

piano · vocal · guitar

the
Best of

Barbra **Streisand**

*A piece of sky
As time goes by
By the way
Calling you
Evergreen
Funny girl
Guilty
Hello, Dolly!
I finally found someone
Make no mistake, he's mine
Memory
Moon river
My heart belongs to me
No more tears (enough is enough)
People
Someday my prince will come
Tell him
The way he makes me feel
The way we were
Woman in love
You don't bring me flowers*

Cartsch

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.Barbra
Streisand



Thanks to all the publishers involved in this project.



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A PIECE OF SKY

Words by A. Bergman, M. Bergman - Music by M. Legrand

Moderato Tempo

Fm7/Bb **Bb7** **Fm7/Bb**

It all be - gan

Eb

the day I found that from my

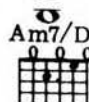
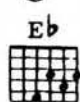
Fm7/Bb **Ebmaj7**

win - dow I could on - ly see a piece of sky.

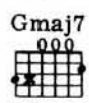
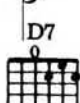
Fm7/Bb



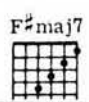
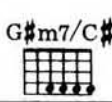
I stepped out - side and looked a -



round; I nev - er dreamed it was so



wide or e - ven half as high. The time had



to try my wings * (Pa - pa, can you hear me?) to try my wings * (Pa - pa, are you

come * (Pa - pa, can you hear me?) to try my wings * (Pa - pa, are you

* optional

and e - ven

G#m7/C#

near me?) and e - ven though I knew at an - y mo - ment

F#maj7

Bbm7/Eb

I could fall. I felt the most * (Pa - pa, can you

Abmaj7

a - maz - ing The things you

see me?) a - maz - ing things. * (Can you un - der - stand me?) The things you

Bbm7/Eb

Gm7/C

C₀₀

can't im - ag - ine if you've nev - er flown at all.

cresc.

Gm7/C Am/C Gm7/C C

— Though it's saf - er to stay on the ground, — some - times where

mf

Gm7/C C Gm7/C Am7/C Gm7/C

dan - ger lies — there the sweet-est of plea - sures are found. —

C7 Am7/D D Am7/D Bm/D

— No mat - ter where I go, — there'll be mem'ries that

cresc. *f*

Am7/D D7 F#m7/B G#m/B

tug at my sleeve. — But there will al - so be —

mp

optional cut

F#m7/B

G#m/B

A/B

B7

C#7

more to question yet more to be-lieve. Oh, tell me

F#m7

where, where is the some-one who will

B7

Ema7

turn to look at me and want to share

Amaj7

my ev - 'ry sweet im - ag - ined pos - si - bil - i - ty. The more I

rit. *mp*

Em7/A



live, *a tempo* the more I learn.

Em7/A



The more I learn, the more I re - a - lize the

Dmaj7



Am7/D



less I know. Each step I take, * (Pa - pa, I've a

cresc. *mf*

Gmaj7



each page I each mile I

voice now!) each page I turn, * (Pa - pa, I've a choice now!) each mile I

E7sus



E7



D/A



trav - el on - ly means the more I have to go. _____

Dmaj7/A



Em7/A



A7



A/G



— What's wrong with want - ing more? _____ If you can

F#m7-5



B7-9



Em7



fly, — then — soar! _____ With all there is, why set - tle

Em7/A




optional cut to ending ⊕

for just a piece of sky? _____

f


Dm




Pa - pa, I can hear you;

mf

Dm/C




Bbmaj7




Pa - pa, I can see you; Pa - pa, I can feel you;


F/A



A7



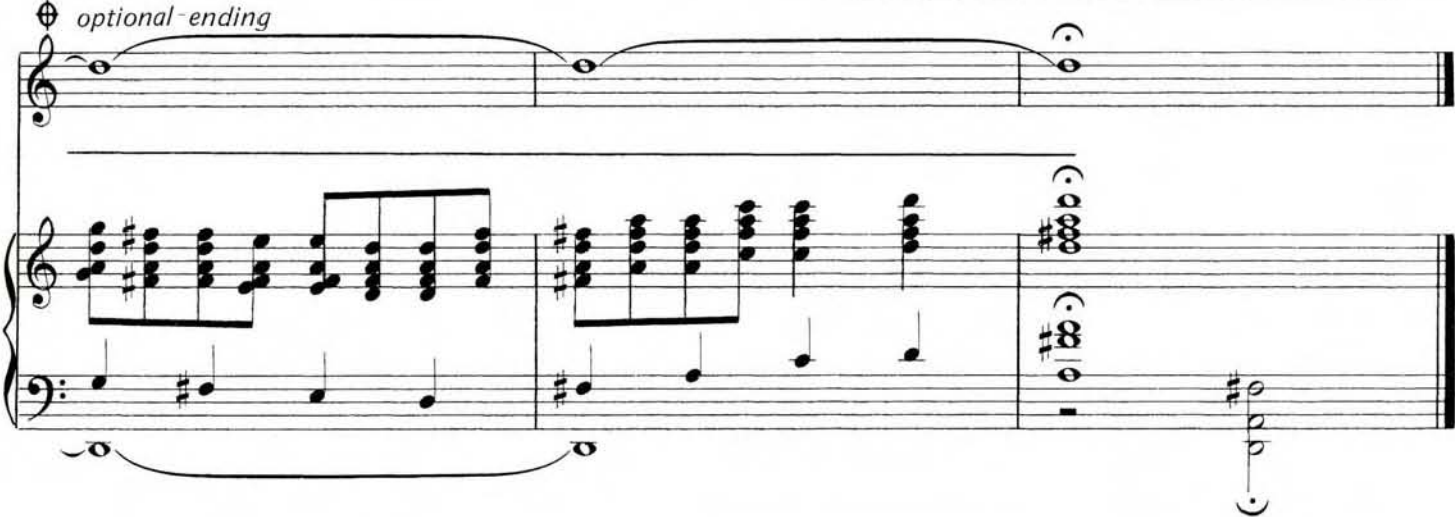
D



Pa - pa, watch me fly!

f *ff*

optional - ending



AS TIME GOES BY

Words and Music by H. Hupfeld

Moderato, con espressione

The piano introduction is in 4/4 time, marked 'Moderato, con espressione'. It begins with a mezzo-forte (mf) dynamic and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one sharp (F#). The piece concludes with a 'poco rit.' (slightly ritardando) marking.

p C Am Dm7 G7

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

p *a tempo*

The first system of the vocal melody is marked piano (p) and begins with a C major chord. The piano accompaniment is also marked piano (p) and includes the instruction 'a tempo'. The melody consists of quarter and eighth notes.

Cmaj7 C A7+5 A7

speed and new in - ven - tion, and things like third di - men - sion, Yet, we

The second system of the vocal melody continues with a C major 7 (Cmaj7) chord. The piano accompaniment features a steady accompaniment pattern with some chordal changes.

Dm Dm7 G7 C E7 Am C A7-5

get a tri - fle wear - y, with Mis - ter Ein - stein's the - 'ry, So we

The third system of the vocal melody includes chords such as Dm, Dm7, G7, C, E7, Am, C, and A7-5. The piano accompaniment continues with a consistent harmonic support.

G B7 Em B7 G7

must get down to earth, at times re - lax, re - lieve the ten - sion. No

mf

Detailed description: This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The first line of music has a vocal melody starting on G4, moving down to E4, then up to F#4, G4, A4, B4, and ending on G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The second line of music continues the vocal melody with notes G4, F#4, E4, D4, C4, and B3. The piano accompaniment continues with similar harmonic support.

mp Dm7 G7 C Em Am

mat - ter what the pro - gress, or what may yet be proved, The

mp

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with notes G4, F#4, E4, D4, C4, and B3. The piano accompaniment provides harmonic support with chords and a consistent bass line. The dynamic marking *mp* is present.

Dm *dim.* Dm7 *rit.* Fm6 Dm7 G7

sim - ple facts of life are such they can - not be re - moved.

dim. *rit.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with notes G4, F#4, E4, D4, C4, and B3. The piano accompaniment features a *dim.* (diminuendo) marking in the first half and a *rit.* (ritardando) marking in the second half. The system ends with a double bar line and repeat sign.

REFRAIN *Liltingly*

p-mf Dm G7 Gm6 G7 C G+ C6 Em

You must re - mem - ber this, a kiss is still a kiss, A sigh is just a sigh;

a tempo *p-mf*

Detailed description: This system contains the seventh and eighth lines of music, which form the refrain. The key signature changes to one flat (Bb) and the time signature changes to 3/4. The vocal line starts with a double bar line and repeat sign, followed by notes G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, and B2. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic marking *p-mf* is present.

Am Em D7 G7sus4 G7 Dm7 G7 C

The fun-da-men-tal things ap - ply, As time goes by. _____ And

The first system of the musical score. The vocal line begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, eighth notes C5 and B4, quarter notes A4 and G4, and a half note F4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are indicated above the staff: Am, Em, D7, G7sus4, G7, Dm7, G7, and C.

Dm7 G7 Gm6 G7 C G+ C6 Em Am Em

when two lov-ers woo, they still say, "I love you," On that you can re-ly; No

The second system of the musical score. The vocal line starts with a quarter note G4, eighth notes A4 and B4, quarter notes C5 and B4, eighth notes A4 and G4, quarter notes F4 and E4, and a half note D4. The piano accompaniment continues with the same rhythmic pattern. Chords are indicated above the staff: Dm7, G7, Gm6, G7, C, G+, C6, Em, Am, and Em.

D7 G7sus4 G7 Dm7 G7 C F Fm C C7

mat-ter what the fu - ture brings, As time goes by. _____

The third system of the musical score. The vocal line begins with a quarter note G4, eighth notes A4 and B4, quarter notes C5 and B4, eighth notes A4 and G4, quarter notes F4 and E4, and a half note D4. The piano accompaniment continues with the same rhythmic pattern. Chords are indicated above the staff: D7, G7sus4, G7, Dm7, G7, C, F, Fm, C, and C7.

mf-f poco a poco cresc. F A7 Dm

Moon-light and love songs nev - er out of date, Hearts full of pas - sion,

mf-f poco a poco cresc.

The fourth system of the musical score. The vocal line starts with a quarter note G4, eighth notes A4 and B4, quarter notes C5 and B4, eighth notes A4 and G4, quarter notes F4 and E4, and a half note D4. The piano accompaniment continues with the same rhythmic pattern. Chords are indicated above the staff: F, A7, and Dm. The dynamic marking *mf-f poco a poco cresc.* is present in both the vocal and piano parts.

F#dim *Am* *F7* *D7*

jeal-ous-y and hate; Wo-man needs man_ and man must have his mate, That

G7 *poco rit.* *C#dim* *G7* *p-mf* *a tempo* *Dm7* *G7* *Gm6* *G7*

no one can de - ny. It's still the same old sto-ry, a fight for love and glo-ry, A

poco rit. *p-mf* *a tempo*

C *G+* *C6* *Em* *Am* *Em* *D7*

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

C *C#dim* *Dm7* *G7* *G7+b* *1.* *C* *Am* *D7* *G7* *mf* *2.* *C* *Bb7* *C*

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

f *mf* *f* *3*

BY THE WAY

Words and Music by B. Streisand, R. Holmes

Lento



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



By the way did I hear you say if some night I seem too lone-ly
By the way he be-gan to say: love takes time, I'm in a hur-ry

Musical notation for the second system, including lyrics and piano accompaniment.



you would stay oh and by the way have I told you yet that on-ly
a - ny - way that's all yes-ter-day let's get back to us why wor-ry?

Musical notation for the third system, including lyrics and piano accompaniment.

rec - ent - ly he moved out on me took the towels we stole_ from some mo -
 If you try call - ing by and by oh, and by the way_ I thought I

tel in Ten - nes - see he was gone long be - fore he real - ly left I knew it...
 men - tion you can't stay... Neath the lights you don't look a thing like he did and it's

time to play_ it's an - oth - er day why can't we make love fall by the

way?

Chord diagrams: D \flat , C4, C7, Fm4 (8fr.), Fm7, Re \flat , Do4, Do7, Fam4, Fam7, B \flat 4, B \flat , E \flat m7, F4, F7, Sib4, Sib, Mi \flat m7, Fa4, Fa7, B \flat m2, E \flat m9 (4fr.), F4/7, Sibm2, Mi \flat m9, Fa7/4, B \flat m, E \flat m, Cm7/5 \flat , Fm4 (8fr.), B \flat , Sibm, Mi \flat m, Dom7/5 \flat , Fam4, Sib.

CALLING YOU

Words and Music by Bob Telson

(♩ = 66-69)

A de - sert road from Ve - gas to no - whe - - - re
A hot dry wind blows right thru me

Bb7+/D **Bb7+/Eb**

some place bet - ter than where you - 've been
the ba - by's cry - ing and I can't sleep

Gm9 **Gm7/C**

a cof - fee ma - chine that need some fi - xing
but we both know a change is co - ming

Bb7+/D **Bb7+/Eb**

3fr. 3fr.

in a lit-tle ca - fé just a - round the bend.
 co-ming clo-ser swe - et re - lea - - - se.

Gm9 Gm7/C

I am cal - - - - - ling
 I am cal - - - - - ling

Cm7(b5)/Gb F/Eb Dm7(b5)

you can't you hear me I am cal -
 you I know you hear me I am cal -

G7 Em7(b5) A5+

ling you. Oh
 ling you.

Dm7(b5) G7 Cm4/7

First system of musical notation. It features a guitar part at the top with two chord diagrams: a D7 chord (x02321) and a D7b9 chord (x02321). Below is a vocal line in the treble clef and a piano accompaniment in the grand staff. The piano part includes a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Chord labels 'F7' and 'Db4/9' are placed above the piano accompaniment.

Second system of musical notation. It features a guitar part at the top with two chord diagrams: a D7b9 chord (x02321) and a D7 chord (x02321). Below is a vocal line in the treble clef and a piano accompaniment in the grand staff. Chord labels 'Db9' and 'Db4/9' are placed above the piano accompaniment.

Third system of musical notation. It features a guitar part at the top with two chord diagrams: a D7b9 chord (x02321) and a D7 chord (x02321). Below is a vocal line in the treble clef and a piano accompaniment in the grand staff. Chord labels 'Db9' and 'Db4/9' are placed above the piano accompaniment.

Fourth system of musical notation. It features a guitar part at the top with three chord diagrams: a D7b9 chord (x02321), a D7 chord (x02321), and a D7b9 chord (x02321). Below is a vocal line in the treble clef and a piano accompaniment in the grand staff. Chord labels 'Db9', 'Cm4/7', and 'F7' are placed above the piano accompaniment.

*De %
ad libitum*

FUNNY GIRL

Words by Bob Merrill - Music by Jule Styne

Piano

Moderato

mp

rall.

The piano introduction is in 4/4 time, starting with a *mp* dynamic. It features a melodic line in the right hand and a bass line in the left hand. The tempo is marked *Moderato*. The piece concludes with a *rall.* (ritardando) marking.

Refrain - Rhythmically, with feeling (not fast)

mf

E_b *D* *E_b* *F_m* *C_m7*

Fun - ny, Did ya hear that? Fun - ny!

The first system of the refrain consists of two staves. The vocal line is on the top staff, and the piano accompaniment is on the bottom staff. The piano part features a steady rhythmic accompaniment with chords. The dynamic is marked *mf*.

F_m7 *F[#]dim* *E_b* *G_m7* *E_bdim* *E_b*

Yes, the guy said: "Hon - ey, you're a fun - ny

The second system of the refrain continues the vocal and piano parts. The piano accompaniment includes chords and a consistent rhythmic pattern.

F9 *Bdim* *F9* *B_b9* *B_b7* *F_m7* *B_b7*

girl!" That's me, — I just keep them in stitch - es,

The third system of the refrain concludes the vocal and piano parts. The piano accompaniment features a mix of chords and rhythmic accompaniment.

Fm7 Bb7 F9(+5) Bb7 Eb

Dou - bled in half. — And tho' I may be all

F#dim Fm7 F#dim Fm7 Bb7

wrong for the guy, — I'm good for a laugh. — I guess — it's not

Eb D Eb Fm Cm7 Fm7 F#dim

fun - ny, Life is far from sun - ny, When the laugh is

Eb Gm7 Ebdim Eb Bbm6 C7 C7(b9)

o - ver, And the joke's on you. — A

Fm Abm Eb

girl ought to have a sense of hu-mor, That's one thing you real-ly need for

F9+(b5) F7 Bb9 G Cm7 F9 Bb7(b5) Eb9

sure When you're a fun - ny girl, The fel-low said "A fun - ny

Ab6 Fm7 Eb C9 Fm7 Bb9

girl." Fun - ny, how it ain't so fun - ny, Fun - ny

1. Eb Fm7 Gm Fm7 Bb7 2. Eb6 Fm7 E9(alt) Ebmaj9

girl. girl.

rall.

EVERGREEN

Words and Music by P. Williams, B. Streisand

Moderately, with feeling

A  Bm/A 

Ooh.

mp *sim.*

(with pedal throughout)

A  Bm/A 

5 Ah.

A  B/A 

9 Love, soft as an ea - sy chair;

3 3

13 **Bm/A** **A** **A/G#**

love, fresh as the morn - ing air.

17 **F#m** **C#m7**

One love that is shared by two,

21 **Bm7** **G** **E** **E7sus4** **E7**

I have found with you. Like a

25 **A** **D/E**

rose un - der the A - - - - pril

28

Bm7 D/E

snow I was al - ways cer - tain

31

A A/G# F#m

love would - grow. Love,

34

C#m7

age - less and ev - er - green,

37

Dmaj7 Cmaj7 G/A A7

sel - dom seen by two.

cresc.

41

Dmaj7 D6 C#m7

You and I will make each night a first,

mf

45

Dmaj7 E/D C#m7 G/A A7

ev - 'ry day a be - gin - ning.

mf *qu*

49

Dmaj7 G#7sus4 G#7 C#m7 C

Spi - rits rise and their dance is un - re - hearsed.

loco

53

A/B B7 D/E

They warm and ex - cite - us 'cause we have the bright - est

cresc. e allarg.

57 **Ama7** **Gmaj7/A**

love, two lights that shine as one,

61 **Bm7** **D/E** **A**




morn - - - ing glo - ry and the mid - night sun.

64 **A/G#** **F#m** **C#m7**

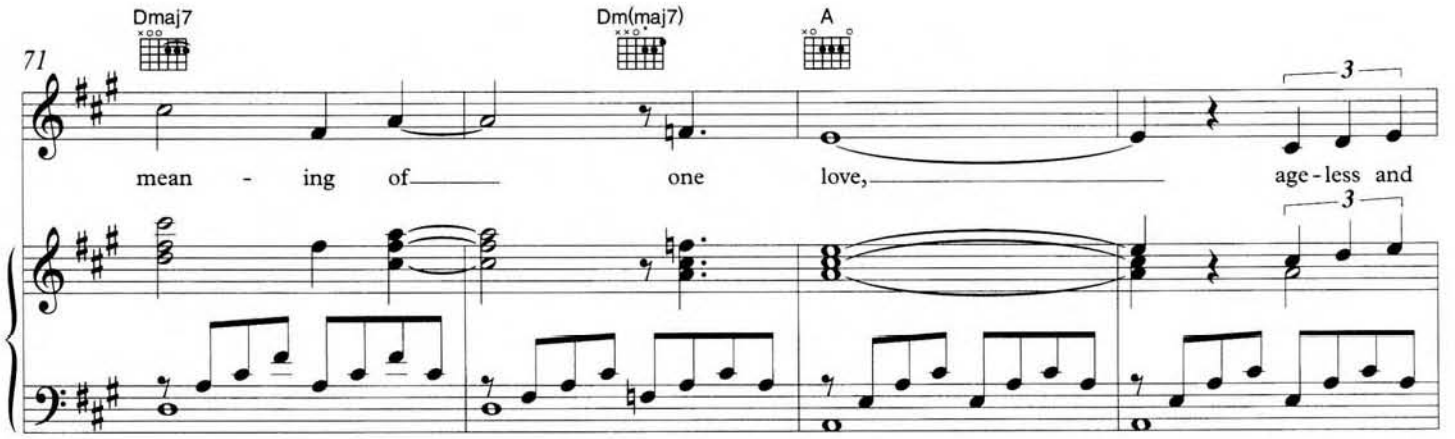
Time we've learned to sail a - bove;

68 **G/A**

time won't change the

71   





mean - ing of one love, age-less and



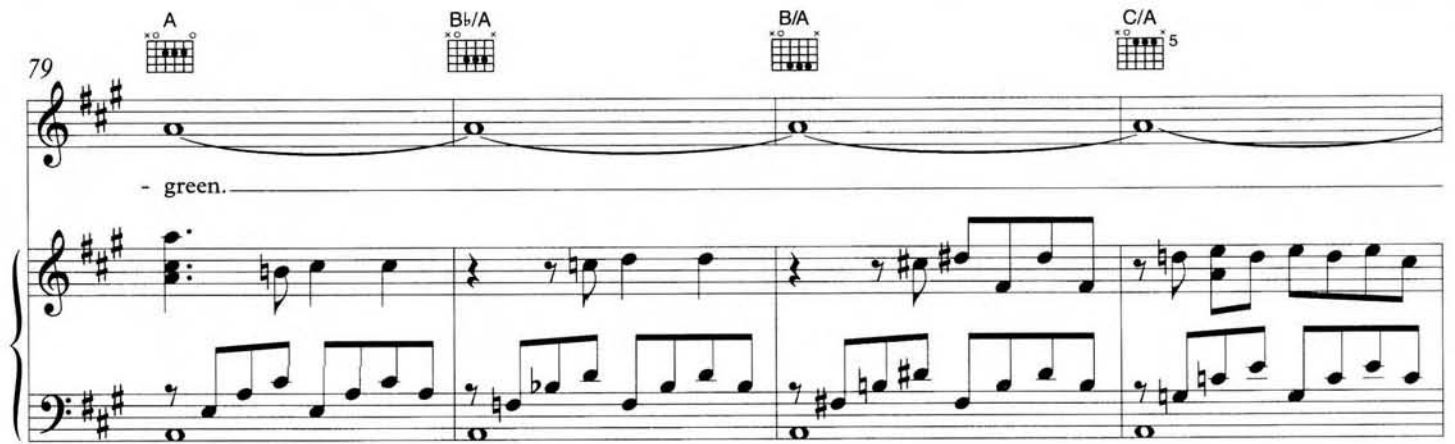
75  

ev - er ev - er - - -






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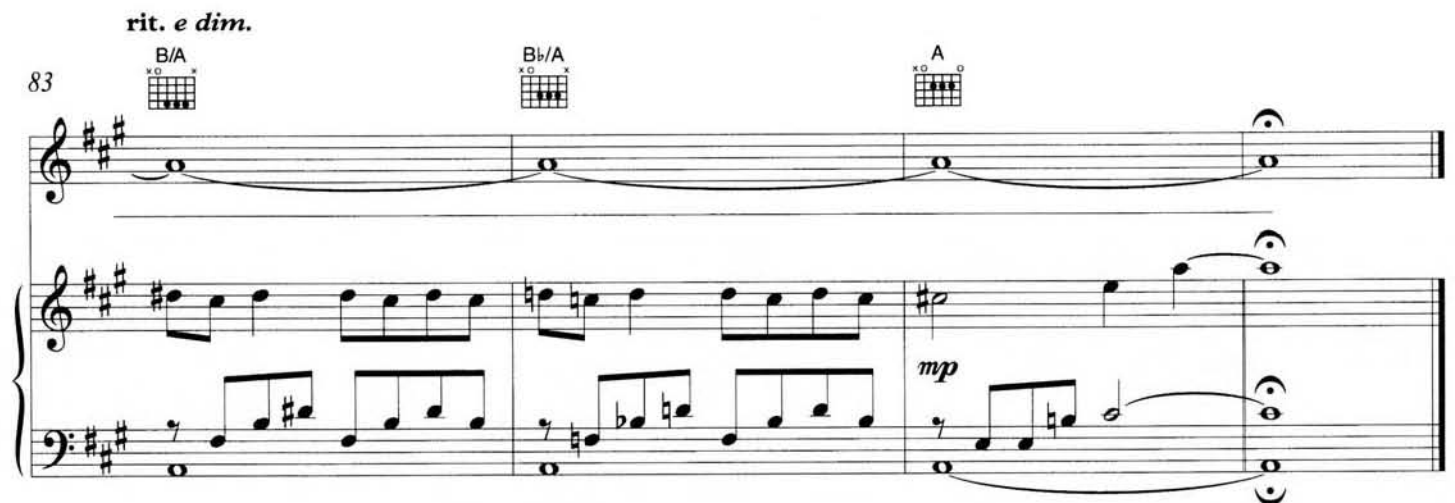
- green.



rit. e dim.

83   

mp



GUILTY

Words and Music by B. Gibb, R. Gibb, M. Gibb

Moderately

The piano introduction is in 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line with eighth notes.



The first line of the song features the vocal melody and piano accompaniment. The lyrics are: "Shad-ows_ fall - ing ba - by we stand a-lone_". The piano accompaniment includes a guitar chord diagram for Do7+ (D7+).

The second line of the song features the vocal melody and piano accompaniment. The lyrics are: "out on the street_ an - y bod - y you meet_ got a heart - ache of their own." The piano accompaniment includes a triplet of eighth notes in the right hand.

Am Em7 Am Em7

Make it a crime... to be lone - ly or sad

Lam Mim7 Lam Mim7

Am Em7 Am Bb7+

you got a rea - son for liv - in' you bat - tle... on... with the

Lam Mim7 Lam Sib7+

D Gm 3fr.



love you're liv - in' on... you got - ta be mine... We take it a - way...

Re Solm

D Gm 3fr. D C D C


it's got - ta be night... and day just a mat - ter of time...


Re Solm Re Do Re Do

D  C7+ 

and we got noth-ing to be Guil - ty of our love

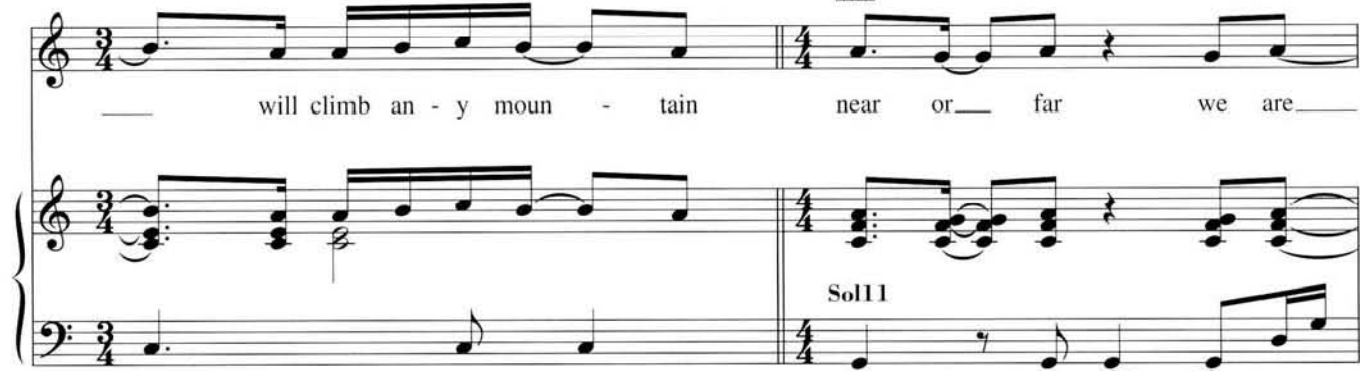
Re Do7+




G11 

will climb an - y moun - tain near or far we are


Sol11



C7+ 

and we nev - er let it end. We are de - vo -

Do7+



Am  C7+ 

tion. And we got noth-ing to be sor - ry for our love

Lam Do7+



G 11




— is one in a mil - lion eyes can see that we got a high - way to the




Sol11


C7+




Am




To Coda




C7+




sky. I don't wan-na hear your good - bye.




Do7+



Lam



Do7+



Dm 7



G 11




Rem7



Sol11



F7+



Pul - se's rac - ing dar - ling how grand we are



Fa7+



lit - tle by lit - tle we meet in the mid - dle there's dan - ger in the dark

make it a crime to be out in the cold.

You got a rea - son for liv - in' you bat - - - tle on with the love -

- you're build - in' on you got - ta be mine. We take it a - way.

Dm Am Dm Am

Rem Lam Rem Lam

Dm Am Dm Eb7+

Rem Lam Rem Mi7+

D Gm 3fr

Re Solm



D



Gm 3fr.



D



C



D



C




D


it's got-ta be night — and day just a mat-ter of time. — And we got noth-ing to be

Re Solm Re Do Re Do Re


D.S. al Coda



C7+



Am



C7+

bye. — Don't wan-na hear — your — good - bye. I don't wan-na hear —


Do7+ Lam Do7+



Am



D11 3fr.



C7+

— your — and we got noth-ing, and we got noth-ing to be Guil-ty — of our love —

Lam Re11 Do7+



G11

— will climb an-y moun - tain near or — far we are — and we nev - er let — it

Sol11

C7+ Am

end. _____ We are de-vo - tion _____ and we got noth-ing to be

Do7+ Lam

C7+

sor - ry _____ for our love _____ is one in a mil - lion

Do7+

G11

eyes can _____ see _____ that we _____ got a high - way to the

Sol11

C7+ Am

sky. _____ I don't wan-na hear _____ your _____ and we got noth-ing to be

Do7+ Lam

repeat and fade

I FINALLY FOUND SOMEONE

Words and Music by B. Adams, M. Hamlich, R.J. Lange, B. Streisand

Moderately slow

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and chords that support the melody. Chord diagrams are provided for the guitar part, with some indicating a 3rd fret position. The lyrics are written below the vocal line, with 'Male:' and 'Female:' indicating the respective parts.

System 1:

- Chords: Bb7+, Gm9 3fr., Eb7+, Cm7/F 3fr.
- Lyrics: *Male:* I fi-n'lly found some-one who knocks me off my feet. I fi-n'lly found the one— that

System 2:

- Chords: Bb, Gm7, Bb7+
- Lyrics: makes me feel com-plete. *Female:* It start-ed o-ver cof - fee. We start-ed out as friends.

System 3:

- Chords: Ebm6, Bb, Gm7
- Lyrics: It's fun - ny how from sim-ple things— the best things be-gin.---

System 4 (Piano accompaniment):

- Chords: Cm7 3fr., Cm7/F 3fr.
- Lyrics: Dom7, Dom7/Fa

G **Em 7** **E** 7fr.

Male:
 — This time it's dif-f'rent. It's all be-cause of you. — It's bet-ter than it's ev - er been —

Sol **Mim7** **Do7+**

Cm 3fr. **C(9)** **Em 7**

'cause we can talk it through. **Female:** My fav-'rite line — was, "Can I call you some-time?" —

Dom **Do(9)** **Mim7**

C7+ **Cm** 3fr.

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

Do7+ **Dom**

E **A7+** **Am 6**

Both: This is it. Oh, — I fi - n'ly found some-one, some-

Mi **La7+** **Lam6**

E A7+ Am6 E

one to-share__ my life. I fi-n'ly found the one__ to be with ev-'ry night. *Female:* 'Cause what -

Mi La7+ Lam6 Mi

G#4 4fr. G# 4fr. C#m 4fr. C E/B

ev-er I do,__ *Male:* it's just got to be you. *Both:* My life has just be-gun. I fi-n'ly

Sol#4 Sol# Do#m Do Mi/Si

F#m 7/B E C#m 7 4fr. A7+ E/F# F#

found some-one.____

Fa#m 7/Si Mi Do#m7 La7+ Mi/Fa# Fa#

B G#m 7 4fr.

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

Si Sol#m7

E7+ Em6

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

Mi7+ Mim6

B G#m7 4fr.

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

Si Sol#m7

E7+ Em


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

Mi7+ Mim


F Bb7+ Bbm6 F


This is it. Oh, — I fi-n'lly found some-one, some - one to share — my life. I fi-n'lly

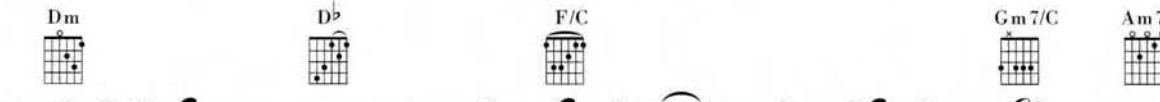
Fa Sib7+ Sibm6 Fa



found the one— to be with ev - 'ry night. *Female:* 'Cause what - ev - er I do,— *Male:* it's just







got to be you. *Both:* My life has just— be-gun. I fi-n'lly found some-one.—









Female: And what - ev - er I do,— *Male:* it's just got to be— you. *Female:* My

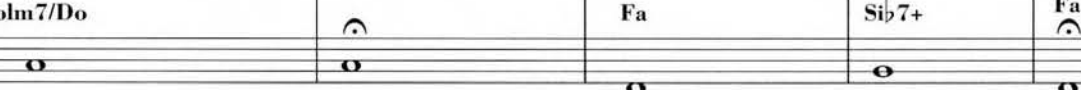






life has just be-gun.— *Both:* I fi-n'lly found some-one.—





HELLO, DOLLY!

Words and Music by J. Herman

Medium Strut tempo

Piano *mf*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with quarter notes and chords. The tempo is marked 'Medium Strut tempo' and the dynamics are 'mf'.

Refrain

mp - mf

HEL - LO, DOL - LY, well, HEL - LO, DOL - LY, It's so nice to have you

The first line of the refrain is written for voice and piano. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The piano part features a steady bass line and chords in the right hand. The dynamics are 'mp - mf'.

back where you be-long. You're look-ing swell, Dol-ly, we can tell,

The second line of the refrain continues the vocal and piano accompaniment. The piano part includes various chords and a consistent bass line. The dynamics are 'mp - mf'.

Dol-ly, You're still glow - in', you're still crow - in', you're still go - in' strong. We feel the room

The third line of the refrain concludes the vocal and piano accompaniment. The piano part includes various chords and a consistent bass line. The dynamics are 'mp - mf'.

Gm Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6

sway-in', for the band' play-in' one of your old fa-v'rite songs from 'way back when.

Cm6 D7 Gm Dm Gm Dm

So { take her wrap, fel-las, Find her an emp-ty lap, fel-las, }
 { gol-ly gee, fel-las, Find her a va-cant knee, fel-las, }

1. C9 C9+ Cm7 F9 Bb Bdim Cm7 F7 2. Cm7 F9

Dol-ly 'll nev-er go a-way a-gain! HEL- go a-way,

C9 C9+ Cm7 F9 C9 C9+ Cm7 F9 Bb F7 Bb

Dol-ly 'll nev-er go a-way, Dol-ly 'll nev-er go a-way a-gain!

MAKE NO MISTAKE, HE'S MINE

Words and Music by K. Carnes

Moderato

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of guitar chords, piano accompaniment, and vocal lines. The guitar chords are indicated by diagrams and text above the staff. The piano accompaniment is shown in grand staff notation. The vocal line is in the treble clef with lyrics written below the notes. The lyrics are: "Kim: Don't call him up a-ny - more 'cause I don't wan-na hear__ your voice I don't wan-na see your face ans - wer his door__ make no mis-take__ he's__ mine, he's".

Guitar Chords: G2 (3fr.), G, Am/G, G2 (3fr.), G, Am/G, G2 (3fr.), G, Am/G, G2 (3fr.), G, Am/G, G2 (3fr.), G, Am/G, G2 (3fr.), G, Am/G, Em, D/F#, G, C7+, D/C, C7+, D/C, G2 (3fr.), G, D/C, C7+, D/C, G2 (3fr.), G.

Piano Accompaniment: Sol2, Sol, Lam/Sol, Sol2, Sol, Lam/Sol, Sol2, Sol, Lam, Sol2, Sol, Lam/Sol, Sol2, Sol, Lam/Sol, Mim, Re/Fa#, Sol, Do7+, Re/Do, Do7+, Re/Do, Sol2, Sol.

Vocal Line: Kim: Don't call him up a-ny - more 'cause I don't wan-na hear__ your voice I don't wan-na see your face ans - wer his door__ make no mis-take__ he's__ mine, he's

Am/G G2 3fr. G G2 3fr. G G2 3fr. G

mine — he's — mine. *Barbra: He on - ly*

Lam/Sol Sol2 Sol Sol2 Sol Sol2 Sol

Am G2 3fr. G Am/G G2 3fr. G

knows — how I feel — I on - ly

Lam Sol2 Sol Lam/Sol Sol2 Sol

Am/G Em D/F#

know what he's like — when he needs — me oh how he needs —

Lam/Sol Mim Re/Fa#

G2 3fr. G G2 3fr. G C7+ D/C

me — deep in the — night

Sol2 Sol Sol2 Sol Do7+ Re/Do

C7+ D/C G2 3fr. G
 make no mis - take _____ he's mine, he's

Do7+ Re/Do Sol2 Sol

Am/G G2 3fr. G G2 3fr. G Em
 mine, _____ he's _____ mine, _____ *Kim:* Don't get to

Lam/Sol Sol2 Sol Sol2 Sol Mim

Am D/F# G
 close when you dance. *Both:* 'Cause I don't wan-na hear from my friends. _____

Lam Re/Fa# Sol

Em Am G/B
Barbra: You were out on the town there in his arms _____
 (there in his

Mim Lam Sol/Si

Chords: C7+, G/B, C7+, G2 3fr., G

Lyrics: arms) _____ there in his arms. (there in his arms). _____

Chords: Do7+, Sol/Si, Do7+, Sol2, Sol

Chords: Am/G, G2 3fr., G, Am, G2 3fr., G

Lyrics: Don't in-clude him in your dreams _____ (I wan-na be _____

Chords: Lam/Sol, Sol2, Sol, Lam, Sol2, Sol

Chords: Am/G, G2 3fr., G, Am/G

Lyrics: _____ in his dreams) _____ 'cause I don't wan - na close _____ my e - yes (my _____

Chords: Lam/Sol, Sol2, Sol, Lam/Sol

Chords: Em, D/F#, C7+

Lyrics: e-yes). *Both:* I don't wan-na know where he goes. *Barbra:* each night _____ when he leaves. _____

Chords: Mim, Re/Fa#, Do7+

Chords: D/C, C7+, D/C, G2, G, Am/G, G2, G, Am/G, G2, G, Am, G2, G, Am/G, G2, G, Am, G2, G, G2, G, G2, G.

Lyrics:
 — *Kim:* (Leaves). Make no mis-take (Make no mis-take) he's mine, he's
 mine, (he's mine) he's mine. *Kim:* Don't call him
 up a-ny - more. *Barbra:* Don't call him
 up a-ny - more...

Performance Notes: *rall.*

MEMORY

Words and Music by Adrew Lloyd Webber, Trevor Nunn, T.S. Eliot

B♭

1. Mid - night. Not a sound from the
2. Mem - ory. All a - lone in the

mp

Gm 3 E♭ 3

Pave - ment. Has the moon lost her mem - ory? She is smil - ing a -
moon - light. I can smile at the old days, I was beau - ti - ful
(Male voice version) Life was beau - ti - ful

Dm Cm 3

- lone. In the lamp - light the with - ered leaves col -
then. I re - mem - ber the time I knew what
then.

1.

Gm1 3 F Eb/F 3 Bb

- lect at my feet and the wind be-gins to moan.
hap-pi-ness was, let the

2.

F Eb/F 3 Bb

mem - ory live a - gain.

Dm Dm/Eb Cm/Eb 4 Dm Dm/Eb Cm/Eb 4 Dm Bb C F Fmaj7

Eve - ry street lamp seems to beat a fa - tal - is - tic warn - ing.

Dm Gm7 3 C7 Fmaj7 Dm G7 C poco rit.

Some - one mut - ters and a street lamp gut - ters and soon it will be morn - ing.

a tempo



Day - light I must wait for the sun - rise, I must think of a



new life and I must-n't give in. When the dawn comes to-night will be a



me-mo-ry too and a new day will be - gin.



Instrumental

Chord diagrams: C \flat , G \flat /D \flat , G \flat

Chord diagrams: B \flat m, B \flat m/C \flat , A \flat m/C \flat 4, B \flat m, B \flat m/C \flat , A \flat m/C \flat 4, B \flat m, G \flat , A \flat 7 4

Burnt out ends of smok - ey days, — the stale cold smell — of

Chord diagrams: D \flat , B \flat m7, E \flat m7 6

morn - ing. The street lamp dies, an - oth - er

Chord diagrams: A \flat 7 4, D \flat maj7 4, B \flat m, E \flat 7, A \flat 4, A \flat 7 4

night is ov - er, — an - oth - er day is dawn - ing.

poco rit.

a tempo



Touch me. It's so ea - sy to leave me all a - lone with the

ff



rall.

mem - ory of my days in the sun. If you

a tempo



rall.



touch me you'll un - der-stand what hap - pi-ness is. Look a new day has be -

a tempo - slightly slower



- gun.

MOON RIVER

Words by Johnny Mercer - Music by Henry Mancini

Moderate

The musical score is written in 3/4 time and consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Chord diagrams for guitar are provided above the vocal line and below the piano accompaniment.

System 1:

- Chords: C, Am
- Vocal: Moon Riv - er,
- Piano: Do, Lam

System 2:

- Chords: F, C/E, F, C/E
- Vocal: wid - er than a mile: I'm cross - in' you in style some
- Piano: Fa, Do/Mi, Fa, Do/Mi

System 3:

- Chords: Bm 7/5b, E7, Am, C7/G
- Vocal: day. Old dream - - - mak - er, you
- Piano: Sim 7/5b, Mi7, Lam, Do7/Sol

F B^b9/11[#] Am Am 7/G F[#]m 7/5^b B7
 heart - - - break - er, wher - ev - er you're go - in', I'm

Fa Si^b9/11[#] Lam Lam 7/Sol Fa[#]m 7/5^b Si7
 go - in' your way: Two drift - ers,

Em 7 A 7 Dm 7 G 7 C Am
 Mim 7 La 7 Rem 7 Sol 7 Do Lam
 off to see the world. There's such a lot of

C/E C/E F
 world to see. We're af - - -

C/E Bm 7/5^b E 7 Am
 Do/Mi Si^m7/5^b Mi 7 Lam
 world to see. We're af - - -

Am/G F#m 7/5b F13 C/E

ter the same rain - bow's end

Lam/Sol Fa#m7/5b Fa13 Do/Mi

F C/E F

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

Fa Do/Mi Fa

C/E Am Dm 7 G 9

friend, Moon Riv - er and

Do/Mi Lam Rem7 Sol9

1. C 2. A^b7+ D^b7+ C6/9

me. *rall.* me.

Do La^b7+ Re^b7+ Do6/9

PEOPLE

Words by Bob Merrill - Music by Jule Styne

Moderato

mf

Peo - ple, peo - ple who need peo - ple are the

luck - i - est peo - ple in the world. We're chil - dren

- need - ing oth - er chil - dren and yet, let - ting our grown up

Chords: B \flat , F7, B \flat , Cm7, F7, Sib, Fa7, Sib, Dom7, Fa7, E \flat , B \flat 7+, D4/7, D7, Gm, Gm 3fr., Mib, Sib7+, Re4/7, Re7, Solm, B \flat m, C7, Sibm, Do7

F7+ F6 G B \flat m6 Gdim F Fdim Gm7 C7
 pride hide all the need in - side, act - ing more like chil - dren, than

Fa7+ Fa6 Sol Si \flat m6 Soldim Fa Fadim Solm7 Do7
 chil - dren. Lov - ers are ver - y spec - ial

E F7 Cm7 F9 B \flat F7
 peo - ple, they're the luck - i - est peo - ple in the world.

B \flat Cm7 F7 E \flat B \flat 7+ Fm7
 Sib Dom7 Fa7 Mi \flat Si \flat 7+ Fam7
 With one per - son, one ver - y spec - ial per - son a feel - ing

B \flat 9 B \flat 7+ E \flat E \flat m B \flat Fm7
 Si \flat 9 Si \flat 7+ Mi \flat Mi \flat m Si \flat Fam7

deep in your soul... says: you were half, now you're whole... No more

hun-ger and thirst, but first, be a per-son who needs peo-ple... Peo-ple who need

peo-ple... are the luck-i-est peo-ple in the

world... world...

1. B \flat Gm7 Cm7 3fr. F7 | **2.** B \flat Gm7 B \flat 6

Chord diagrams are provided for the following chords: E \flat , F7, B \flat , Gm6, Mib, Fa7, Sib, Solm6, B \flat 6, Gm7, Cm7 3fr., F7, B \flat , B \flat 7, Sib6, Solm7, Dom7, Fa7, Sib, Sib7, E \flat , E \flat m, E \flat , B \flat , Cm7 3fr., Mib, Mibm, Sib, Dom7, B \flat , Gm7, Cm7 3fr., F7, B \flat , Gm7, B \flat 6, Sib, Solm7, Dom7, Fa7, Sib, Solm7, Sib6.

MY HEART BELONGS TO ME

Words and Music by A. Gordon

Moderately slow

The musical score is presented in three systems, each with a piano accompaniment and a vocal line. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line includes lyrics and guitar chord diagrams. The key signature is B-flat major (two flats) and the time signature is 4/4.

System 1:

- Piano:** Right hand plays a melodic line with chords; left hand plays a bass line with chords.
- Vocal:** "I got the feel-in' the feel - in's gone, my heart has gone to—"
- Chords:** Cm (3fr.), Fm7, Bb, G/B, Dom, Fam7, Sib, Sol/Si.

System 2:

- Piano:** Continues the melodic and bass lines.
- Vocal:** "sleep. One of these morn-in's. I'll be gone, my heart be-longs to"
- Chords:** Cm (3fr.), Cm7, Cm (3fr.), Fm7, Fm7/Bb, Bb, Dom, Solm7, Dom, Fam7, Fam7/Sib, Sib.

System 3:

- Piano:** Continues the melodic and bass lines.
- Vocal:** "me. Can we be-lieve in fair - y tales? Can love sur-vive when"
- Chords:** Eb, Cm (3fr.), Fm7, Fm7/Bb, Bb, Mi, Dom, Fam7, Fam7/Sib, Sib.

all else fails? Can't hide the feel - in' the feel - in's gone,

my heart be-longs to me. But now my love, hey did-n't I

love you, but we knew what had to be. Some-how my

love, I'll al-ways love you, but my heart be-longs to

Chords: Cm 3fr., Gm7, Cm 3fr., Fm7, Dom, Solm7, Fm7/Bb, Bb, Eb, Cm 3fr., Fm7, Fm7/Sib, Sib, Mib, Dom, Fm7, Fm7/Bb, Bb, Eb7+, Eb6, Dm7/5b, G7, Cm 3fr., Fm7, Fm7/Bb, G/B, Dom, Fm7, Fm7/Sib, Sol/Si

Cm 3fr. Gm7 Cm 3fr. Gm7 Cm 3fr. Fm7

me. Put out the light and close your eyes,

Dom Solm7 Dom Solm7 Dom Fam7

Fm7/Bb Bb Cm 3fr. Gm7 Cm 3fr.

come lie be-side me, don't ask why. Can't hide the feel - ing the

Fam7/Sib Sib Dom Solm7 Dom

Fm7 Fm7/Bb Bb Eb

feel - in's gone, my heart be-longs to me. *Chorus: But now my*

Fam7 Fam7/Sib Sib Mi♭

Cm 3fr. Fm7 Fm7/Bb Bb

love, hey did-n't I love you? Did-n't I love you? Did-n't I love you? Did-n't I love you, ba -

Dom Fam7 Fam7/Sib Sib

- by? Don't cry my love, I'll al-ways love you, but my

heart be-longs to me, my heart be-longs to me.

I got the feel - in' the feel - in's gone, my heart be-longs to

me.

Chorus: Did-n't I love__ you? Did-n't I love__ you?

Chord Diagrams:
 Eb:
 Dm7/5b:
 G7:
 Cm 3fr.:
 Fm7:
 Fm7/Bb:
 G/B:
 Cm 3fr.:
 Fm7:
 Bb:
 Eb:
 Cm 3fr.:
 Fm7:
 Fm7/Bb:
 Bb7+/9:
 Bb:
 Cm 3fr.:
 Gm7:
 Cm 3fr.:
 Gm7:
 Cm 3fr.:
 Gm7:
 Cm 3fr.:

Piano Accompaniment Chords:
 Mi**b** Rem7/5**b** Sol7 Dom Fam7
 Fam7/Si**b** Sol/Si Dom Fam7 Si**b** Mi**b**
 Dom Fam7 Fam7/Si**b** Si**b**7+/9 Si**b**
 Dom Solm7 Dom Solm7 Dom Solm7 Dom

NO MORE TEARS (ENOUGH IS ENOUGH)

Words and Music by P.F. Jabara, B. Roberts

Slowly

Piano introduction in 4/4 time, starting with a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The introduction consists of several measures of music, including a long melodic line in the treble and a supporting bass line.

NO MORE TEARS

It's rain-ing, it's pour-ing, my love life is bor-ing me to tears af-ter all these

Do(9) Si7/5+ Si♭13 La7 Rem7 Mim7

Vocal line: It's rain-ing, it's pour-ing, my love life is bor-ing me to tears af-ter all these

Piano accompaniment: Treble clef with chords Do(9), Si7/5+, Si♭13, La7, Rem7, Mim7. Bass clef with chords Do(9), Si7/5+, Si♭13, La7, Rem7, Mim7.

years. No sun-shine, no moon-light, no star-dust, no sign of ro-

F7+/9 G7/9♭ C(9) B7/5♯ B♭13 A7

Fa7+/9 Sol7/9♭ Do(9) Si7/5+ Si♭13 La7

Vocal line: years. No sun-shine, no moon-light, no star-dust, no sign of ro-

Piano accompaniment: Treble clef with chords F7+/9, G7/9♭, C(9), B7/5♯, B♭13, A7. Bass clef with chords Fa7+/9, Sol7/9♭, Do(9), Si7/5+, Si♭13, La7.

mance, we don't stand a chance. I al-ways dreamed I'd find the

Dm7 Em7 F7+/9 Bm7/5♭ E7/5♯/9♭ Am9

Rem7 Mim7 Fa7+/9 Si♭7/5♭ Mi7/5+/9♭ Lam9

Vocal line: mance, we don't stand a chance. I al-ways dreamed I'd find the

Piano accompaniment: Treble clef with chords Dm7, Em7, F7+/9, Bm7/5♭, E7/5♯/9♭, Am9. Bass clef with chords Rem7, Mim7, Fa7+/9, Si♭7/5♭, Mi7/5+/9♭, Lam9.

E11 5fr. Em7 Am9 5fr. E11 5fr. Em Em/D

per - fect lov - er but he turned out to be like ev - 'ry oth - er man I

Mi11 Mim7 Lam9 Mi11 Mim Mim/Re

F 7+/9 E4/7 E7 C(9) B7/5# Bb13 8fr. A7

loved, I loved... Rain - ing, pour - ing, there's noth - ing left for us

Fa7+/9 Mi7/4 Mi7 Do(9) Si7/5+ Sib13 La7

Dm7 Em7 Fm7/Bb Dm7 G7/9b 3fr.

here and we won't waste an - oth - er tear.

Rem7 Mim7 Fam7/Sib Rem7 Sol7/9b

Medium disco beat

Am Am7 Dm7

Lam Lam7 Rem7

Am Am 7 A7/5# A7

If

Lam Lam7 La7/5+ La7

ENOUGH IS ENOUGH

Dm Gm7

you've had e - nough don't put up with his stuff, don't you do _____ it. _____

Rem Solm7

Dm

If you've had your fill get the check, _____ pay the bill, _____ you can

Rem

Gm7 C A/C#

do it. _____ Tell him to just _____ get out, _____ noth -

Solm7 Do La/Do#

Dm C

ing left to talk a - bout. Pack his rain - coat,

Rem Do

A/C# Dm D7

show him out, just look him in the eye and sim - ply shout: E -

La/Do# Rem Re7

Gm7 Cm7 3fr. D7

nough is e-nough, is e-nough. I can't go on, I can't go on no more, no. E -

Solm7 Dom7 Re7

Gm7 Cm7 3fr. D7

nough is e-nough, is e-nough. I want him out, I want him out that door now.

Solm7 Dom7 Re7

Eb7+ Dm7
 I — al-ways dreamed I'd find the per - - - fect lov - er. —

Mi7b7+ Rem7
 But he turned out to be like ev - 'ry oth - er man I loved, I had no

Eb7+ Dm7 Eb7+
 choice — from the start. — I've got to lis-ten to — my

Dm7 Eb7+
 heart tear-ing us a - part. —

Dm7 D7
 Rem7 Re7

Gm7 Cm7 3fr.

E - nough is e-nough, is e-nough. I can't go on, I can't go on

Solm7 Dom7

D7 Gm7 Cm7 3fr.

- no more, no. E - nough is e-nough, is e-nough. I want him out, I want him out

Re7 Solm7 Dom7

D7 Gm7

- that door, now. E - nough is e-nough is e-nough is e-nough is e-nough
is e-nough is e-nough is e-nough is e-nough

Re7 Solm7

Cm7 3fr. 1. 2. 3. Cm7

is e-nough is e-nough is e-nough is e-nough is e-nough is e-nough!
is e-nough is e-nough

Dom7 Solm7

SOMEDAY MY PRINCE WILL COME

Words by Larry Morey - Music by Frank Churchill

Gently

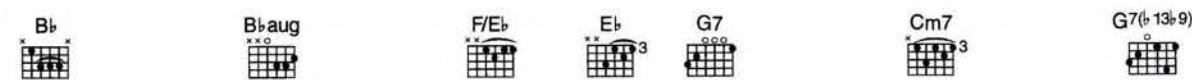
B \flat 2 E \flat m B \flat E \flat m Cm7 F7(\flat 13) F13

Mmm

B \flat B \flat aug F/E \flat E \flat G7 Cm7 G7(\flat 9 \sharp 5)
 Some day my prince will come, some day I'll

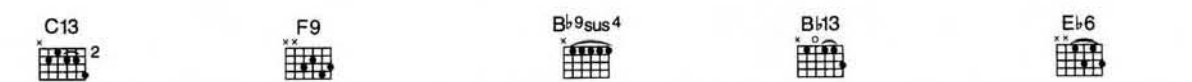
C13 F9 F7(\flat 9) B \flat /D D \flat dim Cm11
 find my love. And how thrill-ing that mo - ment — will be,

F13 F7aug B \flat /D D \flat dim D \flat F13
 — when the prince of my dreams comes to me.







He'll whis - per I love you and steal a





kiss or two. Though he's far a - way, I'll find my love some





day, some day when my dreams come true.....










Some day I'll find my love, some - - - one to


C#13  3 F#9  3 B/D#  4 Ddim  C#m11 

call my own. And I'll know him the mo-ment we meet,



F#13  B/D#  4 Ddim  D  F#13 

for my heart will start skip-ping a beat.



B  Baug  F#/E  E  G#7  4 C#m7  4 G#7(b13:9)  2

Some day we'll say and do things we've been



Slower

C#13  3 F#9  3 F#m6/B  B13  E6 

long - ing to. Though he's far a - way, I'll find my love some



Edim B/F# D/F# B

day, some day when my dreams come true.

D/A Bdim Bm Bdim D/A Bdim

Some - - - where wait - ing for me there is some - one I'm

Bm7 B7(b13) Em A9 Em

long - ing to see. Some - one I - - - sim - ply can't help but a -

molto rall.
A13 Bm Bm7 A9sus4 A9

- dore, some - one who'd thrill me for ev - - - er.

B Baug F#E E G#7 C#m7 G#7(9 13-9)

Some day my prince will come, some day I'll

Slower

C#13 F# F#m/B B13 E6

find the one. Though he's far a - way, he'll find my love some

A13(#11) B/F# F#sus4 F# G#m C#9

day, some day when my dreams come true.

E/F# F#13 Badd9 Em/B B

Oh please make my dreams come true.

THE WAY HE MAKES ME FEEL

Words by A. Bergman, M. Bergman - Music by M. Legrand

Lento Rubato

There's no chill and yet I shiv - er.

f *dim.* *p*

There's no flame and yet I burn. I'm not sure what I'm a - fraid of and

yet I'm trem - b'ling. There's no storm yet I hear thun-der, and I'm breath-less,

Bm7-5 Am/E Bm7/E A

why, I won-der? Weak one mo-ment, then the next I'm fine.

cresc.

D6 A Dm7-5/A

I feel as if I'm fall-ing ev-'ry time I close my eyes, and

mf

Asus Amaj7 Dmaj7 G#m7-5

flow-ing through my bod-y is a riv-er of sur-prise. Feel-ings are a-wak-en-ing I

C#7sus C#7 F#m9 F9+5 F#m/E F7(+5)/Eb

hard-ly re-cog-nize as mine!

dim.

Dm1 Dm/C# Dm7/C Bm7-5 Bbmaj7

What are all these new sen - sa-tions? What's the se - cret they re-veal? I'm not sure I

mp

G9 Bbmaj7 A7sus Dm Dm9/C#

un - der-stand, but I like the way I feel!

f *mf*

Dm7/C Bm7-5 Bbmaj7 Bb/A Gm7 Bbmaj7/F Eb

A7sus A7 Dm Dm7/C# F/C

Bm7-5 Am/E Bm7/E A

cresc.

D/A Dm7-5/A

Oh, why is it that ev - 'ry time I close my eyes he's there, the

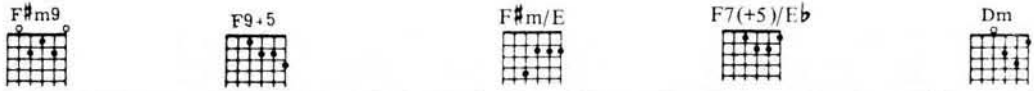
f

* Asus A maj7 D maj7

wa - ter shin - ing on his skin, the sun - light in his hair? And


G[♯]m7-5 C[♯]7sus C[♯]7

all the while I'm think - ing things that I can nev - er share with
(can't wait to)

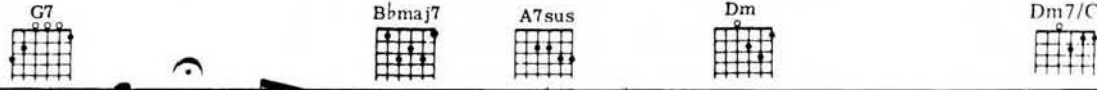


him. _____ I'm a bun - dle

dim. *mf*

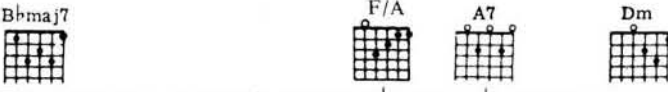


of con - fu-sion, yet it has a strange ap-peal. Did it all be -



gin with him and the way he makes me feel? _____ |

f *mf* *dim.*



like the way he makes me feel! _____

mp *p*

*

TELL HIM

Words and Music by W. AfanasiEFF, D. Foster, L. Thompson-Jenner

♩ = 76



CELINE:

1. I'm scared.

mp

con pedale

D#m/F#

so a - fraid to show I care.

Will — he think me

E

C#m

B

weak

if I trem - ble

when I

speak?

simile

D#/F^x G#m

Ooh, what if there's an-oth - er one - he's

(Verse 2 see block lyric)

mf

D#m/F# Emaj7 F#/E

think-ing of? May - be he's in love. I'd feel like a

D#m7 G#m7 C#m7 B

fool. Life can be so cruel. I don't know what to do.

Emaj7

BARBRA:

I've been there, with my heart - out in my

D#m7 **G#m7** **D**

hand. But what you must un - der - stand, you can't let the

A/C# **E**

chance to love him pass you by.

A **F#m7**

BOTH: Tell him, tell him that the sun and moon rise

D6 **Dm7+5/E** **E** **A**

in his eyes. Reach out to him and whis - per

F#m7 **Dmaj7**

1° CELINE: 2° BARBRA:

ten - der words so soft and sweet. I'll hold him— close to feel his heart— beat.—

1.

Bm7/E **E** **A**

BARBRA:

— Love— will be— the gift you give your - self.—

2.





Bm7/E **A**

CELINE:

Love will be the gift you give your - self.—

F **Bbmaj7** **Em7** **C/E** **Dm7** **G7/B**

— Love is light— that sure - ly glows in the hearts of those who know. It's a stea - dy flame— that

C  A^{\flat}  $D^{\flat}maj7$  $Cm7$  $Fm7$ 





BARBRA: grows. Feed the fire with all the pas-sion **CELINE:** you can show. — To - night.



$B^{\flat}m7$  A^{\flat}/C  $D^{\flat}maj7$  E^{\flat}/F  $Fm7$ 


BARBRA: — love will — as - sume — it's place. — This mem - 'ry time — can - not e - rase. —






$B^{\flat}m7$  A^{\flat}/C  $Fsus4$  F 

BOTH: Your faith will lead love where it has to go. —


rall.



B^{\flat}  $Gm7$  $E^{\flat}6$ 

— Tell — him, tell him — that the sun and moon rise in his eyes. Reach

a tempo



Cm7♭5/F F B♭ Gm7

out to him— and whis - per, whis - per words so soft and sweet.

E♭maj7 Cm7/F Gm

BARBRA:

Hold him close to feel his heart-beat. Love will— be the gift you give your - self.

Dm/F E♭maj7 Cm7 B♭

rall. **BOTH:**

Ooh, mm, mm. Nev - er let him go.

Verse 2:

BARBRA:

Touch him with the gentleness you feel inside (C: I feel it.)
 Your love can't be denied
 The truth will set you free
 You'll have what's meant to be.
 All in time, you'll see.

CELINE:

I love him, (B: Then show him.)
 Of that much I can be sure (B: Hold him close to you.)
 I don't think I could endure
 If I let him walk away
 When I have so much to say.

Tell him, tell him *etc.*

THE WAY WE WERE

Words by A. Bergman, M. Bergman - Music by M. Hamlich

Slowly

5

B^{\flat} Dm^7 $\text{E}^{\flat}\text{maj}^7$

1. Mem - 'ries _____ light the cor - ners of my
 (2.) pic - tures _____ of the smiles we left be -
 3. Mem - 'ries _____ may be beau - ti - ful and

8

Gm^9 Gm/F $\text{E}^{\flat}\text{maj}^7$ Dm^7 D^7 Gm Gm/F *To Coda* Coda

mind. Mist - y wa - ter col - our mem - 'ries _____
 - hind, smiles we gave to one a - no - ther _____
 yet, what's too pain - ful to re - mem - ber

11

1.

E^bmaj⁷ F⁷ B^bmaj⁷ Gm⁷ Cm⁷ F⁷

of the way we were. 2. Scat - tered
for the way we

14

2.

B^bmaj⁷ B^b7 E^bmaj⁷ Dm⁷

were. Can it be that it was all so

17

Cm⁷ Dm⁷ G⁷sus⁴ G⁷

sim - ple then, or has time re - writ - ten ev - 'ry line?

20

D. al Coda

Cm⁷ Cm⁷/B^b Cm⁷/F F⁷ B^bmaj⁷ Gm⁷/F F⁷

If we had the chance to do it all a - gain, tell me would we?_ Could we?_

♩ CODA

24 $E^b\text{maj}^7$ $D^7\text{sus}^4$ D^7 Gm^7 Gm/F $E^b\text{maj}^7$

we sim - ply choose to for - get. So it's the

27 Dm^7 $E^b\text{maj}^7$ Dm^7 $E^b\text{maj}^7$

laugh - ter we will re - mem - ber when - ev - er we re -

31 Dm^7 Gm^7 Cm^7 Cm^7/F $B^b\text{maj}^7$ B^b7 E^b/F **rall.**

- mem - ber the way we were; the way we

35 B^b $E^b\text{maj}^7$ F^7 $E^b\text{maj}^7$ $B^b\text{maj}^7$

were.

mf

WOMAN IN LOVE

Words and Music by B. Gibb, R. Gibb

Moderately show

Life is a mo - ment in space, when the dream is gone
 With you e - ter - nal - ly mine, in love there is

Mim Lam Mim Lam



it's a lone - li - er place. I kiss the morn - ing good - bye,
 no meas - ure of time. We planned it all at the start,



but down in - side you know we nev - er know why,
 that you and I live in each oth - ers heart.

The road is nar - row and long when eyes meet eyes
 We may be o - ceans a - way you fed my love



and the feel - ing is strong. I turn a - way from the wall.
 I hear what you say. The truth is ev - er a lie.



Do7+ Re7 Sol Rem
 Do Mim7 Lam7 Si7
 Mim Lam Mim Lam
 Do7+ Re7 Sol Rem

G C G C B7

I stum - ble and fall, but I give you it all.
I strum - ble and fall, but I give you it all.

Sol Do Sol Do Si7

Em B Em B

I am a wom - an in love and I'd do an - y - thing

Mim Si Mim Si

Em B Em B Em

- to get you in - to my world, and hold you with - in. It's a

Mim Si Mim Si Mim

D Am G

right I de - fend o - ver and o - ver a - gain.

Re Lam Sol

To Coda

Em C7+

What do I do?

Mim Do7+

CODA Em C9 *D.S. al Coda*

What do I do?

Mim Do9

Fm C Fm C Fm C

I am a wom-an in love_____ and I'm talk-ing to you._____ I know how you feel,_____

Fam Do Fam Do Fam Do

Fm C Fm Eb

_____ what a wom - an can do._____ It's a right_____ I de -

Fam Do Fam MiB

B♭m C7

fend o - ver and o - ver a - gain.

Sibm Do7

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a whole note 'fend' and followed by a triplet of eighth notes 'o - ver' and another triplet of eighth notes 'and o - ver a - gain.' The piano accompaniment features a steady bass line in the left hand and chords in the right hand. Chord diagrams for B♭m and C7 are shown above the vocal line. Chord diagrams for Sibm and Do7 are shown above the piano accompaniment.

Fm C Fm C Fm C

I am a wom-an in love — and I'd do an - y - thing — to get you in - to my world, —

Fam Do Fam Do Fam Do

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics 'I am a wom-an in love — and I'd do an - y - thing — to get you in - to my world, —'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Chord diagrams for Fm and C are shown above the vocal line. Chord diagrams for Fam and Do are shown above the piano accompaniment.

Fm C Fm B♭m

and hold you with - in. — It's a right — I de -

Fam Do Fam Sibm

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with the lyrics 'and hold you with - in. — It's a right — I de -'. The piano accompaniment includes a change in time signature from 2/4 to 4/4. Chord diagrams for Fm, C, and B♭m are shown above the vocal line. Chord diagrams for Fam and Sibm are shown above the piano accompaniment.

C

fend o - ver and o - ver a - gain.

Do

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody repeats the first line with the lyrics 'fend o - ver and o - ver a - gain.'. The piano accompaniment also repeats the first line. A chord diagram for C is shown above the vocal line. A chord diagram for Do is shown above the piano accompaniment.

repeat and fade

YOU DON'T BRING ME FLOWERS

Words and Music by A. Bergman, M. Bergman, N. Diamond

Slowly and freely

The musical score is presented in 4/4 time and consists of three systems. Each system includes a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The lyrics are: "You don't bring me flow - ers; you don't sing me love songs. You hard - ly talk to me an - y - more when you come through the door at the end of the day. I re - mem - ber when".

System 1:

- Guitar chords: C, G/C, F/C, G11, C, G/C.
- Vocal line: "You don't bring me flow - ers;"
- Piano accompaniment: Do, Sol/Do, Fa/Do, Sol11, Do, Sol/Do.

System 2:

- Guitar chords: F/C, C, F, C/E.
- Vocal line: "you don't sing me love songs. You hard - ly talk to me an - y - more"
- Piano accompaniment: Fa/Do, Do, Fa, Do/Mi.

System 3:

- Guitar chords: Dm7, F7+, G.
- Vocal line: "when you come through the door at the end of the day. I re - mem - ber when"
- Piano accompaniment: Rem7, Fa7+, Sol.

you could-n't wait to love me, used to hate to leave me. Now af-ter lov-in' me

late at night when it's good for you and you're feel-in' all right, well, you

just roll o - ver, and you turn out the light.

And you don't bring me flow - ers an - y - more.

Musical score including vocal line, piano accompaniment, and guitar chord diagrams. The piano accompaniment includes notes like Do, Sol/Do, Fa/Do, Do, Fa7+, Sol7/4, Sol7, Mim7, Lam7, Lab, Sib/Lab, Do/Sol, Sol7/4, Sol7, Do, Sol/Do, Fa/Do, Sol11.

C G/C F/C C
 It used to be so nat - 'ral to talk a - bout for - ev - er,
 Do Sol/Do Fa/Do Do

F C/E Dm7 F7+ G7
 but used to be's don't count an - y - more. — They just lay on the floor till we sweep them a - way.
 Fa Do/Mi Rem7 Fa7+ Sol7

C G/C F/C C F7+
 And ba - by, I re - mem - ber all the things you taught me: I learned how to laugh, and I
 Do Sol/Do Fa/Do Do Fa7+

G4/7 G7 C F7+ G4/7 G7
 learned how to cry. Well, I learned how to love, e - ven learned how to lie. You'd
 Sol7/4 Sol7 Do Fa7+ Sol7/4 Sol7

C Em7 Am7 A^b B^b/A^b C/G G4/7 G7

think I could learn how to tell you good - bye, 'cause you don't bring me flow - ers an - y -

Do Mim7 Lam7 La^b Si^b/La^b Do/Sol Sol7/4 Sol7

Am D4/7 D7 D7/5^b/A^b C/G C6/G

more.

Lam Re7/4 Re7 Re7/5^b/La^b Do/Sol Do6/Sol

G4/7 G7 C Em7 Am A^b B^b/A^b

Well, you'd think I could learn how to tell you good - bye,

Sol7/4 Sol7 Do Mim7 Lam La^b Si^b/La^b

C/G G4/7 G7 C C7+ C6 C/G C

'cause you don't bring me flow - ers an - y - more.

Do/Sol Sol7/4 Sol7 Do Do7+ Do6 Do/Sol Do

Carisch

complete...



ML 2230 • piano, vocal, guitar
The Blues Brothers

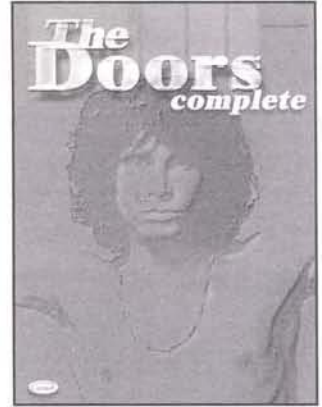
Everybody needs somebody to love • Flip flop and fly • Gimme some lovin' • Green onions • Minnie the moocher • Peter Gunn theme • Rawhide (theme from Rawhide) • Shake a tail feather • She caught the kate and left me a mule to ride • Soul man • Sweet home Chicago • The old landmark • Think • Who's making love



ML 2657 • piano, vocal, guitar
Céline Dion

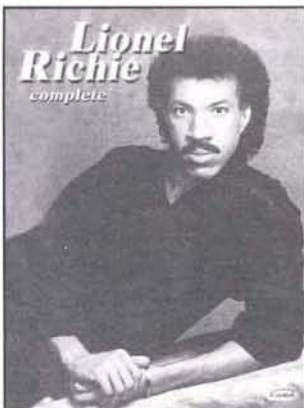
NEW

A New Day Has Come • All By Myself • All The Way • At Last • Beauty And The Beast • Because You Loved Me • D'Amour Ou D'Amitié • Falling Into You • Have You Ever Been In Love • I'm Your Angel • I Surrender • I Want You To Need Me • If Walls Could Talk • Immortality • L'Amour Existe Encore • Let's Talk About Love • Mon Ami M'a Quittée • My Heart Will Go On (Love Theme From "Titanic") • On Ne Change Pas • Pour Que Tu M'Aimes Encore • S'il Suffisait D'Aimer • Tell Him • That's The Way It Is • The First Time Ever I Saw Your Face • The Power Of Love • The Prayer • When I Fall In Love



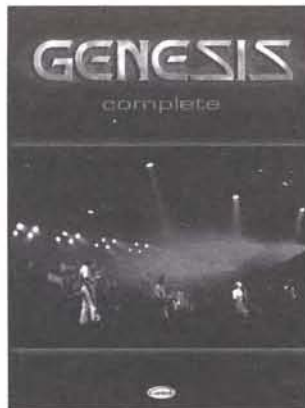
ML 2275 • piano, vocal, guitar
The Doors

Car Hiss By My Window • Been Down So Long • The Changeling • The Cristal Ship • The End • Five To One • Hello, I Love You • L.A. Woman • Light My Fire • Love Her Madly • Love Street • Not To Touch The Earth • People Are Strange • Riders On The Storm • Soul Kitchen • Strange Days • Twentieth Century Fox • The Unknown Soldier • The W.A.S.P. • Waiting For The Sun • When The Music's Over



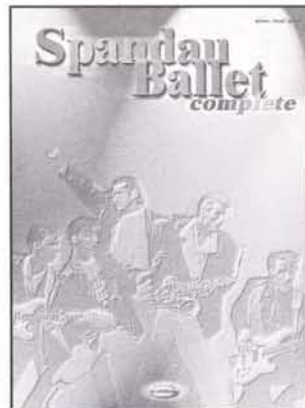
ML 2316 • piano, vocal, guitar
Lionel Richie

All night long (all night) • Ballerina girl • Dancing on the ceiling • Easy • Endless love • Hello • Lady • Missing you • Penny lover • Running with the night • Say you say me • Sela • Stuck on you • Three times a lady • Tonight will be alright • TruTy • We are the world • You are



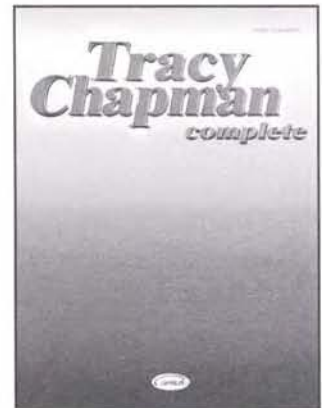
ML 2561 • piano, vocal, guitar
Genesis

A Trick Of The Tail • Abacab • All In A Mouse's Night • Alone Tonight • Behind The Lines • Blood On The Rooftops • Dancing With The Moonlight Knight • I Can't Dance • Illegal Alien • In Too Deep • Invisible Touch • Land Of Confusion • Mad Man Moon • Mama • Me And Sarah Jane • No Son Of Mine • Scenes From A Night's Dream • That's All • The Battle Of Epping Forest • The Lamb Lies Down On Broadway



ML 2274 • piano, vocal, guitar
Spandau Ballet

Be Free With Your Love • Chant No.1 • Communication • Fight For Ourselves • Gold • Highly Strung • How Many Lies? • I'll Fly For You • Instinction • Lifeline • Muscle Bound • Only When You Leave • Paint Me Down • Raw • Round And Round • She Loved Like Diamond • The Freeze • Through The Barricades • To Cut A Long Story Short • True

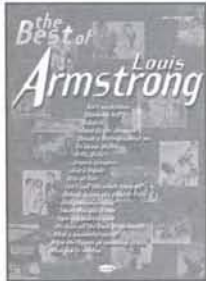


ML 2298 • piano, vocal, guitar
Tracy Chapman

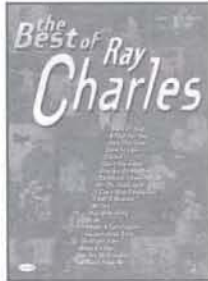
All That You Have Is Your Soul • Baby Can I Hold You • Bang Bang Bang • Crossroads • Dreaming On A World • Fast Car • Give Me One Reason • New Beginning • Smoke And Ashes • Talkin' Bout The Revolution • Telling Stories • The Promise • You're The One

Carisch

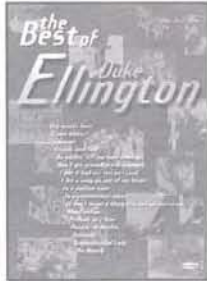
the Best of series



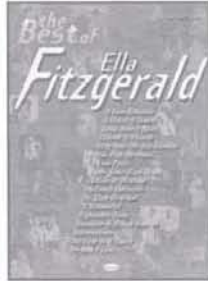
ML2297



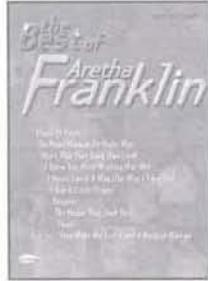
ML2443



ML2317



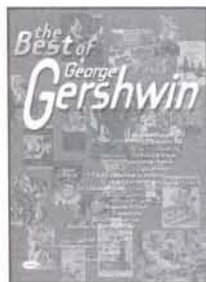
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ML2406



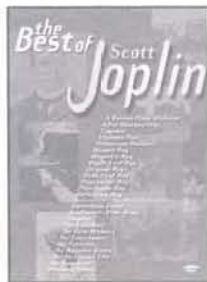
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ML2205



ML2387



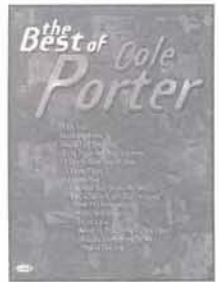
ML2250



ML2187



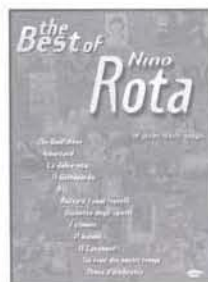
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ML2463



ML2394



ML2194



ML2651



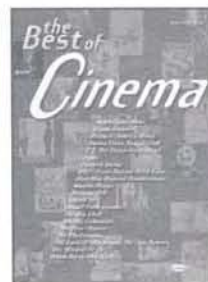
ML2156



ML2150



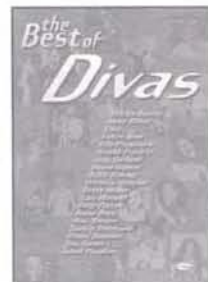
ML2580



ML2341



ML2661



ML2363



ML2229



ML2247



ML2362



ML2459



ML2539



ML2340



ML2239



ML2307

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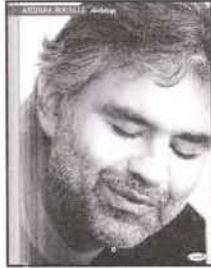
anthology



ML 2432 • Melody Lines, Guitar
MAX PEZZALI - 883



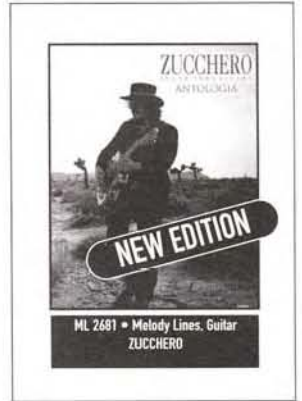
ML 2506 • Melody Lines, Guitar
BIAGIO ANTONACCI



ML 2645 • Piano, Vocal, Guitar
ANDREA BOCELLI



ML 2476 • Melody Lines, Guitar
ADRIANO CELENTANO



ML 2681 • Melody Lines, Guitar
ZUCCHERO



ML 2444 • Piano, Vocal, Guitar
PAOLO CONTE



ML 2392 • Melody Lines, Guitar
PINO DANIELE



ML 725 • Piano, Vocal, Guitar
ELTON JOHN, The Very Best Of



ML 2639 • Piano, Vocal, Guitar
IVANO FOSSATI



ML 2382 • Melody Lines, Guitar
FRANCESCO GUCCINI



ML 2576 • Melody Lines, Guitar
LIGABUE



ML 1525 • Melody Lines, Guitar
LITFIBA



ML 2429 • Melody Lines, Guitar
MINA



ML 2486 • Melody Lines, Guitar
GIANNI MORANDI



ML 2642 • Melody Lines, Guitar
NOMADI



ML 2578 • Piano, Vocal, Guitar
LAURA PAUSINI, The Best Of



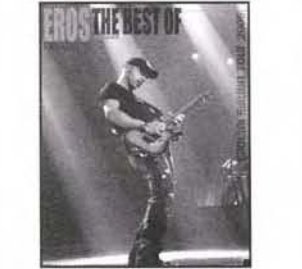
ML 1886 • Piano, Vocal, Guitar
PINK FLOYD



ML 2517 • Melody Lines, Guitar
POOH



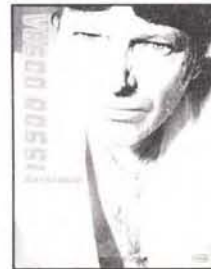
ML 487 • Piano, Vocal, Guitar
QUEEN, The Best Of



ML 2436 • Piano, Vocal, Guitar
EROS RAMAZZOTTI, The Best Of



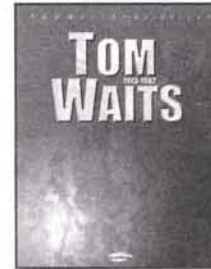
ML 2518 • Piano, Vocal, Guitar
FRANCESCO RENGA



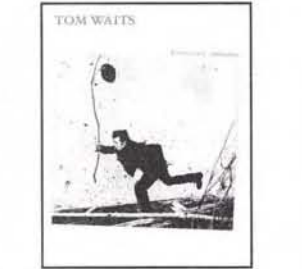
ML 2439 • Melody Lines, Guitar
VASCO ROSSI



ML 2398 • Melody Lines, Guitar
NELLO VENDITTI



ML 1919 • Piano, Vocal, Guitar
TOM WAITS 1973-1982



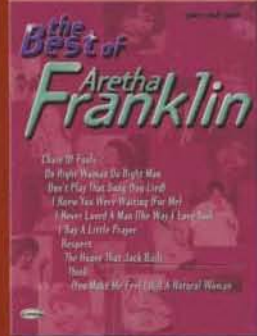
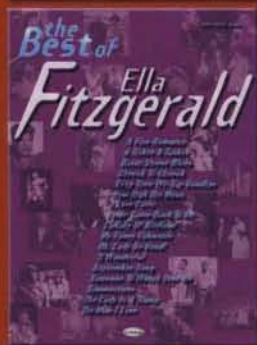
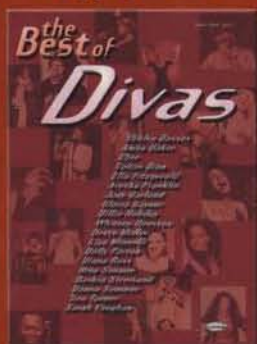
ML 2080 • Piano, Vocal, Guitar
TOM WAITS 1983-2000

Monzino

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Barbra Streisand

suggestion :



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