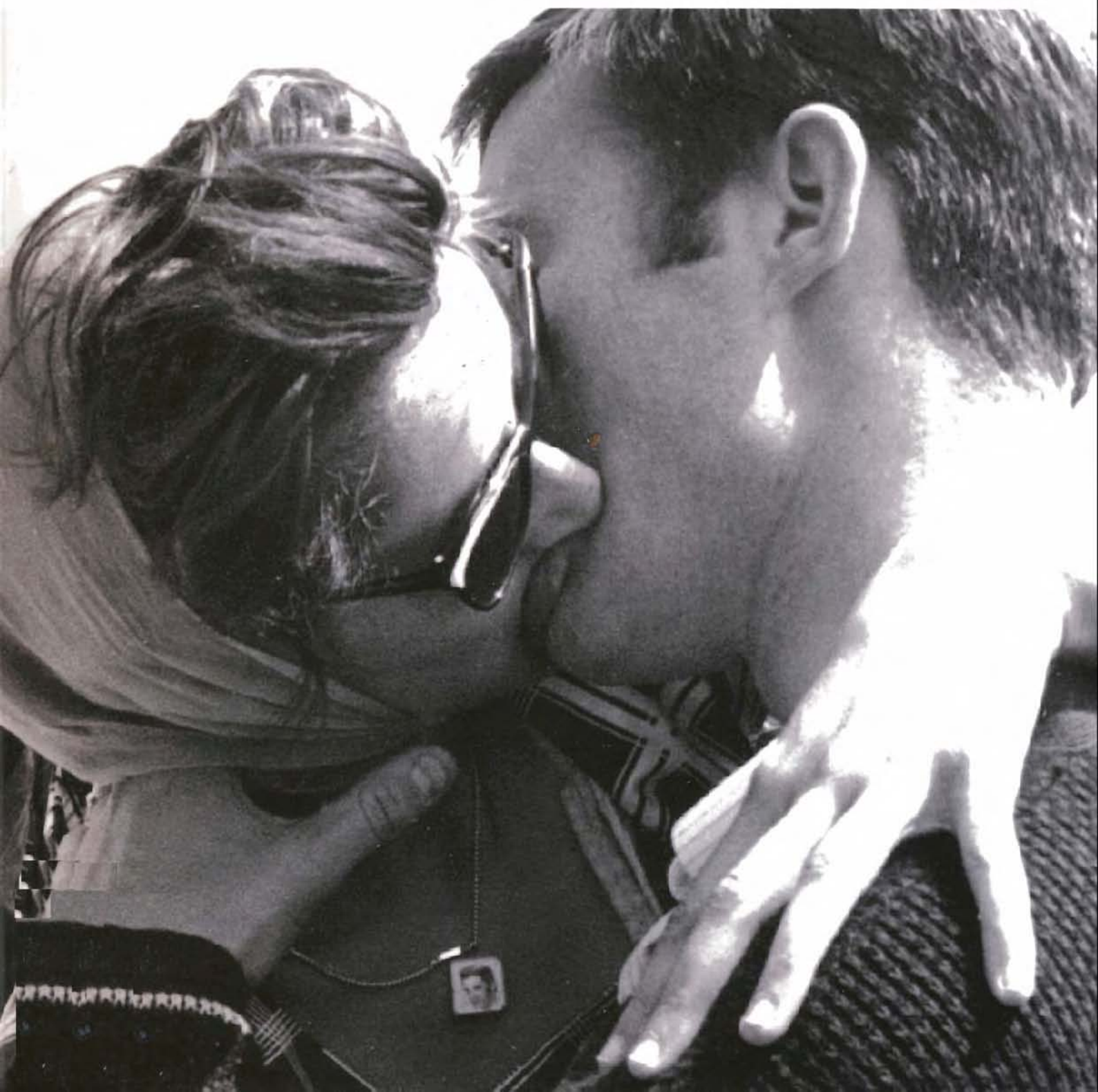


Arranged for piano, voice & guitar

The Greatest LOVE SONGS Of The 60s



The Greatest LOVE SONGS Of The 60s

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And I Love Her

Words & Music by John Lennon & Paul McCartney

Moderately

F#m

E6

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It features a treble and bass staff. The treble staff has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass staff has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment. Chord diagrams for F#m and E6 are shown above the staff.

F#m

C#m



The vocal entry begins with three lines of lyrics: 1. I give her all my love, 2. She gives me ev'ry thing, 3. Bright are the stars that shine. The piano accompaniment continues with a melody in the treble staff and a bass line in the bass staff. Chord diagrams for F#m and C#m are shown above the staff.

F#m

C#m

F#m



The piano accompaniment continues with a melody in the treble staff and a bass line in the bass staff. The lyrics 'that's all I do. And if you saw' are written below the treble staff. The piano accompaniment continues with a melody in the treble staff and a bass line in the bass staff. The lyrics 'and ten - der - ly. The kiss my lov -' are written below the treble staff. The piano accompaniment continues with a melody in the treble staff and a bass line in the bass staff. The lyrics 'dark is the sky. I know this love' are written below the treble staff.








my love you'd love her too. I love
 er brings she brings to me. And I love
 of mine will nev - er die. And I love


To Coda 

1. 2.

her.
 her.
 her.

A love like ours could nev - er die



As long as I have you



D.S. al Coda

near me.

⊕ Coda



1. (Instrumental solo)

2. Bright are the stars that shine, dark is the sky.



I know this love of mine

B \flat C 1. F

will nev - er die. And I love her.

2. F Gm

her.

F6

Gm D

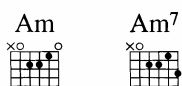
Anyone Who Had A Heart

Words by Hal David
Music by Burt Bacharach



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

The first system of the song features a vocal melody and piano accompaniment. The vocal line starts in 5/4 time, then changes to 4/4, and returns to 5/4. It includes triplets and a melisma. The piano accompaniment consists of a treble and bass staff, with the treble staff featuring triplets and the bass staff featuring a melodic line with triplets.



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









The second system continues the vocal melody and piano accompaniment. The vocal line follows the same pattern of time signatures and includes triplets and a melisma. The piano accompaniment continues with triplets in both the treble and bass staves.





_____ know-ing I love you so. An - y-one who had a heart would

The third system concludes the vocal melody and piano accompaniment. The vocal line ends with a melisma. The piano accompaniment continues with triplets in both the treble and bass staves.











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



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 -

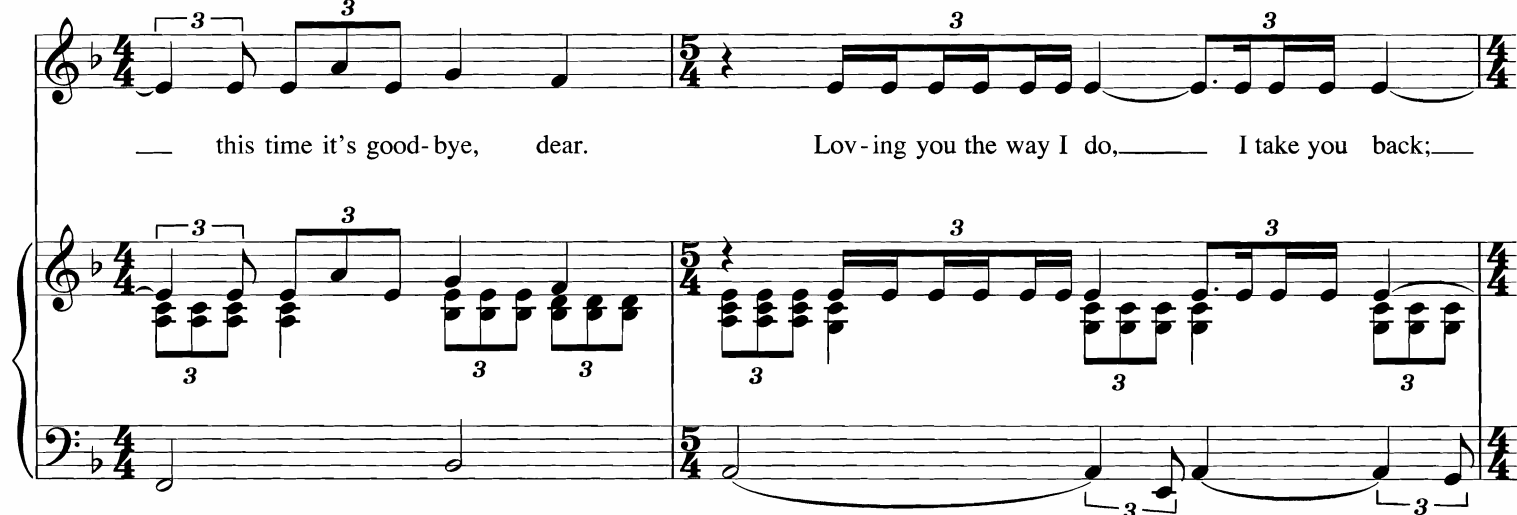










true. What am I to do?— Ev-'ry time you go a - way, — I al - ways say —



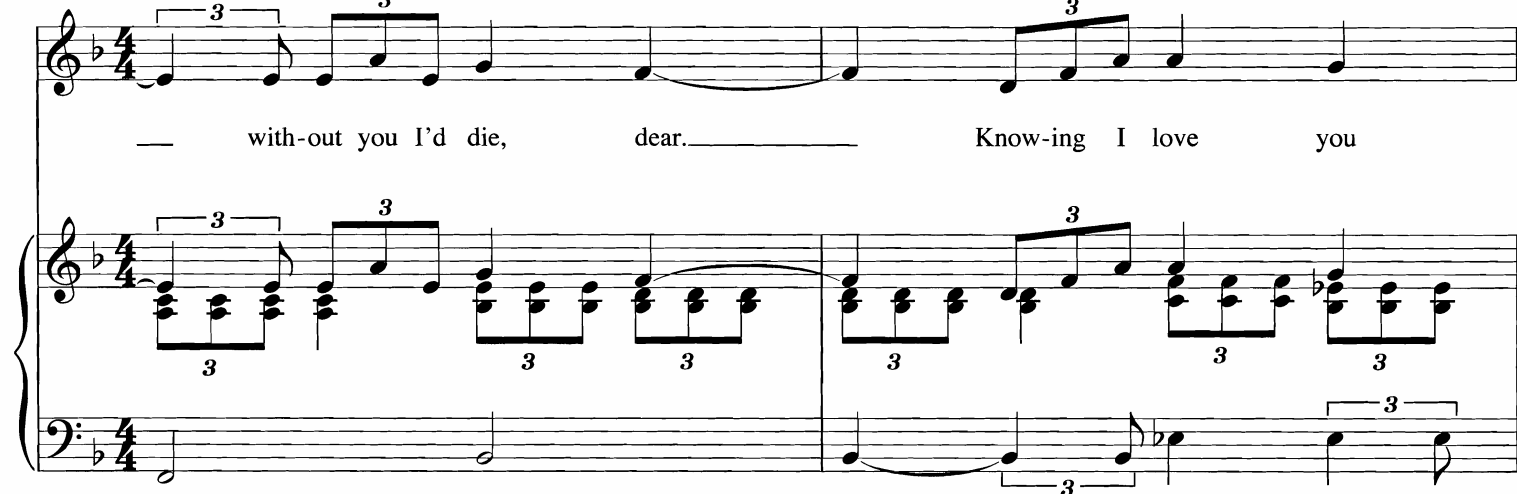






— this time it's good-bye, dear. Lov-ing you the way I do, — I take you back; —



— 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










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

hurt me _____ like you hurt me and be so un -

1.  
 2.  

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

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

$D^b\text{maj}^7$ Cm^7 $B^b\text{m}^7$ 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

Repeat and fade

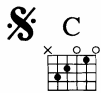
$D^b\text{maj}^7$ Cm^7 D^b $D^b\text{maj}^7$ Cm^7 D^b $D^b\text{maj}^7$ Cm^7 $B^b\text{m}^7$ E^b

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

Baby Now That I've Found You

Words & Music by Tony Macauley & John MacLeod

♩ = 116



Ba - by, — now that I've found you I can't let you go, and I built my



world a - round_ you. I need you so, ba - by, ev - en though_ you don't need_

Dm⁷

G



C



— me, you don't need — me. Ba - by, —

C⁷/B^b

F



now that I've found — you I can't let you go, and I built my

Fm



C



world a - round — you. I need you so, ho - ney,

D/F[#]Dm⁷

ev - en though — you don't need — me, you don't

G C To Coda Φ Dm C

need me.

1° only F/C C Dm7 F/C

Ba - by, ba - by since first we met I

C F/C C F/C C F/C

knew in this heart of mine the love we had could

C F/C C F/C Fmaj7/C G

not be bad I say right, and bide my time.




Spent my life look - ing for some - bo - dy





to give me lov - in' like you. _____




But now you tell me that you're gon - na leave _____ me.



1. 2.

D.S. and fade to end

(Darl - in' I just can't let you.)_ can't let you.)_

Brown Eyed Girl

Words & Music by Van Morrison

Bright rock

G C G D

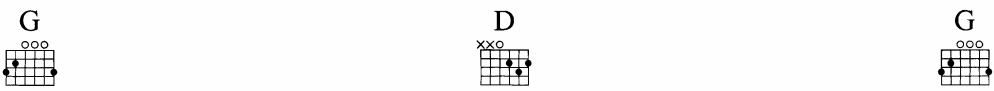
G C G

1. Hey where did we go? Days__ when the rains__
2. What - ev - er hap - pened? To Tues - day and so__
3. So hard to find my way now__ that I'm all__

D G C

— came, down__ in the hol - low,
— slow, go - ing__ down the old mine,
— on my own. I saw you just the oth - er day,

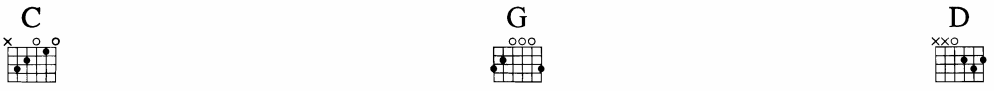
G D G



play - in' a new — game.
 with a tran - sis - tor ra - di - o.
 my, how you have — grown.

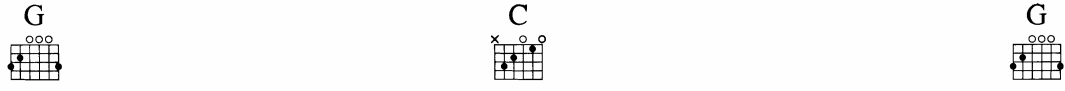
Laugh - ing and a'
 Stand - ing in the
 Cast my mem - 'ry

C G D






run - ning, hey — hey skip - ping and a' jump - ing,
 sun - light laugh - ing, hid - ing be - hind a rain - bow's wall,
 back there, Lord, — some - times I'm o - ver - come think - in' 'bout it,





G C G




in the mis - ty morn - ing fog — with our
 slip - ping and a' slid - ing all a - long
 laugh - ing and a' run - ning, hey, — hey, be -






hearts a' thump - ing and you, —
 the wa - ter - fall with you, —
 - hind the sta - di - um — with you, } my brown_ eyed girl. —

— You — my brown_ eyed girl. —





1. Do you — re- mem - ber when




we used to sing? — Sha la — la la — la la — la la —

G D G

la la la la la. Sha la la la

C G D

la la la la la la la la la la te da. on % to fade

G N.C.

D.S. to fade

Can't Help Falling In Love

Words & Music by George David Weiss, Hugo Peretti & Luigi Creatore

Tempo ad lib.

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

Wise men say on - ly fools

Chord diagrams: D/F#, A/E, A, G, A

rush in, but I can't

Chord diagrams: D/B, G, D, A, D

help fall - ing in love with you.

a tempo ♩ = 90

F#m

B

F#m

B

Bsus⁴

F#m



B

G

A



D

A

D

A



1. Wise men say, on - ly
(Verses 2,3 & 4 see block lyric)

G

D

A



fools rush in, but



I

can't

help

fall - ing in



4° To Coda

love

with

you.



Like a ri - ver flows

sure - ly to the sea,



dar - ling so it goes,

some things



— are meant to be.

Coda



I can't help fall - ing in



love with you.

Verse 2:
Shall I stay,
Would it be a sin?
If I can't help
Falling in love with you.

to middle

Verse 3:
Take my hand,
Take my whole life too.
For I can't help
Falling in love with you.

to middle

Verse 4:
Take my hand,
Take my whole life too.
For I can't help
Falling in love with you.

to Coda

Can't Take My Eyes Off You

Words & Music by Bob Crewe & Bob Gaudio

♩ = 124



1. You're just too

good to be true,—

can't take my eyes off— you.—

You'd be like

hea-ven to touch,

I wan-na hold you so much.——

At long last




love_ has ar-rived and I thank God I'm a - live. You're just





too good_ to be true, can't_ take my eyes off_ you. 2. Par-don the




way that I stare, — there's no - thing else — to com - pare. —
(Verse 3 see block lyric)



The sight of you leaves me weak, - there are no

F Fm6

words left to speak. But if you feel like I feel, — please let me

C D7/C

know that it's real. You're just too good to be true,

Dm7(b5)/C C

can't take my eyes off — you. —

Omit 2° Dm7 G7 C6



First system of musical notation, including a treble staff with a whole rest and piano accompaniment in treble and bass staves.

To Coda \oplus



Second system of musical notation, featuring vocal melody and piano accompaniment.

I love you ba - by — and if it's quite al - right, — I need you








Third system of musical notation, featuring vocal melody and piano accompaniment.

ba - by — to warm the lone - ly night. — I love you ba - by, —





Fourth system of musical notation, featuring vocal melody and piano accompaniment.

trust in me — when I say, oh, pret - ty ba - by — don't bring me





down I pray,— oh, pret - ty ba - by — now that I've found this day,— and let me







love you— ba - by, let me love you.— 3. You're just

D.%. al Coda

⊕ *Coda*

ba - by — and if it's quite al - right,— I need you ba - by — to warm the

lone - ly night.— I love you ba - by,— trust in me— when I say,







oh, pret - ty ba - - - by don't bring me down I pray, oh, pret - ty






ba - by now that I've found this day. Oh, pret - ty ba - by,







trust in me when I say, oh, pret - ty

Repeat to fade

Verse 3:

You're just too good to be true
 Can't take my eyes off you
 You'd be like heaven to touch
 I wanna hold you so much
 At long last love has arrived
 And I thank God I'm alive
 You're just too good to be true
 Can't take my eyes off you.

I love you baby etc.

(They Long To Be) Close To You

Words by Hal David
Music by Burt Bacharach

Moderato

Piano introduction in G major, 4/4 time, marked *mf*. The melody is played in the right hand with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.



C9



F#m7
(susB)

B



Vocal and piano accompaniment for the first line of lyrics. The vocal line features a triplet of eighth notes on the word 'ev-ry'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Why do birds sud - den - ly ap - pear
why all the boys in town ev - 'ry
fol - low

Bm7



Em7



Em



C



Cma9



Vocal and piano accompaniment for the second line of lyrics. The vocal line includes a bracketed phrase 'near? } round? }' and a final note on 'me'. The piano accompaniment continues with harmonic support.

time you you are all a near? }
Just like me — round? }

C Cma9 Gma9 Bm7

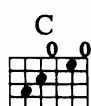
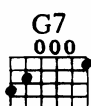
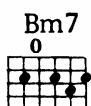
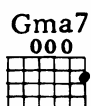
they long to be close to you. _____ Why do

C9 F# m7 (susB) B Bm7

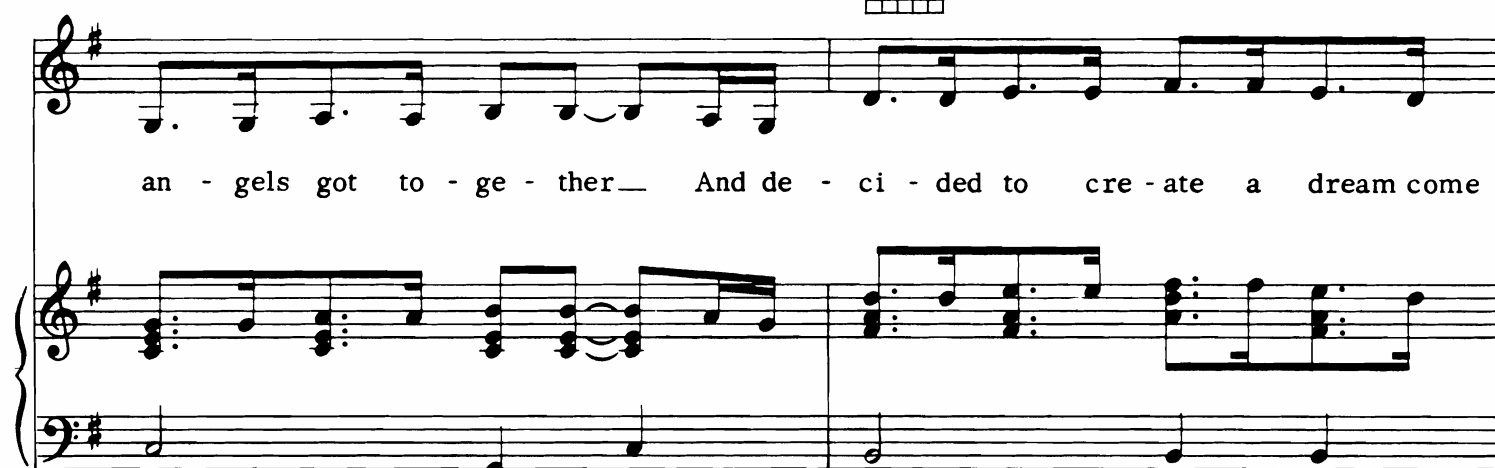
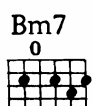
stars fall down from the sky ev-'ry time you walk by?_

Em7 Em C Cma9 C Cma9

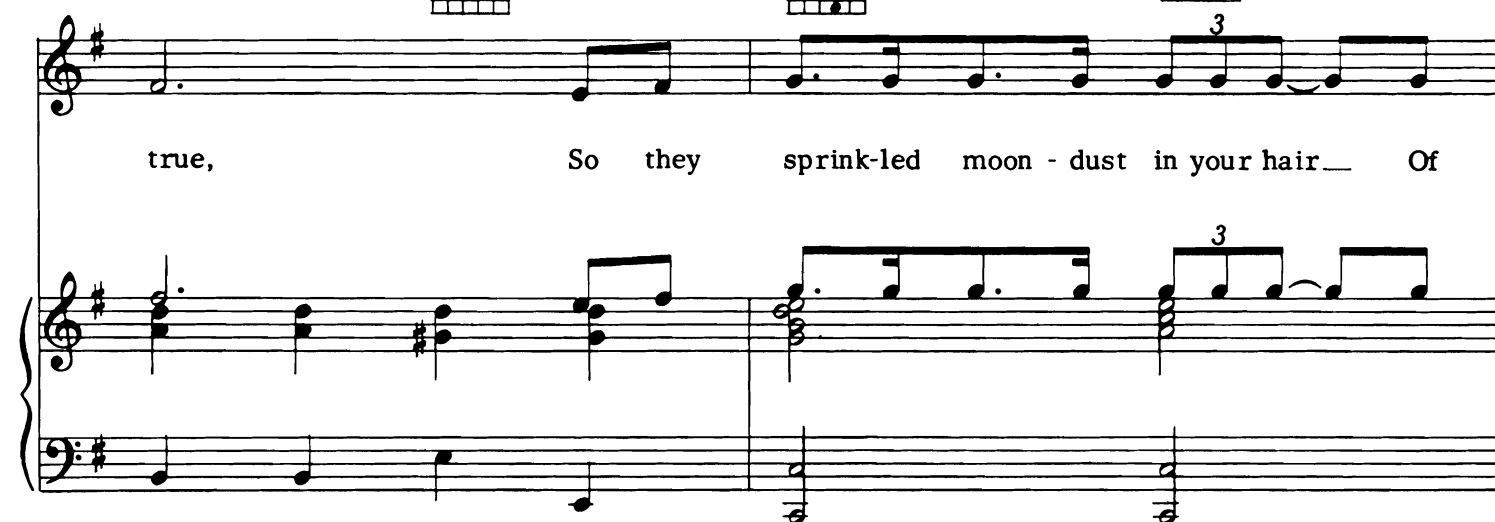
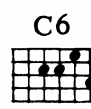
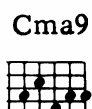
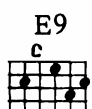
Just like me — they long to be



close to you. _____ On the day that you were born the



an - gels got to - ge - ther_____ And de - ci - ded to cre - ate a dream come

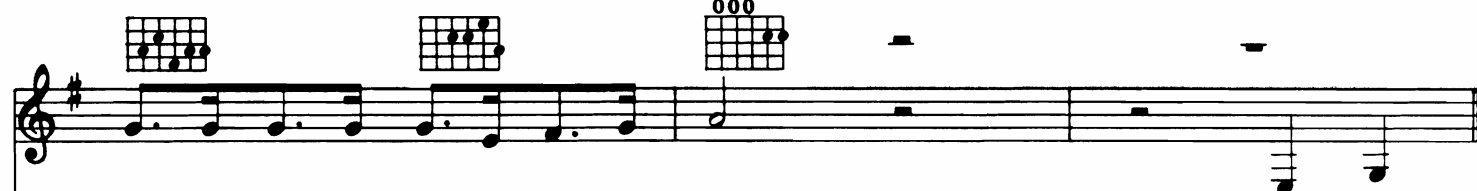


true, So they sprink-led moon - dust in your hair_____ Of

Cma9

C6

D11



gold, and star-light in your eyes of blue.

That is

*D.S. al* Φ Σ Φ *Coda*

Bm7

Cma9



close to

you. _____

Ah _____

Gma7

G6

*repeat and fade*

Close to

you. _____

Don't Let The Sun Catch You Crying

Words & Music by Gerard Marsden, Fred Marsden, Les Chadwick & Les Maguire

Original key: D \flat major

$\text{♩} = 102$

Dmaj⁷



Gmaj⁷



Dmaj⁷



Gmaj⁷



The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady bass line of eighth notes (D3, E3, F#3, G3, A3, B3) and a treble line with chords (Dmaj7, Gmaj7, Dmaj7, Gmaj7) and a melodic line of eighth notes (D4, E4, F#4, G4, A4, B4).

Dmaj⁷



Gmaj⁷



Dmaj⁷



Gmaj⁷



The second system of musical notation. The vocal line continues with the lyrics "1. Don't let the sun catch you cry - in'." The piano accompaniment continues with the same bass line and treble line, featuring chords (Dmaj7, Gmaj7, Dmaj7, Gmaj7) and a melodic line of eighth notes (D4, E4, F#4, G4, A4, B4).

Dmaj⁷



Gmaj⁷



A



The third system of musical notation. The vocal line continues with the lyrics "The night's the time for all your tears." The piano accompaniment continues with the same bass line and treble line, featuring chords (Dmaj7, Gmaj7, A) and a melodic line of eighth notes (D4, E4, F#4, G4, A4, B4).

Bm F# Bm

Your heart may_ be bro - ken_ to - night, but to-mor-row in the

F# Em A

morn - ing light_ don't let the sun_ catch you

Dmaj7 Gmaj7 Dmaj7 Gmaj7

cry - in'_'

Dmaj7 Gmaj7 Dmaj7 Gmaj7

2. The night - time sha-dows_ dis-ap - pear_
3. It may be hard_ to dis - co - ver_

Dmaj⁷Gmaj⁷

A



and with them go all your tears. For the
that you've been left for an - oth - er. But don't for-

Bm



F#



Bm



F#



morn-ing will bring joy for ev-'ry girl and boy. So,
-get that love's a game and it can al - ways come a - gain. Oh,

Em



A

Dmaj⁷*To Coda* ☐

— don't let the sun catch you cry - in'.
— don't let the sun catch you cry - in'.


Gmaj⁷Dmaj⁷Gmaj⁷

A

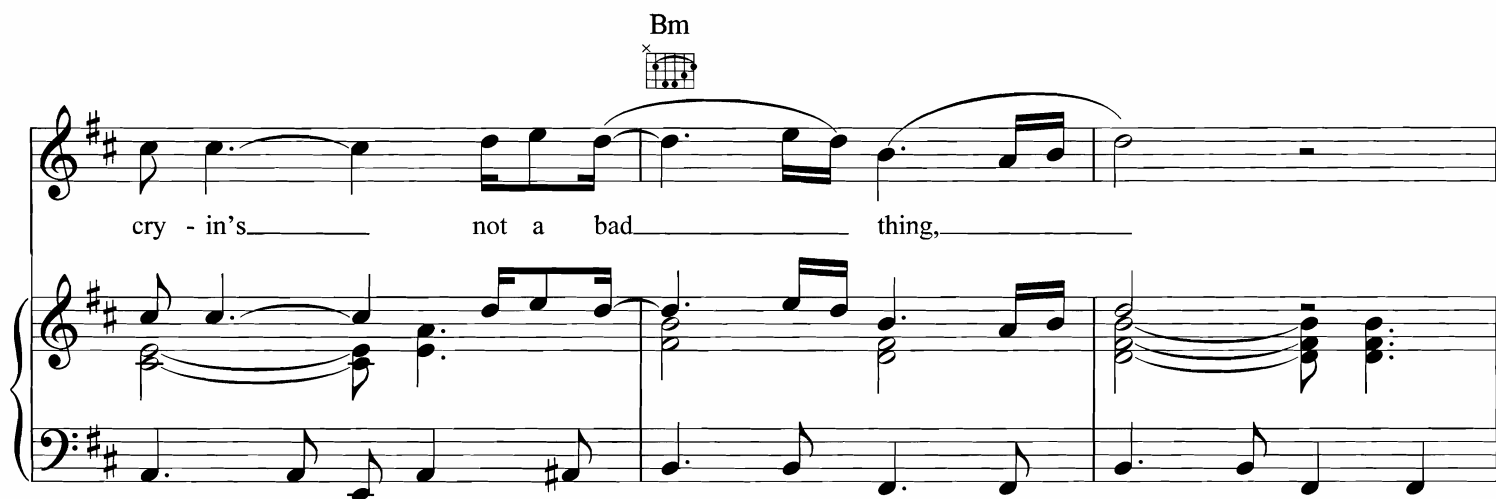


We know that

Bm



cry - in's _____ not a bad _____ thing, _____



Em



A



but stop_ your cry - in' _____ when the birds _____ sing. _____



D.S. al Coda



Coda


Gmaj⁷




Don't let the




Dmaj⁷



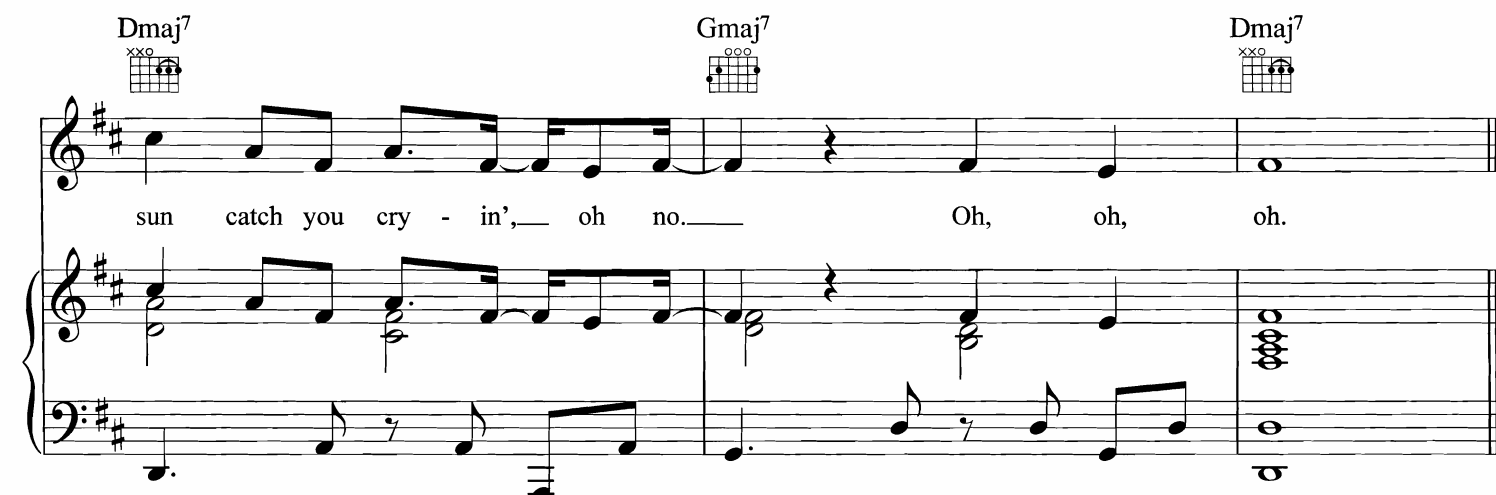
Gmaj⁷



Dmaj⁷



sun catch you cry - in', oh no. _____ Oh, oh, oh.



The First Cut Is The Deepest

Words & Music by Cat Stevens

Slowly, with a beat

G D C D G D C D

I would have

G D C D G D C D

gi-ven you all_ of my heart,_
want you by_ my side_

but there's some - one who's torn it a - part._
just to help me dry the tears that I've cried._

And she's ta-
And I'm

G D C D G D C D

- ken al-most all that I've got,_
sure gon-na give you a try,_

but if you want, I'll_
and if you want, I'll_
try_ to love a-gain.)
try_ to love a-gain.)

Ba - by,I'll try

G D D G D C D

— to love a-gain but I know — The first cut is the deep - est ba-by I know —

G D C D G D

— the first cut is the deep - est. When it comes to be - in' luck - y she's cursed, —

1. C D G C D

— when it comes to lov - in' me she's worse. — I still

2. G D C D G C D Repeat and fade

comes to lov - in' me she's worse. —

Fly Me To The Moon (In Other Words)

Words & Music by Bart Howard

Slowly

The musical score is written for piano and voice. It begins with a 3/4 time signature and a 'Slowly' tempo marking. The piano introduction consists of four measures, with the first measure marked *mf* and the last measure marked *rall.*. The vocal melody enters in the fifth measure with the lyrics 'Po - ets of - ten use ma - ny words to say a'. The piano accompaniment features a steady bass line and a treble line with chords. The score includes guitar chord diagrams for the following chords: C, G7, C6, G7(b9) fr3, C, Am7, Dm7, G7, Dm, A7aug, and A7. The lyrics continue: 'sim - ple thing. It takes thought and'.

mf *rall.*

C G7 C6 G7(b9) fr3 C

Po - ets of - ten use ma - ny words to say a

p a tempo

Am7 Dm7 G7 Dm A7aug A7

sim - ple thing. It takes thought and

time and rhyme to make a po - em sing. With

mu - sic and words I've been play - ing, for you I have

writ - ten a song, to be sure that you'll know what I'm

say - ing I'll trans - late as I go a - long.

Chord diagrams: Dm7, Fm, Dm7, G7, C, Cadd9, F, F#dim, C, F#dim, C, Em7, A7, Dm, G7, Fm6, C, Cmaj7, Cadd9, Dm, E7sus4, E7.

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (Bb), and the time signature is 4/4. The score is divided into four systems, each with a vocal staff and a piano staff. Chord diagrams are provided above the vocal staff for each system. The lyrics are: 'time and rhyme to make a po - em sing. With mu - sic and words I've been play - ing, for you I have writ - ten a song, to be sure that you'll know what I'm say - ing I'll trans - late as I go a - long.'

Slowly and tenderly

CHORUS

Am7 Dm7 G7 Cmaj7 Cadd9 F

Fly me to the moon, and let me play a-mong the stars; let me see what

Dm6 E7 Am A7 Dm Dm7 G7 Dm7 G7








spring is like on Ju - pi - ter and Mars. In oth - er words: hold my

C Dm G7 Fm6 C









hand! In oth - er words: dar - ling kiss me!

E7sus4 E7 Am7 Dm7 G7 Cmaj7 Cadd9






Fill my heart with song, and let me sing for - ev - er more;








you are all I long for all I wor - ship and a - dore. In oth - er words: —

1.









— please be true! — in oth - er words: — I love

2.






you! true! — In oth - er words: —

— I love you! —

poco rit. *mf a tempo cresc.* *rit. e dim.*

8vb — — —

Go Now

Words & Music by Larry Banks & Milton Bennett

Free time

N.C.

1. We've al - rea - dy said




♩ 96






good - bye

(Verse 2 see block text)







go now, go now, go

now, go now,

'fore you see me cry and



I don't want you to tell me,

just what you in - tend to do now. Cos

how ma - ny times have to tell you, darl - in', darl - in', darl - in', darl - in', darl -

- in', I'm still in love, still in love— with

1. you now. 2. We've al - rea - dy said

2.

E^bA^bA^b/G

Go, —

go —

now, —

go —

F^mA^b/E^bD^b

now, —

ooh, ooh,

ooh, —

now, —

B^bm⁷E^bE^b7

Repeat ad lib. to fade

4

'fore your tears — start to fall. — I think you bet - ter

Verse 2:

We've already said, so long
 I don't want to see you go
 But boy you had better
 Go now, go now
 Go now, go now
 Don't you even try

Bridge 2:

To tell me that you really don't
 Want to see it in this way now.
 Don't you know
 If you really meant what you said
 Darlin', darlin', darlin'
 I wouldn't have to keep on begging you
 Begging you, begging you
 Begging you to stay.

Go now etc.

God Only Knows

Words & Music by Brian Wilson & Tony Asher

$\text{♩} = 116$ ($\text{♩} = \text{♩}^3$)





1. I may not al - ways love_ you, but long as there are_

(Verses 2 & 3 see block lyric)






— stars a - bove you, you nev - er need to doubt it.

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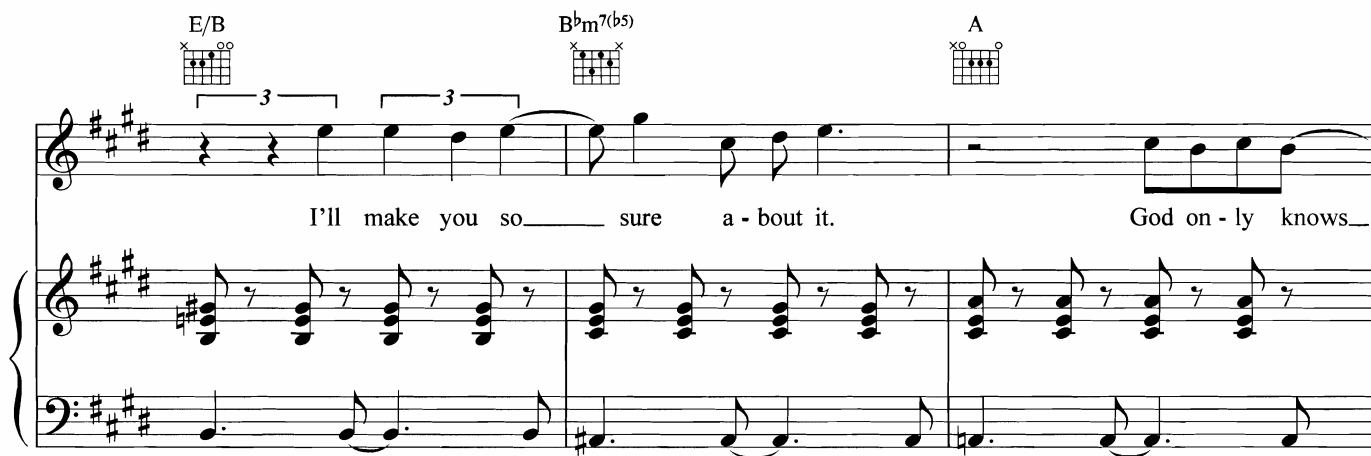
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



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E/B  3  3 

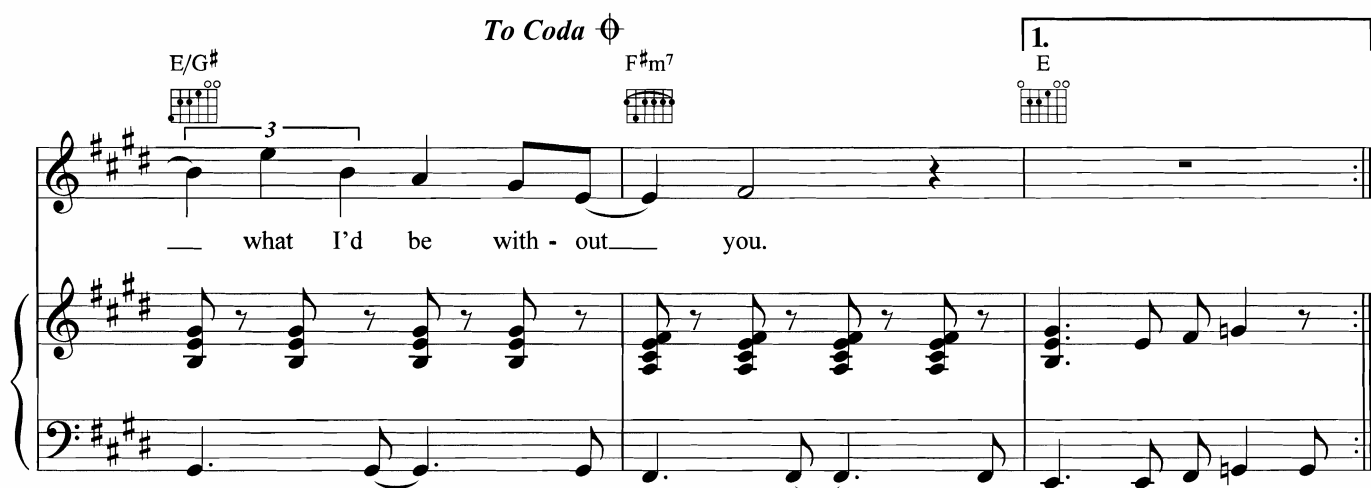
I'll make you so_____ sure a - bout it. God on - ly knows__







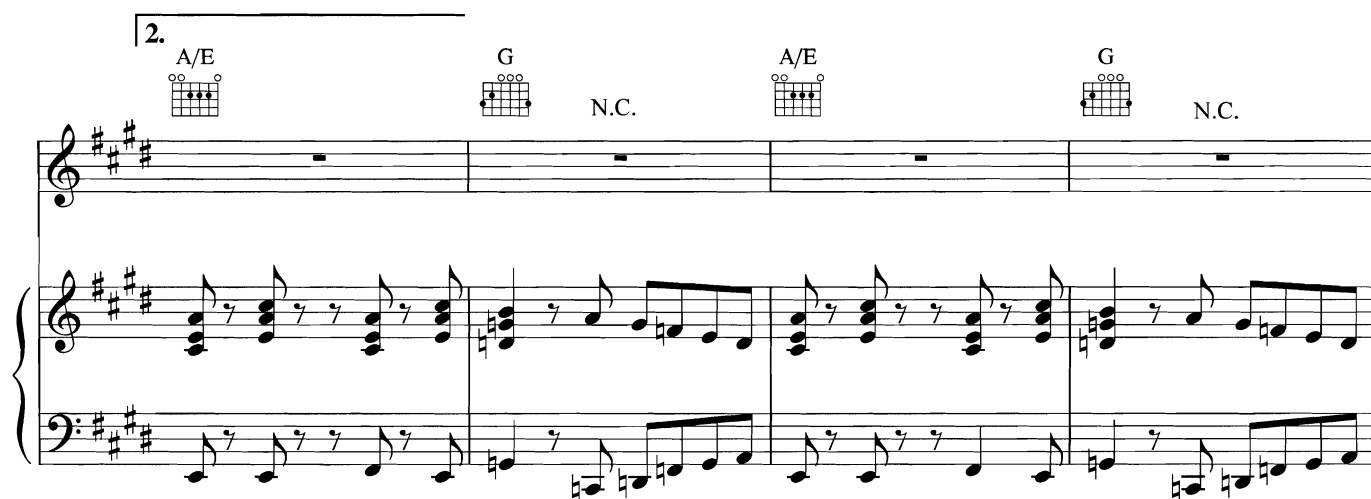
To Coda 





E/G#  3   1. 

— what I'd be with - out_____ you.

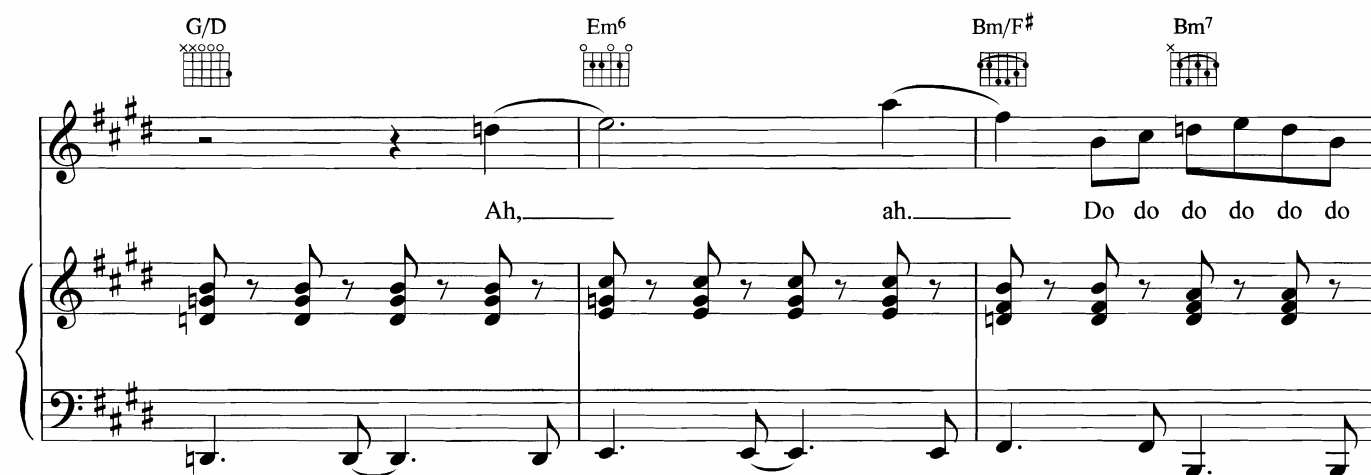





2.   N.C.   N.C.




   




Ah,_____ ah._____ Do do do do do do




E/D  A/E  Fdim7 



do. Ba ba ba ba ba ba, ba ba, ba ba ba ba, — ba ba




A/E  D#m7(b5)  D 



ba, ba ba, ba ba, ooh. And God on - ly knows —




A/C#  Bm7  *D.S. al Coda*

— what I'd be with - out — you. —



 *Coda* F#m7 

— you. —



E/G#  A  E/G# 

— And God on - ly knows — what I'd be with - out —



Chord diagrams: F#m7, E/G#, A

God on - ly knows_ what I'd be with - out_ you. God on - ly knows_

Chord diagrams: E/G#, F#m7, F#m7

_ what I'd be with - out_ God on - ly know_ what I'd be with - out_ you.

Chord diagrams: A, E/G#, F#m7, F#m7

you. God on-ly knows what I'd be with-out_ you. God on-ly knows what I'd be with-out_ you. Repeat ad lib. to fade

Verses 2 & 3

If you should ever leave me,
Though life would still go on, believe me,
The world could show nothing to me,
So what good would living do me?
God only knows what I'd be without you.

Words & Music by Willie Nelson

Moderately

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C7 **Fm**

love me as long as you want-ed, and then

Bb7 **Eb** **Ab**

some-day you'd leave me for some - bod - y new.

Eb **Bbm** **C°** **Eb7** **Ab**

Wor-ry, why do I let my - self

Eb **F7**

wor - ry; Won-d'rin'

what in the world did I do.

Cra - zy _____ for think - ing that my love could hold you, _____

I'm cra - zy for try - in', cra - zy for cry - in' _____ and I'm

cra - zy for lov - in' you. you.

Chord Diagrams:

- B^b7**:
- B^b7+**:
- E^b**:
- C7**:
- Fm**:
- A^b**:
- Gm**:
- Fm**:
- Cm**:
- Fm7**:
- B^b7**:
- E^b**:
- Fm7**:
- B^b7**:
- E^b**:

Here, There And Everywhere

Words & Music by John Lennon & Paul McCartney

Freely

Moderately slow

G



Bm



B^b



Am⁷



D⁷



To lead a bet - ter life__

I need my love to be here.__

G



Am⁷



Bm



C



G



Am⁷



Bm



C



Here,

mak - ing each day__ of the year,__

chang - ing my life__ with a wave__

F[#]m⁷



B⁷



F[#]m⁷



B⁷



Em



Am



— of her hand.__

No - bod - y can__

de - ny__ that there's some - thing there._

Am7 D7 G Bm C G Am7

There, run - ing my hands through her hair,

Bm C F#m7 B7 F#m7 B7

both of us think - ing how good it can be. Some - one is speak - ing, but

Em Am Am7 D7 F7 Bb Gm

she does - n't know he's there. I want her ev - 'ry - where and if

Cm D7 Gm Cm D7

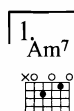
she's be - side me I know I need nev - er care. But to love her is to need her



ev - 'ry - where, — know - ing that love — is to share; —



each one be - liev - ing that love — nev - er dies, — watch - ing her eyes — and hop -



ing I'm al - ways there. — I want her I will be there and



ev - 'ry - where, — here, there and ev - 'ry - where. —

I Can't Stop Loving You

Words & Music by Don Gibson

Easy Swing ♩=79

The musical score is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked as 'Easy Swing' with a quarter note equal to 79 beats per minute.

First System:

- Vocal:** (I can't stop lov - ing you), I've made up my mind, -
- Piano:** The piano part features a bass line with triplets and chords. Chord diagrams for F7, F7#5, and Bb are shown above the staff.

Second System:

- Vocal:** to live in me - mo - ries of the lone - some
- Piano:** The piano part continues with chords and triplets. Chord diagrams for F, Fmaj7, F6, C7, Gm7, and C7 (3fr) are shown above the staff.

Third System:

- Vocal:** time. (I can't stop want - ing you).
- Piano:** The piano part concludes with triplets and chords. Chord diagrams for F, F7, F7#5, and Bb are shown above the staff.

8

F Fmaj7 F6 C7

It's use-less to say,____ so I'll just live my life____

Gm7 C7 F Bb/F F

in dreams of yes - ter - days.____ Those hap - py

F F7 Bb

hours that we once knew, though long a-go

F F7 C7

they still make me blue.____ They say that

F F7 B^b

time heals a bro - ken heart, but time has stood

F C⁷ F B^b/F F⁷ F⁷#5




still, since we've been a - part. (I can't stop

B^b F




lov - ing you), I've made up my mind,

Fmaj⁷ F⁶ C⁷ Gm⁷ C⁷ F






to live in me - mo - ries of the lone - some time.

(I can't stop want - ing you). It's use - less to

say, _____ so I'll just live my life _____

in dreams of yes - ter - days. _____ (Those hap - py





hours that we _____ once knew, though long a -

F C7

- go, _____ still make me blue. They say _____ that

F F7 Bb







time heals a bro - ken heart, but time has stood

F C7 F Bb F7 F7#5



still since we've been a - part. I can't stop

Bb F


lov - ing you), I said I've made up my mind _____

to live in me - mo - ries all the lone - some time.








(I can't stop want - ing you). It's use - less to


say, so I'll just live my life

rall.

of dreams of yes - ter - days.

I Close My Eyes And Count To Ten

Words & Music by Clive Westlake

$\text{♩} = 112$

B^bm



E^bm/B^b



Cdim



Fsus⁴



F



B^bm



B^bm/A^b



E^bm/G^b



Fsus⁴



F



is - n't the way that you look, and it is - n't the way that you
 talk. It is - n't the things that you say or do make me
 want you so. It is no - thing to do with the (2.) stran - gers a mo - ment a -
 wine - go or the mu - sic that's flood - ing my mind. Oh, The
 with a few dreams but no - thing to show.

Chord diagrams: $E^b m/B^b$, $B^b m$, $E^b m/B^b$, $B^b m$, $E^b m/G^b$, $E^b m$, F , $B^b m$, $E^b m/B^b$, $B^b m$, $E^b m/B^b$, $B^b m$.





nev - er be-fore have I been so sure, you're the some-one I dreamed I would
 world was a place with a frown on it's face and to - mor - row was just I don't

— find. — It's the way you make me feel
 — know. — But the way you make me feel

— the mo - ment I am close to you. — It's a
 — the mo - ment I am close to you, — makes to -

feel - ing so un - real, — some - how I can't be - lieve it's true.
 - day seem so un - real, — some - how I can't be - lieve it's true.













The pound - ing I feel in my heart. The
 To - mor - row will you still be here? To -





hop - ing that we'll nev - er part. I can't be - lieve this is
 -mor - row will come but I fear that what is hap - pening to









real - ly hap - pening to me.
 me is on - ly a dream.










I close my eyes and count to ten and when I op -

8^{vb}

- en them you're_ still here. I close my eyes_ and count a - gain,_

(8)

1. I can't be - lieve_ it, but you're_ still_ here. 2. We were






8^{vb}





it, but you're still_ here. I close my eyes_

8^{vb}

and count to ten_ and when I op - en them you're still_

8^{vb}

Repeat ad lib. to fade

I Say A Little Prayer

Words by Hal David. Music by Burt Bacharach
















1. The mo - ment I wake up be - fore I put
 (Verse 2 see block lyric)

on my make - up I say a lit - tle prayer for you.

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While comb - ing my hair now

R.H.



and won - d'ring what dress to wear now. I



say a lit - tle prayer for you. For -



ev - er, for - ev - er you'll stay in my heart and I will love you for -

D E⁹ C[#]m7 F[#]m7

ev - er and ev - er we nev - er will part, oh

D/F[#] F[#]m7 A⁹ A D E⁹

how I'll love you, to - geth - er, to - geth - er, that's

C[#]m7 F[#]m7 G⁶ A A⁹

how it must be. To live with - out you would

1. Smoothly

D D⁶ C[#]

on - ly mean heart - break for me.

mf

2. Smoothly



me. _____

My dar - ling be -

mf

p R.H.

*



lieve me, for me there is no one

mp



but you. Please love me



too. I'm in love with

Amaj⁷ E⁹sus⁴ Amaj⁷

you. An - swer my prayer.

3 3 3

E⁹sus⁴ Amaj⁷

Say you love me too.

dim. poco a poco

E⁹sus⁴ Amaj⁹

rall. *pp*

Verse 2:
 I run for the bus, dear.
 While riding, I think of us dear.
 I say a little prayer for you.
 At work I just take time,
 And all through my coffee break time
 I say a little prayer for you.

I Left My Heart In San Francisco

Words by Douglas Cross

Music by George Cory

Freely

The

love - li - ness of Pa - ris seems some - how sad - ly gay. The glo - ry that was Rome is

(recit)





of an - oth - er day. I've been ter - ri - bly a - lone and for - got - ten in Man - hat - tan; —

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems. The first system shows the vocal melody and piano accompaniment. The second system includes guitar chords above the vocal line: Cm7 3fr., Bbmaj9, Cm7 3fr., F7, Bbmaj9, Bb6, Am7(b5) 4fr., and Gm 3fr. The third system includes guitar chords: C9, F11, F7, Cm7(b5), and Bbm. The piano accompaniment features a flowing arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand.

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


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 N.C.








— I'm go - ing home to my ci - ty by the bay. — I left my

rall.








Slow, with a steady beat

Chorus











heart in San Fran - cis - co,





high on a hill, it calls to







me. To be where lit - tle ca - ble cars







— climb half-way to the stars, — the morn - ing










fog — may chill the air, I don't







care! My love was there in San Fran -







cis - co, a - bove the blue —

 3fr.
 
 3fr.
 


 4fr.
 3fr.
 4fr.









— and wind - y sea. When I come



 5fr.


 3fr.

home to you San Fran - cis - co,

your gold - en sun will shine for

1.


 3fr.
 3fr.

2.

 5fr.


me! I left my me!

rall.

The Minute You're Gone

Words & Music by Jimmy Gateley

♩. = 88



The min - ute you're gone_____ I cry,




the min - ute you're gone_____ I_____ die.




Be - fore you_____ walk out_____ of sight

C⁷ **F**




I'm like a child _____ all a - lone _____ at night. _____

B^b **E^b**




I stare in - to emp - ti - ness,

F **B^b**



I'm filled with such lone - li - ness.

G⁷ **Cm⁷**



The world goes _____ from right _____ to wrong

F7 B \flat 7 E \flat Dm Cm

the min - ute you're_ gone.

B \flat F

The min - ute you're gone_____ I see

B \flat

how lone - ly a man_____ I'd_ be. My life would_ be

Gm C7 F7

oh,_____ so blue_____ if I_____ could-n't be_____ with you._____

B \flat 7 B \flat E \flat F

The min - ute you're gone I pray, the min - ute you're

B \flat G 7 Cm 7 3fr

gone I say; please don't stay a - way too long.

To Coda Φ

F 7 B \flat E \flat B \flat

The min - ute you're gone. The min - ute you're

D.S. al Coda

Φ *Coda* F 7 Free time N.C. a tempo B \flat E \flat Dm Cm 3fr B \flat

The min - ute you're gone.

(Take A Little) Piece Of My Heart

Words & Music by Jerry Ragovoy & Bert Berns

♩ = 76

E^b A^b B^b A^b E^b A^b B^b A^b6

E^b A^b B^b A^b 3 E^b A^b

1. Did - n't I make you feel_ like you_____were the on - ly man?_

(Verse 2 see block lyric)

B^b A^b E^b 3 A^b 3 3

Did - n't I give you ev - 'ry - thing that a wo - man

B^b *3* *Cm*

pos - si - bly can?_ (Oh,) But with all the love_ I give you,

B^b *D^b*

it's nev - er e - nough. But I'm gon - na show you ba - by_ that a

B^b *B^b7* *B^b9*

wo - man can be tough. So come on, come_ on, come on,_ come_ on in,

§ *E^b* *B^b*

— take a - no - ther lit - tle piece of my heart_ now ba - by.

E^b *B^b*

Break it, break a - no - ther lit - tle bit of my heart — now ho - ney.

E^b *B^b*

Have a, have a - no - ther lit - tle piece of my heart — now ba - by.

A^b *E^b* *E^b* *D. X to fade*

1. You know you've got it if it makes you feel good. 2. You're makes you feel good. Hey —

Verse 2:

You're out on the street (looking good)
 And you know deep down in your heart that ain't right
 And oh, you never hear me when I cry at night
 I tell myself that I can't stand the pain
 But when you hold me in your arms I say it again.

So come on *etc.*

Somethin' Stupid

Words & Music by C. Carson Parks

♩ = 104

N.C.

F#m7



B



F#m7



B



E



(Male) } I
(Female) }

E6



Emaj7



E



Emaj7



know I stand in line un - til you think you have the time to spend an









ev-'ning with me, — and if we go some place to dance I







know that there's a chance you won't be leav - ing with me. —








Then af - ter-wards we drop in - to a qui - et lit - tle place and have a






drink or two, — and then I go and spoil it all — by



say - ing some - thin' stu - pid like, "I love you."_ I can



see it in your eyes that you des - pise the same old lies you heard the



night be - fore, and though it's just a line to you, to



me it's true and nev - er seemed so right be - fore. I







prac - tise ev - 'ry day to find some cle - ver lines — to say to make the
 (2° Instrumental until *)







mean - ing come true, — but







then I think I'll wait un - til the ev - 'ning gets late and I'm a -









-lone with you. — * The time is right, your per - fume fills my






head, the stars get red and, oh, the night's so blue,— and






then I go and spoil it all— by say - ing some - thin' stu - pid like, "I

1.     2. 

love you."— love you."—





I love you.— I

Repeat to fade

This Guy's In Love With You

Words by Hal David
Music by Burt Bacharach

The musical score is written for piano and voice. It begins with a piano introduction in E-flat major, 4/4 time, featuring a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The first system of the introduction includes four measures with guitar chord diagrams for E-flat (3 fret), A-flat major 7, E-flat (3 fret), and A-flat major 7. The vocal melody enters in the second system with the lyrics "You see this guy, this guy's in love with you..". The piano accompaniment continues with a similar rhythmic pattern. The third system of the score includes guitar chord diagrams for D-flat major 7, E-flat (3 fret), and A-flat major 7. The vocal melody continues with the lyrics "Yes, I'm in love. Who". The piano accompaniment provides harmonic support with chords and a consistent bass line.






E^b A^bmaj⁷ E^b A^bmaj⁷

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





D^bmaj⁷ E^b A^bmaj⁷

Yes, I'm in love. Who




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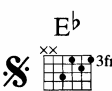

looks at you the way I do?___ When you smile, _

I can tell we know each oth - er ver - y well. How

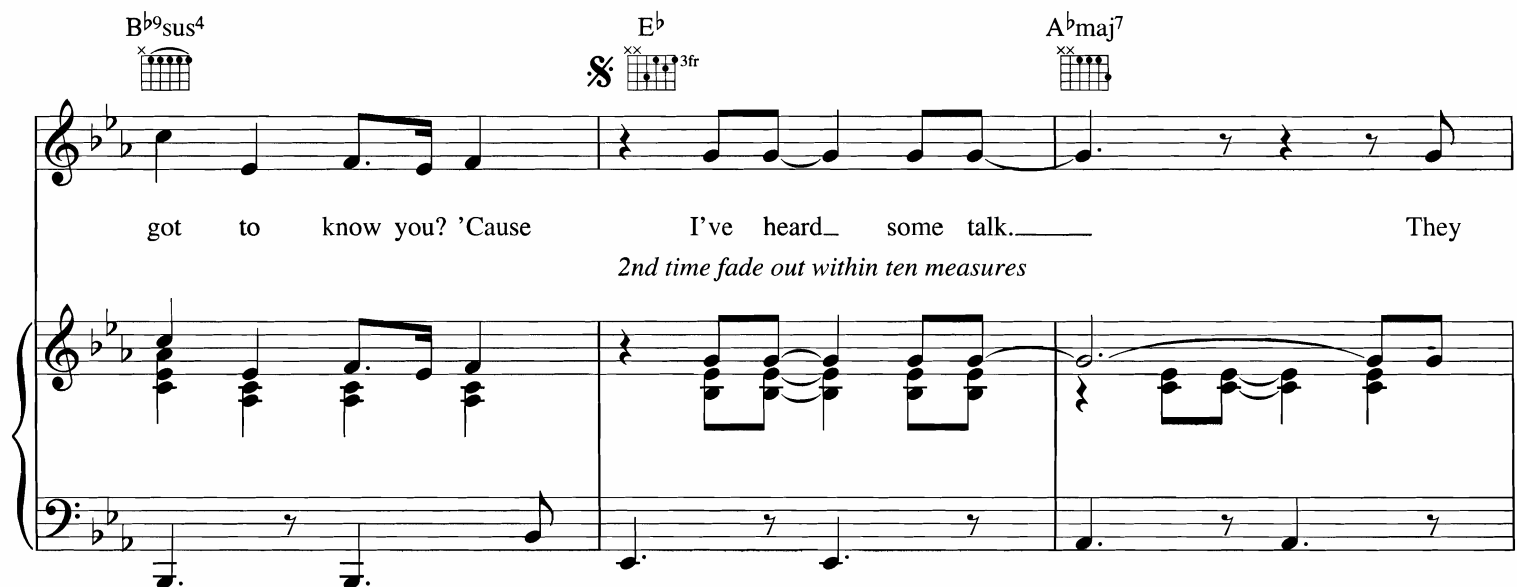






can I show you I'm glad I

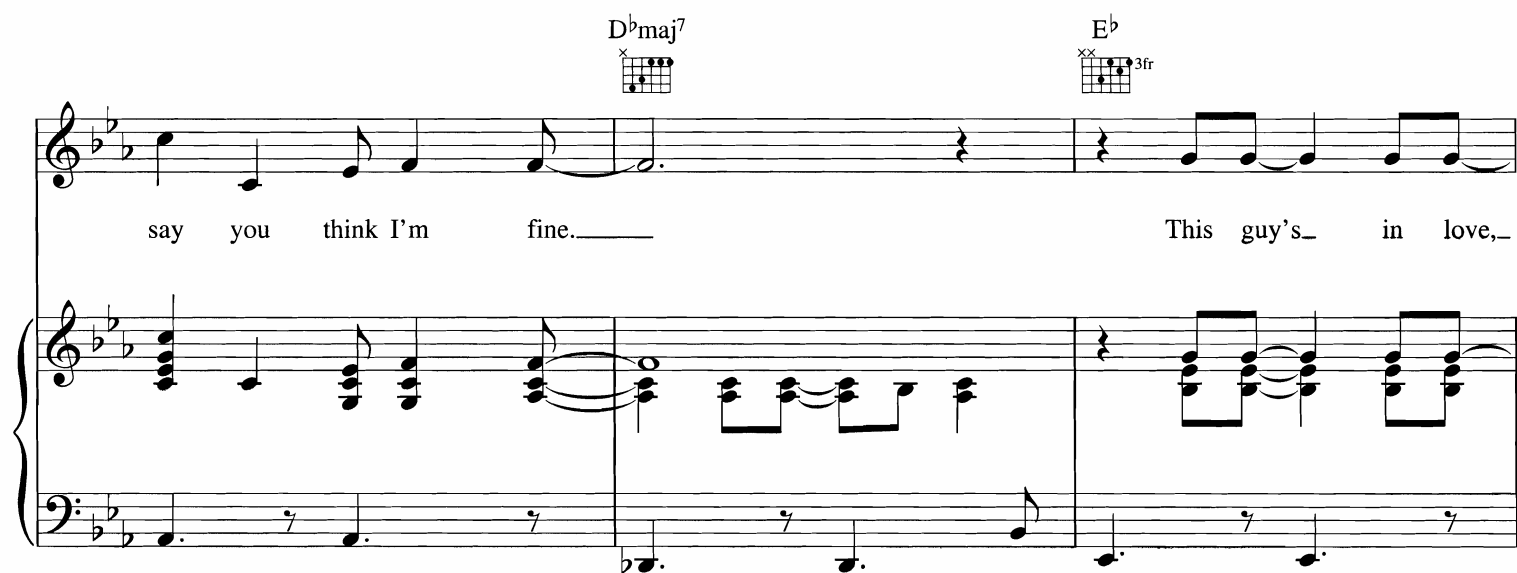
got to know you? 'Cause I've heard some talk. They






2nd time fade out within ten measures



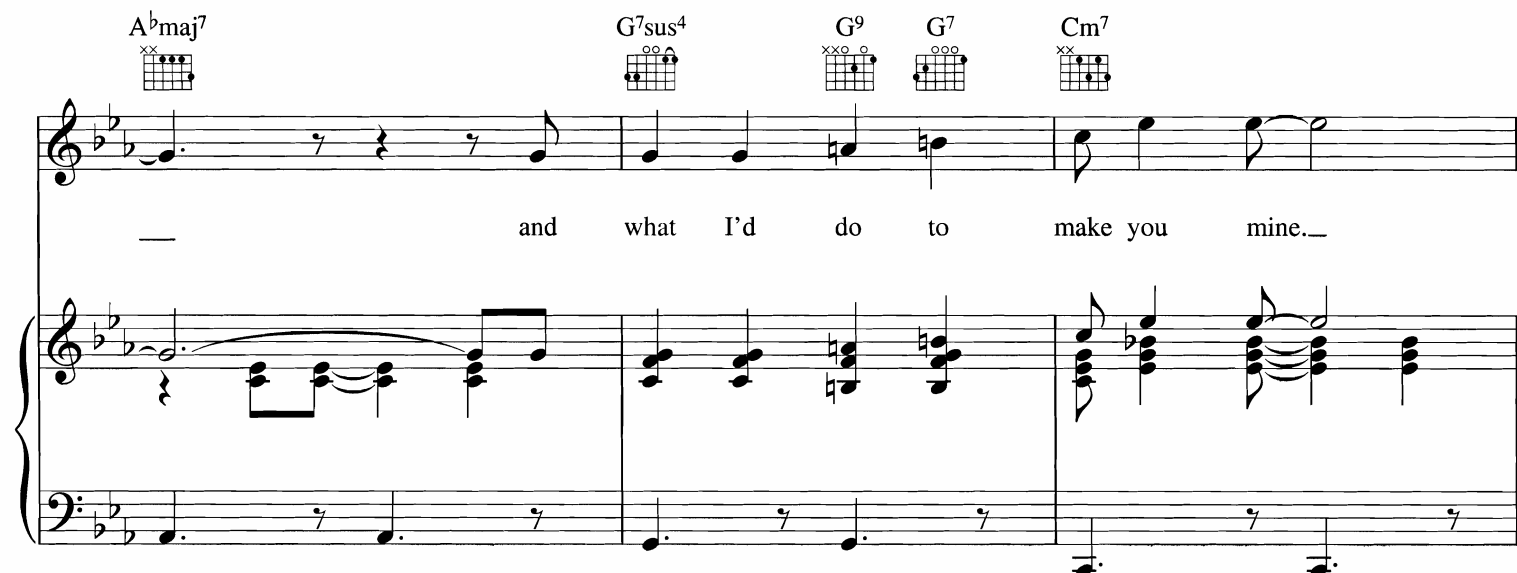







say you think I'm fine. This guy's in love,












and what I'd do to make you mine.







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

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

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

Majestically

E^b A^bmaj⁷

I want_ your love._

E^b Dm⁷ Cm⁷ Cm⁶ Cm⁷ F⁷

Say you're_ in love, in love with this

B^b Bmaj⁷ B^b7 N.C. *D.S. for fade out*

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

Until It's Time For You To Go

Words & Music by Buffy Sainte-Marie

Tune guitar down a semitone

♩ = 132

N.C.

A^b

(A)



A^bmaj⁷/G

(A^bmaj⁷/G[#])



1. You're not a dream, you're not an an - gel, you're a
(2.) dif - fe - rent worlds a - part. we're not

G^b

(G)



F

(F[#])



B^bm

(Bm)



man.
the same.

I'm not a queen,
We laughed and played

I'm a
at the

B^bm(maj⁷)

(Bm(maj⁷))



B^bm⁷

(Bm⁷)



E^b

(E)



wo - man. Take my hand.
start like in a game.

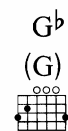
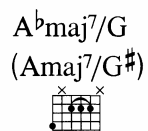
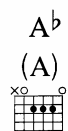
We'll make a
You could have

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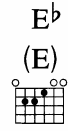
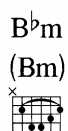
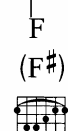
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space
stayed

in the lives____
out-side my heart

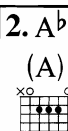
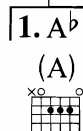
that we'd planned.
but in you came.



And here we'll stay
And here you'll stay

un - til it's time
un - til it's time

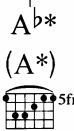
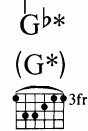
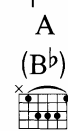
for____ you to
for____ you to



go.

2. Yes, we're

go.



Don't ask____

why._____

A (B^b) G^b* (G*) 3fr A^b* (A*) 5fr

Don't ask how.

C⁷ (C[#]7) F^{sus}4 (F[#]^{sus}4) F^m/C (F[#]^m/C[#])

Don't ask for - ev - er.

B^b (B) E^b (E) E^b/F (E/F[#]) E^b/G (E/G[#])

Love me now. This love of

A^b (A) A^bma^j7/G (Ama^j7/G[#]) G^b (G)

mine had no be - gin ning, it has no end.

F (F#) Bbm (Bm) Bbm(maj7) (Bm(maj7))

I was an oak, now I'm a wil-low. Now I can

Bbm7 (Bm7) Eb (E) Ab (A)

bend. And though I'll ne-ver in my

Abmaj7/G (Amaj7/G#) Gb (G) F (F#)

life see you a-gain. Still, I'll

Bbm (Bm) Eb (E) Ab (A)

stay un-til it's time for you to go.

A^bmaj⁷/G
(A^bmaj⁷/G[#])

A
(B^b)

G^b*
(G*)

Don't ask

This system contains measures 1, 2, and 3. Measure 1 has a guitar chord diagram for A^bmaj⁷/G (A^bmaj⁷/G[#]) and a vocal line starting on a whole note. Measure 2 has a guitar chord diagram for A (B^b) and a vocal line with a whole rest. Measure 3 has a guitar chord diagram for G^b* (G*) with a 3-finger fingering, and a vocal line with a half note and a whole note. The piano accompaniment consists of a right hand with a 7-finger fingering and a left hand with a half note and a whole note.

A^b*
(A*)

A
(B^b)

why of me.

This system contains measures 4, 5, and 6. Measure 4 has a guitar chord diagram for A^b* (A*) with a 5-finger fingering and a vocal line with a half note and a whole note. Measure 5 has a guitar chord diagram for A (B^b) and a vocal line with a half note and a whole note. Measure 6 has a guitar chord diagram for A (B^b) and a vocal line with a whole rest. The piano accompaniment consists of a right hand with a half note and a whole note, and a left hand with a half note and a whole note.

G^b*
(G*)

A^b*
(A*)

Don't ask how of me

This system contains measures 7, 8, and 9. Measure 7 has a guitar chord diagram for G^b* (G*) with a 3-finger fingering and a vocal line with a half note and a whole note. Measure 8 has a guitar chord diagram for A^b* (A*) with a 5-finger fingering and a vocal line with a half note and a whole note. Measure 9 has a guitar chord diagram for A^b* (A*) with a 5-finger fingering and a vocal line with a half note and a whole note. The piano accompaniment consists of a right hand with a half note and a whole note, and a left hand with a half note and a whole note.

C⁷
(C[#]7)

Fsus⁴
(F[#]sus⁴)

Don't ask for - ev - er of

This system contains measures 10, 11, and 12. Measure 10 has a guitar chord diagram for C⁷ (C[#]7) and a vocal line with a half note and a whole note. Measure 11 has a guitar chord diagram for F[#]sus⁴ and a vocal line with a half note and a whole note. Measure 12 has a guitar chord diagram for F[#]sus⁴ and a vocal line with a half note and a whole note. The piano accompaniment consists of a right hand with a half note and a whole note, and a left hand with a half note and a whole note.

Fm
(F#m)



B^bsus²
(Bsus²)



B^b
(B)



me.

Love me,___

love me___

now.---

E^b

(E)



E^b/F

(E/F#)



E^b/G

(E/G#)



You're___ not a

A^b**

(A**)



A^bmaj7/G*

(Amaj7/G#*)



G^b*

(G*)



dream,

you're not an an - gel,___

you're a man.---

F

(F#)



B^bm

(Bm)



B^bm(maj7)

(Bm(maj7))



I'm___ not a queen,

I'm a wo - man.

Take my hand.---

B^bm⁷
(Bm⁷)

E^b
(E)

A^b**
(A**)

A^bmaj⁷/G*
(Amaj⁷/G#*)

G^b*
(G*)

F
(F#)

Free time

B^bm
(Bm)

E^b7
(E7)

a tempo

A^b
(A)

A
(B^b)

G^b*
(G*)

A^b*
(A*)

We'll make a space

in the lives_

that we'd planned._

And here we'll

stay

un - til it's time

for_ you to

go.

Unchained Melody

Words by Hy Zaret
Music by Alex North

Moderately slow

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The tempo is marked 'Moderately slow'. The first system of piano music is marked *mp* and features a melody in the right hand and a supporting bass line in the left hand. The second system of piano music is marked *p* and continues the melody. The vocal part is written on a single staff in the key of D major (two sharps). It begins with the instruction 'voice (tenderly)'. The lyrics are: 'Oh, my love, my dar - ling, I've hun - gered for your touch a long, lone - ly time. Time goes by so slow - ly and time can do so much, Are you still'. Above the vocal staff, guitar chords are indicated: G, Em, Cmaj7, D7, G, Em, D, D7, G, Em, Cmaj7, D7, G, Em. The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings.

mp

p

voice (tenderly)

Oh, my love, my dar - ling, I've hun - gered for your touch a long, lone - ly time. Time goes by so slow - ly and time can do so much, Are you still

G Em Cmaj7 D7 G Em D D7 G Em Cmaj7 D7 G Em

Bm D D7 G D6 Em7

mine? _____ I need your love, _____ I need your love, _____

mf poco rall. a tempo

Gmaj7 Am D7 G

God speed your love _____ to me! _____

poco rall. a tempo

C D C Bb

A little faster

1. Lone - ly riv - ers flow _____ to the sea, _____ to the sea,
 2. Lone - ly moun - tains gaze _____ at the stars, _____ at the stars,

poco accel. R.H. R.H. R.H.

C D G

To the o - pen arms _____ of the sea. _____
 Wait - ing for the dawn _____ of the day. _____

R.H.

Chord diagrams: C, D, C, B \flat

Lone - ly riv - ers sigh, "Wait for me, wait for me"
 All a - lone, I gaze at the stars, at the stars,

R.H.

Chord diagrams: C, D, G

I'll be com - ing home, wait for me!
 Dream - ing of my love, far a - way.

R.H.

Chord diagrams: G, Em, Cmaj7, D7, G

As at first

Oh, my love, my dar - ling, I've hun - gered for your touch a

Tempo primo
p

Chord diagrams: Em, D, D7, G, Em

long, lone - ly time. Time goes by so






slow - ly and time can do so much, Are you still








mine? _____ I need your love, _____ I need your love, _____

mf poco rall. *a tempo*






God speed your love _____ to me! _____

poco rall. *a tempo*







me! _____

a tempo *poco rit.*

Words

Words & Music by Barry Gibb, Maurice Gibb & Robin Gibb

$\text{♩} = 82$

G

G

G

G

G

D

G




D

3


G

A

1. Smile, an ev - er - last - ing smile, a smile can bring you near to me.
(Verses 2 & 3 see block lyric)







Don't ev - er let me find you gone cos that would bring a tear— to me.




2° *Tacet*

This world has lost its glo - ry, let's start a brand - new sto - ry

now, my love. You think that I don't ev - en



mean a sin - gle word I say. It's on - ly

G D G

words, and words are all I have to take your heart a - way.

1. 2, 3. D D G

It's on - ly words, and words are all I

D To Coda G D

have to take your heart a - way.

Coda G rit. D

- way. It's on - ly

words, and words are all I have to take your heart a - way.

Chord diagrams: G, D, G, C, G, C, G, Am7, G

Verse 2:

Talk in everlasting words
 And dedicate them all to me
 And I will give you all my life
 I'm here if you should call to me
 You think that I don't even mean
 A single word I say.

It's only words *etc.*

Verse 3:

Da da da da... (8 bars)

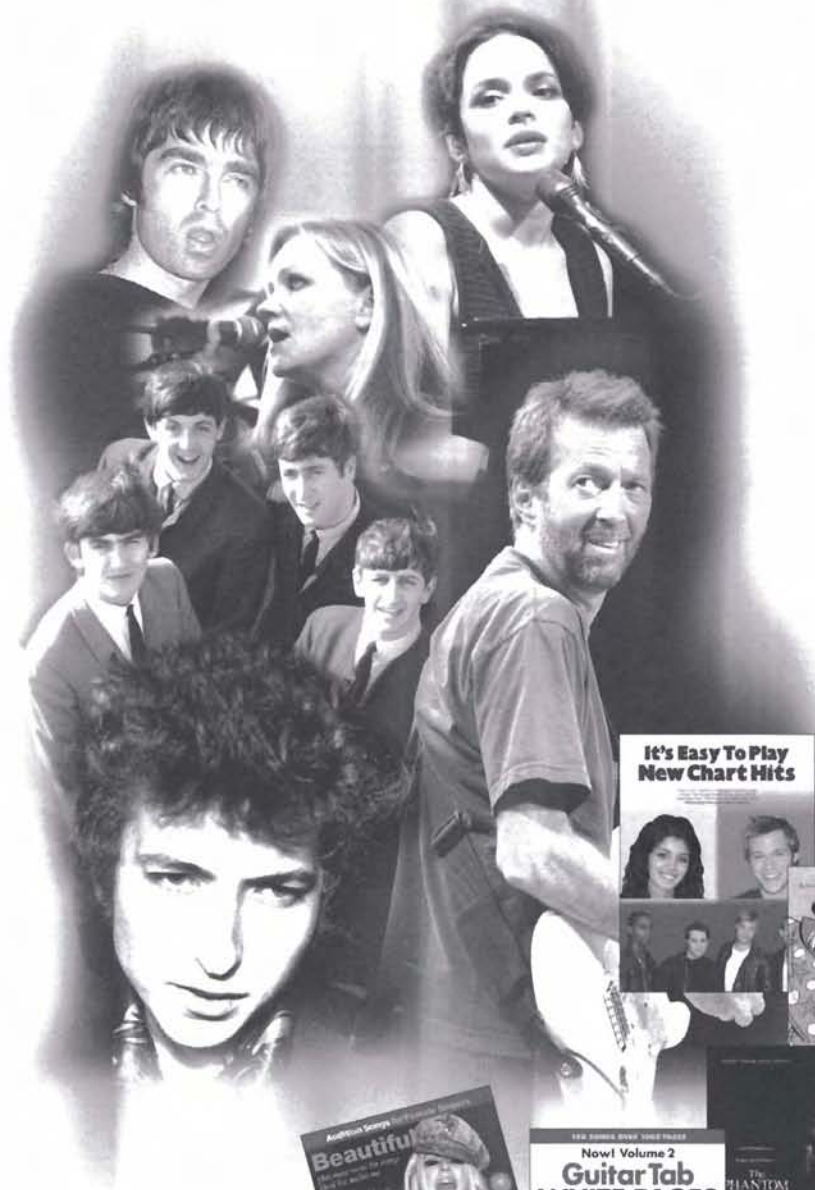
This world has lost its glory
 Let's start a brand new story now, my love
 You think that I don't even mean
 A single word I say.

It's only words *etc.*

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Brown Eyed Girl Van Morrison

Can't Help Falling In Love Elvis Presley

Can't Take My Eyes Off You Andy Williams

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Crazy Patsy Cline

Don't Let The Sun Catch You Crying Gerry & The Pacemakers

The First Cut Is The Deepest Cat Stevens

Fly Me To The Moon (In Other Words) Frank Sinatra

Go Now The Moody Blues

God Only Knows The Beach Boys

Here, There And Everywhere The Beatles

I Can't Stop Loving You Ray Charles

I Close My Eyes And Count To Ten Dusty Springfield

I Left My Heart In San Francisco Tony Bennett

I Say A Little Prayer Aretha Franklin

The Minute You're Gone Cliff Richard

(Take A Little) Piece Of My Heart Erma Franklin

Somethin' Stupid Nancy Sinatra & Frank Sinatra

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