

PIANO • VOCAL • GUITAR

**SIMPLE
PLEASURES**

BOBBY MCFERRIN



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PLEASURES**

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BOBBY McFERRIN

Bobby McFerrin is a busy man. Since the release of his 1986 solo album, *Spontaneous Inventions*, he's been heard every week across America doing the *Cosby* Show theme; singing the Levi's 501 blues; teaching kids the Alphabet Song on Sesame Street; even managing to inspire a hushed stadium full of Giants fans with the Star Spangled Banner, at the start of a National League playoff game. Most importantly, McFerrin has been treating audiences across the country to his one man show—a show that's never the same show twice: an amazing grab bag of musical styles, comedy, dance and performance art.

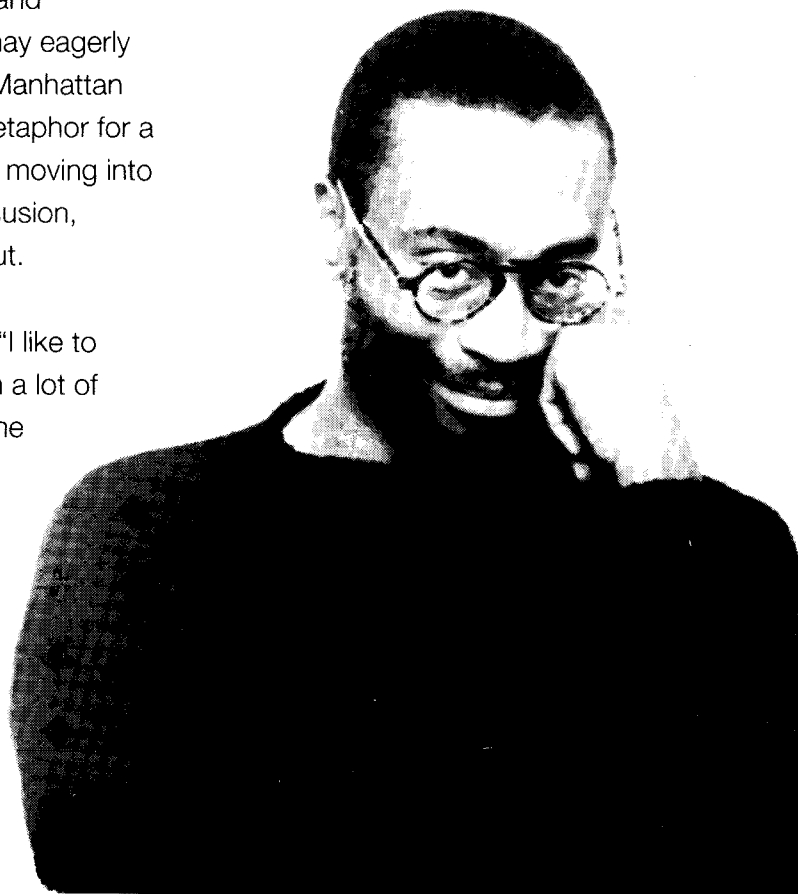
The audience has been doing their best to keep up with McFerrin. In the last few years they've sent him home with 5 Grammy Awards (out of 6 nominations), and he's been at the top of the Down Beat Readers' Poll four times in a row. Three of those Grammys were for "Best Jazz Vocalist, Male" and somewhat understandably, those who must pigeon hole artists tend to see Bobby in the neat category of "jazz".

Now *Simple Pleasures* arrives on the scene to confuse and confound the categorizers. Music business watchers may eagerly note the switch in record labels from Blue Note to EMI/Manhattan and those who look for symbolism may see this as a metaphor for a McFerrin "transformation"—the hitherto pure jazz singer moving into the worlds of pop, rock and soul. To come to this conclusion, though, is really to miss what Bobby McFerrin is all about.

"To be labeled as a jazz singer is limiting," says Bobby. "I like to think of myself as one who has simply been infused with a lot of music." Indeed, a list of all-time McFerrin favorites (off the top of his head, of course) includes "Gershwin, Bach, Joe Williams, Sergio Mendes, Janis Joplin, Jimi Hendrix, Blind Faith, Keith Jarrett, Miles Davis and Joni Mitchell." And let's not forget The Beatles. "Drive My Car" on *Simple Pleasures* continues an unplanned tradition of Bobby covering a Beatles' song on each new album.

The approach on this entire album, however, is a completely new one for McFerrin. This time the high-wire solo approach has been left behind, in favor of an all-McFerrin body-electric orchestra. Now Bobby is using the studio to its fullest, but we don't hear drum machines or digital sampling here. What we get are tracks and tracks of Bobby McFerrin, singing bass lines and harmonies, thumping out percussion, filling the tracks with his uncanny spirit but always leaving plenty of air.

"Last summer I started thinking about all the music that I liked and all the things I used to listen to," says Bobby. "I decided I wanted to pay homage to the music that I grew up with in the 60's. And I had been thinking for the past couple of years about putting a vocal group together. This was a way for me



to begin that process of writing choral music; by going into the studio and overdubbing to see what type of stuff I could come up with." The result, *Simple Pleasures*, is really just the latest snapshot of Bobby's ever changing musical life.

Bobby McFerrin was born in New York City to Robert and Sara McFerrin, both classical singers. Bobby began studying music theory at six. His father was a baritone with the Metropolitan Opera, and moved the family to Los Angeles in 1958, where, among his other accomplishments, he dubbed Sidney Poitier's singing voice in the film "Porgy and Bess." His mother, a soprano, currently chairs the voice department at Fullerton College, and his sister Brenda is a pop singer and vocal coach working in L.A.

In high school, McFerrin concentrated on piano and formed a quartet that played faithful imitations of tunes by Sergio Mendes and Henry Mancini. In 1970, his musical direction took an extreme left turn when he heard Miles Davis' seminal fusion album, *Bitches Brew*. Later, seeing Davis in performance, he was particularly impressed with keyboardist Keith Jarrett, and traces his decision to do spontaneous solo vocal concerts in part to Jarrett's similarly conceived piano concerts.

Music studies at Sacramento State University and Cerritos College led to several years as a journeyman keyboardist, working with the Ice Follies and a succession of lounge bands, occasionally singing a few tunes. It wasn't until July 1977 that he distinctly heard a voice inside him that told him he was a singer. He immediately got a job as a singer/pianist at the Salt Lake City Hilton piano bar. He and Debbie, his wife since 1975, moved first to New Orleans, eventually settling in San Francisco, where the McFerrins still reside.

In 1979 Jon Hendricks, the legendary jazz vocalist, invited Bobby to join his group. Linda Goldstein, a former jazz singer, became his manager and has subsequently produced all four of McFerrin's albums. Bill Cosby also heard Bobby and helped to get him bookings in Las Vegas and at the 1980 Playboy Jazz Festival in L.A.

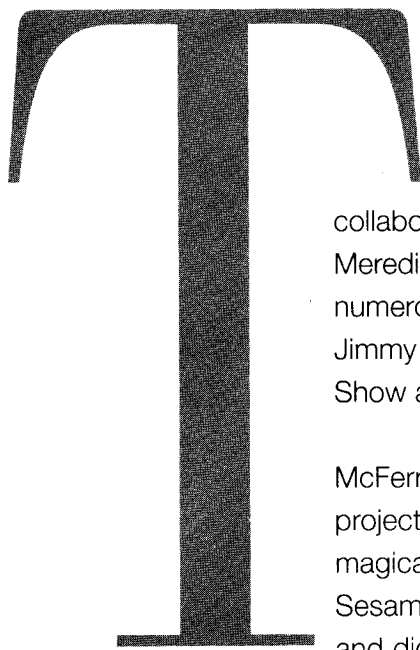
His eponymous debut album in 1982, with instrumental accompaniment and a duet with Phoebe Show, proved to be an auspicious and eclectic introduction to listeners around the world. That summer he toured Europe with a cast of jazz luminaries, and widespread radio and TV exposure brought McFerrin far greater attention than he had yet achieved in the U.S. The German critics took to calling him "Stimmwunder"—or "Wonder Voice". He also toured the U.S. with an all-star band comprised of Dizzy Gillespie, Herbie Hancock and George Benson.

All the while, Bobby was toying with the idea of doing solo concerts. In 1983, Bobby gave it a try in Ashland, Oregon, and there was no turning back. McFerrin insisted on doing his upcoming European tour alone, and those promoters who dared to go through with it wound up with an overwhelming reception. Bolstered by the positive response, he recorded his second album, *The Voice*, live and a cappella.

BIOGRAPHY

Continued





his album brought him critical acclaim and enthusiastic fans that led to a fascinating variety of projects, from singing the leads in an arrangement of Bach's *Magnificat*, appearing on Garrison Keillor's "A Prairie Home Companion", and collaborating with Joe Zawinul, the Manhattan Transfer, Meredith Monk, Robin Williams and others. Among numerous TV appearances were The Tonight Show, The Jimmy Stewart Christmas Special, The Max Headroom Show and Sesame Street.

McFerrin has done more than his share of children's projects. In fact, The New Yorker called Bobby "a funny, magical child's dream of a jazz singer." He's been on Sesame Street, co-starred with Kelly McGillis in *Santabear* and did the Grammy Award winning soundtrack for

Rudyard Kipling's *The Elephant's Child*, as well as *How The Camel Got Its Hump* and *How The Rhino Got Its Skin*, all three featuring narration by Jack Nicholson. "Still," says Bobby, "I don't perform for kids. They don't need me. I'd be an adult teaching kids to be kids, and wouldn't that be silly."

Spontaneous Inventions in 1986 was followed by Bobby's Grammy winning contribution on the soundtrack of *Around Midnight*. The LP's companion live video *Spontaneous Inventions* was released on HBO Home Video and Pioneer LaserDisc, garnering both Grammy and ACE Award nominations and playing on the Bravo cable channel. And, of course, there was the never ending series of concerts in the U.S. and overseas.

The only consistent feature of the live shows is Bobby—no band, and only the barest of plans. "What you're hearing is me thinking out loud." The role of the audience is crucial, and somehow he seems to coax wonders out of even the most reserved. "Most performers don't encourage a crowd to participate," McFerrin says. He sees his mission as "getting a mature audience to be childlike and spontaneous again for a little while. I think that the true musician's goal is to bring light into people's hearts. If I can bring joy into the world, if I can get people to stop thinking about their pain for a moment, or the fact that tomorrow morning they're going to get up and tell their boss off or write a nasty note to their girlfriend or something; if I can delay that for a moment and bring a little joy into that spot and help them to see things a little bit differently, then I'll be successful."

**"Bobby
McFerrin
is an artist of
extraordinary
breadth. His
art is beyond
modern, as old
as the human
voice and as
new as the
next moment."**

DON'T WORRY, BE HAPPY

Brightly (♩ played as ♪³)

B \flat



Cm



By BOBBY McFERRIN

*Whistle
add higher notes on repeat*

E \flat



B \flat



E \flat



B \flat



E \flat



B \flat



Ain't got no place
Ain't got no cash,

Here's a lit - tle
to lay
ain't got

Cm



song I wrote. You might want to sing it note
 your no head. Some - bod - y came and took
 no style. Ain't got no came gal and to make

Eb



for your note. Don't wor - ry,
 you smile. Don't wor - ry,
 Don't wor - ry,



be hap - py.
 be hap - py.
 be hap - py. The 'Cause

Bb



land when In - ev - 'ry life say we have some trou - ble,
 you lord you worry your your rent is late.
 your face will frown.

Cm



but when you wor - ry you make it dou - ble. Don't
 He may that have to lit - i - gate. Don't
 and will bring ev'ry - bod - y down. Don't

Eb



Bb



Eb



wor - ry, be hap - py. (Spoken:) Don't
 wor - ry, be hap - py. Look at
 wor - ry, be hap - py. Don't

B \flat



E \flat



B \flat




wor - ry, be hap - py now.
 wor - ry, me — I'm happy.
 wor - ry, be hap - py now.

Oo.

Cm




Oo.

Don't wor - ry. Oo.

E \flat



B \flat



E \flat




Be hap - py. Oo.

(Spoken:) Here, I give you my phone
 Don't
 Don't

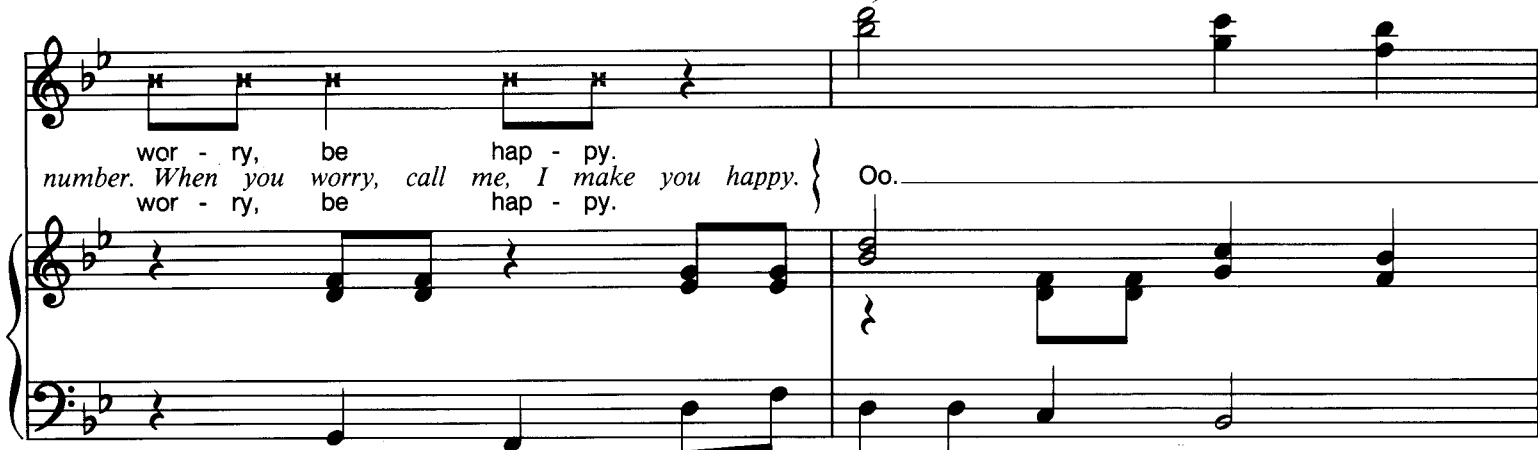
B \flat



E \flat



B \flat

wor - ry, be hap - py.
 number. When you worry, call me, I make you happy.
 wor - ry, be hap - py.

Oo.

Cm



Oo. Don't

Eb



wor - ry. Oo. Be

1

Bb



Eb



hap - py. Oo. Don't

Bb



Eb



2

Bb







Eb



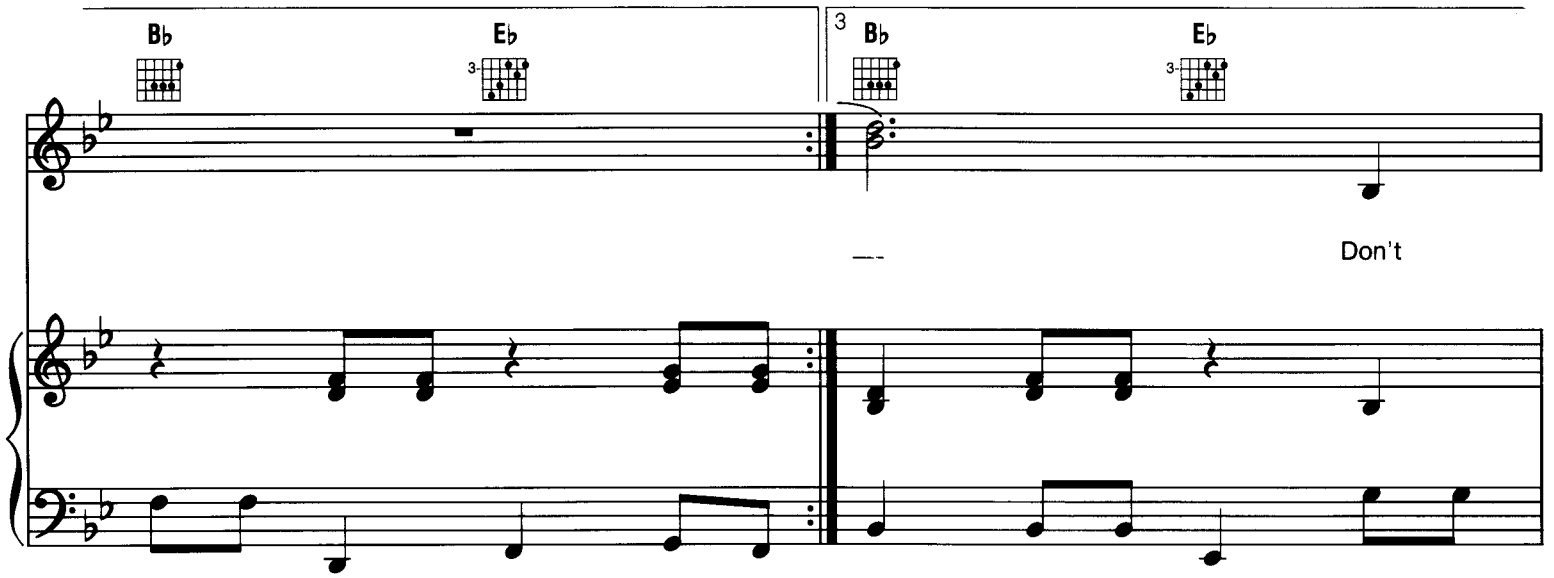
wor - ry, be hap - py.



3

B \flat  **E \flat** 

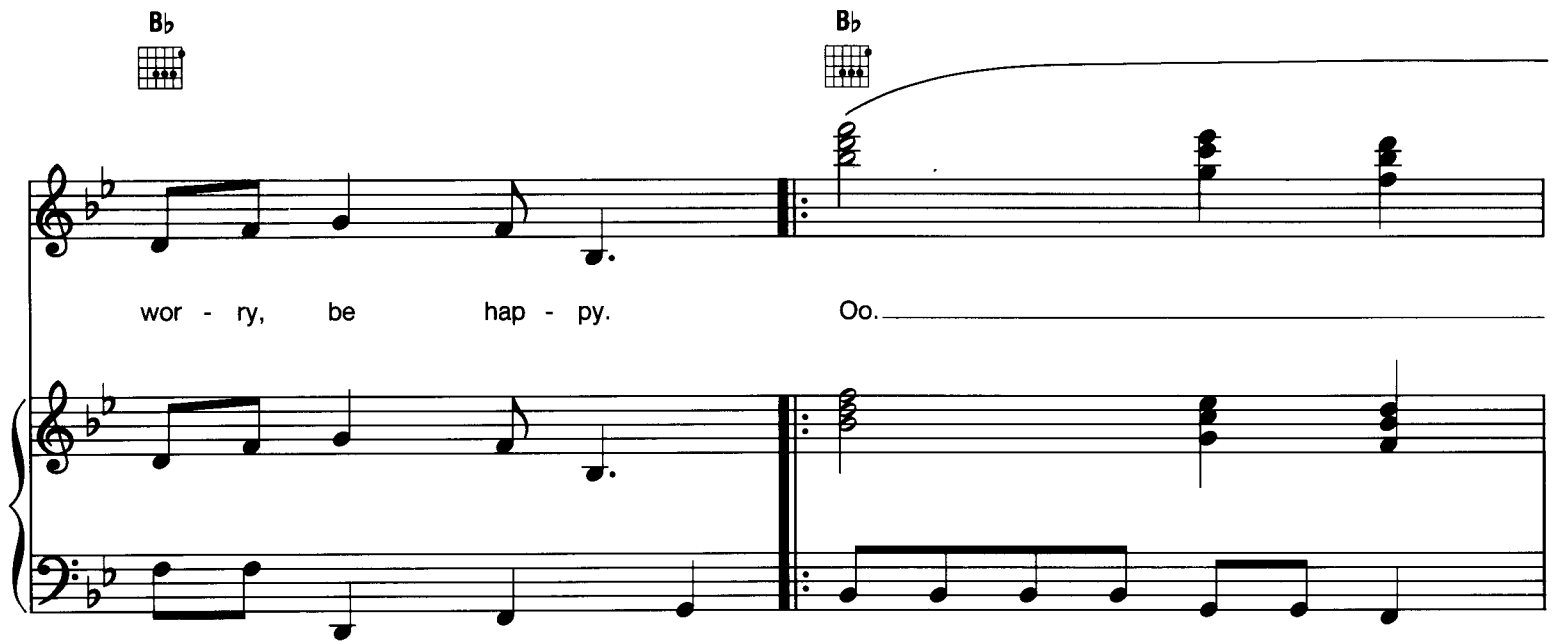
B \flat  **E \flat** 


Don't



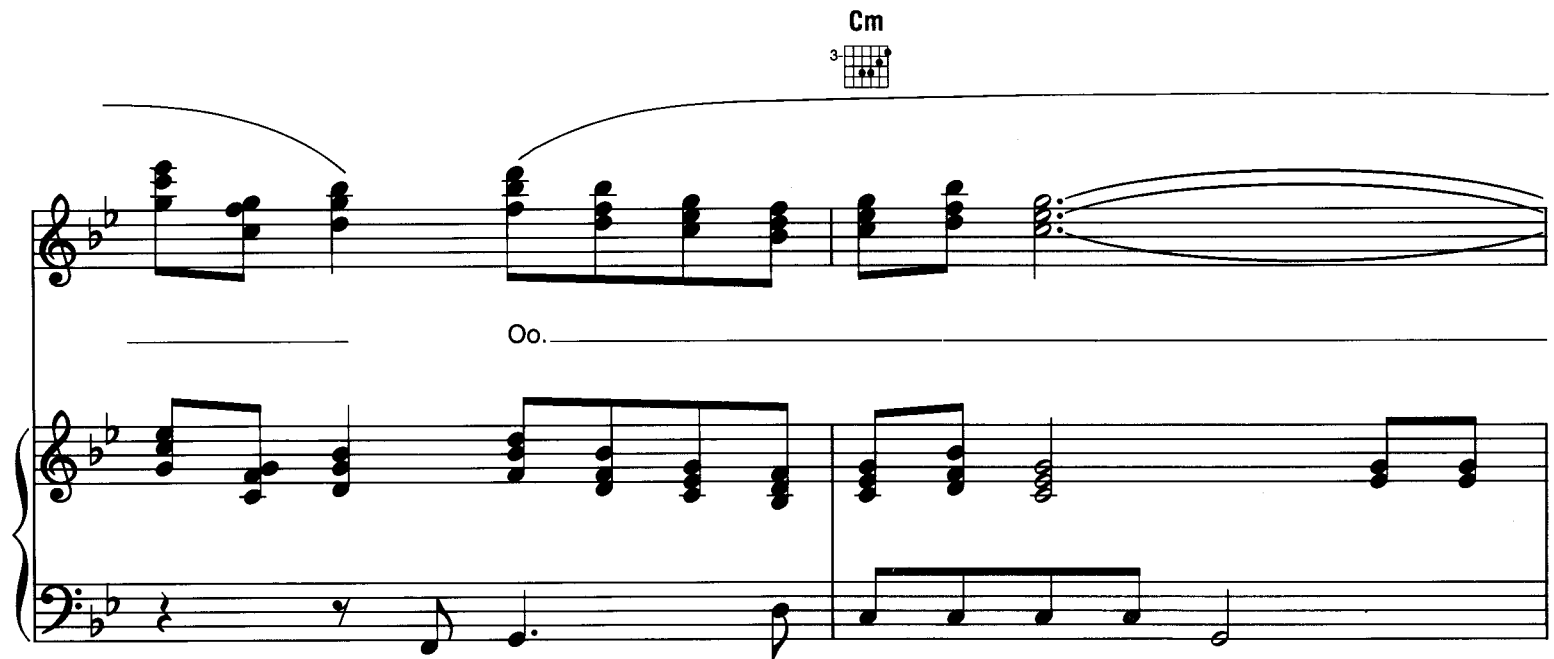
B \flat  **B \flat** 

wor - ry, be hap - py. Oo.



Cm 

Oo.



E \flat 6

The first system of musical notation consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It begins with a whole rest, followed by a series of chords (E \flat 6) with a long slur over them. Below the staff, the text "Oo..." is written. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note bass line and chords in the right hand.

B \flat 

The second system of musical notation consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It begins with a whole rest, followed by a series of chords (B \flat) with a long slur over them. Below the staff, the text "Oo..." is written. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note bass line and chords in the right hand. The system concludes with the text "Repeat and Fade" in the upper right corner.

Spoken Ad Lib. Over Repeat and Fade:

Don't worry. Don't worry. Don't do it.
 Be happy. Put a smile on your face.
 Don't bring everybody down. Don't
 worry. It will soon pass, whatever it is.
 Don't worry. Be happy. I'm not worried.

I'm happy.

ALL I WANT

By BOBBY McFERRIN

Brightly

mf

All I want, All I need, All I want need
All I need, All I need

is you. is you.

All _____ I _____ want,
 All _____ I _____ need,

All _____ I _____ want _____ is you.
 All _____ I _____ need _____ is you.

1
 To Coda ⊕ (D.C.) 2

Da da da da da _____ da da da da

Play 6 times ad lib.

D.S. al Coda

da. Da da da da da — da da da da da da da da.

This system contains a vocal line and piano accompaniment. The vocal line starts with a rest followed by a quarter note 'da.' and then a series of eighth notes 'Da da da da da' followed by a long dash and another series of eighth notes 'da da da da da da da da.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords and rests.

CODA



Loo da da da da

This section is marked 'CODA' and begins with a symbol consisting of a circle with a cross inside. The vocal line has a long rest followed by a quarter note 'Loo da da da da'. The piano accompaniment continues with a rhythmic pattern of eighth notes and chords, ending with a final cadence.

— da. Oo oo oo.

This system contains a vocal line and piano accompaniment. The vocal line starts with a long dash followed by a quarter note 'da.' and then three quarter notes 'Oo oo oo.'. The piano accompaniment continues with a rhythmic pattern of eighth notes and chords, ending with a final cadence.

Play 3 times

Loo da da da da — da.

This system contains a vocal line and piano accompaniment. The vocal line starts with a long rest followed by a quarter note 'Loo da da da da' and then a long dash and a quarter note 'da.'. The piano accompaniment continues with a rhythmic pattern of eighth notes and chords, ending with a final cadence.

SIMPLE PLEASURES

By BOBBY McFERRIN

Moderately

Oo

mf

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The key signature has two flats (B-flat and E-flat).

yeah. Oo

The second system continues the vocal and piano parts. The vocal line includes the word "yeah." followed by a rest and then "Oo". The piano accompaniment maintains its rhythmic and harmonic structure.

(Spoken:) Come on now. Sing it now. Oo

The third system features a spoken vocal line: "(Spoken:) Come on now. Sing it now." followed by "Oo". The piano accompaniment continues throughout.

(Spoken:) Sing it with me now.

Oo

(Spoken:) Tell 'em brother Bobby. I like to get up ear-ly in the morn-ing a-

bout 6 a. m. to be ex - act. I got this chair that I like to sit

down in. I got the good book, I sit down and I read and get my day start - ed

in the right way. I got those two lit - tle boys, Tay - lor and Je - von,

too. I call them in the morn - ing I say, "boys, get up. It's time for school." —

— And they get on their clothes, I pour the ce - re - al out and the su - gar too, —

— yes in-deed. And I call my ba-by. "Ba-by," I said,"Deb-by, get up,

get up. It's time to get your-self to-geth-er, it's such a beau-ti-ful day out-side."

Oo, sim-ple plea-sures are the best, yes they are. Woo — I'm so hap-

py. I'm a hap-py man, — yes I am, — yes I am. Mm.

I am so hap - py. Sim - ple plea - sures are the best. — Hell, — yeah.

Oo — I am so hap - py. I am so hap - py, yes I am, yeah.



Oh — yes. — I am so hap - py. Sim - ple plea - sures are the best, — yeah yeah — yeah.

Sim - ple plea - sures are the best — yeah. — *(Spoken:)* Yes they are, too.

DRIVE MY CAR

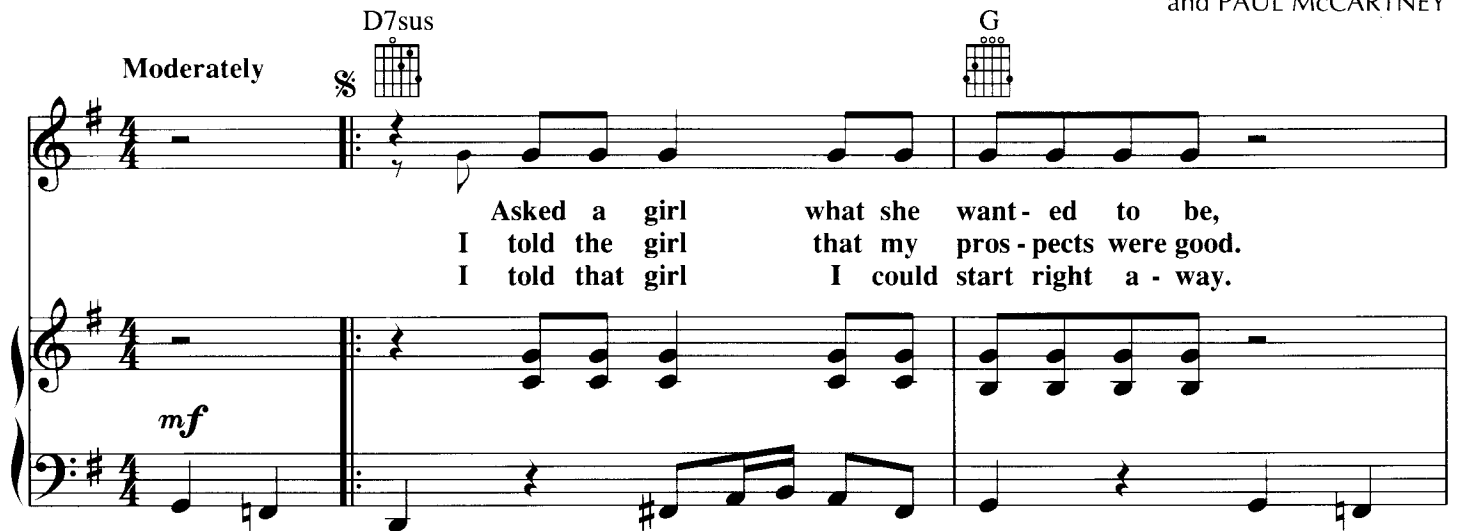
Words and Music by JOHN LENNON
and PAUL McCARTNEY



Moderately

D7sus  G 

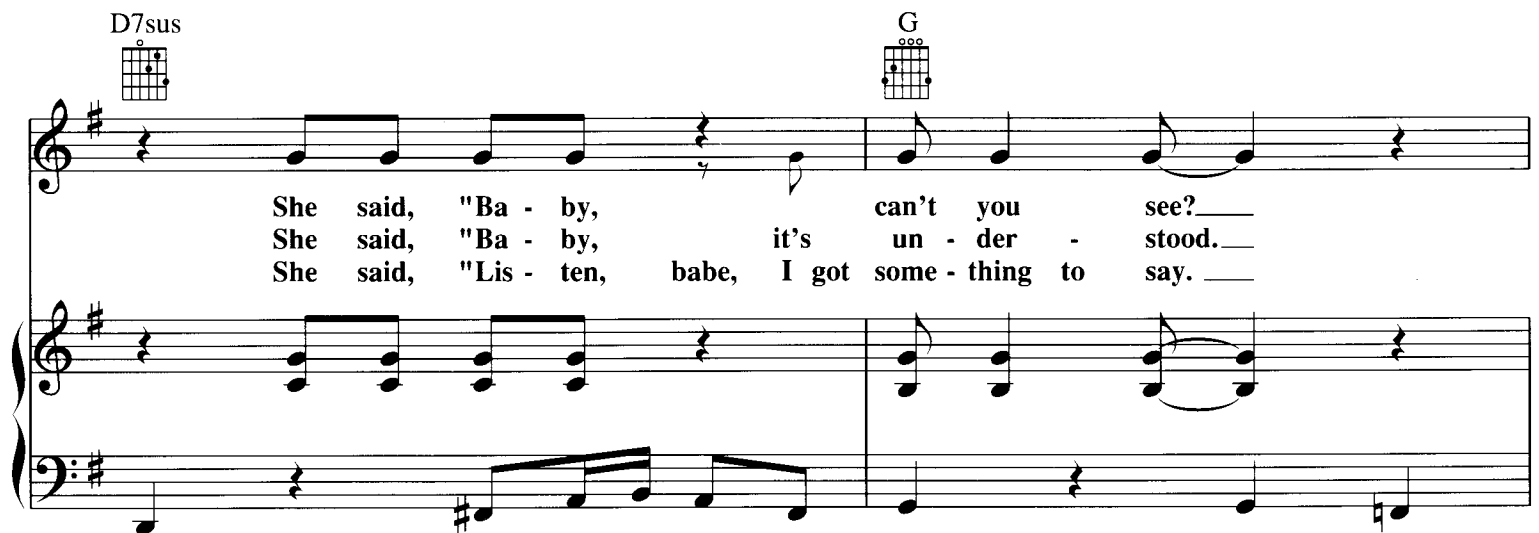
Asked a girl what she want-ed to be,
I told the girl that my pros-pects were good.
I told that girl I could start right a-way.



mf



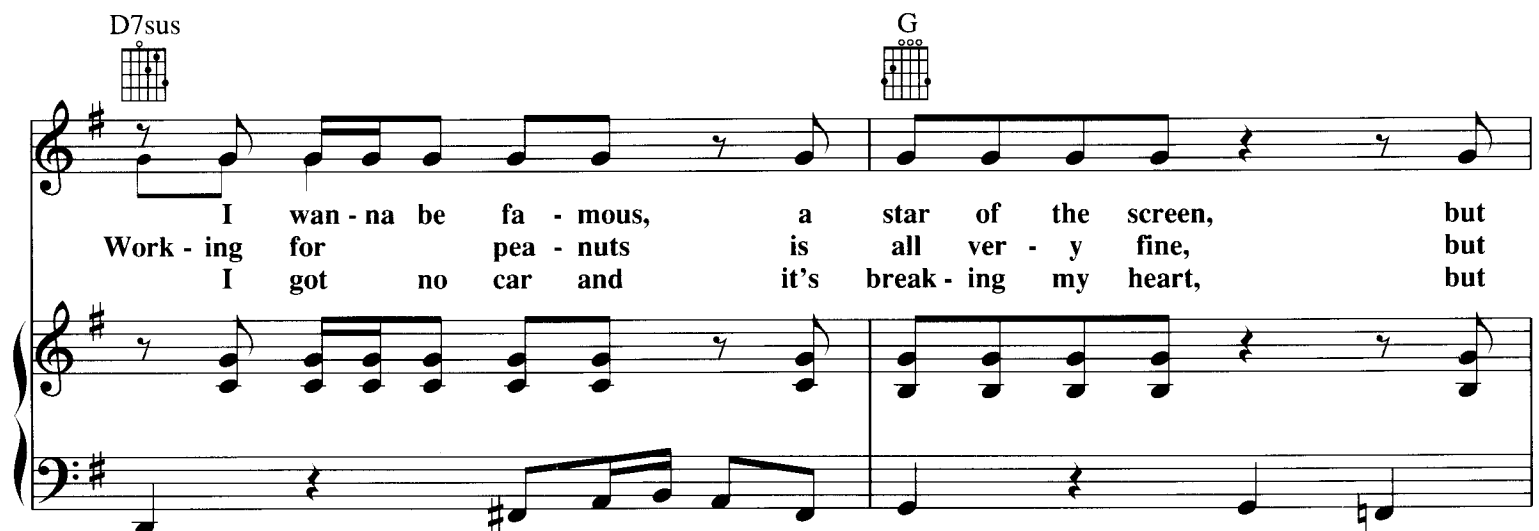
D7sus  G 

She said, "Ba-by, can't you see?___
She said, "Ba-by, it's un-der-stood.___
She said, "Lis-ten, babe, I got some-thing to say. ___



D7sus  G 

I wan-na be fa-mous, a star of the screen, but
Work-ing for pea-nuts is all ver-y fine, but
I got no car and it's break-ing my heart, but



Am7



you can do some - thing in - be - tween.
 I can show you a bet - ter time
 I got a driv - er and that's a start.

Bm



G7



Bm



Ba - by you can drive_ my car. Yes, I'm gon - na be__ a

G7



Bm



To Coda ⊕

star, Ba - by you can drive my car, _ and ba - by I love_



— you. Yes, I do, hon-ey." Beep beep beep beep yeah.



— (scat)



Ba - by you can drive_ my



G7



Bm



G7



car.

Yes, I'm gon - na be — a star.

Bm



G7



D



Bm



Ba - by you can drive my car. —

and ba - by I love — you.

A



D.S. al Coda

CODA

D



Bm



A



— you.

Beep beep beep beep yeah. —

D



Bm



A



D



Bm



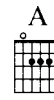
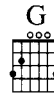
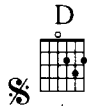
Repeat and Fade

Beep beep beep beep yeah. —

GOOD LOVIN'

Words and Music by RUDY CLARK
and ART RESNICK

Brightly



One two three! Good love. Good

mf

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains the lyrics 'One two three! Good love. Good'. Above the vocal line are four guitar chord diagrams: D major, G major, A major, and G major. The middle staff is a grand staff (treble and bass clefs) with a dynamic marking of *mf*. The bottom staff is a bass line in bass clef.



love. Good love.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics 'love. Good love.'. Above the vocal line are six guitar chord diagrams: D major, G major, A major, G major, D major, and G major. The middle staff is a grand staff with a dynamic marking of *mf*. The bottom staff is a bass line.



Good love.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics 'Good love.'. Above the vocal line are eight guitar chord diagrams: A major, G major, D major, G major, A major, G major, A major, and G major. The middle staff is a grand staff with a dynamic marking of *mf*. The bottom staff is a bass line.



Well, I was feel - ing
So come on ba - by,



So squeeze me bad. tight. (squeeze me tight) I



asked my fam - 'ly doc - tor just what I had.
Don't you want your Bob - by to be all right? (be all right)



I said, "Doc - tor, (doc - tor) Mis - ter M.
I said, "Ba - by (ba - by) it's for



D., (doc - tor) could you please tell me
sure, (ba - by) I got the fe - ver, yeah,



what's ail - ing me?" (doc - tor) He said,
and you've got the cure." (got the cure) She said,



"Yeah yeah yeah yeah yeah yeah yeah



yeah

yeah. All you need, all you

A7

D

G

real - ly need _____ good love," { 'Cause you
Come on,

A

G

D

G

A

G

To Coda ⊕

got - ta have love. Good love, all you need _____ is love. Good
give me that love. Good love, all I need _____ is love. Good

D

G

A

G

D

G

A

love. }
love. } Good good lov - in', ba - by, good love.

G

A

G

1

D

G

A

G

A

G

So come on

2 D G A G A G D G

(scat on "doo's")

A G D G A G

D G A G D G

A G D G A G

D G A G D G

The first system of music features guitar chord diagrams for D, G, A, G, D, and G. The notation includes a vocal line with eighth and quarter notes, a piano accompaniment with chords and moving lines, and a bass line with a steady eighth-note pattern.

A G D E

The second system continues the piece with guitar chord diagrams for A, G, D, and E. The vocal line features a melodic phrase, while the piano and bass accompaniment provide harmonic support.

A

tr ~~~~~

D.S. al Coda

Good

The third system concludes with a guitar chord diagram for A, a trill (tr) over a whole note, and a double bar line. The text 'D.S. al Coda' and 'Good' is placed to the right of the notation.

CODA

D G A G

Repeat ad lib. and Fade

love. Good good lov - in', ba - by, Good

The CODA section begins with a double bar line and a circle with a cross symbol. It features guitar chord diagrams for D, G, A, and G. The lyrics 'love. Good good lov - in', ba - by, Good' are written below the vocal line. The section is marked 'Repeat ad lib. and Fade'.

COME TO ME

Brightly

By BOBBY McFERRIN

D7



When I'm feel-ing an-xious in my head

A7



G7



He tell me to come to Him in - stead. Come to Him when wear - y,

G#dim



A



Come to Him when low. He will lift this bur - den this I know, yeah I know.

D7



Take my yoke up - on you learn from me. (learn from me)

A7



Take my yoke up - on you and you'll see.

G7



Come to me I'll strength - en, Come to me I'll help,

G#dim



To Coda ⊕



come to me I'll still an - xi - et - y. So when I

D7



find that I have gone a - stray, I can

A7



go to Him and He won't send me a - way. (He won't send me a - way)

G7



Come to me I'll strength - en, come to me I'll help,

G#dim



A



come to me and lis - ten what I say. (Lis - ten to what I say.)

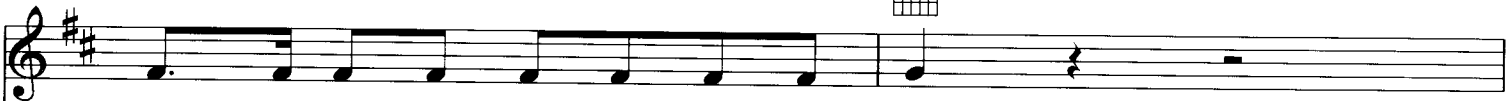
D7



Take my yoke up - on you learn from me.



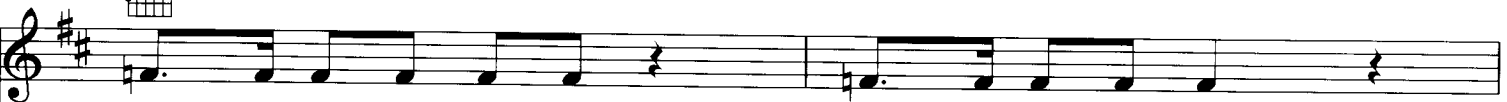
A7



Take my yoke up - on you and you'll see.



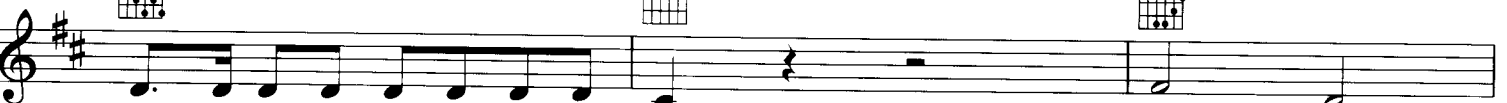
G7



Come to me I'll strength - en, come to me I'll help,



G#dim



come to me I'll still an - xi - et - y.



Bm



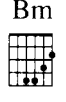
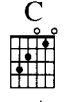
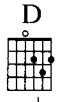
Come, (come)

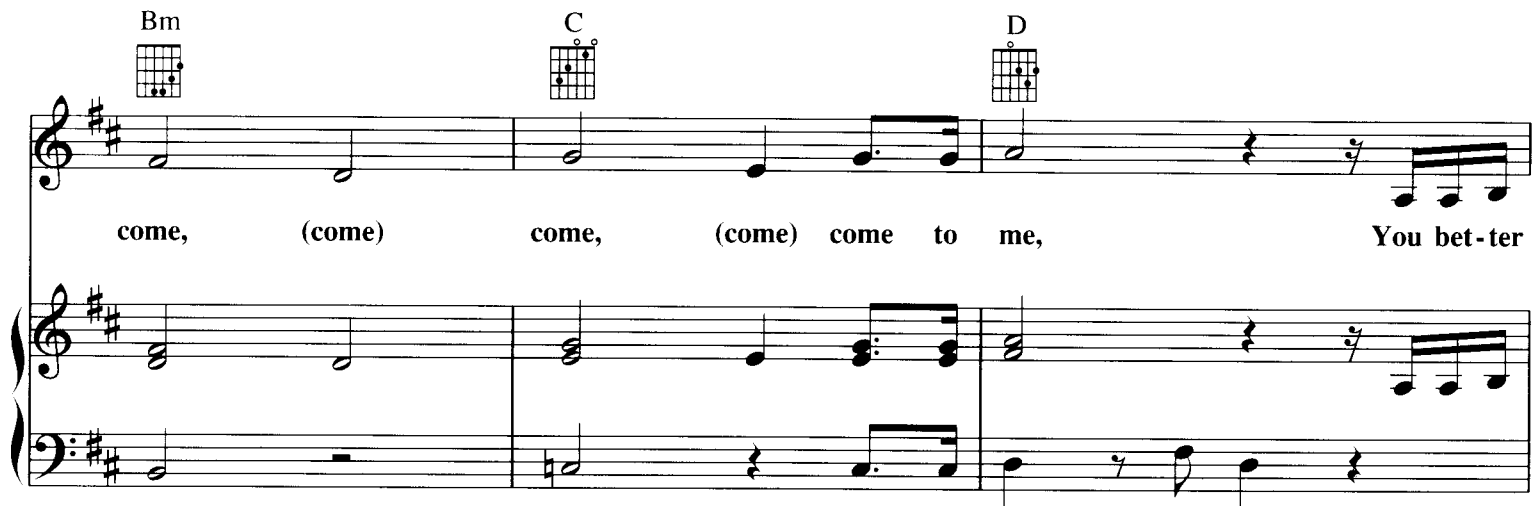


C  D 

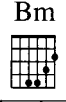
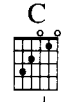


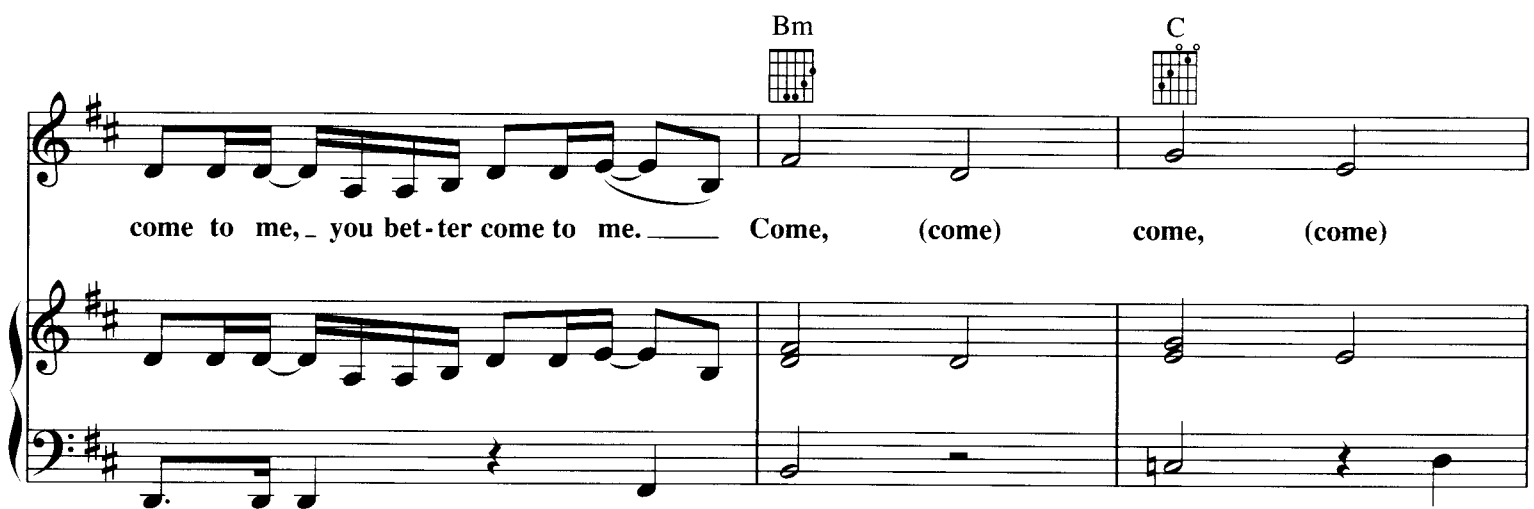
come, come to me. Come to me_ oh come to me, ___

Bm  C  D 



come, (come) come, (come) come to me, You bet-ter

Bm  C 



come to me, _ you bet-ter come to me. ___ Come, (come) come, (come)

G7 

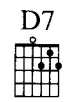
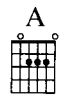
1	2
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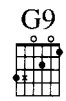
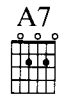
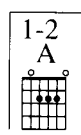
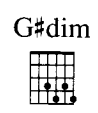
come. Oo ___

D.S. al Coda

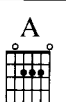
CODA



ty. (Sing syllables such as "doo")

3



SUSIE-Q

Words and Music by D. HAWKINS,
S.J. LEWIS and F. BROADWATER

Moderately

Play 5 times

mf

The piano introduction consists of two staves in 4/4 time with a key signature of one sharp (F#). The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady bass line of quarter notes.

Play 2 times

Oh__

This section contains the first vocal line and its piano accompaniment. The vocal line begins with a whole rest followed by a quarter note G4, then a half note G4-A4-B4. The piano accompaniment continues with the same rhythmic pattern as the introduction.

Su - sie Q__ Oh__ Su - sie Q__

This section contains the second vocal line and its piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, then a half note G4-A4-B4. The piano accompaniment continues with the same rhythmic pattern.

Oh__ Su - sie Q__ ba - by, I love you, __

This section contains the third vocal line and its piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, then a half note G4-A4-B4. The piano accompaniment continues with the same rhythmic pattern.

Su - sie Q. — I like the way you walk. —



I like the way you talk. — I like the



To Coda ⊕

way you walk, — I like the way you talk, — Su - sie Q. —



Ah ah I said that you'll be mine. _

I said_ you'll be mine. _ I said

you'll be mine, _ ba - by, all the time, _ Su - sie Q. _

I said that you'll be true. _ I said_

you'll be true. _ I said_ you'll be true _ and nev - er

leave me blue, _ Su - sie Q. _ (Oh Su - sie)_

Play 6 times ad lib. **D.S. al Coda**
Oh _

CODA

Repeat ad lib. and Fade
Su - sie Q. _

DRIVE

By BOBBY McFERRIN

Moderately, in 2

Play 8 times

mf

The piano introduction consists of two staves. The right hand starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The left hand starts with a quarter note G2, a quarter note F#2, a quarter note E2, and a quarter note D2. The piece concludes with a double bar line and repeat dots.

§

Gon - na get in my car, drive a - way. _____

The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Drive so far, _____ no one's gon - na find

The vocal line continues with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note accompaniment.

me. Put my foot on the gas, ac - cel - er - ate, _____

The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note accompaniment.

To Coda ⊕

drive so fast _____ no one's gon - na catch

me. _____ *Improvised scat solo*

1-7 8 **D.S. al Coda**

CODA

me. No one's gon - na catch me. **Repeat and Fade**

THEM CHANGES

Words and Music by
GEORGE BUDDY MILES

Brightly

mf

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass staff. The first system includes a 'Brightly' dynamic marking and an 'mf' (mezzo-forte) dynamic marking. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The key signature has two flats (B-flat and E-flat).

First system of musical notation, consisting of a treble and bass staff. The treble staff begins with a 7/8 time signature and a key signature of one flat. The melody features eighth and sixteenth notes with some rests. The bass staff provides a simple accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. The treble staff has a more active melody with eighth notes and rests. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic line with eighth notes and some rests. The bass staff accompaniment remains consistent with the previous systems.

Fourth system of musical notation, the final system on the page. It includes a repeat sign at the end of the treble staff. The text "Repeat ad lib. (Fade 3rd time)" is written above the treble staff.

Repeat ad lib.
(Fade 3rd time)

THE SUNSHINE OF YOUR LOVE

Words and Music by JACK BRUCE,
PETE BROWN and ERIC CLAPTON

Moderate Rock

mf

D C D no chord

D C D no chord

Well, it's get - ting near down _
I'm with you my love, _

D C D no chord

when lights close their tired _ eyes. _
the light shin - ing through _ on _ you. _

D C D no chord

I'll soon be with you — my love — to
Yes, I'm with you my love. — It's the

D C D no chord

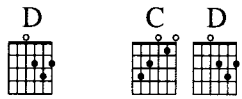
give you my dawn — sur - prise. I'll
morn - ing and just — we — two. I'll

G F G no chord

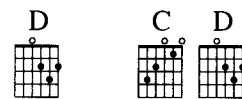
be with you dar - ling soon. I'll
stay with you dar - ling now. I'll

G F G no chord

be with you when — the stars — are — fall - ing. —
stay with you 'til — my seas — are — dried — up.



no chord



no chord



I've been wait - ing so — long



to be where — I'm go - ing — in the sun -



1

- shine of — your love. —

2

no chord

imitate lead guitar sound

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps). The top staff begins with a measure containing a quarter note G4, a quarter rest, and a quarter note A4. The bottom staff begins with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The system concludes with a triplet of eighth notes (F4, G4, A4) in the top staff and a triplet of eighth notes (G2, F2, E2) in the bottom staff, both marked with a '3' and a slur.

The second system continues the piece. The top staff features a half note G4, a half note A4, and a half note B4. The bottom staff features a half note G2, a half note A2, and a half note B2. The system concludes with a half note C3 in the top staff and a half note B2 in the bottom staff.

The third system features eighth-note patterns. The top staff has eighth notes G4, A4, B4, C5, B4, A4, G4. The bottom staff has eighth notes G2, A2, B2, C3, B2, A2, G2. The system concludes with two triplet markings over eighth notes in both staves.

The fourth system continues with eighth-note patterns. The top staff has eighth notes G4, A4, B4, C5, B4, A4, G4. The bottom staff has eighth notes G2, A2, B2, C3, B2, A2, G2. The system concludes with a triplet of eighth notes (F4, G4, A4) in the top staff and a triplet of eighth notes (G2, F2, E2) in the bottom staff, both marked with a '3' and a slur.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes triplets in both hands.

Second system of musical notation, including a guitar chord diagram for A and the start of the lyrics "I've been wait -".

Third system of musical notation, including guitar chord diagrams for C, G, A, C, and G, and the lyrics "- ing so long to be where I'm go - ing".

Fourth system of musical notation, including guitar chord diagrams for A, C, G, and A, and the lyrics "in the sun - shine of your love.".

All I Want
Come To Me
Don't Worry, Be Happy
Drive
Drive My Car
Good Lovin'
Simple Pleasures
The Sunshine Of Your Love
Susie-Q
Them Changes