

9 Easy arrangements of

# FAMOUS POP-SONGS

For Classical Guitar

compiled by

**CEES HARTOG**

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ALSBACH-EDUCA

# WHAT A WONDERFUL WORLD

Lyrics & Music: B. Campbell

Arr.: C. Hartog

♩ = 120

First musical staff with treble clef, key signature of one sharp (F#), and common time signature. It contains a melody line with eighth and quarter notes, and a bass line with chords and triplets. A circled cross symbol is at the end of the staff.

Second musical staff with treble clef, key signature of one sharp, and common time signature. It contains a melody line and a bass line with chords.

Third musical staff with treble clef, key signature of one sharp, and common time signature. It contains a melody line and a bass line with chords.

Fourth musical staff with treble clef, key signature of one sharp, and common time signature. It features a first ending (1.) and a second ending (2.) with repeat signs. A circled cross symbol is at the end of the staff.

Fifth musical staff with treble clef, key signature of one sharp, and common time signature. It contains a melody line and a bass line with chords and triplets.

Sixth musical staff with treble clef, key signature of one sharp, and common time signature. It contains a melody line and a bass line with chords. A circled cross symbol is at the end of the staff.

D.C. al  
poi Coda

Coda section with treble clef, key signature of one sharp, and common time signature. It contains a melody line and a bass line with chords. A circled cross symbol is at the beginning of the staff.

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

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

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

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

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

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

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

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

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

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

# LLORANDO SE FUE

Lyrics: G. Hermosa

Music: U. Hermosa

Arr.: C. Hartog

♩=116

The musical score is written for guitar in a key of one sharp (F#) and a common time signature (C). It consists of six systems of music, each with a treble clef staff and a bass clef staff. The first system begins with a tempo marking of ♩=116 and dynamic markings of *mp* and *mf*. The score includes various musical notations such as chords, arpeggios, and melodic lines. Fingering numbers (1-4) are indicated for many notes. The piece concludes with a double bar line and a fermata over the final notes.

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The musical score consists of three systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The first system includes a 'V' marking above the treble staff. The second system includes fret numbers (1, 2, 3, 4) and fingerings (1, 2, 3, 4) above the treble staff. The third system includes the lyrics 'a m i a m i' and 'i m i a m i' above the treble staff, and ends with the instruction 'fade out'.

1

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

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

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

# A GROOVY KIND OF LOVE

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

$\text{♩} = 88$

The musical score consists of six staves of music, all in treble clef and common time. The first staff begins with a tempo marking of quarter note = 88. The music is primarily composed of eighth and sixteenth notes, often grouped in pairs or triplets. The second staff includes a double bar line with repeat dots, followed by a triplet of eighth notes. The third staff features a triplet of eighth notes and a slur over a sequence of notes. The fourth staff contains a triplet of eighth notes and a slur. The fifth staff has a slur over a sequence of notes and a triplet of eighth notes. The sixth staff includes a double bar line with repeat dots, a triplet of eighth notes, and a slur over a sequence of notes. Roman numerals 'V' and 'I' are placed above the staves to indicate chord changes. Fingering numbers (1-4) are written above notes, and a '3' is written below a triplet. The music concludes with a final triplet of eighth notes.

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

1

— When I'm feelin' || C blue, all I have to | G do, is take a look at |

C you, then I'm not so | Dm/C\* blue. When you're close to | Dm7 me, I can feel your |

Em7 heart beat I can hear your | F breath-ing in my | G ear. Wouldn't you a- |

C gree baby you and | G me got a groovy kind of | C love. — | G7 ||

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

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

\* C bass

# CHARIOTS OF FIRE

Music: Vangelis  
Arr: C. Hartog

♩. = 66

The musical score is written in G major and 6/8 time. It consists of six systems of staves. The first system shows the piano introduction with a melody in the right hand and accompaniment in the left hand. The second system introduces the vocal line with the lyrics 'a m i'. The third system continues the piano accompaniment, reaching a fortissimo (f) dynamic. The fourth system continues the piano accompaniment. The fifth system continues the vocal line with the lyrics 'a m i'. The sixth system concludes the piano accompaniment with a melody in the right hand and accompaniment in the left hand. Dynamics include *mf*, *p*, and *f*. Fingerings and articulation marks are present throughout the score.

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

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

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

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

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

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

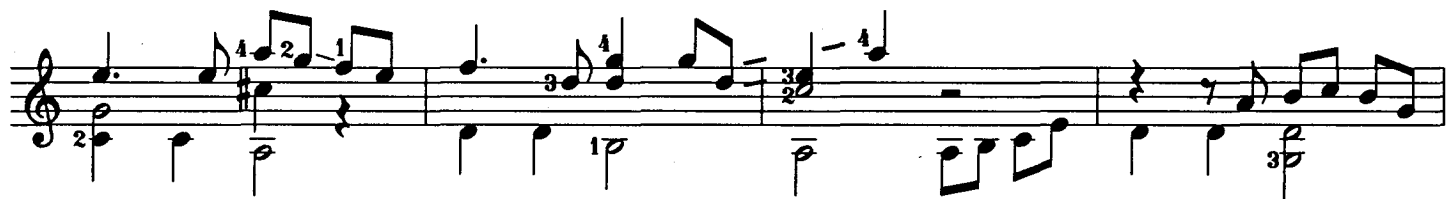
# SEALED WITH A KISS

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

J=108

The musical score is written for guitar and consists of six systems of music. Each system contains a single melodic line on a treble clef staff and a corresponding chordal accompaniment on a bass clef staff. The piece is in 4/4 time with a tempo of 108 beats per minute. The key signature is one sharp (F#), and the mode is major. The score includes various musical notations such as slurs, ties, and fingerings. The first system begins with a melodic line starting on a whole note, followed by eighth and quarter notes. The accompaniment starts with a whole note chord. The second system features a melodic line with a slur over four notes and a '4' above it, and an accompaniment with a '2' below the first note. The third system has a melodic line with a slur over four notes and a '3' above it, and an accompaniment with a '2' below the first note. The fourth system has a melodic line with a slur over four notes and a '4' above it, and an accompaniment with a '2' below the first note. The fifth system has a melodic line with a slur over four notes and a '3' above it, and an accompaniment with a '2' below the first note. The sixth system has a melodic line with a slur over four notes and a '4' above it, and an accompaniment with a '2' below the first note. The score concludes with a final chord in the bass staff.

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



Tho'we got-ta say good **D Dm** -bye for the **Am** sum-mer,

**Dm G** Dar-ling I prom-ise you **C A7** this: I'll send you all my **Dm G** love ev-'ry

**E7 Am** day in a let-ter **Dm E7** — sealed with a **Am (tacet)** kiss. Guess it's gon-na be a

**D Dm** cold — lone-ly **Am** sum-mer, but **Dm G** I'll fill the emp-ti-

**C A7** ness. I'll send you all my **Dm G** dreams, ev'ry **E7 Am** day in a let-ter

**Dm E7** — sealed with a **Am** kiss. — I'll **D** see you in the **Am** sun-light I'll

**D** hear you voice ev-'ry- **Am** where. I'll **D** run to ten-der-ly

**Am** hold you. But, **B7** dar-ling you won't be **E7 (tacet)** there. I don't wan-na say good-

**D Dm** bye — for the **Am** sum-mer. — **Dm G** Know-ing the love we'll

**C A7** miss, oh, let us make a **Dm G** pledge to meet in Sep- **Am** tem-ber —

**Dm G** — and seal it with a **1. Am** — (tacet) Tho' we got-ta say good- **2. Am** kiss —

# MY WAY

(Frank Sinatra)

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

♩ = 88



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

D.S. al Coda

Coda

English lyrics: Paul Anka

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

# LA BAMBA

Lyrics & Music: R. Valens  
Arr.: C. Hartog

♩ = 144

The musical score for 'La Bamba' is presented in a single system with eight staves. The first staff begins with a treble clef, a common time signature, and a tempo marking of ♩ = 144. The music is written in a key with one flat (F major or D minor). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'p' (piano) and 'm' (mezzo-forte). Fingerings are indicated by 'i' and 'm'. Trills are marked with a 'tr' symbol. Trills are also indicated by a '3' over a group of notes. The score concludes with a final cadence.

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

1

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

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

Refrein:  
 baila bamba  
 baila bamba  
 baila bamba

3.  
 Repeat verse 1  
 Refrein

4.  
 Repeat verse 2

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

# KILLING ME SOFTLY WITH HIS SONG

Lyrics: N. Gimbel

Music: C. Fox

Arr.: C. Hartog

tranquillo

8va XII

*p*

*p* *i* *m* *a* *m* *i*

$\text{♩} = 120$

*mf*

*p* *p*

*p* *p*

*p*

*f* *p*

*p*

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



1

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

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

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

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

# DON'T CRY FOR ME ARGENTINA

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

♩=100

The musical score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as quarter note = 100. The score consists of five systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a triplet of eighth notes. The third system also contains a triplet. The fourth system includes a triplet and a four-measure rest. The fifth system starts with a forte (*f*) dynamic. The score concludes with a double bar line and repeat dots.

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

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

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

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

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

à tempo

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

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melody with triplet markings and a bass line. The dynamic marking *rit.* (ritardando) is present at the end of the staff. A Roman numeral *II* is placed above the staff.

meno mosso

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

\* Harmonics (Flag.) ad libitum

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

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

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

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

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

Refrain:

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

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

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

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

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

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

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