

(They Long To Be) Close To You, 35
For All We Know, 42
Goodbye To Love, 45
Hurting Each Other, 17
I Won't Last A Day Without You, 38
Let Me Be The One, 8
Only Yesterday, 26
Please Mr. Postman, 11
Rainy Days And Mondays, 14
Sing, 20
Solitaire, 5
Top Of The World, 32
We've Only Just Begun, 30
Yesterday Once More, 23

Solitaire

Words and music by Neil Sedaka and Phil Cody.

Fairly slow

mf

C Dm C Dm C Am7 D7 G7

Detailed description: This block contains the piano introduction for the song 'Solitaire'. It is written in 4/4 time and marked 'Fairly slow' and 'mf'. The music consists of two staves: a treble clef staff with chords and a bass clef staff with a rhythmic pattern of eighth notes. The chords are C, Dm, C, Dm, C, Am7, D7, and G7.

mp

1. There was a man,
2. A lit - tle hope

a lone - ly
goes up in

C Am C Am

Detailed description: This block contains the first two lines of the vocal melody. The treble clef staff has the lyrics, and the bass clef staff has the accompaniment. The tempo is 'mp'. The chords are C, Am, C, and Am.

man,
smoke,

Who lost his
Just how it

love — thru his in -
goes, — goes with - out

G

Detailed description: This block contains the third and fourth lines of the vocal melody. The treble clef staff has the lyrics, and the bass clef staff has the accompaniment. The chord is G.

dif - fer - ence,
say - ing,

A heart that cared,
There was a man,

F C C Am C

Detailed description: This block contains the fifth and sixth lines of the vocal melody. The treble clef staff has the lyrics, and the bass clef staff has the accompaniment. The chords are F, C, C, Am, and C.

© Copyright 1972 Don Kirshner Music Incorporated and Kec Music Incorporated,
New York, USA.
Kirshner-Warner Brothers Music Limited, 17 Berners Street, London W1P 3DD.
All Rights Reserved.

that went un - shared,
a lone - ly man,
Un - til it
Who would com -

Am G

died with - in his si - lence.
mand the hand he's play - ing. } And
mf

F C

Sol - i-taire's the on - ly game in town, and ev'ry road that takes him, takes him

C Am

down. And by him-self it's ea - sy to pre - tend he'll nev - er

F Dm G

love a - gain, And keep - ing to him-self he plays the

F C C

game; with - out her love it al-ways ends the same. While

Am

life goes on a-round him ev' - ry where _____ he's play-ing Sol - i - taire.

F Dm G F C

Sol - i - taire And Sol - i - taire's the on-ly game in

F C C

town, and ev' - ry road that takes him, takes him down. While

Am

life goes on a-round him ev' - ry- where, — He's play-ing Sol - i - taire.

F Dm G # C

Rubato
mp

Let Me Be The One

Words by Paul Williams
 Music by Roger Nichols

Slowly

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system starts with a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'Slowly'. The dynamic is marked 'mf'. The first system has two measures: the first measure contains a treble staff with a melodic line and a bass staff with a chordal accompaniment; the second measure continues the melody and accompaniment. The second system also has two measures, with the second measure ending in a double bar line. The third system includes lyrics and has two measures. The first measure contains two lines of lyrics: '1. Some sleep-less night,' and '2. To set things right,'. The second measure contains the lyrics 'if you should old' and features a triplet of eighth notes in the treble staff. The fourth system has two measures, with the first measure containing the lyrics 'find your-self a-lone;' and 'world's turned up - side down;'. The second measure continues the accompaniment.

mf

C F6 G7

F Dm7 Em C7

mp 1. Some sleep - less night, —
 2. To set things right, —

if you should old

F G7 C Am7

3

find your - self a - lone; }
 world's turned up - side down; }

Dm Em A7

© Copyright 1970 Almo Music Corporation, Hollywood, California, USA.
 Rondor Music (London) Limited, 10a Parsons Green, London SW6 4TW for the
 British Commonwealth of Nations (excluding Canada and Australasia) and
 the Republic of Eire.

mf Let me be the one you run to, Let me be the one you come to when you

F Em A

need some - one to turn to, let me be the

Dm G7(4sus) G7

1 2
one. one.

C C C7 B7

mp For love and un - der - stand - ing, to find a qui - et

E C#m D#m7 D E7

place; For si - lent un - der -

C#m C D9

stand - ing, a lov - ing touch. Come to

Bm Bbmaj7 Am Gm7

me when things seem wrong — and there's no

Fmaj7 G7 C Am7

love to light the way.

Dm Em A7

mf Let me be the one you run to, Let me be the one you come to when you

F Em A

need some-one to turn to, — let me be the one.

Repeat and fade

Dm G7(4sus) G7 C

Please Mr. Postman

Words and music by B. Holland and F.C. Gorman

Moderato

mf

C6

The piano introduction consists of two measures in 4/4 time. The right hand plays a series of chords: C6, F, C6, F, C6, F, C6, F. The left hand plays a steady eighth-note bass line: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

mp

Please Mis - ter Post - man, look and see__ is there a let - ter in your

C Am

The first vocal line spans two measures. The right hand melody is: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand accompaniment consists of chords: C, F, C, F, C, F, C, F.

bag for me?_ 'Cause it's tak - ing such a long time__

Fmaj7 F

The second vocal line spans two measures. The right hand melody is: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand accompaniment consists of chords: Fmaj7, F, Fmaj7, F.

for me to hear from that boy of mine... There must be some

G C

The third vocal line spans two measures. The right hand melody is: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand accompaniment consists of chords: G, C, G, C.

© Copyright 1961, 1962, 1964, 1968 Jobete Music Company Incorporated,
Hollywood, California, USA
This arrangement © Copyright 1974 Jobete Music Company Incorporated.
United Artists Music Limited, 37-41 Mortimer Street, London W1 for the UK and Eire.

G

or just a let - ter
say-ing he's re-turn-ing
Mis - ter, to me. — home-

F Am

so
pat - ient - ly, —
for just a card

C

let - ter for me, ? —
I've been - stand-ing here -
wait - ing Mis - ter Post - man,

G F

Please Mis-ter Post - man
look and see, -
if there's a let - ter, a

Am

word to - day
From my boy - friend
so far a - way. —

2

Mis - ter Post-man look and see, - if there's a let-ter in your bag for me?-

C Am

Why it's tak - ing such a long time? Why don't you check it and see - one more

Fmaj7 F G

time for me? - You got - ta wait a min-ute, wait a min-ute.

C

Wait a min-ute, wait a min-ute, Ooo - Mis - ter Post - man

Am Fmaj7

Repeat and fade

look and see. - Come on de - liv - er the let - ter, the soon - er the bet - ter. -

G

Rainy Days And Mondays

Words by Paul Williams
 Music by Roger Nichols

Fairly slow

mp

C Dm7 C Dm7 C Dm7

1. Talkin' to my-self and feel - in' old,
 2. What I've got they used to call the blues,

C Dm7 C Em Gm A

Some-times I'd like to quit,
 Noth - ing is real - ly wrong,

Noth - ing ev - er seems to fit,
 Feel - in' like I don't be - long.

Hang - in' a - round,
 Walk - in' a - round,

Dm7 Em Fmaj7 Em Am Fmaj7

noth - ing, to do but frown;
 some kind of lone - ly clown;

Rain - y days and Mon - days al - ways get me

Dm7 C Dm7 F

to Coda ☺

The musical score is written for piano in 4/4 time. It features a melody line in the right hand and a bass line in the left hand. The tempo is marked 'Fairly slow' and the dynamics are 'mp'. The score is divided into four systems. The first system consists of two measures of piano accompaniment. The second system includes two vocal lines and piano accompaniment. The third system continues the vocal lines and piano accompaniment. The fourth system concludes the piece with piano accompaniment and a 'to Coda' marking.

© Copyright 1970 Almo Music Corporation, Hollywood, California, USA.
 Rondor Music (London) Limited, 10a Parsons Green, London SW6 4TW for the
 British Commonwealth of Nations (excluding Canada and Australasia)
 and the Republic of Eire.

1 2

down.

C Dm7 C Dm7 C Bm7 E

Fun - ny but it seems I al - ways wind up here with you;

Am F G7 C

nice to know some bo - dy — loves — me,

Em F Dm G7 E

Fun - ny but it seems that it's the on - ly thing to do,

Am F G C

D.S. al Coda %

run and find the one who loves me.

Em F Dm G7 Dm G7

down. Hang - ing a - round,

Em Am E Am Fmaj7

noth - ing to do but frown. Rain - y days and Mon - days al - ways get me -

Dm7 C F Dm Em F

down, *rallentando*

C Dm7 C Dm7 C

3. What I feel has come and gone before,
 No need to talk it out,
 We know what it's all about.
 Hangin' around, nothing to do but frown;
 Rainy Days and Mondays always get me down.

Hurting Each Other

Words by Peter Udell
Music by Gary Geld

Fairly slow

mf

C F Fm C D7

mp

1. No one in the world
2. Clo - ser than the leaves

G7(sus4) G7 Gdim F

ev - er had a love as sweet as my love,
on a wee - pin' will - ow, ba - by, we are,

C

for no - where in the world
clo - ser, dear are we

Gm

© Copyright 1965, 1972 Bibio Music Publishers, USA.
Sydney Bron Music Company, 100 Chalk Farm Road, London NW1.

could there be a boy as true as you love.
 than the simple letters "A" and "B" are.

F

All my love I give glad-ly to, you. All your
 All my life I could love on - ly you. All your

Fm Fm7

love life you give glad - ly to me. Tell me
 life you could love on - ly me. Tell me

Cmaj7 D7

why then, oh why should it be that
 why then, oh why should it be that

Fmaj7 C F

we go on hurt - ing each oth - er! we go on

C F C

hurt - ing each oth - er! Mak - ing each oth - er cry. Hurt - ing each oth - er with -

F C F C

out ev - en know - ing why.

Bb F C

Can't we stop - hurt - ing each oth - er!

f-mp

(C) F

Got - ta stop - hurt - ing each oth - er! Mak - ing each oth - er cry,

C F C

Break - ing each oth - er's heart. Tear - ing each oth - er a part.

F C F C Bb G7

Repeat and fade

Sing

Words and music by Joe Raposo

Moderato

mf

G F G F G F C F C G7

This system shows the piano accompaniment for the first four measures. The treble clef contains chords and moving lines, while the bass clef contains a simple bass line. A dynamic marking of *mf* is present. Chord symbols G, F, G, F, G, F, C, F, C, and G7 are written below the bass line.

mp Sing! Sing a song. Sing out

C F6

This system contains the vocal line and piano accompaniment for measures 5 and 6. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "Sing!" in measure 5 and "Sing a song. Sing out" in measure 6. A dynamic marking of *mp* is present. Chord symbols C and F6 are written below the piano accompaniment.

loud, sing out strong.

C Gm7 C7

This system contains the vocal line and piano accompaniment for measures 7 and 8. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "loud, sing out strong." in measure 7 and "sing out strong." in measure 8. A dynamic marking of *mp* is present. Chord symbols C, Gm7, and C7 are written below the piano accompaniment.

Sing of good things, not bad;

F Dm7 C

This system contains the vocal line and piano accompaniment for measures 9 and 10. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "Sing of good things, not bad;" in measure 9 and "Sing of good things, not bad;" in measure 10. A dynamic marking of *mp* is present. Chord symbols F, Dm7, and C are written below the piano accompaniment.

© Copyright 1971, 1973 Jonico Music Incorporated, USA.
Standard Music Limited, Essex House, 19-20 Poland Street, London W1V 3DD for
the United Kingdom of Great Britain and the Republic of Eire.

Sing of hap - py, not sad.

Am D9 Dm7 G7

Sing! Sing a song. Make it

C F6

sim - ple to last your whole life long. Don't

C Gm C9

wor - ry that it's not good e - nough for an - y - one else to

F E7 Am7

hear. Sing! Sing a

D7 G7(4sus) G7

Song! —————

La la do la da, La

mf

C F C

da la do la da, La da da la do la da.

Fmaj7 F

La do la da, La da la la da, La da da la do lo

C Fmaj7

1

2

da. da. La la do la da, La

F C G7 F C

da la do la da, La da da la do la da.

Fmaj7

Repeat and fade

X

Yesterday Once More

Words and music by Richard Carpenter and John Bettis

Moderato

1. When I was

mf *mp*

C Am C Dm7

young I'd lis - ten to the ra - di - o, — wait - ing for my fav'-rite song.
 (2) back on how it was in years gone by — and the good times that I had,

C Em Am

When they played I'd sing a - long, it made me smile.
 Makes to - day seem ra - ther sad, so much has changed.

C6 F Em

Those were such hap - py times and not so
 It was songs of love that I would

Dm7 C

© Copyright 1973 Almo Music Corporation/Hammer and Nails Music Incorporated,
 California, USA.
 Rondor Music (London) Limited, 10a Parsons Green, London SW6 4TW for the British
 Commonwealth of Nations (excluding Canada and Australasia) and the Republic of Fire.

long, a go, — how I won - dered, where they'd gone. — But they're
sing to them - and I'd mem - o - rise each word. — Those old

Em Am C Fmaj7 Dm6 E7

back a - gain — just like a long lost friend, — all the songs I love so well.
melo - dies — still sound so good to me — as they melt the years a - way.

Am C F Dm7

Ev' - ry sha - la - la - la — ev' - ry wo — wo — still

G7 C Am

shines. — Ev' - ry shing - a - ling a - ling that they're

C Am7 C

star-tin' to sing — so fine, — { When they
All my

Am Dm7 G

get to the part_ where he's break-ing her heart,_ it can real-ly make me
 best mem-or - ies_ come back clear-ly to me, — some can ev - en make me

Am C+ C

cry, just like be - fore, } It's yes-ter - day once more.
 cry, just like be - fore, }

Am6 C F C Cmaj7

1 (Shoo-bie do lang lang.) — Look - in' Ev' - ry

2

F6 Cmaj7 F6 F6 G

Sha - la - la - la — ev' - ry wo_ wo — still shines. — Ev' - ry

C Am C Am7

shing - a - ling-a-ling that they're startin' to sing — so fine. — Ev' - ry

C Am7 Dm7 G

Repeat and fade

Only Yesterday

Words by John Bettis
Music by Richard Carpenter

Steady four

mf

Dm7 G7 Cdim Dm G7

mp Af - ter long - e - nough of be - ing a - lone,

C F6

Ev' - ry - one must face their share of lone - li - ness.

Dm G7 C

In my own time no - bo - dy knew the pain I was go - in'

Am D7 G Em

© Copyright 1975 Almo Music Corporation and Hammer and Nails Music Incorporated.
Rondor Music (London) Limited, 10a Parsons Green, London SW6 4TW for the
British Commonwealth (excluding Canada and Australasia) and the Republic of Eire.

thru, and wait-in' was all— my heart could do.

F Dm7 C G

Hope was all— I had un-til you came;

C D7

May - be you— can't see how much you mean to me.

Ddim C

You were the dawn break-ing the night, the pro-mise of morn - ing

Am D7 G C

light, fil - ling the world, sur - round - ing me.— When I hold you,

F D7 G F G

Ba - by, ba - by, feels like may - be things will be all right.

Bb Dm

Ba - by, ba - by, your love's made me free as a song, - sing-in' for-ev - er.

Bb Dm7 G7 F G7

On - ly yes-ter day when I was sad - and I was lone - ly, You showed me the

C F C Dm G7 C

way to leave the past - and all its tears be-hind me. To-mor-row may be e-ven

F C Dm7 G F G E E7

bright - er than to - day, - since I threw - my sad - ness - a -

Am G6 A Dm G7 F G7

way, on - ly yes - ter - day.

Dm Dm C

I have found my home here in your arms,

C F6

No - where else on earth I'd real - ly rath - er be.

Dm G7 C

Life waits for us, share it with me. the best is a - bout - to

Am D7 G Em

be, and so much is left - for us to see. - When I hold - you

F D7 G7 F G

D.S. al fine ✱

We've Only Just Begun

Words by Paul Williams
Music by Roger Nichols

Fairly slow

mp

The musical score is written for piano in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system is an instrumental introduction with a tempo marking of 'Fairly slow' and a dynamic marking of 'mp'. The second system contains the first line of lyrics: '1. We've on-ly just be - gun to live, White lace and prom-i-ses,'. The third system contains the second line of lyrics: 'A kiss for luck and we're on our way.' followed by a double bar line and a 'Coda' symbol, and then the second and third lines of lyrics: '2. Be-fore the ris-ing' and '3. And when the evening'. The fourth system contains the final line of lyrics: 'sun we fly, So ma-ny roads to choose, comes we smile, So much of life a-head,'. Chord symbols are placed below the bass line of each system. The score includes various musical notations such as slurs, ties, and triplets.

F Dm F Gm7 C9

1. We've on-ly just be - gun to live, White lace and prom-i-ses,

F Bbmaj7 Am7 Dm7 Gm7

To Coda

A kiss for luck and we're on our way.

2. Be-fore the ris-ing
3. And when the evening

Dm Gm7 C9 F

sun we fly, So ma-ny roads to choose,
comes we smile, So much of life a-head,

Bbmaj7 Am7 Dm7 Gm7

© Copyright 1970 Irving Music, Hollywood, California, USA.
Rondor Music (London) Limited, 10a Parsons Green, London SW6 4TW for the
British Commonwealth of Nations (excluding Canada and Australasia)
and the Republic of Eire.

We start out walk-ing and learn to run. } And yes, we've just be-gun.
 We'll find a place where there's room to grow. }

Dm Gm7 Fmaj7 Bb

Shar-ing hor-i-zons that are new to us, watching the signs along the

F Bb C D G D Gmaj7 D G

way. Talk-ing it ov-er just the two of us, working to-gether, day to

D Gmaj7 F# B F# Bmaj7 F# B

1 2 *D.S. al Coda* %
 day, to - geth - er. geth - er, to - geth - er.

Gm7 (Gm7) Gm7

⊕ CODA

And yes, we've just be - gun.

Gm7 Fmaj7 Gm7 Fmaj7

Top Of The World

Words by John Bettis
 Music by Richard Carpenter

Moderato

mf

F C7 F D7 Gm7 C7

mp

1. Such a feel-in's com-in' ov-er me there is
 2. Some-thing in the wind has learned my name, and it's

F C F Bb C F C7

won-der in most ev'-ry-thing I see, not a
 tell-'in' me that things are not the same, in the

Am Bb6 C7 F Eb F

cloud in the sky, got the sun in my eyes, and I
 leaves on the trees, and the touch of the breeze, there's a

Gm C7 Am Gm6 D C D

© Copyright 1972 Almo Music Corporation/Hammer and Nails Music Incorporated,
 California, USA.
 Rondor Music (London) Limited, 10a Parsons Green, London SW6 4TW for the British
 Commonwealth of Nations (excluding Canada and Australasia) and the Republic of Eire.

won't be sur - prised if it's a
pleas - in' sense of hap - pi - ness for dream.
me.

Gm Gm7 Bbm6 C7(4sus)

Ev - ry-thing I want the world to be.
There is on - ly one wish on my mind,

C7 Bb C F C F Bb C F

is now com - ing true es - pe - cial - ly for me;
when this day is through I hope that I will find,

C7 Am Gm C7 F

And the rea - son is clear, it's be - cause you are
That to - mor - row will be just the same for you and

Eb F Bb C7 Am Gm6

here, you're the near - est thing to heav - en that I've
me, all I need will be mine if you are

D C D Gm7 Bbm6

seen. _____
here. _____

I'm on the top of the world — look - in'

C7(4sus) C7 F Bb F Gm F

down on cre - a - tion and the on - ly ex - pla - na - tion I can

Bb Eb Bb Cm Gm F Gm Bb

find, _____ is the love that I've found ev - er

F F7 Eb F Bb C7

since you've been a - round, your love's put me at the top of the

F Bb F Bb F Gm7 C7

1 world. 2 world.

F Gm7 C7 F

(They Long To Be) Close To You

Words by Hal David
Music by Burt Bacharach

Fairly slow

mp

Gm C7

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

F Bb A7 sus A7

time you are near. Just like me, -

Am7 Dm Bb

they long to be Close to you. Why do

F

© Copyright 1963 US Songs Incorporated, New York, USA.
Carlin Music Corporation, 14 New Burlington Street, London W1X 2LR for the
British Commonwealth of Nations (including Canada and Australasia)
and the Republic of Eire.

stars fall down from the sky ev' - ry

Bb A7sus A7

time you walk by. Just like me,

Am7 Dm Bb

they long to be Close to you.

F F7

On the day that you were born the an - gels got to - geth - er and de -

Bb

- ci - ded to cre - ate a dream come true. So they

Am D7

sprink - led moon dust in your hair of gold and star - light in your eyes of

Bb

blue. *mp* That is

C Bb Am Gm

why all the boys in town fol - low

Bb A7sus A7

you. all a - round. Just like me,—

Am7 Dm Bb

they long to be Close to you.—

F

Repeat and fade

I WON'T LAST A DAY WITHOUT YOU

Words by Paul Williams
Music by Roger Nichols

Moderato

mf

C C7 D7 Fm C D7

mp

1. Day af - ter day I must face a world of strangers where I
2. So man - y times when the ci - ty seems to be with - out a

F G7 C Em7 F G7

don't be - long, I'm not that strong; it's nice to know that there's
friend - ly face, A lone - ly place, it's nice to know that you'll

Am Dm7 C Em7

some - one I can turn to, who will al - ways care, You're al - ways there
be there if I need you and you'll al - ways smile, It's all worth while When there's

F G7 Am Dm7

© Copyright 1972 Almo Music Corporation (ASCAP).
Rondor Music (London) Limited, 10a Parsons Green, London SW6 4TW
for the UK and Eire.

no get - ting o - ver that rain - bow, when my small - est of dreams won't come

C Gm7 F Dm7 C Gm7

— true. I can take all the mad-ness the world_ has to give, but I

F Dm C C9 F C

won't last a day with - out you. —

Dm7 C F C F6

you. — Touch me and I end up sing - ing, —

C Am7 G

trou-bles seem to up and dis - ap - pear; you touch me with the love you're

Am D7 E(sus4) E F#m7 B7

bring - ing, — I can't real-ly lose when you're near. — When you're

E C#m D B7 E

near my — love, if all my friends have for -

Dm7 G7 C Em7

got - ten half their pro - mis - es they're not un - kind, just hard to find.

F G7 Am Dm7

One look at you and I know that I could learn to live with -

C Em7 F G7

out the rest, I found the best, When there's

Am7 Dm7

no get - ting o - ver that rain - bow, when my

C Gm7 F Dm7

small - est of dreams won't come true, I can

C Gm7 F Dm7

take all the mad - ness the world has to give, but I

C C9 F C

won't last a day with - out you. When there's won't last a day

Dm7 C G7 Dm7

with - out you. *ritard*

C F C F C

I CAN'T HELP FALLING IN LOVE

Words by Robb Wilson and Arthur James
Music by Fred Karlin

Moderato

The musical score is written in 4/4 time and consists of four systems. The first system is an instrumental introduction in F major, marked 'Moderato' and 'mf'. It features a piano accompaniment with chords C7, F6, Fm, C6, Dm7, and G7. The second system begins the vocal melody with the lyrics 'Love, look at the two of us. stran-', marked 'mp' and 'a tempo'. It includes a triplet of eighth notes and chords C and D7. The third system continues the vocal melody with the lyrics 'gers in man-y ways.', marked 'mp' and 'a tempo'. It includes chords F6, Dm, Fm, C, and Em7. The fourth system concludes the vocal melody with the lyrics 'We've got a life-time to share, so much to', marked 'mp' and 'a tempo'. It includes chords Am, C, and D7.

mf

ritard

C7 F6 Fm C6 Dm7 G7

mp Love, *a tempo* look at the two of us. stran -

C D7

gers in man-y ways.

F6 Dm Fm C Em7

We've got a life-time to share, so much to

Am C D7

© Copyright 1970 by Pamco Music Inc., USA.
© Copyright 1971 by Ampar Music Corp., USA.
MCA Music Limited, 138 Piccadilly, London W.1.

say; And as we go from day to

Gmaj7 C Fmaj7 F6 Dm7

day. I'll feel you close two to of me, us,

C D7

But time Strangers a-lone will in man-y ways tell.

F6 Dm6 Ddim C6

Let's take a life-time to say

Em7 Am C D7

'I knew you well', For on-ly time

Gmaj7 C Fmaj7

will — tell us so, And love may

Em7 Am

grow for all — we know

Fmaj7 G7 F C Am7

(Waa —

Dm7 G7 C Em

Love, —

Dm G7 C

look at the

C

Goodbye To Love

Words by John Bettis
Music by Richard Carpenter

Moderato

mp

F Bb6 Fmaj7 Bb6

1. I'll say good- bye to love,
(2.) bye to love,

No one ev - er cared if I should live or die,
there are no to - mor - rows for this heart of mine,

Time and time, a - gain the chance for love has passed me by and all I
Sure - ly time will lose these bit - ter mem'-ries and I'll find that there is

Fsus4 C7 A Dm Dm6

© Copyright 1972 Almo Music Corporation/Hammer and Nails Music Incorporated.
Rondor Music (London) Limited, 10a Parsons Green, London SW6 4TW for the British
Commonwealth of Nations (excluding Canada and Australasia) and the Republic of Eire.

know of love is how to live with - out it. I just can't seem to
 some - one to be - lieve in and to live for, Some-thing I could

F Bb C A7

find it.
 live for,

So I've made my mind up I must
 All the years of use - less search have
 What lies in the fut - ure is a

Dm Dm6 F C7

live my life a - lone, And tho' it's not the eas - y way I
 fin - 'ly reached an end. Lone - li - ness, and, emp - ty days will
 mys - t'ry to us all, No one can pre - dict the wheel of

F Gm7 F Gm7

1 2
 guess I've al - ways known I'd say good- be my on - ly friend, From this

F Gm7 F Gm7

day love is for - got - ten, I'll go on as best I can. I'll say good-

Am7 D7 Bbm6 Gm7 C7

3

for-tune as it falls. There may come a time when I will see that I've been wrong. But for

F Gm7 F Gm7 F Gm7

now this is my song. And it's good - bye to love,

F Gm7 C7 F

I'll say good - bye to love.

Gm7 C7 F Gm7 C7

Ah

F Am F7 Bb6 Bbm F Dm6 C

Ah

F Am F7 Bb6 Bbm F Bb C F

Repeat and fade