

## Set SS

Last revised: 2020.07.23

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Electric Bass

# Love Will Keep Us Together

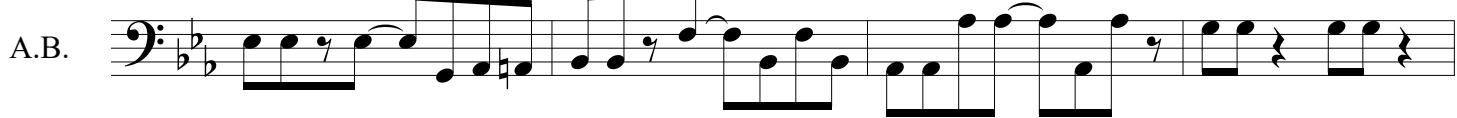
## Bass Part

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. Staff 9 (measures 25-27) continues the 'A.B.' section. Staff 10 (measures 28-30) 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: Bass clef, key signature of A major (no sharps or flats). Measures 1-4. Measure 1: C, B, A, G, F# (double bar line). Measure 2: E, D, C, B, A. Measure 3: E, D, C, B, A. Measure 4: E, D, C, B, A.

A.B.

Musical staff 73: Bass clef, key signature of A major (no sharps or flats). Measures 5-8. Measure 5: E, D, C, B, A. Measure 6: E, D, C, B, A. Measure 7: E, D, C, B, A. Measure 8: E, D, C, B, A. (Double bar line)

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. I

∅ Coda  
38 B♭

geth - er, what-ev - er.

F9

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                      3

stop, 'cause I real-ly love you; stop, I'll be think-in' of you.

57                      E♭                      B♭                      F7                      B♭

Look in my heart and let love keep us to - geth - er. what-ev -

61                      F9

er. I will, I will, I will. I

64                      B                              A

will. Dah da da da dah, 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♭

Love, You, will be there

will be to - long share

keep us to - me for ev

to - geth - er, now;

now; er,

8

think of me, gon - na will

babe, set keep us

when you to - geth

- ev free - er

er, now.

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

sing-in' a song Don't mess a round; you just got - ta be strongJust

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♭

25      2.  
E♭

geth - er. what-ev - er.

29 G♭ D♭ A♭ B 3 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  
— I will, — I will, — I will. — I

D.S. al Coda

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

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.

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

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 -

49

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

The musical score consists of four systems of music. System 1 (measures 37-38) starts with section A, featuring a steady eighth-note pattern on the treble staff and sixteenth-note patterns on the bass staff. The lyrics "Big wheel keep on turn - in'. Proud Mar - y keep on burn - in'. Roll -" are repeated. System 2 (measures 41-42) starts with section D, continuing the eighth-note patterns and adding sixteenth-note patterns on the bass staff. The lyrics " - in', roll - in', roll - in' on the riv - er. Roll -" are repeated. System 3 (measures 45-46) continues section D with similar patterns and lyrics. System 4 (measures 49-50) continues section D. The final system (measures 53-54) concludes with a harmonic change to G major/F minor, indicated by a 'G' above the staff and 'F' below it. The treble staff shows chords C, A, C, A, C, A, G, F, D, F, D, D. The bass staff shows chords B7, B7.

# 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

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

26 A♭/E♭ Cm F

dark and the emp - ty skies.

30 A♭/E♭ Cm F (Sax)

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

F

Keyboard

(Sax on top notes)

Dm B♭maj7 Gm7 /C F B♭maj7 Gm7/C A m/C Gm7/C F/C Gm7

6

8

10

12

14

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 Am7(b5)/E/D7 Gm7 Am7

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

28 Bbmaj7 Am7 Dm Bbmaj7 Gm7 Gm7/C F/A Am

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

31 Gm7 Gm7/C Am/C Gm7/C Am/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.

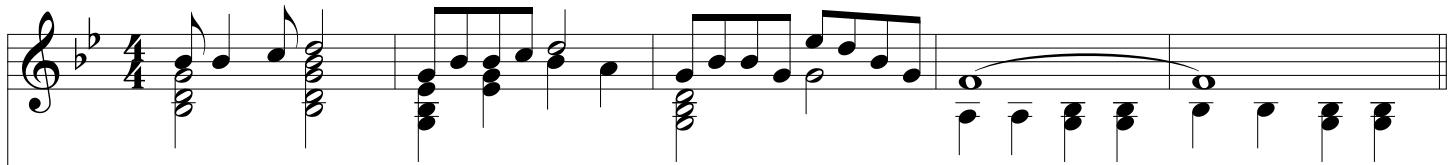
55 B m/D Am7/D B m/D Am7/D B m/D Am7/D G maj7

# Rainy Days And Mondays

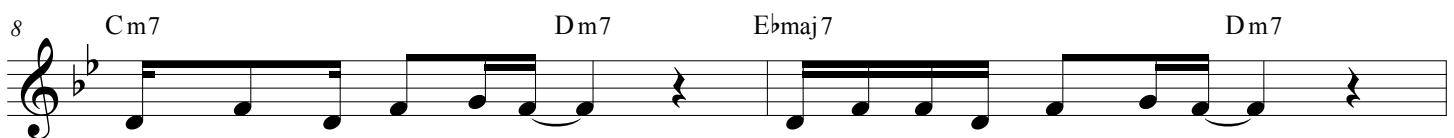
**M**  
Keyboard

(Sax on top notes)

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



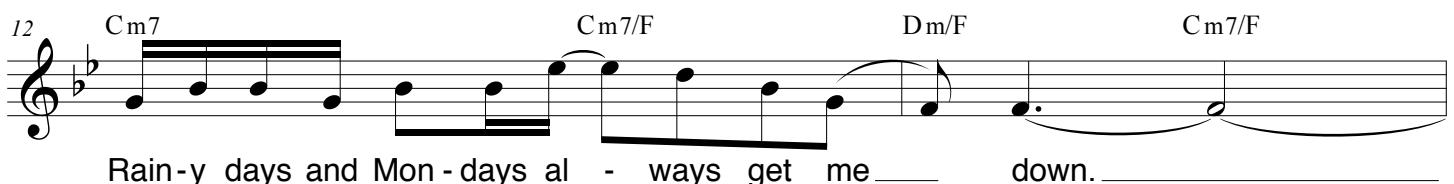
Talk - in' to my - self \_ and feel - in' old.  
What I've got they used to call "the blues."



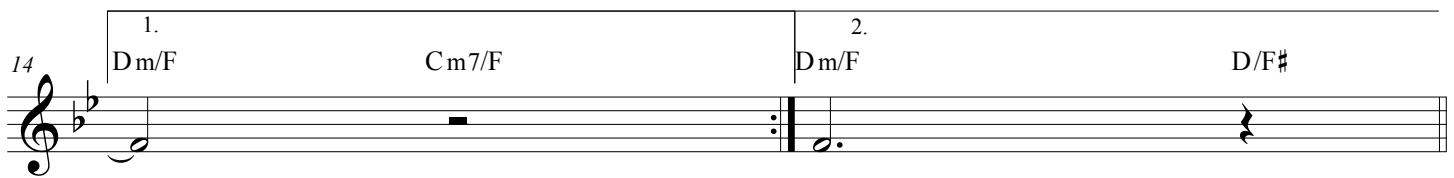
Some-times I'd like to quit,  
Noth - ing is real - ly wrong,      noth-in' ev - er seems to fit.  
    feel - in' like I don't be - long.



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 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

bright sun-shin-y day.

25 2. G D

bright sun - shin - y day.

(F)

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

43 Real, real, real, real bright,  
bright, sun-shin-y day.

bright, brightsun-shin-y day. —

48 C G D

48 — bright sun-shin-y day.

It's gon-na be a bright,

a bright, bright sun-shin-y day. —

52 C G D

52 — bright sun-shin-y day.

It's gon-na be a bright,

bright, bright sun-shin-y day. —

56 C G D G

56 — bright, sun-shin-y day.

sun-shin-y day.

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

60 D G D G D

60 — bright sun-shin-y day.

— 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

13 Am B7 Em

17 gm Bm

21 e7 Gm6 A7

25 Gm6 A7

I'm com-in' home, I've done look for me, now I've 'cause I'm  
Bus driv'er please.  
got to know what is and what is - n't mine. If I'm  
could - n't bear to see what I might see. If I'm  
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  
then you'll know just what to do if you still want me, free.  
if simple yel - low rib - bon's what I need to set me free.  
if wrote you still want me. please. Oh,  
and told her.

2  
29 D F#m

tie a yellow ribbon round the ole oak tree, it's been

33 A m B 7 e m If

three long years, do you still want me? if

37 G m D F#7 B m II

I don't see a ribbon round the ole oak tree, II

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

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

45 E m G m Em7 A 7

I don't see a yellow ribbon round the ole oak

49 1. D B m Em A 7

tree.

53 2. D F#m A m Em 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  
 eyes in the morn - ing sun. I feel you touch me in the pour - ing rain.  
 I be - lieve in you. You know the door to my ver - y soul.

5 C Em7 Dm7 A7 Dm7 E7  
 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

8 F/G G7 C Em7 Am7  
 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

11 Dm7 F/G G9 F maj7  
 - mer breeze, keep me warm in your love, then you soft -  
 for you when you know down in - side that I real -

14 Em7 Dm7  
 - ly leave. And it's me you need to show -

16 Gm B♭maj7 Em7 Dm F/G G9  
 - ly do. How deep is your love?  
 (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 A7(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.  
32 F/G G7 C Em7 A m7  
La  
35 Dm7 F/G G9 F maj7  
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  
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 F maj7

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

33 Gm7 F A

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

36 Dm G C

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

40 F maj7 Gm7

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

44 B♭ C B♭ C Gm7 C

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

47 F F maj7

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

50 Gm7 B♭ C B♭ C

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

54 Gm7 C F (Sax)

and let me live a - gain.

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.



The musical score consists of two staves. The top staff is for the piano, showing chords and bass notes. The bottom staff is for the saxophone. The lyrics are integrated into the music, appearing below the notes. Measure numbers are provided on the left side of the staves. Chords are labeled above the staff where they occur. The key signature is B-flat major throughout.

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  
(F) Well, you can tell  
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-eryou'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 B m A/B B m F#m7 To Coda ♪  
18 stay-in' a live.

22 B m7 (F) Well, now I

24 B m7 A B m  
get low and I get high, and if I - can't get ei-ther, I real - ly try. Got the

26 B m7 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 E 7  
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

A♭maj7                    Fm9                    B♭m7                    D♭m7                    D♭m7/G♭

5

(M) I was a fool to ev-er leave your side. Me mi-nus you is such a

8

lone-ly ride. The break-up we had has made me lone-some and sad; I

11

re - al - lize I love you 'cause I want you bad, hey, hey!

13

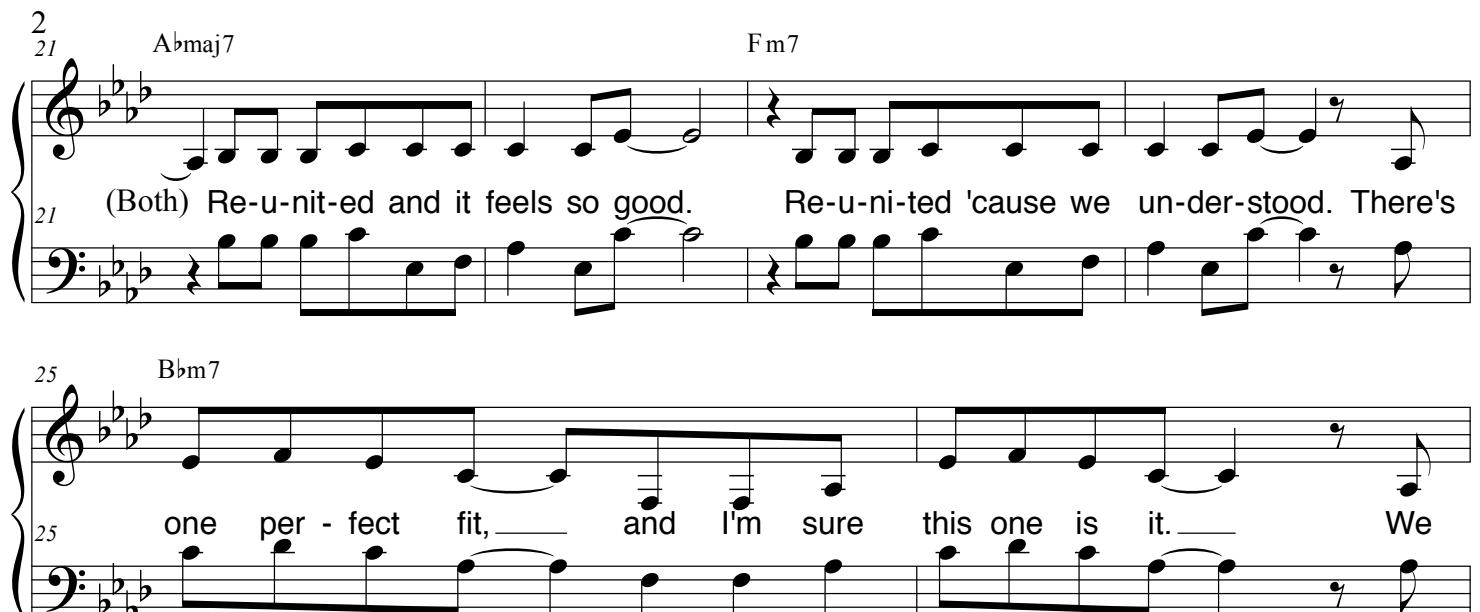
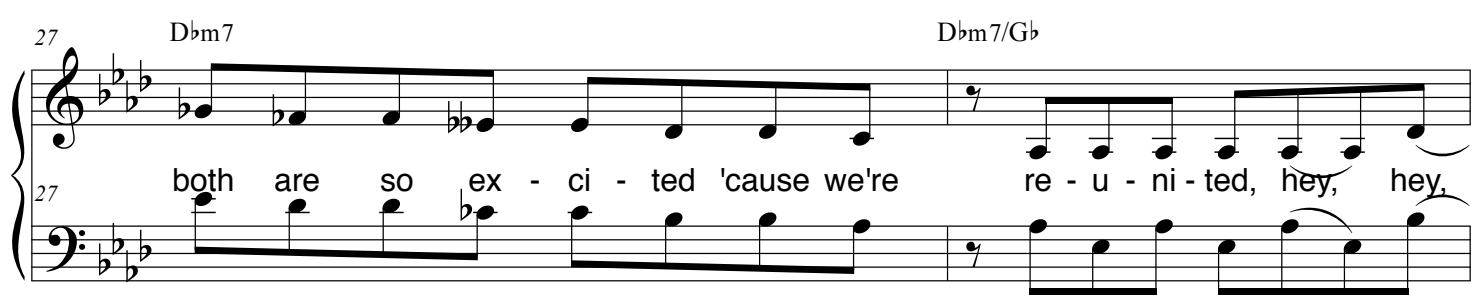
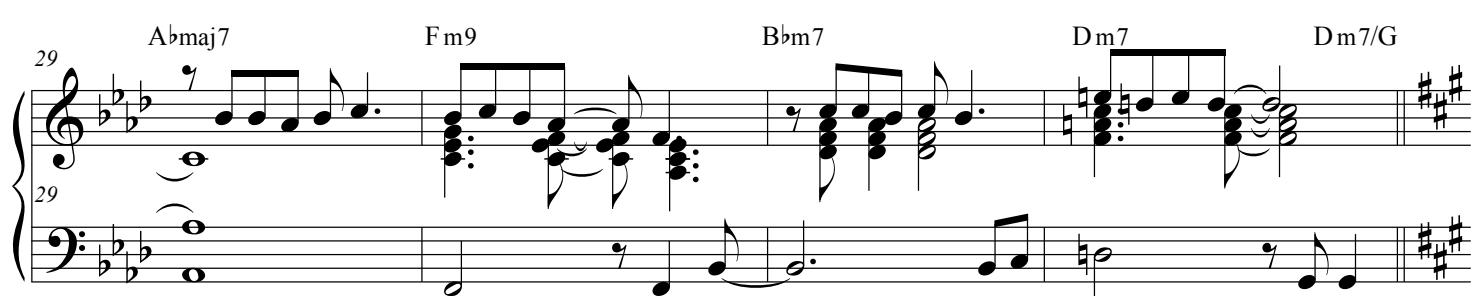
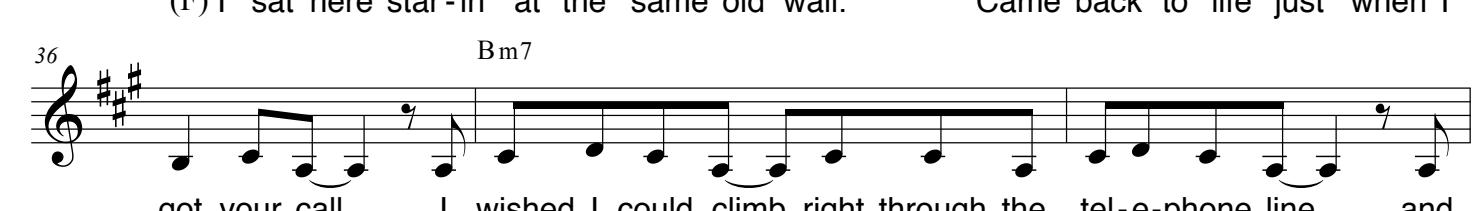
(F) I spent the eve-ning with the ra - di-o; Re-gret the mo-moment that I

16

let you go. Our quar-rel was such a way of learn-in' so much. I

19

I 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<sub>b</sub>maj7 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<sub>b</sub>m7 E<sub>b</sub>m7/A<sub>b</sub>  
 give you all the love I have with all my might, hey, hey.

69 B<sub>b</sub>maj7 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<sub>b</sub>m7 E<sub>b</sub>m7/A<sub>b</sub> B<sub>b</sub>maj7  
 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<sub>b</sub><sup>ø</sup>7  
 let one day go by with-out hold - ing you with-out kiss - ing you, with-out

82 F7 B<sub>b</sub>maj7  
 lov-ing you. (M) Re - u - nit - ed and it feels so good.

# Killing Me Softly

**F**

(Sax)

Keyboard

Em Am7 D G

5 Em A D C

9 G C F E

15 Am (Keyboard)

15 (Sax)

23 Am7 D7 G

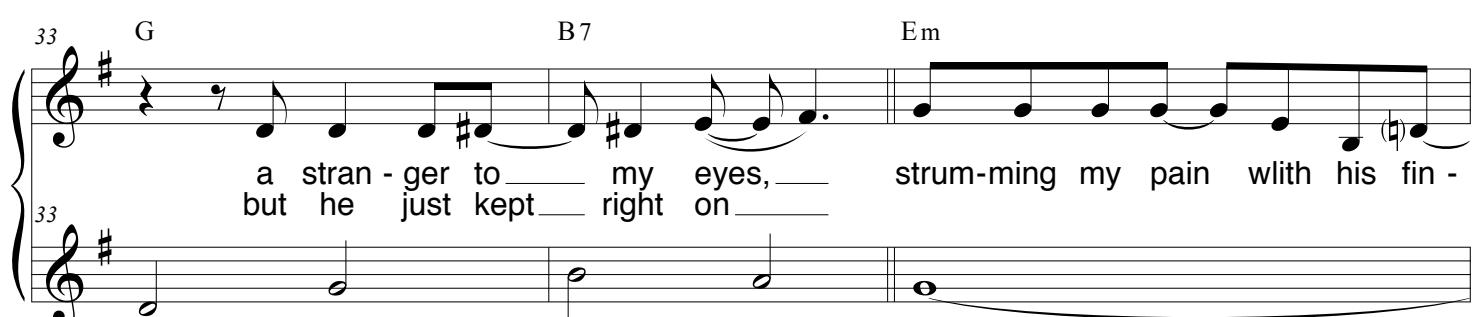
I heard he sang a good song,  
I heard he had em-bar-rassed by

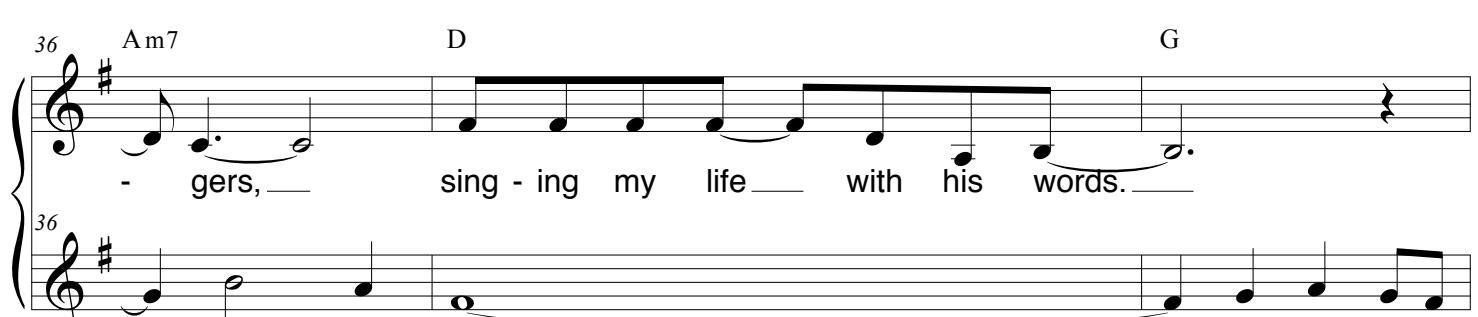
(Sax - 2nd time only)

26 C maj7 Am7 D9 Em

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

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

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

7 Dm7(♭5)

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

8 G7 Cm7

- it a near - by tow - er. And climb if 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 -

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  
— tru - cried

18 Dm G7 Cm F7(b9) To Coda Φ 1.  
B♭

— 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.

21 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.  
Now Well, Le Fri 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 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 — to of his dia - mond rings in front of  
— and at the edge bar 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 - er," all got the  
- thir - ty roy he learned a les - son 'bout Lov - er," 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.  
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

The musical score consists of five staves of music for keyboard, arranged vertically. The top staff shows a treble clef, a bass clef, and a common time signature. The chords are labeled above the staff: C, G, F, F#7, C/G, Am7, A7, F, and Fm6. The second staff starts at measure 5, with chords C, C7, F/C, C, C7, and F/C. The third staff starts at measure 9, with chords C, F, C, F, Bb, and F. The fourth staff starts at measure 13, with chords C, F, C, F, C, and F. The bottom staff starts at measure 17, with chords C, G, Am, G, a blank space, F, and C. The bass line is indicated by the bass clef and notes on the bottom staff.

21 C7 F D G C7 F F<sup>#</sup>7

25 C/G A m A7 F E7 A m C7 F F<sup>#</sup>7

29 C/G A m A7 F D m G7 C F/C

33 C C7 F/C C C7 F/C

37 C F/C C F B♭ F

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

45 C G/B A m G F C

49 C7 F C G C7 F F<sup>#</sup>7

53 C/G A m A7 F E7 A m C7 F F<sup>#</sup>7

57 C/G A m F A m E7 A m D7

61 C F A m F F m C

65 F C F C

69 F C F C

73 F B<sub>b</sub> F C F C F

77 C F C G/B A m G

81 C C7 F D G C7

85 F F#7 C/G A m F A m/E E7 A m C7

89 F FMaj7 D7/F# C/G A m F E

92 A m /G# /G D /D♭ C

95 F Fm C

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

3

3

When you're

37

down and out,  
when you're on the street,  
when eve - ning

41

falls  
so hard, I will com - fort you.

45

I'll take your part. Oh, when dark - ness comes and pain is

45

50

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

50

55

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

55

61

8

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

61

8

74

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

79

79 shine. Oh, if you need a friend I'm sail-ing right be - hind,

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. 2  
92 ease your mind. 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 Gm7 Cm B<sub>b</sub> F Gm7

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

7 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

pick-up truck.

the day

40 E♭ F7 B♭ E♭ B♭ F7

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

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

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."

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  
 (M) (F) "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 F7 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." >