

# Bitter with the Sweet

Carole King  
arr. Daisy Houlder

$\text{♩} = 100$

High  
ba da ooh ba da

Mid  
ba da ooh ba da

Low  
ba da ba da n do ba ba ba da n do n ba da ba da n do ba

$\text{♩} = 100$

Piano

4

ooh ooh

ooh ooh

ba ba da n do n ba da ba da n do ba ba ba da n do n

Pno.

7

ooh \_\_\_\_\_

Some-times I'm  
I,guess it gets

ooh \_\_\_\_\_

Some-times I'm  
I,guess it gets

ba da ba da n do ba ba da n do n ba da ba da n do ba

E $\flat$ maj7

Pno.

10

ti - red\_ and\_ I won - der what's so all\_ fi - red im  
you down my friend though it seems the blues will\_ ne - ver end\_

ti - red\_ and\_ I won - der what's so all\_ fi - red im  
you down my friend though it seems the blues will\_ ne - ver end\_

\_ ba ba da n do n ba da ba da n do ba\_ ba ba da n do n

E $\flat$ maj7 Db/E $\flat$  Db/E $\flat$

Pno.

13

por-tant a - bout be - ing some place at some time  
 on this you can de - pend they al - ways do

por-tant a - bout be - ing some place at some time  
 on this you can de - pend they al - ways do

ba da ba da n do ba ba ba da n do n ba da ba da n do ba.

Chords: Eb Eb Db

Piano accompaniment (Pno.)

16

oh but I don't re-ally mind  
 oh but it's true what they say

oh but I don't re-ally mind cause  
 oh but it's true what they say if, you

ba ba da n do n I don't rea - lly mi - nd  
 it is true what theysay

Chords: Db Cm Cm/Bb Cm/A Cm/G F7 F7/Eb

Piano accompaniment (Pno.)

20

eas - y street you've got to take the bit  
 feel com plete  
 I could be on eas - y street and I know that you've got to take the bit  
 want to feel com - plete don't you know that  
 ea - sy street you've got to take the bit  
 feel com - plete  
 F<sup>7</sup>/D F<sup>7</sup>/C A<sup>b</sup>/B<sup>b</sup> Gm<sup>7</sup>/B<sup>b</sup> Fm<sup>7</sup>/B<sup>b</sup>

24

- ter with the sweet\_\_  
 - ter with the sweet\_\_  
 - ter with the sweet\_\_ da n do ba\_\_ ba ba da n do n ba da ba da n do ba  
 1. Ebmaj7 Eb7

28

sweet

sweet - - - -

ba ba da n do n sweet da n do ba ba ba da n do n

Pno.

Ebmaj7

31

a friend of mine once told me

ba da ba da n do ba

Pno.

Eb7 Cm G7

35

all

all

and I know he knows all a-bout feel-ing down

Pno. Cm F7 Cm F7

39

a-bout feel-ing down he said ev-ery thing good in life you've got to

a-bout feel-ing down

Pno. Cm F7 Dm7 G7(sus4)

43

pay for but feel-ing good is what you're pa-ving the

but feel-ing good is what you're pa-ving the

but feel-ing good is what you're pa-ving the

Cm<sup>7</sup> Cm<sup>7</sup>/F Fm Gm<sup>7</sup>

Pno.

47

way for na na na\_ na na\_\_\_

way for na na na\_ na na\_\_\_

way for na na na\_ na na\_\_\_

Ab B<sup>b</sup>7(sus4) E<sup>b</sup>

Pno.

51

na na na na na na na

na na na na na na na

na na na na na na na

Ab

Pno.

55

na na na na na na na na na na

na na na na na na na na na na

na na na na na na na na na na

Fm7 Bb7(sus4) D7(sus4) D7(sus4) G

Pno.

60

da da

da da da da da da da da da da da da

da da da da da da da da da da da da

*C*maj7 *G/B* *A*m<sup>7</sup>

Pno.

Detailed description: This block contains the musical notation for measures 60 through 63. It features three vocal staves and a piano accompaniment. The vocal parts consist of rhythmic syllables 'da da' repeated in a pattern. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. Chord changes are indicated above the piano staff: C major 7, G/B, and A minor 7.

64

da da

da da da da da da da da da da da da

da da da da da da da da da da da da

*D*7(sus4) *F*m/*B*b *G*m/*B*b *A*b/*B*b

Pno.

Detailed description: This block contains the musical notation for measures 64 through 67. It features three vocal staves and a piano accompaniment. The vocal parts consist of rhythmic syllables 'da da' repeated in a pattern. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. Chord changes are indicated above the piano staff: D7(sus4), F minor/Bb, G minor/Bb, and Ab/Bb.

68

So don't let it get you down my friend though it

So don't let it get you down my friend though it

So don't let it get you down my friend though it

**B $\flat$ (sus4)**      **E $\flat$**       **E $\flat$**

71

seems the blues will never end on this you can depend

seems the blues will never end on this you can depend

seems the blues will never end on this you can depend

**E $\flat$**       **E $\flat$**       **A $\flat$**

74

— they al - way do\_\_\_ oh and I\_\_\_ can tell you that it's\_ true

— they al - way do\_\_\_ oh and I\_\_\_ can tell you that it's\_ true

— they al - way do\_\_\_ oh and I\_\_\_ can tell you that it's

Ab Fm<sup>7</sup> B<sup>b</sup>7(sus4) Eb

Pno.

78

\_\_\_\_\_ it's a feel - ling that can't be beat\_\_\_ and you've\_\_\_ got to do

\_\_\_\_\_ it's a feel - ling that can't be beat\_\_\_ and you've\_\_\_ got to do

true\_\_\_ it's a feel - ling that can't be beat\_\_\_ and you've\_\_\_ got to do

E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

Pno.

82

it you've got to take the bit - ter with the sweet

it you've got to take the bit - ter with the sweet

it you've got to take the bit - ter with the sweet

*Pno.* Eb/G Fm7/Bb Bb7(sus4) Eb

86

you've got to take the bit-ter with the sweet

*Pno.* Eb Db/Eb Abmaj7

90

you've got to take you got to take you got to take the bit - ter

Pno.  $Fm^7$   $Ab/Bb$   $Eb$

94

with the sweet bit - ter with the

bit - ter with the

bit - ter with the

Pno.  $Db/Eb$

97 **rit.** . . . . .



sweet\_\_\_\_\_ sweet sweet\_ oh\_\_\_\_\_ sweet



sweet\_\_\_\_\_ sweet sweet\_ oh\_\_\_\_\_ sweet



sweet\_\_\_\_\_ sweet sweet\_ oh\_\_\_\_\_ sweet

**rit.** . . . . .  
A<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup>/B<sup>b</sup> A<sup>b</sup>/B<sup>b</sup> Emaj<sup>7</sup>

Pno.

