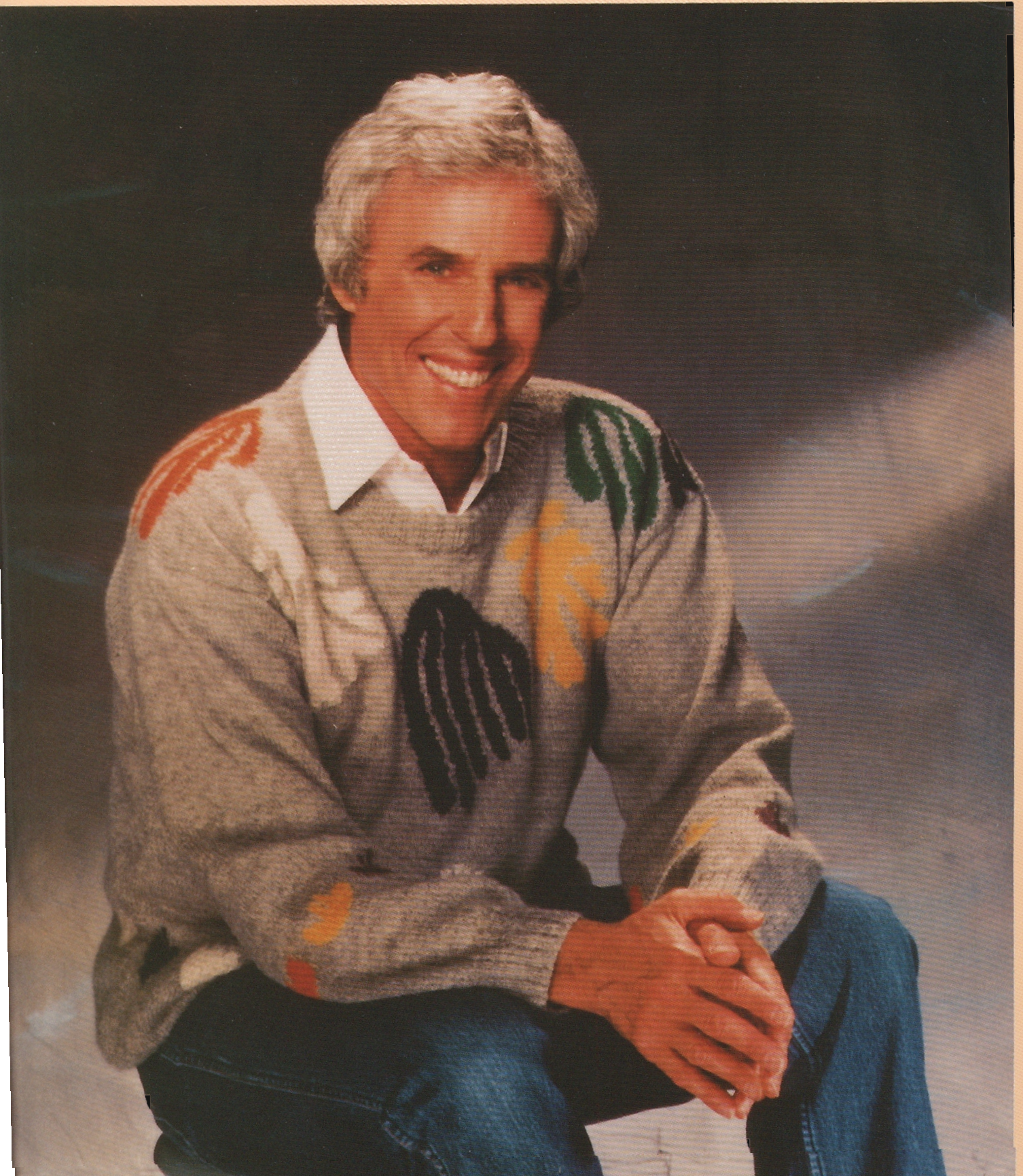


B U R T

B A C H A R A C H

*a n t h o l o g y*



# B U R T B A C H A R A C H *a n t h o l o g y*

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# THE LOOK OF LOVE

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a rhythmic bass line in the bass clef. The tempo is marked 'Moderately' and the dynamic is 'mf'.

**Dm7sus** **Am7**

The look \_\_\_ of love \_\_\_ is in \_\_\_ your eyes, \_\_\_  
 The look \_\_\_ of love \_\_\_ is on \_\_\_ your face, \_\_\_

The vocal melody is written on a single staff in 4/4 time. It begins with a Dm7sus chord and an Am7 chord. The lyrics are written below the staff.

The piano accompaniment for the first vocal line, consisting of two staves in 4/4 time. It features a complex chordal texture in the right hand and a steady bass line in the left hand.

**Bb** **Bb 6** **A7(sus)**

\_\_\_ A look \_\_\_ your smile \_\_\_ can't dis - guise. \_\_\_  
 \_\_\_ A look \_\_\_ that time \_\_\_ can't e - rase. \_\_\_

The vocal melody continues on a single staff in 4/4 time, with lyrics written below. It features Bb, Bb 6, and A7(sus) chords.

The piano accompaniment for the second vocal line, consisting of two staves in 4/4 time. It continues the complex chordal texture and bass line from the previous section.

A7



Dm7sus



D7sus



D7



B<sup>b</sup>6



The look \_\_\_\_\_ of love, \_\_\_\_\_ it's say-ing so \_\_\_\_\_  
 Be mine \_\_\_\_\_ to - night, \_\_\_\_\_ let this be just \_\_\_\_\_

B<sup>b</sup> m6



Fmaj7



F7



\_\_\_\_\_ much more \_\_\_\_\_ than just words could ev - er say \_\_\_\_\_  
 \_\_\_\_\_ the start \_\_\_\_\_ of so man - y nights like this \_\_\_\_\_

B<sup>b</sup> maj7



B<sup>b</sup> 6



A7(sus)



A7




And what my heart \_\_\_\_\_ has heard, well, it takes my breath \_\_\_\_\_ a - way. \_\_\_\_\_  
 Let's take a lov - er's vow \_\_\_\_\_ and then seal it with \_\_\_\_\_ a kiss. \_\_\_\_\_



I can hard - ly wait to hold you, feel — my arms a - round you,





How long\_ I have wait - ed, wait - ed just to love you, now — that I have found you

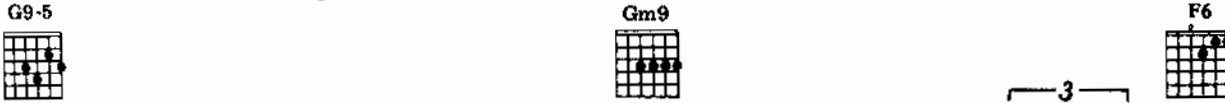


1. 2.




— you've got the look\_ — don't ev-er go, — don't ev - er





go, — I love you so. —



# RAINDROPS KEEP FALLIN' ON MY HEAD

Words by  
HAL DAVID

Music by  
BURT BACHARACH

**Rhythmically**

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line, a piano accompaniment (piano and bass clefs), and guitar chord diagrams. The piano part begins with a piano (*p*) dynamic and a rhythmic pattern of eighth notes. The vocal line is in a key with one flat (B-flat major) and features lyrics under the notes.

**System 1:** The vocal line starts with a whole rest, followed by the lyrics "Rain - drops keep fall - in' on my". A guitar chord diagram for F major is shown above the staff.

**System 2:** The vocal line continues with "head, and just like the guy whose feet are too big for his". Guitar chord diagrams for Fmaj7, F7, and Bb are shown above the staff.

**System 3:** The vocal line concludes with "bed, Noth - in' seems to fit. Those rain - drops are fall - in' on my". Guitar chord diagrams for Am7, D7, D9, Am7, D7, and Gm7 are shown above the staff.

head. They keep fall-in' so I just did me some talk-in' to the

Bb/C C F

sun. And I said I did - n't like the way he got things


Fmaj7 F7 Eb

done. Sleep-in' on the job. Those rain - drops are fall - in' on my


Am7 D7 D9 Am7 D7 Gm7

head. They keep fall - in'! But there's one thing I know

Bb/C C F


  
 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.


  
 Rain - drops keep fall - in' on my head, but that does-n't mean my eyes will



Chord diagrams: Bb, Am7, D7, D9, Am7, D7

soon be turn - in' red. Cry - in's not for me 'cause

This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are six guitar chord diagrams for Bb, Am7, D7, D9, Am7, and D7. Below the vocal line is a piano accompaniment consisting of a grand staff (treble and bass clefs).

Chord diagrams: Gm7, Bb/C, C

I'm nev - er gon - na stop the rain by com-plain-in'. Be - cause I'm

This system contains the second two lines of music. The top line is a vocal melody with lyrics. Above it are three guitar chord diagrams for Gm7, Bb/C, and C. Below the vocal line is a piano accompaniment consisting of a grand staff.

Chord diagrams: F, Fmaj7, Gm7, Bb/C, F

free noth - in's wor - ry - in' me.

This system contains the final two lines of music. The top line is a vocal melody with lyrics. Above it are five guitar chord diagrams for F, Fmaj7, Gm7, Bb/C, and F. Below the vocal line is a piano accompaniment consisting of a grand staff.

# WALK ON BY

Words by  
HAL DAVID

Music by  
BURT BACHARACH

With a beat

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords (F major, C major, F major, C major) with a steady eighth-note accompaniment. The left hand plays a simple eighth-note bass line.



1. If you see me walk-in' down the street and I start to cry— each time we meet,  
2. I just can't get o-ver los-in' you and so if I seem— bro-ken and blue,—

The vocal melody is in 4/4 time, starting on a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



Walk on by,— Walk on by,—

The vocal melody is in 4/4 time, starting on a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



Make be-lieve— that you don't see the tears. Just let me grieve— in the  
Fool-ish pride,— that's all that I have left. So let me hide— the

The vocal melody is in 4/4 time, starting on a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.





pri - vate, 'Cause each time I see you, I break down and cry.  
 tears and the sad - ness you gave me when you said good - bye.











Walk on by, — Don't stop, Walk on by. —








— Don't stop, Walk on by. —



1. Fmaj7  
 2. Fmaj7



# WHAT THE WORLD NEEDS NOW IS LOVE

Words by  
HAL DAVID

Music by  
BURT BACHARACH

With a jazz waltz feel

mf

Bm7 *Play 3 times* Em7 Bm7

What the world needs now is love, sweet

*mp - mf*

love, It's the on - ly thing ——— that there's just ——— too

Em7 C6 C Bm

lit - tle of. What the world needs now is love, sweet

D7 Bm7 Em7 Bm7

Em7 C6 B

3rd time to Coda

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

B7 Em7

Lord, we don't need an - oth - er moun - tain,  
 Lord, we don't need an - oth - er mead - ow,

Dm9 G9/6

There are moun - tains and hill - sides e -  
 There are corn - fields and wheat - fields e -

Cmaj7 C6 Dm7

nough to climb; There are o - ceans and  
 nough to grow; There are sun - beams and

**G9/6** **Cmaj7** **Em7**

riv - ers e - nough to cross, E - nough to last  
 moon - beams e - nough to shine, Oh, lis - ten, Lord,

**A7** **D9** **Am7/D**

till the end of time. What the  
 if you want to know. —————

**Coda** **B** **B7** **E7** **C6** **C**

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

**Bm7** **Cmaj7** **D7** **G**

just for ev - 'ry one.

# ANY DAY NOW

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately

First system of musical notation, including treble and bass clefs, a piano part with *mf* dynamic, and a vocal line with a triplet of eighth notes.

**F6** **Am** **Bbmaj7**

Day Now  
Day Now

I will hear you say, "Good-bye, my love,"  
when your rest-less eyes meet some-one new,

Second system of musical notation, including guitar chord diagrams for F6, Am, and Bbmaj7, and piano/vocal staves.

**Bdim** **F**

And you'll be on your way.  
Oh to my sad sur-prise.

Then, my wild, beau-ti-ful  
And the blue shad-ows will

Third system of musical notation, including guitar chord diagrams for Bdim and F, and piano/vocal staves.

**A7/C#** **Dm** **Gm7-5** **F/C**

bird, you will have flown, oh.  
fall all o-ver town, oh.

An-y Day Now  
An-y Day Now

I'll be all a-  
love will let me

Fourth system of musical notation, including guitar chord diagrams for A7/C#, Dm, Gm7-5, and F/C, and piano/vocal staves.

C11 1 F 2 F

lone, down, oh. oh. An-y

*mp*

Dm Am Bbmaj7 A7+5

I know I should-n't want to keep you if you don't want to stay. And

*mf*

Dm Am Dm Am

yet un-til you're gone for - ev - er I'll be hold - ing on for dear

Dm C11

life, hold - ing you this way, beg - gin' you to

F F6 Am

stay. An-y Day Now when the clock strikes go, you'll call it

*mp*



**Bbmaj7**  **Bdim** 

off, And then my tears will flow. Then my



**F**  **A7/C#**  **Dm**  **Gm7-5** 

wild beau - ti - ful bird you will have flown }  
blue shad - ows will fall all o - ver town, } oh. An - y

*mf*

**F/C**  **C11** 

Day Now love will let me down, cause you won't be a -

**F**  **Gm7**  **Bdim**  **F**  **Dm** 

round. And the round. An-y

*mf*

**F/C**  **C11**  **F**  **Dm** 

Day Now when you won't be a - round An-y

**Repeat and Fade**

# DO YOU KNOW THE WAY TO SAN JOSE

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately, rhythmically

*sfz sfz sfz sfz*  
8va bassa

*mf mp*

*sfz sfz sfz sfz*  
8va bassa

*mf mp*

Excitedly

Do you know the way to San— Jo - se? I've been a - way so  
You can real - ly breathe in San— Jo - se. They've got a lot of

*mp*

long. I — may go wrong and lose — my way. Do you know the  
space. There'll be a place where I — can stay. I was born and

R.H.

way to San Jo - se? I'm go - ing back to find some - peace of  
 raised in San Jo - se. I'm go - ing back to find some - peace of

mind in San Jo - se. L. A. is a great - big free - way.  
 mind in San Jo - se. Fame and for - tune is - a mag - net.

Put a hun - dred down - and buy - a car.  
 It can pull you far - a - way - from home.

In a week may - be two, they'll make you a star.  
 With a dream in your heart you're nev - er a - lone.

Gm7 C (Tacet)

Weeks turn in - to years. How quick they pass, and all the stars  
 Dreams turn in - to dust and blow a - way, and there you are

that nev - er were are park - ing cars and pump - ing gas.  
 with - out a friend. You pack your car and ride a - way.

*mp*

1. 2. F

I've got lots of

*sfz sfz sfz sfz sfz sfz*

*mp*

friends in San - Jo - se.

*mf mp*

F Bb 6 Fmaj7

Do you know the way to San— Jo - se?

*mf*

F Bb 6

Can't wait to get back to San— Jo - se.

*mp*

Fmaj7 Fmaj7

(Tacet)

*mf* *mp* *dim.* *poco*

*gva bassa* -----

*Keep repeating and fade*

*a* *poco*

# DON'T MAKE ME OVER

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Rock Ballad

Piano introduction in 12/8 time. The right hand plays a series of chords in a descending sequence, starting with a *mf* dynamic. The left hand plays a simple bass line. The piece concludes with a *simile* marking.

Vocal line and piano accompaniment for the first line of lyrics. The vocal melody is in 12/8 time. The piano accompaniment features a steady bass line and chords. Chord diagrams are provided above the vocal line: C, Em, Bm, and F. The lyrics are: "Don't make me o - ver, \_\_\_\_\_ } now that I can't make it with - } now that I'd do an - y - thing".

Vocal line and piano accompaniment for the second line of lyrics. The vocal melody continues in 12/8 time. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams are provided above the vocal line: G7, C, and Em. The lyrics are: "out for you. } you. } Don't make me o - ver, \_\_\_\_\_".

Bm F G7

I would - n't change one thing a - bout you.  
 now that you know how I a - dore you.

C Am Am (G bass)

1. Don't pick on the things I say, — the things I do. — Just love me with  
 2. % Just take me in - side your arms, — and hold me tight. — and al - ways be

F G7

all my faults — the way that I love you. I'm beg - gin' you. —  
 by my side, — if I am wrong or right. I'm beg - gin' you. —

C (E bass) F F#dim7

Don't make me o - ver, \_\_\_\_\_ don't make me o - ver, \_\_\_\_\_

C (G bass) Am F G

now that you've got me at your com - mand.

To Coda

C Am C Am

Ac - cept me for what I am, \_\_\_\_\_ ac - cept me for the things that I do.

D.S.  $\frac{3}{4}$  at Coda  
no repeat

Coda C Am C Am

Ac - cept me for what I am, \_\_\_\_\_ ac - cept me for the things that I do.

Repeat and fade  
Vocal ad lib.



# THAT'S WHAT FRIENDS ARE FOR

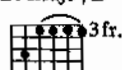
Words and Music by  
CAROLE BAYER SAGER and BURT BACHARACH

Slowly

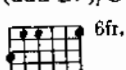
E♭maj9



E♭maj9/D



A♭(add B♭)/C



Gm7



Cm7



Fm7



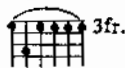
B♭11



E♭maj9



Gm7



Cm7



And I nev - er thought I'd feel this way\_

*Instrumental*

Fm7



Dm7(no 5th)



G7sus4



G7



and as far as I'm con - cerned\_ I'm glad I got the chance to say\_

well you came and o - pened me\_ and now there's so much more\_ I see\_

Cm7



A♭maj7



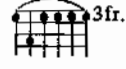
Fm7/B♭



E♭maj9



Gm7



Cm7



that I do be - lieve\_ I love you. And if I should ev - er go\_ a - way\_

and so, by the way\_ I thank you. And then for the times when we're\_ a - part\_

**Fm7** 3fr. **Dm7(no 5th)** 0x **G7sus4** x00 **G7** x000

well, then close your eyes... and try... to feel the way... we do... to - day...  
 well, then close your eyes... and know... these words are com - ing from... my heart...

**Cm7** 3fr. **Ab maj7** x 4fr. **Fm7/Bb** **Bb11**

and then if you can... re - mem - ber...

**Ebadd9** **Ebadd9/D** 00x **Abmaj7/C** **Bb/Ab** x

Keep smil - ing, keep shin - ing, know - ing you... can al - ways count on

**Gm7** 3fr. **Cm7** 3fr. **Abmaj7** x 4fr. **Fm7/Bb** **Bb9** 0

me... for sure... that's what friends... are for.

E♭add9



E♭add9/D



D♭6(no 5th)



C7sus4



C7



{ For good - times and bad - times } I'll be on your side for - ev - er  
 in good - times, in bad - times

C♭6(no 5th)



B♭7sus4



To Coda

1. B♭7sus4



more. That's what friends are for

2. B♭7sus4



D.S. al Coda

Coda

B♭7sus4



for. for.

Repeat and fade  
Vocal ad lib.

E♭maj9



E♭maj9/D



A♭(add B♭)/C



Gm7



Cm7



Fm7



B♭11



# WISHIN' AND HOPIN'

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

Chorus

C G F G

Four guitar chord diagrams are shown above the vocal line, corresponding to the chords C, G, F, and G.

Wish-in' and hop-in' and think-in' and pray-in',

mf

The piano accompaniment for the first line of the chorus features a steady eighth-note bass line in the left hand and a more active right hand with eighth and quarter notes.

Plan-nin' and dream-in' each night of his charms, that won't get you

The piano accompaniment for the second line of the chorus continues with the same rhythmic pattern, featuring a triplet of eighth notes in the vocal line.

in - to his arms. So if you're look-ing to find love

G7 Em

Tacet

The piano accompaniment for the final line of the chorus concludes with a 'Tacet' instruction. The right hand has a melodic line with a long note, and the left hand has a simple accompaniment.

E E7 Am Fm

you can share. All you got - ta do is

C G F G C F

hold him and kiss him, and love him and show him that you care.

C G

*Tacet*

Show him that you care just for him, Do the things.

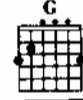
*mf-f*

C G

he likes to do, Wear your hair just for him



'cause\_ you won't get him think -in' and pray-in',



wish - in' and a - hop - in'. 'Cause wish - in' and hop - in' and

*mf*



think - in' and pray-in', plan - nin' and dream-in' his kiss - es will start,



*Tacet*

that won't get you in - to his heart. So if you're

Em E E7 Am

think - in' a - how great true love is.

Fm C G

All you got - ta do — is hold him and kiss him and

F C C G F G G7

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

C F 1. C G7 2. C

his.

rall.

# ALFIE

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Very Slowly, Rubato

CaddD

Dm7

What's it all a - bout, Al - fie? Is it

Cmaj7 C Cmaj9addA Em7 A7

just for the mo - ment we live? What's it

Dm9 Dm7 Em7 Am7

all a - bout when you sort it out, Al - fie?

*f* *mf* *mp*

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line with lyrics, a piano accompaniment with dynamics markings, and guitar chord diagrams. The first system starts with a 'Very Slowly, Rubato' instruction. The piano accompaniment begins with a mezzo-piano (*mp*) dynamic. The second system features dynamics of *f* and *mf*. The third system includes a *mp* dynamic and ends with a piano flourish. The guitar chord diagrams are placed above the vocal line and below the piano accompaniment.



**Dm7** **F<sup>♯</sup> dim** **Dm7**

Are we meant to take more than we give, or are we meant to be kind?

**G9addE** **G+9** **CaddD** **Dm7**

— And if only fools are kind, Al - fie, then I

**Gmaj7** **Cmaj9addA** **Em7** **A7** **Dm9** **Dm7**

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

*f* *mf*

**Em7** **Am7** **Dm7** **F<sup>♯</sup> dim**

Al - fie, — what will you lend on an old gold - en rule? As

*mp*

B m7 E<sup>b</sup> 6 Am7

sure as I be - lieve there's a heav - en a -

B m7 Am7 Em Am7 B m7

bove, Al - fie, I know there's some-thing much

*f* *mp*

E<sup>b</sup> 6 Am7 Dm7 G9 G7 addE G9

more. Some-thing e - ven non - be - liev - ers can be - lieve in

*p*

CaddD Dm7 F# m7.5 F9

I be - lieve in love, Al - fie, With - out true love we just ex -

*mp* *mf*

Em7



Am7



F# m7-5



F9



ist, Al - fie. Un - til you find the love you've

Em7



Am9



Am7



D7-5(addB) D9-5(addB)



Dm7



missed you're noth-ing, Al - fie. When you walk let your heart

*rall* *L.h.* *a tempo*

*Ped.* \*

F# dim



Dm7



lead the way and you'll find love an - y day,

*rall.*

C7-9



Dm9



Dm7



C7-9



Cmaj9



Cmaj7



Al - fie, Al - fie.

*dim. poco a poco* *pp.*

# HEARTLIGHT

Words and Music by  
NEIL DIAMOND, BURT BACHARACH  
and CAROLE BAYER SAGER

Moderately

Introduction for piano, marked *p*. The music is in 4/4 time and B-flat major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment.

Guitar → Dadd9  
(Capo up 1 fret)



Keyboard → Ebadd9

First vocal line: "Come back a - gain;". The piano accompaniment continues with the same harmonic structure as the introduction.

F#m7  
Gm7

Guitar chord diagrams for F#m7 (F# on 2nd fret, m on 3rd, 4th, 5th) and Gm7 (G on 3rd fret, m on 4th, 5th).

Em7  
Fm7

Guitar chord diagrams for Em7 (m on 2nd, 3rd, 4th, 5th) and Fm7 (F on 1st fret, m on 2nd, 3rd, 4th, 5th).

Em7/A  
Fm7/Bb

Guitar chord diagrams for Em7/A (Em7 shape with A on 7th fret) and Fm7/Bb (Fm7 shape with Bb on 7th fret).

Second vocal line: "I want you to stay — next time." The piano accompaniment continues.

Dadd9  
Ebadd9

Guitar chord diagrams for Dadd9 (D on 2nd fret, A on 2nd fret, B on 4th fret, F# on 4th fret, D on 2nd fret, G on 2nd fret) and Ebadd9 (Eb on 1st fret, Ab on 1st fret, Bb on 3rd fret, F on 3rd fret, Eb on 1st fret, G on 1st fret).

F#m7  
Gm7

Guitar chord diagrams for F#m7 (F# on 2nd fret, m on 3rd, 4th, 5th) and Gm7 (G on 3rd fret, m on 4th, 5th).

Em7  
Fm7

Guitar chord diagrams for Em7 (m on 2nd, 3rd, 4th, 5th) and Fm7 (F on 1st fret, m on 2nd, 3rd, 4th, 5th).

Third vocal line: "'Cause". The piano accompaniment continues.

Em7/A  
Fm7/Bb

Dmaj7  
Ebmaj7

Bm7  
Cm7

some - times the world ain't kind when peo - ple get lost... like you...

Em7  
Fm7

Em7/A  
Fm7/Bb

and me. I just made a

Dadd9  
Ebadd9

F#m7  
Gm7

Em7  
Fm7

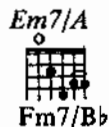
friend; home, A 'Cause

Em7/A  
Fm7/Bb

Dadd9  
Ebadd9

F#m7  
Gm7

friend is some - one you need, ev - 'ry - one needs a place,



But And now that he had to go place a-way, I  
And home's the most ex-cel-lent place of all. And



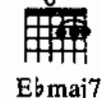
still feel the words that he might say: Turn on your  
I'll be right here if you should call me. } your

Chorus

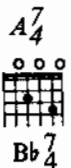
Gmaj7

Dmaj7

2nd time



heart - light, Let it shine wher - ev - er you go,




Let it make a hap - py glow - for all the world - to see.


*Dmaj7*  
  
*Ebmaj7*

*Gmaj7*  
  
*Abmaj7*

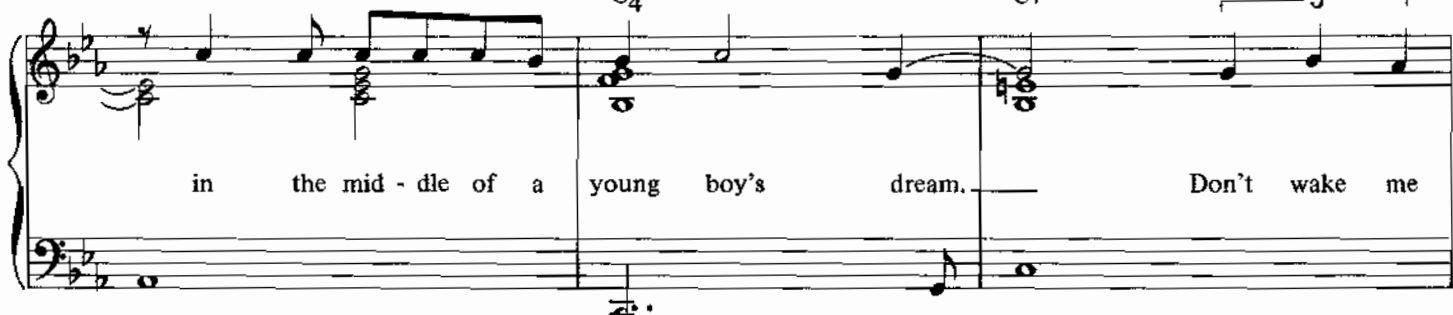
Turn on your heart - light



*B<sup>7</sup><sub>4</sub>*  
  
*C<sup>7</sup><sub>4</sub>*

*B7*  
  
*C7*


in the mid - dle of a young boy's dream. Don't wake me




*Em9*  
  
*Fm9*

up too soon,




*Em7/A*  
  
*Fm7/B<sup>b</sup>*

*Dadd9*  
  
*E<sup>b</sup>add9*

To Coda

gon - na take a ride a - cross the moon, - you and



1. *Gmaj7* *F#m7* *Em7*  
*Abmaj7* *Gm7* *Fm7*

me.

*Em7/A* *Fm7/Bb* | 2. *Gmaj7* *Abmaj7*

He's look - in' for me. (Solo)

*Dadd9* *F#m7* *Em7* *Em7/A*  
*Ebadd9* *Gm7* *Fm7* *Fm7/Bb*

*Dadd9* *F#m7* *Em7* *Em7/A*  
*Ebadd9* *Gm7* *Fm7* *Fm7/Bb*

And home is the most ex - cel - lent



*Dmaj7*  
  
*E♭maj7*

*Bm7*  
  
*Cm7*

*Em7*  
  
*Fm7*

place of all. And I'll be right here if

*Em7/A*  
  
*Fm7/B♭*

*F♯m/A*  
  
*Gm/B♭*

*G/A*  
  
*A♭/B♭*

*F♯m/A*  
  
*Gm/B♭*

*D.S. al Coda*

you should call me. Turn on your

Coda

*G*  
  
*A♭*

*G/A*  
  
*A♭/B♭*

*D*  
  
*E♭*

*G*  
  
*A♭*

*G/A*  
  
*A♭/B♭*

*D*  
  
*E♭*

me. Turn on your heart - light now,

*G*  
  
*A♭*

*G/A*  
  
*A♭/B♭*

*D*  
  
*E♭*

*rall.* Turn on your heart - light now.

# THE MAN WHO SHOT LIBERTY VALANCE

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderato

E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> E<sup>b</sup>

1. When Lib - er - ty Val - ance rode to  
girl can make a

A<sup>b</sup> E<sup>b</sup> C<sup>m</sup> A<sup>b</sup> 6

town the wom-en folk would hide, they'd hide.  
man stay on when he should go, stay on.

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

— When Lib - er - ty Val - ance walked a - round the men would  
Just try - in' to build a peace - ful life where love is

E<sup>b</sup> Cm Gm

step a side; 'Cause the point of a gun was the  
 free to grow; But the point of a gun was the

Dm Gm A<sup>b</sup>

on - ly law that Lib - er - ty un - der stood. When it  
 on - ly law that Lib - er - ty un - der stood. When the

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

came to shoot - in' staight and fast he was  
 fi - nal show - down came at last a law book

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

*Tacet*

might y good. From out of the east a stran - ger  
 was no good. A - lone and a - fraid she prayed that






came, a law book in his hand, a man.  
 he'd re - turn that fate - ful night, that night.







The kind of a man the west would need to tame a  
 When noth - ing she said could keep her man from go - in'





trou - bled land; 'Cause the point of a gun — was the  
 out to fight. From the mo - ment a girl — gets to






on - ly law that Lib - er - ty un - der stood. When it  
 be full grown the ver - y first thing she learns. When it  
 when two

*mf*

E<sup>b</sup> Gm Cm A<sup>b</sup>

came to shoot - in' straight and fast he was  
men go out to face each oth - er on - ly

Tacet Gm Gm Gm





might - y good. Man - y a man would face his gun and  
one re - turns. Ev - 'ry - one heard two shots his ring out, and one

Cm7 Cm Gm A<sup>b</sup> B<sup>b</sup> E<sup>b</sup> Gm

man - y a man would fall, The man who shot  
shot made Lib - er - ty fall, The man who shot


Cm Gm Cm Gm Cm Gm

Lib - er - ty Val - ance, he shot shot Lib - er - ty Val - ance,  
Lib - er - ty Val - ance, he he shot Lib - er - ty Val - ance,

he he was the brav - est of them all.

*dim. poco a poco*







2. The love of a





brav - est of them

*dim. poco a poco*





all.

*ppp*



# ONLY LOVE CAN BREAK A HEART

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately Slow



Last night I  
(You know I'm)

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment starts with a half note G2, a half note G3, and a half note G4. The piano part includes triplets of eighth notes in the right hand and quarter notes in the left hand. The tempo is marked 'Moderately Slow' and the dynamics are 'mp'.

hurt you, but dar - lin', re - mem - ber  
sor - ry, I'll prove it with just one

The second system of music continues the vocal and piano parts. The vocal line has lyrics: 'hurt you, but dar - lin', re - mem - ber / sor - ry, I'll prove it with just one'. The piano accompaniment continues with chords and rhythmic patterns. The dynamics are marked 'mf'. Above the vocal line, four guitar chord diagrams are provided: Eb, F7, Bb, and Ab.

this, on - ly love can break a heart, -  
kiss, on - ly love can break a heart, -

The third system of music concludes the vocal and piano parts. The vocal line has lyrics: 'this, on - ly love can break a heart, - / kiss, on - ly love can break a heart, -'. The piano accompaniment continues with chords and rhythmic patterns. The dynamics are 'mf'. Above the vocal line, three guitar chord diagrams are provided: G7, Eb6, and F.



**E<sup>b</sup> 6**  **F**  **B<sup>b</sup>** 

on - ly love can mend it a gain.

**B<sup>b</sup> 7**  | **2. B<sup>b</sup>**  **F7**  **B<sup>b</sup>**  **B<sup>b</sup> 7** 

You know I'm gain. Give me a

**E<sup>b</sup>**  **Cm**  **B<sup>b</sup>** 

chance to make up for the harm I've

**B<sup>b</sup> 7**  **E<sup>b</sup>**  **C7** 

done, try to for - give me and let's keep the



F7 E<sup>b</sup> F7

*tacet*

two of us one! Please let me

E<sup>b</sup> F7 B<sup>b</sup>

hold you and love you for al - ways and

C7 E<sup>b</sup>6 F

al - ways, on - ly love can break a heart, -

E<sup>b</sup>6 F F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

on - ly love can mend it a - gain.

*rall.*

# I SAY A LITTLE PRAYER

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Not too fast, smoothly

The musical score is written in G minor, 4/4 time, and consists of several systems. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The score includes guitar chord diagrams for Gm7, Cm7, F, Bb, Am7(no5), and D7. The tempo/mood is indicated as 'Not too fast, smoothly'. The lyrics are: 'The moment I I run — for the wake up, dear, be - fore — I put on my make - up — bus, dear, while rid - ing I think of us, dear. — I say a lit - tle prayer for you. — I say a lit - tle prayer for you. —'. The score ends with a double bar line.

The mo - ment I  
I run — for the

wake up, dear,  
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. —

Gm7 Cm7

While comb - ing my hair now and won - d'ring what  
 At work - I just take time and all - through my

R.H.

F Bb Am7(no 5)

dress to wear now I say a lit - tle prayer for you -  
 cof - fee break time I say a lit - tle prayer for you -

D7 Excitedly F/Eb Dm7

For - ev - er, for - ev - er you'll stay in my heart - and

Bb Ab/Bb Bb Bb 9 Eb Dm7

I will love you for - ev - er and ev - er. We nev - er will part - Oh,

8va - - - - -

how I'll love you. To - geth - er, to - geth - er, that's how it must be. To

Ab Bb Bb9 Bb Eb Dm7

live with - out you would on - ly mean heart - break for me.

1. Smoothly

(Tacet)

Bb Ab Bb Bb9 Eb F/Eb D

me. My dar - ling, be - lieve me,

2. Smoothly

(Tacet)

R.H.

D Gm7 Cm7

for me — there is no one — but

Eb/F

B $\flat$  maj7

F9(sus)

B $\flat$  maj7

you.

Please love me too.

F9(sus)

B $\flat$  maj7

F9(sus)

I'm in love with you.

Answer my

B $\flat$  maj7

F9(sus)

B $\flat$  maj7

prayer.

Say you love me too.

*dim.*

*poco a*

F9(sus)

B $\flat$  maj7

*poco*

*rall.*

*pp*

# I'LL NEVER FALL IN LOVE AGAIN

Words by  
HAL DAVID

Music by  
BURT BACHARACH

*Rhythmically*

*mp*

What do you get when you fall in love, — A girl } with a pin to burst —  
guy }

— your bub - ble, That's what you get for all your trou - ble,

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

Chord diagrams: E<sup>b</sup>, Cm7, A<sup>b</sup> maj7, Gm7, Gm7/C, C7, Fm7, B<sup>b</sup>7, A<sup>b</sup>7(no 5), E<sup>b</sup>.



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

1. What do you get when you kiss a {guy, girl, You get e-nough germs to catch-

2. What do you get when you give your heart, You get it all bro - ken up—

3. What do you get when you need a {guy, girl, You get e-nough tears to fill—



— pneu - mo - nia, Aft - er you do, she'll nev - er phone you;

— and bat - tered, That's what you get, a heart that's shat - tered;

— an o - cean, That's what you get for your de - vo - tion;



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



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

A<sup>b</sup> maj7      B<sup>b</sup>      E<sup>b</sup>      E<sup>b</sup> maj7

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

E<sup>b</sup>      Fm/B<sup>b</sup>      E<sup>b</sup>      Fm/B<sup>b</sup>

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

E<sup>b</sup>      Gm      F7

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

*opt.*      B<sup>b</sup>      E<sup>b</sup>      Cm7

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













on - ly get lies and pain\_ and sor - row, So for at least un - til to - mor - row,










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











Repeat these 4 bars last time




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



Nev - er fall in love a - gain.

*ritard* *a tempo*



# THE APRIL FOOLS

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately Slow

*mp* *dim. poco a poco* *p*

The piano introduction is in 4/4 time, starting with a melody in the right hand and a bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a steady eighth-note pattern: G2, F2, E2, D2, C2, Bb1, A1, G1. The piece concludes with a final chord of Bb4.

Verse

*mp* *R. H.*

**Bbmaj9** **Bb** **Bbmaj7**

1. In an A - pril dream, once you  
2. Lit - tle did we know where the

**Ebmaj7** **Ebmaj7 (addC)** **Ebmaj7**

came to me. When you smiled I  
road would lead. Here we are a

**D7sus** **D7** **Bbm**

looked in - to your eyes and I knew I'd be lov - ing  
mil - lion miles a - way from the past, trav - el - ing so

The verse is in 4/4 time. The vocal line features two verses. The piano accompaniment is in the right hand, with a bass line in the left hand. The piece is marked *mp* and includes a *R. H.* (Right Hand) section. The key signature is Bb major, and the time signature is 4/4. The piece concludes with a final chord of Bbm.

C7+(-9) C7-9 B♭maj9

you fast and now. then you touched my hand and I  
There's no turn - ing back if our

F9sus F7-9 B♭maj7 Broadly F9sus

learned sweet A - pril dreams can come true. A - pril dream does - n't last. Are we

## Refrain

B♭maj9 E♭maj7 F7 (add D) B♭maj9 E♭maj7 F7 (add D)

just A - pril fools who can't

B♭ B♭+ B♭ F7 (add D) F9sus

see all the dan - ger a - round us? If we're

Bbmaj9 Ebmaj7 F7 (add D) Bbmaj9 Ebmaj7 F7 (add D) Eb (add D)

just A - pril fools I don't care.

1. Eb (add F) Eb-5 (add F) Tacet 2. Eb (add F)

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

*mp* *p rall.* *mf*

Bb Gm Dm7

how. No need to be a - fraid.

*mp* *p*

Cm7 F9sus (add D) F9sus Tacet Bb

True love has found us now.

*rall.* *p* *a tempo* *rall.*

# WHAT'S NEW PUSSYCAT?

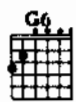
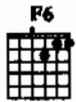
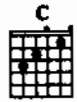
Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderate Waltz Tempo

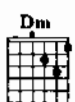
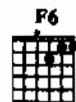
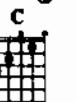
The piano introduction consists of two systems of music. The first system shows the right hand playing a melodic line with eighth notes and quarter notes, and the left hand playing a bass line with quarter notes. The second system continues the melodic and bass lines, with the right hand playing a more complex rhythmic pattern.

The piano accompaniment for the first system of the vocal line. The right hand plays chords and single notes, while the left hand plays a steady bass line. The music is in 3/4 time and the key signature has one sharp (F#).



What's new Pus - sy - cat whoa

The piano accompaniment for the second system of the vocal line. The right hand plays chords and single notes, while the left hand plays a steady bass line. The music is in 3/4 time and the key signature has one sharp (F#).



What's new Pus - sy - cat whoa

The piano accompaniment for the third system of the vocal line. The right hand plays chords and single notes, while the left hand plays a steady bass line. The music is in 3/4 time and the key signature has one sharp (F#).

C D D7

oh.

*Chorus* G B<sup>b</sup>

1. Pus - sy - cat, Pus - sy - cat, I've got flow - ers and  
 2. Pus - sy - cat, Pus - sy - cat, you're so thrill - ing and  
 3. Pus - sy - cat, Pus - sy - cat, you're de - li - cious and

A<sup>b</sup>

lots of hours to spend with you.  
 I'm so will - ing to care for you.  
 if my wish - es can all come true

So go and powder your cute little pussy-cat nose. —  
 So go and make up your big little pussy-cat eyes. —  
 I'll soon be kissing your sweet little pussy-cat lips. —

G

Pus - sy - cat,	Pus - sy - cat,
Pus - sy - cat,	Pus - sy - cat,
Pus - sy - cat,	Pus - sy - cat,

Cmaj7	B m7	Am7	D69
-------	------	-----	-----

I love you                      yes                      I  
 I love you                      yes                      I  
 I love you                      yes                      I

70

Em7 Am7 D7

to Coda

do. \_\_\_\_\_ You and your pus - sy - cat nose. \_\_\_\_\_  
do. \_\_\_\_\_ You and your pus - sy - cat eyes. \_\_\_\_\_  
do. \_\_\_\_\_

C C F6

What's new Pus - sy - cat

*mf*

G6 Dm C F6

whoa \_\_\_\_\_ What's new Pus - sy - cat

G6 Dm C

whoa \_\_\_\_\_ oh \_\_\_\_\_



1. D D7 2. D D7 *D. S. al Coda*  $\text{\textcircled{S}}$

oh. \_\_\_\_\_ oh. \_\_\_\_\_

*Coda* Am7 D7 G

You and your pus - sy - cat lips. \_\_\_\_\_ whoa \_\_\_\_\_

Am7 D7 G

You and your pus - sy - cat eyes. \_\_\_\_\_ whoa \_\_\_\_\_

Am7 D7 G *poco rit.*

You and your pus - sy - cat nose. \_\_\_\_\_

*poco rit.*

# YOU'LL NEVER GET TO HEAVEN

## (IF YOU BREAK MY HEART)

Words by  
HAL DAVID

Music by  
BURT BACHARACH

With a Gentle Beat

The musical score is written for piano and voice. It features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo/style is 'With a Gentle Beat'. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for the piano accompaniment in each system.

**System 1:** The piano accompaniment begins with a *mf* dynamic. The first system of chords includes  $E^b$  maj7,  $A^b$ , and  $D^b 9$ .

**System 2:** The vocal line enters with the lyrics: "Moth-er told me al-ways to fol-low the gold-en rule, I've been hear-ing ru-mors a-bout how you play a-roun'; I can hard-ly wait for the day when we say I do." The piano accompaniment continues with the same chord progression.

**System 3:** The vocal line continues with: "And she said it's real-ly a sin to be mean and cruel. Though I don't be-lieve what I hear, still it gets me down. It's a day I've dreamed of so long, now it's com-ing true." The piano accompaniment continues with the same chord progression.

**System 4:** The vocal line concludes with: "So re-mem-ber if you're un-true, an-gels up in heav-en are If you ev-er should say good-bye, it would be so aw-ful the You will prom-ise to cher-ish me. If you break your prom-ise the". The piano accompaniment concludes with the same chord progression.

**Chord Diagrams:**

- $E^b$  maj7:  $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- $A^b$ :  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- $D^b 9$ :  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- $E^b 7$  sus:  $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- $E^b 7$ :  $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- $Cm7$ :  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- $F7/C$ :  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- $F7$ :  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

B<sup>b</sup>      B<sup>b</sup> 7      E<sup>b</sup>      Fm7/B<sup>b</sup>      E<sup>b</sup> maj7      A<sup>b</sup>

look - ing — at you. ——— You'll  
 an - gels — would cry. ——— You'll nev - er get to heav - en if you break my heart...  
 an - gels — will see. ——— You'll

E<sup>b</sup> maj7      A<sup>b</sup>/B<sup>b</sup>      Gm/B<sup>b</sup>      Fm7      Gm/B<sup>b</sup>      E<sup>b</sup> maj7      Fm7/B<sup>b</sup>

So be ver - y care - ful not — to make us part. You won't get to heav - en if you —

1. 2. | 3.

E<sup>b</sup>      E<sup>b</sup>

— break my — heart, — Oh no. no. —

Fm7/B<sup>b</sup>      Fm7(b5)/B<sup>b</sup>      E<sup>b</sup> maj7      Fm/B<sup>b</sup>      E<sup>b</sup> maj7

*Repeat and Fade*

(THEY LONG TO BE)  
**CLOSE TO YOU**

Words by  
 HAL DAVID

Music by  
 BURT BACHARACH

Moderately slow, with a steady beat

Abmaj7 G7sus G7

Why do birds sud - den - ly ap - pear ev - 'ry

Gm7 Cm7 Ab

time you are near? Just like me —

Eb6 Ebmaj7 N.C.

they long to be close to you. Why do

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/D minor). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords that support the melody. Chord diagrams for guitar are provided above the vocal line for the first two systems. The first system has three chords: Abmaj7, G7sus, and G7. The second system has three chords: Gm7, Cm7, and Ab. The third system has two chords: Eb6 and Ebmaj7, followed by a 'N.C.' (No Chords) section. The tempo is marked 'Moderately slow, with a steady beat'. Dynamics include 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The score ends with a piano (p) dynamic marking.

Abmaj7



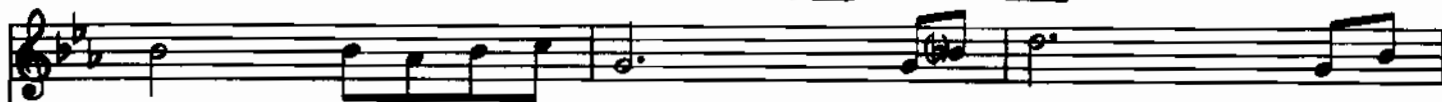
G7sus



G7



Gm7



stars

fall down from the sky

ev-'ry time

you walk

*mp*

Cm7



Ab



by?

Just like me—

they long to be

*mf*

Eb6



Ebmaj7



Eb6



Ebmaj7



Ab



Ab6



Abmaj7



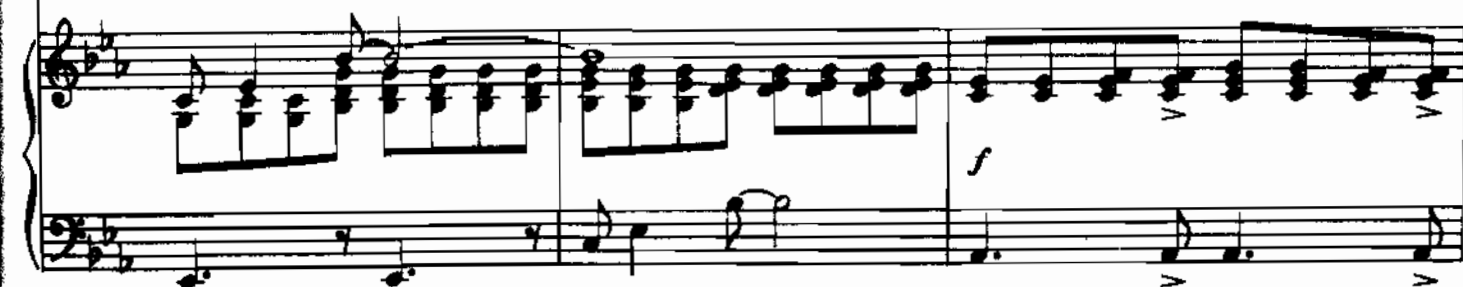
Ab6



close to

you. \_\_\_\_\_

On the day that you were born the

*f*

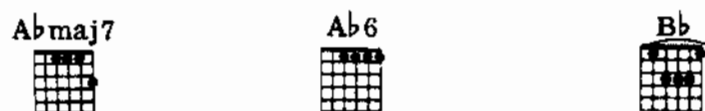


an - gels got to - geth - er and de - cid - ed to cre - ate a dream come



true.    So, they sprink - led moon dust in your hair of

*dim. poco a poco*



gold and star - light in your eyes of blue. *gva. loco*    That is

*mp*    *rall.*    *p*

N. C.

Abmaj7



G7sus



G7



Gm7



why all the <sup>boys</sup> <sub>girls</sub> in town fol - low you all a -

*mp a tempo*

Cm7



Ab



round. Just like me... they long to be

Eb6



Ebmaj7



Eb6



Ebmaj7



Ab



AbaddBb



close to you... Just like me...

*dim. poco a poco*

Ab



AbaddBb



Eb6



Ebmaj7



Eb6



Ebmaj7



they long to be close to you...

*keep repeating & fade out*

# A HOUSE IS NOT A HOME

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Slowly and Expressively

Piano introduction in 4/4 time, B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics range from *mp* to *mf*.

**B<sup>b</sup> maj7** **E<sup>b</sup>6/B<sup>b</sup>**

A chair is still a chair ————— e - ven when there's no one

Vocal line in 4/4 time. The melody is simple and expressive. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamics include *mp*.

**B<sup>b</sup> maj7** **B<sup>b</sup> 7** **B<sup>b</sup> 9** **E<sup>b</sup> maj7** **D+7-9** **D7-9**

sit - ting there; But a chair is not a house, and a

Vocal line in 4/4 time. The melody continues with a slight change in rhythm. The piano accompaniment includes a variety of chords. Dynamics include *mp*. A double bar line with an asterisk (\*) is at the end of the line.



Gm7 Fm7 Bb7-9 Eb maj7

house is not a home when there's no one there to hold you

Cm7 Bb maj7

tight, and no one there you can kiss good night. A

Eb6/Bb Bb maj7

room is still a room e - ven when there's noth - ing there but gloom;

Bb 7 Bb7-9 Eb maj7 D+7-9 D7-9 Gm7 Fm7 Bb7-9

But a room is not a house, and a house is not a home when the

Ped.

\*

**E<sup>b</sup> maj7** **Cm7**

two of us are far a - part and one of us has a bro - ken

**B<sup>b</sup> maj7** **E<sup>b</sup>** **B<sup>b</sup>** **Broadly**

heart. Now and then I call your name and

**B<sup>b</sup>** **G7-9** **Cmaj9** **Dm9/G**

sud - den - ly your face ap - pears; But it's just a cra - zy game

**Cmaj9** **Cm9** **F7<sup>b</sup>9(addD)** **B<sup>b</sup> maj7** **E<sup>b</sup>6/B<sup>b</sup>**

when it ends it ends in tears Dar - ling, have a heart,

*rall.* *a tempo* *pp*

B $\flat$  maj7

B $\flat$  7

B $\flat$  9

don't let one mis - take keep us a - part. I'm not

E $\flat$  maj7

D+7-9

D7-9

Gm7

Fm7

B $\flat$ 7-9

\*

meant to live a - lone. Turn this house in - to a home. When I

E $\flat$  maj7

Cm7

climb the stair — and turn the key, Oh, please be there still in love with

1. B $\flat$  maj7

2. B $\flat$  maj7

me. A me.

*pp* *rall.* *ppp*

# ON MY OWN

Words and Music by  
CAROLE BAYER SAGER and BURT BACHARACH

Moderately slow

B♭maj7



F(addG)/A



B♭maj7



A7sus4



A7



mf

B♭maj7



F(addG)/A



B♭maj7



Am7



F(addG)



C/F

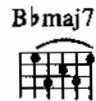


F(addG)



So man - y times,  
So man - y prom - is - es  
So man - y times,

said it was for - ev - er;  
nev - er should be spo - ken;  
I know I could have told you;



said our love would al - ways be true.  
 now I know what lov - ing you cost.  
 los - in' you, it cuts like a knife.

B♭6(no 5th)



B♭maj7



B♭6(no 5th)



B♭



Some-thing in my heart al - ways knew I'd be  
 Now we're up to talk - in' di - vorce and we  
 You walked out and there went my life; I don't

F(addG)/C



To Coda

ly - ing here be - side you. On my  
 were - n't e - ven mar - ried. On my  
 want to live with - out you. On my

Gm7/C



F(addG)/C



own, on my own,  
 own, once a gain,  
 own, on my own,

1.  
 Gm7/C



on my own.  
 one more  
 on my

2. Gm7/C



F



time. By my - self;

F(no 3rd)



B♭maj7



C/B♭



C



no one said it was eas - y,

F



F(no 3rd)



B♭maj7



but it once was so eas - y.

Gm7



Well, I be-lieved in love, now here

Am7



Dm7



I stand; I won-der why

Gm7/C



Vocal ad lib

I'm on my own. (Group) On my

F(addG)/C



Gm7/C

D.S.  $\text{al Coda}$ 

own, on my own.

Repeat and fade (vocal ad lib on repeats)

Coda

Gm7/C



F(addG)/C



own, on my own, on my

Gm7/C



F(addG)/C



F6(no 5th)/C



Vocal ad lib

own, by my - self. (Group) On my



# BLUE GUITAR

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Piano introduction in 4/4 time, key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a series of eighth notes in the right hand and quarter notes in the left hand.

E7maj7 A7maj9 A7maj7 A7b6 Ab A7b6 E7m7

Seven guitar chord diagrams corresponding to the chord symbols above. Each diagram shows the fretting pattern for a specific chord on a six-string guitar.

Please hear the song my BLUE GUI-TAR is play - ing. Why did you

Vocal line for the first system, starting with the lyrics 'Please hear the song my BLUE GUI-TAR is play - ing. Why did you'.

Piano accompaniment for the first system, continuing from the introduction. It features a steady bass line and a melodic line in the right hand.

A7maj9 A7maj7 A7b6 Ab E7m7

Five guitar chord diagrams corresponding to the chord symbols above.

go a-way the song is say - ing. Lis-ten to my

Vocal line for the second system, with lyrics 'go a-way the song is say - ing. Lis-ten to my'.

Piano accompaniment for the second system, continuing the instrumental accompaniment.

D7maj7 D7b9 B7m7 B7m B7maj7 D7b9 A7maj7

Seven guitar chord diagrams corresponding to the chord symbols above.

BLUE GUI-TAR call to you while my heart is ach - ing and break - ing in

Vocal line for the third system, with lyrics 'BLUE GUI-TAR call to you while my heart is ach - ing and break - ing in'.

Piano accompaniment for the third system, concluding the piece with a final chord.

two. Ev- ry note re-peats I want you. Night and

D7 E7maj7 A7 E7maj7

day my song will haunt you till things are like they were be-fore, and you are in my arms once

A7 A7b9 Bb7 G7 A7maj7

To Coda

more. Play, play my BLUE GUI-TAR tell her that I

E7 Bb7 Bbm

love her so. Play, play my BLUE GUI-TAR, true love will find a

Bb7 Bbm Bb7

B $\flat$ 7 E $\flat$ ma $\flat$ 7 A $\flat$

way I know.



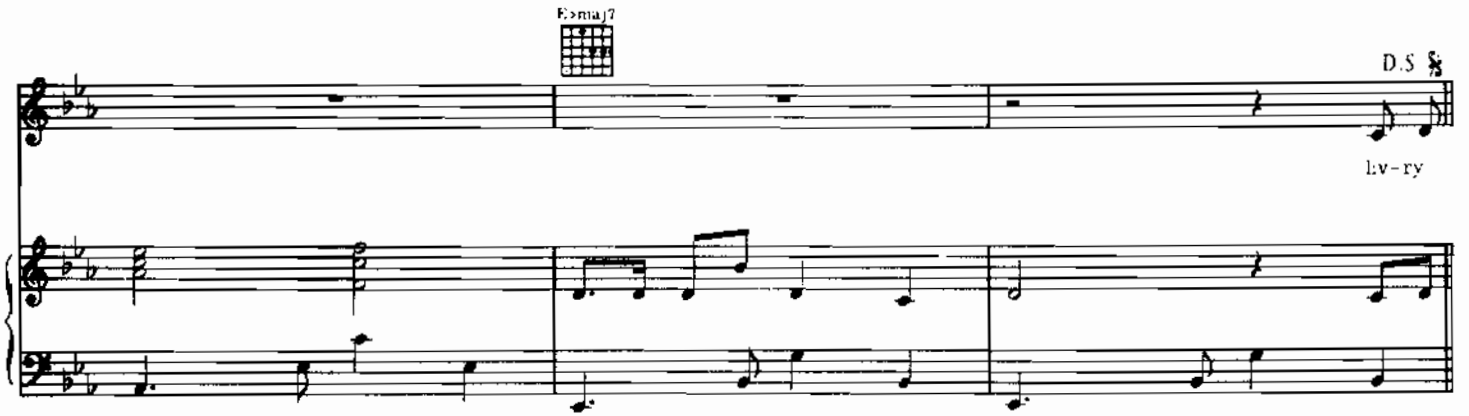
A $\flat$  E $\flat$ ma $\flat$ 7 A $\flat$



E $\flat$ ma $\flat$ 7

D.S.  $\text{rit}$

lv-ry



CODA

A $\flat$ ma $\flat$ 7 A $\flat$ 6 A $\flat$  B $\flat$  E $\flat$ ma $\flat$ 7

in my arms once more.



# TRAINS AND BOATS AND PLANES

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately Slow

Sadly

C



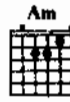
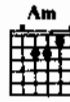
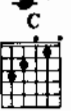
*p*

Trains and boats and planes — are pass - ing by —

F



— They mean a trip — to Par - is or Rome — to some - one else, —



— but not for me. — The trains and the boats and planes — took you a -

way, a - way from me.

*c*

We were so in love, and high a - bove we had a star

*mp*

*F*

*c*

to wish up - on. Wishes and dreams come true, but not for me.

The trains and the boats and planes took you a -

*Am*

Am7



way, a - way from me. ——— You are from an

D



Am7



D



oth - er part — of the world. You had to go — back a -

Am7



D



Am7



while and then you said you soon would re - turn a - gain.

D



F



G



I'm wait - ing here like I prom - ised to. ——— I'm wait - ing here, but

Detailed description: This is a page of sheet music for guitar, numbered 92. It features a vocal line and a piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "way, a - way from me. ——— You are from an oth - er part — of the world. You had to go — back a - while and then you said you soon would re - turn a - gain. I'm wait - ing here like I prom - ised to. ——— I'm wait - ing here, but". The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams are provided for Am7, D, and F. The Am7 diagram shows the 2nd, 3rd, 4th, 5th, and 6th strings. The D diagram shows the 2nd, 3rd, 4th, and 5th strings. The F diagram shows the 1st, 2nd, 3rd, 4th, and 5th strings. The vocal line has a melodic contour that follows the lyrics, with some notes tied across measures.

2nd time fade out

C



tacet

where are you? Trains and boats and planes— took you a way,

*p* *mp*



— but ev - 'ry time — I see — them I pray, — and if my prayers —

C



Am



— can cross the sea — the trains and the boats and planes —

Tacet

— will bring you back, back home to me. —

*p*

# PAPER MACHÉ

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately Bright

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The dynamic marking is *mf*. The piece consists of 16 measures.

Vocal and piano accompaniment for the first verse. The key signature is B-flat major (two flats). The time signature is 4/4. The piano accompaniment features chords and a bass line. The vocal line has three verses of lyrics.

1. Twen - ty hous - es in a row, — eight - y peo - ple  
 2. Ice cream cones and can - dy bars, — swings and things like  
 3. Read the pa - pers, keep a - ware — while you're loung - ing

Vocal and piano accompaniment for the second verse. The key signature is B-flat major (two flats). The time signature is 4/4. The piano accompaniment features chords and a bass line. The vocal line has two verses of lyrics.

watch a T. V. show. — Pa - per peo - ple,  
 bi - cy - cles and cars. — There's a sale on  
 in your leath - er chair. — And if things don't



Cm7 (F base)



card-board dreams; \_\_\_\_\_ how un - real \_\_\_\_\_ the whole thing seems. \_\_\_\_\_  
 hap - pi - ness, \_\_\_\_\_ you buy two \_\_\_\_\_ and it costs less. \_\_\_\_\_  
 look so good, \_\_\_\_\_ shake your head \_\_\_\_\_ and knock on wood. \_\_\_\_\_

F7-9



N.C.

Bbmaj7



Fmaj7



Can we be liv - ing in a world made of pa - per ma - ché? \_\_\_\_\_

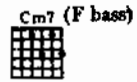
Cm7 (F base)



Bbmaj7



Ev - 'ry-thing is clean \_\_\_\_\_ and so neat. \_\_\_\_\_



An - y - thing that's wrong can be just swept a - way, \_\_\_\_\_ Spray it with co - logne \_\_\_\_\_

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "An - y - thing that's wrong can be just swept a - way, \_\_\_\_\_ Spray it with co - logne \_\_\_\_\_". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Above the vocal line, two guitar chord diagrams are provided: Fmaj7 and Cm7 (F bass).

\_\_\_\_\_ and the whole world smells \_\_\_\_\_

The second system continues the musical score. The vocal line has the lyrics "\_\_\_\_\_ and the whole world smells \_\_\_\_\_". The piano accompaniment maintains the same rhythmic pattern as the first system, with a consistent eighth-note bass line and a melodic right-hand part.

sweet. \_\_\_\_\_ Mmm \_\_\_\_\_

The third system concludes the page. The vocal line has the lyrics "sweet. \_\_\_\_\_ Mmm \_\_\_\_\_". The piano accompaniment continues with the same eighth-note bass line and melodic right-hand part. Above the vocal line, four guitar chord diagrams are provided: Dmaj7, Gmaj7, G6, and Dmaj7. The system ends with the instruction "To Coda" followed by a diamond symbol.

1.

Gmaj7 G6 Cm7 F7

*D.S. al Coda*

2.

Gmaj7 G6 Cm7 F7

*Coda*

Gmaj7 G6 Dmaj7 Gmaj7 G6

Ha ha ha ha ha ha ha ha



N.C.

like pa - per ma - ché.

# (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderate Tempo

C F/G C Csus

*mf*

I walk a  
When sha - dows  
If you should

Cmaj7 C9 Am/C C7 F

long the cit - y streets you used to walk a - long with me,  
fall I pass the small ca - fe where we would dance at night,  
find you miss the sweet and ten - der love we used to share,

Fm6 C Csus Cmaj7

And ev - 'ry step I take re -  
And I can't help re - call - ing  
Just come back to the plac - es

The musical score is written for guitar and piano. It features a vocal line with lyrics and a piano accompaniment. The key signature is C major, and the time signature is common time (C). The tempo is marked 'Moderate Tempo'. The score is divided into three systems. The first system includes guitar chords C, F/G, C, and Csus, and piano dynamics mf. The second system includes guitar chords Cmaj7, C9, Am/C, C7, and F. The third system includes guitar chords Fm6, C, Csus, and Cmaj7. The lyrics are: 'I walk a / When sha - dows / If you should / long the cit - y streets you used to walk a - long with me, / fall I pass the small ca - fe where we would dance at night, / find you miss the sweet and ten - der love we used to share, / And ev - 'ry step I take re - / And I can't help re - call - ing / Just come back to the plac - es'.



calls how much in love we used to be. ————  
 how it felt to kiss and hold you tight. ———— Oh, how can  
 where we used to go and I'll be there. ————





I for - get you, ———— when there is al - ways some - thing there. ————




— to re - mind me; ———— Al - ways some - thing there. ————





— to re - mind me. ———— I was born to ————


Am7  Fmaj7 

love you \_\_\_\_\_ and I will nev - er be



G  (tacet) C 

free. You'll al - ways be a part of me. \_\_\_\_\_ Wo - wo -



1., 2. | 3.


wo. \_\_\_\_\_ wo. \_\_\_\_\_



C 

*Repeat and Fade*

I'll nev - er love an - oth - er, ba - by. \_\_\_\_\_  
 I nev - er will for - get you, ba - by. \_\_\_\_\_  
 You'll al - ways be a part of me, oh. \_\_\_\_\_



# WHOEVER YOU ARE, I LOVE YOU

From The Broadway Musical "PROMISES, PROMISES"

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Slowly, with feeling

G maj7 Dm7 G maj7

Some-times your eyes look blue to me,  
Some-times I feel you're mine a-lone,

mp

Em Em11 Em7(A) A9 Am9 D9/6

Al-though I know they're real-ly green. I seem to see you dif-frent-  
And yet I'm sure it's just not so. I get this feel-ing on my

G maj9 G+ Em7 B11 Bm7 F#m7 D7 C/D D#7(+5)

ly; — Chang-ing as I'm — treat-ed kind-ly, or treat-ed mean-ly. From  
own. — Aft-er I learn — if you're stay-ing, or if you're go-ing. From

C maj7 C C maj7 Fdim C maj7 C Am7

mo-ment to mo-ment you're two dif-frent peo-ple,  
mo-ment to mo-ment you're two dif-frent peo-ple,

The musical score is written in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes chords and dynamics such as mp. The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system includes the tempo marking 'Slowly, with feeling' and the first two lines of the song. The second system continues the melody and includes the lyrics 'Al-though I know they're real-ly green. I seem to see you dif-frent- And yet I'm sure it's just not so. I get this feel-ing on my'. The third system concludes the piece with the lyrics 'ly; — Chang-ing as I'm — treat-ed kind-ly, or treat-ed mean-ly. From own. — Aft-er I learn — if you're stay-ing, or if you're go-ing. From' and 'mo-ment to mo-ment you're two dif-frent peo-ple, mo-ment to mo-ment you're two dif-frent peo-ple,'.



Am7 D6(add7)

Faith-ful and warm, when I'm in your arms, and then, when you leave, — you're  
Some-one I know as the man I love, or the man I wish — I

Gmaj7 Gmaj7 G F#m7 F#m7(B) B9(add6)

so un-true. } But how - ev - er you are, — Deep down what -  
nev - er knew. }

*Ritard*

E7(sus4) E7 E7 (add6) E7(+5) Am7 D6 (add7) D9

ev - er you are, — WHO - EV-ER YOU ARE, — I LOVE YOU.

(2nd time) 3

Am7 D6(add7) Gmaj7 Dm7 Gmaj7

Some-times your eyes look blue to me.

rit.

# ARTHUR'S THEME (BEST THAT YOU CAN DO)

From "ARTHUR" an ORION PICTURES release through WARNER BROS.

Words and Music by  
BURT BACHARACH, CAROLE BAYER SAGER,  
CHRISTOPHER CROSS and PETER ALLEN

Moderately

Chord diagrams: Dm7, G7, C, F, Bb, E7, A, E/A, A, A/C#, Dm7

Once in your life, you'll find...  
Ar - thur, he does what he

G7



C



F



pleas - her,  
es.

some-one who turns\_ your heart a - round, and  
All of his life, - his mas - ter's toys, and

Bb



E7sus4



E7



A



next thing you know,  
deep in his heart,

you're clos - in'  
he's just, he's

down the town.  
just a boy.

E/A



A



A/C#



Dm7



G7



Wake up and she's\_ still with\_ you,  
Liv - in' his life\_ one day\_ at a time, he's

C



F



Bb



e - ven though you left her way\_ a-cross town. You're  
show - ing him - self a real - ly good time. He's

won - der - in' to your -  
laugh - in' a - bout the

E7sus4



E7



A



E/A



A



A/C#

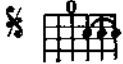


self,  
way

hey,  
they

what - 've I found?  
want him to be.

Dmaj7



E/D



D



Amaj7



When you get caught be-tween the moon and New York Cit - y,

Bm7



A/B



Bm7



I know it's cra - zy,

but it's true.

A



A/C#



Dmaj7



If you get caught be - tween the

E/D  4fr.    D     C#m7  4fr.    F#7sus4     F#7 

moon and New York Cit - y, the






Bm7 

best that you can do, the best that you can do



D/A 

1.	A 	A/C# 	2.	A 	<i>D. S. <math>\frac{3}{4}</math> and fade</i>
		X X0			X X0

is fall\_ in love.....



# MY LITTLE RED BOOK

(ALL I DO IS TALK ABOUT YOU)

Words by  
HAL DAVID

Music by  
BURT BACHARACH

With a steady beat

Piano introduction in C major, 4/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line. The piece begins with a forte (*f*) dynamic.

Gm7



I just got out in my lit - tle red book the min - ute that you  
No girl who's in my lit - tle red book just ev - er could re -

Vocal line and piano accompaniment for the first line of lyrics. The piano part features a steady bass line in the left hand and chords in the right hand. The dynamic is mezzo-forte (*mf*).



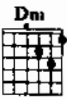
said good - bye \_\_\_\_\_ I thumbed right  
place your love \_\_\_\_\_ And each girl

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with a steady bass line and chords. The key signature changes to B-flat major (two flats).

thru my lit - tle red book I was - n't gon - na sit and cry  
 in my lit - tle red book knows you're the one I'm think - ing of



— And I went from A to Z.  
 — Won't you please come back to me.



I took out ev - 'ry pret - ty girl in town \_\_\_\_\_ They  
 With - out your pre - cious love I can't go on \_\_\_\_\_ Where

Am7 Em7 E<sup>b</sup> dim D<sup>dim</sup>

danced with me and while I held them.  
can you be I need you so much.

Cmaj9 F6 Fmaj9 F6 Cmaj9

All I did was to talk a - bout you. Hear your name and  
All I do is to talk a - bout you. Hear your name and

F6 Cmaj9 F6 Fmaj9 F6

I'd start\_ to cry There is just no get - ting o - ver  
I start\_ to cry There is just no get - ting o - ver



1.

Emaj9



Cmaj7




you.

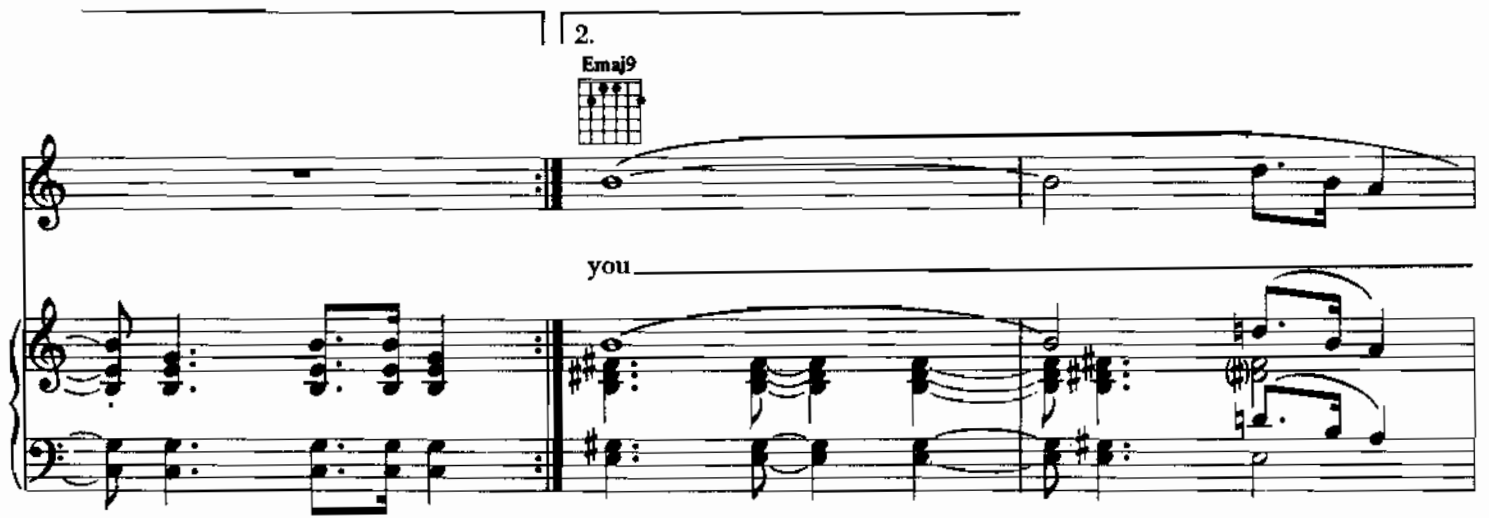


2.


Emaj9




you



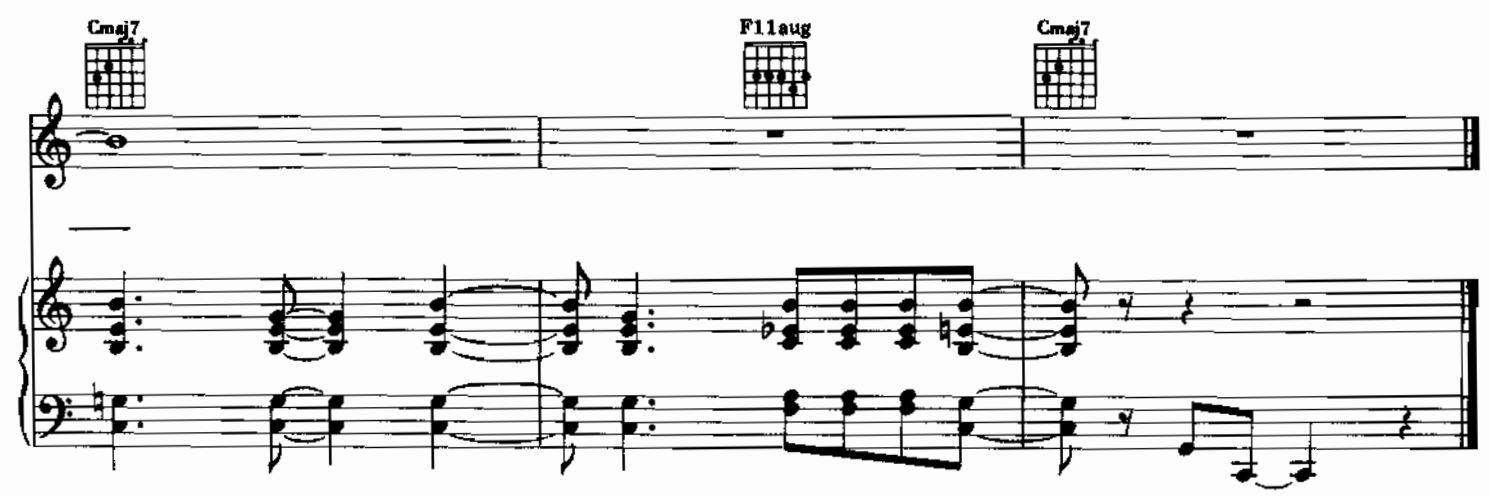

Cmaj7



F11aug



Cmaj7



# TWENTY FOUR HOURS FROM TULSA

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately

G




*mp*



G



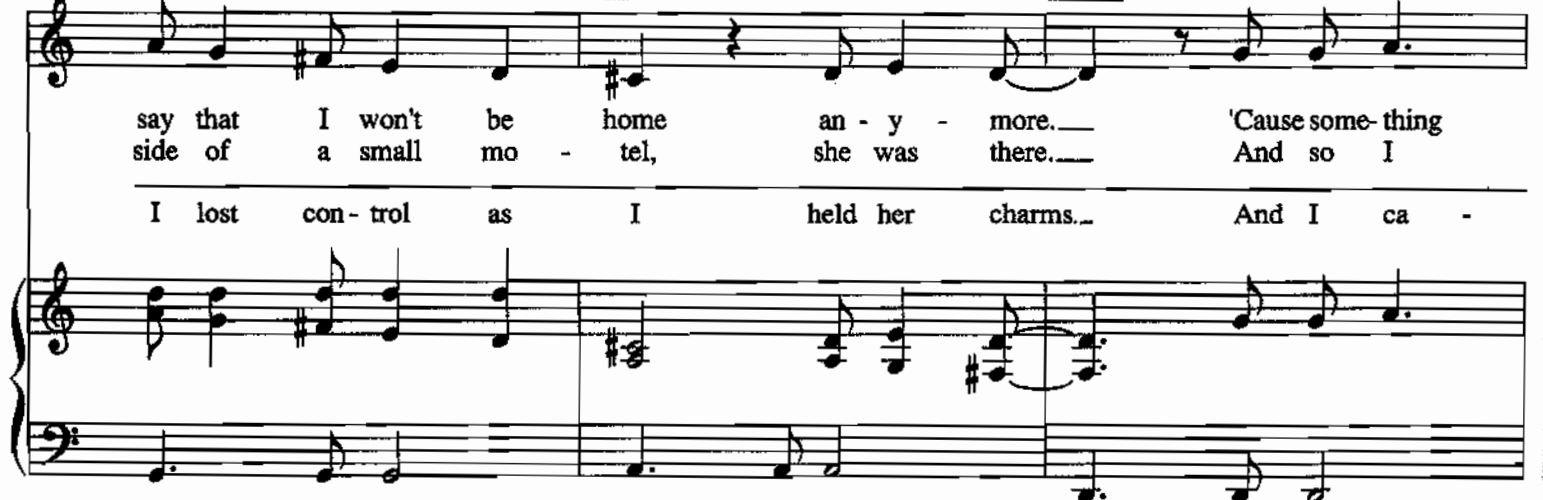
Dear- est dar - lin', I had to write to  
When I saw her as I pulled in out -  
(Instrumental)  
danc- ing close- ly, all of a sud - den



A D

say that I won't be home an - y - more. 'Cause some- thing  
side of a small mo - tel, she was there. And so I  
I lost con- trol as I held her charms. And I ca -





hap - pened to me while I was driv - ing  
walked up to her, asked where I could get  
ressed her, kissed her, told her I'd die be -



home, and I'm not the same an - y - more...  
some - thing to eat and she showed me where...  
fore I would let her out of my arms... } Oh, I was on -



ly twen - ty four hours\_ from Tul - sa,

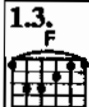


ah, on - ly one day a - way\_ from your



arms.

}	I	saw	a	wel -	com -	ing
	She	took	me	to	the	ca -
	A	juke -	box	start -	ed	to
I	hate	to	do	this	to	

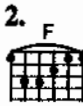


light  
fe,  
play,  
you

and  
I  
and  
but

stopped to rest\_ for the night.  
night turned\_ in - to day:

And that is  
As we were



asked her if\_ she would stay.

She said:

"O.



K."

I love some - bod - y new.

What



can I do? And I can nev-er,



nev-er, nev-er, go



home a - gain.

rit.

# ANYONE WHO HAD A HEART

Words by  
HAL DAVID

Music by  
BURT BACHARACH

**Very Slow**

Am Am7 Fmaj7 Bb(sus) Bb

An-y-one who ev-er loved — could look at me — and know that I love you,

mp

Am Am7 Fmaj7 Bb(sus) Bb

An-y-one who ev-er dreamed — could look at me — and know I dream of you, —

F Eb Ab Cm7

— Know-ing I love you so. An - y - one who had a heart would

take me in his arms and love me

too. You could - n't real - ly have a heart and

hurt me like you hurt me and be so un -

true. What am I to do? Ev-'ry time you go a - way, I al-ways say







this time it's good-bye, dear. Lov-ing you the way I do, I take you back;

With-out you I'd die, dear. Know-ing I love you

so. An-y-one who had a heart would

take me in his arms and love me















**A<sup>b</sup>** **Cm7**

too. You could - n't real - ly have a heart and

**D<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>** **E<sup>b</sup>**

hurt me like you hurt me and be so un -

**1. A<sup>b</sup>** **C** **2. A<sup>b</sup>** **F**

true. What am I to do? true. An - y - one who had a heart would love me

**A<sup>b</sup>** **F** **D<sup>b</sup> maj7** **Cm7** **D<sup>b</sup> maj7** **Cm7** **D<sup>b</sup>**

too. An - y - one who had a heart would sure-ly take me in his arms and al - ways

D<sup>b</sup> maj7 Cm7 B<sup>b</sup> m7 E<sup>b</sup> A<sup>b</sup> F

love me, Why won't you? ————— An - y - one who had a heart would love me

A<sup>b</sup> F

too. ————— An - y - one who had a heart would sure - ly

*fade out*

D<sup>b</sup> maj7 Cm7 D<sup>b</sup> D<sup>b</sup> maj7 Cm7 D<sup>b</sup> D<sup>b</sup> maj7 Cm7 B<sup>b</sup> m7 E<sup>b</sup>

take me — in his arms and — al - ways love me, — Why won't

# MAKING LOVE

Words and Music by  
 CAROLE BAYER SAGER,  
 BURT BACHARACH and BRUCE ROBERTS

Slowly

Piano introduction in E-flat major, 4/4 time. The melody is in the right hand, starting with a piano (p) dynamic, and the accompaniment is in the left hand, marked mezzo-piano (mp). The key signature has three flats (B-flat, E-flat, A-flat).

Ebmaj7

Ab6

Gm7



Here, close to our feel - ings we touch a - gain, we  
 Here, no more con - fu - sion, we see our lives, we

Musical notation for the first vocal line, including treble and bass staves with piano accompaniment.

Abmaj7

Gm7

Fm7

Bb11



love a - gain, Re - mem - ber when we thought — our hearts would nev - er mend — and we're  
 live our lives, Re - mem - ber when we thought — we nev - er would sur - vive — But now

Musical notation for the second vocal line, including treble and bass staves with piano accompaniment.

Ebmaj7

Dbmaj7

Ab/C

Abm/Cb

Eb/Bb

Bb11



all the bet - ter for each oth - er. } There's more to love... I  
 neith - er one of us is break - ing }

Musical notation for the final vocal line, including treble and bass staves with piano accompaniment.

E<sub>b</sub>



know, than Mak-ing Love...

B<sub>b</sub>/A<sub>b</sub>



G<sub>m</sub>7



G<sub>b</sub>9



F7sus



B<sub>b</sub>/A<sub>b</sub>



G<sub>m</sub>7



Some things nev-er change... Some things some-times do.

G<sub>b</sub>7



F7sus



B<sub>b</sub>7



E<sub>b</sub>maj7



A<sub>b</sub>maj7



G<sub>m</sub>7



A<sub>b</sub>maj7 · G<sub>m</sub>7



F9



F<sub>m</sub>7



B<sub>b</sub>11



And now I'm feel-ing strong— e-nough to let you in,— And now

Ebmaj7

Dbmaj7

Ab/C

Abm/Cb

Eb/Bb

Bb11

neith - er one of us is break - ing. Now we know there's more to

Eb

Eb/Bb

Bb11

love than Mak-ing Love, - And I'll re-mem-ber you and

Ebmaj7

Abmaj7

Mak - ing Love.

Ebmaj7

Abmaj7

Repeat and Fade

And I'll re-mem-ber you.

# PROMISES, PROMISES

From The Broadway Musical "PROMISES, PROMISES"

Words by  
HAL DAVID

Music by  
BURT BACHARACH

**With Fire**

The piano introduction is in 3/4 time, marked *mf*. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The key signature is one sharp (F#).

Chord diagrams: C, A/G, F# m7, C, D/C

Prom - is - es, prom - is - es, I'm all through with prom - is - es, prom - is - es,  
 Prom - is - es, prom - is - es, this is where those prom - is - es, prom - is - es,

The vocal line is in 3/4 time. The piano accompaniment continues with the same rhythmic pattern as the introduction. The key signature remains one sharp.

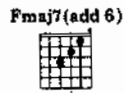
Chord diagrams: B m7, Am7

now! I don't know how I got the  
 end! I won't pre - tend that what was

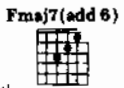
The vocal line continues in 3/4 time. The piano accompaniment features a change in rhythm and chord structure, including a 3/4 measure. The key signature remains one sharp.



nerve to walk out. If I  
wrong can be right. Ev - 'ry



shout, re - mem - ber I feel  
night. I'll sleep now, no more



free. Now I can look at my -  
lies. Things that I prom - ised my -



self and be proud,  
self fell a part,

D9 Gmaj9

I'm laugh - ing out loud!  
But I found my heart.

1. 2.

Oh,

G A/G C D/C Bm7

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

G A/G C D/C Bm7

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



G A/G C D/C

prom - is - es, prom - is - es, my kind of prom - is - es

(*tacet*)

Gmaj7 G6/9

Can lead to joy and hope and

F6/G F6/D F6/G B maj7 b6

love, yes, love.

*rit.* *a tempo*

B maj7 b6 B maj7 Gmaj9 Gmaj7 Gmaj9 Gmaj7 C

# REACH OUT FOR ME

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderate Beat

The piano introduction consists of two systems of music. The first system features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a steady eighth-note accompaniment. The second system continues the melody and accompaniment, including a triplet of eighth notes in the bass line.

The piano accompaniment for the first system of the chorus continues the eighth-note bass line and provides harmonic support for the vocal melody in the treble clef.

Chorus

1. When you go through a day— And the things— that  
 2. When good friends prove un-true— And the things— they

The piano accompaniment for the chorus is marked *mp-mf*. It features a treble clef with chords and a bass clef with a steady eighth-note accompaniment. Chord diagrams for F, Am, and Dm are provided above the treble clef.

peo-ple say,— They make you feel so small,  
 do to you,— They make you feel so bad,

The piano accompaniment for the second system of the chorus continues the eighth-note bass line and provides harmonic support for the vocal melody. Chord diagrams for F and E7 are provided above the treble clef.

C Am Dm7

They make you feel — that your heart will just nev - er stop  
 They make you feel — that you have - n't a rea - son for

G6 G Am

ach in'. And when you just — can't ac -  
 liv in'. So when you feel. — you could

Dm7 G6 C

cept the a - buse — you are tak - in'. Dar - lin',  
 throw in the towel — and just give in,

Gm7 C6 Gm9

reach out — for me, — Don't you wor - ry, — I'll see — you through. —

C6 Gm9 C6

You just have to reach out for me, I'll be there and

Gm9 C6 Bb6 Am7

I'll com - fort you, Oh, yes, I will. Com - fort you and love you,

Bb maj7 C7

oh, How I'm gon - na love you. La la la la la

F Dm C7

*Repeat - ad lib. - fading out*

La, La la la la la, La la la la la

# MESSAGE TO MICHAEL

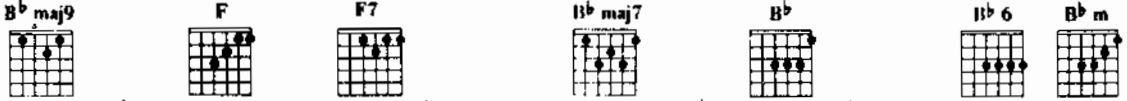
Words by  
HAL DAVID

Music by  
BURT BACHARACH


Moderately Slow

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a piano introduction and a vocal section. The piano introduction is marked *mf* and *mp*. The vocal section begins with the lyrics "Spread your wings for New Orleans" and continues with "Ken-tuck-y Blue bird, fly a-way and take a mes-sage to {Mi-chael, mes-sage to {Mi-chael. He sings each Mar-tha, {Mar-tha. She". The piano accompaniment includes various chords and textures, with dynamics ranging from *mf* to *f*. Guitar chord diagrams are provided for several chords: F, Bb, Bb6, Bb m6, Fmaj7, F, Cm, F7, Bb maj9, F, and F7.





mes - sage to { Mi - chael. Tell { him I miss { him more each day. — As { his  
 { Mar - tha. { her { her { her { her { her





train pulled out down the track, — { Mi - chael pro - mised { he'd  
 { Mar - tha pro - mised { she'd






soon be com - ing back. — Oh, tell { him how my heart just breaks in  
 { her


*Tacet*






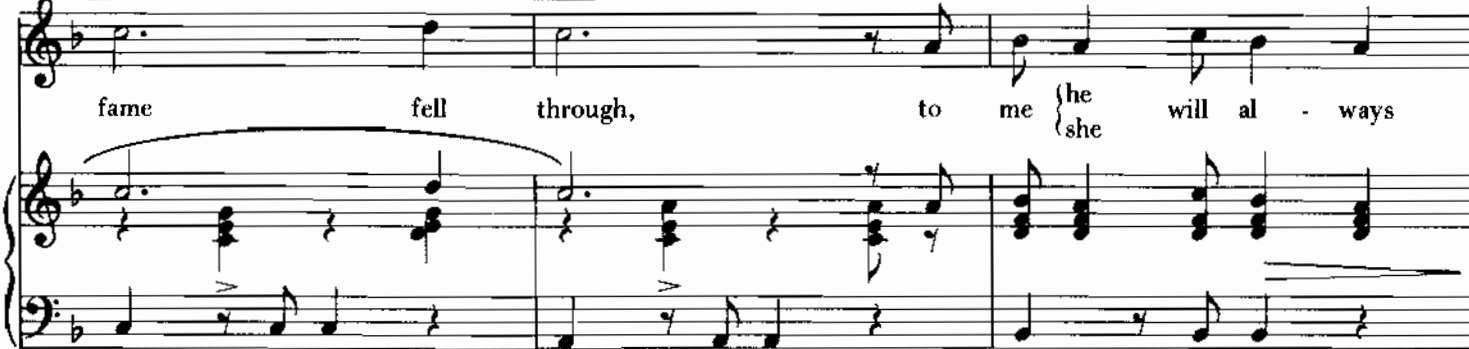
two, since { he jour - neyed far, — And e - ven though { his dream of  
 { she { her


*Tacet*







fame fell through, to me {he she} will al - ways







be a star... Spread your wings for New Or - leans \_\_\_\_\_ Ken-tuck - y



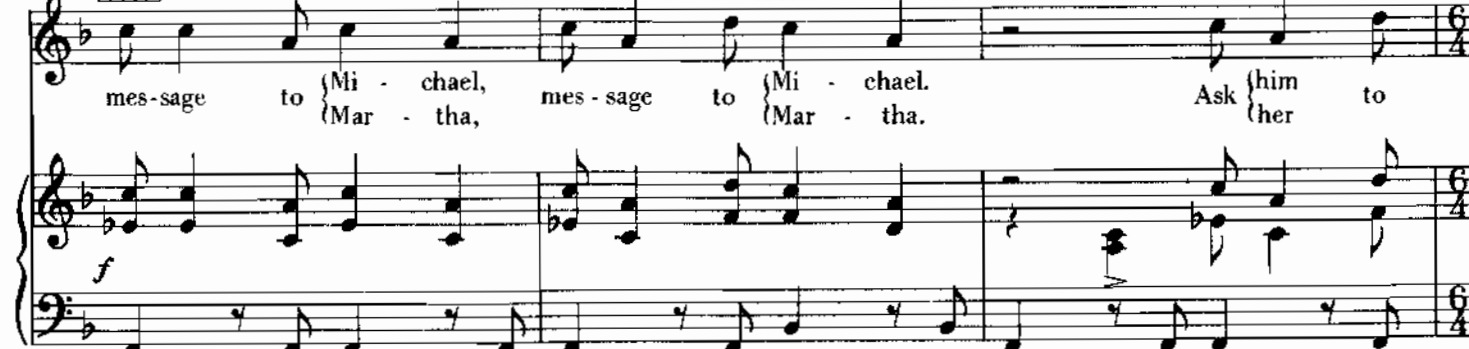


Blue - bird, fly a - way \_\_\_\_\_ and take a





mes - sage to {Mi - chael, Mar - tha,} mes - sage to {Mi - chael, Mar - tha.} Ask {him her} to





B<sup>b</sup> maj7

B<sup>b</sup>

B<sup>b</sup> 6

B<sup>b</sup> m

F

B<sup>b</sup>

start for home to - day. — When you find {him, please / her,} let {him / her} know —

*mp*

C

C9

C7

F

B<sup>b</sup>

B<sup>b</sup> 6

Rich or poor, — I will al - ways love — {him / her} so. —

*mp*

*mf*

F

B<sup>b</sup>

B<sup>b</sup> 6

F

Fly a - way, Ken - tuck - y Blue - bird, fly a - way, Ken -

*mf*

B<sup>b</sup>

F

Keep repeating and fade out

tuck - y Blue - bird. — Fly a - way, fly a - way.

*dim. poco a poco*

# THE GREEN GRASS STARTS TO GROW

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately

Piano introduction in 3/4 time, marked *mp*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (Bb).

1.

2.

1. The world out -  
2. When I'm a -

Piano accompaniment for the first vocal line, corresponding to the first two measures of the vocal melody. The bass line features a steady quarter-note accompaniment.

- side your arms is cold and wind - y, a sum - mer  
- lone, the streets are dark and cloud - y, I walk a -

Piano accompaniment for the second vocal line, corresponding to the lyrics. The bass line continues with a steady quarter-note accompaniment.

C (G bass) Cm7 C7 F Bb (C bass) F

breeze be - comes a win - ter storm; And then you  
 - round not know - ing day from night; And then you

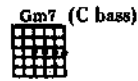
Bb (F bass) F Fmaj7 F7 Cm7 F7 Cm7 F7 Cm7

smile at me and al - most in - stant - ly the  
 touch my hand. That's all that hap - pens, and the

Bbmaj9 Bb6 Bbmaj7 Bb6 Bbm6

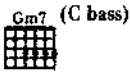
weath - er turns warm.  
 whole world turns bright.

*dim - poco a poco*

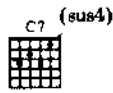
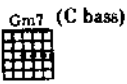


Slow - ly the green grass starts to grow.

*mp*



Soft - ly the



To Coda

N.C.

sun - shine of your smile melts the



snow. snow.

1. 2.

Ab Db (Eb bass) Ab Abmaj7 Db (Ab bass) Ab (Eb bass) Eb7 (sus4) Gm7 (sus4)

To me you're ev - 'ry - thing that's true.

C7 Ab Db (Eb bass) Ab (Eb bass) Abmaj7 Db (Ab bass) Ab (Eb bass) Eb7 (sus4)

My world be - gins and it will

Gm7 (sus4) Gm7

end with on - ly you,

N.C. C9

for - ev - er.

*D.S. al Coda*

Coda F

snow.

# ONE LESS BELL TO ANSWER

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Slowly

*mp*

*mp*

**Fmaj7**

One less

**F6** **Fmaj7** **Dm(add E)** **Dm7**

bell to an - swer. . One less egg to fry.

**Bb maj7** **A7 (sus)** **A7** **Dm7** **G7**

One less man to pick up af - ter. I should be hap - py, ———

3 3

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords that support the melody. Chord diagrams are provided for various chords: Fmaj7, F6, Dm(add E), Dm7, Bb maj7, A7 (sus), A7, and G7. The tempo is marked 'Slowly' and the dynamics are marked 'mp' (mezzo-piano). The lyrics are: 'One less bell to answer. . One less egg to fry. One less man to pick up after. I should be happy, ———'. There are triplet markings (3) over the final two measures of the piano accompaniment in the third system.

Gm7 Am Bb Bb/C Fmaj7

but all I do is cry.  
(Group:) Cry, cry,

F6 Fmaj7 Dm(add E)

no more laugh I should be hap - py - Oh, why

Dm7 Bb maj7

did he go? Oh I on - ly know that since he left my

A7 (sus) A7 F# Bb m

life's so emp-ty. Though I try to for-get, it just can't be done. Each time the

*mf*

B6 Fm7/Bb Bb7 Eb maj7 Gm7

door-bell rings I still run. I don't know how in the world to stop

Ab Gm7 Eb/G Ab Gm7 Eb/G C7(m9) C7

think - ing of him 'cause I still love him so. I end each


Gm7 C6 Gm7 C7 C+(add D) Fmaj7

day the way I start out, cry in' my heart out. One less


F6 Fmaj7 Dm(add E) Dm7


bell to an - swer. One less egg to fry.






One less man to pick up af - ter. No more laugh - ter,





no more love since he





went a - way. (Group:) Ah





Ah Ah Ah ah ah ah.

*Keep repeating and fade*



# THIS GUY'S IN LOVE WITH YOU

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately slow, with a light beat

The musical score is presented in a standard format with piano accompaniment and vocal lines. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line is written in a single staff with lyrics underneath. Chord diagrams are provided above the vocal staff for specific chords: E<sup>b</sup>, A<sup>b</sup> maj7, D<sup>b</sup> maj7, E<sup>b</sup>, and A<sup>b</sup> maj7. The lyrics are: "You see — this guy, — this guy's in love with you. — Yes, I'm — in love. — Who".

G7 (sus) G9 G7 Cm7 B<sup>b</sup> m7

looks at you the way I do? When you smile,

*mp*

E<sup>b</sup> 9 (sus) E<sup>b</sup> 7 A<sup>b</sup> maj7 A<sup>b</sup> m6

I can tell we know each other very well. How

*p*

Gm7 Cm7 Fm9

Steady

can I show you I'm glad I

*cresc. poco a poco*

B<sup>b</sup> 9 (sus) E<sup>b</sup> A<sup>b</sup> maj7

got to know you, 'cause I've heard some talk. They

*f* *p*

*2nd time fade out within ten measures*

say you think I'm fine. — This guy's — in love,

D<sup>♭</sup> maj7 E<sup>♭</sup>

— and what I'd do to make you mine. —

A<sup>♭</sup> maj7 G7(m9) G9 G7 Cm7

Tell me now, — is it so? Don't let me be the

B<sup>♭</sup> m7 E<sup>♭</sup> 9(m9) E<sup>♭</sup> 7 A<sup>♭</sup> maj7

*mp*

last to know. My hands are shak - ing. Don't

A<sup>♭</sup> m6 Gm7 Cm7

*p* *cresc. poco a poco*

**Fm9** **Bb 9 (sus)** **Eb** **Ab maj7**

**Majestically**

let my heart keep break - ing, 'cause I need \_ your love. \_

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The tempo/mood is marked 'Majestically'. The lyrics are 'let my heart keep break - ing, 'cause I need \_ your love. \_'. Chord diagrams for Fm9, Bb 9 (sus), Eb, and Ab maj7 are provided above the vocal line. The piano accompaniment includes a dynamic marking of 'ff'.

**Eb** **Ab maj7**

I want \_ your love. \_

The second system continues the vocal line and piano accompaniment. The lyrics are 'I want \_ your love. \_'. Chord diagrams for Eb and Ab maj7 are shown above the vocal line. The piano accompaniment continues with various chordal textures.

**Eb** **Dm7** **Cm7** **Cm6** **Cm7** **F7**

**Broadly**

Say you're \_ in love, in love with this

The third system features a vocal line and piano accompaniment. The tempo/mood is marked 'Broadly'. The lyrics are 'Say you're \_ in love, in love with this'. Chord diagrams for Eb, Dm7, Cm7, Cm6, Cm7, and F7 are provided above the vocal line. The piano accompaniment includes a dynamic marking of 'f'.

**Eb** **B maj7** **Bb 7** *(Tacet) ad lib.* *D.S. for fade out* **ff** *p colla voce*

guy. If not, I'll just die. \_

The fourth system concludes the piece. The vocal line includes the lyrics 'guy. If not, I'll just die. \_'. The piano accompaniment features a dynamic marking of 'ff' and 'p colla voce'. The system ends with a double bar line and a fermata. Performance instructions include '(Tacet) ad lib.' and 'D.S. for fade out'.

# MAKE IT EASY ON YOURSELF

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderato, With A Beat

The musical score is written for piano and voice. It features a piano accompaniment with a steady bass line and a more active treble line. The melody is simple and conversational. The score includes several guitar chord diagrams and dynamic markings such as *mf*, *colla voce*, and *mp*. The tempo is marked 'Moderato, With A Beat' and '1st Tempo'. The key signature has two flats (Bb and Eb), and the time signature is common time (C).

*mf*

(ad lib.)

'Cause break-ing up is

*colla voce*  
*mp*

**B<sup>b</sup> m7** **E<sup>b</sup>6(noB<sup>b</sup>)** **A<sup>b</sup>** **B<sup>b</sup> 6** **B<sup>b</sup> 7** 1st Tempo

so ver-y hard to do.

**E<sup>b</sup>** **Cm** **E<sup>b</sup>** **Cm**

If you real-ly love {him  
her} and there's noth-ing I can do,


C E<sup>b</sup> E<sup>b</sup> aug



don't try to spare my feelings, just tell me that we're




Gm E<sup>b</sup> 9 Bbm9 E<sup>b</sup> 9 Cm Fm7

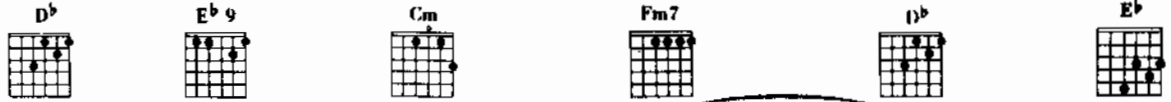


through; and make it eas - y on your - self,


*mf*

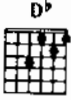


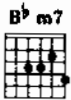
D<sup>b</sup> E<sup>b</sup> 9 Cm Fm7 D<sup>b</sup> E<sup>b</sup>




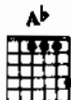
make it eas - y on your - self 'cause





  
 $D^b$ 

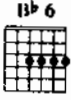

  
 $B^b m7$ 

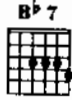

  
 $E^b6(noB^b)$ 

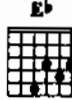

  
 $A^b$

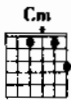
break-ing up is so ver-y hard to do.

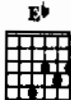



  
 $B^b6$ 



  
 $B^b7$ 

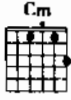

  
 $E^b$ 


  
 $Cm$ 



  
 $E^b$

And if the way I hold you can't com- pare to { his  
her ca -





  
 $Cm$ 


  
 $C$ 


  
 $E^b$

ress \_\_\_\_\_ no words of con - so - la - tion











will make me miss you less. My dar - ling,








if this is good - bye, I just know I'm gon - na cry







so, run to  $\left\{ \begin{array}{l} \text{him} \\ \text{her} \end{array} \right.$  be - fore you start cry - in'








too; And make it eas - y on your - self,

*mf*

make it eas - y on your - self 'cause

break-ing up is so ver - y hard to do. Oo

Whoa-o-o-o oh oh.

*dim. poco a poco* *rall.* *ppp*

# WIVES AND LOVERS

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderato, Not Too Slowly

mf

Fm7

Fm9

Fm7

Fm9

mf

Hey, lit - tle girl, comb your hair, fix your make - up,

Fm7

Fm9

soon he will o - pen the door...

Gm7

Gm9

Gm7

Gm9

Don't think be - cause there's a ring on your fin - ger

Gm7 Gm9 C9 Cm7

you need-n't try an - y more. For wives should

F7-9 Am7-5 D7 Eb maj7

al - ways be lov - ers too. Run to his

D7 (sus) D7 D<sup>b</sup> maj7

arms the mo - ment he comes home to you. I'm warn - ing

C7 (sus) Fm7 Fm9 Fm7

you. Day af - ter day there are

*mp* *mf*

Fm9

Fm7



girls at the of - fice and men will al - ways be

Fm9

Gm7

Gm9

Gm7



men. Don't send him off with your

Gm9

Gm7



hair still in curl - ers, You may not see him a

Gm9

C9

Cm7

F7-9

Am7-5



gain, for wives should al - ways be lov - ers

too. Run to his arms — the mo - ment he — comes home to

you. He's al - most here. —

*tacet*

Hey, lit - tle girl, bet - ter wear some - thing pret - ty,

*mf*

some - thing you'd wear to go to the cit - y; And

Fm7 Fm9 Fm7 Fm9

dim all the lights, pour the wine, start the mu - sic,

Fm7 Bb9 Eb6

time to get read - y for love. Oh,

Fm7 Bb9 Fm7 Bb9

time to get read - y, time to get read - y,

*dim. poco a poco*

Fm7 Bb9 Eb6

time to get read - y for love.

*ppp*

# THE WINDOWS OF THE WORLD

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Warmly

First system of musical notation. It features a piano introduction with a treble and bass clef. Above the staff, three guitar chord diagrams are shown: Eb7, Ab, and Abm. The piano part includes a dynamic marking 'p'.

Second system of musical notation. It includes a vocal line starting with the word "The" and a piano accompaniment. Above the staff, two guitar chord diagrams are shown: Eb7 and Eb. A dynamic marking 'p' is present.

Third system of musical notation. It includes a vocal line with the lyrics "win - dows of the world are cov - ered with rain." and a piano accompaniment. Above the staff, two guitar chord diagrams are shown: Cm7 and Fm.



Fm(add6)
Cm
Cm(addD)
Cm7

1. Where is the sun - shine we once knew? \_\_\_\_\_ Ev - 'ry - bod - y  
 2. When will those black skies turn to blue? \_\_\_\_\_ Ev - 'ry - bod - y  
 3. What is the whole world com - ing to? \_\_\_\_\_ Ev - 'ry - bod - y  
 4. There must be some thing we can do. \_\_\_\_\_ Ev - 'ry - bod - y

Fm(add G)
Bb 9
Eb
Eb maj7
Eb 7

knows when lit - tle chil - dren play they need a sun - ny day to  
 knows when boys grow in - to men they start to won - der when their  
 knows when men can - not be friends their quar - rel of - ten ends where  
 knows when - ev - er rain ap - pears it's real - ly an - gel tears. How

Ab
Ab m
Eb
Eb maj7

grow straight and tall. \_\_\_\_\_ Let the sun shine through.  
 coun - try will call. \_\_\_\_\_ Let the sun shine through.  
 some have to die. \_\_\_\_\_ Let the sun shine through.  
 long must they cry? \_\_\_\_\_ Let the sun shine through.



**ALFIE**  
**(There's) ALWAYS SOMETHING THERE TO REMIND ME**  
**ANY DAY NOW**  
**ANYONE WHO HAD A HEART**  
**THE APRIL FOOLS**  
**ARTHUR'S THEME (Best That You Can Do)**  
**BLUE GUITAR**  
**(They Long To Be) CLOSE TO YOU**  
**DON'T MAKE ME OVER**  
**DO YOU KNOW THE WAY TO SAN JOSE**  
**THE GREEN GRASS STARTS TO GROW**  
**HEARTLIGHT**  
**A HOUSE IS NOT A HOME**  
**I'LL NEVER FALL IN LOVE AGAIN**  
**I SAY A LITTLE PRAYER**  
**THE LOOK OF LOVE**  
**MAKING LOVE**  
**MAKE IT EASY ON YOURSELF**  
**THE MAN WHO SHOT LIBERTY VALANCE**  
**MESSAGE TO MICHAEL**  
**MY LITTLE RED BOOK (All I Do Is Talk About You)**  
**ONE LESS BELL TO ANSWER**  
**ONLY LOVE CAN BREAK A HEART**  
**ON MY OWN**  
**PAPER MACHÉ**  
**PROMISES, PROMISES**  
**RAINDROPS KEEP FALLIN' ON MY HEAD**  
**REACH OUT FOR ME**  
**THAT'S WHAT FRIENDS ARE FOR**  
**THIS GUY'S IN LOVE WITH YOU**  
**TRAINS AND BOATS AND PLANES**  
**TWENTY FOUR HOURS FROM TULSA**  
**WALK ON BY**  
**WHAT'S NEW PUSSYCAT?**  
**WHAT THE WORLD NEEDS NOW IS LOVE**  
**WHOEVER YOU ARE, I LOVE YOU**  
**THE WINDOWS OF THE WORLD**  
**WISHIN' AND HOPIN'**  
**WIVES AND LOVERS**  
**YOU'LL NEVER GET TO HEAVEN (If You Break My Heart)**

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