It's Too Late

Music by Carole King. Words by Toni Stern.

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'Stay in bed all mornin' just to pass the time.'
'You were light and breezy and I knew just what to do. Now we just can't stay together.'
'One of us is changin' or may be we've just stopped try-
1. Stayed in bed all mornin' just to pass the time.
2. used to be so easy livin' here with you.
3. There'll be good times again for me and you.

There's somethin' wrong here, there can be no denyin'.
You were light and breezy and I knew just what to do. Now we just can't stay together. Don't you feel it, too?

One of us is changin' or may be we've just stopped try-
you look so unhappy and I feel like a fool.
Still I'm glad for what we had and how I once loved you.
And it's too late, baby, now,

it's too late, though we really did try to make it.

Something inside has died and I can't hide

and I just can't fake it.
D6      Am7      D6
       -      -      -    

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

Dm7      Fmaj7      G7sus      G7
       -      -      -      -    

baby, it's too late now, dar-

Cmaj7      Fmaj7      Cmaj7
       -      -      -      -    

lin', it's too late.
Amazing Grace
Traditional, adapted by Judy Collins.

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

Slowly

Am - a - zing grace, how sweet the sound that saved a wretch like me. I once was lost, but now I'm found, was blind, but now I see.

Grace that taught my heart to fear, and How precious those words to me.

E7 A E B7

To Coda

Slowly

Amazing grace, how sweet the sound that saved a wretch like me. I once was lost, but now I'm found, was blind, but now I see.

Grace that taught my heart to fear, and How precious those words to me.

E7 A E B7

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

The Long And Winding Road
Words & Music by John Lennon & Paul McCartney.
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Slowly

\[
\begin{align*}
\text{Cm} & \quad \text{Gm} & \quad \text{Ab/Bb} \\
\text{Eb} & \quad \text{Eb/Db} & \quad \text{Ab} & \quad \text{Eb/G} \\
\text{Cm7} & \quad \text{Fm7} & \quad \text{Bb7} \\
\end{align*}
\]

The long and winding road leads
that

that

that

E

b

washed away
door

will never disappear

pool of

pear.

tears

i've seen crying road before.

day
It always leads me standing here. Lead me to your door. The way.

Many times I've been alone and many times I've cried. Anyway you'll never know the
many ways I've tried And still they lead me back
to the long winding road.
You left me standing here a long, long time ago.
Ab  Eb/G  Cm  Cm7
Don't leave me waiting here.

Fm7  Bb7  To Eb  Eb/Bb  Ab
Lead me to your door.

Eb/G  Fm7  Eb/Bb  Ab  Eb/G  Fm7  Bb7
But

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

Vincent
Words & Music by Don McLean.
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Moderately

G

Am

1. Star-ry, star-ry night, paint your palette blue and grey,
   night, portraits hung in empty halls,

   look out on a summer's day, with eyes that know the darkness in my
   swirl ing clouds in violet haze, reflect in Vincent's eyes of Chi na

   frame less heads on name less walls, with eyes that watch the world and can't for

   soul. Shad ow s on the hills, sketch the trees and the daffodils,
   blue. Co lors chang ing hue, morn ing fields of amber grain,
   get. Like the strangers that you've met, the rag ged men in rag ged clothes,
catch the breeze and the win-ter chills,
Wea-thered fas-ces lined in pain,
the sil-ver thorn of blood-y rose,
in co-lors on the snow-y lin-en
are soothened be-neath the art-ist's lov-ing
lie crushed and bro-ken on the vir-gin

Now I un-der-stand
Now I un-der-stand
Now I think I know

what you tried to say to me,
how you suf-fered for your
san - ity, 
how you tried to set them free. They would not lis - ten. 1.2. they did
3. they’re not
not know how, 
per - haps they’ll lis - ten now.

Starry, star - ry now. For they could not love you,

but still your love was true, and when no
hope was left in sight on that starry, starry night, you took your life, as lovers often do; but I could have told you, Vincent, this world was never meant for one as beautiful as you.

3. Starry, starry

listening still, perhaps they never will.

D.S. al Coda

Coda
Ain't No Sunshine
Words & Music by Bill Withers.

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

Slow Rock–Blues feel

<table>
<thead>
<tr>
<th>Am7</th>
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1. Ain't No Sun-shine when she's gone. It's not warm when she's a-way.

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<th>Am7</th>
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<th>Am7</th>
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Ain't No Sun-shine when she's gone, and she's always gone too long an-y-time she goes a-way.

<table>
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<th>Am7</th>
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2. Wonder this time where she's gone, won-der if she's gone to stay. on-ly dark-ness ev-ry day.

<table>
<thead>
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<th>Am</th>
<th>Em</th>
<th>Dm7</th>
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Ain't No Sun-shine when she's gone, and this house just ain't no home an-y-time she goes a-way.

<table>
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<th>Am</th>
<th>Em7</th>
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Ain't No Sun-shine when she's gone, and this house just ain't no home an-y-time she goes a-way.

24
And I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know.

I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know.

D. S. at al Coda

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

Coda

Any-time she goes a-way.
I'd Like To Teach The World To Sing

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

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Moderately

I'd like to build the world a home and furnish it with love.

Grow apple trees and honey bees and

snow-white turtle doves.

I'd like to teach the world.
to sing in perfect harmony, I'd like to hold it
in my arms and keep it company. I'd like to see the world.
for once all standing hand in hand. And hear them echo through.
the hills for peace throughout the land. That's the song I hear.

Fine
let the world sing to-day.

song of peace that echoes on and never goes away.

like to build the world a home and furnish it with love.

apple trees and honey bees and snow-white turtle doves.

D.S. al Fine
Sailing

Words & Music by Gavin Sutherland.

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A television documentary series
about life in today’s Royal Navy
used Rod Stewart’s recording of
Gavin Sutherland’s folkish ballad ‘Sailing’.
The year was 1973, the season, Autumn
and the position - No.1 for 4 weeks.
A year later, the song was back up to
No.3. In 1987 it reached No.41.

Slow beat

I am

1. sailing,
   I am sailing,
   home again

2. flying,
   I am flying,
   ‘cross the sea.

I am sailing
I am flying

stormy
passing

bird
‘cross the sky.

29
wattles, To be near you, To be free. I am

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

dark night far away. I am dying, For-ev-er

try- ing, To be with you who can say. Can you
hear me, Can you hear me, Thro' the dark night far a-

way.

I am dy ing, For ev er try ing, To be

sea.

We are sail ing, Stor my wa ters, To be

with you who can say.

We are

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

Repeat and Fade
I'll Tie A Yellow Ribbon 'Round The Ole Oak Tree
Words & Music by Irwin Levine & L. Russell Brown.

Moderately bright

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

If

32
you really still in prison and my love she holds the key, I'd soon be free, a

then you'll know just what to do if you still want me, I

if wrote you and told her please, I

Chorus:

Tie a yellow ribbon round the ole oak tree, it's been
three long years, do ya still want me?__ If

I don’t see a ribbon round the ole oak tree__ I’ll

stay on the bus, forget about us, put the blame on me, if

I don’t see a yellow ribbon round the ole oak
Now the whole damn bus is cheering and I

can't believe I see a hundred yellow ribbons round the

ole oak tree.
Killing Me Softly With His Song

Words by Norman Gimbel.
Music by Charles Fox.

Moderately

Dm7

1. I heard he sang a good song,
   I heard he had

2. I felt all flushed with fever,
   embarrassed by

3. He sang as if he knew me,
   in all my dark

F

— a style,
the crowd,
— despair.

And so I came to see him to
I felt he found my letters and
And then he looked right through me as
list - ten for a while.
read each one out loud.
if I wasn't there.
And there he was.
I prayed that he
But he was there.

this young boy
would finish
this stranger
a stranger to my eyes.
but he just kept right on.
singing clear and strong.

Strumming my pain with his fingers,

Sing - ing my life with his words.
[Music notation]

Am
D/F#
G

Killing me softly with his song, Killing me softly with his

F
C

song. Telling my whole life with his

F
Bb

words, Killing me softly with his song.

[Chorus]

[Music notation]
Goodbye Yellow Brick Road

Words & Music by Elton John & Bernie Taupin.

Moderately slow, in 2

1. When are you gonna come down
2. What do you think you'll do then

I bet that'll shoot down your plane.

I should have stayed on the farm
It'll take you a couple of vodka and tonics to set you on your feet again.

You know you can't hold me forever
Maybe you'll get a replacement there's plenty like me to be found.

Reginald Dwight, from Pinner, Middlesex, is one of the top ranking international pop artists of all time.

As Elton John he became a major singer/pianist with heaps of hits to his credit, mostly written with his long-time lyricist Bernie Taupin.

"Goodbye Yellow Brick Road" (a reference to Dorothy's journey to visit the Wizard of Oz) reached second position in the American charts, such in the British, in 1973.
I'm not a present for your friends to open this boy's too young to be

singing on the ground

So goodbye yellow brick

road where the dogs of society howl

You can't plant me in your pent
Let's Put It All Together

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

Slowly

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

1. Your arms a-round me are tender and warm,
   my arms are meant to hold you.
   Your arms and my arms,
   what more is there to say?

2. Your lips can thrill me just touching my cheek,
   my lips are meant to kiss you.
   Your lips and my lips,
   let’s put it all together,
   let’s put it all together,
let's put it all together, girl, 'cause lovin' is all there-

1. D G/D D

[bard

is.

2. G/D D G/D D Em7 A

[bard

Love like this never happened before, perfect and true,

day by day we been feelin' it more, you love me and

D G/D D Em7 A D

[bard

E7sus4 E7

[bard

43
I love you. Let's put it all together,

let's put it all together,

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

Let's put it all together,

Repeat and fade
Feelings (Dime)

By Morris Albert & Louis Gasta.

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As 'Dime', the song was a huge hit in South America. Translated into English, 'Feelings', sung by Brazilian pop singer Morris Albert, reached the Top Ten in both Britain (No. 4) and the United States (No. 6) in Autumn 1975. Albert wrote the song with Louis Gasta.
rolling down on my face,
bro-tan de mis o-jos

get my feel-ings of love.
su-fri-men-tos de a-mor.

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

I wish I'd nev-er met you girl;
Por-qué a-ho-ra sé lo to que ful?

Ped. sim.
you'll nev-er come a-gain.
Ja- más tú vo-l-ver-as
Feel- ings,    wo wo wo    feel- ings,    wo wo wo
Di- me?    Wo wo wo    Di- me?    Wo wo wo
feel    you    a-gain in my arms.
Di- me?    A qui en mis bra-zos

Feelin-

gs...  Di- me?
feel- ings like I've
Es que
you'll nev-er come a-gain.
Ja-más tu vol-ve-rás.

Feel iDi-nings, me?
wo wo wo wo

feel iDi-nings
wo wo wo, iDi-me?

a-gain in my arms.
A-qui en mis bra-zos.
Can't Give You Anything (But My Love)

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

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Although the Philadelphia-based Stylistics had enjoyed a string of Top Ten hits in Britain from 1972, their first and only No. 1 came in 1973 with 'Can't Give You Anything (But My Love)' which enjoyed three weeks at the top. The writers were the experienced team of Hugo Peretti, Luigi Creatore and George Weiss.

Strongly rhythmic

1. If I had mo-ney I'd go wild,
   buy you furs, dress you
   like a queen,
   fancy things,
   and in a chauf-fered li-mou-sine,
   I can-not buy you dia-mond rings,
   no string of pearls.

But I'm an
But my de-
Dm

ordinary guy and my pockets are empty.

votion I will give all my life just to you girl.

Dm

just an ordinary guy but I'm yours till I

my devotion I will give for as long as I

CHORUS

E7

die.
live.

G7

I can't give you

Dm7

Cmaj7

a ny thing but my love.
Can’t Smile Without You

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

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Moderately, with a relaxed beat \(\frac{\text{♩}}{\text{♩}}\)

You know I can’t smile without you, I can’t smile without you, I can’t laugh and I can’t sing, I’m finding it hard to do anything. You see, I feel sad when you’re sad, I feel glad when

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

I just can't smile without you.

You came along just like a song and brightened my day.

Who'd-a believed that you were part of a dream— Now it all seems
light-years away.
And now you know I can't smile without you,

I can't smile without you, I can't laugh and I can't sing, I'm finding it hard to do anything. You see, I

feel sad when you're sad, I feel glad when you're glad, if
you only knew what I'm going through; I just can't

smile. Now, some people say happiness takes so very long to find.

Well, I'm finding it hard leaving your love behind.

me. And you see, I can't smile without you,

56
I can't smile without you, I can't laugh and I can't sing, I'm finding it hard to do anything. You see, I feel glad when you're glad, I feel sad when you're sad, if you only knew what instrumental till fade

I'm going through; I just can't smile without
Paul McCartney not only moved his family to live in Northern Scotland, but together with Denny Laine, a member of his band Wings, he penned a wonderful tribute to 'Mull Of Kintyre' that enjoyed nine weeks at the top of the British charts in 1977 and 1978. It was the all-time top selling single at that time.

Mull Of Kintyre
Words & Music by McCartney & Laine.

Moderately slow

Mull of Kintyre Oh mist rolling in from the sea, my desire is always to be here Oh Mull of Kintyre.

Far have I travelled and much have I seen Dark distant
mountains with valleys of green. Past painted deserts the
sunset's on fire as he carries me home to the Mull of Kin-
tyre. Mull of Kintyre Oh mist rolling in from the
sea, my desire is always to be here Oh Mull of Kin-
tyre.

Sweep through the heather like deer in the glen
Carry me back to the days I knew then.
Nights when we
sang like a heavenly choir of the life and the times of the
Mull of Kintyre. Mull of Kintyre Oh mist rolling in from the
sea, my desire is always to be here. Oh Mull of Kintyre.

Repeat and fade
feel you in my arms again.

And you come to me on a sum-

savior when I fall.

And you may not think I care

mer breeze: keep me warm in your love, then you soft-

for you when you know down inside that I real-

ly leave. And it's me you need to show:

ly do. How deep.
— is your love? How deep is your love? I really mean to learn...

— 'Cause we're living in a world of fools, breaking us down when they all should let us be. We belong —

to you and me.

D. S. $\frac{x}{2}$ and fade
With You I’m Born Again
Words by Carol Connors. Music by David Shire.
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Slowly

Come

bring me your soft-ness,

Com-fort me thro’ all this mad-ness.

(Man) Wo-man, don’t you know with you
(Woman) Ly-ing safe with in your arms

I’m born a-gain.

I’m born a-gain.

Come give me your sweet-ness.

Now there’s you there is no
Woman, don't you know with you
Lying safe within your arms,
I'm born a-

I was half, not whole,
In

step with none.
Reaching thro' this world
In

need of one.
Come show me your kindness.
In your arms I know I'll find this. Wo-man don't you know with
Ly-ing safe with-in your
you,
arms,
I'm born a-gain.
Ly-ing safe with you I'm
born a-gain.
Come

2 Esus4

rall.