

Barbra Streisand

Memories



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Memory

Music by ANDREW LLOYD WEBBER
Text by TREVOR NUNN after T.S. ELIOT

Freely

C Am

Mid - night. Not a sound from the pave - ment. Has the moon lost her

mp

F Em Dm7

mem - 'ry? She is smil - ing a - lone. In the lamp - light the wi - thered leaves col -

Am7 G7 C

lect at my feet And the wind be-gins to moan.

Am F

Mem - 'ry. All a-lone in the moon - light I can smile at the old days, I was beau - ti-ful

Em Dm7 Am7

then. I re - mem - ber the time I knew what hap - pi - ness was, Let the

G7 C Em Em/F Dm/F

mem - 'ry live a - gain. Ev - 'ry street lamp

Em Em/F Em C D G

seems to beat a fa - tal - is - tic warn - ing.

Em A7 Dmaj7 G Em A7

Some - one mut - ters and a street lamp gut - ters and soon it will be

D **C** **Am**

morn - ing Day - light. I must wait for the sun - rise, I must think of a

poco rit. *mp*

F **Em** **Dm7**

new life And I must-n't give in. When the dawn comes to - night will be a

Am **G7** **C**

mem-o-ry too. And a new day will be - gin.

cresc.

Ab **Fm** **Db** **Ab**

Cm **Cm/Db** **Bbm/Db** **Cm** **Cm/Db** **Bbm/Db** **Cm** **Ab** **Bb7**

Burnt out ends of smok - y days the stale cold smell of

E_b **Cm7** **Fm7** **B_b7** **E_bma₇**

morn - ing The street lamp dies a-noth-er night is o - ver,

Cm **F7** **B_b** **B_b7** **E_b**

a - noth-er day is dawn - ing. Touch me. It's so eas-y to

Cm **A_b** **Gm7**

leave me All a-lone with the mem - 'ry Of my days in the sun. If you

Fm7 **Fm** **Cm** **B_b9sus**

touch me you'll un-der-stand what hap-pi-ness is. Look a new day has be-

E_b

gun.

p *rit.*

My Heart Belongs To Me

Moderately slow

Words and Music by
ALAN GORDON

mp

mf

mf

Cm

Fm7

Bb

G (B bass)

I got the feel - in' the feel - in's gone, my heart has gone to—

Cm Gm7 Cm Fm7 Fm7 (Bb bass) Bb

sleep.— One of these morn-in's— I'll be gone, my heart be-longs to

Eb Cm Fm7 Fm7 (Bb bass) Bb

me. Can we be-lieve in fair - y tales?— Can love sur - vive when

Cm

Gm7

Cm

Fm7

all else fails?

Can't hide the feel - in' the feel - in's gone,

Fm7
(Bb bass)

Bb

Eb

Cm

my heart be- longs to me.

But now my love, hey did - n't I

Fm7

Fm7
(Bb bass)

Bb

Eb maj7

Eb 6

Dm7-5

G7

love you,

but we knew what had to be.

Some-how my

Cm

Fm7

Fm7
(Bb bass)

G
(B bass)

love, I'll al- ways love you,

but my heart be - longs to

Cm Gm7 Cm Gm7 Cm Fm7

me. Put out the light and close youreyes,

Fm7 (Bbbass) Bb Cm Gm7 Cm

come lie be-side me, don't ask why. Can't hide the feel - ing the

Fm7 Fm7 (Bbbass) Bb Eb

feel - in's gone, my heart be - longs to me. (Group: But now my

Cm Fm7 Fm7 (Bbbass) Bb

love, hey did-n't I love you? Did-n't I love you? Did-n't I love you? Did-n't I love you, ba -

E \flat Dm7-5 G7 Cm Fm7

by?) Don't cry my love, I'll al- ways love you, but my

Fm7 (B \flat bass) G (B bass) Cm Fm7 B \flat E \flat

heart be - longs to me, my heart be - longs to me.

rit. *a tempo*

Cm Fm7 Fm7 (B \flat bass) B \flat 7+9 B \flat

I got the feel - in' the feel - in's gone, my heart be - longs to

rit.

Cm Gm7 Cm Gm7 Cm Gm7 Cm

me. (Group: Did - n't I love__ you? Did - n't I love__ you?__)

a tempo *rit.*

New York State Of Mind

Words and Music by BILLY JOEL

Moderately Slow

D

F#7+5



Some folks like to get a - way, take a
Seen all those mov - ie stars and their

Bm7

Am7

D7

G

B7



hol - i - day from the neigh - bor - hood, hop a flight to Mi - a - mi Beach or to
fan - cy cars and their lim - ou - sines, been high in the Rock - ies un - der the

Em

C9

D

A/C#

Bm

A



Hol - ly - wood. _____ But I'm tak - in' a Grey - hound on the
ev - er - greens. _____ But I know what I'm need - in' and I

G **Bm/F#** **E9** **Gmaj7** **G/A**

Hud - son Riv - er line, I'm in a New York state of
 don't wan - na waste more time, I'm in a New York state of

1 **Bm** **E9** **Bm** **A** **G/A** **2** **Bm** **E9** **Bm** **A** **F#7-9**

mind. mind.

Bm7 **E9** **Amaj7** **Am7** **C/D**

It was so eas - y liv - in' day by day, out of touch with the rhy - thm and

Gmaj7 **C#m7-5** **F#7** **Bmaj7**

blues. But now I need a lit - tle give and take, the

Bm7 **E13** **Amaj7** **Em7** **A9**

New York Times_ and the Dai - ly News_

mp

D **F#7+5** **Bm7** **Am7** **D7**

Comes down to re - al - i - ty___ and it's fine with me___ 'cause I've let it slide,___

mf

G **B7** **Em** **C9**

I don't care___ if it's Chi - na - town___ or up on Riv - er - side.____

D **A/C#** **Bm** **A** **G** **Bm/F#** **E9**

I don't have an - y rea - sons,___ I've left them all be - hind,

3

Gmaj7

G/A

Bm

E9

Bm

A

G/A

I'm in a New York state of mind.

D

A/C#

Bm

A

G

Bm/F#

E9

I don't have any reasons, 'cause I've left them all behind,

Rubato

Gmaj7

G/A

I'm in a New York,

I'm in a New York state of

colla voce

Ped.

Bm

E9

Bm

E9

* *Ped.*

Bm

E9

Bm

E9

Repeat and Fade

mind.

a tempo

You Don't Bring Me Flowers

Words by NEIL DIAMOND, MARILYN BERGMAN
and ALAN BERGMAN
Music by NEIL DIAMOND

Slowly and freely



4/4

You don't bring me flow-ers;

mp legato



3

you don't sing me love songs. You hard-ly talk to me an-y-more

rit.



3 3

when you come through the door at the end of the day. I re-mem-ber when

C **G/C** **F/C** **C**

you could- n't wait to love me, used to hate to leave me.

a tempo

Fmaj7 **G7sus** **G7**

Now af - ter lov - in' me late at night when it's

gradual cresc.

C **Fmaj7** **G7sus** **G7**

good for you and you're feel - in' all right, well, you

C **Em7** **Am7** **Ab** **Bb/Ab**

just roll o - ver, and you turn out the light.

f *decresc.* *molto rit.* *mp*

C/G **G7sus** **G7** **C** **G/C**

And you don't bring me flow - ers an - y - more.

a tempo

F/C **G11** **C** **G/C**

It used to be so nat - 'ral

F/C **C** **F** **C/E**

to talk a - bout for - ev - er, but used - to - be's don't count an - y - more. They just

Dm7 **Fmaj7** **G7** **C** **G/C**

lay on the floor till we sweep them a - way. And ba - by, I re - mem - ber

gradual cresc.

F/C



C



Fmaj7



all the things you taught me:

I learned how to laugh,

and I

G7sus



G7



C



Fmaj7



learned how to cry.

Well, I learned how to love,

e-ven

G7sus



G7



C



Em7



learned how to lie.

You'd think I could learn

how to

Am7



Ab



Bb/Ab



C/G



G7sus



G7



tell you good-bye,

'cause you don't bring me flow-ers

an-y-

Am



D7sus



D7



more.

a tempo

decresc.

C/G



C6/G



G7sus



G7



Well, you'd

cresc.

mp

ff

C



Em7



Am



Ab



Bb/Ab



think

I could learn

how to

tell you

good - bye,

rit.

decresc.

C/G



G7sus



G7



C



Cmaj7



C6



C/G



C



'cause you don't bring me flow - ers an - y - more.

mp
a tempo

rit.

No More Tears

(Enough Is Enough)

Words and Music by PAUL JABARA and BRUCE ROBERTS

Slowly

p legato

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with chords, while the left hand provides a steady bass accompaniment.

NO MORE TEARS

C(add9) **B7+5** **Bb13** **A7** **Dm7** **Em7**

It's rain - ing, it's pour - ing, my love life is bor - ing me to tears af - ter all these

mp

The first system of the vocal melody is accompanied by piano accompaniment. The lyrics are: "It's rain - ing, it's pour - ing, my love life is bor - ing me to tears af - ter all these". The piano part includes a dynamic marking of *mp*.

Fmaj9 **G7-9** **C(add9)** **B7+5** **Bb13** **A7**

years. No sun - shine, no moon - light, no star - dust, no sign — of ro -

The second system of the vocal melody continues with the lyrics: "years. No sun - shine, no moon - light, no star - dust, no sign — of ro -".

Dm7 **Em7** **Fmaj9** **Bm7-5** **E7 + 5(b9)** **Am9**

mance, we don't stand a chance. I al - ways dreamed I'd find the

mf

The third system of the vocal melody concludes with the lyrics: "mance, we don't stand a chance. I al - ways dreamed I'd find the". The piano part includes a dynamic marking of *mf*.

E11 **Em7** **Am9** **E11** **Em** **Em7/D**

per - fect lov - er but he turned out to be like ev - 'ry oth - er man I

Fmaj9 **E7sus** **E7** **C(add9)** **B7+5**

loved, I loved ... Rain - ing, pour - ing,

mp a tempo

Bb13 **A7** **Dm7** **Em7** **Fm7/Bb**

there's noth - ing left for us here and we won't waste an -

rit. e dim.

Dm7 **G7-9** **Am** **Am7**

No chord

oth - er tear.

p *mf gradual cresc.*

Medium Disco beat

Dm7



Am



Am7



A7+5



A7



If

f

mf

ENOUGH IS ENOUGH

Dm



Gm7



you've had e - nough don't put up with his stuff, don't you do _____ it. _____

Dm



If you've had your fill get the check, _____ pay the bill, _____ you can

3

3

Gm7



C



do it. —

Tell him to just —

A/C#



Dm



— get out, — noth - ing left to talk — a - bout. —

C



A/C#



Dm



Pack his rain - coat, show him out, — just look him in the eye and sim -

D7



Gm7



ply shout: —

E - nough is e - nough, is e - nough.

Cm7



D7



I can't go on, I can't go on no more, no. E -

Gm7



Cm7



nough is e - nough, is e - nough. I want him out, I want him out -

D7



Gm



that door now.

Cm7



D7



Gm7



Cm7



A7



Dm



If you've reached the end don't pre-tend

Gm7



that it's right when it's o - ver. — If the feel -

Dm



Gm7



- ing is gone, — don't think twice — just move on, get it o - ver. —

C



A/C#



Tell him to just — get out, —

Dm



D7



say it clear - ly, spell it out. E -

Gm7



Cm7



nough is e - nough, is e - nough. I can't go on, I can't go on -

D7



Gm7



no more, no. E - nough is e - nough, is e - nough. I want him out,

Cm7



D7



Gm7



I want him out that door now.

Cm7



D7



Musical notation for the first system, including treble and bass staves with chords Cm7 and D7.

Gm7



Cm7



D7



Musical notation for the second system, including treble and bass staves with chords Gm7, Cm7, and D7.

Ebmaj7



Dm7



Musical notation for the third system, including treble and bass staves with lyrics "I always dreamed I'd find the perfect" and chords Ebmaj7 and Dm7. Includes a triplet of eighth notes.

Ebmaj7



Musical notation for the fourth system, including treble and bass staves with lyrics "lover. But he turned out to be like" and chord Ebmaj7. Includes a triplet of eighth notes.

Dm7



Ebmaj7



ev - 'ry oth - er man I loved, I had no

Dm7



choice from the start.

Ebmaj7



Dm7



I've got to lis - ten to my heart

D7



tear - ing us a part.

Gm7



E - nough is e - nough, is e - nough.

Cm7



D7



I can't go on, I can't go on no more, no. E -

Gm7



Cm7



D7



To Coda

nough is e-nough, is e-nough. I want him out, I want him out that door now.

Gm7



Cm7



D7



2 **D7** **Gm7** **Cm7**

No more tears.

Gm7 **Cm7**

E - nough is e-nough is e-nough is e-nough is e-nough is e-nough is e-nough.

1, 2 3 **Gm7**

E - I've had it, you've had it,
 We've had it, he's had it,
 I've had it, you've had it,

mf gradual cresc.

Cm7 1, 2 3 **D.S. al Coda**

he's had it, e - nough is e - nough.
 I've had it, e - nough is e - nough.
 we've had it, e - nough is e - nough.

ff

CODA

Gm7

Cm7

¹D7



Musical notation for the first system, including vocal line and piano accompaniment.

2

D7

Bb(add9)

A7+5



It's rain - ing, it's pour - ing

Musical notation for the second system, including vocal line and piano accompaniment.

Ab13

G7

Cm7



there's noth - ing left for us here.

Musical notation for the third system, including vocal line and piano accompaniment.

Dm7

Ab11



And we won't waste

Musical notation for the fourth system, including vocal line and piano accompaniment.

Cm7



an oth

mf gradual cresc.

F7-9



Gm7



er tear.

Cm7



Gm7



E - nough is e-nough is e-nough is e-nough is e-nough
is e-nough is e-nough is e-nough is e-nough

Cm7



1, 2

3

Gm7



is e-nough is e-nough is e-nough is e-nough is e-nough is e-nough!
is e-nough is e-nough

Coming In And Out Of Your Life

Words and Music by
RICHARD PARKER and BOBBY WHITESIDE

Slowly

Piano introduction in E-flat major, 4/4 time. The melody is marked *p* (piano). The bass line features a steady eighth-note accompaniment.

E_b **G_m** **A_b**

I still can re-mem-ber the last time I cried I was hold-ing you and lov-ing you

Musical notation for the first line of the song, including piano accompaniment and guitar chord diagrams for E_b, G_m, and A_b.

B_b11 **B_b7** **E_b** **E_b7** **A_b**

know-ing it would end. I nev-er felt so good yet felt so bad, you're the one I love and what

Musical notation for the second line of the song, including piano accompaniment and guitar chord diagrams for B_b11, B_b7, E_b, E_b7, and A_b.

A_bm **F_m7** **B_b11** **B_b** **E_b**

makes it sad is you don't be-long to me. And I can re-mem-ber

Musical notation for the third line of the song, including piano accompaniment and guitar chord diagrams for A_bm, F_m7, B_b11, B_b, and E_b.

Gm7 **Ab** **Bb11** **Bb7**

the last time I lied... I was hold - ing you - and tell - ing you - we could still be friends. Tried to

Eb **Eb7** **Ab** **Abm**

let you go, — but I can't you know, — and e - ven though I'm not with you I need — you so, — but

Fm7 **Bb11** **Bb7** **Eb** **Gm7** **Ab** **Bb11**

you don't be - long — to me. Com - ing In — And Out Of Your Life — is - n't

Eb **Gm7** **Ab** **Bb11** **G** **Cm** **Eb7**

eas - y, — when there's so man - y nights — I can't hold - you, — and I've told — you — these

Abmaj7 Gm7 Fm7 Bb11 Eb Gm7 Ab Bb11

feel-ings are so hard to find. Com - ing In And Out Of Your Life will never

free me, 'cause I don't need to touch you to feel you, it's real with you, I just

can't get you out of my mind. But I can re-mem-ber

the last time we tried, each need-ing more than we could give, and know-ing all the time. A strong-er love just

can't be found, e-ven though at times this cra-zy world is turn-ing up-side down, you'll al-ways be - long - to

Ab Eb Gm7 Ab Bb11 G Cm Eb7

Ab Gm7 Fm7 Bb11 Ebmaj7

Gm Gm7 Ab Bb11 Bb7 Eb Ebmaj7

Eb7 Ab Abm Fm7

Bb11 **Bb7** **Eb** **Gm7** **Ab** **Bb11** **Eb** **Gm7**

me. (Com-ing In And Out Of Your Life) Is - n't eas - y when there's

cresc. *mf*

Ab **Bb11** **G** **Cm** **Eb7** **Abmaj7** **Gm7**

so man - y times - I can't hold - you - and I've told - you - these feel-ings are so hard to find

Fm7 **Bb11** **Eb** **Gm7** **Ab** **Bb11** **Eb** **Gm7**

(Com-ing In Com - ing In And Out Of Your Life - will nev - er free - me. I

Ab **Bb11** **G** **Cm** **Eb7** **Abmaj7** **Gm7**

don't need to touch - you to feel - you, - it's so real with you, - I can't get you out - of my mind -

Fm7 **Bb11** **Ebmaj7**

Tacet

But I can - re-mem-ber.

pp ritard

Evergreen

(Love Theme From "A STAR IS BORN")

Words by PAUL WILLIAMS
Music by BARBRA STREISAND

Moderately, with feeling

mp *legato*

with pedal throughout

A

Ah.

Bm/A

A

Love,

B/A

soft as an eas - y chair;

Bm/A



A



love, fresh as the morn - ing air.

A/G#



F#m



One love that is

C#m7



Bm7



shared by two, I have found

G



E





E7sus



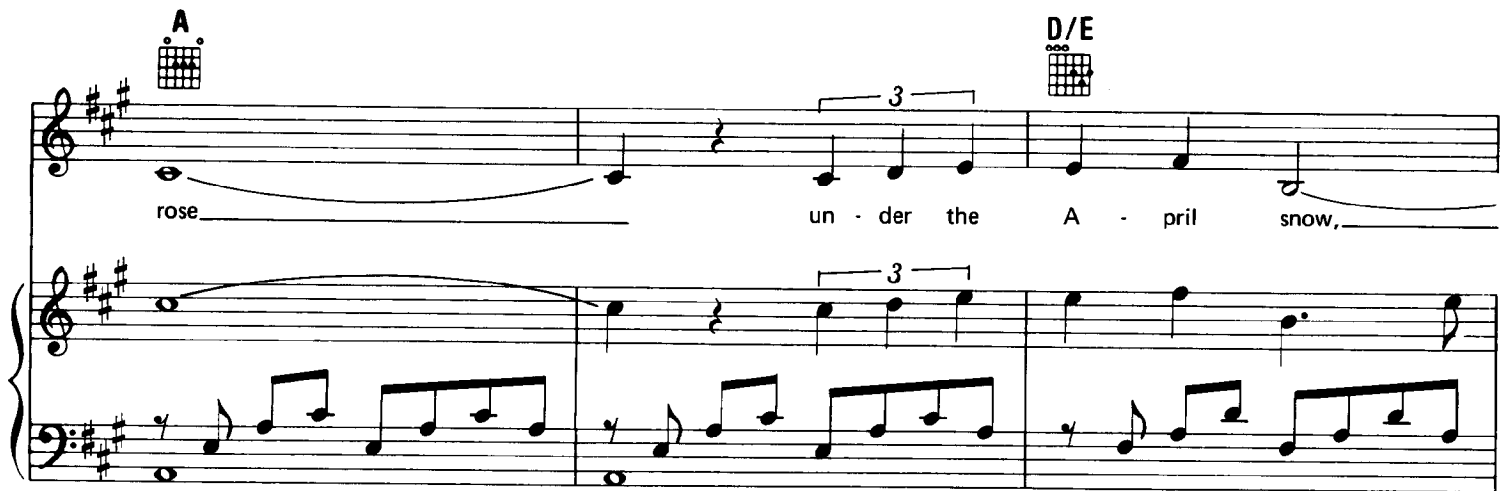
E7





with you. Like a

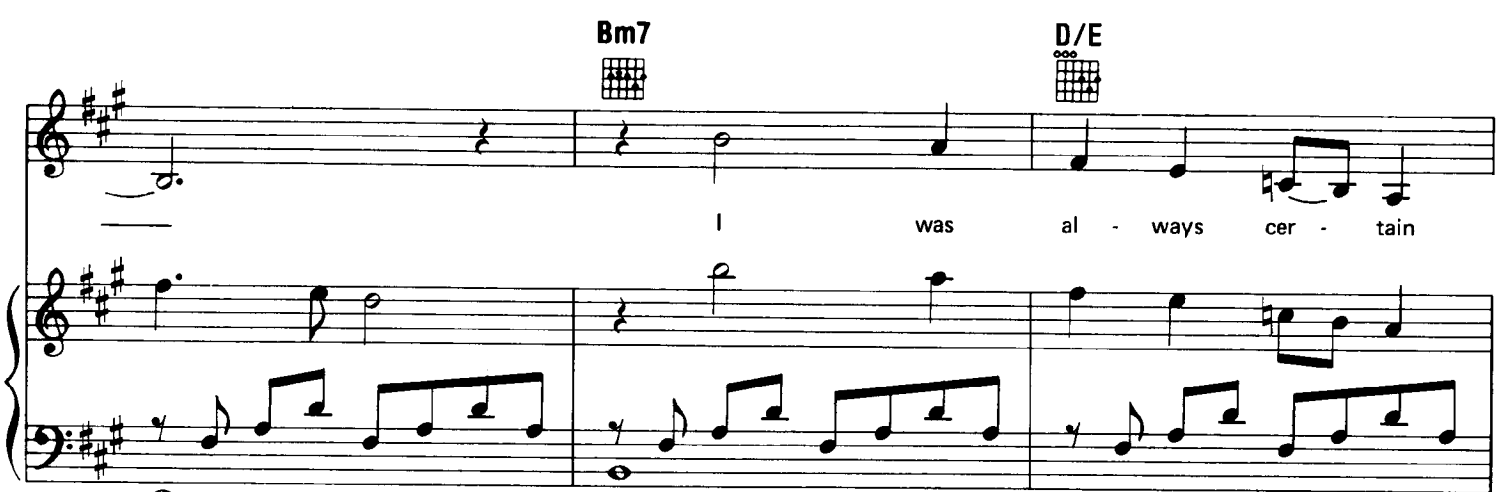
A  **D/E** 

rose un - der the A - pril snow,



Bm7  **D/E** 


I was al - ways cer - tain



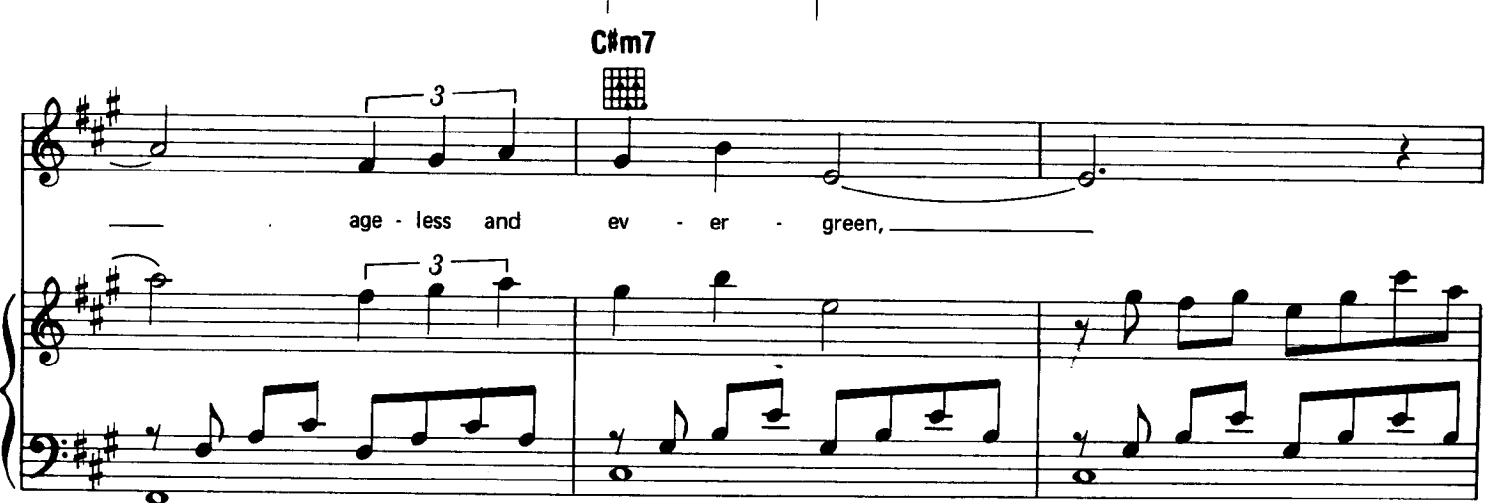
A  **A/G#**  **F#m** 

love would grow. Love,



C#m7 

age - less and ev - er - green,



Dmaj7



Cmaj7



sel - dom seen by two.

cresc.

G/A



A7



Dmaj7



D6



You and I will make

mf

C#m7



Dmaj7



each night a first,

ev - 'ry

E/D



C#m7



G/A



A7



day a be - gin - ning.

8va- - - - -

Dmaj7



G#7sus



G#7



Spir - its rise and their

loco

C#m7



C



dance is un - re - hearsed.

3

A/B



B7



They warm and ex - cite - us

cresc. e.

D/E



'cause we have the bright est

3

allarg.

Amaj7

Gmaj7/A

love, two lights that shine as

Bm7

D/E

one, morn - ing glo - ry and the

A

A/G#

F#m

mid - night sun. Time,

C#m7

we've learned to sail a - bove;

G/A
○○○○

time won't change the

This system contains the first system of music. It features a guitar chord diagram for G/A (x02333) and a vocal melody line with lyrics 'time won't change the'. The piano accompaniment is shown in both treble and bass staves.

Dmaj7
○○○○○

Dm(+7)
○○○○○

A
○○○○○

mean - ing of one love,

This system contains the second system of music. It features guitar chord diagrams for Dmaj7 (xx0232), Dm(+7) (xx0232), and A (x02220). The vocal melody includes a triplet and lyrics 'mean - ing of one love,'. The piano accompaniment continues in both staves.

B/A
○○○○○

age - less and ev - er


This system contains the third system of music. It features a guitar chord diagram for B/A (x24220) and a vocal melody with lyrics 'age - less and ev - er'. The piano accompaniment continues in both staves.

Bb/A
○○○○○

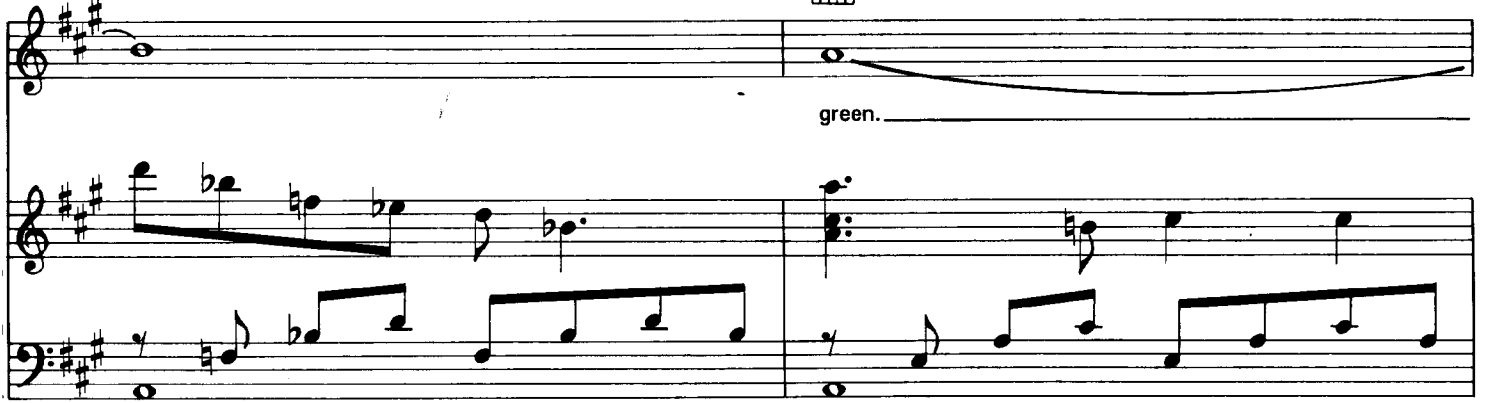
ev - er

This system contains the fourth system of music. It features a guitar chord diagram for Bb/A (x24210) and a vocal melody with lyrics 'ev - er'. The piano accompaniment continues in both staves.


A



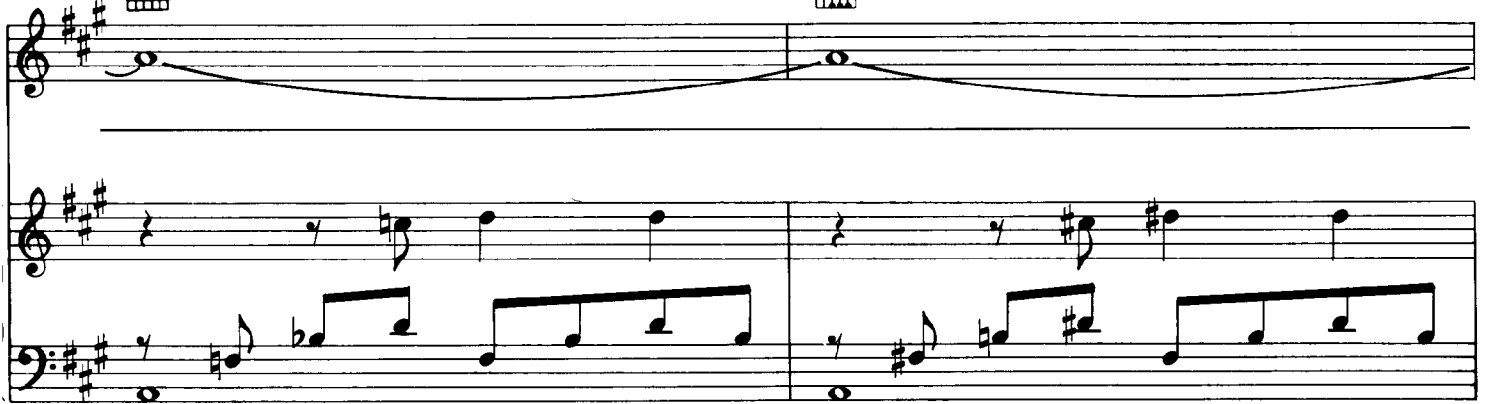

green.




Bb/A




B/A



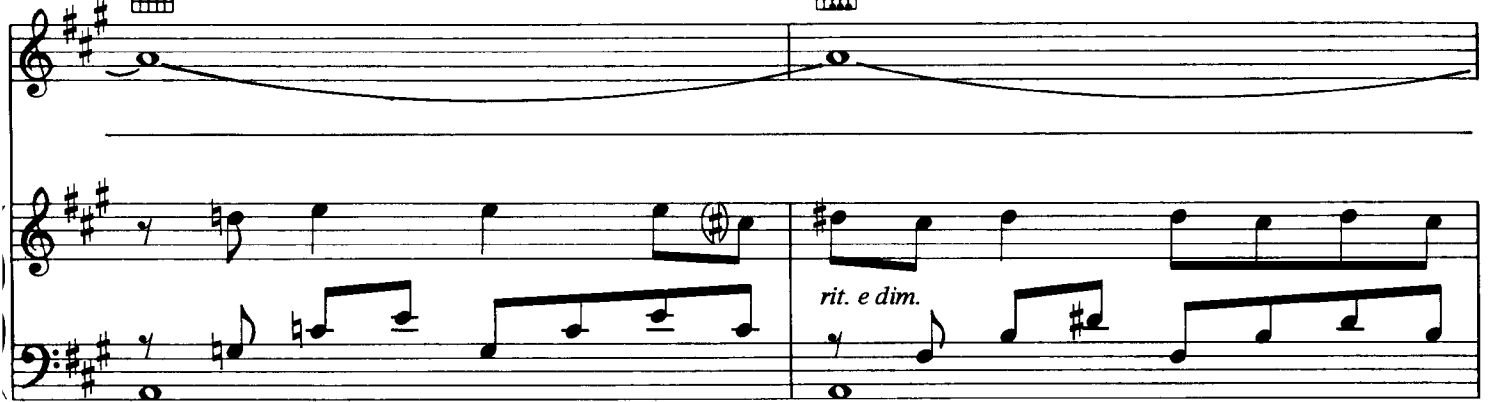
C/A




B/A




rit. e dim.




Bb/A



A



mp



Lost Inside Of You

Words and Music by BARBRA STREISAND
and LEON RUSSELL

Slowly, in 4

Am



Ab+



Time _____ has come a - gain, _____ and

mp

Am/G



D9



love _____ is in _____ the wind. _____ Like some

Fmaj7



Amsus/E



Am/E



mu _____ sic in a dream, _____

Fmaj7



F#m7-5



you made them all come true when you

C/G



F#m7-5



came in - side of my life. Now I'm

Fmaj7



E7sus



E7



lost in - side of you.

Fmaj7



Cmaj7



Am7



Lost in the mu - sic and lost in your eyes.

mf

Fmaj7



D#dim



E7sus



E7



I could spend all _____ of my time _____

Am



Ab+



hear - ing songs _____ you sing,

Am/G



D9



feel - ing love you bring. _____ Dar - ling,

Fmaj7



Amsus/E



Am/E



be _____ ing close to you _____ made

gradual
cresc.

Fmaj7



F#m7-5



all, made all my dreams come true when you

C/G



F#m7-5



came in - side my life. Now I'm

Fmaj7



G6



A



D/A



lost in - side of you.

sub. p

L.H.

A7



D/A



A



The Way We Were

(From The Columbia Picture, Rastar Production "THE WAY WE WERE")

Lyric by ALAN and MARILYN BERGMAN
Music by MARVIN HAMLISCH

Slowly

mp

A6 A Dmaj7

Mem - 'ries light the cor - ners of my

ritard.

p a tempo

F#m D C#m C#7 F#m9

mind. Mist - y wa - ter col - or mem - 'ries

Dmaj7 E Amaj7 D D/E

of the way we were. *Sva-* Scat - tered

A6/9

Amaj7

Dmaj7

F#m

pic - tures of the smiles we left be - hind,

mp

D

C#m7

C#7

F#m9

Bm

Bm7/E

smiles we gave to one an - oth - er for the way we

Amaj7

Em7

A7

D

were. Can it be that it was all so

mf

Bm7

C#m7

F#9

sim - ple then, or has time re - writ - ten ev - 'ry line?

Bm



Bm(+7)



Bm7



E7



Ama7



If we had the chance to do it all a - gain, tell me would we?_

Bm7



E



A



Dmaj7



Could we?_ Mem - 'ries_ may be beau - ti - ful and

F#m



D



C#m



C#7



F#m



yet,

what's too pain - ful to re - mem - ber

D



C#7



F#m



Dmaj9



we sim - ply choose to for - get.

So it's the

cresc.

mf

C#m **Dmaj9** **C#m**

laugh - ter we - will re - mem - ber

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'laugh' on a whole note 'ter', followed by a quarter rest, then a quarter note 'we', a quarter note 'will', a quarter note 're', a quarter note 'mem', and a half note 'ber'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Dmaj9 **C#m** **F#m** **Bm7** **Bm7/E**

when - ev - er we re - mem - ber the way we

decresc. molto *mp*

Detailed description: This system contains measures 4 through 8. The vocal line continues with 'when - ev - er we re - mem - ber' (measures 4-6) and 'the way we' (measures 7-8). The piano accompaniment includes a 'decresc. molto' marking in measure 6 and a 'mp' marking in measure 7. Chord changes occur at the start of measures 4, 6, 7, and 8.

Amaj7 **Dmaj9** **Amaj7**

were; *8va* the way we were.

p *ritard.* *a tempo*

Detailed description: This system contains measures 9 through 12. The vocal line has a fermata over 'were;' in measure 9, followed by 'the way we were.' in measures 10-12. The piano accompaniment features a 'p' dynamic in measure 9, a 'ritard.' in measure 10, and 'a tempo' in measure 11. Chord changes are marked at the beginning of measures 9, 10, and 11.

Em7 **A**

8va

ritard. *pp*

Detailed description: This system contains measures 13 through 15. The vocal line has a fermata over a whole note in measure 13, followed by a whole note in measure 14 and a half note in measure 15. The piano accompaniment includes a 'ritard.' in measure 13 and a 'pp' dynamic in measure 14. Chord changes are marked at the beginning of measures 13 and 14.

The Love Inside

Slowly

Words and Music by
BARRY GIBB

A

mp So the word is good - bye ——— makes no

mp

D A D A Bm E

diff - rence how the tears are cried. It's o - ver. ——— And my

rit. ———

A D A

heart lives a - lone ——— I can make be - lieve you need me when it's o - ver. ———

a tempo.

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Bm7



And we can't take it home the fire that was burn - ing.
I'm just an emp - ty shell with noth - ing for to - mor - row.

E7



When all a - round was turn - ing And we were cruis - ing for the
I'm here to face the sor - row The dream we sailed was far and

A



ride. wide. Got - ta give a lit - tle of The Love In - side
Got - ta give a lit - tle of The Love In side

F#m7



D



Bm7



side Not to take it all and watch me fall.
Not to take a - part this break - ing heart.

E7 Eaug

To Coda

I got me lov - in' you I had you lov - in' me And we

mp

A D A D

both played a - long love is ea - sy on the young. Life was to - geth - er.

mp

A Bm E A D

As the world fades a - way in - to yes - ter - day I'm los - ing you

rit. - - - - a tempo


A

D.S. al Coda




for - ev - er.

CODA

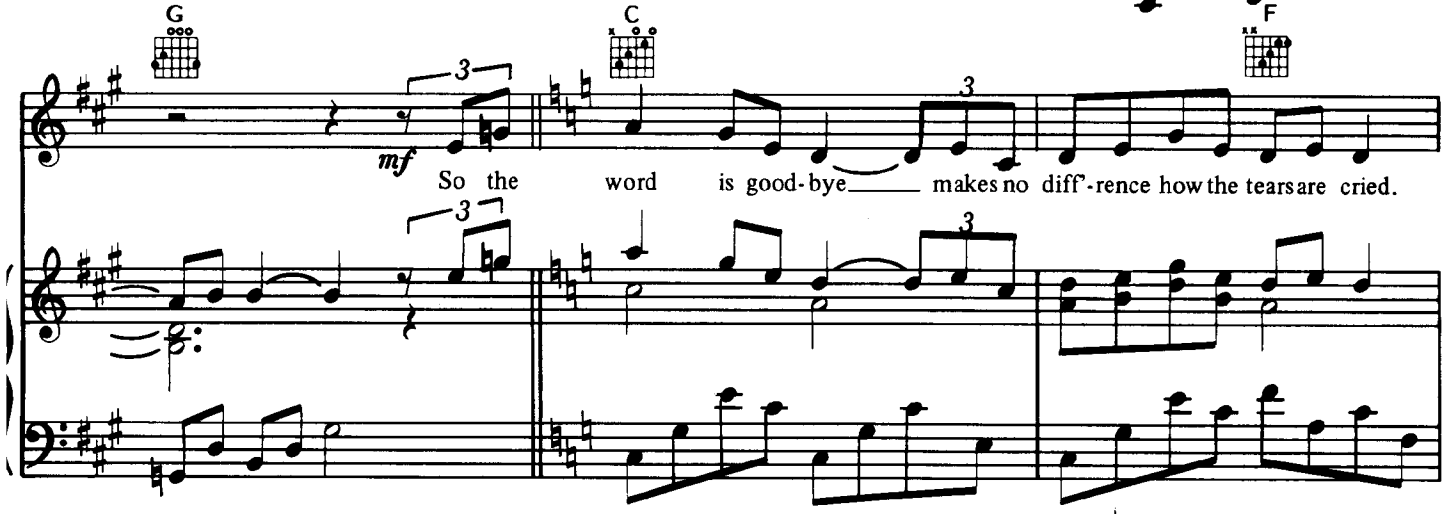
Eaug A







A  F#m7  Bm7 



G  C  F 

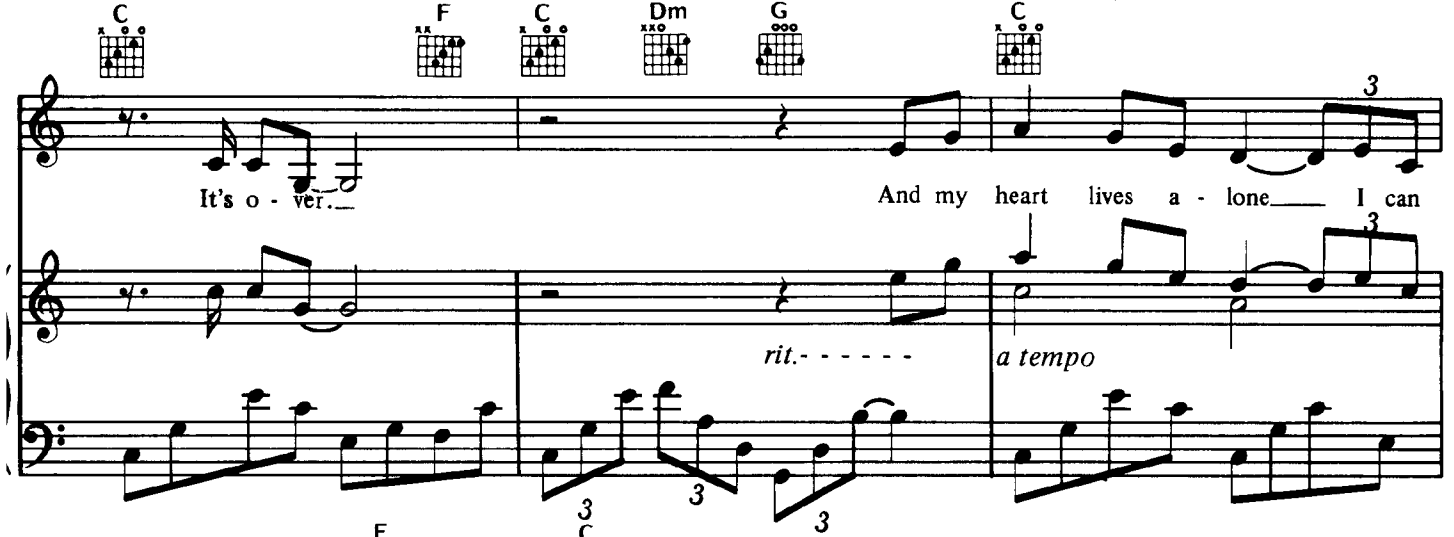
mf So the word is good-bye makes no difference how the tears are cried.



C  F  C  Dm  G  C 

It's o - ver. And my heart lives a - lone I can

rit. ----- *a tempo*



F  C 

make be - lieve you need me when it's o - ver And we can't



Dm7



take it home the fire ³ that was burn-ing when all a-round was turn-ing.

G7



C



The dream we sailed was far and wide.

A



F#m7



f Got - ta give a lit - tle of The Love In - side.

D



Bm7



D/E



Repeat and Fade

Got - ta give a lit - tle of The Love In - side.

Barbra Streisand

2 NEW TRACKS
COMIN' IN AND OUT
OF YOUR LIFE
AND
MEMORY

Memories

