

PIANO ★ VOCAL ★ GUITAR

100 OF THE BEST MOVIE SONGS EVER!

1000

of the best

MOVIE SONGS

ever!



1000 *of the best* MOVIE SONGS *ever!*

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ALFIE

Theme from the Paramount Picture ALFIE

Words by HAL DAVID
Music by BURT BACHARACH

Very slowly, rubato

G7sus



C(add9)



Dm7/G



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

Cmaj7



Cmaj6/9



Em7



A7



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

Dm7



Em7



Am7



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

Dm7 Dm7/G Cdim7 Dm7/G

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

G13 G9#5 C(add9) Dm7/G

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

Cmaj7 Cmaj6/9 Em7 A7 Dm7

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

Em7 Am7 Dm7 Dm7/G Cdim7

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

Bm7 Eb6/D Am7/D

sure as I be - lieve there's a heav - en a -

Bm7 Am7/D Bm7

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

Eb6/D Am7/D Dm7/G G9 G13 G9

more, some - thing e - ven non - be - liev - ers can be - lieve in.

C(add9) Dm7/G F#m7b5 F9

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

Em7



Am7



F#m7b5



F9



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

Em7



Am7



D9#11



Dm7/G



missed you're noth - ing, Al - fie. When you walk let your heart

rall. *L.H.* *a tempo*

F#dim7



Dm7/G



lead the way, and you'll find love an - y day, Al - fie,

rall. *dim. poco a poco*

Dm9



C7b9



Cmaj9



Cmaj7



Al - fie.

pp

ALICE IN WONDERLAND

from Walt Disney's ALICE IN WONDERLAND

Words by BOB HILLIARD
Music by SAMMY FAIN

Slowly, with expression

Ebdim  6fr Eb  3fr Ab  4fr Bb7  Cm  3fr Cm/A  4fr



Bb7  Ebdim  6fr Bb7  Eb  3fr



Al - ice in Won - der - land,

Ab6  3fr Bb7  Eb  3fr Ab6  3fr Bb7 







how do you get to won - der - land? O - ver the hill or

Eb  3fr Bb/D  Cm  3fr Fm7  Bb7  Eb  3fr Ebdim  6fr Eb  3fr Bb7 















un - der - land or just be - hind the tree. When clouds go

*The jazz version of this song is usually played in 3/4 time.

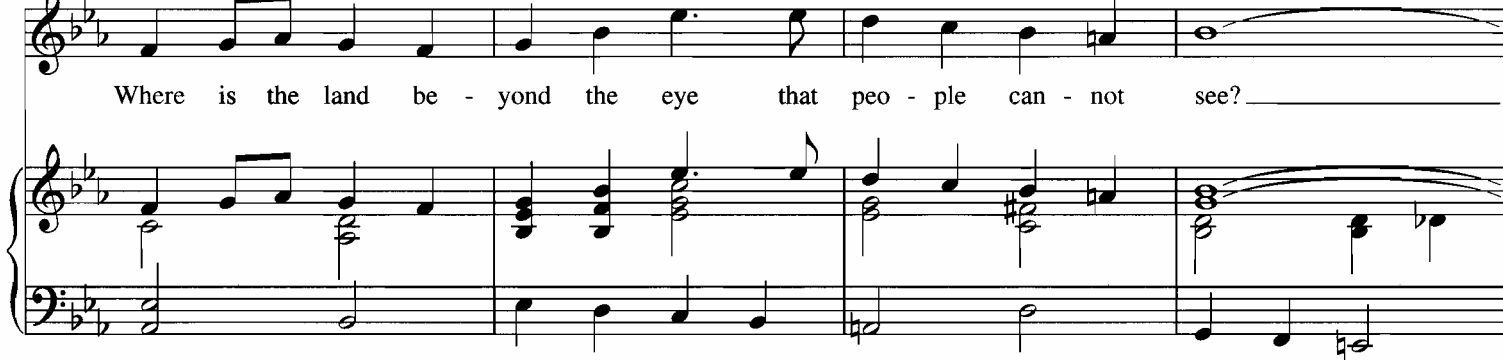











roll - ing by, they roll a - way and leave the sky.






















Where is the land be - yond the eye that peo - ple can - not see? _____



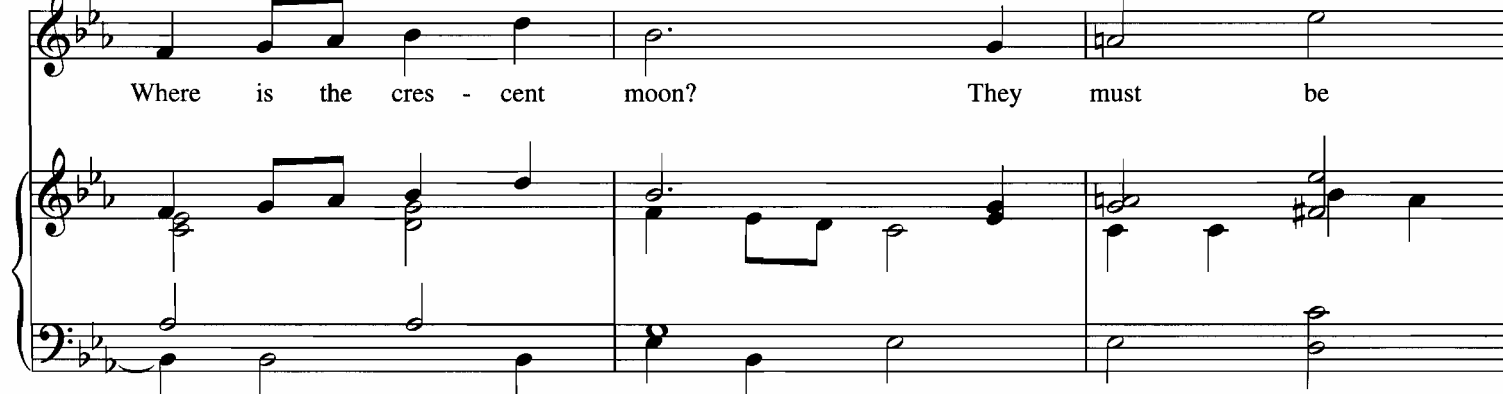







— Where can it be? Where do stars go?



Where is the cres - cent moon? They must be



Gm Em7b5 Edim Fm Fm7 Ab/Bb Bb7

some - where in the sun - ny af - ter - noon.

Ebdim Eb Bb7 Eb Ab6 Bb7

Al - ice in Won - der - land, where is the path to

Eb Ab6 Bb7 Eb F13

Won - der - land? O - ver the hill or here or there? I

Fm7/Bb Bb7b9 1 Eb Abmaj7/Bb Bb7b9 2 Eb


won - der where. where.

ALL I ASK OF YOU

from THE PHANTOM OF THE OPERA

Music by ANDREW LLOYD WEBBER
 Lyrics by CHARLES HART
 Additional Lyrics by RICHARD STILGOE

Andante

RAOUL: 



No more talk of dark - ness, for - get these wide - eyed fears: I'm

mp

 Dbmaj7

 Gb6/Db

 Cb

 Ab/C



here, noth - ing can harm you, my words will warm and calm you.

 Db



Let me be your free - dom, let day - light dry your tears: I'm

Dbmaj7

Gb6/Db

Cb

Ab/C

here, with you, be - side you, to guard you and to guide you.

Db

Bbm7

Ebm7

Ab

Db/F

Bbm7

CHRISTINE:

Say you love me ev - ery wak - ing mo - ment, turn my head with talk of

Ebm7

Ebm7/Ab

Db

Bbm7

Ebm7

Ab

sum - mer - time.

Say you need me with you now and al - ways;

Db/F

Gb

Db/Ab

Ebm/Ab

Ab6

Ebm7/Ab

prom - ise me that all you say is true,

that's all I ask of

rit.

RAOUL: 





Let me be your shel- ter, let me be your light; you're safe, no one will find you your
you.

a tempo
mf







CHRISTINE:

fears are far be - hind you. All I want is free- dom, a world with no more night; and













RAOUL:

you, al- ways be - side me, to hold me and to hide me. Then say you'll share with me one















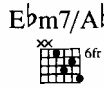
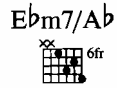




love, one life- time; let me lead you from your sol- i- tude. ...



Say you need me with you, here be - side you, an - y - where you go, let me go



CHRISTINE:

too.

Chris - tine, — that's all I ask of

Say you'll share with me one

rit.

molto rit.

a tempo

f



love, one life - time; say the word and I will fol - low you. —



8vb

TOGETHER:

CHRISTINE:

Share each day with me, each night, each morn - ing.

Say you love me!
You know I

rit.

Db/Ab



Ebm7/Ab



Ab6



Ebm7/Ab



Db



Bbm7



RAOUL & CHRISTINE:

do.

Love me, that's all I ask of you.

molto rit.

a tempo

Ebm7



Ab



Db/F



Bbm7



Ebm7



G/Ab



Ab



Ab6



Ab9



CHRISTINE & RAOUL:

An - y - where you go, let me go

f

ff *largo*

Db/Ab



Ebm7/Ab



Ab6



Ebm7/Ab



Db



RAOUL & CHRISTINE:

too;

love me, that's all I ask of you.

mp

molto rit.

ALMOST PARADISE

Love Theme from the Paramount Motion Picture FOOTLOOSE

Words by DEAN PITCHFORD

Music by ERIC CARMEN

Moderately Slow

Gsus4(sus2)

G

D/E

Em

Gsus4(sus2)

G

mp

D/E

Em

D/C

C/D

G(add9)

D/F#

(Male:) I thought that dreams _ be - longed _ to
(Male:) It seems like per - fect love's _ so

Em7

D(add9)
2fr

C(add9)

G(add9)/B

G/B

oth - er men, _
hard to find. _

'cause each time I _ got close _ they'd
I'd al - most giv - en up. _ You

G/A

A7

C/D









D

G(add9)

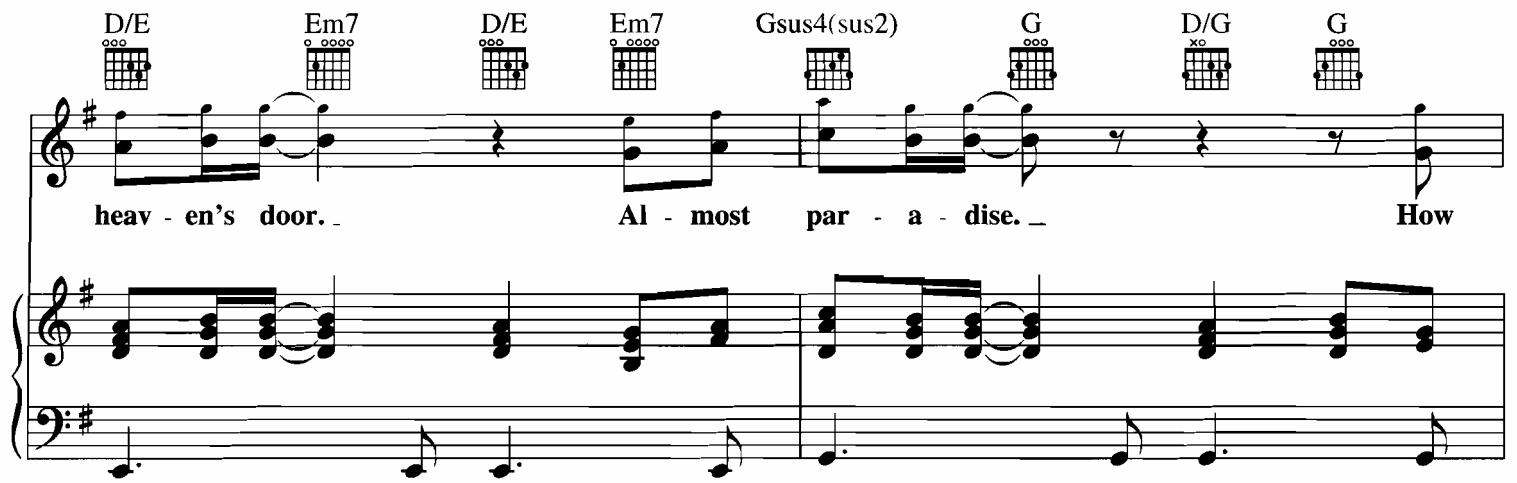
D/F#






fall a - part _ a - gain. _
must have read _ my mind. _

(Female:) I feared my heart _ would beat in _
(Female:) And all these dreams _ I saved for a

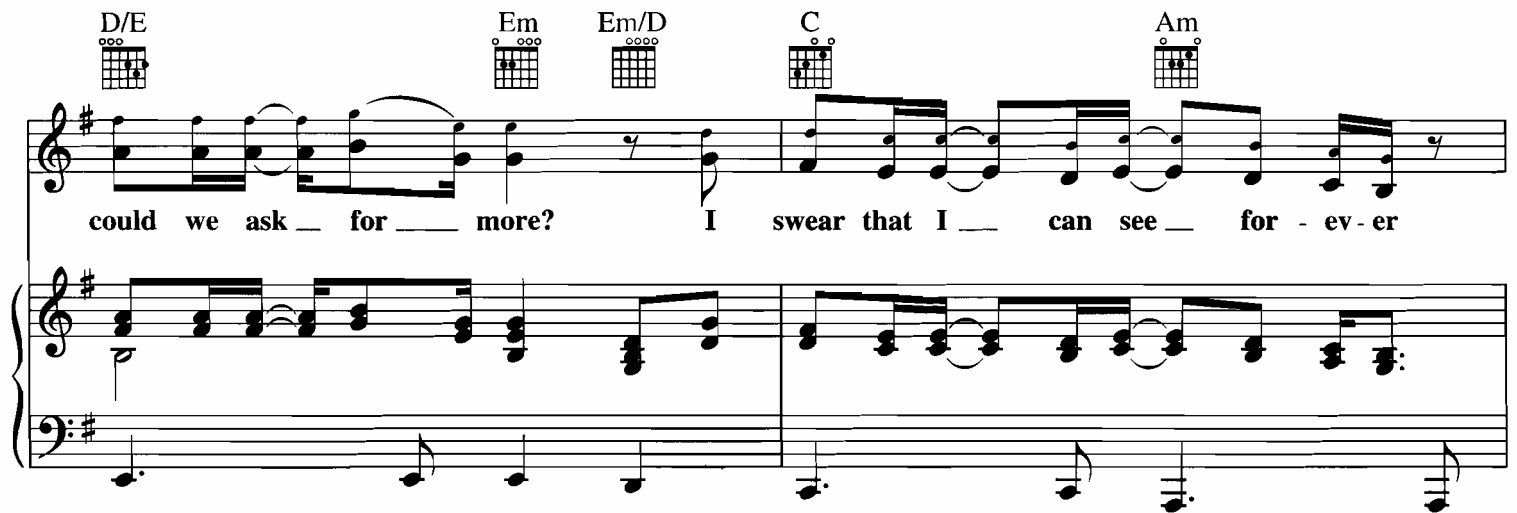
D/E  Em7  D/E  Em7  Gsus4(sus2)  G  D/G  G 





heav - en's door. _ Al - most par - a - dise. _ How



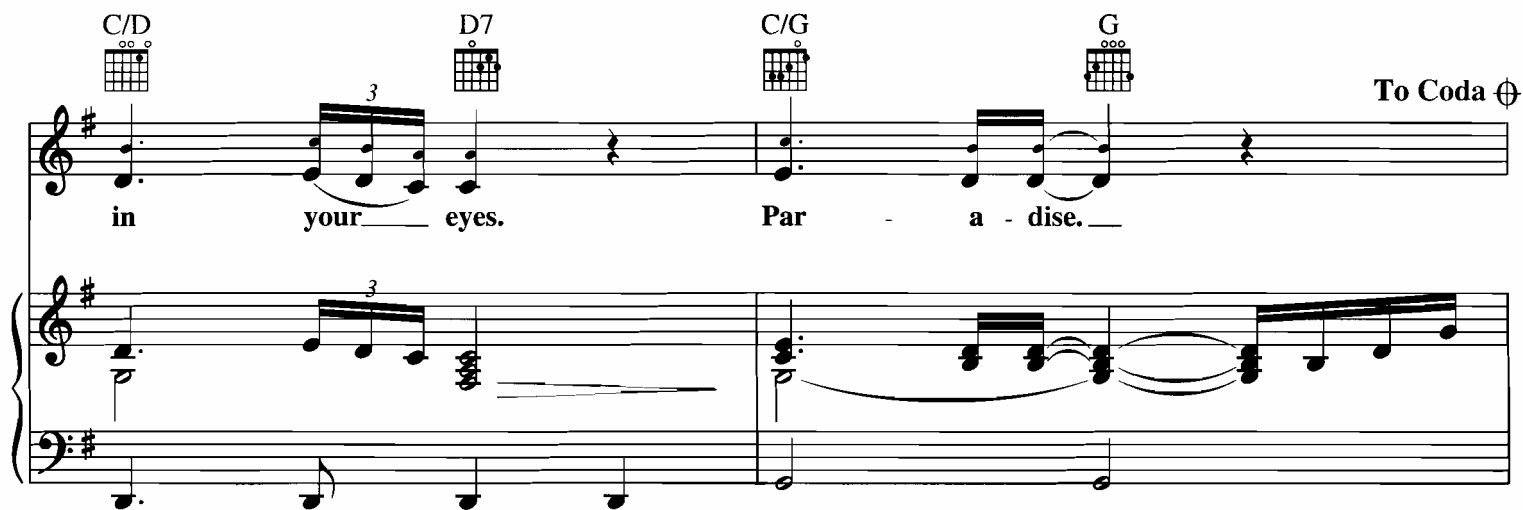
D/E  Em  Em/D  C  Am 







could we ask _ for _ more? I swear that I _ can see _ for - ev - er



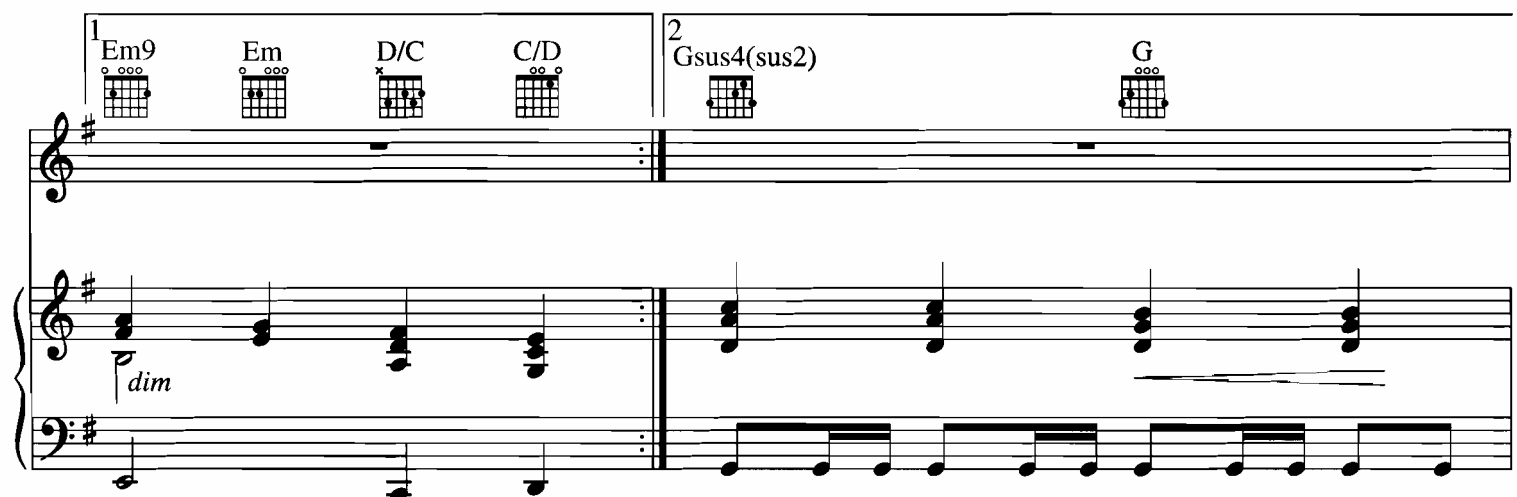
C/D  D7  C/G  G 

in your ³ eyes. Par - a - dise. _ To Coda ⊕



1 Em9  Em  D/C  C/D  2 Gsus4(sus2)  G 

dim



E \flat C

(Male:) And in your arms, — sal - va-tion's not so far a - way. —

E \flat C/D D C/D D D.S. al Coda

It's get - ting clos - er. (Both:) Clos - er ev - 'ry day. — Al - most

CODA

Em9 Em D/C C/D C/G G

Par - a - dise. —

D/E Em Am/C D C/G G G(add9)

Par - a - dise. —

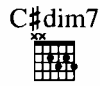
dim. 8vb

AS TIME GOES BY

from CASABLANCA

Words and Music by
HERMAN HUPFELD

Moderately



mf *poco rit.*

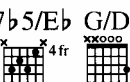


This day and age we're liv - ing in gives cause for ap - pre - hen - sion, With


a tempo



speed and new in - ven - tion, and things like third di - men - sion, Yet we get a tri - fle wea - ry, with











Mis - ter Ein - stein's the - 'ry, so we must get down to earth, at times re - lax, re - lieve the ten - sion. No

Dm  Dm7  G7  C  Em  Am  Dm 

mat - ter what the prog - ress, or what may yet be proved, The sim - ple facts of life are such they











Liltingly

Dm7/A  Fm6/Ab  6fr G7sus  G7  Dm  G7  Gm6  3fr G7 

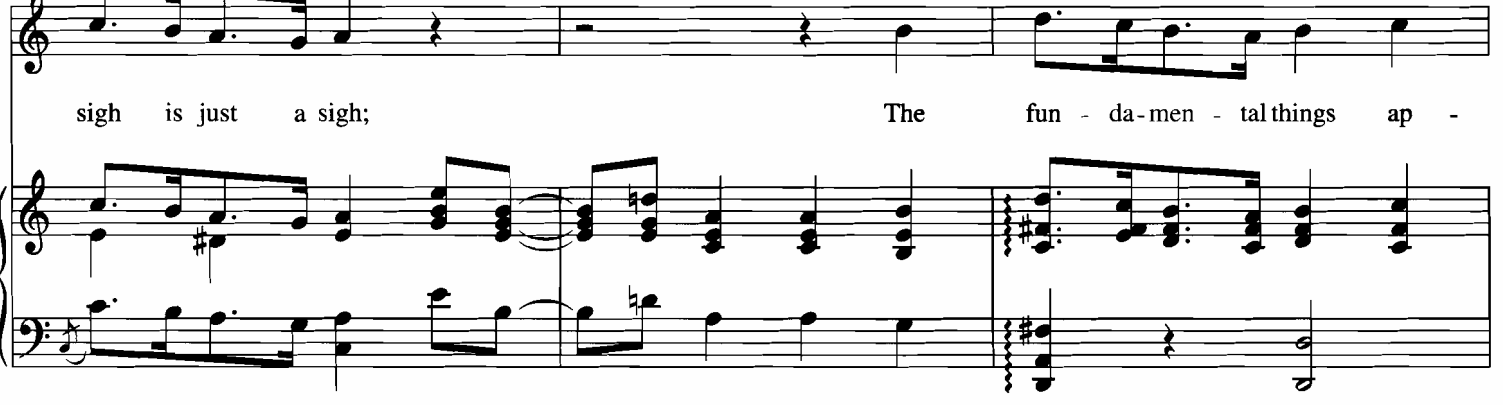
can - not be re - moved. You must re - mem - ber this, a kiss is still a kiss, a









rit. *a tempo*




C  G+  3fr C6  Em  Am  Em/G  D7 

sigh is just a sigh; The fun - da - men - tal things ap -



G7sus  G7  Dm7  G7  Cmaj7  C6  Cmaj7  C6 

ply, As time goes by. _____ And



Dm7



G7



Gm6



G7



C



G+



C6



Em



when two lov - ers woo, they still say, "I love you," On that you can re-ly;

Am



Em/G



D7



G7sus



G7



Dm7



G7



No mat - ter what the fu - ture brings, As time goes

C



F



Dm7b5



C



C7



F



by.

Moon-light and love — songs

A7/E



Dm



F#dim7



nev - er out of date, Hearts full of pas - sion, jeal - ous - y and hate;

Am/E F7 D7 G7 Gdim7

Wom - an needs man — and man just have his mate, That no one can de -

poco rit.

G7 Dm7 G7 Gm6 G7

ny. It's still the same old sto - ry, a fight for love and glo - ry, A

a tempo

C G+ C6 Em Am Em/G D7

case of do or die! The world will al - ways wel - come

C	C#dim	Dm7	G7	G7#5	1	C	Am	D7	G7	2	C	Bb7	C
---	-------	-----	----	------	---	---	----	----	----	---	---	-----	---

lov - ers, As time goes by. You by.

3

THE BARE NECESSITIES

from Walt Disney's THE JUNGLE BOOK

Words and Music by
TERRY GILKYSON

Brightly

F



F7



Bb



Db7



C13



Piano accompaniment for the first system, featuring a treble and bass clef. The music is in 4/4 time and begins with a forte (f) dynamic. The melody in the treble clef consists of chords and moving lines, while the bass clef provides a steady accompaniment.

N.C.

F7



Look for the bare ne - ces - si - ties, the

Vocal and piano accompaniment for the second system. The vocal line is on a single staff with lyrics. The piano accompaniment continues with chords and moving lines in both treble and bass clefs.

Bb



Bbmaj7



Bb7



F



sim - ple bare ne - ces - si - ties; — for - get a - bout your

Vocal and piano accompaniment for the third system. The vocal line continues with lyrics. The piano accompaniment features chords and moving lines in both treble and bass clefs.

D7



G7



C7



C7#5



wor - ries and your strife.

{ I mean the
I mean the
I mean the

Vocal and piano accompaniment for the fourth system. The vocal line includes a triplet of notes. The piano accompaniment features chords and moving lines in both treble and bass clefs.

F F7 Bb



bare ne - ces - si - ties, — or Moth - er Na - ture's
 bare ne - ces - si - ties, — that's why a bear can
 bare ne - ces - si - ties, — or Moth - er Na - ture's

Bb7 F/C D7 G7 C7

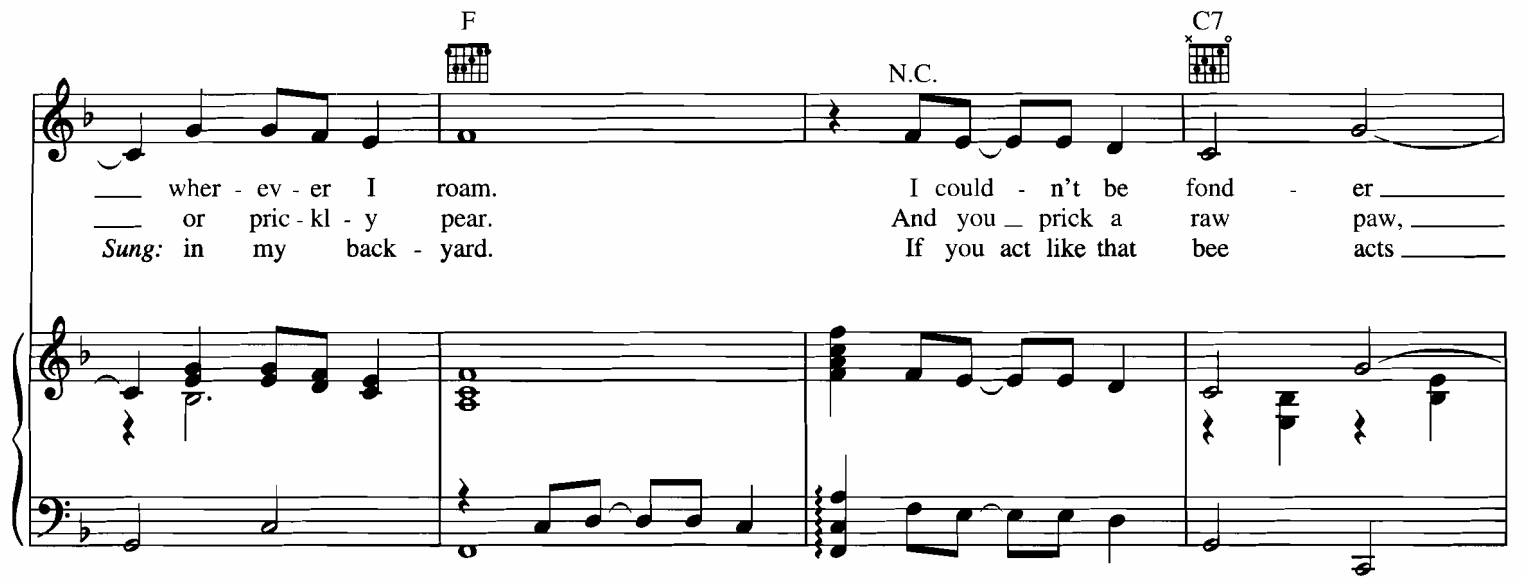
re - ci - pes — that bring the bare ne - ces - si - ties — of
 rest at ease — with just the bare ne - ces - si - ties — of
 re - ci - pes — that bring the bare ne - ces - si - ties — of




F Bb7 F N.C. C7

life. ————— Wher - ev - er I wan - der, —————
 life. ————— When you — pick a paw - paw —————
 life. ————— So just try to re - lax *Spoken: Oh Yeah!*

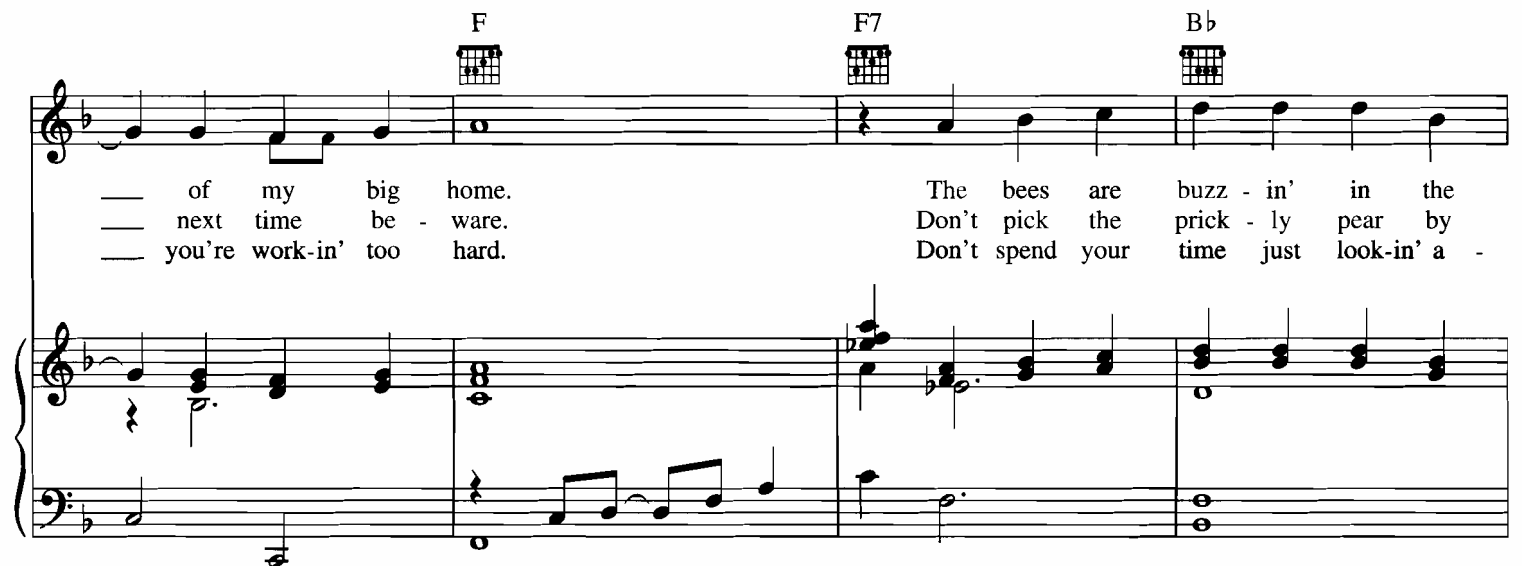
F  N.C. C7 




— wher - ev - er I roam. I could - n't be fond - er
 — or pric - kl - y pear. And you — prick a raw paw,
Sung: in my back - yard. If you act like that bee acts



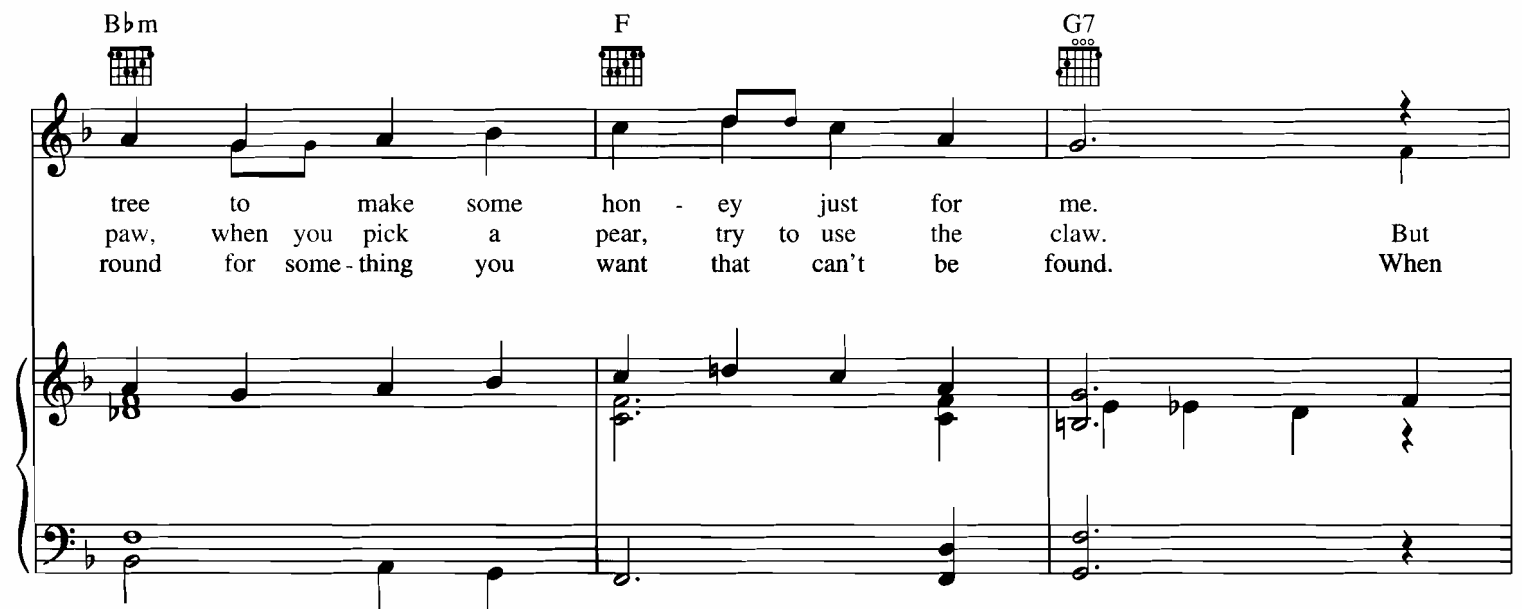
F  F7  Bb 

— of my big home. The bees are buzz - in' in the
 — next time be - ware. Don't pick the prick - ly pear by
 — you're work-in' too hard. Don't spend your time just look-in' a -



Bbm  F  G7 

tree to make some hon - ey just for me.
 paw, when you pick a pear, try to use the claw. But
 round for some - thing you want that can't be found. When



Dm7 **D7** **Gm** **D7/A**

You look un - der the rocks and plants and take a glance at the
 you don't need to use the claw when you pick a pear of the
 you find out you can live with - out it and go a - long not

Gm/Bb **G7/B** **C** **C7** **F** **D7**

fan - cy ants, _ then may - be try a few. }
 big paw - paw. _ Have I giv - en you a clue? } The bare ne -
 think - in' a - bout _ it. I'll tell you some - thing true. }

Gm7 **C7** **F** **Dm** **Gm7** **C7**

ces - si - ties of life will come to you, _____ they'll come to

1, 2 **F** **Eb9** **F** N.C. 3 **F** **Eb9** **F** **F6**

you! _____ Look for the you! _____

BEAUTY AND THE BEAST

from Walt Disney's BEAUTY AND THE BEAST

Lyrics by HOWARD ASHMAN

Music by ALAN MENKEN

Lyrically

E \flat (add9)



E \flat sus



E \flat (add9)



mp

E \flat sus



E \flat (add9)



B \flat 7sus



B \flat 7



Tale as old as time,

E \flat (add9)



B \flat 7sus



B \flat 7



E \flat (add9)



E \flat



true as it can be. Bare - ly e - ven

Gm



A \flat (add9)



A \flat



B \flat 7sus



friends, then some-bod - y bends un - ex - pect - ed - ly.

Eb(add9) 3fr
 Eb 3fr
 Bb7sus
 Bb7
 Eb(add9) 3fr
 Eb 3fr

Just a lit - tle change. Small, to say the

Bbm7
 Eb7
 Abmaj7
 Gm7
 Fm7
 Bb7sus
 Bb7

least. Both a lit - tle scared, nei - ther one pre - pared. Beau - ty and the

poco rit.

Eb(add9) 3fr
 Bb7sus
 Gm 3fr

Beast. Ev - er just the same.

a tempo *mf*

Ab(add9) 4fr
 Ab 4fr
 Gm 3fr
 Ab(add9) 4fr
 Ab 4fr

Ev - er a sur - prise. Ev - er as be -

Gm7 Cm Cm7 Db Eb

fore, ev - er just as sure as the sun will rise.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor with lyrics: "fore, ev - er just as sure as the sun will rise." Above the staff are guitar chord diagrams for Gm7, Cm (3fr), Cm7 (3fr), Db, and Eb (3fr). The bottom two staves show piano accompaniment with a bass line and a treble line.

F C7sus C7 F(add9) F

Tale as old as time. Tune as old as

Detailed description: This system contains the third and fourth lines of music. The top line has lyrics: "Tale as old as time. Tune as old as". Above the staff are guitar chord diagrams for F, C7sus, C7, F(add9), and F. The bottom two staves show piano accompaniment. A dynamic marking of *f* is present at the start of the piano part.

C7sus C7 F(add9) F Am

song. Bit - ter - sweet and strange, find - ing you can

Detailed description: This system contains the fifth and sixth lines of music. The top line has lyrics: "song. Bit - ter - sweet and strange, find - ing you can". Above the staff are guitar chord diagrams for C7sus, C7, F(add9), F, and Am. The bottom two staves show piano accompaniment.

Bb(add9) Bb Bb/C C7 F(add9) F C7sus

change, learn - ing you were wrong. Cer - tain as the sun

Detailed description: This system contains the seventh and eighth lines of music. The top line has lyrics: "change, learn - ing you were wrong. Cer - tain as the sun". Above the staff are guitar chord diagrams for Bb(add9) (6fr), Bb, Bb/C, C7, F(add9), F, and C7sus. The bottom two staves show piano accompaniment.

F(add9) F Cm F7 Bbmaj7 Am7

ris - ing in the East. Tale as old as time, song as old as

Detailed description: This system contains the first six measures of the piece. The guitar part features chords: F(add9), F, Cm, F7, Bbmaj7, and Am7. The vocal line begins with the lyrics 'ris - ing in the East. Tale as old as time, song as old as'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

Gm7 F/C C7 F(add9) F/E Dm Am/C Bb Am

rhyme. Beau-ty and the Beast. Tale as old as time, song as old as

poco rit. *dim.* *slower*

Detailed description: This system contains the next six measures. The guitar part features chords: Gm7, F/C, C7, F(add9), F/E, Dm, Am/C, Bb, and Am. The vocal line continues with 'rhyme. Beau-ty and the Beast. Tale as old as time, song as old as'. The piano accompaniment includes performance markings: 'poco rit.' (poco ritardando), 'dim.' (diminuendo), and 'slower' (ritardando). The bass line continues with eighth notes, while the right hand plays a melody of eighth notes.

Gm7 C7sus C7 F(add9) Fsus F(add9)

rhyme. Beau-ty and the Beast.

a tempo

Detailed description: This system contains the next six measures. The guitar part features chords: Gm7, C7sus, C7, F(add9), Fsus, and F(add9). The vocal line continues with 'rhyme. Beau-ty and the Beast.'. The piano accompaniment includes the marking 'a tempo' (allegretto). The bass line continues with eighth notes, and the right hand plays a melody of eighth notes.

Fsus F

rit. *8va*

Detailed description: This system contains the final six measures. The guitar part features chords: Fsus and F. The piano accompaniment includes the marking 'rit.' (ritardando) and '8va' (octave up) for the final melodic phrase. The bass line continues with eighth notes, and the right hand plays a melody of eighth notes.

BLUE HAWAII

Theme from the Paramount Picture BLUE HAWAII
from the Paramount Picture WAIKIKI WEDDING

Words and Music by LEO ROBIN
and RALPH RAINGER

Slowly

Bb **F7/A** **Gm**

F7sus **F7**

Bb **G7** **Cm**

F7 **F7b9** **Ebm6/Bb** **Bb** **Ebm** **Bb** **F7**

mf

Per - fume in the air and
 rare flow - ers ev - 'ry - where, and white shad - ows we could
 share at Wai - ki - ki. A sky full of



stars and soft far - a - way gui - tars, it



seems to be on - ly a rev - er - ie.



Night and you and blue Ha - wai - i,



the night is heav - en - ly and you are heav - en to me.

F7



Bb



Eb



Bb



Love - ly you

and blue

Ha - wai

i,

with all this love - li - ness

there_ should

be love.

Come




with me

while the

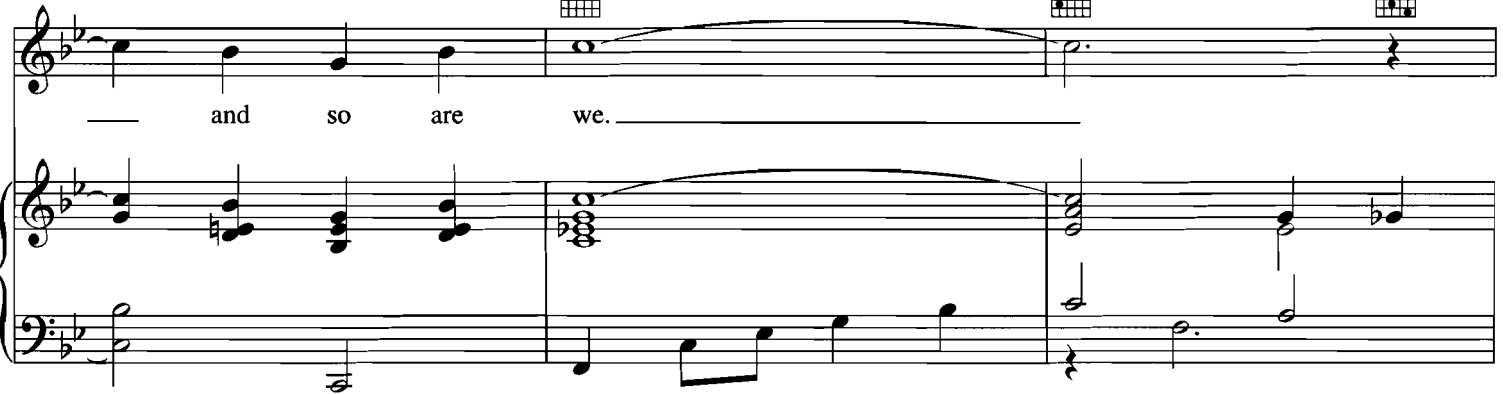
moon is on the sea.




The night

is young

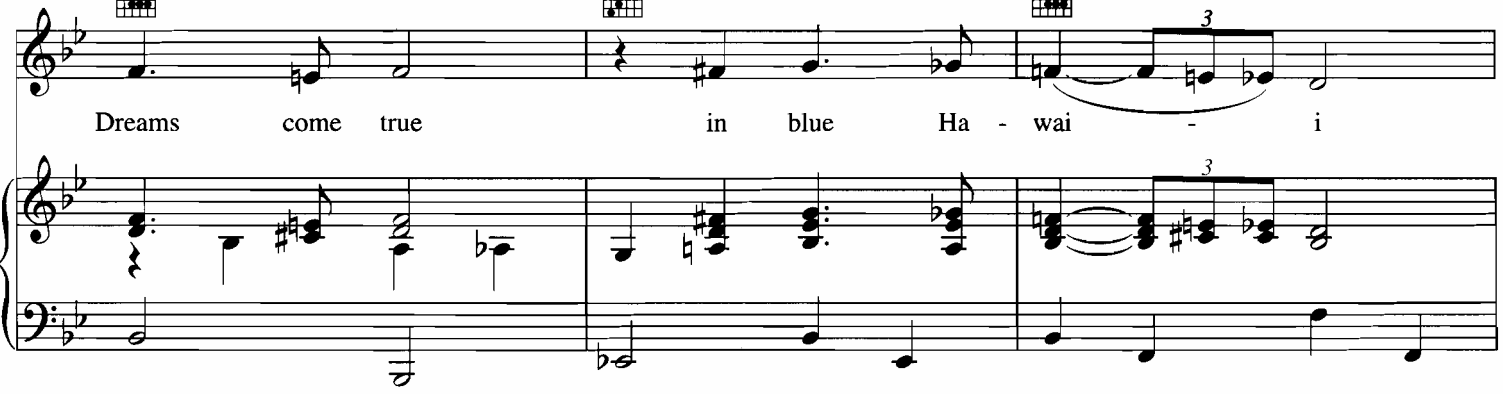
Cm7/F  8fr F7  F7b9 




and so are we.




Bb  Eb  3fr Bb 



Dreams come true in blue Ha - wai - i






G7#5  C7  F7 

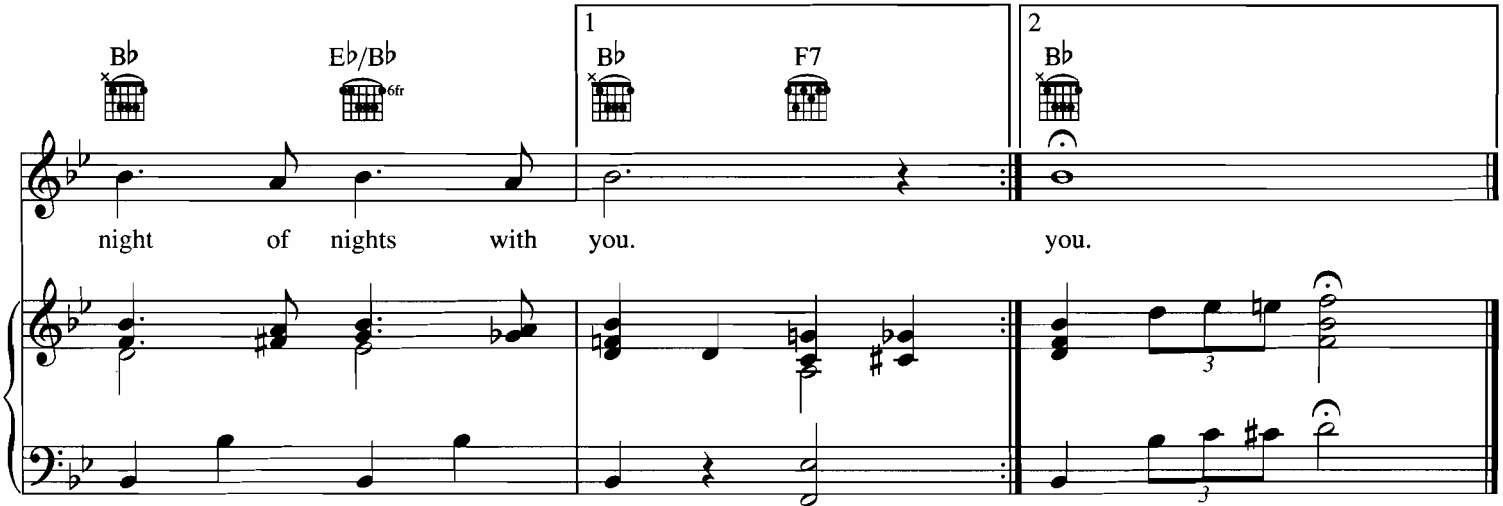
and mine could all come true this mag - ic



Bb  Eb/Bb  6fr

1 Bb  F7  2 Bb 

night of nights with you. you.



CABARET

from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

Moderately

Chords: Cmaj9, C6, Dm9, G7#5(b9), Cmaj9, C6, G13, G7#5(b9), C(add9), G9, G9#5, C(add9), G7#5, C, Cmaj9, C7, F

Lyrics:

What good is sit - ting a -

Put down the knit - ting, the

lone in your room? _____

book and the broom, _____

Come hear the mu - sic

time for a hol - i -

play; _____ } Life is a

day; _____ }

Performance Notes: *mf*, *mp - mf*

F#dim7 Em/G A9

cab - a - ret, old chum,

The first system of music features a vocal line with lyrics "cab - a - ret, old chum," and a piano accompaniment. Above the vocal line, three guitar chords are indicated: F#dim7, Em/G, and A9. The piano part consists of a treble and bass clef with various chords and melodic lines.

Dm7 G9 1 C Dm7 G9

come to the cab - a - ret.

The second system continues the vocal line with lyrics "come to the cab - a - ret." and piano accompaniment. Above the vocal line, five guitar chords are indicated: Dm7, G9, C (marked with a '1'), Dm7, and G9. The piano part continues with accompaniment for the vocal line.

2 C Fm

ret. Come taste the wine, come hear the

The third system begins with a first ending bracket labeled '2' above the vocal line. The lyrics are "ret. Come taste the wine, come hear the". Above the vocal line, two guitar chords are indicated: C and Fm. The piano accompaniment continues.

C Am Am(maj7) Am7 D9

band, come blow the horn, start cel - e - brat - ing,

The fourth system continues the vocal line with lyrics "band, come blow the horn, start cel - e - brat - ing," and piano accompaniment. Above the vocal line, five guitar chords are indicated: C, Am, Am(maj7), Am7, and D9. The piano part continues with accompaniment for the vocal line.

G7 C(add9) G9 G9#5

right this way, your ta - ble's wait - ing. { No use per - mit - ting some
Start by ad - mit - ting from

C(add9) G7#5 C Cmaj9

proph - et of doom _____ to wipe ev - 'ry smile a -
cra - dle to tomb _____ is - n't - that long a

Gm7 C7 F F#dim7 To Coda

way; _____ } Life is a cab - a -
stay; _____ }

Em7/G A9 Dm7 F/G C

ret, old chum, _____ come to the cab - a - ret. _____

D.S. al Coda

CODA Em7/G

A9

Come taste the

ret, old chum,

on - ly a cab - a -

ret, old chum, so come to the

cab - a - cab ret.

CALL ME IRRESPONSIBLE

from the Paramount Picture PAPA'S DELICATE CONDITION

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Slowly

F F6 Gm C9 Fmaj7 F6 Gm C7
 Call me ir - re - spon - si - ble, call me
 un - re - li - a - ble, throw in
 un - de - pend - a - ble too.

F F6 F#dim7 Gm Gm6
 un - re - li - a - ble, throw in
 un - de - pend - a - ble too.

G#dim7 Fmaj7/A F
 un - re - li - a - ble, throw in
 un - de - pend - a - ble too.

A7 D7#5
 un - de - pend - a - ble too.

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. The tempo is marked 'Slowly'. The key signature has one flat (Bb). The guitar chords are indicated above the vocal line, and the piano accompaniment includes dynamic markings like 'p' (piano).

Am7 D7#5 Gm Cdim7 C7

Do my fool - ish al - i - bis

Am7b5 D7b9 D+ D7 Dm7/G G7

bore you? Well, I'm

Gm7/C

not too clev - er. I just a -

R.H.

Gm7 C7 F F6 F#dim7

dore you. Call me un - pre - dict - a - ble,

Gm



Gm6



G#dim7



Fmaj7/A



F



tell me I'm im - prac - ti - cal, rain - bows

A7



D7



I'm in - clined to pur - sue.

Gm



Cdim7



C7



Call me ir - re - spon - si - ble,

mf

Am7b5



D9



yes, I'm un - re - li - a - ble,

Gm Cdim7 C7

but it's un - de - ni - a - bly

A7 D7b9 D7 Gm

true, I'm ir - re - spon - si - bly

C7b9 1 F Gm7/C Fmaj7 Gm7/C

mad for you!

2 F Fmaj7

you!

p

CAN'T HELP FALLING IN LOVE

from the Paramount Picture BLUE HAWAII

Words and Music by GEORGE DAVID WEISS,
HUGO PERETTI and LUIGI CREATORE

Slowly, steadily

D A D D/A

mp

D F#m Bm Bm/A

Wise men say on - ly
Shall I stay? Would it

G D/F# A7/E A7

fools be rush a in, but
be a sin if

G A Bm G6 Em

I I can't help fall - ing in
I I can't help fall - ing in

D/A A7 1 D D/A

love love with with you.

2 D F#m C#

you? Like a riv - er flows

F#m C# F#m C#

sure - ly to the sea, dar - ling, so it goes;

F#m B7 Em A7

some things... are... meant to be.

D F#m Bm

Take my hand, take my

G D/F# A7/E A7

whole life too, for

G A Bm G6 Em

I can't help fall - ing... in

1

D/A A7 D D/A

love with love you.

2

D G A

you. For I can't

Bm G6 Em D/A A7

help fall - ing in love with

rit.

D

you.

CHANGE THE WORLD

featured on the Motion Picture Soundtrack PHENOMENON

Words and Music by WAYNE KIRKPATRICK,
GORDON KENNEDY and TOMMY SIMS

Moderately (not too fast)

E F#m7 G F#m7 E

mf

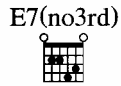
F#m7 G

F#m7 B7sus E A/E E7(no3rd)

If I can reach the stars, —
If I could be king, —

A/E E

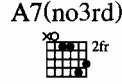
pull one down for you, —
e - ven for a day, —



shine it on my heart
I'd take you as my queen,



so you could see the truth.
I'd have it no other way.



Then this love I have in side
And our love will rule in this



is ev - 'ry - thing it seems,
king - dom we have made.

E



A/E



E7(no 3rd)



but _____ for now I find _____
'Til then I'd be a fool _____

's on - ly in my _____ dreams _____ }
wish - ing for the _____ day _____ } that I can

change _____ the world. _____

I { will } be _____ the sun - light in your u - ni - verse. _
would }
would }

D#m7b5



G#7



C#m



Cm



Bm9



You would think my love was real - ly some - thing good, ba - by,



To Coda



E(add9)/G#



1

Edim/G



F#m7



if I could change the world.

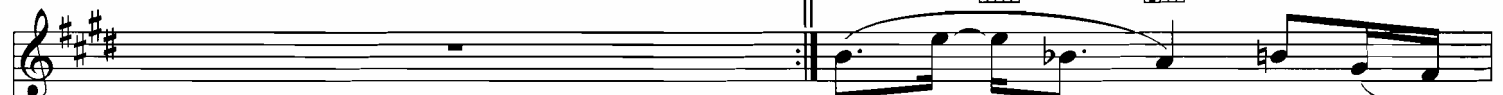


2

Edim/G

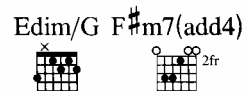
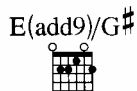


F#m7



change the world,





ba - by, if I could change



the world. *Guitar solo*




D.S. al Coda

Solo ends I could

CODA

Edim/G F#m7 A E(add9)/G#

change the world, ba - by, if I could

Edim/G F#m7 A E(add9)/G# E(add9)/G# Edim/G

change the world, ba - by, if I could change

Esus/F# G6 E F#m7 G

the world.

F#m7 E

CHIM CHIM CHER-EE

from Walt Disney's MARY POPPINS

Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Lightly, with gusto

Cm **G7-9** **Am7-5** **G7/B** **Cm** **G7-9** **Am7-5** **G7/B**

mp

Cm **G+** **Cm7** **F** **Fm**

Chim chim - in - ey, chim chim - in - ey, chim chim cher - ee! A sweep is as


mf

Cm **D** **D7-5** **G7** **Cm** **G+**


luck - y, as luck - y can be. Chim chim - in - ey, chim chim - in - ey,

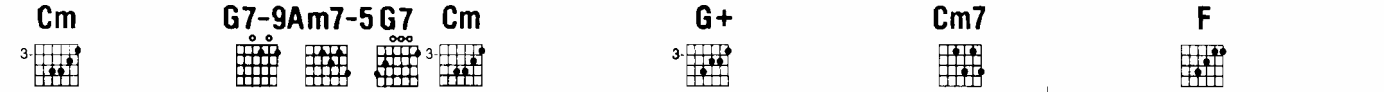
Cm7 **F** **Fm** **Cm/G** **G7** **G7+5**

chim chim cher - oo! Good luck will rub off when I shakes 'ands with


Cm **Fm** **Cm/G** **G7** **Cm** **G7-9Am7-5 G7/B**



you, Or blow me a kiss and that's luck - y, too.



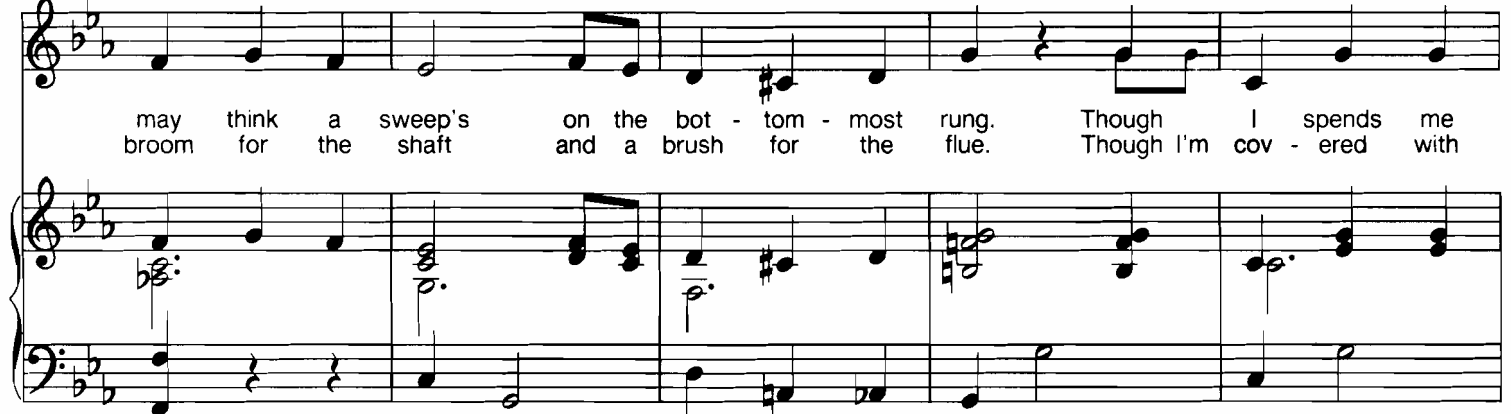
Cm **G7-9Am7-5 G7 Cm** **G+** **Cm7** **F**



Now, as the lad - der of life 'as been strung, You
 I choose me bris - tles with pride, yes, I do: A



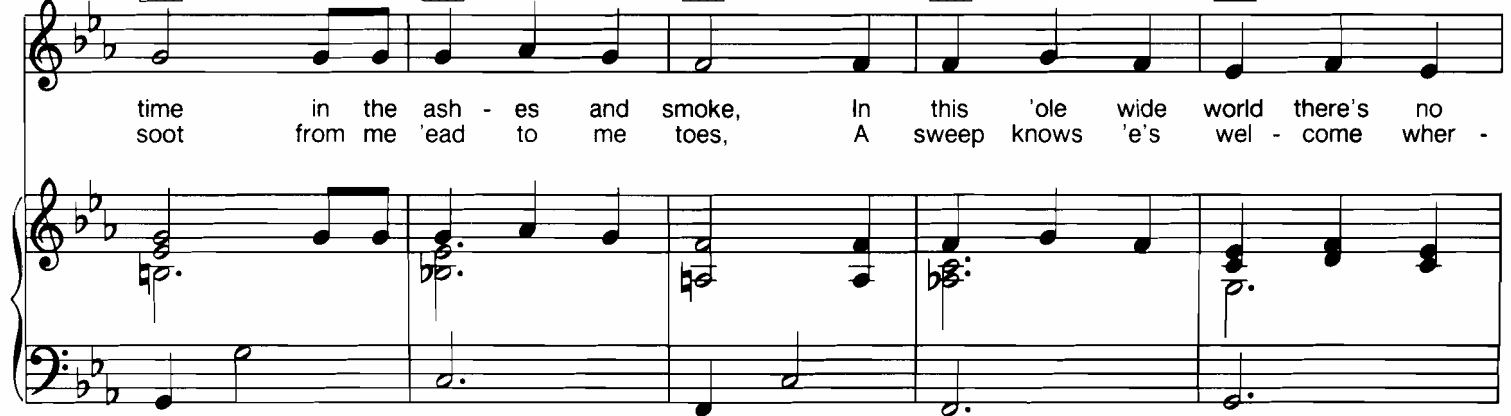
Fm **Cm** **D** **D7-5** **G7** **Cm**


may think a sweep's on the bot - tom - most rung. Though I spends me with
 broom for the shaft and a brush for the flue. Though I'm cov - ered with

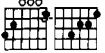


G+ **Cm7** **F** **Fm** **Cm/G**


time soot in the ash - es and smoke, In this 'ole wide world there's no
 from me 'ead to me toes, A sweep knows 'e's wel - come wher -



G7 G+



G7



Cm



Cm



G+



Cm7



'ap - pi - er bloke.
ev - er 'e

goes.

Up where the smoke it all bill - ered and

mp rubato

F



Fm



Cm/G



D/A



D7-5



G7



G+



G7



curled,

'Tween pave - ment and stars, is the chim - ney sweep world. When there's

Cm



G+



Cm7



F



Fm



Cm/G



'ard - ly no day nor 'ard - ly no night,

There's things 'alf in shad - ow and

G7



G+



G7



Cm



Fm



Cm/G



G7



Cm



'alf - way in light,

On the roof - tops of Lon - don, coo, what a sight!

Tempo 1

Cm

G+

Cm7

F

Fm

Chim chim - in - ey, chim chim - in - ey, chim chim cher - ee! When you're with a

mf

Cm

D

D7-5

G7

Cm

G+

sweep you're in glad com - pa - ny. No - where is there a more

Cm

F

Fm

Cm/G

G7

G7-5

'ap - pi - er crew Than them wot sings, "Chim chim cher - ee, chim cher -

Cm

Fm

Cm/G

G7

Cm

oo!" Chim chim - in - ey, chim chim, cher - ee, chim cher - oo!

rit.

COCKTAILS FOR TWO

from the Paramount Picture MURDER AT THE VANITIES

Words and Music by ARTHUR JOHNSTON
and SAM COSLOW

Moderately



mf



Oh, what de - light to be giv - en the right — to be



care-free and gay — once a - gain. No long - er slink - ing, re -








spect - a - bly drink - ing like civ - il - ized la - dies and

E  A9 

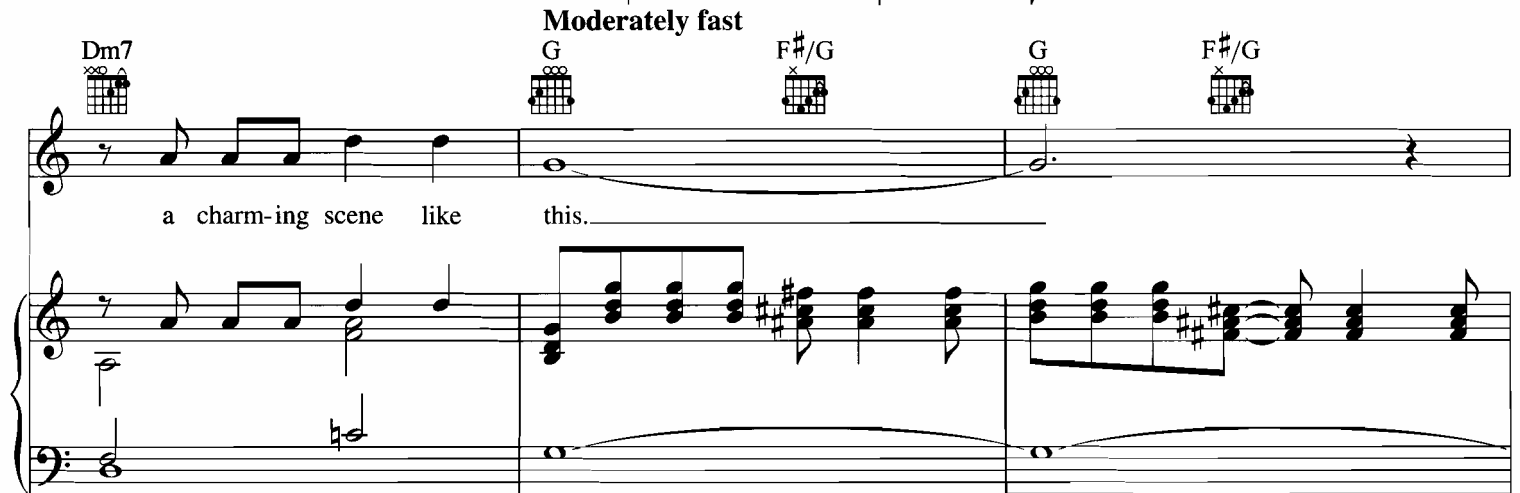
men. No long - er need we miss__









Moderately fast

Dm7  G  F#/G  G  F#/G 

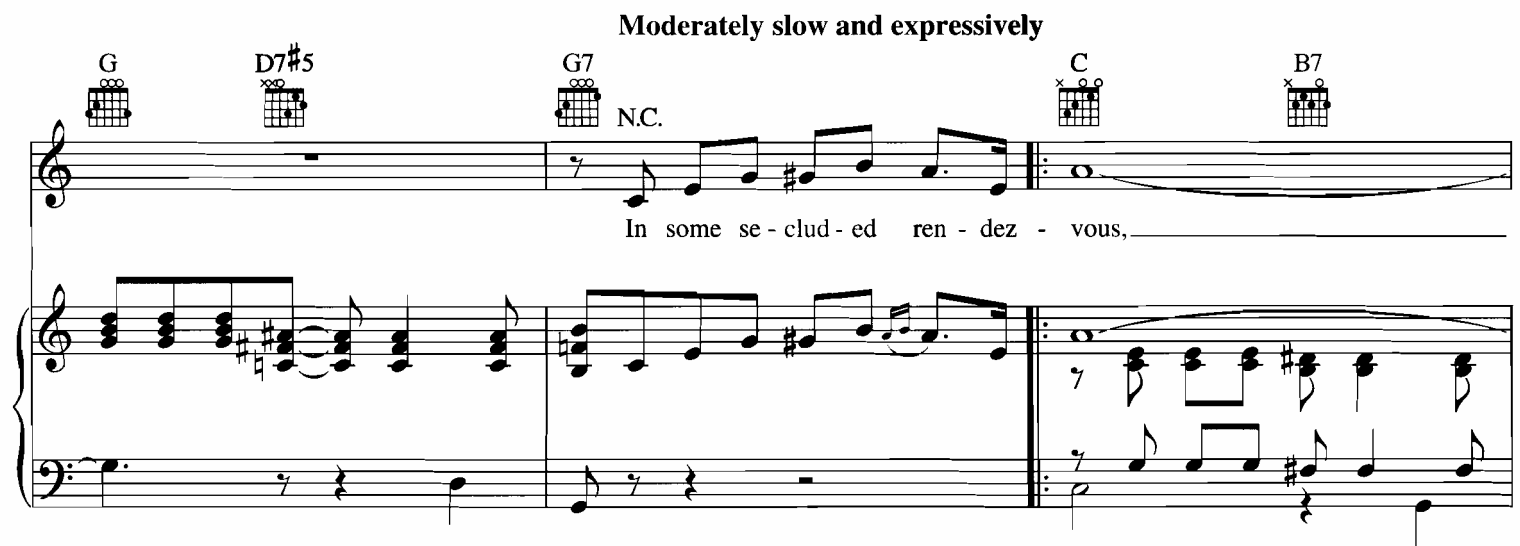
a charm-ing scene like this._____








Moderately slow and expressively

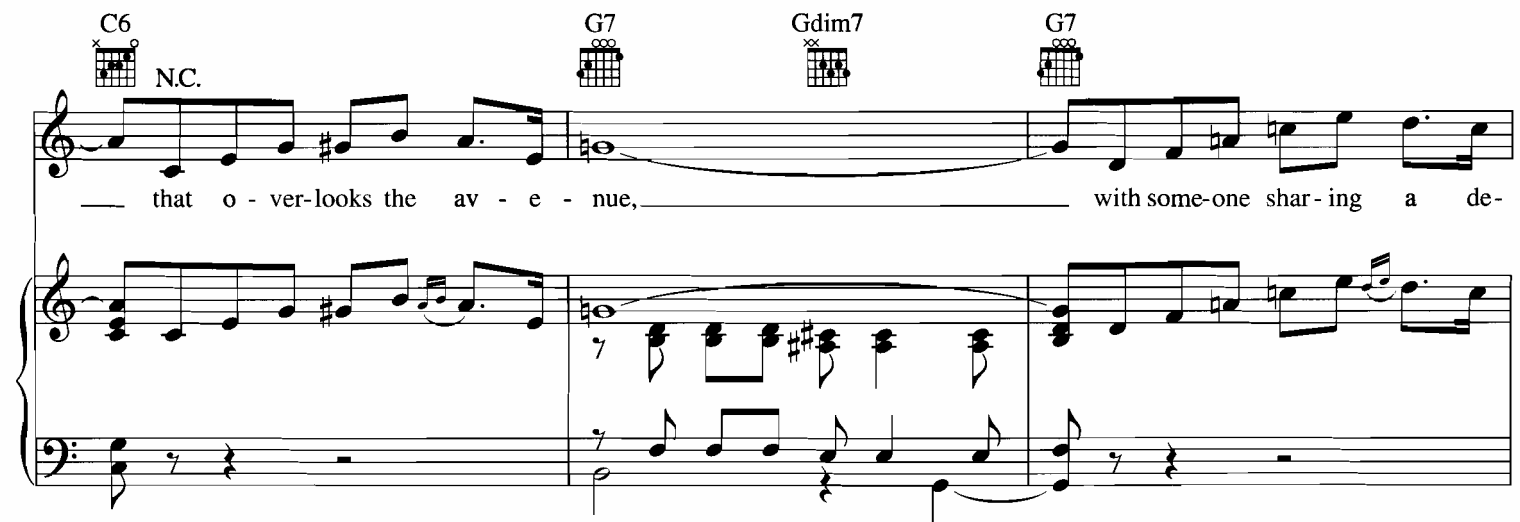
G  D7#5  G7  N.C.  C  B7 







In some se - clud - ed ren - dez - vous,_____



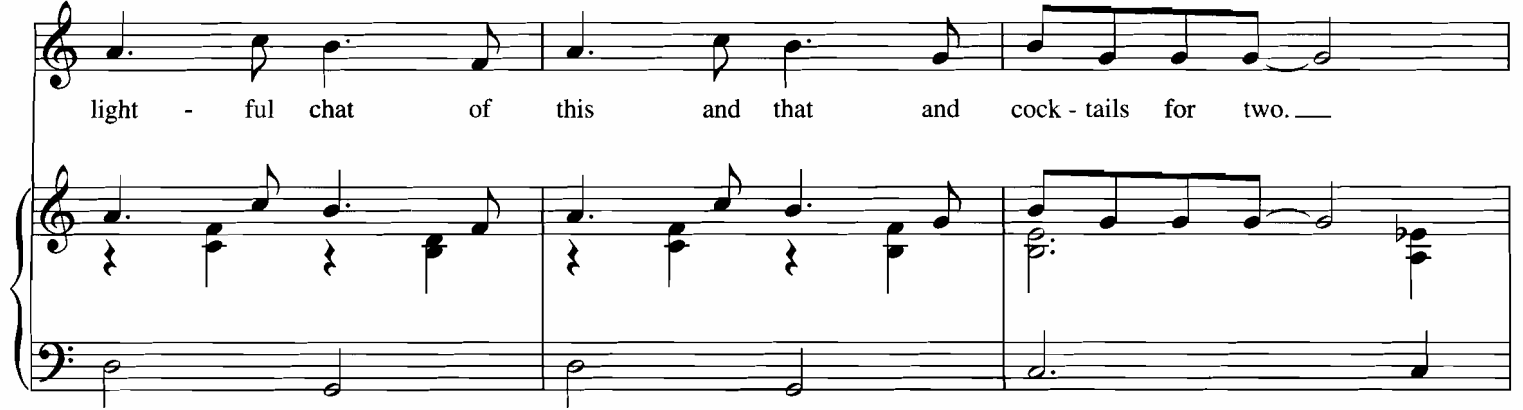
C6  N.C.  G7  Gdim7  G7 




— that o - ver-looks the av - e - nue,_____ with some-one shar - ing a de-




light - ful chat of this and that and cock - tails for two. —






N.C.


As we en - joy a cig - a - rette —








N.C.

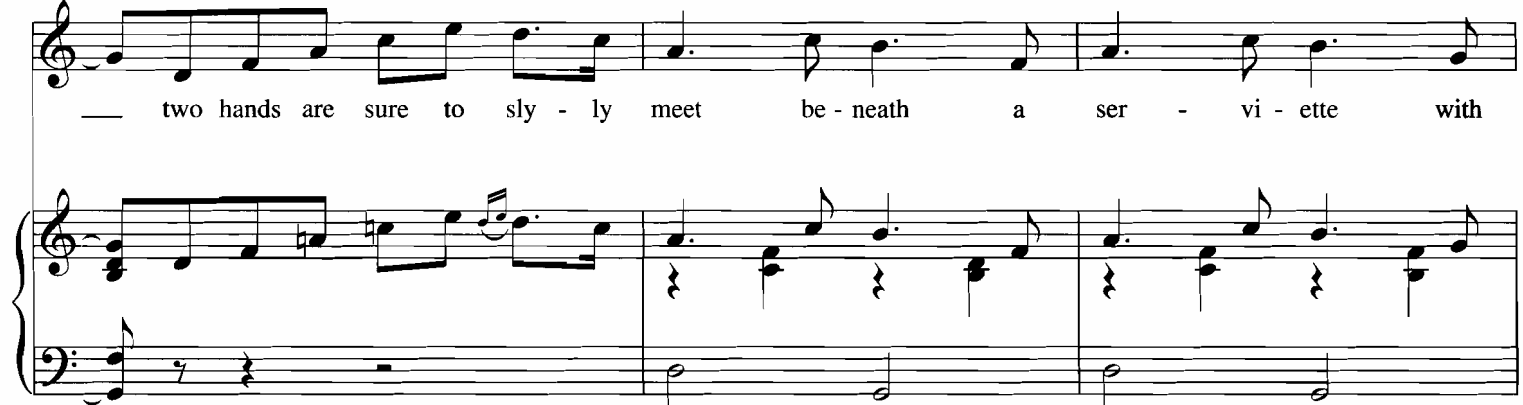
— to some ex - qui - site chan - son - nette, —



N.C.

— two hands are sure to sly - ly meet be - neath a ser - vi - ette with



C9 B7#5 C7 Fmaj7 F6

cock-tails for two. — My head may go reel - ing,

Fm6 C/E Ebdim7

but my heart will be o - be - di - ent, with in - tox - i - cat - ing

Dm7 G7 G9 G7 C6 C#dim7

kiss - es for the prin - ci - pal in - gre - di - ent.

G7/D N.C. C6 B7

Most an - y af - ter - noon at five.

C6 N.C. G7 Gdim7

we'll be so glad we're both a - live.

G7 N.C. Dm7 G7 Dm7 G7

Then may - be for - tune will com - plete her plan that all be - gan with

1 C7 F6 Ab7 C N.C. 2 C7 F6 Ab7

cock-tails for two. In some se - clud - ed ren - dez - cock-tails for two.

C B C B C G7+ C

COME WHAT MAY

from the Motion Picture MOULIN ROUGE

Words and Music by
DAVID BAERWALD

Slowly



mf



F#sus2

F#maj7



Male: Nev - er knew I could feel ___ like this, ___ like I've ___ nev - er seen ___ the sky ___

C G/B Am7 C/D D7

— be - fore. Want to van - ish in - side your kiss. —

Fsus2 C G/B

Ev - 'ry day I love you more and more.

Am7 D7sus D7

Lis - ten to my heart. Can you hear it sing and

G9sus G Csus C G/B Am C/G

tell - ing me to give you ev - 'ry - thing? Sea - sons may change, —

D C/G

win - ter to spring, but I love you un - til the

This system contains the first two measures of the piece. The vocal line starts with a quarter note 'win', a quarter note 'ter', a quarter rest, a quarter note 'to', a quarter note 'spring', a quarter rest, a quarter note 'but', a quarter note 'I', a quarter note 'love', a quarter note 'you', a quarter rest, a quarter note 'un', a quarter note 'til', and a quarter note 'the'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some triplets and slurs.

Fmaj7/G G C G/B Am

end of time. Come what may,

This system contains the next two measures. The vocal line continues with a quarter note 'end', a quarter note 'of', a quarter note 'time.', a quarter note 'Come', a quarter note 'what', and a quarter note 'may,'. The piano accompaniment continues with the same rhythmic pattern, with the right hand playing chords and moving lines.

D7


come what may, I will

This system contains the next two measures. The vocal line has a quarter rest, a quarter note 'come', a quarter note 'what', a quarter note 'may,', a quarter rest, a quarter note 'I', and a quarter note 'will'. The piano accompaniment continues with the eighth-note bass line and the right-hand melody.

C C/G G G7 C




love you un - til my dy - ing day.

This system contains the final two measures. The vocal line has a quarter note 'love', a quarter note 'you', a quarter rest, a quarter note 'un', a quarter note 'til', a quarter note 'my', a quarter note 'dy', a quarter note 'ing', and a quarter note 'day.'. The piano accompaniment concludes with the eighth-note bass line and the right-hand melody.

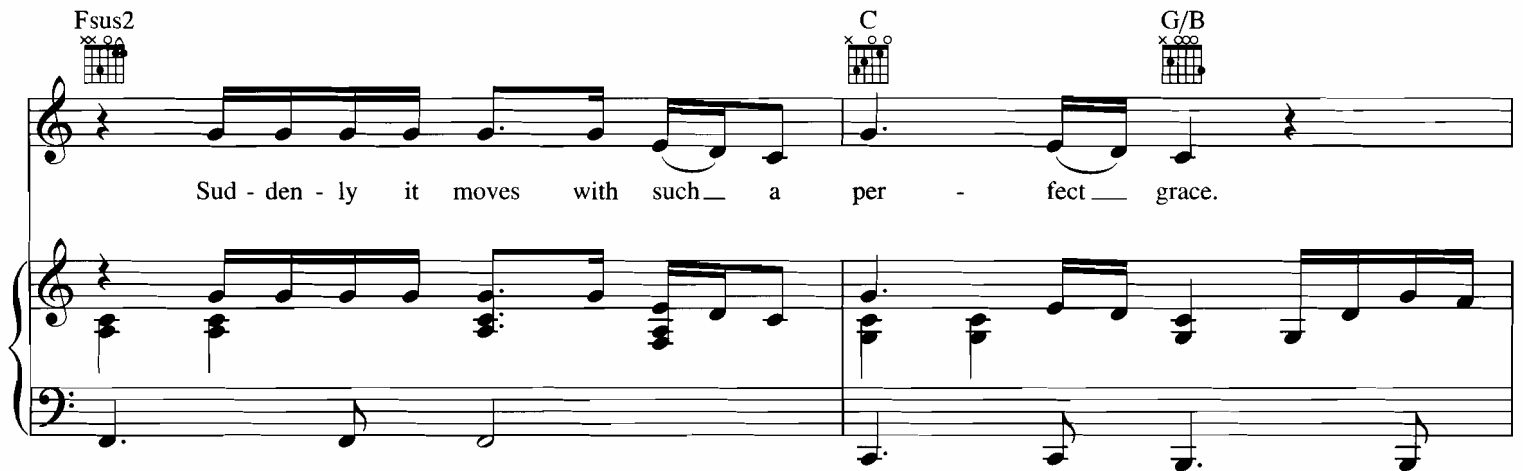
D7sus  D7 




Female: Sud - den - ly the world — seems such a per - fect place.



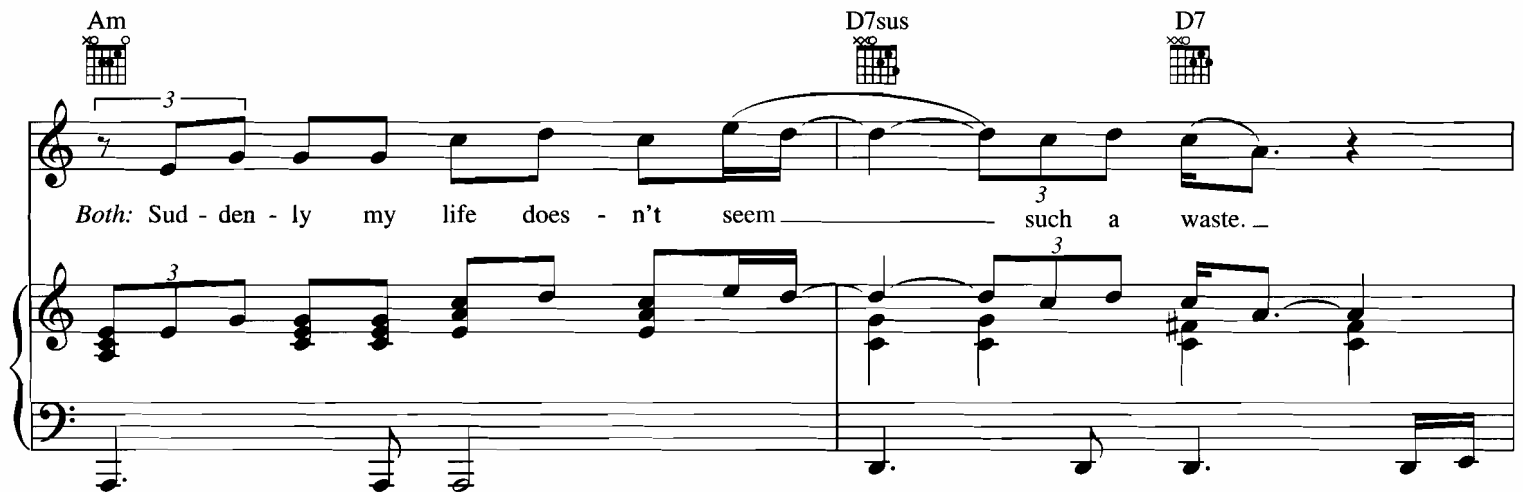
Fsus2  C  G/B 




Sud - den - ly it moves with such — a per - fect — grace.



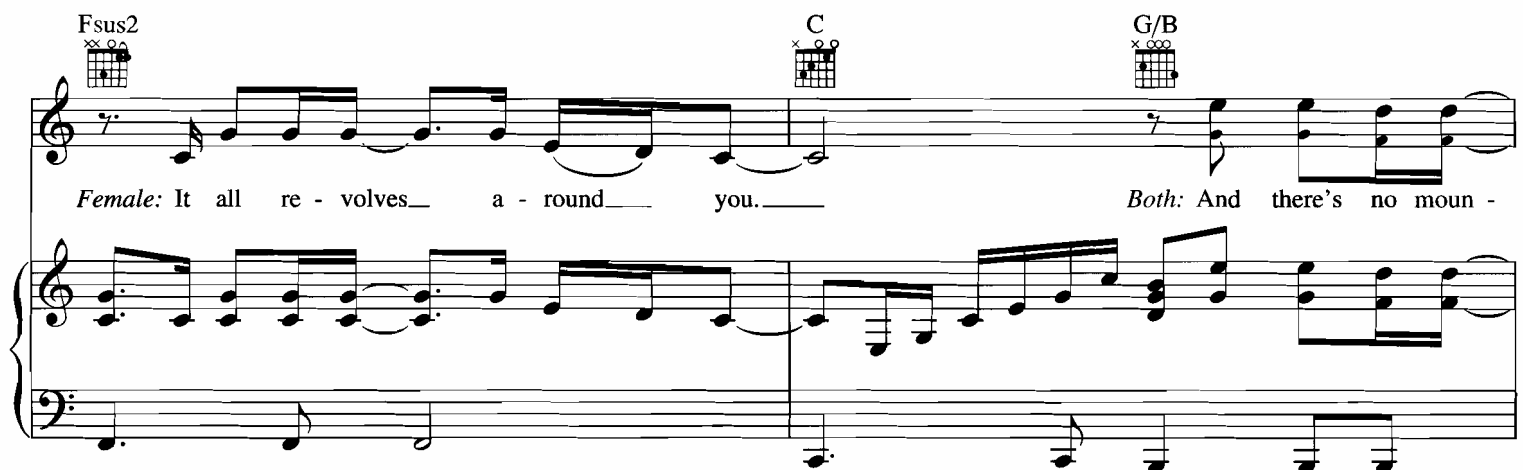
Am  D7sus  D7 

Both: Sud - den - ly my life does - n't seem — — — — — such a waste. —



Fsus2  C  G/B 

Female: It all re - volves — a - round — you. — *Both:* And there's no moun -



Am

C/D

D

- tain___ too high,___ no riv - er too wide.

Gsus

G

Csus

C

G/B

Am

Am/G

Sing out___ this song,___ and I'll be there___ by your side.___ Storm clouds may gath - er and

D/F#

D

C/G

stars___ may coll-ide, *Female:* I love you *Male:* but I love you un - til the

Fmaj7/G

G

C

G/B

Am

un - til the end of time. *Both:* Come what may,

G/A Am D7sus D7

come what may, I will

C C/G G7 C Em/B

love you un - til my dy - ing day. Oh, come what

Am Cmaj7/D D7

may, come what may

D7sus D7 Csus Em/B Em Fmaj7

I will love you. I will love, I will love you.

Dm7

Em7

F

Ab

Bb



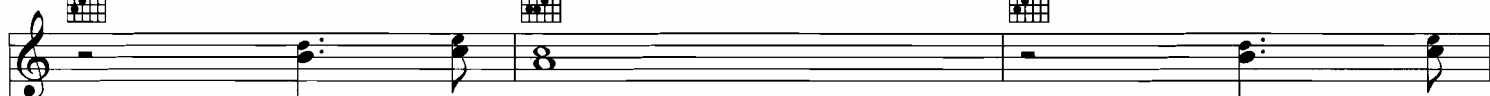
Female: Sud - den - ly the world seems such a per - fect place.



C

F/C

C



Both: Come what may, come what

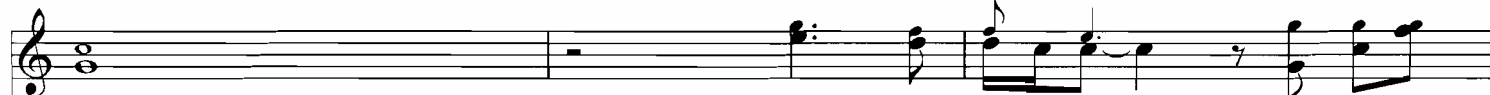


F/C

Am

C/G

F



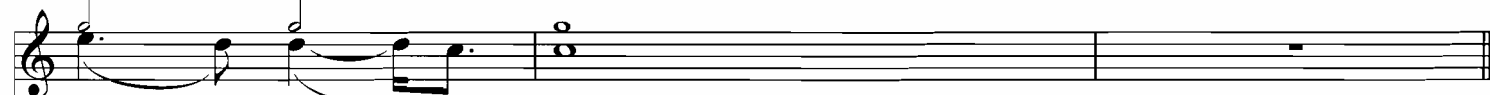
may, I will love_ you_ un - til my



C/G

G7

C



dy - ing_ day.



DIAMONDS ARE A GIRL'S BEST FRIEND

from GENTLEMEN PREFER BLONDES

Words by LEO ROBIN
Music by JULE STYNE

March tempo
N.C./C

F/C

First system of piano introduction. Treble clef, bass clef, 2/4 time. Dynamics: *p*, *cresc.*, *mf*. Chords: N.C./C, F/C.

Gb/C

F/C

Second system of piano introduction. Treble clef, bass clef, 2/4 time. Chords: Gb/C, F/C.

Adim7/C

Gm/C

C7

Third system of piano introduction. Treble clef, bass clef, 2/4 time. Chords: Adim7/C, Gm/C, C7. The word "The" is written below the treble clef staff.

F/C

Gb/C

F/C

C7

Fourth system of piano introduction. Treble clef, bass clef, 2/4 time. Chords: F/C, Gb/C, F/C, C7. Lyrics: French are glad to die for love, they de - well con - duct - ed ren - dez - vous makes a

F/C Gb/C F/C F/A

light in fight ing du - els. _____ But
maid - en's heart - beat quick - er. _____ But

Gdim7/Bb F/A F+

I pre - fer a man who lives, and
when the ren - dez - vous is through, these

Bb Gm7 C7 F

gives ex - pen sive jew - els.
stones still keep their flick - er.

C7/G F

There kiss on the hand may be
may come a time when a

quite Con - ti - nen - tal, but dia - monds are a girl's best
 lass needs a law - yer, but dia - monds are a girl's best

B \flat /F F/C C7 F F/A A \flat dim7

friend. A kiss may come be grand, but it
 friend. There may come a time when a

C9 C7 \flat 9 C7 D7 Gm

won't pay the rent - al on your hum - ble flat _____ or
 hard - boiled em - ploy - er thinks you're aw - ful nice, _____ but

D7 G Am7 B \flat dim7 G/B Am7 G7

help you at the Au - to - mat. Men grow cold
 get that "ice" or else no dice. He's your guy as
 when

C9 Gm7 C9 C13 Cm/F Fdim7 Cm/F F7

mp

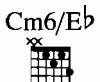


girls stocks grow are old high, and but we be - all ware lose our charms start in the de -



end. _____ But square - cut or pear - shape, these
scend. _____ It's then that those lous - es go

cresc.



rocks don't lose their shape, dia - monds are a girl's best
back to their spouses, es, dia - monds are a girl's best

1



2



friend. _____ A friend. _____

f *mf* *f*

THE DREAME

from SENSE AND SENSIBILITY

By PATRICK DOYLE

Moderato Molto

The first system of musical notation for 'The Dreame'. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is 'Moderato Molto'. The first measure is marked with a dynamic of *mf*. The music features a melodic line in the treble clef and a supporting bass line in the bass clef, with various rhythmic patterns and accidentals.

The second system of musical notation. It continues the grand staff from the first system. The melodic line in the treble clef features a series of eighth and sixteenth notes, while the bass line provides harmonic support with chords and moving lines.

The third system of musical notation, which includes the first line of lyrics. The lyrics are: "Or scorne or pit - y". The music is in a grand staff, with the vocal line in the treble clef and the piano accompaniment in the bass clef. The lyrics are positioned below the vocal line.

The fourth system of musical notation, which includes the second line of lyrics. The lyrics are: "on me take, I must the true re - demp - tion make,". The music continues in the grand staff format, with the vocal line in the treble clef and the piano accompaniment in the bass clef. The lyrics are positioned below the vocal line.

I am un - done to - night. Love, in a sub - tle dreame dis -

guised, _____ hath both my heart and me _____ sur - prised, _____

whom nev - er yet he durst at - tempt a - wake. _____ Nor will he tell me for whose

sake he _____ did me the de - light or

spight, but leaves me to inquire in all my wild desire of

sleep again, who was his aid, and sleep so guilty

cresc.

and afraid, and since he dares not come within

my sight.

EVERYBODY'S TALKIN'

(Echoes)

from MIDNIGHT COWBOY

Words and Music by
FRED NEIL

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple eighth-note bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'.

F **F7**

Eve - ry - bod - y's Talk - in' at me I don't hear a word they're say - in'

mp

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. Above the vocal staff are two guitar chord diagrams: F and F7. The piano accompaniment starts with a dynamic marking of 'mp'.

C7 **F**

On - ly the ech - oes of my mind. Peo - ple

The second system of the song continues the vocal line and piano accompaniment. The vocal line has lyrics underneath. The piano accompaniment is on two staves. Above the vocal staff are two guitar chord diagrams: C7 and F. The piano accompaniment continues with the same dynamics.

F7 C7

stop-pin' star-in' I can't see the fac-es On-ly the sha-dows_ of their

F Gm7 C7

eyes. _____ I'm go-in' where the sun_ keeps shin-in'

F F7sus4 F7 Gm7 C7

thru the pour-in' rain Go-in' where the wea-ther_ suits my

F F7 Gm7 C7 F

clothes _____ Bank-in' off of the north-east wind Sail-in' on a sum-mer

F7 Eb C7 F

breeze Skip-pin' o-ver the o-cean like a stone.

F F7

Eve-ry-bod-y's Talk-in' at me I don't hear a word they're say-in'

C7 F

On-ly the ech-oes of my mind. And

C7 F

Repeat and Fade

I won't let you leave my love be-hind No,
 I won't let you leave my love be-hind And,
 I won't let you leave my love be-hind.

THEME FROM E.T.

(The Extra-Terrestrial)

from the Universal Picture E.T. (THE EXTRA-TERRESTRIAL)

Music by JOHN WILLIAMS

Lightly

mp

The first system of the musical score consists of two staves. The treble staff contains a melody of eighth notes, starting on a middle C and moving upwards. The bass staff provides a harmonic accompaniment with chords and eighth notes. The dynamic marking *mp* is placed in the bass staff.

The second system continues the musical notation from the first system, maintaining the same melodic and harmonic structure.

Flowing

mf

The third system introduces a change in dynamics and texture. The treble staff features a more fluid, flowing melody. The bass staff continues with accompaniment. The dynamic marking *mf* is placed in the bass staff.

The fourth system concludes the musical piece, showing the final notes of the melody and accompaniment.

(8va) -----

Musical notation for the first system, measures 1-3. Treble clef with an 8va bracket. Bass clef with a '7' fingering. Includes a first ending bracket.

Musical notation for the second system, measures 4-6. Treble clef with a slur. Bass clef with a '7' fingering.

simile

Musical notation for the third system, measures 7-9. Treble clef with a slur. Bass clef with a '7' fingering.

Musical notation for the fourth system, measures 10-12. Treble clef with a slur. Bass clef with a '7' fingering.

mp *mf* *mp*

Musical notation for the fifth system, measures 13-15. Treble clef with a slur. Bass clef with a '7' fingering. Dynamic markings *mp*, *mf*, *mp*.

First system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *mf* in the first measure, *mp* in the second. The first measure contains a half note chord (F#4, C#5). The second measure contains a melodic line starting with a grace note (B4), followed by eighth notes (D5, E5, F#5, G5, A5, B5) and a half note (C#6). The bass line consists of chords: (F#2, C#3) in the first measure, and (F#2, C#3, G#3) in the second.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *mf*. The first measure contains a half note chord (F#4, C#5) with a grace note (B4). The second and third measures contain a continuous eighth-note melodic line: (D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7). The bass line consists of chords: (F#2, C#3) in the first measure, and (F#2, C#3, G#3) in the second and third measures.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *f*. The first measure contains a half note chord (F#4, C#5) with a grace note (B4). The second measure contains a half note chord (F#4, C#5). The third and fourth measures contain a half note chord (F#4, C#5, G#5). The bass line consists of chords: (F#2, C#3) in the first measure, and (F#2, C#3, G#3) in the second, third, and fourth measures.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The first measure contains a half note chord (F#4, C#5). The second measure contains a half note chord (F#4, C#5). The third and fourth measures contain a half note chord (F#4, C#5, G#5). The bass line consists of chords: (F#2, C#3) in the first measure, and (F#2, C#3, G#3) in the second, third, and fourth measures.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *mf*. The first measure contains a half note chord (F#4, C#5) with a grace note (B4). The second measure contains a half note chord (F#4, C#5). The third and fourth measures contain a half note chord (F#4, C#5, G#5). The bass line consists of chords: (F#2, C#3) in the first measure, and (F#2, C#3, G#3) in the second, third, and fourth measures.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and slurs, starting with a 7-measure rest. The bass clef staff contains a bass line with quarter notes and rests. Dynamic markings include accents (>) and a hairpin crescendo.

Second system of musical notation. The treble clef staff features a melodic line with eighth notes and slurs. The bass clef staff contains chords and quarter notes. Dynamic markings include accents (>) and a hairpin crescendo.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes and slurs. The bass clef staff contains chords and quarter notes. Dynamic markings include accents (>) and a hairpin crescendo.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes and slurs. The bass clef staff features chords and quarter notes. Dynamic markings include accents (>) and a hairpin crescendo.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and slurs. The bass clef staff contains chords and quarter notes. Dynamic markings include accents (>) and a hairpin crescendo.

First system of musical notation. Treble clef staff contains a melodic line with a sharp sign above the first measure. Bass clef staff contains a rhythmic accompaniment with notes marked with 'v' and 'φ'. A dynamic marking 'p' is present in the bass staff.

Second system of musical notation. Treble clef staff features a melodic line with a fermata over the second measure. Bass clef staff has notes marked with 'v' and 'φ'. A dynamic marking 'ff' is present in the bass staff.

Third system of musical notation. Treble clef staff contains a melodic line with a sharp sign above the first measure. Bass clef staff contains a rhythmic accompaniment with notes marked with 'φ'.

Fourth system of musical notation. Treble clef staff contains a melodic line with a sharp sign above the first measure. Bass clef staff contains a rhythmic accompaniment with notes marked with 'v' and 'φ'. A dynamic marking 'p' is present in the bass staff. The system concludes with a double bar line and repeat signs.

Meno Mosso (In 3)

8va

Fifth system of musical notation, starting with a dashed line indicating an octave shift. Treble clef staff contains a melodic line with a sharp sign above the first measure and a dynamic marking 'pp'. Bass clef staff contains a rhythmic accompaniment with notes marked with '3' and 'φ'.

(8va)

Musical score for the first system, featuring a treble clef with an 8va marking and a bass clef. The treble staff contains a rapid sixteenth-note melody with a repeat sign. The bass staff has a few notes, including a triplet of eighth notes.

Più mosso

mp

Musical score for the second system, marked "Più mosso" and "mp". It shows a treble and bass staff with a slower, more rhythmic melody in the treble and a simple accompaniment in the bass.

Quickly

mf *f*

Musical score for the third system, marked "Quickly". It features a treble and bass staff with a change in tempo and dynamics. The treble staff has a more active melody, and the bass staff has a rhythmic accompaniment.

Largamente

rit. *ff*

l.h.

Musical score for the fourth system, marked "Largamente". It includes a "rit." marking and a "ff" dynamic. The treble staff has a wide interval in the left hand (l.h.) and a triplet. The bass staff has a simple accompaniment.

Musical score for the fifth system, concluding the piece. It features a treble and bass staff with a final melodic phrase in the treble and a simple accompaniment in the bass.

FOOTLOOSE

Theme from the Paramount Motion Picture FOOTLOOSE

Words by DEAN PITCHFORD
and KENNY LOGGINS
Music by KENNY LOGGINS

Fast



f

A

D/A A

I been work - in' so hard. I'm punch - in'
 You're play - in' so cool, o - bey - ing

D/A A D/A

my card. Eight hours, for what?
 ev - 'ry rule. Dig way down in your heart

A D

Oh, tell me what I got. I've got this
 you're burn - in', yearn - in' for some, some - bod - y to

feel - in' that time's just hold - in' me down...
 tell you that life ain't pass - in' you by.

Omit 2nd time

A

Musical notation for the first system, including guitar chord A and piano accompaniment.

D

Musical notation for the second system, including guitar chord D and lyrics:

I'll hit the ceil - in',
I'm try - in' to tell you

D#dim

B7

E

Musical notation for the third system, including guitar chords D#dim, B7, and E, and lyrics:

or else I'll tear up this town.
it will if you don't e - ven fly.

F#m7

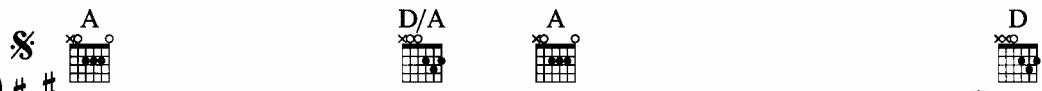
Gdim7

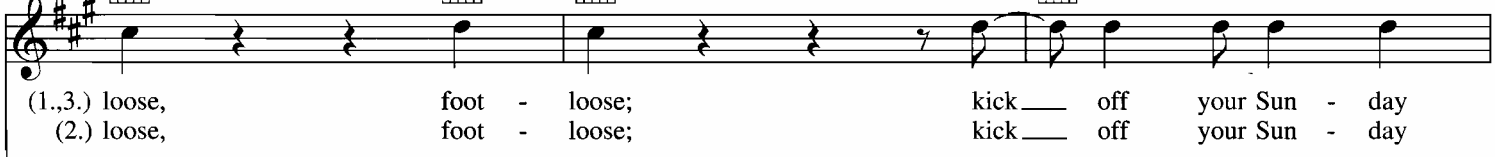
E/G#

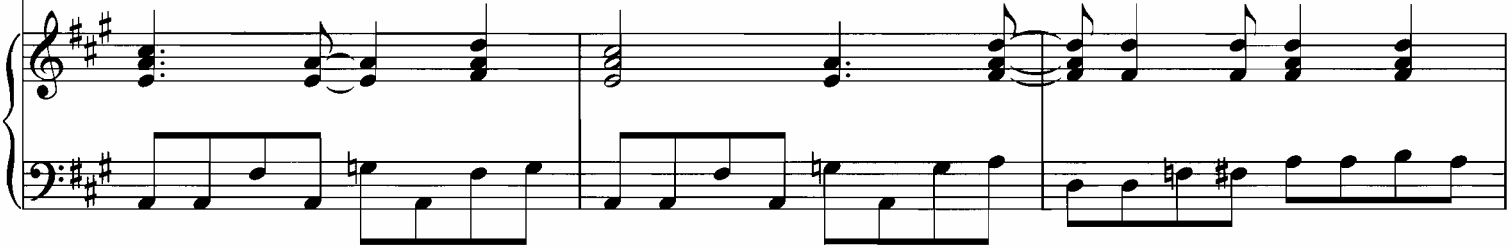
N.C.

Musical notation for the fourth system, including guitar chords F#m7, Gdim7, and E/G#, and lyrics:

You can fly — To-night I got - ta cut
if you'd on - ly cut






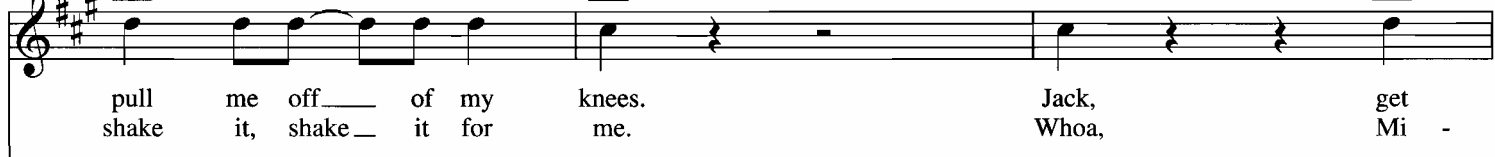


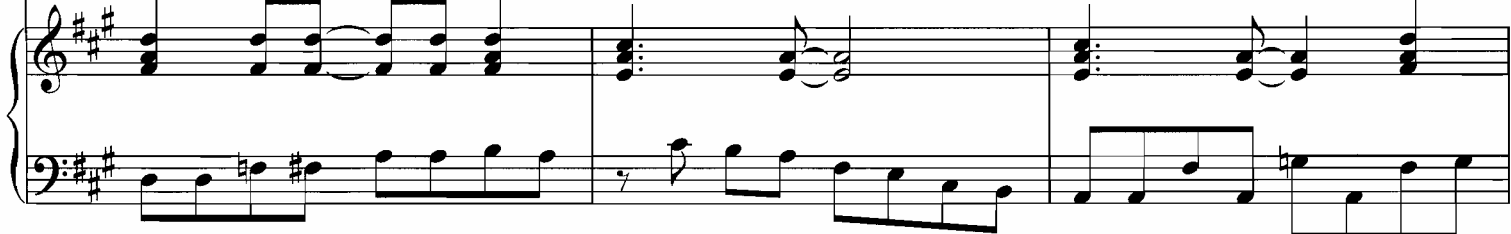





















To Coda

D/A A

1 G D

Lose Lose your your blues, blues, ev - 'ry - bod - y cut foot -

A

loose.

2 G D A N.C.

ev - 'ry - bod - y cut foot - loose. Cut foot - loose.

Cut foot - loose.

A5



N.C.

A5



N.C.

First, you've got ___ to turn ___ me a - round, ___ sec - ond, and put, ___ your feet_

A5



N.C.

___ on the ground. ___ Third, now, take a hold ___ of your soul. ___

E7#9





N.C.

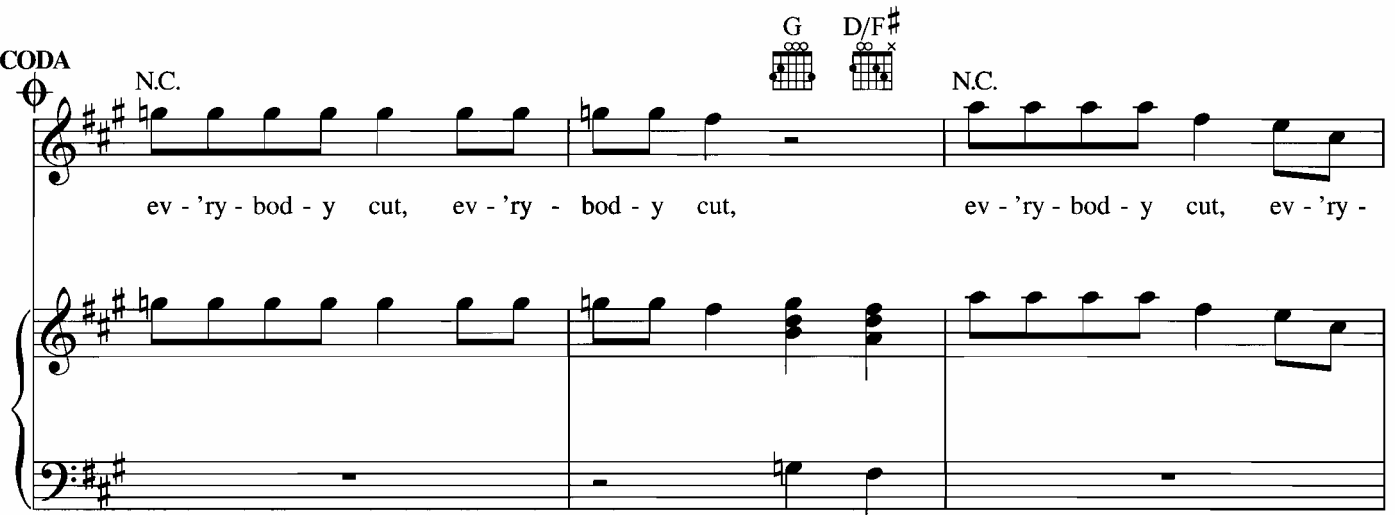
D.S. al Coda




I'm turn - in' it

CODA

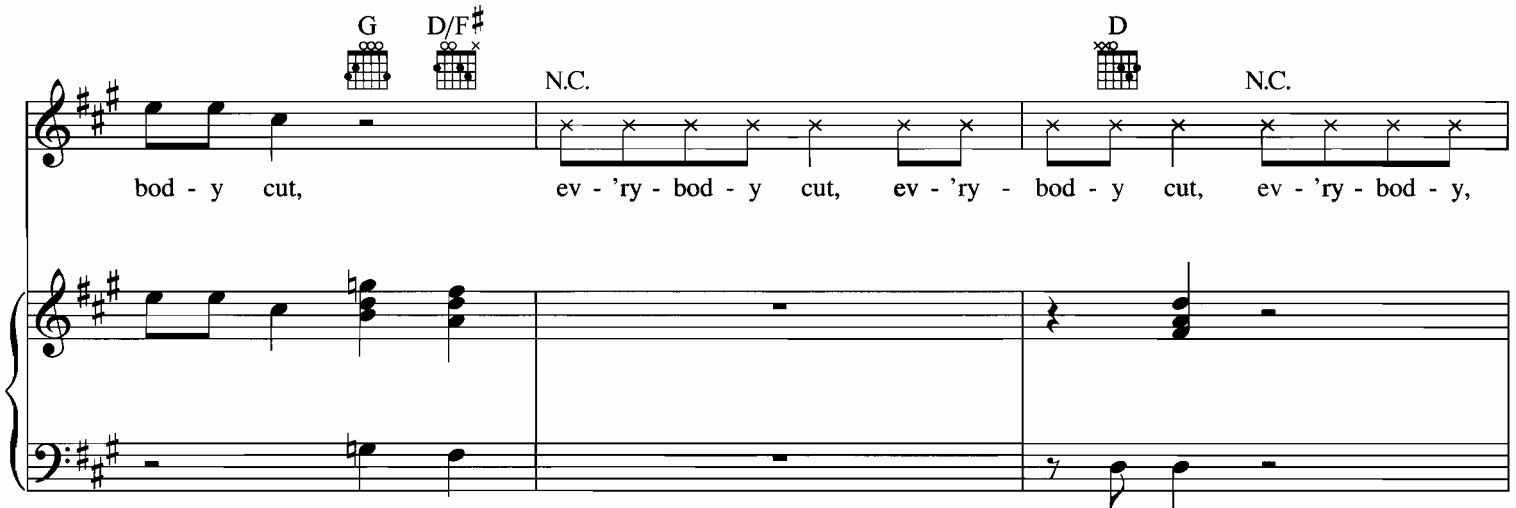
N.C.   N.C.


ev - 'ry - bod - y cut, ev - 'ry - bod - y cut, ev - 'ry - bod - y cut, ev - 'ry -



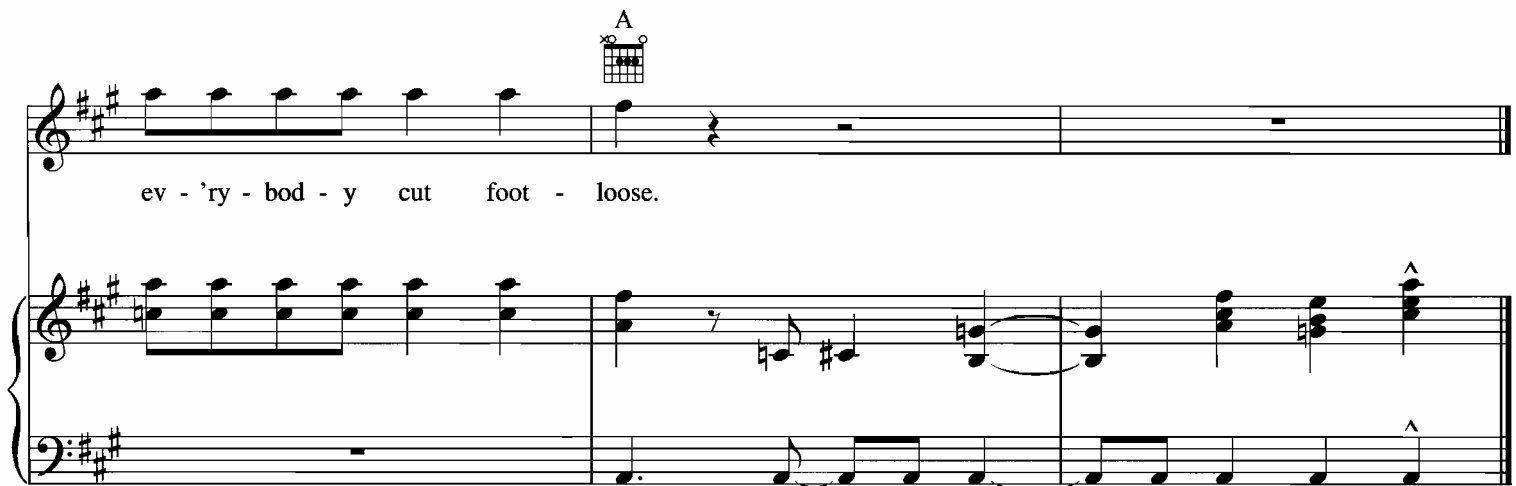
  N.C.  N.C.

bod - y cut, ev - 'ry - bod - y cut, ev - 'ry - bod - y cut, ev - 'ry - bod - y,





ev - 'ry - bod - y cut foot - loose.



FOR ALL WE KNOW

from the Motion Picture **LOVERS AND OTHER STRANGERS**

Words by **ROBB WILSON** and **JAMES GRIFFIN**
Music by **FRED KARLIN**

Flowing

G D/G C/G

mf

With pedal

D/G G D/G

C/G D/G G G/F#

Love,

Em7 Em/D A7/C#

look at the two of us, stran -

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a piano accompaniment and a vocal line. The piano part features a flowing eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand. The vocal line is in the treble clef and includes lyrics. Chord diagrams are provided for various chords: G, D/G, C/G, Em7, Em/D, and A7/C#. The piece is marked 'Flowing' and 'With pedal'. The lyrics are: 'look at the two of us, stran -'. The word 'Love,' appears on a separate line with a long note.

C6



Cm6



G/B



gers

in man - y ways.

G



D/F#



Em7



G/D



We've got a life

- We've time to

A7/C#



Dmaj7



share,

so much to say,

G(add2)



Cmaj7



C/D



and as we go

from day to

G G/F# Em7 Em/D A7/C#

day, I'll feel you close to me,

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics 'day, I'll feel you close to me,'. Above it are five guitar chord diagrams: G, G/F#, Em7, Em/D, and A7/C#. The bottom two lines are piano accompaniment, with a treble clef staff and a bass clef staff. The piano part features a steady eighth-note bass line and chords that support the vocal melody.

C6 Cm6

but time a - lone will

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics 'but time a - lone will'. Above it are two guitar chord diagrams: C6 and Cm6. The bottom two lines are piano accompaniment, continuing the eighth-note bass line and chord accompaniment from the first system.

G/B G D/F# Em7

tell. Let's take a life -

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics 'tell. Let's take a life -'. Above it are four guitar chord diagrams: G/B, G, D/F#, and Em7. The bottom two lines are piano accompaniment, with the bass line continuing its rhythmic pattern.

G/D A7/C#

- time to say, "I knew you

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics '- time to say, "I knew you'. Above it are two guitar chord diagrams: G/D and A7/C#. The bottom two lines are piano accompaniment, concluding the piece with the same eighth-note bass line and chord accompaniment.

Dmaj7



G(add2)



Cmaj7



well," for on - ly time

Bm7



Em7



Em/D



will tell us so, and love may

Cmaj7



D7



D7/F#



G



grow, for all we know.

D/G



C/G



D/G



G D/G C/G

This system contains the first three measures of the piece. The guitar part features chords G, D/G, and C/G. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

D/G G G/F# Em7 Em/D

Love, _____ look at the

This system contains measures 4 through 8. The guitar part uses chords D/G, G, G/F#, Em7, and Em/D. The vocal line begins with the lyrics "Love, _____ look at the". The piano accompaniment continues with a consistent rhythmic pattern.

A7/C# C6

two of us, _____ stran - gers _____

This system contains measures 9 through 13. The guitar part uses chords A7/C# and C6. The vocal line continues with the lyrics "two of us, _____ stran - gers _____". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Cm6 G/B G D/F#

_____ in man - y ways. _____

This system contains measures 14 through 18. The guitar part uses chords Cm6, G/B, G, and D/F#. The vocal line concludes with the lyrics "_____ in man - y ways. _____". The piano accompaniment provides harmonic support throughout.

Em7 G/D A7/C#

Let's take a life - time_ to say,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a quarter rest, followed by the lyrics 'Let's take a life - time_ to say,'. The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for Em7, G/D, and A7/C# are provided above the vocal staff.

Dmaj7 G(add2)

"I knew you well," for on - ly

The second system continues the musical score. The vocal line has a quarter rest followed by the lyrics '"I knew you well," for on - ly'. The piano accompaniment continues with chords and moving lines. Chord diagrams for Dmaj7 and G(add2) are provided above the vocal staff.

Cmaj7 Bm7

time_ will tell us so, _

The third system of the musical score shows the vocal line with a half note rest followed by the lyrics 'time_ will tell us so, _'. The piano accompaniment continues. Chord diagrams for Cmaj7 and Bm7 are provided above the vocal staff.

Em7 Em/D Cmaj7 D7 D7/F#

and love may grow, for all_ we

The fourth system of the musical score features the vocal line with the lyrics 'and love may grow, for all_ we'. The piano accompaniment continues. Chord diagrams for Em7, Em/D, Cmaj7, D7, and D7/F# are provided above the vocal staff. A triplet of eighth notes is marked with a '3' above it in both the vocal and piano parts.

G D/G C/G

know.

This system features three guitar chord diagrams: G (x02320), D/G (xx0232), and C/G (x02320). The vocal line consists of two whole notes, 'know.' and a final whole note. The piano accompaniment is shown in the grand staff with a 7/8 time signature.

This system continues the piano accompaniment from the first system, featuring a melodic line in the right hand and a bass line in the left hand.

D/G G D/G

This system includes guitar chord diagrams for D/G (xx0232), G (x02320), and D/G (xx0232). The piano accompaniment continues with a 7/8 time signature.

C/G D/G

This system includes guitar chord diagrams for C/G (x02320) and D/G (xx0232). The piano accompaniment continues with a 7/8 time signature.

Gsus G

pp

rit. e dim.

This system includes guitar chord diagrams for Gsus (x02320) and G (x02320). It features a piano line with a *pp* dynamic marking and a *rit. e dim.* instruction. The piano accompaniment concludes with a final chord.

FORREST GUMP – MAIN TITLE

(Feather Theme)

from the Paramount Motion Picture FORREST GUMP

Music by ALAN SILVESTRI

Sweetly

p
With pedal

The first system of the score is in 4/4 time with a key signature of two sharps (F# and C#). The right hand part consists of four measures of whole rests. The left hand part begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment. The instruction "With pedal" is written below the first measure.

8va

The second system continues the piece. The right hand part enters with a melody of eighth notes, marked with an *8va* (octave up) instruction. The left hand part continues with the eighth-note accompaniment.

(8va)

The third system continues the melody in the right hand, marked with *(8va)*. The left hand accompaniment remains consistent.

(8va)

The fourth system continues the melody in the right hand, marked with *(8va)*. The left hand accompaniment concludes with a final chord. The dynamic marking *mp* (mezzo-piano) is present at the beginning of the system.

loco

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a long, sweeping slur over the final two measures. The lower staff is in bass clef and provides a rhythmic accompaniment with quarter and eighth notes, often starting with a grace note.

The second system continues the piece. The treble staff features a melodic line with eighth notes and some rests. The bass staff maintains the rhythmic accompaniment with quarter notes and eighth notes.

The third system shows the melodic line in the treble staff becoming more active with sixteenth-note runs. The bass staff continues with a steady accompaniment of quarter and eighth notes.

The fourth system introduces a change in the treble staff's texture, featuring more block chords and shorter melodic phrases. The bass staff accompaniment remains consistent.

The fifth system concludes the piece with dense, block-chord textures in the treble staff. The bass staff continues with the established rhythmic accompaniment.

8va

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass clef staff provides a harmonic accompaniment with quarter and eighth notes. A dynamic marking of *f* is present in the third measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment with eighth notes. A dynamic marking of *f* is present in the third measure. The instruction *(lightly)* is written below the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff features a consistent accompaniment of eighth notes, with some notes beamed together.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a consistent accompaniment of eighth notes, with some notes beamed together.

Fifth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff features a consistent accompaniment of eighth notes, with some notes beamed together.

The first system of music consists of two staves. The treble staff contains a series of chords and single notes, with some notes beamed together. The bass staff features a melodic line with eighth notes and quarter notes, including some rests.

The second system continues the piece. It includes dynamic markings: *mp* (mezzo-piano) and *dim. poco a poco* (diminuendo poco a poco). An *8va* marking with a dashed line indicates an octave transposition for the right hand in the final measure.

The third system begins with an *(8va)* marking and a dashed line, indicating that the right-hand part is to be played an octave higher than written.

The fourth system shows a steady, rhythmic bass line in the left hand, while the right hand plays chords and single notes. An *(8va)* marking is present at the beginning.

The fifth system concludes the page. It features markings for *rit.* (ritardando), *loco* (ad libitum), and *ppp* (pianissimo). The piece ends with a final chord in the right hand and a bass note in the left hand.

GET HAPPY

from SUMMER STOCK

Lyric by TED KOEHLER
Music by HAROLD ARLEN

Moderately

Ab9



Db7



mf



Hal - le - lu - jah! _____

Ebm



Hal - le - lu - jah _____ Come you sin -

Bb7



Ebm



ners _____ gath - er 'round _____

Hal - le - lu - jah! Hal - le - lu -

Ebm

jah, all you sin - ners

Bb7 Ebm

I have found a

Abm6 Ebm

land where the wear - y for - ev - er are

B7



Abm6



free, come you sin - ners and just fol - low me.

Bb7



Eb6



Bb7



Eb6



Bb7



Eb



For - get your trou - bles and just get hap - py You bet - ter

Eb6



Bb7



Eb6



Ab/Bb



Eb



Eb6



Bb7



Eb6



chase all your cares a - way. Sing Hal - le - lu - jah, come on get

Bb7



Eb



Bb7



Ab



Eb



Ab



hap - py Get read - y for the judge - ment day. The sun is

Ab6 3fr Eb7 Ab6 3fr Eb7 Ab 4fr Ab6 3fr Eb7

shin-in', come on get hap - py _____ The Lord is wait-ing to take your hand.

Ab6 3fr Eb7 Ab6 3fr Eb7

_____ Shout Hal - le - lu - jah! come on, get hap - py _____ We're go -

Ab 4fr Eb7 Ab6 3fr Ab9 4fr Db7 4fr

- ing to the prom-ised land We're head - in' - 'cross the Riv - er, - wash your

C7#5 F7 Bb7 Ab9 4fr

sins 'way _____ in the tide. It's all so

Db7



C7#5



F7



Bb7



Eb



peace - ful on the oth - er side For-get your

Eb6



Bb7



Eb6



Bb7



Eb



Eb6



Bb7



Cm



trou- bles and just get hap - py You bet - ter chase all your cares a - way. -

Ab/Bb



Eb



Eb6



Bb7



Eb6



Bb7



Eb



Shout Hal - le - lu - jah! come on, get hap - py Get read -

Bb7



1

Eb



B/A



Bb/Ab



Eb



2

Eb



y for the judge - ment day for-get your day.

A HARD DAY'S NIGHT

from A HARD DAY'S NIGHT

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately, with a beat

G C(add9) G

It's been a hard work day's night, And I've been
work all day To get you

mf

F6 G C(add9)

work - ing like a dog. It's been a hard day's night, —
mon - ey to buy your things. And it's worth it just to hear you say —

G F6 G

— I should be sleep - ing like a log. — But when I
You're gon - na give me ev - 'ry - thing. — So why on

C D

get home to you, — I find the thing that you do — Will make me
 earth should I moan, — 'Cause when I get you a - lone, — You know I

G C9 To Coda 1 2

feel — al - right. — You know, I — When I'm home, —
 feel — O — K. —

Bm Em Bm

ev - 'ry - thing seems — to be — right.

G Em

When I'm home, — feel - ing you hold - ing me

C D G C(add9)

tight, tight, yeah. It's been a hard day's night,

Detailed description: This system contains the first four measures of the piece. The guitar part features chords C, D, G, and C(add9). The vocal line has lyrics: "tight, tight, yeah. It's been a hard day's night,". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

G F6 G

And I've been work - ing like a dog. It's been a

Detailed description: This system contains measures 5-8. The guitar part features chords G, F6, and G. The vocal line has lyrics: "And I've been work - ing like a dog. It's been a". The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment.

C(add9) G F6

hard day's night, I should be sleep - ing like a log.

Detailed description: This system contains measures 9-12. The guitar part features chords C(add9), G, and F6. The vocal line has lyrics: "hard day's night, I should be sleep - ing like a log.". The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

G C D

But when I get home to you, I find the thing that you do Will make me

Detailed description: This system contains measures 13-16. The guitar part features chords G, C, and D. The vocal line has lyrics: "But when I get home to you, I find the thing that you do Will make me". The piano accompaniment continues with the eighth-note bass line and chordal accompaniment.

G C9 G D G C7

feel al - right.

G F6 G

1

2

G C D

So why on earth should I moan, - 'Cause when I get you a - lone, - You know I

G C9 G Bm

feel O K. When I'm home,

Em Bm G

ev - 'ry-thing seems_ to be al - right. When I'm home, —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Em, Bm, and G are provided above the staff.

Em C D D.S. al Coda (Verse 1)

feel - ing you hold - ing me tight, tight, yeah. It's been a

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with quarter notes D5, E5, F5, and G5. The piano accompaniment includes a 7th fret barre in the right hand. Chord diagrams for Em, C, and D are provided above the staff.

CODA G C9 G

You know I feel al - right. You know I

Detailed description: This system contains the CODA section, which is the fifth line of music. It features a vocal melody with a 7th fret barre in the right hand. Chord diagrams for G, C9, and G are provided above the staff.

C(add9) F(add9) Repeat and Fade

feel al - right. —

Detailed description: This system contains the final two lines of music. The vocal melody ends with a 7th fret barre in the right hand. Chord diagrams for C(add9) and F(add9) are provided above the staff. The section is marked 'Repeat and Fade'.

GOLDFINGER

from GOLDFINGER

Music by JOHN BARRY
Lyrics by LESLIE BRICUSSE
and ANTHONY NEWLEY

Moderately

F Db F Db

Gold - fin - ger!

Fmaj7 F Bb E

He's the man, the man with the Mi - das touch,

C C7 F Db

a spi - der's touch. Such a cold fin - ger

Detailed description: This is a sheet music page for the song 'Goldfinger'. It features a piano accompaniment in 4/4 time, marked 'Moderately'. The score is divided into four systems. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams for guitar are provided above the vocal lines. The key signature has one flat (Bb), and the time signature is 4/4. The lyrics are: 'Gold - fin - ger! He's the man, the man with the Mi - das touch, a spi - der's touch. Such a cold fin - ger'.

Fmaj7 F Bb

beck - ons you to en - ter his web of

E Am F/A Am6 F/A





sin. But don't go in. Gold-en

Em B7 Em

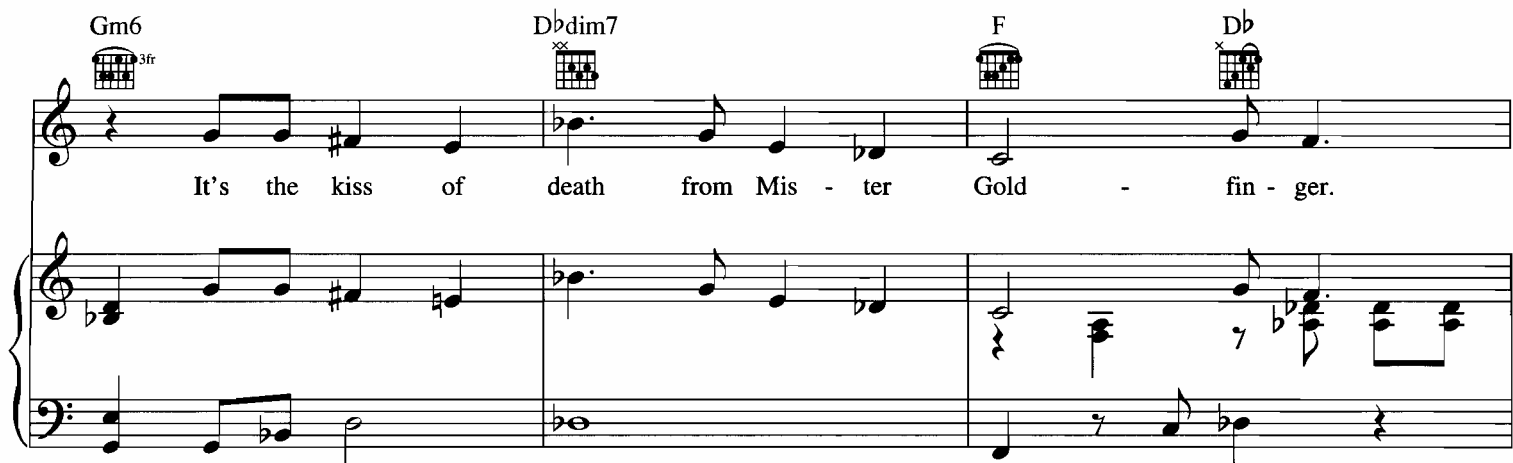
words he will pour in your ear, but his lies can't dis - guise what you



B7#9 E Cm

fear. For a gold - en girl knows when he's kissed her.

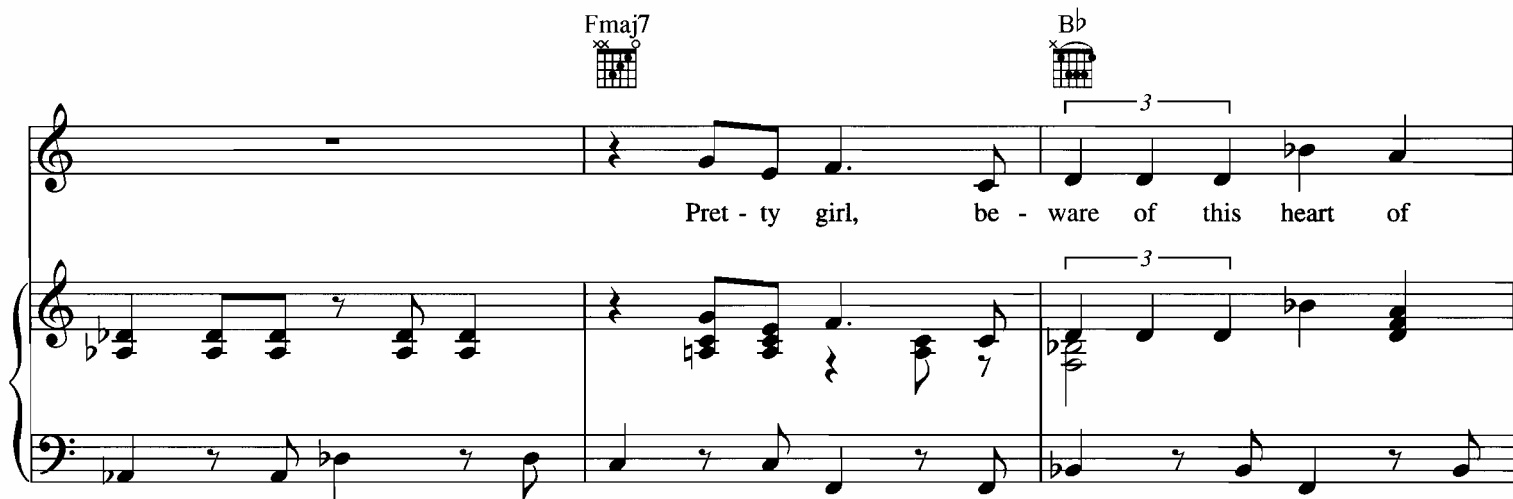
Gm6  3fr   

It's the kiss of death from Mis - ter Gold - fin - ger.



Fmaj7  







Pret - ty girl, be - ware of this heart of



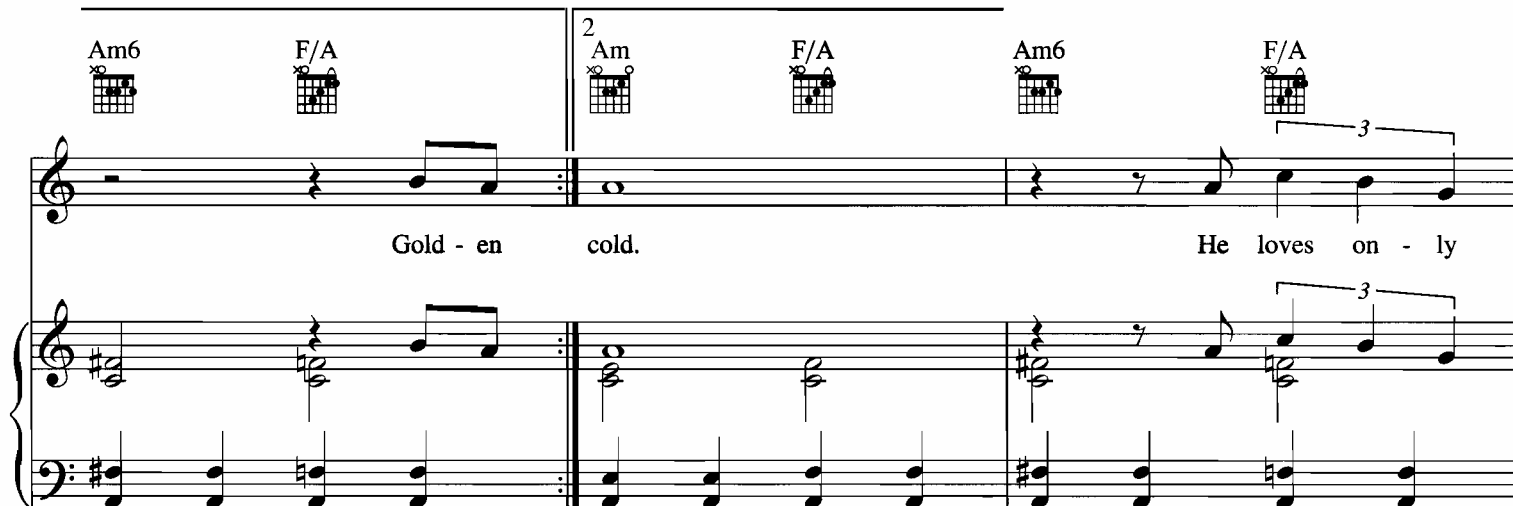
E   

gold. This heart is cold.



Am6  F/A  2 Am  F/A  Am6  F/A 

Gold - en cold. He loves on - ly



Am F/A Am6 F/A Am F/A

gold, on - ly gold.

Detailed description: This system contains the first three measures of a musical piece. The guitar part is shown above the vocal line with chords Am, F/A, Am6, F/A, Am, and F/A. The piano accompaniment is shown below the vocal line. The lyrics are 'gold, on - ly gold.' with a long note on 'gold.' in the third measure.

Am6 F/A Am F/A Am6 F/A

He loves gold. He loves on - ly

Detailed description: This system contains the next three measures. The guitar part has chords Am6, F/A, Am, F/A, Am6, and F/A. The piano accompaniment continues. The lyrics are 'He loves gold. He loves on - ly' with a triplet of eighth notes on 'on - ly' in the third measure.

Am F/A Am6 F/A Am F/A

gold, on - ly gold.

Detailed description: This system contains the next three measures, which are a repeat of the first system. The guitar part has chords Am, F/A, Am6, F/A, Am, and F/A. The piano accompaniment and lyrics are identical to the first system.

Am6 F/A Am F/A Am6 F/A Am6(add9)

He loves gold. He loves gold.

Detailed description: This system contains the final three measures. The guitar part has chords Am6, F/A, Am, F/A, Am6, F/A, and Am6(add9). The piano accompaniment includes a final chord. The lyrics are 'He loves gold. He loves gold.' with a final note on 'gold.' in the third measure.

HEART AND SOUL

from the Paramount Short Subject A SONG IS BORN

Words by FRANK LOESSER
 Music by HOAGY CARMICHAEL

Moderately, not too fast

F
Dm7
Gm7
C7
Dm7
G9

mf

Freely

Bb/C
C13
Gm7/C
F
F#dim7

I've let a pair of arms en - slave me _____ oft

mp

Gm
C7
F6
Gm7/C

times be - fore, but more than just a thrill you

F
G7
Gm7/C
C7

gave me, _____ yes more, _____ much more.

Moderately, lightly rhythmical

F Dm7 Gm7 C7 F Dm7

Heart and soul, _____ I fell in love with you. Heart and soul, _____

mp

Gm7 C7 F Dm Gm C7

_____ the way a fool would do, mad - ly, _____ be - cause you held me

mf

F Dm7 Gm7 C7 F Dm7

tight and stole a kiss in the night. Heart and soul, _____

Gm7 C7 F Dm7 Gm7 C7

_____ I begged to be a - dored. Lost con - trol _____ and tum - bled o - ver - board



glad - ly that mag - ic night we kissed there in the



moon - mist. Oh! but your lips were thrill - ing,



much too thrill - ing. Nev - er be - fore were



mine so strange - ly will - ing. But

F Dm7 Gm7 C7 F Dm7

now I see _____ what one em - brace can do. Look at me, _____

Gm7 C7 F Dm Gm7 C7

_____ it's got me lov - ing you mad - ly; _____ that lit - tle kiss you

A7 D7 Gm G9 C7 1 F Dm7

stole held all my heart and soul. _____

Gm9 C9 C7b9 2 F Dm7 Gm9 C7b9 F

_____ soul. _____

HELLO AGAIN

from the Motion Picture THE JAZZ SINGER

Words by NEIL DIAMOND
Music by NEIL DIAMOND and ALAN LINDGREN

Moderately slow

C(add9)



C(add9)



G7sus



Hel - lo a - gain, hel -

mf

C(add9)



G7sus



C(add9)



G7sus



C(add9)



Em7/B



Am



lo. Just called to say 'hel - lo'. I

F



Dm7



Em7



Am7



G7sus



could - n't sleep at all to - night. And I know it's late, but I

Fmaj7/G G7 F/G G7 C(add9) G7sus C(add9) G7sus

could-n't wait. Hel - lo, my friend, hel - lo. Just

C(add9) G7sus C(add9) Em7/B Am F Dm7

called to let you know I think a - bout you

Em7 Am7 G7sus Fmaj7/G G7 F/G G7

ev - 'ry night when I'm here a-lone and you're there at home. Hel-

C(add9) F Em7

lo. May - be it's been cra - zy,

F G C F Em7

and may-be I'm to blame, but I put my heart a - bove_ my

Detailed description: This system contains the first two measures of the piece. The guitar part is in the key of F major and 7/8 time. The first measure has a 7/8 time signature and a half note followed by a quarter note. The second measure has a 7/8 time signature and a quarter note followed by a half note. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

Dm7 G7sus G/F Em7 Am

head. We've been through it all, and you

Detailed description: This system contains the next two measures. The guitar part continues with chords Dm7, G7sus, G/F, Em7, and Am. The piano accompaniment maintains the eighth-note bass line and provides harmonic support for the vocal melody.

Em7 Am Em7 Am

loved me just_ the same. And when you're not there, I

Detailed description: This system contains the next two measures. The guitar part features Em7 and Am chords. The piano accompaniment includes triplets and a 7/8 time signature in the right hand.

Dm7/G G7 C(add9) G7sus C(add9) G7sus

just need_ to hear: Hel - lo, my friend, hel - lo. It's

Detailed description: This system contains the final two measures. The guitar part uses Dm7/G, G7, C(add9), G7sus, C(add9), and G7sus chords. The piano accompaniment continues with the eighth-note bass line and melodic accompaniment.

C(add9) G7sus C(add9) Em7/B Am F Dm7

good to need you so. It's good to love you

Em7 Am7 G7sus G7 F/G

like I do and to feel this way when I hear you say 'hel -

C F Dm7 Em7 Am7

lo'.

G7sus Gbmaj7/Ab Ab7 Db(add9) Ab7sus

Hel - lo, my friend, hel -

Db(add9)

Ab7sus

Db(add9)

Ab7sus

Db(add9)

Fm7/C

Bbm

lo,

just called

to let

you know

I

think

a - bout

you

ev -

'ry night.

And I

Ab9sus

Ab7

Ab9sus

Ab7

know it's late,

but I could -n't wait.

Hel -

Db(add9)

Eb7/Bb

Db/Ab

Ab7sus

Ab7

Db

lo.

I BELIEVE IN YOU AND ME

from the Touchstone Motion Picture THE PREACHER'S WIFE

Words and Music by DAVID WOLFERT
and SANDY LINZER

Slow Ballad

C C/Bb

mf
L.H.

Fmaj7 Ab/Bb Bb7

I be - lieve in you -

C C/Bb

and me. I be - lieve that we will be in love e -

L.H.

Fmaj7 Ab/Bb Bb

ter - nal - ly. Well, as far as I can see,

C Cmaj7 G/A Am7

you will al - ways be the one _____ for

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are shown above the staff: C (x02321), Cmaj7 (x02321), G/A (x02321), and Am7 (x02231). The lyrics are "you will al - ways be the one _____ for".

Em7 Dm7 G7sus

me, _____ oh, yes, you will. And I be - lieve in dreams_

Detailed description: This system contains the second two staves of music. Chord diagrams are shown above the staff: Em7 (x02231), Dm7 (x02231), and G7sus (x02321). The lyrics are "me, _____ oh, yes, you will. And I be - lieve in dreams_".

C C/Bb




_____ a - gain. _____ I be lieve that love will nev - er end. _____ And

Detailed description: This system contains the third two staves of music. Chord diagrams are shown above the staff: C (x02321) and C/Bb (x02321). The lyrics are "_____ a - gain. _____ I be lieve that love will nev - er end. _____ And".

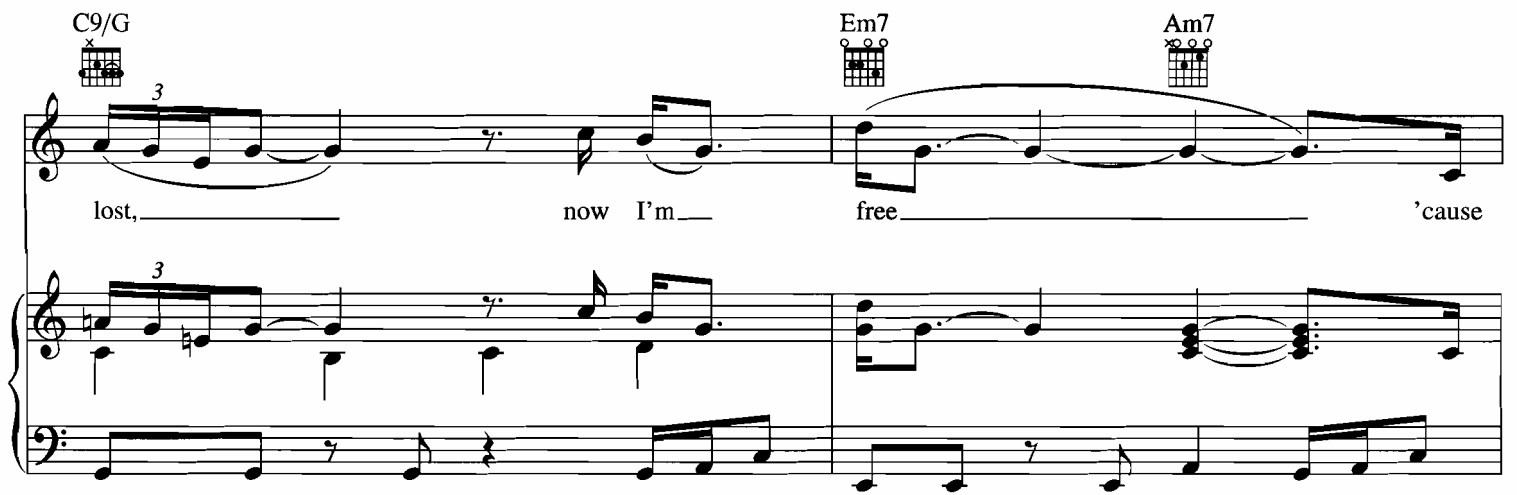
Fmaj7/A Fm7 Bb9





like the riv - er finds _____ the sea, I _____ was

Detailed description: This system contains the fourth two staves of music. Chord diagrams are shown above the staff: Fmaj7/A (x02321), Fm7 (x02321), and Bb9 (x02321). The lyrics are "like the riv - er finds _____ the sea, I _____ was".

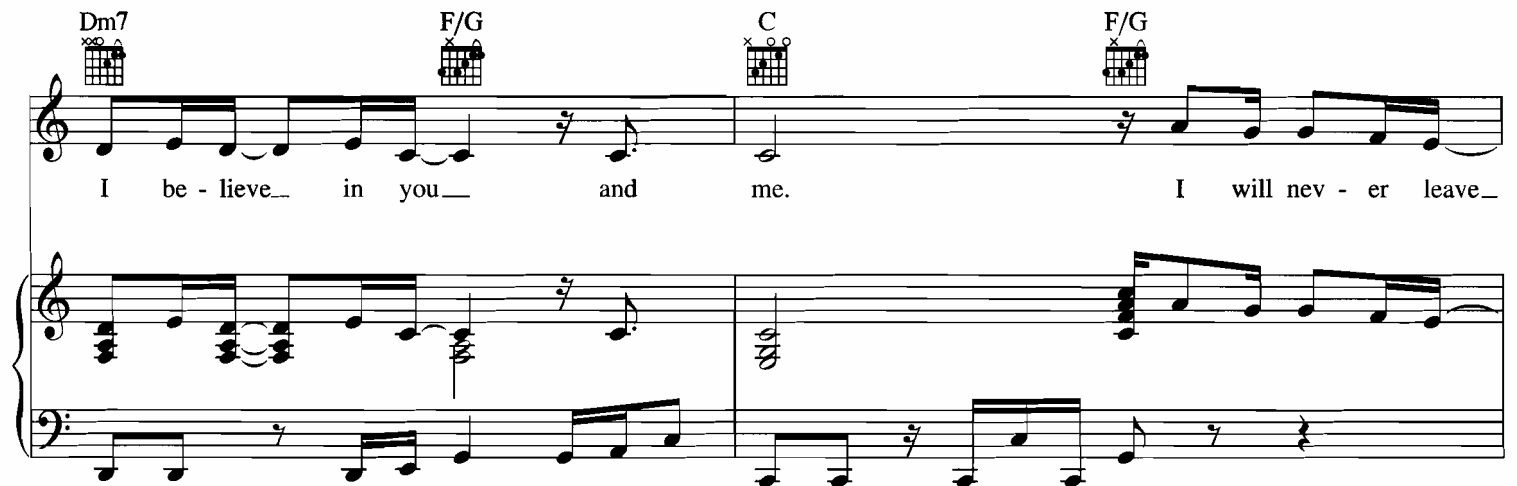
C9/G  Em7  Am7 



lost, _____ now I'm _____ free _____ 'cause



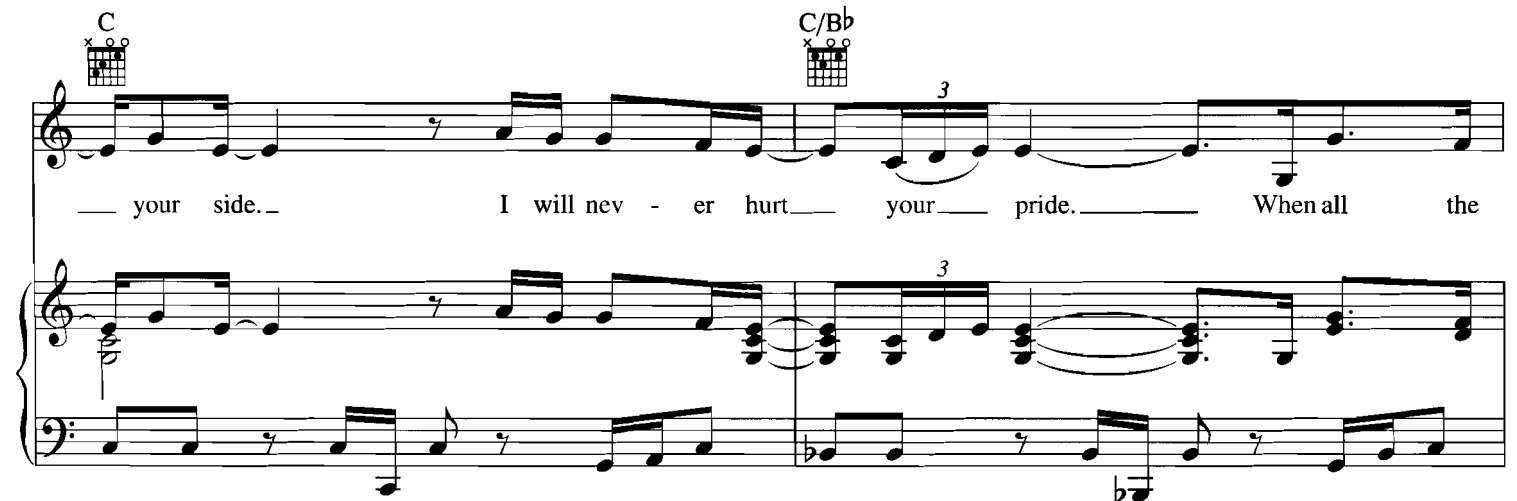
Dm7  F/G  C  F/G 




I be - lieve... in you... and me. I will nev - er leave...



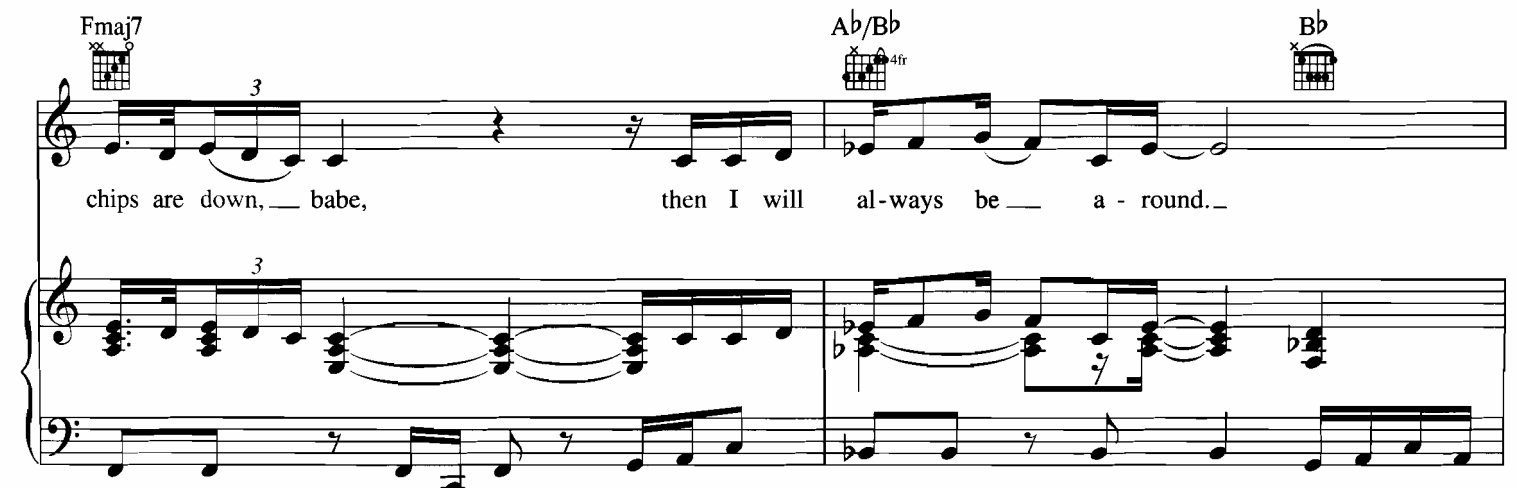
C  C/Bb 

... your side... I will nev - er hurt... your... pride... When all the



Fmaj7  Ab/Bb  Bb 

chips are down, — babe, then I will al-ways be — a - round...



C G/A Am7

Just to be right where you are, _____ my

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for C, G/A, and Am7 are shown above the vocal staff. The key signature has one flat (Bb).

Em7 Dm7 F/G

love. _____ You know I love _____ you, boy. _____ I'll nev- er

Detailed description: This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for Em7, Dm7, and F/G are shown above the vocal staff.

C C/Bb

leave_ you out. _____ I will al-ways let you in, boy, oh, ba- by, to

Detailed description: This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for C and C/Bb are shown above the vocal staff. A triplet of eighth notes is marked with a '3' above it.

Fmaj7 Ab/Bb Bb7

plac- es no one's ev - er been. _____ Deep _____ in - side, _____

Detailed description: This system contains the final two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for Fmaj7, Ab/Bb, and Bb7 are shown above the vocal staff. Multiple triplet markings with '3' are present throughout the system.

C/G Em7 Am7

can't you see that

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a treble clef and contains the lyrics "can't you see that". It includes three triplet markings over the notes. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a steady eighth-note bass line and a more complex treble line with triplets and slurs. Chord diagrams for C/G, Em7, and Am7 are provided above the vocal staff.

Dm7 F/G C

I be - lieve in you and me.

The second system continues the musical score. The vocal line has the lyrics "I be - lieve in you and me." and includes a slur over the phrase "in you". The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for Dm7, F/G, and C are shown above the vocal staff.

Em7 Am7 Em7 Am7



May - be I'm a fool to feel the way I do.

The third system of the score features the lyrics "May - be I'm a fool to feel the way I do." with a slur over "a fool". The piano accompaniment continues with eighth-note patterns. Chord diagrams for Em7 and Am7 are placed above the vocal staff.

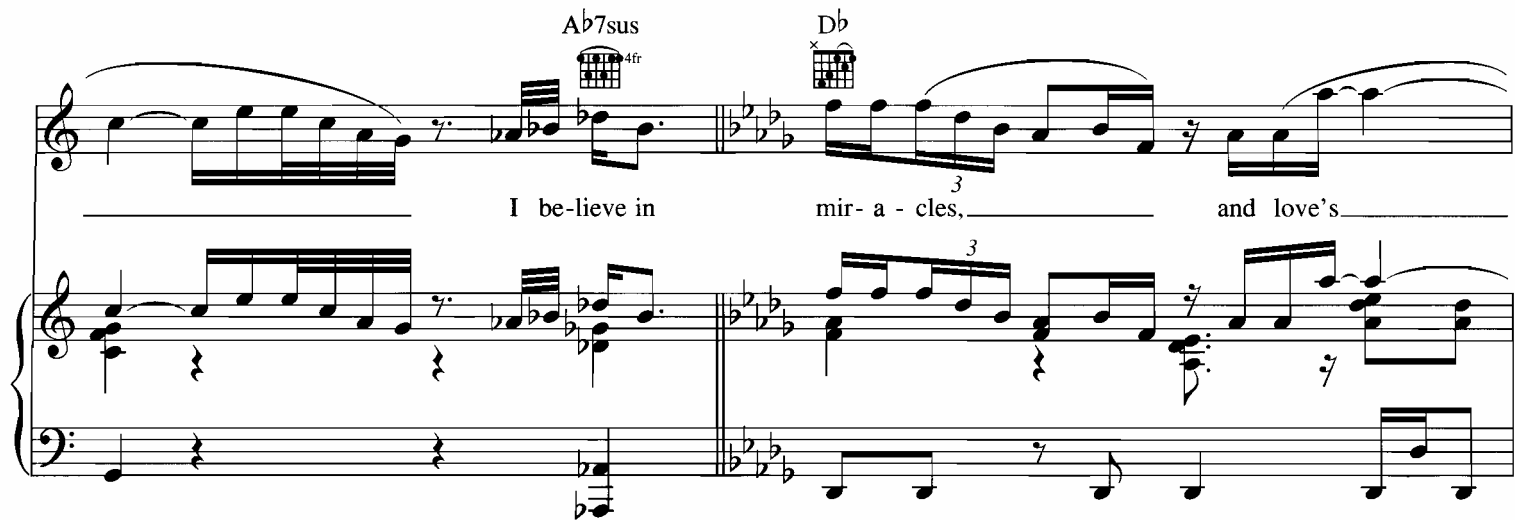
Dm Dm(maj7) Dm7 G7sus



I would play the fool for-ev-er just to be with you for-ev-er.

The final system on the page contains the lyrics "I would play the fool for-ev-er just to be with you for-ev-er." with slurs over "the fool" and "for-ev-er". The piano accompaniment concludes with a final chord. Chord diagrams for Dm, Dm(maj7), Dm7, and G7sus are provided above the vocal staff.

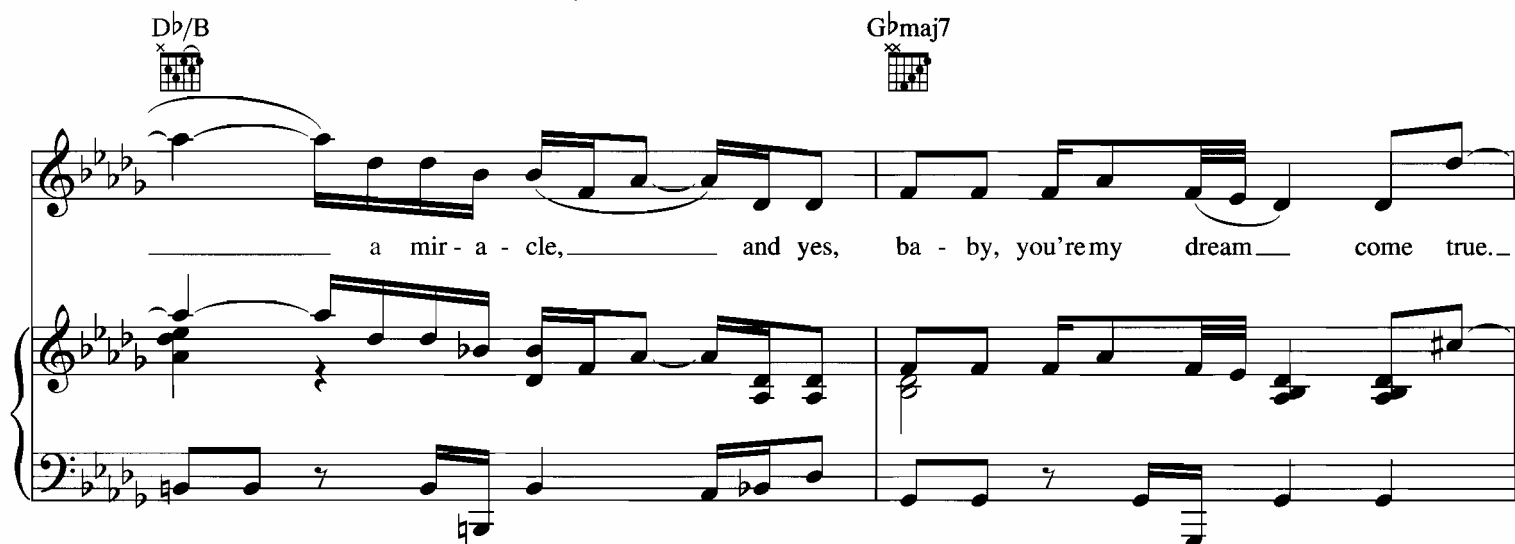
Ab7sus  4fr Db 






I be-lieve in mir- a - cles, and love's



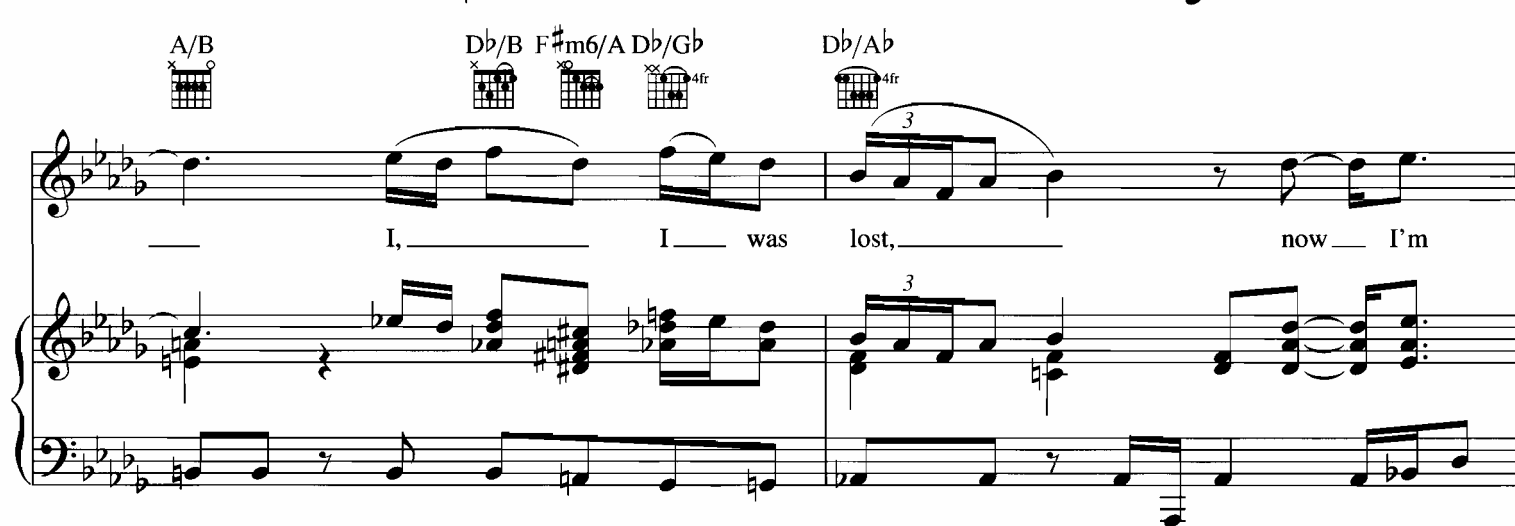
Db/B  Gbmaj7 





a mir- a - cle, and yes, ba - by, you're my dream come true.



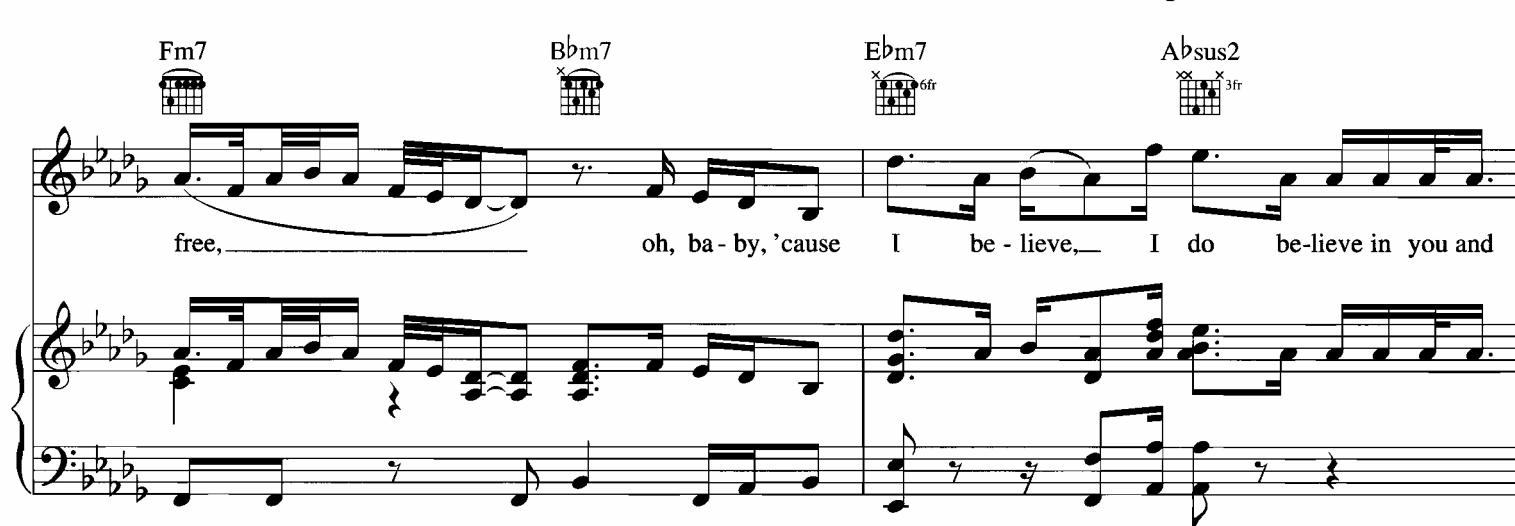
A/B  Db/B  F#m6/A  Db/Gb  4fr Db/Ab  4fr

I, I was lost, now I'm



Fm7  Bbm7  Ebm7  6fr Absus2  3fr

free, oh, ba - by, 'cause I be - lieve, I do be-lieve in you and



Chords: Cb/Db (4fr), Db7 (4fr), Gbmaj7

me. See, I'm lost, now I'm

Chords: Fm7, Bbm7, Ebm7 (6fr), Gb/Ab

free 'cause I believe in you and

Chords: N.C., Db(add2)

me.

L.H.

Chords: Db/Cb, Gbmaj7, Ebm7 (6fr), Gb/Ab, Db(add2)

HIGH NOON

(Do Not Forsake Me)

from HIGH NOON

Words and Music by DIMITRI TIOMKIN
and NED WASHINGTON

Moderately

N.C. Eb

mp

Eb



Do not for - sake me, oh my dar - lin', _____

Eb7 Ab Fm


on this, our wed - ding day. _____


Fm7 Bb7 Eb Cm

Do not for - sake me, oh my dar - lin'.


G  Bb7 




Wait, _____ wait a - long! _____




Eb 





I do not know what fate a - waits me. _____




Eb7  Ab  C7 





I on - ly know I must be brave _____



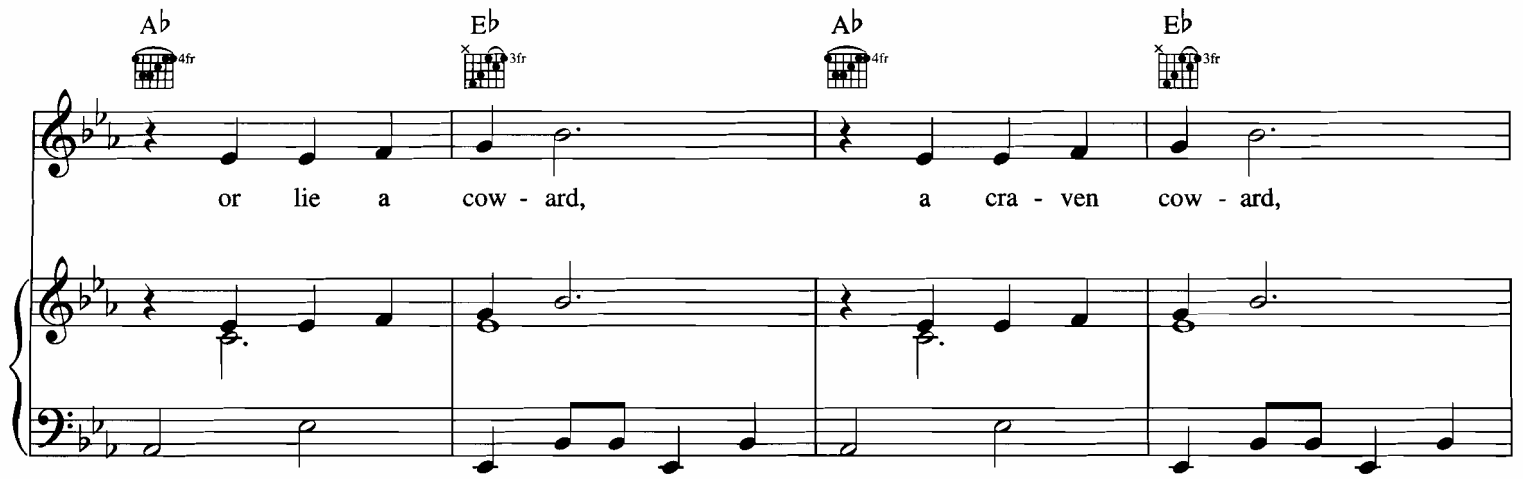
Fm  F#dim7  Eb/G  Eb7 






and I must face a man who hates me, _____



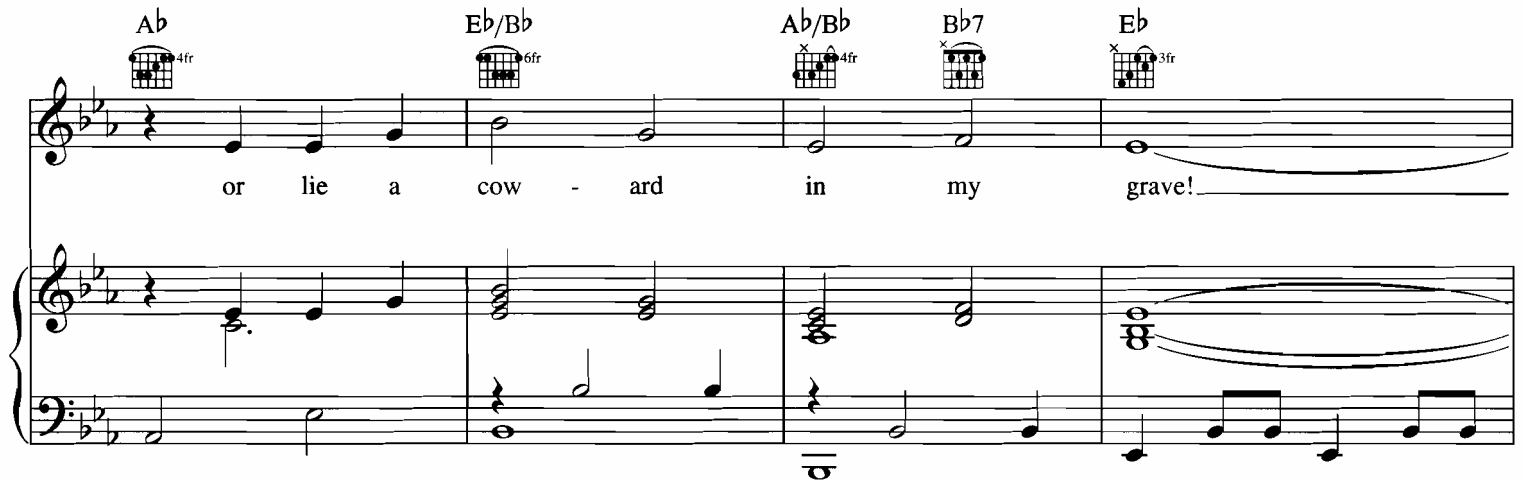






or lie a cow - ard, a cra - ven cow - ard,



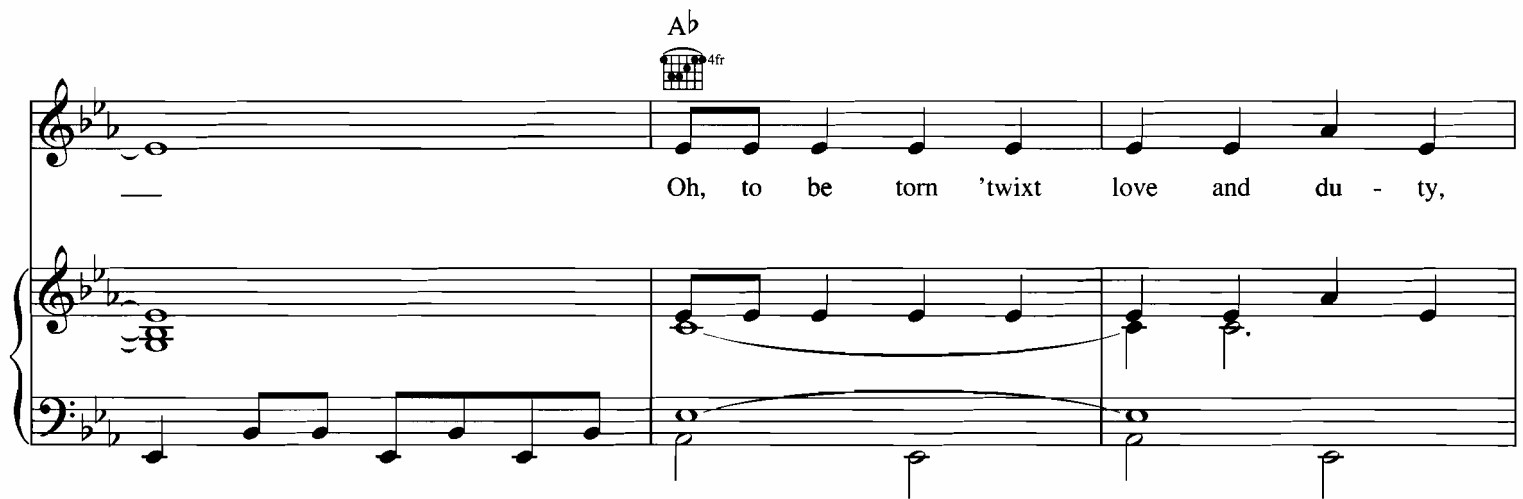








or lie a cow - ard in my grave!



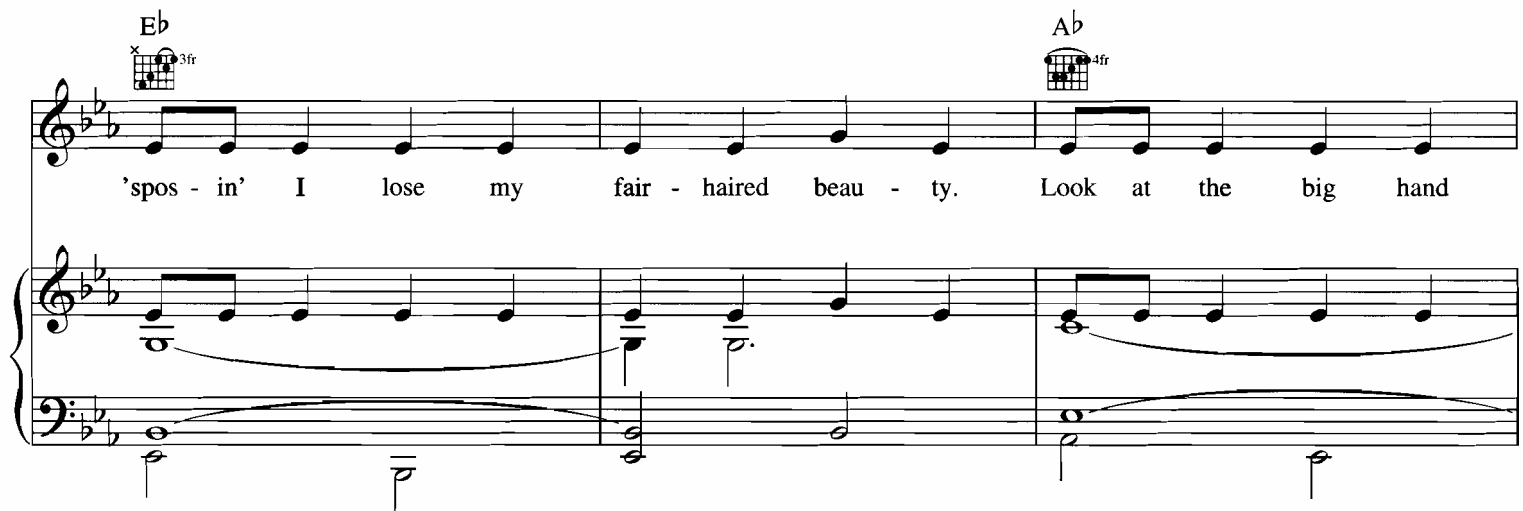




Oh, to be torn 'twixt love and du - ty,



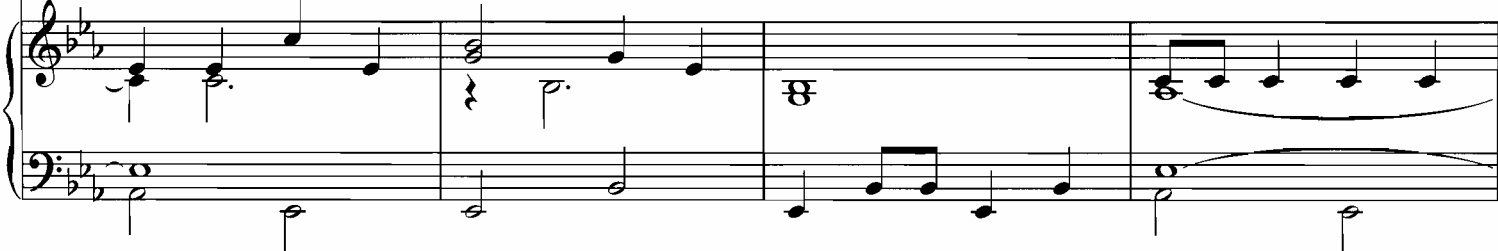





'spos - in' I lose my fair - haired beau - ty. Look at the big hand



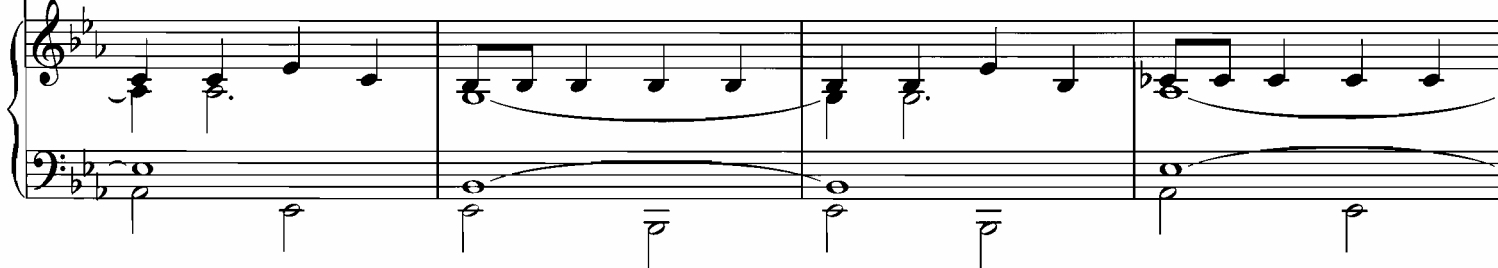







move a - long — near - in' high noon. He made a vow while









in state's pris - on, vowed it would be my life or his 'n. I'm not a - fraid of









death but, oh, — what will I do if you leave



me? Do not for - sake me, oh my dar - lin'.



E^b7 **A^b**

You made that prom - ise as a bride.

C7 **Fm** **F[#]dim7** **E^b/G**

Do not for - sake me, oh my dar - lin'.

E^b7 **A^b** **E^b** **A^b**

Al - though you're griev - in', don't think of

E^b **A^b** **E^b/B^b** **A^b/B^b** **B^b7**

leav - in' now that I need you by my

1 Eb Fm7/Bb 2 Eb

side! side! Wait a -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note on G4, followed by a half note on F4, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and sustained chords in the right hand. Chord diagrams for Eb (3fr) and Fm7/Bb (3fr) are shown above the staff. A repeat sign is present at the end of the first measure.

Ab Eb

long, wait a - long, wait a -

Detailed description: This system contains measures 3 and 4. The vocal line continues with a whole note on G4, followed by a half note on F4, and a quarter note on E4. The piano accompaniment maintains the eighth-note bass line and sustained chords. Chord diagrams for Ab (4fr) and Eb (3fr) are shown above the staff.

Ab Eb

long, wait a - long!

Detailed description: This system contains measures 5 and 6. The vocal line has a whole note on G4, followed by a half note on F4, and a quarter note on E4. The piano accompaniment continues with the eighth-note bass line and sustained chords. Chord diagrams for Ab (4fr) and Eb (3fr) are shown above the staff.

dim. rall. 8va

Detailed description: This system contains the final two measures. The piano accompaniment concludes with a decrescendo (*dim.*) and a *rall.* (ritardando) marking. The right hand features sustained chords, with the second measure marked *8va* (octave up). The left hand continues with the eighth-note bass line.

I BELIEVE I CAN FLY

from SPACE JAM

Words and Music by
ROBERT KELLY

Slowly

C(add9)/G

Dm7b5/G

C(add9)/G

mf

Dm7b5/G

C(add9)/G

Dm7b5/G

I

C



Dm7b5/C

used to think that I could not go on, and
I was on the verge of break - ing down. Some -


C




Dm7b5/C

life was noth - ing but an aw - ful song. But
times si - lence can seem so loud. There are


C  Dm7b5/C 

now I know the mean - ing of true love. I'm
mir - a - cles in life I must a - chieve, but



C  Dm7b5/C  E7#5 



lean - ing on the ev - er - last - ing arm. If I can
first I know it starts in - side of me. }




Am7  Dm7b5/Ab  C/G 



see it, then I can { do } it, if I just be - lieve it, there's noth - ing
be }




Dm7/G  C 




to it. I be - lieve I can fly, I be - lieve I can




Am7  Dm7 


touch the sky. — I think a - bout it ev - 'ry night and day, — spread my wings and



Dm7/G  G#dim7  Am7 




fly a - way. — I be - lieve I can soar, — I see me run - ning through that




Dm7b5/Ab  C/G 

o - pen door. — I be - lieve I can fly, I be - lieve I can



1 Dm7b5/Ab  Am7  Fmaj7/G 

fly, — I be - lieve I can fly. — See,



2
Dm7b5/Ab

Am7



fly, oh, I be - lieve I can fly.

Dm7



C/E



Fmaj7/G



Hey, 'cause I be - lieve in me, oh, if I can

Bbm7



Ebm7b5/A



Db/Ab



see it, then I can do it, if I just be - lieve it, there's noth - ing

Ebm7/Ab



Db



to it. I be - lieve I can fly, I be - lieve I can

Bbm7



Eb7



touch the sky. — I think a - bout it ev - ery night and day, — spread my wings and

Eb7/Ab



Adim7



Bbm7



fly a - way. — I be - lieve I can soar, — I see me run - ning through that

Eb7b5/A



Db/Ab



o - pen door. — I be - lieve I can fly, I be - lieve I can

Eb7b5/A



Db/Ab



fly, — I be - lieve I can fly, — hey, if ³I just

Ebm7b5/A

Db/Ab

spread my wings. I can fly, I can

Ebm7b5/A

Db/Ab

fly, I can fly, hey, if I just

Ebm7b5/A

Db/Ab

Ebm7b5/A

spread my wings. I can fly.

Db/Ab

Ebm7b5/A

Db

rit.

I FINALLY FOUND SOMEONE

from THE MIRROR HAS TWO FACES

Words and Music by
BARBRA STREISAND, MARVIN HAMLISCH,
ROBERT LANGE and BRYAN ADAMS

Moderately slow

B♭maj7

Gm9

E♭maj7

mp

Cm7/F

B♭

Gm7

Male: I fi-n'lly found some-one who knocks me off my feet.

E♭maj7

E♭m6

I fi - n'lly found the one — that makes me feel com - plete.

B♭

Gm7

Female: It start - ed o - ver cof - fee. We start - ed out as friends.

Cm7

Cm7/F

It's fun - ny how from sim - ple things_ the best things be - gin.

G

Em7

Male:
This time it's dif - f'rent. It's all be - cause of you._

Cmaj7

Cm

It's bet - ter than it's ev - er been_ 'cause we can talk it through.

G(add9)

Em7

Female: My fav - 'rite line_____ was, "Can I call you some - time?"_____

Cmaj7



Cm



It's all you had to say — to take my breath a - way. —

E



Both: This is it. Oh, — I fi - n'ly

Amaj7



Am6



E



found some - one, some - one to share — my life. I fi - n'ly

Amaj7



Am6



E



found the one — to be with ev - 'ry night. *Female:* 'Cause what -

G#sus G# C#m C

ev - er I do, _____ *Male:* it's just got to be you. *Both:* My

dim.

E/B F#m7/B E

life has just be - gun. I fi - n'ly found some - one. _____

mp

C#m7 Amaj7 E/F# F#

B G#m7

Male: Did I keep you wait - ing? *Female:* I did - n't mind. _____ I a - pol - o - gize. _____ Ba - by, that's fine. _____

mf

Emaj7



Em6



I would wait for - ev - er just to know ___ you were mine. ___ You know,
just to know ___ you were mine. _____

B



G#m7



I love your hair. ___ I love what you wear.
Are you sure it looks right? ___ Is - n't it too tight? ___

Emaj7



Em



You're ex - cep - tion - al. *Both:* I can't wait for the rest of my life.

F



This is it. Oh, ___ I fi - n'ly

Bmaj7 Bbm6 F

found some - one, some - one to share — my life. I fi - n'ly

Bbmaj7 Bbm6 F

found the one — to be with ev - 'ry night. *Female:* 'Cause what -

Asus A Dm

ev - er I do, *Male:* it's just got to be you.

Db F/C

Both: My life has just — be - gun. I fi - n'ly

Gm7/C

Am7

Am7/D

D7

found some - one. _____ Female: And what -

Gm7

F/A

ev - er I do, _____ Male: it's just got to be _____ you. Female: My

dim.

Gm7/C

life has just be - gun. _____ Both: I fi - n'ly

mp

F

Bbmaj7

F

found some - one. _____

rit. e dim.

p

I WILL ALWAYS LOVE YOU

from THE BODYGUARD

Words and Music by
DOLLY PARTON

Freely

N.C.



If I should stay, I would



on - ly be in your way. So I'll go, but I



know I'll think of you ev - 'ry step of the way. And

Slowly



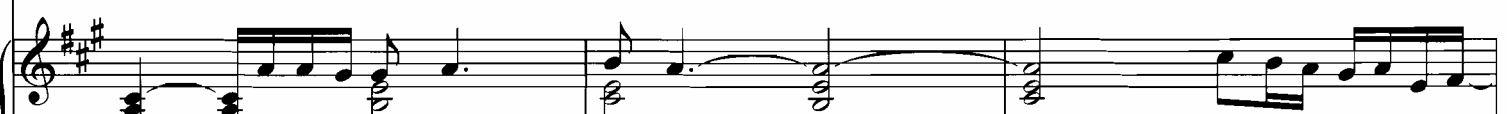
I will always love you.



With pedal



I will always love you.



D
A/C#
Bm7
A/E Bm/E

You, _____ my dar-ling, you._____ Hmm._____ Bit-ter -

A
Bm/A
A
E/G#
F#m
C#m/E

1. sweet mem - o - ries that is all I'm tak - ing with
 2. Instrumental
 3. (See additional lyrics)

D
E
A
E/A
A
E/G#

me._____ So, good - bye._____ Please, don't cry. We both_

<p>1 Dmaj7</p> <p>To Coda</p>	<p>To Next Strain</p> <p>E</p>	<p>2 Dmaj7</p> <p>E</p> <p>D.S. al Coda</p>
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know I'm not what you, you need._____ And I _____ I _____

A F#m D E A F#m

will al - ways love you. I

D E A D/A A C#m/E Cm/E Bm/E D.S.

will al - ways love you.

CODA Dmaj7 E B G#m

love. And I

molto rit. *ff* *a tempo*

(Drums)

Emaj7

F#

B

G#m

C#m7

F#



will al - ways love you. I will al - ways love

B

G#m

Emaj7

F#

B

G#m



you. I will al - ways love you. I will al -

C#m7

F#

B

G#m

Emaj7

F#



ways love you. I will al - ways love

B G#m Emaj7 F#

you. I, I will al - ways love

rit. e dim.

11

N.C. Emaj7 B/D#

you. You, dar - ling, I love you. Ooh, I'll

a tempo

E/F# F# B(add2)

al - ways, I'll al - ways love you.

rit. e dim. *mp*

Additional Lyrics

3. I hope life treats you kind.
 And I hope you have all you've dreamed of.
 And I wish to you, joy and happiness.
 But above all this, I wish you love.

I WILL REMEMBER YOU

Theme from THE BROTHERS McMULLEN

Words and Music by SARAH McLACHLAN,
SEAMUS EGAN and DAVE MERENDA

Moderately slow

A Dmaj7 E

I will re - mem - ber you.

mp

A Dmaj7 E7

Will you re - mem - ber me? Don't

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

let your life pass you by.

A D E7 A

Weep not for the mem - o - ries. Re -

A D/F# E7

mem - ber the good times that we had. We
 I'm so tired, but I can't sleep.
 so a - fraid to love you, more a - fraid to lose,

A D E7 F#m7

let them slip a - way from us when things got bad.
 Stand - in' on the edge of some - thing much too deep. It's
 cling - ing to a past that does - n't let me choose. Well,

A D E7

Clear - ly I first saw you smil - in' in the sun. Wan - na feel
 fun - ny how I feel so much but I can - not say a word. We are scream -
 once there was a dark - ness, a deep and end - less night. You

A

D/F#

E7

your warmth up - on me. I wan - na be the one.
 ing in - side or we can't be heard.
 gave me ev - 'ry - thing you had, oh, you gave me light

A

Dmaj7

A

I will re - mem - ber you.

Dmaj7

Esus

E

A

D/F#

Will you re - mem - ber me? Don't let your life


A/E

Bm7

A

D






pass you by. Weep not for the

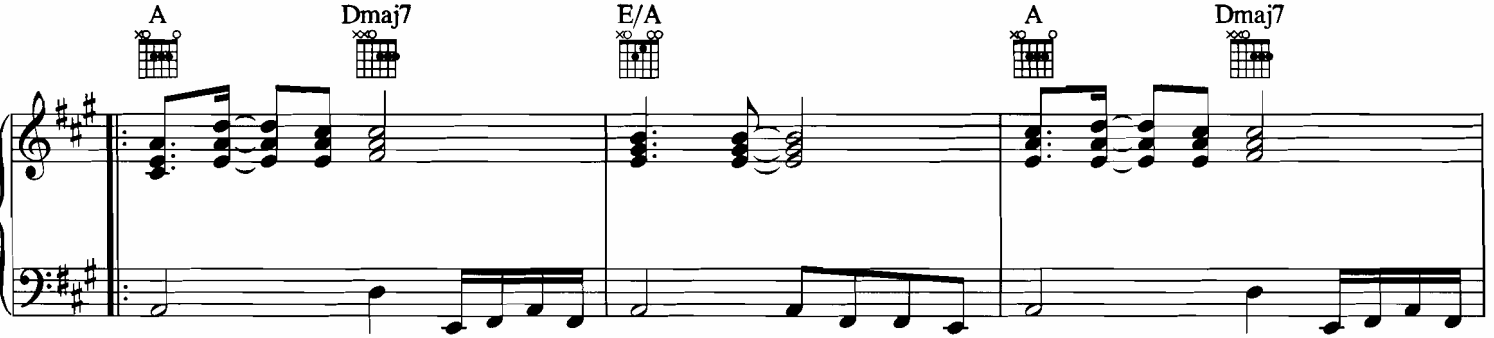
1  2 

 **To Coda** 



mem - o - ries.



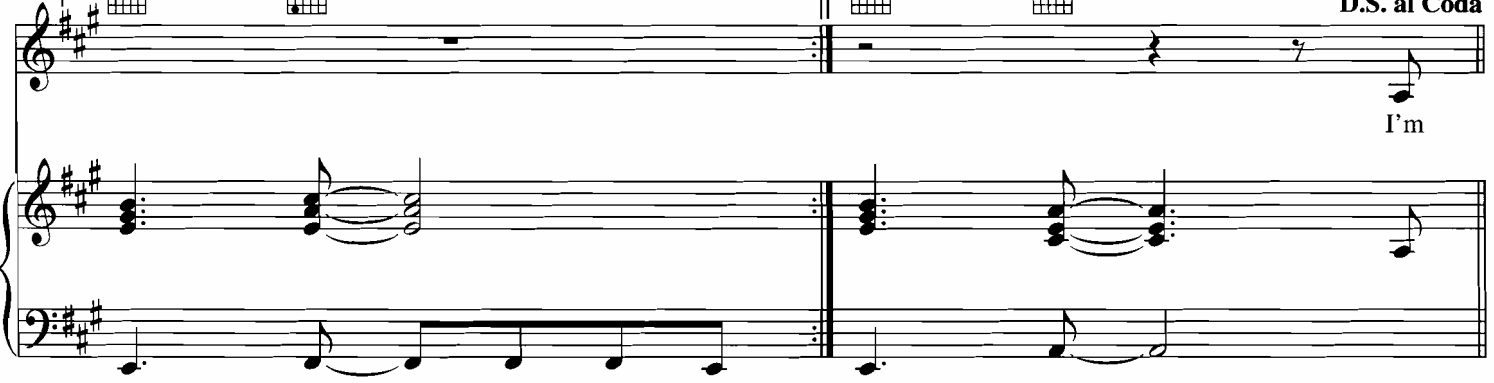
    





1  

2   **D.S. al Coda**

I'm



CODA  



I will re - mem - ber you



A Dmaj7 E7

Will you re - mem - ber me? Don't

Detailed description: This system contains the first two measures of the piece. The guitar part has chords A, Dmaj7, and E7. The vocal line starts with a whole note rest, followed by the lyrics 'Will you re - mem - ber me? Don't'. The piano accompaniment features a treble clef with a triplet of eighth notes and a bass clef with a steady eighth-note accompaniment.

A D/F# A/E Bm7

let your life pass you by.

Detailed description: This system contains measures 3-6. The guitar part has chords A, D/F#, A/E, and Bm7. The vocal line continues with 'let your life pass you by.'. The piano accompaniment changes to 2/4 and 4/4 time signatures, with the treble clef playing chords and the bass clef playing a simple accompaniment.

A D E7 F#m7

Weep not for the mem - o - ries.

Detailed description: This system contains measures 7-10. The guitar part has chords A, D, E7, and F#m7. The vocal line continues with 'Weep not for the mem - o - ries.'. The piano accompaniment continues in 2/4 and 4/4 time signatures, with a more active treble line.

E/G# A D E7 A

Weep not for the mem - o - ries.

molto rit.

Detailed description: This system contains measures 11-14. The guitar part has chords E/G#, A, D, E7, and A. The vocal line continues with 'Weep not for the mem - o - ries.'. The piano accompaniment concludes in 4/4 time with a *molto rit.* marking. The system ends with a double bar line.

ISN'T IT ROMANTIC?

from the Paramount Picture LOVE ME TONIGHT

Words by LORENZ HART
Music by RICHARD RODGERS

Calmly

mp

Ab 4fr Abm 4fr Eb 3fr Bb7

Fm7 Bb7 Ab 4fr Abm 4fr

I've nev - er met you, yet nev - er
My face is glow - ing, I'm en - er -

Eb/G 3fr Gbdim Fm7 Bb7#5 6fr

doubt, dear, I can't for - get you, I've thought you
get - ic, the art of sew - ing, I found po -

Ebmaj7 3fr Ab 4fr Bb7

out, dear. I know your pro - file and I know the way you
et - ic. My nee - dle punc - tu - ates the rhy - thm of ro -

Eb/G



C7



Fm7



Bb7



kiss
mance!

just the thing I miss on a night like
I don't give a stitch if I don't get

Eb



Ab



Abm



Eb/G



Gbdim7



this. If dreams are made of i - mag - i - na - tion, I'm not a -
rich. A cus - tom tai - lor who has no cus - tom, is like a

Fm7



Bb7#5



Ebmaj7



fraid of my own cre - a - tion. With all my
sail - or, no one will trust 'em. But there is

Ab



Bb7



Eb/G



Adim



heart, my heart is here for you to take. Why should I
mag - ic in the mu - sic of my shears; I shed no

Bb7 Eb6 F7 Bb7 Eb

Steadily, not too fast

quake? I'm not a - wake. Is - n't it ro - man - tic?
 tears. Lend me your ears! Is - n't it ro - man - tic?

Bb7 Eb Bb7#5 Eb Bb7

Mu - sic in the night, a dream that can be heard. Is - n't it ro -
 Soon I will have found some girl that I a - dore. Is - n't it ro -

Eb Bb7 Eb

man - tic? Mov - ing shad - ows write the old - est mag - ic the
 man - tic? While I sit a - round, my love can scrub the

C7#5 C7 Fm C7 Fm Bb7 G7

word. I hear the breez - es play - ing
 floor. She'll kiss me ev - 'ry hour,

Cm G7#5 Cm Eb7/Bb Ab C7/G

in the trees a - bove. While
or she'll get the sack. And

Fm Bb7 Bdim7 Cm F9 Bbdim7 Bb7

all the world is say - ing you were meant for love. Is - n't it ro -
when I take a show - er she can scrub my back. Is - n't it ro -

Eb Bb7 Eb Bb7#5

man - tic? Mere - ly to be young on such a night as
man - tic? On a moon - light night she'll cook me on - ion

Eb Bb7 Eb Bb7

this? Is - n't it ro - man - tic? Ev - 'ry note that's sung is
soup. Kid - dies are ro - man - tic, and if we don't fight, we

E \flat C7#5 C7 Fm C7 Fm

like soon a will lov have - er's a troupe! kiss. Sweet We'll

B \flat 7 G7 Cm Cm/B \flat Cm/A A \flat m6

sym - bols in the moon - light, do you mean that I will fall in
help the pop - u - la - tion, it's a du - ty that we owe to

E \flat /G Edim7 B \flat 7

love per - chance? Is - n't it ro - mance?
dear old France. Is - n't it ro -

B \flat 7

Is - n't it ro - mance?

1 E \flat A \flat m6 E \flat 6

I WILL WAIT FOR YOU

from THE UMBRELLAS OF CHERBOURG

Music by MICHEL LEGRAND
Original French Text by JACQUES DEMY
English Words by NORMAN GIMBEL

Moderately, with a lilt

Em Bm7 Em N.C. Em

If it takes where for you -

mp

E7/G# Am

ev - er, I will wait for you; for a
wan - der, an - y - where you go, ev - 'ry

Am D7 Am7 D7 G

thou - sand re - mem - bers I will wait for
day re - mem - ber how I love you

F#m7b5 C7 B7 Em E7/G#

you. 'Til you're back be - side me, 'til I'm
so. In your heart be - lieve what in my

Am F#m7b5 Em/G

hold - ing you, 'til I hear you sigh
heart I know, that for - ev - er - more

F#m7b5 B7 Em Bm7 Em N.C.

here in my arms. An - y -
I'll wait for

2 Em Bm7 Em6/9 C

Moderate Swing tempo

you. The clock will tick a - way the hours

Am7 Em7 C

one by one — and then the time will come when all the wait - ing's done, — the

F#m7b5 B7 C#m7b5

time when you re - turn and find me here and run — straight

F#m7b5 C9 F#m7b5/B B7

to my wait - ing arms. If it

Tempo I
N.C.

Em E7/G# Am

takes for - ev - er I will wait for

Am7 D7 Am7 D7

you; for a thou - sand sum - mers I will

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics are "you; for a thou - sand sum - mers I will". The piano accompaniment features a bass line with a half note G3, a half note A3, and a half note B3. The right hand plays chords: Am7, D7, Am7, and D7.

G F#m7b5 C7 B7 Em

wait for you. 'Til you're here be -

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics are "wait for you. 'Til you're here be -". The piano accompaniment has a bass line with a half note G3, a half note A3, and a half note B3. The right hand plays chords: G, F#m7b5, C7, B7, and Em.

E7/G# Am F#m7b5

side me, 'til I'm touch - ing you and for -

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics are "side me, 'til I'm touch - ing you and for -". The piano accompaniment has a bass line with a half note G3, a half note A3, and a half note B3. The right hand plays chords: E7/G#, Am, and F#m7b5.

Em/G F#m7b5 B7 Em Bm7 Em Em6/9

ev - er - more shar - ing your love.

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics are "ev - er - more shar - ing your love.". The piano accompaniment has a bass line with a half note G3, a half note A3, and a half note B3. The right hand plays chords: Em/G, F#m7b5, B7, Em, Bm7, Em, and Em6/9.

I'M EASY

from NASHVILLE

Words and Music by
KEITH CARRADINE

With feeling

Cmaj7



mf





It's not my

way to love you just when no one's look - ing. It's not my

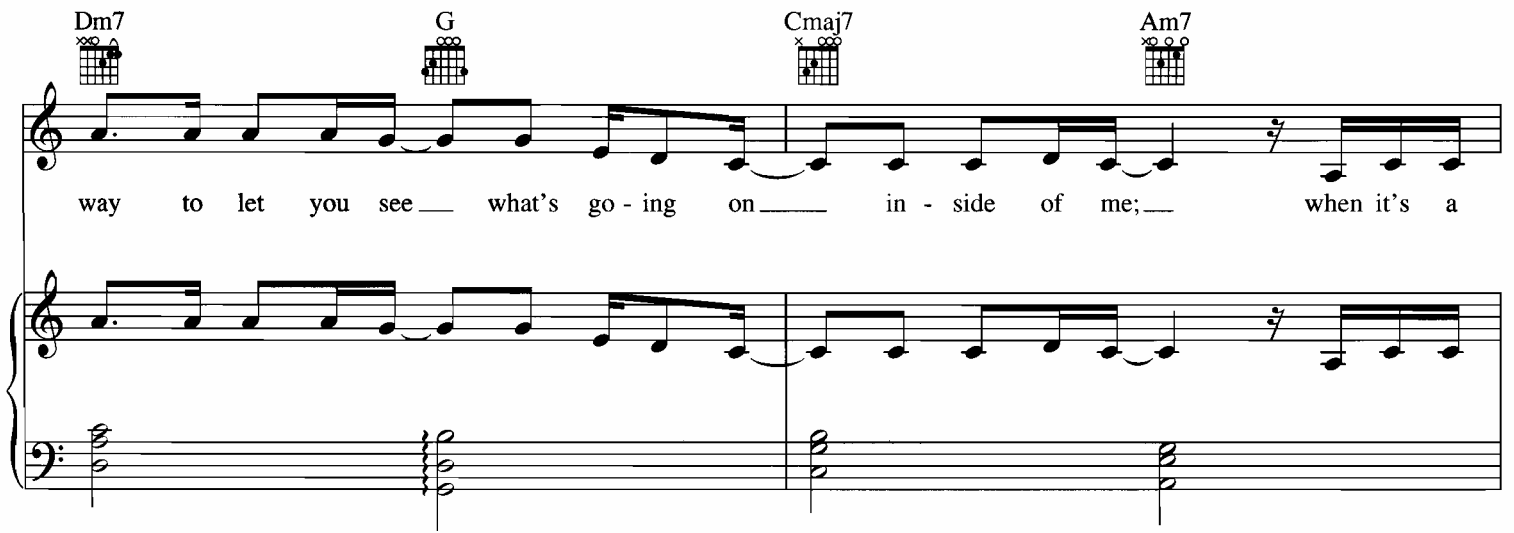
Dm7 G Cmaj7



way to take your hand if I'm not sure. It's not my

Dm7 G Cmaj7

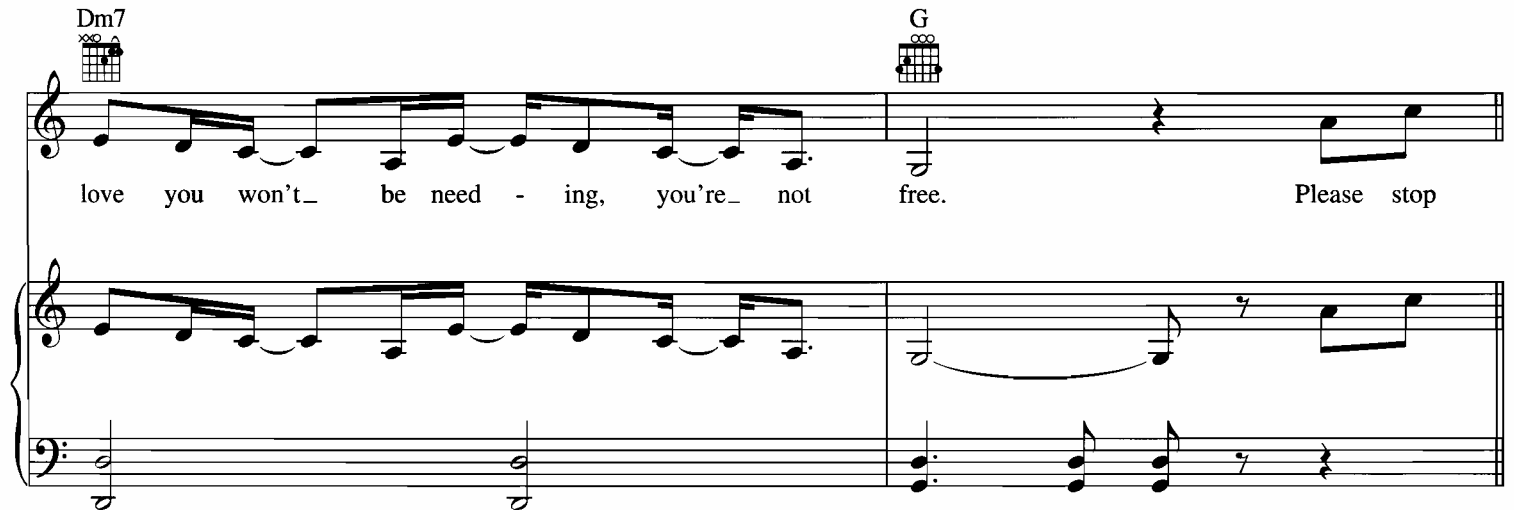








way to let you see — what's go - ing on — in - side of me; — when it's a



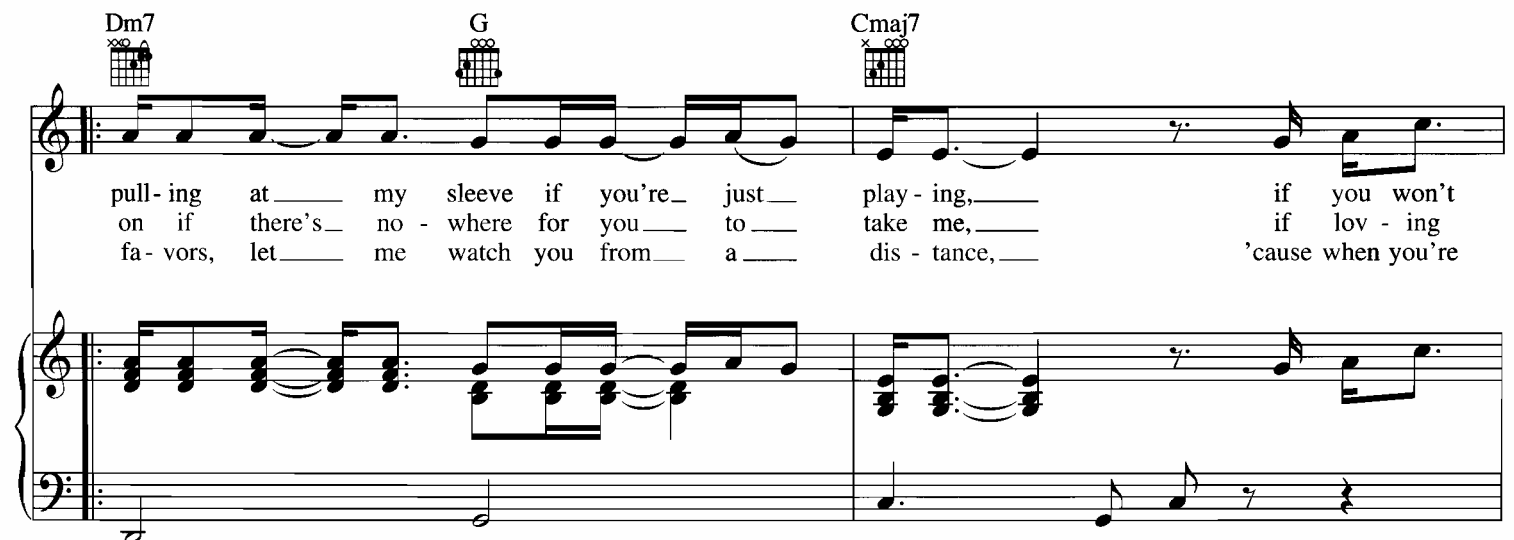






love you won't — be need - ing, you're — not free. Please stop



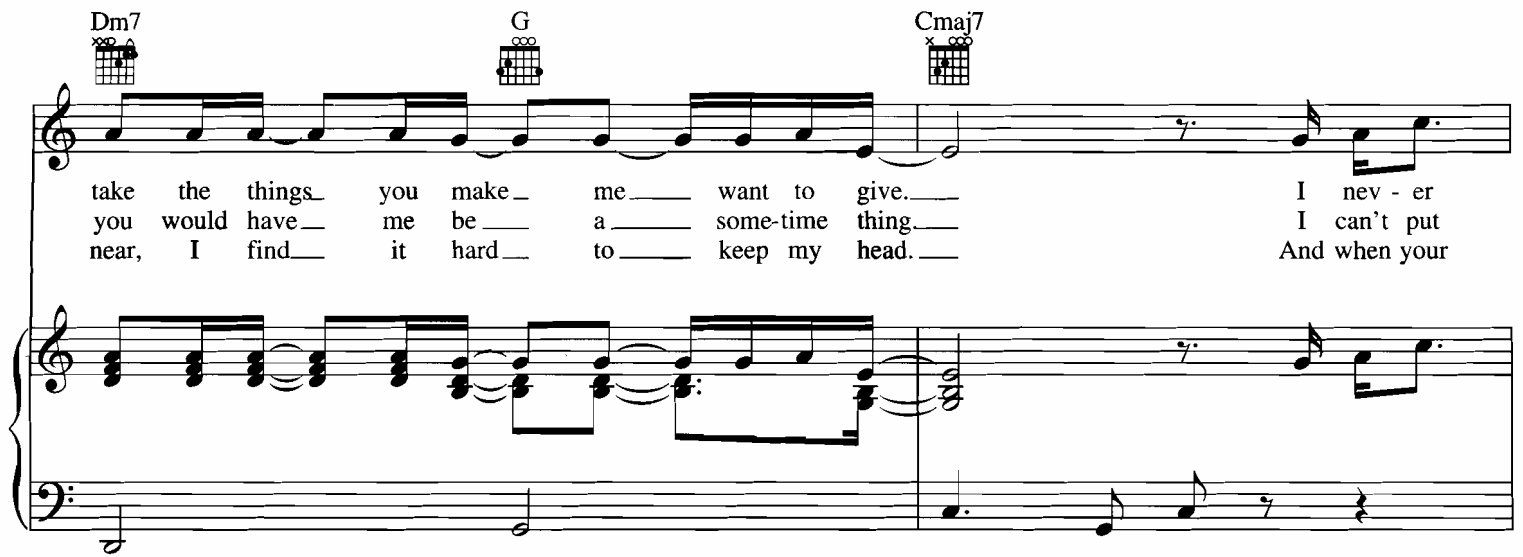




pull - ing at — my sleeve if you're — just — play - ing, — if you won't
 on if there's — no - where for you — to — take me, — if lov - ing
 fa - vors, let — me watch you from — a — dis - tance, — 'cause when you're



take the things_ you make_ me___ want to give.____ I nev - er
 you would have_ me be___ a___ some-time thing____ I can't put
 near, I find___ it hard___ to___ keep my head.____ And when your









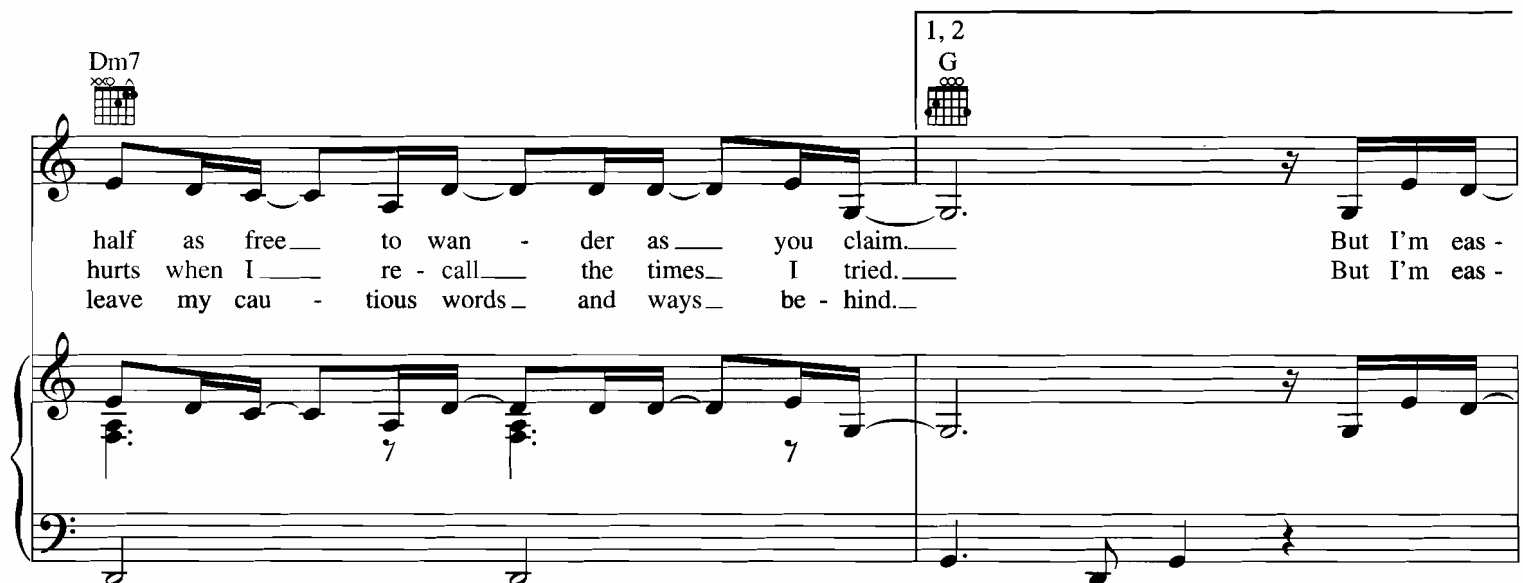

cared too much_ for games_ and this one's driv - ing me in - sane;_ you're not
 bars on my___ in - sides;_ my love is some-thing I can't hide;_ it still
 eyes throw light_ at mine,_ it's e - nough to change my mind,_ make me



half as free___ to wan - der as___ you claim.____ But I'm eas -
 hurts when I___ re - call___ the times___ I tried.____ But I'm eas -
 leave my cau - tious words_ and ways_ be - hind.____

1, 2



C Dm

- y. _____
- y. _____

Yeah, I'm eas - y. _____
Yeah, I'm eas - y. _____

Give the
Take my

Em Fmaj7

word, I'll play the game_ as though that's how it ought_ to be, _ be-cause I'm eas -
hand and pull me down, - I won't put up an - y fight, _ be-cause I'm eas -

Cmaj7

- y. _____
- y. _____

Don't lead me
Don't do me

3

G Cmaj7

That's why I'm eas - y, yeah, I'm eas -

Dm7 Em

- y. Say you want me, I'll come run - ning with - out

Fmaj7 Cmaj7

tak - ing time__ to think, 'cause I'm eas - y. Yeah, I'm eas -

Dm Em

y. ——— Take my hand and pull me down. — I

F Cmaj7

won't put up — an - y fight, — be-cause I'm eas - y. ——— Yeah, I'm eas -

Dm Em

y. ——— Give the word, I'll play your game — as though that's

Fmaj7 Cmaj7

how it ought — to be, — be - cause I'm eas - y. ———

IT MIGHT AS WELL BE SPRING

from STATE FAIR

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately




The things I used to like I don't like an - y - more. I



want a lot of oth - er things I've nev - er had be - fore. It's just like moth - er

G/D Am7 D7 G6 G

says, I "sit a - round and mope" Pre -

C Am7b5 G/D Am7 D7

tend - ing I am won - der - ful and know - ing I'm a

Refrain (gracefully)

G6 G G6 G G Gmaj7

dope. I'm as rest - less as a wil - low in a

p - mf

G Gmaj7 Dm7 G7

wind - storm, I'm as jump - y as a pup - pet on a string. I'd

C Cdim7 G/B G/D Am7 D7

say that I had spring fe - ver, But I know it is - n't

Gmaj7 G6 G Gmaj7 G

spring. I am star - ry - eyed and vague - ly dis - con - tent - ed, Like a

Gmaj7 Dm7 G7 C Cdim7

night - in - gale with - out a song to sing. Oh, why should I have spring

G/B G/D Am7 D7 G C

fe - ver When it is - n't e - ven spring? I keep wish - ing I were

Dm7 Dm7/G Dm7 G7b5(#9) G7 C

some - where else, walk - ing down a strange new street,

F#m7 B7 Em/G A7 G D7 G D7

Hear - ing words that I have nev - er heard from a {man} I've yet to meet. I'm as
girl

cresc. *mf* *p*

G Gmaj7 G Gmaj7

bus - y as a spi - der spin - ning day - dreams, I'm as gid - dy as a ba - by on a

Dm7 G7 C Cdim7 G/B G/D

swing. I have - n't seen a cro - cus or a rose - bud, or a



rob - in on the wing, But I feel so gay in a



mel - an - cho - ly way that it might as well be spring. It



might as well be spring!



I'm as spring!

mf

KOKOMO

from the Motion Picture COCKTAIL

Words and Music by MIKE LOVE, TERRY MELCHER,
JOHN PHILLIPS and SCOTT MCKENZIE

Moderately bright

N.C.

A - ru - ba, Ja - mai - ca, oo — I wan - na take ya. Ber -

mf

mu - da, Ba - ha - ma, come — on, pret - ty ma - ma. Key Lar - go, Mon - te - go, ba -

- by, why don't we go, Ja - mai - ca. Off the Flor - i - da Keys — We'll put out to sea —

C

Cmaj7

Gm7

F

there's a place called Ko - ko - mo. —
and we'll per - fect our chem - is - try. —

Fm

C

That's where you want to go — to get a -
By and by we'll de - fy — a lit - tle bit of

D7

G

C

way from it all. — Bod - ies in the sand, —
grav - i - ty. — Af - ter - noon de - light, —

Cmaj7

Gm7

F

trop - i - cal drink melt - ing in your hand. —
cock - tails and moon - lit nights. —

Fm



We'll be fall - ing in love _____ give to the rhy - thm of a
 That dream - y look in your eye, _____ me a trop - i - cal

D7



steel - drum band _____ Down in } Ko - ko - mo. _____
 con - tact high _____ way down in } A -

C

ru - ba Ja - mai - ca, oo _____ I wan - na take you to Ber -



F

mu - da, Ba - ha - ma. Come _____ on, pret - ty ma - ma. Key

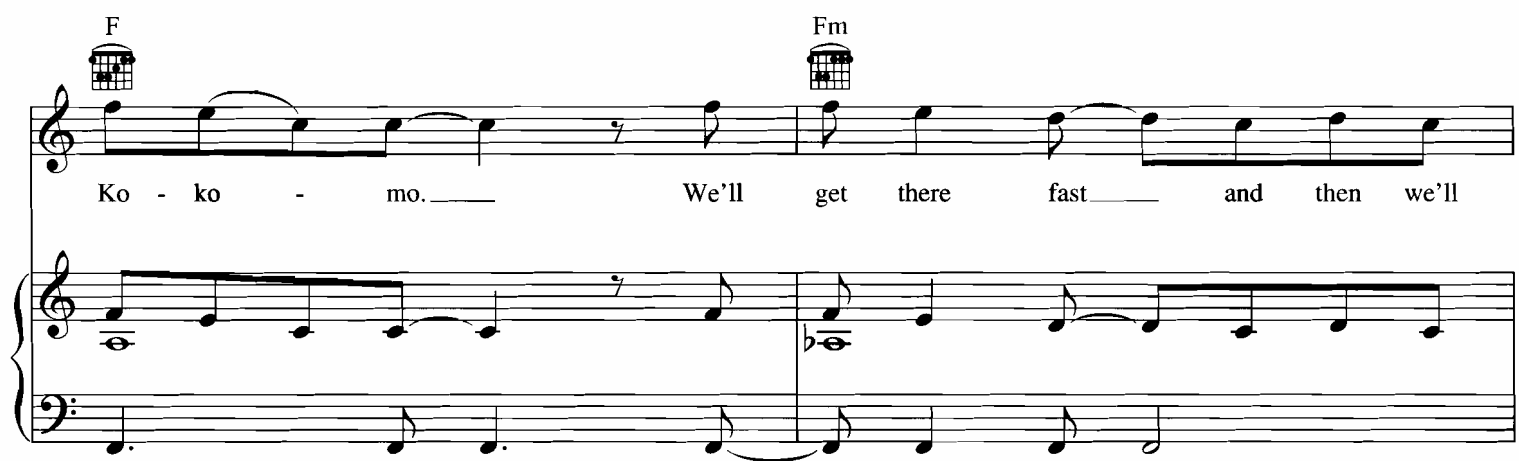
C  Bb 





Lar - go, Mon - te - go, ba - by, why don't we go?
Oo I wan - na take you down to



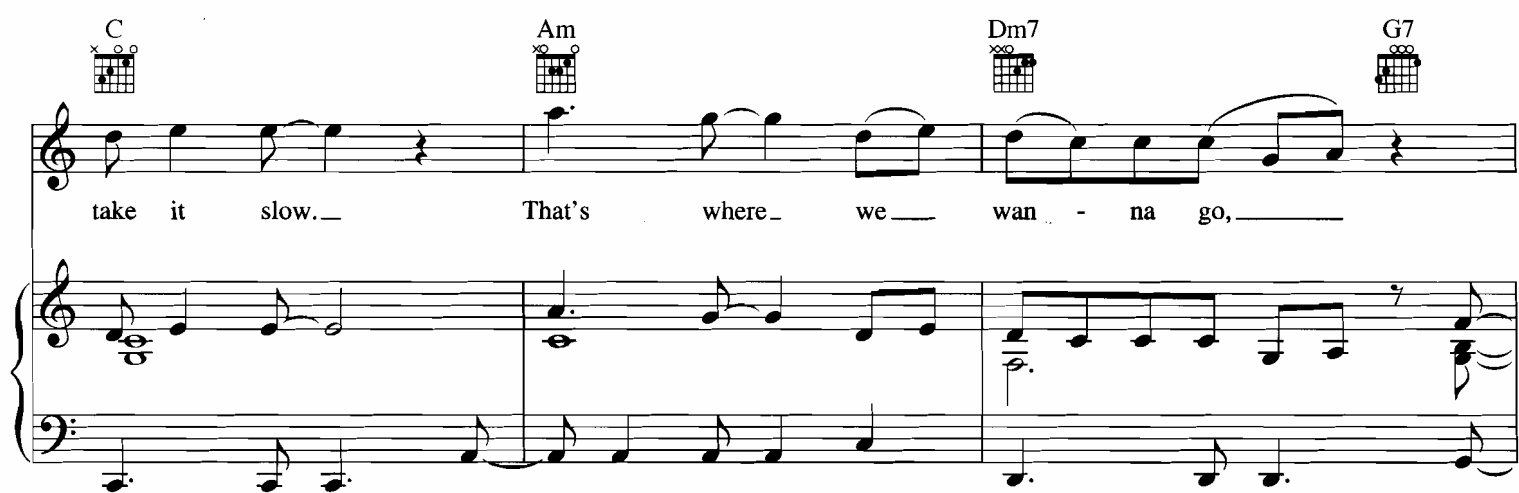
F  Fm 


Ko - ko - mo. We'll get there fast and then we'll



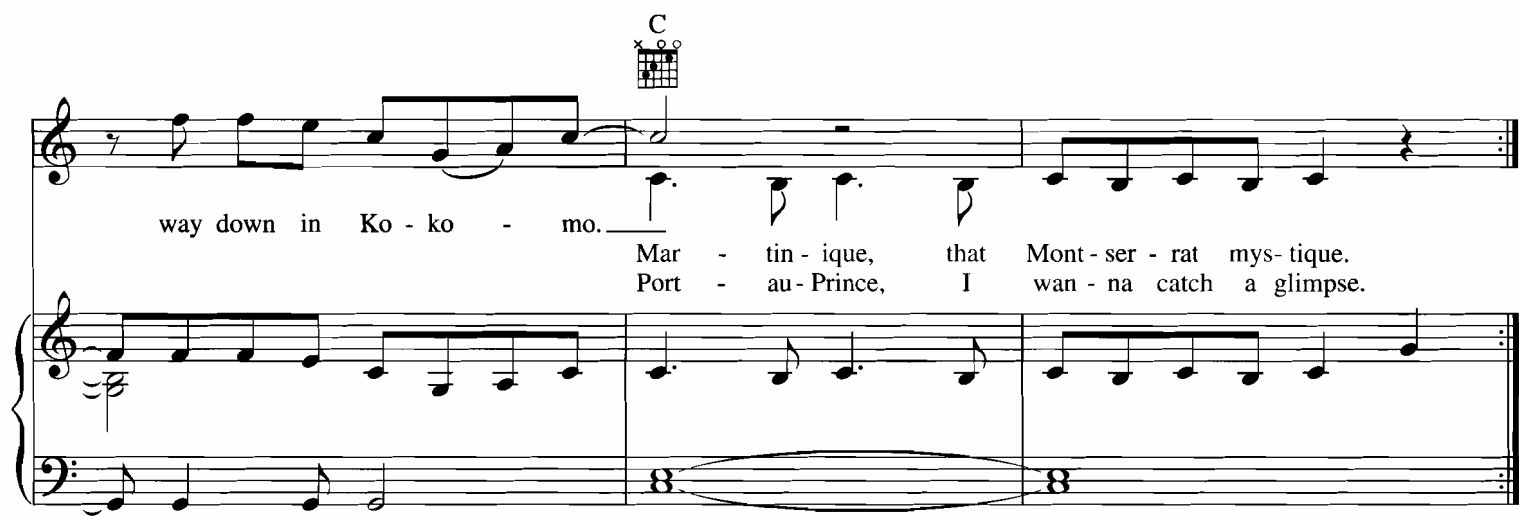
C  Am  Dm7  G7 

take it slow. That's where we wan - na go,



C 

way down in Ko - ko - mo. Mar - tin - ique, that Mont - ser - rat mys - tique.
Port - au - Prince, I wan - na catch a glimpse.



Cmaj7 Gm7

Musical notation for the first system, featuring a piano accompaniment and a vocal line. The piano part has a treble clef and a bass clef. The vocal line is in the treble clef. Chords Cmaj7 and Gm7 are indicated above the staff.

F Em7 C

Musical notation for the second system, featuring a piano accompaniment and a vocal line. The piano part has a treble clef and a bass clef. The vocal line is in the treble clef. Chords F, Em7, and C are indicated above the staff.

D7 G7 C

Ev - 'ry - bod - y knows _

Musical notation for the third system, featuring a piano accompaniment and a vocal line. The piano part has a treble clef and a bass clef. The vocal line is in the treble clef. Chords D7, G7, and C are indicated above the staff. The lyrics "Ev - 'ry - bod - y knows _" are written below the vocal line.

Cmaj7 Gm7 F

a lit - tle place like Ko - ko - mo. _

Musical notation for the fourth system, featuring a piano accompaniment and a vocal line. The piano part has a treble clef and a bass clef. The vocal line is in the treble clef. Chords Cmaj7, Gm7, and F are indicated above the staff. The lyrics "a lit - tle place like Ko - ko - mo. _" are written below the vocal line.

Fm C

Now if you wan - na go — to get a -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Above the first line, guitar chord diagrams for Fm and C are shown. The piano part features a bass line and a treble line with chords.

D7 G7

way from it all, — go down to Ko - ko - mo. A -

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Above the first line, guitar chord diagrams for D7 and G7 are shown. The piano part continues with a bass line and a treble line with chords.

C

ru - ba, Ja - mai - ca, oo — I wan - na take ya to Ber -

Detailed description: This system contains the third two lines of music. The top line is piano accompaniment in grand staff. Above the first line, a guitar chord diagram for C is shown. The piano part features a bass line and a treble line with chords.

F

mu - da, Ba - ha - ma. Come — on, pret - ty ma - ma. Key

Detailed description: This system contains the fourth two lines of music. The top line is piano accompaniment in grand staff. Above the first line, a guitar chord diagram for F is shown. The piano part features a bass line and a treble line with chords.



Lar - go, Mon - te - go, ba - by, why don't we go?
Oo I wan - na take you down to



Ko - ko - mo. We'll get there fast and then we'll



take it slow. That's where we



Repeat and Fade

wan - na go, way down in Ko - ko - mo.
A -

THEME FROM "JAWS"

from the Universal Picture JAWS

By JOHN WILLIAMS

Very steady and threatening

8vb. *mf* *sfz* *sfz* *sfz* *sfz*

Detailed description: This system consists of two staves in bass clef with a 4/4 time signature. The upper staff is mostly empty, with a dynamic marking of *mf*. The lower staff contains a continuous eighth-note accompaniment. Above the lower staff, there are four accents (^) over the second and fourth measures of each of the two four-measure phrases. Dynamic markings of *sfz* are placed below the lower staff at the beginning of each phrase.

(8vb) *sfz* *sfz* *sfz* *sfz*

Detailed description: This system continues the two-staff bass clef notation. The upper staff features melodic lines with slurs and accidentals (b, e, b, b, b, b). The lower staff continues the eighth-note accompaniment. Accents (^) are placed above the lower staff in the second and fourth measures of each phrase. Dynamic markings of *sfz* are placed below the lower staff.

(8vb) *sfz* *sfz* *sfz* *sfz*

Detailed description: This system continues the two-staff bass clef notation. The upper staff has more complex melodic figures with slurs and accidentals. The lower staff continues the eighth-note accompaniment. Accents (^) are placed above the lower staff in the second and fourth measures of each phrase. Dynamic markings of *sfz* are placed below the lower staff.

More flowing

R.H. *sfz* L.H.

Detailed description: This system is divided into two parts. The upper part, labeled 'R.H.', is in treble clef and features a melodic line with slurs and accents. The lower part, labeled 'L.H.', is in bass clef and features a triplet accompaniment. The triplet pattern consists of eighth notes with a flat, a natural, and a sharp. Dynamic markings of *sfz* are placed below the lower staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes, with several triplet markings. A small diagram of a piano keyboard is shown below the first measure of the bass staff, with a downward-pointing arrow indicating a key press.

The second system continues the piece. The upper staff has a melodic line with a slur. The lower staff has a rhythmic accompaniment. Dynamic markings include *sfz* (sforzando) under the first and second measures of the lower staff. Accents (^) are placed over the first and second notes of the second measure.

The third system shows further development of the melodic and rhythmic themes. The upper staff has a melodic line with a slur and a fermata over the final note. The lower staff continues with the rhythmic accompaniment.

The fourth system concludes with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The system ends with a dynamic marking of *8vb* (octave below) indicated by a dashed line.

The fifth system is marked with the instruction "Repeat and Fade" in the upper right. It features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings include *sfz* (sforzando) under the first and second measures of the lower staff, and *8vb* (octave below) at the beginning and end of the system, indicated by dashed lines.

THEME FROM "JURASSIC PARK"

from the Universal Motion Picture JURASSIC PARK

Composed by JOHN WILLIAMS

Reflectively

mp

The first system of the score is written for piano in a 6/4 time signature. It features a single melodic line in the right hand, starting with a half note G4, followed by quarter notes A4, Bb4, and C5, all under a long slur. The piece begins with a key signature of two flats (Bb and Eb) and a 6/4 time signature. After two measures, there is a double bar line with repeat dots. The key signature changes to one flat (Eb) and the time signature changes to 3/4. The melody continues with quarter notes G4, A4, and Bb4. The system concludes with a 6/4 time signature.

tenderly

poco rit.

The second system continues the piano arrangement. The right hand features a more active melody with eighth and sixteenth notes, still under a slur. The left hand provides a harmonic accompaniment with chords and single notes. The tempo marking 'poco rit.' is placed above the right hand in the second measure of this system. The system ends with a 4/4 time signature.

a tempo

rit.

The third system shows the piano continuing with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The tempo marking 'a tempo' is placed above the left hand, and 'rit.' is placed above the right hand. The system concludes with a 4/4 time signature.

Reverently

mp a tempo

The fourth system is marked 'Reverently' and 'mp a tempo'. It features a more rhythmic and steady piano accompaniment. The right hand plays a series of chords and short melodic phrases, while the left hand plays a consistent eighth-note accompaniment. The system concludes with a 4/4 time signature.

First system of a piano score. It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The first measure is in 4/4 time. The second measure is in 6/4 time. The final measure is in 4/4 time. The music features chords and melodic lines in both hands.

Second system of a piano score. It consists of two staves, treble and bass clef. The key signature has two flats. The time signature is 4/4. The first measure is marked with the dynamic *mf*. The music features chords and melodic lines in both hands.

Third system of a piano score. It consists of two staves, treble and bass clef. The key signature has two flats. The time signature is 4/4. The first measure is marked with the dynamic *mf*. The second measure is marked with the dynamic *cresc.*. The music features chords and melodic lines in both hands.

Fourth system of a piano score. It consists of two staves, treble and bass clef. The key signature has two flats. The time signature is 4/4. The first measure is marked with the dynamic *mf*. The second measure is marked with the dynamic *p*. The music features chords and melodic lines in both hands.

Fifth system of a piano score. It consists of two staves, treble and bass clef. The key signature has two flats. The time signature is 4/4. The first measure is marked with the dynamic *mf*. The second measure is marked with the dynamic *cresc.*. The music features chords and melodic lines in both hands.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with chords and moving lines. A dynamic marking of *ff* (fortissimo) is placed above the right hand staff in the second measure.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a bass line with some rests. A dynamic marking of *mf* (mezzo-forte) is in the first measure, and the instruction "bring out melody" is written above the right hand staff in the second measure.

Third system of the piano score. The right hand has a melodic line with some chromaticism, and the left hand has a bass line with chords. The texture is more complex with overlapping lines.

Fourth system of the piano score. The right hand features a melodic line with some rests, and the left hand has a bass line with chords. The dynamics are moderate.

Fifth system of the piano score. The right hand has a melodic line with some rests, and the left hand has a bass line with chords. A dynamic marking of *cresc.* (crescendo) is in the second measure, and there are accents over some notes in the right hand.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and chords, while the left hand provides a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is placed above the right hand in the second measure.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score, showing a change in the right-hand melody and the continuation of the left-hand accompaniment.

Fourth system of the piano score. The right hand has a more active melodic line. A dynamic marking of *ff* is present. The system concludes with a double bar line and a 2/4 time signature.

Fifth system of the piano score. The right hand begins with a melodic line marked *dim.* (diminuendo) and *mf* (mezzo-forte). A *rit.* (ritardando) marking is placed over the final notes of the right hand. The left hand continues with its accompaniment. The system ends with a double bar line and a 2/4 time signature.

THE LAST TIME I FELT LIKE THIS

from SAME TIME, NEXT YEAR

Words by ALAN BERGMAN and MARILYN BERGMAN

Music by MARVIN HAMLISCH

Slow Ballad tempo

Musical notation for the first system. It features a guitar part with chords D and Gmaj7. The piano accompaniment is in the left hand (L.H.) with a mezzo-piano (mp) dynamic. The vocal line is in the treble clef.

Musical notation for the second system. It features a guitar part with chords D, Gmaj7, and Gmaj7/A. The piano accompaniment continues. The vocal line includes the word "Hel".

Musical notation for the third system. It features a guitar part with chords D, A/C#, Bm7, and D/A. The piano accompaniment is marked mezzo-forte (mf). The vocal line includes the lyrics:

lo, I don't_ e - ven know_ your name, but I'm hop - in' all__ the
 lo, I can't_ wait till we're_ a - lone, some-where qui - et on__ our

G(add9) G D/F# E7 A7

same own this is more than just a sim - ple of hel - lo. Hel -
 own so that we can fall the rest of the way. I

D A/C# Bm7 D/A

lo, do I smile and walk a - way? No, I think I'll smile and
 know that be - fore the night is through, I'll be talk - ing love to

G D/F# E7 A7

stay you, to see where this might go. } 'Cause the
 mean - ing ev - 'ry word I say. }

G A/G F#m7 Bm

last time I felt like this I was fall - ing in love,

G Gmaj7/A A7 G A D/F#

3
fall - ing and feel - ing I'd nev - er fall in love a - gain. Yes, the

G A/G F#m7 Bm Bm/A

3
last time I felt like this was long be - fore I knew what I'm

1 G G/A A7 D Gmaj7 D Gmaj7/A

feel - ing now with you. Hel -

2 G G/A A7 D G D/F# Em7 D

feel - ing now with you. Oh, the

G A/G F#m7 Bm

last time I felt like this I was fall - ing in love,

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics 'last time I felt like this I was fall - ing in love,'. It features three triplet markings over the notes 'I', 'fall - ing', and 'love,'. The guitar chords are G, A/G, F#m7, and Bm. The piano accompaniment consists of a right-hand melody mirroring the vocal line and a left-hand bass line.

G Gmaj7/A A7 G A D/F#

fall - ing and feel - ing I'd nev - er fall in love a - gain. Yes, the

Detailed description: This system contains the next two lines of music. The top line is the vocal melody with lyrics 'fall - ing and feel - ing I'd nev - er fall in love a - gain. Yes, the'. It features three triplet markings over 'fall - ing', 'feel - ing', and 'a - gain'. The guitar chords are G, Gmaj7/A, A7, G, A, and D/F#. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

G A/G F#m7 Bm Bm/A

last time I felt like this was long be - fore I knew what I'm

Detailed description: This system contains the next two lines of music. The top line is the vocal melody with lyrics 'last time I felt like this was long be - fore I knew what I'm'. It features three triplet markings over 'last time I', 'be - fore I', and 'knew'. The guitar chords are G, A/G, F#m7, Bm, and Bm/A. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

G G/A A7 D G D/F# Em7 D

feel - ing now with you. Oh, the

Repeat and Fade

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics 'feel - ing now with you. Oh, the'. It features three triplet markings over 'feel - ing', 'now', and 'you.'. The guitar chords are G, G/A, A7, D, G, D/F#, Em7, and D. The piano accompaniment continues with a right-hand melody and a left-hand bass line. The system ends with a double bar line and the instruction 'Repeat and Fade'.

LET THE RIVER RUN

Theme from the Motion Picture WORKING GIRL

Words and Music by
CARLY SIMON

Slowly, freely

C C/Bb

We're com - ing to the edge, run - ning on the wa - ter

mf

Am C Bb Am Bb/C C

com - ing through the fog, your sons and daugh - ters.

Slowly

A D/A A

Let the riv - er run, let all the dream - ers wake the

F#m E D G/D D F#m E

na - tion. Come, the new Je - ru - sa

This system contains the first three measures of the piece. The guitar part has chords F#m, E, D, G/D, D, F#m, and E. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.

Moderately

A Bm/A A D/A A

lem. Sil - ver cit-ies

This system contains measures 4-6. The tempo is marked 'Moderately'. The guitar part has chords A, Bm/A, A, D/A, and A. The piano accompaniment continues with the eighth-note bass line and a melodic line.

D/A A F#m E




rise; the morn-ing lights the streets that lead them. And

This system contains measures 7-9. The guitar part has chords D/A, A, F#m, and E. The piano accompaniment continues with the eighth-note bass line and a melodic line.

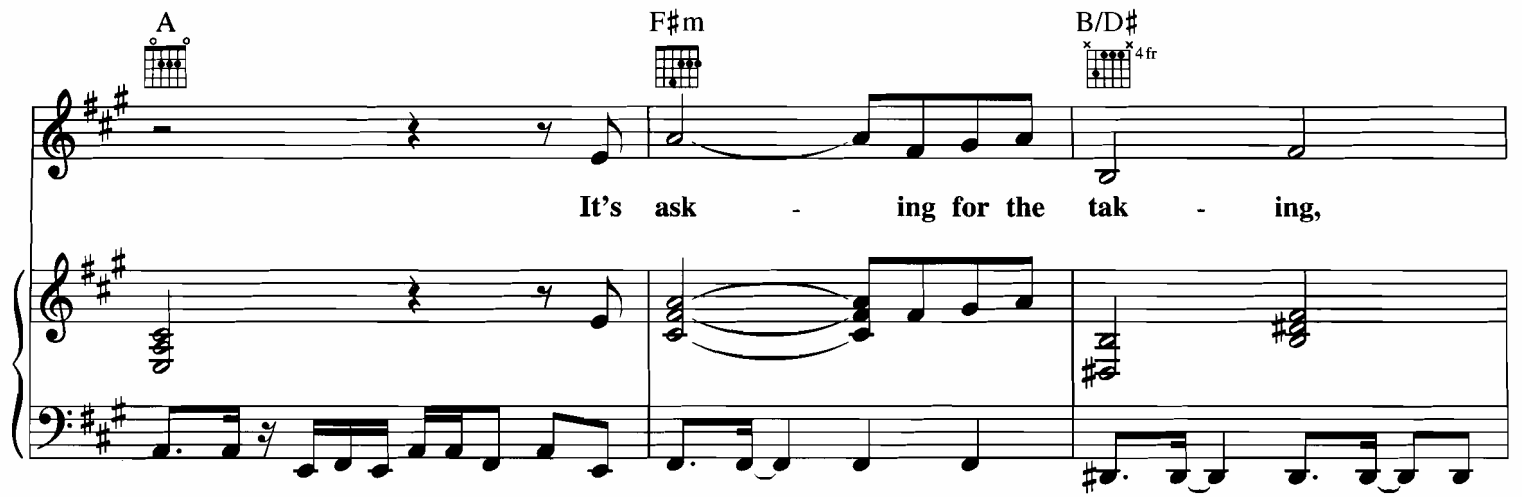
D F#m E A Bm/A

si - rens call them on with a song.

This system contains the final three measures (10-12). The guitar part has chords D, F#m, E, A, and Bm/A. The piano accompaniment concludes with the eighth-note bass line and a melodic line.

A  F#m  B/D# 

It's ask - ing for the tak - ing,



D(add9)  A/C#  F#m 





trem - bling, sha - ak - ing... Oh, _____ my heart is



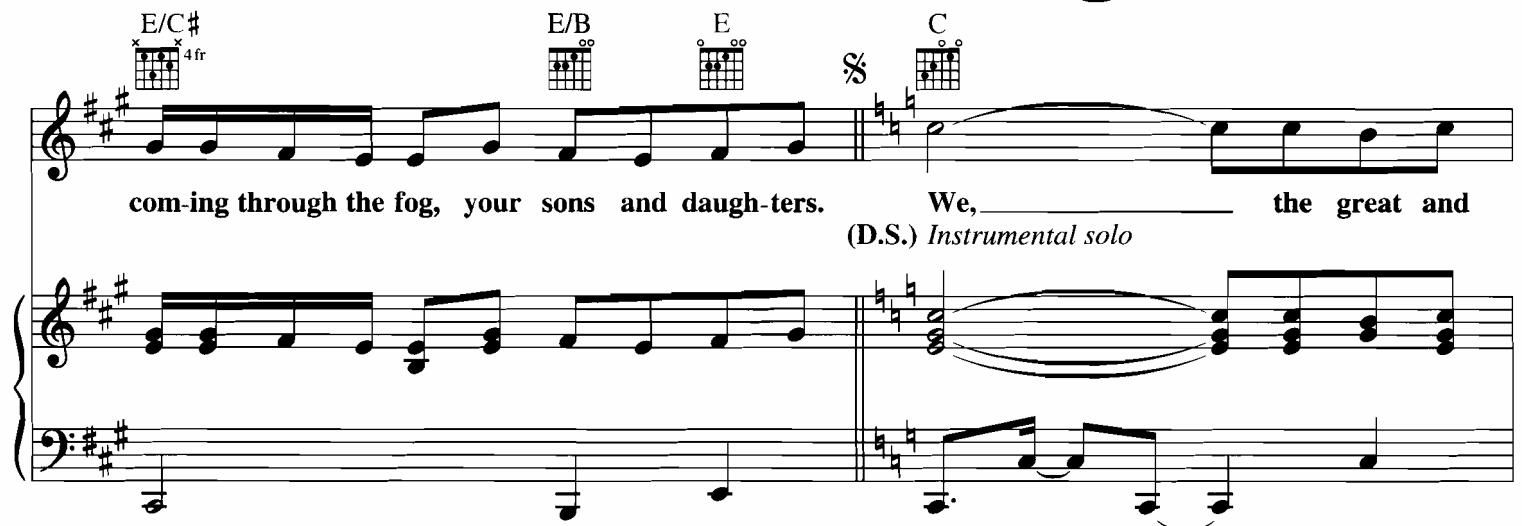
G  E  E7/D 

ach - ing. We're com-ing to the edge, run - ning on the wa - ter,



E/C#  E/B  E  C 

com-ing through the fog, your sons and daugh-ters. We, _____ the great and
(D.S.) *Instrumental solo*



F/C C

small, _____ stand on a star and blaze a

Am G F Am G

trail _____ of de - sire through the dar - kling _____

C Dm/C C To Coda ⊕

dawn. Solo ends } It's

Am D/F# C6/F

ask - ing for the tak - ing. Come run with me now; the sky is the col-or of



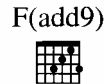
Oh, _____ my heart is ach - ing. We're
blue you've nev-er e-ven seen in the eyes of your lov-er. _____



D.S. al Coda

com-ing to the edge, run - ning on the wa - ter, com-ing through the fog, your sons and daugh-ters.

CODA



ask - ing for the tak - ing, trem - bling,



sha - ak - ing. _____ Oh, _____ my heart is ach - ing. We're

G G7/F G/E G/D G

com-ing to the edge, run - ning on the wa - ter, com-ing through the fog, your sons and daugh-ters.

C F/C C

Let the riv-er run, let all the dream - ers wake the

Am G F Am G

na - tion. Come, the new Je - ru - sa -

C Dm/C C Dm/C C Dm/C

Repeat and Fade

lem.

LONG AGO

(And Far Away)

from COVER GIRL

Words by IRA GERSHWIN

Music by JEROME KERN

Moderately

B \flat



Bdim7



F/C



Gm7



C7



p

poco rit.

F



C7



F



C7



mp a tempo

Drear - y days are o - ver; life's a four - leaf clo - ver.

Am



Am/G



D7/F \sharp



Gm



E \flat /G



C7



Ses - sions of de - pres - sions are through. Ev - 'ry

A/E



Adim/E



Bm7/E



E7



A6



C9



hope I longed for long a - go comes true.

F Dm Gm7 C7 Fmaj7 Gm7 C7

Long a - go and far a - way, I dreamed a dream one

F6 C7/G F/A D7/A Gm7/Bb C7

day, and now, that dream is here be - side me.

A \flat B \flat m7 E \flat 7 A \flat maj7 G7

Long the skies were o - ver - cast, but now the clouds have

C C6 C7 F Dm

passed: You're here at last! Chills run

poco cresc. *decresc.* *mp*

Gm7 C7 Fmaj7 Gm7 C7 F6 C7/G

up and down my spine, A - lad - din's lamp is mine, the dream I

F/A D7/A Gm7/Bb C7 F9 Cm7/F F7

dreamed was not de - nied me. Just one look and then I

Bbmaj7 Gm7 F/C Dm7 Gm7 C7

knew _____ that all I longed for long a - go was

molto rit.

1 F Db9 Gb C7b9 2 F

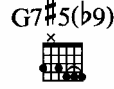
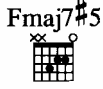
you. you. _____

LUCK BE A LADY

from GUYS AND DOLLS

By FRANK LOESSER

Moderately



They call you La - dy Luck but

mp



there is room for doubt. At times you have a ver - y un - la - dy like



way of run-ning out. — You're on a date with me, the pick-ings have been lush, and

F6 F#dim7 C/G F9 B9

yet be - fore this eve - ning is ov - er, you might give me the brush. . . You

E C7 E Ab C/G Dm7 G7

might for - get your man - ners, you might re - fuse to stay, and so the best that I can do is

C Db7 C Db7

pray. . .

C Db7 C Db7

Luck be a la - dy to - night. . .

C Db7 C Db7

Luck be a la - dy to - night.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a C major chord, followed by a Db7 chord, then another C major chord, and finally a Db7 chord. The lyrics are "Luck be a la - dy to - night." The piano accompaniment consists of chords in the right hand and bass notes in the left hand.

C Db7 C Db7

Luck if you've ev - er been a la - dy to be - gin with,

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a C major chord, followed by a Db7 chord, then another C major chord, and finally a Db7 chord. The lyrics are "Luck if you've ev - er been a la - dy to be - gin with,". The piano accompaniment continues with chords and bass notes.

C Db7 C Db7

luck be a la - dy to - night.

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a C major chord, followed by a Db7 chord, then another C major chord, and finally a Db7 chord. The lyrics are "luck be a la - dy to - night." The piano accompaniment continues with chords and bass notes.

C Ab7 Db D7

Luck, let a gen - tle - man see —

The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts with a C major chord, followed by an Ab7 chord, then a Db chord, and finally a D7 chord. The lyrics are "Luck, let a gen - tle - man see —". The piano accompaniment continues with chords and bass notes.






how nice a dame you can be. —






I know they say you've treat - ed






oth - er guys you've been with. Luck be a la - dy with me. —






A

D A7b9 D

la - dy does - n't leave her es - cort. It is - n't

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams are provided above the staff: D (x02321), A7b9 (x02321 with a 5th fret marker), and D (x02321).

Am6/C Bm7 E7 E7b9

fair, it is - n't nice! A

This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams are provided above the staff: Am6/C (x02321), Bm7 (x02321), E7 (02321), and E7b9 (02321).

Am


la - dy does - n't wan - der all ov - er the


This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. A chord diagram for Am (x02321) is provided above the staff.


B7b9 Em B7/D#


room and blow on some oth - er guy's

This system contains the fourth two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams are provided above the staff: B7b9 (x02321), Em (02321), and B7/D# (x02321).

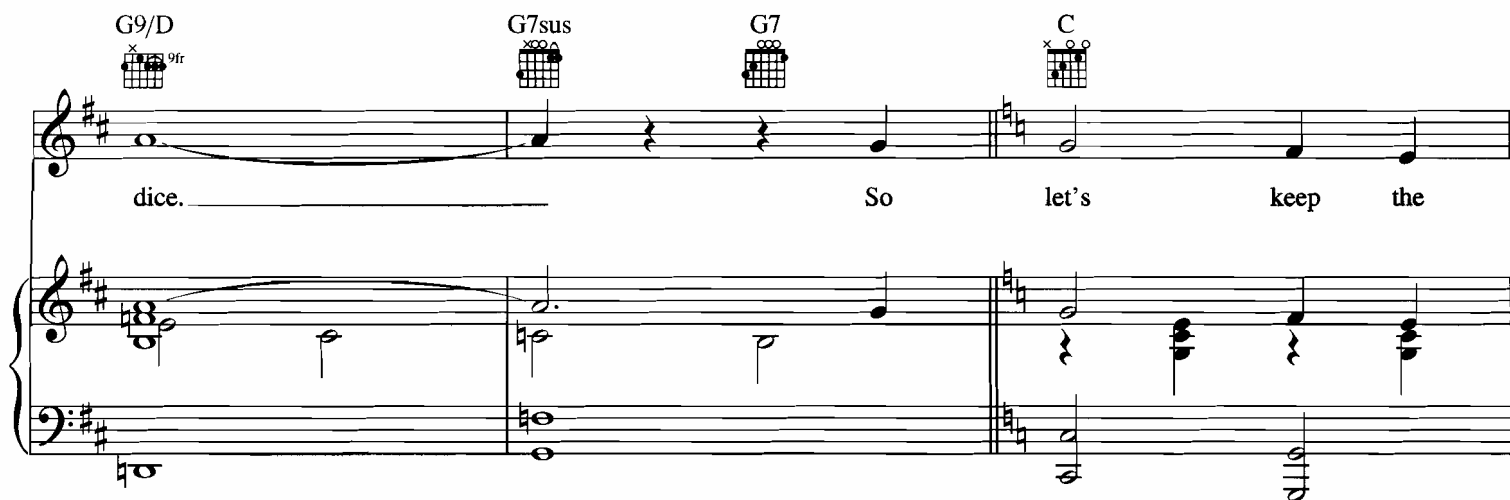
G9/D  9fr


G7sus  9fr


G7  9fr


C  9fr

dice. _____ So let's keep the

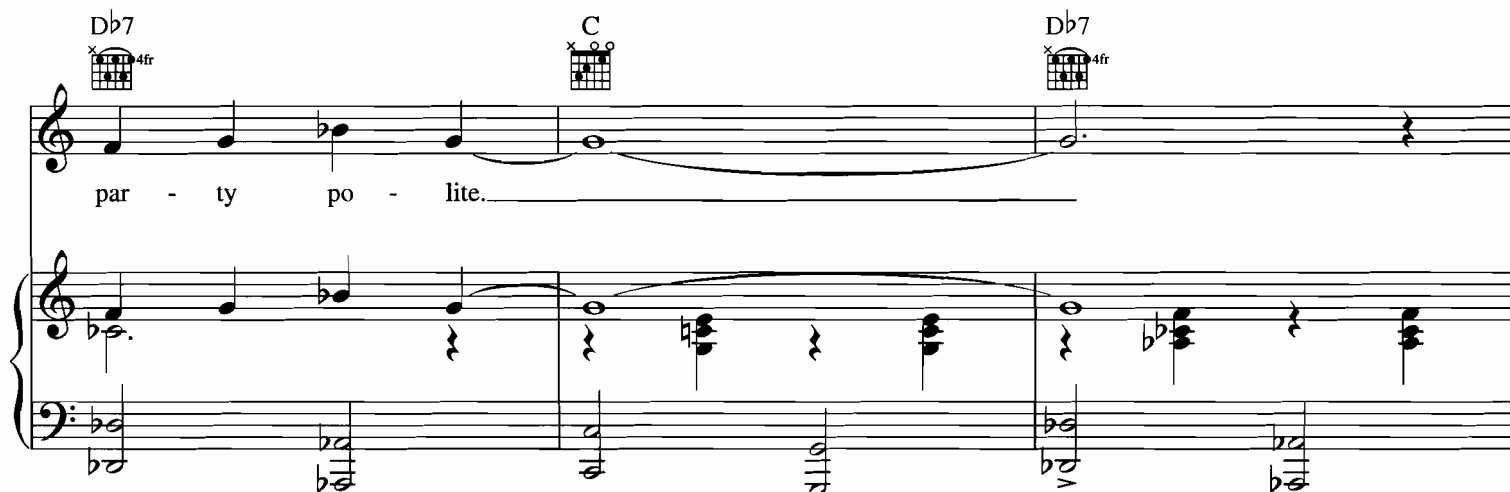



Db7  4fr

C  4fr

Db7  4fr

par - ty po - lite. _____




C 


Db7  4fr


C 


Db7  4fr


Nev - er get out of my sight. _____



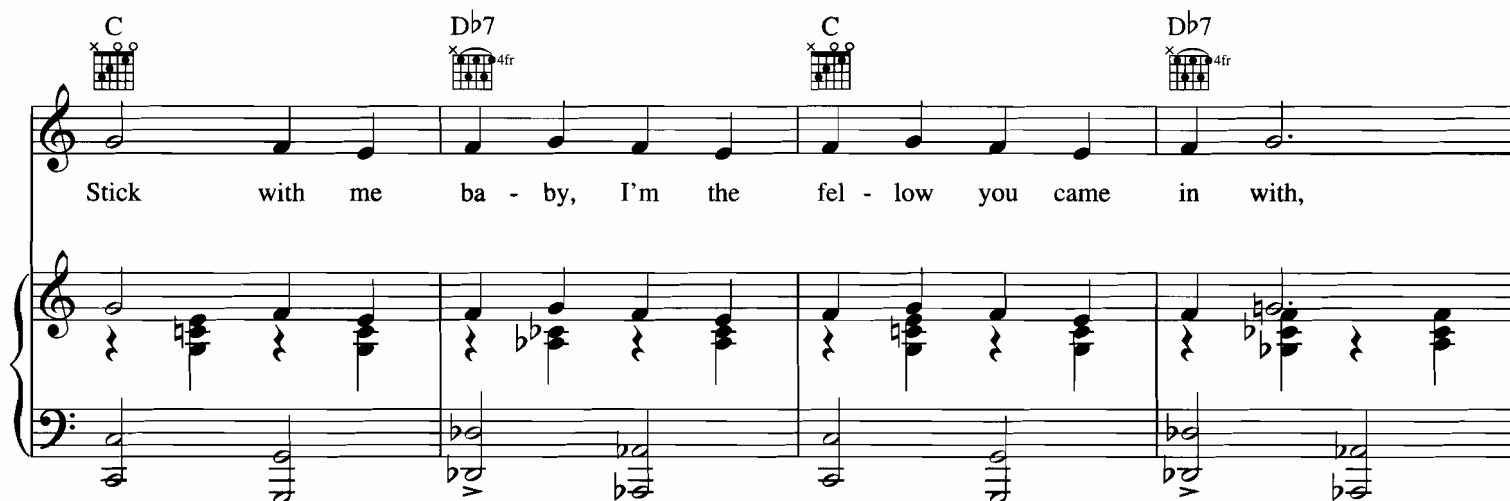
C 

Db7  4fr

C 

Db7  4fr

Stick with me ba - by, I'm the fel - low you came in with,



C Db7 C

Luck be a la - dy, luck be a

This system contains the first three measures of the piece. The guitar part features chords C, Db7 (with a 4-finger fretting diagram), and C. The piano accompaniment consists of a treble and bass staff with chords and moving lines.

Db7 C Db7 C

la - dy, luck be a la - dy to - night.

This system contains the next four measures. The guitar part features chords Db7 (with a 4-finger fretting diagram), C, Db7 (with a 4-finger fretting diagram), and C. The piano accompaniment continues with chords and moving lines.

Db7 C Db7

This system contains the next three measures. The guitar part features chords Db7 (with a 4-finger fretting diagram), C, and Db7 (with a 4-finger fretting diagram). The piano accompaniment continues with chords and moving lines.

C Db7 C

This system contains the final three measures. The guitar part features chords C, Db7 (with a 4-finger fretting diagram), and C. The piano accompaniment concludes with a *ff* dynamic marking and a fermata over the final notes.

LOVE ME TENDER

from LOVE ME TENDER

Words and Music by ELVIS PRESLEY
and VERA MATSON

Moderately slow

G Dm6/F E7 A7 D7sus D7

mf

G D7 G A7

Love me ten - der, love me sweet,
Love me ten - der, love me long,
Love me ten - der, love me dear,
When at last my dreams come true,

mp

D7sus D7 G C/D D7 G

nev - er let me go. You have made my
take me to your heart, for it's there that
tell me you are mine. I'll be yours through
dar - ling, this I know: Hap - pi - ness will

A7 D7sus D7 G

life com - plete, and I love you so.
 I be - long, and we'll nev - er part.
 all the years till the end of time.
 fol - low you ev - 'ry - where you go.

B7 Em G7 C Cm

Love me ten - der, love me true, all my dreams ful -

G Dm6/F E7 A7

fill. For, my dar - lin', I love you,

1-3 D7sus D7 G C/D D7 4 D7sus D7 G

and I al - ways will. and I al - ways will.

A MAN AND A WOMAN

(Un Homme Et Une Femme)

from A MAN AND A WOMAN

Original Words by PIERRE BAROUH

English Words by JERRY KELLER

Music by FRANCIS LAI

With movement

Dmaj7

When hearts are pass-ing in the night, in the lone-ly night, then they must
si-lence of the mist, of the morn-ing mist, when lips are

C#7



Cmaj7

hold each oth-er tight, Oh, so ver-y tight and take a chance that in the light, in to-
wait-ing to be kissed, long-ing to be kissed, where is the rea-son to re-sist and de-

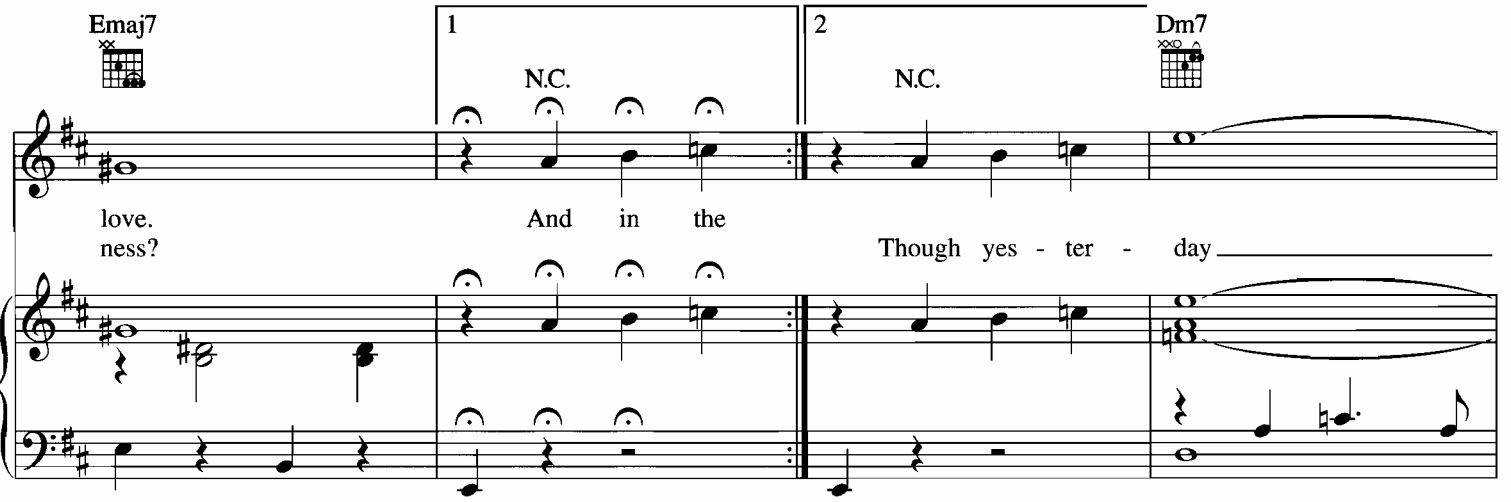
F#m7

B7

mor-row's light they'll stay to- geth-er, so much in
ny a kiss that holds a prom-ise of hap-pi-


Emaj7  1 N.C. 2 N.C. Dm7 




love. And in the Though yes - ter - day
ness?



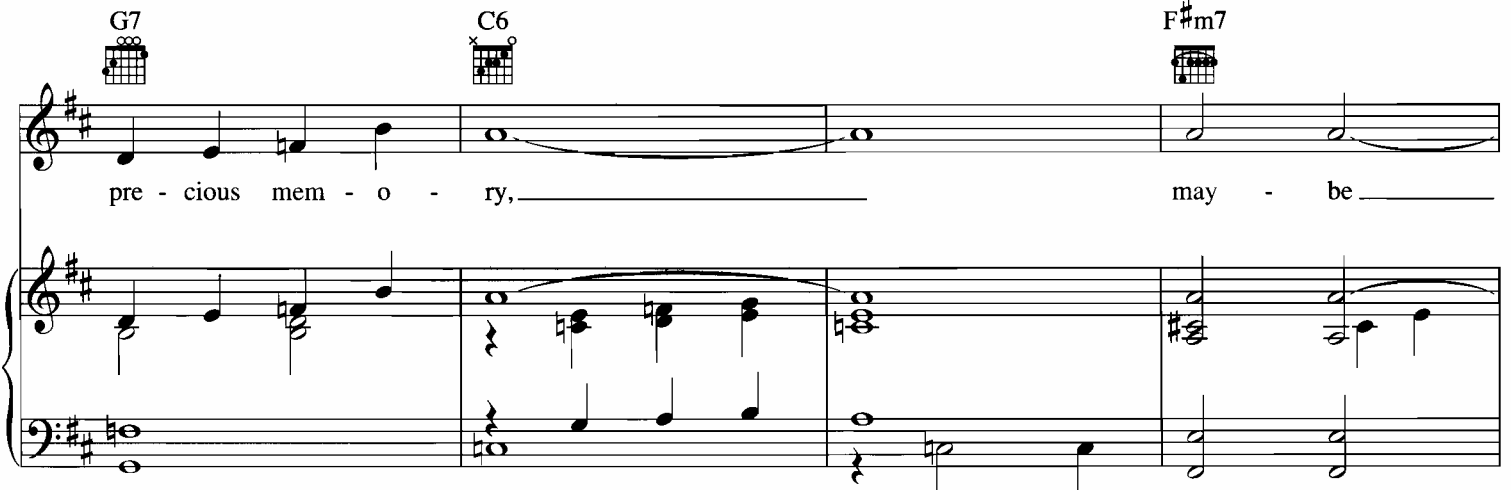
G7b9  Cmaj9  Dm7 




still sur - rounds you with a warm and



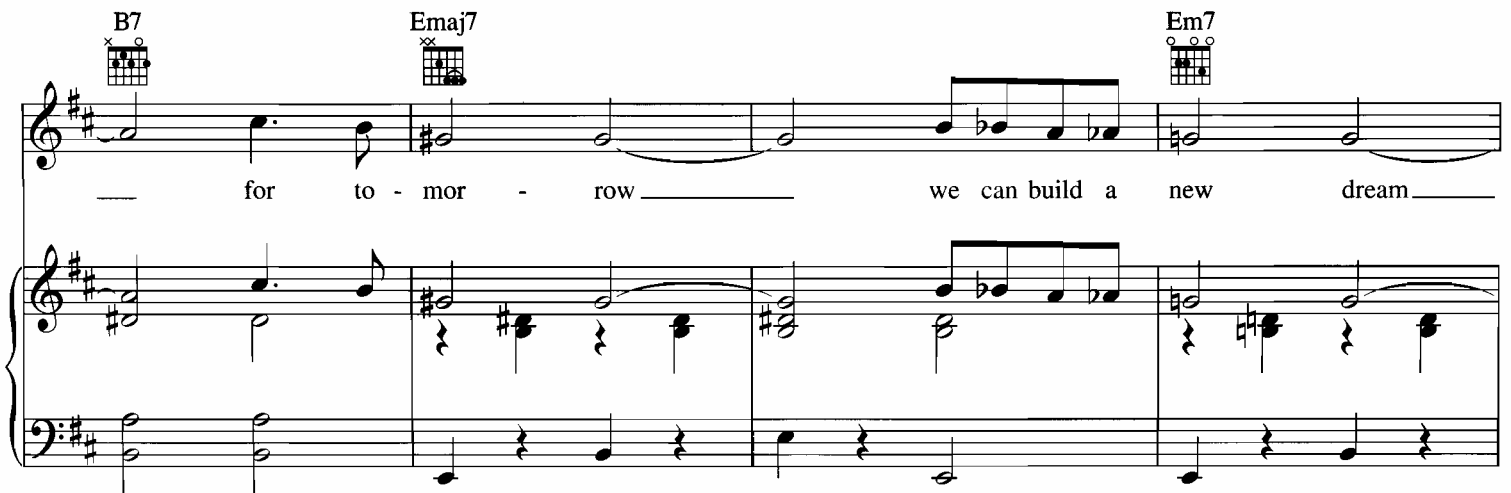
G7  C6  F#m7 

pre - cious mem - o - ry, may - be



B7  Emaj7  Em7 

for to - mor - row we can build a new dream





N.C.

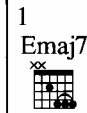
— for you and me. This glow we feel is some-thing rare, some-thing pass-ing in the night, in the



real-ly rare, _____ so come and say you want to share, want to real-ly share _____
 rush-ing night, _____ a man, a wom-an in the night, in the lone-ly night _____



— the beau-ty wait-ing for us there, call-ing for us there _____ that on-ly
 — must take a chance that in the light, in to-mor-row's light _____ they'll be to -



N.C.

lov- ing _____ can give the heart. When life is
 geth- er, _____ so much in _____

2

Emaj7 F#m7 B7

love. To - geth - er, so much in

Emaj7 F#m7 N.C.

love. So tell me you're not a -

Emaj7 Ebmaj7 Dmaj7

fraid to take the chance, real - ly take a chance. Let your heart be - gin to dance,
 mu - sic of a glance, of a fleet - ing glance, to the mu - sic of ro - mance,

1 2

Ebmaj7 Ebmaj7 Emaj7

let it sing and dance to the Take a chance!
 of a new ro - mance.

MAYBE THIS TIME

from CABARET

Words by FRED EBB
Music by JOHN KANDER

Slowly

mp

C C+ C6 C9

F F+ Dm/F

F#dim G7 A+

May-be this time... I'll be luck-y... May-be this time...he'll stay.

May-be this time... For the first time... love won't hur-ry a-

way. He will hold me fast.

D9 **G7** **C9** **F** **Fm**

I'll be home at last. Not a loser an-y-more, like the

C **A9** **D7** **G9** **C** **C+**

last time and the time be-fore. Ev'-ry-bod-y loves a win-ner

C6 **C9** **F** **F+**

so no-bod-y loved me. La-dy Peace-ful. La-dy Hap-py.

Dm7 **F#dim** **G7**

That's what I long to be. All the odds are in my fa-vor

Am **D9** **C/G**

Some-thing's bound to be - gin. It's got to hap - pen

C+ **Dm9** **C** **Ab7**

hap - pen some - time - May - be this time I'll win.

Db **Db+** **Db13**

Ev' - ry - bod - y loves a win - ner so no - bod - y loved

Db9 **Db7** **Gb** **Gb+**

me. La - dy Peace - ful, La - dy Hap - py.

Gb6



Gdim



Ab7



That's what I long to be. All the odds are—

Bbm



Eb9



in my fa - vor. — Some-thing's bound — to be - gin.

Db/Ab



Db+



Bbm



Db6/Ab



It's got to hap-pen, — hap-pen some - time. — May - be this time. —

cresc.

Ebm9



Ab13



Db



A/C#



Db6



May - be this time I'll win.

rit.

MONA LISA

from the Paramount Picture CAPTAIN CAREY, U.S.A.

Words and Music by JAY LIVINGSTON
and RAY EVANS

Slowly

mf

F7 Bb

In a vil - la in a lit - tle old I - tal - ian town

F7 Bb Gm F#dim Gm

lives a girl whose beau - ty shames the rose. Man - y yearn to love her but their

Gm7 Em7b5 Edim7 Bb/F F7 Bb7

hopes all tum - ble down. What does she want? No one knows! Mo - na

Eb



Li - sa, Mo - na Li - sa, men have named you. You're so

Fm7

Bb

Fm

like the la - dy with the mys - tic smile. Is it on - ly 'cause you're lone - ly they have

Bb7



Eb



blamed you for that Mo - na Li - sa strange - ness in your smile? Do you

smile to tempt a lov - er, Mo - na Li - sa, or is

this your way to hide a bro - ken heart? Man - y dreams have been brought to your

door - step. They just lie there, and they die there. Are you

warm, are you real, Mo - na Li - sa, or just a

cold and lone - ly, love - ly work of art? Mo - na art?

MOON RIVER

from the Paramount Picture **BREAKFAST AT TIFFANY'S**

Words by **JOHNNY MERCER**
 Music by **HENRY MANCINI**

Slowly

C

C

Moon






mf

Am F C/E F


Riv - er, wid - er than a mile: I'm cross - in' you in








C/E Bm7b5 E7 Am

style some - day. Old dream -


C7/G  F  Bb9#11  Am  Am7/G 





mak - er, you heart - break - er, wher - ev - er you're




F#m7b5  B7  Em7  A7  Dm7  G9  C 





go - in', I'm go - in' your way. Two




Am  F  C/E  F 

drift - ers, off to see the world. There's such a lot of



C/E  Bm7b5  E7  Am 

world to see. We're af -



Am/G F#m7b5 F13 C/E

ter the same rain - bow's end.

F C/E F C/E

wait - in' 'round the bend, my Huck - le - ber - ry friend,

Am Dm7 G9 C

Moon Riv - er and me.

2 Abmaj7 Dbmaj7 C

me.

p *rall.*

MRS. ROBINSON

from THE GRADUATE

Words and Music by
PAUL SIMON

Moderately Bright

Chorus

And here's to you, — Mrs. Rob - in - son, — Je - sus loves you more.

— then you — will know — (Wo, wo, wo —)

God bless you, please, Mrs. — Rob - in - son, — Heav - en holds a place —



— for those who pray, _____ (Hey, hey, hey, _____)



To Coda ⊕

hey, hey, hey _____)

Verse



1. We'd like to know a lit - tle bit_ a - bout_ you for our files, _____



We'd like to help_ you learn to help your - self. _____

D7 G C Am

Look a-round you, all— you see— are sym-pa-thet-ic eyes, —

E D7 D.S. $\text{\textcircled{S}}$

Stroll a-round— the grounds— un-til you feel at home.— And here's to you, —

Verse

Coda $\text{\textcircled{C}}$ E E7

2. Hide it in a hid-ing place— where no one ev-er goes,—
3. Sit-ting on a so-fa on— a Sun-day af-ter-noon,—

A7

Put it in your pant-ry with— your cup—
Go-ing to the can-di-dates! de-bate,—

- cakes, _____

It's a lit-tle se - cret, just the Rob -
Laugh a - bout it, shout a - bout it, _____

_____ in - son's af - fair, _____ Most _____ of all, _____
When you've got to choose, _____ Ev-'ry way you look _____

_____ you've got to hide _____ it from the kids. _____ Coo, coo, ca - choo, _____
_____ at it, _____ you lose. _____ Where have you gone _____





Chorus

_____ Mrs. Rob - in son, _____ Je - sus loves you more than you will
_____ Joe Di - mag - gi - o? _____ A na - tion turns its lone - ly eyes to _____

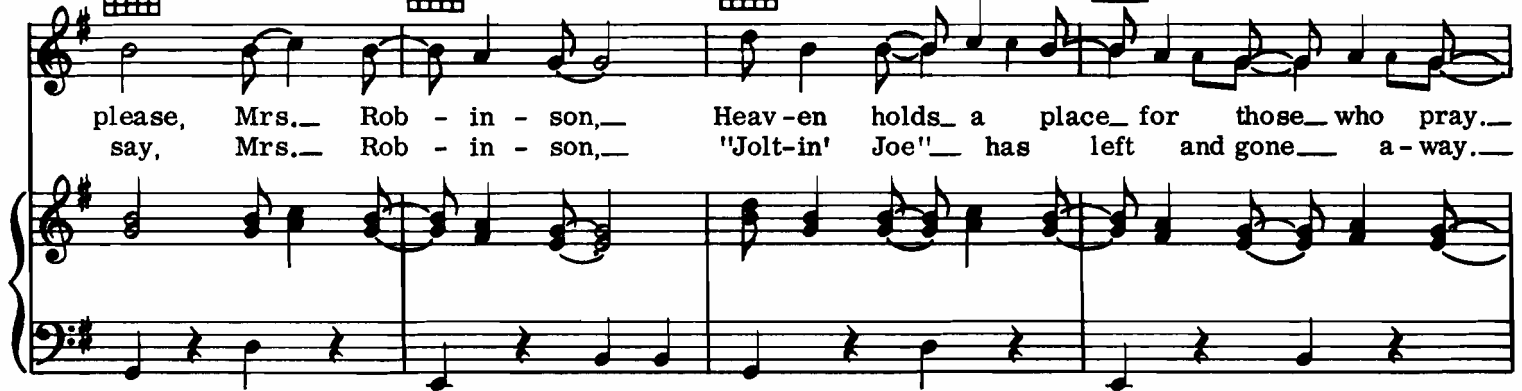
C  D7 



know, _____ (Wo, wo, wo _____) God bless you
 you, _____ (Woo, woo, woo _____) What's that you



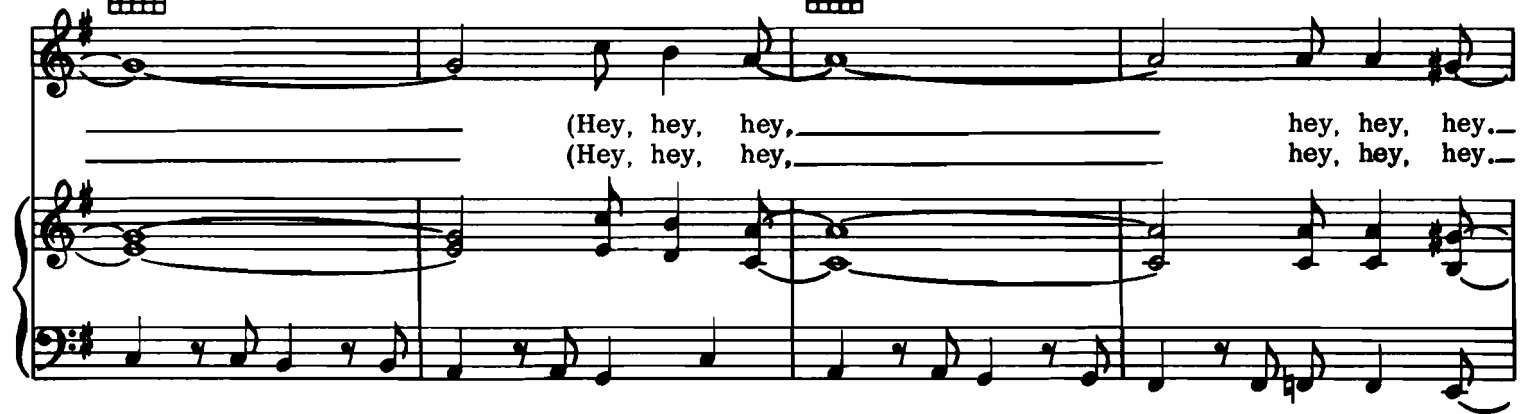
G  Em  G  Em 


please, Mrs. Rob - in - son, Heav - en holds a place for those who pray.
 say, Mrs. Rob - in - son, "Jolt-in' Joe" has left and gone a - way.






C  Am 

_____ (Hey, hey, hey, _____) hey, hey, hey, _____
 _____ (Hey, hey, hey, _____) hey, hey, hey, _____



E 

1.  2. 
 (Add 6)



MY FOOLISH HEART

from MY FOOLISH HEART

Words by NED WASHINGTON
Music by VICTOR YOUNG

Slowly and expressively

Bb **Gm** **Cm7**

The night _____ is like a love - ly tune, be - ware _____ my fool - ish

mf

Adim **Bbmaj7** **Gm**

heart! How white _____ the ev - er con - stant moon; Take

Cm7 **F7** **Bb**

care _____ my fool - ish heart! There's a line be - tween love and fas - ci -

Bb7



Bb7#5



Eb



Am7b5



D7b9



na - tion that's hard to see on an eve - ning such as this, For they

Gm



D+



Gm7



C9



Fmaj7



F6



both give the ver - y same sen - sa - tion when you're lost in the mag - ic of a

F7



F7b5



F7



F9#5



Bb



Gm



kiss. { His } lips are much too close to mine, be -
Her }

Cm7



Adim



Bbmaj7



ware my fool - ish heart. But should our ea - ger

Gm Cm7 D7#5 D7 D7b5 D7

lips com - bine Then let the fire start For

Gm Gm7 Gb9 Gb7 Bb

this time it is - n't fas - ci - na - tion, or a dream that will fade and fall a -

Dm7b5 G7 Cm7 F9 Cm7 F7b9

part, It's love this time, it's love, my fool - ish

1 Bb Gm7 Cm7 F7 2 Bb Gm7 Cm7 Cb7 Bb6

heart. The heart.

mp *rall.*

THE MUSIC OF GOODBYE

Love Theme from OUT OF AFRICA

Music by JOHN BARRY
Words by ALAN and MARILYN BERGMAN

Medium slow Ballad

F **Em7b5** **A7** **Dm**

mp

C9 **F** **Em7b5** **A7**

A song I know so well, _____ the mu - sic of good -

Dm **Bbmaj7** **Dm**

bye a - gain. _____ It's there each time we say "Hel - lo."

Detailed description: This is a musical score for the song 'The Music of Goodbye'. It is written in 4/4 time and consists of a piano accompaniment and a vocal melody. The piano part is in the left hand, and the vocal part is in the right hand. The score is divided into three systems. The first system shows the beginning of the piece with a piano accompaniment and a vocal melody. The second system shows the vocal melody with lyrics: 'A song I know so well, _____ the mu - sic of good -'. The third system shows the vocal melody with lyrics: 'bye a - gain. _____ It's there each time we say "Hel - lo."'. The piano accompaniment consists of chords and moving lines in both hands. The vocal melody is a simple, melodic line. The tempo is 'Medium slow Ballad' and the dynamics are 'mp' (mezzo-piano).

Am7

Bbmaj7

As al - ways there's no rea - son why a - gain.

C9

F

Em7b5

A7

You kiss me with your eyes and in your arms I

Dm

Dm/C

Bbmaj7

Dm

fly a - gain. But e - ven as we touch the clouds,

Am7

Bbmaj7

C9

there in the qui - et is good - bye a - gain. Per - haps the way I

Dm Gm7 Dm

hold you _____ makes you a - fraid I'll hold you; _____

Bbmaj7 Dm Am7

_____ makes you a - fraid to love me. _____

Bbmaj7 C9 F

Love me. _____ As through the night we dance, _____

Em7b5 A7 Dm Bbmaj7

_____ the ten - der dance of try a - gain, _____ I hear it play - ing

Dm Am7 B♭maj7 C9

soft - ly _____ and sad - ly: _____ the mu - sic of good-

1 Dm B♭maj7 Dm

bye. _____

C9 F B♭maj7

Per - haps the way I bye. _____ Good -

F E♭maj7 C9 F(add9)

bye. _____ Good - bye.

rit.

MY FAVORITE THINGS

from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Allegro animato

Cmaj7

D

Am

B

mf

Em

Cmaj7

p

Rain - drops on roses and whis - kers on kit - tens, Bright cop - per

Am7

D7

ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es

G/B

C/E

G/D

C

F#m7b5

B7

tied up with strings, These are a few of my fa - vor - ite things.



Cream - col - ored po - nies and crisp ap - ple

mf *mp*



stru - dels, Door - bells and sleigh - bells and schnitz - el with noo - dles,



Wild geese that fly with the moon on their wings, These are a



few of my fa - vor - ite things.

f



Girls in white dress - es with blue sat - in sash - es, Snow - flakes that

mf

stay on my nose and eye - lash - es, Sil - ver white win - ters that

Am7 *D7*

melt in - to springs, These are a few of my fa - vor - ite things.

G/B *C/E* *G/D* *C* *F#m7b5* *B7b9*

When the dog bites, When the bee stings,

Em *F#m7b5* *B7*

mf

Em C

When I'm feel - ing sad, I

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The lyrics 'When I'm feel - ing sad, I' are written below. The piano accompaniment features a steady bass line of G2, B2, D3, and a treble line with chords and single notes. A fermata is placed over the final G4 note of the vocal line.

A7/C# A7

sim - ply re - mem - ber my fa - vor - ite things and

Detailed description: This system contains the next two lines of music. The vocal melody continues with a half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4, and a half note F#4. The lyrics 'sim - ply re - mem - ber my fa - vor - ite things and' are written below. The piano accompaniment continues with chords and single notes, including a fermata over the final G4 note.

G/D C/D G/D C/D G D7b9 D7 G

then I don't feel so bad.

Detailed description: This system contains the next two lines of music. The vocal melody has a half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4, and a half note F#4. The lyrics 'then I don't feel so bad.' are written below. The piano accompaniment features a more active treble line with eighth notes and chords. Dynamics include 'cresc.' and 'f'. A fermata is placed over the final G4 note.

C G/D D7 G

Detailed description: This system contains the final two lines of music. The piano accompaniment continues with chords and single notes. The final line ends with a fermata over a G4 note and a 'sf' (sforzando) dynamic marking.

MY HEART WILL GO ON

(Love Theme from 'Titanic')

from the Paramount and Twentieth Century Fox Motion Picture TITANIC

Music by JAMES HORNER

Lyric by WILL JENNINGS

Moderately

Chord Progressions:
 C#m7 (4fr), Bsus, A, Bsus, B, C#m7 (4fr), Bsus, A, Bsus, B, E, Bsus/F# (4fr), Esus, E, B, E, Bsus/F# (4fr), A

Lyrics:
 Ev - 'ry night in my dreams I see you, I
 feel you, that is how I know you go on.

mp

E B Asus2

Far a - cross the dis - tance and spac - es be -

This system contains the first four measures of the song. The guitar part features chords E, B, and Asus2. The vocal line begins with the lyrics 'Far a - cross the dis - tance and spac - es be -'. The piano accompaniment consists of a treble and bass clef with various notes and rests.

E/B B E B A

tween us, you have come to show you go on.

This system contains the next four measures. The guitar part features chords E/B, B, E, B, and A. The vocal line continues with the lyrics 'tween us, you have come to show you go on.'. The piano accompaniment continues with a treble and bass clef.

C#m B(add4) A

Near, far, wher - ev - er you are, —

This system contains the next four measures. The guitar part features chords C#m, B(add4), and A. The vocal line continues with the lyrics 'Near, far, wher - ev - er you are, —'. The piano accompaniment continues with a treble and bass clef.

B C#m B(add9) A

I be - lieve that the heart does go on.

This system contains the final four measures. The guitar part features chords B, C#m, B(add9), and A. The vocal line concludes with the lyrics 'I be - lieve that the heart does go on.'. The piano accompaniment continues with a treble and bass clef.



Once more you o - pen the door -



and you're here in my heart, and my heart will go

To Coda ⊕



on and on.



Love can touch us one time and last for a

E/B B E B A

life - time, and nev - er let go till we're gone.

E B Asus2

Love was when I loved you; one true time I

E/B G#7/B# C#m G#m Asus2

hold to. In my life we'll al - ways go on.

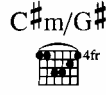
D.S. al Coda

CODA C#m7 Bsus

on.



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



Musical notation for the second system, including treble and bass staves. Lyrics: You're here, there's



Musical notation for the third system, including treble and bass staves. Lyrics: noth - ing I fear and I know that my heart will go



Musical notation for the fourth system, including treble and bass staves. Lyrics: on. We'll stay for -

Db Eb Fm

ev - er this way. — You are safe in my

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line contains the lyrics "ev - er this way. — You are safe in my". Above the vocal staff are three guitar chord diagrams: Db (3rd fret), Eb (3rd fret), and Fm (3rd fret).

Cm7 Db Ab/Eb Eb Ab

heart, and my heart will go on and on.

ff decrescendo to end

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "heart, and my heart will go on and on.". Above the vocal staff are five guitar chord diagrams: Cm7 (3rd fret), Db (3rd fret), Ab/Eb (3rd fret), Eb (3rd fret), and Ab (4th fret). The piano accompaniment ends with a dynamic marking of *ff* and the instruction "decrescendo to end".

Eb/Ab Db/Ab Eb/Ab Ab

Mm.

The third system shows the piano accompaniment for the third system. Above the vocal staff (which is mostly empty) are four guitar chord diagrams: Eb/Ab (6th fret), Db/Ab (4th fret), Eb/Ab (6th fret), and Ab (4th fret). The tempo marking "Mm." is present. The piano accompaniment includes a trill in the right hand and a sustained bass line in the left hand.

Eb/Ab Db/Ab Ab(add9)

The fourth system shows the piano accompaniment for the fourth system. Above the vocal staff are three guitar chord diagrams: Eb/Ab (6th fret), Db/Ab (4th fret), and Ab(add9) (4th fret). The piano accompaniment features a melodic line in the right hand and a sustained bass line in the left hand.

NINE TO FIVE

from NINE TO FIVE

Words and Music by
DOLLY PARTON

Lively $\text{♩} = 104$

mf

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a steady rhythm, while the left hand plays a bass line with eighth notes. The music is in G major and 4/4 time.

G C

Tum - ble out of bed and stum - ble to the kitch - en; pour my - self a cup -

2. (see additional lyrics)

This system contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for G and C are shown above the vocal staff. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

G D

— of am - bi - tion, and yawn, and stretch, and try to come — to life. —

This system contains the second line of the song. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for G and D are shown above the vocal staff. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

G

Jump in the show - er, and the blood starts pump - ing;

This system contains the third line of the song. It features a vocal line with lyrics and a piano accompaniment. A chord diagram for G is shown above the vocal staff. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.


C




out on the street, the traf - fic starts jump-ing, with folks — like me on the




D




job from nine to five.

G




Work - ing (1.3.5.) nine to five, —
 (2.) Nine to five, —
 (4.6.) (see additional lyrics)

Chorus C



f



— what a way to make — a liv - ing; bare - ly
 — for ser - vice and — de - vo - tion; you would




G



get - ting by, — it's all tak - ing and — no giv - ing. They just
 think — that I — would de - serve a fair — pro - mo - tion; want to



C




use your mind, and { they nev - er give you } cred - it; it's e -
 move a - head, but the { you nev - er get the } to let me. I



A7



1. 3. 4. 5. 6. etc. (fade)



2. D7



- nough to drive you cra - zy, if you let it. out to get -
 swear some - times, that man is

mp cresc.



G



N. C. D.S.

me. 2. They

mp


Verse 2:

They let you dream just to watch them shatter;
 You're just a step on the boss man's ladder,
 But you've got dreams he'll never take away.
 In the same boat with a lot of your friends;
 Waitin' for the day your ship'll come in,
 And the tide's gonna turn, and it's all gonna roll your way.
 (To Chorus:)

Chorus 4, 6:

Nine to five, they've got you where they want you;
 There's a better life, and you dream about it, don't you?
 It's a rich man's game, no matter what they call it;
 And you spend your life putting money in his pocket.

OL' MAN RIVER

from SHOW BOAT

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately

mf

E \flat B \flat 7sus B \flat 7

E \flat A \flat E \flat

Col - ored folks work on de Mis - sis - sip - pi, col - ored folks work while de

a tempo

B \flat 7 E \flat 7 A \flat 6

white folks play. Pull - in' dose boats from de dawn to sun - set,

E \flat /B \flat Cm7 F7 B \flat 7 E \flat Gm Cm6/G

git - tin' no rest till de judg - ment day. Don't look up an'

Gm Cm6/G Gm Cm6 Gm Gm7 D7

don't look down, you don't dast make de white boss frown.

Gm Cm6/G Gm Cdim7/G Gm Gm7 Am7/G Cdim7/G

Bend yo' knees an' bow yo' head, an' pull dat rope un -

rall.

Gm Fm7 Bb7 Eb7 Ab

til yo're dead. Let me go 'way from de Mis - sis - sip - pi,

a tempo

C7 Fm Ddim7

let me go 'way from de white men boss. Show me dat stream called de

E \flat 3fr Db7 4fr B \flat 7 Eb 3fr A \flat m/B \flat 4fr B \flat 7

riv - er Jor - dan. Dat's de ol' stream dat I long to cross.

rall.

Slower

E \flat 3fr Cm 3fr Eb 3fr A \flat 4fr Eb 3fr A \flat 4fr

Ol' man riv - er, dat ol' man riv - er; he must know sump - in', but







legato

E \flat 3fr Cm 3fr B \flat 7 B \flat 7sus B \flat 7

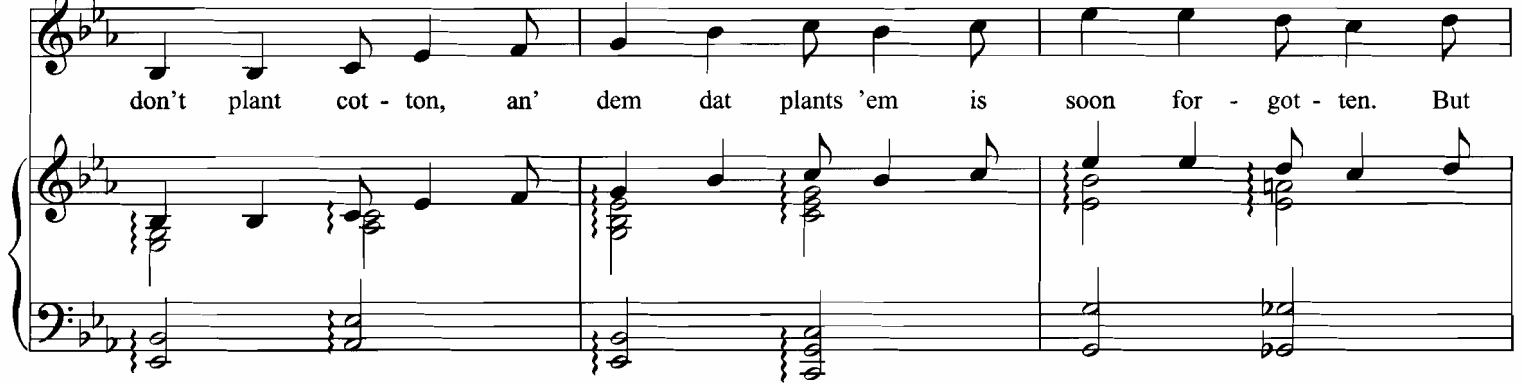
don't say noth - in'. He jus' keeps roll - in', he keeps on roll - in' a -







E \flat 3fr A \flat 6 3fr Eb 3fr Cm 3fr

long. He don't plant 'ta - ters, he
















don't plant cot - ton, an' dem dat plants 'em is soon for - got - ten. But



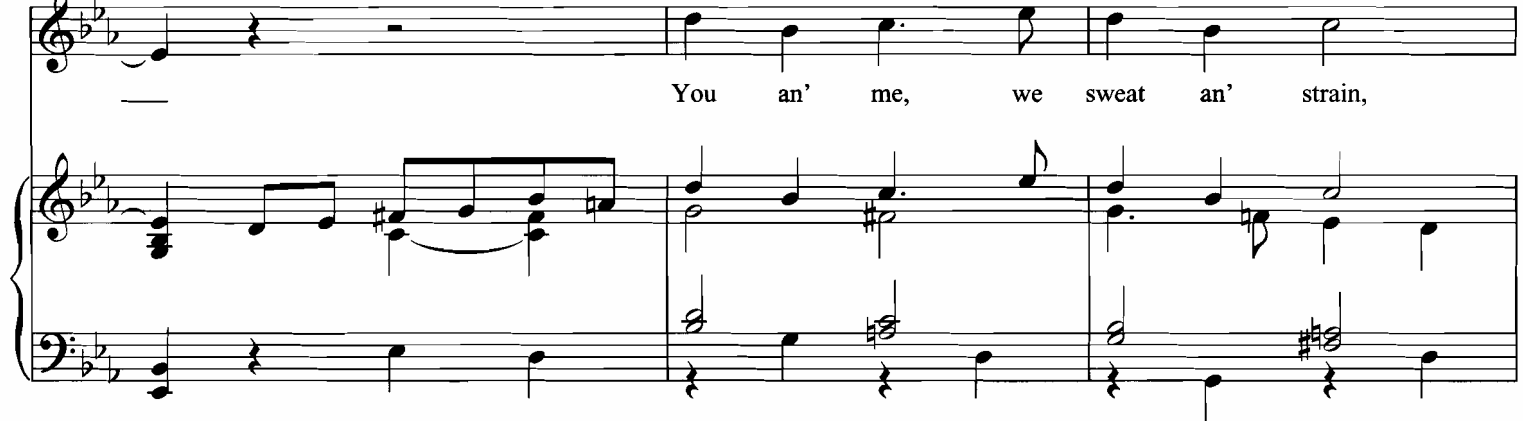













ol' man riv - er, he jus' keeps roll - in' a - long.



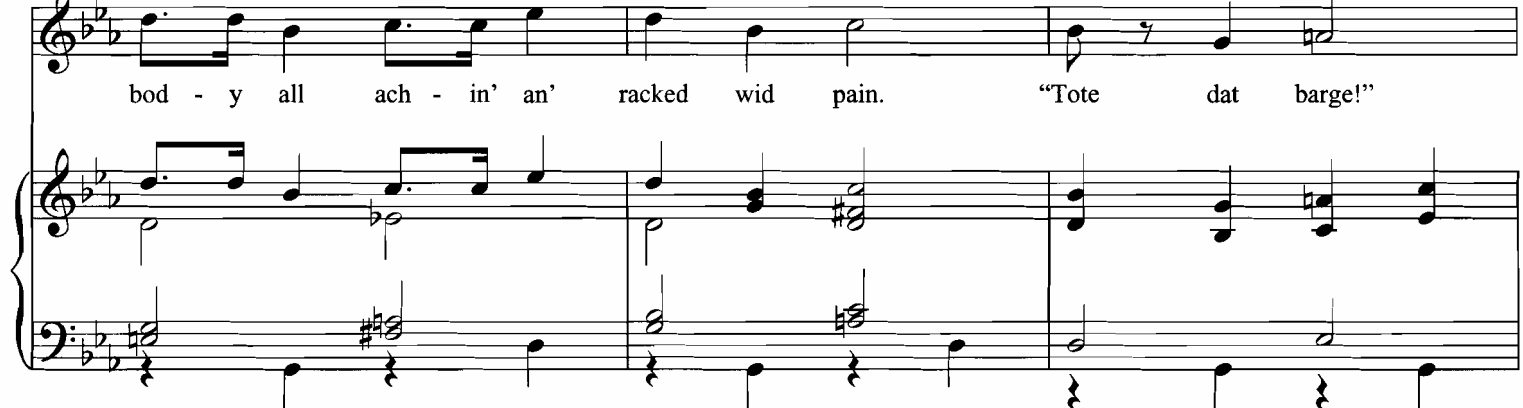








You an' me, we sweat an' strain,



bod - y all ach - in' an' racked wid pain. "Tote dat barge!"



Gm Cdim7/G Gm Cdim7/G Gm Ab6 Bb7

3fr 4fr 3fr 4fr 3fr 3fr 3fr

"Lift dat bale," Git a lit - tle drunk an' you land in jail.

Eb Cm Eb Ab Eb Bb7

3fr 3fr 3fr 4fr 3fr 3fr

Ah gits wea - ry an' sick of try - in'. Ah'm tired of liv - in' an'

Cm F7 Eb/Bb Cm Fm9 Bb7

3fr 3fr 6fr 3fr 3fr 3fr

skeered of dy - in'. But ol' man riv - er, he jus' keeps roll - in' a -

rit.

1 Eb Abm Eb/G Fm7 Bb7 2 Eb Fm7 Bb9 Eb

3fr 4fr 3fr 3fr 3fr 3fr 3fr 3fr 3fr

long. long.

THE ODD COUPLE

Theme from the Paramount Picture THE ODD COUPLE

Words by SAMMY CAHN

Music by NEAL HEFTI

Moderately, with a steady beat (♩ = $\overset{\frown}{\text{3}}\text{♩}$)

Dm



mf

Dm7 **G7** **Dm7** **G7**



No mat - ter where they go, ——— they are known as the

Dm7 **G7** **Dm7** **G7** **Gm7** **C7**



cou - ple. — They're nev - er seen a - lone, —

Gm7 **C7** **Gm7** **C7** **Gm7** **C7**



— so they're known as the cou - ple. —

F7 B7b5 Bbmaj9 Bb6 Em7 A7

As I've in - di - cat - ed, they are nev - er

Dm7 G9 Bbmaj7 A7b9 Dm7 F7

quite sep - a - rat - ed, they are peas in a pod. Don't you think that it's

Em7b5 A7 Dm7 G7

odd? Their hab - its, I con - fess,

Dm7 G7 Dm7 G7 Dm7 G7

— none can guess with the cou - ple. — If

Gm7 C7 Gm7 C7

one says no it's yes, more or less, with the

This system contains the first two lines of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for Gm7 and C7 are shown above the vocal staff. The lyrics are: "one says no it's yes, more or less, with the".

Gm7 C7 Gm7 C7 F7 B7b5

cou - ple. But they're laugh pro -

This system contains the second two lines of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for Gm7, C7, F7, and B7b5 are shown above the vocal staff. The lyrics are: "cou - ple. But they're laugh pro -".

Bbmaj9 Bb6 Bbmaj9 A7b9

vok - ing; yet they real - ly don't

This system contains the third two lines of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for Bbmaj9, Bb6, and A7b9 are shown above the vocal staff. The lyrics are: "vok - ing; yet they real - ly don't".

Dm7 F7 Bb6 Gm7

know they're jok - ing. Don't you find when love is

This system contains the fourth two lines of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for Dm7, F7, Bb6, and Gm7 are shown above the vocal staff. The lyrics are: "know they're jok - ing. Don't you find when love is".

1

C9sus F Bb9 A7b9

blind it's kind of odd? No

2

F Bbm7 F(add9)/A D7#9 Gm7 C7

odd? Don't you think it's odd?

Gm7 C7 Gm7 C7 Gm7 C7

Don't you think it's odd?

Gm7 C7 Gm7 C7 C6

Don't you think it's odd?

rall.

OLD TIME ROCK & ROLL

featured in RISKY BUSINESS

Words and Music by GEORGE JACKSON
and THOMAS E. JONES III

Moderate Rock 'n' Roll beat

N.C.

Just take those old rec-ords

mf

G

off the shelf. _ I'll sit and lis - ten to 'em by my - self. _
tan - go. _ I'd rath - er hear some blues or funk - y old soul.

C

D

To - day's mu - sic ain't got the same soul. I like that old - time _
There's on - ly one sure way to get me to go; start play - ing old - time _



rock 'n' roll.____ Don't try to take me to a dis - co.
 rock 'n' roll.____ Call me a re - lic. Call me what you will.





You'll nev - er e - ven get me out on the floor.____ In ten min - utes I'll be
 Say I'm old - fash - ioned. Say I'm o - ver the hill.____ To - day's mu - sic ain't____



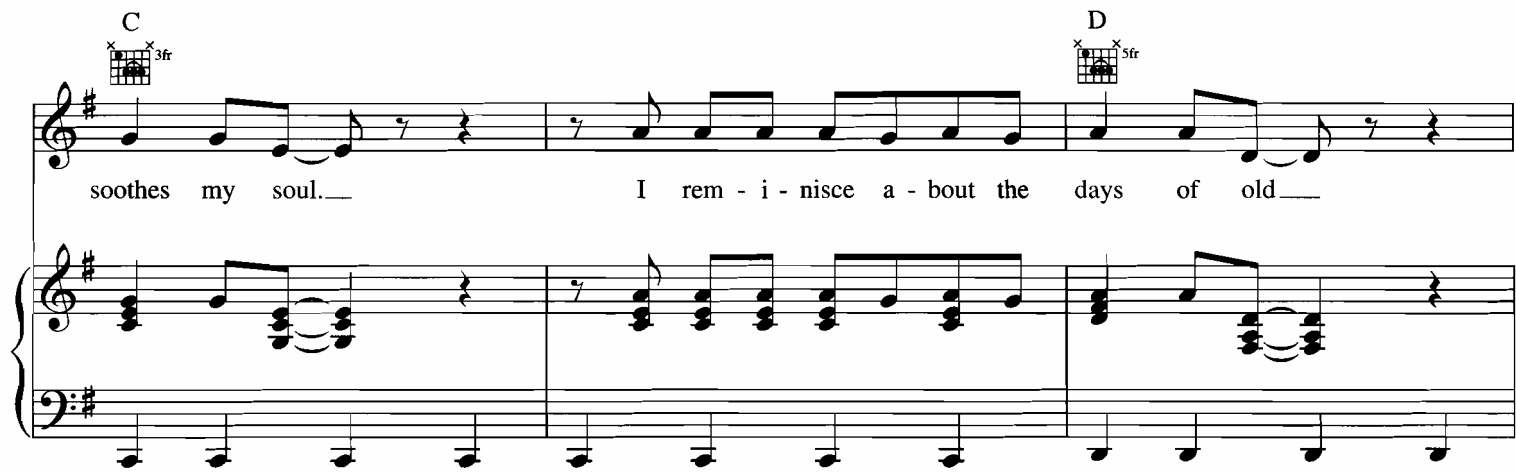
late for the door.____ I like that old - time____ rock 'n' roll.____ }
 got the same soul.____ I like that old - time____ rock 'n' roll.____ }




Still like that old - time____ rock 'n' roll.____ That kind of mu - sic just

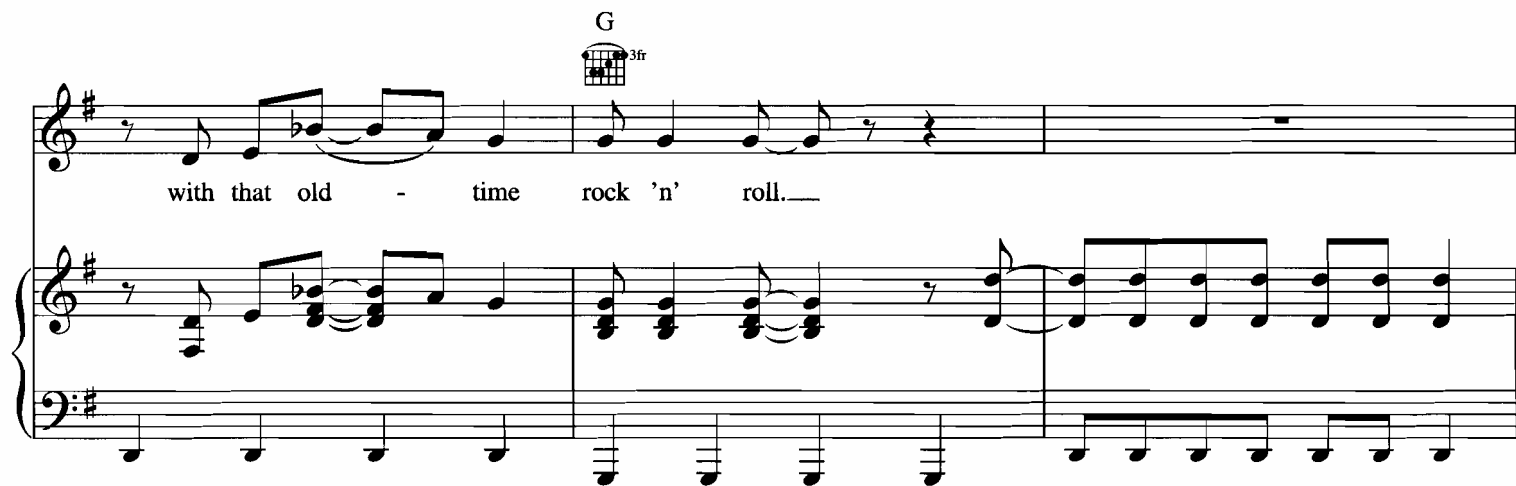
C  3fr  5fr



soothes my soul. — I rem - i - nisce a - bout the days of old —



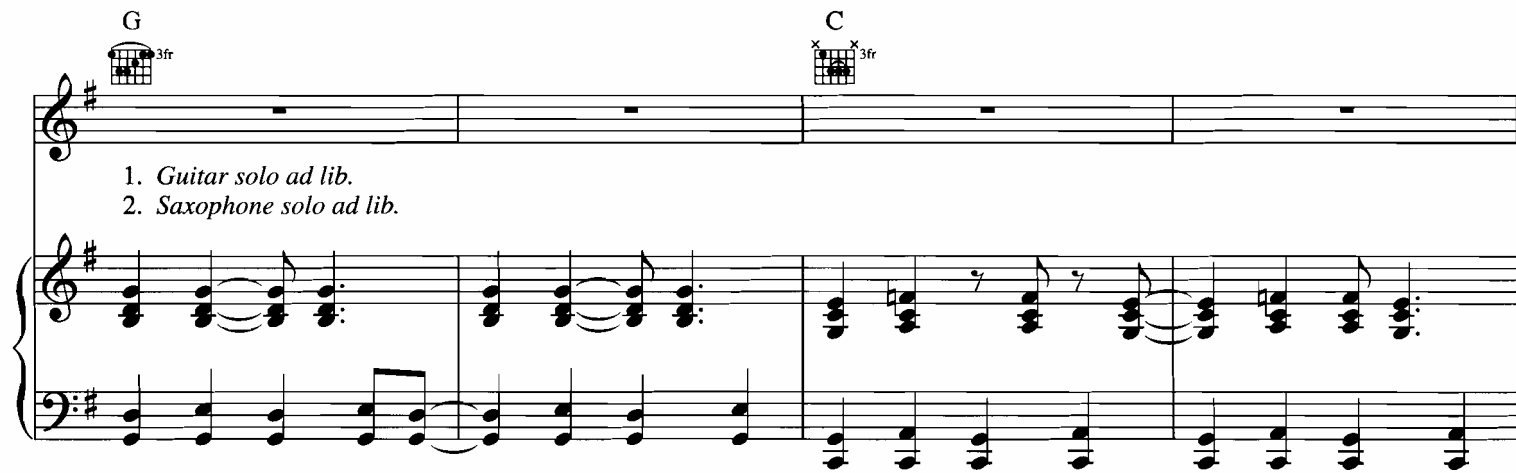
G  3fr

with that old - time rock 'n' roll. —




G  3fr C  3fr


1. *Guitar solo ad lib.*
2. *Saxophone solo ad lib.*




D  5fr G  3fr

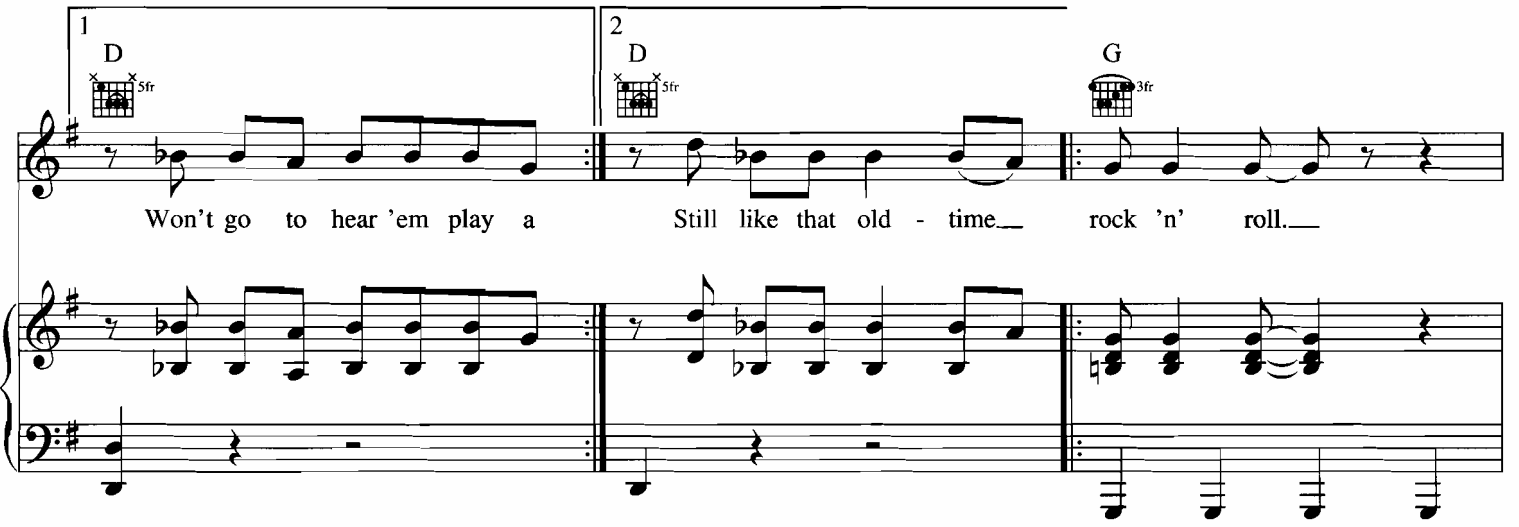



1 **D**  5fr

2 **D**  5fr

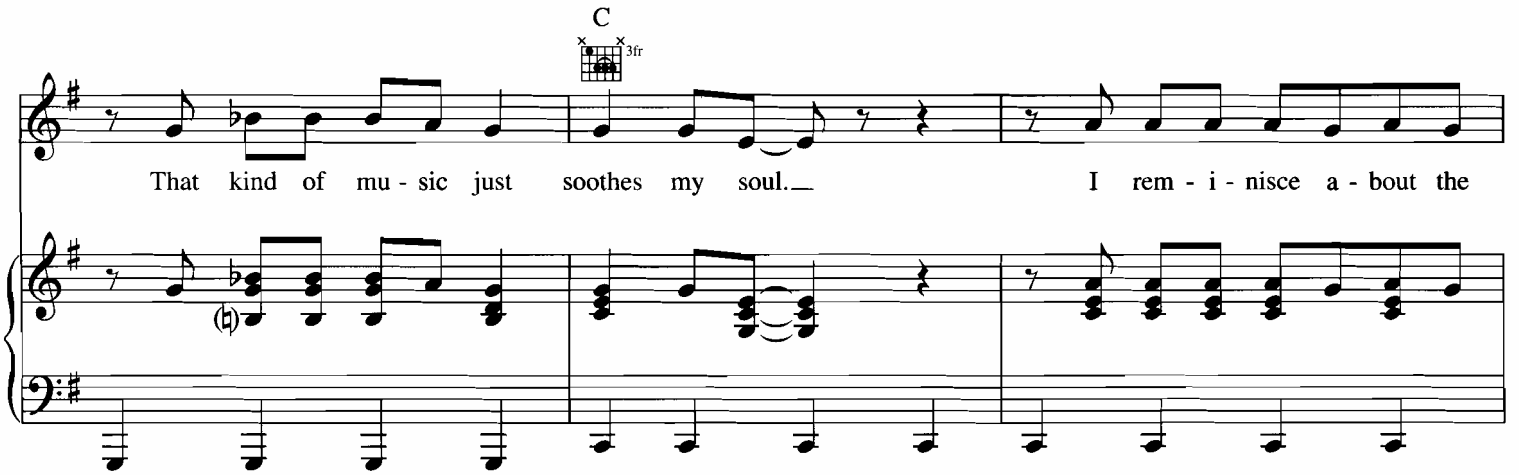
G  3fr

Won't go to hear 'em play a Still like that old - time_ rock 'n' roll_



C  3fr

That kind of mu - sic just soothes my soul_ I rem - i - nisce a - bout the




D  5fr


G  3fr

Repeat and Fade

days of old_ with that old - time rock 'n' roll_

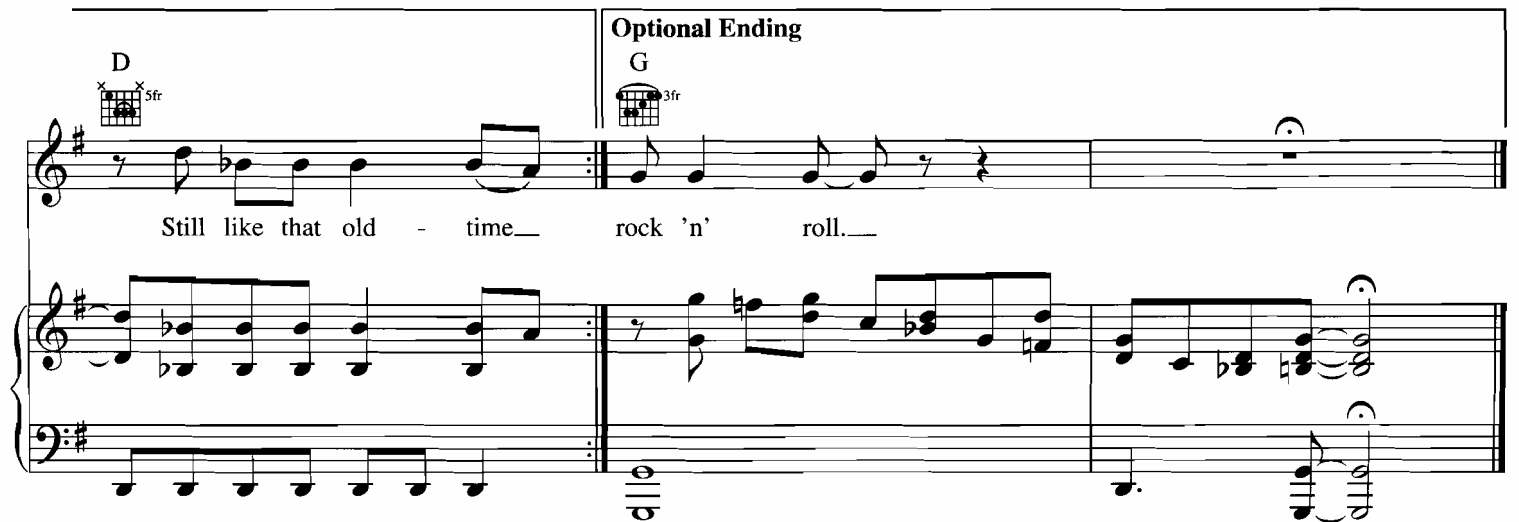


D  5fr

G  3fr

Optional Ending

Still like that old - time_ rock 'n' roll_



ONE TIN SOLDIER

from BILLY JACK

Words and Music by DENNIS LAMBERT
and BRIAN POTTER

Moderately slow Rock tempo

N.C.

Lis - ten chil - dren to a sto - ry that was writ - ten long a - go —
So the peo - ple of the val - ley sent a mes - sage up the hill —
Now the val - ley cried with an - ger, mount your hors - es, draw your sword, —

'bout a king - dom — on a moun - tain and the val - ley folk be - low.
ask - ing for — the — bur - ied treas - ure tons of gold — for which they'd — kill.
and they killed — the — moun - tain peo - ple so they won — their just re - ward.

F C Dm

On the moun - tain was a treas - ure bur - ied deep be - neath_ a stone_
 Came the an - swer from the king - dom, "With our broth - ers we_ will share_
 Now they stood_ be - side the treas - ure on the moun - tain, dark_ and red, _

Bb F Gm7

and the val - ley peo - ple swore_ they'd have it for_ their ver - y
 all the se - crets of our moun - tain, all the rich - es bur - ied
 turned the stone_ and looked be - neath_ it, "Peace on earth"_ was all it

F Bb F Am

own. }
 there." }
 said. } Go a - head and hate your neigh - bor,

Bb F Am

go a - head and cheat_ a friend_ Do it in the name of heav - en_

B \flat F Am

Jus - ti - fy it in the end. — There won't be an - y trum - pets blow - in' —

B \flat F B \flat

come the judge - ment day. On the blood - y morn - ing af - ter —

B \flat 1, 2 F B \flat

— one tin sol - dier rides a - way. —

F B \flat F 3 F B \flat F B \flat F

PUT THE BLAME ON MAME

from GILDA

Words and Music by ALLAN ROBERTS
and DORIS FISHER

Moderately



mf











1. When Miss - us O' - Lear - y's cow kicked the lan - tern
 2. they had the earth - quake in San Fran - cis - co,
 3.-5. (See additional lyrics)




in Chi - ca - go town, — they say that start - ed the
 back in nine - teen six, — they said that ol' — Moth - er








fi - re — that burned Chi - ca - go down. —
 Na - ture — was up to her ol' tricks. —

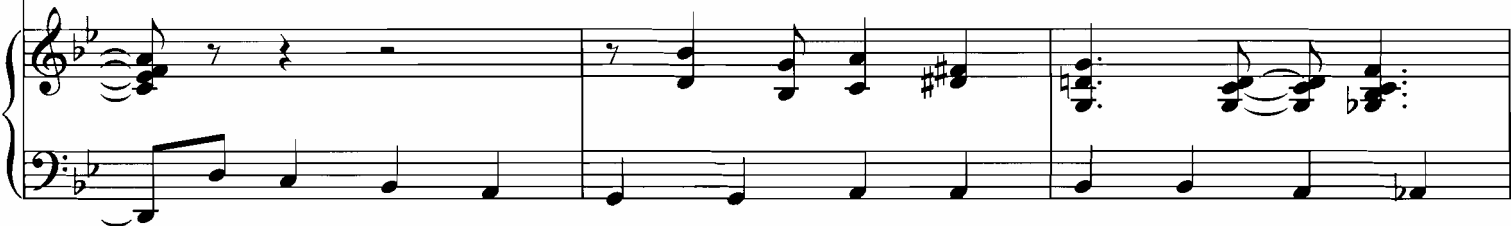
Eb  3fr D7  Db  C7  Bb  A7b9  5fr Eb9  D7 


That's the sto - ry that went a - round, _ but here's the real low - down. _
 That's the sto - ry that went a - round, _ but here's the real low - down. _



Gm  3fr Adim  Gm/Bb  Am7b5  Ab9  4fr





Put the blame on Mame, boys, _
 Put the blame on Mame, boys, _




Gm  3fr E7b5  D7  Gm  3fr Cm  3fr Ab9  4fr

put the blame on Mame. Mame kissed a buy - er from
 put the blame on Mame. One night she start - ed to



Gm  3fr Em7b5  A7#5(b9)  5fr D7 

out of town, _ that kiss burned Chi - ca - go down. _ } So you can
 shim and shake, _ that brought on the Fris - co quake. _ }



Gm 3fr Adim Gm/Bb Am7b5 Ab9 Gm 3fr E7b5 D7

put the blame on Mame, boys, — put the blame on

1-4 5

Gm 3fr Ab9b5 10fr Gm 3fr D7b5 Gm 3fr Gm(maj13)

Mame. { When
When
Re - Mame. _____
There

Additional Lyrics

3. When they had the gold rush, folks started running to Cal-i-for-ni-ay.
They all had dreams of making a million bucks a day.
That's the story that went around, but here's the real low down.
Put the blame on Mame, boys, put the blame on Mame.
She caused the gold rush, it's my belief,
Diggin' gold from some guy's teeth.
So you can put the blame on Mame, boys, put the blame on Mame.
4. Remember the blizzard back in Manhattan, in eighteen-eighty-six?
They say the traffic was tied up and folks were in a fix.
That's the story that went around, but here's the real low down.
Put the blame on Mame, boys, put the blame on Mame.
Mame gave a chump such an ice-cold "no,"
For seven days they shoveled snow.
So you can put the blame on Mame, boys, put the blame on Mame.
5. There was once a shootin' up in the Klondike, when they got Dan Magrew.
Folks were puttin' the blame on the lady known as "Lou."
That's the story that went around, but here's the real low down.
Put the blame on Mame, boys, put the blame on Mame.
Mame did a dance and she dropped her fan;
That's the thing that murdered Dan.
So you can put the blame on Mame, boys, put the blame on Mame.

RAIDERS MARCH

from the Paramount Motion Picture RAIDERS OF THE LOST ARK

Music by JOHN WILLIAMS

March tempo

mf

The first system of the musical score is in 4/4 time. The right hand (treble clef) begins with a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. This is followed by a measure with a half note G4 and a half note F4. The left hand (bass clef) starts with a whole note C3, followed by a series of eighth notes: D3, E3, F3, G3, A3, B3, C4. The system concludes with a double bar line.

The second system continues the piece. The right hand has a half note G4, followed by a half note F4, and then a half note E4. The left hand continues with eighth notes: D3, E3, F3, G3, A3, B3, C4. The system ends with a double bar line.

1.

The third system is marked with a first ending bracket. The right hand features a melodic line with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand has a bass line of eighth notes: D3, E3, F3, G3, A3, B3, C4. The system concludes with a double bar line.

2.

mp

3

simile

The fourth system begins with a second ending bracket. The right hand has a melodic line with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand has a bass line of eighth notes: D3, E3, F3, G3, A3, B3, C4. The system concludes with a double bar line.

3

3

cresc.

v.

v.

v.

mf

3

3

First system of a musical score. The treble clef staff features a series of chords and eighth-note patterns, with several notes marked with a 'v' (accents). The bass clef staff provides a steady accompaniment of eighth notes. A double bar line is present after the second measure.

Second system of a musical score. The treble clef staff continues with chords and eighth-note patterns, including a measure with a long horizontal line. The bass clef staff continues with eighth-note accompaniment. A double bar line is present after the second measure.

Third system of a musical score. The treble clef staff has a long horizontal line in the first measure, followed by chords and eighth notes. A dynamic marking 'f' (forte) is placed below the staff. The bass clef staff continues with eighth-note accompaniment. A double bar line is present after the second measure.

Fourth system of a musical score. The treble clef staff features chords and eighth-note patterns. The bass clef staff continues with eighth-note accompaniment. A double bar line is present after the second measure.

sim.

First system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains two measures. The first measure features a complex chordal texture in the treble and a rhythmic accompaniment in the bass. The second measure continues the texture with some melodic movement in the treble and a bass line ending with a fermata.

Second system of musical notation, divided into two parts labeled '1.' and '2.'. Part 1 contains two measures with complex chords and a bass line. Part 2 contains two measures, with the first measure having a long melodic line in the treble and the second measure featuring a long, sustained chord in the treble.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains three measures. The first measure has a dynamic marking of *mf*. The bass line includes several measures with a 'v.' (accents) marking.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains three measures. The first measure has a dynamic marking of *f*. The bass line includes several measures with a 'v.' (accents) marking.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains three measures. The first measure has a dynamic marking of *ff*. The second measure has a long melodic line in the treble. The third measure has a dynamic marking of *ff* and a '8va' marking with a dashed line indicating an octave shift. The bass line includes several measures with a 'v.' (accents) marking.

THE RAINBOW CONNECTION

from THE MUPPET MOVIE

Words and Music by PAUL WILLIAMS
and KENNETH L. ASCHER

Moderately, with a lilt

A D/A A D/A

mp

A F#m F#m7 Bm D/E E

Why are there so man - y songs a - bout rain - bows, and
Who said that ev - 'ry wish would be heard and an - swered when

A E/G# F#m7 A/E D(add2) D/E Esus

what's on the oth - er side?
wished on the morn - ing star?

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

Rain - bows are vi - sions, but on - ly il - lu - sions, and
Some - bod - y thought of that, and some - one be - lieved it;

A E/G# F#m7 A/E D(add2) D(add2)/A

rain - bows have noth - ing to hide.
look what it's done so far.

Dmaj7






So we've been told, and some choose to be - lieve it.
What's so a - maz - ing that keeps us star - gaz - ing, and

G#m/C#

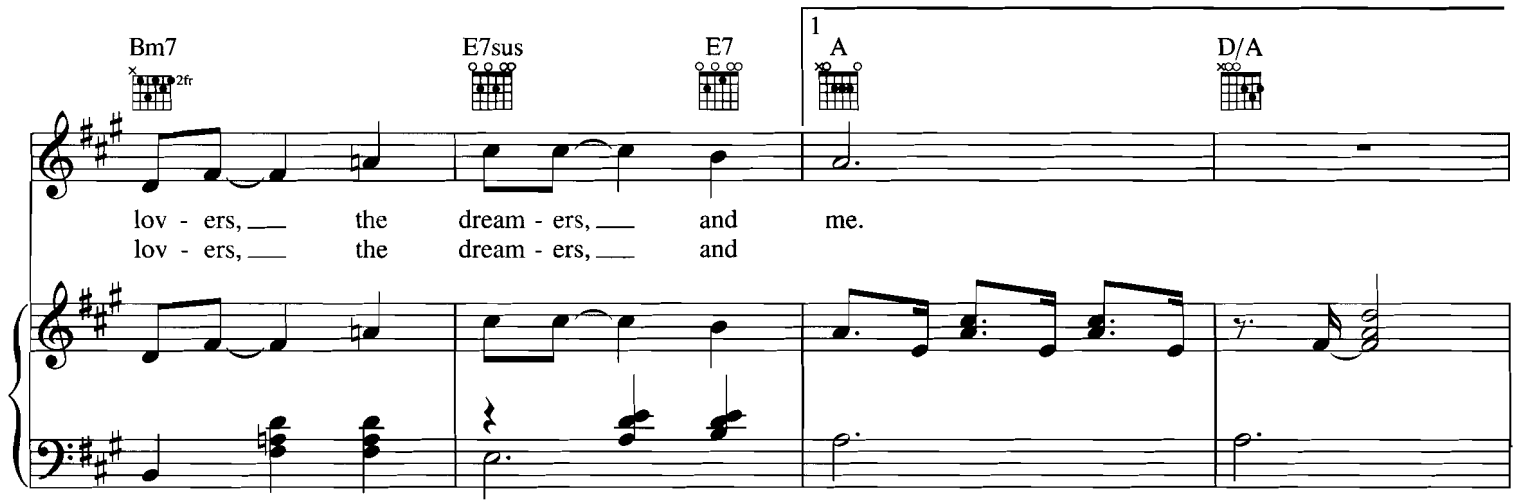
I know they're wrong; wait and see.
what do we think we might see?





Bm7 E D/E C#m7 E/F# F#7

Some - day we'll find it, the Rain - bow Con - nec - tion; the
Some - day we'll find it, the Rain - bow Con - nec - tion; the

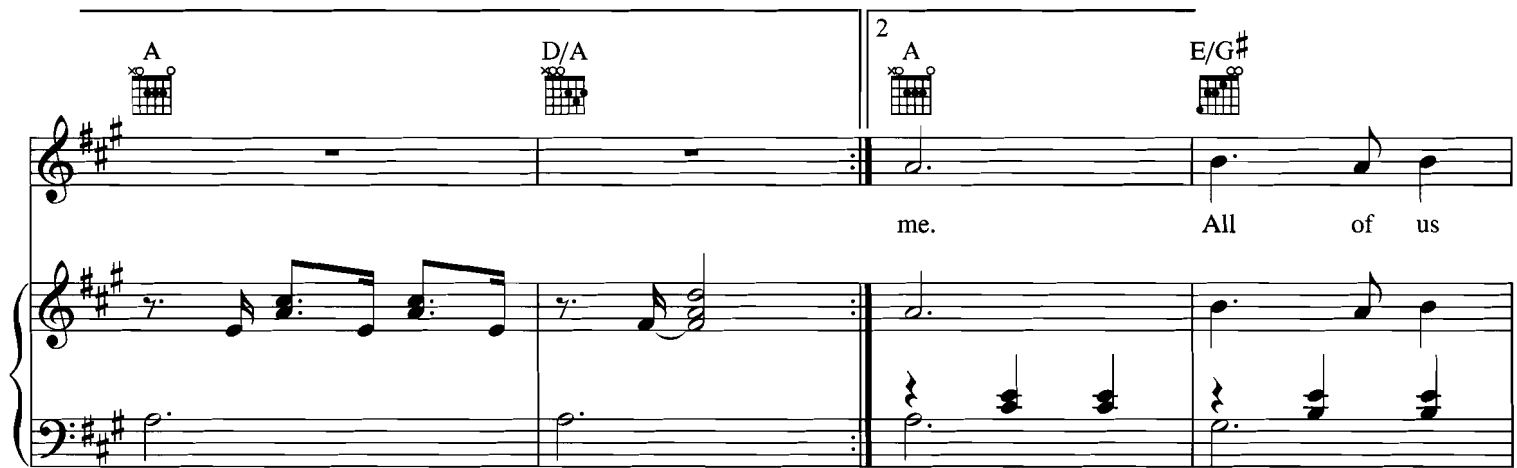
Bm7  E7sus  E7  1 A  D/A 





lov - ers, — the dream - ers, — and me.
lov - ers, — the dream - ers, — and



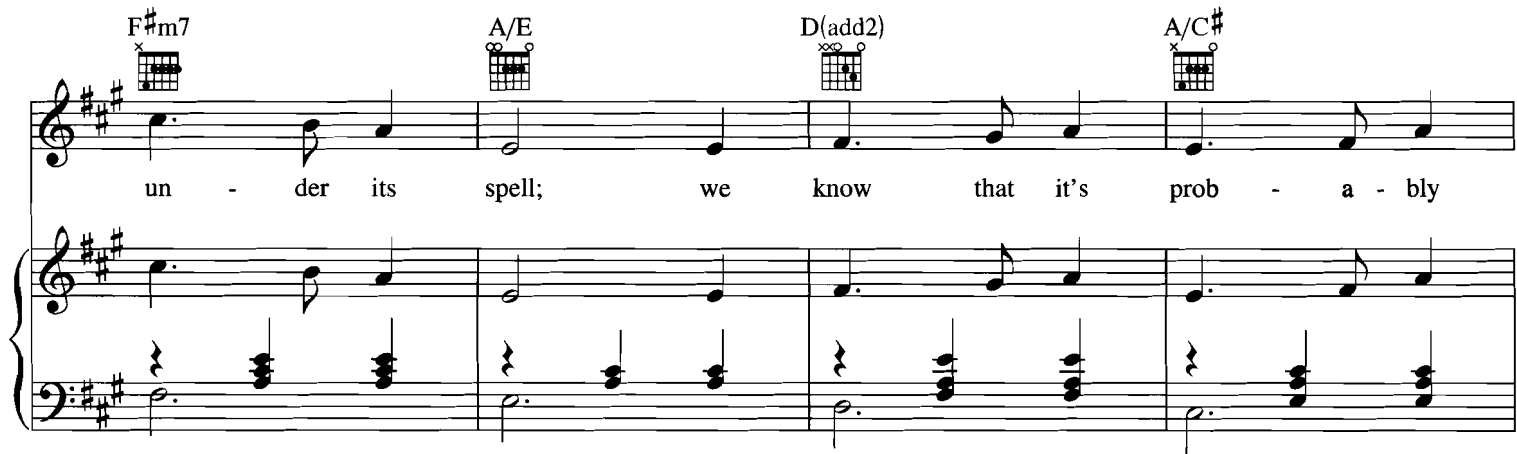
A  D/A  2 A  E/G# 






me. All of us



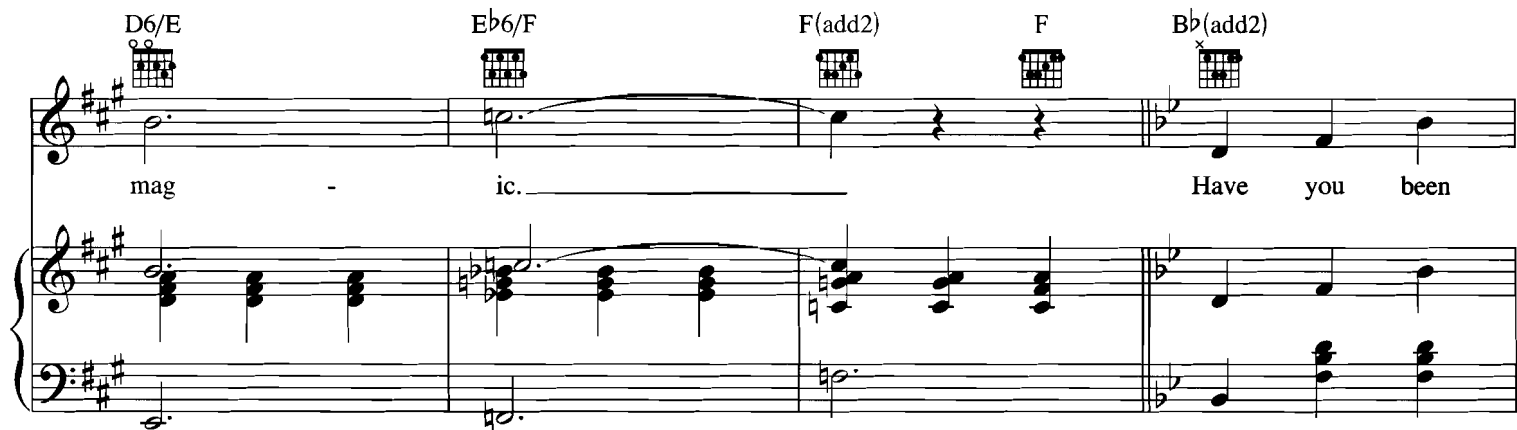
F#m7  A/E  D(add2)  A/C# 

un - der its spell; we know that it's prob - a - bly



D6/E  Eb6/F  F(add2)  F  Bb(add2) 

mag - ic. Have you been



F/G Gm7 Cm7 Eb/F F Bb F/A

half a - sleep and have you heard voice - es? I've heard them

Gm7 Bb/F Eb(add2) Eb/F Fsus Bb F/G Gm7

call - ing my name. _____ Is this the sweet sound_ that

Cm7 Eb/F F Bb F/A Gm7 Eb(add2)

calls the young sail - ors? The voice might be one and the same. _____

Eb Ebmaj7

— I've heard it too man - y times to ig -

Am/D



nore it. It's some - thing that I'm s'posed to be.

Cm7



F



Eb/F



Dm7



F/G



G7



Some - day we'll find it, the Rain - bow Con - nec - tion; the

Cm7



F7sus



F7



Bb



F/A



Gm7



lov - ers the dream - ers, and me. La da da dee da da

Bb/F



Eb(add2)



Eb



Fsus



F7



Bb



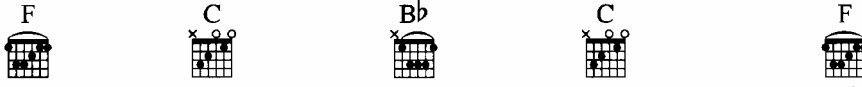
do la la da da da de da do.

RAINDROPS KEEP FALLIN' ON MY HEAD

from BUTCH CASSIDY AND THE SUNDANCE KID

Lyric by HAL DAVID
Music by BURT BACHARACH

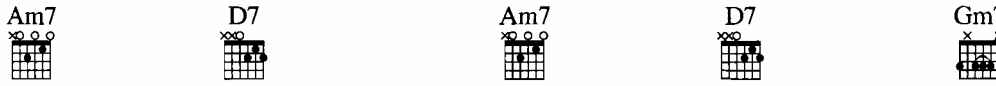
Rhythmically



Musical notation for the first system, including vocal line and piano accompaniment. The piano part starts with a piano (*p*) dynamic. The lyrics are: "Rain - drops keep fall - in' on my



Musical notation for the second system. The lyrics are: "head, and just like the guy whose feet are too big for his



Musical notation for the third system. The lyrics are: "bed, noth - in' seems to fit. Those rain - drops are fall - in' on my



Musical notation for the fourth system. The lyrics are: "head. They keep fall - in' so I just did me some talk - in' to the

Fmaj7



F7



Bb



Am7



D7



sun.

And I said I did - n't like the way he got things done.

Sleep-in'on the

job.

Those

rain - drops are fall - in'on my head. They keep fall - in'!

But there's one

thing

I know _

The blues _ they send _ to meet _ me won't de - feat _

me.

It won't be long _

till hap - pi - ness _ steps up _

Am7



D9



Gm7

Bb/C

C

Bb/C

C

F

to greet me.

Rain - drops keep fall - in' on my

Fmaj7

F7

Bb

Am7

D7

head,

but that does-n't mean my eyes will soon be turn - in' red.

Cry-in's not for

me 'cause

I'm nev - er gon - na stop the rain by com-plain - in'.

Bb/C

C

F

Fmaj7

Gm7

Bb/C

F

Be - cause I'm free

noth - in's wor - ry - in' me.



READY TO TAKE A CHANCE AGAIN

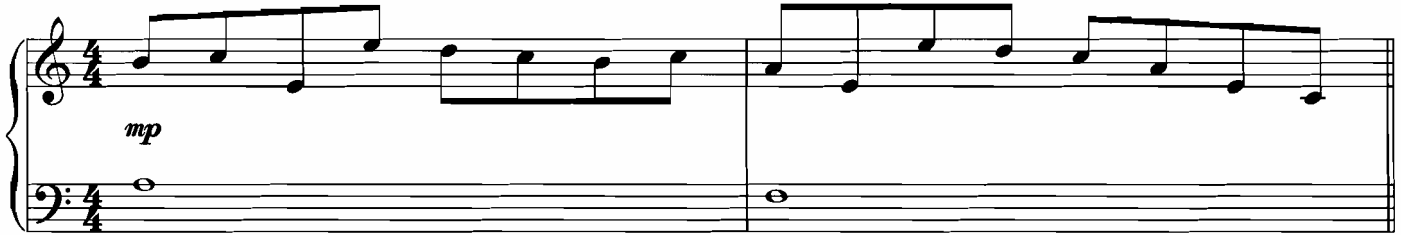
(Love Theme)



from the Paramount Picture FOUL PLAY

Words by NORMAN GIMBEL
Music by CHARLES FOX


Moderately



Am  F 




Am  E/G# 



You re - mind me I




A/G  A7 


live in a shell, safe from the past,





Dm  Dm/C 

and do - in' o - kay, but not ver - y well.







F/G  G9  F/G  G9 




C  G/B 



No jolts, — no sur - pris - es,




Gm/Bb  A7sus  A7 





no cri - sis a - ris - es. My life — goes a - long —



Dm  Dm/C 

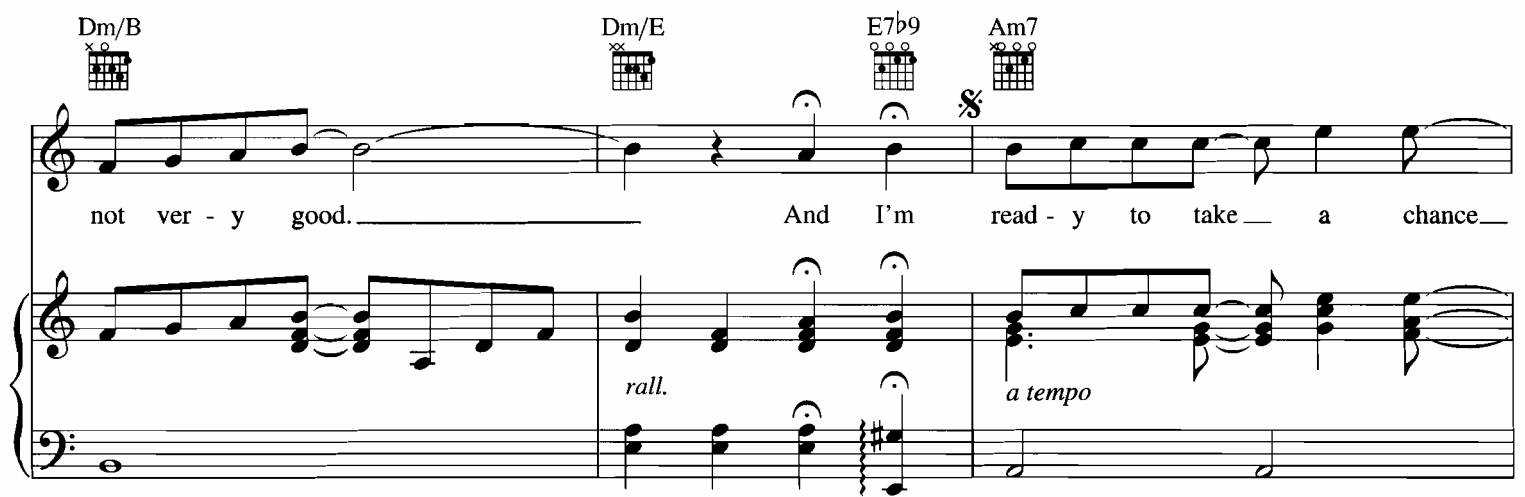
— as it should, — it's all ver - y nice, — but









Dm/B 
 Dm/E 
 E7b9 
 Am7 

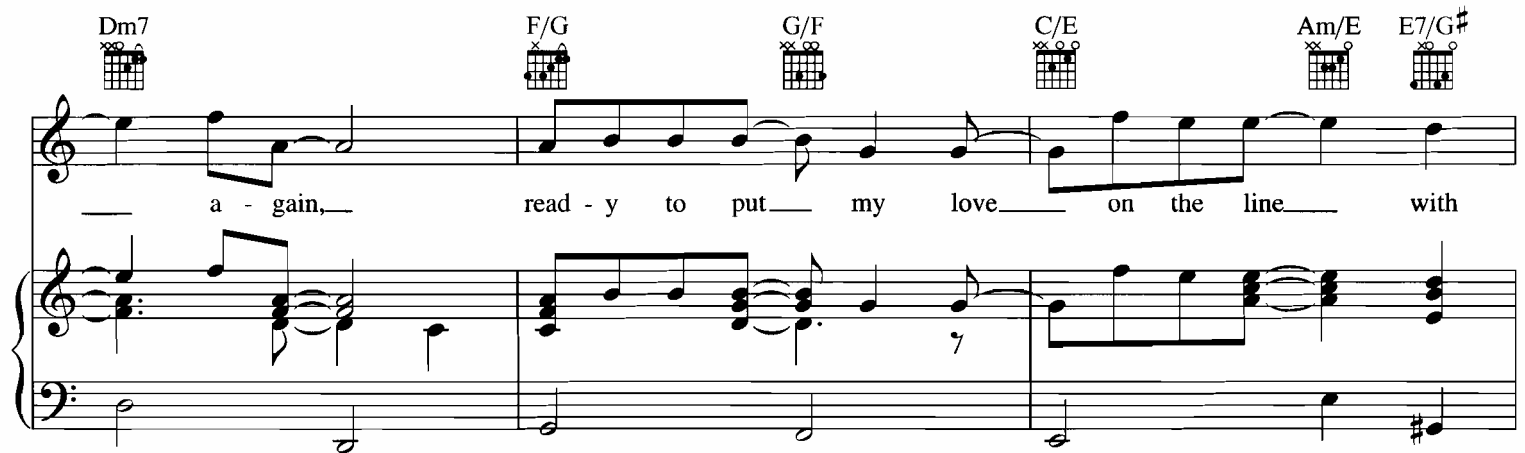
not ver - y good. And I'm read - y to take a chance








rall. *a tempo*



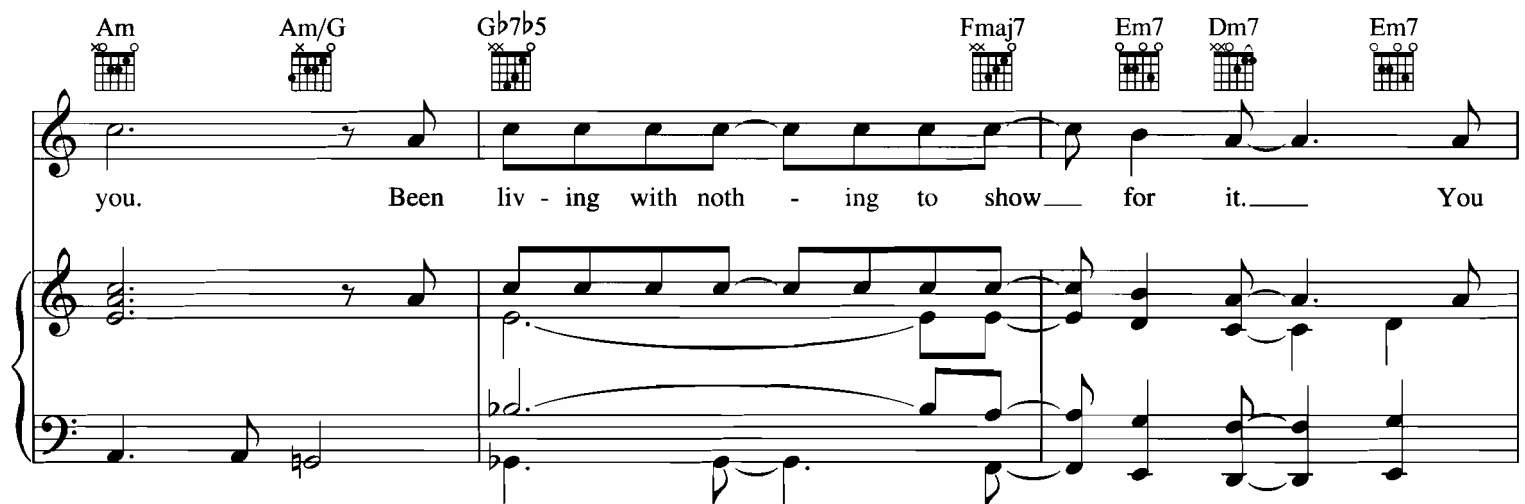
Dm7 
 F/G 
 G/F 
 C/E 
 Am/E 
 E7/G# 







a - gain, read - y to put my love on the line with



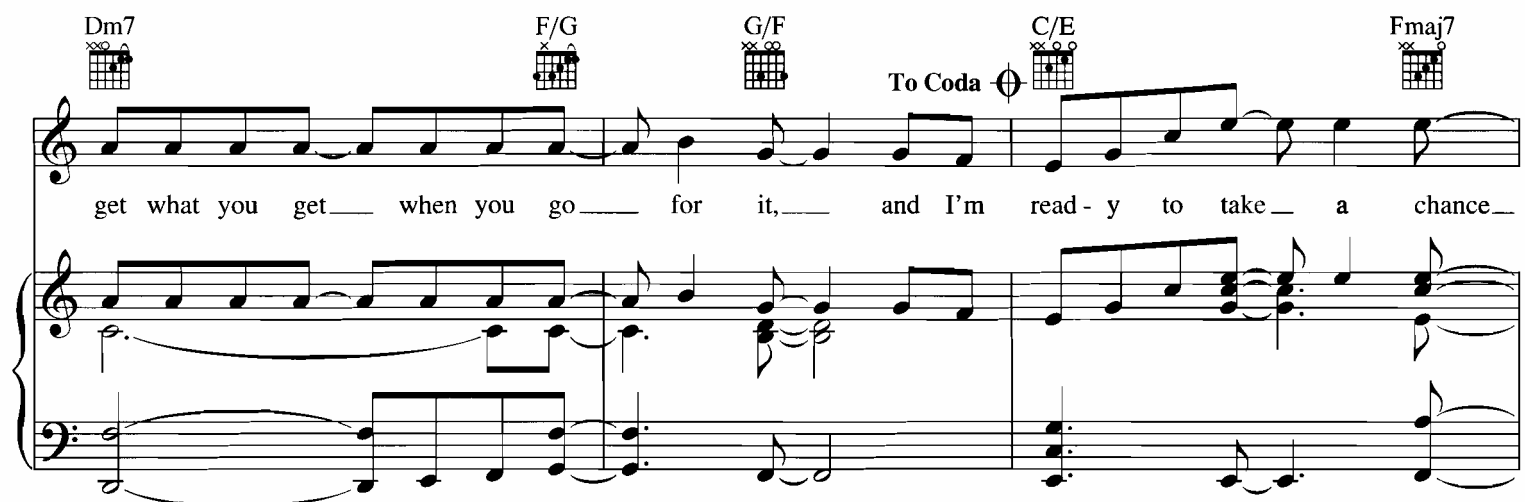
Am 
 Am/G 
 Gb7b5 
 Fmaj7 
 Em7 
 Dm7 
 Em7 

you. Been liv - ing with noth - ing to show for it. You



Dm7 
 F/G 
 G/F 
 To Coda 
 C/E 
 Fmaj7 

get what you get when you go for it, and I'm read - y to take a chance



E/G#

a - gain with you.

Am E/G# A/G

When she left me in all my de - spair,

A7 Dm Dm/C

I just held on. My hopes were all gone, then

D.S. al Coda

Dm/B Dm/E E7b9

I found you there. And I'm

CODA C/E Fmaj7

read - y to take a chance

F#m7b5

C/G

E/G#



a - gain, read - y to take a chance a - gain with you,

Am7



with you.

Dm7



F/G



G/F



C/E



Am/E



E7/G#



Repeat ad lib. and Fade

Dm7



Dm7



F/G



G/F



C/E



Am/E



E7/G#



SEPARATE LIVES

Love Theme from WHITE NIGHTS

Words and Music by
STEPHEN BISHOP

Slowly, freely

A(add2)

Bsus

E(add2)

Male: You called me from the room in your ho - tel,

mp

C#m7

Amaj9

E(add2)

all full of ro-mance for some-one that you met,

A6/9

A/B

E(add2)

and tell-ing me how sor-ry you were leav-ing so soon

G#m7



A(add2)



and that you miss me some-times when you're a -

F#m(add4)



B



Esus(add2)



lone in your room. Do I feel lone-ly, too?

E(add2)



G#m



C#m7



Am9/C



E



Both: You have no right

B7/A



E



Am6/E



to ask me how I feel. You have no right

E A6 B7

to speak to me so kind.

A/C# G#m/B F#m/C# E/G# A B7sus B7

I can't go on just hold - ing on to ties,

C#m7(add4) G#m7 E/G# F#m7

Male: now that we're liv - ing, Female: liv - ing

B7sus E A/E

Both: sep - 'rate lives.

E A/E C#/G#

3

3

B C7#5/Bb D7/A E B7/A

7

3fr

3

Female: Well, I held on _____ to let you go, _____

E Am6/E E E/G#

3






7

and if you lost your love for me, will you nev-er let it

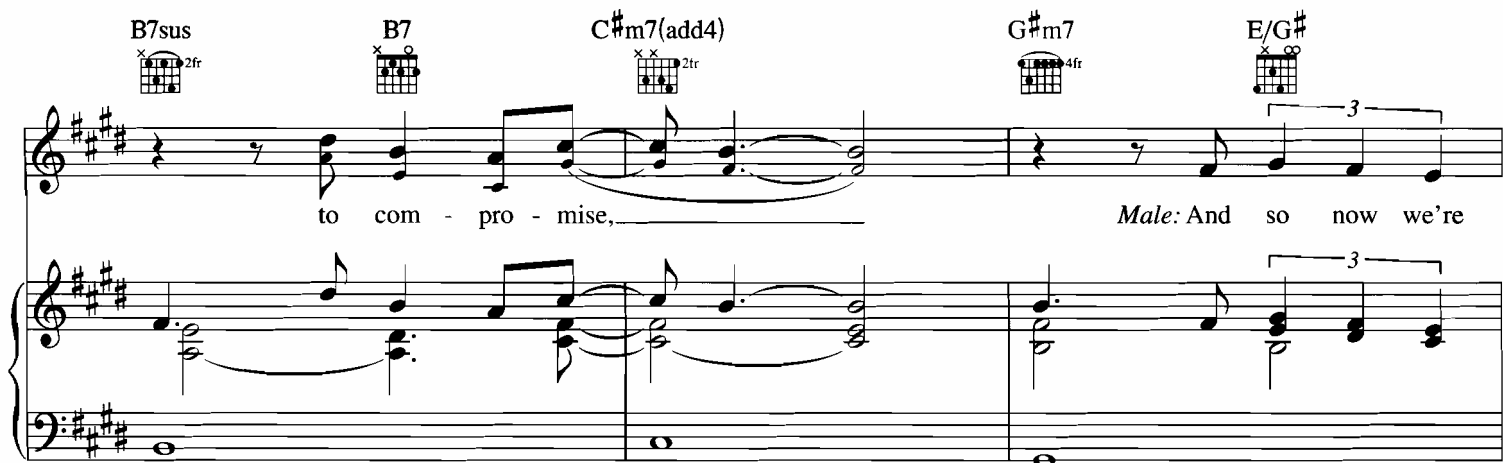
F#m7/B A/C# G#m/B F#m/C# E/G# A




4fr

show? _____ Both: There was no way _____

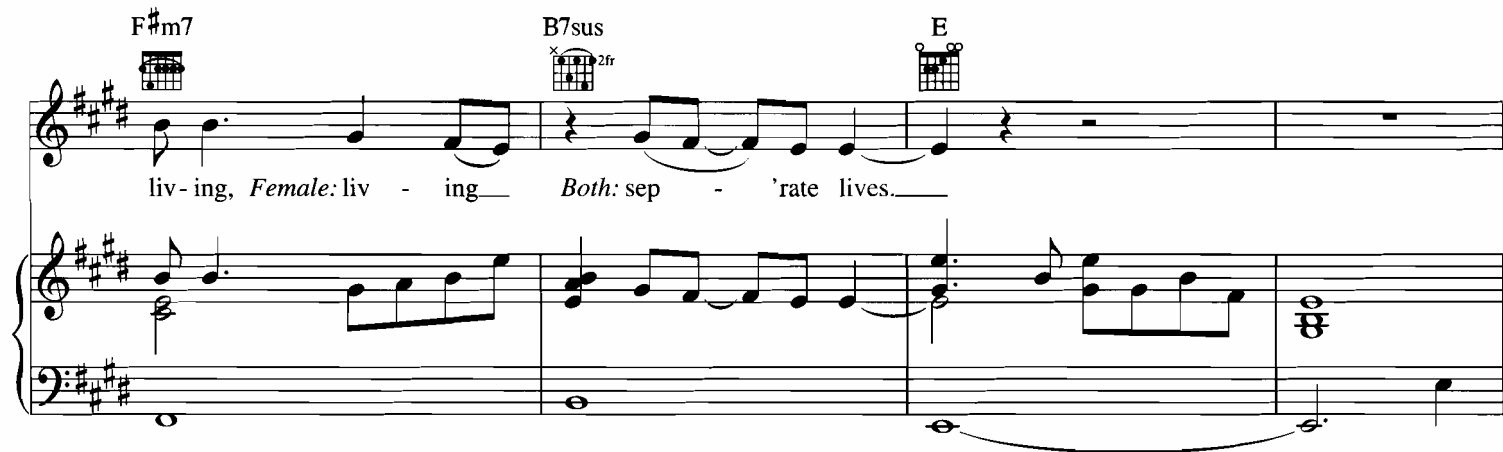
B7sus  2fr B7  C#m7(add4)  2fr G#m7  4fr E/G# 






to com - pro - mise, _____ *Male:* And so now we're



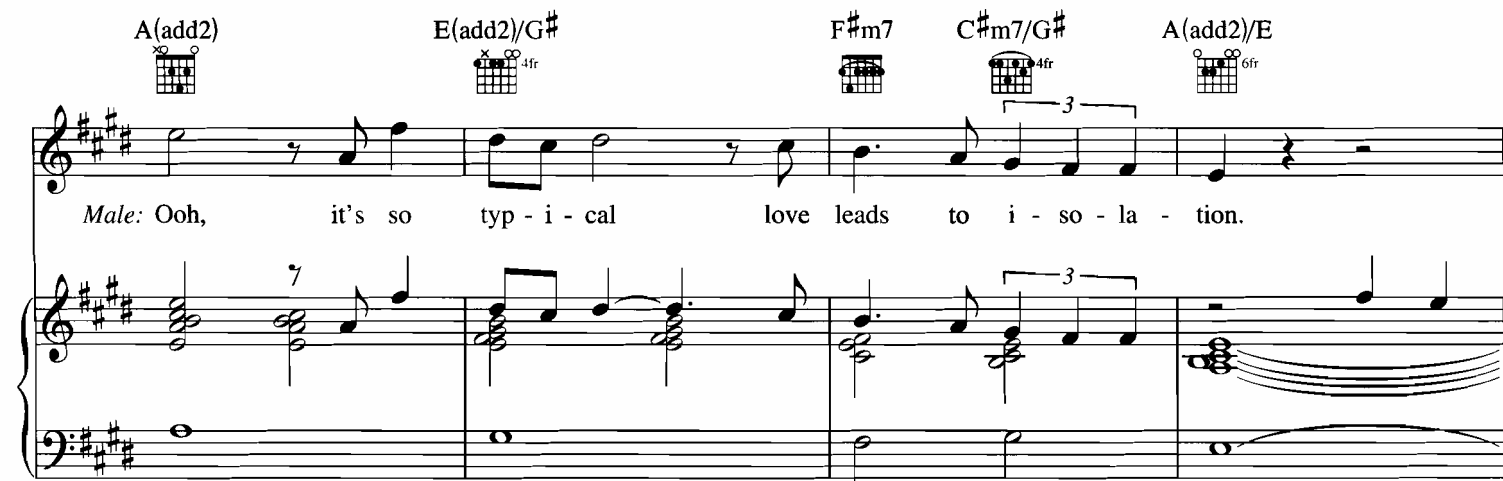
F#m7  B7sus  2fr E 



liv - ing, *Female:* liv - ing _____ *Both:* sep - 'rate lives. _____



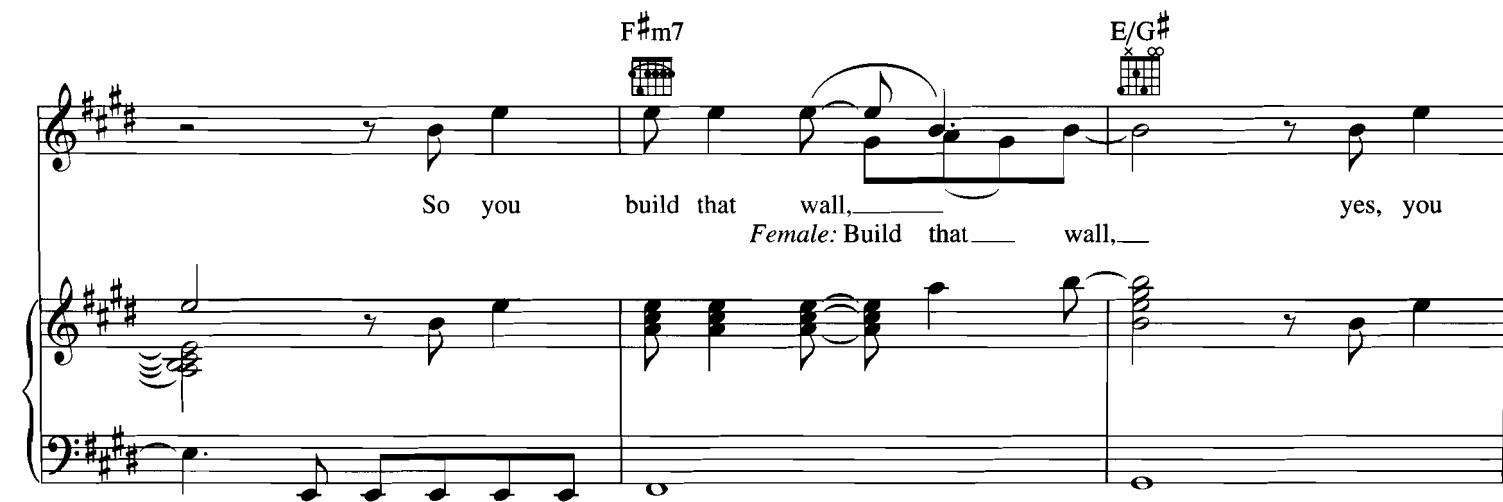
A(add2)  E(add2)/G#  4fr F#m7  C#m7/G#  4fr A(add2)/E  6fr

Male: Ooh, it's so typ - i - cal love leads to i - so - la - tion.



F#m7  E/G# 

So you build that wall, _____ *Female:* Build that _____ wall, _____ yes, you



A



B7sus



C#m7



build that

wall

build that wall.

Both: and you

make it

strong - er.

D9



A6



B7sus/G#



E



B7/A



Well, you have no right

to ask me how I

E



Am6/E



E



A6



feel.

You have no right

to speak to me so

B



A/C#G#m/C#



F#m/B



E/B



A

**Freely**

kind..

Male: Some-day I might*Both:* find my - self

THE ROAD TO MOROCCO

from the Paramount Motion Picture ROAD TO MOROCCO

Words by JOHNNY BURKE

Music by JIMMY VAN HEUSEN

Moderately (♩ = $\overset{\frown}{\text{3}}$)

E \flat 6



B \flat m7



E \flat 6



B \flat m7



E \flat 6



B \flat m7



mf

E \flat



A \dim 7



B \flat 7



F \flat m7/B \flat B \flat 13



F \flat m/B \flat



Let's meet on the road to Mo - roc -
meet on the road to Mo - roc -

E \flat



E \flat 6



A \dim 7



B \flat 7



F \flat m7/B \flat B \flat 13



- co, in - stead of the tun -
- co. Let's dream for the price.

F \flat m/B \flat



E \flat 6



B \flat m7



E \flat 6



A \dim 7



nel of love. The
of a dime. We'll

Gm Gm6 Cm Cm6 Gm Gm6

des - ert night, the Ar - ab tents, the har - em at - mos -
ride the mag - ic car - pet that looks ab - so - lute - ly

Cm Gm Gm6 Cm Cm6

phere;
real. it's the best at - trac - tion Co - ney
Don't you think that's more ro - man - tic

F7 Cb7b5 Bb7 Adim7 Bb7 Fm7/Bb Bb13

Is - land has this year. Let's meet on the road
than the Fer - ris wheel? Let's meet on the road

Fm/Bb Eb Eb6 Adim7

to Mo - roc - co, though
to Mo - roc - co. It

Bb7



Fm7/Bb Bb13



6fr

Fm/Bb



Eb6



Bbm7

our
beatsBrook - lyn
Cen - tral Parkshines a - bove.
an - y time.

Eb6



Adim7



Gm



3fr

Gm6



3fr

Cm



3fr

Cm6



3fr

I'll whis - per how I love you to the
The fun - ny streets are nice and dark, the

Gm



3fr

Gm6



3fr

Cm



3fr

Gm



3fr

Gm6



3fr

strains of na - tive flutes,
mu - sic is u - nique.and your arms will
You can be the

Cm



3fr

Cm6



3fr

F7



Cb7b5



Bb7



Adim7

thrill me more than all the chute - the - chutes.
kid - napped girl and I can be the sheik.

Tell the

Bb7 Fm7/Bb Bb13 6fr Dm7b5 Db9#11 C9

gang so they won't hang a - round.

Edim7 Fm7 Edim7 Fm7 Gdim7 Fm7/Ab Fm7

Like Web - ster's Dic - tion - ar - y, we're Mo -

Cb7#5 Bb13 6fr Eb6 Bbm7 Eb6 Bbm7

roc - co bound.

Eb6 Bbm7 Eb 3fr Adim7 2 Db6 D6 Eb6

Let's bound.

8vb

THEME FROM "SCHINDLER'S LIST"

from the Universal Motion Picture SCHINDLER'S LIST

Composed by JOHN WILLIAMS

Expressively

The first system of musical notation is in 4/4 time with a key signature of one flat (Bb). It begins with a half note G4 in the treble clef and a whole note G2 in the bass clef. The treble line features a melodic line with a slur over the first two measures and a decrescendo hairpin. The bass line consists of a simple harmonic accompaniment. Dynamics include *mp* and *rit.*

The second system continues the piece, marked *a tempo*. The treble line has a slur over the first two measures. The bass line continues with harmonic support. Dynamics include *dim.*

The third system shows a *cresc.* hairpin in the treble line. The melodic line continues with a slur over the final two measures. The bass line provides harmonic accompaniment.

Moving along

The fourth system is marked *dim.* and *rall.* in the first two measures, followed by *a tempo* in the final two measures. The treble line features a melodic line with a slur over the first two measures and a fermata over the final two. The bass line continues with harmonic accompaniment.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A *rit.* (ritardando) marking is placed over the final measure of the system.

Second system of a piano score. The right hand continues the melodic line. The left hand features a steady accompaniment. A *mf* (mezzo-forte) dynamic marking is present in the first measure, and a *passionately* performance instruction is written above the right hand in the final measure.

Third system of a piano score. The right hand has a melodic line with some slurs. The left hand has a simple accompaniment. A *cresc.* (crescendo) marking is placed above the right hand in the second measure.

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand has a simple accompaniment. *dim.* (diminuendo) and *rall.* (ritardando) markings are placed above the right hand in the final measure.



Fifth system of a piano score. The right hand has a melodic line. The left hand has a simple accompaniment. A *p* (piano) dynamic marking is in the first measure, and a *dim.* (diminuendo) marking is in the second measure. The system concludes with a double bar line and repeat signs.

SEA OF LOVE

featured in the Motion Picture SEA OF LOVE

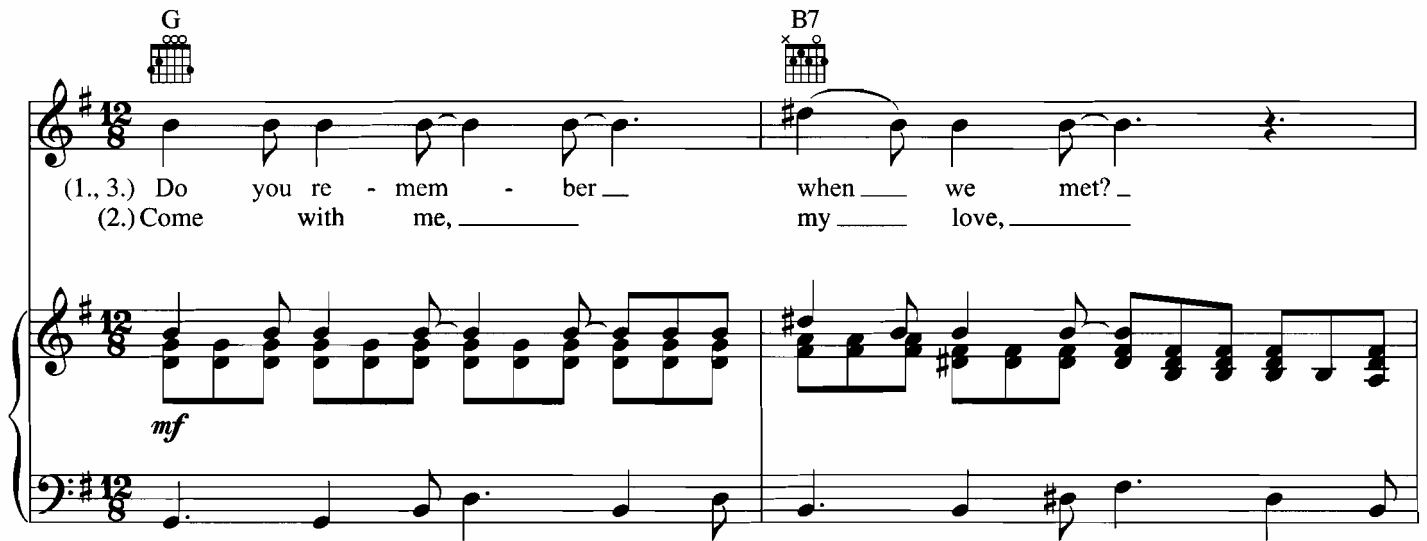
Words and Music by GEORGE KHOURY
and PHILIP BAPTISTE



Medium slow Fifties Rock

G  B7 

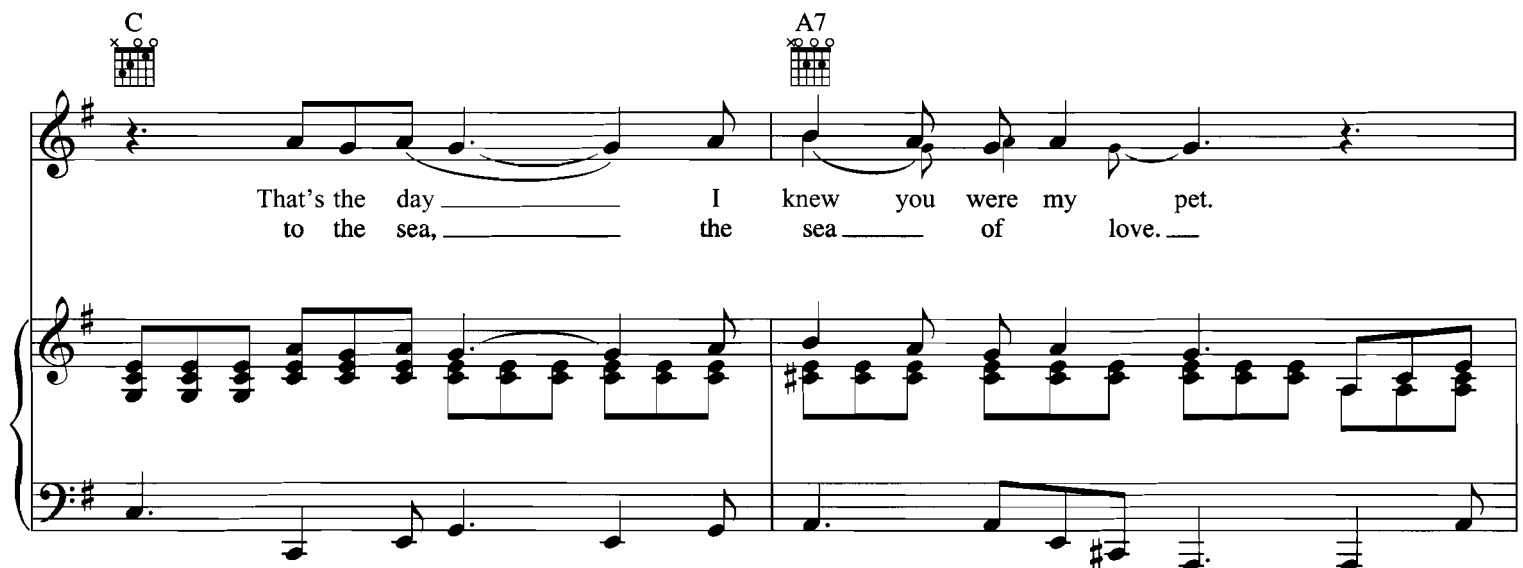
(1., 3.) Do you re - mem - ber — when — we met? —
(2.) Come with me, — my — love, —



mf



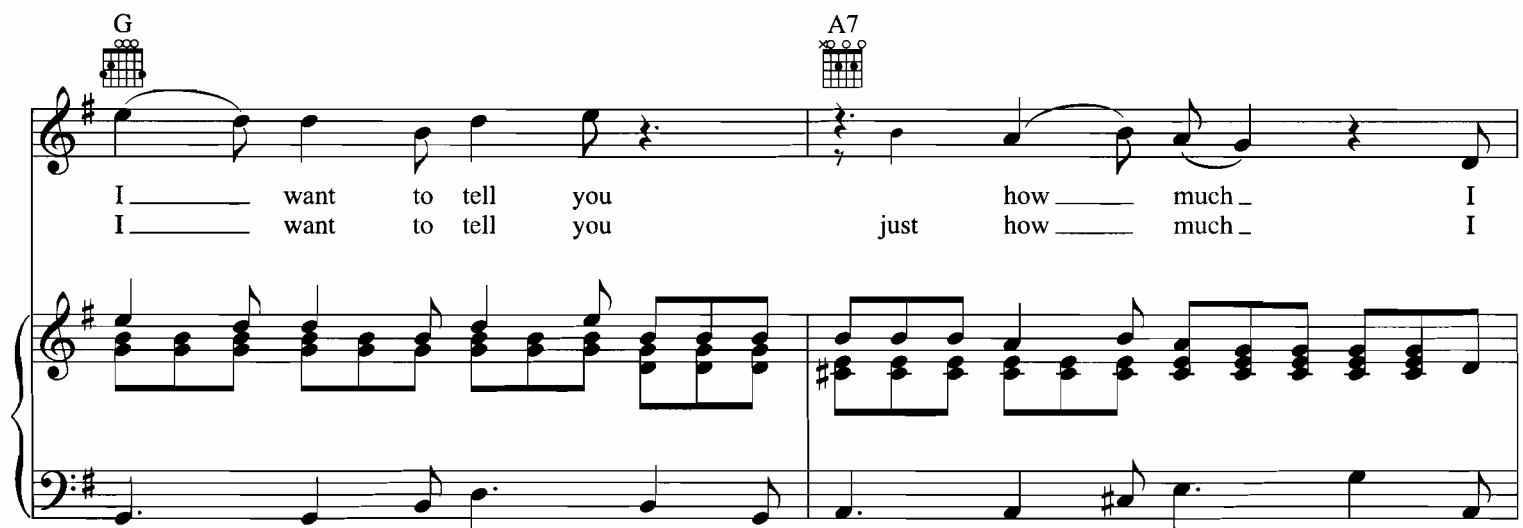
C  A7 

That's the day — I knew you were my pet.
to the sea, — the sea — of love. —



G  A7 

I — want to tell you just how — much — I
I — want to tell you just how — much — I



G C To Coda \oplus 1 G

love you.—
love you.—

2 G D C

Come _____ with me _____

D C B7

to _____ the sea _____ of

D D7 D.C. al Coda

love. _____

CODA G N.C.

Eb



Db



Come _____ with me _____

Eb



Db



to _____ the sea _____

C7



Eb



Eb7



Ab



of _____ love. _____ Come with me, —

C7



Db



my _____ love, — _____ to the sea, _____ the

Bb7

Ab



sea _____ of love. _____ I _____ want to tell you

Bb7

Ab

Db



just how _____ much I love you. _____

Ab



I _____ want to tell you,

Bb7

Ab

Db

Ab



oh, _____ how much _____ I love you. _____

rit.

SEEMS LIKE OLD TIMES

from ANNIE HALL

Words and Music by JOHN JACOB LOEB
and CARMEN LOMBARDO

Moderately

D7

G9

Gm7

C7

F

mf

rall.

F

G7

C7

Gm7

C7

Re - mem - ber all the things we did to -

p

F6

G7

geth - er. All the fun we

C7

Gm7

C7

F6

Bbdim

F

had on New Year's Eve.

D7#5 D7 G7

How we danced till dawn, then, dar - ling, you were

Gdim G7

gone. Now it's al - most too good to be -

Moderately

C7 Gm7 C7 Gm7 C7 N.C. D7#5 D7

lieve. Seems like old times,

rall.

D7#5 G9 G7

hav - ing you to walk with, seems like old times,

hav - ing you to talk with. And it's still a thrill just to

Gm7 C7b9

have my arms a - round you. Still the

F6 D7#5 G9 G7

thrill that it was the day I found you. Seems like

C7 N.C.

old times, din - ner dates and

D7#5 D7 D7#5

G9 G7

flow - ers, just like old times, stay - ing up for

Gm7 C7b9

ho - urs, mak - ing dreams come true, do - ing

F6 D7#5 D7 G9 Gm7 C9 C7b9

things we used to do. Seems like old times, be - ing here with

1 F Fdim Bbdim F N.C. 2 F Bb F

you. Seems like you.

rall.

THEME FROM SHAFT

from SHAFT

Words and Music by
ISAAC HAYES

Moderately

Fmaj7



mp

The first system of musical notation for 'Theme from Shaft'. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Moderately' and the dynamics are 'mp' (mezzo-piano). The treble staff contains a continuous eighth-note melody. The bass staff features a simple harmonic accompaniment with long notes and ties.

Em7



The second system of musical notation. The treble staff continues the eighth-note melody. The bass staff continues the harmonic accompaniment, with a slight change in the bass line in the final measure.

Fmaj7



The third system of musical notation. The treble staff features a melodic phrase with a slur over four notes. The bass staff continues the harmonic accompaniment.

Em7



The fourth system of musical notation. The treble staff features a melodic phrase with a slur over four notes. The bass staff continues the harmonic accompaniment.

Fmaj7



The fifth system of musical notation. The treble staff features a melodic phrase with a slur over four notes. The bass staff continues the harmonic accompaniment, ending with a final chord.

Em7



Fmaj9



Em



(Spoken:) Who's the black pri - vate dick ___ that's a sex ma - chine to all the chicks? (Shaft!)

Fmaj9



Em



You're damn right!

Fmaj9



Who is the man that would risk his life for his broth - er man?_

(Shaft!)

Fmaj9



Em



(Spoken:) Can you dig it?

Fmaj9



Em



Who's the cat that won't cop out when there's dan-ger all a-bout?

(Shaft!)

Fmaj9



(Spoken:) Right on —

They say this cat Shaft is a bad moth-er, (Shut your mouth!)

Em



Fmaj9



But I'm talk-in' a-bout Shaft.

He's a com-pli-cat-ed man, But

Em

no one un-der-stands him but his wom-an. (John Shaft!)

G

Fmaj7

N.C.

Fmaj7

N.C.

Em7

Fmaj7

SOME ENCHANTED EVENING

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato



mf *cresc.* *ten.* *ten.* *rit.*

The first system of the piano accompaniment is in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and C5. The bass line consists of quarter notes C3, F2, C3, F2, C3, F2, C3, F2. Dynamics include *mf*, *cresc.*, *ten.*, and *rit.*

slowly, with expression



Some en - chant - ed eve - ning ——— You may see a stran - ger, ———


p a tempo

The second system shows the vocal line and piano accompaniment. The vocal line has lyrics: "Some en - chant - ed eve - ning ——— You may see a stran - ger, ———". The piano accompaniment continues with a melody in the right hand and bass line in the left hand. Dynamics include *p a tempo*.





You may see a stran - ger ——— A - cross a

The third system shows the vocal line and piano accompaniment. The vocal line has lyrics: "You may see a stran - ger ——— A - cross a". The piano accompaniment continues with a melody in the right hand and bass line in the left hand.

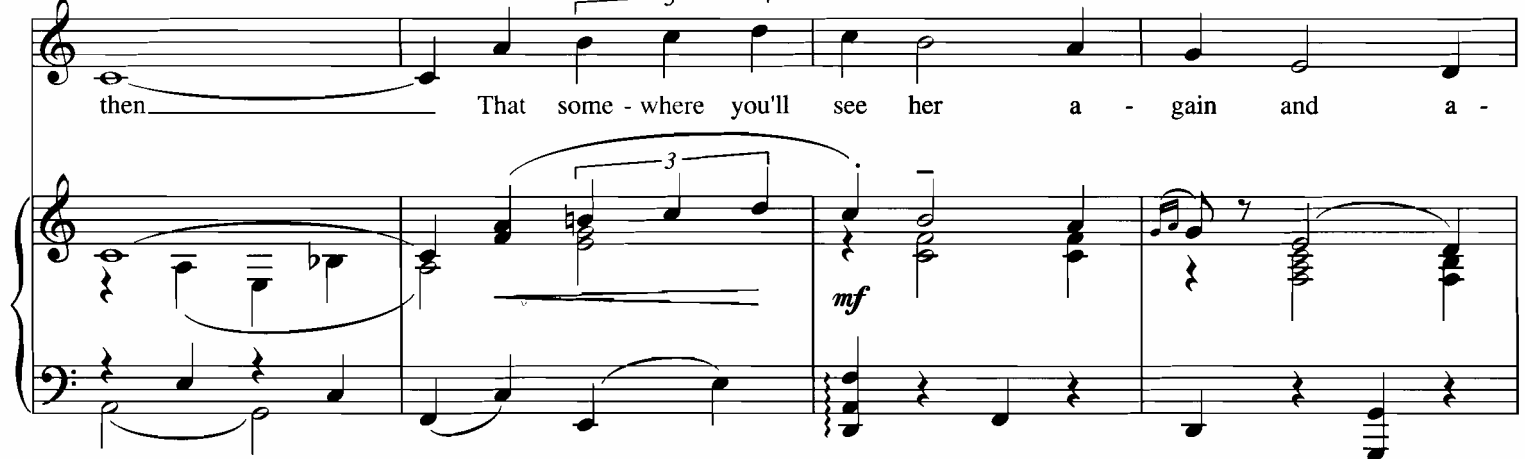
Fmaj7 F6 C6/E Dm7 G7 Dm E7


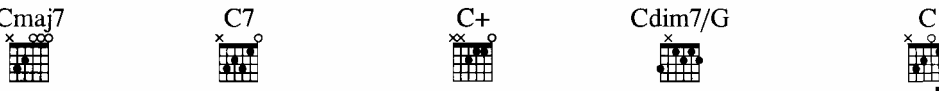
crowd - ed room And some - how you know, You know e - ven




Am C7/G F C/E Dm7 G7



then That some - where you'll see her a - gain and a -



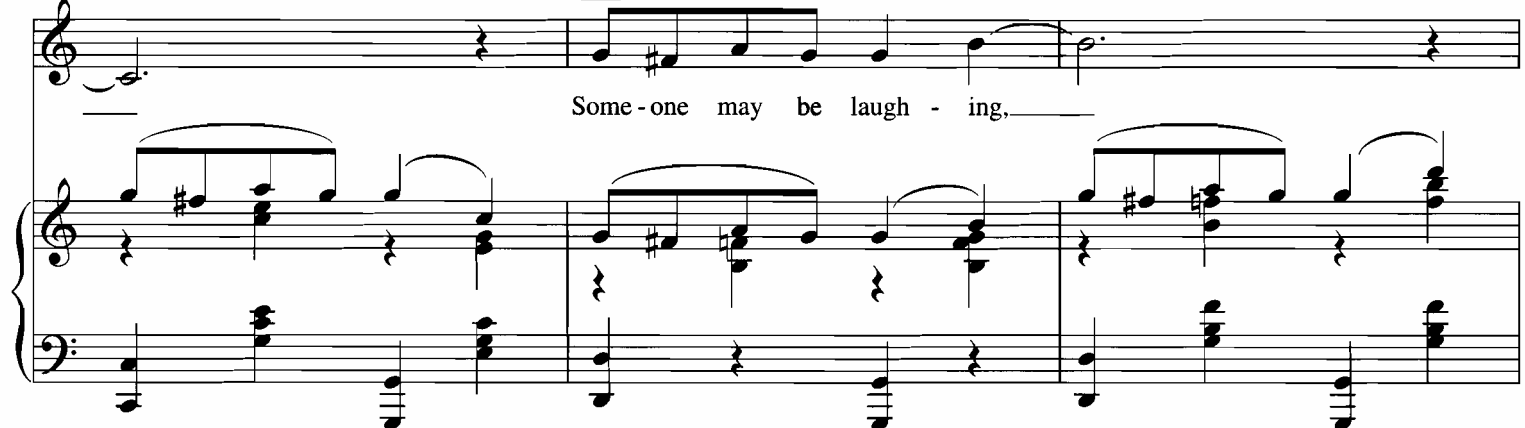
Cmaj7 C7 C+ Cdim7/G C


gain. Some en - chant - ed eve - ning



G7


Some - one may be laugh - ing,



C E+ Fmaj7 F6

You may hear her laugh - ing A - cross a crowd - ed room

C6/E Dm7 G7 Dm E7 Am C7/G

And night af - ter night, As strange as it seems,

F C/E Dm7 G7 C

The sound of her laugh - ter will sing in your dreams.

mf

G7sus G7 Cmaj9 C Dm7 G7 C6 C

Who can ex - plain it? Who can tell you why?

pp tenderly and legato

G7sus G7 Cmaj9 C Am7 D7 G Cm6

Fools give you reasons, Wise men never try.

cresc. molto

Edim7 Dm7/G Cdim7/G C

Some enchanted evening

mp

Dm7 G7 C

When you find your true love, When you feel her call you

E+ Fmaj7 F6 C6/E

A - cross a crowd - ed room, Then fly to her

mf

Dm7 G7 Dm7 E7 Am C7/G F C/E

side _____ And make her your own, _____ Or all through your

f *molto espr.*

Dm Dm7/G G7 C

life you may dream all a - lone. _____

rit. *a tempo dim.*

G7sus G7 Cmaj9 C Dm7 G7 C6 C G7sus G7 Cmaj9 C

Once you have found her, Nev - er let her go. Once you have found her,

pp legatissimo

Dm7/G C

Nev - er let her go! _____

rit. *mf*

Ped.

SOME DAY MY PRINCE WILL COME

from Walt Disney's SNOW WHITE AND THE SEVEN DWARFS

Words by LARRY MOREY
Music by FRANK CHURCHILL

Rather fast

Chord Diagrams:
 F: 4fr
 Ab7: 3fr
 Gm: 3fr
 C7:
 F:
 A+:
 Bbdim:
 D7:
 Gm: 3fr
 Bb+/F#:
 C7:
 F:
 E/G#:
 Gm7:
 C7:
 F:
 E/G#:

Lyrics:
 Some - day my prince will come, Some -
 Some - day I'll find my love, Some -
 day I'll find call my love, and how thrill - ing that
 one to call my own, and I'll know her the
 mo - ment will be, _____ When the prince of my dreams comes to
 mo - ment we meet, _____ For my heart will start skip - ping a

Gm7 C7 F A+ Bbdim

me. _____
beat. _____

He'll Some whis per "I love
Some - day day we'll say and

D7 Gm Bb+/F# C7

you" And steal a kiss or two. Though he's
do do things we've been long - ing to. Though she's }

F A7 A+ Bb+ Bdim F Adim

far a - way I'll find my love some - day, some - day when my

Gm7 C7 1 F Ab7 Gm7 C7 2 F

dreams come true. _____ true. _____

8vb

SOMEWHERE IN TIME

from SOMEWHERE IN TIME

By JOHN BARRY
and B.A. ROBERTSON

Moderately slow

First system of piano score. The piece is in 4/4 time and marked *mf*. The right hand begins with a triplet of eighth notes (G4, A4, B4) followed by a long melodic line with a slur. The left hand starts with a whole rest, then enters with a series of eighth notes (G3, A3, B3, C4, D4, E4, F4, G4).

Second system of piano score. The right hand continues the melodic line with a triplet of eighth notes (C5, B4, A4) and then moves to a sustained chord. The left hand continues with eighth notes (F4, E4, D4, C4, B3, A3, G3, F3).

Third system of piano score. The right hand features a triplet of eighth notes (G4, A4, B4) and then a series of chords. The left hand continues with eighth notes (E3, D3, C3, B2, A2, G2, F2, E2).

Fourth system of piano score. The right hand has a triplet of eighth notes (C5, B4, A4) and then a first ending bracket labeled '1.' containing a sustained chord. The left hand continues with eighth notes (D3, C3, B2, A2, G2, F2, E2, D2).

2.

First system of a piano score. The right hand features a melodic line with a fermata over the first measure and a triplet of eighth notes in the second measure. The left hand plays a steady eighth-note accompaniment.

Second system of the piano score. The right hand continues the melodic line with a triplet of eighth notes in the third measure. The left hand accompaniment remains consistent.

Third system of the piano score. The right hand has a triplet of eighth notes in the first measure and a fermata over the second measure. The left hand accompaniment continues.

Fourth system of the piano score, concluding the page. It includes dynamic markings: *mf* in the first measure, *f* and *ffz* in the second, and *mf* in the third. The right hand features a fermata over the first measure and a triplet of eighth notes in the second. The left hand has a fermata over the first measure and a triplet of eighth notes in the second. The system ends with a double bar line and a fermata over the final note.

mf *f* *ffz* *mf*

8vb

SOMEWHERE, MY LOVE

Lara's Theme from DOCTOR ZHIVAGO

Lyric by PAUL FRANCIS WEBSTER

Music by MAURICE JARRE

Moderately, with expression

G Gdim D7

Some - where, my love, there will be songs to sing,

Am7 D7 Am7 D7 G

al - though the snow cov - ers the hope of spring.

Gdim D7

Some - where a hill blos - soms in green and gold,

Am7 D7 Am7 D7 G

and there are dreams, all that your heart can hold.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'and', followed by a quarter note 'there', a quarter note 'are', and a quarter note 'dreams,'. The piano accompaniment provides harmonic support with chords and a bass line. A triplet of eighth notes is marked above the vocal line for the phrase 'all that your heart can hold'.

C G

Some - day _____ we'll meet a - gain, my love.

The second system continues the melody. The vocal line has a long note for 'Some - day' followed by 'we'll meet a - gain, my love.' The piano accompaniment features a triplet of eighth notes in the vocal line.

Bb F Bb D7

Some - day _____ when - ev - er the spring breaks through.

The third system continues the melody. The vocal line has a long note for 'Some - day' followed by 'when - ev - er the spring breaks through.' The piano accompaniment features a triplet of eighth notes in the vocal line.

G Gdim D7

You'll come to me out of the long a - go,

The fourth system concludes the melody. The vocal line has a long note for 'You'll come to me' followed by 'out of the long a - go,'. The piano accompaniment features a triplet of eighth notes in the vocal line.

Am7 D7 Am7 D7 G

warm as the wind, soft as the kiss of snow.

3

Gdim D7

{ Till then, my sweet, } think of me now and then.
{ (Lar - a, my own) }

3

Am7 D7 1 Am7 D7 G

God - speed, my love, 'til you are mine a - gain.

3

2 Am7 D7 D7b9 G

'til you are mine a - gain.

3

SOMEWHERE OUT THERE

from AN AMERICAN TAIL

Words and Music by JAMES HORNER,
BARRY MANN and CYNTHIA WEIL

Moderately, with expression

C Cmaj7/E C/F G7sus C C/E F(add9)

mp

With pedal

Dm G/F Em7 Am7 F G

C(add9) Cmaj7/E C/F F/G C(add9) C/E

Some - where out there, be - neath the pale moon -

mf

F Dm7 G/F Em Am

light, some - one's think - in' of me and

Dm7 C/E F Gsus G C(add9) Cmaj7/E

lov - ing me to - night. Some - where out -

C/F F/G C(add9) C/E F

there, some - one's say - ing a prayer that

Dm7 G/F Em7 Am Dm7 C/E F/G

we'll find one an - oth - er in that big some - where out -

C F G/F F G/F

there. And e - ven though I know how ver - y far a - part we are it

Fmaj7 G/F F G/F

helps to think we might be wish - in' on the same bright star. And

Ab Bb/Ab Ab Bb/Ab

when the night wind starts to sing a lone - some lull - a - by it

Ab Bb/Ab G

helps to think we're sleep - ing un - der - neath the same big sky.

C Cmaj7/E Fmaj9 F/G C C/E

To Coda

Some - where out there if love can see us

F Dm7 G/F Em7 Am7 F

through, then we'll be to - geth - er some - where out there, out

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for F, Dm7, G/F, Em7, Am7, and F. A triplet of eighth notes is marked with a '3' and a bracket. The piano accompaniment is shown in two staves below the vocal line.

G C D/C C D/C C/Bb Bbmaj7

where dreams come true.

Detailed description: This system contains the third line of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for G, C, D/C, C, D/C, C/Bb, and Bbmaj7. A long note in the vocal line is held across several measures. The piano accompaniment continues in two staves below.

Am/Bb D/E A C#m7

Detailed description: This system contains the fourth line of music. The top line is a vocal melody. Above it are guitar chord diagrams for Am/Bb, D/E, A, and C#m7. The piano accompaniment is shown in two staves below.

A/D D/E A A/C# D D+ D6 A/C#

Detailed description: This system contains the fifth line of music. The top line is a vocal melody. Above it are guitar chord diagrams for A/D, D/E, A, A/C#, D, D+, D6, and A/C#. A triplet of eighth notes is marked with a '3' and a bracket. The piano accompaniment is shown in two staves below.

Bm7 Dmaj7 C#m F#m7 Bm7 C#m D/E

A

D.S. al Coda

And

CODA

C C/E F

love can see us through,
(love can see us

Dm G/F Em7 Am F G

then we'll be to - geth - er some - where out there, out where dreams come
through)

C Cmaj7/E C/F G7sus C(add9)

true.

rit.

THE SOUND OF MUSIC

from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Molto moderato (tenderly)

F

My day in the hills has come to an

p *legato*

C7

F

end, I know. A star has come out to tell me it's

Gb

C7

F

time to go. But deep in the dark green shadows are

sempre legato

C7 F Fm6

voic - es that urge me to stay. So I pause and I wait and I

Eb C7 F Gm C7

lis - ten for one more sound, For one more love-ly thing that the hills might

rit.

Refrain (moderately, with warm expression)

F F(add9) E/F

say. The hills are a - live with the sound of mu - sic,

più rit. *p a tempo*

F6 Bb/D

With songs they have sung for a thou - sand years.

C7 F(add9) E/F

The hills fill my heart with the sound of mu - sic.

Detailed description: This system contains the first line of the song. The vocal line starts with a whole rest, followed by the lyrics 'The hills fill my heart with the sound of mu - sic.' The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, with some chords held across measures.

F/A Bb/D C6 C7 F

My heart wants to sing ev - 'ry song it hears.

Detailed description: This system contains the second line of the song. The vocal line continues with 'My heart wants to sing ev - 'ry song it hears.' The piano accompaniment continues with similar rhythmic patterns, featuring chords that change to match the lyrics.

Bb Bbdim7 F/A F/C Bb Bbdim7

My heart wants to beat like the wings of the birds that rise from the lake to the

Detailed description: This system contains the third line of the song. The vocal line begins with a whole rest, followed by 'My heart wants to beat like the wings of the birds that rise from the lake to the'. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) at the start of the system.

F/A F/C Bb Bbdim7 F/A F/C G7/D Db7b5

trees. My heart wants to sigh like a chime that flies from a church on a

Detailed description: This system contains the fourth line of the song. The vocal line starts with a whole rest, followed by 'trees. My heart wants to sigh like a chime that flies from a church on a'. The piano accompaniment continues with the established harmonic and rhythmic structure.

C F/A Bb Bbdim7 F/A F/C

breeze, To laugh like a brook when it trips and falls o - ver

Bb Bbdim7 F/A F/C Dm Dm6 Am

stones in its way, To sing through the night like a

Dm G7 C C7 F(add9)

lark who is learn - ing to pray. I go to the hills

E/F

when my heart is lone - ly. I

F6/9

Bb/D

know I will hear

what I've heard be - fore.

Bbm/Db

F/C

Am/C

My heart will be blessed

with the sound of

mf più espressivo

Bb

Gm7

Am/C

C7

mu - sic

And I'll sing

once

dim.

1

Fdim

Gm7/F

C7

2

F

more.

The

more.

p

mp

STAND BY ME

featured in the Motion Picture **STAND BY ME**

Words and Music by JERRY LEIBER,
MIKE STOLLER and BEN E. KING

Moderately, with a beat

Chord diagrams: F, Dm, C, Dm

mp

Chord diagrams: Bb, C, F

When the

Chord diagrams: F, Dm, C

night sky has come and the land is
that we look up - on should tum - ble and

Chord diagrams: Dm, Bb, C

dark fall and the moon is the on - ly light we
and the moun - tains should crumble in - to the

F



see, oh I won't be a - fraid_
sea, I won't cry, I won't cry_

Dm



C



Dm



no I won't be a - fraid }
no I won't shed a tear } just as

Bb



C



F



long as you stand, stand by me. So dar - ling, dar - ling,

F



Dm



C



Dm



stand by me, stand by me, oh

B \flat C F

stand, _____ stand by _____ me, stand by _____ me.

This system contains the first three measures of the piece. The vocal line starts with a half note 'stand,' followed by a half note 'stand by' and a half note 'me,' in the first measure. The second measure continues with 'stand by' and 'me,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

1 2 F

If the Dar-ling, stand _____ by me, -

This system contains measures 4-6. Measures 4 and 5 are marked with first and second endings. The vocal line begins with 'If the' in measure 4, 'Dar-ling,' in measure 5, and 'stand' in measure 6. The piano accompaniment continues with similar rhythmic patterns.

Dm C Dm B \flat

_____ stand_ by me, oh stand, _____

This system contains measures 7-10. The vocal line has a long rest in measure 7, followed by 'stand_ by me,' in measure 8, 'oh' in measure 9, and 'stand, _____' in measure 10. The piano accompaniment features chords in the right hand and a bass line.

C F Repeat and Fade

stand by _____ me, stand by _____ me. When - ev - er I'm in trou - ble won't you

This system contains the final three measures (11-13). The vocal line starts with 'stand by _____ me,' in measure 11, 'stand by _____ me.' in measure 12, and 'When - ev - er I'm in trou - ble won't you' in measure 13. The piano accompaniment concludes with a final chord and a repeat sign.

SPEAK SOFTLY, LOVE

(Love Theme)

from the Paramount Picture THE GODFATHER

Words by LARRY KUSIK
Music by NINO ROTA

Slowly

Cm



Fm6/C



Cm



Fm6/C



Cm



Fm6/C



mp

Cm



Fm6/C



Cm



Fm/C



Cm



Speak soft - ly, love, and hold me warm a - gainst your heart. I feel your

Cm/E \flat



Fm



words, the ten - der, trem - bling mo - ments start. We're in a world _____ our ver - y

Cm



Cm/G



G7sus



G7



Cm



own, shar - ing a love that on - ly few have ev - er known. Wine - col - ored

Bb7/D Bb7 Eb Db/F Fm6/Ab

days warmed by the sun, deep vel - vet nights when we are

G N.C. Cm Fm/C Cm

one. Speak soft - ly, love, so no one hears us but the sky. The vows of

Fm/C Cm Fm6/C Cm Fm/C Fm

love we make will live un - til we die. My life is yours and all be -

Cm Cm/G G7sus G7 1 Cm 2 Cm

cause you came in - to my world with love so soft - ly, love. Speak soft - ly, love.

rit.

STAR TREK® THE MOTION PICTURE

Theme from the Paramount Picture STAR TREK: THE MOTION PICTURE

Music by JERRY GOLDSMITH

Moderately fast March tempo

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *f* (forte) and a tempo instruction of "Moderately fast March tempo". The key signature is one flat (B-flat major). The score includes various musical notations such as chords, eighth notes, and sixteenth notes. There are several repeat signs (double bar lines with dots) and first/second endings marked with "2". A section marked with a double bar line and a section symbol (§) is also present. The piece concludes with a final cadence in the bass staff.

First system of musical notation, featuring treble and bass staves with various chords and melodic lines.

Second system of musical notation, including the instruction "To Coda" with a Coda symbol (⊕) above the staff.

Third system of musical notation, featuring a dynamic marking of *mf* and a fingering number "2" above a note.

Fourth system of musical notation, consisting of a series of chords in both staves.

Fifth system of musical notation, featuring a fingering number "2" below a note and various melodic and harmonic elements.

Musical notation for the first system, featuring piano accompaniment. The right hand has a sequence of chords and notes with fingerings 4, 2, and 4. The left hand has a simple bass line.

Musical notation for the second system, ending with the instruction "D.S. al Coda". The right hand features a melodic line with a fermata and a final chord. The left hand has a bass line with a long note.

CODA

Musical notation for the CODA section, starting with a Coda symbol. The right hand has a series of chords and a long note. The left hand has a bass line with a sequence of notes.

Musical notation for the third system, featuring piano accompaniment. The right hand has a series of chords and notes. The left hand has a bass line with a sequence of notes.

Musical notation for the fourth system, ending with a 3/4 time signature and a tempo marking. The right hand has a series of chords and notes with fingerings 2, 2, 2, 2. The left hand has a bass line with a sequence of notes.

Slowly, expansively

mp

With pedal

This system contains the first three measures of the piece. The music is in 3/4 time with a key signature of two sharps (F# and C#). The first measure features a piano introduction with a half note chord in the right hand and a half note in the left hand. The second and third measures show a melodic line in the right hand moving stepwise, with a bass line in the left hand. A fermata is placed over the first measure, and the instruction 'With pedal' is written below the first measure.

mf

This system contains measures 4, 5, and 6. Measure 4 continues the melodic line from the previous system. Measure 5 is a repeat sign. Measure 6 features a change in dynamics to mezzo-forte (mf) and a change in the bass line. A fermata is placed over the end of measure 6.

1.

This system contains measures 7, 8, and 9. Measure 7 continues the melodic line. Measure 8 is a repeat sign. Measure 9 is the first ending, marked with a '1.' above the staff. A fermata is placed over the end of measure 9.

3

This system contains measures 10, 11, and 12. Measure 10 features a triplet of eighth notes in the bass line, marked with a '3' above the staff. Measure 11 continues the melodic line. Measure 12 is the second ending, marked with a repeat sign and a double bar line.

2.

This system contains measures 13, 14, and 15. Measure 13 is the second ending, marked with a '2.' above the staff. Measure 14 continues the melodic line. Measure 15 is the final measure of the piece, ending with a fermata.

First system of musical notation. Treble clef, bass clef, key signature of three flats (B-flat, E-flat, A-flat). The system contains two staves with various notes and rests.

Second system of musical notation. Treble clef, bass clef, key signature of three flats. The system contains two staves with various notes and rests.

Third system of musical notation. Treble clef, bass clef, key signature of three flats. The system contains two staves with various notes and rests, including a large slur over the right-hand staff.

Fourth system of musical notation. Treble clef, bass clef, key signature of three flats. The system contains two staves with various notes and rests, including a large slur over the right-hand staff.

Fifth system of musical notation. Treble clef, bass clef, key signature of three flats. The system contains two staves with various notes and rests, including a large slur over the right-hand staff. The word "rit." is written in the left margin and "accel." is written in the right margin.

Tempo I

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes, ending with a double bar line and repeat sign. The bass clef staff contains a bass line with eighth notes and rests. A bracket spans both staves. The time signature changes from 3/4 to 6/8. The dynamic marking *mf* is present.

Second system of musical notation. The treble clef staff features a sequence of chords and eighth notes. The bass clef staff has a bass line with eighth notes and rests. The dynamic marking *f* is present.

Third system of musical notation. The treble clef staff continues with chords and eighth notes. The bass clef staff has a bass line with a long note and a melodic phrase. The dynamic marking *p* is present.

Fourth system of musical notation. The treble clef staff features a sequence of chords and eighth notes. The bass clef staff has a bass line with a long note and a melodic phrase. The dynamic marking *p* is present.

Fifth system of musical notation, marked with a first ending bracket (1.). The treble clef staff contains chords and a melodic phrase. The bass clef staff has a bass line with chords and a melodic phrase. The dynamic marking *p* is present.

2.

First system of a piano score. The treble clef staff begins with a second ending bracket labeled '2.' and contains a sequence of chords and eighth notes. The bass clef staff provides a simple accompaniment of quarter notes. The key signature is one sharp (F#).

Second system of the piano score. The treble clef staff features a complex texture with many beamed notes and a large slur. The bass clef staff continues with a steady accompaniment of quarter notes. The key signature changes to two sharps (F# and C#).

Third system of the piano score. The treble clef staff includes a large slur and a second ending bracket labeled '2'. The bass clef staff has a more active accompaniment with eighth notes. The key signature is two sharps (F# and C#).

Fourth system of the piano score. The treble clef staff has a large slur and a second ending bracket labeled '2'. The bass clef staff continues with a steady accompaniment of quarter notes. The key signature is one sharp (F#).

Fifth system of the piano score. The treble clef staff features a complex texture with many beamed notes and a large slur. The bass clef staff has a more active accompaniment with eighth notes. The key signature is one sharp (F#).

First system of musical notation. The treble clef staff features a series of chords, with some beamed together. The bass clef staff contains a melodic line with a long slur and a dynamic marking of *p.* (piano).

Second system of musical notation. The treble clef staff shows a sequence of chords and a melodic line. The bass clef staff has a melodic line with a long slur and a dynamic marking of *p.* (piano).

Third system of musical notation. The treble clef staff contains a melodic line with a long slur. The bass clef staff has a melodic line with a long slur and a dynamic marking of *p.* (piano).

Fourth system of musical notation. The treble clef staff features a melodic line with a long slur and a dynamic marking of *p.* (piano). The bass clef staff has a melodic line with a long slur and a dynamic marking of *p.* (piano).

Fifth system of musical notation. The treble clef staff starts with a dynamic marking of *ff* (fortissimo) and contains a melodic line with a long slur. The bass clef staff has a melodic line with a long slur and a dynamic marking of *p.* (piano).

STAYIN' ALIVE

from the Motion Picture SATURDAY NIGHT FEVER

Words and Music by ROBIN GIBB,
MAURICE GIBB and BARRY GIBB

Medium Rock beat

Fm7

Well, you can tell...

Fm7

E♭

Fm

— by the way I use — my walk, — I'm a wom - an's man: no time to talk. —
— get — low and I — get high, — and if I — can't get ei - ther, I real - ly try. — Got the

Fm7

E♭

Fm

Mu - sic loud — and wom - en warm, — I've been kicked a - round — since I — was born. — And now it's
wings of heav - en on — my shoes. — I'm a danc - in' man — and I just can't lose. — You know it's

Bb7



all right. — It's O K. — And you may look the oth - er way. — }
 all right. — It's O K. — I'll live to see an - oth - er day. — }

We can try — to un - der - stand — the New York Times' — ef - fect — on man. —

Fm7



Wheth - er you're a broth - er or wheth - er you're a moth - er, you're stay - in' a - live, — stay-in' a - live. —

Feel the cit - y break-in' and ev - 'ry - bod - y shak-in' and we're stay-in' a - live, — stay-in' a - live. —

Ah, ha, ha, ha, stay-in' a - live, stay-in' a - live. Ah, ha, ha ha,



stay-in' a - live.




To Coda



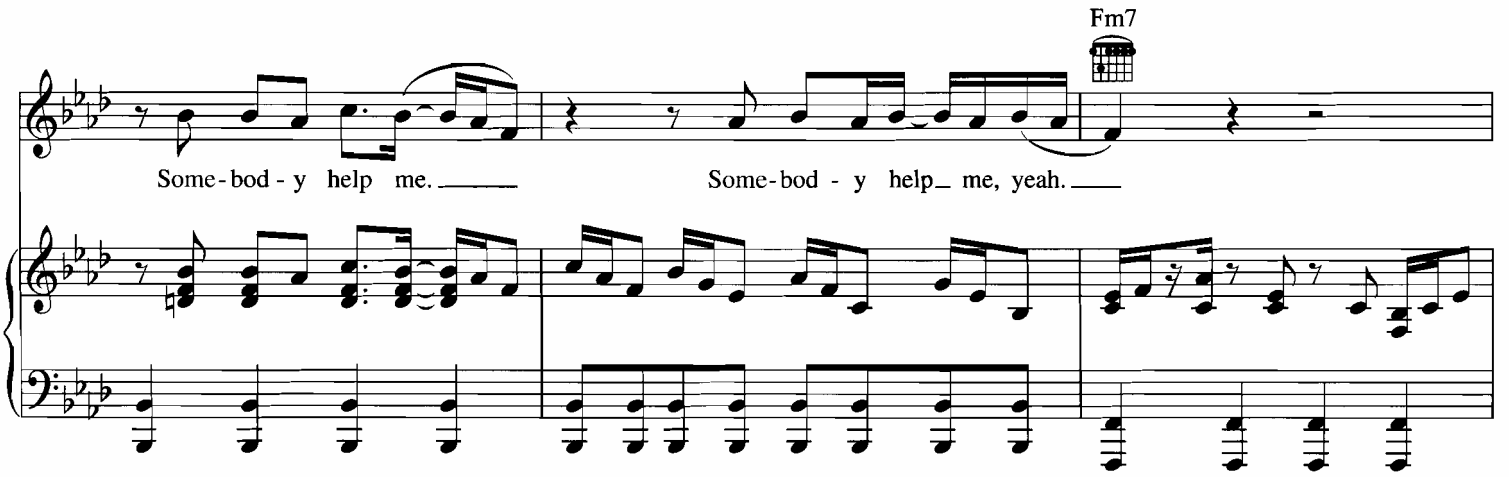
Well now, I _



Life go - in' no - where.

Fm7 


Some-bod - y help me. _____ Some-bod - y help me, yeah. _____



Bb7 

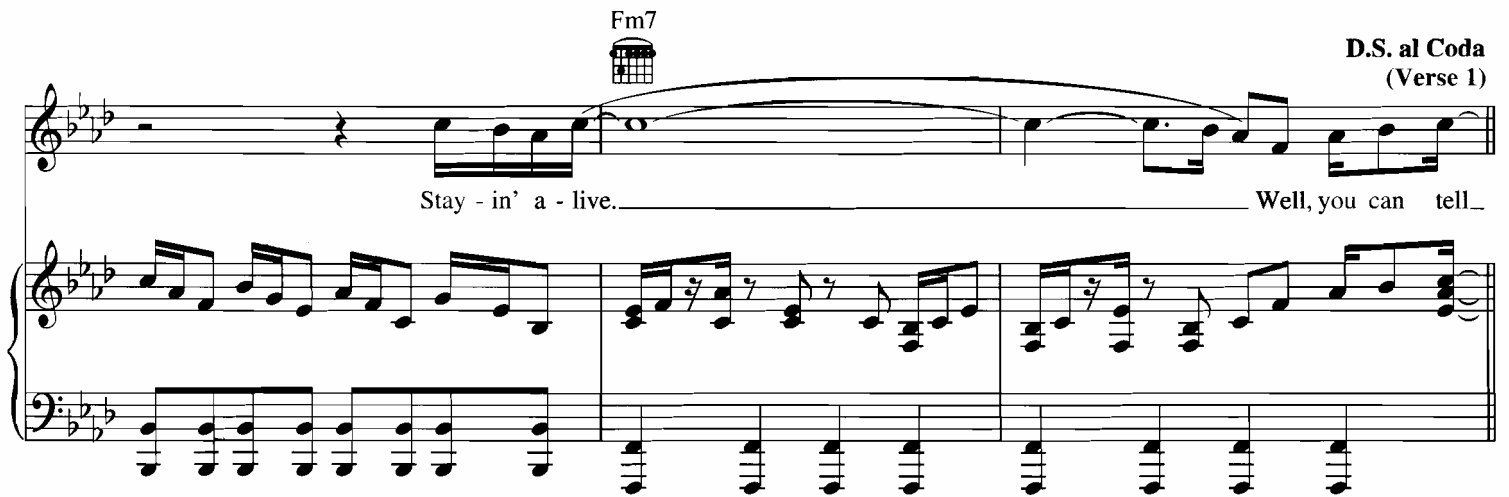
Life go - in' no - where. _____ Some-bod - y help me, yeah. _



Fm7 

D.S. al Coda
(Verse 1)

Stay - in' a - live. _____ Well, you can tell_



CODA

Fm7 



Bb7



Life go - in' no - where. _____ Some - bod - y help me. _____

Fm7



Some - bod - y help me, yeah. _____

Bb7



Fm7



Life go - in' no - where. _____ Some - bod - y help me, yeah. _____ I'm stay - in' a - live. _____

Repeat and Fade

STRANGERS IN THE NIGHT

adapted from A MAN COULD GET KILLED

Words by CHARLES SINGLETON
and EDDIE SNYDER

Music by BERT KAEMPFBERT

Moderately slow

Stran-gers in the night _____ ex - chang - ing glanc - es, won - d'ring in the night _____

_____ what were the chanc - es we'd be shar - ing love _____ be - fore the night was

through. _____ Some-thing in your eyes _____ was so in - vit - ing,

Gm7



C9



some-thing in your smile _____ was so ex - cit - ing, some-thing in my heart _____

F



_____ told me I must have you. _____

Am7b5



D7b9



Stran-gers in the night, _____ two lone - ly peo - ple, we were stran-gers in the night _____

Gm



Bbm



_____ up to the mo-ment when we said our first hel - lo _____ lit - tle did we know _____

F Dm7 Gm7 C7 F

love was just a glance a - way, a warm em-brac-ing dance a - way. And ev - er since that night

we've been to - geth - er, lov - ers at first sight in love for - ev - er.

C7 Gm7/C C7 1 F Bdim7

It turned out so right for stran-gers in the night.

Gm7/C C7 2 F Eb9 Gb7#9 F6

night.

rit.

STORMY WEATHER

(Keeps Rainin' All The Time)

from STORMY WEATHER

Lyric by TED KOEHLER
Music by HAROLD ARLEN

Slow lament

Chords: G, G#dim7, Am7, D9, G, G#dim7, Am, D7, G, G#dim7, Am7, D9, G, Am7, Am7/D, G, Am7, D7#5(b9), G, Am7, D9, G, G#dim7, Am7, D9, G

mf

Don't know why _____ there's no sun up in the sky, storm-y weath-er, _____

since my {man} and I _____ ain't to - geth - er, _____ keeps rain-in' all _____ the time. _____

Life is bare, _____ gloom and mis-'ry ev - 'ry-where, storm-y weath-er, _____

Am7 Am7/D G Am7 D7#5(b9) G

just can't get my poor self to - get - er, I'm wea-ry all the time, the

C G G#dim7 Am7 D7#5(b9) G Am7 G/B C

time, so wea-ry all the time. When $\left. \begin{matrix} \text{he} \\ \text{she} \end{matrix} \right\}$ went a - way the blues walked

G C G

in and met me. If $\left. \begin{matrix} \text{he} \\ \text{she} \end{matrix} \right\}$ stays a - way old rock - in' chair will get me.

C G C G Bb7b5

All I do is pray the Lord a - bove will let me walk in the sun once

A7 D7b9 D7 G G#dim7 Am7 D9

more. Can't go on, ev-'ry-thing I had is gone, storm-y

G Am7 Am7/D G

weath-er, since my {man gal} and I ain't to- geth-er,

Am7 D7#5(b9) G Am7 D7#5(b9)

keeps rain-in' all the time, keeps rain-in' all the

1 Segue to Interlude 2 Fine

G Am7 Gmaj7 C G

time. time.

L.H. rall.

Interlude

Cm6 Am7b5 Cm9 G9

I walk a - round, heav - y heart - ed and sad. — Night comes a - round and I'm

R.H.

G13 A9

still feel - in' bad. — Rain — pour-in' down, blind-in' ev - 'ry hope I had. This

D Em7 Fdim7 D7/F# Gmaj9/F# G6(add2)

pit - ter - in' pat - ter - in' beat-in' an' splat-ter - in' drives — me mad. Love, love,

A13/F# A9 Am7/D D13sus

love, love, — this mis - er - y is just too much for me. — Can't go

D.S. al Fine

TAKE MY BREATH AWAY

(Love Theme)

from the Paramount Picture TOP GUN

Words and Music by GIORGIO MORODER
and TOM WHITLOCK

Moderately slow

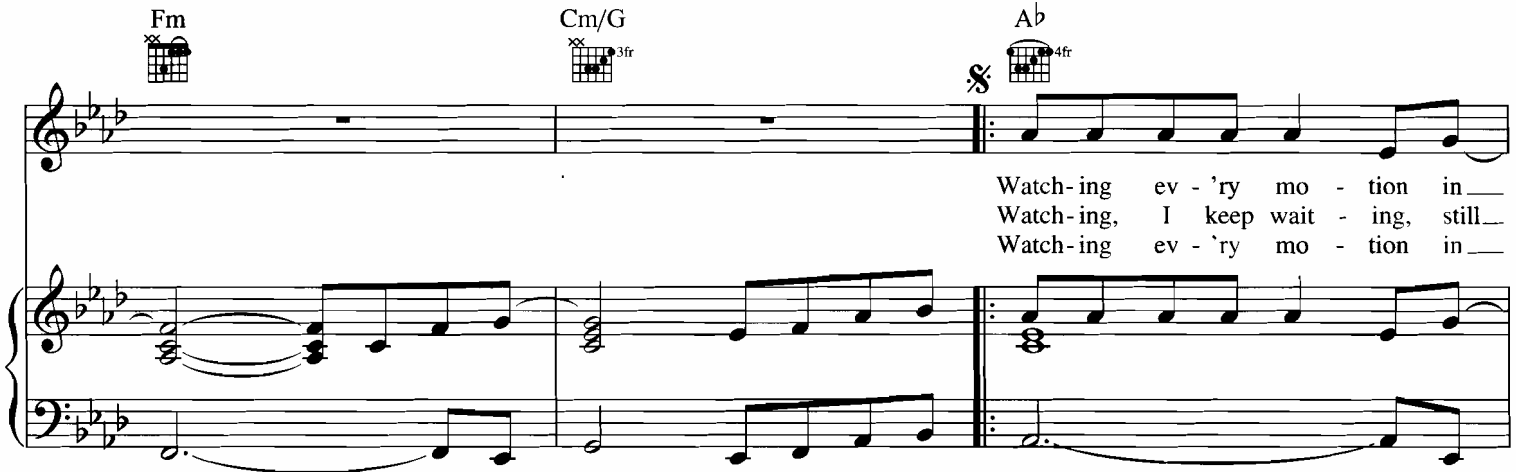
Ab  Cm/G 



Fm 

Cm/G 

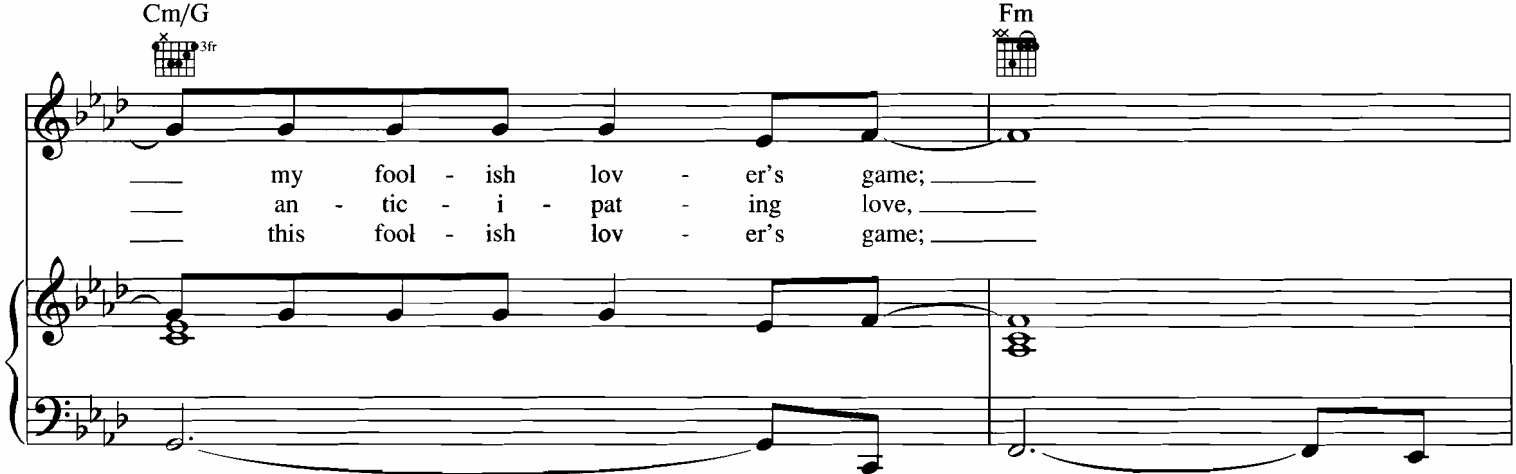
Ab 



Watch - ing ev - 'ry mo - tion in —
Watch - ing, I keep wait - ing, still —
Watch - ing ev - 'ry mo - tion in —

Cm/G 

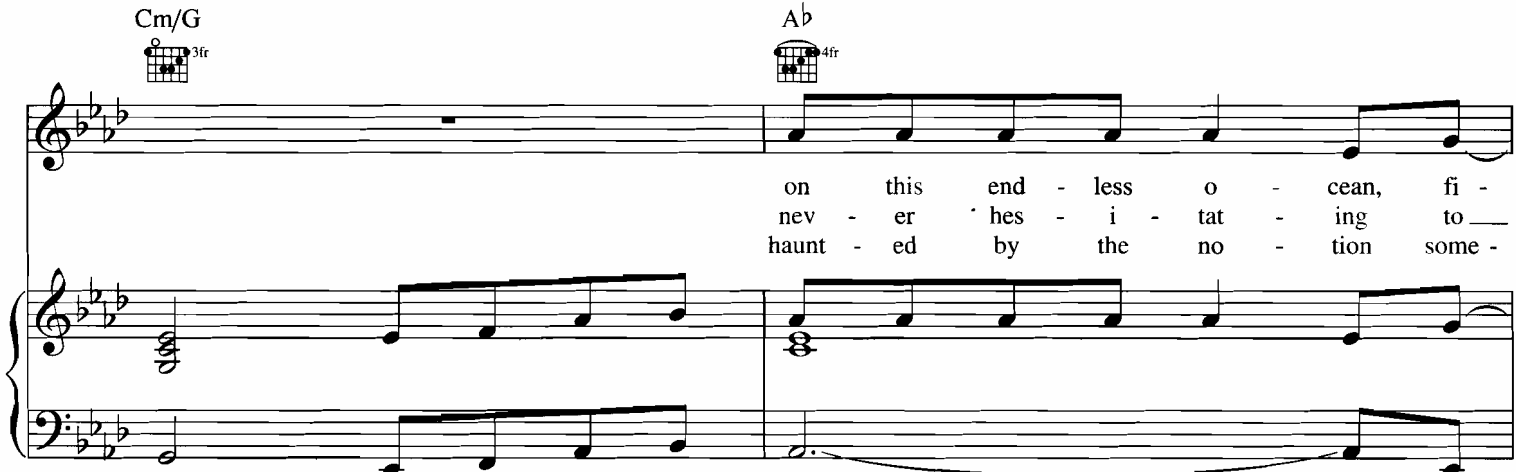
Fm 



— my fool - ish lov - er's game; —
— an - tic - i - pat - ing love, —
— this fool - ish lov - er's game; —

Cm/G 

Ab 



on this end - less o - cean, fi -
nev - er hes - i - tat - ing to —
haunt - ed by the no - tion some -

Cm/G



Fm



- n'lly lov - ers know no shame.
 - be - come the fa - ted ones.
 - where there's a love in flames.

Cm/G



Bbm



Turn - ing and re - turn - ing to
 Turn - ing and re - turn - ing to
 Turn - ing and re - turn - ing to

Db/Ab



Eb



— some se - cret place in - side;
 — some se - cret place to hide;
 — some se - cret place in - side;

Ab



Cm/G



watch - ing in slow mo - tion as you turn a - round and
 watch - ing in slow mo - tion as you turn my way and
 watch - ing in slow mo - tion as you turn to me and

Db



Eb



Ab



say,
say,
say,

“Take my breath a - way.”

Cm/G



To Coda

1

Db



Eb



“Take my breath a -

Ab



Cm/G



Db



way.”

Eb



2

Fm



Cm/G



Ab



Bb Eb/G Db

Through the hour - glass I saw ___ you. In time, ___ you slipped a - way. ___

Ab Bb Eb/G

___ When the mir - ror crashed, I called ___ you and turned ___

Db Ab

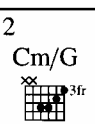
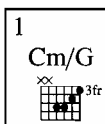
___ to hear ___ you say, ___ "If on - ly for to -

Bb Eb

day ___ I ___ am un - a - fraid. ___



Take my breath a - way."



D.S. al Coda

"Take my breath a -

CODA



My love, — take my breath a - way.



Repeat and Fade

My love, — take my breath a -

TEARS IN HEAVEN

featured in the Motion Picture RUSH

Words and Music by ERIC CLAPTON
and WILL JENNINGS

Moderately relaxed tempo

A E/G# F#m A/E D/F# E7sus E7

mf

3

A E/G# F#m F#m/E

Would you know my name _____
 Would you hold my hand _____
 Would you know my name _____

D/F# A/E E

if I saw you in heav - en?
 if I saw you in heav - en?
 if I saw you in heav - en?

A E/G# F#m F#m/E

Would it be the same _____
 Would you help me stand _____
 Would you be the same _____

D/F# A/E E

if I saw you in heav - en?
 if I saw you in heav - en?
 if I saw you in heav - en?

F#m C#/E# Em6

(1., 3.) I must be strong — and car - ry on —
 (2.) I'll find my way — through night and day —

F# Bm

'cause I know — I don't be - long —
 'cause I know — I just can't stay —

E7sus A E/G# F#m A/E

To Coda

here in heav - en.
 here in heav - en.

1

D/F# E7sus E7 A

2

D/F# E7sus E7

A C Bm

Time can bring you down, —

Am D/F# G D/F# Em D/F# G

— time can bend your knees. —

C Bm Am D/F# G D/F#

Time can break the heart, — have you beg - gin' please, — beg - gin' please. —



First system of musical notation. It features a guitar part with a long melodic line across two staves, and a piano accompaniment with a treble and bass staff. The guitar part includes a long note in the first measure, followed by a series of eighth and quarter notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.



Second system of musical notation. Similar to the first system, it shows guitar and piano parts. The guitar part continues with a melodic line, and the piano accompaniment provides a steady harmonic foundation.



Third system of musical notation. The guitar part features block chords and moving lines, while the piano accompaniment continues with a consistent rhythmic and harmonic pattern.



Fourth system of musical notation, featuring a vocal line. The guitar part has a melodic line with some rests. The piano accompaniment provides accompaniment for the vocal line. The lyrics are: "Be-yond the door — there's peace, I'm sure, —".

F# Bm E7sus

and I know there'll be no more tears in heav -

Detailed description: This system contains the first line of the song. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are "and I know there'll be no more tears in heav -". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal staff, guitar chord diagrams are provided for F# (x02321), Bm (x24422), and E7sus (020000). The piano accompaniment features a steady eighth-note bass line and a right-hand melody with some triplets.

A E/G# F#m A/E D/F# E7sus E7

en.

Detailed description: This system contains the second line of the song. The vocal line is on a treble clef staff with a key signature of two sharps. The lyrics are "en.". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal staff, guitar chord diagrams are provided for A (x02020), E/G# (02020), F#m (212323), A/E (02020), D/F# (x02321), E7sus (020000), and E7 (020000). The piano accompaniment features a steady eighth-note bass line and a right-hand melody with a triplet in the first measure.

A

D.S. al Coda

Detailed description: This system contains the third line of the piano accompaniment. The vocal line is a whole rest. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal staff, a guitar chord diagram for A (x02020) is provided. The piano accompaniment features a steady eighth-note bass line and a right-hand melody with a triplet in the first measure.

CODA

A E/G# F#m

en.

Detailed description: This system contains the fourth line of the piano accompaniment. The vocal line is a whole rest. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal staff, guitar chord diagrams are provided for A (x02020), E/G# (02020), and F#m (212323). The piano accompaniment features a steady eighth-note bass line and a right-hand melody with a triplet in the first measure.

A/E D/F# E7sus E7 A

rall.

Detailed description: This system contains the fifth line of the piano accompaniment. The vocal line is a whole rest. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal staff, guitar chord diagrams are provided for A/E (02020), D/F# (x02321), E7sus (020000), E7 (020000), and A (x02020). The piano accompaniment features a steady eighth-note bass line and a right-hand melody with a triplet in the first measure. The word "rall." is written below the piano part.

THANKS FOR THE MEMORY

from the Paramount Picture THE BIG BROADCAST OF 1938

Words and Music by LEO ROBIN
and RALPH RAINGER

Moderately

G#dim7 F/A Db7/Ab Gm7 C7

mf

Thanks for the mem - o - ry of
Thanks for the mem - o - ry of

a tempo

can - dle - light and wine, — cas - tles on the Rhine, — the
sen - ti - men - tal verse, — noth - ing in my purse, — and

Par - the - non and mo - ments on the Hud - son Riv - er Line. — How
chuck - les when the preach - er said, "For bet - ter or for worse." — How

D#dim7 C7/E F#dim7 Gm7 Adim7

Bb6

Bbm6/Db

C7

C13



love - ly it was! Thanks for the
love - ly it was! Thanks for the

F6

F#dim7



mem - o - ry of rain - y af - ter - noons, —
mem - o - ry of lin - ge - rie with lace, —

C7/G

F/A

D#dim7

C7/E



swing - y Har - lem tunes, — and mo - tor trips and burn - ing lips and
Pils - ner by the case, — and how I jumped the day you trumped my

F#dim7

Gm7

Adim7

Bb6



burn - ing toast and prunes. — How love - ly How it
one and on - ly ace. — How love - ly it

Bbm6/D**b**

C7



Eb7



Ab



Eb9



was! Man - y's the time that we feast - ed and then
was! We said good - bye with a high - ball;



Adim7



man - y's the time that we fast - ed. Oh, well, it was swell while it
I got as "high" as a stee - ple. But we were in - tel - li - gent



Fm6/C



G7



Gm7

Gm7**b**5

C7



C+



Dbdim7



last - ed; we did have fun and no harm done. And
peo - ple; no tears, no fuss, hur - ray for us. So

a tempo

C13







F6




F#dim7











thanks for the mem - o - ry of sun - burns at the shore,
thanks for the mem - o - ry and strict - ly en - tre - nous,

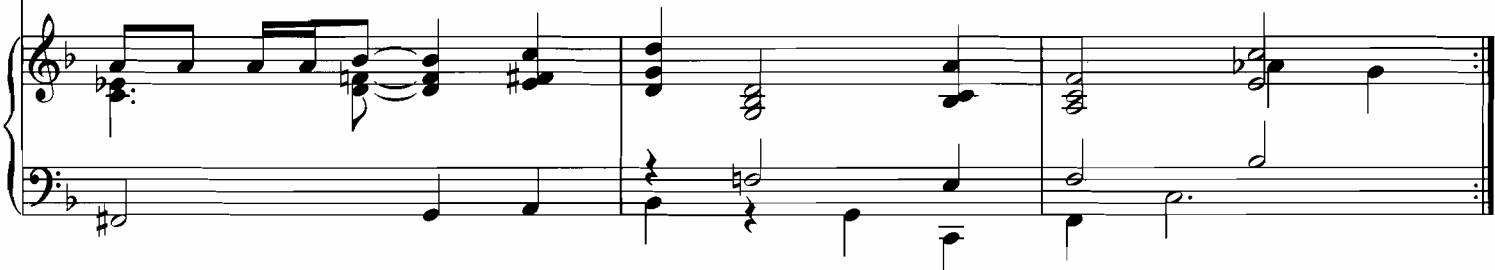
C7/G  F/A  D#dim7  C7/E 





nights in Sing - a - pore. — You might have been a head - ache but you
dar - ling, how are you? — And how are all the lit - tle dreams that



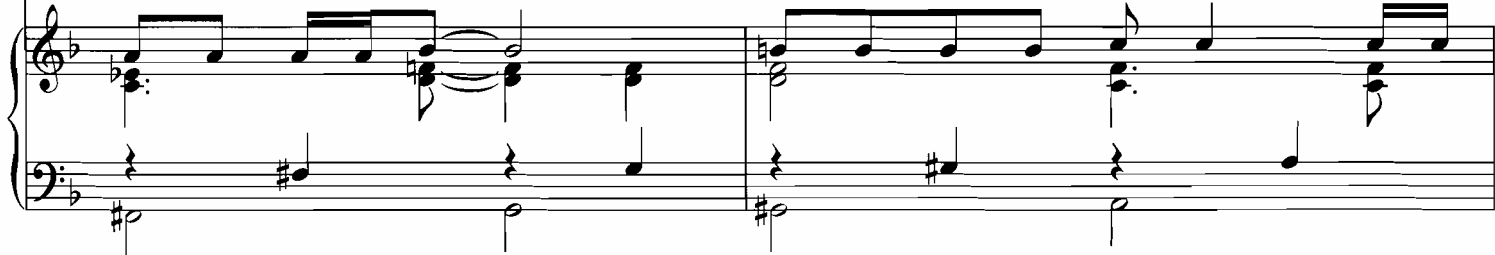
1
F#dim7  Gm7  Adim7  Bb6  C7  F  C7#5  C7 






nev - er were a bore, — so thank you so much.




2
F#dim7  Gm7  G#dim7  F/A 

nev - er did come true? — Awf - 'ly glad I met you, chee - ri -



Db7/Ab  Gm7  C7  Db  F6 

o and too - dle - oo — and thank you so much!





THAT'S AMORÉ

(That's Love)
from the Paramount Picture THE CADDY

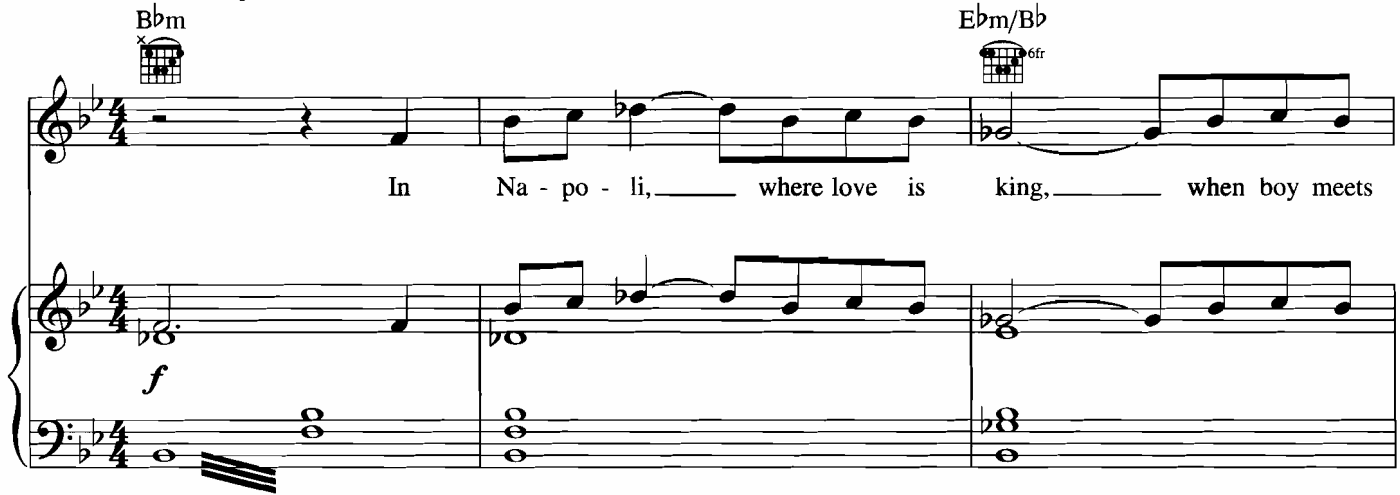
Words by JACK BROOKS
Music by HARRY WARREN





Moderately

Bbm  Ebm/Bb 

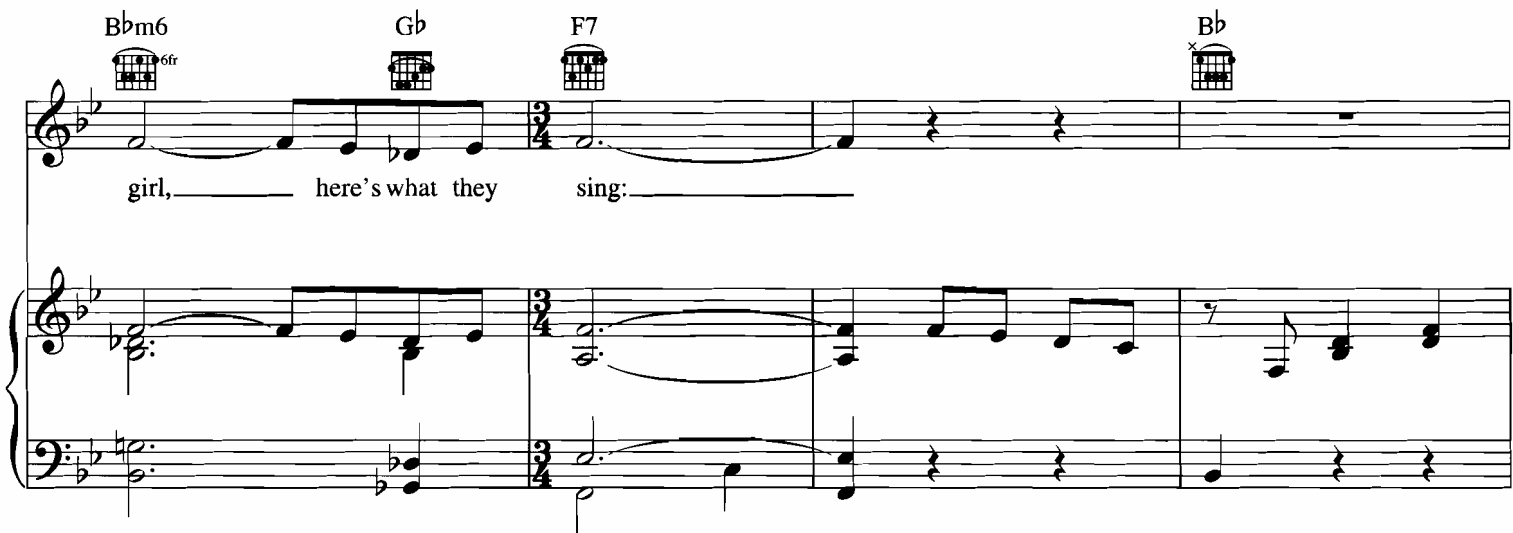
In Na - po - li, _____ where love is king, _____ when boy meets

f



Bbm6  6fr Gb  F7  Bb 





girl, _____ here's what they sing: _____



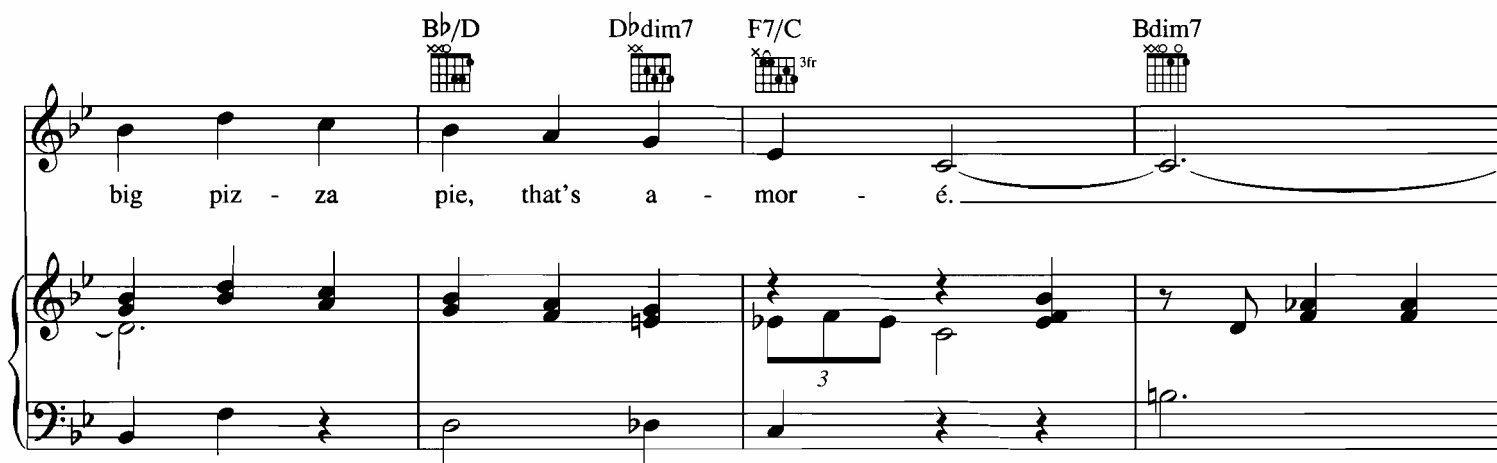
Bb 

When the moon hits your eye like a



big piz - za pie, that's a - mor - é.








When the world seems to shine like you've had too much



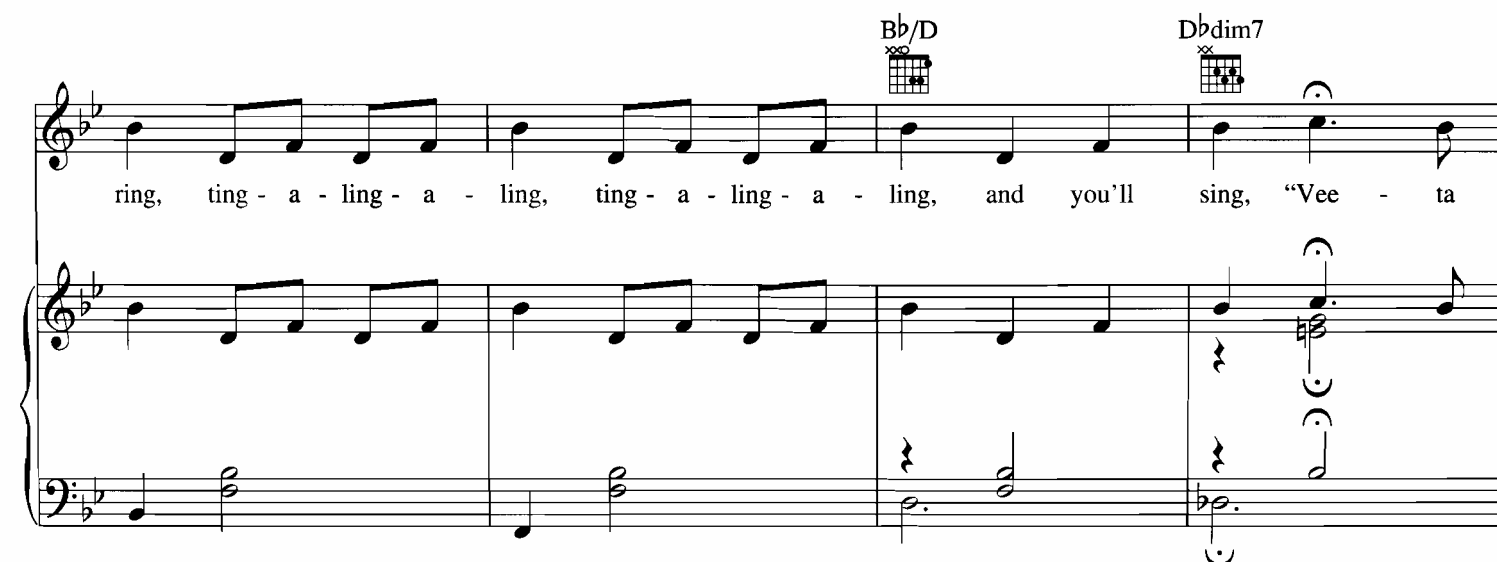


wine, that's a - mor - é. Bells will



ring, ting - a - ling - a - ling, ting - a - ling - a - ling, and you'll sing, "Vee - ta



F7/C



Bdim7



F7/C



F7



bel - la." _____ Hearts will

a tempo

play, tip - py - tip - py - tay, tip - py - tip - py - tay like a gay tar - an -

Bb





(optional)

tel - la. _____ (Luck - y fel - la.) When the

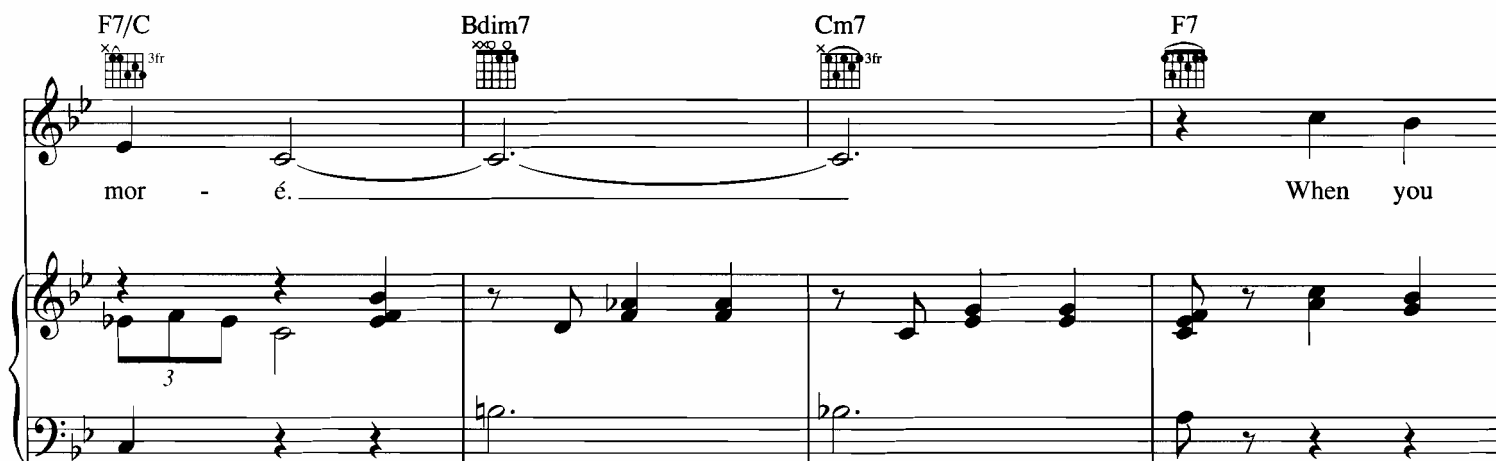
Bb/D

D^bdim7

stars make you drool just like pas - ta fa - zool, that's a -

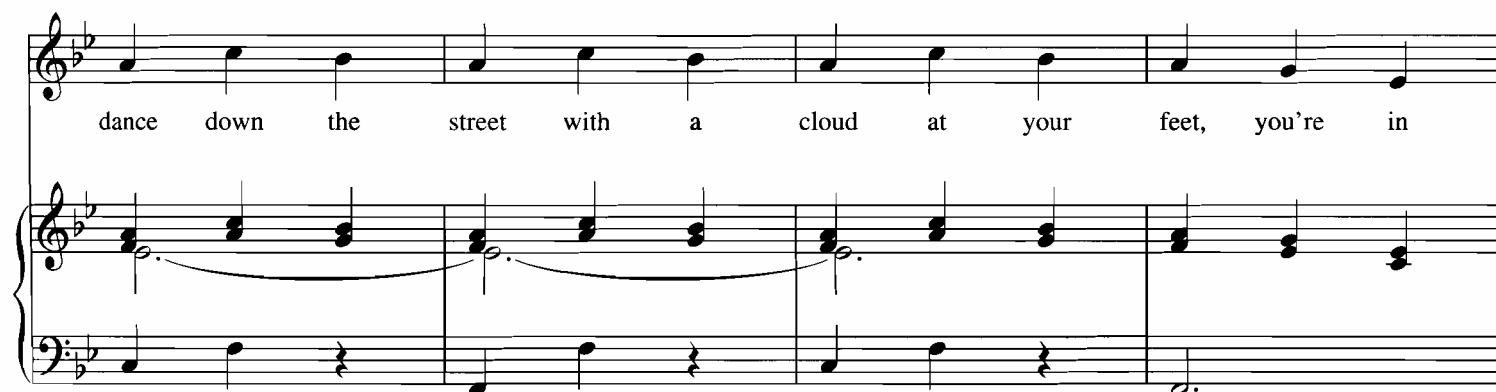
F7/C  3fr Bdim7  Cm7  3fr F7 

mor - é. When you






The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'mor' followed by a dotted half note 'é.' which is tied to the start of the next system. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked in the first measure of the piano accompaniment.

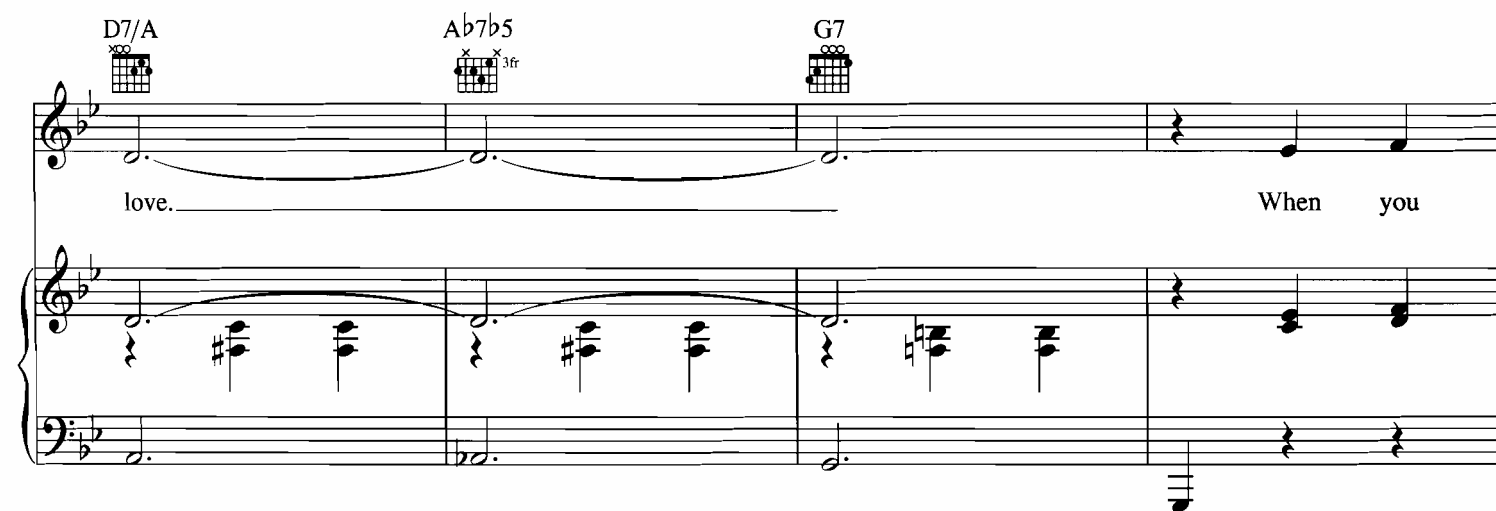
dance down the street with a cloud at your feet, you're in





The second system continues the vocal line with the lyrics 'dance down the street with a cloud at your feet, you're in'. The piano accompaniment provides harmonic support with chords and a steady bass line.

D7/A  Ab7b5  3fr G7 

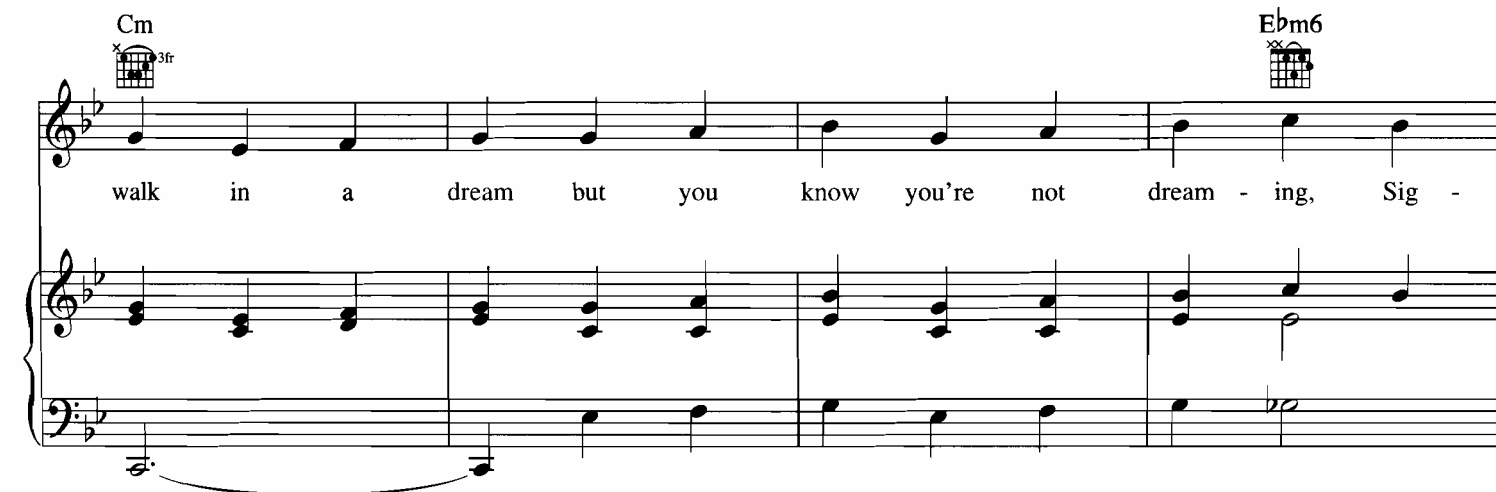
love. When you



The third system features the vocal line with the lyrics 'love. When you'. The piano accompaniment continues with chords and a bass line. The 'love.' is followed by a long note that spans across the system.

Cm  3fr Ebm6 

walk in a dream but you know you're not dream - ing, Sig -



The fourth system contains the vocal line with the lyrics 'walk in a dream but you know you're not dream - ing, Sig -'. The piano accompaniment provides harmonic support with chords and a bass line.

B \flat Dbdim7

nor - é, - - - - - scuz - - za

F7/C Dbdim7 F7/C Dbdim7 F7/C F7

me, but you see, back in old Na - po - li, that's a -

1 B \flat Eb6/B \flat B \flat maj7 Cm7 F7

mor - é. - - - - - When the

2 B \flat Ebm6/B \flat B \flat

mor - é. - - - - -

A TIME FOR US

(Love Theme)

from the Paramount Picture **ROMEO AND JULIET**

Words by LARRY KUSIK and EDDIE SNYDER
 Music by NINO ROTA

Slowly and expressively

Gm Cm6 Dm7 Gm

A time for

mf

Detailed description: This system contains the first four measures of the piece. It features a vocal line at the top with lyrics 'A time for' and a piano accompaniment below. Above the vocal line are four guitar chord diagrams: Gm, Cm6, Dm7, and Gm, each with a '3fr' (3rd fret) label. The piano accompaniment is in 3/4 time, with a mezzo-forte (*mf*) dynamic marking. The key signature has two flats (B-flat and E-flat).

Dm/F Eb Bb/D





us some - day there'll be when chains are torn by cour - age

Detailed description: This system contains measures 5-7. The vocal line continues with the lyrics 'us some - day there'll be when chains are torn by cour - age'. Above the vocal line are three guitar chord diagrams: Dm/F, Eb, and Bb/D, each with a '3fr' label. The piano accompaniment continues in 3/4 time.


Cm Gm Dm/F





born of a love that's free. A time when dreams so long de -

Detailed description: This system contains measures 8-10. The vocal line continues with the lyrics 'born of a love that's free. A time when dreams so long de -'. Above the vocal line are three guitar chord diagrams: Cm, Gm, and Dm/F, each with a '3fr' label. The piano accompaniment continues in 3/4 time.











nied — can flour — ish — as we un - veil the



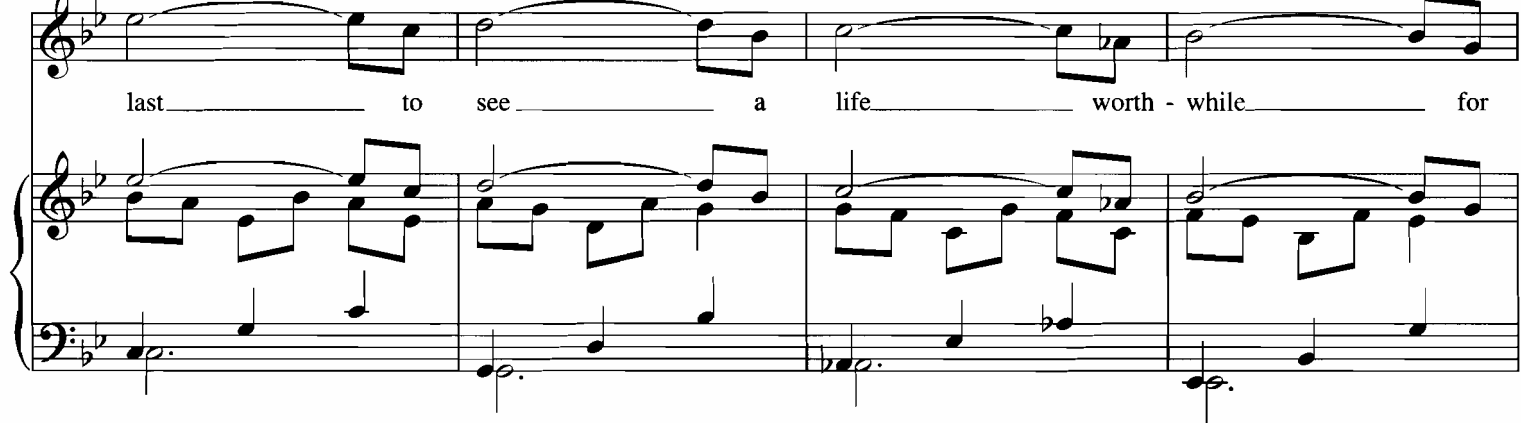





love we now must hide. — A time — for us — at



last — to see — a life — worth - while — for







you — and me. And with our love through tears and



E \flat **B \flat /D** **Cm**

thorns we will en - dure as we pass sure - ly through ev - 'ry

Gm **Dm/F** **E \flat**

storm. A time for us some - day there'll be _____ a

Cm **Dm** **Gm**

new world, _____ a world of shin - ing

Dm **1 Gm** **2 Gm**

hope for you and me. A time for me.

rall. *p*

(I've Had)
THE TIME OF MY LIFE
 from DIRTY DANCING

Words and Music by FRANKE PREVITE,
 JOHN DeNICOLA and DONALD MARKOWITZ

Moderately

E C#m D

Male: Now I've had the time of my life. — No, I

mf

E C#m D

nev - er felt — like this be - fore. Yes, I swear it's the truth, — and I

E C#m D

owe it all to you. —
 Female: 'Cause I've had the time of my life, — and I

E

owe it all to you.

D/E

Male: I've been wait-ing for so long; now I've

E

fi - n'ly found some-one to stand by me. Female: We saw the

D/E

writ - ing on the wall as we felt this mag - i - cal fan - ta -

E



sy. _____ *Both: Now with*

D/E



pas - sion in our eyes _____ there's no way we could dis - guise _____ it se - cret -

E



ly. _____ So we

D/E



take each oth - er's hand _____ 'cause we seem to un - der - stand _____ the ur - gen -

E  A 




cy. *Male:* Just re - mem - ber, *Female:* you're the



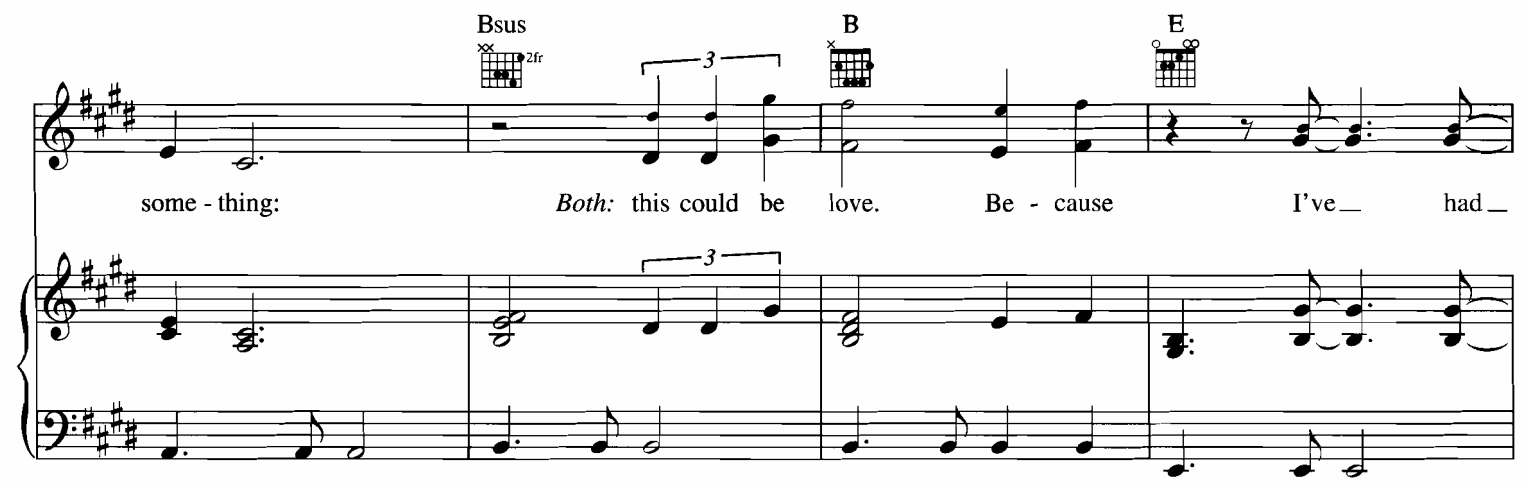
G  A 



one thing *Male:* I can't get e - nough of. *Female:* So I'll tell you



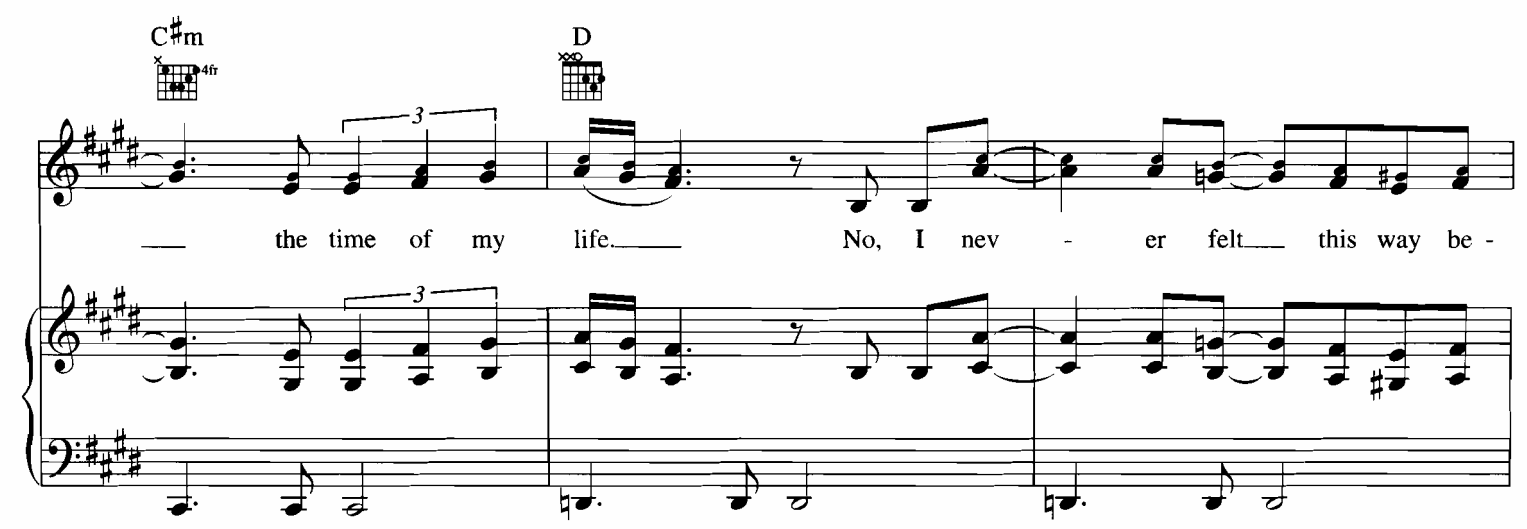
Bsus  B  E 

some - thing: *Both:* this could be love. Be - cause I've had



C#m  D 

the time of my life. No, I nev - er felt this way be -





fore. Yes, I swear it's the truth, and I owe it all to you.



Male: Hey, ba - by.



Female: With my bod - y and soul, I want you



more than you'll ev - er know. *Male:* So we'll

D/E

E

just let it go;— don't be a - fraid to lose con - trol.—

D/E

Female: Yes, I know what's on— your mind when you say stay with me to—

night.— *Male:* Stay— with me. Just re - mem - ber, you're the

one thing— *Female:* I— can't get e - nough of.

Male: So I'll tell you

Bsus

B

E



some - thing:—

Both: this could be love.

Be - cause

I've had

I've

C#m

D



had the time of my life. —

No, I nev - er felt — this way be -

had the time of my life. —

And I've searched through ev - 'ry o - pen

E

C#m

D



fore. door

Yes, I swear till I've found

it's the truth, — and I the truth, — and I

and I

1

F#m

A/B



2

A/B

E



owe it all to you. — 'Cause — owe it all to you. —

D/E



F#7sus

A/B

E

C#m



D



E



C#m





Musical notation for the first system, including treble and bass clefs, notes, and rests.

N.C.

Musical notation for the second system, including treble and bass clefs, notes, and rests. Includes the instruction "Male: Now" on the right side.



Musical notation for the third system, including treble and bass clefs, notes, rests, and lyrics: "I've had the time of my life. No, I". Includes the instruction "Female: I've" and a dynamic marking "mp".






Musical notation for the fourth system, including treble and bass clefs, notes, rests, and lyrics: "nev - er felt this way be - fore. Yes, I swear it's the". Includes the instruction "Female: Nev - er felt this swear way." and dynamic markings.

Dsus2  D  N.C.  E 

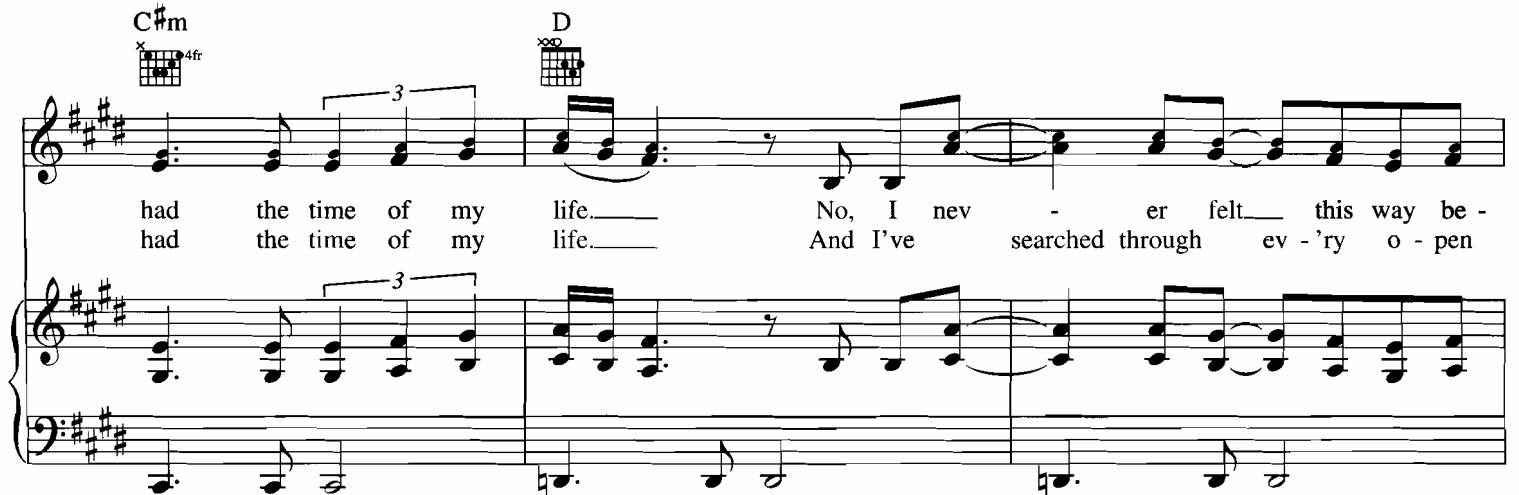
truth, and I owe it all to you. I've I've




cresc. *mf*



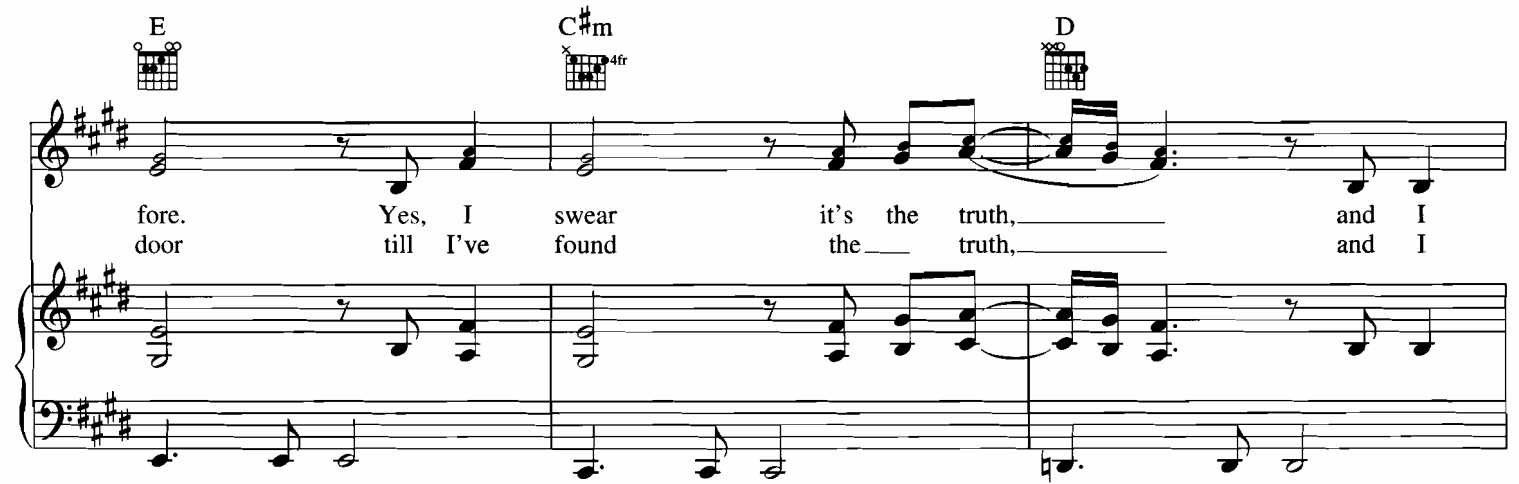
C#m  D 



had the time of my life. No, I nev - er felt this way be -
had the time of my life. And I've searched through ev - 'ry o - pen






E  C#m  D 

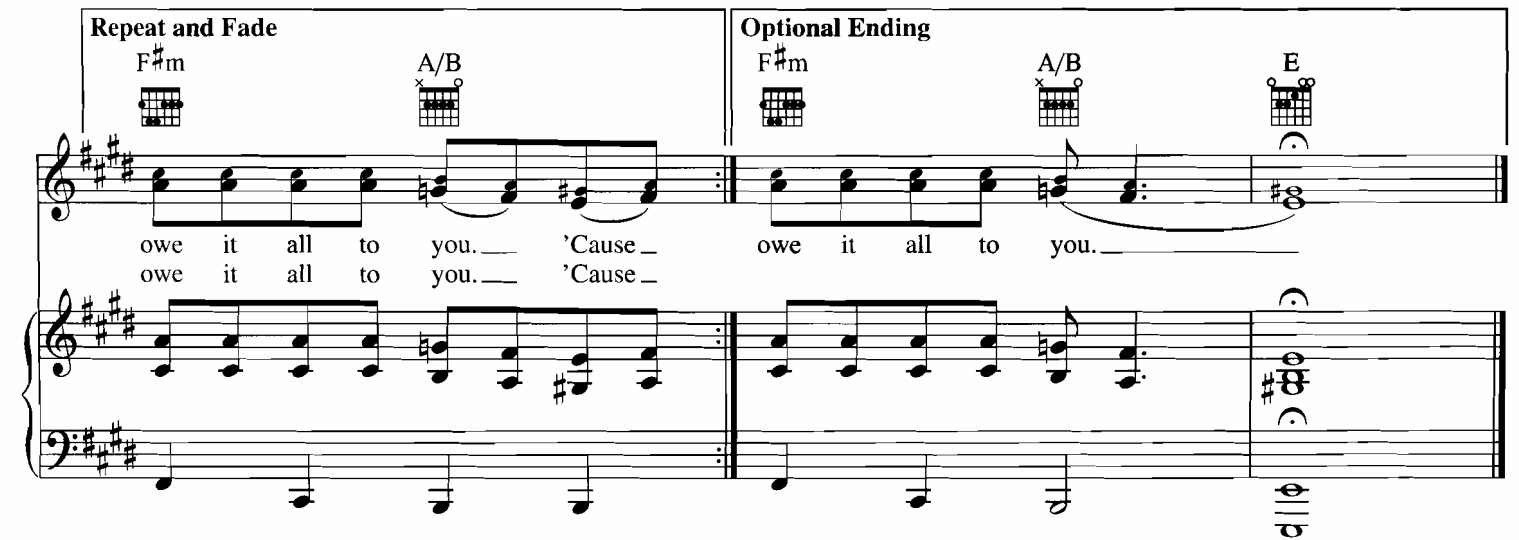
fore. Yes, I swear it's the truth, and I
door till I've found the truth, and I



Repeat and Fade  A/B 

Optional Ending  A/B  E 

owe it all to you. 'Cause owe it all to you.
owe it all to you. 'Cause



UNCHAINED MELODY

from the Motion Picture GHOST

Lyric by HY ZARET
Music by ALEX NORTH

Moderately slow

C  Am 

Whoa, _____ my _____ love, _____ my

mf

F  G 

dar - lin', _____ I've hun - gered for _____ your _

C  Am 



_____ touch a long, lone - ly



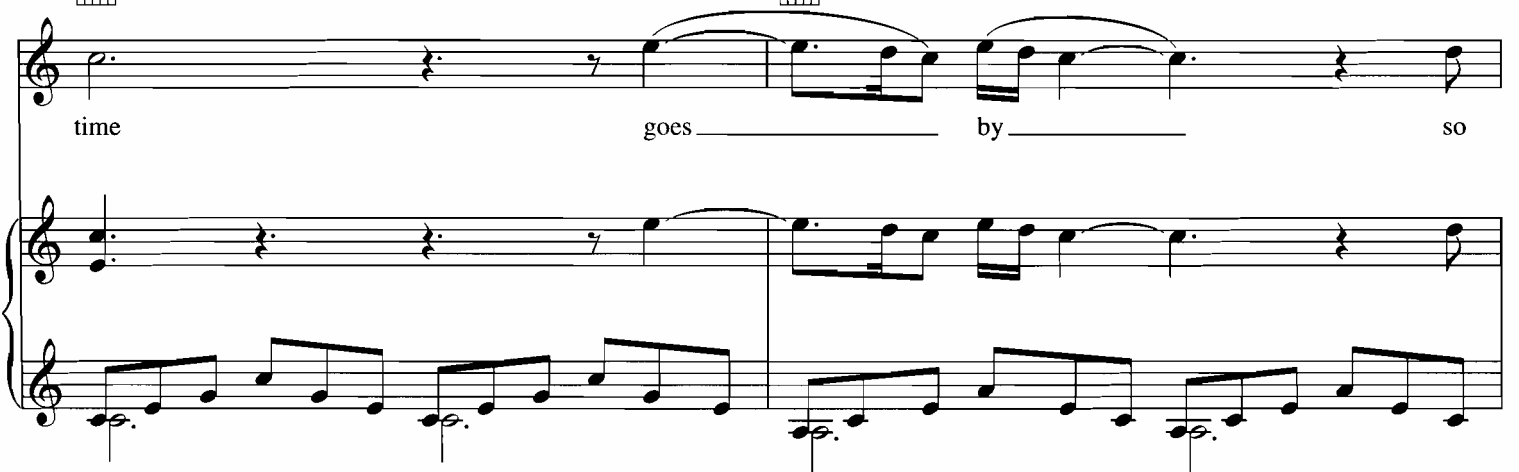
G 



time. _____ And




C  Am 



time goes _____ by _____ so




F  G 

slow - ly _____ and time can do so _



C  Am 

_____ much. Are _____ you _____ still





mine? _____ I _____



need your love.



I need your love. God



speed your love to me.

C C7

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a C chord and a melodic phrase: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4. This is followed by a C7 chord and a whole rest. The piano accompaniment consists of a steady eighth-note bass line (C3, E3, G3, B2) and a treble line with eighth-note chords (C4-E4-G4, F4-A4-C5, G4-B4-D5, A4-C5-E5, F5-A5-C6, G5-B5-D6, A5-C6-E6, F6-A6-C7, G6-B6-D7, A6-C7-E7, F7-A7-C8, G7-B7-D8, A7-C8-E8).

F G F Eb

Lone - ly — riv - ers flow to the sea, to the sea,

The second system continues the vocal line with the lyrics "Lone - ly — riv - ers flow to the sea, to the sea,". The chords are F, G, F, and Eb. The piano accompaniment continues with the same eighth-note bass line and treble line accompaniment.

F G C

to the — o - pen arms — of the sea, — yeah. —

The third system continues the vocal line with the lyrics "to the — o - pen arms — of the sea, — yeah. —". The chords are F, G, and C. The piano accompaniment continues with the same eighth-note bass line and treble line accompaniment.

F G F Eb

Lone - ly — riv - ers sigh, "Wait for me, — — — — wait for me.

The fourth system concludes the vocal line with the lyrics "Lone - ly — riv - ers sigh, 'Wait for me, — — — — wait for me." The chords are F, G, F, and Eb. The piano accompaniment continues with the same eighth-note bass line and treble line accompaniment.

F G C

I'll be com - in' home. Wait for me!"

Woah, my love, my


F G dar - lin', I've hun - gered, hun - gered for your

C Am touch a long, lone - ly


G



time. And

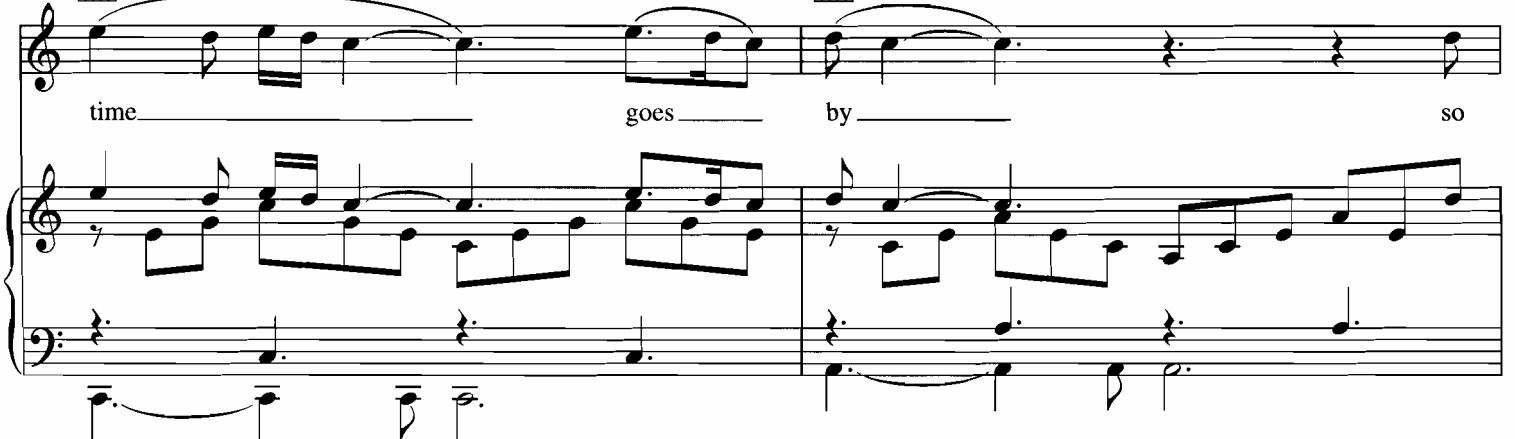



C




time goes by so

Am





F




slow - ly and time can do so

G

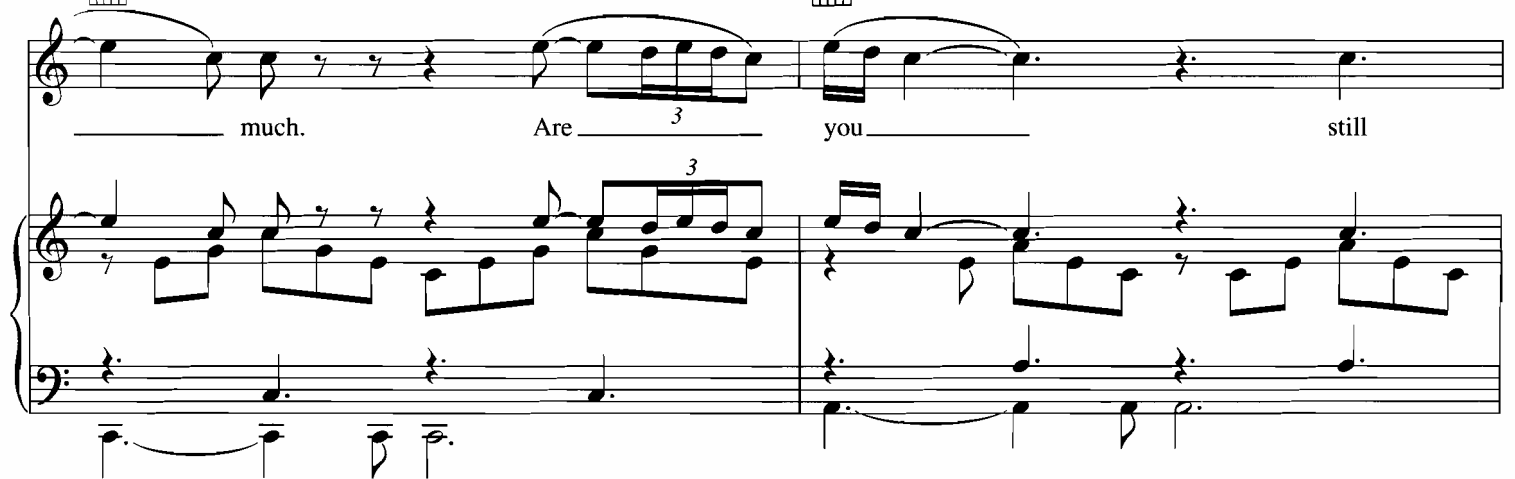



C



much. Are you still

Am





mine? _____ I _____ need _____ your_

cresc. *f*



love, _____ I, _____ I need your love. God



speed _____ your love _____ to _____ me.



cresc. *molto rit.* *ff*

UNINVITED

from the Motion Picture CITY OF ANGELS

Words and Music by
ALANIS MORISSETTE

Slowly

N.C.

D

Like an - y - one would.

pp


Gm


3fr


D

— be, I — am flat - tered — by your fas - ci - na - tion with — me.

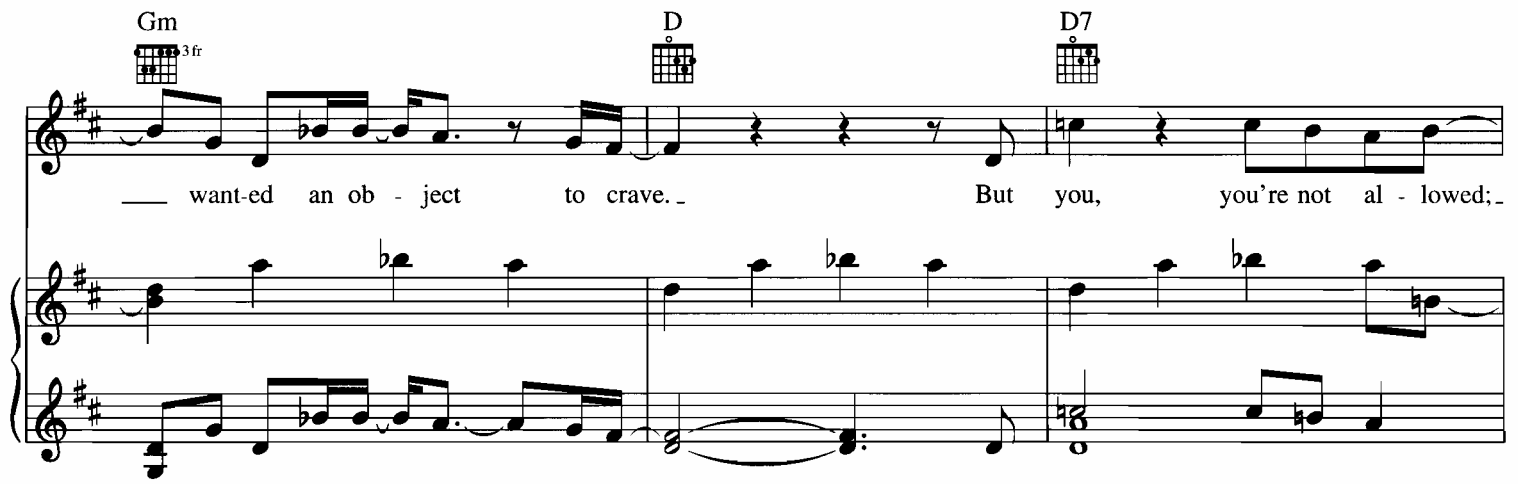
Like an - y hot - blood - ed wo - man, I — have simp - ly —


Gm  3fr


D 

D7 

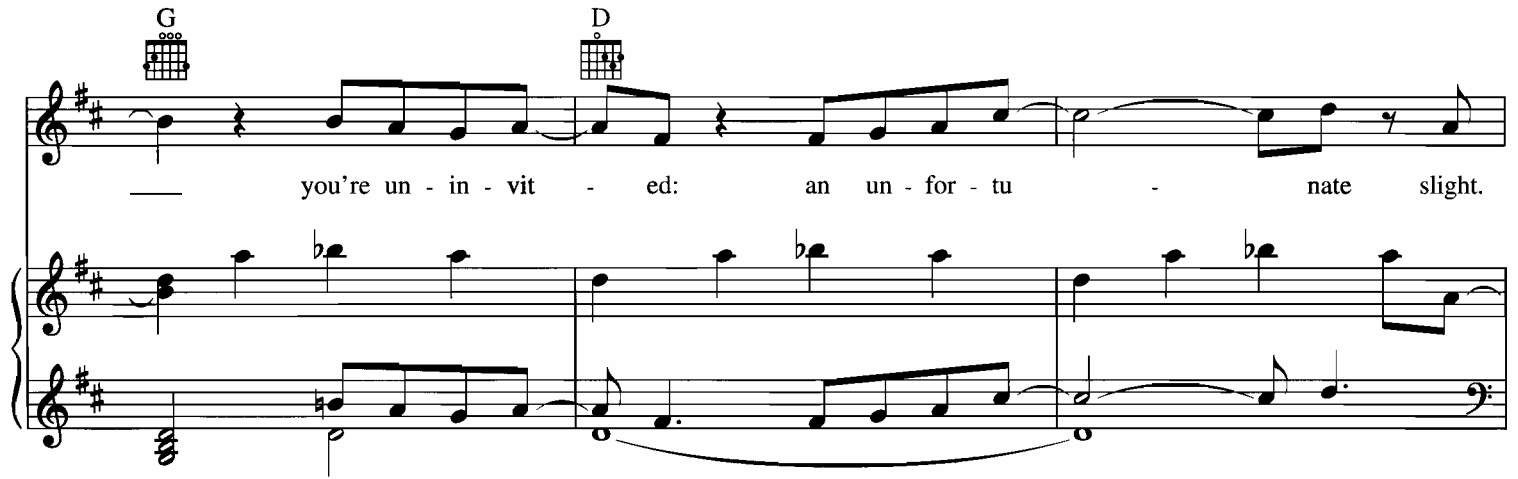
— want-ed an ob - ject to crave. — But you, you're not al - lowed; —



G 

D 

— you're un - in - vit - ed: an un - for - tu - nate slight.





D 

Must be Like strange-ly ex - cit - an - y un - chart - ed ter -

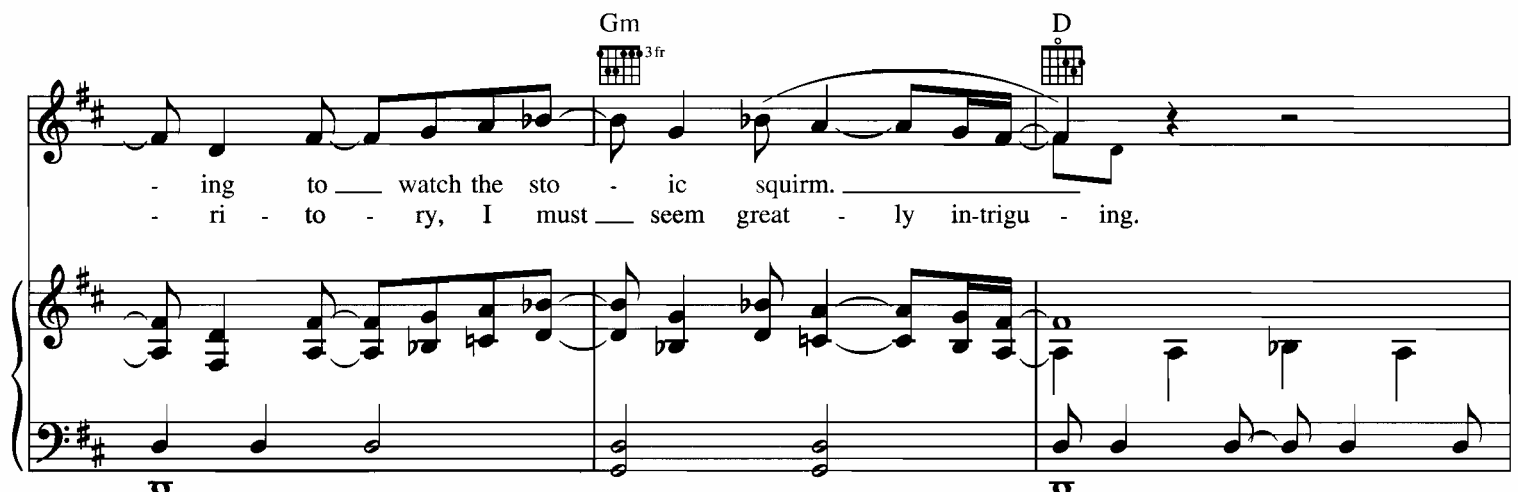
mp *mp - mf*



Gm  3fr

D 

- ing to — watch the sto - ic squirm. —
- ri - to - ry, I must — seem great - ly in-trigu - ing.



Must be some - what heart - en - ing to — watch shep - herd —
 You — speak of my love — like you — have ex - per -

Gm 3fr D

— meet shep herd. — But
 - ienced love like mine be - fore. — But

D7 G

you this is you're not al - lowed; — you're un - in - vit -
 you're un - in - vit -

D

- ed: an un - for - tu nate slight.
 - ed: an un - for - tu nate slight.

1

First system of music, measures 1-4. The key signature is two sharps (F# and C#). The music is in a grand staff with treble and bass clefs. The first staff is empty. The second staff (treble clef) begins with a forte (*f*) dynamic. It features a melodic line with a half note G4, a dotted half note A4, and a half note B4. The bass staff (bass clef) has a steady eighth-note accompaniment. A first ending bracket spans measures 1-4.

Second system of music, measures 5-8. The key signature remains two sharps. The first staff is empty. The second staff (treble clef) continues the melodic line with a half note C5, a dotted half note D5, and a half note E5. The bass staff continues the eighth-note accompaniment, with triplets of eighth notes in measures 7 and 8. A first ending bracket spans measures 5-8.

2

Third system of music, measures 9-12. The key signature is two sharps. The first staff is empty. The second staff (treble clef) begins with a forte (*f*) dynamic. It features a melodic line with a half note F#5, a dotted half note G#5, and a half note A5. The bass staff continues the eighth-note accompaniment. A first ending bracket spans measures 9-12.

Fourth system of music, measures 13-16. The key signature is two sharps. The first staff is empty. The second staff (treble clef) continues the melodic line with a half note B5, a dotted half note C6, and a half note D6. The bass staff continues the eighth-note accompaniment, with triplets of eighth notes in measures 15 and 16. A first ending bracket spans measures 13-16.

I don't think you un-wor - thy; I need a mo -

pp

Gm 3fr D

- ment to de-lib-er - ate. *Guitar solo ad lib.*

ff

8vb

Play 4 times

8vb

UP WHERE WE BELONG

from the Paramount Picture AN OFFICER AND A GENTLEMAN

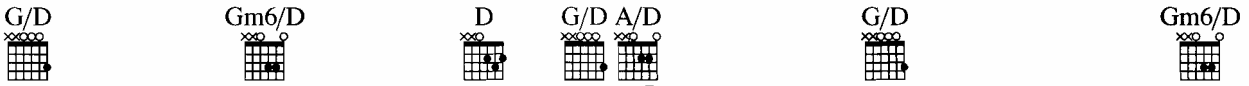
Words by WILL JENNINGS

Music by BUFFY SAINTE-MARIE and JACK NITZSCHE

Soulfully



mp



Who knows what _ to - mor - row brings; _ in a
Some hang on _ to "used to be," _ live their



world, few hearts _ sur - vive? All I know is the
lives look - ing _ be - hind. All we have is



way I feel; _ when it's real, I keep it a - live. _ }
here and now; _ all our life, out there to find. _ } The

Em7

A

D

D/F#

road

is long.

There are moun-tains in our way,

G

G/B

C

A

G/A

A

but we { climb a } step ev-'ry day.
 { climb them a }

cresc.

D

D/F#

G

Bm

Love, lift us up where we be-long,

where the

Em

D/F#

C

G

A

ea-gles cry

on a moun-tain high.

D D/F# G Bm

Love, lift us up where we be - long, — far from the

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The guitar chords are D, D/F#, G, and Bm. The lyrics are "Love, lift us up where we be - long, — far from the".

Em D/F# 1 F#/A# Bm Gm D G/D A/D

world we know; — up where the clear winds blow. —

dim.

The second system continues the musical score. It includes a first ending bracket labeled "1" with chords F#/A# (4fr), Bm, Gm (3fr), D, G/D, and A/D. The lyrics are "world we know; — up where the clear winds blow. —". The piano part ends with a *dim.* (diminuendo) marking.

G/D Gm6/D 2 G/A A F C/E

clear winds blow. — Time goes by, —

The third system features a second ending bracket labeled "2" with chords G/A (3fr), A, F, and C/E. The lyrics are "clear winds blow. — Time goes by, —".

Eb Bb/D Db Ab/C Bb Fm7/Bb Bb Eb

no time to cry, — life's you and I, — a - live, — to - day. —

The fourth system concludes the musical score with a key signature change to one flat (Bb). The guitar chords are Eb, Bb/D, Db, Ab/C (3fr), Bb, Fm7/Bb, Bb, and Eb. The lyrics are "no time to cry, — life's you and I, — a - live, — to - day. —".

E_b
X 3fr
E_b/G
X 3fr
A_b
4fr
C_m
X 3fr

Love, lift us up where we be - long, — where the

F_m
X 3fr
E_b/G
X 3fr
D_b
X 3fr
A_b
4fr
B_b
X 3fr
E_b
X 3fr
E_b/G
X 3fr

ea - gles cry, — on a moun - tain high. — Love, lift us up where we be - long —

Repeat and Fade

A_b
4fr
C_m
X 3fr
F_m
X 3fr
E_b/G
X 3fr
G/B
X 3fr
C_m
X 3fr
A_bm
4fr

— far from the world we know; — where the clear winds blow. —

Optional Ending

E_b
X 3fr
A_b/E_b
X 3fr
B_b/E_b
X 3fr
A_b/E_b
X 3fr
A_bm6/E_b
X 4fr
E_b
X 3fr
8va — 7

rit.

8vb

WATCH WHAT HAPPENS

from THE UMBRELLAS OF CHERBOURG

Music by MICHEL LEGRAND
Original French Text by JACQUES DEMY
English Lyrics by NORMAN GIMBEL

Moderately

Cmaj7

Cm7

Cb6

Bb7

mf

With pedal

The piano introduction consists of four measures. The first measure is in 3/4 time with a C major 7 chord. The second measure is in 4/4 time with a C minor 7 chord. The third measure is in 3/4 time with a C flat 6 chord. The fourth measure is in 4/4 time with a B flat 7 chord. The melody is in the right hand, and the bass line is in the left hand. The tempo is moderately.

Ebmaj7

Eb6

Ebmaj7

F9

Cm7

Let some - one start be - liev - ing in you,

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are "Let some - one start be - liev - ing in you,". The music is in a key with two flats (Bb) and a 4/4 time signature. The tempo is moderately. The piano accompaniment includes a bass line and chords. The vocal melody has a triplet of eighth notes in the second measure.

F9

Fm7

Bb7

Fm7

Bb7

Ebmaj7

Emaj7

Let him hold out his hand, Let him touch you and watch what

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are "Let him hold out his hand, Let him touch you and watch what". The music is in a key with two flats (Bb) and a 4/4 time signature. The tempo is moderately. The piano accompaniment includes a bass line and chords. The vocal melody has triplet markings over the first three notes of each measure.

Fmaj7

Emaj7

Ebmaj7

Eb6

Ebmaj7

F9

Cm7

hap - pens. One some - one who can look in your eyes

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are "hap - pens. One some - one who can look in your eyes". The music is in a key with two flats (Bb) and a 4/4 time signature. The tempo is moderately. The piano accompaniment includes a bass line and chords. The vocal melody has a triplet of eighth notes in the second measure.

F9 Fm7 Bb9 Ebmaj7 Emaj7

and see in - to your heart, Let him find you and watch what

Fmaj7 Gbmaj7 Gmaj7 G6 Gmaj7 G6 Gm7 C9

hap - pens. Cold. No, I won't be - lieve your heart is cold, _____

Gm7 C9 F F6 Fmaj7 F6 Fm7 Bb7

_____ May - be just a - fraid _____ to be bro - ken a - gain. _____

Fm7 Bb9 Bb7b9 Ebmaj7 Eb6 Ebmaj7 F9 Cm7

_____ Let some - one _____ with a deep love to give,

F9 Fm7 Bb9 Fm7 Bb9

Give that deep love to you and what mag - ic you'll

Eb Eb6 E6 D6 Eb Eb6

see: Let some - one give his heart, Some -

1 E6 D6 Ebmaj7 Eb6 Ebmaj7 Eb6

one who cares like me.

2 Ebmaj7 Eb6 Ebmaj7 Eb6 Eb

me.

THE WAY YOU LOOK TONIGHT

from SWING TIME

Words by DOROTHY FIELDS

Music by JEROME KERN

Moderately

G \flat



G \flat 6



A \flat m



D \flat 13



G \flat



Fm7 \flat 5



B \flat 7 \flat 9



B \flat 13



E \flat



Cm



A \flat



Fm7



B \flat 7



E \flat



Some - day when I'm aw - fly low, when the world is
love - ly, with your smile so warm, and your cheek so

C7 \flat 9



Fm7



B \flat 7



E \flat 7



cold, I will feel a glow just think - ing of you
soft, there is noth - ing for me but to love you,

A \flat



Fm7



E \flat 6/B \flat



B \flat 7



E \flat



E \flat 6



Fm



B \flat



1

E \flat



E \flat 6



Fm



B \flat 7



and the way you look to - night. Oh, but you're
just the way you look to - night.

2

E \flat E \flat 6 Fm B \flat 7 G \flat Gm7 \flat 5 A \flat m

With each word your ten - der - ness grows, —

Detailed description: This system contains the first two lines of music. The top line is a guitar chord chart with seven chords: E \flat (3rd fret), E \flat 6, Fm, B \flat 7, G \flat , Gm7 \flat 5, and A \flat m (4th fret). Below the chords is a vocal line in G \flat major with lyrics 'With each word your ten - der - ness grows, —'. The piano accompaniment is in the same key, featuring a steady bass line and chords in the right hand.

D \flat 7 G \flat B \flat m A \dim 7 D \flat 9

— tear - ing my fear — a - part, —

Detailed description: This system contains the second two lines of music. The guitar chord chart includes D \flat 7 (4th fret), G \flat , B \flat m, A \dim 7, and D \flat 9. The vocal line continues with '— tear - ing my fear — a - part, —'. The piano accompaniment continues with a similar harmonic texture, supporting the vocal melody.

G \flat G \flat dim A \flat m7 D \flat 7 G \flat maj7 E \flat m

and that laugh that wrin - kles your nose — touch - es my

Detailed description: This system contains the third two lines of music. The guitar chord chart includes G \flat , G \flat dim, A \flat m7 (4th fret), D \flat 7 (4th fret), G \flat maj7, and E \flat m (6th fret). The vocal line continues with 'and that laugh that wrin - kles your nose — touch - es my'. The piano accompaniment features a more active bass line and chordal accompaniment in the right hand.

B \flat 7sus B \flat 7 E \flat 6

fool - ish heart. — Love - ly,

Detailed description: This system contains the final two lines of music. The guitar chord chart includes B \flat 7sus, B \flat 7, and E \flat 6. The vocal line concludes with 'fool - ish heart. — Love - ly,'. The piano accompaniment provides a final harmonic resolution with sustained chords and a moving bass line.

Ab Fm7 Bb9 Eb9 C7

nev - er, nev - er change, keep that breath - less charm,

Fm7 Bb7 Eb7

won't you please ar - range it, 'cause I love you,

rall.

Ab Fm7 Gm Bb7 Eb Eb6 Fm9 Bb7 Ebmaj7 Eb6

just the way you look to - night.

a tempo

Abmaj7 Bb7 Ab G Edim7 Fm Eb6/Bb Bb7 Eb6

Just the way you look to - night.

rall.

Ped. *

WHAT A WONDERFUL WORLD

featured in the Motion Picture GOOD MORNING VIETNAM

Words and Music by GEORGE DAVID WEISS
and BOB THIELE

Slowly

F Gm/F F Gm/F

I see

mf

F Am Bb/F Am/E Gm/F F

trees of green, red ros - es too; I see them bloom

simile

A7/E Dm Db

for me and you, _____ and I think _____ to my - self,

C11 C7 F F+ Bbmaj7/F C7

“What a won - der - ful world.” I see

F Am Bb/F Am Gm7 F

skies of blue and clouds of white, the bright bless - ed day, the

A7 Dm Db

dark sa - cred night, and I think to my - self,

C11 C7 F Bb/F F

“What a won - der - ful world.” The

C7 F

col - ors of the rain - bow, so pret - ty in the sky, are

C7 F

al - so on the fac - es of peo - ple go - in' by. I see

Dm C/E Dm/F C/G

friends shak - in' hands, say - in', "How do you do!"

Dm/F F#dim Gm7 F#dim C/G C7

They're real - ly say - in', "I love you." I hear

cresc. *f*

F Am Bb/F Am/E Gm/F F

ba - bies cry, I watch them grow; They'll learn much more than

simile

A7/E Dm Db C11 C7

I'll ev-er know, and I think to my - self, "What a won - der - ful

Rubato

F Am7b5 D7 Gm7

world." Yes, I think to my - self,

C7b9 F Gm/F F

"What a won - der - ful world."

rit.

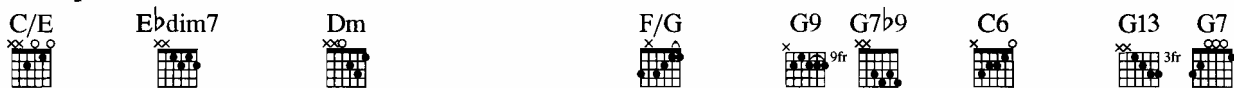
WHEN YOU WISH UPON A STAR

from Walt Disney's PINOCCHIO

Words by NED WASHINGTON

Music by LEIGH HARLINE

With expression



mf



When a star is born, They pos - sess a gift or two,



One of them is this They have the pow - er — to make a wish come true.

rall.



When you wish up - on a star, makes no diff - 'rence

a tempo

Cdim C C6/G C/E Ebdim7 Dm Am/E F F/G G9 G7b9

who you are, An - y - thing your heart de - sires will come to

Cmaj7 G13 G7 C A7 Dm Dm7 G7

you. If your heart is in your dream, no re - quest is

Cdim C C6/G C/E Ebdim7 Dm Am/E F F/G G9

too ex - treme, when you wish up - on a star as dream - ers

C Fm6/G Em/G Cmaj7 C6 Dm/G Gdim G7

do. Fate is kind, She brings to

Cdim C Am D7

those who love, the sweet ful - fill - ment of their se - cret

Fm6 G7 G7#5(b9) G7 C A7 Dm Dm7

long - ing. Like a bolt out of the blue,

G7 Cdim C C6/G C/E Ebdim7 Dm Am/E F

Fate steps in and sees you thru, When you wish up - on a star your

1 F/G G9 G7b9 C G13 G7 2 F/G G7 C

dream comes true. dream comes true.

YOU MUST LOVE ME

from the Cinergi Motion Picture EVITA

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Flowing

B \flat F/B \flat B \flat B \flat 7

Where do we go from here? This is - n't where we in -

colla voce

E \flat Cm7

tend - ed to be. We had it all, you be - lieved in me, I be -

F11 F F11 F $\text{\textcircled{S}}$ B \flat F/B \flat

lieved in you. Cer - tain - ties dis - ap -
Why are you at my

Bb Bb7 Eb

pear side? what do we do — for our dream to sur - vive,
 How can I be — an - y use to you now?

Cm7 F11 F

how do we keep — all our pas - sions a - live as we used to do? —
 Give me a chance — and I'll let you see how noth - ing has changed. —

F11 F D7 Gm D7






— } Deep in my heart I'm con - ceal - ing things that I'm long - ing to

Gm D7 F/Eb Eb Cm7 Dm7

say, scared to con - fess what I'm feel - ing fright - ened you'll slip a -







rit.

To Coda



F  Bb  Eb/Bb  F/Bb  Bb 





way, you must love me, you must love me.

a tempo

Eb/Bb  F/Bb  Bb  F/Bb  Bb  Bb7 

Eb  Cm7  F11  F 

F11  F  D.S. al Coda

CODA  Eb/Bb  F/Bb  Bb 

You must love me.

rit.

WHERE DO I BEGIN

(Love Theme)

from the Paramount Picture LOVE STORY

Words by CARL SIGMAN

Music by FRANCIS LAI

Slowly

Gm



F#dim7/G



Ebmaj7



p

With pedal

D7sus



D7



Gm



Where do I be - gin _____ to tell the sto - ry of how
With her first hel - lo _____ she gave a mean - ing to this

mp

D7



great a love can be, _____ the sweet love sto - ry that is
emp - ty world of mine. _____ There'd nev - er be an - oth - er

Gm





Ebmaj7

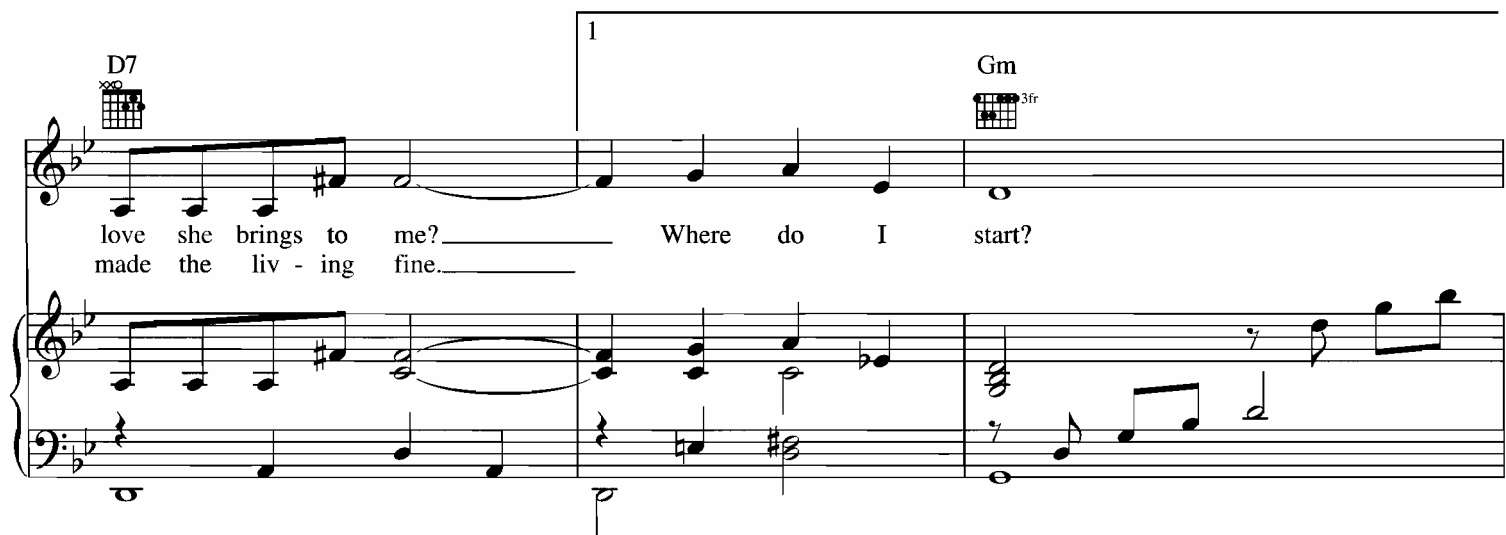


old - er than the sea, _____ the sim - ple truth a - bout the
love, an - oth - er time; _____ she came in - to my life and



1

D7  Gm 

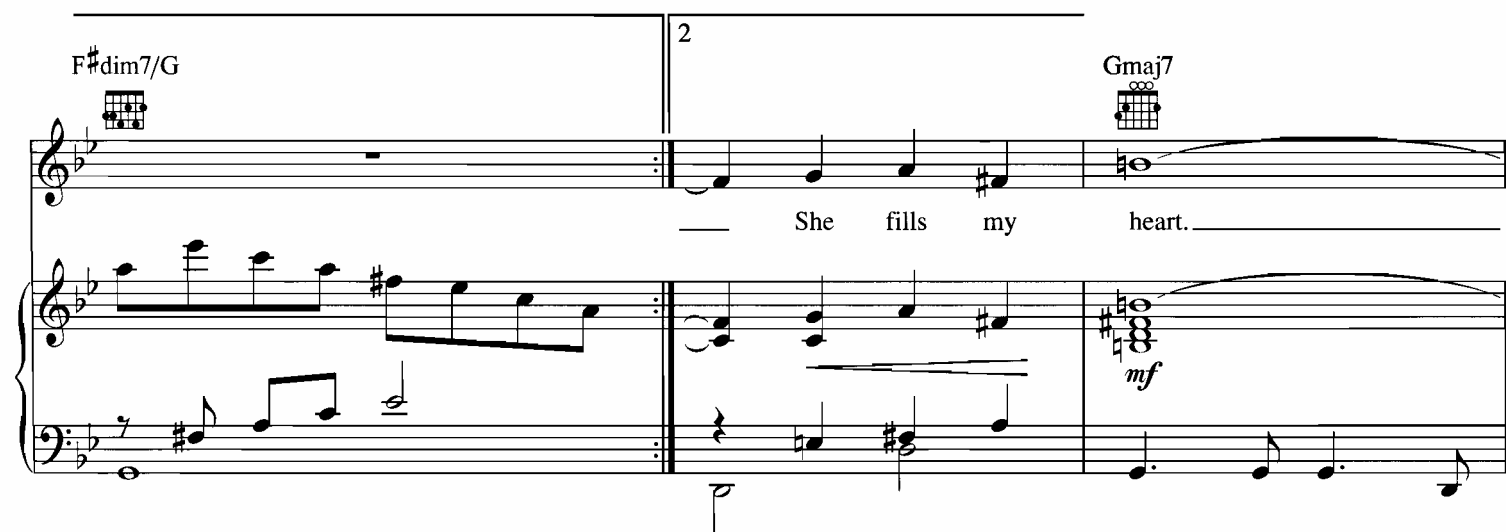
love she brings to me? _____ Where do I start?
made the liv - ing fine. _____






2

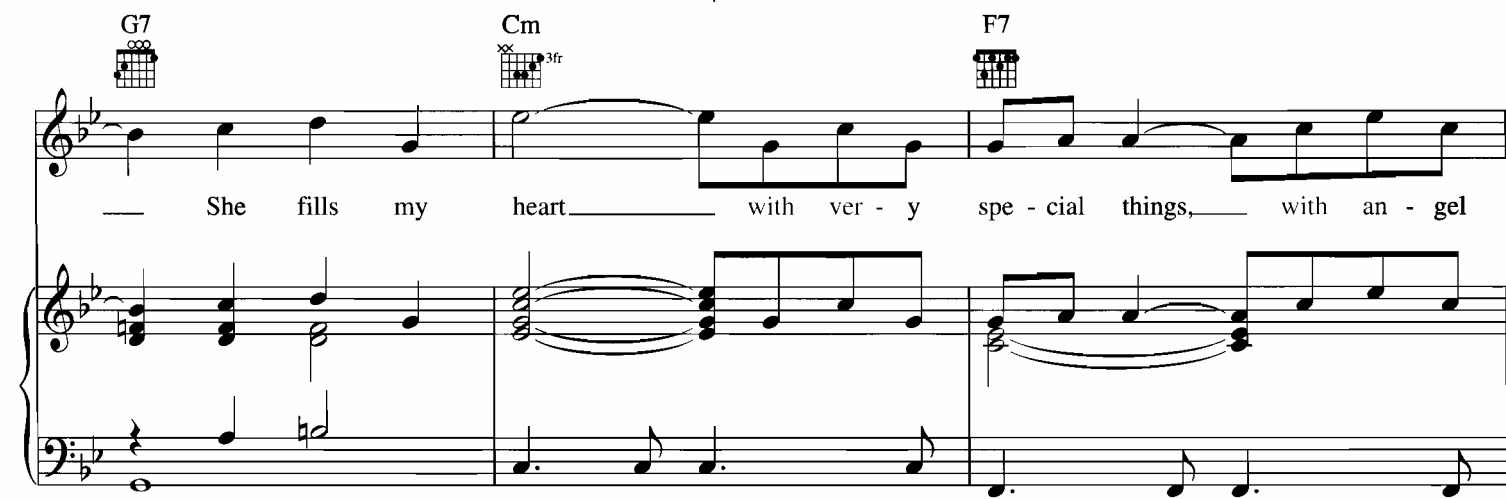
F#dim7/G  Gmaj7 





_____ She fills my heart. _____



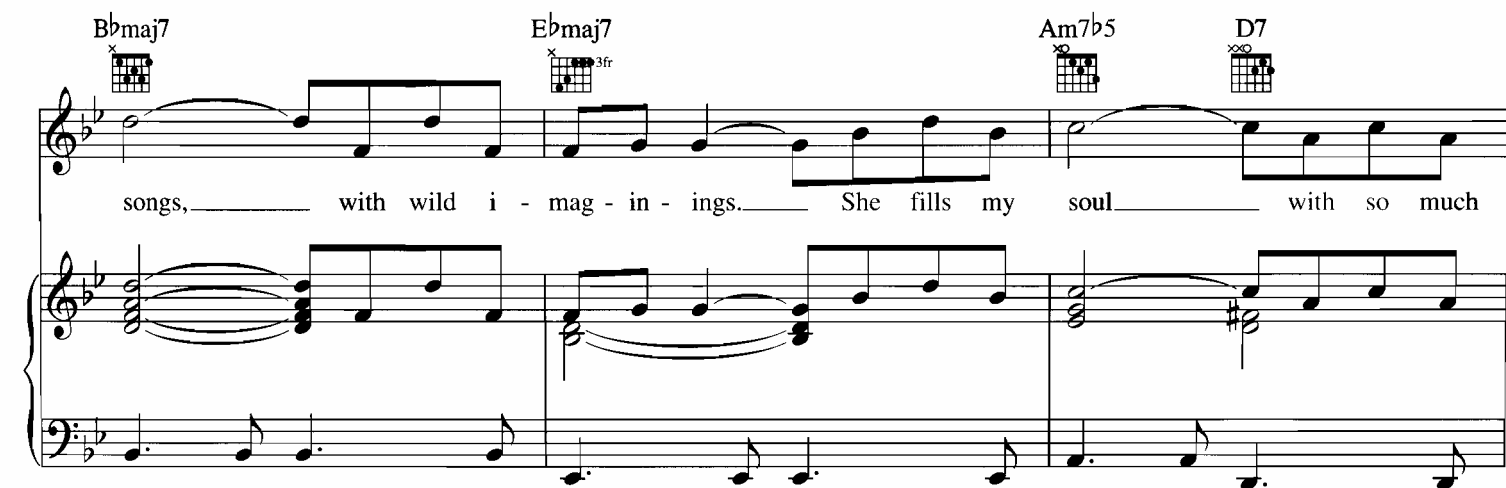
G7  Cm  F7 

_____ She fills my heart _____ with ver - y spe - cial things, _____ with an - gel



Bbmaj7  Ebmaj7  Am7b5  D7 

songs, _____ with wild i - mag - in - ings. _____ She fills my soul _____ with so much



Gm Cm

love that an - y - where I go I'm nev - er

F7 Bb maj7

lone - ly. With her a - long, who could be

Eb A7 Dmaj7

lone - ly? I reach for her hand; it's al - ways there.

D7 Gm

How long does it last? Can love be meas - ured by the

mp

D7 Gm

ho - urs in a day? _____ I have no an - swers now, but this much I can say:

Ebmaj7 D7

I know I'll need her till the stars all burn a - way, _____ and she'll be

rall.

Gm F#dim7/G

there. _____

p a tempo

Ebmaj7 D7sus D7 Gm

rit.

YELLOW SUBMARINE

from YELLOW SUBMARINE

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

March tempo (♩ = $\overset{\frown}{\text{3}}$)

G D C G Em

In the town where I was born lived a

mf

Am Cmaj7 D G D C

man who sailed to sea. And he told us of his

G Em Am Cmaj7 D G

life in the land of submarines. So we

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D C G Em

sailed up to the sun till we

Am Cmaj7 D G



found the sea of green. And we

D C G Em

lived be - neath the waves in our

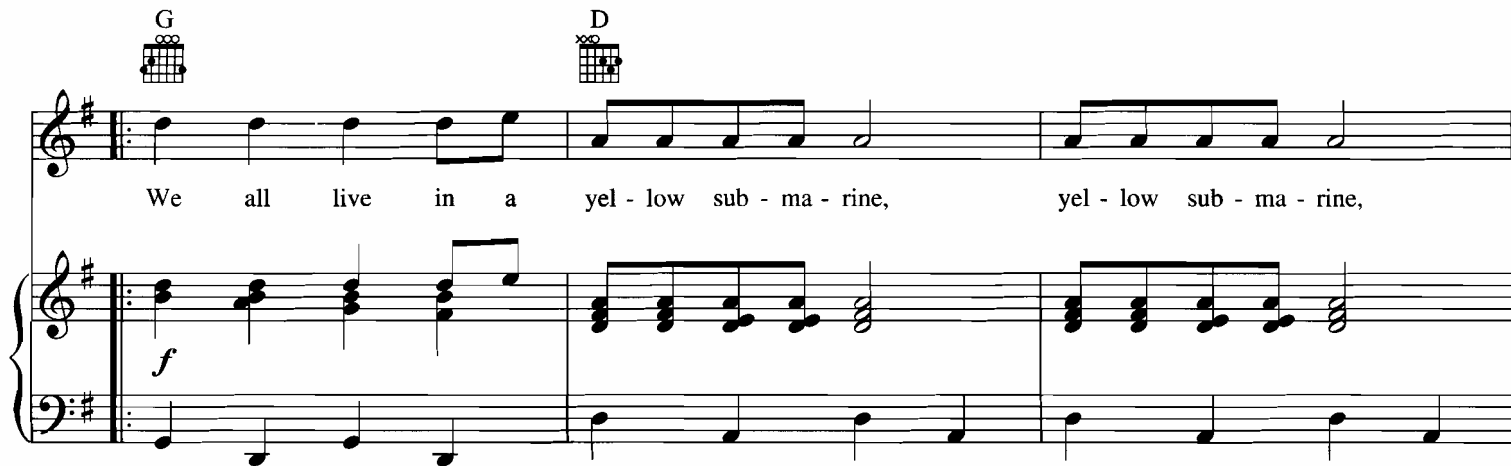
Am Cmaj7 D

yel - low sub - ma - rine.

G  D 

We all live in a yel - low sub - ma - rine, yel - low sub - ma - rine,

f



G  D 

yel - low sub - ma - rine. We all live in a yel - low sub - ma - rine,









G  D  C 

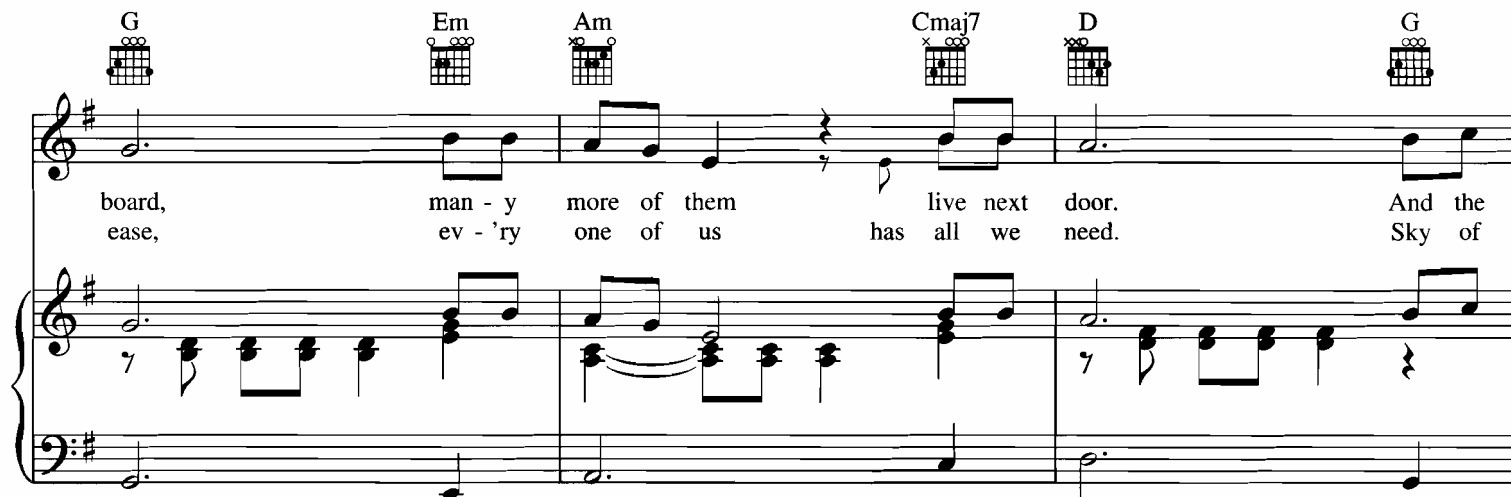
yel - low sub - ma - rine, yel - low sub - ma - rine. { And our friends _____ are all on
As we live _____ a life of




mf



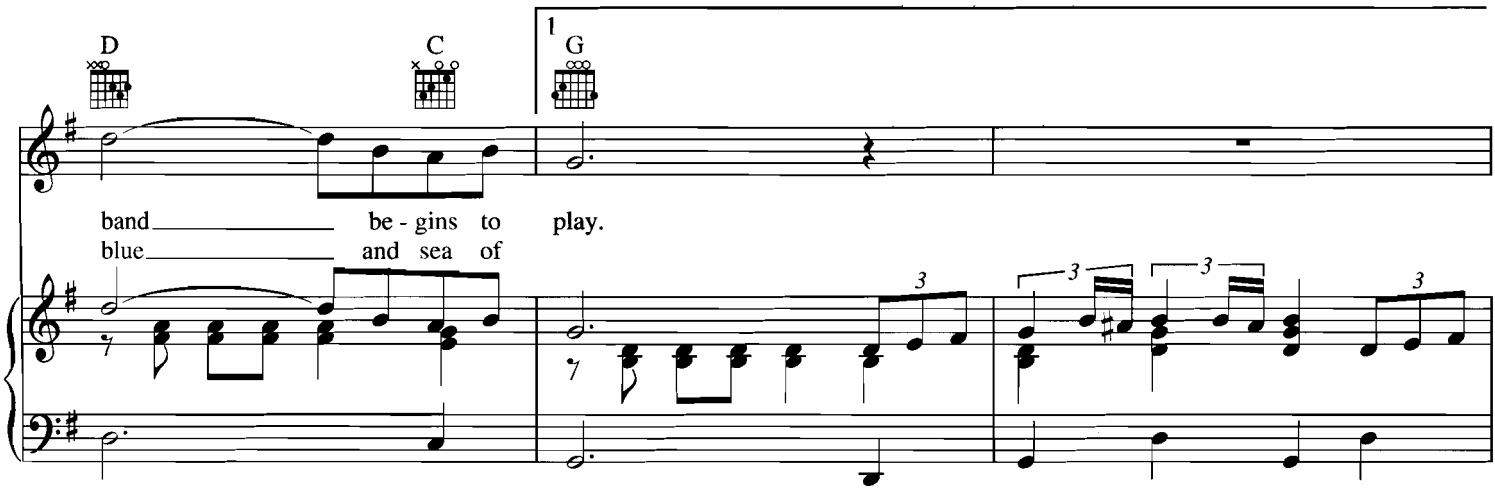
G  Em  Am  Cmaj7  D  G 





board, ease, man - y more of them live next door. And the
ev - 'ry one of us has all we need. Sky of



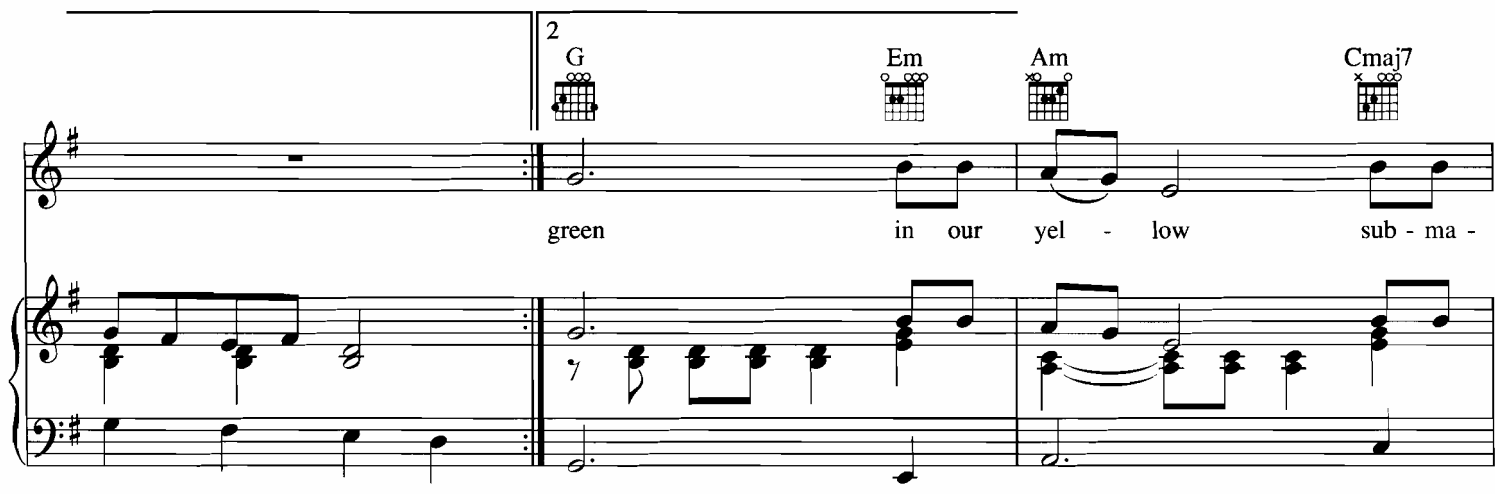
D  C  1 G 




band be - gins to play.
blue and sea of



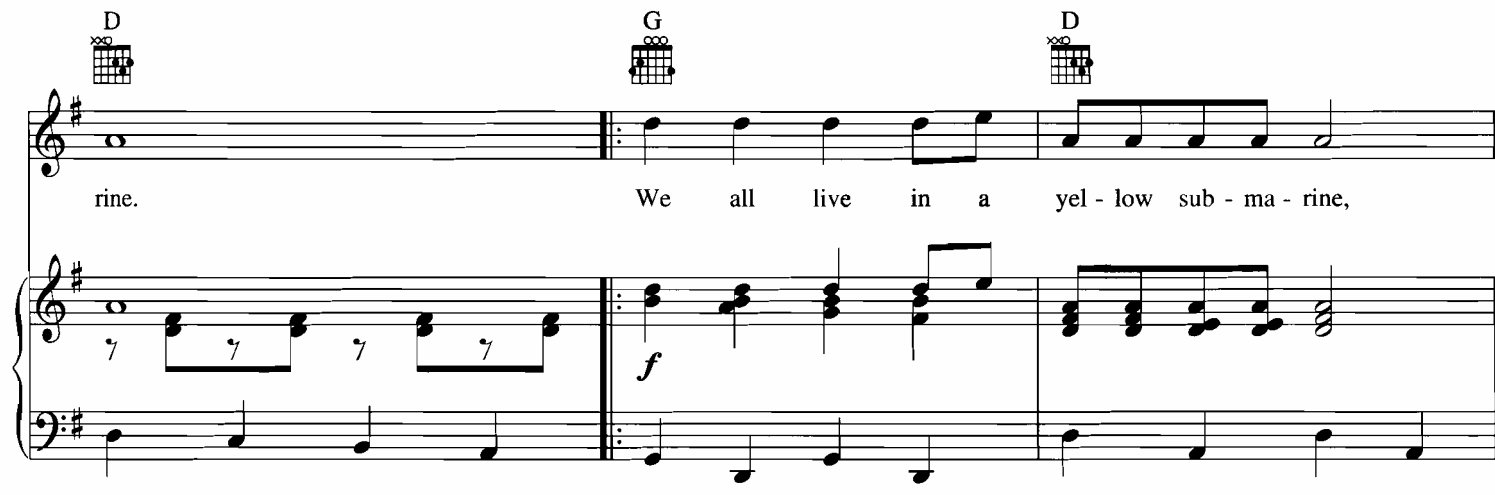
2 G  Em  Am  Cmaj7 



green in our yel - low sub - ma -



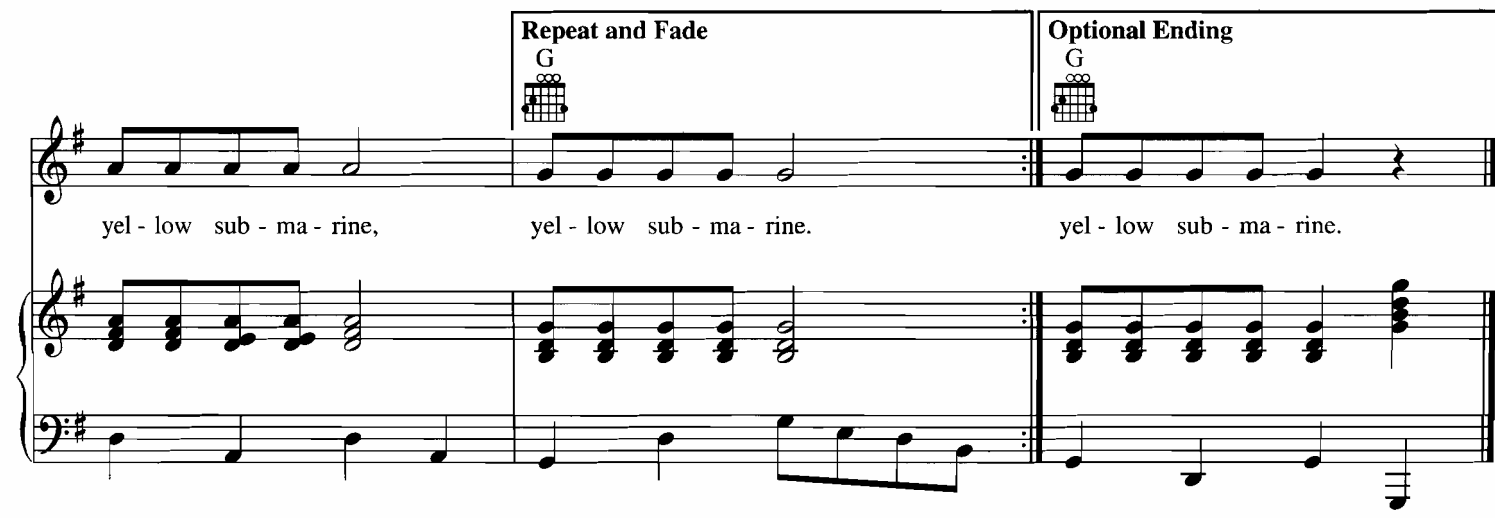
D  G  D 

rine. We all live in a yel - low sub - ma - rine,



<p>Repeat and Fade</p> <p>G </p>	<p>Optional Ending</p> <p>G </p>
--	--

yel - low sub - ma - rine, yel - low sub - ma - rine. yel - low sub - ma - rine.



YOU'LL BE IN MY HEART

(Pop Version)

from Walt Disney Pictures' TARZAN™

Words and Music by
PHIL COLLINS

Moderately

F#5



mf

The first system shows the piano introduction. The right hand plays a melody of eighth notes, and the left hand plays a steady eighth-note accompaniment. The key signature is F# major (three sharps) and the time signature is 4/4.

Come stop your cry - ing;— it will be all right. Just take my hand,

The second system contains the first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano accompaniment continues with the same eighth-note pattern as the introduction.

hold it tight. I will pro - tect you from all a - round — you.

The third system contains the second line of lyrics. A guitar chord diagram for B5 is shown above the vocal line. The piano accompaniment continues with the same eighth-note pattern.

I will be here; don't you — cry. For one so small you
Why can't they un - der - stand the

The fourth system contains the third line of lyrics. Three guitar chord diagrams are shown above the vocal line: G#m, C#, and F#. The piano accompaniment continues with the same eighth-note pattern.

C#/F# F#

seem so strong. — My arms will hold you, — keep you
 way we feel? — They just don't trust — what they

C#/F# F# B(add2)

safe and warm. — This bond be - tween us
 can't ex - plain. — I know we're dif - f'rent, but

G#m C# Bb

can't be bro - ken. I will be here; don't you cry. 'Cause }
 deep in - side us we're not that dif - fer - ent at all. And }

Eb Ab/Eb Bb Bb/Ab

you'll be in my heart, yes, you'll be in my

Gm7



Cm



Ab



heart from this day on now and for - ev - er -

Db



To Coda

Bb



Eb



more. You'll be in my

Ab/Eb



Bb



Bb/Ab



Gm7

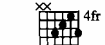


heart no mat - ter what they say. You'll

Cm



Ab (add2)



Db



be here in my heart al - ways.

Bb7sus Ab Bb

D.S. al Coda

CODA Bb Absus Ab

Don't lis - ten to them, 'cause
des - ti - ny calls_ you you

Absus2 Ab Absus/F Fm7

what do they_ know?_ We need each oth - er to
must_ be_ strong._ It may not be with you, but you've





Absus2/F Fm7 Cm7

have, to_ hold._ } They'll_ see_ in time, I_





got to hold_ on._ }

1  




know. — When — know. — We'll

show them — to - geth - er, — 'cause you'll be in — my — heart. Be - lieve me,

you'll be in — my — heart. I'll be there from this day on, — now —

— and for - ev - er - more. —

F Bb/F C C/Bb

You'll be in my heart (You'll be here in my heart.) no matter what they

Am Dm Bb (add2)

say. (I'll be with you.) You'll be here in my heart (I'll be there.) al -

Eb C Bbmaj9

- ways. Al - ways

F (add2)

I'll be with you. I'll be

B♭maj9



F (add2)



there for_ you al - ways, al - ways_ and al - ways._

B♭maj9



Just look o - ver your shoul-der. Just look o -

F (add2)



B♭maj9



- ver your shoul-der. Just look o - ver your shoul - der;

F



F (add2)



I'll be there_ al - ways._

ZIP-A-DEE-DOO-DAH

from Walt Disney's SONG OF THE SOUTH

Words by RAY GILBERT
Music by ALLIE WRUBEL

Moderately fast

Zip - a - dee - doo - dah, zip - a - dee - ay! —

My, oh my, — what a

won - der - ful day! — Plen - ty of sun -

Bb



Eb



Bb



shine

head - in' my way. _____

Eb



Bb/F



Gm



Eb6



F9



Bb



Zip - a - dee - doo -

dah,

zip - a - dee - ay! _____

F7



Mis - ter

Blue - bird

on

my

Bbdim7



Bb



Gm7



C7



shoul -

der, _____

it's

the

truth,

it's

F

“act - ch’ll” ev - ’ry - thing is “sat - is - fact - ch’ll.”

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a treble clef with a key signature of two flats. The lyrics are "act - ch'll" followed by a two-measure rest, then "ev - 'ry - thing is" followed by another two-measure rest, and finally "sat - is - fact - ch'll." The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A guitar chord diagram for F major is shown above the first measure.

Bb F7/C Bb/D Bb Cm Bb Eb Bb

Zip - a - dee - doo - dah, zip - a - dee - ay! —

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with "Zip - a - dee - doo - dah," followed by a two-measure rest, and "zip - a - dee - ay!" followed by a two-measure rest. The piano accompaniment continues with chords and moving lines. Above the vocal line, guitar chord diagrams are provided for Bb, F7/C (3fr), Bb/D, Bb, Cm (3fr), Bb, Eb (3fr), and Bb.

Eb Bb Gm

— Won - der - ful feel - ing,

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a two-measure rest, then "Won - der - ful feel - ing," followed by a two-measure rest. The piano accompaniment continues. Above the vocal line, guitar chord diagrams are provided for Eb (3fr), Bb, and Gm (3fr).

C7 F7 Bb

1 Bb/D Dbdim F7/C 2

won - der - ful day! —

Detailed description: This system contains the seventh and eighth lines of music. The vocal line starts with a two-measure rest, then "won - der - ful day!" followed by a two-measure rest. The piano accompaniment continues. Above the vocal line, guitar chord diagrams are provided for C7, F7, Bb, and a first ending section with Bb/D, Dbdim (4fr), and F7/C (3fr). A second ending section is also indicated by the number '2'.

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The Beast** *Beauty And The Beast* ★ **Blue Hawaii** *Blue Hawaii; Waikiki Wedding* ★ **Cabaret** *Cabaret* ★ **Call Me Irresponsible**
Papa's Delicate Condition ★ **Can't Help Falling In Love** *Blue Hawaii* ★ **Change The World** *Phenomenon* ★ **Chim Chim
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