

SCHOTT
PIANO
LOUNGE



CARSTEN GERLITZ

Pop Ballads 2

16 Famous Pop Ballads

WITHOUT YOU
MANDY
RIGHT HERE WAITING FOR YOU
WISH YOU WERE HERE
PIANO MAN
YOU'RE BEAUTIFUL
AGAINST ALL ODDS
THE STREETS OF LONDON
LENINGRAD
EASY
A WHITER SHADE OF PALE
COME AWAY WITH ME
ALONE AGAIN
JUST THE TWO OF US

 SCHOTT

Pop Ballads 2

16 Famous Songs
16 bekannte Melodien

arranged by / arrangiert von
Carsten Gerlitz

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Easy

Text und Musik: Lionel Richie

Arrangement: Carsten Gerlitz

 $\text{♩} = 66, \text{♩} = \text{♩}$

f

mf Know it sounds fun-ny, but I just can't

stand the pain. Girl I'm leav - ing you to-mor-row.

Seems to me, girl, you know I've done all
(even ♩)

Ab Cm7 Bbm7 Db/Eb

Ab Cm7 Bbm7 Ab Cm7

Bbm7 Db/Eb Ab Cm7

Bbm7 Db/Eb Ab Cm7

10 **Bbm7** **Db/Eb** **Ab** **Cm7** **Bbm7**

I can. You see I begged, stole and I borrowed.

13 **Db/Eb** **Ab** **Cm7** **Bbm7** **Db/Eb**

That's why I'm ea - sy I'm ea-sy like sun-day morn-

16 **Ab** **Cm7** **Bbm** **Db/Eb** **Ab** **Cm7**

- ing, that's why I'm ea - sy

19 **Bbm7** **Db/Eb** $\oplus$ **Gb** **Db/F** **Db/Eb** **Ab**

I'm ea-sy like sun-day morn - - - ing.

22 Ab Gb^7 Eb^7 Gb/Ab

ing. I wan-na be high, so high, I wan-na be

25 Gb^7 Eb^7 Gb/Ab Gb^7 Db/F

free to know the things I do are right. I wan-na be free, just

28 Eb^7 Cb Gb/Db Eb^7 Db

me.

D.S. al
⊕ - ⊕

32 Ab Cm^7 Bbm^7 Bm^7 E^7

- ing. (even) 'Cause I'm

34 A C#m7 Bm7 D/E A C#m7

ea - sy. I'm ea-sy like sun-day morn - ing,

37 Bm D/E A C#m7 Bm7 D/E

that's why I'm ea - sy, I'm ea-sy like sun-day morn-

40 G D/F# D/E A

ing.

2. Why in the world
 would anybody put chains on me?
 I've paid my dues to make it.
 Everbody wants me to be
 what they want me to be
 I'm not happy when I try to fake it!
 No!
 Ooh, that's why I'm easy ...

Come Away With Me

Text und Musik: Norah Jones
Arrangement: Carsten Gerlitz

$\text{♩} = 78, \text{♩} = \text{♩}$
very relaxed!

Chord symbols: C, Am7, F, G, F/G, Em7

Performance markings: *mf*, *mp*, *gva*

Lyrics:

6 *mp* Come a-way with me in the night,

11 come a-way with me and I will write

16 you a song. Come a-way with me on a bus,

21 C Am⁷ C Am⁷ Em⁷

(even .) — come a - way where they can't tempt

26 F C G F

us with their lies. *mf* And I wan - na walk with you

31 C G F C

on a cloud-y day in fields where the yel-low grass grows knee - high, so won't you

36 G C Am C

try to come. Come a - way with me and we'll kiss on a

40 Am C Am⁷ Em⁷ F

moun-tain-top, come a-way with me and I'll nev-er stop lov-ing

45 C G C Am⁷₃ C

you.

50 Am⁷ C Am⁷ Em⁷ F

55 C G C Am⁷ C Am⁷

61 C *gva* Am⁷ Em⁷ F C

(even ♩)-----

67 G F C G

And I wan-na wake up with the rain fall - ing on a tin roof while I'm

72 F C G C Am⁷

safe there in your arms so all I ask is for you, *mp* come a-way with me in the night,

77 C Am⁷ C G C

come a - way *rit.* with me.

I Believe I Can Fly

Text und Musik: Robert Kelly
Arrangement: Carsten Gerlitz

$\text{♩} = \text{ca. } 60$

System 1: *mf* I (r.H.) used to think that I could not go on and

System 2: 5 C Fm⁶/C life was noth - ing but an aw - ful song but

System 3: 9 C Fm⁶ now I know the mean - ing of true love. I'm

System 4: 13 C Fm⁶/C E⁷ 3 lean - ing on the ev - er - last - ing arms if I can

(with pedal)

The musical score is written for piano and voice. It consists of four systems of music. The first system starts with a piano introduction in C major, marked *mf* and (r.H.). The melody begins with the lyrics 'I used to think that I could not go on and'. The second system continues the melody with 'life was nothing but an awful song but'. The third system continues with 'now I know the meaning of true love. I'm'. The fourth system concludes with 'leaning on the everlasting arms if I can'. The key signature changes from C major to F minor (Fm⁶/C) for the second system and remains there for the third and fourth systems. The fourth system ends with a triplet of notes in the E⁷ chord. Pedal markings are present under the first and second systems.

17 Am Fm⁶/A^b

see it, then I can do it, if I just be -

21 C/G F⁶/G

lieve it, there's noth - ing to it. *f* I be-lieve I can

25 C Am⁷

fly I be-lieve I can touch the sky, I think a-bout it ev-'ry

29 Dm⁷ F/G G E⁷/G[#]

night and day, spread my wings and fly a - way. I be-lieve I can

33 Am Fm⁶/A^b

soar, I see me runn-ing through that o - pen door, I be-lieve I can

37 C/G Fm⁶/G

fly, I be-lieve I can fly, I be-lieve I can

41 Am G^{sus} Dm⁷

fly. 1. 2. See 'Cause

46 C/E Fj⁷/G

I be-lieve in me. ah If I can

51 Bbm^7 Gbm^6/A

see it then I can do it, if I just be -

55 Db/Ab Ebm/Ab

lieve it, there's walk - ing to it. I be-lieve I can

59 Db Bbm^7

fly, I be-lieve I can touch the sky, I think a-bout it ev-'ry

63 Ebm^7 $Absus$ F^7/A

night and day, spread my wings and fly a - way. I be-lieve I can

67 *Bbm* *Gbm/Bbb*

soar, I see me runn-ing through that o - pen door. I believe I can

71 *Db/Ab* *Ebm⁷/Ab* *Db*

fly. *rit.*

con 8b

2. See I was on the verge of breaking down
sometimes silence, it can seem so loud.
There are miracles in life I must achieve
but first I know it starts inside of me.

If I can see it, then I can be it,
if I just believe it, there's nothing to it.
I believe I can fly,
I believe I can touch the sky,
I think about it every night and day,
spread my wings and fly away.
I believe I can soar,
I see me running through that open door,
I believe I can fly,
I believe I can fly,
I believe I can fly.

You're Beautiful

Text und Musik: James Grant / Paul Mc Geechan

Arrangement: Carsten Gerlitz

$\text{♩} = 82$

Chords: F, C, Dm⁷, B $\flat$

mf

(with pedal)

Chords: F, C/E, Dm⁷, B $\flat$

Chords: F, C/E, Dm⁷

My life is brill - iant, my love is pure. I saw an an - gel

Chords: B $\flat$ j⁷, F, C/E

of that I'm sure. She smiled at me on the sub-way, she was with an-oth-er man, but

15 Dm B $\flat$ C 4

I won't lose no sleep on that, 'cause I've got a plan. You're beau-ti-ful.

18 F B $\flat$ C 4 F

You're beau-ti - ful. You're beau-ti - ful, it's true. I

21 B $\flat$ C 4 F C/E Dm

saw your face in a crowd - ed place and I

24 B $\flat$ C Dm B $\flat$ C

don't know what to do, 'cause I'll nev - er be with

27 F C/E Dm Bb

1.

you. Yes, she caught

31 F C/E Dm⁷

my eye, as we walked on by. She caught see from my face that I was

34 Bb C F C/E

fuck-ing high, and I don't think that I'll see her a - gain, but

37 Dm F

we shared mo - ment that will last 'till the end. you.

2.

40 B $\flat$ Dm B $\flat$ Dm B $\flat$ Dm 7 Gm 7 C

la la la la la la la la la la la

44 B $\flat$ C 4 F B $\flat$ C 4

You're beau-ti-ful. You're beau-ti-ful. You're beau-ti-ful, it's true.

47 F B $\flat$ 7 C 4 F C/E Dm

There must be an an - gel with a smile on her face, but it's

51 B $\flat$ C Dm B $\flat$ C F

time to face the truth, I will nev - er be with you.

Piano Man

Text und Musik: Billy Joel
Arrangement: Carsten Gerlitz

free

Dm⁷ **D^o**

f

$\text{♩} = 60, \text{♪} = \text{♩}$

C **G/B** **F/A** **C/G** **F⁷** **C/E**

mf

9 **D** **G** **C** **G/B** **F/A** **C/G**

15 **F** **F/G** **G** **C** **F/C** **G/C**

f

20 F C/E G/D C F/C G/C

mf 1. It's

25 C G/B F/A C/G F

nine o - clock on a sa - tur - day (even ♪) the re - gu - lar

30 C/E D7 G C G/B

crowd shuff - les in. There's an old man sitt - ing

35 F/A C/G F F/G C

next to me, mak - ing love to his to - nic and gin.

41 C G/B F/A C/G F⁷ F/G

47 C F/C C

f

He says: „Son, can you

52 G/B F/A C/G F C/E

play me a me-mo-ry? I'm not real - ly sure how it

57 D G C G/B F/A

goes, but it's sad and it's sweet and I knew it com -

62 C/G F F/G C

plete when I wore a young-er man's cloth-es."

67 Am Am/G D/F# F Am Am/G

da da da da da da da da

73 D/F# G G/F C/E G/D

da da da da

79 C G/B F/A C/G F

Sing us a song, you're the pia-no man, sing us a

84 C/E D G C G/B

song to- night! Well, were all in the mood for a

89 F/A C/G F F/G C

me - lo - dy and you've got us feel - ing al - right.

94 F/C G/C F C/E G/D C

f

98 F/C G/C F C/E G/D C

1. last time
2. Now *mf* *rit.*

2. Now John at the bar is a friend of mine
 he gets me my drinks for free.
 And he's quick with a joke or to light up your smoke,
 but there's someplace that he'd rather be.
 He says: „Bill, I believe this is killing me.
 As the smile ran away from his face
 well I'm sure that I could be a movie star
 if I could get out of this place.“

Oh, la la la, de de da
 La la, de de da da da

3. Now Paul is a real estate novelist
 who never had time for a wife.
 And he's talking with Davy who's still in the navy
 and probably will be for life.
 And the waitress is practicing politics
 as the businessmen slowly get stoned.
 Yes, they're sharing a drink they call loneliness,
 but it's better than drinking alone.

Sing us a song, you're the piano man
 sing us a song tonight!
 Well, were all in the mood for a melody
 and you've got us feeling alright.

4. Its a pretty good crowd for a saturday
 and the manager gives me a smile.
 'Cause he knows that its me they've been comin to see
 to forget about life for a while
 and the piano, it sounds like a carnival
 and the microphone smells like a beer
 and they sit at the bar and put bread in my jar
 asay, man, what are you doin here?

Oh, la la la, de de da
 La la, de de da da da

Wish You Were Here

Text und Musik:
George Roger Waters / David Gilmour
Arrangement: Carsten Gerlitz

$\text{♩} = 60$

mp

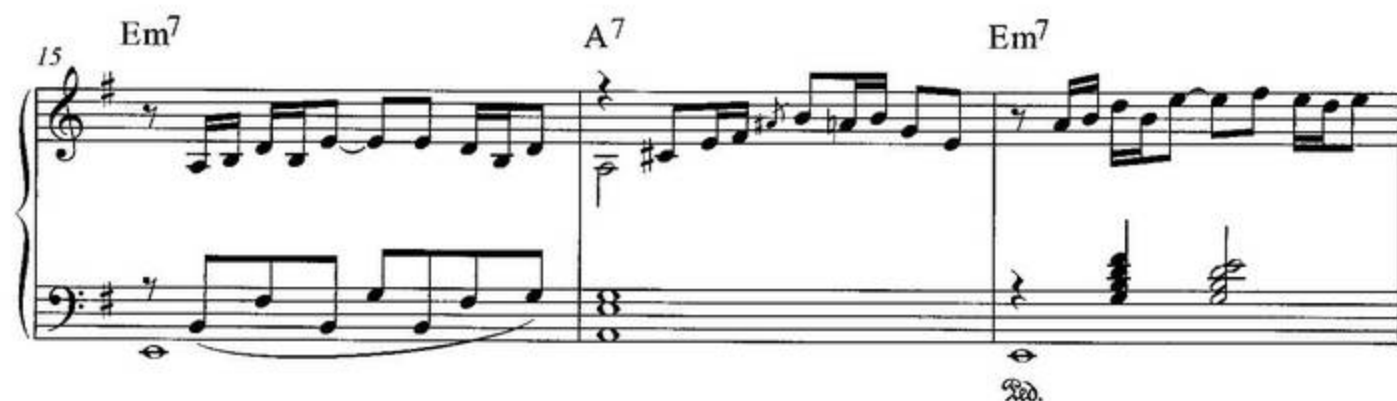
mf

(with pedal)

12 G Em⁷ G



15 Em⁷ A⁷ Em⁷



18 A⁷ A⁷ G C

So, so you think you can tell



21 D Am G

heav-en from hell, blue skys from pain. Can you tell a green



24 D/F# C C/B Am7

field from a cold steel rail? A smile from a veil? Do you think you can tell?

27 G C

And did they get you to trade your he - ros from

29 D Am7

ghosts? Hot ash - es for trees? Hot air for a cold

31 G D/F#

breeze? Cold com-fort for change? Did you ex-change

45 **C** **D**

f How I wish, how I wish you were here. We're just

47 **Am⁷** **G**

two lost souls swim-m-ing in a fish bowl, year af - ter year,

49 **D/F#** **C** **C/B**

runn-ing o - ver the same old ground. What have we found? The same old

51 **Am⁷** **G** **G** **Em**

fears. Wish you were here. *rit.*

Right Here Waiting For You

Text und Musik: Richard Marx
Arrangement: Carsten Gerlitz

$\text{♩} = 90$

mf
(with pedal)

5

9

13

C G Am F G

C G Am F G

Am C F

Dm G C F

O-cean a-part (r.H.) day af-ter day

and I slow-ly go in-sane, I hear your voice (r.H.) on a line

17 Dm G/B Am G^{sus}

but it does-n't stop the pain. If I see you next to nev - er

21 Am G^{sus} C G

and how can we say for-ev - er. *f* Where-ev-er you go, what-ev-er you do,

25 Am F G C G

I will be right here wait - ing for you. What-ev-er it takes or how my heart breaks,

29 Am F G Am

I will be right here wait - ing for you.

33 F G Dm^{11} C/E

here wait - ing for you. I won - der how we can sur - vive

36 F Dm¹¹

this ro-mance, but in the

39 C/E F Dm¹¹ Fj⁷ G C

end if I'm with you I'll take the chance.

43

G Am F G C

The musical score for 'The Rose Tree' is presented in a two-staff format. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins with a treble clef and a bass clef. The melody is written in the treble staff, and the bass line is in the bass staff. The piece is divided into four measures. The first measure contains a G major chord, the second an A minor chord, the third an F major chord, and the fourth a C major chord. The melody consists of eighth and sixteenth notes, while the bass line features a simple harmonic accompaniment with quarter and eighth notes.

47 G Am F G Am

Oh, can't you see

51 G^{sus} Am G^{sus}

it ba - by, you've got me go - ing cra - zy.

D.S. (sec. volta)
al Φ - Φ

54 C G Am F G C

mf

59 G Am F G C

2. I took for granted, all the times
that I thought would last somehow,
I hear the laughter, I taste the tears
but I can't get near you now.

Just the Two of Us

Text und Musik: Bill Withers /
Ralph Mac Donald / William Salter
Arrangement: Carsten Gerlitz

$\text{♩} = \text{ca. } 100$

mf
(with pedal)

4 *gva* *Em7* *Cj7* *B^{b9} 4* *B7* *Em7* *Dm7* *G7* *Cj7* *B^{b9} 4* *B7*

1. I see the cry - stal rain - drops fall and the beau - ty of it all

7 *Cj7* *B^{b9} 4* *B7* *Em7* *Cj7* *B7*

when the sun comes shin - ing through, to make those rain - bows in my mind

10 *Em7* *Dm7* *G7* *Cj7* *B^{b9} 4* *B7* *Em7*

when I think of you some time and I wan-na spend some time with you. Just the

13 Cj7 B7 Em7 Ebm7 Dm7 G#5 Cj7¹³ B7

two of us we can make it if we try, just the two of us,

16 Em Cj7 B7 Em7 Ebm7 Dm7 G#5

just the two of us build-ing cast-les in the sky, just the

19 Cj7¹³ B7 Em7 Cj7 B4 B7

two of us, you and I. *Fine*

22 Bb7 A4 3 Ab7 G4 3 Cj7 Fj7¹³

25 Cj7 B4 B7 Bbj7 A4 3 Abj7 G4 3

28 Cj7 Fj7¹³

D.C. al Fine

2. We look for love, no time for tears
wasted waters's all that is
and it don't make no flowers grow.
Good things might come to those who wait
not to those who wait to late.
We got to go for all we know.

Just the two of us
we can make it if we try.
Just the two of us,
just the two of us,
building castles in the sky.
Just the two of us,
you and I.

Against All Odds

(Take a Look at Me Now)

Text und Musik: Phil Collins

Arrangement: Carsten Gerlitz

♩ = 58

mf

(with pedal)

3

Am⁷ Bm⁷ Cj⁷ D⁷ Dm⁷

How can I just let you walk a-way? Just let you leave with-out a trace? When I

5

F G/F Em⁷ Am⁷

stand here talk - ing ev' - ry breath with you ooh you're the

7

Dm⁷ G

on - ly one who real - ly knew me at all.

9 Am⁷ Bm⁷ C⁷ D⁷ Dm⁷

How can you just walk a - way from me? When all I can do is watch you leave? 'Cause we

11 F G/F Em⁷ Am⁷

shared the laugh - ter and the pain and e - ven shared the tears, you're the

13 Dm⁷ G⁴ G

on - ly one who real - ly knew me at all. So take a look at me now,

15 C/G D⁷/G

well, there's just an emp - ty space and there's noth - ing

Am F Dm⁷ G

17 left here to re-mind me just the memo - ry of your face well take a look at me now

C/G D⁷/G

19 'cause there's just an emp - ty space and you com - ing back

Am F Dm⁷ G⁴

21 to me is a - gainst the odds and that's what I've got to face.

G Dm⁷ G⁴ G

24 I've got to face take a good look at me now

26 C/G D⁷/A

'cause I still be stand- ing here, and you com - ing

28 Am F Dm G⁴

back to me is a - gainst all odds it's the chance I've got to take.

31 G Dm⁷ G⁴ G Dm⁷ G

Take a look at me now.

34 Dm⁷ C G/B F G

rit.

2. I wish I could just make you turn around.
 Turn around and see me cry.
 There's so much I need to say to you,
 so many reasons why.
 You're the only one who really knew me at all.

Mandy

Text und Musik: Scott English / Richard Kerr
Arrangement: Carsten Gerlitz

$\text{♩} = 54$

B $\flat$

B $\flat$ 7

mf

(with pedal)

E $\flat$

F sus

4

B $\flat$

B $\flat$ 7

8

I re-mem-ber all my life

B $\flat$

B $\flat$ 7

Cm

11

rain-ing down as cold as ice a sha-dow of a man a

14 Cm/Bb Abj7 Fsus

face through a win - dow cry-ing in the night the night goes in - to.

17 Bb Bbj7 Bb

Morning, just an - oth - er day hap - py peo - ple pass my way

20 Bbj7 Cm Cm/Bb Abj7

look-ing in their eyes I see a mem-'ry I nev-er re-a-lized you

24 Fsus Bb Gm7 Ebj7

made me so hap - py, oh Man - dy. Well you came and you gave with-out talk -

27 F Eb/F Bb

- ing but I sent you a - way, oh Man - dy. Well you kissed

30 Gm7 Ebj7 F Eb/F

me and stopped me from shak - ing and I need you to - day, oh

33 Bb Gm7 Ebj7 Fsus Eb/F

Man - dy.

37 Gm Dm7 9 Ebj7 Cm7

41 $E\flat^6/F$ F Cm

Yes - ter - day's a dream I

44 Cm/B $\flat$ A $\flat$ j7 $E\flat/F$

face the morn - ing cry - ing on a breeze the pain is call - ing, oh Man -

D.S. al $\Phi - \Phi$

47 C Am7 Fj7 G

Man - dy. You came and you gave with - out talk - ing but I

50 F/G C Am7 Fj7

sent you a - way, oh Man - dy. Well you kissed me and stopped me from shak -

53 G F/G C

ing and I need you.

56 Am F G F/G C⁴ C

60 Am F G^{sus} C

2. I'm standing on the edge of time
 I walked away when love was mine
 Caught up in a world of uphill climbing
 The tears are in my mind
 And nothing is rhyming, oh Mandy.

Without You

Text und Musik: Tom Evans / Peter Ham
Arrangement: Carsten Gerlitz

♩ = ca. 72

G
mp
(with pedal)

No I can't for-get this ev' - ning or your

Bm⁷ **Am⁷**
face as you were leav - ing but I guess that's just the way the sto - ry

B⁷ **Em** **Em/D** **Em/C#**
goes. You al - ways smile but in your eyes your sor-row shows, yes it

G/D **D⁴** **D** **G**
shows. No I can't for-get to - mor - row, when I

12 **Bm⁷** **Am⁷**

think of all my sor-row when I had you there, but then I let you

14 **B⁷** **B⁷** **Em** **Em/G**

go and now it's on - ly fair that I should let you

16 **A** **G/D** **C/D D C/D**

know what you should know. I can't

19 **G** **Em⁹** **Am**

live, if liv-ing is with-out you. I can't live, I can't

22 D^{sus} G Em^7
 live an - y - more. I can't live, if liv-ing is with-out you. I can't

25 Am D^{sus} D^{sus}
 live, I can't live an - y-more. Well I live an - y-more. I can't

28 G Em^7 Am^7
 live, if liv-ing is with-out you. I can't live, I can't

31 D^{sus} G C/G G
 live an - y - more. rit.

Leningrad

Text und Musik: Billy Joel
Arrangement: Carsten Gerlitz

♩ = 72

D A D A B/D# Em B Em C# B G D/F#
 4 Em⁷ A G A⁴ A D
 7 G⁶/D G/D A/D D G⁶/D
 10 G/D A⁴/D A/D D/C G/B D⁴/A D/A E/G#

f
 (r.H.)
mf Vik-tor was born in the spring of four-ty-four and nev-er saw
 his fa - ther an - y - more a child of sa - cri - fice, a child of war

13 D/A A[#] Bm G A

an-oth-er son who nev-er had a fa-ther af-ter Le-nin-grad.

15 D G⁶/D G/D A/D D G⁶/D

Went of to school and learned to serve the state fol-lowed the rules

18 G/D A/C[#] D/C G/B D⁴/A D/A E/G[#]

and drank his vod-ka straight the on-ly way to live was drown the hate

21 D/A A[#] Bm E⁹ A⁷ D

A rus-sian life was ver-y sad and such was life in Le-nin-grad.

24 Dm A⁴ Am

f I was born in four-ty - nine a cold war kid in Mc Car - thy time

26 G⁴ G A⁴ A

stop 'em at the thir-ty-eighth pa - ral - lel blast those yel-low reds to hell

28 D⁴ Dm A⁴ Am

cold war kids where hard to kill un-der their desk in an air raid drill,

30 G⁴ G A⁴ A

have-n't they heard we won the war what do they keep on fight-ing for?

33 D G⁶/D G/D A/D D G⁶/D

And so my child and I came to this place to meet him eye to

36 G/D A/D A/C[#] D/C G/B D⁴/A D/A E/G[#]

eye and face to face. He made my daugh-ter laugh, then we em-braced,

39 D/A A[#] Bm Em⁹ A⁷ D E/G[#]

we nev-er knew what friends we had un-til we came to Le-nin-grad.

42 A E A E/A F[#]/A[#] Bm F[#] Bm F[#]/B D/F[#] A/C[#]

f

45

Bm E/G# A E A E/A F#/A# Bm F# Bm F#/B

48

D/F# A/C# Bm E/G# E D/F# D E⁴ E A

rit.

2. Viktor was sent to some Red Army town
served out his time, became a circus clown.
The greatest happiness he'd ever found
was making Russian children glad
and children lived in Leningrad.

But children lived in Levittown
and hid in the shelters underground
until the Soviets turned their ships around
and tore the Cuban missiles down.
And in that bright October sun
we knew our childhood days were done
and I watched my friends go off to war
what do they keep on fighting for?

Alone Again (naturally)

Text und Musik: Gilbert O'Sullivan
Arrangement: Carsten Gerlitz

♩ = 88

Gj7 G6 G Bm7 Am7 D^{b9} D7 G

5 In a lit-tle while from now, if I'm not feel-ing an-y less sour. I pro-

(with pedal)

7 - mised my - self, to treat my - self, and vi - sit a near - by tow - er. And climb-

9 - - ing to the top, would throw my - self off, in an

Am7 A^o

11 G G^{#5} G⁶ F^{#7}

ef - fort to, make clear to who - ev - er, what it's like when you shatter - ed left

13 Bm Bm⁷ Dm⁷ E⁷

stand - ing in a lurch, in a church with peo - ple say - ing my God,

15 Am⁷ A^ø

that's tough, she stood him up, no point in us re - main - ing. I may

17 G^{j7} G⁶ Bm⁷ E^{b9} Am D^{b9} ⊕

as well go home, as I did on my own, a - lone a - gain, nat - ural - ly.

20 *G* 1. *G* 2. *Bb*

It seems to me that there are more hearts,

23 *F* *A* *D7* *Bb* *E*

brok-en in the world that can't be mend - ed, left un-at-tend - ed, what do we do?

26 *Dj7* *Am7* *D7*

What do we do?

D.S. al $\Phi - \Phi$

28 Φ *Bm7* *E9* *Am* *D7* *G*

a - lone a - gain, *rit.* nat - ural-ly.

2. To think that only yesterday,
I was cheerful, bright and gay.
Looking forward to, and who wouldn't do,
the role I was about to play.
But as if to knock me down,
reality came around,
and without so much as a mere touch,

cut me into little pieces.
Leaving me to doubt, all about God and His mercy,
oh, if He really does exist,
why did He desert me?
And in my hour of need,
I truly am, indeed,
alone again, naturally.

A Whiter Shade of Pale

Text und Musik: Gary Brooker / Keith Reid

Arrangement: Carsten Gerlitz

♩ = 76

The musical score is written for piano in C major, 4/4 time, with a tempo of 76 beats per minute. It consists of four systems of music, each with a treble and bass staff. The first system (measures 1-3) features a melody in the treble staff and a bass line in the bass staff, with chords C, C/B, Am7, Am/G, F, and F/E. The second system (measures 4-6) continues the melody and bass line, with chords Dm7, G, G/F, Em7, and G/D. The third system (measures 7-9) includes the lyrics 'We skipped a light fan -' and features chords C, C/E, F, G, F/A, G/B, C, and C/B. The fourth system (measures 10-12) includes the lyrics 'dan - go, turned cart - wheels 'cross the floor.' and features chords Am, Am/G, F, F/E, Dm7, and F/C. The score is marked with dynamics *mf* and *mp*.

Chords: C, C/B, Am7, Am/G, F, F/E, Dm7, G, G/F, Em7, G/D, C, C/E, F, G, F/A, G/B, C, C/B, Am, Am/G, F, F/E, Dm7, F/C.

Lyrics: We skipped a light fan -
dan - go, turned cart - wheels 'cross the floor.

13 G G/F Em⁷ G/D C C/B

I was feel - ing kind of sea - sick, the crowd called out of

16 Am⁷ Am/G F F/E Dm F/C

more. The room was humm - ing hard - er,

19 G G/F Em⁷ G/D G C C/B

as the ceil - ing flew a - way. When we called out for an -

22 Am G⁶ F F/E Dm⁷ G³

oth - er drink, the wai - ter brought a tray, *f* And so it

25 C C/B Am Am/G F F/E

was that la ter, as the mil-ler told his

28 Dm⁷ G G/F C/E Dm

tale, that her face at first just ghost - ly, turned a

31 C F C G C C/B

whi - ter shade of pale. *f* (with pedal)

34 Am Am/G F F/E Dm F/C

37 *G* *G/F* *Em⁷* *Dm⁷⁹*

39 *C* *F* *G⁷₄* *G⁷* *C*

slower

2. She said there is no reason,
 and the truth is plain to see,
 that I wandered through my playing cards,
 and would not let her be
 one of sixteen vestal virgins
 who were leaving for the coast.
 And although my eyes were open,
 they might just as well have been closed.

The Streets of London

Text und Musik: Ralph McTell
Arrangement: Carsten Gerlitz

♩ = ca. 80

D A/C# B F#m

3 G D/F# Em⁷ A D A/C#

Have you seen the old man in the

6 Bm F#m G D/F#

closed - down mar - ket, kick - ing up the pa - per, with his

8 Em⁷ A⁷ D A/C#

worn - out shoes? In his eyes you see no pride,

10 Bm F#m⁷ G D/F#

hand held loose - ly at his side yes - ter - day's pa - per tell - ing

12 Em⁷ A D G F#m A^{sus} D

yes - ter - day's news. So how can you tell me you're lone - ly,

15 E A G/A

and say for you that the sun don't shine?

17 D A/C# Bm F#m/A

Let me take you by the hand and lead you through the streets of Lon - don,

19 G D/F# Em A⁷ D

I'll show you some- thing to make you change your mind.

21 G D/F# Em⁷ Bm C G/B Am⁷ C⁶/D

25 G D Em Bm

3. In the all night ca - fé at a quar - ter past e - le - ven,

(with pedal)

27 C G/B Am⁷ D G D/F#

same old man is sitt-ing there on his own, look-ing at the world o - ver the

30 Em Bm⁷ C G/B

rim of his tea - cup, each tea lasts an hour then he

32 Am⁷ D^{sus} G C Bm⁷

wan - ders home a - lone. So how can you tell me you're

34 Am⁷ D⁷ G A A⁷

lone - ly and say for you that the sun don't shine?

36 D G D

Let me take you by the hand and

38 Em Bm⁷ C G/B

lead you through the streets of Lon - don, I'll show you some - thing to

40 Am⁷ D⁷ G C G

make you change your mind. *rit.*

red.

2. Have you seen the old girl
who walks the streets of London,
dirt in her hair and her clothes in rags?
She's no time for talking,
she just keeps right on walking
carrying her home in two carrier bags.

4. Have you seen the old man
outside the Seaman's Mission,
memory fading with the medal ribbons that he wears.
In our winter city,
the rain cries a little pity
for one more forgotten hero
and a world that doesn't care.

Woman in Love

Text und Musik: Barry Gibb / Robin Gibb

Arrangement: Carsten Gerlitz

♩ = ca. 80

Em⁷ Am⁷ Em Am⁷ C D⁴ D

Life is a mo-ment in space when the dream is gone it's a lone-li-er place,

(with pedal)

4 G Dm⁷ Cj⁷ Bm⁷ Am⁷

I kiss the morn-ing good-bye, but down in - side

7 B⁴ B⁷ Em Am

you know we nev - er know why. The road is nar-row and long

10 Em Am⁷ C D⁴ D G

when eyes meet eyes and the feel-ing is strong.

Dm⁷

G

C⁶

G

C⁷¹³

69

13

I turn a-way from the wall I stum-ble and fall, but I give you it all.

B^{sus}B⁷

Em

B⁷

Em

B⁷

16

I am a wo-man in love and I do an - y - thing

Em

B⁷

Em

B⁷

Em

19

to get in - to my world and hold you with - in it's a

D

Am⁷

22

right I de - fend o - ver and o - ver a -

25 **G** **Em⁷**

gain. What did I do?

con 8b

28 **A** **A** **Em**

1. 2. *rit.*

Schott Music, Mainz 52569

2. With you eternally mine
 in love there is no measure of time.
 We planned it all at the start
 that you and I would live in each others hearts.
 We may be oceans away you feel my love,
 I hear what you say.
 No truth is ever a lie.
 I stumble and fall, but I give you it all.

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- Wish You Were Here
- Just The Two Of Us
- Woman In Love
- I Believe I Can Fly



The author / Der Autor:

Carsten Gerlitz, born in Berlin, studied music and has since worked as arranger, musician, and author. His arrangements for piano and choral music have been published in more than 120 books, and with his choir THE HAPPY DISHARMONISTS, he has produced several CDs and received a music prize of the City of Berlin.

Carsten Gerlitz, geboren in Berlin, studierte Musik und arbeitet als Arrangeur, Musiker, Autor und Verleger. Seine Klavier- und Chorarrangements sind in über 120 Publikationen erschienen. Mit seinem Chor THE HAPPY DISHARMONISTS veröffentlichte er zahlreiche CDs und erhielt den Berliner Kulturpreis BONZO.

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