

# Dusty Springfield - V. Best of

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# I Only Want To Be With You

Words and Music by  
Ivor Raymond and Mike Hawker

Moderato.

The musical score is written for voice and piano. It begins with a tempo marking of 'Moderato.' and a key signature of one sharp (F#). The time signature is common time (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as 'f' and 'p'. The lyrics are written below the vocal line, with some words underlined. Chord symbols are provided below the piano part.

don't know what it is that makes me love you so... I on - ly know I nev - er wan - na  
doesn't matter where you go or what you do... I wan - na spend each moment of the

let you go... 'Cos you started somethin' Oh can't you see... that  
day with you... Oh look what has happened with just one kiss... I

ev - er since we met you've had a hold on me... It happens to be true.  
nev - er knew that I could be in love like this... It's cra - zy but it's true.

Chord symbols: G, Em, G, Em, C, D, Am7, D7, G, Em, Am, Bm, Am, C#dim.

I on-ly want to be with you. It on-ly want to be with you.

D7 D C D Am7 D7 G C D G C G

You stopped and smiled at me, — Asked if I'd care to dance. —

E<sub>b</sub> G C G

I fell in - to your op - en arms and I did - n't stand a chance.

D Bm7 Em7 A7

Now listen honey, I just wanna be beside you ev - ry - where. As long as we're to - gether honey

D7 G Em G

I don't care... 'Cos you start-ed somethin' Oh can't you see... that

Em C D Am7 D7

ev-er since we met you've had a hold on me... No mat-ter what you do,

G Em Am Bm Am C#dim.

To Coda I on-ly want to be with you.

D7 D C D Am7 D7 G C G

Coda. I said I on-ly want to be with you.

G C G Am7 D7 G C G rall.

# I Just Don't Know What To Do With Myself

Words by Hal David  
Music by Burt Bacharach

Medium slow

F# B F# B

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The piano part consists of a steady bass line in the left hand and a more active melody in the right hand. Chord diagrams for guitar are provided above the vocal line. The lyrics are: "1. I just don't know what to do with my - self. Don't know just what to do with my - self. I'm so used to do - ing".

F# B F# B

1. I just don't know what to do with my - self. Don't know  
(Verse 2 see block lyric)

B F# G#m G#m add<sup>9</sup>

just what to do with my - self. I'm so used to do - ing

G<sup>#</sup>m  
fr4

/F<sup>#</sup>

E<sup>maj</sup>7

E<sup>maj</sup>7(b<sup>5</sup>)

E<sup>maj</sup>7

eve - ry - thing with you,                      plan - ning                      eve - ry - thing for two.                      And

D<sup>#</sup>m  
fr6

G<sup>#</sup>m  
fr4

1. E  
N.C.

N.C.

2. E  
N.C.

now that we're through,                      2. I just don't                      I just don't

B  
N.C.




N.C.

F<sup>#</sup>

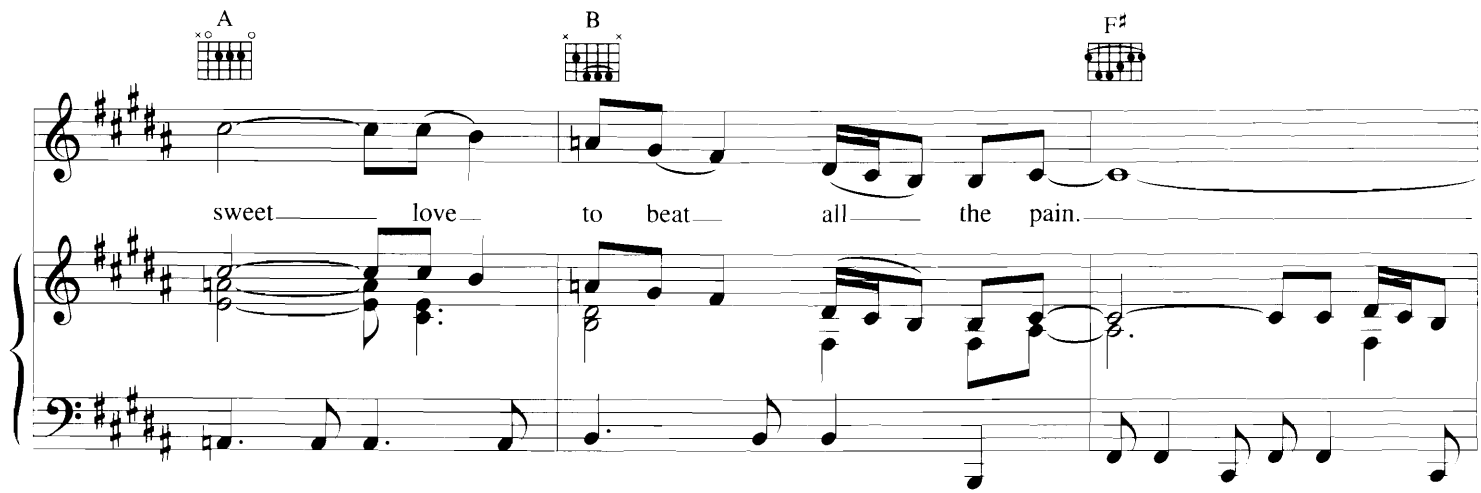
know what to do.                      Like a sum-mer rose

E  
N.C.

needs the sun and rain,                      I need your

A  B  F# 





sweet love to beat all the pain.



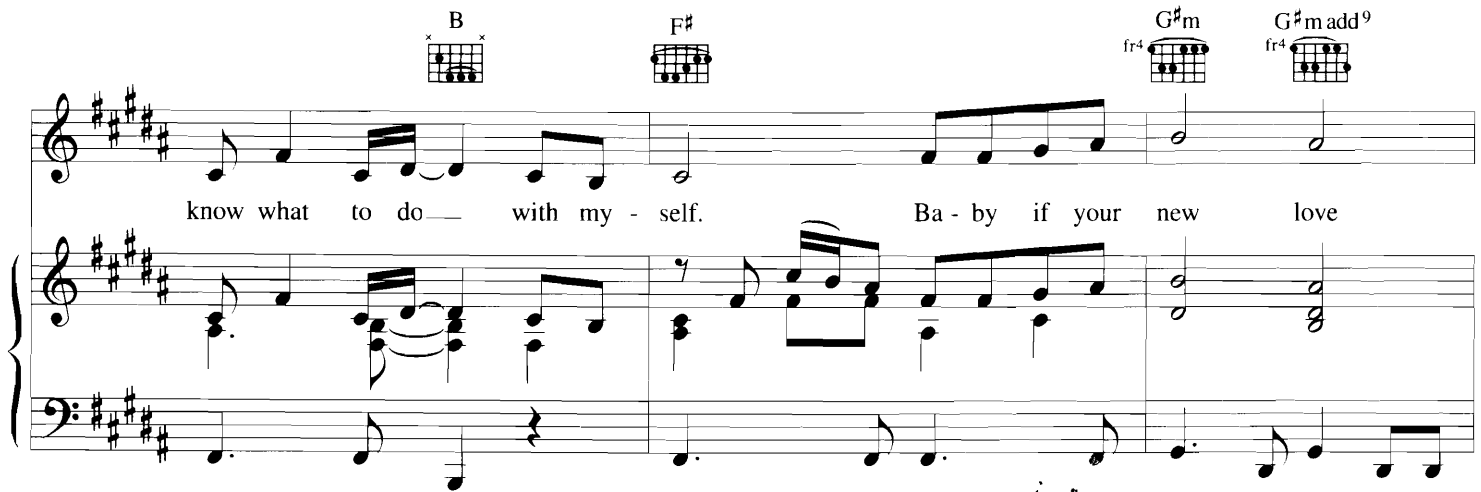
N.C.  B  F# 






I just don't know what to do with my - self, I just don't



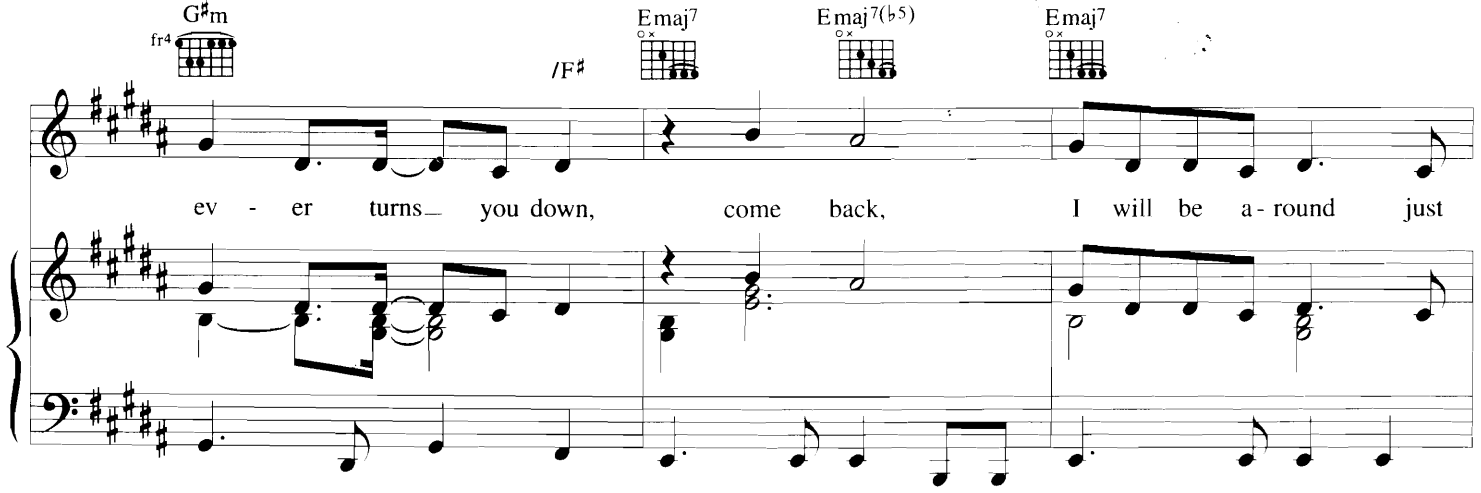
B  F#  G#m  G#m add9 

know what to do with my - self. Ba - by if your new love



G#m  /F#  Emaj7  Emaj7(b5)  Emaj7 

ev - er turns you down, come back, I will be a - round just



To Coda ⊕

Chord diagrams: D#m (fr6), G#m (fr4), E, B.

wait - ing for you. I don't know what else to do.

D.%. al Coda ⊕ Coda

Chord diagrams: E, B.

N.C. Like a sum-mer rose. I don't know what else to do. No.

Chord diagrams: G#m (fr4), B, G#m (fr4).

no, no, I don't know what else to do. I'll just go cra-zy for you.

*Vocal ad lib. to fade*

Verse 2:

I just don't now what to do with my time,  
 I'm so lonesome for you it's a crime.  
 Going to a movie only makes me sad,  
 Parties make me feel as bad.  
 When I'm not with you,  
 I just don't know what to do.



# Goin' Back

Words and Music by  
Carole King and Gerry Goffin

## Flowing

Aadd<sup>9</sup>



1. I think I'm go-in' back-  
2. I can re-call the time-

A<sup>7</sup>sus<sup>4</sup>



Dadd<sup>9</sup>/A



to the things I learned so well in my  
when I wasn't a - shamed to reach out to a

Aadd<sup>9</sup>



youth. I think I'm re-turn - ing to  
friend. And now I think I've

10

A<sup>7</sup>sus<sup>4</sup> fr<sup>2</sup> Dadd<sup>9</sup>/A

got those days when I was young enough to  
a lot more than a skip-ping rope to

13

Aadd<sup>9</sup> F#m

know the truth. Now there are no games to  
lend? Now there's more to do

16

C#m<sup>7</sup> fr<sup>4</sup>

to on - ly pass\_ the time. No more  
than watch my - self\_ or cry And ev' - ry

F#m



Aadd9



19



colour - ing\_ books, no Christ - mas bells to chime..  
day can be my ma - gical pa - ra - dise..



D/E



22



But think - ing young and grow - ing old - er is no -  
And I can play hide and seek with my -



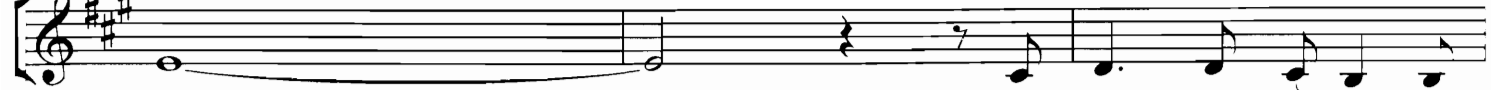
A



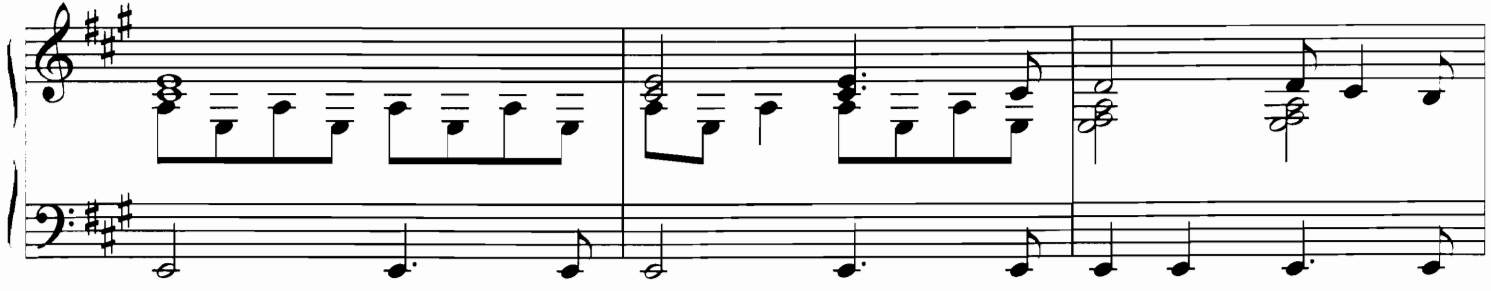
D/A



25



sin. And I can play\_ the  
fears. And live my days\_ in -



1.  
Aadd<sup>9</sup>



28

game of life to win.  
stead of count-ing my

2.



31

years.



34

Dsus/A

D/A

38

A

Fmaj<sup>7</sup>

Em<sup>7</sup>

Asus

A

F#m

41

C#m<sup>7</sup>

fr<sup>4x</sup>

44

F#m

Aadd<sup>9</sup>

47



50

A lit - tle bit of free - dom's all we

rall.



53

lack, so catch me if you

a tempo



rall.



56

can, I'm go-in' back.

# You Don't Have To Say You Love Me

Original Words by Vito Pallavicini  
 English Words by Simon Napier-Bell and Vicki Wickham  
 Music by Pino Donaggio

Moderately

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment with triplets. The tempo is marked 'Moderately'. The key signature is B-flat major (three flats). The score is divided into five systems, each with a vocal line and a piano accompaniment. The lyrics are: 'When I said I need - ed you You sad you would al - ways stay It was - n't me who changed but you and now you've gone a - way. Don't you see that now you've gone And I'm left here'. The piano accompaniment consists of a steady eighth-note triplet pattern in the left hand and a more melodic line in the right hand. Chord changes are indicated above the piano part: Bbm, Bbm7, Eb7, Ab, Db, Bbm, Gm7-5, G7-9, C7, Fm, Bbm, Bbm7, Eb7. The dynamic marking 'mp' is present in the first system.

Ab Db

on my own \_\_\_\_\_ That I have to

Bbm Gm7-5

fol low you and beg you to come

C7 F Dm

home. You don't have to say you love me

Gm C7 F Dm

just be close at hand, You don't have to stay for - ev - er

Gm7 C7 F Am

I will un - der - stand, Be - lieve me, be - lieve me I



*Dm* *Gm7*

can't help but love you — But be - lieve me I'll nev - er — tie you

*C* *Tacet*

down. Left a - lone with just a

*mp*

*Bbm* *Bbm7* *Eb7* *Ab*

mem - o - ry Life seems dead and quite un - real,

*Db* *Bbm* *C7* *C7-9* *C7+5*

— All that's left is lone - li - ness there's noth - ing left to

*Fm* *F* *Dm*

feel. You don't have to say you love me

Gm C7 F Dm

just be close at hand, You don't have to stay for - ev - er

Gm7 C9 F D

I will un - der - stand, Be - lieve me, be - lieve me.

G Em Am D7

You don't have to say you love me just be close at hand,

G Em Am7 D7 G Dm6

You don't have to stay for - ev - er I will un - der - stand Be - lieve me, be -

*poco cresc.*

G Dm6 G

lieve me, be - lieve me.

# I Close My Eyes And Count To Ten

Words and Music by  
Clive Westlake

Moderately

Am  Am7/G  Dm/F  Esus4 



It is - n't the way that you look, and it

Dm  Am 



is - n't the way that you talk. It is - n't the things that you

Dm  Am  Dm/F 



say or do, make me want you so. It is

Dm  E7  Am 



**Dm** **Am** **Dm**

no - thing to do with the wine, or the mu - sic that's flood - ing my  
 stran - gers a mo - ment a - go, with a few dreams, but no - thing to

**Am** **Dm/F** **Dm**

mind, and ne - ver be - fore have I been so sure you're the  
 show. The world was a place with a frown on its face, and to -

**Bm7b5** **E7** **slower**

some - one I dreamed I would find. It's the  
 - mor - row was just, 'I don't know.' But the

**a tempo** **A** **D** **E7** **A**

way you make me feel, the mo - ment I am close to you, it's a  
 way you make me feel, the mo - ment I am close to you, makes the

D

E7

C#7



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.

F#m

C#

D



pound-ing I feel in my heart, the hop - ing that we'll ne - ver  
 - mor - row, will you still be here? To - mor - row will come, but I

A

Bb

F

G



part, I can't be - lieve this is real - ly happen - ing  
 fear, that what is hap - pening to me is on - ly

A

Am

Am7/G



me. I close my eyes and count to ten.  
 dream.

F Dm E Am

and when I o - pen them you're still here. I close my eyes,

Am/G F Dm 1. E7sus4 E

and count a - gain, I can't be - lieve it, but you're still here. We were

2. E7sus4 Am Am/G

it, but you're still here, I close my eyes and count to ten,

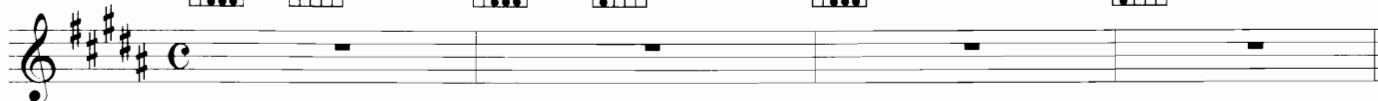
F Dm E7sus4 Am

and when I o - pen them you're still here.

# Wishin' And Hopin'

Words by Hal David  
Music by Burt Bacharach

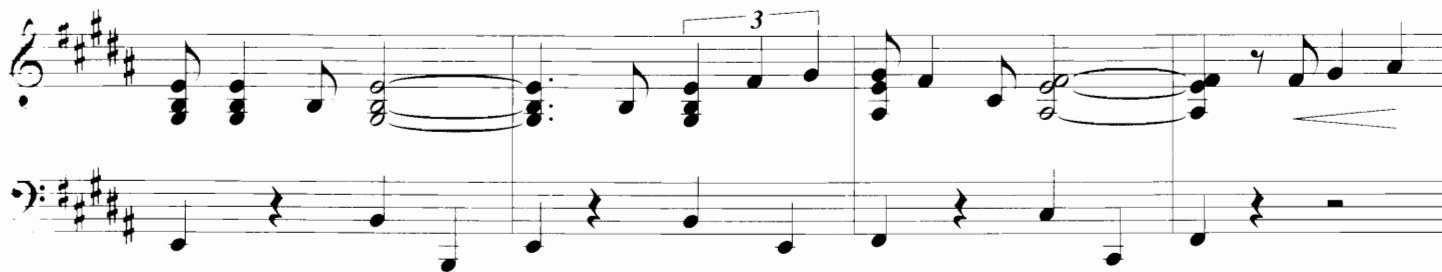
Moderately



Wish-in' and hop-in' and think-in' and pray-in', plan-nin' and dream-in' each



night of his charms: ——— that won't get you in - to his arms. ——— So if you're



D#m D# D#7 G#m

look- ing to find love you can share,

E7 B F# E F#

all you got- ta do— is hold him and kiss him, and love him and show him that you



B E B N.C. F#

care.— Show him that you care just for him,— do the things—

B F#







he likes to do,— wear your— hair— just for him— 'cos—



**D<sup>#</sup>m**  **F<sup>#</sup>7** 



you won't get him think-in' and a-pray-in',— wish-in' and a-hop-in'.— 'Cos



**B**  **F<sup>#</sup>**  **E**  **F<sup>#</sup>**  **B**  **F<sup>#</sup>** 



wish-in' and hop-in' and think-in' and pray-in', plan-nin' and dream-in' his



**E**  **F<sup>#</sup>7** 

kis - ses will start:— that won't get you in - to his heart.



**N.C.** **D<sup>#</sup>m**  **D<sup>#</sup>**  **D<sup>#</sup>7**  **G<sup>#</sup>m** 

— So if you're think-in' a-how great true love is,



E7 B F# E F#

all you got-ta do — is hold him and kiss him and squeeze him and love him, just

To Coda ⊕

B F# E F#6 F#7 B E B

do it and af-ter you do, you-will be his. You got-ta show him that you

D.%. al Coda

⊕ Coda

B E B E F#6 F#7 B Emaj7

his. You will be his.

molto rit.

B E F#6 F#7 B

You will be his.

# Little By Little

Words and Music by  
Buddy Kaye and Bea Verdi

Moderato (with a beat)




Lit - tle by lit - tle by

*mf*


lit - tle by lit - tle by lit - tle. You're


1. 2.

mess - in' up my life. tear - ing me a - part. Break - ing up my world by




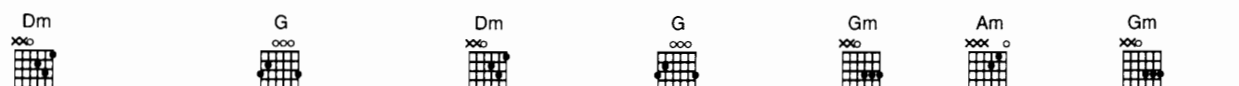
giv - ing up — my hea - rt oo - - oo. Lit - tle by lit - tle by







lit - tle by lit - tle I'm los - ing all my pride... it's real - ly get - ting bad.






Hurt - ing deep in - side is mak - - ing me go ma - - - d oo - - oo.





Lit - tle by lit - tle by lit - tle by lit - tle Lit - tle by lit - tle bit...



Fmaj7

Dm7

Cm7

F9

Bb



by bit. I'm go - ing cra - zy and you're caus - - ing it.



Am7

D7

Gmaj7

Em7

Bm7

E9

A7

to coda



Lit - tle by lit - tle bit by bit I should stop car - ing but my love won't quit.



Dm

C

F

C

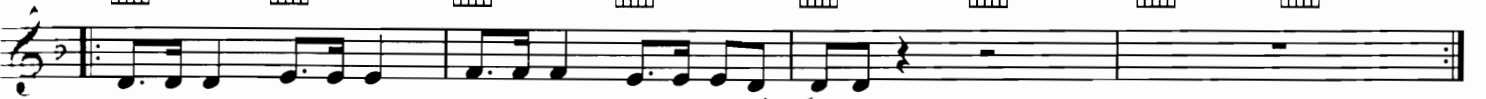
Dm

G

1.

Dm

G



Lit - tle by lit - tle by lit - tle by lit - tle by lit - tle.



2.



3

I don't know where to turn— don't know what to do.—



Walk - ing on thin ice and it seems— I'm fall - in' thru—

D. al coda



oo.— Lit - tle by lit - tle by lit - tle by lit - tle.

## Coda

Chords: Dm, G7, Dm, G7, Dm, G, Dm, G

Vocal line: I'm the queen of fools know the deck is stacked I'm on a los-ing streak but I'm gon - na get— you-

Vocal line: ba - - ck oo - - oo. Lit - tle by lit - tle by lit - tle by lit- tle.—

Chords: Gm, Am, Gm, Am, A, B $\flat$ , Gm, A7

Vocal line: Lit - tle by lit - tle by lit - tle by lit - tle.—

Vocal line: Lit - tle by lit - tle by lit - tle by lit - tle. Yeah, lit - tle by lit - tle.

repeat until fade

Chords: Dm, C, F, C, Dm, G, Dm, G

Vocal line: Lit - tle by lit - tle by lit - tle by lit - tle. Yeah, lit - tle by lit - tle.

Vocal line: Lit - tle by lit - tle by lit - tle by lit - tle. Yeah, lit - tle by lit - tle.

# In The Middle Of Nowhere

Words and Music by  
Buddy Kaye and Bea Verdi

Brightly, with spirit

A7

1. Where does our love lie? —  
2. Where did my heart land? —  
3. Where does our love lie? —

Dm

G

In The Mid-dle Of No-where

Will it soon pass me by? —  
Where are the dreams I planned? —  
How can you let it die? —

C

F

E7

In The Mid-dle Of No - where

Ba - by, won't you tell me —  
Lis - ten to me, ba - by —  
Are you gon - na leave me —

A7

Dm

G

What am I to do? —  
Lis - ten to my plea: —  
Leave my heart a - stray? —

I'm In The Mid-dle Of No - where

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams for guitar are provided above the vocal lines for the following chords: A7, Dm, G, C, F, and E7. The tempo/style marking is 'Brightly, with spirit'. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: '1. Where does our love lie? — 2. Where did my heart land? — 3. Where does our love lie? —', 'In The Mid-dle Of No-where', 'Will it soon pass me by? — Where are the dreams I planned? — How can you let it die? —', 'In The Mid-dle Of No - where', 'Ba - by, won't you tell me — Lis - ten to me, ba - by — Are you gon - na leave me —', and 'What am I to do? — Lis - ten to my plea: — Leave my heart a - stray? — I'm In The Mid-dle Of No - where'.



Get-tin' no-where with you.—  
And it's wor-ry - in' me.—  
Come and show me the way.—

O - ver and o - ver a - gain — You tell me you need

— my love; If what you say is true — Why can't we be to-geth-er?

O - ver and o-ver you tell me I'm all that you're think - ing of;—


Ba-by, you know — I love you, But I can't wait for - ev - er!

*D.C. and fade*

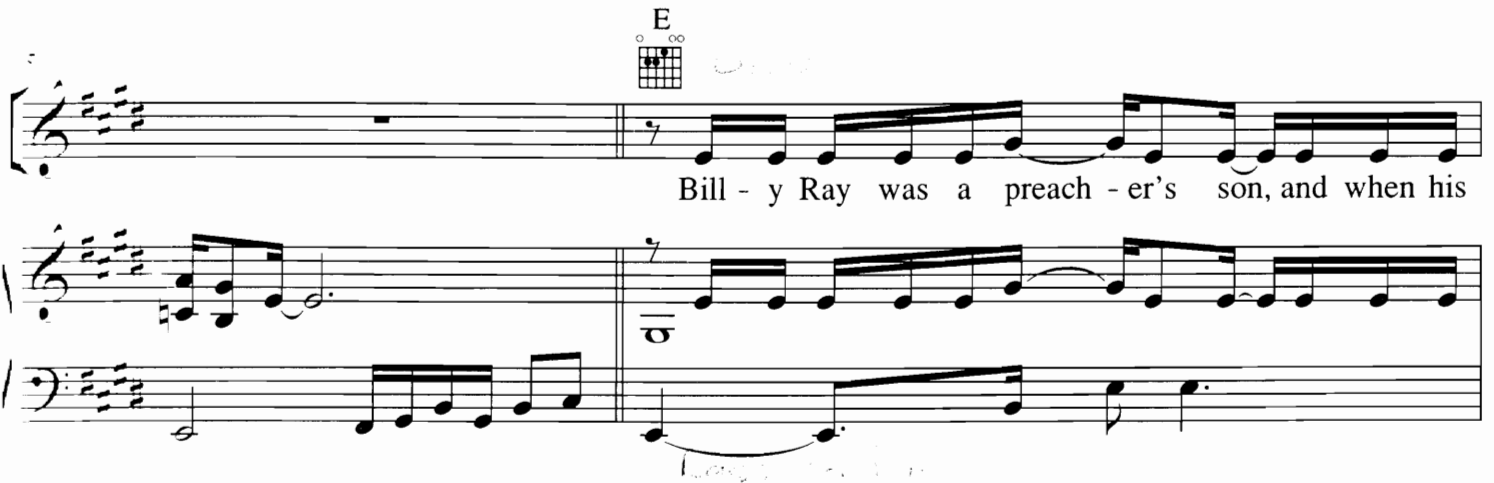
*D.S. to 3rd ending*

Chord diagrams: C, 1. B7, E7, 2. To next strain F#7, C#7, 3., B, B7, E7, A7, B7, E7.

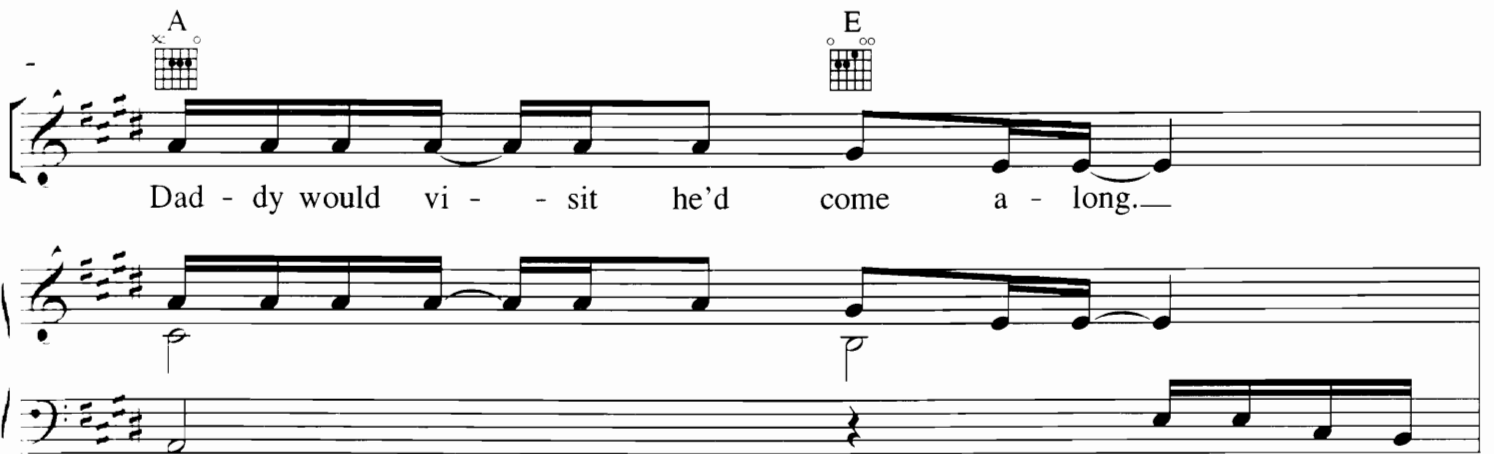
# Son Of A Preacher Man

Moderately 

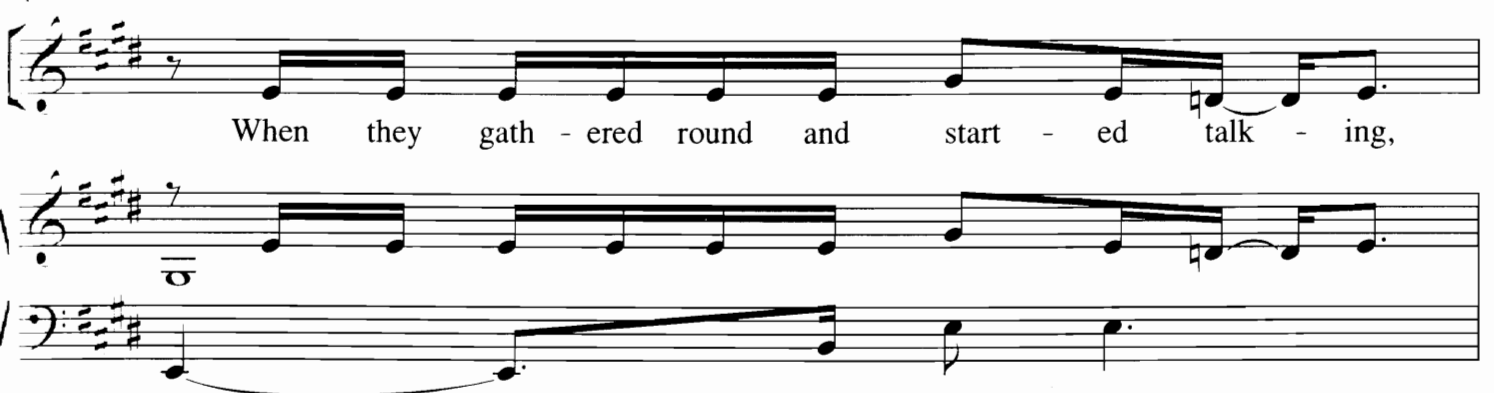
Words and Music by  
John David Hurley and Ronnie Stephen Wilkins

Bill - y Ray was a preach - er's son, and when his



Dad - dy would vi - - sit he'd come a - long. —






When they gath - ered round and start - ed talk - ing,

9  *Andante*



Cou-sin Bil-ly would take me walk-in', through the back-yard we'd go walk-in,

11

then he'd look in-to—my eyes,— Lord knows to my-sur-prise. The

13   

on-ly one who could e-ver reach me was the son of a preach-er man. The

15  

on-ly boy who could e-ver teach me was the son of a preach-er man, yes he

17

B  A  E 

was, he was,— oh, yes he was.



20

E 

Be - ing good is - n't al - ways ea - sy,




22

A  E 

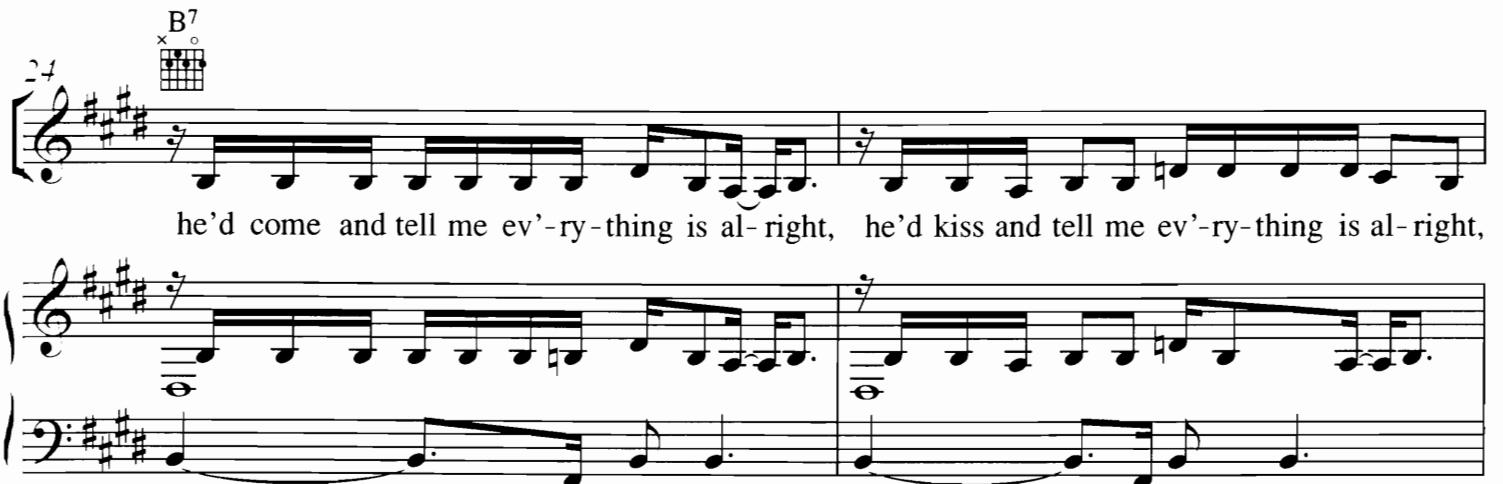
no mat - ter how hard I tried.— When he start - ed sweet talk - in' to me



24

B7 

he'd come and tell me ev'-ry-thing is al-right, he'd kiss and tell me ev'-ry-thing is al-right,



E

26

can I get a-way a-gain to-night. The on-ly one who could e-ver reach me

28

was the son of a preach-er man. The on-ly boy who could e-ver teach me

30

was the son of a preach-er man, yes he was, he was,—

32

oh yes he was. How will I—re-mem-ber

A

the look that was in his eyes.— Steal - ing kiss - es from me\_ on the sly,—

B

tak - in' time to make\_\_\_ time tell - in' me that he's all\_ mine,

E

E7(#5)

learn - in' from each o - ther's know - ing, look - in' to see how much we'd grown.— The

A

D

A

on - ly one who could e - ver reach me was the son of a preach - er man. The

43

D A

on-ly one who could e-ver teach me was the son of a preach-er man, yes he

45

E D7

was, he was, oh yes he was. The

47

A D A

on-ly one-who could e-ver reach me was the son of a preach-er man. The

49

D A

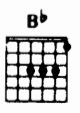
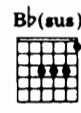
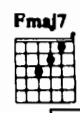
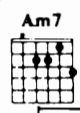
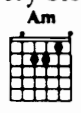
*repeat and fade*

on-ly boy-who could e-ver teach me was the son of a preach-er man. The

# Anyone Who Had A Heart

Words by Hal David  
Music by Burt Bacharach

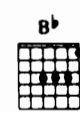
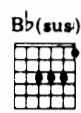
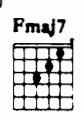
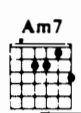
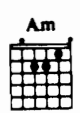
Very Slow



Musical notation for the first system, including treble and bass clefs, a 5/4 time signature, and triplet markings.

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

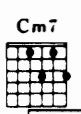
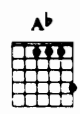
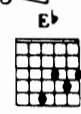
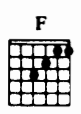
Piano accompaniment for the first system, featuring a melody in the right hand and bass line in the left hand, with triplet markings.



Musical notation for the second system, including treble and bass clefs, a 5/4 time signature, and triplet markings.

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

Piano accompaniment for the second system, featuring a melody in the right hand and bass line in the left hand, with triplet markings.



Musical notation for the third system, including treble and bass clefs, a 5/4 time signature, and triplet markings.

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

Piano accompaniment for the third system, featuring a melody in the right hand and bass line in the left hand, with triplet markings.



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

**Fmaj7** **B $\flat$  sus** **B $\flat$**  **A $\flat$ m** **A $\flat$ m7**

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

**Fmaj7** **B $\flat$  sus** **B $\flat$**  **F** **E $\flat$**

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

**A $\flat$**  **C $\flat$ m7**

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

**D $\flat$**  **E $\flat$**  **D $\flat$**  **E $\flat$**  **D $\flat$**  **E $\flat$**  **D $\flat$**  **E $\flat$**

take me — in his arms and — love me

**A<sup>b</sup>** **Cm7**

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

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

hurt me like you hurt me and be so un -

1. **A<sup>b</sup>** **C** 2. **A<sup>b</sup>** **F**

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

**A<sup>b</sup>** **F** **D<sup>b</sup> maj7** **Cm7** **D<sup>b</sup> maj7** **Cm7** **D<sup>b</sup>**

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

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

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

A<sup>b</sup>   F

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

*fade out*

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

take me in his arms, and always love me, Why won't

# How Can I Be Sure?

Words and Music by  
Eddie Brigati Jnr and Felix Cavaliere

Moderately

Fno<sup>3</sup>



E<sup>b</sup>/F



Fno<sup>3</sup>



How can I \_\_\_\_\_ be sure?

E<sup>b</sup>/F



F



E<sup>b</sup>/F



In a world \_\_\_\_\_ that's cons - tant - ly chang - ing. How can I \_\_\_\_\_ be

Fno<sup>3</sup>



E<sup>b</sup>/F



Fno<sup>3</sup>



sure \_\_\_\_\_ where I stand with you? \_\_\_\_\_ When - ev - er

11

Fm Fm(#7) Fm7 Fm6 Gm C

fr<sup>3</sup>

I, when - ev - er I am a - way from

14

Gm C7 Fm Fm(#7) Fm7 Fm6

fr<sup>3</sup>

you, I wan - na die, 'cos you know I wan - na

17

Gm C Gm C7 Am Dm Gm7 C7

fr<sup>3</sup>

stay with you. How do I know, may - be you're try - ing to

21

Am Dm Gm7 C7 A<sup>b</sup> Fm7

fr<sup>3</sup> fr<sup>4</sup>

use me, fly - ing too high, don't con - fuse me,

24  $B^b m^7$   $E^b 7$   $F n o^3$

touch me but don't take me down. When - ev - er

27  $F m$   $F m (\# 7)$   $F m^7$   $F m^6$   $G m$   $C$

I, when - ev - er I am a - way from

30  $G m$   $C^7$   $F m$   $F m (\# 7)$   $F m^7$   $F m^6$

you. my a - li - bi is tell - ing peo - ple I don't

33  $G m$   $C$   $G m$   $C^7$   $A m$   $D m$

care for you. May - be I'm just

36  $Gm^7$   $C^7$   $Am$   $Dm$   $Gm^7$   $C^7$   
 $fr^3$   $x^{\circ}$   $x^{\circ}$   $x^{\circ}$   $fr^3$   $x^{\circ}$

hang - ing a - round with my head up, up - side - down it's a

39  $A^b$   $Fm^7$   
 $fr^4$

pity oh yeah I can't seem to find some - bo - dy who is a

42

won - der - ful ba - by as you.

45  $E^b$   $F$   $E^b$   
 $fr^3$   $fr^3$   $fr^3$

How can I be sure? I real - ly, real - ly, real - ly



48

F  $\text{fr}^3 \text{E}^\flat$  F

wan - na know. ——— Real - ly real - ly wan - na know. ———

51

Fm Fm(#7) Fm7 Fm6 Gm7 C Gm7 C

55

Fm Fm(#7) Fm7 Fm6 Gm7 C

58

Gm7 C Am Dm Gm7 C Am Dm

How's the weath - er, wheth - er or not we're to - geth - er ——— to -

62  $Gm^7$   $C$   $A^b$   $Fm$   $B^bm^7$   $E^b$   $A^b$   $Fm$

fr<sup>3</sup> fr<sup>4</sup> fr<sup>3</sup> fr<sup>4</sup> fr<sup>3</sup> fr<sup>4</sup>

geth - er we'll see that much bet - ter, — I'll love you, I'll love you for ev - er, —

66  $B^bm^7$   $E^b$   $Fno^3$

fr<sup>3</sup> fr<sup>3</sup> fr<sup>3</sup>

you know where I can be found. —

69  $E^b$   $F$   $E^b$   $F$

fr<sup>3</sup> fr<sup>3</sup> fr<sup>3</sup> fr<sup>3</sup>

How can I — be sure? In a world — that's cons - tant - ly chang - ing.

**meno mosso**

73  $A^b$   $E^b/G$   $F$   $A^b$   $Gm$   $F$

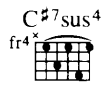
fr<sup>4</sup> fr<sup>3</sup> fr<sup>3</sup> fr<sup>4</sup> fr<sup>3</sup>

How can I — be sure I'll be sure with you.

# The Look Of Love

Words by Hal David  
Music by Burt Bacharach

Medium rock ballad



3° instrumental



1. The look \_\_\_\_\_ of love \_\_\_\_\_ is in \_\_\_\_\_ your eyes, \_\_\_\_\_

(Verse 2 see block lyric)

\_\_\_\_\_ the look \_\_\_\_\_ your heart \_\_\_\_\_ can't dis - guise. \_\_\_\_\_

\_\_\_\_\_ The look \_\_\_\_\_ of love \_\_\_\_\_

Chord diagrams:  $C\sharp 7$  (fr4),  $A6$ ,  $A\text{m}6$

is say - ing so — much more — than just

Chord diagrams:  $E\text{maj}7$ ,  $E7$ ,  $A\text{maj}7$

words could ev - er say, — and what my heart —

Chord diagrams:  $A6$ ,  $G\sharp 7\text{sus}4$  (fr4),  $G\sharp 7$  (fr4),  $C\sharp 7$  (fr4),  $F\sharp 7$

— has heard, — well it takes my breath — a - way. — I can hard -

*(Vocal in 3°)*

Chord diagrams:  $E$ ,  $F\sharp m7/B$

- ly wait to hold you, feel — my arms a-round you, how long — I have wait - ed.

E F#m7/B 1. 2.

wait-ed just to love you, now that I have found you. 2. You've got the

3. C#m7 F#9(b5)

Don't ev - er go, don't ev - er go.

F#m9 /B E6 Eadd9

I love you so.

*rit.*

Verse 2:  
 You've got the look of love, it's on your face,  
 A look that time can't erase.  
 Be mine tonight, let this be just the start  
 Of so many nights like this;  
 Let's take a lover's vow  
 And then seal it with a kiss.

I can hardly wait *etc.*

Verse 3: (Instrumental)

I can hardly wait *etc.*