

It's Too Late

Music by Carole King. Words by Toni Stern.

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'It's Too Late' gave songwriter Carole King, from Brooklyn, her second UK chart hit, one that reached sixth position in the summer of 1971. As well as her own hit records, Carole penned many successful songs for many of the major popular singers of the time, including Bobby Vee, Dusty Springfield and Tony Orlando.

Slowly

Am7 D6 Am7 D6



mp

Am7 D6

1. Stayed in bed all morn - in' just to pass the time. —
2. used to be so eas - y liv - ing here with you; —
3. There'll be good times a - gain for me and you; —

Am7 D6

There's some - thin' wrong here, there can be no de - ny - in'. Now
You were light and breez - y and I knew just what to do.
But we just can't stay to - geth - er. Don't you feel it, too?

Am7 Gm7

One of us is chang - in' or may - be we've just stopped try -
you look so un - hap - py and I feel like a fool.
Still I'm glad for what we had and how I once loved you.

Fmaj7



Bbmaj7



- in' - - - - - } And it's too late, ba - by, now, -

Fmaj7



Bbmaj7



Fmaj7



it's too late, - - - - - though we real - ly did - - - - - try to make - it.

Bbmaj7



Fmaj7



Some - thin' in - side - - - - - has died - - - - - and I - - - - - can't hide -

1,2



Fmaj7



E7sus



Em7



Am7



- - - - - and I just - - - - - can't fake - - - - - it. - - - - -

D6 Am7 D6

It

³ Dm7 Fmaj7 G7sus G7

and I just can't fake it. It's too late,

Cmaj7 Fmaj7 Cmaj7

ba - by, it's too late now, dar -

Fmaj7 Cmaj7

lin', it's too late.

Spent 57 weeks in the British Charts. Judy Collins, the Denver, Colorado folk singer, took 'Amazing Grace' to No.5 in the British charts in 1971. A year later an alternative recording did even better. The Pipes and Drums of the Royal Scots Dragoon Guards enjoyed five weeks at No.1, and was the top UK record of the year.

Amazing Grace

Traditional, adapted by Judy Collins.

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Slowly

1. Am - a - zing grace, how sweet the sound that
 grace, that taught my heart to fear, and

saved a wretch like me. I once was
 grace my fear re-lieved. How pre-cious

lost, but now I'm found, Was blind, but now I
 did that grace ap-pear, The hour I first be-

To Coda ⊕

E E A

see. _____ 2. 'Twas _____ 3. Man - y _____ dan - gers, _____ toils and
 - lieved, _____ 3. Through _____ 4. We've _____ been _____ there ten - thou - sand

E B B7

snare we _____ have al - rea - dy _____ come. _____ 'Twas _____
 years, Bright shi - ning _____ as the sun. _____ We've _____

E E7 A E

grace that _____ brought us _____ safe thus far, and _____ grace will _____
 no less _____ days to _____ sing God's praise than _____ when we _____

B7 E

lead us home. _____ 4. When _____
 first be - gun. _____ 5. Am -

*2nd time
D.S. al Coda*

⊕ Coda A6 E

see. _____

The Beatles wrote so many wonderful songs that there just wasn't time to issue all the potential hits as singles performed by the group. As a result it was British singer Ray Morgan who was lucky enough to enjoy chart success with the superb late period song 'The Long And Winding Road'.

The Long And Winding Road

Words & Music by John Lennon & Paul McCartney.

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Slowly

Cm **Gm** **Ab/Bb**

The long wild and wind - ing road that leads
 wild and wind - y road night that the rain

Eb **Eb/Db** **Ab** **Eb/G**

to your door will nev - er dis - ap -
 washed a - way has left a pool of

Cm7 **Fm7** **Bb7**

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

Detailed description: This is a musical score for the song 'The Long And Winding Road'. It is written in 4/4 time and the key of B-flat major (three flats). The score is divided into three systems. The first system includes a 'Slowly' tempo marking and guitar chord diagrams for Cm, Gm, and Ab/Bb. The second system includes guitar chord diagrams for Eb, Eb/Db, Ab, and Eb/G. The third system includes guitar chord diagrams for Cm7, Fm7, and Bb7. Each system contains a vocal line with lyrics, a piano accompaniment line, and a bass line. The lyrics are: 'The long wild and wind - ing road that leads wild and wind - y road night that the rain to your door will nev - er dis - ap - washed a - way has left a pool of pear. tears I've seen that road be - fore tears cry - ing for the day.'

Eb7sus



Eb7



Ab



Eb/G



It Why al - ways leads
leave me stand - ing

Cm



Cm7



Fm7



Bb7



1 Eb



me here.
here?

Lead me to your door.
Let me know the

The

2

Eb



Eb/Bb



Ab



way.

Man - y times I've been a - lone and

Eb/G



Fm7



Bb7



Eb/Bb



Ab



man - y times I've cried.

An - y - way you'll nev - er know the

E^b/G **Fm7** **Cm** **Gm**

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

A^b/B^b **E^b** **E^b/D^b**

— to the long — wind - ing road. —

A^b **E^b/G** **Cm7**

— You left me stand - ing here

Fm7 **B^b7** **E^b7sus** **E^b7**

a long, long time a - go. —

Ab Eb/G Cm Cm7

Don't {leave/keep} me wait - ing here.

Fm7 Bb7 Eb To Coda Eb/Bb Ab

Lead me to your... door.

Eb/G Fm7 Eb/Bb Ab Eb/G Fm7 Bb7 D.S. al Coda

But

CODA Eb Ab/Bb Eb

door. Yeah, yeah, yeah, yeah. —

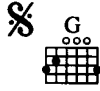
Don McLean's first No. 1 in the UK charts was his second hit in Britain. 'Vincent', was a tribute to the painter Van Gogh that topped the charts for two weeks in early 1972. The song reached No. 12 in America. McLean both wrote and performed the song.

Vincent

Words & Music by Don McLean.

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Moderately



1. Star-ry, star-ry night, night, night, paint your pa - lette blue and grey, flam - ing flow'rs that bright - ly blaze, por - traits hung in emp - ty halls,




look out on a sum - mer's day, with eyes that know the dark - ness in my swirl - ing clouds in vio - let haze re - flect in Vin - cent's eyes of Chi - na frame - less heads on name - less walls, with eyes that watch the world and can't for -




soul. Sha - dows on the hills, sketch the trees and the daf - fo - dils, blue. Co - lours chang - ing hue, morn - ing fields of - am - ber grain, get. Like the stran - gers that you've met, the rag - ged men in - rag - ged clothes,

C D7



catch the breeze and the win-ter chills, in co-lors on the snow-y lin-en
 wea-thered fa-ces—lined in pain, are soothed be-neath the art-ist's lov-ing
 the sil-ver thorn of—blood-y rose, lie crushed and bro-ken on the vir-gin



G C/G G Am




land. hand. snow. Now I un-der-stand
Now I un-der-stand
Now I think I know



D7 G Em



what you tried to say to me, how you suf-fered for your



Am7 Cm6 G F7

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

E7 Am7 C

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

D7 G

D.%. al Coda

beau-ti-ful as you. 3. Star-ry, star-ry

♠ *Coda*

A7 Am7 D7 G

list-'ning still,— per-haps they nev-er will.

rall.

Bill Withers came to professional singing and songwriting late, after a career in the US Navy and in computers. His first record album included the memorable 'Ain't No Sunshine', a song its composer took to No.3 in America in 1971. It attracted the interest of Michael Jackson whose own version reached No.8 in Britain.

Ain't No Sunshine

Words & Music by Bill Withers.

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Slow Rock-Blues feel
Tacet



1. Ain't No Sun-shine when she's gone. It's not warm when she's a-way.



Ain't No Sun-shine when she's gone, and she's al-ways gone too long an-y-time she goes a-way.



2. Won-der this time where she's gone, gone, won-der if she's gone to stay.
on-ly dark-ness ev-ry day.



Ain't No Sun-shine when she's gone, and this house just ain't no home an-y-time she goes a-way.
Ain't No Sun-shine when she's gone, and this house just ain't no home an-y-time she goes a-way.

Am



Tacet

And I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know,

(Percussion Rhythm)

I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, hey, I ought to leave the young thing a-

Am7



Em



Am7



D.S. al Coda

lone_ but, Ain't No Sun-shine when she's gone. Ain't No Sun-shine when she's

Coda

Am



Em7



Am(add9th)



Repeat 3 times

An - y - time_ she goes a - way.

'I'd Like To Teach The World To Sing' began as a paean of praise to the world's most popular soft drink and ended up as a chart topper for The New Seekers. The song, which originally started life under the title 'True Love And Apple Pie', was the UK's best selling single of the year. It stayed at the top of the charts for four weeks in 1972.

I'd Like To Teach The World To Sing

Words & Music by Roger Cook, Roger Greenaway, Billy Backer & Billy Davis.

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Moderately

F G7

I'd like to build — the world — a home — and fur - nish it with love —

mf

C

— Grow ap - ple trees — and hon - ey bees — and

B^b C7 F

snow - white tur - tle doves. — I'd like to teach — the world —

G7 C

to sing — in per - fect har - mo - ny, — I'd like to hold it

B^b F

in my arms — and keep it com - pa - ny. — I'd like to see the world.

G7 C

— for once — all stand - ing hand in hand. — And hear them ech - o through.




B^b F *Fine*

— the hills — for peace through - out the land. — That's the song I hear, —


F  G7 

— let the world sing to - day. ————— A



C  B^b  F 




song of peace that ech - oes on — and nev - er goes a - way. — I'd




F  G7 

like to build — the world — a home — and fur - nish it with love — Grow



C  B^b  C7  *D.S. al Fine*

ap - ple trees — and hon - ey bees — and snow - white tur - tle doves. — I'd



Sailing

Words & Music by Gavin Sutherland.

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A television documentary series about life in today's Royal Navy used Rod Stewart's recording of Gavin Sutherland's folkish ballad 'Sailing.' The year was 1975, the season, Autumn and the position - No. 1 for 4 weeks. A year later, the song was back up to No. 3. In 1987 it reached No. 41.

Slow beat

I am

B G#m

1. sail - ing, I am sail - ing, home a -
2. fly - ing, I am fly - ing, like a

E B C#

- gain — 'cross the sea. I am sail - ing stor - my
bird — 'cross the sky. I am fly - ing pass - ing

G#m C#m 1 B F#7

wa - ters, To be near - you, To be free. I am
high clouds, To be with - you, To be

2 B F#7 B G#m

free. Can you hear me, Can you hear me, Thro' the

mf

E B C#7

dark - night far a - way. I am dy - ing, For - ev - er

G#m C#m B F#7 E/G# F#7/A#

try - ing, To be with - you who can say. Can you

f

B G#m E

hear — me, Can you hear me, Thro' the dark — night far a -
 sail - ing, We are sail - ing, Home a - gain — 'cross the

B C#7 G#m

- way. I am dy - ing, For - ev - er try - ing, To be
 sea. We are sail - ing, Stor - my wa - ters, To be

C#m 1 B F#7 B F#7

with — you who can say. We are
 near — you to be

2 B F#7 C#m B F#7 Repeat and Fade

free Oh Lord — to be near — you To be free. Oh Lord — to be

Michael Cassavitis) found chart success as a member of the group Dawn. Together they enjoyed many hits. Their second No. 1 was based on the true story of a prisoner in Florida. 'Tie A Yellow Ribbon 'Round The Ole Oak Tree' topped the charts here and in America in the spring of 1973.

Tie A Yellow Ribbon 'Round The Ole Oak Tree

Words & Music by Irwin Levine & L. Russell Brown.

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Moderately bright

F **Am**

mp

Gm **C7**

Verse:

F **Am**

1. I'm com - in' home, — I've done my time, —
 2. Bus driv - er please — I've look for me, — now I've 'cause I

mf

Cm **D7** **Gm**

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

Bb m Dm

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

G7 Bb m6 C7

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

Bb m6 C7

if you still want me. }
 wrote and told her please. }

Chorus:

F Am

Tie a yel - low rib - bon round the ole oak tree, — it's been

Cm 3fr D7 Gm 3fr

three long years, do ya still want me? — If

Bb m F A7 Dm

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

F/C F+/C# Dm D7

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

Gm 3fr Bb m Gm7 C7

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

1.

Am

F Dm Gm 3fr C7

tree. —

2.

F Gm 3fr Bb m

Rubato

tree. — Now the whole damn bus is cheer - ing and I

rit. *Rubato* *colla voce*

a tempo

F D7 Gm 3fr Bb m

can't be - lieve I see a hun - dred yel - low rib - bons round the

a tempo

Gm7 C7 F

ole — oak — tree. —

Roberta Flack, from North Carolina, made this delightful song her own and it reached No. 1 in America, staying there for five weeks in Spring 1973, and charting No. 6 in Britain.

Killing Me Softly With His Song

Words by Norman Gimbel.

Music by Charles Fox.

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Moderately

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The tempo is marked 'Moderately' and the dynamics are 'mp'.

1. I heard he sang a good song, I heard he had
 2. I felt all flushed with fever, em-bar-rased by
 3. He sang as if he knew me, in all my dark.

The first system shows the vocal line with three verses and the piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Chords are indicated above the staff: Dm7, G, and C. The dynamics are 'mf'.

— a style, And so I came to see him to
 — the crowd, I felt he found my let-ters and
 — des-pair. And then he looked right through me as

The second system continues the vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Chords are indicated above the staff: F, Dm7, and G. The dynamics are 'mf'.



lis - ten for a while. _____
 read each one out loud. _____
 if I was-n't there. _____

And there he was _____
 I prayed that he _____
 But he was there _____



— this young boy a stran - ger to — my eyes. —
 — would fin - ish but he just kept — right on. —
 — this stran - ger sing - ing clear — and strong. —



Strum - ming my pain — with his fin - gers, —



Sing - ing my life — with his words. —

Am D/F# G

Kill-ing me soft - ly with his ___ song, Kill - ing me soft - ly ___ with his _

F C

___ song. Tell - ing my whole ___ life ___ with his ___

F Bb

___ words, Kill - ing me soft - ly ___ with his song _

I. 2. A G A

3. A G A

Goodbye Yellow Brick Road

Words & Music by Elton John & Bernie Taupin.

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Reginald Dwight, from Pinner, Middlesex, is one of the top ranking international pop artists of all time. As Elton John he became a major singer/pianist with heaps of hits to his credit, mostly written with his long-time lyricist Bernie Taupin. 'Goodbye Yellow Brick Road' (a reference to Dorothy's journey to visit the Wizard of Oz) reached second position in the American charts, sixth in the British, in 1973.

Moderately slow, in 2

Piano introduction in G minor, 2/4 time. The music consists of a series of chords and a simple melodic line in the right hand.

Gm **C** **F**

1. When are you gon - na come down then I When are you going to land
2. What do you think you'll do then I bet that 'll shoot down your plane.

Vocal line with piano accompaniment. The piano part features a steady bass line and chords in the right hand.

Bb **Eb** **C7** **F**

I should have stayed on the farm Should have list - ened to my old man
It 'll take you a cou - ple of vod - ka and ton - ics to set you on your feet a - gain

Vocal line with piano accompaniment. The piano part continues with a consistent harmonic accompaniment.

Gm7 **Bb** **C7** **F**

You know you can't hold me for - ev - er I did - n't sign up with you
May - be you'll get a re - place - ment there's plen - ty like me to be found.

Vocal line with piano accompaniment. The piano part concludes the section with a final chord.

Bb **Eb** **C7** **F**

I'm not a present for your friends to open this boy's too young to be
 mon-grels who ain't got a penny Sing-ing for tit-bits like

Db **Eb7** **Ab**

sing-ing you On the blues ground Ah

Db **Bbm** **C7** **F**

Ah So good-bye yel-low brick

A7 **Bb** **F** **D7**

road Where the dogs of so-ci-et-y howl You can't plant me in your pent-

Gm **C7** **F** **Dm**

house I'm go - ing back to my plough Back to the howl - ing old owl -

A **Bb** **Db** **Eb**

in the woods Hunt - ing the hom - y back toad Oh I've fin -

F **Am** **Dm** **Bb** **C7** **Db**

ly de - cid - ed my fu - ture lies be - yond the yel - low brick road

Eb **Ab** **Db** **Bbm**

Ah Ah

C7 **F** **F**

Ah Ah

The Stylistics epitomised the oh-so-smooth Philadelphia sound. Russell Thompkins' distinctive lead vocals helped the group achieve a chain of successes - including 'Let's Put It All Together' which reached the Top Ten in Britain in the winter of 1974.

Let's Put It All Together

Words & Music by Hugo Perreti, Luigi Creatore, & George David Weiss.

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Slowly

Chord diagrams: G/D, D, Em⁷/D, D, Em, G/A, Em, A⁷, D, Em, A⁷, D, Am⁷, D⁷, G, A/G, D/F[#], Bm⁷, Em, A, D, Am⁷, D⁷.

mf

1. Your arms a-round me are ten-der and warm,— my arms _____ are meant to
 2. Your lips can thrill me just touch-ing my cheek,— my lips _____ are meant to

hold you. _____ Your arms and my arms, } what more is there to say?
 kiss you. _____ Your lips and my lips, }

Let's put it all to - ge - ther, _____ let's put it all to - ge - ther, _____

G A/G D/F# Em7(b5) D/A A7

let's put it all to - ge - ther, girl, 'cause lov - in' is all there—

1. D G/D D 2. G/D D G/D D G/D D Em/D D

is. is.

G/D D G/D D Em7 A7 D

Love like this ne - ver hap - pened be - fore, — per - fect — and true,

G/D D G/D D E7sus4 E7

day by day we been feel - in' it more, — you love me — and

A7sus4 A7 G A/G D/F# Bm7

I love you. Let's put it all to - ge - ther, ———

Em A D Am7 D7 G A/G

let's put it all to - ge - ther, ——— let's put it all to -

D/F# Em7(b5) D/A A7 D Am7 D7

ge - ther girl, 'cause lov - in' is all there - is.

G A/G D/F# Bm7 Em A D Am7 D7

Repeat and fade

Let's put it all to - ge - ther, ——— let's put it all to - ge - ther. ———

Feelings (Dime)

By Morris Albert & Louis Gaste.

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As 'Dime', the song was a huge hit in South America. Translated into English, 'Feelings', sung by Brazilian pop singer Morris Albert, reached the Top Ten in both Britain (No.4) and the United States (No.6) in Autumn 1975. Albert wrote the song with Louis Gaste.

Moderately *mp*

Feel - ings, —
iDi - me? —

noth - ing more than
iso - la - men - te

feel - ings, —
di - me? —

try - ing to for - get
iCo - mo ol - vi - dar

my
mis

feel - ings of
sen - ti - mien - tos de a -

love
mor?

Tear ² drops —
Lá - gri - mas —

G F#m7 B7
Em Em/D# Em7/D
A/C# Am D7
G F#m B7 Em

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderately' and the dynamics are 'mp'. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for various chords: G, F#m7, B7, Em, Em/D#, Em7/D, A/C#, Am, D7, and Em. The lyrics are in English and Portuguese. The piano accompaniment includes triplets and other rhythmic patterns.

Em(#7)/D# Em7/D A

roll - ing down on my face, — try - ing to for -
 bro - tan de mis o - jos — tra - to de ol - vi -

Am D7 G

get — my — 3 feel - ings of love.
 dar — mis — su - fri - mien - tos de a - mor.

E7 C Am7 D7

Feel - ings, — for all my life I'll
 ¿Di - me? — si siem - pre yo a -

f Ped. Ped. Ped. Ped.

Bm E7 Am

feel it. I wish I'd nev - er met — you girl;
 sí - te a - mé, ¿Por - qué a - ho - ra sé lo ton to que fui?

Ped. sim.

D7 Bm E7

you'll nev-er come a - gain.
Ja - más tú vol - ve - ras

C Am D7 Bm E7

Feel - ings, wo wo wo feel - ings, wo wo wo
¿Di - me? *Wo wo wo ¿Di - me?* *Wo wo wo*

Am D7 F#m7

feel you a - gain in my arms.
¿Di me? *A quí en mis bra - zos*




B7 B7-9 Em Em(#7)/D#

Feel - ings, — feel - ings like I've
¿Di - me? — *Es que*


Em7/D  A7 






nev - er lost you, and feel - ings like I'll
 pien - so que ya te he per - di - do, y pre - sien - to que sin



Am  D7  G 


nev - er have you a - gain in my {heart.}
 tí mi vi - da no no tie - ne ra - zón. }





E7+  E7  C  Am  D7 


To Coda ◆

Feel - ings, for all my life I'll
 ¿Di - me? si siem - pre yo a -



Bm  E7  Am 

feel it. I wish I've nev - er met you girl:
 sí te a - mé ¿Por - qué a - ho - ra sé lo ton - to que fui?



D7 F#m7 B9 B7-9 *D.S. al Coda*

you'll nev - er come a - gain.
 Ja - más tu vol - ve - rás.

CODA C Am D7

Feel - ings, wo wo wo
 ¿Di - me? me? wo wo wo

Bm E7 Am

feel - ings, wo wo wo, feel - ings
 ¿Di - me? me? wo wo wo ¿Di - me?

D7 Bm7 E7 *Repeat and Fade*

a - gain in my arms.
 A - qui en mis bra - zos.

mp *f*

Although the Philadelphia-based Stylistics had enjoyed a string of Top Ten hits in Britain from 1972, their first and only No. 1 came in 1975 with 'Can't Give You Anything (But My Love)' which enjoyed three weeks at the top. The writers were the experienced team of Hugo Peretti, Luigi Creatore and George Weiss.

Can't Give You Anything (But My Love)

Words & Music by Hugo Peretti, Luigi Creatore & George David Weiss.

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Strongly rhythmic

Piano introduction in 4/4 time, marked *f*. The melody is strongly rhythmic, featuring eighth and sixteenth notes. The bass line provides a steady accompaniment.

Am

1. If I had mo - ney I'd go wild. buy you furs, dress you
pro - mise you the world, can't af - ford a - ny

mp

The piano accompaniment for this section is marked *mp*. It features a steady eighth-note bass line and a more melodic treble line.

G E7 Am

like a queen, and in a chauff-ered li - mou - sine
fan - cy things, I can-not buy you dia - mond rings,

The piano accompaniment continues with the same rhythmic pattern, featuring chords G, E7, and Am.

F7 E7

we'd look so fine. But I'm an
no string of pearls. But my de -

The piano accompaniment concludes with chords F7 and E7.



or - di - na - ry guy _____ and my po - ckets are emp - ty,
vo - tion I will give _____ all my life just to you girl, _____



just an or - di - na - ry guy _____ but I'm yours till I
my de - vo - tion I will give _____ for as long as I

CHORUS



die. _____ I _____ can't give you
live. _____ }



a - ny - thing _____ but my love, _____

but my love. I

can't give you a - ny - thing but my love, -

but my love.

1.

2. I can-not

mp

D. & fade

Can't Smile Without You

Words & Music by Chris Arnold, David Martin & Geoff Morrow.

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Although composer/arranger/producer Barry Manilow has only had one UK Top Ten hit, this wasn't it. In America, however, 'Can't Smile Without You' was his seventh Top Ten hit, in Spring 1978, and it reached third place. At that time in his career, the Brooklyn-born singer was largely relying on other writers' songs - in this case the work of Chris Arnold, David Martin and Geoff Morrow.

Moderately, with a relaxed beat (♩ = ♪)

mp

G Em

You know I can't smile with - out you, I can't smile with -

Am C/D

out you, I can't laugh and I can't sing, I'm find - ing it hard - to

D7 G Em

do a - ny - thing. - You see, I feel sad when you're sad, I feel glad when

Am

you're glad, if you on - ly knew what I'm go - ing through;

C/D

G

C/D

I just can't smile with - out you.

Gadd9

G

Em7

Am7

You came a - long — just like a song — and bright-ened my day. —

C/D

D7

Gadd9

G

Em7

Who'd-a be-lieved that you were part of a dream. — Now it all seems



light-years a - way. And now you know I can't smile with - out you,



I can't smile with - out you, I can't laugh and I



can't sing, I'm find - ing it hard — to do a - ny - thing. — You see, I

cresc.





feel sad when you're sad, I feel glad when you're glad, if

mf

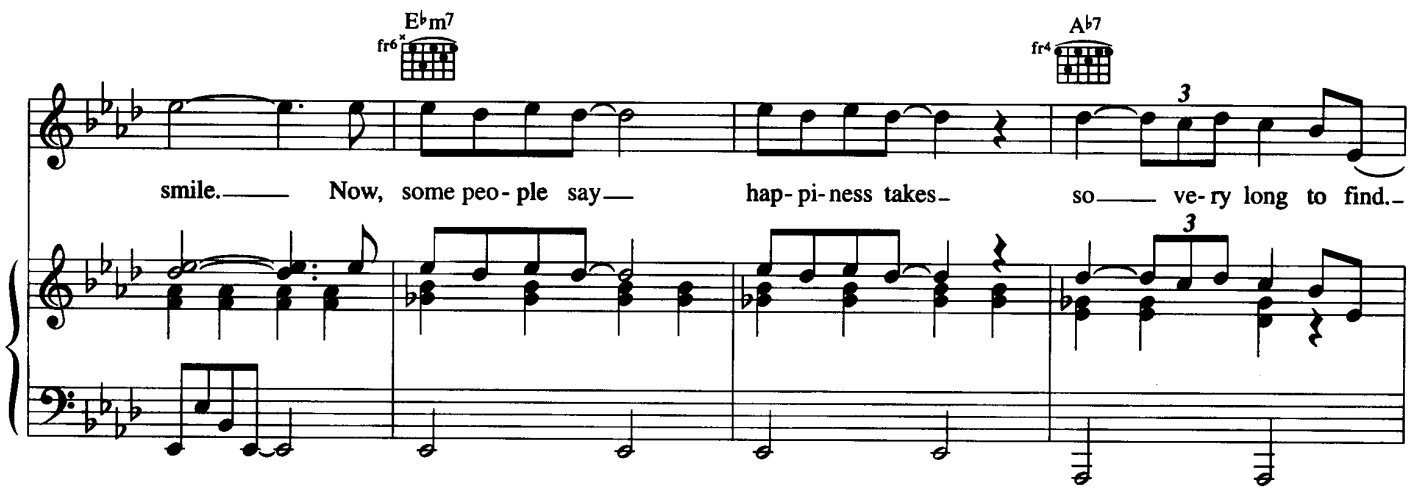
B^bm  **D^b/E^b** 

you — on - ly knew what I'm — go - ing through; I just can't



E^bm7  **A^b7** 




smile. — Now, some peo - ple say — hap - pi - ness takes — so — ve - ry long to find. —



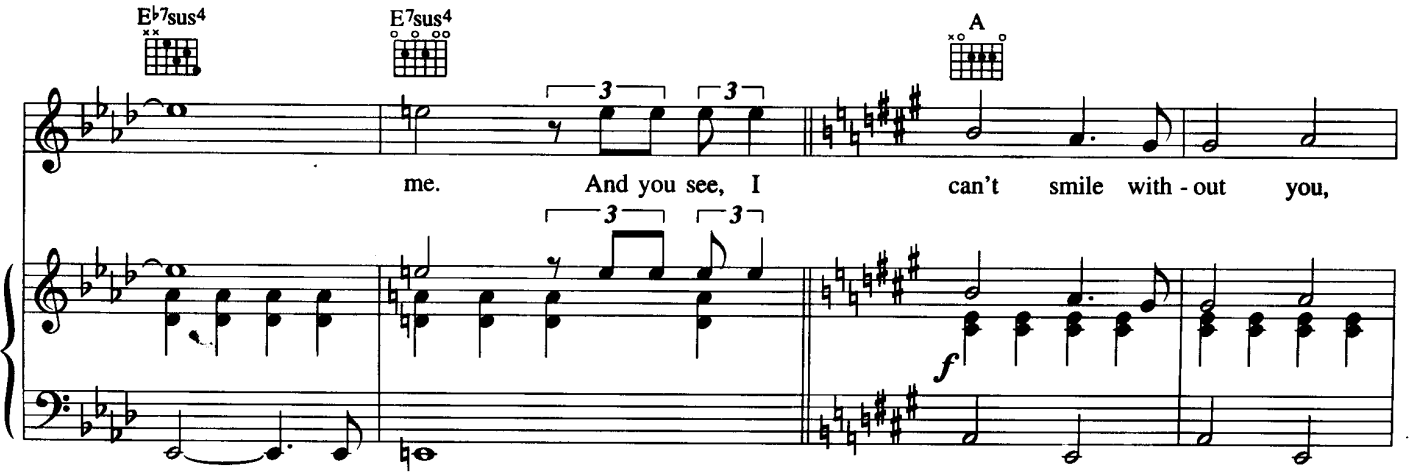
D^bmaj7  **D^bm** 

Well, I'm find - ing it hard — leav - ing your love be - hind —



E^b7sus4  **E7sus4**  **A** 

me. And you see, I can't smile with - out you,



F#m **Bm**

I can't smile with - out you, I can't laugh and I can't sing, I'm

D/E **E^b/F** **B^b**

find-ing it hard to do a - ny - thing.— You see, I feel glad when you.

cresc. *ff*

Gm **Cm**

you're glad, I feel sad when you're sad, if you— on - ly knew what

Instrumental till fade

E^b/F

I'm — go - ing through; I just can't smile with - out

Repeat and fade

Paul McCartney not only moved his family to live in Northern Scotland, but together with Denny Laine, a member of his band Wings, he penned a wonderful tribute to 'Mull Of Kintyre' that enjoyed nine weeks at the top of the British charts in 1977 and 1978. It was the all-time top selling single at that time.

Mull Of Kintyre

Words & Music by McCartney & Laine.

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Moderately slow

The piano introduction consists of two staves in 3/4 time, key of A major. The right hand plays a sequence of chords: A major, D major, A major, D major, A major, D major. The left hand plays a simple bass line with dotted rhythms.

Mull — of Kin - tyre Oh mist roll - ing in from — the sea, my de - sire is

The first vocal line is accompanied by piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Chord diagrams for A and D are provided above the vocal line.

al - ways to be here Oh Mull — of Kin - tyre.

The second vocal line continues the melody. The piano accompaniment provides harmonic support. Chord diagrams for D and A are provided above the vocal line.

Far have — I trav - elled — and much have I seen Dark dis - tant

The third vocal line concludes the phrase. The piano accompaniment continues with the same harmonic structure. Chord diagrams for A and D are provided above the vocal line.

A

moun-tains — with val - leys — of green. Past paint - ed des - erts — the

D E E7

sun - set's on fire — as he car - ries me home — to the Mull — of Kin -

A A D

tyre. Mull — of Kin - tyre Oh mist roll - ing in from — the

A D A

sea, my de - sire is al - ways to be here Oh Mull — of Kin -

tyre.

A7

D

G

mf

D

G

D

Sweep through the heath-er — like deer in the

mp

D

glen Car - ry me back to the days I knew then. Nights when we

G

D

sang like a heav - en - ly choir of the life and the times of the

G

Mull of Kin - tyre. Mull of Kin - tyre Oh mist roll - ing in from the

A A7 D G

mf

sea, my de - sire is al - ways to be here Oh Mull of Kin - tyre.

D G D

Repeat and fade

1. 2.

D A

The Gibb Brothers - British born, Australian raised, are among the most successful singer-songwriters of our time. They wrote this song for Hawaiian singer Yvonne Elliman, but took 'How Deep Is Your Love' to the top of the US charts themselves, for a three-week stay in late 1977. It reached third position in Britain.

How Deep Is Your Love

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

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Moderately

E \flat 6 fr. E \flat maj7 6 fr. A \flat maj7 4 fr. A \flat /B \flat 4 fr.

1. I know your

E \flat 6 fr. Gm7 3 fr. Fm7 C7 3 fr. Fm7 G7 3 fr.

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

A \flat /B \flat 4 fr. E \flat 6 fr. Gm7 3 fr. Cm7 3 fr.

— 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

Fm7 Ab/Bb 4 fr. Abmaj7 4 fr.

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

Gm7 3 fr. Fm7

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

Db9 3 fr. Gm7 3 fr. Ab/Bb 4 fr.

ly leave. — } And it's me you need — to show: — How deep —
ly do. — }

how deep is your love.

E \flat 6 fr. Ebmaj7 6 fr. Abmaj7 4 fr.

— is your love?— How deep — is your — love? I real-ly mean — to learn.—

Abm6 3 fr. E \flat 6 fr. Bbm/Db 4 fr.

— 'Cause we're liv - ing in a world of fools, — break - ing us

C7 3 fr. Fm7

down when they all — should let us be. — We be - long —

Abm6 3 fr. E \flat 6 fr. Gm7 3 fr. Ab/B \flat 4 fr.

— to you — and me. How deep

D. S. $\frac{3}{4}$ and fade

David Shire is one of the most versatile of Hollywood and Broadway composers. He worked on 'Saturday Night Fever' and Barbra Streisand's TV specials as well as shows like Baby, Big and Closer Than Ever. Motown's Billy Preston, duetting with Syreeta, took 'With You I'm Born Again' (written with Carol Conners) to second place in the British charts.

With You I'm Born Again

Words by Carol Conners. Music by David Shire.

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Slowly

Em D6 Cmaj7 B11

Come

Em Bm7 Cmaj7 Bm7

bring me — your soft - ness, — Com - fort me thro' all this mad - ness. —

Am7 Am/B B7 Esus4add9

(Man) Wo-man, don't you know with you arms I'm born a - gain.
(Woman) Ly-ing safe with - in your arms I'm born a - gain.

E Em Bm7 Cmaj7

Come give me — your sweet - ness. — Now there's you there is no

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided for various chords: Em (022000), D6 (022400), Cmaj7 (000233), B11 (022400), Bm7 (022400), Am7 (022400), Am/B (022400), B7 (022400), Esus4add9 (000233), E (022000), and Cmaj7 (000233). The piano accompaniment features a steady bass line and a more melodic upper line.

weak - ness. —

Wo - man, don't you know with you arms, I'm born a -
 Ly - ing safe with - in your arms, I'm born a -

gain. —
 gain. —

I was half, not whole, In

step with none. Reaching thro' this world In

need of one. Come show me — your kind - ness. —

Cmaj7 Bm7 Am7

In your arms I know I'll find this.— Wo - man don't you know with
Ly - ing safe with - in your

Am/B B7-9 Em Em/D Cmaj7

you, I'm born a - gain.— Ly - ing safe with you I'm
arms, I'm born a - gain.—

B9sus4 B7 Esus4add9 E Esus4add9 Em

born a - gain.— Come

2 Esus4 E

gain.— *rall.*