

SWEET CAROLINE

Words and Music by
NEIL DIAMOND

Moderately, very steady

N.C.

The first system of the piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a steady eighth-note bass line starting on G2. The dynamic marking is *mf*.

The second system continues the piano introduction. The right hand plays chords of G4, A4, and B4. The left hand continues the eighth-note bass line.

A

A chord diagram for the A chord in the key of D major, showing the fretting on the strings: x02232.

The first vocal line begins with the lyrics "Where it be - gan, ___". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D


A chord diagram for the D chord in the key of D major, showing the fretting on the strings: xx0232.

A

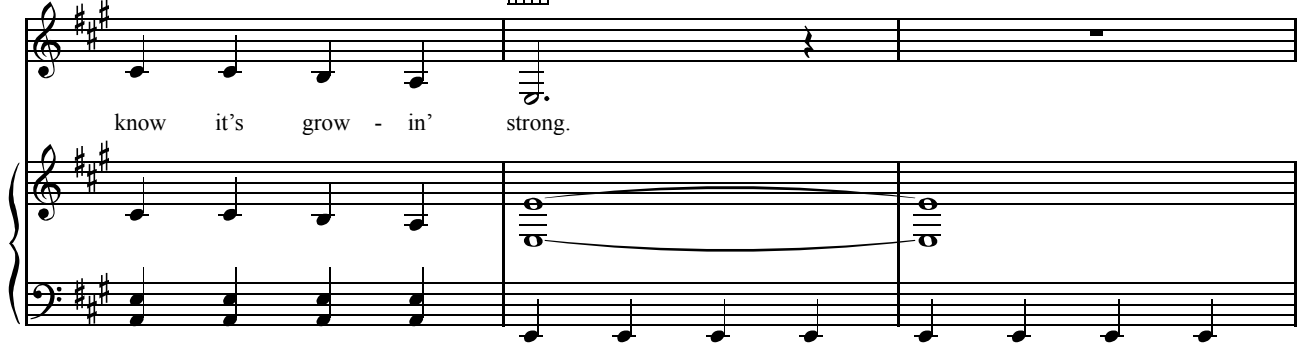
A chord diagram for the A chord in the key of D major, showing the fretting on the strings: x02232.

The second vocal line begins with the lyrics "I can't be - gin to know - in', but then I". The piano accompaniment includes triplets in both the vocal line and the right hand of the piano.


E



know it's grow - in' strong.




A



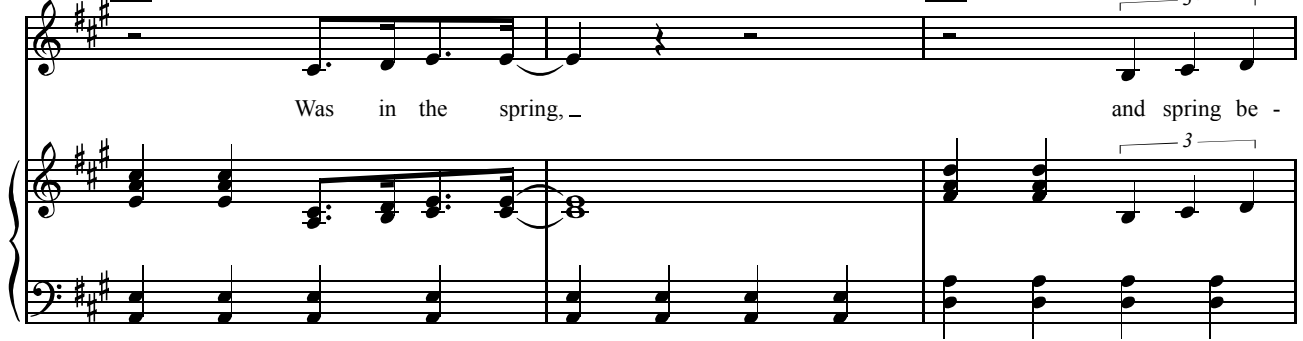
Was in the spring, -

D




and spring be -

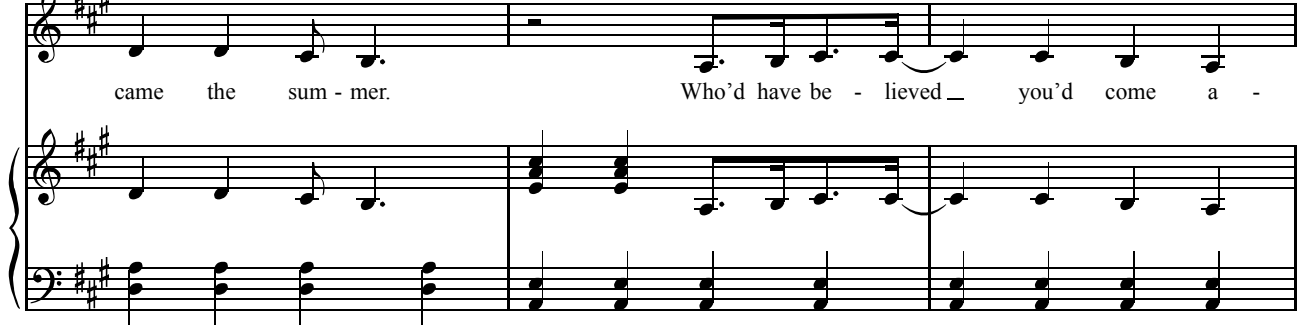
3




A



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




E7

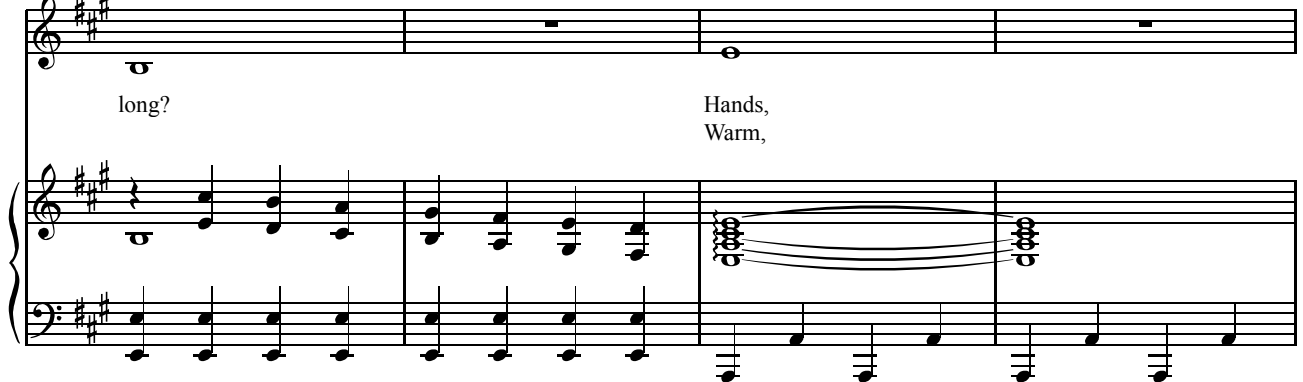


long?

A



Hands,
Warm,



A6

E7



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of quarter notes: G4, A4, B4, C5, followed by a whole rest, then G4, A4, B4, C5, followed by another whole rest.

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

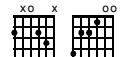
reach-in' out,

Piano accompaniment for the first system, including treble and bass staves. The bass line features a steady eighth-note accompaniment.

D

E7

D/F# E/G#



Musical staff with treble clef. The melody continues with quarter notes: D4, E4, F#4, G4, followed by a whole rest, then D4, E4, F#4, G4, followed by a whole rest.

touch-in' me

touch - in'

you. _____

Piano accompaniment for the second system, including treble and bass staves. The bass line continues with eighth notes.

A

D



Musical staff with treble clef. The melody consists of quarter notes: A4, B4, C5, D5, followed by a whole rest, then A4, B4, C5, D5, followed by a whole rest.

Sweet

Car - o - line, _____

good times

nev -

Piano accompaniment for the third system, including treble and bass staves. The bass line continues with eighth notes.

E7

D/F#

E/G#



Musical staff with treble clef. The melody consists of quarter notes: E4, F#4, G4, A4, followed by a whole rest, then E4, F#4, G4, A4, followed by a whole rest.

- er

seemed so

good.

Piano accompaniment for the fourth system, including treble and bass staves. The bass line continues with eighth notes.



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.





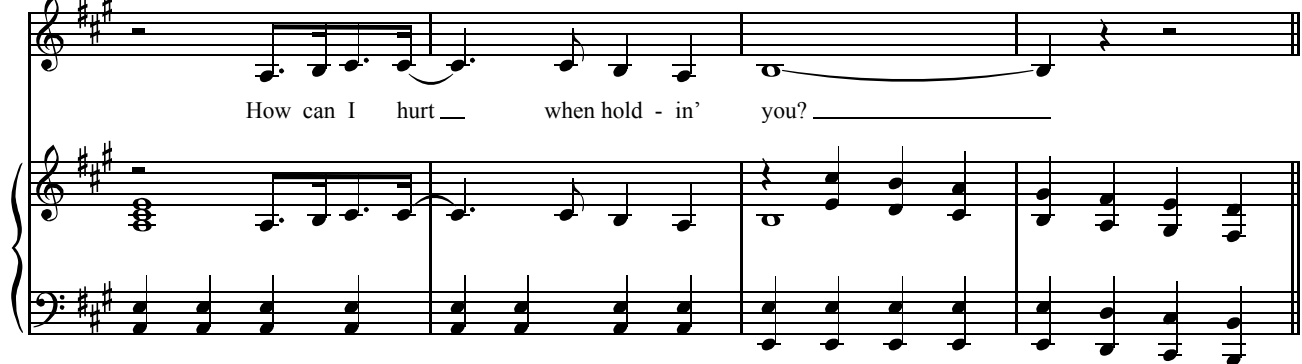
We fill it up with on - ly two.

A  D 



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

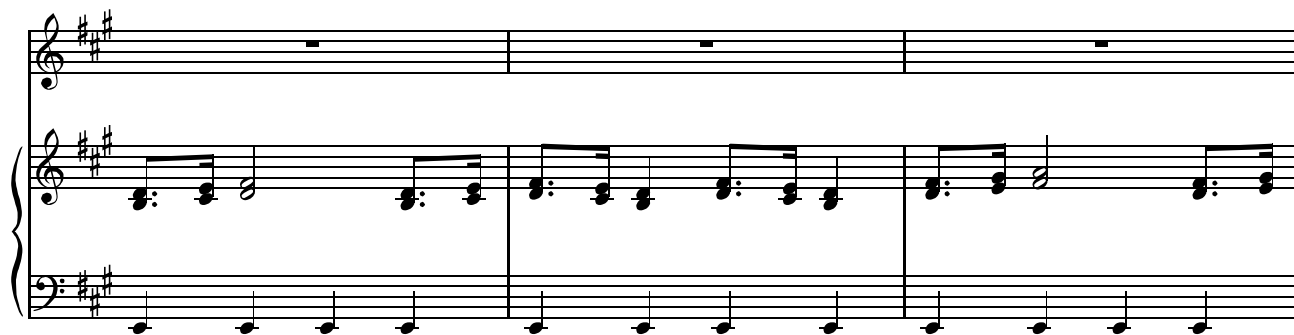
A  E7  *D.S. al Coda*





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


CODA




 N.C.




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.

