A DAY IN THE LIFE OF A FOOL ("Black Orpheus") 22
EASY TO BE HARD ("Hair") 15
FANETTE ("Jacques Brel") 12
FRANK MILLS ("Hair") 42
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YOU DON'T HAVE TO SAY YOU LOVE ME 46
YOU'RE A SWEETHEART 38
YOU'RE NOT ALONE ("Jacques Brel") 29
Myrna Sislen, the brilliant young concert guitarist, is perhaps best known for her work with the internationally acclaimed guitarist Laurindo Almeida. The fruits of their collaboration were recently published in a folio "Contemporary Moods for The Classical Guitar."

In addition to her love for classical guitar, Miss Sislen has broadened her musical horizons through five years of study with the great jazz guitarist Charlie Byrd. His highly original style continues to bear an important influence on her own creativity.

A well-known music figure in the Washington, D.C. area, Myrna Sislen has performed the music for the world premiere production of John Arden's "The Waters Of Babylon" at the Washington Theatre Club as well as the East Coast Premiere of the "Concertina for Piano and Guitar" by Radames Gnattali.

Miss Sislen has also made every effort to encourage new guitar players by teaching at The Guitar Shop in Washington, D.C. Among her students are the children of many Congressmen and government officials.

Her growing list of performance credits encompasses appearances at college campuses throughout the nation including American University, the University of California and the University of Delaware. Miss Sislen also recently completed a highly successful tour of Europe where she performed concerts for piano and solo guitar.
FINGERING EXPLANATIONS

RIGHT HAND FINGERING

p—pulgar (thumb)
i—índice (index)
m—medio (middle)
a—anular (ring)

(2) = A circled number is the number of the string

C = Bar

1/2 C = 1/2 Bar or bar only the first three strings

MC = Bar only the middle strings

V = Roman numerals indicate the number of the fret

1/2 C VI = 1/2 bar at the sixth fret

APOYANDO = The apoyando or rest stroke is achieved by brushing across one string and coming to rest on the next string. It should be used to bring out melody lines.

TIRANDO = The tirando or free stroke is accomplished by brushing the string in a kind of arc without touching the next string. Tirando is a chord stroke and should be used when playing fast scale passages or tremolo.

You will always find that the arabic numbers to the left of the note refer to the fingers of the left hand. The circled numbers to the right of the note refer to the string.
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(to improve page turns)
(There's) ALWAYS SOMETHING THERE TO REMIND ME

Words by
HAL DAVID

Music by
BURT F. BACHARACH

Play the last note ("F") of measure 5, with your 4th finger, on the ② string. This will put you in the proper position for measure 6.

Keep a CⅢ for all of measure 7.

In measure 14, finger the second note "F" on the ② string and the other notes in the measure just as they are marked. This will help put you in position for the next measure.

In measure 15, keep your CⅧ for the whole measure. You should then play the last "B" on the ① string.

In measure 19, keep the CⅠ chord sounding by using a hinge-type bar. A hinge bar, in this case, is done by keeping your fingers in place and moving your bar slightly so that just the first string will be open. Then you can play the open "E" and set the bar down again to play the "F", and so on... The same thing happens in measure 23. Keep this hinge idea in mind and use it whenever you must play an open string, while the notes under a bar continue to sound.

Keep a CⅧ for all of measures 20 and 21.

Bossa Nova beat

1. I walk a - long the cit - y streets you used to
2. When shad - ows fall I pass the small ca - fe where
3. If you should find you miss the sweet and ten - der

walk a - long with me; 
we would dance at night;
love we used to share;

And ev - ry step I take re -
And I can't help re-calling
Just come back to the plac-es

calls how much in love we used to be.
how it felt to kiss and hold you tight.
where we used to go and I'll be there.

Oh, how can I for -
get you, When there is always something there to remind me;

Always something there to remind me.

I was born to love you And I will

never be free, You'll always be a part of me. Wo-wo-

Repeat ad lib., fading out

I'll never love another, baby.
I never will forget you baby.
You'll always be a part of me, oh.
Most of this arrangement is played in the first position, so it should be relatively easy to execute.
Since it is an arpeggio type arrangement, you must keep the melody notes strong while playing a smooth accompaniment. The best way to do this is to use an apoyando stroke for the melody notes.
The only other difficulty might be in counting the syncopated rhythm. Remember to count out each voice separately and then play the measure slowly.
In measure 16, keep the CⅢ for the entire measure.

1. It's knowing that your door is always open and your path
   is free to walk,
   that
   makes me tend to leave my sleeping bag rolled up and stashed behind your
C

couch,

Cmaj7

knowing I'm not shackled by forgotten words and bonds. And the

C6

ink stains that have dried upon some line,

C

That keeps you in the backroads by the rivers of my

Dm

memory, that keeps you ever gentle on my mind.

Dm(maj7)

G7

1.2.

Dm7

3.

G7

D.S. at Coda

34

SH 4930

2. It's not

4. I
Coda

Cmaj7

C

C6

cupped hands 'round a tin can I pretend to hold you to my breast and

Dm

47

find

that you're

Dm(maj7) Dm7 G7

wav-ing from the back-roads by the riv-ers of my mem-ry, ev-er

Dm7 G7 C

smil-ing; ev-er Gent-le On My Mind.

2. It's not clinging to the rocks and ivy planted on their columns now that binds me
Or something that somebody said because they thought we fit together walkin'.
It's just knowing that the world will not be cursing or forgiving when I walk along
Some railroad track and find
That you're moving on the backroads by the rivers of my memory and for hours
You're just gentle on my mind.

3. Though the wheat fields and the clothes lines and junkyards and the highways
Come between us
And some other woman crying to her mother 'cause she turned and I was gone.
I still might run in silence, tears of joy might stain my face and a summer sun might
Burn me 'til I'm blind
But not to where I cannot see you walkin' on the backroads by the rivers flowing
Gentle on my mind.

4. I dip my cup of soup back from the gurglin' cracklin' caldron in some train yard
My beard a rough'ning coal pile and a dirty hat pulled low across my face.
Through cupped hands 'round a tin can I pretend I hold you to my breast and find
That you're waving from the backroads by the rivers of my memory ever smilin'
Ever gentle on my mind.
In measure 2, practice moving to the C III to be sure that you will hit the correct notes.
On the last beat of measure 5, slide your 3rd finger "C" to "C♯" and then to "D" on
the first beat of measure 6.
The grace note on the second beat of measure 7 is meant to be a lead-in for the next
chord. Play it quickly and keep your finger on the note so it will sound while you play the
chord.
In measure 10, keep your fingers on the "G" chord for the last two beats of rhythm.
The glissando effect in measure 13 is achieved by sliding your 2nd finger quickly from
"F♯" to "G♯", without any break in the sound. The same technique is used in measure 14,
where your 2nd finger slides from "B" to "C♯".
On the second beat of measure 18, slide your 1st finger from "C" natural to "D" so
you will be in position to set down the D7 chord.
In measure 23, once you are in position for the Ab chord, just slide your fingers to
the third fret and you will be in position for the "G" chord.
In measure 26, when you place your fingers for the first chord, keep them in the same
position for the rest of the measure. The same thing happens in measures 27 and 28.

Moderately slow, with a beat

CIII

E7

A7

D7

G

CIII

What goes up must come down,

E7

A7

D7

G

CIII

Spin-ning Wheel got to go 'round...

D7

G

CIII

D7

D9

cry-in' sin,... Ride a paint-ed po-ny, let the Spin-ning Wheel spin.
You got no money, you got no home, _ Spinning Wheel

all alone._ Talkin' 'bout your troubles and you, you never learn,

Ride a painted pony let the Spinning Wheel turn. Did you find your di-

recting sign_ on the straight and narrow high way,

Would you mind_ a reflecting sign? Just let it shine_ with-
in your mind and show you the colors that are real.

Someone is waiting

just for you, Spinning Wheel spinning true,

Drop all your troubles on the riverside, Catch a painted pony on the

Repeat and fade

Spinning Wheel ride.
There are many bars required in this arrangement, so it will be helpful to develop a technique of "breathing" with the bar. The "breathing" will give you an opportunity to rest your hand and enable you to play for a longer period of time, without getting tired. For example, a C III is required for the first four measures. You should raise the bar (breath) for a second after each measure.

You can use the same technique in measures 5 and 6. Bar only five strings in the 5th measure and then "breath" when you change to a six string bar in measure 6.

Keep your fingers in the same position as measure 11, to play the arpeggio in measure 12.

In measure 14, slide your bar from the IV to the Vth fret. Your fingers will stay in almost the same position; merely lift your 2nd finger for the second chord.

Keep a C VIII for all of measure 25.

You must keep a C III for all of measures 29, 30, and 31. Practice it several times to make sure that your fingers don't get tired while you are finding the notes of the chord.

On the last beat of measure 32, slide your 3rd finger from "D" to "C" on the 5 string. This will help you get in position for the next measure.

Slow Waltz, with feeling

1. We were two friends in love, Fa-nette and I,
2. We were two friends in love, Fa-nette and I,
3. We were never two friends, Fa-nette and I,

The empty beach was warm and sleepy in July.
The empty beach was warm, deceitful in July.
The empty streets are cold and crying in July.

If the sea recalls, the waves would surely say I sang so many
But when the waves are still, I still can hear it

songs for Fanette each day.
songs for Fanette that day.

She was,
I saw,
she was as beautiful as rainbows in the sky. She saw them arm in arm, enfolded by the sea, they

was so beautiful and looked so much in love, they not at all am never looked at I.

They were, They saw,

she was there on the sand, as gold as she was brown, and they saw me and they laughed, they stood and watched me cry, and

when I held her hand, I held the world around.
sang their little song, I cursed the summer sky.
I was, You see, I was so cra-z-y then to think that it could be, I
I'd like to tell you how they swam so well that day, they

thought that I was hers, I be-lieved that she was for me;
swam so far a-way, you'll nev-er see them now;

But we, we nev-er learned, un-til it's too
No, no, we nev-er learn, "But let's talk of something else".

late.

Coda
nette.  rit.
On the third beat of measure 3, just slide your bar from the I to the IIIrd position. This will help to make the music smooth and flowing.

Slide your 1st finger from "C" to "D" in measure 6. Then you will be in position to play the D7 chord that falls on the second beat of the measure.

The section beginning on measure 13 has some difficult position shifts that will require extra practice. Most of the shifts occur between the VIIIth and the IIIrd positions. It is best to practice this section by moving from one chord to another and then adding the other notes.

In measure 14, slide your 4th finger to play the melody notes.

How can people be so heartless? How can people have no feelings? How can they ignore their friends? Easy to be proud, Easy to be cold. "No".
Especially people who care about strangers, who care about evil and social injustice. Do you only care about the bleeding crowd?

How about a needing friend? How can people be so heartless? How can people be so cruel? Easy to give in, easy to help out.
How can people have no feelings? You know I'm hung up on you. Hard to surrender, hard to be easy.

How can people be so heartless? How can people be so cruel? Easy to be

Repeat and fade

Hard, proud,
Easy to be cold.
Easy to say "No".
Easy to be
This arrangement consists almost entirely of arpeggios. Two things should be considered when you play an arpeggio type arrangement: first, try to bring out the melody (stems up) by using an apoyando stroke. Second, make a smooth arpeggio by using the appropriate right hand fingering (as it is marked).

In measure 24, it will be easier if you use only a four string bar.

The first chord in measure 25 is a long stretch. Be sure to hold the chord for the entire measure.

Measure 25 begins a rather difficult sequence. You must move to a C IV in measure 26, and then to a C VI in measure 27. Practice these three measures several times to make sure that you can play them smoothly.

Be sure to finger the chord in measure 29 exactly as it is marked.

The first chord in measure 30 is difficult and will require extra practice. You must put your 4th finger on "D" while your 2nd finger is on "Ab" and you keep a C III.

In measure 46, play the last two "G"s on the 1 string with your 4th finger.

Moderate Waltz

1. I loved all the games and fairy tales, As strangely
2. You leaped the buildings in single bounds, Al though I
3. I loved the towns where we made love, And the ho-

odd may that may seem; I loved fire-light and
may well how; You bayed the moon just

tsells where we played games; You thought I'd never

Dm7(C) G7 C Fine

witch es tales, You see you were there in my dreams.
life a hound, I knew I adored you now.
live it down. Yet you see I've for got ten your name.
I lived in a tower cloud top high.
You laced the night with raging storms,
To stop your
You threw the

love from passing by;
For this I simply
You kissed my mouth with

had promises, You burned me with your lies.

I loved the rocks, the ocean breeze,
You loved me like a poet loves, My
And the hissing

of the foam; The wild, wild kiss of the roaring

Now you had brought me home.
leave me only with my tears.
IF MY FRIENDS COULD SEE ME NOW!

Lyric by
DOROTHY FIELDS

Music by
CY COLEMAN

In measure 6, slide your 4th finger to play the melody notes, while the chord is still sounding.

On the last two beats of measure 11, move from a C VI to a C IV and then to a C III at measure 12. Be sure that you are fingering the last chord in measure 11 correctly with your 4th finger on "Gb" on 2.

In measure 14, slide the 4th finger to play the melody notes, while the chord is still sounding.

Beginning at measure 18, you must hold a C III for three measures. This might be a little difficult at first since you must keep your 4, 3, and 2 fingers down at the same time. Be sure to coordinate the bass line with the melody chords. This kind of sequence is repeated several times during the arrangement.

Measures 22 through 24 are played in a similar manner, but with a C I.

Be sure to keep a C II for all of measures 26 and 27.

Strut tempo

To-night at eight
you should-a seen
a chauffeur

pull up in a rent-ed lim-o-sine!
My neighbors burned!

They like to die.
When I tell them who is get-tin' in and

going out is I!! If they could see me now,— that lit-tle gang of mine,
2. see me now,— my lit-tle dust-y group,
3. see me now,— a-lone with Mis-ter V...
In measure 4, be sure to trill the last three notes. A trill is a fast slur and should be done first between "B" and "C", then between "A" and "B", and finally between "G♯" and "A".

The bossa nova rhythm in this arrangement is:

\[ \begin{align*}
&\text{\underline{\text{\textbf{\textit{3}}} \text{\textbf{\textit{3}}} \text{\textbf{\textit{3}}}}} \\
&\text{or } \begin{array}{c}
\text{\underline{\text{\textbf{\textit{3}}} \text{\textbf{\textit{3}}}}} \\
\text{\underline{\text{\textbf{\textit{3}}} \text{\textbf{\textit{3}}}}} \\
\end{array}
\end{align*} \]

It is always a good idea to practice these rhythms to establish them clearly in your mind before you begin to play the piece.

Be sure to keep your 1/2 CV for all of measure 7.

In measure 15, there is a rather quick shift from the Vth position to the IIIrd position. It will help to place the CIII right on the first "D" and thus prepare yourself for the G7 chord.

Keep your 2nd and 3rd fingers in place from the last chord of measure 17, to the first chord of measure 18.

Be sure to keep your 4th finger on "B" for the whole of measure 32.

Slowly, with a bossa nova beat

\[ \begin{align*}
\text{A} & \quad \text{Am} \\
& \quad \text{Dm6} \\
& \quad \text{E7(\text{b9})} \\
& \quad \text{Am} \\
& \quad \text{Dm6} \\
& \quad \text{E7} \\
\text{A} & \quad \text{Am} \\
& \quad \text{Dm7} \\
& \quad \text{G7} \\
& \quad \text{Cmaj7} \\
& \quad \text{C6} \\
\text{I walk the} \\
\text{avenue,} \\
\text{And hope I'll run into} \\
\text{The welcome}
\end{align*} \]
sight of you coming my way.

stop just across from your door,

you're never home any more.

So back to my room and there in the gloom

cry tears of goodbye.

'Till you

come back to me, that's the way it will be every day in the life of a fool.
This arrangement is relatively easy and will be good for someone who is beginning to read in the Vth position. Moving from the Ist to the Vth position will give you some idea of how the notes relate to one another as you move up the fingerboard.

In measure 1, keep your fingers on the C#m chord for the entire measure. Keep your fingers on the Amaj7 chord from the last beat of the first measure all the way through the 2nd measure, except for the last beat of measure 2.

In measure 3, start with a three string bar and then on the third beat change to a five string bar.

In measures 5 and 16, be sure to slur from "G7" to "F7" on the third beat. Keep a CIV for all of measures 7 and 8.

Whose Garden Was This?
It must have been lovely.

Did it have flowers?
I've seen pictures of flowers,

And I'd love to have smelled one!

Whose river was this?
Whose gray-sky was this?

You say it ran freely?
Or was it a blue one?
Blue was it's color?  
Nights there were breezes?  
I've seen I've heard

blue in some pictures,  
records of breezes,  
And I'd love to have been there!

Ah, tell me again I need to know:  
The forest had

trees, The meadows were green, The oceans were blue, And

birds really flew, Can you swear that was true?

[1.  
[2. D.C. al Fine]
The rhythmic problems in this arrangement are not as complicated as they were in the "Samba". The basic patterns are:

\[ \text{or } \]

Count these rhythms out a few times before you start to play them.

The rest of the arrangement is not too difficult. In the first measure, the wavy \{ line in front of the chord means that you are to brush down across the strings with your thumb (p). Also in the first measure, keep the first chord in place for the entire measure.

Be sure to use the fingering, as it is marked, to help you move back to the 1st position in measure 2.

You must keep your C II in place for all of measure 3 and 4. Move only your 2nd, 3rd and 4th fingers to make the chords that are called for.

In measure 14, use a kind of hinge bar at the 1st fret so that you can play the open "E" string without stopping the sound of the chord.

The sequence in measures 21 and 22 is the most difficult of this arrangement and is repeated several times. You are to move from the VIIth to the Ist position. The shift is made a little easier if you slide the 4th finger for the first three beats and 2nd finger for the last beat of measure 21 and the first beat of measure 22. Practice this sequence separately before continuing with the arrangement.

The last five measures of the coda require a C II that should be held for the entire time. It will take a while to build up the strength you will need to hold a bar for that long. One good trick is to "breath" with the bar. On each chord change, lift the bar slightly for a moment. This second of rest will enable you to sustain the bar for a much longer period of time.

**Moderate Bossa Nova**

Good-bye, Tristessee, good-bye;

For why should I be sad?

Soon her kiss will fill my heart with gladness and I can bear the sadness until then.
And when I've found her, my arms will fold around her, And

love will start to warm my heart again. Will the chill Bra-

zilian nights forever hide her? Deep into the Autumn of my
days, My search never ending, my heart never

mending The constant memory of her—and the joy it was to
love her! Oh, no, some-day soon I'm sure that I'll find her.

Then love will start to warm my heart again.

Then love will start to warm my heart again.

Yes! Love will start to warm my heart again.

Good-bye, Tris-tesse, good-bye.
YOU'RE NOT ALONE

English words by MORT SHUMAN and ERIC BLAU
French words by JACQUES BREL

Music by JACQUES BREL

The beginning of this arrangement has a very important moving bass line that you must work to bring out. This can be done if you keep your fingers on each chord while you are playing the melody. Don't let go until you must move to the next chord. The section lasts for nine measures.

Keep a C III for all of measures 12 and 13.

In measures 15, 16, 17, and 18 your 4th finger can help you by moving on the first string from "G#" to "A" and back again to form the E and Fmaj7 chords.

Beginning at measure 24 and continuing for most of the arrangement, there is one chord to be played on the first beat of each measure. This chord should be held while the melody notes in the measure are being played. There are a few measures, like 30 and 41, where it will be a little more difficult to keep the first chord down, but with extra practice you should be able to achieve the desired effect.

Moderate Waltz

Am | Am(+5) | C1 | Am6 | Am7 | Am(+7) | Am7

1. No, love, you're not alone, it's all right if you cry. If things don't turn out right all we can do is try. We'll see a show tonight, there's something we can buy.

2. No, love, you're not alone, no matter how you feel. When shadows cut like knives, and none of this seems real, We wish away our lives, yet somehow we can survive.

Yes, love, you're not alone, don't let it get you down. It's just another day and everything's turned brown. You've walked your blood-y mile, I'll hold you for a while.

Much and may-be that's the crime, Per-haps you pray too much and there isn't a ny shrine.
No, love, you're not alone, I swear the sun will rise, I promise you you'll
laugh, here, love, dry your eyes. Come on.

Come! We've got each other, now that's got to be enough, pretend you're
downs, we'll sit with birds and trees, and sing for
really tough. Love, come on, love, come on, We've got each other

now and if that's not enough remember being young, turn mid-night into noon, put perfume on the breezes.

The days all stringed with bells, we caught the sea in
Where nothing ever grows, where no one ever
wells and songs of carousels. 
snows, we'll plant one burning rose.
Love, 
and if you still feel
sad, remember making love it really wasn't bad, when that was all we had.
sad, I'll size the passing years, I'll squeeze out all the tears, the news-reel of our

sad, the paradise instead, instead of all these sorrows, So rest here in my arms, love, For we still hold tomorrow.

life, I'll play it in reverse.

Your pain will fall away, we'll relive yesterday, and start where we began, love, We'll do it if we can, love, We'll do it if we can.
Keep your CII in place for the entire 1st measure and the first half of the 2nd measure.
The same thing happens in measure 7. Keep your CVIII down because the other notes will fall under the bar.
In measure 11, slide your 4th finger from "C#" to "D" on the 5th string. Then play the open "E" and use that time to move back to the IIInd position.
When you play the first "D" in measure 14, begin to set your fingers down on the D chord right away. Always learn to read ahead, so you can anticipate any problems that might arise.

Moderately

We starve, look at one another short of breath, walking proudly in our winter coats, wearing smells from laboratories,

facing a dying nation of moving paper fan-ta-sy.

Listening for the new told lies with supreme visions of

lonely tunes.

Some-where, inside some-thing, there is a

Sing my space songs on a spider web sitar,

"Life is around you and in you." Answer for Timothy Lear y, dearly.

Sing four times

Let the sun shine; Let the Sun-shine In, the sun shine in.
Pieces of Dreams is the first arrangement to use "D" tuning, where the sixth string is tuned down one whole step (from "E" to "D"). As a result, all the 6 string notes are now two frets higher than they were before. A good example occurs on the third beat of measure 1. The low "E" is now to be played at the 2nd fret with a C II.

To play the bass notes "F♯" and "C♯", in measure 6, simply move your 2nd finger from the 6 to 5. They are both at the same fret.

It will be necessary to practice the scale passages in measures 7 and 23 separately, to make sure the notes come out sounding smooth. Play it in the 5th position as it is marked. Slide your 4th finger to hit the first three melody notes in measure 9. On the last two beats of that measure, use a four string bar and then on the first beat of measure 10, add the 5th string "B". Keep all your other fingers in the same position.

There is a tricky position shift in the last part of measure 10. You must go from a 5th string "B" to 2nd string "B" at the XIIth fret. Practice it several times and also practice putting the C IX down at the same time you shift to the 2 "B".

Keep your fingers on the last chord of measure 13, to play the first two beats of measure 14. This is a difficult chord and will require extra practice.

In measure 27, the last chord is very hard to get into and will require extra practice.

Moderately

Littl-e Boy Lost in search of Littl-e Boy Found

You go a-wondering, wandering, stumbling, tumbling, round!

When will you find what's on the tip of your mind?

Why are you blind to all you ever were, never were, really are, nearly are? Lit-tle Boy False
in search of Little Boy True.
Will you ever done traveling,
al-ways unravel-ling you,
you?
Run-ning a-way

could lead you fur-ther a-stray
And as for fish-ing in streams... for
piec-es of dreams,_ Those piec-es will nev-er fit. What is the sense of it?

Lit-tle Boy Blue,
don't let your lit-tle sheep roam._ It's time, come
blow your horn, meet the morn, Look and see, can you be far from home?
SNOWBIRD

Words and Music by
GENE MacLELLAN

This arrangement contains some rather quick position changes, so there are places that will require extra practice.

The first of these occurs in measure 1. Play the first chord at the VIIIth fret, then move the bar to the VIIth fret to play the second beat "B" and that will put you in position for the third beat chord.

In measure 2, use a C III to play the first chord so that you can play the "G" without lifting the other notes. The same thing happens in measure 11.

In the arpeggio section beginning on measure 14, try to accent the melody notes (with stems pointing up) by using an apoyando type stroke.

In measure 26, the wavy line before the chord indicates that you are to brush down across the strings with your thumb (p).

Be - neath this snow - y man - tle cold_ and clean_ the

un - born grass lies wait - ing for its coat to turn to green.

The Snow - bird sings the song he al - ways sings

and speaks to me of flow - ers that will bloom a - gain in
2. When I was young my heart was young then too,
   And anything that it would tell me, that's the thing that I would do.
   But now I feel such emptiness within
   For the thing I want the most in life is the thing that I can't win.

3. Spread your tiny wings and fly away,
   And take the snow back with you where it came from on that day.
   The one I love forever is untrue,
   And if I could you know that I would fly away with you.

4. The breeze along the river seems to say
   That he'll only break my heart again should I decide to stay.
   So, little Snowbird, take me with you when you go
   To that land of gentle breezes where the peaceful waters flow.
   Yeah, if I could you know that I would fly away with you.

SH 4930
YOU'RE A SWEETHEART

Lyric by
HAROLD ADAMSON

Music by
JIMMY McHUGH

Begin playing this arrangement with a five string bar in the Xth position. Keep your 1st finger on the fifth string so you can play the low notes while you move to a five string bar at the VIIth fret.

To achieve the glissando effect called for in measure 10, hit the "G#" with your 1st finger and slide it up to the high "B". Use the whole value of the quarter note to make the glissando.

In measure 11, be sure to keep the third beat chord in place while you are playing the rest of the measure. The same thing happens in measure 13.

To play the last three triplet beats in measure 14, keep the B7 chord position and simply move the formation to the VIth position and then to the Vth position.

In measure 15, be sure to keep the third beat chord in place for the entire measure.

In measure 23, move your 4th finger from the last "G" up to "E" at the XIIth fret. This will help you to get in position for the CIRX that occurs on the first beat of measure 24.
blind one
and I was all at sea.

I never thought I'd find one quite so perfect for me. You're a sweet heart

if there ever was one, if there ever

was one, it's you.

SH 4930
This arrangement is relatively easy and shouldn't give you too much trouble. Watch out for the triplet rhythm that occurs throughout the piece. A triplet consists of three notes played in the same time that you would normally play two notes:

\[
\begin{array}{c}
\frac{3}{\text{ Beat 1}} \quad \frac{1}{\text{ Beat 2}} \quad \frac{1}{\text{ Beat 3}}
\end{array}
\]

Say "évenly", while you play the triplet, to establish the correct rhythm.
In measure 3, use a hinge type bar on the second beat. Don't lift all the notes to play the "E", just hinge the bar up so you can play the first string.
On the second beat of measure 9, slide your 4th finger from the "G#" to the "B".
This will help you get in position for the 1/2 CV that occurs on the third beat.
Be sure to keep your 1/2 CV in place for the last two beats of measure 10 and the first half of measure 11.
To play the first two beats of measures 22 and 23, keep your 2nd and 3rd fingers on the "E" and the "C" while your 4th and 1st fingers play "A" and "G#".

\begin{align*}
\text{C} & \quad 3 & \text{Am} & \quad 2 & \text{Am} & \quad 3 & \text{Am} \\
& \quad \downarrow & \quad \uparrow & \quad \downarrow & \quad \uparrow & \quad \downarrow & \quad \uparrow \\
1. & \text{If we only have love,} & \text{then tomorrow will dawn;} & \text{we can reach those in pain;} \\
2. & \text{If we only have love,} & & \\

\text{Dm} & \quad 3 & \text{Bb} & \quad 3 & \text{G7} & \quad 3 & \text{G7} \\
& \quad \downarrow & \quad \uparrow & \quad \downarrow & \quad \uparrow & \quad \downarrow & \quad \uparrow \\
& \text{And the days of our years} & \text{will rise on that morn.} & \text{We can heal all our wounds,} & \text{we can use our own names.} \\

\text{C} & \quad 3 & \text{Am} & \quad 3 & \text{Am} & \quad 3 & \text{Am} & \quad 3 & \text{Am} \\
& \quad \downarrow & \quad \uparrow & \quad \downarrow & \quad \uparrow & \quad \downarrow & \quad \uparrow & \quad \downarrow & \quad \uparrow \\
\text{If we only have love,} & \text{to embrace without fears;} & \text{We will kiss with our eyes,} & \text{And then give the new world} \\
\text{If we only have love,} & \text{we can melt all the guns;} & \text{We will kiss with our eyes,} & \text{And then give the new world} \\
& \text{to our daughters and sons.} & & & & \text{we will sleep without tears.} & \text{If we only have love,} & \text{with our arms opened wide;} & \text{then Jerusalem stands;} \\
\end{align*}
Then the young and the old
And then death has no shadow,
will stand at our side.
there are no foreign lands.

love that's falling like rain;
we will never bow down;
Then the parched desert earth
We'll be tall as the pines,
will grow green again.
neither heroes nor cowards.

If we only have love,
for the hymn that we shout;
If we only have love,
then we'll only be men;
For the song that we sing,
And we'll drink from the Grail,

then we'll have a way
to be born once again.

But the little we are,
We'll have conquered all time, all space the sun, and the

stars.
Watch the right hand fingering (m, i, a, p,) where it is marked, so that you can play an effective arpeggio.

In the 3rd measure, bar the VIIIth fret on the third beat and play the "A" with your 3rd finger on the 2. Then reach up to get the high "E" at the XIIth fret with your 4th finger.

The third and fourth beats of measure 4 are played by moving the same bar from the Vth to the VIIIth position.

In measure 13, slide your 3rd and 4th fingers, as marked, to help you in shifting from one chord to another.

Trill the "E" in measure 16. The trill is executed by quickly slurring from "E" to "F" and back to "E".

The small note "E" in measure 17, is a grace note. A grace note gets no count of its own, it just borrows time from the "C". Play it quickly and then move right into a C III for the rest of the measure.

Measure 19 begins with a 1/2 CX. Don't let the Xth position bother you. Play the three note chord and move back to the Vth position.

With a gentle rock beat

I met a boy called Frank Mills on September twelfth, right here in front of the Waverly, but unfortunately,

I lost his address. He was last seen with his friend, a drummer; He resembles George Harrison of the Beatles, but he wears his hair tied in a small bow at the back.
love him, but it embarrasses me to walk down the street with him. He lives in Brooklyn, somewhere, and wears this white crash helmet. He has gold chains on his leather jacket, and on the back are written the names, "Mary" and "Mom," and "Hell's Angels." I would grateful ly appreciate it; if you see him, tell him I'm in the park with my girlfriend, and please tell him Angela and I don't want the two dollars back, just him.
WE'VE ONLY JUST BEGUN

Words by
PAUL WILLIAMS

Music by
ROGER NICHOLS

This arrangement is written in the key of Bb, so be sure to flat all the "B's" and the "E's".

In the first measure, keep your fingers on the notes while you play the arpeggio. It is always best to think of an arpeggio not as single notes, but as a chord where you play each note individually. In that way, your arpeggio will sound smooth instead of staccato.

On the last note of measure 5, move your 4th finger up to "C" at the VIIIth fret. This will prepare you for the first chord in measure 6. The shift involved here is rather difficult and might require extra practice. Be sure to keep the chord in place for the entire measure.

In measure 7, you will have to stretch to get your 3rd finger on "G" while your 4th finger is on the "C" and you keep your 1/2 CV.

Begin measure 16 with a 1/2 CV and keep it in place for the first half of the measure. The same thing occurs in measure 18.

In measures 21 and 22, you must make a quick shift from the VIIIth fret to a bar at the IIInd fret. Practice the shift several times to be sure that you can do it smoothly.

We've Only Just Begun
Before the rising sun
And when the evening comes
We live, we fly, we smile,
White lace and promises
So many roads to choose
So much of life ahead

To Coda

A kiss for luck and we're on our way.
We start out walking and learn to run.
We'll find a place where there's room to grow.
And yes, We've Just Begun.

Sharing horizons that are new to us, Watching the signs along the way, Talking it over just the two of us,

Working together day to day together.

We've Only Just Begun.
The most important thing to be aware of in this arrangement is the triplet rhythm. Almost every measure contains a triplet of some kind. If you are having trouble counting them, take the measure apart and count each beat before trying to play it.

Begin the arrangement in the 5th position and stay there until the last half of measure 3.

On the second beat of measure 3 use the open "E" to move from the 5th to the 1st position.

The first chord in measure 7 is a little difficult and will require extra practice.

In measure 17, use the open "E" in the second triplet to move to a CIV and the C♯m chord. This is a difficult shift and will require extra practice.

Be sure to keep the CIV for the last two beats of measure 19.

Beginning in measure 39, you will play in the key of F♯ major. F♯ major has six sharps: "F♯", "C♯", "G♯", "D♯", "A♯" and "E♯". Actually, you will play almost the same chords that you did in the key of E major, but now they will be played one fret higher.

When I said I needed you You said you would always stay It wasn't me who changed but you and now you've gone away Don't you see that now you've gone And I'm left here on my own That I have to follow you and beg you to come home.
You don't have to say you love me just be close at hand,

You don't have to stay forever I will understand, believe me, believe me I can't help but love you. But believe me I'll never tie you down. Left alone with just a memory. Life seems dead and quite unreal, All that's left is loneliness there's nothing left to feel.
You don't have to say you love me just be close at hand,
You don't have to stay forever I will understand, believe me, believe me, believe me.
You don't have to say you love me just be close at hand,
You don't have to stay forever I will understand, believe me, believe me.