

PIANO ★ VOCAL ★ GUITAR

100 OF THE BEST MOVIE SONGS EVER!

1000

of the best

MOVIE SONGS

ever!



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ALFIE

Theme from the Paramount Picture ALFIE

Words by HAL DAVID
Music by BURT BACHARACH

Very slowly, rubato

G7sus

C(add9)

Dm7/G

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

Cmaj7

Cmaj6/9

Em7

A7

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

Dm7

Em7

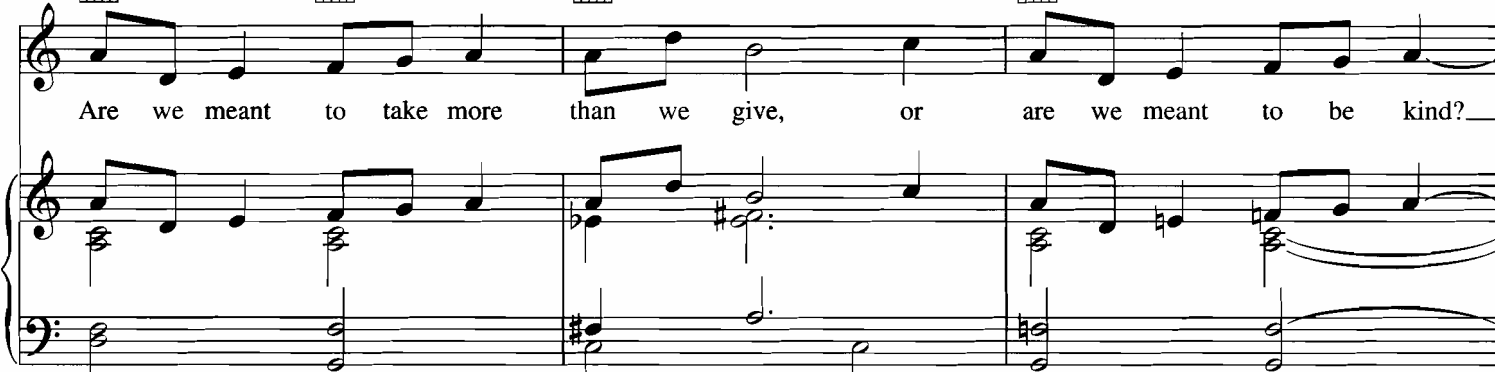
Am7

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






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








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









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

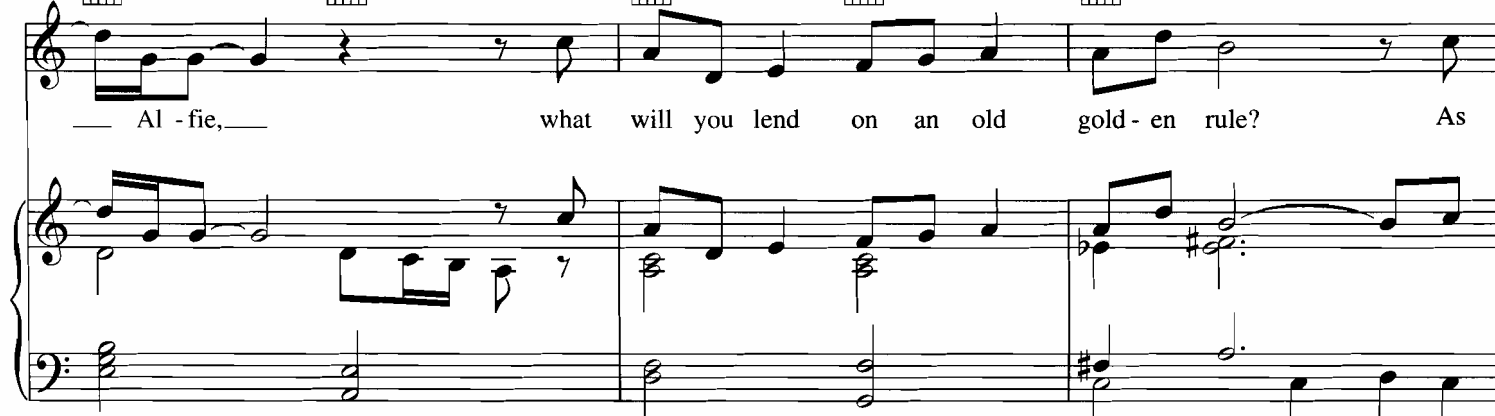








— Al - fie, — what will you lend on an old gold - en rule? As



Bm7 Eb6/D Am7/D

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

Bm7 Am7/D Bm7

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

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

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

C(add9) Dm7/G F#m7b5 F9

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

Em7 Am7 F#m7b5 F9

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

Em7 Am7 D9#11 Dm7/G

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

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

F#dim7 Dm7/G

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

rall. *dim. poco a poco*

Dm9 C7b9 Cmaj9 Cmaj7

Al - fie.

pp. *pp*

ALICE IN WONDERLAND

from Walt Disney's ALICE IN WONDERLAND

Words by BOB HILLIARD

Music by SAMMY FAIN

Slowly, with expression

Chord diagrams for guitar:

- E^bdim (6fr)
- E^b (3fr)
- A^b (4fr)
- B^b7
- Cm (3fr)
- Cm/A (4fr)
- B^b7
- E^bdim (6fr)
- B^b7
- E^b (3fr)
- A^b6 (3fr)
- B^b7
- E^b (3fr)
- A^b6 (3fr)
- B^b7
- E^b (3fr)
- B^b/D
- Cm (3fr)
- Fm7
- B^b7
- E^b (3fr)
- E^bdim (6fr)
- E^b (3fr)
- B^b7

mf

Al - ice in Won - der - land,

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

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

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






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













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








Where can it be? Where do stars go?








Where is the cres - cent moon? They must be

Gm 3fr Em7b5 Edim 3fr Fm Fm7 Ab/Bb 4fr Bb7

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

The first system of the musical score for 'Wonderland' features a vocal melody and a piano accompaniment. The key signature has two flats (Bb and Eb). The guitar part is indicated by chord diagrams above the staff: Gm (3fr), Em7b5, Edim (3fr), Fm, Fm7, Ab/Bb (4fr), and Bb7. The lyrics are 'some - where in the sun - ny af - ter - noon.' The piano accompaniment consists of chords and single notes in the right and left hands.

Ebdim 6fr Eb 3fr Bb7 Eb 3fr Ab6 3fr Bb7

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

The second system continues the melody and accompaniment. The guitar part includes Ebdim (6fr), Eb (3fr), Bb7, Eb (3fr), Ab6 (3fr), and Bb7. The lyrics are 'Al - ice in Won - der - land, where is the path to'. The piano accompaniment continues with chords and single notes.

Eb 3fr Ab6 3fr Bb7 Eb 3fr F13

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

The third system continues the melody and accompaniment. The guitar part includes Eb (3fr), Ab6 (3fr), Bb7, Eb (3fr), and F13. The lyrics are 'Won - der - land? O - ver the hill or here or there? I'. The piano accompaniment continues with chords and single notes.

Fm7/Bb Bb7b9 1 Eb 3fr Abmaj7/Bb Bb7b9 2 Eb 3fr

won - der where. where.

The fourth system concludes the piece. The guitar part includes Fm7/Bb, Bb7b9, Eb (3fr), Abmaj7/Bb, Bb7b9, and Eb (3fr). The lyrics are 'won - der where. where.' The piano accompaniment continues with chords and single notes, ending with a double bar line.

ALL I ASK OF YOU

from THE PHANTOM OF THE OPERA

Music by ANDREW LLOYD WEBBER

Lyrics by CHARLES HART

Additional Lyrics by RICHARD STILGOE

Andante

RAOUL:

Db

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

mp

Dbmaj7

Gb6/Db

Cb

Ab/C

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

Db

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






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

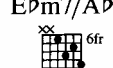







CHRISTINE:

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





sum - mer - time. Say you need me with you now and al - ways;








prom - ise me that all you say is true, that's all I ask of

rit.

RAOUL:

Db

Dbmaj7

Gb6/Db

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

a tempo

mf

Cb

Ab/C 3fr

Db

CHRISTINE:

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

Dbmaj7

Gb6/Db

Cb

Ab/C 3fr

Db

Bbm7

RAOUL:

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

Ebm7 6fr

Ab 4fr

Db/F

Bbm7

Ebm7 6fr

G/Ab 3fr

Ab 4fr

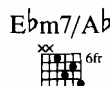
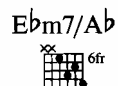
Ab6 3fr

Ab7 4fr

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



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



CHRISTINE:

too. Chris - tine, — that's all I ask of Say you'll share with me one

rit. *molto rit.* *a tempo* *f*



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



8vb

TOGETHER:

CHRISTINE:

Share each day with me, each night, each morn - ing. Say you love me! You know I

rit.

Db/Ab



Eb7/Ab



Ab6



Eb7/Ab



Db



Bbm7



RAOUL & CHRISTINE:

do.

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

*molto rit.**a tempo*

Eb7



Ab



Db/F



Bbm7



Eb7



G/Ab



Ab



Ab6



Ab9



CHRISTINE & RAOUL:

An - y - where you go, let me go

*f**ff largo*

Db/Ab



Eb7/Ab



Ab6



Eb7/Ab



Db



RAOUL & CHRISTINE:

too;

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

*mp**molto rit.*

ALMOST PARADISE

Love Theme from the Paramount Motion Picture FOOTLOOSE

Words by DEAN PITCHFORD

Music by ERIC CARMEN

Moderately Slow

Gsus4(sus2)

G

D/E

Em

Gsus4(sus2)

G

The piano introduction is in 4/4 time, marked 'Moderately Slow' and 'mp'. It features a series of chords: Gsus4(sus2), G, D/E, Em, Gsus4(sus2), and G. The melody is simple, with a few notes in the right hand and a single note in the left hand.

D/E

Em

D/C

C/D

G(add9)

D/F#

The vocal melody for the first line of lyrics is in 4/4 time. It starts with a quarter rest, followed by a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F#, and an eighth note G. The melody is simple and easy to sing.

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

The piano accompaniment for the first line of lyrics is in 4/4 time. It features a series of chords: D/E, Em, D/C, C/D, G(add9), and D/F#. The melody is simple, with a few notes in the right hand and a single note in the left hand.

Em7

D(add9)

C(add9)

G(add9)/B

G/B

The vocal melody for the second line of lyrics is in 4/4 time. It starts with a quarter rest, followed by a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F#, and an eighth note G. The melody is simple and easy to sing.

oth - er men, _
hard to find. _

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

The piano accompaniment for the second line of lyrics is in 4/4 time. It features a series of chords: Em7, D(add9), C(add9), G(add9)/B, and G/B. The melody is simple, with a few notes in the right hand and a single note in the left hand.

G/A

A7

C/D

D

G(add9)

D/F#

The vocal melody for the third line of lyrics is in 4/4 time. It starts with a quarter rest, followed by a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F#, and an eighth note G. The melody is simple and easy to sing.

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

The piano accompaniment for the third line of lyrics is in 4/4 time. It features a series of chords: G/A, A7, C/D, D, G(add9), and D/F#. The melody is simple, with a few notes in the right hand and a single note in the left hand.

Em7 D C G(add9)/B G/B

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

I faced the nights _____ a - lone. _____
they're fin - 'lly com - ing true. _____

(Both:) Oh,
(Both:) I'll

C G(add9)/B G/B C G/B B/D# 4fr

how could I _____ have known
share them all _____ with you,

that all my life _____ I on - ly need - ed 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.

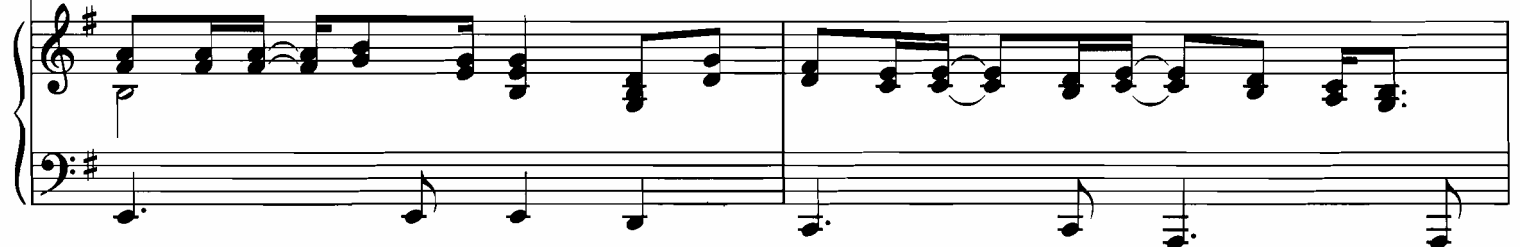
D/E  Em7  D/E  Em7  Gsus4(sus2)  G  D/G  G 

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



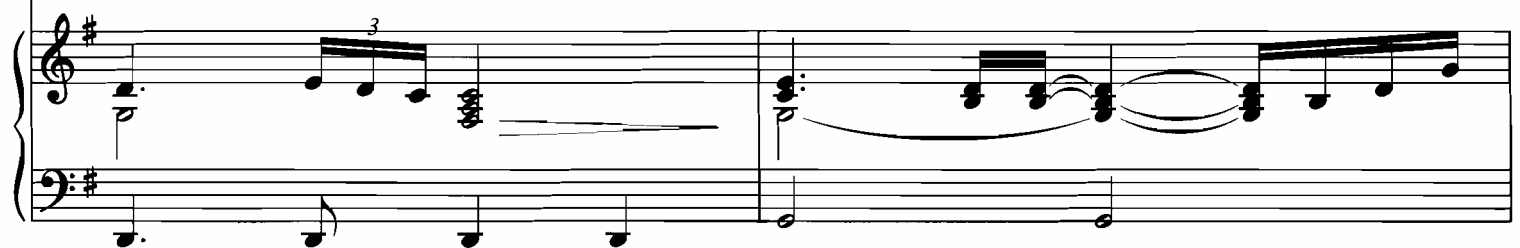
D/E  Em  Em/D  C  Am 

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



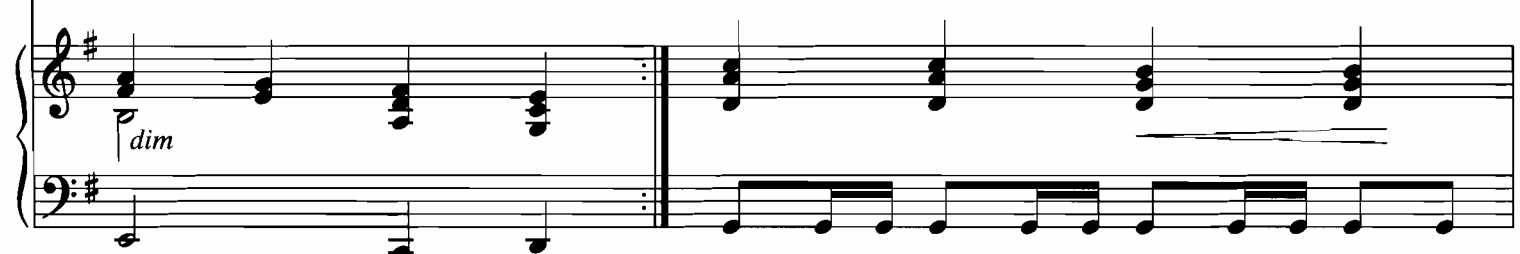
C/D  D7  C/G  G 

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



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

dim



E $\flat$  3fr **C** 

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

E $\flat$  3fr **C/D**  **D**  **C/D**  **D** 

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

D.S. al Coda

CODA  **Em9**  **Em**  **D/C**  **C/D**  **C/G**  **G** 

Par - a - dise. —

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

Par - a - dise. —

dim.

8vb

AS TIME GOES BY

from CASABLANCA

Words and Music by
HERMAN HUPFELD

Moderately

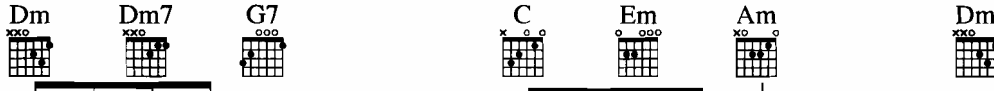
C#dim7 D/C Bdim7 Bbdim7 A7 Dm Dm7/A Ab7 4fr
 mf poco rit.

G G7 C Am Dm7 G7
 This day and age we're liv - ing in gives cause for ap - pre - hen - sion, With

a tempo

Cmaj7 C A7#5 A7 Dm Dm7/A G7
 speed and new in - ven - tion, and things like third di - men - sion, Yet we get a tri - fle wea - ry, with

C E7/B Am C/E A7b5/Eb G/D G B/F# B Em B/F# G7/D G7
 Mis - ter Ein - stein's the - 'ry, so we must get down to earth, at times re - lax, re - lieve the ten - sion. No



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



Liltingly



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

rit. *a tempo*





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





ply, As time goes by. And












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









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








by. Moon-light and love — songs





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

Am/E F7 D7 G7 Gdim7

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

poco rit.

G7 Dm7 G7 Gm6 G7

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

a tempo

C G+ C6 Em Am Em/G D7

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

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

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

3

THE BARE NECESSITIES

from Walt Disney's THE JUNGLE BOOK

Words and Music by
TERRY GILKYSON

Brightly

F



F7



Bb



Db7



C13



Piano introduction in Bb major, 4/4 time. The melody is in the right hand, starting with a whole note F4, followed by a half note G4, and then a quarter note A4. The bass line is in the left hand, starting with a whole note F2, followed by a half note G2, and then a quarter note A2. The tempo is marked 'Brightly' and the dynamics are 'f' (forte).

N.C.

F7



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

Vocal and piano accompaniment for the first line of the song. The vocal line is in the right hand, starting with a whole note F4, followed by a half note G4, and then a quarter note A4. The piano accompaniment is in the left hand, starting with a whole note F2, followed by a half note G2, and then a quarter note A2.

Bb



Bb maj7



Bb7



F



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

Vocal and piano accompaniment for the second line of the song. The vocal line is in the right hand, starting with a whole note F4, followed by a half note G4, and then a quarter note A4. The piano accompaniment is in the left hand, starting with a whole note F2, followed by a half note G2, and then a quarter note A2.

D7



G7



C7



C7#5



wor - ries and your strife.

{ I mean the
I mean the
I mean the

Vocal and piano accompaniment for the third line of the song. The vocal line is in the right hand, starting with a whole note F4, followed by a half note G4, and then a quarter note A4. The piano accompaniment is in the left hand, starting with a whole note F2, followed by a half note G2, and then a quarter note A2.

F F7 Bb

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

Bb7 F/C D7 G7 C7

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

F Bb7 F N.C. C7

life. — — — — —
 life. — — — — —
 life. — — — — —

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



N.C.



— wher - ev - er I roam.
 — or pric - kl - y pear.
Sung: in my back - yard.

I could - n't be fond - er
 And you — prick a raw paw,
 If you act like that bee acts



— of my big home.
 — next time be - ware.
 — you're work-in' too hard.

The bees are buzz - in' in the
 Don't pick the prick - ly pear by
 Don't spend your time just look-in' a -

Bbm



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

But
 When






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








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








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

1, 2    N.C. 3    

you! _____ Look for the you! _____

BEAUTY AND THE BEAST

from Walt Disney's BEAUTY AND THE BEAST

Lyrics by HOWARD ASHMAN

Music by ALAN MENKEN

Lyrical

E $\flat$ (add9)

E $\flat$ sus

E $\flat$ (add9)



mp

E $\flat$ sus

E $\flat$ (add9)

B $\flat$ 7sus

B $\flat$ 7



Tale as old as time,

E $\flat$ (add9)

B $\flat$ 7sus

B $\flat$ 7

E $\flat$ (add9)

E $\flat$



true as it can be.

Bare - ly e - ven

Gm

A $\flat$ (add9)

A $\flat$

B $\flat$ 7sus



friends,

then some-bod - y bends

un - ex - pect - ed - ly.

Eb(add9) Eb Bb7sus Bb7 Eb(add9) Eb
 Just a lit - tle change. Small, to say the

poco rit.

Bbm7 Eb7 Abmaj7 Gm7 Fm7 Bb7sus Bb7
 least. Both a lit - tle scared, nei - ther one pre - pared. Beau - ty and the

a tempo *mf*

Eb(add9) Bb7sus Gm
 Beast. Ev - er just the same.

a tempo *mf*

Ab(add9) Ab Gm Ab(add9) Ab
 Ev - er a sur - prise. Ev - er as be -

Gm7 Cm Cm7 Db Eb

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

F C7sus C7 F(add9) F

Tale as old as time. Tune as old as

C7sus C7 F(add9) F Am

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

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

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

F(add9) F Cm 3fr F7 Bbmaj7 Am7
 ris - ing in the East. Tale as old as time, song as old as

Gm7 F/C C7 F(add9) F/E Dm Am/C Bb Am
 rhyme. Beau-ty and the Beast. Tale as old as time, song as old as

poco rit. *dim.* *slower*

Gm7 C7sus C7 F(add9) Fsus F(add9)
 rhyme. Beau-ty and the Beast.

a tempo

Fsus F
 rit. 8va-

BLUE HAWAII

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

Words and Music by LEO ROBIN
and RALPH RAINGER

Slowly

The musical score is written for guitar and piano. It begins with a 'Slowly' tempo marking. The guitar part features a series of chords: Bb, F7/A, Gm, F7sus, F7, Bb, G7, Cm, F7, F7b9, Ebm6/Bb, Bb, Ebm, Bb, and F7. The piano part provides a harmonic accompaniment. The lyrics are: 'Per - fume in the air and rare flow - ers ev - 'ry - where, and white shad - ows we could share at Wai - ki - ki. A sky full of'.

Chords and Lyrics:

- Bb: Per - fume
- F7/A: in the
- Gm: air
- F7sus: and
- F7: rare
- Bb: flow - ers
- G7: ev - 'ry - where,
- Cm: and
- F7: white
- F7b9: shad - ows
- Ebm6/Bb: we
- Bb: could
- Ebm: share
- Bb: at
- F7: Wai - ki - ki.
- Ebm: A
- Bb: sky
- F7: full of

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

D7 Gm Gm7

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

C9 F7

Night and you and blue Ha - wai - i,

Bb Eb Bb

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

G7#5 C7 F7 Bb

34

F7 Bb Eb Bb

Love - ly you and blue Ha - wai - i,

G7#5 C7 F7 Bb Eb6/Bb

with all this love - li - ness there should be love.

Bb Bb7#5 Eb

Come with me while the

Bb C7

moon is on the sea. The night is young

Cm7/F 8fr F7 F7b9

and so are we.

Bb Eb Bb

Dreams come true in blue Ha - wai - i

G7#5 C7 F7

and mine could all come true this mag - ic

Bb Eb/Bb 6fr 1 Bb F7 2 Bb

night of nights with you. you.

CABARET

from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

Moderately

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

Lyrics:

What good is the sit - ting a -
Put down the knit - ting, the

lone in your room? — Come hear the mu - sic i -
book and the broom, — time for a hol - i -

play; day; } Life is a

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

F#dim7 **Em/G** **A9**

cab - a - ret, old chum, _____

Dm7 **G9** **1 C** **Dm7** **G9**

come to the cab - a - ret. _____

2 C **Fm**

ret. Come taste the wine, come hear the

C **Am** **Am(maj7)** **Am7** **D9**

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

G7 C(add9) G9 G9#5

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

C(add9) G7#5 C Cmaj9

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

Gm7 C7 F F#dim7 To Coda

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

Em7/G A9 Dm7 F/G C

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

D.S. al Coda

CODA Em7/G

A9

Come taste the

ret, old chum, —

on - ly a cab - a -

ret, old chum, — so come to — the

cab - a - ret, —

sfz

CALL ME IRRESPONSIBLE

from the Paramount Picture PAPA'S DELICATE CONDITION

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Slowly

Chord diagrams for guitar are provided above the staff. Fingerings are indicated by numbers 1-4. X's indicate fretted notes. 3fr indicates a three-fret barre.

First System: F, F6, Gm (3fr), C9, Fmaj7, F6, Gm (3fr), C7

Second System: F, F6, F#dim7, Gm (3fr), Gm6 (3fr)

Third System: G#dim7, Fmaj7/A, F

Fourth System: A7, D7#5

Vocal Lyrics:

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

un - re - li - a - ble, throw in

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 -

Gm7 C7 F F6 F#dim7

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

Gm Gm6 G#dim7 Fmaj7/A F



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



A7 D7



I'm in - clined to pur - sue.



Gm Cdim7 C7



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



Am7b5 D9



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



Gm Cdim7 C7

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

A7 D7b9 D7 Gm

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

C7b9 1 F Gm7/C Fmaj7 Gm7/C

mad for you!

2 F Fmaj7

you!

p

CAN'T HELP FALLING IN LOVE

from the Paramount Picture BLUE HAWAII

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

Slowly, steadily

System 1:

Guitar chords: D, A, D, D/A

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

System 2:

Guitar chords: G, D/F#, A7/E, A7

Vocal line: fools be rush a in, but
if

System 3:

Guitar chords: (none shown)

Vocal line: (none shown)

G A Bm G6 Em

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

D/A A7 1 D D/A

love love with with you.

2 D F#m C#

you? Like a riv - er flows

F#m C# F#m C#

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

F#m B7 Em A7



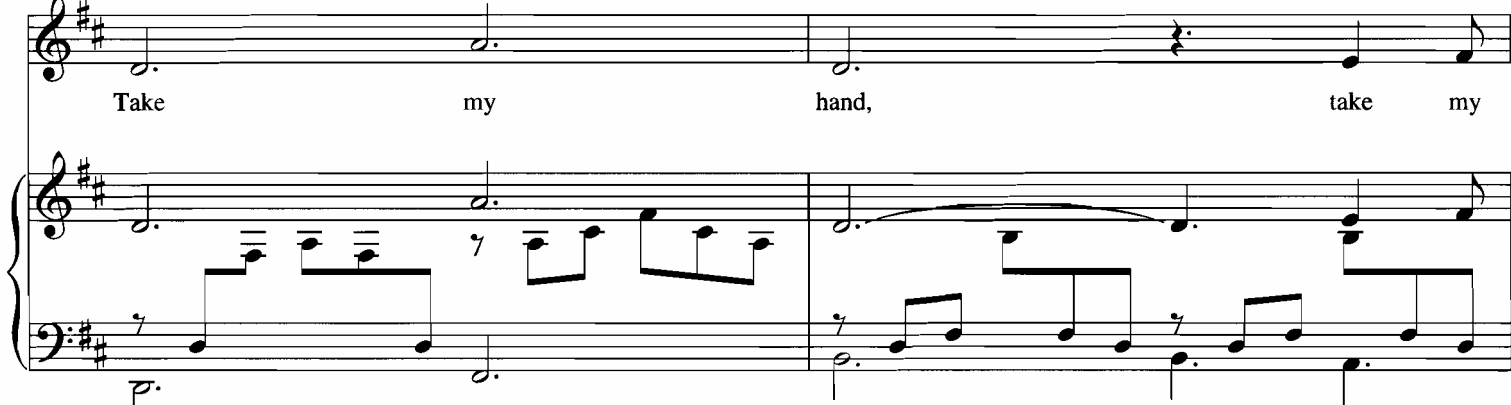
some things are meant to be.



D F#m Bm



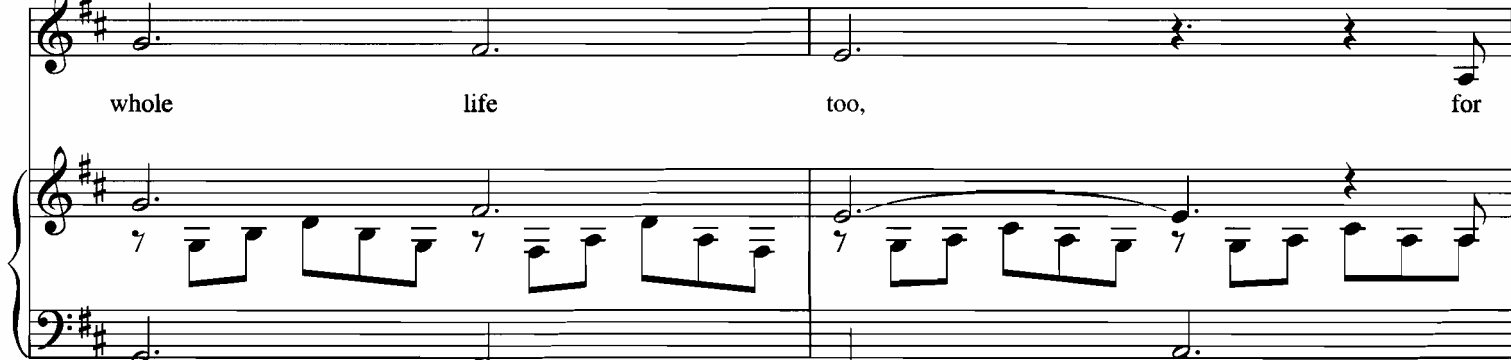
Take my hand, take my



G D/F# A7/E A7



whole life too, for



G A Bm G6 Em



I can't help fall - ing in



1

D/A A7 D D/A

love with you.

2

D G A

you. For I can't

Bm G6 Em D/A A7

help fall - ing in love with

rit.

D

you.

CHANGE THE WORLD

featured on the Motion Picture Soundtrack PHENOMENON

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

Moderately (not too fast)

Chord diagrams: E, F#m7, G, F#m7, E, F#m7, G, F#m7, B7sus, E, A/E, E7(no3rd), A/E, E.

mf

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

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

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Moderately (not too fast)'. The first system shows the piano introduction with a mezzo-forte (*mf*) dynamic. The second system continues the piano melody. The third system introduces the vocal melody with the lyrics 'If I can reach the stars, —' and 'If I could be king, —'. The fourth system continues the vocal melody with the lyrics 'pull one down for you, —' and 'e - ven for a day, —'. Guitar chord diagrams are provided above the piano staff for each system: E, F#m7, G, F#m7, E, F#m7, G, F#m7, B7sus, E, A/E, E7(no3rd), A/E, E.

A/E E7(no3rd)

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

A/E E

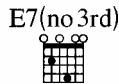
so you could see the truth.
I'd have it no oth - er way.

A D/A A7(no3rd)

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

D/A A

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



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



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

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. _
would }
would }

D#m7b5



G#7



C#m



Cm



Bm9



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

To Coda



E(add9)/G#



1

Edim/G



F#m7



if I — could — change — the world. —



2

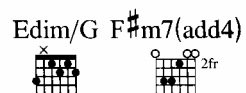
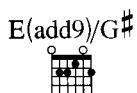
Edim/G



F#m7



change — the world, —



ba - by, if I could change

the world. *Guitar solo*

F#m7 *E*

F#m7 *G#7* 4fr *D.S. al Coda*

Solo ends I could

CODA

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

change the ___ world, ba - by, if I ___ could___

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

change the ___ world, ba - by, if I ___ could___ change___

Esus/F# G6 E F#m7 G

the world._____

F#m7 E

CHIM CHIM CHER-EE

from Walt Disney's MARY POPPINS

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

Lightly, with gusto

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

mp

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

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

mf

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

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

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

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

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

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

p

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

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

mp

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

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!

mp rubato

The musical score is written for guitar and piano. The guitar part is in C minor, with chords indicated above the staff. The piano part is in C minor, with a rubato section marked *mp rubato*. The score is divided into four systems, each with a vocal line and a piano accompaniment. The chords are: G7, G+, G7, Cm, Cm, G+, Cm7, F, Fm, Cm/G, D/A, D7-5, G7, G+, G7, Cm, G+, Cm7, F, Fm, Cm/G, G7, G+, G7, Cm, Fm, Cm/G, G7, Cm.

COCKTAILS FOR TWO

from the Paramount Picture MURDER AT THE VANITIES

Words and Music by ARTHUR JOHNSTON
and SAM COSLOW

Moderately



First system of musical notation for 'Cocktails for Two'. It features a piano introduction in 4/4 time, marked 'Moderately' and 'mf'. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).



Second system of musical notation. It includes the vocal melody line with the lyrics: "Oh, what de - light to be giv - en the right — to be". The piano accompaniment continues in the left hand.



Third system of musical notation. It includes the vocal melody line with the lyrics: "care-free and gay — once a - gain. No long - er slink-ing, re -". The piano accompaniment continues in the left hand.



Fourth system of musical notation. It includes the vocal melody line with the lyrics: "spect - a - bly drink - ing like civ - il - ized la - dies and". The piano accompaniment continues in the left hand.

E A9

men. No long - er need we miss__

Moderately fast

Dm7 G F# / G G F# / G

a charm-ing scene like this.

Moderately slow and expressively

G D7#5 G7 N.C. C B7

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

C6 N.C. G7 Gdim7 G7

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








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





N.C.

As we en - joy a cig - a - rette —





N.C.

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







N.C.

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

C9 B7#5 C7 Fmaj7 F6

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

Fm6 C/E Ebdim7

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

Dm7 G7 G9 G7 C6 C#dim7

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

G7/D N.C. C6 B7

Most an - y af - ter - noon at five

 N.C.
 


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

 N.C.
 




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

1     N.C.
 2   

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









COME WHAT MAY

from the Motion Picture MOULIN ROUGE

Words and Music by
DAVID BAERWALD

Slowly



mf



F#sus2

F#maj7



Male: Nev - er knew I could feel ___ like this, ___

like I've ___ nev - er seen ___ the sky ___

C G/B Am7 C/D D7

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

Fsus2 C G/B

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

Am7 D7sus D7

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

G9sus G Csus C G/B Am C/G

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

D C/G

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

Fmaj7/G G C G/B Am

end of time. Come what may, _____

D7

_____ come what may, _____ I will

C C/G G G7 C

love you un - til my dy - ing _____ day. _____

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

Chord diagrams: D7sus, D7

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

Chord diagrams: F#sus2, C, G/B

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

Chord diagrams: Am, D7sus, D7

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

Chord diagrams: F#sus2, C, G/B

Am C/D D

- tain too high, no riv - er too wide.

Gsus G Csus C G/B Am Am/G

Sing out this song, and I'll be there by your side. Storm clouds may gath - er and

D/F# D C/G

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

Fmaj7/G G C G/B Am

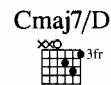
un - til the end of time. Both: Come what may,



come what may, I will



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



may, come what may



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







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





Both: Come what may, come what






may, I will love_ you_ un - til my





dy - ing_ day.

rall.

DIAMONDS ARE A GIRL'S BEST FRIEND

from GENTLEMEN PREFER BLONDES

Words by LEO ROBIN
Music by JULE STYNE

March tempo
N.C./C

F/C

Piano introduction in 2/4 time. The right hand has whole rests for the first three measures, then a quarter note F4 in the fourth measure. The left hand plays a steady eighth-note bass line. Dynamics: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte).

Gb/C

F/C

Second system of piano accompaniment. The right hand plays chords and a half note in the fourth measure. The left hand continues the eighth-note bass line.

Adim7/C

Gm/C

C7

Third system of piano accompaniment. The right hand has whole rests for the first three measures, then a half note C4 in the fourth measure. The left hand continues the eighth-note bass line.

The

F/C

Gb/C

F/C

C7

Fourth system of piano accompaniment. The right hand contains the vocal melody with lyrics. The left hand continues the eighth-note bass line.

French are glad to die for love, they de -
well con - duct - ed ren - dez - vous makes a

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

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

Gdim7/Bb F/A F+

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

poco rall.

Bb Gm7 C7 F

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

a tempo

C7/G F

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

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

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

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

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

mp

Chords: Bb/F, F/C, C7, F, F/A, Abdim7, C9, C7b9, C7, D7, Gm, D7, G, Am7, Bbdim7, G/B, Am7, G7, C9, Gm7, C9, C13, Cm/F, Fdim7, Cm/F, F7

Bb/F A/F Bb/F Bbm F/A A7/C# Dm G7
 girls stocks grow are old high, and but we be - all ware lose when they charms start in to the de -

C7 F/A C7/G F
 end. _____ But square - cut or pear - shape, these
 scend. _____ It's then cut that or those lous - es go

Cm6/Eb Am7 D7 Gm7 C7b9
 rocks don't lose their shape, dia - monds are a girl's best
 back to their spous - es, dia - monds are a girl's best

1 F C7/G F C7 2 F Bb6 F
 friend. _____ A friend. _____

f *mf* *f*

THE DREAME

from SENSE AND SENSIBILITY

By PATRICK DOYLE

Moderato Molto

The first system of the musical score for 'The Dreame'. It features a treble and bass staff in G major (one sharp) and 4/4 time. The tempo is 'Moderato Molto'. The music begins with a mezzo-forte (*mf*) dynamic. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A long slur covers the first two measures of the treble staff.

The second system of the musical score. It continues the melodic and harmonic development from the first system. The treble staff features a melodic line with a long slur spanning the first two measures. The bass staff continues with its accompaniment, including some chordal textures.

The third system of the musical score, which includes vocal entries. The treble staff has a vocal line with the lyrics 'Or scorne or pit - y'. The bass staff continues with the piano accompaniment. The system is divided into three measures by bar lines.

The fourth system of the musical score, continuing the vocal and piano parts. The treble staff has a vocal line with the lyrics 'on me take, I must the true re - demp - tion make,'. The bass staff provides the accompaniment. The system is divided into three measures by bar lines.

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

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

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

sake he _____ did me the de - light or

spight, but leaves me to in - quire in all my wild de - sire of

This system contains the first three measures of the piece. The vocal line begins with a half note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of two sharps (F#, C#). The piano part includes a melodic line in the right hand and a bass line in the left hand, with various rests and notes.

sleep a - gain, who was his aid, and sleep so guil - tie

cresc.

This system contains measures 4 through 6. The vocal line continues with a half note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A crescendo marking (*cresc.*) is placed above the piano part in measure 6.

and a - fraid, and since he dares not come with - in

This system contains measures 7 through 10. The vocal line begins with a half note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line.

my sight.

This system contains measures 11 through 14. The vocal line begins with a half note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line.

EVERYBODY'S TALKIN'

(Echoes)

from MIDNIGHT COWBOY

Words and Music by
FRED NEIL

Moderately

Piano introduction in B-flat major, 4/4 time. The right hand plays a series of chords (F7, F7, F7, F7, F7, F7, F7, F7) while the left hand plays a simple eighth-note bass line. The tempo is marked 'Moderately' and the dynamic is 'mf'.

Eve-ry-bod-y's

Talk-in' at me

I don't hear a word they're say-in'

On-ly the ech-oes of my mind.

Peo-ple



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



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



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



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

F7 **Bb** **C7** **F**

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

F **F7**

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

mf

C7 **F**

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

C7 **F** *Repeat and Fade*

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

THEME FROM E.T.

(The Extra-Terrestrial)

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

Music by JOHN WILLIAMS

Lightly

mp

Flowing

mf

(8va) -----

7

7

simile

7

7

mp *mf* *mp*

7

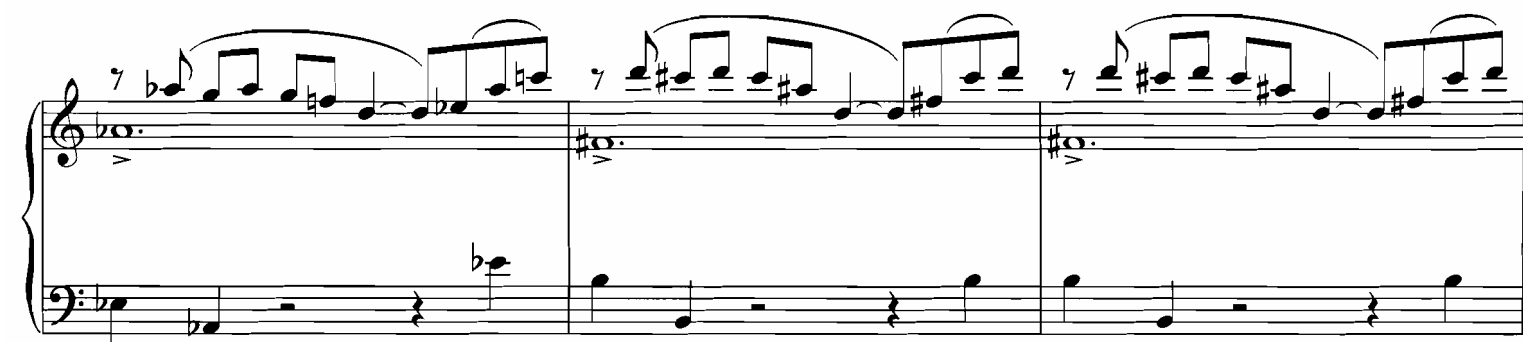
First system of a musical score. The treble clef staff begins with a half note G4 (marked *mf*), followed by a half note A4. The bass clef staff has a half note G3. The second measure features a half note G4 (marked *mp*) and a half note A4. The third measure contains a half note G4 and a half note A4. The fourth measure has a half note G4 and a half note A4.

Second system of a musical score. The treble clef staff begins with a half note G4 (marked *mf*), followed by a half note A4. The bass clef staff has a half note G3. The second measure features a half note G4 (marked *mp*) and a half note A4. The third measure contains a half note G4 and a half note A4. The fourth measure has a half note G4 and a half note A4.

Third system of a musical score. The treble clef staff begins with a half note G4 (marked *f*), followed by a half note A4. The bass clef staff has a half note G3. The second measure features a half note G4 (marked *mp*) and a half note A4. The third measure contains a half note G4 and a half note A4. The fourth measure has a half note G4 and a half note A4.

Fourth system of a musical score. The treble clef staff begins with a half note G4 (marked *f*), followed by a half note A4. The bass clef staff has a half note G3. The second measure features a half note G4 (marked *mp*) and a half note A4. The third measure contains a half note G4 and a half note A4. The fourth measure has a half note G4 and a half note A4.

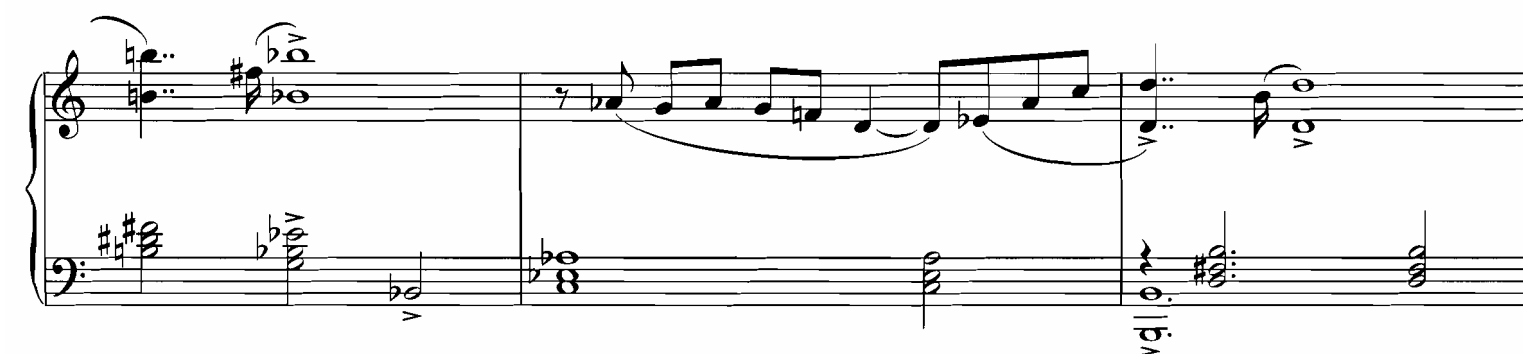
Fifth system of a musical score. The treble clef staff begins with a half note G4 (marked *f*), followed by a half note A4. The bass clef staff has a half note G3. The second measure features a half note G4 (marked *mp*) and a half note A4. The third measure contains a half note G4 and a half note A4. The fourth measure has a half note G4 and a half note A4.



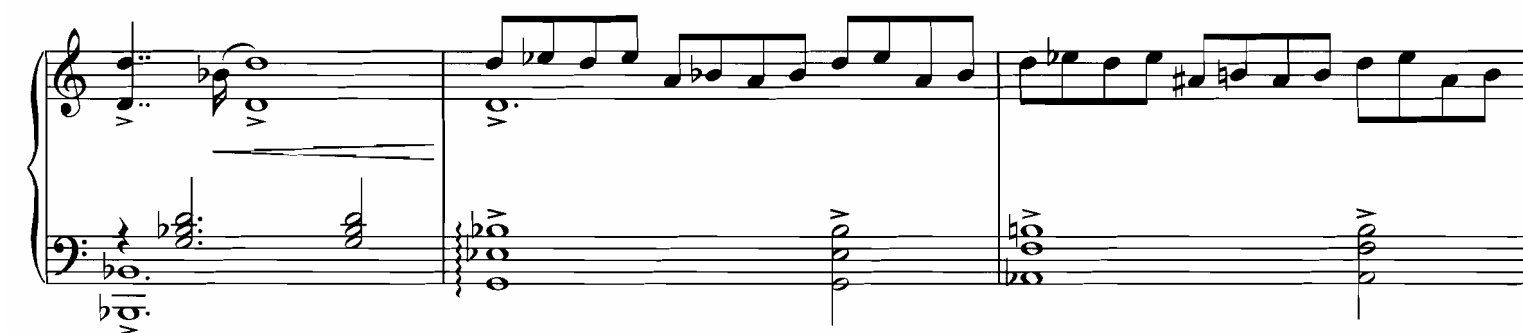
First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The bass clef staff contains a few notes, including a half note with a flat, and rests.



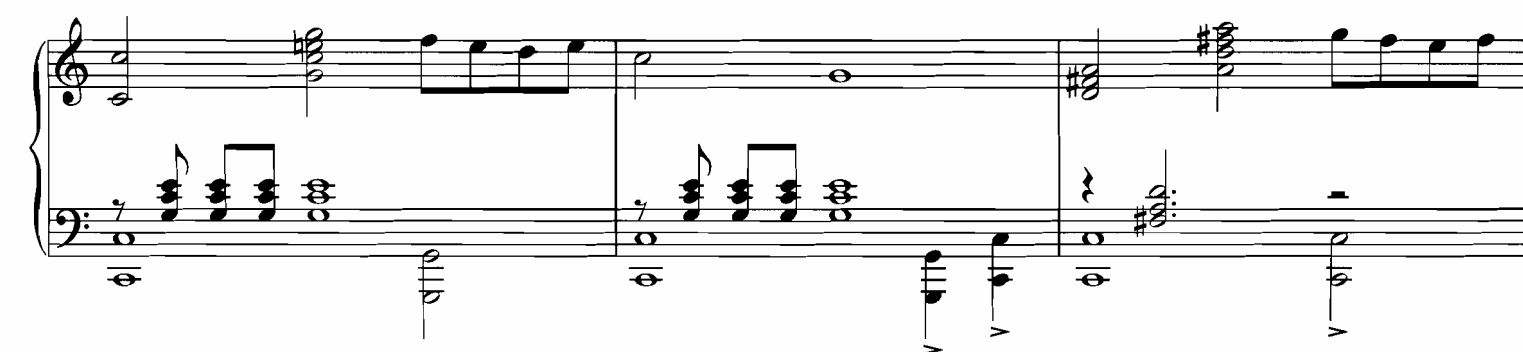
Second system of musical notation. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff features chords, including a triad with a flat and a dyad with a sharp, and rests.



Third system of musical notation. The treble clef staff has a melodic line with a slur and a tie. The bass clef staff has chords, including a triad with a sharp and a dyad with a flat, and rests.



Fourth system of musical notation. The treble clef staff has a melodic line with slurs and ties. The bass clef staff has chords, including a triad with a flat and a dyad with a sharp, and rests.



Fifth system of musical notation. The treble clef staff has a melodic line with slurs and ties. The bass clef staff has chords, including a triad with a flat and a dyad with a sharp, and rests.

First system of the musical score. The right hand features a melody with a sharp key signature and a final measure with a fermata. The left hand provides a rhythmic accompaniment with chords and single notes, including a 'vd' marking.

Second system of the musical score. The right hand continues the melody with a fermata. The left hand features a triplet of eighth notes and a 'ff' (fortissimo) dynamic marking.

Third system of the musical score. The right hand continues the melody. The left hand features a triplet of eighth notes and a 'ff' (fortissimo) dynamic marking.

Fourth system of the musical score. The right hand continues the melody. The left hand features a triplet of eighth notes and a 'molto rit.' (molto ritardando) marking.

Meno Mosso (In 3)

8va

Fifth system of the musical score, titled 'Meno Mosso (In 3)'. The right hand features a melody with a sharp key signature and a 'pp' (pianissimo) dynamic marking. The left hand features a triplet of eighth notes and a '3' marking.

(8va)

Più mosso

mp

Quickly

mf *f*

Largamente

rit. *ff*

l.h.

FOOTLOOSE

Theme from the Paramount Motion Picture FOOTLOOSE

Words by DEAN PITCHFORD
and KENNY LOGGINS
Music by KENNY LOGGINS

Fast



The piano score for 'Footloose' is written in D major (two sharps) and 4/4 time. It consists of five systems of music. The first system starts with a forte (f) dynamic. The second system continues the melody and bass line. The third system features a long note in the right hand. The fourth system continues the melody and bass line. The fifth system ends with a D/E chord diagram.



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



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



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

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

A

Omit 2nd time

First system of musical notation. The guitar part has a chord A. The vocal melody line has a 'z' mark above the first measure.

D

Second system of musical notation. The guitar part has a chord D. The vocal melody line has the lyrics: "I'll hit the ceil - in', I'm try - in' to tell you".

D#dim

B7

E

Third system of musical notation. The guitar part has chords D#dim, B7, and E. The vocal melody line has the lyrics: "or it else I'll tear you up this town. fly. it will if you don't e - ven fly."

F#m7

Gdim7

E/G#

N.C.

Fourth system of musical notation. The guitar part has chords F#m7, Gdim7, and E/G# N.C. The vocal melody line has the lyrics: "You can fly To-night I got - ta cut if you'd on - ly cut".






(1.,3.) loose, foot - loose; kick___ off your Sun - day
 (2.) loose, foot - loose; kick___ off your Sun - day







shoes. Please, Lou - ise,
 shoes. Ooh - ee, Ma - rie,







pull me off___ of my knees. Jack, get
 shake it, shake___ it for me. Whoa, Mi -







back; come___ on be - fore we crack.
 lo, come___ on, come on let's go.

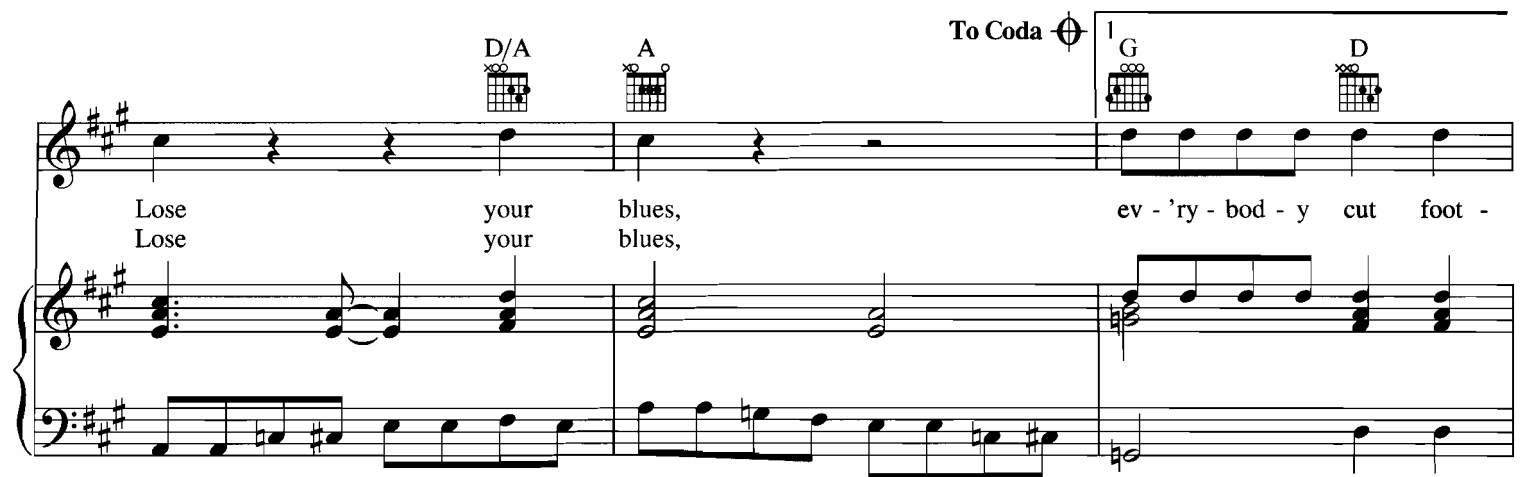


To Coda 

D/A  **A**  **1 G**  **D** 

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

Lose your blues,



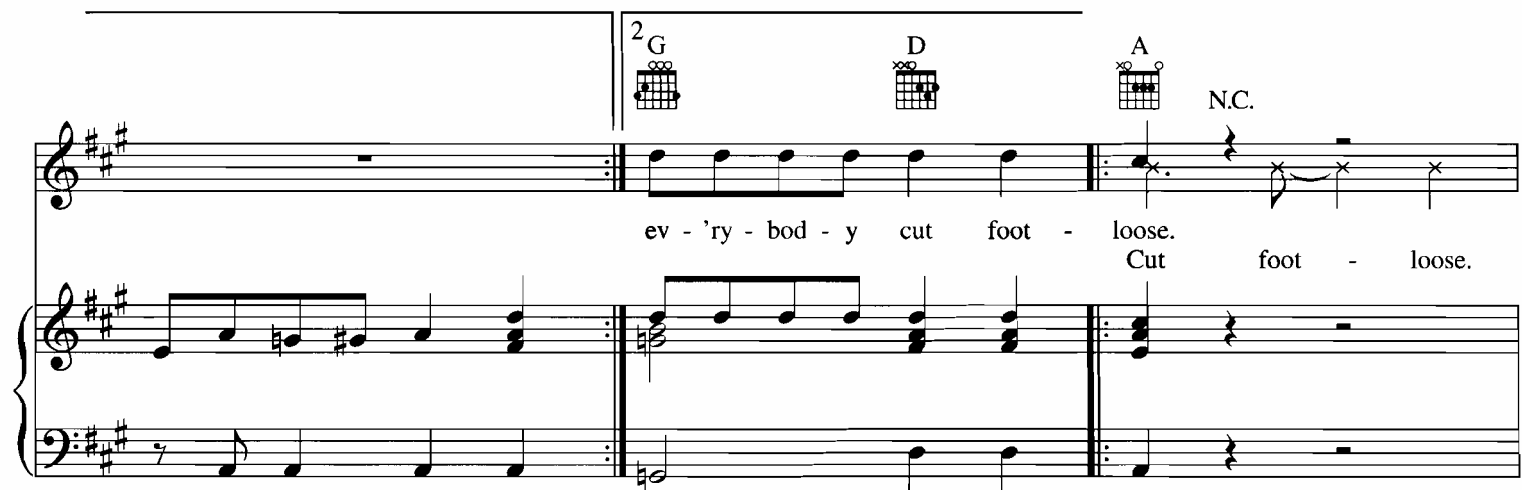
A 

loose.

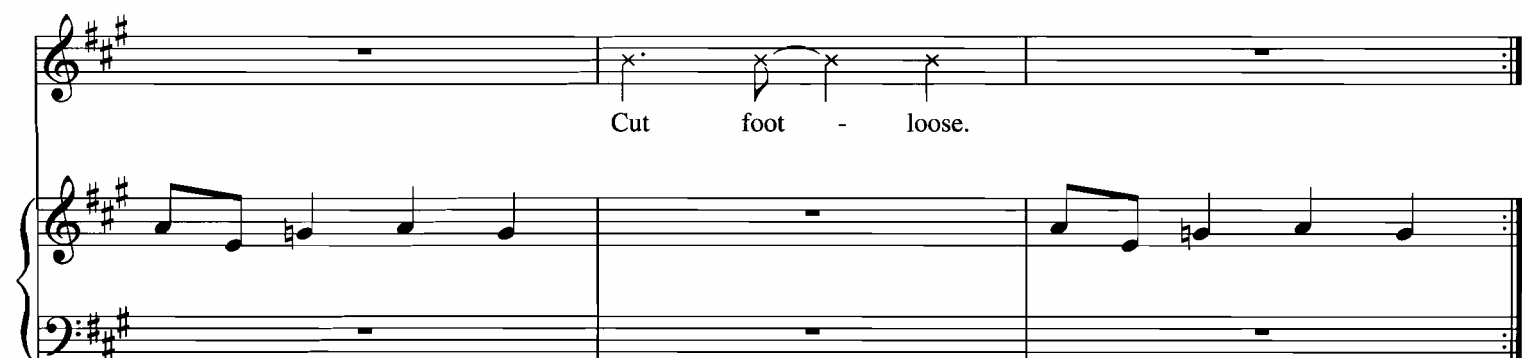


2 G  **D**  **A**  N.C.

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



Cut foot - loose.





N.C.



N.C.

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



N.C.

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



N.C.

D.S. al Coda

I'm turn - in' it

CODA

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

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

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

FOR ALL WE KNOW

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

Words by ROBB WILSON and JAMES GRIFFIN
Music by FRED KARLIN

Flowing

mf
With pedal

G D/G C/G

D/G G D/G

C/G D/G G G/F#

Love, _____

Em7 Em/D A7/C#

look at the two of us, _____ stran -

C6 Cm6 G/B

gers in man - y ways.

G D/F# Em7 G/D

We've got a life - time to

A7/C# Dmaj7

share, so much to say,

G(add2) Cmaj7 C/D

and as we go from day to

day, I'll feel you close to me,

but time a - lone will

tell. Let's take a life -

- time to say, "I knew you

G
[Guitar Chord Diagram]

G/F#
[Guitar Chord Diagram]

Em7
[Guitar Chord Diagram]

Em/D
[Guitar Chord Diagram]

A7/C#
[Guitar Chord Diagram]

C6
[Guitar Chord Diagram]

Cm6
[Guitar Chord Diagram]

G/B
[Guitar Chord Diagram]

G
[Guitar Chord Diagram]

D/F#
[Guitar Chord Diagram]

Em7
[Guitar Chord Diagram]

G/D
[Guitar Chord Diagram]

A7/C#
[Guitar Chord Diagram]

96

Dmaj7 G(add2) Cmaj7

well," for on - ly time

Bm7 Em7 Em/D

will tell us so, and love may

Cmaj7 D7 D7/F# G

grow, for all we know.

D/G C/G D/G

First system, measures 1-3. The music is in G major (one sharp). The guitar part features chords G, D/G, and C/G. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and sixteenth notes in the right hand.

Second system, measures 4-6. The guitar part features chords D/G, G, G/F#, Em7, and Em/D. The vocal line begins with the lyrics "Love, _____ look at the". The piano accompaniment continues with a similar eighth-note bass line and a rising melodic line in the right hand.

Third system, measures 7-9. The guitar part features chords A7/C# and C6. The vocal line continues with the lyrics "two of us, _____ stran - gers _____". The piano accompaniment features a more active right-hand melody with eighth and sixteenth notes, while the left hand maintains a steady eighth-note bass line.

Fourth system, measures 10-12. The guitar part features chords Cm6, G/B, G, and D/F#. The vocal line concludes with the lyrics "in man - y ways. _____". The piano accompaniment features a descending melodic line in the right hand and a steady eighth-note bass line in the left hand.

Em7 G/D A7/C#

Let's take a life - time to say,

Dmaj7 G(add2)

"I knew you well," for on - ly

Cmaj7 Bm7

time will tell us so, —

Em7 Em/D Cmaj7 D7 D7/F#

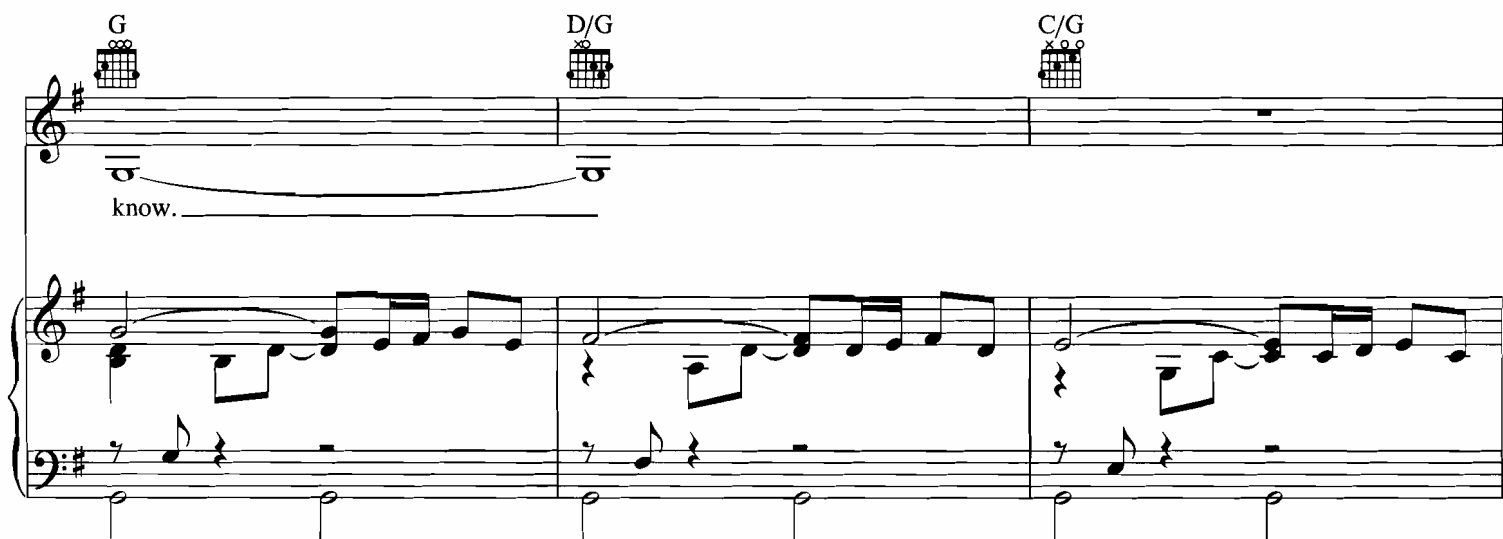
and love may grow, for all we

Chord diagrams shown:

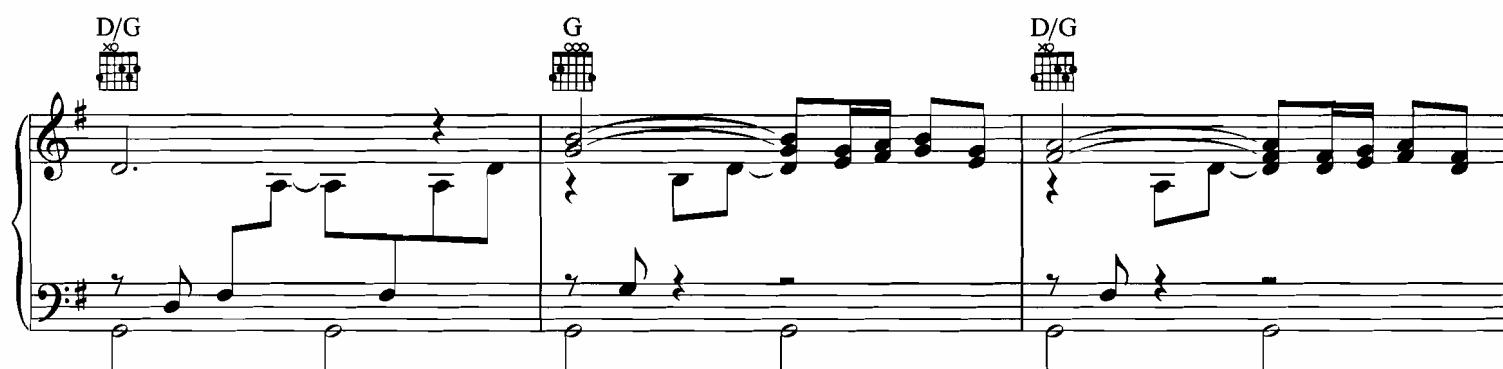
- Em7: E2, G2, B2, D3
- G/D: G2, B2, D3, E3
- A7/C#: C3, E3, G3, B2
- Dmaj7: D2, F#2, A2, C#3, E3
- G(add2): G2, B2, D3, E3, F#3
- Cmaj7: C3, E3, G3, B3
- Bm7: B2, D3, F#3, A2
- Em7: E2, G2, B2, D3
- Em/D: E2, G2, B2, D3
- Cmaj7: C3, E3, G3, B3
- D7: D2, F#2, A2, C#3
- D7/F#: D2, F#2, A2, C#3, F#3

G D/G C/G

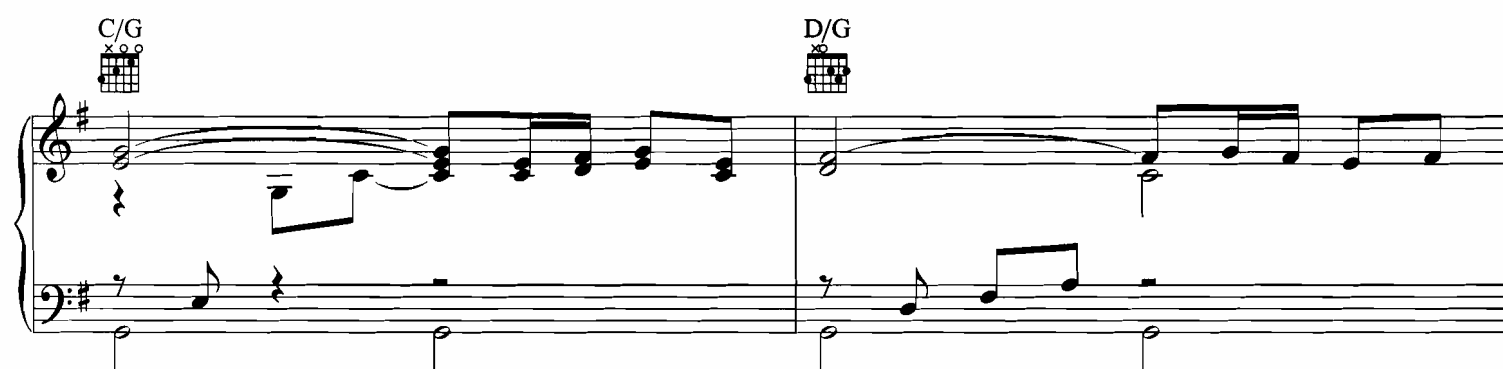
know.



D/G G D/G



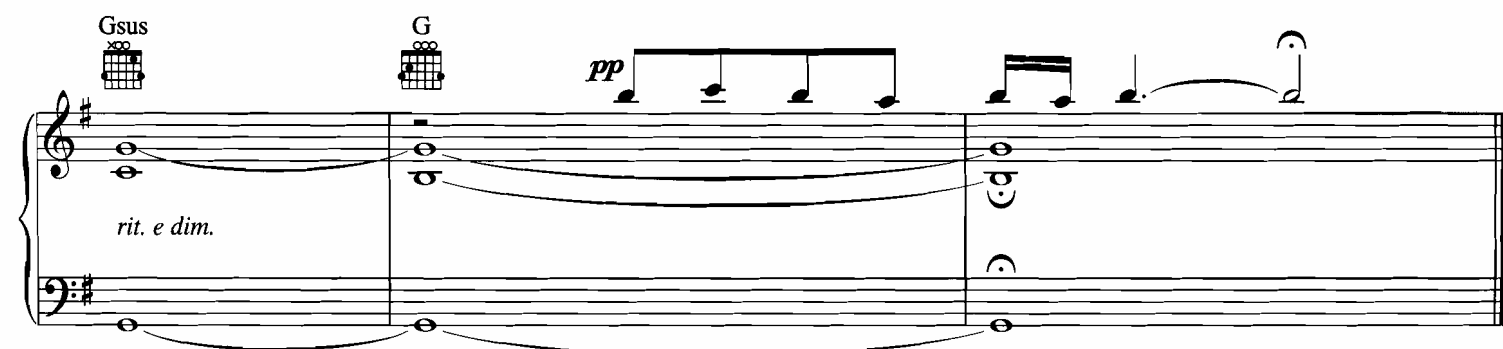
C/G D/G



Gsus G

pp

rit. e dim.



FORREST GUMP – MAIN TITLE

(Feather Theme)

from the Paramount Motion Picture FORREST GUMP

Music by ALAN SILVESTRI

Sweetly

First system of musical notation. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is written for piano. The right hand has a whole rest. The left hand plays a steady eighth-note accompaniment starting on G4. The dynamic marking *p* is present. The instruction *With pedal* is written below the left hand.

8va

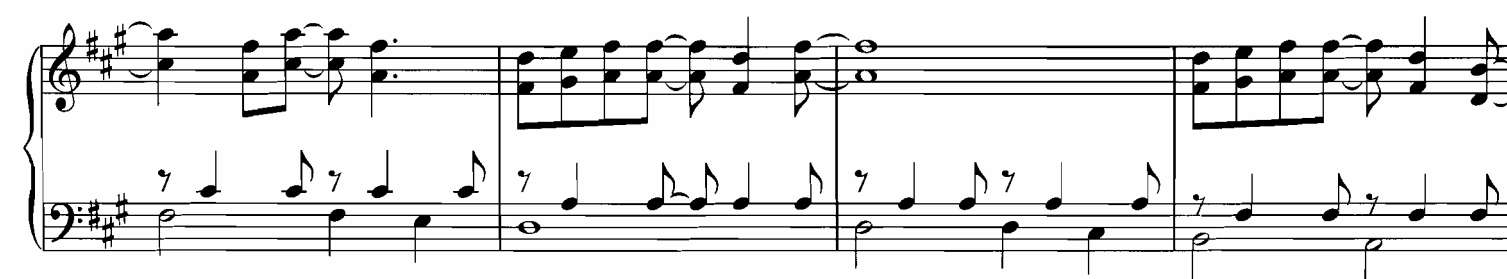
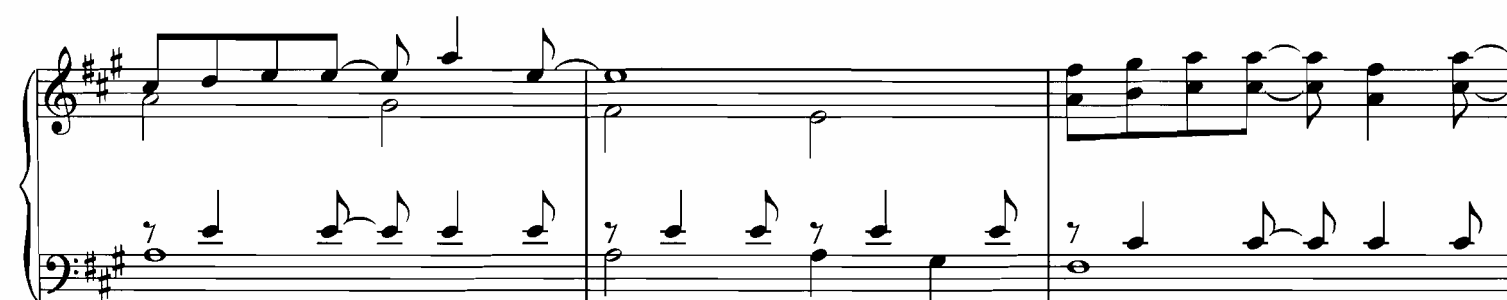
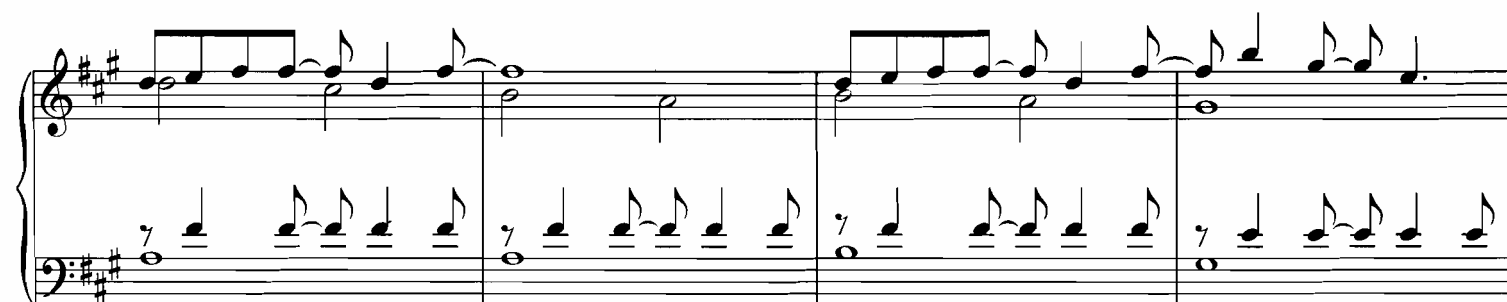
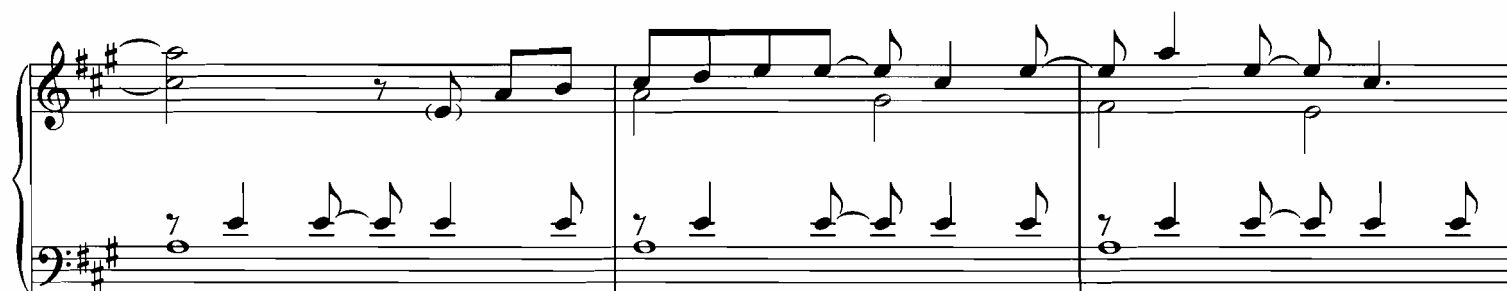
Second system of musical notation. The right hand melody begins on a dashed line labeled *8va*. The left hand continues the eighth-note accompaniment.

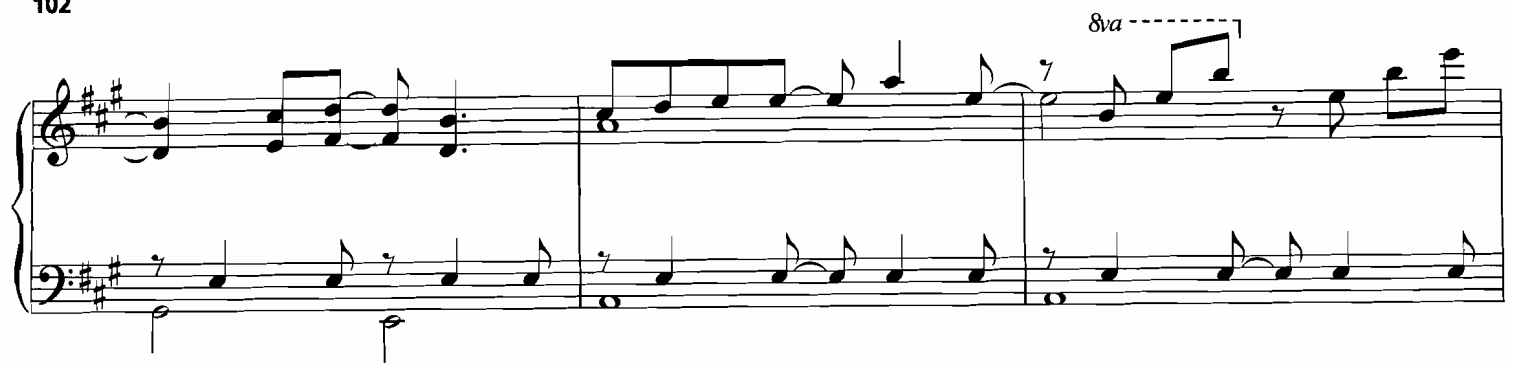
(8va)

Third system of musical notation. The right hand melody continues on a dashed line labeled *(8va)*. The left hand continues the eighth-note accompaniment.

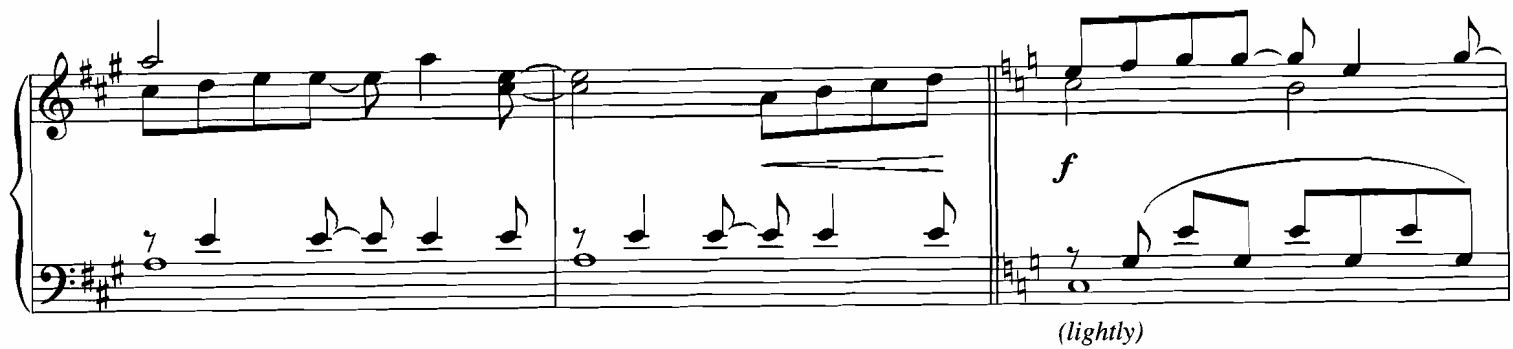
(8va)

Fourth system of musical notation. The right hand melody continues on a dashed line labeled *(8va)*. The left hand continues the eighth-note accompaniment. The dynamic marking *mp* is present.

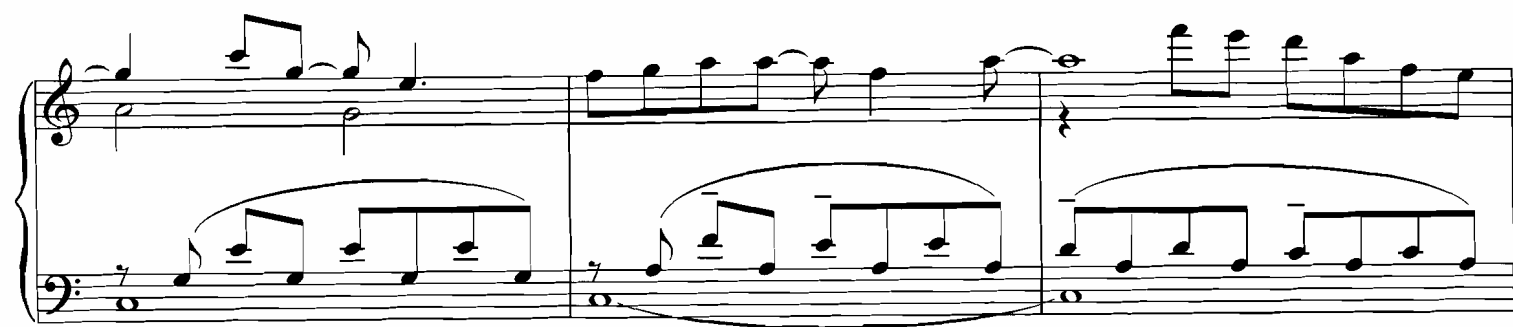
loco



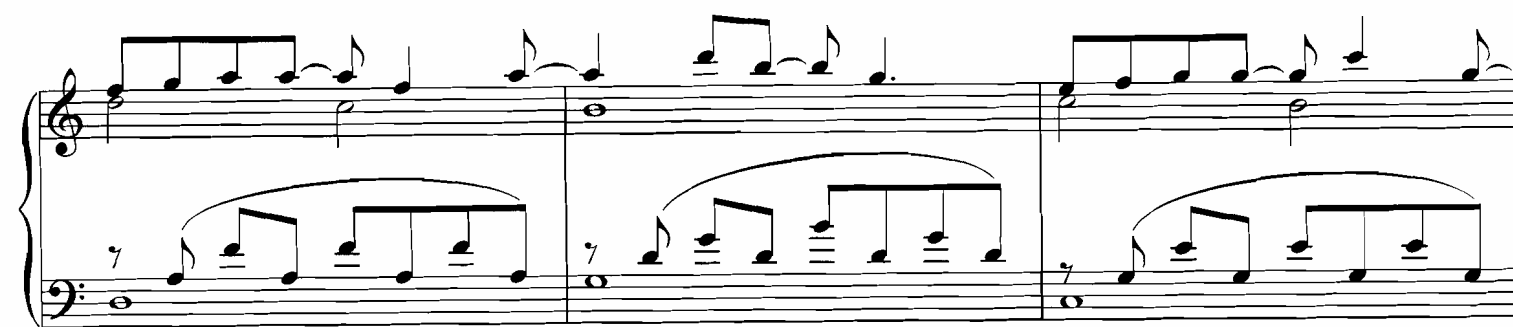
First system of musical notation. The treble clef staff features a series of chords and eighth notes. The bass clef staff contains a steady eighth-note accompaniment. An 8va (octave up) marking is present above the final measure of the treble staff.



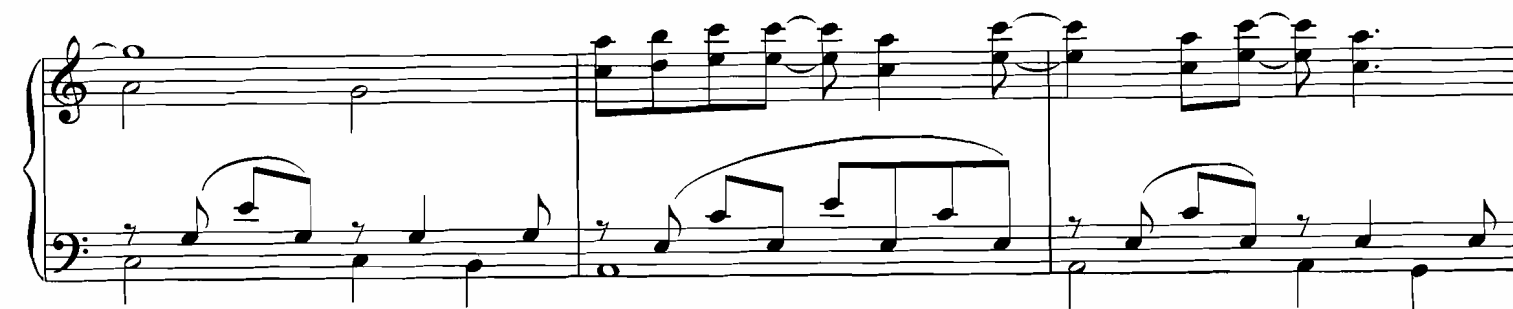
Second system of musical notation. The treble clef staff continues with eighth-note patterns. The bass clef staff features a more active accompaniment. A forte (*f*) dynamic marking is placed above the treble staff, and a *(lightly)* instruction is written below the bass staff.



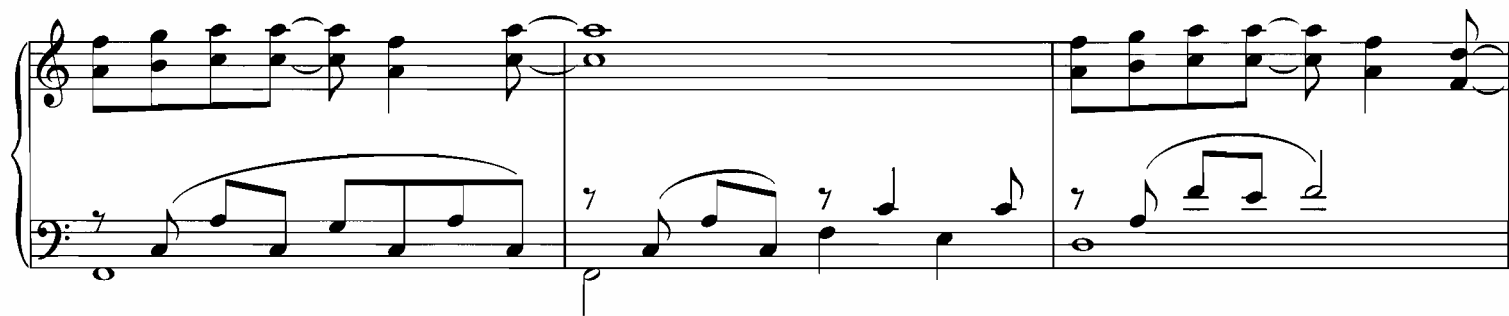
Third system of musical notation. The treble clef staff shows a melodic line with slurs. The bass clef staff continues with eighth-note accompaniment, also featuring slurs.



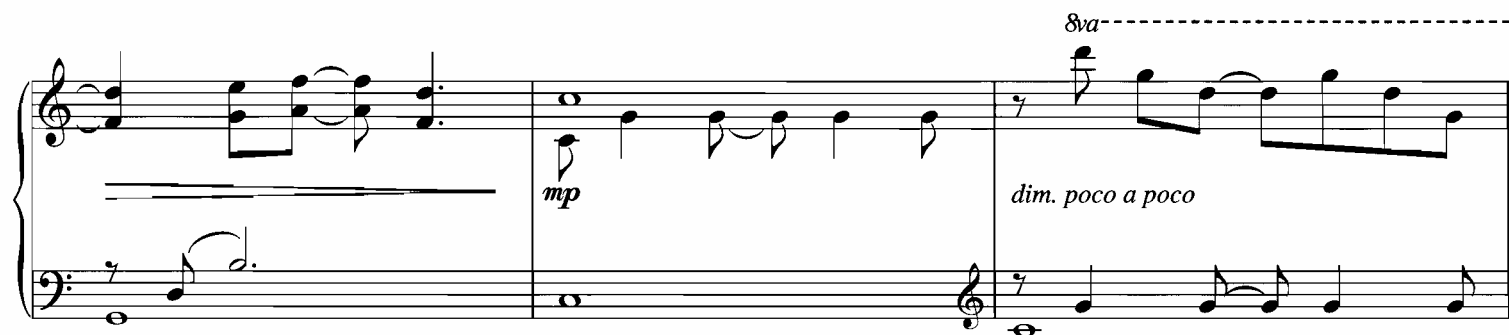
Fourth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues with eighth-note accompaniment, also featuring slurs.



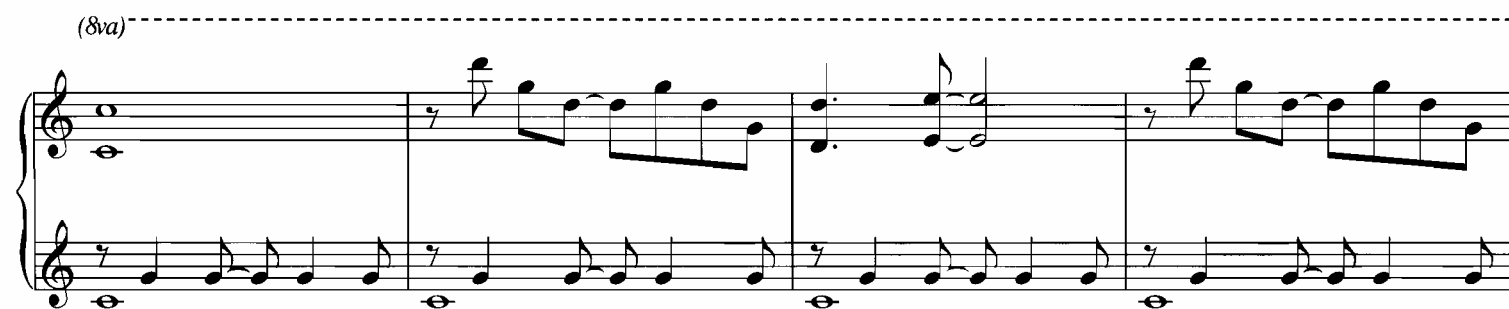
Fifth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues with eighth-note accompaniment, also featuring slurs.



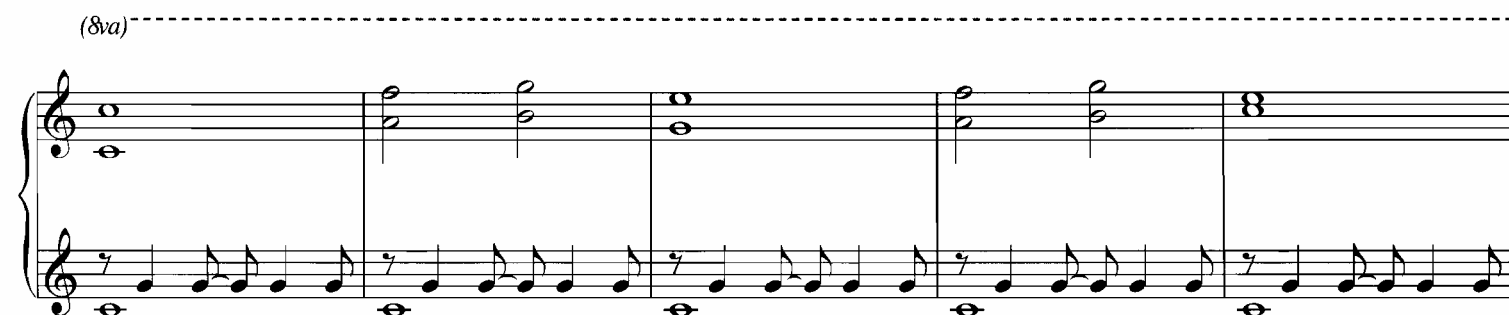
First system of musical notation. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a half note in the right hand and a whole note in the left hand.



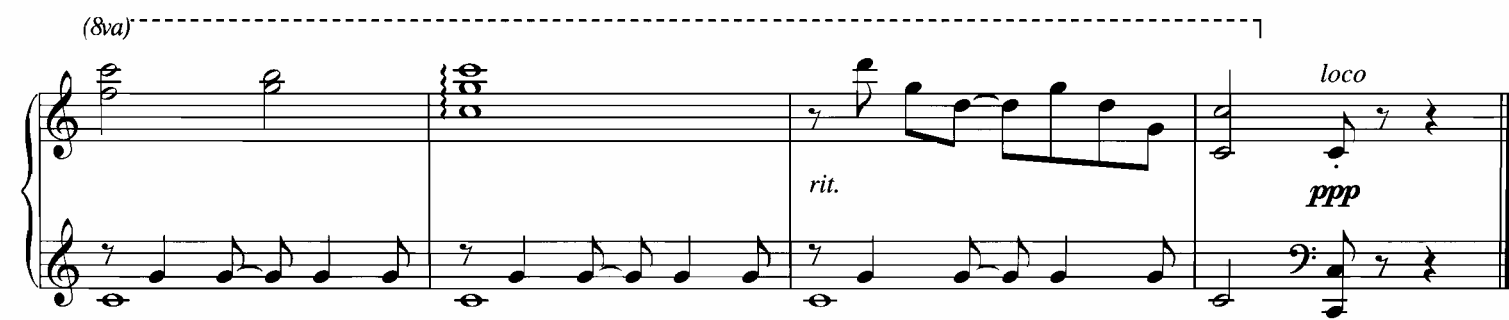
Second system of musical notation. The right hand begins with a melodic line, followed by a series of eighth-note chords. The left hand continues with eighth-note accompaniment. Dynamic markings include *mp* (mezzo-piano) and *dim. poco a poco* (diminuendo poco a poco). An *8va* (octave) marking is present above the right hand.



Third system of musical notation. The right hand features a melodic line with eighth-note accompaniment. The left hand continues with eighth-note accompaniment. An *(8va)* (octave) marking is present above the right hand.



Fourth system of musical notation. The right hand features a series of chords. The left hand continues with eighth-note accompaniment. An *(8va)* (octave) marking is present above the right hand.



Fifth system of musical notation. The right hand features a melodic line with eighth-note accompaniment. The left hand continues with eighth-note accompaniment. Dynamic markings include *rit.* (ritardando), *loco*, and *ppp* (pianissimo). An *(8va)* (octave) marking is present above the right hand.

GET HAPPY

from SUMMER STOCK

Lyric by TED KOEHLER
Music by HAROLD ARLEN

Moderately

A $\flat$ 9



D $\flat$ 7



4fr

mf



B $\flat$ 7



E $\flat$ m



Hal - le - lu - jah! —

E $\flat$ m



Hal - le - lu - jah — Come you sin -

B $\flat$ 7



E $\flat$ m



ners — gath - er 'round —

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

E♭m

jah, all you sin - ners

B♭7 **E♭m**

I have found a

A♭m6 **E♭m**

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

B7



Abm6



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

Bb7



Eb6



Bb7



Eb6



Bb7



Eb



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

Eb6



Bb7



Eb6



Ab/Bb



Eb



Eb6



Bb7



Eb6



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

Bb7



Eb



Bb7



Ab



Eb



Ab



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









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






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







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






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

Db7



C7#5



F7



Bb7



Eb



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

Eb6



Bb7



Eb6



Bb7



Eb



Eb6



Bb7



Cm



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

Ab/Bb



Eb



Eb6



Bb7



Eb6



Bb7



Eb



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

Bb7



1

Eb



B/A



Bb/Ab



Eb



2

Eb



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

A HARD DAY'S NIGHT

from A HARD DAY'S NIGHT

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderately, with a beat

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). Chord diagrams for guitar are provided above the vocal line at various points. The tempo/mood is 'Moderately, with a beat'.

System 1:

- Chords: G, C(add9), G
- Vocal: It's been a hard work day's night, And I've been
- Piano: *mf*

System 2:

- Chords: F6, G, C(add9)
- Vocal: To get you work - ing like a dog. It's been a hard day's night, —
mon - ey to buy your things. And it's worth it just to hear you say —

System 3:

- Chords: G, F6, G
- Vocal: — I should be sleep - ing like a log. But when I
You're gon - na give me ev - 'ry - thing. So why on

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C D

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

G C9 To Coda 1 G 2 G

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

Bm Em Bm

ev - 'ry - thing seems to be right.

G Em

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

Chord diagrams: C, D, G, C(add9)

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

Chord diagrams: G, F6, G

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

Chord diagrams: C(add9), G, F6

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

Chord diagrams: G, C, D

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








feel__ al - right__





1





2

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






feel__ O__ K. __ When I'm home, -

Em Bm G

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

Em C D

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

D.S. al Coda
(Verse 1)

CODA G C9 G

— You know I feel_ al - right. — You know I

C(add9) F(add9)

feel al - right. —

Repeat and Fade

GOLDFINGER

from GOLDFINGER

Music by JOHN BARRY
Lyrics by LESLIE BRICUSSE
and ANTHONY NEWLEY

Moderately

Chord Diagrams:

- F:** F major (F, A, C)
- Db:** D-flat major (Bb, Db, F)
- Fmaj7:** F major 7th (F, A, C, E)
- C:** C major (C, E, G)
- C7:** C dominant 7th (C, E, G, Bb)
- F:** F major (F, A, C)

Vocal Lines:

Gold - fin - ger!

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

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





beck - ons you to en - ter his web of







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





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





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

Gm6 (3fr)
 Dbdim7
 F
 Db

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

Fmaj7
 Bb

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

E
 Am
 F/A

gold. This heart is cold.

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

Gold - en cold. He loves on - ly

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

gold, on - ly gold.

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

He loves gold. He loves on - ly

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

gold, on - ly gold.

Am6 F/A Am F/A Am6 F/A Am6(add9) 4fr

He loves gold. He loves gold.

HEART AND SOUL

from the Paramount Short Subject A SONG IS BORN

Words by FRANK LOESSER
Music by HOAGY CARMICHAEL

Moderately, not too fast

Chord diagrams: F, Dm7, Gm7, C7, Dm7, G9

mf

Freely

Chord diagrams: Bb/C, C13, Gm7/C, F, F#dim7

mp

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

Chord diagrams: Gm, C7, F6, Gm7/C

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

Chord diagrams: F, G7, Gm7/C, C7

gave me, _____ yes more, much more.

Moderately, lightly rhythmical








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

mp








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

mf








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








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

F Dm Gm C7 F Dm7

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

F F7 Bb A7 D7 G7

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

C7 F7 E7 A7 Bb A7

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

D7 G7 C7 F7 E7 C7

mine so strange - ly will - ing. But








now I see _____ what one embrace can do. Look at me, _____








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









stole held all my heart and soul. _____










_____ soul. _____

HELLO AGAIN

from the Motion Picture THE JAZZ SINGER

Words by NEIL DIAMOND
Music by NEIL DIAMOND and ALAN LINDGREN

Moderately slow

C(add9)



C(add9)



G7sus



Hel - lo a - gain, hel -

mf

C(add9)



G7sus



C(add9)



G7sus



C(add9)



Em7/B



Am



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

F



Dm7



Em7



Am7



G7sus



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

Fmaj7/G G7 F/G G7 C(add9) G7sus C(add9) G7sus
 could-n't wait. Hel - lo, my friend, hel - lo. Just

C(add9) G7sus C(add9) Em7/B Am F Dm7
 called to let you know I think a - bout you

Em7 Am7 G7sus Fmaj7/G G7 F/G G7
 ev - 'ry night when I'm here a-lone and you're there at home. Hel-

C(add9) F Em7
 lo. May - be it's been cra - zy,

F G C F Em7

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

Dm7 G7sus G/F Em7 Am

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

Em7 Am Em7 Am

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

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

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

C(add9) G7sus C(add9) Em7/B Am F Dm7
 good to need you so. It's good to love you

Em7 Am7 G7sus G7 F/G
 like I do and to feel this way when I hear you say 'hel-

C F Dm7 Em7 Am7
 lo'.

G7sus Gbmaj7/Ab Ab7 Db(add9) Ab7sus
 Hel - lo, my friend, hel -

Db(add9) Ab7sus Db(add9) Ab7sus Db(add9) Fm7/C Bbm

lo, just called to let you know I

Gb Ebm7 Fm7 Bbm7

think a - bout you ev - 'ry night. And I

Ab9sus Ab7 Ab9sus Ab7

know it's late, but I could - n't wait. Hel -

Db(add9) Ebm7/Bb Db/Ab Ab7sus Ab7 Db

lo.

I BELIEVE IN YOU AND ME

from the Touchstone Motion Picture THE PREACHER'S WIFE

Words and Music by DAVID WOLFERT
and SANDY LINZER

Slow Ballad

The musical score is written in 4/4 time and consists of four systems. Each system includes a piano accompaniment (L.H. and R.H.) and a vocal melody line. The piano part features a steady bass line and chords that support the melody. The vocal line is a simple, heartfelt melody that carries the lyrics. The score includes guitar chord diagrams for the piano accompaniment and a guitar solo section in the second system. The lyrics are: "I be - lieve in you - and me. I be - lieve that we will be in love e - ter - nal - ly. Well, as far as I can see,"

System 1: The piano part begins with a *mf* dynamic. The vocal line starts with a half note rest, followed by a quarter note melody. The guitar part has a C chord diagram.

System 2: The vocal line continues with the lyrics "I be - lieve in you -". The guitar part has an Ab/Bb chord diagram (4fr) and a Bb7 chord diagram.

System 3: The vocal line continues with the lyrics "and me. I be - lieve that we will be in love e -". The guitar part has a C chord diagram and a C/Bb chord diagram.

System 4: The vocal line continues with the lyrics "ter - nal - ly. Well, as far as I can see,". The guitar part has an Fmaj7 chord diagram, an Ab/Bb chord diagram (4fr), and a Bb chord diagram.

C Cmaj7 G/A Am7

you will al - ways be the one _____ for

Em7 Dm7 G7sus

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

C C/Bb

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

Fmaj7/A Fm7 Bb9

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

C9/G  Em7  Am7 

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



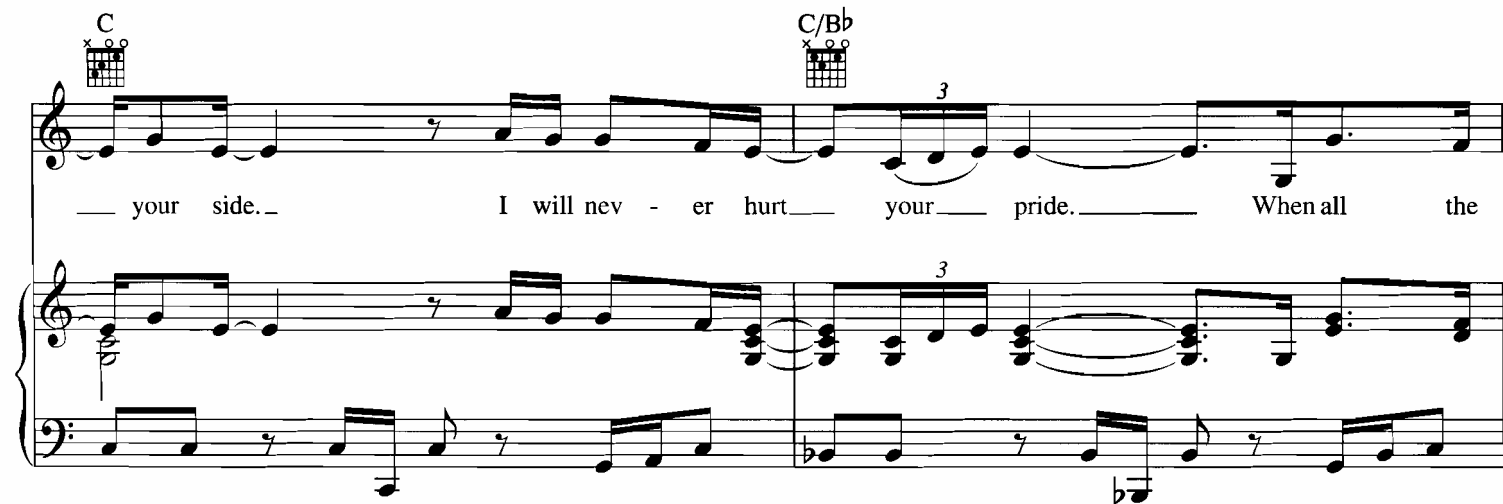
Dm7  F/G  C  F/G 

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



C  C/Bb 

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



Fmaj7  Ab/Bb  Bb 

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



C G/A Am7

Just to be right where you are, — my

Em7 Dm7 F/G

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

C C/Bb

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

Fmaj7 Ab/Bb Bb7

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

C/G Em7 Am7

can't you see that

Dm7 F/G C

I be - lieve in you and me.

Em7 Am7 Em7 Am7

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

Dm Dm(maj7) Dm7 G7sus

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

Ab7sus **Db**

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

Db/B **Gbmaj7**

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

A/B **Db/B** **F#m6/A** **Db/Gb** **Db/Ab**

I, I was lost, now I'm

Fm7 **Bbm7** **Ebm7** **Ab7sus2**

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

Chord diagrams: Cb/Db (4fr), Db7 (4fr), $\text{Gb}\text{maj}7$

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

Chord diagrams: $\text{Fm}7$, $\text{Bbm}7$, $\text{Eb}\text{m}7$ (6fr), Gb/Ab

free 'cause I be-lieve in you and

Chord diagrams: N.C., $\text{Db}(\text{add}2)$

me.

L.H.

Chord diagrams: Db/Cb , $\text{Gb}\text{maj}7$, $\text{Eb}\text{m}7$ (6fr), Gb/Ab , $\text{Db}(\text{add}2)$

HIGH NOON

(Do Not Forsake Me)

from HIGH NOON

Words and Music by DIMITRI TIOMKIN
and NED WASHINGTON

Moderately

N.C.

mp

E $\flat$



E $\flat$



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

on this, our wed - ding day. _____

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

E $\flat$ 7



A $\flat$



Fm



Fm7



B $\flat$ 7



E $\flat$

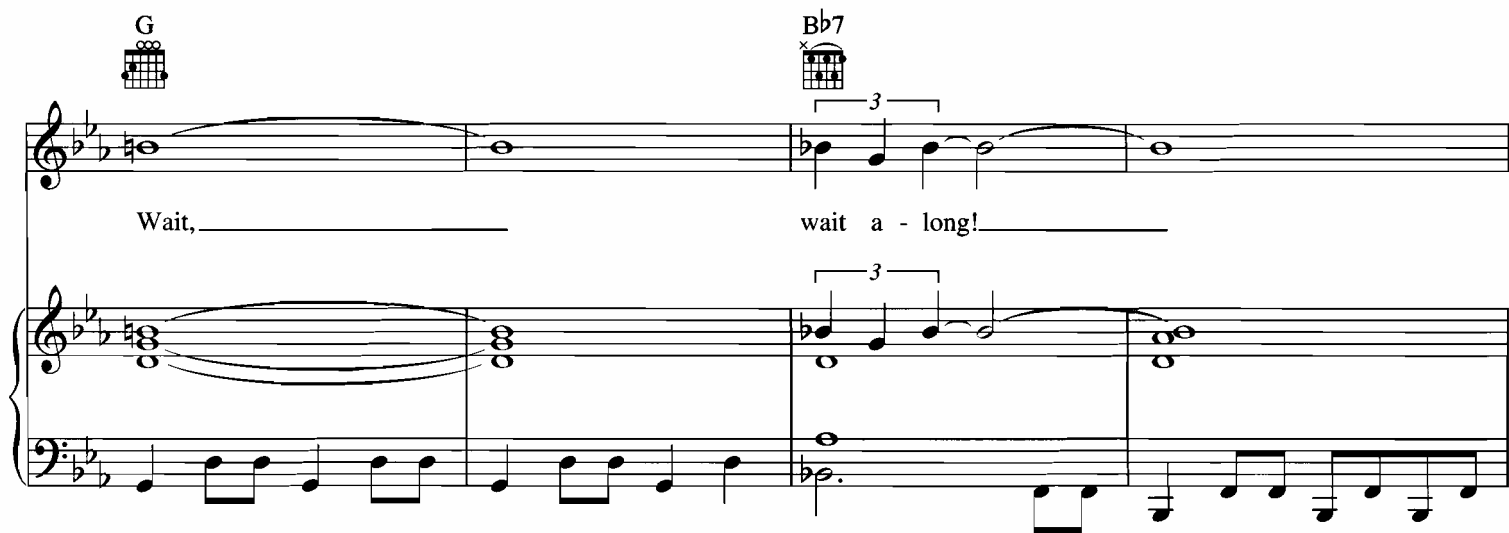


Cm



G  **Bb7** 

Wait, _____ wait a - long! _____



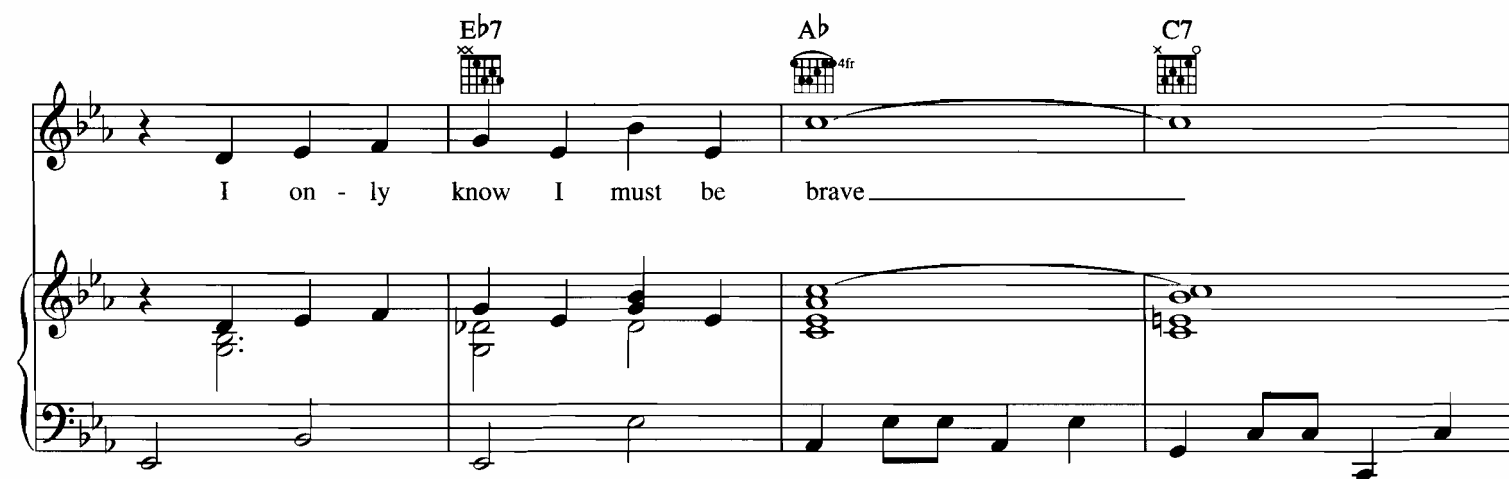
Eb 

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



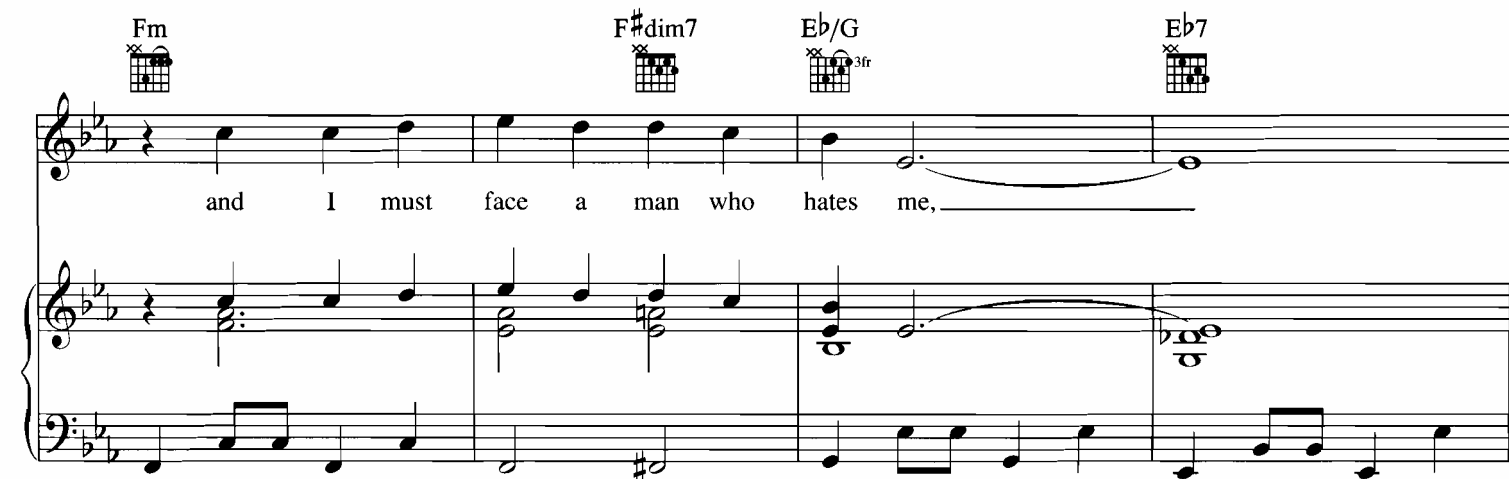
Eb7  **Ab**  **C7** 

I on - ly know I must be brave _____



Fm  **F#dim7**  **Eb/G**  **Eb7** 

and I must face a man who hates me, _____



Ab Eb Ab Eb

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

Ab Eb/Bb Ab/Bb Bb7 Eb

or lie a cow - ard in my grave!

Ab

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

Eb Ab

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




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




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






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




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

E^b7 **A^b**

You made that prom - ise as a bride.

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

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

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

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

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

leav - in' now that I need you by my

1 $E\flat$ 3fr $Fm7/B\flat$ 3fr

side! _____

2 $E\flat$ 3fr

side! _____ Wait a -

$A\flat$ 4fr $E\flat$ 3fr

long, _____ wait a - long, _____ wait a -

$A\flat$ 4fr $E\flat$ 3fr

long, _____ wait a - long! _____

dim. *rall.* 8va

I BELIEVE I CAN FLY

from SPACE JAM

Words and Music by
ROBERT KELLY

Slowly

C(add9)/G

Dm7b5/G

C(add9)/G

Dm7b5/G

C(add9)/G

Dm7b5/G

C

Dm7b5/C

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

C

Dm7b5/C

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



Dm7b5/C



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



Dm7b5/C



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



Dm7b5/Ab



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

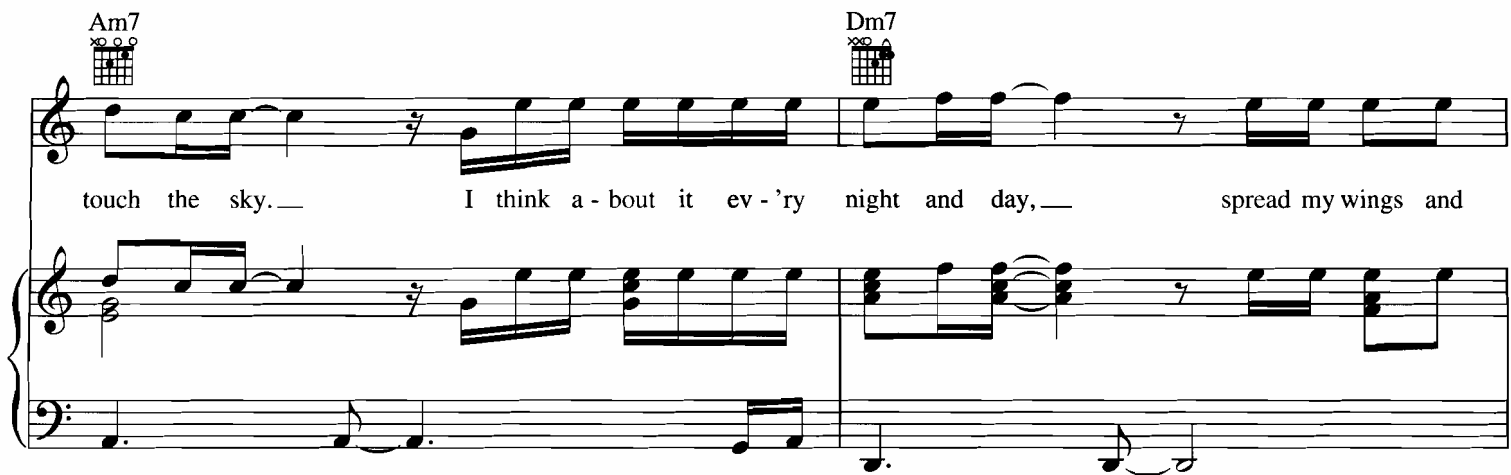
Dm7/G



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

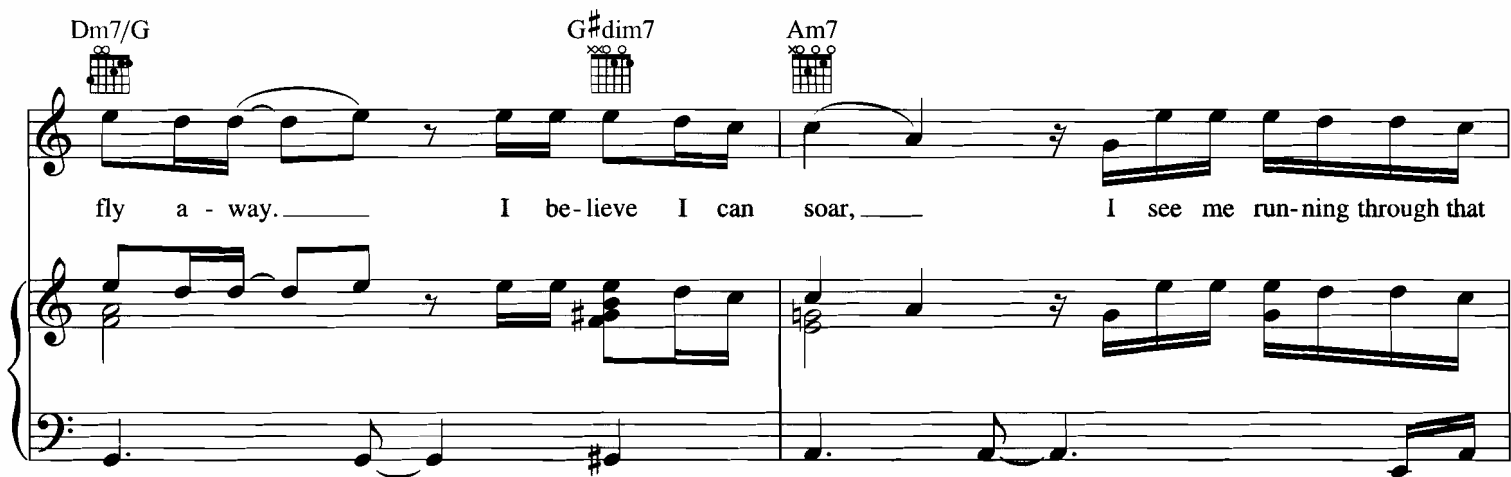
Am7  Dm7 

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



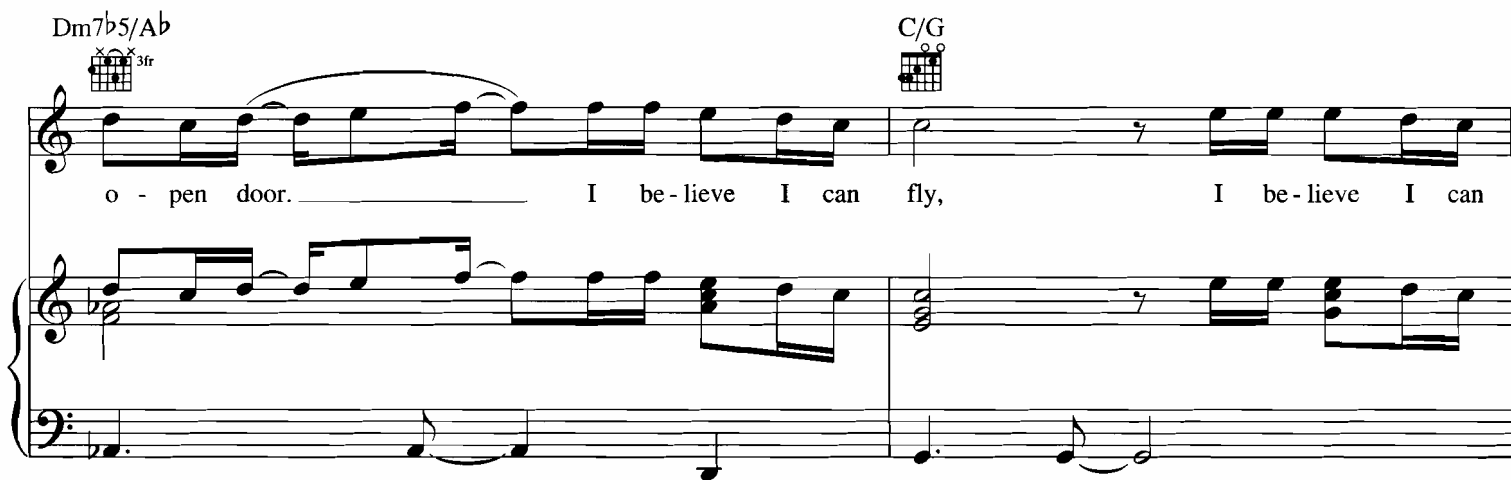
Dm7/G  G#dim7  Am7 

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



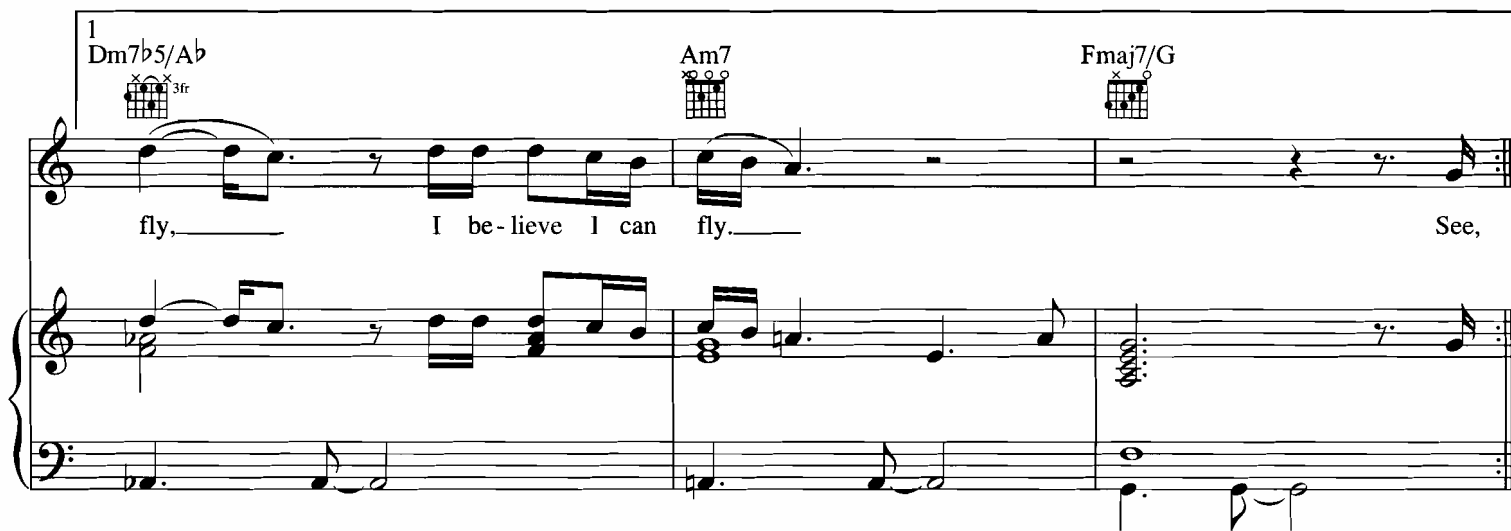
Dm7b5/Ab  C/G 

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



1 Dm7b5/Ab  Am7  Fmaj7/G 

fly, — I be - lieve I can fly. — See,



2
Dm7b5/Ab 3fr Am7

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

Dm7 C/E Fmaj7/G

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

Bbm7 Ebm7b5/A Db/Ab 4fr

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

Ebm7/Ab 6fr Db

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

Bbm7

Ebm7

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

Ebm7/Ab

Adim7

Bbm7

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

Ebm7b5/A

Db/Ab

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

Ebm7b5/A

Db/Ab

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

Eb $\flat$ m7 $\flat$ 5/A

Db/Ab



spread my wings. I can fly, I can

Eb $\flat$ m7 $\flat$ 5/A

Db/Ab



fly, I can fly, hey, if I just

Eb $\flat$ m7 $\flat$ 5/A

Db/Ab

Eb $\flat$ m7 $\flat$ 5/A

spread my wings. I can fly.

Db/Ab

Eb $\flat$ m7 $\flat$ 5/A

Db



rit.

I FINALLY FOUND SOMEONE

from THE MIRROR HAS TWO FACES

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

Moderately slow

B♭maj7

Gm9

E♭maj7

The piano introduction consists of three measures in 4/4 time. The first measure has a B♭maj7 chord and a melody of quarter notes G4, A4, B♭4, A4. The second measure has a Gm9 chord and a melody of quarter notes G4, A4, B♭4, A4. The third measure has an E♭maj7 chord and a melody of quarter notes G4, A4, B♭4, A4. The bass line consists of sustained chords: B♭4 in the first measure, G4 in the second, and E♭4 in the third.

Cm7/F

B♭

Gm7

Male: I fi-n'lly found some-one

who knocks me off my feet.

The first line of the male vocal is set against piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line of quarter notes. The vocal melody starts on a whole rest, followed by eighth notes G4, A4, B♭4, A4, and a quarter note G4.

E♭maj7

E♭m6

I fi - n'lly found the one —

that makes me feel com - plete.

The second line of the male vocal continues the melody. The piano accompaniment remains consistent with the eighth-note accompaniment and a bass line of quarter notes. The vocal melody consists of eighth notes G4, A4, B♭4, A4, and a quarter note G4.

B♭

Gm7

Female: It start - ed o - ver cof - fee.

We start - ed out as friends.

The first line of the female vocal is set against piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line of quarter notes. The vocal melody starts on a whole rest, followed by eighth notes G4, A4, B♭4, A4, and a quarter note G4.

Cm7



Cm7/F



It's fun - ny how from sim - ple things__

the best things be - gin.

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__

'cause we can talk it through.

Female: My fav - 'rite line__

was, "Can I call you some - time?"__

Cmaj7

Cm

3fr

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

E

Both: This is it.

Oh, — I fi - n'lly

Amaj7

Am6

E

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

Amaj7

Am6

E

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

dim.





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

mp









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

mf

Emaj7

Em6

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

B

G#m7

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

Emaj7

Em

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

F

This is it. Oh, — I fi - n'lly

Bmaj7 Bbm6 F

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

Bbmaj7 Bbm6 F

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

Asus A Dm

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

Db F/C

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

Gm7/C

Am7

Am7/D

D7

found

some - one. _____

Female: And what -

Gm7

F/A

ev - er

I

do, _____

Male: it's

just

got

to

be _____

you.

Female: My

dim.

Gm7/C

life

has

just

be -

gun. _____

Both: I fi - n'ly

mp

F

Bbmaj7

F

found

some - one. _____

rit. e dim.

p

I WILL ALWAYS LOVE YOU

from THE BODYGUARD

Words and Music by
DOLLY PARTON

Freely
N.C.

If _____ I _____ should _____ stay, _____ I _____ would _____

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

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

Slowly

A F#m Dmaj7 E A F#m

I _____ will _____ al - ways love you. _____

mp

With pedal

Dmaj7 E A(add2)

I will _____ al - ways love you. _____

cresc. *mf*







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








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

mf








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








1 To Next Strain 2 D.S. al Coda
 To Coda

know I'm not what you, you need. _____ And I _____ 1 _____

A F#m D E A F#m
 will al - ways love you. I

f

D E A D/A A C#m/E Cm/E Bm/E
 will al - ways love you.

D.S.

CODA Dmaj7 E B G#m
 love. And I

molto rit. *ff* *a tempo*

(Drums)

Emaj7

F#

B

G#m

C#m7

F#

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

B

G#m

Emaj7

F#

B

G#m

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

C#m7

F#

B

G#m

Emaj7

F#

- ways love you. I will al - ways love

B G#m Emaj7 F#

you. I, I will al - ways love

rit. e dim.

11

N.C. Emaj7 B/D#

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

a tempo

E/F# F# B(add2)

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

rit. e dim. *mp*

Additional Lyrics

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

I WILL REMEMBER YOU

Theme from THE BROTHERS McMULLEN

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

Moderately slow

Chord diagrams: A, Dmaj7, E, A, Dmaj7, E7, A/C#, D/F#, A/E, Bm7

mp

I will re - mem - ber ____ you. ____

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

let your life ____ pass ____ you by. ____

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Moderately slow'. The score is divided into three systems. The first system contains the first line of the song, with a piano accompaniment starting on a half note A in the bass and moving up. The second system contains the second line, with a piano accompaniment that includes a long sustained chord. The third system contains the third line, with a piano accompaniment that changes the time signature to 2/4 and then back to 4/4. Chord diagrams are provided above the vocal line for each system. The piano part includes a mezzo-piano (*mp*) dynamic marking.

A D E7 A

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

A D/F# E7

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

A D E7 F#m7

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

A D E7

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



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



I will re - mem - ber you.



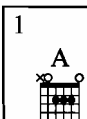
Will you re - mem - ber me? Don't let your life



pass you by. Weep not for the



To Coda



1

2



mem - o - ries.



1



2



D.S. al Coda

I'm

CODA



I will re - mem - ber you

A Dmaj7 E7

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

A D/F# A/E Bm7

let your life pass you by.

A D E7 F#m7

Weep not for the mem - o - ries.

E/G# A D E7 A

Weep not for the mem - o - ries.

molto rit.

ISN'T IT ROMANTIC?

from the Paramount Picture LOVE ME TONIGHT

Words by LORENZ HART
Music by RICHARD RODGERS

Calmly

Ab 4fr Abm Eb 3fr Bb7

mp

The first system of the musical score for 'Isn't It Romantic?'. It features a piano introduction in E-flat major, 4/4 time. The right hand plays a melody starting on G4, moving up stepwise to D5. The left hand provides a harmonic accompaniment with chords: Ab (4th fret), Abm (4th fret), Eb (3rd fret), and Bb7. The tempo/mood is marked 'Calmly' and the dynamic is 'mp'.

Fm7 Bb7 Ab 4fr Abm

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

The second system of the musical score. The vocal melody continues with the lyrics 'I've nev - er met you, yet nev - er' and 'My face is glow - ing, I'm en - er -'. The piano accompaniment features chords: Fm7, Bb7, Ab (4th fret), and Abm. The piano part has a melodic line in the right hand and a bass line in the left hand.

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

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

The third system of the musical score. The vocal melody continues with the lyrics 'doubt, dear, I can't for - get you, I've thought you' and 'get - ic, the art of sew - ing, I found po -'. The piano accompaniment features chords: Eb/G (3rd fret), Gbdim, Fm7, and Bb7#5 (6th fret). The piano part continues with its melodic and harmonic lines.

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 fourth system of the musical score. The vocal melody continues with the lyrics 'out, dear. I know your pro - file and I know the way you' and 'et - ic. My nee - dle punc - tu - ates the rhy - thm of ro -'. The piano accompaniment features chords: Ebmaj7 (3rd fret), Ab (4th fret), and Bb7. The piano part concludes the system with its melodic and harmonic lines.



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



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



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



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

Bb7 Eb6 F7 Bb7 Eb

Steadily, not too fast

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

Bb7 Eb Bb7#5 Eb Bb7

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

Eb Bb7 Eb

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

C7#5 C7 Fm C7 Fm Bb7 G7

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

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

in or 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








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








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





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






Is - n't it ro - mance?

I WILL WAIT FOR YOU

from THE UMBRELLAS OF CHERBOURG

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

Moderately, with a lilt

Em Bm7 Em N.C. Em

If it takes where for -

mp

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

Am D7 Am7 D7 G

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

F#m7b5 C7 B7 Em E7/G#
 you. 'Til you're back be - side me, 'til I'm
 so. In your heart be - lieve what in my

Am F#m7b5 Em/G
 hold - ing you, 'til I hear you sigh
 heart I know, that for - ev - er - more

F#m7b5 B7 1 Em Bm7 Em N.C.
 here in my arms. An - y -
 I'll wait for

2 Em Bm7 Em6/9 C
 you. The clock will tick a - way the hours

Moderate Swing tempo

Am7 Em7 C

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

F#m7b5 B7 C#m7b5

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

F#m7b5 C9 F#m7b5/B B7

to my wait - ing arms. If it

Tempo I
N.C.

Em E7/G# Am

takes for - ev - er I will wait for

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

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

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

ev - er - more shar - ing your love.

I'M EASY

from NASHVILLE

Words and Music by
KEITH CARRADINE

With feeling

Cmaj7

mf

It's not my

It's not my

It's not my






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




love you won't_ be need - ing, you're_ not free. Please stop





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





take the things you make me want to give. I nev - er
 you would have me be a some-time thing. I can't put
 near, I find it hard to keep my head. And when your





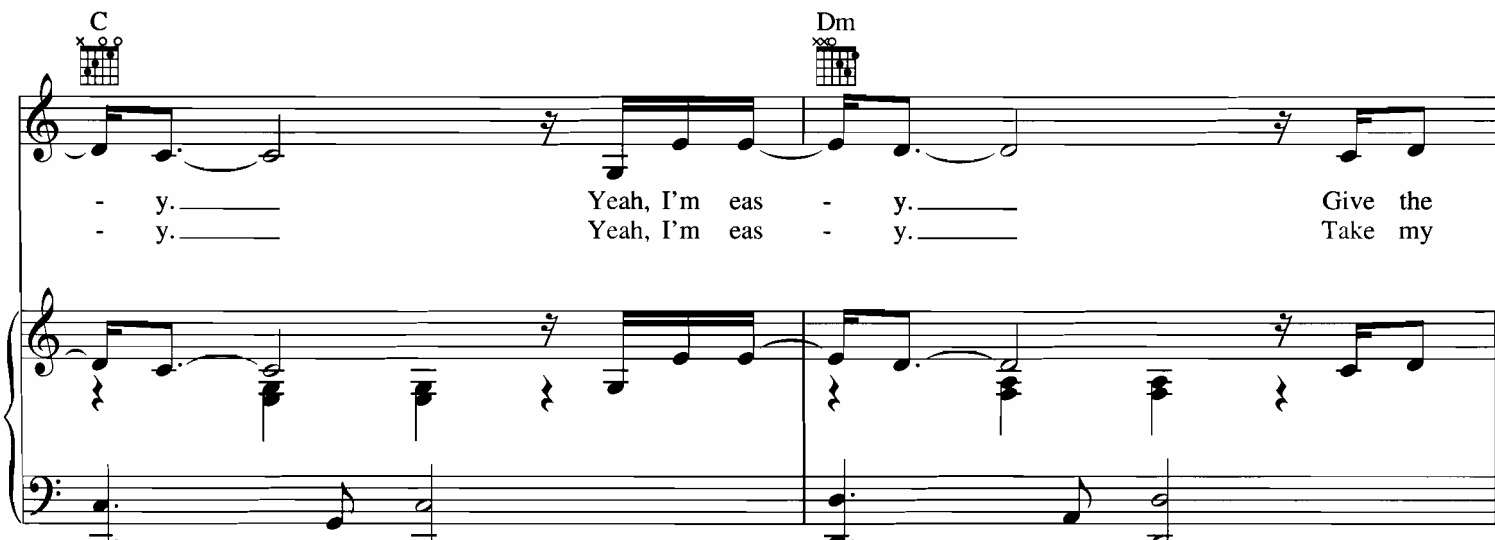

cared too much for games and this one's driv - ing me in - sane; you're not
 bars on my in - sides; my love is some-thing I can't hide; it still
 eyes throw light at mine, it's e - nough to change my mind, make me




half as free to wan - der as you claim. But I'm eas -
 hurts when I re - call the times I tried. But I'm eas -
 leave my cau - tious words and ways be - hind.

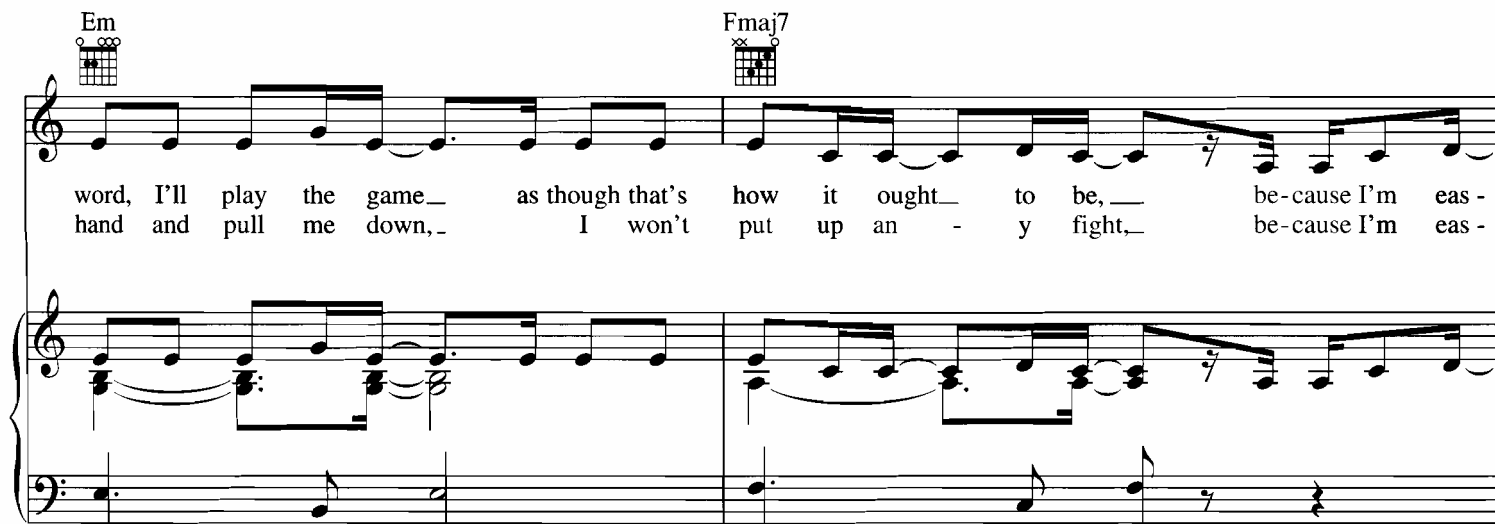
C  Dm 

- y. _____ Yeah, I'm eas - y. _____ Give the
 - y. _____ Yeah, I'm eas - y. _____ Take my



Em  Fmaj7 

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



Cmaj7 

- y. _____ Don't lead me
 - y. _____ Don't do me



3

G Cmaj7

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

Dm7 Em

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

Fmaj7 Cmaj7

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

Dm **Em**

- y. _____ Take my hand and pull me down. I

F **Cmaj7**

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

Dm **Em**

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

Fmaj7 **Cmaj7**

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

IT MIGHT AS WELL BE SPRING

from STATE FAIR

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderately



mf



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

p



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

G/D Am7 D7 G6 G

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

C Am7b5 G/D Am7 D7

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

G6 G G6 G

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

Refrain (gracefully)

p - mf

G Gmaj7 Dm7 G7

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








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







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







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








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








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










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

cresc. *mf* *p*






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








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

C6 D9 4fr B7 E7b9 A7

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

D9 4fr G7 A7

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

G/D D7sus D7 1 G Em

might as well be spring!

C D7 2 G C6 G

I'm as spring!

mf *mf*

KOKOMO

from the Motion Picture COCKTAIL

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

Moderately bright

N.C.

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

mf

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

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

C

Cmaj7 Gm7 F

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

Fm C

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

D7 G C

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

Cmaj7 Gm7 F

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

Fm **C**

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

D7 **G**

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

C

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

F

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



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



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



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



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

Cmaj7 Gm7

F Fm7 C

D7 G7 C

Ev - 'ry - bod - y knows _

Cmaj7 Gm7 F

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

Fm

C

Now if you wan - na go — to get a -

D7

G7

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

C

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



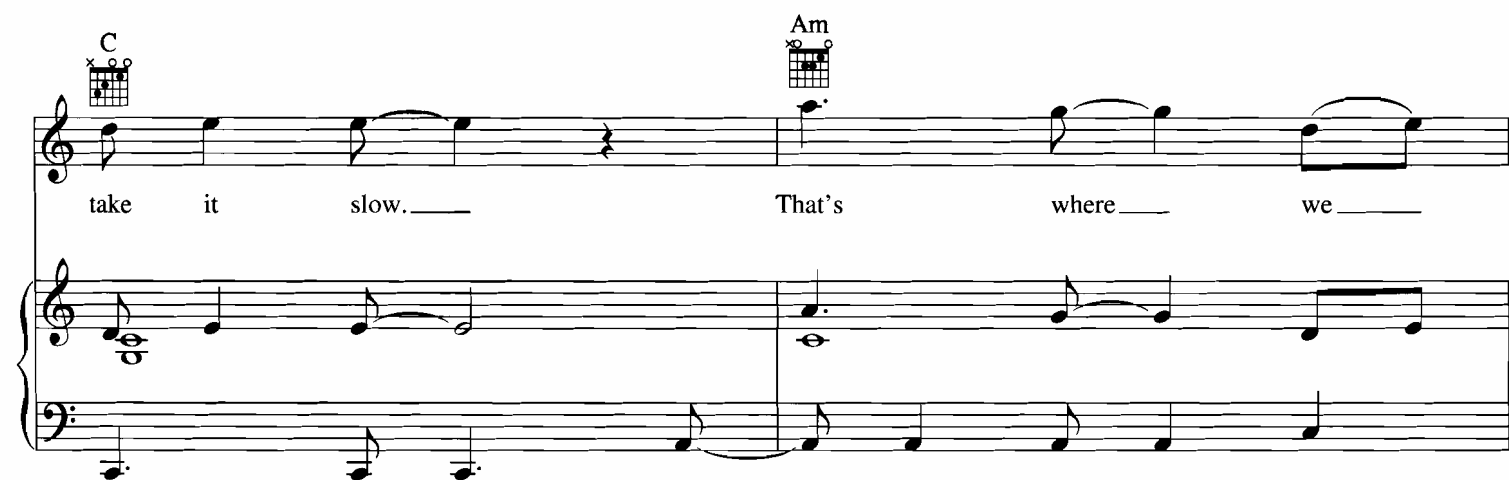
F  Fm 

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



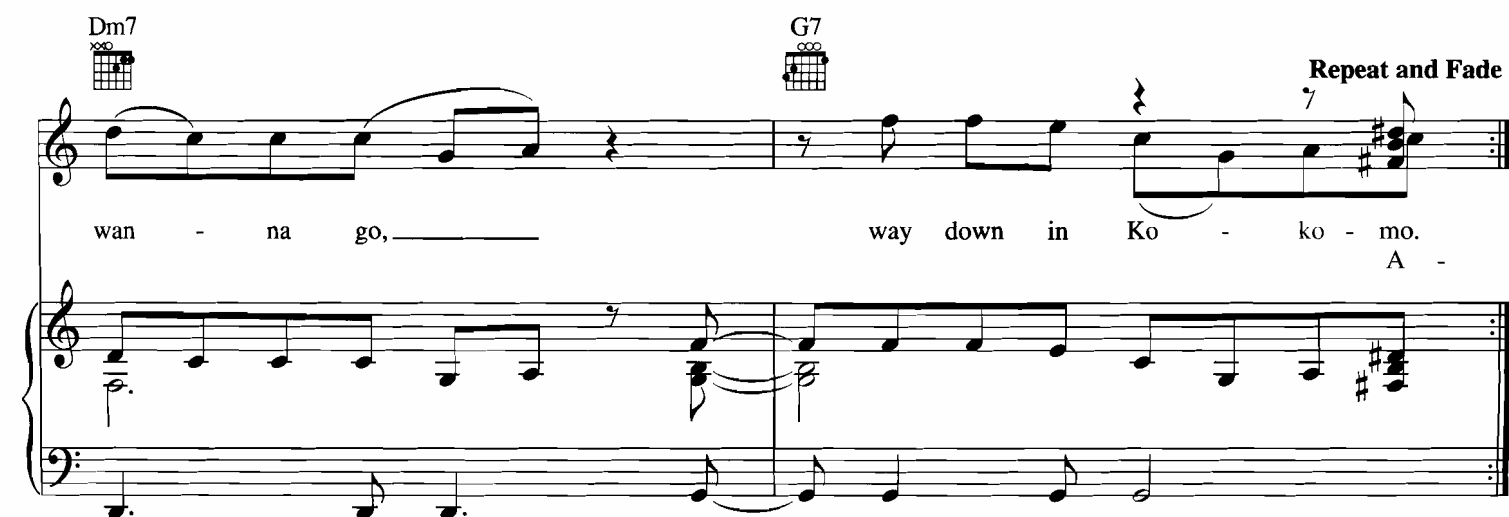
C  Am 

take it slow. That's where we



Dm7  G7  Repeat and Fade

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



THEME FROM "JAWS"

from the Universal Picture JAWS

By JOHN WILLIAMS

Very steady and threatening

mf

sfz *sfz* *sfz* *sfz*

8vb.

sfz *sfz* *sfz* *sfz*

(8vb)

sfz *sfz* *sfz* *sfz*

(8vb)

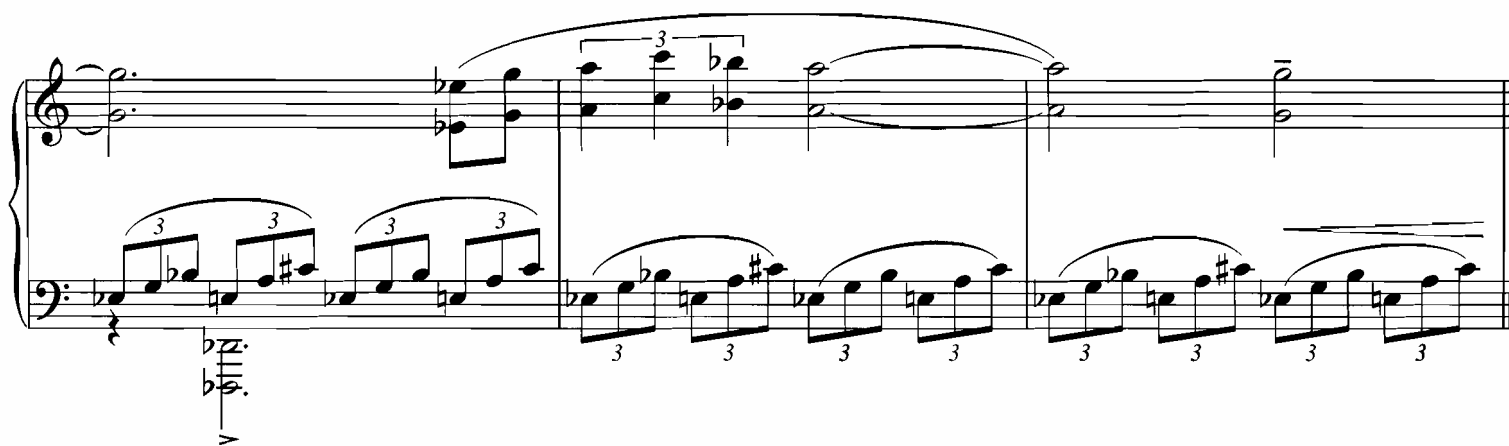
More flowing

R.H.

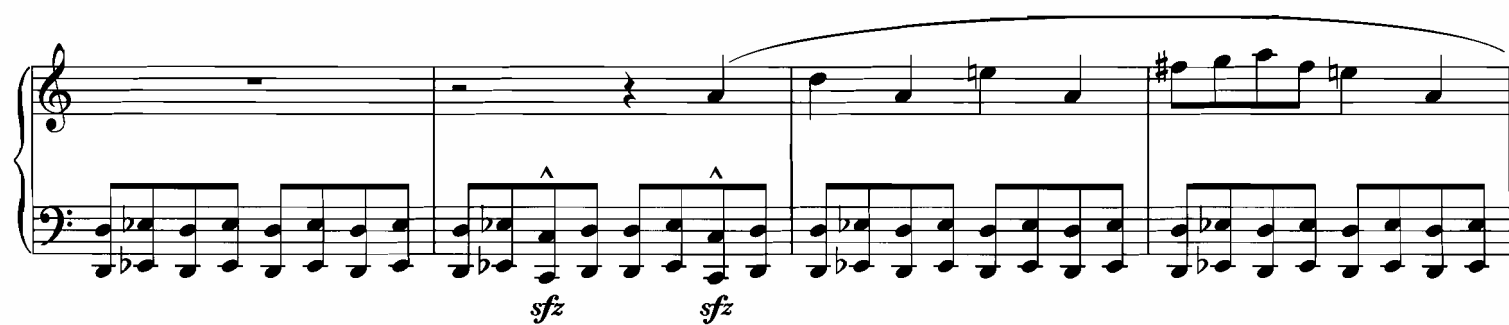
sfz

L.H.

(8vb)



First system of musical notation. The treble clef staff contains a melodic line with a trill on the first measure, followed by a series of eighth notes and a triplet of eighth notes. The bass clef staff contains a continuous eighth-note accompaniment pattern, with triplets of eighth notes in the first two measures. A dynamic marking of *sfz* is present below the first measure of the bass staff.



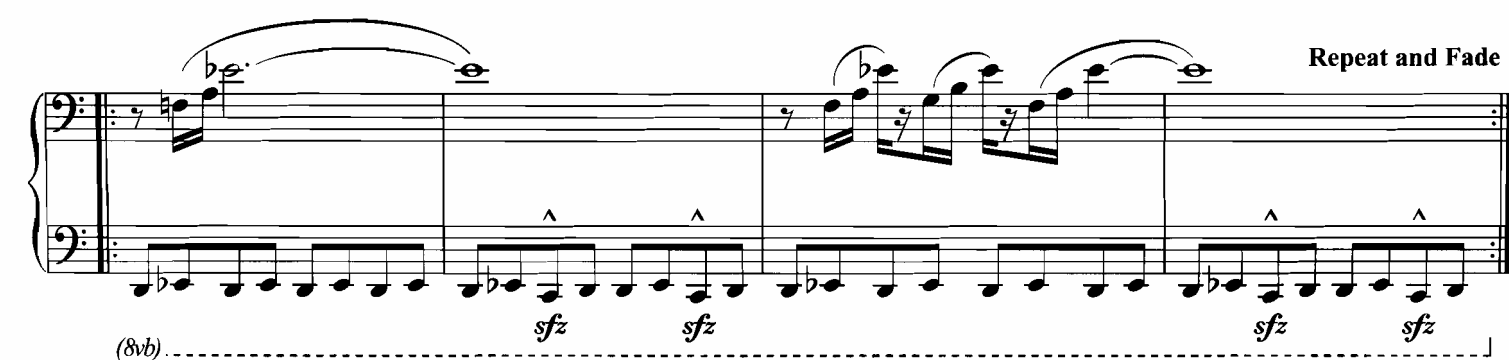
Second system of musical notation. The treble clef staff contains a melodic line with a trill on the first measure, followed by a series of eighth notes and a triplet of eighth notes. The bass clef staff contains a continuous eighth-note accompaniment pattern, with triplets of eighth notes in the first two measures. A dynamic marking of *sfz* is present below the first measure of the bass staff.



Third system of musical notation. The treble clef staff contains a melodic line with a trill on the first measure, followed by a series of eighth notes and a triplet of eighth notes. The bass clef staff contains a continuous eighth-note accompaniment pattern, with triplets of eighth notes in the first two measures. A dynamic marking of *sfz* is present below the first measure of the bass staff.



Fourth system of musical notation. The treble clef staff contains a melodic line with a trill on the first measure, followed by a series of eighth notes and a triplet of eighth notes. The bass clef staff contains a continuous eighth-note accompaniment pattern, with triplets of eighth notes in the first two measures. A dynamic marking of *sfz* is present below the first measure of the bass staff.



Fifth system of musical notation. The treble clef staff contains a melodic line with a trill on the first measure, followed by a series of eighth notes and a triplet of eighth notes. The bass clef staff contains a continuous eighth-note accompaniment pattern, with triplets of eighth notes in the first two measures. A dynamic marking of *sfz* is present below the first measure of the bass staff. The text "Repeat and Fade" is written above the final measure of the system.

THEME FROM "JURASSIC PARK"

from the Universal Motion Picture JURASSIC PARK

Composed by JOHN WILLIAMS

Reflectively

mp

tenderly

poco rit.

a tempo

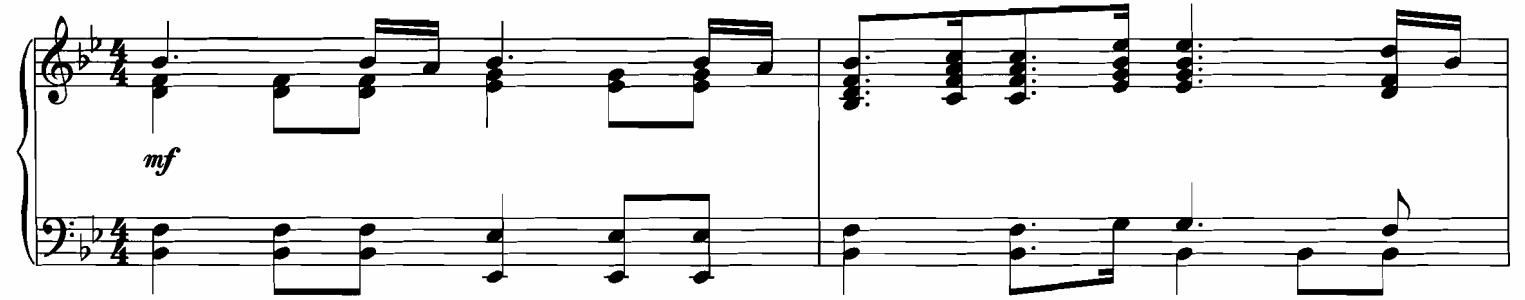
rit.

Reverently

mp a tempo



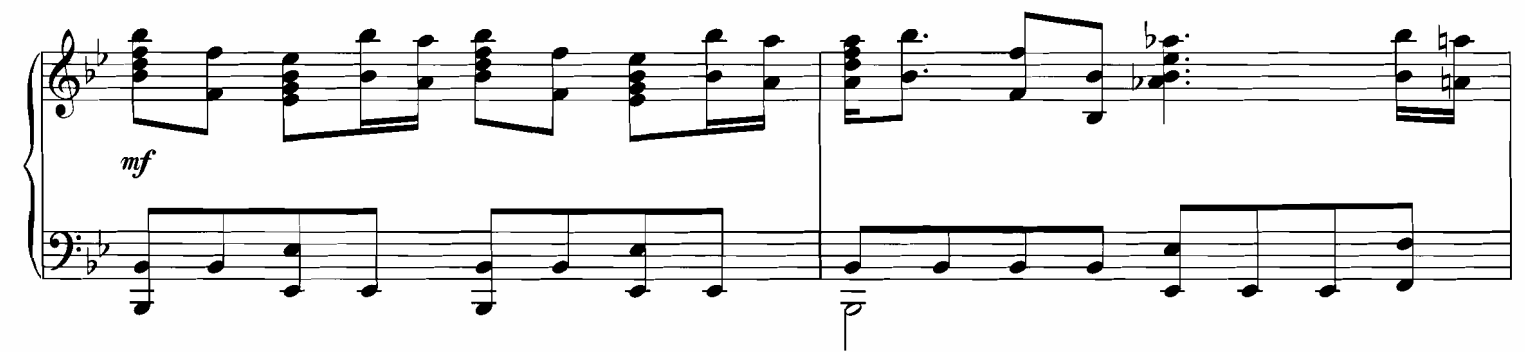
First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The time signature is 4/4. The system is divided into two measures. The first measure contains a series of eighth and sixteenth notes in both hands. The second measure features a 6/4 time signature change and a long, sustained note in the treble hand, with a fermata over it, and a series of eighth notes in the bass hand.



Second system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The time signature is 4/4. The system is divided into two measures. The first measure contains a series of eighth and sixteenth notes in both hands, with a *mf* (mezzo-forte) dynamic marking. The second measure features a series of eighth notes in the treble hand and a series of eighth notes in the bass hand.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The time signature is 4/4. The system is divided into two measures. The first measure contains a series of eighth and sixteenth notes in both hands. The second measure features a series of eighth notes in the treble hand and a series of eighth notes in the bass hand, with a *cresc.* (crescendo) marking.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The time signature is 4/4. The system is divided into two measures. The first measure contains a series of eighth and sixteenth notes in both hands, with a *mf* (mezzo-forte) dynamic marking. The second measure features a series of eighth notes in the treble hand and a series of eighth notes in the bass hand, with a *p* (piano) marking.



Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The time signature is 4/4. The system is divided into two measures. The first measure contains a series of eighth and sixteenth notes in both hands. The second measure features a series of eighth notes in the treble hand and a series of eighth notes in the bass hand, with a *cresc.* (crescendo) marking.

First system of a musical score in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *ff* (fortissimo) dynamic marking is present in the second measure.

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

Third system of the musical score. The right hand plays a continuous sixteenth-note melody, and the left hand features a steady accompaniment of chords.

Fourth system of the musical score. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment.

Fifth system of the musical score. The right hand features a melodic line with some rests, and the left hand has a steady accompaniment. A *cresc.* (crescendo) marking is present in the second measure.

First system of a musical score in B-flat major, 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A *ff* (fortissimo) dynamic marking is present in the right hand.

Second system of the musical score. The right hand continues the melodic line with some chromatic movement, and the left hand maintains the eighth-note accompaniment.

Third system of the musical score. The right hand's melody concludes with a half note. The left hand's accompaniment also concludes with a half note. The system ends with a double bar line and a repeat sign.

Fourth system of the musical score. The right hand has a short melodic phrase followed by a whole rest. The left hand continues with eighth notes. A *ff* dynamic marking is present in the right hand.

Fifth system of the musical score. The right hand features a descending eighth-note scale marked *dim.* (diminuendo). The left hand has a steady eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

THE LAST TIME I FELT LIKE THIS

from SAME TIME, NEXT YEAR

Words by ALAN BERGMAN and MARILYN BERGMAN

Music by MARVIN HAMLISCH

Slow Ballad tempo

Chord diagrams: D, Gmaj7, D, Gmaj7

L.H. mp

Chord diagrams: D, Gmaj7, D, Gmaj7/A

Hel -

Chord diagrams: D, A/C#, Bm7, D/A

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

mf

G(add9) G D/F# E7 A7

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

D A/C# Bm7 D/A

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

G D/F# E7 A7

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

G A/G F#m7 Bm

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








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







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

1









feel - ing now with you. Hel -

2










feel - ing now with you. Oh, the

G A/G F#m7 Bm

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

G Gmaj7/A A7 G A D/F#

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

G A/G F#m7 Bm Bm/A

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

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

feel - ing now with you. Oh, the

Repeat and Fade

LET THE RIVER RUN

Theme from the Motion Picture WORKING GIRL

Words and Music by
CARLY SIMON

Slowly, freely



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

mf



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

Slowly



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

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

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

Moderately

lem. Sil - ver cit-ies

A **Bm/A** **A** **D/A** **A**

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

D/A **A** **F#m** **E**

si - rens call them on with a song.

D **F#m** **E** **A** **Bm/A**



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

D(add9)



A/C#



F#m



trem - bling,

sha - ak - ing. _

Oh, _____ my heart is



ach - ing.

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



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

We, _____ the great and
(D.S.) Instrumental solo




small, _____ stand on a star and blaze a







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





dawn. To Coda ⊕

Solo ends } It's





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



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



D.S. al Coda

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

CODA



F(add9)



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



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

G G7/F G/E G/D G

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

C F/C C

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

Am G F Am G

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

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

Repeat and Fade

lem.

LONG AGO

(And Far Away)

from COVER GIRL

Words by IRA GERSHWIN

Music by JEROME KERN

Moderately

B $\flat$



Bdim7



F/C



Gm7



C7



p

poco rit.

F



C7



F



C7



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

mp a tempo

Am



Am/G



D7/F $\sharp$



Gm



E $\flat$ /G



C7



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

A/E



Adim/E



Bm7/E



E7



A6



C9



hope I longed for long a - go comes true.









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








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







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







passed: You're here at last! _____ Chills run

poco cresc. *decresc.* *mp*

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

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

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

molto rit.

1    

you.

2 

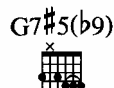
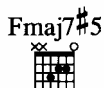
you. _____

LUCK BE A LADY

from GUYS AND DOLLS

By FRANK LOESSER

Moderately



They call you La - dy Luck but



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



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

F6 F#dim7 C/G F9 B9

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

E C7 E Ab C/G Dm7 G7

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

C Db7 C Db7

pray.

C Db7 C Db7

Luck be a la - dy to - night.

C Db7 C Db7

Luck be a la - dy to - night.

C Db7 C Db7

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

C Db7 C Db7

luck be a la - dy to - night.

C Ab7 Db D7

Luck, let a gen - tle - man see —



212

Db D7 Db D7

how nice a dame you can be. —

Db D7 Db D7

I know they say you've treat - ed

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

Db D7 Db A7

A

D **A7b9** **D**

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

Am6/C **Bm7** **E7** **E7b9**

fair, it is - n't nice! A

Am

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

B7b9 **Em** **B7/D#**

room and blow on some oth - er guy's

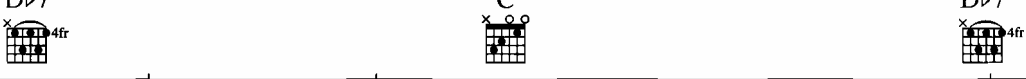
G9/D G7sus G7 C



dice. So let's keep the



Db7 C Db7



par - ty po - lite.



C Db7 C Db7



Nev - er get out of my sight.



C Db7 C Db7



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



This musical score is for the song "Luck Be a Lady" and includes guitar chords and piano accompaniment. The score is organized into four systems, each with a vocal line and a piano accompaniment.

System 1: The vocal line begins with the lyrics "Luck be a la - dy, luck be a". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C and Db7 (4fr) are shown above the staff.

System 2: The vocal line continues with "la - dy, luck be a la - dy to - night.". The piano accompaniment continues with similar harmonic support. Chord diagrams for Db7 (4fr), C, Db7 (4fr), and C are shown above the staff.

System 3: This system contains a long melodic line in the vocal staff, likely a continuation of the previous phrase. The piano accompaniment provides harmonic support with sustained chords. Chord diagrams for Db7 (4fr), C, and Db7 (4fr) are shown above the staff.

System 4: The final system shows the vocal line ending with a fermata. The piano accompaniment concludes with a final chord and a double fermata. Chord diagrams for C, Db7 (4fr), and C are shown above the staff. A forte (*ff*) dynamic marking is present in the piano part.

LOVE ME TENDER

from LOVE ME TENDER

Words and Music by ELVIS PRESLEY
and VERA MATSON

Moderately slow

mf

G Dm6/F E7 A7 D7sus D7

mp

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.

mf

B7 Em G7 C Cm

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

mf

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*

A MAN AND A WOMAN

(Un Homme Et Une Femme)

from A MAN AND A WOMAN

Original Words by PIERRE BAROUH

English Words by JERRY KELLER

Music by FRANCIS LAI

With movement

Dmaj7

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

mf

C#7

Cmaj7

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

F#m7

B7

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

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Emaj7

Dm7

1

2

N.C.

N.C.

love.
ness?

And in the

Though yes - ter - day

G7b9

Cmaj9

Dm7

still sur - rounds

you

with a warm and

G7

C6

F#m7

pre - cious mem - o - ry,

may - be

B7

Emaj7

Em7

for to - mor - row

we can build a new dream



N.C.

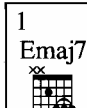
— for you and me. This glow we feel is some-thing rare, some-thing
pass-ing in the night, in the



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



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



N.C.

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

2

Emaj7 F#m7 B7

love. To - geth - er, so much in

Emaj7 F#m7 N.C.

love. So tell me you're not a -

Emaj7 Ebmaj7 Dmaj7

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

1 2

Ebmaj7 Ebmaj7 Emaj7

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

MAYBE THIS TIME

from CABARET

Words by FRED EBB
Music by JOHN KANDER

Slowly

mp

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.

Chords: 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 los - er an - y - more, like the

C **A9** **D7** **G9** **C** **C+**

last time and the time be - fore. Ev' - ry - bod - y loves a win - ner

C6 **C9** **F** **F+**

so no - bod - y loved me. La - dy Peace - ful. La - dy Hap - py.

Dm7 **F#dim** **G7**

That's what I long to be. All the odds are in my fa - vor

Am D9 C/G

Some-thing's bound to be - gin. It's got to hap - pen -

C+ Dm9 C Ab7

hap-pen some-time May-be this time I'll win.

Db Db+ Db13

Ev' - ry - bod - y loves a win - ner so no - bod - y loved

Db9 Db7 Gb Gb+

me. La - dy Peace - ful, La - dy Hap - py.

Gb6

Gdim

Ab7

That's what I long to be.

All the odds are—

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.—

Eb9

Ab13

Db

A/C#

Db6

May - be this time I'll

win.—

rit.

MONA LISA

from the Paramount Picture CAPTAIN CAREY, U.S.A.

Words and Music by JAY LIVINGSTON
and RAY EVANS

Slowly



mf



In a vil - la in a lit - tle old I - tal - ian town



lives a girl whose beau - ty shames the rose. Man - y yearn to love her but their



hopes all tum - ble down. What does she want? No one knows! Mo - na

Eb



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

Fm7

Bb

Fm

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

Bb7

Eb

blamed you for that Mo - na Li - sa strange - ness — in your smile? Do you

smile to tempt a lov - er, — Mo - na Li - sa, — or is




this your way to hide a bro - ken heart? Man - y dreams have been brought to your








door - step. They just lie there, and they die there. Are you






warm, are you real, Mo - na Li - sa, or just a







cold and lone - ly, love - ly work of art? Mo - na art?



MOON RIVER

from the Paramount Picture **BREAKFAST AT TIFFANY'S**

Words by JOHNNY MERCER

Music by HENRY MANCINI

Slowly



Moon

mf



Riv - er, wid - er than a mile: I'm cross - in' you in



style some - day. Old dream -

C7/G F Bb9#11 Am Am7/G

mak - er, you heart - break - er, wher - ev - er you're

F#m7b5 B7 Em7 A7 Dm7 G9 C

go - in', I'm go - in' your way. Two

Am F C/E F

drift - ers, off to see the world. There's such a lot of

C/E Bm7b5 E7 Am

world to see. We're af -

Am/G F#m7b5 F13 C/E

ter the same rain - bow's end.

F C/E F C/E

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

Am Dm7 G9 1 C

Moon Riv - er and me.

2 Abmaj7 Dbmaj7 C

me.

rall.

MRS. ROBINSON

from THE GRADUATE

Words and Music by
PAUL SIMON

Moderately Bright

Chorus

And here's to you, — Mrs. Rob - in - son, — Je - sus loves you more.

mf

— then you — will know — (Wo, wo, wo —)

God bless you, please, Mrs. — Rob - in - son, — Heav-en holds a place —

Em C Am

— for those who pray, — (Hey, hey, hey, —)

E

hey, hey, hey —

To Coda ☼

Verse

E7

1. We'd like to know a lit - tle bit — a - bout — you for our files, —

A7 A9

We'd like to help — you learn to help your - self. —

D7 G C Am

Look a-round you, all— you see— are sym-pa-thet-ic eyes,——

E D7 D.S. $\frac{S}{C}$

Stroll a-round— the grounds— un - til you feel at home.— And here's to you,——

Verse

Coda Φ E E7

2. Hide it in a hid - ing place— where no one ev - er goes,—
3. Sit - ting on a so - fa on— a Sun-day af - ter - noon,——

A7

Put it in your pant - ry with— your cup—
Go-ing to the can - di - dates!— de - bate,——

- cakes, _____

It's a lit-tle se - cret, just the Rob -
 Laugh a - bout it, shout a - bout it, _____

D7 G

_____ in - son's af - fair, _____
 When you've got _____ to choose, _____

Most _____ of all, _____
 Ev-'ry way you _____ look _____

C Am E

_____ you've got to hide _____ it from the kids. _____
 _____ at it, _____ you lose. _____

Coo, coo, ca - choo, _____
 Where have you gone _____

D7

Chorus

_____ Mrs. Rob - in son, _____ Je - sus loves you more _____ than you _____ will
 _____ Joe Di - mag - gi - o? _____ A na - tion turns _____ its _____ lone - ly eyes _____ to

C Em G Em

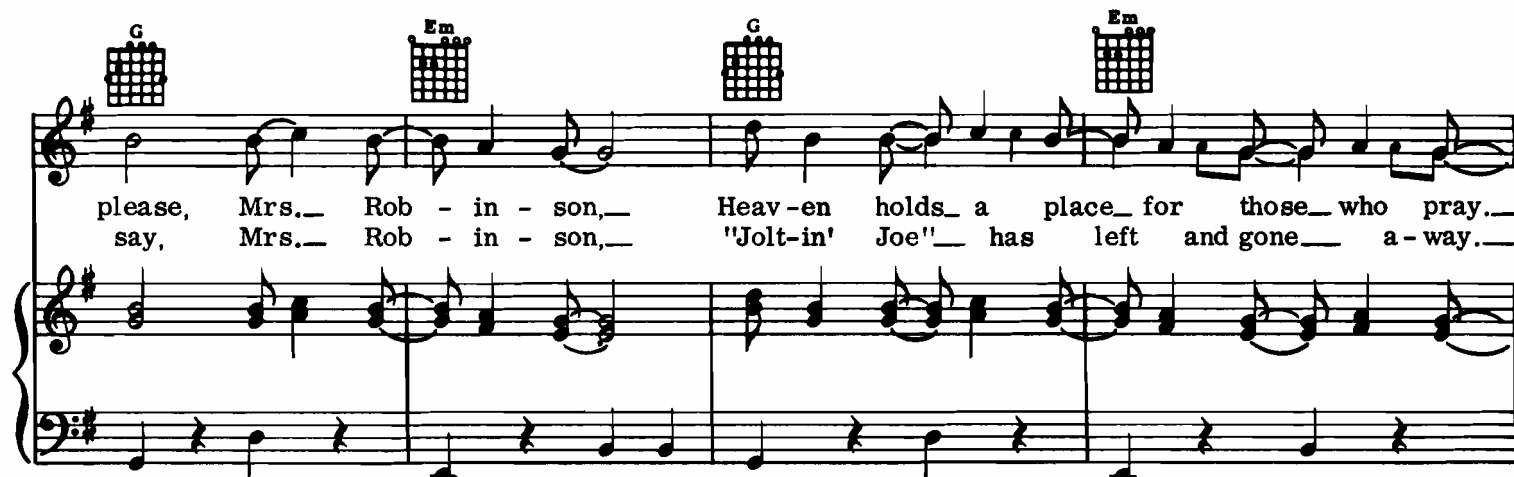
C  D7 

know, _____ (Wo, wo, wo _____) God bless you
 you, _____ (Woo, woo, woo _____) What's that you



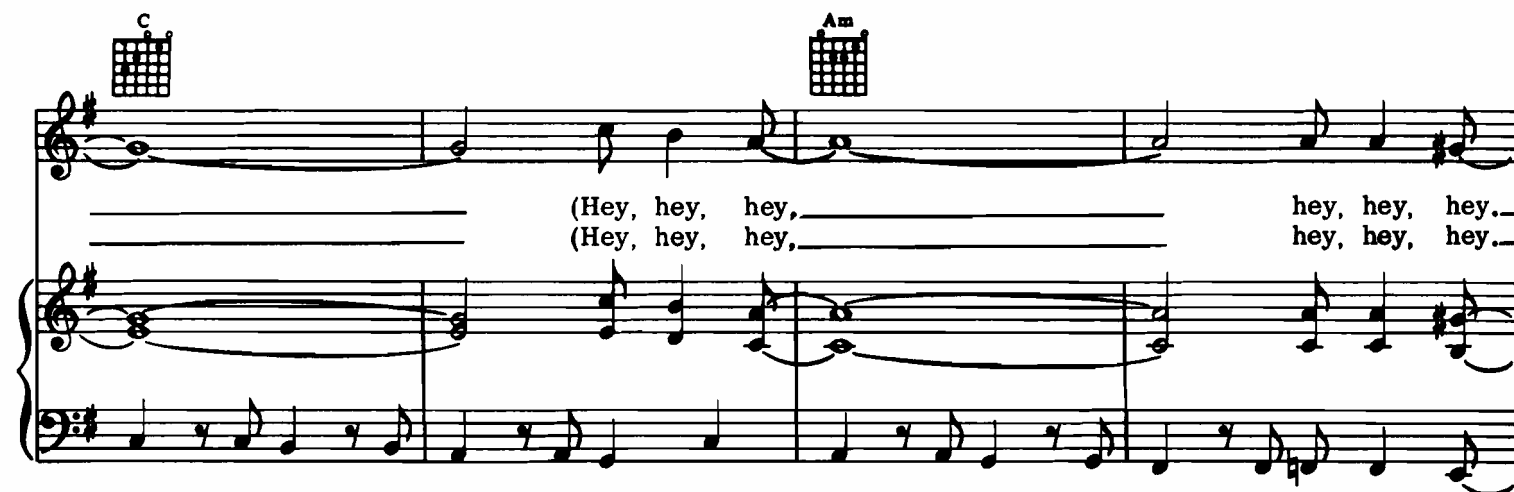
G  Em  G  Em 

please, Mrs. Rob - in - son, Heav - en holds a place for those who pray.
 say, Mrs. Rob - in - son, "Jolt-in' Joe" has left and gone a - way.



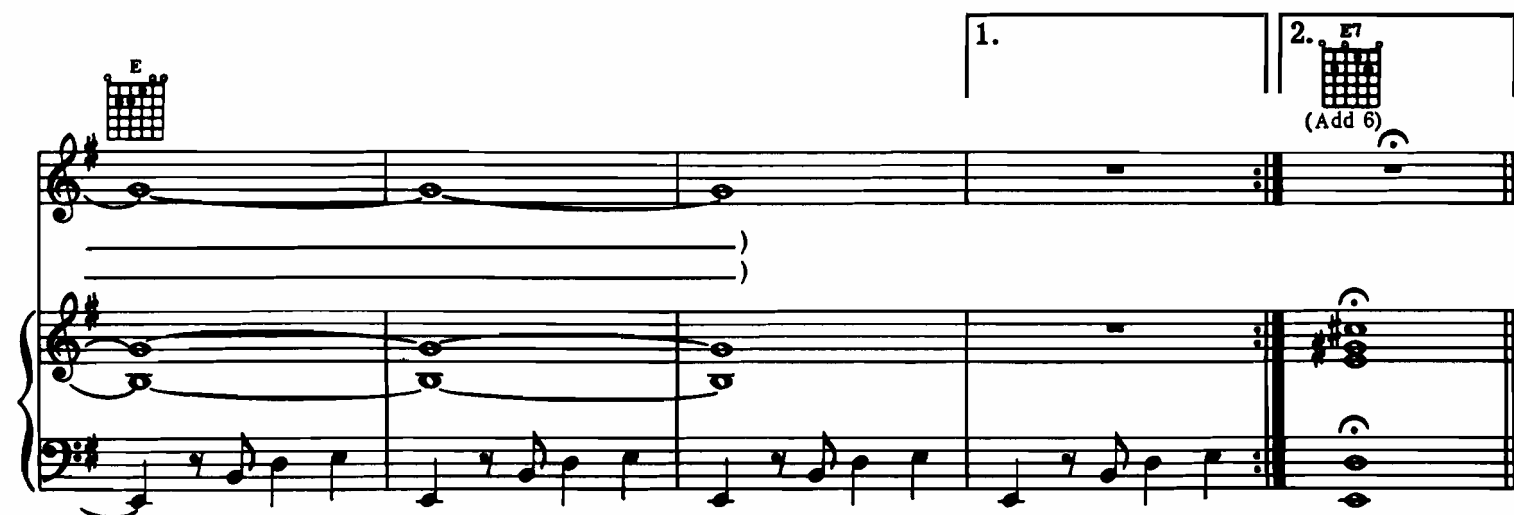
C  Am 

_____ (Hey, hey, hey, _____) hey, hey, hey.
 _____ (Hey, hey, hey, _____) hey, hey, hey.



E 

1. _____ 2.  (Add 6)



MY FOOLISH HEART

from MY FOOLISH HEART

Words by NED WASHINGTON
Music by VICTOR YOUNG

Slowly and expressively

First System:

Chords: Bb, Gm, Cm7

Lyrics: The night _____ is like a love - ly tune, be - ware _____ my fool - ish

Second System:

Chords: Adim, Bbmaj7, Gm

Lyrics: heart! How white _____ the ev - er con - stant moon; Take

Third System:

Chords: Cm7, F7, Bb

Lyrics: care _____ my fool - ish heart! There's a line be-tween love and fas - ci -



na - tion that's hard to see on an eve - ning such as this, For they



both give the ver - y same sen - sa - tion when you're lost in the mag - ic of a



kiss. { His } lips are much too close to mine, be -

Her }



ware my fool - ish heart. But should our ea - ger

Gm Cm7 D7#5 D7 D7b5 D7

lips com - bine Then let the fire start For

Gm Gm7 Gb9 Gb7 Bb

this time it is - n't fas - ci - na - tion, or a dream that will fade and fall a -

Dm7b5 G7 Cm7 F9 Cm7 F7b9

part, It's love this time, it's love, my fool - ish

1 Bb Gm7 Cm7 F7 2 Bb Gm7 Cm7 Cb7 Bb6

heart. The heart.

mp *rall.*

THE MUSIC OF GOODBYE

Love Theme from OUT OF AFRICA

Music by JOHN BARRY
Words by ALAN and MARILYN BERGMAN

Medium slow Ballad

F **Em7b5** **A7** **Dm**

mp

C9 **F** **Em7b5** **A7**

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

Dm **Bbmaj7** **Dm**

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

Am7 Bbmaj7

As al - ways there's no rea - son why a - gain.

C9 F Em7b5 A7

You kiss me with your eyes and in your arms I

Dm Dm/C Bbmaj7 Dm

fly a - gain. But e - ven as we touch the clouds,

Am7 Bbmaj7 C9

there in the qui - et is good - bye a - gain. Per - haps the way I





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





_____ makes you a - fraid to love me. _____





Love me. _____ As through the night we dance, _____






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






soft - ly _____ and sad - ly: _____ the mu - sic of good-

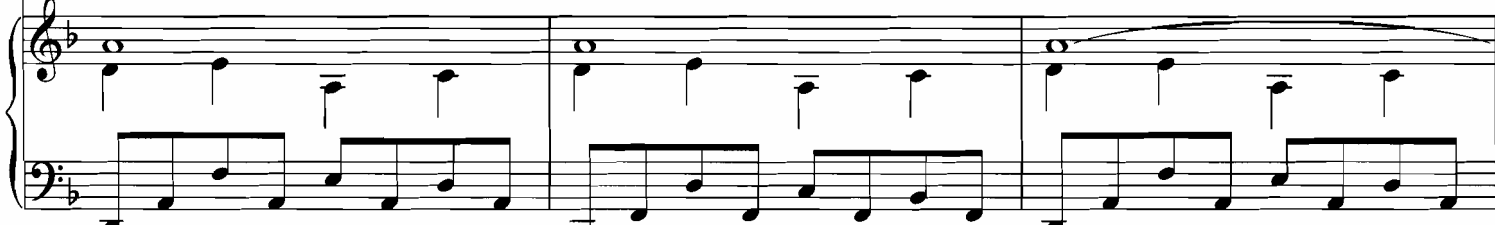


1





bye. _____





Per - haps the way I bye. _____ Good -

2











bye. _____ Good - bye.

rit.



MY FAVORITE THINGS

from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Allegro animato



mf
 Rain - drops on ro - ses and whis - kers on kit - tens, Bright cop - per
p
 ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es
 tied up with strings, These are a few of my fa - vor - ite things.

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Em

Cream - col - ored po - nies and crisp ap - ple

mf *mp*

Cmaj7

stru - dels, Door - bells and sleigh - bells and schnitz - el with noo - dles,

Am7

D7

G/B

C/E

G/D

Wild geese that fly with the moon on their wings, These are a

C

F#m7b5

B7

E

few of my fa - vor - ite things.

f

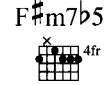


Girls in white dress - es with blue sat - in sash - es, Snow - flakes that

mf



stay on my nose and eye - lash - es, Sil - ver white win - ters that



melt in - to springs, These are a few of my fa - vor - ite things.



When the dog bites, When the bee stings,

mf

Em C

When I'm feel - ing sad, I

A7/C# A7

sim - ply re - mem - ber my fa - vor - ite things and

G/D C/D G/D C/D G D7b9 D7 G

then I don't feel so bad.

cresc. *f*

C G/D D7 G

sf

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 for guitar are provided above the staff. Chords are indicated by an 'x' for the low E string and an 'o' for the high E string. '4fr' indicates a four-fingered chord.

Chord progression for the first system: C#m7, Bsus, A.

Chord progression for the second system: Bsus, B, C#m7, Bsus, A.

Chord progression for the third system: Bsus, B, E, Bsus/F#, Esus.

Chord progression for the fourth system: E, B, E, Bsus/F#, A.

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

E B Asus2

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

E/B B E B A

tween us, you have come to show you go on.

C#m B(add4) A

Near, far, wher - ev - er you are, —

B C#m B(add9) A

I be - lieve that the heart does go on. —



Once more you o - pen the door _



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

To Coda



on and on.



Love can touch us one time and last for a

E/B B E B A

life - time, and nev - er let go till we're gone.

E B Asus2

Love was when I loved you; one true time I

E/B G#7/B# C#m G#m Asus2

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

D.S. al Coda

CODA C#m7 Bsus

on.






Db Eb Fm

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

Cm7 Db Ab/Eb Eb Ab

heart, and my heart will go on and on. —

ff decrescendo to end

Eb/Ab Db/Ab Eb/Ab Ab

Mm. —

Eb/Ab Db/Ab Ab(add9)

NINE TO FIVE

from NINE TO FIVE

Words and Music by
DOLLY PARTON

Lively $\text{♩} = 104$

mf

mf

G

C

Tum - ble out of bed and stum - ble to the kitch - en; pour my - self a cup -

2. (see additional lyrics)

G

D

— of am - bi - tion, and yawn, and stretch, and try to come - to life. —

G

Jump in the show - er, and the blood starts pump - ing;

C G



out on the street, the traf - fic starts jump-ing, with folks — like me on the

D G Chorus C



job from nine to five. Work - ing (1.3.5.) nine to — five, —
(2.) Nine to — five, —
(4.6.) (see additional lyrics)

f

— what a way to make — a liv - ing; bare - ly
— for ser - vice and — de - vo - tion; you would

G



get - ting by, — it's all tak - ing and — no giv - ing. They just
think — that I — would de - serve a fair — pro - mo - tion; want to

C

use your mind, and { they nev - er give you } cred - it; it's e -
 move a - head, but the you nev - er get the } let me. I

A7

1. 3. 4. 5. 6. etc. (fade)

2. D7

-nough to drive you cra - zy, if you let it. out to get -
 swear some-times, that man is

mp cresc.

G

N. C.

D.S.

me. 2. They

mp

Verse 2:

They let you dream just to watch them shatter;
 You're just a step on the boss man's ladder,
 But you've got dreams he'll never take away.
 In the same boat with a lot of your friends;
 Waitin' for the day your ship'll come in,
 And the tide's gonna turn, and it's all gonna roll your way.
 (To Chorus:)

Chorus 4, 6:

Nine to five, they've got you where they want you;
 There's a better life, and you dream about it, don't you?
 It's a rich man's game, no matter what they call it;
 And you spend your life putting money in his pocket.

OL' MAN RIVER

from SHOW BOAT

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately

E $\flat$



B $\flat$ 7sus



B $\flat$ 7



E $\flat$



A $\flat$



E $\flat$



Col - ored folks work on de Mis - sis - sip - pi, col - ored folks work while de

B $\flat$ 7



E $\flat$ 7



A $\flat$ 6



white folks play. Pull - in' dose boats from de dawn to sun - set,

E $\flat$ /B $\flat$



Cm7



F7



B $\flat$ 7



E $\flat$



Gm



Cm6/G



git - tin' no rest till de judg - ment day. Don't look up an'

Gm Cm6/G Gm Cm6 Gm Gm7 D7

don't look down, you don't dast make de white boss frown.

Gm Cm6/G Gm Cdim7/G Gm Gm7 Am7/G Cdim7/G

Bend yo' knees an' bow yo' head, an' pull dat rope un -

rall.

Gm Fm7 Bb7 Eb7 Ab

til yo're dead. Let me go 'way from de Mis - sis - sip - pi,

a tempo

C7 Fm Ddim7

let me go 'way from de white men boss. Show me dat stream called de








riv - er Jor - dan. Dat's de ol' stream dat I long to cross.

rall.

Slower








Ol' man riv - er, dat ol' man riv - er; he must know sump - in', but

legato







don't say noth - in'. He jus' keeps roll - in', he keeps on roll - in' a -






long. He don't plant 'ta - ters, he



don't plant cot - ton, an' dem dat plants 'em is soon for - got - ten. But



ol' man riv - er, he jus' keeps roll - in' a - long.



You an' me, we sweat an' strain,



bod - y all ach - in' an' racked wid pain. "Tote dat barge!"

Gm Cdim7/G Gm Cdim7/G Gm Ab6 Bb7

“Lift dat bale,” Git a lit - tle drunk an’ you land in jail.

Eb Cm Eb Ab Eb Bb7

Ah gits wea - ry an’ sick of try - in’. Ah’m tired of liv - in’ an’

Cm F7 Eb/Bb Cm Fm9 Bb7

skeered of dy - in’. But ol’ man riv - er, he jus’ keeps roll - in’ a -

rit.

1 Eb Abm Eb/G Fm7 Bb7 2 Eb Fm7 Bb9 Eb

long. long.

THE ODD COUPLE

Theme from the Paramount Picture THE ODD COUPLE

Words by SAMMY CAHN

Music by NEAL HEFTI

Moderately, with a steady beat (♩ = $\overset{\frown}{\text{3}}$)

Dm

mf

No mat - ter where they go, ——— they are known as the

cou - ple. ——— They're nev - er seen a - lone, ———

so they're known as the cou - ple. ———

Dm7 G7 Dm7 G7 Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

F7 B7b5 Bbmaj9 Bb6 Em7 A7

As _____ I've in - di - cat - ed, _____ they _____ are nev - er

Dm7 G9 Bbmaj7 A7b9 Dm7 F7

quite sep - a - rat - ed, _____ they _____ are peas in a pod. Don't you think that it's

Em7b5 A7 Dm7 G7

odd? _____ Their hab - its, I con - fess, _____

Dm7 G7 Dm7 G7 Dm7 G7

_____ none can guess with the cou - ple. _____ If

Gm7 C7 Gm7 C7

one says no it's yes, more or less, with the

Gm7 C7 Gm7 C7 F7 B7b5

cou - ple. But they're laugh pro -

Bbmaj9 Bb6 Bbmaj9 A7b9

vok - ing; yet they real - ly don't

Dm7 F7 Bb6 Gm7

know they're jok - ing. Don't you find when love is

1

C9sus F Bb9 A7b9 5fr

blind it's kind of odd? No

2

F Bbm7 F(add9)/A D7#9 4fr Gm7 C7

odd? Don't you think it's odd?

Gm7 C7 Gm7 C7 Gm7 C7

Don't you think it's odd?

Gm7 C7 Gm7 C7 C6

Don't you think it's odd?

rall.

OLD TIME ROCK & ROLL

featured in RISKY BUSINESS

Words and Music by GEORGE JACKSON
and THOMAS E. JONES III

Moderate Rock 'n' Roll beat

N.C.

mf

Just take those old rec-ords

G 3fr

C 3fr

off the shelf. _
tan - go. _

I'll sit and lis - ten to 'em by my - self. _
I'd rath - er hear some blues or funk - y old soul.

D 5fr

To - day's mu - sic ain't got the same soul. I like that old - time _
There's on - ly one sure way to get me to go; start play - ing old - time _

G 

rock 'n' roll.____ Don't try to take me to a dis - co.
 rock 'n' roll.____ Call me a re - lic. Call me what you will.



C 

You'll nev - er e - ven get me out on the floor.____ In ten min - utes I'll be
 Say I'm old - fash - ioned. Say I'm o - ver the hill.____ To - day's mu - sic ain't____



D  **G** 

late for the door.____ I like that old - time____ rock 'n' roll.____ }
 got the same soul.____ I like that old - time____ rock 'n' roll.____ }



D  **G** 

Still like that old - time____ rock 'n' roll.____ That kind of mu - sic just



C  3fr

soothes my soul.____

D  5fr

I rem - i - nisce a - bout the days of old____



G  3fr

with that old - time rock 'n' roll.____



G  3fr

C  3fr

1. Guitar solo ad lib.
2. Saxophone solo ad lib.



D  5fr

G  3fr



1 **D**  5fr

2 **D**  5fr

G  3fr

Won't go to hear 'em play a Still like that old - time__ rock 'n' roll.__



C  3fr

That kind of mu - sic just soothes my soul.__ I rem - i - nisce a - bout the



D  5fr

G  3fr

Repeat and Fade

days of old__ with that old - time rock 'n' roll.__



D  5fr

G  3fr

Optional Ending

Still like that old - time__ rock 'n' roll.__



ONE TIN SOLDIER

from BILLY JACK

Words and Music by DENNIS LAMBERT
and BRIAN POTTER

Moderately slow Rock tempo

N.C.

mf

F

F

C

Dm

Lis - ten chil - dren to a sto - ry that was writ - ten long a - go —
So the peo - ple of the val - ley sent a mes - sage up the hill —
Now the val - ley cried with an - ger, mount your hors - es, draw your sword, —

Bb

F

Gm7

'bout a king - dom — on a moun - tain and the val - ley folk be - low.
ask - ing for — the — bur - ied treas - ure tons of gold — for which they'd — kill.
and they killed — the — moun - tain peo - ple so they won — their just re - ward.

F C Dm

On the moun - tain was a treas - ure bur - ied deep be - neath_ a stone_
 Came the an - swer from the king - dom, "With our broth - ers we_ will share_
 Now they stood_ be - side the treas - ure on the moun - tain, dark_ and red, _

Bb F Gm7

and the val - ley peo - ple swore_ they'd have it for_ their ver - y
 all the se - crets of our moun - tain, all the rich - es bur - ied
 turned the stone_ and looked be - neath_ it, "Peace on earth"_ was all it

F Bb F Am

own. }
 there." }
 said. } Go a - head and hate your neigh - bor,

Bb F Am

go a - head and cheat_ a friend_ Do it in the name of heav - en_

B $\flat$ F Am

Jus - ti - fy it in the end. — There won't be an - y trum - pets blow - in' —

B $\flat$ F B $\flat$

come the judge - ment day. On the blood - y morn - ing af - ter —

B $\flat$ 1, 2 F B $\flat$

— one tin sol - dier rides a - way. —

F B $\flat$ F 3 F B $\flat$ F B $\flat$ F

PUT THE BLAME ON MAME

from GILDA

Words and Music by ALLAN ROBERTS
and DORIS FISHER

Moderately

Gm



E^b/G



Gm6



mf

Am7^b5



D7^b9



Gm



E^b9



D9



1. When Miss - us O' - Lear - y's cow kicked the lan - tern
2. they had the earth - quake in San Fran - cis - co,
3.-5. (See additional lyrics)

Am7^b5



D7[#]5



Gm



A^b9



Gm



in Chi - ca - go town, — they say that start - ed the
back in nine - teen six, — they said that ol' — Moth - er

E^b7^b5



Am7



A^b7^b5



fi - re — that burned Chi - ca - go down. —
Na - ture — was burned up to her ol' tricks. —










That's the sto - ry that went a - round, _ but here's the real low - down. _
 That's the sto - ry that went a - round, _ but here's the real low - down. _







Put the blame on Mame, boys, _
 Put the blame on Mame, boys, _








put the blame on Mame.
 put the blame on Mame.
 Mame kissed a buy - er from
 One night she start - ed to






out of town, _ that kiss burned Chi - ca - go down. _ } So you can
 shim and shake, _ that brought on the Fris - co quake. _ }

Gm 3fr Adim Gm/Bb Am7b5 Ab9 4fr Gm 3fr E7b5 D7

put the blame on Mame, boys, — put the blame on

1-4 Gm 3fr Ab9b5 10fr 5 Gm 3fr D7b5 Gm 3fr Gm(maj13)

Mame. { When
When
Re - Mame.
There

Additional Lyrics

3. When they had the gold rush, folks started running to Cal-i-for-ni-ay.
 They all had dreams of making a million bucks a day.
 That's the story that went around, but here's the real low down.
 Put the blame on Mame, boys, put the blame on Mame.
 She caused the gold rush, it's my belief,
 Diggin' gold from some guy's teeth.
 So you can put the blame on Mame, boys, put the blame on Mame.
4. Remember the blizzard back in Manhattan, in eighteen-eighty-six?
 They say the traffic was tied up and folks were in a fix.
 That's the story that went around, but here's the real low down.
 Put the blame on Mame, boys, put the blame on Mame.
 Mame gave a chump such an ice-cold "no,"
 For seven days they shoveled snow.
 So you can put the blame on Mame, boys, put the blame on Mame.
5. There was once a shootin' up in the Klondike, when they got Dan Magrew.
 Folks were puttin' the blame on the lady known as "Lou."
 That's the story that went around, but here's the real low down.
 Put the blame on Mame, boys, put the blame on Mame.
 Mame did a dance and she dropped her fan;
 That's the thing that murdered Dan.
 So you can put the blame on Mame, boys, put the blame on Mame.

RAIDERS MARCH

from the Paramount Motion Picture RAIDERS OF THE LOST ARK

Music by JOHN WILLIAMS

March tempo

March tempo

The first system of the musical score is written for piano in 4/4 time. It consists of two staves. The right staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure contains a half note chord of B-flat and D, marked with a mezzo-forte (*mf*) dynamic. This is followed by a double bar line. The second measure contains a half note chord of B-flat and D, with a slur over it. The third measure contains a half note chord of B-flat and D, with a slur over it. The fourth measure contains a half note chord of B-flat and D, with a slur over it. The fifth measure contains a half note chord of B-flat and D, with a slur over it. The sixth measure contains a half note chord of B-flat and D, with a slur over it. The seventh measure contains a half note chord of B-flat and D, with a slur over it. The eighth measure contains a half note chord of B-flat and D, with a slur over it. The left staff begins with a bass clef and a 4/4 time signature. The first measure contains a whole rest. The second measure contains a half note chord of B-flat and D, with a slur over it. The third measure contains a half note chord of B-flat and D, with a slur over it. The fourth measure contains a half note chord of B-flat and D, with a slur over it. The fifth measure contains a half note chord of B-flat and D, with a slur over it. The sixth measure contains a half note chord of B-flat and D, with a slur over it. The seventh measure contains a half note chord of B-flat and D, with a slur over it. The eighth measure contains a half note chord of B-flat and D, with a slur over it.

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and consists of three measures. The treble clef staff contains the melody, which begins with a half note G4, followed by a half note A4, then a half note B4, and finally a half note C5. The bass clef staff contains the accompaniment, which begins with a half note G2, followed by a half note A2, then a half note B2, and finally a half note C3. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is written in a simple, clear style with black ink on a white background.

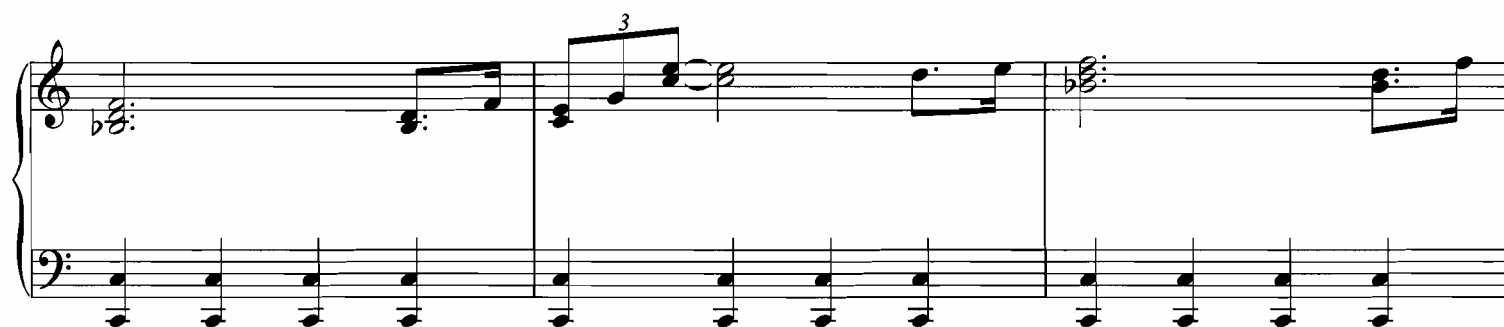
The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second system also consists of a single staff with a treble clef, a key signature of one flat, and a common time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The melody continues with a quarter note A4, a quarter note G4, and a quarter note F4. The score is marked with a first ending bracket and a '1.' indicating the first ending.

2.

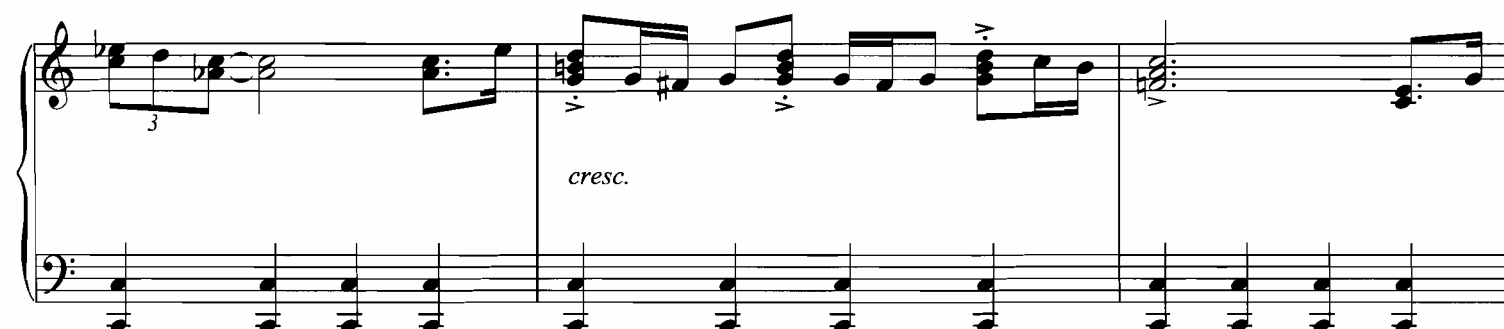
mp

simile

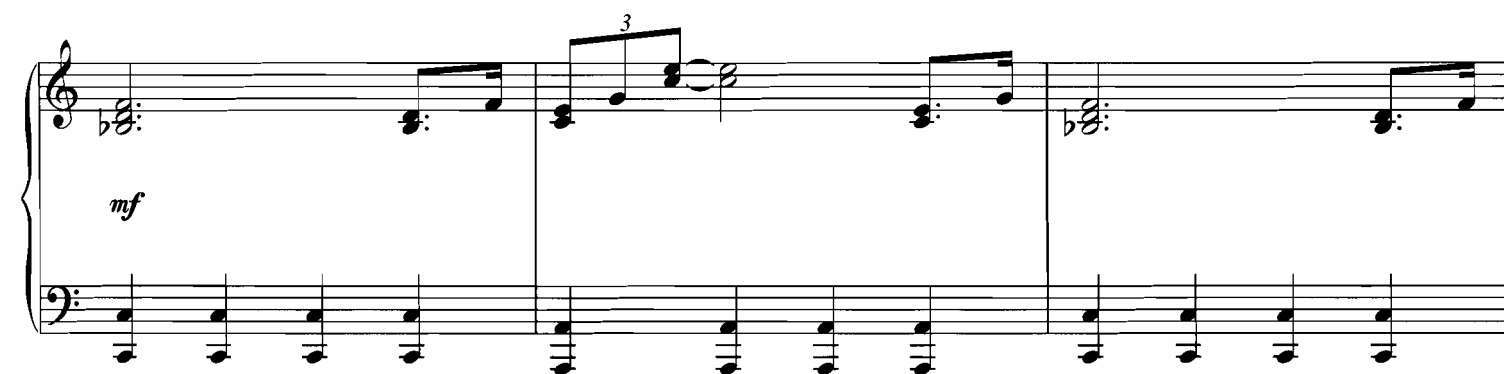
3



First system of musical notation. The treble clef staff begins with a key signature of one flat (B-flat) and a common time signature. It contains a triplet of eighth notes in the first measure, followed by a half note, a quarter note, and a dotted quarter note. The bass clef staff provides a steady accompaniment of eighth notes. A repeat sign is present at the end of the system.



Second system of musical notation. The treble clef staff features a triplet of eighth notes, followed by a half note, a quarter note, and a dotted quarter note. The bass clef staff continues with eighth notes. A *cresc.* (crescendo) marking is placed below the treble staff. A repeat sign is at the end of the system.



Third system of musical notation. The treble clef staff starts with a key signature change to two flats (B-flat and E-flat) and a common time signature. It contains a triplet of eighth notes, followed by a half note, a quarter note, and a dotted quarter note. The bass clef staff continues with eighth notes. A *mf* (mezzo-forte) marking is placed below the treble staff. A repeat sign is at the end of the system.



Fourth system of musical notation. The treble clef staff begins with a key signature change to one flat (B-flat) and a common time signature. It contains a triplet of eighth notes, followed by a half note, a quarter note, and a dotted quarter note. The bass clef staff continues with eighth notes. A repeat sign is at the end of the system.

First system of musical notation. The treble clef staff features a series of chords and eighth notes, with a long horizontal line indicating a sustained sound. The bass clef staff contains a steady eighth-note accompaniment. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff continues with chords and eighth notes, including a long horizontal line. The bass clef staff maintains the eighth-note accompaniment. The key signature has one flat (B-flat).

Third system of musical notation. The treble clef staff features a long horizontal line followed by a measure marked with a forte (*f*) dynamic. The bass clef staff continues with eighth notes, ending with a measure marked with a staccato (*stacc.*) dynamic. The key signature has one flat (B-flat).

Fourth system of musical notation. The treble clef staff features a long horizontal line followed by a measure marked with a staccato (*stacc.*) dynamic. The bass clef staff continues with eighth notes. The key signature has one flat (B-flat).

sim.

First system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one flat (B-flat).

Second system of musical notation, featuring a first ending (1.) and a second ending (2.). The first ending leads back to the beginning of the system. The second ending leads to a final cadence. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. The dynamic marking *mf* (mezzo-forte) is present. The key signature has one flat (B-flat).

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. The dynamic marking *f* (forte) is present. The key signature has one flat (B-flat).

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. The dynamic marking *ff* (fortissimo) is present. The key signature has one flat (B-flat). The system ends with a double bar line. A *8va* (octave) marking is present at the bottom right.

THE RAINBOW CONNECTION

from THE MUPPET MOVIE

Words and Music by PAUL WILLIAMS
and KENNETH L. ASCHER

Moderately, with a lilt

Chords: A, D/A, A, D/A

mp

Chords: 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

Chords: 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?

Chords: A, E/F#, F#m7, Bm7, D/E, E

Rain - bows are vi - sions, but on - ly il - lu - sions, and
Some - bod - y thought of that, and some - one be - lieved it;

A E/G# F#m7 A/E D(add2) D(add2)/A

rain - bows have noth - ing to hide.
look what it's done so far.

Dmaj7

So we've been told, and some choose to be - lieve it.
What's so a - maz - ing that keeps us star - gaz - ing, and

G#m/C#

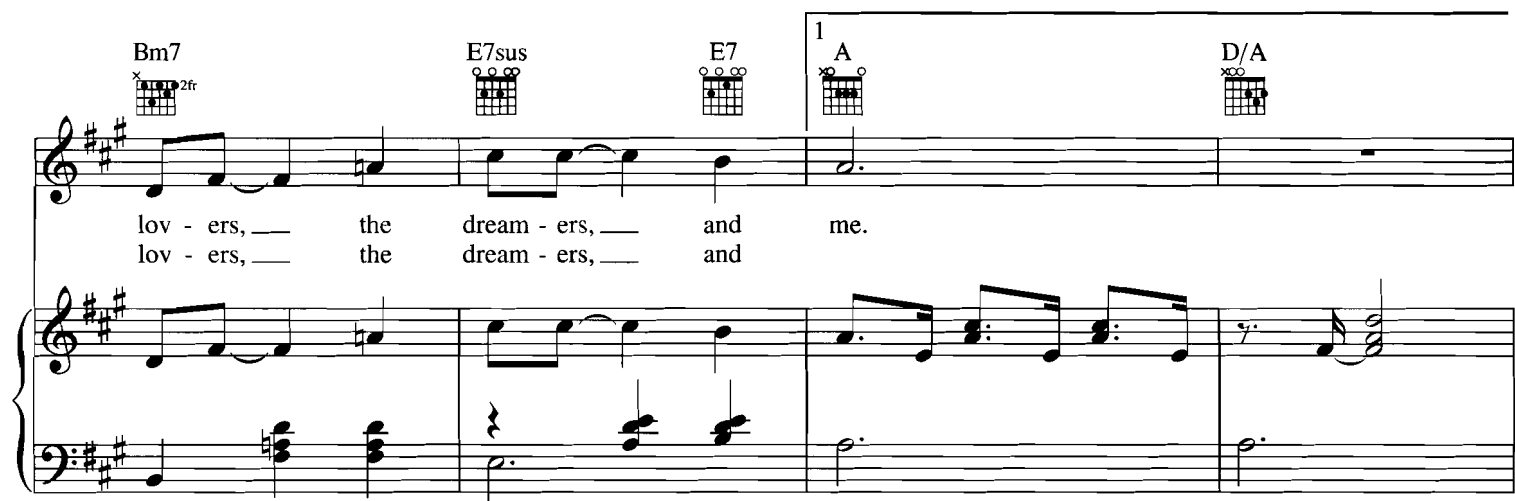
I know they're wrong; wait and see.
what do we think we might see?

Bm7 E D/E C#m7 E/F# F#7

Some - day we'll find it, the Rain - bow Con - nec - tion; the
Some - day we'll find it, the Rain - bow Con - nec - tion; the

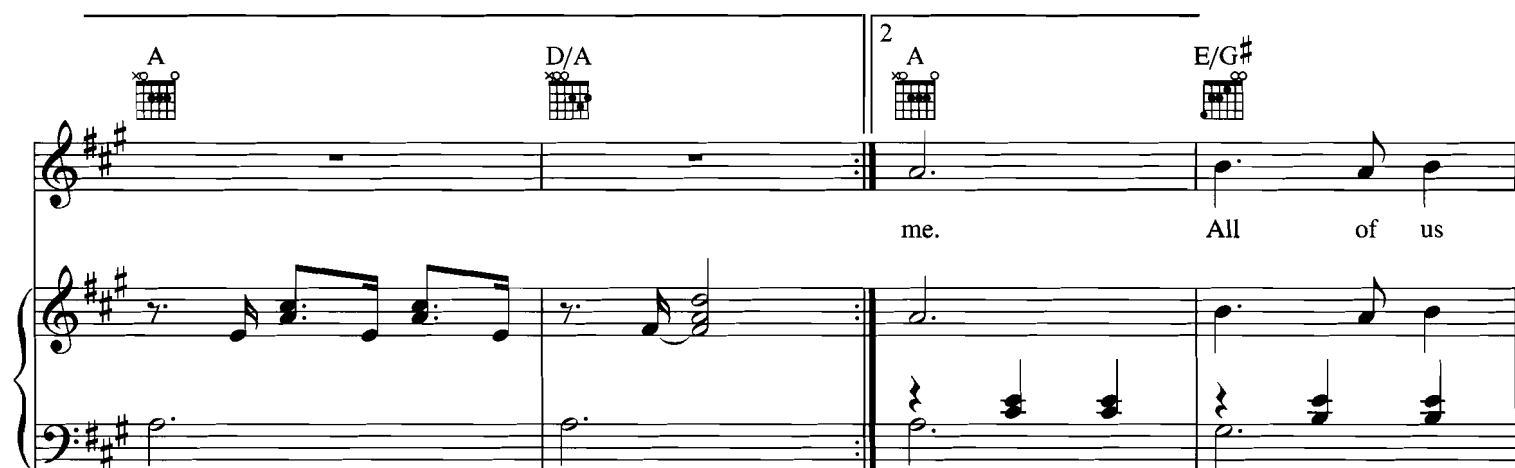
Bm7  2fr E7sus  E7  1 A  D/A 

lov - ers, __ the dream - ers, __ and me.
lov - ers, __ the dream - ers, __ and



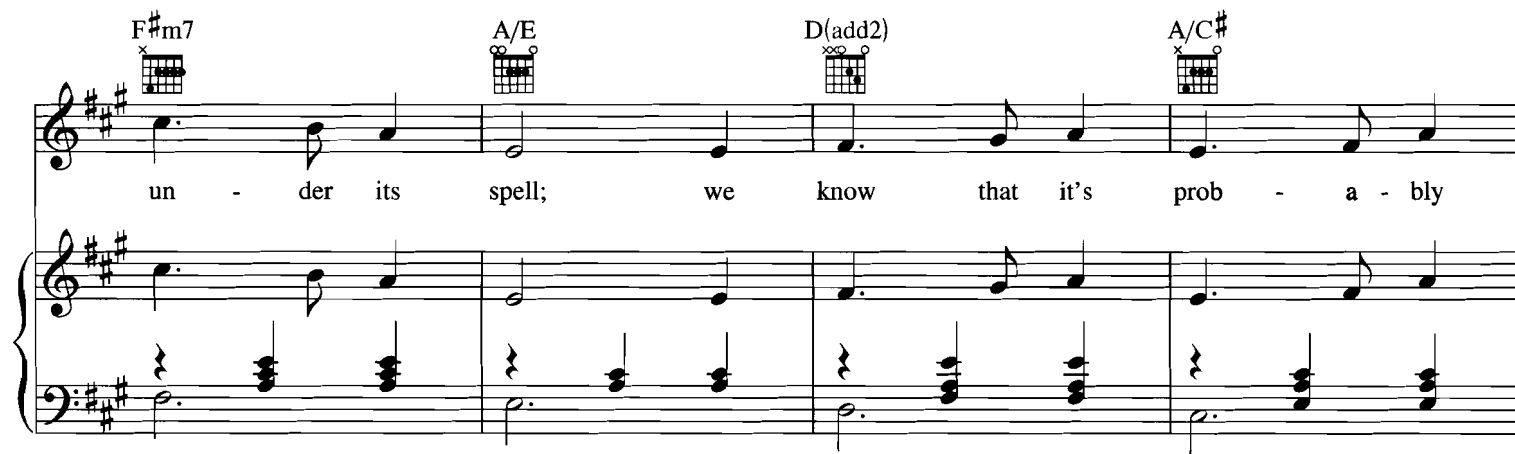
A  D/A  2 A  E/G# 

me. All of us



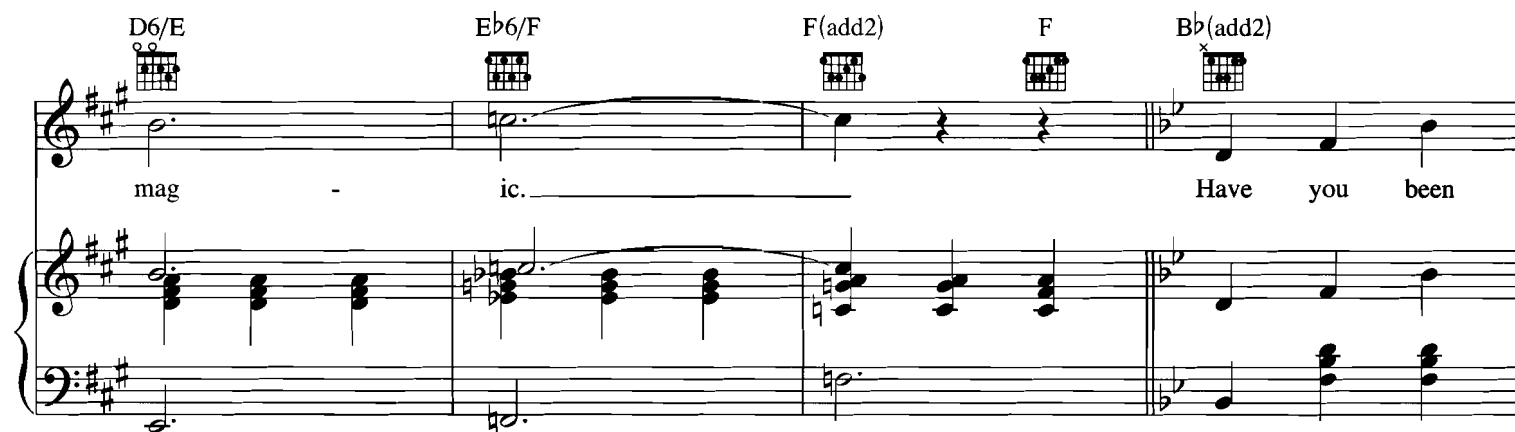
F#m7  A/E  D(add2)  A/C# 

un - der its spell; we know that it's prob - a - bly



D6/E  Eb6/F  F(add2)  F  Bb(add2) 

mag - ic. Have you been



F/G Gm7 Cm7 Eb/F F Bb F/A

half a - sleep and have you heard 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.

RAINDROPS KEEP FALLIN' ON MY HEAD

from BUTCH CASSIDY AND THE SUNDANCE KID

Lyric by HAL DAVID
Music by BURT BACHARACH

Rhythmically



Rain - drops keep fall - in' on my

p



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



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



head. They keep fall - in' so I just did me some talk - in' to the

Fmaj7



F7



Bb



Am7



D7



sun.

And I said I did - n't like the way he got things done. Sleep-in'on the

job.

Those

rain - drops are fall - in'on my head. They keep fall - in'!

But there's one

thing

I know —

The blues — they send — to meet — me won't de - feat —

me.

It won't be long —

till hap - pi - ness — steps up —

Gm7 Bb/C C Bb/C C F

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

Fmaj7 F7 Bb Am7 D7

head, but that does-n't mean my eyes will soon be turn - in' red. Cry-in's not for

Am7 D7 Gm7

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

Bb/C C F Fmaj7 Gm7 Bb/C F

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

READY TO TAKE A CHANCE AGAIN

(Love Theme)

from the Paramount Picture FOUL PLAY

Words by NORMAN GIMBEL
Music by CHARLES FOX

Moderately

Am F

mp

Am E/G#

You re - mind me I

A/G A7

live in a shell, safe from the past,

Dm Dm/C

and do - in' o - kay, but not ver - y well.











No jolts, — no sur - pris - es,







no cri - sis a - ris - es. My life — goes a - long —






— as it should, — it's all ver - y nice, — but



Dm/B



Dm/E



E7b9



Am7



not ver - y good.

And

I'm

read - y to take a chance.

*rall.**a tempo*

Dm7



F/G



G/F



C/E



Am/E



E7/G#



a - gain,

read - y to put my love on the line with

Am



Am/G



Gb7b5



Fmaj7



Em7



Dm7



Em7



you.

Been liv - ing with noth - ing to show for it. You

Dm7



F/G



G/F



To Coda

C/E



Fmaj7



get what you get when you go for it, and I'm read - y to take a chance.

E/G#

a - gain with you.

Am E/G# A/G

When she left me in all my de - spair,

A7 Dm Dm/C

I just held on. My hopes were all gone, then

Dm/B Dm/E E7b9

I found you there. And I'm

D.S. al Coda

CODA C/E Fmaj7

read - y to take a chance

F#m7b5



C/G



E/G#



— a - gain, — read - y to take — a chance — a - gain — with — you, —

Am7



with you. —

Dm7



F/G



G/F



C/E



Am/E



E7/G#



Repeat ad lib. and Fade

Dm7



Dm7



F/G



G/F



C/E



Am/E



E7/G#



SEPARATE LIVES

Love Theme from WHITE NIGHTS

Words and Music by
STEPHEN BISHOP

Slowly, freely

A(add2)

Bsus

E(add2)

Male: You called me from the room in your ho - tel,

mp

C#m7

Ama9

E(add2)

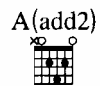
all full of ro-mance for some-one that you met,

A6/9

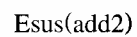
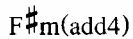
A/B

E(add2)

and tell-ing me how sor-ry you were leav-ing so soon



and that you miss me some-times when you're a -



lone in your room. Do I feel lone-ly, too?



Both: You have no right



to ask me how I feel. You have no right

E A6 B7

to speak to me so kind.

A/C# G#m/B F#m/C# E/G# A B7sus B7

I can't go on just hold - ing on to ties,

C#m7(add4) G#m7 E/G# F#m7

Male: now that we're liv - ing, Female: liv - ing

B7sus E A/E

Both: sep - 'rate lives.

E A/E C[♯]/G[♯]

B C7[♯]5/B^b D7/A E B7/A

Female: Well, I held on _____ to let _____ you go, —

E Am6/E E E/G[♯]

_____ and if you lost _____ your love_ for me, _____ will you nev-er let it

F[♯]m7/B A/C[♯] G[♯]m/B F[♯]m/C[♯] E/G[♯] A

show? _____ *Both:* There was no _____ way _____

B7sus B7 C#m7(add4) G#m7 E/G#

to com - pro - mise, _____ Male: And so now we're

3

F#m7 B7sus E

liv - ing, Female: liv - ing _____ Both: sep - 'rate lives. _____

A(add2) E(add2)/G# F#m7 C#m7/G# A(add2)/E

Male: Ooh, it's so typ - i - cal love leads to i - so - la - tion.

7 3

F#m7 E/G#

So you build that wall, _____ yes, you

Female: Build that _____ wall, _____



build that

wall

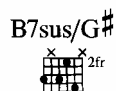
build that

wall

Both: and you

make it

strong - er.



Well, you have

no

right

to ask me how

I



feel.

You have

no

right

to speak to me

so

**Freely**

kind.

Male: Some-day

I

might

Both: find my

self

B7sus 2fr B7 E G#m7 F#m7

look - ing in — your eyes, Male: but for now we'll go on

3

B7 E F#m7 C#m7 4fr

liv - ing sep - 'rate lives. Female: Yes, for now we'll go on

rit.

Am6/C B7b9 C#m7 4fr A(add2) E

liv - ing Both: sep - 'rate lives. Male: Ah. Female: Ah.

a tempo

3

A(add2)/E 6fr E/G# A B7sus 2fr E

Both: Ah. Sep - 'rate lives.

3

molto rit.

8vb

THE ROAD TO MOROCCO

from the Paramount Motion Picture ROAD TO MOROCCO

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Moderately (♩ = )

E♭ **Adim7** **B♭7** **Fm7/B♭** **B♭13** **Fm/B♭**

Let's meet on the road to Mo - roc -
 meet on the road to Mo - roc -







nel of of love. The
 of a dime. We'll

Gm Gm6 Cm Cm6 Gm Gm6

des - ert the night, the Ar - ab tents, the har - em at - mos -
ride the mag - ic car - pet that looks ab - so - lute - ly

Cm Gm Gm6 Cm Cm6

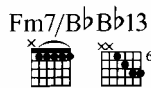
phere; real. it's the best at - trac - tion Co - ney
Don't you think that's more ro - man - tic

F7 Cb7b5 Bb7 Adim7 Bb7 Fm7/Bb Bb13

Is - land has this year. — Let's meet on the road —
than the Fer - ris wheel? — Let's meet on the road —

Fm/Bb Eb Eb6 Adim7

— to Mo - roc - co, — though
— to Mo - roc - co. — It



our
beats

Brook - lyn moon
Cen - tral Park

shines a - bove.
an - y time.



I'll whis - per how I love you to the
The fun - ny streets are nice and dark, the



strains of na - tive flutes,
mu - sic is u - nique.

and your arms will
You can be the



thrill me more than all the chute - the - chutes.
kid - napped girl and I can be the sheik.

Tell the

B $\flat$ 7 Fm7/B $\flat$ B $\flat$ 13 Dm7 $\flat$ 5 D $\flat$ 9#11 C9

gang so they won't hang a - round.

E $\dim$ 7 Fm7 E $\dim$ 7 Fm7 G $\dim$ 7 Fm7/A $\flat$ Fm7

Like Web - ster's Dic - tion - ar - y, we're Mo -

C $\flat$ 7#5 B $\flat$ 13 1 E $\flat$ 6 B $\flat$ m7 E $\flat$ 6 B $\flat$ m7

roc - co bound.

E $\flat$ 6 B $\flat$ m7 E $\flat$ A $\dim$ 7 2 D $\flat$ 6 D6 E $\flat$ 6

Let's bound.

8vb

THEME FROM "SCHINDLER'S LIST"

from the Universal Motion Picture SCHINDLER'S LIST

Composed by JOHN WILLIAMS

Expressively

The first system of the musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo/mood is marked 'Expressively'. The music begins with a half note G3 in the right hand and a whole note G2 in the left hand, both marked *mp* (mezzo-piano). The right hand then plays a series of eighth notes: A3, B-flat3, C4, D4, E-flat4, F4, G4, and A4. The left hand plays a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, and G1. The system concludes with a half note G4 in the right hand and a whole note G1 in the left hand, both marked *rit.* (ritardando).

The second system continues the piece. The right hand plays a series of eighth notes: B-flat4, C5, D5, E-flat5, F5, G5, A5, and B-flat5. The left hand plays a series of quarter notes: F1, E1, D1, C1, B0, A0, G0, and F0. The system concludes with a half note B-flat5 in the right hand and a whole note F0 in the left hand, both marked *dim.* (diminuendo).

The third system continues the piece. The right hand plays a series of eighth notes: G5, F5, E5, D5, C5, B4, A4, and G4. The left hand plays a series of quarter notes: E1, D1, C1, B0, A0, G0, F0, and E0. The system concludes with a half note G4 in the right hand and a whole note E0 in the left hand, both marked *cresc.* (crescendo).

Moving along

The fourth system continues the piece. The right hand plays a series of eighth notes: F4, E4, D4, C4, B3, A3, G3, and F3. The left hand plays a series of quarter notes: D2, C2, B1, A1, G1, F1, E1, and D1. The system concludes with a half note F3 in the right hand and a whole note D1 in the left hand, both marked *dim.* (diminuendo). The system then transitions to a new section marked *rall.* (rallentando), where the right hand plays a series of eighth notes: E3, D3, C3, B2, A2, G2, F2, and E2. The left hand plays a series of quarter notes: C2, B1, A1, G1, F1, E1, D1, and C1. The system concludes with a half note E2 in the right hand and a whole note C1 in the left hand, both marked *a tempo*.

First system of a musical score in B-flat major (two flats). The treble clef staff features a melodic line with eighth and sixteenth notes, including a triplet. The bass clef staff provides harmonic support with chords and single notes. A slur in the treble staff is labeled *rit.* (ritardando).

Second system of the musical score. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment with eighth notes. A dynamic marking *mf* (mezzo-forte) is present, followed by a hairpin indicating a crescendo. The system concludes with the instruction *passionately*.

Third system of the musical score. The treble clef staff has a melodic line with some rests. The bass clef staff continues with a steady accompaniment. A hairpin indicates a crescendo, labeled *cresc.* (crescendo).

Fourth system of the musical score. The treble clef staff features a melodic line with slurs. The bass clef staff has a more active accompaniment. The system concludes with the instructions *dim.* (diminuendo) and *rall.* (ritardando).

Fifth system of the musical score. The treble clef staff begins with a dynamic marking *p* (piano). The bass clef staff continues with a melodic line. The system concludes with a double bar line and a final chord in the bass clef staff.

SEA OF LOVE

featured in the Motion Picture SEA OF LOVE

Words and Music by GEORGE KHOURY
and PHILIP BAPTISTE

Medium slow Fifties Rock

G **B7**

(1., 3.) Do you re - mem - ber _ when _ we met? _
(2.) Come with me, _ my _ love, _

C **A7**

That's the day _ I knew you were my pet.
to the sea, _ the sea _ of love. _

G **A7**

I _ want to tell you just how _ much _ I
I _ want to tell you just how _ much _ I

G C To Coda 1 G

love you. —
love you. —

2 G D C

Come ————— with me ———

D C B7

to ————— the sea ——— of

D.C. al Coda D D7

love. —————

CODA G N.C.



Come _____ with me _____



to _____ the sea _____



of _____ love. _____ Come with me, _



my _____ love, _____ to the sea, _____ the

Bb7



Ab



sea _____ of love.____

I _____ want to tell you

Bb7



Ab



Db



just how _____ much

I love you.____

Ab



I _____ want to tell you,

Bb7



Ab



Db



Ab



oh,____ how much____

I love you._____

rit.

SEEMS LIKE OLD TIMES

from ANNIE HALL

Words and Music by JOHN JACOB LOEB
and CARMEN LOMBARDO

Moderately

Chord Diagrams:

- D7:** G major, 5th fret, 2nd string open, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- G9:** G major, 9th fret, 2nd string 1st fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- Gm7:** G minor, 7th fret, 2nd string 1st fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- C7:** C major, 7th fret, 2nd string 1st fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- F:** F major, 1st fret, 2nd string 1st fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- F6:** F major, 6th fret, 2nd string 1st fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- G7:** G major, 7th fret, 2nd string 1st fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- Bbdim:** Bb diminished, 7th fret, 2nd string 1st fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- F:** F major, 1st fret, 2nd string 1st fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.

Lyrics:

Re - mem - ber all the things we did to -
geth - er. All the fun we
had on New Year's Eve.

D7#5 **D7** **G7**

How we danced till dawn, then, dar - ling, you were

Gdim **G7**

gone. Now it's al - most too good to be -

C7 **Gm7** **C7** **Gm7** **C7** **N.C.** **D7#5** **D7**

Moderately

lieve. _____ Seems like old times,

rall.

D7#5 **G9** **G7**

hav - ing you to walk with, seems like old times,

hav - ing you to talk with. And it's still a thrill just to

have my arms a - round you. Still the

thrill that it was the day I found you. Seems like

old times, din - ner dates and

Chords: Gm7, C7b9, F6, D7#5, G9, G7, C7, N.C., D7#5, D7, D7#5

G9 G7

flow- ers, just like old times, stay - ing up for

Gm7 C7b9

ho - urs, mak - ing dreams come true, do - ing

F6 D7#5 D7 G9 Gm7 C9 C7b9

things we used to do. Seems like old times, be - ing here with

1 F Fdim Bbdim F N.C. 2 F Bb F

you. Seems like you.

rall.

THEME FROM SHAFT

from SHAFT

Words and Music by
ISAAC HAYES

Moderately

Fmaj7



Em7



Fmaj7



Em7



Fmaj7



Em7



Fmaj9



Em



(Spoken:) Who's the black pri - vate dick — that's a sex ma - chine to all the chicks? (Shaft!)

Fmaj9



Em



You're damn right!

Fmaj9



Who is the man that would risk his life for his broth - er man?_

(Shaft!)

Fmaj9



Em



(Spoken:) Can you dig it?

Fmaj9



Em



Who's the cat that won't cop out when there's dan-ger all a-bout?

(Shaft!)

Fmaj9



(Spoken:) Right on —

They say this cat Shaft is a bad moth-er, (Shut your mouth!)



Fmaj9



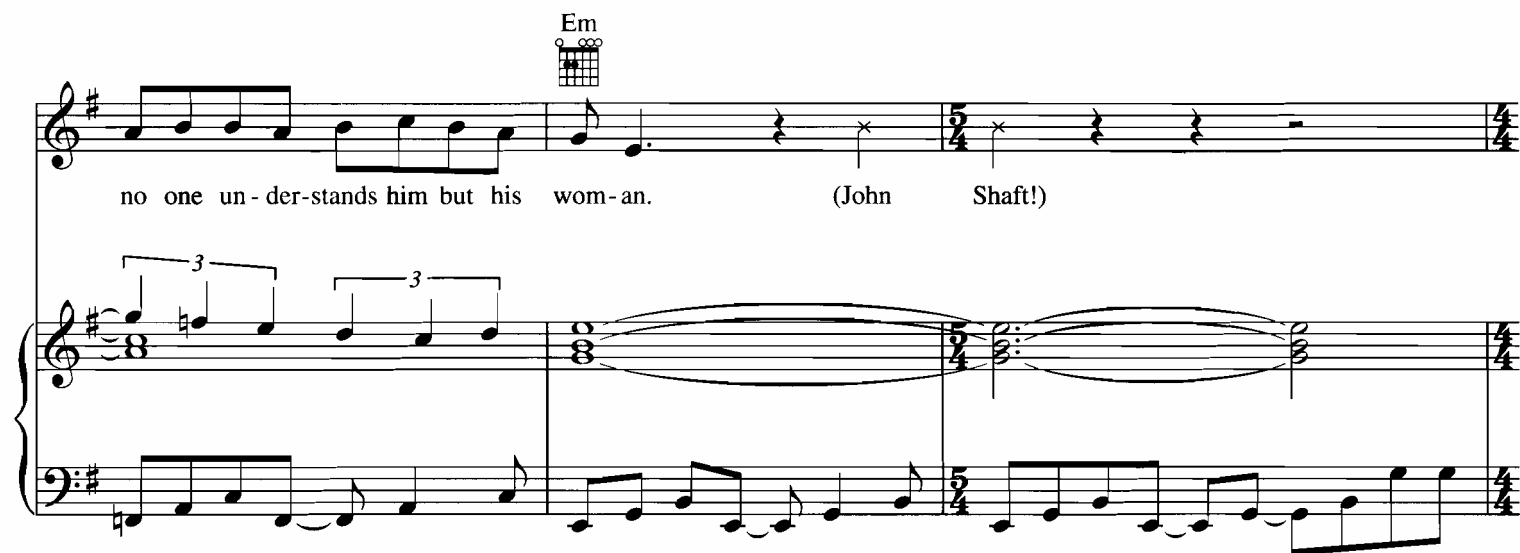
But I'm talk-in' a-bout Shaft.

He's a com-pli-cat-ed man, But

Em



no one un - der - stands him but his wom - an. (John Shaft!)



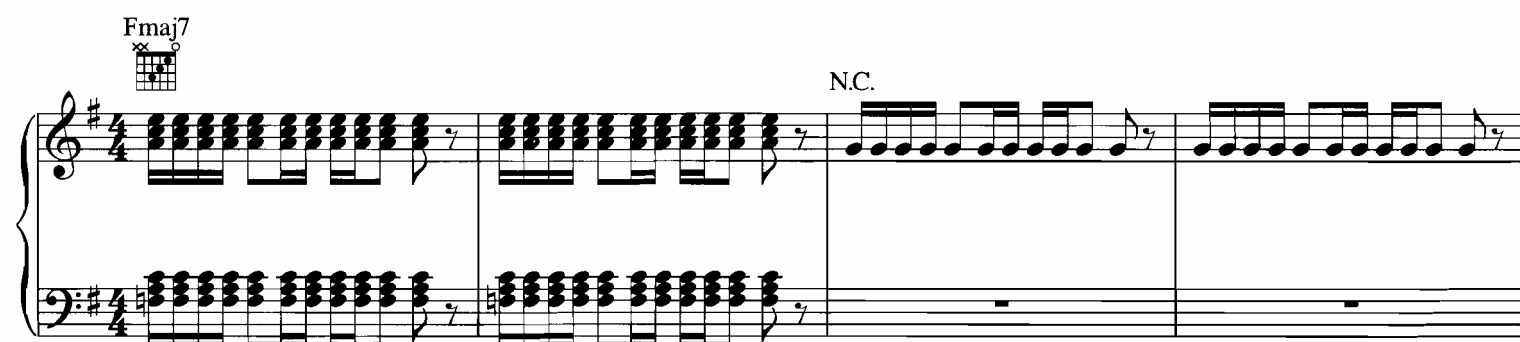
G



Fmaj7



N.C.



Fmaj7

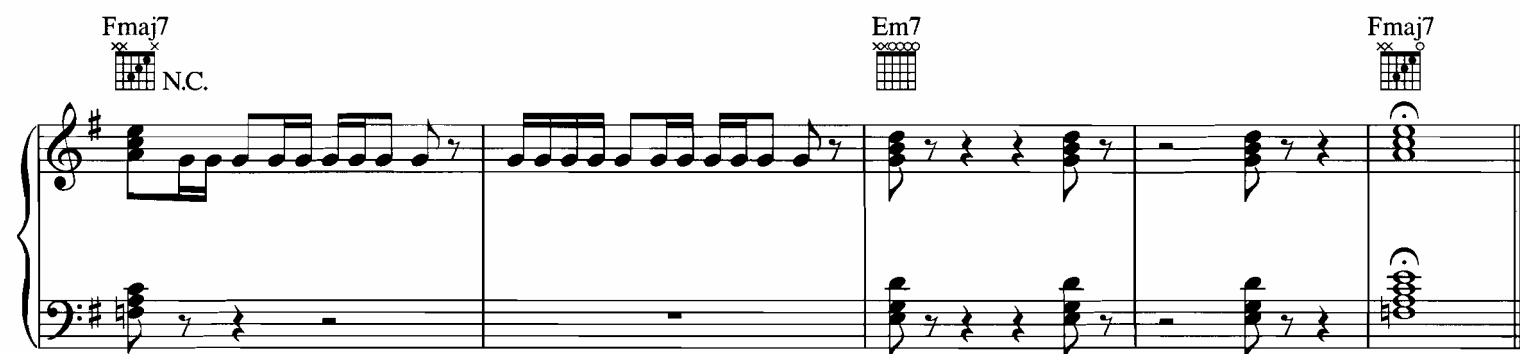


N.C.

Em7



Fmaj7



SOME ENCHANTED EVENING

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

Chord diagrams: C/E, E+, F, F/E, Dm7, G7

mf *cresc.* *ten.* *ten.* *rit.*

slowly, with expression

Chord diagrams: C, G7

p *a tempo*

Some en - chant - ed eve - ning — You may see a stran - ger, —

Chord diagrams: C, E+

You may see a stran - ger — A - cross a

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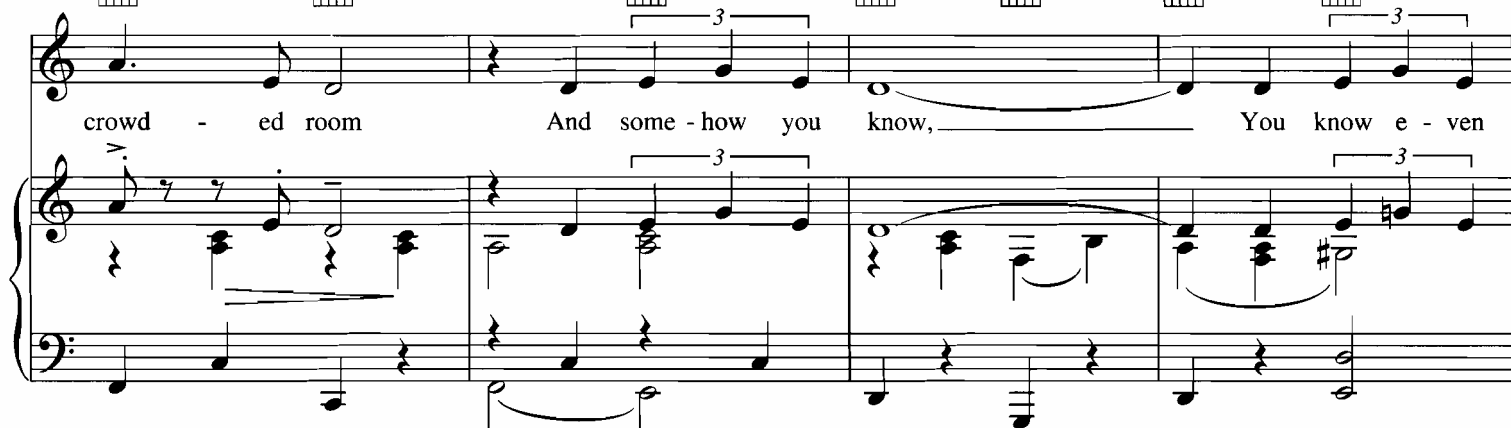








crowd - ed room And some - how you know, You know e - ven

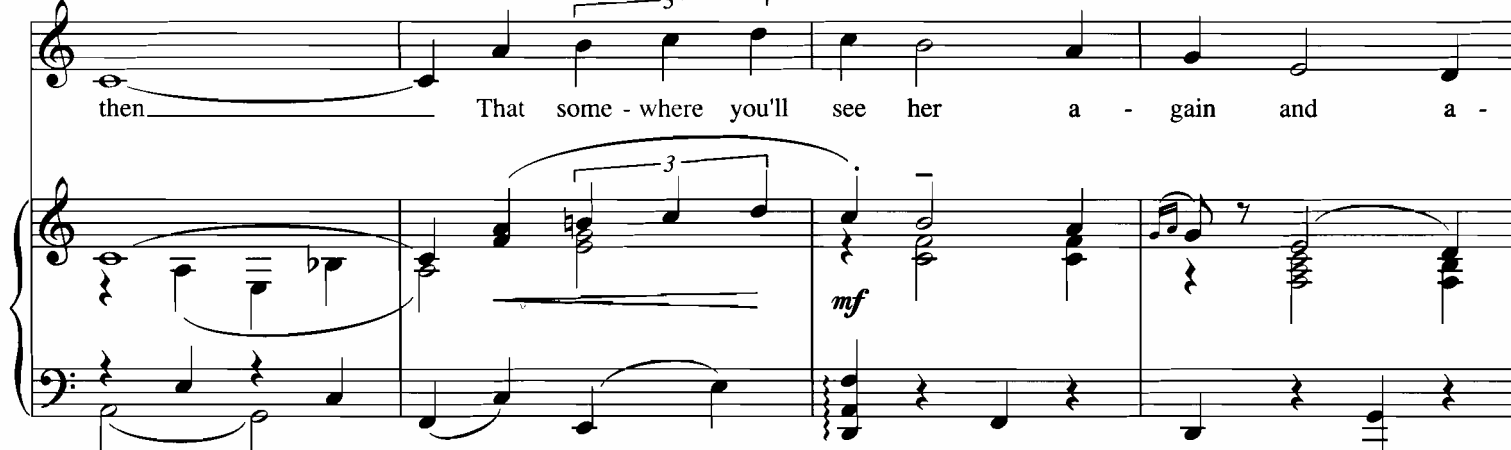









then That some - where you'll see her a - gain and a -









gain. Some en - chant - ed eve - ning





Some - one may be laugh - ing,



C E+ Fmaj7 F6

You may hear her laugh - ing A - cross a crowd - ed room

C6/E Dm7 G7 Dm E7 Am C7/G

And night af - ter night, As strange as it seems,

F C/E Dm7 G7 C

The sound of her laugh - ter will sing in your dreams.

G7sus G7 Cmaj9 C Dm7 G7 C6 C

Who can ex - plain it? Who can tell you why?

pp tenderly and legato

G7sus G7 Cmaj9 C Am7 D7 G Cm6

Fools give you reasons, Wise men never try.

cresc. molto

Edim7 Dm7/G Cdim7/G C

Some en - chant - ed eve - ning

mp

Dm7 G7 C

When you find your true love, When you feel her call you

E+ Fmaj7 F6 C6/E

A - cross a crowd - ed room, Then fly to her

mf

Dm7 G7 Dm7 E7 Am C7/G F C/E

side And make her your own, Or all through your

f *molto espr.*

Dm Dm7/G G7 C

life you may dream all a - lone.

rit. *a tempo* *dim.*

G7sus G7 Cmaj9 C Dm7 G7 C6 C G7sus G7 Cmaj9 C

Once you have found her, Nev - er let her go. Once you have found her,

pp *legatissimo*

Dm7/G C

Nev - er let her go!

rit. *mf*

ped.

SOME DAY MY PRINCE WILL COME

from Walt Disney's SNOW WHITE AND THE SEVEN DWARFS

Words by LARRY MOREY
Music by FRANK CHURCHILL

Rather fast






mf







Some - day my prince will come, Some -
Some - day I'll find my love, Some -





day I'll find my love, and how thrill - ing that
one to call my own, and I'll know her the







mo - ment will be, _____ When the prince of my dreams comes to
mo - ment we meet, _____ For my heart will start skip - ping a

Gm7 C7 F A+ Bbdim

me. _____ He'll whis per "I love
beat. _____ Some day we'll say and

D7 Gm Bb+/F# C7

you" And steal a kiss long or two. Though he's
do things we've been ing to. Though she's }

F A7 A+ Bb+ Bdim F Adim

far a - way I'll find my love some - day, some - day when my

1 2

Gm7 C7 F Ab7 Gm7 C7 F

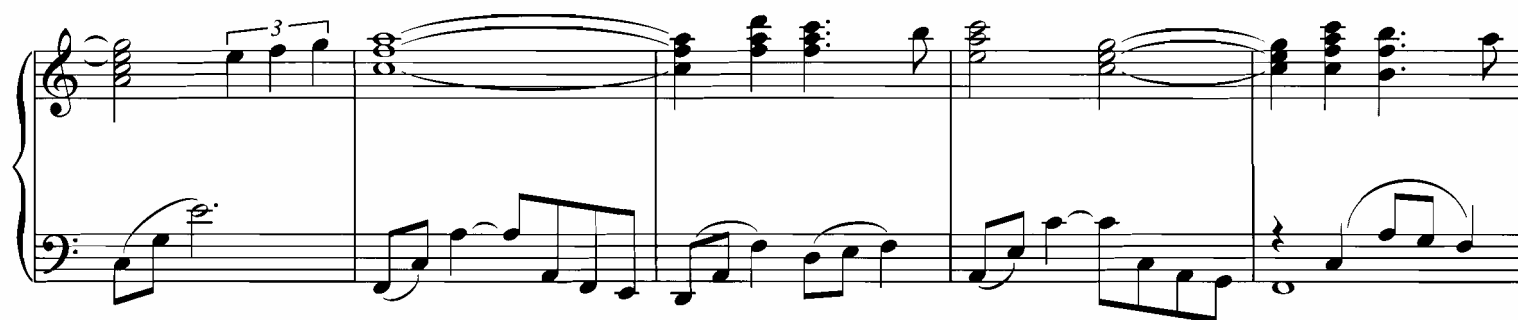
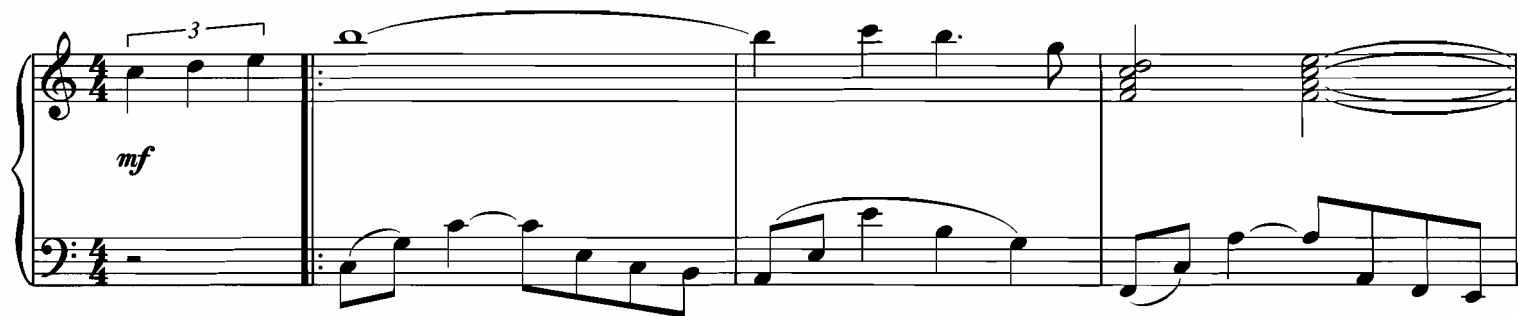
dreams come true. _____ true. _____

SOMEWHERE IN TIME

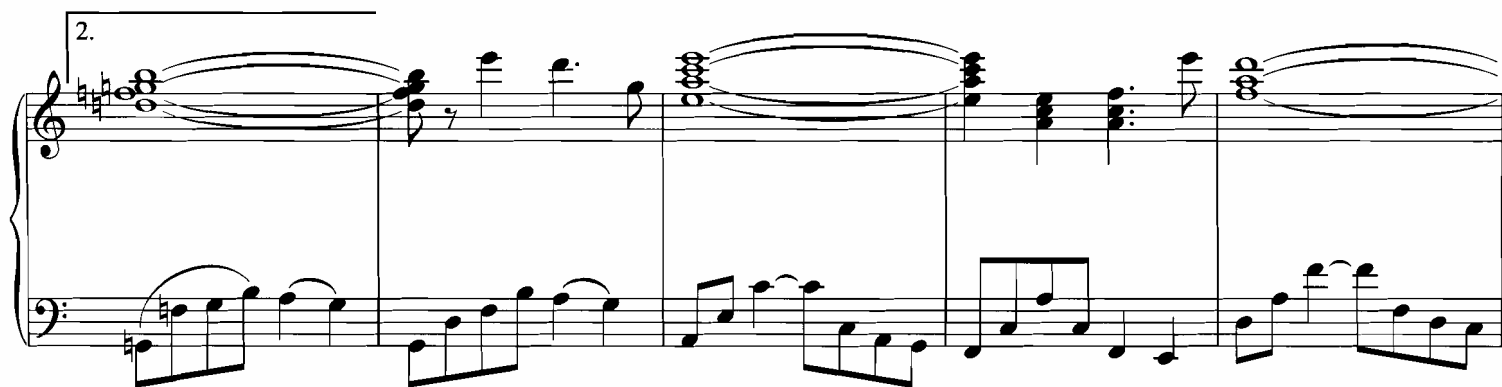
from SOMEWHERE IN TIME

By JOHN BARRY
and B.A. ROBERTSON

Moderately slow



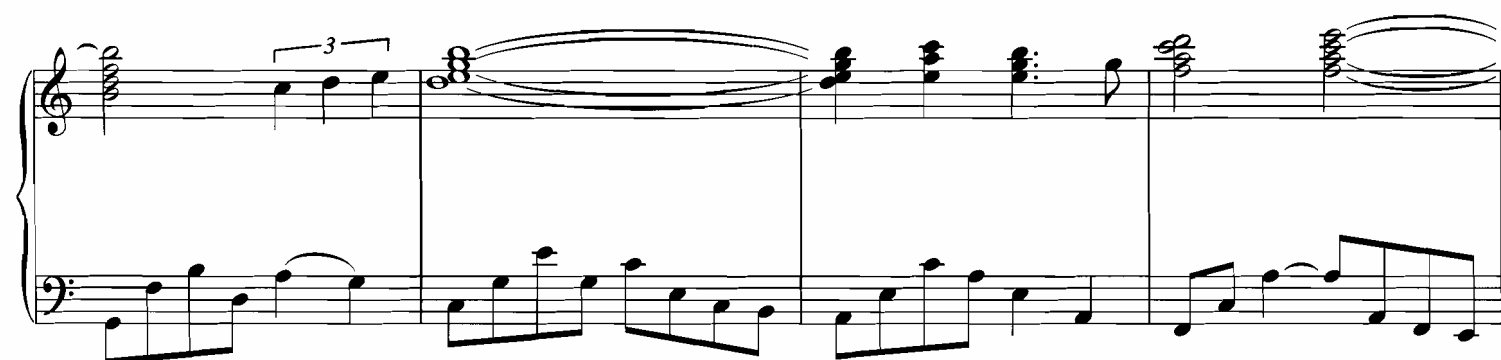
2.



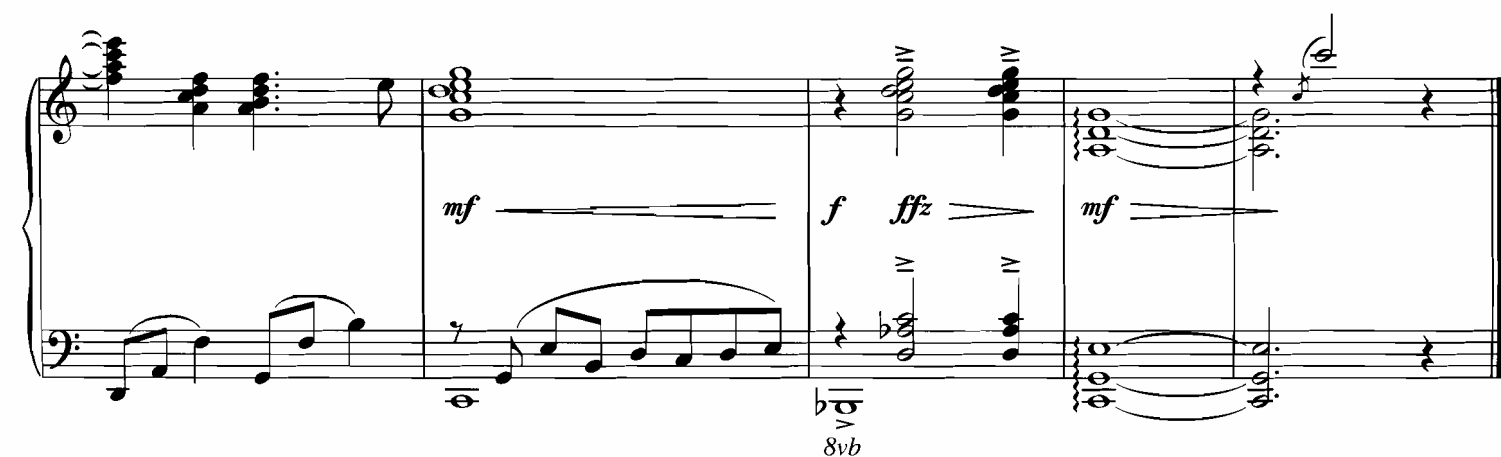
First system of music. Treble clef has a key signature of two sharps (F# and C#) and a common time signature. It features a melodic line with a 7-measure rest in the second measure, followed by a series of chords and a final chord with a fermata. The bass clef has a continuous eighth-note accompaniment.



Second system of music. Treble clef continues the melodic line with a triplet of eighth notes in the third measure. The bass clef continues the eighth-note accompaniment.



Third system of music. Treble clef features a triplet of eighth notes in the first measure, followed by a long melodic line with a fermata. The bass clef continues the eighth-note accompaniment.



Fourth system of music. Treble clef has a melodic line with a fermata. Dynamics include *mf*, *f*, *ffz*, and *mf*. The bass clef has a melodic line with a fermata. A dynamic marking *8vb* is present below the bass clef. The system concludes with a double bar line.

SOMEWHERE, MY LOVE

Lara's Theme from DOCTOR ZHIVAGO

Lyric by PAUL FRANCIS WEBSTER

Music by MAURICE JARRE

Moderately, with expression

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

al - though the snow cov - ers the hope of spring.

Some - where a hill blos - soms in green and gold,

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is 'Moderately, with expression'. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords that support the melody. Guitar chords are indicated above the vocal line: G, Gdim, D7, Am7, and D7. The lyrics are: 'Some - where, my love, there will be songs to sing, al - though the snow cov - ers the hope of spring. Some - where a hill blos - soms in green and gold,'. The piano part includes dynamic markings 'p' and 'mf'. The score ends with a final chord in the piano part.

Am7 D7 Am7 D7 G

and there are dreams, all that your heart can hold.

C G

Some - day we'll meet a - gain, my love.

Bb F Bb D7

Some - day when - ev - er the spring breaks through.

G Gdim D7

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

Am7 D7 Am7 D7 G

warm as the wind, soft as the kiss of snow.

Gdim D7

{ Till then, my sweet, } think of me now and then.
{ (Lar - a, my own) }

Am7 D7 1 Am7 D7 G

God - speed, my love, 'til you are mine a - gain.

2 Am7 D7 D7b9 G

'til you are mine a - gain.

SOMEWHERE OUT THERE

from AN AMERICAN TAIL

Words and Music by JAMES HORNER,
BARRY MANN and CYNTHIA WEIL

Moderately, with expression

mp

With pedal

mf

Some - where out there, be - neath the pale moon -

light, some - one's think - in' of me and

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lov - ing me to - night. Some - where out —







— there, — some - one's say - ing a prayer — that









we'll find one an - oth - er — in that big some - where — out —







there. And e - ven though I know how ver - y far a - part — we are — it






helps to think we might be wish - in' on the same bright star. And






when the night wind starts to sing a lone - some lull - a - by it





helps to think we're sleep - ing un - der - neath the same big sky.








Some - where out there if love can see us

To Coda








through, then we'll be to - geth - er some - where out there, out









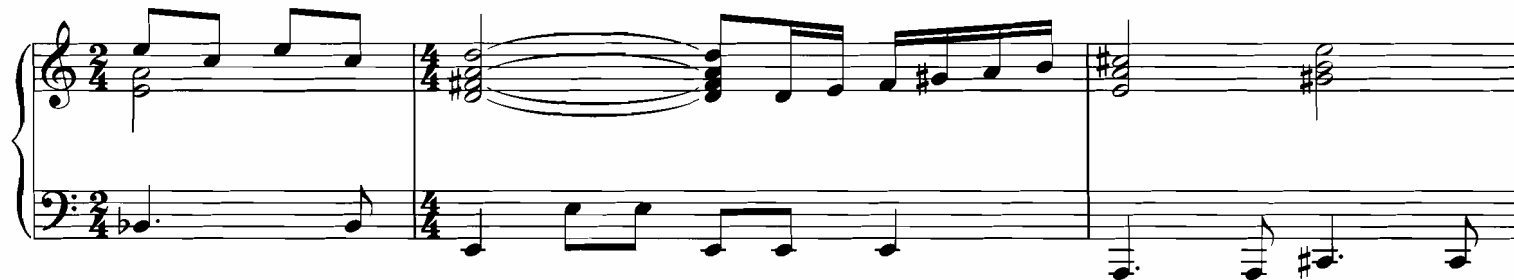


where dreams come true. _____


















Bm7 Dmaj7 C#m F#m7 Bm7 C#m D/E

A

D.S. al Coda

And

CODA

C C/E F

love can see us through,
(love can — see us

Dm G/F Em7 Am F G

then through) we'll be to - geth - er some - where out there, out where dreams come

C Cmaj7/E C/F G7sus C(add9)

true.

rit.

THE SOUND OF MUSIC

from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Molto moderato (*tenderly*)

F

My day in the hills has come to an

p *legato*

The first system of the musical score for 'The Sound of Music'. It features a vocal line in 4/4 time with a key signature of one flat (B-flat). The lyrics are 'My day in the hills has come to an'. Above the vocal line, there is a guitar chord diagram for F major. The piano accompaniment is in the same key and time, starting with a half note B-flat in the right hand and a half note B-flat in the left hand. The piano part includes a dynamic marking of *p* (piano) and a performance instruction of *legato* (legato). The piano part has a melodic line in the right hand and a bass line in the left hand, with a long note in the right hand spanning across the first two measures.

C7 F

end, I know. A star has come out to tell me it's

The second system of the musical score. The vocal line continues with the lyrics 'end, I know. A star has come out to tell me it's'. Above the vocal line, there are guitar chord diagrams for C7 and F major. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, maintaining the *legato* performance instruction.

Gb C7 F

time to go. But deep in the dark green shad - ows are

sempre legato

The third system of the musical score. The vocal line continues with the lyrics 'time to go. But deep in the dark green shad - ows are'. Above the vocal line, there are guitar chord diagrams for Gb major, C7, and F major. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, maintaining the *sempre legato* performance instruction.

C7 F Fm6

voic - es that urge me to stay. So I pause and I wait and I

E♭ C7 F Gm C7

lis - ten for one more sound, For one more love-ly thing that the hills might

rit.

Refrain (moderately, with warm expression)

F(add9)

F E/F

say. The hills are a - live with the sound of mu - sic, —

più rit. *p a tempo*

F6

B♭/D

With songs they have sung for a thou - sand years. —

3





The hills fill my heart with the sound of mu - sic.







My heart wants to sing ev - 'ry song it hears.








My heart wants to beat like the wings of the birds that rise from the lake to the

mp










trees. My heart wants to sigh like a chime that flies from a church on a

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

breeze, To laugh like a brook when it trips and falls o - ver

B $\flat$ B $\flat$ dim7 F/A F/C Dm Dm6 Am

stones in its way, To sing through the night like a

Dm G7 C C7 F(add9)

lark who is learn - ing to pray. I go to the hills

E/F

when my heart is lone - ly. I

F6/9 Bb/D

know I will hear what I've heard be - fore.

mf *più espressivo*

Bbm/Db F/C Am/C

My heart will be blessed with the sound of

mf *più espressivo*

Bb Gm7 Am/C C7

mu - sic And I'll sing once

dim.

1 F Fdim Gm7/F C7 2 F

more. The more.

p *mp*

STAND BY ME

featured in the Motion Picture **STAND BY ME**

Words and Music by JERRY LEIBER,
MIKE STOLLER and BEN E. KING

Moderately, with a beat

First system of piano accompaniment. Chords: F, Dm, C, Dm. Dynamics: *mp*.

Second system of piano accompaniment. Chords: Bb, C, F. Lyrics: When the

Third system of piano accompaniment. Chords: F, Dm, C. Lyrics: night sky has come and the land is that we look up - on should tum - ble and

Fourth system of piano accompaniment. Chords: Dm, Bb, C. Lyrics: dark fall and the moon is the on - ly light we and the moun - tains should crumble in - to the

F



see,
sea,

oh I won't
I won't cry,

be a - fraid
I won't cry

Dm



C



Dm



no I won't
no I won't

be a - fraid
shed a tear

just as

Bb



C



F



long as you stand, stand by me.

So dar - ling, dar - ling,

F



Dm



C



Dm



stand by me,

stand by me, oh

B $\flat$ C F

stand, _____ stand by _____ me, stand by _____ me.

1 2 F

If the Dar - ling, stand _____ by me, -

Dm C Dm B $\flat$

_____ stand by me, oh stand, _____

C F

stand by _____ me, stand by _____ me. When - ev - er I'm in trou - ble won't you

Repeat and Fade

SPEAK SOFTLY, LOVE

(Love Theme)

from the Paramount Picture THE GODFATHER

Words by LARRY KUSIK

Music by NINO ROTA

Slowly

Cm



Fm6/C



Cm



Fm6/C



Cm



Fm6/C



mp

Cm



Fm6/C



Cm



Fm/C



Cm



Speak soft - ly, love, and hold me warm a - gainst your heart. I feel your

Cm/Eb



Fm



words, the ten - der, trem - bling mo - ments start. We're in a world _____ our ver - y

Cm



Cm/G



G7sus



G7



Cm



own, shar - ing a love that on - ly few have ev - er known. Wine - col - ored

Bb7/D Bb7 Eb Db/F Fm6/Ab

days warmed by the sun, deep vel - vet nights when we are

G N.C. Cm Fm/C Cm

one. Speak soft - ly, love, so no one hears us but the sky. The vows of

Fm/C Cm Fm6/C Cm Fm/C Fm

love we make will live un - til we die. My life is yours and all be -

Cm Cm/G G7sus G7 1 Cm 2 Cm

cause you came in - to my world with love so soft - ly, love. Speak soft - ly, love.

rit.

STAR TREK® THE MOTION PICTURE

Theme from the Paramount Picture STAR TREK: THE MOTION PICTURE

Music by JERRY GOLDSMITH

Moderately fast March tempo

The musical score is written for piano and features a moderately fast march tempo. It is in 6/8 time and begins with a forte (f) dynamic. The score is divided into four systems, each with a grand staff (treble and bass clef). The first system includes a key signature change to two flats (B-flat and E-flat) and a 7/8 time signature change. The second system continues the melody with a key signature change to one flat (B-flat) and a 6/8 time signature change. The third system features a repeat sign and a key signature change to one flat (B-flat). The fourth system concludes the piece with a key signature change to two flats (B-flat and E-flat). The score includes various musical notations such as chords, eighth notes, and rests, with a forte (f) dynamic marking in the third system.

First system of a musical score in B-flat major (two flats). The treble clef staff features a series of chords and eighth-note patterns, with a fermata over the final measure. The bass clef staff provides a harmonic accompaniment with chords and a single eighth note in the final measure.

Second system of the musical score. It includes the instruction "To Coda" with a Coda symbol (a circle with a cross). The treble clef staff continues with chordal textures and a melodic line. The bass clef staff has a simple accompaniment.

Third system of the musical score. The treble clef staff includes a double bar line with a first ending bracket labeled "2" above it. The dynamic marking *mf* (mezzo-forte) is placed between the staves. The bass clef staff continues with its accompaniment.

Fourth system of the musical score. The treble clef staff consists of a sequence of chords, some with accidentals (sharps). The bass clef staff continues with a steady accompaniment of chords.

Fifth system of the musical score. The treble clef staff features a melodic line with accents and a double bar line with a first ending bracket labeled "2" below it. The bass clef staff continues with its accompaniment.

First system of a musical score in B-flat major (two flats). The right hand features a melody with a triplet of eighth notes (marked '4'), a pair of eighth notes (marked '2'), and another triplet (marked '4'). The left hand provides a simple accompaniment with a pair of eighth notes (marked '2').

Second system of the musical score. The right hand continues the melody with a pair of eighth notes (marked '2') and a triplet (marked '2'). The left hand has a pair of eighth notes (marked '2') and a triplet (marked '2'). The system concludes with the instruction "D.S. al Coda".

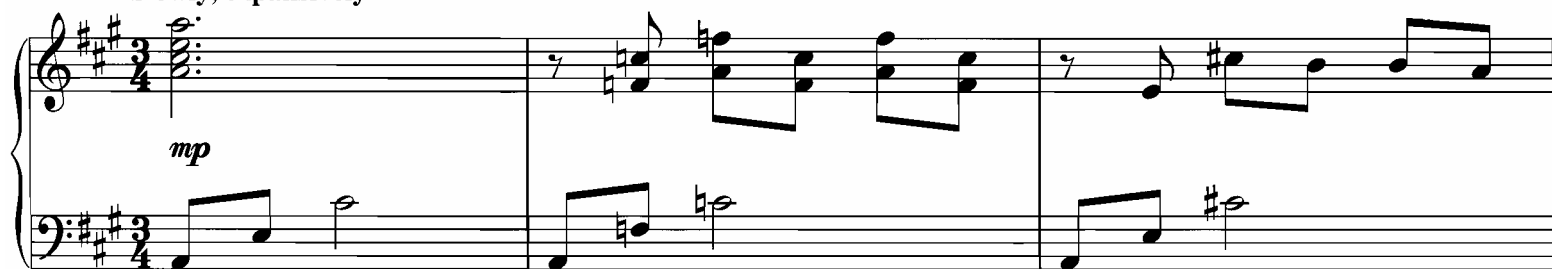
CODA

Third system of the musical score, marked "CODA". The right hand features a triplet of eighth notes (marked '4') and a pair of eighth notes (marked '2'). The left hand has a pair of eighth notes (marked '2') and a triplet (marked '2').

Fourth system of the musical score. The right hand features a triplet of eighth notes (marked '4') and a pair of eighth notes (marked '2'). The left hand has a pair of eighth notes (marked '2') and a triplet (marked '2').

Fifth system of the musical score. The right hand features a triplet of eighth notes (marked '4') and a pair of eighth notes (marked '2'). The left hand has a pair of eighth notes (marked '2') and a triplet (marked '2'). The system concludes with the instruction "(♩. = ♩)" and a final chord.

Slowly, expansively



First system of musical notation. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is marked *mp* (mezzo-piano). The right hand begins with a whole note chord (F#, C#, G#) and then plays a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3. The left hand plays a simple accompaniment: F#3 (quarter), A3 (quarter), G3 (half).

With pedal



Second system of musical notation. The right hand continues the descending eighth-note scale from the previous system. The left hand continues its accompaniment. The system concludes with a double bar line. The key signature changes to two flats (Bb and Eb), and the time signature remains 3/4. The music is marked *mf* (mezzo-forte). The right hand begins with a whole note chord (Bb, Eb, Gb) and then plays an ascending eighth-note scale: Bb4, Cb5, Db5, Eb5, Fb5, Gb5, Ab5. The left hand continues its accompaniment.



Third system of musical notation. The right hand continues the ascending eighth-note scale. The left hand continues its accompaniment. The system concludes with a double bar line. The key signature changes to one flat (Bb), and the time signature remains 3/4. The music is marked *mf* (mezzo-forte). The right hand begins with a whole note chord (Bb, Eb, Gb) and then plays an ascending eighth-note scale: Bb4, Cb5, Db5, Eb5, Fb5, Gb5, Ab5. The left hand continues its accompaniment.



Fourth system of musical notation. The right hand continues the ascending eighth-note scale. The left hand continues its accompaniment. The system concludes with a double bar line. The key signature changes to one sharp (F#), and the time signature remains 3/4. The music is marked *mf* (mezzo-forte). The right hand begins with a whole note chord (F#, C#, G#) and then plays an ascending eighth-note scale: F#4, G#4, A4, B4, C5, D5, E5. The left hand continues its accompaniment.



Fifth system of musical notation. The right hand continues the ascending eighth-note scale. The left hand continues its accompaniment. The system concludes with a double bar line. The key signature changes to two sharps (F# and C#), and the time signature remains 3/4. The music is marked *mf* (mezzo-forte). The right hand begins with a whole note chord (F#, C#, G#) and then plays an ascending eighth-note scale: F#4, G#4, A4, B4, C5, D5, E5. The left hand continues its accompaniment.

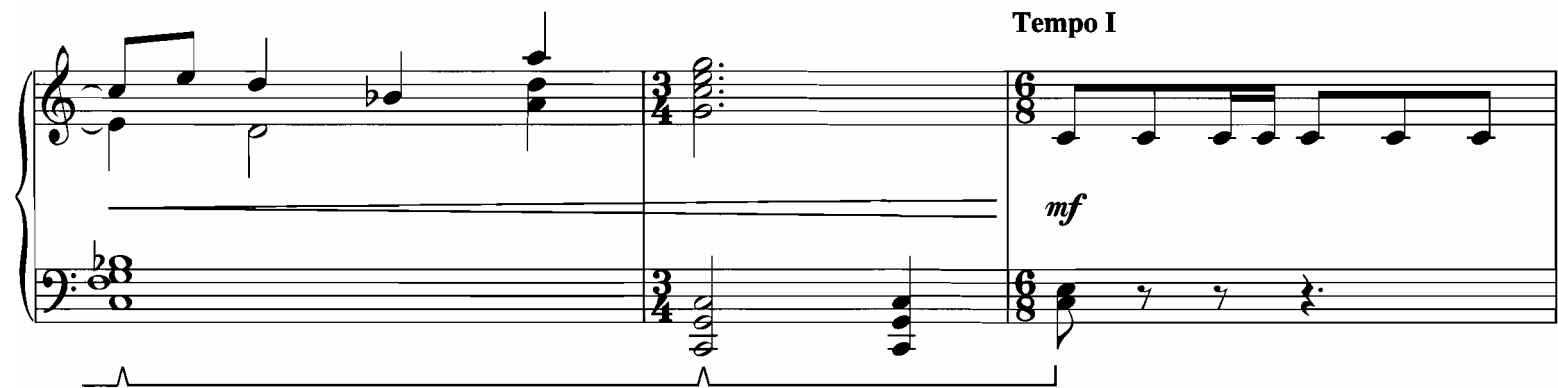
A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final measure containing a quarter rest. The accompaniment consists of a series of eighth and quarter notes, with a final measure containing a quarter rest. The score is written in a simple, clear style, suitable for a beginner's music book.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The melody continues with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The accompaniment continues with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The melody ends with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment ends with a quarter note G3, followed by a quarter note A3, and then a quarter note B3.

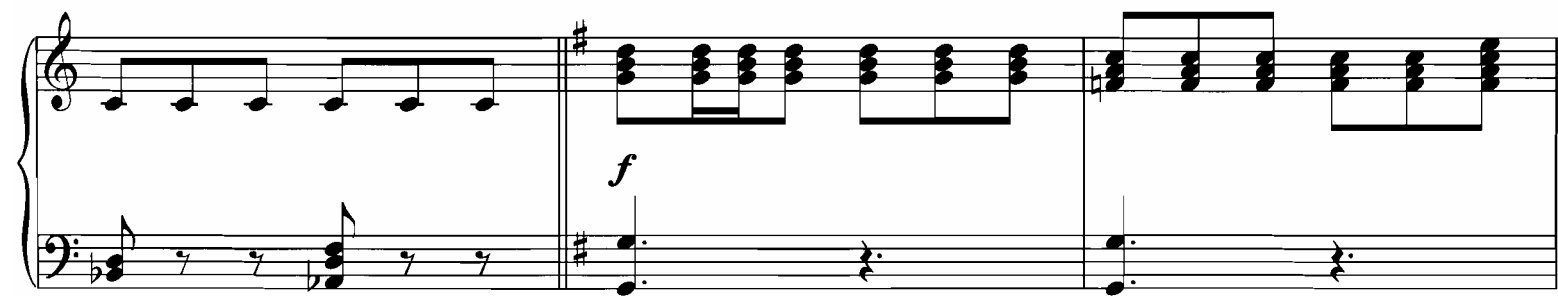
A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a key signature change from three flats to two flats (B-flat, E-flat) in the middle section. The melody features a series of eighth and sixteenth notes, and the accompaniment consists of a simple bass line. The score ends with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of four measures. The first measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a treble staff with a quarter note B4, a quarter note A4, and a quarter note G4, and a bass staff with a quarter note B2, a quarter note A2, and a quarter note G2. The third measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure has a treble staff with a quarter note B4, a quarter note A4, and a quarter note G4, and a bass staff with a quarter note B2, a quarter note A2, and a quarter note G2.

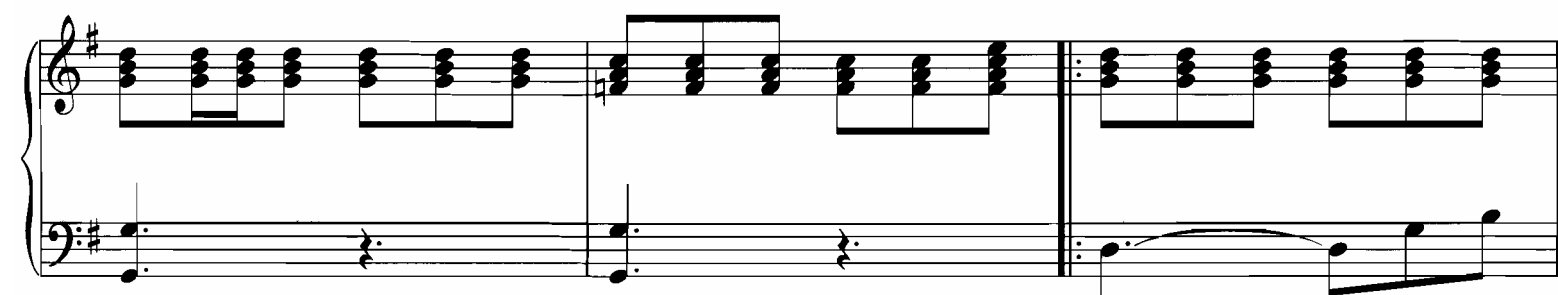
Tempo I



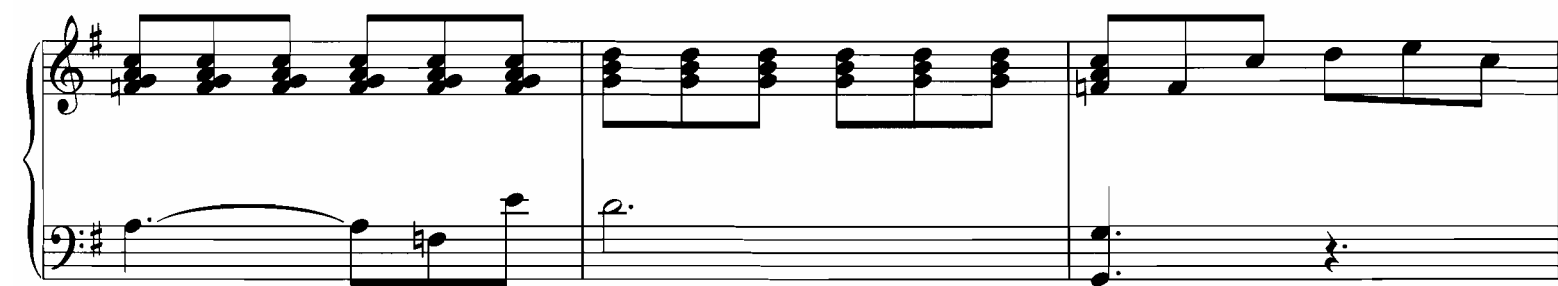
First system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note, followed by a repeat sign. The bass clef staff contains a half note, a quarter note, and a half note, followed by a repeat sign. The time signature changes from 3/4 to 6/8. The dynamic marking *mf* is present.



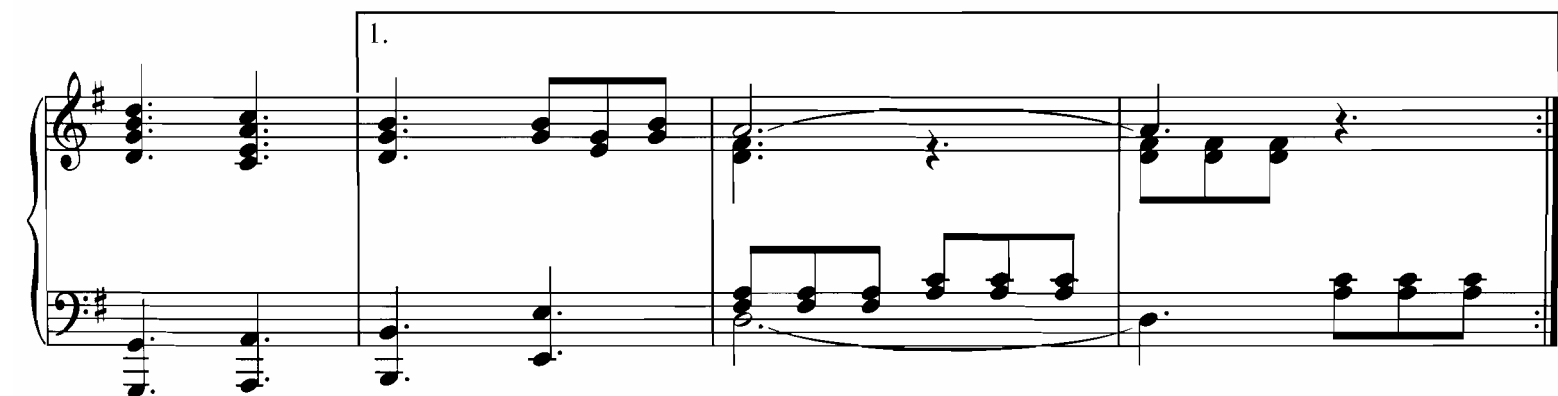
Second system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note, followed by a repeat sign. The bass clef staff contains a half note, a quarter note, and a half note, followed by a repeat sign. The dynamic marking *f* is present.



Third system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note, followed by a repeat sign. The bass clef staff contains a half note, a quarter note, and a half note, followed by a repeat sign.

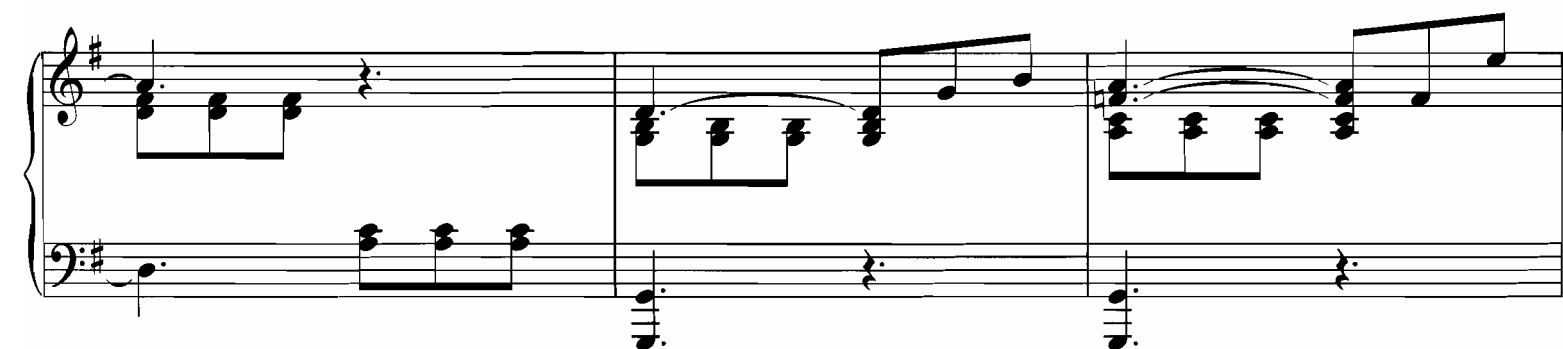
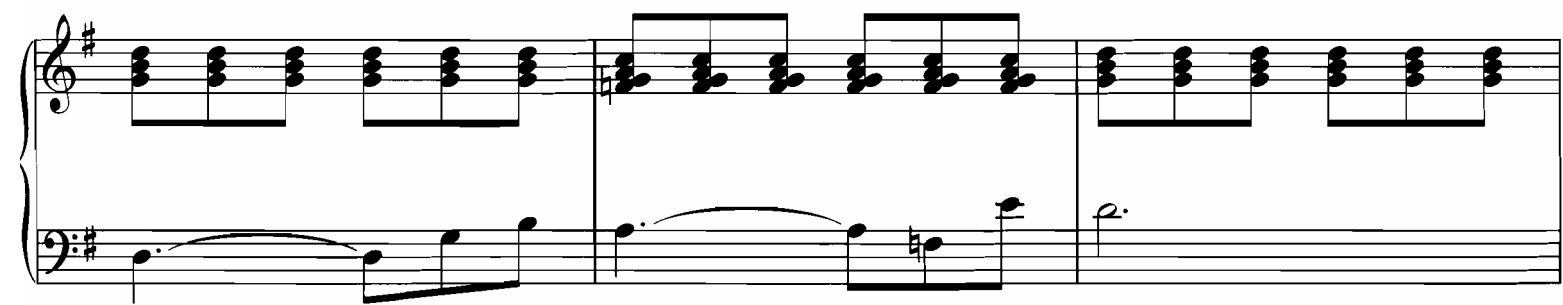


Fourth system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note, followed by a repeat sign. The bass clef staff contains a half note, a quarter note, and a half note, followed by a repeat sign.



Fifth system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note, followed by a repeat sign. The bass clef staff contains a half note, a quarter note, and a half note, followed by a repeat sign. The first ending bracket is labeled "1."

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is divided into two systems, each with a repeat sign at the end. The first system has a measure with a double bar line and a repeat sign, indicating a first ending. The second system has a measure with a double bar line and a repeat sign, indicating a second ending. The score is written in a clear, legible font, with standard musical notation symbols.



STAYIN' ALIVE

from the Motion Picture SATURDAY NIGHT FEVER

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

Medium Rock beat

Fm7

Well, you can tell...

Fm7

E♭

Fm

by the way I use my walk, I'm a 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

E♭

Fm

Mu - sic loud and wom - en warm, I've been kicked a - round since I was born. And now it's
wings of heav - en on my shoes. I'm a danc - in' man and I just can't lose. You know it's

Bb7



all right. — It's O K. — And you may look the oth - er way. — }
all right. — It's O K. — I'll live to see an - oth - er day. — }

We can try — to un - der - stand — the New York Times' — ef - fect — on man. —

Fm7



Wheth - er you're a broth - er or wheth - er you're a moth - er, you're stay - in' a - live, — stay-in' a - live. —

Feel the cit - y break-in' and ev - 'ry - bod - y shak-in' and we're stay-in' a - live, — stay-in' a - live. —

Ah, ha, ha, ha, stay - in' a - live, — stay - in' a - live. — Ah, ha, ha ha,

stay - in' a - live. —

Fm Eb/F Fm

Cm7 3fr To Coda 1 Fm7

Well now, I —

2 Fm7 Bb7

Life go - in' no - where. —

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

Fm7

Life go - in' no - where. _____ Some-bod - y help me, yeah. _____

Bb7

Stay - in' a - live. _____ Well, you can tell _____

Fm7

D.S. al Coda
(Verse 1)

CODA

Fm7

Bb7



Life go - in' no - where. _____ Some - bod - y help me. _____

Fm7



Some - bod - y help me, yeah. _____

Bb7



Fm7



Life go - in' no - where. _____ Some - bod - y help me, yeah. _____ I'm stay - in' a - live. _____

Repeat and Fade

Repeat and Fade

STRANGERS IN THE NIGHT

adapted from A MAN COULD GET KILLED

Words by CHARLES SINGLETON
and EDDIE SNYDER

Music by BERT KAEMPFERT

Moderately slow

The musical score is written for piano and voice. It begins with a piano introduction in F major, 4/4 time, marked 'Moderately slow'. The piano part features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic. The vocal melody enters in the second system. The lyrics are: 'Stran-gers in the night ex - chang - ing glanc - es, won-d'ring in the night what were the chanc - es we'd be shar - ing love be - fore the night was through. Some-thing in your eyes was so in - vit - ing,'. The score includes guitar chord diagrams for F, Gm7, Gm7/C C7, F/A, Abdim7, and Gm. The piano part includes a 3fr (three-finger) fingering for the Gm chord.

Gm7

C9

some-thing in your smile _____ was so ex - cit - ing, some-thing in my heart _____

F

_____ told me I must have you. _____

Am7b5

D7b9

Stran-gers in the night, _____ two lone - ly peo - ple, we were stran-gers in the night _____

Gm

Bbm

_____ up to the mo-ment when we said our first hel - lo lit - tle did we know

F Dm7 Gm7 C7 F

love was just a glance a - way, a warm em - brac - ing dance a - way. And ev - er since that night

we've been to - geth - er, lov - ers at first sight in love for - ev - er.

C7 Gm7/C C7 1 F Bdim7

It turned out so right for stran - gers in the night.

Gm7/C C7 2 F Eb9 Gb7#9 F6

night.

rit.

STORMY WEATHER

(Keeps Rainin' All The Time)

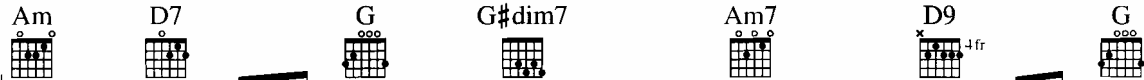
from STORMY WEATHER

Lyric by TED KOEHLER
Music by HAROLD ARLEN

Slow lament





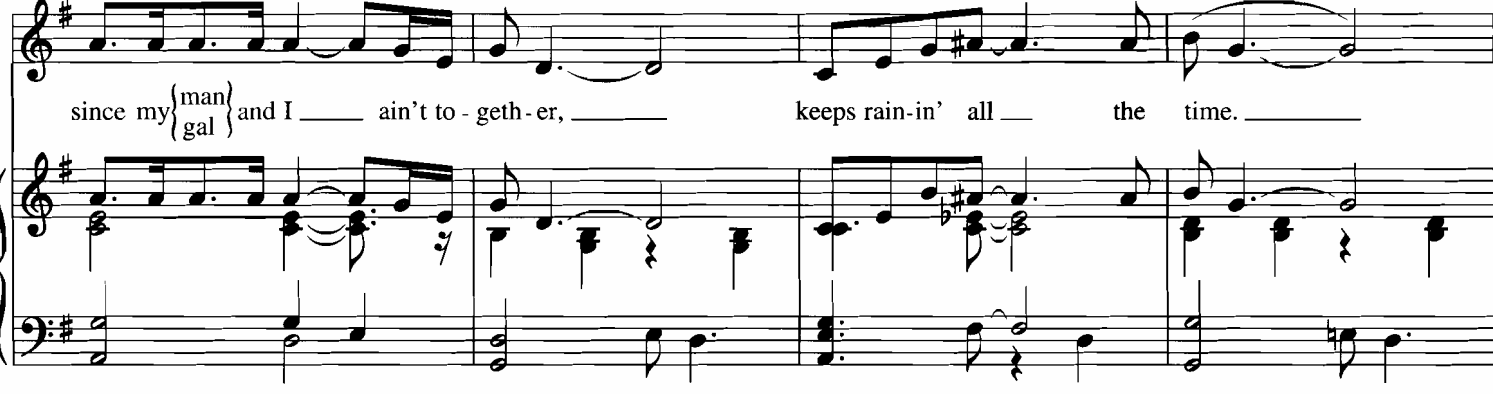


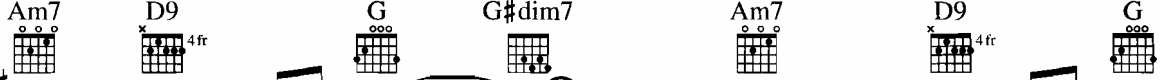
Don't know why _____ there's no sun up in the sky, storm-y weath-er, _____





since my {man} and I _____ ain't to - geth-er, _____ keeps rain-in' all _____ the time. _____





Life is bare, _____ gloom and mis-'ry ev-'ry-where, storm-y weath-er, _____



Am7 Am7/D G Am7 D7#5(b9) G

just can't get my poor self to - geth - er, I'm wea - ry all the time, the

C G G#dim7 Am7 D7#5(b9) G Am7 G/B C

time, so wea - ry all the time. When $\left\{ \begin{smallmatrix} \text{he} \\ \text{she} \end{smallmatrix} \right\}$ went a - way the blues walked

G C G

in and met me. If $\left\{ \begin{smallmatrix} \text{he} \\ \text{she} \end{smallmatrix} \right\}$ stays a - way old rock - in' chair will get me.

C G C G Bb7b5

All I do is pray the Lord a - bove will let me walk in the sun once









more. Can't go on, _____ ev-'ry - thing I had is gone, storm - y






weath - er, _____ since my {
man
gal} and I _____ ain't to - geth - er, _____







keeps rain - in' all _____ the time, _____ keeps rain-in' all _____ the

1  **Segue to Interlude** **2**      **Fine**

time. _____ time. _____

L.H. *rall.*

Interlude

Cm6

Am7b5

Cm9

G9

I walk a - round, heav - y heart - ed and sad. —

Night comes a - round and I'm

still feel - in' bad. —

Rain — pour-in' down, blind-in' ev - 'ry hope I had. This

pit - ter - in' pat - ter - in' beat-in' an' splat-ter - in'

drives — me mad.

Love, love,

love, love, —

this mis - er - y is just too much for me. — Can't go

D.S. al Fine

TAKE MY BREATH AWAY

(Love Theme)

from the Paramount Picture TOP GUN

Words and Music by GIORGIO MORODER
and TOM WHITLOCK

Moderately slow

Chord diagrams: $A\flat$ (4fr), Cm/G (3fr)

Fm

Cm/G

$A\flat$

Chord diagrams: Fm , Cm/G (3fr), $A\flat$ (4fr)

Watch-ing ev - 'ry mo - tion in ___
Watch-ing, I keep wait - ing, still___
Watch-ing ev - 'ry mo - tion in ___

Cm/G

Fm

Chord diagrams: Cm/G (3fr), Fm

my fool - ish lov - er's game; ___
an - tic - i - pat - ing love, ___
this fool - ish lov - er's game; ___

Cm/G

$A\flat$

Chord diagrams: Cm/G (3fr), $A\flat$ (4fr)

on this end - less o - cean, fi -
nev - er hes - i - tat - ing to ___
haunt - ed by the no - tion some -

Cm/G



Fm



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

Cm/G



Bbm



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

Db/Ab



Eb



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



Cm/G



watch - ing in slow mo - tion as you turn a - round and
 watch - ing in slow mo - tion as you turn my way and
 watch - ing in slow mo - tion as you turn to me and

Db Eb Ab

say, say, say, } "Take my breath a - way."

Cm/G 3fr 1 Db Eb 3fr

To Coda ☉ "Take my breath a -

Ab Cm/G 3fr Db

way."

2 Eb Fm Cm/G 3fr Ab 4fr



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



____ When the mir - ror crashed, I called ____ you and turned ____



____ to hear ____ you say, ____ "If on - ly for to -



day ____ I ____ am un - a - fraid. ____

Ab 4fr Cm/G 3fr

Take my breath a - way."

Fm 1 Cm/G 3fr 2 Cm/G 3fr D.S. al Coda

"Take my breath a -

CODA Db Eb 3fr Ab 4fr

My love, — take my breath a - way.

Cm/G 3fr Db Eb 3fr Repeat and Fade

My love, — take my breath a -

TEARS IN HEAVEN

featured in the Motion Picture RUSH

Words and Music by ERIC CLAPTON
and WILL JENNINGS

Moderately relaxed tempo

Chord diagrams: A, E/G#, F#m, A/E, D/F#, E7sus, E7, A, E/G#, F#m, F#m/E, D/F#, A/E, E, A, E/G#, F#m, F#m/E.

mf

3

Would you know my name _____
Would you hold my hand _____
Would you know my name _____

if I saw you in heav - en?
if I saw you in heav - en?
if I saw you in heav - en?

Would it be the same _____
Would you help me stand _____
Would you be the same _____

D/F# **A/E** **E**

if I saw you in heav - en?
 if I saw you in heav - en?
 if I saw you in heav - en?

F#m **C#/E#** **Em6**

(1., 3.) I must be strong — and car - ry on —
 (2.) I'll find my way — through night and day —

F# **Bm**

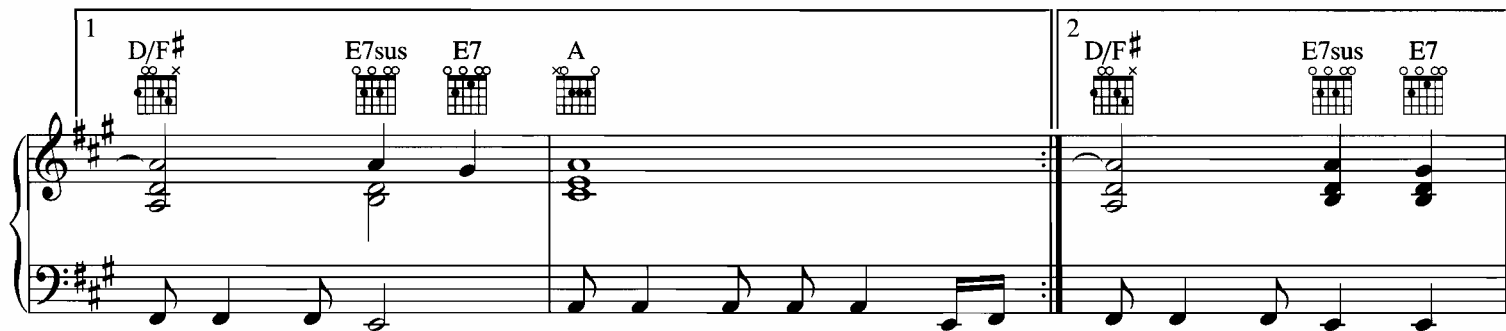
'cause I know — I don't be - long —
 'cause I know — I just can't stay —

E7sus **To Coda** **A** **E/G#** **F#m** **A/E**

here in heav - en.
 here in heav - en.

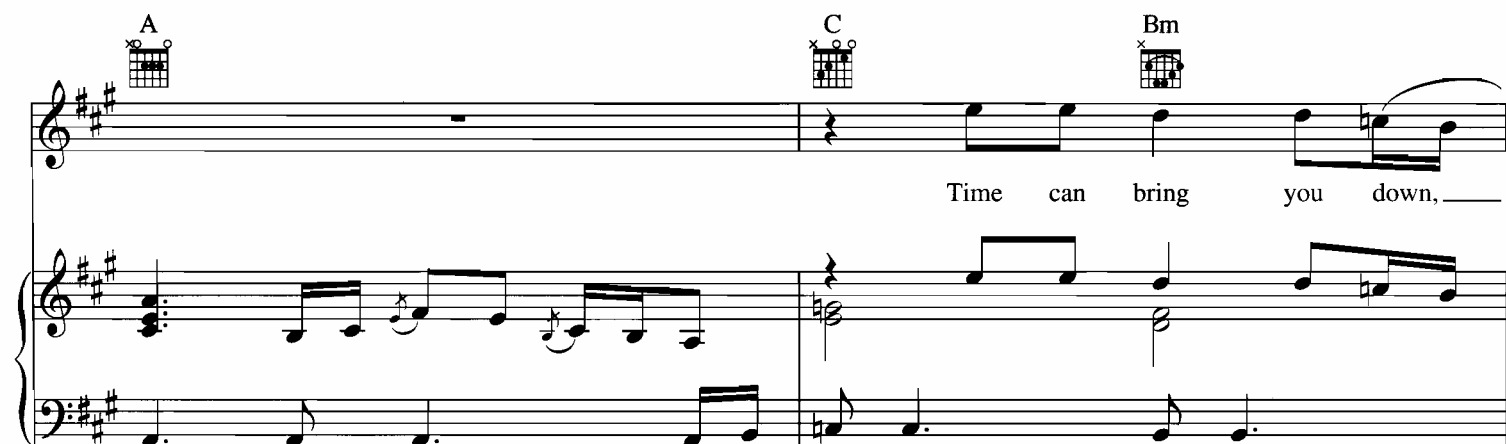
1    

2   



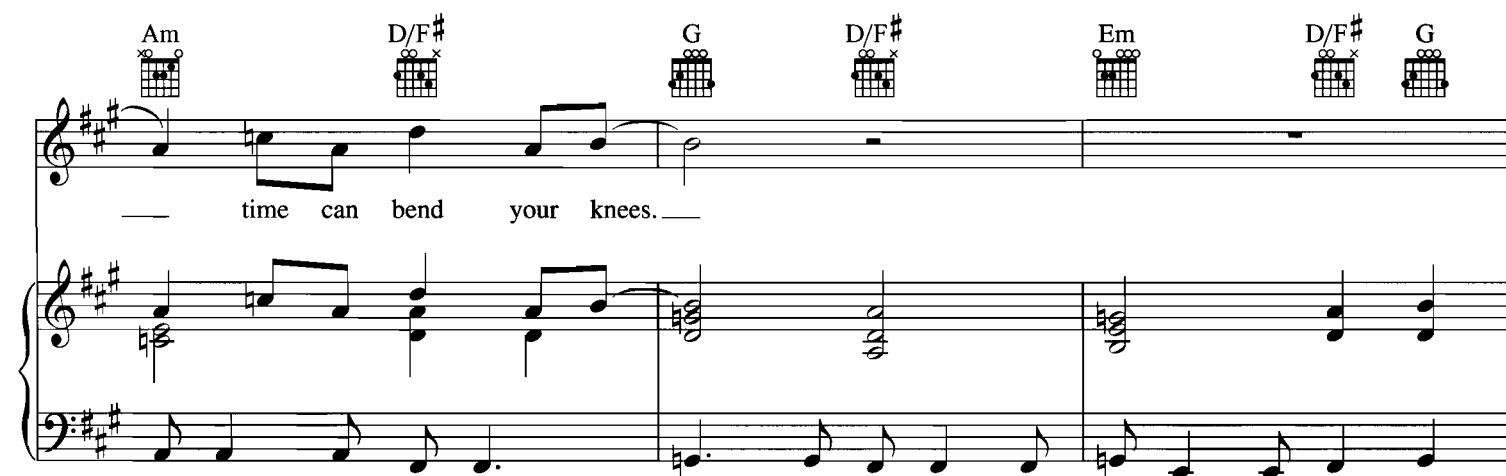
  

Time can bring you down, —



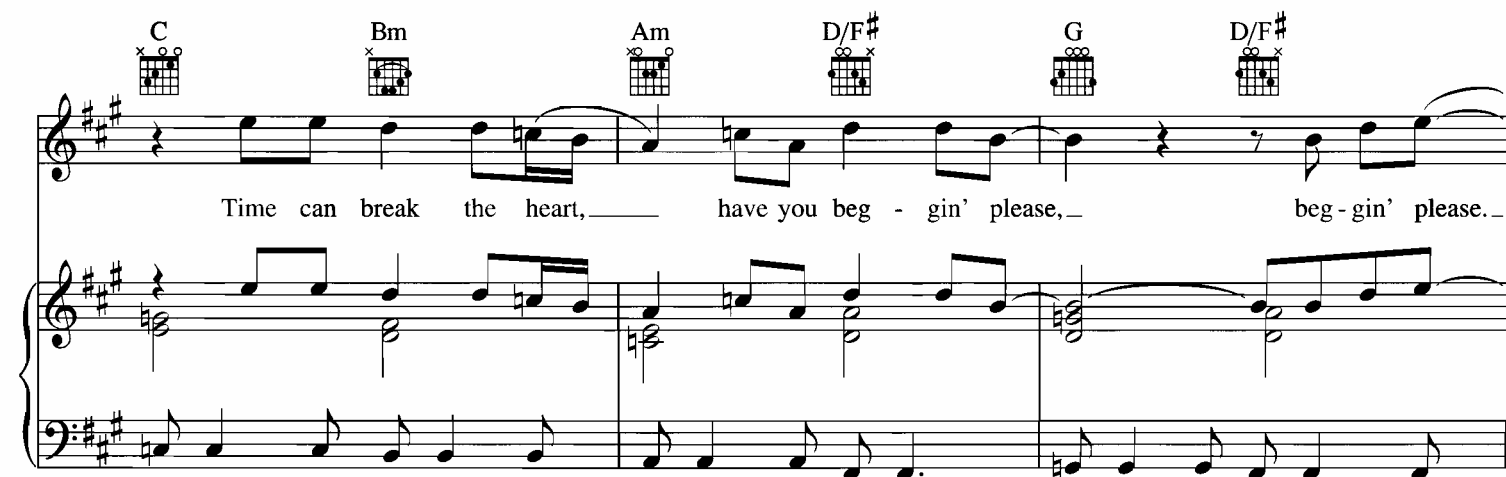
      

— time can bend your knees. —



Time can break the heart, — have you beg - gin' please, — beg - gin' please. —



E A E/G# F#m F#m/E

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a long note on a high pitch, followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Above the staff, five chord diagrams are provided: E, A, E/G#, F#m, and F#m/E.

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

The second system continues the musical piece. The vocal line has a series of eighth notes. The piano accompaniment maintains the eighth-note bass line and adds more complex chordal textures in the treble. Above the staff, six chord diagrams are provided: D/F#, A/E, E, A, E/G#, and F#m.

F#m/E D/F# A/E E

The third system continues the musical piece. The vocal line has a series of eighth notes. The piano accompaniment maintains the eighth-note bass line and adds more complex chordal textures in the treble. Above the staff, four chord diagrams are provided: F#m/E, D/F#, A/E, and E.

F#m C#/E# Em6

Be - yond the door — there's peace, I'm sure, —

The fourth system includes lyrics and continues the musical piece. The vocal line has a series of eighth notes. The piano accompaniment maintains the eighth-note bass line and adds more complex chordal textures in the treble. Above the staff, three chord diagrams are provided: F#m, C#/E#, and Em6. The lyrics are: "Be - yond the door — there's peace, I'm sure, —".

F# Bm E7sus

and I know there'll be no more tears in heav -

A E/G# F#m A/E D/F# E7sus E7

en.

A

D.S. al Coda

CODA A E/G# F#m

en.

A/E D/F# E7sus E7 A

rall.

THANKS FOR THE MEMORY

from the Paramount Picture THE BIG BROADCAST OF 1938

Words and Music by LEO ROBIN
and RALPH RAINGER

Moderately

mf

Thanks for the mem - o - ry of
Thanks for the mem - o - ry of

a tempo

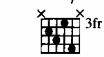
can - dle - light and wine, — cas - tles on the Rhine, — the
sen - ti - men - tal verse, — noth - ing in my purse, — and

Par - the - non and mo - ments on the Hud - son Riv - er Line. — How
chuck - les when the preach - er said, "For bet - ter or for worse." — How

Bb6



Bbm6/Dbb



C7



C13



love - ly it was! Thanks for the
love - ly it was! Thanks for the

F6



F#dim7



mem - o - ry of rain - y af - ter - noons,____
mem - o - ry of lin - ge - rie with lace,____

C7/G



F/A



D#dim7



C7/E



swing - y Har - lem tunes,____ and mo - tor trips and burn - ing lips and
Pils - ner by the case,____ and how I jumped the day you trumped my

F#dim7



Gm7



Adim7



Bb6



burn - ing toast and prunes.____ How love - ly it
one and on - ly ace.____ How love - ly it

Bbm6/D**b**

C7



Eb7



Ab



Eb9



was! was! Man - y's the time that we feast - ed and
We said good - bye with a high - ball; then

A**dim**7

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



last - ed; we did have fun and no harm done. And
peo - ple; no tears, no fuss, hur - ray for us. So

a tempo



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. —
dar - ling, how are you? —

You might have been a head - ache but you
And how are all the lit - tle dreams that

1

F#dim7

Gm7

Adim7

Bb6

C7

F

C7#5

C7

nev - er were a bore, — so thank you so much.

2

F#dim7

Gm7

G#dim7

F/A

nev - er did come true? —

Awf - 'ly glad I met you, chee - ri -

Db7/Ab

Gm7

C7

Db

F6

o and too - dle - oo — and thank you so much!

THAT'S AMORÉ

(That's Love)
from the Paramount Picture THE CADDY

Words by JACK BROOKS
Music by HARRY WARREN

Moderately

Bbm **Ebm/Bb**

In Na - po - li, where love is king, when boy meets

f

Bbm6 **Gb** **F7** **Bb**

girl, here's what they sing:

Bb

When the moon hits your eye like a






big piz - za pie, that's a - mor - é.






When the world seems to shine like you've had too much



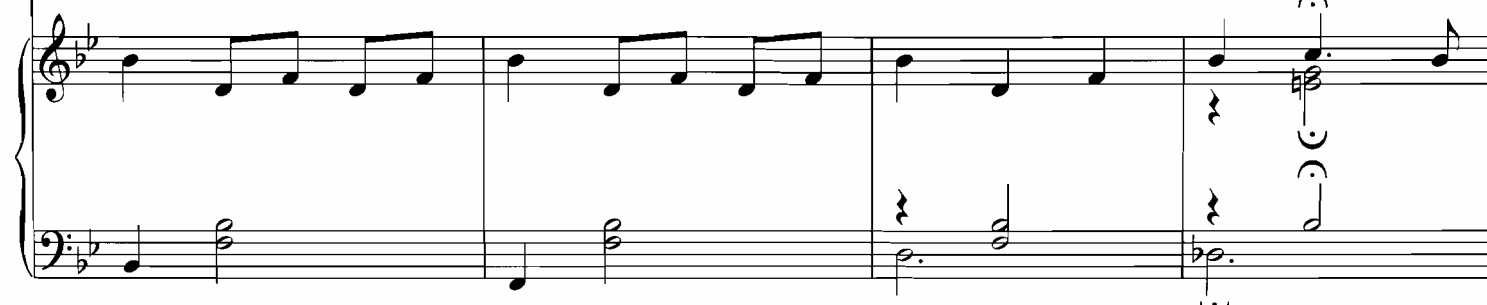


wine, that's a - mor - é. Bells will






ring, ting - a - ling - a - ling, ting - a - ling - a - ling, and you'll sing, "Vee - ta



F7/C



Bdim7



F7/C



F7



bel - la." _____ Hearts will

a tempo

play, tip - py - tip - py - tay, tip - py - tip - py - tay like a gay tar - an -

Bb

(optional)

tel - la. _____ (Luck - y fel - la.) When the

3 3

Bb/D

Dbdim7

stars make you drool just like pas - ta fa - zool, that's a -






mor - é. When you

dance down the street with a cloud at your feet, you're in





love. When you




walk in a dream but you know you're not dream - ing, Sig -




nor - é, - - - - - scuz - - za








me, but you see, back in old Na - po - li, that's a -

1







mor - é. - - - - - When the

2





mor - é. - - - - -

A TIME FOR US

(Love Theme)

from the Paramount Picture ROMEO AND JULIET

Words by LARRY KUSIK and EDDIE SNYDER
Music by NINO ROTA

Slowly and expressively

Gm Cm6 Dm7 Gm

A time for

us some - day there'll be when chains are torn by cour - age

born of a love that's free. A time when dreams so long de -

mf

Dm/F Eb Bb/D

Cm Gm Dm/F






nied _____ can flour - ish _____ as we un - veil the






love we now must hide. _____ A time _____ for us _____ at






last _____ to see _____ a life _____ worth - while _____ for





you _____ and me. And with our love through tears and

E $\flat$ **B $\flat$ /D** **Cm**

thorns we will en - dure as we pass sure - ly through ev - 'ry

Gm **Dm/F** **E $\flat$**

storm. A time for us some - day there'll be _____ a

Cm **Dm** **Gm**

new world, _____ a world of shin - ing

Dm **1 Gm** **2 Gm**

hope for you and me. A time for me.

rall. *p*

(I've Had)
THE TIME OF MY LIFE
 from DIRTY DANCING

Words and Music by FRANKE PREVITE,
 JOHN DeNICOLA and DONALD MARKOWITZ

Moderately

Male: Now I've had the time of my life. No, I

mf

E C#m D

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

E C#m D

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

E C#m D

E

owe it all to you.

D/E

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

E

fi - n'ly found some-one to stand by me. Female: We saw the

D/E

writ - ing on the wall as we felt this mag - i - cal fan - ta -



sy. _____ *Both:* Now with



pas - sion in our eyes _____ there's no way we could dis - guise _____ it se - cret -



ly. _____ So we



take each oth - er's hand _____ 'cause we seem to un - der - stand _____ the ur - gen -

E A

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

G A

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

Bsus B E

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

C#m D

the time of my life. No, I nev - er felt this way be -



fore. Yes, I swear it's the truth, _____ and I owe it all to you. _____



Male: Hey, ba - by.



Female: With my bod - y and soul, _____ I want you



more than you'll ev - er know. _ *Male:* So we'll

D/E **E**

just let it go;— don't be a - fraid to lose con - trol.—

D/E

Female: Yes, I know what's on— your mind when you say stay with me to—

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

Bsus **B** **E**

— had the time of my life. — No, I nev - er felt — this way be -
the time of my life. — And I've searched through ev - 'ry o - pen

C#m **D**

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

E **C#m** **D**

1 F#m A/B 2 A/B E

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

D/E



The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a whole note chord in the first measure, followed by two measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of three sharps. It contains a whole note chord in the first measure, followed by a long horizontal line spanning the next two measures, indicating a sustained chord. The bottom staff is a single bass clef staff with a key signature of three sharps. It contains a whole note chord in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures.

F#7sus



A/B



E



C#m



The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps. It contains a whole note chord in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures. The middle staff is a grand staff with a key signature of three sharps. It contains a whole note chord in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures. The bottom staff is a single bass clef staff with a key signature of three sharps. It contains a whole note chord in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures.

D



The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps. It contains a whole note chord in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures. The middle staff is a grand staff with a key signature of three sharps. It contains a whole note chord in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures. The bottom staff is a single bass clef staff with a key signature of three sharps. It contains a whole note chord in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures.

E



C#m



The fourth system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps. It contains a whole note chord in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures. The middle staff is a grand staff with a key signature of three sharps. It contains a whole note chord in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures. The bottom staff is a single bass clef staff with a key signature of three sharps. It contains a whole note chord in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures.



First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature has three sharps (F#, C#, G#).

N.C.

Second system of piano accompaniment. The right hand has a melodic line with some rests, and the left hand continues the bass line. The key signature remains three sharps.

Male: Now



Third system of piano accompaniment. The right hand includes a triplet of eighth notes. The left hand features a sustained chord in the right hand and a bass line in the left hand. The key signature is three sharps.

I've

Female: I've

had

the

time

of

my

life.

No,

I

nev -

er

felt

this

way

be -

fore.

Yes,

I

swear

way.

it's

the

Female: Nev - er felt

this

swear

way.

Fourth system of piano accompaniment. The right hand has a melodic line with eighth notes, and the left hand provides a bass line. The key signature is three sharps.

Dsus2

D

N.C.

E

truth, —

and I owe it all to you. —

I've

I've

cresc.

3

mf

C#m

D

4fr

4fr

had the time of my life. —
had the time of my life. —No, I nev - er felt — this way be -
And I've searched through ev - 'ry o - penfore.
doorYes, I swear
till I've foundit's the truth, —
the — truth, —and I
and I

Repeat and Fade

F#m

A/B

Optional Ending

F#m

A/B

E

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

owe it all to you. —

UNCHAINED MELODY

from the Motion Picture GHOST

Lyric by HY ZARET
Music by ALEX NORTH

Moderately slow




Whoa, _____ my _____ love, _____ my

mf




dar - lin', _____ I've hun - gered for _____ your _




_____ touch a long, lone - ly

G

time. _____ And

C

time goes _____ by _____ so

Am

F

G

slow - ly _____ and time can do so _

C

Am

_____ much. Are _____ you _____ still

Detailed description: This is a musical score for guitar and voice. It consists of four systems of music. Each system has a vocal line (treble clef) and a guitar accompaniment (treble and bass clefs). Chord diagrams are placed above the vocal lines for the chords G, C, Am, and F. The lyrics are written below the vocal line. The first system starts with a G chord and the lyrics 'time. And'. The second system starts with a C chord and the lyrics 'time goes by so'. The third system starts with an Am chord and the lyrics 'slow - ly and time can do so'. The fourth system starts with a C chord and the lyrics 'much. Are you still'. The guitar accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble.

mine? I

need your love.

I need your love. God

speed your love to me.

The musical score is written for guitar and piano. It consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "mine? I", "need your love.", "I need your love. God", "speed your love to me." The guitar part includes chord diagrams for G, C, Am, Em, F, and G. The piano part features a consistent accompaniment pattern of eighth notes in the left hand and a melodic line in the right hand.


















Lone - ly — riv - ers flow to the sea, to the sea,

to the — o - pen arms — of the sea, — yeah. —

Lone - ly — riv - ers sigh, "Wait for me, — wait for me.

F G C

I'll be com - in' home. Wait for me!"

Woah, my love, my

dar - lin', I've hun - gered, hun - gered for your

touch a long, lone - ly

Am

C Am

G

time. And

C Am

time goes by so

F G

slow - ly and time can do so

C Am

much. Are you still

3 3

musical score for guitar and voice, featuring lyrics and guitar chords.

Chords: G, C, Am, Em, F, G, C, Am, F, Fm6, C.

Lyrics:

mine? I need your love, I, I need your love. God speed your love to me.

Performance markings: *cresc.*, *f*, *cresc.*, *molto rit.*, *ff*.

UNINVITED

from the Motion Picture CITY OF ANGELS

Words and Music by
ALANIS MORISSETTE

Slowly

N.C.



Like an - y - one would _

pp

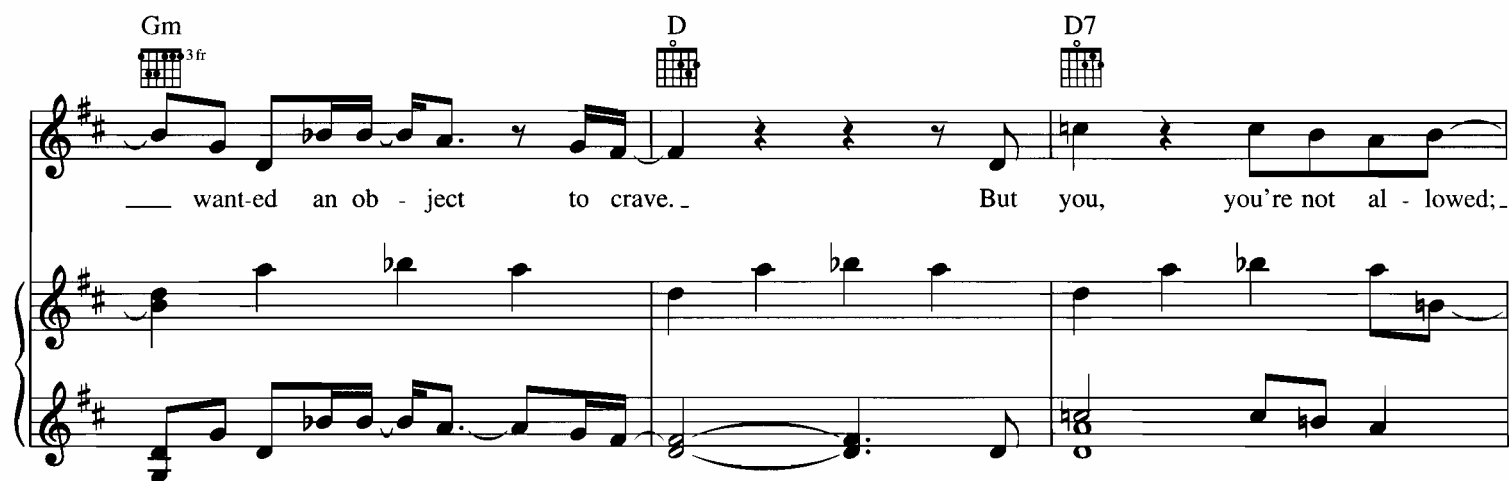


_ be, I _ am flat - tered _ by your fas - ci - na - tion with _ me.

Like an - y hot - blood - ed wo - man, I _ have simp - ly _

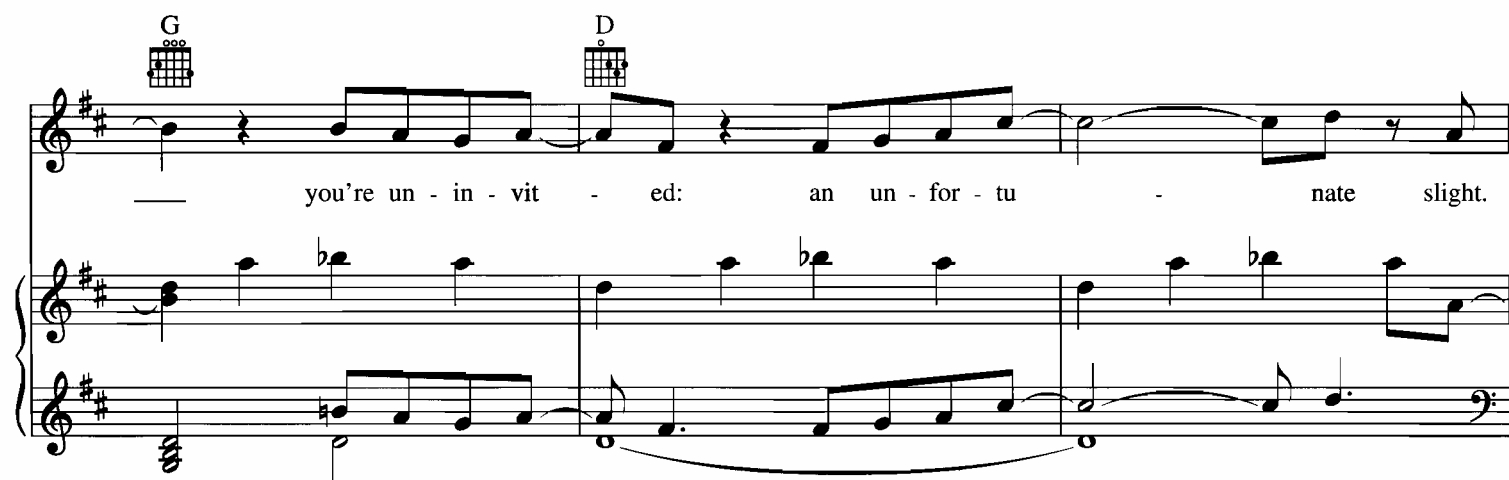
Gm  3fr  

— want-ed an ob - ject to crave. _ But you, you're not al - lowed; _



G  

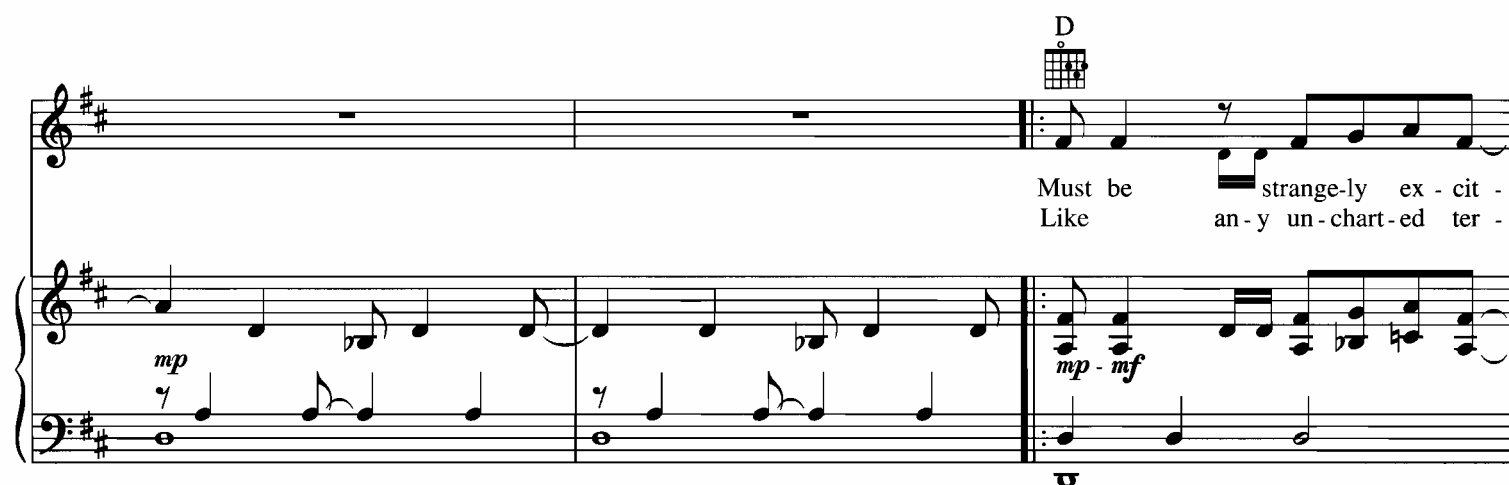
— you're un - in - vit - ed: an un - for - tu - nate slight.





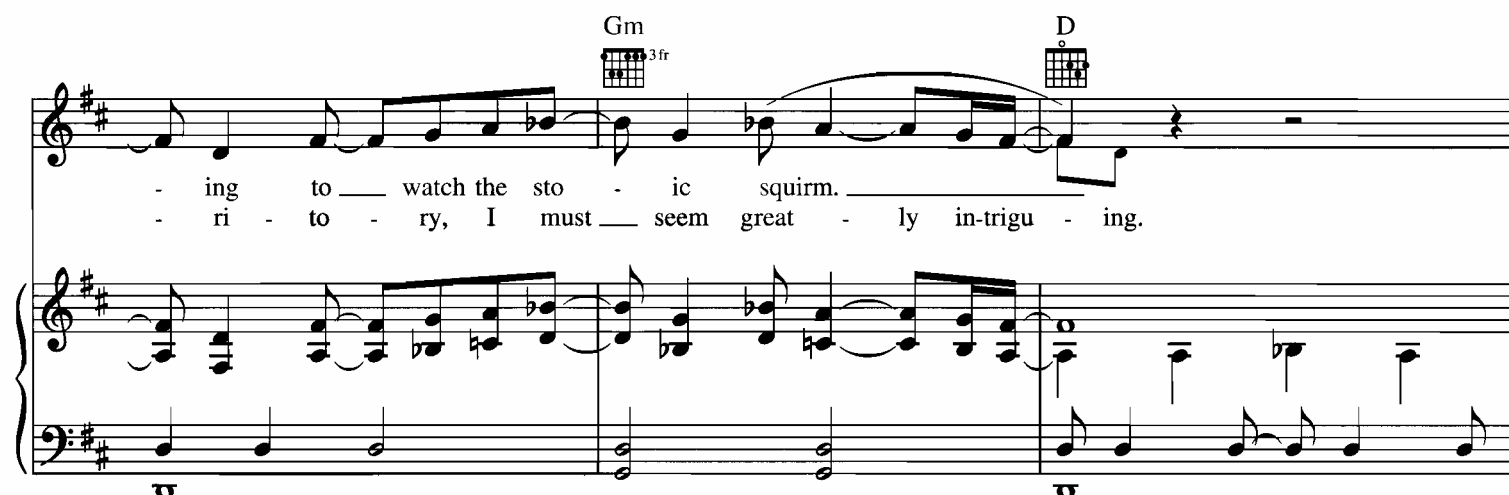
Must be Like strange-ly ex - cit - an - y un - chart - ed ter -

mp *mp - mf*



Gm  3fr 

- 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 -

meet shep - herd. But
- ienced love like mine be - fore. But

you this is you're not al - lowed; you're un - in - vit -
you're un - in - vit -

ed: an un - for - tu nate slight.
ed: an un - for - tu nate slight.

1

First system of musical notation, measures 1-2. The key signature is two sharps (F# and C#). The right hand (treble clef) has whole rests in both measures. The left hand (bass clef) begins with a forte (*f*) dynamic. In measure 1, it plays a half note chord of F# and C# (octave), followed by a half note chord of D# and G# (octave). In measure 2, it plays a half note chord of E and A (octave), followed by a half note chord of B and F# (octave). The system ends with a repeat sign.

Second system of musical notation, measures 3-4. The right hand (treble clef) has whole rests in both measures. The left hand (bass clef) continues the pattern. In measure 3, it plays a half note chord of C# and F# (octave), followed by a half note chord of D# and G# (octave). In measure 4, it plays a half note chord of E and A (octave), followed by a half note chord of B and F# (octave). The system ends with a repeat sign.

2

Third system of musical notation, measures 5-6. The right hand (treble clef) has whole rests in both measures. The left hand (bass clef) begins with a forte (*f*) dynamic. In measure 5, it plays a half note chord of F# and C# (octave), followed by a half note chord of D# and G# (octave). In measure 6, it plays a half note chord of E and A (octave), followed by a half note chord of B and F# (octave). The system ends with a repeat sign.

Fourth system of musical notation, measures 7-8. The right hand (treble clef) has whole rests in both measures. The left hand (bass clef) continues the pattern. In measure 7, it plays a half note chord of C# and F# (octave), followed by a half note chord of D# and G# (octave). In measure 8, it plays a half note chord of E and A (octave), followed by a half note chord of B and F# (octave). The system ends with a repeat sign.

First system of the musical score. The vocal line (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are "I don't think you un-wor - thy; I need a mo -". The piano accompaniment (grand staff) features a bass line with a long note in the first measure and a melody in the right hand. A *pp* (pianissimo) dynamic marking is present.

Second system of the musical score. The vocal line continues with the lyrics "- ment to de-lib-er - ate. ____". Above the staff, guitar chords are indicated: Gm (3fr) and D. The piano accompaniment continues. A *ff* (fortissimo) dynamic marking appears in the piano part, with an *8vb* (8va below) instruction. The text "Guitar solo ad lib." is written below the staff.

Third system of the musical score, consisting of piano accompaniment. The right hand plays a melody with slurs, and the left hand plays a rhythmic accompaniment.

Fourth system of the musical score. The vocal line has a final note with a fermata. Above the staff, a guitar solo is indicated with the text "Play 4 times" and a diagram of a D5 chord at the 5th fret (labeled "D5" and "5fr"). The piano accompaniment continues. A *8vb* (8va below) instruction is present at the end of the system.

UP WHERE WE BELONG

from the Paramount Picture AN OFFICER AND A GENTLEMAN

Words by WILL JENNINGS

Music by BUFFY SAINTE-MARIE and JACK NITZSCHE

Soulfully

mp

G/D G/D A/D G/D Gm6/D D G/D A/D

G/D Gm6/D D G/D A/D G/D Gm6/D

G/D G/D A/D G/D Gm6/D D G/D A/D

G/D Gm6/D D D7/F# G D7/F#

Who knows what _ to - mor - row brings; _ in a
Some hang on _ to "used to be," _ live their

world, few hearts _ sur - vive? All I know is the
lives look - ing _ be - hind. All we have is

way I feel; _ when it's real, I keep it a - live. _ } The
here and now; _ all our life, out there to find. _ }

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The piano part includes a melodic line in the right hand and a harmonic/bass line in the left hand. The guitar part is indicated by chord diagrams above the staff. The score is divided into four systems, each with a vocal line and a piano accompaniment. The tempo/style marking is 'Soulfully' and the dynamic marking is 'mp' (mezzo-piano). The lyrics are written below the vocal line.

Em7 A D D/F#

road is long. There are moun - tains in our way,

G G/B C A G/A A

but we { climb a } step ev - 'ry day.

cresc.

D D/F# G Bm

Love, lift us up where we be - long, where the

f

Em D/F# C G A

ea - gles cry on a moun - tain high.

D D/F# G Bm

Love, lift us up where we be - long, — far from the

Em D/F# 1 F#/A# Bm Gm D G/D A/D

world we know; — up where the clear winds blow. —

dim.

G/D Gm6/D 2 G/A A F C/E

clear winds blow. — Time goes by, —

Eb Bb/D Db Ab/C Bb Fm7/Bb Bb Eb

no time to cry, — life's you and I, — a - live, — to - day. —



Love, lift us up where we be - long, —

where the

Fm



ea - gles cry, —

on a moun - tain high. —

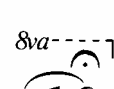
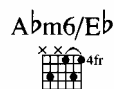
Love, lift us up where we be - long —

Repeat and Fade



— far from the world we know; — where the clear winds blow. —

Optional Ending



rit.

8vb

WATCH WHAT HAPPENS

from THE UMBRELLAS OF CHERBOURG

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

Moderately

Cmaj7

Cm7

Cb6

Bb7

Ebmaj7

Eb6

Ebmaj7

F9

Cm7

Let some - one start be - liev - ing in you,

F9

Fm7

Bb7

Fm7

Bb7

Ebmaj7

Emaj7

Let him hold out his hand,

Let him touch you and watch what

Fmaj7

Emaj7

Ebmaj7

Eb6

Ebmaj7

F9

Cm7

hap - pens. One some - one who can look in your eyes

F9 Fm7 Bb9 Ebmaj7 Emaj7

and see in - to your heart, Let him find you and watch what

Fmaj7 Gbmaj7 Gmaj7 G6 Gmaj7 G6 Gm7 C9

hap - pens. Cold. No, I won't be - lieve your heart is cold, —

Gm7 C9 F F6 Fmaj7 F6 Fm7 Bb7

— May - be just a - fraid — to be bro - ken a - gain. —

Fm7 Bb9 Bb7b9 Ebmaj7 Eb6 Ebmaj7 F9 Cm7

— Let some - one — with a deep love to give,

F9 Fm7 Bb9 Fm7 Bb9

Give that deep love to you and what mag - ic you'll

Eb Eb6 E6 D6 Eb Eb6

see: Let some - one give his heart, Some -

1 E6 D6 Ebmaj7 Eb6 Ebmaj7 Eb6

one who cares like me.

2 Ebmaj7 Eb6 Ebmaj7 Eb6 Eb

me.

THE WAY YOU LOOK TONIGHT

from SWING TIME

Words by DOROTHY FIELDS

Music by JEROME KERN

Moderately

G $\flat$



G $\flat$ 6



A $\flat$ m



D $\flat$ 13



G $\flat$



Fm7 $\flat$ 5



B $\flat$ 7 $\flat$ 9



B $\flat$ 13



mf *rall.*

E $\flat$



Cm



A $\flat$



Fm7



B $\flat$ 7



E $\flat$



Some - day when I'm aw - f'ly 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 love 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 $\flat$



1



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

E $\flat$ E $\flat$ 6 Fm B $\flat$ 7 G $\flat$ Gm7 $\flat$ 5 A $\flat$ m

With each word your ten - der - ness grows, —

D $\flat$ 7 G $\flat$ B $\flat$ m A $\dim$ 7 D $\flat$ 9

— tear - ing my fear — a - part, —

G $\flat$ G $\flat$ dim A $\flat$ m7 D $\flat$ 7 G $\flat$ maj7 E $\flat$ m

and that laugh that wrin - kles your nose — touch - es my

B $\flat$ 7sus B $\flat$ 7 E $\flat$ 6

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.

Red.

*

WHAT A WONDERFUL WORLD

featured in the Motion Picture GOOD MORNING VIETNAM

Words and Music by GEORGE DAVID WEISS
and BOB THIELE

Slowly

The musical score is written for guitar and piano. It is in 4/4 time and B-flat major. The tempo is marked 'Slowly'. The piano part features a melodic line in the right hand and a bass line in the left hand, often using triplets. The guitar part provides harmonic support with various chords and some melodic lines.

First System:

- Guitar chords: F, Gm/F, F, Gm/F.
- Vocal line: "I see"
- Piano: *mf* (mezzo-forte), triplets in the bass line.

Second System:

- Guitar chords: F, Am, Bb/F, Am/E, Gm/F, F.
- Vocal line: "trees of green, red ros - es too; I see them bloom"
- Piano: *simile* (simile), continuous eighth-note accompaniment.

Third System:

- Guitar chords: A7/E, Dm, Db.
- Vocal line: "for me and you, _____ and I think _____ to my - self,"
- Piano: Continuation of the eighth-note accompaniment, with a key signature change to B-flat major (two flats) in the final measure.

C11 C7 F F+ Bbmaj7/F C7

"What a won - der - ful world." I see

F Am Bb/F Am Gm7 F

skies of blue and clouds of white, the bright bless - ed day, the

A7 Dm Db

dark sa - cred night, and I think to my - self,

C11 C7 F Bb/F F

"What a won - der - ful world." The

C7 F



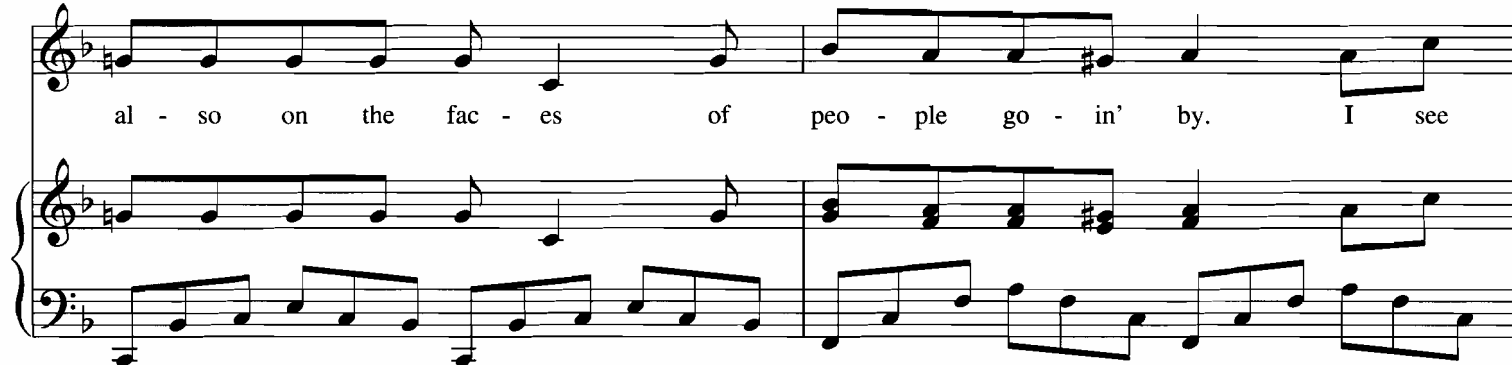
col - ors of the rain - bow, so pret - ty in the sky, are



C7 F



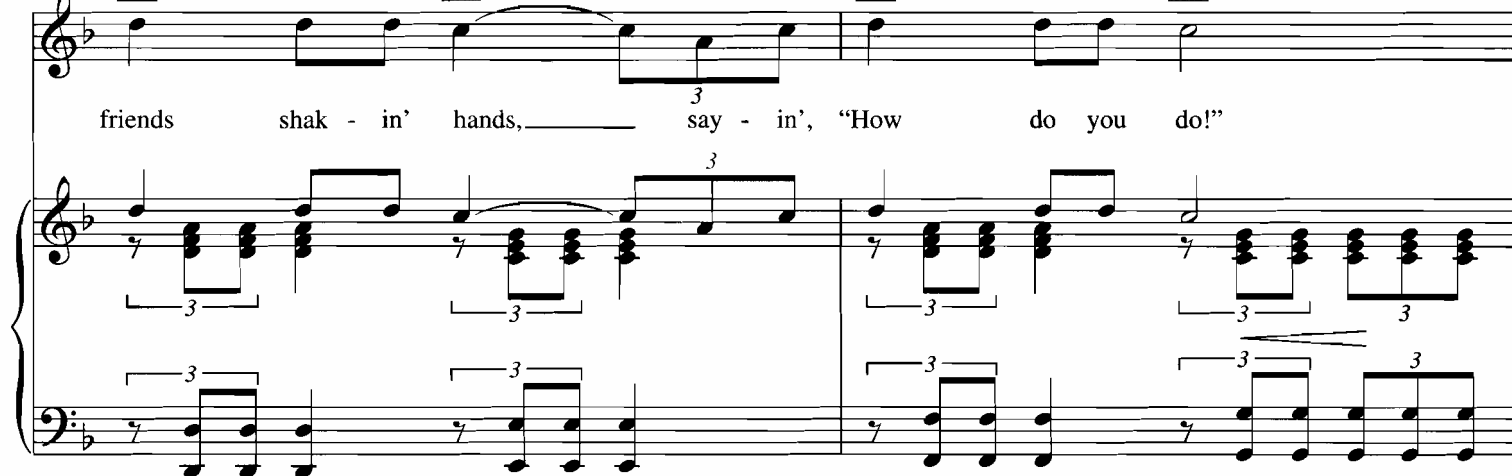
al - so on the fac - es of peo - ple go - in' by. I see



Dm C/E Dm/F C/G



friends shak - in' hands, say - in', "How do you do!"

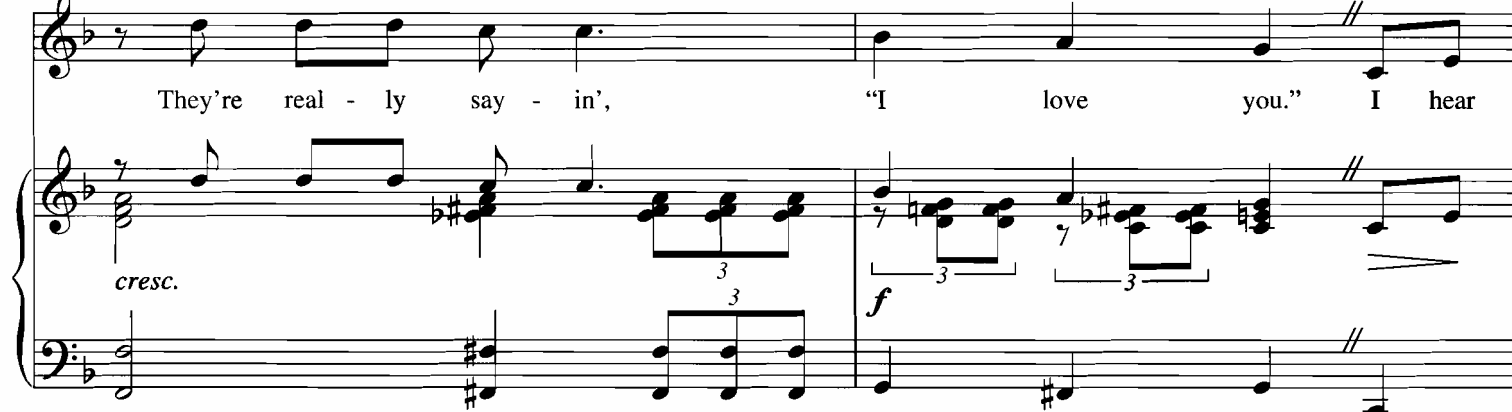


Dm/F F#dim Gm7 F#dim C/G C7



They're real - ly say - in', "I love you." I hear

cresc. *f*



F Am B $\flat$ /F Am/E Gm/F F

ba - bies cry, I watch them grow; They'll learn much more than

simile

A7/E Dm Db C11 C7

I'll ev-er know, and I think to my - self, "What a won - der - ful

Rubato

F Am7 $\flat$ 5 D7 Gm7

world." Yes, I think to my - self,

C7 $\flat$ 9 F Gm/F F

"What a won - der - ful world."

rit.

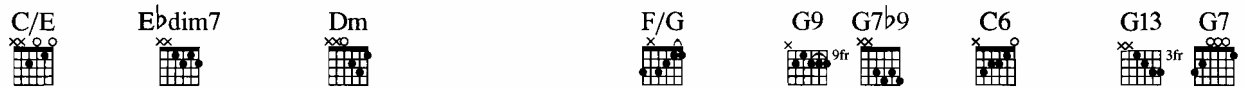
WHEN YOU WISH UPON A STAR

from Walt Disney's PINOCCHIO

Words by NED WASHINGTON

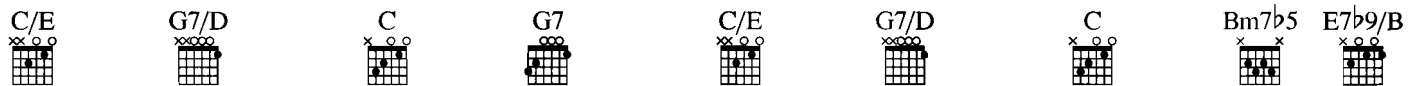
Music by LEIGH HARLINE

With expression



mf

Piano introduction musical notation for the first system, featuring a treble and bass staff with a mezzo-forte (*mf*) dynamic marking.



When a star is born, They pos - sess a gift or two,

Vocal and piano musical notation for the second system, including the lyrics "When a star is born, They pos - sess a gift or two,".



One of them is this They have the pow - er — to make a wish come true.

Vocal and piano musical notation for the third system, including the lyrics "One of them is this They have the pow - er — to make a wish come true." and a *rall.* (rallentando) marking.



When you wish up - on a star, makes no diff - 'rence

Vocal and piano musical notation for the fourth system, including the lyrics "When you wish up - on a star, makes no diff - 'rence" and a *a tempo* marking.

Cdim C C6/G C/E Ebdim7 Dm Am/E F F/G G9 G7b9
 who you are, An - y - thing your heart de - sires will come to

Cmaj7 G13 G7 C A7 Dm Dm7 G7
 you. If your heart is in your dream, no re - quest is

Cdim C C6/G C/E Ebdim7 Dm Am/E F F/G G9
 too ex - treme, when you wish up - on a star as dream - ers

C Fm6/G Em/G Cmaj7 C6 Dm/G Gdim G7
 do. Fate is kind, She brings to

Cdim C Am D7

those who love, the sweet ful - fill - ment of their se - cret

Fm6 G7 G7#5(b9) G7 C A7 Dm Dm7

long - ing. Like a bolt out of the blue,

G7 Cdim C C6/G C/E Ebdim7 Dm Am/E F

Fate steps in and sees you thru, When you wish up - on a star your

1 F/G G9 G7b9 C G13 G7 2 F/G G7 C

dream comes true. dream comes true.

YOU MUST LOVE ME

from the Cinergi Motion Picture EVITA

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Flowing

Where do we go from here? This is - n't where we in -

colla voce

Chords: Bb, F/Bb, Bb, Bb7

tend - ed to be. — We had it all, — you be - lieved in me, — I be -

Chords: Eb, Cm7

lieved in you. — Cer - tain - ties dis - ap -
Why are you at my

Chords: F11, F, F11, F, Bb, F/Bb

B $\flat$ B $\flat$ 7 E $\flat$

pear side? what do we do — for our dream to sur - vive,
How can I be — an - y use to you now?

Cm7 F11 F

how do we keep — all our pas - sions a - live as we used to do? —
Give me a chance — and I'll let you see how noth - ing has changed. —

F11 F D7 Gm D7

— } Deep in my heart I'm con - ceal - ing things that I'm long - ing to

Gm D7 F/E $\flat$ E $\flat$ Cm7 Dm7

say, scared to con - fess what I'm feel - ing fright - ened you'll slip a -

rit.

To Coda







way, you must love me, you must love me.

a tempo
















D.S. al Coda

CODA




You must love me.

rit.

WHERE DO I BEGIN

(Love Theme)

from the Paramount Picture LOVE STORY

Words by CARL SIGMAN

Music by FRANCIS LAI

Slowly

Gm

F#dim7/G

Ebmaj7

With pedal

D7sus

D7

Gm

Where do I be - gin to tell the sto - ry of how
With her first hel - lo she gave a mean - ing to this

D7

great a love can be, the sweet love sto - ry that is
emp - ty world of mine. There'd nev - er be an - oth - er

Gm

Ebmaj7

old - er than the sea, the sim - ple truth a - bout the
love, an - oth - er time; she came in - to my life and

1

D7 Gm

love she brings to me? _____ Where do I start?
made the liv - ing fine. _____

2

F#dim7/G Gmaj7

_____ She fills my heart. _____

G7 Cm F7

_____ She fills my heart _____ with ver - y spe - cial things, _____ with an - gel

Bbmaj7 Ebmaj7 Am7b5 D7

songs, _____ with wild i - mag - in - ings. _____ She fills my soul _____ with so much

Gm Cm

love that an - y - where I go I'm nev - er

F7 Bbmaj7

lone - ly. With her a - long, who could be

Eb A7 Dmaj7

lone - ly? I reach for her hand; it's al - ways there.

D7 Gm

How long does it last? Can love be meas - ured by the

mp

D7

Gm

3fr

ho - urs in a day? _____ I have no an - swers now, but this much I can say:

E♭maj7

D7

I know I'll need her till the stars all burn a - way, _____ and she'll be

rall.

Gm

F♯dim7/G

there. _____

p a tempo

E♭maj7

D7sus

D7

Gm

rit.

YELLOW SUBMARINE

from YELLOW SUBMARINE

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

March tempo (♩ = ♩^3)

G D C G Em

In the town where I was born lived a

man who sailed to sea. And he told us of his

life in the land of sub - ma - rines. So we

Am Cmaj7 D G D C

G Em Am Cmaj7 D G

The musical score is written for guitar, voice, and piano. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked 'March tempo' with a note equal to a triplet quarter note. The score is divided into three systems. Each system includes guitar chords above the vocal line, a vocal melody line with lyrics, and a piano accompaniment with treble and bass staves. The piano part begins with a mezzo-forte (mf) dynamic. The lyrics are: 'In the town where I was born lived a man who sailed to sea. And he told us of his life in the land of sub - ma - rines. So we'.

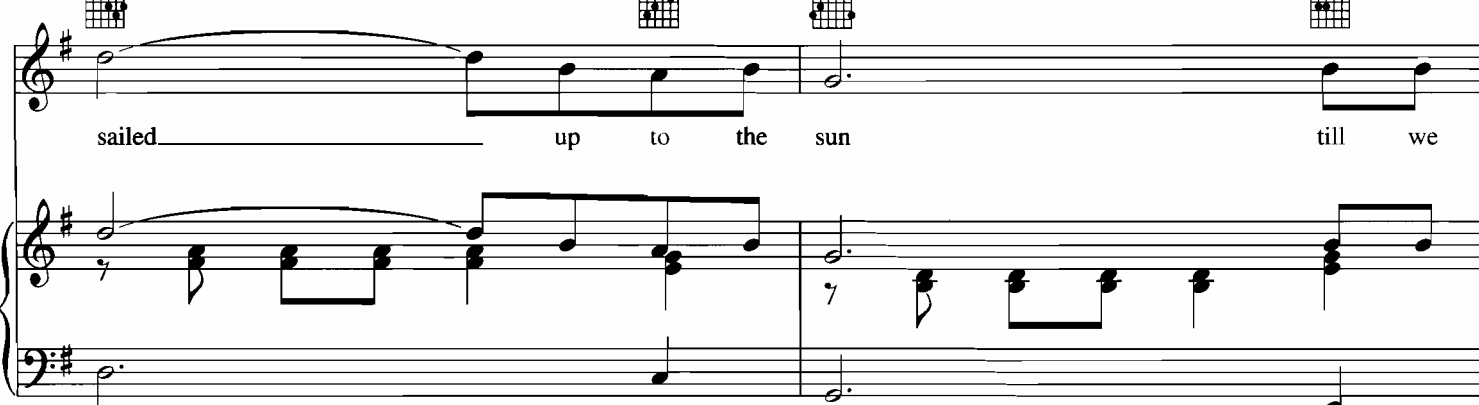
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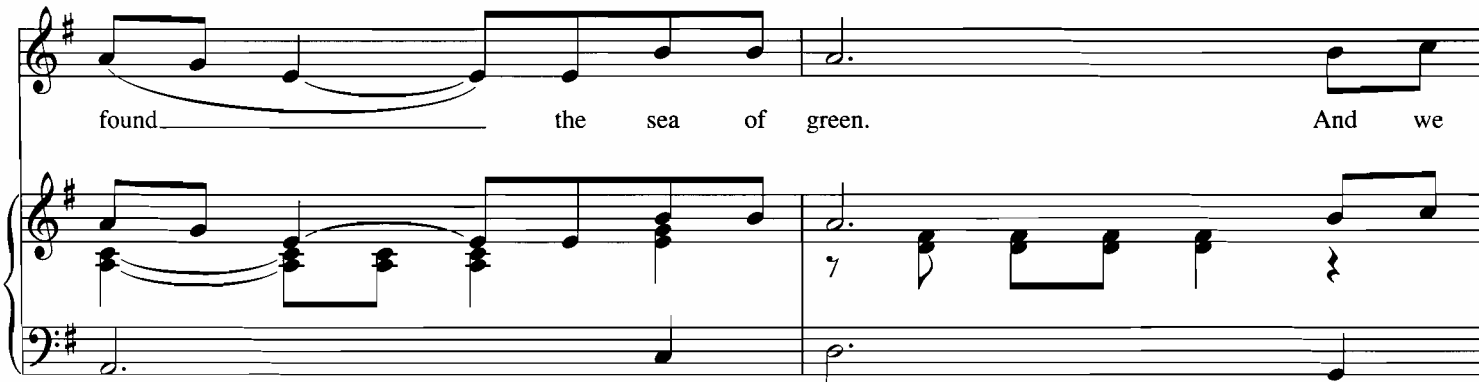

sailed up to the sun till we







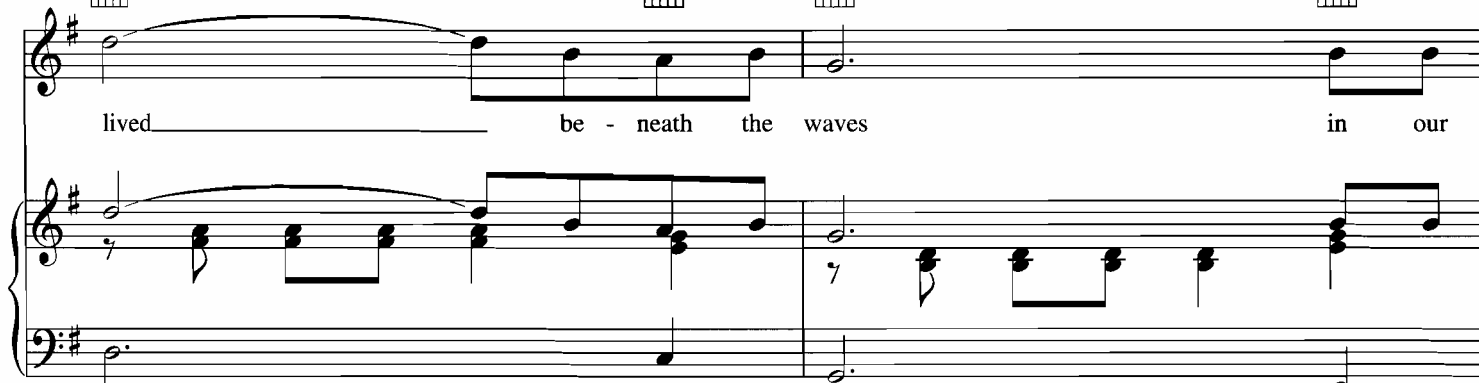

found the sea of green. And we








lived be - neath the waves in our







yel - low sub - ma - rine.



G D

We all live in a yel - low sub - ma - rine, yel - low sub - ma - rine,

f

G D

yel - low sub - ma - rine. We all live in a yel - low sub - ma - rine,

G D C

yel - low sub - ma - rine, yel - low sub - ma - rine. { And our friends are all on
As we live a life of

mf

G Em Am Cmaj7 D G

board, ease, man - y more of them live next door. And the
ev - 'ry one of us has all we need. Sky of

band blue be - gins to play.
and sea of

D **C** **1 G**

green in our yel - low sub - ma -

2 G **Em** **Am** **Cmaj7**

rine. We all live in a yel - low sub - ma - rine,

D **G** **D**

yel - low sub - ma - rine, yel - low sub - ma - rine. yel - low sub - ma - rine.

Repeat and Fade **G** **Optional Ending** **G**

YOU'LL BE IN MY HEART

(Pop Version)

from Walt Disney Pictures' TARZAN™

Words and Music by
PHIL COLLINS

Moderately

F#5



mf

The first system of musical notation for the piano accompaniment. It features a treble and bass staff in 4/4 time, key of D major (indicated by two sharps). The melody in the treble staff begins with a quarter rest, followed by eighth and quarter notes. The bass staff provides a steady accompaniment with eighth notes and quarter notes. A guitar chord diagram for F#5 is shown above the treble staff.

The second system of musical notation, including the vocal melody and piano accompaniment. The vocal line enters with the lyrics "Come stop your cry - ing;_ it will be all right. Just take my hand,". The piano accompaniment continues with a similar rhythmic pattern. The key signature remains D major.

The third system of musical notation. The vocal line continues with the lyrics "hold it tight._ I will pro - tect you from all a - round_ you." A guitar chord diagram for B5 is shown above the treble staff. The piano accompaniment maintains the established harmonic and rhythmic structure.

The fourth system of musical notation. The vocal line concludes with the lyrics "I will be here; don't you_ cry. For one so small you Why can't they un - der - stand the". Above the treble staff, three guitar chord diagrams are shown: G#m (4fr), C#, and F# (marked with a cross symbol). The piano accompaniment concludes the phrase with sustained chords.

C# / F# **F#**

seem so strong. — My arms will hold you, — keep you
way we feel? — They just don't trust — what they

C# / F# **F#** **B (add2)**

safe and warm. — This bond be - tween us
can't ex - plain. — I know we're dif - f'rent, but

G#m **C#** **Bb**

can't be bro - ken. I will be here; don't you cry. 'Cause }
deep in - side us we're not that dif - fer - ent at all. And }

Eb **Ab / Eb** **Bb** **Bb / Ab**

you'll be in my heart, yes, you'll be in my

Gm7



Cm



Ab



heart from this day on now and for - ev - er -

Db



To Coda

Bb



Eb



more. You'll be in my

Ab/Eb



Bb



Bb/Ab



Gm7



heart no mat - ter what they say. You'll

Cm



Ab(add2)



Db



be here in my heart al - ways.

B $\flat$ 7sus A $\flat$ B $\flat$ D.S. al Coda

CODA B $\flat$ A $\flat$ 7sus A $\flat$

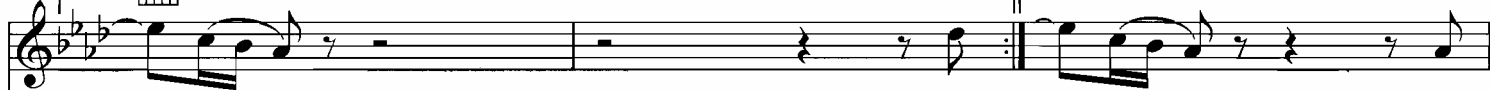
Don't lis - ten to them, — 'cause
des - ti - ny calls_ you you

A $\flat$ 7sus2 A $\flat$ A $\flat$ 7sus/F Fm7

what do they_ know?_ We need each oth - er to
must_ be_ strong._ It may not be with you, but you've

A $\flat$ 7sus2/F Fm7 Cm7

have, to_ hold._ } They'll_ see_ in time, I_
got to hold_ on._ }

1  
 know. — When — know. — We'll

   
 show them — to - geth - er, — 'cause you'll be in — my — heart. Be - lieve me,

   
 you'll be in — my — heart. I'll be there from this day on, — now —

  
 — and for - ev - er - more. —



F B $\flat$ /F C C/B $\flat$

You'll be in _____ my _____ heart (You'll be here _____ in my heart.) _____ no mat - ter what _____ they _____

Am Dm B $\flat$ (add2)

say. (I'll be with you.) You'll be here in _____ my _____ heart (I'll be there.) al -

E $\flat$ C B $\flat$ maj9

- ways. Al - ways _____

F (add2)

I'll be with you. I'll be

B♭maj9

F (add2)

there for_ you al - ways, al - ways_ and al - ways._

B♭maj9

Just look o - ver your shoul- der. Just look o -

F (add2)

B♭maj9

- ver your shoul- der. Just look o - ver your shoul - der;

F

F (add2)

I'll be there_ al - ways._

ZIP-A-DEE-DOO-DAH

from Walt Disney's SONG OF THE SOUTH

Words by RAY GILBERT
Music by ALLIE WRUBEL

Moderately fast

Chords: B $\flat$, F7/C, B $\flat$ /D, B $\flat$, Cm, B $\flat$, E $\flat$, B $\flat$ /D, E $\flat$, B $\flat$, C9, F7, B $\flat$, F7/C, B $\flat$ /D.

Lyrics:
 Zip - a - dee - doo - dah, zip - a - dee - ay! —
 My, oh my, — what a
 won - der - ful day! — Plen - ty of sun -

B $\flat$ Eb B $\flat$

shine head - in' my way. _____

E $\flat$ B $\flat$ /F Gm E $\flat$ 6 F9 B $\flat$

Zip - a - dee - doo - dah, zip - a - dee - ay! _____

F7

Mis - ter Blue - bird on my

B $\flat$ dim7 B $\flat$ Gm7 C7

shoul - der, _____ it's the truth, it's

“act - ch’ll” ev - ’ry - thing is “sat - is - fact - ch’ll.”

F

Zip - a - dee - doo - dah, zip - a - dee - ay! —

Bb F7/C Bb/D Bb Cm Bb Eb Bb

— Won - der - ful feel - ing,

Eb Bb Gm

won - der - ful day! —

C7 F7 Bb 1 Bb/D Dbdim F7/C 2

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