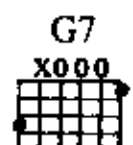
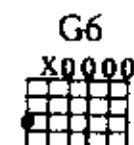
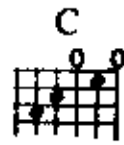


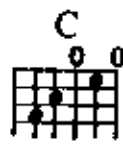
# Those Magic Changes

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately, with a light beat

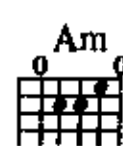
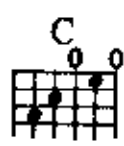
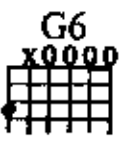


First system of musical notation, including guitar and piano accompaniment. The guitar part consists of five measures with chords C, Am, F, G6, and G7. The piano part features a melody in the right hand and a bass line in the left hand, starting with a mezzo-forte (mf) dynamic.






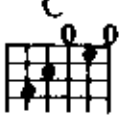
Second system of musical notation, including guitar and piano accompaniment. The guitar part consists of three measures with chords C, Am, and F. The piano part continues the melody and bass line.

What's that play - ing on the ra - di - o?\_\_\_ Why do I\_\_\_ start sway - ing  
I'll be wait - ing by the ra - di - o. \_\_\_ You'll come back\_ to me some -

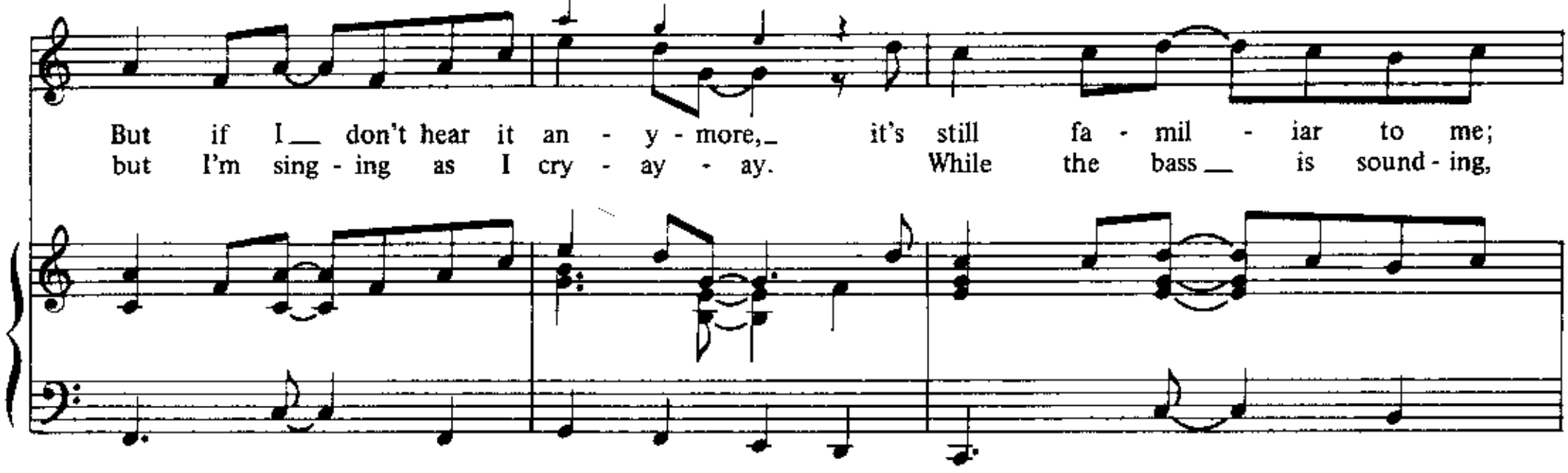


Third system of musical notation, including guitar and piano accompaniment. The guitar part consists of four measures with chords G6, G7, C, and Am. The piano part continues the melody and bass line.

to and fro?\_\_\_ I have nev - er heard that song be - fore. \_\_\_  
day, I know. \_\_\_ Been so lone - some since our last good - bye, \_\_\_

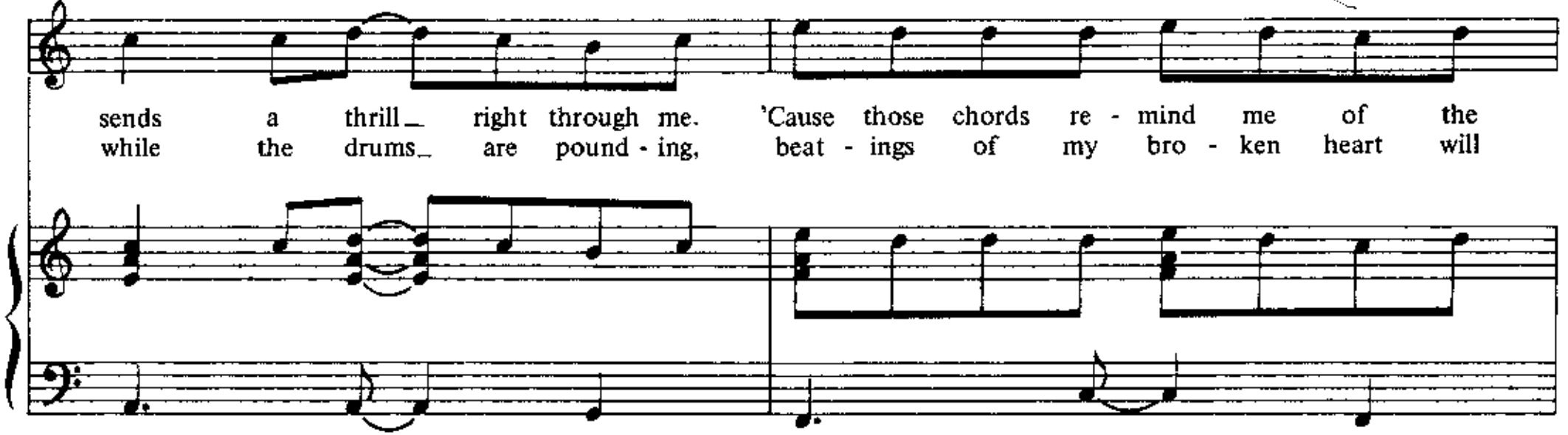
F  G6  G7  C 

But if I don't hear it an - y - more, it's still fa - mil - iar to me;  
 but I'm sing - ing as I cry - ay - ay. While the bass is sound - ing,



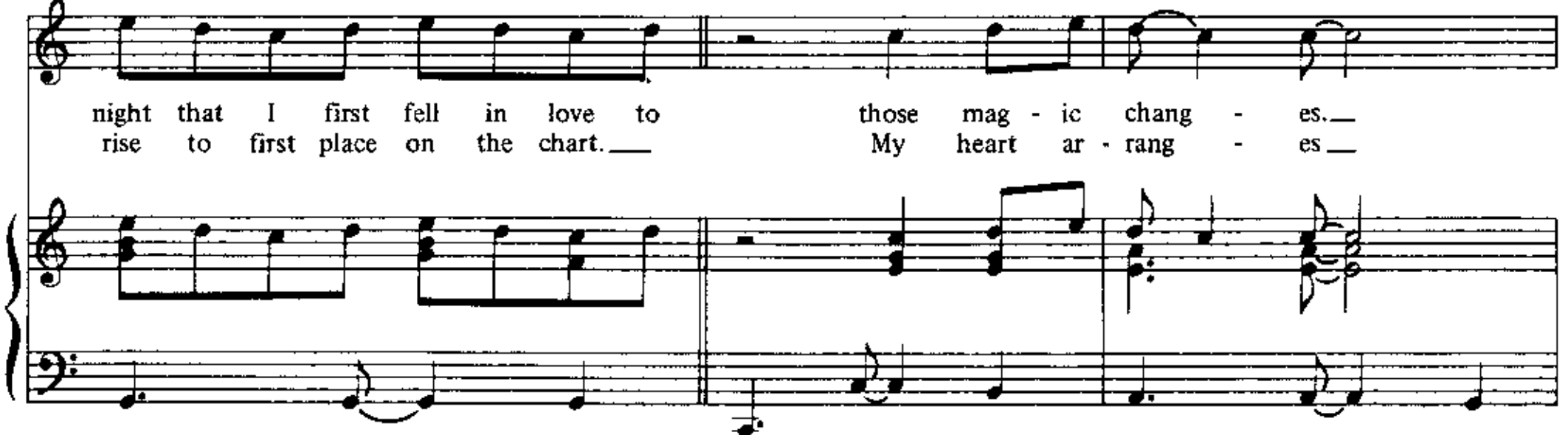
Am  F 


sends a thrill right through me. 'Cause those chords re - mind me of the  
 while the drums are pound - ing, beat - ings of my bro - ken heart will




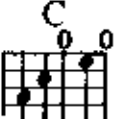
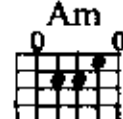


G6  G7  C  Am 

night that I first fell in love to those mag - ic chang - es.  
 rise to first place on the chart. My heart ar - rang - es



To Coda 

F  G6  G7  C  Am 

My heart ar - rang - es a mel - o - dy that's nev - er the same, a mel - o -  
 those mag - ic chang - es.



F G6 G7 C

dy \_\_\_\_\_ that's call - ing your name\_ and begs you, please, \_\_\_\_\_ come

Am F G6 G7

back to me. \_\_\_\_\_ Please \_\_\_\_\_ re - turn to me. \_\_\_\_\_ Don't go a -

C Am F

way a - gain. \_\_\_\_\_ Oh, make them play a - gain \_\_\_\_\_ the mu - sic I wan - na hear \_\_\_\_\_ as once a -

G6 G7 C Am F

gain you whis - per in my ear. \_\_\_\_\_ Oh, my

G6  
X0000

G7 C

Am

F

dar - lin', ah hah. Ee\_ hee hee hee\_ hoo

*D. S. al Coda*

*Coda*

G6  
X0000

G7

C

Am

F

hoo. Oh, oh, oh,

G6  
X0000

G7

C

F

oh, oh, yeah. Oo

Fm6/Ab  
X 3 fr.

C