

HEY THERE DELILAH

Words and Music by
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Moderately ♩ = 102



Introductory musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a rhythmic pattern. Below the staff is a guitar tablature line with fret numbers: 0 2 0 2 0 2 0 2 | 4 4 2 4 4 2 0 0 2 0 0 2 | 4 2 4 2 2 2 4 4 2 2 2 2.

w/ thumb & fingers

Verses 1 & 2:



1. Hey there, De - li - lah, what's it like in New - York Cit - y? I'm a -
2. Hey there, De - li - lah, I know times are get - ting hard, but just be -

Musical notation for the first verse, including a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a rhythmic pattern. Below the staff is a guitar tablature line with fret numbers: 0 2 0 2 0 2 0 2 | 4 2 4 2 4 2 4 2 4 2 4 2.



thous - sand miles a - way, but, girl, to - night you look so pret - ty, yes, you
lieve me, girl, some - day, I'll pay the bills with this gui - tar, we'll have it

Musical notation for the second verse, including a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a rhythmic pattern. Below the staff is a guitar tablature line with fret numbers: 0 2 0 2 0 2 0 2 | 4 2 4 2 4 2 4 2 4 2 4 2.

OK ①

Partial view of the right page of the sheet music, showing the continuation of the guitar tablature and musical notation for measures 9, 11, 13, and 15.

Page 2

do. good. Times Square can't shine as bright as
 We'll have the life we knew we

Bm A A5

you. would. I swear it's true.
 My word is good.

D5 F#m

Hey there, De - li - lah, don't you wor - ry a - bout the dis - tance, I'm right
 Hey there, De - li - lah, I've got so much left to say. If ev - 'ry

D5 F#m

there. If you get lone - ly, give this song an - oth - er lis - ten. Close your eyes...
 sim - ple song I wrote to you would take your breath a - way, I'd write it all...

17

Bm  Bm/A  G  A 

Lis - ten to my voice, it's my dis
E - ven more my in love with me you'd

TAB: 2 4 2 4 2 4 0 3 3 0 2 2





19

Bm  A  A5 2fr. 

fall. I'm by your side. }
We'd have it all. }

TAB: 2 4 2 4 2 4 0 2 2 2 5 2 0 0





21

Chorus: D5  D5/A  Bm  Bm/C# 

Oh, it's what you do to me,

TAB: 0 2 0 2 0 2 0 3 4 3 4 4

23

D5  D5/A  Bm  Bm/C# 

oh, it's what you do to me.

PL 4

Oh, it's what you do to me, oh, it's what you do to me.

3 4 2 12 12

1. Bm Bm/C# D5 D5/A 2. Bm Bm/A

What you do to me.

A

Bridge: G A

hou - sand miles seems pret - ty far, but they've got planes and trains and cars. I'd

D5/A Bm Bm/A

to you if I had no oth - er way. Our

PL (5)

35





G  A 

friends would all make fun of us and we'll just laugh a - long be cause

TAB

3 0 0 0 0 2 2 2 2 0 0 0 0

37

D5  Bm  Bm/A  G 

know that none of them have felt this way. De - li - lah, I can prom - ise yo

TAB

0 2 0 2 0 4 2 2 2 0 0 0 0 3 3 3 3

40

A  Bm 

by the time we get through the world will nev - er, ev - er be th

TAB

0 2 0 2 0 2 3 4 3 4 2 2 2 2

42

A 

and you're to blame.

TAB

0 4 0 4 0 4 2 2 2 2 2 2 2 2

Hey there, De - li - lah, you be good and don't you miss me. Two more

Pub

47

D5 F#m Bm Bm/A

years and you'll be done with school and I'll be mak - ing his - t'ry, like I do.

50

G A Bm Bm/A G Bm/A

You know it's all be-cause of you. We can do what ev - er we want to.

54

G A Bm A A5

Hey there, De - li - lah, here's to you. This one's for you.

D.S. al Coda

⊕ Coda

58

Bm Bm/C# D5 D5/A

What you do to me. Oh.

TAB

3	3	3	3	3	3	3	3	3	3	X
4	4	4	4	4	2	0	2	0	2	X
2	2	2	4	4	0	0	0	0	0	

60

13421 3 42 12 12 13421 3 42

whoa, whoa. Oh,

TAB

63

D5 D5/A Bm Bm/C# D5 D5/A

whoa, whoa. Oh, oh,

TAB

66

Bm Bm/C# D5 D5/A D

oh.

TAB

Pl 7