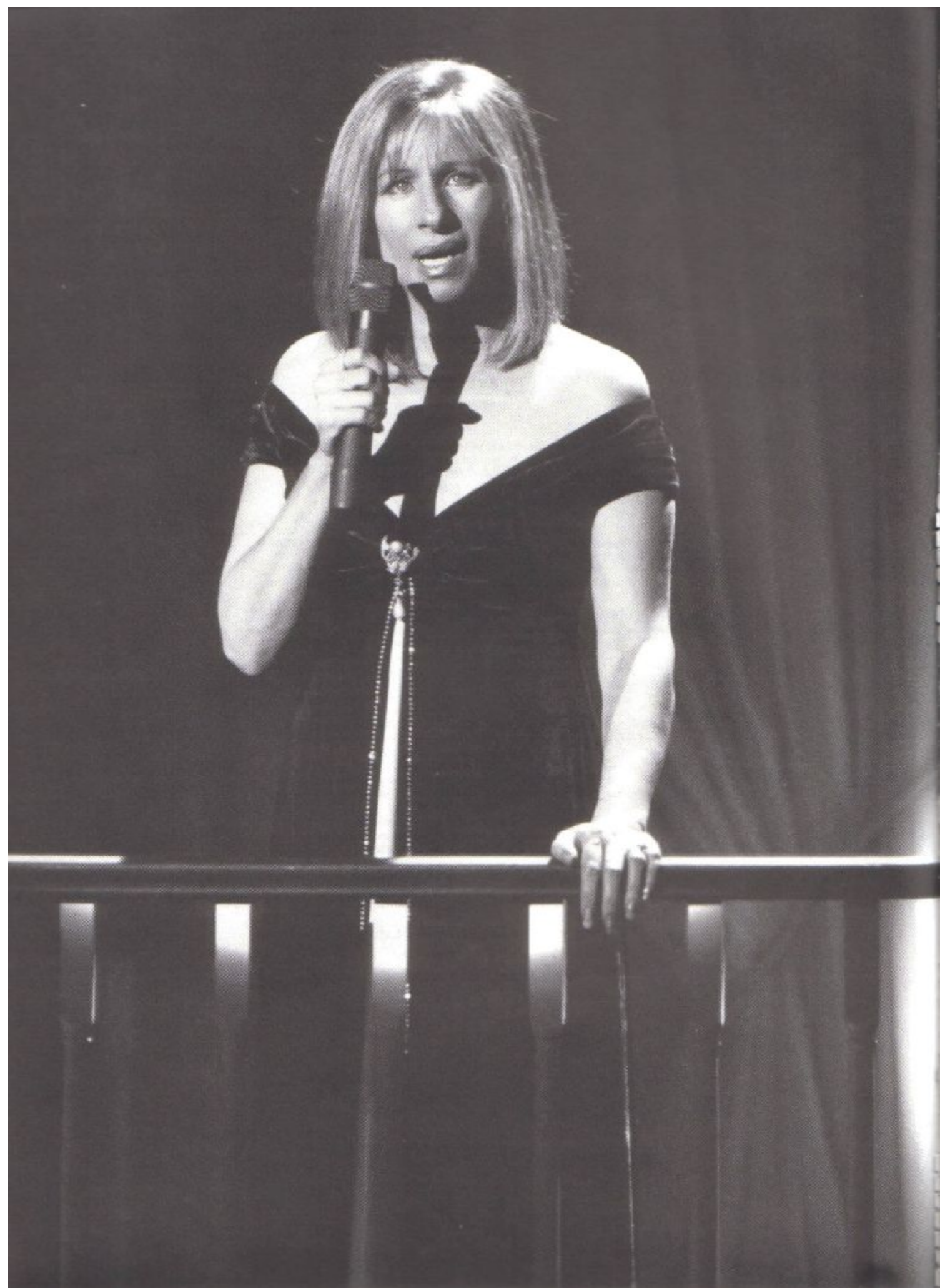


Barbra
Streisand

A TASTE OF HONEY	26
A WOMAN IN LOVE	6
CAN'T HELP LOVIN' DAT MAN	16
EVERGREEN	50
GUILTY	61
I WON'T LAST A DAY WITHOUT YOU	56
MEMORY	28
MY HEART BELONGS TO ME	70
NEW YORK STATE OF MIND	46
PEOPLE	24
SEND IN THE CLOWNS	20
SOMETHING'S COMING	36
SOMEWHERE	13
STONEY END	33
THE WAY WE WERE	10
WHAT KIND OF FOOL AM I	74
WHAT NOW MY LOVE	66
YOU DON'T BRING ME FLOWERS	76





A WOMAN IN LOVE

WORDS & MUSIC BY BARRY GIBB & ROBIN GIBB

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Moderately Slow

The first system of piano accompaniment is in 4/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The music concludes with a final chord in the right hand.

The second system of piano accompaniment continues the melodic and harmonic progression from the first system, maintaining the same tempo and key signature.

Em Am Em Am Cmaj7 D7 G

The third system includes the vocal melody and piano accompaniment. The vocal line is written in a soprano clef and includes the lyrics: "Life is a moment in space, when the dream is gone, it's a lonelier place. With you eternally mine, in love there is no measure of time." The piano accompaniment continues with the same harmonic structure as the previous systems.

I kiss the morn-ing good-bye, but down in side you know we nev-er knpw why.
 We planned it all at the start, that you and I live in each oth-ers heart.

The road is nar-row and long when eyes meet eyes and the feel-ing is strong.
 We may be o-ceans a-way you fed my love I hear what you say.

I turn a-way from the wall. I stum-ble and fall, but I give you it all.
 The truth is ev-er a lie. I stum-ble and fall, but I give you it all.

I am a Wom-an In Love and I'd do an-y-thing to get you in-to my world.



what a wom-an can do. It's a right I de - fend



o - ver and o - ver a - gain. I am a Wom - an In Love,



and I'd do an - y - thing to get you in - to my world, and hold you with - in.



It's a right I de - fend o - ver and o - ver a - gain.

Repeat and Fade

THE WAY WE WERE

MUSIC BY MARVIN HAMLISCH. WORDS BY ALAN & MARILYN BERGMAN

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Slowly

mf

The piano introduction is in 4/4 time, marked 'Slowly' and 'mf'. The right hand features a steady eighth-note accompaniment, while the left hand plays a simple bass line.

Chord diagrams: A, C#m7, Dmaj7, F#m9, F#m/E

Mem - 'ries _____ light the cor - ners of my mind.
pic - tures _____ of the smiles we left be - hind,
Mem - 'ries _____ may be beau - ti - ful, and yet,

The first system shows the vocal line with lyrics and the piano accompaniment. The piano part includes chord diagrams for A, C#m7, Dmaj7, F#m9, and F#m/E. The vocal line has a melodic line with lyrics underneath.

To Coda ◆

Chord diagrams: Dmaj7, C#m7, Cm7, F#m, F#m/E, Dmaj7, E7

Mist - y wa - ter col - or mem - 'ries _____ of the way we
smiles we gave to one an - oth - er _____ for the way we
what's too pain - ful to re - mem - ber

The second system shows the vocal line with lyrics and the piano accompaniment. The piano part includes chord diagrams for Dmaj7, C#m7, Cm7, F#m, F#m/E, Dmaj7, and E7. The vocal line has a melodic line with lyrics underneath.

1. Amaj7 F#m7 Bm7 E7 2. Amaj7 A7

were. Scat - tered were.

Detailed description: This system contains the first two measures of the song. The first measure is marked '1.' and contains four guitar chords: Amaj7, F#m7, Bm7, and E7. The second measure is marked '2.' and contains Amaj7 and A7. The vocal line starts with a whole note 'were.' in the first measure, followed by a half note 'Scat - tered' and a half note 'were.' in the second measure. The guitar accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Dmaj7 C#m7 Bm7 C#m7 F#7

Can it be that it was all so sim - ple then, or has time re - writ - ten ev - 'ry line?

Detailed description: This system contains the next two measures. The first measure has chords Dmaj7, C#m7, and Bm7. The second measure has chords C#m7 and F#7. The vocal line continues with 'Can it be that it was all so sim - ple then,' in the first measure and 'or has time re - writ - ten ev - 'ry line?' in the second measure. The guitar accompaniment maintains the eighth-note bass line and adds more complex chordal textures in the right hand.

Bm7 Bm7/A Bm7/E E7 Amaj7 D/E E7 *D.S. al C*

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

Detailed description: This system contains the final two measures. The first measure has chords Bm7, Bm7/A, and Bm7/E. The second measure has chords E7, Amaj7, D/E, and E7. The vocal line concludes with 'If we had the chance to do it all a - gain, tell me would we? — Could we? —'. The guitar accompaniment features a consistent eighth-note bass line and a melodic right hand. The system ends with the instruction 'D.S. al C'.

CODA

Dmaj7

C#7

F#m7

F#m/E

Dmaj7



we sim - ply choose to for - get.

So it's the

C#m7

Dmaj7

C#m7



laugh - ter

we will re - mem - ber,

Dmaj7

C#m7

F#m7

Bm7

Bm7/E



when - ev - er we re - mem - ber

the way we

Amaj7

Dmaj7

D/E

A

Dmaj7

Amaj7



were;

The way we were.

SOMEWHERE

MUSIC BY LEONARD BERNSTEIN. LYRICS BY STEPHEN SONDHEIM

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Slowly

p *pp*

B \flat **B \flat 7** **E \flat 7** **A \flat** **Fm7** **B \flat 7**

There's a place for us, Some - where a

p

E \flat 7 **A \flat** **B \flat** **B \flat 7** **Gm** **(b) Cm**

place for us. Peace and quiet — and op - en air

A \flat **D \flat** **B \flat** **B \flat** **B \flat 7** **E \flat 7** **A \flat**

wait for us some - where. — There's a time for us,

Fm7



Bb7



Eb7



Ab



Bb



Bb7



Some - day a time for us. Time to - geth - er with

Gm



Cm



Ab



cresc.

Db



Bbm



Gb



time to spare, Time to learn, time to care.

Cb



Abm



Ebm



Fm7



Some-day, some-where We'll find a new way of liv- ing.

Cb



Abm6



Gb



F



Dm7



rit.

We'll find a way of for - giv - ing, some-where.

B^b **B^b7** **E^b7** **A^b** **F^m7** **B^b7** **E^b** **A^b**

pp *a tempo*

There's a place for us, A time and place for us.

B^b **B^b7** **G^m** **C^m** **A^b** **D^b**

Hold my hand and we're half-way there. Hold my hand and I'll

B^{bm} **G^b** **C^b** **A^{bm}**

take you there, some-how, some-day,

1 **E^b** **E^b7** **A^b** 2 **E^b** **E^b7** **A^b**

some-where. some-where.

rall *pp*

CAN'T HELP LOVIN' DAT MAN

MUSIC BY JEROME KERN. WORDS BY OSCAR HAMMERSTEIN II

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Rubato

The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The melody is written in the right hand with a slur over the first four measures. The bass line consists of chords. The tempo markings 'mf', 'accel.', and 'rall.' are placed below the staff.

Slowly, with expression

E^b9# G^b13 Fm7 B^b13 B^b7+ E^bmaj7 A7(#9)

221134 131244 2X3333 210334 X14132 113241 X11111

Fish got to swim and birds got to fly, — I got to love — one

The vocal line is in the treble clef with lyrics. The piano accompaniment is in the grand staff. The tempo marking 'a tempo' is placed below the piano staff.

A^b6 A^bm6 E^badd9 E^b Cm9 Cm C^b7 B^b7

2X143X 2X1333 65 221134 65 113331 22134X 113421 113141 113141



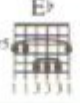

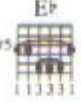
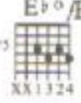
man till I die, — Can't help lov - in' dat man — of

The vocal line continues with lyrics. The piano accompaniment continues in the grand staff.

E^b6  Gm  Cm7  E^b13  A^b6  A^o  E^b/B 


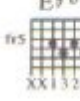


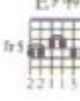

When he goes a - way dat's a rain - y

piu mosso e cresc.

F7  E^badd9  E^b  E^badd9  E^b  E^b o/B 

day, and when he comes back dat day is

allarg.

B^b11  E^b o  B^b11  B^b7  E^b9  G^b13 

fine, _____ de sun will shine. He can come home _____ as

poco rit. *a tempo*

Fm7



Bb13



Bb7+



Ebmaj7



A7(#9)



Ab6



D#9



late as can be, — home wid - out him — ain't no home to me, —

Ebmadd9



Eb



Cm9



Cm



C#7



Bb7



1.

Eb



Cm9



Can't help lov - in' dat man — of mine.

Fm7



F9(b5)



Bb9



2.

Eb



D#9



Ebmaj7



Eb6



mine. —

rall.

SEND IN THE CLOWNS

WORDS & MUSIC BY STEPHEN SONDHEIM

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Slowly

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by the lyrics "Is - n't it". The piano accompaniment starts with a piano (*p*) dynamic and includes markings for *poco rit.* and *a tempo*. The time signature is 12/8 and the key signature has two flats.

The second system continues the musical score with the vocal line and piano accompaniment. The vocal line includes the lyrics: "rich? Are we a pair? Me here at last on the ground, you in mid-". Above the vocal line, guitar chord diagrams are provided for Eb, Ebsus, Eb, Ebmaj9, and Eb. The piano accompaniment is marked *a tempo*. The time signature is 12/8 and the key signature has two flats.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "air... Send in the clowns." Above the vocal line, guitar chord diagrams are provided for Abmaj9, Ab6, Bb/Eb, and Ab/Eb. The piano accompaniment includes a *poco rit.* marking. The time signature is 12/8 and the key signature has two flats.

This arrangement includes Mr. Sondheim's revised lyrics for Barbra Streisand's recording.

Bb/Eb

Ab/Eb

Eb

Ebsus

Eb

Is-n't it bliss? Don't you ap-prove? One who keeps

a tempo *ad corit.* *a tempo*

Abmaj9

Ab5

tear - ing a - round, one who can't move... Where are the

Bb/Eb

Fm/Eb

Eb

clowns? Send in the clowns. Just when I'd

Gm

Dm7

Gm

Dm9

stopped
prisel op - en - ing doors, Fin - al - ly
Who could fore - see I'd come to

Gm **Cm7** **G**

know - ing the one that I want - ed was yours, Mak - ing my
 feel a - bout you what you felt a - bout me? Why on - ly

E \flat 6/B \flat **F7/A** **A \flat 6** **Gsus** **Fm7-5**

en - trance a - gain with my u - su - al flair, Sure of my
 now when I see that you've drift - ed a - way? What a sur -

Gm/B \flat **A \flat 6/B \flat** **B \flat /E \flat** **A \flat**

lines, prise... No one is there.
 What a cli - ché... *poco rit.*

B \flat /E \flat **A \flat** **E \flat** **E \flat sus**

Don't you love farce? My fault, i
 Is - n't it rich, Is - n't it

a tempo *poco rit.* *a tempo*

E \flat **E \flat maj9** **E \flat**

fear. queer, I thought that you'd want what I want. Sor - ry, my ca -

Los - ing that my tim - ing what this late in my ca -

A \flat maj9 **A \flat 6** **B \flat 7/E \flat**

dear. reer? But where are the clowns? And where are the clowns? There ought to be Quick, send in the

E \flat

clowns. Quick, send in the clowns. What a sur -

E \flat **E \flat sus** **E \flat**

clowns. Don't both - er, they're here. *poco rit.* *a tempo* *rit.* *ten.*

PEOPLE

MUSIC BY JULIE STYNE. WORDS BY BOB MERRILL

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Moderately

The piano introduction consists of two staves. The right hand starts with a triplet of eighth notes (G4, A4, Bb4) followed by a series of chords: G4-Bb4, A4-Bb4, G4-A4, and F4-G4. The left hand plays a simple bass line: G2, F2, E2, D2, C2, B1, A1, G1.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Peo- ple, peo- ple who need peo- ple". The piano accompaniment includes a triplet of eighth notes (G4, A4, Bb4) and a series of chords: Bb, F7, Bb, Cm7, F7, Eb, and Bbmaj7. The piano part includes a triplet of eighth notes (G4, A4, Bb4) and a series of chords: Bb, F7, Bb, Cm7, F7, Eb, and Bbmaj7. The piano part includes a triplet of eighth notes (G4, A4, Bb4) and a series of chords: Bb, F7, Bb, Cm7, F7, Eb, and Bbmaj7.

The second system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "world. We're child- ren need- ing oth- er child- ren And yet,". The piano accompaniment includes a series of chords: D7sus, D7, and Gm. The piano part includes a series of chords: D7sus, D7, and Gm. The piano part includes a series of chords: D7sus, D7, and Gm.

The third system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "let- ting our grown up pride Hide all the need in- side, Act- ing more like child- ren, than". The piano accompaniment includes a series of chords: Bbm, C7, Fmaj7, F6, G, Bbm6, Gdim, F, Fdim, Gm7, and C7. The piano part includes a series of chords: Bbm, C7, Fmaj7, F6, G, Bbm6, Gdim, F, Fdim, Gm7, and C7. The piano part includes a series of chords: Bbm, C7, Fmaj7, F6, G, Bbm6, Gdim, F, Fdim, Gm7, and C7.

E F7 Cm7 F9 Bb F7 Bb Cm7 F7

child- ren. Lov- ers are ver- y spe- cial peo- ple. They're the

rit. *mp a tempo*

Eb Bbmaj7 Fm7 Bb9 Eb Ebm

luck- i- est peo- ple in the world. With one per- son, One ver- y spe- cial

Bb Fm7 Eb F7 Bb Gm6

per- son, A feel- ing deep in your soul Says: you were half, now you're whole. No more

Bb6 Gm7 Cm7 F7 Bb Bb7 Eb

hun- ger and thirst, But first, be a per- son who needs peo- ple. Peo- ple who need peo- ple

mf molto espressivo

Ebm Eb Bb Cm7

1. Bb Gm7 Cm7 F7 2. Bb Gm7 Bb6

Are the luck- i- est peo- ple in the world. world.

rit. *p*

A TASTE OF HONEY

WORDS BY RIC MARLOW. MUSIC BY BOBBY SCOTT

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Rather Slow

The musical score is presented in three systems, each with a piano accompaniment (left and right hands) and a vocal line. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Rather Slow'. The score includes guitar chord diagrams for various chords: Dm, Dm7, G6, Dm(+7), Bb, and Am7. The lyrics are written below the vocal line, with some words underlined to indicate phrasing. The piano accompaniment features a steady bass line and chords that support the melody.

System 1:

Winds leave ne'er
may be come
blow hind back
o'er the ic y sea. I'll
my heart to wear And
to his love so fair And

System 2:

take may so
with it she
me c'er died
the re - dream - ing
warmth mind of
of you his
thee, of kiss. His
A Taste of
A Taste of
His kiss was

System 3:

Hon - ey. A taste much sweet - er than
Hon - ey. A taste much sweet - er than
Hon - ey. A taste much sweet - er than

Dm Gm6 Dm Dm7 G6
 wine. wine. wine. will re - turn,

Dm7 G6 Bb Am7
 I'll re - turn, I'll come back for the hon - ey and

Dm Gm6 Dm Dm G6
 you. I'll He you, I'll come

Bb Am Dm Gm6
 back for the hon - ey and you, I'll come

Dm A9+5 A7-9 Dm
 back for the hon - ey hon - ey and you.

rall.

8vb

MEMORY

MUSIC BY ANDREW LLOYD WEBBER. TEXT BY TREVOR NUNN AFTER T.S. ELIOT

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Freely [♩=50]

mp

The piano introduction consists of two staves. The right hand is mostly silent, with a few chords in the first measure. The left hand plays a rhythmic pattern of eighth notes with a descending melodic line. The tempo is marked 'Freely' with a quarter note equal to 50 beats per minute.

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

Bb Gm Eb

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics written below the notes. The piano accompaniment consists of two staves. The right hand plays a simple harmonic accompaniment, and the left hand plays a rhythmic pattern of eighth notes. The key signature is B-flat major, and the time signature is 12/8. The tempo is 'Freely'.

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

Dm Cm Gm

The second system of the song continues the vocal and piano accompaniment. The vocal line is in a soprano register, with lyrics written below the notes. The piano accompaniment consists of two staves. The right hand plays a simple harmonic accompaniment, and the left hand plays a rhythmic pattern of eighth notes. The key signature is B-flat major, and the time signature is 12/8. The tempo is 'Freely'.

1 2

wind _____ be-gins to moan. mem - ory live a -

F Eb/F Bb F Eb/F

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

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-ory too — And a

Dm Cm Gm

new day — will be - gin.

Instrumental

F Eb/F Bb Gb

Ebm Cb Bbm

Abm Ebm Db Cb/Db

Burnt out ends of smok - ey days, — the

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.

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

D \flat B \flat m

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

rall. *a tempo*

rall. *a tempo*

G \flat Fm E \flat msus E \flat m

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

rall. *a tempo - slightly slower*

rall. *a tempo - slightly slower*

B \flat m A \flat G \flat /A \flat D \flat

STONEY END

WORDS & MUSIC BY LAURA NYRO

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With a beat
F



A7



Dm1



G7



I was born from love, and my poor mother 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

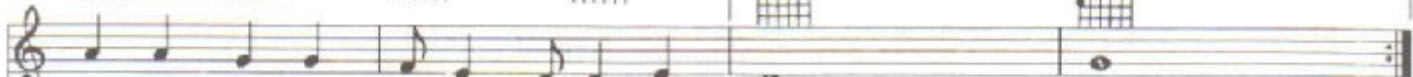
A7

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

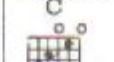


2. Dm7

G7

Fade out

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

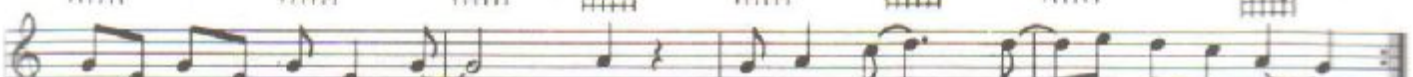
Em7

Dm7

Em7

Dm7

Em7



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



SOMETHING'S COMING

MUSIC BY LEONARD BERNSTEIN. LYRICS BY STEPHEN SONDHEIM

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Fast ♩ = 176

The score is in 3/4 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Guitar chords are indicated above the vocal line.

System 1: The vocal line begins with a rest, followed by the lyrics "ad lib" and "Could...". The piano accompaniment starts with a piano (*p*) dynamic and includes a *dim.* (diminuendo) marking. The guitar chords are C and C/D.

System 2: The vocal line continues with "be..." and "Who...". The piano accompaniment continues with the same rhythmic pattern. The guitar chords are C, C/D, C, C/D, C, C/D, C, and C/D.

System 3: The vocal line includes the lyrics "knows? knows?" and "There's some-thing due— It's on - ly just—". The piano accompaniment continues. The guitar chords are C, C/D, C, C/D, C, C/D, C, C/D, C, and D. The tempo marking "(rhythmically)" is placed above the vocal line.

C C/D C D C C/D C Bb/D

an - y day. — I will know — right a - way. — soon as it shows. —
 out of reach, — Down the block, — on a beach, — un - der a tree. —

cresc.

C C/D C Bb/D C Bb/D Fmaj7

it may come
 I got a

cresc. *f marc.*

F7 Fmaj7 F7

can - non - ball - ing down through the sky, Glean in its eye,
 feel - ing there's a mir - a - cle due, gon - na come true,

Fmaj7 C C C/D C C/D C C/D

dim. *pp*

Bright as a rose. — Who —

2 **Fmaj7** *ff* **Bb** **Bb/F** **C7/Bb** **C/F** **Bb** **Bb/F**

Com - in' to me!

f **R.H.** **C7/Bb** **C/F** **Bb** **C7/Bb** **Bb** **C7/Bb**

dim.

Refrain (with rhythmic excitement)

p **Bb** **C7/Bb** **Bb** **C7/Bb**

Could it be? — Yes, it could —
 With a click, — With a shock. —

Bb **C7/Bb** **Bb** **C7/Bb**

Some - things' will com - ing, — Some - thing good, —
 Phone will jin - gle, Door will knock. —

Bb **Fm7/Bb** **C7+5/Bb** **Bb7**

cresc.

If I can wait.
O - pen the latch.

cresc.

Eb6

f

Some - thing's com - ing. I don't know what

Bbmaj7

it is, but it is gon - na be great.

F6

Some - thing's

com - ing, don't know when — but it's soon;

Cmaj7 C6

catch the moon, — one - hand - ed catch. —

C+ C6 Warmly *mf* Gmaj7 Gm7

— A - round —

Gmaj7 C7sus C6

the — cor - ner, —

Ab/C C6 Gmaj7 Gm7

cresc. 3 3

or whis - tling down

Gmaj7 C7sus C6

3

the riv - er

Ab/C C6 Gm7

mf *dim.*

Come on,

dim.

Cm7 C F9 Db/F

3 3

de - liv - er

F6



F7sus



Bb9



pp dolce

to

me.

Will it be?

Yes, it will

May - be just by

Bb 
C7/Bb 
Bb 
Fm7/Bb  *cresc.*

hold - ing still _____ It - 'll be there. _____

C7+5/Bb 
Bb7 
F6 

Come on, some - thing,

Come on in. _____ Don't be shy, meet a guy. _____

Cmaj7  *dim.*
C6 
C+ 

Pull up a chair. _____

dim.

Cmaj7

Gmaj7

Gm7

p sub. (freely)

3

The air _____ is _____

Gmaj7

C7sus

C6

Ab/C

3

hum - ming.

C6

Gmaj7

Gm7

3

3

And some - thing great _____

G7

C

C/D

C

C/D

C

C/D

is com - ing.

p marc.

Chords: C, C/D, C, C/D, C, C/D, C, C/D

dim.

Who — knows?

Chords: C, C/D, C, b, C, C/D, C, D

sempre dim.

It's — on - ly just — out of reach, — Down the block, —

pp

Chords: C, C/D, C, Bb/D, C, C/D, C, C/D

fade out

On a beach... May - be to - night...

sempre dim.

Chords: C, C/D, C, C/D

(ad lib. fade)

(ad lib. fade)

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

mp *mf*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in treble clef, starting with a whole rest for two measures, then a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bottom staff is the piano accompaniment in treble and bass clefs. The piano part begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The tempo is marked 'Moderately slow'.

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

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, with lyrics: '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'. The bottom staff is the piano accompaniment. The piano part features chords corresponding to the guitar chord diagrams: Bm7, Am7, D7, G, and B7. The piano part includes triplets of eighth notes.

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

Detailed description: This system contains the final two staves of music. The top staff is the vocal line, with lyrics: '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'. The bottom staff is the piano accompaniment. The piano part features chords corresponding to the guitar chord diagrams: Em, C9, D, A (C# bass), Bm, and A. The piano part includes triplets of eighth notes.

G (000) Bm (F# bass) E9 Gmaj7 G (A bass) (0000)

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) (0000) 2. Bm E9 Bm A F#7-9

mind. 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

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

Bm



E9



Bm



E9



Repeat and fade

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).

Tempo: Moderately, with feeling

Performance instructions: *mp Legato* and *with pedal throughout*

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the bass and a melodic line in the treble, both marked *mp Legato*. The key signature is two sharps (F# and C#) and the time signature is 4/4.

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

Vocal line: Ah.

The second system continues the vocal and piano parts. The vocal line has a long note with a fermata, labeled "Ah.". The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

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



Vocal line: Love, soft as an eas - y chair;

The third system features the vocal line with the lyrics "Love, soft as an eas - y chair;". The piano accompaniment includes a triplet of eighth notes in the treble staff. The key signature and time signature remain consistent with the previous systems.

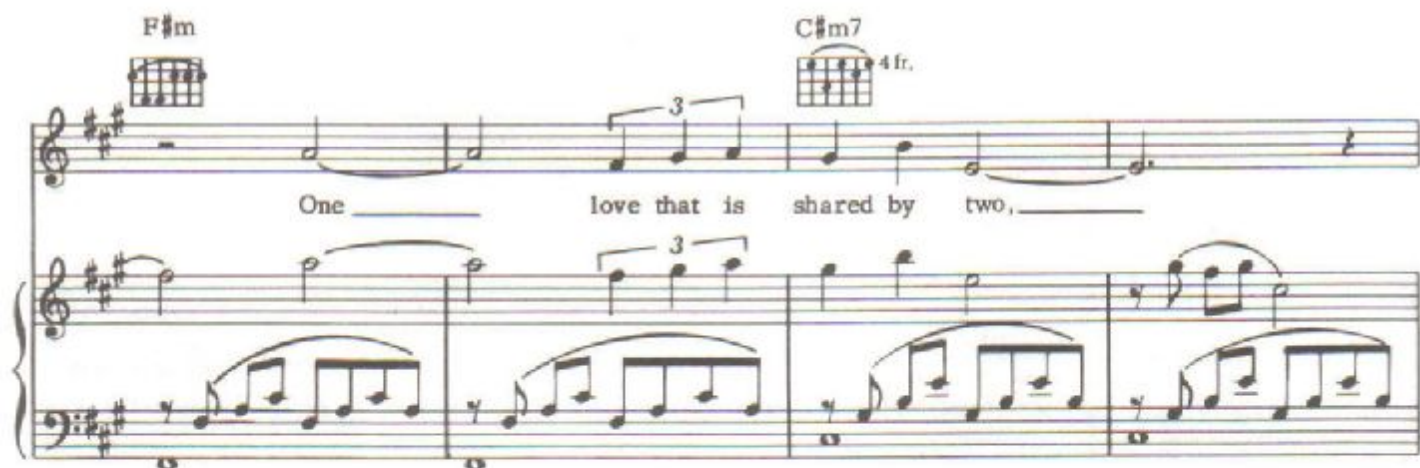
Bm/A  A  A/G# 



love, _____ fresh as the morn - ing air. _____



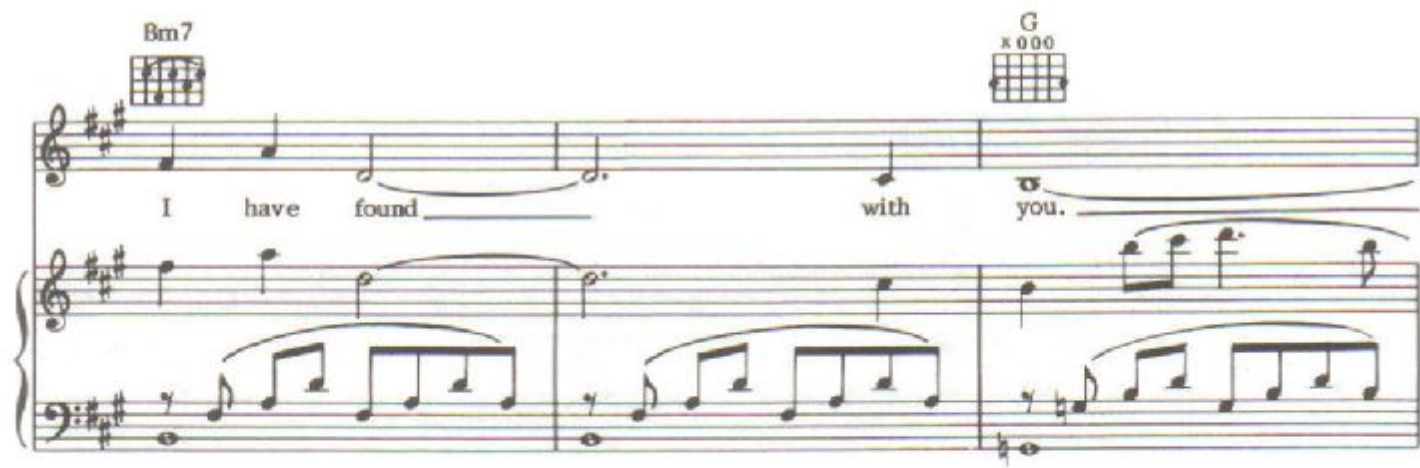
F#m  C#m7  4fr.






One _____ love that is shared by two, _____



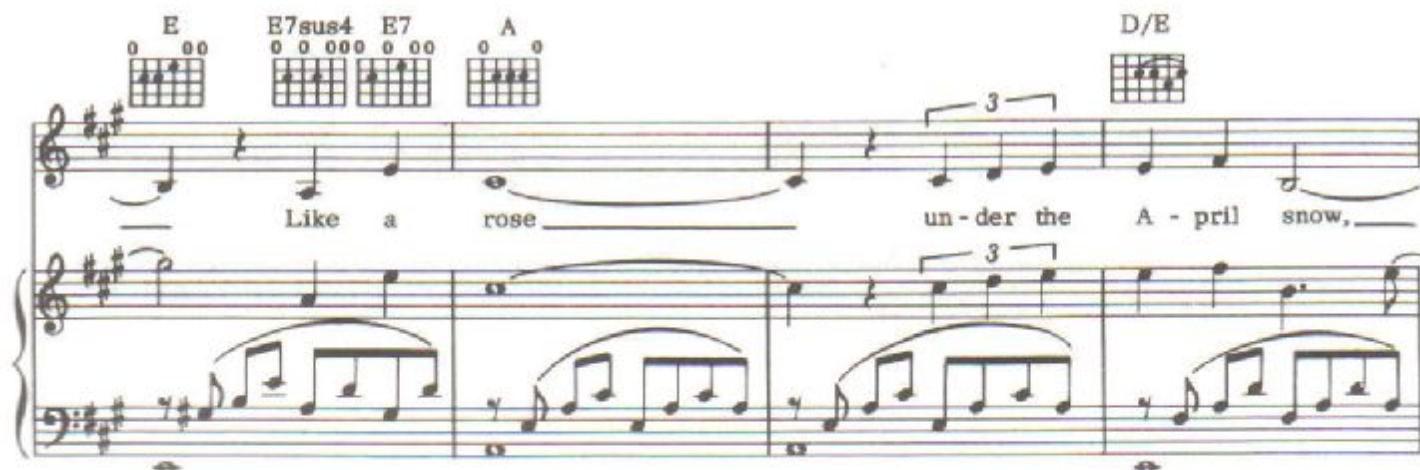
Bm7  G 

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



age - less and ev - er - green,

Dmaj7



Cmaj7



G/A



A7



sel - dom seen by two,






cresc.

Dmaj7  D6  C#m7  4 fr.

You and I will make each night a first,

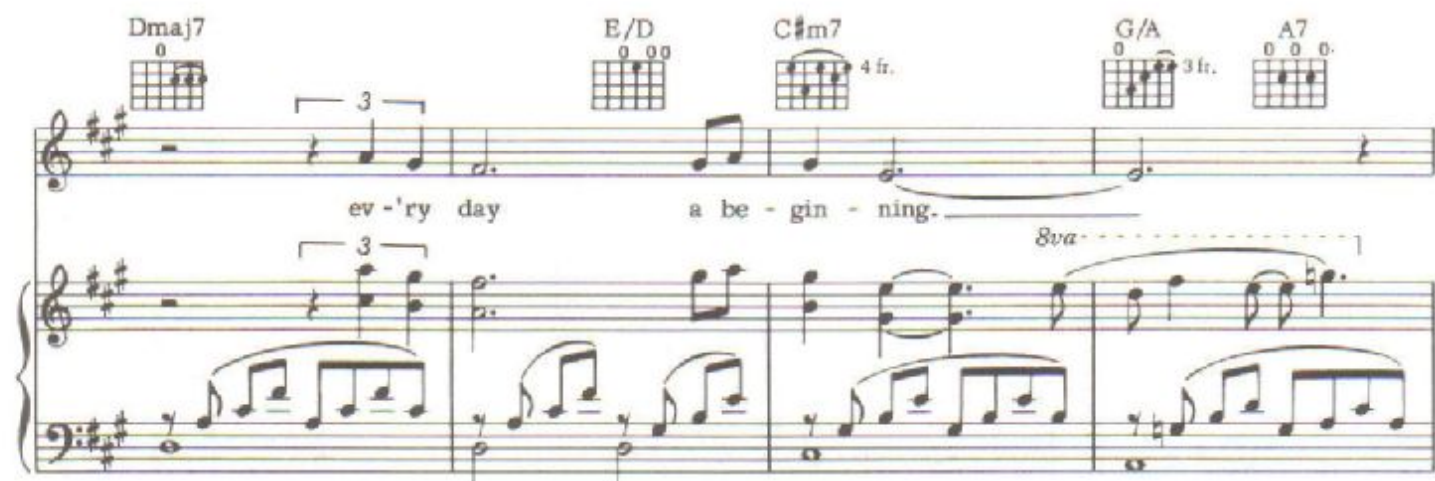
mf



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

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

Sva.






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

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

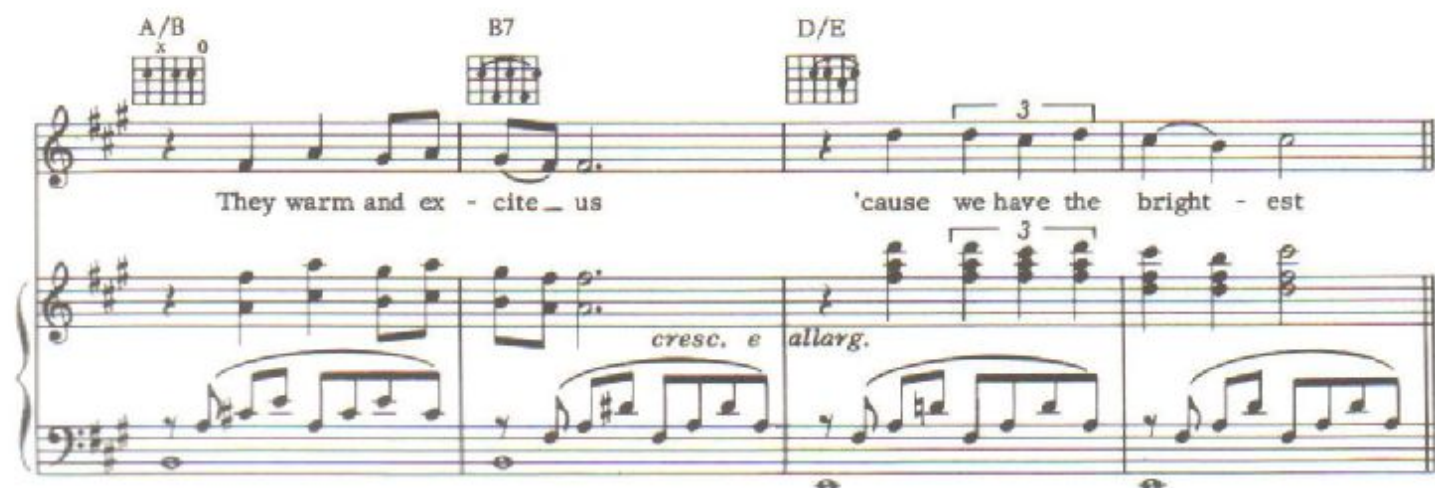
loco



A/B  B7  D/E 

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

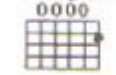
cresc. e allarg.



Ama7



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



G/A



sail a - bove;

time won't change the

I WON'T LAST A DAY WITHOUT YOU

WORDS BY PAUL WILLIAMS. MUSIC BY ROGER NICHOLS

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Moderately

Day af - ter day — I must
So man - y times — when the

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The tempo is marked 'Moderately'. The key signature has one sharp (F#) and the time signature is common time (C). The system includes a repeat sign with first and second endings. Chords G and Bm7 are indicated above the vocal line.

face a world — of stran - gers where I don't be - long, — I'm not that strong,
ci - ty seems to be with - out a friend - ly face, — a lone - ly place,

The second system continues the vocal line and piano accompaniment. Chords C, C/D, Em9, Am7, and Am7/D D are indicated above the vocal line.

it's nice to know — that there's some - one I — can turn to who will
it's nice to know — that you'll be there if — I need you and you'll

The third system continues the vocal line and piano accompaniment. Chords G, Bm7, C, and C/D are indicated above the vocal line.

Em9 Am7 Am7/D G F/G

al-ways care, you're al-ways there, When there's no get-ting ov-er that
al-ways smile, it's all worth while,

Cadd9 Am7 Am7/D G F/G Cadd9 Am7 Am7/D

rain - bow, when my small - est of dreams won't come — true. I can

G F/G Cmaj7 G/B

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

Am7 Am7/D

1.	G	Gadd9/B	C	C/D	D
----	---	---------	---	-----	---

won't — last a day — with - out you,

2.
G add9 Em7 A7 Dmaj7

you, Touch me and I end up sing-ing, _____

Em7 A7 B sus4 B C#m7 F#7

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

B G#m7 Amaj7 Bsus4 B

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

Am7 D7 G Bm7

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

C C/D Em9

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

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one sharp (F#).

Am7 Am7/D G Bm7

hard to find, One look at you — and I

Detailed description: This system contains the next two measures. The vocal line has a quarter rest in the first measure, followed by a quarter note G4, eighth notes A4, B4, and C5, and a quarter note D5. The piano accompaniment continues with similar accompaniment. The key signature has one sharp (F#).

C C/D Em9

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

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5, and a quarter note D5. The piano accompaniment continues with similar accompaniment. The key signature has one sharp (F#).

Am7 Am7/D G F/G Cadd9 Am7 Am7/D

found the best, When there's no get - ting ov - er that rain - bow When my

Detailed description: This system contains the final two measures. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5, and a quarter note D5. The piano accompaniment continues with similar accompaniment. The key signature has one sharp (F#).

G F/G Cadd9 Am7 Am7/D

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

G F/G Cmaj7 G/B

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

1. Amaj7 Am7/D Gadd9/D Am7/D 2. Am7 D7sus4

won't last a day — with-out. When There's Won't last a day —

G Gadd9/B Cadd9 Cadd9/D D Gadd9

with-out you.

poco rit.

GUILTY

WORDS & MUSIC BY BARRY GIBB, ROBIN GIBB & MAURICE GIBB

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Moderately

Cmaj7

Shad - ows fall - ing ba - by We stand a lone...

Out on the street... an - y bo - dy you meet... got a heart - ache of their own.

Am Em Am Em

Make it a crime_ to be lone - ly or sad

Am Em Am Bbmaj7

You got a rea - son for liv - ing you bat - tle_ on_ with the

love you're liv - in' on_ you got-ta be mine. We take it a - way.

D Gm D C D C D

It's got-ta be night_ and day just a mat-ter of time. And we got noth-ing to be

Cmaj7  **G11** 

Guilt - ty of our love will climb an - y moun - tain near or far we are

G7  **C6**  **Am** 

and we nev - er let it end. We are de - vo - tion. And we got noth - ing to be

Cmaj7  **G11** 

sor - ry for our love is one in a mil - lion Eyes can see that we

G7  **C6**  **Am** 

got a high - way to the sky. I don't wa - na hear your good -

To Coda 

Cmaj7

G11



bye. _____

Fmaj7



Pul - ses_ rac - ing darl - ing how grand we are_

Lit - tle by lit - tle we meet in the mid - dle there's dan - ger in_ the dark.

Dm



Am



Dm



Am



Make it a crime to be out_ in the cold. _____

Dm **Am** **Dm** **Ebmaj7**

You got a rea - son for liv - in' you bat - tle on with the love

D **Gm**

— you're build - in' on — you got - ta be mine. — We take it a - way.

D **Gm** **D** **C** **D** **C** **D** **D.S. al Coda**

— It's got - ta be night — and day just a mat - ter of time. — And we got noth - ing to be

CODA **Cmaj7** **Am** **Repeat and Fade**

bye. — Don't wan - na hear — your — good

WHAT NOW MY LOVE

ENGLISH WORDS BY CARL SIGMAN. FRENCH LYRIC BY PIERRE DELANOE. MUSIC BY GILBERT BECAUD

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Moderate Bolero Tempo




Piano introduction in G minor, 3/4 time. The right hand (r.h.) features a melody of eighth notes with triplets, while the left hand (l.h.) provides a steady bass line of quarter notes. The dynamic is marked *mf*.

Vocal line and piano accompaniment for the first line of lyrics. The vocal melody is in G minor. The piano accompaniment continues with the triplet pattern in the right hand and a steady bass line in the left hand. The dynamic is marked *mp-mf*. Chord diagrams for C11, F, Bb6, and F6 are provided above the vocal line.


What Now My Love _____ Now that you left me _____ How can I
 Love _____ Now that it's o - ver _____ I feel the

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with the triplet pattern. The dynamic is marked *simile*. Chord diagrams for Gm7, C7, Fmaj7, F6, and C11 are provided above the vocal line.

live _____ through an - oth - er day _____ Watch - ing my
 world _____ clos - ing in on me _____ Here come the

dreams _____ Turn - ing to ash - es _____ And my
 stars _____ Tum - bling a - round me _____ There's the









hopes _____ in - to bits of clay _____ Once I could
 sky _____ where the sea should be _____ What Now My









see _____ Once I could feel _____ Now I am
 Love _____ Now that you're gone _____ I'd be a



Gm7 C7 Gm7 C7 F Fmaj7 F7




numb I've be - come un - real I walk the
 fool to go on and on No one would

Bbm7 Eb7 A7maj7 D7maj7 D7b9

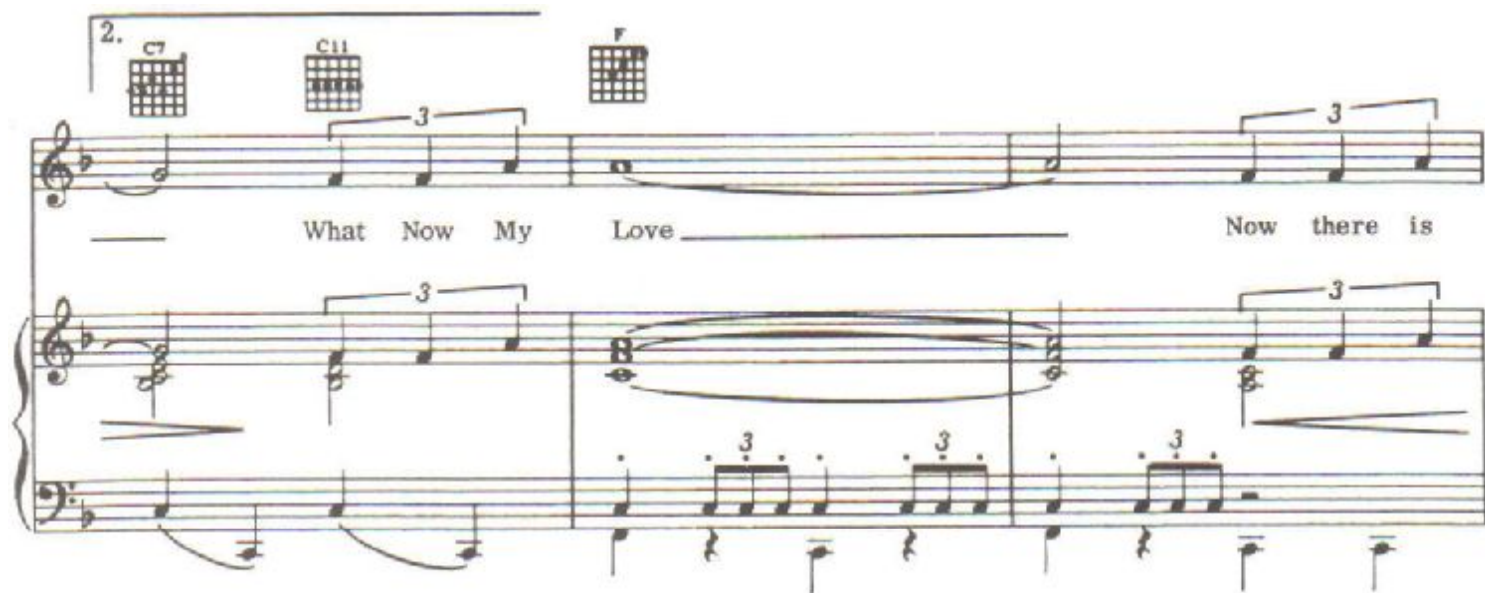
night With - out a goal Stripped of my
 care No one would cry If I should

Gm7-5 Bbm6 Bdim C11 1. C7 Gm7

heart, my soul, What Now My
 live or die,

2.   

What Now My Love _____ Now there is



noth - ing _____ On - ly my last _____ good -

simile



bye. _____



MY HEART BELONGS TO ME

WORDS & MUSIC BY ALAN GORDON

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Moderately slow

The piano introduction consists of two staves in 4/4 time, marked *mp*. The right hand plays a sequence of chords: Cm, Fm7, Bb, and G (with B bass). The left hand provides a simple bass line with eighth notes.

The first vocal line is on a treble clef staff with lyrics: "I got the feel - in' the feel - in's gone, my heart has gone to—". The piano accompaniment is on a grand staff, marked *mf*. Chords are indicated above the vocal line: Cm, Fm7, Bb, and G (B bass).

The second vocal line is on a treble clef staff with lyrics: "sleep.— One of these morn-in's— I'll be gone, my heart be-longs to". The piano accompaniment is on a grand staff. Chords are indicated above the vocal line: Cm, Gm7, Cm, Fm7, Fm7 (Bb bass), and Bb.

The third vocal line is on a treble clef staff with lyrics: "me. Can we be-lieve in fair - y tales?— Can love sur - vive when". The piano accompaniment is on a grand staff. Chords are indicated above the vocal line: Eb, Cm, Fm7, Fm7 (Bb bass), and Bb.

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 Ebmaj7 Eb6 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 your eyes,

Fm7 (Bb bass) Bb Cm Gm7 Cm

come lie beside me, don't ask why... Can't hide the feeling... the

Fm7 Fm7 (Bb bass) Bb Eb

feeling's gone... my heart belongs to me. (Group: But now my

Cm Fm7 Fm7 (Bb bass) Bb

love... hey didn't I love you? Didn't I love you? Didn't I love you? Didn't I love you, ba-

Eb Dm7-5 G7 Cm Fm7
 by¹) Don't cry my love, I'll al- ways love you, but my

Fm7 (Bb bass) G (B bass) Cm Fm7 Bb Eb
 heart be - longs to me, my heart be - longs to me.

rit. *a tempo*

Cm Fm7 Fm7 (Bb bass) Bb 7+9 Bb
 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.*

WHAT KIND OF FOOL AM I

WORDS & MUSIC BY LESLIE BRICUSSE & ANTHONY NEWLEY

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Moderately slow

The piano introduction consists of two staves. The right hand plays a series of chords: G7, Cmaj7, Dm7, and G7. The left hand plays a simple bass line with chords: G, C, D, and G.

What kind of fool am I? Who never fell in love, It seems that

The piano accompaniment continues with the same chord progression as the introduction: G7, Cmaj7, Dm7, and G7. The right hand plays a melody that follows the vocal line, and the left hand plays a bass line.

I'm the only one that I have been thinking of. What kind of

The piano accompaniment continues with the same chord progression: Cmaj7, A7, Dm7, and G7. The right hand plays a melody that follows the vocal line, and the left hand plays a bass line.

man (life) is this? An empty shell, A lonely cell in which an

The piano accompaniment continues with the same chord progression: C, Am7, D7, G/B, and Em7. The right hand plays a melody that follows the vocal line, and the left hand plays a bass line.

Am7 D7 Gsus G7 Cmaj7

emp-ty heart must dwell. What kind of lips clown are these am I?

Cmaj7 Dm7(add G) G7 Cmaj7

That lied with ev-'ry kiss? That whis-pered emp-ty words of
 What do I know of life? Why can't I cast a-way the

Gm/Bb A7 Gm7 C7 F6

love mask that left me a-lone live like this? Why can't I fall in love
 of play and live my life? Why can't I fall in love

Dm7-5 C/E D7 Dm7

like 'til I don't oth-give er man And may-be then I'll know what
 a damn

Fm G7

1. C Cmaj7 Am7 Fmaj7 G7

2. C Cmaj7 Am7 Fmaj7 Dm7 Cmaj7

kind of fool I am. What kind of am.

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

C (C bass) G (C bass) F (C bass) G11 C (C bass) G (C bass)

You don't bring me flow - ers;

mp legato

F (C bass) C (C bass) F C (E bass)

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

rit.

Dm7 Fmaj7 G


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

System 1:
 Chords: C, G (C bass), F (C bass), C
 Lyrics: you could - n't wait to love me, used to hate to leave me.
 Piano: *a tempo*

System 2:
 Chords: Fmaj7, G7sus4, G7
 Lyrics: Now af - ter lov - in' me late at night when it's
 Piano: *gradual cresc.*


System 3:
 Chords: C, Fmaj7, G7sus4, G7
 Lyrics: good for you and you're feel - in' all right, well, you

System 4:
 Chords: C, Em7, Am7, Ab (4 fr.), Bb (A bass)
 Lyrics: just roll o - ver and turn out the light,
 Piano: *f*, *decresc.*, *molto rit.*, *mp*




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

a tempo




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






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.








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 Bb (A bass)






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

f *molto rit.*

C (G bass) G7sus4 G7 Am D7sus4 D7 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 (G bass) C Em7

Well, you'd think I could learn how to

mp cresc. *f* *rit.*

Am Ab 4 fr (A bass) Bb 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