

# FAMOUS POP-SONGS

For Classical Guitar

## CONTENTS:

Bye bye Love	2
Blowin' in the Wind	4
I'll have to say I love you in a Song	6
Vincent	8
Bright Eyes	11
Hotel California	14
Wonderful tonight	17
What a wonderful World	20
Ben	22

## BYE BYE LOVE

Lyrics &amp; Music: B. Bryant

 $\text{♩} = 160$ 

The musical score for "BYE BYE LOVE" is written for guitar. It consists of six systems of music. The first system shows a treble clef with a key signature of one flat and a tempo of 160. The second system continues the melody. The third system includes first (I), second (II), and third (III) endings. The fourth system continues the melody. The fifth system includes first (I) and second (II) endings. The sixth system continues the melody. The score includes various musical notations such as notes, rests, and fingerings.



1

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

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

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

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

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

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

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

**G7** bye, my love bye | **C** bye. — ||

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

## BLOWIN' IN THE WIND

Lyrics &amp; music: Bob Dylan

musical score for guitar, featuring treble clef, key signature of one sharp (F#), and 4/4 time signature. The score consists of seven staves of music. The notation includes eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are indicated above notes. Dynamic markings 'p' (piano) and 'm' (mezzo) are used. Some notes have an 'i' (accidental) above them. The score ends with a double bar line on the seventh staff.



1

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

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

The answer, my friend, is blowin' in the wind.  
The answer is blowin' in the wind.

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

The answer, my friend, is blowin' in the wind.  
The answer is blowin' in the wind.

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

**Lyrics & Music: Jim Croce**

**♩ = 132**

This page contains a musical score for a piano exercise, consisting of seven staves of music. The notation is written in treble and bass clefs, with a key signature of one sharp (F#). The exercise is titled "Piano Exercise" and is numbered "1". The music features various musical symbols, including notes, rests, and dynamic markings such as *m*, *i*, *p*, and *a*. The notation is arranged in a standard musical format, with staves connected by a brace on the left. The exercise is designed to be played on a piano, with the right hand playing the treble clef and the left hand playing the bass clef. The notation includes various musical symbols, including notes, rests, and dynamic markings such as *m*, *i*, *p*, and *a*. The exercise is designed to be played on a piano, with the right hand playing the treble clef and the left hand playing the bass clef.

1

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

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

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

## VINCENT

Lyrics &amp; music: Don Mc Lean

$\text{♩} = 76$  



*i m i m i m i*

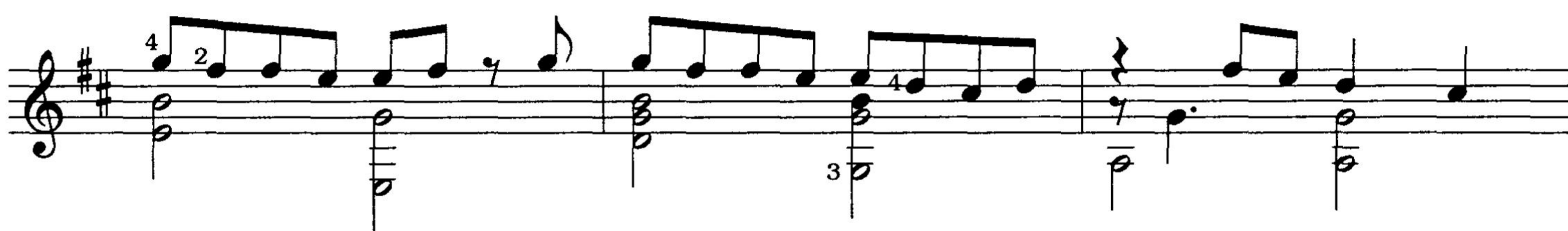
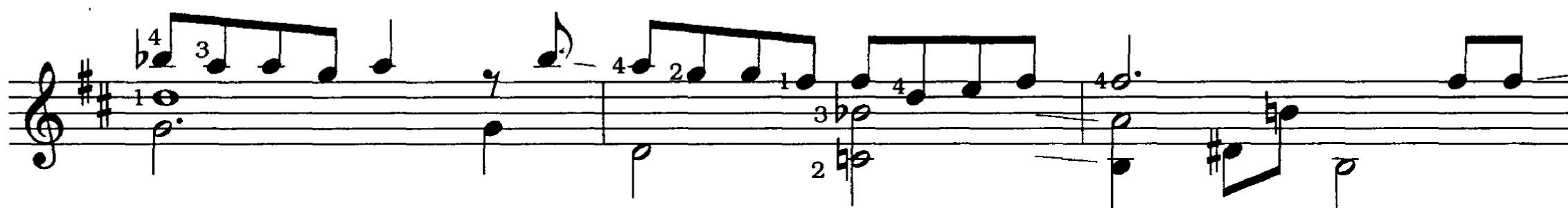
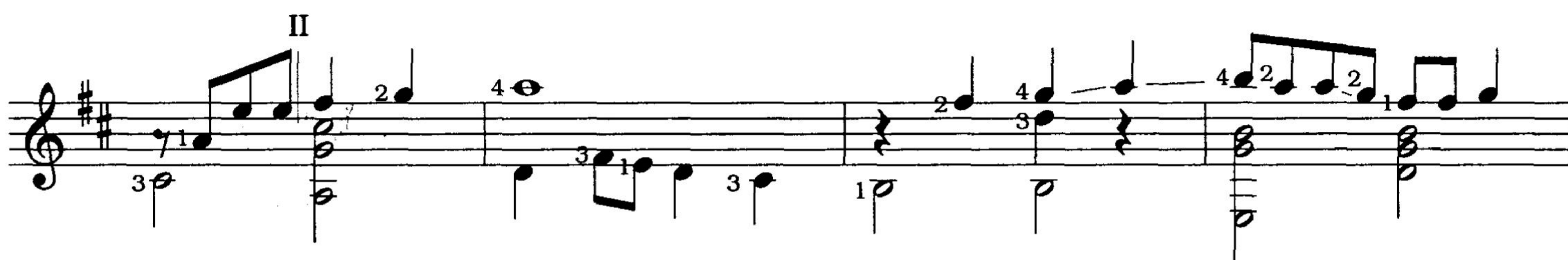
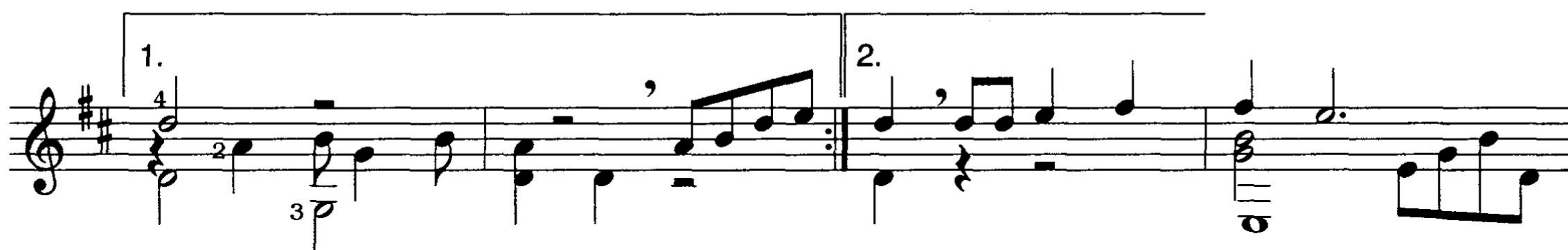
*p i m p i*

*p i m*

*p i m i*

*p i m i*

*p i m i*



D.S. al ⊕ Poi Coda

⊕ Coda



## VINCENT

Lyrics &amp; music: Don Mc Lean

§  
 Star-ry, star-ry **D** night, | paint your pal - ette **Em** blue and grey, |  
 look out on a **G** summer's day, with **A7** eyes that know the  
 dark - ness in my **D** soul. Shad - dows on the | hills. |  
 sketch the trees and the **Em** daf - fo - dils. | Catch the breeze and the |  
**G** winter chills, in **A7** col - ors on the snow-y lin-en | **D G** land. |  
**D** And now I under - **Em** stand | **A7** what you tried to |  
**D** say to me, **Bm** How you suf - fered for your **Em7** sa - ni - ty, |  
**A7** How you tried to set them **Bm** free. They would not listen, they did | ⊕  
**E7** not know how, — | **Em7 A7** Perhaps they'll listen | **1. D** now. |  
 (2) Star-ry, star-ry :|| **2. D** now: For they could not | **Em7** love you |  
**A7** But still your love was **D** true. | **Bm** And when no |  
**Em7** hope was left in sight on that **Gm6** Star-ry, star-ry night, You |  
**D C7** took your life, as lov-ers of-ten | **B7** do; But I | **Em7** could have told you  
 Vincent, This **G** world was ne-ver meant for one as |  
**A7** beau-ti-ful as **D** you. | (3) Star-ry, star-ry || **D.S. al** ⊕  
 ⊕ Coda: **E7** lis-t'ning still, - | **Em7 A7** Per-haps they ne-ver | **D G D** will. | —

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

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

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

# BRIGHT EYES

Lyrics & Music: Mike Batt

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

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

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

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

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

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

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

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

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

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

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

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

## BRIGHT EYES

Lyrics &amp; Music: Mike Batt

♩ = 96

Intro

The musical score for "Bright Eyes" is written for guitar in standard notation. It begins with an "Intro" section. The tempo is marked as 96 beats per minute. The score is organized into eight staves. The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, along with fingerings (i, m, a, 1, 2, 3, 4) and dynamics (p, m, a). The score is organized into eight staves, with some staves containing repeat signs and first/second endings. The final staff includes a "p" (piano) marking.

This page contains eight staves of musical notation. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a *rit.* (ritardando) marking and a final *p* (piano) dynamic.

The first staff shows a melodic line with eighth and sixteenth notes. The second staff includes a key signature change to one sharp (F#) and a time signature change to 2/4. The third staff features lyrics: *i m i i I m i i a i a i*, with dynamic markings *p* (piano) and *a* (accents). The fourth staff continues the melodic development. The fifth staff shows a key signature change to two sharps (F# and C#). The sixth staff includes a first ending bracket labeled *1.*. The seventh staff continues the melodic line. The eighth staff includes a second ending bracket labeled *2.*, followed by lyrics *i m a m i* and a final *p* (piano) dynamic.

## HOTEL CALIFORNIA

Lyrics & Music:  
D. Henley/D. Felder/G. Frey

♩ = 132

This musical score is a guitar solo for the song "Hotel California". It is written in standard musical notation on a single staff with a treble clef. The tempo is marked as 132 beats per minute (♩ = 132). The key signature has one sharp (F#), and the time signature is 4/4. The score consists of eight lines of music. It features a variety of guitar techniques including triplets, sixteenth-note runs, and slurs. Fingering is indicated by numbers 1-4 above notes, and specific techniques like "i" (index), "m" (middle), and "a" (annular/ring) are noted above certain notes. Dynamic markings include "p" (piano) and "a" (accents). The piece concludes with a final chord and a double bar line.

The first system of the musical score for 'The Rose Tree' is written on a grand staff (treble and bass clefs). The melody is in the treble clef, starting with a treble clef and a key signature of one sharp (F#). The bass line is in the bass clef, starting with a bass clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a 4-measure rest indicated. The bass line consists of quarter and eighth notes, with a 2-measure rest indicated. The system ends with a double bar line.

The first system of the musical score for 'The Rose Tree' is written on a grand staff (treble and bass clefs). The melody is in the treble clef, starting on a G4 note. The bass line is in the bass clef, starting on a G3 note. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with a repeat sign at the end of the first phrase. The bass line consists of quarter and eighth notes, with a repeat sign at the end of the first phrase.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system is in 4/2 time, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with a '4' indicating a fourth interval and a '2' indicating a second interval. The bass line is written on a four-line staff. The second system continues the melody and bass line, with a key signature change to two sharps (F# and C#). The score includes various musical notations such as notes, rests, and dynamic markings like 'm' (mezzo-forte) and 'p' (piano).

## Repeat and Fade

## HOTEL CALIFORNIA

Lyrics &amp; Music:

D. Henley/D. Felder/G. Frey

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

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

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

\* original key B minor (=capo in II)

**Lyrics & Music:**  
**Eric Clapton**

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

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

# WONDERFUL TONIGHT


**Lyrics & Music:**  
**Eric Clapton**

**♩ = 92**

The image displays a page of guitar sheet music, likely for a piece in D major. The music is written on a single staff in treble clef, with a key signature of one sharp (F#). The piece begins with an "Intro" section, marked with a "V" above the staff. This is followed by a main melody section, which includes a key signature change to D minor (two flats) indicated by a double bar line and a key signature symbol. The music features various fret numbers (1, 2, 3, 4, 12) and accidentals (sharps, flats, naturals). The piece concludes with a final section, marked with a "1." above the staff.



D.S. al  poi Coda

 Coda



## WHAT A WONDERFUL WORLD

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

$\text{♩} = 76$

The musical score is written for piano and voice. It begins with a treble clef and a common time signature (C). The tempo is marked as quarter note = 76. The key signature has one sharp (F#). The score consists of six systems of music. The first system includes a vocal line with notes marked with fingerings (1, 2, 3, 4) and a piano accompaniment with notes marked with fingerings (m, i, p). The second system includes a section marked 'IV' and a triplet of eighth notes. The third system includes a section marked 'IV' and a triplet of eighth notes. The fourth system includes a section marked 'IV' and a triplet of eighth notes. The fifth system includes a section marked 'IV' and a triplet of eighth notes. The sixth system includes a section marked 'IV' and a triplet of eighth notes. The score ends with a final chord.

*a*

*m i p*

IV

IV

IV

IV

IV

I see	C	Em	F	Em	Dm G7	C	
trees of green,			red roses to		I see them bloom		
E7	Am	A $\flat$	Dm7	G7	C	C $^+$	
for me and you, and I		think to myself,	What a wonderfull	world			
Fmaj7 G7	C	Em	F	Em	Dm G7	C	
I see	skies of blue and	clouds of white the	bright blessed day the				
E7	Am	A $\flat$	Dm7	G7	C	F	
dark sac-red night and I		think to myself,	what a wonderful	world.			
C	Dm7	G7	C				
The	colours of the rainbow, so	pretty in the sky	are				
Dm7	G7	C	Am	Em			
also in the faces of	peo-ple go-in' by, I see	friends shak-in' hands, say-in'					
Am	Em	Am	E $^0$ (dim)				
"How do you do".	They're real-ly say-in'						
Dm7	G	C	Em	F	Em		
"I love you" I hear	ba-bies cry, I	watch them grow					
Dm	C	E7	Am	A $\flat$			
They'll learn much more than	I'll ev-er know and I	think to myself,					
Dm7	G7	C	Gm6	A7	Dm7		
What a wonderful	world	yes I	think to myself				
G7	C	Fm	C				
What a wonderful	world.						

## BEN

Lyrics: Don Black  
Music: Walter Scharf

$\text{♩} = 76$  ⑥ = D

*i m a* *a m i*

*p p*

II

I

This page contains seven staves of musical notation for guitar, written in D major (two sharps). The notation includes various fret numbers, fingerings, and articulation marks.

The first staff begins with a treble clef and a key signature of two sharps. It contains several measures of music, including a triplet of eighth notes and a sixteenth-note run. Fingering numbers (1, 2, 3, 4) are placed above the notes.

The second staff is marked with a Roman numeral "II" above the first measure. It continues the melodic line with various fret numbers and fingerings.

The third staff is also marked with a Roman numeral "II" above the first measure. It features a triplet of eighth notes and a sixteenth-note run.

The fourth staff continues the piece, with a triplet of eighth notes and a sixteenth-note run. Fingering numbers (1, 2, 3, 4) are placed above the notes.

The fifth staff is marked with a Roman numeral "II" above the first measure. It features a triplet of eighth notes and a sixteenth-note run. Fingering numbers (1, 2, 3, 4) are placed above the notes.

The sixth staff is marked with a Roman numeral "III" above the first measure. It features a triplet of eighth notes and a sixteenth-note run. Fingering numbers (1, 2, 3, 4) are placed above the notes.

The seventh staff is marked with a Roman numeral "II" above the first measure. It features a triplet of eighth notes and a sixteenth-note run. Fingering numbers (1, 2, 3, 4) are placed above the notes.

## BEN

Lyrics: Don Black  
Music: Walter Scharf

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