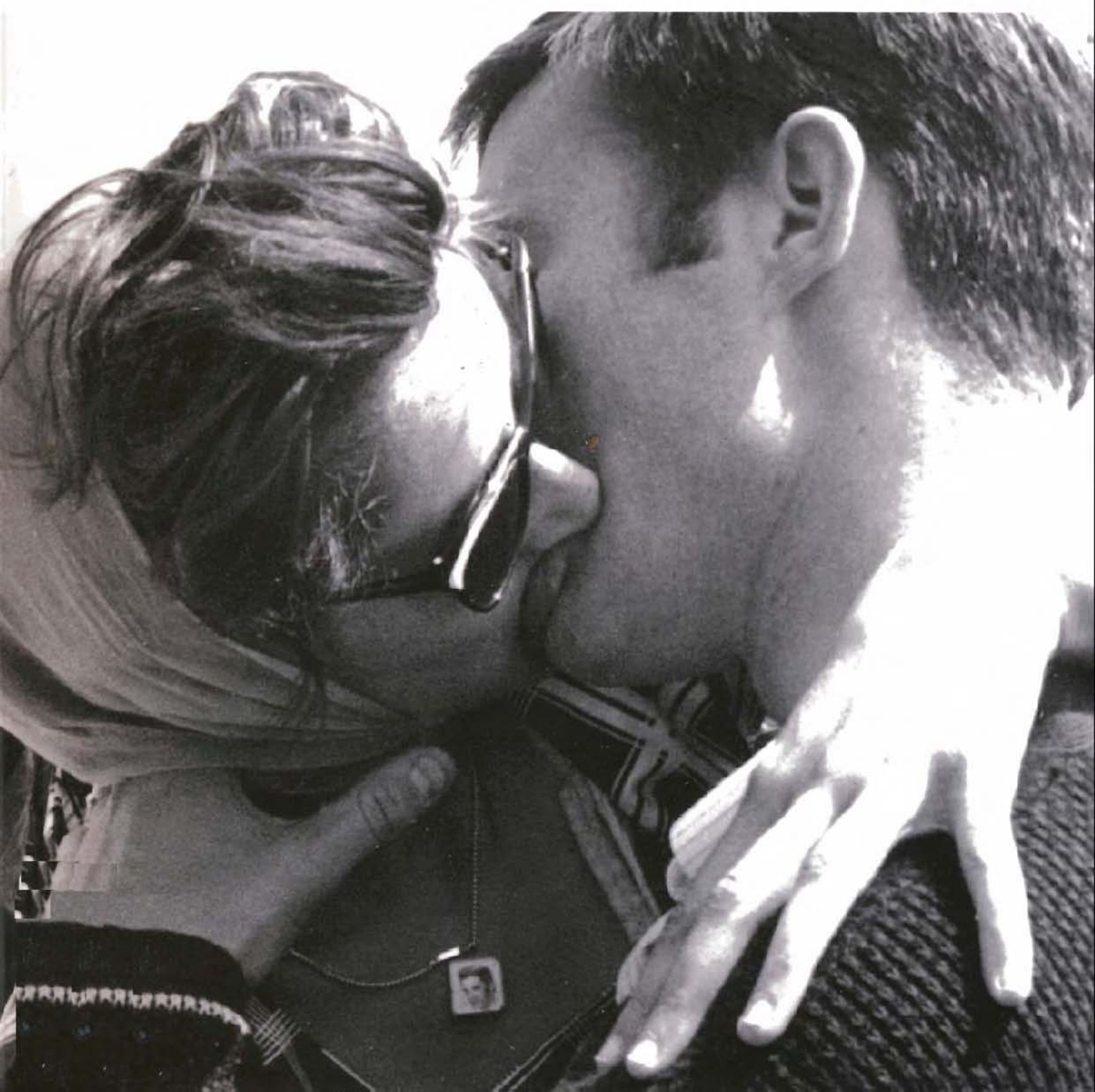


Arranged for piano, voice & guitar

BOOGIEWOOGIE.RU

# The Greatest LOVE SONGS Of The 60s



BOOGIEWOOGIE PU

# The Greatest LOVE SONGS Of The 60s

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**Wise Publications**  
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London/New York/Paris/Sydney/Copenhagen/Berlin/Madrid/Tokyo

Published by

Wise Publications  
14-15 Berners Street, London W1T 3LJ, UK.

Exclusive Distributors:

Music Sales Limited  
Distribution Centre, Newmarket Road,  
Bury St Edmunds, Suffolk IP33 3YB, UK.

Music Sales Pty Limited  
120 Rothschild Avenue, Rosebery,  
NSW 2018, Australia.

Order No. AM986788  
ISBN 1-84609-707-X  
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<b>And I Love Her</b>	<b>The Beatles</b>	<b>4</b>
<b>Anyone Who Had A Heart</b>	<b>Cilla Black</b>	<b>8</b>
<b>Baby Now That I've Found You</b>	<b>The Foundations</b>	<b>14</b>
<b>Brown Eyed Girl</b>	<b>Van Morrison</b>	<b>18</b>
<b>Can't Help Falling In Love</b>	<b>Elvis Presley</b>	<b>22</b>
<b>Can't Take My Eyes Off You</b>	<b>Andy Williams</b>	<b>26</b>
<b>(They Long To Be) Close To You</b>	<b>Dionne Warwick</b>	<b>32</b>
<b>Crazy</b>	<b>Patsy Cline</b>	<b>54</b>
<b>Don't Let The Sun Catch You Crying</b>	<b>Gerry &amp; The Pacemakers</b>	<b>36</b>
<b>The First Cut Is The Deepest</b>	<b>Cat Stevens</b>	<b>40</b>
<b>Fly Me To The Moon (In Other Words)</b>	<b>Frank Sinatra</b>	<b>42</b>
<b>Go Now</b>	<b>The Moody Blues</b>	<b>46</b>
<b>God Only Knows</b>	<b>The Beach Boys</b>	<b>50</b>
<b>Here, There And Everywhere</b>	<b>The Beatles</b>	<b>57</b>
<b>I Can't Stop Loving You</b>	<b>Ray Charles</b>	<b>60</b>
<b>I Close My Eyes And Count To Ten</b>	<b>Dusty Springfield</b>	<b>66</b>
<b>I Left My Heart In San Francisco</b>	<b>Tony Bennett</b>	<b>76</b>
<b>I Say A Little Prayer</b>	<b>Aretha Franklin</b>	<b>71</b>
<b>The Minute You're Gone</b>	<b>Cliff Richard</b>	<b>80</b>
<b>(Take A Little) Piece Of My Heart</b>	<b>Erma Franklin</b>	<b>84</b>
<b>Somethin' Stupid</b>	<b>Nancy Sinatra &amp; Frank Sinatra</b>	<b>87</b>
<b>This Guy's In Love With You</b>	<b>Herb Alpert &amp; The Tijuana Brass</b>	<b>92</b>
<b>Unchained Melody</b>	<b>The Righteous Brothers</b>	<b>104</b>
<b>Until It's Time For You To Go</b>	<b>Buffy Saint-Marie</b>	<b>97</b>
<b>Words</b>	<b>Bee Gees</b>	<b>108</b>

# And I Love Her

Words & Music by John Lennon & Paul McCartney

Moderately

F#m



E6



The piano introduction consists of four measures in 4/4 time. The melody is in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line is in the bass clef, starting with a half note G2, followed by quarter notes A2, B2, and C3. The dynamic marking is *mf*. The key signature has three sharps (F#, C#, G#).

F#m



C#m



The first system shows the vocal line and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: 1. I give her all my love, 2. She gives me ev'ry thing, 3. Bright are the stars that shine.

F#m




C#m





F#m



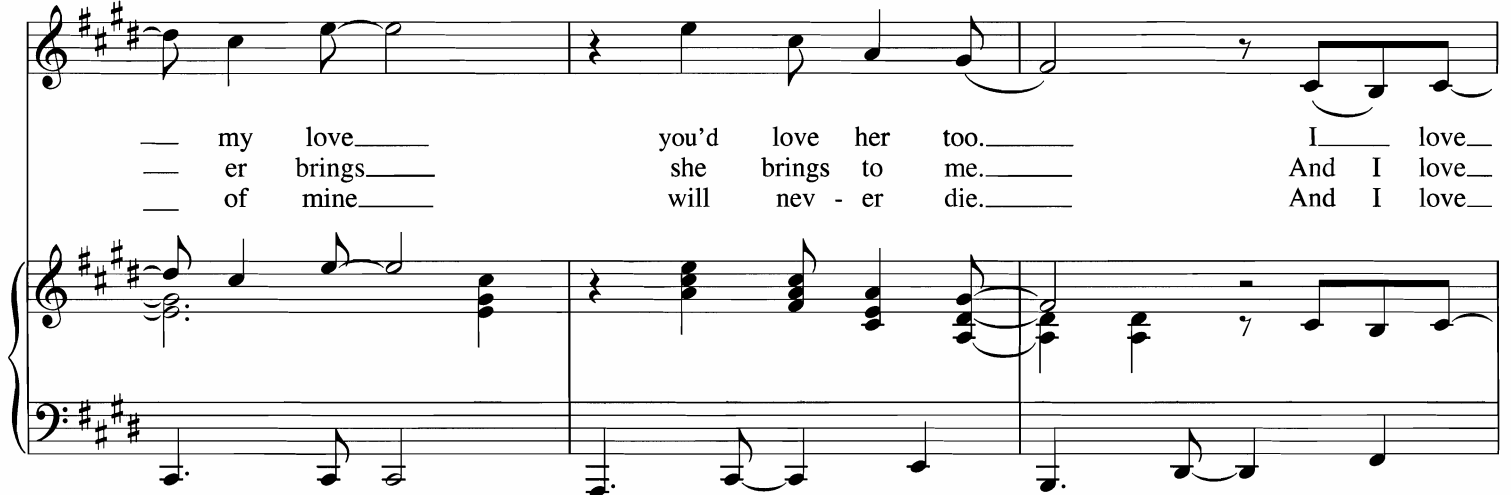
The second system shows the vocal line and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: that's all I do. And if you saw and ten - der - ly. The kiss my lov - dark is the sky. I know this love.

C#m  4fr

A 

B7 

— my love — you'd love her too. — I love —  
 — er brings — she brings to me. — And I love —  
 — of mine — will nev - er die. — And I love —




E6 


To Coda 


1. | 2.

— her. —  
 — her. —  
 — her. —




C#m  4fr

B 

C#m  4fr

A love like ours — could nev - er die —





As long as I have you

B



*D.S. al Coda*

near me.

⊕ Coda

Gm



Dm



Gm



1. (Instrumental solo)  
2. Bright are the stars that shine, dark is the sky.

Dm



Gm

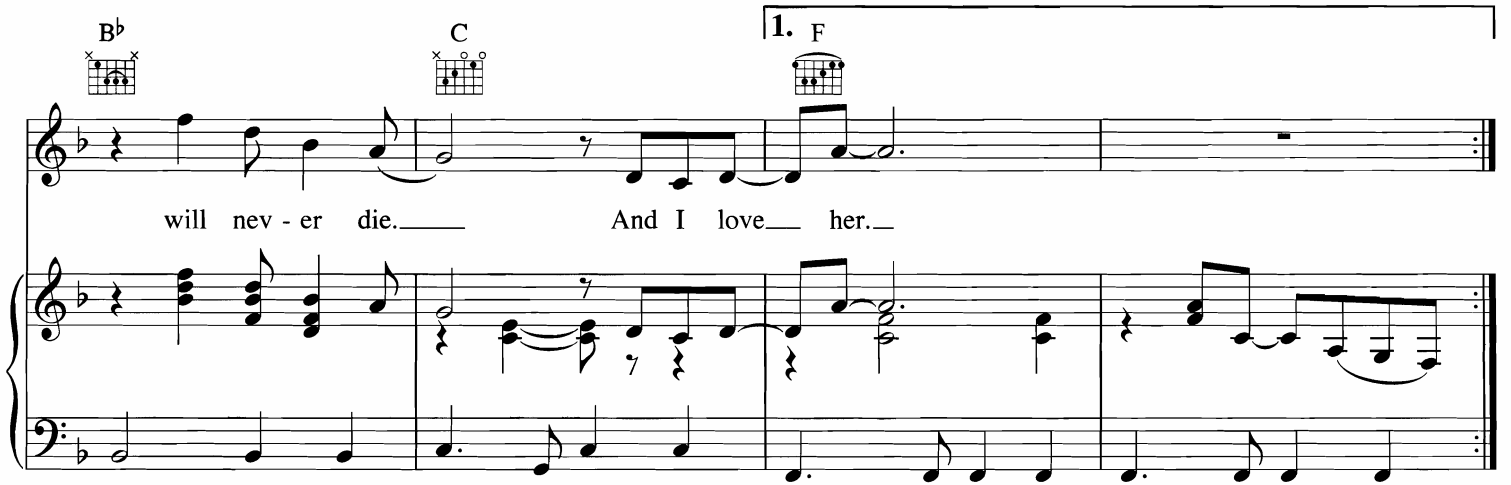


Dm



I know this love of mine

B $\flat$  C 1. F



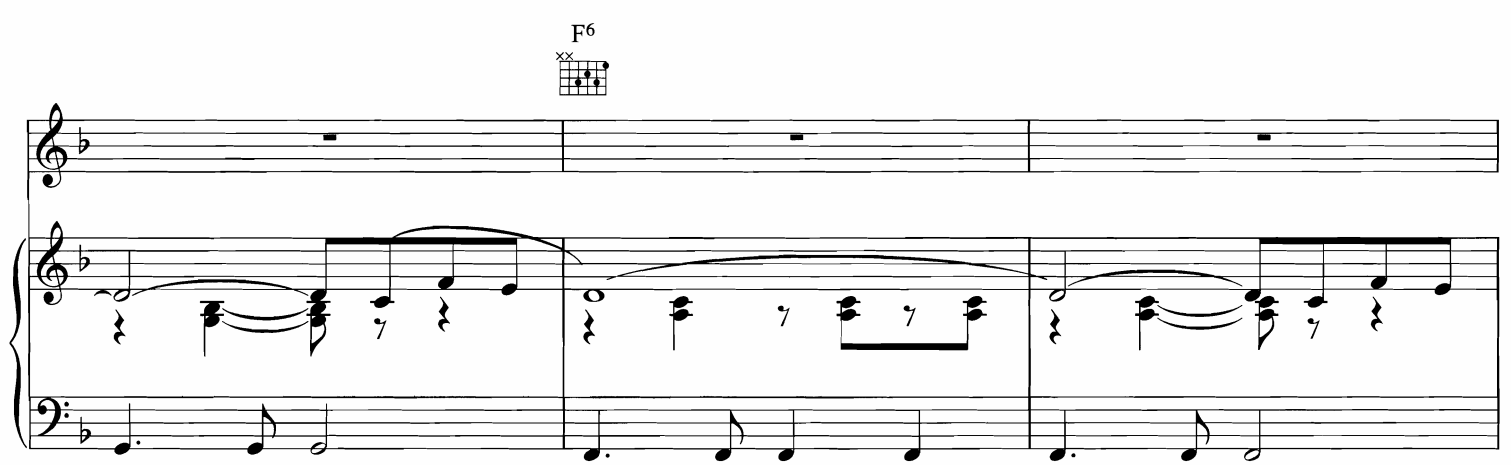
will nev - er die. And I love her.

2. F Gm



her.

F6



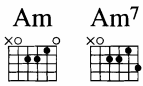
Gm D



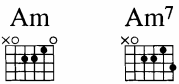


# Anyone Who Had A Heart

Words by Hal David  
Music by Burt Bacharach



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



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



\_\_\_\_\_ know-ing I love you so. An-y-one who had a heart would



3 3 3 3

take me in his arms and love me



3 3

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



3 3 3 3

5/4

hurt me like you hurt me and be so un -

5/4

5/4

$A^b$   
 $C$   
 $Am$   
 $Am^7$

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

$Fmaj^7$   
 $B^b sus^4$   
 $B^b$   
 $Am$   
 $Am^7$

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

$Fmaj^7$   
 $B^b sus^4$   
 $B^b$   
 $F/E^b$   
 $E^b$

\_\_\_ with-out you I'd die, dear.\_\_\_\_\_
Know-ing I love you



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

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'so.' followed by a triplet of eighth notes 'An - y - one' and another triplet of eighth notes 'who had a heart would'. The piano accompaniment consists of a right hand with a triplet of eighth notes in the first two measures and a triplet of eighth notes in the third measure, and a left hand with a triplet of eighth notes in the first two measures and a triplet of eighth notes in the third measure.



take me in his arms and love me

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a triplet of eighth notes 'take me' followed by a half note 'in his arms' and another triplet of eighth notes 'and love me'. The piano accompaniment consists of a right hand with a triplet of eighth notes in the first two measures and a triplet of eighth notes in the third measure, and a left hand with a triplet of eighth notes in the first two measures and a triplet of eighth notes in the third measure.



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

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'too.' followed by a triplet of eighth notes 'You could - n't' and another triplet of eighth notes 'real - ly have a heart and'. The piano accompaniment consists of a right hand with a triplet of eighth notes in the first two measures and a triplet of eighth notes in the third measure, and a left hand with a triplet of eighth notes in the first two measures and a triplet of eighth notes in the third measure.

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

hurt me like you hurt me and be so un -

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

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

A<sup>b</sup> F D<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> 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>maj<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> 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

*Repeat and fade*

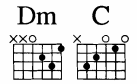
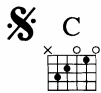
D<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>

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

# Baby Now That I've Found You

Words & Music by Tony Macauley & John MacLeod

$\text{♩} = 116$

Ba - by, — now that I've found you I can't let you go, and I built my



world a - round\_ you. I need you so, ba - by, ev - en though\_ you don't need\_

Dm<sup>7</sup>

G



C



— me, you don't need me. Ba - by,

C7/B<sup>b</sup>

F



now that I've found you I can't let you go, and I built my

Fm



C








world a - round you. I need you so, ho - ney,


D/F<sup>#</sup>Dm<sup>7</sup>





ev - en though you don't need me, you don't



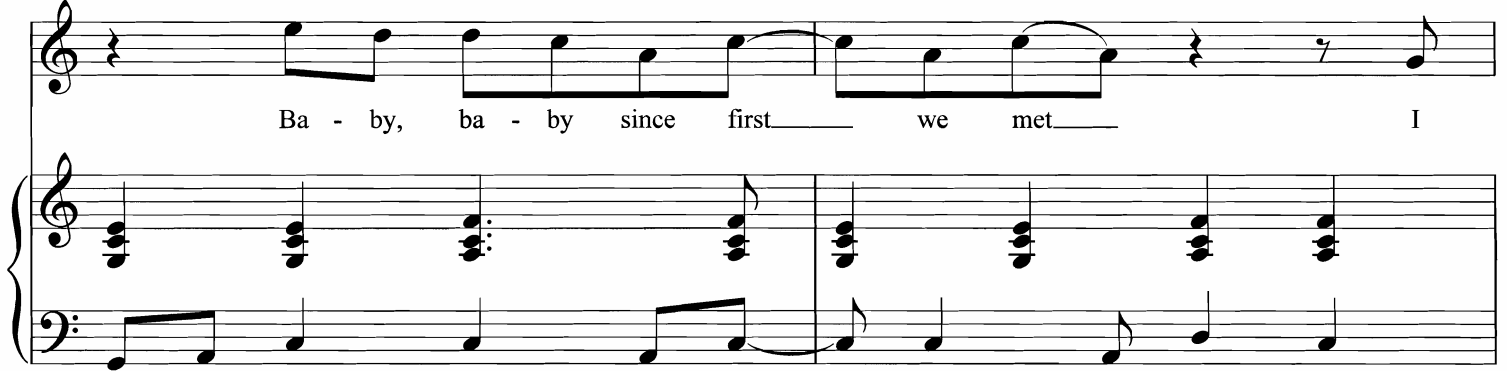
G  C  *To Coda*  Dm  C 







need \_\_\_\_\_ me. \_\_\_\_\_



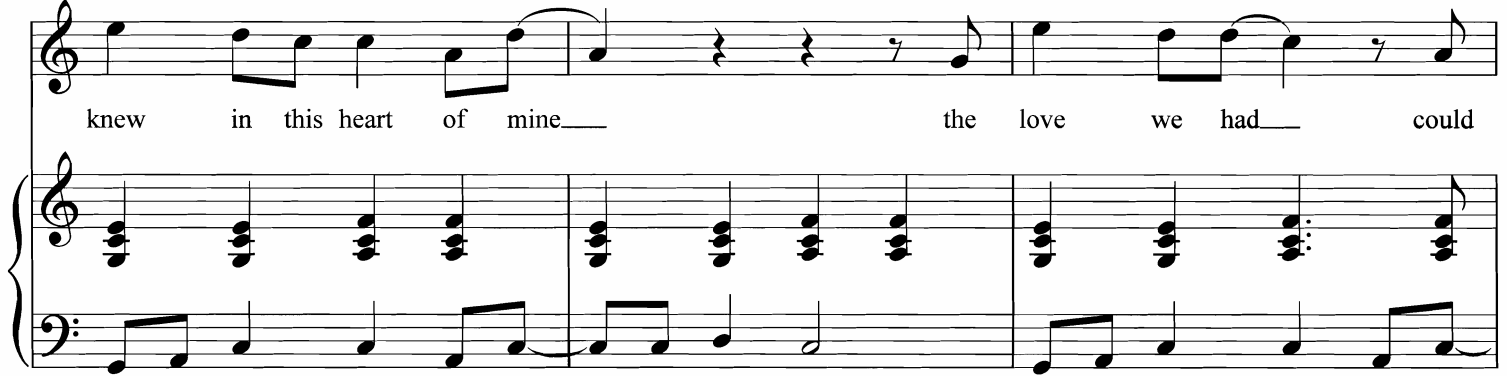
*1° only* F/C  C  Dm7  F/C 







Ba - by, ba - by since first \_\_\_\_\_ we met \_\_\_\_\_ I




C  F/C  C  F/C  C  F/C 

knew in this heart of mine \_\_\_\_\_ the love we had \_\_\_\_\_ could



C  F/C  C  F/C  Fmaj7/C  G 

not be \_\_\_\_\_ bad. \_\_\_\_\_ I say right, and bide my \_\_\_\_\_ time. \_\_\_\_\_





Spent my life look - ing for some - bo - dy



to give me lov - in' like you.



But now you tell me that you're gon - na leave me.



1.

2.

*D.S. and fade to end*

(Darl - in' I just can't let you.) - can't let you.) -

# Brown Eyed Girl

Words & Music by Van Morrison

## Bright rock

G C G D

G C G

1. Hey where did we go? Days\_ when the rains\_  
 2. What - ev - er hap - pened? To Tues - day and so\_  
 3. So hard to find my way now\_ that I'm all\_

D G C

— came, down\_ in the hol - low,  
 — slow, go - ing\_ down the old mine,  
 — on my own. I saw you just the oth - er day,



play - in' a new\_\_\_ game.  
with a tran - sis - tor ra - di - o.  
my, how you have\_\_\_ grown.

Laugh - ing and a'  
Stand - ing in the  
Cast my mem - 'ry



run - ning, hey\_\_\_ hey  
sun - light laugh - ing,  
back there, Lord,\_\_\_

skip - ping and a' jump - ing,  
hid - ing be - hind a rain - bow's wall,  
some - times I'm o - ver - come think - in' 'bout it,



in the mis - ty morn - ing fog\_\_\_ with  
slip - ping and a' slid - ing  
laugh - ing and a' run - ning, hey,\_\_\_ hey,

our  
all a - long  
be -

D C D

hearts a' thump - ing and you, —  
 the wa - ter - fall with you, — } my brown\_ eyed girl.\_  
 - hind the sta - di - um — with you, }

G Em C D

— You — my brown\_ eyed girl.\_

1. 2.

G D D

Do you\_ re - mem - ber when

G C

we used to sing? — Sha la — la la — la la — la la —

G D G

— la la la la la. — Sha la la la —

C G D

— la la la la la la la la la la — la te da. —

*on % to fade*

G

N.C.

*D.S. to fade*

# Can't Help Falling In Love

Words & Music by George David Weiss, Hugo Peretti & Luigi Creatore

**Tempo ad lib.**

D A/F# D A G

Wise men say on - ly fools

D/F# A/E A G A

rush in, but I can't

D/B G D A D

help fall - ing in love with you.

a tempo ♩ = 90

F#m

B

F#m

B

Bsus<sup>4</sup>

F#m



First system of musical notation including guitar staff and piano accompaniment.

B

G

A



Second system of musical notation including guitar staff and piano accompaniment.

♩

D

A

D

A



1. Wise men say, on - ly

(Verses 2,3 & 4 see block lyric)

Third system of musical notation including guitar staff and piano accompaniment.

G

D

A



fools rush in, but

Fourth system of musical notation including guitar staff and piano accompaniment.





I can't help fall - ing in



4° To Coda

love with you.



Like a ri - ver flows sure - ly to the sea,



dar - ling so it goes, some things



are meant to be.

*♠ Coda*



I can't help fall - ing in



love with you.

*Verse 2:*  
 Shall I stay,  
 Would it be a sin?  
 If I can't help  
 Falling in love with you.

*to middle*

*Verse 3:*  
 Take my hand,  
 Take my whole life too.  
 For I can't help  
 Falling in love with you.

*to middle*

*Verse 4:*  
 Take my hand,  
 Take my whole life too.  
 For I can't help  
 Falling in love with you.

*to Coda*

# Can't Take My Eyes Off You

Words & Music by Bob Crewe & Bob Gaudio

♩ = 124



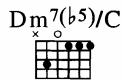
1. You're just too

good to be true,— can't take my eyes off— you.— You'd be like

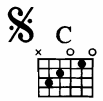
hea-ven to touch, I wan-na hold you so much.— At long last



love\_ has ar-rived and I thank God I'm a - live. You're just



too good. to be true, can't. take my eyes off\_ you. 2. Par-don the



way that I stare, (Verse 3 see block lyric) there's no - thing else to com - pare.



The sight of you leaves me weak, there are no

F Fm6

words left to speak. But if you feel like I feel, please let me

C D7/C

know that it's real. You're just too good to be true,

Dm7(b5)/C C

can't take my eyes off you.

Omit 2° Dm7 G7 C6



Musical notation for the first system, including treble and bass staves and piano accompaniment.

To Coda  $\oplus$



Musical notation for the second system, including lyrics: "I love you ba - by and if it's quite al - right, I need you".



Musical notation for the third system, including lyrics: "ba - by to warm the lone - ly night. I love you ba - by,".



Musical notation for the fourth system, including lyrics: "trust in me when I say, oh, pret - ty ba - by don't bring me".

down I pray, — oh, pret - ty ba - by — now that I've found this day, — and let me






love you — ba - by, let me love you. — *D.%. al Coda*

3. You're just


⊕ *Coda*





ba - by — and if it's quite al - right, — I need you ba - by — to warm the

lone - ly night. — I love you ba - by, — trust in me — when I say,













oh, pret - ty ba - - - by don't bring me down I pray, — oh, pret - ty



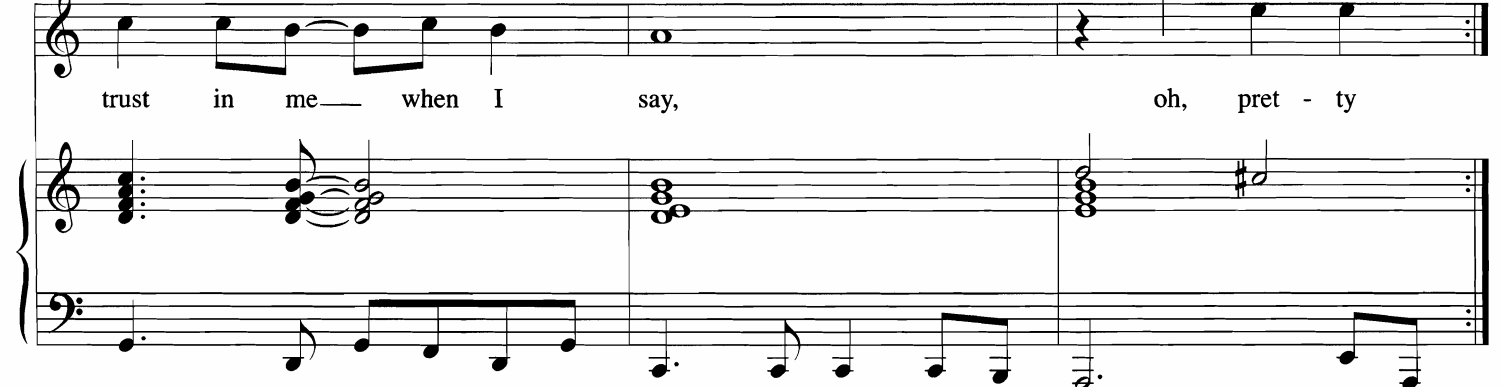
ba - by — now that I've found this day. — Oh, pret - ty ba - by, —



trust in me — when I say, oh, pret - ty

*Repeat to fade*


*Verse 3:*

You're just too good to be true  
 Can't take my eyes off you  
 You'd be like heaven to touch  
 I wanna hold you so much  
 At long last love has arrived  
 And I thank God I'm alive  
 You're just too good to be true  
 Can't take my eyes off you.

I love you baby *etc.*



# (They Long To Be) Close To You

Words by Hal David  
Music by Burt Bacharach

Moderato

Piano introduction in 4/4 time, marked *mf*. The music features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Why do birds why sud - den - ly ap - pear ev - 'ry  
all the boys in town fol - low

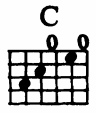
Chords: C9, F#m7 (susB), B

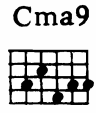
Vocal line with piano accompaniment. The piano part provides harmonic support with chords and a bass line. The vocal line includes a triplet of eighth notes at the end of the phrase.

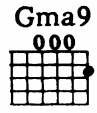
time you you are near? } Just like me \_  
all a round? }

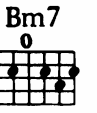
Chords: Bm7, Em7, Em, C, Cma9


Vocal line with piano accompaniment. The piano part features chords and a bass line. The vocal line includes a bracketed phrase and a final note with a fermata.



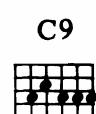


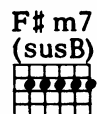


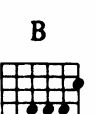


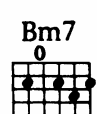



they long to be close to you. \_\_\_\_\_ Why do



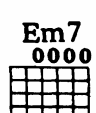


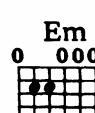


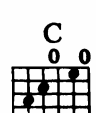


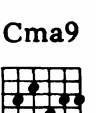


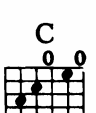
stars fall down from the sky ev-'ry time you walk by?\_

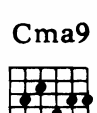















\_\_\_\_\_ Just like me \_\_\_\_\_ they long to be

Gma7



Bm7



G7



C



close to

you.

On the day that you were born the

an - gels got to - ge - ther — And de - ci - ded to cre - ate a dream come

true,

So they

sprink-led moon - dust in your hair — Of

Bm7



E9



Cma9



C6



Cma9

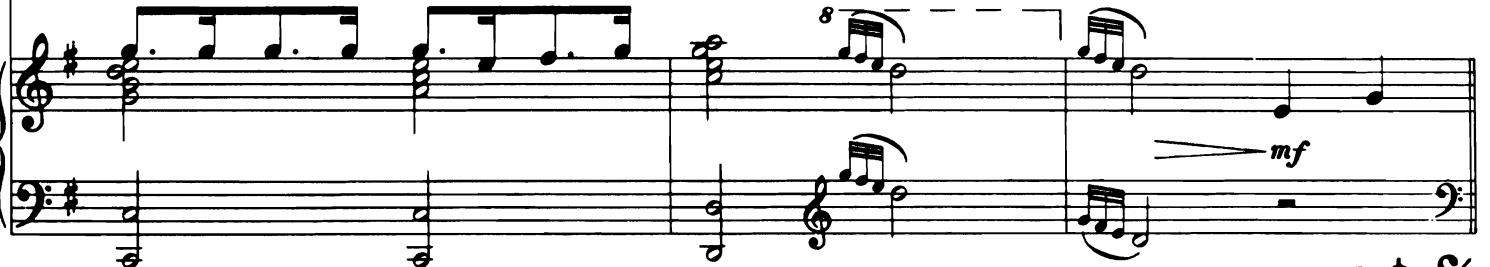
C6

D11



gold, and star-light in your eyes of blue.

That is



*D.S. al*

**Coda**

Bm7

Cma9



close to

you.

Ah



Gma7

G6



*repeat and fade*



Close to

you.



# Don't Let The Sun Catch You Crying

Words & Music by Gerard Marsden, Fred Marsden, Les Chadwick & Les Maguire

Original key: D $\flat$  major

$\text{♩} = 102$

Dmaj $^7$



Gmaj $^7$



Dmaj $^7$



Gmaj $^7$



The first system of music consists of four measures. The guitar part has a whole rest in each measure. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

Dmaj $^7$



Gmaj $^7$



Dmaj $^7$



Gmaj $^7$



The second system of music consists of four measures. The guitar part has a whole rest in each measure. The piano accompaniment continues with a steady bass line and chords. The vocal melody is written in the treble clef.

1. Don't let the sun catch you cry - in'.

Dmaj $^7$



Gmaj $^7$



A



The third system of music consists of four measures. The guitar part has a whole rest in each measure. The piano accompaniment continues with a steady bass line and chords. The vocal melody is written in the treble clef.

The night's the time for all your tears.

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Bm

F#

Bm

Your heart may\_ be bro - ken\_ to - night,\_\_\_\_\_ but to - mor - row in the

F#

Em

A

morn - ing light\_\_\_\_\_ don't let the sun\_\_\_\_\_ catch you

Dmaj7

Gmaj7

Dmaj7

Gmaj7

cry - in'\_\_\_\_\_

Dmaj7

Gmaj7

Dmaj7

Gmaj7

2. The night - time sha - dows\_\_\_\_\_ dis - ap - pear\_\_\_\_\_

3. It may be hard\_\_\_\_\_ to dis - co - ver\_\_\_\_\_

Dmaj7



Gmaj7



A



and with them go all your tears. For the  
 that you've been left for an - oth - er. But don't for-

Bm



F#



Bm



F#



morn - ing will bring joy for ev - 'ry girl and boy. So,  
 - get that love's a game and it can al - ways come a - gain. Oh,

Em



A



Dmaj7



To Coda ☐

— don't let the sun catch you cry - in'.  
 — don't let the sun catch you cry - in'.

Gmaj7



Dmaj7



Gmaj7



A



We know that

Bm



cry - in's not a bad thing,

Em



A



but stop your cry - in' when the birds sing.

⊕ Coda

Gmaj7



*D.S. al Coda*

Don't let the

Dmaj7



Gmaj7



Dmaj7



sun catch you cry - in', oh no. Oh, oh, oh.



# The First Cut Is The Deepest

Words & Music by Cat Stevens

Slowly, with a beat

G D C D G D C D

I would have

Detailed description: This system shows the first four measures of the song. Above the staff are guitar chord diagrams for G (7fr), D (5fr), C (3fr), D (5fr), G (7fr), D (5fr), C (3fr), and D (5fr). The piano accompaniment consists of a steady eighth-note pattern in the right hand and rests in the left hand.

G D C D G D C D








gi-ven you all\_ of my heart,\_ but there's some-one who's torn it a-part.\_ And she's ta-  
want you by\_ my side\_ just to help me dry the tears that I've cried.\_ And I'm

Detailed description: This system contains the first line of lyrics. The guitar chord diagrams and piano accompaniment continue from the previous system.

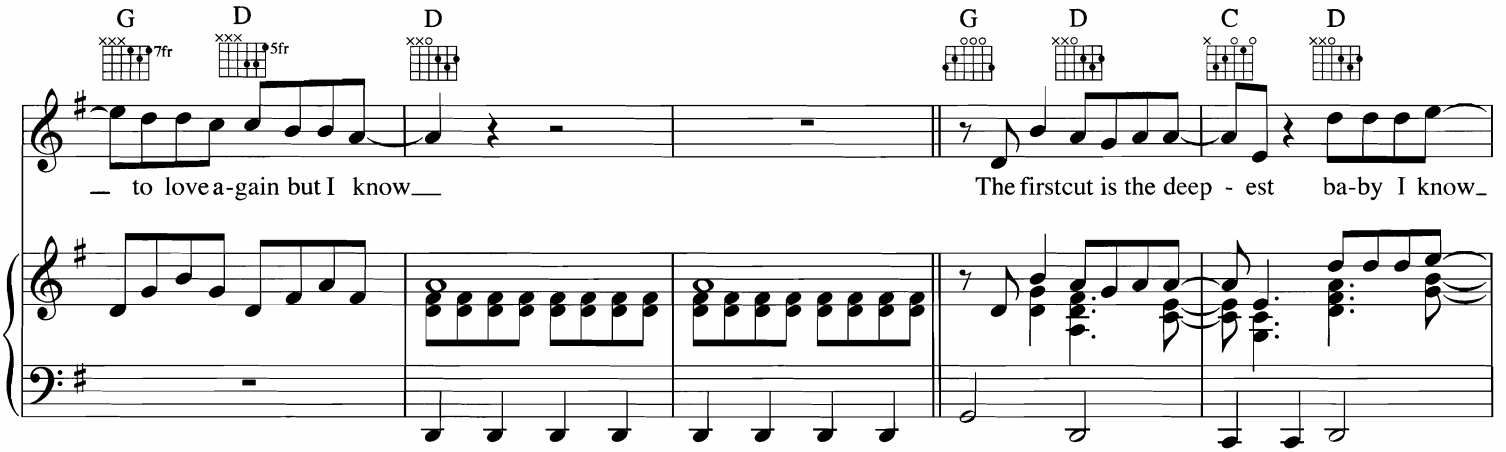
G D C D G C D C D







- ken al-most all that I've got,\_ but if you want, I'll\_ try\_ to love a-gain.)  
sure gon-na give you a try,\_ and if you want, I'll\_ try\_ to love a-gain.) Ba-by,I'll try

Detailed description: This system contains the second line of lyrics. The guitar chord diagrams and piano accompaniment continue.

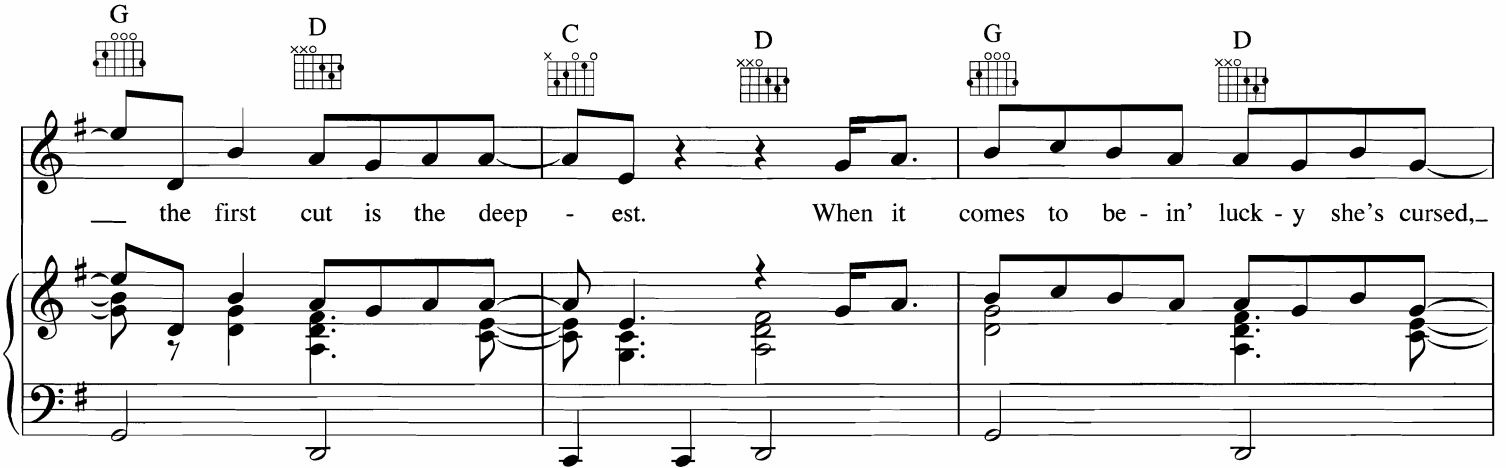
G  7fr D  5fr D  G  D  C  D 






— to love a-gain but I know — The first cut is the deep - est ba-by I know \_



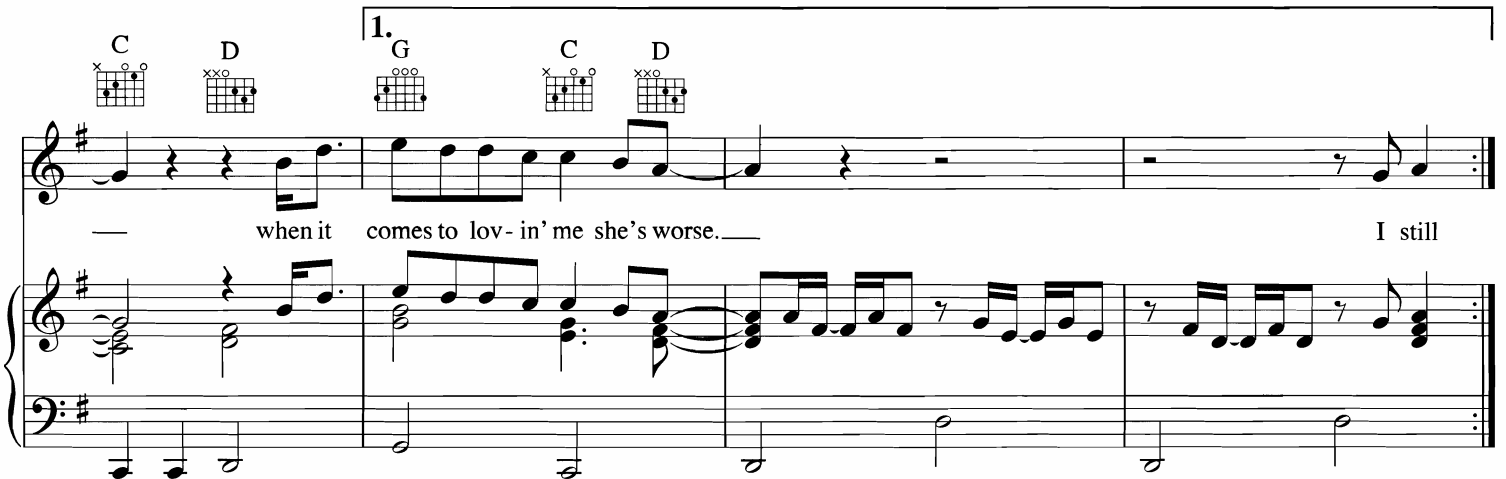
G  D  C  D  G  D 








— the first cut is the deep - est. When it comes to be - in' luck - y she's cursed, \_



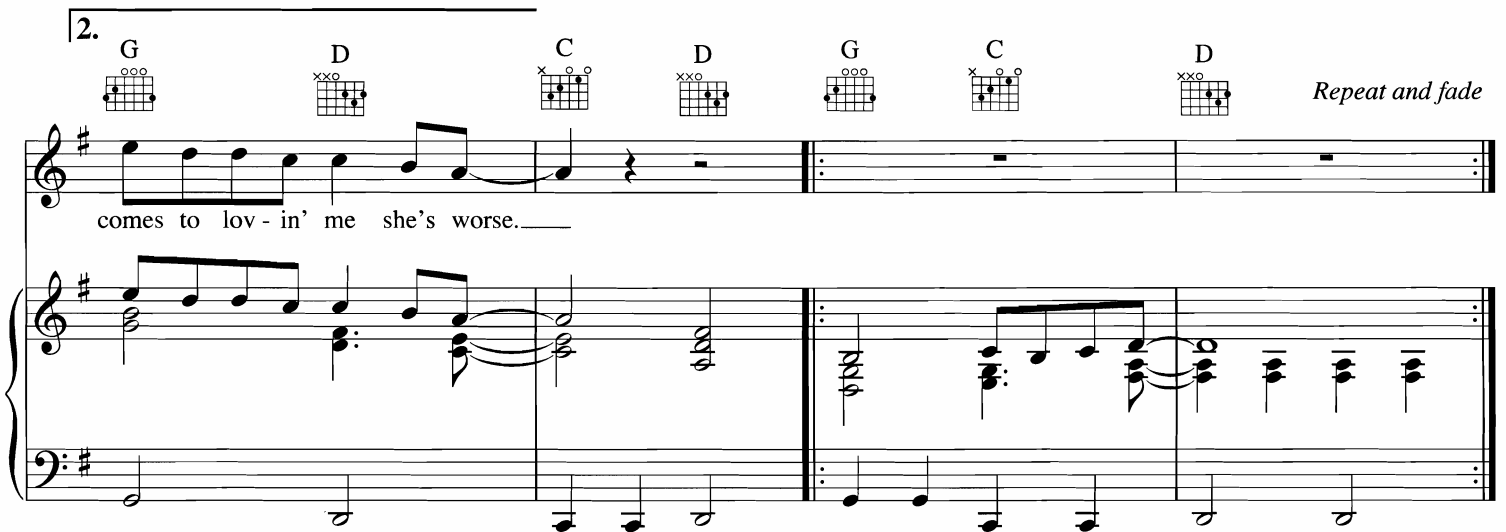
1. C  D  G  C  D 

— when it comes to lov - in' me she's worse. — I still



2. G  D  C  D  G  C  D  *Repeat and fade*

comes to lov - in' me she's worse. —



# Fly Me To The Moon (In Other Words)

Words & Music by Bart Howard

Slowly

The piano introduction is in 3/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. Dynamics include *mf* and *rall.*

Chord diagrams for the first system:

- C:
- G7:
- C6:
- G7(b9):
- C:

Po - ets of - ten use ma - ny words to say a

The musical notation shows the vocal line and piano accompaniment for the first line of lyrics. The piano part includes a *p a tempo* marking.

Chord diagrams for the second system:

- Am7:
- Dm7:
- G7:
- Dm:
- A7aug:
- A7:

sim - ple thing. It takes thought and

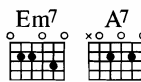
The musical notation shows the vocal line and piano accompaniment for the second line of lyrics. The piano part continues with a steady bass line and chords.



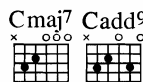
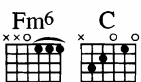
time and rhyme to make a poem sing. With



music and words I've been playing, for you I have



written a song, to be sure that you'll know what I'm



saying I'll translate as I go along.

Slowly and tenderly

CHORUS



Fly me to the moon, and let me play a-mong the stars; let me see what



spring is like on Ju - pi - ter and Mars. In oth - er words: hold my



hand! In oth - er words: dar - ling kiss me!



Fill my heart with song, and let me sing for - ev - er more;

BOOGIEWOOGIE, RU

F Dm6 E7 Am A7 Dm Dm7

you are all I long for all I wor - ship and a - dore. In oth - er words:

**1.**  
G7 Dm7 G7 Gm6 A7 Amaj7 Dm7 G7

please be true! in oth - er words: I love

**2.**  
C E7 Cmaj7 Cadd9 F6

you! true! In oth - er words:

G7 G7(b9) C Am Dm7 G7 C

I love you!

*poco rit.* *mf a tempo cresc.* *rit. e dim.*

# Go Now

Words & Music by Larry Banks & Milton Bennett

Free time

N.C.

1. We've \_\_\_\_\_ al - rea - dy said \_\_\_\_\_

$\text{♩} = 96$

$A^b$   
fr4

$A^b/G$

$Fm7$

$Fm$

$Fm/E^b$

good - bye \_\_\_\_\_

(Verse 2 see block text)

$D^b$

$B^bm7$

$E^b$   
fr3

$Fm$

$E^b/G$   
fr3

and since you've got to go oh, — you had bet - ter

go now, \_\_\_\_\_ go now, go

now, go now, \_\_\_\_\_

'fore you see me \_\_\_\_\_ cry \_\_\_\_\_ and

I don't want you to tell me, \_\_\_\_\_



**Cm/G** **Cm** **Cm/G** **Fm**

just what you in - tend to do now. Cos

**Fm/C** **Fm**

how ma - ny times have to tell you, darl - in', darl - in', darl - in', darl - in', darl -

**Fm/C** **Cm** **Cm/G**

- in', I'm still in love, still in love— with

**Bbm7** **1. Eb** **2.**

you now. 2. We've al - rea - dy said

2.



Go, — go — now, — go —

Fm



now, — ooh, ooh, ooh, — now, —

*Repeat ad lib. to fade*

4

'fore your tears — start to fall. — I think you bet - ter

**Verse 2:**

We've already said, so long  
 I don't want to see you go  
 But boy you had better  
 Go now, go now  
 Go now, go now  
 Don't you even try

**Bridge 2:**

To tell me that you really don't  
 Want to see it in this way now.  
 Don't you know  
 If you really meant what you said  
 Darlin', darlin', darlin'  
 I wouldn't have to keep on begging you  
 Begging you, begging you  
 Begging you to stay.

Go now etc.

# God Only Knows

Words & Music by Brian Wilson & Tony Asher

$\text{♩} = 116$  ( $\text{♩} = \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$ )

A



E/G#



A



E



A



E/G#



F#m7



A/E



B/F#



C/G



D/A

Bm<sup>6</sup>

F#m



1. I may not always love you, but long as there are...  
(Verses 2 & 3 see block lyric)




B/A




E/B

Cdim<sup>7</sup>




... stars above you, you never need to doubt it.

E/B  3  3 

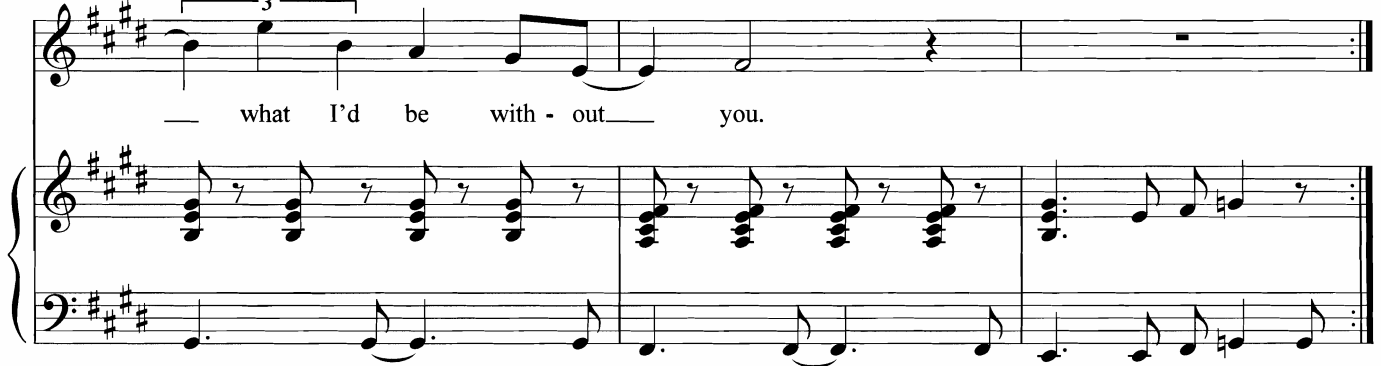
I'll make you so \_\_\_\_\_ sure a - bout it. God on - ly knows\_







*To Coda*  $\Phi$


E/G#  3  **1.**  
E 





\_\_\_\_\_ what I'd be with - out \_\_\_\_\_ you.




**2.**




A/E   N.C.   N.C.




G/D    




Ah, \_\_\_\_\_ ah, \_\_\_\_\_ Do do do do do do




E/D  A/E  Fdim7 



do. Ba ba ba ba ba ba, ba ba, ba ba ba ba, ba ba




A/E  D#m7(b5)  D 



ba, ba ba, ba ba, ooh. And God on - ly knows —




A/C#  Bm7  *D.S. al Coda*

— what I'd be with - out — you. —



*Coda*  F#m7 

— you. —



E/G#  A  E/G# 

— And God on - ly knows — what I'd be with - out —



F#m7 E/G# A

God on - ly knows\_ what I'd be with - out\_ you.  
 you. God on - ly knows\_

E/G# F#m7 F#m7

— what I'd be with - out\_ God on - ly know\_ what I'd be with - out\_ you.  
 you.

A E/G# F#m7 F#m7

you. God on - ly knows what I'd be with - out\_ you.  
 God on - ly knows what I'd be with - out\_ you.

*Repeat ad lib. to fade*

*Verses 2 & 3*

If you should ever leave me,  
 Though life would still go on, believe me,  
 The world could show nothing to me,  
 So what good would living do me?  
 God only knows what I'd be without you.

# Crazy

Words & Music by Willie Nelson

Moderately

Piano introduction in E-flat major, 4/4 time. The melody features triplet eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked 'Moderately' and the dynamics are 'mf'.

E<sup>b</sup> C<sup>7</sup> F<sup>m</sup>

Cra - zy, — cra - zy for feel - in' so lone - ly; —

*mf*

Chord diagrams for E<sup>b</sup>, C<sup>7</sup>, and F<sup>m</sup> are provided above the staff.

B<sup>b</sup>7

I'm cra - zy, — cra - zy for feel - in' so

Chord diagram for B<sup>b</sup>7 is provided above the staff.

E<sup>b</sup> B<sup>b</sup>° F<sup>m</sup>7 B<sup>b</sup>7 E<sup>b</sup>

blue. I knew — you'd

Chord diagrams for E<sup>b</sup>, B<sup>b</sup>°, F<sup>m</sup>7, B<sup>b</sup>7, and E<sup>b</sup> are provided above the staff.

C7 Fm

love me as long as you want-ed, and then

Bb7 Eb Ab

some-day you'd leave me for some - bod - y new.

Eb Bbm C° Eb7 Ab

Wor - ry, why do I let my - self

Eb F7

wor - ry; Won - d'rin'





Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

what in the world did I do.

Musical staff with treble and bass clefs. It contains a piano accompaniment with a triplet of eighth notes in the treble and a bass line.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

Cra - zy for think - ing that my love could hold you,

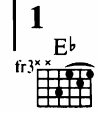
Musical staff with treble and bass clefs. It contains a piano accompaniment with a triplet of eighth notes in the treble and a bass line.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

I'm cra - zy for try - in', cra - zy for cry - in' and I'm

Musical staff with treble and bass clefs. It contains a piano accompaniment with a triplet of eighth notes in the treble and a bass line.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

cra - zy for lov - in' you. you.

Musical staff with treble and bass clefs. It contains a piano accompaniment with a triplet of eighth notes in the treble and a bass line.

# Here, There And Everywhere

Words & Music by John Lennon & Paul McCartney

Freely

Moderately slow

G

Bm

B<sup>b</sup>

Am<sup>7</sup>

D<sup>7</sup>



To lead a bet - ter life\_\_\_\_\_ I need my love to be here.\_\_\_\_\_

G

Am<sup>7</sup>

Bm

C

G

Am<sup>7</sup>

Bm

C



Here, mak-ing each day\_ of the year,\_\_\_\_\_ chang - ing my life\_ with a wave\_\_\_\_\_

F<sup>#</sup>m<sup>7</sup>

B<sup>7</sup>

F<sup>#</sup>m<sup>7</sup>

B<sup>7</sup>

Em

Am



\_\_\_\_\_ of her hand.\_\_\_\_\_ No - bod - y can\_\_\_\_\_ de - ny\_\_\_\_\_ that there's some - thing there.\_\_\_\_\_

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Am7 D7 G Bm C G Am7

There, run - ing my hands through her hair,

Bm C F#m7 B7 F#m7 B7

both of us think - ing how good it can be. Some - one is speak - ing, but

Em Am Am7 D7 F7 Bb Gm

she does - n't know he's there. I want her ev - 'ry - where and if

Cm D7 Gm Cm D7

she's be - side me I know I need nev - er care. But to love her is to need her

G Am7 Bm C G

ev - 'ry - where, know - ing that love is to share;

Bm C F#m7 B7 F#m7 B7

each one be - liev - ing that love nev - er dies, watch - ing her eyes and hop -

Em Am 1. Am7 D7 F7 2. Am7 D7 F7 G Am7

ing I'm al - ways there. I want her I will be there and

Bm C G Am7 Bm C G

ev - 'ry - where, here, there and ev - 'ry - where.

# I Can't Stop Loving You

Words & Music by Don Gibson

Easy Swing ♩=79

F7 F7#5 Bb

(I can't stop lov - ing you), I've made up my mind, \_

F Fmaj7 F6 C7 Gm7 C7

to live in me - mo - ries of the lone - some

F F7 F7#5 Bb

time. (I can't stop want - ing you).

F Fmaj7 F6 C7

It's use-less to say, so I'll just live my life

Gm7 C7 F Bb/F F

in dreams of yes - ter - days. Those hap - py

F F7 Bb

hours that we once knew, though long a-go

F F7 C7

they still make me blue. They say that

F F7 B<sup>b</sup>

time heals a bro - ken heart, — but time has stood

F C7 F B<sup>b</sup>/F F7 F7#5

still, — since we've been a - part. — (I can't stop

B<sup>b</sup> F

lov - ing you), I've made up my mind, —

Fmaj7 F<sup>6</sup> C7 Gm7 C7 F

to live in me - mo - ries — of the lone - some time.

F7 F7#5 B<sup>b</sup>

(I can't stop want - ing you). It's use - less to

F Fmaj7 F6 C7

say, \_\_\_\_\_ so I'll just live my life \_\_\_\_\_

Gm7 C7 F B<sup>b</sup>/F F

in dreams of yes - ter - days. \_\_\_\_\_ (Those hap - py

F F7 B<sup>b</sup>

hours that we \_\_\_\_\_ once knew, though long a -



F C7

- go, \_\_\_\_\_ still make me blue. They say \_\_\_\_\_ that

F F7 Bb

time heals a bro - ken heart, but time has stood

F C7 F Bb F7 F7#5

still since we've been a - part. I can't stop

Bb F

lov - ing you), I said I've made up my mind \_\_\_\_\_

Fmaj7



F6



C7



Gm7



C7



F



to live in me - mo - ries all the lone - some time.

F7



F7#5



Bb



(I can't stop want - ing you). It's use - less to

F



F6



C7



rall.

say, so I'll just live my life

F



Bb/F



F



of dreams of yes - ter - days.

# I Close My Eyes And Count To Ten

Words & Music by Clive Westlake

$\text{♩} = 112$

B<sup>b</sup>m



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



Cdim



Fsus<sup>4</sup>



F



B<sup>b</sup>m



B<sup>b</sup>m/A<sup>b</sup>



E<sup>b</sup>m/G<sup>b</sup>

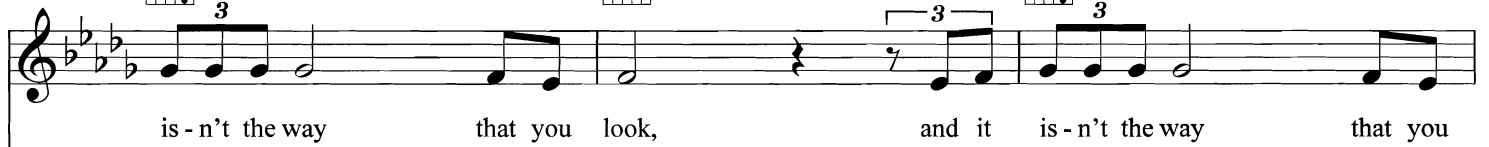


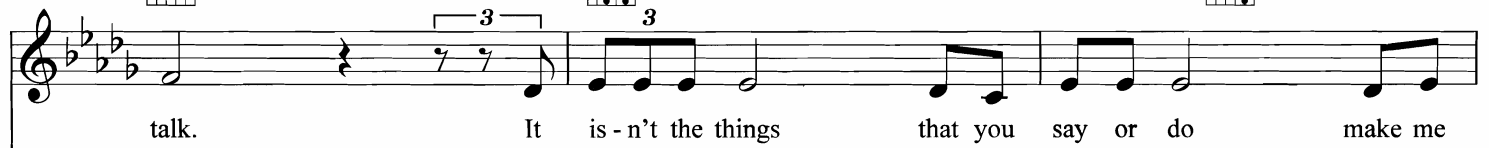
Fsus<sup>4</sup>



F



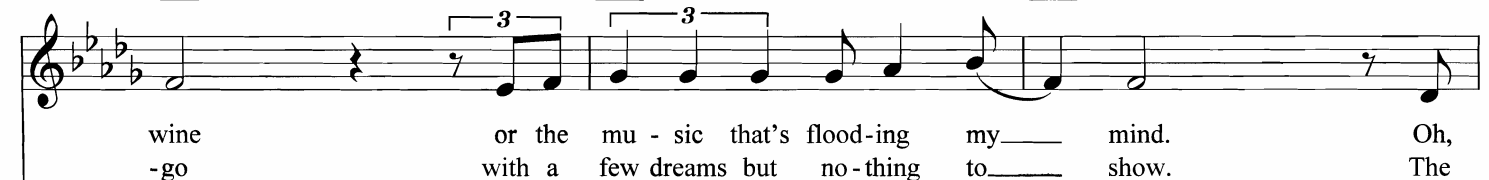
E<sup>b</sup>m/B<sup>b</sup>B<sup>b</sup>mE<sup>b</sup>m/B<sup>b</sup>

B<sup>b</sup>mE<sup>b</sup>m/G<sup>b</sup>E<sup>b</sup>m

F

B<sup>b</sup>mE<sup>b</sup>m/B<sup>b</sup>

(8) — —

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

E<sup>b</sup>m/G<sup>b</sup>E<sup>b</sup>mCm<sup>7b5</sup>

nev - er be - fore have I been so sure, you're the some - one I dreamed I would  
world was a place with a frown on it's face and to - mor - row was just I don't

F

B<sup>b</sup>

— find. ————— It's the way you make me feel  
— know. ————— But the way you make me feel

E<sup>b</sup>

F

B<sup>b</sup>




— the mo - ment I — am close to you. ————— It's a  
— the mo - ment I — am close to you, ————— makes to -

E<sup>b</sup>

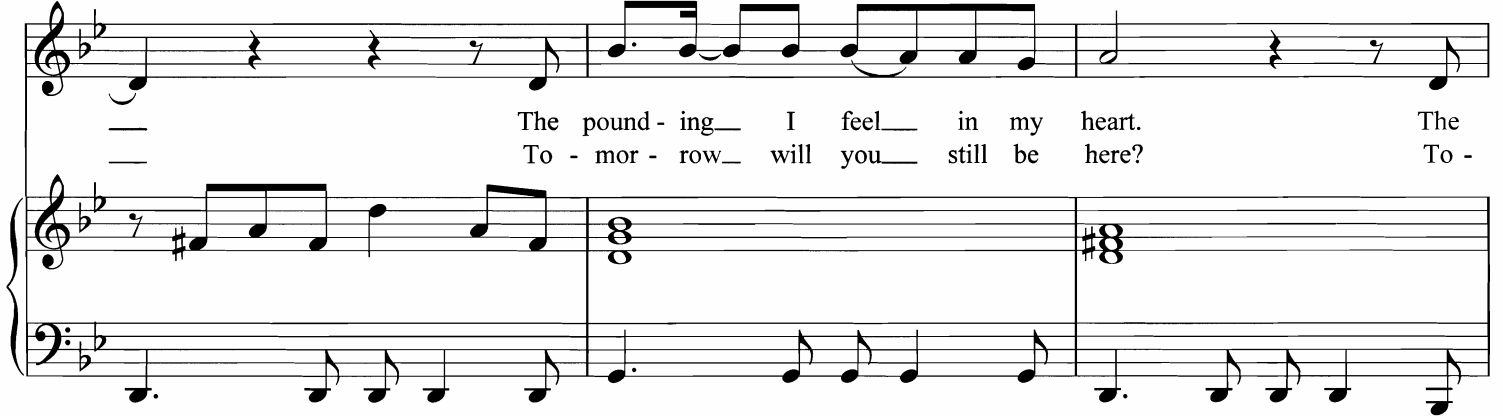
F






feel - ing so un - real, ————— some - how I can't be - lieve it's true.  
- day seem so un - real, ————— some - how I can't be - lieve it's true.


**D**  **Gm**  **D** 




The pound - ing I feel in my heart. The  
 To - mor - row will you still be here? To -




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





hop - ing that we'll nev - er part. I can't be - lieve this is  
 -mor - row will come but I fear that what is hap - pening to



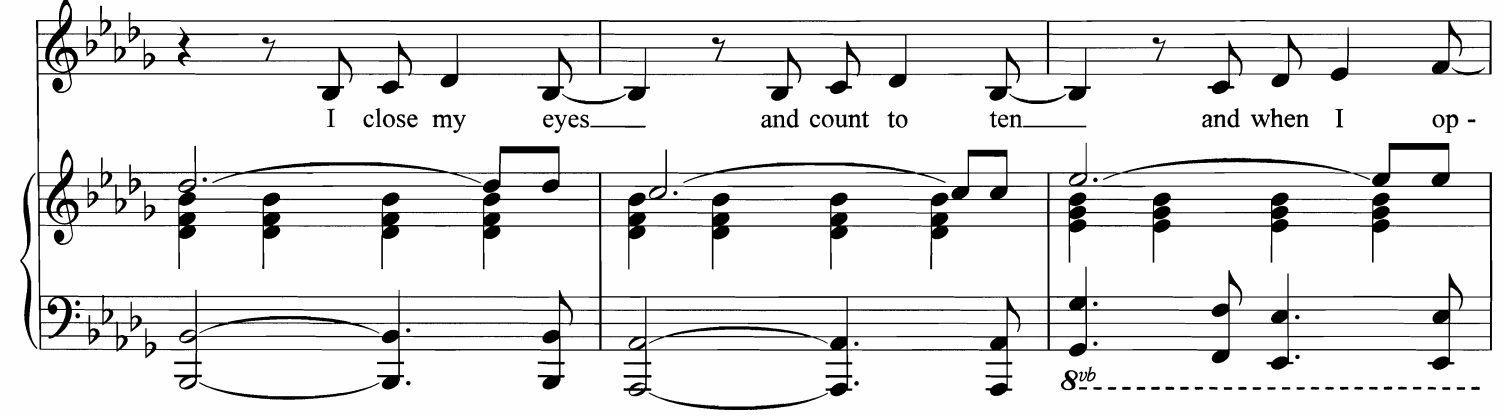
**F<sup>#</sup>**  **A<sup>b</sup>**  **B<sup>b</sup>** 

real - ly hap - pening to me. }  
 me is on - ly a dream. }



**B<sup>b</sup>m**  **B<sup>b</sup>m/A<sup>b</sup>**  **E<sup>b</sup>m/G<sup>b</sup>**  **E<sup>b</sup>m** 

I close my eyes and count to ten and when I op -



Fsus<sup>4</sup>
F
B<sup>b</sup>m
B<sup>b</sup>m/A<sup>b</sup>

- en them you're\_ still here. I close my eyes\_ and count a - gain,\_

(8)

E<sup>b</sup>m/G<sup>b</sup>
E<sup>b</sup>m
1. Fsus<sup>4</sup>
F

I can't be - lieve\_ it, but you're\_ still\_ here. 2. We were

8<sup>vb</sup>

2. Fsus<sup>4</sup>
F
B<sup>b</sup>m

it, but you're still\_ here. I close my eyes\_

8<sup>vb</sup>

B<sup>b</sup>m/A<sup>b</sup>
E<sup>b</sup>m/G<sup>b</sup>
E<sup>b</sup>m
Fsus<sup>4</sup>
F

and count to ten\_ and when I op - en them you're still\_

8<sup>vb</sup>

*Repeat ad lib. to fade*

# I Say A Little Prayer

BOOGIEWOOGIE.RU

Words by Hal David. Music by Burt Bacharach

F#m

Bm7

Musical notation for the first system, including guitar chord diagrams for F#m and Bm7.

E

A

D

C#7

Musical notation for the second system, including guitar chord diagrams for E, A, D, and C#7.

F#m7

Bm7

1. The mo - ment I wake up be - fore I put  
(Verse 2 see block lyric)

Musical notation for the third system, including guitar chord diagrams for F#m7 and Bm7, and the lyrics "1. The moment I wake up before I put".

E

A

D

on my make - up I say a lit - tle prayer for you.

Musical notation for the fourth system, including guitar chord diagrams for E, A, and D, and the lyrics "on my make-up I say a little prayer for you."

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C#7 F#m7 Bm7

While comb - ing my hair now

R.H.



E A

and won - d'ring what dress to wear now. I



D C#7

say a lit - tle prayer for you. For -



D E9 C#m7 F#m7 G6 A A9

ev - er, for - ev - er you'll stay in my heart and I will love you for -



ev - er and ev - er we nev - er will part, oh



how I'll love you, to - geth - er, to - geth - er, that's



how it must be. To live with - out you would

1. Smoothly



on - ly mean heart - break for me.

2. Smoothly



me. My dar - ling be -






lieve me, for me there is no one



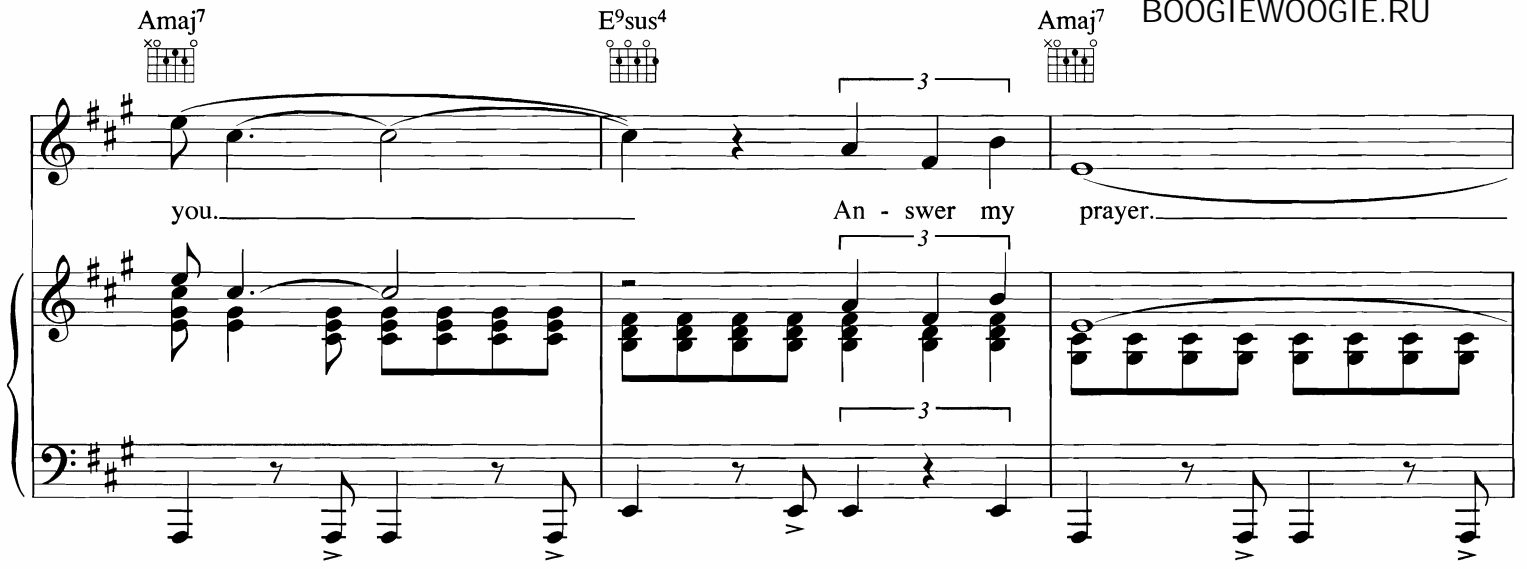
but you. Please love me





too. I'm in love with

Amaj7  E<sup>9</sup>sus4  Amaj7 

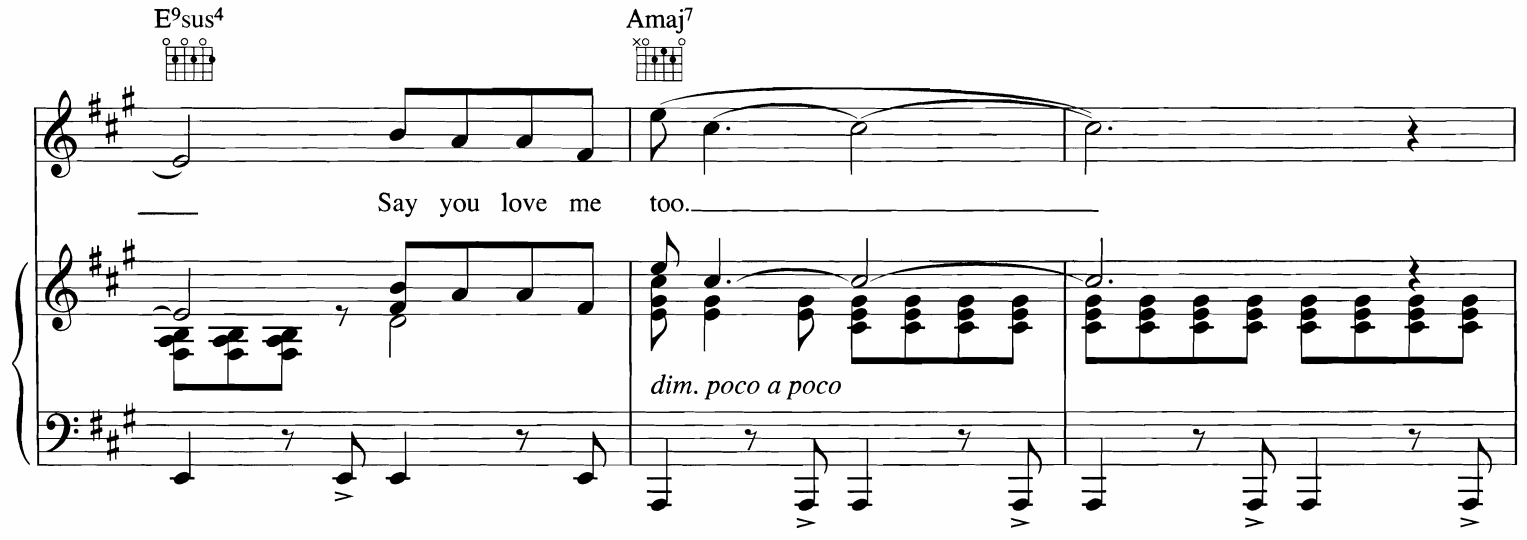
you. An - swer my prayer.





E<sup>9</sup>sus4  Amaj7 

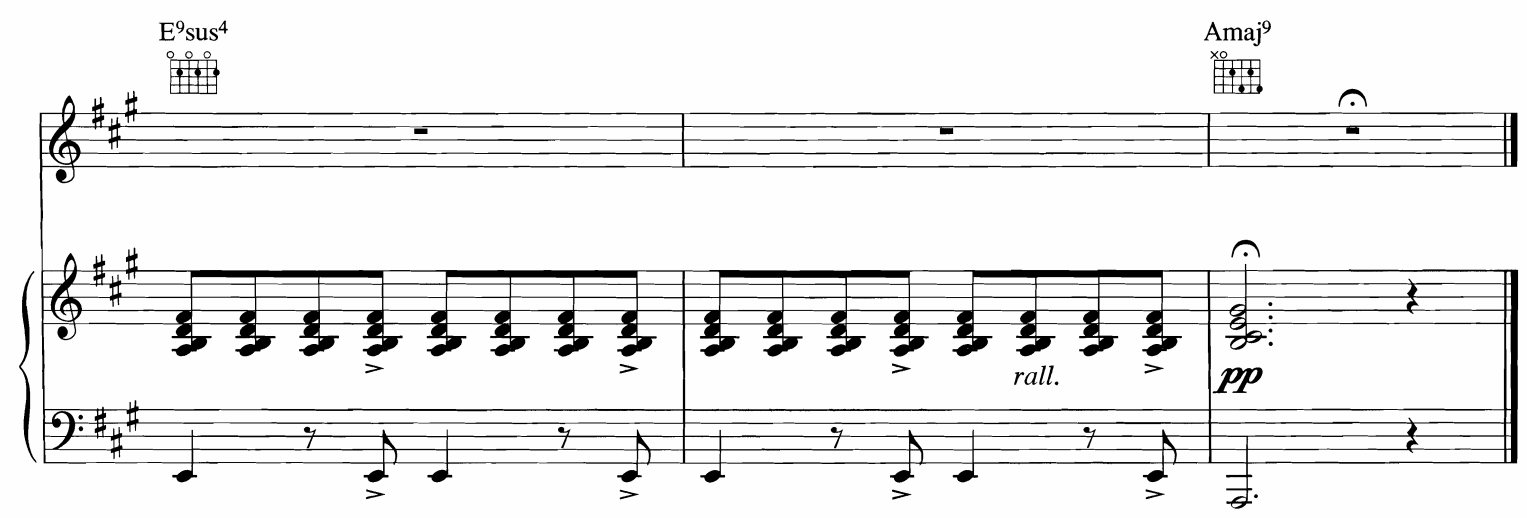
Say you love me too.

*dim. poco a poco*



E<sup>9</sup>sus4  Amaj<sup>9</sup> 

*rall.* **pp**



Verse 2:  
 I run for the bus, dear.  
 While riding, I think of us dear.  
 I say a little prayer for you.  
 At work I just take time,  
 And all through my coffee break time  
 I say a little prayer for you.

# I Left My Heart In San Francisco

Words by Douglas Cross

Music by George Cory

Freely

The

love-li-ness of Pa-ris seems some-how sad-ly gay. The glo-ry that was Rome is

(recit)

of an-oth-er day. I've been ter-ri-bly a-lone and for-got-ten in Man-hat-tan;

— I'm go - ing home to my ci - ty by the bay. I left my

*rall.*

Slow, with a steady beat

**Chorus**
  
 heart in San Fran - cis - co,

high on a hill, it calls to

me. To be where lit - tle ca - ble cars

climb half-way to the stars, the morn- ing

fog may chill the air, I don't

care! My love was there in San Fran -

cis - co, a - bove the blue

and wind - y sea. When I come

home to you San Fran - cis - co,

your gold - en sun will shine for

1. 
 2.

me! I left my me!

rall.



# The Minute You're Gone

Words & Music by Jimmy Gateley

♩. = 88





The min - ute you're gone\_\_\_\_\_ I cry,



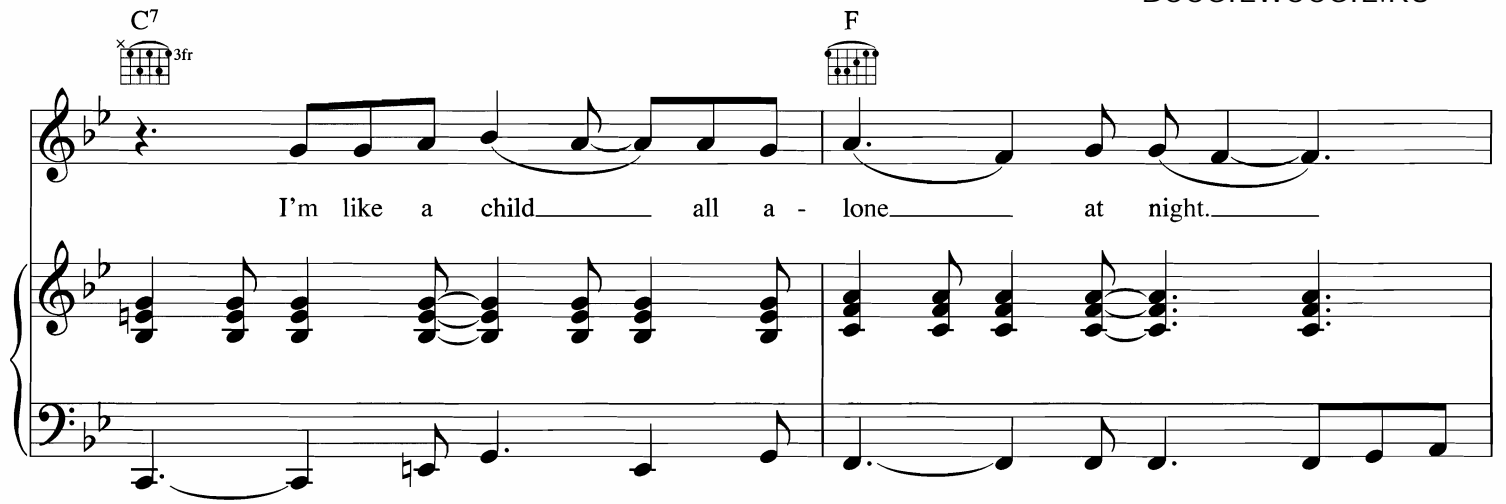
the min - ute you're gone\_\_\_\_\_ I die.





Be - fore you\_\_\_\_\_ walk out\_\_\_\_\_ of sight

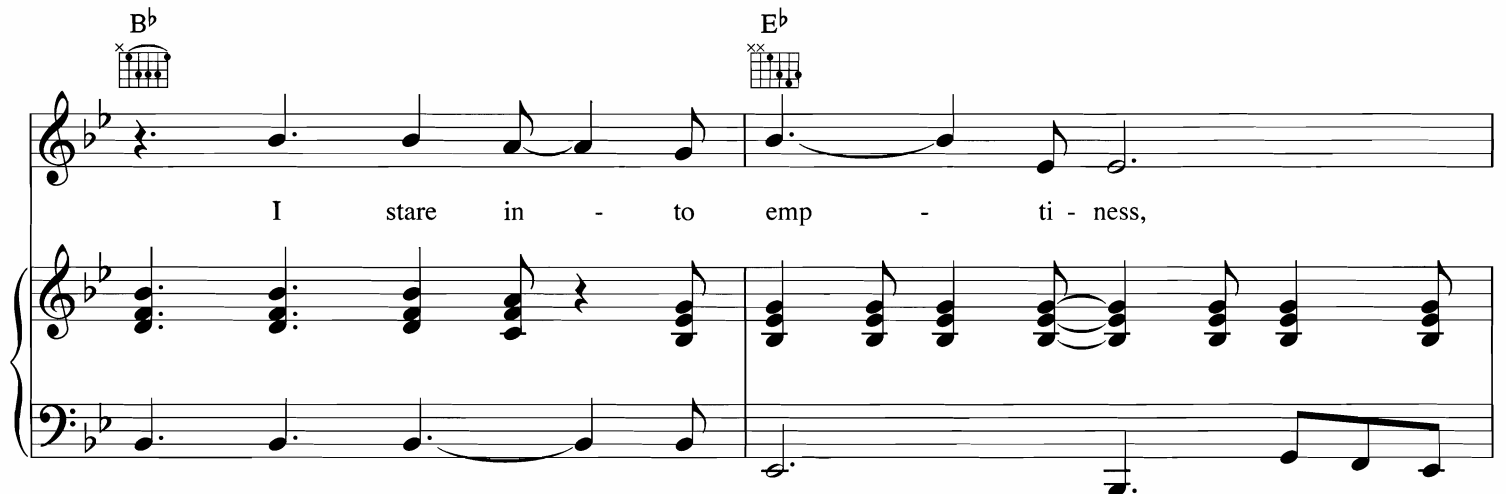
C7  3fr 



I'm like a child \_\_\_\_\_ all a - lone \_\_\_\_\_ at night. \_\_\_\_\_



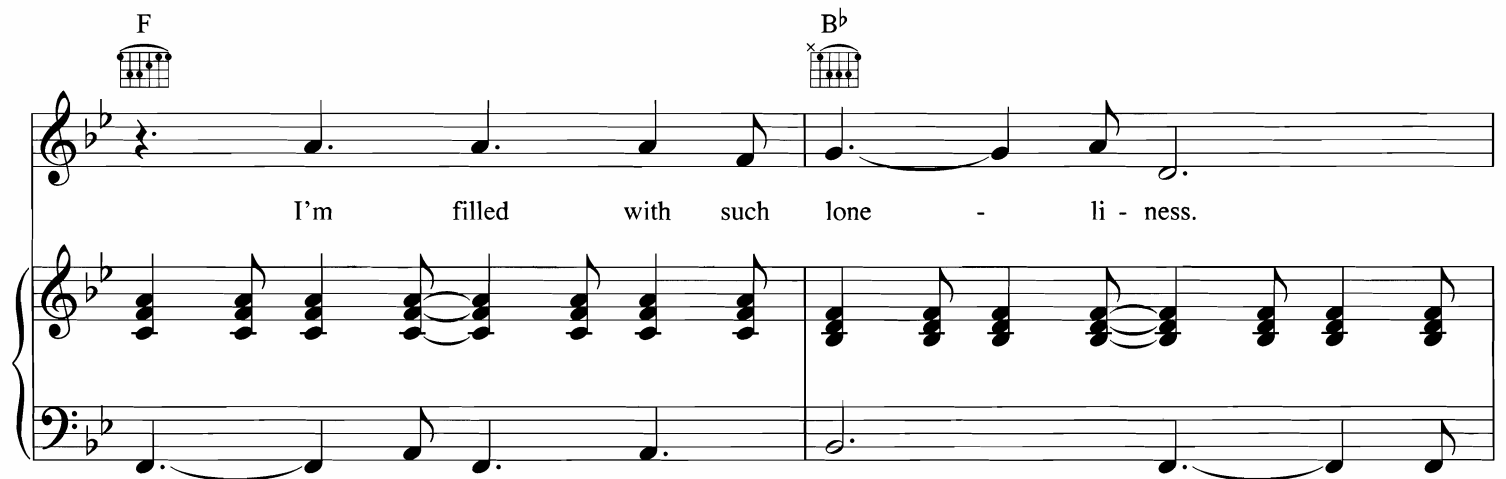
B $\flat$   



I stare in - to emp - ti - ness,



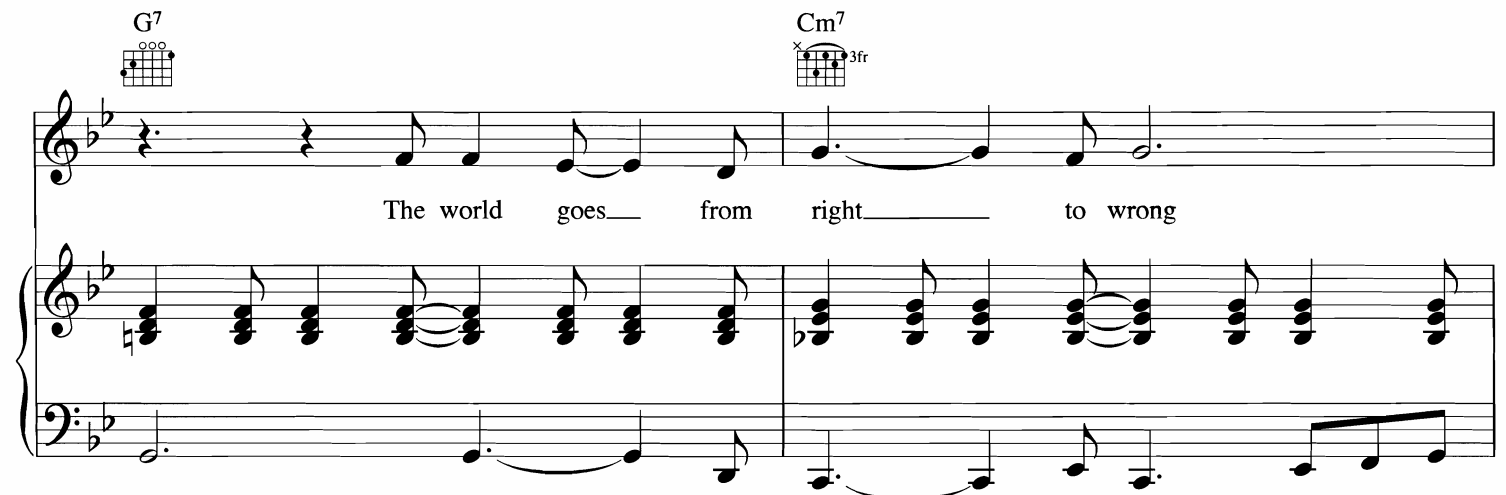
F  B $\flat$  

I'm filled with such lone - li - ness.



G7  Cm7  3fr

The world goes \_\_\_\_\_ from right \_\_\_\_\_ to wrong



F7 Bb7 Eb Dm Cm

the min - ute you're\_ gone.

3

Bb F

The min - ute you're gone\_\_\_\_\_ I see

Bb

how lone - ly a man\_ I'd\_ be. My life would\_ be

Gm C7 F7

oh,\_\_\_\_\_ so blue\_\_\_\_\_ if I\_\_\_\_\_ could-n't be\_\_\_\_\_ with you.\_\_\_\_\_

B $\flat$ 7 B $\flat$  E $\flat$  F

The min - ute you're gone I pray, the min - ute you're

B $\flat$  G7 Cm7 3fr

To Coda  $\Phi$

gone I say; please don't stay a - way too long.

F7 B $\flat$  E $\flat$  B $\flat$

D.S. al Coda

The min - ute you're gone. The min - ute you're

$\Phi$  Coda F7 Free time N.C. a tempo B $\flat$  E $\flat$  Dm Cm B $\flat$  3fr

The min - ute you're gone.

# (Take A Little) Piece Of My Heart

Words & Music by Jerry Ragovoy & Bert Berns

♩ = 76

E<sup>b</sup> A<sup>b</sup> B<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> B<sup>b</sup> A<sup>b6</sup>

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

1. Did - n't I make you feel\_ like you — were the on - ly man?\_

(Verse 2 see block lyric)

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

Did - n't I give you ev - 'ry - thing that a wo - man

B $\flat$ 

3

Cm

pos - si - bly

can?\_

(Oh,)

But with all

the love\_

I give you,

B $\flat$ D $\flat$ 

it's nev - er e - nough.

But I'm gon - na show you

ba - by\_

that a

B $\flat$ B $\flat$ 7B $\flat$ 9

wo - man can be tough.

So come

on,

come\_ on,

come on,\_

come\_ on in,

S

E $\flat$ B $\flat$ 

— take a - no - ther lit - tle piece of my

heart\_

now ba - by.

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

Break it, break a - no - ther lit - tle bit of my heart — now ho - ney.

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

Have a, have a - no - ther lit - tle piece of my heart — now ba - by.

*A<sup>b</sup>* *E<sup>b</sup>* *E<sup>b</sup>* *D.  $\text{X}$  to fade*

1. You know you've got it if it makes you feel good. 2. You're makes you feel good. Hey —

*Verse 2:*

You're out on the street (looking good)  
 And you know deep down in your heart that ain't right  
 And oh, you never hear me when I cry at night  
 I tell myself that I can't stand the pain  
 But when you hold me in your arms I say it again.

So come on *etc.*

# Somethin' Stupid

BOOGIEWOOGIE.RU

Words & Music by C. Carson Parks

♩ = 104

N.C.

F#m7



B



F#m7



B



E



(Male) } I  
(Female) }

E6



Emaj7



E



Emaj7



know I stand in line un - til you think you have the time to spend an



F#m7



B7



F#m7



B7



F#m7



B7



F#m7



ev-'ning with me, —

and if we go some place to dance I

B7



F#m7



B7



E



E6



know that there's a chance you won't be leav - ing with me. —

Emaj7



E6



E7



Bm7



E7



Bm7



Then af - ter-wards we drop in - to a qui - et lit - tle place and have a

A



C7



F#m7



B7



drink or two, —

and then I go and spoil it all — by

F#m7



B7



E



E6



Emaj7



E6



say - ing some - thin' stu - pid like, "I love you."\_ I can

see it in your eyes that you des - pise the same old lies you heard the

night be - fore,\_ and though it's just a line to you,\_ to

me it's true and nev - er seemed so right be - fore... I

E 7fr      E<sup>6</sup> 6fr      Emaj<sup>7</sup> 7fr      E<sup>6</sup> 6fr      Emaj<sup>7</sup> 7fr

prac - tise ev - 'ry day to find some cle - ver lines\_\_\_ to say to make the  
 (2° Instrumental until \*)

F#m<sup>7</sup> 9fr      B<sup>7</sup> 7fr      F#m<sup>7</sup> 9fr      B<sup>7</sup> 7fr      F#m<sup>7</sup> 9fr

mean - ing come true,\_\_\_ but

B<sup>7</sup> 7fr      F#m<sup>7</sup> 9fr      B<sup>7</sup> 7fr      F#m<sup>7</sup> 9fr      B<sup>7</sup> 7fr

then I think I'll wait un - til the ev - 'ning gets late and I'm a

E 7fr      E<sup>6</sup> 6fr      Emaj<sup>7</sup> 7fr      E<sup>6</sup> 6fr      E 7fr      E<sup>7</sup> 7fr      Bm<sup>7</sup> 7fr

-lone with you.\_\_\_\_\_\* The time is right, your per - fume fills my

E<sup>7</sup> Amaj<sup>7</sup> A<sup>6</sup> C

head, the stars get red and, oh, the night's so blue, and

F#m<sup>7</sup> B<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup>

then I go and spoil it all by say - ing some - thin' stu - pid like, "I

1. E E<sup>6</sup> Emaj<sup>7</sup> E<sup>6</sup> 2. E

love you." love you."

C E C

I love you. I

*Repeat to fade*

# This Guy's In Love With You

Words by Hal David  
Music by Burt Bacharach

Eb 3fr  
 Abmaj7

Eb 3fr  
 Abmaj7

Eb 3fr  
 Abmaj7

You see — this guy, — this guy's in love with you..

Dbmaj7   
 Eb 3fr  
 Abmaj7

— Yes, I'm — in love. — Who

G7sus4 G<sup>9</sup> G<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>m<sup>7</sup>

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

E<sup>b</sup>9sus4 E<sup>b</sup>7 A<sup>b</sup>maj7 A<sup>b</sup>m6

I can tell we know each oth - er ver - y well. How

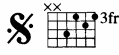
Gm<sup>7</sup> Cm<sup>7</sup> Fm<sup>9</sup>

can I show you I'm glad I

B<sup>b</sup>9sus<sup>4</sup>



E<sup>b</sup>



A<sup>b</sup>maj<sup>7</sup>



got to know you? 'Cause I've heard some talk. They

*2nd time fade out within ten measures*

D<sup>b</sup>maj<sup>7</sup>



E<sup>b</sup>



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

A<sup>b</sup>maj<sup>7</sup>



G<sup>7</sup>sus<sup>4</sup>



G<sup>9</sup>



G<sup>7</sup>



Cm<sup>7</sup>



and what I'd do to make you mine.

B<sup>b</sup>m7E<sup>b</sup>9sus4E<sup>b</sup>7A<sup>b</sup>maj7

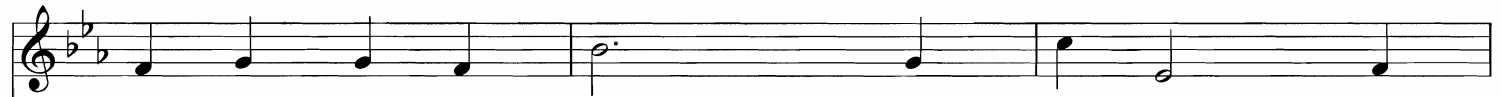
Tell me now, — is it so? Don't let me be the

A<sup>b</sup>m6

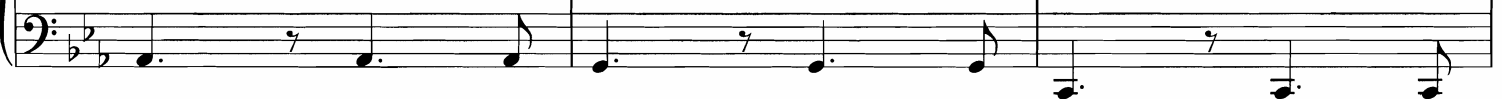
Gm7



Cm7



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



Fm9

B<sup>b</sup>9sus4E<sup>b</sup>**Majestically**A<sup>b</sup>maj7

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





E<sup>b</sup> A<sup>b</sup>maj<sup>7</sup>

I want your love.

E<sup>b</sup> Dm<sup>7</sup> Cm<sup>7</sup> Cm<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup>

Say you're in love, in love with this

B<sup>b</sup> Bmaj<sup>7</sup> B<sup>b</sup>7 N.C.

guy. If not, I'll just die.

*D.S. for fade out*

# Until It's Time For You To Go

Words & Music by Buffy Sainte-Marie

Tune guitar down a semitone

♩ = 132

N.C.

A<sup>b</sup>

(A)



A<sup>b</sup>maj<sup>7</sup>/G

(Amaj<sup>7</sup>/G#)



1. You're not a dream, you're not an an - gel, you're a  
 (2.) dif - fe - rent worlds a - part. we're not

G<sup>b</sup>

(G)



F

(F#)



B<sup>b</sup>m

(Bm)



man. I'm not a queen, I'm a  
 the same. We laughed and played at the

B<sup>b</sup>m(maj<sup>7</sup>)

(Bm(maj<sup>7</sup>))



B<sup>b</sup>m<sup>7</sup>

(Bm<sup>7</sup>)



E<sup>b</sup>

(E)



wo - man. Take my hand. We'll make a  
 start like in a game. You could have

A<sup>b</sup>  
(A)

A<sup>b</sup>maj7/G  
(Amaj7/G#)

G<sup>b</sup>  
(G)

space in the lives that we'd planned.  
stayed out-side my heart but in you came.

F  
(F#)

B<sup>b</sup>m  
(Bm)

E<sup>b</sup>  
(E)

And here we'll stay un - til it's time for you to  
And here you'll stay un - til it's time for you to

1. A<sup>b</sup>  
(A)

E<sup>b</sup>/G  
(E/G#)

2. A<sup>b</sup>  
(A)

go. 2. Yes, we're go.

A  
(B<sup>b</sup>)

G<sup>b</sup>\*  
(G\*)

A<sup>b</sup>\*  
(A\*)

Don't ask why.

A  
(B<sup>b</sup>)



G<sup>b</sup>\*  
(G\*)



A<sup>b</sup>\*  
(A\*)



Don't ask how.

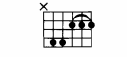
C<sup>7</sup>  
(C<sup>#</sup>7)



Fsus<sup>4</sup>  
(F<sup>#</sup>sus<sup>4</sup>)



Fm/C  
(F<sup>#</sup>m/C<sup>#</sup>)



Don't ask for - ev - er.

B<sup>b</sup>  
(B)



E<sup>b</sup>  
(E)



E<sup>b</sup>/F  
(E/F<sup>#</sup>)



E<sup>b</sup>/G  
(E/G<sup>#</sup>)

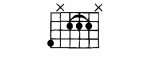


Love me now. This love of

A<sup>b</sup>  
(A)



A<sup>b</sup>maj<sup>7</sup>/G  
(A<sup>b</sup>maj<sup>7</sup>/G<sup>#</sup>)



G<sup>b</sup>  
(G)



mine had no be - gin ning, it has no end.

F  
(F#)



Bbm  
(Bm)



Bbm(maj7)  
(Bm(maj7))



I was an oak, — now I'm a wil - low. Now I can

Bbm7  
(Bm7)



Eb  
(E)



Ab  
(A)



bend. — And though I'll ne - ver in my

Abmaj7/G  
(Amaj7/G#)



Gb  
(G)



F  
(F#)



life see you a - gain. — Still, I'll

Bbm  
(Bm)



Eb  
(E)



Ab  
(A)



stay un - til it's time for — you to go.

A<sup>b</sup>maj<sup>7</sup>/G  
(A<sup>m</sup>aj<sup>7</sup>/G<sup>#</sup>)



A  
(B<sup>b</sup>)



G<sup>b</sup>\*  
(G\*)



Don't ask

A<sup>b</sup>\*  
(A\*)



A  
(B<sup>b</sup>)



why of me.

G<sup>b</sup>\*  
(G\*)



A<sup>b</sup>\*  
(A\*)



Don't ask how of me

C<sup>7</sup>  
(C<sup>#</sup>7)



Fsus<sup>4</sup>  
(F<sup>#</sup>sus<sup>4</sup>)



Don't ask for - ev - er of

Fm  
(F#m)



B<sup>b</sup>sus<sup>2</sup>  
(Bsus<sup>2</sup>)



B<sup>b</sup>  
(B)



me. Love me, love me now.

E<sup>b</sup>  
(E)



E<sup>b</sup>/F  
(E/F#)



E<sup>b</sup>/G  
(E/G#)



You're not a

A<sup>b</sup>\*\*  
(A\*\*)



A<sup>b</sup>maj<sup>7</sup>/G\*  
(Amaj<sup>7</sup>/G#\*)



G<sup>b</sup>\*  
(G\*)



dream, you're not an an - gel, you're a man.

F  
(F#)



B<sup>b</sup>m  
(Bm)



B<sup>b</sup>m(maj<sup>7</sup>)  
(Bm(maj<sup>7</sup>))



I'm not a queen, I'm a wo - man. Take my hand.

B<sup>b</sup>m<sup>7</sup>  
(Bm<sup>7</sup>)



E<sup>b</sup>  
(E)



A<sup>b</sup>\*\*  
(A\*\*)



We'll make a space in the lives\_

A<sup>b</sup>maj<sup>7</sup>/G\*  
(Amaj<sup>7</sup>/G#\*)



G<sup>b</sup>\*  
(G\*)



F  
(F#)



that we'd planned. And here we'll

Free time

B<sup>b</sup>m  
(Bm)



E<sup>b</sup>7  
(E7)



stay un - til it's time for you to

a tempo

A<sup>b</sup>  
(A)



A  
(B<sup>b</sup>)



G<sup>b</sup>\*  
(G\*)



A<sup>b</sup>\*  
(A\*)



go.



# Unchained Melody

Words by Hy Zaret  
Music by Alex North

Moderately slow

mp

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with quarter notes. The tempo is marked 'Moderately slow' and the dynamics are 'mp'.



voice (tenderly)



Oh, my love, my dar - ling, I've hun - gered for your

p

The first system of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The dynamics are 'mp' for the piano introduction and 'p' for the piano accompaniment.



touch a long, lone - ly time. \_\_\_\_\_ Time goes

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'touch a long, lone - ly time. \_\_\_\_\_ Time goes'.



by so slow - ly and time can do so much, Are you still

The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'by so slow - ly and time can do so much, Are you still'.

Bm



D



D7



G



D6



Em7



mine? \_\_\_\_\_ I need your love, \_\_\_\_\_ I need your love, \_\_\_\_\_

*mf poco rall.*

*a tempo*

Gmaj7



Am



D7



G



God speed your love \_\_\_\_\_ to me! \_\_\_\_\_

*poco rall.*

*a tempo*

C



*A little faster*

D



C



Bb



1. Lone - ly riv - ers flow \_\_\_\_\_ to the sea, \_\_\_\_\_ to the sea,  
2. Lone - ly moun - tains gaze \_\_\_\_\_ at the stars, \_\_\_\_\_ at the stars,

*poco accel.*

R.H.

R.H.

R.H.

C



D



G



To the o - pen arms \_\_\_\_\_ of the sea. \_\_\_\_\_  
Wait - ing for the dawn \_\_\_\_\_ of the day. \_\_\_\_\_

R.H.

C D C B<sup>b</sup>

Lone - ly riv - ers sigh, "Wait for me, wait for me"  
 All a - lone, I gaze at the stars, at the stars,

R.H. R.H. R.H.

C D G

I'll be com - ing home, wait for me!  
 Dream - ing of my love far a - way.

R.H.

G Em Cmaj7 D7 G

*As at first*

Oh, my love, my dar - ling, I've hun - gered for your touch a

*Tempo primo*  
*p*

Em D D7 G Em

long, lone - ly time. Time goes by so

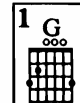


slow - ly and time can do so much, Are you still



mine? I need your love, I need your love,

*mf poco rall.* *a tempo*



God speed your love to me!

*poco rall.* *a tempo*



me!

*a tempo* *poco rit.*

# Words

Words & Music by Barry Gibb, Maurice Gibb & Robin Gibb

$\text{♩} = 82$

1. Smile, an ev - er - last - ing smile, a smile can bring you near to me.  
*(Verses 2 & 3 see block lyric)*



Don't ev - er let me find you gone cos that would bring a tear - to me.

2° Tacet






This world has lost its glo - ry, let's start a brand - new sto - ry



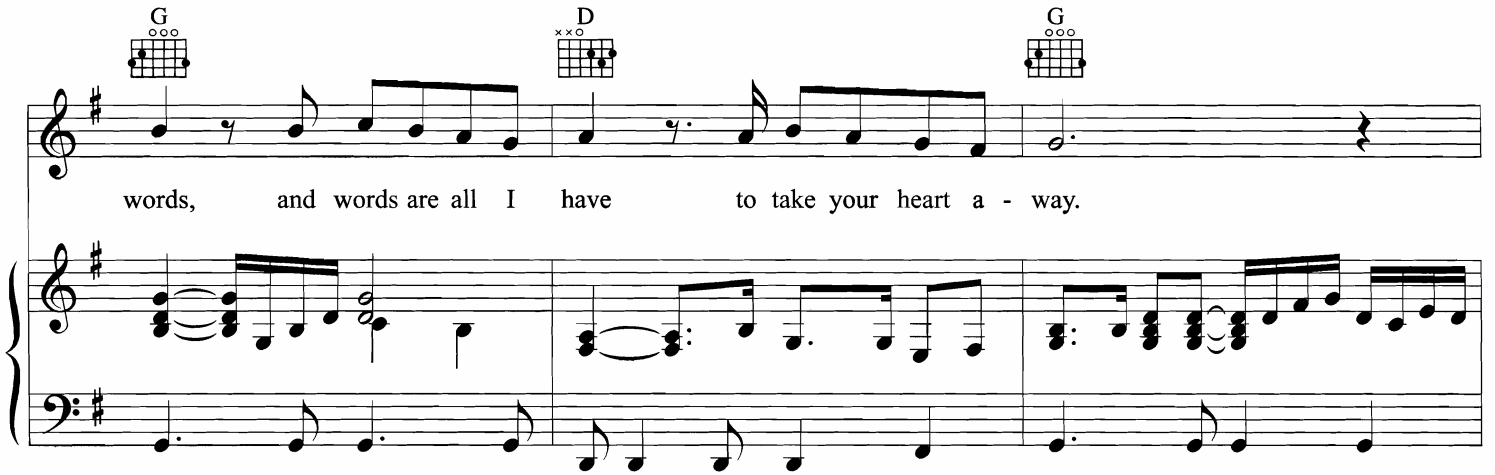
now, my love. You think that I don't ev - en





mean a sin - gle word I say. It's on - ly

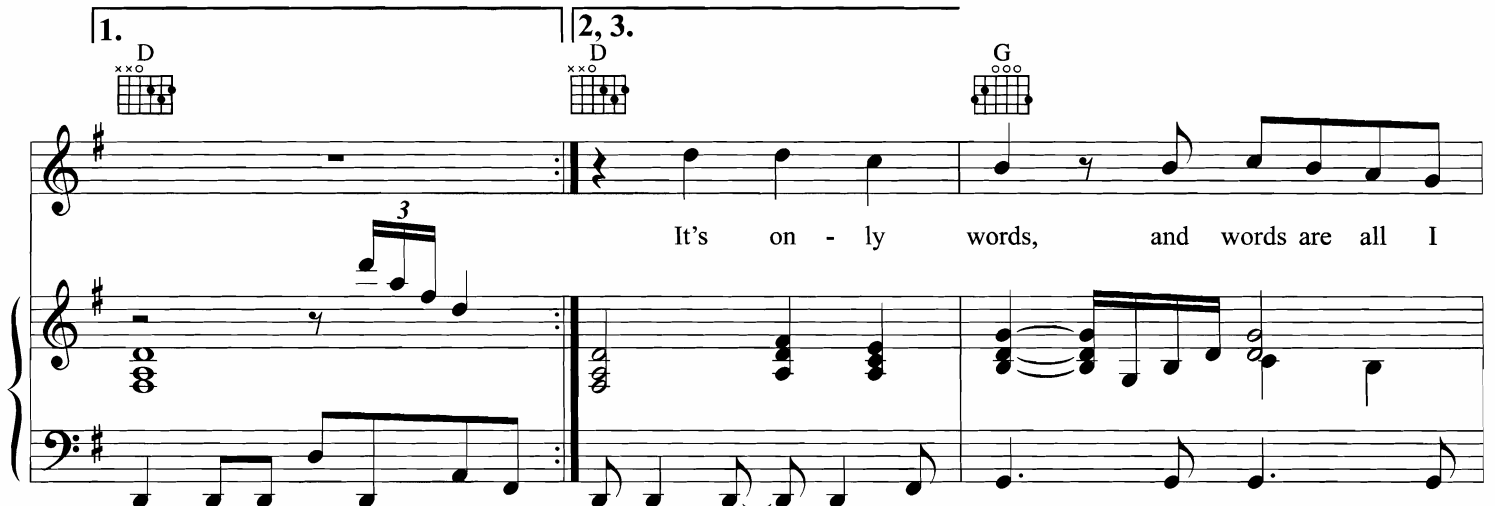
G  D  G 




words, and words are all I have to take your heart a - way.



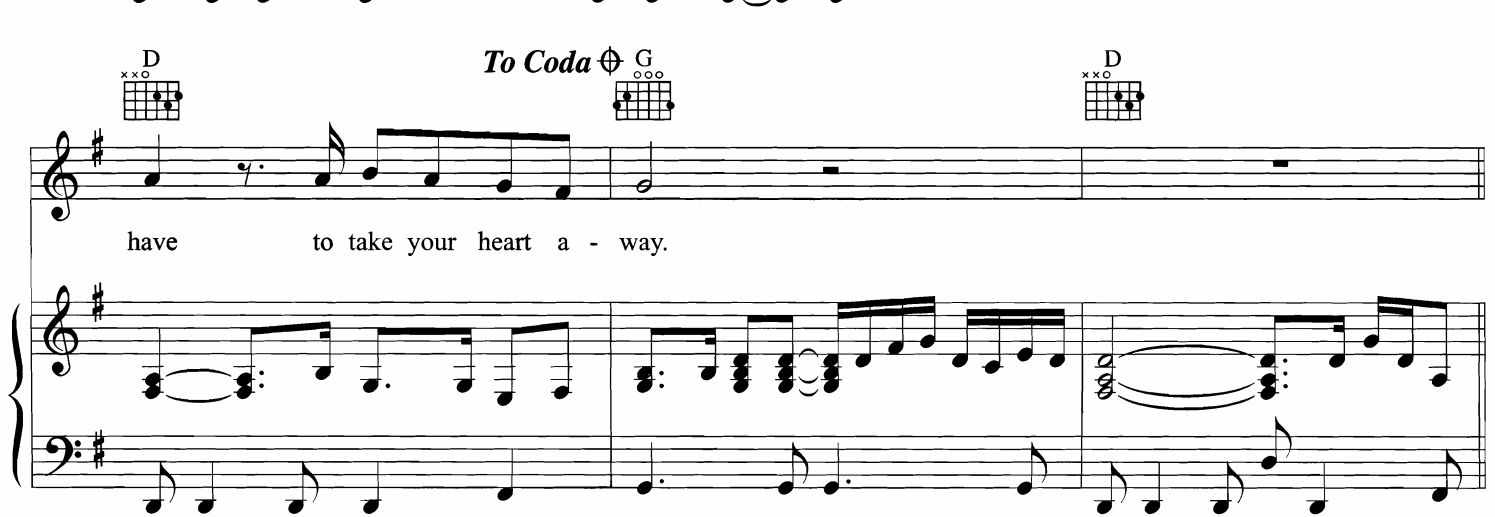
1.  2, 3.  G 



It's on - ly words, and words are all I



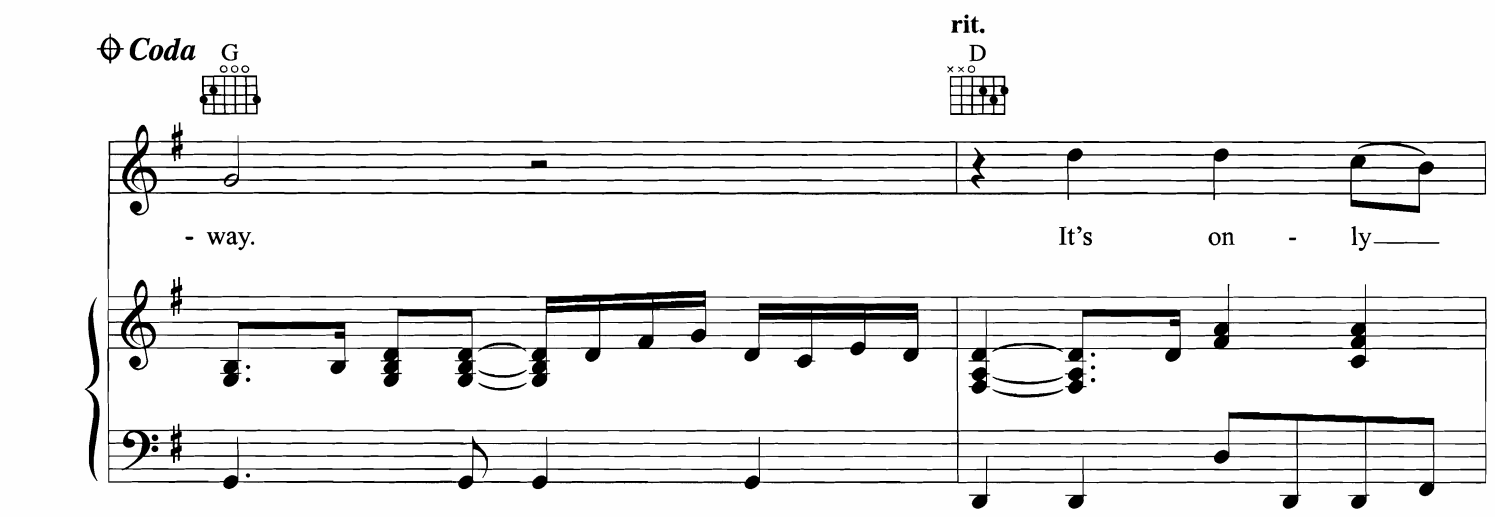
D  *To Coda* G  D 

have to take your heart a - way.



*Coda* G  rit. D 

- way. It's on - ly



The musical score consists of two systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. Chord diagrams are provided above the vocal line and above the piano accompaniment staves.

**Chord Diagrams:**

- G:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- D:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- C:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- Am7:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$

**Lyrics:**

words, and words are all I have to take your heart a - way.

*Verse 2:*

Talk in everlasting words  
 And dedicate them all to me  
 And I will give you all my life  
 I'm here if you should call to me  
 You think that I don't even mean  
 A single word I say.

It's only words *etc.*

*Verse 3:*

Da da da da... (8 bars)

This world has lost its glory  
 Let's start a brand new story now, my love  
 You think that I don't even mean  
 A single word I say.

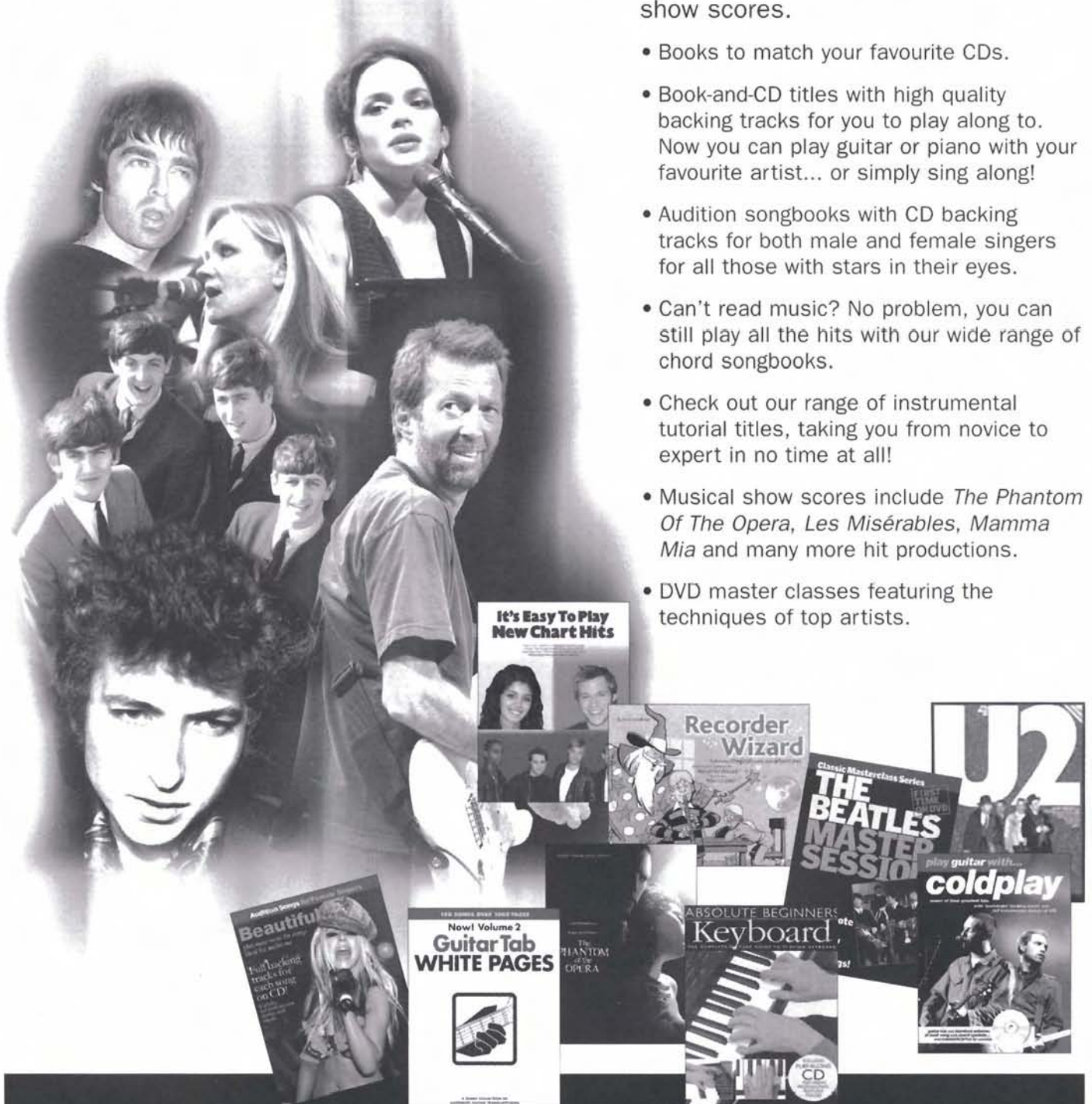
It's only words *etc.*



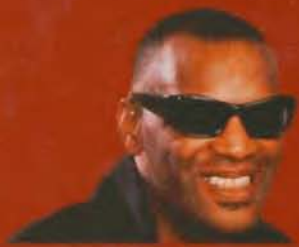
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**(They Long To Be) Close To You** Dionne Warwick

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