

MOVIE SONGS

76 Songs from 73 Films, including City of Angels - The Little Mermaid -
Mr. Holland's Opus - Moulin Rouge - Notting Hill -
Raiders of the Lost Ark - Sleepless in Seattle - Titanic

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ALL FOR LOVE

from Walt Disney Pictures' THE THREE MUSKETEERS

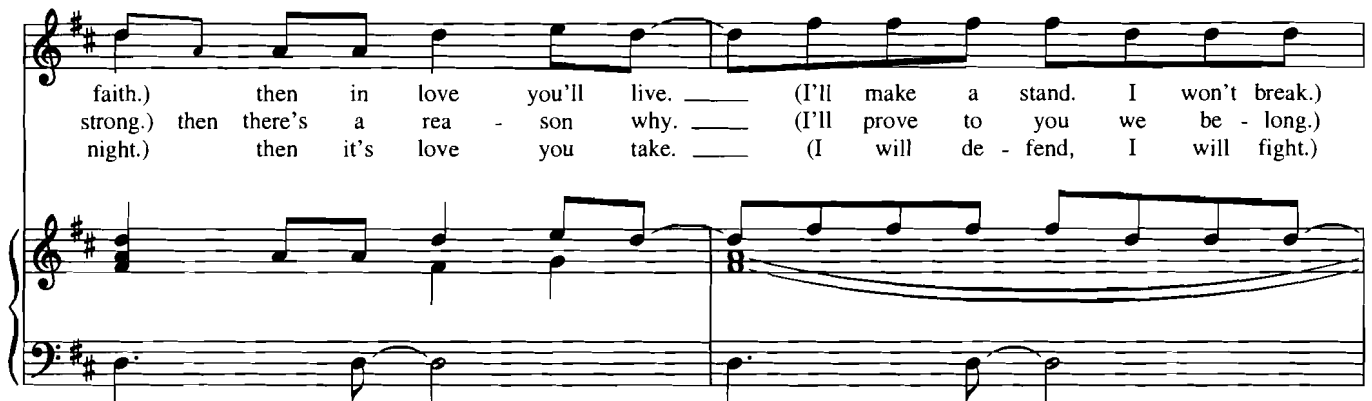
Words and Music by BRYAN ADAMS,
ROBERT JOHN "MUTT" LANGE and MICHAEL KAMEN

Moderately (not too fast)



D5  5fr 

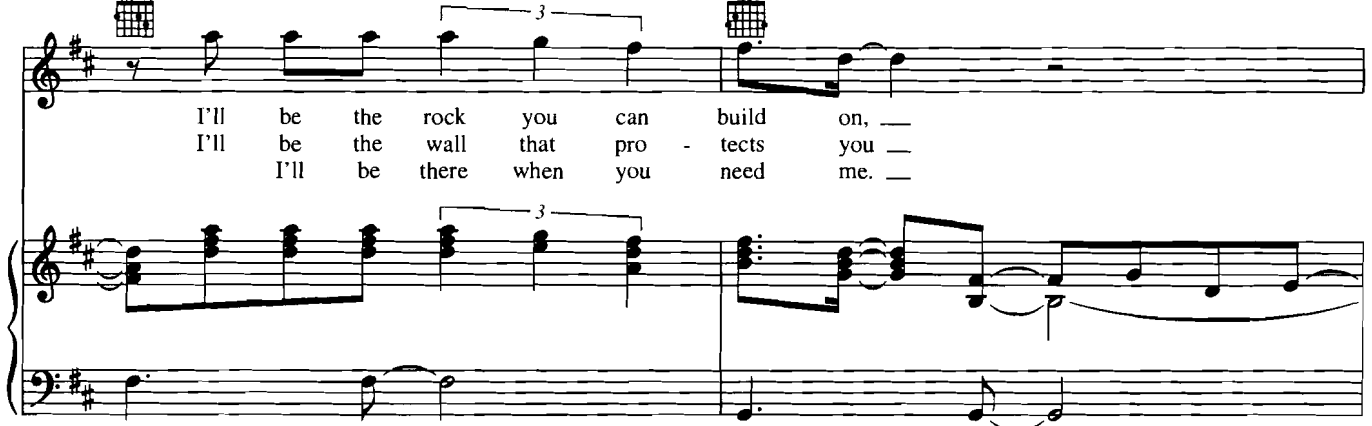


When it's love you give — (I'll be a man of good
— (I swear I'll al - ways be
— (I'll be the fire in your



faith.) then in love you'll live. — (I'll make a stand. I won't break.)
strong.) then there's a rea - son why. — (I'll prove to you we be - long.)
night.) then it's love you take. — (I will de - fend, I will fight.)

D/F#  




I'll be the rock you can build on, —
I'll be the wall that pro - tects you —
I'll be there when you need me. —


D/A




be there when you're old, to have and to
 from the wind and the rain, from the hurt and
 When hon - or's at stake, this vow I will




1 A



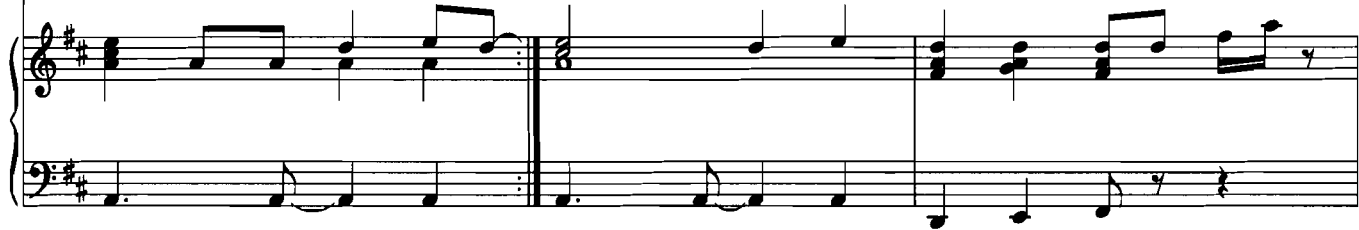
2, 3 A




D Dsus/E D/F# N.C.




hold. When there's love in - side _ pain. Let's make it
 make: that it's }



G



all for one and all for love. _____



Em7



D/A



Let the one you hold be the one you want, the one you _



A D/F# G Bm A D/F# G

need, 'cause when it's all for one it's one for all. ————— When there's

Em7 D/F# G D/A

some - one that should know then just let your feel - ings show and make it

G D/F# Em7 A To Coda ⊕ D

D.S. al Coda

all for one and all for love. ————— When it's love you make

CODA ⊕ D Bm

Don't lay our

G Em7 D/F# G A

love to rest 'cause we could stand up to the test. We got

Bm D/F#

ev - 'ry - thing and more — than we had planned, —

G A Bm

— more than the riv - ers that run — the land. —

D/F# G A

— We've got it all — in our hands.

G Em7 Dsus D

3

Dsus D G Em7

Asus A N.C.

Now it's all for one and all for love.

G Em7

(It's all for love.) — Let the one you hold be the one you

D/A A D/F# G Bm A D/F#

want, — the one you need, 'cause when it's all for one it's one for all.

G Em7 D/F# G D/A

— (It's one for all.) When there's some-one that should know then just let your feel-ings show. When there's

Bm7 D/F# G D/A Em7

some-one that you want, — when there's some-one that you need — let's make it all, all for one —

Gm Gm7 Asus D

— and all for love. _____

a tempo

ALMOST PARADISE

Love Theme from the Paramount Motion Picture FOOTLOOSE

Words by DEAN PITCHFORD

Music by ERIC CARMEN

Moderately Slow

Gsus4(sus2)

G

D/E

Em

Gsus4(sus2)

G

mp

D/E

Em

D/C

C/D

G(add9)

D/F#

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

Em7

D(add9)
2fr

C(add9)

G(add9)/B

G/B

oth - er men, _ 'cause each time I _ got close _ they'd
hard to find. _ I'd al - most giv - en up. _ You

G/A

A7









C/D

D

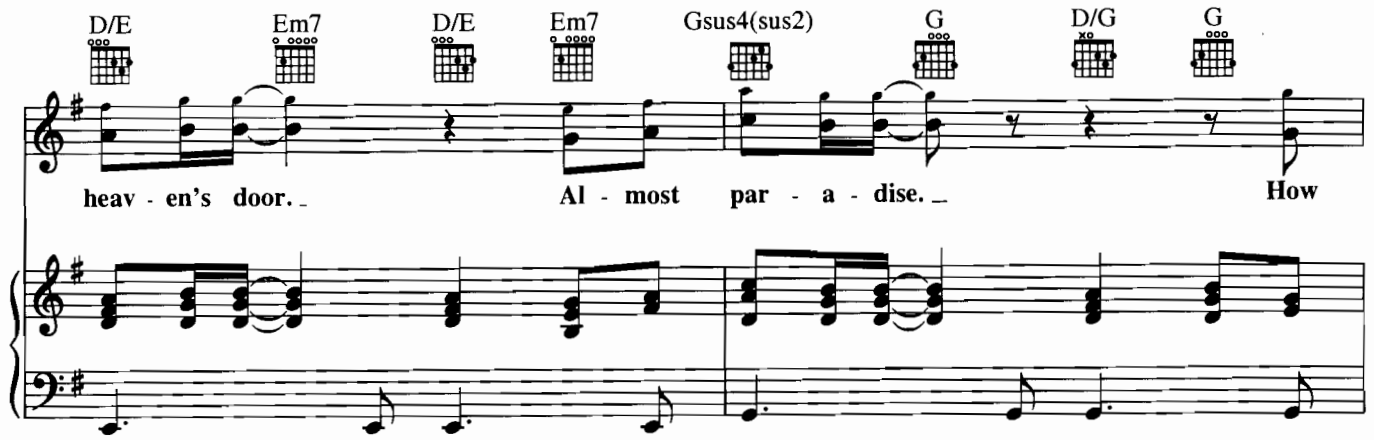
G(add9)






D/F#

fall a - part _ a - gain. _ (Female:) I feared my heart _ would beat in _
must have read _ my mind. _ (Female:) And all these dreams _ I saved for a

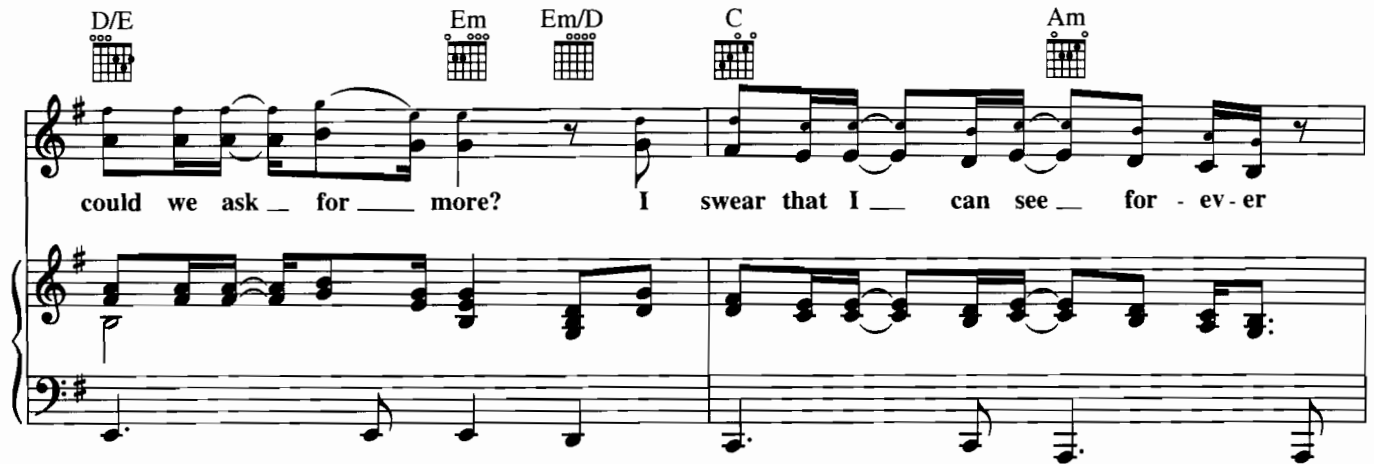
D/E  Em7  D/E  Em7  Gsus4(sus2)  G  D/G  G 





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



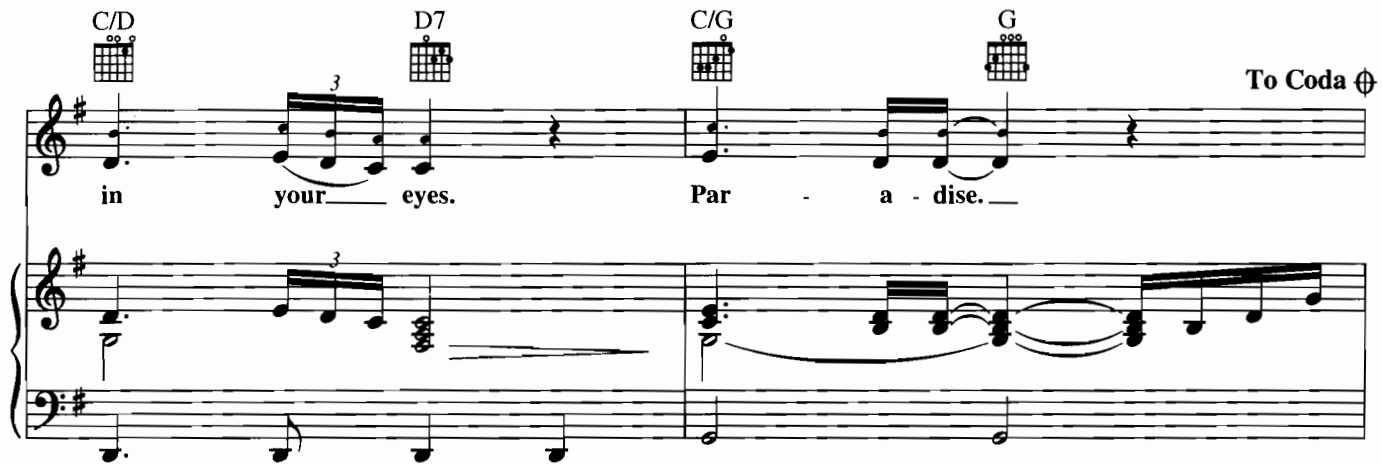
D/E  Em  Em/D  C  Am 







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



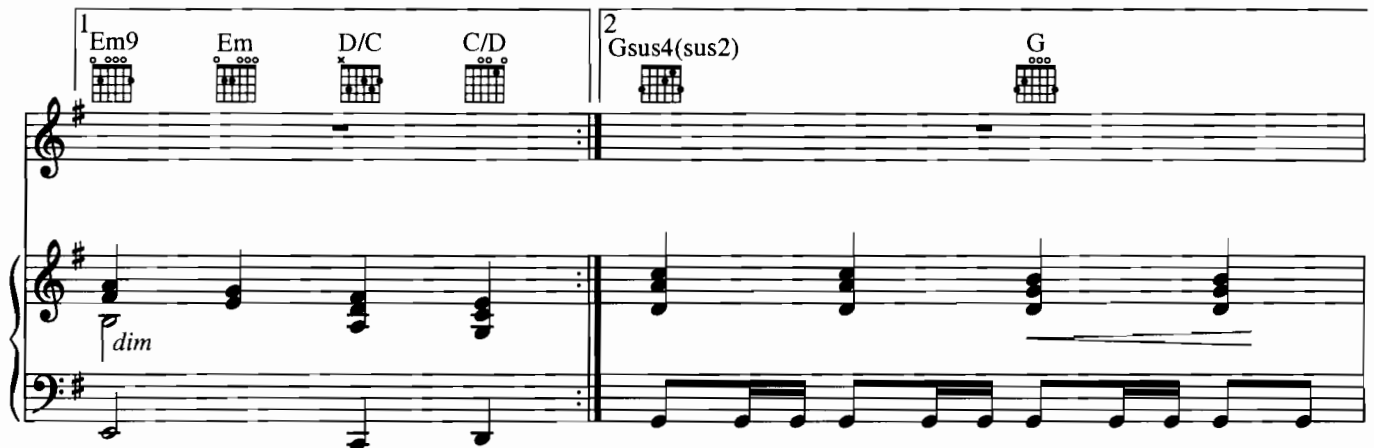
C/D  D7  C/G  G 

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



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

dim



E \flat



C



Musical staff with treble clef, key signature of one flat, and a melody line.

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

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

D.S. al Coda

E \flat



C/D



D



C/D



D



Musical staff with treble clef, key signature of one flat, and a melody line.

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

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

CODA

Em9



Em



D/C



C/D



C/G



G



Musical staff with treble clef, key signature of one flat, and a melody line.

Par - a - dise. —

Piano accompaniment for the CODA section, including treble and bass staves.

D/E



Em



Am/C



D



C/G



G



G(add9)



Musical staff with treble clef, key signature of one flat, and a melody line.

Par - a - dise. —

Piano accompaniment for the final section, including treble and bass staves.

dim.

8vb

ALSO SPRACH ZARATHUSTRA, OPENING THEME

featured in the Motion Picture 2001: A SPACE ODYSSEY

By RICHARD STRAUSS

Moderately

First system of the musical score. The treble clef staff begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The bass clef staff features a steady eighth-note accompaniment. The key signature is C major and the time signature is 4/4.

Second system of the musical score. The treble clef staff begins with a fortissimo (*ff*) dynamic. The bass clef staff continues with the eighth-note accompaniment. The key signature changes to B-flat major (two flats) and the time signature is 8/8.

Third system of the musical score. The treble clef staff begins with a fortissimo (*ff*) dynamic. The bass clef staff continues with the eighth-note accompaniment. The key signature changes to D major (two sharps) and the time signature is 8/8.

Fourth system of the musical score. The treble clef staff begins with a fortissimo (*ff*) dynamic. The bass clef staff continues with the eighth-note accompaniment. The key signature changes to E-flat major (three flats) and the time signature is 8/8.

COME SATURDAY MORNING

(Saturday Morning)

from the Paramount Picture THE STERILE CUCKOO

Words by DORY PREVIN
Music by FRED KARLIN

Moderato but not too slow

mf

E^b B^b7sus E^b A^b A^b6 E^b

Come Sat - ur - day morn - ing I'm
Come Sat - ur - day morn - ing I'm

mp

B^b7sus E^b D^b6 D^b-5 D^b A^b

go - ing a - way with my friend; We'll
go - ing a - way with my friend; We'll

E♭sus A♭ D♭ C7sus

Sat - ur - day spend till the end of the day.
 Sat - ur - day laugh more than half of the day.

Fm C7sus Fm B♭

Just I and my friend.
 Just I and my friend.

Fm C7sus Fm B♭sus B♭9 B♭7 B♭9 B♭7 E♭maj7

We'll trav - el for miles in our Sat - ur - day smiles,
 dressed up in our rings and our Sat - ur - day things,

A♭maj7 A♭ Gm7

and then we'll move on.



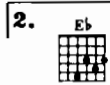
But we will re - mem - ber long af - ter



Sat - ur-day's gone. Come Sat - ur - day Morn - ing.



1. Come Sat - ur - day Morn - ing.



Repeat and fade

2. Come Sat - ur - day Morn - ing.

THEME FROM ANGELA'S ASHES

Paramount Pictures and Universal Pictures International Present ANGELA'S ASHES

Music by
JOHN WILLIAMS

Gently flowing

The first system of the musical score consists of two staves. The upper staff is a treble clef with a whole rest. The lower staff is a bass clef with a piano (*p*) dynamic marking. The music is in 6/8 time and features a melodic line in the bass clef with a series of eighth notes and quarter notes, some with slurs and accents.

The second system continues the piece. The upper staff has a whole rest followed by a melodic line starting on a half note. The lower staff continues the bass line with eighth notes and quarter notes, maintaining the piano dynamic.

The third system shows the upper staff with a melodic line starting on a half note with a slur. The lower staff continues the bass line with eighth notes and quarter notes, maintaining the piano dynamic.

The fourth system concludes the piece. The upper staff has a melodic line starting on a half note with a slur. The lower staff continues the bass line with eighth notes and quarter notes, maintaining the piano dynamic. The system ends with a double bar line and a final 6/8 time signature.

First system of a musical score in 12/8 time. The treble clef staff contains a melodic line with dotted rhythms and slurs. The bass clef staff provides a harmonic accompaniment with slurs and ties.

Second system of the musical score. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff features a more active accompaniment with slurs and ties.

Third system of the musical score. The treble clef staff begins with the dynamic marking *mp* and the instruction *cresc.*. The melodic line is characterized by slurs and ties. The bass clef staff continues the accompaniment with slurs and ties.

Fourth system of the musical score. The treble clef staff starts with the dynamic marking *mf* and the instruction *legato*. The melodic line is highly expressive, featuring long slurs and ties. The bass clef staff provides a steady accompaniment with slurs and ties.

Fifth system of the musical score. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff provides the accompaniment, ending with a double bar line and repeat dots.

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in 6/8 time. The treble staff features a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

Second system of the musical score. It continues with two staves. The treble staff has a more active melodic line with many sixteenth notes. The bass staff has a steady accompaniment. A dynamic marking of *mp* (mezzo-piano) is placed between the staves. The time signature changes to 4/4 at the end of the system.

Third system of the musical score. It features two staves in 4/4 time. A tempo marking $(\text{♩} = \text{♩})$ is at the beginning. The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment. Dynamic markings of *mf* (mezzo-forte) and *mp* are present. The key signature has two flats (Bb, Eb).

Fourth system of the musical score. It consists of two staves in 2/4 time. The treble staff has a melodic line with triplets. The bass staff has a rhythmic accompaniment. A dynamic marking of *mf* is present. The key signature has two flats (Bb, Eb).

Fifth system of the musical score. It consists of two staves in 2/4 time. The treble staff has a melodic line with triplets. The bass staff has a rhythmic accompaniment. The key signature has two flats (Bb, Eb).

Reflectively

Musical score for the first system, marked "Reflectively" and "mp". The score is in 4/4 time and consists of two staves. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

With motion

Musical score for the second system, marked "With motion". The score continues with two staves. Dynamic markings include "mf" and "f". The right hand has a more active melodic line with slurs, and the left hand features a steady accompaniment. The key signature remains one sharp.

Musical score for the third system. The right hand contains a five-fingered passage (marked "5") with a slur. The left hand continues with a steady accompaniment. The key signature is one sharp.

Musical score for the fourth system. The right hand features a dense chordal texture (marked "ff") and a melodic line (marked "mf"). The left hand has a steady accompaniment. The key signature is one sharp.

Moderately

Musical score for the fifth system, marked "Moderately". The score is in 4/4 time and consists of two staves. Dynamic markings include "mp" and "mf". The right hand has a melodic line with slurs, and the left hand features a steady accompaniment. The key signature is one sharp.

First system of musical notation. The treble clef staff contains a melodic line with a dotted quarter note, a half note, and a quarter note, all under a slur. The bass clef staff contains a rhythmic accompaniment of eighth notes. A key signature change to one sharp (F#) is indicated by a sharp sign above the first measure. A flat sign (b) is placed above the second measure of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with a dotted quarter note, a half note, and a quarter note, all under a slur. The bass clef staff continues the rhythmic accompaniment. A flat sign (b) is placed above the second measure of the treble staff.

Third system of musical notation. The treble clef staff features a complex melodic line with a dotted quarter note, a half note, and a quarter note, all under a slur. The bass clef staff continues the rhythmic accompaniment. A flat sign (b) is placed above the second measure of the treble staff.

Fourth system of musical notation. The treble clef staff features a complex melodic line with a dotted quarter note, a half note, and a quarter note, all under a slur. The bass clef staff continues the rhythmic accompaniment. A flat sign (b) is placed above the second measure of the treble staff. The text "Original tempo" is written above the treble staff. The text "rit." is written below the treble staff. The text "p" is written below the treble staff.

Fifth system of musical notation. The treble clef staff features a complex melodic line with a dotted quarter note, a half note, and a quarter note, all under a slur. The bass clef staff continues the rhythmic accompaniment. A flat sign (b) is placed above the second measure of the treble staff.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with a triplet of eighth notes and a sixteenth-note run. The left hand provides a harmonic accompaniment with sustained notes and a bass line.

Second system of musical notation. Treble clef, key signature of one sharp. The right hand continues the melodic development with slurs and ties. The left hand maintains a steady accompaniment.

Third system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with a *rit.* (ritardando) marking. The left hand features a *Freely* marking and includes some rhythmic notation (7 7 2). The system concludes with a *b.e.* (basso continuo) marking.

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs. The left hand has a bass line with sustained notes and a large slur.

Fifth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line. The left hand has a bass line with a *pp* (pianissimo) marking and a large slur. The system ends with a *8vb* (8va below) marking and a dashed line.

BABY ELEPHANT WALK

from the Paramount Picture HATARI!

Words by HAL DAVID
Music by HENRY MANCINI

Moderately slow and steady

F

mp

8va

B \flat

F

C

Bb F

R.H.

Bb

F

C Bb F

N.C. Bb F Bb F N.C.

mp *f*

Bb

mf

F C

mp

Bb F

mf

Bb

F

C Bb F F7 F13#11

Very slowly

f *mp*

BLESS THE BEASTS AND CHILDREN

from BLESS THE BEASTS AND CHILDREN

Words and Music by BARRY DeVORZON
and PERRY BOTKIN, JR.

Warmly
Bb(add2)



mp

With pedal

Bless the beasts and the chil - dren,



Fm6/Ab

G7

Cm

Eb/F

F

for in this world they have no voice, they

Bb(add2)



have no choice. Bless the beasts and the

(Bring out melody)

F/B \flat Fm6/A \flat G7 Cm

chil - dren, for the world can nev - er be

E \flat /F F F/B \flat B \flat F/G G

the world they see.

E \flat E \flat maj7 D \flat /E \flat

Light their way — when the dark - ness — sur -

Fm/E \flat E \flat F C \flat /G \flat G \flat D \flat /F

rounds them. Give them love, — let it shine all a -

E \flat /F F B \flat (add2) To Coda

round _____ them. Bless the beasts and the

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'round _____ them. Bless the beasts and the'. Above the staff are guitar chord diagrams for E \flat /F, F, and B \flat (add2). The B \flat (add2) diagram includes a circled 'C' and '3fr' indicating a capo position. The bottom two staves show the piano accompaniment.

F/B \flat Fm6/A \flat G7 Cm7

chil - dren, give them shel - ter from a storm. _____

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics 'chil - dren, give them shel - ter from a storm. _____'. Above the staff are guitar chord diagrams for F/B \flat , Fm6/A \flat , G7, and Cm7. The Cm7 diagram includes a circled 'C' and '3fr'. The bottom two staves show the piano accompaniment.

E \flat /F F F/B \flat B \flat F/G G

Keep them safe, _____

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics 'Keep them safe, _____'. Above the staff are guitar chord diagrams for E \flat /F, F, F/B \flat , B \flat , F/G, and G. The bottom two staves show the piano accompaniment.

G/C C D.S. al Coda

keep them warm. _____

Detailed description: This system contains the fourth two lines of music. The top line is the vocal melody with lyrics 'keep them warm. _____'. Above the staff are guitar chord diagrams for G/C and C. The bottom two staves show the piano accompaniment. The text 'D.S. al Coda' is written above the second staff.

CODA B \flat (add2)

Detailed description: This system contains the coda section. It starts with a circled 'C' and '3fr' above the staff, followed by a guitar chord diagram for B \flat (add2). The top staff shows the vocal line, and the bottom two staves show the piano accompaniment.

F/B \flat

Bless the beasts and the chil - dren,

Fm6/A \flat G7 Cm Eb/F F

give them shel - ter from a storm.

F/B \flat B \flat F/G G G/C C

Keep them safe, keep them warm.

C(add2)

Repeat and Fade Optional Ending

(Vocal 1st time only)

CINEMA PARADISO

from CINEMA PARADISO

Music by
ENNIO MORRICONE

Simply, with feeling

The first system of musical notation is in 4/4 time with a key signature of two flats (B-flat and E-flat). The treble clef staff begins with a whole rest, followed by a melodic line starting on G4, moving up stepwise to D5, and then descending. The bass clef staff starts with a low octave chord (C3, G2, F2) and moves up stepwise. A dynamic marking of *mp* (mezzo-piano) is placed above the treble staff.

The second system continues the piece. The treble staff features a melodic line with a *rall.* (rallentando) marking. A repeat sign is present, followed by a section marked *a tempo* (al tempo). The bass staff provides harmonic support with chords and moving lines.

The third system shows the continuation of the melodic and harmonic themes. The treble staff has a melodic line with a long slur, and the bass staff has a corresponding harmonic line. The tempo remains *a tempo*.

The fourth system concludes the piece. The treble staff has a melodic line with a *dim.* (diminuendo) marking. The bass staff continues with harmonic accompaniment. The piece ends with a final chord in the bass staff.

First system of a piano score in 4/4 time, key of B-flat major. The right hand features a melodic line with a long slur over the first two measures, followed by eighth-note patterns. The left hand provides a steady accompaniment of quarter notes.

Second system of the piano score. The right hand continues the melodic line with a slur and includes a sharp sign (F#) in the second measure. The left hand accompaniment remains consistent. A *cresc.* (crescendo) marking is placed in the first measure of the right hand.

Third system of the piano score, marked with a first ending bracket labeled "1., 2.". The right hand has a melodic line with a slur. The left hand accompaniment includes a sharp sign (F#) in the second measure. The system concludes with a double bar line and a 2/4 time signature change.

Fourth system of the piano score, featuring a 2/4 time signature. The right hand has a melodic line with a slur. The left hand accompaniment includes a sharp sign (F#) in the second measure. The system concludes with a double bar line and a 4/4 time signature change.

Fifth system of the piano score, marked with a third ending bracket labeled "3.". The right hand has a melodic line with a slur. The left hand accompaniment includes a sharp sign (F#) in the second measure. The system concludes with a double bar line and a 4/4 time signature change.

COLE'S SONG

from MR. HOLLAND'S OPUS

Words by JULIAN LENNON and JUSTIN CLAYTON

Music by MICHAEL KAMEN

Slowly, with feeling

G Gsus G Csus2/G

I feel that the love a -

G Em D/F# G

round - me ___ has come from an-oth - er world. I have

D/G G D/G G C/E G/D Am/C Dsus D

lost love, I have found love. From the mo - ment you were born I could

G/B C D G Em D/F#

see a new be - gin - ning. _ Come ___ to me, _ let me tell you

G D/G G D/G G C/E G/D Am/C

how, how I've lost love and now I've found love in a world of bro - ken

Dsus D Em D/F# G

dreams. I was wrong to de - ny your feel - ings _ and I'm _

Em D/F# G D G/D

_ sor - ry _ if I've caused you _ pain. _ I was lost then, so con -

D B \flat /D F/C B \flat /C F/C

fused then, and I be - lieve that you would change that. There are

Dm9 Fmaj7/C B \flat F/A Dm Fmaj7/C

bro - ken hearts we _ can mend. Through the mu - sic we've _ learned to

B \flat F/A Gm F/A B \flat F

love _ a - gain. Through the sad notes, through the years there were

B \flat /D F/C Gm/B \flat F/C C7 F B \flat /F C/F

times when I just could - n't tell _ you. And now we've come to an un - der -

F B \flat /F F F/A Dm C7/E F B \flat /F F

stand - ing — and I'm sor-ry — that it took so — long. — I have

C F/C C F B \flat /D F/C B \flat 6 Csus Dm

lost love, I have found love from the mo-ment you were born. I have

C/E F C7/G F/A F B \flat /D F/C G \flat /B \flat

lost you and now I've found you. Let me feel your heart, let me

F/C Csus C7 Fsus B \flat /F C7/F F N.C.

hear your song.

rit.

COME WHAT MAY

from the Motion Picture MOULIN ROUGE

Words and Music by
DAVID BAERWALD

Slowly

C D7 F#sus2

D7

F#sus2 F#maj7

C D7sus D7 F#sus2

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

C G/B Am7 C/D D7

be - fore. Want to van - ish in - side__ your kiss.__

Fsus2 C G/B

Ev - 'ry day__ I love__ you more and__ more.

Am7 D7sus D7

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

G9sus G Csus C G/B Am C/G

tell - ing me__ to give__ you ev - 'ry - thing? Sea - sons__ may change,__

D C/G

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

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams for D and C/G are shown above the first two measures.

Fmaj7/G G C G/B Am

end of time. Come what may,

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams for Fmaj7/G, G, C, G/B, and Am are shown above the first five measures.

D7

come what may, I will

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. A chord diagram for D7 is shown above the first measure.

C C/G G G7 C

love you un - til my dy - ing day.

This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams for C, C/G, G, G7, and C are shown above the first six measures.

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, —

end of time. *Both:* Come what may, —

G/A  Am  D7sus  D7 

— come what may, — I will



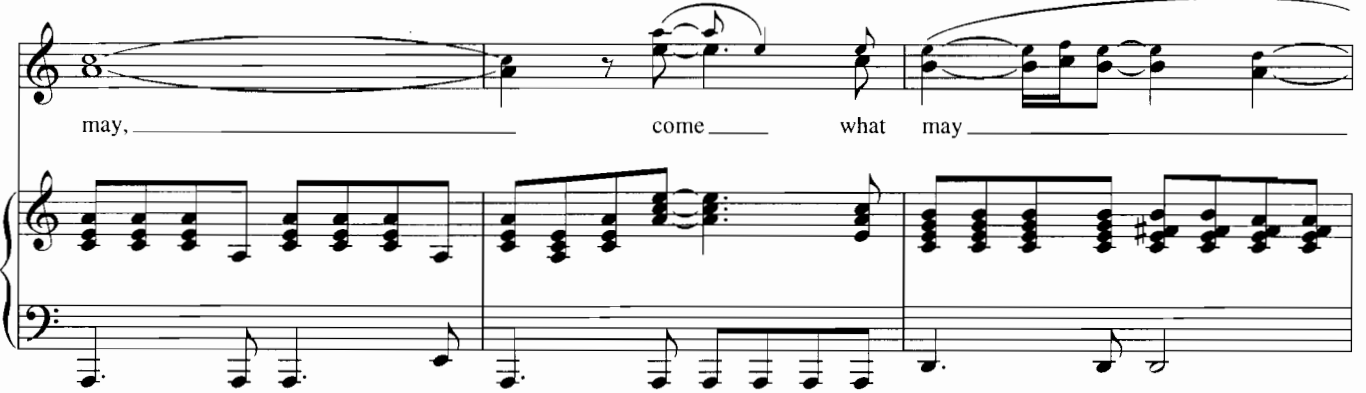
C  C/G  G7  C  Em/B 







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



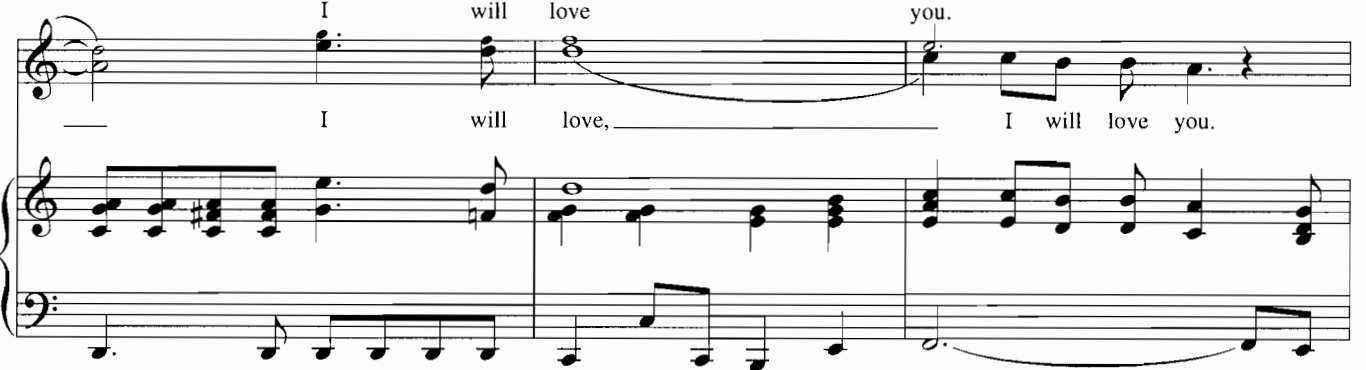
Am  Cmaj7/D  3fr 

may, — come — what may —



D7sus  D7  Csus  Em/B  Em  Fmaj7 

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



44

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

Chords: Dm7, Em7, F, Ab (4fr), Bb

Both: Come what may, come what

Chords: C, F/C, C

may, I will love_ you_ un - til my

Chords: F/C, Am, C/G, F

dy - ing_ day.

rall.

Chords: C/G, G7, C

THE CRYING GAME

from THE CRYING GAME

Words and Music by
GEOFF STEPHENS

Rock (♩ = 100)
N.C.

Musical notation for the first system, featuring a treble and bass clef with a piano (*mf*) dynamic marking. The key signature is one sharp (F#) and the time signature is 4/4.

Musical notation for the second system, including guitar chord diagrams for G, A, C, G, and Em. The notation shows the treble and bass clefs with corresponding notes and rests.

Musical notation for the third system, including guitar chord diagrams for Bm and C. The notation shows the treble and bass clefs with corresponding notes and rests.

Musical notation for the fourth system, including guitar chord diagrams for Em, G, and A, and the lyrics "I know _ all there". The notation shows the treble and bass clefs with corresponding notes and rests.

C G Em

is to know — a - bout the cry - ing game. —

Bm C Em

I've had my share — of the cry - ing game. —

C

Solo ends } First there _ are kiss - es, —

C+ F

then there _ are sighs, and then, be - fore you

To Coda ⊕

E \flat B \flat D

know where _ you are, you're say - ing good - bye. _____

N.C.

One day _ soon, I'm gon - na tell the moon _ a - bout the

G A C G Em

cry - ing game. _

Bm C

And if he knows, _ may - be

Em C

he'll ex - plain — why there _ are

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Em and C are shown above the staff.

C+

heart - aches, _ why there _ are tears,

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note D5, followed by quarter notes E5 and F5, then a half note G5. The piano accompaniment continues with the eighth-note bass line and chords. A C+ chord diagram is shown above the staff.

F Eb Bb D

and what to do to stop feel - ing blue when love dis - ap - pears. _____

Detailed description: This system contains the next four measures. The vocal line has quarter notes G4, A4, B4, C5, then a half note D5, followed by quarter notes E5, F5, G5, and a final half note A5. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for F, Eb (3fr), Bb, and D are shown above the staff.

D.S. al Coda

Detailed description: This section consists of two measures of piano accompaniment. The vocal line is silent. The piano accompaniment continues with the eighth-note bass line and chords.

CODA

B

Don't want no more _____

Detailed description: This section consists of two measures. The vocal line has a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. The piano accompaniment continues with the eighth-note bass line and chords. A B chord diagram is shown above the staff.

F#

of the cry - ing game. I

Detailed description: This system contains the first two measures of music. The vocal line starts with a whole note rest, followed by a half note 'of', a quarter note 'the', a quarter note 'cry -', and a half note 'ing'. The piano accompaniment features a bass line with eighth notes and a treble line with chords and moving lines. A guitar chord diagram for F# is shown above the vocal line.

A

don't want no more of the cry - ing game.

E

Detailed description: This system contains the next two measures. The vocal line has a whole note rest, followed by a half note 'don't', a quarter note 'want', a quarter note 'no', a half note 'more', a quarter note 'of', a quarter note 'the', a quarter note 'cry -', and a half note 'ing'. The piano accompaniment continues with similar rhythmic patterns. Guitar chord diagrams for A and E are shown above the vocal line.

1 2 B

Detailed description: This system contains the next two measures, primarily piano accompaniment. It features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The piano part includes chords and a bass line. A guitar chord diagram for B is shown above the second ending.

Oh!

Detailed description: This system contains the final two measures. The vocal line has a whole note rest, followed by a half note 'Oh!'. The piano accompaniment features sustained chords in the treble and a rhythmic bass line. The system ends with a double bar line.

CRUISIN'

from DUETS

Words and Music by WILLIAM "SMOKEY" ROBINSON
and MARVIN TARPLIN

Medium groove

N.C. E

mf

Male: Ba - by, let's cruise

Female: a - way - from — here. ————— Male: Don't - be con-fused, —

Female: the way - is — clear. ————— Both: And if you

F#m7 E F#m7 E F#m7 E F#m7

E F#m7 E

want it you've got it for - ev - er. _____ This is not a one night stand, _____ ba - by. }
 inch we get clo - ser and clo - ser _____ to ev-'ry lit-tle part of each oth - er. _____

F#m7 E F#m7





Mm yeah. So, _____ let the mu - sic take your mind.


E F#m7 E5 A5 5fr

Just re-lease and you will find. You're gon-na fly a - way, . glad you're goin' my _ way. .


D5 5fr B5 E5





I love _ it when we're cruis-in' to-geth-er. Mus - ic is played . for love; _

A5  5fr D5  5fr B5  E5 


To Coda 





cruis-in' is made _ for love. _ I love _ it when we're cruis-in' to- geth-er.




E  F#m7  E  F#m7 


Male: Ba-by, to-night _ Female: be -longs _ to _ us. _



E  F#m7  E  F#m7 

D.S. al Coda 

Male: Ev-'ry-thing a-round, _ Female: do what _ you must. _ Both: And inch by



CODA

 N.C.  E 

Female: Cruise with me ba - by. _ Cruise, _



F#m7 E F#m7

Male: Yeah!

Detailed description: This system contains the first system of music. It features a guitar part with chords F#m7, E, and F#m7. The vocal line starts with a whole note followed by a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

E F#m7 E

Female: Cruise

Detailed description: This system contains the second system of music. The guitar part has chords E, F#m7, and E. The vocal line begins with a half note followed by a triplet of eighth notes. The piano accompaniment continues with the same rhythmic pattern as the first system.

F#m7 E F#m7

Both: Oh ba - by let's cruise. Female: Let's float, let's

Detailed description: This system contains the third system of music. The guitar part has chords F#m7, E, and F#m7. The vocal lines are split between 'Both' and 'Female'. The piano accompaniment remains consistent with the previous systems.

E F#m7 E

glide. Both: Ooh, let's o - pen up,

Detailed description: This system contains the fourth system of music. The guitar part has chords E, F#m7, and E. The vocal lines continue from the previous system. The piano accompaniment features a triplet of eighth notes in the treble line.

F#m7 E F#m7 E

Female: and go _____ in - side. _____ Both: And if you want it you've got it for - ev - er. _

F#m7 E F#m7

I could just stay here be-side you and love you ba - by. _

E F#m7 E

Let the mus - ic Female: take _ your mind. _____ Both: Just re-lease and Male: you will. _

F#m7 E5 A5 5fr

_____ find... _____ Both: You're gon - na fly a - way, _____ glad you're goin' my _____ way. _



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

I love _ it when we're cruis-in' to-geth-er. Mus-ic is played _ for love. _

Piano accompaniment for the first system, including treble and bass clefs with chords and a steady eighth-note bass line.



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

Cruis-in' is made _ for love. _ I love _ it when we're cruis-in' to-geth-er.

Piano accompaniment for the second system, including treble and bass clefs with chords and a steady eighth-note bass line.

2



Repeat and Fade



Musical staff with treble clef and key signature of three sharps. The melody concludes with a repeat sign and a fade-out.

I love _ it when, I love it, I love it, I love it. (Lead vocal ad lib.)

Piano accompaniment for the third system, including treble and bass clefs with chords and a steady eighth-note bass line.



Optional Ending



Musical staff with treble clef and key signature of three sharps. The optional ending consists of a single note on the treble clef.

Piano accompaniment for the optional ending, including treble and bass clefs with chords and a steady eighth-note bass line.

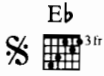
DO YOU KNOW WHERE YOU'RE GOING TO?

Theme from MAHOGANY

Words by GERRY GOFFIN
Music by MIKE MASSER

Moderately, with expression





Do you know _____ where you're go - ing to?

Do you like the things that life is



show - ing you? _____ Where are you go - ing to,

do you know?



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



To Coda ⊕

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



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



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

D/C



Bm7



Em7



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

Am7



C/D



D7



G7sus



G7



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

Eb



Ab



Fm



G7



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

Cm



Cm/Eb



Fm6/Ab



G7



C



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

Eb 3fr Ab 4fr Fm G7

This system contains the first two measures of the piece. It features a guitar part with four chord diagrams: Eb (3fr), Ab (4fr), Fm, and G7. The piano accompaniment is in 4/4 time, starting with a mezzo-piano (mp) dynamic. The melody in the right hand includes a triplet of eighth notes in the second measure.

Cm 3fr Cm/Eb 3fr Fm6/Ab 6fr G7

This system contains the next two measures. The guitar part includes four chord diagrams: Cm (3fr), Cm/Eb (3fr), Fm6/Ab (6fr), and G7. The piano accompaniment continues with a similar rhythmic pattern, featuring arpeggiated chords in the right hand.

C D/C G/B G A




Now — look-ing back at all we planned,

This system contains the third and fourth measures, which include the first line of lyrics. The guitar part has five chord diagrams: C, D/C, G/B, G, and A. The vocal line is in the treble clef, and the piano accompaniment is marked with a forte (f) dynamic. The piano accompaniment features a steady eighth-note bass line and a more complex right-hand accompaniment.

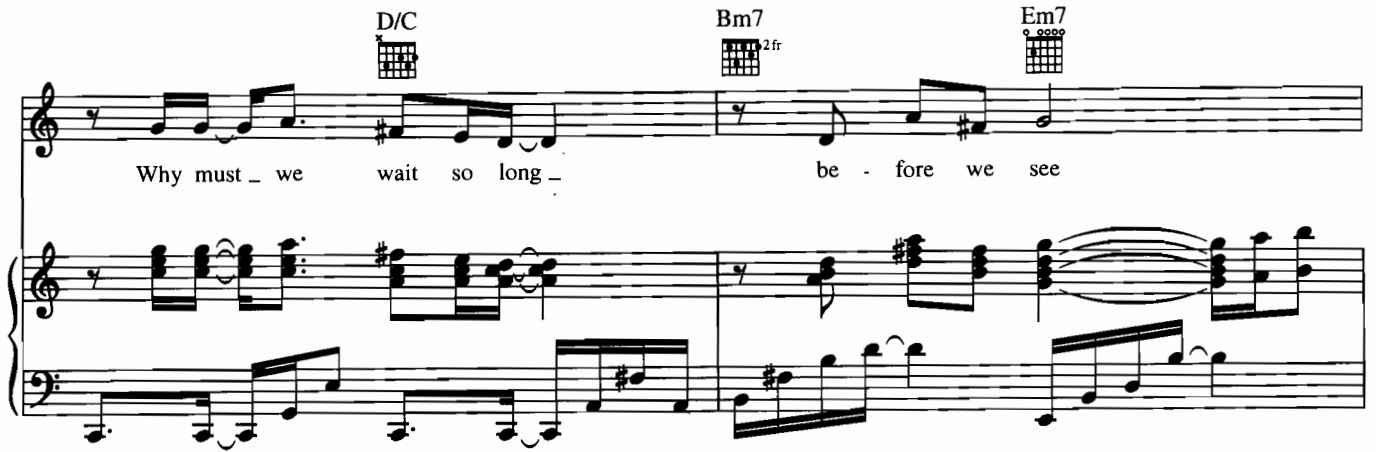
Dm7 F/G G7 C F/C C






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

This system contains the fifth and sixth measures, including the second line of lyrics. The guitar part has six chord diagrams: Dm7, F/G, G7, C, F/C, and C. The vocal line continues in the treble clef, and the piano accompaniment maintains the same rhythmic and harmonic structure as the previous system.

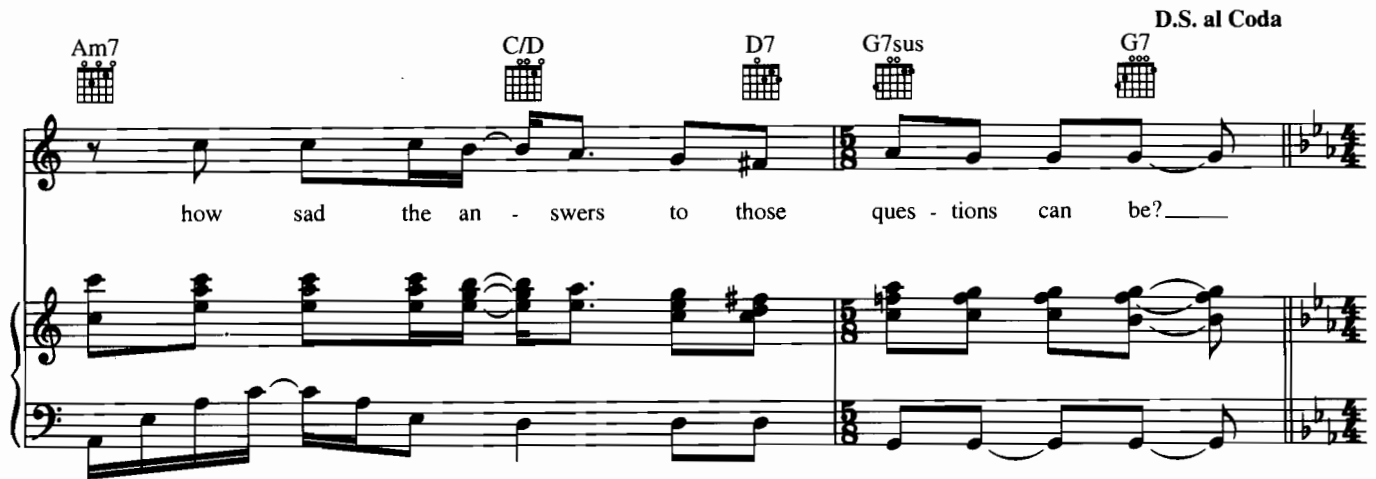
D/C  Bm7  Em7 






Why must we wait so long — be - fore we see



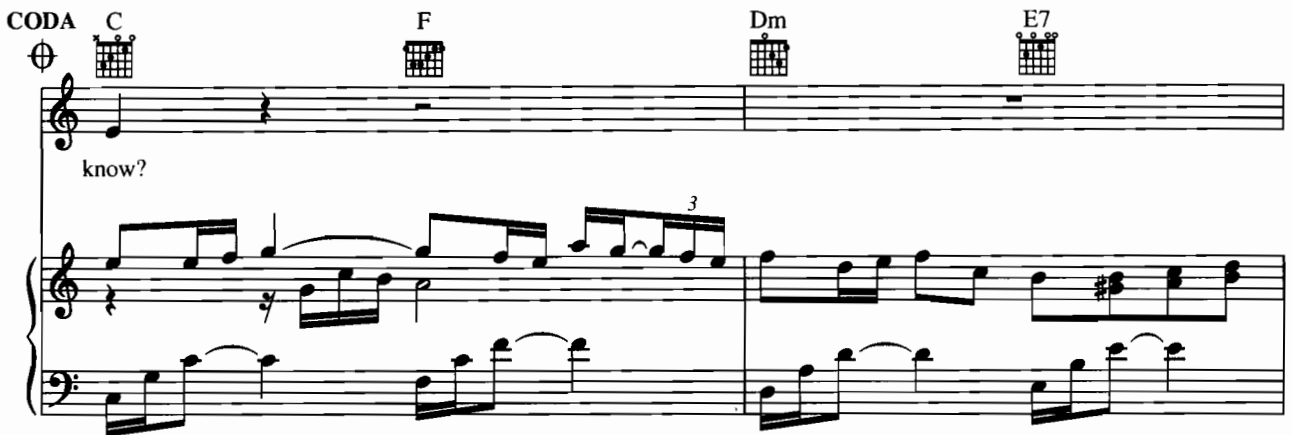
Am7  C/D  D7  G7sus  G7  D.S. al Coda





how sad the an - swers to those ques - tions can be? —

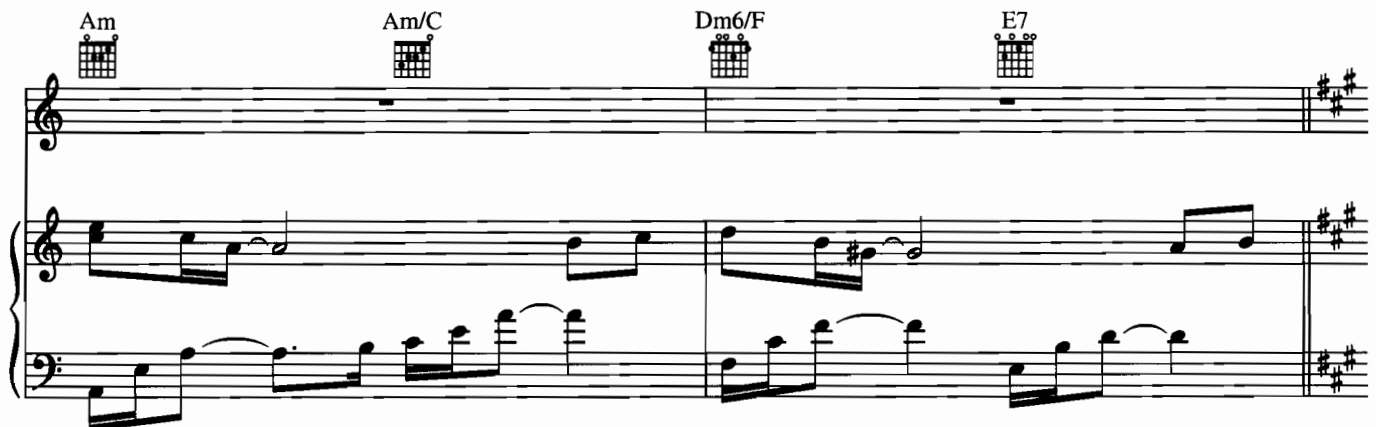


CODA  C  F  Dm  E7 

know?



Am  Am/C  Dm6/F  E7 



A D Bm C#7

First system of music (measures 1-4). Chords: A, D, Bm, C#7. Includes guitar chord diagrams and piano accompaniment.

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

Second system of music (measures 5-8). Chords: F#m, F#m/A, Bm6/D (5fr), C#7. Includes guitar chord diagrams and piano accompaniment.

Gb Cb Abm Bb7

Third system of music (measures 9-12). Chords: Gb, Cb, Abm (4fr), Bb7. Includes guitar chord diagrams and piano accompaniment.

Ebm Ebm/Gb Abm6/Cb Bb7 Eb

Fourth system of music (measures 13-16). Chords: Ebm, Ebm/Gb, Abm6/Cb, Bb7, Eb (3fr). Includes guitar chord diagrams and piano accompaniment.

THE DREAME

from SENSE AND SENSIBILITY

By PATRICK DOYLE

Moderato Molto

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo marking 'Moderato Molto' is positioned above the staff. The dynamic marking 'mf' (mezzo-forte) is placed below the first measure of the bass staff. The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef.

The second system of musical notation continues the piece. It maintains the same key signature and time signature. The melodic line in the treble clef continues with a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment with chords and moving lines.

The third system of musical notation includes the first line of lyrics. The lyrics are: "Or scorne or pit - y". The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are aligned with the notes in the treble clef.

The fourth system of musical notation includes the second line of lyrics. The lyrics are: "on me take, I must - the true - re - demp - tion make,". The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are aligned with the notes in the treble clef.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with a quarter note 'I', followed by eighth notes 'am un-done' and a quarter note 'to - night.' The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

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

The second system continues the vocal line with a long note for 'guised,' followed by eighth notes for 'hath both my heart and me' and another long note for 'sur - prised,'. The piano accompaniment maintains the eighth-note texture in the right hand and provides harmonic support in the left hand.

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

The third system features a vocal line with a quarter rest for 'whom nev - er yet he durst at - tempt a - wake.' followed by eighth notes for 'Nor will he tell me' and a quarter note for 'for whose'. The piano accompaniment continues with the established eighth-note pattern.

sake he _____ did me the de - light or

The fourth system shows the vocal line with a quarter note for 'sake', a long note for 'he _____ did', eighth notes for 'me the de - light', and a quarter note for 'or'. The piano accompaniment concludes the system with a final cadence in the right hand and a more active bass line in the left hand.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment.

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

The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment includes a *cresc.* marking in the third measure. The vocal line has a long slur over the first two measures.

and a - afraid, and since he dares not come _____ with - in

The third system features a vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment includes a *cresc.* marking in the first measure. The vocal line has a long slur over the first two measures.

my sight. _____

The fourth system shows the vocal line with a half note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note G4. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. The system ends with a double bar line.

EXHALE

(Shoop Shoop)

from the Original Soundtrack Album WAITING TO EXHALE

Words and Music by
BABYFACE

Easy R&B Ballad

F(add9)

C/E



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

mp

Dm7

C



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

F(add9)

C/E



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

Dm7 C

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

F(add9) C/E Dm7

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

C F(add9)

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

C/E Dm7 To Coda C

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

2 C Esus E/G#

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

Am Am/G

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

Dm7 C/E

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

F Fmaj7/G D.S. al Coda

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

CODA C

doo.

THE EXODUS SONG

from EXODUS

Words by PAT BOONE
Music by ERNEST GOLD

Slowly (Broad)

ff

mp

mf

Cm F Ab Bb Cm Gm Eb F

G Gm C Cm Gm Bb

Fm Gm Bb Cm G C F Ab Bb Cm

This land is mine, God gave this land to me, This brave and an - cient land to

me. And when the morn - ing sun re - veals her hills and plains Then I

see a land where chil - dren can run free. So take my hand and walk this land with me And

Gm Eb F G Gm C Cm

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

Gm Bb Fm Gm Ab Bb 1 Cm

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

2 Cm Gm Gm7 C Cm

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

Gm Gm7 C Cm6 G

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

f espr. *rit.* *ffz*

THE FIRM – MAIN TITLE

from the Paramount Motion Picture THE FIRM

By DAVE GRUSIN

Moderately, with a steady pulse

mf

Gm7

simile

The musical score is written for piano in G minor (one flat) and 12/8 time. It consists of four systems of music. The first system begins with the tempo instruction 'Moderately, with a steady pulse' and the dynamic marking 'mf'. The second system includes the chord 'Gm7' and the marking 'simile'. The score features a steady eighth-note bass line and a treble line with chords and melodic fragments. The piece concludes with a final chord in the treble clef.

8va₁

First system of a piano score. The right hand features a melodic line with eighth notes and some chords, while the left hand plays a steady eighth-note accompaniment. A dynamic marking *v* is present. An 8va₁ marking is above the right hand.

8va

Second system of a piano score. The right hand has a complex texture with many beamed notes and some chords. The left hand continues with eighth-note accompaniment. A dynamic marking *v* is present. An 8va marking is above the right hand.

Third system of a piano score. The right hand features a melodic line with eighth notes and some chords. The left hand continues with eighth-note accompaniment. A dynamic marking *v* is present.

Eb/F

f

Fourth system of a piano score. The right hand has a complex texture with many beamed notes and some chords. The left hand continues with eighth-note accompaniment. A dynamic marking *f* is present. A chord marking Eb/F is above the right hand.

8va

Fifth system of a piano score. The right hand has a complex texture with many beamed notes and some chords. The left hand continues with eighth-note accompaniment. A dynamic marking *v* is present. An 8va marking is below the left hand.

First system of a piano score. The right hand features a melodic line with eighth notes and rests, while the left hand plays a steady eighth-note accompaniment. A *mf* dynamic marking is present. The chord *Gm7* is indicated above the staff.

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

Third system of the piano score, showing further development of the melodic and accompanimental lines.

Fourth system of the piano score. The right hand includes a trill marked *8va₁*. The left hand continues with its eighth-note accompaniment.

Fifth system of the piano score. The right hand features a long melodic phrase with a trill marked *8va₁* at the end. The left hand maintains the accompaniment.

First system of a piano score. The right hand features a melodic line with some grace notes and a final triplet. The left hand plays a steady eighth-note accompaniment.

Second system of a piano score. The right hand has a melodic line starting with a grace note and an 8va₇ marking. The left hand continues with eighth-note accompaniment.

Third system of a piano score. The right hand includes a *f* dynamic marking and chord changes labeled Db/B and Bb/C. The left hand continues with eighth-note accompaniment.

Fourth system of a piano score. The right hand features a melodic line with an 8va-----₇ marking. The left hand continues with eighth-note accompaniment.

Fifth system of a piano score. The right hand has a melodic line with some grace notes. The left hand continues with eighth-note accompaniment.

Ab/Bb 8va-----7 8va-----7

This system features a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The bass clef part consists of a steady eighth-note accompaniment. The treble clef part begins with a chord of Ab/Bb, followed by a melodic line with an 8va (octave up) marking and a fermata over a dotted quarter note. The system concludes with another 8va marking and a fermata over a dotted quarter note.

This system continues the piece with a similar accompaniment. The treble clef part features a melodic line with various chords and a fermata over a dotted quarter note. The bass clef part maintains the eighth-note accompaniment.

8va-----7 Gm7 mf

This system introduces a Gm7 chord in the treble clef. The treble clef part has a melodic line with an 8va marking and a fermata. The bass clef part continues with the eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed above the bass clef part.

8va 7

This system features a treble clef with a melodic line that includes an 8va marking and a fermata. The bass clef part continues with the eighth-note accompaniment.

3

This system features a treble clef with a melodic line that includes a triplet of eighth notes marked with a '3' and a fermata. The bass clef part continues with the eighth-note accompaniment.

8va₇

This system features a treble clef staff with a *8va₇* marking above the first measure. The treble staff contains a series of chords and melodic fragments, including a triplet of eighth notes. The bass staff consists of a steady eighth-note accompaniment. The key signature has two flats, and the time signature is 4/4.

8va-----

This system continues the piece with a *8va-----* marking above the treble staff. The treble staff has a more active melodic line with slurs and ties. The bass staff maintains the eighth-note accompaniment. The key signature and time signature remain consistent with the previous system.

8va-----

8va-----

This system features two *8va-----* markings above the treble staff. The treble staff contains complex chordal textures and melodic lines. The bass staff continues with the eighth-note accompaniment. The key signature and time signature are consistent.

3

mp

This system includes a triplet of eighth notes in the treble staff, marked with a '3'. A dynamic marking of *mp* (mezzo-piano) is placed above the treble staff. The treble staff has a more active melodic line. The bass staff continues with the eighth-note accompaniment. The key signature and time signature are consistent.

This system features a treble clef staff with a complex melodic line, including slurs and ties. The bass staff continues with the eighth-note accompaniment. The key signature and time signature are consistent with the previous systems.

8va -----

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a series of eighth notes, followed by a measure with a dotted quarter note and an eighth rest, and then a measure with a dotted quarter note and an eighth note. The lower staff is in bass clef and features a steady eighth-note accompaniment. A dashed line labeled '8va' spans the first two measures of the upper staff, indicating an octave transposition.

The second system continues the musical piece. The upper staff features a series of chords and rests, with some notes marked with accents. The lower staff maintains the eighth-note accompaniment pattern.

The third system shows further development of the musical themes. The upper staff has several measures of chords, some with accents. The lower staff continues with the eighth-note accompaniment.

The fourth system concludes with a melodic flourish in the upper staff. The lower staff continues the accompaniment. A fermata is placed over the final measure of the lower staff.

(♩ = ♩)

The fifth system features a more complex melodic line in the upper staff, with a tempo or performance instruction '(♩ = ♩)' above it. The lower staff has a few notes and rests. A large fermata spans the bottom of the system, encompassing the lower staff and the bottom of the upper staff.

FUNNY GIRL

from FUNNY GIRL

Words by BOB MERRILL
Music by JULE STYNE

Moderato

Piano *mp* *rall.*

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (B-flat major). The melody starts with a half note G4, followed by quarter notes A4, B-flat4, and C5. The bass line consists of a half note G3. The piece concludes with a half note G4 and a half note F4, marked *rall.*

Refrain - Rhythmically, with feeling (not fast)

Eb D Eb Fm Cm7

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

The first system of the refrain features a vocal line and piano accompaniment. The vocal line has a melody of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The piano accompaniment provides harmonic support with chords Eb, D, Eb, Fm, and Cm7. The piano part is marked *mf*.

Fm7 F#dim Eb Gm7 Ebdim Eb

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

The second system continues the refrain. The vocal line melody is: G4, A4, B-flat4, C5, B-flat4, A4, G4. The piano accompaniment uses chords Fm7, F#dim, Eb, Gm7, Ebdim, and Eb. The piano part is marked *mf*.

F9 Bdim F9 Bb9 Bb7 Fm7 Bb7

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

The third system concludes the refrain. The vocal line melody is: G4, A4, B-flat4, C5, B-flat4, A4, G4. The piano accompaniment uses chords F9, Bdim, F9, Bb9, Bb7, Fm7, and Bb7. The piano part is marked *mf*.

Fm7 Bb7 F9(+5) Bb7 Eb

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

F#dim Fm7 F#dim Fm7 Bb7

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

Eb D Eb Fm Cm7 Fm7 F#dim

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

Eb Gm7 Ebdim Eb Bbm6 C7 C7(b9)

o - ver, And the joke's on you. — A

Fm Abm Eb

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

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

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

Ab6 Fm7 Eb C9 Fm7 Bb9

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

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

girl. _____ girl. _____

rall.

FOR THE FIRST TIME

from ONE FINE DAY

Words and Music by JAMES NEWTON HOWARD,
JUD FRIEDMAN and ALLAN RICH

Moderately slow

Ab 4fr Bbm7/Ab 6fr Ab 4fr Gb Ab 4fr Bbm7/Ab 6fr Ab 4fr Ebsus

Are those your

mp

Ab 4fr Bbm7 Eb/G 3fr Db/F Ab 4fr Fm7

eyes? Is _ that your smile? I've been look-ing at you - for - ev - er, yet I
real? Can. this be true? Am I the per-son I was - this morn-ing, and are

3

Bbm7 Ebsus Eb 3fr Ab 4fr Db/F Ab/C 3fr Db

nev-er saw you be-fore. _ Are these your hands hold - ing mine? Now I
you the same_ you?_ It's all so strange. How can it be? All a -

3

Fm Db Ebsus Eb^{3fr} Ab^{4fr} Dbmaj7

won-der how_ I could have been_ so blind. } And for the first time, _____ I am
long this love_ was right in front_ of me. }

Fm Eb/G^{3fr} Ab^{4fr} Db

look-ing in__ your eyes._____ For the first time, I'm__ see-ing who you are._____

Ebsus Eb^{3fr} Db/F Dbm/Fb^{4fr}

_____ I can't be - lieve__ how much__ I see __ when you're

Ab/Eb Db Dbm^{4fr} Ab/Eb Fm

look-ing back__ at me._____ Now I un - der - stand__ what love is, __ love._____

Bbm7 **Ebsus** **Eb** **1** **Ab** **Fm** **Db(add9)** **Ebsus**

— is for the first — time. — Can this be

2 **Ab** **Fm** **Db** **Db/Eb** **Bbm7** **Fm7**

— time. — Such a long time _ a-go, I had

Bbm7 **Ebsus** **Eb** **Ab** **Eb/G** **Fm7** **Eb/G**

giv-en up on find-ing this e-mo - tion — ev-er a - gain. — But you're

Dm7b5 **G7#5** **Cm7** **Fsus** **F**

here with me now. — Yes, I found you some-how, — and I've nev - er been — so sure. —

Bb Cm7/Bb Bb Ab Eb maj7 Gm F/A

And for the first time, I am look-ing in your eyes. For the

Bb Eb Fsus F Eb/G Ebm/Gb

first time, I'm see-ing who you are. I can't be-lieve how much I see when you're

Bb/F Eb Ebm Bb/F Gm

look-ing back at me. Now I un-der-stand what love is,

Cm7 Fsus Bb Gm F Eb maj7 Eb maj7/F Bb

love is for the first time.

rit.

THE FRIENDSHIP THEME

from Touchstone Pictures' BEACHES

Music by GEORGES DELERUE

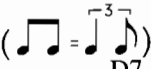
Gently Flowing






The first system of music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Gently Flowing' and the dynamics are 'mp'. The right hand plays a series of chords: F#4-G4-A4, F#4-G4-A4, F#4-G4-A4, F#4-G4-A4, F#4-G4-A4, F#4-G4-A4, F#4-G4-A4, F#4-G4-A4, F#4-G4-A4, F#4-G4-A4. The left hand plays a bass line with a pedal point on F#3: F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, 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


GIRL TALK






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




Words by BOBBY TROUP
Music by NEAL HEFTI

Slow and bluesy ()

{They} like to chat a - bout the dress - es {they} will wear to - night,
 {We} like to chat a - bout the dress - es {we} will wear to - night,

{they} chew the fat a - bout {their} tress - es and the neigh - bor's fight.
 {we} chew the fat a - bout {our} tress - es and the neigh - bor's fight.

Fmaj7 B9 Bbmaj9 Gm7 C7b9

{They
We} all me - ow a - bout the ups and downs of all {their
our} friends,

Am7 D7b9 Gm7 Am7 Bb C9sus

the "who", the "how", the "why", {they
we} dish the dirt, it nev - er ends.

Fm7 Bbm7 G7b5(b9) Gm7/C C7b9

The weak - er sex, the speak - er sex {we
you} mor - tal males be - hold,





Am7 D7b9 Am7 Bbm Cm D7

but tho' we joke we would - n't trade you for a ton of gold.

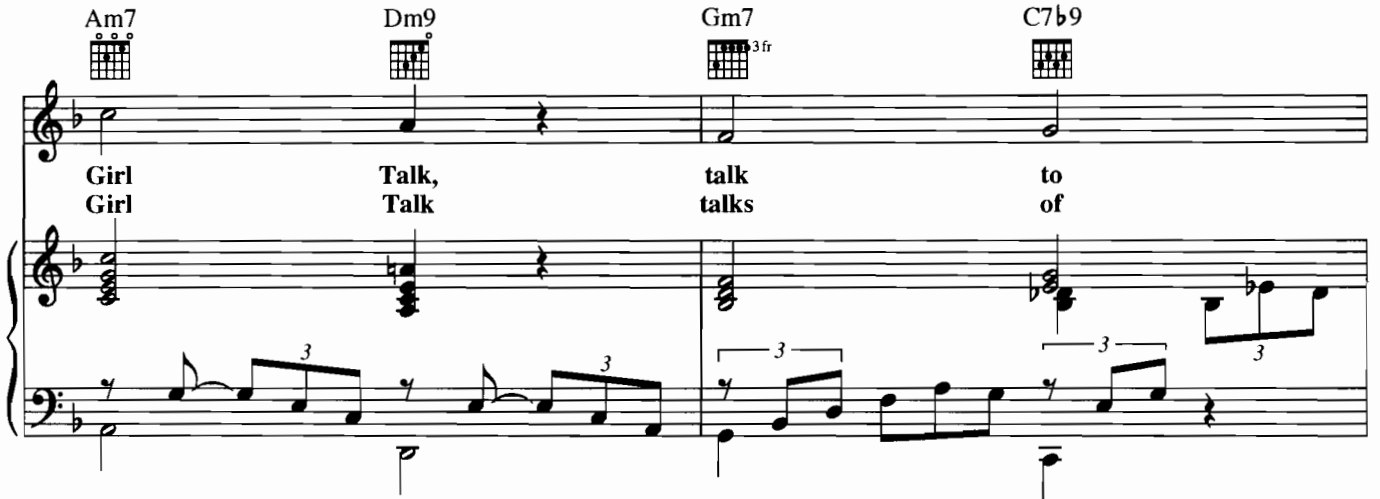
Dm7/G  G9  Gm7/C  Bbm7 





So ba - by stay and gab a - way, but hear me say that af - ter
 (It's all been planned, so take my hand, please un - der-stand the sweet - est



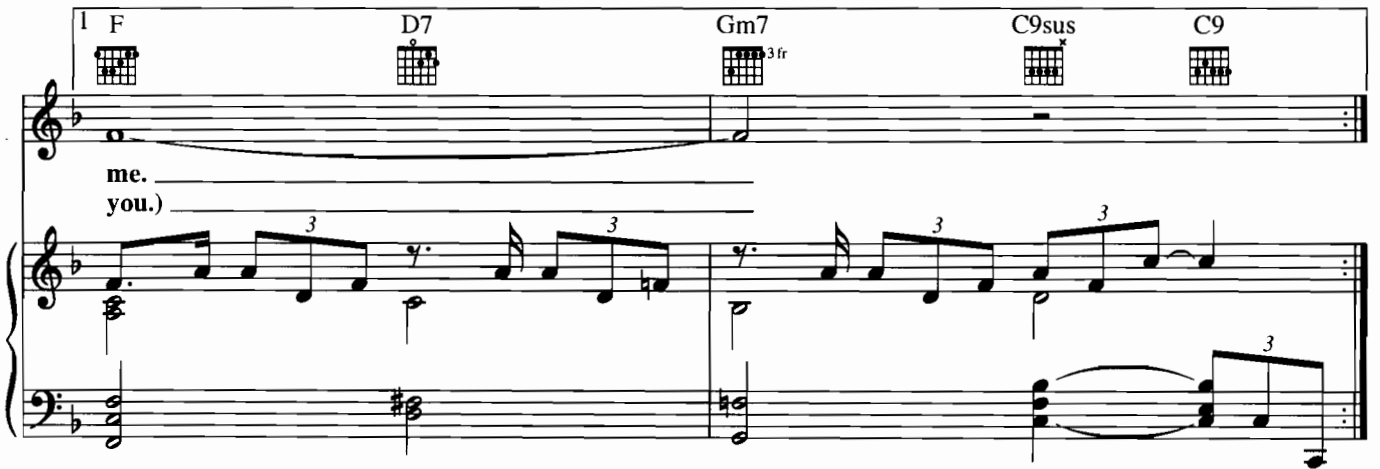
Am7  Dm9  Gm7  C7b9 







Girl Girl Talk, Talk talk talks to of



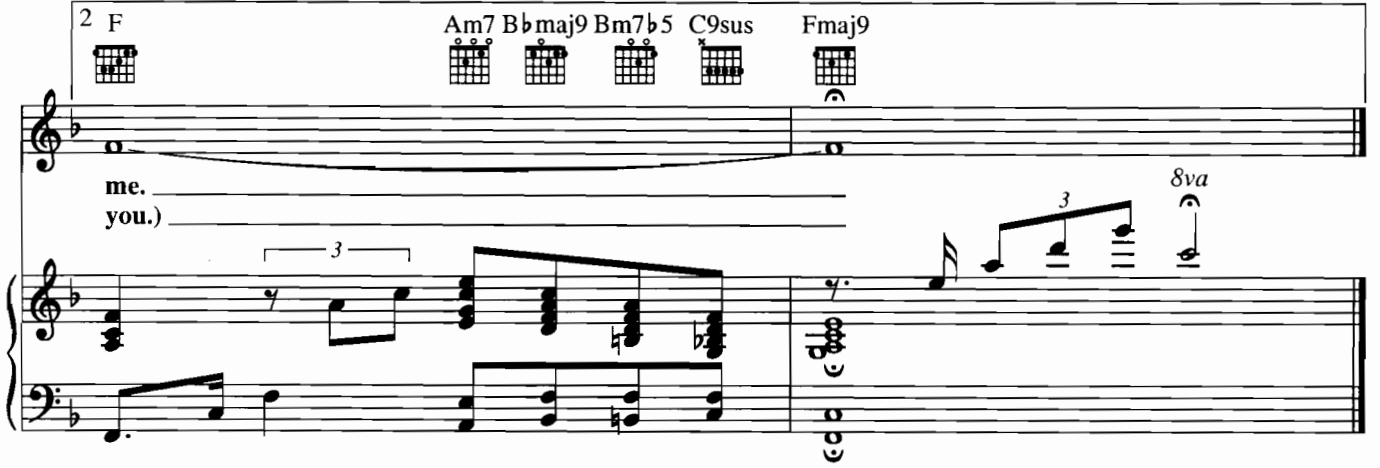
1 F  D7  Gm7  C9sus  C9 

me. _____
 you.) _____



2 F  Am7  Bbmaj9  Bm7b5  C9sus  Fmaj9 

me. _____
 you.) _____



GO THE DISTANCE

from Walt Disney Pictures' HERCULES

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Moderate Ballad

lightly

The musical score is divided into four systems. The first system includes guitar chord diagrams for D, E, and A, and a piano accompaniment starting with a mezzo-piano (*mp*) dynamic. The second system continues the piano accompaniment. The third system introduces guitar chord diagrams for F#5, E5, and A5 (5fr), and includes a *sub. mp* dynamic marking. The fourth system features the vocal line for Young Hercules with lyrics: "I have of - ten dreamed of a far - off place where a".

D E F#m A/C# Dmaj7 Esus E D E A

great warm wel-come will be wait - ing for me. Where the crowds will cheer when they

This system contains the first two lines of music. The top line is the vocal melody with guitar chords: D, E, F#m, A/C#, Dmaj7, Esus, E, D, E, A. The bottom two lines are the piano accompaniment. The lyrics are: "great warm wel-come will be wait - ing for me. Where the crowds will cheer when they".

D E F#sus F#m D C# F#m

see my face, and a voice keeps say - ing this is

This system contains the second two lines of music. The top line is the vocal melody with guitar chords: D, E, F#sus, F#m, D, C#, F#m. The bottom two lines are the piano accompaniment. The lyrics are: "see my face, and a voice keeps say - ing this is".

Dmaj7 Esus E A/C# Bm/D

where I'm meant _ to be. _ I will find my way.

This system contains the third two lines of music. The top line is the vocal melody with guitar chords: Dmaj7, Esus, E, A/C#, Bm/D. The bottom two lines are the piano accompaniment. The lyrics are: "where I'm meant _ to be. _ I will find my way.".

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

I can go _ the dis - tance. I'll be there some - day

This system contains the fourth two lines of music. The top line is the vocal melody with guitar chords: A/E, E, E/D, A/C#, Bm/D. The bottom two lines are the piano accompaniment. The lyrics are: "I can go _ the dis - tance. I'll be there some - day".

A/E E E/D A/C# Dsus2 F#m7

if I can be strong. I know ev - 'ry mile will be worth my

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: A/E, E, E/D, A/C#, Dsus2, and F#m7. The piano part consists of a treble and bass clef staff with various chords and melodic lines.

Bm7 2fr D E A A/G# F#m F#m/E Dmaj7

while. I would go most an - y-where to feel like

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: Bm7 2fr, D, E, A, A/G#, F#m, F#m/E, and Dmaj7. The piano part continues with a treble and bass clef staff, showing a melodic line in the treble and a bass line in the bass.

Esus E A E/A D/A

I be - long.

poco rall. *lightly* *a tempo mp*

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: Esus, E, A, E/A, and D/A. The piano part includes performance directions: 'poco rall.' (poco rallentando), 'lightly', and 'a tempo mp' (allegretto moderato). The piano part shows a treble and bass clef staff with a melodic line in the treble and a bass line in the bass.

A E/A D/A D E A

Detailed description: This system contains the fourth line of music. It features a piano accompaniment with guitar chords indicated above the staff: A, E/A, D/A, D, E, and A. The piano part consists of a treble and bass clef staff with a melodic line in the treble and a bass line in the bass.

D E A

This system contains three measures of music. Above the staff, guitar chord diagrams for D, E, and A are provided. The piano accompaniment features a treble clef with a melodic line of eighth notes and a bass clef with a simple harmonic accompaniment.

D E F#m Dmaj7 Esus E

simply

This system contains six measures of music. Above the staff, guitar chord diagrams for D, E, F#m, Dmaj7, Esus, and E are provided. The piano accompaniment includes a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The word "simply" is written at the end of the system.

D E A D E F#sus F#m

R.H.

This system contains six measures of music. Above the staff, guitar chord diagrams for D, E, A, D, E, F#sus, and F#m are provided. The piano accompaniment includes a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The label "R.H." is placed above the right-hand part of the piano accompaniment.

D C# F#m Dmaj7 Esus E

This system contains six measures of music. Above the staff, guitar chord diagrams for D, C#, F#m, Dmaj7, Esus, and E are provided. The piano accompaniment includes a treble clef with a melodic line and a bass clef with a harmonic accompaniment.

Chords: Dsus2/F# E/G# A E/A D/A

poco rall. *a tempo*

Chords: A E/A D/A F G C

mf

Chords: F G C F E Am Fmaj7

f

Chords: Gsus 3fr G F/A G/B C/F G7 C/E Dm/F

I am on my way.

C/G G G/F C/E Dm/F C/G G G/F

I can go the dis - tance. I don't care how far, some-how I'll be strong. I know

C/E F Am7 Dm7 C/E

ev - 'ry mile will be worth my while. I would

F G C G/B Am C/G Fmaj7 Gsus 3fr G C G

go most an-y-where to find where I be - long.

poco rall. *a tempo*

C G F G C5 3fr

rall. *p*

GODZILLA – MAIN THEME

(Opening Titles)

from the TriStar Motion Picture GODZILLA

Written and Composed by
DAVID ARNOLD

Mysteriously, steadily

First system of musical notation. The right hand (RH) features a complex chordal texture with many notes, some beamed together. The left hand (LH) has a steady eighth-note accompaniment. A fermata is placed over the first measure of the RH.

Second system of musical notation. The RH continues with complex chords and some melodic lines. The LH accompaniment remains consistent. A fermata is present over the first measure of the RH.

Third system of musical notation. The RH has a melodic line with a slur and a fermata. The LH has a simple accompaniment. A label "R.H." with a line pointing to the first measure of the RH is present. Dynamics markings *p*, *pp*, and *pp* are visible.

Fourth system of musical notation. The RH has a melodic line with a slur and a fermata. The LH has a simple accompaniment. Dynamics markings *ff* and *fff* are present. A "tremolo" marking is shown in the LH with a wavy line.

Fifth system of musical notation. The RH has a melodic line with a slur and a fermata. The LH has a simple accompaniment. Dynamics marking *ff* is present. The word "Urgently" is written above the system. Trills and triplets are indicated in both hands.

First system of musical notation. The treble clef staff contains a sequence of chords, with the first two marked with a '3' and a '4' above them. The bass clef staff features a rhythmic pattern of eighth notes, with several triplets marked with a '3' above them.

Second system of musical notation. The treble clef staff shows a series of chords, with the first two marked with a '3' above them. The bass clef staff continues the rhythmic pattern with triplets and eighth notes, marked with '3' above.

Third system of musical notation. The treble clef staff contains chords, with the first two marked with a '3' above them. The bass clef staff features a complex rhythmic pattern with multiple triplets marked with '3' above.

Fourth system of musical notation. The treble clef staff shows chords, with the first two marked with a '3' above them. The bass clef staff includes a dynamic marking 'f' (forte) and features a melodic line with a slur and a fermata.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff features a dynamic marking 'mf' (mezzo-forte) and 'mp' (mezzo-piano), with a long, sustained chord marked with a fermata.

A GUY WHAT TAKES HIS TIME

from SHE DONE HIM WRONG

Words and Music by
RALPH RAINGER

Slowly

Piano introduction in G major, 4/4 time, marked 'Slowly'. The melody is in the right hand, and the accompaniment is in the left hand. The piece begins with a series of quarter notes in the right hand and chords in the left hand.

F7 Eb7

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

mp

Chords: F7, Eb7

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

G F#7 G G#dim 4fr

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

Chords: G, F#7, G, G#dim 4fr

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

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

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

Chords: D7, G#dim 4fr, D7, G#dim 4fr, D7

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

G F7

So I've

Eb7 G

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

F#7 G G#dim D7 G#dim D7 G#dim D7

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

G

A

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

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

G G+ Em G+ G G+ Em G7

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

C Cm Am7b5

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

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

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

D7 G

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

D7 G G+ Em G+

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

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

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

G G+ Em G7 C Cm

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

Am7b5 G G+ Em G+ G G+ Em G#dim

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

D7 G#dim D7

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

1 G D7

A

2 G F7 Eb7 Db7 G

THEME FROM "GOODBYE, COLUMBUS"

from the Paramount Picture GOODBYE, COLUMBUS

Words and Music by
JAMES YESTER

Moderately

Dsus



Gmaj7



Bm



Got to say "Hel - lo." — It's a luck - y day.

mp

Fmaj7



E7sus



Bm7



Gmaj7



Kiss the moon good - bye.

Bm



Fmaj7



E7sus



Bm7



— and be on our way.

Em Cmaj7 Bm

It's a luck - y day ___ 'cause I found _ you. Gon - na build a new _

Fmaj7 Bm Fmaj7 F7

_ world a-round you. Touch the sun ___ and run. ___ It's a luck - y day..

Dsus G/D G

Hel - lo life. _ Good -

Em Bm Fmaj7

- bye, Co-lum - bus. I got a feel-in' that you're _ gon-na hear _ from us.

Bm Em B♭maj7 Fmaj7

You're gon - na know that we've tak - en the world _ by sur - prise.

B♭ E♭maj7 D

Got that look in our eyes. _____ It's a luck - y day_

Gmaj7 Cmaj7 Fmaj9

_____ just for chang - in', leav - in' the old _ world be - hind. _

B♭maj7 Gmaj7 Cmaj7

_____ Luck - y day for walk - in' the new _ road

Fmaj9

Bbmaj9

Am

just to clear _ your mind. _

It's a day for

Bm

Cmaj7

Em/B

Bm

Em/B

start-in' a new _ way,

tell - in' the old one good - bye. _____

Am

Bm

Cmaj7

Luck - y day for get - tin' a - bove _ it.

Spread your wings and

Fmaj7#11

Dsus

D.S. and Fade

fly. _____

HANDS OF TIME

Theme from the Screen Gems Television Production BRIAN'S SONG

Words by ALAN BERGMAN and MARILYN BERGMAN
Music by MICHEL LEGRAND

Moderately, with feeling

G  G/F#  C/E  D7  G  G/F# 

mp *gently*

C/E  D7  G  G/F#  C/E  D/F# 

If the hands of time were

G  G/F#  C/E  D7/F#  G  G/F# 

hands that I could hold, I'd keep them warm and

Em  Em/D  Csus4  C  D  D7 

in my hands they'd not turn cold.

rit.

G G/F# C/E D/F# G G/F#

Hand in hand we'd choose the moments that should

a tempo

Em6 Bm Bm7 Em7

last; the love - ly mo - ments that should have no

A7sus4 A7 D Dm7

fu - ture and no past. The sum - mer from the top of the

mf

Dmaj7 Dm7 Am7

swing, the com - fort in the sound of a lul - la - by, the

F Amaj7 Am7/G D/F#

in - no - cence of leaves in the spring, but most of all the mo - ment when

C/E Am7/D D G G/F# C/E D/F#

love first touched me! All the hap - py days would

rit. *a tempo*

G G/F# F6 G7-9 Cmaj7 G/B Em7

nev - er learn to fly, un - til the hands of time would choose to

Am7 D7 G G/F# C/E Eb6 G

wave "good - bye."

rit.

I SAY A LITTLE PRAYER

featured in the TriStar Motion Picture MY BEST FRIEND'S WEDDING

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately fast

Gmaj7 *mf*



Am7/D Bmaj7

B7 Em7 Am7

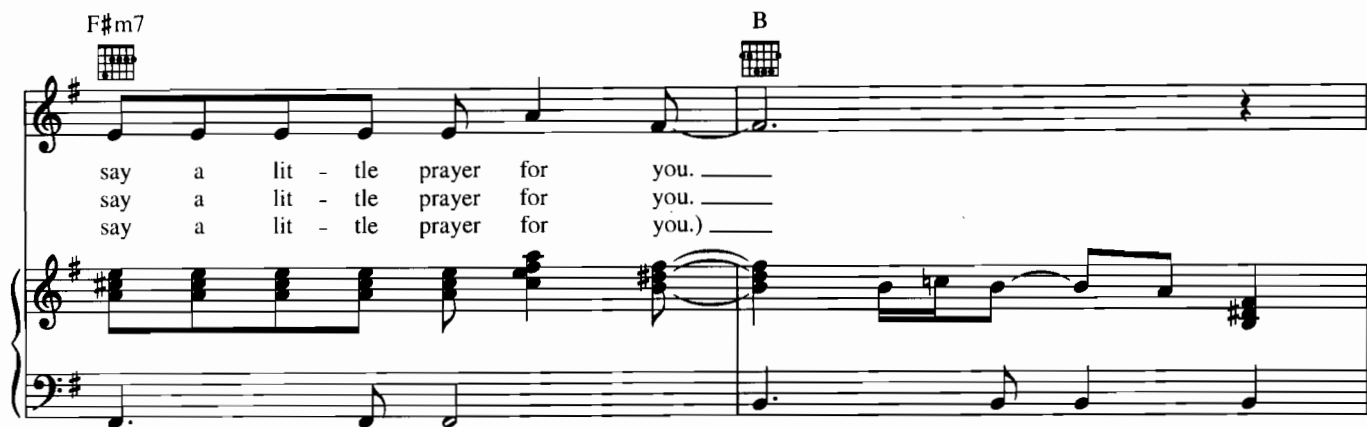
(1.) The mo - ment I wake up,
(2.) I run for the bus, dear.
(D.S.) *Instrumental solo*



be - fore I put on my make - up, I
While rid - ing, I think of us, dear. I
(I

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system shows the beginning of the piano accompaniment with a G major 7 chord and a mezzo-forte dynamic. The second system continues the piano accompaniment, featuring Am7/D and B major 7 chords. The third system introduces the vocal melody with lyrics, including a first ending and a second ending, followed by a double bar line and the instruction '(D.S.) Instrumental solo'. The fourth system continues the piano accompaniment and vocal melody, with D and G major 7 chords indicated above the staff.

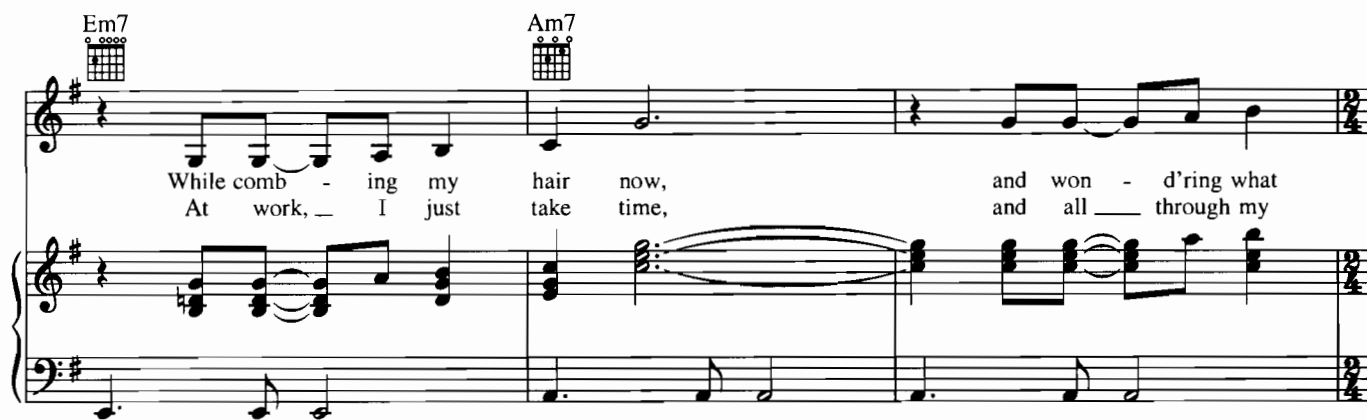
F#m7  B 




say a lit - tle prayer for you. _____
 say a lit - tle prayer for you. _____
 say a lit - tle prayer for you.) _____



Em7  Am7 

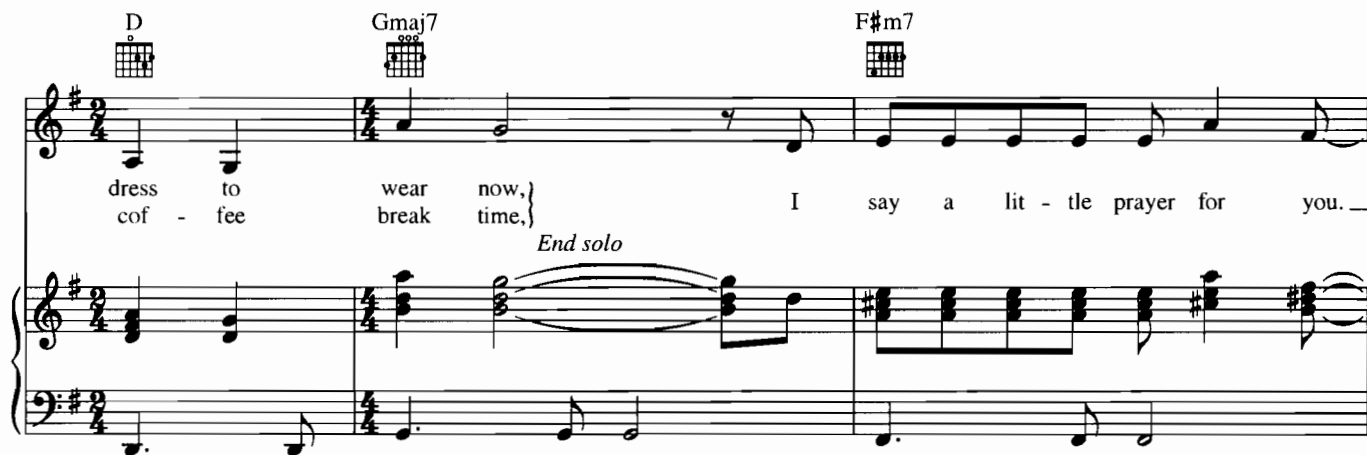
While comb - ing my hair now, and won - d'ring what
 At work, - I just take time, and all through my



D  Gmaj7  F#m7 

dress to wear now,} I say a lit - tle prayer for you. -
 cof - fee break time,} _____

End solo



B  C  D/C 

For - ev - er, for - ev - er, you'll



Bm7 G/B F/G G C D/C

stay in my heart — and I will love you. For - ev - er and ev - er, we

Bm7 G/B F/G G F/G G C D/C

nev - er will part. — Oh, how I'll love you. To - geth - er, to - geth - er, that's

Bm7 G/B F/G G C D/C

how it must be. — To live with - out you would on - ly mean heart - break for

B

me. —

To Coda 1 2 D.S. al Coda

CODA

Em7 Am7

My dar - ling, be - lieve me,

C/D

for me — there is no one — but —

Gmaj7 Am7/D Gmaj7

you. Please — love me, — too.


Am7/D Gmaj7 Am7/D


I'm — in love with you, — an - swer my —


Gmaj7  Am7/D  Gmaj7 

prayer. Say ___ you love me, too. _____





Am7/D 



Gmaj7 


Why don't you an - swer my prayer? _____



Am7/D 

Repeat and Fade

You know, ev - 'ry day I say a lit - tle



I WANT TO SPEND MY LIFETIME LOVING YOU

from the TriStar Motion Picture THE MASK OF ZORRO

Music by JAMES HORNER
Lyric by WILL JENNINGS

Moderately slow

Bb
Eb m
Bb
Eb m

mp

Bb
Eb m

Male: Moon so bright, night so fine, keep your heart here with mine.

Ab m
Bb

Life's a dream — we are dream — ing.

Bb
Eb m/Bb

Female: Race the moon, — catch the wind, — ride the night

Abm7



to the end. — Seize the day, stand up — for the

♩

Bb



Ebm



light. *Both:* I want to spend my life - time

Bb



Ebm



lov-ing you if that is all in life I

Bb



ev - er — do. — *Male:* He - roes — rise, —

♩

E♭m/B♭

he - roes fall. — Rise a - gain, win it all. —

Abm7 *B♭*



Female: In your heart, — can't you feel the glo - ry? —

E♭m/G♭ *E♭m*

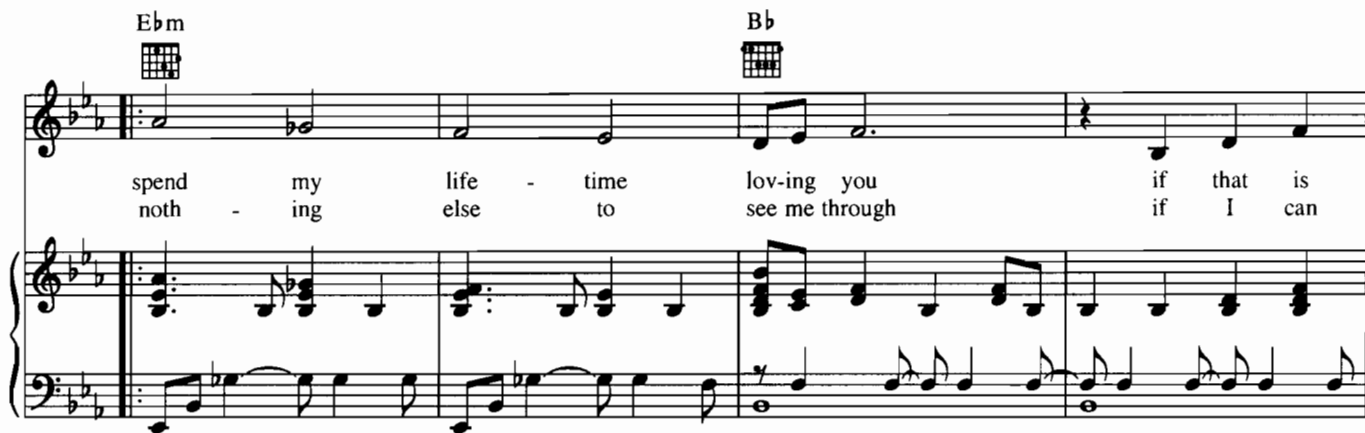
Through our joy, through our pain, — *Both:* we can move worlds a - gain. —



Abm *B♭*

Take my hand, — dance — with me. *Male:* Dance — with me. *Both:* I want to

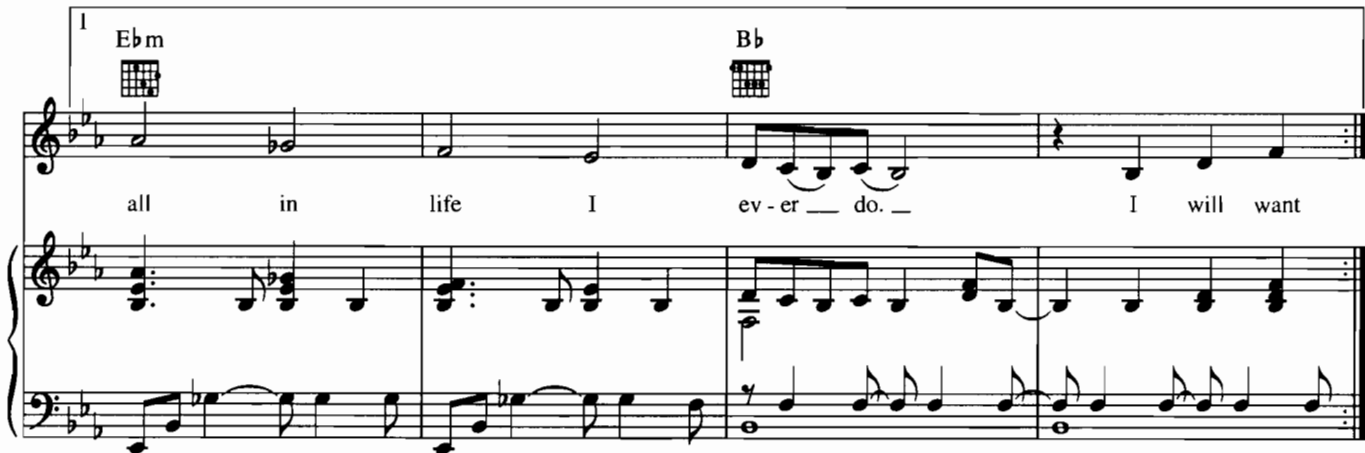
Ebm  Bb 



spend my life - time lov-ing you if that is
noth - ing else to see me through if I can



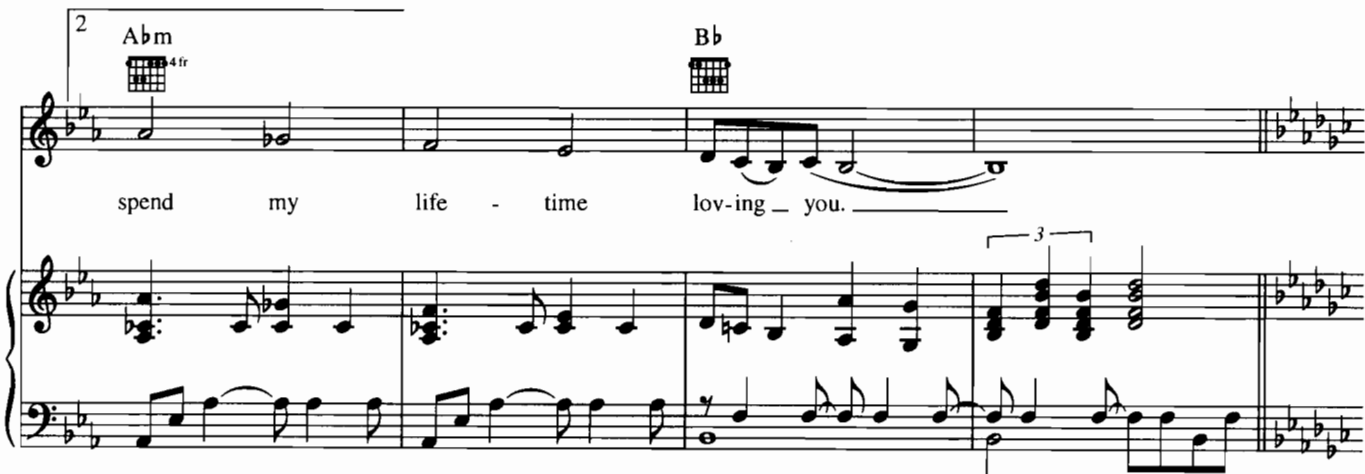
1 Ebm  Bb 




all in life I ev - er _ do. _ I will want

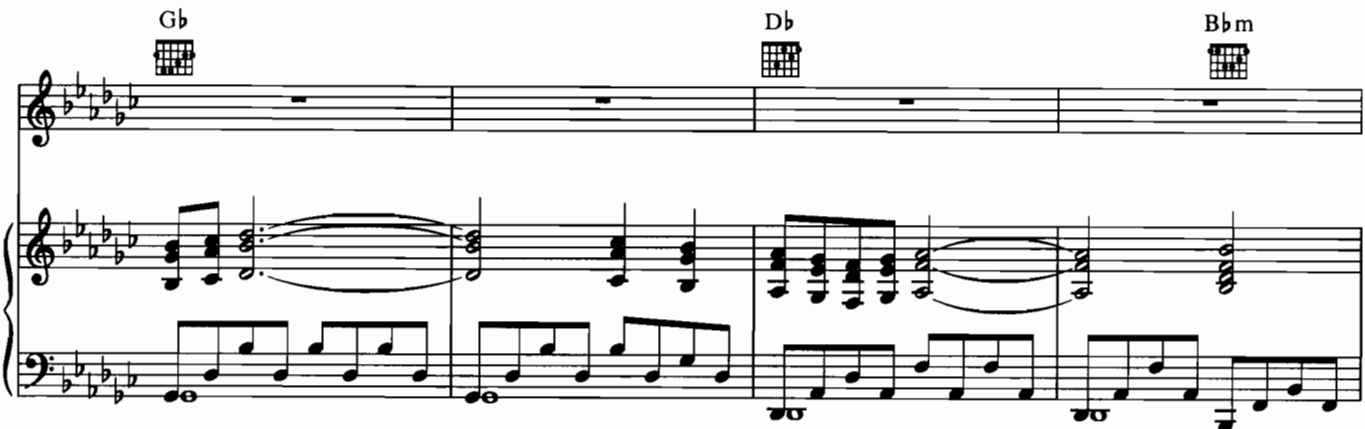





2 Abm  Bb 

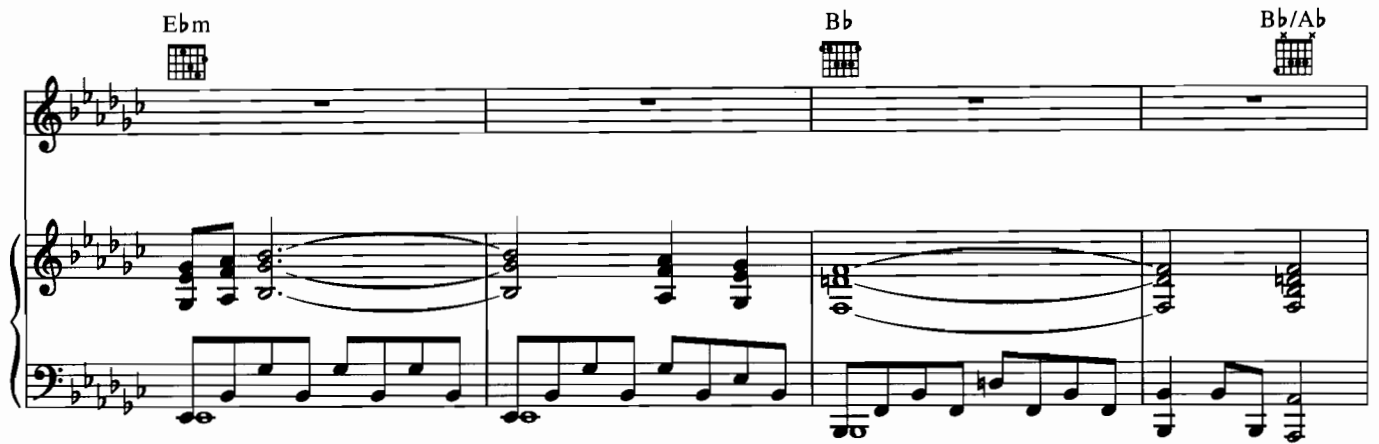
spend my life - time lov-ing _ you. 3



Gb  Db  Bbm 



Ebm  Bb  Bb/Ab 





The first system of music features a vocal line with a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand, with some notes held across measures.

Gb  Db 

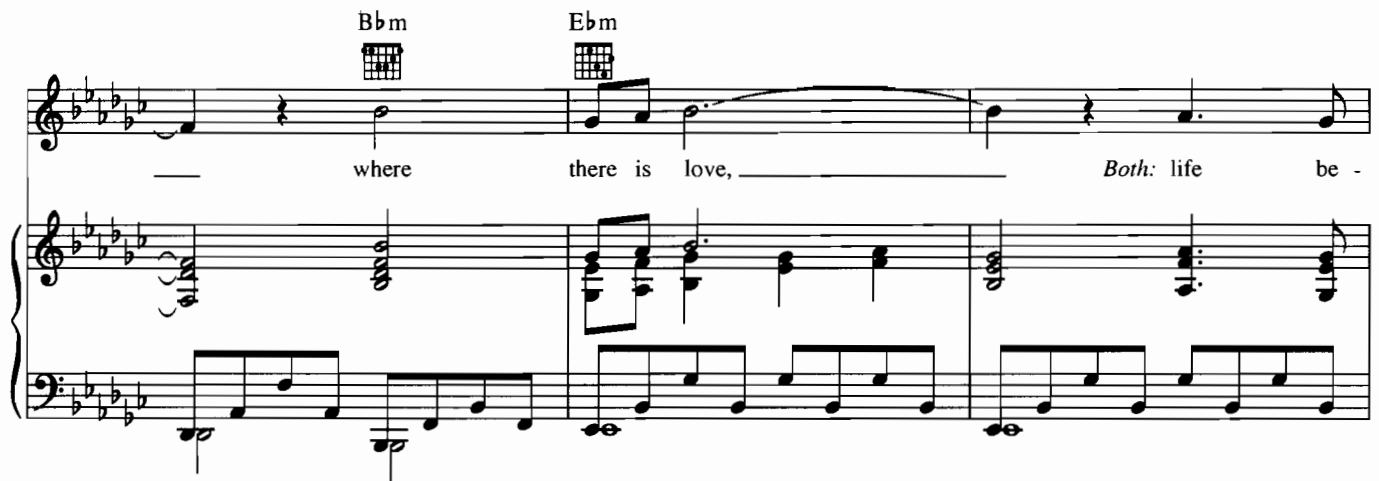
Male: Though we know _____ we will nev - er come a - gain, _____



The second system continues the vocal line with a half note in the first measure, a half note in the second measure, and a whole note in the third measure. The piano accompaniment follows the same rhythmic pattern as the first system.

Bbm  Ebm 


_____ where there is love, _____ Both: life be -






The third system features a vocal line with a half note in the first measure, a half note in the second measure, and a whole note in the third measure. The piano accompaniment continues with eighth-note bass lines and chords.

Bb  Ebm/Bb  Abm6  Bb 

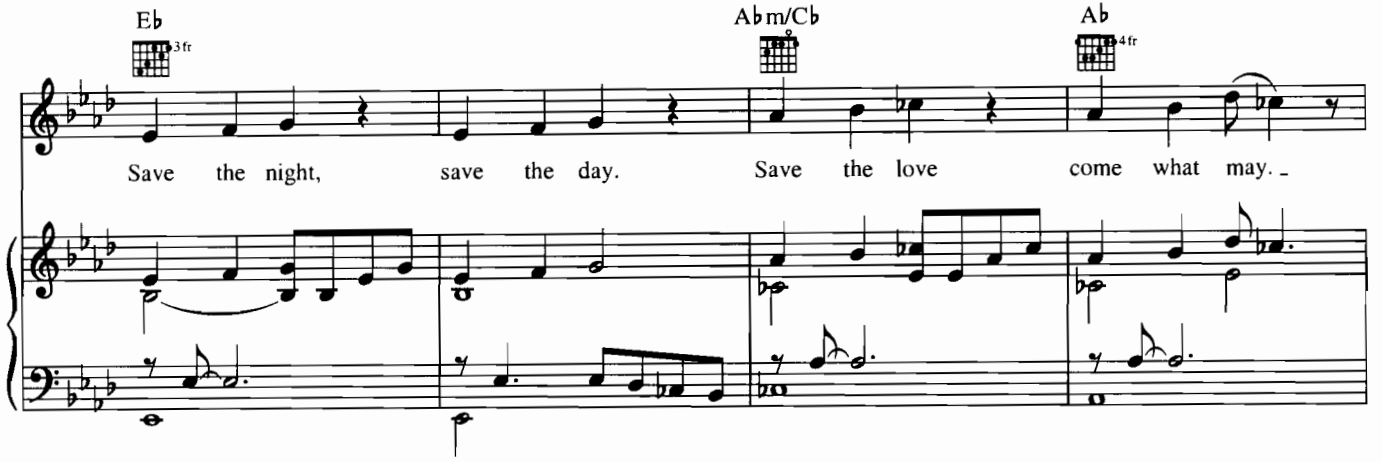
gins o - ver and o - ver a - gain. —



The fourth system concludes the vocal line with a half note in the first measure, a half note in the second measure, and a whole note in the third measure. The piano accompaniment continues with eighth-note bass lines and chords, ending with a double bar line.

E_b  **Abm/C_b**  **A_b** 



Save the night, save the day. Save the love come what may. _



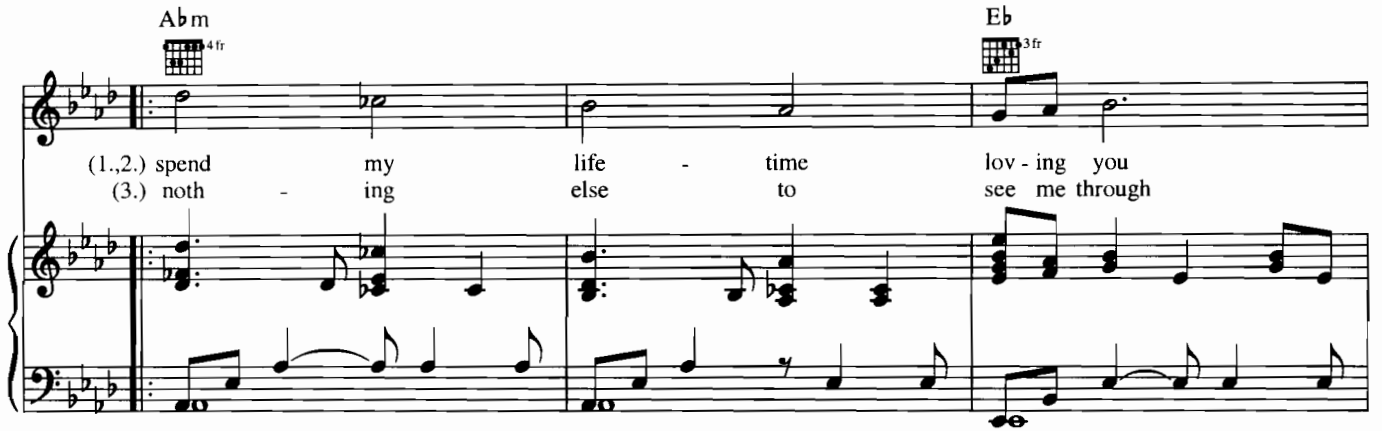
D_bm  **E_b** 


Love is worth ev-'ry - thing we pay. I want to



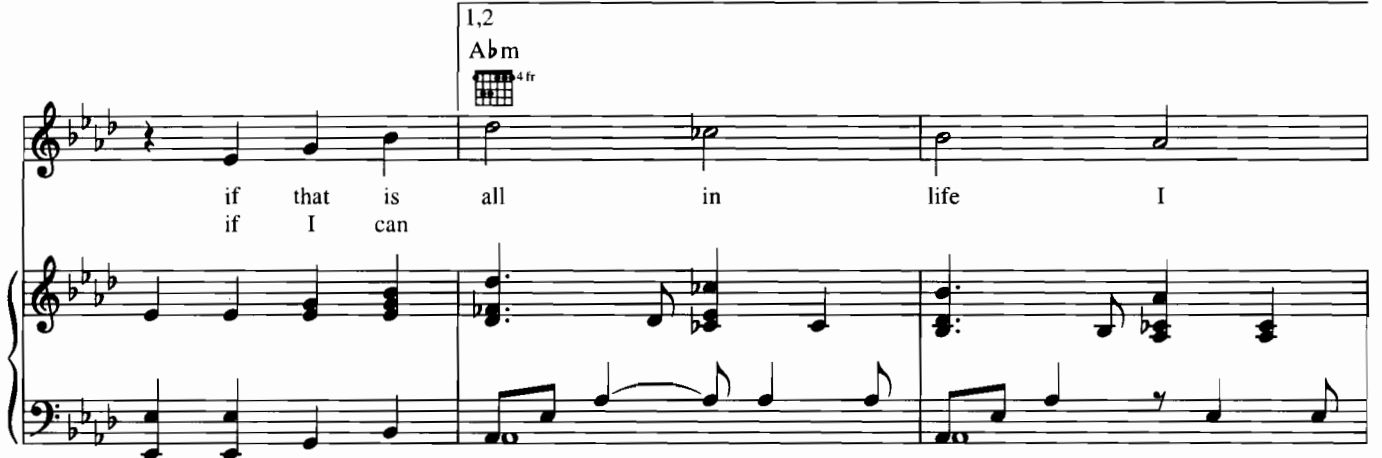
A_bm  **E_b** 

(1.,2.) spend my life - time to lov - ing you
 (3.) noth - ing else to see me through



1,2
A_bm 

if that is all in life I
 if I can



E \flat  3fr





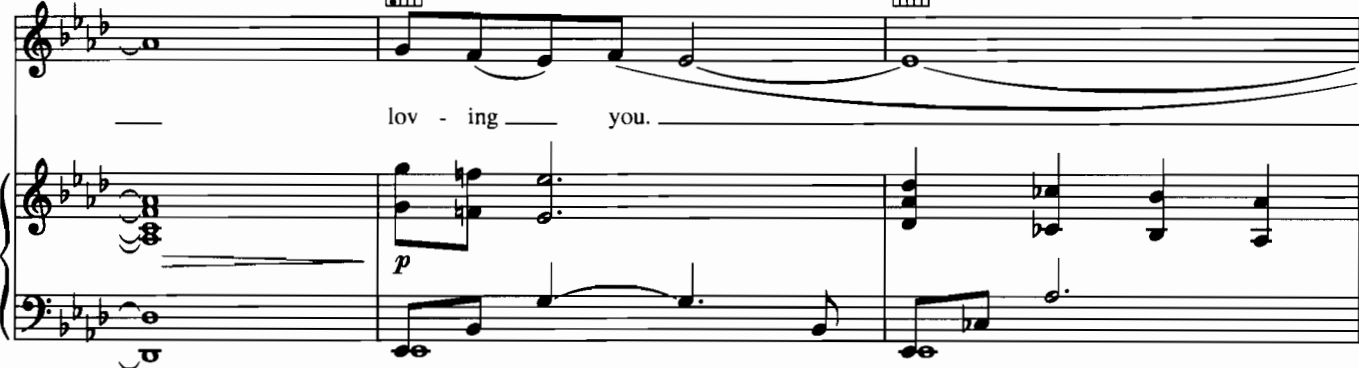
ev - er do. { I want to
I will want

3 **D \flat m7** 



spend my life - time




E \flat  3fr **A \flat m/E \flat**  4fr




lov - ing you.

p

Slower

E \flat  3fr **A \flat m/E \flat**  4fr **E \flat**  3fr



JAILHOUSE ROCK

featured in the Motion Picture THE BLUES BROTHERS

Words and Music by JERRY LEIBER
and MIKE STOLLER

Moderately



mf



1. The war - den threw a par - ty in the
2.-5. (See additional lyrics)



coun - ty jail. — The pris - on band was there and they be -



gan to wail. The band was jump - in' and the joint be -

D7

Eb7

Chorus

gan to swing... You should have heard those knocked - out jail - birds sing. Let's

Ab7

Eb7

rock! Ev - 'ry - bod - y let's rock!

To Coda ⊕

Bb7

Ab7

Ev - 'ry - bod - y in the whole cell block was danc -

1-3

Eb7

D7

4

Eb7

- ing to the Jail - house Rock! - ing to the Jail - house

D.S. al Coda

Rock!

CODA

B♭7

bod - y in the whole cell

Repeat and Fade

Ab7^{4fr} Eb7 D7 Eb^{3fr}

block was danc - ing to the Jail - house Rock! Danc -

The musical score consists of two systems. The first system shows the vocal line and piano accompaniment for the phrase 'Rock!' and 'bod - y in the whole cell'. The second system shows the vocal line and piano accompaniment for 'block was danc - ing to the Jail - house Rock! Danc -'. Chord diagrams are provided for Ab7 (4fr), Eb7, D7, and Eb (3fr). The piano accompaniment includes a bass line and a right-hand line with chords and melodic fragments.

Additional Lyrics

2. Spider Murphy played the tenor saxophone
 Little Joe was blowin' on the slide trombone.
 The drummer boy from Illinois went crash, boon, bang;
 The whole rhythm section was the Purple Gang.
(Chorus)
3. Number Forty-seven said to number Three:
 "You're the cutest jailbird I ever did see.
 I sure would be delighted with your company,
 Come on and do the Jailhouse Rock with me."
(Chorus)
4. The sad sack was a-sittin' on a block of stone,
 Way over in the corner weeping all alone.
 The warden said: "Hey, Buddy, don't you be no square,
 If you can't find a partner, use a wooden chair!"
(Chorus)
5. Shifty Henry said to Bugs: "For heaven's sake,
 No one's lookin', now's our chance to make a break."
 Buggy turned to Shifty and he said: "Nix, nix;
 I wanna stick around a while and get my kicks."
(Chorus)

IF I HAD WORDS

featured in the Universal Motion Picture BABE

By JOHN HODGE

Bright Reggae

G

mf

G **D** **G** **Em** **D**

If I had words to

G **C** **G** **C**

make a day for you, _____ I'd sing

Am **E7** **Am** **D7** **G** **D**

you a morn - ing gold - en and new.

Detailed description: This is a musical score for the song 'If I Had Words' in a bright reggae style. It is written for piano and voice. The score is divided into four systems. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The key signature has one sharp (F#), and the time signature is 4/4. The first system shows the piano introduction with a G chord and a melody starting on the bass line. The second system contains the first line of lyrics: 'If I had words to'. The third system contains the second line: 'make a day for you, _____ I'd sing'. The fourth system contains the final line: 'you a morn - ing gold - en and new.' The piano accompaniment features a steady reggae bass line and chords in the right hand.

D7 G D G Em D G C

I would make this day last for all

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: D7, G, D, G, Em, D, G, and C. The piano accompaniment consists of a treble and bass clef staff with chords and a melodic line.

B C Am E7 Am

time, _____ give you a night deep in

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: B, C, Am, E7, and Am. The piano accompaniment continues with chords and a melodic line.

G/D D7 1 G 2 G

moon - shine. shine.

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: G/D, D7, and two instances of G (labeled 1 and 2). The piano accompaniment continues with chords and a melodic line.

This system contains the fourth line of music. It features a piano accompaniment with a treble and bass clef staff. The vocal line is empty. The piano accompaniment continues with chords and a melodic line.

IL POSTINO

(The Postman)

from IL POSTINO

Music by LUIS BACALOV

Moderato

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a piano (*mp*) dynamic marking. The lower staff is in bass clef. Both staves feature a melodic line with a long slur spanning across the first two measures, and a bass line with a long slur. The music is in a moderate tempo.

The second system of musical notation continues the piece. The upper staff in treble clef shows a melodic line with a long slur. The lower staff in bass clef has a bass line with a long slur. The dynamics are consistent with the first system.

The third system of musical notation features a piano (*p*) dynamic marking. The upper staff in treble clef has a melodic line with a long slur. The lower staff in bass clef has a bass line with a long slur. The music continues in the same moderate tempo.

The fourth system of musical notation concludes the piece. The upper staff in treble clef has a melodic line with a long slur. The lower staff in bass clef has a bass line with a long slur. The dynamics remain consistent.

The first system of music consists of two staves. The treble staff contains a long melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5, all under a single slur. The bass staff provides accompaniment with a half note chord of G2 and B2 in the first measure, and a half note chord of D3 and F3 in the second measure. A fermata is placed over the second measure of the bass staff.

The second system continues the piece. The treble staff features a melodic line with a slur over the first two measures (G4, A4, B4, C5) and another slur over the next two measures (D5, E5, F5). There are two fermatas, one over the second measure of the first slur and another over the second measure of the second slur. The bass staff has a half note chord of G2 and B2 in the first measure, and a half note chord of D3 and F3 in the second measure.

The third system shows the treble staff with a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, and E5. There are fermatas over the first and third measures. The bass staff has a half note chord of G2 and B2 in the first measure, and a half note chord of D3 and F3 in the second measure. A long slur is placed over the bass staff in the third measure, indicating a sustained chord.

The fourth system concludes the piece. The treble staff has a melodic line with a slur over the first two measures (G4, A4, B4, C5) and another slur over the next two measures (D5, E5, F5). There are fermatas over the second measure of the first slur and the second measure of the second slur. The bass staff has a half note chord of G2 and B2 in the first measure, and a half note chord of D3 and F3 in the second measure. A long slur is placed over the bass staff in the third measure. The word "rall." is written in the bass staff in the third measure, indicating a ritardando.

Mosso

First system of musical notation, featuring treble and bass staves with a grand staff bracket. The music includes a melodic line in the treble and a bass line in the bass, with various notes and rests.

Second system of musical notation, continuing the piece with treble and bass staves. It shows a continuation of the melodic and bass lines with some dynamic markings.

Third system of musical notation, showing more complex melodic and bass lines. A fermata is present over a note in the treble staff.

Fourth system of musical notation, including dynamic markings such as *p* and *rall.* The bass line features a fermata.

Fifth system of musical notation, concluding the piece with a final melodic phrase in the treble and a sustained bass line.

A Tempo

The first system of the 'A Tempo' section consists of two staves. The upper staff features a melodic line with a long slur spanning across the first two measures, followed by a more active melodic phrase in the third measure. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the musical piece. The upper staff has a melodic line with a slur over the first two measures. The lower staff features a more complex accompaniment with a melodic line in the second measure that includes a sharp sign (#).

The third system includes the instruction *sempre dim.* (sempre diminuendo) in the middle of the system. The upper staff has a melodic line with a slur over the first two measures. The lower staff has a rhythmic accompaniment with a slur over the first two measures.

The fourth system features the instruction *pp* (pianissimo) in the middle of the system. The upper staff has a melodic line with a slur over the first two measures. The lower staff has a rhythmic accompaniment with a slur over the first two measures.




The fifth system begins with the instruction *Lento* (Lento) above the staff. The upper staff has a melodic line with a slur over the first two measures. The lower staff has a rhythmic accompaniment with a slur over the first two measures. The instruction *ppp* (pianississimo) is placed below the first measure of the lower staff.

IRIS


from the Motion Picture CITY OF ANGELS

Words and Music by
JOHN RZEZNIK


With a steady pulse

Bm  Bm9  Gmaj7 


mf






2


D5  5fr D5/E  5fr

And I'd give up for - ev - er to touch -
I could taste is this mo -
fight the tears that ain't com -



G5  3fr Bm  Asus 

— you 'cause I know that you feel me some -
- ment, and all I can breath is your -
- ing, or the mo - ment of truth in your -



G5  3fr D5  5fr D5/E  5fr

how. You're the clos - est to heav - en that I'll -
life. And soon - er or lat - er it's o -
lies. When ev - 'ry - thing feels like the mov -





G5  3fr


Bm 

ev - er _____ be and I _____ don't _____ wan - na go _____
 - ver. I just _____ don't _____ wan - na miss _____
 - ies, yeah, you _____ bleed _____ just to know _____





Asus 


1 G5  3fr


2,3 G5  3fr

_____ home right now. And all _____ night. }
 _____ you to - live. }
 _____ you're a -





Bm 


A(add4) 


G(add2) 

And I _____ don't want the world _____ to see me




Bm 

D/A 

G 

'cause I _____ don't _____ think that they'd _____ un - der - stand.



Bm A(add4)

When ev - 'ry - thing's — made to be — bro -

G Bm

- ken I just — want — you to know —

A(add4) G To Coda ⊕

— who I — am.

Bm Bm9 Gmaj7



D.S. al Coda
(Take 2nd ending)

And you can't _

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system concludes with a double bar line and a repeat sign.

CODA



N.C.

The CODA section is marked with a Coda symbol and 'N.C.' (No Chords). It consists of a vocal line with a whole rest and a piano accompaniment. The piano accompaniment features a bass line in the left hand and chords in the right hand. The section ends with a double bar line and a repeat sign.

The second system of music continues the piano accompaniment from the first system. It features a vocal line with a whole rest and a piano accompaniment with chords in the right hand and a bass line in the left hand. The system concludes with a double bar line and a repeat sign.

1 G Gmaj7 2 Gmaj7 G

The third system of music includes guitar chord diagrams for G, Gmaj7, Gmaj7, and G. The system features a vocal line with a whole rest and a piano accompaniment. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system concludes with a double bar line and a repeat sign.

Bm Bm7^{2fr} Bm G Gmaj7

This system contains the first system of music. It features a guitar staff at the top with five chord diagrams: Bm, Bm7^{2fr}, Bm, G, and Gmaj7. Below the guitar staff are two staves for piano and voice. The piano part consists of chords in the right hand and a bass line in the left hand. The voice part has a single line with a few notes.

Bm Bm9 Bm

This system contains the second system of music. It features a guitar staff at the top with three chord diagrams: Bm, Bm9, and Bm. Below the guitar staff are two staves for piano and voice. The piano part consists of chords in the right hand and a bass line in the left hand. The voice part has a single line with a few notes.

G Gmaj7 Bm(add4) Bm11

This system contains the third system of music. It features a guitar staff at the top with four chord diagrams: G, Gmaj7, Bm(add4), and Bm11. Below the guitar staff are two staves for piano and voice. The piano part consists of chords in the right hand and a bass line in the left hand. The voice part has a single line with a few notes.

Bm(add4) G Gmaj7

This system contains the fourth system of music. It features a guitar staff at the top with three chord diagrams: Bm(add4), G, and Gmaj7. Below the guitar staff are two staves for piano and voice. The piano part consists of chords in the right hand and a bass line in the left hand. The voice part has a single line with a few notes.

Bm(add4) Bm9 Bm Gsus2

This system contains the first four measures of music. The guitar part is shown in a single staff with a treble clef and a key signature of two sharps (F# and C#). Above the staff are four guitar chord diagrams: Bm(add4), Bm9, Bm, and Gsus2. The piano accompaniment consists of three staves: a treble clef staff with chords and a melody line, and a bass clef staff with a bass line. The melody in the piano treble staff begins with a half note chord, followed by quarter notes, and then a half note chord with a slur over the next two notes.

D/F# Gsus2

This system contains measures 5 through 8. The guitar part has two chord diagrams: D/F# and Gsus2. The piano accompaniment continues from the previous system. In measure 5, the piano treble staff has a half note chord. In measure 6, there is a half note chord with a slur over the next two notes. In measure 7, there is a half note chord with a slur over the next two notes. In measure 8, there is a half note chord with a slur over the next two notes.

Bm Gsus2

This system contains measures 9 through 12. The guitar part has two chord diagrams: Bm and Gsus2. The piano accompaniment continues. In measure 9, the piano treble staff has a half note chord. In measure 10, there is a half note chord with a slur over the next two notes. In measure 11, there is a half note chord with a slur over the next two notes. In measure 12, there is a half note chord with a slur over the next two notes.

D/F#

This system contains measures 13 through 16. The guitar part has one chord diagram: D/F#. The piano accompaniment continues. In measure 13, the piano treble staff has a half note chord. In measure 14, there is a half note chord with a slur over the next two notes. In measure 15, there is a half note chord with a slur over the next two notes. In measure 16, there is a half note chord with a slur over the next two notes.

Bm7

Gsus2

D/F#

Bm9

Bm

A G5 3fr

This system contains a guitar staff with two chord diagrams: an A major chord and a G5 chord with a 3-finger fingering. Below it is a piano accompaniment consisting of a treble and bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The piano part features a melodic line in the treble and a bass line in the bass.

N.C.

This system features a guitar staff with the instruction "N.C." (Natural Chord) above it. The piano accompaniment continues with a melodic line in the treble and a bass line in the bass, ending with a long note in the bass.

Bm A(add4) G5 3fr

This system contains a guitar staff with three chord diagrams: Bm, A(add4), and G5 with a 3-finger fingering. The piano accompaniment continues with a melodic line in the treble and a bass line in the bass, ending with a long note in the bass.

Bm A(add4) G(add2)

And I _____ don't want the world _____ to see _____ me

This system contains a guitar staff with three chord diagrams: Bm, A(add4), and G(add2). Below the guitar staff is a vocal line with the lyrics "And I _____ don't want the world _____ to see _____ me". The piano accompaniment continues with a melodic line in the treble and a bass line in the bass, ending with a long note in the bass.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line for the first system.

'cause I ___ don't ___ think that they'd ___ un - der - stand.

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



Musical staff with treble clef, key signature of one sharp (F#), and a melody line for the second system.

When ev - 'ry - thing's ___ made to be ___ bro - ken

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



Musical staff with treble clef, key signature of one sharp (F#), and a melody line for the third system.

I just ___ want ___ you to know ___ who I ___

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



Musical staff with treble clef, key signature of one sharp (F#), and a melody line for the fourth system.

am. ___ And I ___

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

2 G Bm

am. I just want you to know

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'am.' followed by a half note rest, then a quarter note 'I', a quarter note 'just', a quarter note 'want', a quarter note 'you', a quarter note 'to', and a quarter note 'know'. The piano accompaniment features a G major chord in the right hand and a Bm minor chord in the left hand, with a melodic line in the right hand.

Aadd4 1,2 G

who I am. I just want

Detailed description: This system contains measures 3 and 4. The vocal line has a half note rest, then a quarter note 'who', a quarter note 'I', a quarter note 'am.', a quarter note rest, a quarter note 'I', a quarter note 'just', and a quarter note 'want'. The piano accompaniment continues with the G major chord in the right hand and Bm minor chord in the left hand, with a melodic line in the right hand.

3 Bm7 2fr A(add4)/C# D5 5fr

am. *Vocal 1st time only*

Detailed description: This system contains measures 5 and 6. The vocal line has a half note 'am.' followed by a half note rest. The piano accompaniment features a Bm7 chord (2 fret) in the right hand and an A(add4)/C# chord in the left hand, with a melodic line in the right hand.

Bm Asus G5 3fr

Repeat and Fade Optional Ending

Detailed description: This system contains measures 7 and 8. The vocal line has a half note rest, then a quarter note 'am.', a quarter note 'I', a quarter note 'just', a quarter note 'want', a quarter note 'you', a quarter note 'to', and a quarter note 'know'. The piano accompaniment features a Bm chord in the right hand and an Asus chord in the left hand, with a melodic line in the right hand.

THEME FROM "LAWRENCE OF ARABIA"

from LAWRENCE OF ARABIA

By MAURICE JARRE

With fire

The first system of the musical score is in 4/4 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a forte (*f*) dynamic and a tempo marking of "With fire". The first measure features a guitar chord diagram for A major. The second measure has a guitar chord diagram for Gm6 (3fr). The third measure has a guitar chord diagram for A major. The music includes dynamic markings of *f*, *sp* (sforzando), and *f*. The piece concludes with a *b* (basso) marking.

The second system of the musical score continues in 4/4 time. It features two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a guitar chord diagram for Gm6 (3fr). The second measure has a guitar chord diagram for A major. The third measure has a guitar chord diagram for Gm (3fr). The fourth measure has a guitar chord diagram for A major. The fifth measure has a guitar chord diagram for Em9. The music includes dynamic markings of *ff* (fortissimo), *mp* (mezzo-piano), and *molto rit.* (molto ritardando).

Slowly, with expression

The third system of the musical score is in 4/4 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a guitar chord diagram for A9. The second measure has a guitar chord diagram for D major. The third measure has a guitar chord diagram for Edim7. The fourth measure has a guitar chord diagram for D major. The fifth measure has a guitar chord diagram for Cm (3fr). The music includes dynamic markings of *mp* (mezzo-piano) and triplets (3).

D Cm D Eb D

Cm D Fm Gm Cm

poco accel. *cresc.*

D Cm D

f a tempo *mp*

Bb Ebdim7 Bb Abm6 Bb Cb Abm

f

Cdim7 Bb Bdim7 F9 Bb Ebdim7 Bb Abm6

Bb Cb Bb Abm6

Musical notation for the first system, measures 1-4. Chords: Bb, Cb, Bb, Abm6. Features triplets in both hands and a 4-fingered triplet in the right hand.

Bb6 Dbm Ebm Abm Bb Abm Bb F7

Musical notation for the second system, measures 5-8. Chords: Bb6, Dbm, Ebm, Abm, Bb, Abm, Bb, F7. Features triplets and 4-fingered triplets.

Bb Ebdim7 Bb Abm6 Bb Abm6 Bb F7

Musical notation for the third system, measures 9-12. Chords: Bb, Ebdim7, Bb, Abm6, Bb, Abm6, Bb, F7. Features triplets and 4-fingered triplets.

Bb Cdim7 Bb Cdim7

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

Musical notation for the fourth system, measures 13-16. Chords: Bb, Cdim7, Bb, Cdim7. Dynamics: *ff*, *f*, *mf*, *rall.*, *mp*, *p*. Features triplets.

Bb With fire Abm B7b5 Bb

ff *molto rit.*

Musical notation for the fifth system, measures 17-20. Chords: Bb, Abm, B7b5, Bb. Dynamics: *ff*, *molto rit.* Features triplets and accents.

LES POISSONS

from Walt Disney's THE LITTLE MERMAID

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Bright Waltz



mf



Les Pois - sons, les pois -



sons, how I love les pois - sons, love to chop and to



serve lit - tle fish. First I cut off their heads, then I

Am7



D9



Am7



A#dim7



G/B



pull out their bones. Ah mais oui, ca c'est tou - jours de - lish.

D7



G



Gmaj7



G6



Les pois - sons, les pois - sons, hee hee hee, ___ hah hah hah. ___

G



G7



C



___ With the clea - ver I hack them in two. I pull

C



C#dim7



G/D



E7



out what's in - side and I serve it up fried. God, I

Am

D7

G

love lit - tle fish - es, don't you? Here's

E \flat

B \flat 7

E \flat

B \flat 7

E \flat

some - thing for tempt - ing the pal - ate, Pre - pared in the

B \flat 7

E \flat /G

E \flat

Gm/D

clas - sic tech - nique. First you pound the fish flat with a

C7

B \flat /F

B \flat +

B \flat 6

mal - let. Then you slash through the skin, give the bel - ly a

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

D7



slice, then you rub some salt in 'cause that makes it taste

rit.

G



Gmaj7



G6



nice. Sa - cre bleu! What is this? How on earth could I

Gmaj7



G

G \dim 7

Am7



D7



miss such a sweet lit - tle suc - cu - lent crab. Quel dom -

Am

Am \sharp 7

Am7



D7



mage. What a loss. Here we go in the sauce. Now some

Am7

A#dim7

G/B

D7

G

fleur — I think, just a dab. Now I stuff you with

Gmaj7

G6

G

G7

bread. It don't hurt 'cause you're dead. And you're cer - tain - ly luck - y you

C

C6

Cmaj7

C#dim7

G/B

are. 'Cause it's gon - na be hot in my big sil - ver

E7

Am7

D7

G

pot. Too - dle loo, mon pois - son, au re - voir!

LEGENDS OF THE FALL

from TriStar Pictures' LEGENDS OF THE FALL

Composed by JAMES HORNER

Moderately ♩ = 104

N.C. A

p *mf*

C#m G Bm E

D Bm G A D

Bm C Em Bm G

A D Bm G A7 D

simile *decresc.*

F#m C#m G D F#m C#m G D

mf *simile*

F#m C#m C G Bm F#m G A

rit.

Tempo I
D Bm G A D

Tempo I

Bm C Em Bm G

rit. e dim.

A D Bm G A7 Bm

rit. e dim.

LET'S FACE THE MUSIC AND DANCE

from the Motion Picture FOLLOW THE FLEET

Words and Music by
IRVING BERLIN

Moderately

C/G



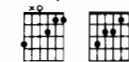
Am7/G



Dm7



Dm7/G C6



Ebm6



Dm7b5



G7#5



f

Cm



Ab/C



Cm



Cm6



Cm#7



Cm7



There may be trou - ble a - head.

mf

Ab/C



Cm



Dm7b5



G7



But while there's moon - light and mu - sic and

Csus



C



C9



F



love and ro - mance,

let's face the

Fm6

C

Ab9/Eb

Dm7b5

G+

Cm



mu - sic and dance. Be - fore the

Ab/C

Cm

Cm6

Cm7

G7/D

G7



fid - dlers have fled, be - fore they

Ab7

D7/A

D7

Dm7

Dm7/G

G7

F



ask us to pay the bill, and while we still

F/G

G7

C/G

C

G6

C9

F



have the chance, let's face the

Fm6



C/E



Cdim/Eb



Dm7



C



Ab



mu - sic and dance. Soon

Eb7



Ab



Eb7



we'll be with - out the moon, hum - ming a

Ab



G7



F/A



Bbm



G7/B



diff - 'rent tune, and then

Cm



Ab/C



Cm



Cm6



Cm#7



Cm7



there may be tear - drops to shed.

Cm Ab/C Cm Dm7b5 G7 Csus C

So while there's moon - light and mu - sic and love and ro -

C9 F Fm6 C/E D7

mance, let's face the mu - sic and dance, -

D7/A Ab7b5 C/G Am7/G Dm7 Dm7/G C6

dance. Let's face the mu - sic and dance. -

1 Ebm6 Dm7b5 G7#5 2 G7#5b9 C6

THE LOOK OF LOVE

from CASINO ROYALE

Words by HAL DAVID
Music by BURT BACHARACH

Medium Rock Ballad (with much feeling)

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

mf

Gm6/D **Dm7(add4)**

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

Am7 **Bb**

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

Bb6 **A7sus** **A7**

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

Dm7(add4)

D7sus

D7

Bb6

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

Bbm6

Fmaj7

F7

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

Bbmaj7

Bb6

A7sus

A7

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

Dm7

G7

F

Gm7/C

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

F

Gm7/C



how long_ I have wait - ed, wait-ed just to love you. Now_ that I have found you_

1

2

Dm7



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

G9b5



don't ev - er go.

Gm7



Gm7/C



F6



F6/9



I love you so.

rit.

A NEW WORLD

from SHAKESPEARE IN LOVE

Composed by
STEPHEN WARBECK

$\text{♩} = 60$

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic marking and contains a series of chords, some of which are connected by a wavy line. The bass staff contains a single note with a dot, which is also connected by a wavy line. The system concludes with a double bar line and repeat dots.

The second system of music features a melody in the treble clef staff and a bass line in the bass clef staff. The treble staff contains a sequence of eighth notes, with a slur over the first two measures and another slur over the last two measures. The bass staff contains a sequence of chords, with a slur over the first two measures and another slur over the last two measures.

The third system of music continues the melody and bass line from the second system. The treble staff contains a sequence of eighth notes, with a slur over the first two measures and another slur over the last two measures. The bass staff contains a sequence of chords, with a slur over the first two measures and another slur over the last two measures.

The fourth system of music continues the melody and bass line from the third system. The treble staff contains a sequence of eighth notes, with a slur over the first two measures and another slur over the last two measures. The bass staff contains a sequence of chords, with a slur over the first two measures and another slur over the last two measures.

First system of musical notation. The treble clef staff contains a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a bass line of eighth notes: G3, A3, B3, C4, B3, A3, G3. A slur covers the first two measures, and another slur covers the last two measures.

Second system of musical notation. The treble clef staff continues the melodic line: G4, A4, B4, C5, B4, A4, G4. The bass clef staff continues the bass line: G3, A3, B3, C4, B3, A3, G3. A slur covers the first two measures. The third measure has a dynamic marking *mp* and contains a half note G4. The bass clef staff has a slur covering the last two measures.

Third system of musical notation. The treble clef staff contains a melodic line: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a bass line: G3, A3, B3, C4, B3, A3, G3. A slur covers the first two measures. The third measure has a sharp sign (#) above the G4 note and a slur above the last two measures.

Fourth system of musical notation. The treble clef staff contains a melodic line: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a bass line: G3, A3, B3, C4, B3, A3, G3. A slur covers the first two measures. The third measure has a slur above the last two measures.

Fifth system of musical notation. The treble clef staff contains a melodic line: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a bass line: G3, A3, B3, C4, B3, A3, G3. A slur covers the first two measures. The third measure has a sharp sign (#) above the G4 note and a dynamic marking *cresc.* below the staff. The fourth measure has a sharp sign (#) above the G4 note and a slur above the last two measures.

First system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sustained chord of G2, B2, D3. Dynamics include *mf* and *dim.*

Second system of musical notation. The right hand continues with eighth notes: A4, B4, C5, B4, A4, G4, F4, E4. The left hand plays a sustained chord of G2, B2, D3. Dynamics include *mp*, *cresc.*, and *mf cresc.*

Third system of musical notation. The right hand continues with eighth notes: D4, E4, F4, G4, F4, E4, D4. The left hand plays a sustained chord of G2, B2, D3. Dynamics include *f dim.* and *mp*.

Fourth system of musical notation. The right hand continues with eighth notes: C4, B3, A3, G3, F3, E3, D3. The left hand plays a sustained chord of G2, B2, D3.

Fifth system of musical notation. The right hand continues with eighth notes: C4, B3, A3, G3, F3, E3, D3. The left hand plays a sustained chord of G2, B2, D3. The system concludes with a double bar line.

A LOVE BEFORE TIME

from the Motion Picture **CROUCHING TIGER, HIDDEN DRAGON**

Words and Music by JAMES SCHAMUS,
TAN DUN and JORGE CALANDRELLI

Moderately slow in 2, expressively

Chord diagrams: Dm9, F/C, B♭maj9, F/A

Chord diagrams: Gm11 (3fr), Fsus, Am11 (5fr)






Steadily

Chord diagrams: Dsus2, D7sus


Chord diagrams: Gm11 (3fr), Am7, Dm9




Chord diagrams: Dm9, Dm/C, B♭maj7, Am7

If the sky o - pened up for me and the

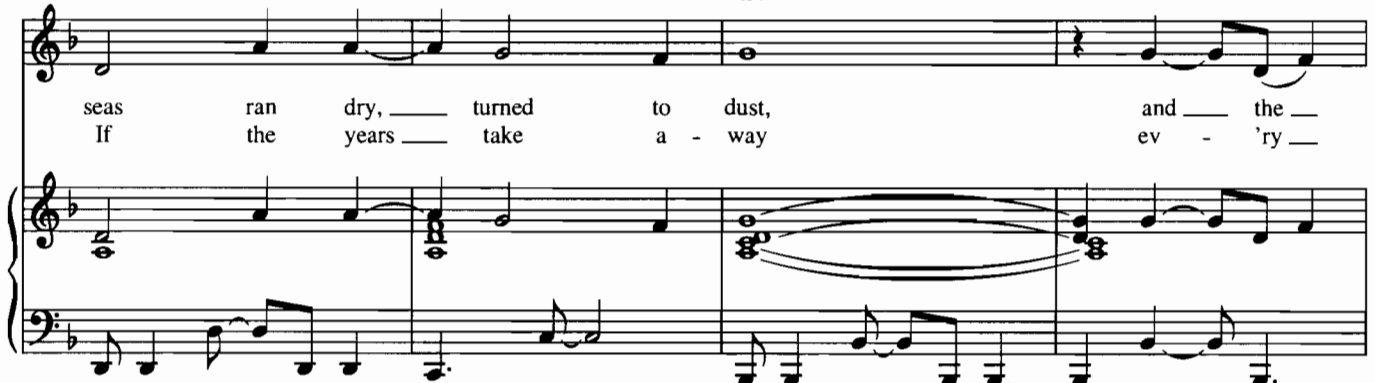
Gm11  Gm/F  Em11  A7sus  Am7 





moun - tains - dis - ap - peared, — if the



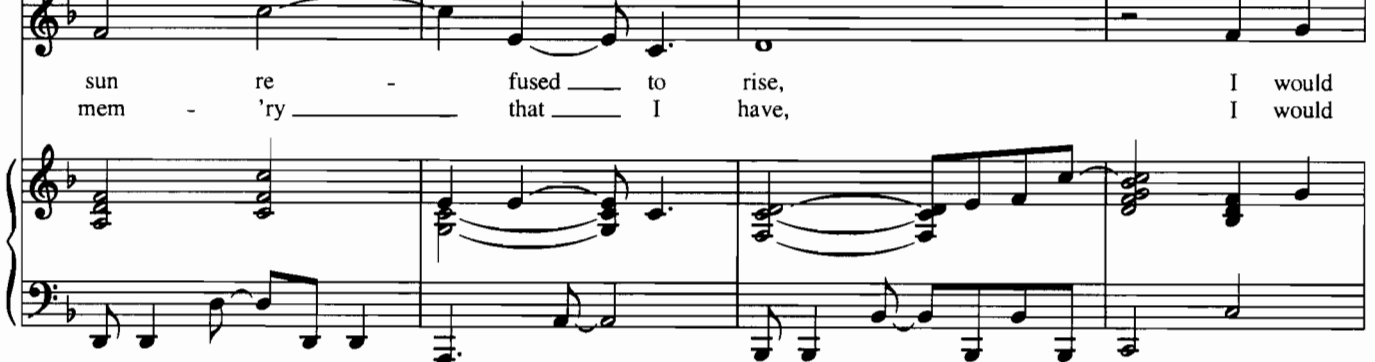
Dm7  Dm/C  Bbmaj13 




seas ran dry, — turned to dust, and — the —
If the years — take a - way ev - 'ry —




Dm  Am7  Bbmaj9  C7sus 

sun re - fused — to rise, I would
mem - 'ry — that — I have, I would



F  C/E  Bb6 

still — find my — way — by — the
still — know the — way — that — would



Dm **C6**

light I see in your eyes. The world I
lead me back to your side. The North

Bbsus2 **Bb** **To Coda** **C**

know fades a - way, (As the earth
Star may but you

Dm9 **Dm/C** **Bbmaj7**

re - claims its due and the cy - cle starts a - new,
stay.

F/A **Gm11** **Bbmaj7**

we'll stay, al - ways), in the love that we have shared

A7sus



Am7



Dsus



be - fore _____ time.

D.S. al Coda

CODA



die, _____ but the light _____ that I _____



_____ see _____ in _____ your eyes _____ will burn there

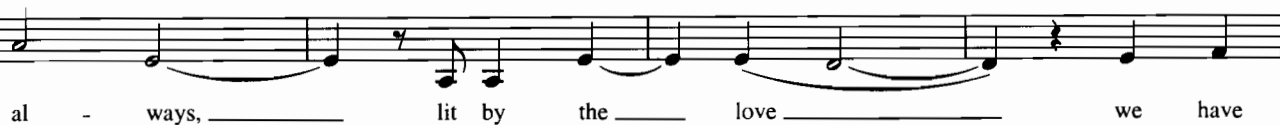
C6



Bb sus2

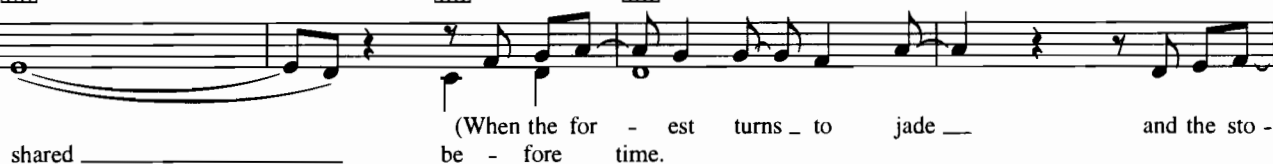


Bb



F/A

Dm



Bbmaj7



F/A



Gm7



A7sus



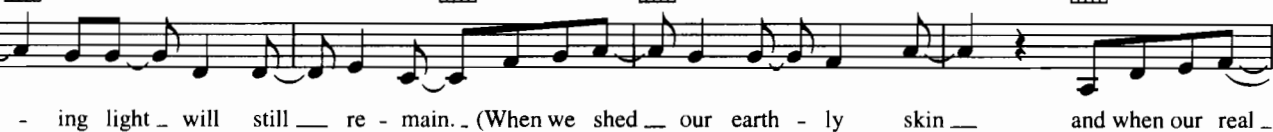
Am7



Dm



Dm/C



Bb maj7



F/A



Gm11



Gm/F



_____ life be - gins _____ there'll _ be _____ no _ shame); _____ just the love _

Bb maj7



A7sus



Am7



Dsus



_____ that we _ have made _____ be - fore _____ time. _____

Moderately, somewhat freely

Dm



C6



Bb



Dsus2



LULLABY FOR CAIN

from Paramount Pictures' and Miramax Films' THE TALENTED MR. RIPLEY

Lyrics by ANTHONY MINGHELLA

Music by GABRIEL YARED

Andante (♩=70)

mp

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two flats and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some chords. The bass line is mostly whole notes. The second system continues the melody and bass line, with some dynamics markings like *mp* and *fz*.

mp

From the si - lence, from the night

The vocal line begins with a whole note rest, followed by the lyrics "From the si - lence, from the night". The piano accompaniment continues with a treble clef, featuring a melody of eighth and quarter notes. The bass line consists of whole notes. Dynamics include *mp* and *fz*.

mp

comes a dis - tant lul - la - bye. _____ Cry, re - mem - ber that first

The vocal line continues with the lyrics "comes a dis - tant lul - la - bye." followed by a long rest, then "Cry, re - mem - ber that first". The piano accompaniment continues with a treble clef, featuring a melody of eighth and quarter notes. The bass line consists of whole notes. Dynamics include *mp* and *fz*.

cry, your broth - er stand - ing by and _____ loved _____ both _____ loved _____

The vocal line continues with the lyrics "cry, your broth - er stand - ing by and _____ loved _____ both _____ loved _____". The piano accompaniment continues with a treble clef, featuring a melody of eighth and quarter notes. The bass line consists of whole notes. Dynamics include *fz* and *mp*.

be - lov - ed sons of mine.

mf Sing a lul - la - bye, *mf* moth - er is close

by. In - no - cent eyes, such in - no - cent

sub. mp eyes. En - vy stole your broth - er's life,

sub. mp

mf

came home, mur - dered peace of mind.

Left you night - mares on the pil - low, —

mp *mf*

— sleep now. — Soul, sur - ren - der - ing your soul the heart of you not

whole for — love, — but — love — what —

f toll? *mf* Cast in - to the dark, brand - ed with the mark

mf of shame of Cain.

mp From the gar - den of God's light

mf to a wil - der - ness of night. *mp* Sleep now, — sleep now.

ON GOLDEN POND

Main Theme from ON GOLDEN POND

Music by DAVE GRUSIN

Very freely

p very delicately, as though from far away

The first system of music is in 3/4 time, key of D major. It features a delicate melody in the right hand with long, flowing lines and a simple accompaniment in the left hand. The dynamic is marked *p* (piano).

The second system continues the melody and accompaniment. It includes a *p* dynamic marking. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment.

The third system concludes the first section with a double bar line. The dynamic is marked *mp* (mezzo-piano). The right hand ends with a few notes, and the left hand has a final chord.

Andante rubato*

The fourth system is marked *Andante rubato**. It features a series of chords in the right hand: G, C/G, G, D/G, G, C. The left hand has a simple accompaniment. The dynamic is marked *Ped.* (pedal) and *8va* (octave up). The tempo is slower and more expressive.

*Not fast and somewhat freely

Am E7(no 3rd)/A Am C/D D C/D G

Ped.

Em D/F# G⁷₄ G⁷

8va - R.H. L.H.

Ped.

Cadd9 G/B Am7

Ped.

D D⁷₄ G

8va

Ped.

G G/B C

poco animato

8va

Ped.

8va

Am D G D7

This system contains measures 1 through 4. The treble clef has an 8va marking above the first measure. Chords are Am, D, G, and D7. The bass line features a series of chords with a 'Ped.' marking under the first measure.

G D7 G D/F# Em

Ped.

This system contains measures 5 through 8. Chords are G, D7, G, D/F#, and Em. A 'Ped.' marking is present in the bass line under measure 6.

Am7 G/B Cmaj7 C6

Ped.

This system contains measures 9 through 12. Chords are Am7, G/B, Cmaj7, and C6. A 'Ped.' marking is present in the bass line under measure 9.

D4 D G Am

gliss.

L.H. quasi harp

Ped.

This system contains measures 13 through 16. Chords are D4, D, G, and Am. A glissando is marked over the G chord, and 'L.H. quasi harp' is written in the bass line for measure 14. A 'Ped.' marking is present in the bass line under measure 13.

D Am Em

This system contains measures 17 through 20. Chords are D, Am, and Em.

C G A Eadd2(no 3rd)

Musical notation for the first system, measures 1-4. The treble clef contains a melody with notes C4, G4, A4, and a chordal texture. The bass clef contains a bass line with chords. Pedal markings are present in measures 3 and 4. An asterisk is at the end of the system.

D Am Dm Am

Musical notation for the second system, measures 5-8. The treble clef contains a melody with notes D4, A4, and a chordal texture. The bass clef contains a bass line with chords. Pedal markings are present in measures 6 and 8.

C F C/E C

Musical notation for the third system, measures 9-12. The treble clef contains a melody with notes C4, F4, and a chordal texture. The bass clef contains a bass line with chords. Pedal markings are present in measures 10 and 12.

D4 L.H.

Musical notation for the fourth system, measures 13-16. The treble clef contains a melody with notes D4 and a rhythmic pattern. The bass clef contains a bass line with chords. Pedal markings are present in measures 13 and 16.

G pedal

Musical notation for the fifth system, measures 17-20. The treble clef contains a melody with notes G4 and a rhythmic pattern. The bass clef contains a bass line with chords. Pedal markings are present in measures 17 and 20. An asterisk is at the end of the system.

Cmaj7 G/B Am

Ped. *

D⁷ Em

Ped.

Am7 G/B

*

Cmaj7 C6 D4 D G

Ped. al fine

ppp

ppp

ONE DAY I'LL FLY AWAY

from MOULIN ROUGE

Words and Music by WILL JENNINGS
and JOE SAMPLE

Slowly, with great freedom

N.C.

Piano introduction in B major, 4/4 time. The music consists of four measures of chords in the right hand and single notes in the left hand. The chords are B major, B major, B major, and B major.

B Em6/B B

I fol - low the night, can't stand the light.

Musical notation for the first line of the song. The vocal line is in B major, 4/4 time. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. Chords are B major, Em6/B, and B major.

Em6/B B Em6/B B

When will I be - gin to live a - gain?

Musical notation for the second line of the song. The vocal line is in B major, 4/4 time. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. Chords are Em6/B, B major, Em6/B, and B major.

Em6/B B G#m C#m7 F#

One day I'll fly a - way, leave all this to yes - ter-day.

Musical notation for the third line of the song. The vocal line is in B major, 4/4 time. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. Chords are Em6/B, B major, G#m (4fr), C#m7 (4fr), and F# major.

Bm Bm7/A Em7 A Gm/D D

What more could your love do for me? When will love be through with me?

Bm Em9 A A#dim Bm

Why live life from dream to dream, and dread the day when

G F# Em7 Bm7/F#

dream - ing ends? _____

With growing intensity

Em7 D/F# Gm Dm

Gm ^{3fr} A Asus A

molto rall.

D Gm6/D D Bm Em7 A

One day I'll fly a - way, leave all this to yes - ter - day.

a tempo

Dm Dm7 Gm9 ^{3fr} C C#dim7 Dm Bb A

Why live life from dream to dream, and _ dread the day when _ dream - ing

Dm B Em6/C# B Em6/B B

ends? One day I'll fly a - way, fly, fly, a - way.

PART OF YOUR WORLD

from Walt Disney's THE LITTLE MERMAID

Lyrics by HOWARD ASHMAN

Music by ALAN MENKEN

Moderately bright

B \flat C/B \flat B \flat

C/B \flat B \flat C/B \flat

B \flat C/B \flat Am7

Dm7 F/G G7

L.H.

Look at this stuff... Is - n't it neat?

Would-n't you think my col - lec-tion's com-plete? Would-n't you think I'm the girl,

the girl who has ev - 'ry - thing...

Bb

C/Bb

Bb



Look at this trove, — trea-sures un - told. — How man - y won - ders can

C/Bb

Am7

Dm7



one ca - vern hold? Look-ing a - round_ here you'd think, . sure, she's got

F/G

G7

Bbmaj7



ev - 'ry - thing. — I've got gad - gets and giz - mos a -

Am7

F/A

Dm7

F/G

G7



plen - ty. I've got who - zits and what - zits ga - lore. You want

B♭maj7 Am7 F/A Dm7

thing-a - ma-bobs, I've got twen - ty. But who cares? No big

rall.

F/G G7 B♭/C Am/C B♭/C C7

deal. I want more.

F Am7 B♭

I wan - na be ___ where the peo - ple are. I wan - na see ___ wan - na

a tempo

B♭/C C Dm Am

see 'em dan - cin', walk - in' a - round_ on those, what - d - ya call ___ 'em, oh

Bb/C

C

C7

F

feet. Flip-pin' your fins — you don't

F/A

Bb

Bb/C

C

get too far. — Legs are re - quired — for jump - in', danc - in'.

Dm

Am

F/A

Bb/C

Stroll - in' a - long — down the, what's that word a - gain, street.

C7

F

F/Eb

Up where they walk, up where they run, up where they

System 1: Chords: B \flat /D, B \flat m/D \flat , F/C. Lyrics: stay all day in the sun. Wan - der - in' free, wish I could

System 2: Chords: B \flat /C, C, F. Lyrics: be part of that world. What would I

System 3: Chords: B \flat , C/B \flat , Am. Lyrics: give if I could live out - ta these wa - ters.

System 4: Chords: Dm, B \flat , C/B \flat . Lyrics: What would I pay to spend a day warm on the

Am



F7sus



F7



Bb



sand. Bet - cha on land they un - der -

C/Bb



A7sus



A7



Dm



Dm/C



stand. Bet they don't re - pri - mand - their daugh - ters. Bright young

rall.

F/G



G



F/G



G



Ebmaj7



wom - en, sick of swim - min', read - y to stand.

Bb/C



C



Bb/C



C



F



F/A



And read - y to know - what the peo - ple know.

a tempo

Bbmaj7



Bb/C



C7



Dm



Ask 'em my ques - tions and get some an - swers. What's a fire, _____ and

Am



F/A



Gm7



C7



why does it, what's the word, burn. When's _____ it my

F



F/Eb



Bb/D



turn? Would - n't I love, love to ex - plore that shore up a -

Bbm/Db





F

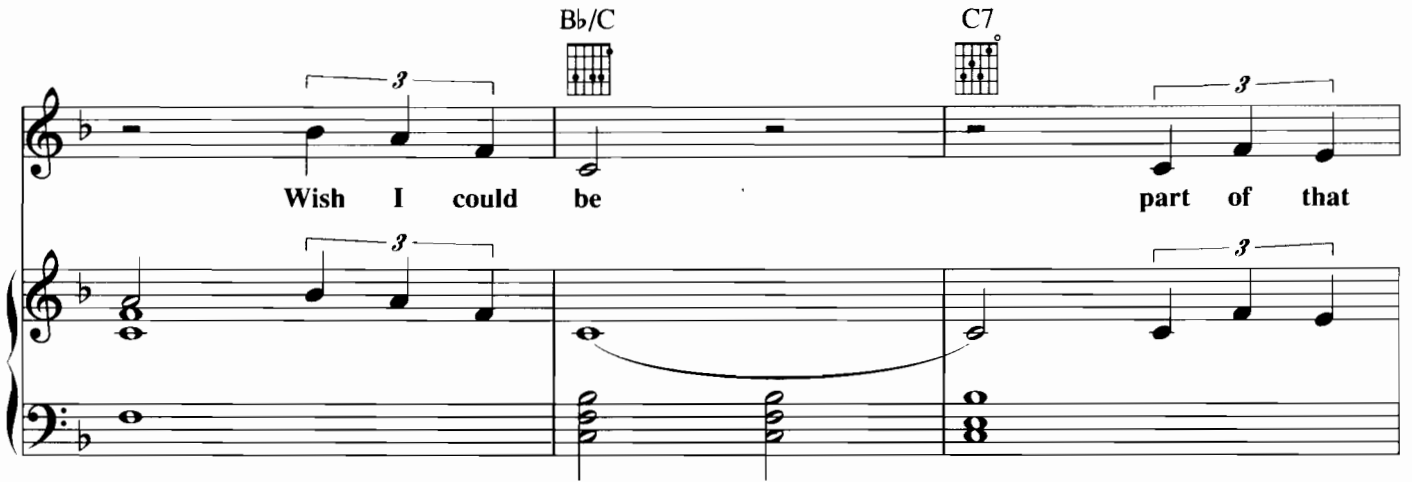


bove, _____ out of the sea.




slower

Bb/C  C7 

Wish I could be part of that

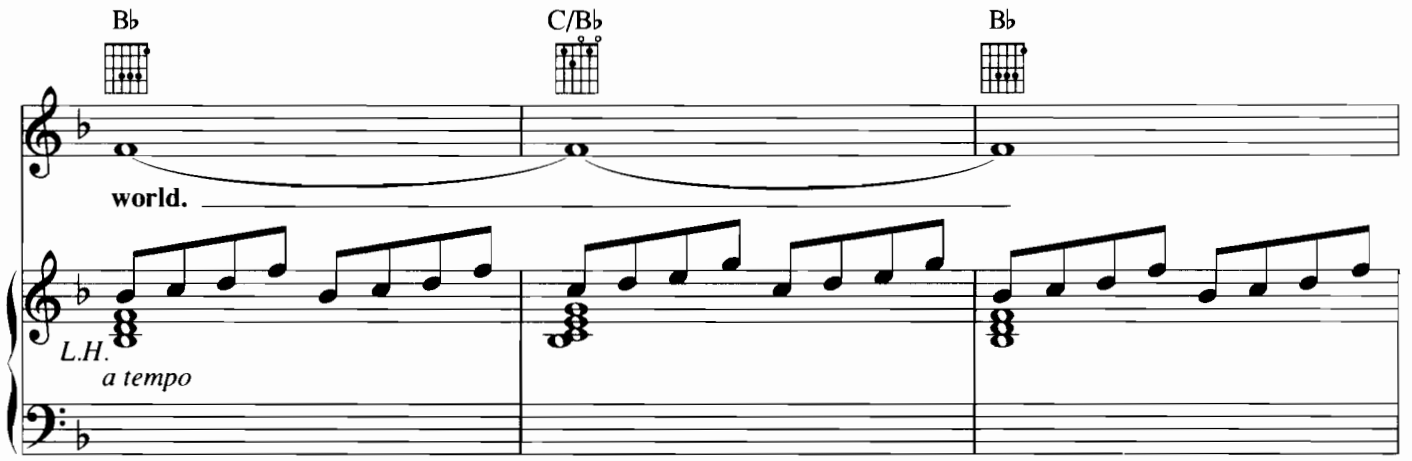


The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line has a melodic phrase with a slur and a *f* dynamic marking. The piano accompaniment includes a bass line with a long note and a treble line with chords and a slur.



Bb  C/Bb  Bb 

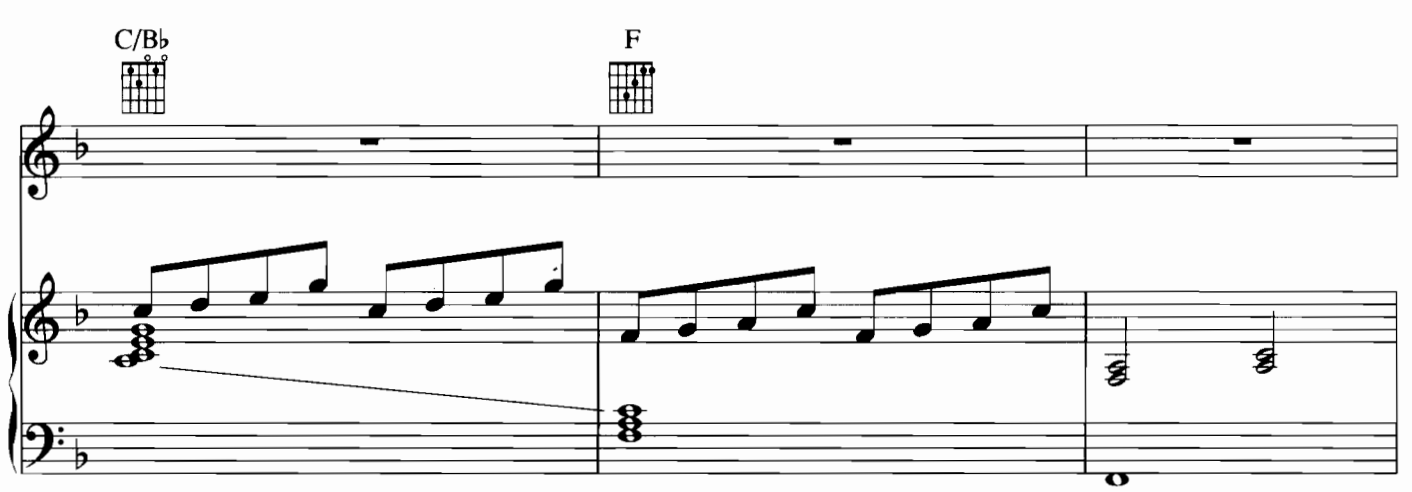
world.

L.H. *a tempo*



The second system continues the piano accompaniment. The vocal line is mostly empty with a few notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

C/Bb  F 



The third system shows the piano accompaniment continuing with eighth-note patterns and chords. The vocal line remains mostly empty.



The fourth system concludes the piano accompaniment with a final chord and a fermata. The vocal line has a few notes and a fermata.

PICNIC

from the Columbia Technicolor Picture PICNIC

Words by STEVE ALLEN
Music by GEORGE W. DUNING

Moderately Slow (*with expression*)

The piano introduction consists of two staves. The right hand starts with a melody in G major, marked *mp*. The left hand provides a harmonic accompaniment. The piece concludes with a *mf* dynamic marking and a final chord.

Chorus

G7sus.4 C F G9 C Dm6 Am7 Am6 D7 Dm7 G7sus. G7

On a Pic - nic morn - ing With - out a warn - ing I looked at you

The first line of the chorus features a vocal melody and piano accompaniment. The piano part includes a double bar line at the beginning of the phrase.

Dm7 G7-9 C Dm G7sus.4 C F G9 C Dm6

and some - how I knew On a day for sing - ing

The second line of the chorus continues the vocal melody and piano accompaniment.

Am7 Am6 D7 Dm7 G7sus. G7 Dm7 G7-9 C Dm-5

My heart went wing - ing a Pic - nic grove was our ren - dez - vous

The third line of the chorus concludes the vocal melody and piano accompaniment.

C Dm7 G9 C Dm7 G7+ C

You and I in the sun-shine We strolled the fields and farms — At the

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. The middle line is the piano right-hand accompaniment, and the bottom line is the piano left-hand accompaniment. Chord symbols are placed above the vocal line. The lyrics are: "You and I in the sun-shine We strolled the fields and farms — At the". There is a triplet of eighth notes in the vocal line at the end of the system.

Am Am7 Am6 D7 Dm7 G7 sus.4 C F G9

last light of eve-ning I held you in my arms Now when days grow

Detailed description: This system contains the third and fourth lines of the musical score. The top line is the vocal melody with lyrics. The middle line is the piano right-hand accompaniment, and the bottom line is the piano left-hand accompaniment. Chord symbols are placed above the vocal line. The lyrics are: "last light of eve-ning I held you in my arms Now when days grow".

C Dm6 Am7 Am6 D7 Dm7 G7sus. G7 Dm7 G7-9

stor - my And lone - ly for me I just re - call Pic - nic time with

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is the vocal melody with lyrics. The middle line is the piano right-hand accompaniment, and the bottom line is the piano left-hand accompaniment. Chord symbols are placed above the vocal line. The lyrics are: "stor - my And lone - ly for me I just re - call Pic - nic time with".

1. C Cdim G7sus.4 G7 2. C Dm9 Db7 C

you. — — — — — On a you. — — — — —

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line is the vocal melody with lyrics. The middle line is the piano right-hand accompaniment, and the bottom line is the piano left-hand accompaniment. Chord symbols are placed above the vocal line. The lyrics are: "you. — — — — — On a you. — — — — —". There is a first ending bracket over the first two measures and a second ending bracket over the last two measures. The piano part includes a section labeled "L.H." (Left Hand) with a circled "16" indicating a measure number.

PSYCHO

(Prelude)

Theme from the Paramount Picture PSYCHO

Music by
BERNARD HERRMANN

Poco agitato

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music begins with a forte (*f*) dynamic. The upper staff features a series of chords and eighth notes, while the lower staff has a steady eighth-note accompaniment. Dynamic markings include *f*, *sfz*, and *mp*.

The second system of musical notation continues the piece. The upper staff has a more active melodic line with sixteenth-note runs. The lower staff continues with eighth-note accompaniment. A fortissimo (*ff*) dynamic marking is present in the upper staff.

The third system of musical notation shows the continuation of the prelude. The upper staff features a complex melodic line with many accidentals. The lower staff maintains the eighth-note accompaniment. Dynamic markings include *mp* and *mf*.

The fourth system of musical notation concludes the prelude. The upper staff has a dense texture with many notes and accidentals. The lower staff continues with eighth-note accompaniment. Dynamic markings include *sfz*.

First system of a musical score. The treble clef staff begins with a series of chords, some marked with accents (>). The bass clef staff has a few notes with accents. The system concludes with a dynamic marking of *sfz mp*.

Second system of a musical score. The treble clef staff features a complex, rhythmic pattern of chords and notes, many with accents. The bass clef staff provides a steady accompaniment with chords and moving lines.

Third system of a musical score. The treble clef staff contains a series of chords, some with a dynamic marking of *f*. The bass clef staff has a consistent rhythmic accompaniment.

Fourth system of a musical score. The treble clef staff has a few notes with accents. The bass clef staff has a series of chords, some with accents. The system concludes with a dynamic marking of *f*.

Fifth system of a musical score. The treble clef staff has a series of chords, some with accents. The bass clef staff has a series of chords, some with accents. The system concludes with a dynamic marking of *sfz mp*.

First system of a piano score. The right hand features a complex, rhythmic melody with many slurs and accents. The left hand plays a steady, rhythmic accompaniment of eighth notes.

Second system of a piano score. The right hand has a more melodic line with some rests and slurs. The left hand continues with a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the right hand.

Third system of a piano score. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. Dynamic markings include *mp* (mezzo-piano), *f* (forte), and *dim.* (diminuendo).

Fourth system of a piano score. The right hand has a melodic line with a long slur. The left hand continues with a rhythmic accompaniment. A dynamic marking of *f* (forte) is present.

Fifth system of a piano score. The right hand has a melodic line with a long slur. The left hand continues with a rhythmic accompaniment. The system ends with a double bar line and a key signature change to two flats.

First system of a musical score. The right hand (treble clef) plays a series of chords and eighth notes, starting with a forte (*f*) dynamic and ending with a *dim.* (diminuendo) marking. The left hand (bass clef) plays a simple eighth-note accompaniment.

Second system of a musical score. The right hand features a melodic line with slurs and accents, starting with a mezzo-forte (*mf*) dynamic. The left hand provides a steady accompaniment with chords and eighth notes.

Third system of a musical score. The right hand has a complex texture with many beamed notes and slurs, starting with a forte (*f*) dynamic. The left hand has a more active accompaniment with eighth notes and chords.

Fourth system of a musical score. The right hand has a melodic line with a long slur and a key signature change to three sharps (F#, C#, G#). The left hand continues with a rhythmic accompaniment.

Fifth system of a musical score. The right hand features a melodic line with a long slur, ending with a fortissimo (*ffz*) dynamic. The left hand has a rhythmic accompaniment with eighth notes and chords.

PUTTIN' ON THE RITZ

from the Motion Picture PUTTIN' ON THE RITZ

Words and Music by
IRVING BERLIN

Moderately

F/C



Abdim



Gm7



C7b9



F6/9/C



Fdim/C



Gm7



C7b9



mf

F/A



Abdim



Gm7



C7



F/A



Abdim



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

Gm7



C7



Ab/C



Bdim



Eb7/Bb



Eb7



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

Ab/C



Bdim



Eb7/Bb



Eb7



C6/G



C#dim



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

Dm7

G7

C6

C#dim

Dm7

G7

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

Am

Am7

D7

G7

C7b9

C7#5

C7

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

Fm



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

C7

C7b9

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

Fm

Fm/Eb

Db9

C7

Fm



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

C7

C7b9



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

Fm

Fm/Eb

Db

F7/C

Bbm



put - tin' on the Ritz. Strol - ling up the

(Alt: Dressed up like a

Gb9

F9

Bbm6

Eb9

Eb7#5

Eb7

Ab6

Fm7



a - ve - nue so hap - py. All dressed up just
mil - lion dol - lar troupe - er. Try - ing hard to

Bbm7

Eb7

Ab6

Db9

C9



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

Fm



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

C7



C7b9



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

1

Fm



Db7



C7b9



C9



2

Fm



Bbm6



F6/9



Ritz. — Ritz. —

RAIDERS MARCH

from the Paramount Motion Picture RAIDERS OF THE LOST ARK

Music by JOHN WILLIAMS

March tempo

C

F/C

The first system of musical notation for 'Raiders March' is in 4/4 time. It begins with a treble clef and a bass clef. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass clef part starts with a quarter rest, followed by a quarter note G2, and then a quarter note A2. The first measure is marked with a dynamic of *mf*. The system concludes with a double bar line and a repeat sign.

G7/C

C

The second system of musical notation continues the piece. The treble clef part features a series of chords and melodic lines, including a G7/C chord. The bass clef part continues with a steady eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

D \flat

G7sus

1

The third system of musical notation is marked with a key signature change to D \flat major. The treble clef part features a series of chords and melodic lines, including a G7sus chord. The bass clef part continues with a steady eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

2

B \flat /C

C

3

The fourth system of musical notation continues the piece. The treble clef part features a series of chords and melodic lines, including a B \flat /C chord. The bass clef part continues with a steady eighth-note accompaniment. The system ends with a double bar line and a repeat sign. A dynamic of *mp* is indicated, and the word *simile* is written below the bass clef part.

B \flat /C C C B \flat /C

3

A \flat /C G/C F/C

3

cresc.

B \flat /C Am7 B \flat /C

mf

3

A \flat /C C B \flat /C Am7

3

Gm9 Bbmaj7/C Abmaj7/C Gm9 Bbmaj7/C

Abmaj7/C Gm9 Fm9

Cmaj7 C

f

F/C G7/C C

sim.

Db G7sus

The first system of music consists of two staves. The upper staff begins with a Db chord and contains several chords and melodic lines. The lower staff features a bass line with eighth and sixteenth notes, including a 'v.' marking.

1 2 Csus

The second system includes two endings. The first ending is marked '1' and the second '2'. The system concludes with a Csus chord in the upper staff and a bass line with a 'v.' marking.

C/F C Gm9 Cmaj7 mf

The third system features chords C/F, C, Gm9, and Cmaj7. The upper staff has a melodic line with a 'mf' dynamic marking. The lower staff has a bass line with 'v.' markings.

Gm9 Cmaj7 Abmaj7/G f

The fourth system contains chords Gm9, Cmaj7, and Abmaj7/G. The upper staff has a melodic line with a 'f' dynamic marking. The lower staff has a bass line with 'v.' markings.

Gm9 Cmaj7 ff 8vb

The fifth system features chords Gm9 and Cmaj7. The upper staff has a melodic line with a 'ff' dynamic marking. The lower staff has a bass line with 'v.' markings and an '8vb' marking at the end.

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

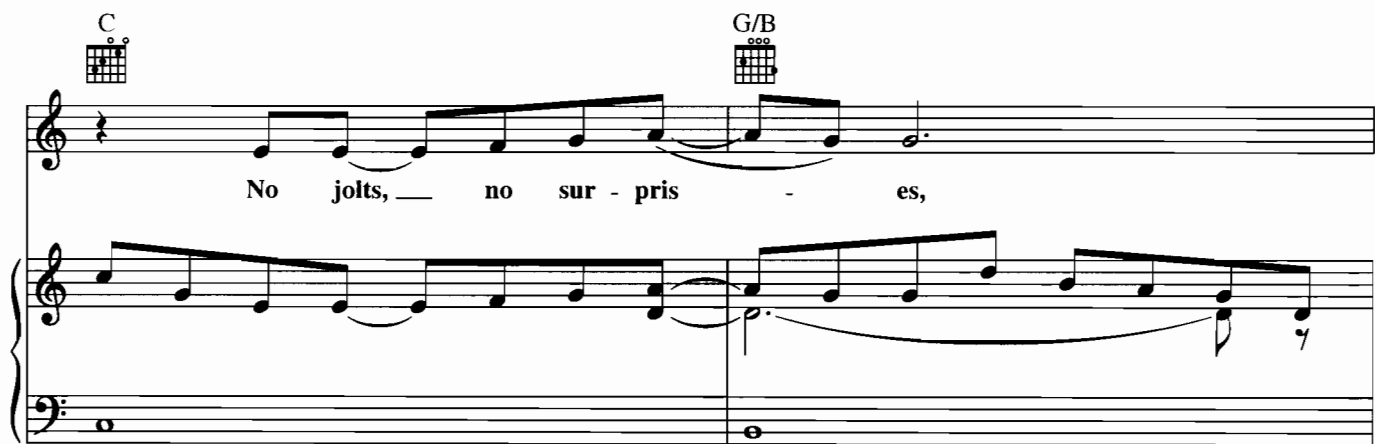
and do - in' o - kay, but not ver - y well.


F/G  G9  F/G  G9 




C  G/B 



No jolts, — no sur - pris - es,



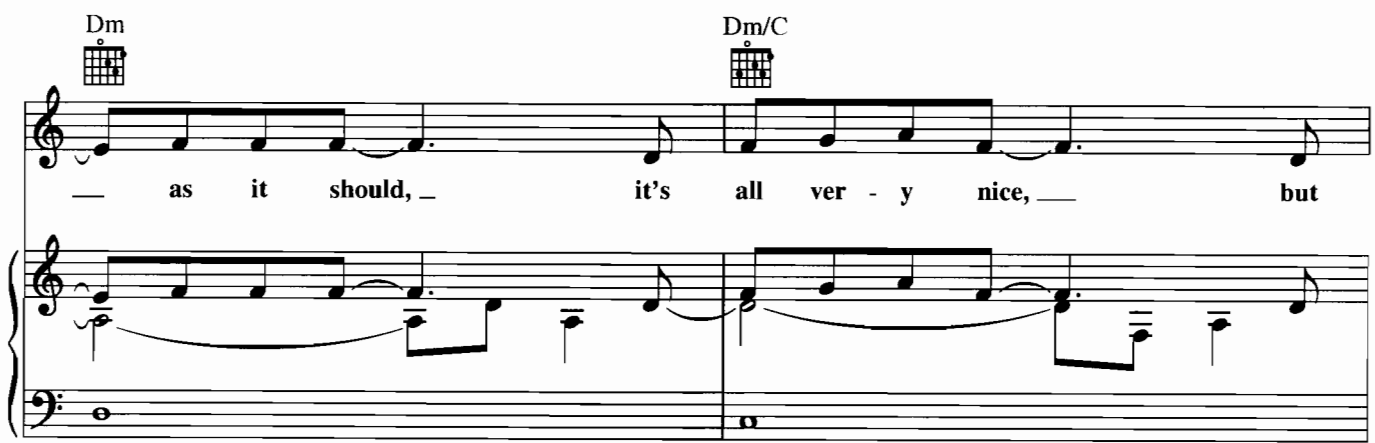
Gm/Bb  A7sus  A7 

no cri - sis a - ris - es. My life — goes a - long —



Dm  Dm/C 

— as it should, — it's all ver - y nice, — but



Dm/B



Dm/E



E7b9



Am7



not ver - y good. _____ And I'm read - y to take a chance -

rall. *a tempo*

Dm7



F/G



G/F



C/E



Am/E



E7/G#



a - gain, read - y to put my love on the line with

7

Am



Am/G



Gb7b5



Fmaj7



Em7



Dm7



Em7



you. Been liv - ing with noth - ing to show for it. You

2

Dm7



F/G



G/F



C/E



Fmaj7



To Coda ⊕ get what you get when you go for it, and I'm read - y to take a chance -

2

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



D.S. al Coda

E7b9



I found you there. And I'm

CODA

C/E



Fmaj7



read - y to take a chance.

F#m7b5



C/G



E/G#



a - gain, - read - y to take - a chance - a - gain - with - you, -

Am7



with you.

Dm7



F/G



G/F



C/E



Am/E



E7/G#



Repeat ad lib. and Fade

Am7



Dm7



F/G



G/F



C/E



Am/E



E7/G#



RIVER

from the Motion Picture THE MISSION

Music by ENNIO MORRICONE

Moderately

pp *cresc. poco a poco*

The first system of the score consists of two staves (treble and bass clef) in a 3/4 time signature with a key signature of two sharps (F# and C#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef, both using half notes and quarter notes. The dynamic marking is *pp* (pianissimo) with the instruction *cresc. poco a poco* (crescendo poco a poco).

Vi - ta, vi - ta no - stra tel - lus

p

The second system continues the piano accompaniment. It features a vocal line in the treble clef with lyrics: "Vi - ta, vi - ta no - stra tel - lus". The piano accompaniment in the bass clef provides a steady rhythmic foundation. The dynamic marking is *p* (piano).

no - stra vi - ta no - stra sic cla - mant. Vi - ta, vi - ta

The third system continues the piano accompaniment and vocal line. The lyrics are: "no - stra vi - ta no - stra sic cla - mant. Vi - ta, vi - ta". The piano accompaniment maintains the same rhythmic pattern.

no - stra tel - lus no - stra vi - ta no - stra sic cla - mant.

The fourth system concludes the piano accompaniment and vocal line. The lyrics are: "no - stra tel - lus no - stra vi - ta no - stra sic cla - mant." The piano accompaniment ends with a final chord.

Poe - na, poe - na no - stra vi - res no - stra poe - na

mf

no - stra sic cla - mant. Poe - na, poe - na

mf

no - stra vi - res no - stra poe - na no - stra

mf

sic cla - mant. I - ra, i - ra no - stra fi - des

f

no - stra i - ra no - stra sic cla - mant.

f

Vi - ta, vi - ta no - stra tel - lus no - stra vi - ta

no - stra sic cla - mant. Vi - ta vi - ta no - stra tel - lus

no - stra vi - ta no - stra sic cla - mant.

Poe - na, poe - na no - stra vi - res no - stra poe - na

ff

no - stra sic cla - mant ah.

REMEMBER ME THIS WAY

from the Universal Motion Picture CASPER

Music by DAVID FOSTER
Lyrics by LINDA THOMPSON

Moderately slow

mf

C/G G7 C/E Fmaj7

G7sus G7 C G/B Am Em/G C/G

F Dm7 G Am7 G/B

C G/B Am C7/G

Ev - 'ry now _ and then _ we find _ a spe - cial

friend who nev - er lets _ us down, _

who un - der - stands _ it all, reach - es out each time you fall. _

F Dm7 G Am7 G/B

You're the best friend that I've found.

C D/C G Bb

I know you can't stay. But part of you will never -
 And I know that you'll be there, for - ev - er - more - a part -

F/A C/G

er, ev er go a way; your heart -
 of me; you're ev 'ry where. I'll at -

G7sus G7 C Bb/D C7/E

will stay. } I'll make a wish for
 ways care. }

F Dm7 G F/A G/B

you _____ and hope it will _ come true: _ that life will just _ be kind _

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for F, Dm7, G, F/A, and G/B. The bottom two staves are a piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support.

C Cmaj7 F C Bb/D C/E

_____ to such a gen - tle mind. If you lose _ your

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for C, Cmaj7, F, C, Bb/D, and C/E. The bottom two staves are a piano accompaniment.

F Dm7 Em7b5 A7#5 A7 To Coda ⊕

way, _____ think back on yes - ter - day. Re - mem - ber me this

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for F, Dm7, Em7b5, A7#5, and A7, followed by a 'To Coda' symbol. The bottom two staves are a piano accompaniment.

Dm(add2) Dm Dm7/G G7 C/G

way. Re - mem - ber me _____ this way.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for Dm(add2), Dm, Dm7/G, G7, and C/G. The bottom two staves are a piano accompaniment.

G7sus G7 C G/B Am Em/G C/G

I don't need eyes — to see the love — you bring to

F Dm7 G Am G/B

D.S. al Coda

me no mat - ter where _ I go.

CODA Dm7 G7sus G7 C

way. — Re - mem - ber me this way. And I'll be

Gm7 Gm7/C C C7/Bb

right be - hind _ your shoul - der watch - ing you. I'll be

Am7 Am7/D D7

stand - ing by — your side — in all — you — do. And I won't ev - er

This system contains the first two lines of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal line for Am7, Am7/D, and D7.

Gm7b5/Db C7 C7/Bb A7sus

leave, as long as you be - lieve. You just — be - lieve. —

This system contains the second two lines of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal line for Gm7b5/Db, C7, C7/Bb, and A7sus.

D C/E D/F# G Em7

I'll make a wish — for you — and hope it will — come true: —

This system contains the third two lines of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal line for D, C/E, D/F#, G, and Em7.

A G/B A/C# D Dmaj7

that life will just — be kind — to such a gen - tle

This system contains the fourth two lines of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal line for A, G/B, A/C#, D, and Dmaj7.

G D C/E D/F# G Em7

mind. If you lose your way, think back on yes - ter -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Above the vocal line, guitar chords are indicated: G, D, C/E, D/F#, G, and Em7. The piano part features a steady accompaniment with chords and moving lines in both hands.

F#m7b5 B7#5 B7 Em(add2) Em

day. Re - mem - ber me this way.

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Above the vocal line, guitar chords are indicated: F#m7b5, B7#5, B7, Em(add2), and Em. The piano part continues the accompaniment, with some changes in texture and dynamics.

Em9/A A7 D/A A7

Re - mem - ber me this way.

rit. *a tempo*

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Above the vocal line, guitar chords are indicated: Em9/A, A7, D/A, and A7. The piano part includes a *rit.* (ritardando) marking and then returns to *a tempo*. The system concludes with a double bar line.

D/F# Gmaj7 A7sus A7 D

This way.

molto rit.

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Above the vocal line, guitar chords are indicated: D/F#, Gmaj7, A7sus, A7, and D. The piano part includes a *molto rit.* (molto ritardando) marking. The system concludes with a double bar line.

ROMEO AND JULIET

(Love Theme)

from the Paramount Picture ROMEO AND JULIET

By NINO ROTA

Slowly, poignantly

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with a long slur. The lower staff is in bass clef and provides harmonic accompaniment. A mezzo-piano (*mp*) dynamic with a crescendo (*cresc.*) marking is indicated in the middle of the system.

The second system continues the musical piece. The upper staff shows a melodic line with a slur that spans across the system. The lower staff provides accompaniment. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*).

The third system continues the musical piece. The upper staff shows a melodic line with a slur. The lower staff provides accompaniment.

The fourth system continues the musical piece. The upper staff shows a melodic line with a slur. The lower staff provides accompaniment.

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, with a fermata over the first measure. The bass clef staff features a rhythmic pattern of eighth notes with a fermata over the first measure. The key signature has two flats.

Second system of musical notation. The treble clef staff has a long melodic line with a fermata over the first measure. The bass clef staff continues the rhythmic pattern. A dynamic marking of *mf* is present in the second measure. The key signature has two flats.

Third system of musical notation. The treble clef staff features a long melodic line with a fermata over the first measure. The bass clef staff continues the rhythmic pattern. The key signature has two flats.

Fourth system of musical notation. The treble clef staff has a long melodic line with a fermata over the first measure. The bass clef staff continues the rhythmic pattern. A dynamic marking of *mp* is present in the third measure. The key signature has two flats.

The first system of music consists of two staves. The treble staff contains a melodic line with several slurs and a fermata over the final measure. The bass staff provides a harmonic accompaniment with chords and some melodic fragments.

The second system continues the piece. It features dynamic markings of *mf* and *cresc.* (crescendo). The treble staff has a melodic line with a long slur, and the bass staff has a more active accompaniment.

The third system shows a change in dynamics with a *f* (forte) marking. The treble staff has a melodic line with a slur, and the bass staff has a steady accompaniment. A *mf* marking appears later in the system.

The fourth system contains two endings. The first ending is marked *mp rit.* and leads to a *mf a tempo* section. The second ending is also marked *mp rit.* and concludes the piece with a final chord. The notation includes slurs and a fermata over the final measure.

SOMETHING GOOD

from THE SOUND OF MUSIC

Lyrics and Music by
RICHARD RODGERS

Moderato

Ab/Eb

Bb/C

Bbm/C

C7

First system of the musical score. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderato' and the dynamics are 'mf'. The key signature is one flat (Bb). The system includes a repeat sign and a fermata over the final measure.

Refrain

F

F6

E/F

Ddim/F

C7

Per - haps I had a wick - ed child - hood, Per -

Second system of the musical score, starting with the 'Refrain'. It includes a vocal line with lyrics and a piano accompaniment. The dynamics are 'mp'. The system includes a repeat sign and a fermata over the final measure.

F

F6

C9

C7

haps I had a mis' - ra - ble youth. But

Third system of the musical score. It includes a vocal line with lyrics and a piano accompaniment. The system includes a repeat sign and a fermata over the final measure.

F

F7

Bb

Gm7b5

some - where in my wick - ed mis' - ra - ble past There

Fourth system of the musical score. It includes a vocal line with lyrics and a piano accompaniment. The system includes a repeat sign and a fermata over the final measure.

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F/C C7 F6 F7

must have been a mo - ment of truth. For

Bb/D Db7 F/C F

here you are, Stand - ing there, Lov - ing me,

mf

Bb/D Db7 C9 C7

Wheth - er or not you should. So,

mp

F F7 Bb Gm7b5 F/C

some-where in my youth or child - hood I must have done

1. F Gm7/C C7 2. F

some - thing good. Per - good.

Coda

C7/Bb Am7 F/A Gm7 Gm7b5

Noth - ing comes from noth - ing, Noth - ing ev - er could. So,

F/C Bb/C C7

some - where in my youth or child - hood I

F/C E/C C7 F

must have done some - thing good.

SEIZE THE DAY

from Walt Disney's NEWSIES

Lyrics by JACK FELDMAN
Music by ALAN MENKEN

Hymn-like



David: O - pen the



gates and seize the day. Don't be a - fraid and



don't de - lay. Noth - ing can break us. No one can

Fm6/Ab

C/G

G7

G#dim7

Am

D7/F#

make us give our rights a - way. A -

C/G

G7sus

G7

Brightly

C

rise and seize the day.

rit.

David: Now is the time to seize the day.

B \flat F

Newsies:
(Now is the time to seize the day.) *David:* Send out the call and join the fray.

C Dm/C C

Newsies: (Send out the call and join the fray.) *David:* Wrongs will — be right - ed

Am G F G7 C

if we're — u - nit - ed. *All:* Let us — seize — the day.

C

Friends of the friend - less seize the day.

B \flat F

(Friends of the friend - less, seize the day.) Raise up the torch and light the way.

C Dm/C C Am G F

(Raise up the torch and light the way.) Proud and de - fi - ant we'll slay the gi - ant.

F G7 C

Let us seize the day.

Am C7/G F F G

Neigh - bor to neigh - bor, fa - ther to

Asus



A/C#



Dm



C/E



Musical staff with treble clef and a long slur over the first two measures.

son, _____ one for

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

F



G



C



Musical staff with treble clef.

all and all _____ for one.

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

C



Musical staff with treble clef.

O - pen the gates and seize the day.

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

Bb



F



Musical staff with treble clef.

(O - pen the gates and seize the day.) Don't be a - afraid and don't de - lay.

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

C Dm/C C Am G F

(Don't be a-fraid and don't de-lay.) Noth - ing _ can break us. No one _ can make us

G7 C Am C7/G

give our rights _ a - way. _____ Neigh - bor to

F G Asus

neigh - bor, _____ fa - ther to son _____

A/C# Dm C/E F G C

_____ one for all and all _ for one.

SHE

from NOTTING HILL

Lyric by HERBERT KRETZMER
Music by CHARLES AZNAVOUR

Moderately

The musical score is written in 4/4 time and consists of three systems. Each system includes a piano accompaniment (treble and bass clefs) and a vocal line (treble clef). The lyrics are written below the vocal line.

System 1:

She may be the face I can't for - get a trace of plea - sure or re - gret may be my trea - sure or the
 She may be the beau - ty or the beast may be the fam - ine or the feast may turn each day in - to a
 She may be the rea - son I sur - vive the why and the where - for I'm a - live the one I'll care for through the

System 2:

price I have to pay She may be the song that sum - mer sings may be the chill that aut - umn
 heav - en or a hell She may be the mir - ror of my dream a smile re - lec - ted in a
 rough and ready years me I'll take her laugh - ter and her tears and make them all my sou - ve -

System 3:

brings maybe a hun - dred differ - ent things with - in the mea - sure of a day
 stream she may not be what she may
 nirs for where she goes I've got to

Chords:

- C: C major
- Ebdim: E minor (diminished)
- F: F major
- A7: A dominant 7th
- Dm: D minor
- Abdim: A minor (diminished)
- G: G major
- F: F major
- Gsus: G major (suspended)

Other markings:

- To Coda: A circled 'C' symbol.

2 **D** **G** **C** **Ab**

seem in - side her shell She who al - ways seems so hap - py in a

Eb **Db** **C**

crowd whose eyes can be so pri - vate and so proud — no - one's al - lowed to see them when they cry

Fm **Bb** **Eb** **Cm** **D** **D7**

She _ may be the love that can - not hope to last _ may come to me from sha - dows of the past _ that I re - mem - ber (all the

G **G7** **D.S. al Coda** **CODA** **D** **G** **F**

day I die. _ be the mean - ing of my life is she _

C **Dm** **G** **C**

she mm she.

Rit.

SOMETHING TO TALK ABOUT

(Let's Give Them Something to Talk About)

from SOMETHING TO TALK ABOUT

Words and Music by
SHIRLEY EIKHARD

Moderate Reggae/Rock



mf

A

Peo - ple are talk - ing, talk - ing a - bout peo - ple. _____
I feel so fool - ish. I nev - er no - ticed that, _____

I hear them whis - per, you won't — be - lieve it.
ba - by, you're act - ing so nerv - ous, like — you're fall - ing.

* Recorded a half step lower

D



A



They think we're lov - ers
It took a ru - mor

kept un - der - cov - er.
to make me won - der.

I just ig - nore it. They—
Now I'm con - vinced that you're.

F#m



G



keep say - ing we
go - ing un - der, now.

laugh just a lit - tle too loud,
Think - ing a - bout you ev - er - y day,

stand—
dream -

F#m



G



C



— just a lit - tle too close,
ing 'bout you ev - er - y night,

we stare— just a lit - tle too long—
hop - ing that you feel the same—

F



E



way.

May - be they're see - ing
Now that we know it,

some - thing we don't. - dar - ling.
let's real - ly show it, ha - by



Musical notation for the first system, including vocal line and piano accompaniment.

Let's give them some-thing to talk a-bout.
Come on, give them some-thing to talk a-bout,

Let's give them—some-thing to
a lit-tle—mys-t'ry to

Musical notation for the second system, including piano accompaniment.



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

talk a-bout. }
fig-ure out. }

I wan-na give them some-thing to talk a-bout.

I want your love...

Musical notation for the fourth system, including piano accompaniment.



Musical notation for the fifth system, including vocal line and piano accompaniment.

And

Musical notation for the sixth system, including piano accompaniment.



Musical notation for the seventh system, including piano accompaniment.




Tacet

Give a lit-tle some-thing to talk

a - bout, — babe. —

I got some mys-t'ry, why don't



you just

fig - ure out. —

Give them some - thing to talk

a - bout.

How a - bout



love? —

Wooh, —



lis - ten up, ba - by. A lit - tle mys - t'ry won't hurt.



Give them some - thing to talk a - bout. How a - bout - love? -




SON OF MAN

from Walt Disney Pictures' TARZAN™

Words and Music by
PHIL COLLINS

Moderately fast

mf

D

Bm7

G(add2)

A(add4)

Oh, the

D

Bm7

pow - er to — be strong — and the wis - dom to — be wise: —

G(add2)



all these things_ will come ___ to you ___ in time._

A



G



On this jour - ney that ___ you're mak -
no one there_ to guide_

D



A



ing you, there'll be no an - swers to that ___ you'll seek, ___
no one to take ___ your hand.

Bm





Bm/A



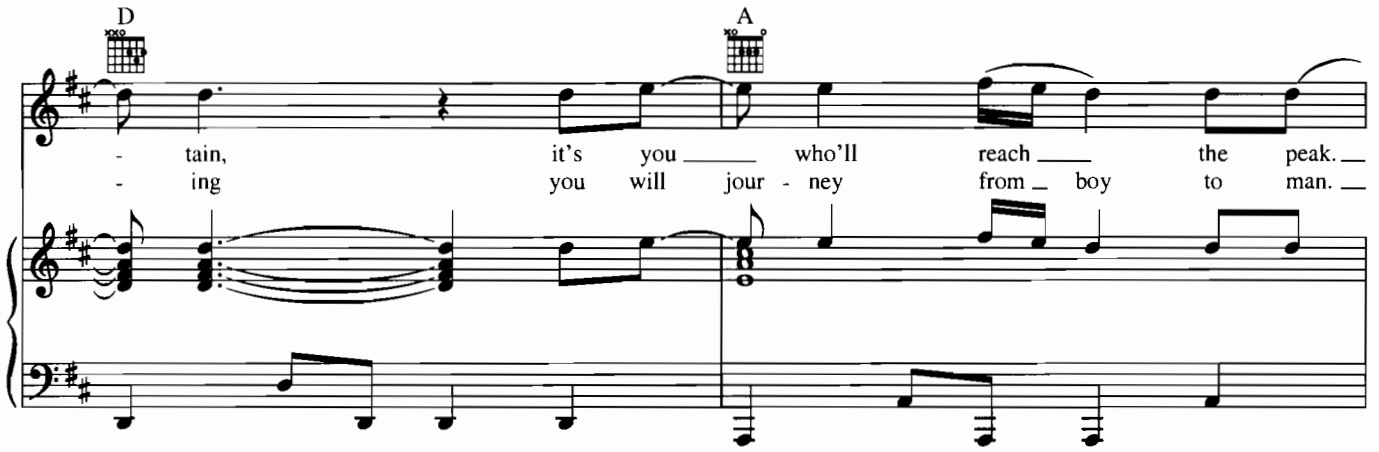
G






and it's you who'll climb ___ the moun -
But with faith and un - der - stand -

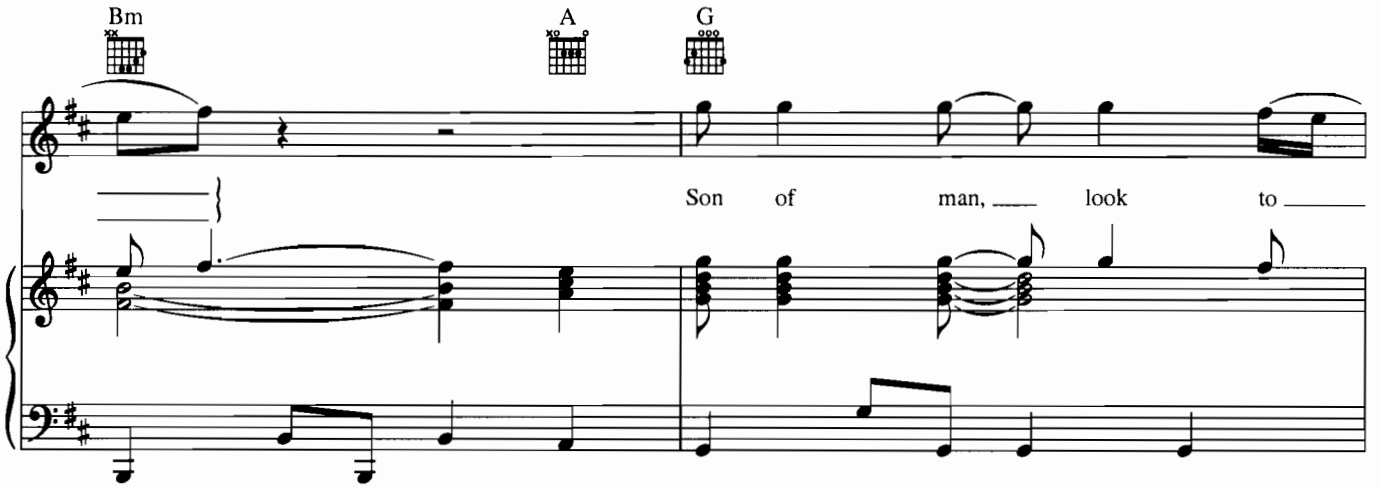
D  A 






tain, it's you who'll reach the peak.
ing you will jour - ney from boy to man.



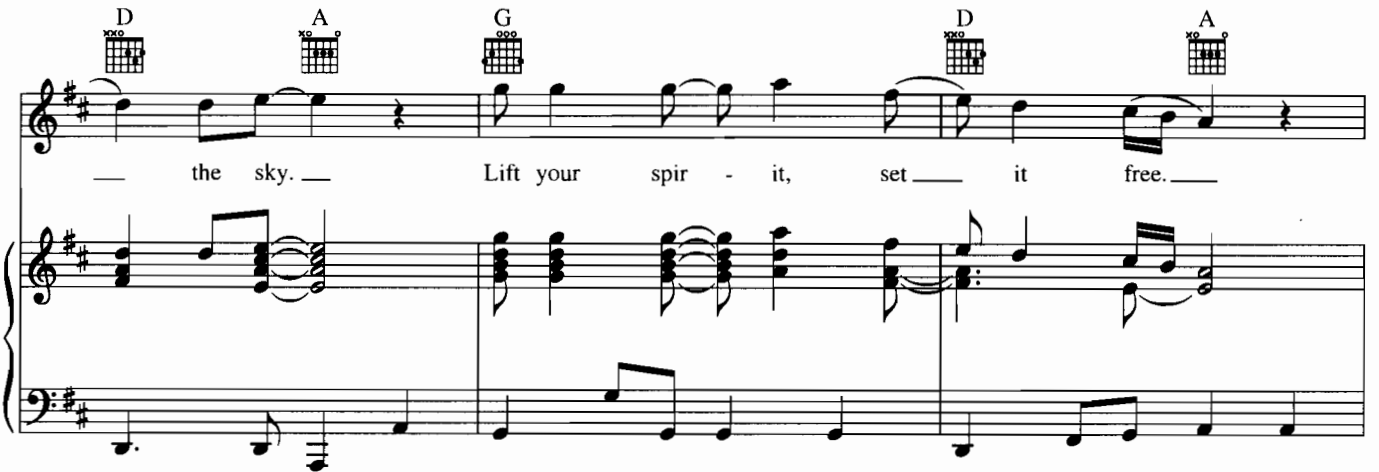
Bm  A  G 





Son of man, look to



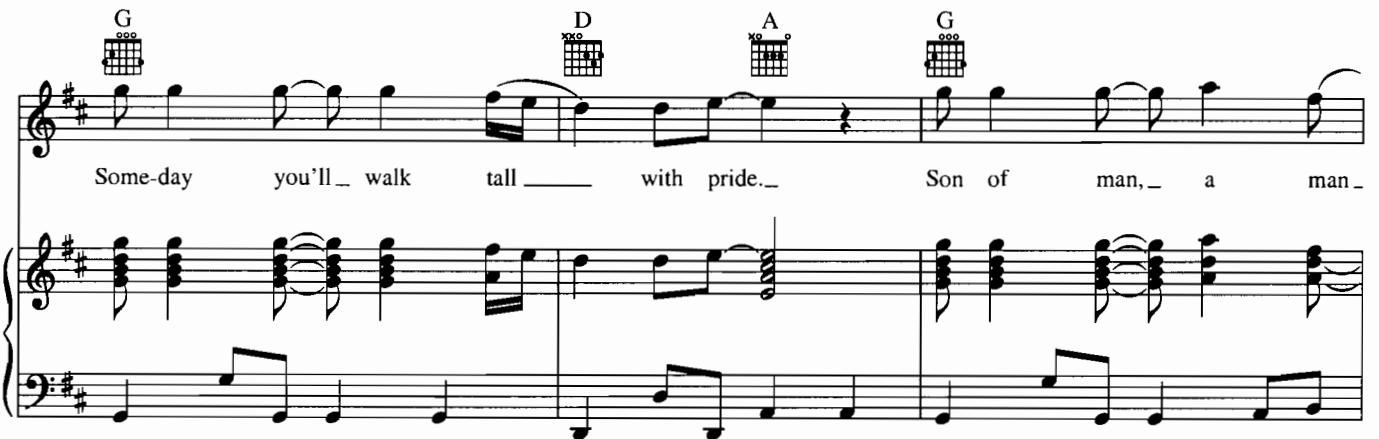
D  A  G  D  A 

the sky. Lift your spir - it, set it free.



G  D  A  G 

Some-day you'll walk tall with pride. Son of man, a man



1

D A D

in time you'll be.

Detailed description: This system contains the first measure of the piece. It features a guitar part with three chords: D (x00232), A (x02020), and D (x00232). The vocal melody starts with a quarter rest, followed by a quarter note 'i', a quarter note 'n', a quarter note 't', a quarter note 'i', a quarter note 'm', a quarter note 'e', a quarter note 'y', a quarter note 'o', a quarter note 'u', a quarter note 'l', a quarter note 'l', a quarter note 'b', and a quarter note 'e'. The piano accompaniment consists of a treble clef with chords and a bass clef with a simple bass line.

Bm7 G(add2)

Detailed description: This system contains the second measure. The guitar part features Bm7 (x21202) and G(add2) (x23332) chords. The piano accompaniment continues with chords in the treble and a bass line in the bass.

A

Though there's

Detailed description: This system contains the third measure. The guitar part features an A (x02020) chord. The piano accompaniment continues with chords in the treble and a bass line in the bass.

2

D A E

in time you'll be.

Detailed description: This system contains the fourth measure. It features a guitar part with three chords: D (x00232), A (x02020), and E (x22202). The vocal melody starts with a quarter rest, followed by a quarter note 'i', a quarter note 'n', a quarter note 't', a quarter note 'i', a quarter note 'm', a quarter note 'e', a quarter note 'y', a quarter note 'o', a quarter note 'u', a quarter note 'l', a quarter note 'l', a quarter note 'b', and a quarter note 'e'. The piano accompaniment continues with chords in the treble and a bass line in the bass.



In



learn - ing you _ will teach, _ and in teach - ing you _ will learn. _



You'll find your place _ be - side _ the ones _ you love. _



Oh, and all the things _ you've dreamed _

E



B



C#m



B



— of, the vi - sions that — you saw. — Well, the

A/E



E



B



time is draw - ing near — now; it's yours — to claim — it all. —

C#m



B



A



E



B(add4)



Son of man, — look to — the sky. —

A



E



B(add4)



A



Lift your spir - it, set — it free. — Some-day you'll — walk tall —

E B(add4) A E B(add4)

with pride. Son of man, a man in time you'll

E C#m7

be. Ee - yeah,

A(add2)

ee - yeah, ee - yeah. Son of man,

B(add4) E

son of man's a man for all to see.

SOUTHAMPTON

from the Paramount and Twentieth Century Fox Motion Picture TITANIC

By JAMES HORNER

Brightly

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat major). The time signature is 4/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with a slur over the first two measures, followed by a *mp* dynamic section with a slur over the next two measures, and finally an *mf* dynamic section with a slur over the last two measures. The lower staff provides a harmonic accompaniment with a long slur spanning the first two measures and another long slur spanning the last two measures.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat major). The time signature is 4/4. The music begins with a *cresc.* (crescendo) marking. The upper staff features a melodic line with a slur over the first two measures, followed by a *f* (forte) dynamic section with a slur over the next two measures. The lower staff provides a harmonic accompaniment with a long slur spanning the first two measures and another long slur spanning the last two measures.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat major). The time signature is 4/4. The music continues with a *f* (forte) dynamic. The upper staff features a melodic line with a slur over the first two measures, followed by a slur over the next two measures. The lower staff provides a harmonic accompaniment with a long slur spanning the first two measures and another long slur spanning the last two measures.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat major). The time signature is 4/4. The music continues with a *f* (forte) dynamic. The upper staff features a melodic line with a slur over the first two measures, followed by a slur over the next two measures. The lower staff provides a harmonic accompaniment with a long slur spanning the first two measures and another long slur spanning the last two measures.

System 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand features a sequence of chords and dyads, including a half-note chord with a slur, followed by quarter notes and eighth notes. The left hand provides a bass line with quarter notes and rests.

System 2: Treble clef, key signature of two sharps, 4/4 time signature. The right hand has a melodic line with quarter notes and a half note, ending with a quarter rest. The left hand has a bass line with quarter notes and a half note.

System 3: Treble clef, key signature of two sharps, 4/4 time signature. The right hand features a sequence of chords and dyads, including a half-note chord with a slur, followed by quarter notes and eighth notes. The left hand provides a bass line with quarter notes.

System 4: Treble clef, key signature of two sharps, 4/4 time signature. The right hand features a sequence of chords and dyads, including a half-note chord with a slur, followed by quarter notes and eighth notes. The left hand provides a bass line with quarter notes.

System 5: Treble clef, key signature of two sharps, 4/4 time signature. The right hand features a sequence of chords and dyads, including a half-note chord with a slur, followed by quarter notes and eighth notes. The left hand provides a bass line with quarter notes.

First system of a piano score. The right hand (treble clef) features a melodic line with a slur over the first two measures, followed by a change in dynamics to *mp* (mezzo-piano) in the third measure. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The key signature and time signature remain consistent with the first system.

Third system of the piano score. The right hand features a melodic line with a slur, and the left hand continues with the eighth-note accompaniment. The key signature and time signature are consistent.

Fourth system of the piano score. The right hand has a melodic line with a slur, and the left hand continues with the eighth-note accompaniment. The key signature and time signature are consistent.

Fifth system of the piano score. The right hand has a melodic line with a slur. The left hand continues with the eighth-note accompaniment. The key signature changes to two sharps (F# and C#) and the time signature changes to 2/4. The dynamics are marked *mf* (mezzo-forte).

First system of musical notation. The treble clef staff contains a melodic line with quarter and eighth notes. The bass clef staff contains a bass line with quarter notes and rests. The key signature has four sharps (F#, C#, G#, D#).

Second system of musical notation. The treble clef staff features a long slur over several notes. The bass clef staff has a half note with a fermata. A dynamic marking *mp* is present. The key signature has four sharps.

Third system of musical notation. The treble clef staff has a melodic line with quarter notes. The bass clef staff has a half note with a fermata. The key signature has four sharps.

Fourth system of musical notation. The treble clef staff has a melodic line with quarter notes. The bass clef staff has a bass line with quarter notes. The key signature has four sharps.

Fifth system of musical notation. The treble clef staff has a melodic line with quarter notes and rests. The bass clef staff has a bass line with quarter notes and rests. The key signature has four sharps.

First system of a piano score. The key signature is three sharps (F#, C#, G#). The music is in 6/4 time. The right hand features a melodic line with a fermata over the first measure and a long slur over the remaining measures. The left hand provides a harmonic accompaniment with a fermata over the first two measures and a slur over the last two measures.

Second system of the piano score. The right hand continues the melodic line with a slur. The left hand accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a double bar line and a key signature change to two sharps (F#, C#).

Third system of the piano score. The right hand has a *mf* (mezzo-forte) dynamic marking and features a long slur over the first two measures. The left hand accompaniment consists of a steady eighth-note pattern. The system ends with a double bar line and a key signature change to one sharp (F#).

Fourth system of the piano score. The right hand accompaniment is characterized by chords with grace notes. The left hand continues with the eighth-note accompaniment. The system ends with a double bar line and a key signature change to natural (C).

Fifth system of the piano score. The right hand accompaniment features chords with grace notes. The left hand accompaniment continues with eighth notes. The system concludes with a double bar line and a key signature change to one sharp (F#).

First system of musical notation. The treble clef staff features a sequence of chords: a triad of G4, B4, D5, followed by a dyad of G4, B4, then a triad of G4, B4, D5, and finally a dyad of G4, B4. The bass clef staff provides a harmonic accompaniment with a low G2, a G2-B2 dyad, and a G2-B2-D2 triad.

Second system of musical notation. The treble clef staff continues with the G4, B4, D5 triad, then a G4, B4 dyad, and a G4, B4, D5 triad. It concludes with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass clef staff continues with the G2-B2-D2 triad, then a G2-B2 dyad, and a G2-B2-D2 triad.

Third system of musical notation. The treble clef staff features a sequence of chords: a triad of G4, B4, D5, followed by a dyad of G4, B4, then a triad of G4, B4, D5, and finally a dyad of G4, B4. The bass clef staff provides a harmonic accompaniment with a low G2, a G2-B2 dyad, and a G2-B2-D2 triad.

Fourth system of musical notation. The treble clef staff continues with the G4, B4, D5 triad, then a G4, B4 dyad, and a G4, B4, D5 triad. It concludes with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass clef staff continues with the G2-B2-D2 triad, then a G2-B2 dyad, and a G2-B2-D2 triad.

Fifth system of musical notation. The treble clef staff features a sequence of chords: a triad of G4, B4, D5, followed by a dyad of G4, B4, then a triad of G4, B4, D5, and finally a dyad of G4, B4. The bass clef staff provides a harmonic accompaniment with a low G2, a G2-B2 dyad, and a G2-B2-D2 triad.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains several measures of music, including a measure with a whole rest and a measure with a long note tied across the bar line. The bass staff starts with a bass clef and a key signature of one sharp, containing a continuous eighth-note accompaniment.

The second system continues the piece. The treble staff features a melodic line with a slur over several notes and a dynamic marking of *mp* (mezzo-piano). The bass staff maintains the eighth-note accompaniment and includes a dynamic marking of *p* (piano) at the beginning of the system.

The third system shows further development of the melodic and accompaniment lines. The treble staff has a slur over a group of notes, and the bass staff continues with the eighth-note accompaniment.

The fourth system includes a triplet of eighth notes in the treble staff, marked with a '3' above the notes. The bass staff continues with the eighth-note accompaniment and has a dynamic marking of *p* (piano).

The fifth system concludes the page. The treble staff has a slur over the final notes and a dynamic marking of *p* (piano). The bass staff continues with the eighth-note accompaniment.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with a slur over the first two measures and a *mf* dynamic marking. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand continues the melodic line with a slur. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand melodic line continues with a slur. The left hand accompaniment continues.

Fourth system of musical notation. The right hand melodic line continues with a slur. The left hand accompaniment continues.

Fifth system of musical notation. The right hand features a *decresc.* marking and a *p* dynamic. The left hand features an *8vb* marking. The system concludes with a double bar line.

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

3

3

3

3



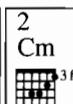
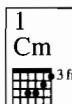
no chord



one. Speak soft- ly, love, so no one hears us but the sky. The vows of



love we make will live un- til we die. My life is yours _____ and all be -



cause you came in - to my world with love so soft-ly, love. Speak soft-ly, love.

rit.

STEP BY STEP

from the Touchstone Motion Picture THE PREACHER'S WIFE

Words and Music by
ANNIE LENNOX

Steady dance beat

G  D/G 

Well, there's a bridge and there's a riv - er _____ that I still must cross.

mf

Em7  Bm7  2fr

as I'm go - ing on my jour - ney, _____ though I might be lost..

G/B  Cmaj9  D/C  Em7 

And there's a road I have to fol - low, _____ a place I have to go..

Cmaj9  D/C  Em7 

Well, no one told me just how to get there, _____ but when I get there I'll know..



D7sus



G



'Cause I'm tak - ing it — step by step,

D/F#



bit by bit,

Em7



Bm7



stone by stone, — yeah, brick by brick..


Gmaj7/B





C



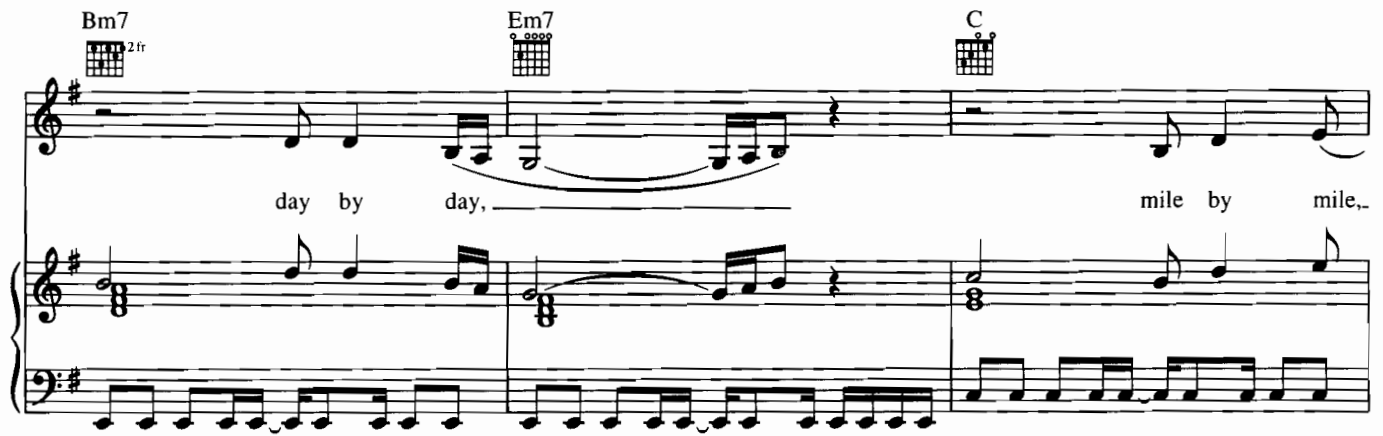
Oh, yeah. Step by step,


Bm7  2fr


Em7 

C 

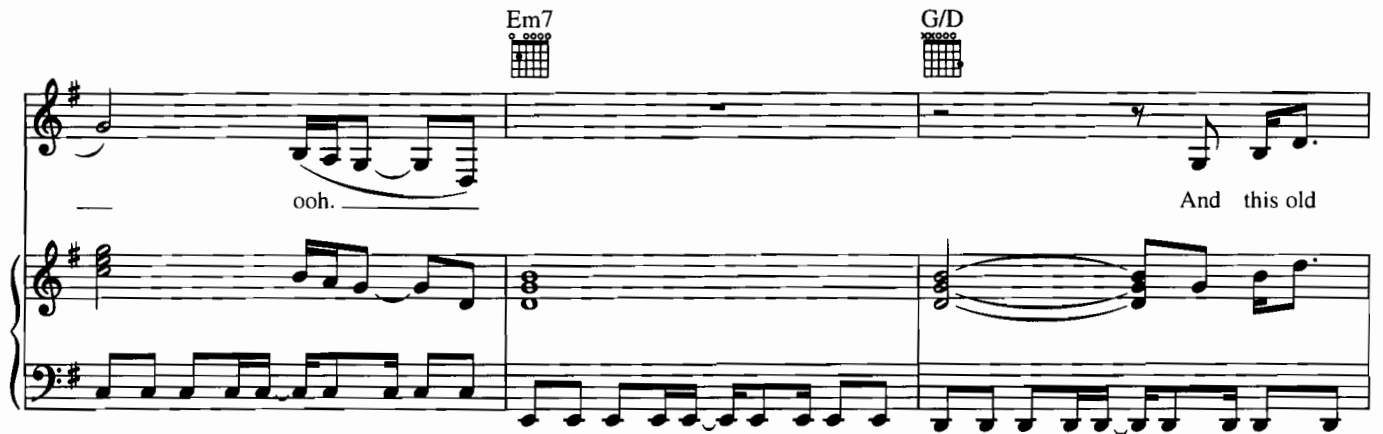
day by day, mile by mile.



Em7 

G/D 

ooh. And this old




G 

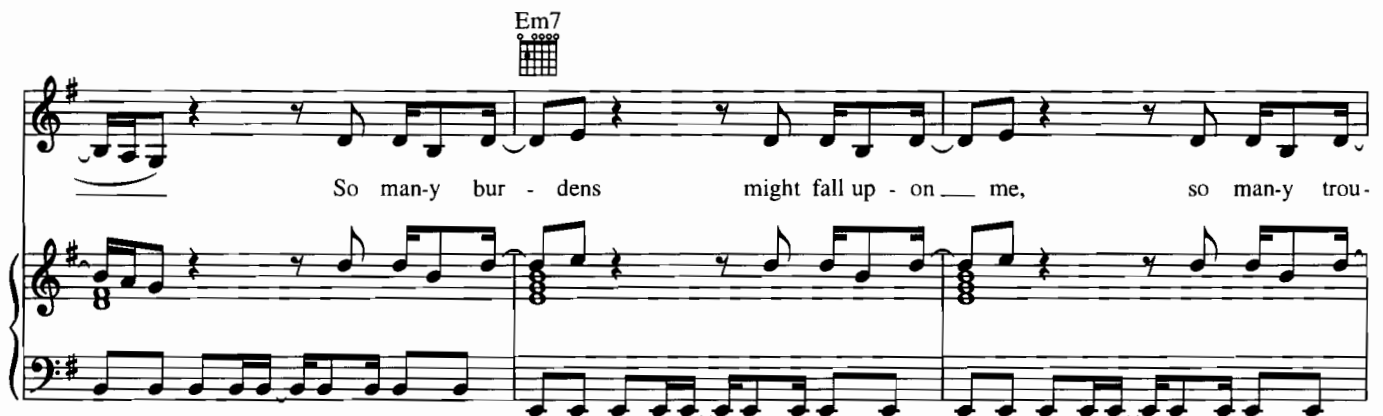
Bm7  2fr

road is rough in ru - in, so man-y dan - gers a-long the way..



Em7 



So man-y bur - dens might fall up - on me, so man-y trou-



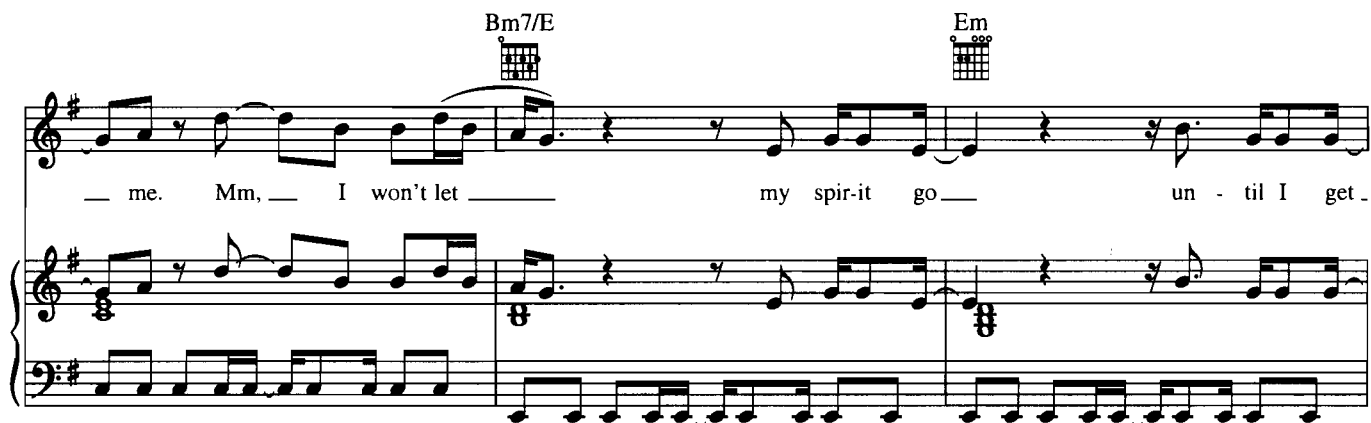
Bm7  2fr  

- bles that I have to face. — Oh, — but I won't let — my spir-it fail —






— me. Mm, — I won't let — my spir-it go — un - til I get —



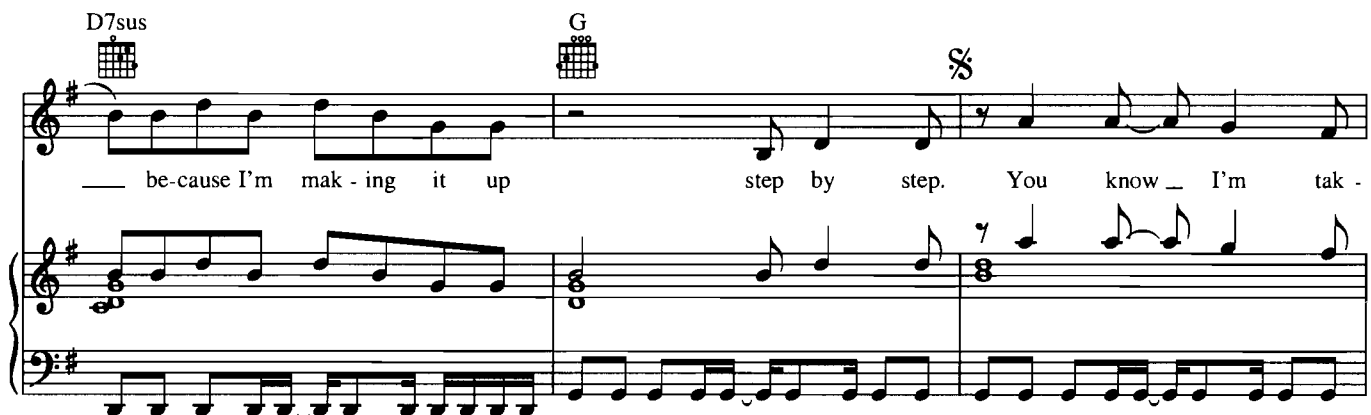
 

— to my des - ti - na - tion. — I'm gon - na take — it slow.



D7sus   

— be-cause I'm mak - ing it up step by step. You know — I'm tak -



D/F# **Em7**

ing it bit by bit, bit by bit, come on, _____ stone by stone,

Bm7 **Gmaj7/B**

— yeah, _____ brick by brick.
Brick by brick by brick — by brick.

C **Cmaj7** **Bm7/E**

Mm. — Step by step, step by step, oh, _____ day by day, —

Cmaj7

_____ mile by mile, — ooh. _____



and I know you're blue. I know you're hurt-



- ing, but don't let the bad things get to you.

N.C.



D.S. al Coda

CODA



I'm tak-ing it step by step. Come on, babe, got to keep mov-ing.




Come on, babe, got to keep mov-ing. Come on, babe, got to keep mov-in'. Come on, babe, got to keep mov-in'.
(Bit by bit.)

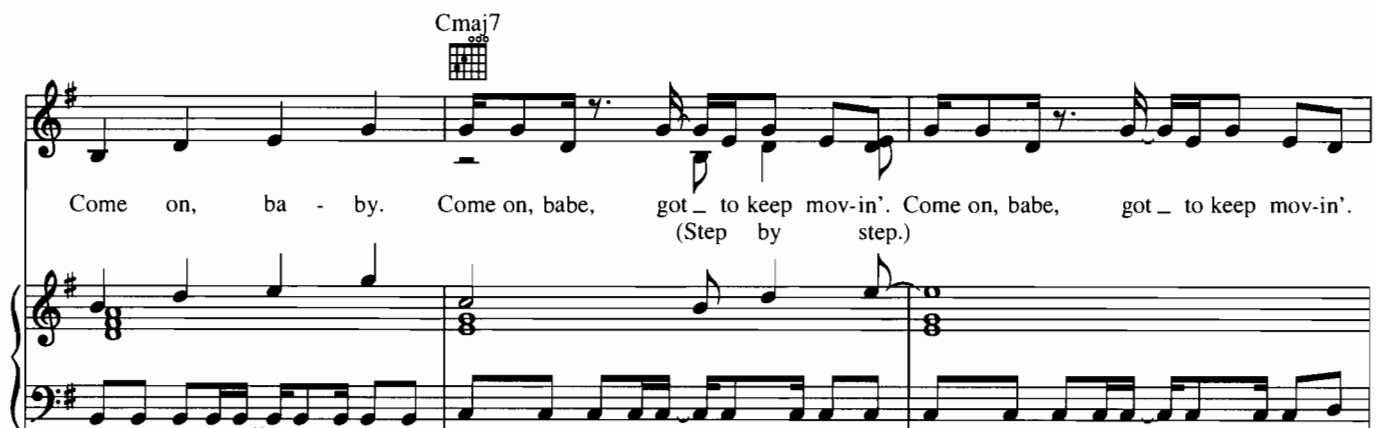
Em7  Bm7  2fr

Come on, babe, got _ to keep mov-in'. Come on, babe, got _ to keep mov-in'. Come on, babe, got _ to keep mov-in'.
 (Stone by stone.) _ (Yeah.) _ (Brick by brick.)



Cmaj7 

Come on, ba - by. Come on, babe, got _ to keep mov-in'. Come on, babe, got _ to keep mov-in'.
 (Step by step.)



Bm7/E  Em  Cmaj7 

Come on, babe, got _ to keep mov-in'. Come on, babe, got _ to keep mov-in'. Come on, babe, got _ to keep mov-in'.
 (Day by day.) (Mile by mile.)



Bm7/E  D7sus 

Repeat and Fade

Come on, babe, got _ to keep mov-in'. Come on, babe, got _ to keep mov-in'. Come on, babe, got _ to keep mov-in'.
 _ (Go your own way.) (Go your own way.)



STEPPIN' OUT WITH MY BABY

from the Motion Picture Irving Berlin's EASTER PARADE

Words and Music by
IRVING BERLIN

Medium Jump Tempo

Dm7/A

Abdim7

Gm7

C7

Dm7/A

Abdim7

Gm7

C7

Piano accompaniment for the first system. The music is in 4/4 time, key of B-flat major. It starts with a piano (*f*) dynamic and moves to a mezzo-piano (*mp*) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

F/A

C7/G

F6

F/A

C7/G

F6

Vocal line and piano accompaniment for the second system. The vocal melody is in B-flat major, 4/4 time. The lyrics are: "If I seem to scin-til - late ___ it's be - cause I've got a date, _". The piano accompaniment continues with a similar rhythmic pattern to the first system.

Ab/C

Eb7/Bb

Eb7

Ab6

Ab/C

Eb7/Bb

Vocal line and piano accompaniment for the third system. The lyrics are: "a date with a pack - age of ___ the good things that". The piano accompaniment continues with a similar rhythmic pattern to the first system.

Eb7

Ab6

C/E

G7

Cmaj7

C6

Vocal line and piano accompaniment for the fourth system. The lyrics are: "come with love. _ You don't have to ask me, _". The piano accompaniment continues with a similar rhythmic pattern to the first system.

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

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

Gm7 C9 F6 A9 Dm Dm/C

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

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

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

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

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



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



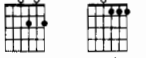
I'm trim - min' my sails. _____ } (Girls Version) With a



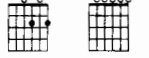
D6 Dmaj7



D6 Dmaj7



D6 Em7/A



A7



Em7



A7



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

Dm



Dm/C



Gm/Bb



A7



Dm



Dm/C



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

Gm/Bb



A7



Dm



Dm/C



Gm/Bb



Em7b5



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

D/F#



Fdim7



1 Em7



Eb7



D6



2 Em7



Eb7



D6



D6/9



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

TAKE MY BREATH AWAY

(Love Theme)

from the Paramount Picture TOP GUN

Words and Music by GIORGIO MORODER
and TOM WHITLOCK

Moderately slow

mf

Ab  4fr

Cm/G  3fr

Fm  3fr

Cm/G  3fr

Ab  4fr

Watch - ing ev - 'ry mo - tion in —
 Watch - ing, I keep wait - ing, still —
 Watch - ing ev - 'ry mo - tion in —

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  3fr

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

Cm/G



Bbm



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

Db/Ab



Eb



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

Ab



Cm/G



watch - ing in slow mo - tion as — you turn a - round and
 watch - ing in slow mo - tion as — you turn my way and
 watch - ing in slow mo - tion as — you turn to me and

Db Eb Ab

say, say, say, } "Take my breath a - way."

Detailed description: This system contains the first three measures of the piece. The guitar part has chords Db, Eb (3fr), and Ab (4fr). The vocal line has three notes with lyrics 'say, say, say,' followed by a brace and the phrase 'Take my breath a - way.' The piano accompaniment consists of a treble and bass clef with various notes and rests.

Cm/G 3fr To Coda 1 Db Eb 3fr

"Take my breath a -

Detailed description: This system contains measures 4-6. Measure 4 has a Cm/G (3fr) chord and the instruction 'To Coda'. Measure 5 has a Db (1fr) chord, and measure 6 has an Eb (3fr) chord. The piano accompaniment continues with complex chordal textures.

Ab Cm/G 3fr Db

way."

Detailed description: This system contains measures 7-9. Measure 7 has an Ab (4fr) chord, measure 8 has a Cm/G (3fr) chord, and measure 9 has a Db chord. The vocal line continues with the lyrics 'way.' The piano accompaniment features sustained chords and moving lines.

Eb 3fr 2 Fm Cm/G 3fr Ab 4fr

Detailed description: This system contains measures 10-12. Measure 10 has an Eb (3fr) chord, measure 11 has an Fm (2fr) chord, measure 12 has a Cm/G (3fr) chord, and the final measure has an Ab (4fr) chord. The piano accompaniment concludes with sustained chords.

Bb



Eb/G



Db



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

Ab



Bb



When the mir - ror crashed, I called —

Eb/G



Db



Ab



— you and turned — to hear — you say, — “If on - ly for to -

Bb



Eb



day — I — am un - a - fraid.

Ab 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 -

THEN YOU LOOK AT ME

from Touchstone Pictures' and Columbia Pictures'
BICENTENNIAL MAN (a Chris Columbus film)

Lyrics by WILL JENNINGS
Music by JAMES HORNER

Slowly



mp

With pedal










Laugh and cry, live _____ and die, life is a dream we are
Peo - ple run sun _____ to sun, caught in their lives ev - er

Eb(add2)







dream - ing. _____ Day by day _____ I
flow - ing. _____ Once be - gun, life goes

Original key: B major. This edition has been transposed down one half-step to be more playable.


Cm  3fr Ab  4fr Gm  3fr Bbmaj7/D  Eb  3fr F 






find till my way, it's gone. look for the soul We have to go and the mean - ing. } where it's go - ing. } Then




Bb  Ebsus2  3fr Dm 





you look at me, and I al - ways see what I have been search - ing




Eb  3fr F  Gm7  3fr F  1 Dm 



for. I'm lost as can be, then you look at me, and I



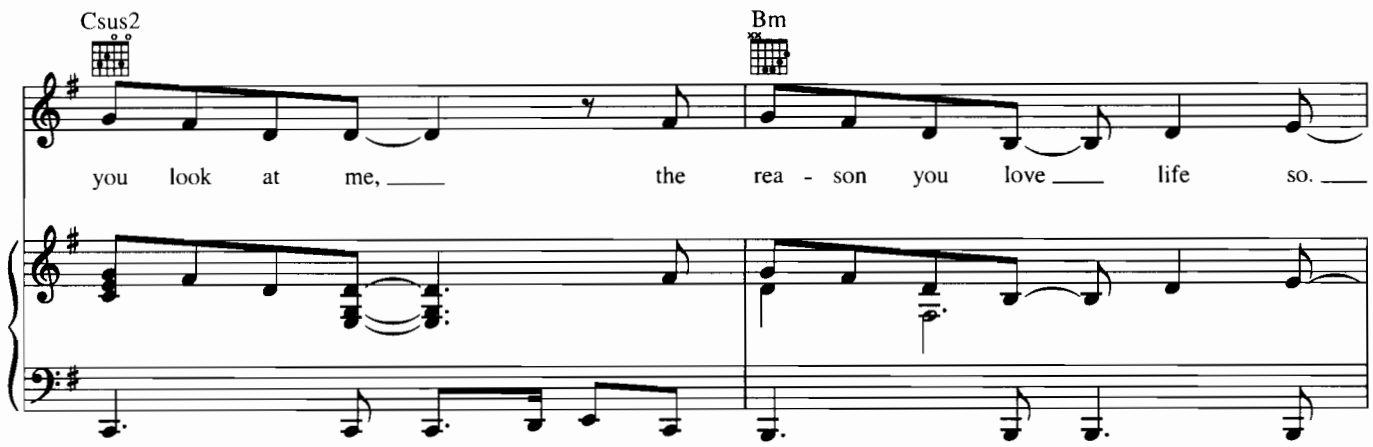
Eb  3fr F  Bb5  Eb  3fr




am not lost an - y - more.



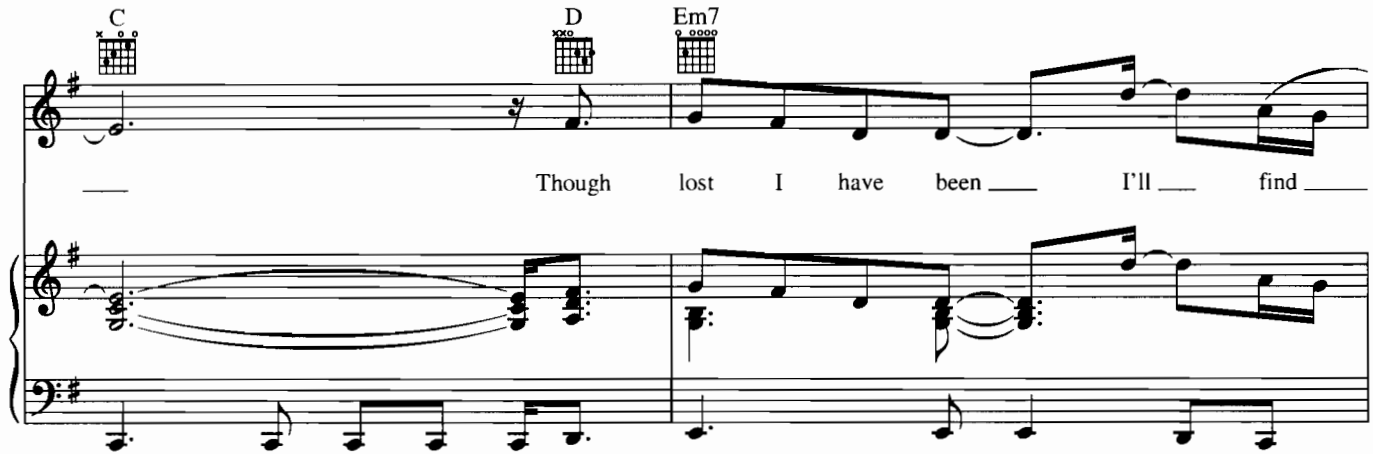
Csus2  Bm 




you look at me, _____ the rea - son you love _____ life so. _____



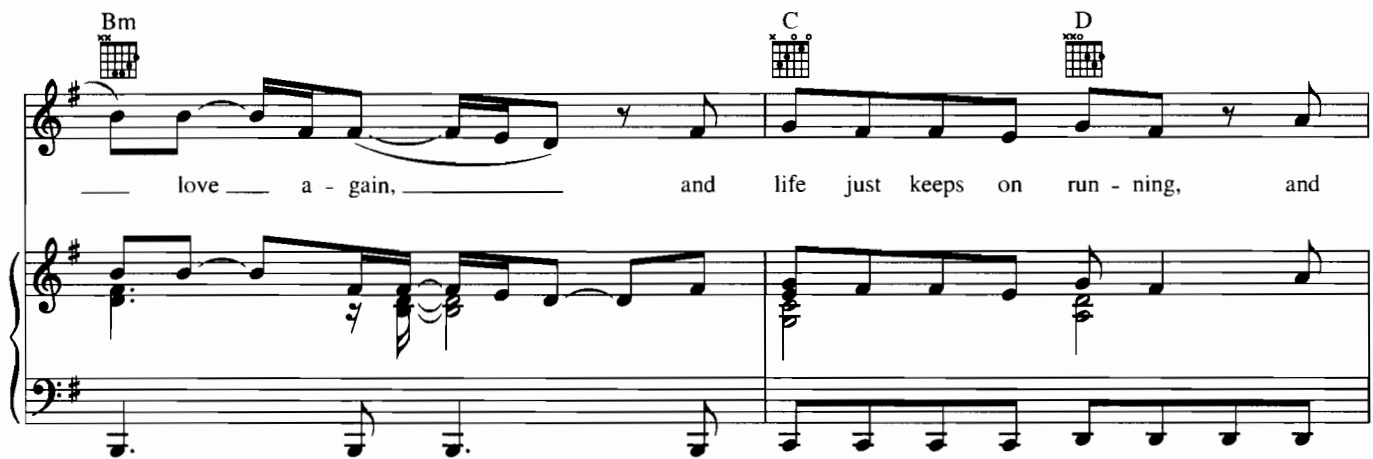
C  D  Em7 





_____ Though lost I have been _____ I'll _____ find _____



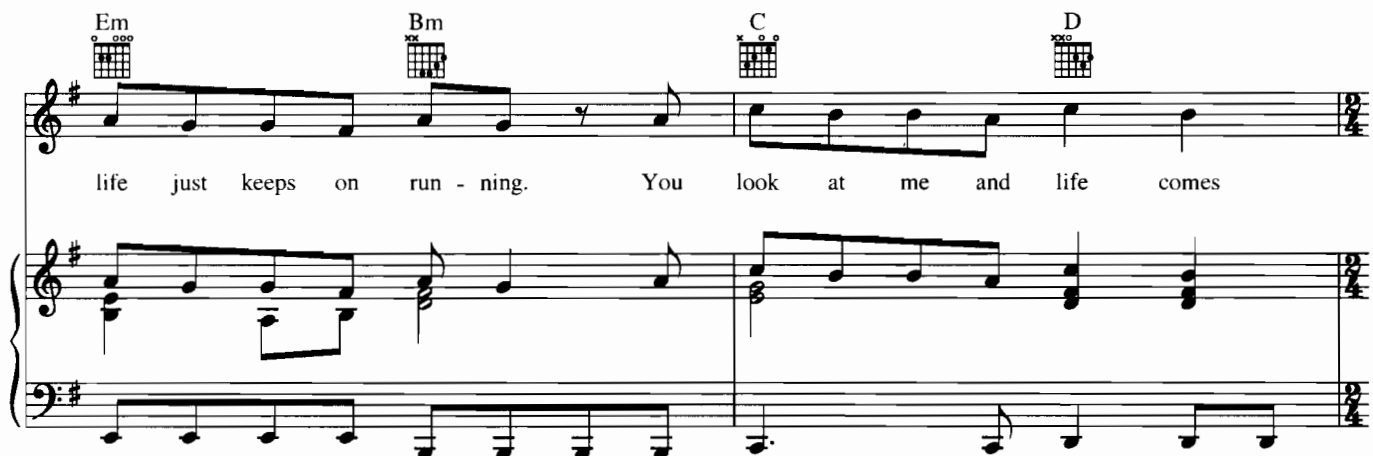
Bm  C  D 

_____ love _____ a - gain, _____ and life just keeps on run - ning, and



Em  Bm  C  D 

life just keeps on run - ning. You look at me and life comes





from you,




from

Slower



N.C.

you.

THEME FROM "TERMS OF ENDEARMENT"

from the Paramount Picture TERMS OF ENDEARMENT

By MICHAEL GORE

Moderately

Am

p

Am/G

mp

Em7

Am

Am/G

Em7

F

G

C Csus C

mf

Csus C F/C C

mp

F/C G/B

F/A G/B F/A G/B

C F/C C

(mp)

F/C G/B F/A

(mp)

G/B F/A G/B Am

f

Em7

Am Am/G Em7

F G C

ff *p*

F/C C F/C

sim.

G/C C

G/C F/C

C Am Em

mf *sim.*

Fmaj7 F G C/E

mp *mf*

F Gsus G F G

mp

F G Am

f

Em7 Am

Am/G Em7 F G

C Csus C

mf

Csus C

Csus C

mp

F/C C F/C

C F/C C F/G C

rit. e dim.

C

THAT'S ENTERTAINMENT

from THE BAND WAGON

Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

Brightly

1. The clown doubt with while his the pants ju- ry fall- ing is down, out,

Or the dance thrill that's when a they're dream read- ing ro- mance, will,

Or the scene chase where for the vil- man with is the mean, face;

That's en- ter- tain- ment!
That's en- ter- tain- ment!

Bb **Bb+** **Ebm** **Bb+** **Cm7** **F7**

Bb **Fdim** **Cm7** **D7**

D7-9 **Gm** **Eb** **F** **Cm** **D7+5**

D7 **Cm7** **Ddim** **Cm7**

F7

Bb

Bb+

Ebm

Bb+

Cm7

F7

The lights on the lady in tights,
The dame on who is known as the flame,

Bb

Fdim

Cm7

D7

D7-9

Gm

Eb

Or the ball where she
He's an ape who won't

C

Cm

D7+5

D7

Cm7

Ddim

gives him her all, That's en-ter-
let her es-cape, That's en-ter-

F7

Bb9

Cm6

Bb9

Eb

Eb+

tain-ment! The plot can be a hot, sim-ply
tain-ment! It might be a fight like you

E_b6 **Fm7** **B_b7** **E_b**

teem- ing on with the sex, A gay
-sec on the screen, A swain di- get- vor-
ting

E_b+ **E_b6** **C7**

-cee slain who is the af- love ter of her a "ex".
slain for the love of a queen.

F **F+** **F6** **G9**

It Some can great be Shake- Oe- di- pus an Rex
Some great Shake- spear- e- an scene

C7 **F7** **Cm7**

Where a chap kills his a fa- ther, and
Where a ghost and a prince meet and

Dm7 **Cm7** **F7** **B_b** **B_b+** **E_bm** **B_b+**

caus- es a lot ends of in both- er. The clerk who is
ev- 'ry- one ends in mince- meat. The gag may be

Cm7 **F7** **Bb** **Fdim**

thrown out of the work by that the boss who is
 wav- ing the flag that be- gan with a

Cm7 **D7** **D7-9** **Gm** **Eb**

thrown for a loss by the skirt who is
 Mis- ter Co- han hip hur- ray the A-

Bb **C9** **F#7** **Bb** **Cm7** **F7**

do- ing him dirt; The world is a stage, the
 -mer- i- can way; The world is a stage, the

Bb **G7** **C9** **C7** **F7**

stage is a world of en- ter- tain-
 stage is a world of en- ter- tain-

1. **Bb** **Ebmaj7** **Cm7** **F7** 2. **Bb** **Eb** **Bb**

-ment! The -ment!

TOP HAT, WHITE TIE AND TAILS

from the RKO Radio Motion Picture TOP HAT

Words and Music by
IRVING BERLIN

Moderately



ff



I just got an in - vi - ta - tion through

mf



the mails. "Your pres - ence re - quest - ed this



even - ing, it's for - mal." A top hat, a white tie and tails.

G Am7 G/B D9 Gmaj7

Noth - ing now could take the wind out of my sails,

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. Above the vocal staff, five guitar chord diagrams are provided: G, Am7, G/B, D9, and Gmaj7. The music is in the key of D major (one sharp).

G6 G#dim D7/A G/B

be - cause I'm in - vit - ed to step out this even - ing with

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. Above the vocal staff, four guitar chord diagrams are provided: G6, G#dim, D7/A, and G/B. The music continues in D major.

Am/C D7#5 G7 G7#5 C

top hat and white tie and tails. I'm

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. Above the vocal staff, five guitar chord diagrams are provided: Am/C, D7#5, G7, G7#5, and C. The music continues in D major.

G7#5 C6 C#dim

put - tin' on my top hat, ty - in' up my

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. Above the vocal staff, three guitar chord diagrams are provided: G7#5, C6, and C#dim. The music continues in D major.

G7/D  G7  C 
 white tie, brush - in' off my tails.

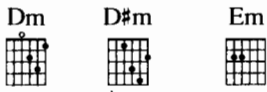
G9  G7#5b9  G7  C  G7#5 
 I'm dude - in' up my

C6  C#dim 
 shirt front, put - tin' in the

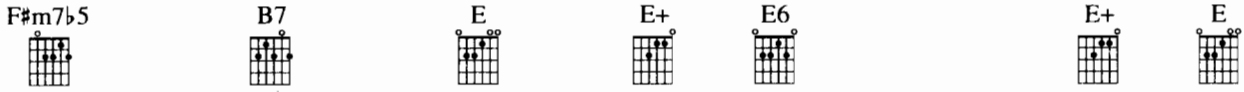
G7/D  G7  C 
 shirt studs, pol - ish - in' my nails.





I'm step - pin' out, my dear, to breathe an at - mos - phere



that sim - ply reeks with class.



And I trust that you'll ex - cuse my dust when I step on the



gas. For I'll be there,

G7#5 C

put - tin' down my top hat,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'put', followed by a half note 'tin' down', and then a quarter note 'my' and a half note 'top hat,'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including a trill on the G5 note.

C#dim G7/D G7

mus - sin' up my white tie,

Detailed description: This system contains the next two measures. The vocal line continues with 'mus - sin' up my white tie,'. The piano accompaniment maintains the eighth-note bass line and continues the right-hand melody with various chords and a trill.

1 C

dan - cin' in my tails.

Detailed description: This system contains the third measure and the first measure of the next system. The vocal line concludes with 'dan - cin' in my tails.' and a long note. The piano accompaniment provides harmonic support with chords and a melodic line.

G9 G7#5b9 G7 2 C

tails.

Detailed description: This system contains the second measure of the next system. The vocal line has a long note 'tails.' followed by a double bar line. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand, ending with a double bar line.

THE WAY WE WERE

from the Motion Picture THE WAY WE WERE

Words by ALAN and MARILYN BERGMAN
Music by MARVIN HAMLISCH

Slowly

A Amaj7 Dmaj7 E7 A Amaj7

mf

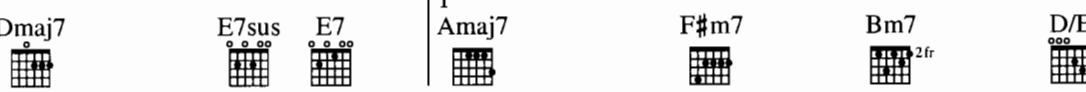
Dmaj7 E7 A C#m7 Dmaj7

Mem - 'ries light the cor - ners of my
pic - tures of the smiles we left be -
Mem - 'ries may be beau - ti - ful, and

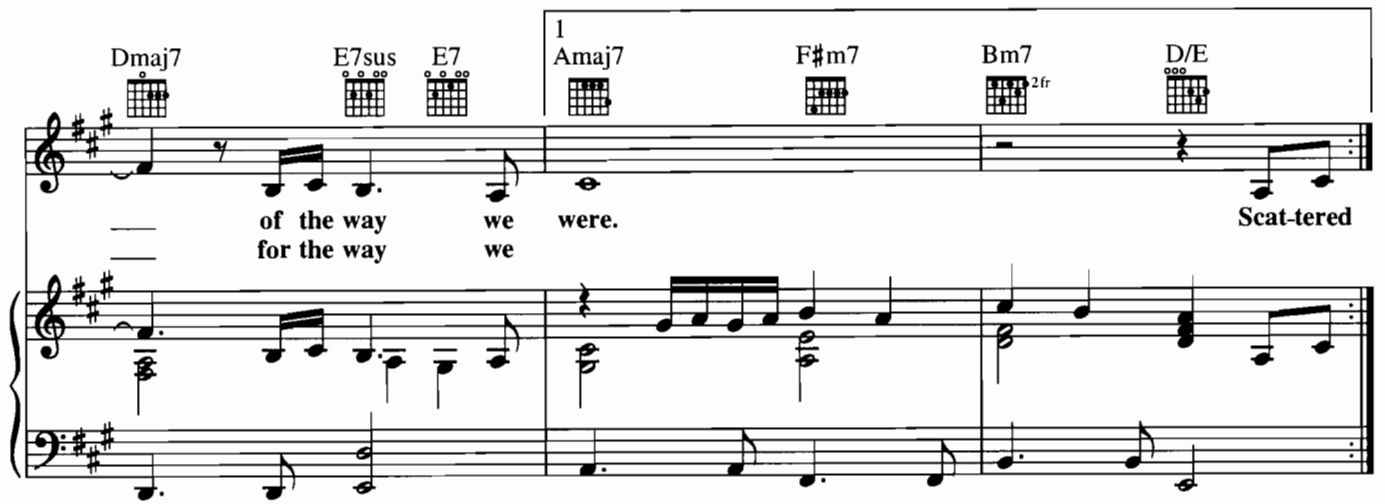
F#m(add2) F#m/E Dmaj7 C#m7 C#7 F#m F#m/E To Coda ⊕

mind.
hind,
yet,

Mist - y wa - ter - col - or mem - 'ries
smiles we gave to one an - oth - er
what's too pain - ful to re - mem - ber

Dmaj7 E7sus E7 1 Amaj7 F#m7 Bm7 D/E


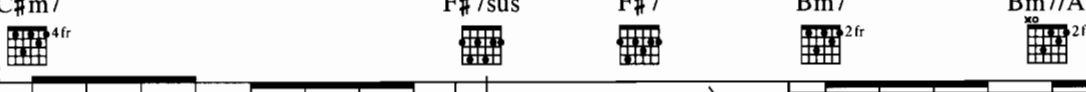
of the way we were. Scat-tered
 for the way we



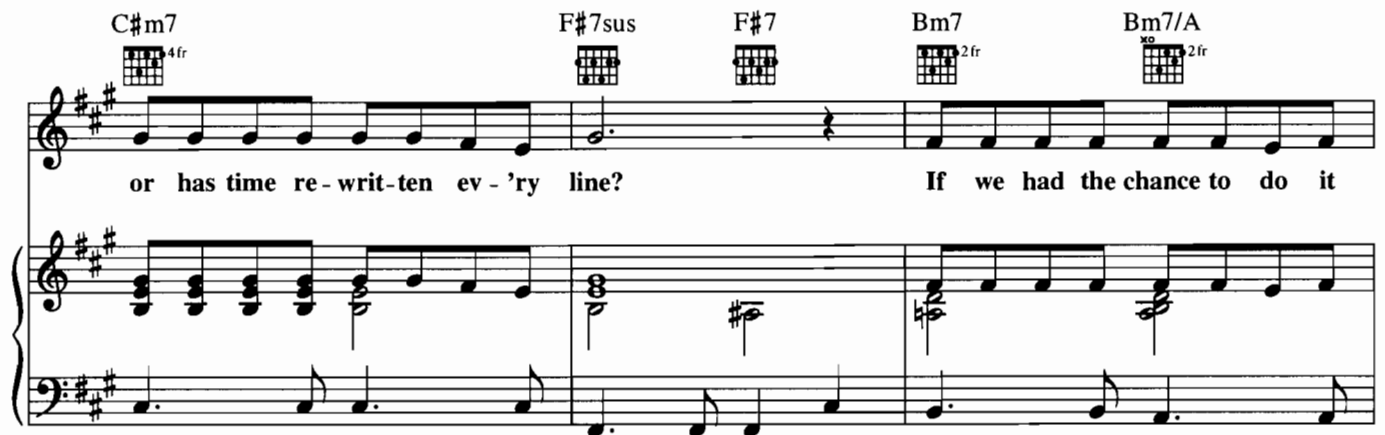
2 Amaj7 A7 Dmaj7 C#m7 Bm7

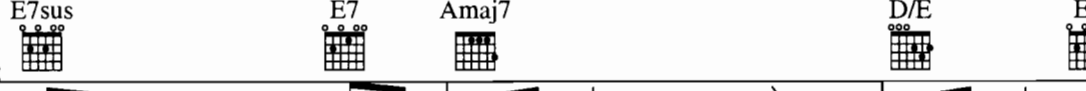

were. Can it be that it was all so sim-ple then,



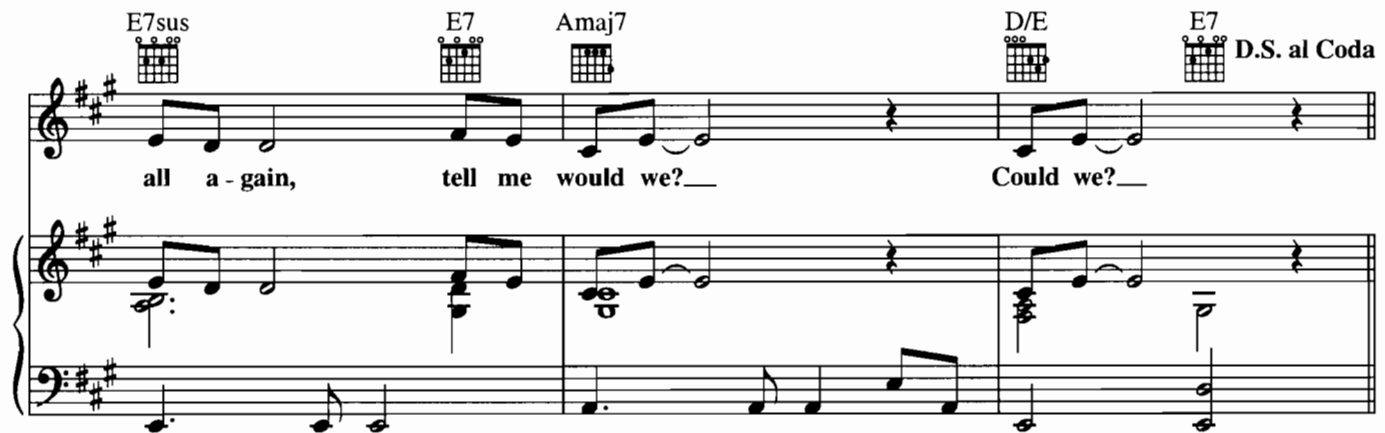
C#m7 F#7sus F#7 Bm7 Bm7/A


or has time re-writ-ten ev-'ry line? If we had the chance to do it



E7sus E7 Amaj7 D/E E7 D.S. al Coda


all a-gain, tell me would we? Could we?



CODA

Dmaj7 C#7sus C#7 F#m7 F#m/E Dmaj7

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

C#m7 4fr Dmaj7 C#m7 4fr

laugh - ter we will re - mem - ber,

Dmaj7 C#m7 4fr F#m7 Bm7 Bm7/E 2fr

when - ev - er we re - mem - ber the way we

Amaj7 Dmaj7 D/E A Dmaj7 Amaj7

were; the way we were.

rit.

TRUE GRIT

Theme from the Paramount Picture TRUE GRIT

Words by DON BLACK
Music by ELMER BERNSTEIN

Moderato, smoothly

3fr Gm7 C7 3

Dm7 Gm7 3fr C7 Gm7 3fr

One day, lit - tle girl,

C7 Fmaj7 F6 Dm7

the sad - ness will leave your face _____ as soon as we've

Gm7 3fr C7 Fmaj7

won your fight to get jus - tice done. _____

F6 Gm7 C7

Some days, lit - tle girl, you'll won - der what

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one flat (Bb). The first line of music features a triplet of eighth notes in the vocal line. Chord diagrams for F6, Gm7, and C7 are provided above the staff. The lyrics are "Some days, lit - tle girl, you'll won - der what".

Fmaj7 F6 Dm7 Gm7

life's a - bout, but oth - ers have known

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one flat (Bb). The second line of music features a triplet of eighth notes in the vocal line. Chord diagrams for Fmaj7, F6, Dm7, and Gm7 are provided above the staff. The lyrics are "life's a - bout, but oth - ers have known".

C7 Fmaj7 F7

few bat - tles are won a - lone. So, you'll look a -

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one flat (Bb). The third line of music features a triplet of eighth notes in the vocal line. Chord diagrams for C7, Fmaj7, and F7 are provided above the staff. The lyrics are "few bat - tles are won a - lone. So, you'll look a -".

Bb Bbmaj7 Bb6 Bb Bbmaj7

round to find some - one who's kind, some -

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one flat (Bb). The fourth line of music features a triplet of eighth notes in the vocal line. Chord diagrams for Bb, Bbmaj7, Bb6, Bb, and Bbmaj7 are provided above the staff. The lyrics are "round to find some - one who's kind, some -".

Bb6 Bb Eb Ebmaj7 Eb6 Eb

one who is fear - less like you. _____ The

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, featuring a triplet of eighth notes on 'one who is' and a half note on 'fear - less like you.' followed by a long rest. The bottom line is the piano accompaniment in bass clef, with a triplet of eighth notes on the first measure and a sustained chord accompaniment for the rest of the system. Chord diagrams for Bb6, Bb, Eb, Ebmaj7, Eb6, and Eb are shown above the staff.

Ebmaj7 Eb6 Eb Ebmaj7

pain of it _____ will ease a bit when

Detailed description: This system contains the second two lines of music. The vocal melody continues with a half note on 'pain of it' and a half note on 'will ease a bit when'. The piano accompaniment continues with a sustained chord accompaniment. Chord diagrams for Ebmaj7, Eb6, Eb, and Ebmaj7 are shown above the staff.

Eb6 Eb Gm7 C7 no chord

you find a man with true grit. _____ One day you will

Detailed description: This system contains the third two lines of music. The vocal melody has a half note on 'you find a man with true grit.' followed by a long rest, and then a triplet of eighth notes on 'One day you will'. The piano accompaniment continues with a sustained chord accompaniment. Chord diagrams for Eb6, Eb, Gm7, and C7 are shown above the staff. The text 'no chord' is written above the vocal staff for the final measure.

Gm7 C7 Fmaj7

rise _____ and you won't be - lieve your eyes. _____

Detailed description: This system contains the final two lines of music. The vocal melody has a half note on 'rise' followed by a long rest, and then a triplet of eighth notes on 'and you won't be - lieve your eyes.' followed by a long rest. The piano accompaniment continues with a sustained chord accompaniment. Chord diagrams for Gm7, C7, and Fmaj7 are shown above the staff.

F6 Dm7 Gm7 C7

You'll wake up and see a world that is

Fmaj7 F6 F Cm7

fine and free. Though summer seems far a

F Fmaj7 F6 F Cm7

way, you will find the sun one

F

day.

Em7 A D D/F#

road is long. There are moun-tains in our way,

G G/B C A G/A A

but we { climb a } step ev-'ry day.
 climb them a

cresc.

D D/F# G Bm

Love lift us up where we be-long, where the

Em D/F# C G A

ea-gles cry on a moun-tain high.

D D/F# G Bm

Love lift us up where we be - long, — far from the

D: x02321, D/F#: x02321, G: x02321, Bm: x24432

Em D/F# 1 F#/A# Bm Gm D G/D A/D

world we know; — up where we clear winds blow. —

decresc.

Em: x02211, D/F#: x02321, F#/A#: x02321, Bm: x24432, Gm: x35532 (3fr), D: x02321, G/D: x02321, A/D: x02321

G/D Gm6/D 2 G/A A F C/E

clear winds blow. — Time goes by, —

G/D: x02321, Gm6/D: x35532, G/A: x02321, A: x02211, F: x13321, C/E: x02321

Eb Bb/D Db Ab/C Bb Fm7/Bb Eb

no time to cry, — life's you and I, — a - live, — to - day. —

Eb: x13321 (3fr), Bb/D: x13321, Db: x13321, Ab/C: x13321, Bb: x13321, Fm7/Bb: x13321, Eb: x13321 (3fr)

E \flat



E \flat /G



A \flat



Cm



Love lift us up where we be - long, —

where the

Fm



E \flat /G



D \flat



A \flat



B \flat



ea - gles cry, —

on a moun - tain high. —

E \flat



E \flat /G



A \flat



Cm



Love lift us up where we be - long —

far from the

Repeat ad lib. and Fade

Fm



E \flat /G



G/B



Cm



A \flat m



world we know; —

where the clear winds blow. —

WHAT IF I LOVED YOU

from RETURN TO ME

Words and Music by
JOEY GIAN

Moderate Swing (♩ = ♪♪)

E6 C#7 F#m7 A/B E6 C#m7

mf

F#m7(add4) E6 C#m7 F#m7 A/B

E6 C#7 F#m7 A/B E6

Oh, _____ what if I loved _____ you _____

and I gave _____ it my all? _____ And what if I told _____



you you're all I've wait - ed for?



And what if I held you to - night and I made



you feel oh so right? What if I loved you?



Would you al - ways be mine? And what if I kissed

E6

you the way you like to be kissed?

C#7

What if I held you in my arms so close like this?

F#m7

A/B

E6

What if I touched you to - night

Bm7

E7

A

D9 4fr

and I filled your bod - y with de - light? What if I loved

E6 C#7 F#m7 A/B E6

you? Would you al - ways be mine? —

Detailed description: This system contains the first two measures of the piece. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. Above the vocal line, five guitar chord diagrams are provided: E6, C#7, F#m7, A/B, and E6. The lyrics 'you?' and 'Would you al - ways be mine? —' are written below the vocal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Detailed description: This system shows the piano accompaniment for the second and third measures. The right hand features a melodic line with some chords, while the left hand provides a steady bass line.

F#m7

Detailed description: This system shows the piano accompaniment for the fourth and fifth measures. The right hand has a more active melodic line with triplets and a grace note. The left hand continues with the bass line. A guitar chord diagram for F#m7 is shown above the right-hand staff.

B7 E6 E7 A7

Detailed description: This system shows the piano accompaniment for the sixth and seventh measures. The right hand features a complex melodic line with triplets and a grace note. The left hand continues with the bass line. Guitar chord diagrams for B7, E6, E7, and A7 are shown above the right-hand staff.

D7 E6 C#7 F#m7 B7 E6

Oh, _

what if I sang you a sweet lull - a - by? _

And what if I gave you a doz - en stars _

F#m7 A/B

that I pulled from the sky? _ And what if I told _

E6



Bm7



E7



A



you to - night I wan - na love you for the rest of your life? _

D9



E6



C#m7



F#m7



A/B



E6



C#7



What if I loved _ you? Would you al - ways be mine? _

F#m7



A/B



E6



C#7



F#m7



A/B



E6



E/D



And what if I loved _ you? _ Would you al - ways be mine? _

A/C#



C7



E/B



N.C.

E7



WHERE THE BOYS ARE

featured in the Motion Picture WHERE THE BOYS ARE

Words and Music by HOWARD GREENFIELD
and NEIL SEDAKA

Very slow

Bb



Gm7



Eb



Bb/F



Gm7



Cm7



F7



mf

Bb



Gm



Dm



Cm7



F7



Where _____ the boys are, some - one waits for

Bb



Cm7



F7



Bb



Gm



me; A smil - ing face, a warm em-brace, two

Em7



A7



D



F7



Bb



Gm



arms to hold me ten - der - ly. Where _____ the

Dm Cm7 F7 Bb

boys are, my true love will be. He's

Cm7 F7 Bb Gm Cm7 F7

walk - ing down some street in town and I know he's look - ing there for

Bb Cm7 F7 Bb

me. In the crowd of a mil - lion peo - ple, I'll

F7 Bb Cm7 F7

find my Val - en - tine, Then I'll climb to the

Bb C7 F7

high - est stee-ple — and tell the world he's mine.

Bb Gm Dm Cm7 F7

Till — he holds me I wait im - pa - tient -

Dm7b5 G7 Cm Dm7

ly. Where the boys are, where the boys are, where the

Cm7 F7 1 Bb F7 2 Bb

boys are, some-one waits for me. me.

rit.

A WINK AND A SMILE

featured in the TriStar Motion Picture SLEEPLESS IN SEATTLE

Music by MARC SHAIMAN
Lyrics by RAMSEY MCLEAN

Moderate Swing (♩ = ♩³)

C6 **Ab7**

mp

G7 **G7#5** **C6** **Ab7**

1. I re - mem - ber the days — of just keep - ing time, — of
2. (Instrumental solo ad lib...)

mf

C6 **Dm7** **D#m7** **Em7** **A7** **D9**

hang - ing a - round — in — sleep - y towns — for - ev - er; — ... end solo)

Dm7 **G13** **C** **A7#5(#9)** **D13** **G7**

back roads emp - ty for miles. — Well, you
Give me a wink and a smile. — (continue solo...)

C6 Ab7 C6

can't have a dream _ and cut it to fit, _ but when I saw you, _ I knew.

Detailed description: This system contains the first three measures of the piece. The guitar part is shown above the vocal line with chords C6, Ab7 (4fr), and C6. The piano accompaniment is shown below the vocal line. The lyrics are: "can't have a dream _ and cut it to fit, _ but when I saw you, _ I knew."

Em7 A7 D9 G13 G7b13

_ we'd go to - geth - er like a wink _ and a smile. _
 ... end solo) We'd go to - geth - er like a wink _ and a smile. _

Detailed description: This system contains the next five measures. The guitar part has chords Em7, A7, D9 (4fr), G13 (2fr), and G7b13. The piano accompaniment includes a solo section for the vocal line. The lyrics are: "_ we'd go to - geth - er like a wink _ and a smile. _ ... end solo) We'd go to - geth - er like a wink _ and a smile. _"

C6 Ab7 C6 C9 F

Leave your old ja -
 Now my heart hears

Detailed description: This system contains the next three measures. The guitar part has chords C6, Ab7 (4fr), C6, C9, and F. The piano accompaniment features a triplet in the vocal line. The lyrics are: "Leave your old ja - Now my heart hears"

C C7#5(b9) F7 C7

lop - y by the rail - road track.
 mu - sic; such a sim - ple song.

Detailed description: This system contains the final four measures. The guitar part has chords C, C7#5(b9), F7, and C7. The piano accompaniment continues with the vocal line. The lyrics are: "lop - y by the rail - road track. mu - sic; such a sim - ple song."

Am Am(maj7) Am7 D9^{4fr}

We'll get a hip dou - ble dip tip top - py
Sing it a - gain; the notes nev - er end.

To Coda ⊕

Ab9#11 G7

two - seat Cad - il - lac.
This is where I be - long.

D7b9^{4fr} Ab7^{4fr} G7 G7#5 C6

So you can rev - her up; and

Ab7^{4fr} C6

don't go slow, it's on - ly green lights and "all rights."

Em7 A7 D9 G7 G7b13

Let's go to - geth - er with a wink and a smile.

C6 N.C. D.S. al Coda

CODA

Ab7 Ab7#5 Db6 A7

Just the sound of your voice, the light in your eyes, we're

Db6 Fm7 Bb7 Eb9

so far a - way from yes - ter - day, to - geth - er,

Gbmaj7/Ab

Ab9

Db7

C7

Cb7

Bb7

E7



with a wink _ and a smile. _

Freely

Eb9

Ab13

Ab13#5



We go to - geth - er like a wink and a

Tempo I

Db6

A7



smile.

Db7

Dbdim7

Ebm7b5/Db

Db

D Dbmaj13

N.C.



8va

WILD WILD WEST

from the Warner Bros. Film WILD WILD WEST

Words and Music by STEVIE WONDER,
WILL SMITH and MOHANDAS DEWESE

Moderate Rap groove

N.C.

Uh. Wi-ki wa, wa.

mf

Wi-ki, wi-ki wa, wi-ki wa, wi-ki, wi-ki wild, wild. Rap 1 (See additional lyrics)

Em7 A7

Em7 A7 Em7 A7

1,2

Original key: E \flat minor. This edition has been transposed up one half-step to be more playable.

3

N.C.

G

A7/G

G/A

A7/B

This system shows the beginning of a musical phrase. It starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a whole note chord labeled 'N.C.' (Natural Chord). The second measure contains a whole note chord labeled 'G'. The third measure contains a whole note chord labeled 'A7/G'. The fourth measure contains a whole note chord labeled 'G/A'. The fifth measure contains a whole note chord labeled 'A7/B'. The piano accompaniment in the bass clef consists of a steady eighth-note bass line.

Em7

A7

Em7

Em7

A7

The wild, wild West, when I roll in-to the

This system continues the musical phrase. It features guitar chords: Em7, A7, Em7, Em7, and A7. The lyrics 'The wild, wild West, when I roll in-to the' are written below the treble clef staff. The piano accompaniment continues with the same eighth-note bass line.

Em7

A7

Em7

A7

wild, wild West, when I stroll in - to the wild, wild West, when I bounce in - to the

This system continues the musical phrase. It features guitar chords: Em7, A7, Em7, and A7. The lyrics 'wild, wild West, when I stroll in - to the wild, wild West, when I bounce in - to the' are written below the treble clef staff. The piano accompaniment continues with the same eighth-note bass line.

1

Em7

A7

2

N.C.

wild, wild West. The wild, wild West... Now,

This system concludes the musical phrase. It is divided into two measures. The first measure (labeled '1') contains guitar chords Em7 and A7. The second measure (labeled '2') contains the chord N.C. The lyrics 'wild, wild West. The wild, wild West... Now,' are written below the treble clef staff. The piano accompaniment continues with the same eighth-note bass line.



N.C.



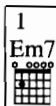
N.C.



Musical staff with treble clef, key signature of one sharp (F#), and a repeat sign.

Rap 2 (see additional lyrics)

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



N.C.

Musical staff with treble clef, key signature of one sharp (F#), and a first ending bracket.

2



N.C.



Musical staff with treble clef, key signature of one sharp (F#), and a second ending bracket.



N.C.



Musical staff with treble clef, key signature of one sharp (F#).





N.C. (Female:) We're go - in'


Musical staff with treble clef, key signature of one sharp (F#), and a fermata over the final note.


The

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

Em7

 straight

A7



Em7



A7



straight to the wild, wild West. We're go - in'

wild, wild West, when I roll in - to the wild, wild West, when I stroll in - to the



Em7

 straight

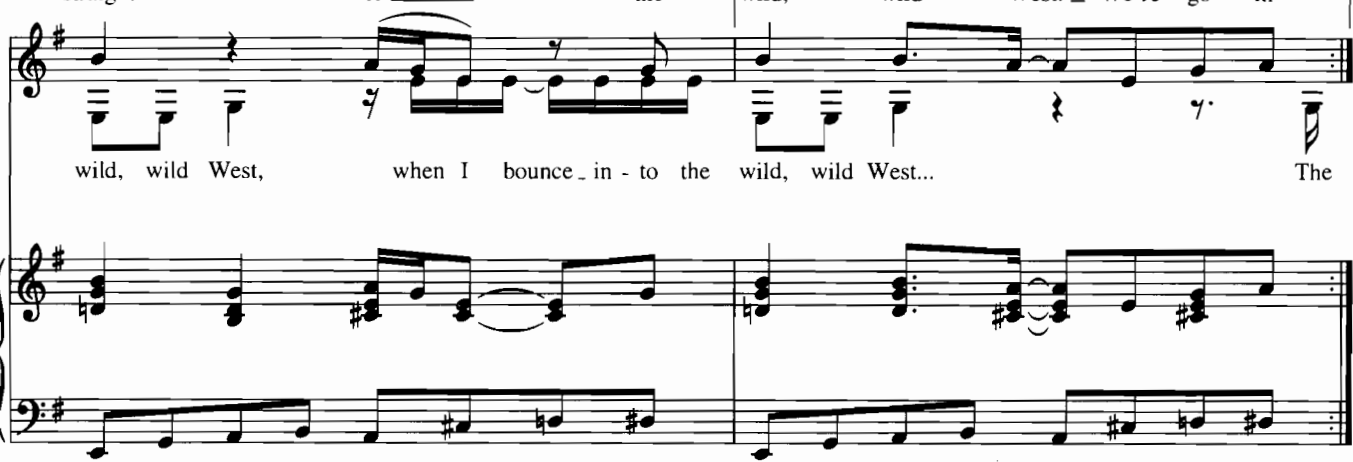
A7


1
 Em7


A7


straight to the wild, wild West. We're go - in'

wild, wild West, when I bounce in - to the wild, wild West... The



2
 N.C.

wild, wild West. Break-down! Do, do, do, do, do. Do, do, do, do, do.



Do, do, — do, do, — do. Do, do, do, do, do, do, do. —
2nd time only Rap: To any

Em7 *A7* *Em7* *A7*

outlaw tryin' to draw, thinkin' you're bad, any draw in the West, that's with a pen and a pad. Don't even

Em7 *A7* *Em7* *A7*

think about it. Six gun weighin' a ton. Ten paces and turn just for fun, son. Up —

Em7 *A7* *Em7* *A7*

— to sun-down, roll-in' a - round.. See where the bad guys ought to be found_ and make 'em lay down.

Em7 A7 N.C.

They're de-fend-ers of the West, crush-in' all pre-tend-ers in the West. Don't mess with us, 'cause we in the

Em7 A7 Em7 A7

wild, wild West, when I roll _ in - to the wild, wild West, when I stroll _ in - to the

Em7 A7 Em7 A7 (Female:) We're go - in'

wild, wild West, when I bounce _ in - to the wild, wild West. The

Em7 A7 Em7 A7

straight to _ the wild, wild West. _ We're go - in'

wild, wild West, when I roll _ in - to the wild, wild West, when I stroll _ in - to the

1

Em7 A7 Em7 A7

straight, yeah, to the wild, wild West, ah.

wild, wild West, when I bounce in - to the wild, wild West...

2

Em7 A7 G

wild, wild West. We're go - in' straight to the

wild, wild West... The wild, wild West, when I roll in - to the

G/A Em7

wild, wild West. We're go - in' straight to the

wild, wild West, when I stroll in - to the wild, wild West, when I bounce in - to the

N.C. N.C.

Em7 A7 Em7 A7

wild, wild West, yeah, oh.

wild, wild West... The wild, wild West. The wild, wild West.

Optional Ending

Em7

Repeat and Fade

Additional Lyrics

Rap 1: West, Jim West, desperado. Rough rider, no you don't want nada.
None of this six-gunest brother runnin' this.
Buffalo soldier. Look, it's like I told ya.

Any damsel that's in distress be outta that dress when she meet Jim West.
Rough neck, so go check the law and abide.
Watch your step, will flex and get a hole in your side.
Swallow your pride. Don't let your lip react.

You don't wanna see my hand where by hip be at.
Wit' Artemis from the start of this runnin' the game.
James West tamin' the West, so remember the name.

Now, who you gonna call? Not the G.B.'s.
Now, who you gonna call? J. Dub 'n' A.G.
If you have a rift with either one of us,
Break out before you get bumrushed at...

Chorus:

Rap 2: Now, once upon a time in the West,
Madman lost his damn mind in the West.
Loveless, gettin' half a dime, nuttin' less.
Now I must put his behind to the test.
Then through the shadows, in the saddle, ready for battle.
Bring all your boys in, here come the poison.
Behind my back, all that riffin' you did.

Front and center, now where your lip at kid?
Who that is? A mean brother bound for your health.
Lookin' damn good though, if I could say it myself.
Told me Loveless is a madman, but I don't fear that.

He got mad weapons, too? Ain't tryin' to hear that.
Try'n to bring down me, the champion?
When y'all clowns gon' see that it can't be done?
Understand me, son, I'm the slickest there is.
I'm the quickest there is. Did I say I'm the slickest there is?
So, if you barkin' up the wrong tree we comin'.
Don't be startin' nothin'. Me and my partner gonna
Test your chest, Loveless.
Can't stand the heat? Then get out the wild, wild... (*See chorus*)

Chorus:

YOU'RE WHERE I BELONG

from the Columbia Pictures film STUART LITTLE™

Words and Music by
DIANE WARREN

Slowly
N.C.

mf

D

G

Asus(add2)

A

D(add2)

G

Asus(add2)

A

G/B

I am
You're my

home now,
first taste,

my home now,
first taste

I've been
of the

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction marked 'Slowly' and 'N.C.' (No Chords). The first system shows a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second system continues the piano accompaniment with chords A, D(add2), and G. The third system introduces the vocal line with lyrics 'I am You're my' and chords Asus(add2), A, and G/B. The fourth system continues the vocal line with lyrics 'home now, first taste, my home now, first taste I've been of the' and chords A/C# and D. The piano accompaniment continues throughout, providing harmonic support for the vocal melody.

G/B



F#m7



wait - ing for ___ for - ev - er to find ___ you,
 sweet - est feel - ing I've ev - er known, ___

G/B



to find ___ you. ___ I'm not a - lone ___ now,
 that I've ___ known. ___ You're my safe ___ place,

A/C#



D



Gsus2



G



a - lone ___ now ___ 'cause you've tak - en in my
 my safe ___ place ___ from a world that can be

Asus



A



heart from the and cold. ___ All I
 so cruel and cold. ___ You're my

G(add2)



D(add2)/F#



know is ev - 'ry time I look in - to your eyes
har - bor, you're my shel - ter. You're that wel - come smile

Em7(add4)



that lets me know I'm home. I know.
I'm home.

Asus



D



You're where I be - long.

G



Asus



A



I be - long with you. You're where I be - long

D G Asus

and I know it's the truth.

This system contains the first three measures of the piece. The guitar chords are D (x02321), G (320033), and Asus (x02321). The melody is in the treble clef, and the piano accompaniment is in the grand staff.

A Bm A/C#

You're part of my heart. There's noth - in' I can do.

This system contains measures 4-6. The guitar chords are A (x02020), Bm (x24421), and A/C# (x02020). The melody continues in the treble clef, and the piano accompaniment is in the grand staff.

D F#m/C# Bm G(add2)

Oh, you're the one who keeps me warm.

This system contains measures 7-9. The guitar chords are D (x02321), F#m/C# (x23332), Bm (x24421), and G(add2) (320033). The melody continues in the treble clef, and the piano accompaniment is in the grand staff.

I
Asus

My ba - by, you're where I be - long.

This system contains measures 10-12. The guitar chord is I Asus (x02321). The melody continues in the treble clef, and the piano accompaniment is in the grand staff.

D G Asus

The first system of music features a guitar part with three measures. The first measure has a D chord (x02321), the second has a G chord (320033), and the third has an Asus chord (x02321). The piano accompaniment consists of a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of two sharps (F# and C#). The piano part includes a melody in the treble and a bass line in the bass.

A N.C. 2 Asus

you're where I _____ be - long. _____

The second system continues the guitar part with an A chord (x02023) in the first measure, a N.C. (no chord) in the second, and a 2 Asus chord (x02321) in the third. The piano accompaniment continues with the same key signature and includes the vocal line with the lyrics "you're where I _____ be - long. _____".

Bm A/C# Em7(add4)


You're the one _____ I _____ come. _____


The third system features guitar chords Bm (x24432), A/C# (x02023), and Em7(add4) (x24432). The piano accompaniment continues with the vocal line and lyrics "You're the one _____ I _____ come. _____".

Bm A/C#

_____ to, yeah, _____ to

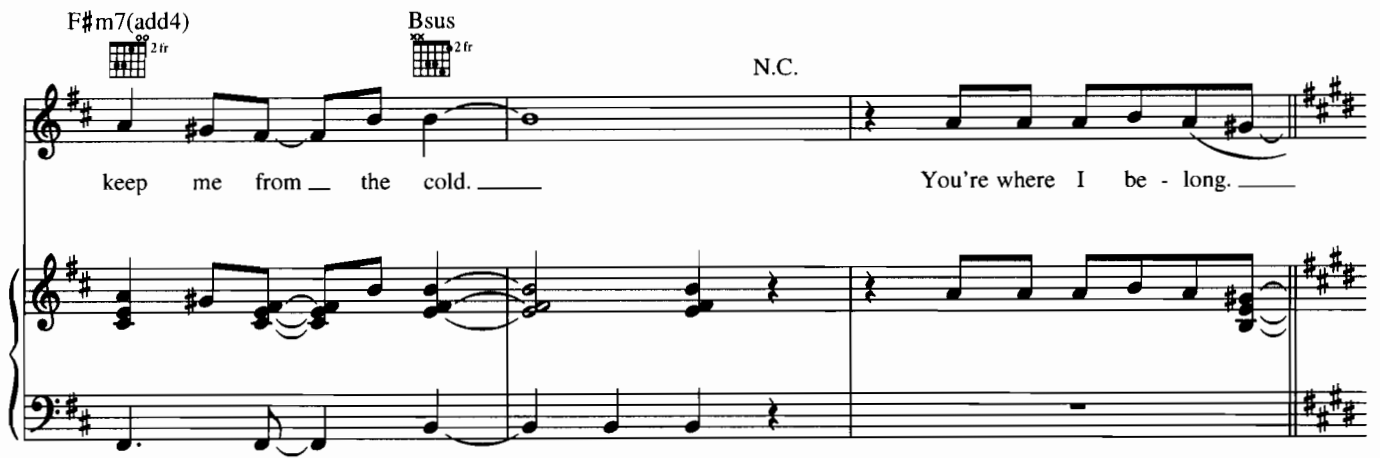
The fourth system features guitar chords Bm (x24432) and A/C# (x02023). The piano accompaniment continues with the vocal line and lyrics "_____ to, yeah, _____ to".


F#m7(add4)  2fr


Bsus  2fr


N.C.

keep me from the cold. You're where I be - long.

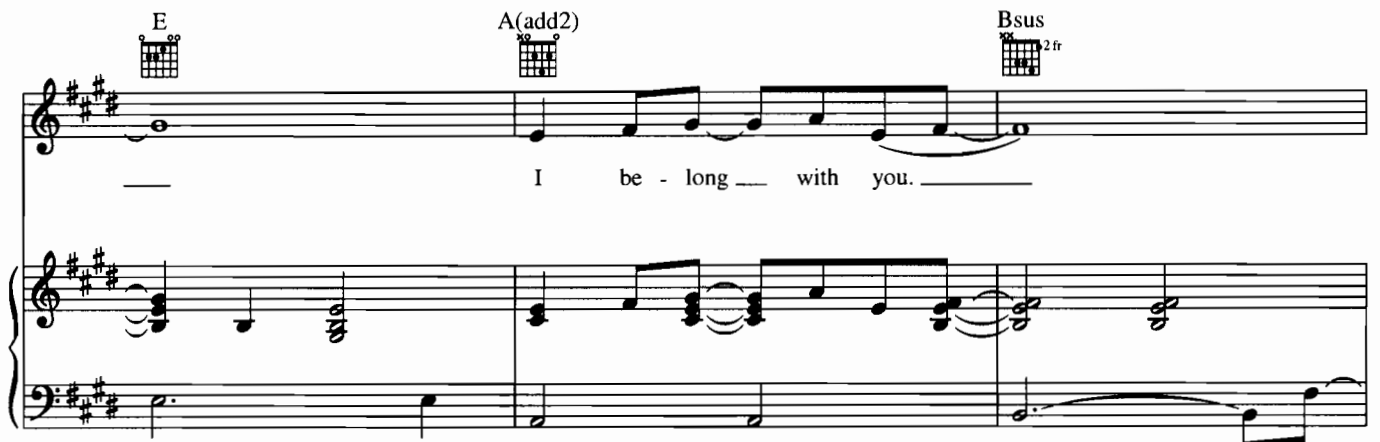



E 


A(add2) 


Bsus  2fr

I be - long with you.

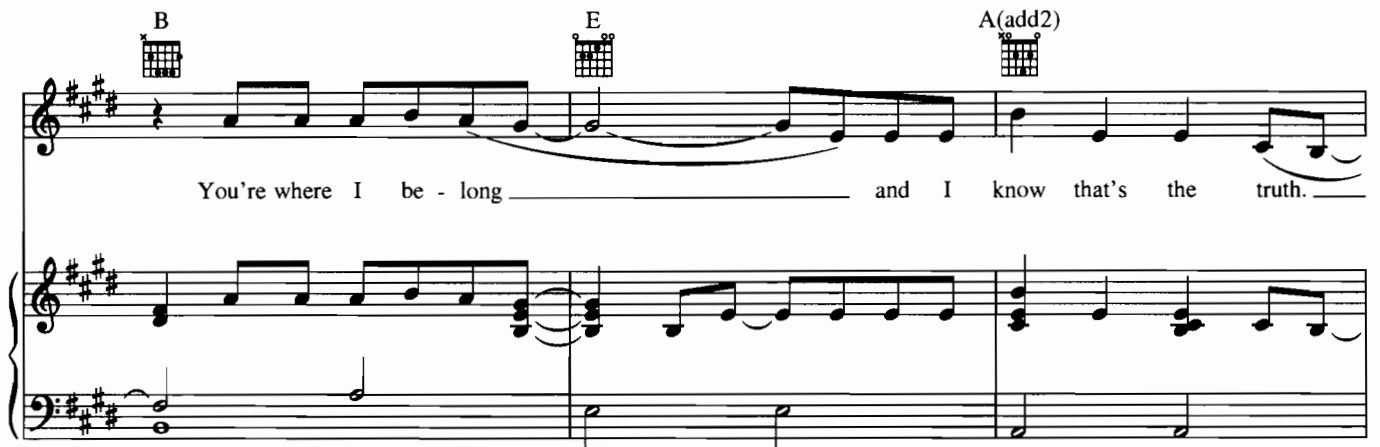



B 


E 


A(add2) 

You're where I be - long and I know that's the truth.

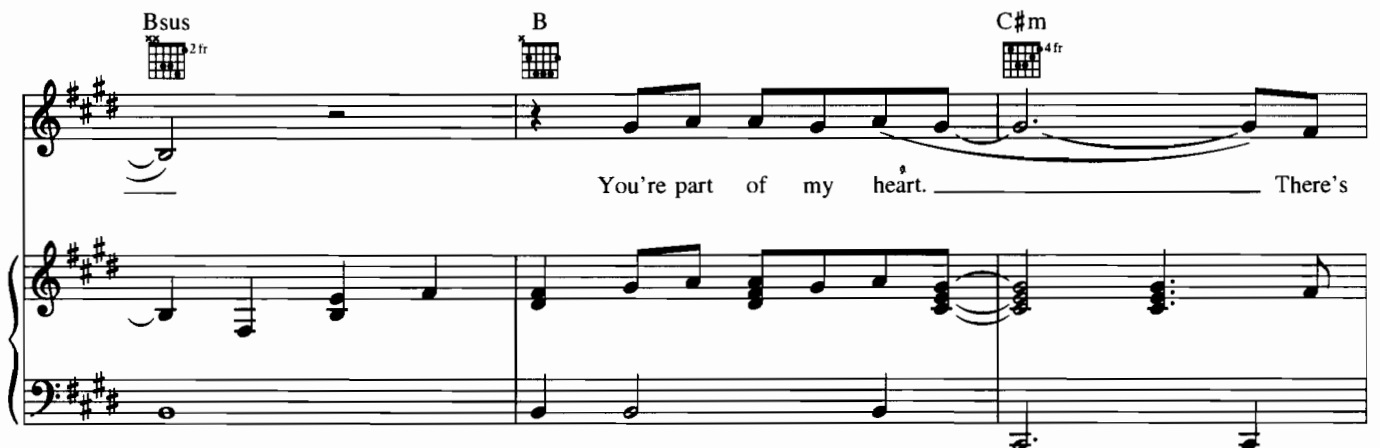


Bsus  2fr

B 

C#m  4fr

You're part of my heart. There's



B/D# E B/D# C#m7

noth - in' I can do. Oh, you're the one

A(add2) B7sus



who keeps me warm. My ba - by, you're where I be - long.

E A(add2)

(You're where I be - long. You're my on - ly home. You're

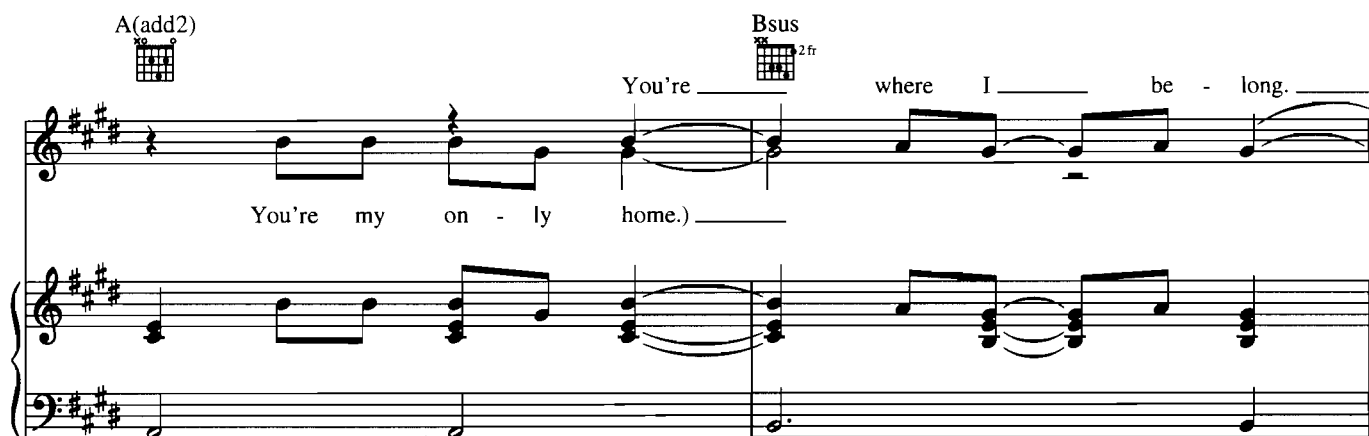
Bsus B E

where I be - long. (You're where I be - long. You're where I be - long.

A(add2)  Bsus  2fr

You're _____ where I _____ be - long. _____




You're my on - ly home.) _____



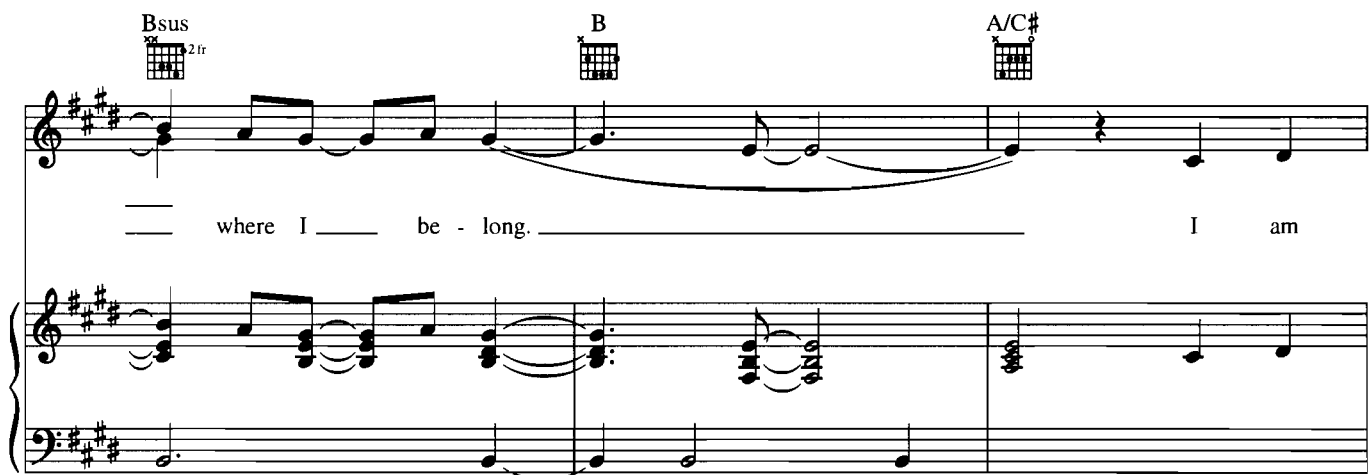
B  E  A(add2) 



You're where I _____ be - long. _____ You're where I be - long. _____ You're my on - ly home.) _____ You're _____



Bsus  2fr B  A/C# 

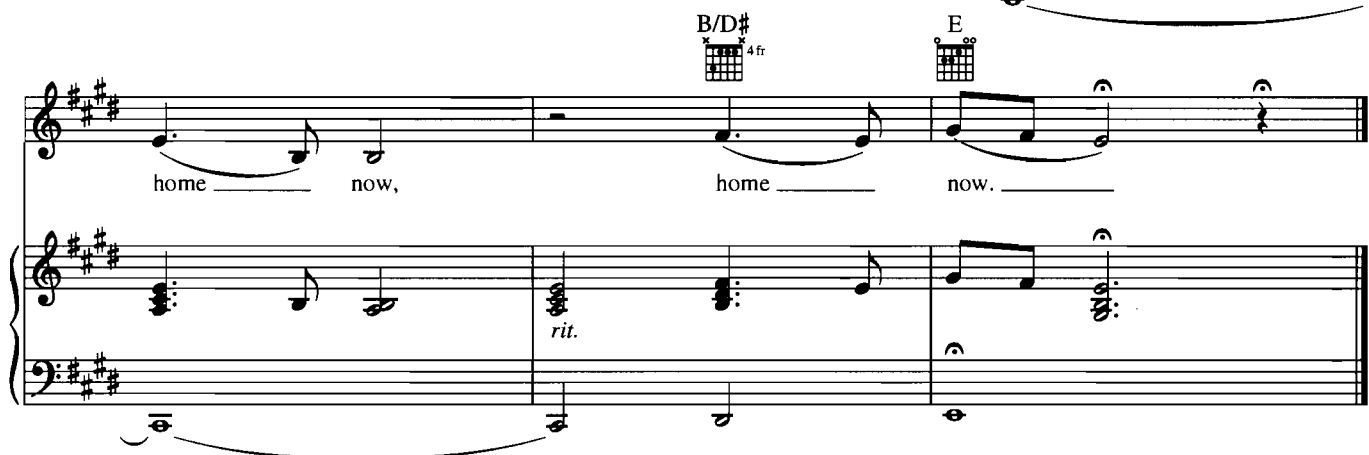
_____ where I _____ be - long. _____ I am



B/D#  4fr E 

home _____ now, _____ home _____ now. _____

rit.



YOUR HEART WILL LEAD YOU HOME

from Walt Disney Pictures' THE TIGGER MOVIE

Words and Music by RICHARD M. SHERMAN,
ROBERT B. SHERMAN and KENNY LOGGINS

Moderately slow

Dsus2 **Dsus2/G** **Dsus2** **Dsus2/G**

mp

D **A/D** **Am/D** **G**

Sun-ny days ___ and star-ry nights and la - zy af - ter - noons; ___ you're

Em7 **Asus** **A** **D7sus** **D7**

count - ing cas - tles in ___ the clouds and hum - ming lit - tle tunes. ___ But

G **F#** **Bm** **B**

some-how, right be - fore ___ your eyes ___ the sum-mer fades _ a - way; ___ ev - 'ry - thing's _

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for various chords: Dsus2, Dsus2/G, D, A/D, Am/D, G, Em7, Asus, A, D7sus, D7, F#, Bm, and B. The tempo is marked 'Moderately slow' and the dynamics include 'mp'.

Original key: D \flat major. This edition has been transposed up one half-step to be more playable.

Em Em(maj7) A7sus A

— dif-f'rent and ev - 'ry - thing has changed. If you feel —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are four guitar chord diagrams: Em, Em(maj7), A7sus, and A. The bottom two lines are piano accompaniment in treble and bass clefs.

D D7 G(add9) Gsus Gm

lost and on your own and far from

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. Above it are five guitar chord diagrams: D, D7, G(add9), Gsus, and Gm. The bottom two lines are piano accompaniment in treble and bass clefs.

Bm F#/B Bm7 Em9 A7sus A7

home you're nev - er a - lone, you know. — Just think of your

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics. Above it are six guitar chord diagrams: Bm, F#/B, Bm7, Em9, A7sus, and A7. The bottom two lines are piano accompaniment in treble and bass clefs.

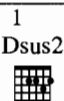
Am6 D7sus D7 G(add9) Bb6

friends, the ones who care; they all will be wait -

Detailed description: This system contains the fourth two lines of music. The top line is the vocal melody with lyrics. Above it are five guitar chord diagrams: Am6, D7sus, D7, G(add9), and Bb6. The bottom two lines are piano accompaniment in treble and bass clefs.



ing there with love to share and your







heart will lead you home.



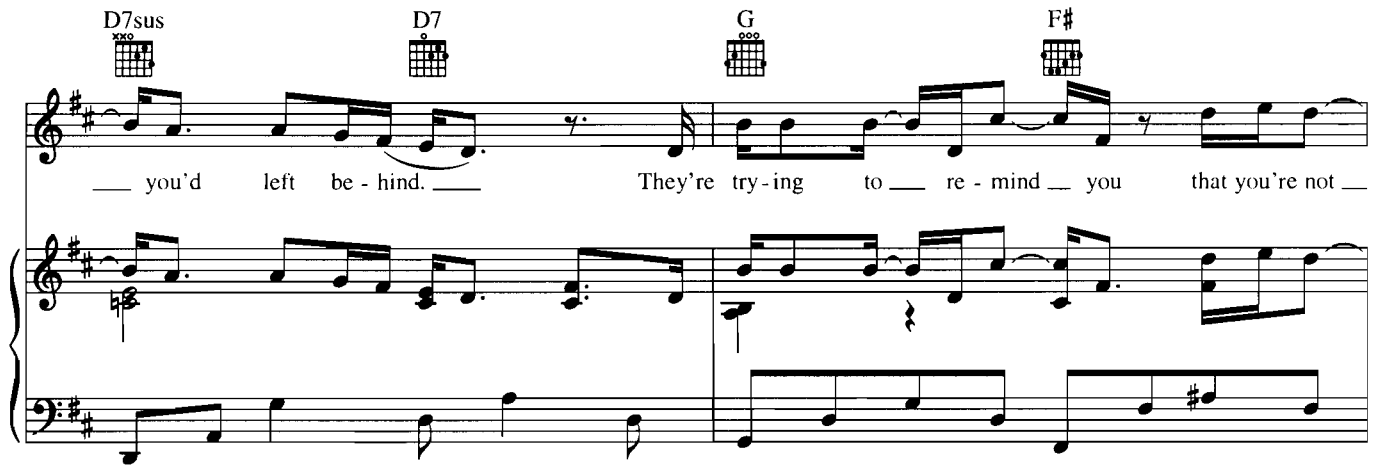
Fun - ny how a pho - to - graph can







take you back in time to places and embraces that you thought

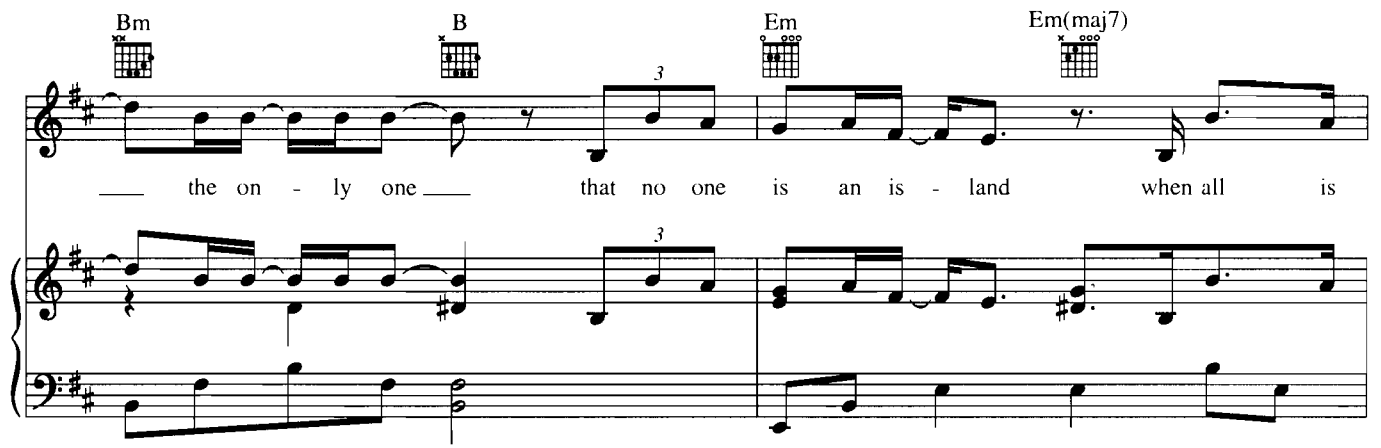








you'd left be - hind. They're try - ing to re - mind you that you're not



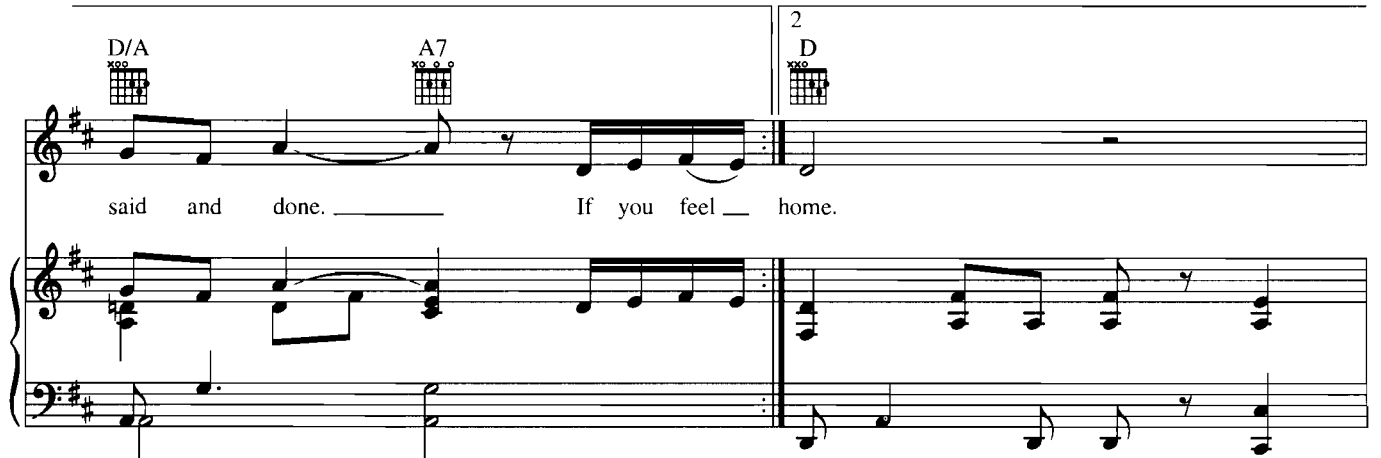








the on - ly one that no one is an is - land when all is



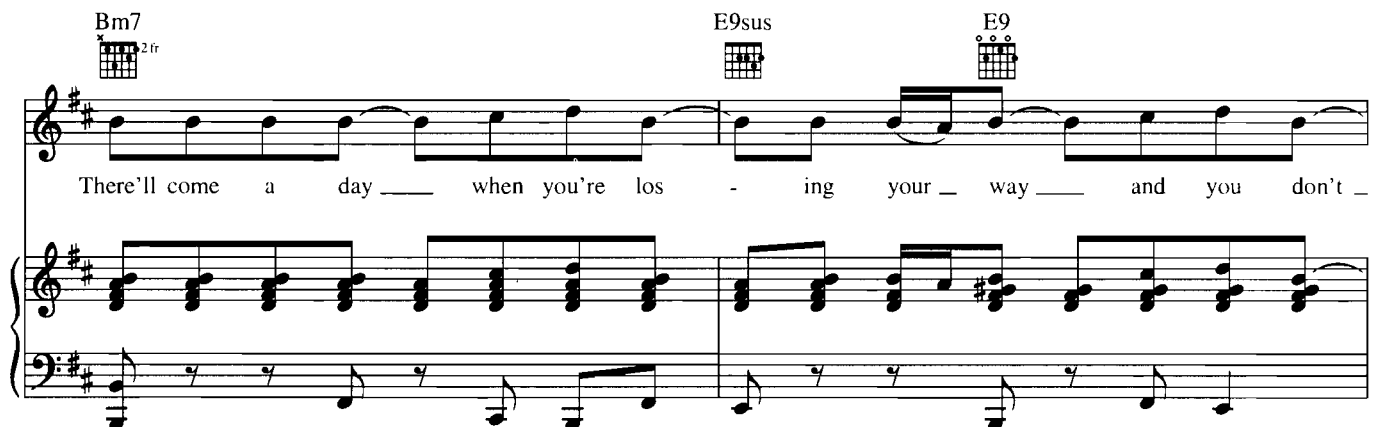




said and done. If you feel home.



There'll come a day when you're los - ing your way and you don't



A7sus A7 A/D D

know where you be - long.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features four guitar chords: A7sus, A7, A/D, and D. The lyrics 'know where you be - long.' are written below the notes. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of one sharp. The piano part includes chords and melodic lines that support the vocal melody.

Bm7 E9sus E9

They say that home is where the heart is, so fol - low your heart.

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef. It features three guitar chords: Bm7 (with a 2-finger fretting instruction), E9sus, and E9. The lyrics 'They say that home is where the heart is, so fol - low your heart.' are written below the notes. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of one sharp. The piano part includes chords and melodic lines that support the vocal melody.

Gmaj9 G A7sus A7

and know that you can't go wrong. If you feel

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef. It features four guitar chords: Gmaj9, G, A7sus, and A7. The lyrics 'and know that you can't go wrong. If you feel' are written below the notes. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of one sharp. The piano part includes chords and melodic lines that support the vocal melody.

D D7 G(add9) G Gsus Gm

Lead vocal with choir:
lost and on your own and far from

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef. It features six guitar chords: D, D7, G(add9), G, Gsus (with a 3-finger fretting instruction), and Gm (with a 3-finger fretting instruction). The lyrics 'lost and on your own and far from' are written below the notes. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of one sharp. The piano part includes chords and melodic lines that support the vocal melody.



home, you're nev - er a - lone, you know. — Just think of your



friends, the ones who care; *Choir:* (they all will be wait - *Lead:* they all will be wait -



ing there. — ing there — with love to share. — And your

Original tempo



Children: (Ooh, _____

If you feel _____

lost

and

on

your

heart will lead you... Lost and on your

rit.



own

and

far

from

home,)

own

and

far

from

home,

Children with Lead Vocal: you're nev - er a -



lone,

you

know. _____

Just think of your friends,

the ones

who

A(add9)



A



C6



C#m7



F#m11



Children: (they all will be wait - ing there.

care; *Lead:* they all will be wait - ing there with

C#m7 4fr

F#7sus

F#7

F#m7

B7sus 4fr

B7

love to share and your heart will lead you

Slower, more freely

Bm6 7fr

E7sus

G9

F#m11

B7sus 4fr

B7

where you be - long. I know your heart will lead you

Original tempo

Esus2

Esus2/A

Esus2

Amaj13

E(add9)

home.

ZERO TO HERO

from Walt Disney Pictures' HERCULES

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Driving 4

F Bbsus/C F Bbsus/C

F Eb/F F Eb/F F/A Bb

Muses:
Bless my soul, Herc — was on a roll, per - son of the week in ev - 'ry

Bb/D C/E F Eb/F F Eb/F

Greek o - pin - ion poll. — What a pro, Herc — could stop a show. Point -

F/A Bb Bm7b5 C7sus

— him at a mon - ster and you're talk - in' S. R. O. — He was a no — one, a

Eb/F F Eb/F F C7sus Eb/F F Eb/F F

ze - ro, ze - ro. Now he's a hon - cho, he's a he - ro.

C7sus A7 Dm Gm7 F/A Bb Bm7b5

Here was a kid — with his act down pat. From ze - ro to he - ro in

Bb/C F Gm7 F/A Bb Bm7b5 Bb/C F

no — time — flat. — Ze - ro to he - ro, just like that.

Bb Bb/D Bb/F C C/E C/G F Gm7

When he smiled — the girls — went wild — with oohs — and ahs. —

G#dim7



F/A



Bb



Bb/D



Bb/F



C



C/E



C/G



And they slapped his face — on ev - 'ry vase. — On

ev - Spoken: 'ry vahse. From ap - pear - ance fees — and

roy - al - ties — our Herc had cash to burn. — Now

G7



G7sus/A



Bbm6



G7/B



C7sus



nou - veau riche and fa - mous he could tell you what's — a Gre -



- cian urn. Say a - men, there he goes a - gain. Sweet



and un - de - feat - ed and an awe - some ten for ten. Folks lined up just



to watch him flex, and this per - fect pack - age packed a pair of per - fect pecs.

D7sus



D7sus



Herc - ie, he comes, he sees, he con - quers. Hon - ey, the crowds were go -

G D7sus B B7 Em

ing bonk - ers. — He showed the mox - ie, brains and spunk, from

Am G/B C A7/C# C/D G Am7 G/B C A7/C#

ze - ro to he - ro, a ma - jor — hunk. Ze - ro to he - ro *Spoken:* and

In 2

D7sus G C/G G C/G G C/G

who'd a - thunk?

accel.

G C/G G C/G G C/G G C/G

Who put the glad in glad - i - a - tor? Her - cu -

G C/G G C/G G C/G

les. Whose dar - ing deeds _ are great the - a - ter? Her - cu -

G Bb Eb/Bb Bb Eb/Bb Bb D7 Csus2/E

les. Is he bold? _ No one brav - er. Is he sweet? _ Our

Fdim7 D7/F# G G7/B C D7sus G G7/B

fav - 'rite fla - vor. Her - cu - les. Her - cu -

C D7sus G G7/B C D7sus G G7/B

les. Her - cu - les. Her - cu -

C D7sus G G7/B C D7sus G G7/B

les. Her - cu - les. Her - cu -

C D7sus G G/B C

les. Bless my soul, Herc — was on a roll, un - de -

Csus2/E D7/F# G G/B C

feat - ed. — Rid - ing high, *Spoken:* and the nic - est guy. Not — con -

Eb7 D7sus F/G G F/G G D7sus

ceit - ed. — He was a noth - ing, ze - ro, ze - ro. Now he's a hon - cho,

F/G G F/G G D7sus B7 Em

he's a he - ro. He hit the heights at break - neck speed.

Am7 G/B C C#dim C/D Am7 G/B C C#dim

From ze - ro to he - ro. Here is a he - ro.

C/D Am7 G/B C C#dim C/D D7sus

Now he's a he - ro.

D G7

Spoken: Yes, in - deed.

WOODY'S ROUNDUP

from Walt Disney Pictures' TOY STORY 2 - A Pixar Film

Music and Lyrics by
RANDY NEWMAN

Bright two-beat







D6  Bb6 

mf

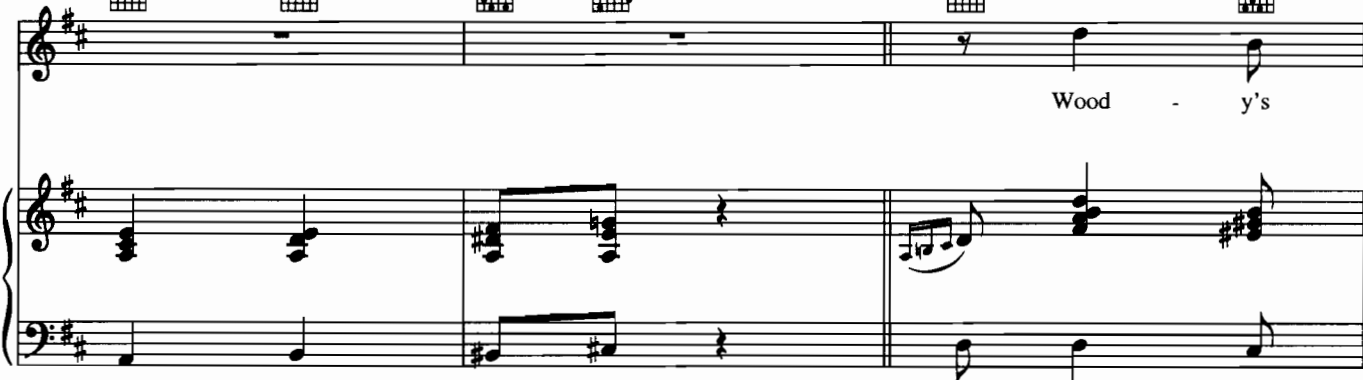





E7 




A  Asus/B  Adim7/C  A7/C#  D6  C#7 



Wood - y's



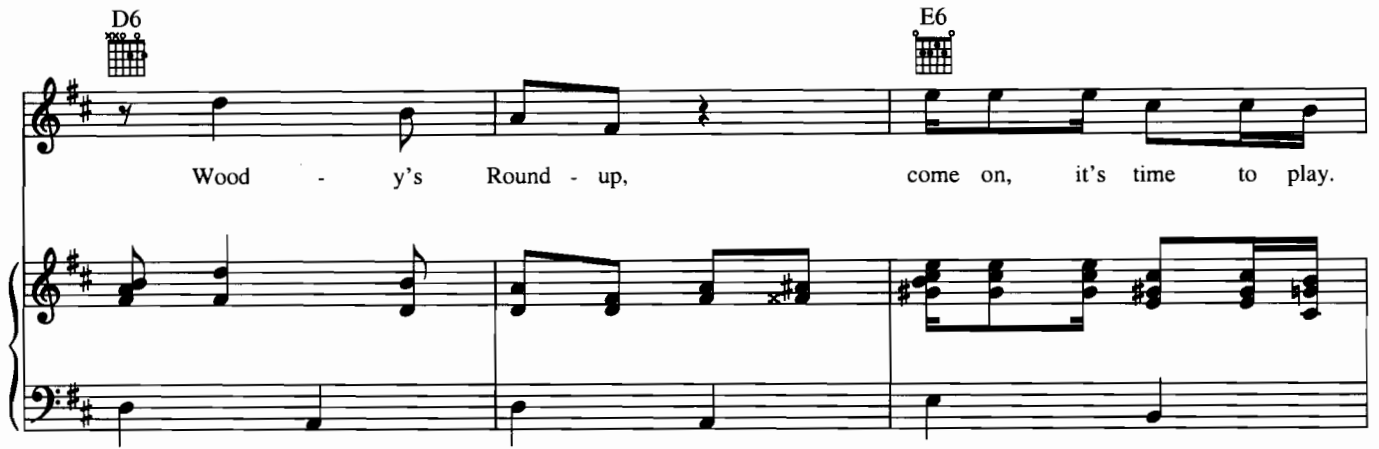
D  G  D 




Round - up, right here ev - 'ry day.



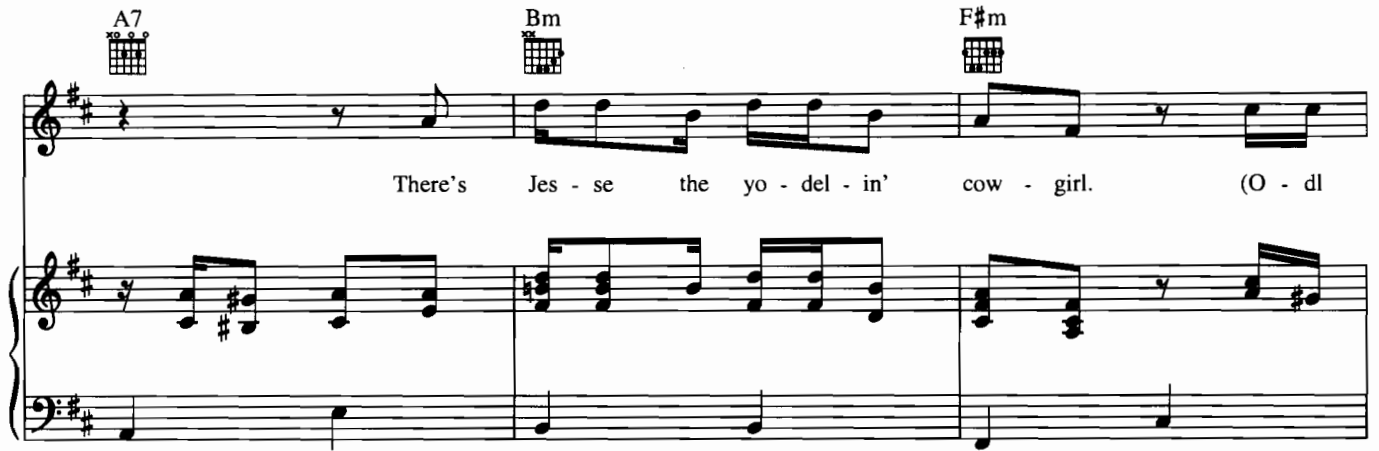
D6  E6 

Wood - y's Round - up, come on, it's time to play.



A7  Bm  F#m 


There's Jes - se the yo - del - in' cow - girl. (O - dl



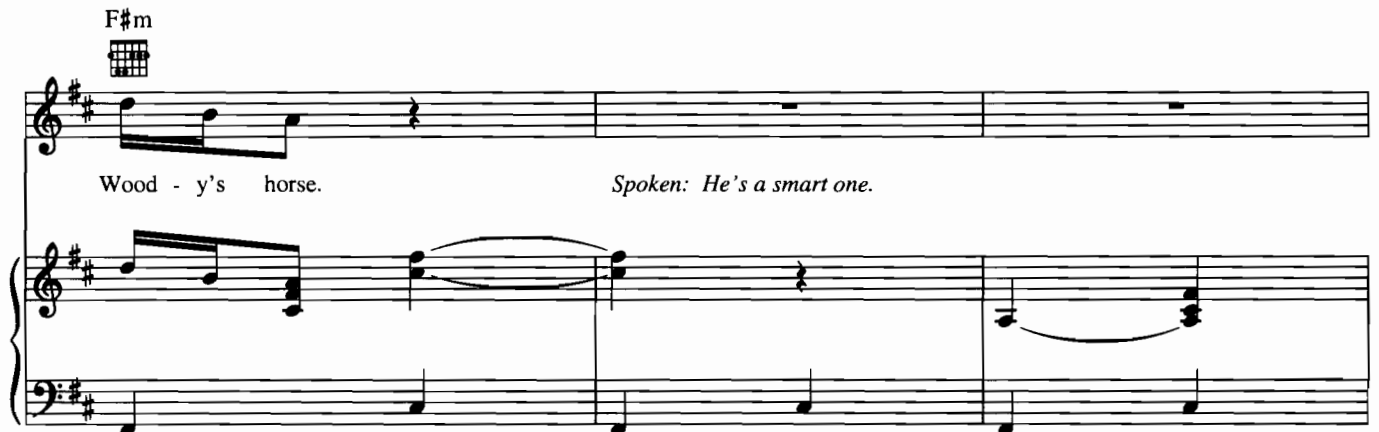
Bm 

lay - ee o - dl o ho o - dl lay - ee o - ee.) Bulls - eye, — he's



F#m 

Wood - y's horse. *Spoken: He's a smart one.*



G D6 E6

Pete, the old pros - pec - tor, and Wood - y, the man him -

A7 D Em Ddim/F D/F#

self, of course. It's time for Wood - y's Round - up.

G G#dim7 A A#dim Bm D7/A

He's the ver - y best. He's the root - in' - est toot - in' - est

G G#dim D/A A9 D







cow - boy in the wild, wild West.

D6  







E7 




A  Asus/B  Adim7/C  A7/C#  D6  C#7 

Wood - y's



D  G  D 

Round - up, come on and gath - er round.



E6



Wood - y's Round - up, where no - bod - y wears a frown.

A7



D



Em



Ddim/F



D/F#



Bad guys go run - nin'

G



G#dim7



A



A#dim



Bm



D7/A



when - ev - er he's in town. He's the root - in' - est toot - in' - est

Freely

G



G#dim



D/A



A9



D



N.C.

A+



D6



shoot-in' - est hoot-in' - est cow - boy a - round. Wood-y's Round - up.

All for Love
Almost Paradise
Also Sprach Zarathustra, Opening Theme
Theme from Angela's Ashes
Baby Elephant Walk
Bless the Beasts and Children
Cinema Paradiso
Cole's Song
Come Saturday Morning
Come What May
Cruisin'
The Crying Game
Do You Know Where You're Going To?
The Dreame
Exhale (Shoop Shoop)
The Exodus Song
The Firm - Main Title
For the First Time
The Friendship Theme
Funny Girl
Girl Talk
Go the Distance
Godzilla - Main Theme (Opening Titles)
Theme from "Goodbye, Columbus"
A Guy What Takes His Time
Hands of Time
I Say a Little Prayer
I Want to Spend My Lifetime Loving You
If I Had Words
Il Postino (The Postman)
Iris
Jailhouse Rock
Theme from "Lawrence of Arabia"
Legends of the Fall
Les Poissons
Let's Face the Music and Dance
The Look of Love
A Love Before Time

Lullaby for Cain
A New
On Golden Pond
I'll Fly
Part of Your World
Picnic
Psycho (Prelude)
Puttin' On the Ritz
Raiders March
Ready to Take a Chance Again (Love Theme)
Remember Me This Way
River
Romeo and Juliet (Love Theme)
Seize the Day
She
Something Good
Something to Talk About
Son of Man
Southampton
Speak Softly, Love (Love Theme)
Step by Step
Steppin' Out with My Baby
Take My Breath Away (Love Theme)
Theme from "Terms of Endearment"
That's Entertainment
Then You Look at Me
Top Hat, White Tie and Tails
True Grit
Up Where We Belong
The Way We Were
What If I Loved You
Where the Boys Are
Wild Wild West
A Wink and a Smile
Woody's Roundup
You're Where I Belong
Your Heart Will Lead You Home
Zero to Hero

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ISBN 0-634-04064-2



HL00310831

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