

9 Arrangements of

FAMOUS POP-SONGS

For Classical Guitar

2

compiled by

CEES HARTOG

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ALSBACH-EDUCA

BYE BYE LOVE

Lyrics & Music: B. Bryant
Arr.: Cees Hartog

♩ = 160

The musical score for 'Bye Bye Love' is presented in six systems of two staves each. The first system includes a tempo marking of ♩ = 160. The notation features a treble clef and a common time signature. The melody is primarily composed of quarter and eighth notes, with some triplet markings (3 and 4) and slurs. The bass line consists of chords and single notes, often with fingerings indicated by numbers 1-4. The third system includes first (I) and third (III) endings. The fifth system contains dynamic markings such as *p* (piano) and *m* (mezzo-forte), along with fingerings like *p i p i p i* and *p i p i*. The piece concludes with a final cadence in the sixth system.

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For the Benelux: BMG MUSIC PUBLISHING B.V., Hilversum-Holland.

1

There goes my | **G7** ba - by — | — with some - one | **C** new — |

She sure looks | **G7** hap - py — | I sure am | **C** blue | she was my |

F ba - by, | till he stepped | **G7** in ; | Good - bye to | ro - mance |

that might have | **C** been — | — || **F** Bye bye, | **C** love ; | **F** Bye bye, |

C hap - pi - ness ; | **F** Hel - lo | **C** lone - li - ness, I | think I'm gon - na | **G7**

C cry ; — | **F** Bye bye, | **C** love — | **F** Bye bye | **C** sweet ca - ress ; |

F Hel - lo | **C** emp - ti - ness, I | **G7** feel like I could | **C** die — bye |

G7 bye, my love bye | **C** bye. — ||

2. I'm through with romance, I'm through with love.
 I'm through with counting the stars above.
 And here's the reason that I'm so free:
 My lovin'baby is through with me.
 Refr. Bye bye love etc

BLOWIN' IN THE WIND

Lyrics & music: Bob Dylan

Arr.: Cees Hartog

The musical score is written 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 4-measure rest, followed by a series of eighth notes with fingerings (m, i, i, m, i, m, i) and dynamics (p). The second staff continues with eighth notes and a 4-measure rest. The third staff features a 7-measure rest followed by eighth notes with fingerings (i, i) and dynamics (p). The fourth staff continues with eighth notes. The fifth staff includes a 7-measure rest and eighth notes with dynamics (m, a). The sixth staff continues with eighth notes and fingerings (1, 2). The seventh staff concludes with eighth notes.

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1

G	How	ma-ny	C	roads	must a	G	man	walk —	Em	down	be -	G	fore	you		
C	call	him a	D7	man? —	—	G	Yes' n	how	ma - ny	C	seas	must	the	G	white	dove -
Em	sail,	be -	G	fore	she	C	sleeps	in	the	D7	sand?	Yes' n	G	how	ma - ny	
C	times	must	G	the	can-non	Em	balls	fly,	be -	G	fore	they're	C	for - e - ver		
D7	banned?		Am	The	ans -	D7	wer my	friend,	is	B7	blow - in'	in	the			
Em	wind.	The	Am	ans -	D7	wer is	blow - in'	in	the	G	wind. —	C	G			

2. How many times must a man look up
before he can see the sky?
Yes, 'n' How many ears must one man have
before he can hear people cry?
Yes, 'n' How many deaths will it take 'till he knows
that too many people have died?
The answer, my friend, is blowin' in the wind.
The answer is blowin' in the wind.

3. How many years can a mountain exist
before it's washed to the sea?
Yes, 'n' How many years can some people exist
before they're allowed to be free?
Yes, 'n' How many times can a man turn his head
pretending he just doesn't see?
The answer, my friend, is blowin' in the wind.
The answer is blowin' in the wind.

I'LL HAVE TO SAY I LOVE YOU IN A SONG

Lyrics & Music: Jim Croce

Arr.: Cees Hartog

♩ = 132

The musical score is written for guitar and includes the following elements:

- Staff 1:** Treble clef, 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a quarter rest, a quarter note G2, a quarter note F2, and a quarter note E2. Fingering numbers 4, 3, 2, and 1 are shown above the notes. Dynamics include *m*, *i*, *p*, and *i*.
- Staff 2:** Continuation of the melody and bass line. Dynamics include *m*, *i*, *p*, *i*, and *m*.
- Staff 3:** Continuation of the melody and bass line. Dynamics include *m*, *i*, *p*, *i*, and *m*.
- Staff 4:** Continuation of the melody and bass line. Dynamics include *m*, *i*, *p*, *i*, and *m*.
- Staff 5:** Continuation of the melody and bass line. Dynamics include *m*, *i*, *p*, *i*, and *m*.
- Staff 6:** Continuation of the melody and bass line. Dynamics include *m*, *i*, *p*, *i*, and *m*.
- Staff 7:** Continuation of the melody and bass line. Dynamics include *m*, *i*, *p*, *i*, and *m*.
- Staff 8:** Continuation of the melody and bass line. Dynamics include *m*, *i*, *p*, *i*, and *m*.
- Staff 9:** Continuation of the melody and bass line. Dynamics include *m*, *i*, *p*, *i*, and *m*.
- Staff 10:** Continuation of the melody and bass line. Dynamics include *m*, *i*, *p*, *i*, and *m*.

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For the Benelux: WARNER CHAPPELL MUSIC HOLLAND B.V., Flevolaan 41, 1411 KC Naarden - Holland.

1

Well I	C	Em	Dm	G
know it's kind - a	late,	I hope I did-n't	wake you, but what I	
C	Em	Dm	G	F
got to say can't	wait,	I hope you'd un - der -	stand	Ev - ery time I
F #°	C	E7	Am	F
tried tot tell you the	words just came out	wrong, so I'll	have to say I	
G	F	C	G	
love you in a	song.			(2)

2. Yeah I know it's kinda strange
 but every time I'm near you
 I just run out of things to say
 I know you'd understand
 Every time I tried to tell you
 the words just came out wrong
 So I'll have to say I love you in a song.

3. Yeah I know it's kinda late
 I hope I didn't wake you
 But there's something that I just got to say
 I know you'd understand
 Every time I tried to tell you
 the words just came out wrong
 So I'll have to say I love you in a song

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 1/4 time signature. The staff contains a melodic line with fingerings 1, 2, 3, 4 and a bass line with chords. A fermata is placed over the first measure.

Musical staff 2: Treble clef, key signature of two sharps, 1/4 time signature. The staff contains a melodic line with fingerings 2, 3, 4 and a bass line with chords. A fermata is placed over the first measure.


Musical staff 3: Treble clef, key signature of two sharps, 1/4 time signature. The staff contains a melodic line with fingerings 1, 2, 3, 4 and a bass line with chords. It features two first endings: the first ending is marked '1.' and the second ending is marked '2.'. A repeat sign is present between the two endings.


Musical staff 4: Treble clef, key signature of two sharps, 1/4 time signature. The staff contains a melodic line with fingerings 1, 2, 3, 4 and a bass line with chords. A section marked 'II' begins with a fermata over the first measure.

Musical staff 5: Treble clef, key signature of two sharps, 1/4 time signature. The staff contains a melodic line with fingerings 1, 2, 3, 4 and a bass line with chords.

Musical staff 6: Treble clef, key signature of two sharps, 1/4 time signature. The staff contains a melodic line with fingerings 1, 2, 3, 4 and a bass line with chords.

Musical staff 7: Treble clef, key signature of two sharps, 1/4 time signature. The staff contains a melodic line with fingerings 1, 2, 3 and a bass line with chords.

D.S. al  Poi Coda

 Coda

Musical staff 8: Treble clef, key signature of two sharps, 1/4 time signature. The staff contains a melodic line with fingerings 1, 2, 3, 4 and a bass line with chords. A section marked 'V' begins with a fermata over the first measure.

VINCENT

Lyrics & music: Don Mc Lean

Arr: Cees Hartog

Star-ry, star-ry **D** night, | paint your pal - ette **Em** blue and grey, |

look out on a **G** summer's day, with **A7** eyes that know the

dark - ness in my **D** soul. Shad - dows on the | hills. |

sketch the trees and the **Em** daf - fo - dils. | Catch the breeze and the |

G winter chills, in **A7** col - ors on the snow-y lin-en | **D G** land. |

D And now I under - **Em** stand | **A7** what you tried to |

D say to me, | **Bm** How you suf - fered for your | **Em7** sa - ni - ty, |

A7 How you tried to set them **Bm** free. They would not listen, they did **⊕**

E7 not know how, — | **Em7 A7** Perhaps they'll listen | **1. D** now. |

(2) Star-ry, star-ry **⊕** **2. D** now: For they could not | **Em7** love you |

A7 But still your love was **D** true. | **Bm** And when no |

Em7 hope was left in sight on that | **Gm6** Star-ry, star-ry night, You |

D took your life, as lov-ers of-ten **C7** do; | **B7** But I | **Em7** could have told you

Vincent, This **G** world was ne-ver meant for one as |

A7 beau-ti-ful as **D** you. | (3) Star-ry, star-ry **⊕** **D.S. al** **⊕** poi coda

⊕ Coda: **E7** lis-t'ning still, - | **Em7 A7** Per-haps they ne-ver | **D G** will. | **D** _____

2. Starry, starry night, flaming flow'rs that brightly blaze,
swirling clouds in violet haze reflect in Vincent's eyes of China blue.
Colors changing hue, morning fields of amber grain,
weathered faces lined in pain. are soothed beneath the artist's loving hand.

3. Starry, starry night, portraits hung in empty halls,
Frameless heads on nameless walls, with eyes that watch the world and can't
forget
Like the strangers that you've met, the ragged men in ragged clothes,
The silver thorn of bloody rose, lie crushed and broken on the virgin snow.

And now I think I know, what you tried to say to me.
How you suffered for your sanity.
How you tried to set them free.
They would not listen, they're not list'ning still,
Perhaps they never will.

BRIGHT EYES

Lyrics & Music: Mike Batt

Arr.: Cees Hartog

Intro: | C | C | Am | Am | F | F ||

C
Is it a kind of | **F** **C** | | **Am** float- ing out | **F** **C** | |
dream | on the | tide, — |

G | **G7** **C** | **F** |
Fol- low- ing | the riv- er of death down | stream, |

Dm | **G** | **G7** | **C** |
Oh is it a | dream? — | there's a | fog a- long the hor- |

F **C** | | **Am** | **F** **C** | |
i - zon, | a | strange glow in the | sky, — | and |

G **G7** | **C** **F** | | **E** |
no- bo- dy seems to know | where you go | and what does it | mean, |

C **C** | **G7** | **C** | **Em** |
Oh oh $\frac{2}{4}$ | is it a | dream? | Bright | eyes — |

F | **G7** | **Em** | **F** |
burn- ing like | fire, — | bright | eyes — | how can you close and |

Dm | | **E** **Am** | **G** **C** |
fail. — | | How can the light that | burned so bright- ly |

F | **Dm** **G7** | **C** | :||
sud- den- ly burn so | pale? | bright | eyes. — | — |

Is it a kind of shadow reaching into the night,
wandering over the hills unseen
or is it a dream?
There's a high wind in the trees
a cold sound in the air
and nobody ever knows when you go
and where you start
oh oh into the dark.

Bright eyes burning like fire,
bright eyes, how can you close and fail.
How can the light that burned so brightly
suddenly burn so pale?
Bright eyes.

BRIGHT EYES

♩ = 96

Lyrics & Music: Mike Batt
Arr.: Cees Hartog

Intro

The musical score is written for guitar and piano. It consists of seven staves of music. The first staff is labeled 'Intro' and includes fingerings 'i m a' and 'i m'. The second staff has a '3' marking. The third staff has '4' markings. The fourth staff is marked with a '1' and has '3' and '2' markings. The fifth staff has '4' and '3' markings. The sixth staff has '4' and '4' markings. The seventh staff includes fingerings 'i m i' and 'p p'.

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For the Netherlands: EMI Songs Holland B.V., for Belgium: EMI Songs Belgium N.V.

HOTEL CALIFORNIA

Lyrics & Music:
D. Henley/D. Felder/G. Frey
Arr.: Cees Hartog

♩ = 132

The musical score consists of eight staves of music. The notation includes various rhythmic patterns, slurs, and fingerings. Key features include:

- Staff 1: A triplet of eighth notes, followed by a slur over a quarter note and an eighth note, and a fourteenth-note triplet. Fingerings 'i m a' and '4' are indicated.
- Staff 2: A triplet of eighth notes, followed by a slur over a quarter note and an eighth note, and a quarter note. Fingerings '3' and '1' are indicated.
- Staff 3: A triplet of eighth notes, followed by a slur over a quarter note and an eighth note, and a quarter note. Fingerings '3 2 1' and '4' are indicated.
- Staff 4: A triplet of eighth notes, followed by a slur over a quarter note and an eighth note, and a quarter note. Fingerings '4 1 0' and '3' are indicated.
- Staff 5: A triplet of eighth notes, followed by a slur over a quarter note and an eighth note, and a quarter note. Fingerings '1 3' and 'a m i' are indicated.
- Staff 6: A triplet of eighth notes, followed by a slur over a quarter note and an eighth note, and a quarter note. Fingerings 'p p' and 'i' are indicated.
- Staff 7: A triplet of eighth notes, followed by a slur over a quarter note and an eighth note, and a quarter note. Fingerings '3 2 1 4' and 'i m a' are indicated.
- Staff 8: A triplet of eighth notes, followed by a slur over a quarter note and an eighth note, and a quarter note. Fingerings '4' and '4' are indicated.

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For the Benelux: WARNER CHAPPELL MUSIC HOLLAND B.V., Flevolaan 41, 1411 KC Naarden - Holland.

I

3 2 4 0 3 2

p i p i p i *m*

4 # # 2

I

3 4

p i p i m i

4 # # 7

a m i a m i a m i a m i a m

1 2 4 3

III

1 2 3 4 2

m i m i

p

I

1 2 3

m i m i i m i m

4 2 # #

p p

Repeat and Fade

HOTEL CALIFORNIA

Lyrics & Music:

D. Henley/D. Felder/G. Frey

Arr.: Cees Hartog

*
Am On a dark des-ert | high-way | **E** cool wind in my | hair |
G warm smell of co- | li-tas | **D** rising up through the | air | **F** up and head in the |
distance | **C** I saw a shim-mer-ing | light | **Dm** My head grew heav-y and my |
sight grew dim, | **E** I had to stop for the | night | **Am** There she stood in the |
door-way; | **E** I heard the mis-sion | bell. | **G** And I was think-ing |
to my-self; this could be | **D** heav-en or this could be | hell. |
F Then she lite up a | can-dle, | **C** and she show-ed me the | way. |
Dm There were voic-es down the | cor-ri-dor; | **E** I thought I heard them |
say: | **F** "Wel-come to the Ho- | tel Cal-i-for- | **C** nia. | Such a |
E love-ly place (such a | love-ly place) such a | **Am** love-ly face |
F Plen-ty of room at the | Hotel Cal-i-for- | **C** nia | an-y |
Dm time of the year, (an-y | time of the year) you can | **E** find it here" | ||

Her mind is Tiffany twisted.
She got the Mercedes Bends.
She got a lot of pretty,
pretty boys that she calls friends,
How they dance in the courtyard;
sweet summer sweat
Some dance to remember;
some dance to forget.
So I called up the captain;
"please bring me my wine." (He said)
"We haven't had that spirit here since nineteen-sixtynine."
And still those voices are calling from far away:
wake you up in the middle of the night
just to hear them say:
"Welcome to the Hotel California.
Such a lovely place (such a lovely place) such a lovely face.
They livin' it up at the Hotel California.
What a nice surprise; (what a nice surprise) bring your alibis."

Mirrors on the ceiling,
the pink champagne on ice (and she said,
"We are all just prisoners
here of our own device."
And in the master's chambers,
they gathered for the feast.
They stab it with their steely knives,
but they just can't kill the beast.
Last thing I remember,
I was running for the door
I had to find the passage back
to the place I was before.
"relax" said the night man.
"We are programmed to receive.
You can check out any time you like,
but you can never leave."

* original key B minor (=capo in II)

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For the Benlux: WARNER CHAPPELL MUSIC HOLLAND B.V., Flevolaan 41, 1411 KC Naarden - Holland.

WONDERFUL TONIGHT

intro | G | D | C | D | G | D | C | D ||

Lyrics & Music:
Eric Clapton
Arr.: Cees Hartog

G It's late in the | D eve - ning | C she's won-d'ring what |

D clothes to wear. | G She puts on her | D make-up | C and brushes her

D long blonde hair. | C And then she | D asks me | G D 'Do I look all

Em right?' And I say | C "yes, you look | D won-der-ful to-

G night." | D | C | D |

2. We go to a party, and ev-'ry-one turns to see-
This beautiful lady is walking around with me.
And then she asks me, "Do you feel all-right?"
And I say "Yes, I feel wonderful tonight."

G I feel | C won-der-ful be- | D cause I see the | G D love light in your |

Em eyes. Then the | C won-der of it | D all is that you |

C just don't re-al- | D lize how much I love | G you (repeat intro) |

3. It's time to go home now, and I've got an ach-ing head.
So I give her the car-keys, and she helps me to bed.
And then I tell her as I turn out the light, I say, "My darling,
you are wonderful tonight. Oh, my darling, you are wonderful tonight"

2.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a repeat sign and a first ending bracket labeled '2.'. The bass line consists of whole notes.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a first ending bracket labeled '4.'. The bass line includes fingerings 1, 2, 3, and 4.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a first ending bracket labeled '7.'. The bass line consists of whole notes.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a first ending bracket labeled '7.'. The bass line consists of whole notes.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a first ending bracket labeled '7.'. The bass line consists of whole notes.

D.S. al \oplus poi Coda

\oplus Coda

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a first ending bracket labeled '7.'. The bass line consists of whole notes.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a first ending bracket labeled '7.'. The bass line consists of whole notes.

WHAT A WONDERFUL WORLD

Lyrics & Music:
G.D.Weiss/G.Douglas/L.Holofcener
Arr.: Cees Hartog

♩ = 76

The first system of musical notation features a treble clef and a common time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *mi p* is placed below the notes. The system concludes with a quarter note G4, a quarter note F4, and a quarter note E4. An *accia* (*a*) marking is positioned above the first measure.

The second system of musical notation continues the melody. It starts with a quarter note G4, a quarter note A4, and a quarter note B4. A Roman numeral *IV* is placed above the first measure. The system ends with a quarter note G4, a quarter note F4, and a quarter note E4. A triplet of eighth notes is marked with a '3' above it.

The third system of musical notation continues the melody. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. A triplet of eighth notes is marked with a '3' above it. The system concludes with a quarter note G4, a quarter note F4, and a quarter note E4.

The fourth system of musical notation continues the melody. It starts with a quarter note G4, a quarter note A4, and a quarter note B4. A Roman numeral *IV* is placed above the first measure. The system ends with a quarter note G4, a quarter note F4, and a quarter note E4. A triplet of eighth notes is marked with a '3' above it.

The fifth system of musical notation continues the melody. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. The system concludes with a quarter note G4, a quarter note F4, and a quarter note E4.

The sixth system of musical notation continues the melody. It starts with a quarter note G4, a quarter note A4, and a quarter note B4. The system concludes with a quarter note G4, a quarter note F4, and a quarter note E4.

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For the Netherlands: INTERSONG BASART PUBLISHING GROUP B.V., via Muziekuitgeverij ARTEMIS

I see	C	Em	F	Em	Dm G7	C	
trees of green,		red roses to		I see them bloom			
E7	Am	Ab	Dm7	G7	C	C+	
for me and you, and I		think to myself,		What a wonderfull		world	
Fmaj7 G7	C	Em	F	Em	Dm G7	C	
I see		skies of blue and		clouds of white the		bright blessed day the	
E7	Am	Ab	Dm7	G7	C	F	
dark sac-red night and I		think to myself,		what a wonderful		world.	
C	Dm7	G7	C				
The		colours of the rainbow, so		pretty in the sky		are	
Dm7	G7	C	Am	Em			
also in the faces of		peo-ple go-in' by, I see		friends shak-in' hands, say-in'			
Am	Em	Am	E°(dim)				
"How do you do".		They're real-ly say-in'					
Dm7	G	C	Em	F	Em		
"I love you" I hear		ba-bies cry, I		watch them grow			
Dm	C	E7	Am	Ab			
They'll learn much more than		I'll ev-er know and I		think to myself,			
Dm7	G7	C	Gm6	A7	Dm7		
What a wonderful		world		yes I		think to myself	
G7	C	Fm	C				
What a wonderful		world.					

BEN

Lyrics: Don Black
Music: Walter Scharf
Arr.: Cees Hartog

♩ = 76 ⑥ = D

The musical score is written for guitar in the key of D major (one sharp) and 4/4 time. The tempo is marked as ♩ = 76. The score is divided into two systems, I and II. The melody is written in the treble clef, and the bass clef contains chords and bass lines. The lyrics "i m a a m i" are placed above the first two measures of the first system. The score includes various guitar techniques such as triplets, slurs, and fingerings (e.g., 1-1 2 0, 1 3 1, 1 0 2). The piece concludes with a final chord in the second system.

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First musical staff, featuring a treble clef and a key signature of two sharps (F# and C#). The melody includes a triplet of eighth notes and a four-note slurred eighth-note pattern. The bass line consists of quarter and eighth notes.

Second musical staff, marked with a Roman numeral 'II'. It continues the melodic and harmonic development with various rhythmic patterns and fingerings.

Third musical staff, also marked with a Roman numeral 'II'. It features a prominent triplet of eighth notes in the melody and a bass line with sustained notes.

Fourth musical staff, showing a melodic line with a triplet of eighth notes and a bass line with a prominent bass note.

Fifth musical staff, containing a melodic phrase with a triplet of eighth notes and a bass line with a dotted quarter note.

Sixth musical staff, marked with Roman numerals 'III' and 'II'. It includes a complex melodic line with a triplet of eighth notes and a bass line with a dotted quarter note.

Seventh musical staff, concluding the page with a melodic line and a bass line.

BEN

Lyrics: Don Black
 Music: Walter Scharf
 Arr.: Cees Hartog

Intro: D G/D D G/D	D	Ben, the two of us need	A7	look no more,
D	we both found what we were	A7	look-ing for.	D(maj7)
F#sus4	F#7	own, I'll nev-er be a-	Am6	B7
		lone, and you my friend will		
Gm6	A7	see, you've got a friend in	D	G/D D
		me.-		G/D
D	Ben, you're al-ways run-ning	A7	here and there,	D
				you feel you're not wanted
A7	an-y-where.	D(maj7)	If you ev-er look be-	F#sus4 F#7
			hind and don't like what you	
Am6	B7	find there's some-thing you should	Gm6	A7
		know you've got a place to		
D	G/D D	Em7	A7	Dmaj7
go,	I	used to say	I and me	Em A7
			now it's us,	
D	now it's we.	Em7	A7	Dmaj7
	I	used to say	I and me	Em A7
			now it's us,	
D	now it's we.	Ben, most people would turn	A7	you a-way
D	I don't lis-ten to a	A7	word they say.	D
				They don't see you as I
A7	do, I wish they would try	C7	B7	to I'm sure they'd think a-
Em7	A7	D	Em7/D	D Em7/D
gain if they had a friend like	Ben	Like	Ben	Like
D	Em7/D	D	Em7/D	D
Ben	Like	Ben	Like	Ben.