

V

THE BEST OF

JOE COCKER



IMP

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BIRD ON THE WIRE

Slow relaxed ballad tempo

Words and Music
by LEONARD COHEN

F  C 

Like a bird on the wire, — Like a
ba - by still - born, — Like a



F  F7  Bb  F 

drunk in a mid-night choir, — I have tried
beast with his horn, — I have torn



To Coda

C  F  Bb 

in my way to be free.
ev-ery - one who reached out for me.



F  C  F  C 

Like a worm on a hook, —
But I swear by this song, —



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

F7 Gm

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

C Bb F 1 C7 2 C7 D $\frac{9}{12}$ al-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

poco rit. *a tempo*
mp-mf

Cm Ab

lone - ly, You cry the long night thro', Well you can

Cm6 Cm7 Fm7 Gm Bb+ Ebmaj7 Dm7 G7

cry me a riv-er, Cry me a riv-er, I cried a riv-er o-ver

Gm7 Gdim C7+ F9 Fm7 Bb7 Fm7

you. Now you say you're sor-ry.

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. D7

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!

Fm7 Bb7 Fm7 Eb6 Abm6 G7 Eb6 Led. *

DARLING BE HOME SOON

Words and Music
by JOHN SEBASTIAN

Moderate swing

The musical score is written in G major and common time (C). It consists of a vocal line and a piano accompaniment. The piano part begins with a *mf* dynamic and features a rhythmic pattern of eighth and sixteenth notes. The vocal line starts with a *p* dynamic. The lyrics are: "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—". The piano accompaniment includes chord symbols: G, C, G, C, Bm, Am, C, Bm, Am, G, Am7.

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—

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-gainst the sky—— Try——— and

C G G

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

C G C Bm Am D7 Am7D7 Am7 D7

D. § AL FINE

DELTA LADY

Words and Music
by LEON RUSSELL

Heavy Rock beat

The musical score is written in 4/4 time with a heavy rock beat. It consists of three systems of music. Each system includes a guitar part with chord diagrams, a piano accompaniment, and a vocal line with lyrics. The lyrics are: "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, 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 -".

Chord Diagrams:

- C:
- G7:
- G+:
- F7:
- D:
- C7:

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

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

To Coda

C7 F C

my — Del - ta La — dy. — Yes, you're

C7 F C

my — me oh my — Del - ta La — dy.

1 G7 G+

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

CODA C7 F

my — Del - ta

1-3 4 C

Repeat 4x

La — dy. — Yes, you're La — dy. —

JAMAICA SAY YOU WILL

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

mf

Ab Eb7

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

p

Ab

fair, Where the winds hit heav - y on the

Db Ab

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

Db Eb7 Ab

one who lives there, She once

was a true love of mine.

Db Eb7 Ab D. S.

D. S.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "one who lives there, She once". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of three flats. The first system ends with a double bar line 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

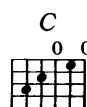
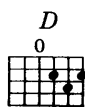
Slowly

Tacet

mp
with pedal throughout

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo is marked 'Slowly' and the dynamics are 'mp' (mezzo-piano). A 'Tacet' instruction is placed above the first staff, indicating that the piano is silent during the vocal entry.

Guitar → Em
(Capo 3rd fret)

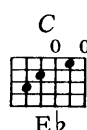
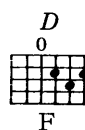
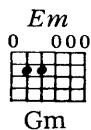


Piano → Gm



I can stand — a lit-tle rain,

The first system shows the vocal melody and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The guitar and piano chord diagrams are positioned above the vocal staff.



Gm

F

E \flat

I can stand — a lit-tle rain,

The second system repeats the vocal melody and piano accompaniment for the second line of the song. The guitar and piano chord diagrams are positioned above the vocal staff.

Em
0 0 0 0
Gm

D
0
F

C
0 0
Eb

I can stand — a lit - tle rain,

Em
0 0 0 0
Gm

D
0
F

C
0 0
Eb

I can stand — a lit - tle pain.

Am7
0 0 0
Cm7

B7
0
D7

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

B+
0 0
D+

B7
0
D7

C7
0
Eb7

D7
0
F7

I can stand — a lit - tle

Em7
0 0 0
Gm7

A/E
0 0 0
C/G

Em7
0 0 0
Gm7

A/E
0 0 0
C/G

rest.

Em7
0 0 0
Gm7

D
0
F

C
0 0 0
Eb

I can stand a lit - tle sor - row,

Em
0 0 0
Gm

D
0
F

I can stand it till to -

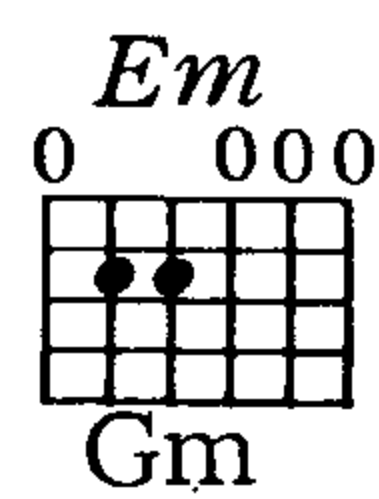
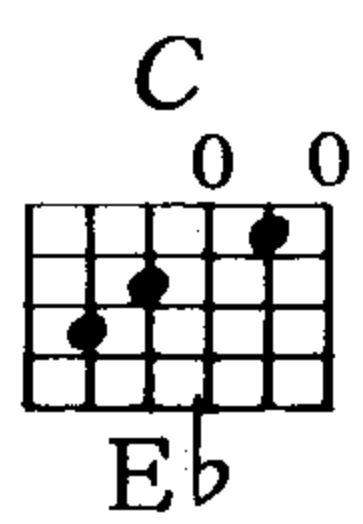
C
0 0 0
Eb

Em
0 0 0 0
Gm

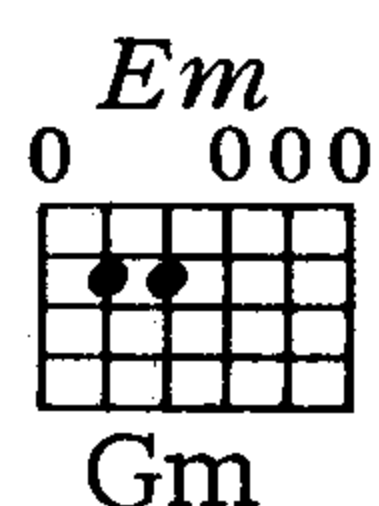
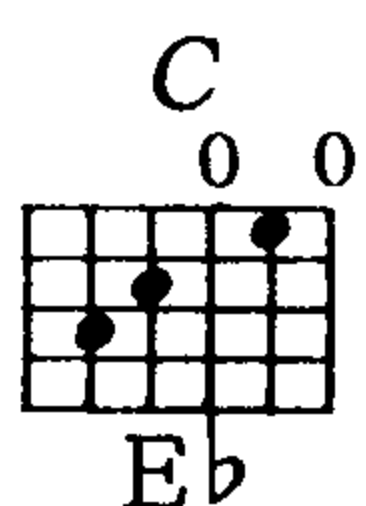
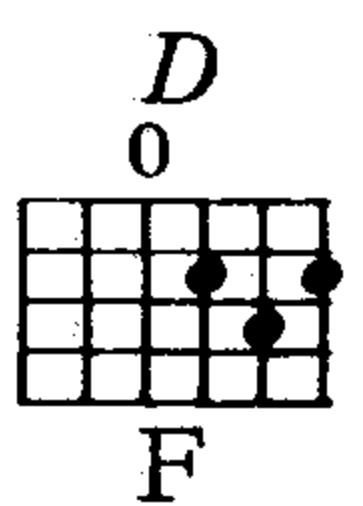
D
0
F

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

gradual cresc.

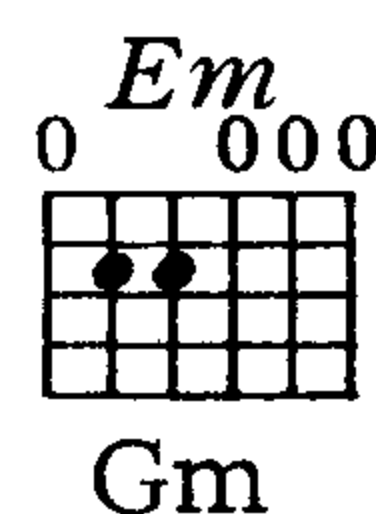
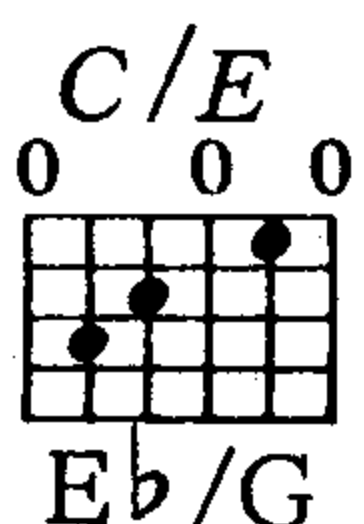
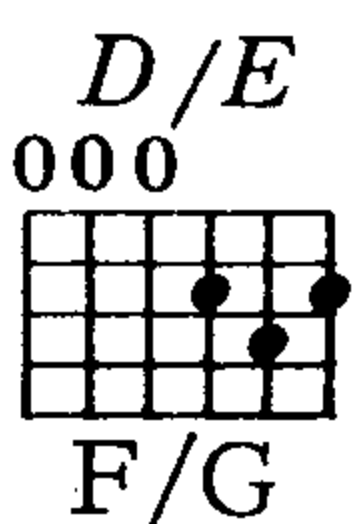


just an - oth - er taste of

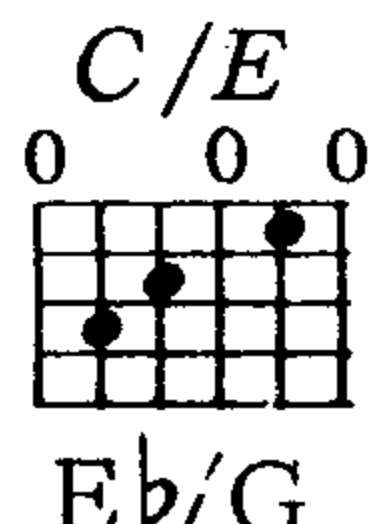
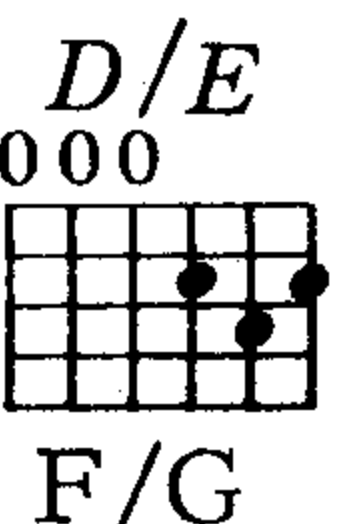


life. I can

f



stand a lit - tle love, I can



stand a lit - tle love.

Am7
0 0 0

B7
0

Cm7

D7

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

B+
00

B7
0

C7
0

D7
0

Em
0 0 0 0

D+

D7

Eb7

F7

Gm

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

A9
0 0 0 0

Freely
Tacet

C9

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

C/D
00 0

Tempo 10
G
x000

Am7
0 0 0

Eb/F

Bb

Cm7

I can make it _____ some _____ more.

G/B
x0
Bb/D

C
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
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
B \flat

Am7
0 0 0
Cm7

G/B
x0
B \flat /D

C
0 0
E \flat

more.) — (I've —

C \sharp m7-5
x000
Em7-5

Freely
D9
0 0
F9

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

A little slower (♩♩ = ♩♩)

G
x000
B \flat

G7
x000
B \flat 7

C
0 0
E \flat

Cm
3 fr.
E \flat m

G
x000
B \flat

G7
x000
B \flat 7

C
0 0
E \flat

Cm
3 fr.
E \flat m

G
x000
B \flat

rit. *sva*

JUST LIKE A WOMAN

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 as 'Moderately slow, with a beat'.

Verse

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 first system of the verse includes guitar chord diagrams for C, F, G7, and C. The music features a vocal line with lyrics and a piano accompaniment. A triplet of eighth notes is marked with a '3' above it.

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 second system of the verse includes guitar chord diagrams for C, F, G7, F, and G7. The music continues with the vocal line and piano accompaniment. A triplet of eighth notes is marked with a '3' above it.

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

The third system of the verse includes guitar chord diagrams for F, Em, Dm, C, F, and G7. The music concludes the verse with the vocal line and piano accompaniment. A triplet of eighth notes is marked with a '3' above it.

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.

Interlude

E7 C

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

E7

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

F6 G11 G7 G11 G7

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

D.S. al Fine

LAWDY, MISS CLAWDY

Words and Music
by LLOYD PRICE

Slow Rock

Piano introduction featuring a steady bass line and a treble line with triplet eighth notes. The key signature has one flat (Bb).

Chords: F, Bb A C Bb, F Bb6 Bdim F, F6

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

Chords: C7, F, F7, F, F6, F7, F6, F7, Bb, B6 Bb7

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

Chords: Bb, C7, F, F6, Bb, Gm7, C7, F

1 2

2. Be -

Chords: Gm F, Gm F, Gm C6 Gm C7 F6 C7, F, Gm F, Gm F, C7

f

F B \flat A C B \flat F B \flat 6 Bdim F F6

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

f

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 labels: 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

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

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

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

D.S. al Coda

Chords: E^b, B^b, F, D7, Gm, E^b, Gm, C7, Gm, E^b7, D7, Gm, D7, Gm.

LOVE THE ONE YOU'RE WITH

Words and Music
by STEPHEN A STILLS

Moderately fast

F/C



C



F/C



1. C



4/4

mf

2. C



F/C



C



4/4

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

F/C



C

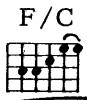


F/C

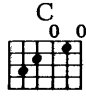
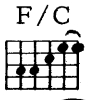


4/4

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



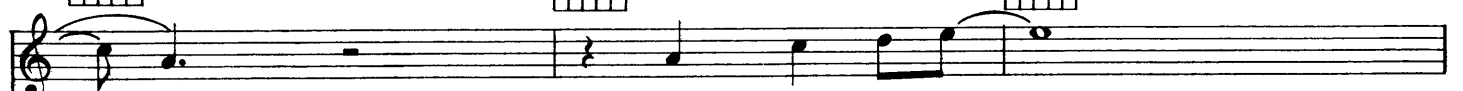
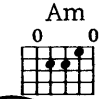
who you're talk - in' to ——— con - cen - tra -
o - ver good times you've had, there's a
and you're a boy. well, get it to -



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



'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 -



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





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



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






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

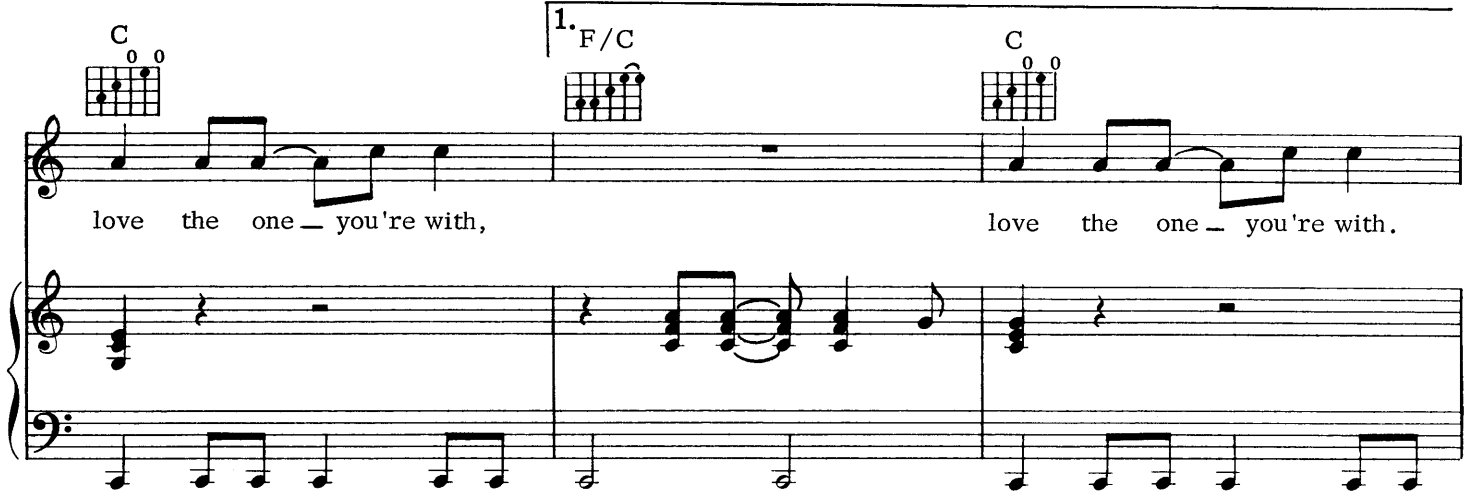


To Coda ♪

love the one_ you're with,

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 —

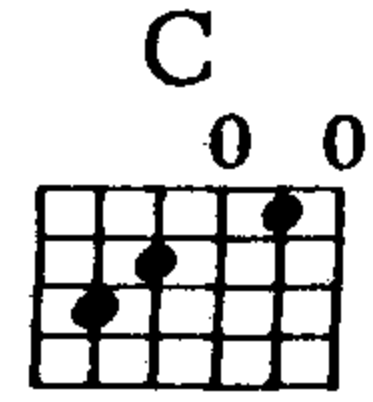
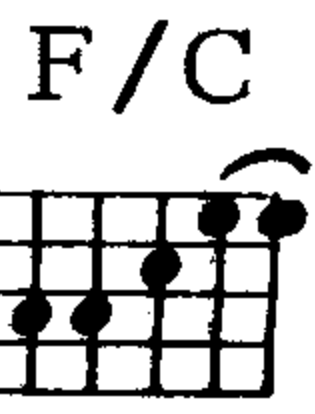
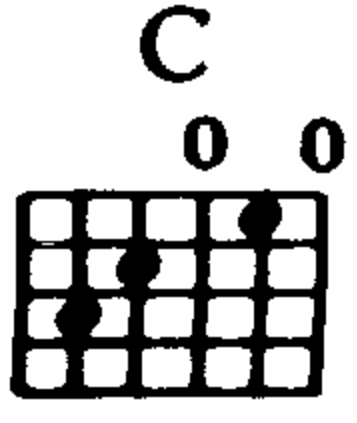


D. S. al Coda 

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



Coda

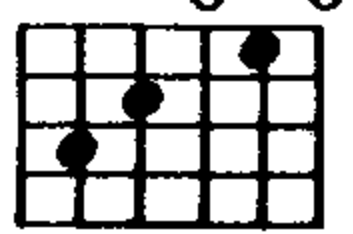


love the one — you're with, love the one — you're with.

F/C



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,

Bb7



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

D7



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

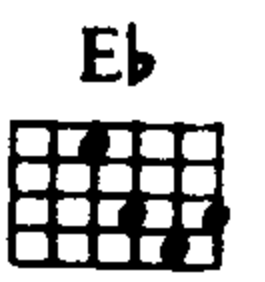
F7



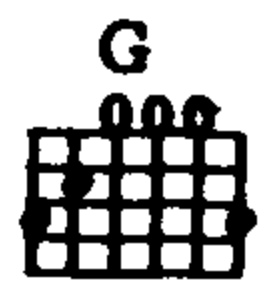
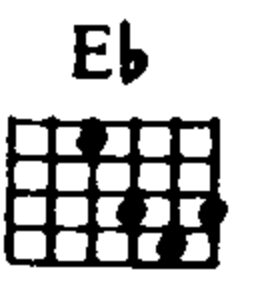
Search-in' for me, Mar-jor-ine.



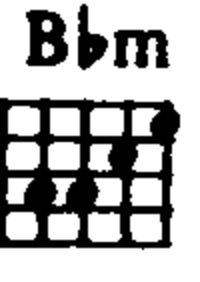
I want you back but you will not get in the sack, — no. — Each — time I



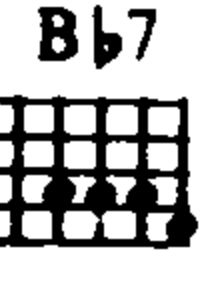
go to town — I — see your face — in a crowd, And when I come —



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



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



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



(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

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)

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

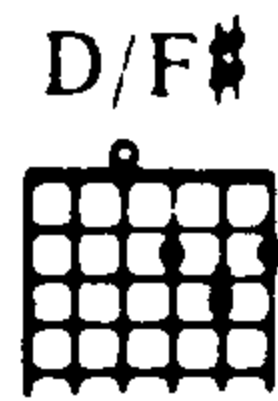
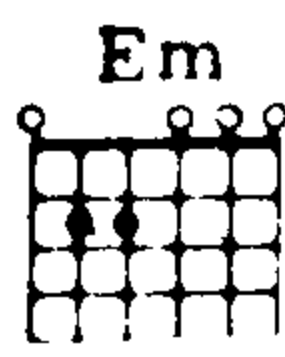
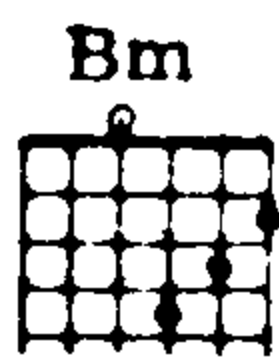
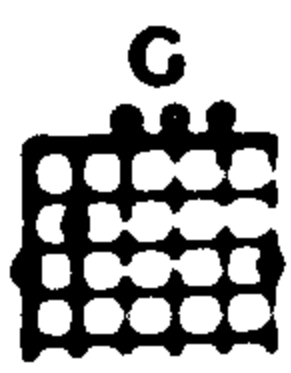
road is long. There are

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

Chorus:

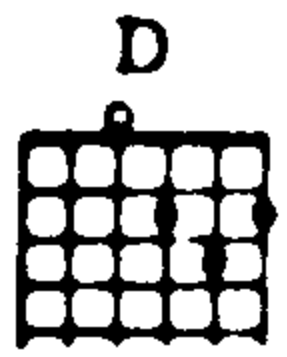
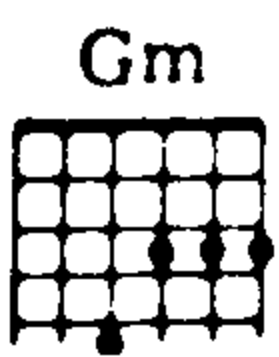
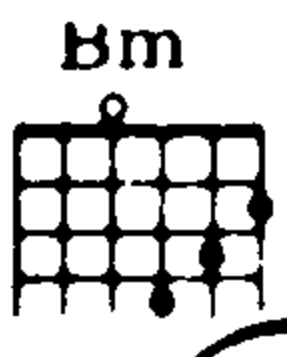
day. Love lift us up where we be-long, where the

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



far from the world we know; up where the

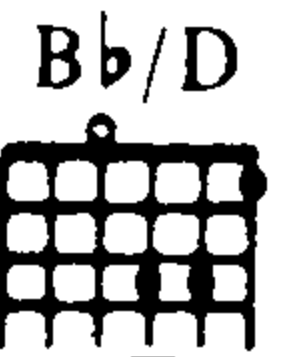
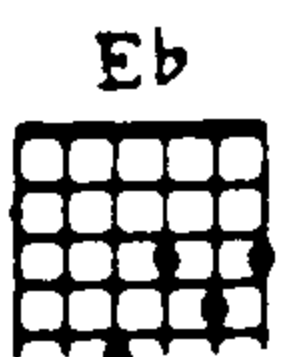
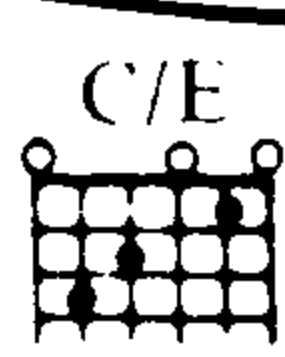
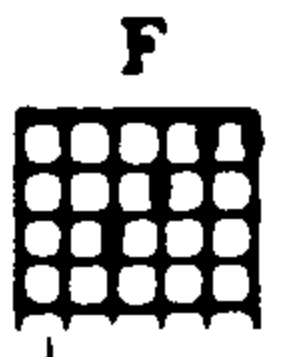
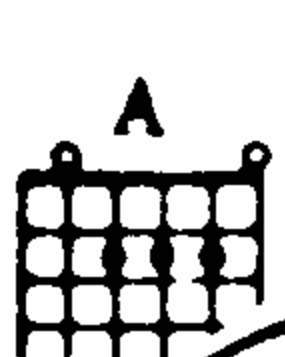
1.



clear winds blow.

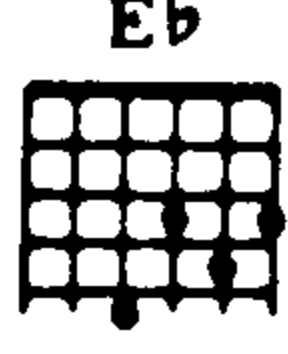
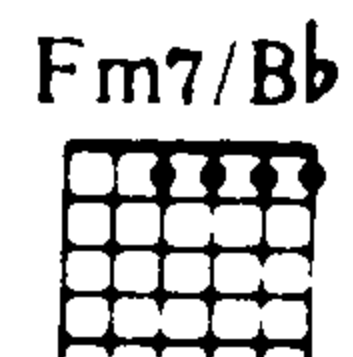
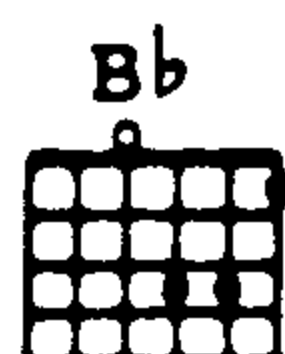
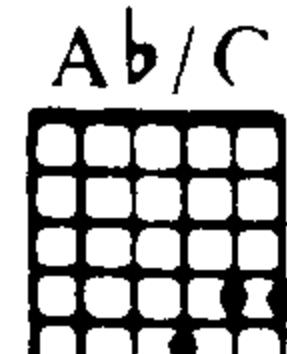
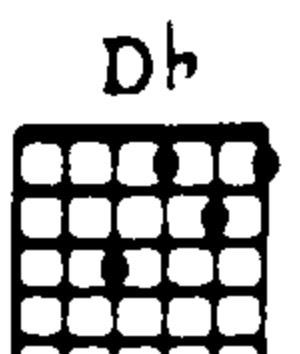
decresc.

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 *f*

Eb Eb/G Ab Cm
 Love lift us up where we be-long, — where the

Fm Eb/G D^b Ab B^b Eb Eb/G
 ea - gles cry, — on a moun - tain high. Love lift us up where we be-long.

Ab Cm Fm Eb/G G/B Cm Abm
 — 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.

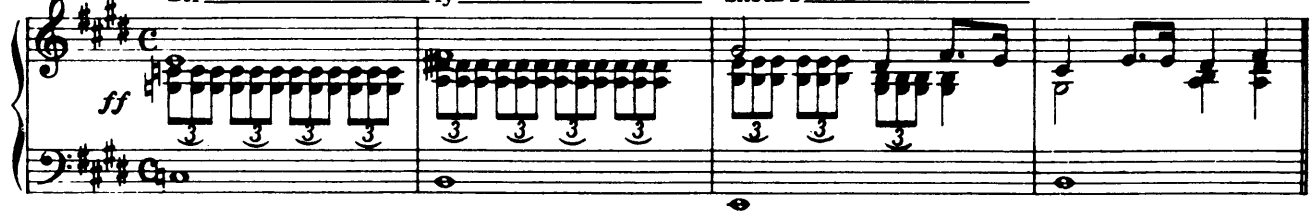
WITH A LITTLE HELP FROM MY FRIENDS





Words and Music by
JOHN LENNON and PAUL McCARTNEY

Moderato

C  B7  E  B7 


Bil-ly Shears






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 worry you to be a lone?)
Would you believe in a love at first sight yes I'm certain that it happens all the





mf
(small notes 2nd time ad lib.)



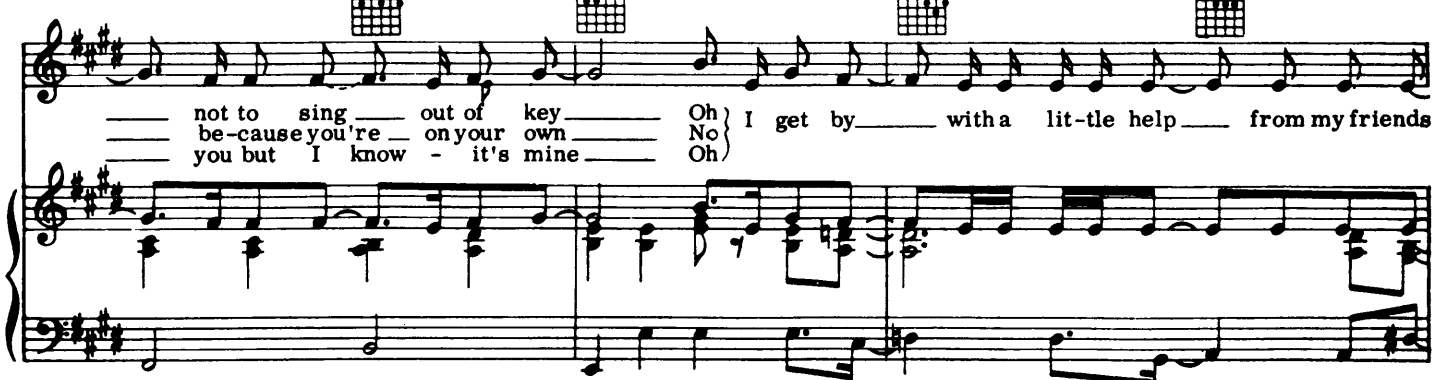
E  B  F#m 

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



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 any - bo - dy?) I need some - bo - dy to love.
(Do you need any - bo - dy?) I just need some-one to love.

A C#m F#7 E D To Coda

(Could it be any - bo - dy?) I want some-bo-dy to love.
(Could it be any - bo - dy?) I want some-bo-dy to love.



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



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

D. % al Coda ⊕ CODA



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



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



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



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

YOU CAN LEAVE YOUR HAT ON

Words and Music
by RANDY NEWMAN

Moderately slow
Tacet

The piano introduction consists of two staves in 4/4 time, marked 'Moderately slow' and 'Tacet'. The right hand plays a steady eighth-note accompaniment, while the left hand plays a similar eighth-note pattern. The music is in the key of E major (indicated by three sharps: F#, C#, G#).

E7

A guitar chord diagram for the E7 chord, showing the fretting on the strings: 0 (open), 2 (second fret), 0 (open), 2 (second fret), 0 (open), 2 (second fret).

Ba-by, take off your coat—

real— slow.

The piano accompaniment continues with the same eighth-note pattern as the introduction, supporting the vocal line.

Ba-by, take off your shoes;—

yeah,

The piano accompaniment continues with the same eighth-note pattern.

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.

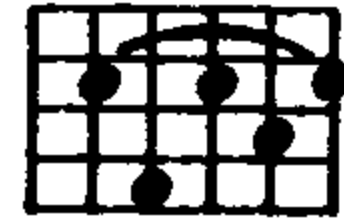
Come back here, stand on this chair; that's_

_ right. Raise your arms up to_

_ the air, shake_ 'em.

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

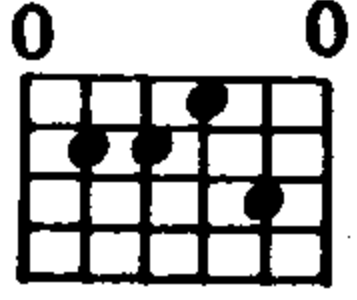
Bm7



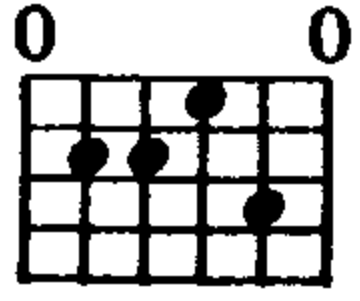
Tacet

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

E7



E7



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.

Repeat and fade

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