



EMI MUSIC PUBLISHING

HAL LEONAR

I Feel The Earth Move

Words and Music by
CAROLE KING

Moderate Rock

mf

The piano introduction consists of two staves. The right hand plays chords in a descending sequence, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderate Rock' and the dynamics are 'mf'.

Cm7

A chord diagram for Cm7, showing the fretboard with the notes C, Bb, F, and Gb.

I feel the earth move

The vocal line begins with a rest, followed by the lyrics 'I feel the earth move'. The melody is in a descending eighth-note pattern.

The piano accompaniment continues with the same rhythmic pattern as the introduction, supporting the vocal line.

(C Bass) F Cm7 (C Bass) F Cm7

Four chord diagrams are shown: F, Cm7, F, and Cm7. The first two are labeled '(C Bass)'. The diagrams show the fretboard positions for these chords.

un - der my feet; I feel the sky tum-bl - in' down. I feel my

The vocal line continues with the lyrics 'un - der my feet; I feel the sky tum-bl - in' down. I feel my'. The melody remains in a descending eighth-note pattern.

The piano accompaniment continues with the same rhythmic pattern, supporting the vocal line.

F7

A chord diagram for F7, showing the fretboard with the notes F, Ab, C, and Eb.

Cm9

A chord diagram for Cm9, showing the fretboard with the notes C, Bb, F, Gb, and Ab.

heart start to trem-bl - in' when - ev - er you're a - round.

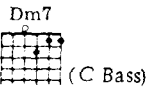
The vocal line concludes with the lyrics 'heart start to trem-bl - in' whenever you're a - round.'. The melody remains in a descending eighth-note pattern.

The piano accompaniment concludes with the same rhythmic pattern, supporting the vocal line.

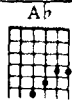
D/C

1.

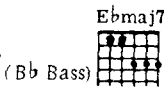
Dm7 (C Bass)



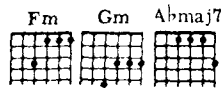
Ab



Ebmaj7 (Bb Bass)



Fm Gm Abmaj7



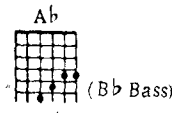
Ooh, — ba — by, — when I see — your face, —



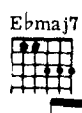

Fm7



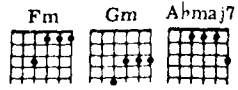
Ab (Bb Bass)



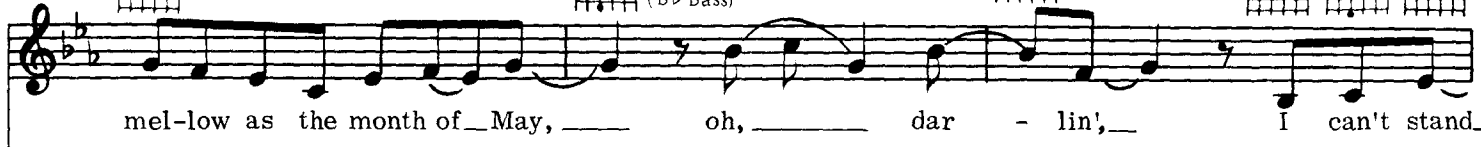
Ebmaj7



Fm Gm Abmaj7



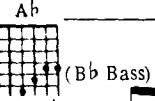
mel-low as the month of — May, — oh, — dar — lin', — I can't stand




Fm7



Ab (Bb Bass)



F (G Bass)

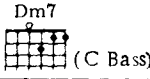


— it when you look at me that (-a) way. — I feel the




2.

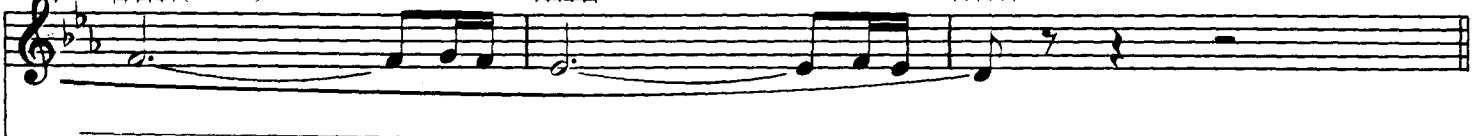
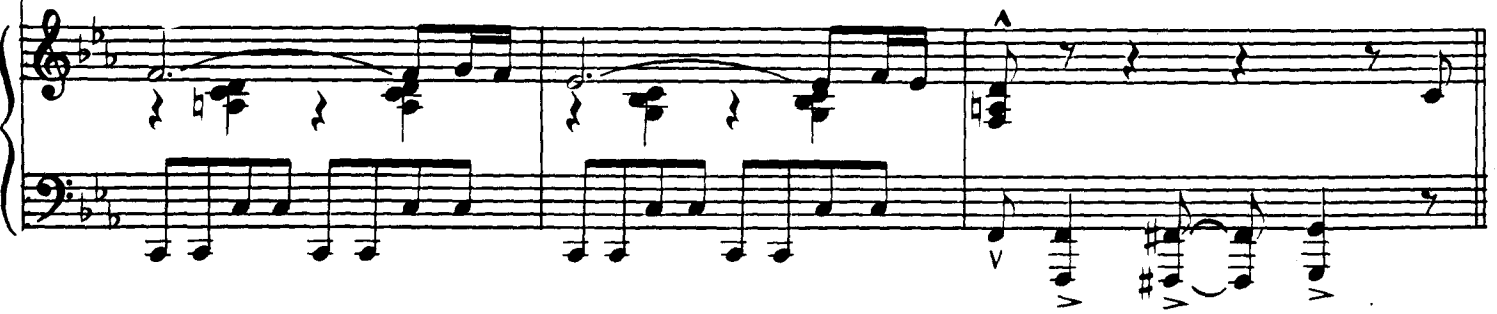
Dm7 (C Bass)



Cm7



F6

Cm7 F (C Bass) Cm7

The first system of music features a treble clef staff with a key signature of two flats (Bb, Eb) and a common time signature. The bass clef staff provides a steady accompaniment. Chord diagrams are provided above the treble staff: Cm7 (C minor 7), F (F major, with the instruction '(C Bass)' indicating the bass note), and Cm7. The treble staff contains a melodic line with various rhythmic values and articulations.

F7 Cm7 F (C Bass)

The second system continues the piece. The treble staff features a melodic line with a prominent eighth-note pattern. Chord diagrams for F7, Cm7, and F (C Bass) are shown above the staff. The bass staff maintains a consistent accompaniment.

Cm7 F7 Cm7 (add F, no D)

The third system introduces a variation in the treble staff. Chord diagrams for Cm7, F7, and Cm7 (with the instruction '(add F, no D)') are provided. The treble staff includes some notes with circled 'a' and 'b' markings, possibly indicating fingerings or specific articulations. The bass staff continues with its accompaniment.

F9 Cm7 F7 3

The fourth system features a more complex treble staff with a triplet of eighth notes marked with a '3'. Chord diagrams for F9, Cm7, and F7 are shown. The bass staff continues with its accompaniment.

Cm7 F7 Cm7

The fifth system concludes the page with a final treble staff featuring a melodic line. Chord diagrams for Cm7, F7, and Cm7 are provided. The bass staff continues with its accompaniment.

F7 Ab (Bb Bass) Ebmaj7 Abmaj7

Ooh, dar - lin', when you're near me and you ten

Fm7 Ab (Bb Bass) Ebmaj7 Fm Gm Abm

der - ly call my name, I know that my e - mo

Fm7 Red... Ab (Bb Bass) F (G Bass)

tions are some-thing I just can't tame. I've just got to have you

Cm7 (C Bass) F Cm7 (C Bass) F Cm7

ba - by. Ah, ah, ah, ah, ah, yeah

(C Bass) F Cm7 (C Bass) F Cm7

F C Bass

Cm7 F (C Bass) Cm7

F Cm7 To Coda F

Cm7 F7 Cm7

F7 Cm7 F7

I get (-a) hot and cold all o -

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat). The first staff has three guitar chord diagrams: F7, Cm7, and F7. The lyrics are "I get (-a) hot and cold all o -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Cm7 F (C Bass) D.S. al Coda

ver, all o - ver, all o - ver, all o - ver. I feel the

p *mf* *f*

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics "ver, all o - ver, all o - ver, all o - ver. I feel the". The piano accompaniment includes dynamic markings: *p* (piano), *mf* (mezzo-forte), and *f* (forte). A *D.S. al Coda* instruction is present at the end of the system. Chord diagrams for Cm7 and F (C Bass) are shown above the vocal staff.

Dm7 Cm7 (C Bass)

-tum- bl - in' down, a - tum - bl - in' down, a - tum - bl - in' down,

rit.

Coda

Detailed description: This system contains the fifth and sixth staves. The vocal line has the lyrics "-tum- bl - in' down, a - tum - bl - in' down, a - tum - bl - in' down,". The piano accompaniment includes a *rit.* (ritardando) marking. A *Coda* section is indicated on the left side of the sixth staff. Chord diagrams for Dm7 and Cm7 (C Bass) are shown above the vocal staff.

Bbmaj7 Abmaj7 Bbmaj7 (C Bass)

a- tum-bl - in'down, tum-bl- in' down.

Gradually

Detailed description: This system contains the seventh and eighth staves. The vocal line has the lyrics "a- tum-bl - in'down, tum-bl- in' down." The piano accompaniment includes a *Gradually* marking. Chord diagrams for Bbmaj7, Abmaj7, and Bbmaj7 (C Bass) are shown above the vocal staff.

So Far Away

Words and Music
CAROLE KING

Slowly

Piano introduction in D major, 4/4 time. The music is marked *mp* (mezzo-piano). It features a melodic line in the right hand and a supporting bass line in the left hand.

Chord diagrams for the first system:

- Dmaj9
- D6
- Dmaj9
- D6

Vocal line with lyrics: So far a - way! Does-n't an - y - bod - y stay in one place

Piano accompaniment for the first vocal line, continuing the melodic and harmonic structure from the introduction.

Chord diagrams for the second system:

- Gmaj7
- G6
- Em7
- G (A Bass)

Vocal line with lyrics: — an - y - more? — It would be so fine to see — your —

Piano accompaniment for the second vocal line, providing harmonic support for the melody.

Chord diagrams for the third system:

- Dmaj7
- (D Bass)
- G
- Dmaj7
- Gmaj7
- F#m7
- Em7
- G (A Bass)

Vocal line with lyrics: face at my door. — It does- n't help — to know — you're just

Piano accompaniment for the third vocal line, concluding the piece with a final chord.

Dmaj9

D6

Dmaj9

D6

Gmaj7

D6



time a - way.

Long a-go I reached for you and

there you stood

Em7

G

(A Bass)

Dmaj7

(D Bass)

G

Dmaj7



Hold - ing you a - gain

could on - ly

do me good.

Gmaj7

F#m7

Em7

(A Bass)

G

Dmaj9

D6

Dmaj9

D

A

(C Bass)



How I wish I could, but you're so

far a - way!

Bm

A6

G

D

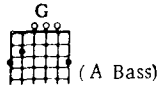
(F Bass)



One more song a - bout mov - in'

a - long the

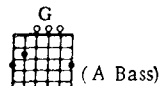
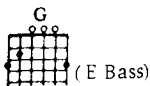
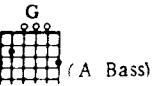
high-way



can't say much of an - y - thing that's new. If



I could on - ly work this life out my way, I'd



rath-er spend it be-in' close to you, but you're so far a - way!



Does-n't an-y-bod - y stay in one place an - y - more?

Em7 G Dmaj7 G Dmaj7
 (A Bass) (A Bass)

It would be so fine to see your face at my door. It

Gmaj7 F#m7 Em7 G Dmaj9 D6
 (A Bass) (A Bass)

does- n't help to know you're so far a - way.

Dmaj9 D6 Gmaj7 G6 Em7 G
 (A Bass) (A Bass)

Yeah, you're so far a - way!

G A6 G
 (A Bass) (A Bass) (A Bass)

Trav-el - in' a - round sure gets me down and lone - ly.

Em7 G (A Bass) Dmaj7

Noth-in' else to do _____ but close my _____ mind. _____ I

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features a melodic line with lyrics: "Noth-in' else to do _____ but close my _____ mind. _____ I". Above the staff are guitar chord diagrams for Em7, G (with "(A Bass)" written below it), and Dmaj7. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs), showing chords and a bass line.

F#m7 Em7

sure _____ hope the road _____ don't come to _____ own _____ me. There's

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics: "sure _____ hope the road _____ don't come to _____ own _____ me. There's". Above the staff are guitar chord diagrams for F#m7 and Em7. The bottom two staves are piano accompaniment in grand staff.

G (A Bass) Bm Em7 G (A Bass)

so man-y dreams _____ I've yet to find. _____ But you're so

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with lyrics: "so man-y dreams _____ I've yet to find. _____ But you're so". Above the staff are guitar chord diagrams for G (with "(A Bass)" written below it), Bm, Em7, and G (with "(A Bass)" written below it). The bottom two staves are piano accompaniment in grand staff.

Dmaj9 D6 Dmaj9 D6

far _____ a - way! Does -n't an - y - bod - y stay in one place _____

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics: "far _____ a - way! Does -n't an - y - bod - y stay in one place _____". Above the staff are guitar chord diagrams for Dmaj9, D6, Dmaj9, and D6. The bottom two staves are piano accompaniment in grand staff.

Gmaj7

G6

Em7

G

A Bass

an - y - more? It would be so fine to see your

Dmaj7

(D Bass)

G

Dmaj7

Gmaj7

F#m7

F#m7

G

A Bass

face at my door, and it does-n't help to know you're so

Dmaj9

D6

Dmaj7

D6

Gmaj7

G6

far a - way! Yeah, you're so far a - way!

Em7

G

(A Bass)

Dmaj9

D6

Dmaj9

D6

Hey, you're so far a - way!

Gmaj7 G6 Em7 G Dmaj9 D6

Dmaj9 D6 Gmaj7

Em7 G (A Bass) Dmaj9 D6

Dmaj9 D6 Gmaj7

Em7 G (A Bass) Dmaj9 D6 On Repeat Dmaj9 D6 Repeat and Fade

It's Too Late

Words by TONI STERN
Music by CAROLE KING

Moderately Slow

mp

Red...*



Stayed in bed all morn-in' just to pass the time. —
used to be so eas - y, liv - in' here with you. —

Red...*



There's some-thing wrong here, there can be no de-ny - in'. One of us — is chang-in', or —
You were light and breez-y, an' I knew — just what to do. Now you look so un- hap - py, and I —

Gm7 Fmaj7



— may- be we've just_ stopped try - in'. — } And it's too-
 — feel — like a fool. — }




Bbmaj7 Fmaj7 Bbmaj7



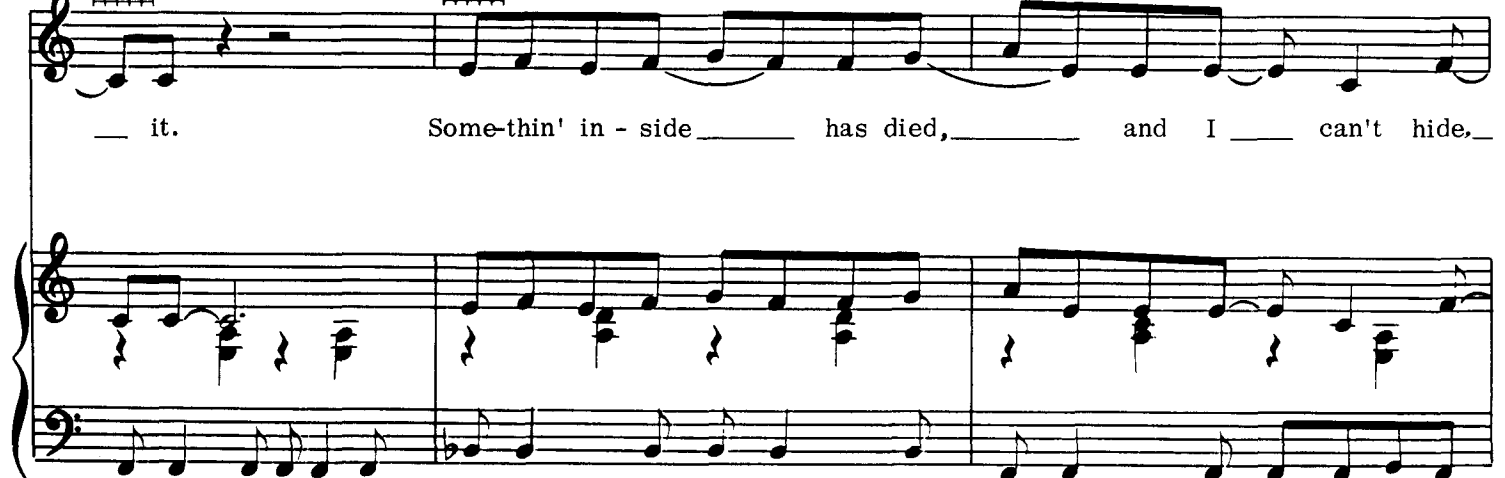
— late, ba - by now, — it's too — late, — though we real -ly did — try to make



Fmaj7 Bbmaj7 Fmaj7



— it. Some-thin' in - side — has died, — and I — can't hide, —



Dm7
1. Esus
Em7
Am7
D6

— and I just — can't — fake — it, oh, — no, — no.

Am7
D6

It

2. F
G7
Cmaj7
Fmaj7

(G Bass)

— it, oh, — no, — no. —

(after D.S.) no, — no, — no, — no.

Bbmaj7

Am7

Gm7



Musical notation for the first system, including treble and bass staves with piano accompaniment.

Dm7

To Coda

E7sus

E7

Am7

D6

Musical notation for the second system, including treble and bass staves with piano accompaniment.

Play twice - then repeat as desired for ad lib. solos.

Musical notation for the third system, including treble and bass staves with piano accompaniment.

Am7

Dm6

Am7

D6

Musical notation for the fourth system, including treble and bass staves with piano accompaniment.

When ready play this section twice and continue.

There'll be good times ___ a - gain for

Musical notation for the fifth system, including treble and bass staves with piano accompaniment and lyrics.

Am7

D6

Musical notation for the sixth system, including treble and bass staves with piano accompaniment and lyrics.

me and you, ___ but we just can't stay to-gether; don't you feel it too? ___ Still I'm

Musical notation for the seventh system, including treble and bass staves with piano accompaniment and lyrics.



glad for what we had and how I once loved you.

D.S. al Coda
(use 2nd ending)



(G Bass)



But it's too

It's too late,

Coda



ba - by, it's too late now, dar -



lin', it's too late.

Home Again

Words and Music by
CAROLE KING

Slowly(In Two)

The piano introduction consists of three measures in 2/4 time, marked *mf*. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line in the left hand starts with a half note G2, followed by quarter notes A2, B2, and C3. The key signature is one sharp (F#) and the time signature is 2/4.

This system contains the first line of the song. The vocal line (top staff) has the lyrics "Some - times I won - der if I'm". Above the first measure is a guitar chord diagram for A major. Above the second measure is a guitar chord diagram for E major, labeled "(A Bass)". The piano accompaniment (middle and bottom staves) is marked *mp*. The piano part features a melody in the right hand and a bass line in the left hand, with some chords in the right hand.

This system contains the second line of the song. The vocal line (top staff) has the lyrics "ev - er gon - na make it home — a - gain. — It's so — far —". Above the first measure is a guitar chord diagram for D major, labeled "(A Bass)". Above the second measure is a guitar chord diagram for A major. Above the third measure is a guitar chord diagram for D major. The piano accompaniment (middle and bottom staves) is marked *mp*. The piano part features a melody in the right hand and a bass line in the left hand. The right hand part is labeled "R. H.".

A (C# Bass) Bm7 A D (A Bass) A

and out of sight. I real - ly

This system contains the first two staves of music. The top staff is a vocal line with lyrics "and out of sight. I real - ly". Above the staff are five guitar chord diagrams: A (C# Bass), Bm7, A, D (A Bass), and A. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing chords.

E (A Bass) D* (A Bass) A

need some - one to talk to, and no - bod - y else

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics "need some - one to talk to, and no - bod - y else". Above the staff are three guitar chord diagrams: E (A Bass), D* (A Bass), and A. The bottom two staves are piano accompaniment.

D A (C# Bass) Bm7 A

knows how to com - fort me to - night.

R.H.


This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics "knows how to com - fort me to - night.". Above the staff are four guitar chord diagrams: D, A (C# Bass), Bm7, and A. The bottom two staves are piano accompaniment, with the right hand (R.H.) playing a melodic line.

F#m A7 Red* 3 3

Snow is cold, rain is wet;

mf

This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics "Snow is cold, rain is wet;". Above the staff are two guitar chord diagrams: F#m and A7, followed by a "Red*" symbol and two triplet markings "3". The bottom two staves are piano accompaniment, starting with a mezzo-forte (mf) dynamic marking.





 D A (C# Bass) B7sus B7 (E Bass) Bm7 E7

chills _____ my _____ soul right to the mar - row. _____

R.H.


(A Bass) E

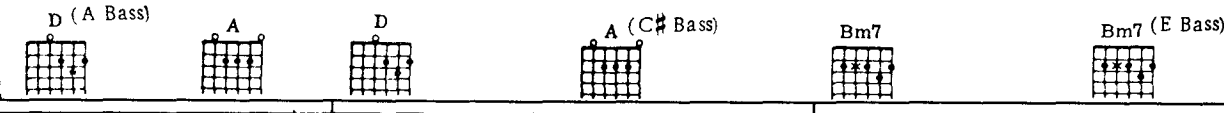




 A (A Bass) E

I won't be hap - py till I _____ see _____ you _____ a - lone _____






 D (A Bass) A D A (C# Bass) Bm7 Bm7 (E Bass)

_____ a - gain, _____ till I'm home _____ a - gain _____ and feel - - in'

R.H.





 A G (A Bass) D (A Bass) A G (A Bass) D (A Bass)

right.



System 1: Treble clef, key signature of two sharps (F# and C#). Chord diagrams for A, E (A Bass), D (A Bass), and A are shown above the staff. The music consists of a series of chords and single notes in both the treble and bass staves.

System 2: Treble clef, key signature of two sharps. Chord diagrams for D, G, D, A, and D (A Bass) are shown above the staff. The right hand (R.H.) is indicated on the treble staff. The music continues with chords and single notes.

System 3: Treble clef, key signature of two sharps. Chord diagrams for A, E (A Bass), and D (A Bass) are shown above the staff. The music continues with chords and single notes.

System 4: Treble clef, key signature of two sharps. Chord diagrams for D, G, D, and A are shown above the staff. The music continues with chords and single notes.

F#m

A7

Snow is cold, rain is wet;

Red. D

A (C# Bass)

B7sus

B7

Bm7 (E Bass)

E7

chills my soul right to the marrow.

A

E (A Bass)

D

A

I won't be hap - py till I see you a - lone a - gain,

Red.

A (C# Bass)

Bm7

(E Bass) D

A

(A Bass) D

A

till I'm home a - gain and feel in' right;

R.H.

Red. *

D A (C# Bass) Bm7 D (E Bass) A

till I'm home a - gain and feel - in' right.

D (A Bass) D A (C# Bass) Bm7 D (E Bass)

I wan - na be home a - gain and feel - in'

A (A Bass) G D (A Bass) A NC A (A Bass) G




right.

D (A Bass) A NC (A Bass) G (A Bass) D A


Beautiful




Words and Music by
CAROLE KING

Moderately Slow (In Two)


Cm  Eb7 (B Bass)  Ab  4th fret



You've got to get up ev - 'ry morn - in' with a



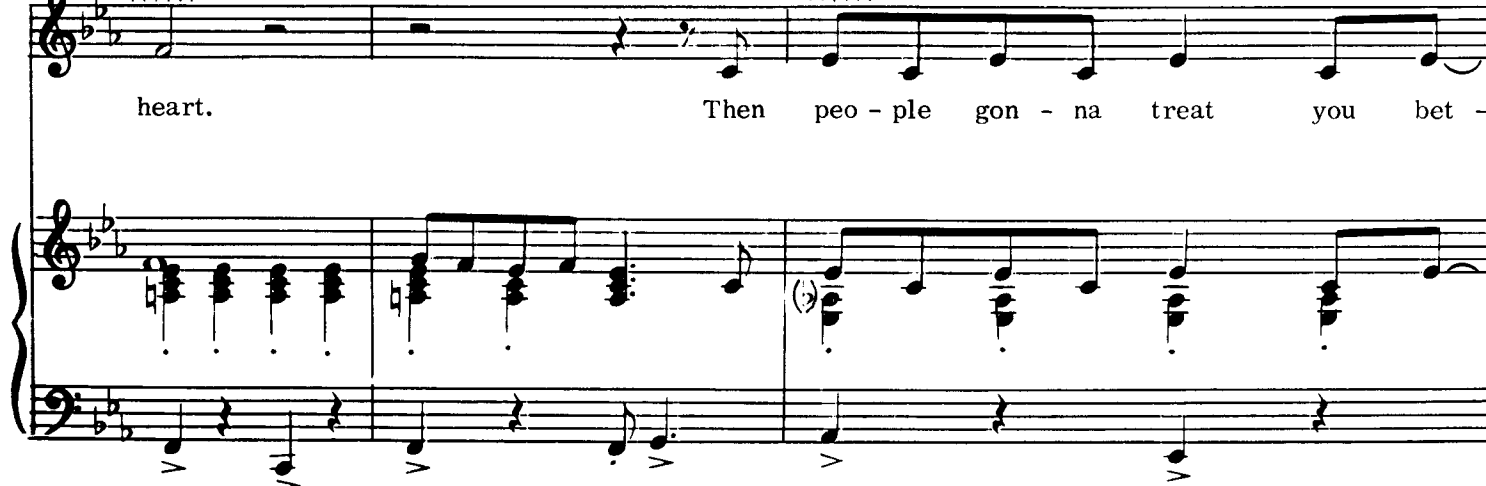
Fm7  Eb (Bb Bass)  Cm 

smile on your face and show the world all the love in your



F7  Ab  4th fret

heart. Then peo - ple gon - na treat you bet -



E \flat (B \flat Bass)



ter. — You're gon-na find, yes, — you will, — that you're beau-

To Coda

E \flat (B \flat Bass)

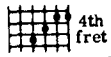


- ti - ful as you feel.

E \flat dim (B \flat Bass)



A \flat (B \flat Bass)



Cm



Wait - ing at the

mp

Cm (B \flat Bass) Cm (A Bass) A \flat 4th fret G

sta-tion with a work - day wind a-blow - ing, I've got noth - ing to do

D7-9 G

but watch the pass - ers by.

Fm7 E \flat (G Bass)

Mir-rored in their fac - es I see frus - tra - tion grow - ing, and they

F \sharp dim G D.C. al Coda

don't see it show - ing. Why do I?

E_b (B \flat Bass) **A \flat (B \flat Bass)**

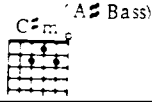
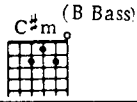
Coda

Red.

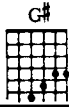
E_b **D \flat 6** *Red.*

A \flat (C Bass) **A \flat** **E \flat (G Bass)** **Fm7**

E \flat (G Bass) **B7**



I have of - ten asked _____ my - self the rea - son for the sad -



- ness in a world _____ where tears are just _____ a lul -



- la - by. _____ If there's an - y an -

E (G# Bass)



- swer, may - be love _____ can end _____ the mad - ness. May - be

Gdim G#

not, oh, but we can on - ly try!

C#m E7 (B Bass) A

You've got to get up ev - 'ry morn - in' with a

p *mf*

F#m E (B Bass) C#m

smile on your face and show the world all the love in your

F#7 E (G# Bass) (add F#) Am (A# Bass) F#7 A

heart. Then peo - ple gon - na treat you bet -

E (B Bass)



ter. — You're gon- na find, yes, — you will, — that you're beau-



- ti - ful, you're beau - ti - ful, —



— you're beau - ti - ful — as you feel.

E (B Bass)



A (B Bass)



Red. — — — — — *

Red. — — — — — *

E E7 (D Bass) A (G# Bass) F#m7

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass clef staff provides a simple accompaniment. Above the treble staff, four guitar chord diagrams are shown: E, E7 (D Bass), A, and F#m7. The E7 chord is specifically labeled with '(D Bass)'. The A chord is labeled with '(G# Bass)'. The F#m7 chord is labeled with '(A Bass)'. The melody in the treble staff consists of eighth and quarter notes, with some chords held across measures.

E (B Bass) C#m7 F#7 E (G# Bass) (add F#) Am F#7 (A# Bass)

The second system continues the piece with the same key signature and time signature. It includes seven guitar chord diagrams: E (B Bass), C#m7, F#7, E (G# Bass), Am (with '(add F#)' written above it), and F#7 (A# Bass). The piano accompaniment in the bass clef staff continues with a steady eighth-note pattern.

A E (B Bass)

The third system features two guitar chord diagrams: A and E (B Bass). The melody in the treble staff shows a sequence of chords, with the E (B Bass) chord appearing in the final measure of the system.

C7 F#m7

The fourth system includes two guitar chord diagrams: C7 and F#m7. The piano accompaniment in the bass clef staff continues with a steady eighth-note pattern.

Gdim E (B Bass)




Repeat and fade out

The fifth and final system on the page includes two guitar chord diagrams: Gdim and E (B Bass). The piece concludes with a double bar line and the instruction 'Repeat and fade out'. The piano accompaniment in the bass clef staff continues with a steady eighth-note pattern.


Way Over Yonder

Words and Music by
CAROLE KING

Moderately Slow

'Way ov - er — yon — der —
mor — row, —









is a place that I — know, —
I'll find my — way —

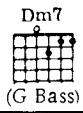




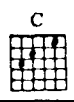
where I can find — shel - ter —
to the land where the — hon - ey — runs



Dm7
(G Bass)



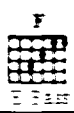
C



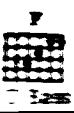
F



F



F



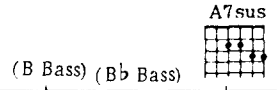
from — hun - ger and ——— cold. ———
in — riv - ers each 3 ——— day. ———



C



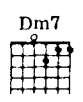
(B Bass) (Bb Bass) A7sus



And the sweet tast-in' good ——— life ——— is so eas-



Dm7



Dm7
(G Bass)



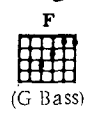
i - ly found. ——— 'Way ov - er



F



F
(G Bass)




C



to Coda ⊕

yon - der, ——— that's where I'm ——— bound.



F (E Bass) C Dm7 G7 C C (C Bass)

I know _____ when I get there, _____

C (B Bass) C (A Bass) G

the first thing I'll see _____

G7 Dm7 (G Bass)

is the sun _____ shin-ing gold - en, _____

shin - in'

C (C Bass) F (C Bass) C

right down on _____ me. _____

Then

C (B Bass) C (Bb Bass) A7sus

trou-ble's gon-na lose me,

Dm7

leave me be-hind, and I'll stand up

C (G Bass)

Dm7 (G Bass)

F (C Bass)

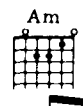
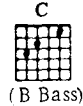
proud - ly in true peace of mind.

C (E Bass)

Dm7

Dm7 (G Bass)

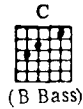
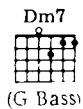
Talk-in' 'bout a, talk-in' 'bout a - way ov - er yon -



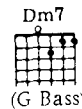
der _____ is a place I have seen. _____



It's a gar - den of wis-dom _____



from _____ some long _____ a - go _____ dream. _____



D.S. al Coda



Fine

May - be _____ to -

Coda

Where You Lead

Words and Music by
CAROLE KING and TONI STERN

Moderately

mf

Want-ing you the way I do, _____
If you're out on the road, _____

on - ly want to be with you. _____ And I would go _____ to the ends _____
feel - in' lone - ly and so cold, _____ all you got-ta do is call _____

_____ of the earth, 'cause dar - lin' to me that's what _____ you're worth. } Where you lead
_____ my name and I'll be _____ there on the next _____ train. }

C F C F

I will fol - low, — an - y - where — that you tell —

C F C G Am C7

— me to. — If you need, — need me to be — with you, — I will fol -

Dm Em Dm F6 C F C

low — where you lead. — I al - ways want - ed a real —

F C

— home — with flow - ers on the win - dow — sill, — but

if you want to live in New York City, honey, you know I will.

I never thought I could get satisfaction

from just one man, but if anyone can keep

me happy, you're the one who can. Where you lead

Chord diagrams: F, C, F, C, F, C, F, C, F, Em, Dm7, Dm7 (G Bass)

C F C F

I will fol - low, an - y - where that you tell

C F C Em Am C7
(C Bass) (B Bass) (G Bass)

me to. If you need, need me to be with you, I will fol -

Dm Em F Dm Em Dm F
(F Bass) (G Bass) (F Bass) (G Bass)

low. Oh, where you lead - low where you lead.

C F C F C F C Dm C
(C Bass) (C Bass) (E Bass)

Where you lead I will fol - low. Where you lead

Fade

You've Got A Friend

Words and Music by
CAROLE KING

Slowly, with expression

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The second system shows a treble clef staff with a melodic line starting on a half note, followed by eighth notes, and a bass clef staff with a bass line of eighth notes. A dynamic marking of *mp* is present.

This system contains the first line of the song. The vocal line is on a treble clef staff with lyrics: "When you're down _____ and trou - bled and you need -", "a - bove _____ you grows dark -". The piano accompaniment is on a grand staff (treble and bass clefs). Chord diagrams for Fm, C7 (G Bass), and C7 are shown above the vocal line.

This system contains the second line of the song. The vocal line is on a treble clef staff with lyrics: "some love and care, _____ and _____ noth - in', _____", "and full of clouds, _____ and that ol' _____ north wind _____". The piano accompaniment is on a grand staff. Chord diagrams for Fm, C7, Fm, C7, Fm, and Bbm7 are shown above the vocal line.



noth-in' is go - in' right; _____
 be - gins to blow; _____



close your eyes _____ and think of me and soon I _____ will be there _____
 keep your head _____ to - geth - er and call my _____ name out loud; _____



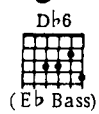
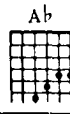
to bright-en up _____ e - ven your dark - est night. _____
 Soon you'll hear me knock - in' at your door. _____



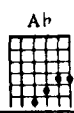
You just call _____ out my _____ name _____



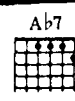
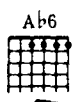
and you know — wher - ev - er I am, — I'll come run -



nin' — to see you a - gain.



Win-ter, spring, sum-mer or fall, —



to Coda ☼

all you have to do is call, — and I'll be —

1.  

there. You've got a friend.

 (N. C.)

2. If the sky

2.  

there, yes, I will. Now ain't it good to know that you've



got a friend when people can be so cold? They'll hurt



Musical staff with treble clef and key signature of two flats. Lyrics: — you, yes, and de-sert you and take your soul — if you let

— you, yes, and de-sert you and take your soul — if you let

Piano accompaniment for the first system, including treble and bass staves.

Bb7

Bbm7

(Eb Bass)

l.S. al Coda

Musical staff with treble clef. Lyrics: them. Oh, but don't you let — them. You just call —

them. Oh, but don't you let — them. You just call —

Piano accompaniment for the second system, including treble and bass staves.



(Eb Bass)

Musical staff with treble clef. Lyrics: there, yes, I will. — You've got a friend. —

there, yes, I will. — You've got a friend. —

Piano accompaniment for the third system, including treble and bass staves. A Coda symbol is present at the start of the system.

Coda



(Ab Bass)

Repeat and fade

Musical staff with treble clef. Lyrics: You've got a friend. — Ain't it good to know you've got a

You've got a friend. — Ain't it good to know you've got a

Piano accompaniment for the fourth system, including treble and bass staves.

Will You Love Me Tomorrow

Words and Music by
GERRY GOFFIN and CAROLE KING

Moderately

mf



To - night — you're — mine — com - plee -
Is this — a — last — ing — trea -



ly; —
sure, —

You give — your — love —
or just — a — mo -



— so sweet - ly. —
— ment's plea - sure? —

To - night —
Can I —

Esus

E

Am

E (G# Bass)

Am

the light _____ of love _____ is in your eyes, _____
 be - lieve _____ the mag - ic of your sighs? _____

Am7 (G Bass)

F

G

but will you love me to - mor -
 Will you still love me to - mor -

C

Dm7 (G Bass)

Gm7

C7

row?
 row?

F

Em

To - night with words _____ un - spok - en, _____

F

F (G Bass)

you say that I'm _____ the on - ly one;

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a whole rest, followed by a half note 'you', a quarter note 'say', a quarter note 'that', a half note 'I'm', a long dash, a quarter note 'the', a quarter note 'on', a quarter note 'ly', and a half note 'one;'. Above the vocal line, two guitar chord diagrams are shown: an F major chord and an F major chord with a G bass note. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in both hands.

C

C7

F

But will my

The second system continues the musical score. The vocal line has a whole rest, followed by a half note 'But', a quarter note 'will', and a half note 'my'. Above the vocal line, three guitar chord diagrams are shown: C major, C7, and F major. The piano accompaniment continues with a similar rhythmic pattern.

Em

heart _____ be brok - en _____ when the night _____

The third system shows the vocal line with a half note 'heart', a long dash, a half note 'be', a quarter note 'brok -', a long dash, a half note 'en', a long dash, a half note 'when the night', and a long dash. Above the vocal line, an Em chord diagram is shown. The piano accompaniment continues with a similar rhythmic pattern.

Am

D

Dm7

_____ meets the morn- ing sun? _____

The fourth system shows the vocal line with a long dash, a half note 'meets the morn-', a quarter note 'ing', a half note 'sun?', and a long dash. Above the vocal line, three guitar chord diagrams are shown: Am, D, and Dm7. The piano accompaniment continues with a similar rhythmic pattern.

G C

I'd like ___ to know ___ that you

F F (G Bass) C

___ love ___ is the ___ love I ca

F (G Bass) G

___ be sure ___ of. ___ So

E7sus E7 Am

tell me now, ___ and I ___ won't ask ___ a - gain.



Musical staff with treble clef and notes for the first system.

Will you still love me to - mor -

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef and notes for the second system.

row? _

Will you still

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef and notes for the third system.

love me to - mor - row?

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef and notes for the fourth system.

Piano accompaniment for the fourth system, including treble and bass staves.

Smackwater Jack

Words and Music by
GERRY GOFFIN and CAROLE KING

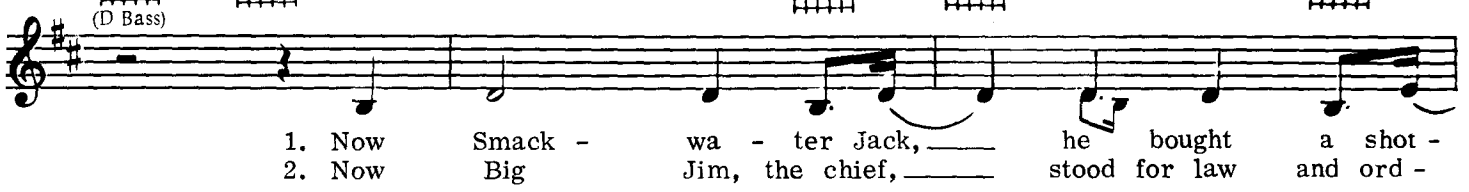
Moderately Fast





D   D 
(D Bass)



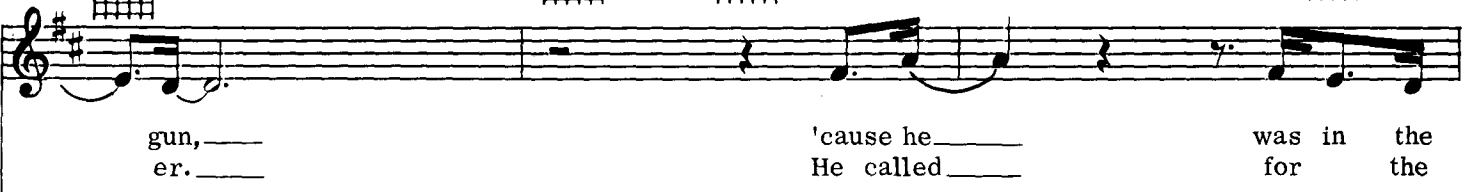
G  D  G  D  G 
(D Bass)

1. Now Smack - wa - ter Jack, he bought a shot -
2. Now Big Jim, the chief, stood for law and ord -




D  G  D  G 

gun, _____ 'cause he _____ was in the
er. _____ He called _____ for the




D G D G D

mood for a lit - tle - con - fron - ta - tion. — He just - a
 guard to come and sur - round — the bor - der. —
 Smack right there in - stead — of lat - er. — You know the

G7

let it all — hang — loose, — he did - n't think a - bout — the noos -
 From his bull - dog mouth, — as he led the pos - se south -
 peo - ple were — quite pleased, — 'cause the out - law had — been seize

A G

To Coda

— he could - n't take no more a - buse, — so he shot down — the
 — came the cry, "We've got to ride to clean — up the streets.
 — and on the whole it was a ver - y good year.

D G D

1. (D Bass)

con - gre - ga - tion. — You can't

A Bm A Bm7

talk to a man with a shot - gun in his

G 2. G7

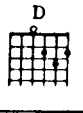
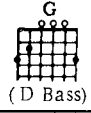
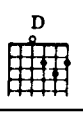
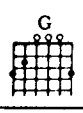
hand. for our wives and our daugh-

D G (D Bass) D A Bm

ters." You can't talk to a man

A Bm7 G D.S. al Coda

with a shot - gun in his hand.



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of eighth and quarter notes.

For the un - der - tak - er. _____ You can't

Coda

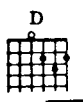
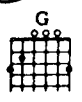
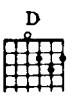
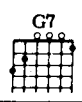
Musical staff with treble clef, featuring a triplet of eighth notes. The bass line is in the lower register.



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

talk to a ___ man _____ with a shot - gun ___ in his ___ hand, a

Musical staff with grand staff (treble and bass clefs) and key signature of one sharp (F#). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

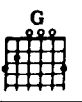
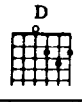
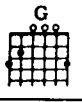


Musical staff with treble clef and key signature of one sharp (F#). The melody includes a repeat sign.

shot-gun in ___ his hand. _____ Smack-wa-ter Jack ___ bought a shot -

Musical staff with grand staff (treble and bass clefs) and key signature of one sharp (F#). The piano accompaniment continues with eighth-note patterns.

Repeat and fade



Musical staff with treble clef and key signature of one sharp (F#). The melody concludes with a final note.

gun. _____ Yeah! Smack-wa-ter Jack ___ bought a shot - gun. _____

Musical staff with grand staff (treble and bass clefs) and key signature of one sharp (F#). The piano accompaniment concludes with a final chord.

Tapestry

Words and Music by
CAROLE KING

Slowly (In Two)

mf

Red.....*

mp

Red.....*

Red.....*

Red.....*

Red.....*

My —

F C7sus (no 5) F C7sus (no 5) (D Bass Bb6)

life has been a tap - es - try of rich and roy - al hue, an

(C Bass) F Bb C7sus (no 5) F Bb6 (F Bass)

ev - er - last - ing vis - ion of the ev - er - chang - ing

F Gm7 C Gm7 (D Bass) Gm7

view, a wond - 'rous wov - en mag - ic in bits of blue and gold, —

C Bb Am7 Gm7

— a tap - es - try to feel and see im - pos - si - ble to hold. —

C Fmaj7 (C Bass) Bb

— { Once, a - mid the soft, — sil - ver
Soon, with - in my — tap - es - try, a -

Fmaj7 (C Bass) Bb Fmaj7

sad - ness in the sky, — there came — a man — of for -
long — the rut - ted road, — he sat — down — on a —

(C Bass)



tune, a drift - er pass - ing by. He
riv - er rock and turned in - to a toad. It



wore a torn and tat - tered cloth a - round his leath - ered hide,
seemed that he had fal - len in - to some - one's wick - ed spell,



and a coat of man - y col - ors, yel - low
and I wept to see him suf - er, though I



To Coda ⊕

green on eith - er side. He
did - n't know him

Red.....*

Red.....*

Ab (Ab Bass) (Ab Bass) Eb (Ab Bass)

moved with— some un - cer - tain - ty, as if he did - n't know

Ab (Ab Bass) (Ab Bass) Eb (Ab Bass) (Ab Bass) Ab

just what he was there — for, — or — where he ought to go. —

C (C Bass) G (C Bass) F

Once he reached for some-thing — gold - en, hang - ing from a tree, —

C (F Bass) (Bb Bass) Bbmaj7 Bb F Gm7

— and his hand came down emp - ty.

D.S. al Coda

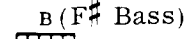
(add 9)



well. As I watched in sor - row, there

Coda

(add 9)



sud - den - ly — ap - peared — a fig - ure, — grey and

(add 9)

B (F# Bass)



(F# Bass)



ghost - ly, be - neath — a flow - ing beard. — In



times of deep - est dark - ness, — I've seen — him dressed in

mp

C# Bmaj7 Bbm7 G#m7

3

rall.

black. Now my tap - es-try's un - rav - el - ing; he's come — to take me

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It features a triplet of eighth notes followed by a series of quarter notes. Above the staff are four guitar chord diagrams: C# (x24321), Bmaj7 (x24321), Bbm7 (x24321), and G#m7 (x24321). A bracket labeled '3' spans the first three notes of the vocal line. The word 'rall.' is written below the staff. The lyrics 'black. Now my tap - es-try's un - rav - el - ing; he's come — to take me' are written below the vocal line. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It features a triplet of eighth notes in the right hand and a single note in the left hand. The word 'rall.' is written below the piano staff.

Slower Tempo (D# Bass)

C# G#m7 C#

rall.

back. He's come — to take me back.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef. Above the staff are three guitar chord diagrams: C# (x24321), G#m7 (x24321), and C# (x24321). A bracket labeled '3' spans the first three notes of the vocal line. The word 'rall.' is written below the staff. The lyrics 'back. He's come — to take me back.' are written below the vocal line. The bottom staff is a piano accompaniment in grand staff. It features a triplet of eighth notes in the right hand and a single note in the left hand. The word 'rall.' is written below the piano staff.

B (C# Bass)

accel.

F# B (F# Bass)

(add 9)

Tempo I

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef. Above the staff are two guitar chord diagrams: B (C# Bass) (x24321) and F# B (F# Bass) (x24321). The word 'accel.' is written below the staff. The bottom staff is a piano accompaniment in grand staff. It features a triplet of eighth notes in the right hand and a single note in the left hand. The word 'accel.' is written below the piano staff. The tempo marking 'Tempo I' is written below the piano staff.

accel.

mf

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in grand staff. The word 'accel.' is written below the piano staff. The dynamic marking 'mf' is written below the piano staff.

F# B (F# Bass) F# (C# Bass) B (C# Bass) C#7 F#

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef. Above the staff are five guitar chord diagrams: F# (x24321), B (F# Bass) (x24321), F# (C# Bass) (x24321), B (C# Bass) (x24321), C#7 (x24321), and F# (x24321). The bottom staff is a piano accompaniment in grand staff.



rall.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in grand staff. The word 'rall.' is written below the piano staff.

(You Make Me Feel Like) A Natural Woman

Words and Music by
GERRY GOFFIN, CAROLE KING
and JERRY WEXLER

Moderately

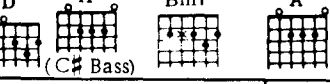

Look-in' out on the morn-ing rain, —





I used to feel un - in - spired. —



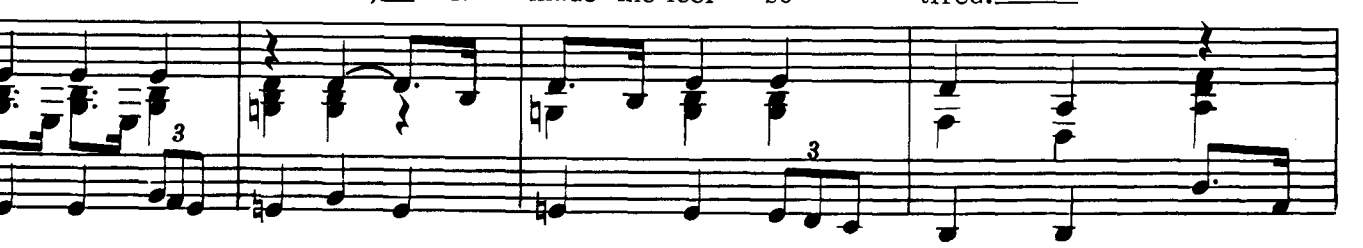
 

And when I knew I'd have to face an - oth - er day, —



Lord, — it made me feel so tired. —



A (C# Bass) Bm7 C#m7

Be - fore the day I met you, —

Be - fore the day I met you, —

Bm7 C#m7 Bm7 C#m7

life was so un - kind. Your love was the key to my — peace of

life was so un - kind. Your love was the key to my — peace of

Dmaj7 Bm7 (E Bass) A

mind, — — — — 'cause you make me — — — — feel, — — — —

mind, — — — — 'cause you make me — — — — feel, — — — —

D A D A D A (C# Bass)

you make me — — — — feel, — — — — you make me — — — — feel like a — — — —

you make me — — — — feel, — — — — you make me — — — — feel like a — — — —

A D A Bm7 Bm7 A to Coda

(C# Bass) (E Bass)

nat - u - ral wo - man. — When my

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'nat - u - ral wo - man. — When my'. Above it are guitar chord diagrams for A, D, A, Bm7, Bm7, and A, with bass line instructions '(C# Bass)' and '(E Bass)'. The bottom staff is a piano accompaniment with triplets in the right hand.

E G

(G# Bass)

soul was in the lost and found, — you came a -

Detailed description: This system contains the third and fourth staves of music. The top staff has lyrics 'soul was in the lost and found, — you came a -'. Above it are guitar chord diagrams for E and G, with bass line instructions '(G# Bass)'. The bottom staff is a piano accompaniment with triplets in the right hand.

D A Bm7 A

(C# Bass)

long — to claim it. I did - n't

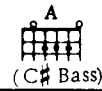
Detailed description: This system contains the fifth and sixth staves of music. The top staff has lyrics 'long — to claim it. I did - n't'. Above it are guitar chord diagrams for D, A, Bm7, and A, with bass line instructions '(C# Bass)'. The bottom staff is a piano accompaniment with triplets in the right hand.

E G

(G# Bass)

know just what was wrong with me, — 'til your

Detailed description: This system contains the seventh and eighth staves of music. The top staff has lyrics 'know just what was wrong with me, — 'til your'. Above it are guitar chord diagrams for E and G, with bass line instructions '(G# Bass)'. The bottom staff is a piano accompaniment with triplets in the right hand.



kiss helped me name it. Now I'm no long - er

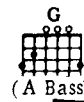


doubt - ful of what I'm liv - in' for, 'cause



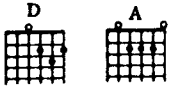
D.S. al Coda

if I make you hap - py I don't need to do more.



Oh, ba - by, what you've done to me! (What you've

Coda



done to me! _____) You _____ make me feel _____ so _____ good _____



_____ in - side. (Good in - side. _____)



And I just _____ want to be _____ (want to be _____)



close to you. You make me feel _____ so a - live! _____ You_

Bm7 (E Bass) A Dmaj7

make me feel, You make me

A Dmaj7 A D A A D6 A6 (C# Bass) (C# Bass)

feel, You make me feel like a nat - u - ral,

Bm7 1.2. Bm7 (E Bass) Bm7 3.

nat - u - ral wo - man. You make me wo - man, a

Bm7 (E Bass) A D A Bm7 A (C# Bass)

nat - u - ral wo - man.