

PIANO • VOCAL • GUITAR

GREAT MOVIE MUSIC OF THE 20TH CENTURY

H 26 386

1927-1999

73 SONGS, ONE FOR EACH YEAR OF THE SOUND ERA, INCLUDING
Puttin' on the Ritz • The Way You Look Tonight • I Concentrate on You • Steppin'
Out with My Baby • Moon River • The Look of Love • The Way We Were • Almost
Paradise • My Heart Will Go On (Love Theme from 'Titanic') • You'll Be in My Heart

Great
**MOVIE
MUSIC**
of the
20th
CENTURY



HOLT RINEHART & WINSTON

PIANO • VOCAL • GUITAR

GREAT MOVIE MUSIC OF THE 20TH CENTURY

KMHK*HO*H26386 ✓



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Great MOVIE MUSIC of the 20th CENTURY

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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

Em7

D

C

G(add9)/B

G/B

se - cre - cy. _____
rain - y day, _____

I faced the nights _____ a - lone. _____ (Both:) Oh,
they're fin - 'ly com - ing true. _____ (Both:) I'll

C

G(add9)/B

G/B

C

G/B

B/D# 4fr

how could I _____ have known _____ that all my life _____ I on - ly need - ed you? _____
share them all _____ with you, _____ 'cause now we hold _____ the fu - ture in _____ our hands..

Em

G/D

C

C/D

D

§ Gsus4(sus2)

G

D/G

G

Oh, _____ al - most par - a - dise. _____ We're knock - ing on _____

cresc.

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

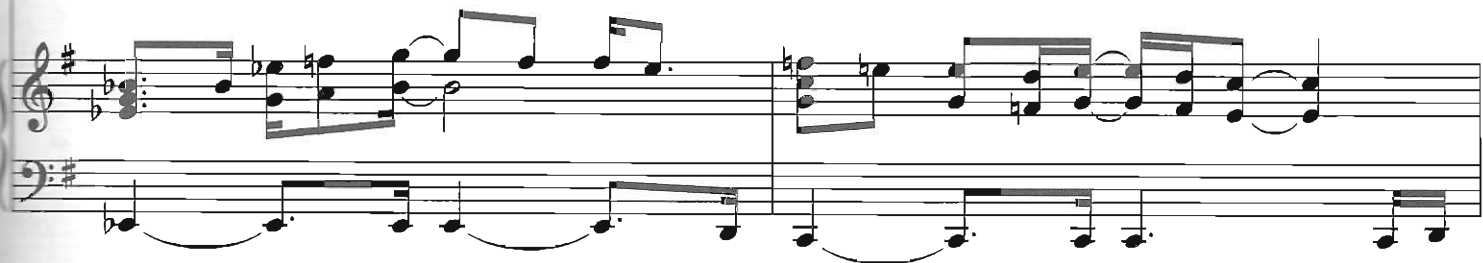
in your eyes. Par - a - dise. _ To Coda ⊕

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

dim



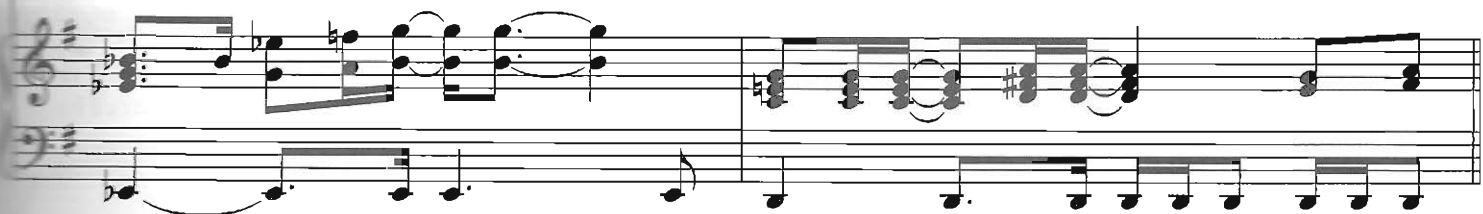
(Male:) And in your arms, — sal - va-tion's not so far a - way. —



D.S. al Coda



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



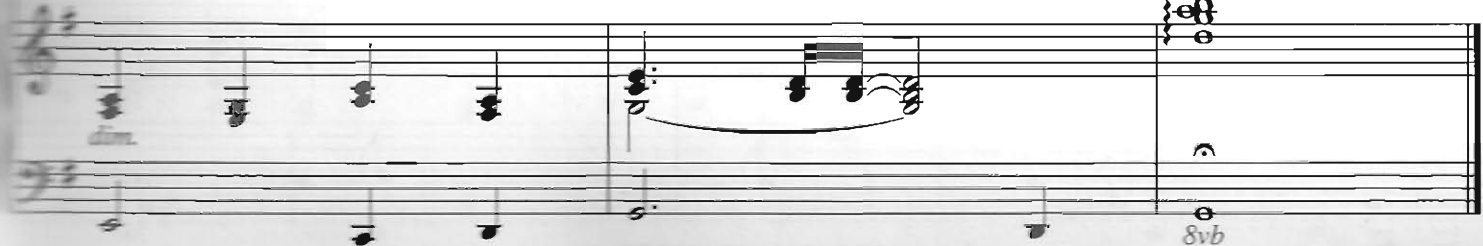
CODA



Par - a - dise. —



Par - a - dise. —




8vb

BABY, IT'S COLD OUTSIDE

from the Motion Picture NEPTUNE'S DAUGHTER

By FRANK LOESSER

Relaxed jazz tempo (♩ played as )

Bb6



G+7



C9



F7#5



B9



Vamp 'til ready

(Patter over vamp)

Female: I

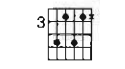
Bb6



Cm7



Bbadd9/D



G7#5



real - ly can't stay. —
sim - ply must go. —

I've
The

Male: But ba - by, it's cold out - side. —
But ba - by, it's cold out - side. —

Cm7



F9



Cm7



F7#9



got to go 'way. —
an - swer is "No!" —

This
The

But ba - by, it's cold out - side. —
But ba - by, it's cold out - side. —

Bb6



Cm7



Bb/D



Gm7



Gb9



eve - ning has been so ver - y
wel - come has been so nice and

Been hop - ing that you'd drop in.
How luck - y that you dropped in.

Fm9



Bb9#11



Fm9



Bb13



E9



Ebmaj9



Eb6/9



nice.
warm.

My moth - er will start to
My sis - ter will be sus -

I'll hold your hands. They're just like ice.
Look out the win - dow at the storm.

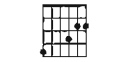
Ebmaj9



Eb6/9



Ebm7/Ab



Ab9



wor - ry,
pi - cious.

and Fath - er will be pac - ing at the
My broth - er will be there at the

Beau - ti - ful, what's your hur - ry?
Gosh, your lips look de - li - cious.

Like

Ebm7/Ab

Ab7

Bb9#11

Ab13#11

floor.
door.

So
My

real - ly,
maid - en aunt's

ha!

mind

I'd bet - ter scur -
is

Lis - ten to the fi - re - place roar.
waves up - on a trop - i - cal shore.

G7#9

Db9#11

C13

C7b13

Cm7/F

ry!
vi - cious.

Well, may-be just a half a drink more.
Well, may-be just a cig - a - rette more.

My
I've

Beau - ti - ful, please don't hur - ry.
Gosh, your lips are de - li-cious.

Put some re-cords on while I pour..
Nev - er such a bliz-zard be-fore..

Bb6

Cm7

Bbadd9/D

G7#9

neigh - bors might think. -
got to get home. -

Say!
(Spoken:) Say, darling,

Ba - by, it's bad out there!
Ba - by, you'd freeze out there.

Cm7



F9



Cm7



F7#9



What's in this drink?

can you lend me your comb?

I
You've

No cabs to be had out there.
It's up to your knees out there.

Bb6



Cm7



Bbadd9/D



Gm7



Gb9



Fm9



Bb9#11



wish I knew how
real-ly been grand,

to break the spell.
but don't you see.

Your eyes are like star-light now
I thrill when you touch my hand.

I'll take your hat.
How can you do

Fm9



Bb13



E9



Ebmaj9



Db9



I ought to say, "No, no, no, sir!"
There's bound to be talk to - mor-row.

At
At

Your hair looks swell.
this thing to me?

Mind if I move in
Think of my life - long

C13



C7b13



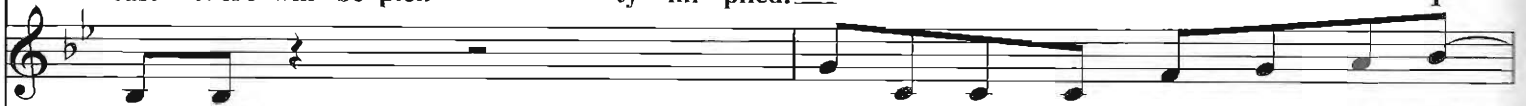
Cm7/F



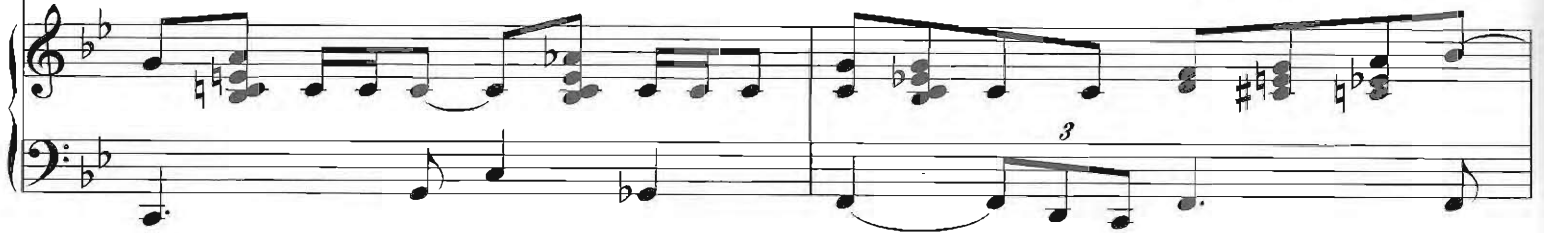
F7



least I'm gon-na say — that I tried. — I
least there will be plen - ty im - plied. — I



clos - er? What's the sense of hurt - ing my pride?
sor - row if you caught pneu - mo - nia and died. —



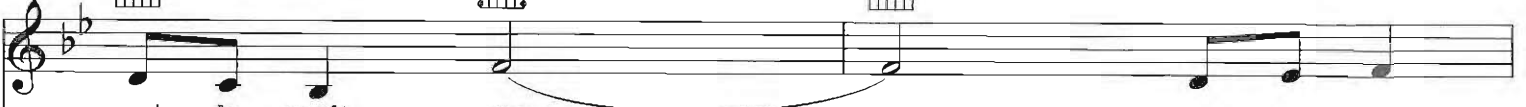
Bb6



Ab13#11



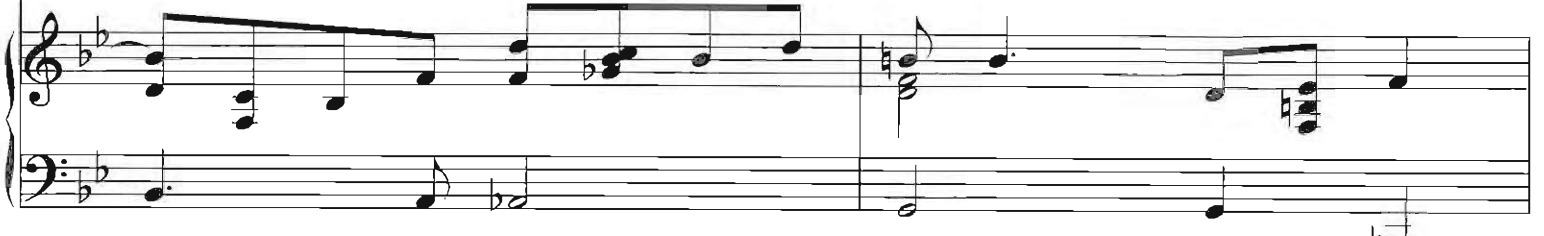
G7



real - ly can't stay. } Ah, but it's
real - ly can't stay. }



Oh ba - by, don't hold out. } Ah, but it's
Get o - ver that old doubt. }



1

C7



F7b9



Bbadd9



G7#5(b9)



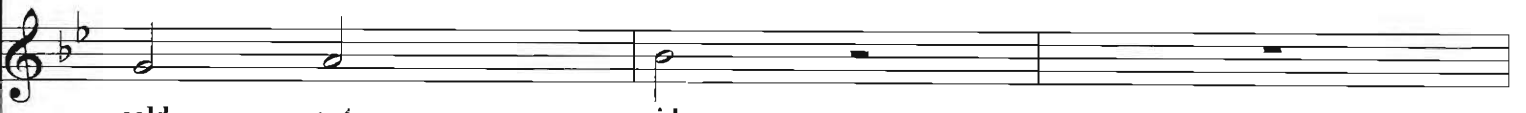
C7#9(b13)



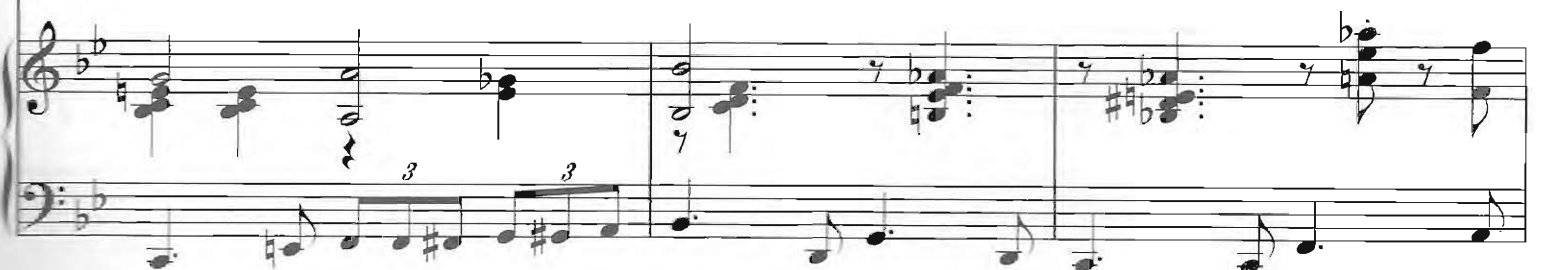
F7#9



cold out - side.



cold out - side.



Bb6/9



G7#9



C7#9



F13



2 C7



Musical staff with treble clef, key signature of two flats, and a whole note chord in the first measure. A slur covers the first two measures, with the word "cold" written below the staff.

Musical staff with treble clef, key signature of two flats, and a whole note chord in the first measure. A slur covers the first two measures, with the word "cold" written below the staff.

Musical staff with treble clef, key signature of two flats, and a whole note chord in the first measure. A slur covers the first two measures, with the word "cold" written below the staff.

Musical staff with treble clef, key signature of two flats, and a whole note chord in the first measure. A slur covers the first two measures, with the word "out" written below the staff.

Musical staff with treble clef, key signature of two flats, and a whole note chord in the first measure. A slur covers the first two measures, with the word "out" written below the staff.

Musical staff with treble clef, key signature of two flats, and a whole note chord in the first measure. A slur covers the first two measures, with the word "out" written below the staff.

Bb9



D7#9



Ebmaj9



E7#5(b9)



Cm7/F



F7



Bb13#11



Musical staff with treble clef, key signature of two flats, and a whole note chord in the first measure. A slur covers the first two measures, with the word "side." written below the staff.

Musical staff with treble clef, key signature of two flats, and a whole note chord in the first measure. A slur covers the first two measures, with the word "side." written below the staff.

Musical staff with treble clef, key signature of two flats, and a whole note chord in the first measure. A slur covers the first two measures, with the word "rit." written below the staff.

BE OUR GUEST

from Walt Disney's BEAUTY AND THE BEAST

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Moderately

G/D



Lumiere: Ma chere Mademoiselle,

sfz *mf*

F#/D



it is with deepest pride and greatest pleasure that we welcome you

C/D



D7



tonight. And now, we invite you to relax. Let us pull up a chair as the

poco rit.

Moderate tempo

dining room proudly presents - your dinner!

no chord

Be our guest! Be our

Gmaj7 G6 G

guest! Put our ser - vice to the test. Tie your

G#dim Am7

nap - kin 'round your neck, che - rie and we pro - vide the

D7 Am Am(#7)

rest. Soup du jour! Hot hors d'oeuvres! Why, we

Am7

D9

Am7

on - ly live to serve. Try the grey stuff, it's de -

A#dim

Bm7

Bb9#11

Dsus/A

D7

li - cious! Don't be - lieve me? Ask the dish - es! They can

G

Gmaj7

G6

G

sing! They can dance! Af - ter all, — Miss, this is France! — And a

G

Gmaj7

G7

C6

din - ner here — is nev - er sec - ond best. Go on, un -

B C#m7 Ddim B7/D# E11 A7

fold your men - u, take a glance, and then — you'll be our

Am7 D7 G Eb7 Db/F Eb/G

guest, *oui*, our guest! Be our guest! Beef ra -

Ab Abmaj7 Ab6 Ab

gout! Cheese souf - flé! Pie and pud - ding "en flam - bé!" We'll pre -

Adim Bbm7

pare and serve with flair a cu - li - na - ry ca - ba -

E \flat 7



B \flat m



B \flat m \sharp 7



ret.

You're a - lone and you're scared but the

B \flat m7



E \flat 9



B \flat m7



ban - quet's all pre - pared. No - one's gloom - y or com -

Bdim



Cm7



Bm7 \flat 5



B \flat m7



E \flat 7



plain - ing while the flat - ware's en - ter - tain - ing. We tell

A \flat



A \flat maj7



A \flat 6



A \flat



jokes. I do tricks with my fel-low can - dle - sticks. Mugs: And it's

Abmaj7



Ab7



D \flat 6



all in per - fect taste. That you can bet! *All:* Come on and



lift your glass. You've won your own free pass



to be our guest! *Lumiere:* If you're stressed, it's fine



din - ing we sug - gest. *All:* Be our guest! Be our

f

Slower, melancholy

D^b/E^b

E^b7

A^b

C

Fm



guest! Be our guest! Lumiere: Life is so un-

mp freely

C/E



nerv - ing for a ser - vant who's not serv - ing. He's not

E^bdim



B^b/D



whole with - out a soul to wait up - on.

D^bdim



Cm7



Ah, those good old days when we were use - ful.

Fm7



Bbm7



C7sus



Sud - den - ly, — those good old days — are gone.

C7



Fm



C/E



Ten years, we've been rust - ing, need - ing so much more — than

melodramatically

Ebdim



dust - ing. Need - ing ex - er - cise, a chance to use our

Bbsus4/D



Bb/D



Dbdim



skills. Most days, we just lay a - round the

Cm7



Fm7



A tempo

Bbm7



cas - tle. Flab - by, fat and

Eb7



E7

*Mrs. Potts:*

laz - y. You walked in, and oops - a - dai - sy! It's a

A



Amaj7



A6



guest! It's a guest! Sakes a - live, well, I'll be

A



A#dim



blessed! Wine's been poured and thank the Lord — I've had the

Bm7



E9



Bm



Bm#7



nap - kins fresh - ly pressed. With des - sert she'll want tea. And my

Bm7



E9



Bm7



dear, that's fine with me. While the cups do their soft

Cdim



C#m7



C7#11



Bm7



E9



shoe - ing, I'll be bub - bling! I'll be brew - ing! I'll get

A



Amaj7



A6



A



warm, pip - ing hot! Heav - en's sakes! Is that a spot? Clean it up! —

Amaj7

A7

D6

We want the com - pan - y im - pressed! We've got a

C#7

B/D#

Em6

C#7/E#

F#m7

lot to do. Is it one lump or two

B7

Bm7

E13

for you, our guest, *Chorus:* She's our guest! *Mrs. Potts:* She's our

C#m7

F#13

B

guest! *Chorus:* She's our guest! Be our guest! Be our

Bmaj7

B6

B

guest! Our com - mand is your re - quest. It's ten

Cdim

C#m7

years since we had an - y - bod - y here, and we're ob -

F#7

C#m

C#m#7

C#m7

essed. With your meal, with your ease, yes, in - deed, we aim to

F#7

F#7sus

F#7

please. While the can - dle - light's still glow - ing let us

molto rit.

Much slower

G7sus



G7



Em/G



G7



C



help you, we'll keep go - ing course by course, one by

Cmaj7



C6



C



one! 'Til you shout, "E - nough. I'm done!" Then we'll

accel. poco a poco

sing you off to sleep as you di - gest. To - night you'll

E



D/F#



Gdim



E7/G#



Am7



D7



prop your feet up! But for now, let's eat up! Be our

Dm



Edim



guest!

Be our

guest!

Be our

Dm7/F



G7sus



G7



guest!

Please,

be

our

poco rit.

C



Cmaj7



C6



C+



guest!

a tempo

C



C



V



V



V



BOOGIE WOOGIE BUGLE BOY

from BUCK PRIVATES

Words and Music by DON RAYE
and HUGHIE PRINCE

Medium Boogie Woogie

mf

C

He was a fa - mous trum - pet man from out Chi -

mf-f

ca - go way, — He had a "boo - gie" style that no one

C7

F

else could play. — He was the top man of his craft

C



Musical staff with treble clef and notes for the first line of the song.

But then his num - ber came up, And he was

Musical staff with piano accompaniment for the first line.

G7



Musical staff with treble clef and notes for the second line of the song.

gone with the draft. He's in the ar - my now a - blow - in'

Musical staff with piano accompaniment for the second line.

F7



C



Musical staff with treble clef and notes for the third line of the song.

re - veil - le, He's the Boo - gie Woo - gie Bu - gle Boy of Com - pa - ny B. They

Musical staff with piano accompaniment for the third line.

C



Musical staff with treble clef and notes for the fourth line of the song.

made him blow a bu - gle for his Un - cle Sam, It
puts the boys to sleep with "boo - gie" ev - 'ry night, And

Musical staff with piano accompaniment for the fourth line.

BOOGIE WOOGIE BUGLE BOY



real - ly brought him down be - cause he could - n't jam. The cap - tain
wakes them up the same way in the ear - ly bright. They clap their



seemed to un - der - stand Be - cause the next day the "cap" went out and
hands and stamp their feet Be - cause they know how he plays when some - one



draft - ed a band And now the comp - 'ny jumps } when he plays
gives him a beat, He real - ly breaks it up



re - veil - le, He's the Boo - gie Woo - gie Bu - gle Boy of Com - pa - ny B A

toot! A toot! A toot did-dle ah - da toot. He blows it eight to the bar ___

in "boo-gie" rhy - thm. He can't blow a note un - less a bass and gui - tar ___ is play - in'

with 'im. ___ He makes the comp - 'ny jump when he plays

re - veil - le, He's the Boo-gie Woo-gie Bu-gle Boy of Com - pa - ny B. ___ He Com - pa - ny B. ___

re - veil - le, He's the Boo-gie Woo-gie Bu-gle Boy of Com - pa - ny B. ___ He Com - pa - ny B. ___

re - veil - le, He's the Boo-gie Woo-gie Bu-gle Boy of Com - pa - ny B. ___ He Com - pa - ny B. ___

re - veil - le, He's the Boo-gie Woo-gie Bu-gle Boy of Com - pa - ny B. ___ He Com - pa - ny B. ___

re - veil - le, He's the Boo-gie Woo-gie Bu-gle Boy of Com - pa - ny B. ___ He Com - pa - ny B. ___

CALL ME IRRESPONSIBLE

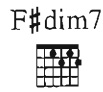
from the Paramount Picture PAPA'S DELICATE CONDITION

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Slowly

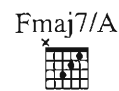


Piano accompaniment for the first system, featuring a treble and bass clef. The music is in 4/4 time and begins with a piano (*p*) dynamic. The right hand plays chords and single notes, while the left hand provides a steady bass line.



Vocal and piano accompaniment for the second system. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Call me ir - re - spon - si - ble, call me".

G#dim7



Vocal and piano accompaniment for the third system. The lyrics are: "un - re - li - a - ble, throw in".



Vocal and piano accompaniment for the fourth system. The lyrics are: "un - de - pend - a - ble too.".

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  3fr 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  3fr Cdim7  C7 

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



Am7b5  D9  4fr

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



Gm7 Cdim7 C7

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

A7 D7b9 4fr D7 Gm7

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

C7b9 1 F Gm7/C Fmaj7 Gm7/C

mad for you!

2 F Fmaj7

you!

p

CHANGE THE WORLD

featured on the Motion Picture Soundtrack PHENOMENON

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

Moderately (not too fast)

mf

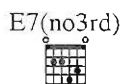
E F#m7 G F#m7 E

F#m7 G

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

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

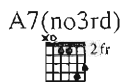
pull one down for you,
e - ven for a day,



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(no3rd)

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

A/E G#7

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

F#m7 G#7 C#m7

change — the world. —

D#m7b5 G#7 C#m

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

D⁹m7^b5



G#7



C#m



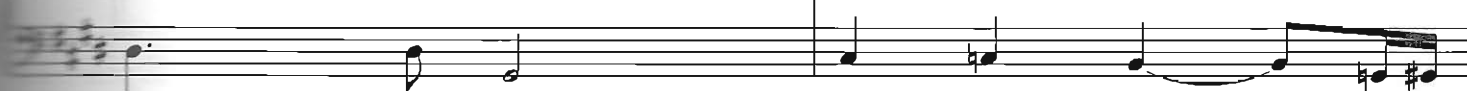
Cm



Bm9



You would think _ my love_ was real - ly some - thing_ good, ba - by, _



To Coda ⊕



E(add9)/G#



Edim/G



F#m7



if I _ could _ change _ the world. _

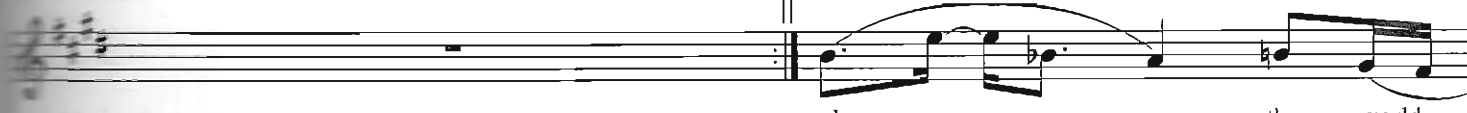


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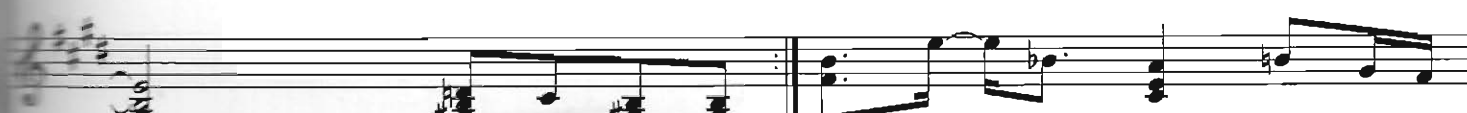
Edim/G



F#m7



change _ the world, _





A7sus



E(add9)/G#



E^{dim}/G F#m7(add4)



ba - by, if I could change



the world. *Guitar solo*

F#m7



F#m7



F#m7



G#7



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

G7-9 Am7-5 G7/B

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

Cm

G7-9 Am7-5 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 in the ash - es and smoke, In this 'ole wide world there's no
soot 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. goes. Up where the smoke it all bill - ered and

ev - er 'e

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!

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.

CHINATOWN

from the Paramount Motion Picture CHINATOWN

Music by JERRY GOLDSMITH

Slowly



mp

The first system of musical notation for 'Chinatown' is in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with a triplet of eighth notes in the final measure. The dynamic marking *mp* is placed in the first measure.



The second system of musical notation continues the piece. It features a melodic line in the treble clef with a triplet of eighth notes in the second measure and another triplet in the fourth measure. The bass line continues with its eighth-note accompaniment.



The third system of musical notation continues the piece. It features a melodic line in the treble clef with a triplet of eighth notes in the second measure and another triplet in the fourth measure. The bass line continues with its eighth-note accompaniment.



The fourth system of musical notation continues the piece. It features a melodic line in the treble clef with a triplet of eighth notes in the second measure and another triplet in the fourth measure. The bass line continues with its eighth-note accompaniment.

Emaj7 B13b9 Em7

A6 Em7 C#m7

C7 E/B A#dim Am6

CG F#m7 B7b9 Emaj9

F#m7/B Emaj9 F#m7/B Emaj9

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  G  D7#5 

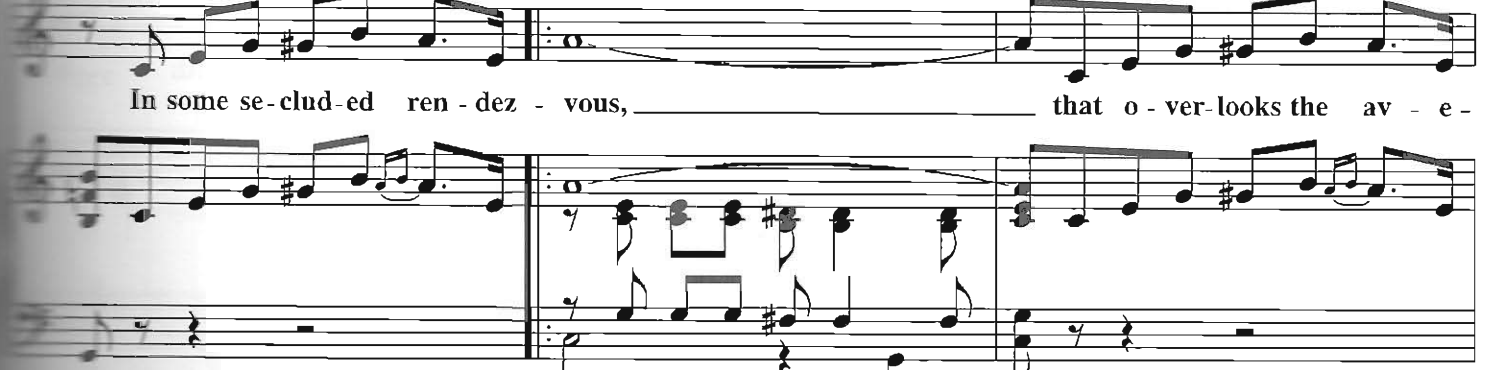
a charm - ing scene like this. _____



Moderately slow and expressively

G7  no chord C  B7  C6  no chord

In some se - clud - ed ren - dez - vous, _____ that o - ver - looks the av - e -



G7  Gdim7  G7  no chord Dm7  G7 

with some - one shar - ing a de - light - ful chat of



Dm7 G7 Cmaj7 Cm6 G7 no chord

this and that and cock-tails for two. — As we en - joy a cig - a

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Dm7, G7, Cmaj7, Cm6, and G7, followed by 'no chord'. The bottom two lines are the piano accompaniment, showing a bass line and a treble line with chords and melodic fragments.

C6 B7 C6 no chord

rette — to some ex - qui - site chan - son -

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for C6, B7, and C6, followed by 'no chord'. The bottom two lines are the piano accompaniment.

G7 Gdim7 G7 no chord Dm7 G7

nette, — two hands are sure to sly - ly meet be - neath a

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for G7, Gdim7, G7, 'no chord', Dm7, and G7. The bottom two lines are the piano accompaniment.

Dm7 G7 C9 B7#5 C7

ser - vi - ette with cock-tails for two. — My head may go

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Dm7, G7, C9, B7#5, and C7. The bottom two lines are the piano accompaniment, featuring a triplet in the final measure of the vocal line.

Fmaj7 F6 Fm6 C/E

reel - ing, but my heart will be o - be - di - ent,

Ebdim7 Dm7 G7 G9 G7

with in - tox - i - cat - ing kiss - es for the prin - ci - pal in -

C6 C#dim7 G7/D no chord

gre - di - ent. Most an - y af - ter - noon at

C6 B7 C6 no chord G7 Gdim7

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

G7 no chord Dm7 G7

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

Dm7 G7 1 C7 F6/C Ab7/C 2fr

all be - gan with cock - tails for two. _____

C no chord 2 C7 F6/C Ab7/C 2fr C B/G

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

C/G B/G C/G G7#5 C

EXHALE (SHOOP SHOOP)

from the Original Soundtrack Album WAITING TO EXHALE

Words and Music by
BABYFACE

Easy R&B ballad

F(add9)

C/E



1. Ev - 'ry - one falls in love some - times. Some-times it's
2.,3. laugh, some-times you'll cry. Life nev - er

mp

Dm7

C



wrong and some - times it's right. For ev - 'ry
tells us the whens or whys. When you've got

F(add9)

C/E



with friends some - one must fail, but there comes a
to wish you well, you'll find a

Dm7

C

point when, when we ex - hale, yeah, yeah. } Say, _____
 point when you will ex - hale, yeah, yeah. }

F(add9)

C/E

Dm7

shoop shoop shoop shoo be doo. Shoop shoop shoo be doo. Shoop shoop shoo be

C

F(add9)

doo. Shoop shoop shoo be doo. Shoop shoop shoo be

C/E

Dm7

To Coda

1 C

doo. Shoop shoop shoo be doo. Shoop shoop shoo be doo. Some-times you'll

2
C

Esus

E/G#

doo. Hearts are of - ten bro - ken when there are words _ un - spo - ken.

Am

Am/G

In your soul there's an - swers to your prayers. _____ If you're

Dim7

C/E

search - ing for a place_ you know, a fa - mil - iar face, some - where to go, _____ you should

F

Fmaj7/G

D.S. al Coda

look in - side your soul, you're half - way there. _____ Some - times you'll

CODA

C

doo.

DO YOU KNOW WHERE YOU'RE GOING TO?

Theme from MAHOGANY

Words by GERRY GOFFIN
Music by MIKE MASSER

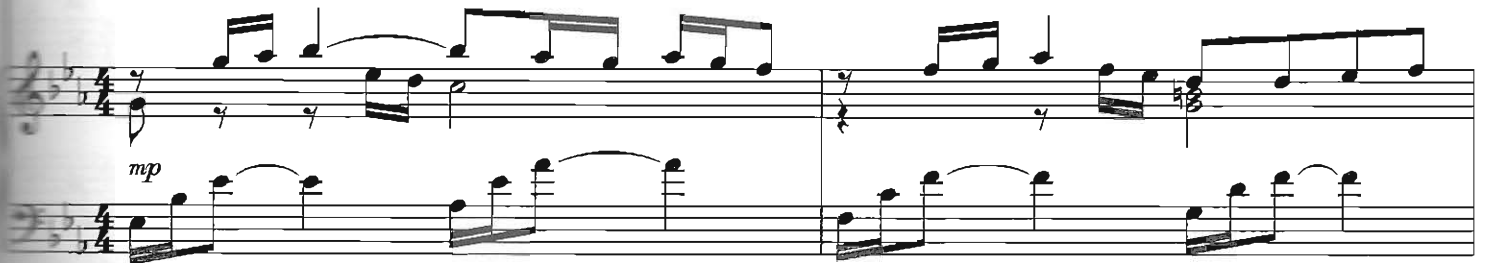
Moderately, with expression

G \flat C \flat A \flat m B \flat 7
 Ebm Ebm/G \flat A \flat m B \flat 7
 Eb A \flat Fm G7
 Cm Cm/E \flat Fm6/A \flat G7 C

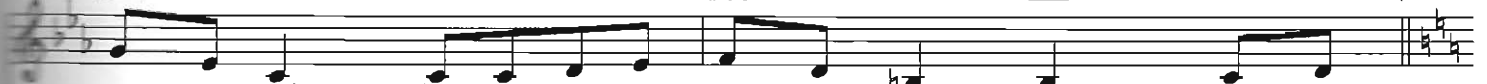
Do you know _____ where you're go- ing to? Do you like the things that life is
 show - ing you? _____ Where are you go - ing to, _____ do you know?



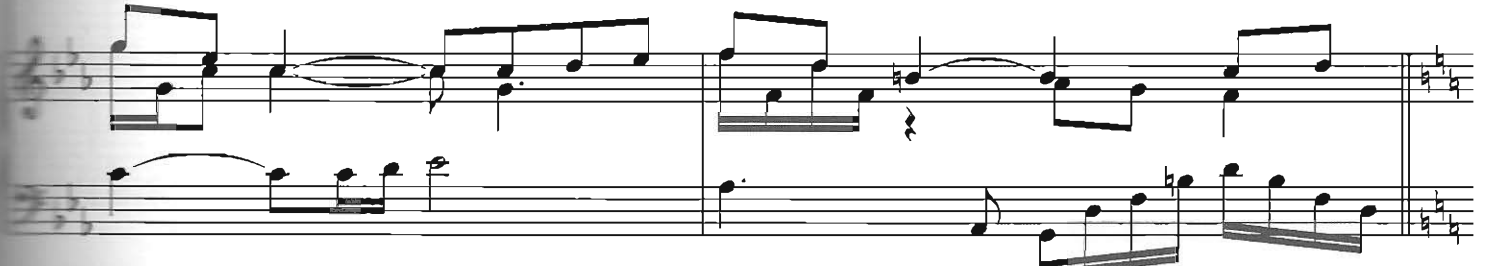
Do you get _____ what you're hop-ing for? When you look be - hind you there's no



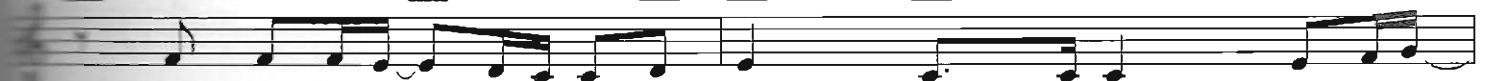
To Coda ⊕



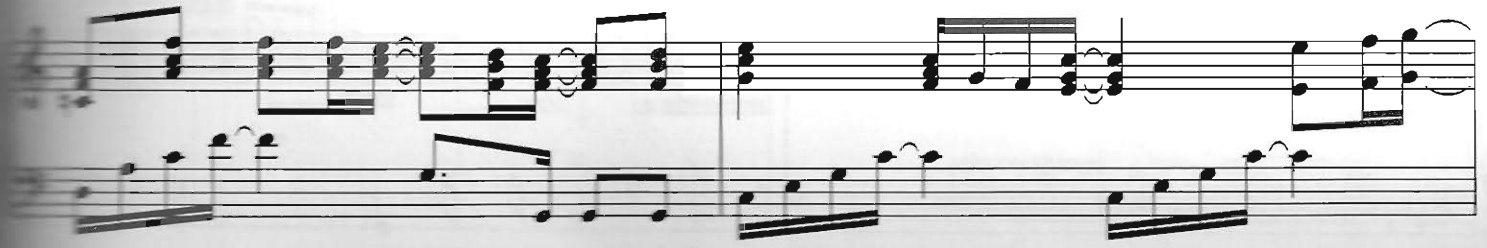
o - pen door. _____ What are you hop - ing for, _____ do you



know? Once we were stand - ing still in time,



chas - ing the fan - ta - sies _ that filled our minds. _ And you knew _



D/C

Bm7

Em7

how I loved you but my spir - it was free,

Am7

C/D

D7

G7sus

G7

laugh-ing at the ques - tions that you once asked of me. —

Eb

Ab

Fm

G7

Do you know — where you're go-ing to? Do you like the things that life is

Cm

Cm/Eb

Fm6/Ab

G7

C

show - ing you? — Where are you go - ing to, — do you know?

Eb



Ab



Fm



G7



Musical notation for the first system, including guitar chord diagrams and piano accompaniment. The system features a treble clef staff with a key signature of two flats and a 4/4 time signature. The piano accompaniment is marked *mp* and includes a triplet of eighth notes.

Cm



Cm/Eb



Fm6/Ab



G7



Musical notation for the second system, including guitar chord diagrams and piano accompaniment. The system continues the piano accompaniment with various chord voicings and melodic lines.



D/C



G/B



G



A



Now ——— look-ing back at all we planned,

Musical notation for the third system, including guitar chord diagrams and piano accompaniment. The system continues the piano accompaniment with various chord voicings and melodic lines.



F/G



G7



C



F/C



C



we let — so man - y dreams — just slip through our hands. —

Musical notation for the fourth system, including guitar chord diagrams and piano accompaniment. The system continues the piano accompaniment with various chord voicings and melodic lines.



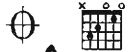
Why must we wait so long before we see



D.S. al Coda





how sad the answers to those questions can be?

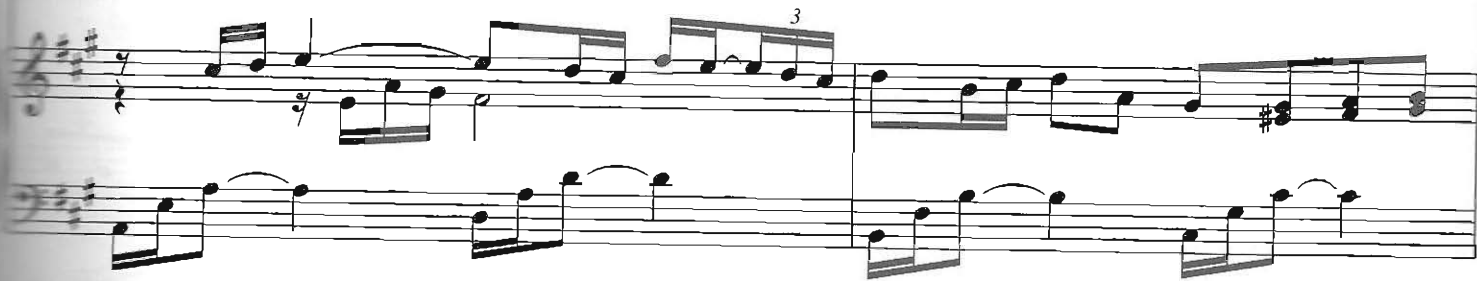
CODA







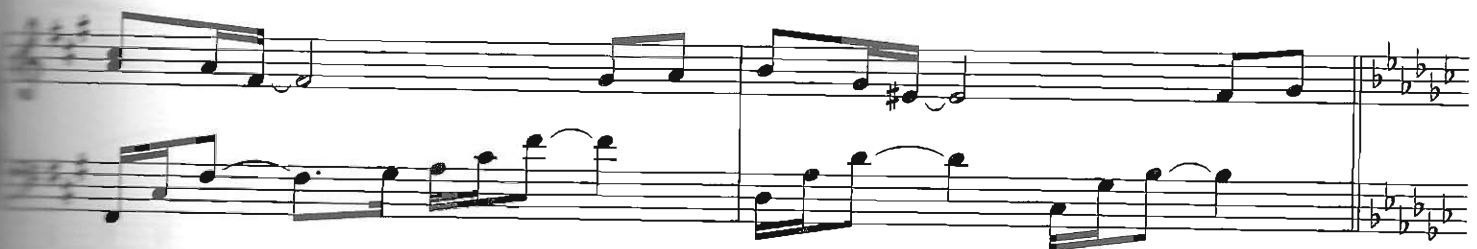
know?







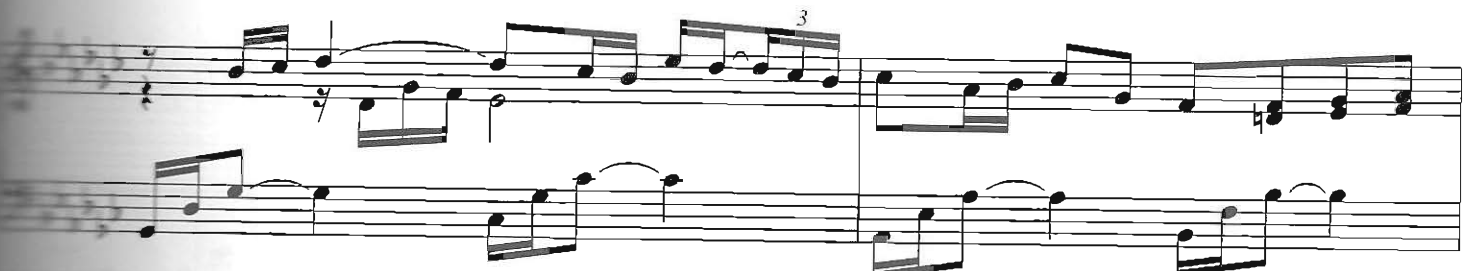
A  D  Bm  C#7 








F#m  F#m/A  Bm6/D  C#7 



Gb  Cb  Abm  Bb7 



Ebm  Ebm/Gb  Abm6/Cb  Bb7  Eb 



THEME FROM E.T. (The Extra-Terrestrial) from the Universal Picture E.T. (THE EXTRA-TERRESTRIAL)

Music by
JOHN WILLIAMS

Lightly

mp stacc.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line of eighth notes, starting on G4 and ascending to D5. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes, starting on G2 and ascending to D3. The tempo marking 'Lightly' is above the first measure, and the dynamic marking 'mp stacc.' is below the first measure.

Flowing

mf

The second system of the musical score consists of two staves. The upper staff continues the melodic line from the first system, now marked 'Flowing' and 'mf'. The lower staff continues the rhythmic accompaniment. The system concludes with a double bar line and a fermata over the final notes. The dynamic marking 'mf' is placed above the first measure of the second system. The tempo marking 'Flowing' is placed above the first measure of the second system. The system concludes with a double bar line and a fermata over the final notes.

Musical notation for the first system, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature has one flat, and the time signature is 3/4. A dashed line above the treble staff indicates a repeat or continuation.

Musical notation for the second system, showing a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The word "stacc." is written above the bass staff.

Musical notation for the third system, showing a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The word "simile" is written above the bass staff.

Musical notation for the fourth system, showing a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

Musical notation for the fifth system, showing a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The dynamic markings "mf" and "mp" are present.

THEME FROM ERIC

Musical notation system 1, measures 1-3. Treble clef, key signature of two sharps (F# and C#). Dynamics: *mf* (measures 1-2), *mp* (measure 3). The right hand features a melodic line with a long slur over measures 2 and 3. The left hand provides harmonic accompaniment with chords and single notes.

Musical notation system 2, measures 4-6. Treble clef, key signature of two sharps. Dynamics: *mf*. The right hand has a more active melodic line with slurs. The left hand continues with accompaniment, including a triplet in measure 4.

Musical notation system 3, measures 7-9. Treble clef, key signature of two sharps. Dynamics: *f*. The right hand has a melodic line with slurs. The left hand accompaniment features chords and moving lines.

Musical notation system 4, measures 10-12. Treble clef, key signature of two sharps. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and moving lines.

Musical notation system 5, measures 13-15. Treble clef, key signature of two sharps. Dynamics: *f*. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and moving lines.

First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth notes and slurs. The lower staff (bass clef) contains a bass line with quarter notes and rests. The system is divided into three measures.

Second system of musical notation. The upper staff features a melodic line with slurs and a fermata. The lower staff contains a bass line with chords and rests. The system is divided into three measures.

Third system of musical notation. The upper staff has a melodic line with slurs and a fermata. The lower staff contains a bass line with chords and rests. The system is divided into three measures.

Fourth system of musical notation. The upper staff contains a melodic line with slurs and a fermata. The lower staff contains a bass line with chords and rests. The system is divided into three measures.

Fifth system of musical notation. The upper staff contains a melodic line with slurs and a fermata. The lower staff contains a bass line with chords and rests. The system is divided into three measures.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. A dynamic marking of *mf* is present. The system concludes with a double bar line.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. This system includes a *ff* dynamic marking and a *rit.* marking. The melodic line in the upper staff has a long note with a fermata. The system concludes with a double bar line.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a melodic line in the upper staff and accompaniment in the lower staff. The system concludes with a double bar line.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. This system features a *rit.* marking and a *vd* marking. The melodic line in the upper staff has a fermata. The system concludes with a double bar line.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. This system features a *rit.* marking and a *vd* marking. The upper staff contains a series of eighth notes with accents. The system concludes with a double bar line.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a double bar line and a sharp sign. The lower staff has a bass clef and also begins with a double bar line and a sharp sign. Both staves contain several measures of music with notes and stems. The system concludes with a double bar line, followed by a dynamic marking of *ff* and a fermata over the final notes.

Second system of musical notation. The upper staff features a triplet of eighth notes with a '3' above it. The lower staff contains sustained notes with long horizontal lines underneath, indicating a sustained or legato texture. The system ends with a double bar line and a fermata.

Third system of musical notation. Similar to the second system, it features a triplet in the upper staff and sustained notes in the lower staff. A dynamic marking of *8vb* (8va) is present in the lower staff. The system concludes with a double bar line, a dynamic marking of *rall.* (rallentando), and a fermata.

Fourth system of musical notation. It continues with the triplet in the upper staff and sustained notes in the lower staff. The system ends with a double bar line and a fermata.

Fifth system of musical notation. The upper staff shows a melodic line with a *cresc.* (crescendo) marking. The lower staff has sustained notes. The system concludes with a double bar line, a dynamic marking of *f* (forte), and a fermata.

THE EXODUS SONG

from EXODUS

Words by PAT BOON
Music by ERNEST GOLD

Slowly (Broad)

ff

mp

mf

Chords: Cm, F, Ab, Bb, Cm, Gm, Eb, F, G, Gm, C, Cm, Gm, Bb, Fm, Gm, Bb, Cm, G, C, F, Ab, Bb, Cm

This land is mine, God gave this land to me, This brave and an - cient land to
me. And when the morn - ing sun re - veals her hills and plains Then I
see a land where chil - dren can run free. So take my hand and walk this land with me And

Gm Eb F G Gm C Cm

walk. this {love - ly / gold - en} land with me. Tho' I am just a man, — When you are

Gm Bb Fm Gm Ab Bb 1 Cm

by my side, With the help of God I know I can be strong. So

2 Cm Gm Gm7 C Cm

strong — To make this land our home, — If I must fight, — I'll fight to

Gm Gm7 C Cm6 G

make this land our own. — Un - til I die — this land is mine!

f espr. *> rit.* *ffz*

FLASHDANCE...WHAT A FEELING

from the Paramount Picture FLASHDANCE

Lyrics by KEITH FORSEY and IRENE CAMBER
Music by GIORGIO MORODINI

Steadily

mf

4/4

First system of piano accompaniment, featuring a steady bass line and chords in the right hand.

Bb

F

Cm

First,

when there's noth - ing

but a slow

glow - ing

Second system of piano accompaniment, continuing the steady bass line and chords.

Gm

Eb

Bb

dream,

that your fear

seems to hide

deep in -

Third system of piano accompaniment, continuing the steady bass line and chords.

Ab

Eb/F

F

Bb

F

side

your mind,

All a - lone

I have cried

si - lent

Fourth system of piano accompaniment, concluding the piece with a steady bass line and chords.

Cm **Gm** **Eb** **Bb**

tears full of pride in a world made of steel, made of

Ab **Eb** **Ab** **Eb/F** **F** **Eb/F** **F**

Faster, with a driving beat

stone. Well,

f

Bb **F** **Cm**

hear the music, close my eyes, feel the
hear the music, close my eyes, I am

Gm **Eb** **Bb**

thm. thm. Wrap a round, take a hold of my
In a flash, it takes hold of my

Gm **Eb** **Bb**

Ab Eb/F F Gm F Eb F

heart. heart. What a feel - ing. Be - in's be

Gm F Eb F Bb Cm7 F7 Bb/D Eb

- liev - in', I can have ___ it all ___ now I'm danc - ing for ___ my life.

Eb/F F7 Eb/F F7 Gm F Eb F

___ Take your pas - sion ___ and make it hap -

Gm F Eb F Bb Cm7 F7 Bb/D Eb To Coda

- pen. ___ Pic - tures come ___ a - live ___ you can dance ___ right through ___ your life. ___
Now I'm danc - ing through ___ my life. ___

Eb/F F7 F Bb F Bb

Cm Gm Eb Bb

Ab Eb/F F7 CODA Eb/F F7

now _____ (life) _____

Eb/F F Ab Gb Ab Gb Ab F7

What a feel ing. _____

E \flat

F

E \flat

F

A \flat

G \flat

A \flat

G \flat

A \flat

F7

Diagrammatic guitar chord representations for Eb, F, Eb, F, Ab, Gb, Ab, Gb, Ab, and F7.

Piano accompaniment for the first system, including treble and bass clefs with musical notation.

E \flat

F

Gm

F

E \flat

F

Gm

F

Vocal line for the first system with lyrics: "What a feel - ing. (I am music now.) Be - in's be - liev - in' (I am

What a feel - ing. (I am music now.) Be - in's be - liev - in' (I am

Piano accompaniment for the second system, including treble and bass clefs with musical notation.

E \flat

F

B \flat

Cm7

B \flat /D

E \flat

Vocal line for the second system with lyrics: "rhy - thm now.) Pic - tures come a - live, you can dance right through your life,

rhy - thm now.) Pic - tures come a - live, you can dance right through your life,

Piano accompaniment for the third system, including treble and bass clefs with musical notation.

E \flat /F

F

Gm

F

E \flat

F

Vocal line for the third system with lyrics: "What a feel - ing. (I can real - ly have it all.) What a feel -

What a feel - ing. (I can real - ly have it all.) What a feel -

Piano accompaniment for the fourth system, including treble and bass clefs with musical notation.

Repeat and Fade

THE GODFATHER

(Love Theme)
from the Paramount Picture THE GODFATHER

By NINO ROTA

Slowly and expressively

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The melody in the upper staff is characterized by a series of eighth notes, often beamed together, with a long, expressive slur over the entire phrase. The bass line provides a steady accompaniment with quarter notes and rests.

The second system continues the piece. It features a crescendo (*cresc.*) leading into a mezzo-forte (*mf*) section with a ritardando (*rit.*) marking. The melody in the upper staff continues with eighth notes and some quarter notes, maintaining the expressive slur. The bass line includes some chords and rests. The system concludes with a double bar line and a fermata over the final notes.

The third system begins with a mezzo-piano (*mp*) dynamic. The upper staff features a long, sweeping melodic line with eighth notes, all under a single, large slur. The bass line is mostly silent, with some chords and rests. The system ends with a double bar line and a fermata.

The fourth system continues the melodic development. The upper staff has a long slur over several measures of eighth notes. The bass line has a more active role with eighth notes and quarter notes. The system concludes with a double bar line and a fermata.

The first system of music features a treble clef staff with a key signature of two flats and a common time signature. It contains four measures of music. The first measure has a whole chord. The second measure has a quarter rest followed by a quarter note, a half note, and a whole note. The third and fourth measures have quarter rests followed by quarter notes, half notes, and whole notes respectively. The bass clef staff has a whole note in the first measure, followed by a half note, a quarter note, and a whole note in the subsequent measures.

The second system continues the piece. The treble clef staff has a half note, a quarter note, a half note, a quarter note, and a half note in the first measure, followed by a half note, a quarter note, and a half note in the second measure. The third measure has a half note, a quarter note, and a half note. The fourth measure has a half note, a quarter note, and a half note. The bass clef staff has a quarter rest, a quarter note, a half note, and a whole note in the first measure, followed by a quarter rest, a quarter note, and a half note in the second measure. The third measure has a quarter rest, a quarter note, and a half note. The fourth measure has a quarter rest, a quarter note, and a half note.

The third system includes a dynamic marking of *f* (forte) in the first measure of the treble clef staff. The treble clef staff has a half note, a quarter note, a half note, a quarter note, and a half note in the first measure, followed by a half note, a quarter note, and a half note in the second measure. The third measure has a half note, a quarter note, and a half note. The fourth measure has a half note, a quarter note, and a half note. The bass clef staff has a quarter rest, a quarter note, a half note, and a whole note in the first measure, followed by a quarter rest, a quarter note, and a half note in the second measure. The third measure has a quarter rest, a quarter note, and a half note. The fourth measure has a quarter rest, a quarter note, and a half note.

The fourth system continues the piece. The treble clef staff has a half note, a quarter note, a half note, a quarter note, and a half note in the first measure, followed by a half note, a quarter note, and a half note in the second measure. The third measure has a half note, a quarter note, and a half note. The fourth measure has a half note, a quarter note, and a half note. The bass clef staff has a quarter rest, a quarter note, a half note, and a whole note in the first measure, followed by a quarter rest, a quarter note, and a half note in the second measure. The third measure has a quarter rest, a quarter note, and a half note. The fourth measure has a quarter rest, a quarter note, and a half note.

First system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes, starting with a *mp* dynamic marking. The bass clef staff provides a harmonic accompaniment with quarter and eighth notes. A long slur spans across both staves, indicating a continuous phrase.

Second system of musical notation, continuing the melodic and harmonic lines from the first system. The treble clef staff continues with a similar melodic pattern, while the bass clef staff maintains its accompaniment. The slur continues across the system.

Third system of musical notation. The treble clef staff features a more complex melodic line with some triplets and sixteenth notes. A *mf* dynamic marking is present. The bass clef staff continues with its accompaniment. The slur continues across the system.

Fourth system of musical notation, concluding the piece. The treble clef staff ends with a final melodic phrase. A *rit.* marking is present. The bass clef staff concludes with a final accompaniment phrase. The piece ends with a double bar line and repeat signs.

FORREST GUMP - MAIN TITLE

(Feather Theme)

from the Paramount Motion Picture FORREST GUMP

Music by ALAN SILVESTRI

Sweetly

p

With pedal

8va

mp

loco

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass clef staff provides a rhythmic accompaniment with eighth notes, some marked with a '7' (likely indicating a seventh fret). A long horizontal line spans across the top of the system, possibly indicating a sustained note or a specific performance instruction.

The second system continues the piece with similar notation. The treble staff shows a melodic line with eighth notes and some slurs. The bass staff continues with a steady eighth-note accompaniment.

The third system shows the progression of the melody in the treble staff, with more complex rhythmic patterns involving beamed notes. The bass staff maintains the accompaniment.

The fourth system features a more active treble staff with frequent sixteenth-note runs. The bass staff accompaniment remains consistent.

The fifth and final system on the page shows the concluding part of the piece. The treble staff has a dense texture of sixteenth notes, while the bass staff provides a clear rhythmic foundation.

8va

This system contains the first three measures of a piece. The key signature has two sharps (F# and C#). The first measure features a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3). The second measure continues with similar chords and some eighth-note movement in the treble. The third measure includes a dynamic marking of *f* and a *8va* instruction with a dashed line indicating an octave shift in the treble line.

f

This system contains the next three measures. The first measure has a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3). The second measure continues with similar chords and some eighth-note movement in the treble. The third measure includes a dynamic marking of *f* and a *8va* instruction with a dashed line indicating an octave shift in the treble line.

(lightly)

This system contains the next three measures. The first measure has a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3). The second measure continues with similar chords and some eighth-note movement in the treble. The third measure includes a dynamic marking of *f* and a *8va* instruction with a dashed line indicating an octave shift in the treble line.

This system contains the next three measures. The first measure has a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3). The second measure continues with similar chords and some eighth-note movement in the treble. The third measure includes a dynamic marking of *f* and a *8va* instruction with a dashed line indicating an octave shift in the treble line.

This system contains the final three measures. The first measure has a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3). The second measure continues with similar chords and some eighth-note movement in the treble. The third measure includes a dynamic marking of *f* and a *8va* instruction with a dashed line indicating an octave shift in the treble line.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with slurs and ties. The lower staff is in bass clef and features a melodic line with eighth notes and rests, starting with a fermata over the first measure.

The second system continues the musical piece. It includes dynamic markings: *mp* (mezzo-piano) in the middle of the system and *dim. poco a poco* (diminuendo poco a poco) towards the end. An *8va* instruction is placed above the treble staff in the final measure, indicating an octave shift. The notation includes slurs and various note values.

The third system shows a continuation of the melodic and harmonic lines. The upper staff features a melodic line with slurs, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

The fourth system is primarily composed of a rhythmic accompaniment in the bass staff, consisting of a steady stream of eighth notes. The upper staff contains some chordal textures and rests.

The fifth system concludes the page. It features dynamic markings: *rit.* (ritardando) in the middle, *loco* (ad libitum) above the final measure of the upper staff, and *ppp* (pianissimo) below the final measure of the lower staff. The notation includes slurs and various note values.

GIGI

from GIGI

Words by ALAN JAY LERNER
Music by FREDERICK LOEWF

Slowly

mp

C **B** **Dm7**

Gi - gi, Am I a fool with-out a mind or have I mere-ly been too blind to re - a - lize?

G7 **Dm7** **G7** **C6**

Gi - gi, Why you've been grow-ing up be - fore my eyes!

espr.

E **Edim** **F#m7** **Bdim** **B7** **D7**

Gi - gi, You're not at all that fun - ny, awk - ward lit - tle girl I knew. Oh

G G+ C6 Bdim Am7 D9 Dm7 F Gm7 G7 B

no! O - ver night there's been a breath - less change in you. Oh,

piu espr. *dim.* *p*

C B F6 A7

Gi - gi, While you were tremb-ling on the brink, Was I out yon-der some-where blink-ing at a star? Oh,

Dm Dm7 Gm6 A7 Dm Dm7 F Fm6

Gi - gi, Have I been stand-ing up too close or back too far? When did your spark - le turn to

espr.

C6 Em7 F6 Fm6 Cmaj7 C6 Fm C Em7 Edim

fi - re And your warmth be - come de - si - re? Oh, what mi - ra - cle has

Dm7 G7 C Dm7 Cmaj9

made you the way you are?

A GUY WHAT TAKES HIS TIME

from SHE DONE HIM WRONG

Words and Music by
RALPH RAINGER

Slowly

Piano introduction in G major, 4/4 time, marked 'Slowly'. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#).

F7 Eb7

An - y - one can see what's the mat - ter with me, I've been

mp

Vocal line with lyrics: "An - y - one can see what's the mat - ter with me, I've been". Piano accompaniment includes guitar chord diagrams for F7 and Eb7. The piano part is marked *mp*.

G F#7 G G#dim 4fr



hur - ried and rushed off my feet. Nev - er

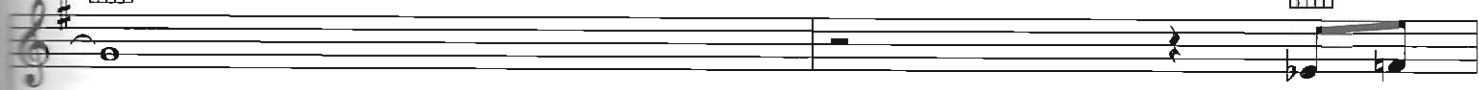
Vocal line with lyrics: "hur - ried and rushed off my feet. Nev - er". Piano accompaniment includes guitar chord diagrams for G, F#7, G, and G#dim (4fr).

D7 G#dim 4fr D7 G#dim 4fr D7


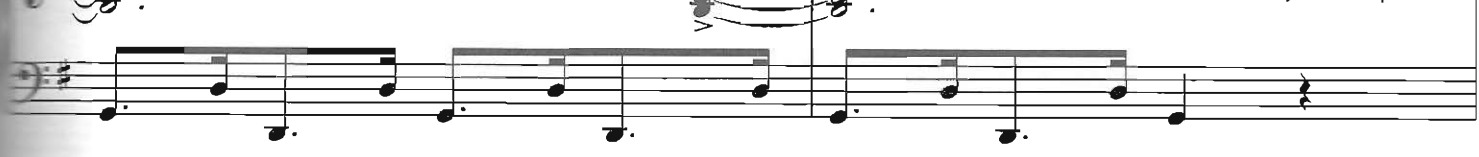
had a min - ute's re - pose from walk - ing the street.



Vocal line with lyrics: "had a min - ute's re - pose from walk - ing the street.". Piano accompaniment includes guitar chord diagrams for D7, G#dim (4fr), D7, G#dim (4fr), and D7. There are triplets (3) indicated over the notes for "re - pose" and "from walk - ing".


G  F7 



So I've

Eb7  G 











thought it out and there is - n't a doubt, my con - clu - sion is all for the




best.

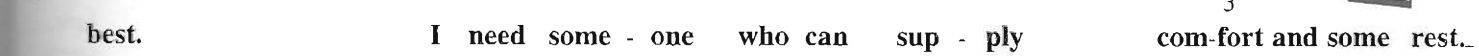


I need some - one who can sup - ply com-fort and some rest..


F#7  G  G#dim  4fr D7  G#dim  4fr D7  G#dim  4fr D7 




best.



I need some - one who can sup - ply com-fort and some rest..



best.





I need some - one who can sup - ply com-fort and some rest..

G 



A

G G+ Em G+ G G+ Em G+

guy what takes his time, I'll go for an - y - time. I'm a
guy what takes his time, I'll go for an - y - time. A has - ty

G G+ Em G+ G G+ Em G7



fast mov - in' gal who likes 'em slow. Got no
job real - ly spoils the mas - ter's touch. I don't

C Cm Am7b5

use for fan - cy driv - in', want to see a guy ar - riv - in' in low.
like a big com - mo - tion, I'm a de - mon for slow mo - tion or such.

G G+ Em G+ G G+ Em G#dim D7 G#dim









I'd be sat - is - fied, e - lec - tri - fied to
Why should I de - ny that I would die to

D7  G 







know a guy what takes his time.
 know a guy what takes his time.

D7  G  G+  Em  G+ 

A hur - ry - up af - fair, I
 There is - n't an - y fun in

G  G+  Em  G+  G  G+  Em  G+ 

al - ways give the air. Would - n't give an - y rush - in' gent a smile.
 get - tin' some-thin' done if you're rushed when you have to make the grade.

G  G+  Em  G7  C  Cm 

I could go for an - y sing - er who would
 I can spot an am - a - teur, ap - pre - ci -

Am7b5

G

G+

Em

G+

G

G+

Em

G#dim



con - de - scend to lin - ger a - while. _____ What _ a
 ate a con - nois - seur at his trade. _____ Who _ would

D7

G#dim

D7



lul - la - by would be sup - plied to have a guy what takes his time. _
 qual - i - fy, no al - i - bi, to be the guy what takes his time. _

1 G

D7



2 G

F7

Eb7

Db7

G



I CONCENTRATE ON YOU

from BROADWAY MELODY OF 1940

Words and Music by
COLE PORTER

Moderate Two

Eb

Ebmaj7

Eb6

When - ev - er skies look

Bb+ /Eb

Ebm

Cb6

grey to me. And trou - ble be - gins to brew,

Abm

Abm/Gb

Fm7-5

Bb7

Abm

Ebm

F7

Gb7

When - ev - er the win - ter - winds be - come too strong,

F7

Bb7+5

Bb7

Eb

Ebmaj7

Eb6

I Con - cen - trate On You. When for - tune cries "nay,

Bb+ / Eb

Ebm

Gb9

Gb7

Cb6

nay!" to me

And peo - ple de - clare

"You're through,"

Fm7-5

Abm/Bb

Bb7

B Gb Gbdim

Gb

F7

F7-5 B+

Bb+ Bb7

Eb

When - ev - er the Blues be - come

My on - ly song,

I Con - cen - trate On You

Ab/Eb

Eb

Eb7

F7/A

Bdim

Eb+

Eb

On your smile

to sweet,

so ten - der,

When at

Fm6

Bb7

Eb

Gm

Eb7

Tacet

Ab

first

{ my }
{ your } kiss

{ you }
{ I } de - cline,

On the light

in your

cresc.

Db7

B

Gb

Ebm6

F7

eyes,

When { you } sur - ren - der

And once a - gain

our arms

in - ter -

Bb Bb7 Eb/G Am7-5

twine. _____ And so when wise men say to me _____

Bb9 Eb G7 G7+5 G7

That love's young dream nev - er comes true, _____

mf

Bbm6 C7+5 C7 Fm C Fm F7 F7-5

To prove that ev - en wise men can be wrong, I Con - cen -

mf *calmato* *poco rit.* *p. poco allarg.*

Bb7+5 Bb7 Eb Ab/Eb Eb Fm/Eb

trate On You. _____ I Con - cen - trate, _____ and

a tempo *pp*

Bb7-9 Bb7 Ebmaj9 Eb6

Con - cen - trate. _____ On You. _____

morendo

HELP!

from HELP!

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately, with a driving beat

Bm



Bm/A



G



Help! I need some-bod - y, Help! Not just

mf

This system contains the first two systems of the musical score. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for Bm, Bm/A, and G. The piano part includes a dynamic marking of *mf* and a triplet of eighth notes in the right hand.

G/F#



E7



an - y - bod - y, Help! You know I need some - one, —

This system contains the second and third systems of the musical score. It continues the vocal line and piano accompaniment with guitar chord diagrams for G/F# and E7. The piano part features a long melodic line in the right hand.

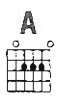
A



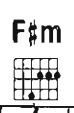
no chord

Help! —

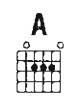
This system contains the third and fourth systems of the musical score. It concludes the vocal line and piano accompaniment with a guitar chord diagram for A and a section labeled 'no chord'. The piano part continues with a steady accompaniment.



1. When I was young - er, so much young - er than to - day,
 2. And now my life has changed in, oh, so man - y ways.



I nev - er need - ed an - y - bod - y's
 My in - de - pen - dence seems to



help van - ish in the haze. But now these
 But ev - 'ry



days are gone, I'm not so self - as - sured,
 now and then I feel so in - se - cure,

F#m

D

G



Now I find I've changed my mind, I've opened up the doors
I know that I just need you like I've never done be-fore

A

Bm



Help me if you can, I'm feel - ing

Bm/A

G



down, And I do ap - pre - ci - ate

G/F#



you be - ing 'round.

E7



Help me get my feet back on the ground.

A



no chord

Won't you please

1,2



please help me?

F#m



A



A6



Help me, Help me! Oo.

I WISH I DIDN'T LOVE YOU SO

from the Paramount Picture THE PERILS OF PAULINE

Words and Music by
FRANK LOESSER

Slowly

Eb

Cm7

Gm

Fm

Bb7b9

Eb

Cm7

Fm7

Bb9

mf

Eb

Cm7

Gm

Fm

Bb7b9

Eb

Eb7

I wish I did - n't love you so,

Ab

Abm

Eb

Cm

F9

Fm7/Bb

My love for you, Should have fad - ed long a - go.

Eb

Cm

Fm7

E7

Eb

Cm7

Gm

Fm Bb7b9

I wish I did - n't need your

E \flat Eb7 Ab Abm E \flat Cm

kiss, _____ Why must your kiss

F9 Fm7/B \flat E \flat Abm E \flat no chord

tor-ture me as long as this? _____ I might be

C7 \sharp 5(b9) C7 C7 \flat 9 Fm

smil - ing by now _____ with some new _____ ten - der friend, -

G7 \flat 9 D \flat 7 C7 C7 \flat 5 Cm9

Smil - ing by now _____ with my heart.

Cm7/F



F9



Fm7



E7



Eb



Cm



on the mend. But when I try,

Gm



Fm



Bb7b9



Eb



Eb7



Ab



Abm



Some-thing in that heart says "No," You're still there,

Eb



Cm



F9



Fm7/Bb



¹ Eb



Cm



I wish I did-n't love you so.

Fm7



E7



² Eb



Abm



Eb



Ebmaj7



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

The piano introduction consists of two staves. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand provides a harmonic accompaniment with chords: Ab (4fr), Abm (4fr), Eb (3fr), and 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 -

The first vocal line is on a treble clef staff. The melody begins with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The lyrics are: "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

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

The second vocal line continues the melody. The lyrics are: "doubt, dear, get - ic, 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 -

The third vocal line concludes the phrase. The lyrics are: "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
I don't give a stitch

on a night like
if I don't get

Eb



Ab



Abm



Eb/G



Gbdim7



this.
rich.

If dreams are made of
A cus - tom tai - lor

i - mag - i - na - tion,
who has no cus - tom,

I'm not a -
is like a

Fm7



Bb7#5



Ebmaj7



fraid of
sail - or,

my own cre - a - tion.
no one will trust 'em.

With all my
But there is

Ab



Bb7



Eb/G



Adim



heart, my heart is here for you to take.
mag - ic in the mu - sic of my shears;

Why should I
I shed no

Bb7

Eb6

F7

Bb7

Eb

Steadily, not too fast

quake?
tears.

I'm not a - wake.
Lend me your ears!

Is - n't it ro - man - tic?
Is - n't it ro - man - tic?

Bb7

Eb

Bb7#5

Eb

Bb7

Mu - sic in the night, a dream that can be heard.
Soon I will have found some girl that I a - dore.

Is - n't it ro -
Is - n't it ro -

Eb

Bb7

Eb

man - tic?
man - tic?

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

C7#5

C7

Fm

C7

Fm

Bb7

G7

word.
floor.

I
She'll

hear the breez - es play - ing
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 a lov - er's kiss. Sweet
soon will have a troupe! 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 1 E \flat G \flat dim7

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

B \flat 7 2 E \flat A \flat m6 E \flat 6

Is - n't it ro - mance?

(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

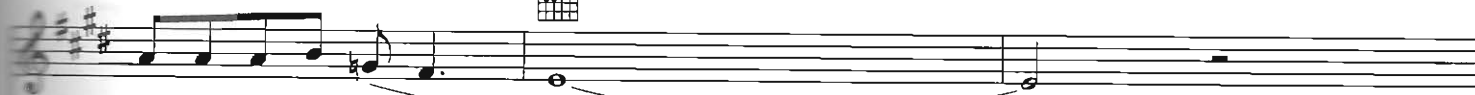
mf

E C#m D

nev - er felt — like this be - fore. Yes, I swear it's the truth, — and I

E C#m D

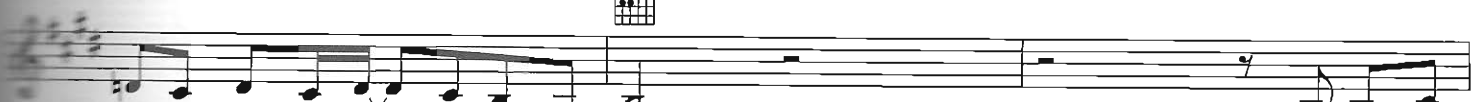
— owe it all to you. —
 Female: 'Cause — I've had the time of my life, — and I



owe it all to you.



Male: I've been wait-ing for so long; now I've

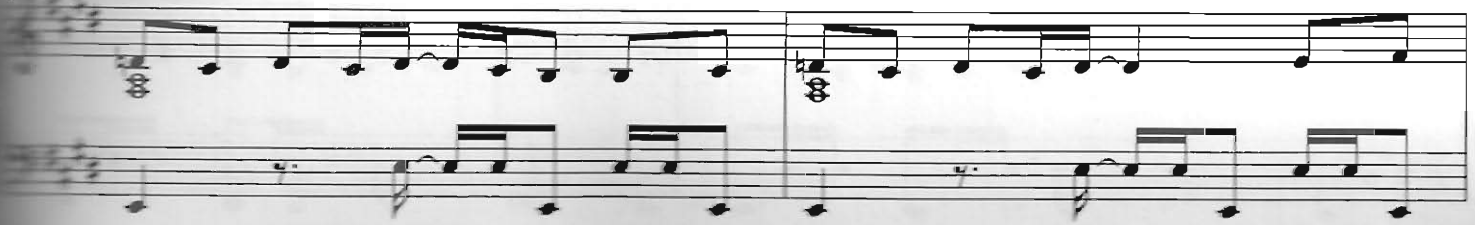


fi-n'lly found some-one to stand by me.

Female: We saw the



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 



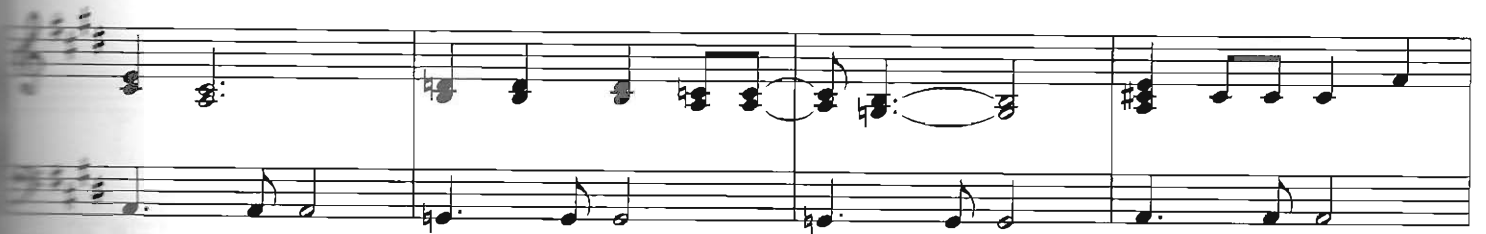
cy. *Male:* Just re - mem - ber, *Female:* you're the



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



Cm  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 -

E



A



night. _ Male: Stay _ with me. Just re-mem - ber, you're the

G



A



one thing. Female: I _ can't get e - nough of. Male: So I'll tell you



some - thing: - *Both:* this could be love. Be - cause I've had

I've



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



fore. Yes, I swear it's the truth, and I
door till I've found the truth, and I

1



2



owe it all to you. - 'Cause owe it all to you.

D/E



Musical staff system 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a whole note chord in the first measure, followed by two measures of whole rests.

Musical staff system 2: Treble clef, key signature of two sharps. The first measure contains a whole note chord. The second and third measures contain a long note with a slur over it, indicating a sustained sound. The bass clef staff contains a rhythmic accompaniment of eighth notes.

F#7sus



A/B



E



C#m



4fr

Musical staff system 3: Treble clef, key signature of two sharps. The first measure contains a whole note chord. The second measure contains a whole note chord with a slur. The third measure contains a whole note chord. The fourth measure contains a whole note chord with a slur. The bass clef staff contains a rhythmic accompaniment of eighth notes.

D



Musical staff system 4: Treble clef, key signature of two sharps. The first measure contains a whole note chord. The second measure contains a whole note chord with a slur. The third measure contains a whole note chord. The fourth measure contains a whole note chord. The bass clef staff contains a rhythmic accompaniment of eighth notes.

E



C#m



4fr

Musical staff system 5: Treble clef, key signature of two sharps. The first measure contains a whole note chord. The second measure contains a whole note chord with a slur. The third measure contains a whole note chord. The fourth measure contains a whole note chord. The bass clef staff contains a rhythmic accompaniment of eighth notes.



Piano accompaniment for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

N.C.

Piano accompaniment for the second system, continuing the melodic and harmonic development from the first system.

Male: Now



Vocal and piano accompaniment for the third system. The vocal line includes lyrics and a triplet of eighth notes. The piano accompaniment features a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *mp* is present.

I've
Female: I've

had the time of my life.

No, I



Vocal and piano accompaniment for the fourth system. The vocal line includes lyrics and a triplet of eighth notes. The piano accompaniment continues with a melodic line in the treble clef and a bass line in the bass clef.

nev - er felt — this way be - fore.

Female: Nev - er felt

Yes, I swear this way.

it's the

Dsus2 D N.C. E

truth, — and I owe it all to you. — I've I've

cresc. *mf*

3

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

3

E C#m D

fore. door Yes, I swear it's the truth, — and I
till I've found the truth, — and I

F#m A/B **Optional Ending** F#m A/B E

Repeat and Fade

owe it all to you. — 'Cause — owe it all to you. —
owe it all to you. — 'Cause —

IF I HAD A TALKING PICTURE OF YOU

from SUNNY SIDE UP

Words and Music by RAY HENDERSON,
LEW BROWN and B.G. DeSYLVA

Moderato

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, starting with a *mf* dynamic. The left hand plays a simple bass line in the bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Bb7



Eb



I talk to your pho - to - graph each day.
All I have to keep me com - pa - ny

The first system of the song features a vocal line and piano accompaniment. The piano part includes a *rit.* marking and a *mp* dynamic. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature remains two flats.

Bb7



Bb m6



You should hear the love - ly things I say.
is the pho - to - graph you gave to me.

The second system continues the vocal and piano accompaniment. The piano part includes a *mp* dynamic. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

C7



Fm



Ab m6



Eb



But I've thought how hap - py I would be
I pro - pose a thou - sand plans, but oh,

The third system concludes the vocal and piano accompaniment. The piano part includes a *mp* dynamic. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

F7 Fm7

if your pho - to - graph could talk to me.
it don't an - swer "Yes" or e - ven "No."

Bb7 Eb D Eb D Eb Bbdim

If I had a talk - ing pic - ture of

Bb7 Ab Gm Bb7 Bbdim Bb7 Bbdim

you - oo, I would run it ev - 'ry

Bb7 Eb

time I felt blue - oo, I would

Bbm6



C7



Fm



sit there in the gloom of my lone - ly lit - tle

F9



room, and ap - plaud each time you whis - pered, "I

Bb7



Bb7#5



Eb



D



Eb



D



love you! Love you!" On the screen the mo - ment

Eb



Bbdim



Bb7



Ab



Gm



Bb7



you came in view - oo, we would

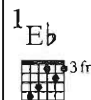
Bbdim Bb7 Bbdim Bb7 G7 Fm6



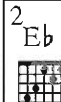
talk the whole thing o - ver, we two - oo,



I would give ten shows a day, and a mid - night mat - i -



nee, if I had a talk - ing pic - ture of you.



If I you.

mf

IN THE STILL OF THE NIGHT

from ROSALIE

Words and Music
COLE PORTER

Moderate Beguine Tempo

Piano introduction in 4/4 time, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

F

Fm6

Mysteriously

In The Still Of The Night,

Vocal line and piano accompaniment for the first phrase. The piano accompaniment continues with the same rhythmic pattern as the introduction.

F

Fm6

As I gaze from my win - dow,

Vocal line and piano accompaniment for the second phrase. The piano accompaniment continues with the same rhythmic pattern.

Gm7

Gm7-5

C7

At the moon in its flight, My thoughts all

Vocal line and piano accompaniment for the third phrase. The piano accompaniment continues with the same rhythmic pattern.



stray to you.



In The Still Of The Night,



While the world is in slum - ber,



Oh, the times with - out num - ber, Dar - ling, when I



say to you:

F/A

F+/A

Bb

"Do you love me

The first system of music features a vocal line with the lyrics "Do you love me" and a piano accompaniment. The vocal line starts with a whole note "Do" on a high note, followed by "you", "love", and "me" on quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Gm

C7

Gm7

C7

Am7

Gm7

C7sus

As I love you?

The second system of music features a vocal line with the lyrics "As I love you?" and a piano accompaniment. The vocal line has a half note "As", a quarter note "I", a quarter note "love", and a half note "you?". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

F/A

F+/A

Bb

Are you my life to be,

The third system of music features a vocal line with the lyrics "Are you my life to be," and a piano accompaniment. The vocal line has a half note "Are", a quarter note "you", a quarter note "my", a quarter note "life", a quarter note "to", and a half note "be,". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

Gm

C7

Gm7

C7

Am7-5

My dream come true?"



The fourth system of music features a vocal line with the lyrics "My dream come true?" and a piano accompaniment. The vocal line has a half note "My", a quarter note "dream", a quarter note "come", and a half note "true?". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

D7


Gm






Or will this dream of mine

The fifth system of music features a vocal line with the lyrics "Or will this dream of mine" and a piano accompaniment. The vocal line has a half note "Or", a quarter note "will", a quarter note "this", a quarter note "dream", a quarter note "of", and a half note "mine". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.


Bbm6  **F** 

fade _____ out of sight _____ Like the



Abdim  **G7**  **Gm**  **C9**  **F/A** 

moon, _____ grow - ing dim, _____ on the rim _____



Abdim  **Gm7** 

_____ of the hill _____ in the chill, _____



C9  **F**  **Fm** 

Still _____ Of The Night? _____



F  **F6** 

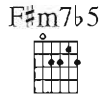


IT ALL DEPENDS ON YOU

from THE SINGING FOOL

Words and Music by B.G. DeSYRMA,
LEW BROWN and RAY HENDERSON

Moderately



mf

Cmaj7



C6



Cmaj7



I can be hap - py; I can be sad. I can be good or

C6



Em7



C



Ebdim



I can be bad, it all de - pends on

Dm7



G7



Dm7



G7



Dm



A+



you. I can be lone - ly

Dm7

G7

Dm

A+

Dm

G7

out in a crowd. I can be hum - ble, I can be proud, it

Em/G

G7

G9

G+

C

C#dim

all de - pends on you.

Dm7

G7

C

Cmaj9

C7

I can save mon - ey or spend it,

F

F6

Fm#7

Cm

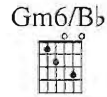
D7

Am7

right on liv - ing or end it. You're to blame, hon - ey,



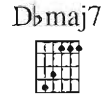
for what I do. I know that



I can be beg - gar; I can be king. I can be al - most



an - y old thing, it all de - pends on



you.

KOKOMO

from the Motion Picture COCKTAIL

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

Moderately bright

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 bit of
 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



C



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

D7



G



A -

steel drum band — high
 con - tact way Down in in Ko - ko - mo.
 Ko - ko - mo.

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, Oo I wan - na take you down to
ba - by why don't we go.

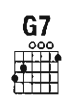
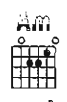
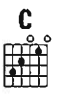
F



Fm



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



Musical staff with notes and rests.

take it slow. That's where we want to go,

Musical staff with notes and rests.

Musical staff with notes and rests.

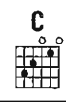
way down in Ko - ko - mo. Mar - tin - ique, that Mont - ser - rat mys - tique.
Port Au Prince, I want to catch a glimpse.

Musical staff with notes and rests.



Musical staff with notes and rests.

Musical staff with notes and rests.



Musical staff with notes and rests.

Musical staff with notes and rests.



Ev - 'ry - bo - dy knows



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



Now if you wan - na go to get a - way from it all,



go down to Ko - ko - mo. ru - ba, Ja - mai - ca, oo I wan - na take ya 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



C



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

Dm7



G7



Repeat and Fade

That's where we wan - na go, way down in Ko - ko - mo.

IT MIGHT AS WELL BE SPRING

from STATE FAIR

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGER

Moderately

G D9 G G/B

mf

A7 D7 G Gmaj7 G6 G Gmaj7

The things I used to like I don't like an - y-more. I want a lot of oth - er things I've

p

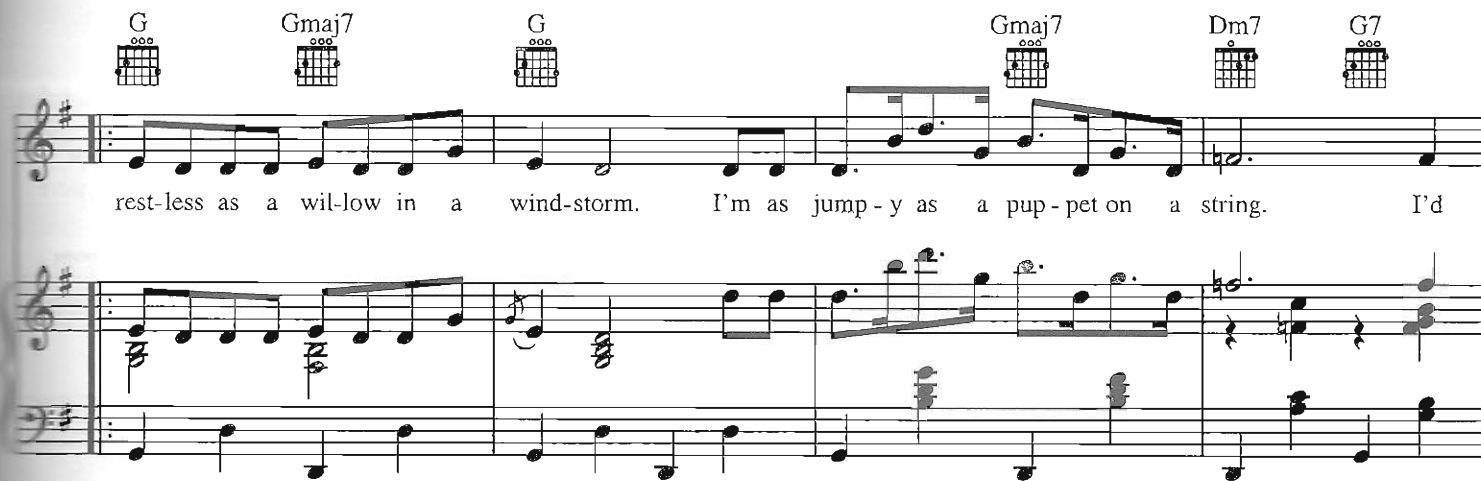
G6 G7 C Am7b5 G/D Am7 D7 G

nev - er had be - fore. It's just like moth - er says, I "sit a - round and mope" pre -

C Am7b5 G/D Am7 D7 G

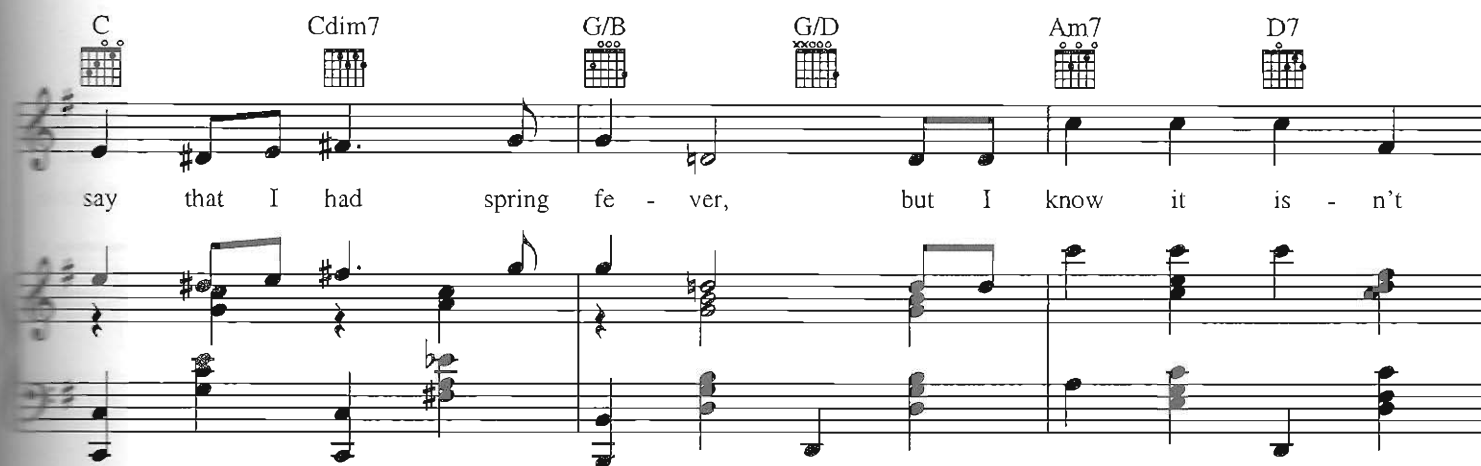
tend - ing I am won - der - ful and know - ing I'm a dope. _____ I'm as

G Gmaj7 G Gmaj7 Dm7 G7



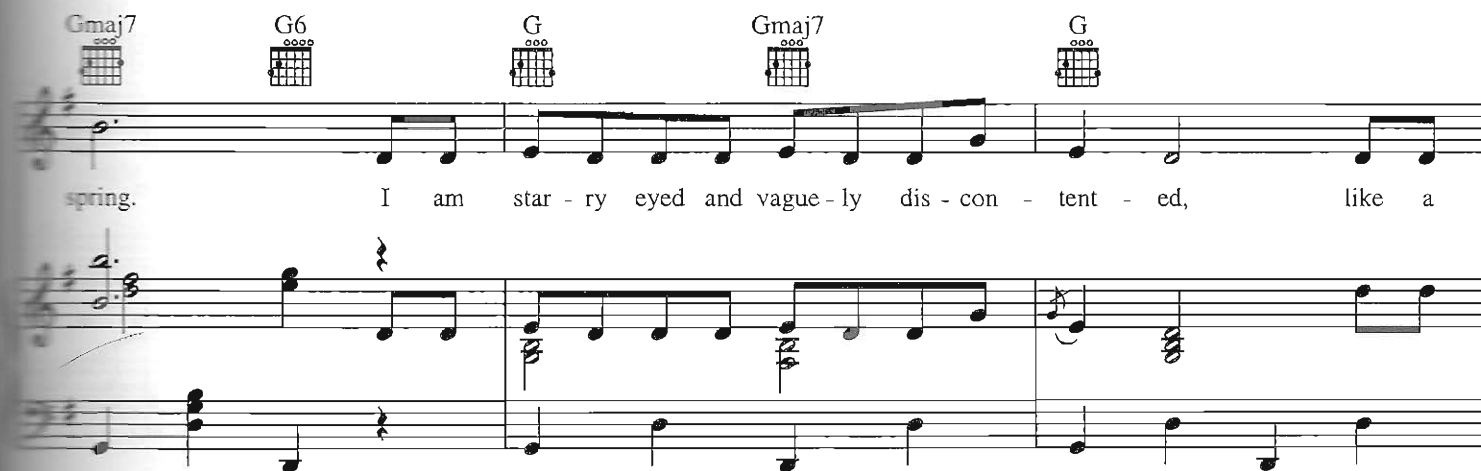
rest-less as a wil-low in a wind-storm. I'm as jump-y as a pup-pet on a string. I'd

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 want

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

some - where else, walk - ing down a strange new street, hear - ing words that I have

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

nev - er heard from a { man } I've yet to meet. I'm as
girl

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 C6 D9 4fr
 swing. I have-n't seen a cro-cus or a rose - bud, or a rob - in on the

B7 E7b9 A7 D9 4fr
 wing, but I feel so gay in a mel - an - cho - ly way that it

G7 A7 G/D D7sus D7
 might as well be spring. It might as well be

C Em C D7 2 G C6 G
 I'm as spring!

THE LADY'S IN LOVE WITH YOU

from the Paramount Picture SOME LIKE IT HOT

Words by FRANK LOESSER
Music by BURTON LANE

Moderato and Rhythmically

mf

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo is marked 'Moderato and Rhythmically' and the dynamic is 'mf'.

Verse

G Em Am9 D9 G Bm7-5 E7 A9 Am7 D7

Have you ev - er seen the dawn of love?

mp

The first system of the verse includes a vocal line and piano accompaniment. The vocal line is in G major and the piano accompaniment is in G major. The dynamic is 'mp'.

G Em Am9 D9 Bm7-5 E7-9 E7

Lit - tle things that mean the dawn of love?

mp

The second system of the verse continues the vocal line and piano accompaniment. The dynamic is 'mp'.

Am Am9 Am6 B7-9 B7 Em

Why wait for her to say that she a - does you?

mp

The third system of the verse concludes the vocal line and piano accompaniment. The dynamic is 'mp'.

A7 add F# A+7 A7 A7 add F# A+7 A7 D+9 D+7-9 D+7

Long be - fore the first kiss — have you ev - er seen this? —

mf

Refrain

A9 Am7 D9

If there's a gleam in her eye — each time she straight-ens your tie, —

mf

Gb G+ G D+ G6 D+9 G6 Tacet

— you'll know the la - dy's in love — with you. If she can

r. h.

A9 Am7 D9 Gb G+ G

dress for a date — with - out that wait - ing you hate — it means the la - dy's in love —

r. h.

D+ G6 D+9 G6 Tacet G7 Dm7 3 G

with you. And when your friends ask you o - ver to join their

Dm7 Dm9 G+9 G7 C 3 Cm6

ta - ble but she picks that far a - way booth for two,

D7 Tacet A9 Am7 D9 E7 Bm7 E7

Well, sir, here's just how it stands, - you've got ro - mance on your hands. be - cause the

Am Am7 D7-9 add B 1. G Em7 A9 D9 Tacet 2. G Em7 A9 Ab+9 G6

la - dy's in love - with you. If there's a you.

LAST DANCE

from THANK GOD IT'S FRIDAY

Words and Music by
PAUL JABARA

Slowly
Eb maj7

Fm/Eb

Ebmaj7

First system of musical notation. The vocal line (treble clef) contains the lyrics: "Last dance, — last chance — for — love. —". The piano accompaniment (grand staff) includes the instruction *mp legato*. Chord diagrams for Eb maj7, Fm/Eb, and Ebmaj7 are shown above the vocal line.

Bb+

Ebmaj7

Fm/Eb

Second system of musical notation. The vocal line contains the lyrics: "Yes, it's my last chance — for ro - mance to -". The piano accompaniment features a triplet of eighth notes in the right hand. Chord diagrams for Bb+, Ebmaj7, and Fm/Eb are shown above the vocal line.

Db/Eb

Eb7

Abmaj7
4fr.

Third system of musical notation. The vocal line contains the lyrics: "night. — I need you". The piano accompaniment continues with the same accompaniment style. Chord diagrams for Db/Eb, Eb7, and Abmaj7 (4fr.) are shown above the vocal line.

B \flat /A \flat  Gm7  Cm7 

by me, be - side me to guide me;







A \flat maj7  B \flat /A \flat  G7sus4  G7 

hold me; to scold me, 'cause when I'm bad, I'm so, so bad.

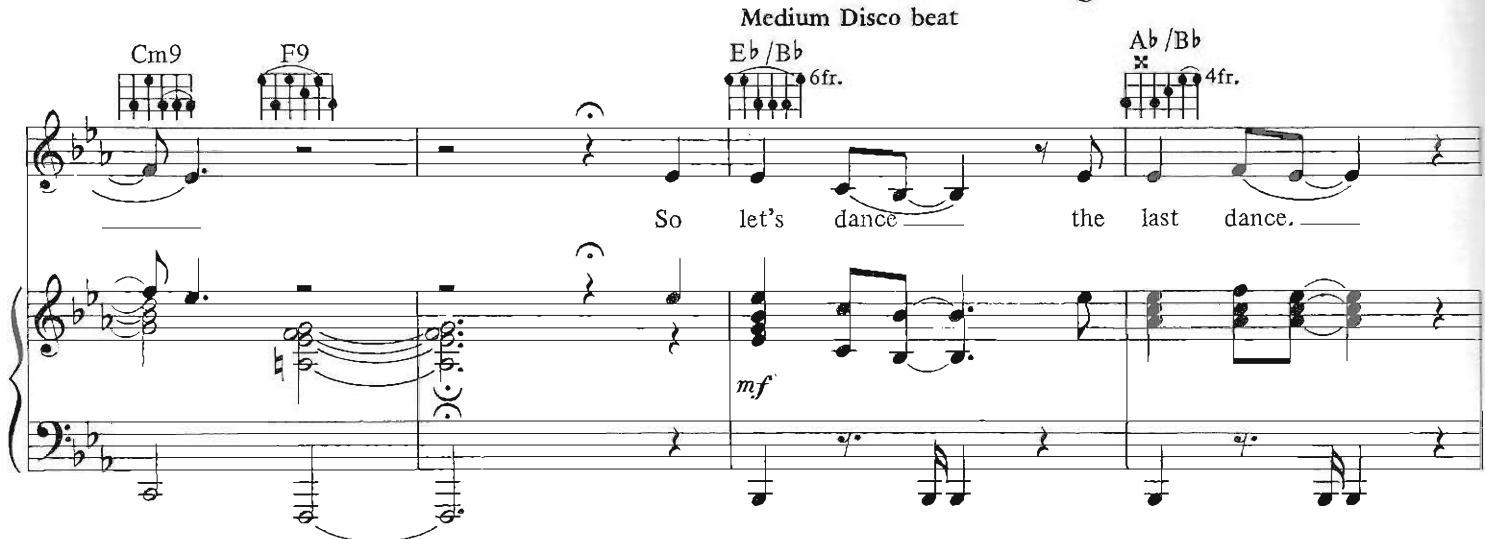





Medium Disco beat

Cm9  F9  E \flat /B \flat  A \flat /B \flat 

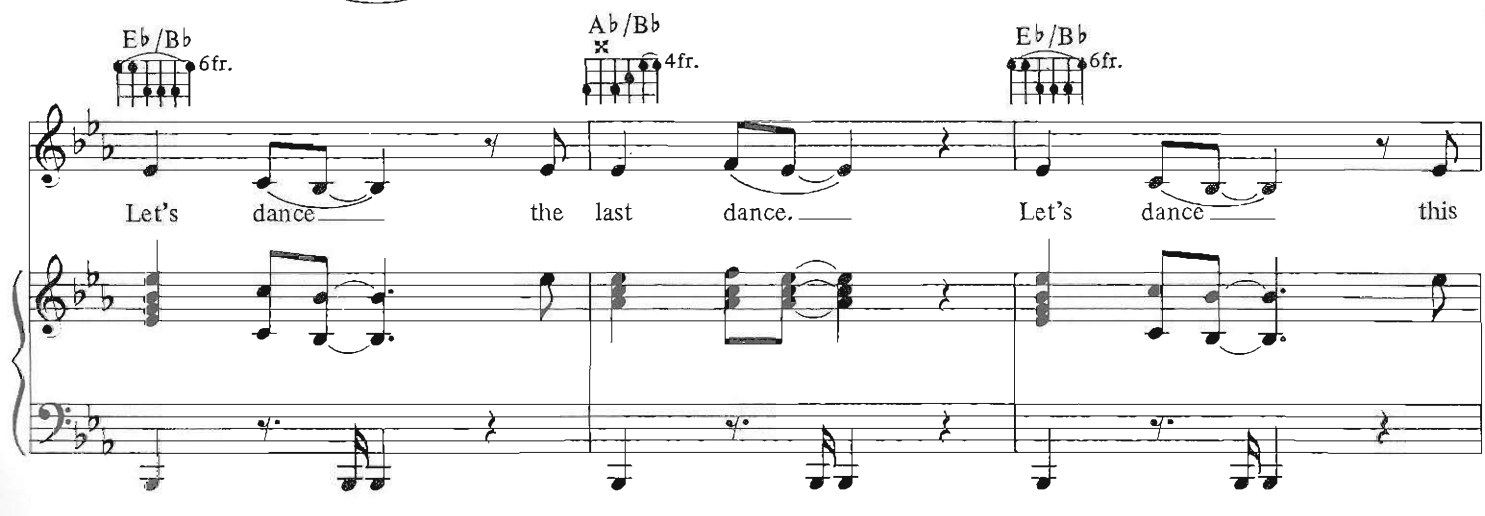
So let's dance the last dance.

mf



E \flat /B \flat  A \flat /B \flat  E \flat /B \flat 

Let's dance the last dance. Let's dance this



Ab/Bb 4fr. Am7-5 4fr. Ab/Bb 4fr. Ebmaj7

last dance to - night. Last dance.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in a key with two flats (Bb major) and a 4/4 time signature. The lyrics are "last dance to - night. Last dance." The guitar chord diagrams are: Ab/Bb (4fr.), Am7-5 (4fr.), Ab/Bb (4fr.), and Ebmaj7. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Fm/Eb Ebmaj7 Bb+ Ebmaj7

Let's dance for love. Yes, it's my last chance for

The second system continues the musical score. The vocal line lyrics are "Let's dance for love. Yes, it's my last chance for". The guitar chord diagrams are: Fm/Eb, Ebmaj7, Bb+, and Ebmaj7. The piano accompaniment includes a triplet of eighth notes in the right hand.

Fm/Eb Db/Eb Eb7 Abmaj7 4fr.

ro - mance to - night. Oh, I need you by

The third system of the musical score has the vocal line lyrics "ro - mance to - night. Oh, I need you by". The guitar chord diagrams are: Fm/Eb, Db/Eb, Eb7, and Abmaj7 (4fr.). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Bb/Ab Gm7 3fr. Cm7 3fr. Abmaj7 4fr.

me, be - side me to guide me; to hold me, to scold

The fourth system concludes the musical score with the vocal line lyrics "me, be - side me to guide me; to hold me, to scold". The guitar chord diagrams are: Bb/Ab, Gm7 (3fr.), Cm7 (3fr.), and Abmaj7 (4fr.). The piano accompaniment continues with the right-hand melody and left-hand bass line.

Bb/Ab



G7sus4



G7



Cm9



F9



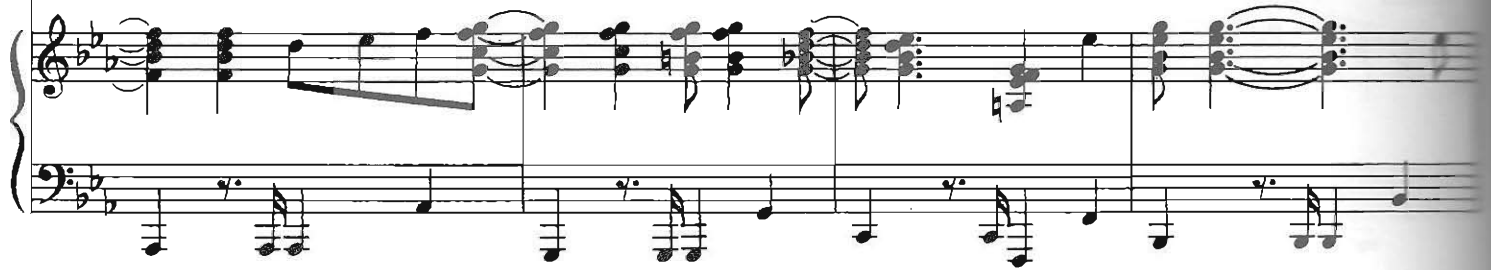
Eb/Bb



6fr.



me, 'cause when I'm bad, I'm so, so bad. So let's dance



Ab/Bb



4fr.

Eb/Bb



6fr.

Ab/Bb



4fr.

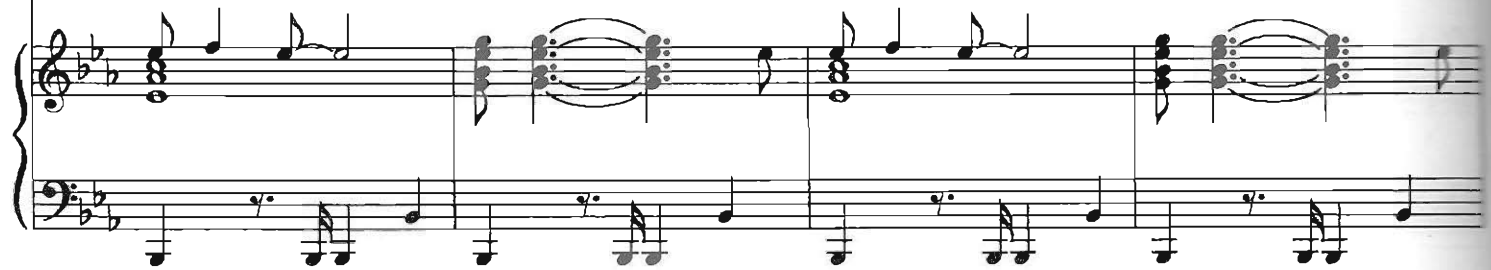
Eb/Bb



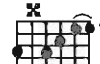
6fr.



last dance. Let's dance the last dance. Let's dance the



Ab/Bb



4fr.

Cm



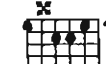
3fr.

Cm/Bb

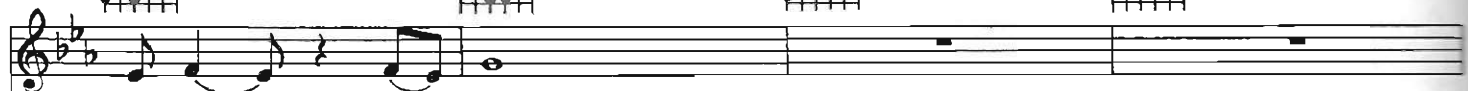


4fr.

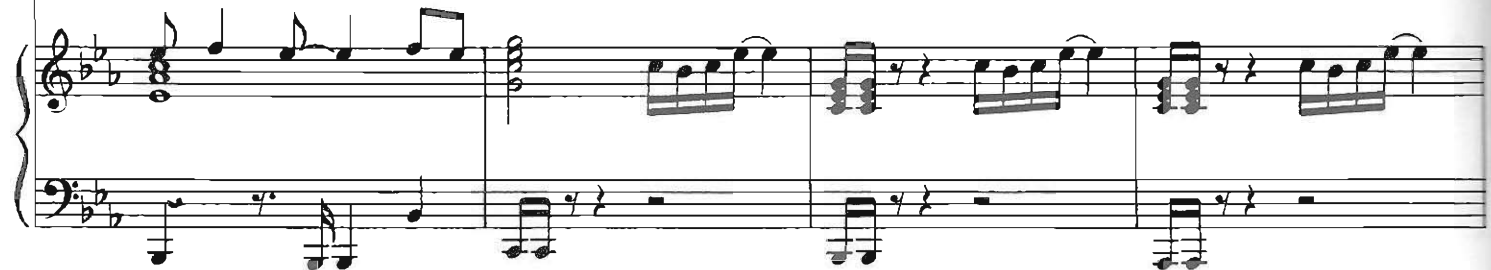
Abmaj7



4fr.



last dance to - night.



Cm



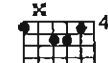
3fr.

Cm/Bb



4fr.

Abmaj7



4fr.



Fm9

Gm7 3fr.

Musical staff with notes and rests.

I can be sure — that you're the

Musical staff with chords and notes.

Abmaj7 4fr.

Fm9

Musical staff with notes and rests.

one for me. — All — that I

Musical staff with chords and notes.

Gm7 3fr.

Eb maj7

Cm9


Musical staff with notes and rests.

ask — is that you dance with — me. Dance with — me.

Musical staff with chords and notes.

Abmaj7 4fr.

Ab/Bb 4fr.

D.S.  and fade

Musical staff with notes and rests, including a triplet.

Dance with me. Yeah. —

Musical staff with chords and notes, including a triplet.

THEME FROM "LAWRENCE OF ARABIA"

from LAWRENCE OF ARABIA

By MAURICE JARRE

Allo Con Fuóco

Chord diagrams: A, Gm6 (3fr), A

Dynamic markings: *f*, *sp*, *f*

Chord diagrams: Gm6 (3fr), A, Gm (3fr), A, Em9

Dynamic markings: *ff*, *mp*, *molto rit.*

Chord diagrams: A9, D, Edim7, D, Cm (3fr)

Dynamic marking: *mp*

Chord diagrams: D, Eb (3fr), Edim7, D, Ebdim7, A7, D, Edim7 (3fr)

D Cm D Eb D

3fr 3 3fr 3

Cm D Fm Gm Cm

poco accel. *cresc.*

3fr 3 3fr 3 3fr 3

D Cm D

f a tempo *mp*

3fr 3 3fr 3

Bb Ebdim7 Bb Abm6 Bb Cb Abm

f

3 3 3 3 3 3 3 3

Cdim7 Bb Bdim7 F9 Bb Ebdim7 Bb Abm6

3 3 3 3 3 3 3 3

Bb Cb Bb Abm6

Melody

Bb6 Dbm Ebm Abm Bb Abm Bb F7

Bb Ebdim7 Bb Abm6 Bb Abm6 Bb F7

Bb Cdim7 Bb Cdim7

ff *f* *mf* *rall.* *mp* *p*

Bb Abm B7b5 Bb

Allo Con Fuóco

ff *molto rit.*

THE LOOK OF LOVE

from CASINO ROYALE

Words by HAL DAVID
 Music by BURT BACHARACH

Medium Rock Ballad (with much feeling)

Dm7  **Gm6/D**  **Dm7** 

mf

Gm6/D  **Dm7(add4)** 

The look _____ of love _____ is in _____
 of love, _____ it's on _____

Am7  **Bb** 

your eyes, _____ a look _____ your smile.
 your face, _____ a look _____ that time.

Bb6  **A7sus**  **A7** 

can't dis - guise. _____ The look _____
 can't e - raise. _____ Be mine.

Dm7(add4)

D7sus

D7

Bb6

of love, — it's say - ing so
to - night, — let this be just

Bbm6

Fmaj7

F7

— much more — than just words could ev - er say. —
— the start — of so man - y nights — like this. —

Bbmaj7

Bb6

A7sus

A7

And what my heart — has heard, — well it takes my breath — a - way. —
Let's take a lov - er's vow — and then seal it with — a kiss. —

Dm7

G7

F

Gm7/C

I can hard - ly wait to hold you, feel — my arms a-round you,

F

Gm7/C



how long I have wait - ed, wait-ed just to love you. Now that I have found you

1

2

Dm7



you've got the look don't ev - er go,

G9b5



don't ev - er go.

Gm7/C



F6



F6/9



I love you so.

rit.

LONG AGO

(And Far Away)

from COVER GIRL

Words by IRA GERSHWIN

Music by JEROME KERN

Moderately

Bb



Bdim7



F/C



Gm7



C7



p

poco rit.

F



C7



F



C7



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

mp

Am



Am7



D7



Gm



Eb/G



C7

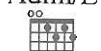


Ses - sions of de - pres - sions are through. Ev - 'ry

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 F6 D7 Gm7 C7

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

A^b B^bm7 E^b7 A^bmaj7 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. *p*

Gm7 C7 Fmaj7 G7 C7 F6 C7

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

F6 D7 Gm7 C7 F9 Cm7/F F7

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

Bb maj7 F/C Dm7 Gm7 C7

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

molto rit.

1 F Db9 Gb C7 2 F

you. you.

dim.

Red.

*

THE MAN THAT GOT AWAY

from the Motion Picture A STAR IS BORN

Lyric by IRA GERSHWIN
Music by HAROLD ARLEN

Slowly, but insisently

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of one flat and a common time signature. The tempo is marked 'Slowly, but insisently'. The first measure is marked with a dynamic of *mf*.

F6

Gm7 Eb C7

Bb9 Fm7 C7

Vocal line musical notation for the first phrase: "The night is bit-ter, The stars have lost their glit-ter, The winds grow cold-er And sud - den-ly you're old-er And".

The night is bit-ter, The stars have lost their glit-ter, The winds grow cold-er And sud - den-ly you're old-er And

Piano accompaniment musical notation for the first phrase, including a dynamic of *mf* and pedal markings (*Ped.*) under the first two measures.

Ped.

Ped.

Ped.

simile

F Gm F

Gm Am A7+5 D7

Vocal line musical notation for the second phrase: "all be - cause of The {Man gal} That Got A - way, No".

all be - cause of The {Man gal} That Got A - way, No

Piano accompaniment musical notation for the second phrase, featuring a long melodic line in the right hand.

Gm7

C7

F9

D7-9

Vocal line musical notation for the third phrase: "more {his her} eag - er call; The writ - ing's on the wall, The".

more {his her} eag - er call; The writ - ing's on the wall, The

Piano accompaniment musical notation for the third phrase, including a dynamic of *mf*.



dreams you dream'd have all _____ Gone a - stray. _____ The {man} that won you the

gal Road gets rough-er, it's



Ped.

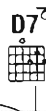


run off and un - done you. That great be - gin - ning Has seen the fi - nal in - ning. Don't know what hap - pened, it's lone - li - er and tough-er, With hope you burn up, To - mor - row {he} may turn up. There's just no let - up The

Ped.



Ped.



To Coda



all a cra - zy game! _____ No } more that all - time thrill, _____ For live - long night and day! _____ Ev - er } _____



you've been through_ the mill, _____ And nev - er a new love will Be the same. _____



_____ Good rid - dance! Good - bye! _____ Ev - 'ry trick of {his} you're on

{hers}

easy rhythm

Ab C7 F Gm F Ddim Abm6 C9 D.S. al Coda

to; But, fools will be fools, And where's {he/she} gone to? The

CODA Bb6 Bdim F D7+5 D9

since this world be - gan There is noth - ing sad - der than A

Gm7 Bbm 1 F C7

one man lost, man lost wo-man los - er } look - ing for The {Man gal} That Got A - way. The

2 F C7 F

way The {Man gal} That

F7 C7 F

A - way.

mp

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.

rit. *mp*

LOVE STORY

Theme from the Paramount Picture LOVE STORY

Music by FRANCIS LYMAN

Slowly, expressively

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a piano dynamic marking (*mp*). The melody is characterized by long, sweeping phrases connected by slurs, featuring a mix of eighth and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the musical piece with two staves. The upper staff maintains the melodic line with slurs and phrasing marks. The lower staff continues the accompaniment, showing some variation in the eighth-note pattern.

The third system of musical notation consists of two staves. The upper staff shows the continuation of the melodic theme. The lower staff continues the accompaniment, with some notes marked with accents.

The fourth system of musical notation consists of two staves. The upper staff features a more complex melodic passage with slurs and fingerings (5, 3, 2, 1, 2, 1, 2, 3) indicated above the notes. The lower staff continues the accompaniment. A piano dynamic marking (*p*) is present, along with a mezzo-piano marking (*mp*) in parentheses.

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs over groups of notes. The lower staff is in bass clef and contains a supporting line with slurs. The key signature has one flat.

The second system continues the musical material from the first system, with similar melodic and harmonic structures in both staves.

The third system shows further development of the melodic and harmonic themes, with a prominent slur in the bass staff.

The fourth system features a change in texture. The upper staff has chords, and the lower staff has a bass line. Dynamic markings include *mf* and *broaden*. The system concludes with a double bar line and repeat signs.

First system of musical notation. The treble clef staff features a melodic line with a slur over a sixteenth-note run, marked with a '6' and '8-7 loco'. The bass clef staff has a sixteenth-note run marked with a '6' and a dynamic marking of *f*.

Second system of musical notation, identical to the first system, featuring the same melodic and bass line with '6' and '8-7 loco' markings and a dynamic marking of *f*.

Third system of musical notation. The treble clef staff continues the melodic line with a slur and '6' and '8-7 loco' markings. The bass clef staff has a dynamic marking of *mf* and a slur over a melodic phrase.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and a dynamic marking of *mf*. The bass clef staff features a melodic line with a slur and a triplet of eighth notes marked with a '3'.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a series of eighth and sixteenth notes in the treble staff, followed by a long note with a fermata. The bass staff has a whole note chord. Dynamic markings include *mp a tempo* and *rit.* (ritardando).

The second system continues the piece. Both the treble and bass staves feature triplet markings over groups of three notes. The treble staff has a melodic line with slurs, while the bass staff provides a harmonic accompaniment with slurs and a fermata.

The third system shows further melodic development. The treble staff has a melodic line with slurs and a triplet. The bass staff continues with a similar melodic line, also featuring slurs and a triplet.

The fourth system concludes the piece. It features a *rit.* marking followed by *molto rit.* (molto ritardando) and *pp* (pianissimo). The music ends with a final chord in the bass staff, which is marked with a fermata and a double bar line.

MAYBE THIS TIME

from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

Slowly

mp

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.

C **C+** **C6** **C9** **F** **F+** **Dm/F** **F#dim** **G7** **A+**

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 —



Some-thing's bound to be - gin.

It's got to hap - pen



hap - pen some - time

May - be this time I'll win.



Ev' - ry - bod - y

loves a win - ner

so no - bod - y loved



me.

La - dy Peace - ful,

La - dy Hap - py.

Gb6



Gdim



Ab7



That's what I long to be.

All the odds are—

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#



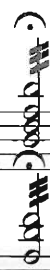
Db6



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 



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

E \flat



Li - sa, Mo - na Li - sa men have named you. You're so

Fm7

B \flat

Fm



like the la - dy with the mys - tic smile. Is it on - ly 'cause you're lone - ly — they have

B \flat 7



E \flat



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

MONA LISA
THE MONA LISA CAPTIVITY

Ab

Abm



this your way to hide a bro-ken heart?

Man - y dreams have been brought to your

Eb

Bb7

Eb

Eb7



door - step.

They just lie there,

and they die there.

Are you

Ab

Eb



warm, are you real,

Mo - na Li - sa,

or just a

Bb7

1

Eb

2

Eb



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 -

MOON RIVER

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.

The first system of music features a vocal line with lyrics "ter the same rain - bow's end." and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a walking bass line. The lyrics are positioned below the vocal staff.

F

C/E

F

C/E

wait - in' 'round the bend, my Huck - le - ber - ry friend,

The second system of music features a vocal line with lyrics "wait - in' 'round the bend, my Huck - le - ber - ry friend," and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a walking bass line. The lyrics are positioned below the vocal staff.

Am

Dm7

G9

1 C

Moon Riv - er and me.

The third system of music features a vocal line with lyrics "Moon Riv - er and me." and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a walking bass line. The lyrics are positioned below the vocal staff.

2

Abmaj7

Dbmaj7

C

me.

rall.

The fourth system of music features a vocal line with lyrics "me." and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a walking bass line. The lyrics are positioned below the vocal staff. The word "rall." is written below the piano staff in the second measure.

THE MUSIC OF GOODBYE

Love Theme from OUT OF AFRICA

Music by JOHN BARRY

Words by ALAN and MARILYN BERGMAN

Medium Slow Ballad

F



Em7-5



A7



Dm



mp

C9



F



Em7-5



A7



A song I know so well, _____ the mu - sic of good -

Dm



B♭maj7



Dm



bye a - gain. _____ It's there each time we say "hel - lo."

p.

Am7



B♭maj7



C9



As al - ways there's no rea - son why a - gain. You kiss me with your

F



Em7-5



A7



Dm



eyes and in your arms I fly a - gain.

B♭maj7



Dm



Am7



But e - ven as we touch the clouds, there in the qui - et is good -

B♭maj7



C9



bye a - gain. Per - haps the way I



Musical staff with treble clef, key signature of two flats, and a common time signature. It contains the first line of the vocal melody.

hold you makes you a - fraid I'll hold you;

Piano accompaniment for the first system, including treble and bass staves. The treble staff starts with a *mf* dynamic marking.



Musical staff with treble clef, continuing the vocal melody.

makes you a - fraid to love me.

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, continuing the vocal melody.

Love me. As through the night we dance,

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, continuing the vocal melody.

the ten - der dance of try a - gain, I hear it play - ing

Piano accompaniment for the fourth system, including treble and bass staves.

Dm



Am7



Bbmaj7



soft - ly _____ and sad - ly: _____

C9



1 Dm



Bbmaj7



_____ the mu - sic of good - bye. _____

Dm



C9



2 F



Bbmaj7



Per - haps the way I _____ bye. _____ Good -

F



Ebmaj7



C9



F(add9)



bye. _____ Good - bye.

rit.

p

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 Diagrams:
 C#m7 (4fr), Bsus (2fr), A, Bsus (2fr), B, C#m7 (4fr), Bsus (2fr), A, Bsus (2fr), B, E, Bsus/F# (2fr), Esus, E, B, E, Bsus/F# (2fr), A

Lyrics:
 Ev - 'ry night in my dreams I see you, I
 feel you, that is how I know you go on.



Far a-cross the dis - tance and spac - es be -



tween us you have come to show you go on.



Near, far, wher - ev - er you are, -



I be - lieve that the heart does go on.

B C#m B A

Once more you o - pen the door

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole rest, followed by the lyrics 'Once more you o - pen the door'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chord diagrams for B, C#m (4fr), B, and A are provided above the vocal staff.

B C#m G#m A

— and you're here in my heart, and my heart will go

To Coda ⊕

Detailed description: This system contains the next four measures. The vocal line continues with '— and you're here in my heart, and my heart will go'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for B, C#m (4fr), G#m (4fr), and A are provided above the vocal staff. The system ends with a 'To Coda' symbol.

Bsus B C#m7 B A

on and on.

Detailed description: This system contains the next four measures. The vocal line has 'on and on.' with a long note on 'on'. The piano accompaniment continues. Chord diagrams for Bsus (2fr), B, C#m7 (4fr), Bsus (2fr), and A are provided above the vocal staff.

Bsus B E B Asus2

Love can touch us one time and last for a

Detailed description: This system contains the final four measures. The vocal line has 'Love can touch us one time and last for a'. The piano accompaniment continues. Chord diagrams for Bsus (2fr), B, E, B, and Asus2 are provided above the vocal staff.

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

A

hold to. In my life we'll al - ways go on.

D.S. al Coda

CODA






C#m7

Bsus

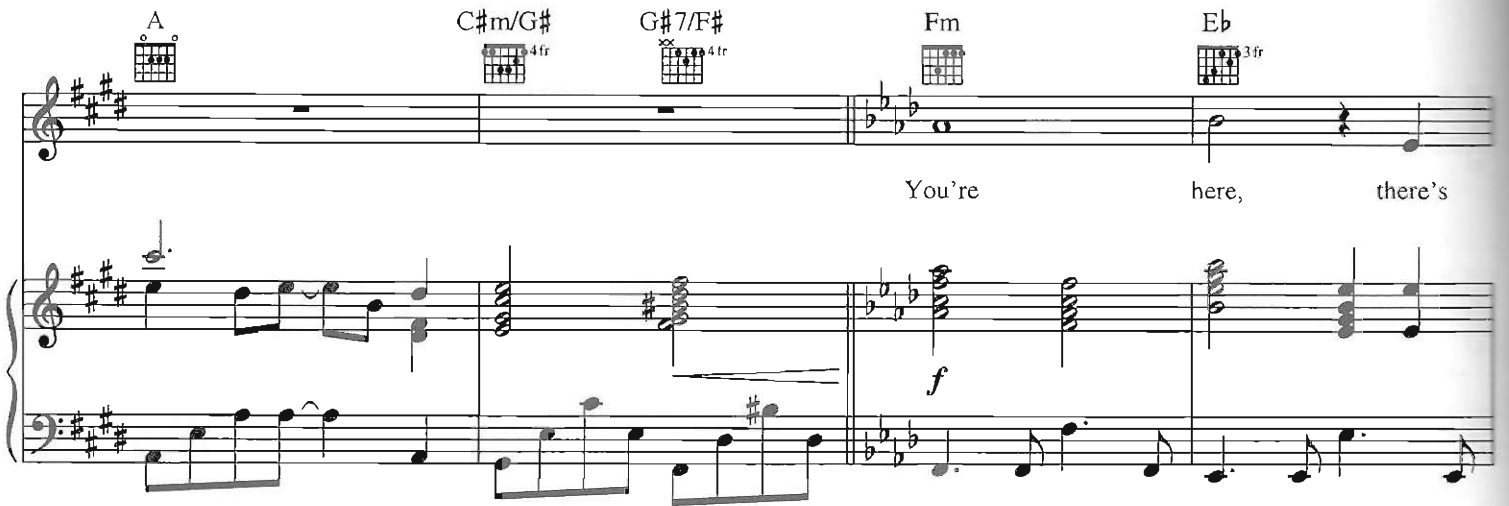
on.





A  Bsus  B  C#m7  Bsus 



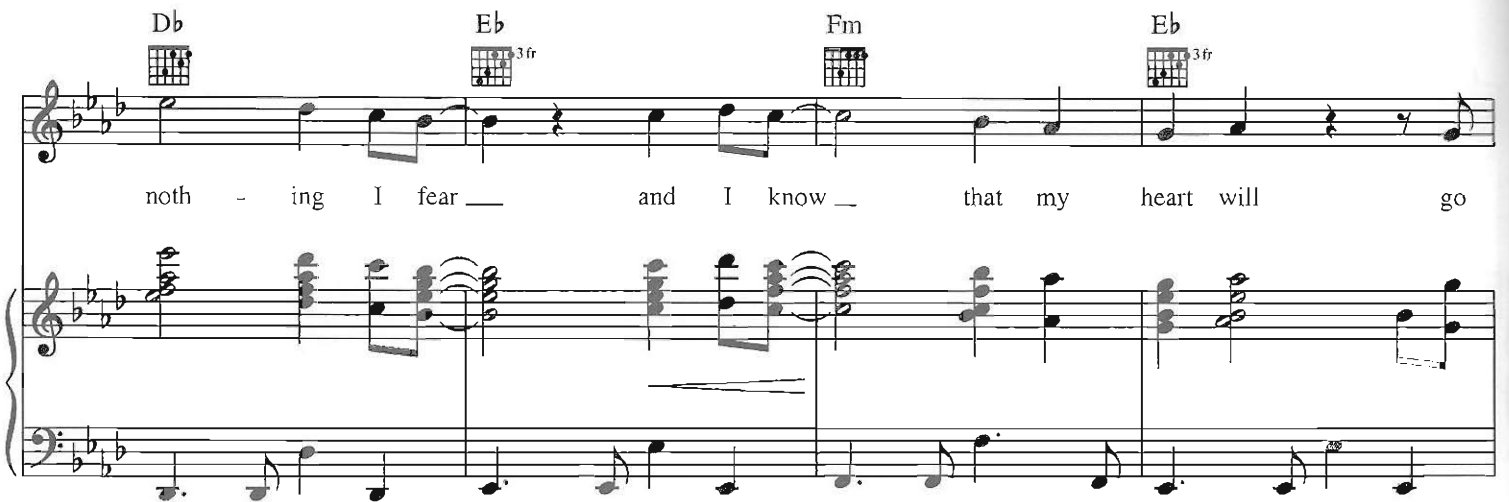
A  C#m/G#  G#7/F#  Fm  Eb 






You're here, there's



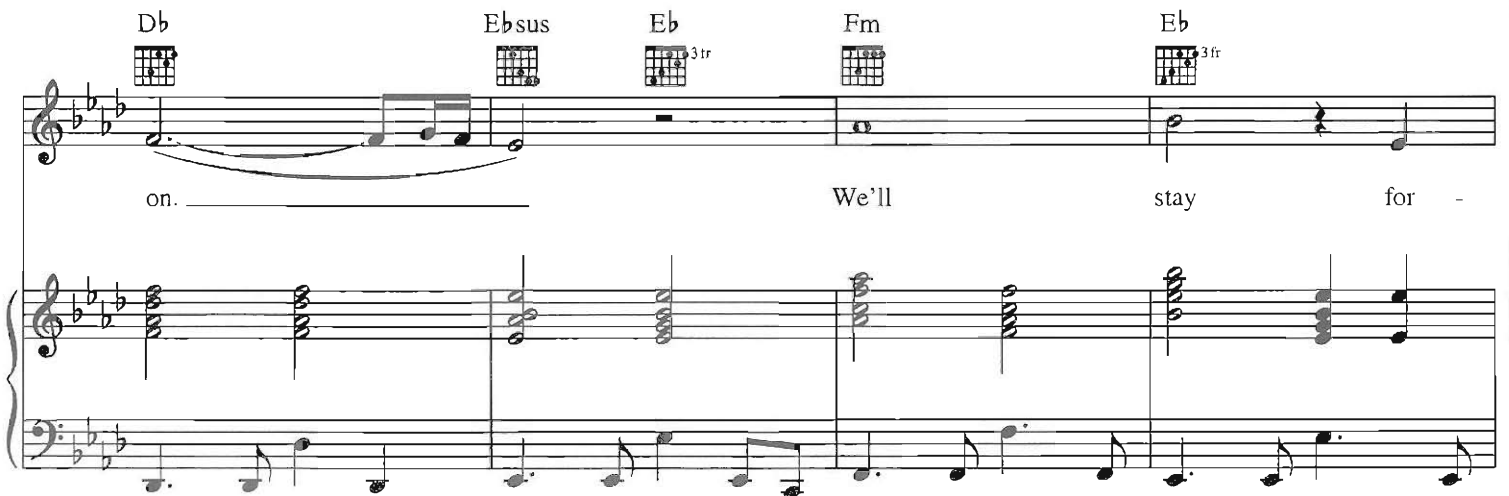
Db  Eb  Fm  Eb 

noth - ing I fear — and I know — that my heart will go



Db  Ebsus  Eb  Fm  Eb 

on. ————— We'll stay for —



Db



Eb



Fm



Cm7



ev - er this way. — You are safe in my heart, and my

Db



Ab/Eb



Eb



Ab



Eb/Ab



heart will go on and on. —

ff decrescendo to end

Db/Ab



Eb/Ab



Ab



Eb/Ab



Mm.

Db/Ab



Ab(add9)



NO TWO PEOPLE

from the Motion Picture HANS CHRISTIAN ANDERSEN

By FRANK LOESSE

Medium Schottische

Piano introduction in E-flat major, 3/4 time. The piece features a medium tempo and is characterized by triplet patterns in both the treble and bass staves. The dynamic marking is *mf* (mezzo-forte).

Eb Ab Bb Eb Cm Fm Bb7

Fingerings for the chords: Eb (3), Ab (4), Bb (3), Eb (3), Cm (3), Fm (3), Bb7 (3).

She: Nev - er be - fore and nev - er a - gain could an - y - thing more ro - man - tic and beau - ti - ful

He: Nev - er be - fore and nev - er a - gain.

Vocal melody for the first system. The treble staff contains the vocal line with lyrics. The piano accompaniment continues with triplet patterns.

Piano accompaniment for the second system, featuring triplet patterns in both staves.

Eb C7 Fm Abm7 Eb Cm

Fingerings for the chords: Eb (3), C7 (3), Fm (3), Abm7 (3), Eb (3), Cm (3).

be! Been so in love, been so

Vocal melody for the second system. The treble staff contains the vocal line with lyrics. The piano accompaniment continues with triplet patterns.

No two peo - ple have ev - er been so in love, been so in love,

Vocal melody for the third system. The treble staff contains the vocal line with lyrics. The piano accompaniment continues with triplet patterns.

Piano accompaniment for the third system, featuring triplet patterns in both staves.

F7 **Fm7** **Bb7-5** **Bb7** **Eb** **C7-9** **Fm** **Abm6**

love, it's in - cre - di - ble; No Two Peo - ple have ev - er been so in love as
 been so in love. Been so as

Eb **Abmaj7** **Eb** **Bb** **Eb** **Ab** **Bb** **Eb**

my lov - ey dove and This is u - nique, the pos - i - tive peak, oh,
 my lov - ey dove and I.

Cm **Fm** **Bb7** **Eb** **C7**

we are the most un - u - su - al cou - ple on earth.
 No Two Peo - ple have ev - er



Mooned such a moon, Juned such a June. What he means is that
 mooned such a moon, Juned such a June, spooned such a spoon.



No Two Peo-ple have ev - er been so in tune as my ma - ca-roon and
 Been so as my ma - ca-roon and



I. _____ And when we kiss, _____ well it's like this, _____
 I. _____ And when we kiss, _____ and when we kiss, _____ well it's his-

F7



Fdim



Guitar Tacet

C7



F7



Bb7



Musical staff with lyrics: let me tell it.

Musical staff with lyrics: to - ri - cal, it's hys - te - ri - cal, well cer - tain - ly dar - ling.

Musical staff with triplets and bass line accompaniment.

Eb



C7-9



Fm



Abm6



Eb



Cm



Musical staff with lyrics: No Two Peo-ple have ev - er been so in love, been so in love,

Musical staff with lyrics: Been so in love, been so in

Musical staff with triplets and bass line accompaniment.

F7



Fm7



Bb7



Eb



C7



Fm



Abm6



Musical staff with lyrics: so in love. Been so as

Musical staff with lyrics: it's sim - pos - si - ble; No Two Peo-ple have ev - er been so in love as

Musical staff with triplets and bass line accompaniment.



my lov - ey dove and This is the cream, the ve - ry ex - treme, the
 my lov - ey dove and I.



sort of a dream you could - n't i - ma - gine at all.
 Well an - y - way, No Two Peo - ple have ev - er



Been so as my lov - ey dove and I.
 been so in love as my lov - eydove and I.

THE RAINBOW CONNECTION

from THE MUPPET MOVIE

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

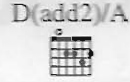
Why are there so man - y songs a - bout rain - bows, and
Who said that ev - 'ry wish would be heard and an - swered when

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;



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

D#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 voic - 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.

L.H.

ONE FOR MY BABY

(And One More for the Road)

from the Motion Picture THE SKY'S THE LIMIT

Lyric by JOHNNY MERCER
Music by HAROLD ARLEN

Lazily

Eb6
[Chord Diagram]
Bb
[Chord Diagram]
Eb6
[Chord Diagram]
Bb
[Chord Diagram]
Eb7
[Chord Diagram]

It's quart-er to three, - There's no one in the place ex - cept you and me, - So,

Eb6
[Chord Diagram]
Bb
[Chord Diagram]
Eb6
[Chord Diagram]
Bbm7
[Chord Diagram]
Eb7
[Chord Diagram]

set 'em up, Joe, - I've got a lit - tle sto - ry you ought-a know, - We're

Ab6
[Chord Diagram]
Eb
[Chord Diagram]
Ab6
[Chord Diagram]
Eb
[Chord Diagram]

drink-ing, my friend, - To the end - of a brief ep - i - sode, - Make it

G7+5 Cm7 Fm7 Gm Abmaj7 Bb11 Eb6 D7 D7+5

One For My Ba - by and one more for the road. I

R.H.

G D G D G7

got the rou-tine, so drop an-oth - er nick - el in the ma-chine, I'm

mp *pp* 3

G D G Dm7 G7

feel - in' so bad, I wish you'd make the mu - sic dream-y and sad, Could

3

C G C G

will you a lot, But you've got to be true to your code, Make it

B7+5

Em7

Am7

Gmaj7

Cmaj7

D11

G

F#7

G9

One For My Ba - by and one more for the road. You'd

You'd

mf

Gm7

C7

Gm7/C

Cm7-5

C9

B7+5

E9

A9

D11

G

Am7

Bb6

Am7

nev - er know it, But Bud-dy, I'm a kind of po - et and I've got-ta lot - ta things to say, And

And

Gm7

C7

Gm7/C

Cm7-5

C9

Gm7

Eb9

D7+5

when I'm gloom-y, You sim - ply got-ta lis - ten to me, Un - til it's talked a - way, Well,

Well,

G

D

G

D

G7

that's how it goes _ And Joe, I know you're get - ting anx - ious to close, So,

So,

pp

G D G G Dm7 G7

thanks for the cheer, _ I hope you did-n't mind my bend-ing your ear, _____ This

C G C G

torch that I've found, _ Must be drowned_ or it soon might ex-plode, _____ Make it

B7+5 Em7 Am7 Gmaj7 Cmaj7 D11 B7+5 B7 E7-9 A7 D11 D7-9 1 G

One For My Ba - by and one more for the road, That long, long road. _____

R.H.

Bb11 Bb7+5 2 G Am7 G G6

It's road. _____

R.H. mp p pp *clad*

PUTTIN' ON THE RITZ

from the Motion Picture PUTTIN' ON THE RITZ

Words and Music by
IRVING BERLIN

Moderately

F/C



Abdim



Gm7



C7b9



F6/9/C



Fdim/C



Gm7



C9



mf

F/A



Abdim



Gm7



C7



F/A



Abdim



Have you seen the well - to - do up and down Park

Gm7



C7



Ab/C



Bdim



Eb7/Bb



Eb7



Av - e - nue, on that fam - ous thor - ough - fare

Ab/C



Bdim



Eb7/Bb



Eb7




C6/G



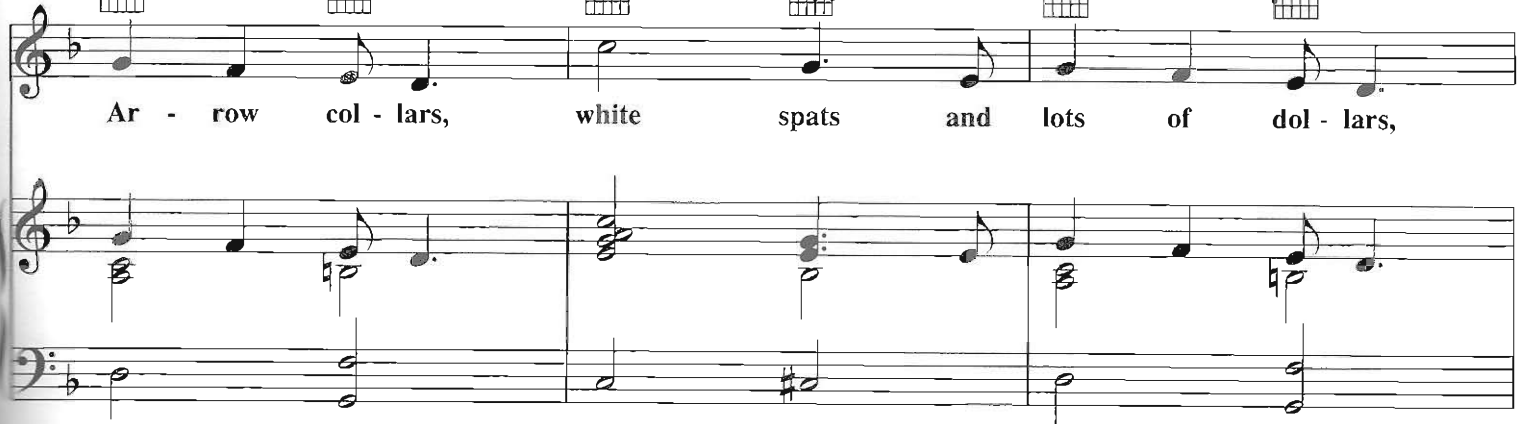
C#dim

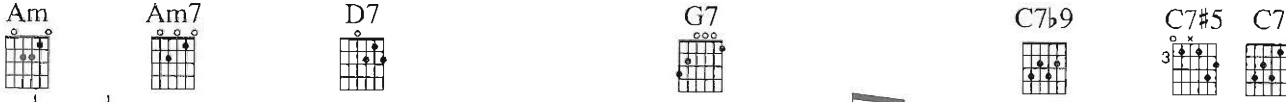


with their nos - es in the air. High hats and

Dm7 G7 C6 C#dim Dm7 G7



Ar - row col - lars, white spats and lots of dol - lars,




Am Am7 D7 G7 C7b9 C7#5 C7



spend - ing ev - 'ry dime for a won - der - ful time.



Fm


If you're blue and you don't know where to go to, why don't you



C7 C7b9


go where fash - ion sits, put - tin' on the



Fm

Fm/Eb

Db9

C7

Fm

Ritz.

Diff-'rent types who wear a day coat, pants

with stripes and cut - a - way coat, per - fect fits,

put - tin' on the Ritz.

Strol - ling up the
(Alt: Dressed up like a

a - ve - nue so hap - py. —
mil - lion dol - lar trou - er. —

All dressed up just
Try - ing hard to



C7

C7b9



Fm

Fm/Eb

Db

F7/C

Bbm



Gb9

F9

Bbm6

Eb9

Eb7#5

Eb7

Ab6

Fm7



Bbm7 Eb7 Ab6 Db9 C9

like look an like Eng - lish chap - pie, — ve - ry snap - py.
 look like Gar - y Coo - per, — su - per du - per.)

Fm

Come let's mix where Rock - e - fel - lers walk with sticks or "um - ber -

C7 C7b9

el - las" in their mitts, — put - tin' on the

1 Fm Db7 C7b9 C9 2 Fm Bbm6 F6/9

Ritz. — Ritz. —

RAIDERS MARCH

from the Paramount Motion Picture RAIDERS OF THE LOST ARK

Music by JOHN WILLIAMS

March tempo

The first system of musical notation is in 4/4 time. The treble clef staff begins with a *mf* dynamic marking. The first measure is a C major chord. The second measure contains a half note chord with a slur over it, followed by a quarter note chord. The third measure contains a half note chord with a slur over it, followed by a quarter note chord. The bass clef staff features a steady eighth-note accompaniment. Chord symbols 'C' and 'F/C' are placed above the treble staff.

The second system continues the piece. The treble clef staff has a *mf* dynamic marking. It features a half note chord with a slur over it, followed by a quarter note chord. The bass clef staff continues with eighth-note accompaniment. Chord symbols 'G7/C' and 'C' are placed above the treble staff.

The third system begins with a key signature change to B-flat major, indicated by a 'Db' chord symbol. The treble clef staff has a *mf* dynamic marking. It features a half note chord with a slur over it, followed by a quarter note chord. The bass clef staff continues with eighth-note accompaniment. Chord symbols 'Db' and 'G7sus' are placed above the treble staff. A first ending bracket labeled '1.' spans the final two measures.

The fourth system continues with a key signature change to C major, indicated by a 'Bb/C' chord symbol. The treble clef staff has a *mp* dynamic marking. It features a half note chord with a slur over it, followed by a quarter note chord. The bass clef staff continues with eighth-note accompaniment. Chord symbols 'Bb/C' and 'C' are placed above the treble staff. A second ending bracket labeled '2.' spans the first two measures, and a triplet bracket labeled '3' is placed over the final measure. The word 'simile' is written below the bass clef staff.

Bb/C C 3 Bb/C

The first system of music consists of two staves. The treble staff begins with a Bb/C chord, followed by a melodic line with a triplet of eighth notes. The bass staff provides a steady accompaniment of quarter notes. The system concludes with a Bb/C chord.

Ab/C G/C F/C

3 > cresc. v

The second system features a treble staff with a triplet of eighth notes in the first measure, followed by a melodic line with accents (>) and a crescendo (cresc.) marking. The bass staff continues with quarter notes. The system ends with an F/C chord.

Bb/C Am7 3 Bb/C

mf

The third system starts with a Bb/C chord and a dynamic marking of mezzo-forte (mf). The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a consistent quarter-note accompaniment. The system ends with a Bb/C chord.

Ab/C C Bb/C Am7 3

3

The fourth system begins with an Ab/C chord and a triplet of eighth notes in the treble staff. It moves through C and Bb/C chords. The bass staff maintains a quarter-note accompaniment. The system concludes with an Am7 chord and a triplet of eighth notes.

RAIDERS MARCH

Gm9 Bbmaj7/C Abmaj7/C Gm9 Bbmaj7/C

Abmaj7/C Gm9 Fm9

Cmaj7 C

f

F/C G7/C C

sim.

Db G7sus

This system contains two staves of music. The upper staff has a treble clef and contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The lower staff has a bass clef and contains a bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a half note C3. Chords Db and G7sus are indicated above the staff.

1. 2. Csus

This system contains two staves of music. The first ending (1.) consists of a treble staff with a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5, and a bass staff with a half note G2, a quarter note A2, a quarter note Bb2, and a half note C3. The second ending (2.) consists of a treble staff with a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5, and a bass staff with a half note G2, a quarter note A2, a quarter note Bb2, and a half note C3. A Csus chord is indicated above the staff.

C/F C Gm9 Cmaj7

mf

This system contains two staves of music. The upper staff has a treble clef and contains a melodic line with a half note C4, a quarter note D4, a quarter note E4, and a half note F4. The lower staff has a bass clef and contains a bass line with a half note C2, a quarter note D2, a quarter note E2, and a half note F2. Chords C/F, C, Gm9, and Cmaj7 are indicated above the staff. The dynamic marking *mf* is present.

Gm9 Cmaj7 Abmaj7/G

f

This system contains two staves of music. The upper staff has a treble clef and contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The lower staff has a bass clef and contains a bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a half note C3. Chords Gm9, Cmaj7, and Abmaj7/G are indicated above the staff. The dynamic marking *f* is present.

Gm9 Cmaj7

ff

8vb

This system contains two staves of music. The upper staff has a treble clef and contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The lower staff has a bass clef and contains a bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a half note C3. Chords Gm9 and Cmaj7 are indicated above the staff. The dynamic marking *ff* is present. A double bar line is at the end of the system, with an 8vb marking below it.

RAINDROPS KEEP FALLIN' ON MY HEAD

from BUTCH CASSIDY AND THE SUNDANCE KID

Lyric by HAL DAVID
Music by BURT BACHARACH

Rhythmically

F C Bb C F

Rain - drops keep fall - in' on

Fmaj7 F7 Bb

head, and just like the guy whose feet are too big for his

Am7 D7 Am7 D7 Gm7

bed, noth - in' seems to fit. Those rain - drops are fall - in' on my

Bb/C C F

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

Am7

D7

Gm7

Bb/C

C

job. Those rain - drops are fall - in' on my head. They keep fall-in'! But there's one

F

Fmaj7

B7

Bb

C

C7

thing I know _ The blues _ they send _ to meet _ me won't de - feat.

Am7

D9

_ me. It won't be long _ till hap - pi - ness _ steps up _



to greet me. Rain - drops keep fall - in' on



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'.



Be - cause I'm free noth - in's wor - ry - in' me.

THE RIVER KWAI MARCH

from THE BRIDGE ON THE RIVER KWAI

By MALCOLM ARNOLD



March

The first system of music is written for piano. The right hand (treble clef) begins with a G note, followed by a trill (tr) and a series of sixteenth notes. A slur covers the first three measures, and another slur covers the next three. The piece concludes with an 8va (octave) marking and an accent (^) over the final notes. The left hand (bass clef) provides a steady accompaniment of quarter notes. The dynamic marking *mf* (mezzo-forte) is placed in the first measure, and *sfz* (sforzando) is placed in the final measure.

The second system of music continues the piece. It begins with a C-clef (soprano clef) and a *mf* dynamic marking. The right hand features a series of chords and a melodic line with a slur. The left hand continues with quarter notes.






The third system of music continues the piece. It features similar chordal and melodic patterns in the right hand and quarter notes in the left hand.

The fourth system of music concludes the piece. It features similar chordal and melodic patterns in the right hand and quarter notes in the left hand. A C-clef is visible at the end of the system.


Gm7  3fr 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




Am7  D7  Gm7  3fr

me 'cause I'm nev - er gon - na stop the rain by com - plain - in'.



Bb/C  C  F  Fmaj7  Gm7  3fr Bb/C  F 

Be - cause I'm free noth - in's wor - ry - in' me.



1 2

F#dim7

First system of musical notation, measures 1-2. Measure 1 is a first ending. Measure 2 is a second ending. The key signature has one sharp (F#). The chord F#dim7 is indicated above the staff. The bass line features a long note in measure 2.

G7

Second system of musical notation, measures 3-4. The chord G7 is indicated above the staff. The bass line features a long note in measure 3.

C G7

Third system of musical notation, measures 5-6. The chords C and G7 are indicated above the staff. The bass line features a long note in measure 5.

C

Fourth system of musical notation, measures 7-8. The chord C is indicated above the staff. The bass line features a long note in measure 7.

Em7b5 A

Fifth system of musical notation, measures 9-10. The chords Em7b5 and A are indicated above the staff. The bass line features a long note in measure 9.

Dm C G7 C

Musical notation for the first system, measures 1-4. Treble clef with chords and triplets. Bass clef with a simple accompaniment pattern.

Dm C G7 C

Musical notation for the second system, measures 5-8. Treble clef with chords and triplets. Bass clef with a simple accompaniment pattern.

F

Musical notation for the third system, measures 9-12. Treble clef with chords and single notes. Bass clef with a simple accompaniment pattern.

Gm Am C7

Musical notation for the fourth system, measures 13-16. Treble clef with chords and single notes. Bass clef with a simple accompaniment pattern.

F F#dim

Musical notation for the fifth system, measures 17-20. Treble clef with chords and single notes. Bass clef with a simple accompaniment pattern.

C7 Gm Am C7

F

Gm Am C7

F

C7 F

ROMEO AND JULIET

(Love Theme)

from the Paramount Picture ROMEO AND JULIET

By NINO ROTA

Slowly, poignantly

The musical score is written for piano and bass. It consists of four systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo and mood are indicated as "Slowly, poignantly".

- System 1:** The piano part begins with a *p* (piano) dynamic. The bass part has a *mp cresc.* (mezzo-piano crescendo) dynamic. A long slur covers the first two measures of the piano part.
- System 2:** The piano part has a *mf* (mezzo-forte) dynamic. The bass part has a *mp* (mezzo-piano) dynamic. A long slur covers the first two measures of the piano part.
- System 3:** The piano part continues with a *mp* dynamic. The bass part continues with a *mp* dynamic.
- System 4:** The piano part continues with a *mp* dynamic. The bass part continues with a *mp* dynamic.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a treble clef, a key signature change to one flat, and a common time signature. The music features a series of chords and melodic lines. The lower staff is in bass clef, providing a harmonic accompaniment with eighth and quarter notes.

Second system of musical notation. The upper staff continues with a melodic line featuring a large slur. A dynamic marking of *mf* (mezzo-forte) is placed below the staff. The lower staff continues with its accompaniment.

Third system of musical notation. The upper staff continues with a melodic line featuring a large slur. A dynamic marking of *pp* (pianissimo) is placed below the staff. The lower staff continues with its accompaniment.

Fourth system of musical notation. The upper staff continues with a melodic line featuring a large slur. A dynamic marking of *mp* (mezzo-piano) is placed below the staff. The lower staff continues with its accompaniment.

ROMEO AND JULIET

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and a fermata. The lower staff is in bass clef and contains a bass line with chords and rests.

The second system continues the piece. The upper staff has a melodic line with a slur and a fermata. The lower staff has a bass line with a slur. Dynamic markings include *mf* and *cresc.*

The third system features a more complex texture. The upper staff has a melodic line with a slur and a fermata. The lower staff has a bass line with a slur. Dynamic markings include *f* and *mf*.

The fourth system is divided into two measures. The first measure is labeled '1.' and contains a melodic line with a slur and a fermata. The second measure is labeled '2.' and contains a melodic line with a slur and a fermata. Dynamic markings include *mp rit.* and *mf a tempo*.

STAYIN' ALIVE

from SATURDAY NIGHT FEVER

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Medium Rock beat

Well, you can tell...

Fm7



Eb



Fm



by the way I use my walk, I'm a woman's man; no time to talk.
get low and I get high, and if I can't get either, I really try. Got the

Fm7



Eb



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.

Well now, I —

Life go - in' no - where. —

Fm

Eb/F

Fm

Cm7

To Coda

Fm7

Fm7

Bb7

Fm7



Musical staff with treble clef and key signature of three flats (Bb, Eb, Ab). The melody includes eighth and quarter notes with some slurs.

Some-bod - y help me. —

Some-bod - y help-me, yeah. —

Piano accompaniment for the first system, showing the left and right hands with chords and bass lines.

Bb7



Musical staff with treble clef and key signature of three flats. The melody continues with eighth and quarter notes.

Life go - in' no where. —

Some-bod - y help- me, yeah...

Piano accompaniment for the second system, showing the left and right hands with chords and bass lines.

Fm7



Musical staff with treble clef and key signature of three flats. The melody features a long, sweeping slur over several notes.

Stay-in' a-live. —

D.S. al Coda (lyric 1)

Well, you can tell.

Piano accompaniment for the third system, showing the left and right hands with chords and bass lines.

Fm7



⊕ CODA

Bb7



Musical staff with treble clef and key signature of three flats. The melody includes a repeat sign and eighth notes.

Life go - in' no - where. —

Piano accompaniment for the fourth system, showing the left and right hands with chords and bass lines.

Some - bod - y help me. _____

Some - bod - y help me, yeah. _____

Fm7



Bb7



Life go - in' no - where. _____

Fm7



Some - bod - y help me, yeah. _____

I'm stay-in' a - live..

Repeat and Fade

THEME FROM "SCHINDLER'S LIST"

from the Universal Motion Picture SCHINDLER'S LIST

Composed by JOHN WILLIAMS

Expressively

The first system of the piano score is written in G minor, 4/4 time. It begins with a mezzo-piano (*mp*) dynamic. The melody in the right hand features a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The bass line consists of a half note G3, followed by a quarter note A3, and then a series of eighth notes: B3, A3, G3, F3, E3, D3, C3. A *rit.* (ritardando) marking is placed above the final measure of the system.

The second system continues the piano score. It begins with a *a tempo* marking. The melody in the right hand continues with eighth notes: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The bass line continues with eighth notes: B3, A3, G3, F3, E3, D3, C3, B3, A3, G3, F3, E3, D3, C3. A *dim.* (diminuendo) marking is placed above the final measure of the system.

The third system continues the piano score. It begins with a *cresc.* (crescendo) marking. The melody in the right hand continues with eighth notes: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The bass line continues with eighth notes: B3, A3, G3, F3, E3, D3, C3, B3, A3, G3, F3, E3, D3, C3. A *dim.* marking is placed above the final measure of the system.

The fourth system concludes the piano score. It begins with a *dim.* marking. The melody in the right hand continues with eighth notes: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The bass line continues with eighth notes: B3, A3, G3, F3, E3, D3, C3, B3, A3, G3, F3, E3, D3, C3. A *rall.* (ritardando) marking is placed above the final measure of the system. The system concludes with a *a tempo, moving along* marking.

rit.

mf
a tempo

passionately

cresc.

dim. *rall.*

p *dim.*

SOMEWHERE IN TIME

from SOMEWHERE IN TIME

By JOHN BARRY

Moderately slow

The first system of musical notation is in 4/4 time and features a mezzo-forte (*mf*) dynamic. It begins with a treble clef and a bass clef. The right hand starts with a triplet of eighth notes (G4, A4, B4) followed by a half note (C5) and a quarter note (B4). The left hand has a whole rest in the first measure, then a quarter note (G3) and a half note (F3) in the second measure, followed by a quarter note (E3) and a half note (D3) in the third measure, and a quarter note (C3) and a half note (B2) in the fourth measure. The system concludes with a triplet of eighth notes (G4, A4, B4) in the right hand and a quarter note (G3) and a half note (F3) in the left hand.

The second system continues the piece. The right hand features a half note (C5) and a quarter note (B4) in the first measure, followed by a half note (A4) and a quarter note (G4) in the second measure, and a half note (F4) and a quarter note (E4) in the third measure. The left hand has a quarter note (G3) and a half note (F3) in the first measure, followed by a quarter note (E3) and a half note (D3) in the second measure, and a quarter note (C3) and a half note (B2) in the third measure. The system concludes with a triplet of eighth notes (G4, A4, B4) in the right hand and a quarter note (G3) and a half note (F3) in the left hand.

The third system continues the piece. The right hand features a half note (C5) and a quarter note (B4) in the first measure, followed by a half note (A4) and a quarter note (G4) in the second measure, and a half note (F4) and a quarter note (E4) in the third measure. The left hand has a quarter note (G3) and a half note (F3) in the first measure, followed by a quarter note (E3) and a half note (D3) in the second measure, and a quarter note (C3) and a half note (B2) in the third measure. The system concludes with a triplet of eighth notes (G4, A4, B4) in the right hand and a quarter note (G3) and a half note (F3) in the left hand.

The fourth system continues the piece. The right hand features a half note (C5) and a quarter note (B4) in the first measure, followed by a half note (A4) and a quarter note (G4) in the second measure, and a half note (F4) and a quarter note (E4) in the third measure. The left hand has a quarter note (G3) and a half note (F3) in the first measure, followed by a quarter note (E3) and a half note (D3) in the second measure, and a quarter note (C3) and a half note (B2) in the third measure. The system concludes with a triplet of eighth notes (G4, A4, B4) in the right hand and a quarter note (G3) and a half note (F3) in the left hand.

2

First system of musical notation, measures 1-4. Treble clef has a fermata over the first measure. Bass clef has a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. Treble clef has a triplet in measure 7. Bass clef continues the accompaniment.

Third system of musical notation, measures 9-12. Treble clef has a triplet in measure 9 and a fermata in measure 10. Bass clef continues the accompaniment.

Fourth system of musical notation, measures 13-16. Includes dynamic markings *mf*, *f*, and *mf*. Bass clef has markings *8vb* and *ff*.

SOMEWHERE, MY LOVE

Lara's Theme from DOCTOR ZHIVAGO

Lyric by PAUL FRANCIS WEBSTER
Music by MAURICE JARRE

Moderately, with expression

G Gdim

Some - where, my love, there will be songs to

p - mf

D7 Am7 D7

sing, al - though the snow

Am7 D7 G

cov - ers the hope of spring. Some - where a

when - ev - er the spring breaks through.

F B \flat D7

You'll come to me out of the long a -

G Gdim

go, warm as the wind

D7 Am7 D7

soft as the kiss of snow. Till then, my
(Lar - a, my

Am7 D7 G

Gdim



sweet, }
own) }

think of me now and

D7 Am7 D7

then. God - speed, my love,

1 Am7 D7 G 2 Am7 D7

'til you are mine a - gain. 'til you are mine

D7b9 G

a - gain.

SOONER OR LATER

(I Always Get My Man)

from the Film DICK TRACY

Words and Music by
STEPHEN SONDHEIM

Slow Swing, with a steady beat

B \flat (add9)

B \flat m6/9/F

B \flat (add9)

B \flat m6/9/F

B \flat (add9)

B \flat m6/9/F

p

B \flat (add9)

B \flat m6/9/F

B \flat (add9)

B \flat m6/9/F

Soon - er or lat - er you're gon - na be

B \flat 6/9

B \flat 6/F

B \flat m6/F

B \flat maj7

B \flat m6/F

mine. Soon - er or lat - er you're gon - na be

Bbm9

Bbm7/Eb

Db7(b5)

Cm9

Cm#7



fine.

Ba - by, it's time that you faced it, I

mp

Cm7

F+

E7#5

Bbmaj9

Bb6

F+

Bb6/9

Bb7sus

F7#5b9



al - ways get my man.

Bb(add9)

Bbm6/9/F

Bb6/9

Bb7sus

F7#5b9



Soon - er or lat - er you're gon - na de - cide.

p

Bb(add9)

Bbmaj7

Bbm6/F

Bbm9

Bbm7/Eb

Dbdim



Soon - er or lat - er there's no-where to hide.

cresc.



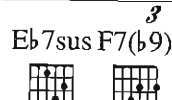
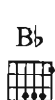
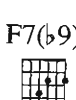
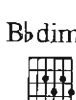
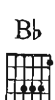
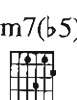
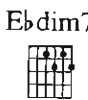
Ba - by, it's time, so why waste it in chat-ter? Let's set - tle the

mp *cresc.*



mat - ter. Ba - by, you're mine on a plat - ter, I

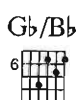
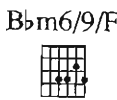
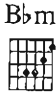
dim.



al - ways get my man. But

p

(played as)



if you in - sist, babe, The chal - lenge de - lights me. The

mp

Bbm6



F9(#5)



Bbm#7



F7#5



C7



more you re - sist, — babe, The more it ex - cites — me. And

Abm#7



Abm7



Db6



Db9



Gb



Gb6



Gbmaj7



no one I've kissed, — babe,

Ev - er fights — me a - gain.

Gb6/9



Db+



Cm7(b5)



Cm7



Cm7b5



Amaj7



If you're on my list, — it's just a ques - tion of

mf

dim.

Dm7



G7(b5)



Cm7



when.

When I — get — a yen,

mf

C7b5



Then ba - by, A - men. I'm count - ing to

cresc. poco a poco

C7sus



Cm7/F



F



Bbm/F



ten, And then

rall.

A tempo

F7#5



Bb



Bbm6



no chord

I'm gon - na love you like noth - ing you've

f

Bb6/9



Bb7sus



F7#5b9



Bb(add9)



Bbmaj7



Bbm6/F



Bbm9



Dbmaj7/Eb Db7(b5)



known. I'm gon-na love you, and you all a - lone.

Cm7(add11)

Cm#7

Cm7(add11)

F13

Eb7

Dm7

G7(b5) G7(b9)



Soon-er is bet-ter than lat-er but lov-er, I'll hov-er, I'll



plan. This time I'm not on-ly get-ting, I'm hold-ing my

poco rall. e dim.



man. This time I'm not on-ly get-ting, I'm

mp a tempo dim.



hold-ing my man. 8va

rall.

STEPPIN' OUT WITH MY BABY

from the Motion Picture Irving Berlin's EASTER PARADE

Words and Music by
IRVING BERLIN

Medium Jump Tempo

Dm7/A



Abdim7



Gm7



C7



Dm7/A



Abdim7



Gm7



C7



f *mp*

F/A



C7/G



F6



F/A



C7/G



F6



If I seem to scin-til - late — it's be - cause I've got a date, —

Ab/C



Eb7/Bb



Eb7



Ab6



Ab/C



Eb7/Bb



a date with a pack - age of — the good things that

Eb7



Ab6



C/E



G7



Cmaj7



C6



come with love. — You don't have to ask me, —

C/E G7 Cmaj7 C6 C/E G7 Cmaj7 C6

I won't waste your time. But if you should ask me _

Gm7 C9 F6 A9 Dm Dm/C

why I feel sub - lime, I'm _ step - pin' out _

Gm/Bb A7 Dm Dm/C Gm/Bb A7 Dm Dm/C

with my ba - by. Can't go wrong _ 'cause I'm in right. _ It's for sure, _

Gm/Bb Em7b5 Dm Dm/F Gm6 G#dim7 A7 Dm6

not for may - be, that I'm all dressed up to - night. _



Step - pin' out — with my hon - ey, can't be bad — to





feel so good. — Nev - er felt — quite so sun - ny.





And I keep on knock - in' wood, — there'll be smooth sail - in' 'cause





I'm trim - min' my sails. —

{ (Girls Version) In my With a



D6 Dmaj7 D6 Dmaj7 D6 Em7/A A7 Em7 A7

top hat and my white tie and my tails
 bright shine on my shoes and on my nails

Dm Dm/C Gm/Bb A7 Dm Dm/C

step - pin' out with my ba - by, can't go wrong 'cause

Gm/Bb A7 Dm Dm/C Gm/Bb Em7b5

I'm in right. Ask me when will the day be,

D/F# Fdim7 1 Em7 Eb7 D6 2 Em7 Eb7 D6 D6/9

the big day may be to - night. be to - night.

SUMMERTIME IN VENICE

from the Motion Picture SUMMERTIME

English Words by CARL SIGMAN
Music by ICIM

Moderately, with warm expression

mf *rall.*

Cm7 F7+5 **Bb** **Bbmaj7** **Bb6** **Dm7 C#dim** **Cm7** **Ebm**

I dream of the sum - mer - time, of Ven - ice and the sum - mer - time.
Un so - gno ro - man - ti - co, Ve - nezia e il so - le splen - di - do!

mp-mf a tempo

F7 **Cm7** **F7** **Cm7** **F7-9**

I see the ca - fes, the sun - lit days with you, my
Do - vun - que sa - ro, non li po - tro di - men - ti -

Bbmaj7 **Bb6** **D7**

love. car! The an - tique shop where we'd stop
Di que - sta e - sta te sul mar

Cm6 **D7** **Gm** **Gm7**

for a sou - ve - nir. The
non po - tran mo - rir mo - rir in

C7 **Bbmaj7** **C7** **Cm7** **Ebm6**

bridge, the boats be - low, the blue a - bove.
me, i dol - ci ba ci ed i so - spir.

F7 **Cm7** **F7+5** **Bb** **Bbmaj7** **Bb6** **Dm7** **C#dim**

I dream all the win - ter long of man - do - lins that
Un so - gno ro - man ti - co, Ve - nezia e il so - le

Cm7 **Ebm** **F7** **Cm7** **F7**

played splen - our song. The dream is so real, I al - most
di - do! Di mil - le can - zon l'e - co lon -

Cm7 **F7-9** **Fm6** **G7** **F** **G7**

feel — your lips on mine. and though I
ta — *na por - te - ro.* *Que - sta la* —

Cm **Ebm6** **Bb**

know we have to be an o - cean a - part, —
gu - na addor - men - ta - ta, ri - cor - de - ro —

C#dim **Cm7** **F7**

there's Ven - ice and you and sum - mer - time, deep in my
che par - la al mio cuor so - lo d'a - mor, sem - pre d'a

1 **Bb6** **Bdim** **Cm** **Cm7** **F7+5** **2** **Bb** **Bbmaj7** **Bb6**

heart. I dream of the heart.
mor. Un so - gno ro - mor.

mf *rall.*

TAKE MY BREATH AWAY

(Love Theme)
from the Paramount Picture TOP GUN

Words and Music by GIORGIO MORODER
and TOM WHITLOCK

Moderately slow

mf

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



Musical staff with treble clef and key signature of two flats (Bb, Eb). The melody consists of quarter and eighth notes.

- n'ly lov - ers know no shame.
- be - come the fa - ted ones.
- where there's a love in flames.

Piano accompaniment for the first system, including treble and bass staves with chords and bass lines.

Cm/G



Bbm



Musical staff with treble clef and key signature of two flats. The melody continues with quarter notes.

Turn - ing and re - turn - ing to
Turn - ing and re - turn - ing to
Turn - ing and re - turn - ing to

Piano accompaniment for the second system, including treble and bass staves with chords and bass lines.

Db/Ab



Eb



Musical staff with treble clef and key signature of two flats. The melody continues with quarter notes.

— some se - cret place in - side;
— some se - cret place to hide;
— some se - cret place in - side;

Piano accompaniment for the third system, including treble and bass staves with chords and bass lines.

Ab



Cm/G



Musical staff with treble clef and key signature of two flats. The melody continues with quarter notes.

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

Piano accompaniment for the fourth system, including treble and bass staves with chords and bass lines.

Db



Eb

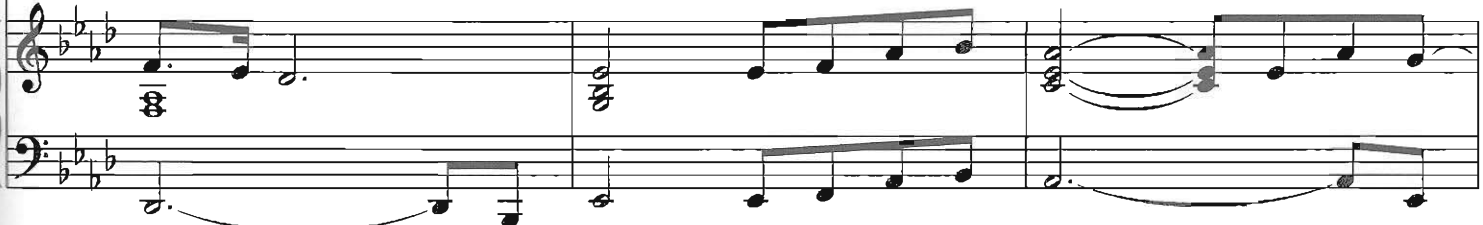


Ab



say,
say,
say,

“Take my breath a - way.”



Cm/G

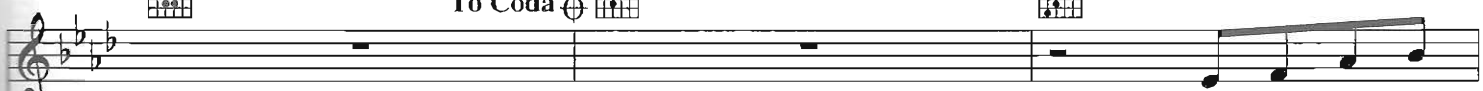


To Coda

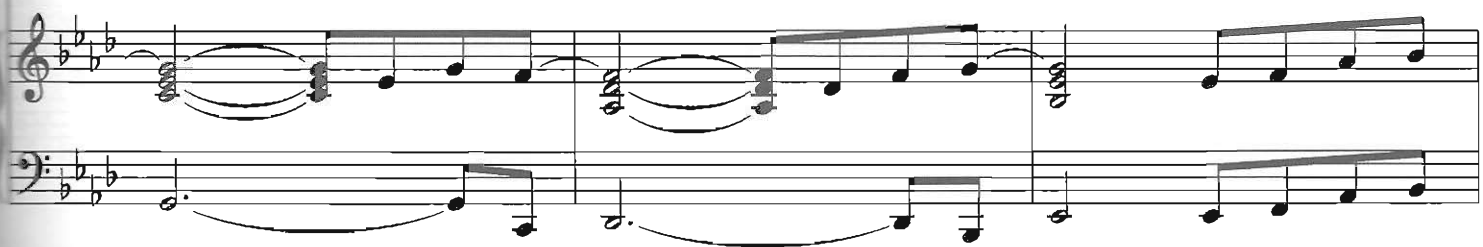
1 Db



Eb



“Take my breath a -



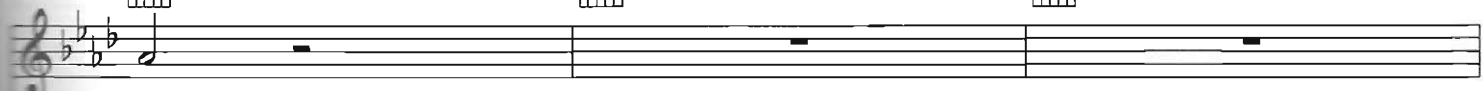
Ab



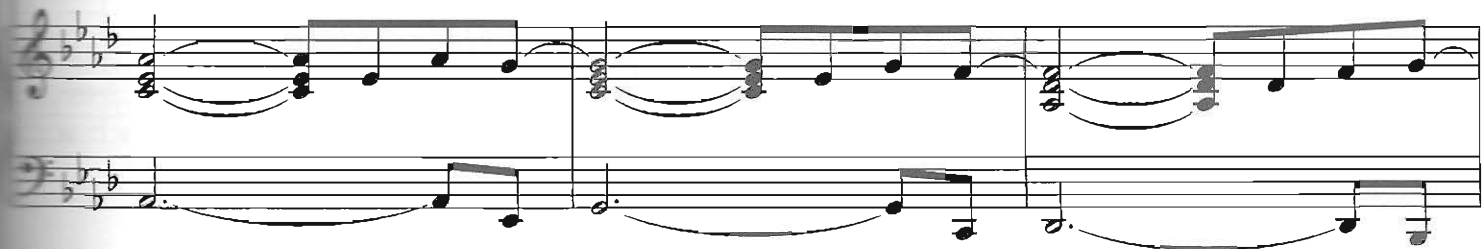
Cm/G



Db



way.”



Eb



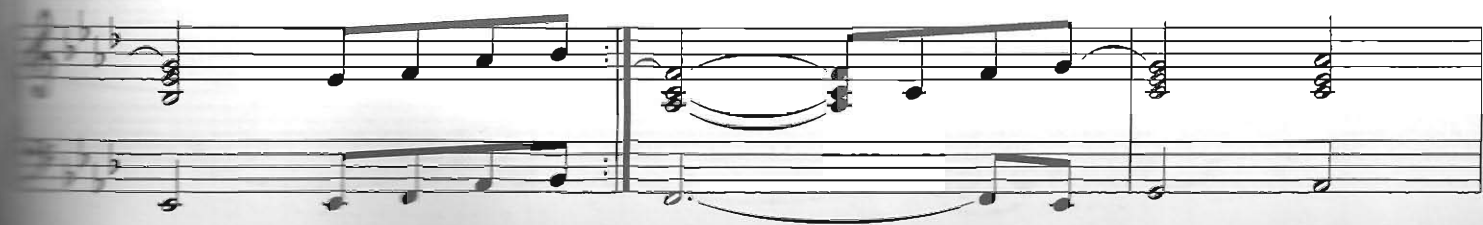
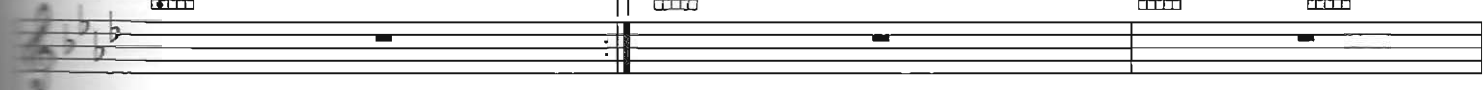
2 Fm



Cm/G



Ab



Bb



Eb/G



Db



Through the hour - glass I saw ___ you. In time, ___ you slipped a - way.

Ab



Bb



When the mir - ror crashed, I called

Eb/G



Db



Ab



___ you and turned ___ to hear ___ you say, ___ "If on - ly for to -

Bb



Eb



day ___ I ___ am un - a - fraid.

Ab Cm/G

Take my breath a - way."

Fm Cm/G Cm/G

D.S. al Coda

"Take my breath a -

CODA

Db Eb Ab

My love, — take my breath a - way.

Cm/G Db Eb

Repeat and Fade

My love, — take my breath a -

TAXI DRIVER

(Theme)

from TAXI DRIVER

By BERNARD HERRMANN

Rubato, espressivo (slow feeling)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music begins with a melody in the treble clef and a bass line in the bass clef. A dynamic marking of *mf* (mezzo-forte) is placed in the lower staff.

The second system of musical notation continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. There are three triplet markings (indicated by a '3' over a bracket) in the treble clef staff. The music concludes with a fermata over the final notes.

The third system of musical notation continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The dynamic marking *f* (forte) is in the lower staff, and *mp* (mezzo-piano) is in the upper staff. The music concludes with a fermata over the final notes.

The fourth system of musical notation is the final system on the page. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The dynamic marking *rit.* (ritardando) is in the lower staff. The music concludes with a fermata over the final notes. There is a triplet marking in the treble clef staff.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef. The tempo marking *a tempo* is placed in the left margin. The music consists of eighth and sixteenth notes with various rests and accidentals.

Second system of musical notation. It features a *rit.* (ritardando) marking followed by a return to *a tempo*. The upper staff contains triplet markings (indicated by a '3' over a bracket) over eighth notes. The lower staff continues with eighth and sixteenth notes.

Third system of musical notation. It includes the instruction *To Coda* with a circled cross symbol (⊕) and *D.C. al Coda* with a circled cross symbol (⊕). The tempo marking *rubato* is present. The system concludes with a double bar line and a circled cross symbol (⊕) indicating the end of the section.

Fourth system of musical notation, labeled **CODA** with a circled cross symbol (⊕). It begins with a *rit.* marking and includes *rubato* markings. The upper staff features triplet markings (indicated by a '3' over a bracket) over eighth notes. The system ends with a double bar line and a circled cross symbol (⊕).

Fifth system of musical notation. It includes an *8va* (octave) marking with a dashed line above the staff. The tempo marking *molto rit.* (molto ritardando) is present. The system concludes with a double bar line.

TEACHER'S PET

from TEACHER'S PET

Words and Music by
JOE LUBIN

Moderately

Chord progressions and musical notation for the song "Teacher's Pet".

Chords: C, Eb dim, Dm7, G7, E7b5, A7, D7b5, G7, C, Eb dim, Dm7, G7, Am, Dm7, G7, C, C# dim, Dm7, G7, E7b5, A7.

Lyrics:

Teach - er's pet, _____
Teach - er's pet, _____

I wan - na be teach - er's pet, _____
I wan - na be teach - er's pride, _____

I wan - na be _____
I wan - na be _____

hud - dled and cud - dled as close to you as I can get.
dat - ed and rat - ed the

D7b5 G7 2 Dm7 G7 C

one most like - ly at your side.

Am6 B7 Em Am6 B7

I wan - na learn all your lips can teach me.

Em C7 B7 D7 G Cdim Em

One kiss will do at the start. I'm sure with a lit - tle

Cm6 D7 Fm6 G7

home - work I'll grad - u - ate to your heart.



Teach - er's pet, — I wan - na be teach - er's pet. —



I wan - na take home a dip - lo - ma and show Ma that you love me too, —



— so I — can be teach - er's pet —



long af - ter school is through. —



Detailed description: This is a page of sheet music for a song. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is in 4/4 time. The lyrics are: "Teach - er's pet, — I wan - na be teach - er's pet. — I wan - na take home a dip - lo - ma and show Ma that you love me too, — so I — can be teach - er's pet — long af - ter school is through. —". Above the vocal line, guitar chord diagrams are provided for various chords: C, Eb dim, Dm7, G7, C, Am, Dm7, G7, C, C#dim, Dm7, G7, A7, D9, G7, C, C#dim, Dm7, G7, and C. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in the final system. The page number 250 is in the top left corner.

TOO LATE NOW

from ROYAL WEDDING

Words by ALAN JAY LERNER

Music by BURTON LANE

Slowly



p

Dm7/G



G7



C



Am7



Dm7



G7



Too late now to for - get your smile; the

rit. *mp - mf*



way we cling when we've danced a - while; too late now to for -

F#m7b5



D7



Em7



Ebdim7



Dm7



G7



get and go on to some - one new.

TOO LATE NOW

C
Am7
Dm7
C
Am7

Too late now to for - get your voice; the way one word makes

Dm7
G7
C
Am7
F#m7b5
D7

heart re - joice; too late now to i - mag - ine my - self a -

C
G7
C
Bm7
E7

way from you. All the things we've done to -

Am6
Bm
E7
Am

geth - er I re - live when we're a - part. All the

Am7

D7#5

Gm6

Am

D7

Dm7/G

G7

ten - der fun to - geth - er stays on in my heart.

C

Am7

Dm7

C

Am7

Dm7

G7

How could I ev - er close the door, and be the same as I was be - fore?

C

Am7

F#m7b5

D7

C

C#m7b5

C#dim7

Dm

G7

Dar - ling, no, no, I can't an - y-more; It's too late

C

Am7

F#m7b5

G7

2

C

Am7

Fmaj7

C

now. now.

rit.

rit.

THANKS FOR THE MEMORY

from the Paramount Picture BIG BROADCAST OF 1938

Words and Music by LEO ROBIN
and RALPH RAINGER

Moderately

G#dim7



F/A



Db7/Ab



Gm7



C7



mf

Db



F6



C13



F6



Thanks for the mem - o - ry of
Thanks for the mem - o - ry of

a tempo

F#dim7



C7/G



F/A



can - dle - light and wine, — cas - tles on the Rhine, — the
sen - ti - men - tal verse, — noth - ing in my purse, — and

D#dim7



C7/E



F#dim7



Gm7



Adim7



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

Bbm6/Db



C7



Eb7



Ab



Eb9



was! was! Man - y's the time that we feast - ed and then
 We said good - bye with a high - ball;

Ab



Adim7



C/G



Am



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

Dm



Fm6/C



G7



Gm7



Gm7b5



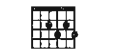
C7



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 OLD BLACK MAGIC

from the Paramount Picture STAR SPANGLED RHYTHM

Words by JOHNNY MERCER

Music by HAROLD ARLEN

Moderately

Eb6



p

Eb



That old black mag - ic has me

in its spell. That old black mag -

Fm/Eb



- ic that you weave so well. Those

i - cy — fin - gers up and down my — spine. — The

same old — witch - craft when your eyes meet — mine. — The

Bb9#5/Eb 4fr Eb6 Bb9#5

same old — tin - gle that I feel in - side, —

Eb 3fr

cresc. poco a poco

— and then that — el - e - va - tor starts its — ride, —

Db Db7 4fr

rit. *f a tempo*

Ab6



Abm6



Ebmaj9



and down and down I go, 'round and 'round

dim. poco a poco

C+



Fm7



Emaj7



Eb



I go like a leaf that's caught in the tide.

p

Cm



Ab9#11



I should stay a way but what can I do?

mf

G9



C9



I hear your name and I'm a flame,

Fm

a - flame with such a burn - ing de -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G minor, with lyrics 'a - flame with such a burn - ing de -'. It features a triplet of eighth notes on the word 'burn'. The bottom two staves are piano accompaniment, with a bass line and a treble line. A guitar chord diagram for Fm is shown above the first measure.

Db9

Abm6

sire that on - ly your kiss

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics 'sire that on - ly your kiss'. It features a triplet of eighth notes on the word 'on'. The bottom two staves are piano accompaniment. Chord diagrams for Db9 and Abm6 are shown above the first and third measures respectively.

Bb13

can put out the fire. For

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics 'can put out the fire. For'. It features a triplet of eighth notes on the word 'put'. The bottom two staves are piano accompaniment. A guitar chord diagram for Bb13 with a 5th fret is shown above the first measure. Dynamics markings 'pp' and 'p' are present in the piano accompaniment.

Eb

you're the lov - er I have wait - ed for,

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics 'you're the lov - er I have wait - ed for,'. The bottom two staves are piano accompaniment. A guitar chord diagram for Eb with a 3rd fret is shown above the first measure.

Bbm7/Eb



the mate that fate had me cre

cresc. poco a poco

Eb9



Ab



at ed for, and ev 'ry time

f

Abm6



your lips meet mine, dar - ling,

Ab6/9



Abm6



Ebmaj7



down and down I go, 'round and 'round

dim. *p*

C+

Fm7/Eb

I go in a spin, lov - ing the

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'I', followed by quarter notes 'go', 'in', and 'a', then a half note 'spin,'. The piano accompaniment features a bass line with a half note 'I', followed by quarter notes 'go', 'in', and 'a', then a half note 'spin,'. The right hand has a half note 'I', followed by quarter notes 'go', 'in', and 'a', then a half note 'spin,'. A triplet of eighth notes is marked over the final two notes of the vocal line.

Fm7b5/Eb

Bb7sus/Eb

spin I'm in, un - der that old black mag -

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'spin', followed by quarter notes 'I'm', 'in,', and 'un -', then a half note 'der', followed by quarter notes 'that', 'old', and 'black', and finally a half note 'mag -'. The piano accompaniment continues with a bass line and right hand accompaniment. A triplet of eighth notes is marked over the final two notes of the vocal line. A 'rit.' (ritardando) marking is present in the piano accompaniment.

1 Eb6

2 Eb6

ic called love! That love!

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'ic', followed by quarter notes 'called', and a half note 'love!'. The piano accompaniment continues with a bass line and right hand accompaniment. A 'a tempo' marking is present in the piano accompaniment.

Fm7b5/Eb

Eb6/9

Detailed description: This system contains the final two measures. The piano accompaniment continues with a bass line and right hand accompaniment. A 'rit. e dim.' (ritardando e diminuendo) marking is present in the piano accompaniment. The system ends with a double bar line and a 'pp' (pianissimo) dynamic marking.

THAT'S ENTERTAINMENT

from THE BAND WAGON

Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

Brightly

1. The clown with his pants fall- ing down,
doubt while the ju- ry is out,

Or the dance that's a dream of ro- mance,
Or the thrill when they're read- ing the will,

Or the scene where the vil- lain is mean;
Or the chase for the the- man with the face;

That's en- ter- tain- ment!
That's en- ter- tain- ment!

Bb **Bb+** **Ebm** **Bb+** **Cm7** **F7**

Bb **Fdim** **Cm7** **D7**

D7-9 **Gm** **Eb** **F** **Cm** **D7+5**

D7 **Cm7** **Ddim** **Cm7**

F7 Bb Bb+ Ebm Bb+ Cm7 F7

The lights on the lady in tights,
The dame who is known as the flame,

Bb Fdim Cm7 D7

or of the bride with a guy on the side,
of the king of an un-der-world ring,

D7-9 Gm Eb

Or the ball where she
He's an ape who won't

C Cm D7+5 D7 Cm7 Ddim

gives him her all, That's en-ter-ter-
let her es-cape, That's en-ter-ter-

F7 Bb9 Cm6 Bb9 Eb Eb+

tain-ment! The plot can be a hot, sim-ple
tain-ment! It might be a fight like you

E^b6 **Fm7** **B^b7** **E^b**

teem- ing with sex, A gay di- vor-
 see on the screen, A swain get- ting

E^b+ **E^b6** **C7**

-cee who is the af- ter of her a "ex".
 slain for the love ter of a queen.

F **F+** **F6** **G9**

It Some can great be Shake- Oe- spear- di- pus an Rex
 scene

C7 **F7** **Cm7**

Where a chap ghost kills and his a fa- ther, meet and
 Where a ghost and a prince meet and

Dm7 **Cm7** **F7** **B^b** **B^b+** **E^bm** **B^b+**

caus- es a lot of in both- er. The clerk who is
 ev- 'ry- one ends in mince- meat. The gag may be

Cm7 **F7** **Bb** **Fdim**

thrown out of work by that the boss who is
 way- ing the flag _____ that the- gan _____ with a

Cm7 **D7** **D7-9** **Gm** **Eb**

thrown for a loss by the skirt who is
 Mis- ter Co- han _____ hip the- hur- ray _____ the A-

Bb **C9** **F#7** **Bb** **Cm7** **F7**

do- ing i- him can dirt, The world world is a stage, the
 mer- i- can way; The world is a stage, the

Bb **G7** **C9** **C7** **F7**

stage stage is a world of en- ter- tain-
 stage is a world of en- ter- tain-

1. **Bb** **Ebmaj7** **Cm7** **F7** 2. **Bb** **Eb** **Bb**

-ment! The -ment!

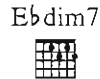
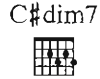
TOOT, TOOT, TOOTSIE!

(Good-Bye!)

from THE JAZZ SINGER

Words and Music by GUS KAHN,
ERNIE ERDMAN, DAN RUSSO and TED FIORITO

Moderately



mf



Yer - ter - day I heard a lov - er sigh,
When some - bod - y says good - bye to me,



"Good - bye oh me, oh my."
I'm sad as I can be.



Sev - en times he got a - board his train,
Not so with this lov - ing Ro - me - o,

D7



G7



— and sev - en times he hur - ried back to kiss his love a -
 — he seemed to take a lot of pleas - ure say - ing bye - bye



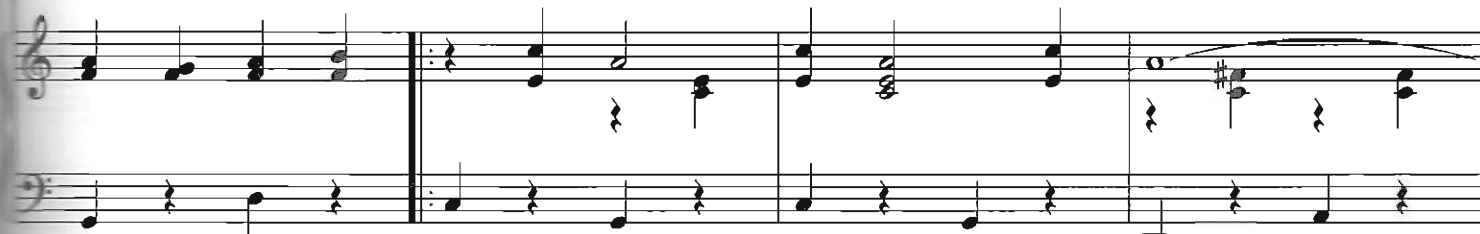
C



D7



gain, and tell her: } Toot, toot, Toot - sie good - bye!
 to his treas - ure: }



G7



C



— Toot, toot, Toot - sie, don't cry.



C#dim



Dm7



— The choo choo train that takes



me, a - way from you no words can tell how

sad it makes me. Kiss me, Toot - sie, and then,

do it o - ver a - gain.

Watch for the mail, I'll nev - er fail.

G7 G7#5 C/E Eb dim7

Dm7 G7 G7#5 C D7

G7 C

C7 F7

Detailed description: This is a page of sheet music for the song 'Toot, Toot, Tootsie'. It consists of six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: 'me, a - way from you no words can tell how', 'sad it makes me. Kiss me, Toot - sie, and then,', 'do it o - ver a - gain.', and 'Watch for the mail, I'll nev - er fail.'. Above the vocal lines, guitar chord diagrams are provided for various chords: G7, G7#5, C/E, Eb dim7, Dm7, G7, G7#5, C, D7, G7, C, C7, and F7. The piano accompaniment features a steady bass line and chords that support the melody. The key signature has one flat (Bb), and the time signature is 4/4.



— If you don't get a let - ter then you'll know I'm in jail. —



— Toot, toot, Toot - sie don't cry. —



— Toot, toot, Toot - sie good -



2



bye! —

bye! —

TOP HAT, WHITE TIE AND TAILS

from the RKO Radio Motion Picture TOP HAT

Words and Music by
IRVING BERLIN

Moderately



ff



I just got an in - vi - ta - tion through

mf



the mails. "Your pres-ence re - quest - ed this



even-ing, it's for-mal." A top hat, a white tie and tails.

G Am7 G/B D9 Gmaj7

Noth - ing now could take the wind out of my sails,

G6 G#dim D7/A G/B

be - cause I'm in - vit - ed to step out this even - ing with

Am/C D7#5 G7 G7#5 C

top hat and white tie and tails. I'm

G7#5 C6 C#dim

put - tin' on my top hat, ty - in' up my



white tie, brush - in' off my tails.



I'm dude - in' up my



shirt front, put - tin' in the



shirt studs, pol - ish - in' my nails.

Dm D#m Em

I'm step - pin' out, my dear, to breathe an at - mos - phere

F#m7b5 B7 E E+ E6 E+ E

that sim - ply reeks with class.

Em F#m7b5 B7

And I trust that you'll ex - cuse my dust when I step on the

E E+ E6 G F# G9 C

gas. For I'll be there,

G7#5

C

put - tin' down my top hat,

C#dim

G7/D

G7

mus - sin' up my white tie,

1 C

dan - cin' in my tails.

G9

G7#5b9

G7

2 C

tails.

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

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

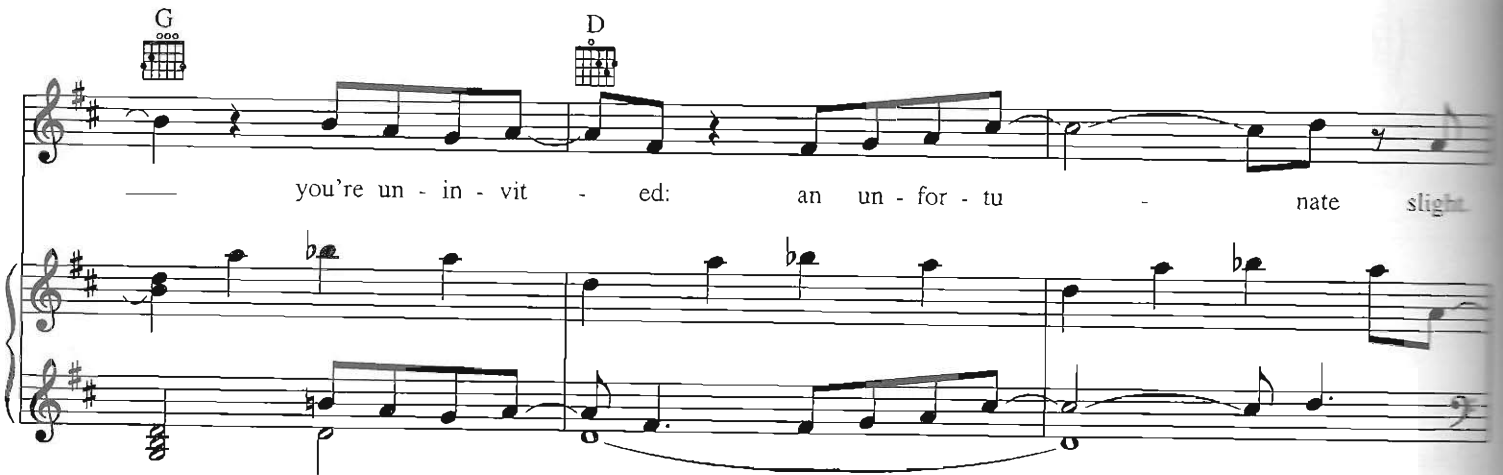
Gm  D  D7 

— 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 

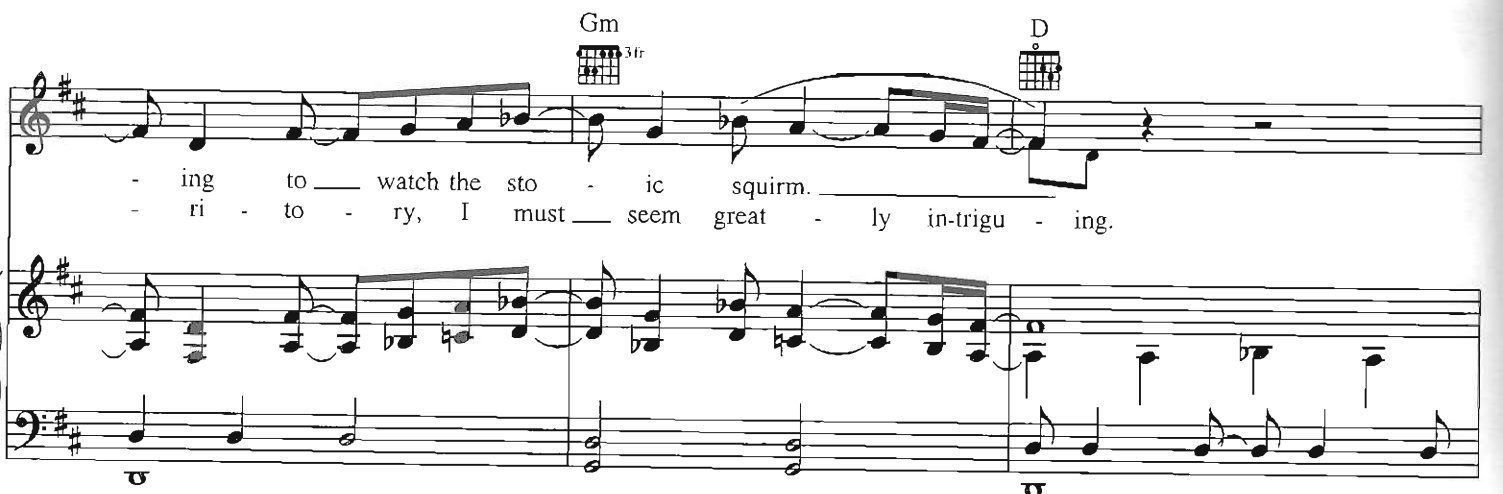
Must be strange-ly ex - cit -
Like an-y un-chart-ed ter -

mp *mp - mf*



Gm  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 D

meet shep - herd. But
 - ienced love like mine be - fore. But

D7 G

you're not al - lowed; you're un - in - vit -
 this is not al - lowed; you're un - in - vit -

D

- ed: an un - for - tu - nate slight.
 - ed: an un - for - tu - nate slight.

1

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains whole rests. The second staff is a treble clef with a key signature of two sharps, starting with a forte (*f*) dynamic. It features a melodic line with slurs and ties, including a trill-like figure in the second measure. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of two sharps, providing a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece with four staves. The top staff is a treble clef with a key signature of two sharps and contains whole rests. The second staff is a treble clef with a key signature of two sharps, featuring a melodic line with slurs and ties, and a trill-like figure in the fifth measure. The third and fourth staves are a grand staff with a key signature of two sharps, including triplet markings in the bass line.

2

The third system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps and contains whole rests. The second staff is a treble clef with a key signature of two sharps, starting with a forte (*f*) dynamic. It features a melodic line with slurs and ties. The third and fourth staves are a grand staff with a key signature of two sharps, providing a rhythmic accompaniment with eighth and sixteenth notes.

The fourth system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps and contains whole rests. The second staff is a treble clef with a key signature of two sharps, featuring a melodic line with slurs and ties. The third and fourth staves are a grand staff with a key signature of two sharps, including triplet markings in the bass line.

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

D5 5fr

8vb

UNDER THE SEA

from Walt Disney's THE LITTLE MERMAID

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Brightly

B \flat

F7

B \flat

mf

F7

B \flat

B \flat

F7

B \flat

The sea - weed is al - ways green - er
Down here__ all the fish is hap - py

F7

B \flat

in some - bod - y else - 's lake.
as off__ through the waves dey roll.

You dream__ a - bout
The fish__ on the

F7

B \flat

F7

B \flat

go - ing up there.
land ain't hap - py.

But that__ is a big mis - take.
They sad__ 'cause they in the bowl.

E \flat B \flat /D B \flat F7

Just look — at the world a - round you, right here — on the
 But fish — in the bowl is luck - y, they in — for a

B \flat E \flat B \flat /D B \flat

o - cean floor. Such won - der - ful things sur - round you.
 wors - er fate. One day — when the boss get hun - gry

F7 B \flat

What more — is you look - in' for? } Un - der the
 guess who — gon' be on the plate. }

E \flat B \flat F7

sea, un - der the sea.

Bb



Eb



F



{ Dar - lin' it's bet - ter down _ where it's wet - ter. Take _ it from
 { No - bod - y beat us, fry _ us and eat us in _ fri - ca -

Bb



Bb7



Eb



me. Up _ on the shore they work _ all day.
 see. We _ what the land folks loves _ to cook.

F



Gm



C7



Out _ in the sun they slave _ a - way. While _ we de -
 Un - der the sea we off _ the hook. We _ got no

Eb



F7



1



vo - tin' full - time to float - in' un - der the sea.
 trou-bles life _ is the bub-les un - der the

F7

Bb

F7

Bb



2 Eb

Bb

F7



sea.

Un - der the sea.

Bb

Eb

F

F7



Since life is sweet here we got the beat here nat - u - ral -

Bb

Bb7

Eb

ly.

E - ven the stur - geon an' the ray

F



Gm



C7



they — get the urge 'n start — to play. We — got the

Eb



F7



Bb



spir - it, you — got to hear it un - der the sea.

F7



Bb



F



Bb



The newt — play the flute. The carp — play the harp. The plaice —

F



Bb



Eb



— play the bass. And they — sound - in' sharp. The bass — play the brass. The chub —

Bb

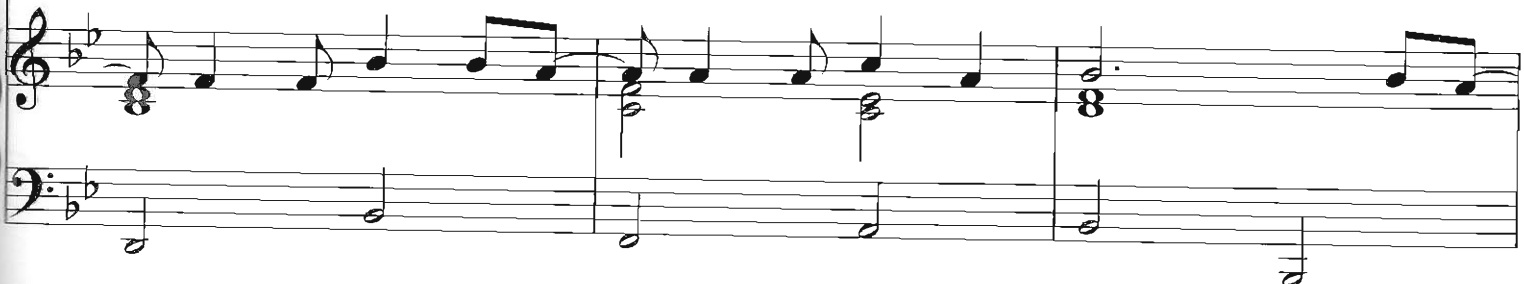
F

F7

Bb



— play the tub. The fluke — is the duke of soul. The ray —



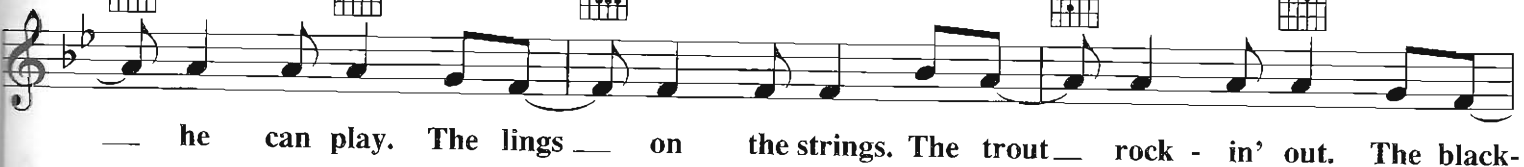
F

F7

Bb

F

F7



— he can play. The lings — on the strings. The trout — rock - in' out. The black-

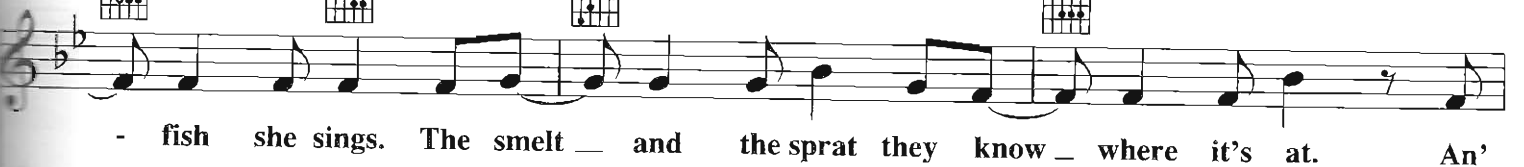


Bb

Bb/D

Eb

Bb



- fish she sings. The smelt — and the sprat they know — where it's at. An'



F

F7

Bb

Eb

Bb



Oh, that blow - fish blow.



F7



Bb



Eb



F7



First system of musical notation. It consists of a grand staff with three staves: a top treble staff, a middle treble staff, and a bottom bass staff. The top staff contains whole rests. The middle and bottom staves contain a piano accompaniment with eighth and quarter notes. The key signature has two flats (Bb and Eb).

Bb



Eb



Second system of musical notation. Similar to the first system, it features a grand staff with three staves. The top staff has whole rests. The middle and bottom staves contain piano accompaniment with eighth and quarter notes. The key signature remains two flats.

F7



Gm



C7



Third system of musical notation. It features a grand staff with three staves. The top staff has whole rests. The middle and bottom staves contain piano accompaniment with eighth and quarter notes. The key signature remains two flats.

Eb



F7sus



F7



Bb



Fourth system of musical notation. It features a grand staff with three staves. The top staff has whole rests. The middle and bottom staves contain piano accompaniment with eighth and quarter notes. The key signature remains two flats.

F7

Bb

Bb

F7

Bb



Staff 1: Treble clef, key signature of two flats, guitar chord diagrams above the staff.

Staff 2: Treble and bass clefs, musical notation with chords and a melodic line in the treble.

C

G7

C



Staff 3: Treble clef, guitar chord diagrams above the staff.

Staff 4: Treble and bass clefs, musical notation with chords and a melodic line in the treble.

F

C/E



Staff 5: Treble clef, musical notation with lyrics.

Un - der the sea.

Un - der the

Staff 6: Treble and bass clefs, musical notation with chords and a melodic line in the treble.

G7

C

F



Staff 7: Treble clef, musical notation with lyrics.

sea.

When the sar - dine be - gin the be -

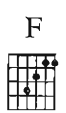
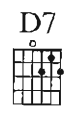
Staff 8: Treble and bass clefs, musical notation with chords and a melodic line in the treble.



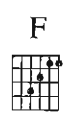
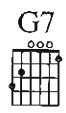
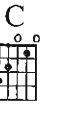
guine it's mu - sic to me. What do they



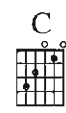
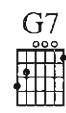
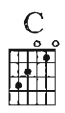
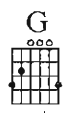
got, a lot of sand. We got a hot crus - ta - ce - an



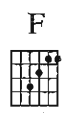
band. Each lit - tle clam here know how to jam here un - der the



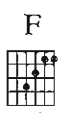
sea. Each lit - tle slug here cut - tin' a



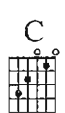
rug here un - der the sea. Each lit - tle



snail here know - how to wail here. That's - why it's hot - ter un - der the



wa - ter. Ya - we in luck here down - in the muck here un - der the



sea.

THE WAY WE WERE

from the Motion Picture THE WAY WE WERE

Words by ALAN and MARILYN BERGMAN
 Music by MARVIN HAMLISCH

Slowly

A Amaj7 Dmaj7 E7 A Amaj7

Dmaj7 E7 A C#m7 Dmaj7

Mem - 'ries light the cor-ners of my
 pic - tures of the smiles we left be-
 Mem - 'ries may be beau-ti-ful, and

F#m(add2) F#m/E Dmaj7 C#m7 C#7 F#m F#m/E To Coda

mind.
 hind,
 yet,

Mist - y wa - ter - col - or mem - 'ries
 smiles we gave to one an - oth - er
 what's too pain - ful to re - mem - ber

1

Dmaj7 E7sus E7 Amaj7 F#m7 Bm7 D/E

of the way we were. Scat-tered
for the way we we

2

Amaj7 A7 Dmaj7 C#m7 Bm7

were. Can it be that it was all so simple then,

C#m7 F#7sus F#7 Bm7 Bm7/A

or has time re-writ-ten ev-'ry line? If we had the chance to do it

E7sus E7 Amaj7 D/E E7 D.S. al Coda

all a-gain, tell me would we? Could we?

CODA

Dmaj7 C#7sus C#7 F#m7 F#m/E Dmaj7

we sim-ply choose to for - get. So it's the

C#m7 Dmaj7 C#m7

laugh - ter we will re - mem - ber,

Dmaj7 C#m7 F#m7 Bm7 Bm7/E

when - ev - er we re - mem - ber the way we

Amaj7 Dmaj7 D/E A Dmaj7 Amaj7

were; the way we were.

rit.

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

mf *rall.*

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,

rall.

A \flat Fm7 E \flat 6/B \flat B \flat 7 E \flat E \flat 6 Fm B \flat 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.

a tempo

2 Eb Eb6 Fm Bb7 Gb Cm7b5 Abm

With each word your ten - der - ness

Db7 Gb Bbm Adim7 Db9

tear - ing my fear a - part,

Gb Gbdim Abm7 Db7 Gbmaj7 Ebm

and that laugh that wrin - kles your nose touch - es my

Bb7sus Bb7 Eb6

fool - ish heart. Love - ly,

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.

A WHOLE NEW WORLD

from Walt Disney's ALADDIN

Music by ALAN MENKEN
Lyrics by TIM RICE

Sweetly
D(add9)



mf

D
ALADDIN:



I can show you the world,

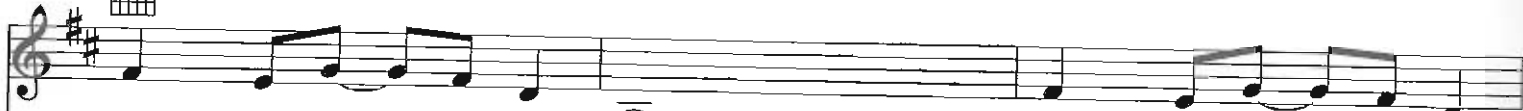


shin - ing, shim - mer - ing, splen - did. Tell me prin - cess, now



when did you last let your heart de - cide?

D



I can o - pen your eyes take you won - der by



G/B



A/C#



Em/G



F#7



F#7/A#



Bm



Bm/A



won - der o - ver, side - ways and un - der on a



G



D



A



mag - ic car - pet ride. — A whole new world



D



A



A7/C#



A7



D(add9)



D



— a new fan - tas - tic point _ of view. — No one to



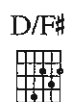
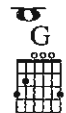
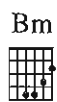
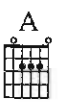


tell us no or where to go or say we're on - ly dream -

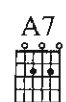
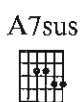
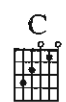
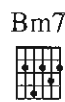
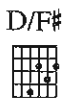
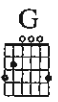


JASMINE:

ing. A whole new world a daz - zling



place I nev - er knew. — But when I'm way up here it's



crys - tal clear that now I'm in a whole new world with



JASMINE:

you. Un - be - liev - a - ble

ALADDIN:

Now I'm in a whole new world with you.



sights in - de - scrib - a - ble feel - ing.

Gm/Bb

A7sus

A7

Dm

Dm/C

Bb



Soar - ing, tum - bling, free - wheel - ing through an end - less dia - mond sky.

F C F

A whole new world a hun - dred

Don't you dare close your eyes.

C F Bb F/A

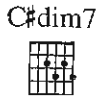
thou - sand things to see. I'm like a shoot - ing star I've

Hold your breath it gets bet - ter.

Bb F/A Dm G7sus G7 Bb/C

come so far I can't go back to where I used to

A whole new



be. Ev-'ry turn a sur-prise. Ev-'ry mo-ment red-

world with new ho-ri-zons to pur-sue.



let-ter. I'll chase them an-y-where. There's time to spare.

I'll chase them an-y-where. There's time to spare.



Let me share this whole new world with you.

Let me share this whole new world with you. A whole new

Bb(add9)

F/A

Gm7(add4)

F/A

A whole new world, _____ that's where we'll be.

world, _____ that's where we'll be. _____ A thrill - ing

Bb(add9)

C7sus

F

A won-d'rous place for you and me.

chase for you and me.

rit.

Ped.



YES, YES!

from the Motion Picture PALMY DAYS

By CON CONRAD
and CLIFF FRIEND

Allegro moderato

The first system of the piano accompaniment features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The music is marked with a forte *f* dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter and eighth notes.

The second system continues the piano accompaniment, maintaining the same key signature and tempo. The melodic line in the right hand continues with similar rhythmic patterns, and the left hand accompaniment remains consistent.

The third system of the piano accompaniment includes a section marked *ad lib.* (ad libitum) with a *p* (piano) dynamic. This section is separated from the previous by a double bar line and a repeat sign. The tempo and key signature remain the same.

The fourth system contains the vocal line and the corresponding piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats. The lyrics are: "I'm on my way, I'm on my way, I'm on my way, I just can't wait, I just can't wait, I just can't wait, I'm Don't". The piano accompaniment is marked with a mezzo-piano *mp* dynamic. Above the vocal line, the notes are labeled with chord symbols: *mp*, Eb, Adim, and Bb7.

E \flat *Adim* *B \flat 7* *E \flat* *Edim*

bus - y 'cause I'm on my way, Don't stop me now, I
hold me back, I might be late! I can't stop now you

B \flat 7 *E \flat* *Edim* *B \flat 7*

must be on my way! I'm
see, I just can't wait! Don't

E \flat *Adim* *B \flat 7* *E \flat* *Adim*

gon - na do that cer - tain thing, I'm gon - na buy a
ask me, 'cause I can't ex - plain! We're gon - na take that

B \flat 7 *Ddim* *F7* *Cm7* *F7* *Cm7* *F7*

wed - ding ring; I'm gone, but I don't care! Got a
mid - night train, We're off to Buf - fa - lo; To a

poco rit.

Bb7

REFRAIN

Eb
a tempo
p-f

brand new love af - fair.
cer - tain spot I know.

"Yes, yes!"
"Yes, yes!"

poco rit.

p-f *a tempo*

Edim

Bb7

Edim

my ba - by said, "yes, yes!" I'm glad she said,
my ba - by said, "yes, yes!" I'm glad she said,

Bb7

Eb

Cm7

"yes, yes," in - stead of "no, no!"
"yes, yes," in - stead of "no, no!"

F7

Abm

Bb7

Eb

Edim

Next Sun - day, I did - n't say,
Ni - ag - 'ra, we're goin' to Ni -

Bb7 Edim Bb7

"Mon - day!" It's got - ta be Sun - day;
 ag - 'ra; When we're in Ni - ag - 'ra,

Eb Abm/F Adim Eb7 Adim Eb7 Eb+

we're read - y to go; So
 vo do de o do do We'll

Ab Eb7 Ab

ta ta, we're gon - na go ga
 do things, we're gon - na do new things;

Abm Eb Bbm/G C7

My ba - by loves ga - ga, she told me
 My ba - by likes new things, she told me

F7 Abm/F Bb7 Eb

so! so! "Yes "Yes yes!" yes!"

Edim Bb7 Edim

my ba - by said, "yes, yes!" I'm glad she said,
 my ba - by said, "yes, yes!" I'm glad she said,

Bb7 1 Eb Edim

"yes, yes," in - stead of "no, no!"
 "yes, yes," in - stead of "no, no!"

Fm Bb7 D.S. al Fine Bb+ 2 Eb B7 Fm7 Bb7 Eb

no!"

YOU'LL BE IN MY HEART

(Pop Version)

from Walt Disney Pictures' TARZAN™

Words and Music by
PHIL COLLINS

Moderately

F#5



mf

Come stop your cry - ing; - it will be all right.

Just take my hand, hold it tight. I will pro-tect you from

all a - round _ you. I will be here; don't you _ cry.



For one so small you seem so strong.
Why can't they un-der-stand the way we feel?



My arms will hold you, keep you safe and warm.
They just don't trust what they can't explain.

B(add2)



This bond be-tween us can't be bro-ken.
I know we're dif-f'rent, but deep in-side us



I will be here; don't you cry. 'Cause }
we're not that dif-f'er-ent at all. And }

E \flat **A \flat /E \flat** **B \flat** **B \flat /A \flat**

you'll be in — my — heart, yes, you'll be in my —

Gm7 **Cm** **A \flat**

heart from this day on — now — and for - ev - er -

Db **To Coda** **B \flat** **E \flat**

more. You'll be in — my —

A \flat /E \flat **B \flat** **B \flat /A \flat** **Gm7**

heart no mat - ter what — they — say. You'll

Cm 3fr Ab(add2) 4fr Db

be here in my heart al - ways.

Bb7sus Ab 4fr Bb

D.S. al Coda

CODA Bb Absus Ab 4fr

Don't lis - ten to them, 'cause
des - ti - ny calls - you you

Absus2 4fr Ab 4fr Absus/F Fm7

What do they know? —
Got - ta be strong. —

what do they know? — We need each oth - er to
must be strong. — It may not be with you, but you've

Ab sus2/F

Fm7

Cm7

have, to hold. } They'll see in time,
got to hold on. }

I know. When

know. We'll show them to - geth - er, 'cause

you'll be in my heart. Be - lieve me,

C C/Bb Am7

you'll be in _____ my _____ heart. I'll be there from

Detailed description: This system contains the first line of music. The vocal line starts with a whole note 'you'll' on a G4, followed by a half note 'be' on an A4, and a half note 'in' on a B4. There is a four-measure rest, then a half note 'my' on a G4, a half note 'heart.' on an A4, and a four-measure rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand that correspond to the C, C/Bb, and Am7 chords indicated above the staff.

Dm Bb Eb 3fr

this day on, _____ now _____ and for - ev - er - more. _____

Detailed description: This system contains the second line of music. The vocal line has a quarter note 'this' on a G4, a quarter note 'day' on an A4, a quarter note 'on,' on a B4, a quarter rest, a quarter note 'now' on a G4, a quarter note 'and' on an A4, a quarter note 'for - ev - er - more.' on a B4, and a quarter rest. The piano accompaniment continues with the eighth-note bass line and chords for Dm, Bb, and Eb (3fr).

C F

You'll be in _____ my _____

Detailed description: This system contains the third line of music. The vocal line has a four-measure rest, then a half note 'You'll' on a G4, a half note 'be' on an A4, a half note 'in' on a B4, a four-measure rest, and a half note 'my' on a G4. The piano accompaniment features the C and F chords indicated above the staff.

Bb/F C C/Bb




heart (You'll be here _____ in my heart.) _____ no mat - ter what _____ they _____

Detailed description: This system contains the fourth line of music. The vocal line has a quarter note 'heart' on a G4, a quarter rest, a quarter note 'heart' on a G4, a quarter note 'no' on an A4, a quarter note 'mat - ter' on a B4, a quarter note 'what' on a G4, a quarter note 'they' on an A4, and a quarter rest. The piano accompaniment features the Bb/F, C, and C/Bb chords indicated above the staff.

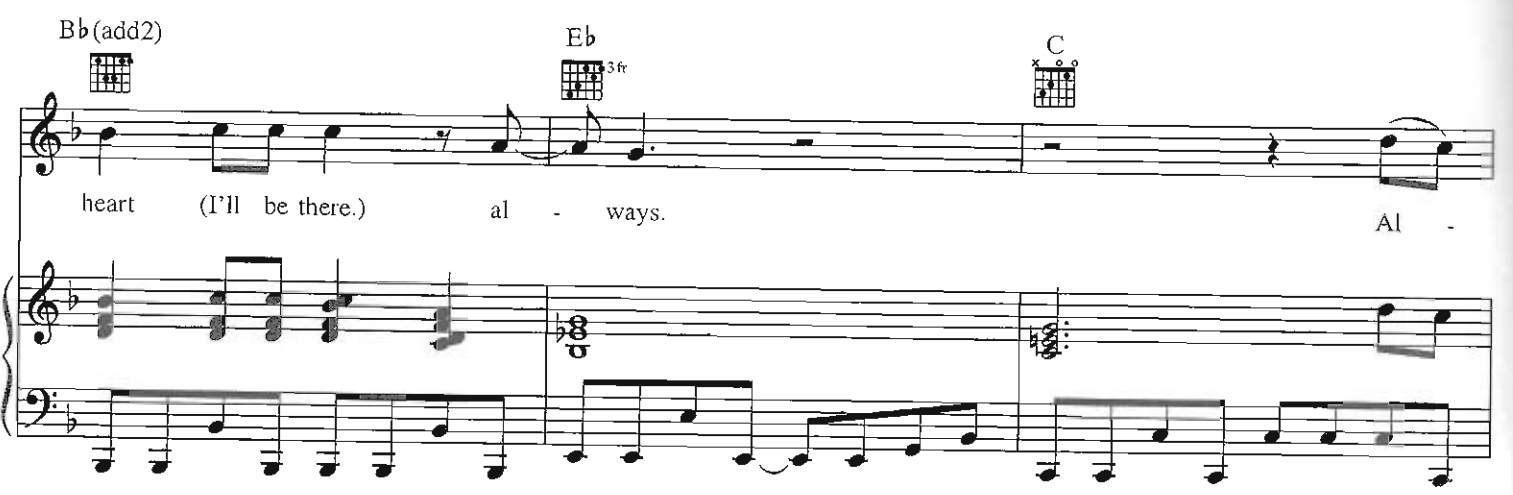
Am  Dm 

say. (I'll be with you.) You'll be here in _____ my _____



Bb(add2)  Eb  3fr C 


heart (I'll be there.) al - ways. Al -



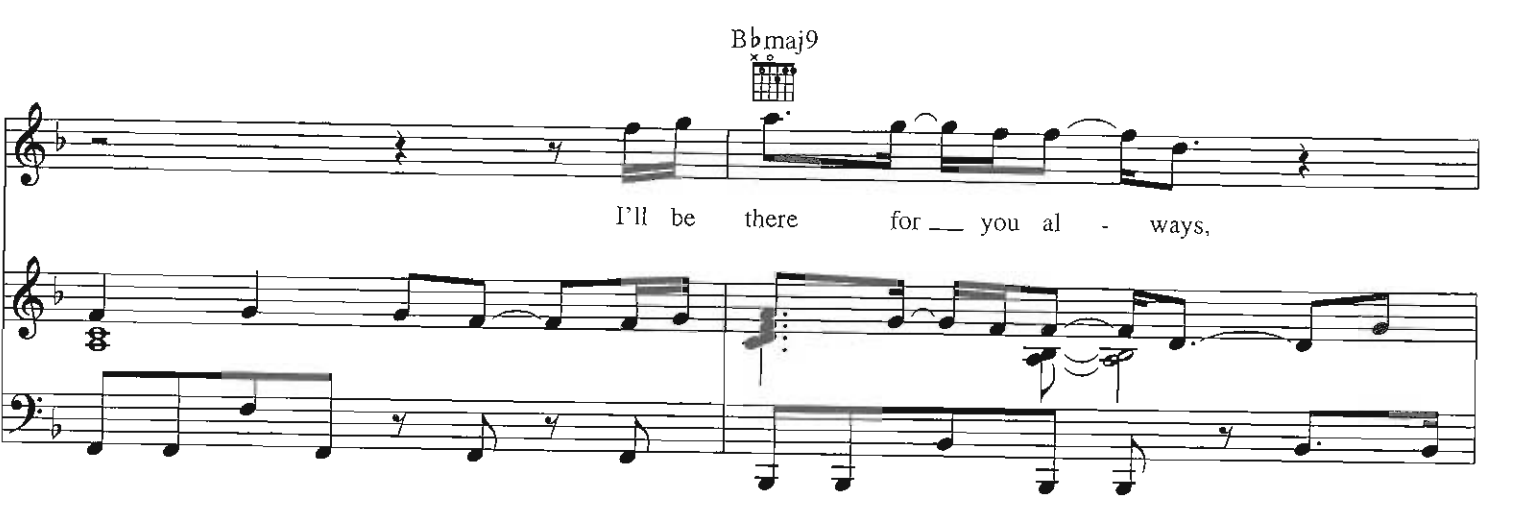
Bb maj9  F(add2) 

ways _____ I'll be with you.



Bb maj9 

I'll be there for _____ you al - ways,



F(add2)



al - ways - and al - ways. — Just look o -

B♭maj9



F(add2)



- ver your shoul-der. Just look o - ver your shoul-der.

B♭maj9



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

Merrily

C G7 C F C

Zip - a - dee - doo - dah, Zip - a - dee - ay, _____

(See additional lyrics)

mf

F C D7 G7 C G7 C

My, oh my, _____ what a won - der - ful day! _____ Wel - com - ing back _____

F C F C Am

_____ Brer Rab - bit to - day. _____ We al - ways knew _____ that

Dm7 G7 C G7 D#dim C

he'd get a - way. _____ He's had e - nough of mov - ing on now. _____

Am7 D7 G N.C.

It's where he's born and bred in, the bri - ar patch is where he's head - ed.

C G7 C F C

Zip - a - dee - doo - dah, Zip - a - dee - ay!

F C Am D7 G7 To Coda ⊕

Won - der - ful feel - ing, Won - der - ful day.

F C

Zip - a - dee - doo - dah, Zip - a - dee - ay.

F C D9 G C

It's a time for cel - e - brat - in' to - day. Zip - a - dee - doo -

F C F E+

- dah, Zip - a - dee - ay. Gath - ered to - geth -

Am C/D Dm/G C D.C. al Coda

- er this won - der - ful day.

CODA

Additional Lyrics

- | | |
|--|--|
| <p>2. Zip-a-dee-doo-dah, Zip-a-dee-ay,
My, oh my, what a wonderful day.
Plenty of sunshine headin' our way.
We never doubted he'd get away.
Movin' on taught him a lesson,
You learned it well Brer Rabbit,
Getting caught's a nasty habit.
Zip-a-dee-doo-dah, zip-a-dee-ay
wonderful feeling, feeling this way.
(To Bridge)</p> | <p>3. Zip-a-dee-doo-dah, Zip-a-dee-ay,
Brer Fox and Brer Bear gonna get it today.
Zip-a-dee-doo-dah, Zip-a-dee-ay,
That hungry gator's getting his way,
Mister Bluebird on my shoulder
It's the truth it's actual
Everything is satisfactual.
Zip-a-dee-doo-dah, Zip-a-dee-ay,
Wonderful feeling, wonderful day.</p> |
|--|--|

- | | | | | | |
|------|--|------|---|------|---|
| 1927 | Too Toot, Tootsie! (Good-bye!)
THE JAZZ SINGER | 1951 | Too Late Now
ROYAL WEDDING | 1976 | Taxi Driver (Theme)
TAXI DRIVER |
| 1928 | It All Depends on You
THE SINGING FOOL | 1952 | No Two People
HANS CHRISTIAN ANDERSEN | 1977 | Stayin' Alive
SATURDAY NIGHT FEVER |
| 1929 | If I Had a Talking Picture of You
SUNNY SIDE UP | 1953 | That's Entertainment
THE BAND WAGON | 1978 | Last Dance
THANK GOD IT'S FRIDAY |
| 1930 | Puttin' on the Ritz
PUTTIN' ON THE RITZ | 1954 | The Man That Got Away
A STAR IS BORN | 1979 | The Rainbow Connection
THE MUPPET MOVIE |
| 1931 | Yes, Yes!
PALMY DAYS | 1955 | Summertime in Venice
SUMMERTIME | 1980 | Somewhere in Time
SOMEWHERE IN TIME |
| 1932 | Isn't It Romantic?
LOVE ME TONIGHT | 1956 | Love Me Tender
LOVE ME TENDER | 1981 | Raiders March
RAIDERS OF THE LOST ARK |
| 1933 | A Guy What Takes His Time
SHE DONE HIM WRONG | 1957 | The River Kwai March
THE BRIDGE ON THE RIVER KWAI | 1982 | Theme from E.T. (The Extra-Terrestrial)
E.T. (THE EXTRA-TERRESTRIAL) |
| 1934 | Cocktails for Two
MURDER AT THE VANITIES | 1958 | Gigi
GIGI | 1983 | Flashdance...What a Feeling
FLASHDANCE |
| 1935 | Top Hat, White Tie and Tails
TOP HAT | 1959 | Teacher's Pet
TEACHER'S PET | 1984 | Almost Paradise
FOOTLOOSE |
| 1936 | The Way You Look Tonight
SWING TIME | 1960 | The Exodus Song
EXODUS | 1985 | The Music of Goodbye
OUT OF AFRICA |
| 1937 | In the Still of the Night
ROSALIE | 1961 | Moon River
BREAKFAST AT TIFFANY'S | 1986 | Take My Breath Away
TOP GUN |
| 1938 | Thanks for the Memory
BIG BROADCAST OF 1938 | 1962 | Theme from "Lawrence of Arabia"
LAWRENCE OF ARABIA | 1987 | (I've Had) The Time of My Life
DIRTY DANCING |
| 1939 | The Lady's in Love with You
SOME LIKE IT HOT | 1963 | Call Me Irresponsible
PAPA'S DELICATE CONDITION | 1988 | Kokomo
COCKTAIL |
| 1940 | I Concentrate on You
BROADWAY MELODY OF 1940 | 1964 | Chim Chim Cher-ee
MARY POPPINS | 1989 | Under the Sea
THE LITTLE MERMAID |
| 1941 | Boogie Woogie Bugle Boy
BUCK PRIVATES | 1965 | Help!
HELP! | 1990 | Sooner or Later (I Always Get My Man)
DICK TRACY |
| 1942 | That Old Black Magic
STAR SPANGLED RHYTHM | 1966 | Somewhere, My Love
DOCTOR ZHIVAGO | 1991 | Be Our Guest
BEAUTY AND THE BEAST |
| 1943 | One for My Baby
THE SKY'S THE LIMIT | 1967 | The Look of Love
CASINO ROYALE | 1992 | A Whole New World
ALADDIN |
| 1944 | Long Ago (And Far Away)
COVER GIRL | 1968 | Romeo and Juliet (Love Theme)
ROMEO AND JULIET | 1993 | Theme from "Schindler's List"
SCHINDLER'S LIST |
| 1945 | It Might as Well Be Spring
STATE FAIR | 1969 | Raindrops Keep Fallin' on My Head
BUTCH CASSIDY AND THE SUNDANCE KID | 1994 | Forrest Gump - Main Title
FORREST GUMP |
| 1946 | Zip-A-Dee-Doo-Dah
SONG OF THE SOUTH | 1970 | Love Story
LOVE STORY | 1995 | Exhale (Shoop Shoop)
WAITING TO EXHALE |
| 1947 | I Wish I Didn't Love You So
THE PERILS OF PAULINE | 1971 | Maybe This Time
CABARET | 1996 | Change the World
PHENOMENON |
| 1948 | Steppin' Out with My Baby
EASTER PARADE | 1972 | The Godfather (Love Theme)
THE GODFATHER | 1997 | My Heart Will Go On
(Love Theme from "Titanic")
TITANIC |
| 1949 | Baby, It's Cold Outside
NEPTUNE'S DAUGHTER | 1973 | The Way We Were
THE WAY WE WERE | 1998 | Uninvited
CITY OF ANGELS |
| 1950 | Mona Lisa
CAPTAIN CAREY, U.S.A. | 1974 | Chinatown
CHINATOWN | 1999 | You'll Be in My Heart
TARZAN |

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