

Set SS

Last revised: 2020.07.29

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

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

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

SS02-Proud Mary(KVD).2020.07.27.pdf

SS03-The First Time Ever I Saw Your Face(KVF).2020.07.08.pdf

SS03-The First Time Ever I Saw Your Face(KVM).2020.07.08.pdf

SS04-Rainy Days And Mondays(KVF).2020.07.27.pdf

SS04-Rainy Days And Mondays(KVM).2020.04.19.pdf

SS05-I Can See Clearly Now(KVD).2020.07.27.pdf

SS06-I Write The Songs(KV).2020.07.27.pdf

SS07-Tie A Yellow Ribbon Round The Old Oak Tree(KV).2020.07.29.pdf

SS08-And I Love You So(KVF).2020.07.20.pdf

SS08-And I Love You So(KVM).2020.07.20.pdf

SS09-How Deep Is Your Love(KVD).2020.07.27.pdf

SS10-How Can You Mend A Broken Heart(KVF).2020.07.20.pdf

SS10-How Can You Mend A Broken Heart(KVM).2020.07.20.pdf

SS11-Stayin_ Alive(KVD).2020.07.26.pdf

SS12-Reunited(KVD).2020.07.27.pdf

SS13-Killing Me Softly(KVF).2020.07.20.pdf

SS13-Killing Me Softly(KVM).2020.07.20.pdf

SS14-Alone Again, Naturally(KVF).2020.07.27.pdf

SS14-Alone Again, Naturally(KVM).2020.07.20.pdf

SS15-Bad Bad Leroy Brown(KVF).2020.07.27.pdf

SS15-Bad Bad Leroy Brown(KVF).2020.07.29.pdf

SS15-Bad Bad Leroy Brown(KVM).2020.07.29.pdf

SS16-Bridge Over Troubled Water(Keyboard)(KVD).2020.07.27.pdf

SS16-Bridge Over Troubled Water(Keyboard)(KVD).2020.07.29.pdf

SS16-Bridge Over Troubled Water(VOCAL)(KVD).2020.07.27.pdf

SS17-American Pie(KVD).2020.07.27.pdf

Electric Bass

Love Will Keep Us Together

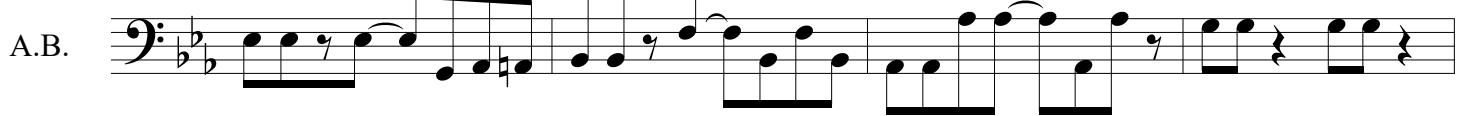
Bass Part

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 '§'. 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 'To Coda'. Staff 8 (measures 22-24) continues the 'A.B.' section. Staff 9 (measures 25-27) continues the 'A.B.' section.

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.

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.

NO SAX

Love Will Keep Us Together

Keyboard

B♭

5 Dm7(b5)

8 G7

10 E♭

13 E♭m B♭

16 B♭aug B♭6

18 B♭7 E♭ B♭ F7 To Coda ♪

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

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

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.

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.

— real - ly love you; stop, I'll be

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.

∅ Coda
38 B♭ F9

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

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 - geth - er, now; now;

8 C7

think of me, babe, when ev - er ain't gon - na set you 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 Abm 3 3 3

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 3 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 3

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 8

dah da da dah, dah, ____ dah da da dah, ____

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 and sixteenth note patterns, with some notes connected by stems and others separated by vertical bar lines. The bass staff provides harmonic support with sustained notes and chordal patterns.

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 A/C G/B Am

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

43 G/B F G7 C

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

48 E♭/B♭ Gm C

that was there at my com-mand, my love, that was

53 E♭/B♭ Gm C

there at my com - mand. The first

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

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

62 G/B F G7 C

mine. I thought our joy would fill the world

67 E♭/B♭ Gm C

and would last till the end of time, my love, and would

72 E♭/B♭ Gm C (Sax)

last till the end of time

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

23 C7 F

26 A♭/E♭ Cm F

dark and the emp - ty skies, my love, to the

30 A♭/E♭ Cm F (Sax)

dark and the emp - ty skies.

34 C C7 F

The first

2
38 C C7 F D/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 \flat maj7 Gm7 /C F B \flat maj7 Gm7/C A m/C Gm7/C F/C Gm7

6 F A m/E A m7(\flat 5)/E \flat D 7

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

8 Gm7 A m7 B \flat 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.

10 Dm B \flat maj7 Gm7 Gm7/C F/A Am

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

12 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 \sharp

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^bmaj7 Gm7 C Am7 3

40 B^bmaj7 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.

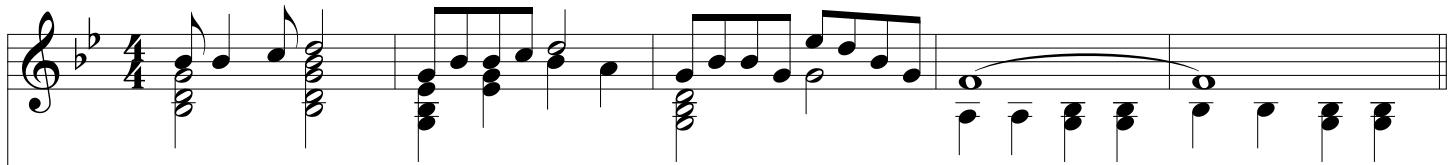
55 B m/D Am7/D B m/D Am7/D B m/D Am7/D G maj7

Rainy Days And Mondays

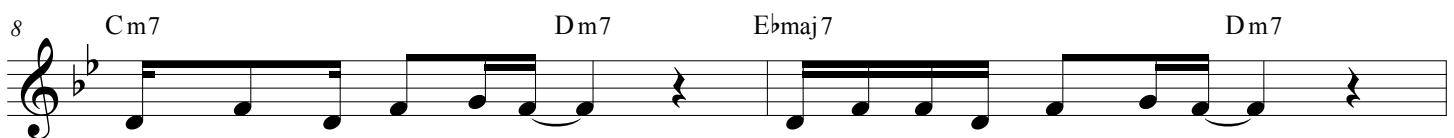
M
Keyboard

(Sax on top notes)

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



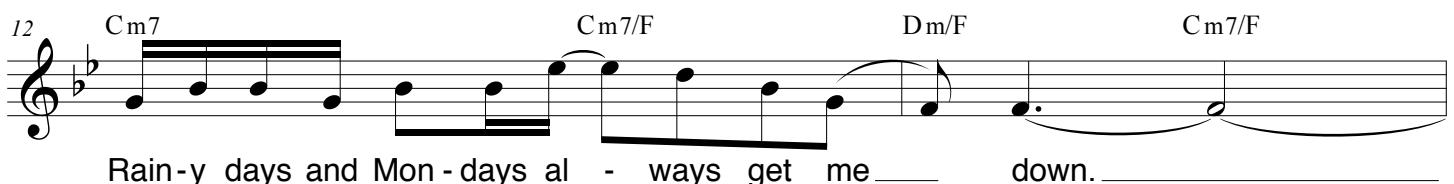
Talk - in' to my - self _ and feel - in' old.
What I've got they used to call "the blues."



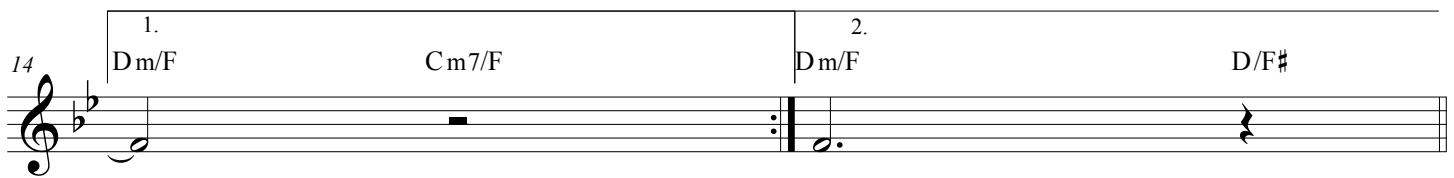
Some-times I'd like to quit,
Noth - ing is real - ly wrong, noth-in' ev - er seems to fit.
 feel - in' like I don't be - long.



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_bmaj7 Cm7 F Dm7
 Fun-ny, but it seems that it's the on - ly thing to do,

40 E_bmaj7 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 I can see clear - ly now, the rain is gone.
I can make it now, the pain has 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.
Here is that rain - bow I've been pray - ing for.
It's gon-na be a bright,

17 C G D

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

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

21 C G D To Coda Θ

21 bright sun-shin-y day.

25 sun - shin - y day.

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

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

(M)

37 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♯

I've been a - live for-ev-er and I wrote the ver - y first song.

I put the words and the mel-o-dies to-get-her. I am mus-ic and I write the songs.

I write the songs that make the whole world sing.

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

I write the songs that make the young girls cry.

I write the songs I write the songs.

My home lies deep with-in you, and I've got my own place in your soul.

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
Bus driv - er what is for me, 'cause I

13 Am B7 Em

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

17 gm Bm

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

21 e7 Gm6 A7

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

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, __ II

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 yellow 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 cheer-ing, and I can't be-lieve 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

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)

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

13 Cm7 E♭ Cm7 F F7 B♭ N.C.

17 Cm Cm7 B♭ B♭maj7/A Gm

21 Cm7 E♭ F7 B♭

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

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

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

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 Em7 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 Em7 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 Em7 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)

50 A7(b9) A7 Dm Fm

— 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

58 C C maj7

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

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.



This musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one flat, and a common time signature. It includes harmonic changes indicated by Roman numerals and specific chords like B♭maj7. The bottom staff is for the saxophone, also in treble clef and common time, with harmonic changes indicated by Roman numerals and specific chords like Cm7. The lyrics are integrated into the music, appearing below the notes. The score is numbered from 1 to 28, with measure numbers placed above the staff lines. The title 'How Can You Mend A Broken Heart?' is at the top, and a large 'M' logo with the word 'Keyboard' is in the top right corner.

31 B♭

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

33 Cm7

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

36 Gm

mor____ row; No one said a word a - bout the sor - row. And

40 B♭maj7

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

44 E♭

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

47 B♭

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

50 Cm7

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

54 Cm7

and let me live a - gain. (Sax)

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

2
15

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

18 Bm A/B B m F#m7

18 stay-in' a live.

22 Bm7 (F) Well, now I

24 Bm7 A B m

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

26 Bm7 A B m

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 moth-er, 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 live.

43 Bm7

43

45 E7

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

48 Bm7 E7

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

4
52 Bm7

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

55 Bm7 A Bm

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

57 Bm7 A Bm

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

59 E7

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

61

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

63 Bm7

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

65

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

67

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

69 Bm A/B Bm F#m7

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

74 Bm7

76 E7

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

79 Bm7 E7

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

83 Bm7

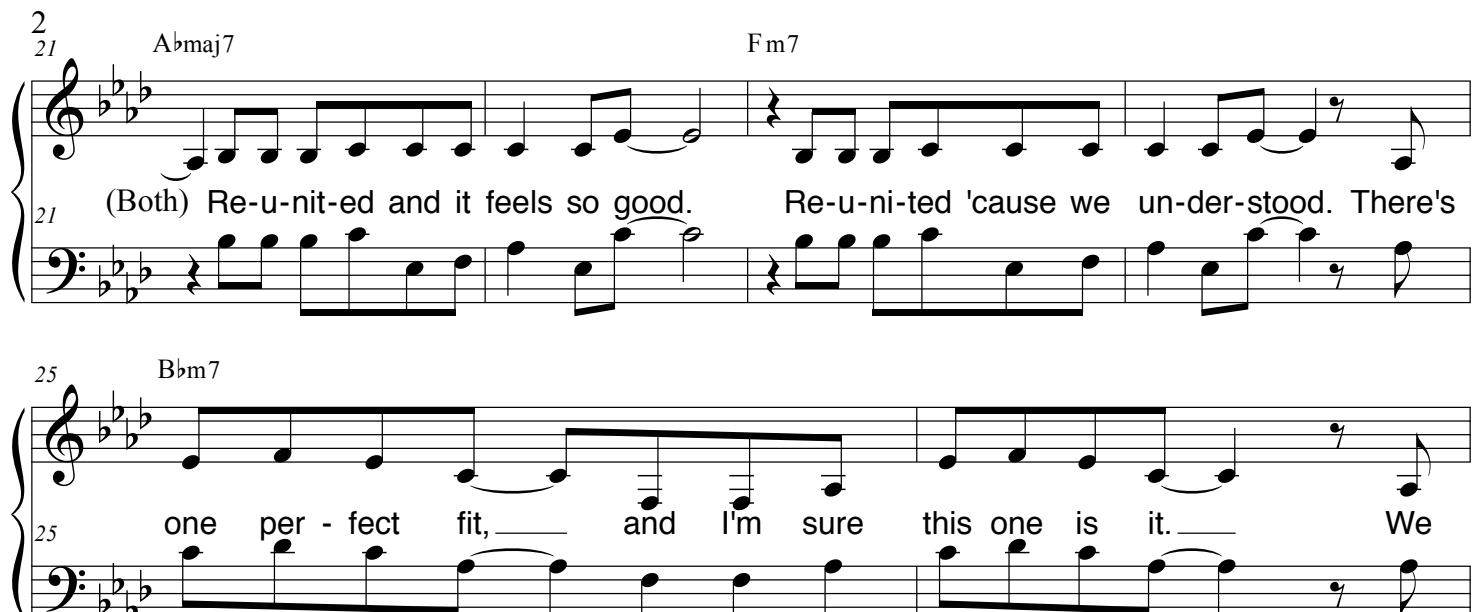
83 I'm stay-in' a live.

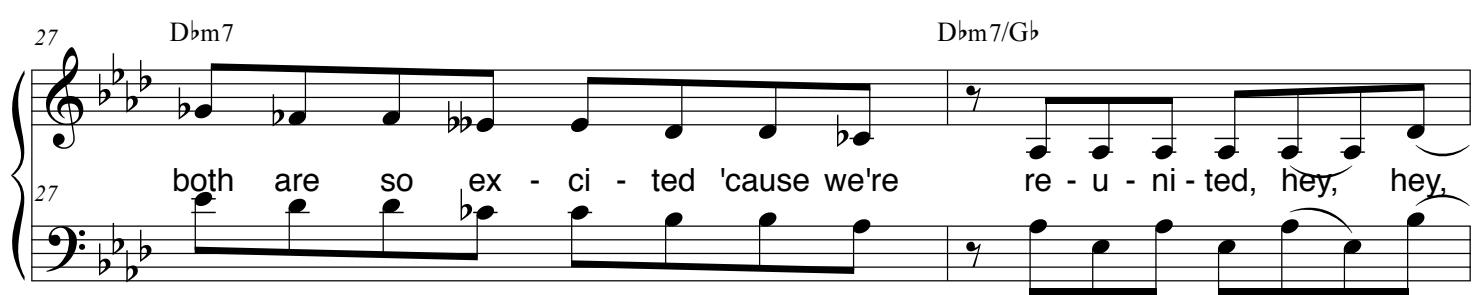
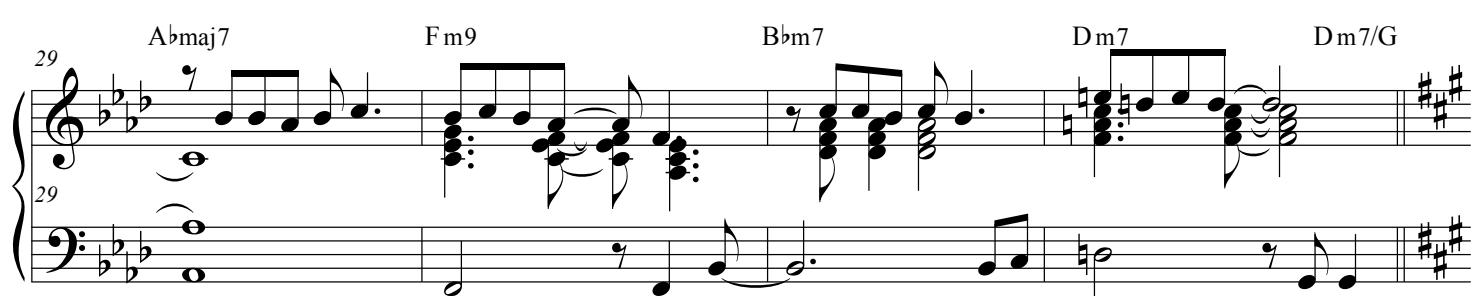
Reunited

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 Ebm7 Ebm7/A♭

4
61 B_bmaj7 Gm7
 (M) Oh, 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) I'll

67 E_bm7 E_bm7/A_b
 give you all the love I have with all my might, hey, hey.

69 B_bmaj7 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 E_bm7 E_bm7/A_b B_bmaj7
 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_b^ø7
 let one day go by with-out hold - ing you with-out kiss - ing you, with-out

82 F7 B_bmaj7
 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 lyrics for this section are: 'I heard he sang a good song, I felt all flushed with fever, I heard he had em-bar-rassed by'. The fifth staff continues the piano and saxophone parts, labeled '(Sax - 2nd time only)'. The bottom staff starts at measure 26 with a piano part (labeled 'C maj7') and a saxophone part (labeled 'Em'). The lyrics for this section are: '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

30

33 G B 7 E m

33

36 Am7 D G

36

39 Em A/C# D C

39

43 G C F

43

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 felt all flushed with fever,
I heard he had em-bar-rassed by

(Sax - 2nd time only)

26 F maj7 Dm7 G9 Am

a style,
the crowd.
and so I came to see him to lis-ten for a-while.
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

(Sax)

Kill-ing me soft-ly with his song.

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, — I
back o - ver the years, and

6 Dm

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, er

8 G7 Cm7

- 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 C° B♭ B♭aug

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 B♭6 Em7 A7 Dm

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 Dm/F Dm(add 9) Dm Gm9 C 13(b9) F
 Oh,
 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,
 6 Am
 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 Am7(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,
 and the nev - er
 8 D7 Gm7
 - 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 Aug
 - 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 Bm7 E7 Am
 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 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 G m7(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 A m D 7 Gm C 7(b9) To Coda \oplus

1. F

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

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

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

NO SAX

Bad Bad Leroy Brown

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 town lad two gun - ies call in him "Tree top - er," all the
roy Brown, he learned a pock - et for Lov fun, - er," he all got the
men - just - zor - gun - ies call in him, "Sir." shoe. - er," he sin' with the
ra wife - of a - gun - ies call in him, his man. 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 ♪
bad - der than old King Kong and mean-er than a junk-yard dog.

28 1, 2. C 3.
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

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.

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

NO SAX

G C/G G C/G G C G C/G G7 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 gam bler, and he like his fan - cy clothes,
day 'bout 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 — wave his dia - mond rings in front of and
— and at the edge to the bar sat a girl name of Dor-is

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

19 D7 G

men just call him, "Sir." And he's bad,
ra - zor - in his shoe.
wife of a Jeal - ous 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.

Bridge Over Troubled Water

Keyboard

1 G D C C[#]7 G/D E m7 E 7 C C m6

5 G G7 C/G G G7 C/G

9 G C G C F C

13 G C G C G C

17 G D E m D - C₃ G

21 G7 C A D G7 C C \sharp 7

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

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

33 G G7 C/G G G7 C/G

37 G C/G G C F C

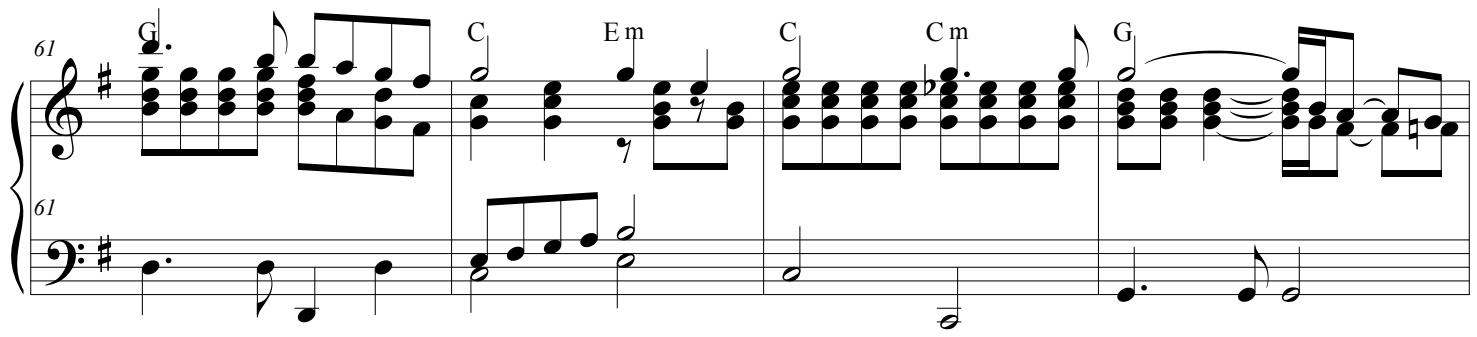
41 G C C[#]7 G C G C

45 G D/F# E m D - C G

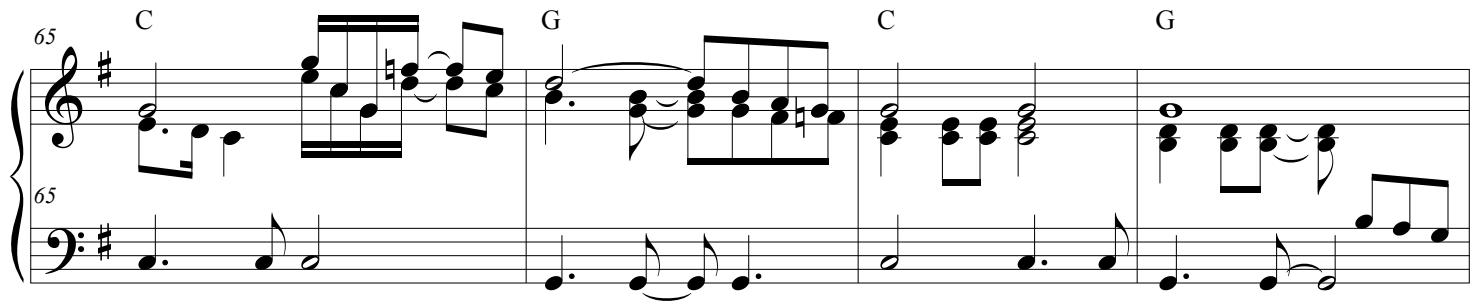
49 G7 C G D G7 C C[#]7

53 G/D E m E7 C B7 E m G7 C C[#]7

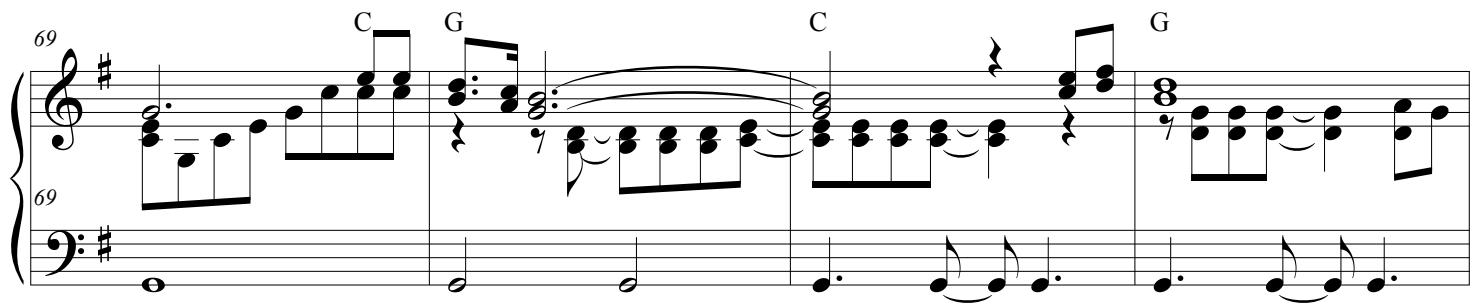
57 G/D E m C Em B7 Em A7



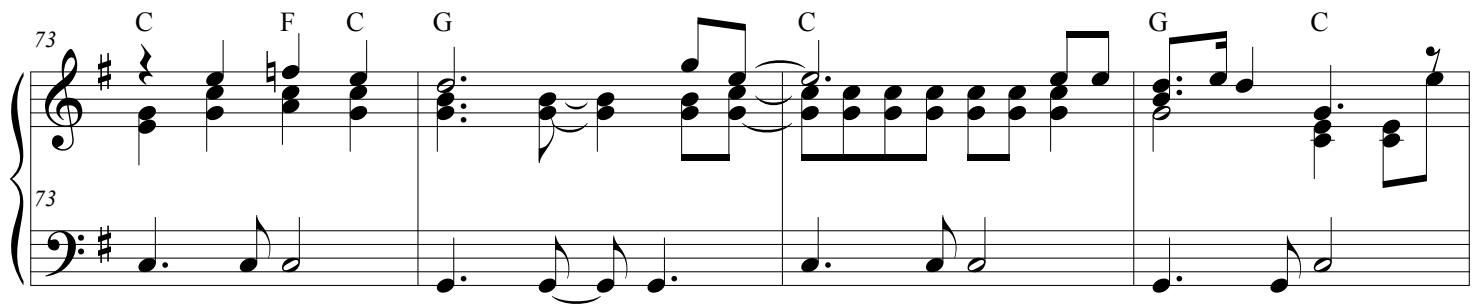
Musical score page 1. Treble and bass staves. Measure 61: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in G major. Measure 62: Treble staff has eighth-note chords in C major. Bass staff has eighth-note chords in C major. Measure 63: Treble staff has eighth-note chords in E minor. Bass staff has eighth-note chords in E minor. Measure 64: Treble staff has eighth-note chords in C major. Bass staff has eighth-note chords in C major. Measure 65: Treble staff has eighth-note chords in C major. Bass staff has eighth-note chords in C major.



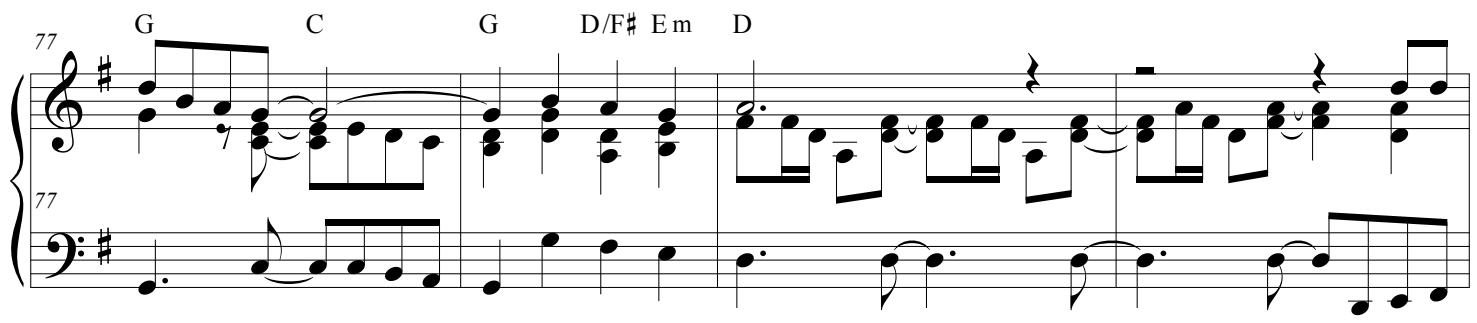
Musical score page 2. Treble and bass staves. Measure 65: Treble staff has eighth-note chords in C major. Bass staff has eighth-note chords in C major. Measure 66: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in G major. Measure 67: Treble staff has eighth-note chords in C major. Bass staff has eighth-note chords in C major. Measure 68: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in G major.



Musical score page 3. Treble and bass staves. Measure 69: Treble staff has eighth-note chords in C major. Bass staff has eighth-note chords in C major. Measure 70: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in G major. Measure 71: Treble staff has eighth-note chords in C major. Bass staff has eighth-note chords in C major. Measure 72: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in G major.



Musical score page 4. Treble and bass staves. Measure 73: Treble staff has eighth-note chords in C major. Bass staff has eighth-note chords in C major. Measure 74: Treble staff has eighth-note chords in F major. Bass staff has eighth-note chords in F major. Measure 75: Treble staff has eighth-note chords in C major. Bass staff has eighth-note chords in C major. Measure 76: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in G major. Measure 77: Treble staff has eighth-note chords in C major. Bass staff has eighth-note chords in C major.



Musical score page 5. Treble and bass staves. Measure 77: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in G major. Measure 78: Treble staff has eighth-note chords in C major. Bass staff has eighth-note chords in C major. Measure 79: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in G major. Measure 80: Treble staff has eighth-note chords in D/F# major. Bass staff has eighth-note chords in D/F# major. Measure 81: Treble staff has eighth-note chords in E minor. Bass staff has eighth-note chords in E minor. Measure 82: Treble staff has eighth-note chords in D major. Bass staff has eighth-note chords in D major.

81 G G7 C A D G7

85 C C#7 G/D Em C Em/B B7 Em G

89 C CMaj7 A7/C# G/D Em C B

92 Em /D# /D A /Ab G G

95 C C m G

Bridge Over Troubled Water

Keyboard

1 G D C C[#]7 G/D E m7 E 7 C C m6

5 G G7 C/G G G7 C/G

9 G C G C F C

13 G C G C G C

17 G D E m D - C₃ G

21 G7 C A D G7 C C \sharp 7

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

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

33 G G7 C/G G G7 C/G

37 G C/G G C F C

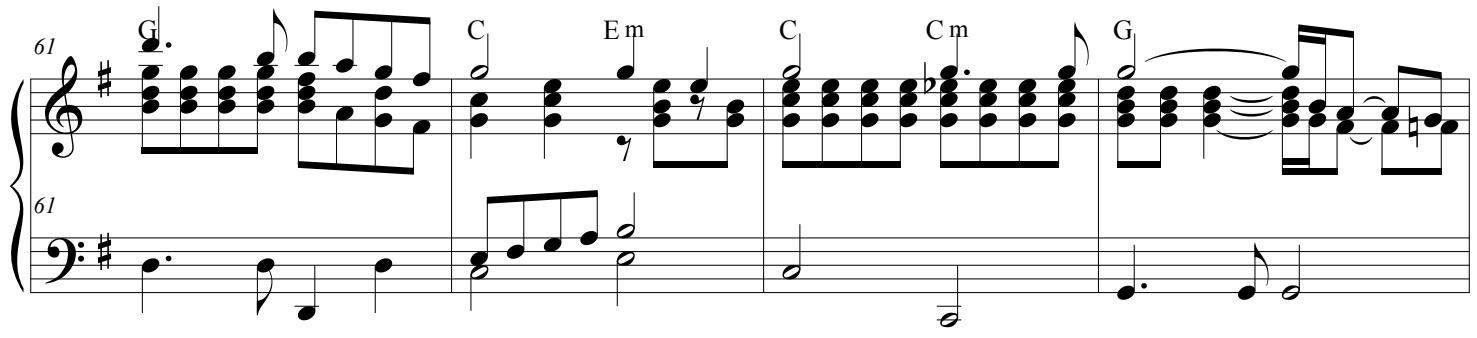
41 G C C[#]7 G C G C

45 G D/F# E m D - C G

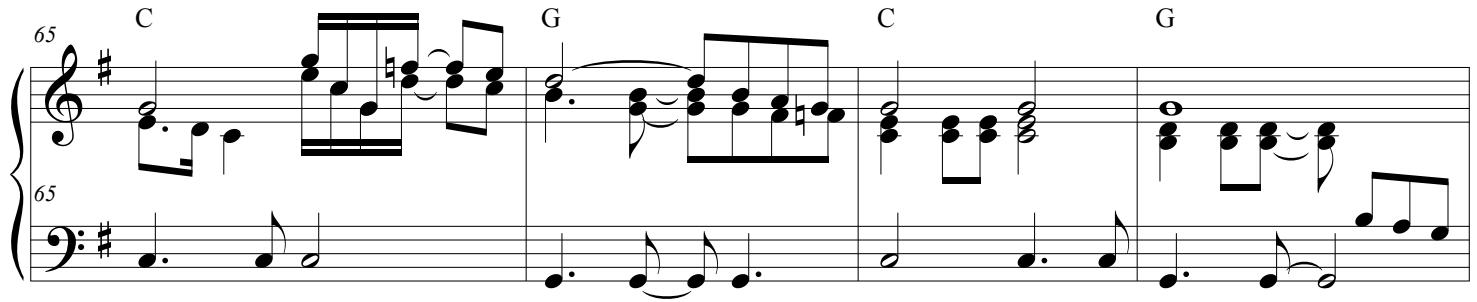
49 G7 C G D G7 C C[#]7

53 G/D E m E7 C B7 E m G7 C C[#]7

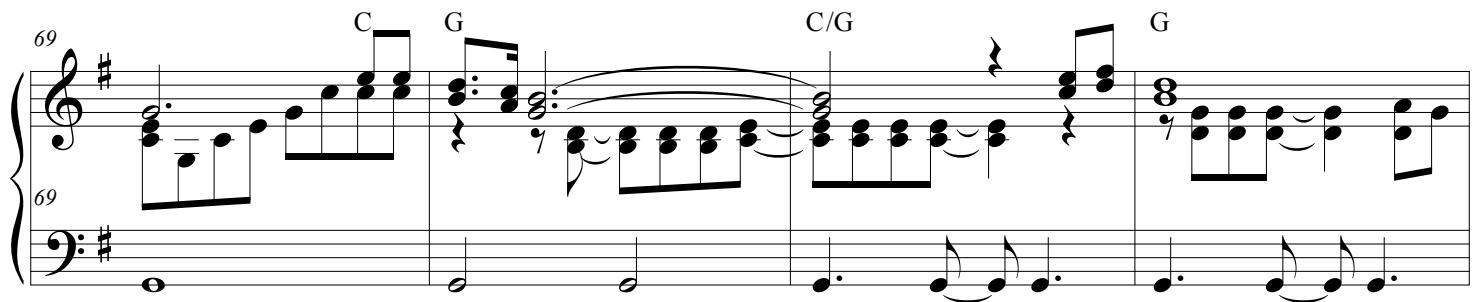
57 G/D E m C Em B7 Em A7 Em C#7



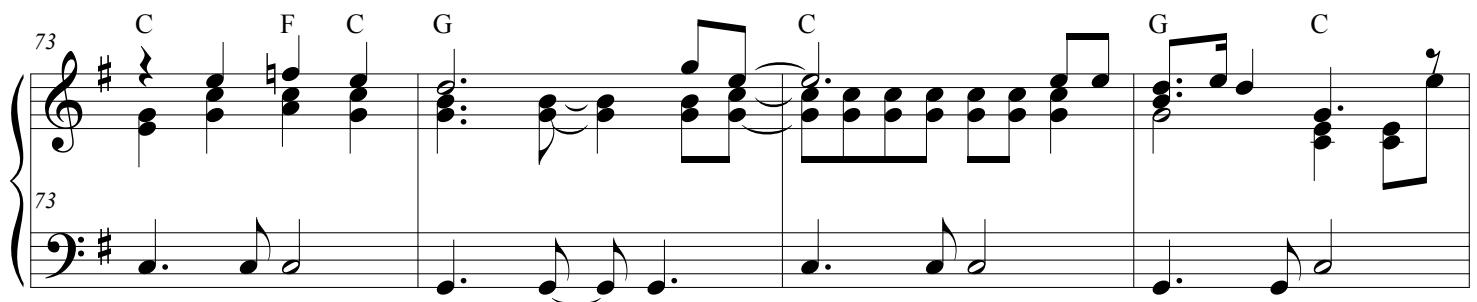
Musical score page 1. Treble and bass staves. Measure 61: Treble staff has eighth-note chords G, C, Em, C, Cm, G. Bass staff has eighth-note chords. Measure 62: Treble staff has eighth-note chords. Bass staff has eighth-note chords.



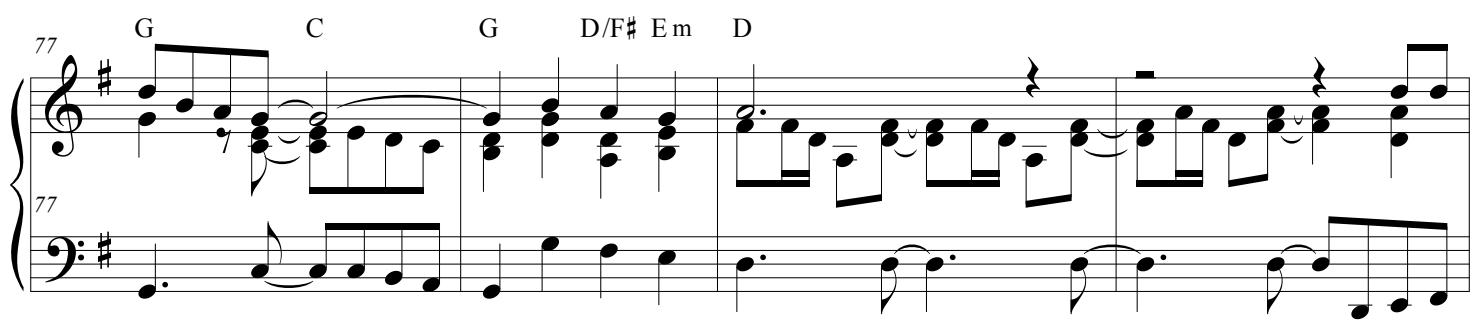
Musical score page 2. Treble and bass staves. Measure 65: Treble staff has eighth-note chords C, G, C, G. Bass staff has eighth-note chords.



Musical score page 3. Treble and bass staves. Measure 69: Treble staff has eighth-note chords C, G, C/G, G. Bass staff has eighth-note chords.



Musical score page 4. Treble and bass staves. Measure 73: Treble staff has eighth-note chords C, F, C, G, C, G, C. Bass staff has eighth-note chords.



Musical score page 5. Treble and bass staves. Measure 77: Treble staff has eighth-note chords G, C, G, D/F# Em, D. Bass staff has eighth-note chords.

81 G
81 G7 C A D G7

85 C C#7 G/D Em C Em/B B7 Em G7

89 C CMaj7 A7/C# G/D Em C B

92 Em /D# /D A /Ab G G

95 C Cm 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

29

troub led wa-ter, I will lay me down. 3 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-³ness 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_b (Freely) B_b F Gm7 Cm E_b

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

4 Gm F Gm7 Cm B_b F Gm7

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

7 Cm E_b Gm E_b F

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

11 B_b(Add drums - in tempo) Cm E_b Cm

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

15 Gm F B_b F7

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

19 Gm Cm7 E_b

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_b B_b C7 E_b 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."

3

55 B♭ F Gm Cm E♭
(M) I met a girl who sang the blues, and I asked her for some happy 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 child-ren 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
Fa-ther, 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
 (M) (F)

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." >