

9 Arrangements of

FAMOUS POP-SONGS

For Classical Guitar

4

compiled by

CEES HARTOG

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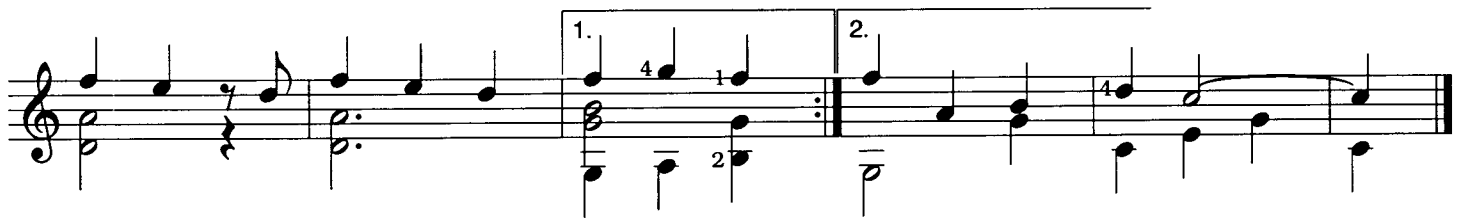
WHEN I NEED YOU

Words & music by:
Carole Bayer Sager / Albert Hammond
Arr.: Cees Hartog

♩ = 96

The musical score is written for a single melodic line on a treble clef staff in 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (Bb). The melody starts on a whole note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues with quarter notes D5, E5, and F5, then a dotted quarter note G5. The third staff features a quarter note A5, a dotted quarter note B5, and a quarter note C6. The fourth staff has a quarter note D6, a dotted quarter note E6, and a quarter note F6. The fifth staff contains a quarter note G6, a dotted quarter note A6, and a quarter note B6. The sixth staff shows a quarter note C7, a dotted quarter note D7, and a quarter note E7. The seventh staff has a quarter note F7, a dotted quarter note G7, and a quarter note A7. The eighth staff concludes with a quarter note B7, a dotted quarter note C8, and a quarter note D8. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 2, 4, 3, 4).

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When I | **C** | need | you I | just close my | eyes and I'm | **G** | with | you.

And | all that I | ^{*}**G#°** | so want to | **Am** | give | you it's | only a | **G** | heartbeat a- | way.

When I | **C** | need | you, I | hold out my | hands and I | **G** | touch | love, I |

never knew | **G#°** | there was so | **Am** | much | love, | keeping me | **G** | warm night and | day. |

Am | Miles and miles of emp-ty | **G** | space in be- | tween us. |

Am | A tel-e-phone can't take the | **G** | place of your | smile. |

But you | **C** | know I won't be | **Am** | trav-el-ing for- | **Dm** | ev-er. |

It's | **G** | cold out, but | hold out and | do like I | do.

When I | **C** | need | you, I | just close my | eyes and I'm | **G** | with | you, and |

all that I | **G#°** | so want to | **Am** | give you, babe | it's | only a | **G** | heartbeat a- | way. |

Am | It's not eas-y when the | **G** | road is your | **Am** | driv-er. | **G** | Hon-ey, that's a heav-y | load that we | **G** | bear,


but you | **C** | know I won't be | **Am** | trav-el-ing a | **Dm** | life-time. |

It's | **G** | cold out, but | hold out and | do like I | do, when I | **C** | need you ||

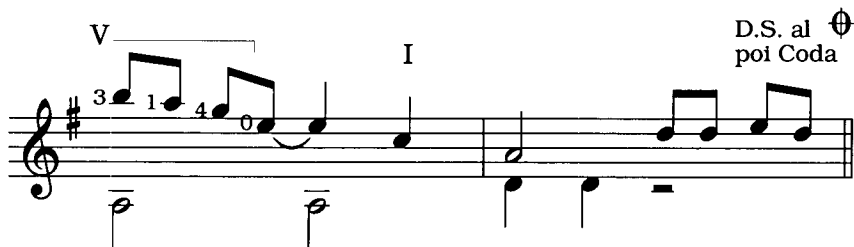
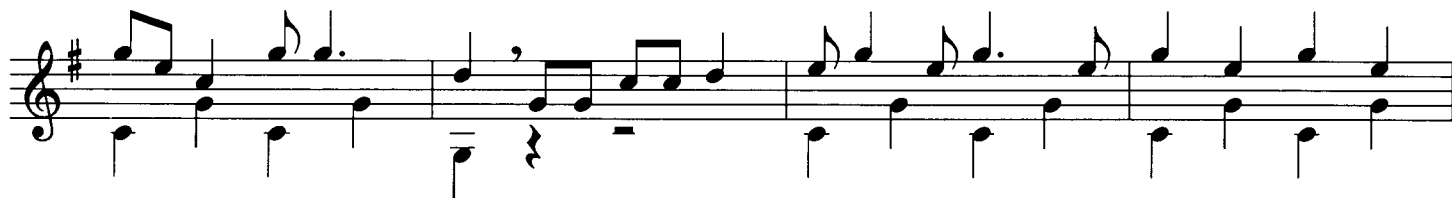
* Optional: E7

LIVING DOLL

Words & music by:
Lionel Bart
Arr.: Cees Hartog

♩ = 116 





Coda ☉



Got my-self a | **G** / / / | cry-ing, talk-ing, | sleep-ing, walk-ing, | liv-ing doll. | / /

Got to do my | best to please her | just' cos she's a | **A7** | liv-ing doll. | **D** /

Got a rov-ing | **G** | eye, and that is | why she sat-is- | **E** | fies my soul! | / /

Got the one an' | **G** | on-ly walk-ing | **C D** | talk-ing liv-ing | **G** / / / | doll! | /

(N.C.) Take a look at her | **C** | hair it's | real! And don't be- | **G** | lieve what I say just | feel!

I'm gon-na lock her | **C** | up in a trunk, so | no Big Hunk can | **A7** | steal her a-way from | **D** / | me.

Got my-self a | **G** | cry-ing, talk-ing, | sleep-ing, walk-ing, | liv-ing doll. | / /

Got to do my | best to please her, | just' cos she's a | **A7** / / / | liv-ing doll. | **D** /

Got a rov-ing | **G** | eye, and that is | why she sat-is- | **E** / / / | fies my soul! | / /

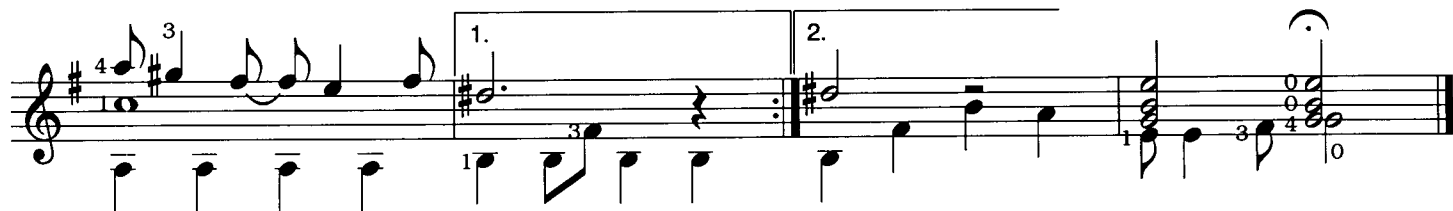
Got the one an' | **G** | on-ly walk-ing, | **C D** | talk-ing liv-ing | **G** || doll!

NO MILK TODAY

♩ = 108

Words & music by:
Graham Gouldman
Arr.: Cees Hartog

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of seven staves of music. The first staff begins with a tempo marking of 108 beats per minute. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (e.g., 1, 2, 3, 4). There are also dynamic markings like 'p' (piano) and 'a' (accents). The piece concludes with a double bar line and a final chord.



Em | **G** | **B7** **Em** | **B7** **Em** |
 No milk to-day my | love has gone a-way, the | bottle stands forlorn, a | symbol of the dawn. |

Em | **G** | **B7** **Em** | **B7** **Em** |
 No milk to-day it | seems a common sight, but | people passing by dont | know the reason why. |

E | **D** | **A** |
 How could they know just | what this message means, the | end of my hopes, the |

B7 **E** |
 end of all my dreams. |

E | **D** | **A** | **B7** **E** |
 How could they know a | palace there has been | behind the door where my | love reigned as queen. |

Em | **G** | **B7** **Em** | **B7** **Em** |
 No milk to-day, it | wasn't al-ways so, the | company was gay, we | turned night into day. |

E **B** | **A** **B** |
 But all that's left is a | place-dark and lone-ly, |

E **B** | **A** |
 a terraced house in a | meanstreet back of town |

E **B** | **A** **B** | **A** | 1. **B** :|| 2. **Em** ||
 becomes a shrine when I | think- of you on-ly | just two up-two | down- :|| -- ||

2. No milk today, it wasn't always so,
 The company was gay, we turned night into day.
 As music played the faster we did dance,
 We felt both at once, the start of our romance.
 How could they know just what this message means,
 The end of my hopes, the end of all my dreams.
 How could they know a palace there has been,

Behind the door, where my love reigned as queen.
 No milk today, my love has gone away,
 The bottle stands forlorn, a symbol of the dawn.
 But all that's left is a place dark and lonely,
 A terraced house in a meanstreet back of town
 Becomes a shrine when I think of you only,
 Just two up two down.

LET IT BE ME

(JE T'APPARTIENS)

Words & music by:
Gilbert Bécaud/ Pierre Delanoe
Arr.: Cees Hartog

♩ = 92

The musical score is written for guitar and consists of six staves. The first staff begins with a treble clef and a common time signature. The melody is primarily in the treble clef, with some chords in the bass clef. The second staff continues the melody with some chromatic movement. The third and fourth staves show a mix of treble and bass clef notation, with some chords in the bass clef. The fifth staff features a more complex melodic line with some chromaticism and a key signature change to one sharp (F#). The sixth staff concludes the piece with a key signature change to two sharps (D#).



(English lyrics: Paul Anka)

C	I bless the	G	day I found you,	Am	I want to	Em	stay a-round you,
F	And so I	C	beg you,	Dm7 G7	Let it be	C	me. Don't take this
Am	If you must	Em	cling to some-one,	F	now and for-	C	e-ver, Dm7 G7 Let it be
F	Each time we	Em	meet, love,	F	I	G	find com-plete love,
Dm7 G7	With-out your	C	sweet love,	F	what	E G	would life be?
C	So ne-ver	G	leave me lone-ly,	Am	Tell me you'll	Em	love me on-ly,
F	And that you'll	C	always	Dm7 G	let it be	C	me.

2. If, for each bit of gladness, someone must taste of sadness,
 I'll bear the sorrow. Let it be me.
 No matter what the price is, I'll make the sacrifices, through each tomorrow,
 Let it be me. To you I'm praying, hear what I'm saying,
 Please let your heart beat for me, just me,
 And never leave me lonely, tell me you'll love me only,
 And that you'll always. Let it be me.

STAY WITH ME TILL THE MORNING



Words & music by:
W.A. Mozart / Elaine Cook / Tom Parker
Arr.: Cees Hartog

♩ = 80

⑥ = D

D	F#m/A A7 D	A D
Dawn breaks above the	ne-on lights.	Soon the day dis- solves the night
A D	A Bm/A	A E7 A A7
Warm the sheets ca- res	my emp-ti- ness	as you leave
D	F#m/A A7 D	A D
Ly-ing here in the	af- ter glow	Tears in spite of all I know
A D	A Bm/D	A E7 A
Pride's a foo-lish sin,	I can't give in	can't you see
D D/F#	G B7/F#	Em Em/G A A/G F#m G A7
Tho you want to	stay you're gone be-fore the	day I'll ne- ver say those
G/B A7/C# D	Em/G D/A A7	D
words, how could I	stay with me 'till the	mor- ning.
D	F#m/A A7 D	A D
I've walked the streets a-	lone be- fore	safe I'm locked be- hind my door.
A D	A Bm/D	A E7 A A7
Strong in my be- lief	no joy or grief touch-es	me. But
D	D/F#	G B7/F# Em Em/G A A/G
when you close you	eyes, it's then I re- a-	lise there's
F#m G A7	G/B A/C# D	Em/G D A7 D
noth- ing left to	prove so dar- ling	stay with me 'till the mor- ning.



TELKENS WEER

Music by: Ruud Bos
Words by: Friso Wiegiersma
Arr.: Cees Hartog

♩ = 66

The musical score is written for guitar and consists of six systems of music. Each system contains a single staff with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, often grouped into triplets. Fingerings are indicated by numbers 1-4. Chords are shown with numbers 1-4 below the staff. The score features several triplet markings and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final triplet and a double bar line.

Em	Am7	D	Gmaj7	C	F#m7^(b5)	B7	
Tel-kens	weer	haal	ik	me	in m'n	hoofd	dat ik die
he-mel	krijg	die	me	wordt	be-loofd		
Em	Am7	D	Gmaj7	C	F#m7^(b5)	B7	B7⁵⁺
tel-kens	weer	wordt	al-le	blauw	weer	grauw,	sta ik te-
leur-ge-	steld	bui-ten	in de	kou,	maar		
E	Amaj7	D#m7^(G#7)	C#m7	F#m7	G#m7	Amaj7	B7
tel-kens	weer	denk	ik	er	komt	er één	waar ik al-
leen	voor	leef	mijn	hart	aan	geef	bij
E	Amaj7	D#m7^(G#7)	C#m7	F#m7	G#m7	C#	:
wie	ik	vind	dat	wat	ik	nu	ont-beer
lief-de	voor	al-tijd	tel-kens	weer.			

2. Telkens weer slaat wat er vroeger was weer als 'n vlam omhoog uit de oude as,
 Telkens weer alsof 't nooit geneest blijft er die pijn bestaan om wat is geweest,
 Maar telkens weer denk ik er komt er één waar ik alleen voor leef mijn hart aan
 Geef bij wie ik vind, dat wat ik nu ontbeert liefde voor altijd, telkens weer.



CRYING IN THE RAIN

Words & music by:
Howard Greenfield / Carole King
Arr.: Cees Hartog

♩ = 76

The musical score is written for guitar in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as ♩ = 76. The score consists of eight staves of music. The melody line is written on the upper staff, and the bass line is written on the lower staff. The music features a variety of chords, including triads and dyads, and includes several fingerings indicated by numbers 1-4 and 0. There are also some slurs and accents. The score is divided into sections labeled with Roman numerals: III, V, and I. The first section (III) spans the first two staves. The second section (V) spans the third and fourth staves. The third section (I) spans the fifth and sixth staves. The final two staves continue the melody and bass line without a section label.

G C | D G | C | D G |
 I'll never | let you see, | the way my broken heart is | hurtin' me |

G C | B7 Em | Am |
 I've got my pride and I | know to hide, all my | sorrow and pain. |

D | Em |
 I'll do my crying in the | rain. |

G C | D G | C | D G |
 If I wait for | cloudy skies, | you won't know the | rain from the | tears in my eyes. |

G C | B7 Em | Am |
 You'll never know that I | still love you so, though the | heart-aches remain |

D | Em |
 I'll do my cry-ing in the | rain. |

C | Am | D | G |
 Raindrops fallin' from | heaven could | never wash away my mise- | ry, but |

Em | C |
 since we're not together I | look for some stormy weather to |

D |
 hide the tears I hope you'll never | see |

G C | D G | C | D G |
 Some-day when my | cryin's done | I'm gonna wear a smile and | walk in the sun |

G C | B7 Em | Am |
 I may be a fool but 'till | then, darling you'll never | see me complain |

D | Em ||
 I'll do my crying in the | rain (3X) ||



MUSIC

Words & music by:
John Miles
Arr.: Cees Hartog

♩ = 88

⑥ = D

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *p* (piano) is present. Fingering numbers 1, 2, 3, and 4 are indicated above the notes.

Musical staff 2: Treble clef, key signature of one flat. Continuation of the melodic line with eighth and sixteenth notes. A dynamic marking of *p* is present. Fingering numbers 1, 2, 3, and 4 are indicated.

Musical staff 3: Treble clef, key signature of one flat. Continuation of the melodic line. A dynamic marking of *p* is present. A *rit.* (ritardando) marking is placed above the staff. A tempo marking $\text{♩} = \text{♩}$ is shown. Fingering numbers 1, 2, 3, and 4 are indicated.

Musical staff 4: Treble clef, key signature of one flat. Continuation of the melodic line. A dynamic marking of *mp* (mezzo-piano) is present. Fingering numbers 1, 2, 3, 4, and 4 are indicated.

Musical staff 5: Treble clef, key signature of one flat. Continuation of the melodic line. A dynamic marking of *mp* is present. Fingering numbers 1, 2, 3, 4, and 4 are indicated.

Musical staff 6: Treble clef, key signature of one flat. Continuation of the melodic line. A dynamic marking of *mp* is present. Fingering numbers 1, 2, 3, 4, and 4 are indicated.

Musical staff 7: Treble clef, key signature of one flat. Continuation of the melodic line. A dynamic marking of *p* is present. A *crescendo* marking is placed above the staff. Fingering numbers 1, 2, 3, and 4 are indicated.

Musical staff 8: Treble clef, key signature of one flat. Continuation of the melodic line. A dynamic marking of *mf* (mezzo-forte) is present. Fingering numbers 1, 2, 3, and 4 are indicated. The staff ends with a double bar line and the number 17.

mf

i m i
i m a
p p p p

a tempo ♩ = 136

rit.
Tempo I mo ♩ = 88

D	Em/D	A/C#	G/B
Music was my	first love,	and it will be my	last
D/A	E/G#	G/A	A
Music of the	future,	and music of the	past
D	Em/D	A/C#	G/B
To live without my	music,	would be impossible to	do,
D/A	E/G#	G/A	1. A
(‘cause) in this world of	troubles	my music pulls me	through
			2. D
			through

AURA LEE

(LOVE ME TENDER)

Trad.

Arr.: Cees Hartog

♩ = 88

The musical score is written for a single melodic line on a treble clef staff in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of quarter note = 88. The score consists of eight staves of music. The first staff includes dynamic markings 'i' (pizzicato) and 'm' (mezzo-forte). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several fingerings indicated by numbers 1-4. A triplet of eighth notes is marked with a '3' and a bracket. A dashed line indicates a slur over two measures. The score concludes with a final cadence.