

CHANGES

by

WALTER DONALDSON

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DEEP PURPLE _____ Lyric by Mitchell Parish Music by Peter De Rose

Chorus, *Slowly (with feeling)*

When the Deep Purple falls o-ver sleep-y gar-den walls, and the

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MANHATTAN SERENADE _____ Lyric by Harold Adamson Music by Louis Alter

Chorus, *Slowly*

That night in Man-hat-tan was the start of it,

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DAYBREAK _____ Lyric by Harold Adamson Music by Ferde Grofe

Chorus, *Slow (with expression)*

Day break, _____ an-oth-er new day, _____ The mist on the

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BLUE MOON _____ Lyric by Lorenz Hart Music by Richard Rodgers

Chorus, *Moderato (with feeling)*

Blue Moon _____ you saw me stand-ing a-lone _____ With-out a dream in my heart.

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MOONLIGHT MOOD _____ Lyric by Harold Adamson Music by Peter De Rose

Chorus, *Slowly (with feeling)*

Moon-light Mood _____ when twi-light is end-ing _____ You're in my Moon-light Mood _____

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STAIRWAY TO THE STARS _____ Lyric by Mitchell Parish Music by Matt Malneck & Frank Signorelli

Chorus, *Slow (with feeling)*

Let's build a Stair-way To The Stars, _____ And climb that

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LAZY RHAPSODY _____ Lyric by Mitchell Parish & Ned Washington Music by Howard Jackson & Harry Sosnik

Slow and dreamily

Do you re-call the hap-pi-est mo-ments of all, the days that used to be? _____ when our

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Moderato

The piano introduction consists of two staves. The right hand features a complex, rhythmic chordal pattern with frequent changes in harmony, marked with accents (^) and a fortissimo (ff) dynamic. The left hand provides a steady bass line with a consistent eighth-note accompaniment.

The first vocal line begins with the lyrics "Chang-es! Chang-es! That's all he can". The piano accompaniment continues with a similar rhythmic pattern, marked with accents (^) and a mezzo-forte (mf) dynamic.

The second vocal line begins with the lyrics "play, Stran-gest Chang-es he plays 'em all day.". The piano accompaniment continues with a similar rhythmic pattern, marked with accents (^).

The third vocal line begins with the lyrics "So sweet, So I re-peat.". The piano accompaniment continues with a similar rhythmic pattern, marked with accents (^) and a piano (p) dynamic.

Chang-es! — Chang-es! — I could-n't help say: "He plays those

mf *p*

CHORUS %

Beau-ti-ful chang-es in dif-f'rent keys — Beau-ti-ful chang-

p-f

- es and har-mo-nies — He starts in "C" — Then chang-es to

"D" — He's fool-ing a-round — 'Most an-y old key,

What's that? — Hear that — mi - nor strain? —

That's it! — There it — goes a - gain, — There's so man - y ba -

— bies that he can squeeze — And he's al - ways chang - in' those

1 keys? — "He plays those keys!" — 2 To Patter (Last) keys? —

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