you 'cause I want you bad, hey, hey!  
 13 A♭maj7 Fm7  
 (F) I spent the eve-ning with the ra - di-o; Re-gret the mo-ment that I  
 16 B♭m7  
 let you go. Our quar-rel was such a way of learn-in' so much. I  
 19 D♭m7 D♭m7/G♭  
 know now that I love you 'cause I need your touch, hey, hey!

2  
21 A♭maj7 F m7  
  
 25 B♭m7  
  
 27 D♭m7 D♭m7/G♭  
  
 29 A♭maj7 F m9 B♭m7 D m7 D m7/G  
  
 33 A maj7 F♯m7  
  
 36 B m7  
  
 39 D m7 D m7/G  


41 A maj7 F#m7 3  
 (M) I can't go cheat-in', hon-ey, I can't play. I found it ver-y hard to

44 B m7  
 stay a-way. As we rem-i-nisce on prec-ious mom-ents like this, I'm

47 D m7 D m7/G  
 glad we're back to - geth - er 'cause I missed your kiss, hey, hey!

49 A maj7 F#m7  
 Re - u - nit-ed and it feels so good. Re - u - ni - ted 'cause we

52 B m7  
 un - der - stood. There's one per-fect fit, and I'm sure this one is it. We

55 D m7 D m7/G  
 both are so ex - ci - ted 'cause we're re - u - ni - ted, hey, hey,

57 A maj7 F#m9 B m7 E♭m7 E♭m7/A♭

4  
 61 Bbmaj7 Gm7  
 (M) Lov-er, lov-er this is sol - id love. (F) And you're ex - act - ly what I'm

64 Cm7  
 dream - ing of. (M) All through the day (F) and all thought the night, (M)  
 (F) I'll

67 Ebm7 Ebm7/A♭  
 give you all the love I have with all my might, hey, hey.

69 Bbmaj7 Gm7  
 Re - u - nit - ed and it feels so good. Re - u - ni - ted 'cause we

72 Cm7 (M)  
 un - der - stood. (F) There's one per - fect fit, (M) and sugar this one is it. (F) We

75 Ebm7 Ebm7/A♭ Bbmaj7  
 both are so ex - cit - ed 'cause we're re - u - nit - ed, hey, hey.

78 Cm7  
 (M) I won't ev - er make you cry, I won't

80 D♭⁹⁷  
 let one day go by with-out hold - ing you with-out kiss - ing you, with-out

82 F7 Bbmaj7  
 lov-ing you. (M) Re - u - nit - ed and it feels so good.

# Killing Me Softly

F

(Sax) Em A m7 D G

5 Em A D C

9 G C F E

15 Am (Keyboard)

15 (Sax)

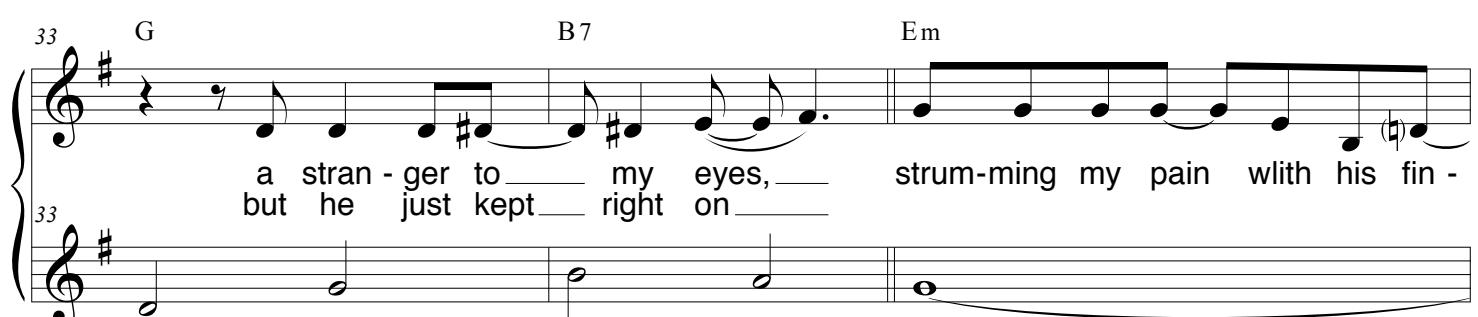
23 A m7 D 7 G  
I heard he sang a good song,  
I felt all flushed with fever,  
I heard he had em-bar-rassed by

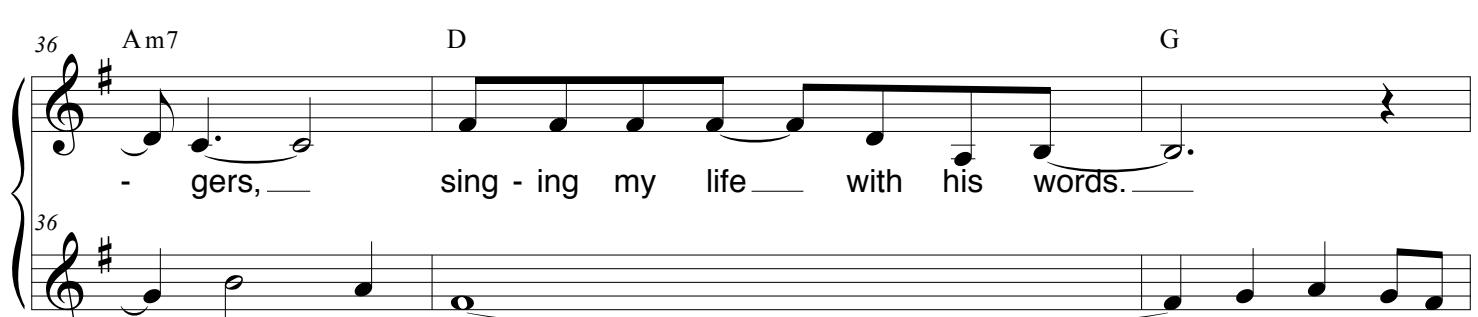
23 (Sax - 2nd time only)

26 C maj7 A m7 D 9 Em  
a style, and so I came to see him to lis-ten for a-while.  
the crowd. I felt he found my let-ters and read each one out loud.

This musical score consists of six staves of music for piano and saxophone. The top staff shows a piano part with chords Em, A m7, D, and G. The second staff shows a saxophone part with chords Em, A, D, and C. The third staff shows a piano part with chords G, C, F, and E. The fourth staff starts at measure 15 with a piano part (labeled 'Keyboard') and a saxophone part (labeled '(Sax)'). The fifth staff continues from measure 15 with the piano part. The sixth staff begins at measure 23 with a piano part and lyrics: 'I heard he sang a good song, I felt all flushed with fever, I heard he had em-bar-rassed by'. The seventh staff continues from measure 23 with the piano part. The eighth staff begins at measure 26 with a piano part and lyrics: 'a style, and so I came to see him to lis-ten for a-while. the crowd. I felt he found my let-ters and read each one out loud.'

2  
30 A m7 D  


33 G B 7 E m  


36 Am7 D G  


39 Em A/C# D C  


43 G C F  


1.  
E

2.  
E

3

47

51 A m7 D 7 G C maj 7  
He sang as if he knew me in all my dark des-pair.  
(Sax)

55 A m7 D 9 E m  
And then he looked right through me as if I was-n't there.

59 A m7 D 7 G B 7  
But he was there, this stran-ger, sing-ing clear and strong,

63 E m A m7 D G  
strum-ming my pain with his fin - gers, sing-ing my life with his words.

4  
67 Em A/C# D C

Kill-ing me soft - ly with his song, kill-ing me soft - ly with his song, tell-ing my whole

71 G C F E

life with his words, kill-ing me soft - ly with his song.

(Keyboard)  
77 Em Am7 D G

(Sax)

81 Em A/C# D C

85 G C F E

Kill-ing me soft - ly with his song.

# Killing Me Softly

**M**

Keyboard

(Sax)

Am                    Dm7                    G                    C

5                    Am                    D                    G                    F

9                    C                    F                    B♭                    A

15                    Dm                    (Keyboard)

15                    (Sax)

23                    Dm7                    G7                    C

I heard he sang a good song,  
I heard he had em-bar-rassed by.  
I felt all flushed with fe-ver,  
(Sax - 2nd time only)

26                    F maj7                    Dm7                    G9                    Am

a style, and so I came to see him to lis-ten for a-while.  
the crowd. I felt he found my let-ters and read each one out loud.

2  
30 Dm7 G7

And I there prayed that he was, he this young boy, would fin - ish,

33 C E7 Am

a stran - ger to my eyes, strum-ming my pain wlith his fin -  
but he just kept right on

36 Dm7 G C

- gers, sing - ing my life with his words.

39 Am D/F# G F

Kill-ing me soft-ly with his song, kill-ing me soft - ly with his song, tell-ing my whole

43 C F Bb

life with his words, kill-ing me soft - ly with his song.

47 1. A 2. A 3

51 Dm7 G7 C F maj7

He sang as if he knew me in all my dark des-pair.  
(Sax)

55 Dm7 G9 Am

And then he looked right through me as if I was-n't there.

59 Dm7 G7 C E7

But he was there, this stran-ger, sing - ing clear and strong,

63 Am Dm7 G C

strum-ming my pain with his fin - gers, sing-ing my life with his words.

4

67 Am D/F# G F

Kill-ing me soft-ly with his song, kill-ing me soft - ly with his song, tell-ing my whole

71 C F B♭ A

life with his words, kill-ing me soft - ly with his song.

(Keyboard)

77 Am Dm7 G C

77 (Sax)

81 Am D/F# G F

Kill-ing me soft - ly with his song.

85 C F B♭ A

Kill-ing me soft - ly with his song.

NO SAX

## Alone Again, Naturally

Keyboard

B♭ Gm/B♭ Gm(add 9) Gm Cm9 F 13(♭9) B♭

5 B♭maj7 B♭6

in a that lit - tle while from now, — if I I'm was and  
look - ing on - ly yes - ter - day, —  
back o - ver the years,  
Dm

6 not cheer - feel - ful bright an - y less so - ur, I prom -  
what - ev - er else that ap gay; — look - ing  
pears, — I re -

7 Dm7(♭5)

- ise my - self to treat my - self and vis -  
for - ward to, well, who would n't do role -  
mem - ber I cried when my fa - ther died, —  
G7 Cm7

8 - it a near - by tow - er. And climb - ing to the top - will throw  
I was a - bout to play. But as if to knock me down, real -  
wish-ing to hide the tears. And at six - ty - five years old, my moth -  
C° B♭ B♭aug

10 my - self off in an ef - fort to make it clear to who - ev - er  
i - ty came a - round, and with - out so much, as a mere touch, cut me  
- er, God rest her soul, could - n't un - der stand why the on - ly man she had  
B♭6 Em7 A7 Dm

12 what it's like when you're shat - tered, left stand - ing in the lurch at a church  
in - to lit - tle piec - es, — leav - ing me to doubt talk a - bout  
ev - er loved had been tak - en, — leav - ing her to start with a heart

2  
14 Dm7(b5) G7(b9) G7 Cm

— where peo-ple say - ing, "My God, — that's tough, she's stood him up, — no point  
— God is His mer - cy, who, if — he real - ly does ex - ist, — why did —  
— so bad - ly bro - ken. De - spite — en - cour - age - ment from me, no words

16 Cm7(b5) B♭maj7 B♭6

— in us — re - main - ing. We may as well go home." As I  
— He de - sert me in my hour of need? I  
— were ev - er spo - ken. And when she passed a - way I  
cried

18 Dm G7 Cm F7(b9) To Coda Φ

1. B♭

— did on my own; a-lone a-gain, nat'-ral-ly.  
- ly am indeed a-lone a-gain, nat'-ral-ly.  
— and cried all day; a-lone a-gain, nat'-ral-ly.

To think

2. B♭ D♭

It seems to me that there are more hearts

23 A♭7 C° F7(b9)

bro - ken in the world that can't be mend - ed, left un - at - tend

25 D♭ Gm7(b5) F/C C7 F9 F7 D.S. al Coda

— ed; what do we do? What do we do? Now

Φ Coda

28 B♭ Dm7 G7 Cm F7(b9) F7 B♭

A-lone a-gain, na -'ral-ly.

NO SAX

## Alone Again, Naturally

**M**  
Keyboard

F D m/F D m(add 9) D m G m9 C 13(b9) F

5 F maj7 F6  
 in a lit - tle while from now, — if I'm was and  
 that on - ly yes - ter - day, —  
 look - ing back o - ver the years,  
 back

6 A m  
 not feel - ing an - y less so - ur, I prom -  
 cheer ful bright and gay; — look - ing -  
 what ev - er else that ap pears, — I re -

7 A m7(b5)  
 - ise my - self to treat my - self and vis -  
 for ward to, well, who would n't do the role -  
 mem ber I cried when my fa - ther died, nev - er

8 D 7 G m7  
 - it a near - by tow - er. And climb - ing to the top will throw  
 I was a - bout to play. But as if to knock me down, re - al  
 wish - ing to hide the tears. And at six - ty - five years old, my moth -

10 G° F Faug  
 — my - self off in an ef - fort to make it clear to who - ev - er  
 — i - ty came a - round, and with - out so much, as a mere touch, cut me  
 - er, God rest her soul, could - n't un - der stand why the on - ly man she had

12 F6 B m7 E7 A m  
 what it's like when you're shat - tered, left stand - ing in the lurch at a church  
 in - to lit - tle piec - es, — leav - ing me to doubt talk a - bout  
 ev - er loved had been tak - en, — leav - ing her to start with a heart

The musical score consists of four staves of music. The top staff is for the piano, showing chords and bass notes. The second staff is for the vocal part, with lyrics. The third staff is for the piano. The bottom staff is for the piano. The score includes lyrics for each section of the song, corresponding to the chords and measures.

2  
14 A m7(b5) D 7(b9) D 7 Gm

— where peo - ple say - ing, "My God, — that's tough, she's stood him up, no point  
— God is His mer - cy, who, if — he real - ly does ex - ist, why did —  
— so bad - ly bro - ken. De - spite — en - cour - age - ment from me, no words

16 Gm7(b5) F maj7 F 6

— in us — re - main - ing. We may as well go home." As I  
— He de - sert me in my hour of need? I  
— were ev - er spo - ken. And when she passed a - way I cried

18 Am D 7 Gm C 7(b9) To Coda  $\oplus$

1. F

— did on — my own; a-lone a-gain, nat'rally. To think,  
- ly am indeed a-lone a-gain, nat'rally.  
— and cried all day; a-lone a-gain, nat'rally.

2. F A♭

It seems — to me — that there are more hearts

23 E♭7 G° C 7(b9)

bro - ken in the world that can't be mend - ed, left un - at - tend

25 A♭ D m7(b5) C/G G 7 C 9 C 7 D.S. al Coda

— ed; what do we do? — What do we do? — Now

$\oplus$  Coda

28 F A m7 D 7 Gm C 7(b9) C 7 F

A - lone a - gain, na - 'ral - ly.

NO SAX

**Bad Bad Leroy Brown**

Keyboard

C F/C C F/C C F/C C F C7 F/C C N.C.

Well, the South-

5 C D7

- side of Chi - ca - go. is the bad - est part of town,  
roy he a gam - bler, and he like his fan - cy clothes,  
day 'bout a week a - go, Le - roy shoot - in' dice,

8 E7 F

and if you go down there you bet-ter just be - ware of a  
and he like to wave his dia-mond rings in front of  
and at the edge of the bar sat a girl name of Dor-is and

11 G7 C C

man name of Le - roy Brown. Now Le - roy more than  
ev - 'ry - bod - y's nose. He got a cus - tom Con - tin - nen -  
oo, that girl looked nice. Well, he cast his eyes up - on

14 D7

trou - ble, you see he stand 'bout six foot four. All the down -  
tal, he got a El - do ra - do, too. He got a Le -  
her, and the trou - ble soon be - gan,

17 E7 F

thir - ty lad two gun - ies call in him "Tree top Lov - er," all the  
town Brown, he learned a pock - et for fun, mes - he sin' got a  
men - just - zor - call in him, "Sir." he - er, all with the  
ra - wife of a jeal - his shoe. And he's bad,

19 G7 C

21 D7  
bad, Le-Roy Brown, the bad-dest man in the whole damn town;

25 E7 F G F To Coda  $\oplus$   
bad - der than old King Kong and mean-er than a junk-yard dog.

28 1, 2. C 3. C  
Now Well, Le - Well, the two

30 men took to fight - in', and when they pulled them from the floor D7

34 E7 F C F C D.S. al Coda  
Le-roy looked like a jig - saw puz - zle with a couple of pie-ces gone. And he's bad

$\oplus$  Coda

38 C D7  
And he's bad, bad, Le-Roy Brown, the bad-dest man in the whole damn town;

43 E7 F G F C  
bad-der than old King Kong and mean-er than a junk-yard dog. Yes, you were

47 E7 F G F C  
bad-der than old King Kong and mean-er than a junk-yard dog.

## Bad Bad Leroy Brown

**M**  
Keyboard

NO SAX

G C/G G C/G G C/G G C/G G 7 C/G G N.C.

Well, the South-

5 G A7

- side of Chi - ca - go is the bad - est part of town,  
roy he 'bout a gam bler, and he like his fan - cy clothes,  
day a week a - go, Le - roy shoot - in' dice,

8 B7 C

— and if you go down there you bet-ter just be - ware of a  
— and he like — to of the bar his dia - mond rings in front of  
— and at the edge sat a girl name of Dor - is and

11 D7 G G

man name of Le - roy Brown. Now Le - roy more than  
ev - 'ry - bod - y's nose. He got a cus - tom Con - tin - nen -  
oo, that girl looked nice. Well, he cast his eyes up - on

14 A7

trou - ble, you see he stand 'bout six foot four.  
- tal, he got a El - do - ra - do, too. All the down -  
her, and the trou - ble soon be - gan, He got a Le -

17 B7 C

- thir - town lad - gun - ies call him "Tree top  
- ty roy two Brown, - gun - ies call him his pock - et for  
- thir - ty roy he learned a les - son 'bout Lov fun - er," all got the  
- thir - ty roy he learned a les - son 'bout Lov fun - mes - he sin' with the

19 D7 G

men just call him, "Sir." And he's bad,  
ra wife zor in his shoe. man.

21 A7  
bad, Le-Roy Brown, the bad-dest man in the whole damn town;

25 B7 C D C To Coda ♀  
bad-der than old King Kong and mean-er than a junk-yard dog.

28 1,2. G 3. G  
Now Well, Le Fri - Well, the two

30 A7  
men took to fight - in', and when they pulled them from the floor

34 B7 C G C G D.S. al Coda  
Le-roy looked like a jig - saw puz - zle with a couple of pie-ces gone. And he's bad

38 ♀ Coda G A7  
And he's bad, bad, Le-Roy Brown, the bad-dest man in the whole damn town;

43 B7 C D C G  
bad-der than old King Kong and mean-er than a junk-yard dog. Yes, you were

47 B7 C D C G  
bad-der than old King Kong and mean-er than a junk-yard dog.

(Keyboard Only)

## Bridge Over Troubled Water

Keyboard

1 G D C C<sup>#</sup>7 G/D E m7 E 7 C C m6

5 G G7 C/G G G7 C/G When you're

9 G C G C F C wear - y, feelin' small. When tears are

13 G C G C G C in your eyes, I'll dry them all.

17 G D Em D C G I'm on your side. oh, when times get rough.

21 G7 C A D G7 C C $\sharp$ 7

21 and frieds just can't be found, like a bridge o - ver

25 G/D E m E7 C B7 E m G7 C C $\sharp$ 7

25 troubled wa - ter, I'll lay me down, like a bridge o - ver

29 G/D E m E7 C A m D7 G C/G

29 troubled wa-ter, I'll lay me down.

33 G G7 C/G G G7 C/G

33 When you're

37 G C/G G C F C

37 down and out, the street, when eve - ning

41 G C C<sup>#</sup>7 G C G C

41 falls so hard I will com-fort you.

45 G D/F# E m D C G

45 I'll take your part Oh, whendark-ness comes

49 G7 C G D G7 C C<sup>#</sup>7

49 and pain is all a - round, like a bridge o - ver

53 G/D E m E 7 C B 7 E m G 7 C C<sup>#</sup>7

53 troubled wa - ter, I'll lay down, like a bridge o - ver

57 G/D E m C E m B 7 E m A 7

57 troubled wa - ter, I will lay me down.

(Add Bass and Drums)

61 G. C E m C C m G

65 C G C G

69 C G C/G G

Sail on, sil-ver girl,  
sail on by.

73 C F C G C G C

Your time has come to shine. All you dreams the way.

77 G C G D/F# E m D

See how they shine. Oh, if

81 G G7 C A D G7

81 need a friend, I'm sail - ing right be - hind, like a

85 C C#7 G/D E m C E m/B B 7 E m G7

85 bridge o - ver troubled wa - ter, I will ease your mind. Like a

89 C CMaj7 A 7/C# G/D E m C B

89 bridge o - ver troubled wa - ter, I will ease your mind,

92 E m /D# /D A /A♭ G your mind.

92 G

95 C C m G

VOCAL DUET

## Bridge Over Troubled Water

VOCAL

7

when you're wea - ry, — feel-in' small. When tears are

13

in your eyes, — I'll dry them all: — I'm on your side. — Oh.

19

— when times get rough — and friends just can't be found, — like a

24

bridge o - ver troub-led wa-ter, — I will lay me down. Like a bridge o - ver  
bridge o - ver troub-led wa-ter, — I will lay me down. Like a bridge o - ver

29

troub led wa-ter, — I will lay me down. — When you're

37

down and out,  
when you're on the street,  
when eve - ning  
falls so hard,  
I will com - fort you.

45

I'll take your part.  
Oh, when dark-<sup>3</sup>ness comes  
and pain is

50

all a - round,  
like a bridgeo - ver troub-led wa-ter,  
I will lay me

55

down. Like a bridge o - ver troub-led wa-ter,  
I will lay me down.

61

8  
Sail on, sil-ver girl,  
sail on by.  
Your time has  
8

74

74 come to shine. All your dreams are on the way. See how they

79

79 shine. Oh, if you need a friend, I'm sailing right behind.

84

84 like a bridge o - ver troub - led wa - ter, I will ease your mind.

88

88 Like a bridge o - ver troub - led wa - ter, I will ease your mind,

92

92 your mind.  
(ease your mind)

2

2

## VOCAL DUET

## American Pie

Keyboard

B<sub>b</sub> (Freely) B<sub>b</sub> F Gm7 Cm E<sub>b</sub>

(F) A long, long time a-go, — I can still re - mem - ber how that

4 Gm F B<sub>b</sub> F Gm7

mu - sic used to make me smile. And I knew if I had my chance,

Cm E<sub>b</sub> Gm E<sub>b</sub> F

I could make those peo-ple dance, and may - be they'd be hap - py for a while.

11 B<sub>b</sub>(Add drums - in tempo) Cm E<sub>b</sub> Cm

Did you write the book of love, and do you have faith in God a - bove

15 Gm F B<sub>b</sub> F7

(M) (F) if the Bi ble tells you so? (F) Now, do you be-lieve in

19 Gm Cm7 E<sub>b</sub>

rock and roll, — and can mu - sic save your mor - tal soul, and

22 Gm C7 F

can you teach me how to dance real slow? (M) We'll I

26 Gm F Gm F

know that you're in love with him, 'cause I saw you danc-in' in the gym. (F) We

30 E<sub>b</sub> B<sub>b</sub> C7 E<sub>b</sub> F7

both kicked off our shoes. Man, I dig those rhythm and blues. You were a

{ 30 you both kicked off your shoes. I was a

2  
34 B♭ F Gm Cm

lone - ly teen - age bronc - in buck with a pink car - na-tion and a

lone - ly teen - age bronc - in buck with a pink car - na-tion and a

37 E♭ B♭ F Gm

pick-up truck. But you knew that you were out of luck the day

37 pick-up truck. the day

40 E♭ F7 B♭ E♭ B♭ F7

the mu sic died. You start-ed sing-ing,

40 the mu - sic died.

44 B♭ E♭ B♭ F B♭ E♭ B♭ F

"Bye, bye, Miss Am - er-i-can pie. Drove my Chev-y to the lev-ee, but the lev-ee was dry. Them

"Bye, bye, Miss Am - er-i-can pie. Drove my Chev-y to the lev-ee, but the lev-ee was dry. Them

48 B♭ E♭ B♭ F Gm

good ole boys were drink-in' whis-key and rye, sing-in', "This-'ll be the day that I

48 good ole boys were drink-in' whis-key and rye, sing in', "This-'ll be the day that I

51 C7 Gm F7

die. This - 'll be the day that I die."

51 die. This - 'll be the day that I die."

55                   B♭                   F                   Gm                   Cm                   E♭  
 (M) I met a girl who sang the blues, and I                   asked her for some hap-py news.

59                   Gm                   (M)                   F                   B♭                   F  
 (F)                   And she just smiled and turned a-way,                   (F) Then you went down to the sa-

63                   Gm                   B♭                   Cm                   B♭                   E♭                   Gm  
 - cred store where you heard the mu - sic years be-fore, but the man there said the

63                   -                   -                   -                   -                   -                   -  
 heard the mu - sic years be-fore,

67                   E♭                   F                   Gm                   Cm                   Gm                   Cm  
 mu-sic would-n't play - Well,now in the streets the child - ren screamed, the

67                   -                   -                   -                   -                   -                   -  
 the children screamed

72                   Gm                   Cm                   Cm                   E♭                   B♭                   Gm  
 lov-ers cried, and the poets dreamed.                   But not a word was spo - ken.                   The

72                   -                   -                   -                   the                   poets dreamed.                   Not a word was spo-

76                   E♭                   F                   B♭                   F                   Gm                   B♭  
 church bells all were bro - ken. And the three men we ad - mire the most, the

76                   -                   -                   -                   -                   -                   -  
 - ken.                   And the three men we ad - mire the most, the

80                   E♭                   F7                   B♭                   F  
 Father, Son, and the Ho - ly Ghost,                   they caught the last train

80                   -                   -                   -                   -                   -                   -  
 Fa-ther, Son, and the Ho - ly Ghost,

4

83 Gm E♭ Cm7 F7 B♭ F7

for the coast the day the mu - sic died. They start-ed sing-ing,

the day the mus - sic died.

88 B♭ E♭ B♭ F B♭ E♭

"Bye, bye, Miss Am - er - i - can pie. Drove my Chevy to the lev - ee, but the

91 B♭ F B♭ E♭ B♭ F

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

94 Gm C7 Gm

"This-'ll be the day that I die. "This-'ll be the day that I

97 F7 Cm 1. Gm F7 2. Gm F7 B♭ Cm

(Both) They start - ed sing - ing. \_\_

die. \_\_

101 Gm B♭ Cm Gm F7

They start - ed sing - ing. \_\_ They start - ed sing - ing.

104 Cm7 rall. F7 B♭

"This - 'll be the day that I die." >