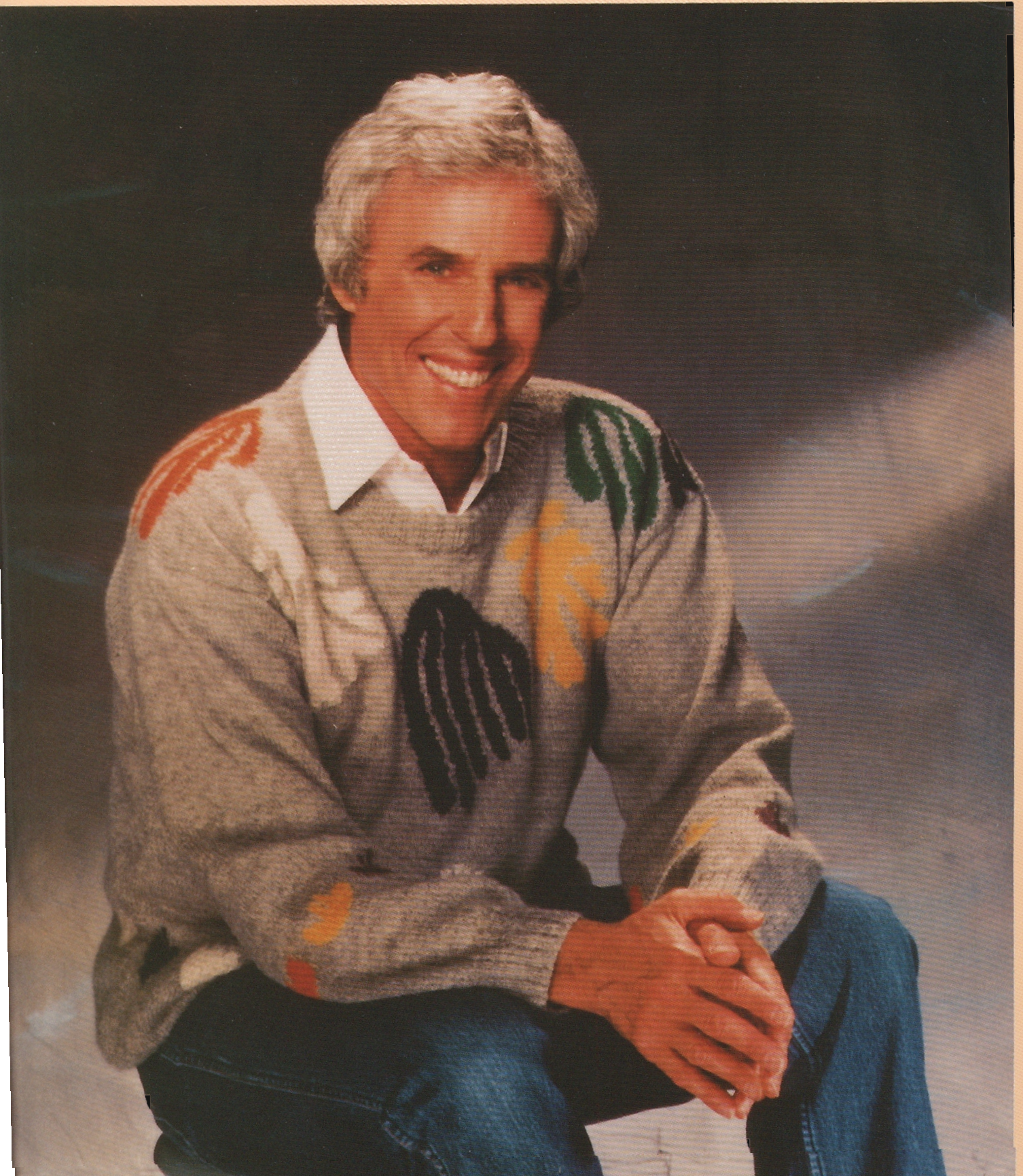


B U R T

B A C H A R A C H

a n t h o l o g y



B U R T B A C H A R A C H *a n t h o l o g y*

Title	Page
ALFIE	38
(There's) ALWAYS SOMETHING THERE TO REMIND ME	99
ANY DAY NOW	21
ANYONE WHO HAD A HEART	116
THE APRIL FOOLS	64
ARTHUR'S THEME (Best That You Can Do)	104
BLUE GUITAR	87
(They Long To Be) CLOSE TO YOU	74
DON'T MAKE ME OVER	28
DO YOU KNOW THE WAY TO SAN JOSE	24
THE GREEN GRASS STARTS TO GROW	136
HEARTLIGHT	42
A HOUSE IS NOT A HOME	78
I'LL NEVER FALL IN LOVE AGAIN	60
I SAY A LITTLE PRAYER	56
THE LOOK OF LOVE	9
MAKING LOVE	121
MAKE IT EASY ON YOURSELF	148
THE MAN WHO SHOT LIBERTY VALANCE	48
MESSAGE TO MICHAEL	131
MY LITTLE RED BOOK (All I Do Is Talk About You)	108
ONE LESS BELL TO ANSWER	140
ONLY LOVE CAN BREAK A HEART	53
ON MY OWN	82
PAPER MACHÉ	94
PROMISES, PROMISES	124
RAINDROPS KEEP FALLIN' ON MY HEAD	12
REACH OUT FOR ME	128
THAT'S WHAT FRIENDS ARE FOR	31
THIS GUY'S IN LOVE WITH YOU	144
TRAINS AND BOATS AND PLANES	90
TWENTY FOUR HOURS FROM TULSA	112
WALK ON BY	16
WHAT'S NEW PUSSYCAT?	67
WHAT THE WORLD NEEDS NOW IS LOVE	18
WHOEVER YOU ARE, I LOVE YOU	102
THE WINDOWS OF THE WORLD	158
WISHIN' AND HOPIN'	34
WIVES AND LOVERS	153
YOU'LL NEVER GET TO HEAVEN (If You Break My Heart)	72

THE LOOK OF LOVE

Words by
HAL DAVID

Music by
BURT BACHARACH

Moderately

mf

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. The music is marked 'Moderately' and 'mf'.

Dm7sus



Am7



The first vocal line is in 4/4 time. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The line ends with a quarter rest.

The look _____ of love _____ is in _____ your eyes, _____
 The look _____ of love _____ is on _____ your face, _____

The piano accompaniment for the first phrase consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a rhythmic bass line in the bass clef. The music is in 4/4 time.

B^b



B^b 6



A7(sus)



The second vocal line is in 4/4 time. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The line ends with a quarter rest.

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

The piano accompaniment for the second phrase consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a rhythmic bass line in the bass clef. The music is in 4/4 time.

A7



Dm7sus



D7sus



D7



B^b6



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



B^b m6



Fmaj7



F7



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



B^b maj7



B^b6



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,





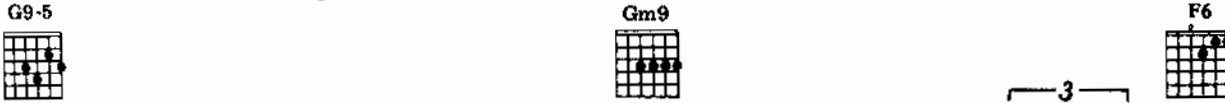
How long_ I have wait - ed, wait - ed just to love you, now — that I have found you



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 written in 4/4 time and B-flat major. It consists of three systems of music. Each system includes a vocal line, a piano accompaniment (piano and bass clefs), and guitar chord diagrams. The piano part begins with a piano (*p*) dynamic. The lyrics are: "Rain - drops keep fall - in' on my head, and just like the guy whose feet are too big for his bed, Noth - in' seems to fit. Those rain - drops are fall - in' on my".

Chord Diagrams:

- F:** [X23211] (F major)
- Fmaj7:** [X23211] (F major 7)
- F7:** [X23211] (F dominant 7)
- B^b:** [X21232] (B-flat major)
- Am7:** [X02020] (A minor 7)
- D7:** [X02020] (D dominant 7)
- D9:** [X02020] (D dominant 9)
- Gm7:** [X34321] (G minor 7)

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





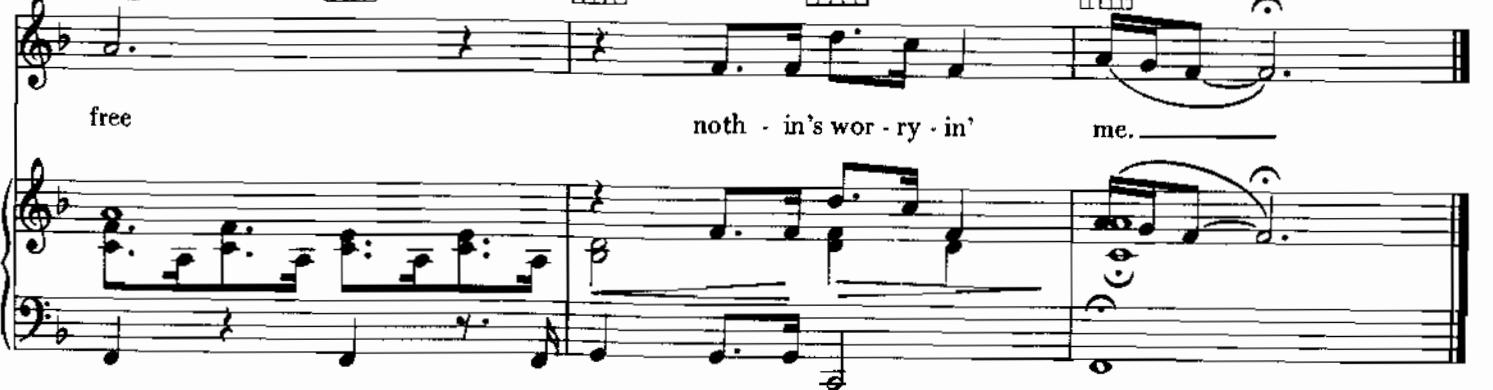
soon be turn - in' red. Cry - in's not for me 'cause





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





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

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 G4. 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 repeats the phrase 'Walk on by' with a slight melodic variation. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.



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 concludes with the phrase 'So let me hide the'. The piano accompaniment features a final chord and a rising eighth-note line in the bass.





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. Fmaj7
 2. Fmaj7



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

B m7 Em7 B m7

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 B m7 Em7 B m7

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 vocal line includes a triplet of eighth notes. The tempo is marked 'Moderately'.

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 / when your rest - less / say, / eyes / 'Good-bye, my love,' / meet some-one new,"

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, / And the blue. / beau - ti - ful / shad - ows will"

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"

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**  **Repeat and Fade**

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

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 series of chords in a descending sequence, starting with a *mf* dynamic. The left hand plays a simple bass line. The piece concludes with a *simile* marking.

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 bass line and chords. Chord diagrams are provided above the vocal line: C, Em, Bm, and F. 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 includes a change in time signature from 12/8 to 6/8. Chord diagrams are provided above the vocal line: G7, C, and Em. 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

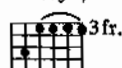
Words and Music by
CAROLE BAYER SAGER and BURT BACHARACH

Slowly

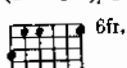
E♭maj9



E♭maj9/D



A♭(add B♭)/C



Gm7



Cm7



Fm7



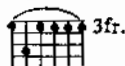
B♭11



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** x

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

Gm7 3fr. **Cm7** 3fr. **Abmaj7** x 4fr. **Fm7/Bb** **Bb9** x0

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

Ebadd9



Ebadd9/D



Db6(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

Cb6(no 5th)



Bb7sus4



To Coda

1. Bb7sus4



more. That's what friends_ are for

2. Bb7sus4



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

Coda

Bb7sus4



for. for.

Repeat and fade
Vocal ad lib.

Eb maj9



Eb maj9/D



A b (add Bb)/C



Gm7



Cm7



Fm7



Bb11



WISHIN' AND HOPIN'

Words by
HAL DAVID

Music by
BURT BACHARACH

Moderately

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

Chorus

C G F G

Four guitar chord diagrams are shown above the vocal line, corresponding to the chords C, G, F, and G.

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

mf

The piano accompaniment for the first line of the chorus features a steady eighth-note bass line in the left hand and a more active right hand with eighth and quarter notes.

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

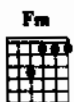
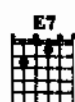
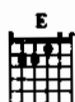
The piano accompaniment continues with a similar rhythmic pattern. The right hand has a melodic line with some triplets, and the left hand maintains the eighth-note accompaniment.

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

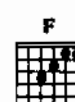
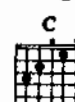
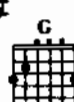
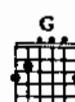
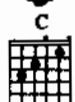
G7 Em

Tacet

The piano accompaniment concludes with a few chords (G7 and Em) and a 'Tacet' instruction. The right hand has a melodic line with some triplets, and the left hand has a simple accompaniment.



you can share. All you got - ta do is



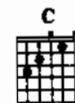
hold him and kiss him, and love him and show him that you care.



Tacet

Show him that you care just for him, Do the things.

mf-f



he likes to do, Wear your hair just for him

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^b 6 Am7

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are three guitar chord diagrams: B m7, E^b 6, and Am7. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. There are triplets in the vocal line and piano accompaniment.

B m7 Am7 Em Am7 B m7

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

f *mp*

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are five guitar chord diagrams: B m7, Am7, Em, Am7, and B m7. The piano accompaniment includes dynamic markings *f* and *mp*. There are triplets in the vocal line and piano accompaniment.

E^b 6 Am7 Dm7 G9 G7 addE G9

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

p

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are six guitar chord diagrams: E^b 6, Am7, Dm7, G9, G7 addE, and G9. The piano accompaniment includes a dynamic marking *p*.

CaddD Dm7 F[#] m7.5 F9

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

mp *mf*

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are four guitar chord diagrams: CaddD, Dm7, F[#] m7.5, and F9. The piano accompaniment includes dynamic markings *mp* and *mf*.

Em7



Am7



F# m7-5



F9



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

Em7



Am9



Am7



D7-5(addB) D9-5(addB)



Dm7



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

rall *L.h.* *a tempo*

Ped. *

F# dim



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

rall.

C7-9



Dm9



Dm7



C7-9



Cmaj9



Cmaj7



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, 4/4 time. The music is in B-flat major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. A piano (*p*) dynamic marking is present.

Guitar → *Dadd9*
(Capo up 1 fret)



Keyboard → *Ebadd9*

First vocal line: "Come back a - gain;". The piano accompaniment continues with the same harmonic structure as the introduction.

F#m7
Gm7

Two guitar chord diagrams: *F#m7* (notes: F#2, C#3, D3, G3, A3, E4) and Gm7 (notes: G2, Bb2, D3, F3, Ab3, Eb4).

Em7
Fm7

Two guitar chord diagrams: *Em7* (notes: E2, G3, Bb3, D4, F4, A4) and Fm7 (notes: F2, Ab2, C3, Eb3, Gb3, Bb3).

Em7/A
Fm7/Bb

Two guitar chord diagrams: *Em7/A* (notes: E2, G3, Bb3, D4, F4, A4) and Fm7/Bb (notes: F2, Ab2, C3, Eb3, Gb3, Bb3).

Second vocal line: "I want you to stay — next time." The piano accompaniment continues.

Dadd9
Ebadd9

Two guitar chord diagrams: *Dadd9* (notes: D2, A2, B2, F#3, C#3, G#3) and *Ebadd9* (notes: Eb2, Ab2, Bb2, D3, F3, Ab3).

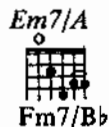
F#m7
Gm7

Two guitar chord diagrams: *F#m7* (notes: F#2, C#3, D3, G3, A3, E4) and Gm7 (notes: G2, Bb2, D3, F3, Ab3, Eb4).

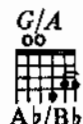
Em7
Fm7

Two guitar chord diagrams: *Em7* (notes: E2, G3, Bb3, D4, F4, A4) and Fm7 (notes: F2, Ab2, C3, Eb3, Gb3, Bb3).

Third vocal line: "'Cause". The piano accompaniment continues.



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



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

Chorus

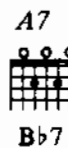
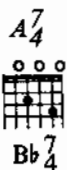
Gmaj7

Dmaj7

2nd time




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



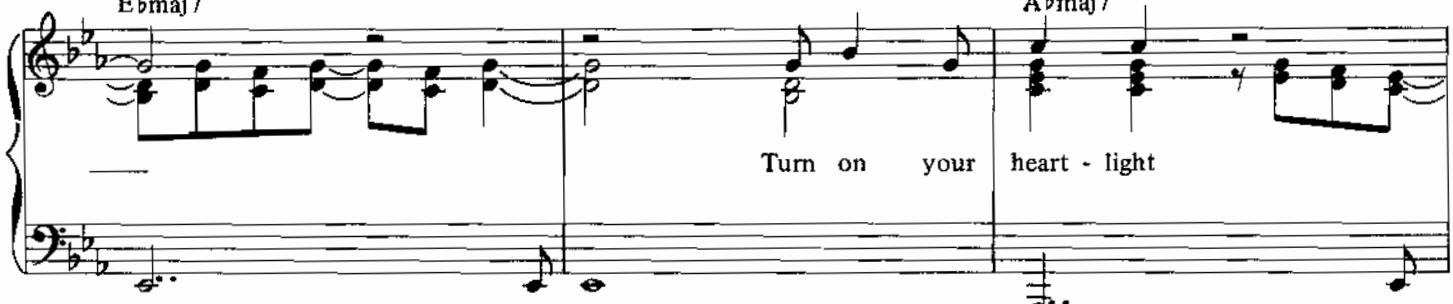
Let it make a hap - py glow - for all the world - to see.


Dmaj7


Ebmaj7

Gmaj7

Abmaj7

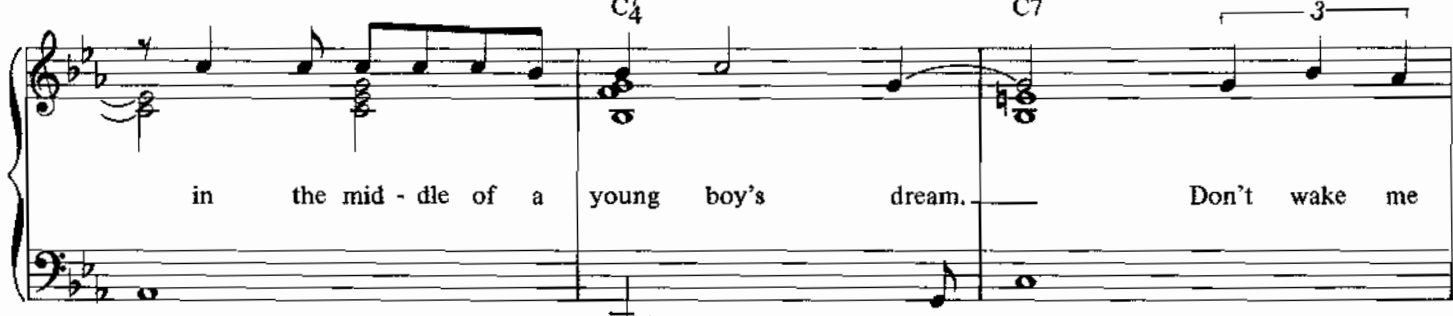
Turn on your heart - light



B⁷₄

C⁷₄

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^b

Dadd9

E^badd9

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

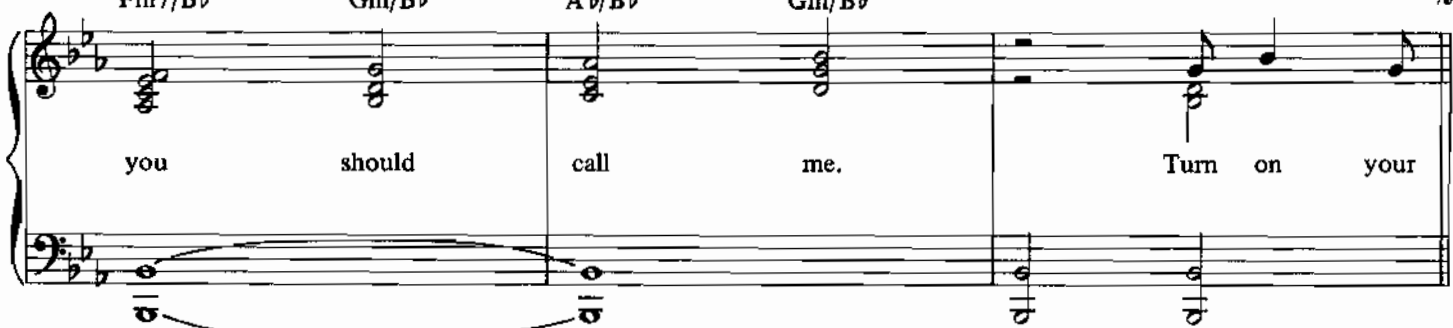
A♭/B♭



F♯m/A


Gm/B♭

D.S. al Coda 

you should call me. Turn on your



Coda 
G

A♭

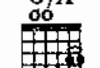
G/A

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

E^b B^b E^b B^b E^b

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

A^b E^b C^m A^b 6

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

B^b A^b B^b E^b A^b

— 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^b 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^b

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

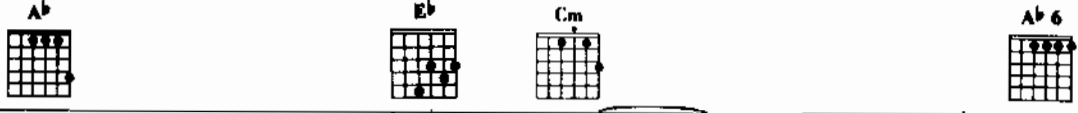
E^b Cm Cm A^b

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


E^b B^b A^b B^b E^b

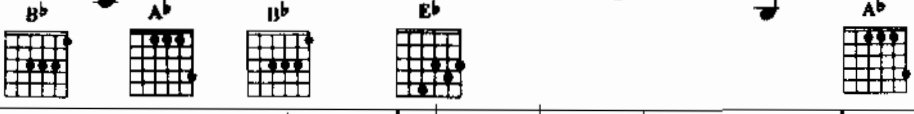
Tacet

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'



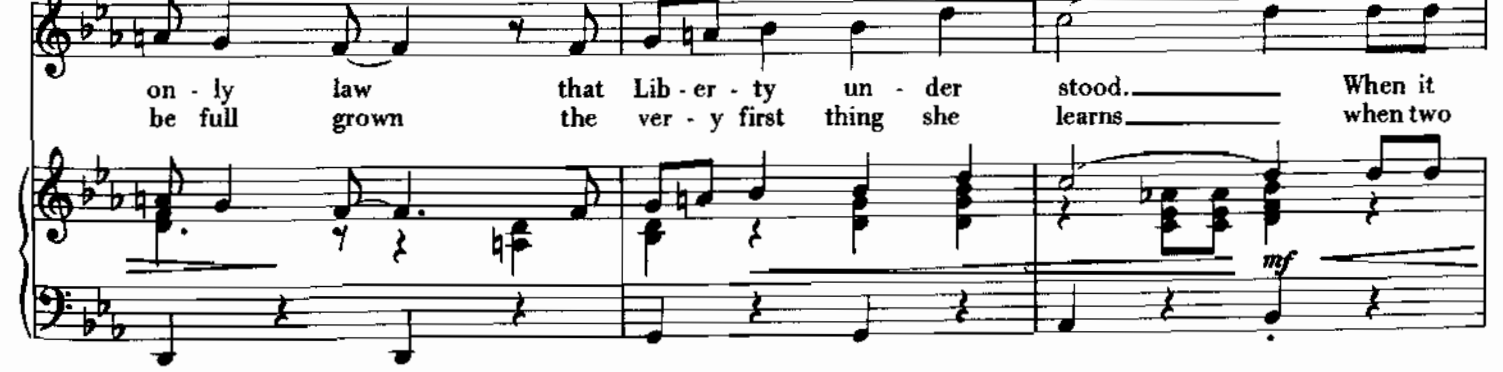


trou - bled land; 'Cause the point of a gun - was the
 out to fight. From the mo - ment a girl - gets to





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^b Gm Cm A^b

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^b B^b E^b 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

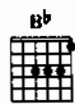
Words by
HAL DAVID

Music by
BURT BACHARACH

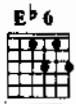
Moderately Slow



Last night I
(You know I'm)



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



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

E^b 6 **F** **B^b**

B^b 7 | **2. B^b** **F7** **B^b** **B^b 7**

E^b **Cm** **B^b**

B^b 7 **E^b** **C7**

F7 E^b F7

tacet

two of us one! Please let me

mf

E^b F7 B^b

hold you and love you for al - ways and

C7 E^b 6 F

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

E^b 6 F F7 B^b E^b B^b

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 tempo is marked 'Not too fast, smoothly'. The score includes guitar chord diagrams for Gm7, Cm7, F, Bb, Am7(no5), and D7. 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.

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 Bb9 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)

D Gm7 Cm7

for me — there is no one — but

Eb/F

B♭ maj7

F9(sus)

B♭ maj7

you.

Please love me too.

F9(sus)

B♭ maj7

F9(sus)

I'm in love with you.

Answer my

B♭ maj7

F9(sus)

B♭ maj7

prayer.

Say you love me too.

dim.

poco

a

F9(sus)

B♭ maj7

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^b, Cm7, A^b maj7, Gm7, Gm7/C, C7, Fm7, B^b7, A^b7(no 5), E^b.

A^b maj7
B^b
E^b
E^b maj7
E^b
E^b maj7

E^b
Cm7
A^b maj7

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

Gm7
Gm7/C
C7

— 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;

Fm7
B^b 7
A^b7(no 5)
E^b

A^b maj7 **B^b** **E^b** **E^b maj7**

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

E^b **Fm/B^b** **E^b** **Fm/B^b**

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

E^b **Gm** **F7**

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

B^b **E^b** **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 plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. The left hand plays a bass line of quarter notes G2, F2, E2, and D2. The tempo is marked 'Moderately Slow' and the dynamics range from mezzo-piano (mp) to piano (p).

Verse

Bbmaj9
Bb Bbmaj7

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

mp R. H.

Ebmaj7 Ebmaj7 (addC) Ebmaj7

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

D7sus D7 Bbm

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 B-flat major. It features two vocal lines and piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. Chord changes are indicated above the staff. The dynamics are marked mezzo-piano (mp).

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

Detailed description: This system contains the first two lines of music. The vocal line is in a 4/4 time signature with a key signature of two flats. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are: "you fast and now. then you touched my hand and I There's no turn - ing back if our".

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.

Detailed description: This system contains the third and fourth lines of music. The tempo/mood marking "Broadly" is present. The piano accompaniment includes a dynamic marking of "mf". The lyrics are: "learned sweet A - pril dreams can come true. Are we A - pril dream does - n't last. last.".

Refrain

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

just A - pril fools who can't

Detailed description: This system contains the first line of the Refrain. The piano accompaniment starts with a dynamic marking of "f". The lyrics are: "just A - pril fools who can't".

B♭ B♭+ B♭ F7 (add D) F9sus

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

Detailed description: This system contains the second line of the Refrain. The lyrics are: "see all the dan - ger a - round us? If we're".

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

The first system of the piano introduction consists of two staves. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line starting with a half note C4, followed by quarter notes D4, E4, and F#4. The bass clef staff begins with a bass clef and contains a bass line starting with a half note C3, followed by quarter notes D3, E3, and F#3. Dynamics include a forte (f) marking and several piano (p) markings.

The second system of the piano introduction continues the melodic and bass lines from the first system. The treble clef staff features a half note C4, quarter notes D4, E4, and F#4, followed by a half note G4. The bass clef staff continues with a half note C3, quarter notes D3, E3, and F#3, followed by a half note G3. Dynamics include piano (p) markings.

This system shows the vocal line and guitar chord diagrams. The vocal line is on a treble clef staff with a key signature of one sharp and a 3/4 time signature. The lyrics are: "What's new Pus - sy - cat whoa". Above the staff are four guitar chord diagrams: C (C major), F6 (F major 6th), G6 (G major 6th), and Dm (D minor). The vocal line includes a long note for "whoa".

The piano accompaniment for the first system is shown on two staves. The treble clef staff features a melody with a mezzo-forte (mf) dynamic. The bass clef staff provides a harmonic accompaniment. The lyrics "What's new Pus - sy - cat whoa" are aligned with the notes.

This system shows the vocal line and guitar chord diagrams for the second system. The vocal line is on a treble clef staff with the lyrics: "What's new Pus - sy - cat whoa". Above the staff are four guitar chord diagrams: C (C major), F6 (F major 6th), G6 (G major 6th), and Dm (D minor). The vocal line includes a long note for "whoa".

The piano accompaniment for the second system is shown on two staves. The treble clef staff features a melody with a mezzo-forte (mf) dynamic. The bass clef staff provides a harmonic accompaniment. The lyrics "What's new Pus - sy - cat whoa" are aligned with the notes.

C D D7

oh.

Chorus G B^b

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^b

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

Em7 Am7 D7

to Coda

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. _____

poco rit.

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/style is 'With a Gentle Beat'. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for the piano accompaniment in each system.

System 1: The piano accompaniment begins with a *mf* dynamic. The first system of chords includes Eb maj7, Ab, and Db9.

System 2: The vocal line begins 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." The piano accompaniment continues with Eb maj7, Ab, and Db9 chords.

System 3: The vocal line continues with: "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." The piano accompaniment continues with Eb maj7, Ab, and Db9 chords.

System 4: The vocal line concludes with: "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". The piano accompaniment concludes with Eb7 sus, Eb7, Cm7, F7/C, and F7 chords.

B^b B^b 7 E^b Fm7/B^b E^b maj7 A^b

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^b maj7 A^b/B^b Gm/B^b Fm7 Gm/B^b E^b maj7 Fm7/B^b

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

1. 2. | 3.

E^b E^b

— break my — heart, — Oh no. no. —

Fm7/B^b Fm7(b5)/B^b E^b maj7 Fm/B^b E^b 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 three flats (B-flat major). 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 that support the melody. Above the vocal line, guitar chord diagrams are provided for several chords: 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) instruction and a piano (p) dynamic marking.

Abmaj7



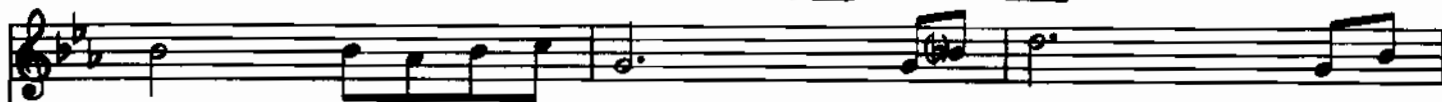
G7sus



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

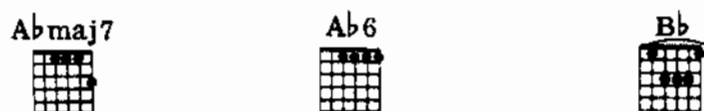


an - gels got to - geth - er and de - cid - ed to cre - ate a dream come



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 { boys
girls } 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 B-flat major, 4/4 time. 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^b maj7 **E^b6/B^b**

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 B-flat major, 4/4 time, with lyrics: "A chair is still a chair ————— e - ven when there's no one".

B^b maj7 **B^b 7** **B^b 9** **E^b 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 B-flat major, 4/4 time, with lyrics: "sit - ting there; But a chair is not a house, and a".

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^b maj7



Cm7



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

B^b maj7



E^b



Broadly

heart.

Now and then

I call your name

and

sud - den - ly your face ap - pears;

But it's just a cra - zy game

Cmaj9



Cm9



F7^b9(addD)



B^b maj7



E^b6/B^b



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

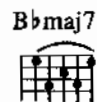


F(addG)



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. 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 quarter rest in the right hand, followed by a series of eighth and quarter notes.

E7maj7 A7maj9 A7maj7 A76 Ab A76 E7m7

Seven guitar chord diagrams corresponding to the chord symbols above. Each diagram shows the fretting for a specific chord on a six-string guitar.

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

Vocal line for the first system, starting with the lyrics 'Please hear the song my BLUE GUI-TAR is play - ing. Why did you'.

Piano accompaniment for the first system, continuing from the introduction. It features a steady bass line and a melodic line in the right hand.

A7maj9 A7maj7 A76 Ab E7m7

Five guitar chord diagrams corresponding to the chord symbols above.

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

Vocal line for the second system, with lyrics 'go a-way the song is say - ing. Lis-ten to my'.

Piano accompaniment for the second system, continuing the instrumental accompaniment.

D7maj7 D7b B7m7 B7m D7maj7 D76 A7maj7

Seven guitar chord diagrams corresponding to the chord symbols above.

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

Vocal line for the third system, with lyrics 'BLUE GUI-TAR call to you while my heart is ach - ing and break - ing in'.

Piano accompaniment for the third system, concluding the piece with a final chord.

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 A7b9 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 and a bass line. 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. rit

lv-ry

The third system of music includes a piano accompaniment and a vocal line. Above the vocal staff, a guitar chord diagram for E \flat maj7 is shown. 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 line.

TRAINS AND BOATS AND PLANES

Words by
HAL DAVID

Music by
BURT BACHARACH

Moderately Slow

Sadly

C



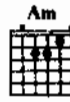
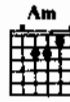
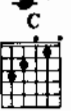
p

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.

c

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

mp

F

c

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

The trains and the boats and planes took you a -

Am

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,

p *mp*

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

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

c *Am*

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

Tacet *p*

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 with three verses of lyrics. The piano accompaniment is in the right hand, and the bass line is in the left hand. Chord diagrams are provided above the vocal line: Bb, Dm (A bass), and Ab6.

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 with two verses of lyrics. The piano accompaniment is in the right hand, and the bass line is in the left hand. Chord diagrams are provided above the vocal line: G7 (sus4), G7, Cm7, F7, and Cm7.

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. _____



N.C.



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

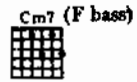
Cm7 (F base)



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 the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the 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. Above the first two measures of the piano part, there are guitar chord diagrams for Fmaj7 and Cm7 (F bass).

_____ and the whole world smells _____

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "_____ and the whole world smells _____". The piano accompaniment continues with chords and a bass line.



To Coda ◊

sweet. _____ Mmm _____

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics "sweet. _____ Mmm _____". The piano accompaniment continues with chords and a bass line. Above the first four measures of the piano part, there are guitar chord diagrams for Dmaj7, Gmaj7, G6, and Dmaj7.

1.

Gmaj7 G6 Cm7 F7

This system contains a guitar solo line and a piano accompaniment. The guitar solo line features a melodic line with a slur over the first four measures, followed by a rest in the fifth measure and a final note in the sixth. Above the solo line are four chord diagrams: Gmaj7, G6, Cm7, and F7. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

2.

Gmaj7 G6 Cm7 F7

D.S. al Coda

This system contains a guitar solo line and a piano accompaniment. The guitar solo line features a melodic line with a slur over the first four measures, followed by a rest in the fifth measure and a final note in the sixth. Above the solo line are four chord diagrams: Gmaj7, G6, Cm7, and F7. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The instruction *D.S. al Coda* is placed at the end of the system.

Coda

Gmaj7 G6 Dmaj7 Gmaj7 G6

Ha ha ha ha ha ha ha

This system contains a guitar solo line and a piano accompaniment. The guitar solo line features a melodic line with a slur over the first four measures, followed by a rest in the fifth measure and a final note in the sixth. Above the solo line are five chord diagrams: Gmaj7, G6, Dmaj7, Gmaj7, and G6. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The lyrics "Ha ha ha ha ha ha ha" are written below the guitar solo line.



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

The musical score is written for guitar and piano. It features a vocal line with lyrics and a piano accompaniment. The key signature is C major, and the time signature is common time (C). The tempo is marked 'Moderate Tempo'. The score is divided into three systems. The first system includes guitar chords C, F/G, C, and Csus, and piano dynamics mf. The second system includes guitar chords Cmaj7, C9, Am/C, C7, and F. The third system includes guitar chords Fm6, C, Csus, and Cmaj7. The lyrics are: 'I walk a / When sha - dows / If you should / 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, / 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 in G major, 4/4 time, and consists of three systems. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features various chords and melodic lines, with dynamics like 'mp' (mezzo-piano) indicated. The first system is marked 'Slowly, with feeling' and includes the chords G maj7, Dm7, and G maj7. The second system includes Em, Em11, Em7(A), A9, Am9, and D9/6. The third system includes G maj9, G+, Em7, B11, Bm7, F#m7, D7, C/D, and D#7(+5). The final system includes C maj7, C, C maj7, Fdim, C maj7, C, and Am7.

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





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

G7



C



F



pleas - es. her, 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, you're clos - in' down the town.
deep in his heart, he's just, he's 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 won - der - in' to your -
show - ing him - self a real - ly good time. He's laugh - in' a - bout the

E7sus4



E7



A



E/A



A



A/C#

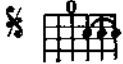


self,
way

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. D. S. $\frac{3}{4}$ and fade A/C#

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 and sixteenth notes, while the left hand plays a steady bass line. The piece begins with a forte (*f*) dynamic.

Gm7



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



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

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with a steady bass line and chords. The key signature changes to C minor for the second line.

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

C9 Am7 Em7

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

Dm Cm Cm7

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^b dim D^{dim}

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.

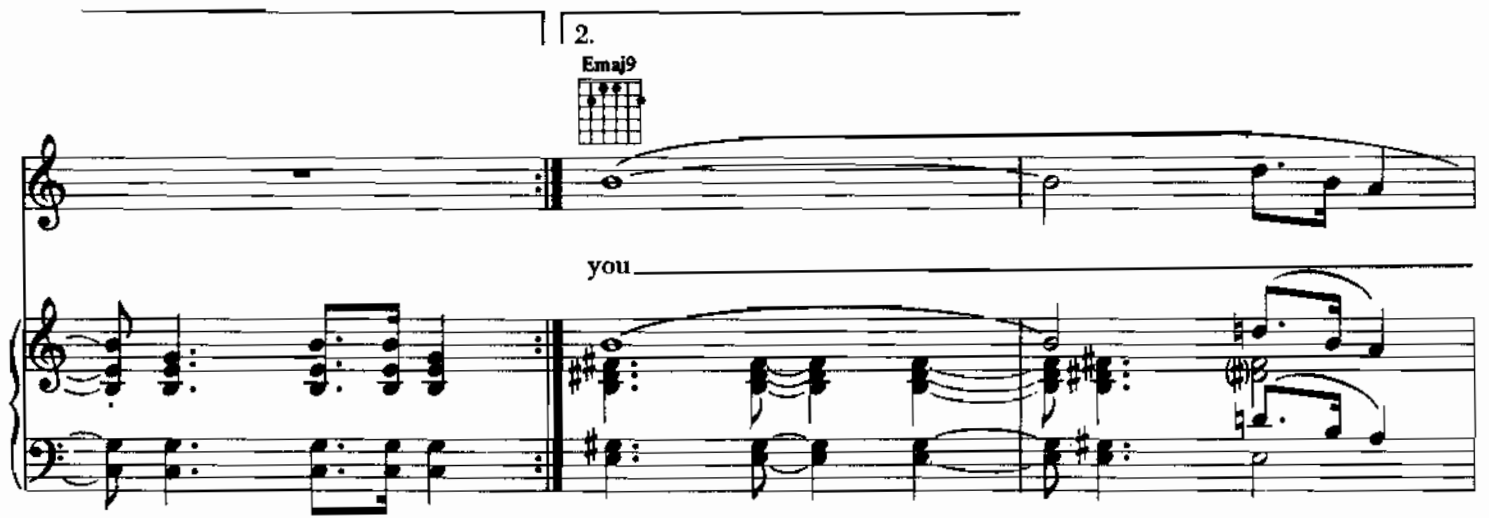


2.


Emaj9




you



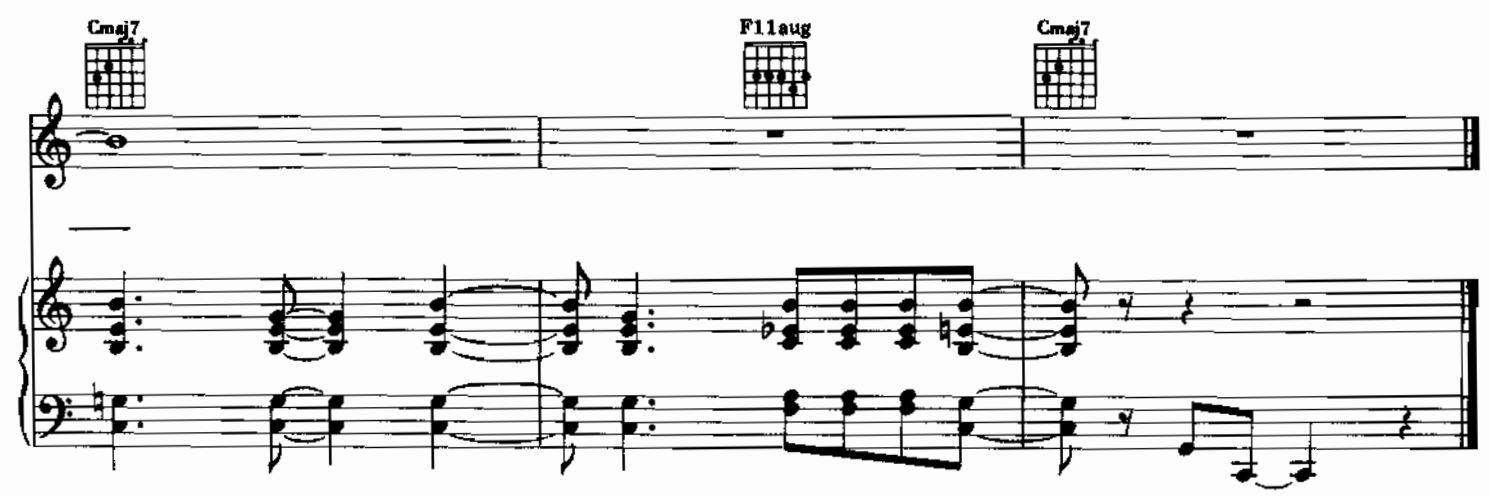

Cmaj7



F11aug



Cmaj7



TWENTY FOUR HOURS FROM TULSA

Words by
HAL DAVID

Music by
BURT BACHARACH

Moderately

G





mp

G


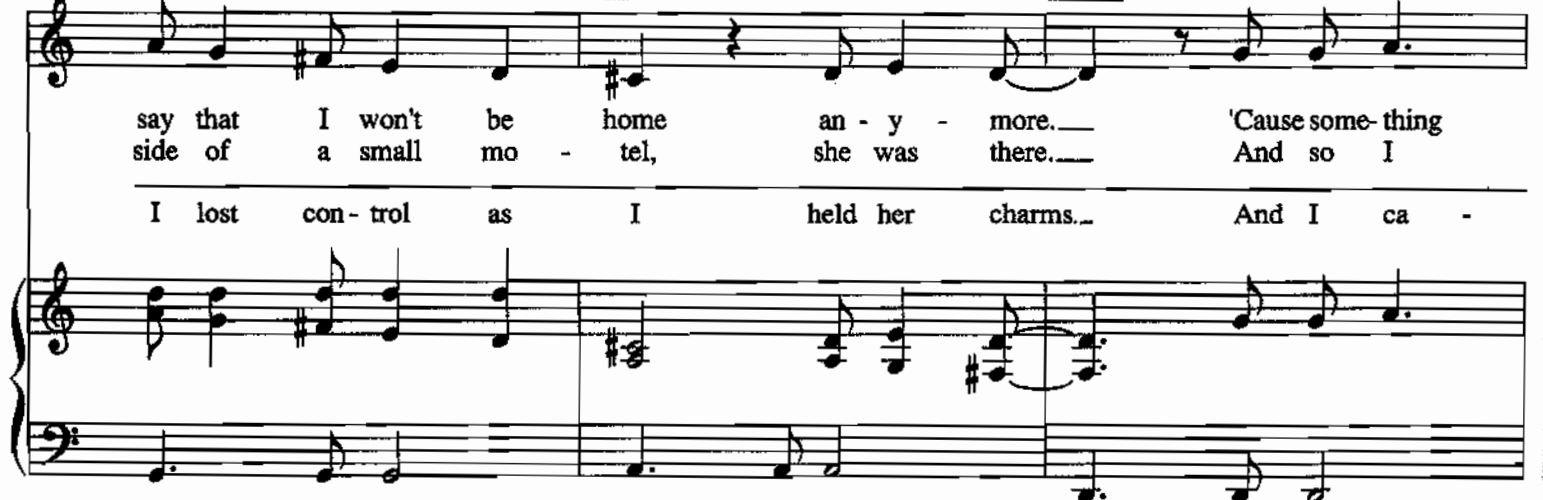



Dear-est dar - lin', I had to write to
When I saw her as I pulled in out -
(Instrumental)
danc- ing close- ly, all of a sud - den

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,

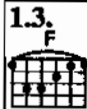


ah, on - ly one day a - way_ from your



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

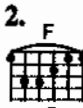


light
fe,
play,
you

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

The score is written for guitar and piano. It consists of three systems of music. Each system includes a vocal line, a piano accompaniment, and guitar chord diagrams. The tempo is marked 'Very Slow'. The key signature has one flat (Bb), and the time signature is 4/4. The piano accompaniment features a steady bass line with triplets in the right hand. The guitar part consists of chords and triplets.

System 1:

Chord diagrams: Am, Am7, Fmaj7, Bb(sus), Bb.

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

System 2:

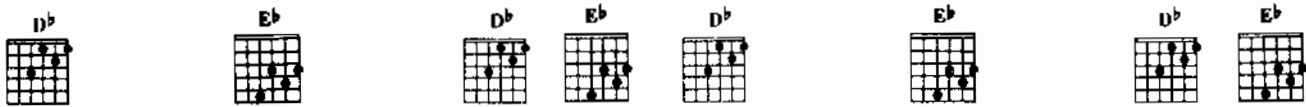
Chord diagrams: Am, Am7, Fmaj7, Bb(sus), Bb.


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

System 3:

Chord diagrams: F, Eb, Ab, Cm7.

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





take me in his arms and love me



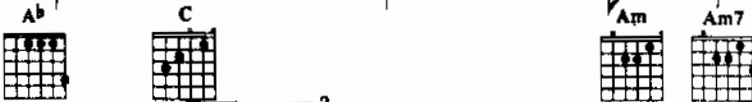



too. You could - n't real - ly have a heart and





hurt me like you hurt me and be so un -





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







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

A^b **Cm7**

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

D^b **E^b** **D^b** **E^b** **D^b** **E^b** **D^b** **E^b** **D^b** **E^b**

hurt me like you hurt me and be so un -

1. A^b **C** **2. A^b** **F**

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

A^b **F** **D^b maj7** **Cm7** **D^b maj7** **Cm7** **D^b**

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

D^b maj7 Cm7 B^b m7 E^b A^b F

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

A^b F

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

fade out

D^b maj7 Cm7 D^b D^b maj7 Cm7 D^b D^b maj7 Cm7 B^b m7 E^b

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 notes. The key signature is 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.

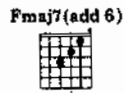
Chord diagrams: B m7, Am7

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

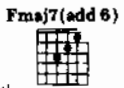
The vocal line continues in 3/4 time. The piano accompaniment features a change in time signature to 3/4 for the final two measures.



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 system 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 chorus section includes two vocal lines and piano accompaniment. The first line is for the vocal melody, and the second line is for the piano accompaniment. The piano accompaniment features chords for F, Am, and Dm. 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 continuation of the chorus section. The vocal lines and piano accompaniment continue. The piano accompaniment features chords for F and Eb. 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

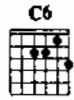
ach in'. And when you just — can't ac -
 liv in'. So when you feel. — you could

Dm7 G6 C

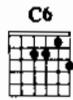
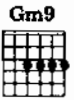
cept the a - buse — you are tak - in'. Dar - lin',
 throw in the towel — and just give in,

Gm7 C6 Gm9

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



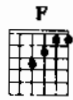
— You just have to — reach out — for me, — I'll be there and —



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



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



Repeat - ad lib. - fading out

La, — La la — la la la, — La la la la la

MESSAGE TO MICHAEL

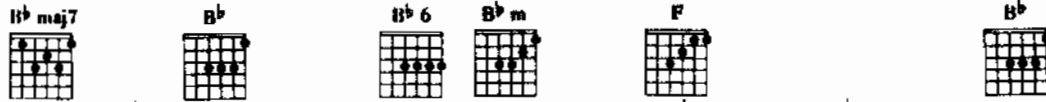
Words by
HAL DAVID

Music by
BURT BACHARACH

Moderately Slow

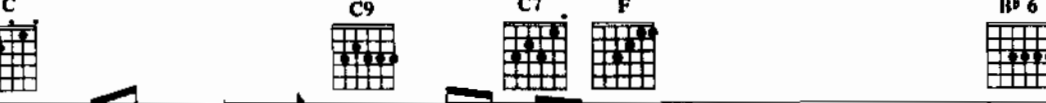
The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a piano introduction, a vocal line with lyrics, and a piano accompaniment. The piano part includes guitar chord diagrams for various chords: F, Bb, Bb6, Bb m6, Fmaj7, F, Cm, F7, Bb maj9, F, and F7. The tempo 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.
 She sings each




night in some ca - fe. — In ^{his} search to find wealth and fame. —
 her

mp




I hear ^{Mi - chael} has gone and changed ^{his} name. —
 Mar - tha her

mf



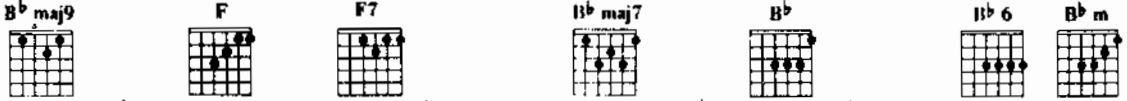
It's a year since ^{he} was here — Ken - tuck - y
 she

mp




Blue - bird, fly a - way — and take a mes - sage to ^{Mi - chael,}
^{Mar - tha,}

f



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 { she'd






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


Tacet





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

Tacet



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

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

mp

Blue - bird, fly a - way _____ and take a

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

f

B^b maj7

B^b

B^b 6

B^b m

F

B^b

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

C

C9

C7

F

B^b

B^b 6

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

F

B^b

B^b 6

F

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

B^b

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

Piano introduction in 3/4 time, marked *mp*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (Bb).

1.

2.

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

Vocal line with two first endings. The piano accompaniment is in 3/4 time. Chord diagrams for F, Bb (C bass), and F are provided above the vocal line.

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

Vocal line with lyrics. The piano accompaniment is in 3/4 time. Chord diagrams for Bb (F bass), F (C bass), F, and Gm are provided above the vocal line.

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

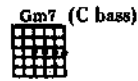
Bb (F bass) F Fmaj7 F7 Cm7 F7 Cm7 F7 Cm7

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

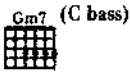
weath - er turns warm.
 whole world turns bright.

dim - poco a poco

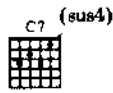
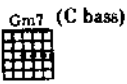


Slow - ly the green grass starts to grow.

mp



Soft - ly the



To Coda

N.C.

sun - shine of your smile melts the



snow. snow.

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. C9

for - ev - er.

D.S. al Coda

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 consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and chords that support the melody. Chord diagrams are provided for various chords: Fmaj7, F6, Dm(add E), Dm7, Bb maj7, A7 (sus), A7, and G7. The tempo is marked 'Slowly' and the dynamics are 'mp' (mezzo-piano). 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 in the third system.

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 Bb7 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 are provided above the vocal staff for specific chords: E^b, A^b maj7, D^b maj7, E^b, and A^b maj7. The tempo and mood are indicated as 'Moderately slow, with a light beat'. The score is in 4/4 time and the key signature has two flats (B-flat and E-flat).

p

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

p

— Yes, I'm — in love. — Who

G7 (sus) G9 G7 Cm7 B^b m7

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

mp

E^b 9 (sus) E^b 7 A^b maj7 A^b 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^b 9 (sus) E^b A^b 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^b maj7 E^b

— and what I'd do to make you mine. —

A^b maj7 G7 (sus) G9 G7 Cm7

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

B^b m7 E^b 9 (sus) E^b 7 A^b maj7

mp

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

A^b 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. _

Eb **Ab maj7**

I want _ your love. _

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

Broadly

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

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

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

ff *p colla voce*

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 diagrams: $B\flat$ (ad lib.), $B\flat 7$, $E\flat 6$ (no $B\flat$), $A\flat$, $B\flat 6$, $B\flat 7$.
- System 3:** Vocal line: "so ver-y hard to do.". Piano accompaniment includes a section marked "1st Tempo". Chord diagrams: $E\flat$, Cm , $E\flat$, Cm .
- 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: $E\flat$, Cm .

C E^b E^b aug

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

Gm E^b 9 Bbm9 E^b 9 Cm Fm7

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

mf

D^b E^b 9 Cm Fm7 D^b E^b

make it eas - y on your - self 'cause

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

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

mpo

ress _____ no words of con - so - la - tion

E^b 9¹¹ Cm E^b 9 Bbm9 E^b 9

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

mf

Cm Fm7 D^b E^b 9 Cm Fm7

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

mf

D^b E^b D^b B^b m7 E^b6(noBb)

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

A^b A^b 6 Bbm9 E^b 9 Cm Fm7

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

mf

_____ 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^b 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

E^b7 A^b $A^b m$

p

E^b7 E^b

p

The

$Cm7$ Fm

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)

ISBN 1-5762-3762-1



\$19.95
in USA

VF1530



Exclusive Selling Agent for
the United States and Canada
WARNER BROS. PUBLICATIONS INC.
15800 N.W. 48th Avenue • Miami, FL 33014
A Warner Music Group Company