

M
OPULAR
IANO

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The Very Best POP SONGS Of All Time

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



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A Whiter Shade Of Pale

Procol Harum

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Moderato

The first system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a C major chord (C) and contains a melodic line with a dotted quarter note followed by an eighth note. The bass staff contains a bass line with a dotted quarter note followed by an eighth note. Chord diagrams are provided for C, Am, F, and Dm.

The second system of musical notation continues the piece. It features two staves with a treble and bass clef. The treble staff has a melodic line with a dotted quarter note followed by an eighth note. The bass staff has a bass line with a dotted quarter note followed by an eighth note. Chord diagrams are provided for G, Em, G7, C, F, G, and F7.

The third system of musical notation continues the piece. It features two staves with a treble and bass clef. The treble staff has a melodic line with a dotted quarter note followed by an eighth note. The bass staff has a bass line with a dotted quarter note followed by an eighth note. Chord diagrams are provided for C, Am, and F. A triplet of eighth notes is marked with a '3' above it.

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

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

The fourth system of musical notation continues the piece. It features two staves with a treble and bass clef. The treble staff has a melodic line with a dotted quarter note followed by an eighth note. The bass staff has a bass line with a dotted quarter note followed by an eighth note. Chord diagrams are provided for C and F. A triplet of eighth notes is marked with a '3' above it.

Dm G Em G7

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

Am Em F Dm

But the crowd called out for more,
 And would not - let her be.

The room was humming har-der
 One of six-teen vest-al vir-gins

C Am Em F Dm

As the cei-ling flew a - way.-
 Who were lea-ving for the coast,-

When we called out for a - no - ther drink
 And al-tho' my eyes were o - pen

G Em G7 Am Dm

F
 Dm
 G13
 C6
 Cma7
 Am
 C

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

F
 Dm
 G

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

Em
 G7
 C
 F
 C
 G7
 C
 C
 G7
 C

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

Careless Whisper

George Michael

Words & Music by George Michael & Andrew Ridgeley.
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

Dm Gm7 Am7 Bbmaj7

Dm Gm7 Am7

Bbmaj7 Am7 Dm7

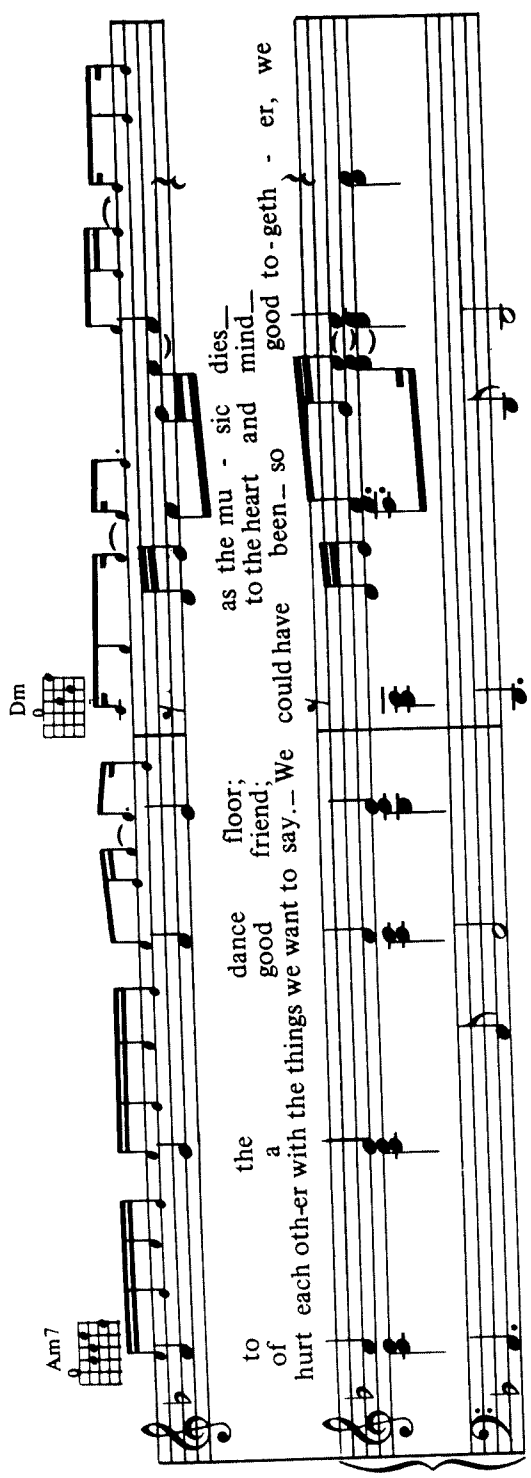
I feel so un - sure,
Time can nev - er mend.
To - night the mu - sic seems so loud, - I




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

Am7  Dm 

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

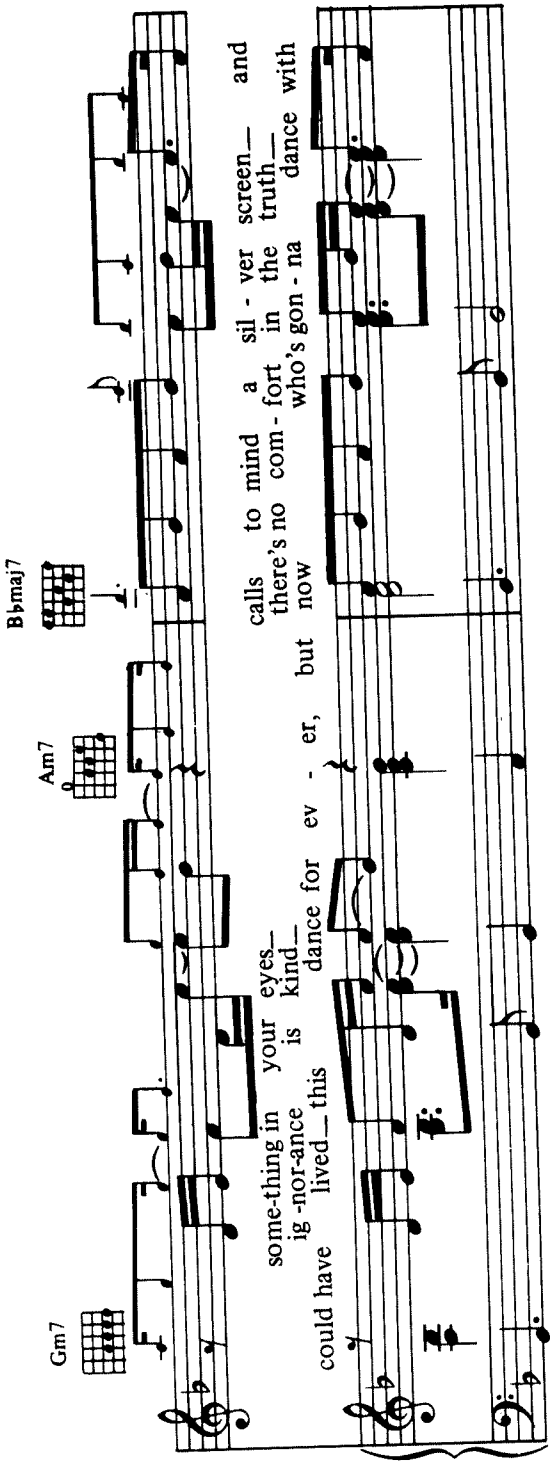
the a dance good floor; friend; as the mu - sic dies— to the heart and mind—





Gm7  Am7  Bbmaj7 

could have lived— this dance for ev - er, but now calls to mind a sil - ver screen— and there's no com - fort in the truth— who's gon - na dance with

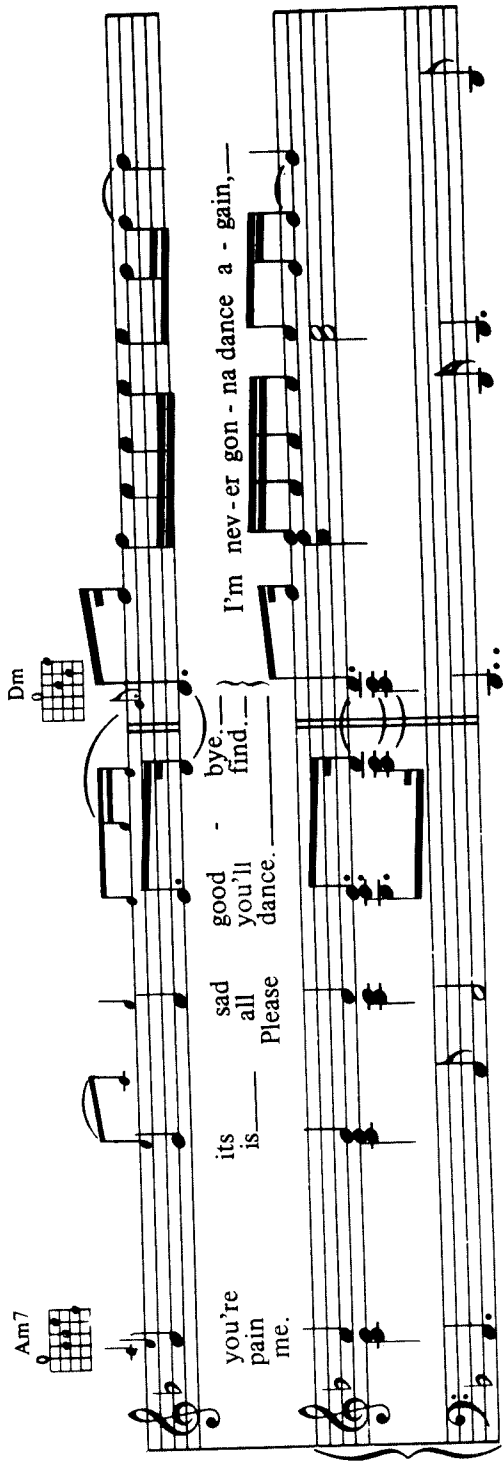
some-thing in your eyes— ig - nor-ance is kind— dance for ev - er, but now







Am7  Dm 

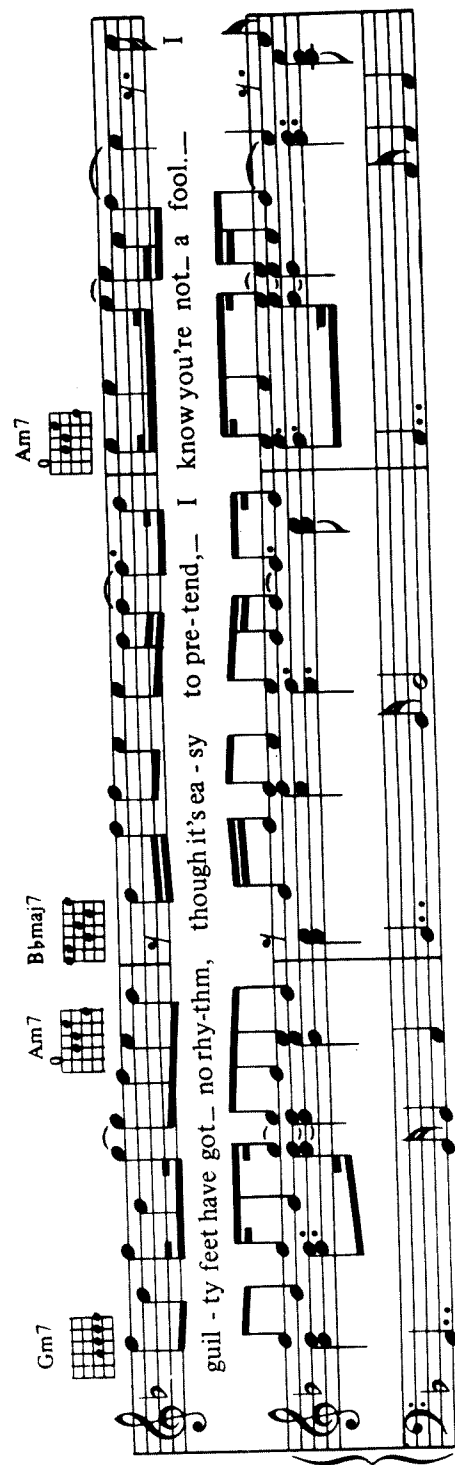
you're pain me. its is sad all please good you'll dance. bye find.

I'm nev - er gon - na dance a - gain,—



Gm7  Am7  Bbmaj7  Am7 

guil - ty feet have got no rhy - thm, though it's ea - sy to pre - tend,— I know you're not— a fool.— I





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

To Coda



dance a-gain_ the way I dance with you.



2 Am7

D.S. al Coda

♠ CODA



way I dance with you, oh.

way I dance with you.



Ad lib. to fade

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

The Hollies

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Slow beat

The road is long
 go, road

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

that leads us to - who knows where,
 no bur - den is - he he to bear,
 while we're on the way to there,

who knows
 we'll get
 why not

Am7
00 0 0

D7 Am7
00 0 0 0

G
000

where.
there.
share.

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

D
0000

Em7
0 000

Eb

G
000

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

He ain't heavy,

Am7
00 0 0

G
000

Am7
00 0 0

Am7
00 0 0

G7
000

He's my brother. — So on we If I'm

la-den- at all, — I'm la-den — with sad - ness — that

C 0 0 0 0 0 0

D 0 0 0 0 0 0

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

Bm 0 0 0 0 0 0

Dm 0 0 0 0 0 0

Cma7 0 0 0 0 0 0

B7 0 0 0 0 0 0

Em 0 0 0 0 0 0

G7 0 0 0 0 0 0

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

D.S. al Fine

C 0 0 0 0 0 0

A9 0 0 0 0 0 0

Am7 0 0 0 0 0 0

D7 0 0 0 0 0 0

CODA

G

Am7
00 0 0

G
000

bro-ther, ———

He's my bro-ther. —

choir

D

Em
0 000

Am7
00 0 0

He ain't

G
000

D

C

D7
00

choir

hea-vy, —

He's my bro-ther. —

He ain't

repeat and fade

How Deep Is Your Love

Bee Gees

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Moderately

The first system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes F3 and E3. The system concludes with a double bar line.

The second system of musical notation includes guitar chord diagrams and lyrics. The chords are Eb (3-fingered), Gm7, Fm7, and C7. The lyrics are: "I know your eyes in the morn - ing sun. I feel you touch / I be - lieve in you. You know the door." The notation features a treble clef staff with a melody and a bass clef staff with a bass line. The system ends with a double bar line.

The third system of musical notation includes guitar chord diagrams and lyrics. The chords are Fm7, G7, Bb11, Eb (3-fingered), and Gm7. The lyrics are: "me in the pour - ing rain. And the mo - ment that you wan - der far - / to my ver - y soul. You're the light in my deep - est, dark" The notation features a treble clef staff with a melody and a bass clef staff with a bass line. The system ends with a double bar line.

Cm7

Fm7

Bb11

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

Abmaj7

Gm7

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

Fm7

Db9




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

Gm7

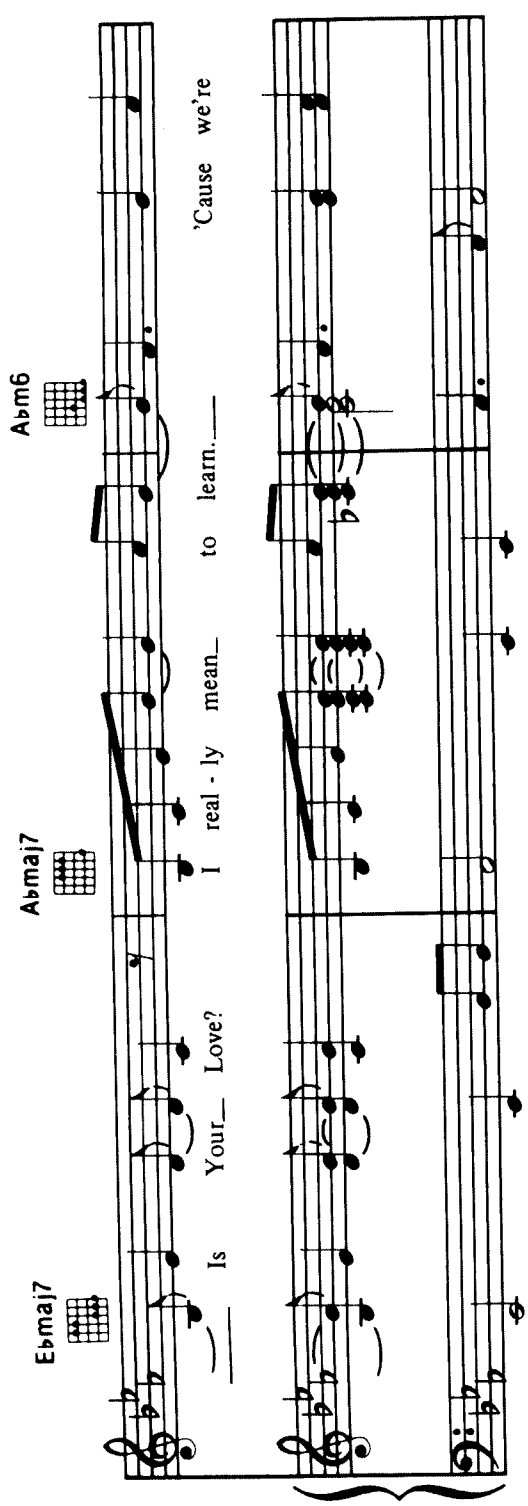
Bb11




Eb

me you need to show How Deep Is Your Love? 3- Is Your Love? How Deep -
 me you need to show How Deep Is Your Love? 3- Is Your Love? How Deep -

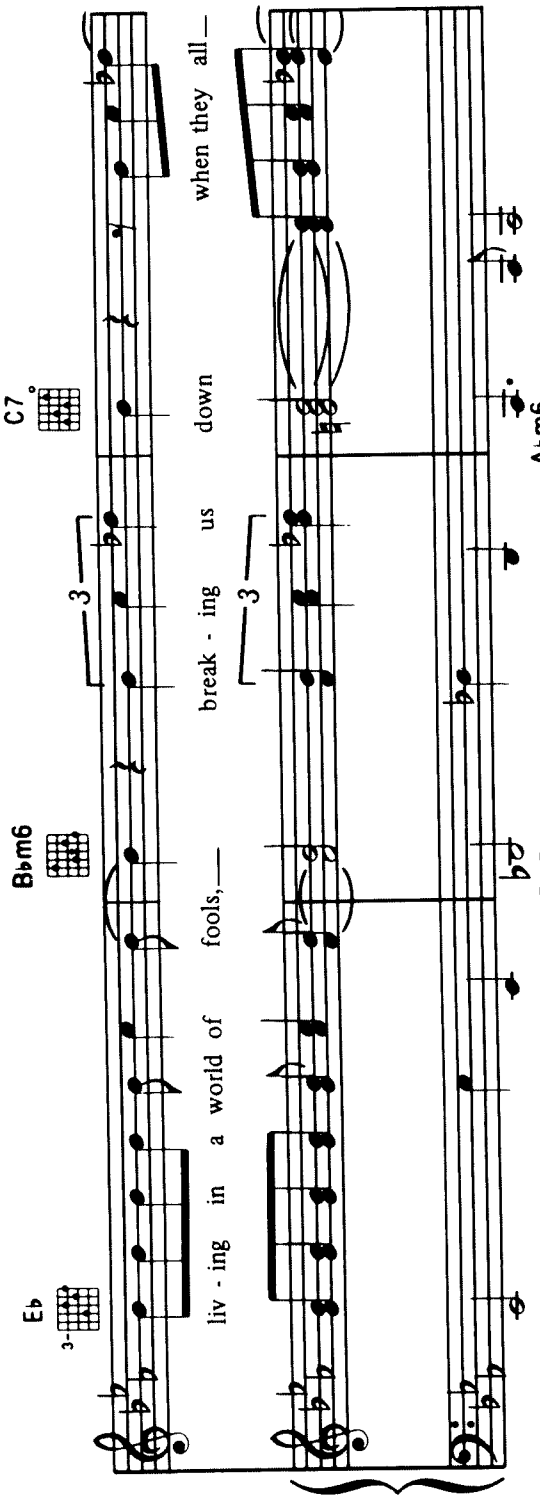
Ebmaj7  **Abmaj7**  **Abm6** 



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



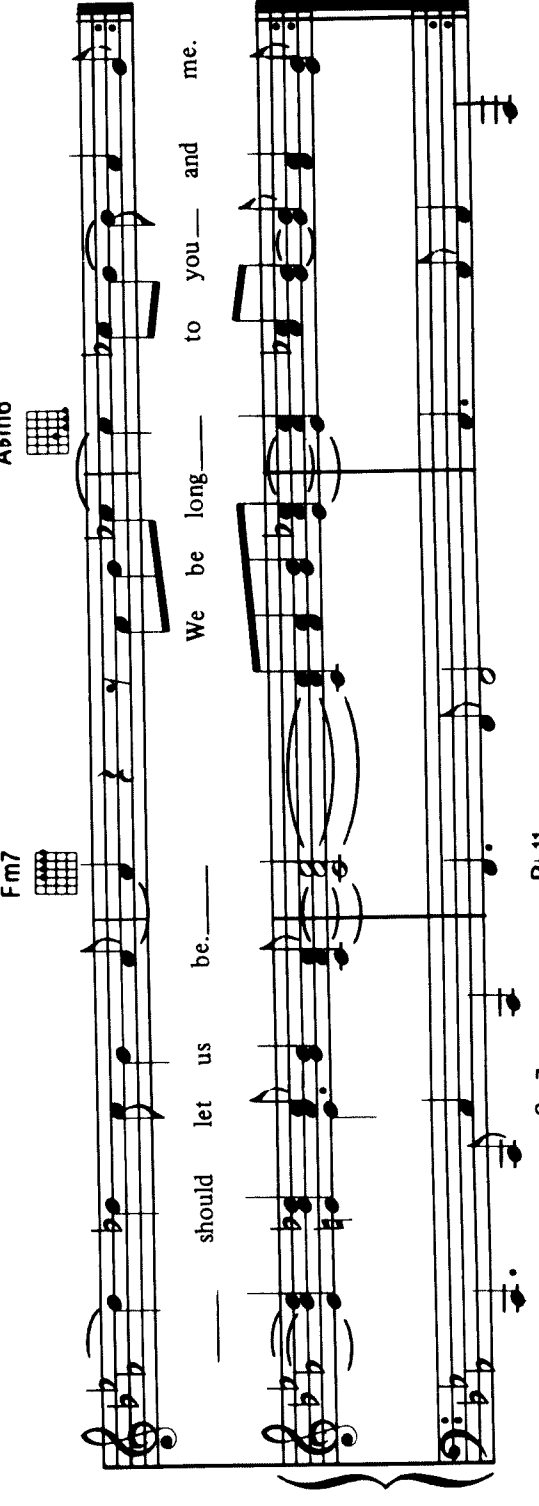
Eb  **Bbm6**  **C7** 




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



Fm7  **Abm6** 

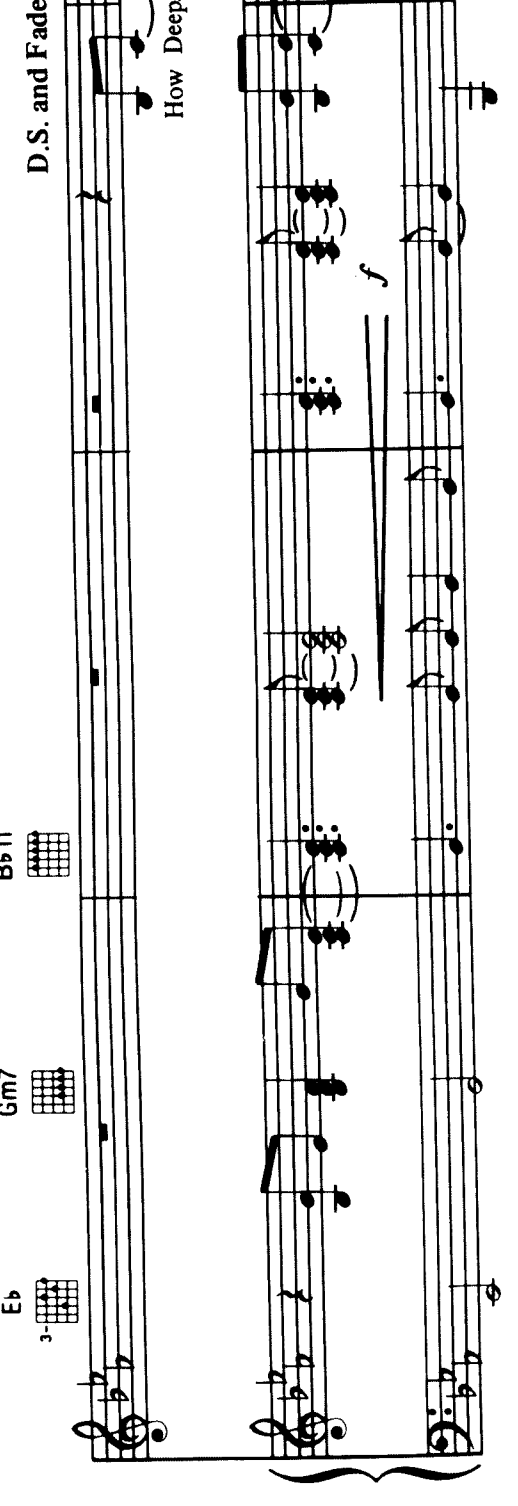
_ should let us be. _ We be long _ to you _ and me.



Eb  **Gm7**  **Bb11** 

D.S. and Fade

How Deep_



F#m7



E 0 0 0



B x x 0 0 0



A x 0 0 0



If not for you.

E 0 0 0



B x x 0 0 0



A x 0 0 0



E 0 0 0



B x x 0 0 0



If not for you,--

A x 0 0 0



E 0 0 0



A x 0 0 0



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

E 0 0 0



A x 0 0 0



G#m 4fr.



morn - in' light--

to shine in through,--

F#m7



G#m

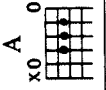
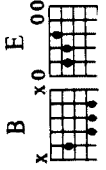
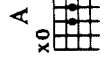
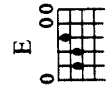


F#m7



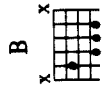
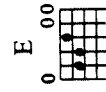
But it would not be new,--

If not for you.



A

x0 0



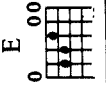
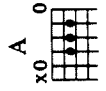
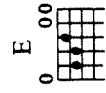
B

x x

If not for you,

My sky would fall,

Rain would gath-er



E

0 00

too.--

With - out your love,

I'd be no - where at all. I'd

F#

B
x 0 x

A
x 0 0

G#m
4fr.

F#m

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

E
0 .00

A
x 0 0

G#m
4fr.

F#m7

E
0 .00

If not for you,

My sky would fall,

A
x 0 0

E
0 .00

B
x 0 x

E
0 .00

A
x 0 0

Rain would gath-er too.—

With-out your love, I'd

E 0 00

F#

B

A x0 0

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

G#m

F#m

B

A x0 0

G#m

F#m7

B

A x0 0

E

G#m

F#m7

A x0 0

E 0 00

A x0 0

If not for you, — Win - ter would

E 0 00

A x0 0

E 0 00

have no spring,—

Could-n't hear the rob-in sing.—

A x0 0

G#m

F#m7

I just would-n't have a clue.—

An-y-way it would-n't ring

G#m

F#m7

B9sus4

E 0 00

true,—

If not for you.—

A x0 0

E 0 00

If not for—

repeat and fade

If You Leave Me Now

Chicago

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Medium Beat

If you

mp

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

Ooh,

D#m7

no — ba - by please don't go. —

And if you

Bmaj7

G#m7

Csus4

F#

B

F# B

Ooh, girl, — I just want you to stay. —

B

G#m7

C#7

F#

B

F# B

A love — like — ours — is love — that's hard — to find. —

How could we let —

E9 E11 E7 Am/E E G#m7

— it — slip — a — way? —

We've come too far — to leave

E F# B G#sus4 D#7 E9 E11 E7 A#

— it all — be — hind. —

How could we end — it — all this way? — When to-mor -

Am Am6 E G#m7 E F# B

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

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

If you leave me now you'll take the biggest part of me.

Bmaj7

G#m7

D#m7

Ooh... no, baby, please don't go.

G#m7 Csus4

F#

B

G#m7 C#7

Ooh, girl, I've got to have you by
Sweet mama, I just got to have your

B

G#m7

C#7

F#

Repeat and fade

my side, side, in side.

B

G#m7 C#7

F#

B

Tears In Heaven

Eric Clapton

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Gently, moderate beat

Chords: A, E/G#, F#m, /E

Chords: D/F#, E7sus4, A, E7, A, E/G#

(1.) Would you know my name

Chords: F#m, /E, D, A, E, F#m, E7

if I saw you in hea - ven?

Chords: A, E/G#, F#m, /E, D, A

Would you be the same
if I saw you in hea -

E F#m E7 F#m C#
 I must be strong —
 ven?

A7 F#7 Bm7
 and car - ry on, — I know I don't be - long —

D/E E A E/G#
 here in hea - ven.

F#m /E D Esus4 E A 4^o FINE
 Not 2^o

C Bm7 D/F#
 Time can bring you down — time can bend your knees. —

G D/F# Em G
 D Bm7 Am7 D/F#
 Time can break the heart, — have you beg - ging, please,

G D/F# E F#m E7 D.S. (Rpt.)
 beg - ging, please. —

VERSE 2:

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

VERSE 3: (D.S.)

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

VERSE 4: (D.S.)

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

One Moment In Time

Whitney Houston

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Moderately slow

Chord diagrams: C, Am, F#m7-5, Dm7, F/G, G.

The piano introduction consists of two staves. The right hand plays a sequence of chords: C, Am, F#m7-5, Dm7, F/G, and G. The left hand plays a simple bass line with a few notes.

Chord diagrams: C, G.

(1.) Each day I live heart be the best of
I rise and fall plans, I want to give
I've laid the plans, be gain, to taste the sweet
less. I've laid the plans, best, I want it all,

Chord diagrams: C, F, G.

1. I'm on - ly one but not a - my fin - est is yet un -
I rise and fall plans, lone, this much re - day
I've laid the plans, all chance here in my

Chord diagrams: C, F/G, G, C.

2. 3. known. (2.) I broke my mains. hands. one want me } Give in
I've laid the plans, hands. hands. one want me } Give in

Am G Dm G Gsus4 G

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

F G Am Dm7

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

G F/G G Am Dm7

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

G F G Am C

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

Dm7 G Gsus4 C

3^o Segue * I will feel e - ter - ni - ty.

* *g* *o* continue

Am Fmaj7/G Gsus4 G

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

C Ab C

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

Ab G C

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

Ab D**b** B**b**m

rall. *a tempo*

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

E**b**m Ab/C G**b** Ab

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

heart - beat a - way and the
ans - wers are all up to me. Give me

one mo - ment in time
when I'm rac - ing with des - ti -

ny. Then in that one mo - ment in time, I will

be, I will be free.




be, I will be free.

I will be, I will be free.

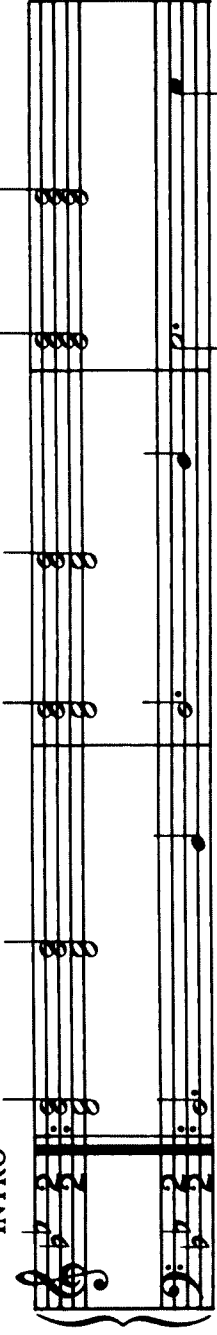
The Lady In Red




Chris de Burgh

Words & Music by Chris de Burgh.
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B \flat  **B \flat /D**  **E \flat maj7** 

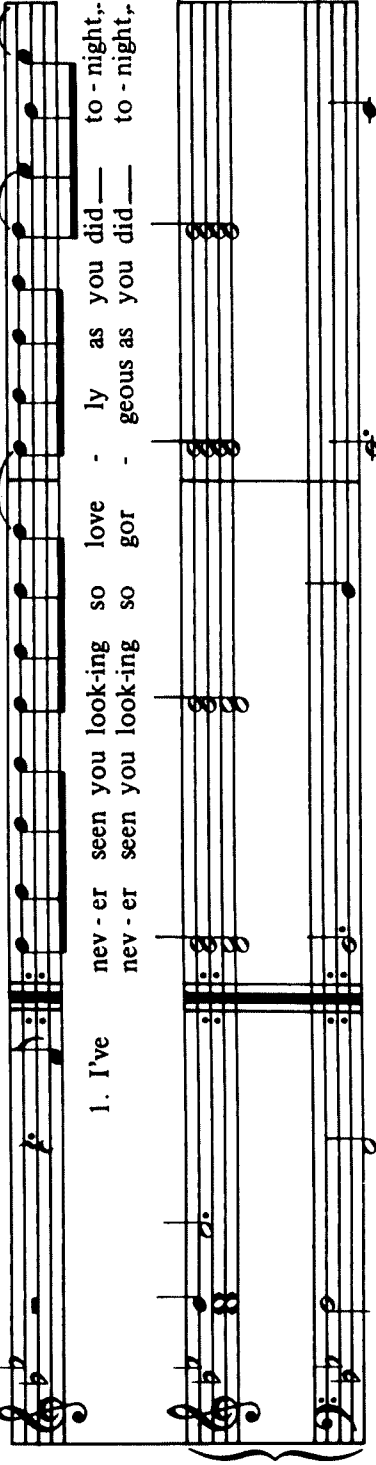
INTRO







F  **B \flat**  **E \flat maj7** 

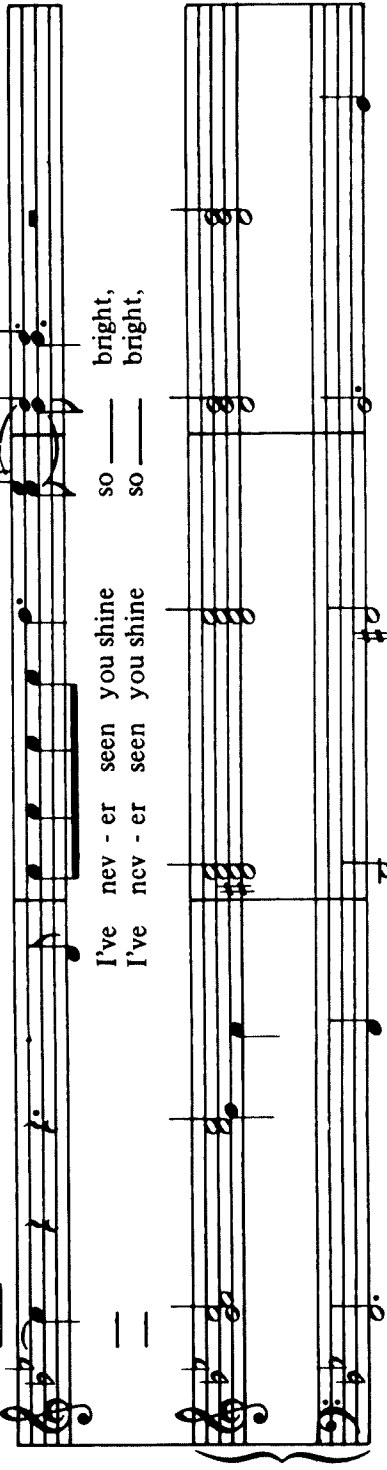
VERSE



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



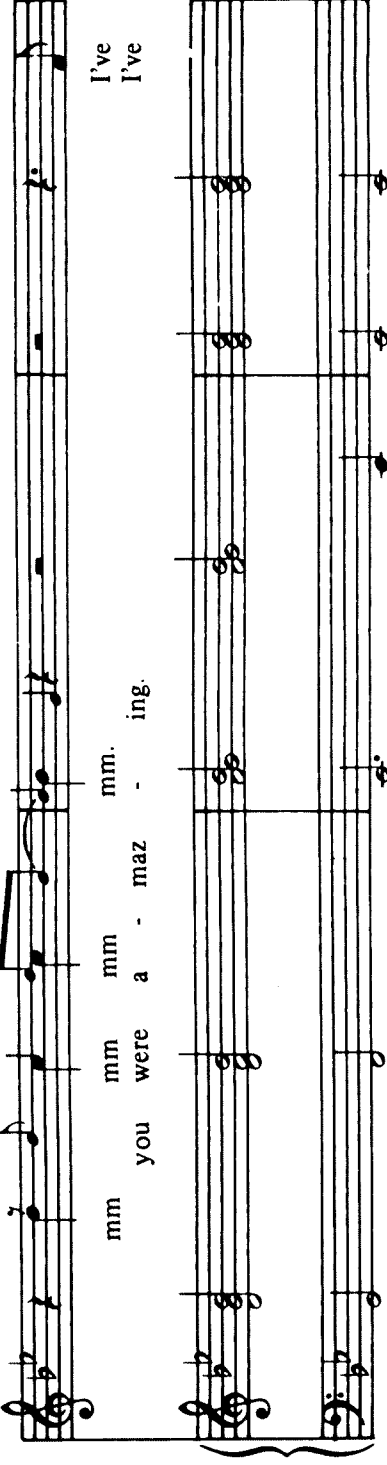
F9  **D7**  **D/R \sharp**  **Gm** 

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



F  **E \flat** 

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



Bb

Ebmaj7

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

F9

D7

D/F#

Gm

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

Bb7/F

Eb

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

Cm

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

F7

high - lights
feel - ing

in - of
your com - plete

that catch - ut
and - ter

eyes,
love,

Gm

I have - been
as I do - to -

blind.
night.

The

CHORUS

F

F/Eb

Bb

Bbmaj7/D

la - dy in red

E b9

F

Gm

F/A

is danc - ing - with - me,

cheek to cheek,-

Gm Gm/D Cm

there's no - bo - dy here, —

F7 Bb

it's just you and me, —

it's where I wan - na be,

Bb7 Eb

but I hard - ly know —

D/F# D Gm Gm/F

this beau - ty by my side, —

Gm/E

Cm7

I'll ne - ver for - get

F

1.

Bb

Bb/D

the way you look - to - night.

Ebmaj7

Bb

Bb/D




Ebmaj7

F

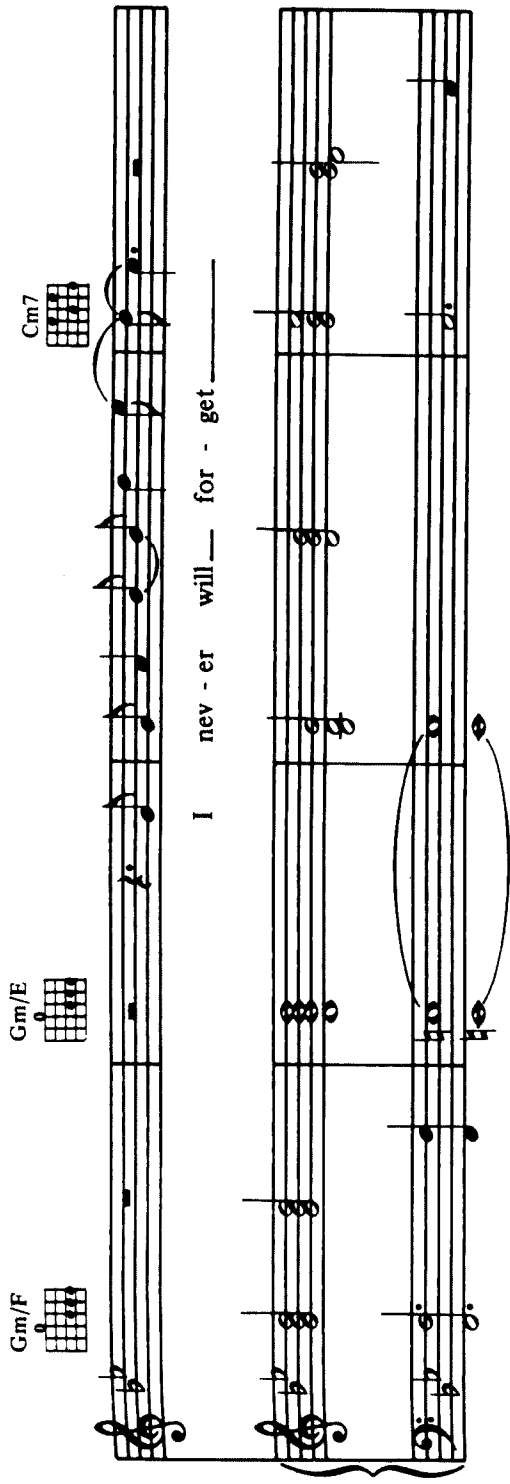
2.



Gm

2. I've way you look - to - night.

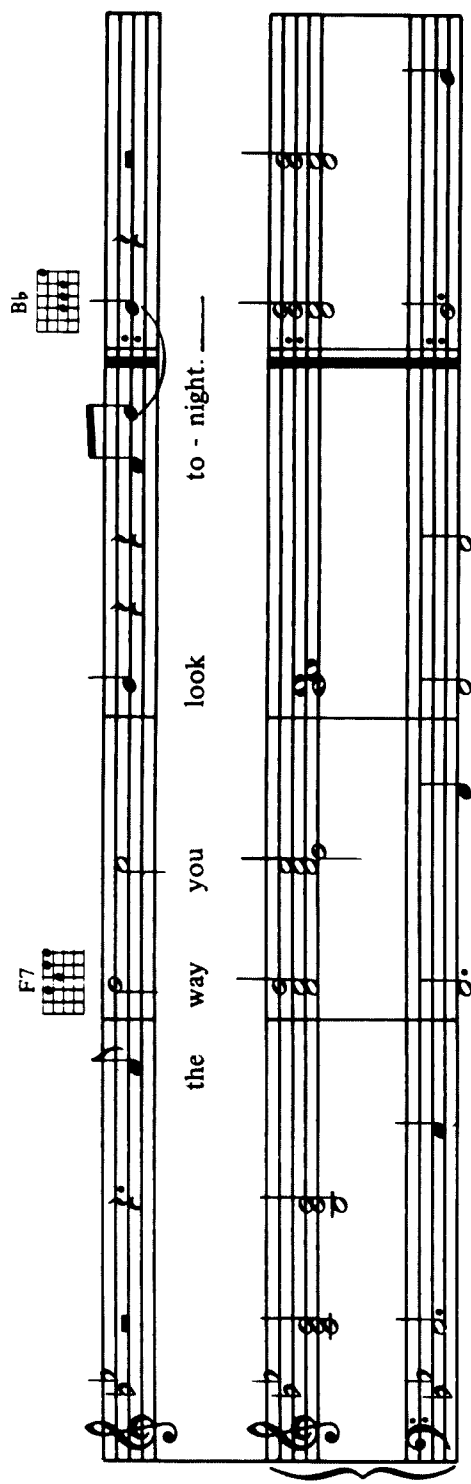
Gm/F  Gm/E  Cm7 





I nev - er will — for - get —



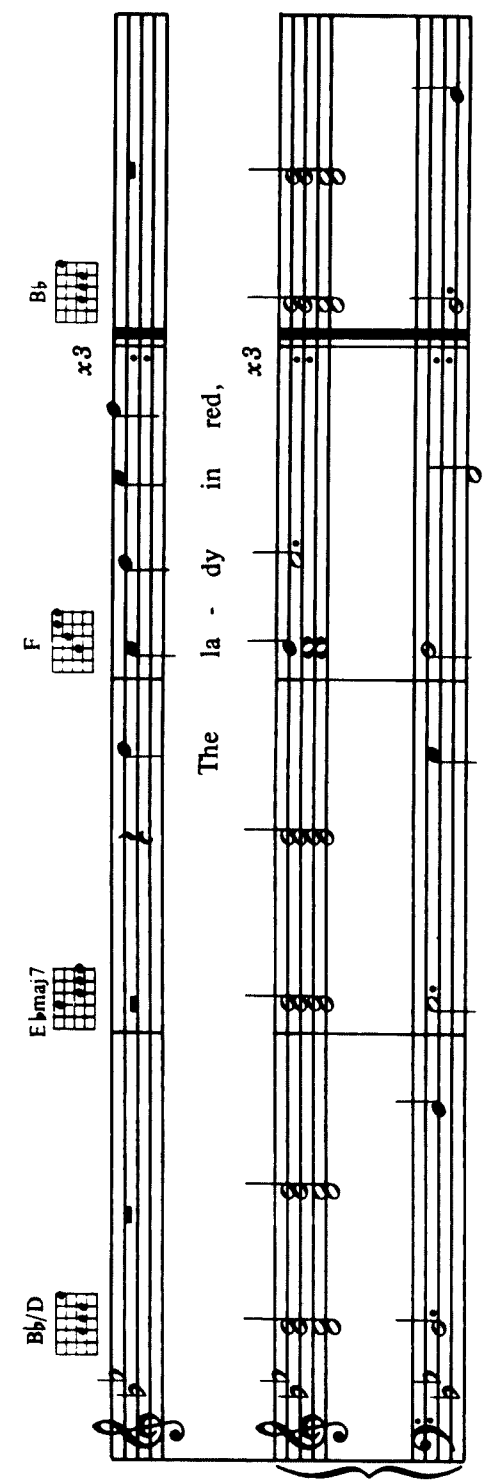
F7  Bb 





the way you look to - night. —



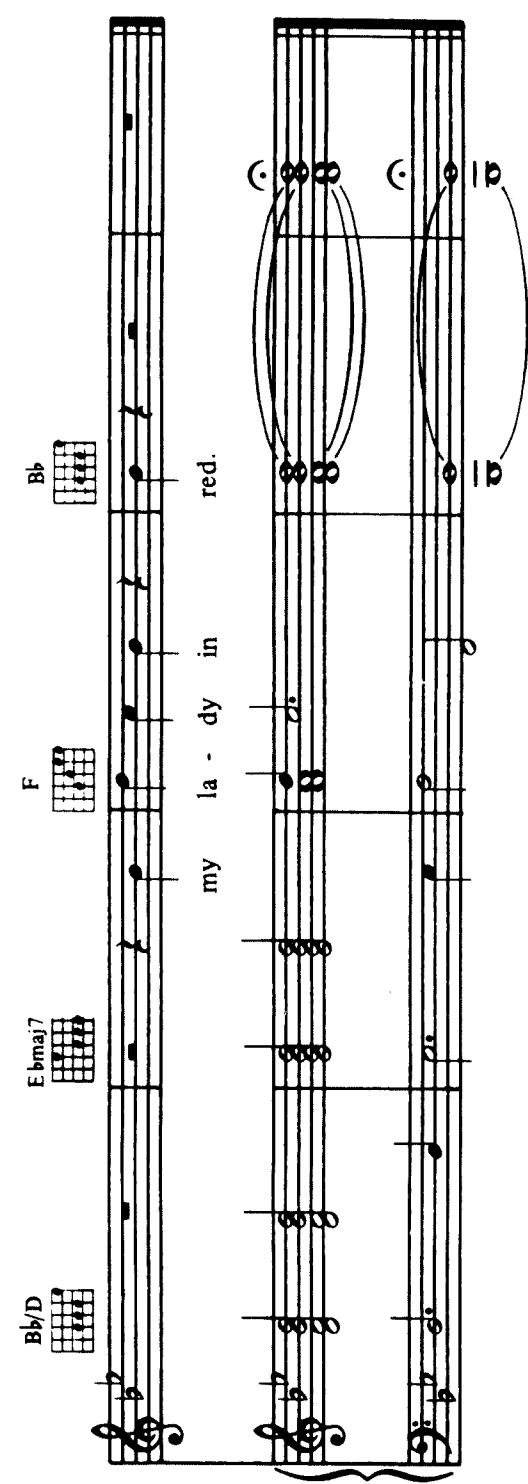
Bb/D  Ebmaj7  F  Bb  x3

The la - dy in red, x3



Bb/D  Ebmaj7  F  Bb 

my la - dy in red.



The Long And Winding Road

The Beatles

Words & Music by John Lennon & Paul McCartney.
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$\text{♩} = 70$



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



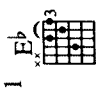
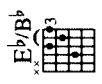
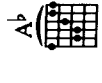
— to your door ——— nev - er dis - ap -
washed a - way ——— left a pool of

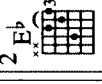


- pear. be - fore.
tears. Cry - ing for the day.

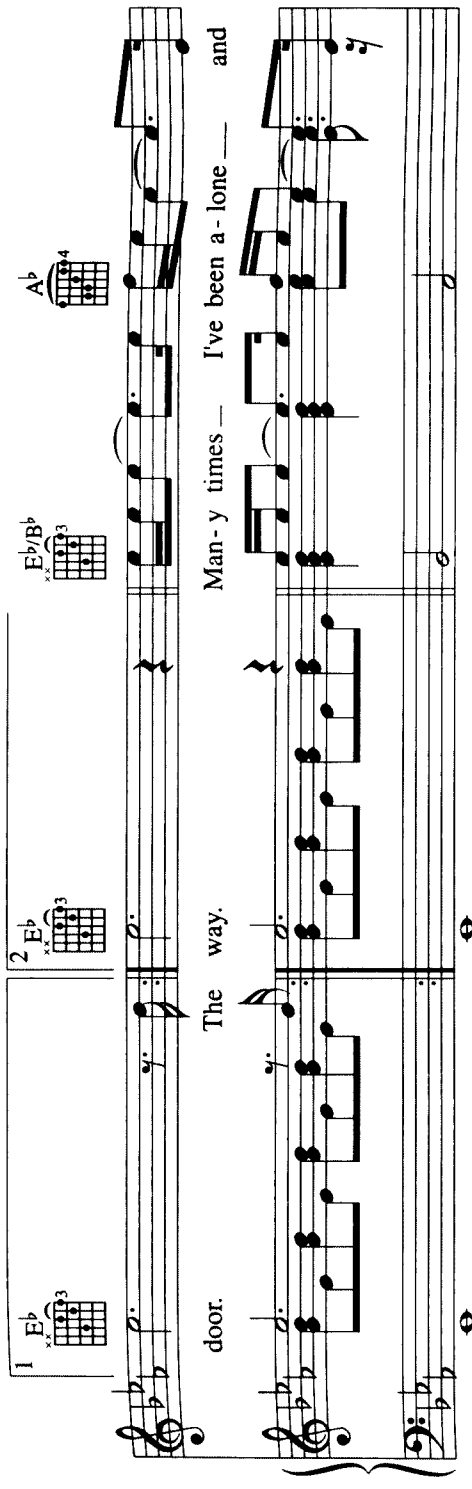


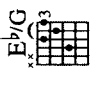


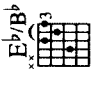
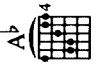
It al - ways leads me here. Lead me to your —
Why leave me stand - ing here? Let me know the —

1   

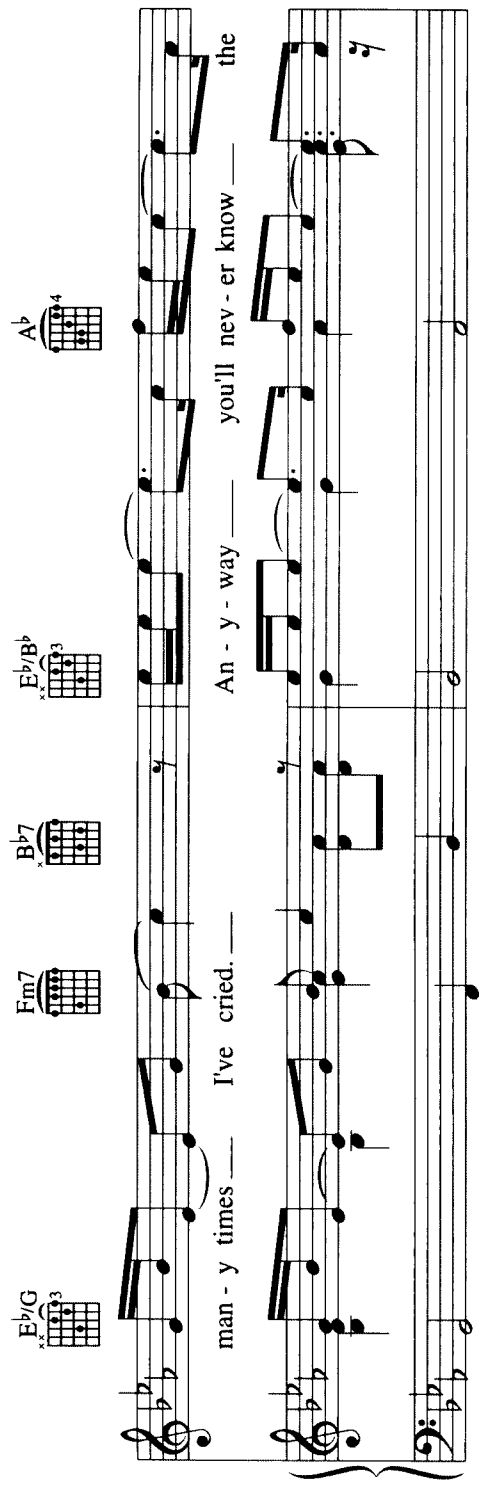
2 

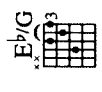

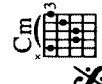
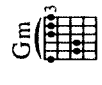

door. The way. Man - y times — I've been a - lone — and



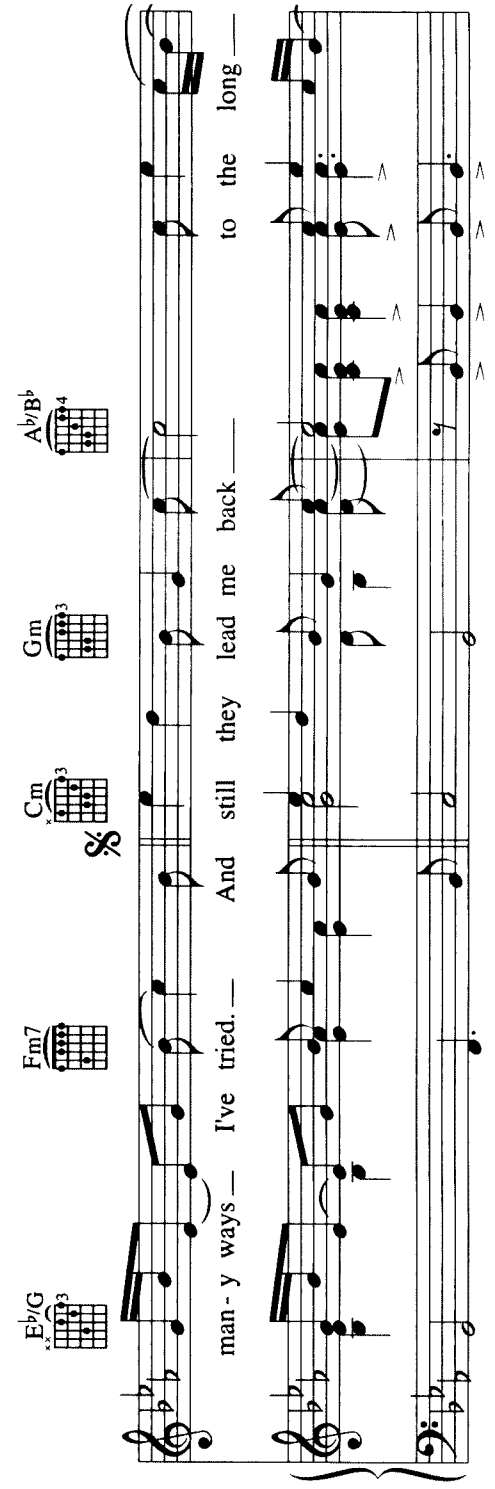
    

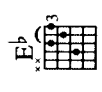
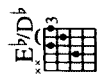
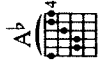


man - y times — I've cried. — An - y - way — you'll nev - er know — the



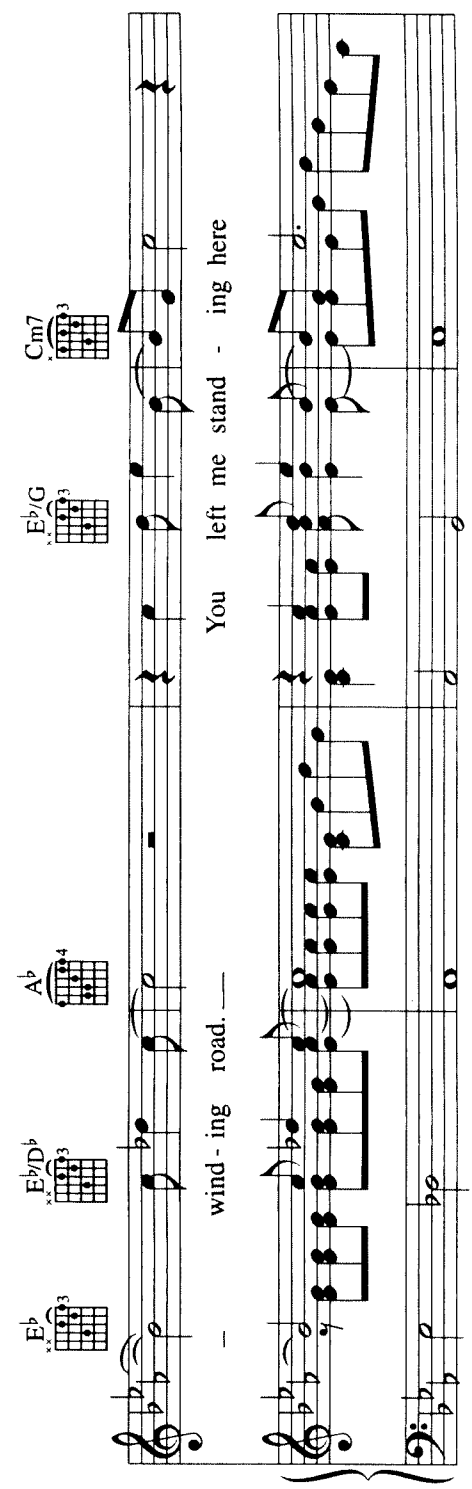
    

man - y ways — I've tried. — And still they lead me back — to the long —



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



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

- ing here ———
 Lead me to your — door.

D.S. al Coda
 But

door. ———
 Yeah, yeah, yeah, yeah. ———

The Wind Beneath My Wings

Bette Midler

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Slowly flowing, in 2

Gmaj7



G(add A)



C



D/C



C



D/C



C



G(add A)



A_m (add B)



D7sus4



D7



Am (add B)

D7sus4

D7

you al-ways walked the step be - hind.

G (add A)

C

D/C

I was the one with all the glo - ry,

G (add A)

D/C

C

while you were the one with all the strength,

Am (add B)

D7sus4

D7

on - ly a face with - out a name,

Am(add B)

D

B/D#

I nev - er once heard you com - plain.

Em

C

G

D/F#

D

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

Em

C

G

D/F#

C/E

D

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

Em

C

G

D/F#

D

I can fly high - er than an ea - gle.

To Coda

Am7 D7 Gmaj9

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

C D/C G(add A)

It might have ap-peared___ to go un-

C D/C G(add A)

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

C D/C C Am(add B)

heart. I want you to know___ I know the

D7sus4

D7

Am(add B)

truth: I would be noth-

D. S. al Coda

D

B/D#

in' with - out you.

Coda Gmaj9

C

D/C

wings. You are the wind_

Am7/D

D7

G(add A)

C

D/C

— be - neath my_ wings.

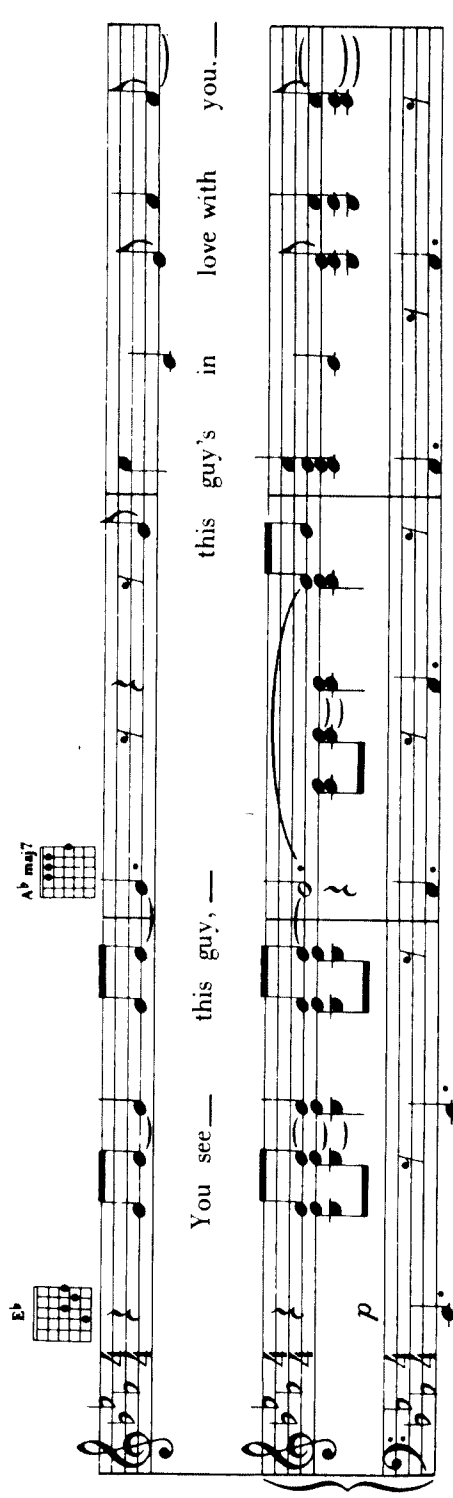
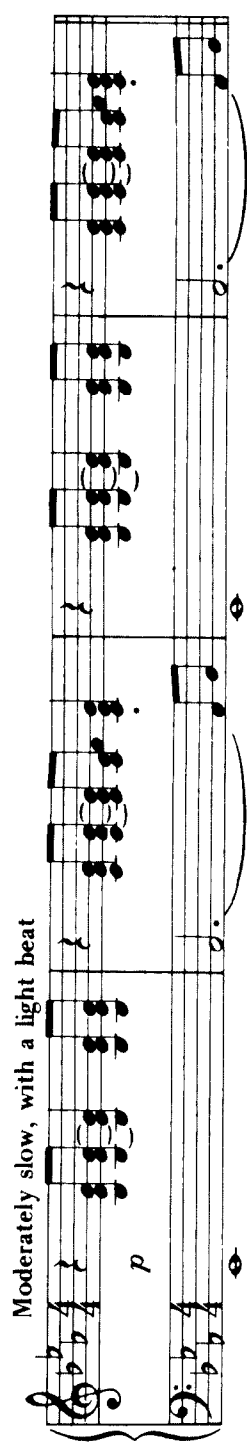
This Guy's In Love With You

Herb Alpert

Words by Hal David. Music by Burt Bacharach.

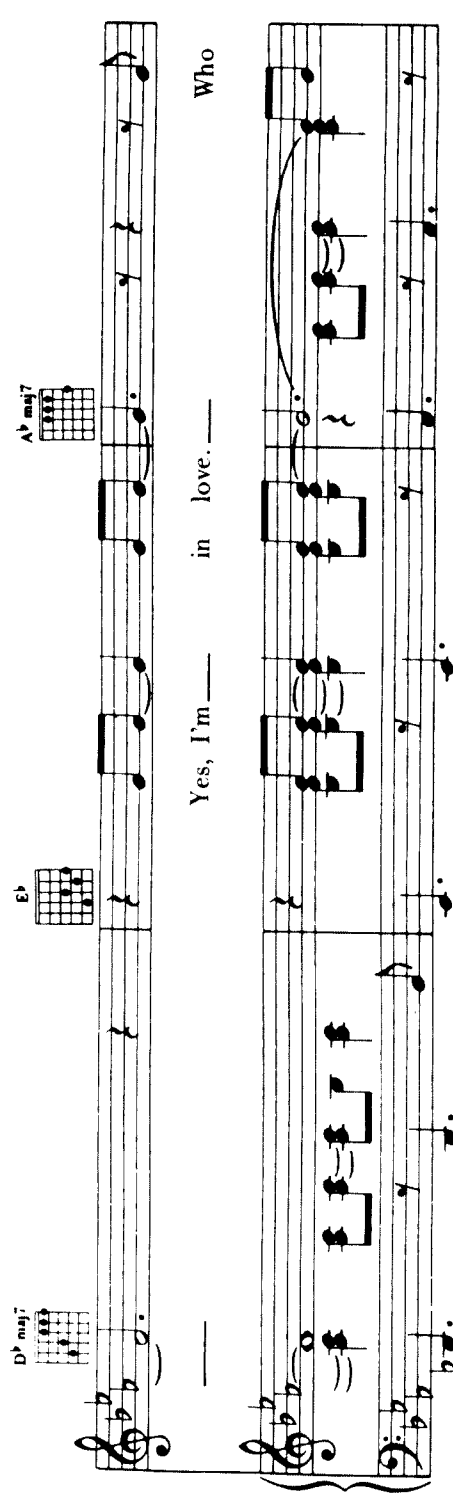
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Moderately slow, with a light beat



You see — this guy, —

this guy's in love with you. —



— Yes, I'm — in love. —

Who



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

mp



I can tell we know each other well. How

p



Steady

can I show you I'm glad I

cresc. poco a poco



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

f

p

2nd time fade out within ten measures



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



— and what I'd do to make you mine. —



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



last to know. My hands are shaking. Don't





p *cresc. poco a poco*

F#m A Esus4 F#m
 I don't be-lieve- that an - y - bo - dy feels the way I do— a - bout you now.—





Dmaj7 Esus4 F#m

F#m A Esus4 Bm
 1. Back-beat the word was on the street that the fi - re in your heart is out.—
 (Verse 2 see block lyric)




F#m A Esus4 Bm
 I'm sure you've heard it all be-fore but you nev-er real-ly had a doubt.—




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

And all—

— the roads— we have— to walk— ing and all—

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

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

be - cause
I said

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

saves me,— and af - ter all—

1. *rall.* *a tempo*

— you're my won-der - wall.

2. *rall.*

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

rall.

saves me, _____ and af - ter all _____

rall.

— you're my won-der - wall. _____ I said

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

(Continue as instr.)

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

Repeat 7 times

Verse 2:

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

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

Your Song

Elton John

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Slow, but with a beat

mf

E^b
A^b maj7
B^b on D
G^m

1. It's a lit-tle bit fun - ny —
2. If I was a sculp - tor —
4. I sat on the roof —
5. So ex-cuse me for - get - ting —

this feel - ing in - side, —
but then a - gain no, — or a
and kicked off the moss, — well a
but these things I do, —

C^m
C^m on B^b
C^m on A
A^b

man
few

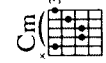
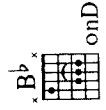
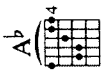
I'm not one of those — who — can
who makes po — tions in a
of the vers - es, well they've
You see I've for-got-ten — if — they're

hide, — I
show, —
cross, —
blue, —

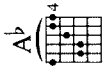
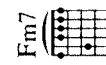
Eb onBb
 Cm onB
 I'm don't _ have much mon-ey, _ but,
 know _ it's not much but it's _ the
 But the sun's been quite kind kind _ is
 An - y - way _ the thing _ is
 boy, if I did,
 best I can do,
 while I wrote this song,
 what I really mean,
 3

Eb 3
 Fm7 3
 Ab 4
 Bb 4
 Bb^{sus} 4
 Bb 4
 I'd buy _ a big house where _
 My gift is my song and _
 It's for peo-ple like you, that _
 Yours are the sweet-est eyes _
 we both could live.
 keep it _ turned on.
 3

2
 Ab 4
 Eb 3
 Ab 4 onEb
 Eb 3
 Bb 4 onD
 Cm 3
 this one's for you. _
 I've ev - er seen _
 3. 6. And you can tell ev - 'ry-bod - y

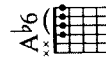
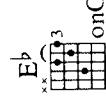


This — is your song. —
 It may — be quite — sim-ple but, —



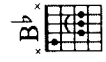
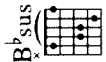
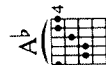
Last time
to Coda

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



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

rit.



D.S. al Coda
with repeat

you're — in — the world. — a tempo

CODA

Cm **A^b6**

Cm **onBb**

Cm **onA**

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

E^b **A^b** **A^b6**

E^b **onG**

A^b **onEb**

A^b **onEb**

B^bsus **B^b**

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

rit.

a tempo

A^b **E^b**

A^b **onEb**

A^b **onEb**

A^b **onEb**

A^b **onEb**

E^b **onEb**

you're — in — the world. —

a tempo

Yesterday

The Beatles

Words & Music by John Lennon & Paul McCartney.
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Moderately

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: G major, F major, E major, D major, C major, Bb major, and A major. The left hand plays a simple bass line with notes G, F, E, D, C, Bb, and A, mirroring the chord progression.

p e doice

Chord diagrams for the first system: F, Em7, A7, Dm, Dm7.

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

The first system of the song features a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes F4, E4, D4, C4, Bb3, and A3. The piano accompaniment consists of a bass line and a treble line. The bass line plays notes G, F, E, D, C, Bb, and A. The treble line plays notes G, F, E, D, C, Bb, and A. The tempo is marked 'Moderately'.

Chord diagrams for the second system: Bb, C7, F, C.

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

The second system of the song features a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes F4, E4, D4, C4, Bb3, and A3. The piano accompaniment consists of a bass line and a treble line. The bass line plays notes G, F, E, D, C, Bb, and A. The treble line plays notes G, F, E, D, C, Bb, and A. The tempo is marked 'Moderately'.

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

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

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

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

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

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

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

yes - ter - day. — Mm mm mm mm mm.

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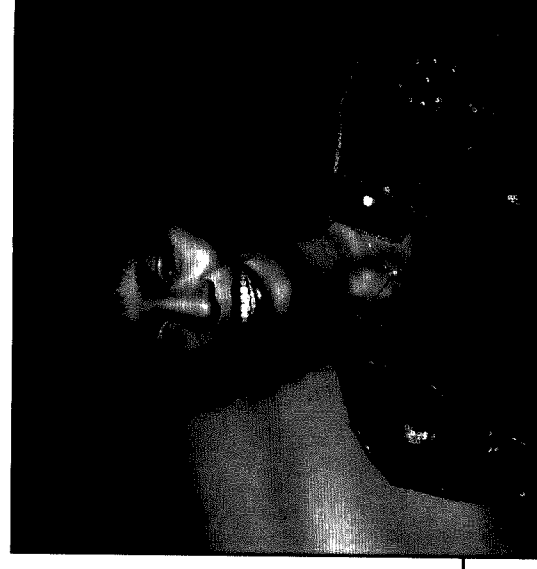
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