40 GOLDEN SONGS of BACHARACH & DAVID

Including Selections from the Broadway Musical “PROMISES, PROMISES” and the 20th Century-Fox Film “BUTCH CASSIDY AND THE SUNDANCE KID”

ALFIE / ANYONE WHO HAD A HEART / THE APRIL FOOLS / AS LONG AS THERE’S AN APPLE TREE / BLUE ON BLUE / CASINO ROYALE / CHRISTMAS DAY / COME TOUCH THE SUN / DO YOU KNOW THE WAY TO SAN JOSE / DON'T GO BREAKING MY HEART / DON'T MAKE ME OVER / I SAY A LITTLE PRAYER / I'LL NEVER FALL IN LOVE AGAIN / I'M A BETTER MAN / IT'S OUR LITTLE SECRET / KNOWING WHEN TO LEAVE / THE LOOK OF LOVE / THE MAN WHO SHOT LIBERTY VALANCE / A MESSAGE TO MICHAEL / ODDS AND ENDS (OF A BEAUTIFUL LOVE AFFAIR) / PACIFIC COAST HIGHWAY / PROMISE HER ANYTHING / PROMISES, PROMISES / RAINDROPS KEEP FALLIN' ON MY HEAD / THE SUNDANCE KID / THIS GUY'S IN LOVE WITH YOU / TRAINS AND BOATS AND PLANES / (THEY LONG TO BE) CLOSE TO YOU / WANTING THINGS / WHAT THE WORLD NEEDS NOW IS LOVE / WHERE CAN YOU TAKE A GIRL WHO IS GONNA LOVE ME / WHOEVER YOU ARE, I LOVE YOU / THE WINDOWS OF THE WORLD / WISHIN' AND HOPIN' / WIVES AND LOVERS / YOU'LL NEVER GET TO HEAVEN / YOU'LL THINK OF SOMEONE / A YOUNG PRETTY GIRL LIKE YOU / ALFIE / ANYONE WHO HAD A HEART / THE APRIL FOOLS / AS LONG AS THERE’S AN APPLE TREE / BLUE ON BLUE / CASINO ROYALE / CHRISTMAS DAY / COME TOUCH THE SUN / DO YOU KNOW THE WAY TO SAN JOSE / DON'T GO BREAKING MY HEART / DON'T MAKE ME OVER / I SAY A LITTLE PRAYER / I'LL NEVER FALL IN LOVE AGAIN / I'M A BETTER MAN / IT'S OUR LITTLE SECRET / KNOWING WHEN TO LEAVE / THE LOOK OF LOVE / THE MAN WHO SHOT LIBERTY VALANCE / A MESSAGE TO MICHAEL / ODDS AND ENDS (OF A BEAUTIFUL LOVE AFFAIR) / PACIFIC COAST HIGHWAY / PROMISE HER ANYTHING / PROMISES, PROMISES / RAINDROPS KEEP FALLIN' ON MY HEAD / THE SUNDANCE KID / THIS GUY'S IN LOVE WITH YOU / TRAINS AND BOATS AND PLANES / (THEY LONG TO BE) CLOSE TO YOU / WANTING THINGS / WHAT THE WORLD NEEDS NOW IS LOVE / WHERE CAN YOU TAKE A GIRL WHO IS GONNA LOVE ME / WHOEVER YOU ARE, I LOVE YOU / THE WINDOWS OF THE WORLD / WISHIN' AND HOPIN' / WIVES AND LOVERS / YOU'LL NEVER GET TO HEAVEN / YOU'LL THINK OF SOMEONE / A YOUNG PRETTY GIRL LIKE YOU / ALFIE / ANYONE WHO HAD A HEART / THE APRIL
# 40 Golden Songs of Bacharach & David

Including Selections from the Broadway Musical "PROMISES, PROMISES" and the 20th Century-Fox Film "BUTCH CASSIDY AND THE SUNDANCE KID"

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The object of sincere adulation from top show world celebrities, Burt was born in Kansas City in 1929 into a family that generated "a lot of love and respect." His father, Bert Bacharach, is a nationally syndicated columnist; his mother, his inspiration for music!! Burt's musical education began with piano lessons at age 12. His complete enchantment with music blossomed much later when he joined a neighborhood band in Forest Hills (Long Island), N.Y. "It was a thrill performing with others," he recalls. "The reason there are so many dropouts at the piano is because practicing and playing is a very solitary thing."

During his high school days, Burt discovered the world of "bop" music as a result of many expeditions to the 52nd Street and Broadway niteries that featured jazz greats! He was instrumental in organizing a band, and performed at parties and army camps in the New York area, and was subsequently asked to go on a USA tour of Army hospitals. This was his first introduction to show business.

Following the tour, he enrolled for musical studies at famed McGill University in Montreal. It was there he wrote his first song. Additional musical education followed in New York and California, and, while in California, he composed his first serious work—a three movement sonata for violin, oboe and piano.

Immediately after college, Bacharach was drafted into the Army (during the Korean War) and toured the First Army area billed as a "concert pianist." (Which, he admits, he was not!) He was sent to Germany where he became friendly with the singer, Vic Damone, a friendship that proved invaluable when he launched his civilian musical career. After his discharge, Bacharach played piano in several top New York clubs.

At age 24, Bacharach joined Damone in Hollywood as his accompanist, and, he recalls, it opened up "a new life" to him. To work and mix with stars like Imogene Coca, Georgia Gibbs, The Ames Brothers and others was, in his words, "great!" While teamed up with arranger-conductor, Peter Matz, who packages musical and club tours for some of the top talent in show business, he met Marlene Dietrich. He compared their first meeting to having an audience with the Queen. They hit it off immediately, and toured the top night spots of the world together, with Burt as her accompanist.

Bacharach is a success in the complex and competitive world of composing for monies. He does not plan to desert the recording studio for the screen permanently. He continued to turn out albums for A & M Records such as "Reach Out" and "Make It Easy On Yourself," in which he arranged, played and conducted his own songs.

"I plan to compose for two pictures a year and each one will take three months," Bacharach says. "When you are working hard and are successful, you have a responsibility to people. Success means more than just money! The greatest thing about success is being able to give people something they appreciate."
Burt Bacharach

One of the most brilliant names in today’s world of popular music belongs to Burt Bacharach, hit maker of the new breed of contemporary composers. Bacharach has displayed an undisputed ability to succeed at any type of music endeavor he attempts, whether it be a musical comedy, a musical score for a motion picture, or a chart-soaring song. His popularity results from his ability to bridge the generation gap with dignity.

His speech is full of “uptights,” “groovys,” “nuttiests” and “cats,” and a whole conglomeration of allusions to the varied worlds and era that he mixes in his music. That mixture is a key to his phenomenal ability to break down chronological barriers. It reflects his background.

Bacharach, who studied serious music under such great composers as Darius Milhaud and Henry Colwell, is recognized as one of the most perceptive and talented composers to emerge in the music scene in years, appreciated by the whistle-a-tune generation, as well as those brought up on a music diet of rock, folk and country-western.

With lyricist, Hal David, Bacharach has three Academy Award nominations to his credit for “What’s New Pussycat?,” “ Alfie” and “The Look Of Love.” He has appeared on television “specials” with Herb Alpert and Jose Feliciano, and has hosted TV’s “Kraft Music Hall” and “The Hollywood Palace” with his wife, Angie Dickinson.

Prior to his Broadway success, “Promises, Promises,” which he wrote with lyricist Hal David, Bacharach had been personal conductor and arranger for Marlene Dietrich, both in the United States and for her European tour. He has composed the musical score for such motion pictures as, “What’s New Pussycat?”, “Casino Royale” and “Butch Cassidy And The Sundance Kid.”

Most of his musical grooming was in the standard pop field (playing piano and conducting for Vic Damone, the Ames Brothers, Polly Bergen and Steve Lawrence.)

Add to this an affection for rhythm and blues, the ability to write melodies so inventive that they are unclassifiable, and a lyricist of supreme sensitivity and kindness, and you have songs like: “Wives And Lovers,” “What The World Needs Now Is Love,” “Wishin’ And Hopin’,” “I Say A Little Prayer,” “Message To Michael,” “Walk On By,” “Do You Know The Way To San Jose,” “ Alfie,” “This Guy’s In Love With You” and “The Look Of Love.” (A hit list that just won’t quit!)

Bacharach is married to actress Angie Dickinson. He soaks up sun and sips strawberry milkshakes beside the pool of his impossible-to-find home in Beverly Hills. Their daughter, Lea Nikki, is the unofficial decision maker in the household as to the assignments her parents will accept, whether they be in New York, California or Europe.
Hal David

Hal David has climaxd a series of triumphs by winning the Cue Magazine “Entertainer Of The Year” Award for 1968, the first time it has been presented to a non-performer. (Previous winners were Pearl Bailey, Barbra Streisand, Zero Mostel, Mike Nichols, Barbara Harris, Diahann Carroll and Sammy Davis, Jr.) Hal and his collaborator, Burt Bacharach, were chosen over such luminous contenders as Angela Lansbury and Joel Grey. Cue publisher, Edward Loeb, stated, “We picked Hal and Burt for their continuous contribution to the entertainment world through their words and music.”

Hal David has also become one of six lyric writers whose works were deemed worthy of preservation in book form with the publication of “What The World Needs Now and Other Love Lyrics” (by Trident Press.)

One of the top royalty earners of ASCAP, Hal David has been writing lyrics professionally since 1947 when band leader Sammy Kaye bought his song, “Isn’t This Better Than Walking In The Rain?” and engaged him to write special material for his act.

Brooklyn-born Hal David attended Thomas Jefferson High School and the New York University School of Journalism. During the summer vacation following his second year at N.Y.U., he took a job with Publishers’ Service writing promotional material for contests they sponsored in the newspapers. Instead of returning to college, he remained with Publishers’ Service until his induction into the Army for service during World War II. He was assigned to the Central Pacific Entertainment Section in Hawaii, and wrote sketches and lyrics for the group headed by Major Maurice Evans. The outfit’s personnel included entertainers like Carl Reiner and Howard Morris, and director George Schaefer.

After the war, Evans tried to help him get started as a song writer and sent him to Paula Stone, who liked his score but was unable to raise money for the production. Then he went to work for Sammy Kaye and, soon after, wrote his first hit, “The Four Winds and the Seven Seas” with composer Don Rodney.

Hal married Anne Rauchman, his childhood sweetheart, in 1947. They have two sons Jimmy, 17, and Craig, 12. Both are gifted musicians. Jimmy is also the youngest member of ASCAP, having written both the words and music of a song called, “There Is Beauty In The World.” The Davids live in a house built by Stanford White in Roslyn, L.I., New York. It has tremendously large rooms and walls sixteen inches thick. Hal celebrated his feeling about their home in the lyrics of “Windows and Doors.”

In answer to the inevitable question of which came first, the words or the music, Hal David has divided his songs into three separate categories . . . those in which the lyrics were written first, those in which the tune preceded the words, and those that were batted out line by line measure by measure.

In a footnote to one of his lyrics, Hal David concluded: “Songs are the love of my life and I have never been able to control my love. Maybe it’s because the one thing that is too big to look at through the eye of a needle, is love.” ! ! !
She writes:

"To my friends  Burt & Hal  

I'd like to take a moment to give a special thanks to Burt and Hal for all they have been to me. And they have been many things to me. For this reason, my thank you is not easy to put into words. Since Hal and Burt have been doing such a good job for a long time, I'd like to talk about them by telling you about one of their songs. 'Do You Know The Way To San Jose?' captures the importance of true friends when you're lonely and a long way from home. But the words and music have a far deeper meaning for me. They talk of an appreciation for real friendship all the time; when things are going great, as well as when I'm in a low mood. That's what this album is all about. I want to let two wonderful friends know how I feel about them, every day! And I want everyone who listens to this album to understand and know these very special people, Burt Bacharach and Hal David.  

"If you respond to the lyrics Hal writes and the music Burt composes, you already know what kind of men they are: honest, imaginative, full of emotion! But I have an inside view of them. I want to share with you. Good friends are those you want to be with as much as possible. Every time you're together, you learn more about each other. Things you like and respect. As the friendship grows, you want others to meet them, enjoy their company, share your good fortune in knowing them.  

"I'm not only talking about Burt and Hal. I'm also talking about the songs they have written. These men and their songs have been the very best friends I have ever had. They have made me aware of the beauty in the world, as well as the heartaches; and to know how to handle both extremes of living. They have helped me to grow up in my understanding of myself and others. For these same reasons, I think they can be good friends to you! Listen to the words and the music just as you would listen to a conversation. Let yourself respond to it. It may make you happy, or sad, or even a little bit angry at times. As these songs become better friends, you'll know you can depend on them. Share a smile with them when you want to. Or, a tear, when you have to. Talk back to them, if you feel like it!  

"This is how I have come to respect these songs. They have a life and personality of their own. Just as Hal and Burt do, they respond to my laughter and my sorrow, they share my hopes and my frustrations. They soften the hard bumps, and help my joy lift higher than I could manage alone. And, they have been the key to my success in the same way Burt and Hal have: by guiding me, encouraging me, and helping me put my talents to their most challenging use.  

"There is a bit of advice I have given to young singers which can also apply to those looking for the most in the music they buy and listen to. It is this: Settle for good lyrics, good music, and no gimmicks. Provided they are by Bacharach and David.  

Happiness, 
Dionne Warwick"

The publishers of this music book take this opportunity to share these "special people" and their magic music with you!  

Smile ... and Enjoy!!!
From The Paramount Picture "ALFIE"

(For Organ: Registration No. 3)

ALFIE

Lyric by HAL DAVID
Music by BURT BACHARACH

Slowly

C             Dm7              C             Em7            A7
What's it all a-about, Al-fie? Is it just for the mo-ment we live? What's it

Dm7              Em7            Am7            Dm7              Cdim
all a-about when you sort it out, Al-fie? Are we meant to take more than we give, or

Dm7              G7              C              Dm7
are we meant to be kind? And if on-ly fools are kind, Al-fie, then I

C             Em7            A7            Dm7             Em7            Am7
guess it is wise to be cruel, And if life be-longs on-ly to the strong, Al-fie, what

Dm7              Cdim             Bm7              Eb6            Am7
will you lend on an old gold-en rule? As sure as I be-lieve there's a heav-en a-
Bm7 Am7 Em Am7 Bm7

bove, Al-fie,
I know there's something much more, Something e-

Dm G7 C Dm7

now believers can believe in, I believe in love, Al-fie,

Fm7-5 F7 Em7 Am7 Fm7-5 F7 Em7 Am7

Without true love we just exist, Al-fie, Until you find the love you've missed you're nothing,

D7 Dm7 Cdim C G7

Al-fie, When you walk let your heart lead the way and you'll find love any day,

C7 Dm7 C

Al-fie,
ANYONE WHO HAD A HEART

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Very Slowly

Any-one who ev-er loved could look at me and know that I this time it's good-

Any-one who ev-er dreamed could look at me and know I dream of you, dear.

Any-one who ev-er loved could look at me and know I dream of you, dear.

Knowing I love you so.

Any-one who had a heart would take me in his arms and love me too. You couldn't really have a heart and hurt me like you hurt me and be so un-true.

What am I to do? true.
THE APRIL FOOLS

Moderately Slow

Bb maj9  Bb  Eb

In an April dream, once you came to me, When you smiled I

looked into your eyes and I knew I'd be loving you and then you touched my hand.

and I learned sweet April dreams can come true. Are we just April

fools who can't see all the danger around us? If we're just April fools I don't

care. True love has found us now. We'll find our way somehow.

No need to be afraid. True love has found us now.

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AS LONG AS THERE'S AN APPLE TREE

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato

G6 F6 G6 F6

1. As long as there's an apple tree there'll be apple pie,
   And what is meant to be will be.

2. As long as there's an apple tree there'll be apple pie,
   Who teaches birds how to fly?

3. As long as there's an apple tree there'll be apple pie,
   As long as there's a you and me,

G6 F6 Am Gm7

And what is meant to be will be.____

Here in this world where so few things endure,

Am7 C7 Gm7 C7 Am7 D Gm7

...love around you.

How many times have you looked at a rose?

There still are things that are constant and sure.

D Coda D Coda

...love that's faithful and true there.

Can you explain how it blooms and it grows?

Who teaches babies to cry?

Gm7 C7 Am7 D Am Gm7 Em7

...like I know I love you.

Who teaches birds how to fly?

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BLUE ON BLUE

(For Organ: Registration No. 2)

Lyric by HAL DAVID
Music by BURT BACHARACH

1. I walk along the street we used to walk. Two lovers pass run to your side and as they're passing by, open arms.

I could die 'cause you're not here with me. Now the trees are bare, there's sadness in the air and vision disappears and I'm as blue as I can be. Blue on blue, heartache on heartache,

Blue on blue now that we are through. Blue on blue, heartache on heartache and I find I can't get over losing you.

2. Night after night after losing you.
Main Title From Charles K. Feldman's "CASINO ROYALE" A Columbia Pictures Release

CASINO ROYALE

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately

C

D7

Em7

Am

Beware, beware,
There's danger in the air!

Dm7

G

C

Have no fear, Bond is here.
They'll never get the

F

G7

C

jewels. Bond is here, have no fear. There goes a spy,

D7

Em7

Am

Dm7

G

There's evil in his eye!
Have no fear, Bond is

C

F

Bb

F

Bb

here.
The formula is safe with old Double O Seven.

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International Copyright Secured Made in U.S.A. All Rights Reserved
He's got a red-head in his arms. Though he's a lover, when you are in trouble have no fear.

Look who's here: James Bond.

They've got us on the run with guns and knives,

We're fighting for our lives. Have no fear, Bond is here.

He's gonna save the world. Bond is here, have no fear.
COME TOUCH THE SUN

(For Organ: Registration No. 3)

Moderato (not too fast and smoothly)

Music by BURT BACHARACH

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CHRISTMAS DAY

Lyric by HAL DAVID
Music by BURT BACHARACH

(For Organ: Registration No. 3)

Moderately Slow

Am  Bb  Am7  Dm7
Christ - mas Day is here and so are we,
Christ - mas Day is all that it should be,
Christ - mas Day is real - ly in your heart,
Time for Lights and You don't

To Coda

Cm7  F9  Cm7  F7+
chil - dren and presents and Christmas tree hap - pi - ness.
car - ols and hol - ly and all kinds of love to give
have to save up all your love to give

Bb  Eb  Bb
Christmas bells, ring - ing out good will to men, and Peace On Earth.

Eb
Ev - 'ry - thing they taught you when you were a child, the things a Child once taught the world. If

Cm  Cm7  Cm6  Ab7
Coda

Once a year, Learn to give, try to live, each day like Christmas Day.
DO YOU KNOW THE WAY TO SAN JOSE

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato – Rhythmically

F Bb6 F C7sus

Do you know the way to San-Jose? I've been a-way so long. I-- may go

C7 F Bb6 F C7sus

wrong and lose my way, Do you know the place where I-- can stay. I was born and raised in San-Jose. I'm going back to find some peace of

C7 Am7 Dm Am7 Dm Am

mind in San-Jose, L. A. is a great big free-way. Put a hundred down and buy a car.

Am7 C Gm7 C

mind in San-Jose, Fame and fortune is a magnet. It can pull you far away from home.

Fm7-5 Gm7 C Gm7 C

In a week, maybe two, they'll make you a star. Weeks turn into years, How quick they pass.

amet

and all the stars, that never were parking cars and pumping gas.

C Gm7 C

and there you are without a friend. You pack your car and ride away

F Bb6 F

I've got lots of friends in San-Jose, Do you know the way to San-Jose?

Can't wait to get back to San-Jose.
DON'T MAKE ME OVER

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Slow Rock

F  Am  Em  Bb
Don't make me
Don't make me
Don't make me
Don't make me
Now that I'd
don't make it with-
out you.

C6  C7  F  Am  Em
Don't make me
Don't make me
Don't make me
Don't make me
Now that you
I wouldn't

Bb  C6  C7  F  Dm
know how I a-
dore you.

Bb  C6  C7  F  G7
Just take me in
side your arms.

F  Am  Bb
I'm beggin' you,

C7  F  Am  Bb
wrong or right,
I'm beggin' you.

F  Dm  F
Now that you've
got me at your
command.
I SAY A LITTLE PRAYER

(For Organ: Registration No. 3)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato

Am7    Dm7

The moment I run for the wake up,
bus, dear;
Be-f ore I put on my make-up,
While rid ing I think of us, dear.

B7

I say a lit- t le prayer for you.
I say a lit- t le prayer for you.

E    Am7

While comb-ing my At work I just

Dm   G G(sus) C

hair now take time And won-d ring what
dress to wear now, all thru my
cof fee break time, I say a lit- t le prayer for you.
I say a lit- t le prayer for you.

G G(sus) C

Em7

For-ever, for-ever you'll stay in my heart. And I will love you for-

C Bb C

Em7

Bb C

F G

F G

Em7

ev- er and ev- er. We nev- er will part, Oh, how I'll love you! To-
gether, to-geth er, that's
to live without you would only mean heart-break for me.

My darling, believe me, for me there is no one

but you. Please love me too. I'm in love with you.

Answer my prayer. Say you love me too.
From The Broadway Musical "PROMISES, PROMISES"

I'LL NEVER FALL IN LOVE AGAIN

Lyric by HAL DAVID
Music by BURT BACHARACH

(For Organ: Registration No. 1)

Moderately Bright

What do you get when you fall in love,—a girl with a pin to burst your bubble,

That's what you get for all your trouble, I'll never fall in love again.

I'll never fall in love again.

What do you get when you kiss a girl,—you get enough germs to catch pneumonia,

After you do, she'll never phone you, I'll never fall in love again.
I'll never fall in love again,

Don't tell me what it's all about, 'Cause I've been there and I'm glad I'm out;

Out of those chains, those chains that bind you, That is why I'm here to remind you.

What do you get when you fall in love? You only get lies and pain and sorrow,

So for at least until tomorrow, I'll never fall in love again.
From The Broadway Musical "PROMISES, PROMISES"

(For Organ: Registration No. 3)

IT'S OUR LITTLE SECRET

Lyric by HAL DAVID
Music by BURT BACHARACH

Very Slowly
C7sus  F  C7sus  F  Ab

It's our little secret, little secret, little secret.
I'm gonna I'll even

Gm  Ab  Gm
buy me a hat sheep
stop counting and keep our secret under that.
don't talk when I sleep.

F

We've got a little plot that we can tell
There isn't any one that we can trust
just one another.

Bbmaj7

That's why we'll never tell a soul what it's all about.

Bb6  Bb  Abmaj7  Gm7  C7

They'll never get a chance to find out.
There'll be questions.

Ab  Am7  D7  Gm7  Cmaj7

C7  Cm9  Cm6  Bm7  E7  Am7

ions, I won't answer. There'll be
D6  D7  Gm7  Cmaj7  C7  Am7

gos-
sip.  Let  them  gos-
sip.  We  don't  care.

C7sus  F

Just  put  your  trust  in  me.  It's  our  lit-tle  se-
cret.  And  I'll

C7sus  Am7  D7  Gm7  C7sus  C7

keep  it  locked  in-
side  me,  'cause  it's
Yes,  it's
no-one  el-se's
no-one  el-se's
bus'-ness  but  our
bus'-ness  but  our
own  an-
y-

F  F

how.

how.

Our  lit-tle  se-
cret.  Oh,  yes,  it's  yours  and  mine.

F  Bb6  F  Bb

our  lit-tle  se-
cret,  for  now  and  all  the  time.  We'll  stick  to-
gether,  'cause  we've  got  a

C7  F  Bb  F

lit-tle  se-
cret

now.
I'M A BETTER MAN
(For Having Loved You)
Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately Slow

F

If I could catch a star before it
now at last I face the future
un-a-fraid
With you here be my side. How

Am7

ribbons all around, and then I'd
fast the shadows fade and there is
offer it to you,
A 'cause

Dm7

I have some-thing won-der-ful to
live for.

Bbmaj7

to-ken of my love and deep de-
vo-tion.
The world's a better place

Gm7

Gbmaj7

with you to turn to.
I'm a better man

Gm7

C9

for hav-ing loved you.
And

F

Am7

Dm7

F

Am7

as I am to-day
that's how I'll al-ways stay

Dm7

Fmaj7

Bbmaj7

Fmaj7

a bet-ter

man for hav-ing loved you,
a bet-ter

man for hav-ing loved you.
THE LOOK OF LOVE

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

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From The Broadway Musical "PROMISES, PROMISES"

KNOWING WHEN TO LEAVE

(For Organ: Registration No. 4)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately, with expression

\[ \text{C} \] \quad \text{D7} \quad \text{Bm7} \quad \text{Dm7} \quad \text{C} \quad \text{Cmaj7} \]

Go while the going is good, knowing when to leave may be the smart-est thing that any-one can learn.
Fly while you still have your wings, letting you reach the point of no return.

so I keep hop-ing

heart
seems,
I still have my smart.
dreams.

\[ \text{F} \quad \text{Cmaj7} \quad \text{Ebmaj7} \]

I'm afraid my Fool-ish as it

night after night, and I 'cause if he's wrong, there are

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no one can tell where their wishes and hopes will lead, Somehow I feel there is
eyes on the door, never let it get out of sight, Just be prepared when the

happiness just waiting there for me. When someone

time has come for you to run a way.

Sail when the wind starts to blow,

But like a fool I don't know when

to leave.
THE MAN WHO SHOT LIBERTY VALANCE

(For Organ: Registration No. 4)

Moderato

When Liberty Valance rode to town, the women folk would hide,
When Liberty Valance walked around the men would need to tame a step aside;

Point of a gun was the only law that Liberty understood,
When it came to shootin', straight and fast he was mighty good.

Many a man would face his gun and many a man would fall,
The man who shot Liberty Valance,

He shot Liberty Valance, He was the bravest of them all.

Lyric by HAL DAVID
Music by BURT BACHARACH
A MESSAGE TO MICHAEL
(Also Known As "A Message To Martha")
Lyric by HAL DAVID
Music by BURT BACHARACH

(Moderately Slow)

Spread your wings for New Orleans,
It's a year since he was here,

Spread your wings for New Orleans,
Blue bird,

Fly away and take a message to Michael,
Fly away and take a message to Michael,
Fly away and take a message to Michael,

He sings each night in some cafe,
In his search to find wealth and fame,
When you miss him more each day,

As his train pulled out down the track,
I hear Michael has promised he'd
Rich or poor, I will

I hear Michael has promised he'd
Rich or poor, I will

Oh, tell him how my heart just
breaks in two since he journeyed far,
And even though his dream of fame fell through,
To me he will always be a star.

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From The Paramount Picture "PROMISE HER ANYTHING"

PROMISE HER ANYTHING

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately

Dm7
She doesn't really want things that you can never get,

Em7

Dm7
Still ev'ry now and then maybe she'll complain a bit because she feels upset.

Fmaj7
She only wants you to tell her that you love her.

Fm7

Bb6
So, if she wants you to

Bb7

Ebmaj7

Eb
Dm7
G7
Em7

turn winter into spring, Promise Her Anything she's dreaming of.

A7

Dm7
Promise her anything, she will be happy if she only gets your
Oh, you can promise her the moon when the sun is bright, promise her the sun when you're out at night.

And you'll discover soon she doesn't want the moon, just love will do.

But don't you ever let her get away from you.
From The Broadway Musical "PROMISES, PROMISES"

PROMISES, PROMISES

(For Organ: Registration No. 3)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately

G A7 F#m7 C D7 Bm7

Prom-is-es, Prom-is-es, Prom-is-es, Prom-is-es, Prom-is-es, Prom-is-es, Prom-is-es, Prom-is-es, Prom-is-es, Prom-is-es, Prom-is-es, now! I don't know how I got the I knew that what was nerve to walk can be out, right.

Am7 Am7 Gmaj7

tend I got the what was nerve can be right.

Cmaj7 Fmaj7 Cmaj7 Fmaj7 Bb

If I shout, re - mem - ber I'll sleep now, I feel free. No more lies. Now I can

Cmaj7 Bb7 Am7

look at my self and be proud, part,

D7 Gmaj7 G6 Cmaj7

laughing out I found my

Oh, heart.
Promises, their kind of promises can just destroy your life.

Oh,

Promises, those kind of promises take all the joy from life!

Oh,

Promises, promises, my kind of promises can lead to

joy and hope and love,

Yes,
ODDS AND ENDS
(OF A Beautiful Love Affair)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato (not too fast)
Cm7 Fm Eb Bb7sus Ebmaj9 Cm7

Your pillow wasn't slept upon, your closet was empty too. All of your way, were you a-

Fm Eb Bb Cm Gm

shirts and ties were gone. There wasn't a trace of you. How could you go and Gone are the dreams that

clothes and things were fraud that I would cry? My tears might have made you stay.

Ahm Gm Ahm Ebmaj7

leave so completely? Nothing was left of all the memories that we used to share.

kept us together. Nothing is left to show that we were once so happy there.

C7 tacet Fm7 Bb6 Bb7 Fm7

Just an empty tube of toothpaste and a half-filled cup of coffee,

Gm Cm Bbm7 Eb Cm7

odds and ends of a beautiful love affair. At least you

C C+ C F7 Bb7sus Eb Cm7 Eb

Odds and ends of a beautiful love affair.
RAINDROPS KEEP FALLIN' ON MY HEAD

(For Organ: Registration No. 4)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderate
F

1. Rain-drops keep fallin' on my head. And just like the guy whose feet are too big for his
   sun. And I said I didn't like the way he got things soon be turnin'
   head. But that doesn't mean my eyes will bed.

2. Did me some talkin' to the red. Nothin' seems to bed. Nothing seems to
   me. Sleepin' on the fit. These These
   job. These
   rain-drops are fallin' on my head. They keep fallin' into the
   rain-drops are fallin' on my head. They keep fallin',
   me. 'Cause I'm never gonna stop the rain by complainin',
   I'm never gonna stop the

3. Rain-drops keep fallin' on my head. And just like the guy whose feet are too big for his
   sun. And I said I didn't like the way he got things soon be turnin'

Am7 D7 Am7 D7 Gm7

So I just But there's one Because I'm free. Nothin's worryin' me.

C7(sus) C7 C7(sus) C7 F Fmaj7 Gm7 C7(sus)

thing I know. The blues they send to meet me won't defeat me. It

F Fmaj7 F7 Bb C7 Am

won't be long till happiness steps up to greet me.

D.C. at Fine

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THIS GUY'S IN LOVE WITH YOU

(For Organ: Registration No. 7)

Moderato

You see this guy, this girl's in love with you. Yes, I'm in love.
I've heard some talk. They say you think I'm fine. This girl's in love.

Bb A7 Dm To Coda Cm F7
Who looks at you the way I do? When you smile, I can tell we
And what I'd do to make you mine.

Bb Bbm Am7 Dm Gm7 C11 C7 D.C. al Coda
know each other very well. How can I show you I'm glad I got to know you, 'Cause

Coda Cm7 F7 Bb Bbm Am7 Dm
Tell me now, Is it so? Don't let me be the last to know. My hands are shaking. Don't

Gm7 C11 C7 F Bb F Bb
let my heart keep breaking! 'Cause I need your love. I want your love.

F Dm Dm7 G7 C C7 F D.C. and fade
Say you're in love, and you'll be my love with this girl, guy. If not, I'll just die.
(They Long To Be) CLOSE TO YOU

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately Slow

Bbmaj7 A7sus A7 Am7 Dm7

Why do birds suddenly appear every time you are near?

Bbmaj7 Fmaj7 tacet Fmaj7

Just like me they long to be close to you. Why do close to you.

F6 Fmaj7 Bb Am

On the day that you were born the angels got together and decided to create a dream come true. So, they sprinkled moon dust in your hair of gold and starlight in your eyes of blue.

Am7 D9 D7 Bb Bbmaj7 Bb6 C

That is why all the boys in town follow you all around.

Bbmaj7 A7sus A7 Am7 Dm7

Just like me they long to be close to you. (Repeat and fade)
Trains and boats and planes are passing by, they mean a trip to Paris or Rome.
We were so in love and high above we had a star to wish upon, I wish,
Trains and boats and planes took you away but every time I see them I pray,
to someone else but not for me, The trains and boats and planes took you away,
and dreams come true but not for me, The trains and boats and planes took you away,
and if my prayer can cross the sea, The trains and boats and planes will bring you back.

Fine

Am Am7 D7 Am Am7
home to me, You are from another part of the world, You

D7 Am Am7 D7 Am
had to go back a while and then You said you soon would return again.

D7 F G G9
I'm waiting here like I promised to, I'm waiting here but where are you?
WALK ON BY

(For Organ: Registration No. 2)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately
Em7
A
Em7
A

If you see me walk-in' down the street
And I start to cry each time we meet,
I just can't get over losin'
brok-en and blue,
Walk on by,

Dm7
Em7
Dm7
Em7
Am

walk on by. Make be-lieve that's all that I have left,
Fool-ish pride,
you don't see the tears,
let me grieve in private,
'Cause each time I see you, I break down and
give me when you said good-

Em7
F
G
C

let me hide the tears and the sadness you gave me when you said good-

F
C
F
C
F

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

C
F

D.C. al Coda

C
F

Don't stop, Walk on by. Don't stop, Walk on by.
WANTING THINGS

Moderately, with expression

Tell me how long must I keep wanting things, when I have "do not touch." makeup their way, side of me. And they find I'm weak and I can see.

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WHAT THE WORLD NEEDS NOW IS LOVE

(For Organ: Registration No. 4)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato

Bm7
Em7
Bm7
Em7

What the world needs now is love, sweet love.

C
D6
D9
Bm7

It's the only thing that there's just too little of. What the world needs

Em7
Bm7
Em7
C

now is love, sweet love. No, not just for some, but for

B7
Em7

ev'ry-one. Lord, we don't need another mountain.

Dm7
G
C

There are mountains and hillsides enough to climb. There are
oceans and rivers enough to cross, enough to last
till the end of time.
What the world needs now is love, sweet love.
No, not just for some, but for everyone.
No, not just for some, oh, but just for everyone.
WHERE CAN YOU TAKE A GIRL?

Moderato not too slow

1. Where can you, if you're a man, take a girl, if she's a girl
   that you can't, can't ever take home for a little drink,
   can't, can't ever take home on your one night out,
   can't, can't ever take home for a little whirl,
   a lone can do?
   and not a mouse?
   she starts to shout?

   That is the reason why,
   Most married men play cards,
   Most married men just waltz,
   most married
   Most single
   Most single

2. To next strain

   men are true. Amen play house. We'd side from hotels
   like to play house like to make out too. All we need is
   men make out. We'd one place a small apartment, a truck or trailer
   one place for sixty minutes or forty minutes old or
   one
new, less.
Oh, there must be some place.
A baby carriage, a
kiddy car will we'll find happiness.
We aren't proud.
Where can you in fact we
take a girl that you just can't take home?
A side from roof tops
Where can you, if you are free, take a girl you'd like to see,
that you can't, can't ever take home?
What's there left to do
but to go home to our wives?
WHOEVER YOU ARE, I LOVE YOU

Lyric by HAL DAVID
Music by BURT BACHARACH

(For Organ: Registration No. 3)

Slowly with feeling

Sometimes your eyes look blue to me,
Sometimes I feel you're mine alone,
Although I know they're really green,
And yet I'm sure it's just not so.

I seem to see you differently;
I get this feeling on my own;
Changing as after I'm treated kindly,
Or treated meanly, I'm saying goodbye.

Moment to moment you're two different people,
Faithful and warm when I'm in your arms, and then,
Someone I know as the man I love, or the
When you leave, you're so untrue, I never knew,
But however you are, Deep down whatever you are,

Whoever you are, I love you.

Cm7
WISHIN' AND HOPIN'

(For Organ: Registration No. 5)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately Slow

C G F G C G F
Wish-in' and hop-in' and think-in' and pray-in', Plan-nin' and dream-in' each
night of his charms, his kiss-es will start,

G7 NC Em E E7
that won't get you into his arms, So if you're look-in' to find love
that won't get you into his heart. So if you're think-in' of how great
true love

Am Fm C G To Coda F G C F
share, All you got-ta do is hold him and kiss him and
is,
love him and show him that you care.

de C NC G C F C
Show him that you care just for him, Do the things he likes to do,

G Em C F C G7 D.C. al Coda
just for him 'cause You won't get him think-in' and a-pray-in', wish-in' and a-hop-in'. 'Cause

F G C G F G7 C F C
squeeze him and love him, Just do it and after you do, You will be his.
YOU'LL NEVER GET TO HEAVEN
(If You Break My Heart)

(For Organ: Registration No. 4)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato
Fmaj7
Bb
Eb7
Fmaj7

1. Moth-er told me
   al-ways to fol-low the
gold-en rule,
   And she said it's
   re-al-ly a sin to be
   mean and cruel,

2. I've been hear-ing
   ru-mors a-bout how you
   play a-roun';
   Though I don't be-
   be so aw-ful the
   an-gels would

3. I can hard-ly
   wait for the day when we
   say, "I do."
   It's a day I've
   break your prom-ise the
   an-gels will

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YOU'LL THINK OF SOMEONE

Moderately Slow

Bb

E♭

1. I could take up knitting
2. I could take up tennis
3. I could take up painting

to feel better, I'd
to relax me, A
to amuse me, A

make someone a hand-knit sweater,
game of doubles wouldn't tax me,
portrait picture might enthuse me,
but I just don't know
but I just don't know
but I just don't know

who that someone should be!
who my partner should be!
who my model should be!

if you can't think of anyone else, how about,

may be, someone like, for example, perhaps someone,

accel., cresc. poco a poco

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Oh, you'll think of someone! (Both) who likes you and the things you like to do, happy little things like (Fran) climbing hills and rowing boats. (Both) on a lake. Fun is something that is yours to take.

D.C. al Coda

sing to, (Duck) cling to! When you think about that someone, who it could be, how about me?
From The Broadway Musical "PROMISES, PROMISES"

A YOUNG PRETTY GIRL LIKE YOU

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato
C

Put my glasses on, on the top of your head,

Em Bm7

on the top of your head, You won't see a thing; and the

Dm7 G7 C

less you see the sooner you'll be smiling, laughing and happy. Oh, yes, the

Bb Em7 Am7

less you see the better you feel. The better you feel, the quicker you smile, and the
Dm7
quick-er you smile,
the sooner you'll be hap-py!

F
hap-py! And a young pre-tty girl like you,

Cmaj7
pre-tty as she can be, really should be hap-py,

C
hap-py,
Yes, a young, pre-tty girl like you, with

F

Dm7
G
NC
Cmaj7
all you've been through, really should be hap-py!