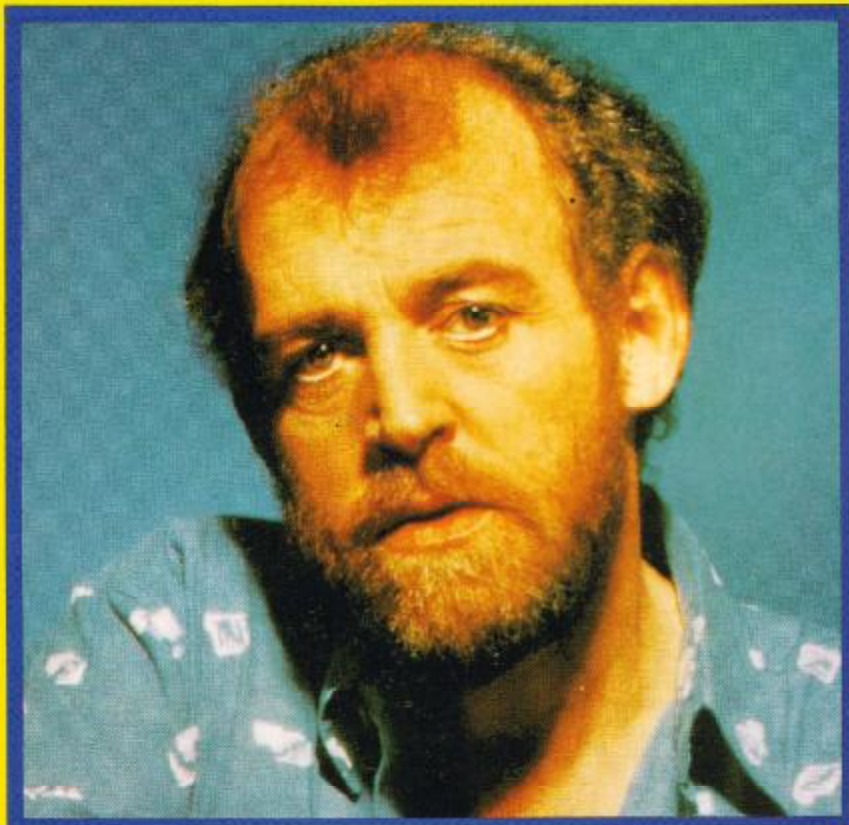


THE BEST OF

JOE COCKER



IMP

THE BEST OF

JOE COCKER

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BIRD ON THE WIRE

Slow relaxed ballad tempo

Words and Music
by LEONARD COHEN

Like a bird on the wire, — Like a
 ba - by still - born, — Like a
 drunk beast in a mid-night choir, — I have tried
 beast with his horn, — I have torn
 in my way ev-ery - one to be free.
 who reached out for me.
 Like a worm on a hook, —
 But I swear by this song, —

Chord diagrams: F, C, F, F7, Bb, F, C, F, C, F, C

To Coda

F F7 Bb F

Like a knight from some old-fash-ioned book, I have saved
 And by all that I've done— wrong, I will make

C F Bb

saved all my rib-bons— just for thee.
 I will make it all up to thee.

F F7 Bb



Oh, if I, if I
 I saw a beg-gar lean-ing

F F7

have been un-kind, Oh, I
 on his wood-en crutch; He

Bb F

hope that you Can just let it go by.
 said to me, "You must not ask for so much."

F7  Bb 

And if I, And a pret-ty wo-man



F 

if I lean - ing have been un-true, in her dark-ened door,



F7  Gm 





Well, I hope you'll know She cried to - me, it was nev-er to "Hey why not ask for




C  Bb  F  1 C7  2 C7  D $\frac{9}{11}$ at Coda (vs 1)

you. more?" Like a Like a



♩ CODA F  Bb  F  C7  F 

free.



CRY ME A RIVER

Words and Music
by ARTHUR HAMILTON

Slowly and rhythmically

Now — you say you're
lone - ly, — You cry the long night thro', — Well you can
cry — me a riv - er, Cry me a riv - er, — I cried a riv - er o - ver
you. — Now you say you're sor - ry. —

poco rit.
allegro
mp - mf

Cm Ab
Cm6 Cm7 Fm7 Gm Bb+ Ebmaj7 Dm7 G7
Gm7 Gdim C7+ F9 Fm7 Bb7 Fm7
Eb6 Ebdim Abm6 Cm Ab Cm6 Cm7

For be-in' so un - true, ——— Well, you can cry — me a riv-er,

Fm7 Gm Bb+ Ebmaj7 Dm7 G7 Gm7 Gdim C7+

Cry me a riv-er, — I cried a riv-er o-ver you.

F9 Fm7 Bb7 Fm7 Eb6 Cm D7-9

You drove me; — near-ly drove me out of my head, While you — never shed a tear.

Gm Gm6 Cm6 D7 sus. D7 Gm Gm6

Re-mem-ber? — I re-mem-ber All that you said; —

Cm6 D7 Gm Gm6 Cm6 D7 sus.

Told me love was too Ple-be-ian, Told me you were thro' with me, An'

G G6 Dm7 G7

Now _____ you say you love me, Well, just to prove you

Cm Ab Cm6 Cm7 Fm7 Gm Bb+

do, _____ Come on, an' cry _____ me a riv-er, Cry_ me a riv-er, _____

Ebmaj7 Dm7 G7 Gm7 Gdim C7+ F9

I cried a riv-er o - ver you! _____ you! *ten.*

Fm7 Bb7 Fm7 Eb6 Abm6 G7 Eb6 Ped. *

DARLING BE HOME SOON

Words and Music
by JOHN SEBASTIAN

Moderate swing

mf

p

Come — and talk a-bout the things we did to - day— Hear — and

laugh a-bout our fun-ny lit - tle ways— While we have a few min-utes to

breathe— And I know that it's time you must leave — So dar-ling be home soon—

G C G C Bm Am

G C Bm Am G Am⁷

I could-n't bear to wait an ex-tra min-ute if you dawd-le— My

G G(#7)

dar-ling be home soon— It's not just these few hours but I've been waiting since I

Am7 G

tod-dled— For the great re-lief of hav-ing you to talk to. ———

G(#7) Am D9 G FINE

And now— a quarter of my life is al-most passed— I

mf
D7 G C G

think I've come to see my-self at last— And I see that the time spent con-

C G C Bm Am

-fused— Was the time that I spent with-out you— And I

G C Bm Am G

feel my-self im-prove— So dar-ling be home soon—

C Bm Am D7 Am7 D7 Am7 D7 Am7

I could-n't bear to wait an ex-tra min-ute if you dawd-le— My

G G(#7)

dar-ling be home soon- It's not just these few hours but I've been waiting since I

Am7 G

tod-dled- For the great relief of hav-ing you to talk to- Go—— and

Gmaj7 Am D9 G

beat your crazy head a-against the sky—— Try—— and

C G G

see beyond the houses that your eyes— Sil-hou-ette a-against the moon.—— But

C G C Bm Am D7 Am7/D7 Am7 D7

D. § AL FINE

DELTA LADY

Words and Music
by LEON RUSSELL

Heavy Rock beat

The musical score is divided into three systems, each with guitar chords indicated above the staff and piano accompaniment below. The first system includes an instrumental introduction. The second system contains the first verse of lyrics. The third system contains the second verse of lyrics.

System 1: Instrumental Introduction

Chords: C, G7, G+, C, G7, G+

System 2: First Verse

Chords: C, F7, D, F7

Lyrics:
 Wo - man of - the coun - try now - I've found you -
 Please don't ask - how man - y times - I found you -
 There are con - crete moun - tains in - the ci - ty,

System 3: Second Verse

Chords: C7, G7

Lyrics:
 Long - ing in - your soft - and fer - tile del -
 Stand - ing wet - and na - ked in - the gar -
 And pret - ty ci - ty wo - men live - in - side -
 ta. And I - whis - per sighs -
 den. And I - think of days -
 them. And - yet it seems -

G C7 F

to sat - is - fy — your long — ing. — For the warm —
 and dif - ferent ways — I held — you, — I held you —
 the ci - ty scene — is lack — ing, — I'm so glad —

C F7 C G7 C To Coda

— and ten — der shel - ter of — my bo — dy. } Oh, yes, you're
 close - ly to — me, yes, our heart — was beat — ing. }
 you're wait — ing for me in — the count — ry. }

C7 F C

my — Del - ta La — dy. — Yes, you're

C7 F C 1 G7 G+

my — me oh my — Del - ta La — dy.

2

G7 G+ Dm G7 Dm

Slower and smooth

Oh, and I'm ov — er here in Eng — land —

Bb F

Pick up speed

But I'm think-ing of — you, love, — Be-cause I love —

C G7 G+ C

you, — yes I do, — Oh, I love you.

G7 G+ D. (vs 3) al Coda

C7 F

CODA

my — Del - ta

1-3 4 C

Repeat 4x

La — dy. — Yes, you're La — dy. —

JAMAICA SAY YOU WILL

15

Words and Music
by JACKSON BROWNE

Moderately Slow

E

1. Ja - mai - ca was the love - ly one, I

A E/G#bass F#m F#m7/Bbass E A/Bbass

played her well as we lay in the tall grass where the sha - dows fell.







E A E/G#bass F#m

Hid - ing from the chil - dren so they would not tell we would stay there till her sis - ter rang the

F#m7/Bbass E E7 A

eve - ning bell. JA - MAI - CA, SAY YOU WILL help me find a

GUITAR CHORDS

E	A	F#m	F#m7	E7	C#m
					

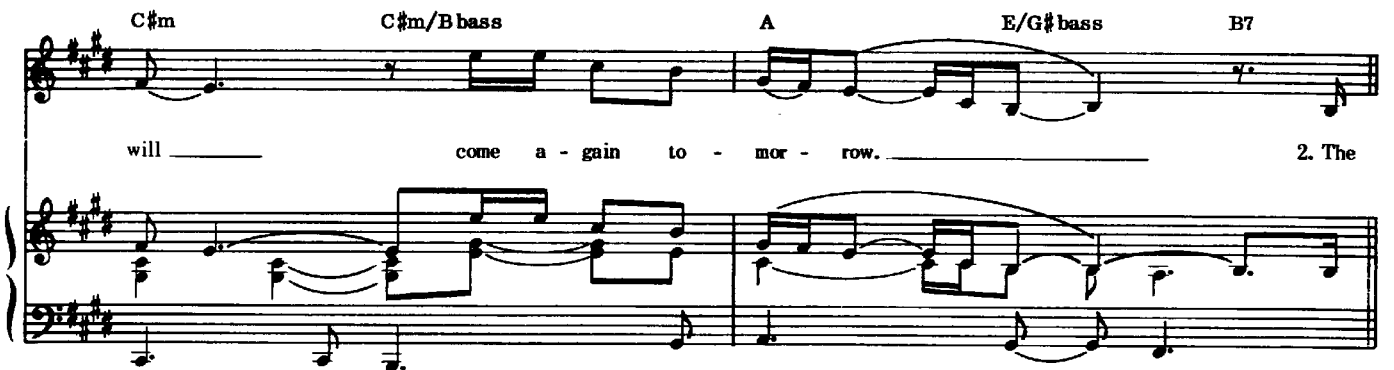
E E7 A E G#m/D#bass

way to fill these emp - ty hou - rs. Say you



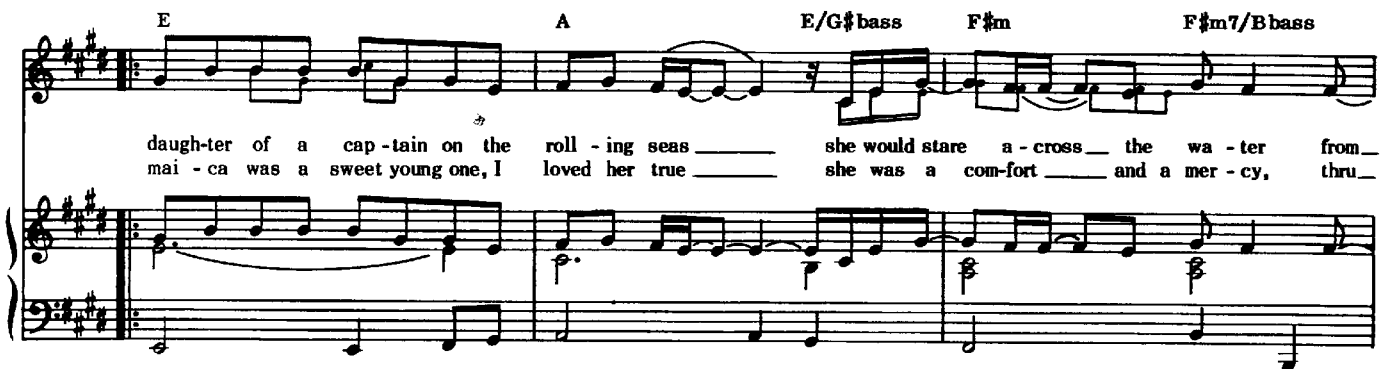
C#m C#m/Bbass A E/G#bass B7

will come a - gain to - mor - row. 2. The



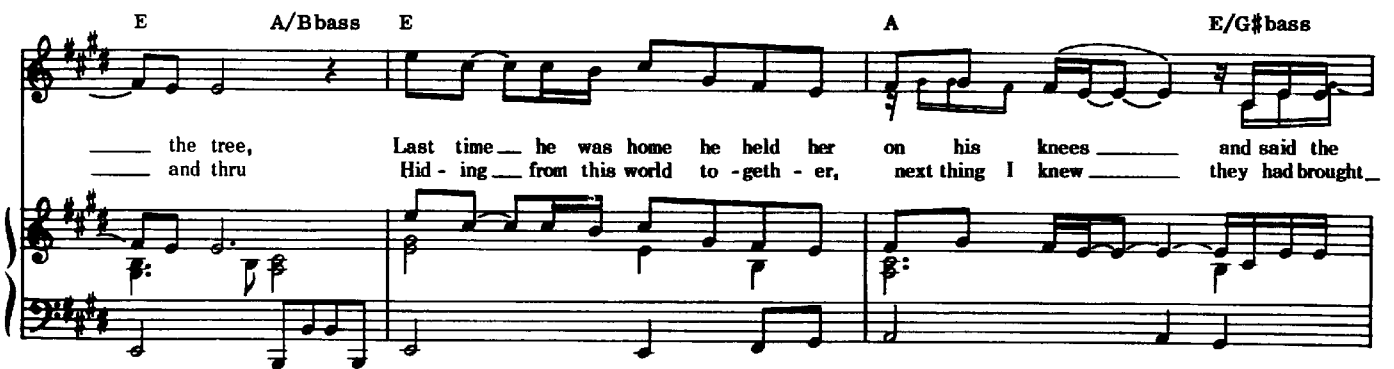
E A E/G#bass F#m F#m7/Bbass

daugh-ter of a cap-tain on the roll - ing seas she would stare a - cross the wa - ter from
mai - ca was a sweet young one, I loved her true she was a com-fort and a mer - cy, thru



E A/Bbass E A E/G#bass

the tree, Last time he was home he held her on his knees and said the
and thru Hid - ing from this world to - geth - er, next thing I knew they had brought



F#m F#m7/B bass E E7

next time they would sail a - way just where they pleased. JA-MAI- CA SAY YOU WILL
 her things down to the bay, what could I do. JA-MAI- CA SAY YOU WILL

A E E7 A

help me find a way to fill these life - less sails
 help me find a way to fill these sails and then we'll

E G#m/D# bass ¹ C#m C#m/B bass A

stay un - til my ships can find the sea. Ja -
 sail un -

² C#m C#m/B bass A E

til our wa - ters have run dry.

GIRL FROM THE NORTH COUNTRY

Moderato, gently

Words and Music
by BOB DYLAN

Piano introduction in G minor, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. A dynamic marking of *mf* is present.

Ab **Eb7**

1. Well if you're trav - 'lin' in the north coun - try

Vocal line and piano accompaniment for the first line. The vocal line is in G minor. The piano accompaniment continues with a similar texture to the introduction. A dynamic marking of *p* is present.

Ab

fair, Where the winds hit heav - y on the

Vocal line and piano accompaniment for the second line. The piano accompaniment features a more active bass line with eighth notes.

Db **Ab**

bor - der - line, — Re - mem - ber me to

Vocal line and piano accompaniment for the third line. The piano accompaniment features a more active bass line with eighth notes. The key signature changes to D-flat major for the final two measures.

Db Eb7 Ab

one who lives there, She once

Detailed description: This system contains the first three measures of the song. The vocal line is in the treble clef with a key signature of three flats (B-flat major/D-flat minor). The piano accompaniment is in the bass clef. The first measure has a Db chord, the second has an Eb7 chord, and the third has an Ab chord. The lyrics are 'one who lives there, She once'.

Db Eb7 Ab D. S.

was a true love of mine.

D. S.

Detailed description: This system contains the next three measures. The vocal line continues with 'was a true love of mine.' The piano accompaniment continues with the same harmonic structure. The first measure has a Db chord, the second has an Eb7 chord, and the third has an Ab chord. The system ends with a 'D. S.' (Da Capo) instruction and a repeat sign.

2. Well if you go in the snowflake storm
When the rivers freeze and summer ends,
Please see she has a coat so warm
To keep her from the howlin' winds.

*

3. Please see for me if her hair hangs long,
If it rolls and flows all down her breast,
Please see for me if her hair hangs long,
That's the way I remember her best.
4. I'm a-wonderin' if she remembers me at all,
Many times I've often prayed
In the darkness of my night,
In the brightness of my day,
5. So if you're travelin' in the north country fair,
Where the winds hit heavy on the borderline,
Remember me to one who lives there,
She once was a true love of mine.

HONKY TONK WOMAN

Words and Music by MICK JAGGER,
KEITH RICHARDS, BILL WYMAN,
CHARLIE WATTS and BRIAN JONES

Medium rock

G

(1) I met a gin soaked bar — room queen — in Mem-phis,
laid a div — or — cee — in New — York Cit — y,

G C F(C bass)

She tried — to take — me up — stairs — for a ride. —
I had to put up some — kind — of a fight. —

C G A7(4) A7 D G(D bass)

She had to heave me right — a — cross — her should — er,
The la — dy then she cov — ered me — with ros — es,

D G C F(C bass)

'Cos I just — can't seem — to drink — you off — my — mind
 She blew my nose, — and then — she blew — my — mind

C G D7

(Chorus) It's the Honk ————— ky Tonk

G G D

Wo - men Gim-me, gim-me, gim-me the honk-y tonk ———

G G D

1 blues. (2) I blues. LAST

G G C C#dim G Am7 G

I CAN STAND A LITTLE RAIN

Words and Music
by JIM PRICE

Slowly

Tacet

mp
with pedal throughout

Guitar → Em
(Capo 3rd fret)



D



C



Piano → Gm

F

E^b

I can stand — a lit-tle rain,



Gm



F



E^b

I can stand — a lit-tle rain,

Em
0 0 0 0

Gm

D
0

F

C
0 0 0

E \flat

I can stand — a lit-tle rain,

Em
0 0 0 0

Gm

D
0

F

C
0 0 0

E \flat

I can stand — a lit-tle pain.

Am7
0 0 0 0

Cm7

B7
0

D7

But when the rain comes-through the floor-boards,

B \sharp
0 0

D \sharp

B7
0

D7

C7
0

E \flat 7

D7
0

F7

I can stand — a lit-tle

Em7
0 0 0
Gm7

A/E
0 0
C/G

Em7
0 0 0
Gm7

A/E
0 0
C/G

rest.

Em7
0 0 0
Gm7

D
0
F

C
0 0
Eb

I can stand a lit - tle sor - row,

Em
0 0 0 0
Gm

D
0
F

I can stand it till to -

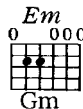
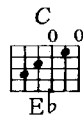
C
0 0 0
Eb

Em
0 0 0 0
Gm

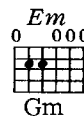
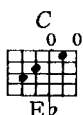
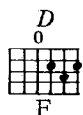
D
0
F

mor - row; I can stand a lit - tle strife, -

gradual cresc.

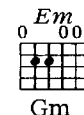
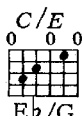
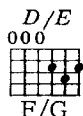


just an - oth - er taste of

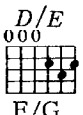


life. I can

f



stand a lit - tle love, I can



stand a lit - tle love.

Am7
0 0 0
Cm7

B7 0
D7

But when I'm on my last _____ go a - round, _____ I can

B+
0 0
D+

B7
0
D7

C7
0
Eb7

D7
0
F7

Em
0 0 0 0
Gm

stand an - oth - er test. _____ (I can stand an - oth - er test.) _____

A9
0 0 0 0
C9

Freely
Tacet

'Cause I've made it be - fore _____ and

C/D
0 0 0
Eb/F

Tempo 1^o
G
x 0 0 0
Bb

Am7
0 0 0
Cm7

I can make it _____ some _____ more.

G/B
x0
Bb/D

C
0 0 0
Eb

C#m7-5
x000
Em7-5

I've — made it be - fore —

C/D
00 0
Eb/F

and I, — I can make it some more. —

cresc.

Shuffle beat (♩ = ♩³)

G
x000
Bb

Am7
0 0 0
Cm7

G/B
x0
Bb/D

f

C
0 0 0
Eb

C#m7-5
x000
Em7-5

C/D
00 0
Eb/F

(Made it be - fore — and I know — I can make — it some

G
x000
B7

Am7
0 0 0
Cm7

G/B
x0
Bb/D

C
0 0
Eb

mere.) — (I've —

C#m7-5
x000
Em7-5

Freely
D9
0 0
F9

made it be - fore) — I — can make it — some more.

mp

A little slower (♩ = ♩)

G
x000
Bb

G7
x000
Bb7

C
0 0
Eb

Cm
3 fr.
Eb m

G
x000
Bb

G7
x000
Bb7

C
0 0
Eb

Cm
3 fr.
Eb m

G
x000
Bb

rit.

sva 7

JUST LIKE A WOMAN

29

Words and Music
by BOB DYLAN

Moderately slow, with a beat

The piano introduction consists of two staves of music. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked 'Moderately slow, with a beat'.

Verse

The first two lines of the verse are shown with musical notation and guitar chord diagrams. The chords are C, F, G7, C, F, and G7. The lyrics are:

1. No - bod - y feels an - y pain to - night as I stand in - side the
2. (Queen) Mar - y, she's my friend, Yes, I be - lieve I'll go see her a -
I just don't fit, Yes, I be - lieve it's time for us to

The third and fourth lines of the verse are shown with musical notation and guitar chord diagrams. The chords are C, F, G7, F, and G7. The lyrics are:

rain, gain, quit, Ev - 'ry - bod - y knows that ba - by's got new clothes, But
No - bod - y has to guess that ba - by can't be blessed, Till
When we meet a - gain, and are in - tro - duced by friends,

The fifth and sixth lines of the verse are shown with musical notation and guitar chord diagrams. The chords are F, Em, Dm, C, F, and G7. The lyrics are:

late - ly I see her rib - bons and her bows have
she sees fin - ally that on she's like all the rest, With her
Please don't let on that you knew me when I was

Am C F G7 Chorus

fall - en from her curls, }
 fog. her am-phet - a - mine and her pearls, }
 hun - gry and it was your world. }
 1.2. She
 3. Ah, you

C Em F C F

takes Just Like A Wo - man, Yes, she does, She
 fake Just Like A Wo - man, Yes, you do, You

C Em F C F

makes love Just Like A Wo - man, Yes, she does, And she
 make love Just Like A Wo - man, Yes, you do, Then you

C Em F C F G11 G7

aches Just Like A Wo - man, But she breaks just like a lit - tle
 ache Just Like A Wo - man, But you break just like a lit - tle

1. C F C G7 2. To Interlude G7 C Fine C Dm7 C

girl. Queen It was
girl. rall.

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics 'girl.' and 'Queen', and a piano accompaniment. Above the staff, guitar chords are indicated: C, F, C, G7, G7, C, C, Dm7, and C. The piano part includes triplets and a 'rall.' (rallentando) marking.

Interlude

E7 C

rain-ing from the first and I was dy-ing there of thirst so I came in here,

Detailed description: This section is an interlude with piano accompaniment. It features guitar chords E7 and C. The piano part consists of a continuous eighth-note accompaniment with triplets.

E7

And your long-time curse hurts, but what's worse is this

Detailed description: This system continues the interlude with piano accompaniment. It features a guitar chord E7. The piano part continues with eighth-note accompaniment and triplets.

F6 G11 G7 G11 G7

pain in here, I can't stay in here, Ain't it clear that

Detailed description: This system concludes the interlude with piano accompaniment. It features guitar chords F6, G11, G7, G11, and G7. The piano part includes triplets and ends with a double bar line and a repeat sign.

D.S. al Fine

LAWDY, MISS CLAWDY

Words and Music
by LLOYD PRICE

Slow Rock

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system is an instrumental introduction for piano, featuring a steady bass line and a treble line with triplets and eighth notes. The second system begins with the vocal melody. The lyrics are: "1 Oh! now Law-dy, Law-dy, Law-dy, Miss Claw - dy, Girl! You sure look good to me - cause I give you all my mon - ey, Girl! You just won't treat me right". The piano accompaniment continues with chords and rhythmic patterns. The third system continues the vocal melody with lyrics: "Well please don't ex-cite me ba - by Tho' it can't be me You like to ball in the morn-ing don't come back un - til night". The piano accompaniment includes chords and some grace notes. The fourth system shows two first endings. The first ending leads back to the beginning of the piece, and the second ending is a short melodic phrase. The piano accompaniment for the second ending features chords and a triplet.

Chords:
 System 1: F, Bb A C Bb, F Bb6 Bdim F, F6
 System 2: C7, F, F7, F, F6, F7, F6, F7, Bb, B6 Bb7
 System 3: Bb, C7, F, F6, Bb, Gm7, C7, F
 System 4: Gm F, Gm F, Gm C6 Gm C7 F6 C7, F, Gm F, Gm F, C7

F B \flat A C B \flat F B \flat B \dim F F 6

3. I'm gon-na tell, tell my ma-ma. Lawd, I'm gon-na tell her what you been do-ing to me
 4. Well now Law-dy, Law-dy, Law-dy Miss Claw-dy Girl! you sure look good to me
 5. Well so bye, bye, bye, bye, ba-by Girl! I won't be trou-ble no more

C7 F F7 F F6 F7 F6 F7 B \flat B6 B \flat 7

I'm gon-na tell ev-'ry-bo-dy that I'm down in mis-er-y
 You just wheel-ing and rock-ing ba-by you're just as fine as you can be
 Good-bye Claw-dy oh dar-ling down the road I'll go

B \flat C7 F F6 B \flat Gm7 C7 F

3.4 5

4. Well now
 5. Well so

Gm F Gm F Gm C6 Gm C7 F B \flat B \flat maj7 F

THE LETTER

Words and Music
by WAYNE CARSON

Give me a tick - et for an air - plane
I don't care how much money I got-ta spend

Ain't got time - to take the fast-est train
Got - ta get back - to my ba - by a - gain. Lone-ly days are gone -

I'm a-go-ing home my ba- by just wrote me a let - ter - let - ter

Well she wrote me a let - ter Said she could - n't live - with -
out me no more. Lis-ten mis - ter can't you see I

Chord diagrams and names: Gm, E^b, Gm, C⁷, Gm, E^b7, D⁷, Gm, Gm, B^b, F, E^b, B^b, F, B^b, F.

got to get back — to my ba-by once more — an-y-way

E^b B^b F D7

give me a tick-et for an air-plane Ain't got time — to take the

fast-est train Lone-ly days are gone — I'm a go-ing home — My

Gm E^b Gm C7 Gm E^b7

ba-by just wrote— me a let-ter — Well she

D7 Gm

D.S. al Coda

Coda

let-ter — My ba-by just wrote- me a let-ter —

Gm D7 Gm

LOVE THE ONE YOU'RE WITH

Words and Music
by STEPHEN A STILLS

Moderately fast

Chord diagrams: F/C, C (0 0), F/C, 1. C (0 0)

4/4 time signature. The system includes a guitar staff with four chord diagrams: F/C, C (0 0), F/C, and 1. C (0 0). Below it is a piano accompaniment with treble and bass staves. The piano part starts with a mezzo-forte (mf) dynamic. The melody line is mostly rests in this system.

Chord diagrams: 2. C (0 0), F/C, C (0 0)

If you're down _____ and con - fused, _____
 _____ gry, _____ don't be sad, _____
 _____ ache _____ right in - to _____

4/4 time signature. The system includes a guitar staff with three chord diagrams: 2. C (0 0), F/C, and C (0 0). Below it is a piano accompaniment with treble and bass staves. The melody line has lyrics: "If you're down _____ and con - fused, _____", "_____ gry, _____ don't be sad, _____", "_____ ache _____ right in - to _____".

Chord diagrams: F/C, C (0 0), F/C

_____ joy, _____ and you don't re - mem - ber
 _____ and don't sit cry - in'
 _____ she's a girl, _____

4/4 time signature. The system includes a guitar staff with three chord diagrams: F/C, C (0 0), and F/C. Below it is a piano accompaniment with treble and bass staves. The melody line has lyrics: "_____ joy, _____ and you don't re - mem - ber", "_____ and don't sit cry - in'", "_____ she's a girl, _____".

C F/C C

who you're talk - in' to ——— con - cen - tra -
o - ver good times you've had, there's a
and you're a boy. well, get it to -

F/C C F/C

tion — slip a - way, ———
girl right next to you,
geth - er make it nice,

C F/C C

'cause your ba - by is so far a - way. —
and she's just wait - in' for some - thing to
you ain't gon - na need any more ad -




F/C C Am

do. — Well, }
vice. — And } there's a rose —
And }

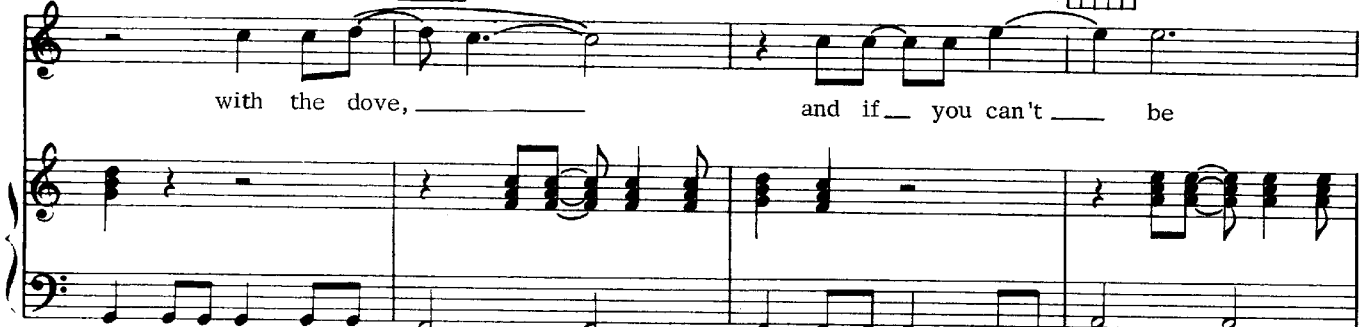
G  F  Am 



in the fist - ed glove _____ and the ea - gle flies




G  F  Am 



with the dove, _____ and if_ you can't _____ be



G  F 

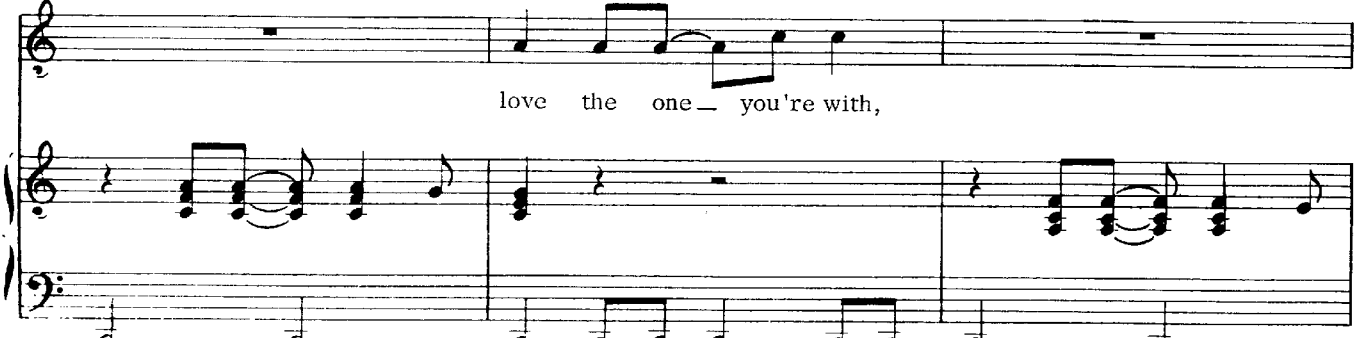
with the one_ you love, _ hon - ey, love the one_ you're with,




F/C  C  F/C 


love the one_ you're with,

To Coda ♪



C  1. F/C  C 

love the one — you're with, love the one — you're with.



F/C C 2. C

Don't be an - dit dit dit — dit dit — dit dit dit,



dit dit dit — dit dit — dit dit dit, dit dit dit — dit dit —

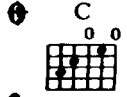


D. S. al Coda ☼

— dit dit dit, dit dit dit, dit dit dit, Turn your heart -



Coda



love the one— you're with, love the one— you're with.

F/C



Dit dit dit— dit dit— dit dit dit,

dit dit dit— dit dit— dit dit dit, dit dit dit— dit dit—

— dit dit dit, dit dit dit, dit dit dit.

MARJORINE

Moderate, with bounce

Words and Music by JOE COCKER,
CHRIS STANTON, TOM RATTIGAN, FRANK MYLES

Bbm7



Mar - jor - ine, Where have you been? Did you meet the queen,

The first system of musical notation for the song 'Marjorine'. It consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is 'Moderate, with bounce'. The system begins with a guitar chord diagram for Bbm7. The vocal line starts with the lyrics 'Mar - jor - ine, Where have you been? Did you meet the queen,'. The piano accompaniment features a steady bass line and chords in the right hand.

Bb7



Mar - jor - ine? Let me know, Why did you go?

The second system of musical notation. The vocal line continues with the lyrics 'Mar - jor - ine? Let me know, Why did you go?'. The piano accompaniment continues with similar harmonic support.

D7



Why don't you show, Mar-jor-ine? Oh — down by the sea,

The third system of musical notation. The vocal line continues with the lyrics 'Why don't you show, Mar-jor-ine? Oh — down by the sea,'. The piano accompaniment continues with similar harmonic support.

F7



Search-in' for me, Mar - jor - ine.

The fourth system of musical notation. The vocal line concludes with the lyrics 'Search-in' for me, Mar - jor - ine.'. The piano accompaniment features triplets in both the vocal and piano parts.

E♭maj7

I want you back but you will not get in the sack, — no. — Each — time I

D7

E♭

E♭maj7

go to town — I — see your face — in a crowd, And when I come —

D7

E♭

G

— back home I — call your name — a — loud.

B♭m

Mar-jor-ine, Life is too short. You'll just get caught, Mar-jor-ine.

B♭7

Hard to find, What's on your mind? Won't be un-kind, Mar-jor-ine.

D7



Oh — clouds start to form, — Keep-ing you warm, — Mar-jor-ine.

F7



Life can be clean, Where have you been, — oh, Mar - jor - ine.

Ebmaj7



D7



Each — time I go to town — I — see your

Eb



Ebmaj7



D7



face — in a crowd, And when I come — back home

Eb



(Repeat 3x)



I — call your name — a — loud.

UP WHERE WE BELONG

Words by WILL JENNINGS

Music by BUFFY SAINTE-MARIE and JACK NITZSCHE

Soulfully ♩ = 69

pp

3

3

3

D G/D A/D G/D Gm6/D D G/D A/D

1. Who knows what to - mor - row brings; in a world, few hearts sur -
 2. (See additional lyrics)

p

3

3

G/D Gm6/D D G/D A/D G/D Gm6/D

- vive? All I know is the way I feel; when it's

D D7/F# G D7/F#

real, I keep it a - live. The



road is long. There are

cresc.



moun - tains in our way, but we climb a step ev - 'ry

mp

3

Chorus:



day. Love lift us up where we be-long, where the

cresc. *f*



ea - gles cry on a moun - tain high. Love lift us up where we be-long,



far from the world we know; up where the

1.



clear winds blow.

decresc.

2.



clear winds blow. Time goes by, no time to cry,

decresc.

mp



life's you and I, a - live, to - day.

cresc. poco a poco

Chord diagrams for guitar:

- E^b
- E^b/G
- A^b
- C^m
- F^m
- E^b/G
- D^b
- A^b
- B^b
- E^b
- E^b/G
- A^b
- C^m
- F^m
- E^b/G
- G/B
- C^m
- A^bm

Lyrics:

Love lift us up where we be-long, — where the
 ea - gles cry, — on a moun - tain high. Love lift us up where we be-long.
 — far from the world we know; — where the clear winds blow. —

Repeat ad lib and fade

Verse 2:
 Some hang on to "used-to-be",
 Live their lives looking behind.
 All we have is here and now;
 All our life, out there to find.
 The road is long.
 There are mountains in our way,
 But we climb them a step every day.

WITH A LITTLE HELP FROM MY FRIENDS

Words and Music by
JOHN LENNON and PAUL McCARTNEY

Moderato

C **B7** **E** **B7**

Bil ly Shears

ff

E **B** **F#m** **B7**

What would you do — if I sang — out of tune — would you stand — up and walk — out on me —
 What do I do — when my love — is a — way — (does it wor ry you to be — a — lone?)
 Would you be-lieve — in a love — at first sight — yes I'm cer tain that it hap-pens all the

mf
(small notes 2nd time ad lib.)

E **B** **F#m**

time — Lend me your ears — and I'll sing — you a song — and I'll try —
 How do I feel — by the end — of the day — (are you sad —
 (What do you see — when you turn — out the light?) — I can't tell —

B7 **E** **D** **A**

not to sing — out of key — Oh } I get by — with a lit-tle help — from my friends
 be-cause you're — on your own — No }
 you but I know — it's mine — Oh }

The musical score is written for guitar and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Moderato'. The score is divided into four systems. The first system is an instrumental introduction with a forte (ff) dynamic, featuring a repeating bass line of eighth notes. The second system contains the first verse of lyrics, with a mezzo-forte (mf) dynamic and a note to play 'small notes 2nd time ad lib.'. The third system contains the second verse of lyrics. The fourth system contains the final line of lyrics, which includes a call-and-response structure between the vocal line and the piano accompaniment. Chord diagrams are provided for various chords: C, B7, E, B7, E, B, F#m, B7, E, B, F#m, B7, E, D, and A.

E D A E

Mm, I get high with a lit-tle help from my friends Mm I'm gon-na try)
Oh I'm gon-na try)

A E B7

with a lit-tle help from my friends

Drums

E C#m7 F#7 E D

(Do you need an-y - bo - dy?) I need some - bo - dy to love_
(Do you need an - y - bo - dy?) I just need some-one to love_

A C#m F#7 E D To Coda

(Could it be an-y - bo - dy?) I want some-bo-dy to love_
(Could it be an - y - bo - dy?) I want some-bo-dy to love_

Musical notation for the first system, including guitar chords and piano accompaniment.

D. al Coda ⊕ CODA

Musical notation for the second system, including vocal line and piano accompaniment.

Oh I get by

Musical notation for the third system, including guitar chords, vocal line, and piano accompaniment.

with a lit-tle help from my friends Mm I'm gon-na try with a lit-tle help from my friends

Musical notation for the fourth system, including guitar chords, vocal line, and piano accompaniment.

Oh I get high with a lit-tle help from my friends Yes I get by

Musical notation for the fifth system, including guitar chords, vocal line, and piano accompaniment.

with a lit-tle help from my friends with a lit-tle help from my friends

Musical notation for the sixth system, including guitar chords, vocal line, and piano accompaniment.

with a lit-tle help from my friends with a lit-tle help from my friends

YOU CAN LEAVE YOUR HAT ON

Words and Music
by RANDY NEWMAN

Moderately slow
Tacet

The piano introduction consists of two staves. The right hand plays a steady eighth-note accompaniment in the treble clef, while the left hand plays a similar eighth-note accompaniment in the bass clef. The music is in the key of E major (indicated by three sharps) and 4/4 time. The tempo is 'Moderately slow' and the dynamics are 'Tacet'.

E7
0 2 2 0 0 0

Ba-by, take off your coat— real— slow.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are 'Ba-by, take off your coat— real— slow.' The piano accompaniment continues with the same eighth-note pattern as the introduction.

Ba-by, take off your shoes;— yeah,

The second system continues the vocal and piano accompaniment. The lyrics are 'Ba-by, take off your shoes;— yeah,'. The piano accompaniment remains consistent with the previous system.

I'll take your shoes.— Ba-by, take off your dress,—

The third system concludes the vocal and piano accompaniment. The lyrics are 'I'll take your shoes.— Ba-by, take off your dress,—'. The piano accompaniment continues with the same eighth-note pattern.

yes, — yes, yes. — You can

leave your hat on, you can leave your hat on,

Bm7 E7
Tacet
you can leave your hat on.

E7
Go on o-ver there, turn on the light; no, all — the lights.

Come back here, stand on this chair; that's _

_ right. Raise your arms up to _

_ the air, shake _ 'em.

You give me rea - son to live, _ you give me rea - son to live, _

Bm7



Tacet

— you give me rea - son to live, — you give me rea - son to live. —

E7

0

E7

0

Sus - pi - cious minds a - talk - in', try'n' to tear us a - part. —

— You say that my love — is wrong; —

they don't know what love is. — They don't know what love is,

they don't know what love is, they don't

know what love is. I know what love is.

Tacet

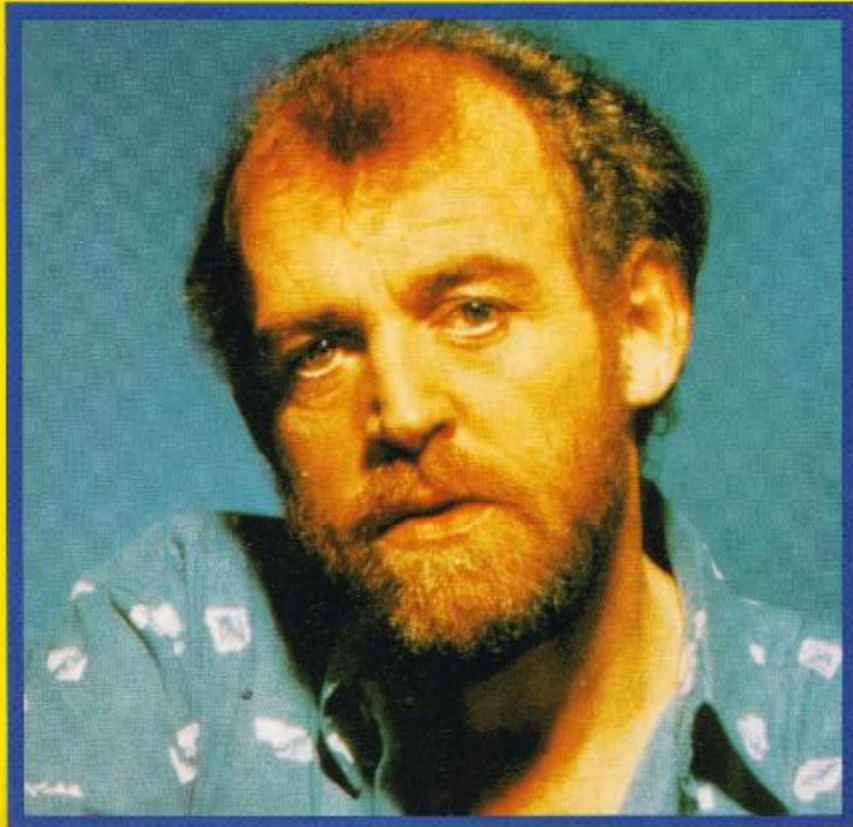
Repeat and fade

Repeat and fade

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