

September Morn

Words and Music by
Neil Diamond and Gilbert Becaud

F	E \flat	D \flat	B \flat /C	C7	A \flat /B \flat	B \flat 9	E \flat /B \flat	E \flat maj7 B \flat	Fm7/B \flat	A \flat m7	D \flat 9
G \flat maj7	C \flat maj7	A \flat m	A \circ 7	B \flat 7sus4	B \flat 7	E \flat (add F)	B \flat m7	E \flat 9	A \flat (add B \flat)	A \flat	A \flat m9
D \flat 9-5	Cm7sus4 sus2	Cm7	Fm7	A \flat maj7 B \flat	E \flat maj9	F \sharp 07	E \flat /G	C13	F(add G)	F9	B \flat (add C)
B \flat	B \flat m9	E \flat 9-5	Dm7	Gm7	Gm7/C	Cm7/F	B \flat m9	F/C	D \flat /A \flat	Gm7-5	B \flat maj7

Moderately slow

F Eb Db B \flat /C C7

A \flat /B \flat B \flat 9 E \flat /B \flat E \flat maj7/B \flat

Stay for just a while. Stay and let me look at you.

a tempo

Fm7/B \flat B \flat 9 E \flat maj7/B \flat

It's been so long, I hard-ly knew you stand-ing in the door.

Abm7



Db9



Gbmaj7



Cbmaj7



Stay with me a while.

I on - ly wan - na talk to you.

Abm



A°7



Bb7sus4



Bb7



We've trav - eled half - way 'round the world -

to find our - selves - a - gain. Sep - tem - ber

Eb(add F)



Eb



Bbm7



Eb9



morn.

We danced un - til the night be - came a brand - new

Ab(add Bb)



Ab



Abm9



Db9-5



day.

Two lov - ers

play - ing scenes - from some ro - man - tic play.

Eb(add F) Eb Cm7^{sus4}/_{sus2} Cm7^{3fr.} Fm7 Abmaj7/Bb

Sep - tem - ber morn - ing still can make me feel that

Eb Cm7^{3fr.} Fm7 Bb9

way. Look at what you've done.

dim. *mp*

Ebmaj9 Cm7^{3fr.} Fm7 Bb9

Why, you've be-come a grown-up girl. I still can hear you cry-ing in the

Eb Fm7 F#°7 Eb/G Abm7^{4fr.} Db9

cor-ner of your room. And look how far we've come: so

Gbmaj7

Cbmaj7

A^bm

A^o7



far from where we used to be,

but not so far that we've for-got-ten

Bb7sus4

Bb7

Eb(add F)

Eb



how it was - be-fore. Sep - tem - ber

morn.

Do you re -

Bbm7

Eb9

A^b(add Bb)

A^b



mem - ber - how we danced - that night a - way?

Two lov - ers

A^bm9

Db9-5

Eb

Cm7



play - ing scenes - from some ro - man - tic play,

Sep - tem - ber

Fm7

Ab/Bb

Bb9

Eb

Fm7

F#07

Eb/G



morn-ing still can make me feel that way.

Abm7

Db9

Gbmaj7

Cbmaj7

Abm

A07



3

3

Fm7/Bb

C13

F(addG)

F



Sep - tem - ber morn.

We

3

Cm7

F9

Bb(addC)

Bb



danced un - til the night be - came a brand - new day.

Two lov - ers

Bbm9

Eb9-5

F

Dm7



play - ing scenes_ from some ro - man - tic play.

Sep - tem - ber

Gm7

Gm7/C

F

Gm7/C



morn - ing still can make me feel that way.

Sep - tem - ber

F(addG)

F

Cm7/F

F9



morn.

We danced un - til the night be - came a brand - new

Bb(add C)

Bb

Bbm9/Eb

Eb9-5



day.

Two lov - ers play - ing scenes_ from some ro - man - tic play.

F/C

Dm7

Gm7

Gm7/C



Sep - tem - ber morn - ing still can make me feel that

dim.

F

Dm7

Gm7

Gm7/C

F

Dm7



way.

Sep - tem - ber

mf

Gm7

Gm7/C

F

Eb/Bb



morn - ing still can make me feel that way.

dim.

mp

Db/Ab

Gm7-5

Bbmaj7/C

F(add G)



rit.

IMP

International Music Publications

CHERRY, CHERRY

Words and Music by
NEIL DIAMOND

Brightly

E A D A E A

mf

D A E A D A E A

Ba - by loves - me, yes, yes, - she does.
Y'ain't got no - right, no, no, - you don't,

D A E A D A E A

Ah, the girl's out - a - sight, - yeah.
ah, to be so ex - cit - ing.

D A E A D A E A

Says she loves - me, yes, yes, - she does.
Won't need bright - lights, no, no, - we won't.



Musical staff with treble and bass clefs, key signature of two sharps (F# and C#), and a common time signature. The melody is written in the treble clef.

Gon - na show me to - night, - yeah. }
Gon - na make our own light - ning. }

Piano accompaniment for the first system, showing the left and right hand parts.



Musical staff with treble and bass clefs, key signature of two sharps, and a common time signature. The melody is written in the treble clef.

She got the way to groove -

She got the way to move - me, Cher - ry.

Piano accompaniment for the second system, showing the left and right hand parts.



Musical staff with treble and bass clefs, key signature of two sharps, and a common time signature. The melody is written in the treble clef.

me.

She got the way to move - me.

Musical staff with treble and bass clefs, key signature of two sharps, and a common time signature. The melody is written in the treble clef.

Cher - ry, ba - by.

All

Piano accompaniment for the third system, showing the left and right hand parts.



N.C.

She got the way to move - me!

Musical staff with treble and bass clefs, key signature of two sharps, and a common time signature. The melody is written in the treble clef.

right!

Piano accompaniment for the fourth system, showing the left and right hand parts.

Piano accompaniment for the fifth system, showing the left and right hand parts.

To Coda

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#).

A D E D A D

Chord diagrams for the first system: A (x02321), D (xx0232), E (x22100), D (xx0232), A (x02321), and D (xx0232).

{ Tell your ma - ma, girl, I can't stay long.
 No, we won't tell a soul where we gone to.

Piano accompaniment for the second system, continuing the treble and bass clef with a key signature of three sharps.

E D A D E D

Chord diagrams for the second system: E (x22100), D (xx0232), A (x02321), D (xx0232), E (x22100), and D (xx0232).

We got things we got to catch
 Girl, we do what - ev - er we

Piano accompaniment for the third system, continuing the treble and bass clef with a key signature of three sharps.

A D E D A D

Chord diagrams for the third system: A (x02321), D (xx0232), E (x22100), D (xx0232), A (x02321), and D (xx0232).

up on. Ah, you know,
 want to. Ah, I love

Piano accompaniment for the fourth system, continuing the treble and bass clef with a key signature of three sharps.

E D A D E D A D

— you know — what I'm say - ing. Can't stand still —
 — the way — that you do me. Cher - ry, babe, —

E D A D E D (♩ = ♩³)

— while the mu - sic is play - ing.
 — you real - ly get to me.

E A D A E A D A D.S. al Coda

CODA N.C. 8va

RED, RED WINE

Words and Music by
NEIL DIAMOND

Slow Country beat



Red, red wine, go to my

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The tempo/style is 'Slow Country beat'. The vocal line starts with a whole note 'Red, red wine,' followed by a half note 'go' and a triplet of eighth notes 'to my'. The piano accompaniment features a steady bass line and a treble line with chords and a triplet of eighth notes.



head, make me for - get that I

The second system continues the vocal line with a whole note 'head,' followed by a half note 'make me for - get' and a whole note 'that I'. The piano accompaniment continues with similar patterns, including a triplet of eighth notes.



still need her so. Red, red

The third system concludes the vocal line with a whole note 'still need her so.' followed by a whole note 'Red, red'. The piano accompaniment provides harmonic support throughout.

G C Am G

wine, _____ it's up to you.

C G C

All I can do, I've done; but mem - 'ries won't

G C G

go. No, mem - 'ries won't go.

D G

I'd have thought that with time thoughts of

her would leave my head. I was

This system contains the first two measures of the piece. The vocal line starts with a quarter note 'her', followed by eighth notes 'would', 'leave', and 'my', and a quarter note 'head.' in the first measure. The second measure begins with a quarter rest, followed by a quarter note 'I' and a quarter note 'was'. The piano accompaniment features a treble clef with a G-clef and a bass clef with an F-clef. The key signature has one sharp (F#). The piano part includes a grace note on the first measure and various chordal textures.

wrong, and I find just one



This system contains the next two measures. The vocal line has a quarter note 'wrong,', a quarter rest, a quarter note 'and', a quarter note 'I', a quarter note 'find', and a quarter note 'just' in the first measure. The second measure has a quarter note 'one'. The piano accompaniment continues with similar textures, including a grace note in the first measure.

thing makes me for - get. Red, red

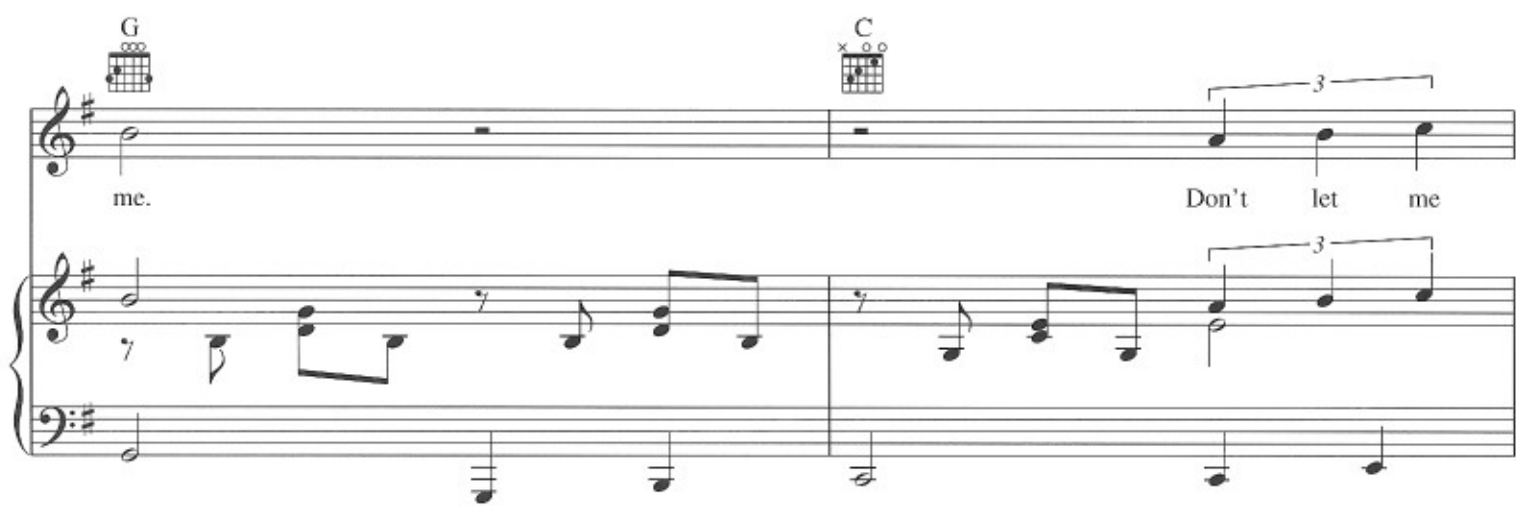
This system contains the next two measures. The vocal line has a quarter note 'thing', a quarter note 'makes', a quarter note 'me', a quarter note 'for', a quarter rest, a quarter note 'get.', a quarter note 'Red,', and a quarter note 'red' in the first measure. The piano accompaniment features a treble clef with a G-clef and a bass clef with an F-clef. The key signature has one sharp (F#). The piano part includes a grace note on the first measure and various chordal textures.

wine, stay close to



This system contains the final two measures. The vocal line has a quarter note 'wine,', a quarter rest, a quarter note 'stay', a quarter note 'close', and a quarter note 'to' in the first measure. The piano accompaniment features a treble clef with a G-clef and a bass clef with an F-clef. The key signature has one sharp (F#). The piano part includes a grace note on the first measure and various chordal textures. A triplet of eighth notes is marked over the final three notes of the vocal line.

G  C 

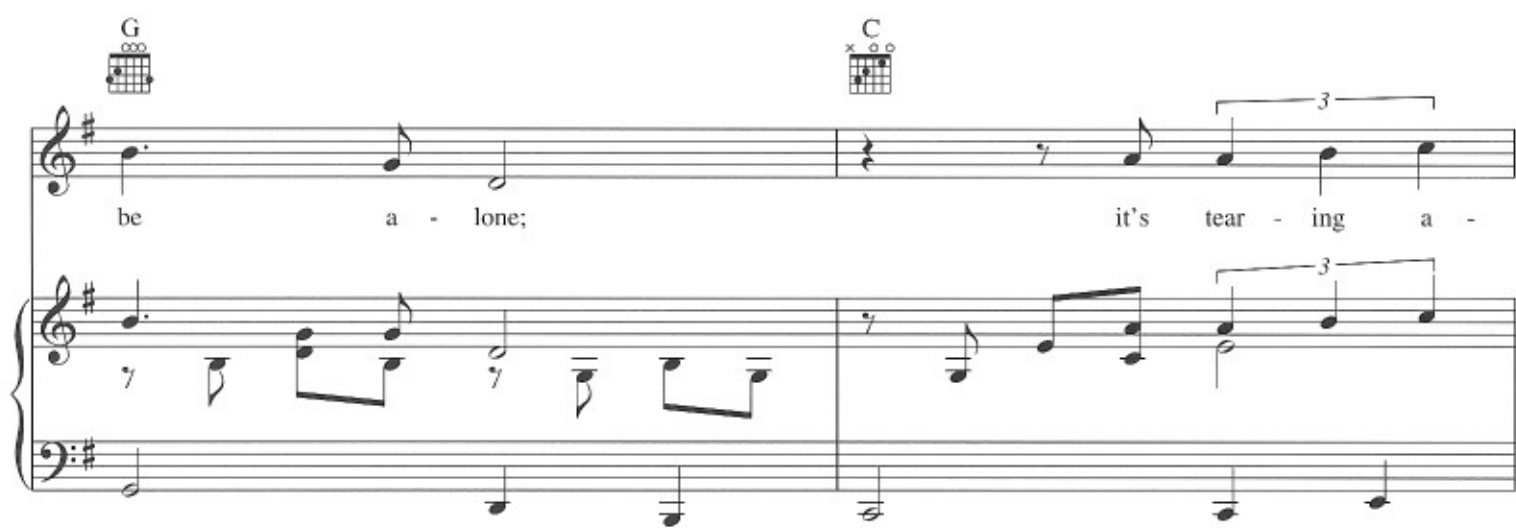
me. Don't let me





Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'me.' in measure 1, followed by a whole rest in measure 2. In measure 3, the vocal line has a triplet of eighth notes: 'Don't', 'let', and 'me'. The piano accompaniment features a rhythmic pattern of eighth notes and chords in the right hand, and a bass line of quarter notes in the left hand.

G  C 

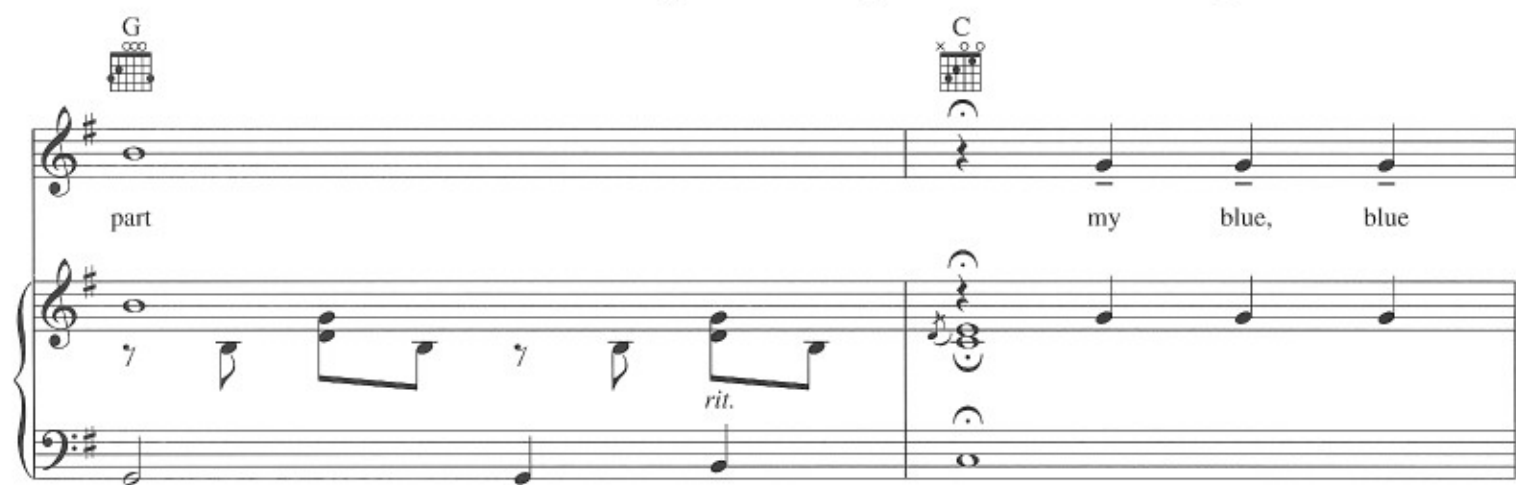
be a - lone; it's tear - ing a -







Detailed description: This system contains measures 3 and 4. The vocal line continues with 'be a - lone;' in measure 3 and 'it's tear - ing a -' in measure 4, with a triplet of eighth notes at the end. The piano accompaniment continues with the same rhythmic pattern as the first system.

G  C 

part my blue, blue



Detailed description: This system contains measures 5 and 6. The vocal line has a whole note 'part' in measure 5 and a triplet of eighth notes 'my blue, blue' in measure 6. The piano accompaniment includes a 'rit.' (ritardando) marking in measure 5. The right hand accompaniment ends with a whole chord in measure 6.

G  C  Am  C  G/B  Am7  G 

heart.

a tempo



Detailed description: This system contains measures 7 and 8. The vocal line has a long note 'heart.' spanning both measures. The piano accompaniment features a 'a tempo' marking in measure 7 and a triplet of eighth notes in measure 8. The right hand accompaniment ends with a whole chord in measure 8.

SONG SONG BLUE

Words and Music by NEIL DIAMOND

C F C F C F

This is not a sad song, a sad song, to sing when you're a -

G7 C F C F C

lone. In it's way a glad song, yes! a glad song: A sim - ple tune that sim - ply seems to

Moderate, relaxed dotted feel (♩. = ♩)

Dm G7 C C

make you feel good when you sing a - long. Song Sung

G G

Blue, ev-'ry-bod-y knows one. — Song Sung Blue, ev-'ry gar-den

C C7

grows one. — Me and you — are sub - ject to —

F G

— the blues now and then, But, when you take the blues, and make a song, —

C Dm

— you sing them out a-gain, Sing them out — a-gain. —

G C C G

Song Sung Blue, weep-in' like a wil-low. —

C

Song Sung Blue, sleep-in' on my pil-low. —

C7 F

Fun-ny thing, — but you can sing — it with a cry — in your voice.

G

And be-fore you know it start to feel-in' good. — You sim-ply

Inst. Solo

C

got no — choice. —

C

Detailed description: This system contains the first two measures of music. The vocal line (top staff) has a treble clef and contains the lyrics "got no — choice. —". The piano accompaniment (middle and bottom staves) features a right hand with eighth and sixteenth notes and a left hand with a steady eighth-note bass line. Chord diagrams for C major are shown above the first and second measures.

G

Detailed description: This system contains the next two measures of music. The piano accompaniment continues with the same rhythmic patterns. A chord diagram for G major is shown above the first measure.

G

Detailed description: This system contains the next two measures of music. The piano accompaniment continues. A chord diagram for G major is shown above the first measure.

C7

Fun - ny thing — but you can sing —

Detailed description: This system contains the final two measures of music. The vocal line (top staff) has a treble clef and contains the lyrics "Fun - ny thing — but you can sing —". The piano accompaniment (middle and bottom staves) concludes the piece. A chord diagram for C7 major is shown above the first measure.

F

— it with a cry — in your voice.

G C

And be-fore you know it start to feel-in' good, — you sim-ply got no — choice. —

(Chorus in parentheses)

G C G

Song *(Song)* Sung *(Sung)* Blue *(Blue)* ev-'ry bod - y knows one —
weep-in' like a wil - low —

G

Song *(Song)* Sung *(Sung)* Blue *(Blue)* ev - 'ry gar - den
sleep - in' on my

C C7

grows one. _____ me and you _____ are sub - ject to _____
 pil - low. _____ fun - ny thing _____ but you can sing _____

F

_____ it with a cry _____ the blues now and then _____ ()
 _____ in your voice _____ But

1.

C G

when you take the blues and make a song. _____ You sing them out a - gain.

2.

G C

And be-fore you know it start to feel-in' good. _____

SWEET CAROLINE

Words and Music by
NEIL DIAMOND

Moderately, very steady

N.C.

mf

A

Where it be - gan, —

D

A

I can't be - gin to know - in', but then I

E

know it's grow - in' strong.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'know', followed by quarter notes 'it's', 'grow - in'', and a quarter note 'strong.'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. A guitar chord diagram for E is shown above the vocal line. A fermata is placed over the final chord of the piano accompaniment.

A

D

Was in the spring, - and spring be -

Detailed description: This system contains measures 3 and 4. The vocal line has a half note 'Was in the spring, -' followed by a quarter rest, and then a triplet of quarter notes 'and spring be -'. The piano accompaniment continues with the eighth-note bass line and a melody. Guitar chord diagrams for A and D are provided above the vocal line. A fermata is placed over the final chord of the piano accompaniment.

A

came the sum - mer. Who'd have be - lieved - you'd come a -

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note 'came', a quarter note 'the', a quarter note 'sum - mer.', a quarter rest, and then a triplet of quarter notes 'Who'd have be - lieved - you'd come a -'. The piano accompaniment continues with the eighth-note bass line and a melody. A guitar chord diagram for A is provided above the vocal line. A fermata is placed over the final chord of the piano accompaniment.

E7

A

long? Hands, Warm,

Detailed description: This system contains measures 7 and 8. The vocal line has a half note 'long?' followed by a quarter rest, and then a half note 'Hands, Warm,'. The piano accompaniment continues with the eighth-note bass line and a melody. Guitar chord diagrams for E7 and A are provided above the vocal line. A fermata is placed over the final chord of the piano accompaniment.

A6 E7

touch - in' hands, } reach - in' out,
 touch - in' warm, }

This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The first line of music has two measures with lyrics 'touch - in' hands, }' and 'reach - in' out,'. The second line of music has two measures with lyrics 'touch - in' warm, }'. The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of two sharps. It features a steady bass line and a treble line with chords and melodic fragments.

D E7 D/F# E/G#

touch - in' me touch - in' you.

This system contains the third and fourth lines of music. The vocal line continues with 'touch - in' me' and 'touch - in' you.'. The piano accompaniment continues with similar harmonic support, including a prominent bass line and chords in the treble.

A D

Sweet Car - o - line, good times nev -

This system contains the fifth and sixth lines of music. The vocal line has 'Sweet Car - o - line,' and 'good times nev -'. The piano accompaniment continues with a consistent harmonic texture.

E7 D/F# E/G#

- er seemed so good.

This system contains the seventh and eighth lines of music. The vocal line concludes with '- er seemed so good.'. The piano accompaniment provides harmonic support throughout.



I've been in - clined _ to be - lieve _

To Coda ⊕





— they nev - er would. { But now, I look at the night, -
 { Oh, no, no.



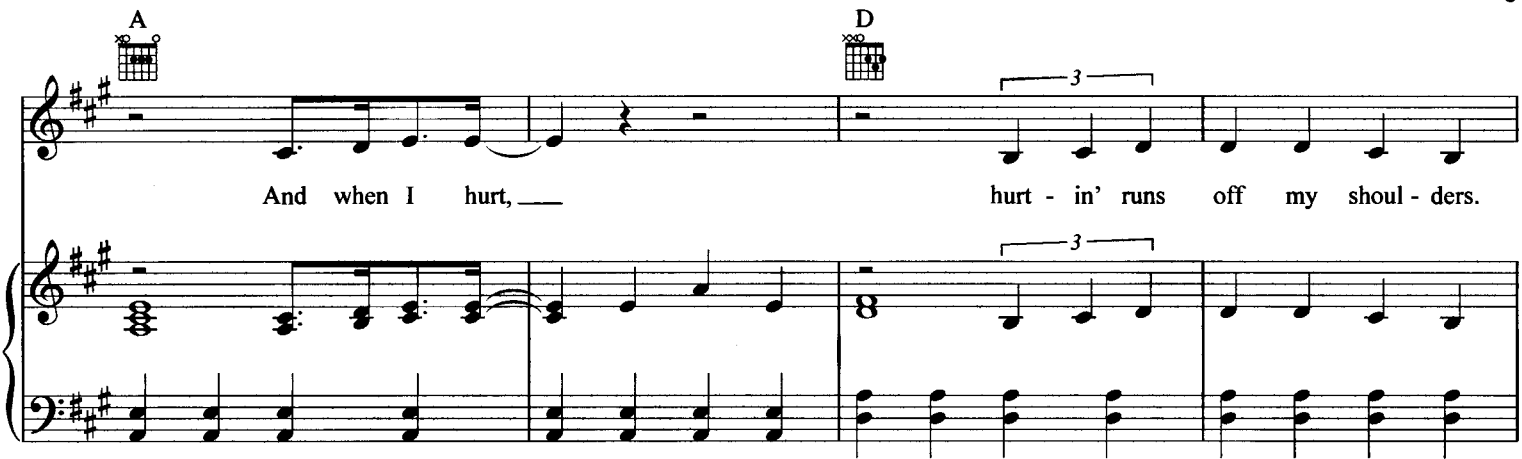
and it don't seem so lone - ly.





We fill it up with on - ly two.

A  D 

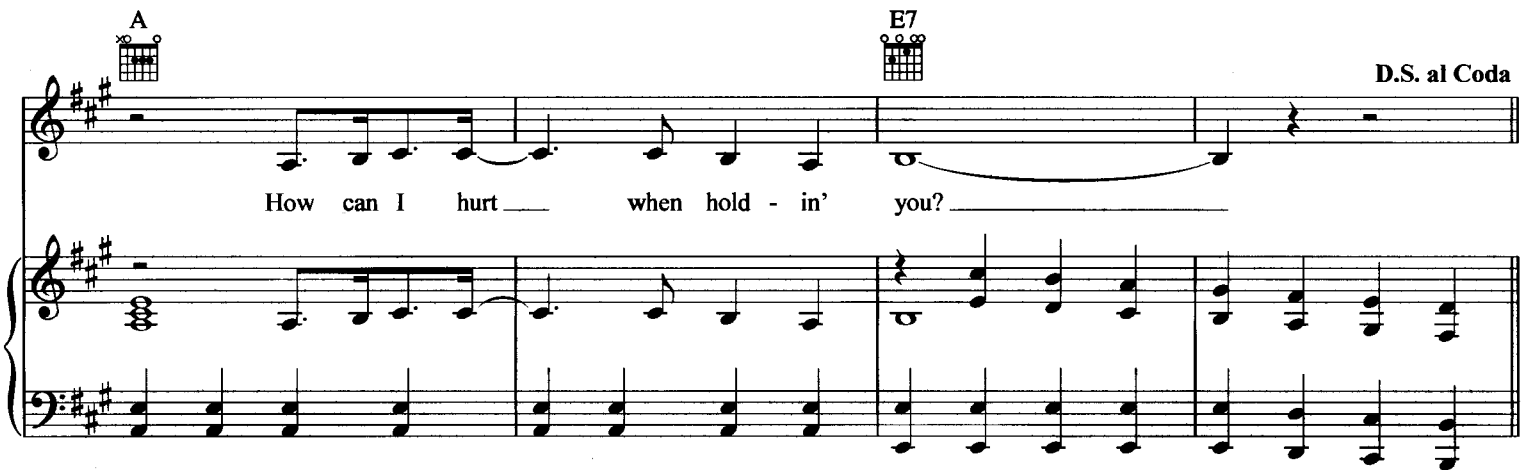
And when I hurt, — hurt - in' runs off my shoul - ders.



Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'And when I hurt,' followed by a half note rest, then a triplet of eighth notes 'hurt - in' runs off my shoul - ders.' The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

A  E7  D.S. al Coda

How can I hurt — when hold - in' you? —



Detailed description: This system contains the next two measures. The vocal line continues with 'How can I hurt' followed by a half note rest, then 'when hold - in' you?' with a long note value. The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line and a repeat sign.



CODA  NC.




Detailed description: The Coda section begins with a treble clef staff containing a whole rest and the instruction 'NC.' (No Chords). The piano accompaniment consists of a simple eighth-note bass line in the left hand and a melody in the right hand.






Detailed description: This system shows the final two measures of the piano accompaniment. The right hand plays a sequence of chords and notes, while the left hand continues with the eighth-note bass line.


A  D 



Sweet Car - o - line, —




E  D/F#  E/G# 





good times nev - er seemed so good.



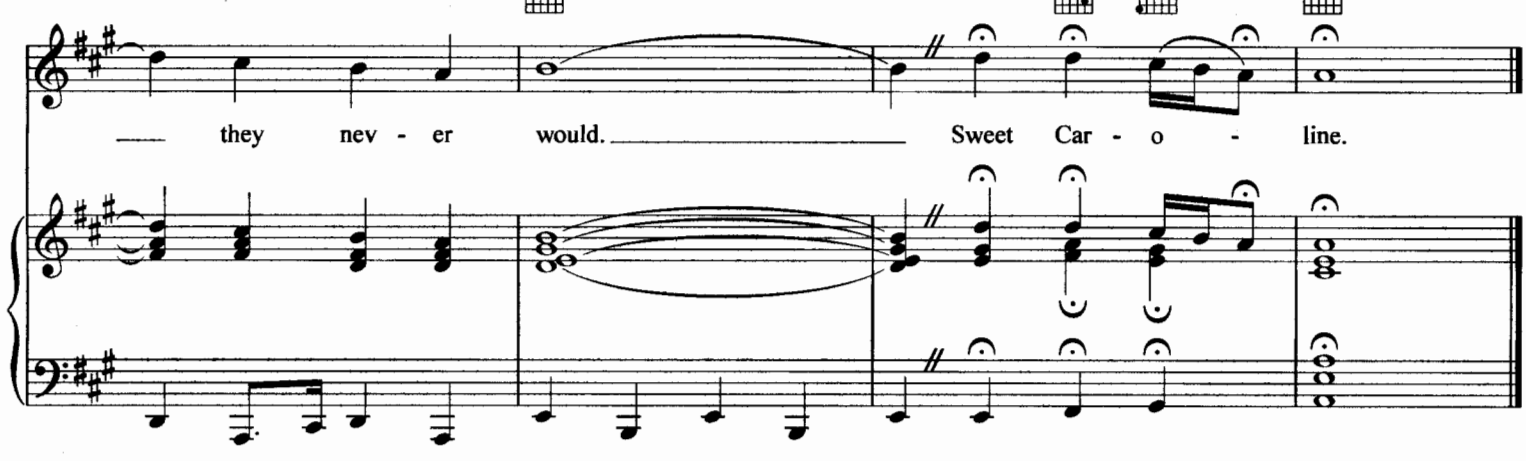
A  D 

I've been in - clined — to be - lieve —



E7  D/F#  E/G#  A 

— they nev - er would. Sweet Car - o - line.



You Don't Bring Me Flowers

Words by Neil Diamond, Marilyn Bergman & Alan Bergman

Music by Neil Diamond

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Slowly and freely

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, often with triplets and a *rit.* (ritardando) marking.

System 1:

- Chords: C (C bass), G (C bass), F (C bass), G11, C (C bass), G (C bass)
- Vocal: You don't bring me flow - ers;
- Piano: *mp legato*

System 2:

- Chords: F (C bass), C (C bass), F, C (E bass)
- Vocal: you don't sing me love songs. You hard - ly talk to me an - y - more
- Piano: *rit.*

System 3:

- Chords: Dm7, Fmaj7, G
- Vocal: when you come through the door at the end of the day. I re - mem - ber when

C (C bass) G (C bass) F (C bass) C

you could - n't wait to love me, used to hate to leave me.

a tempo

Fmaj7 G7sus4 G7

Now af - ter lov - in' me late at night when— it's

gradual cresc.

C Fmaj7 G7sus4 G7

good for you and you're feel - in' all right, well, you

C Em7 Am7 Ab (A♭ bass) B♭ (A♭ bass)

just roll o - ver and turn out the light,

f *decresc.* *molto rit.* *mp*

C (G bass) G7sus4 G7 C G (C bass) F (C bass) G11

and you don't bring me flow-ers an - y - more.

a tempo

C G (C bass) F (C bass) C

It used to be so nat - 'ral to talk a - bout for - ev - er,

F (E bass) C (E bass) Dm7 Fmaj7 G7

but used-to-be's don't count an - y - more. They just lay on the floor till we sweep them a - way.

gradual cresc.

C G (C bass) F (C bass) C

And ba - by, I re - mem - ber all the things you taught me:

Fmaj7 G7sus4 G7

I learned how to laugh and I learned how to cry. Well, I

C Fmaj7 G7sus4 G7

learned how to love, e - ven learned how to lie. So you'd

C Em7 Am7 Ab (A♭ bass) B♭ (A♭ bass)

think I could learn how to tell you good - bye,

f *molto rit.*

C (G bass) G7sus4 G7 Am D7sus4 D7 (A♭ bass) D7-5 (A♭ bass)

'cause you don't bring me flow - ers an - y - more.

a tempo *decresc.*

C (G bass)
 C6 (G bass)
 G7sus4
 G7
 C
 Em7

Well, you'd think I could learn how to

mp cresc. *f* *rit.*

Am
 Ab 4 fr (A♭ bass)
 Bb (A♭ bass)
 C (G bass)
 G7sus4
 G7

tell you good - bye, 'cause you don't say you need me;

decresc. *mp a tempo*

C (G bass)
 G7sus4
 G7
 C
 G (B bass)
 F (A bass)
 G7

you don't sing me love songs; you don't bring me flow - ers an - y -

rit. e dim.

C
 G (C bass)
 F (C bass)
 G7sus4
 G7
 C

more.

ppp