

M
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The Very Best **POP SONGS** *Of All Time*

*Nineteen of the best-ever pop songs arranged for piano, voice & guitar,
with full lyrics & guitar chord boxes.*



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A Whiter Shade Of Pale

Procol Harum

Words & Music by Keith Reid & Gary Brooker.
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Moderato

Chord diagrams for the first system: C (0 0 0 0 3 3), Am (0 2 2 0 3 3), F (1 1 3 3 4 4), and Dm (0 2 3 3 4 4). The notation shows a piano introduction in 4/4 time, with a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef.

Chord diagrams for the second system: G (0 0 0 3 3 3), Em (0 2 2 0 3 3), G7 (0 0 0 3 3 3), C (0 0 0 0 3 3), F (1 1 3 3 4 4), G (0 0 0 3 3 3), F (1 1 3 3 4 4), and G7 (0 0 0 3 3 3). The notation continues the piano introduction in 4/4 time.

Chord diagrams for the third system: C (0 0 0 0 3 3), Am (0 2 2 0 3 3), and F (1 1 3 3 4 4). The notation shows the beginning of the vocal melody in 4/4 time, with a treble clef and a bass clef. A triplet of eighth notes is marked with a '3' above it.

We skipped the light fan - dan - go
She said, "There is no rea - son,

And turned cartwheels 'cross the
And the truth is — plain to

The notation continues the vocal melody in 4/4 time, with a treble clef and a bass clef. A triplet of eighth notes is marked with a '3' above it.

Dm G Em G7

floor.- see."- I was feel-ing kind of sea-sick,
But I wan-dered through my playing cards

C Am Em F Dm

But the crowd called out for more,
And would not let her be. The room was humming har-der
One of sixteen vest-al vir-gins

G Em G7 C Am Em

As the cei-ling flew a - way.- Who were lea-ving for the coast,-
When we called out for a - no - ther drink
And al-tho' my eyes were o - pen

F Dm G13 C6 Cma7 Am C

The waiter brought a tray,— And so it was — that la - ter
 They might just as well been closed,

F Dm G

As the mil - ler told his tale,— That her face at first just

Em G7 C F C G7 C

ghostly, Turned a whi-ter — shade of pale.— pale.—

Careless Whisper

George Michael

Words & Music by George Michael & Andrew Ridgeley.
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The musical score is presented in a standard piano-vocal format. It consists of four systems of music. Each system includes a grand staff (treble and bass clefs) for piano accompaniment and a single treble clef staff for the vocal line. Chord diagrams are provided above the piano parts for various chords: Dm, Gm7, Am7, Bbmaj7, and Dm7. The key signature is one flat (Bb), and the time signature is common time (C). The lyrics are written below the vocal line, with some words underlined to indicate phrasing. The lyrics are: "I feel so un - sure, Time can nev - er mend. To - night the mu - sic seems so loud, I as I take your hand and lead you wish that we could lose this crowd, the care - less whis - per may - be it's bet - ter this way, if we'd".

Dm Gm7 Am7 Bbmaj7

Am7 Dm Gm7 Am7

Bbmaj7 Am7 Dm7

I feel so un - sure,
Time can nev - er mend.
To - night the mu - sic seems so loud, I

as I take your hand and lead you
wish that we could lose this crowd, the care - less whis - per
may - be it's bet - ter this way, if we'd

Am7 Dm

to the dance floor; as the mu - sic dies_
 of a good friend; to the heart and mind_

hurt each oth-er with the things we want to say. - We could have been_ so good to-geth - er, we

Gm7 Am7 Bbmaj7

some-thing in your eyes_ calls to mind a sil - ver screen_ and
 ig - nor - ance is kind_ there's no com - fort in the truth_

could have lived_ this dance for ev - er, but now who's gon - na dance with

Am7 Dm

you're pain me. its is sad all good - bye_ } I'm nev - er gon - na dance a - gain,_
 Please dance. you'll find. }

Gm7 Am7 Bbmaj7 Am7

guil - ty feet have got_ no rhy - thm, though it's ea - sy to pre - tend, - I know you're not_ a fool. - I

Dm Gm / Am7 Bbmaj7

should have known bet-ter than to cheat a friend, and waste a chance that I've been gi-ven, so I'm nev-er gon-na

To Coda ♦

Am7 Dm Gm7 Am7 Bbmaj7

dance a-gain_ the way I dance with you. _____

Am7

2 Am7 D.S. al Coda

♩ CODA

Am7

way I dance with you, oh. _____

way I dance with you. _____

Dm Gm7 Am7 Bbmaj7 Am7

Ad lib. to fade

He Ain't Heavy...He's My Brother

The Hollies

Words by Bob Russell. Music by Bobby Scott.

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Slow beat

mf

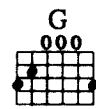
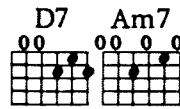
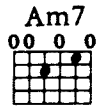
G D C

The road is long with ma - ny a wind - ing turn
go, his wel - fare is my con - cern,
road from which there is no re - turn,

p

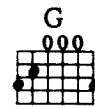
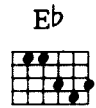
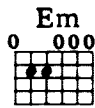
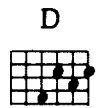
Am7 D D#dim Em F

that leads us to who knows where, who knows
no bur - den is he to bear, we'll get
while we're on the way to there, why not

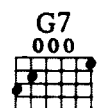
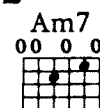
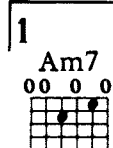
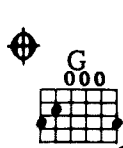
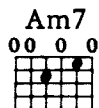


where.
there.
share.

But I'm strong,
For I know
And the load



strong e - nough to car - ry him.
he would not en - cum - ber me. He ain't heavy,
does-n't weigh me down at all.



He's my bro-ther. So on we If I'm

C D C D

la-den_ at all, _ I'm la-den_ with sad - ness_ that

Bm Dm Cma7 B7 Em G7

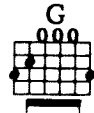
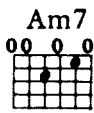
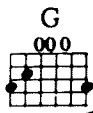
ev - 'ry - one's heart is-n't filled _ with the glad-ness _ of

C A9 Am7 D7

love _____ for one an - o - ther. _____ It's a long, long

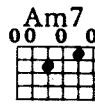
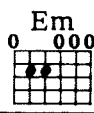
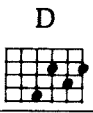
D.S. al $\text{\textcircled{S}}$

CODA

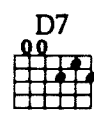
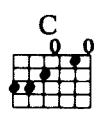
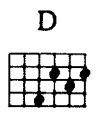
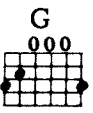


bro-ther, _____

choir
He's my bro-ther. _



He ain't



repeat and fade

choir
hea-vy, _

He's my bro-ther. _

He ain't

How Deep Is Your Love

Bee Gees

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

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Moderately

Piano introduction in 4/4 time, featuring a melodic line in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb).

E_b Gm7 Fm7 C7

I know your eyes in the morn - ing sun. I feel you touch
I be - lieve in you. You know the door.

Vocal line with piano accompaniment. Chord diagrams for Eb, Gm7, Fm7, and C7 are provided above the vocal staff.

Fm7 G7 Bb11 Eb Gm7

me in the pour - ing rain. And the mo - ment that you wan - der far
to my ver - y soul. You're the light in my deep - est, dark

Vocal line with piano accompaniment. Chord diagrams for Fm7, G7, Bb11, Eb, and Gm7 are provided above the vocal staff.

Cm7



Fm7



Bb11



— from me, — I wan - na feel you in my arms a - gain. — And you come
 - est hour; — you're my sav - ior when I fall. — And you may —

Abmaj7



Gm7



— to not me — on a sum care - mer for breeze; — keep me warm —
 think — I — care — for you — when you know —

Fm7



Db9



— in your love, — then you soft - ly leave — } And it's
 down in - side — that I real - ly do. — }

Gm7



Bb11



How Deep Is Your Love?

Eb



me you need — to show —

How Deep — Is Your Love? — How Deep —

E♭maj7



A♭maj7



A♭m6



Is Your Love? I real - ly mean to learn. 'Cause we're

E♭



B♭m6



C7



liv - ing in a world of fools, break - ing us down when they all

Fm7



A♭m6



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

E♭



Gm7



B♭11



D.S. and Fade

How Deep.

F#m7



E



B



A



If not for you.

E



B



A



E



B



If not for you, -

A



E



A



Babe, I'd lay a - wake all night, -

Wait for the

E



A



G#m



morn - in' light -

to shine in through, -

F#

B

A

G#m

F#m



be lost, if not for you, And you know it's true.

E

A

G#m

F#m7

E



If not for you, My sky would fall,




B

E

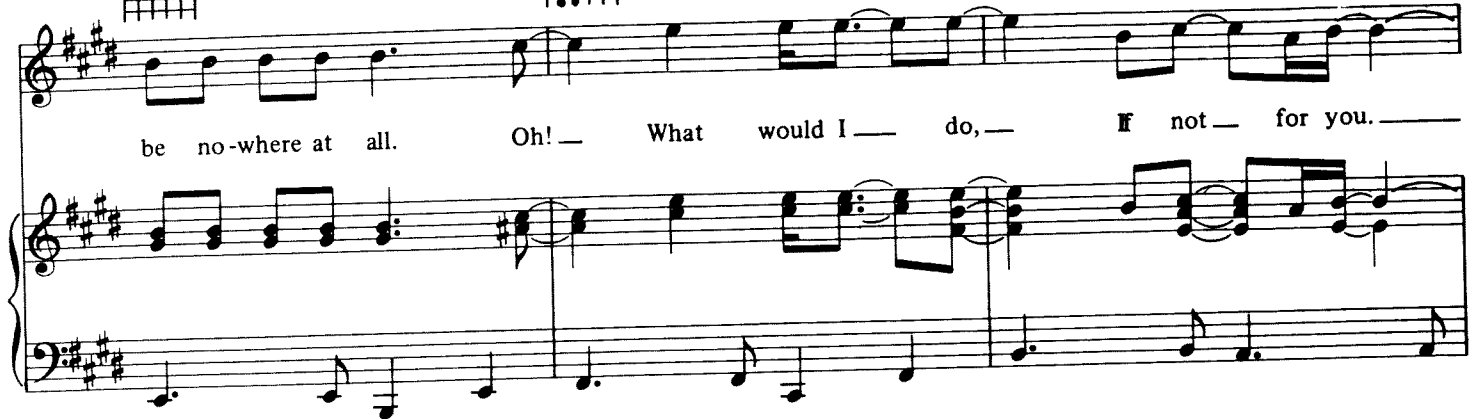
A

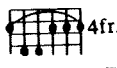








Rain would gather too. — Without your love, I'd







E  F#  B  A 


be no-where at all. Oh! — What would I — do, — If not — for you. —



G#m  4fr. F#m  B  A  0 G#m  4fr. F#m7 



B  A  0 G#m  4fr. F#m7  E  0 0 0 A  0 0 0



E  A  0 0 0

If not for you, — Win-ter would



E  A  E 

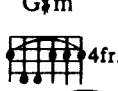

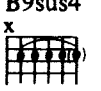
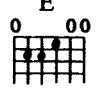
have no spring,— Could-n't hear the rob-in sing.—




A  G#m  F#m7 

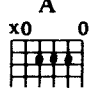
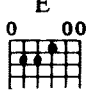
I just would-n't have a clue.— An-y-way it would-n't ring




G#m  F#m7  B9sus4  E 

true,— If not for you.—



A  E 

If not for— you.— *repeat and fade*



If You Leave Me Now

Chicago

Words & Music by Peter Cetera.

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Medium Beat

If you

leave me now, — you'll take a way — the (1)big - gest part — of me. — (2)ver - y heart — Ooh,

no — ba - by please — don't go. — And if you

Ooh, girl, — I just want you to stay.

mp

Bmaj7 G#m7 D#m7

G#m7 Csus4 F# B F# B

B G#m7 C#7 F# B F# B

A love like ours is love that's hard to find. How could we let

E9 E11 E7 Am/E E G#m7

it slip a way? We've come too far to leave

E F# B $\frac{G\#sus4}{A\#}$ D#7 E9 E11 E7

it all be hind. How could we end it all this way? When to-mor -

Am Am6 E G#m7 E F# B

row comes then we'll both re - gret the things we said to - day

D#m7 G#m7 C#m D#m Em

— If you leave me now you'll take a way the big - gest part — of me. —

Bmaj7 G#m7 D#m7

Ooh. — no, — ba - by, please — don't go. —

G#m7 Csus4 F# B G#m7 C#7

Ooh, — girl, — I've got to have you by
Sweet — ma - ma, — I just got to have — your

F# B G#m7 C#7 F#

Repeat and fade

my side. — — — — — Ooh, —
love in side. — — — — —

B G#m7 C#7 F# B

Tears In Heaven

Eric Clapton

Words & Music by Eric Clapton & Will Jennings.

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Gently, moderate beat

The musical score is written for guitar and voice. It consists of four systems of music. Each system includes a guitar part with chord diagrams and a vocal line with lyrics. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo/mood is 'Gently, moderate beat'. The lyrics are: '(1.) Would you know my name if I saw you in heaven? Would you be the same if I saw you in heaven?'. The guitar part features various chords including A, E/G#, F#m, /E, D/F#, Esus4, E7, and D.

Chord diagrams shown above the staff:

- A
- E/G#
- F#m
- /E
- D/F#
- Esus4
- E7
- A
- A
- E/G#
- F#m
- /E
- D
- A
- E
- F#m
- E7
- A
- E/G#
- F#m
- /E
- D
- A

Lyrics:

(1.) Would you know my name
if I saw you in heaven?
Would you be the same
if I saw you in heaven?

E F#m E7 F#m C#

ven? I must be strong

A7 F#7 Bm7

and car - ry on, 'cause I know I don't be - long

D/E E A E/G#

here in hea - ven.

F#m /E D Esus4 E A

4^o FINE

Not 2^o

C Bm7 Am7 D/F#

Time can bring you down time can bend your knees.

G D Em D/F# G

C Bm7 Am7 D/F#

Time can break the heart, have you beg - ging, please,

G D/F# E F#m E7 D.S. (Rpt.)

beg - ging, please.

VERSE 2:

Would you hold my hand
 If I saw you in heaven?
 Would you help me stand
 If I saw you in heaven?
 I'll find my way
 Through night and day,
 'Cause I know I just can't stay
 Here in heaven.

VERSE 3: (D.S.)

Instrumental solo — 8 bars
 Beyond the door
 There's peace, I'm sure;
 And I know there'll be no more
 Tears in heaven.

VERSE 4: (D.S.)

Would you know my name
 If I saw you in heaven?
 Would you be the same
 If I saw you in heaven?
 I must be strong
 And carry on,
 'Cause I know I don't belong
 Here in heaven.

One Moment In Time

Whitney Houston

Words & Music by Albert Hammond & John Bettis.

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Moderately slow

Chords: C, Am, F#m7-5, Dm7, F/G, G

(1.) Each day I live heart be I want to for ev'-ry the ve-ry be gain, best, a day to taste the I want it give sweet all, the best of I faced the no time for

me. pain. less. I'm on-ly I've laid the one fall plans, but not a- yet through it now lay the lone, all chance my fin-est this much re- here in my day is yet un-

known. (2.) I broke my mains. hands. I Give want me } one mo - ment_ in

Am Dm G Gsus4 G

time when I'm more than I thought I could be. When

F G C Am Dm7

all of my dreams are a heart-beat a-way and the ans-wers are all up to

G F/G G C Am Dm7

me. Give me one mo-ment in time, when I'm rac-ing with des-ti-

G F G C Am

ny, then in that one mo-ment in time, I will

Dm7 3^o Segue * Gsus4 G C

feel, I will feel e-ter-ni-ty.

* 3^o continue

Am Fmaj7/G Gsus4 G

(3.) I've lived to feel e - ter - ni -

C Ab C

ty. You're a win - ner for a life - time,

Ab G

if you seize that_ one mo - ment_ in time, make_ it

Ab Db Bbm

rall. *a tempo*

shine. Give me one mo - ment_ in time when I'm

Ebm Ab/C Gb Ab

more than_ I thought I_ could be. When all of my dreams are a

Db Bbm Ebm Absus4 Ab

heart - beat a-way and the ans - wers_ are all up__ to me. Give__ me__

Db Bbm Ebm

one mo - ment__ in time when I'm rac - ing__ with des - ti -

Ab/C Gb Ab Db Bbm

ny. Then in that__ one mo - ment__ in__ time, I will

Ebm Absus4 Ab Db

rall.

be, I__ will be, I will be free. __

Bbm Gb Db/Ab Ab Db

I will be, I will be free.

The Lady In Red

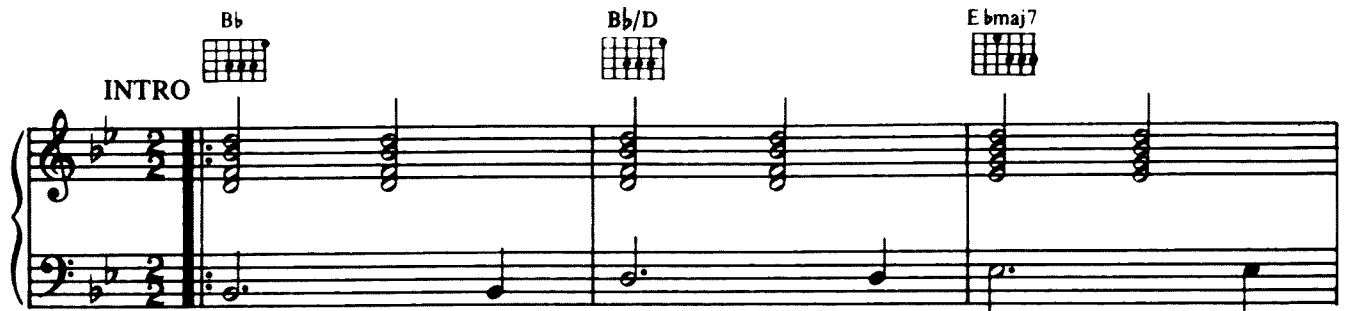
Chris de Burgh

Words & Music by Chris de Burgh.

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INTRO

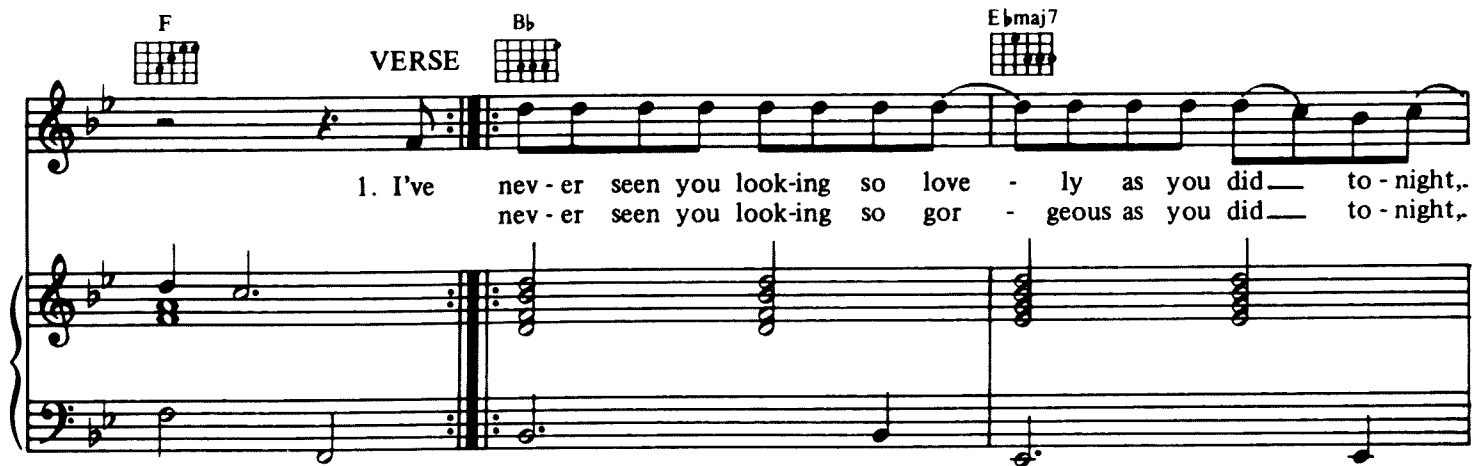
B \flat B \flat /D E \flat maj7



VERSE

F B \flat E \flat maj7

1. I've nev - er seen you look - ing so love - ly as you did — to - night,
nev - er seen you look - ing so gor - geous as you did — to - night,



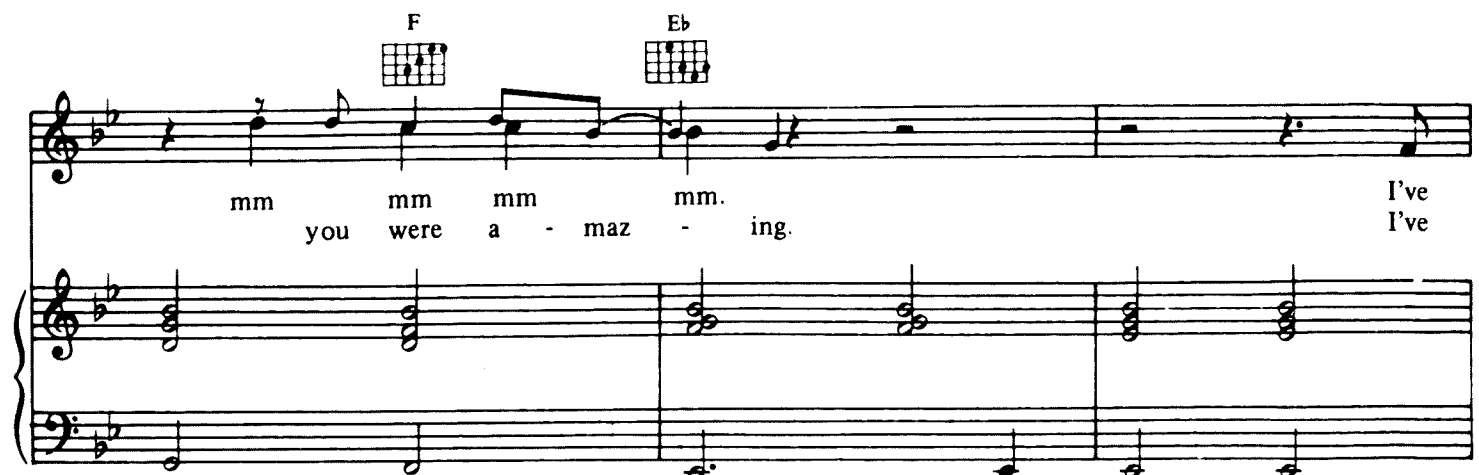
F9 D7 D/F# Gm



I've nev - er seen you shine so — bright,
I've nev - er seen you shine so — bright,




F E \flat





mm you were a - maz - ing. I've I've



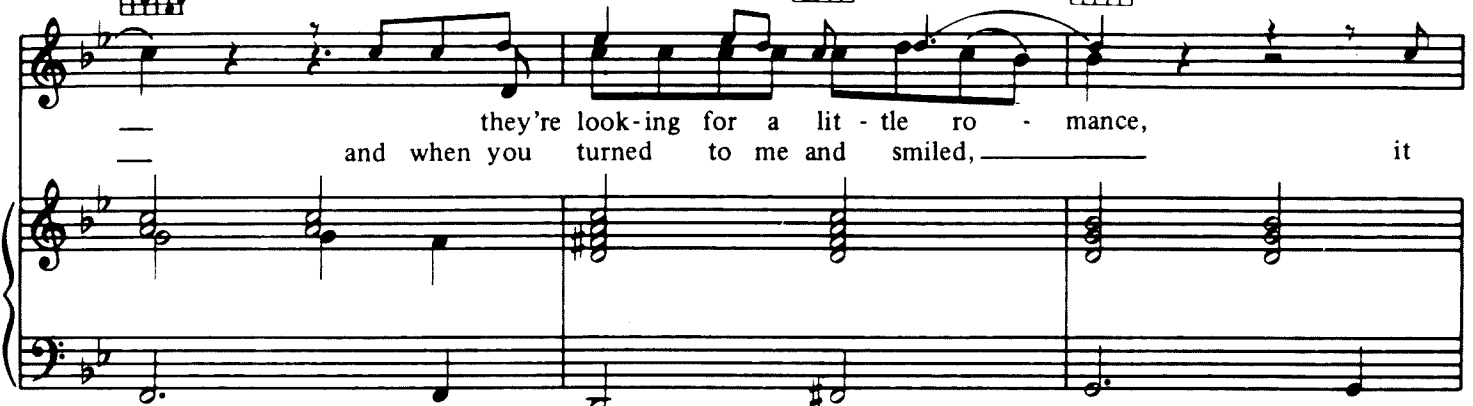
Bb  Ebmaj7 

nev - er seen so ma - ny men ask — you if you want-ed to dance, —
 nev - er seen so ma - ny peo - ple want to be there — by your side, —



F9  D7  D/F#  Gm 


— they're look-ing for a lit - tle ro - mance,
 — and when you turned to me and smiled, — it




Bb7/F  Eb 

giv - en half — a chance, and I have
 took my breath a - way, — and I have




Cm 

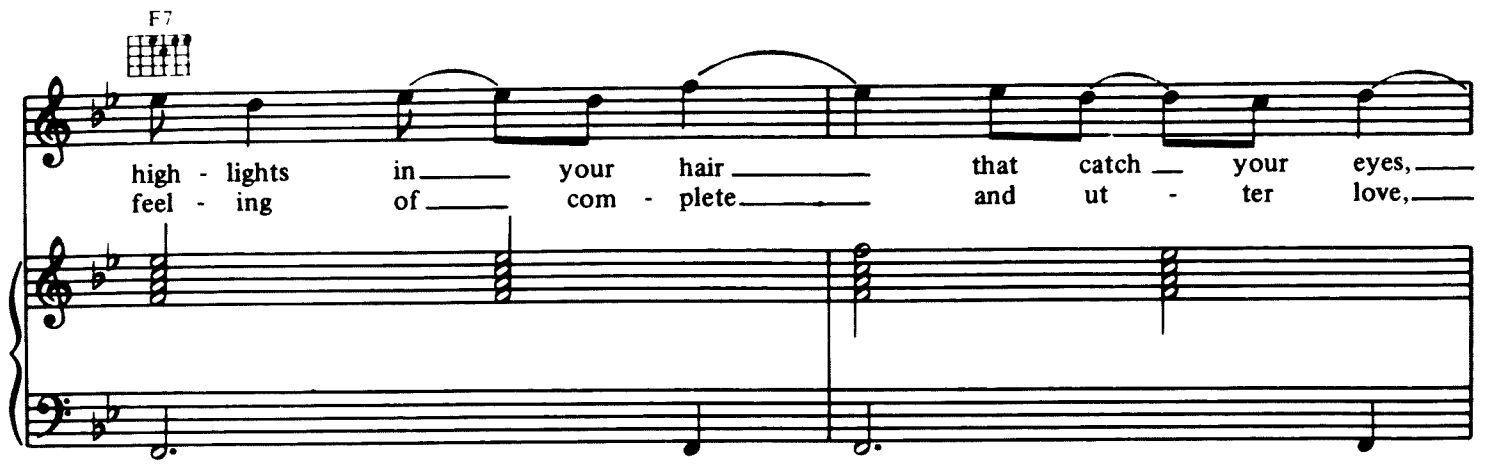
nev - er seen that dress you're wear - ing, or the
 nev - er had — such a feel - ing, such a




F7




high - lights in your hair that catch your eyes,
 feel - ing of com - plete and ut - ter love,



Gm

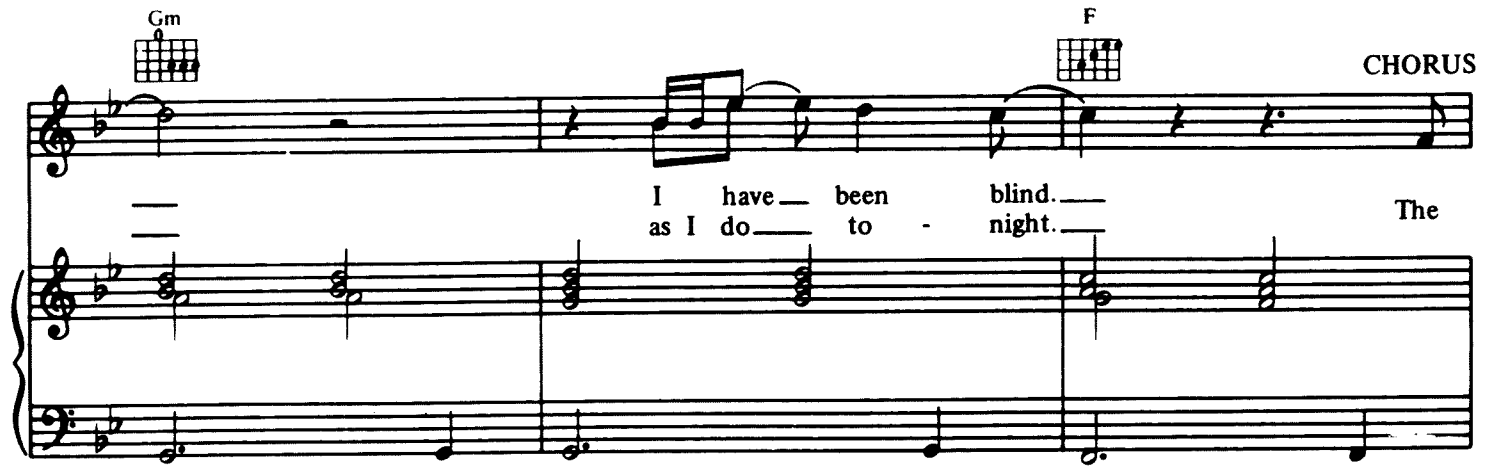


F




CHORUS


I have been blind. The
 as I do to - night.




F/Eb



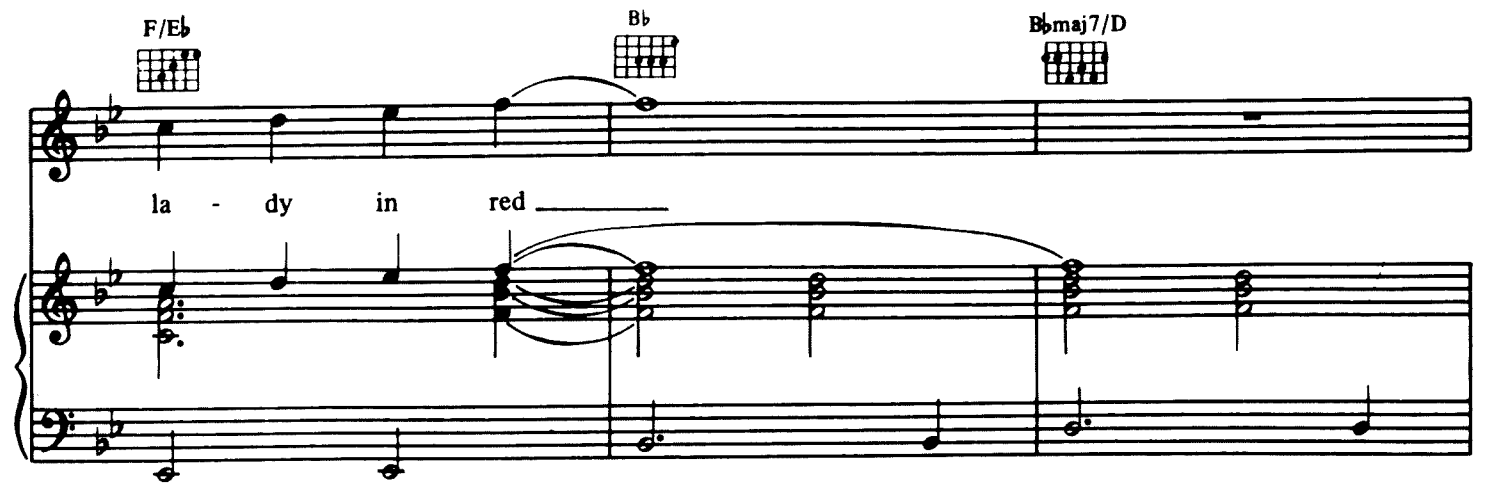
Bb




Bbmaj7/D




la - dy in red




Eb9




F



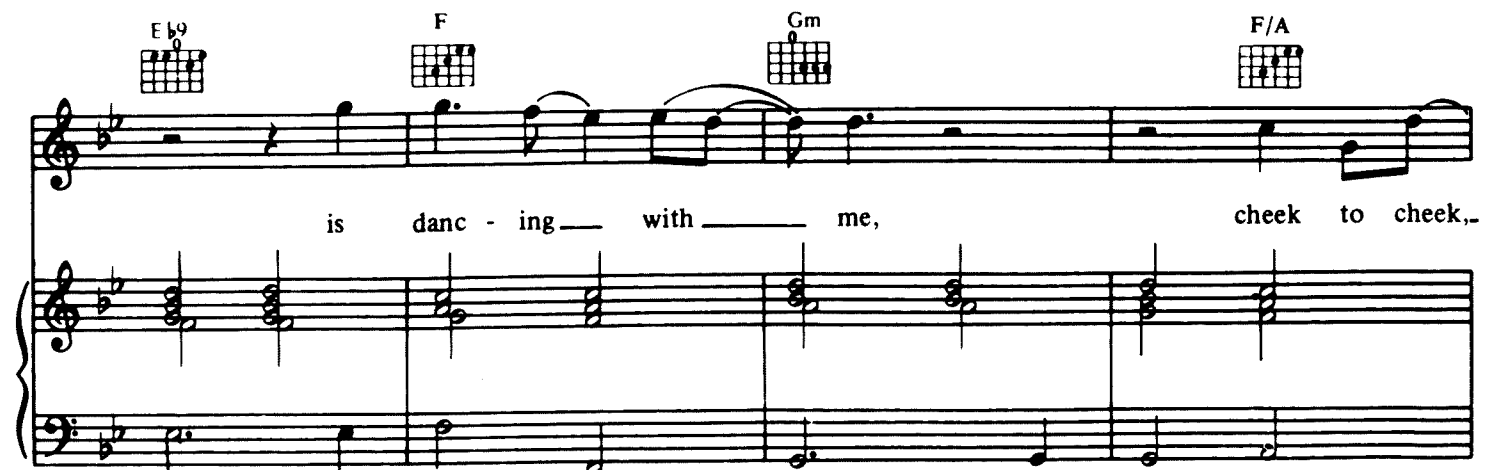
Gm



F/A



is danc - ing with me, cheek to cheek,



Gm Gm/D Cm

there's no - bo - dy here, —

F7 Bb

it's just you and me, — it's where I wan - na be,

Bb7 Eb

but I hard - ly know —

D/F# D Gm Gm/F

this beau - ty by my side, —

Gm/E



Cm7



I'll ne - ver for - get



F

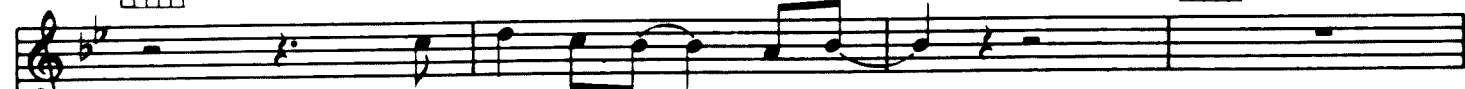


1.

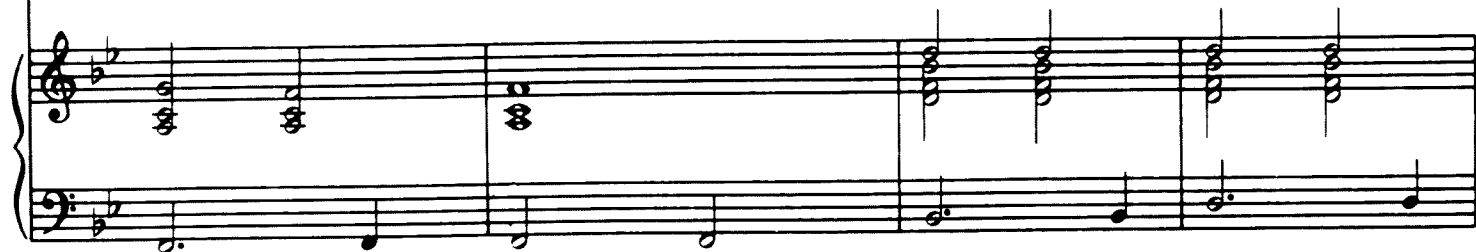
Bb



Bb/D



the way you look — to - night. —



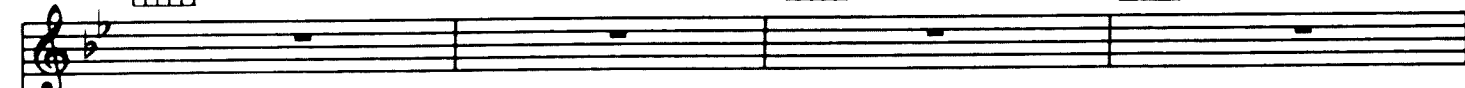
Ebmaj7



Bb



Bb/D



Ebmaj7



F



2.

Gm



2. I've way you look — to - night, —



Gm/F



Gm/E



Cm7



I nev - er will for - get

the way you look to - night.

The la - dy in red,

my la - dy in red.

Bb/D



Ebmaj7



F



Bb



x3

x3

Bb/D



Ebmaj7



F



Bb



The Long And Winding Road

The Beatles

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♩ = 70



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







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



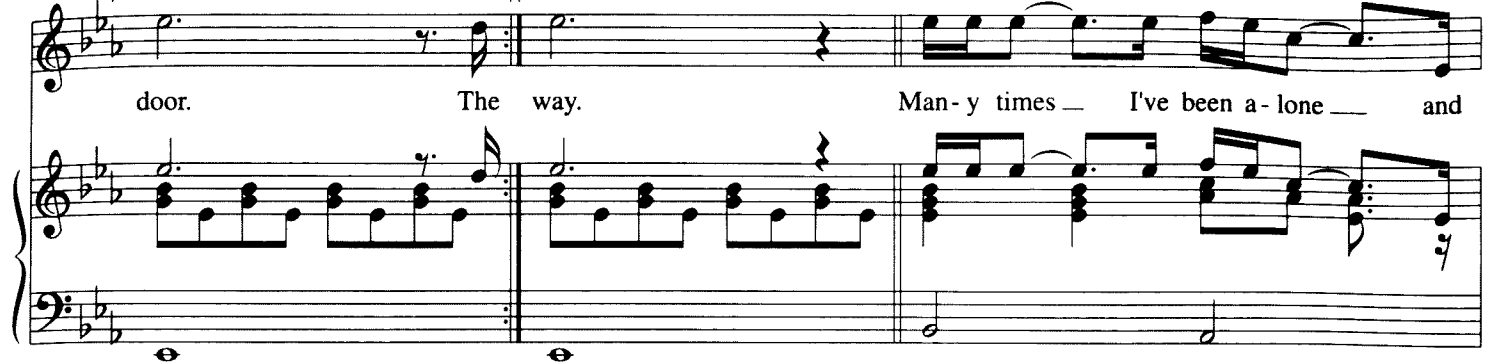
- pear. I've seen that road be - fore.
tears. Cry - ing for the day.








It al - ways leads ——— me here. Lead me to your —
Why leave me stand - ing here? Let me know the —


1  2   






door. The way. Man-y times — I've been a-lone — and




    

man - y times — I've cried. — An - y - way — you'll nev - er know — the



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



— wind - ing road. — You left me stand - ing here



Fm7 B^b7 E^b7 sus 4 E^b7 A^b E^b/G

a long, long time a - go. Don't {leave keep} me wait -

Cm Cm7 Fm7 B^b7 To Coda ⊕ E^b

- ing here Lead me to your — door.

E^b/B^b A^b E^b/G Fm7 E^b/B^b A^b E^b/G Fm7 B^b7

D.S. al Coda

But

⊕Coda E^b A^b/B^b E^b

door. Yeah, yeah, yeah, yeah.

The Wind Beneath My Wings

Bette Midler

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Slowly flowing, in 2

Gmaj7



C **D/C** **C**



mp

G(add A)



It must have been cold — there — in my shad - ow,

C **D/C**



mf

G(add A)



to nev - er have sun - light on your face.

C **D/C** **C**



Am (add B)



You've been con - tent — to let me shine,

D7sus4 **D7**



Am (add B) D7sus4 D7

you al-ways walked the step be-hind.

G (add A) C D/C

I was the one with all the glo-ry,

G (add A) D/c C

while you were the one with all the strength,

Am (add B) D7sus4 D7

on-ly a face with-out a name,

Am(add B) D B/D#

I nev - er once — heard you com - plain.

Em C G D/F# D

Did you ev - er know — that you're my — he - ro,

Em C G D/F# C/E D

and ev - 'ry - thing — I'd like to be?

Em C G D/F# D

I can fly high - er than an ea - gle, —

Am7 Am7/D D7 To Coda Gmaj9

'cause you are the wind__ be-neath my wings.

This system contains the first line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). Above the vocal line, four guitar chord diagrams are provided: Am7, Am7/D, D7, and Gmaj9. The lyrics are: 'cause you are the wind__ be-neath my wings.

C D/C G(add A)

It might have ap - peared__ - to go un -

This system contains the second line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. Above the vocal line, three guitar chord diagrams are provided: C, D/C, and G(add A). The lyrics are: It might have ap - peared__ - to go un -

C D/C G(add A)

no - ticed that I've got it all__ here in my

This system contains the third line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. Above the vocal line, three guitar chord diagrams are provided: C, D/C, and G(add A). The lyrics are: no - ticed that I've got it all__ here in my

C D/C C Am (add B)

heart. I want you to know__ I know the

This system contains the fourth line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. Above the vocal line, four guitar chord diagrams are provided: C, D/C, C, and Am (add B). The lyrics are: heart. I want you to know__ I know the

D7sus4 D7 Am(add B)

truth: I would be noth -

Detailed description: This system shows the first line of music. The guitar part has three measures with chords D7sus4, D7, and Am(add B). The vocal line has a whole note 'truth:' followed by a half note rest and a quarter note 'I' in the next measure. The piano accompaniment consists of two staves with a flowing eighth-note melody in the right hand and a bass line in the left hand.

D B/D#

in' with - out you.

D. S. al Coda

Detailed description: This system continues the piece. The guitar part has two measures with chords D and B/D#. The vocal line has a quarter note 'in'', a half note 'with - out', and a quarter note 'you.'. The piano accompaniment continues with similar rhythmic patterns. At the end of the system, there is a double bar line with the instruction 'D. S. al Coda'.

Coda Gmaj9 C D/C

wings. You are the wind_

Detailed description: This system begins the Coda section. The guitar part has two measures with chords Gmaj9 and D/C. The vocal line has a quarter note 'wings.' followed by a half note rest and a quarter note 'You are the wind_'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Am7/D D7 G(add A) C D/C

be - neath my_ wings.

Detailed description: This system concludes the piece. The guitar part has two measures with chords Am7/D, D7, G(add A), C, and D/C. The vocal line has a half note 'be - neath my_' followed by a quarter note 'wings.'. The piano accompaniment includes dynamic markings *mp* and *p*. The system ends with a double bar line.

This Guy's In Love With You

Herb Alpert

Words by Hal David. Music by Burt Bacharach.

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Moderately slow, with a light beat

The piano introduction is in 4/4 time with a key signature of two flats (Bb and Eb). It begins with a piano (*p*) dynamic. The right hand features a series of chords, primarily triads and dyads, while the left hand plays a simple bass line with quarter notes.

This section contains the first line of the song. The vocal line starts with the lyrics "You see — this guy, — this guy's in love with you. —". Above the vocal staff are two guitar chord diagrams: E^b and A^b maj7. The piano accompaniment continues with the same harmonic structure as the introduction, with a piano (*p*) dynamic.

This section contains the second line of the song. The vocal line starts with the lyrics "— Yes, I'm — in love. — Who". Above the vocal staff are three guitar chord diagrams: D^b maj7, E^b, and A^b maj7. The piano accompaniment continues with the same harmonic structure, maintaining a piano (*p*) dynamic.

G7 (sus) G9 G7 Cm7 Eb m7

looks at you the way I do? — When you smile, —

mp

Eb 9 (sus) Eb 7 Ab maj7 Ab m6

I can tell we know each oth - er ver - y well. How

p

Gm7 Cm7 Fm9

Steady

can I show you I'm glad I

cresc. poco a poco

Eb 9 (sus) Eb Ab maj7

got to know you, 'cause I've heard — some talk. They

f *p*

2nd time fade out within ten measures

say you think I'm fine. — This guy's — in love,

D^b maj7 E^b

— and what I'd do to make you mine. —

A^b maj7 G7 (sus) G9 G7 Cm7

Tell me now, — is it so? Don't let me be the

B^b m7 E^b 9 (sus) E^b 7 A^b maj7

mp

last to know. My hands are shak - ing. Don't

A^b m6 Gm7 Cm7

p *cres. poco a poco*

F#m A Esus4 F#m

I don't be - lieve_ that an - y - bo - dy feels the way I do_ a - bout you now._

Dmaj7 Esus4 F#m

F#m A Esus4 Bm

1. Back - beat the word was on the street that the fi - re in your heart is out._
(Verse 2 see block lyric)

F#m A Esus4 Bm

I'm sure you've heard it all be - fore but you nev - er real - ly had a doubt._

F#m A Esus4 Bm

I don't be - lieve — that an - y - bo - dy feels the way I do — a - bout you now —

F#m A Esus4 Bm

And all —

D E F#m

— the roads — we have — to walk — are wind - ing and all —

D E F#m

— the lights — that lead — us there — are blind - ing.

D E A /G# F#m

There are ma - ny things - that I — would like to say to you — but I don't know how,

Bm

{ be - cause }
I said

D F#m A F#m

may - be — you're gon - na be the one that

D F#m A F#m D F#m

saves me, — and af - ter all —

1.

A F#m D F#m A A6

rall. a tempo

— you're my won-der - wall.

2.

A F#m D F#m A F#m

I said may - be you're gon - na be the one that

D F#m D F#m D F#m

saves me, and af - ter all

A F#m D F#m A F#m

— you're my won-der - wall. I said

D F#m A F#m

may - be _____ you're gon - na be the one that

(Continue as instr.) D F#m A F#m Repeat 7 times

saves me, _____ you're gon - na be the one that

D F#m A F#m

Verse 2:
 Today was gonna be the day
 But they'll never throw it back to you
 By now you should've somehow
 Realised what you're not to do
 I don't believe that anybody
 Feels the way I do
 About you now.

And all the roads that lead you there were winding
 And all the lights that light the way are blinding
 There are many things that I would like to say to you
 But I don't know how.

Your Song

Elton John

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Slow, but with a beat

The piano introduction consists of two measures in 4/4 time. The melody is in the right hand, starting on a G4 and moving through a series of eighth and quarter notes. The bass line in the left hand provides a simple harmonic accompaniment with chords and single notes.

E^b

A^b maj7

B^b onD

Gm

The first system shows the vocal line with five numbered lines of lyrics and the piano accompaniment. The piano part continues with a steady eighth-note accompaniment.

1. It's a lit-tle bit fun-ny _____ this feel - ing in - side, _____
 2. If I was a sculp-tor _____ but then a - gain no, _____ or a
 4. I sat on the roof _____ and kicked off the moss, _____ well a
 5. So ex-cuse me for - get - ting _____ but these things I do, _____

Cm

Cm onB^b

Cm on A

A^b

The second system shows the vocal line with lyrics and the piano accompaniment. The piano part continues with a steady eighth-note accompaniment.

man I'm not one of those — who — can eas - i - ly, hide, _____
 few who makes po - tions in a trav - el - in' show, _____ I
 of the vers - es, well they've got me — quite cross, _____
 You see I've for-got-ten — if — they're green or — they're blue, _____

E^b onB^b B^b G onB Cm

I'm don't _ have much mon-ey, _____ but, boy, if I did, _____
 know — it's not much but it's — the best I can do, _____
 But the sun's been quite kind _____ while I wrote this song, _____
 An - y - way — the thing _____ is what I real-ly mean, _____

E^b Fm7 1 A^b B^b B^b sus B^b

I'd buy _ a big house where _____ we both could live.
 My gift is my song and _____
 It's for peo-ple like you, that _____ keep it _ turned on.
 Yours are the sweet-est eyes _____

2 A^b E^b A^b E^b B^b Cm

onEb onD

this one's for you. _
 I've ev - er seen _

3. 6. And you can tell ev - 'ry-bod - y

Fm7 A^b B^b onD Cm

This — is your song. — It may — be quite — sim-ple but, —

Fm7 A^b Cm Cm onB^b

Last time to Coda ⊕

— now that it's done, — I hope you don't mind, — I hope you don't mind —

Cm A^b6 E^b onG A^b6

— that I put — down in — words. How won - der - ful life is — while

rit.

A^b B^b B^b sus B^b

D.S. al Coda with repeat

you're — in — the world. — a tempo

CODA

Cm **Cm** **Cm** **A^b6**

7.8. I hope you don't mind, — I hope you don't mind — that I put — down in — words, How

E^b **A^b6** **A^b** **B^b** **B^b sus** **B^b**

won - der - ful life is — while you're — in — the world. —

rit. *a tempo*

A^b **E^b** **A^b** **B^b** **A^b** **E^b**

you're — in — the world. —

a tempo

Yesterday

The Beatles

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Moderately

p e dolce

The piano introduction consists of two staves. The right hand plays a sequence of chords: F major, E minor 7, A7, D minor, and D minor 7, each held for a full measure. The left hand plays a single bass note (F) in the first measure, followed by a whole rest for the remainder of the piece.

Yes - ter - day, all my trou - bles seemed so far a - way

p

This system contains the first line of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. Above the vocal line, guitar chord diagrams are provided for F, Em7, A7, Dm, and Dm7. The piano accompaniment includes a dynamic marking of *p* (piano).

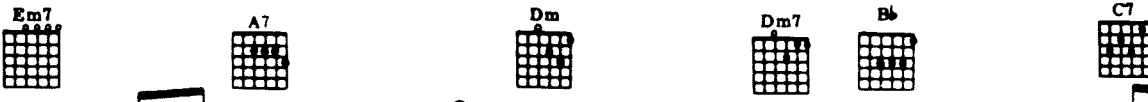
Now it looks as though they're here to stay ___ Oh

This system contains the second line of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. Above the vocal line, guitar chord diagrams are provided for Bb, C7, F, and C. The piano accompaniment continues with the same harmonic structure as the previous system.

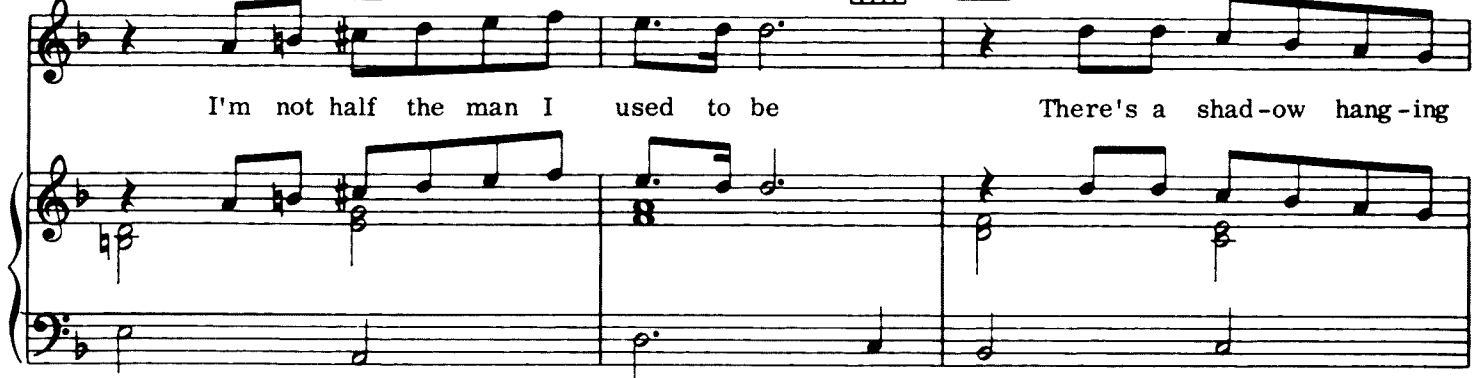



 I be - lieve___ in yes - ter - day. ___ Sud - den - ly






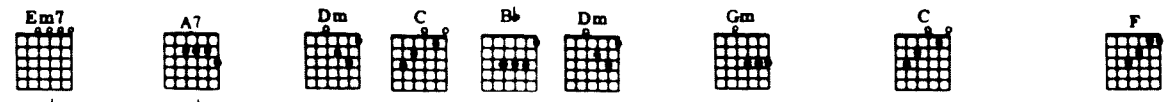
 I'm not half the man I used to be There's a shad-ow hang-ing






 ov - er me___ Oh yes - ter - day___ came sud - den - ly. ___





 Why she had to go I don't know, she would - n't say.



Em7 A7 Dm C Bb Dm Gm C F

I said some-thing wrong now I long for yes - ter - day.

Em7 A7 Dm Dm7

Yes - ter - day, love was such an eas - y game to play

Bb C F C Dm G

Now I need a place to hide a - way — Oh I be - lieve — in

Bb F F G Bb F

yes - ter - day. — Mm mm mm mm mm. —

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