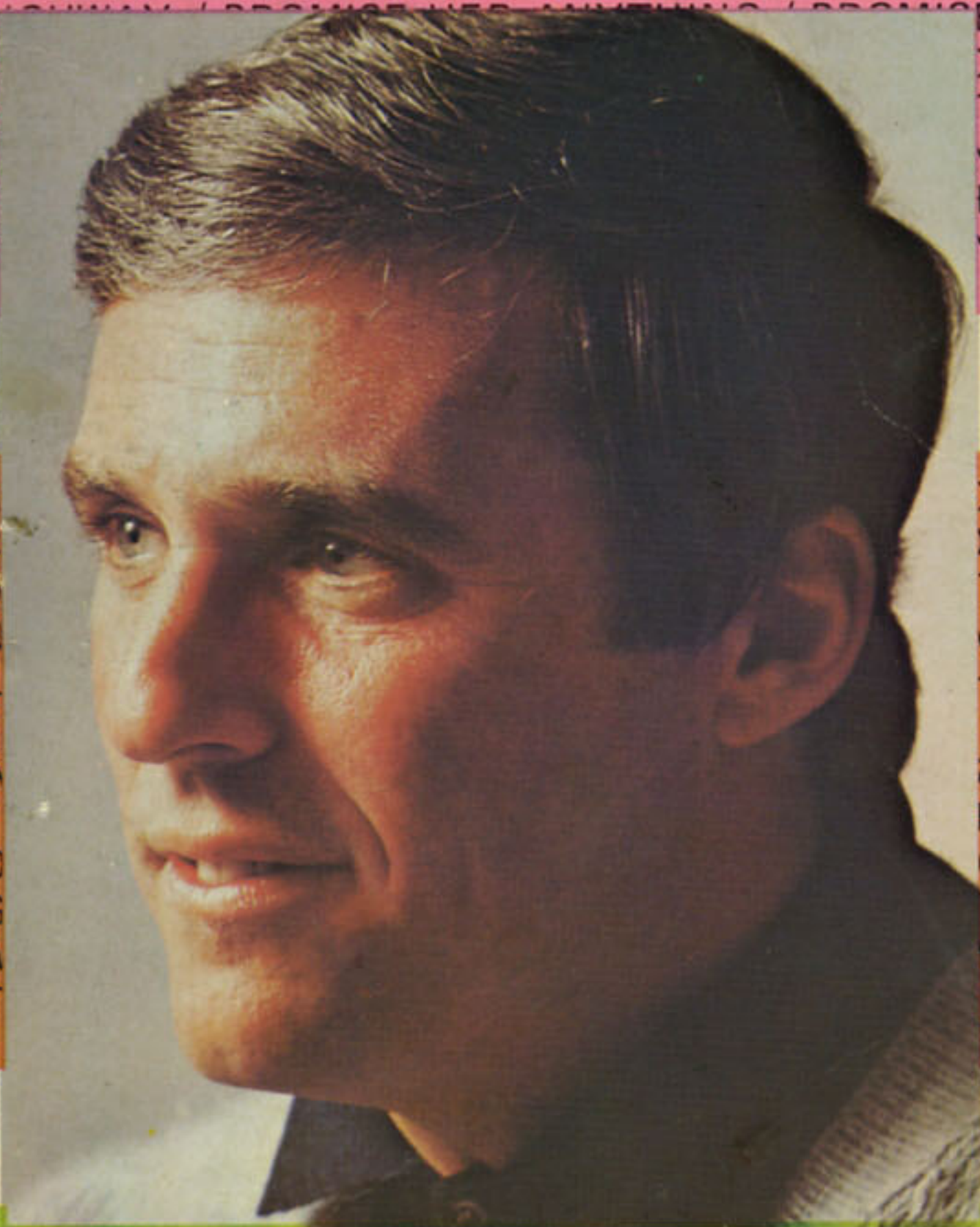


40 GOLDEN SONGS of **BACHARACH & DAVID**

Including Selections from the Broadway Musical "PROMISES, PROMISES" and
the 20th Century-Fox Film "BUTCH CASSIDY AND THE SUNDANCE KID"

ALFIE / ANYONE WHO HAD A HEART / THE APRIL FOOLS / AS LONG AS THERE'S AN APPLE TREE /
BLUE ON BLUE / CASINO ROYALE / CHRISTMAS DAY / COME TOUCH THE SUN / DO YOU KNOW THE
WAY TO SAN JOSE / DON'T GO BREAKING MY HEART / DON'T MAKE ME OVER / I SAY A LITTLE
PRAYER / I'LL NEVER FALL IN LOVE AGAIN / I'M A BETTER MAN / IT'S OUR LITTLE SECRET /
KNOWING WHEN TO LEAVE / THE LOOK OF LOVE / THE MAN WHO SHOT LIBERTY VALANCE / A
MESSAGE TO MICHAEL / ODDS AND ENDS (OF A BEAUTIFUL LOVE AFFAIR) / PACIFIC COAST
HIGHWAY / PROMISE HER ANYTHING / PROMISES, PROMISES / RAINDROPS KEEP FALLIN' ON MY
HEAD / THE SUNDANCE KID / THIS GUY'S IN LOVE WITH YOU / TRAINS AND BOATS AND PLANES / (THEY LONG TO BE) CLOSE TO YOU /
WANTING THINGS / WHAT THE WORLD NEEDS NOW IS LOVE / WHERE CAN YOU TAKE A GIRL /
WHO IS GONNA LOVE ME / WHOEVER YOU ARE, I LOVE YOU / THE WINDOWS OF THE WORLD /
WISHIN' AND HOPIN' / WIVES AND LOVERS / YOU'LL NEVER GET TO HEAVEN / YOU'LL THINK OF
SOMEONE / A YOUNG PRETTY GIRL LIKE YOU / ALFIE / ANYONE WHO HAD A HEART / THE APRIL



THE APRIL FOOLS / AS LONG AS THERE'S AN APPLE TREE / BLUE ON BLUE / CASINO ROYALE /
CHRISTMAS DAY / COME TOUCH THE SUN / DO YOU KNOW THE WAY TO SAN JOSE / DON'T GO
BREAKING MY HEART / DON'T MAKE ME OVER / I SAY A LITTLE PRAYER / I'LL NEVER FALL IN
LOVE AGAIN / I'M A BETTER MAN / IT'S OUR LITTLE SECRET / KNOWING WHEN TO LEAVE / THE
LOOK OF LOVE / THE MAN WHO SHOT LIBERTY VALANCE / A MESSAGE TO MICHAEL / ODDS AND
ENDS (OF A BEAUTIFUL LOVE AFFAIR) / PACIFIC COAST HIGHWAY / PROMISE HER ANYTHING /
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SOMEONE / A YOUNG PRETTY GIRL LIKE YOU / ALFIE / ANYONE WHO HAD A HEART / THE APRIL

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The object of sincere adulation from top show world celebrities, Burt was born in Kansas City in 1929 into a family that generated "a lot of love and respect." His father, Bert Bacharach, is a nationally syndicated columnist; his mother, his inspiration for music!! Burt's musical education began with piano lessons at age 12. His complete enchantment with music blossomed much later when he joined a neighborhood band in Forest Hills (Long Island), N.Y. "It was a thrill performing with others," he recalls. "The reason there are so many dropouts at the piano is because practicing and playing is a very solitary thing."

During his high school days, Burt discovered the world of "bop" music as a result of many expeditions to the 52nd Street and Broadway niteries that featured jazz greats! He was instrumental in organizing a band, and performed at parties and army camps in the New York area, and was subsequently asked to go on a USA tour of Army hospitals. This was his first introduction to show business.

Following the tour, he enrolled for musical studies at famed McGill University in Montreal. It was there he wrote his first song. Additional musical education followed in New York and California, and, while in California, he composed his first serious work—a three movement sonata for violin, oboe and piano.

Immediately after college, Bacharach was drafted into the Army (during the Korean War) and toured the First Army area billed as a "concert pianist." (Which, he admits, he was not!) He was sent to Germany where he became friendly with the singer, Vic Damone, a friendship that proved invaluable when he launched his civilian musical career. After his discharge, Bacharach played piano in several top New York clubs.

At age 24, Bacharach joined Damone in Hollywood as his accompanist, and, he recalls, it opened up "a new life" to him. To work and mix with stars like Imogene Coca, Georgia Gibbs, The Ames Brothers and others was, in his words, "great!" While teamed up with arranger-conductor, Peter Matz, who packages musical and club tours for some of the top talent in show business, he met Marlene Dietrich. He compared their first meeting to having an audience with the Queen. They hit it off immediately, and toured the top night spots of the world together, with Burt as her accompanist.

Bacharach is a success in the complex and competitive world of composing for monies. He does not plan to desert the recording studio for the screen permanently. He continued to turn out albums for A & M Records such as "Reach Out" and "Make It Easy On Yourself," in which he arranged, played and conducted his own songs.

"I plan to compose for two pictures a year and each one will take three months," Bacharach says. "When you are working hard and are successful, you have a responsibility to people. Success means more than just money! The greatest thing about success is being able to give people something they appreciate."

Burt Bacharach

One of the most brilliant names in today's world of popular music belongs to Burt Bacharach, hit maker of the new breed of contemporary composers. Bacharach has displayed an undisputed ability to succeed at any type of music endeavor he attempts, whether it be a musical comedy, a musical score for a motion picture, or a chart-soaring song. His popularity results from his ability to bridge the generation gap with dignity.

His speech is full of "uptights," "groovys," "nuttiests" and "cats," and a whole conglomeration of allusions to the varied worlds and era that he mixes in his music. That mixture is a key to his phenomenal ability to break down chronological barriers. It reflects his background.

Bacharach, who studied serious music under such great composers as Darius Milhaud and Henry Colwell, is recognized as one of the most perceptive and talented composers to emerge in the music scene in years, appreciated by the whistle-a-tune generation, as well as those brought up on a music diet of rock, folk and country-western.

With lyricist, Hal David, Bacharach has three Academy Award nominations to his credit for "What's New Pussycat," "Alfie" and "The Look Of Love." He has appeared on television "specials" with Herb Alpert and Jose Feliciano, and has hosted TV's "Kraft Music Hall" and "The Hollywood Palace" with his wife, Angie Dickinson.

Prior to his Broadway success, "Promises, Promises," which he wrote with lyricist Hal David, Bacharach had been personal conductor and arranger for Marlene Dietrich, both in the United States and for her European tour. He has composed the musical score for such motion pictures as, "What's New Pussycat?", "Casino Royale" and "Butch Cassidy And The Sundance Kid."

Most of his musical grooming was in the standard pop field (playing piano and conducting for Vic Damone, the Ames Brothers, Polly Bergen and Steve Lawrence.)

Add to this an affection for rhythm and blues, the ability to write melodies so inventive that they are unclassifiable, and a lyricist of supreme sensitivity and kindness, and you have songs like: "Wives And Lovers," "What The World Needs Now Is Love," "Wishin' And Hopin'," "I Say A Little Prayer," "Message To Michael," "Walk On By," "Do You Know The Way To San Jose," "Alfie," "This Guy's In Love With You" and "The Look Of Love." (A hit list that just won't quit!!)

Bacharach is married to actress Angie Dickinson. He soaks up sun and sips strawberry milkshakes beside the pool of his impossible-to-find home in Beverly Hills. Their daughter, Lea Nikki, is the unofficial decision maker in the household as to the assignments her parents will accept, whether they be in New York, California or Europe.



Hal David

Hal David has climaxed a series of triumphs by winning the Cue Magazine "Entertainer Of The Year" Award for 1968, the first time it has been presented to a non-performer. (Previous winners were Pearl Bailey, Barbra Streisand, Zero Mostel, Mike Nichols, Barbara Harris, Diahann Carroll and Sammy Davis, Jr.) Hal and his collaborator, Burt Bacharach, were chosen over such luminous contenders as Angela Lansbury and Joel Grey. Cue publisher, Edward Loeb, stated, "We picked Hal and Burt for their continuous contribution to the entertainment world through their words and music."

Hal David has also become one of six lyric writers whose works were deemed worthy of preservation in book form with the publication of "What The World Needs Now and Other Love Lyrics" (by Trident Press.)

One of the top royalty earners of ASCAP, Hal David has been writing lyrics professionally since 1947 when band leader Sammy Kaye bought his song, "Isn't This Better Than Walking In The Rain?" and engaged him to write special material for his act.

Brooklyn-born Hal David attended Thomas Jefferson High School and the New York University School of Journalism. During the summer vacation following his second year at N.Y.U., he took a job with Publishers' Service writing promotional material for contests they sponsored in the newspapers. Instead of returning to college, he remained with Publishers' Service until his induction into the Army for service during World War II. He was assigned to the Central Pacific Entertainment Section in Hawaii, and wrote sketches and lyrics for the group headed by Major Maurice Evans. The outfit's personnel included entertainers like Carl Reiner and Howard Morris, and director George Schaefer.

After the war, Evans tried to help him get started as a song writer and sent him to Paula Stone, who liked his score but was unable to raise money for the production. Then he went to work for Sammy Kaye and, soon after, wrote his first hit, "The Four Winds and the Seven Seas" with composer Don Rodney.

Hal married Anne Rauchman, his childhood sweetheart, in 1947. They have two sons — Jimmy, 17, and Craig, 12. Both are gifted musicians. Jimmy is also the youngest member of ASCAP, having written both the words and music of a song called, "There Is Beauty In The World." The Davids live in a house built by Stanford White in Roslyn, L.I., New York. It has tremendously large rooms and walls sixteen inches thick. Hal celebrated his feeling about their home in the lyrics of "Windows and Doors."

In answer to the inevitable question of which came first, the words or the music, Hal David has divided his songs into three separate categories . . . those in which the lyrics were written first, those in which the tune preceded the words, and those that were batted out line by line — measure by measure.

In a footnote to one of his lyrics, Hal David concluded: "Songs are the love of my life and I have never been able to control my love. Maybe it's because the one thing that is too big to look at through the eye of a needle, is love."!!!



Bacharach & David

The musical history-making, record-setting, brilliant team of Burt Bacharach and Hal David has had one or two songs in the Top 10 almost constantly over the past four years.

They met at the Paramount Music Publishing Company while both with different collaborators. They liked each other's work and decided to try writing together. One of their first songs, "The Story Of My Life," was an immediate hit!

One day, while Bacharach and David were working, a girl walked into their office whom they had promised to hear sing. Impressed with her voice, they asked her to make a demonstration record for them. The song, later recorded by Jerry Butler, became a hit. (The girl, Dionne Warwick!)

On the back cover of Dionne Warwick's Golden Hits album – Part 2, she has dedicated a letter to Burt Bacharach and Hal David, for all to read and relish (and thus realize the intensifying influence this remarkable team has had on her, – and on the vast world of music!)



She writes:

"To my friends Burt & Hal

I'd like to take a moment to give a special thanks to Burt and Hal for all they have been to me. And they have been many things to me. For this reason, my thank you is not easy to put into words. Since Hal and Burt have been doing such a good job for a long time, I'd like to talk about them by telling you about one of their songs. 'Do You Know The Way To San Jose?' captures the importance of true friends when you're lonely and a long way from home. But the words and music have a far deeper meaning for me. They talk of an appreciation for real friendship all the time; when things are going great, as well as when I'm in a low mood. That's what this album is all about. I want to let two wonderful friends know how I feel about them, *every* day! And I want everyone who listens to this album to understand and know these very special people, Burt Bacharach and Hal David.

"If you respond to the lyrics Hal writes and the music Burt composes, you already know what kind of men they are: honest, imaginative, full of emotion! But I have an inside view of them I want to share with you. Good friends are those you want to be with as much as possible. Every time you're together, you learn more about each other. Things you like and respect. As the friendship grows, you want others to meet them, enjoy their company, share your good fortune in knowing them.

"I'm not only talking about Burt and Hal. I'm also talking about the songs they have written. These men and their songs have been the very best friends I have ever had. They have made me aware of the beauty in the world, as well as the heartaches; and to know how to handle both extremes of living. They have helped me to grow up in my understanding of myself and others. For these same reasons, I think they can be good friends to you! Listen to the words and the music just as you would listen to a conversation. Let yourself respond to it. It may make you happy, or sad, or even a little bit angry at times. As these songs become better friends, you'll know you can depend on them. Share a smile with them when you want to. Or, a tear, when you have to. Talk back to them, if you feel like it!

"This is how I have come to respect these songs. They have a life and personality of their own. Just as Hal and Burt do, they respond to my laughter and my sorrow, they share my hopes and my frustrations. They soften the hard bumps, and help my joy lift higher than I could manage alone. And, they have been the key to my success in the same way Burt and Hal have: by guiding me, encouraging me, and helping me put my talents to their most challenging use.

"There is a bit of advice I have given to young singers which can also apply to those looking for the most in the music they buy and listen to. It is this: Settle for good lyrics, good music, and no gimmicks. Provided they are by Bacharach and David.

Happiness,
Dionne W."

The publishers of this music book take this opportunity to share these "special people" and their magic music with you!

Smile . . . and Enjoy!!!

From The Paramount Picture "ALFIE"

ALFIE

(For Organ: Registration No. 3)

Lyric by HAL DAVID
Music by BURT BACHARACH**Slowly**

What's it all a-bout, *mp* Al - fie? Is it just for the mo - ment we live? What's it

all a - bout _____ when you sort it out. Al - fie? Are we meant to take more than we give, or

are we meant to be kind? _____ And if on - ly fools are kind. Al - fie, then I

guess it is wise to be cruel. And if life be - longs _____ on - ly to the strong, Al - fie, what

will you lend on an old gold - en rule? As sure as I be - lieve there's a heav - en a -

Chord symbols: C, Dm7, C, Em7, A7, Dm7, Em7, Am7, Dm7, Cdim, Dm7, G7, C, Dm7, C, Em7, A7, Dm7, Em7, Am7, Dm7, Cdim, Bm7, Eb6, Am7, 3

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Bm7 Am7 Em Am7 Bm7 E \flat 6 Am7

bove, Al-fie, I know there's some-thing much more. Some-thing e - ven

Dm G7 C Dm7

now be-liev - ers can be-lieve in, I be-lieve in love, Al - fie.

F \sharp m7-5 F7 Em7 Am7 F \sharp m7-5 F7 Em7 Am7

With-out true love we just ex - ist, Al-fie, Un - til you find the love you've missed you're noth - ing,

D7 Dm7 Cdim Dm7 G7

Al - fie. When you walk let your heart lead the way and you'll find love an - y day,

C7 Dm7 C

Al - fie, Al - fie.

ANYONE WHO HAD A HEART

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Very Slowly

Am Am7 Fmaj7

An-y-one who ev-er loved could look at me and know that I
Ev-'ry time you go a-way, I al-ways say this time it's good-

Gm6 Bb Am Am7 Fmaj7

love you. An-y-one who ev-er dreamed could look at me and know I dream
bye, dear. Lov-ing you the way I do, I'd take you back; With-out you, I'd

Gm6 Bb F Eb Ab Cm

of die, you, Know-ing I love you so. An-y-one who had a heart would
die, dear,

Db Eb Ab Cm Db

take me in his arms and love me too. You could-n't real-ly have a heart and hurt me like you

1. Eb 1. Ab C 2. Ab F

hurt me and be so un-true. What am I to do? true.

(For Organ: Registration No. 2)

THE APRIL FOOLS

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately Slow

Bbmaj9

Bb

Eb

Ebmaj7

In an A - pril dream, once you came to me. When you smiled I
Lit - tle did we know. where the road would lead. Here we are a

D7sus

D7

Bbm

C7+(-9)

C7-9

Bbmaj9

looked in - to your eyes and I knew I'd be lov - ing you and then you touched my hand
mil - lion miles a - way from the past, trav - el - ing so fast and now. There's no turn - ing back

Broadly Refrain

F9sus

F7-9

Bbmaj7

F9sus

Bbmaj9

Ebmaj7

and I learned A - pril dreams can come true. Are we just A - pril
if our sweet A - pril dream does - n't last.

Bbmaj9

Ebmaj7

Bb

Bb+

Bb

F7

F9sus

Bbmaj9

Ebmaj7

Bbmaj9

Ebmaj7

fools who can't see all the dan - ger a - round us? If we're just A - pril fools I don't

Eb

1.

Eb

tacet

2.

Eb

Bb

care. True love has found us now. We'll find our way some - how.

Gm

Dm7

Cm7

F9sus

tacet

Bb

No need to be a - fraid. True love has found us now.

AS LONG AS THERE'S AN APPLE TREE

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato

The musical score is written for organ and voice. It consists of several systems of music. The first system is marked 'Moderato' and features a piano accompaniment with a melody in the right hand and chords in the left hand. The lyrics are: '1. As long as there's an apple tree there'll be apple pie, 2. As long as there's an apple tree there'll be apple pie, 3. As long as there's an apple tree there'll be apple pie.' The second system continues the piano accompaniment and includes the lyrics: 'And what is meant to be will be. Who teaches birds how to fly? And what is meant to be will be. Who teaches birds how to fly? As long as there's a you and me, look around you. Think it over.' The third system has lyrics: 'Here in this world where so few things endure, look around you. How many times have you looked at a rose? Think it over.' The fourth system has lyrics: 'There still are things that are constant and sure. Love that's faithful and Can you explain how it blooms and it grows? You just know that it's true there will go on forever. Who teaches birds how to fly? I like I know I love you.' The fifth system has lyrics: 'Who teaches babies to cry?' and 'Love can never die.' The score includes various musical notations such as chords (G6, F6, Am, Em7, Gm7, C7, F#m7, D, G#m, F#m7, D), dynamics (p), and articulation (accents, slurs). There are also performance instructions like 'To Coda' and 'D.C. al Coda'.

BLUE ON BLUE

Lyric by HAL DAVID
Music by BURT BACHARACH

(For Organ: Registration No. 2)

Moderately

1. I walk a- lone - ly night we used to walk. Two by two lov- ers pass and as they're you wait with

pass- ing by, o- pen arms. I could die 'cause you're not here with me. Now the trees are bare, there's Through a vale of tears your

sad- ness in the air and vi- sion dis- ap- pears and I'm as blue as I can be. Blue on blue, heart - ache on heart - ache,

Blue on blue now that we are through. Blue on blue, heart-ache on heart- ache and I find I

can't get o- ver los- ing you. 2. Night af - ter los- ing you.

Chord symbols: Bb, Gm, Eb, Cm, F7, Bb, Gm, C7, Eb, Bb, Cm7, F7, Bb, Eb, Bb, Eb, Bb, Eb, F, F7, Bb, F7, Bb.

Main Title From Charles K. Feldman's "CASINO ROYALE" A Columbia Pictures Release

CASINO ROYALE

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately

Be - ware, be - ware, There's dan - ger in the air!

Have no fear, Bond is here. They'll nev - er get the

jewels. Bond is here, have no fear. There goes a spy,

There's e - vil in his eye! Have no fear, Bond is

here. The for - mu - la is safe with old Dou - ble O Sev - en.

F Bb F Bb F Bb F Bb

He's got a red-head in his arms. Though he's a lov - er, when you are in trou-ble have no

C G C G

fear. Look who's here: James Bond.

C

They've got us on the run with guns and knives,

D7 Em7 Am Dm7 G

We're fight-ing for our lives. Have no fear, Bond is

C F G7 C

here. He's gon - na save the world. Bond is here, have no fear.

From The 20th Century-Fox Production "BUTCH CASSIDY AND THE SUNDANCE KID"

COME TOUCH THE SUN

(For Organ: Registration No. 3)

Music by
BURT BACHARACH

Moderato (not too fast and smoothly)

The musical score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various chords and dynamics:

- System 1:** Chords: G, Em7, Am7, Fmaj7. Dynamics: *mf*.
- System 2:** Chords: D7(sus), D7, G, G6, G. Dynamics: *p*.
- System 3:** Chords: G, Em7, Am7, Fmaj7. Dynamics: *mf*.
- System 4:** Chords: D7(sus), D7, G, G6, G, Bm7, G. Dynamics: *p*.
- System 5:** Chords: Em7, A7(sus), A7, Am, B7, B7+5, Em, A7. Dynamics: *mp*.
- System 6:** Chords: D11, D7+5, G, Em7, Am7. Dynamics: *mf*.

D9(sus) G Bm7 C D

f *mf*

G Bm7 C D D7 Bm7 Em7

Am7 D7(sus) Bm7 Em7 Am7 D11

G Bm7 C D G Bm7

C D D7 Bm7 Em7 Am7 D7(sus)

Bm7 Em7 Am7 D11 G

CHRISTMAS DAY

(For Organ: Registration No. 3)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately Slow

Am Bb Am7 Dm7

Christ - mas Day is here and so are we, Time for
 Christ - mas Day is all that it should be, Lights and
 Christ - mas Day is real - ly in your heart, You don't

mf

To Coda 1. Cm7 F9 2. Cm7 F7+

chil - dren and pres - ents and Christ - mas tree hap - pi - ness.
 car - ols and hol - ly and all kinds of love - li - ness.
 have to save up all your love to give

Bb Eb Bb

Christ - mas bells, ring - ing out good will to men, and Peace On Earth.

Eb Cm Cm7 Cm6 Ab7

Ev - 'ry - thing they taught you when you were a child, the things a Child once taught the world. If

Coda Cm7 F9 Fmaj7

Once a year, Learn to give, try to live, each day like Christ - mas Day.

DO YOU KNOW THE WAY TO SAN JOSE

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato - Rhythmically

The musical score is written for organ and voice. It consists of seven systems of music. Each system includes a piano accompaniment part with chords and a vocal line with lyrics. The tempo is marked 'Moderato - Rhythmically'. The key signature has one flat (Bb). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'tacet'. Chord symbols are placed above the piano part. The lyrics are written below the vocal line.

System 1: Chords: F, Bb6, F, C7sus. Lyrics: Do you know the way to San - Jo - se? I've been a-way so long. You can real-ly breathe in San- Jo - se. They've got a lot of space. I — may go

System 2: Chords: C7, F, Bb6, F, C7sus. Lyrics: wrong and lose — my way. Do you know the way to San - Jo - se? I'm go -ing back to find some — peace of place where I — can stay. I was born and raised in San - Jo - se. I'm go -ing back to find some — peace of

System 3: Chords: C7, Am7, Dm, Am7, Dm, Am. Lyrics: mind in San - Jo - se. L. A. is a great — big free-way. Put a hun -dred down — and buy — a car. mind in San - Jo - se. Fame and for -tune is — a mag -net. It can pull you far — a-way from home

System 4: Chords: F#m7-5, Gm7, C, Gm7, C. Lyrics: In a week, may-be two, they'll make — you a star. Weeks turn in - to years. How quick they pass, With a dream in your heart you're nev - er a - lone. Dreams turn in - to dust and blow — a - way,

System 5: *tacet*. Lyrics: — and all the stars — that nev -er were — are park -ing cars — and pump -ing gas — and there you are — with -out a friend. You pack your car — and ride — a - way.

System 6: Chords: F, Bb6, F. Lyrics: I've got lots of friends in San — Jo - se. Do you know the way to San — Jo - se? Can't wait to get back to San — Jo - se.

System 7: Chords: F, Bb6, F. Lyrics: I've got lots of friends in San — Jo - se. Do you know the way to San — Jo - se? Can't wait to get back to San — Jo - se.

DON'T GO BREAKIN' MY HEART

(For Organ: Registration No. 3)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately Slow

The musical score is arranged in a grand staff format, with a vocal line on the upper staff and an organ accompaniment on the lower staff. The tempo is marked 'Moderately Slow'. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into several systems, each containing a vocal line with lyrics and an organ accompaniment with chord markings. The lyrics are: 'One drop of rain does-n't make the sun run a-way. One sad good-bye does-n't mean we can't love a-gain. Don't go break-in' my heart. Don't go break-in' my heart. One fall-ing leaf does-n't make Sep- My love will last till the sky falls tem-ber in May. down. E-ven then Don't go break-in' my you'll re-main in my heart. heart. I made a mis- take. Now must you make a moun-tain out of a grain of sand? Don't throw love a-way be-cause I went a-stray for a-while. Teach my heart how to smile. Oh, Come to my arms for-ev-er more Stay in my arms and give me your love.

Chord markings include Am7, D, G, Dm7, G, Dm7, G, Am7, D, Dm7, G, Dm7, G, To Coda, F#m7, F7, Em7, A7, F#m7, F7, Em7, A7, Dm, G7, F7, D.C. al Coda, A, and Cmaj7.

DON'T MAKE ME OVER

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Slow Rock

The musical score is written for organ and includes a vocal line. The tempo is marked 'Slow Rock'. The key signature has one flat (Bb). The score is divided into several systems, each with a treble and bass clef staff. Chord symbols are placed above the notes. The lyrics are written below the vocal line.

System 1: Chords: F, Am, Em, Bb. Lyrics: Don't make me o-ver, Don't make me o-ver, Now that I'd do an-y-thing, Now that I can't make it with-

System 2: Chords: C6, C7, F, Am, Em. Lyrics: for out you, you, Don't make me o-ver, Don't make me o-ver, Now that you I would-n't

System 3: Chords: Bb, C6, C7, F, Dm. Lyrics: know how I a-dore you, change one thing a-bout you, Don't pick on the things I say, Just take me in-side your arms, The things I do, and hold me tight,

System 4: Chords: Bb, F, C7. Lyrics: Just love me with all my faults, and al-ways be by my side, the way that I love you, If I am I'm beg-gin' you,

System 5: Chords: C7, F, Am, Bb. Lyrics: wrong or right, I'm beg-gin' you. So don't make me o-ver, Don't make me

System 6: Chords: F, Dm, F. Lyrics: o-ver, Now that you've got me at your com-mand.

I SAY A LITTLE PRAYER

(For Organ: Registration No. 3)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato

The mo - ment I wake up,
I run — for the bus, dear;

Be - fore — I put on my make - up,
While rid - ing I think of us, dear.

I say a lit - tle prayer for you.
I say a lit - tle prayer for you.

While comb - ing my hair now
At work — I just take time

And won - d'ring what dress to wear now,
and all — thru my cof - fee break time, I say a lit - tle prayer for you.
I say a lit - tle prayer for you.

For - ev - er, for - ev - er you'll stay in my heart — And I will love you for -

ev - er and ev - er. We nev - er will part. — Oh, how I'll love you! To - geth - er, to - geth - er, that's

Em7 C Bb C F G E

how it must be. — To live with - out you would on-ly mean heart-break for me. —

Am7 Dm7 G11

My dar - ling, be - lieve me, For me — there is no one —

Cmaj7 G11 Cmaj7 G11

— but you. — Please — love me too. — I'm — in love with

Cmaj7 G11 Cmaj7 G11

you. — An - swer my prayer. — Say you love me

Cmaj7 G11 Cmaj7

too. —

I'LL NEVER FALL IN LOVE AGAIN

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately Bright

mf

What do you get when you fall in love,— a girl with a pin to burst your bub - ble,

That's what you get for all your trou - ble, I'll nev - er fall in love a -

gain. I'll nev - er fall in love a - gain.

What do you get when you kiss a girl,— you get e - nough germs to catch pneu - mo - nia,

Af - ter you do, she'll nev - er phone — you, I'll nev - er fall in love a -

Chords: F, Dm7, Bb, Am, D9, Gm, Gm7, C9, Bb7, F, Bb, C7, F, F, Dm7, Bb, Am, D9, Gm, Gm7, C9

Bb7 F Bb C7 F

gain, I'll nev-er fall in love a-gain.

F Gm F Gm

Don't tell me what it's all a - bout, 'Cause I've been there — and I'm

F Am G7

glad I'm out; Out of those chains, those chains that bind — you, That is why I'm

C7 F Dm7 Bb

here to re-mind you. What do you get when you fall in love, — You on - ly get lies and

Am D9 Gm Gm7 C9

pain and sor - row, So for at least un - til to - mor - row, I'll nev-er fall in love a -

Bb7 F Bb C7 Bb C7 F

gain. I'll nev-er fall in love a - gain.

IT'S OUR LITTLE SECRET

(For Organ: Registration No. 3)

Lyric by HAL DAVID
Music by BURT BACHARACH

Very Slowly

It's our lit-tle se - cret, lit - tle se - cret, lit - tle se - cret. I'm gon - na
I'll ev - en

buy me a hat and to keep prove our se - cret un - der that.
stop count - ing sheep to prove I don't talk when I sleep.

We've got a lit - tle plot that we can tell just one an - oth - er.
There is - n't an - y - one that we can trust ex - cept each oth - er.

That's why we'll nev - er tell a soul what it's all a - bout.

They'll nev - er get a chance to find out. There'll be quest -

ions. I won't an - swer. There'll be

D6 D7 Gm7 Cmaj7 C7 Am7

gos - sip. Let them gos - sip. We don't care.

C7sus F

Just put your trust in me. It's our lit-tle se - cret. And I'll

C7sus Am7 D7 Gm7 C7sus C7

keep it locked in-side me, 'cause it's no-one el-se's bus-'ness but our own an - y -
 Yes, it's no-one el-se's bus-'ness but our own an - y -

1. F 2. F Bb6

how. how. Our lit-tle se-cret. Oh, yes, - it's yours - and mine,

F Bb6 F Bb

our lit-tle se-cret, for now - and all - the time. We'll stick to-geth- er, 'cause we've - got a

C7 F Bb F

lit - tle se - cret now.

I'M A BETTER MAN

(For Organ: Registration No. 2)

(For Having Loved You)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately Slow

mf Am7

If I could catch a star be-fore it touched the ground I'd place it in a box, tie
now at last I face the fu-ture un - a - fraid With you here be my side. How

rib - bons all a - round, and then I'd of - fer it to you, A
fast the shad - ows fade and there is hope in - side the heart, 'cause

to - ken of my love and deep de - vo-tion, } The world's a bet - ter place
I have some-thing won - der - ful to live for. }

with you to turn to, I'm a bet - ter man for hav - ing loved you. And

as I am to - day that's how I'll al-ways stay a bet - ter

man for hav - ing loved you, a bet - ter man for hav - ing loved you.

F Am7

Dm7 Bbmaj7

Bdim Gm7

Gbmaj7 Gm7 C9

F Am7 Dm7 F Am7 Dm7

Fmaj7 *Bbmaj7* *Fmaj7* C9 *Fmaj7* *Bbmaj7* *Fmaj7*

THE LOOK OF LOVE

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato

mf The look of love, is in your eyes, a look your
look of love, it's on your face, a look that
smile can't dis-guise. The look of love,
time can't e-rase. Be mine to - night,
it's say-ing so much more_ than just words could ev - er say. And what my
let this be just the start_ of so man - y nights like this. Let's take a
heart has heard,_ well, it takes my breath a-way. I can hard-ly wait_ to hold you, feel my arms _ a-round you._
lov-ers vow_ and then seal it with a kiss.

How long have I wait- ed, wait - ed just_ to love you, now that I_ have found you. You've got the
Please don't ev-er go, I love you so, don't ev-er go.

Chords: Dm, Am7, Bb9, A7sus, A7, Dm, Bb, Bbm, F, F7, Bb, A7sus, Dm7, G7, F, Gm7, F, Gm7, Dm, Bbmaj7, F, A7, Dm

From The Broadway Musical "PROMISES, PROMISES"
KNOWING WHEN TO LEAVE

(For Organ: Registration No. 4)

Lyric by HAL DAVID
 Music by BURT BACHARACH

Moderately, with expression

The musical score is written for piano and organ. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line with chords and dynamics. The chords are indicated above the vocal line. The dynamics include *p* (piano), *f* (forte), and *lacet* (crescendo). The score is in 4/4 time and features a key signature of one sharp (F#).

System 1: Chords: C, D7, Bm7. Lyrics: Go while the go - ing is good, know - ing when to leave may be the; Fly while you still have your wings, know - ing when to leave won't ev - er

System 2: Chords: Dm7, C, Cmaj7. Lyrics: smart - est thing that an - y - one can learn. Go. I'm a - fraid my; let you reach the point of no re - turn. Fly. Fool - ish as it

System 3: Chords: F, Cmaj7, Ebmaj7. Lyrics: heart seems, is - n't ve - ry smart. So I keep hop - ing; I still have my dreams.

System 4: Chords: G, C, G. Lyrics: day af - ter day, as I wait for the man — I need; walks in your life, you just bet - ter be sure — he's right, Night af - ter night, and I; 'Cause if he's wrong, there are

System 5: Chords: C, G, C. Lyrics: wish for a love — that can be; heart - aches and tears — you must pay; Though I'm sure that; Keep both of your

G C G

no eyes one can tell where their wish-es and hopes— will lead,
 on the door, nev - er let it get out— of sight, Some - how I feel there is
 Just be pre - pared when the

C 1. Ebmaj7 tacet 2. Ebmaj7

hap - pi - ness just wait - ing there for me. When some - one
 time has come for you to run a - way.

C D7 Bm7

Sail when the wind starts to blow,

C D Bm7 Ab

But like a fool I don't know when

F Dbmaj7 Bb

to leave.

Inspired by the Paramount Picture "THE MAN WHO SHOT LIBERTY VALANCE"

THE MAN WHO SHOT LIBERTY VALANCE

(For Organ: Registration No. 4)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato

When Lib-er-ty Val-ance rode to town the wo-men folk would hide, they'd
east a stran-ger came, a law-book in his hand, a

hide. When Lib-er-ty Val-ance walked a- round the men would step a- side; 'Cause the
man. The kind of a man the west would need to tame a trou-bled land;

point of a gun was the on-ly law that Lib-er-ty un-der- stood. When it came to shoot - in'

straight and fast he was might-y good. From out of the good.

Man-y a man would face his gun and man-y a man would fall, The man who shot Lib-er-ty Val-ance,

he shot Lib-er-ty Val-ance, He was the brav-est of them all.

Chords: F, Bb, F, Dm, Bb, C, NC, F, Bb, F, Dm, Am, Em, Am, Bb, C, F, Am, Dm, Am, Dm, Bb, F

A MESSAGE TO MICHAEL

(Also Known As "A Message To Martha")

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately Slow

F Bb Bbm6
 Spread your wings for New Or - leans, Ken-tuck-y Blue - bird,
 It's a year since he was here, Ken-tuck-y Blue - bird,
 Spread your wings for New Or - leans, Ken-tuck-y Blue - bird,
 F Gm F7 Bb F F7
 Fly a-way and take a mes-sage to Mi - chael, Mes-sage to Mi - chael. He sings each
 Fly a-way and take a mes-sage to Mi - chael, Mes-sage to Mi - chael. Tell him I
 Fly a-way and take a mes-sage to Mi - chael, Mes-sage to Mi - chael. Ask him to
 Bb Bbm F Bb C
 night in some ca - fe. In his search to find wealth and fame, I hear Mi - chael has
 miss him more each day. As his train pulled out down the track, Mi - chael pro - mised he'd
 start for home to - day. When you find him, please let him know, Rich or poor, I will
 C7 F 1. Bb6 2. NC To next strain
 gone and changed his name. Oh, tell him how my heart just
 soon be com - ing back.
 al - ways love him so.
 3. Fine C Am F
 breaks in two since he jour - neyed far,
 NC C Am Bb C D. C. al Fine
 And ev - en though his dream of fame fell through, To me he will al - ways be a star.

PACIFIC COAST HIGHWAY

Music by
BURT BACHARACH

(For Organ: Registration No. 4)

Moderato

The musical score is written for piano and organ. It consists of seven systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The first system includes a piano part with a dynamic marking of *mp* and a chord of C. The organ part features a bass line with a chord of D (G Bass). The second system continues the organ part with chords D7 (G Bass), F (G Bass), and G. The third system includes a first and second ending for the piano part, with a dynamic marking of *mf* and a chord of C. The organ part has a chord of Am. The fourth system features a piano part with a chord of C and an organ part with chords Bm7 and E7. The fifth system includes a piano part with a chord of Am7 and an organ part with chords D7 and C6, ending with a 'To Coda' symbol. The sixth system features a piano part with a chord of C6 and a dynamic marking of *mp*, and an organ part with a chord of D6. The seventh system includes a first and second ending for the piano part.

C Bm7

C Fmaj9

C Fmaj9 D. S. al Coda

Coda

D7 (G Bass)

Gmaj9 Eb (G Bass) G

D7 (G Bass) Gmaj9

Eb (G Bass) G Fade out 2nd time

From The Paramount Picture "PROMISE HER ANYTHING"
PROMISE HER ANYTHING

(For Organ: Registration No. 7)

Lyric by HAL DAVID
 Music by BURT BACHARACH

Moderately

Chords: Dm7, Em7, Am, Fmaj7, F, Fm7, Bb6, Bb7, Ebmaj7, Eb, Dm7, G7, Em7, A7, Dm7

Lyrics:

She does-n't real-ly want things that you can nev-er get,
 Still ev-'ry now and then may-be she'll com-plain a bit be-cause she feels up-set.
 She on-ly wants you to tell her that you love her. So, if she wants you to
 turn win-ter in-to spring, Prom-ise Her An-y-thing she's dream-ing of.
 Prom-ise her an-y-thing, she will be hap-py if she on-ly gets your

Cmaj7 Dm7 G7

love. Oh, you can prom-ise her the moon when the sun is bright, Prom-ise her the

Cmaj7 C Dm7 Dm6 Em7

sun when you're out at night. Prom-ise her the world and prom-ise

A^b B^b B^b7 E^bmaj7 E^b

her her ev - 'ry wish is your com - mand. And you'll dis - cov - er soon

Dm7 G7 Em7 A7 Dm7

she does - n't want the moon, just love will do. Prom - ise her an - y - thing,

Cmaj7

but don't you ev - er let her get a - way from you.

PROMISES, PROMISES

(For Organ: Registration No. 3)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately

The musical score is written for organ and voice. It begins with a piano introduction in G major, marked 'Moderately'. The first system of music includes the lyrics: 'Prom-is-es, Prom-is-es, Prom-is-es, Prom-is-es, I'm all through with this is where those Prom-is-es, Prom-is-es, Prom-is-es, now! I don't know end! I won't pre-'. The second system continues with: 'how tend I that got what was nerve wrong to walk out, right.'. The third system contains: 'If I shout, re - mem - ber Ev - 'ry night I'll sleep now, I feel free. No more lies. Now I can Things that I'. The fourth system has: 'look at my - self and be proud, I'm prom - ised my - self fell a - part, But'. The fifth system concludes with: 'laugh - ing out loud! Oh, I found my heart.'. The score includes various chords such as G, A7, F#m7, C, D7, Bm7, Am7, Cmaj7, Fmaj7, Bb, and G6. There are two endings for the final phrase, both marked with a first ending bracket and a repeat sign.

G A7 C D7 Bm7

Prom-is- es, their kind of prom- is - es can just de - stroy your life. Oh,

G A7 C Bm7

prom- is - es, those kind of prom- is - es take all the joy from life! Oh,

G A7 C D7

Prom-is- es, Prom- is - es, my kind of prom- is - es can lead to

Gmaj7 G G6 G F

joy and hope and love, Yes,

Bmaj7 Bmaj7 B6 Gmaj7

love.

ODDS AND ENDS

(For Organ: Registration No. 6)

(Of A Beautiful Love Affair)

Lyric by HAL DAVID
Music by BURT BACHARACH**Moderato(not too fast)**

Cm7

Fm

Eb

Bb7sus

Ebmaj9 Cm7

Your pil - low was - n't slept up - on, your clos - et was emp - ty too. All of your
could have said good - bye. You should - n't have run a - way. Were you a -

Fm

Eb

Bb

Cm

Gm

{ shirts and ties were gone. There was - n't a trace of you. How could you go and
clothes and things were gone. There was - n't a trace of you. How could you go and
fraid that I would cry? My tears might have made you stay. Gone are the dreams that

Abm

Gm

Abm

Ebmaj7

leave so com - plete - ly? Noth - ing was left of all the mem - 'ries that we used to share.
kept us to - geth - er. Noth - ing is left to show that we were once so hap - py there.

C7

tacet

Fm7

Bb6

Bb7

Fm7

Just an emp - ty tube of tooth - paste and a half - filled cup of cof -

Gm

Cm

Bbm7

1. C

Cm7

fee, odds and ends of a beau - ti - ful love af - fair. At least you

2. C

C+

C

F7

Bb7sus

Eb

Cm7

Eb

Odds and ends of a beau - ti - ful love af - fair.

From The 20th Century-Fox Film "BUTCH CASSIDY AND THE SUNDANCE KID"
RAINDROPS KEEP FALLIN' ON MY HEAD

(For Organ: Registration No. 4)

Lyric by HAL DAVID
 Music by BURT BACHARACH

Moderate
F

1. Rain-drops keep fall-in' on my head. And just like the guy whose feet are too big for his way he got things soon be turn-in'
 2. did me some talk-in' to the sun. And I said I did - n't like the way he got things soon be turn-in'
 3. Rain-drops keep fall-in' on my head. But that does-n't mean my eyes will soon be turn-in'

bed, done, red. Noth-in' seems to Sleep-in' on the Cry-in's not for fit. job. me, These 'Cause rain-drops are fall-in' on my head. They keep fall-in', rain by com-plain-in'

1. So I just But there's one Be-cause I'm free. Noth-in's wor-ry-in' me. 2. To next strain 3. Fine

thing I know, The blues they send to meet me won't de-feat me. It won't be long till hap-pi-ness steps up to greet me. D.C. al Fine

THE SUNDANCE KID

(For Organ: Registration No. 4)

Music by
BURT BACHARACH

Moderato

The musical score is written for organ and consists of seven systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderato'. The score includes various chords such as A7sus, Em7, A7, Am7, Dmaj7, D6, D, Gm7, C9, F, F#m, and D. There are two first endings, both marked '1. tacet', and a section marked '(3 times)'. The piece concludes with a final chord, D.

THIS GUY'S IN LOVE WITH YOU

(For Organ: Registration No. 7)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato

System 1: Chords: F, Bb, Eb, F. Lyrics: You see— this {guy, girl,} I've heard— some talk. this {guy's, girl's,} in love with you. They say you think I'm fine. Yes, I'm— in love. This {guy's, girl's,} in love.

System 2: Chords: Bb, A7, Dm, To Coda, Cm, F7. Lyrics: Who looks at you the way I do?— When you smile,— I can tell we And what I'd do to make you mine.—

System 3: Chords: Bb, Bbm, Am7, Dm, Gm7, C11, C7 D.C. al Coda. Lyrics: know each oth-er ver-y well. How can I show you I'm glad I got to know you, 'Cause

System 4 (Coda): Chords: Cm7, F7, Bb, Bbm, Am7, Dm. Lyrics: Tell me now, Is it so? Don't let me be the last to know. My hands are shak-ing. Don't

System 5: Chords: Gm7, C11, C7, F, Bb, F, Bb. Lyrics: let my heart keep break-ing! 'Cause I need— your love.— I want— your love.—

System 6: Chords: F, Dm, Dm7, G7, C, C7, F D.C. and fade. Lyrics: Say you're— in love, and in love with this girl.— If not, I'll just die.—

(They Long To Be) CLOSE TO YOU

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately Slow

mp

Why do birds sud - den - ly ap - pear ev - 'ry time you are near?
 stars fall down from the sky ev - 'ry time you walk by?

1. *F* *Fmaj7* *tacet* | 2. *F* *Fmaj7*

Just like me they long to be close to you. Why do
 Just like me they long to be close to you.

F6 *Fmaj7* *Bb* *Am*

On the day that you were born the an - gels got to - geth - er and de - cid - ed to cre - ate a dream come

Am7 *D9* *D7* *Bb* *Bbmaj7* *Bb6* *C*

true. So, they sprink - led moon dust in your hair of gold and star - light in your eyes of blue.

(tacet) *Bbmaj7* *A7sus* *A7* *Am7* *Dm7*

That is why all the boys in town fol - low you all a - round.

Bb *F6* *Fmaj7* *F6* *Fmaj7*

Just like me they long to be close to you. *(Repeat and fade)*

TRAINS AND BOATS AND PLANES

(For Organ: Registration No. 6)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato

The musical score is arranged in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The tempo is marked 'Moderato'. The key signature is one flat (F major/D minor). The score is divided into several systems, each containing piano accompaniment and vocal lines. The lyrics are written below the vocal lines. Chord symbols are placed above the piano accompaniment. The score includes a first ending and a second ending, with a 'To next strain' instruction. The piece concludes with a 'Fine' marking and a 'D.C. al Fine' instruction.

System 1: Chords: C, F. Lyrics: Trains and boats and planes are pass-ing by, they mean a trip to Par - is or Rome. We were so in love and high a - bove we had a star to wish up-on; Wish, Trains and boats and planes took you a - way but ev - 'ry time I see them I pray,

System 2: Chords: C, Am. Lyrics: to some-one else but not for me, The trains and the boats and planes took you a- and dreams come true but not for me, The trains and the boats and planes took you a- and if my prayer can cross the sea, The trains and the boats and planes will bring you

System 3: Chords: Am. Lyrics: way, a - way from me. way, a - way from me. back, back

System 4: Chords: Am, Am7, D7, Am, Am7. Lyrics: home to me. You are from an - oth-er part of the world, You

System 5: Chords: D7, Am, Am7, D7, Am. Lyrics: had to go - back a - while and then You said you soon would re - turn a - gain.

System 6: Chords: D7, F, G, G9. Lyrics: I'm wait-ing here like I prom-ised to, I'm wait-ing here but where are you? D. C. al Fine

WALK ON BY

(For Organ: Registration No. 2)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately

Chords: Em7, A, Em7, A, Em7, A, Dm7, Em7, Dm7, Em7, Am, Em7, F, G, F, C, F, C, F, C, C, F, C, F, C, F, C, F.

Lyrics:
 If you see me walk-in' down the street and I start to cry each time we meet,
 I just can't get o-ver los-in' you and so if I seem brok-en and blue, Walk on by,
 walk on by. Make be-lieve that you don't see the tears, Just
 Fool-ish pride, that that's all that I have left, So
 let me grieve in the pri-vate, 'Cause each time I see you, I break down and cry.
 let me hide the tears and the sad-ness you gave me when you said good-
 Walk on by, Don't stop, Walk on by, Don't stop, Walk on by.
 bye. Walk on by,
 Don't stop, Walk on by, Don't stop, Walk on by.

Performance Notes:
 To Coda ⊕ C
 D.C. al ⊕ Coda
 ⊕ Coda

From The Broadway Musical "PROMISES, PROMISES"

WANTING THINGS

(For Organ: Registration No. 3)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately, with expression

The musical score is written for piano and organ. It features a melody line in the right hand and a bass line in the left hand. The key signature is C major, and the time signature is 4/4. The piece is marked 'Moderately, with expression'. The lyrics are as follows:

Tell me how long I must I keep
When will I learn to re-sist
want - ing
want - ing

things, things,
need - ing things, when I say have so much,
touch - ing things that I say "do not touch."

There are man - y men who have much less than
Peo - ple that I meet seem to think I am me,
strong, Day by day they in -
They don't see in -

make their way. side of me. And they find more in life than I can see.
So they don't know I'm weak and oft - en wrong.

Tell me, me, why must I keep want - ing things,
Tell me, me, why must I keep want - ing things,

need-ing things that just can't be mine!

The score includes various chords and a key signature change to G major in the final system. The organ registration is specified as No. 3.

WHAT THE WORLD NEEDS NOW IS LOVE

(For Organ: Registration No. 4)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato

Bm7 Em7 Bm7 Em7

What the world needs now is love, sweet love.

C D6 D9 Bm7

It's the on - ly thing that there's just too lit - tle of. What the world needs

Em7 Bm7 Em7 C

now is love, sweet love. No, not just for some, but for

B7 Em7

ev - 'ry-one. Lord, we don't need an - oth - er moun - tain.

Dm7 G C

There are moun - tains and hill - sides e - nough to climb. There are

o - ceans and riv - ers e - nough to cross, e - nough to last

Dm7 G C Em7

till the end of time. What the world needs now is

A7 D9 Bm7 Em7

love, sweet love. No, not just for some, but for

Bm7 Em7 C

ev - 'ry - one. No, not just for some, oh, but

B7 E7 C

just for ev - 'ry one.

Bm7 C D9 G

From The Broadway Musical "PROMISES, PROMISES"
WHERE CAN YOU TAKE A GIRL?

(For Organ: Registration No. 2)

Lyric by HAL DAVID
 Music by BURT BACHARACH

Moderato not too slow

C

1. Where can you, if you're a man, take a girl, if she's a girl
 2. Where can you, if you're a - lone, take a girl, who's on her own,
 3. Where can you, a man that's true, take a girl who gets to you,

Bb

that you can't, can't ev - er take home for a lit - tle drink, like oth - er guys who live
 that you can't, can't ev - er take home on your one night out, one night to be a man
 that you can't, can't ev - er take home for a lit - tle whirl, dance her a - round so fast

Cm7 F7 Bb Ebmaj7 F

Bb F Bb Ebmaj7 F tacet

— a - lone — can do? That is the rea - son why most mar - ried
 — and not — a mouse? Most mar - ried men play cards. Most sin - gle
 — she starts — to shout? Most mar - ried men just waltz. Most sin - gle

1. 2. 3.

men are true. A - side from ho - tels like to play house like to make out too. All we need is
 men play house. We'd side from ho - tels like to play house like to make out too. All we need is
 men make out. We'd side from ho - tels like to play house like to make out too. All we need is

Dm7 Gm F7sus

one one place a small a - part - ment, a truck or trail - er old or
 one one place for six - ty min - utes or for - ty min - utes more or

F7 Dm7 Gm

new. less. Oh, there must be Oh, there must be some some place. place! A In ba - by car-riage, a kid - dy car will we'll find hap - pi - do! ness. We are-n't proud. We can be fast. Where can you In fact we

C F

kid - dy car will we'll find hap - pi - do! ness. We are-n't proud. We can be fast. Where can you In fact we

To Coda C D.C. al Coda

take a girl that you just can't take home? al - ways are. A - side from roof tops

C Bb

Where can you, if you are free, take a girl you'd like to see,

Cm7 F7 Bb Gm

that you can't, can't ev - er take home? What's there left to do

Ebmaj7 F Bb Eb Bb

but to go home to our wives?

WHO IS GONNA LOVE ME

(For Organ: Registration No. 3)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato

Who is gon - na love me? Not you. You will be gone and here I will
Who is gon - na kiss me if you walk out the door? There'll be no one

stay, new. all a-lone, and I'll just waste a - way won-der-ing who is gon-na
Not for me 'cause my whole life is you. Dar-ling, if you don't want to

hold me and keep me warm when I'm cold. Who will I wake up for through
love me there's just no use

all those lone - ly years? No one to wake up for,

but sleep won't come to end these tears, and

hang-in' on for with - out your love ev-'ry - thing is gone for me.

To Coda *D. C. al Coda*

Chords: Cm7, F7, Bbm7, Cm7, F7, Db, Cm7, Fm, Db, Eb, Db 3, Cm7, F7, Bbm7, Eb6, Eb7, Eb6, Eb7, Fm7, Bb7, Eb, Fm7, Eb, Bb, C7, Bb, Am7, Dm7, G7, Gm7, C9, Eb6, Eb7, Eb6, Eb7, Eb6, Eb7, Ab

From The Broadway Musical "PROMISES, PROMISES"

WHOEVER YOU ARE, I LOVE YOU

(For Organ: Registration No. 3)

Lyric by HAL DAVID
Music by BURT BACHARACH

Slowly with feeling

Some-times your eyes look blue to me, Al-though I know they're real-ly green.
Some-times I feel you're mine a-lone, And yet I'm sure it's just not so.

I seem to see you dif-f'rent-ly; Chang-ing as I'm treat-ed kind-ly, or treat-ed mean-ly. } From
I get this feel-ing on my own; Aft-er I learn if you're stay-ing, or if you're go-ing. }

mo-ment to mo-ment you're two dif-f'rent peo-ple, } Faith-ful and warm when I'm in your arms, and then,
Some-one I know as the man I love, or the

when you leave, you're so un-true. } But how- ev-er you are, Deep down what-
man I wish I nev-er knew. }

ev-er you are, Who- ev-er you are, I love you.

Some-times your eyes look blue to me.

THE WINDOWS OF THE WORLD

(For Organ: Registration No. 5)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato

The Win-dows Of The World are cov-ered with rain.

Where is the sun - shine
When will those black skies
What is the whole world
There must be some - thing

we once knew?
turn to blue?
com - ing to?
we can do.

Ev-'ry-bod-y knows when
Ev-'ry-bod-y knows when
Ev-'ry-bod-y knows when
Ev-'ry-bod-y knows when-

lit - tle chil - dren play they
boys grow in - to men they
men can not be friends their
ev - er rain ap - pears it's

need a sun - ny day to grow straight and tall. Let the sun shine through.
start to won - der when their coun - try will call. Let the sun shine through.
quar - rel of - ten ends where some have to die. Let the sun shine through.
real - ly an - gel tears. How long must they cry? Let the sun shine through.

The

rall.

WISHIN' AND HOPIN'

(For Organ: Registration No. 5)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately Slow

C G F G C G F

Wish-in' and hop-in' and think-in' and pray-in', Plan-nin' and dream-in' {each night of his charms, —
his kiss-es will start, —

G7 NC Em 8 E E7

— that won't get you in-to his arms. — So if you're look-in' to find love you can love
— that won't get you in-to his heart. — So if you're think-in' of how great true love

Am Fm C G To Coda ⊕ F G C F

share, — All you got-ta do is hold him and kiss him and love him and show him that you care.
is, —

C NC G C F C

Show him that you care just for him, — Do the things — he likes to do, — Wear your hair —

G Em G7

— just for him — 'cause — You won't get him think-in' and a-pray-in', wish-in' and a-hop-in'. 'Cause

⊕ Coda

F G C G 8 F G7 C F C

squeeze him and love him, Just do it and af-ter you do, You will be his. —

WIVES AND LOVERS

Lyric by HAL DAVID
Music by BURT BACHARACH

(For Organ: Registration No. 3)

Moderately Bright

The musical score is written for organ in a 4/4 time signature. It consists of seven systems of music, each with a vocal line and a piano accompaniment. The piano part includes a bass line and a treble line with chords. The lyrics are written below the vocal line. The score includes various musical notations such as dynamics (mf, pp), articulation (accents), and phrasing slurs. Chord progressions are indicated by letters above the staff.

System 1: Chords: Gm7, C7, Gm7, C7, Gm7, C7. Lyrics: Hey, Day lit-tle girl, af-ter day comb your hair, there are girls fix your make-up, at the of-fice, soon and he will o-pen the door. men. Don't think be-cause there's a ring hair on your in-ger curl-ers, you need-n't You may not

System 2: Chords: Gm7, C7, Am7, D7, Am7, D7, Am7. Lyrics: Don't send him off with your hair still in curl-ers, you need-n't You may not

System 3: Chords: D7, Am7, D7, Dm7, G7, Dm7, E. Lyrics: try an-y-more. For wives should al-ways be lov-ers too.

System 4: Chords: F, E, E maj7, D7. Lyrics: Run to his arms the mo-ment he comes home to you. {I'm warn-ing you. He's al-most here.

System 5: Chords: Gm7, C7, Gm7, C7, Gm7. Lyrics: Hey, dim lit-tle girl, all the lights, bet-ter wear some-thing pret-ty, pour the wine, start the mu-sic, some-time thing you'd get

System 6: Chords: 1. C7, Gm7, C7, 2. C7, F. Lyrics: wear to go to the ci-tty; And read-y for love. *pp*

YOU'LL NEVER GET TO HEAVEN

(If You Break My Heart)

(For Organ: Registration No. 4)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato

Fmaj7 Bb Eb7 Fmaj7

1. Moth-er told me al-ways to fol - low the gold-en rule,
 2. I've been hear - ing ru-mors a-bout how you play a-roun';
 3. I can hard - ly wait for the day when we say, "I do."

And she said it's
 Though I don't be -
 It's a day I've

Bb Eb7 F7

real - ly a sin to be mean and cruel.
 lieve what I hear, still it gets me down.
 dreamed of so long, now it's com-ing true.

So re-mem-ber if you're un - true, — an-gels
 If you ev - er should say good-bye — it would
 You will prom-ise to cher- ish me. — If you

Dm7 G7 C C7 F Bb F Bb

up in heav-en are look-ing — at you.
 be so aw-ful the an-gels — would cry.
 break your prom-ise the an-gels — will see.

You'll nev-er get to heav-en if you break my heart, —

F Bb Am Gm7 Am F Bb Gm7

So be ver-y care-ful not to make us part. You won't get to heav-en if
 you break my — heart, Oh, no.

1. F

heart, Oh no.

2. F

heart, Oh no.

3. F

heart, Oh no.

From The Broadway Musical "PROMISES, PROMISES"
YOU'LL THINK OF SOMEONE

(For Organ: Registration No. 1)

Lyric by HAL DAVID
 Music by BURT BACHARACH

Moderately Slow

Bb

Eb

(Fran:) 1. I could take up knit - ting to feel bet - ter, I'd
 (Fran:) 2. I could take up ten - nis to re - lax me. A
 (Fran:) 3. I could take up paint - ing to a - muse me. A

make some - one a hand - knit sweat - er, but I just don't know
 game of dou - bles would - n't tax me, but I just don't know
 por - trait pic - ture might en - thuse me, but I just don't know

who that some-one should be) (Chuck) If you can't think of an - y - one else, how a - bout,
 who my part-ner should be) (Chuck) You can bet that there's some-one a - round. (Fran) Some-one to
 who my mod - el should be)

may - be, some-one like, for ex-am - ple, per - haps some-one.
 talk to, laugh with, like, for ex-am - ple, dance with
accel. e cresc. poco a poco

Cm7 F7 Bbmaj7 C F7sus

Oh, you'll think of some-one! (Both) who likes you and the things you

Bbmaj7 C F7sus Bb Gm6 Dm7

like to do, hap-py lit-tle things like (Fran) climb-ing hills and row-ing

G7sus G7 Cm7 Bb

boats. (Both) on a lake. Fun is some-thing that is yours to take.

⊕ Coda

D.C. al ⊕ Coda

G7sus G7-9 Cmaj7

sing to, (Chuck) cling to! When you think a-bout that

Am7 E7sus E7 Am7 D7 G

some-one, who it could be, how a-bout me?

From The Broadway Musical "PROMISES, PROMISES"
A YOUNG PRETTY GIRL LIKE YOU

(For Organ: Registration No. 1)

Lyric by HAL DAVID
 Music by BURT BACHARACH

Moderato

C

Put my glass - es on, on the top of your head,

on the top of your head. You won't see a thing; and the

less you see the soon-er you'll be smil - ing, laugh - ing and hap - py. Oh, yes, the

less you see the bet - ter you feel. The bet - ter you feel, the quick - er you smile, and the

Chord symbols: C, Em, Bm7, Dm7, G7, C, Bb, Em7, Am7

Dm7 G7 C

quick - er you smile, the soon - er you'll be hap - py!

F

hap - py! And a young pret - ty girl like you,

Cmaj7

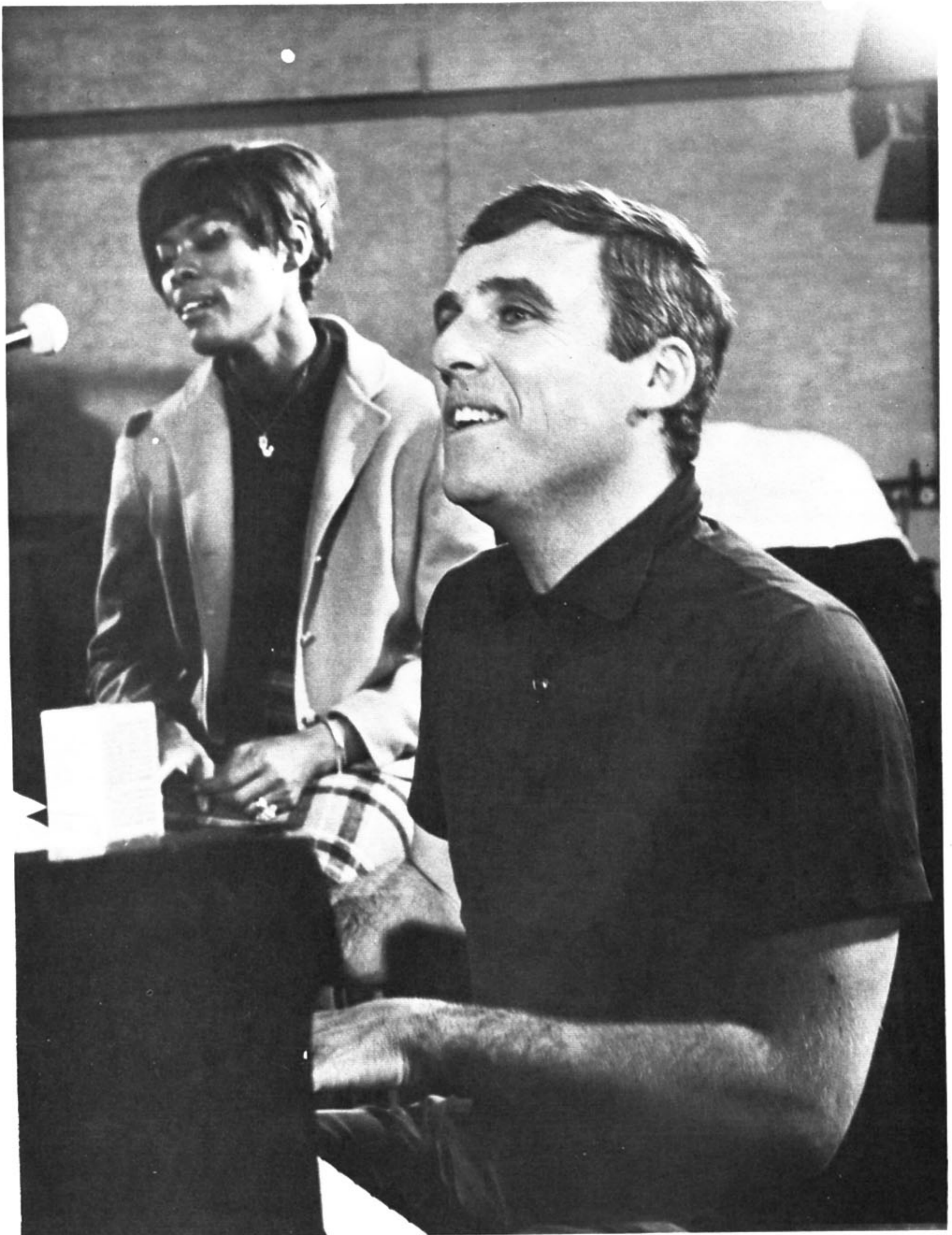
pret - ty as she can be, real - ly should be hap - py,

C F

hap - py, Yes, a young, pret - ty girl like you, with

Dm7 G NC Cmaj7

all you've been through, real - ly should be hap - py!



Burt Bacharach and Dionne Warwick



Hal David

