

EASY PIANO SOLOS

Hans-Günter Heumann



60's Hits

Strangers In The Night **FRANK SINATRA**

The Last Waltz **ENGELBERT HUMPERDINCK**

Light My Fire **THE DOORS**

Moon River **AUS DEM FILM/**

FROM THE FILM „BREAKFAST AT TIFFANY'S“

Oh, Pretty Woman **ROY ORBISON**

And more...

Hans-Günter Heumann

60's Hits

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TELSTAR

(THE TORNADOS)

Music by Joe Meek
Arr.: Hans-Günter Heumann

$\text{♩} = 144$

B \flat

mf *cresc.* *poco* *a* *poco.*

4 1 2

Detailed description: This system shows the first two measures of the piece. The key signature is B-flat major (one flat). The time signature is 4/4. The music is written for piano. The first measure starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) and a 'poco' marking. The second measure continues with a 'poco' marking. The bass line features a steady eighth-note accompaniment with a 7-fingering indicated.

Gm

f

4 1 2

5

Detailed description: This system covers measures 3 and 4. The key signature changes to G minor (two flats). The first measure is marked with a forte (*f*) dynamic. The second measure continues the melody. The bass line maintains the eighth-note accompaniment with a 5-fingering indicated.

Cm **F $^{\flat}$**

5 3 1

5

Detailed description: This system covers measures 5 and 6. The key signature changes to C minor (three flats). The first measure is marked with a 5-fingering. The second measure is marked with an F-flat (F $^{\flat}$) chord and a 3-fingering. The bass line continues with the eighth-note accompaniment and a 5-fingering.

B \flat **Gm**

Detailed description: This system covers measures 7 and 8. The key signature returns to B-flat major. The first measure is marked with a B-flat chord. The second measure is marked with a G minor chord. The bass line continues with the eighth-note accompaniment.

E^b F7

5 7 7 7 7 7 7 7

B^b/D

5 1 5 7 7 7 7 7

Gm B^b F7

3 2 1 7 7 7 7 7

B^b Gm

4 7 7 7 7 7 7 7

1. Cm F7

4 7 7 7 7 7 7 7

2.
Cm F7 To CODA

Bb Gm

Cm F7 3 2

Bb Gm

Cm F7 3 1

B \flat Gm

Cm F 7

B \flat Gm

Cm F 7 E \flat F 7 *D.S. in $\sqrt{2}$ at CODA*

CODA

 B \flat

A WHITER SHADE OF PALE

(PROCOL HARUM)

Words & Music by Keith Reid & Gary Brooker
Arr.: Hans-Günter Heumann

♩ = 66

C C/B Am Am/G F E/E

mp

1 2 3 1 2 3 *simile*

Dm Dm/C G G/F Em G/D

4 5 1 2 3

C C/E F G E/A G/B

5 3 4 1 3 2

C C/B Am Am/G

1 1 1

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

F F/E Dm Dm/C

and turned cart - wheels 'cross the floor.
and the truth is plain to see."

G G/F Em G7/D C C/B

I was feel - ing kind of sea - sick,
But I wan - dered through my play - ing cards

but the crowd called out for
and would not let her

Am Em/G F F/E Dm Dm/C

more,
be.

the room was hum - ming har - der,
One of six - teen ves - tal vir - gins.

G G/F Em G7/D

as the cell - ing flew a way,
who were leav - ing for the coast,

C C/B Am Em/G F F/E

When we called out for an oth - er drink the wait - er brought a
 and al - tho' my eyes were op - en they might just as well be

Dm G⁶ C C/B

tray closed. } And so it was that
mf

Am C/G F F/E

la - ter as the mil - ler told his

Dm Dm/C G G/F Em Dm

tale, that her face at first just ghost - ly turned a

C F6 1. C G7sus4 G7 2. C G6

whi - ter shade of pale. pale. And so it

1 3 5 1 2 1 5

C C/B Am C/G

was that la ter

F F/E Dm Dm/C G G/F

as the mil - ler told his tale, that her face at first just

Em Dm C F6 C

ghost - ly turned a whit - er shade of pale.

dim. e rit. *p*

STAND BY ME

(BEN E. KING)

♩ = 120

Words & Music by Ben E. King, Jerry Leiber & Mike Stoller
 Arr.: Hans-Günter Heumann

C Am

p

1 4 2 3 2 5 3

simile

F G

2 3 5 4 3

C

1 5 2 1 2 1

When the night has come

Am

1 5 3 2 3 2

and the land is dark and the moon

F G C

is the on - ly light we see.

No, I won't be a - fraid, no, I

Am F

won't be a - fraid, just as long as you stand,

G C

stand by me. So dar - ling, dar - ling,

stand by me oh, stand by

Am

me, oh stand, stand by me,

F G

stand by me, if the sky that we look up -

FINE

mp

-on should tum - ble and fall or the moun -

Am

F G C

- tain should crum - ble to the sea.

I won't cry, I won't cry, no,

Am F

won't shed a tear just as long as you stand,

G C

stand by me, So dar - ling, dar - ling,

D.S. al FINE

I'M A BELIEVER

(THE MONKEES)

Words & Music by Neil Diamond
 Arr.: Hans-Günter Heumann

♩ = 144

N.C.

mf

D

I thought love was
 I thought love was

A7

D

on ly true in fair y tales,
 more or less a giv in' thing,

A7

D

meant for some one else but not for me.
 seems the more I gave the less I got.

G D

Love was out to get me.
 What's the use in try - in'?

G D

That's the way get it seemed,
 All you get is pain.

G D

Dis - ap - point - ment
 When I need - ed
 haunt - ed shine all my
 sun - shine I got

A⁷ NC

dreams. }
 rain. }

Then I saw her face,

D G D G D G

now I'm a be - liev - er!

D G D G D G

Not a trace of doubt in my

D G D G D

mind. I'm in love,

G D C

and I'm a be - liev - er! I could - n't leave her if I tried.

To CODA

A7 NC.

Musical notation for the first system. The treble clef contains a whole rest. The bass clef contains a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The bass line is marked with a 4 at the beginning and a 5 at the end.

Musical notation for the second system. The treble clef contains a whole rest. The bass clef contains a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings 1, 2, 4, 1, 2, 1, 2 are indicated below the notes.

Musical notation for the third system. The treble clef contains a whole rest. The bass clef contains a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings 1, 1, 2, 1, 2 are indicated below the notes.

D.S. al CODA

Musical notation for the fourth system. The treble clef contains a whole rest. The bass clef contains a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings 1, 2, 1, 2, 1 are indicated below the notes.

CODA

A7 NC. 3
Saw her

The first system of the CODA section consists of two measures. The first measure has a treble clef with a whole rest and a bass clef with a whole note chord of A7. The second measure has a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a whole note chord of NC. The lyrics "Saw her" are positioned below the notes.

D G D G
face, now I'm a be -

The second system consists of two measures. The first measure has a treble clef with a whole note chord of D and a bass clef with a whole note chord of G. The second measure has a treble clef with a half note chord of D and a half note chord of G, with a slur over the notes. The lyrics "face, now I'm a be -" are positioned below the notes.

D G D G
liev - er! Not a

The third system consists of two measures. The first measure has a treble clef with a half note chord of D and a half note chord of G, with a slur over the notes, and a bass clef with a whole note chord of D. The second measure has a treble clef with a half note chord of D and a half note chord of G, with a slur over the notes, and a bass clef with a whole note chord of G. The lyrics "liev - er! Not a" are positioned below the notes.

D G D G
trace of doubt in my

The fourth system consists of two measures. The first measure has a treble clef with a whole note chord of D and a bass clef with a whole note chord of G. The second measure has a treble clef with a half note chord of D and a half note chord of G, with a slur over the notes and a "2" above the first note, and a bass clef with a whole note chord of G. The lyrics "trace of doubt in my" are positioned below the notes.

D G D G

mind. I'm in

D G D G

love, and I'm a be -

(I'm a be - liev - er!)

D G D G

liev - er! I'm in

(I'm a be - liev - er!)

3x

N.C.

love.

5

ELOISE

(BARRY RYAN)

Words & Music by Paul Ryan
 Arr.: Hans-Günter Heumann

♩ = 132

Chords: C, F/C, C, C⁷, F/C

Dynamics: *f*

Fingering: 2

Chords: Dsus⁴, D⁷sus⁴, Gm/D, Dsus⁴, D⁷sus⁴, Gm/D

Fingering: 1

Chords: Gm⁷, C⁷

Fingering: 5, 4, 1

Chords: F

Lyrics: 1. Ev - 'ry night, I'm there, I'm
 (Verse 2 & 3 see additional lyrics)

Fingering: 5, 1/2, 4

D⁷ **Gm**

al - ways there, she knows I'm there. and hea - ven knows,

D **Gm** **D** **Dm**

I hope she goes.

F

I find it hard to re - a - lise

D⁷ **Gm**

that love was in her eyes. It's dy - ing now,

D **Gm** **D** **Dm**

she knows I'm cry - ing now.

G Gmaj7 G7

And ev - 'ry night I'm there, I break my heart to please.

E7 Dm

E - lo - ise, E - lo - ise.

A To CODA D

G D A

You know I'm on my knees, yeah!

D G D

I said

A F

please... You're all I want so hear my prayer,

3 5

A

my prayer...

D F G

D F G

♩ = 84

B

p

My E - lou - i - sa,

5 2 1 2

simile

G#m C#m

I'd love to please her, I'd love to care but she's not

G#m B

there. And when I find you,

5 2 1 2

G#m C#m

I'd be so kind you'd want to stay, I know you'd

G#m C#m

stay.

3 1 2 1 4

C7 accel. *F* *C7*

cresc.

Do, de, do, de, do. Do, de, do, de, do, de,

F C7 F C7 F *Tempo 1* *D.S. al CODA*

do. *f*

(Drums)

CODA

D *G*

You are my life, so hear my prayer.

D *A* *D*

You are the price,

G *D* *A*

I know you're there.

F A

You're all I want so hear my prayer. Yeah, yeah, yeah!

F

You're all I need and I'm not there.

D C

You know I'm not there.

F#

No, no, no.

A

Yeah, yeah, yeah, yeah, yeah! My E - 'lou -

D Cadd9

- i - sa, I got to please her, yeah.

F6

She knows I love her, love her, love her, love her, love her, love her, love her.

A D

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah!

Verse 2:

My Eloise is like the stars that please the night,
 the sunlight makes the day that lights the way.
 And when that star goes by
 I'll hold it in my hands and cry:
 "Love is mine, my sun will shine."
 Ev'ry night I'm there, ...

Verse 3:

And as the days grow old the nights grow cold,
 I wanna hold her near to me.
 I know she's dear to me
 and only time can tell and take away this lonely hell.
 I'm on my knees to Eloise.
 Ev'ry night I'm there, ...

THE LAST WALTZ

(ENGELBERT HUMPERDINCK)

♩ = 66 ♪ = $\frac{3}{4}$

Words & Music by Les Reed & Barry Mason
Arr.: Hans-Günter Heumann

Introduction for piano. The right hand plays a series of chords: F#m7, Gmaj7, F#m7, Gmaj7. The left hand plays a steady bass line with fingerings 4, 2, 5, 4, 2, 5, 4, 2.

Vocal entry with lyrics. The right hand plays chords Gmaj7 and F#m7. The left hand plays a bass line with fingerings 1, 2.

mp

1. I won - dered should I go or should I stay,
2. Though the love we had was go - in' strong,

simile

Vocal continuation with lyrics. The right hand plays chords Fm7, Em7, Em7/A, and A7. The left hand plays a bass line with fingerings 3, 4, 1, 2.

through the band had on - ly one more song to
the good and bad we'd get a -

Vocal continuation with lyrics. The right hand plays chords Dmaj7, D6, and Gmaj7. The left hand plays a bass line with fingerings 5, 5, 1.

play.
long.

And then I saw you out the
And then the flame of love

F#m7 Fm7

cordier in of my eye, eye, my

Em7 Em7/A A7 D

heart was broke in girl two a when lone you and said so good shy. } bye. }

A7 Em7 A7/C# D Dmaj7 Dmaj/F#

I had the last waltz with

Gmaj7 G6 A7

you, two lone - ly

D

peo - ple to - geth - er.

D7#5 *D7#5/F#* *G*

I fell in love with

Em/A *A7* *To CODA*

you, the last waltz should last for -

1. *D*

-ev - er.

2. *G*

ev - er, It's all o - ver now, noth - ing

Gm *D/F#* *D°*

left to say, just my tears and the orch - es - tra

Em⁹ A⁷ Gmaj⁷

play - ing. La, la, la, la, la,

4 1

F#m⁷ Em

la, la, la, la, La, la, la, la, la,

Em/A A⁷ D A⁷ Em⁷ A⁷ *D.S. al CODA*

la, la, la, la, I had the

2

CODA D

ev - er.

Gmaj⁷ rit. Dmaj⁹

p

2

YESTERDAY

(THE BEATLES)

Words & Music by John Lennon
& Paul McCartney
Arr.: Hans-Günter Heumann

♩ = 88

F Em⁷ A⁷ Dm

Yes - ter - day,
p

all my trou - bles seemed so far a - way,

1 3 5 5 1 2 1 3 3 5

B^b C⁷ F C Dm⁷ G B^b F

now it looks as though they're here to stay, oh, I be - lieve in yes - ter - day.

3 5 1 4 1 5 1 3 2 5 1 4

Em⁷ A⁷ Dm

Sud - den - ly, I'm not half the man I used to be,

2 2 4 1

simile

B^b C⁷ F C Dm⁷ G B^b F

there's a sha - dow hang - ing o - ver me, oh, yes - ter - day came sud - den - ly.

5 2 3

Em⁷ A⁷ Dm C B^b Dm Gm C⁷ F

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

2 1 3 1 2 5 1 5 1 5

Em⁷ A⁷ Dm C B^b Dm Gm C⁷ F

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

2 1 5 3 2 1

Em⁷ A⁷ Dm

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

2 1

B^b C⁷ F C Dm⁷ G

now I need a place to hide a - way, oh, I be - lieve in

5 2

B^b F Dm⁷ G *rit.* B^b F

yes - ter - day. Mm, mm, mm, mm, mm.

pp

3

THE SOUND OF SILENCE

(SIMON & GARFUNKEL)

Words & Music by Paul Simon
Arr.: Hans-Günter Heumann

♩ = 96

Dm

1. Hel - lo dark - ness, my old

p

Detailed description: This system shows the first two measures of the piano accompaniment. The right hand starts with a Dm chord and a melody of quarter notes: G4 (finger 1), A4 (finger 5), B4 (finger 2), C5, B4, A4, G4. The left hand has a simple bass line. The second measure continues the melody with G4 (finger 1), A4 (finger 3), B4 (finger 5), C5, B4, A4, G4. The lyrics '1. Hel - lo dark - ness, my old' are written below the notes.

C

friend,

I've come to talk with you a -

Detailed description: This system shows the next two measures. The right hand has a whole note chord C4. The left hand has a bass line of quarter notes: G2 (finger 5), A2 (finger 1), B2 (finger 4), C3, B2, A2, G2. The second measure continues the bass line with G2 (finger 3), A2 (finger 4), B2, C3, B2, A2, G2. The lyrics 'friend, I've come to talk with you a -' are written below the notes.

Dm

F

gain,

be - cause a vi - sion soft - ly

Detailed description: This system shows the next two measures. The right hand has a whole note chord Dm. The left hand has a bass line of quarter notes: G2 (finger 5), A2, B2, C3, B2, A2, G2. The second measure continues the bass line with G2 (finger 1), A2 (finger 2), B2 (finger 4), C3, B2, A2, G2. The lyrics 'gain, be - cause a vi - sion soft - ly' are written below the notes.

B \flat

F

creep - ing,

left its seeds while I was

Detailed description: This system shows the final two measures. The right hand has a whole note chord B \flat . The left hand has a bass line of quarter notes: G2 (finger 2), A2 (finger 3), B2, C3, B2, A2, G2. The second measure continues the bass line with G2 (finger 5), A2 (finger 1), B2 (finger 2), C3, B2, A2, G2. The lyrics 'creep - ing, left its seeds while I was' are written below the notes.

B \flat F B \flat

sleep - ing, _____ and the vi - sion _____

4 1 2

Detailed description: This system contains the first two measures of the piece. The first measure has a treble clef with a B-flat chord and a half note G4, and a bass clef with a half note F3. The second measure has a treble clef with a B-flat chord and a half note G4, and a bass clef with a half note F3. The lyrics are 'sleep - ing, _____' and 'and the vi - sion _____'. Fingering numbers 4, 1, and 2 are shown below the bass staff in the second measure.

3 2 1 F

— that was plant - ed in my brain _____

Detailed description: This system contains the third and fourth measures. The third measure has a treble clef with a half note G4 and a half note A4, and a bass clef with a half note F3. The fourth measure has a treble clef with a half note G4 and a half note A4, and a bass clef with a half note F3. The lyrics are '— that was plant - ed' and 'in my brain _____'. Fingering numbers 3, 2, 1, and 2 are shown above the treble staff in the third and fourth measures respectively.

Dm

— still re - mains _____ with - in the _____

5 3 1 2

Detailed description: This system contains the fifth and sixth measures. The fifth measure has a treble clef with a half note G4 and a half note A4, and a bass clef with a half note F3. The sixth measure has a treble clef with a half note G4 and a half note A4, and a bass clef with a half note F3. The lyrics are '— still re - mains _____' and 'with - in the _____'. Fingering numbers 5, 3, 1, and 2 are shown above the treble staff in the fifth and sixth measures respectively.

C Dm

sound of si - lence. _____

2 3 1

4 1

Detailed description: This system contains the seventh and eighth measures. The seventh measure has a treble clef with a half note G4 and a half note A4, and a bass clef with a half note F3. The eighth measure has a treble clef with a half note G4 and a half note A4, and a bass clef with a half note F3. The lyrics are 'sound of si - lence. _____'. Fingering numbers 2, 3, 1, 4, and 1 are shown above the treble staff and below the bass staff in the seventh and eighth measures respectively.

C

2. In rest - less dreams I walked a - lone,
mp (Verses 3-5 see additional lyrics)
 nar - row streets of cob - ble -

Fingering: 1, 4, 1, 4, 5, 2

stone,
 'neath the hal - lo of a street lamp, _____

Fingering: 1, 4, 3, 5, 1

I turned my col - lar to the cold and damp. _____
 When my eyes were stabbed

Fingering: 3, 2, 4, 2

_____ by the flash of a ne - on light that split the night _____

Fingering: 3, 2, 4, 2, 3

Musical score for the first system. The piano accompaniment consists of a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3 and a treble line with chords Dm and C. The vocal line has lyrics "and touched the sound of si - lence." with fingerings 1, 2, 4 above the notes.

Musical score for the second system. The piano accompaniment consists of a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3 and a treble line with chords C and Dm. The vocal line has lyrics "sound of si - lence." with a fermata over "si - lence." and a *rit.* marking. The piano part ends with a double bar line and a repeat sign.

Verse 3:

And in the naked light I saw
 ten thousand people, maybe more.
 People talking without speaking,
 people hearing without listening.
 People writing songs that voices never
 share and no one dare
 disturb the sound of silence.

Verse 4:

"Fools!" said I, "You do not know
 silence like a cancer grows."
 Hear my words that I might teach you,
 take my arms that I might reach you."
 But my words like silent raindrops fell,
 and echoed in the wells of silence.

Verse 5:

And the people bowed and prayed
 to the neon God they made.
 And the sign flashed out its warning,
 in the words that it was forming,
 and the signs said "The words of prophets are
 written on the subway walls and tenement halls"
 and whispered in the sound of silence.

MASSACHUSETTS

(THE LIGHTS WENT OUT IN)

(THE BEE GEES)

Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

Arr.: Hans-Günter Heumann

♩ = 104

G

mp

Am C

1. Feel I'm go - in' back to Mas - sa -

mf

simile

G

chu - setts,

Am C

some - thing's tell - ing me I must go

Detailed description: This system of music features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody begins with a quarter note on G4, followed by quarter notes on A4, B4, and C5. A half note chord of Am is played over the words 'me' and 'I'. The melody continues with a quarter note on B4, a quarter note on A4, and a quarter note on G4. A half note chord of C is played over the words 'must' and 'go'. The bass clef staff provides a simple accompaniment with quarter notes on G2, A2, B2, and C3.

G

home. And the

Detailed description: This system continues the melody from the first system. The treble clef staff starts with a half note chord of G. The melody has a half note on G4, followed by quarter notes on A4, B4, and C5. A half note chord of G is played over the word 'home.'. The melody then has a quarter note on B4, a quarter note on A4, and a quarter note on G4. A half note chord of G is played over the words 'And' and 'the'. The bass clef staff continues with quarter notes on G2, A2, B2, and C3.

lights all went out in Mas - sa -

Detailed description: This system continues the melody. The treble clef staff has a half note chord of G. The melody has a half note on G4, followed by quarter notes on A4, B4, and C5. A half note chord of G is played over the word 'lights'. The melody then has a quarter note on B4, a quarter note on A4, and a quarter note on G4. A half note chord of G is played over the words 'all' and 'went'. The melody continues with a quarter note on G4, a quarter note on A4, and a quarter note on B4. A half note chord of G is played over the words 'out' and 'in'. The melody then has a quarter note on C5, a quarter note on B4, and a quarter note on A4. A half note chord of G is played over the words 'Mas - sa -'. The bass clef staff continues with quarter notes on G2, A2, B2, and C3.

C

chu - sets the day I

Detailed description: This system concludes the melody. The treble clef staff has a half note chord of C. The melody has a half note on C5, followed by quarter notes on B4, A4, and G4. A half note chord of C is played over the words 'chu - sets'. The melody then has a quarter note on G4, a quarter note on A4, and a quarter note on B4. A half note chord of C is played over the words 'the' and 'day'. The melody continues with a quarter note on C5, a quarter note on B4, and a quarter note on A4. A half note chord of C is played over the word 'I'. The bass clef staff continues with quarter notes on G2, A2, B2, and C3.

G D

left her stand - ing on her

Detailed description: This system contains two measures of music. The first measure has a G chord above it and the lyrics 'left her'. The second measure has a D chord above it and the lyrics 'stand - ing on her'. The treble clef staff shows chords and some melodic lines, while the bass clef staff shows a simple bass line.

G 1. D

own.

Detailed description: This system contains two measures. The first measure has a G chord above it and the lyric 'own.'. The second measure has a first ending bracket above it with a '1.' and a D chord above it. The treble clef staff shows chords and melodic lines, and the bass clef staff shows a simple bass line.

2. Am C G

I will re -

Detailed description: This system contains two measures. The first measure has a second ending bracket above it with a '2.' and Am, C, and G chords above it. The lyrics 'I will re -' are spread across the two measures. The treble clef staff shows chords and melodic lines, and the bass clef staff shows a simple bass line.

Am C G

mem - ber Mas - sa - chu - setts.

Detailed description: This system contains two measures. The first measure has Am, C, and G chords above it and the lyrics 'mem - ber Mas - sa - chu - setts.'. The second measure has a G chord above it. The treble clef staff shows chords and melodic lines, and the bass clef staff shows a simple bass line.

Am C G

I will re -

Am C G

mem - ber Mas - sa - chu - setts.

Am C G/B Am⁷ G

rit.

Verse 2:

Tried to hitch a ride to San Francisco,
 gotta do the things I wanna do.
 And the lights all went out in Massachusetts,
 they brought me back to see my way with you.

Verse 3:

Talk about the life in Massachusetts,
 speak about the people I have seen.
 And the lights all went out in Massachusetts,
 and Massachusetts is one place I have seen.
 I will remember Massachusetts ...

MONDAY, MONDAY

(THE MAMAS & THE PAPAS)

Words & Music by John Phillips
 Arr.: Hans-Günter Heumann

♩ = 108

1.+3. Mon - day, Mon - day,
 2. Mon - day, Mon - day.

so good to me,
 can't trust that day.

Mon - day day, morn Mon - in', it some - was times all
 Mon - day, Mon - day, some - times it

just I turns hoped out it would that be. way.

F

3

Oh, Mon - day day morn morn - in', Mon give - me day morn -
 Oh, Mon - day morn - in', Mon give - me no warn -

B^b

- in' could - n't guar - an - tee. That Mon - day eve -
 - in' of what was to be. Oh, Mon - day, Mon -

D

G Gsus⁴ To CODA 1.

day nin' you would still be here with me.
how could you leave and not take

2. G

me.

A^b

Ev - 'ry oth - er day, ev - 'ry oth - er day, ev - 'ry oth - er day of the week is

f

F

fine, yeah!

A^b

But when - ev - er Mon - day comes, but when - ev - er Mon - day comes, you can find me

F D G *D.S. al CODA*

cry'n, yeah!

mf

35

CODA

me.

G

STRANGERS IN THE NIGHT

(FRANK SINATRA)

Words by Charles Singleton & Eddie Snyder
 Music by Bert Kaempfert
 Arr.: Hans-Günter Heumann

$\text{♩} = 96$

mf

2 1 5

3 1 5

F

Stran - gers in the night ex - chang - ing glan - ces,

2 3

simile

won - d'ring in the night what were the chan - ces we'd be shar - ing love

A^bdim Gm

be - fore the night was through.

2 3

1 2 3 1 2 1 2 1

Some - thing in your eyes. was so in - vit - ing,

some - thing in your smile was so ex - cit - ing,

some - thing in my heart told me I must have

Chords: Gm7, Gm7/C, C7/G, C7

you.

Chord: F

Am⁷b⁵

Stran - gers in the night, two lone - ly peo - ple, we were

1 4 1 2 4 3 1

D⁷b⁹/A

stran - gers in the night, up to the mo - ment when we

2 4 3

Gm

Gm⁷b⁵

said our first hel - lo, lit - tle did we know

3 2 1

F/C

Dm⁷

Gm⁷

C⁷ 4 *rit.*

love was just a glance a - way, a warm em - bra - cing dance a - way and

5

a tempo

F

ev - er since that night we've been to - geth - er,

lov - ers at first sight, in love for - ev - er,

C⁹/G C⁹ C⁹/G Gm⁷/C C⁷ 1. F Bdim⁷

it turned out so right, for stran - gers in the night.

Gm/B^b C⁷ 2. F Eb⁶ Gb⁷ F

night. *mp*

POETRY IN MOTION

(JOHNNY TILLOTSON)

Words & Music by Paul Kaufman & Mike Anthony
Arr.: Hans-Günter Heumann

$\text{♩} = 69$

mf

G Em Am

D G

mp

When I see my ba - by,

Am Bm

what do I see? Po - et - ry,

C D7

po - e - try in mo - tion.

G Em Am7

Po - et - ry in mo - tion, walk - in' by my

mf

D7 G Em

side. Her love - ly lo - co - mo - tion

Am7 D7 G Em

keeps my eyes o - pen wide. Po - et - ry in mo - tion,

Am7 D7 G

see her gen - tle sway. A wave out on the

Em Am7 D7 G

o - cean could nev - er move that way.

B Em

love ev - 'ry move - ment, there's

B Em

noth - ing I would change. She

B C

does - n't need im - prove - ments, she's

Am

much too nice to re - ar - range.

G Em Am7

Po - et - ry in mo - tion,
 1. danc - ing close to
 2. all that I a -

D7 G

me. A flow - er of de -
 dore. No Num - ber Nine love

Em Am7 D7

-vo - tion, a sway - ing me grace - ful
 po - tion could make me love her

1. G 2. G

-ly more.

OH, PRETTY WOMAN

(ROY ORBISON)

Words & Music by Roy Orbison & Bill Dees
Arr.: Hans-Günter Heumann

♩ = 126

N.C.

The piano introduction consists of two staves. The right hand starts with a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand starts with a series of eighth notes: F3, E3, D3, C3, Bb2, A2, G2, F2. The first measure is marked 'N.C.' (No Chords). The second measure has a '2' above the right hand and a '4' above the left hand. The third measure has a '5' below the left hand, a '3' below the right hand, and a '1' below the left hand. The dynamic marking *f* is present.

The first vocal entry is on the right hand. The lyrics are: "Pret - ty wo - man, walk - ing / wo - man, won't you". The piano accompaniment is on the left hand. The key signature has one flat (Bb). The time signature is 4/4. The dynamic marking *f* is present. The first measure has a '3' above the right hand. The second measure has an 'F' above the right hand. The third measure has a '5' below the left hand.

The second vocal entry is on the right hand. The lyrics are: "down the street, pret - ty wo - man, the kind I / par - don me, pret - ty wo - man, I could - n't". The piano accompaniment is on the left hand. The key signature has one flat (Bb). The time signature is 4/4. The dynamic marking *f* is present. The first measure has a 'Dm' above the right hand. The second measure has an 'F' above the right hand. The third measure has a '5' below the left hand. The word *simile* is written below the piano part.

The third vocal entry is on the right hand. The lyrics are: "like to meet, pret - ty wo - man, I don't be - / help but see, pret - ty wo - man, that you look". The piano accompaniment is on the left hand. The key signature has one flat (Bb). The time signature is 4/4. The dynamic marking *f* is present. The first measure has a 'Dm' above the right hand. The second measure has a 'Bb' above the right hand. The third measure has a '5' above the right hand. The fourth measure has a '5' below the left hand.

C7

lieve you, you're not the truth, no - one could look as good as
love - ly ly can be, are you lone - ly just like

5 1/3

Detailed description: This system contains the first three measures of a musical score. The vocal line is written on a treble clef staff in 4/4 time, with lyrics underneath. The piano accompaniment is on a bass clef staff. A 'C7' chord symbol is placed above the first measure. Fingerings '5' and '1/3' are indicated below the first two measures of the piano part.

you.
me?

1.

2.

Mer - cy!

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics 'you. me?' and 'Mer - cy!'. The piano accompaniment continues. First and second endings are marked with '1.' and '2.' above the vocal staff.

3.

Pret - ty

Detailed description: This system contains the next two measures. The vocal line has the lyrics 'Pret - ty'. The piano accompaniment continues. A third ending is marked with '3.' above the vocal staff.

2.

Detailed description: This system contains the final two measures of the score. The piano accompaniment continues. A second ending is marked with '2.' above the vocal staff.

B^bm ⁴ *E^b7* *A^b* ⁴

mf

Pret - ty wo - man stop a - while,
 Pret - ty wo - man yeah, yeah, yeah,

pret - ty wo - man
 pret - ty wo - man

Fm *B^bm* ⁴

talk a - while,
 look my way,

pret - ty wo - man
 pret - ty wo - man

E^b7 *A^b*

give your smile to
 say you'll stay with me.

A^b ³ *F* ⁴ *F⁷* ³

me. 'Cause I

Dm B^{\flat}m C 7

need you, I'll treat you right.

F Dm B^{\flat}m

Come to me baby, be mine to

C 7

night.

cresc.

Pret - ty

f

F Dm F

wo - man don't walk on by, pret - ty wo - man don't

Dm Bb C7

make me cry, pret - ty wo - man don't walk a - way,

hey, O. K.

4 3 1 5 1

if that's the way it must be O. K.

3 4

I guess I'll go on home it's late. There'll be to

mor - row night, but wait! What do I see?

2 1 5

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. Fingerings are indicated above the notes: 2 for the second measure, 1 for the first note of the third measure, and 5 for the fifth note of the third measure.

is she

Detailed description: This system contains the next three measures. The vocal line has a whole rest in the first two measures and a half note in the third measure. The piano accompaniment continues with a steady eighth-note pattern in the bass clef.

walk - ing back to me?

Detailed description: This system contains the next three measures. The vocal line has a whole note in the first measure and a half note in the second measure. The piano accompaniment continues with a steady eighth-note pattern in the bass clef.

Yeah, she's walk - ing back to me!

3 2 1

Detailed description: This system contains the next three measures. The vocal line has a whole note in the first measure and a half note in the second measure. The piano accompaniment continues with a steady eighth-note pattern in the bass clef. Fingerings are indicated above the notes: 3, 2, and 1.

Oh, pret - ty wo - man.

P

3

Detailed description: This system contains the final three measures. The vocal line has a whole note in the first measure and a half note in the second measure. The piano accompaniment continues with a steady eighth-note pattern in the bass clef. A piano (p) dynamic marking is present above the notes in the third measure. A fermata is placed over the final note of the piano part.

MOON RIVER

(aus dem Film / from the Film „BREAKFAST AT TIFFANY'S“)

Words & Music by Johnny Mercer & Henry Mancini
Arr.: Hans-Günter Heumann

♩ = 88

C

mp

Am **F**

Moon river, wilder than a

p

simile

C/E **F** **C/E**

mile, I'm crossin' you in style some.

Bm7b5 **E**

day. Old

Am 4 Gm⁶ 5 F 1 4

dream ma - ker, you heart

3 4 5

Gm⁶ 5 Am 3 5 3 1 3 1 F[#]m⁷ 5 4 B⁷ 3

bre - ker, wher - ev - er you're go - in', I'm

2 3 1 2 5 1 5

Em⁷ 5 A⁷ 5 Dm⁷ 5 G⁷ 1 4

go - in', my way.

2 5 1 5 2 5 1 5

C 4 Am 5

Two drift - ers,

1 2

F
C/E
F

off to see the world. There's such a lot of

5 7 7 3 1 5 7 7

4 5

C/E
Bm^{7b5}
E

world to see. We're

7 1 4 5

5 3 2 1 4 2 1 4

Am
Am⁷/G

af - ter the

3 2 2 2 2 2 2

1 2

cresc.

F^{#m7b5}
F7
C/E

same rain - bow's end,

7 5 2 4,5 3 7 7

3 4 5

f *mp*

F C/E F

wait - in' 'round the bend, my Huck - le - ber - ry

5 7 1

4 1 2 5

C/E Am Dm

friend, moon riv er

7 4 5 5

7 7 7

p

1 5

G⁷ C

and me.

5 7 7

1 3 5

1 5

2. F Em Dm⁷ C

me.

1 1

pp

KEEP ON RUNNING

(THE SPENCER DAVIS GROUP)

Words & Music by Jacky Edwards
Arr.: Hans-Günter Heumann

♩ = 132

F Eb Bb Ab

F Eb Bb Ab C7

F

C7

F Dm

one fine day I'm gon - na be the one
 one fine day I'm gon - na be the one

Bb F Bb

— to make you un - der - stand, oh yeah, I'm gon - na be your man.
 — to make you un - der - stand, oh yeah, I'm gon - na be your man.

1. F C7

Keep on

2. F A7 Dm

Hey, hey, hey,

ev - 'ry - one is talk - ing a - bout me, it makes me feel so bad.

C⁷

Hey, hey, hey, ev - 'ry - one is laugh -

F A⁷ Dm

- ing at me, it makes me feel so sad. So keep on

5 3 2 C⁷ F

run - ning, run - ning from my

C⁷ F Dm

arms, one fine day I'm gon - na be the one

B^b F B^b

to make you un - der - stand, oh yeah, I'm gon - na be your man...

To CODA D.S. al CODA con ripetizione.

F C⁷ F

Keep on

CODA

p

LIGHT MY FIRE

(THE DOORS)

Words & Music by J. Morrison, R. Manzarek,
R. Krieger & J. Denmore
Arr.: Hans-Günter Heumann

♩ = 126

G D F B \flat

f

E \flat A \flat A

Am 7

1. You know that it would be un-true, time to hes - i - late is through,

p

F \sharp m 7 Am 7 F \sharp m 7

You no know that I would be a liar, time to wal - low in the mire,

simile

Am⁷ F#m⁷ Am⁷

If I was to say — to you. Girl, we could - n't get much higher...
 try now we can on - ty lose, love be - come a fune - ral pyre...

F#m⁷ G A D

5 4 5
 Come on, ba - by, light my fire, *mf*

G A D G D

4 5 1 1 4
 come on, ba - by, light my fire, try to set the night on

E

3 4 5 3 3
 fire, 2. The *p* The *f*

Am⁷ F#m⁷ Am⁷

time to hes - i - tate is through, no time to wal - low in the mire,

F#m⁷ Am⁷ F#m⁷

try now we can on - ly lose, and our

Am⁷ F#m⁷ G A

love be - come a fune - ral pyre. Come on, ba - by, light my fire,

D G A D

come on, ba - by, light my fire,

F C D

try to set the night on fire. 3x

F C D^s

Try to set the night on fire. *ff*

G D F B^b

f

E^b A^b A

CINDERELLA ROCKEFELLA

(ESTHER & ABI OFRAIM)

$\text{♩} = 104$ $\text{♪} = \text{♪}^{\text{♩}}$

Words & Music by Mason Williams & Nancy Ames
Arr.: Hans-Günter Heumann

C

mf

G⁷ C

Yo de la - dy, yo de la - dy... that I love...

C⁷

(I'm de la - dy, de la - dy who.)

F C

Yo de la - dy, yo de la - dy... that I love... (I'm de la - dy, de

la - dy who.) — Yo de lid - die la - dy. (I'm de lid - die la - dy.)

Ooh... (I love your touch.)

— Thank you so much... I love your eyes... (That's ve - ry nice.)

— I love your chin... (Say it a - gain.) — I love your

chin - ey chin - chin...

C

Yo de la - dy, yo de la - dy that rocks me. (Rock - e - fel - la,

C⁷ F

rock - e - fel - la.) Yo de la - dy, yo de la - dy that rocks me.

C G⁷

(Rock - e - fel - la, Rock - e - fel - la. You're my Rock - e - fel - la.)

F⁷ A^b E⁷ A

I'm you're Rock - e - fel - la. Ooh. (I love your face.

D⁷ B⁷ E⁷ C^{#7}

'Sin the right place (I love your mind.) That's ve - ry kind. (I love your jazz.)

F#7 Eb7 Ab7 G7

5 2 4 3

A - razz - a - ma - taz. (I love your jazz, razz - a - ma - taz.)

C

5 4 3

Yo de la - dy, yo de la - dy that I love. (I'm de la - dy, de

C7 F

5 5 5

la - dy who. Yo de fel - la, yo de fel - la, dat' rocks me.)

C G7 F7

Rock - e - fel - la, Rock - e - fel - la. (You're my Rock - e - fel - la.) You're my Cin - der - el - la.

Ab G7 C C/E Cdim Dm7 C

4 3 3 3 3 rit.

Ooh, I love you.

5 2 1 3 1 3 1 1 2 5

SURFIN' U.S.A.

(THE BEACH BOYS)

Words & Music by Brian Wilson & Chuck Berry
Arr.: Hans-Günter Heumann

$\text{♩} = 80$

1 3 5 5

mf

Musical notation for the first system, including treble and bass staves with fingerings 1, 3, 5, 5 and dynamic marking *mf*.

4

If ev - 'ry - bod - y had an

Musical notation for the second system, including treble and bass staves with a fermata over the first measure and a fingering of 4.

G⁷

5 4 4 4

o - cean... a - cross the U. S. A.
route we're gon - na take real soon.

Musical notation for the third system, including treble and bass staves with a G⁷ chord marking and fingerings 5, 4, 4, 4.

C

Then ev - 'ry - bod - y'd be
We're wax - in' down our

Musical notation for the fourth system, including treble and bass staves with a C chord marking.

G⁷

surf - in' like Ca - li - for - ni - a
surf - boards, we can't wait for June.

Musical notation for the fifth system, including treble and bass staves with a G⁷ chord marking.

C

You'd seem 'em wear in' their
We'll all be gone for the

F

bag gies huar a chi san dals too...
sum mer, we're on sa fa ri to stay.

C

A bush y bush y blonde
Tell the teach er we're

G7

hair do, surf in' U S A
surf in' U S A

C

You'll catch 'em surf in' at
At Hag ger ty's and

G⁷

Del Swam - Mar, / Ven - tu - ra Coun - try Line,
Pa - ci - fic Pal - i - sades,

C

San - ta Cruz and
San O - no - fre and

G⁷

Tress - els, / Sun - set,
Aus - tra - lia's Nar - a - bine.
Re - don - do Beach, L. A.

C

All o - ver Man -
All o - ver La

F

-hat - tan, and down Do - he - ny way.
Jol - la, at Wai - a - me - a Bay.

C

Ev - 'ry - bo - dy's gone
Ev - 'ry - bo - dy's gone

G⁷

surf - in', surf - in' U. S. A.
surf - in', surf - in' U. S. A.

1. C

We'll all be plan - nin' out a

2. C C⁷/B^b Cdim/A Fm⁶/A^b C D^b9/9 C⁹

We'll all be plan - nin' out a

(SITTIN' ON) THE DOCK OF THE BAY

(OTIS REDDING)

♩ = 104

Words & Music by Steve Cropper & Otis Redding
Arr.: Hans-Günter Heumann

G

mp

B

f. Sit - tin' in the morn - ing sun, I'll be

(Verses 2 & 3 see additional lyrics)

mf

C B B^b A

sit - tin' when the eve - nin' come.

G B

Watch - in' the ships roll in, then I

C B B^b A

5 5 2

watch 'em roll a - way a - gain. Yeah, I'm

1 2

G E⁹ E G E⁹

4 3 1 5 1 5 3 2 1

sit - tin' on the dock of the bay, watch - in' the tide roll a - way.

E G A

Ooh, I'm just sit - tin' on the dock of the bay, wast - in' time...

5 4 5

To CODA

1. 2.

G E E

2.1

3 4 5 3 4 5

G D C G D

Looks like noth - in's gon - na change, ev - 'ry - thing

C G D

still re - mains the same. I can't do what

C G F

ten peo - ple tell me to do, so I guess I'll re - main

D

D.S. al CODA

the same.

CODA

E

(Whistle)

First system of musical notation. Treble clef: G chord, 5 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1. Bass clef: 5, 1, 2, 1.

Second system of musical notation. Treble clef: 5 4 3 2 1, 5 4 3 2 1, E7 chord, 5 4 3 2 1, 3x. Bass clef: 2, 1, 2, 1.

Third system of musical notation. Treble clef: G chord, 5 4 3 2 1, 7, F# chord, 5 4 3 2 1, G chord. Bass clef: 4, 3.

Verse 2:

I left my home in Georgia,
 headed for the Frisco Bay.
 I have nothin' to live for,
 looks like nothin's gonna come my way.
 So I'm just gonna sit on the dock of the bay, ...

Verse 3:

Sittin' here restin' my bones,
 and this loneliness won't leave me alone.
 Two thousand miles I roam
 just to make this dock my home.
 Now I'm just gonna sit at the dock of the bay, ...

SUNNY AFTERNOON

(THE KINKS)

Words & Music by Raymond Douglas Davies
Arr.: Hans-Günter Heumann

♩ = 132

Musical notation for the first system, featuring a treble and bass clef with a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. The piece is marked *mf*. The first system consists of 12 measures, with a first ending bracket over the final three measures.

Musical notation for the second system, including the vocal line and piano accompaniment. The vocal line begins with the lyrics: "1. The tax - man's tak - en all my dough, and girl - friend's gone off with my car, and". The piano accompaniment includes chord markings *Dm* and *C*. The system consists of 12 measures.

Musical notation for the third system, including the vocal line and piano accompaniment. The vocal line continues with the lyrics: "left gone me in my state - ly home, laz - ing on a gone back to her ma and pa, tell - ing tales of". The piano accompaniment includes chord markings *F*, *C*, and *A7*. The system consists of 12 measures.

Musical notation for the fourth system, including the vocal line and piano accompaniment. The vocal line concludes with the lyrics: "sun - ny af - ter - noon. And I can't sail my yacht, he's drun - ken - ness and cruel - ty. Now I'm sit - ting here,". The piano accompaniment includes chord markings *Dm* and *C*. The system consists of 12 measures.

F C A7

tak - en ev - 'ry - thing I've got, all I've got's this
 sip - ping at my ice - cold beer, laz - ing on a

Dm

sun - ny af - ter - noon.
 sun - ny af - ter - noon.

D7 G7

Save me, save me, save me from this squeeze.
 Help me, help me, help me sail a - way. I've got a
 You give me

C7 F A7

big fat mom - ma tryn' to break me.
 two good rea - sons why I ought to stay. And
 'Cause }

Dm G9 Dm G7 C7

love to live so pleas - ant - ly, live this life of lux - u - ry.

F 5 2 3 A⁷ Dm Dm⁷ Dm⁶ B^b

laz - ing on a sun - ny af - ter - noon, in

5 2 1 2 4 2 1 4

Dm A⁷ Dm Dm⁷

sum - mer - time, in sum - mer - time,

1 1

Dm⁶ B^b Dm To CODA 1. A⁷ 2. A⁷ D.S. al CODA

in sum - mer - time. 2. My Ah,

4 1

CODA A⁷ Dm Dm⁷ Dm⁶ B^b

in sum - mer - time, in

3 5 4

Dm A⁷ N.C. Repeat & fade

sum - mer - time.

1 4

EASY PIANO SOLOS

Hans-Günter Heumann



Cinderella Rockefella **ESTHER & ABI OFRAIM**

Eloise **BARRY RYAN**

I'm A Believer **THE MONKEES**

Keep On Running **THE SPENCER DAVIS GROUP**

The Last Waltz **ENGELBERT HUMPERDINCK**

Light My Fire **THE DOORS**

Massachusetts **THE BEE GEES**

Monday, Monday **THE MAMAS & THE PAPAS**

Moon River **AUS DEM FILM/
FROM THE FILM „BREAKFAST AT TIFFANY'S“**

Oh, Pretty Woman **ROY ORBISON**

Poetry In Motion **JOHNNY TILLOTSON**

(Sittin' On) The Dock Of The Bay **OTIS REDDING**

The Sound Of Silence **SIMON & GARFUNKEL**

Stand By Me **BEN E. KING**

Strangers In The Night **FRANK SINATRA**

Sunny Afternoon **THE KINKS**

Surfin' U.S.A. **THE BEACH BOYS**

Telstar **THE TORNADOS**

A Whiter Shade Of Pale **PROCOL HARUM**

Yesterday **THE BEATLES**



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