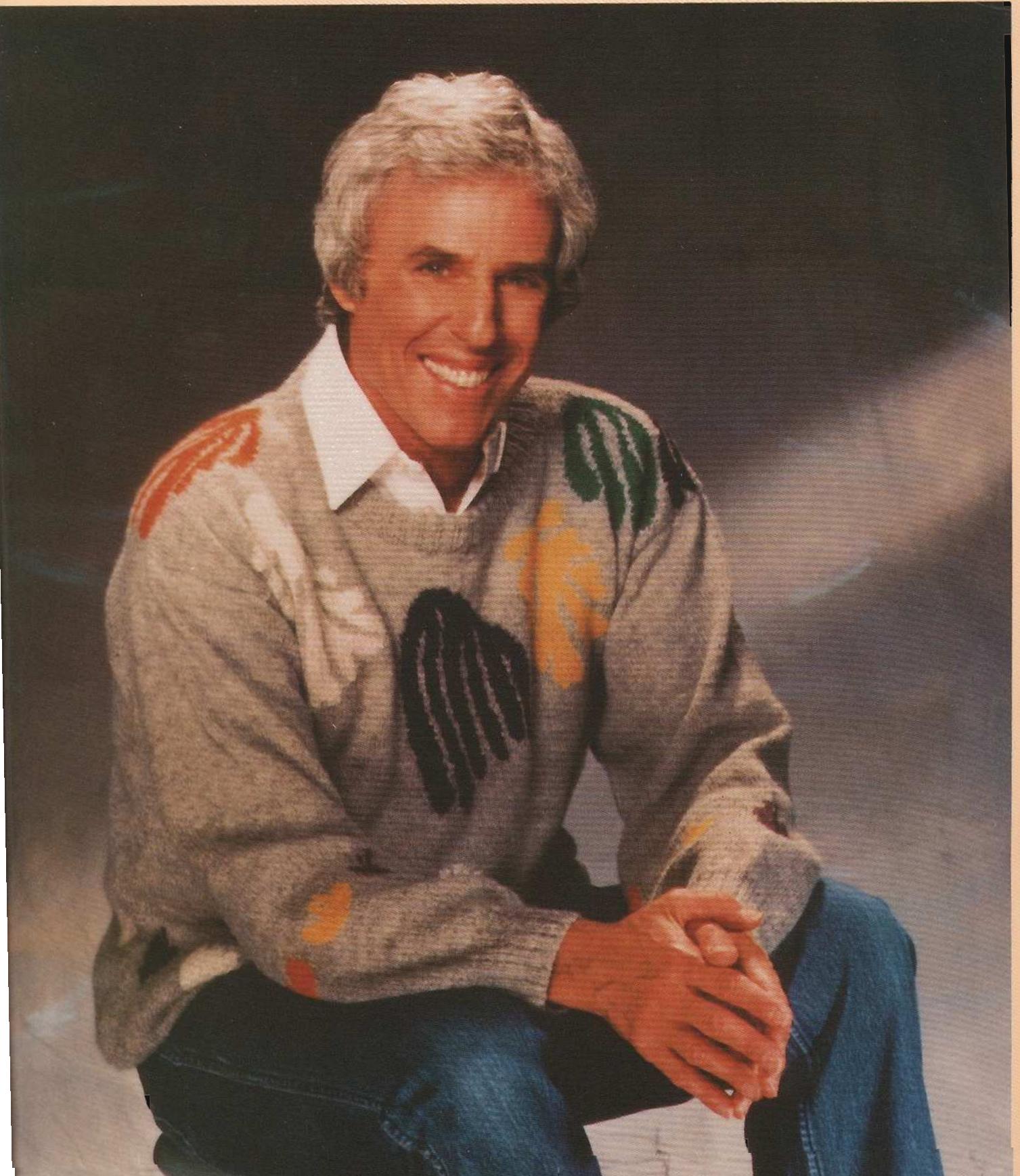


B U R T

B A C H A R A C H

*a n t h o l o g y*



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# THE LOOK OF LOVE

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately

The piano introduction consists of two staves in 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a rhythmic bass line in the bass clef. A dynamic marking of *mf* is present. The key signature has one flat (B-flat).

**Dm7sus** **Am7**

The look \_\_\_\_\_ of love \_\_\_\_\_ is in \_\_\_\_\_ your eyes, \_\_\_\_\_  
 The look \_\_\_\_\_ of love \_\_\_\_\_ is on \_\_\_\_\_ your face, \_\_\_\_\_

The piano accompaniment for the first vocal line features a complex texture with multiple chords in the right hand and a steady bass line in the left hand.

**B<sup>b</sup>** **B<sup>b</sup> 6** **A7(sus)**

\_\_\_\_\_ A look \_\_\_\_\_ your smile \_\_\_\_\_ can't dis - guise. \_\_\_\_\_  
 \_\_\_\_\_ A look \_\_\_\_\_ that time \_\_\_\_\_ can't e - rase. \_\_\_\_\_

The piano accompaniment for the second vocal line continues with intricate chordal work in the right hand and a consistent bass line in the left hand.

A7



Dm7sus



D7sus



D7



B<sup>b</sup>6



The look \_\_\_\_\_ of love, \_\_\_\_\_ it's say-ing so \_\_\_\_\_  
 Be mine \_\_\_\_\_ to - night, \_\_\_\_\_ let this be just \_\_\_\_\_

B<sup>b</sup> m6



Fmaj7



F7



\_\_\_\_\_ much more \_\_\_\_\_ than just words could ev - er say \_\_\_\_\_  
 \_\_\_\_\_ the start \_\_\_\_\_ of so man - y nights like this \_\_\_\_\_

B<sup>b</sup> maj7



B<sup>b</sup> 6



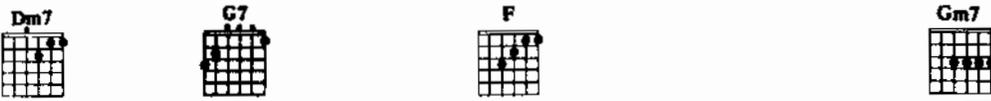
A7(sus)



A7



And what my heart \_\_\_\_\_ has heard, well, it takes my breath \_\_\_\_\_ a - way. \_\_\_\_\_  
 Let's take a lov - er's vow \_\_\_\_\_ and then seal it with \_\_\_\_\_ a kiss. \_\_\_\_\_



I can hard - ly wait to hold you, feel — my arms a - round you,

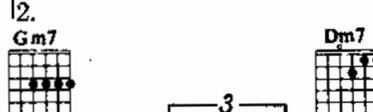




How long\_ I have wait - ed, wait - ed just to love you, now — that I have found you

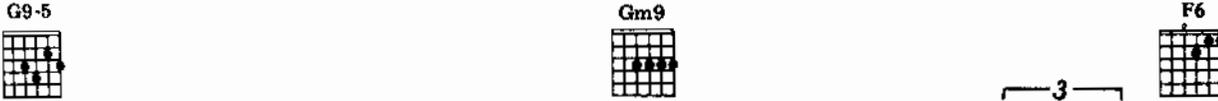


1. 2.



— you've got the look\_ — don't ev-er go, — don't ev - er





go, — I love you so. —

*rit.*



# RAINDROPS KEEP FALLIN' ON MY HEAD

Words by  
HAL DAVID

Music by  
BURT BACHARACH

**Rhythmically**

The musical score is presented in three systems. Each system includes a vocal line (treble clef), a piano accompaniment (grand staff), and guitar chord diagrams. The key signature is one flat (B-flat major), and the time signature is 4/4. The piano part begins with a piano (*p*) dynamic. The guitar part provides harmonic support with specific chord voicings.

**System 1:** The vocal line begins with the lyrics "Rain - drops keep fall - in' on my". The piano accompaniment features a rhythmic pattern of eighth notes. A guitar chord diagram for F major is shown above the staff.

**System 2:** The vocal line continues with "head, and just like the guy whose feet are too big for his". The piano accompaniment continues with a similar rhythmic pattern. Guitar chord diagrams for Fmaj7, F7, and Bb are shown above the staff.

**System 3:** The vocal line concludes with "bed, Noth - in' seems to fit. Those rain - drops are fall - in' on my". The piano accompaniment continues with the same rhythmic pattern. Guitar chord diagrams for Am7, D7, D9, Am7, D7, and Gm7 are shown above the staff.

head. They keep fall-in' so I just did me some talk-in' to the

Bb/C C F

sun. And I said I did - n't like the way he got things

Fmaj7 F7 Eb

done. Sleep-in' on the job. Those rain - drops are fall - in' on my

Am7 D7 D9 Am7 D7 Gm7

head. They keep fall - in'! But there's one thing I know

Bb/C C F

The blues — they send — to meet — me won't de - feat —

me. It won't be long — till hap - pi - ness — steps up —

to greet me.

Rain - drops keep fall - in' on my head, but that does-n't mean my eyes will

Chord diagrams: Bb, Am7, D7, D9, Am7, D7

soon be turn - in' red. Cry - in's not for me 'cause

This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are six guitar chord diagrams for Bb, Am7, D7, D9, Am7, and D7. Below the vocal line is a piano accompaniment consisting of a grand staff (treble and bass clefs).

Chord diagrams: Gm7, Bb/C, C

I'm nev - er gon - na stop the rain by com-plain-in'. Be - cause I'm

This system contains the second two lines of music. The top line is a vocal melody with lyrics. Above it are three guitar chord diagrams for Gm7, Bb/C, and C. Below the vocal line is a piano accompaniment consisting of a grand staff.

Chord diagrams: F, Fmaj7, Gm7, Bb/C, F

free noth - in's wor - ry - in' me.

This system contains the final two lines of music. The top line is a vocal melody with lyrics. Above it are five guitar chord diagrams for F, Fmaj7, Gm7, Bb/C, and F. Below the vocal line is a piano accompaniment consisting of a grand staff.

# WALK ON BY

Words by  
HAL DAVID

Music by  
BURT BACHARACH

With a beat

*mf*

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords (F major, C major, F major, C major) with a steady eighth-note accompaniment. The left hand plays a simple eighth-note bass line.



1. If you see me walk-in' down the street and I start to cry— each time we meet,  
2. I just can't get o-ver los-in' you and so if I seem— bro-ken and blue,—

The vocal melody is in 4/4 time, starting on a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



Walk on by,— Walk on by,—

The vocal melody is in 4/4 time, starting on a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



Make be-lieve— that you don't see the tears. Just let me grieve— in the  
Fool-ish pride,— that's all that I have left. So let me hide— the

The vocal melody is in 4/4 time, starting on a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.





pri - vate, 'Cause each time I see you, I break down and cry.  
 tears and the sad - ness you gave me when you said good - bye.







Walk on by, — Don't stop, Walk on by. —







— Don't stop, Walk on by. —






1. 

2. 



# WHAT THE WORLD NEEDS NOW IS LOVE

Words by  
HAL DAVID

Music by  
BURT BACHARACH

With a jazz waltz feel

mf

What the world needs now is love, sweet

mp - mf

Bm7 Em7 Bm7

Play 3 times

love, It's the on - ly thing that there's just too

Em7 C6 C Bm

lit - tle of. What the world needs now is love, sweet

D7 Bm7 Em7 Bm7

Em7 C6 B

3rd time to Coda

love, No, not just for some, but for ev-'ry- one.

B7 Em7

Lord, we don't need an - oth - er moun - tain,  
 Lord, we don't need an - oth - er mead - ow,

Dm9 G9/6

There are moun - tains and hill - sides e -  
 There are corn - fields and wheat - fields e -

Cmaj7 C6 Dm7

nough to climb; There are o - ceans and  
 nough to grow; There are sun - beams and



# ANY DAY NOW

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately

First system of musical notation. It features a piano accompaniment in the lower staves and a vocal line in the upper staff. The tempo is marked 'Moderately'. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The piano part starts with a mezzo-forte (mf) dynamic. The vocal line begins with a triplet of eighth notes.

Second system of musical notation. It includes guitar chord diagrams for F6, Am, and Bbmaj7. The lyrics are: "Day Now / Day Now / I will hear you say, / when your rest - less eyes / 'Good-bye, my love,' / meet some-one new,". The piano accompaniment continues with chords corresponding to the guitar diagrams.

Third system of musical notation. It includes guitar chord diagrams for Bdim and F. The lyrics are: "And you'll be on your way, / Oh to my sad sur - prise. / Then, my wild, beau - ti - ful / And the blue shad - ows will". The piano accompaniment features a triplet of eighth notes in the vocal line.

Fourth system of musical notation. It includes guitar chord diagrams for A7/C#, Dm, Gm7-5, and F/C. The lyrics are: "bird, you will have flown, oh, / fall all o - ver town, oh, / An-y Day Now / An-y Day Now / I'll be all a - / love will let me". The piano accompaniment continues with chords corresponding to the guitar diagrams.

C11 1 F 2 F

lone, down, oh. oh. An-y

*mp*

Dm Am Bbmaj7 A7+5

I know I should-n't want to keep you if you don't want to stay. And

*mf*

Dm Am Dm Am

yet un-til you're gone for - ev - er I'll be hold - ing on for dear

Dm C11

life, hold - ing you this way, beg - gin' you to

F F6 Am

stay. An-y Day Now when the clock strikes go, you'll call it

*mp*

**Bbmaj7**  **Bdim** 

off, And then my tears will flow. Then my

**F**  **A7/C#**  **Dm**  **Gm7-5** 

wild beau - ti - ful bird you will have flown }  
blue shad - ows will fall all o - ver town, } oh. An - y

*mf*

**F/C**  **C11** 

Day Now love will let me down, cause you won't be a -

**F**  **Gm7**  **Bdim**  **F**  **Dm** 

round. And the round. An-y

*mf*

**F/C**  **C11**  **F**  **Dm** 

Day Now when you won't be a - round An-y

**Repeat and Fade**

# DO YOU KNOW THE WAY TO SAN JOSE

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately, rhythmically

*sfz sfz sfz sfz*  
8va bassa

*mf mp*

*sfz sfz sfz sfz*  
8va bassa

*mf mp*

Excitedly

Do you know the way to San Jo - se? I've been a - way so  
You can real - ly breathe in San Jo - se. They've got a lot of

*mp*

long. I may go wrong and lose my way. Do you know the  
space. There'll be a place where I can stay. I was born and

R.H.

way to San Jo - se? I'm go - ing back to find some - peace of  
 raised in San Jo - se. I'm go - ing back to find some - peace of

mind in San Jo - se. L. A. is a great - big free - way.  
 mind in San Jo - se. Fame and for - tune is - a mag - net.

Put a hun - dred down - and buy - a car. -  
 It can pull you far - a - way - from home. -

In a week may - be two, they'll make you a star.  
 With a dream in your heart you're nev - er a - lone.

Gm7 C (Tacet)

Weeks turn in - to years. How quick they pass, and all the stars  
 Dreams turn in - to dust and blow a - way, and there you are

that nev - er were are park - ing cars and pump - ing gas.  
 with - out a friend. You pack your car and ride a - way.

*mp*

1. 2. F

I've got lots of

*sfz sfz sfz sfz sfz sfz*

*mp*

lib 6 Fmaj7

friends in San - Jo - se.

*mf mp*

F Bb 6 Fmaj7

Do you know the way to San— Jo - se?

*mf*

F Bb 6

Can't wait to get back to San— Jo - se.

*mp*

Fmaj7 Fmaj7

(Tacet)

*mf* *mp* *dim.* *poco*

*gva bassa* -----

Keep repeating and fade

*a* *poco*

# DON'T MAKE ME OVER

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Rock Ballad

Piano introduction in 12/8 time. The right hand plays a steady eighth-note chord pattern, starting with a mezzo-forte (*mf*) dynamic and transitioning to a *simile* dynamic. The left hand plays a simple bass line with eighth notes.

Vocal line and piano accompaniment for the first line of lyrics. The vocal melody is in 12/8 time. The piano accompaniment features a steady eighth-note chord pattern in the right hand and a bass line in the left hand. Chord diagrams for C, Em, Bm, and F are provided above the vocal line. The lyrics are: "Don't make me o - ver, ——— now that I can't make it with - now that I'd do an - y - thing".

Vocal line and piano accompaniment for the second line of lyrics. The vocal melody continues in 12/8 time. The piano accompaniment maintains the eighth-note chord pattern. Chord diagrams for G7, C, and Em are provided above the vocal line. The lyrics are: "out for you. } Don't make me o - ver, ———".

Bm F G7

I would - n't change one thing a - bout you.  
 now that you know how I a - dore you.

C Am Am (G bass)

1. Don't pick on the things I say, — the things I do. — Just love me with  
 2. Just take me in - side your arms, — and hold me tight — and al - ways be

F G7

all my faults — the way that I love you. I'm beg - gin' you. —  
 by my side, — if I am wrong or right. I'm beg - gin' you. —

C (E bass) F F#dim7

Don't make me o - ver, \_\_\_\_\_ don't make me o - ver, \_\_\_\_\_

C (G bass) Am F G

now that you've got me at your com - mand.

To Coda

C Am C Am

Ac - cept me for what I am, \_\_\_\_\_ ac - cept me for the things that I do.

D.S.  $\frac{3}{4}$  at Coda  
no repeat

Coda C Am C Am

Ac - cept me for what I am, \_\_\_\_\_ ac - cept me for the things that I do.

Repeat and fade  
Vocal ad lib.

# THAT'S WHAT FRIENDS ARE FOR

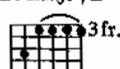
Words and Music by  
CAROLE BAYER SAGER and BURT BACHARACH

Slowly

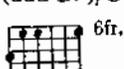
E♭maj9



E♭maj9/D



A♭(add B♭)/C



Gm7



Cm7



Fm7



B♭11



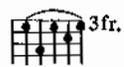
E♭maj9



Gm7



Cm7



And I nev - er thought I'd feel this way\_

*Instrumental*

Fm7



Dm7(no 5th)



G7sus4



G7



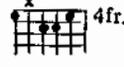
and as far as I'm con - cerned\_ I'm glad I got the chance to say\_

well you came and o - pened me\_ and now there's so much more\_ I see\_

Cm7



A♭maj7



Fm7/B♭



E♭maj9



Gm7



Cm7



that I do be - lieve\_ I love you. And if I should ev - er go\_ a - way\_

and so, by the way\_ I thank you. And then for the times when we're\_ a - part\_

Fm7  
3fr.

Dm7(no 5th)  
0x

G7sus4  
x00

G7  
x000

well, then close your eyes... and try... to feel the way... we do... to - day...  
well, then close your eyes... and know... these words are com - ing from... my heart.

Cm7  
3fr.

Ab maj7  
x 4fr.

Fm7/Bb

Bb11

and then if you can... re - mem - ber...

Ebadd9

Ebadd9/D  
00x

Abmaj7/C

Bb/Ab

Keep smil - ing, keep shin - ing, know - ing you... can al - ways count on

Gm7  
3fr.

Cm7  
3fr.

Abmaj7  
x 4fr.

Fm7/Bb

Bb9  
0

me... for sure... that's what friends... are for.

E $\flat$ add9



E $\flat$ add9/D



D $\flat$ 6(no 5th)



C7sus4



C7



{ For good - times and bad\_ times } I'll be on\_ your side for - ev - er  
 in good - times, in bad\_ times

C $\flat$ 6(no 5th)



B $\flat$ 7sus4



To Coda

1. B $\flat$ 7sus4



more. That's what friends\_ are for

2. B $\flat$ 7sus4



D.S.  $\frac{3}{4}$  al Coda

Coda

B $\flat$ 7sus4



for. for.

Repeat and fade  
Vocal ad lib.

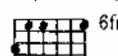
E $\flat$  maj9



E $\flat$  maj9/D



A $\flat$  (add B $\flat$ )/C



Gm7



Cm7



Fm7



B $\flat$ 11



# WISHIN' AND HOPIN'

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately

Introduction for piano, marked *mf*. The music is in C major, 4/4 time, and begins with a series of chords and melodic lines in both hands.

Chorus

Four guitar chord diagrams are provided for the chorus: C major, G major, F major, and G major.

Wish-in' and hop-in' and think-in' and pray-in',

Piano accompaniment for the first line of the chorus, marked *mf*. It features a steady bass line and chords that support the vocal melody.

Plan-nin' and dream-in' each night of his charms, that won't get you

Piano accompaniment for the second line of the chorus. It includes a triplet of eighth notes in the vocal line and a corresponding triplet in the piano accompaniment.

in - to his arms. So if you're look-ing to find love

Piano accompaniment for the final line of the chorus, marked *Tacet*. It concludes with a final chord in the right hand and a sustained bass line in the left hand.

E E7 Am Fm  
 you can share. All you got-ta do is

C G F G C F  
 hold him and kiss him, and love him and show him that you care.

C G  
*Tacet*  
 Show him that you care just for him, Do the things.

C G  
 he likes to do, Wear your hair just for him.

*mf-f*

Em

'cause\_ you won't get him think -in' and pray-in',

wish - in' and a - hop - in'. 'Cause wish - in' and hop - in' and

think - in' and pray-in', plan - nin' and dream-in' his kiss - es will start,

that won't get you in - to his heart. So if you're

*Tacet*

*mf*

3

3

Em E E7 Am

think - in' a - how great true love is.

Fm C G

All you got - ta do — is hold him and kiss him and

F C C G F G G7

squeeze him and love him, Just do it and af - ter you do, You will be

C F 1. C G7 2. C

his.

rall.

# ALFIE

Words by  
HAL DAVID

Music by  
BURT BACHARACH

*Very Slowly, Rubato*

CaddD  Dm7 

What's it all a - bout, Al - fie? Is it

Cmaj7  C  Cmaj9addA  Em7  A7 

just for the mo - ment we live? What's it

Dm9  Dm7  Em7  Am7 

all a - bout when you sort it out, Al - fie?

*f* *mf* *mp*



**Dm7** **F# dim** **Dm7**

Are we meant to take more than we give, or are we meant to be kind?

**G9addE** **G+9** **CaddD** **Dm7**

— And if only fools are kind, Al - fie, then I

**Gmaj7** **Cmaj9addA** **Em7** **A7** **Dm9** **Dm7**

guess it is wise to be cruel. And if life be - longs on - ly to the strong,

*f* *mf*

**Em7** **Am7** **Dm7** **F# dim**

Al - fie, — what will you lend on an old gold - en rule? As

*mp*

B m7 E<sup>b</sup> 6 Am7

sure as I be - lieve there's a heav - en a -

B m7 Am7 Em Am7 B m7

bove, Al - fie, I know there's some-thing much

*f* *mp*

E<sup>b</sup> 6 Am7 Dm7 G9 G7 addE G9

more. Some-thing e - ven non - be - liev - ers can be - lieve in

*p*

CaddD Dm7 F# m7.5 F9

I be - lieve in love, Al - fie, With - out true love we just ex -

*mp* *mf*

Em7



Am7



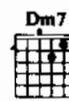
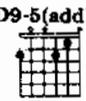
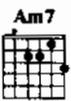
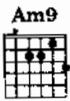
F# m7-5



F9



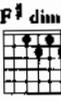
ist, Al - fie. Un - til you find the love you've



missed you're noth-ing, Al - fie. When you walk let your heart

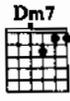
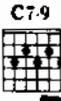
*rall* *L.h.* *a tempo*

*Ped.* \*



lead the way and you'll find love an - y day,

*rall.*



Al - fie, Al - fie.

*dim. poco a poco* *pp.*

# HEARTLIGHT

Words and Music by  
NEIL DIAMOND, BURT BACHARACH  
and CAROLE BAYER SAGER

Moderately

Introduction for piano, marked *p*. The music is in 4/4 time and B-flat major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment.

Guitar → Dadd9  
(Capo up 1 fret)



Keyboard → Ebadd9

First vocal line with lyrics: "Come back a - gain;". The piano accompaniment continues with chords F#m7 and Em7.

F#m7  
Gm7

Guitar chord diagram for F#m7: F# (2nd fret), C# (2nd fret), G (open), A (open), D (open), F# (2nd fret).

Em7  
Fm7

Guitar chord diagram for Em7: E (open), G (open), A (open), B (open), D (open), F# (2nd fret).

Em7/A  
Fm7/Bb

Guitar chord diagram for Em7/A: E (open), G (open), A (open), B (open), D (open), F# (2nd fret).

Second vocal line with lyrics: "I want you to stay — next time." The piano accompaniment continues with chords Dadd9 and F#m7.

Dadd9  
Ebadd9

Guitar chord diagram for Dadd9: D (open), A (open), B (open), F# (2nd fret), C# (2nd fret), G (open).

F#m7  
Gm7

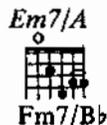
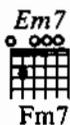
Guitar chord diagram for F#m7: F# (2nd fret), C# (2nd fret), G (open), A (open), D (open), F# (2nd fret).

Em7  
Fm7

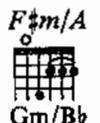
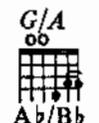
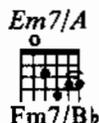
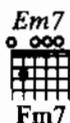
Guitar chord diagram for Em7: E (open), G (open), A (open), B (open), D (open), F# (2nd fret).

Third vocal line with lyrics: "'Cause". The piano accompaniment continues with chords Dadd9 and F#m7.





But now that he had to go  
And home's the most ex - cel - lent place a - way, I  
of all. And



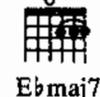
still feel the words that he might say: Turn on your  
I'll be right here if you should call me. } your

Chorus

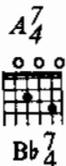
Gmaj7

Dmaj7

2nd time



, heart - light, Let it shine wher - ev - er you go, —

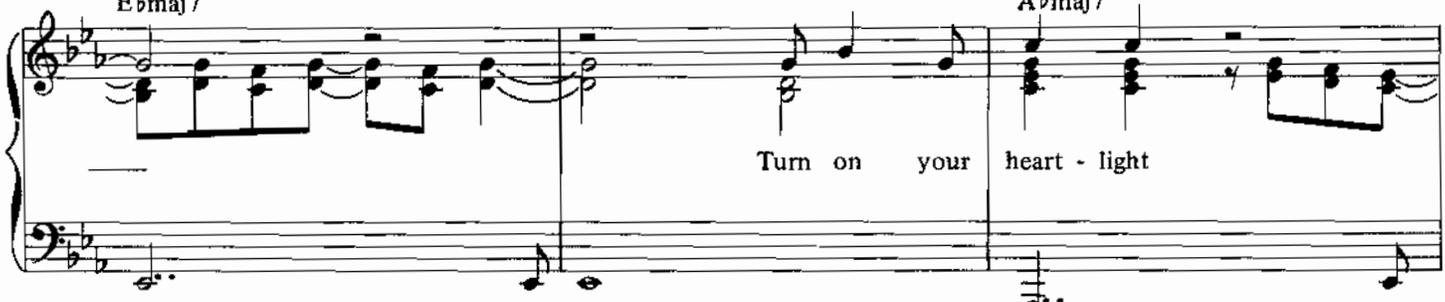


Let it make a hap - py glow — for all the world — to see.

*Dmaj7*  
  
*Ebmaj7*

*Gmaj7*  
  
*Abmaj7*

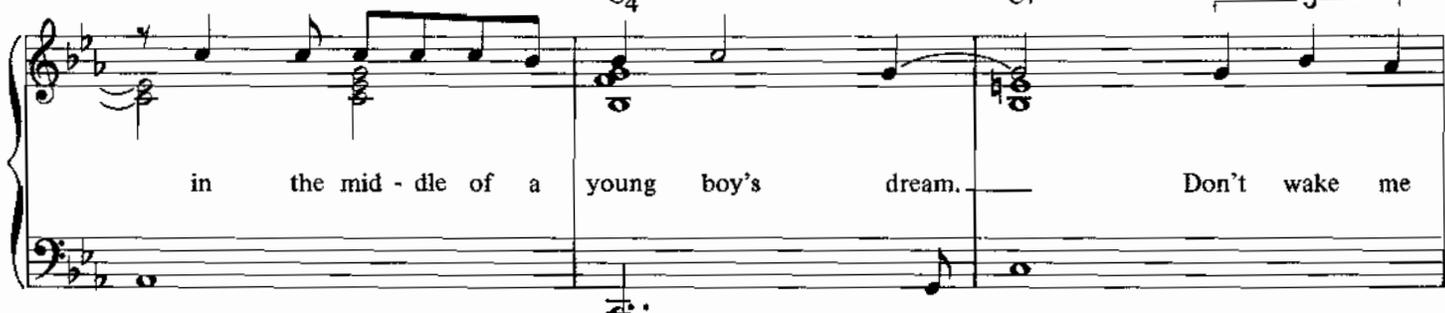
Turn on your heart - light



*B<sup>7</sup><sub>4</sub>*  
  
*C<sup>7</sup><sub>4</sub>*

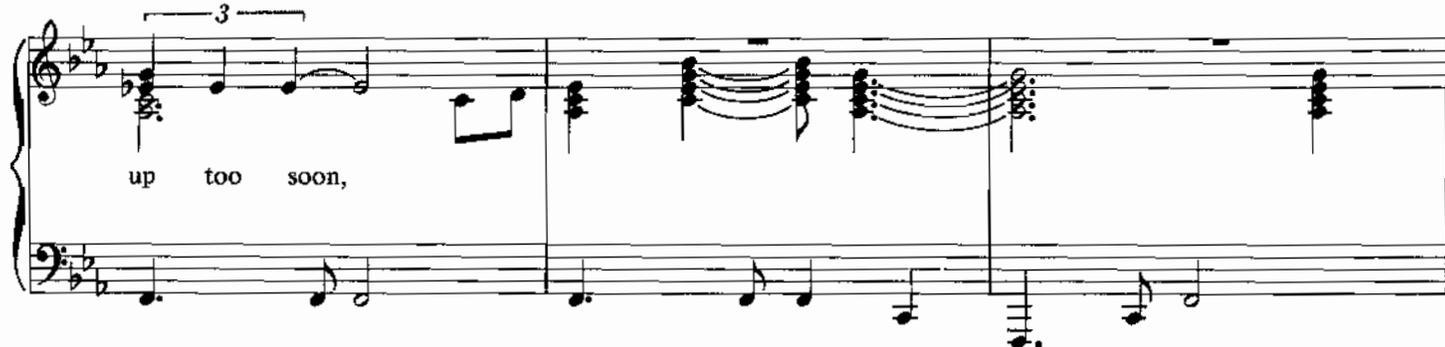
*B7*  
  
*C7*

in the mid - dle of a young boy's dream. Don't wake me



*Em9*  
  
*Fm9*

up too soon,



*Em7/A*  
  
*Fm7/B<sup>b</sup>*

*Dadd9*  
  
*E<sup>b</sup>add9*

To Coda

gon - na take a ride a - cross the moon, - you and



1. *Gmaj7* *F#m7* *Em7*  
*Abmaj7* *Gm7* *Fm7*

me.

*Em7/A* *Fm7/Bb* | 2. *Gmaj7* *Abmaj7*

He's look - in' for me. (Solo)

*Dadd9* *F#m7* *Em7* *Em7/A*  
*Ebadd9* *Gm7* *Fm7* *Fm7/Bb*

*Dadd9* *F#m7* *Em7* *Em7/A*  
*Ebadd9* *Gm7* *Fm7* *Fm7/Bb*

And home is the most ex - cel - lent

*Dmaj7*  
  
*E♭maj7*

*Bm7*  
  
*Cm7*

*Em7*  
  
*Fm7*



place of all. And I'll be right here if

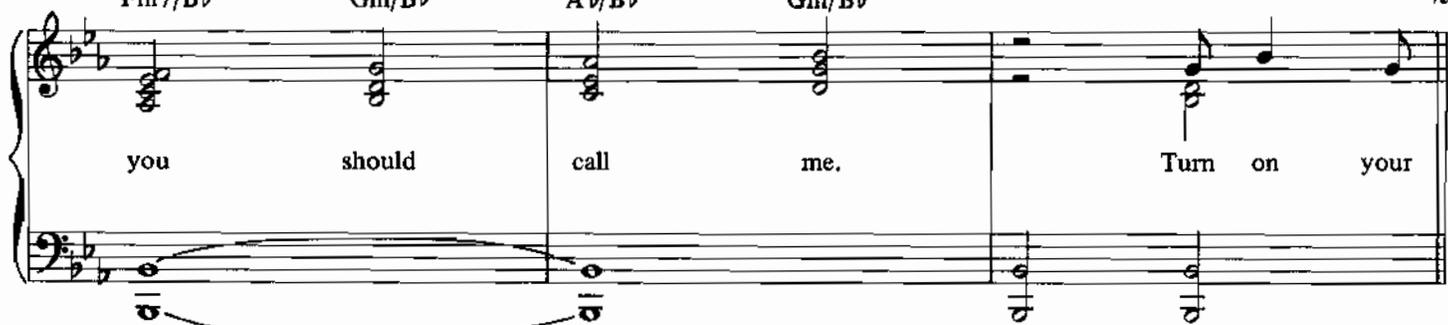
*Em7/A*  
  
*Fm7/B♭*

*F♯m/A*  
  
*Gm/B♭*

*G/A*  
  
*A♭/B♭*

*F♯m/A*  
  
*Gm/B♭*

*D.S. al Coda* 



you should call me. Turn on your

Coda 

*G*  
  
*A♭*

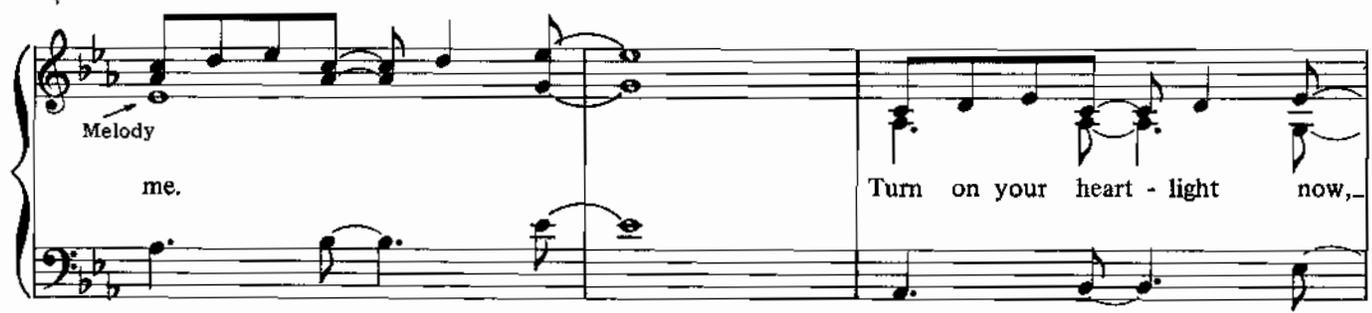
*G/A*  
  
*A♭/B♭*

*D*  
  
*E♭*

*G*  
  
*A♭*

*G/A*  
  
*A♭/B♭*

*D*  
  
*E♭*



me. Turn on your heart - light now,

*G*  
  
*A♭*

*G/A*  
  
*A♭/B♭*

*D*  
  
*E♭*



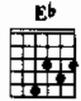
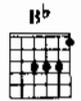
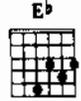
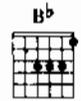
rall. Turn on your heart - light now.

# THE MAN WHO SHOT LIBERTY VALANCE

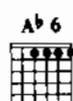
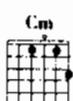
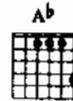
Words by  
HAL DAVID

Music by  
BURT BACHARACH

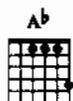
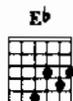
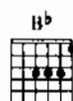
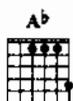
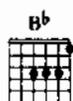
Moderato



1. When Lib - er - ty Val - ance rode to  
girl can make a



town the wom-en folk would hide, they'd hide.  
man stay on when he should go, stay on.



When Lib - er - ty Val - ance walked a - round the men would  
Just try - in' to build a peace - ful life where love is

E<sup>b</sup> Cm Gm

step a side; 'Cause the point of a gun was the  
 free to grow; But the point of a gun was the

Dm Gm A<sup>b</sup>

on - ly law that Lib - er - ty un - der stood. When it  
 on - ly law that Lib - er - ty un - der stood. When the

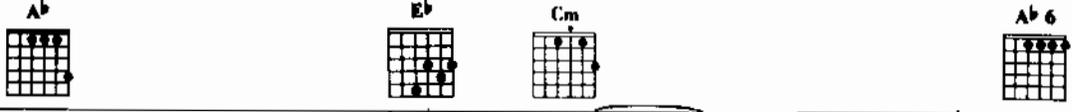
E<sup>b</sup> Cm Cm A<sup>b</sup>

came to shoot - in' staight and fast he was  
 fi - nal show - down came at last a law book

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

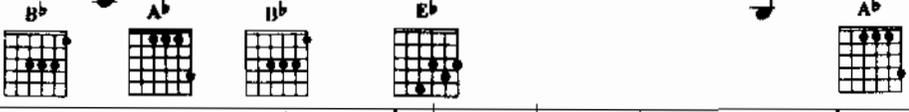
*Tacet*

might y good. From out of the east a stran - ger  
 was no good. A - lone and a - fraid she prayed that

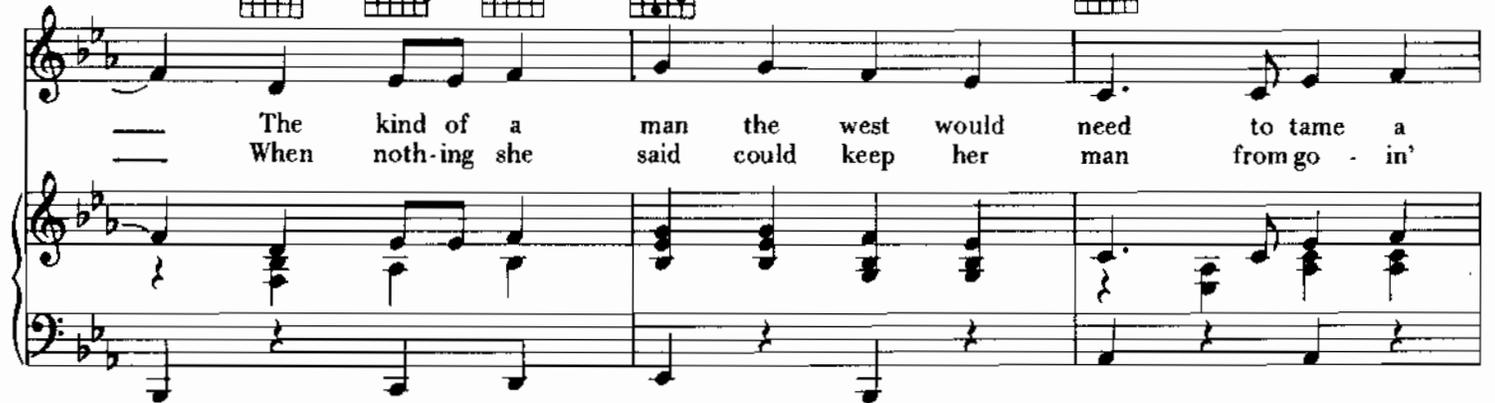


came, a law book in his hand, a man.  
 he'd re - turn that fate - ful night, that night.





The kind of a man the west would need to tame a  
 When noth - ing she said could keep her man from go - in'



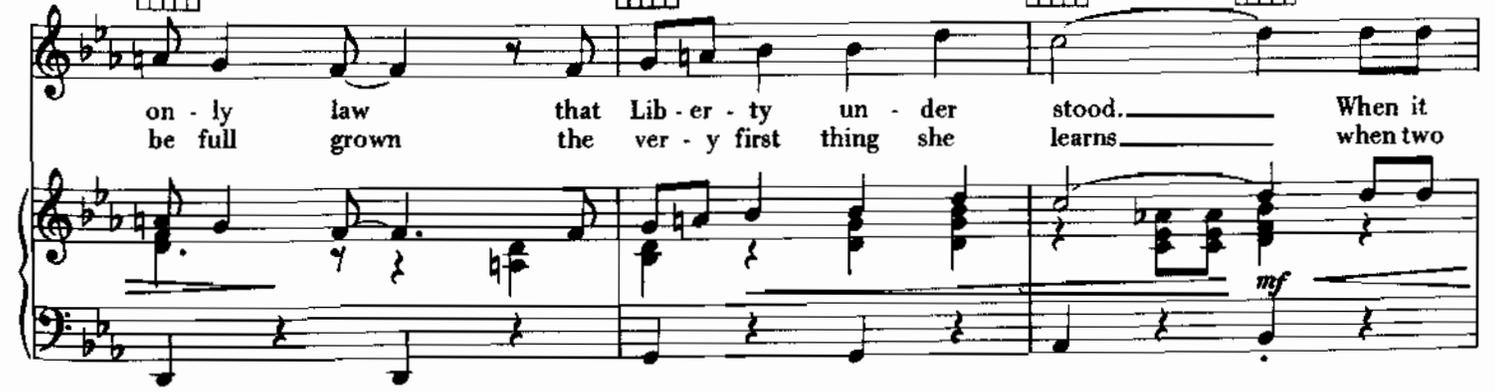


trou - bled land; 'Cause the point of a gun - was the  
 out to fight. From the mo - ment a girl - gets to





on - ly law that Lib - er - ty un - der stood. When it  
 be full grown the ver - y first thing she learns. when two



E<sup>b</sup> Gm Cm A<sup>b</sup>

came to shoot - in' straight and fast he was  
men go out to face each oth - er on - ly

Tacet Gm Gm Gm

might - y good. Man - y a man would face his gun and  
one re - turns. Ev - 'ry - one heard two shots his ring out, and one

Cm7 Cm Gm A<sup>b</sup> B<sup>b</sup> E<sup>b</sup> Gm

man - y a man would fall, The man who shot  
shot made Lib - er - ty fall, The man who shot

Cm Gm Cm Gm Cm Gm

Lib - er - ty Val - ance, he shot shot Lib - er - ty Val - ance,  
Lib - er - ty Val - ance, he he shot Lib - er - ty Val - ance,






he he was the brav - est of them all.

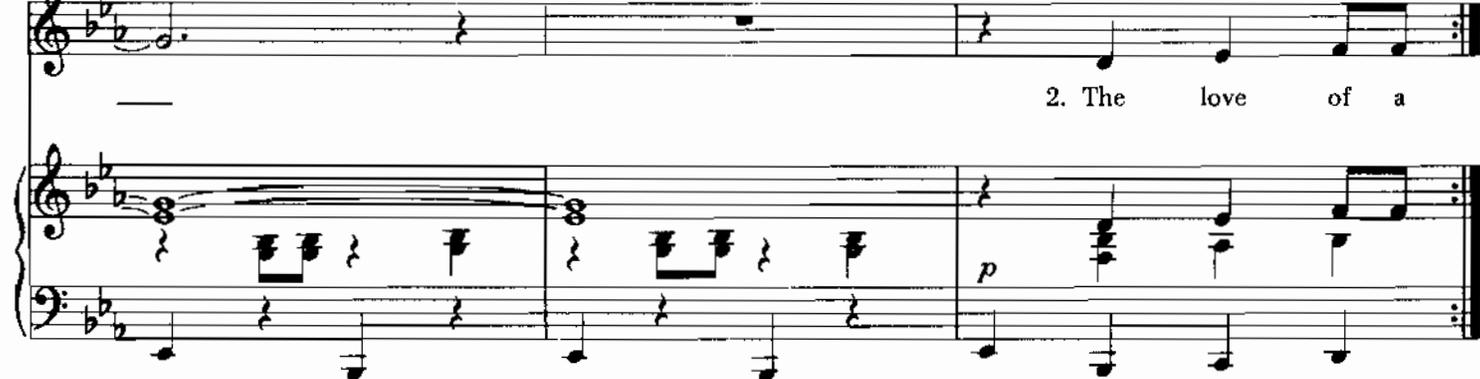
*dim. poco a poco*







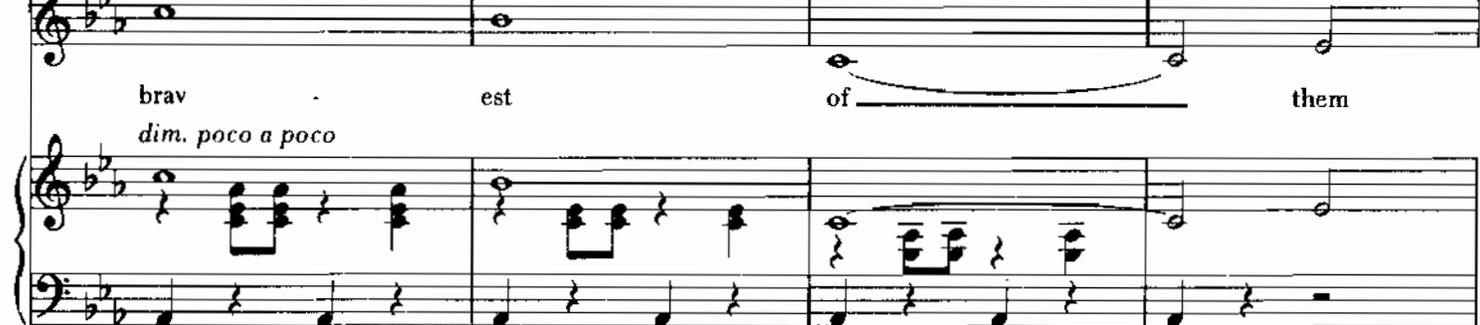
2. The love of a





brav - est of them

*dim. poco a poco*





all.

*fff*



# ONLY LOVE CAN BREAK A HEART

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately Slow

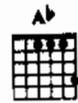
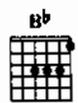


Last night I  
(You know I'm)

*mp*

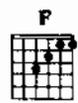
3

3



hurt you, but dar - lin', re - mem - ber  
sor - ry, I'll prove it with just one

*mf*



this, on - ly love can break a heart, -  
kiss, on - ly love can break a heart, -

**E<sup>b</sup> 6** **F** **B<sup>b</sup>** 1.

on - ly love can mend it a gain.

**B<sup>b</sup> 7** | 2. **B<sup>b</sup>** **F7** **B<sup>b</sup>** **B<sup>b</sup> 7**

— You know I'm gain. Give me a

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

chance to make up for the harm I've

**B<sup>b</sup> 7** **E<sup>b</sup>** **C7**

done, try to for - give me and let's keep the

F7 E<sup>b</sup> F7 *tacet*

two of us one! Please let me

*mf*

E<sup>b</sup> F7 B<sup>b</sup>

hold you and love you for al - ways and

C7 E<sup>b</sup> 6 F

al - ways, on - ly love can break a heart, -

E<sup>b</sup> 6 F F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

on - ly love can mend it a - gain. *rall.*

# I SAY A LITTLE PRAYER

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Not too fast, smoothly

The musical score is written in G minor, 4/4 time, and consists of several systems. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The score includes guitar chord diagrams for Gm7, Cm7, F, Bb, Am7(no5), and D7. The tempo/mood is indicated as 'Not too fast, smoothly'. The lyrics are: 'The moment I I run — for the wake up, dear, be - fore — I put on my make - up — bus, dear, while rid - ing I think of us, dear. — I say a lit - tle prayer for you. — I say a lit - tle prayer for you. —'. The score ends with a double bar line.

The moment I  
I run — for the

wake up, dear,  
bus, dear,

be - fore — I put on my make - up —  
while rid - ing I think of us, dear. —

I say a lit - tle prayer for you. —  
I say a lit - tle prayer for you. —

Gm7 Cm7

While comb - ing my hair now and won - d'ring what  
 At work - I just take time and all - through my

R.H.

f Bb Am7(no 5)

dress to wear now I say a lit - tle prayer for you -  
 cof - fee break time I say a lit - tle prayer for you -

D7 Excitedly F/Eb Dm7

For - ev - er, for - ev - er you'll stay in my heart - and

Bb Ab/Bb Bb Bb 9 Eb Dm7

I will love you for - ev - er and ev - er. We nev - er will part - Oh,

8va - - - - -

how I'll love you. To - geth - er, to - geth - er, that's how it must be. To

Ab Bb Bb9 Bb Eb Dm7

live with - out you would on - ly mean heart - break for me.

1. Smoothly

(Tacet)

Bb Ab Bb Bb9 Eb F/Eb D

me. My dar - ling, be - lieve me,

2. Smoothly

(Tacet)

R.H.

D Gm7 Cm7

for me — there is no one — but

Eb/F



you. Please love me too.



I'm in love with you. An - swer my



prayer. Say you love me too.



*poco* *rall.* *pp*

# I'LL NEVER FALL IN LOVE AGAIN

Words by  
HAL DAVID

Music by  
BURT BACHARACH

*Rhythmically*

*mp*

What do you get when you fall in love, — A girl } with a pin to burst —  
guy }

— your bub - ble, That's what you get for all your trou - ble,

I'll nev - er fall in love a - gain.

Chord diagrams: E<sup>b</sup>, Cm7, A<sup>b</sup> maj7, Gm7, Gm7/C, C7, Fm7, B<sup>b</sup>7, A<sup>b</sup>7(no 5), E<sup>b</sup>.



I'll nev - er fall in love a - gain.



1. What do you get when you kiss a {guy, — You get e-nough germs to catch—  
 girl, —

2. What do you get when you give your heart, — You get it all bro - ken up —

3. What do you get when you need a {girl, — You get e-nough tears to fill —  
 guy, —



— pneu - mo - nia, Aft - er you do, she'll nev - er phone you;  
 — and bat - tered, That's what you get, a heart that's shat - tered;  
 — an o - cean, That's what you get for your de - vo - tion;



I'll nev - er fall in love a - gain.

**A<sup>b</sup> maj7** **E<sup>b</sup>** **E<sup>b</sup>** **E<sup>b</sup> maj7**

I'll nev - er fall in love a - gain.

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

Don't tell me what it's all a - bout, 'Cause I've been there and I'm

**E<sup>b</sup>** **Gm** **F7**

glad I'm out; Out of those chains, those chains that bind you, That is why I'm

**E<sup>b</sup>** **E<sup>b</sup>** **Gm7**

*opt.*  
here to re - mind you. What do you get when you fall in love, You  
here to re - mind you.

on - ly get lies and pain - and sor - row, So for at least un - til to - mor - row,

I'll nev - er fall in love a - gain,

Repeat these 4 bars last time

I'll nev - er fall in love a - gain.

Nev - er fall in love a - gain.

*ritard* *a tempo*

# THE APRIL FOOLS

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately Slow

mp  
dim. poco a poco  
p

The piano introduction consists of two staves. The right hand starts with a melody in 4/4 time, marked *mp*. It features a series of eighth notes and quarter notes, with a dynamic marking of *dim. poco a poco* and a final *p* marking. The left hand provides a simple harmonic accompaniment with quarter notes.

Verse

B♭maj9  
B♭ B♭maj7

1. In an A - pril dream, once you  
2. Lit - tle did we know where the

mp R. H.

E♭maj7 E♭maj7 (addC) E♭maj7

came to me. When you smiled I  
road would lead. Here we are a

D7sus D7 B♭m

looked in - to your eyes and I knew I'd be lov - ing  
mil - lion miles a - way from the past, trav - el - ing so

The verse is set in 4/4 time and features a vocal line with two verses. The piano accompaniment is in the right hand, with a dynamic marking of *mp*. The left hand provides a simple harmonic accompaniment. The key signature is B-flat major. The verse is divided into three systems of music. The first system includes the vocal line and piano accompaniment. The second system includes the piano accompaniment and the vocal line. The third system includes the piano accompaniment and the vocal line. The key signature changes to B-flat minor for the final system.

C7+(-9) C7-9 B♭maj9

you fast and now. then you touched my hand and I  
There's no turn - ing back if our

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a half note 'you' on a G4, followed by a quarter note 'fast' on a G4, a quarter rest, a quarter note 'and' on a G4, a quarter note 'now.' on a G4, a quarter rest, a quarter note 'then' on a G4, a quarter note 'you' on a G4, a quarter note 'touched' on a G4, a quarter note 'my' on a G4, a quarter note 'hand' on a G4, a quarter rest, a quarter note 'and' on a G4, and a quarter note 'I' on a G4. The piano accompaniment consists of a right hand with a series of chords and a left hand with a steady bass line. The key signature has two flats (Bb), and the time signature is 4/4.

F9sus F7-9 B♭maj7 Broadly F9sus

learned sweet A - pril dreams can come true. Are we  
A - pril dream does - n't last. last. Are we

The second system continues the musical score. The vocal line has a half note 'learned' on a G4, a half note 'sweet' on a G4, a quarter rest, a quarter note 'A - pril' on a G4, a quarter note 'dreams' on a G4, a quarter note 'can' on a G4, a quarter note 'come' on a G4, a quarter note 'true.' on a G4, a quarter rest, a quarter note 'Are' on a G4, and a quarter note 'we' on a G4. The piano accompaniment features a right hand with chords and a left hand with a bass line. The tempo marking 'Broadly' is present above the final measure. The key signature remains Bb, and the time signature is 4/4.

## Refrain

B♭maj9 E♭maj7 F7 (add D) B♭maj9 E♭maj7 F7 (add D)

just A - pril fools who can't

The first part of the refrain consists of a vocal line and piano accompaniment. The vocal line has a half note 'just' on a G4, a half note 'A - pril' on a G4, a half note 'fools' on a G4, a half note 'who' on a G4, and a half note 'can't' on a G4. The piano accompaniment features a right hand with chords and a left hand with a bass line. The key signature is Bb, and the time signature is 4/4.

B♭ B♭+ B♭ F7 (add D) F9sus

see all the dan - ger a - round us? If we're

The second part of the refrain continues the musical score. The vocal line has a half note 'see' on a G4, a half note 'all' on a G4, a half note 'dan - ger' on a G4, a half note 'a - round' on a G4, a half note 'us?' on a G4, a half note 'If' on a G4, and a half note 'we're' on a G4. The piano accompaniment features a right hand with chords and a left hand with a bass line. The key signature is Bb, and the time signature is 4/4.

Bbmaj9 Ebmaj7 F7 (add D) Bbmaj9 Ebmaj7 F7 (add D) Eb (add D)

just A - pril fools I don't care.

1. Eb (add F) Eb-5 (add F) Tacet 2. Eb (add F)

True love has found us now. We'll find our way some-

*mp* *p rall.* *mf*

Bb Gm Dm7

how. No need to be a - fraid.

*mp* *p*

Cm7 F9sus (add D) F9sus Tacet Bb

True love has found us now.

*rall.* *p* *a tempo* *rall.*

# WHAT'S NEW PUSSYCAT?

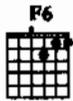
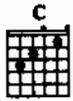
Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderate Waltz Tempo

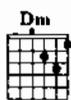
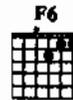
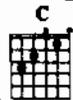
Piano introduction in 3/4 time, key of F major. The right hand features a melodic line with a fermata over the first two measures, followed by a rhythmic pattern. The left hand provides a simple bass line.

Piano accompaniment for the first vocal line. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata.



What's new Pus - sy - cat whoa

*mf*



What's new Pus - sy - cat whoa

C D D7

oh.

*Chorus* G B<sup>b</sup>

1. Pus - sy - cat, Pus - sy - cat, I've got flow - ers and  
 2. Pus - sy - cat, Pus - sy - cat, you're so thrill - ing and  
 3. Pus - sy - cat, Pus - sy - cat, you're de - li - cious and

A<sup>b</sup>

lots of hours to spend with you.  
 I'm so will - ing to care for you.  
 if my wish - es can all come true



70

to Coda

Em7 Am7 D7

do. \_\_\_\_\_ You and your pus - sy - cat nose. \_\_\_\_\_  
do. \_\_\_\_\_ You and your pus - sy - cat eyes. \_\_\_\_\_  
do. \_\_\_\_\_

C C F6

What's new Pus - sy - cat

mf

G6 Dm C F6

whoa \_\_\_\_\_ What's new Pus - sy - cat

G6 Dm C

whoa \_\_\_\_\_ oh \_\_\_\_\_

1. D D7 2. D D7 *D. S. al Coda*  $\text{\textcircled{S}}$

oh. \_\_\_\_\_ oh. \_\_\_\_\_

*Coda* Am7 D7 G

You and your pus - sy - cat lips. \_\_\_\_\_ whoa \_\_\_\_\_

Am7 D7 G

You and your pus - sy - cat eyes. \_\_\_\_\_ whoa \_\_\_\_\_

Am7 D7 G *poco rit.*

You and your pus - sy - cat nose. \_\_\_\_\_

# YOU'LL NEVER GET TO HEAVEN

## (IF YOU BREAK MY HEART)

Words by  
HAL DAVID

Music by  
BURT BACHARACH

With a Gentle Beat

The musical score is written for piano and voice. It features a key signature of two flats (Bb and Eb) and a common time signature (C). The tempo is marked 'With a Gentle Beat'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for various chords. The lyrics are written below the vocal line.

**System 1:** The piano part begins with a *mf* dynamic. The vocal line starts with the lyrics: "Moth-er told me al-ways to fol-low the gold-en rule, I've been hear- ing ru-mors a-bout how you play a-roun'; I can hard-ly wait for the day when we say I do."

**System 2:** The piano part continues with the same *mf* dynamic. The vocal line continues: "And she said it's real-ly a sin to be mean and cruel. Though I don't be-lieve what I hear, still it gets me down. It's a day I've dreamed of so long, now it's com-ing true."

**System 3:** The piano part continues. The vocal line continues: "So re-mem-ber if you're un-true, an-gels up in heav-en are If you ev-er should say good-bye, it would be so aw-ful the You will prom-ise to cher-ish me. If you break your prom-ise the"

**Chord Diagrams:**

- E<sup>b</sup> maj7:** 0 2 3 4 5 5 (x)
- A<sup>b</sup>:** 0 2 3 4 5 5 (x)
- D<sup>b</sup> 9:** 0 2 3 4 5 5 (x)
- E<sup>b</sup> 7 sus:** 0 2 3 4 5 5 (x)
- E<sup>b</sup> 7:** 0 2 3 4 5 5 (x)
- Cm7:** 0 2 3 4 5 5 (x)
- F7/C:** 0 2 3 4 5 5 (x)
- F7:** 0 2 3 4 5 5 (x)

B<sup>b</sup>      B<sup>b</sup> 7      E<sup>b</sup>      Fm7/B<sup>b</sup>      E<sup>b</sup> maj7      A<sup>b</sup>

look - ing — at you. ——— You'll  
 an - gels — would cry. ——— You'll nev - er get to heav - en if you break my heart...  
 an - gels — will see. ——— You'll

E<sup>b</sup> maj7      A<sup>b</sup>/B<sup>b</sup>      Gm/B<sup>b</sup>      Fm7      Gm/B<sup>b</sup>      E<sup>b</sup> maj7      Fm7/B<sup>b</sup>

So be ver - y care - ful not — to make us part. You won't get to heav - en if you —

1. 2. | 3.

E<sup>b</sup>      E<sup>b</sup>

— break my — heart, — Oh no. no. —

Fm7/B<sup>b</sup>      Fm7(b5)/B<sup>b</sup>      E<sup>b</sup> maj7 Fm/B<sup>b</sup> E<sup>b</sup> maj7

Repeat and Fade

(THEY LONG TO BE)  
**CLOSE TO YOU**

Words by  
 HAL DAVID

Music by  
 BURT BACHARACH

Moderately slow, with a steady beat

Abmaj7 G7sus G7

Why do birds sud - den - ly ap - pear ev - 'ry

Gm7 Cm7 Ab

time you are near? Just like me —

Eb6 Ebmaj7 N.C.

they long to be close to you. Why do

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for guitar are provided above the vocal line for Abmaj7, G7sus, G7, Gm7, Cm7, and Ab. The score includes dynamic markings such as mp and mf. The piece concludes with a 'N.C.' (No Chords) section.

Abmaj7



G7sus



G7



Gm7



stars

fall down from the sky

ev-'ry time

you walk

*mp*

Cm7



Ab



by?

Just like me—

they long to be

*mf*

Eb6



Ebmaj7



Eb6



Ebmaj7



Ab



Ab6



Abmaj7



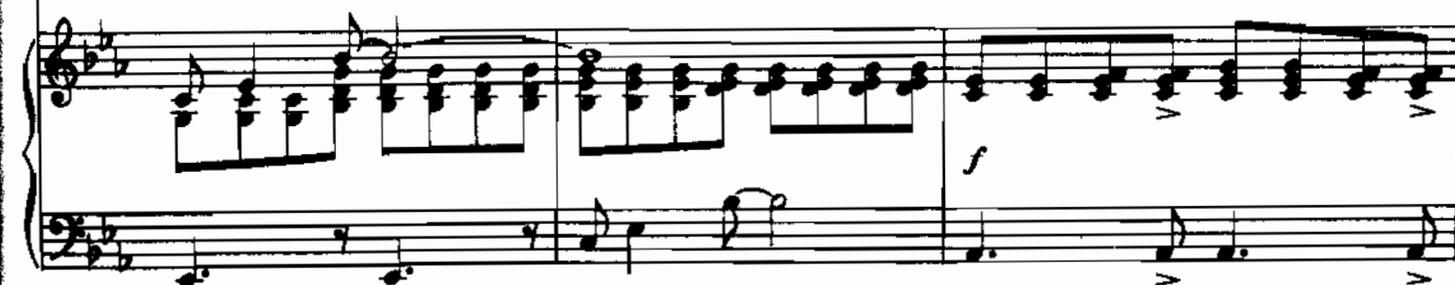
Ab6



close to

you. \_\_\_\_\_

On the day that you were born the

*f*

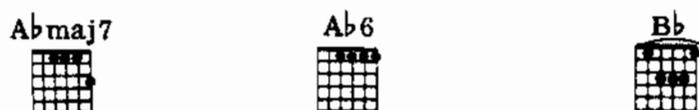


an - gels got to - geth - er and de - cid - ed to cre - ate a dream come



true.    So, they sprink - led moon dust in your hair of

*dim. poco a poco*



gold and star - light in your eyes of blue. *gva. loco*    That is

*mp*    *rall.*    *p*

N. C.

Abmaj7



G7sus



G7



Gm7



why all the <sup>boys</sup> <sub>girls</sub> in town fol - low you all a -

*mp a tempo*

Cm7



Ab



round. Just like me... they long to be

Eb6



Ebmaj7



Eb6



Ebmaj7



Ab



AbaddBb



close to you... Just like me...

*dim. poco a poco*

Ab



AbaddBb



Eb6



Ebmaj7



Eb6



Ebmaj7



they long to be close to you...

*keep repeating & fade out*

# A HOUSE IS NOT A HOME

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Slowly and Expressively

Piano introduction in 4/4 time, B-flat major. The music is marked *mp* and *mf*. It features a melodic line in the right hand and a bass line in the left hand, both moving slowly and expressively.

**B<sup>b</sup> maj7** **E<sup>b</sup>6/B<sup>b</sup>**

A chair is still a chair ————— e - ven when there's no one

Musical notation for the first vocal line, including a piano accompaniment. The piano part is marked *mp*. The vocal line is in 4/4 time and features a melodic line with a long note on 'chair'.

**B<sup>b</sup> maj7** **B<sup>b</sup> 7** **B<sup>b</sup> 9** **E<sup>b</sup> maj7** **D+7-9** **D7-9**

sit - ting there; But a chair is not a house, and a

Musical notation for the second vocal line, including a piano accompaniment. The piano part is marked *mp*. The vocal line is in 4/4 time and features a melodic line with a long note on 'house'.

Gm7 Fm7 Bb7-9 Eb maj7

house is not a home when there's no one there to hold you

Cm7 Bb maj7

tight, and no one there you can kiss good night. A

Eb6/Bb Bb maj7

room is still a room e - ven when there's noth - ing there but gloom;

Bb 7 Bb7-9 Eb maj7 D+7-9 D7-9 Gm7 Fm7 Bb7-9

But a room is not a house, and a house is not a home when the

Ped.

\*

E<sup>b</sup> maj7

Cm7

two of us are far a - part and one of us has a bro - ken

B<sup>b</sup> maj7

E<sup>b</sup>

Broadly

heart.

Now and then I call your name and

B<sup>b</sup>

G7-9

Cmaj9

Dm9/G

sud - den - ly your face ap - pears;

But it's just a cra - zy game

Cmaj9

Cm9

F7<sup>b</sup>9(addD)

B<sup>b</sup> maj7

E<sup>b</sup>6/B<sup>b</sup>

when it ends it ends in tears

Dar - ling, have a heart,

*a tempo*

*rall.*

*pp*

\*

B $\flat$  maj7

B $\flat$  7

B $\flat$  9

don't let one mis - take keep us a - part. I'm not

E $\flat$  maj7

D+7-9

D7-9

Gm7

Fm7

B $\flat$ 7-9

\*

meant to live a - lone. Turn this house in - to a home. When I

E $\flat$  maj7

Cm7

climb the stair — and turn the key, Oh, please be there still in love with

1. B $\flat$  maj7

2. B $\flat$  maj7

me. A me.

*pp* *rall.* *ppp*

# ON MY OWN

Words and Music by  
CAROLE BAYER SAGER and BURT BACHARACH

Moderately slow

B♭maj7



F(addG)/A



B♭maj7



A7sus4



A7



mf

B♭maj7



F(addG)/A



B♭maj7



Am7



F(addG)



C/F

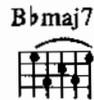


F(addG)



So man - y times,  
So man - y prom-is-es  
So man - y times,

said it was for - ev - er; \_\_\_\_\_  
nev - er should be spo - ken; \_\_\_\_\_  
I know I could have told you; \_\_\_\_\_



said our love would al - ways be true.  
 now I know what lov - ing you cost.  
 los - in' you, it cuts like a knife.

B♭6(no 5th)



B♭maj7



B♭6(no 5th)



B♭



Some-thing in my heart al - ways knew I'd be  
 Now we're up to talk - in' di - vorce and we  
 You walked out and there went my life; I don't

F(addG)/C



To Coda ♪

ly - ing here be - side you. On my  
 were - n't e - ven mar - ried. On my  
 want to live with - out you. On my

Gm7/C



F(addG)/C



own, on my own,  
 own, once a gain,  
 own, on my own,

1.  
Gm7/C



on my own.  
 one more  
 on my

2. Gm7/C



F



time. By my - self;

F(no 3rd)



B♭maj7



C/B♭



C



no one said it was eas - y,

F



F(no 3rd)



B♭maj7



but it once was so eas - y.

Gm7



3fr.

Well, I be-lieved in love, now here

Am7



Dm7



I stand; I won-der why

Gm7/C



Vocal ad lib

I'm on my own. (Group) On my

F(addG)/C



Gm7/C

D.S.  $\text{al Coda}$ 

own, on my own.

Repeat and fade (vocal ad lib on repeats)

Coda

Gm7/C



F(addG)/C



own, on my own, on my

Gm7/C



F(addG)/C



F6(no 5th)/C



Vocal ad lib

own, by my - self. (Group) On my

# BLUE GUITAR

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Piano introduction in 4/4 time, key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a series of eighth notes in the right hand and quarter notes in the left hand.

E $\flat$ maj7A $\flat$ maj9A $\flat$ maj7A $\flat$ 6A $\flat$ A $\flat$ 6E $\flat$ m7

Please hear the song my BLUE GUI-TAR is play - ing. Why did you

Piano accompaniment for the first vocal line, continuing from the introduction. The melody is in the right hand, and the bass line is in the left hand.

A $\flat$ maj9A $\flat$ maj7A $\flat$ 6A $\flat$ E $\flat$ m7

go a-way the song is say - ing. Lis-ten to my

Piano accompaniment for the second vocal line, continuing from the previous section. The melody is in the right hand, and the bass line is in the left hand.

D $\flat$ maj7D $\flat$ 6B $\flat$ m7B $\flat$ mD $\flat$ maj7D $\flat$ 6A $\flat$ maj7

BLUE GUI-TAR call to you while my heart is ach - ing and break - ing in

Piano accompaniment for the third vocal line, continuing from the previous section. The melody is in the right hand, and the bass line is in the left hand.

two. Ev- ry note re-peats I want you. Night and

D7 E7maj7 A7 E7maj7

day my song will haunt you till things are like they were be-fore, and you are in my arms once

A7 A7b6 Bb7 G7 A7maj7

To Coda

more. Play, play my BLUE GUI-TAR tell her that I

E7 Bb7 Bbm

love her so. Play, play my BLUE GUI-TAR, true love will find a

Bb7 Bbm Bb7

B $\flat$ 7 E $\flat$ maj7 A $\flat$

way I know.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics "way I know." and is accompanied by piano chords. Above the vocal staff, three guitar chord diagrams are provided: B $\flat$ 7, E $\flat$ maj7, and A $\flat$ .

A $\flat$  E $\flat$ maj7 A $\flat$

The second system of music continues the piano accompaniment. Above the vocal staff, three guitar chord diagrams are provided: A $\flat$ , E $\flat$ maj7, and A $\flat$ .

E $\flat$ maj7

D.S.  $\text{rit}$

lv-ry

The third system of music includes a piano accompaniment and a vocal line. A guitar chord diagram for E $\flat$ maj7 is shown above the vocal staff. The system concludes with a "D.S. rit" marking and the lyric "lv-ry".

CODA

A $\flat$ maj7 A $\flat$ 6 A $\flat$  B $\flat$  E $\flat$ maj7

in my arms once more.

The CODA section features a vocal line and piano accompaniment. Above the vocal staff, five guitar chord diagrams are provided: A $\flat$ maj7, A $\flat$ 6, A $\flat$ , B $\flat$ , and E $\flat$ maj7. The lyrics "in my arms once more." are written below the vocal staff.

# TRAINS AND BOATS AND PLANES

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately Slow

Sadly

C



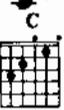
*p*

Trains and boats and planes — are pass - ing by —

F



— They mean a trip — to Par - is or Rome — to some - one else, —



— but not for me. — The trains and the boats and planes — took you a -

way, a - way from me.

The first system of music features a vocal line and piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is in a simple harmonic style, with chords and moving lines in both hands.

We were so in love, and high a - bove we had a star

The second system continues the musical piece. It includes a guitar chord diagram for a C major chord (x02310) above the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand.

to wish up - on. Wishes and dreams come true, but not for me.

The third system continues the musical piece. It includes guitar chord diagrams for F major (xx4321) and C major (x02310). The piano accompaniment continues with a consistent rhythmic pattern.

The trains and the boats and planes took you a -

The fourth system concludes the musical piece. It includes a guitar chord diagram for Am (x02010) and a triplet of eighth notes in the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand.

Am7

way, a - way from me. You are from an

oth - er part of the world. You had to go back a -

while and then you said you soon would re - turn a - gain.

I'm wait - ing here like I prom - ised to. I'm wait - ing here, but

D

Am7

D

Am7

Am7

D

F

G

2nd time fade out

C



tacet

where are you? Trains and boats and planes— took you a way,—



— but ev - 'ry time— I see— them I pray,— and if my prayers—

C



Am



— can cross the sea— the trains and the boats and planes—

Tacet

— will bring you back, back home to me.—

# PAPER MACHÉ

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately Bright

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The dynamic marking is *mf*. The piece consists of 16 measures.

1. Twen - ty hous - es in a row, — eight - y peo - ple  
 2. Ice cream cones and can - dy bars, — swings and things like  
 3. Read the pa - pers, keep a - ware — while you're loung - ing

Vocal line and piano accompaniment for the first verse. The piano accompaniment features chords: Bb, Dm (A bass), and Ab6. The vocal line has three verses of lyrics.

watch a T. V. show. — Pa - per peo - ple,  
 bi - cy - cles and cars. — There's a sale on  
 in your leath - er chair. — And if things don't

Vocal line and piano accompaniment for the second verse. The piano accompaniment features chords: G7 (sus4), G7, Cm7, F7, and Cm7. The vocal line has two verses of lyrics.

Cm7 (F base)



card-board dreams; \_\_\_\_\_ how un - real \_\_\_\_\_ the whole thing seems. \_\_\_\_\_  
 hap - pi - ness, \_\_\_\_\_ you buy two \_\_\_\_\_ and it costs less. \_\_\_\_\_  
 look so good, \_\_\_\_\_ shake your head \_\_\_\_\_ and knock on wood. \_\_\_\_\_



F7-9

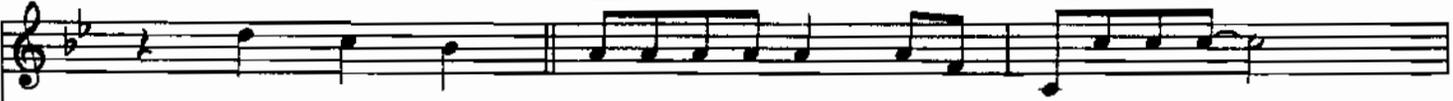


N.C.

Bbmaj7



Fmaj7



Can we be liv - ing in a world made of pa - per ma - ché? \_\_\_\_\_



Cm7 (F base)

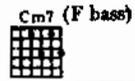


Bbmaj7



Ev - 'ry-thing is clean and so neat. \_\_\_\_\_





An - y - thing that's wrong can be just swept a - way, \_\_\_\_\_ Spray it with co - logne \_\_\_\_\_

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has lyrics: "An - y - thing that's wrong can be just swept a - way, \_\_\_\_\_ Spray it with co - logne \_\_\_\_\_". The piano accompaniment consists of chords and a bass line. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piano part includes a bass line with notes G2, Bb2, Eb3, and G3. The vocal line has notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2.

\_\_\_\_\_ and the whole world smells \_\_\_\_\_

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "\_\_\_\_\_ and the whole world smells \_\_\_\_\_". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same. The vocal line has notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2.



To Coda ◊

sweet. \_\_\_\_\_ Mmm \_\_\_\_\_

The third system of music concludes the vocal line and piano accompaniment. The vocal line has lyrics: "sweet. \_\_\_\_\_ Mmm \_\_\_\_\_". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same. The vocal line has notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2.

1.

Gmaj7 G6 Cm7 F7

This system contains the first staff with a melodic line and guitar chord diagrams for Gmaj7, G6, Cm7, and F7. Below it is the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs.

2.

Gmaj7 G6 Cm7 F7

*D.S. al Coda*

This system contains the second staff with a melodic line and guitar chord diagrams for Gmaj7, G6, Cm7, and F7. Below it is the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The instruction "D.S. al Coda" is written above the second staff.

Coda

Gmaj7 G6 Dmaj7 Gmaj7 G6

Ha ha ha ha ha ha ha

This system contains the Coda section. It starts with a Coda symbol (a circle with a cross) and a guitar chord diagram for Gmaj7. The melodic line includes the lyrics "Ha ha ha ha ha ha ha". Below the lyrics is the piano accompaniment for the Coda section, consisting of a grand staff with treble and bass clefs. Guitar chord diagrams for Gmaj7, G6, Dmaj7, Gmaj7, and G6 are placed above the staff.



N.C.

like pa - per ma - ché.

# (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderate Tempo

C F/G C Csus

*mf*

I walk a  
When sha - dows  
If you should

Cmaj7 C9 Am/C C7 F

long the cit - y streets you used to walk a - long with me,  
fall I pass the small ca - fe where we would dance at night,  
find you miss the sweet and ten - der love we used to share,

Fm6 C Csus Cmaj7

And ev - 'ry step I take re -  
And I can't help re - call - ing  
Just come back to the plac - es



calls how much\_ in love we used\_ to be. \_\_\_\_\_  
 how it felt\_ to kiss and hold\_ you tight. \_\_\_\_\_ Oh, how can  
 where we used\_ to go and I'll\_ be there. \_\_\_\_\_



I for - get you, \_\_\_\_\_ when there is al - ways some - thing there.



— to re - mind me; Al - ways some - thing there.



— to re - mind me. I was born to

Am7  Fmaj7 

love you \_\_\_\_\_ and I will nev - er be



G  (tacet) C 

free. You'll al - ways be a part of me. \_\_\_\_\_ Wo - wo -



1., 2. | 3.

wo. \_\_\_\_\_ wo. \_\_\_\_\_



C 

*Repeat and Fade*

I'll nev - er love an - oth - er, ba - by. \_\_\_\_\_  
 I nev - er will for - get you, ba - by. \_\_\_\_\_  
 You'll al - ways be a part of me, oh. \_\_\_\_\_



# WHOEVER YOU ARE, I LOVE YOU

From The Broadway Musical "PROMISES, PROMISES"

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Slowly, with feeling

G maj7 Dm7 G maj7

Some-times your eyes look blue to me,  
Some-times I feel you're mine a-lone,

mp

Em Em11 Em7(A) A9 Am9 D9/6

Al-though I know they're real-ly green. I seem to see you dif-frent-  
And yet I'm sure it's just not so. I get this feel-ing on my

G maj9 G+ Em7 B11 Bm7 F#m7 D7 C/D D#7(+5)

ly; — Chang-ing as I'm — treat-ed kind-ly, or treat-ed mean-ly. From  
own. — Aft-er I learn — if you're stay-ing, or if you're go-ing. From

C maj7 C C maj7 Fdim C maj7 C Am7

mo-ment to mo-ment you're two dif-frent peo-ple,  
mo-ment to mo-ment you're two dif-frent peo-ple,

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo and mood are indicated as 'Slowly, with feeling'. The score is divided into three systems. The first system includes the first two lines of the song, with piano accompaniment marked 'mp'. The second system contains the next two lines, including a triplet of eighth notes. The third system contains the final line of the song, also featuring a triplet. Chord symbols are placed above the vocal line, and the piano accompaniment consists of a right-hand melody and a left-hand bass line.

Am7 D6(add7)

Faith-ful and warm, when I'm in your arms, and then, when you leave, — you're  
Some-one I know as the man I love, or the man I wish — I

Gmaj7 Gmaj7 G F#m7 F#m7(B) B9(add6)

so un - true. } But how - ev - er you are, — Deep down what -  
nev - er knew. }

*Ritard*

E7(sus4) E7 E7 (add6) E7(+5) Am7 D6 (add7) D9

ev - er you are, — WHO - EV-ER YOU ARE, — I LOVE YOU.

(2nd time) 3

Am7 D6(add7) Gmaj7 Dm7 Gmaj7

Some-times your eyes look blue to me.

rit.

# ARTHUR'S THEME (BEST THAT YOU CAN DO)

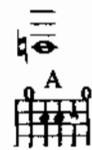
From "ARTHUR" an ORION PICTURES release through WARNER BROS.

Words and Music by  
BURT BACHARACH, CAROLE BAYER SAGER,  
CHRISTOPHER CROSS and PETER ALLEN

Moderately



mf

Once in your life, you'll find  
Ar - thur, he does what he

G7



C



F



pleas - her,  
es.

some-one who turns\_ your heart a - round, and  
All of his life, - his mas - ter's toys, and

Bb



E7sus4



E7



A



next thing you know,  
deep in his heart,

you're clos - in'  
he's just, he's

down the town.  
just a boy.

E/A



A



A/C#



Dm7



G7



Wake up and she's\_ still with\_ you,  
Liv - in' his life\_ one day\_ at a time, he's

C



F



Bb



e - ven though you left her way\_ a-cross town. You're  
show - ing him - self a real - ly good time. He's

won - der - in' to your -  
laugh - in' a - bout the

E7sus4



E7



A



E/A



A



A/C#



self,  
way

hey,  
they

what - 've I found?  
want him to be.

Dmaj7



E/D



D



Amaj7



When you get caught be-tween the moon and New York Cit - y,

Bm7



A/B



Bm7



I know it's cra - zy,

but it's true.

A



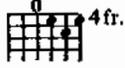
A/C#



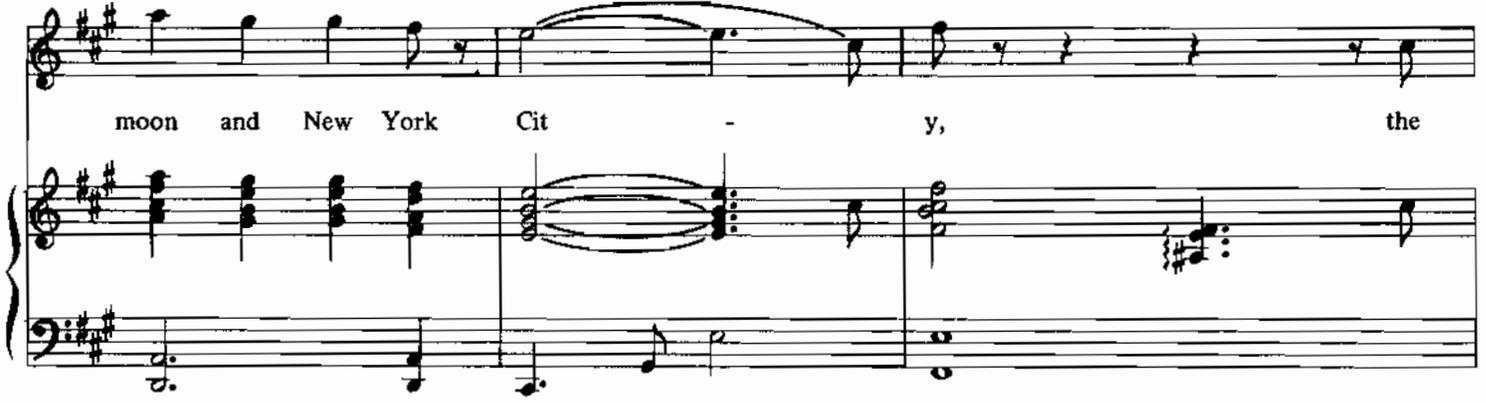
Dmaj7



If you get caught be - tween the

E/D  4fr.    D     C#m7  4fr.    F#7sus4     F#7 

moon and New York Cit - y, the



Bm7 

best that you can do, the best that you can do



D/A 

1.	A 	A/C# 	2.	A 	<i>D. S. <math>\frac{3}{4}</math> and fade</i>
		X X0			X X0

is fall\_ in love.....



# MY LITTLE RED BOOK

(ALL I DO IS TALK ABOUT YOU)

Words by  
HAL DAVID

Music by  
BURT BACHARACH

With a steady beat

Piano introduction in C major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line. The piece begins with a forte (*f*) dynamic.

Gm7



Vocal line and piano accompaniment for the first line of lyrics. The piano part features a steady bass line and chords in the right hand. The dynamic is mezzo-forte (*mf*).

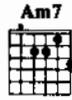
I just got out in my lit - tle red book the min - ute that you  
No girl who's in my lit - tle red book just ev - er could re -



Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with a steady bass line and chords. The dynamic is mezzo-forte (*mf*).

said good - bye \_\_\_\_\_ I thumbed right  
place your love \_\_\_\_\_ And each girl

thru my lit - tle red book I was - n't gon - na sit and cry  
 in my lit - tle red book knows you're the one I'm think - ing of



— And I went from A to Z.  
 — Won't you please come back to me.



I took out ev - 'ry pret - ty girl in town \_\_\_\_\_ They  
 With - out your pre - cious love I can't go on \_\_\_\_\_ Where

Am7 Em7 E<sup>b</sup> dim D<sup>dim</sup>

danced with me and while I held them.  
can you be I need you so much.

Cmaj9 F6 Fmaj9 F6 Cmaj9

All I did was to talk a - bout you. Hear your name and  
All I do is to talk a - bout you. Hear your name and

F6 Cmaj9 F6 Fmaj9 F6

I'd start\_ to cry There is just no get - ting o - ver  
I start\_ to cry There is just no get - ting o - ver

1.

Emaj9



Cmaj7



you.

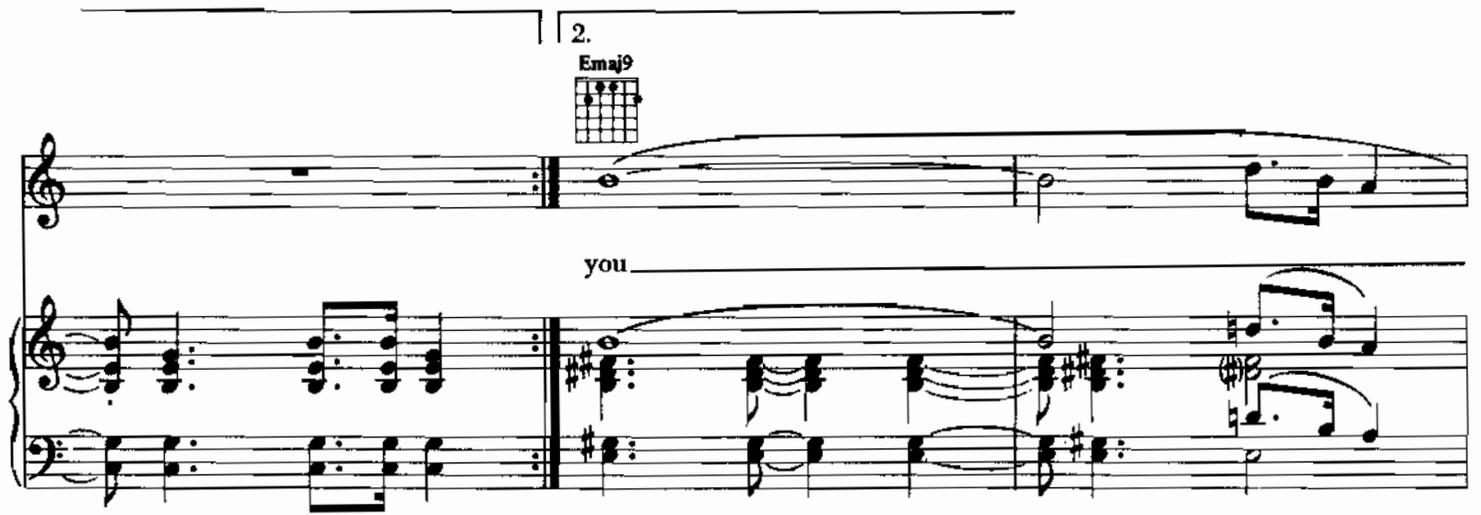


2.

Emaj9



you



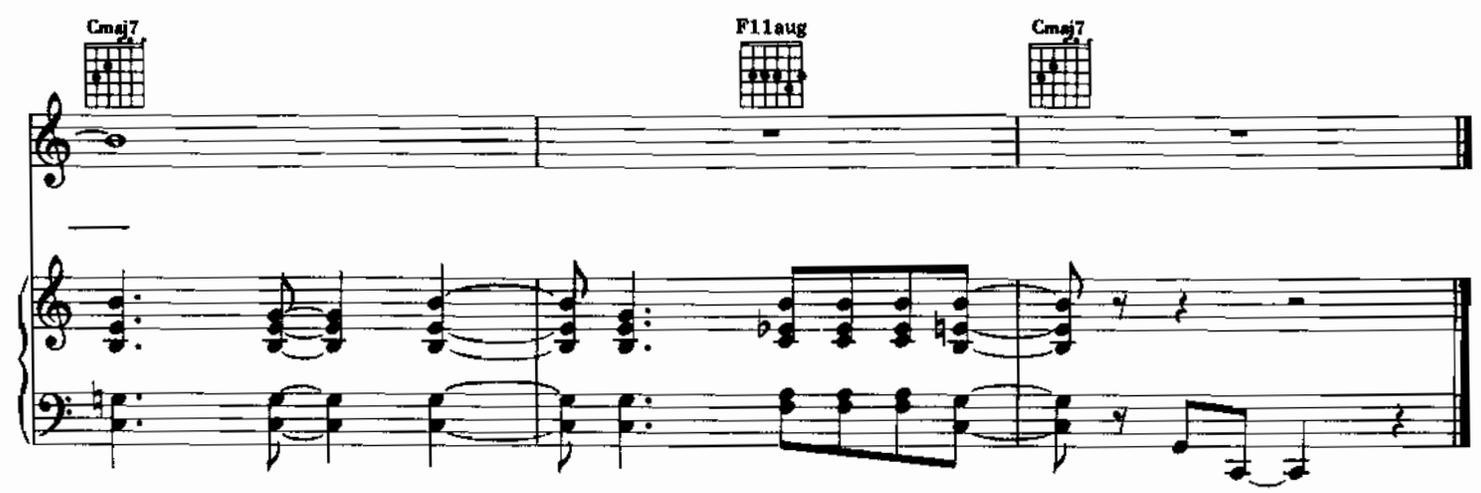
Cmaj7



F11aug



Cmaj7



# TWENTY FOUR HOURS FROM TULSA

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately

G

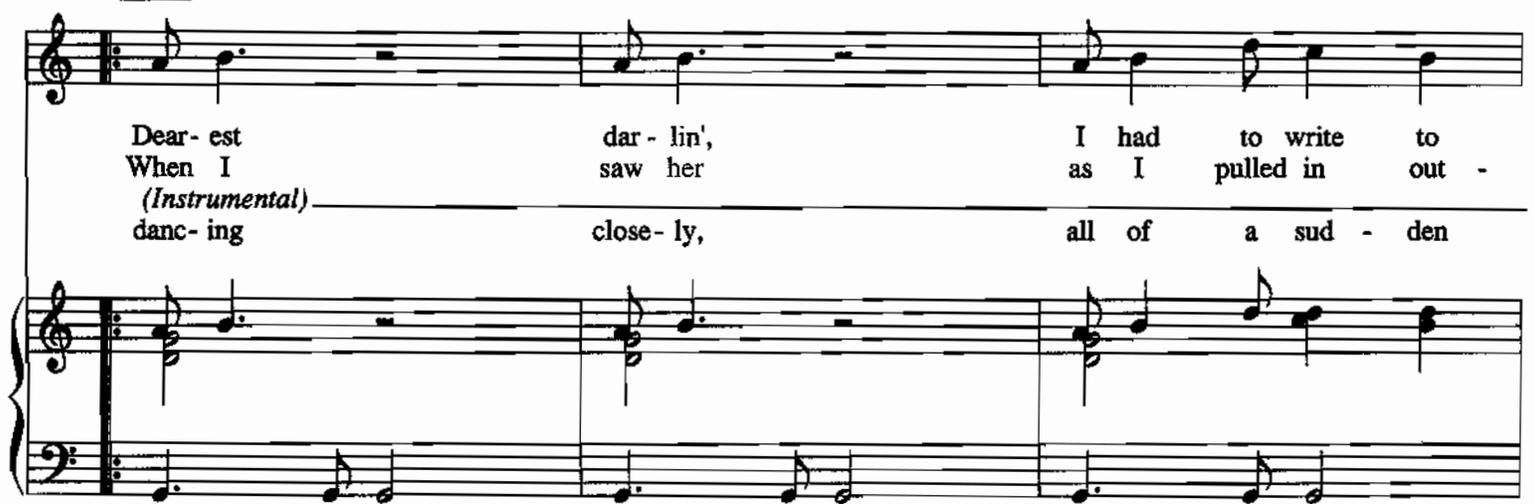



*mp*

G



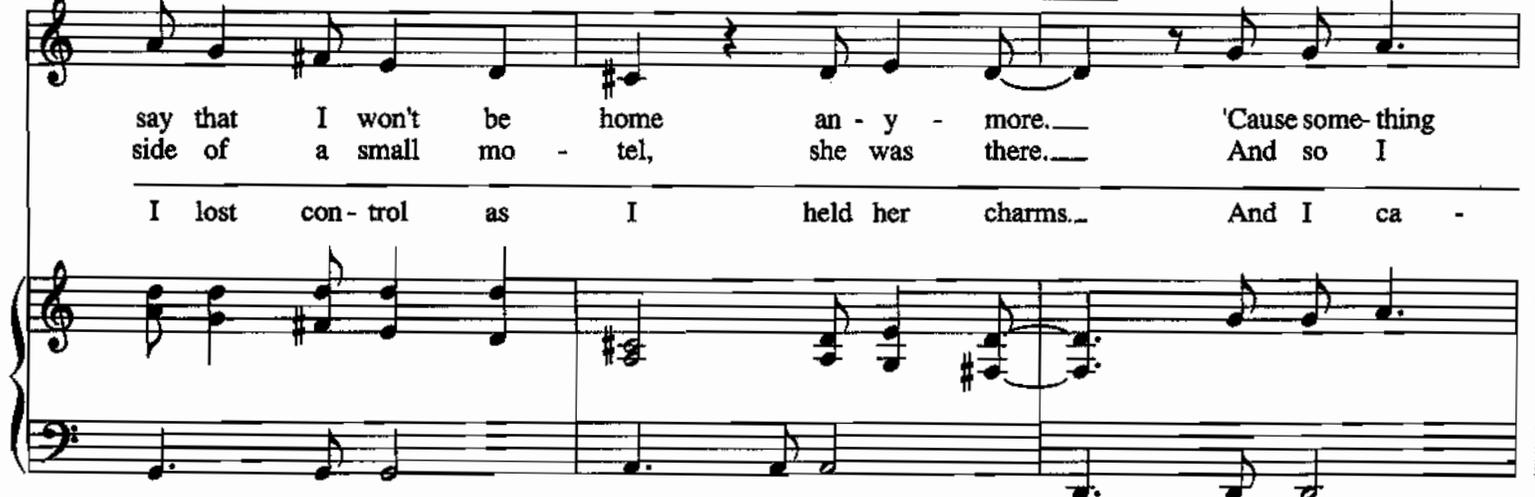
Dear- est dar - lin', I had to write to  
When I saw her as I pulled in out -  
(Instrumental)  
danc- ing close- ly, all of a sud - den



A D



say that I won't be home an - y - more. 'Cause some- thing  
side of a small mo - tel, she was there. And so I  
I lost con- trol as I held her charms. And I ca -





hap - pened to me while I was driv - ing  
walked up to her, asked where I could get  
ressed her, kissed her, told her I'd die be -



home, and I'm not the same an - y - more...  
some - thing to eat and she showed me where...  
fore I would let her out of my arms... } Oh, I was on -



ly twen - ty four hours\_ from Tul - sa,

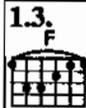


ah, on - ly one day a - way\_ from your



arms.

}	I	saw	a	wel -	com -	ing
	She	took	me	to	the	ca -
	A	juke -	box	start -	ed	to
I	hate	to	do	this	to	

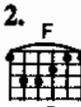


light  
fe,  
play,  
you

and  
I  
and  
but

stopped to rest\_ for the night.  
night turned\_ in - to day:

And that is  
As we were



asked her if\_ she would stay.

She said:

"O.



K."

I love some - bod - y new.

What



can I do? And I can nev-er,



nev-er, nev-er, go



home a - gain.

rit.

# ANYONE WHO HAD A HEART

Words by  
HAL DAVID

Music by  
BURT BACHARACH

**Very Slow**

Am Am7 Fmaj7 Bb(sus) Bb

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

mp

Am Am7 Fmaj7 Bb(sus) Bb

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

F Eb Ab Cm7

— Know-ing I love you so. An - y - one who had a heart would

Chord diagrams: D<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, E<sup>b</sup>

take me in his arms and love me

Chord diagrams: A<sup>b</sup>, Cm7

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

Chord diagrams: D<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, E<sup>b</sup>

hurt me like you hurt me and be so un -

Chord diagrams: A<sup>b</sup>, C, Am, Am7

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

Fmaj7 Bb sus Bb Am Am7

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

Fmaj7 Bb sus Bb Eb

With-out you I'd die, dear. Know-ing I love you

Ab Cm7

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

D# Eb D# Eb D# Eb D# Eb

take me in his arms and love me

Detailed description: This is a musical score for guitar and piano. It consists of five systems of music. Each system includes a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The key signature is B-flat major (two flats). The time signature is 4/4. The score features several triplet markings (indicated by a '3' over a group of notes) and dynamic markings like 'p' (piano). The lyrics are: 'this time it's good-bye, dear. Lov-ing you the way I do, I take you back; With-out you I'd die, dear. Know-ing I love you so. An-y-one who had a heart would take me in his arms and love me'. The guitar chord diagrams are: Fmaj7, Bb sus, Bb, Am, Am7, Ab, Cm7, D#, Eb, D#, Eb, D#, Eb, D#, Eb.

Ab Cm7

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

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

hurt me like you hurt me and be so un -

1. Ab C 2. Ab F

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

Ab F D<sup>b</sup> maj7 Cm7 D<sup>b</sup> D<sup>b</sup> maj7 Cm7 D<sup>b</sup>

too. An - y - one who had a heart would sure-ly take me in his arms and al - ways

D<sup>b</sup> maj7 Cm7 B<sup>b</sup> m7 E<sup>b</sup> A<sup>b</sup> F

love me, Why won't you? ————— An - y - one who had a heart would love me

A<sup>b</sup> F

too. ————— An - y - one who had a heart would sure - ly

*fade out*

D<sup>b</sup> maj7 Cm7 D<sup>b</sup> D<sup>b</sup> maj7 Cm7 D<sup>b</sup> D<sup>b</sup> maj7 Cm7 B<sup>b</sup> m7 E<sup>b</sup>

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

# MAKING LOVE

Words and Music by  
 CAROLE BAYER SAGER,  
 BURT BACHARACH and BRUCE ROBERTS

Slowly

Piano introduction in E-flat major, 4/4 time. The melody is in the right hand, starting with a piano (p) dynamic, and the accompaniment is in the left hand, marked mezzo-piano (mp). The key signature has three flats (B-flat, E-flat, A-flat).

**Ebmaj7**

**Ab6**

**Gm7**



Here, close to our feel - ings we touch a - gain, we  
 Here, no more con - fu - sion, we see our lives, we

Musical notation for the first vocal line, including treble and bass staves with piano accompaniment.

**Abmaj7**

**Gm7**

**Fm7**

**Bb11**



love a - gain, Re - mem - ber when we thought — our hearts would nev - er mend — and we're  
 live our lives, Re - mem - ber when we thought — we nev - er would sur - vive — But now

Musical notation for the second vocal line, including treble and bass staves with piano accompaniment.

**Ebmaj7**

**Dbmaj7**

**Ab/C**

**Abm/Cb**

**Eb/Bb**

**Bb11**



all the bet - ter for each oth - er. } There's more to love... I  
 neith - er one of us is break - ing }

Musical notation for the final vocal line, including treble and bass staves with piano accompaniment.



know, than Mak-ing Love...

Bb/Ab

Gm7

Gb9

F7sus

Bb/Ab

Gm7

Some things nev-er change...

Some things some-times do.

Gb7

F7sus

Bb7

Ebmaj7

Abmaj7

Gm7

Abmaj7

Gm7

F9

Fm7

Bb11

And now I'm feel-ing strong— e-nough to let you in,— And now

Ebmaj7

Dbmaj7

Ab/C

Abm/Cb

Eb/Bb

Bb11

neith - er one of us is break - ing. Now we know there's more to

Eb

Eb/Bb

Bb11

love than Mak-ing Love, - And I'll re-mem-ber you and

Ebmaj7

Abmaj7

Mak - ing Love.

Ebmaj7

Abmaj7

Repeat and Fade

And I'll re-mem-ber you.

# PROMISES, PROMISES

From The Broadway Musical "PROMISES, PROMISES"

Words by  
HAL DAVID

Music by  
BURT BACHARACH

**With Fire**

The piano introduction is in 3/4 time, marked *mf*. It features a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter and eighth notes. The key signature has one sharp (F#).

Chord diagrams: C, A/G, F# m7, C, D/C

Prom - is - es, prom - is - es, I'm all through with prom - is - es, prom - is - es,  
 Prom - is - es, prom - is - es, this is where those prom - is - es, prom - is - es,

The vocal line is in 3/4 time. The piano accompaniment continues with the same melody and bass line as the introduction.

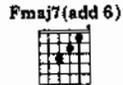
Chord diagrams: B m7, Am7

now! I don't know how I got the  
 end! I won't pre - tend that what was

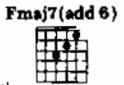
The vocal line continues in 3/4 time. The piano accompaniment features a change in time signature to 3/4 for the final two measures.



nerve to walk out. If I  
wrong can be right. Ev - ry



shout, re - mem - ber I feel  
night. I'll sleep now, no more



free. Now I can look at my -  
lies. Things that I prom - ised my -



self and be proud,  
self fell a part,

I'm laugh - ing out loud!  
But I found my heart.

1. | 2.

Oh,

Prom - is - es, their kind of prom - is - es can just de-stroy your life. Oh,

prom - is - es, those kind of prom - is - es take all the joy from life! Oh,

G A/G C D/C

prom - is - es, prom - is - es, my kind of prom - is - es

(*tacet*)

Gmaj7 G6/9

Can lead to joy and hope and

F6/G F6/D F6/G B maj7 b6

love, yes, love.

*rit.* *a tempo*

B maj7 b6 B maj7 Gmaj9 Gmaj7 Gmaj9 Gmaj7 C

# REACH OUT FOR ME

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderate Beat

The piano introduction consists of two staves. The right hand starts with a melody of eighth notes, featuring a triplet of eighth notes in the second measure. The left hand provides a steady bass line with eighth notes. The dynamic marking is *mf*.

The piano accompaniment for the first line of the chorus. The right hand continues the melodic line with eighth notes and a triplet. The left hand maintains the bass line. The dynamic marking is *mp-mf*.

Chorus

1. When you go through a day— And the things— that  
 2. When good friends prove un-true— And the things— they

The piano accompaniment for the chorus. It features guitar chord diagrams for F, Am, and Dm. The right hand has a melody with eighth notes and a triplet. The left hand has a bass line with eighth notes. The dynamic marking is *mp-mf*.

peo-ple say,— They make you feel so small,  
 do to you,— They make you feel so bad,

The piano accompaniment for the second line of the chorus. It features guitar chord diagrams for F and Eb. The right hand has a melody with eighth notes and a triplet. The left hand has a bass line with eighth notes. The dynamic marking is *mp-mf*.

C Am Dm7

They make you feel — that your heart will just nev - er stop  
 They make you feel — that you have - n't a rea - son for

G6 G Am

ach in'. And when you just — can't ac -  
 liv in'. So when you feel. — you could

Dm7 G6 C

cept the a - buse — you are tak - in'. Dar - lin',  
 throw in the towel — and just give in,

Gm7 C6 Gm9

reach out — for me, — Don't you wor - ry, — I'll see — you through. —

C6 Gm9 C6

You just have to reach out for me, I'll be there and

Gm9 C6 Bb6 Am7

I'll com - fort you, Oh, yes, I will. Com - fort you and love you,

Bb maj7 C7

oh, How I'm gon - na love you. La la la la la

F Dm C7

*Repeat - ad lib. - fading out*

La, La la la la la, La la la la la

# MESSAGE TO MICHAEL

Words by  
HAL DAVID

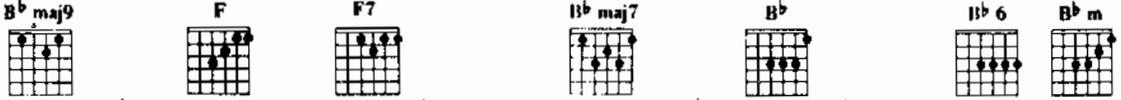
Music by  
BURT BACHARACH

Moderately Slow

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a piano introduction, a vocal line with lyrics, and a piano accompaniment. The piano part includes several guitar chord diagrams: F, Bb, Bb6, Bb m6, Fmaj7, F, Cm, F7, Bb maj9, F, and F7. The tempo is marked 'Moderately Slow'. Dynamics include *mf*, *mp*, and *f*. The piece concludes with a 6/4 time signature.

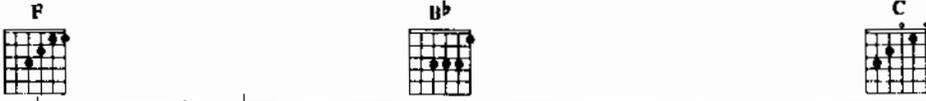
**Lyrics:**  
 Spread your wings for New Or - leans  
 Ken - tuck - y Blue - bird, fly a - way and take a  
 mes - sage to { Mi - chael,  
 { Mar - tha, mes - sage to { Mi - chael.  
 { Mar - tha. { He sings each  
 { She



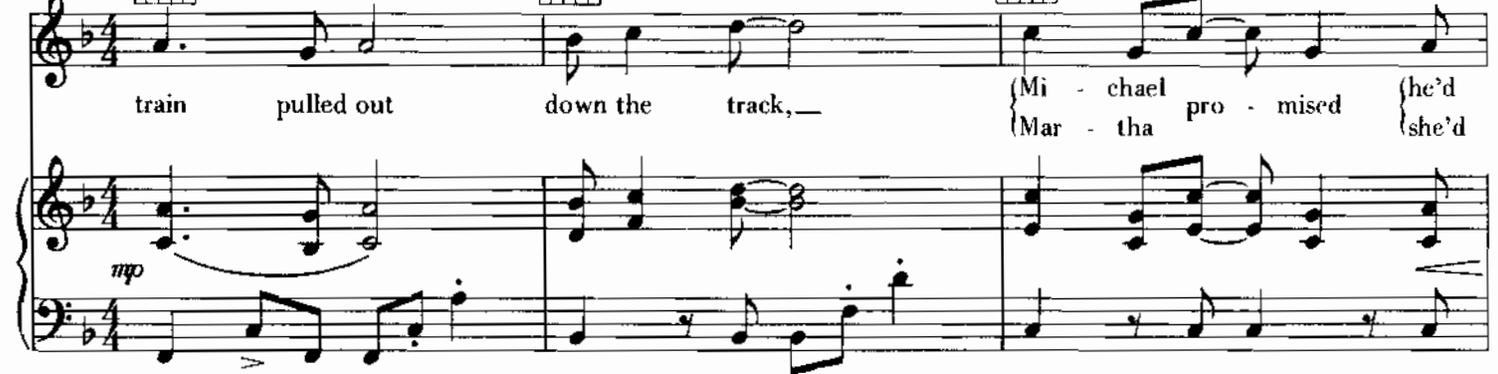


mes - sage to { Mi - chael. Tell { him I miss { him more each day. — As { his  
 { Mar - tha. { her { her { her { her { her





train pulled out down the track, — { Mi - chael pro - mised { he'd  
 { Mar - tha pro - mised { she'd





soon be com - ing back. — Oh, tell { him how my heart just breaks in  
 { her { her

*Tacet*





two, since { he jour - neyed far, — And e - ven though { his dream of  
 { she { her { her

*Tacet*



C Am B<sup>b</sup> B<sup>b</sup> maj7

fame fell through, to me {he she will al - ways

C F B<sup>b</sup> B<sup>b</sup> 6

be a star... Spread your wings for New Or - leans Ken-tuck - y

B<sup>b</sup> m6 Fmaj7 F Cm

Blue - bird, fly a - way and take a

F7 B<sup>b</sup> maj9 F F7

mes - sage to {Mi - chael, mes - sage to {Mi - chael. Ask {him to  
{Mar - tha, {Mar - tha. {her to

B<sup>b</sup> maj7

B<sup>b</sup>

B<sup>b</sup> 6

B<sup>b</sup> m

F

B<sup>b</sup>

start for home to - day. - When you find {him, please / her,} let {him / her} know -

C

C9

C7

F

B<sup>b</sup>

B<sup>b</sup> 6

Rich or poor, - I will al - ways love - {him / her} so. -

F

B<sup>b</sup>

B<sup>b</sup> 6

F

Fly a - way, Ken - tuck - y Blue - bird, fly a - way, Ken -

B<sup>b</sup>

F

Keep repeating and fade out

tuck - y Blue - bird. - Fly a - way, fly a - way.

dim. poco a poco

tuck - y Blue - bird. - Fly a - way, fly a - way.

# THE GREEN GRASS STARTS TO GROW

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately

mp

The piano introduction consists of two staves. The right hand plays a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line of quarter notes: G2, Bb2, D3, F3, G3, Bb3, D4. The tempo is marked 'Moderately' and the dynamics 'mp'.

1. The world out -  
2. When I'm a -

The first system shows the vocal line and piano accompaniment for the first two lines of the song. The vocal line has two first endings. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams are provided for the first ending: F, Bb (C bass), and F.

- side your arms is cold and wind - y, a sum - mer  
- lone, the streets are dark and cloud - y, I walk a -

The second system continues the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment includes chord diagrams for Bb (F bass), F (C bass), F, and Gm.

C (G bass) Cm7 C7 F Bb (C bass) F

breeze be - comes a win - ter storm; And then you  
 - round not know - ing day from night; And then you

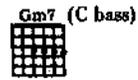
Bb (F bass) F Fmaj7 F7 Cm7 F7 Cm7 F7 Cm7

smile at me and al - most in - stant - ly the  
 touch my hand. That's all that hap - pens, and the

Bbmaj9 Bb6 Bbmaj7 Bb6 Bbm6

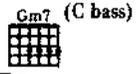
weath - er turns warm.  
 whole world turns bright.

*dim - poco a poco*

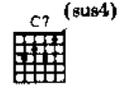
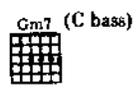


Slow - ly the green grass starts to grow.

*mp*



Soft - ly the



To Coda

N.C.

sun - shine of your smile melts the



snow. snow.

1. 2.

Ab Db (Eb bass) Ab Abmaj7 Db (Ab bass) Ab (Eb bass) Eb7 (sus4) Gm7 (sus4)

To me you're ev - 'ry - thing that's true.

C7 Ab Db (Eb bass) Ab (Eb bass) Abmaj7 Db (Ab bass) Ab (Eb bass) Eb7 (sus4)

My world be - gins and it will

Gm7 (sus4) Gm7

end with on - ly you,

N.C. D.S. al Coda C9

for - ev - er.

Coda F

snow.

# ONE LESS BELL TO ANSWER

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Slowly

*mp*

*mp*

*Fmaj7*

*F6* *Fmaj7* *Dm(add E)* *Dm7*

One less

bell to an - swer. . One less egg to fry.

*Bb maj7* *A7 (sus)* *A7* *Dm7* *G7*

One less man to pick up af - ter. I should be hap - py, ———

3 3

The musical score is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The tempo is marked 'Slowly' and the dynamics are 'mp' (mezzo-piano). The score includes guitar chord diagrams for various chords: Fmaj7, F6, Dm(add E), Dm7, Bb maj7, A7 (sus), A7, and G7. The lyrics are: 'One less bell to answer. . One less egg to fry. One less man to pick up after. I should be happy, ———'. There are triplet markings (3) over the final two measures of the piano accompaniment.

Gm7 Am Bb Bb/C Fmaj7

but all I do is cry.  
(Group:) Cry, cry,

F6 Fmaj7 Dm(add E)

no more laugh I should be hap - py - Oh, why

Dm7 Bb maj7

did he go? Oh I on - ly know that since he left my

A7 (sus) A7 F# Bb m

life's so emp-ty. Though I try to for-get, it just can't be done. Each time the

*mf*

B6 Fm7/Bb Bb 7 Eb maj7 Gm7

door-bell rings I still run. I don't know how in the world to stop

Ab Gm7 Eb/G Ab Gm7 Eb/G C7(m9) G7

think - ing of him 'cause I still love him so. I end each

Gm7 C6 Gm7 C7 C+(add D) Fmaj7

day the way I start out, cry in' my heart out. One less

F6 Fmaj7 Dm(add E) Dm7

bell to an - swer. One less egg to fry.



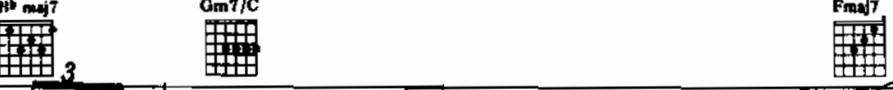
One less man to pick up af - ter. No more laugh - ter,





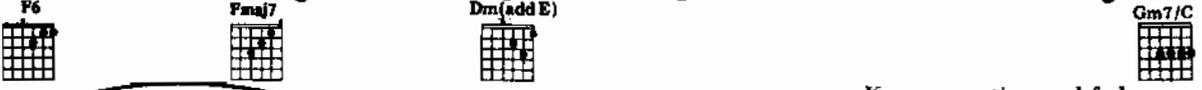
no more love since he





went a - way. (Group:) Ah





Ah Ah Ah ah ah ah.

*Keep repeating and fade*



# THIS GUY'S IN LOVE WITH YOU

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately slow, with a light beat

The musical score is presented in a standard format with piano accompaniment and vocal lines. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line is written in a single staff with lyrics underneath. Chord diagrams for guitar are provided above the vocal line at specific points.

**Lyrics:**  
 You see — this guy, — this guy's in love with you. —  
 — Yes, I'm — in love. — Who

**Chord Diagrams:**  
 - Above the first vocal line: E<sup>b</sup> and A<sup>b</sup> maj7  
 - Above the second vocal line: D<sup>b</sup> maj7, E<sup>b</sup>, and A<sup>b</sup> maj7

G7 (sus) G9 G7 Cm7 B<sup>b</sup> m7

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

*mp*

E<sup>b</sup> 9 (sus) E<sup>b</sup> 7 A<sup>b</sup> maj7 A<sup>b</sup> m6

I can tell we know each other very well. How

*p*

Gm7 Cm7 Fm9

Steady

can I show you I'm glad I

*cresc. poco a poco*

B<sup>b</sup> 9 (sus) E<sup>b</sup> A<sup>b</sup> maj7

got to know you, 'cause I've heard some talk. They

*f* *p*

*2nd time fade out within ten measures*

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

D<sup>♭</sup> maj7 E<sup>♭</sup>

— and what I'd do to make you mine. —

A<sup>♭</sup> maj7 G7(m9) G9 G7 Cm7

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

B<sup>♭</sup> m7 E<sup>♭</sup> 9(m9) E<sup>♭</sup> 7 A<sup>♭</sup> maj7

*mp*

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

A<sup>♭</sup> m6 Gm7 Cm7

*p* *cresc. poco a poco*

**Fm9** **Bb 9 (sus)** **Eb** **Ab maj7**

**Majestically**

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G minor, with lyrics 'let my heart keep break - ing, 'cause I need \_ your love. \_'. Above the staff are four guitar chord diagrams: Fm9, Bb 9 (sus), Eb, and Ab maj7. The piano accompaniment is in the bottom two staves, starting with a *ff* dynamic. The key signature has two flats and the time signature is 4/4.

**Eb** **Ab maj7**

I want \_ your love. \_

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics 'I want \_ your love. \_'. Above the staff are two guitar chord diagrams: Eb and Ab maj7. The piano accompaniment continues in the bottom two staves.

**Eb** **Dm7** **Cm7** **Cm6** **Cm7** **F7**

**Broadly**

Say you're \_ in love, in love with this

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody starts with the lyrics 'Say you're \_ in love, in love with this'. Above the staff are six guitar chord diagrams: Eb, Dm7, Cm7, Cm6, Cm7, and F7. The piano accompaniment is marked *f* and includes the instruction *Broadly*. The system ends with a double bar line.

**Eb** **B maj7** **Bb 7** *(Tacet) ad lib.* *D.S. for fade out* **§**

guy. \_ If not, I'll just die. \_

*ff* *p colla voce*

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has a long note 'guy.' followed by 'If not, I'll just die. \_'. Above the staff are three guitar chord diagrams: Eb, B maj7, and Bb 7. The piano accompaniment is marked *ff* and includes the instruction *p colla voce*. The system ends with a double bar line and a section symbol (§).

# MAKE IT EASY ON YOURSELF

Words by  
HAL DAVID

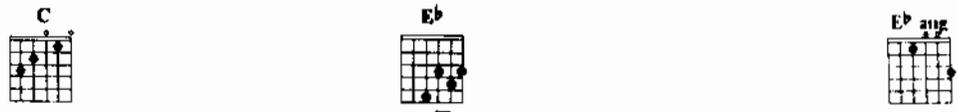
Music by  
BURT BACHARACH

Moderato, With A Beat

The musical score is arranged in four systems. Each system consists of a vocal line and a piano accompaniment. The piano part includes chord diagrams and dynamic markings.

- System 1:** Piano introduction. Treble clef, bass clef. Dynamic: *mf*. Tempo: Moderato, With A Beat.
- System 2:** Vocal line: "'Cause break-ing up is". Piano accompaniment includes a *colla voce* section with dynamic *mp*. Chord diagram for  $B\flat$  is shown above the staff.
- System 3:** Vocal line: "so ver-y hard to do.". Piano accompaniment includes a section marked "1st Tempo". Chord diagrams for  $B\flat$  m7,  $E\flat$  6 (no  $B\flat$ ),  $A\flat$ ,  $B\flat$  6, and  $B\flat$  7 are shown above the staff.
- System 4:** Vocal line: "If you real-ly love {him/her} and there's noth-ing I can do,.". Piano accompaniment includes a triplet of eighth notes. Chord diagrams for  $E\flat$  and Cm are shown above the staff.

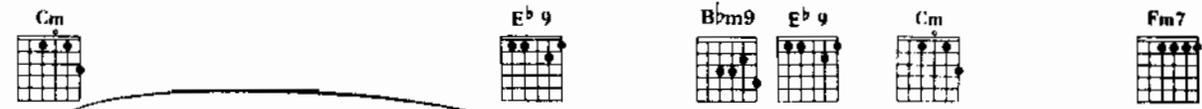
C E<sup>b</sup> E<sup>b</sup> aug



don't try to spare my feelings, just tell me that we're



C<sup>m</sup> E<sup>b</sup> 9 B<sup>b</sup>m9 E<sup>b</sup> 9 C<sup>m</sup> F<sup>m</sup>7



through; and make it eas - y on your - self,

*mf*



D<sup>b</sup> E<sup>b</sup> 9 C<sup>m</sup> F<sup>m</sup>7 D<sup>b</sup> E<sup>b</sup>



make it eas - y on your - self 'cause




  
**D<sup>b</sup>**


  
**B<sup>b</sup> m7**


  
**E<sup>b</sup>6(noB<sup>b</sup>)**


  
**A<sup>b</sup>**



break-ing up is so ver-y hard to do.


  
**B<sup>b</sup>6**


  
**B<sup>b</sup>7**


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


  
**C<sup>m</sup>**


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



And if the way I hold you can't com- pare to { his  
her ca -

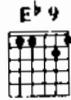
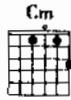
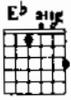

  
**C<sup>m</sup>**


  
**C**


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



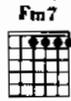
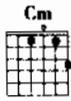
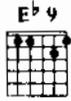
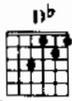
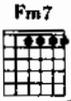
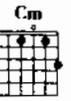
ress \_\_\_\_\_ no words of con - so - la - tion



Musical staff with treble clef and piano accompaniment.

will make me miss you less. My dar - ling,

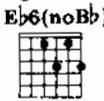
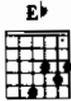
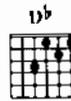
Musical staff with piano accompaniment.



Musical staff with treble clef and piano accompaniment.

if this is good - bye, I just know I'm gon - na cry

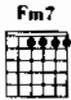
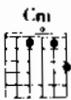
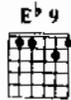
Musical staff with piano accompaniment, including a *mf* dynamic marking.



Musical staff with treble clef and piano accompaniment.

so, run to {him/her} be - fore you start cry - in'

Musical staff with piano accompaniment.



Musical staff with treble clef and piano accompaniment.

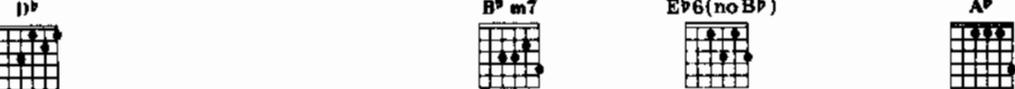
too; And make it eas - y on your - self,

Musical staff with piano accompaniment, including a *mf* dynamic marking.



make it eas - y on your - self 'cause





break-ing up is so ver - y hard to do. Oo





Whoa-o-o-o oh oh.

*dim. poco a poco* *rall.* *ppp*



# WIVES AND LOVERS

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderato, Not Too Slowly

mf

Fm7 Fm9 Fm7 Fm9

mf

Hey, lit - tle girl, comb your hair, fix your make - up,

Fm7 Fm9

soon he will o - pen the door...

Gm7 Gm9 Gm7 Gm9

Don't think be - cause there's a ring on your fin - ger

Gm7 Gm9 C9 Cm7

you need-n't try an - y more. For wives should

F7-9 Am7-5 D7 Eb maj7

al - ways be lov - ers too. Run to his

D7 (sus) D7 D♭ maj7

arms the mo - ment he comes home to you. I'm warn - ing

C7 (sus) Fm7 Fm9 Fm7

you. Day af - ter day there are

*mp* *mf*

Fm9

Fm7



girls at the of - fice and men will al - ways be

Fm9

Gm7

Gm9

Gm7

men. Don't send him off with your

Gm9

Gm7

hair still in curl - ers, You may not see him a

Gm9

C9

Cm7

F7-9

Am7-5

gain, for wives should al - ways be lov - ers





too. Run to his arms — the mo - ment he — comes home to







you. He's al - most here. —

*tacet*








Hey, lit - tle girl, bet - ter wear some - thing pret - ty,








some - thing you'd wear to go to the cit - y; And



Fm7 Fm9 Fm7 Fm9

dim all the lights, pour the wine, start the mu - sic,

Fm7 Bb9 Eb6

time to get read - y for love. Oh,

Fm7 Bb9 Fm7 Bb9

time to get read - y, time to get read - y,

*dim. poco a poco*

Fm7 Bb9 Eb6

time to get read - y for love.

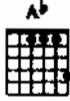
*ppp*

# THE WINDOWS OF THE WORLD

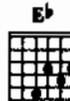
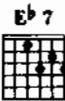
Words by  
HAL DAVID

Music by  
BURT BACHARACH

Warmly



*p*



*p*

The



win - dows of the world are cov - ered with rain.

Fm(add6)
Cm
Cm(addD)
Cm7

1. Where is the sun - shine we once knew? \_\_\_\_\_ Ev - 'ry - bod - y  
 2. When will those black skies turn to blue? \_\_\_\_\_ Ev - 'ry - bod - y  
 3. What is the whole world com - ing to? \_\_\_\_\_ Ev - 'ry - bod - y  
 4. There must be some thing we can do. \_\_\_\_\_ Ev - 'ry - bod - y

Fm(add G)
Bb 9
Eb
Eb maj7
Eb 7

knows when lit - tle chil - dren play they need a sun - ny day to  
 knows when boys grow in - to men they start to won - der when their  
 knows when men can - not be friends their quar - rel of - ten ends where  
 knows when - ev - er rain ap - pears it's real - ly an - gel tears. How

Ab
Ab m
Eb
Eb maj7

grow straight and tall. \_\_\_\_\_ Let the sun shine through.  
 coun - try will call. \_\_\_\_\_ Let the sun shine through.  
 some have to die. \_\_\_\_\_ Let the sun shine through.  
 long must they cry? \_\_\_\_\_ Let the sun shine through.



**ALFIE**  
**(There's) ALWAYS SOMETHING THERE TO REMIND ME**  
**ANY DAY NOW**  
**ANYONE WHO HAD A HEART**  
**THE APRIL FOOLS**  
**ARTHUR'S THEME (Best That You Can Do)**  
**BLUE GUITAR**  
**(They Long To Be) CLOSE TO YOU**  
**DON'T MAKE ME OVER**  
**DO YOU KNOW THE WAY TO SAN JOSE**  
**THE GREEN GRASS STARTS TO GROW**  
**HEARTLIGHT**  
**A HOUSE IS NOT A HOME**  
**I'LL NEVER FALL IN LOVE AGAIN**  
**I SAY A LITTLE PRAYER**  
**THE LOOK OF LOVE**  
**MAKING LOVE**  
**MAKE IT EASY ON YOURSELF**  
**THE MAN WHO SHOT LIBERTY VALANCE**  
**MESSAGE TO MICHAEL**  
**MY LITTLE RED BOOK (All I Do Is Talk About You)**  
**ONE LESS BELL TO ANSWER**  
**ONLY LOVE CAN BREAK A HEART**  
**ON MY OWN**  
**PAPER MACHÉ**  
**PROMISES, PROMISES**  
**RAINDROPS KEEP FALLIN' ON MY HEAD**  
**REACH OUT FOR ME**  
**THAT'S WHAT FRIENDS ARE FOR**  
**THIS GUY'S IN LOVE WITH YOU**  
**TRAINS AND BOATS AND PLANES**  
**TWENTY FOUR HOURS FROM TULSA**  
**WALK ON BY**  
**WHAT'S NEW PUSSYCAT?**  
**WHAT THE WORLD NEEDS NOW IS LOVE**  
**WHOEVER YOU ARE, I LOVE YOU**  
**THE WINDOWS OF THE WORLD**  
**WISHIN' AND HOPIN'**  
**WIVES AND LOVERS**  
**YOU'LL NEVER GET TO HEAVEN (If You Break My Heart)**

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