JOHN BRIMHALL’S EASY BIG NOTE PIANO SOLOS

Popular Songbook 2

BLOW AWAY • EVERGREEN • FOREVER IN BLUE JEANS
REMINISCING • MR. BOJANGLES • HEART OF GOLD
LAUGHTER IN THE RAIN • SOLITAIRE • STUMBLIN’ IN
CAT’S IN THE CRADLE • THEME FROM “SUPERMAN”
TIE A YELLOW RIBBON ROUND THE OLE OAK TREE
BOTH SIDES NOW • CRACKLIN’ ROSIE
YOU NEVER DONE IT LIKE THAT
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This is the most difficult arrangement in this series. There are two basic problem areas: Rhythm and melodic skips. As to rhythm, the solution is to count the problem areas slowly, preferably out loud. Watch for the triplets; keep them even, with a good accent on the first note. (see measures 7 & 16) The dotted eighth note-sixteenth note patterns must be played as the first and third notes of an imagined triplet: \( \text{\textfrac{3}{8}} = \text{\textfrac{5}{16}} \) (see measures 8 & 9) The total feeling should be that of 12/8 Time, four beats to the measure, with each beat sub-divided into a triplet. As to melodic skips, slow practice with careful attention to the fingering is the solution to the problem. There are some broken chords which can be effective if fingered properly. (see measures 24 & 25)
FOREVER IN BLUE JEANS

A JOHN BRIMHALL Mini-Lesson...

There is a syncopated rhythm pattern in the first measure, which is later repeated nine times. Count it out carefully.

In the section from measures 11 through 18, there is melodic syncopation and change of Time Signature. Count out the following example, from measures 12-15.

Count: \( \begin{array}{cccc}
1 & 2 & 3 & 4 \\
1 & 2 & 3 & 4
\end{array} \) etc.

Moderately

Moderately

C

F

mf

Mon-ey talks._
Hon-ey's sweet._
But it don't sing and dance and it don't walk._
But it ain't noth-ing next to ba-by's treat._

\( \begin{array}{cccc}
C & Dm & Em & G \\
5 & 1 & 5 & 1
\end{array} \)

\( \begin{array}{cccc}
\{ & \{ & \{ & \{ \\
5 & 1 & 5 & 1
\end{array} \)

And long as I can have you here with me, I'd much rath'er be for-ev-er in
And if you par-don me, I'd like to say we'll do o-kay, for-ev-er in

\( \begin{array}{cccc}
1\ C & G & F & Eb & G \\
5 & 1 & 1 & 5 & 1
\end{array} \)

1\ C

blue jeans.

\( \begin{array}{cccc}
\{ & \{ & \{ & \{ \\
5 & 4 & 5 & 1
\end{array} \)

blue jeans.

\( \begin{array}{cccc}
1\ C & G & F & Eb & G \\
5 & 1 & 1 & 5 & 1
\end{array} \)

1\ C

blue jeans.

\( \begin{array}{cccc}
\{ & \{ & \{ & \{ \\
5 & 4 & 5 & 1
\end{array} \)

\( \begin{array}{cccc}
\{ & \{ & \{ & \{ \\
5 & 4 & 5 & 1
\end{array} \)

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May-be to-night. _

by the fire;  _

but the sound of my heart  _

Mon-ey talks. _

Hon-ey’s sweet. _
And long as I can have you
And if you par-don me, I'd
like to say
we'll do
for-ev-er in
blue jeans, babe._
blue jeans._
blue jeans, babe.
blue jeans._
And if you par-don me, I'd
And long as I can have you
like to say
here with me,_
I'd much rath-er be_fo-r-ev-er in
blue jeans._
blue jeans.
LAUGHTER IN THE RAIN

A JOHN BRIMHALL Mini-Lesson...

The main characteristic of this arrangement is the syncopation in the melody. In order to play it well, count the rhythm of the melody out loud, with absolutely even eighth notes, as in the following example.

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & etc.

In the fifth line and beyond, each hand has a different syncopation pattern, and must be practiced separately, while counting carefully.

Words and Music by NEIL SEDAKA and PHIL CODY
Arranged by John Brimhall

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Dm7

G7(sus4) G7
C7(sus4) C7

I feel the warmth of her hand
sharing our love under stormy skies.

Bbm7

Abmaj7 Fm7
Bbm7 E9

mf Oo, I hear laughter in the rain, walking hand in hand with the one.

Ab

Bbm7

Abmaj7 Fm7

I love. Oo, how I love the rainy days and the happy way I feel inside.

Dbmaj7

C7(sus4)

D.S. and fade
In the interest of accuracy, the rhythm of the melody line should be counted out carefully. Try the following pattern from the first four measures of the Verse.

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Moderately

Words and Music by GEORGE HARRISON
Arranged by John Brimhall

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About to go down, I had almost forgot.
Instant amnesia, Yang to the Yin.
The moment had passed like I knew that it should.

Chorus
All I got to do is to, to love you.
All I got to be is be happy.
All it's got to take is some warmth to make it blow a-

way, blow away, blow away.
All I got to do is to.
Em  |  G7(sus)  |  G7  |  C  |  Am  |  B♭  |  F  
\[\begin{array}{c}
\text{to love you.} \\
\text{All I got to be is} \\
\text{be happy.}
\end{array}\]

Em  |  Am  |  Em  |  G  
\[\begin{array}{c}
\text{All it's got to take is some} \\
\text{warmth to make it blow a}
\end{array}\]

E♭  |  B♭  |  F  |  C  |  Eb  |  B♭  
\[\begin{array}{c}
\text{way, blow away, blow away.}
\end{array}\]

G7(sus)  
\[\begin{array}{c}
\text{1. 2.  G7} \\
\text{3.  G7  C}
\end{array}\]
The melody jumps around, but is in single notes all the way. Watch the fingering and it will be easier to play. The accompaniment to this melody consists of simple bass and chord patterns which continue all the way through the arrangement. Practice this exercise until you are comfortable with these patterns before beginning the piece.

Slowly

Words and Music by NEIL SEDAKA and PHIL CODY
Arranged by John Brimhall

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until it died within his silence. And

solitaire's the only game in town, and every road that takes him takes him down. While life goes on around him everywhere, he's playing

solitaire. And keeping to himself begins to deal, and
still the king of hearts is well concealed. Another losing game comes to an end, and he deals them out again.

and he deals them out again.

And

sol - i - taire's the on - ly game in town, and ev - ry road that takes him takes him down.

While life goes on a - round him ev - ry where, He's playing

mp
1. The MELODY is written an octave higher, so that it does not conflict with the accompaniment. Keep it as smooth (legato) as possible. To sing this arrangement, most people will find it more comfortable to sing the melody an octave lower than written.

2. The ACCOMPANIMENT consists of two elements: bass and broken chords. These must be unified into one larger broken chord. Throughout the piece, the pedal is changed immediately after the bass note is struck and held until the next bass note is struck. It would be wise to practice the left hand alone before playing both hands together.
I have found love with you.

Like a rose

under the April snow,

I was always certain

love would grow.

Love, ageless and ever green,

seldom seen by two.

cresc.
You and I will make each night a first,
ev'ry day a beginning.

Spirits rise and their dance is unrehearsed.

They warm and excite us 'cause we have the brightest cresc.
love.

two lights that shine as one,
morning

glory and the midnight sun.

Time, we've learned to

sail above;
time won't change the meaning of

one love,
age-less and ever

poco a poco dim.

ever green.
poco rit.
CAT'S IN THE CRADLE

A JOHN BRIMHALL Mini-Lesson...

This is basically a narrative story set to music. The lyric is of prime importance, with the accompaniment secondary. Watch for the following features of this arrangement:

1. There are four verses printed at the beginning of this arrangement. You can add interest to your performance by playing the right hand an octave higher during one or two of these verses.

2. There is a complex lay-out to follow. The first and second endings repeat to the beginning, but note that in the third verse there are two measures which must be skipped. The third ending, with the D. S., also goes back to the beginning, but skips from the Coda Sign (§) to the Coda.

Moderate Folk Style

Words and Music by
HARRY CHAPIN and SANDY CHAPIN
Arranged by John Brimhall

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talk in'fore I knew it, and he walked a-way, but his really like, Dad, is to new job's a has-sle and the as he grew he'd say, "I'm gon-na be like smile nev-er dimmed, it said, bor-row the car keys, kids have the flu, but it's "I'm gon-na be like see you later, can I sure nice talkin' to

you, Dad, you know I'm gon-na be like you." And the

him, yeah, you know I'm gon-na be like him." have them, please?

man in the moon. "When you com-in' home, Dad?" "Son?" don't know when, but

* 3rd time, omit the two bars between the asterisks.
we'll get to-geth-er then; you know we'll have a good time then."

My
Well, he
I've

you, Dad, it's been sure nice talk - in' to you."

And as I hung up the phone, it oc - curred to me, he'd

grown up just like me; my boy was just like
And the cat's in the cradle and the

silver spoon, little boy blue and the man in the moon.

"When you com'in' home, Son?" I don't know when, but we'll get together then.

Dad, we're gonna have a good time then."
REMINISCING

A JOHN BRIMHALL Mini-Lesson...

This arrangement begins with a rhythmic optional introduction of 16 bars. It is interesting and well worth the effort required to learn it properly. Try this method to help learn the rhythm of the first two bars.

First count \( \frac{4}{4} \) 1 2 3 4 1 2 3 4
then count \( \frac{2}{2} \) 1 2 1 2

The left hand part of the chorus has been kept simple, to allow the player to concentrate on the fast-moving melodic line. Keep it light and clean, in order to get the desired effect.

Moderately

Words and Music by GRAHAM Goble

Arranged by John Brimhall

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1. Friday night, it was late, I was walkin' you home. We got down
2. That's the way it began. We were hand in hand. Glenn

to the gate, and I was dreaming of the night.
Miller's band was better than before.

Would it turn out right?
We yelled and screamed for more.

1. How to tell you, girl?
2. And the Porter tunes
3. Now as the years roll on.
I want to build my world around you.
Made us dance across the room each time we hear our favorite song.

Tell you that it's ended all too soon the memories come along.

I want to make you understand. I'm way back home. I promised you'd never be spending the hours remembering.

And on the Old-er times we're missing, talking about a life time a plan, a long, a missing.
Hurry; don't be late.  I can hardly wait.  I

said to myself "When we're old, we'll go

dancing in the dark; walking through the park and reminiscing."

1. D  D. C. al Fine
2. D  Fine
The primary concern in this arrangement is the rhythm, particularly the right hand ties across the bar lines. Practice the following example from the first two measures, counting carefully.
burn-in' with-in.

Now and then, fire-light will

catch us stumbling in.

Wherever you go,
You were so young.

whatever you do,
and I was so free.

whatever you do,
you know these I may have

reckless thoughts of
been young but baby, that's
not what I wanted to be.

I've fallen for you,
Well, you were the one.

Oh, why was it me?
YOU NEVER DONE IT LIKE THAT

Words by HOWARD GREENFIELD
Music by NEIL SEDAKA
Arranged by John Brimhall

A JOHN BRIMHALL Mini-Lesson

The Captain and Tennille recording of this tune is done in a bright tempo with two beats per measure. It usually helps to practice an arrangement like this in moderate 4/4 Time at first, then gradually go faster, converting to Cut Time.

The written routine of this piece can be confusing unless you observe all the signs. The four verses at the beginning have various endings: 1st ending, 2nd ending, 3rd ending and skip to Coda. Also, notice the four measure repeated section in the middle, and the repeated section at the end which has 1st, 2nd and 3rd endings. With all of these repeats, these 44 written measures add up to 107 played measures.

Moderately (in 2)

G 1 2 3 1
1. You're so ter rif ic; ooh, you nev er
2. My lips are burn in'; yeah, you nev er
3. My mind is blow in'; ooh, you nev er
4. Oh, what a feel in'; Ooh, you nev er

Ebm 3 1
done it like that.
done it like that.
done it like that.
done it like that.

F

G 1 2 3 1
You've nev er been this way be-
been this way be-
been this way be-
been this way be-

I thought the flame was dead and
climb in' up the
climb in' up the
climb in' up the

Not since I can re mem ber
Not since I can re mem ber
Not since I can re mem ber
Not since I can re mem ber

G 1 2 3 1
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gone.
I did discover you're some kind of lover.

Coda

G

G

F

C

Ooh, what you're do-in'.

Ooh, what you're do-in'.

Ooh, what you're do-in'.

You never done it, you never done it.

you never done it like that. Ooh, what you're that.
Although this arrangement is not difficult, it contains some rhythms which are worthy of independent study. These rhythms from measures 23, 24, 17 and 20 are isolated in the following example. Count it carefully, in 4/4 Time and in Cut Time.

Moderately

1. Crack - lin' Ros - ie, get on____ board____
2. Hitch - in' on a twi - light____ train____
3. Crack - lin' Ros - ie, make me a smile____ And

We're gon - na ride____ till there ain't no more to go, Tak - in' it slow -
Ain't noth - in' here____ that I care to take a long, May - be a song -
girl, if it lasts____ for an hour, well, that's all right, 'Cause we got all night -

And, Lord, don't you know when I want. I'll
Don't
have me a time with a poor man's lady!
Find us a dream that don't man for a happy

To next strain

Oh, I love my Rosic child, You got the way to

make me happy, You and me, we go in style.
Cracklin' Rose, you're a store-bought woman, But

you make me sing like a guitar hummin', So

hang on to me, girl; our song keeps runnin' on.

Play it now, play it now, Play it now, my baby.
HEART OF GOLD

A JOHN BRIMHALL Mini-Lesson...

For maximum effect, don't rush this one. Keep it moderately slow, with the right hand rhythm exactly as written. The use of the marked fingering will make the changes in hand position easier to reach.

Try this left hand pattern, which is found in measures three and four, before you begin the piece. Careful fingering is essential.

Moderately slow

Words and Music by
NEIL YOUNG
Arranged by John Brimhall

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Em  
G  
C  
G  

heart of gold,  
And I'm get-tin' old.

Keep me search-in' for a  
heart of gold,  
And I'm get-tin' old.

Em  
C  
D  
G  
Em  
C  

I've been to Hol-ly-wood,  
I've been to Red-wood,  
I'd cross the o-cean for a

D  
G  
Em  
C  
D  
G  

heart of gold,  
I've been in my mind,  
It's such a fine line

Em  
G  
C  
G  

that keeps me search-in' for a  
heart of gold,  
And I'm get-tin' old.
Em                 G                C                      G
Keeps me search-in' for a heart of gold,            And I'm get-tin' old.

Em                 D                Em                  D                Em
Keeps me search-in' for a heart of gold,            You keep me search-in' and I'm

grow-in' old.                                          Keep me search-in' for a heart of gold.

I've been a min-er for a heart of gold.
This arrangement is a little easier than some of the ones in this series. Try to keep the melody as smooth as you can. Whenever you have repeated sections, you must do something to keep your performance interesting. In this particular piece you might play the right hand part one octave higher than written, the second time through. Return to "as written" for the third chorus. Notice that the melody drops into the left hand for two notes in measure 22. Don't break the continuity of the melody at that point.
Cmaj7

rain and snow on leave 'em laughing

F

shaking their heads, they say I've changed. But

C

man - y things I would have done,

4

when you go. And if you care, don't let them know,

F

some-thing's lost but some-thing's gained,

C

laugh - ing shake their heads, they

F

man - y things I would have done,

C

when you go. And if you care, don't let them know,

F

some-thing's lost but some-thing's gained,

C

laugh - ing shake their heads, they

F

man - y things I would have done,

C

when you go. And if you care, don't let them know,

F

some-thing's lost but some-thing's gained,

C

laugh - ing shake their heads, they

F

man - y things I would have done,

C

when you go. And if you care, don't let them know,

F

some-thing's lost but some-thing's gained,

C

laugh - ing shake their heads, they

F

man - y things I would have done,

C

when you go. And if you care, don't let them know,

F

some-thing's lost but some-thing's gained,
TIE A YELLOW RIBBON
ROUND THE OLE OAK TREE

A JOHN BRIMHALL Mini-Lesson...

This song gained enormous popularity, in part for its story line, and in part for the bright beat and interesting rhythmic devices. This is another arrangement in which these rhythms must be isolated and counted carefully, in order to make the piece easier to play effectively. Count out the first few bars of the chorus, first in 4/4 Time, and then in Cut Time.

by IRWIN LEVINE and L. RUSSELL BROWN
Arranged by John Brimhall

Moderately bright

Verse

F

1. I'm com - in' home, I've done my time;
2. Bus driv - er, please_ look for me,

Am

Now I've got to know_ what is and is - n't
'Cause I could - n't bear_ to see what I might

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Copyright Assigned 1973 LEVINE & BROWN MUSIC, INC.
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If you received my letter tell in'

you I'd soon be free,

what to do, if you still want me, I

if wrote and told her me, I

mine. see. I'm really still in prison and my

love, she holds the key;

ribbon's what I need to set me free, I

Bbm6 C7

Bbm6 C7
Chorus

F

Tie a yellow ribbon round the old oak tree, It's been

Am

three long years, do ya still want me? If I don't see a

Cm

ribbon round the old oak tree, I'll stay on the bus, for

Dm

get about us, put the blame on me, If I don't see a

D7

Gm
yellow ribbon round the ole oak tree.

Now the whole darn bus is

cheering and I can't believe I see

hundred yellow

ribbons round the ole oak tree.
Since this song has so many verses, some variety is needed, in order to avoid a boring performance. Try playing the right hand part an octave higher than written the 2nd and 4th times through. As a piano solo, limit your performance to three verses, with the middle one an octave higher than written.

The melody of this piece is highly syncopated. Keep the rhythm precise and even. Practice counting this portion of the melody.

Words and Music by JERRY JEFF WALKER
Arranged by John Brimhall

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D6       D7       G           A7

gy pants, of age
up high, and he
"ty bars,"

as he
He
He said, "I drinks a

old soft
spoke right
clicked his
trav - eled a

shoe.
out.
heels.
bout.

G

He jumped so high, jumped so
He talked of life, talked of
He let go a laugh, let go a
His dog up and died, he up and
He shook his head and as he shook his

D7       G           A7

Then he light - ly touched
he laughed slapped his leg a
Clothes all a

Bm       Bm7       E7

high,
life,
laugh,
died,
head,

A7(sus4)

Then he light - ly touched
laughed slapped his leg a
clothes all a

A7

down.
step.
round.
grieved.
please.
Mister Bojangles, mister Bojangles,
Mister Bojangles, mister Bojangles,
Mister Bojangles, mister Bojangles,
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**AS TIME GOES BY**
**CAN'T SMILE WITHOUT YOU**
**CAN YOU READ MY MIND?**
**DAYS OF WINE AND ROSES**
**EMBRACEABLE YOU**
**HUSTLE, THE**
**I ONLY HAVE EYES FOR YOU**
**LOVE WILL KEEP US TOGETHER**
**MacARTHUR PARK**
**MORNING HAS BROKEN**
**SING**
**SOUTHERN NIGHTS**
**SUMMER KNOWS** (Theme from "SUMMER OF '42")
**SWEET CAROLINE**
**WELCOME BACK**
**WHENEVER I CALL YOU "FRIEND"**
**YOU DON'T BRING ME FLOWERS**

**AUTUMN IN NEW YORK**
**BEGIN THE BEGUINE**
**CAN'T SMILE WITHOUT YOU**
**EMBRACEABLE YOU**
**EVERGREEN**
**HOMECOMING, THE JALOUSIE**
**MORNING HAS BROKEN**
**NIGHT AND DAY**
**SOUTHERN NIGHTS**
**THEME FROM "SUMMER OF '42"**
**YOU DON'T BRING ME FLOWERS**