

# Barbra Streisand

An essential collection  
of her most outstanding songs.  
All arranged for piano/vocal  
with guitar chords and  
complete lyrics.

Evergreen / Don't Break Easily / Memory / My Heart Belongs To Me

You Don't Bring Me Flowers / A Man I Loved

End / A Man I Loved / New York State Of Mind / Stay Away

the Album

# **Barbra Streisand The Album**

**Wise Publications**  
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# Memory

Music by Andrew Lloyd Webber. Text by Trevor Nunn after T. S. Eliot

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Freely [♩.=50] *SUOBODNO*

mp

3

The piano introduction is in B-flat major, 12/8 time, and consists of two measures. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth notes with a triplet of three eighth notes in the first measure.

Mid - night... Not a sound from the pave-ment. — Has the moon lost her mem-ory? — She is smil-ing a-  
Mem - ory. — All a - lone in the moon - light — I can smile at the old days, — I was beau-ti - ful

male voice version: Life was beau-ti - ful

3 1 2 4 2

Bb Gm Eb

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a triplet of eighth notes. The piano accompaniment continues with a similar rhythmic pattern. Chord changes are indicated as Bb, Gm, and Eb.

lone. — In the lamp - light the with-ered leaves col - lect at my feet — And the  
then. — I re - mem - ber the time I knew what hap-pi-ness was, — Let the

2 3 1 4 4 2

2 4 3 1 4 2 1

1 3 1 2 1 4 2

The second system continues the vocal and piano accompaniment. The vocal line has a more complex melody with various note values. The piano accompaniment provides harmonic support. Chord changes are indicated as 10/8 and 12/8.

1 2

wind \_\_\_\_\_ be-gins to moan. mem - ory live a -

5 1 3

F Eb/F Bb F Eb/F

*Handwritten notes: 125, d.i., 3, 12, 15, 12*

gain. Eve - ry street lamp seems to beat \_\_\_\_\_ a

Bb Dm Dm/Eb Cm/Eb Dm Dm/Eb Cm/Eb

fat - al - ist - ic warn - ing. Some - one mut - ters \_\_\_\_\_ and a

Dm Bb C F Fmaj7 Dm Gm7

*poco rit.*

street lamp gut - ters \_\_\_\_\_ and soon it will be morn - ing.

*poco rit.*

C7 Fmaj7 Dm G7 C

*a tempo*

Day - light. — I must wait for the sun - rise, — I must think of a new life — And I must-n't give

*a tempo*

Bb Gm Eb

in. — When the dawn comes to-night will be a mem-or-y too — And a

Dm Cm Gm

*Instrumental*

new day — will be - gin.

F Eb/F Bb Gb

Ebm Cb Bbm

10/8 12/8

Abm Ebm Db Cb/Db

Burnt out ends of smok - ey days, — the

6/8 12/8

Gb Bbm Bbm/Cb Abm/Cb Bbm Bbm/Cb Abm/Cb

stale cold smell — of morn - ing. — The street lamp dies, an - oth - er

Bbm Gb Ab7 Db Bbm7 Ebm7

night is ov - er, — an - oth - er day is dawn - ing. —

poco rit.

poco rit.

Ab7 Dbmaj7 Bbm Eb7 Ab Ab7

*a tempo*

Touch me. \_\_\_\_\_ It's so ea - sy to leave me \_\_\_\_\_ All a - lone with the

*a tempo*  
**ff**

Db Bbm

*rall.* *a tempo*

mem - ory \_\_\_\_\_ Of my days in the sun. \_\_\_\_\_ If you touch me you'll un - der - stand what

*rall.* *a tempo*

10/8 12/8

Gb Fm Ebmsus Ebm

*rall.* *a tempo - slightly slower*

hap - pi - ness is. Look a new day has be - gun.

*rall.* *a tempo - slightly slower*

12/8

Bbm Ab Gb/Ab Db



# You Don't Bring Me Flowers

Words by Neil Diamond, Marilyn Bergman & Alan Bergman

Music by Neil Diamond

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Slowly and freely

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a *mp legato* marking. The vocal line is accompanied by guitar chords indicated above the staff. The lyrics are: "You don't bring me flow - ers; you don't sing me love songs. You hard - ly talk to me an - y - more when you come through the door at the end of the day. I re - mem - ber when".

**System 1:**

- Chords: C (C bass), G (C bass), F (C bass), G11, C (C bass), G (C bass)
- Vocal: You don't bring me flow - ers;
- Piano: *mp legato*

**System 2:**

- Chords: F (C bass), C (C bass), F, C (E bass)
- Vocal: you don't sing me love songs. You hard - ly talk to me an - y - more
- Piano: *rit.*

**System 3:**

- Chords: Dm7, Fmaj7, G
- Vocal: when you come through the door at the end of the day. I re - mem - ber when

C (C bass) G (C bass) F (C bass) C

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

*a tempo*

Fmaj7 G7sus4 G7

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

*gradual cresc.*

C Fmaj7 G7sus4 G7

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

C Em7 Am7 Ab (A b bass) Bb (A b bass)

just roll o - ver and turn out the light,

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

C (G bass) G7sus4 G7 C G (C bass) F (C bass) G11

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

*a tempo*

C G (C bass) F (C bass) C

It used to be so nat - 'ral to talk a - bout for - ev - er,

F (E bass) C (E bass) Dm7 Fmaj7 G7

but used-to-be's don't count an - y - more. They just lay on the floor till we sweep them a - way.

*gradual cresc.*

C G (C bass) F (C bass) C

And ba - by, I re - mem - ber all the things you taught me:

Fmaj7 G7sus4 G7

I learned how to laugh and I learned how to cry. Well, I

C Fmaj7 G7sus4 G7

learned how to love, e - ven learned how to lie. So you'd

C Em7 Am7 Ab (A♭ bass) B♭ (A♭ bass)

think I could learn how to tell you good - bye,

*f* *molto rit.*

C (G bass) G7sus4 G7 Am D7sus4 D7 (A♭ bass) D7-5 (A♭ bass)

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

*a tempo* *decresc.*

C (G bass)  
 C6 (G bass)  
 G7sus4  
 G7  
 C  
 Em7

Well, you'd think I could learn how to

*mp cresc.* *f* *rit.*

Am  
 Ab 4 fr (A♭ bass)  
 Bb (A♭ bass)  
 C (G bass)  
 G7sus4  
 G7

tell you good - bye, 'cause you don't say you need me;

*decresc.* *mp a tempo*

C (G bass)  
 G7sus4  
 G7  
 C  
 G (B bass)  
 F (A bass)  
 G7

you don't sing me love songs; you don't bring me flow - ers an - y -

*rit. e dim.*

C  
 G (C bass)  
 F (C bass)  
 G7sus4  
 G7  
 C

more.

*pp*

# New York State Of Mind






Words & Music by Billy Joel

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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# bass)  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 (ooo)      Bm (F# bass)      E9      Gmaj7 (ooo)      G (A bass) (oooo)

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 bass) (oooo)

mind.

2. Bm E9 Bm A F#7-9

mind.

*mf*

Bm7 E9 Amaj7 Am7 C (D bass)

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

3 3

Gmaj7 C#m7-5 F#7 Bmaj7

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

Bm7

Bm9  
(E bass)

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# bass)

Bm

A

G

Bm  
(F# bass)

E9

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

3



Gmaj7



G



Bm



E9



Bm



A



G



I'm in a New York state of mind.

D



A



Bm



A



G



Bm



E9



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

Rubato  
Gmaj7



G



I'm in a New York, I'm in a New York state of

*colla voce*

Repeat and fade

Bm



E9



Bm



E9



Bm



E9



Bm



E9



mind.

*a tempo*

# ✓ Evergreen

Words by Paul Williams. Music by Barbra Streisand

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Moderately, with feeling

Chord diagrams: A (0 2 2 0) and Bm/A (0 2 2 0).

mp *legato*

with pedal throughout

The first system of the musical score for 'Evergreen'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is A major (two sharps) and the time signature is 4/4. The tempo/mood is 'Moderately, with feeling'. The piano part is marked 'mp' and 'legato', and includes the instruction 'with pedal throughout'. Chord diagrams for A and Bm/A are provided above the vocal staff.

Chord diagrams: A (0 2 2 0) and Bm/A (0 2 2 0).

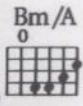
Ah. \_\_\_\_\_

The second system of the musical score. The vocal line begins with the syllable 'Ah.' followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with its characteristic rhythmic pattern. Chord diagrams for A and Bm/A are shown above the vocal staff.

Chord diagrams: A (0 2 2 0) and B/A (0 2 2 0).

Love, \_\_\_\_\_ soft as an eas - y chair; \_\_\_\_\_

The third system of the musical score. The vocal line includes the lyrics 'Love, \_\_\_\_\_ soft as an eas - y chair; \_\_\_\_\_'. The piano accompaniment continues. Chord diagrams for A and B/A are shown above the vocal staff. A triplet of eighth notes is marked with a '3' above it in both the vocal and piano parts.

Bm/A  A  A/G# 

love, \_\_\_\_\_ fresh as the morn - ing air. \_\_\_\_\_



F#m  C#m7 

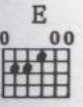




One \_\_\_\_\_ love that is shared by two, \_\_\_\_\_



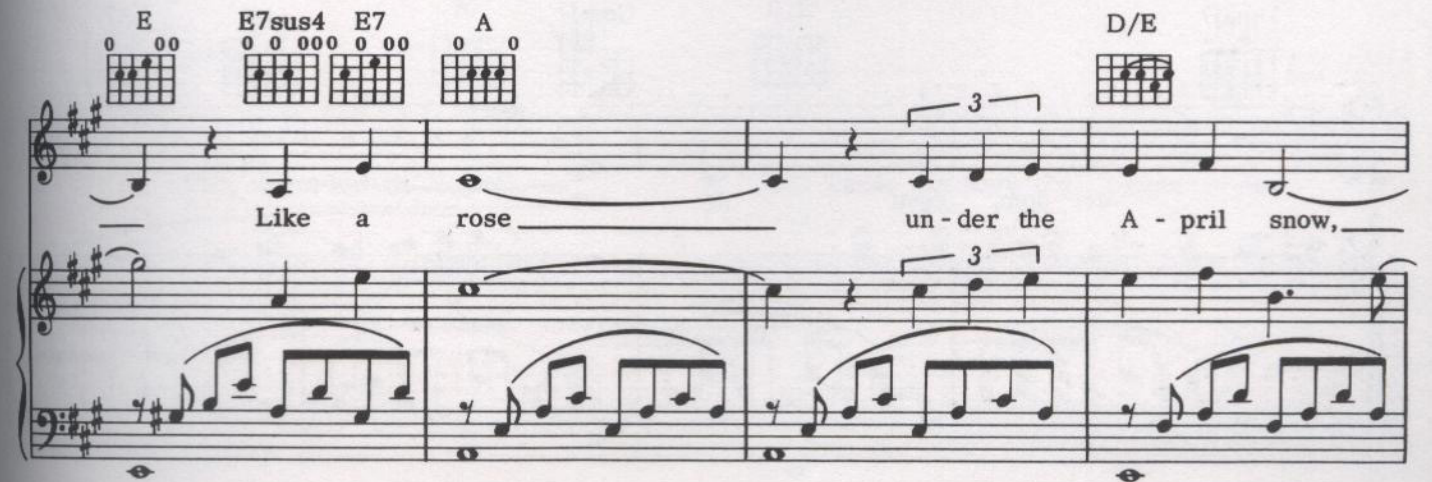
Bm7  G 

I have found \_\_\_\_\_ with you. \_\_\_\_\_



E  E7sus4  E7  A  D/E 

Like a 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  4 fr.

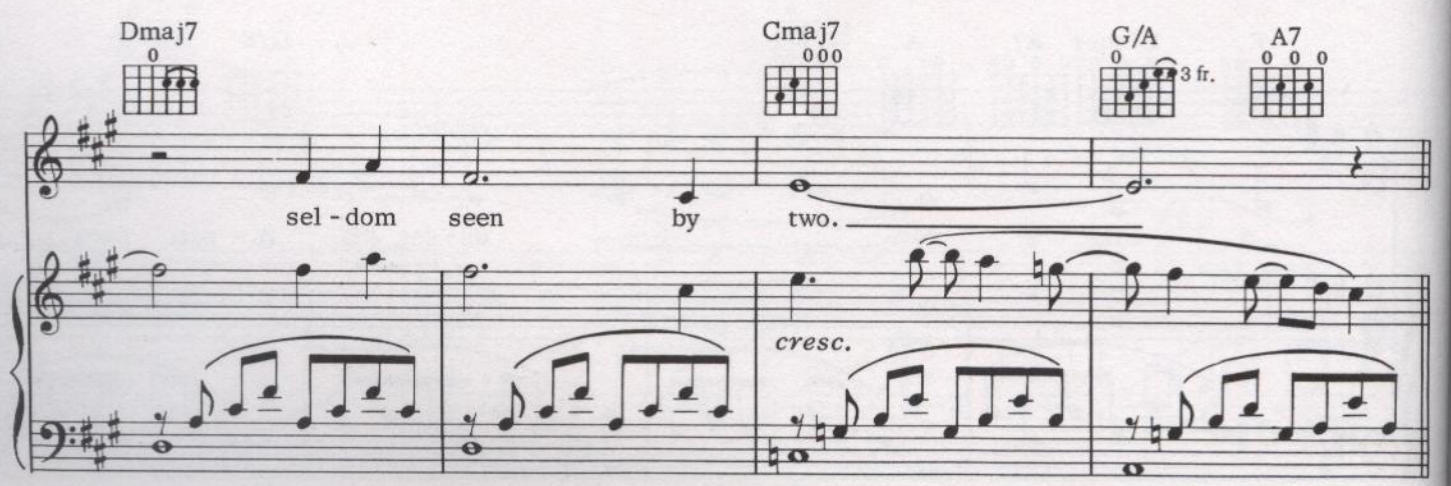
age - less and ev - er - green,





Dmaj7  Cmaj7  G/A  3 fr. A7  0 0 0

sel - dom seen by two.

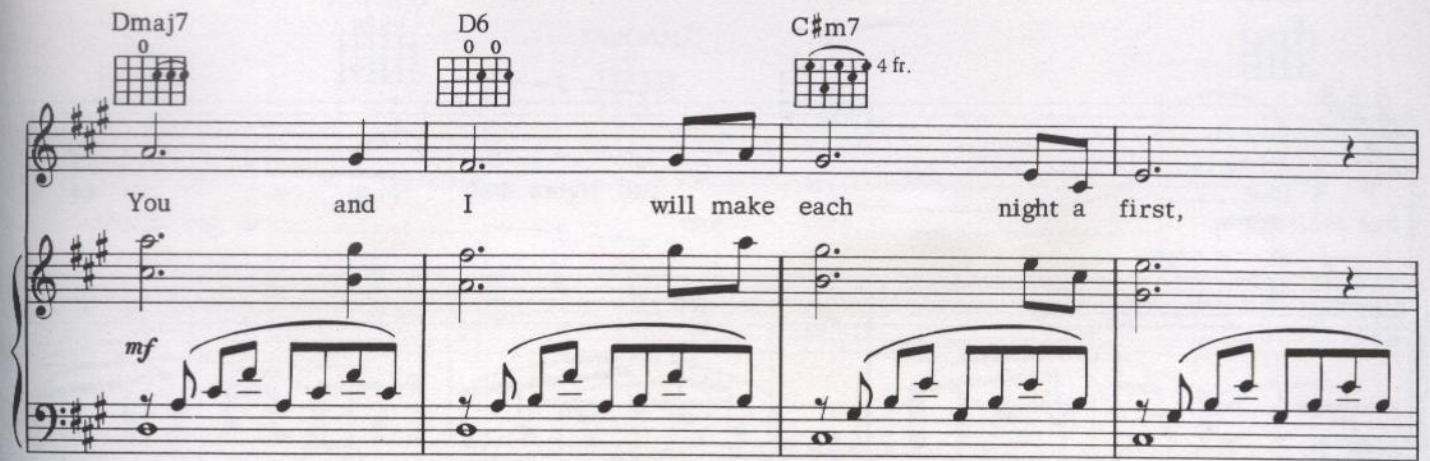
*cresc.*



Dmaj7  D6  C#m7  4 fr.

You and I will make each night a first,

*mf*




Dmaj7  E/D  C#m7  4 fr. G/A  3 fr. A7  0 0 0

ev-'ry day a be-gin-ning.

*8va*-----1




Dmaj7  G#7sus4  4 fr. G#7  4 fr. C#m7  4 fr. C  0 0 0

Spir - its rise and their dance is un-re - hearsed.


*loco*



A/B  B7  D/E 

They warm and ex - cite - us 'cause we have the bright - est

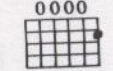
*cresc. e allarg.*



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, we've learned to

C#m7






4 fr.

G/A

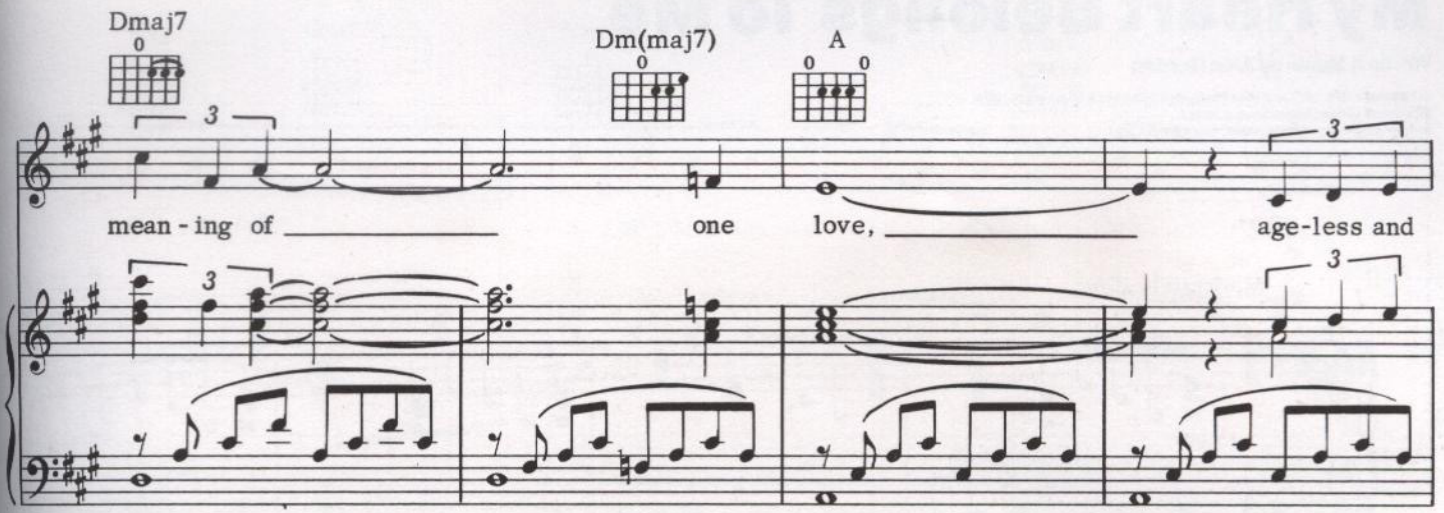




3 fr.

sail a - bove; time won't change the


Dmaj7 0  Dm(maj7) 0  A 0  0

mean - ing of \_\_\_\_\_ one love, \_\_\_\_\_ age-less and



B/A 0  Bb/A 0  0


ev - er \_\_\_\_\_ ev - er -



A 0  Bb/A 0  B/A 0  C/A 0  3 fr.

green. \_\_\_\_\_



B/A 0  Bb/A 0  A 0  0

*rit. e dim.* *mp*

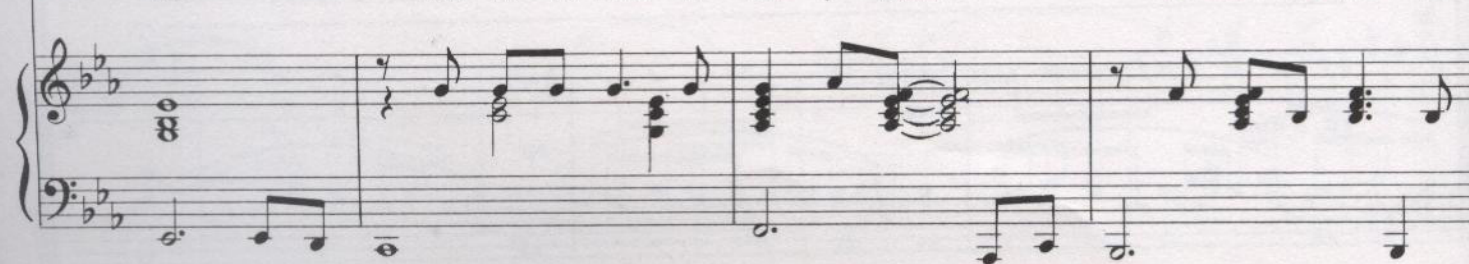
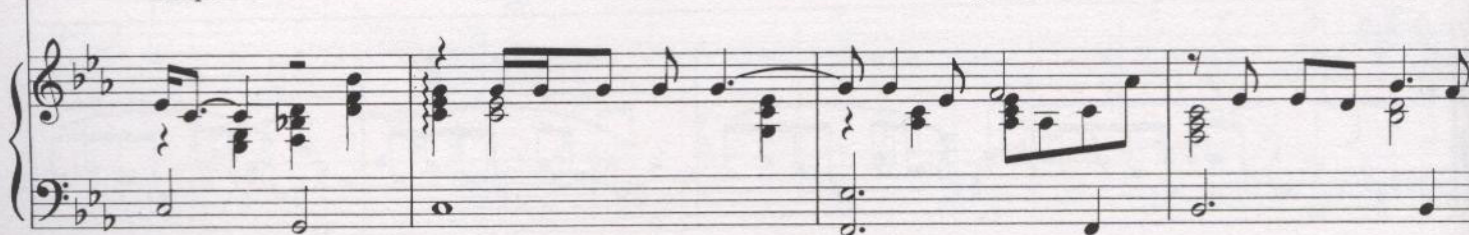
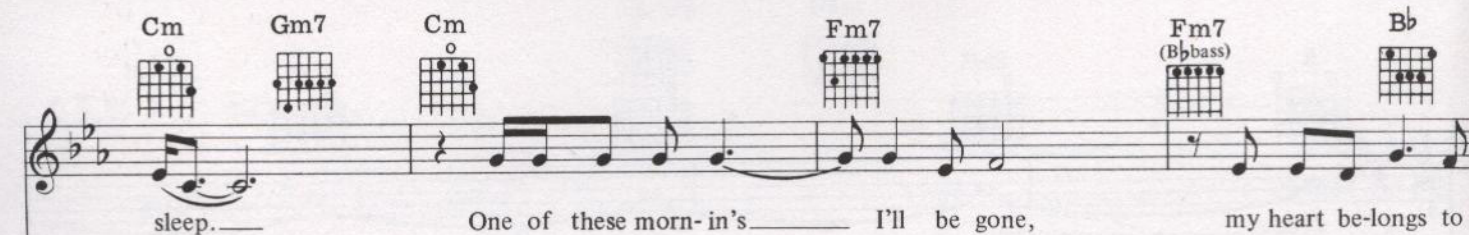
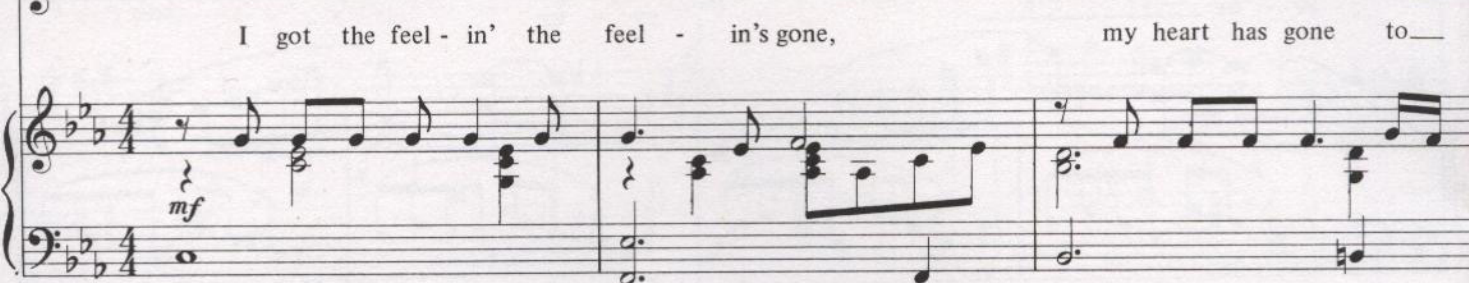
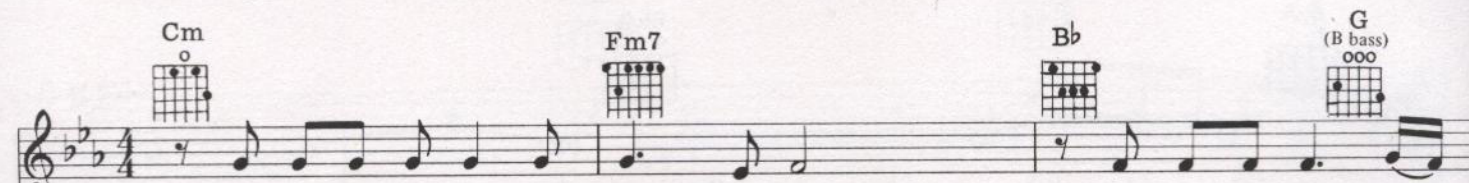
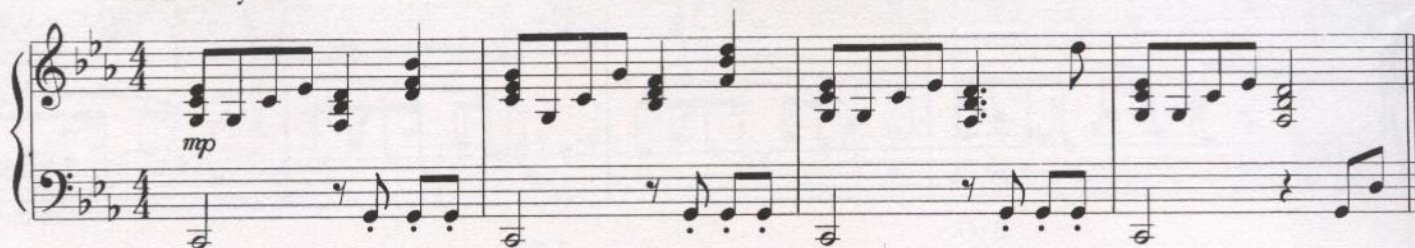


# My Heart Belongs To Me

Words & Music by Alan Gordon

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Moderately slow





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.*

# Stoney End

Words & Music by Laura Nyro

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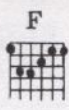
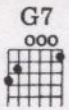
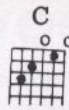
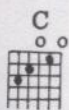
With a beat

I was born \_\_\_\_\_ from love, — and my poor moth-er worked the mines. I was

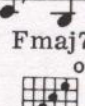
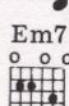
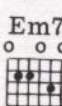
raised on the Good Book Je - sus, till I read be - tween the lines. Now I

don't be - lieve I want to see the morn - ing!

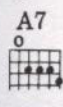
Go - ing down the Ston - ey End, — I nev - er want - ed to go — down the Ston - ey



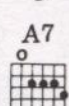
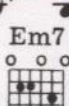
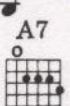
End. \_\_\_\_\_ Ma - ma let me start all o - ver. Cra - dle me, - ma -



ma, cra - dle me a - gain. \_\_\_\_\_ { I can still re -  
Nev - er mind the



mem - ber him \_\_\_\_\_ with love - light in his eyes. But the  
fore - cast 'cause \_\_\_\_\_ the sky has lost con - trol. 'Cause the



light flick - ered out and part - ed as the sun \_\_\_\_\_ be - gan to rise. \_\_\_\_\_ Now, I  
fury and the bro - ken thun - der's come to match \_\_\_\_\_ my \_\_\_\_\_ rag - in' soul. \_\_\_\_\_ Now, I

Dm7

A7

Dm7

D7

1. Dm7

G7



don't be - lieve I want to see the morn - ing!  
 don't be - lieve I want to see the

2. Dm7

G7

Fade out

C

G7



morn - ing! Go - ing down the Ston - ey End, -

F

Em7

Dm7

G9

C

G7



I nev - er want - ed to go down the Ston - ey End.

C

G7

F

Em7

Dm7

Em7

Dm7

Em7



Ma - ma let me start all o - ver. Cra - dle me, - ma - ma, cra - dle me -

# A Man I Loved

Music by George Michalski. Words by Nicky Oosterveen

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Two Lips Music/Out 'n' Out Music.  
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Slowly and freely

The piano introduction is in 4/4 time, marked *pp*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Ab maj7



Bb m7

(Ab bass)



Ab maj7



Bb m7

(Ab bass)



The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "I'll tell you a sto - ry — 'bout a man that I loved." The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Ab maj7



Bb m7

(Ab bass)



Ab maj7



Bb m7

(Ab bass)



The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "He lives in the sky, — in the clouds a - bove. —" The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Ab maj7



Bbm7  
(Ab bass)



Ab maj7



Bbm7  
(Ab bass)



He knows ev - 'ry riv - er, —

ev - 'ry moun - tain and stream. —

Ab maj7



Bbm7  
(Ab bass)



Ab maj7



Bbm7  
(Ab bass)

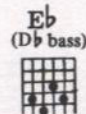
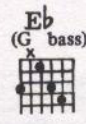


He's a gen - tle man, I tell you, —

that lives in my dream. —

If you

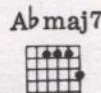
Gbmaj7



don't be - lieve — what I say — is true, —

may - be some - day

Ab  
(Ebbass)



Bbm7  
(Ab bass)



Ab maj7



Bbm7  
(Ab bass)



he will hap - pen to you.

It's like he's al - ways watch - ing

o - ver me.



Ab maj7



Bb m7  
(A b bass)



Ab maj7



Bb m7  
(A b bass)



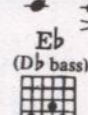
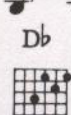
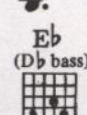
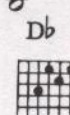
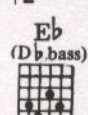
Gb maj7



I do\_\_ be-lieve in mag - ic and it's plain to see.\_\_ If you don't be-lieve\_\_ what I

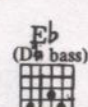


say\_\_ is true,\_\_ may-be, ba - by, some - day he will hap - pen to you.



Soft - ly he whis-pers in - to my ear. The dream is o - ver, but

Ab maj7



I don't wan-na hear,\_\_ no, no, no, no. Soft - ly he whis-pers

Db Eb (D♭ bass) Ebm7 (A♭ bass) Eb Bbm7Cm7

in - to my ear. The dream is o - ver, — but I don't wan-na hear.

Amaj7 Bm7 (A bass) Amaj7 Bm7 (A bass) Amaj7 Bm7 (A bass)

So, take me, I'm lone - ly, take you in your dreams. Please don't leave me wait-ing here

Amaj7 Bm7 (A bass) Gmaj7 E F#m7 E (G# bass)

as long as it seems... If you don't be-lieve — what I say — is true, —

D E (D bass) A (E bass) E D E (D bass)

may - be, ba - by, some-day he will hap - pen to you. Soft - ly he whis-pers

in - to my ear.                      The dream is o - ver,                      but                      I don't wan-na hear.

Soft - ly he whis-pers                      in - to\_ my ear.\_                      The dream is o - ver,                      but

I don't wan-na hear.                      I don't wan-na hear.                      I don't wan-na,                      I don't wan-na

*rit.*

hear. \_\_\_\_\_

*dim.*                      *a tempo* *p*

*Repeat and fade*

# I Don't Break Easily

Words & Music by Bruce Roberts

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Moderately slow

*p legato*

D

F#m7

Am7

B7sus4 B7

*mp*

I took my chanc - es, think - ing some - thing might\_ be saved.\_ Grow - ing

Em7

Gm6

tired of bro - ken prom - is - es and dreams you nev - er made. And I

Gmaj7

A (G bass)

F#m7

Bm7

Gmaj7

A (G bass)

want - ed to be more than\_ just a friend, not\_ know - ing I would hurt so\_ in the

F#m7

Bm7

Em7

D

G

G (A bass)

D

G (A bass)

end,

so I swore I'd nev - er call you home\_ a - gain. \_

D

F#m7

Am7

B7sus4

B7

Took time to see through all the glit - ter that\_ you made. I was

Em7

Gm6

blind - ed by your fire - light, \_ and swept my - self \_ a - way. And I

Gmaj7

A (G bass)

F#m7

Bm7

Gmaj7

A (G bass)

guess I could - n't bring my - self to see,

you had tak - en all the ver - y best of

F#m7      Bm7      Em7      D      G      G      D  
 (F# bass)      (A bass)

me,      so I'm leav - ing while\_ there's some - thing left\_ of me.

F#m7      Bm7      F#m7      Bm7

Just like a child,\_ I keep on run - ning back\_ for more,\_ you know I

*mf*

Em7      D      G      A7sus4      F#m7      Bm7  
 (F# bass)

thought I knew the an - swers, 'cause I've been hurt\_ be - fore. And

F#m7      Bm7      F#m7      Bm7

one more time a - round\_ won't break me, you will nev - er\_ see that

E7sus4

E7

G  
(A bass)

Dmaj7

C  
(D bass)

side of me, (No, no, no, no.) I don't break eas - i - ly.

*mp*

G  
(D bass)

Bb  
(C bass)

Dmaj7

C  
(D bass)

G  
(D bass)

Bb  
(C bass) A11

D

F#m7

Am7

B7sus4

B7

I told my ser - vice to pick up all my calls. And I've

Em7

Gm6

tak - en down our pho - to - graphs that lined our bed - room walls. And the

Gmaj7 (000) A (G bass) (x) F#m7 Bm7 Gmaj7 (000) A (G bass) (x)

out-side door no long-er has your name. All your clothes are gone, my wel-come mat's. been

F#m7 Bm7 Em7 (0 0 0) D (F# bass) G (000) G (A bass) (0000) D (0)

changed, but the key's still there and I've left the door un - chained.

F#m7 Bm7 F#m7 Bm7

Just like a child, I keep on run - ning back for more. Oh, I

Em7 (0 0 0) D (F# bass) G (000) A7sus4 F#m7 Bm7

thought I knew all the an - swers, I've been hurt be - fore. And just



F#m7



Bm7



F#m7



Bm7



one more time a - round\_ won't break me, you will nev - er see \_\_\_\_ that

E7sus4



E7



G



(A bass)

Dmaj7



C



(D bass)

side of me. (No, no, no. ) I don't break eas - i - ly.

*mp*

G



(D bass)

Bb



(C bass)

Dmaj7



C



(D bass)

G



(D bass)

Bb



(C bass)

Dmaj7



C



(D bass)

(No, no. )

G



(D bass)

Bb



(C bass)

Dmaj7



C



(D bass)

G



(D bass)

Bb



(C bass)

Dmaj9



I won't\_ break\_ eas - i - ly.

*rit.*

# Stay Away

Words & Music by Kim Carnes

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Moderately

Fmaj9



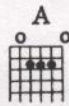
F6



Stay a - way\_ and leave me a - lone,



A  
(C bass)



A

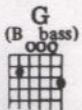


Dm11



Dm7

stay a - way from my door, 'cause you'll hurt me a - gain \_\_\_\_\_ like you



G  
(B bass)



G7



Gm7



C7

hurt me be - fore. \_\_\_\_\_ Don't want no ex - cus - es, \_\_\_\_\_ I don't

Am7



Dm7



G

(B bass)



G7



want no more lies, — I don't like cry - ing — so I

C7



A7



keep it in - side. — Do me a fa - vor, — for

Dm7



G7



Fmaj9



F6



G

(B bass)



Bb



C9



God's — sake, please, — stay a - way. Stay a -

*a tempo*

Fmaj9



F6



Fmaj9



F6



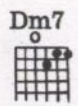
Fmaj9



F6

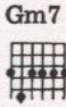
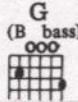


way. — Stay a - way — out of my dreams,



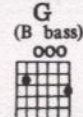
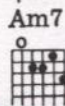
stay a - way from my nights,

you're there in the dark - ness, so I



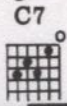
need no oth - er lights.

I don't want no whis - key 'cause it



brings back the pain,

makes me call you at mid - night and



beg you to come back a - gain.

Do me a fa - vor, for

Dm7

G7

Fmaj9

F6

G  
(B bass)

Bb

C9

God's sake, please, stay a - way.

Stay a -

Fmaj9

F6

Fmaj9

F6

Bb maj7

Am7

way.

'Cause time is just too short to

Gm7

Fmaj7

Bb maj7

Am7

waste it on re - grets,

they say it heals a bro - ken heart that's

*rit.*

Gm7

Gm7  
(C bass)

C

Gm7  
(C bass)

C

wait - ing to for - get.

*a tempo*

Fmaj9

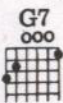
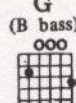


F6



Stay a - way, — leave me a - lone, stay a - way from — my — door, —

Dm7



— 'cause you'll hurt me a - gain like you hurt me be - fore. — But

Gm7



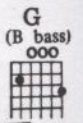
C7



Am7



Dm7



if you should need — me, — don't think it's al - right, — don't —

G7



C7



— think you can call me up in the mid - dle of some lone - ly night. —

A7 Dm7 G7 (B bass)

'Cause if I see you I'm a - fraid I might say

*rit.*

Tacet Fmaj9 F6 G (B bass) Bb C9

don't stay a - way. So, stay a -

*a tempo*

Dbmaj7 Gm7 (C bass) C7 Repeat and fade F6

way.

*Fmaj9*

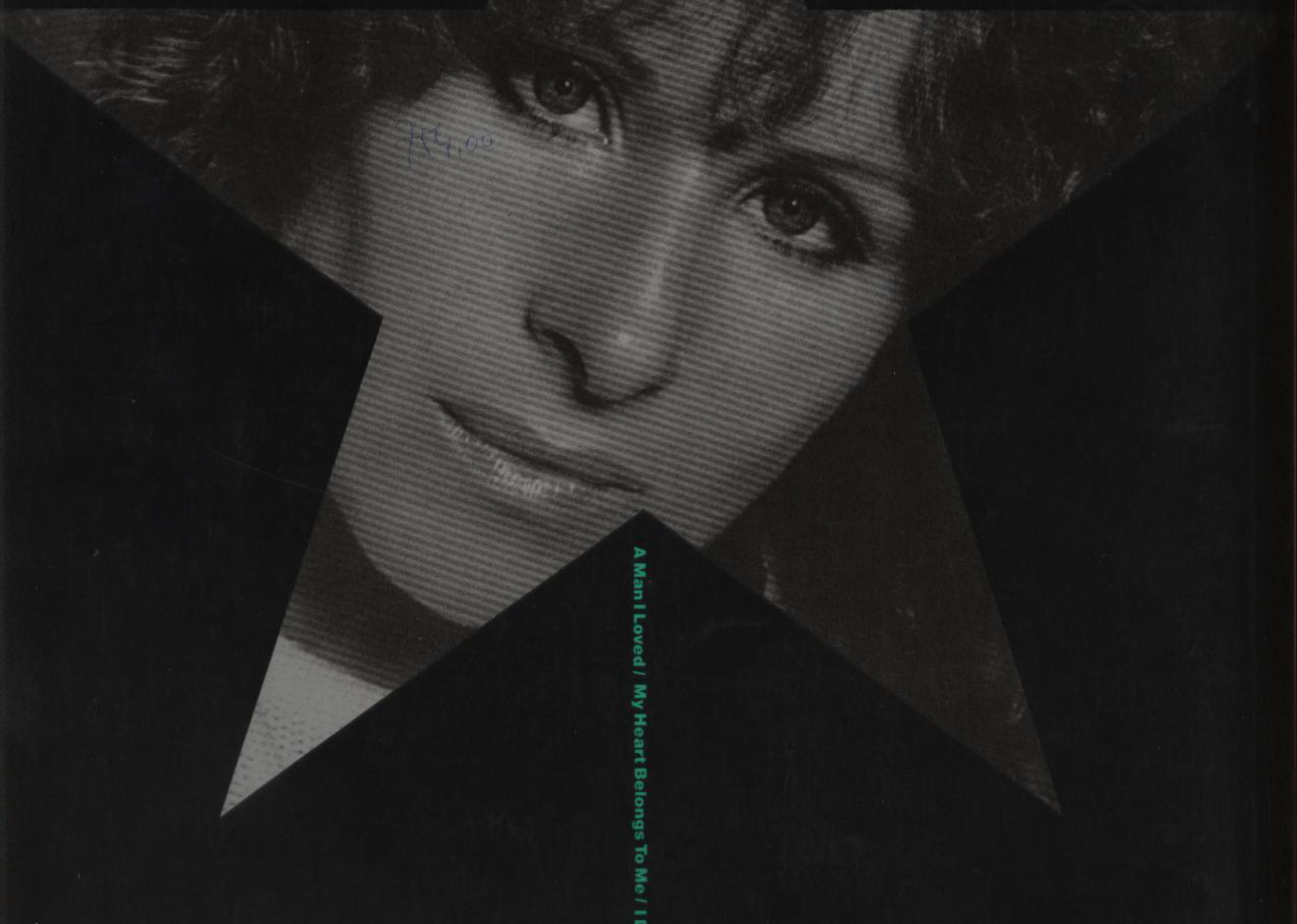
Dm11 Dm7 Bb maj7 Bb 6 Gm7 (C bass) C7

# The Album

# Barbra Streisand

New York State Of Mind / Stay Away / Stony End / You Don't Bring Me Flowers

Evergreen / I Don't Break Easily / Memory / My Heart Belongs To Me



A Man I Loved / My Heart Belongs To Me / I Don't Break

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