

# love me for a reason

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$\text{♩} = 78$

A  $\text{E/G}\sharp$   $\text{Em/G}$   $\text{D/F}\sharp$   $\text{A/E}$   $\text{D}$

The first system of music features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as quarter note = 78. The guitar part is indicated by chord diagrams above the staff: A, E/G sharp (with a first fret bar), Em/G, D/F sharp, A/E, and D. The piano accompaniment is shown in both treble and bass clefs.

$\text{A/E}$   $\text{E}\text{sus}4$   $\text{E}$   $\text{A}$   $\text{E/G}\sharp$

The second system continues the musical notation. The guitar part includes chord diagrams for A/E, E sus4, E, A, and E/G sharp (with a first fret bar). The piano accompaniment continues in both clefs.

1. Girl, when you hold— me,  
(Verses 2 & 3 see block lyric)

The third system shows the vocal line starting with the lyrics "1. Girl, when you hold— me,". The piano accompaniment continues in both clefs.

$\text{Em/G}$   $\text{D/F}\sharp$   $\text{A/E}$   $\text{D}$   $\text{A/C}\sharp$   $\text{Bm}7$   $\text{E}$

The fourth system continues the musical notation. The guitar part includes chord diagrams for Em/G, D/F sharp, A/E, D, A/C sharp, Bm7, and E. The piano accompaniment continues in both clefs.

how you con-trol— me; you bend and you fold— me an-y way you please.—

The fifth system shows the vocal line continuing with the lyrics "how you con-trol— me; you bend and you fold— me an-y way you please.—". The piano accompaniment continues in both clefs.

A E/G# Em/G D/F#

It must be ea - sy for you, the love - ly things that you do are

A/E D A/E Esus4 E

just a pas - time for you, I could ne - ver be.

C#m7 F#m7 Bm7 D E

And I ne - ver know, girl, if I should stay or go, 'cos the games

C#m7 F#m7 Bm7 A/C# D D/E

that you play keep driv - ing me a - way.

Don't love me for fun, — girl, let me be — the one, girl,

love me for a rea - son, let the rea - son be love.

*To Coda* ⊕

Don't love me for fun, — girl, let me be — the one, girl,

love me for a rea - son, let the rea - son be love.

D/E A/E D

A

E

|| 2.

D

E

A

G<sup>9</sup>

let the rea - son be love.

*D. §. al Coda*

C

G/B

Gm/B<sup>b</sup>

F/A

C/G

F

Esus<sup>4</sup>

E

⊙ Coda

A

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

D

A

Bm<sup>7</sup>

A/C<sup>#</sup>

Don't love me for fun, - girl, let me be - the one, girl, love me for a rea - son,

D

E

A

C

Em<sup>7</sup>

F

C

let the rea - son be love.

Don't love me for fun, - girl, let me be - the one, girl;

love me for a rea - son, let the rea - son be love. Don't love me for fun, - girl,

let me be... the one, girl, love me for a rea - son, let the rea - son be love.

*Verse 2:*

Kisses and caresses are only minor tests, babe,  
 Of love needs and stresses between a woman and a man.  
 So if love everlasting isn't what you're asking,  
 I'll have to pass, girl; I'm proud to take a stand.  
 I can't continue guessing, because it's only messing  
 With my pride and my mind.  
 So write down this time to time:

*To Chorus*

*Verse 3:*

I'm just a little old-fashioned,  
 It takes more than a physical attraction.  
 My initial reaction is "Honey, give me love;  
 Not a facsimile of."

*To Chorus*