

# I Say A Little Prayer For You

05/04-08-2

Words by Hal David. Music by Burt Bacharach

Piano

*mp*

Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup>

Measures 1-2 of the piano introduction. The music is in 4/4 time with a key signature of three flats (B-flat major). The first measure has a treble clef and a common time signature, with a fermata over the first two notes. The second measure has a treble clef and a common time signature, with a fermata over the first two notes. The bass line consists of quarter notes.

3

D<sup>b</sup>/E<sup>b</sup> A<sup>b</sup>maj<sup>7</sup>

Measures 3-5 of the piano introduction. Measure 3 has a treble clef and a common time signature, with a fermata over the first two notes. Measure 4 has a treble clef and a 2/4 time signature, with a fermata over the first two notes. Measure 5 has a treble clef and a common time signature, with a fermata over the first two notes. The bass line consists of quarter notes.

6

*p*

Say a lit - tle prayer for you —

*mf*

The mo - ment I wake —

8

*p*

Say a lit - tle prayer for you —

*p*

Say a lit - tle prayer for you —

Measures 6-8 of the vocal introduction. Measures 6 and 8 have a treble clef and a common time signature, with a fermata over the first two notes. Measures 7 and 8 have a treble clef and a common time signature, with a fermata over the first two notes. The bass line consists of quarter notes.

6

D<sup>b</sup>maj<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup>

Measures 9-11 of the piano introduction. Measure 9 has a treble clef and a common time signature, with a fermata over the first two notes. Measure 10 has a treble clef and a common time signature, with a fermata over the first two notes. Measure 11 has a treble clef and a common time signature, with a fermata over the first two notes. The bass line consists of quarter notes.

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9

up, — be-fore I put on — my —

9

*B<sup>b</sup>m7* *D<sup>b</sup>/E<sup>b</sup>*

12

make up prayer for you —

make up, I say a lit-tle

make up prayer for you —

make up prayer for you —

12

*A<sup>b</sup>maj7* *D<sup>b</sup>maj7* *C7*

15

And when I'm comb-ing my hair, now, And won-d'rin' what

15 Fm7 Bbm7

18

wear now prayer for you

dress to wear now, I say a lit-tle

wear now prayer for you

wear now prayer for you

18

18 Db/Eb Abmaj7 Dbmaj7

21 *mf*  $\text{\textcircled{S}}$

For - ev - er, for ev - er you'll stay in my heart - and

*f*

For - ev - er for - ev - er,

*mf*

For - ev - er, for ev - er you'll stay in my heart - and

*mf*

For - ev - er, for ev - er you'll stay in my heart - and

21 *f*

*C*7 *D*b *E*b/*D*b *C*m7 *F*m7

24 *cresc.*

I will love you, For - ev - er, and ev - er, We nev - er will part, - oh

*cresc.*

For - ev - er, for - ev - er,

*cresc.*

I will love you, For - ev - er, and ev - er, We nev - er will part, - oh

*cresc.*

I will love you, For - ev - er, and ev - er, We nev - er will part, - oh

24 *cresc.*

*E*b m7 *A*b7 *D*b *E*b/*D*b *C*m7 *F*m7

27 *ff*  
 how I'll love you. To - geth-er, to - ge-ther, that's how it must be. — To  
 To - ge-ther, to - ge-ther, To  
 how I'll love you. To - geth-er, to - ge-ther, that's how it must be. — To  
 how I'll love you. To - geth-er, to - ge-ther, that's how it must be. — To

*M ff*

*ff*

*ff*

27 *Ebm7/Ab Ab7 Ebm7 Ab7 Db Eb/Db Cm7 Fm7*

30  
 live with - out you would on - ly mean heart-break for me. —  
 live with - out you would on - ly mean heart-break for me. —  
 live with - out you would on - ly mean heart-break for me. —  
 live with - out you would on - ly mean heart-break for me. —

*ff*

30 *Ebm7 Ab7 Bb6*

33 To CODA 2°

*mf*

I run for the bus, dear,

33

Fm7 Bbm7

*mp*

36

*p*

us dear

*p*

us dear

*p*

us dear

and while I'm run-ning I think of us, dear. I

36

Db/Eb Abmaj7

39

prayer for you

prayer for you

prayer for you

say a lit - tle At work I just

39 D $\flat$ maj7 C7 Fm7

42

take time, And all through my cof - fee

42 B $\flat$ m7 Db/E $\flat$

D. % al Coda

45 *mf*

break - time prayer for you — For

break - time prayer for you —

break - time prayer for you — For

break - time, I say a lit - tle For

45 *A<sup>b</sup>maj<sup>7</sup>* *D<sup>b</sup>maj<sup>7</sup>* *C<sup>7</sup>*

48 **⊕ CODA** *mp*

be - lieve —

*mf*

My dar - ling, be - lieve — me, —

*mp*

be - lieve —

*mf*

My dar - ling, be - lieve — me, —

48 *Fm<sup>7</sup>* *B<sup>b</sup>m<sup>7</sup>*



50 *mf*

me, there is no - one but

For me there is - no - one but

*mf*

me, there is no - one but

For me there is - no - one but

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

53

you. Please love me too.

you. Please love me too.

you. Please love me too.

you. Please love me too.

53 *A<sup>b</sup>maj<sup>7</sup>* *D<sup>b</sup>/E<sup>b</sup>* *A<sup>b</sup>maj<sup>7</sup>*

56 *dim. al fine*

I'm in love with you. Answer my prayer—

*dim. al fine*

I'm in love with you. Answer my prayer—

*dim. al fine*

I'm in love with you. Answer my prayer—

*dim. al fine*

I'm in love with you. Answer my prayer—

56 *dim. al fine*

*Db/Eb* *Abmaj7* *Db/Eb*

59 *rit.* *p*

— now ba - by. Say you love me too.

*rit.* *p*

— now ba - by. Say you love me too.

*rit.* *p*

— now ba - by. Say you love me too.

*rit.* *p*

— now ba - by. Say you love me too.

59 *Abmaj7* *rit.* *Db/Eb* *Abmaj7*

*ped.* \*