

9 Easy arrangements of

FAMOUS POP-SONGS

For Classical Guitar

compiled by

CEES HARTOG

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ALSBACH-EDUCA

WHAT A WONDERFUL WORLD

Lyrics & Music: B. Campbell

Arr.: C. Hartog

♩ = 120

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of seven staves of music. The first staff begins with a tempo marking of ♩ = 120. The music features a melodic line with eighth and sixteenth notes, and a bass line with chords and triplets. A first ending bracket spans the fourth and fifth staves, with a double bar line and repeat sign. The second ending continues from the fifth staff. The sixth staff includes the instruction 'D.C. al poi Coda' with a circled cross symbol. The seventh staff is labeled 'Coda' and concludes with a circled cross symbol. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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For The Netherlands: EMI MUSIC PUBLISHING HOLLAND B.V.
For Belgium: EMI MUSIC PUBLISHING (Belgium) N.V.

1

G — Don't know much about | Em his-to-ry — | C — don't know much bi - | D o-lo-gy |

G — Don't know much about | Em sci-ence books, |

C — don't know much about the | D French I took — | G — But I do know that |

C I love you | G — And I know that if you | C love me too, what a | ⊕

D C wonderful world this would | 1. G be — | 2. G be — ||

D I don't claim - to | G be an "A" stu-dent | D — but I'm try-ing to | G be — |

A7 May-be my be-ing an | G "A" stu-dent ba-by, | A7 — I can win your | D7 love for me — || D.C. al ⊕ poi Coda

⊕ Coda | D C wonderful world this would | G C G ||

2. Don't know much about geography,
 Don't know much trigonometry.
 Don't know much about algebra,
 Don't know what a slide rule is for;
 But I know that one and one is two,
 And if this one could be with you,
 What a wonderful world this would be.
 I don't claim to be an "A" student,
 But I'm trying to be,
 May-be my being an "A" student, baby,
 I can win your love for me.

LLORANDO SE FUE

Lyrics: G. Hermosa
Music: U. Hermosa
Arr.: C. Hartog

♩=116

The musical score is written for guitar. It consists of a melody line on a treble clef staff and a guitar accompaniment line on a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 116. The score is divided into six systems. The first system starts with a dynamic marking of *mp* and includes a *mf* marking later. The second system continues the melody and accompaniment. The third system features a dynamic marking of *p* and includes fingering numbers like 'i m i'. The fourth system continues the piece. The fifth system includes a double bar line and a repeat sign. The sixth system concludes the piece with a 'V' marking above the staff.

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1

Em	C	D	G
Cho-ran-do se foi,	quem um di-a so me fez cho —	rar —	
Em	C	D	G
Cho-ran-do se foi,	quem um di-a so me fez cho —	rar —	
Am (refr.)			
Cho-ran-do esta-ra ao lem —	brar de - um a-mor que um		
D	Em	Am	
di-a nao sou-be qui —	dar —	Cho-ran-do esta-ra ao lem —	
	D	Em	
brar de um a-mor que um	di-a nao sou-be qui —	dar. —	

2. A recordacao vai estar
 Com ele aonde for
 A recordacao vai estar para
 Sempre aonde for
 Danca sol e mar
 Guardarel no olhar o amor
 Faz perder encontrar
 Lambando estarel ao
 Lembrar que este amor
 Por um dia instante foi rei

3. A recordacao vai estar
 Com ele aonde for
 A recordacao vai estar para
 Sempre aonde for
 Chorando estara ao
 Lembrar de um amor que
 Um dia nao soube quidar
 Cancao riso e dor
 melodia de amor
 Un momento que fica no ar.

A GROOVY KIND OF LOVE

Lyrics & Music:
T. Wine & C. Bayer
Arr.: C. Hartog

♩=88

The musical score consists of six staves of music. The first staff begins with a treble clef, a common time signature, and a tempo marking of ♩=88. It features a melodic line with eighth notes and a bass line with a triplet of eighth notes. The second staff continues the melody and includes a triplet of eighth notes and a slur over a sequence of notes, with Roman numerals 'V' and 'I' above it. The third staff shows a melodic line with a slur and a triplet of eighth notes in the bass line. The fourth staff continues the melodic line with a slur. The fifth staff includes the lyrics 'a i a i' above the notes. The sixth staff concludes the piece with a slur and Roman numerals 'V' and 'I' above it.

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For The Netherlands: EMI MUSIC PUBLISHING HOLLAND B.V.
For Belgium: EMI MUSIC PUBLISHING (Belgium) N.V.

1

— When I'm feelin'	C	1	G
blue, all I have to	blue, all I have to	do, is take a look at	do, is take a look at
C	Dm/C*	Dm7	
you, then I'm not so	blue. When you're close to	me, I can feel your	
Em7	F	G	
heart beat I can hear your	breath-ing in my	ear. Wouldn't you a-	
C	G	C	G7
gree baby you and	me got a groovy kind of	love. —	

An-y time you want to you can turn me on to any-thing you want to an-y time at all. When I kiss your lips, oh I start to shiv-er can't con-trol the qui-ver-ing in-side. Wouldn't you a-gree, baby you and me got a groovy kind of love.

2. When I'm feelin' blue-all I have to do is take a look at you- then I'm not so blue. When I'm in your arms nothing seems to mat-ter, my whole world could shat-ter I don't care. Wouldn't you a-gree, baby you and me got a groovy kind of love, got a groovy kind of love (etc.)

* C bass

CHARIOTS OF FIRE

Music: Vangelis
Arr. C. Hartog

♩. = 66

The musical score is written for a single melodic line on a treble clef staff in G major (one sharp) and 3/4 time. It consists of six systems of music. The first system begins with a *mf* dynamic and includes a first ending bracket. The second system features a vocal line with the lyrics 'a m i' and a *p* dynamic. The third system starts with a *p* dynamic and ends with a *f* dynamic. The fourth system continues the melodic line. The fifth system includes a vocal line with the lyrics 'a m i' and a *p* dynamic. The sixth system concludes with a *mf* dynamic and includes a first ending bracket. The score uses various musical notations including eighth notes, quarter notes, and rests, with dynamic markings such as *mf*, *p*, and *f*.

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For Belgium/Luxembourg: WARNER BROS MUSIC HOLLAND B.V., Flevoaan 41, 1411 KC Naarden - Holland.

First musical staff in treble clef with a key signature of one sharp (F#). The melody consists of quarter and eighth notes. The bass line features chords with fingerings 2, 1, 3, 2, and 3. A fermata is placed over the final note of the staff.

Second musical staff in treble clef with a key signature of one sharp (F#). The melody continues with quarter and eighth notes. The bass line features chords with fingerings 1, 3, and 2.

Third musical staff in treble clef with a key signature of one sharp (F#). The melody continues with quarter and eighth notes. The bass line features chords with fingerings 1, 3, and 2. A dynamic marking of *f* is present.

Fourth musical staff in treble clef with a key signature of one sharp (F#). The melody continues with quarter and eighth notes. The bass line features chords with fingerings 1, 3, 2, 1, and 3.

Fifth musical staff in treble clef with a key signature of one sharp (F#). The melody continues with quarter and eighth notes. The bass line features chords with fingerings 3, 1, and 3. A first ending bracket labeled "1." spans the final two measures. A dynamic marking of *mf* is present.

Sixth musical staff in treble clef with a key signature of one sharp (F#). The melody continues with quarter and eighth notes. The bass line features chords with fingerings 1, 1, and 1. A second ending bracket labeled "2." spans the first three measures. A dynamic marking of *rit.* is present.

SEALED WITH A KISS

Music: G. Geld
Lyrics: P. Udell
Arr.: C. Hartog

♩=108

The musical score is written for a single melodic line on a treble clef staff. It begins with a treble clef, a common time signature (C), and a tempo marking of ♩=108. The first measure contains a quarter rest followed by a quarter note G4 with a fermata, marked with a 'm' and an 'i'. The melody continues with eighth and quarter notes, featuring a repeat sign with first and second endings. The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature changes from C major to D major in the fifth measure, indicated by a sharp sign on the F line. The piece concludes with a final cadence in D major.

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For The Netherlands: CHAPPELL & CO. HOLLAND B.V., Flevolaan 41 Naarden-Holland.

Tho'we got-ta say good	D	Dm	-bye	for the	Am	sum-mer,
Dm	G	C	A7	Dm	G	ev-'ry
Dar-ling I prom-ise you	this: I'll send you all my		love	ev-'ry		
E7	Am	Dm	E7	Am (tacet)	day in a let-ter	
— sealed with a		kiss. Guess it's gon-na be a				
D	Dm	Am	Dm	G	cold — lone-ly	
sum-mer, but		I'll fill the emp-ti-				
C	A7	Dm	G	E7	Am	ness. I'll send you all my
dreams, ev-'ry		day in a let-ter				
Dm	E7	Am	D	Am	— sealed with a	
kiss. — I'll		see you in the		sun-light I'll		
D	Am	D	hear you voice ev-'ry- where. I'll run to ten-der-ly			
Am	B7	E7 (tacet)	hold you. But, dar-ling you won't be there. I don't wan-na say good-			
D	Dm	Am	Dm	G	bye — for the sum-mer. — Know-ing the love we'll	
C	A7	Dm	G	Am	miss, oh, let us make a pledge to meet in Sep-tem-ber —	
Dm	G	1. Am	— (tacet)		— and seal it with a	
kiss. —		Tho' we got-ta say good-		2. Am		
				kiss —		

MY WAY

Lyrics & Music: J. Revaux /
C. Francois/G. Thibaut
Arr.: C Hartog

♩ = 88



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For The Benelux: EDITIONS BABEL, Jamblinne de Meux plein, Brussel.

English lyrics: Paul Anka

And	G	Gmaj7	Dm6	E7
now the end is	·near and so I	face the final	cur-tain, my	
Am	Am [#] 7	Am7	D7	
friend I'll say it	clear, I'll state my	case, of which I'm		
G	G	G7		
cer-tain, I've	lived a life that's	full, I trav-eled		
C	Cm	G	Am7	D7
each and ev-ery	high-way, and	more, much more than	this, I did it	
C	G			
my —	way —	Yes there where	times, I'm sure you	
G7	C			
knew, when I bit	off, more than I could	chew, but through it		
Am7	D7	Bm7		
all, when there was	doubt, I ate it	up, and spit it		
Em	Am7	D7	C	G
out, I faced it	all, and I stood	tall, and did it	my—	way—

LA BAMBA

Lyrics & Music: R. Valens

Arr.: C. Hartog

♩ = 144

The musical score is written in 2/4 time with a tempo of 144 beats per minute. It consists of seven systems of music. The first system begins with a treble clef, a common time signature, and a key signature of one flat. The melody starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note chord of G4 and B4, followed by a half note chord of A4 and C5. The second system includes fingering 'i m i' above the first three notes of the melody and dynamic markings 'p' and 'p' below the piano accompaniment. The third system features three triplet markings above the melody. The fourth system has two triplet markings above the melody. The fifth system has two triplet markings above the melody. The sixth system has two triplet markings above the melody. The seventh system includes fingering 'm i' above the first two notes of the melody and dynamic markings 'p' and 'p' below the piano accompaniment. The score concludes with a final cadence.

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For The Netherlands: Muziekuitgeverij BELINDA (AMSTERDAM) B.V., Flevolaan 41 Naarden-Holland.

1

Pa-ra bai-lar la	C	F	G	pa-ra bai-lar la	C	F
bam-ba-				bam-ba se ne-ce-si		
G	C	F	G	C	F	
ta u-na po-ca de	gra-cia		u-na po-ca de	gra-cia y ot-ra co-si-		
G	C	F	G	C	F	
— ta y'ar-ri ba y'ar	ri-ba —		ay ar-ri ba y'ar	ri-ba y'ar-ri ba ire		
G	C	F	G	C	F	G
—yo no soy	ri - ne - ro		—yo no soy ma-ri	ne-ro		— yo no so ma-ri
C	F	G	C	F	G	
ne-ro por-ti sere'	— por-ti-sere'		— por-ti-sere' —			
C	F	G				
Bai la	bam-ba	: (repeat 3 times)				

2.
 para subir al cielo
 para subir al cielo se necesita una escalera grande
 una escalera grande y otra cosita y'arriba y'arriba
 ay arriba y'arriba y'arriba ire'.
 yo no soy marinero, yo no so marinero
 yo no soy marinero por ti sere' por ti sere' por ti sere'

Refrein:
 baila bamba
 baila bamba
 baila bamba

3.
 Repeat verse 1
 Refrein

4.
 Repeat verse 2

5.
 cada vez que te dijo
 cada vez que te dijo que eras bonita se te puso la cara
 se te puso la cara coloradita y'arriba y'arriba
 ay arriba y'arriba y'arriba ire'
 yo no soy marinero, yo no soy marinero
 yo no soy marinero por ti sere' por ti sere' por ti sere'
 ay te pido, te pido
 ay te pido, te pido de corazon que se acabe la bamba
 ayque se acabe la bamba y no tropezon y'arriba y'arriba
 ay arriba y'arriba y'arriba y'arriba ire'
 yo no soy marinero, yo no soy marinero
 yo no soy marinero por ti sere' por ti sere' por ti sere'

KILLING ME SOFTLY WITH HIS SONG

Lyrics: N. Gimbel
Music: C. Fox
Arr.: C. Hartog

tranquillo

p p i m a m i XII 3

mf ♩ = 120 i m i m i p p

i m i m i p p

f i m i m i p

f i m i m i p

i m i m i p

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For The Benelux: INTERSONG BASART PUBLISHING GROUP B.V., Flevolaan 41 Naarden-Holland.

1

Am7	D7	G	C	Am7
I heard he	sang a good song,	I heard he	had a style,	And so I
D7	Em	Am7	D7	
came to see him to	listen for a while	And there he	was this young boy	
G	B7	Em	Am	
a stranger	to my eyes	Strumming my pain with his	fin-gers	
D	G	Em	A	
Singing my life with his	words	Killing me softly with	his song, killing me	
D	C	G	C	
softly — with	his song telling my	whole life with	his words, killing me	
F	E			
softly —	with his	song —		

2.
 I felt all flushed with fever,
 Embarrassed by the crowd,
 I felt he found my letters and read
 each one out loud.
 I prayed that he would finish
 but he just kept right on.

Refr.
 Strumming my pain with his fingers,
 singing my life with his words.
 Killing me softly with his song,
 Killing me softly with his song.
 Telling my whole life with his
 words,
 Killing me softly with his song.

3.
 He sang as if he knew me,
 in all my dark despair.
 And then he looked right trough me
 as if I was'n't there.
 But he was there this stranger
 singing clear and strong.

DON'T CRY FOR ME ARGENTINA

Music: A. Lloyd Webber
Lyrics: A. Lloyd Webber/ T. Rice
Arr.: C. Hartog

♩ = 100

The musical score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as quarter note = 100. The score consists of six systems of music. The first system begins with a dynamic marking of *mf*. The second system features a triplet of eighth notes. The third system also features a triplet of eighth notes. The fourth system features a triplet of eighth notes and a dynamic marking of *f*. The fifth system features a triplet of eighth notes. The sixth system features a dynamic marking of *f*. The score includes various musical notations such as rests, eighth notes, quarter notes, and chords. There are also some markings like '1', '2', '3', '4' and '30' which likely refer to fingerings or specific measures.

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For The Netherlands: MCA MUSIC HOLLAND B.V., Flevolaan 41, Naarden-Holland.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melody with several triplet markings (indicated by a '3' over a bracket) and a bass line with chords and single notes.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a melody with triplet markings and a bass line. A dynamic marking of *mp* (mezzo-piano) is present below the staff.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a melody with triplet markings and a bass line.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a melody with triplet markings and a bass line. A dynamic marking of *rit.* (ritardando) is present at the end of the staff.

à tempo

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melody with triplet markings and a bass line. A dynamic marking of *f* (forte) is present at the beginning of the staff.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melody with a second ending bracket labeled 'II' and a bass line. A dynamic marking of *rit.* (ritardando) is present at the end of the staff.

meno mosso

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a melody with fingerings (i, m, a, m, i) and a bass line with fingerings (2, 3, 2, 1, 2). A dynamic marking of *p* (piano) is present at the beginning and end of the staff. A section marked '8va' with an asterisk is indicated by a dashed line above the staff.

* Harmonics (Flag.) ad libitum

A — It won't be | easy — you'll think it | **D/A** strange when I |

try to ex-plain how I | **E/A** feel — that I | **E7/A** still need your love after |

A all that I've done — | — You won't be- | **F#m** lieve me | all you will see is a |

B girl you once knew. Al | **B/A** through she's dressed up to the | **E/G#** nines — at |

B six-es and se-vens with | **E** you ————— ||: (verse 2) |

Refrain:

A Don't cry for me Ar-gen- | ti-na — the | truth is I ne-ver |

left you — All through my | **E** wild days, my mad ex- |

F#m ist-ence, — I kept my | **C#m** prom-ise, — Don't keep you | **Dmaj7** dis-tance — :||

2. I had to let it happen, I had to change:
Couldn't stay all my life down at heel:
Looking out of the window, staying out of the sun
So I choose freedom, running around, trying everything new,
But nothing impressed me at all,
I never expected it to.

refr. Don't cry for me Argentina,
The truth is, I never left you.
All through my wild days, my mad existence,
I kept my promise, don't keep your distance.

3. And as for fortune, and as for fame;
I never invited them in:
Though it seemed to the world they were all I desired,
They are illusions, they're not the solutions they prom-ised to be,
The answer was here all the time,
I love you, and hope you love me.

refr. Don't cry for me Argentina,
The truth is, I never left you.
All through my wild days, my mad existence,
I kept my promise, don't keep your distance.