

The Best of
Dionne Warwick

Twelve Great Songs Arranged For Piano, Voice And Guitar



The Best of
Dionne Warwick

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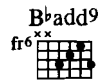
You'll Never Get To Heaven (If You Break My Heart) 54

Alfie

Music by Burt Bacharach
Lyric by Hal David

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Very slowly, rubato



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



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



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

Cm7 /F B^bdim Cm7/F

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

F13 F9(#5) B^badd9 Cm7/F

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

B^bmaj7 B^bmaj13 Dm7 G7 Cm9 Cm7

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

f *mf*

Dm7 Gm7 Cm7 /F B^bdim

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

mp

Am7 Db6/C Gm7/C

sure as I be - lieve there's a hea - ven a -

Am7 Gm7/C Am7

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

f *mp*

Db6/C Gm7/C Cm7/F F9 F13 F9

more. Some - thing ev - en non - be - liev - ers can be - lieve in.

p

Bbadd9 fr6 Cm7/F Em7(b5) Eb9

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

mf

Dm7



Gm7



Em7(b5)



Eb9



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

missed you're no - thing, Al - fie. When you walk let your heart

lead the way and you'll find love a - ny day,

Al - fie, Al - fie.

Dm7



Gm9



Gm7



Cmaj13(#11)



Cm7/F



rall.

L.H.

a tempo

Bbdim



Red.

Cm7/F



*

Bb7(b9)



Cm9



Cm7



Bb7(b9)



Bbmaj9



Bb



dim. poco a poco

Red.

Red.

Anyone Who Had A Heart

Words by Hal David
Music by Burt Bacharach

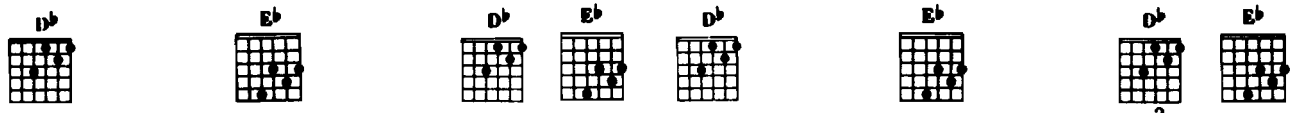
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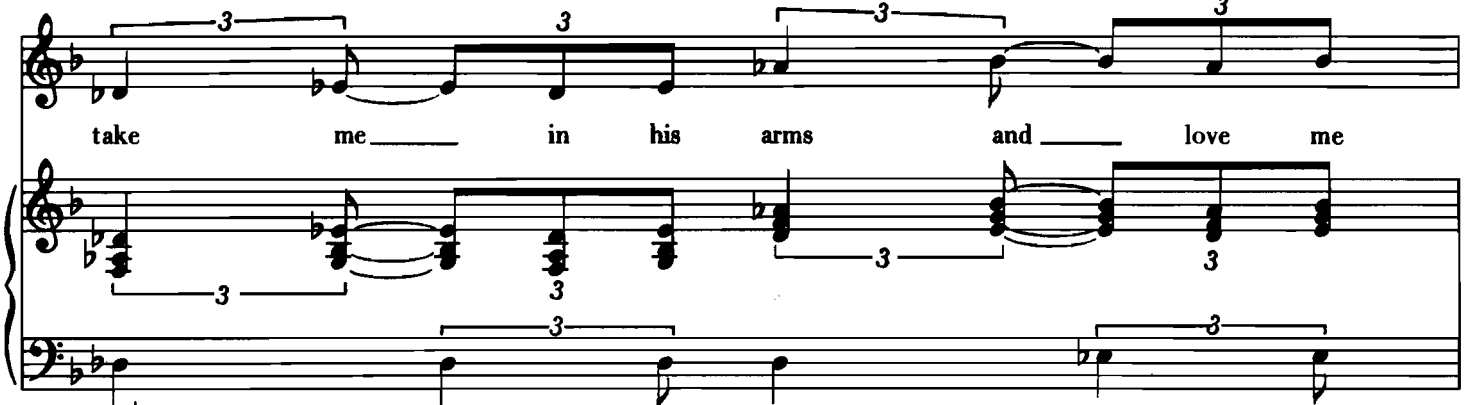
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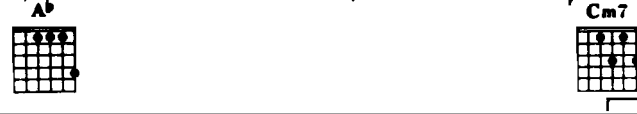
Very Slow

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a piano accompaniment with triplets, and guitar chord diagrams. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Very Slow'. The lyrics are: 'An-y-one who ev-er loved — could look at me — and know that I love you, An-y-one who ev-er dreamed — could look at me — and know I dream of you, — Know-ing I love you so. An - y - one who had a heart would'. The guitar chords are: Am, Am7, Fmaj7, Bb(sus), Bb, Am, Am7, Fmaj7, Bb(sus), Bb, F, Eb, Ab, Cm7.




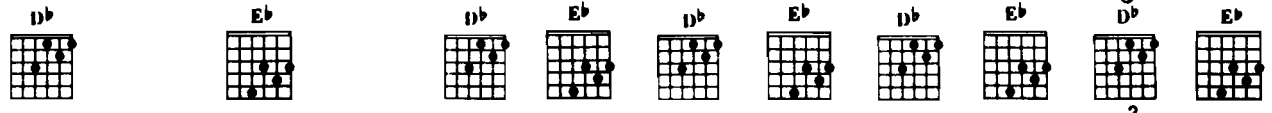
take me in his arms and love me






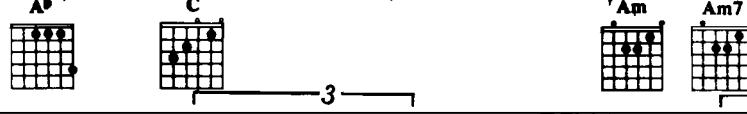
too. You could - n't real - ly have a heart and








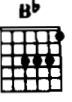
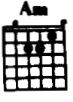
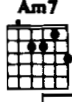
hurt me like you hurt me and be so un -







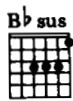
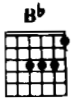
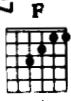

true. What am I to do? Ev-'ry time you go a - way, I al-ways say










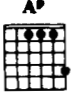
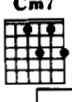
this time it's good-bye, dear. Lov-ing you the way I do, I take you back;











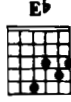
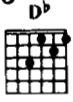
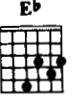

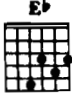

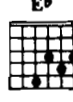
With-out you I'd die, dear. Know-ing I love you







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



take me in his arms and love me



A^b **Cm7**

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

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

hurt me like you hurt me and be so un -

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

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

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

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

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

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

fade out

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

Do You Know The Way To San Jose

Words by Hal David
Music by Burt Bacharach

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Moderato

First system of piano introduction. Treble clef, C major. Bass clef has four accented eighth notes with *sfz* dynamic, followed by a half note with *mf* dynamic, and a final half note with *mp* dynamic.

Second system of piano introduction. Treble clef, C major. Bass clef has four accented eighth notes with *sfz* dynamic, followed by a half note with *mf* dynamic, and a final half note with *mp* dynamic. Chord diagrams for C, F6, and C are shown below the bass line.

Vocal line, first system. Lyrics: "1. Do you know the way to San— Jo - se? I've been a - way so". Includes the instruction "(Verse 2 see block lyric)".

First system of piano accompaniment for the vocal line. Treble clef has chords with *mp* dynamic. Bass clef has eighth notes. Chord diagrams for G7sus4, G7, and C are shown below the bass line.

Second system of vocal line and piano accompaniment. Vocal line lyrics: "long, I— may go wrong and lose— my way. Do you know the". Piano accompaniment includes a right-hand (R.H.) melodic line in the treble clef and a bass line in the bass clef.

F6 C G7sus4

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

G7 Em7 Am7

mind in San— Jo - se. L. A. is a great— big free - way.

Em7 Am7 Em

Put a hun - dred down— and buy— a car.—

C#m7(b5) fr4 Dm7/C G/B

In a week, may - be two, they'll make— you a star.

Dm7



G



Weeks turn in - to years, how quick— they pass, — and all the stars—

— that ne - ver were — are park - ing cars — and pump - ing gas. —

1. | 2.

C



I've got lots of



F6



C

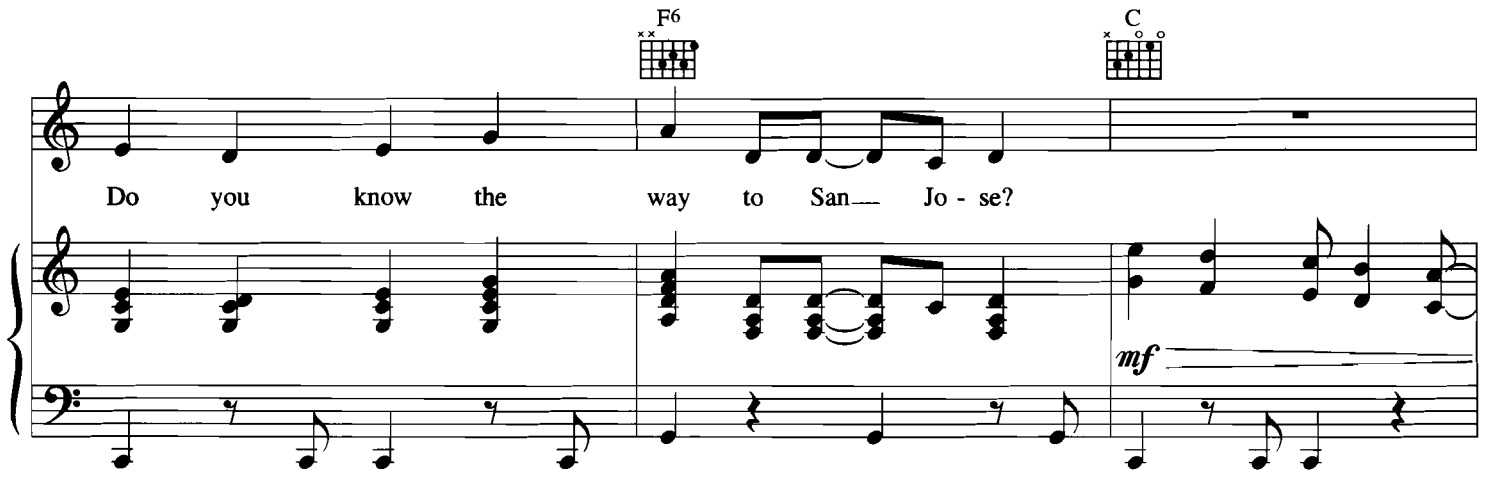


friends in San — Jo - se.

F6  C 

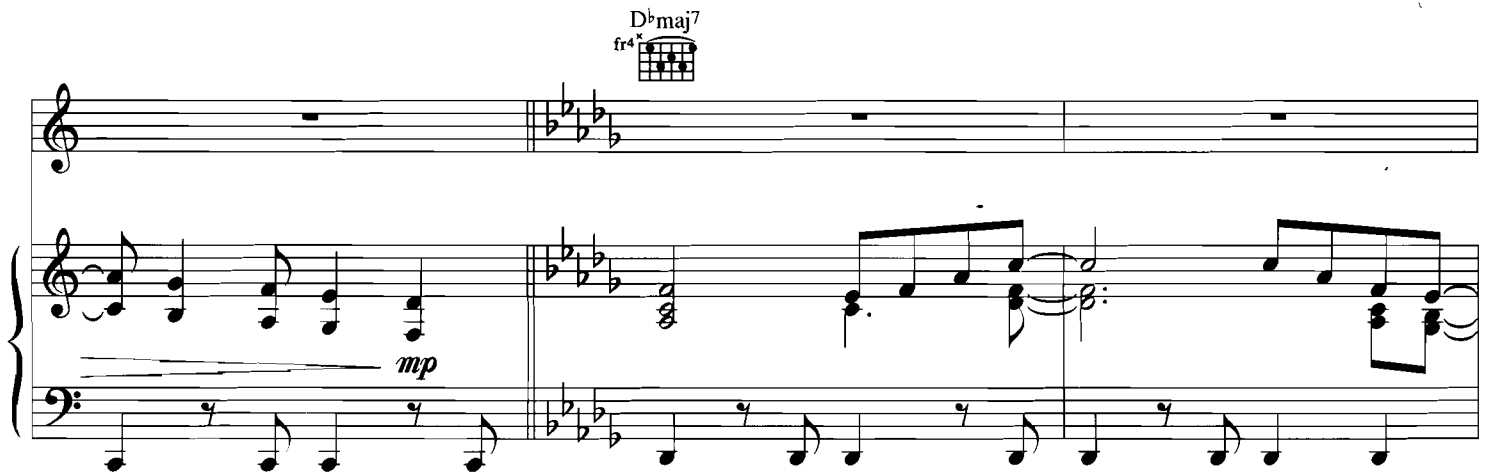
Do you know the way to San— Jo - se?




mf

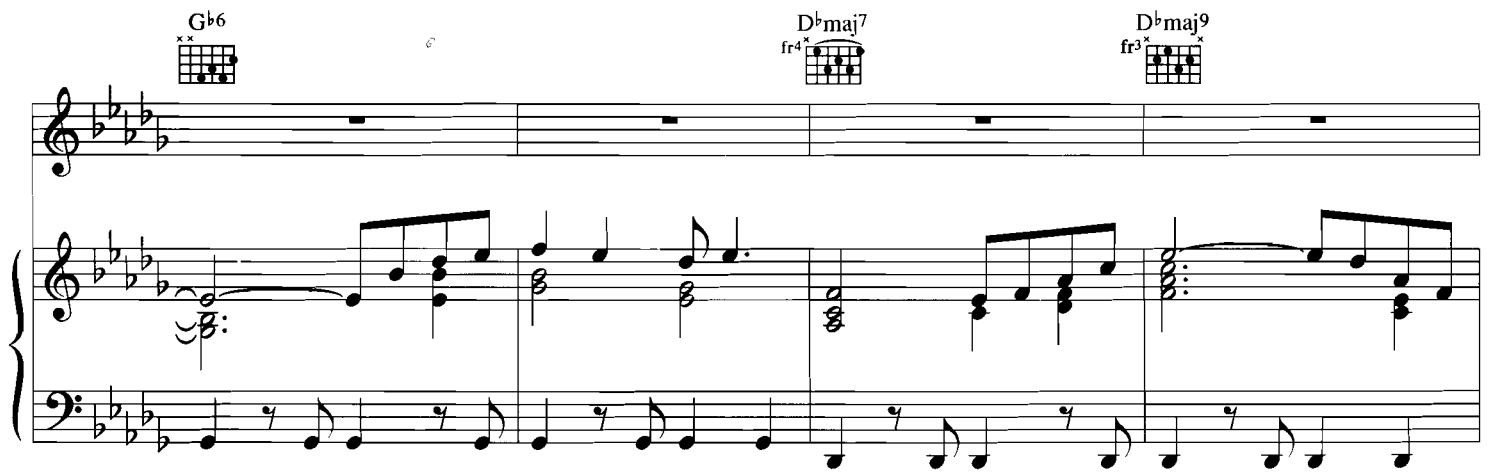




mp

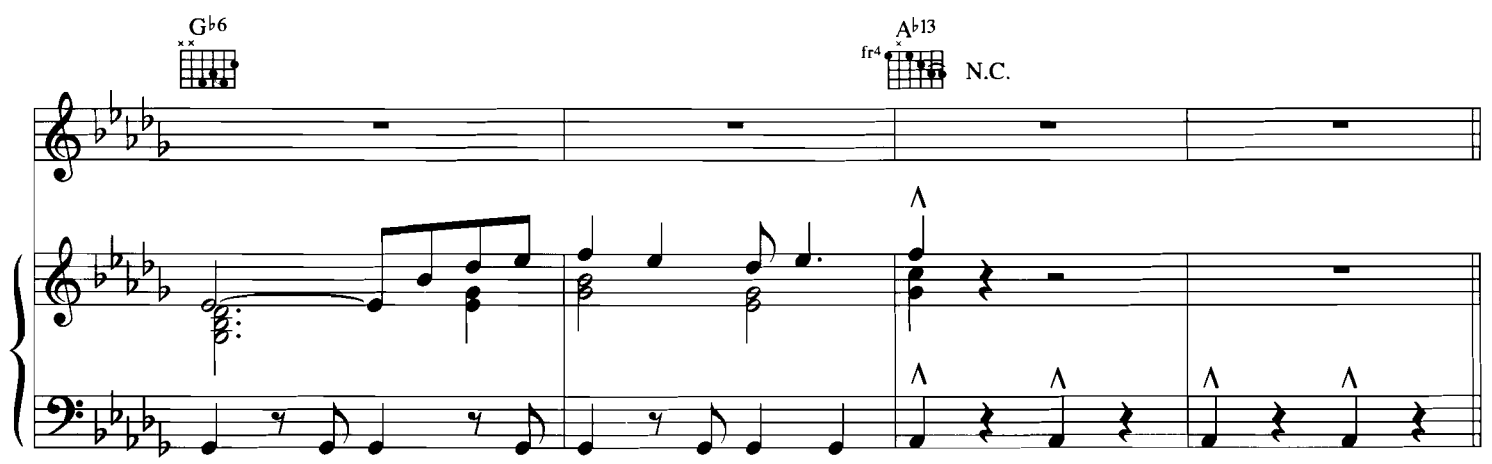
mf



G^b6  D^bmaj7 fr4  D^bmaj9 fr3 



G^b6  A^b13 fr4  N.C.



Fm7



Bbm7



Fm7



L. A. is a great— big free - way. Put a hun-dred down-

Bbm7



Fm



Dm7(b5)



— and buy— a car. In a week, may - be

Ebm7/Db



A^b/C



Ebm7



two, they'll make— you a star. Weeks turn in - to

A^b



years, how quick— they pass, — and all the stars— that ne - ver were—

are park - ing cars and pump - ing gas.

mp

sfz sfz sfz

Db
fr4

Gb6
xx

Db
fr4

I've got lots of friends in San - Jo - se.

mp

mf

mp

Gb6
xx

Db
fr4

Do you know the way to San - Jo - se?

mf

mp

Gb6
xx

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

Db
fr4

N.C.

Repeat to fade

Verse 2:

You can really breathe in San Jose.
 They've got a lot of space,
 There'll be a place where I can stay.
 I was born and raised in San Jose.
 I'm going back to find
 Some peace of mind in San Jose.
 Fame and fortune is a magnet,
 It can pull you far away from home.
 With a dream in your heart, you're never alone.
 Dreams turn into dust and blow away;
 And there you are without a friend,
 You pack your car and ride away.

Heartbreaker

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

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Moderate Rock

The first system of the piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The left hand provides a bass line with chords. Dynamics include *f* (forte) and *mf* (mezzo-forte). A *Ped.* (pedal) marking is present under the first two measures.

The second system continues the piano introduction. The right hand melody continues with eighth notes and quarter notes. The left hand accompaniment features chords and single notes. Dynamics include *f* and *mp*. A *Ped.* marking is present under the first two measures.






The first line of lyrics is: "I have to say it and it's get to the morn-ing and you". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (Bb). A guitar chord diagram for Bb is shown above the vocal line. Dynamics include *mf* and *p* (piano).

The second line of lyrics is: "hard nev - er call, — love you got me cry - in' like I thought I would nev - er be. should be ev - ry - thing or not at all. —". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (Gm). A guitar chord diagram for Gm is shown above the vocal line. Dynamics include *mf*.

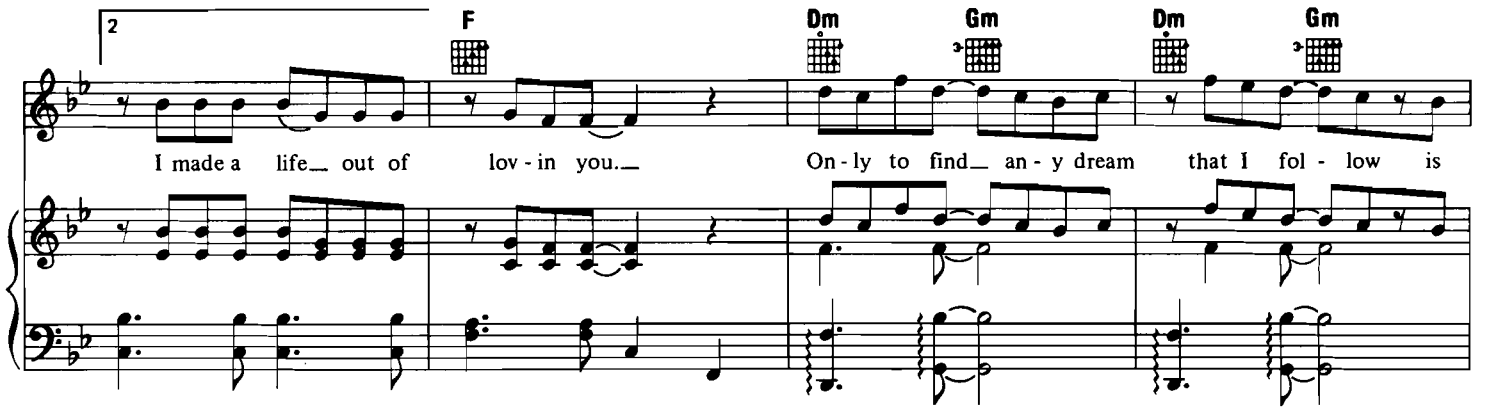
Cm7  1 **F** 





Love is be - liev - in' but you let me down, how can I love you when you ain't a - round. And I —
 And it don't mat - ter what ev - er you do, —



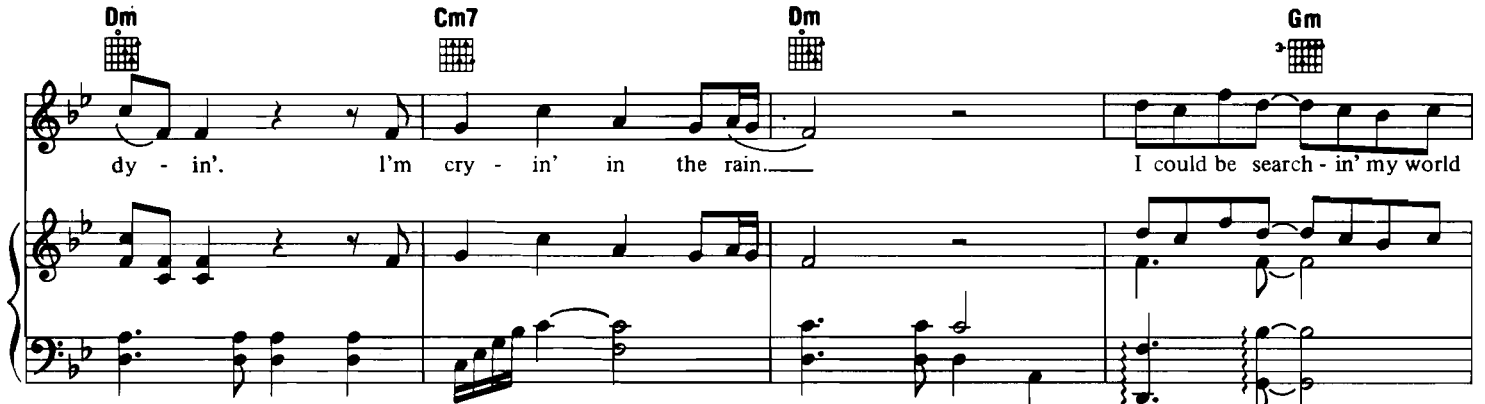
F  **Dm**  **Gm**  **Dm**  **Gm** 





I made a life... out of lov - in you. — On - ly to find... an - y dream that I fol - low is



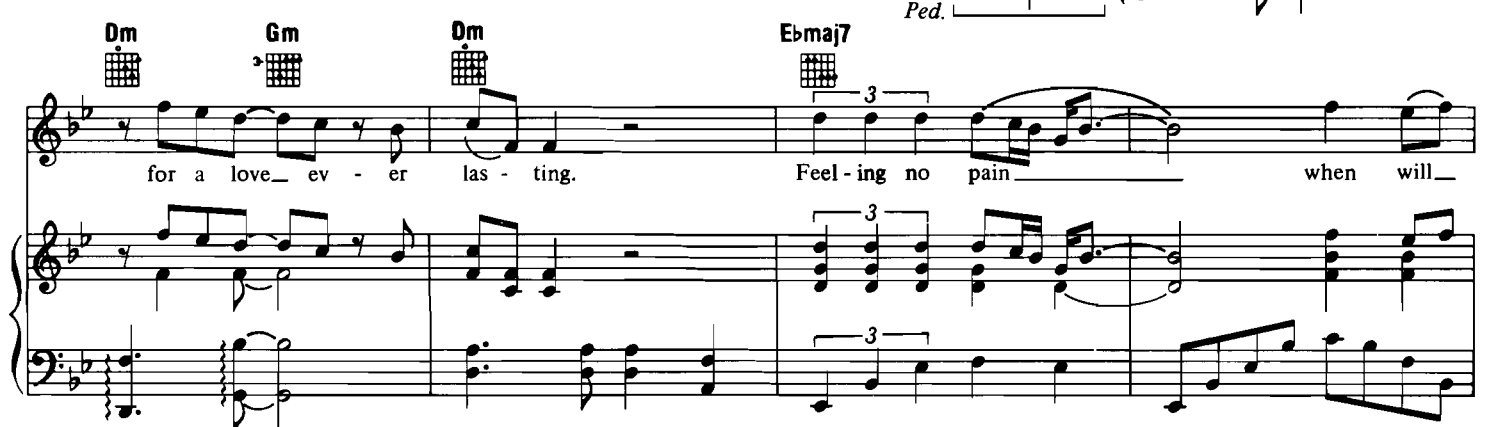
Dm  **Cm7**  **Dm**  **Gm** 





dy - in'. I'm cry - in' in the rain. — I could be search - in' my world



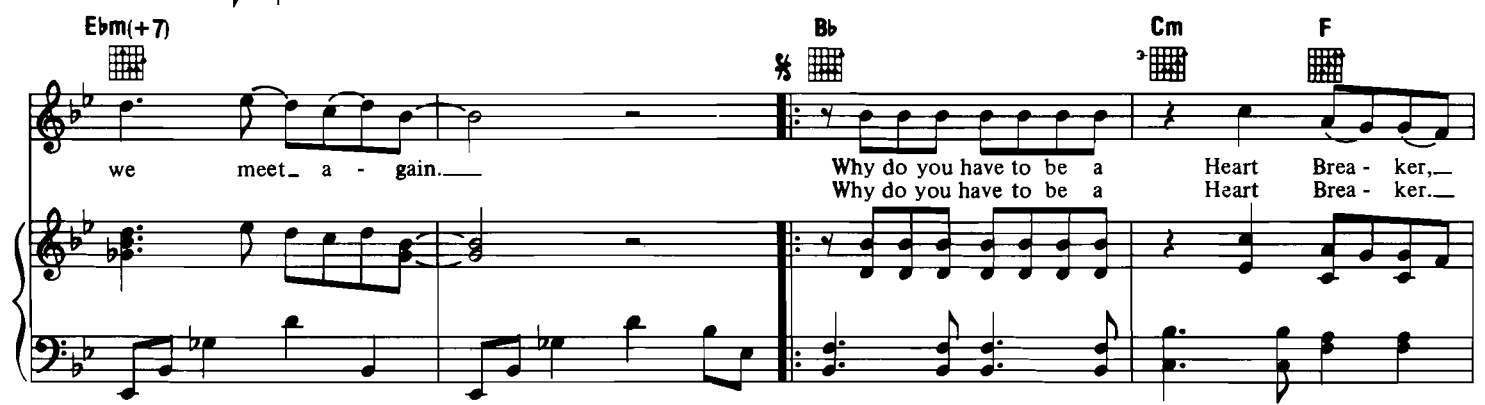
Dm  **Gm**  **Dm**  **Ebmaj7**  *Ped.*

for a love... ev - er las - ting. Feel - ing no pain when will —



Ebm(+7)  **Bb**  **Cm**  **F** 

we meet... a - gain. — Why do you have to be a Heart Brea - ker, —
 Why do you have to be a Heart Brea - ker. —



Dm **Eb** **F** **Dm** **Gm**

Is it a les - son that I nev - er knew. Got to get out of the spell.
 When I was be - in' what you want me to be. Sud - den - ly ev - ry thing I

Ped.

Dm **Gm** **Eb** **Dm** **F**

— that I'm un - der, My love for you.
 — ev - er want - ed has passed me by.

To Coda

Ped.

Cm7 **Bb**

This world may end. Not you and I

p


My love is strong - er than the u - ni - verse, my

mp *mf*

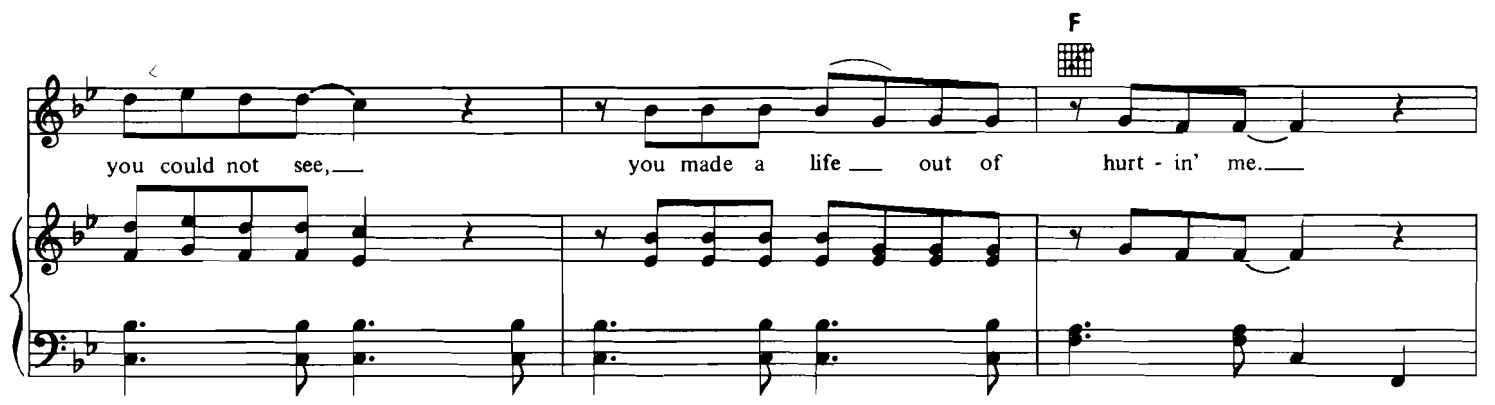
Gm  **Cm7** 






soul is cry - in' for you and that can - not be re - versed. You made the rules and



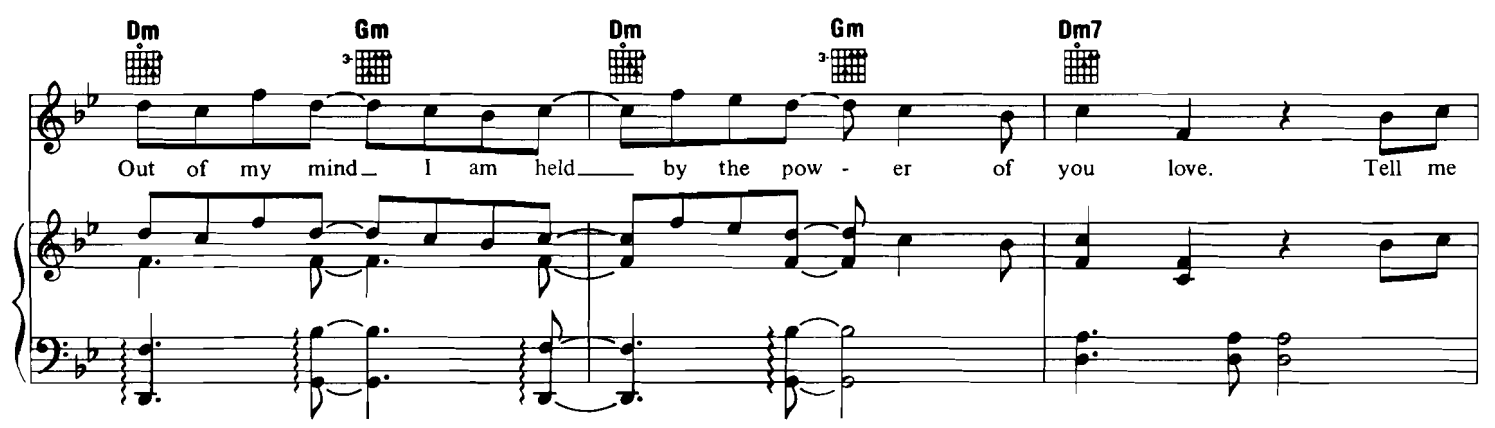
F 



you could not see, — you made a life — out of hurt - in' me. —



Dm  **Gm**  **Dm**  **Gm**  **Dm7** 

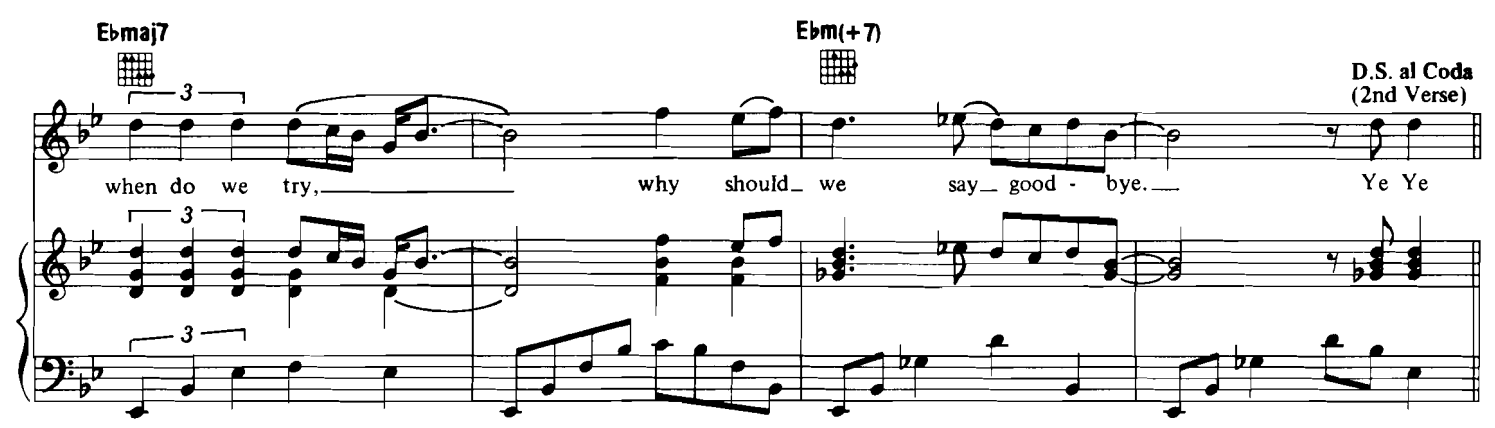
Out of my mind — I am held — by the pow - er of you love. Tell me



Ebmaj7  **Ebm(+7)** 

when do we try, — why should — we say — good - bye. — Ye Ye

D.S. al Coda (2nd Verse)



CODA

Dm

Gm

Dm

C

Bb

Oh

f *p* *mf*

Ped.

G9sus

C

Dm

G

Oh Oh Oh Oh Oh

Why do you have to be a Heart Brea - ker...
Why do you have to be a Heart Brea - ker...

(mf)

Em

F

G

Em

Am

Is it a les - son that I nev - er learn - ed. Sud - den - ly ev - ry - thing I
When I was be - in' what you want me to be. Sud - den - ly ev - ry - thing I

Em

Am

F

Em

G

Repeat and Fade

ev - er want - ed, my love for you. Wo Wo Wo Wo Wo Wo
ev - er want - ed, has passed me by.

p

Ped.

I Say A Little Prayer

Words by Hal David
Music by Burt Bacharach

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Medium tempo

The musical score is presented in a piano arrangement format. It features a grand staff with a treble clef and a bass clef. The key signature is F# major (three sharps: F#, C#, G#), and the time signature is 4/4. The score is divided into four systems. The first system shows the initial piano introduction with guitar chord diagrams for F#m and Bm7. The second system continues the piano introduction with chords E, A, D, and C#7. The third system begins the vocal entry with the lyrics '1. The moment I wake up, before I put'. The fourth system continues the vocal line with the lyrics 'on my make-up, I say a little prayer for you.' The piano accompaniment includes dynamic markings such as 'p' and 'R.H.' (Right Hand). The score concludes with a final piano chord.

F#m Bm7

E A D C#7

F#m7 Bm7

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

p R.H.

E A D

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

C#7 F#m7 Bm7

While comb - ing my hair now,

E A

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

D C#7

say a lit - tle prayer for you. For -

D E9 C#m7 F#m7 G6 A A9

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

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

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

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

1. Smoothly

on - ly mean heart - break for me.

mf
Red.

2. Smoothly

The musical score is written for guitar and voice. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Smoothly'. The score includes guitar chord diagrams for C#, F#m7, Bm7, D/E, Amaj7, and E9sus4. Dynamics include mf, p, and mp. The lyrics are: 'me. My dar - ling be - lieve me, for me there is no one but you. Please love me too. I'm in love with'.

System 1: Chords: C#, F#m7. Lyrics: me. My dar - ling be -

System 2: Chords: Bm7, D/E. Lyrics: lieve me, for me there is no one.

System 3: Chords: Amaj7, E9sus4. Lyrics: but you. Please love me

System 4: Chords: Amaj7, E9sus4. Lyrics: too. I'm in love with

The musical score is written in E major (three sharps) and consists of three systems. Each system includes a vocal line, a piano accompaniment, and guitar chord diagrams.

- System 1:**
 - Chords:** Amaj7, E⁹sus4, Amaj7.
 - Vocal Line:** "you. An-swer my prayer."
 - Piano:** Features a steady bass line and chords in the right hand. Triplet markings (3) are present in both hands.
- System 2:**
 - Chords:** E⁹sus4, Amaj7.
 - Vocal Line:** "Say you love me too."
 - Piano:** Continues the accompaniment. A dynamic marking of *dim. poco a poco* is placed below the piano part.
- System 3:**
 - Chords:** E⁹sus4, Amaj⁹.
 - Piano:** The right hand plays a sequence of chords. Dynamic markings include *rall.* and *pp* (pianissimo).

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.

Forever, forever, etc.

I Just Don't Know What To Do With Myself

Words by Hal David
Music by Burt Bacharach

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Medium slow







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





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



G#m
fr4

/F#

Emaj7
o x

Emaj7(b5)
o x

Emaj7
o x

eve - ry - thing with you,

plan - ning

eve - ry - thing for two. And

D#m
fr6

G#m
fr4

1. E
o x

N.C.

2. E
o x

now that we're

through,

2. I just don't

I just don't

B
x x

N.C.

F#
x x

know what to do.

Like a sum - mer

rose.

E
o x

needs the sun and rain,

I need_ your

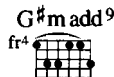


sweet love to beat all the pain.

N.C.



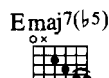
I just don't know what to do with my - self, I just don't



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



/F#



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).

Vocal ad lib. to fade

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

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.

(There's) Always Something There To Remind Me

Words by Hal David
Music by Burt Bacharach

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Bossa Nova

mf

Ab

Ab maj7

Ab7

1. I walk a - long the ci - ty streets you used to
(Verse 2 see block lyric)

Db

Db m6

Ab

walk a - long with me; And ev - 'ry

A^bmaj⁷
fr⁴

A^b7
fr⁴

D^b
fr⁴

step I take re - calls how much - in love we used - to be.

A^b/C
fr⁴

Oh, how can I for - get you,

E^b11/B^b
fr⁴

A^b7
fr⁴

D^b6
fr⁴

when there is al - ways some - thing there - to re - mind me;

A^b
fr⁴

A^b7
fr⁴

D^b6
fr⁴

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



I was born to love you



and I will ne - - - ver be free. You'll al - ways be a



1.

part of me, wo - wo - wo.

2.



wo - wo - wo - wo.



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



Musical notation for the second system, including treble and bass staves with piano accompaniment. The right hand features triplet chords in the final measure.



Musical notation for the third system, including treble and bass staves with piano accompaniment. Lyrics are present under the vocal line.

If you should find you miss the sweet and ten - der



Musical notation for the fourth system, including treble and bass staves with piano accompaniment. Lyrics are present under the vocal line.

love we used — to share, — just come back



to the pla - ces where we used — to go and I'll — be there. —






Oh, how can I for - get you, —

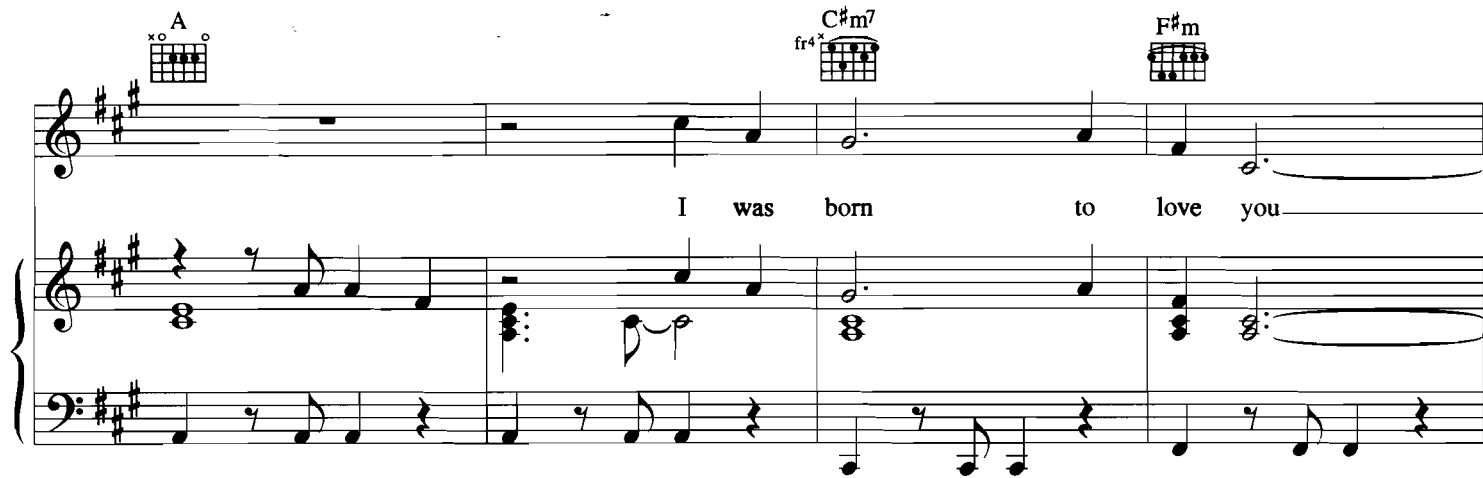


when there is al - ways some - thing there — to re - mind me;





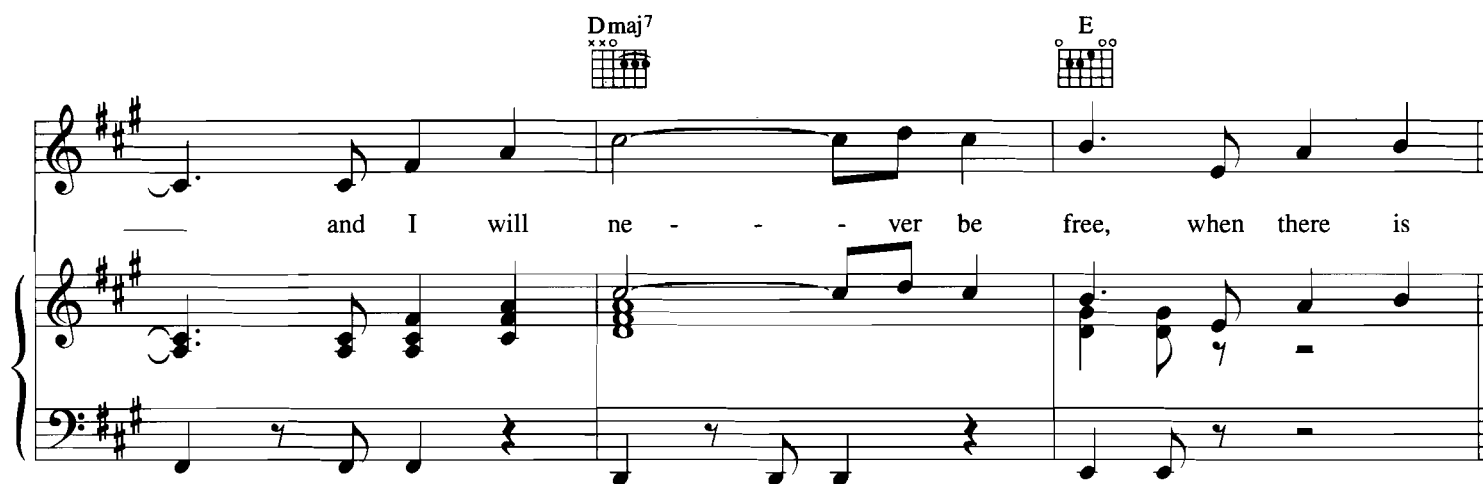
Al - ways some - thing there — to re - mind me.

A  C#m7  F#m 






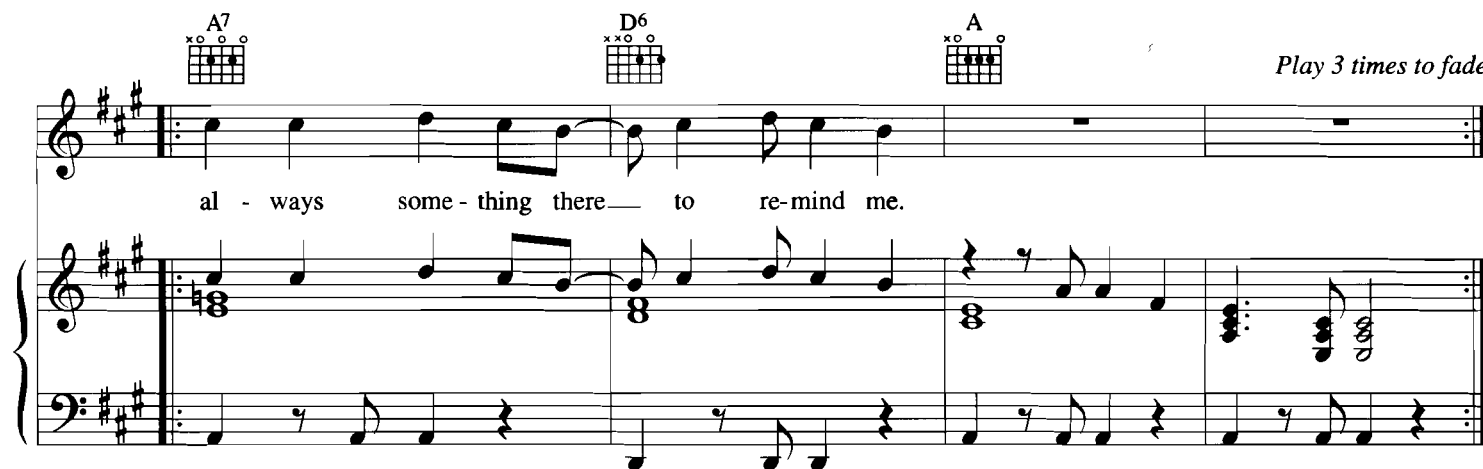
I was born to love you

Dmaj7  E 



and I will never be free, when there is

A7  D6  A  *Play 3 times to fade*



al - ways some - thing there — to re - mind me.

Verse 2:

When shadows fall, I pass a small cafe
 Where we would dance at night.
 And I can't help recalling how it felt
 To kiss and hold you tight.

Oh, how can I forget you...

(They Long To Be) Close To You

Words by Hal David
Music by Burt Bacharach

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Moderato

Piano introduction in 4/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature is one sharp (F#).

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

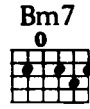
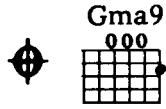
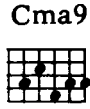
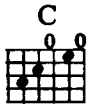
Chords: C9, F#m7 (susB), B

Vocal line with lyrics and piano accompaniment. Chord diagrams for C9, F#m7 (susB), and B are provided above the staff. The piano accompaniment includes triplets in the right hand.

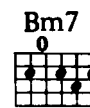
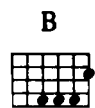
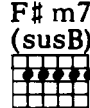
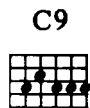
time you are near? } Just like me -
you all a round? }

Chords: Bm7, Em7, Em, C, Cma9

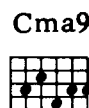
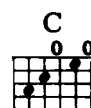
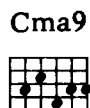
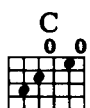
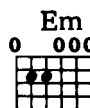
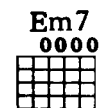
Vocal line with lyrics and piano accompaniment. Chord diagrams for Bm7, Em7, Em, C, and Cma9 are provided above the staff. The piano accompaniment includes triplets in the right hand.



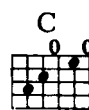
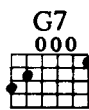
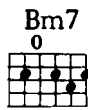
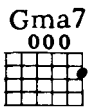
they long to be close to you. _____ Why do



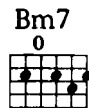
stars fall down from the sky ev-'ry time you walk by?_



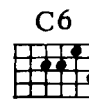
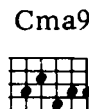
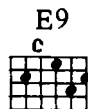
Just like me _____ they long to be



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



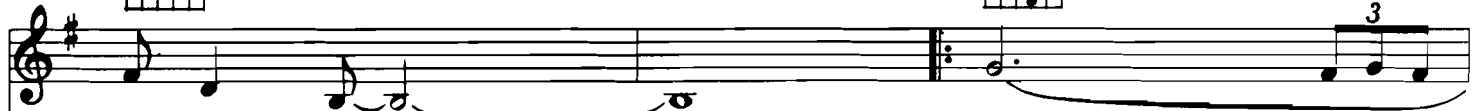
D.S. al

Coda

Bm7



Cma9



close to

you.

Ah



Gma7



G6



repeat and fade



Close to

you.



Walk On By

Music by Burt Bacharach
Words by Hal David

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Moderately



If you see me walk- ing down the



street, and I start to cry— each time we meet,— walk on by,—



walk on— by.

Am⁷



Dm⁷



Am



Make be - lieve that you don't see the tear, just let me breathe in

B^b



C⁷



F



pri - vate, 'cos each time I see you I break down and cry,

B^b



F



B^b



you walk on by, — you walk on by; —

F



B^b



F



you walk on by - - - - ye - ye -

F Am⁷ D

ye. I just can't get ov - er los - ing you, and so if I seem

Am D Am Gm⁷



bro - ken in two, — walk on by, —

Am Gm⁷ Am⁷

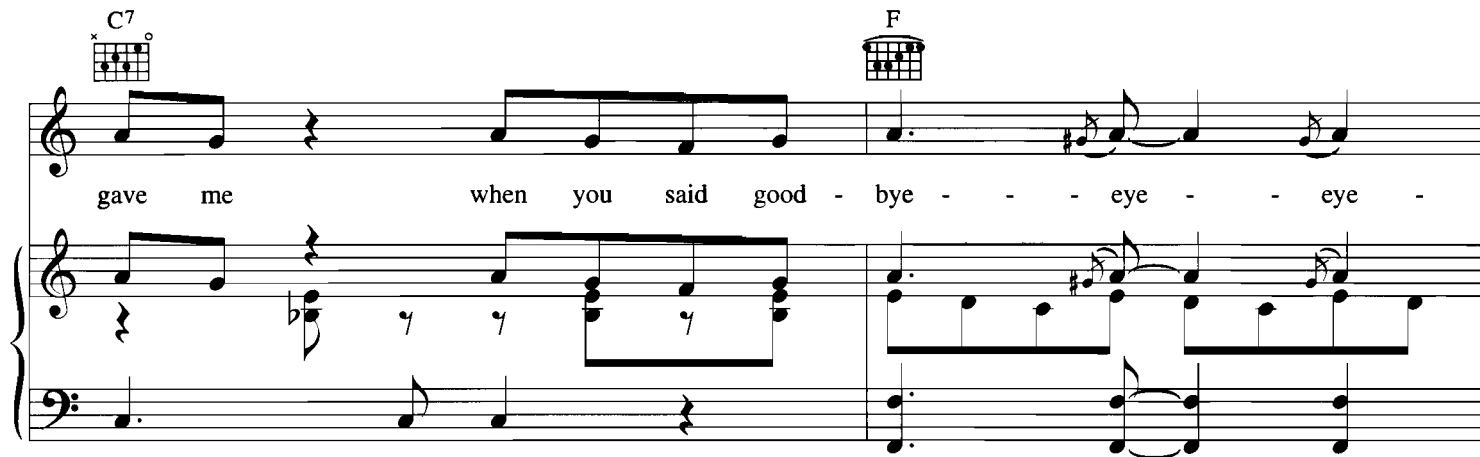
walk on — by, — Fool - ish pride, — that's




Dm⁷ Am Bb

all that I have left, so let me hide — the tears and the sad - ness you

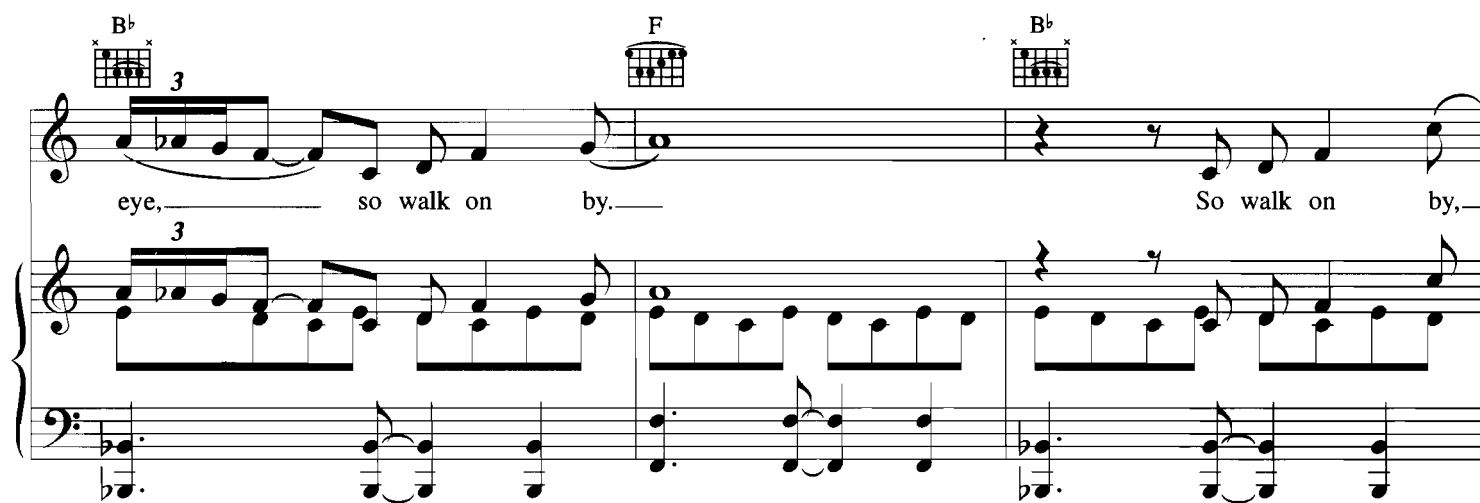
C7  F 

gave me when you said good - bye - - - eye - - eye -



B \flat  3  F  B \flat




eye, ——— so walk on by. ——— So walk on by, —



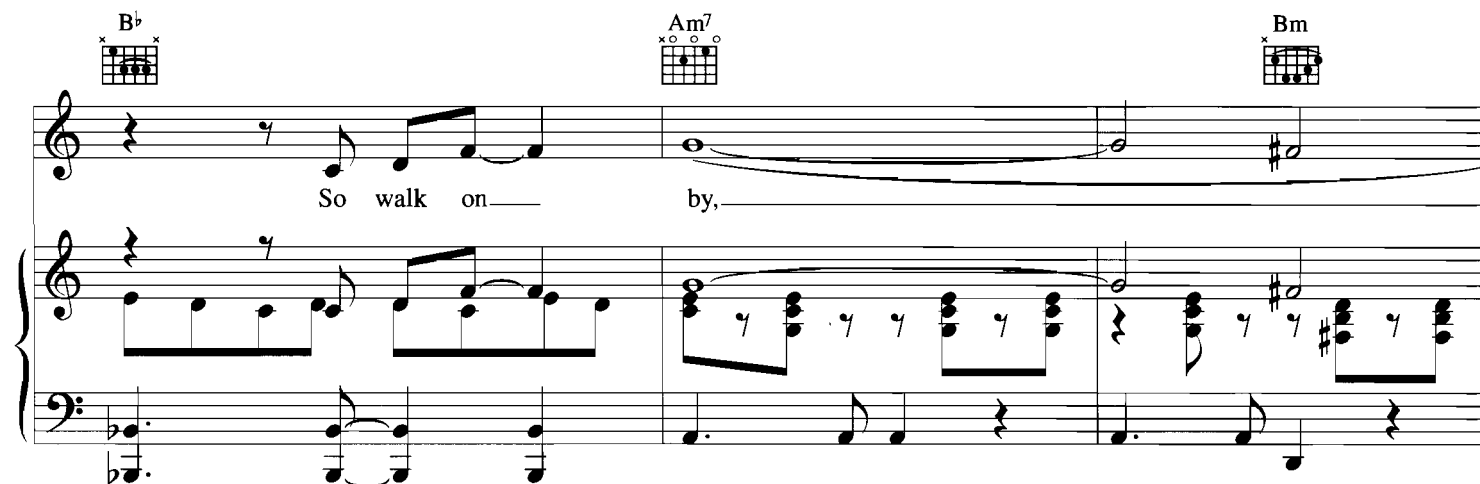
F  B \flat  F 

— you walk on by. —



B \flat  Am7  Bm 

So walk on — by, —



Am Bm Am Bm Am Bm

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. Above the vocal line, there are six guitar chord diagrams: Am, Bm, Am, Bm, Am, and Bm. The piano accompaniment consists of chords and eighth notes in the right hand, and a simple bass line in the left hand. The vocal line has a melody of quarter notes.

Am Gm7 Am

walk on by, walk on by.

The second system continues the music with a vocal line and piano accompaniment. Above the vocal line, there are three guitar chord diagrams: Am, Gm7, and Am. The piano accompaniment includes a triplet of eighth notes in the right hand. The vocal line has lyrics: "walk on by, walk on by." with a triplet of eighth notes under the second "by".

Gm Am7 Dm7


Fool-ish pride, that's all that I have left, so

The third system features a vocal line and piano accompaniment. Above the vocal line, there are three guitar chord diagrams: Gm, Am7, and Dm7. The piano accompaniment continues with chords and eighth notes. The vocal line has lyrics: "Fool-ish pride, that's all that I have left, so".

Am Bb C7




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

The fourth system concludes the page with a vocal line and piano accompaniment. Above the vocal line, there are three guitar chord diagrams: Am, Bb, and C7. The piano accompaniment continues with chords and eighth notes. The vocal line has lyrics: "let me hide the tears and the sad-ness you gave me when you said good -".

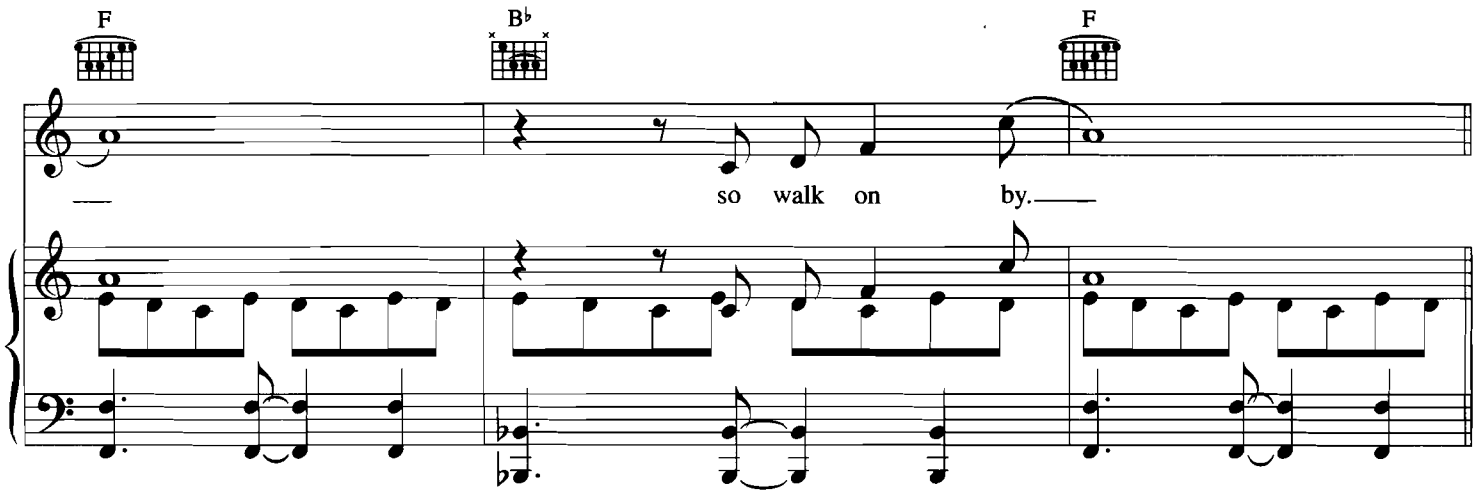
F  B \flat  3



bye - - - eye - eye - eye, so walk on by, -



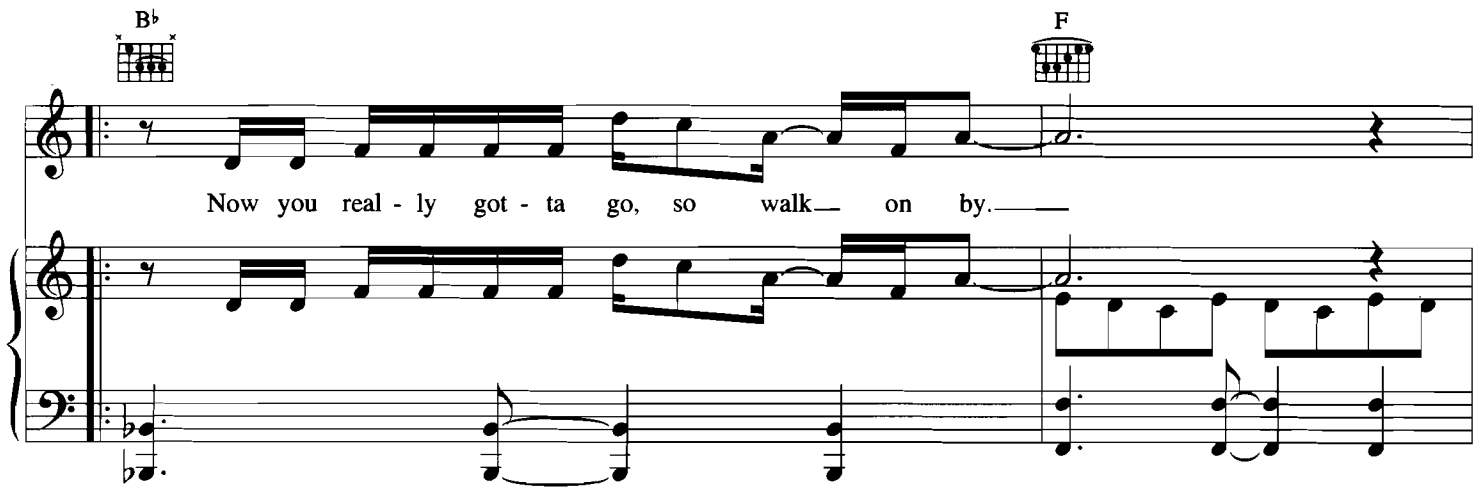
F  B \flat  F 

so walk on by. -



B \flat  F 

Now you real - ly got - ta go, so walk - on by. -



B \flat  F  B \flat  *2° fade*

Take your leave, you'll ne - ver see those tears - that cry. -



What The World Needs Now Is Love

Words by Hal David
Music by Burt Bacharach

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The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 3/4. The first system shows the beginning of the piece with guitar chords Fm, Bbm, and Fm. The second system contains the first line of lyrics: "What the world needs now is love, sweet love." with guitar chords Bbm, Fm, Bbm, Fm, and Bbm. The third system contains the second line of lyrics: "It's the on - ly thing — that there's just — too lit - tle of. — What the" with guitar chords Gb, Ab13 (fr4), and Ab7 (fr4). The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, often using chords and arpeggios.

Fm Bbm Fm Bbm

world needs now is love, sweet love,

G^b Fsus4 F7 Fm/B^b

no, not just for some,— but for ev - 'ry - one. 1. Lord, we don't
(Verse 2 see block lyric)

A^bm7 D^b7

need an - oth - er moun - tain, there are moun - tains and hill - sides e -

G^bmaj7 G^b6 A^bm7 D^b7 G^bmaj7

nough to climb. There are o - ceans and riv - ers e - nough to cross e -

1.

B^bm7 **E^b7** **A^b9sus4** **A^b7** **A^b9sus4**

nough to last _____ till the end of time. _____ What the

2.

A^b9sus4 **A^b7** **A9sus4** **A7**

know. _____ What the

F#m **Bm** **F#m** **Bm**

world needs now is love, sweet love.

G **A7**

It's the on - ly thing _____ that there's just _____ too lit - tle of. _____ What the

F#m Bm F#m Bm

world needs now is love, sweet love,

G F#m Bm G

no, not just for some,— oh but just for ev - - -

A⁹ D Em⁷ D

'ry, ev - 'ry - one.

Verse 2:

Lord, we don't need another meadow,
 There are cornfields and wheatfields enough to grow.
 There are sunbeams and moonbeams enough to shine.
 Oh listen, Lord, if you want to know.

You'll Never Get To Heaven (If You Break My Heart)

Music by Burt Bacharach
Words by Hal David

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Moderato

The musical score is presented in a grand staff format, consisting of a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The score is divided into four systems. The first system includes a C9 guitar chord diagram and a Dmaj9 guitar chord diagram with a first fret (fr4) indicated. The second system includes a C9 guitar chord diagram. The third system includes a Dmaj7 guitar chord diagram. The fourth system includes Dmaj7, G, and C9 guitar chord diagrams. The vocal line begins with the lyrics: '1. Mo-ther told me al-ways to fol-low the gold-en rule, (Verse 2 see block lyric)'. The piano accompaniment features a steady bass line and chords that support the vocal melody.

Dmaj7



G



C9



and she said it's real-ly a sin to be mean and cruel.



So re - mem-ber if you're un - true, — an - gels up in hea - ven are



look - ing — at — you. — You'll ne - ver get to hea - ven if you



break my — heart, — so be ve - ry care - ful not to make — us part.

1.

Dmaj7 G/D Bm7 E

You won't get to hea - ven if you — break my — heart.

Em7/A Dmaj7

Oh no.

2.

E Em7/A

Oh no.

Dmaj7 G/D Dmaj7 G/A Dmaj7 G/D D



If you break my heart,



break my heart.



I can hardly wait for the day when we say "I do."



It's the day I've dreamed of so long, now it's coming true.

E^b7



Cm7



F7



Cm7



F7



You will pro-mise to che-rish me;— if you break your pro-mise, the

B^b



E^bmaj7



A^b/E^b



an-gels— will— sing:— You'll ne- ver get to hea-ven if you

E^bmaj7



A^b/B^b



E^bmaj7



A^b/E^b



E^b



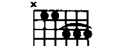
Gm7



Fm7



E^bmaj7/B^b



break my— heart,— so be ve- ry care-ful not to make— us part.

E^bmaj7



A^b/E^b



Cm7



Fm7/B^b



You won't get to hea-ven if you— break my— heart.— Oh,—

oh, oh no.—

E^bmaj7

A^b/E^b

E^bmaj7

A^b/B^b

Repeat ad lib. to fade

E^bmaj7

A^b/E^b

E^bmaj7

A^b/B^b

Ne - ver get to hea - ven if you break my — heart. —

Verse 2:

I've been hearing rumours about how you play around.
 Tho' I don't believe what I hear, still it gets me down.
 If you ever should say goodbye,
 It would be so awful the angels would cry.

You'll never get to heaven ...

Promises Promises

Music by Burt Bacharach
Lyrics by Hal David

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Medium fast



Musical notation for the first system, including treble and bass staves.



1. Pro-mi-ses, pro-mi-ses: some are through with pro-mi-ses, pro-mi-ses now. I don't know
(Verse 2 see block lyric)



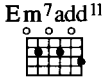
how I got the nerve to walk



out. If I shout, re - mem - ber I feel



free. Now I can look at my - self and be



proud; I'm laugh - ing out loud.

1.



2.



Oh, Oh, pro - mi - ses, their kind of pro - mi - ses, can just des -

F#m7

A⁹/₉
fr4

D

E7

G

A7

troy your life.

Oh, pro - mi - ses, those kind of pro - mi - ses, take all the

F#m7

A⁹/₉
fr4

D

E7

G

A7

joy from life.

Oh, pro - mi - ses, pro - mi - ses, my kind of pro - mi - ses

F#m7

N.C.

D

G/D

To Coda ⊕

can lead to joy and hope and

C/D

D

F#maj7
fr4

C#9

F#maj7
fr4

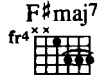
C#9

love:

yes,

love.

F#maj7 F#maj9 Dmaj9 All Dmaj9 All Dmaj7 Dsus4/A Dsus4 Dsus4/A



D E7 C#m7 G A7 F#m7 Gadd9



G Em7 A9 F#m7



D.%. al Coda
(as 2°)

⊕ Coda









C/D D F#maj7 C#9













love: _____

yes,










love. _____

F#maj7  C#9  F#maj7  F#maj9  Dmaj9  A11  Dmaj9  A11 



Dmaj9  Dsus4/A  Dsus4  Dsus4/A  F#maj7  C#9  F#maj7  C#9  F#maj7  F#maj9 



Dmaj9  A11  Dmaj9  A11  Dmaj9  Dsus4  Dsus4/A  Dsus4  Dsus4/A 



2° to fade

Verse 2:
 Promises, promises: this is where those
 Promises, promises end.
 I won't pretend that was wrong can be right.
 Every night I sleep now,
 No more lies.
 Things that I promised myself fell apart,
 But I found my heart.

*A superb collection of the best songs recorded by Dionne Warwick
in piano/vocal/guitar arrangements, complete with guitar
chord boxes and full lyrics.*

Alfie

Anyone Who Had A Heart

Do You Know The Way To San Jose

Heartbreaker

I Just Don't Know What To Do With Myself

I Say A Little Prayer

Promises Promises

(There's) Always Something There To Remind Me

(They Long To Be) Close To You

Walk On By

What The World Needs Now Is Love

You'll Never Get To Heaven (If You Break My Heart)

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