

The **CARPENTERS** LOVE SONGS

LOVE
CARPENTERS

SONGS



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Karen's Theme

Composed by
RICHARD CARPENTER

Slowly, with expression ♩ = 76

The musical score is written for piano in 4/4 time, with a tempo of 76 beats per minute. It is composed of four systems of music. Each system includes guitar chord diagrams above the staff. The first system starts with a *mp* dynamic and features a bass line with 'Red.' markings. The second system includes a *rit.* marking and a *mf* dynamic. The third system includes a *simile* marking. The fourth system ends with a *rit.* marking. The chords used are F, Bb, F, G9, F, Bb/F, F, G/F, C/E, Dm, G7, C, Bb/C, and C.

To Coda ⊕

Chord diagrams: F, B \flat /F, F, Dm7

a tempo

Chord diagrams: G, C/G, G7sus(b9), G7

rit.

Chord diagrams: C/G, C, B \flat /C, C9

a tempo

Chord diagrams: B \flat , C, B \flat /C, C, F/C, F

Chord diagrams: Am, F \sharp m7(b5), B7

D.S. al Coda

Em7

A7sus

A7

Gm7(b5)

C7sus(b9)

Csus

rit. *pp*

F

F/A

Bb

D7(b9)

Gm

Gm7(b5)

Coda

rit.

F/C

G/C

C7sus

C

freely

F

Bb

F

G9

F

a tempo

rit.

a tempo *rit.*

Ped. *Ped.* *Ped.* *Ped.*

All You Get From Love Is A Love Song

Words and Music by
STEVE EATON

Moderately bright ♩ = 132

♩ Verse:

B♭



B♭maj7



1. Like sail - in' on _____ a sail - in' ship _____ to _____ no -

2.3. See additional lyrics

mf

Dm7



C♯m



Cm7



where,

love _____ took o - ver my heart _____

E♭/F



B♭



Cm7



E♭/F



F7



_____ like an o - cean breeze. _____

As

B \flat B \flat maj7 Dm7

sea - gulls fly, I knew that I was los - in'...

C \sharp m7 Cm7 E \flat /F

Love was washed a - way with the drift - in' tide.

B \flat G \sharp 7(#5) G7 Chorus: Cm

Oh, it's a dirt - y old shame when all

E \flat /F B \flat G7(#5) G7

you get from love is a love song that's got you



lay - in' up nights_ just wait - in' for the mu - sic to start._



It's such a dirt - y old shame_ when you



got to take the blame for a love song, be - cause the



1.2.



best love songs_ are writ - ten with a bro - ken heart._

D.S. rit 3.

Repeat and fade

Cm/B \flat B \flat

G7(#5)

G7

heart. _____

Well, it's a

Verse 2:

And now the tears in my eyes are ever blinding.
 The future that lies before me I cannot see,
 Although tomorrow I know the sun is rising,
 Lighting up the world for everyone, but not for me.
 (To Chorus:)

Verse 3:

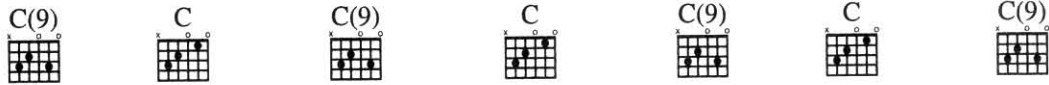
(Instrumental solo ad lib.)
 (To Chorus:)

(They Long To Be) Close To You

Words by
HAL DAVID

Music by
BURT BACHARACH

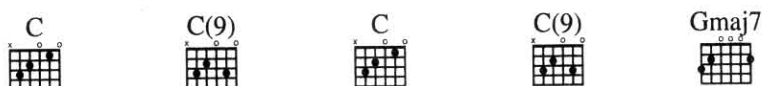
Moderately slow $\text{♩} = 84$ ($\text{♩} = \text{♩}^3$)



Why do



birds sud-den-ly ap-pear ev-'ry time you are near?—



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

C(9) Bsus B Bm7 Em7 Em

stars fall down_ from the sky ev-'ry time you walk by?_

C C(9) C C(9) Gmaj7 G7

Just like me,_ they long to be close to you._____

cresc.

C C6 Cmaj7 C6 C C6 Cmaj7 C6

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

mf

Bm7 Bm7/E E7 C(9) C

cid - ed to cre - ate a dream_ come true. So they sprin-kled moon dust in your hair_ of

Cmaj7

C6

D

gold and star - light in your eyes of blue.

That is

gva-----

mp

C(9)

Bsus

B

Bm7

Em7

Em

why all the girls in town fol-low you all a - round...

3

C

C(9)

C

C(9)

Gmaj7

Just like me, they long to be close to you.

mf

D \flat (9)

Csus

C

Cm7

Fm7

3

(\flat)

(\flat)

Db Db(9) Db Db(9) Dbmaj7

3 3 3

Db Db6 Dbmaj7 Db6 Db Db6 Dbmaj7 Db6

3 7

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

3

Cm7 Cm7/F F7 Db(9) Db

3 3

cid - ded to cre - ate a dream_ come true. So they sprin - kled moon dust in your hair_ of

3 3

Dbmaj7 Db6 Bbm7/Eb Eb7

gold and star - light in your eyes of blue. _____ That is

cresc. *f* *mf*

3



Musical staff with treble clef, key signature of three flats, and a 3-measure triplet of eighth notes.

why all the girls in town fol-low you all a - round...

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef, key signature of three flats, and a 3-measure triplet of eighth notes.

Just like me, they long to be

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, key signature of three flats, and a 3-measure triplet of eighth notes.

close to you. Just like me, they long to be

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, key signature of three flats, and a 3-measure triplet of eighth notes.

close to you.

Piano accompaniment for the fourth system, including treble and bass staves.

a tempo

D♭maj9

A♭maj9

A♭

Wa, _____ close to you. _____

D♭maj9

A♭maj9

A♭

Wa, _____ close to you. _____ Ha, _____

D♭maj9

A♭maj9

A♭

_____ close to you. _____

Repeat ad lib. and fade

A♭

D♭maj9

A♭maj9

Wa, _____ close to you. _____

For All We Know

Words by
ROBB WILSON and
JAMES GRIFFIN

Music by
FRED KARLIN

Flowing $\text{♩} = 69$



mp




Love, _____ look at the two of us, _____ stran -

C6



Cm6



G/B



G



D/F#



- gers in man-y ways.

Em7



G/D



A7/C#



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

Dmaj7



G(9)



Cmaj7



C/D



say, and as we go_ from day to

G



G/F#



Em7



Em7/D



A7/C#



day, I'll feel you close to me, but_

C6



Cm6



G/B



G



D/F#



time

a - lone will tell.

Let's take a life - time_ to say

"I knew you

Dmaj7



G(9)



Cmaj7



well,"

for on - ly time_____ will tell us so, -

Bm7



Em7



Em7/D



Cmaj7



D7



D7/F#



and love may grow,

for all we

G D/G C/G D/G

know. _____

G D/G C/G D/G

G G/F# Em7 Em7/D A7/C#

Love, _____ look at the two of us, _____ stran -

C6



Cm6



G/B



G



D/F#



- gers. _____ in man-y ways. _____

Em7



G/D



A7/C#



Let's take a life - time_ to say "I knew you

Dmaj7



G(9)



Cmaj7



well," for on - ly time_____ will tell us so, -

Bm7



Em7



Em7/D



Cmaj7



D7



D7/F#



and love may grow, for all we

G



D/G



C/G



know.

D/G



G



D/G



C/G



D/G



Gsus



G



rit. e dim.

pp

Goodbye To Love

Lyrics by
JOHN BETTIS

Music by
RICHARD CARPENTER

Moderately slow ♩ = 80

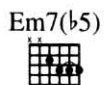
Verse 1:



I'll say good - bye to love._ No one ev - er cared_ if I ___ should



live or die._ Time and time a - gain,_ the chance for love has passed me by,_ and all I



know of love is how_ to live_ with-out___ it;_ I just can't seem to find___ it.

cresc.

Bb/F Eb/F Bb/F Cm7/F Bb/F Eb/F

So I've made my mind_ up I must live my life a - lone... And though it's not the eas - y way, - I

mp

Bb/F Cm7/F Bb(9) Bb Eb/Bb F/Bb

guess I've al - ways known I'd say good - bye to love... There are no to - mor - rows for this

2. (Instrumental solo ad lib...)

rit. *a tempo*

Bb F/Bb Eb(9)/Bb F/Bb A7sus D/F# Gm Em7(b5)

heart of mine... Sure - ly time will lose_ these bit - ter mem - 'ries and I'll find that there is

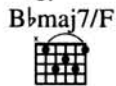
Bb/F Eb/F Bbmaj7/F D/F# Gm Em7(b5)

some-one to be-lieve_ in and_ to live___ for, some-thing I___ could live for.

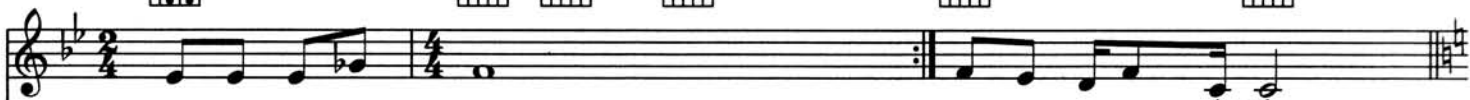
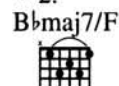
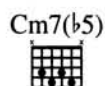
...end solo
cresc.



All the years of use - less search have fi - n'ly reached an end, — and
 What lies — in the fu - ture is a mys - t'ry to us all; —



lone - li - ness and emp - ty days — will be my on - ly friend. From this day, love is for - got - ten; I'll go
 no one can pre - dict the wheel — of



on as best I can. for - tune as it falls. —



G6 Dm7/G G6 Dm7/G G6 Dm7/G

There may come a time_ when I will see that I've been wrong, but for now this is my song, and it's good -

f

C(9) C Gsus G C(9) C Gsus G N.C.

bye to love;_ I'll say good - bye to love._

p

C G/C C/Bb F/A Dm7(b5)/Ab C/G F#m7(b5) Gsus G

Ah._____

f

C G/C C/Bb F/A Dm7(b5)/Ab C/G F/G G C/G

Repeat ad lib. and fade

Ah._____

I Just Fall In Love Again

Words and Music by
LARRY HERBSTTRITT, STEPHEN H. DORFF,
GLORIA SKLEROV and HARRY LLYOD

Moderately slow ♩ = 76

B \flat 2 B \flat C7 Cm7

p

(with pedal)

Verse:

B \flat 2 E \flat /F F B \flat 2 C/B \flat

mp

1. Dream-in', I must_ be dream-in', or
2. Mag - ic, it must_ be mag - ic, the way I

Cm7/B \flat E \flat /B \flat B \flat E \flat /B \flat F7 B \flat 2

am I real-ly ly - in' here with you?
hold you and the night just seems to fly.

Ba - by, you take me
Eas - y, for you to



in your arms — and though I'm wide a - wake, I know my dream is com-in' true. — } And,
 take me to a star. Heav - en is that mo - ment when I look in - to your eyes.)

cresc.

Chorus:

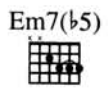


oh, I just fall in love a - gain. — Just one touch and then — it hap-pens

mf










ev - 'ry time. — And there I go, I just fall in love a - gain, — and when I



do, can't help my - self, I fall in love with

p

1.       






you.







2.   

you.





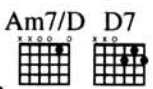
And, oh, ...



Chorus:



I just fall in love a - gain. Just one touch and then it hap-pens



ev - 'ry time. And there I go, I just fall in love a - gain, and when I do, can't



help my - self, I fall in love with you. Can't help my - self, I fall in love with

mp

rit. e dim.



you.

a tempo
p

rit.

I Need To Be In Love

Music and Lyrics by
RICHARD CARPENTER, ALBERT HAMMOND
and JOHN BETTIS

Moderately slow ♩ = 72

A D/A A D/A E/A A Bm7(♭5)/A

(with pedal)

A A7 D/A E/A

A A7 D/A Bm7(♭5)/A

Verse 1:

A A2 A A+

The hard-est thing I've ev-er done is keep be-liev - in' there's

a tempo *mp*

A6 G/A A D2

some-one in this cra-zy world_ for me. The way that peo-ple come and go through

Dm9 G7 A F#m Bm7 D/E E

temp-or-ar-y lives, my chance could come and I might nev-er know. 2. I

Verses 2 & 3:

A A+

used to say, "No prom-is - es, let's keep it sim - ple," but
here I am with pock-ets full of good in - ten - tions but

mp

A6 G/A A

free - dom on - ly helps you say_ good-bye. It
none of them will com - fort me_ to - night. I'm



took a - while_ for me to learn_ that noth-in' comes for free.____ The
wide a - wake_ at four a. m.____ with - out a friend in sight.____ And



price I've paid is high e - nough_ for me. }
hang - in' on a hope but I'm_ all right. }

cresc.

Chorus:



I know I need to be in love. I know I've wast-ed too_ much

mf



time. I know I ask per-fec - tion of_ a quite_

3

F#m7

B9

Bm7

D/E

— im - per - fect world and fool e - nough_ to think that's what I'll

dim. *mp*

1. *D.S. al Fine*

A

A7

D/A

Bm7(b5)/A

A

find. 3. So

3 3 7

2. 3.

A

G/A

A

A

A7

D/A

E/A

find. find.

cresc.

C#m7

F#7(b9)

Bm7

D/E

A(9)

A

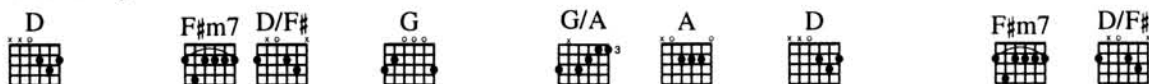
poco rit. *p*

I Won't Last A Day Without You

Words by
PAUL WILLIAMS

Music by
ROGER NICHOLS

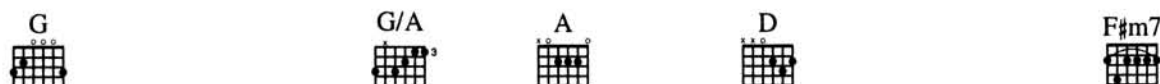
Moderately slow ♩ = 80



mp

(with pedal)

Verse 1 & 2:



1. Day af - ter day_ I must
2. So man - y times_ when the

mp-mf

2x



face a world_ of stran-gers where I don't be-long;_ I'm not that strong.
cit - y seems_ to be with - out a friend-ly face,_ a lone - ly place.

D F#m7 G A

It's nice to know_ that there's some - one I can turn to who will
 It's nice to know_ that you'll be there if I need you, and you'll

Bm9 Em7 G/A A D C/D

Chorus:

al - ways care;_ you're al - ways there. } When there's no get - ting o - ver that
 al - ways smile;_ it's all worth - while. }

cresc. *mf*








G Em7 A D C/D G Em7 G/A

rain - bow,_ when my small - est of dreams_ won't come true, I can







D C/D Gmaj7 D/F# Em7 G/A

take all the mad - ness the world_ has to give_ but I won't_ last a day_ with-out

dim.


1.       

you. _____

2.       *Bridge:*

you.

Touch me and I end up

sing-ing. —

Trou-bles seem to up and dis-ap - pear. —

You

G#m7 C#7 F#(9) Ebm7 E

touch me with the love_ you're bring-ing. I can't real-ly lose when you're near.

Verse 3:

F#sus F# Em7 A7 D F#m7

(When you're near my love.) 3.If all my friends_ have for-got-

G A Bm9

- ten half their prom-is - es, they're not un - kind, just

Em7 G/A A D F#m

hard to find. One look at you and I



know that I ___ could learn to live ___ with - out ___ the rest, _ I

Chorus:



found the best. _ When there's no get - ting o - ver that rain - bow, _ when my

mf



small - est of dreams _ won't come ___ true, I can take all the mad - ness the

Gmaj7

D/F#

1.

Em7

G/A



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

world_ has to give_ but I won't_ last a day_ with-out you. When there's

Piano accompaniment for the first system, including treble and bass staves.

2.

Em7

G/A

D

F#m7

D/F#



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

won't_ last a day_ with-out you.

Piano accompaniment for the second system, including treble and bass staves. Dynamics include *dim.* and *mp*.

G

G/A

D

F#m7

D/F#

G

G/A

A

D



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

Piano accompaniment for the third system, including treble and bass staves. Dynamics include *rit.* and *p*.

Only Yesterday

Lyrics by
JOHN BETTIS

Music by
RICHARD CARPENTER

Moderately ♩ = 138

Verse:



1. Af - ter long_ e - nough_ of be - ing a - lone, _____

B \flat 7/E \flat

E \flat

B \flat /D

ev - 'ry - one_ must face_ their_ share of lone - li - ness. _____

Cm

F7/A

B \flat

Gm7

In my own time, _ no - bod - y knew _ the pain I was go - in' through _





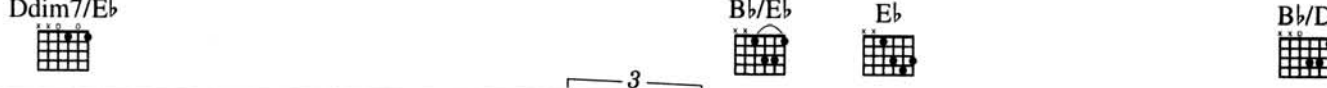
and wait-in' was all my heart could do.

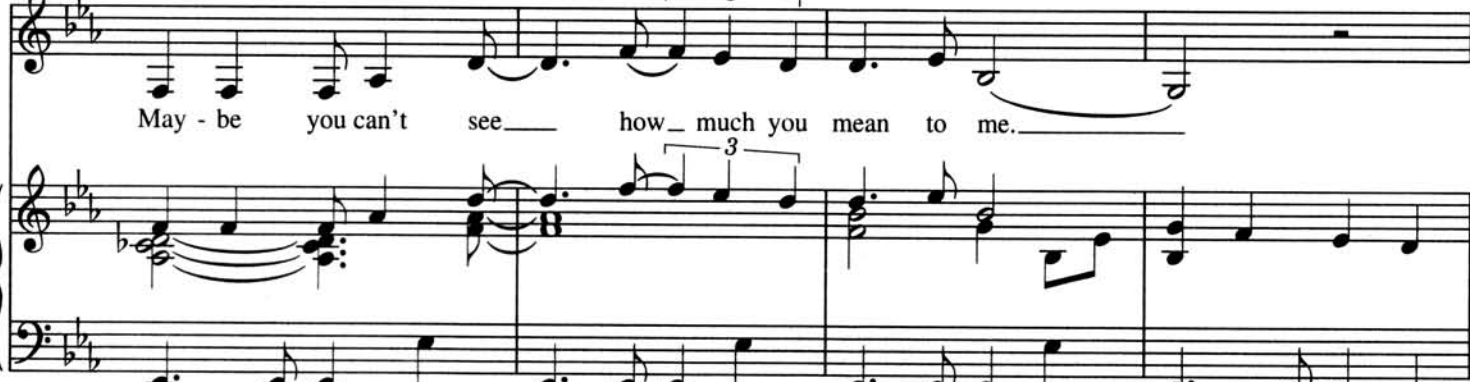
Verse:





2. Hope was all I had un - til you came.





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





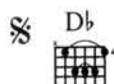
You were the dawn break - ing the night, the prom - ise of morn - ing light,



fill-ing the world_ sur - round - ing me... And when I hold_ you,

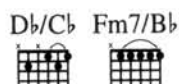
cresc.

Bridge:



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

mf



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

cresc.

Chorus:



On - ly yes - ter - day _ when I _ was sad _ and I was lone -

f

B \flat E \flat Fm7

- ly, you showed me the way_ to leave_ the past_ and all its tears_

B \flat G7 Cm

_ be - hind_ me. To - mor - row may_ be e - ven bright - er than_ to - day_

Csus⁴₂ C Fm B \flat Fm7/E \flat To Coda \oplus

_ since I threw_ my sad - ness_ a - way, on - ly yes - ter -

dim.

E \flat Fm7/E \flat

day.

mp

B \flat 7/E \flat E \flat B \flat *cresc.*E \flat F/E \flat *mf*Ddim7/E \flat B \flat /E \flat E \flat B \flat *dim.*

Verse:

Fm7/E \flat 

3. I have found_ my home_ here_ in your arms;

mp

Bb7/Eb

Eb

Bb/D

no - where else_ on earth_ I'd_ real - ly rath - er be.

Cm

F7/A

Bb

Ebmaj7/G

Life waits for us;_ share_ it with me._ The best is a - bout_ to be,_

Ab

F/A

Bb

D.S. al Coda

and so much is left_ for us_ to see._ And when I hold_ you,

⊕ Coda

E \flat B

day.

Chorus:

E F#m7 B

On - ly yes-ter - day___ when I___ was sad___ and I was lone - ly,

E F#m7 B

you showed me the way___ to leave_ the past___ and all its tears___ be - hind_ me.

G#7



C#m



To - mor - row may be e - ven bright - er than to - day

C#sus2⁴



C#



F#m



B



F#m/E



— since I threw my sad - ness a - way,

E



B



Repeat ad lib. and fade

on - ly yes - ter - day.

Solitaire

Words and Music by
NEIL SEDAKA and
PHIL CODY

Moderately slow ♩ = 72

Verse:



1. There was a
2. A lit - tle



man,
hope

a lone - ly man
goes up in smoke.

who lost his
Just how it



love goes,
through his in - dif - fer - ence.
goes with - out say - ing.

F#9



A heart that cared,
There was a man,
that went un - shared
a lone - ly man

B



A/E



E



B



un - til it died with-in his si - lence. } And
who would com - mand the hand he's play - ing. }

cresc.

Chorus:

E



C#m



sol - i-taire's the on - ly game in town. And ev - 'ry road that takes him takes him

mf

F#m



B



down. And by him-self it's eas - y to pre - tend, he'll nev-er



love

a - gain.

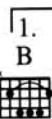
And keep-ing to him-self he plays the



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



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



sol - i - taire.

And

mp

E C#m

sol - i-taire's the on - ly game_ in town._____ And ev - 'ry road that takes him takes him

f

F#m Bsus

down. While life goes on a-round him ev - 'ry - where, he's play-ing

N.C.

A/E E C#m

sol - i - taire.

mp
a tempo

A F#m B7sus B7 F#m/E E

poco rit. e dim. *p*

A Song For You

Music and Lyrics by
LEON RUSSELL

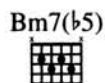
Slowly ♩ = 66

Chorus:



I've been so man - y plac - es in my life and time. —

mp

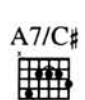
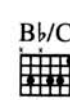
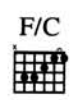


I've sung — a - lot of songs; — I've made some bad rhyme. I've

3



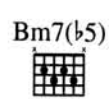
act - ed out my love in stag - es with ten thou - sand peo - ple watch - ing, —



but we're a - lone now and I'm sing - ing this song___ for you. ___



I know your im - age of me___ is what I hope to be. ___



I've treat - ed you un - kind - ly. ___ But, dar - lin', ___ can't you see there's

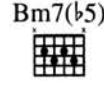


no one more im - por - tant to ___ me; ___ dar - lin', can't you please see through_ me?_



'Cause we're a-lone now and I'm sing-ing this song— for you.—— You

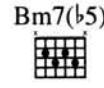
Bridge:



taught me pre-cious se-crets of the truth,—— with-hold - ing noth - ing.



You came out in front and I—— was hid - ing,——



now I'm so much bet-ter, and if my words—— don't come to-geth-er,



N.C.

Musical staff with treble clef, key signature of two flats, and time signature changes from 2/4 to 4/4. The melody consists of eighth and quarter notes.

lis-ten to the mel-o - dy— 'cause my love is in there hid - ing.---

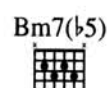
Piano accompaniment for the first system, including treble and bass staves. The right hand features chords and moving lines, while the left hand provides a steady bass line. A dynamic marking of *subito p* is present.



Musical staff with treble clef, key signature of two flats, and time signature changes from 2/4 to 4/4. The melody continues with quarter and eighth notes.

I love you in a place where there's no space or time... I

Piano accompaniment for the second system. The right hand has a more active line with chords and moving lines. A dynamic marking of *mp* is present.



Musical staff with treble clef, key signature of two flats, and time signature changes from 2/4 to 4/4. The melody includes a triplet of eighth notes.

love you for my life;— you are a friend of mine.— And

Piano accompaniment for the third system. The right hand features a triplet of eighth notes and a crescendo marking. The left hand has a steady bass line.



To Coda ⊕

Musical staff with treble clef, key signature of two flats, and time signature changes from 2/4 to 4/4. The melody consists of quarter and eighth notes.

when my life— is o - ver,— re - mem-ber when we were to-gether;—

Piano accompaniment for the fourth system. The right hand has a moving line with chords. A dynamic marking of *mf* is present.

B \flat F/C B \flat /C F




we were a-lone and I was sing-ing this song— for you.——

dim. (Inst. solo ad lib...)

Dm A/C \sharp Dm/C

mp-f

Bm7(b5) B \flat Am7 Gm7 Am7 B \flat F/C

1.    | 2.   

D.S. al Coda

You





end solo

\oplus Coda

we were a - lone and I was sing - ing this song — for you. —

dim.





We were a - lone and I was sing - ing this song — for you.

mp *rit.*

Superstar

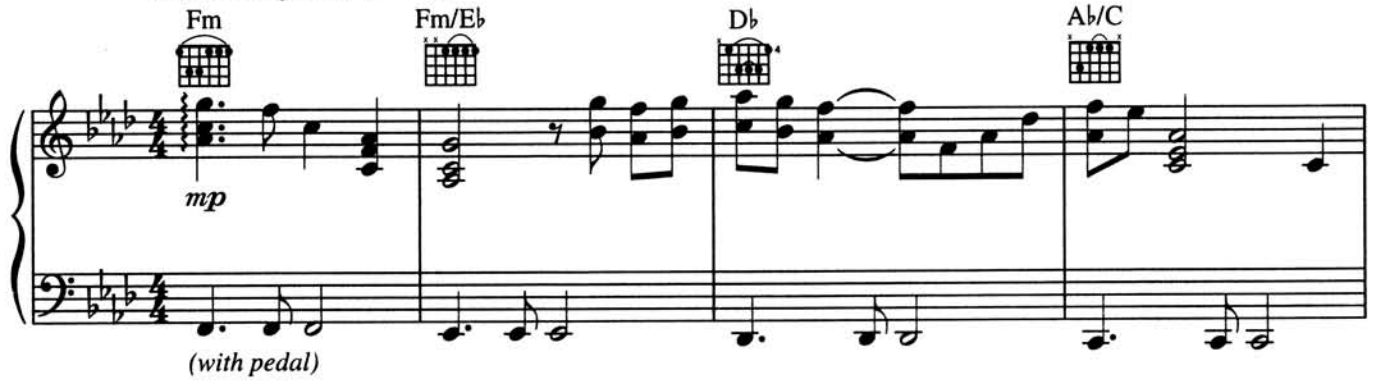
Words and Music by
LEON RUSSELL and
BONNIE BRAMLETT







Moderately slow ♩ = 80

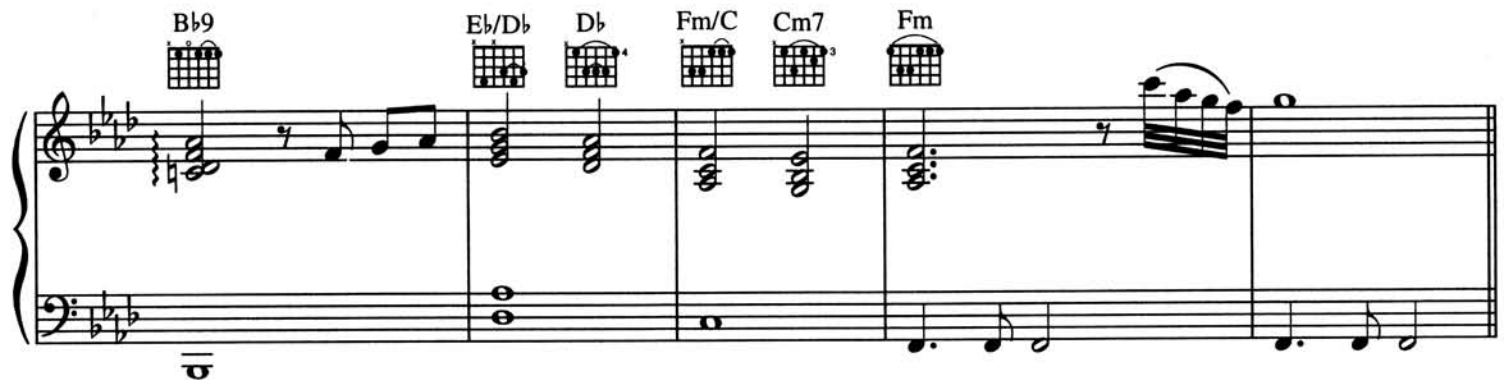
Fm  Fm/Eb  Db  Ab/C 

mp

(with pedal)



Bb9  Eb/Db  Db  Fm/C  Cm7  Fm 



Verse:




1. Long a - go _____ and oh _____ so _____ far a - way _____
 2. Lone - li - ness _____ is such _____ a _____ sad af - fair _____



A \flat /CB \flat 7D \flat 

I fell in love with you be - fore the
and I can hard - ly wait to be with

Cm



Fm

Fm/E \flat 

sec - ond show. Your gui - tar, it sounds so
you a - gain. What to say to make you

D \flat 

8vb

A \flat /CB \flat 7

sweet and clear, but you're not real - ly here,
come a - gain, come back to me a - gain

D \flat 

Cm7



C7



it's just the ra - di - o.
and play your sad gui - tar.

Chorus:



Don't you re-mem-ber you told_ me you loved_ me ba - by._____

You



said you'd be com - ing back_ this way_ a - gain_____ ba - by._____



Ba - by, ba - by, ba - by, ba - by, oh_____ ba - by,_____

I



dim.

Gbmaj7



1. Dbmaj7



love_____ you,_____ I real - ly do._____

2.

Ab



I real - ly do._____

cresc.

3.

Dbmaj7



Cm(9)



I real - ly do._____

mp

This Masquerade

Words and Music by
LEON RUSSELL

Moderately ♩ = 112



The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three flats (B♭, E♭, A♭) and a 4/4 time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music begins with a piano (*mf*) dynamic. The first measure is a whole rest in the treble clef. The second measure contains a half note in the bass clef and a half note in the treble clef. The third measure contains a half note in the bass clef and a half note in the treble clef. The fourth measure contains a half note in the bass clef and a half note in the treble clef. The fifth measure contains a half note in the bass clef and a half note in the treble clef. The sixth measure contains a half note in the bass clef and a half note in the treble clef. The seventh measure contains a half note in the bass clef and a half note in the treble clef. The eighth measure contains a half note in the bass clef and a half note in the treble clef. The ninth measure contains a half note in the bass clef and a half note in the treble clef. The tenth measure contains a half note in the bass clef and a half note in the treble clef. The eleventh measure contains a half note in the bass clef and a half note in the treble clef. The twelfth measure contains a half note in the bass clef and a half note in the treble clef.

Dm7(b5)



G7(#5)
b9



C7sus

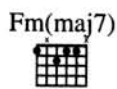
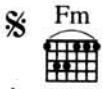


The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three flats (B♭, E♭, A♭) and a 4/4 time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music begins with a piano (*mf*) dynamic. The first measure is a whole rest in the treble clef. The second measure contains a half note in the bass clef and a half note in the treble clef. The third measure contains a half note in the bass clef and a half note in the treble clef. The fourth measure contains a half note in the bass clef and a half note in the treble clef. The fifth measure contains a half note in the bass clef and a half note in the treble clef. The sixth measure contains a half note in the bass clef and a half note in the treble clef. The seventh measure contains a half note in the bass clef and a half note in the treble clef. The eighth measure contains a half note in the bass clef and a half note in the treble clef. The ninth measure contains a half note in the bass clef and a half note in the treble clef. The tenth measure contains a half note in the bass clef and a half note in the treble clef. The eleventh measure contains a half note in the bass clef and a half note in the treble clef. The twelfth measure contains a half note in the bass clef and a half note in the treble clef.



The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three flats (B♭, E♭, A♭) and a 4/4 time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music begins with a piano (*mf*) dynamic. The first measure is a whole rest in the treble clef. The second measure contains a half note in the bass clef and a half note in the treble clef. The third measure contains a half note in the bass clef and a half note in the treble clef. The fourth measure contains a half note in the bass clef and a half note in the treble clef. The fifth measure contains a half note in the bass clef and a half note in the treble clef. The sixth measure contains a half note in the bass clef and a half note in the treble clef. The seventh measure contains a half note in the bass clef and a half note in the treble clef. The eighth measure contains a half note in the bass clef and a half note in the treble clef. The ninth measure contains a half note in the bass clef and a half note in the treble clef. The tenth measure contains a half note in the bass clef and a half note in the treble clef. The eleventh measure contains a half note in the bass clef and a half note in the treble clef. The twelfth measure contains a half note in the bass clef and a half note in the treble clef.

Verse:

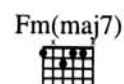


Are we real - ly hap - py with this lone - ly game we

(2nd time Inst. solo ad lib...)



play, look - ing for the right words to say?



Search - ing but not find - ing un - der -



stand - ing an - y - way, we're lost in this

C7sus



Fm



mas - quer - ade.

Bridge:

Eb7



Ab7



D♭maj7



Both a - fraid to say we're just too far a - way

solo continues...

B♭m7



Eb7



Ab7



B7



D♭maj7



from be - ing close - to - geth - er from the start.

Dm7



Dm7/G



G7(#5)



We tried to talk it o - ver but the

...end solo)

C6  Bb 





words got in the way. We're lost in - side




G7  C7sus 




— this lone - ly game we play.




Verse:
Fm  Fm(maj7)  Fm7  Bb9 

Thoughts of leav - ing dis - ap - pear each time I see your eyes.



Fm  Db9  C7sus 

And no mat-ter how hard I try to



Fm



Fm(maj7)



Fm7



un - der - stand_ the rea - son_ why we_ car - ry on_ this way, -

Bb9



Db7



C7sus



we're lost_ in $\left\{ \begin{array}{c} \text{this} \\ \text{a} \end{array} \right\}$ mas - quer - ade. -

1.

Fm



Bb



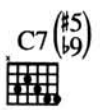
Fm



Bb

D.S. rit

2.



rade. We're lost in a mas - quer -

molto rit.



ade.

a tempo



(And we're lost in a mas - quer - ade.)



Repeat ad lib. and fade

)

Yesterday Once More

Lyrics by
JOHN BETTIS

Music by
RICHARD CARPENTER

Moderately

Verse:



1. When I was young, I'd lis - ten to the ra - di - o, — wait - in'
back on how it was in years gone by, — and the



for my fa - v'rite songs. — When they played, I'd sing a - long, —
good times that I had — makes to - day seem rath - er sad, —



— it made me smile. — Those were such
— so much has changed... It was

E G#m/D# C#m C#m/B

hap - py times_ and not so long a - go, how I won - dered where they'd gone._
songs of love_ that I would sing to them, and I'd mem - o - rize each word._

Amaj7 D#m7(b5) G#7 C#m C#m/B

But they're back a - gain, just like a long lost friend, all the
Those old mel - o - dies still sound so good to me as they

Amaj7 F#m7 A/B B7 E

Chorus:

songs I love so well. } Ev - 'ry sha - la - la - la, ev - 'ry
melt the years a - way. }

C#m E C#m

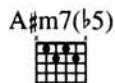
wo wo still shines. Ev - 'ry



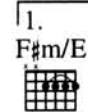
shing - a - ling - a - ling that they're start - in' to sing__ so fine.__



{ When they get to the part__ where he's break-ing her heart,_ it can
All my best mem - o - ries__ come back clear - ly to me,__ some can



real - ly make me cry__ just like be - fore.__ }
e - ven make me cry__ just like be - fore.__ }



It's yes - ter - day__ once more.__

Emaj7



F#m/E



F#m/E



A/B



B



(Shoo - bie do lang lang. —)

2. Look - in'

Ev - 'ry

E



C#m



E



sha - la - la - la, — ev - 'ry wo — wo — still shines. —

C#m



E



C#m



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

F#m7



B7



A/B



B

*Repeat and fade*

Ev - 'ry

We've Only Just Begun

Words by
PAUL WILLIAMS

Music by
ROGER NICHOLS

Moderately slow ♩ = 88



mp
(with pedal)

Verse:



1. We've on - ly just be - gun _____ to live, _____
gun.) 2. Be - fore the ris - ing sun _____ we fly. _____

mf



_____ white lace and prom - is - es. _____ A kiss for luck_ and we're
_____ So man - y roads to choose, _____ we start out walk - ing and

Bm7

1. Bm7/E

2. Bm7/E

A

Dmaj7

on our way. (We've on - ly be - (And yes, we've just be - gun.
learn to run.

cresc.

Bridge:

A

Dmaj7

Bm7/E

F#

Bmaj7

F#

Bmaj7

) Shar - ing hor - i - zons that are new to us,

f

F#

Bmaj7

F#

Bmaj7

Bb

Ebmaj7

watch - ing the signs a - long the way. Talk - ing it o - ver, just the

Bb

Ebmaj7

Bb

Ebmaj7




E7sus

To Coda ⊕ E

two of us, work - ing to - geth - er day to day, to - geth - er.




dim.

Verse:

A  Dmaj7  C#m7 

And when the eve - ning comes _____ we smile. _____

mf

F#m7  Bm7  F#m7 

So much of life a - head, _____ we'll find a place where there's

3



Bm7  Bm7/E  A  Dmaj7  A  D.S.  al Coda  Dmaj7  Bm7/E 

room to grow. _____ (And yes, we've just be - gun. _____)

cresc.

Coda

Verse:

E  A 

geth - er, _____ to - geth - er. _____ And when the eve - ning

mf

Dmaj7 C#m7 F#m7

comes we smile. So much of

Bm7 F#m7 Bm7

life a - head, we'll find a place_ where there's room to grow.

E A Dmaj7

And yes, we've just be - gun.

Amaj7 Dmaj7 C#

Hurting Each Other

Words by
PETER UDELL

Music by
GARY GELD

Moderately slow ♩ = 92

D/E



No one in the world ev - er had a love as sweet as
Clos - er than the leaves on a weep-in' wil - low, ba - by,

mp

E



D/E



— my — love. — For no-where in the world
— we — are. — Clos - er, dear, are we

A/E



could there be a boy as true as — you, — love. — All my
than the sim-ple let - ters "A" and — "B" — are. — All my

Am7



Am7



C/D



B/E




love life I give glad - ly to you; all your love you give
 I could love on - ly you; all your life you could

F#/E



Amaj7



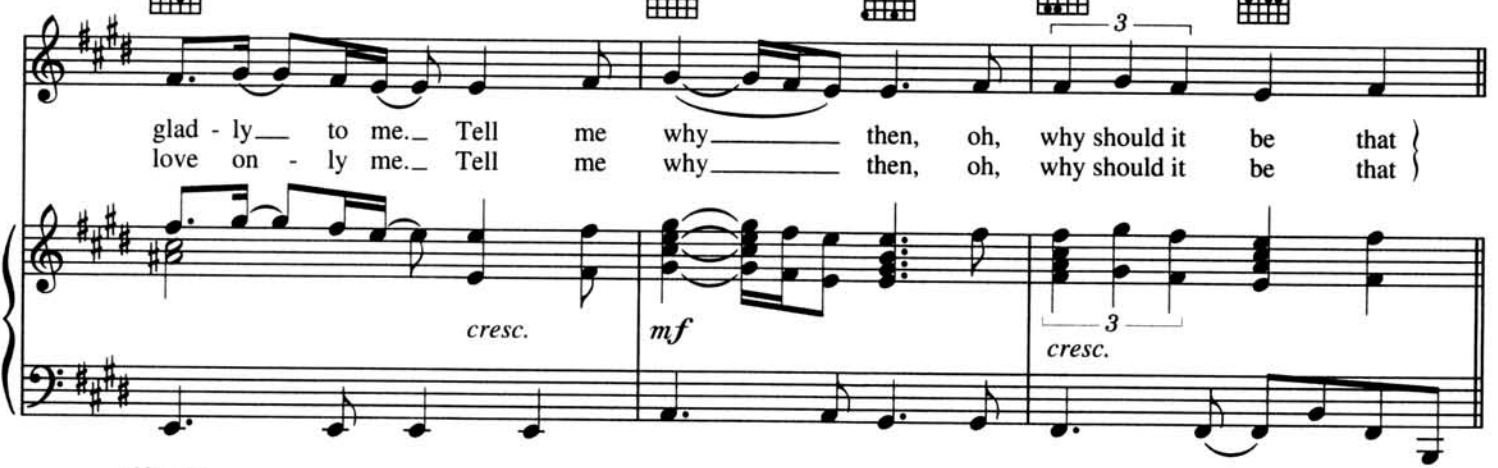
E/G#



F#m



A/B

glad - ly to me. Tell me why then, oh, why should it be that }
 love on - ly me. Tell me why then, oh, why should it be that }

cresc. *mf* *cresc.*

Chorus:

E



F#m/E



Emaj7




we go on hurt-ing each oth - er? We go on

f

F#m/E



E



F#m/E



E




hurt-ing each oth - er, mak-ing each oth - er cry, hurt-ing each oth - er with -

Make Believe It's Your First Time

Words and Music by
JOHNNY WILSON and BOB MORRISON

Slowly ♩ = 84

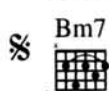


1. We've tried our

p *rit.*

(with pedal)

Verse:



hand
closed;

at love_ be - fore.
it's you_ and me.

mp
a tempo



We've been a - round the game e - nough to know_ the
We'll take our time with love, the way it ought - a

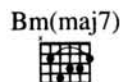


score.
be.

But then is then,
This mo-ment's ours;



and now_ is now_
to - night's_ the night.



And now_ is all that mat-ters_
And if_ we fall in love, } an - y - how.
well, that's al - right. }

Chorus:



Make be-lieve_ it's your first_ time;_ leave your sad - ness_ be-hind._

cresc.

mf

A E/G# F#m C#m/E Dmaj7 A/C# Bm9 D/E

Make be-lieve it's your first time, and I'll make be-lieve it's

1. A E/A D/A Dm/A A C#m7 Bm7 E D.S. rit.

mine. 2. The door is

rit.

2. A D/A E/A A Bridge: Bm7 A/C# D C#m7

mine. So close your eyes, and hold me close;

mf

Bm7



Bm7/E



A



E/G#



F#m



and let our hearts_ pre - tend that love is ours to share_

C#m7



D



Bm



G



D/F#



to - night, and it might nev - er end.

*dim.**Chorus:*

D/E



Eb/F



Bb



F/Bb



Eb/Bb



F/Bb



Make be - lieve_ it's your_ first time;_ leave your sad - ness_ be - hind._

*cresc.**mf*

Bb Dm7/A Gm Gm7/F Ebmaj7 Bb/D

Make be-lieve it's your first time, and I'll

Cm9 Eb/F Bb Ebmaj7 Bb/D

— make be-lieve it's mine. Make be-lieve it's your

mp poco rit.

Bb/C C7sus Cm9 Eb/F F7 N.C. Bb F/Bb

first time, and I'll make be-lieve it's mine.

dim. *p* *a tempo*

Eb/Bb Ebm/Bb Bb Dm7 Cm7 Eb/F F Bb

rit.

Rainy Days And Mondays

Lyrics by
PAUL WILLIAMS

Music by
ROGER NICHOLS

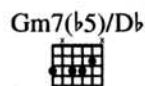
Moderately slow ♩ = 76



mp
(with pedal)



Talk - in' to my - self_ and feel - in'
What I've got, they used_ to call the



old.
blues.

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

noth-in' ev - er seems to fit._
feel-in' like I don't be - long._

Cm Abmaj7 Fm7 Fm7/Bb Eb/G Gm Fm7 Fm7/Bb

Hang-in' a - round, noth - in' to do but frown. } Rain-y days and Mon-days al - ways get me -
 Walk-in' a - round, some kind of lone-ly clown. }

Gm/Bb Fm7/Bb 1. Gm/Bb Fm7/Bb 2. Gm/Bb G/B

down. _____

§ Cm7 Abmaj7 Fm11 Bb Ebmaj7 Gm7 Abmaj7

Fun-ny, but it seems_ I al - ways wind up here with you... Nice to know_ some - bod - y
 (Inst. solo ad lib....)



loves_ me. Fun-ny, but it seems_ that it's_ the on - ly thing to do, _

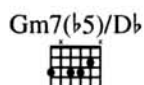
...end solo)



To Coda ⊕



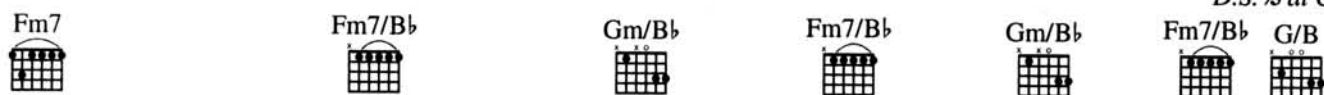
run and find_ the one_ who loves_ me. _____



What I feel has come_ and gone_ be - fore. No need to talk it out. _



We know what it's all a - bout... Hang-in' a - round... noth-in' to do but frown.



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

D.S. al Coda

⊕ *Coda*



— What I feel has come_ and gone_ be - fore.

Gm11



Am7



Bbmaj7



Am7



Dm



Bbmaj7



No need to talk it out...

We know what it's all a - bout...

Hang-in' a - round,

noth-in' to do but frown.

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

Dm



Bbmaj7



Gm7



F/A



Am



Bb



Gm7



F/A



Hang-in' a - round,

noth-in' to do but frown.

Rain-y days and Mon-days al - ways

Gm7/C



Am/C



Gm7/C



Am/C



Gm7/C



Am/C



Gm7/C



Fmaj9



get me down.

poco rit. *a tempo*

Top Of The World

Lyrics by
JOHN BETTIS

Music by
RICHARD CARPENTER

Moderate two-beat $\text{♩} = 92$

F Eb/G F/A Bb Eb/Bb Bb Cm Bb/D Eb

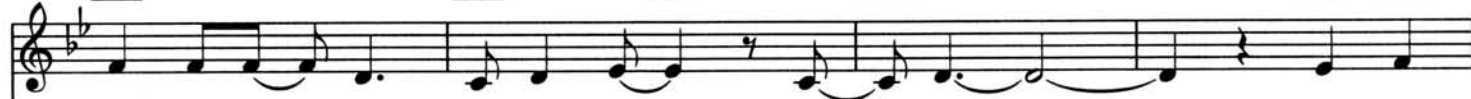
Bb F7 Bb

Eb Bb Eb Bb Eb F Eb/G F/A

Verse:



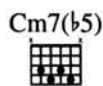
1. Such a feel - in's com - in' o - ver me. _____ There is
 2. Some - thing in the wind has learned my name. _____ And it's



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



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



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



B \flat F E \flat B \flat

Ev - 'ry - thing I want the world_ to be _____ is now
There is on - ly one wish on_ my mind. _____ When this

Dm Cm F7 B \flat Cm7 B \flat /D

com - ing true, _ es - pe - cial - ly _____ for _____ me. _____ And the
day is through_ I hope that I _____ will _____ find _____ that to -

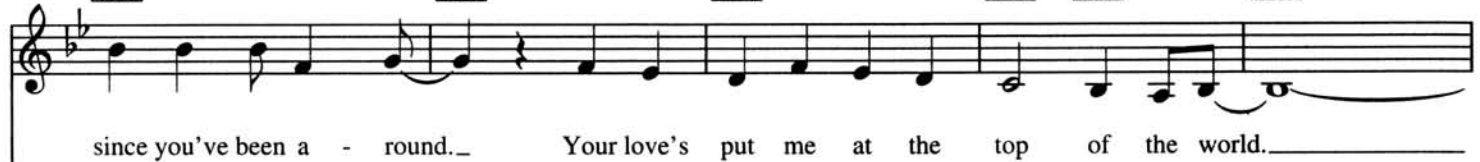
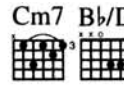
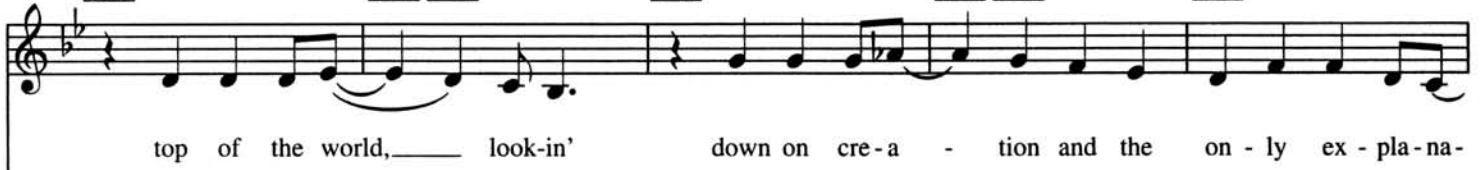
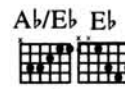
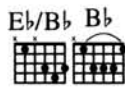
E \flat F7 Dm G7

rea - son is clear, it's be - cause for you are here. You're the
mor - row will be just the same for you and me. All I

Cm7 Cm7(b5) F E \flat /G F/A

near - est thing to heav - en that_ I've _____ seen. _____ } I'm on the
need will be mine if you_ are _____ here. _____

Chorus:



B \flat E \flat B \flat E \flat B \flat E \flat B \flat F E \flat /G F/A

The first system of the score features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a half note G \flat in the second measure, and then a series of quarter notes: A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat , and A \flat . The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand, mirroring the vocal line's pitch.

2. *D.S.* rit 3.

B \flat B \flat

The second system continues the piece with a vocal line and piano accompaniment. The vocal line has a whole rest in the first measure, followed by the lyrics "I'm on the" under a series of quarter notes: G \flat , A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , and G \flat . The piano accompaniment features a more complex texture with chords and moving lines in both hands, including some sixteenth-note patterns in the right hand.

B \flat E \flat B \flat E \flat B \flat E \flat B \flat F B \flat

The third system concludes the piece with a vocal line and piano accompaniment. The vocal line has a whole rest in the first measure, followed by a half note G \flat in the second measure, and then a series of quarter notes: A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat , and A \flat . The piano accompaniment continues with a steady eighth-note bass line and a melody of quarter notes in the right hand.

When I Fall In Love

Words by
EDWARD HEYMAN

Music by
VICTOR YOUNG

Slowly, with expression ♩ = 80

A/E

Cmaj7 Fmaj7 D/E E7(b9)

l.h.

rit.

(with pedal)

Verse:

A Bm7(b5)/A A6 Em A Dmaj7 Dm6

May - be I'm old fashioned feel - ing as I do; may - be I'm just liv - ing in the

p

a tempo
mp

A A Bm7(b5)/A A6 A7

past. But when I meet the right one I know that I'll be true; my

Dmaj7

F#m7/B

B7

D/E

E9

A

D/A

first love will be my last.

When I fall in

*rit.**a tempo*

Amaj7

A

D/A

Bm7(b5)/A

Em7/A

E/A

A

Bm/A

A

love

it will be for - ev - er__

or I'll__ nev - er

F#7sus

F#7(#5)

F#7

D6

Dm6

A/C#

fall in love._____

In a__ rest - less world like

*cresc.**mf*

Dm6



A/C#



C#m7(b5)



F#7sus



F#7



Bm



Bm/D



this is___ love is end - ed be-fore it's be - gun. And too___ man-y moon-light

F#7sus



F#7



Bm9



D/E



E7



kiss - es___ seem too cool in the warmth of the sun._____

A



D/A



A



Amaj7



Bdim7/A



When I___ give my___ heart_ it will be com - plete - ly

D/A



A



F#7sus



F#7



D6



or I'll___ nev - er give my___ heart._____

Dm6

A/C#

E/D

D



And the mo - ment I can feel that you

F#7

F#7sus

F#m7(b5)

F#7

Bm7

Bm7(b5)

A/E

Bm7

E7(b9)



feel that way too is when I fall in love with

A

D/E

A

F#7(#5)

Bm7

D/E



you.

A

D/A

Amaj7

F#7sus

F#7

D6

Dm6



And the



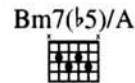
mo - ment _____ I can feel that you feel _____ that _____ way_



_____ too is _____ when I fall _____ in love with you_

dim. *rit.*

Slower

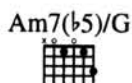


p *rit.*

Where Do I Go From Here?

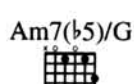
Words and Music by
PARKER MCGEE

Moderately slow ♩ = 80



p

Verse:



1. Aut-umn days_ ly - ing on a
2. See additional lyrics



bed of leaves, watch-ing clouds up through the trees.

Am9



C/D



D



You said our love was more than time. _____ It's

G2



F7



G2



cold-er now. _

The trees are bare and nights are long. _

Gmaj7



G7



Cmaj7



Bm7



Am7



I can't get warm _____ since you've been gone.

I can't stop sing - in'

Chorus:

C/D



D



C/D



D



C/D



D



Cmaj7



D/C



Bm7



sad songs. _____

Where do I go _____ from here? _

mf



Tell me, where do I go from here?

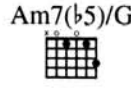
Tell me, where do I go from here?



You said you'd take me thru the years, so where do I go from here?

You said you'd take me thru the years, so where do I go from here?

1.



2.

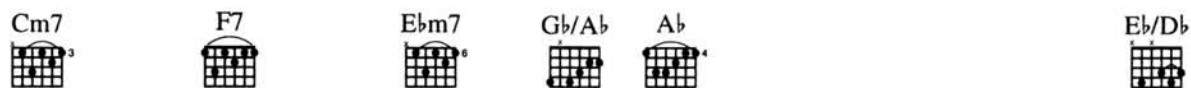


here.

here.

5

f

Where do I go from here?—



— Tell me, where do I go from here?— You said you'd take me



through the years, so where do I go from here?—

D \flat E \flat /D \flat Cm7 Fm7 B \flat m7 Fm7/B \flat B \flat m7/E \flat

You said you take me thru the years, — so where do I go — from

mp *rit.*

A \flat B \flat m7(b5)/A \flat A \flat

here. —

a tempo *p*

G \flat 7 A \flat

poco rit. e dim. *pp*

Detailed description: This block contains the first three systems of a musical score. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with dynamic markings 'a tempo' and 'p'. The third system shows the end of the piano accompaniment with 'poco rit. e dim.' and 'pp' markings, and a final chord.

Verse 2:

Lovers' plans,
 Like falling leaves on windy days,
 Flutter past and they fly away.
 I thought I knew you oh so well.
 And I need you now.
 Need to feel you in the night.
 I need your smile so warm and bright.
 I wish my mind could let you go.
 (To Chorus:)

You're The One

Words and Music by
STEVE FERGUSON

Moderately slow ♩ = 72



mf

(with pedal)

♩ Verse:



1. Ev - 'ry night, _
2. All my life, _
3. If our friends _

rit.

a tempo

mp



ev - 'ry day _
all my love _
all a - round _

you're the one _____ I al - ways dream of.
I can feel _____ when you're be - side me.
find it hard _____ to un - der - stand us,

C2



Am7



D



Ev - 'ry line_ of your face_ is sketched so plain_ in - side my
 All that's right,_ all that's wrong_ sud - den - ly_ be - comes so
 you and I_ un - der - stand_ the oth - er one_ so ver - y

F/G



G7



Em7(b5)



A+



heart. You've grown_ so deep in - side of me. You're
 clear. My heart_ has o - ver - tak - en me with
 well. And that's_ what I've been look - ing for, so

Dm7



Bb9(b5)



Em7



A7



To Coda

ev - 'ry - thing I feel and see. And you're the one,
 feel - ings you a - wake in me. And you're the one,
 I_ keep com - ing back for more. 'Cause you're the one,

1.

Dm7

G7

C

F

G7

you're the one_ I love.

2.

Dm7

G7

C

Bm7(b5)

E7

you're the one_ I love.

Bridge:

A

C#m7

D

D/E

A

D/E

On - ly you could move me e - nough to be - lieve in love_ one more

mf

A C Em7 F G F

time. All I need to ask for to - mor - row is

Em F6 Em/G F/G G

D.S. al Coda

that you're mine, — mine for a life - time. —

Coda

Dm7 G7 C/G F/G C/G Bb9

you're the one_ I love.

Em7 A7 F6 F G C2 Am

You're the one, _ you're the one I love. _____

poco rit. *a tempo*

Dm7 G7 Em7 A9 Dm7 F/G

G7 C

rit.