

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

CONTENTS

4	All for Love <i>The Three Musketeers</i>	77	Funny Girl <i>Funny Girl</i>
10	Almost Paradise <i>Footloose</i>	88	Girl Talk <i>Harlow</i>
14	Also Sprach Zarathustra, Opening Theme <i>2001: A Space Odyssey</i>	92	Go the Distance <i>Hercules</i>
18	Theme from Angela's Ashes <i>Angela's Ashes</i>	98	Godzilla - Main Theme (Opening Titles) <i>Godzilla</i>
24	Baby Elephant Walk <i>Hatari!</i>	108	Theme from "Goodbye, Columbus" <i>Goodbye, Columbus</i>
28	Bless the Beasts and Children <i>Bless the Beasts and Children</i>	101	A Guy What Takes His Time <i>She Done Him Wrong</i>
32	Cinema Paradiso <i>Cinema Paradiso</i>	110	Hands of Time <i>Brian's Song</i>
34	Cole's Song <i>Mr. Holland's Opus</i>	113	I Say a Little Prayer <i>My Best Friend's Wedding</i>
15	Come Saturday Morning <i>The Sterile Cuckoo</i>	118	I Want to Spend My Lifetime Loving You <i>The Mask of Zorro</i>
38	Come What May <i>Moulin Rouge</i>	128	If I Had Words <i>Babe</i>
50	Cruisin' <i>Duets</i>	130	Il Postino (The Postman) <i>Il Postino</i>
45	The Crying Game <i>The Crying Game</i>	134	Iris <i>City of Angels</i>
58	Do You Know Where You're Going To? <i>Mahogany</i>	125	Jailhouse Rock <i>The Blues Brothers</i>
62	The Dreame <i>Sense and Sensibility</i>	144	Theme from "Lawrence of Arabia" <i>Lawrence of Arabia</i>
65	Exhale (Shoop Shoop) <i>Waiting to Exhale</i>	152	Legends of the Fall <i>Legends of the Fall</i>
68	The Exodus Song <i>Exodus</i>	147	Les Poissons <i>The Little Mermaid</i>
70	The Firm - Main Title <i>The Firm</i>	154	Let's Face the Music and Dance <i>Follow the Fleet</i>
80	For the First Time <i>One Fine Day</i>	158	The Look of Love <i>Casino Royale</i>
84	The Friendship Theme <i>Beaches</i>	164	A Love Before Time <i>Crouching Tiger, Hidden Dragon</i>

170	Lullaby for Cain <i>The Talented Mr. Ripley</i>	252	Speak Softly, Love (Love Theme) <i>The Godfather</i>
181	A New World <i>Shakespeare in Love</i>	254	Step by Step <i>The Preacher's Wife</i>
174	On Golden Pond <i>On Golden Pond</i>	282	Steppin' Out with My Baby <i>Easter Parade</i>
179	One Day I'll Fly Away <i>Moulin Rouge</i>	266	Take My Breath Away (Love Theme) <i>Top Gun</i>
182	Part of Your World <i>The Little Mermaid</i>	276	Theme from "Terms of Endearment" <i>Terms of Endearment</i>
190	Picnic <i>Picnic</i>	282	That's Entertainment <i>The Band Wagon</i>
192	Psycho (Prelude) <i>Psycho</i>	271	Then You Look at Me <i>Bicentennial Man</i>
198	Puttin' On the Ritz <i>Puttin' On the Ritz</i>	286	Top Hat, White Tie and Tails <i>Top Hat</i>
200	Raiders March <i>Raiders of the Lost Ark</i>	294	True Grit <i>True Grit</i>
204	Ready to Take a Chance Again (Love Theme) <i>Foul Play</i>	298	Up Where We Belong <i>An Officer and a Gentleman</i>
212	Remember Me This Way <i>Casper</i>	291	The Way We Were <i>The Way We Were</i>
209	River <i>The Mission</i>	302	What If I Loved You <i>Return to Me</i>
218	Romeo and Juliet (Love Theme) <i>Romeo and Juliet</i>	308	Where the Boys Are <i>Where the Boys Are</i>
224	Seize the Day <i>Newsies</i>	316	Wild Wild West <i>Wild Wild West</i>
230	She <i>Notting Hill</i>	311	A Wink and a Smile <i>Sleepless in Seattle</i>
221	Something Good <i>The Sound of Music</i>	348	Woody's Roundup <i>Toy Story 2</i>
232	Something to Talk About <i>Something to Talk About</i>	324	You're Where I Belong <i>Stuart Little™</i>
237	Son of Man <i>Tarzan™</i>	332	Your Heart Will Lead You Home <i>The Tigger Movie</i>
244	Southampton <i>Titanic</i>	340	Zero to Hero <i>Hercules</i>

ALL FOR LOVE

from Walt Disney Pictures' THE THREE MUSKETEERS

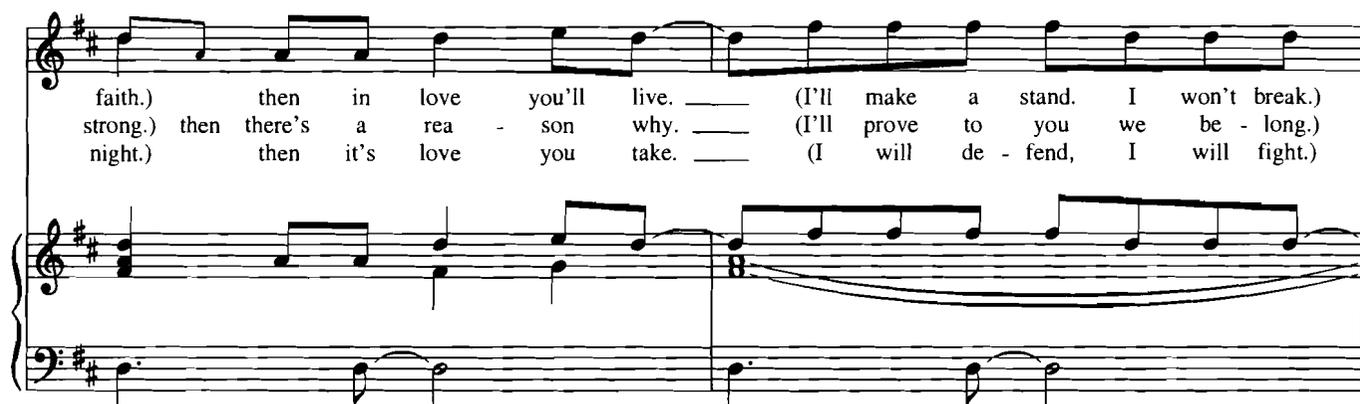
Words and Music by BRYAN ADAMS,
ROBERT JOHN "MUTT" LANGE and MICHAEL KAMEN

Moderately (not too fast)

D5  5fr 

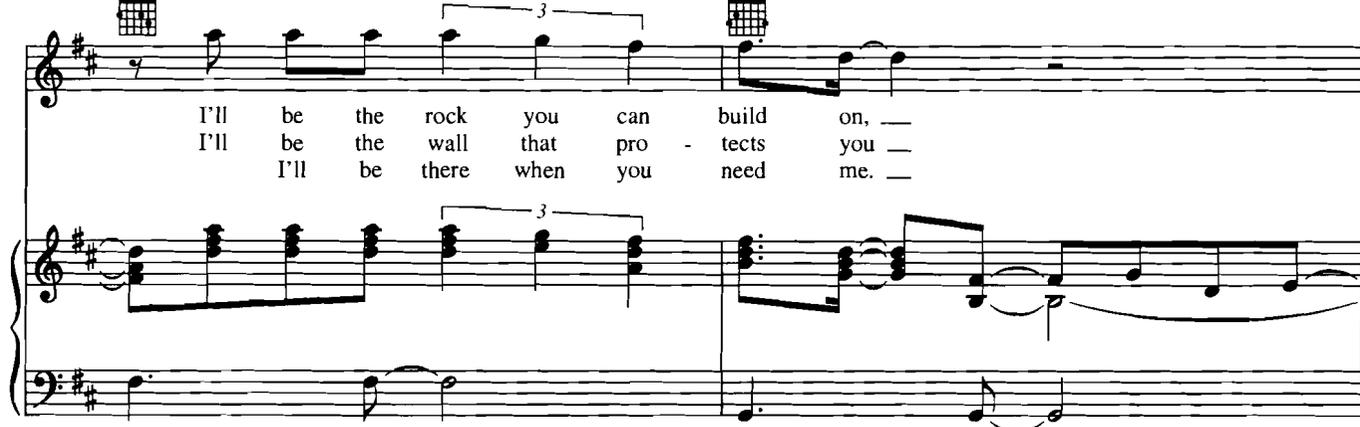


When it's love you give — (I'll be a man of good
— (I swear I'll al - ways be
— (I'll be the fire in your



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

ALMOST PARADISE

Love Theme from the Paramount Motion Picture FOOTLOOSE

Words by DEAN PITCHFORD

Music by ERIC CARMEN

Moderately Slow

Gsus4(sus2)

G

D/E

Em

Gsus4(sus2)

G

mp

D/E

Em

D/C

C/D

G(add9)

D/F#

(Male:) I thought that dreams_ be - longed _ to

(Male:) It seems like per - fect love's _ so

Em7

D(add9)
2fr

C(add9)

G(add9)/B

G/B

oth - er men, _
hard to find. _

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

G/A

A7

C/D

D

G(add9)

D/F#

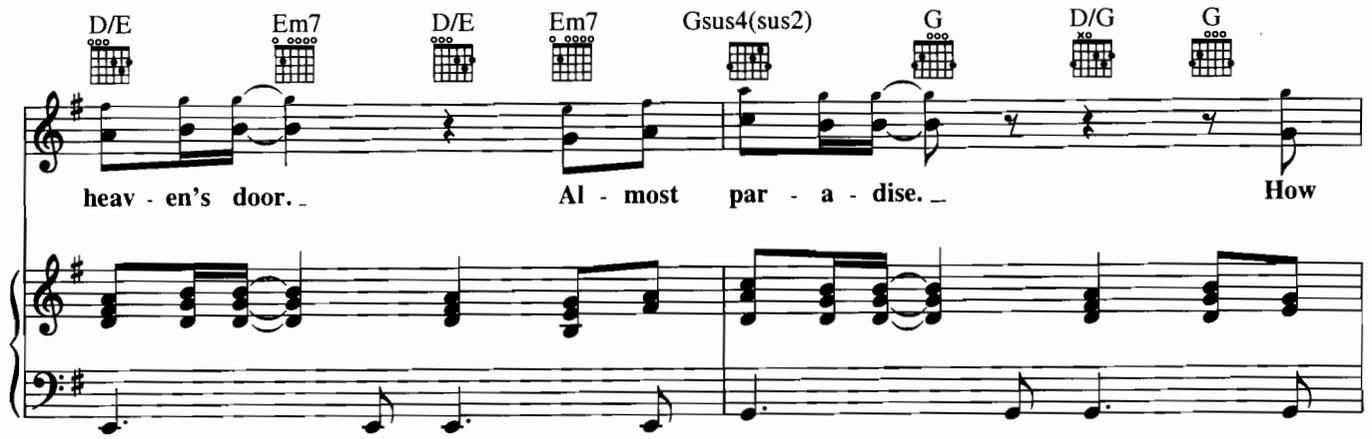
fall a - part _ a - gain. _
must have read _ my mind. _

(Female:) I feared my heart _ would beat in _

(Female:) And all these dreams _ I saved for a

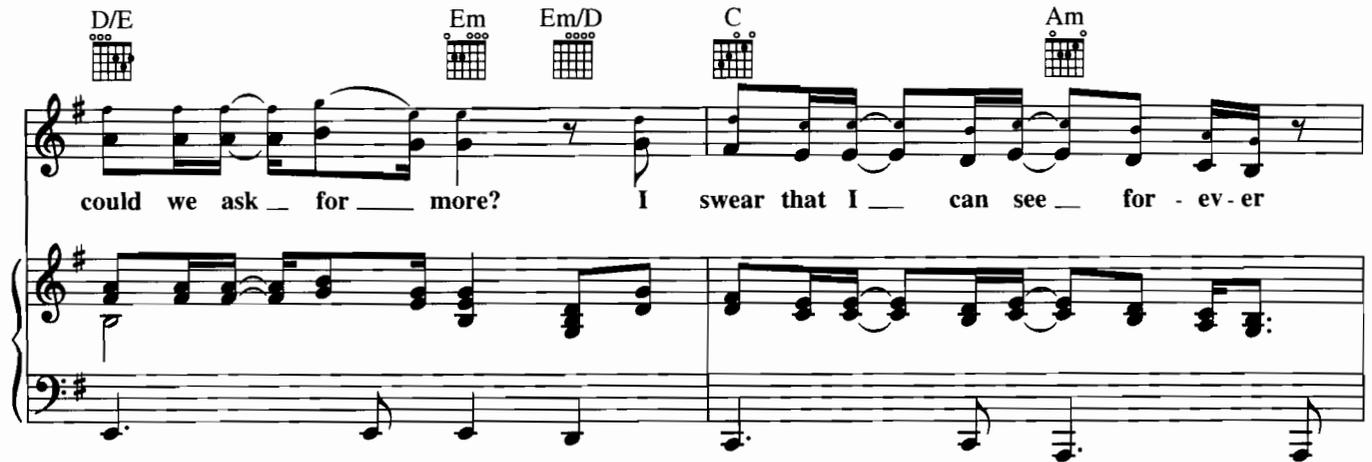
D/E  Em7  D/E  Em7  Gsus4(sus2)  G  D/G  G 

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



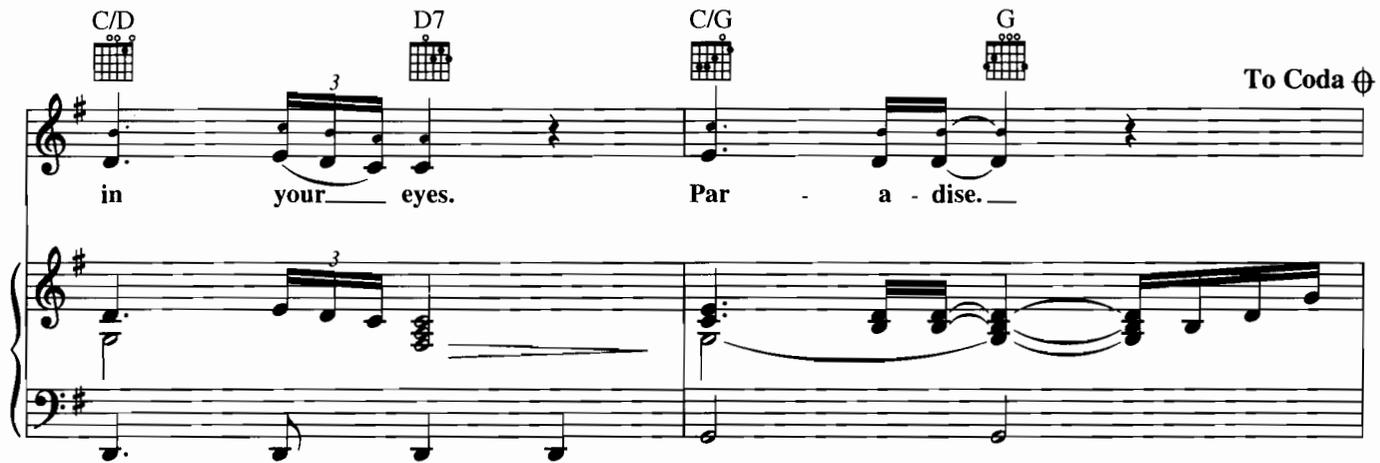
D/E  Em  Em/D  C  Am 

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



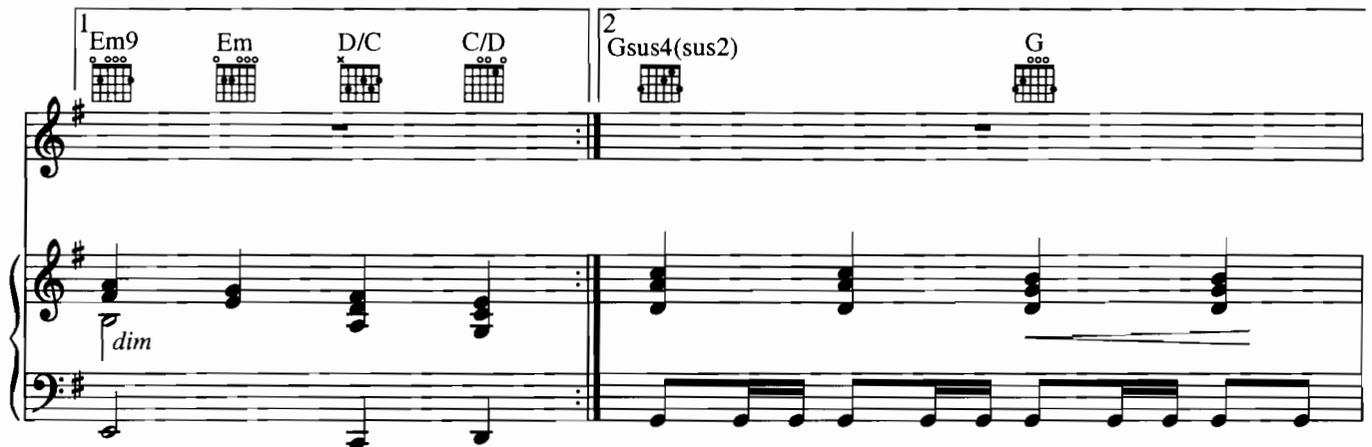
C/D  D7  C/G  G 

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



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

dim



E_b



C



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



D.S. al Coda

E_b



C/D



D



C/D



D



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



CODA

Em9



Em



D/C



C/D



C/G



G



Par - a - dise. —



D/E



Em



Am/C



D



C/G



G



G(add9)



Par - a - dise. —



dim.

8vb

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 starts with a fortissimo (*ff*) dynamic, then transitions to piano (*p*) with a *cresc.* marking. The bass clef staff continues with the eighth-note accompaniment. The key signature changes to B-flat major.

Third system of the musical score. The treble clef staff begins with a fortissimo (*ff*) dynamic, then transitions to piano (*p*) with a *cresc.* marking. The bass clef staff continues with the eighth-note accompaniment. The key signature changes to D major.

Fourth system of the musical score. The treble clef staff features a fortissimo (*ff*) dynamic. The bass clef staff continues with the eighth-note accompaniment. The key signature changes to E major.

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

The first system of the piano introduction features a treble clef with a key signature of two flats and a 2/4 time signature. The melody consists of half notes: G3, F3, E3, D3, C3, B2, A2, G2. The bass line is a steady eighth-note accompaniment: C3, D3, E3, F3, G3, A3, B3, C4.

The second system continues the piano introduction with the same melodic and accompanimental patterns as the first system.

Chord diagrams for the first system of the vocal entry:

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

The first system of the vocal melody begins with a double bar line. The notes are: G3, F3, E3, D3, C3, B2, A2, G2.

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

mp

The piano accompaniment for the first vocal system features a treble clef with a key signature of two flats and a 2/4 time signature. The melody consists of half notes: G3, F3, E3, D3, C3, B2, A2, G2. The bass line is a steady eighth-note accompaniment: C3, D3, E3, F3, G3, A3, B3, C4.

Chord diagrams for the second system of the vocal entry:

- B^b7sus
- E^b
- D^b6
- D^b5
- D^b
- A^b

The second system of the vocal melody continues with the notes: G3, F3, E3, D3, C3, B2, A2, G2.

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

The piano accompaniment for the second vocal system continues with the same melodic and accompanimental patterns as the first system.

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 slur over the first four measures. The time signature changes to 7/8 in the second measure and back to 6/8 in the third and fourth measures.

The second system continues the piece. The upper staff has a whole rest in the first measure, followed by a melodic line starting in the second measure. The lower staff continues the bass line from the first system. A measure rest of 12 measures is indicated above the upper staff in the second measure of this system. The time signature is 6/8.

The third system shows the continuation of the melodic and bass lines. The upper staff has a slur over the first two measures. The lower staff continues the bass line. The time signature is 6/8.

The fourth system concludes the piece. The upper staff has a slur over the first two measures. The lower staff continues the bass line. The time signature is 6/8. Measure rests of 12 measures are indicated above the upper staff in the second and fourth measures of this system.

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. The bass clef staff features a more active accompaniment with slurs and ties.

Third system of the musical score. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. The dynamic marking *mp* and the instruction *cresc.* are present in the treble staff.

Fourth system of the musical score. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. The dynamic marking *mf* and the instruction *legato* are present in the treble staff.

Fifth system of the musical score. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. The system concludes with a double bar line and a 6/8 time signature change.

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 beamed eighth 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 and slurs. The bass staff has a rhythmic accompaniment with chords. Dynamic markings of *mf* and *mp* are present.

Fourth system of the musical score. It consists of two staves. The treble staff has a melodic line with some triplets. The bass staff has a rhythmic accompaniment. A dynamic marking of *mf* is present. The time signature changes to 3/4 at the end of the system.

Fifth system of the musical score. It consists of two staves. The treble staff has a melodic line with triplets and slurs. The bass staff has a rhythmic accompaniment with triplets. The time signature changes to 2/4 at the end of the system.

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 is in 4/4 time and consists of two staves. The right hand has a more active melodic line with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamic markings include "mf" and "f". The key signature has one sharp (F#).

Musical score for the third system. The right hand features a five-fingered passage (marked "5") with slurs and ties. The left hand accompaniment includes chords and moving lines. The key signature has one sharp (F#).

Musical score for the fourth system. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamic markings include "ff" and "mf". The key signature has one sharp (F#).

Moderately

Musical score for the fifth system, marked "Moderately". The score is in 4/4 time and consists of two staves. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamic markings include "mp" and "mf". The key signature has one sharp (F#).

First system of a musical score. The right hand (treble clef) features a melodic line with a dotted quarter note, a half note, and a quarter note, all under a slur. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A flat (b) is placed above the second measure of the right hand.

Second system of the musical score. The right hand continues the melodic line with a dotted quarter note, a half note, and a quarter note, all under a slur. The left hand accompaniment continues. A flat (b) is placed above the second measure of the right hand.

Third system of the musical score. The right hand features a complex melodic line with a dotted quarter note, a half note, and a quarter note, all under a slur. The left hand accompaniment continues. A flat (b) is placed above the second measure of the right hand.

Fourth system of the musical score. The right hand features a complex melodic line with a dotted quarter note, a half note, and a quarter note, all under a slur. The left hand accompaniment continues. A flat (b) is placed above the second measure of the right hand. The system includes a *rit.* (ritardando) marking and a *p* (piano) dynamic marking. The text "Original tempo" is written above the right hand in the final measure.

Fifth system of the musical score. The right hand features a melodic line with a dotted quarter note, a half note, and a quarter note, all under a slur. The left hand accompaniment continues. A flat (b) is placed above the second measure of the right hand.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a triplet of eighth notes, followed by a sixteenth-note run, and then a series of quarter notes with accidentals. The bass staff begins with a bass clef and contains a series of quarter notes, some with accidentals, and a half note with a flat (Bb).

The second system continues the piece. The treble staff features a melodic line with a slur over the first two measures, followed by quarter notes and a sixteenth-note run. The bass staff continues with quarter notes and a half note with a flat (Bb).

The third system includes the instruction "Freely" above the treble staff and "rit." below the bass staff. The treble staff has a melodic line with quarter notes and accidentals. The bass staff features a series of chords and a half note with a flat (Bb).

The fourth system shows a continuation of the melodic line in the treble staff with quarter notes and accidentals. The bass staff features a series of chords and a half note with a flat (Bb).

The fifth system includes the instruction "pp" (pianissimo) above the treble staff and "8vb" (8va below) below the bass staff. The treble staff has a melodic line with quarter notes and accidentals. The bass staff features a series of chords and a half note with a flat (Bb).

BABY ELEPHANT WALK

from the Paramount Picture HATARI!

Words by HAL DAVID
Music by HENRY MANCINI

Moderately slow and steady

F

mp

8va

Bb

F

C

Musical notation system 1, featuring treble and bass staves. The treble staff begins with a **Bb** chord and an **F** chord. The bass staff contains a rhythmic accompaniment of eighth notes.

Musical notation system 2, featuring treble and bass staves. The treble staff is mostly empty, with a label *R.H.* pointing to the right-hand staff. The bass staff continues the rhythmic accompaniment.

Musical notation system 3, featuring treble and bass staves. The treble staff has a melodic line with a slur. The bass staff continues the rhythmic accompaniment.

Musical notation system 4, featuring treble and bass staves. The treble staff has a melodic line with a slur and a **Bb** chord. The bass staff continues the rhythmic accompaniment.

Musical notation system 5, featuring treble and bass staves. The treble staff has a melodic line with a slur and an **F** chord. The bass staff continues the rhythmic accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and the bass clef staff contains a rhythmic accompaniment of eighth notes. Chord symbols C, Bb, and F are placed above the treble staff. The key signature has one flat (Bb).

Second system of musical notation. The treble clef staff has a melodic line with some rests, and the bass clef staff has a rhythmic accompaniment. A dynamic marking *f* is present at the end of the system. The key signature has one flat (Bb).

Third system of musical notation. The treble clef staff contains chords N.C., Bb, F, Bb, F, and N.C. The bass clef staff has a rhythmic accompaniment. Dynamic markings *mp* and *f* are present. The key signature has one flat (Bb).

Fourth system of musical notation. The treble clef staff has a melodic line with a dynamic marking *mf*. The bass clef staff has a rhythmic accompaniment. A chord symbol Bb is present above the treble staff. The key signature has one flat (Bb).

Fifth system of musical notation. The treble clef staff contains chords F and C. The bass clef staff has a rhythmic accompaniment. A dynamic marking *mp* is present. The key signature has one flat (Bb).

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 ma \flat 7 D \flat /E \flat

Light their way — when the dark - ness sur -

mf

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 -

mp

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 the musical score. The vocal line starts with a half note 'round' followed by a quarter rest and another half note 'them.' The piano accompaniment features a steady eighth-note bass line and a more active treble line. Chord diagrams for E \flat /F, F, and B \flat (add2) are shown above the staff. A 'To Coda' symbol is placed above the B \flat (add2) chord.

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

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

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with 'chil - dren,' followed by a quarter rest and 'give them shel - ter from a storm.' The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for F/B \flat , Fm6/A \flat , G7, and Cm7 are shown above the staff.

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

Keep them safe, _____

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line has a quarter rest followed by 'Keep them safe,' and a quarter rest. The piano accompaniment continues. Chord diagrams for E \flat /F, F, F/B \flat , B \flat , F/G, and G are shown above the staff.

G/C C D.S. al Coda

keep them warm. _____

Detailed description: This system contains the fourth and fifth lines of the musical score. The vocal line has a quarter rest followed by 'keep them warm.' and a quarter rest. The piano accompaniment concludes with a final chord. Chord diagrams for G/C and C are shown above the staff. The instruction 'D.S. al Coda' is written above the staff.

CODA B \flat (add2)

Detailed description: This system contains the coda section of the musical score. It begins with a Coda symbol and a B \flat (add2) chord diagram. The piano accompaniment plays a short melodic phrase in the treble clef over a sustained bass note.

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 whole note chord of G2 and B2, followed by a melodic line starting on G2, moving up stepwise to D3, and then descending. A dynamic marking of *mp* (mezzo-piano) is placed above the treble staff.

The second system of musical notation continues the piece. The treble clef staff features a melodic line with a *rall.* (rallentando) marking. The bass clef staff provides a harmonic accompaniment. A repeat sign is present, followed by a section marked *a tempo* (allegretto), where the tempo returns to the original speed.

The third system of musical notation shows the continuation of the melody and accompaniment. The treble clef staff has a melodic line with a long slur over several measures. The bass clef staff continues with its accompaniment.

The fourth system of musical notation concludes the piece. The treble clef staff has a melodic line with a *dim.* (diminuendo) marking. The bass clef staff continues with its accompaniment. The piece ends with a final chord in the bass clef 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. The right hand has a first ending bracket labeled "1., 2." above the final two measures. The left hand accompaniment continues. The system concludes with a double bar line and a 2/4 time signature change.

Fourth system of the piano score, starting in 2/4 time. The right hand features a melodic line with a slur and a fermata over the final measure. The left hand accompaniment consists of quarter notes. The system ends with a double bar line and a 4/4 time signature change.

Fifth system of the piano score, starting in 4/4 time. The right hand has a first ending bracket labeled "3." above the first measure. The system concludes with a double bar line and a 2/4 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 Fsus2

D7

Fsus2 Fmaj7

C D7sus D7 Fsus2

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 vocal line.

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 vocal line.

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 vocal line.

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 vocal line.

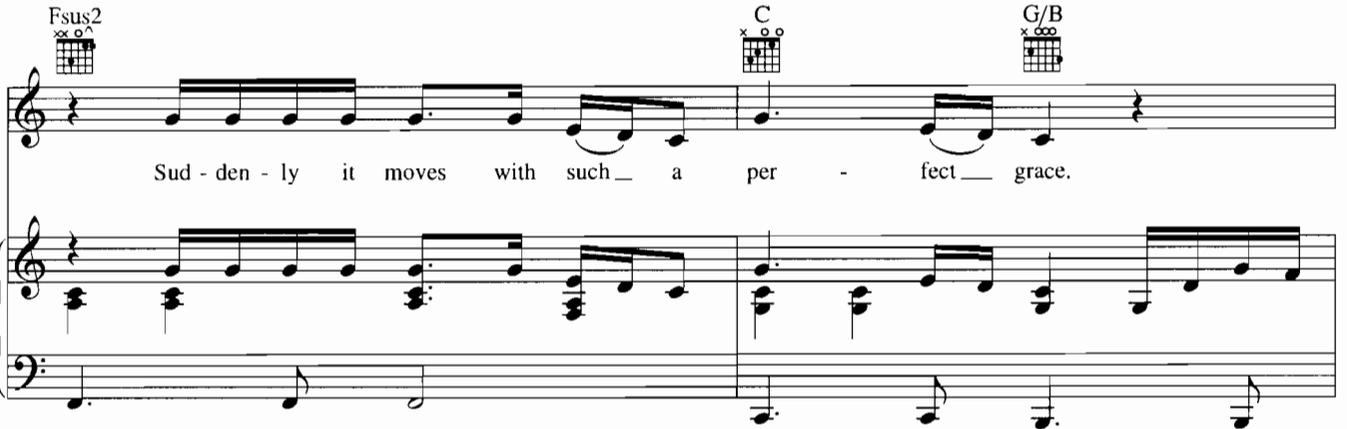
D7sus  D7 

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



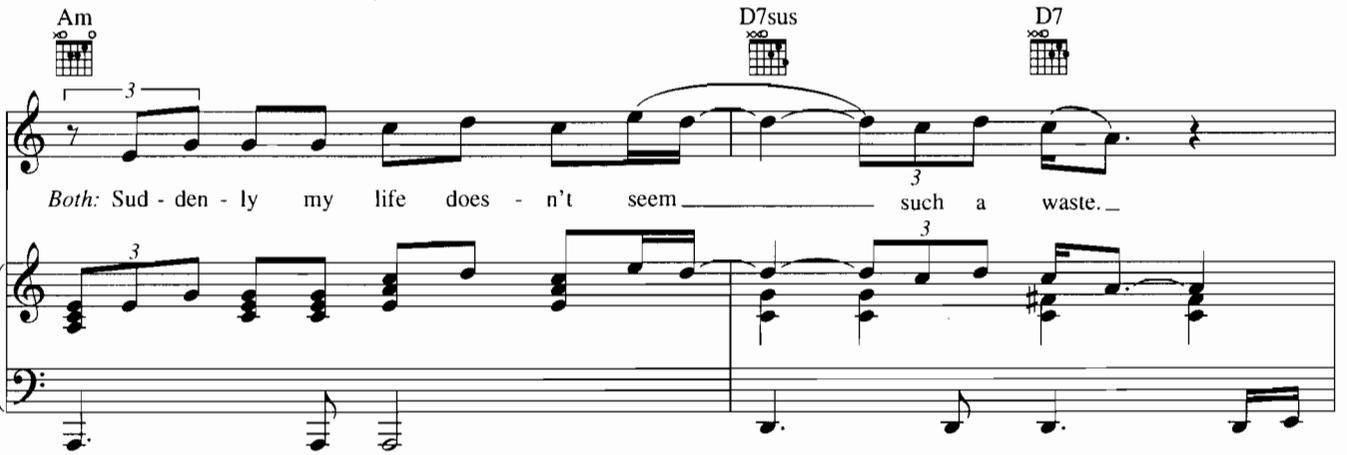
Fsus2  C  G/B 

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



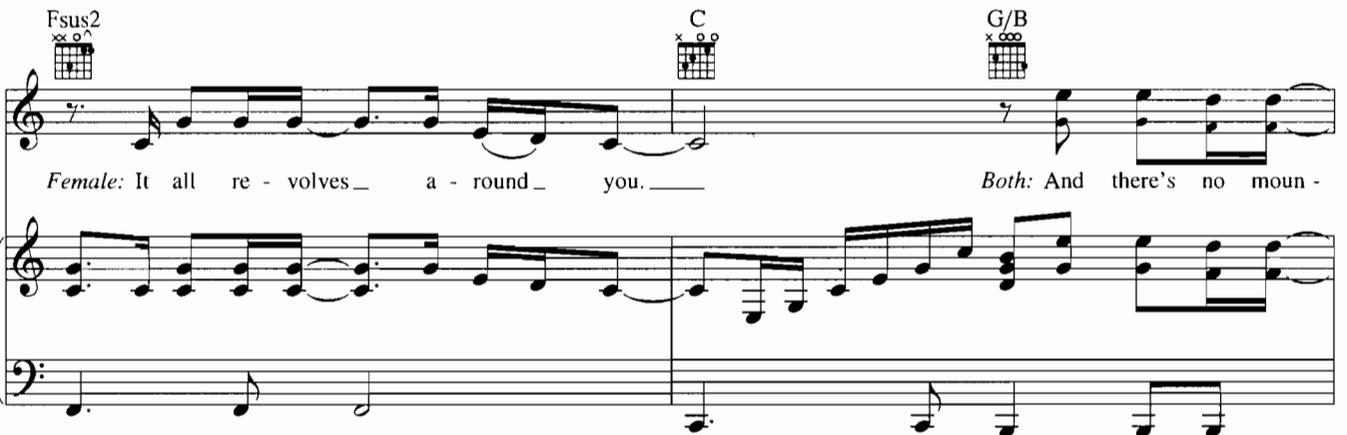
Am  D7sus  D7 

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



Fsus2  C  G/B 

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



Am C/D D

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chords are indicated above the staff: Am, C/D, and D. There are triplets in the vocal line and piano accompaniment.

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

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chords are indicated above the staff: Gsus, G, Csus, C, G/B, Am, and Am/G. There are triplets in the vocal line and piano accompaniment.

D/F# D C/G

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chords are indicated above the staff: D/F#, D, and C/G. There are triplets in the vocal line and piano accompaniment. The lyrics are split between 'Female' and 'Male' parts.

Fmaj7/G G C G/B Am

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

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chords are indicated above the staff: Fmaj7/G, G, C, G/B, and Am. There are triplets in the vocal line and piano accompaniment. The lyrics are split between 'Both' parts.

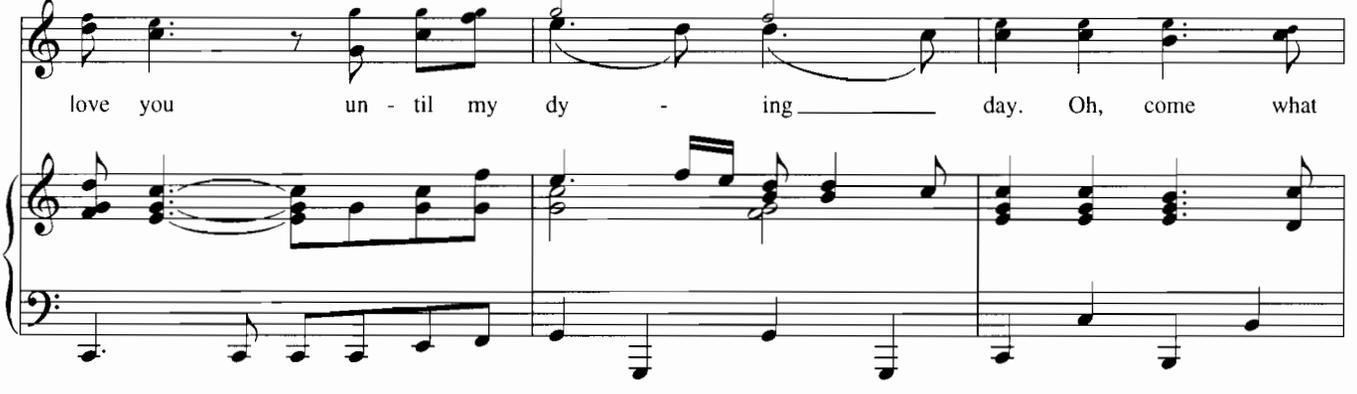
G/A  Am  D7sus  D7 

— come what may, — I will



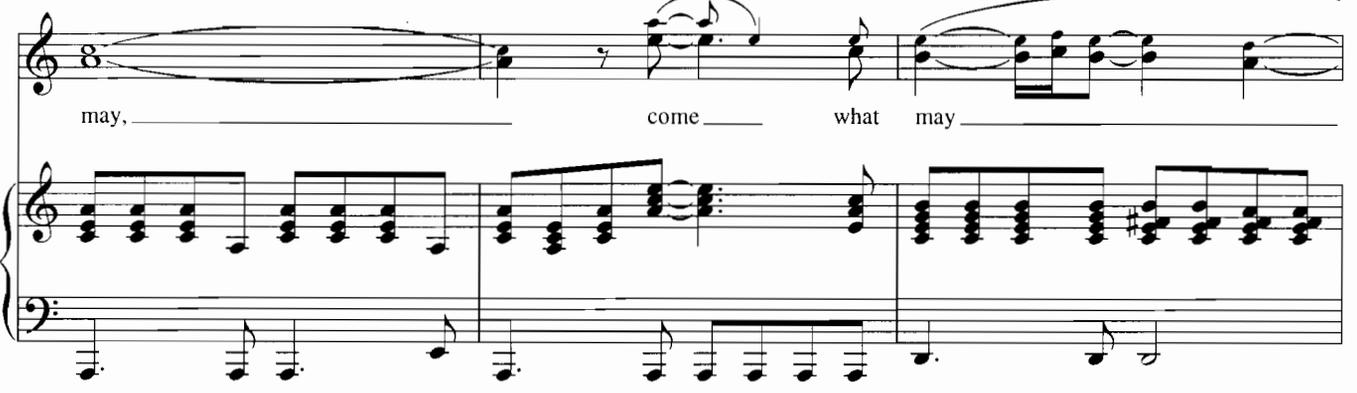
C  C/G  G7  C  Em/B 

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



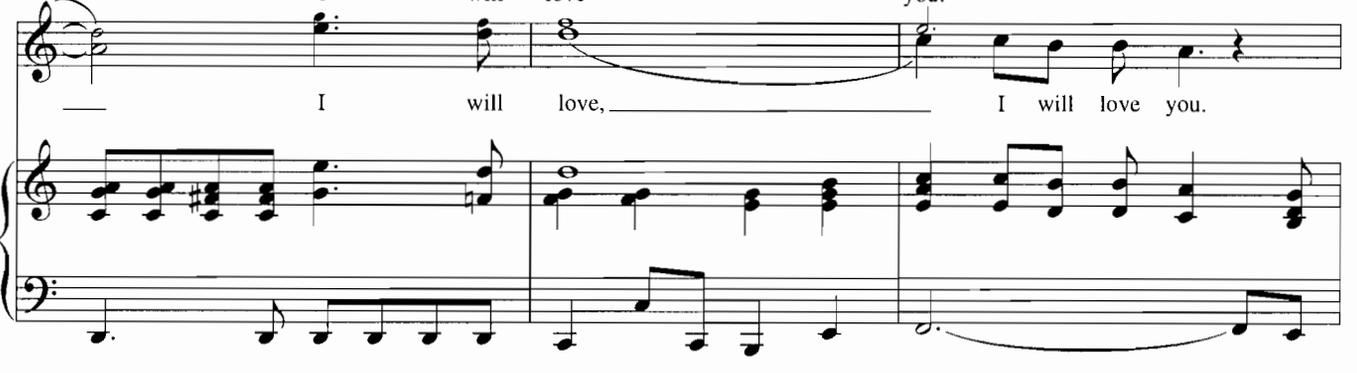
Am  Cmaj7/D  3fr 

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 a treble and bass clef with various rhythmic patterns.

Musical notation for the third system, including guitar chord diagrams for Bm and C. The notation shows a treble and bass clef with various rhythmic patterns.

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 a treble and bass clef with various rhythmic patterns.

Instrumental solo

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 3fr 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

C+

heart - aches, _ why there _ are tears,

F Eb Bb D

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

D.S. al Coda

CODA

B

Don't want no more _____

F#

of the cry - ing game. I

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#). The lyrics "of the cry - ing game. I" are written below the notes. Above the staff, a guitar chord diagram for F# is shown. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of one sharp. The piano part features a steady eighth-note bass line and chords in the right hand.

A

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

E

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp. The lyrics "don't want no more of the cry - ing game." are written below the notes. Above the staff, guitar chord diagrams for A and E are shown. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of one sharp. The piano part continues with a steady eighth-note bass line and chords in the right hand.

1 2

B

Detailed description: This system contains the next two staves of music, which are piano accompaniment in treble and bass clefs, with a key signature of one sharp. The system is divided into two measures, labeled "1" and "2". Above the second measure, a guitar chord diagram for B is shown. The piano part features a steady eighth-note bass line and chords in the right hand.

Oh!

Detailed description: This system contains the final two staves of music, which are piano accompaniment in treble and bass clefs, with a key signature of one sharp. The system is divided into two measures. The piano part features a steady eighth-note bass line and chords in the right hand. The word "Oh!" is written below the first measure.

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; _



To Coda ⊕

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



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



D.S. al Coda

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

CODA



N.C.



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 melodic phrase. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

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 continues with the phrase 'Cruise'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

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 for both male and female. The piano accompaniment continues with the triplet and bass line pattern.

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 with 'glide.' and 'Both: Ooh, let's o - pen up,'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

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 staves 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 staves.

2



Repeat and Fade E

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

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 staves.



Optional Ending E

Musical staff with treble clef and key signature of three sharps. The staff contains rests for the first three measures and a final chord in the fourth measure.

Piano accompaniment for the fourth system, including treble and bass staves, ending with a final chord.

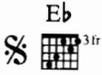
DO YOU KNOW WHERE YOU'RE GOING TO?

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?

mp

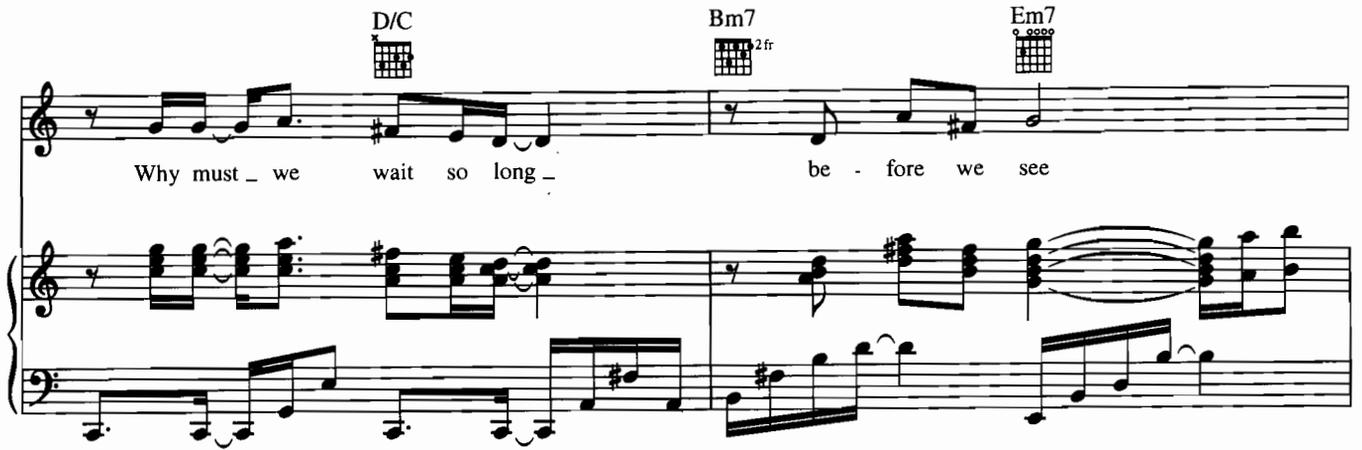
Now — look-ing back at all we planned,

f

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

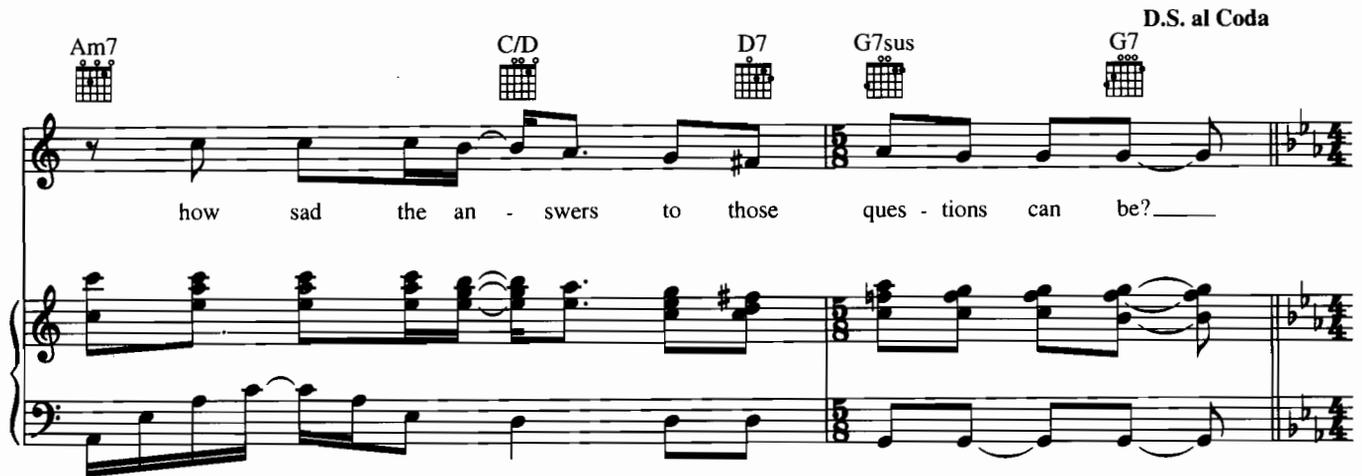
D/C  Bm7  Em7 

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



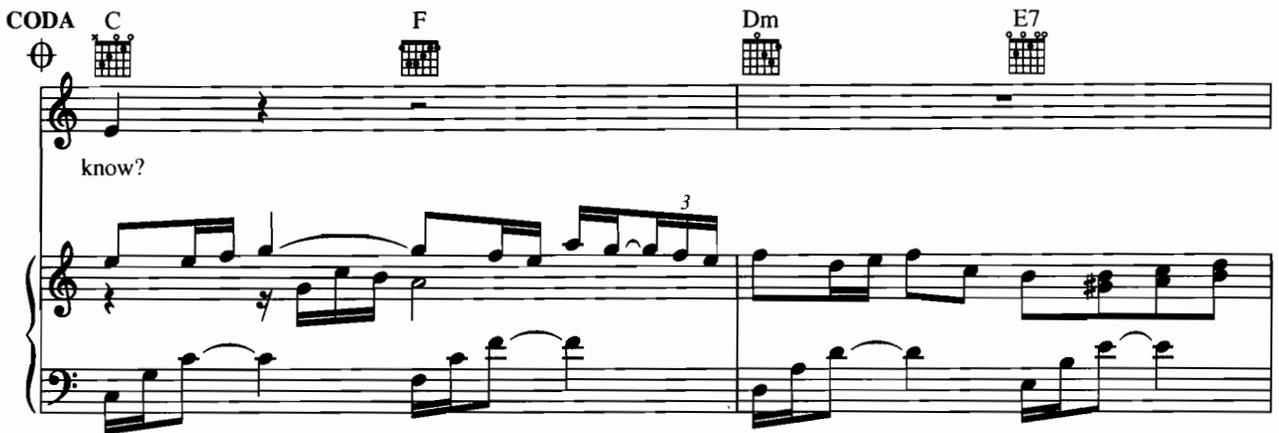
Am7  C/D  D7  G7sus  G7  D.S. al Coda

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

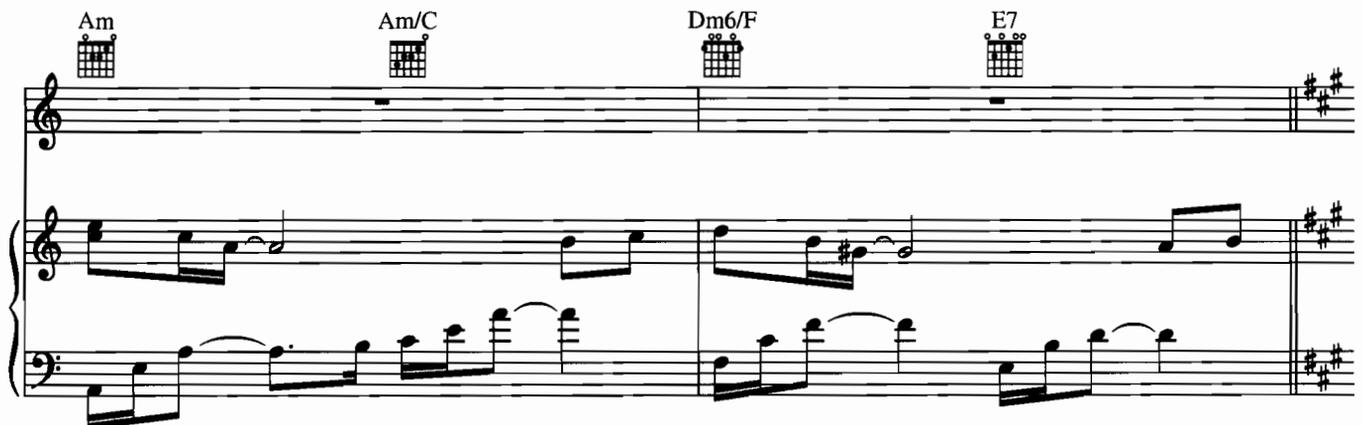


CODA  C  F  Dm  E7 

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 for 'The Dreame'. It 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 is marked 'Moderato Molto'. 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 staff and a more rhythmic accompaniment in the bass staff.

The second system of musical notation. It continues the grand staff from the first system. The melodic line in the treble staff is more prominent, with some notes tied across measures. The bass staff provides a steady accompaniment.

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

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

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 its eighth-note texture, with some chords 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 note 'whom', eighth notes 'nev - er yet he durst', and a quarter note 'at - tempt a - wake.' followed by a rest. The piano accompaniment includes some block chords in the left hand.

sake he _____ did me the de - light _____ or

The fourth system concludes with a vocal line starting with a quarter note 'sake', followed by a long note for 'he _____ did me the de - light' and a final quarter note 'or'. The piano accompaniment continues with eighth-note patterns and some chords.

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** **A^b** **B^b** **Cm** **Gm** **E^b** **F**

G **Gm** **C** **Cm** **Gm** **B^b**

Fm **Gm** **B^b** **Cm** **G** **C** **F** **A^b** **B^b** **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 12/8 time, G minor. It consists of four systems of music. The first system begins with the tempo marking 'Moderately, with a steady pulse' and the dynamic 'mf'. The second system includes the dynamic '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 some grace notes and a final chord marked *8va₁*. The left hand plays a steady eighth-note accompaniment.

8va-----1

Second system of a piano score. The right hand has a long, sustained chord in the first measure, followed by a melodic line. A dashed line with *8va* and a bracket indicates an octave shift. The left hand continues with eighth-note accompaniment.

Third system of a piano score. The right hand features a long, sustained chord in the first measure, followed by a melodic line. The left hand continues with eighth-note accompaniment.

Eb/F

f

Fourth system of a piano score. The right hand starts with a chord marked *Eb/F* and a dynamic marking of *f*. The left hand continues with eighth-note accompaniment.

8va-----

Fifth system of a piano score. The right hand features a melodic line with some grace notes. A dashed line with *8va* indicates an octave shift. The left hand continues with eighth-note accompaniment.

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, and a **Gm7** chord symbol is located above the right-hand staff.

Second system of the piano score. The right hand continues the melodic line with some sustained notes, and the left hand maintains the eighth-note accompaniment.

Third system of the piano score. The right hand has several rests followed by chords and a final melodic flourish. The left hand continues the eighth-note accompaniment.

Fourth system of the piano score. The right hand begins with a trill-like figure and includes a **8va₁** marking. The left hand continues the eighth-note accompaniment.

Fifth system of the piano score. The right hand features a long sustained note followed by chords and a final chord with a **8va₁** marking. The left hand continues the eighth-note 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 has a melodic line with a *f* dynamic marking and a change in harmony from Db/B to Bb/C. The left hand continues with eighth-note accompaniment.

Fourth system of a piano score. The right hand has 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 a final triplet. 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 and Eb). The bass clef has a key signature of one flat (Bb). The treble staff begins with a chord of Ab/Bb. The melody consists of eighth and sixteenth notes, with a trill-like figure in the second measure. A dynamic marking 'v' is present. The bass staff provides a steady accompaniment of eighth notes.

This system continues the piece with similar rhythmic patterns in both staves. The treble staff features more complex chordal textures and melodic lines, while the bass staff maintains a consistent eighth-note accompaniment.

8va-----7 Gm7 mf

This system introduces a change in dynamics to mezzo-forte (mf) and a new chord, Gm7, in the treble staff. The treble staff has a melodic line with some grace notes. The bass staff continues with eighth-note accompaniment.

8va 7

This system features a melodic line in the treble staff that includes a trill-like figure. The bass staff continues with eighth-note accompaniment. A dynamic marking 'v' is present.

3

This system concludes the page with a melodic line in the treble staff that includes a triplet of eighth notes. The bass staff continues with eighth-note accompaniment. A dynamic marking 'v' is present.

8va₇

This system features a treble clef staff with a *8va₇* marking above the first measure. The right hand plays a sequence of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats.

8va-----

This system continues the piece with a *8va-----* marking above the treble staff. The right hand has a more complex melodic line with some triplets, while the left hand maintains the eighth-note accompaniment.

8va-----

8va-----

This system has two *8va-----* markings above the treble staff. The right hand features a melodic line with a triplet of eighth notes. The left hand continues with the eighth-note accompaniment.

mp

This system includes a *mp* (mezzo-piano) dynamic marking above the right hand. The right hand has a melodic line with a triplet of eighth notes. The left hand continues with the eighth-note accompaniment.

This system shows the right hand playing a series of chords with a long, sweeping slur. The left hand continues with the eighth-note accompaniment.

8va -----

The first system of music consists of two staves. The treble staff begins with a whole rest, followed by quarter notes G4, A4, and B4, and a dotted quarter note C5. The bass staff starts with a whole note chord (G2, B1, D2), followed by a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are dynamic markings like *v* and *mf* throughout.

The second system continues the musical piece. The treble staff has a whole rest, followed by quarter notes G4, A4, and B4, and a dotted quarter note C5. The bass staff continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamic markings like *v* and *mf* are present.

The third system features more complex chordal structures in the treble staff, including chords like G4-A4-B4-C5 and G4-A4-B4-C5. The bass staff continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamic markings like *v* and *mf* are present.

The fourth system concludes with a fermata in the bass staff. The treble staff has a whole rest, followed by quarter notes G4, A4, and B4, and a dotted quarter note C5. The bass staff continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamic markings like *v* and *mf* are present.

mf *mf* *mf*

The fifth system features a melodic line in the treble staff, starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, 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G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, 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B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A

FUNNY GIRL

from FUNNY GIRL

Words by BOB MERRILL
Music by JULE STYNE

Piano

Moderato

mp

rall.

The piano introduction is in 4/4 time, marked Moderato. It begins with a melody in the right hand starting on a half note G4, moving to A4, B4, and C5. The left hand provides a simple accompaniment with a bass line starting on G2. The piece is in E-flat major (three flats) and concludes with a *rallentando* marking.

Refrain - Rhythmically, with feeling (not fast)

mf

E \flat D E \flat 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 starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment in the right hand has a melody that mirrors the vocal line, while the left hand plays a steady bass line. The system ends with a *mf* dynamic marking.

Fm7 F \sharp dim E \flat Gm7 E \flat dim E \flat

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

The second system continues the refrain. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a similar pattern. The system ends with a *p* dynamic marking.

F9 Bdim F9 B \flat 9 B \flat 7 Fm7 B \flat 7

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

The third system concludes the refrain. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a similar pattern. The system ends with a *p* dynamic marking.

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 Ab 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 Ab Db

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

Ebsus Eb Db/F Dbm/Fb

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

Ab/Eb Db Dbm 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 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, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, 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A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358,

System 1: Treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays chords in the upper register. The bass clef has a key signature of one sharp (F#) and a common time signature. The left hand plays a rhythmic pattern of eighth notes and quarter notes.

System 2: Treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays chords. The bass clef has a key signature of one sharp (F#) and a common time signature. The left hand plays a rhythmic pattern of eighth notes and quarter notes.

System 3: Treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays chords. The bass clef has a key signature of one sharp (F#) and a common time signature. The left hand plays a rhythmic pattern of eighth notes and quarter notes.

System 4: Treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays chords, with a slur over the second and third measures. The bass clef has a key signature of one sharp (F#) and a common time signature. The left hand plays a rhythmic pattern of eighth notes and quarter notes.

First system of musical notation. The upper staff contains a series of chords in the right hand. The lower staff contains a melodic line in the left hand with a slur over the first two measures and a fermata over the last two measures. Dynamics include *p.* and *f.*

Second system of musical notation. The upper staff contains a series of chords in the right hand. The lower staff contains a melodic line in the left hand with a slur over the first two measures and a fermata over the last two measures. Dynamics include *p.* and *f.*

Third system of musical notation. The upper staff contains a series of chords in the right hand. The lower staff contains a melodic line in the left hand with a slur over the first two measures and a fermata over the last two measures. Dynamics include *p.* and *f.*. The word *rall.* is written above the lower staff in the third measure.

Fourth system of musical notation. The upper staff contains a series of chords in the right hand with a slur over the first two measures and a fermata over the last two measures. The lower staff contains a melodic line in the left hand with a slur over the first two measures and a fermata over the last two measures. Dynamics include *p.* and *f.*. The word *Ped.* is written below the lower staff in the fourth measure.

GIRL TALK

from the Paramount Picture HARLOW

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.

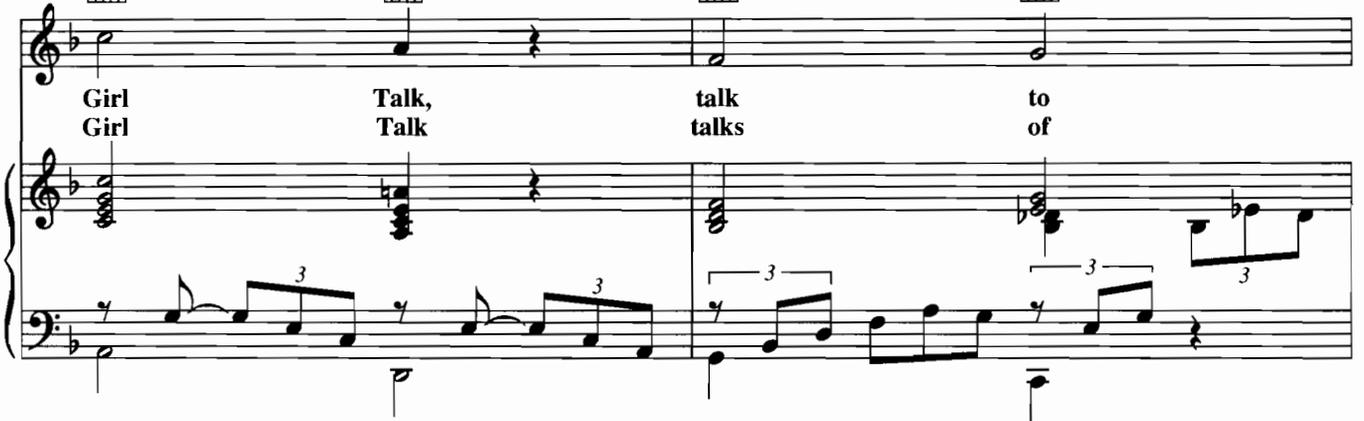
Dm7/G  G9  Gm7/C  Bbm7 

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

D E A

mp

D E A

F#5 E5 A5 5fr

sub. mp

D E A D E A

Young Hercules: 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

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 two sharps (F# and C#) and a 4/4 time signature. It features guitar chord diagrams above the notes: D, E, F#m, A/C#, Dmaj7, Esus, E, D, E, A. The lyrics are "great warm wel-come will be wait - ing for me. Where the crowds will cheer when they". The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs), mirroring the harmonic structure of the vocal line.

D E F#sus F#m D C# F#m
 see my face, and a voice keeps say - ing this is

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps and a 4/4 time signature. It features guitar chord diagrams above the notes: D, E, F#sus, F#m, D, C#, F#m. The lyrics are "see my face, and a voice keeps say - ing this is". The bottom two staves are a piano accompaniment in grand staff, continuing the harmonic support.

Dmaj7 Esus E A/C# Bm/D
 where I'm meant _ to be. _ I will find my way.

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps and a 4/4 time signature. It features guitar chord diagrams above the notes: Dmaj7, Esus, E, A/C#, Bm/D. The lyrics are "where I'm meant _ to be. _ I will find my way.". The bottom two staves are a piano accompaniment in grand staff. A dynamic marking of *mf* is present in the bass clef staff.

A/E E E/D A/C# Bm/D
 I can go _ the dis - tance. I'll be there some - day

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps and a 4/4 time signature. It features guitar chord diagrams above the notes: A/E, E, E/D, A/C#, Bm/D. The lyrics are "I can go _ the dis - tance. I'll be there some - day". The bottom two staves are a piano accompaniment in grand staff.

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 dynamic markings: '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 a treble and bass clef staff. Above the staff, guitar chords are indicated: A, E/A, D/A, D, E, and A. The piano part shows 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 are provided for D, E, and A. The piano accompaniment features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. The key signature has two sharps (F# and C#).

D E F#m Dmaj7 Esus E

simply

This system contains six measures of music. Above the staff, guitar chord diagrams are provided for D, E, F#m, Dmaj7, Esus, and E. The piano accompaniment features a treble clef with a melodic line and a bass clef with a bass line. The key signature has two sharps. 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 are provided for D, E, A, D, E, F#sus, and F#m. The piano accompaniment features a treble clef with a melodic line and a bass clef with a bass line. The key signature has two sharps. The label "R.H." is written above the right-hand piano part in the final measure.

D C# F#m Dmaj7 Esus E

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

Dsus2/F#

E/G#

A

E/A

D/A

7

poco rall.

a tempo

7

A E/A D/A

F

G

C

mf

F

G

C

F

E

Am

Fmaj7

f

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 piece is in 4/4 time with a key signature of one sharp (F#). The tempo/mood is 'Mysteriously, steadily'. The first measure is marked *mp* (mezzo-piano). The bass line features a steady eighth-note accompaniment. The treble clef has a whole rest in the first measure, followed by a half note chord (F#4, C#5) in the second measure, and another whole rest in the third measure.

Second system of musical notation. The first measure is marked *f* (forte). The bass line continues with eighth notes. The treble clef has a half note chord (F#4, C#5) in the first measure, followed by a half note chord (F#4, C#5) in the second measure, and a half note chord (F#4, C#5) in the third measure. A triplet of eighth notes (G#4, A4, B4) is marked *mp* in the fourth measure. The system concludes with a sixteenth-note triplet (G#4, A4, B4) marked with a '6' below it.

Third system of musical notation. The first measure has a triplet of eighth notes (G#4, A4, B4) in the bass line. The second measure has a triplet of eighth notes (G#4, A4, B4) in the bass line. The third measure is marked *mf* (mezzo-forte) and *R.H.* (Right Hand), with a line pointing to a half note chord (F#4, C#5) in the treble clef. The bass line continues with eighth notes. The system concludes with a half note chord (F#4, C#5) in the treble clef and eighth notes in the bass line.

Fourth system of musical notation. The first measure has a half note chord (F#4, C#5) in the treble clef. The second measure has a half note chord (F#4, C#5) in the treble clef. The third measure is marked *R.H.* (Right Hand), with a line pointing to a half note chord (F#4, C#5) in the treble clef. The bass line continues with eighth notes. The system concludes with a half note chord (F#4, C#5) in the treble clef and eighth notes in the bass line.

First system of musical notation. The right hand (RH) features a complex chordal texture with many notes, some beamed together. The left hand (LH) plays 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 more melodic focus with some slurs. The LH accompaniment continues. A fermata is present over the first measure of the RH. The label "R.H." is written above the first measure.

Fourth system of musical notation. The RH features a melodic line with slurs. The LH accompaniment includes a section marked "tremolo" with a wavy line. Dynamics include *ff* and *fff*. A fermata is present over the first measure of the RH.

Fifth system of musical notation. The RH has a melodic line with slurs and a fermata. The LH accompaniment features triplets. The tempo marking "Urgently" is present. Dynamics include *ff*. A fermata is present over the first measure of the RH.

First system of musical notation. The treble clef staff contains a sequence of chords, with the first two marked with a '3' and a slur. The bass clef staff features a rhythmic pattern of eighth notes, with several triplets marked with a '3' and a slur. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff shows a series of chords, with the first two marked with a '3' and a slur. The bass clef staff continues the rhythmic pattern with triplets marked '3'. The key signature has one sharp (F#).

Third system of musical notation. The treble clef staff contains chords, with the first two marked with a '3' and a slur. The bass clef staff features a rhythmic pattern of eighth notes with triplets marked '3'. The key signature has one sharp (F#).

Fourth system of musical notation. The treble clef staff shows chords, with the first two marked with a '3' and a slur. The bass clef staff features a rhythmic pattern of eighth notes with triplets marked '3'. The key signature has one sharp (F#).

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff features a melodic line with slurs and accents. The key signature has one sharp (F#). Dynamics markings include *mf* and *mp*.

A GUY WHAT TAKES HIS TIME

from SHE DONE HIM WRONG

Words and Music by
RALPH RAINGER

Slowly

Piano introduction in 4/4 time, key of F# major. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Slowly'.

F7 Eb7

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

mp

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

G F#7 G G#dim 4fr

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

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

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

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

Vocal line with lyrics: "had a min - ute's re - pose from walk - ing the street.". Piano accompaniment includes guitar chord diagrams for D7, G#dim (4fr), D7, G#dim (4fr), and D7. A triplet of eighth notes is marked with a '3'.

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



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

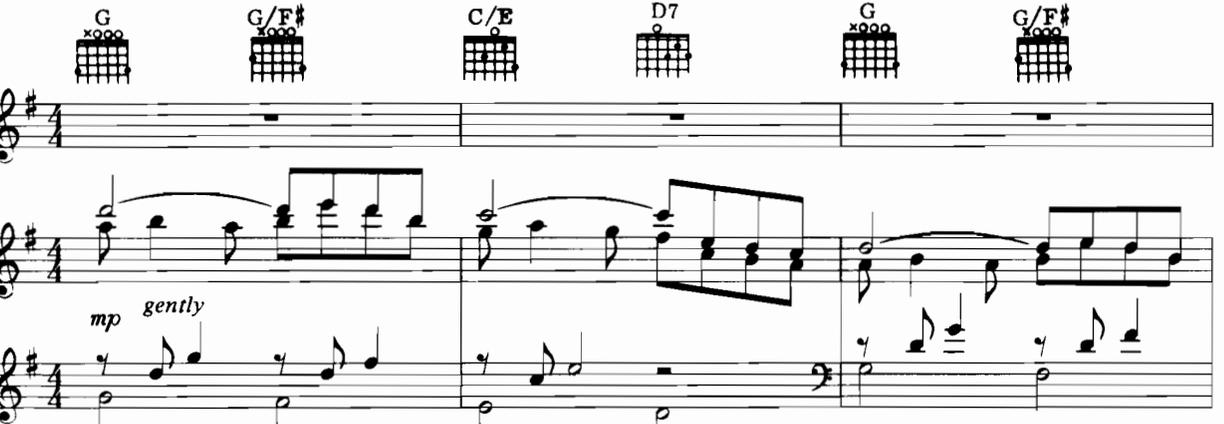
fly. _____

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



mp *gently*

If the hands of time were

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

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*

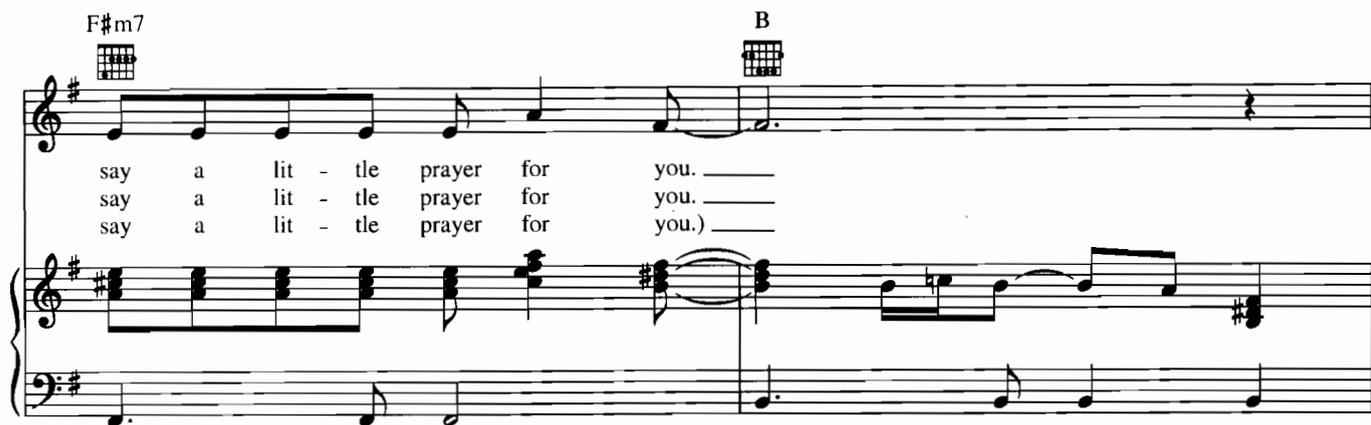
D Gmaj7

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

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderately fast' and 'mf'. The piano part features a steady bass line and chords in the right hand. The vocal line enters in the second measure. The score includes two verses of lyrics and a double bar line followed by an instrumental solo. The key signature has one sharp (F#), and the time signature is 4/4. Chord diagrams are provided for Gmaj7, Am7/D, Bmaj7, B7, Em7, and Am7. The piano part continues with accompaniment for the vocal lines and the instrumental solo.

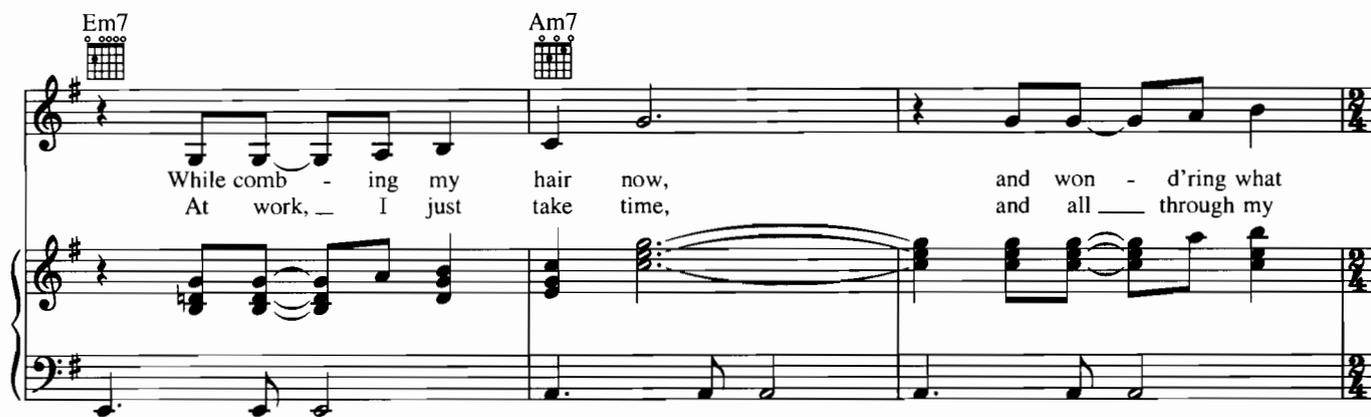
F#m7  B 

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



Em7  Am7 

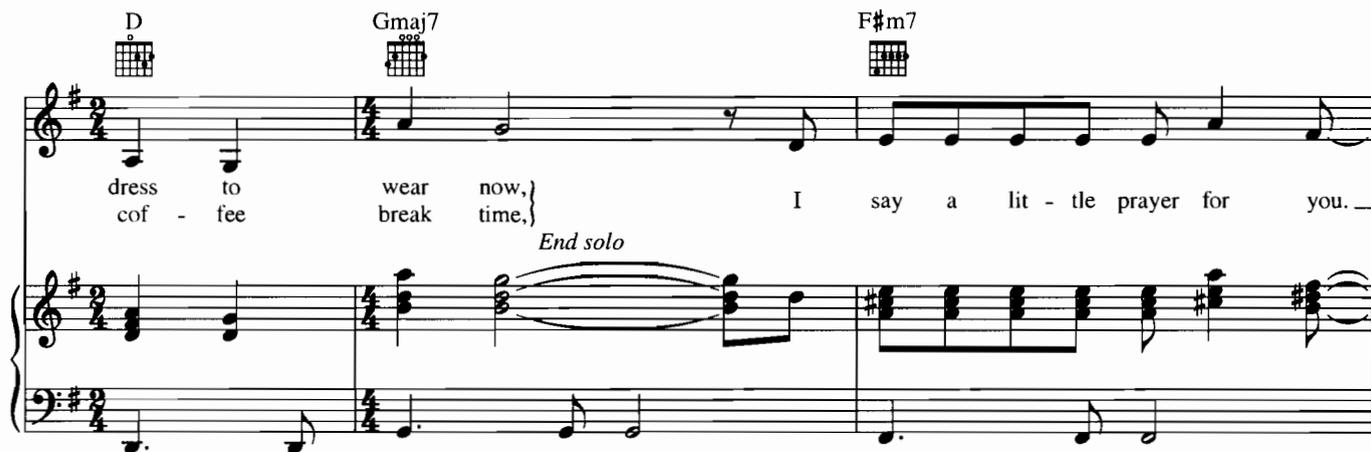
While comb - ing my hair now, and won - d'ring what
 At work, - I just take time, and all through my



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.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'prayer.' followed by a quarter rest, then a quarter note 'Say', a quarter rest, a quarter note 'you', a quarter note 'love', a quarter note 'me,', a quarter note 'too.', and a final half note. The piano accompaniment features a treble clef with chords and a bass clef with a simple bass line. Chord diagrams for Gmaj7 and Am7/D are provided above the staff.

Am7/D

Detailed description: This system contains measures 4 and 5. The vocal line is silent. The piano accompaniment continues with chords and a bass line. A chord diagram for Am7/D is shown above the staff.

Gmaj7

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

Detailed description: This system contains measures 6 and 7. The vocal line begins with a quarter rest, followed by 'Why don't you', a quarter rest, 'an - swer my', a quarter rest, 'prayer?', and a final half note. The piano accompaniment continues with chords and a bass line. A chord diagram for Gmaj7 is shown above the staff.

Am7/D

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

Repeat and Fade

Detailed description: This system contains measures 8 and 9. The vocal line starts with a quarter rest, followed by 'You know,', a quarter rest, 'ev - 'ry day', a quarter rest, 'I say a', a quarter rest, 'lit - tle', and a final half note. The piano accompaniment continues with chords and a bass line. A chord diagram for Am7/D is shown above the staff. The system ends with a double bar line and the instruction 'Repeat and Fade'.

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 **Ebm** **Bb** **Ebm**

mp

Bb **Ebm**

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

Abm **Bb**

Life's a dream — we are dream — ing.

Bb **Ebm/Bb**

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

Detailed description: This is a sheet music page for the song 'I Want to Spend My Lifetime Loving You'. It features a piano accompaniment and vocal lines for both male and female voices. The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The tempo is 'Moderately slow'. The score is divided into four systems. The first system shows the piano introduction with a dynamic marking of *mp*. The second system contains the male vocal line with lyrics: 'Moon so bright, night so fine, keep your heart here with mine.' The piano accompaniment for this system features long, sustained chords in the bass. The third system contains the continuation of the male vocal line with lyrics: 'Life's a dream — we are dream — ing.' The piano accompaniment continues with similar sustained chords. The fourth system contains the female vocal line with lyrics: 'Race the moon, — catch the wind, — ride the night'. The piano accompaniment for this system features a more active melodic line in the right hand and sustained chords in the left hand. Chord diagrams are provided above the vocal lines for each system.

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



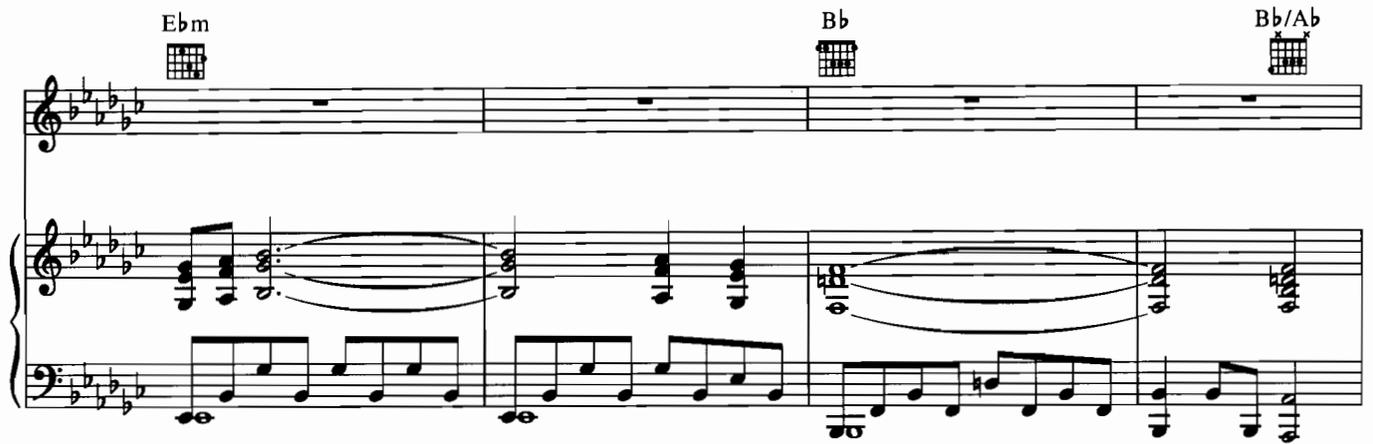
Db



Bbm



Ebm  Bb  Bb/Ab 



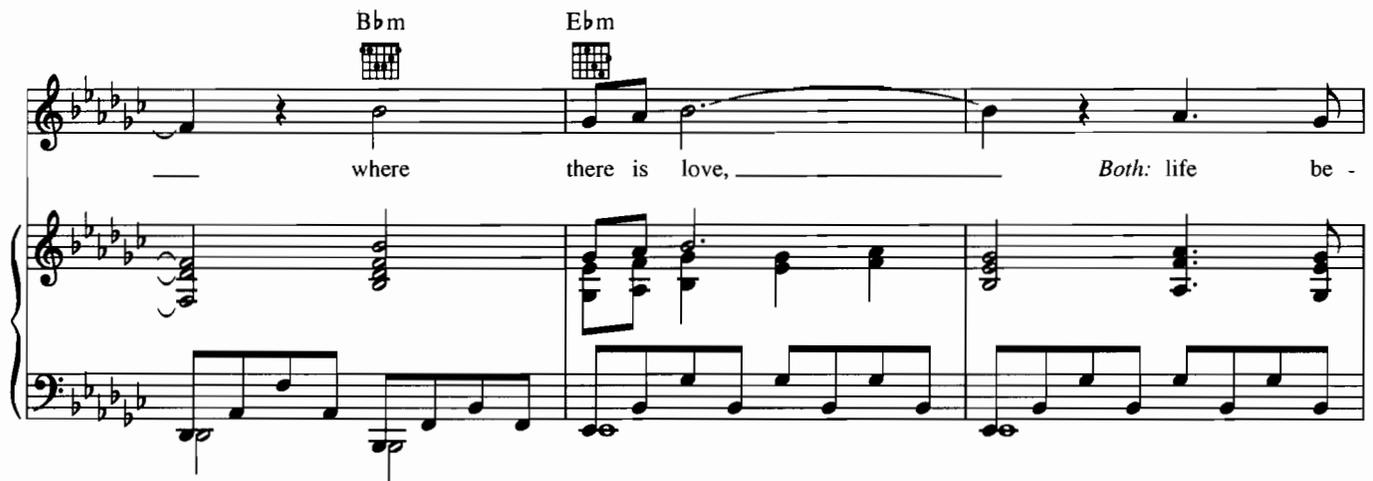
Gb  Db 

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



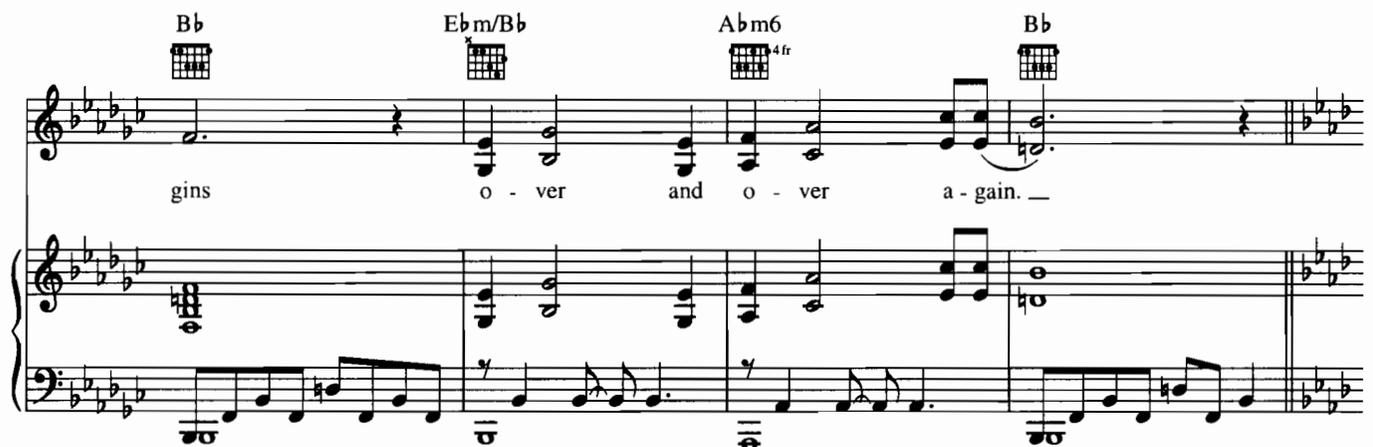
Bbm  Ebm 

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



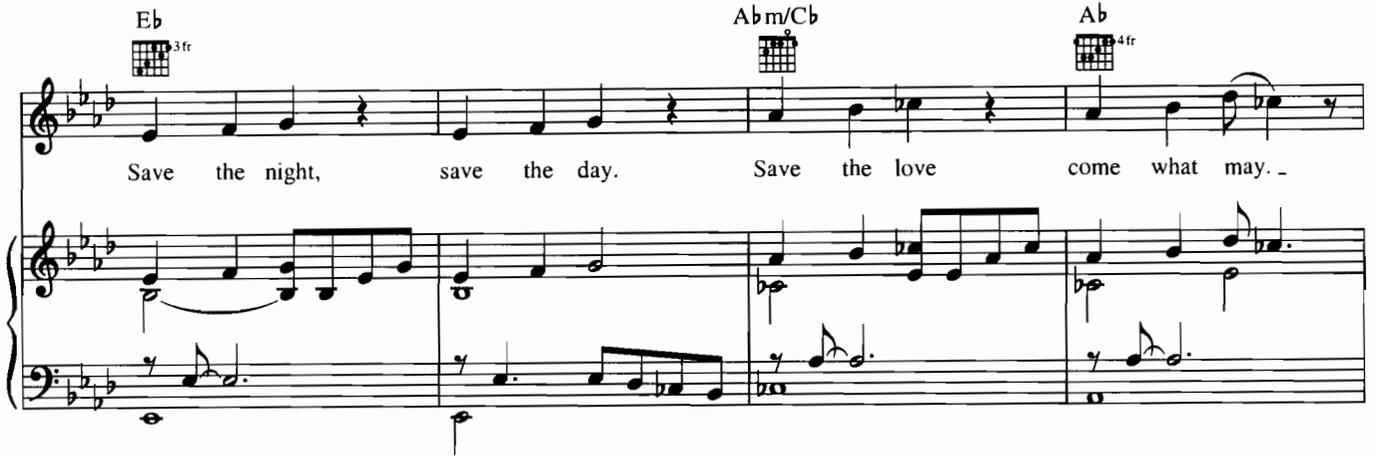
Bb  Ebm/Bb  Abm6  Bb 

gins o - ver and o - ver a - gain. —



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

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



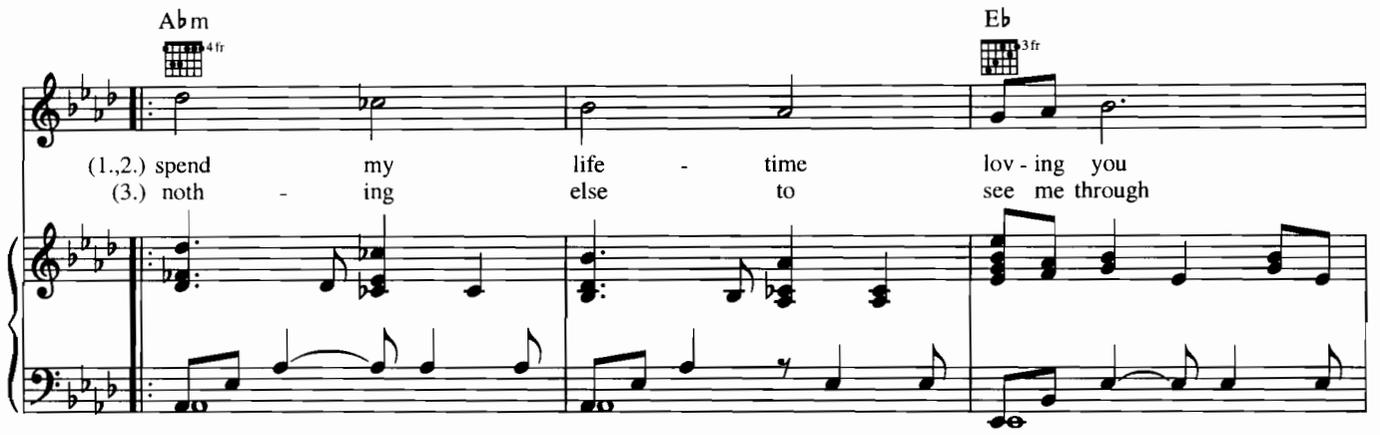
D_bm  **E_b** 

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



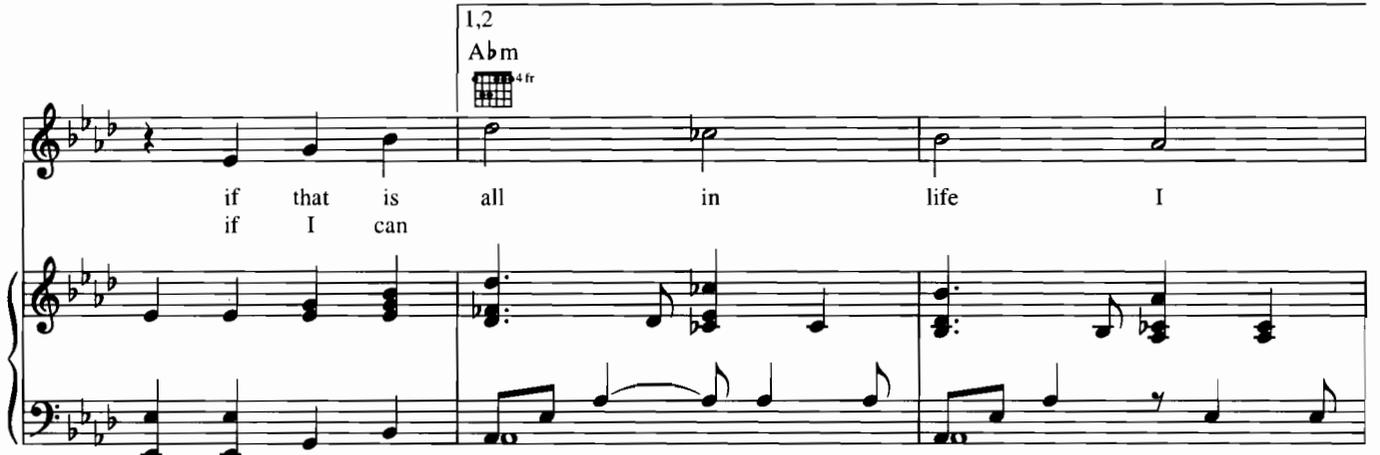
A_bm  **E_b** 

(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_b  3fr



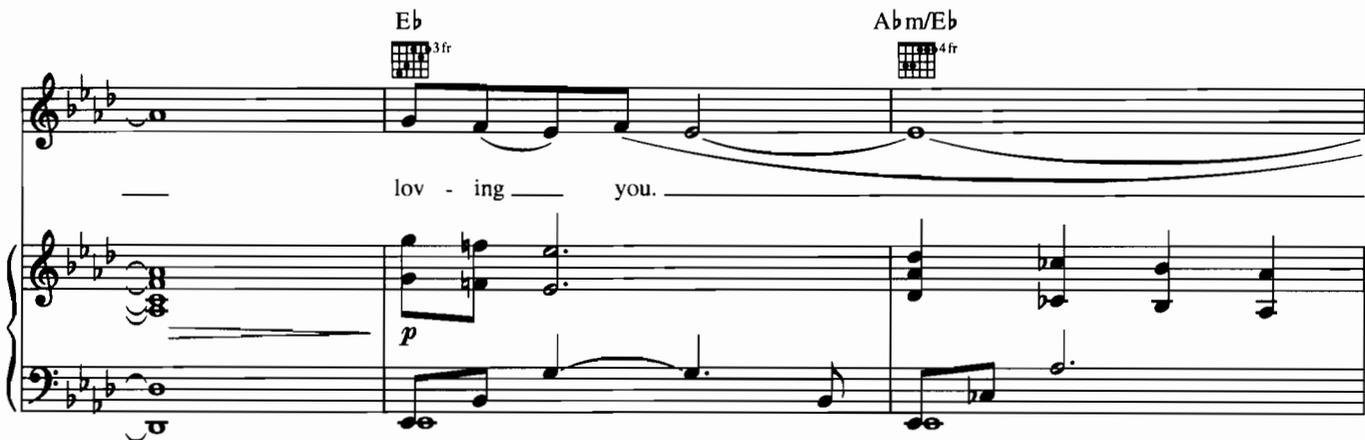
ev - er do. { I want to
I will want

3 **D_bm7** 



spend my life - time

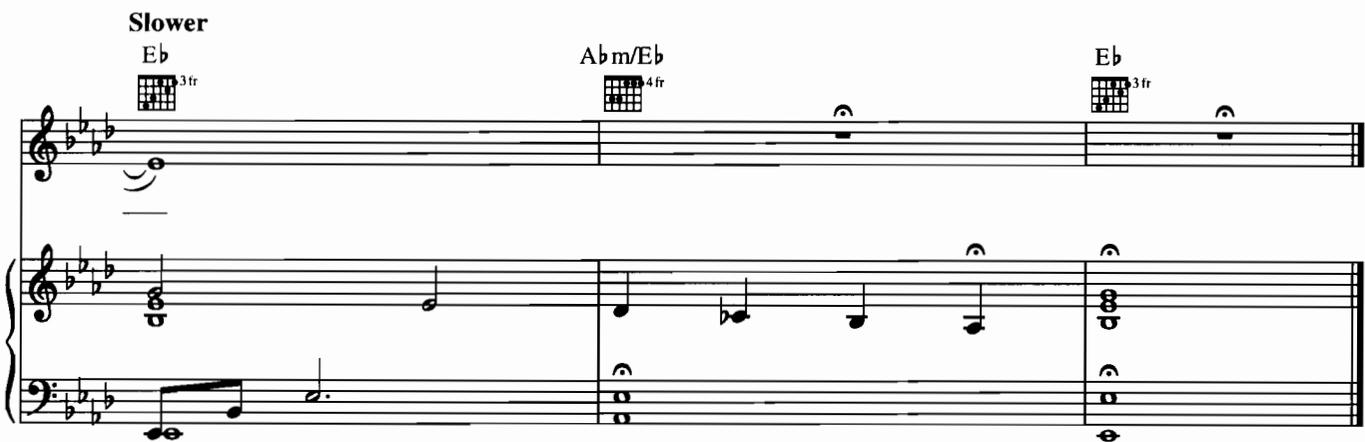
E_b  3fr **A_bm/E_b**  4fr



lov - ing you.

Slower

E_b  3fr **A_bm/E_b**  4fr **E_b**  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 various chord voicings and bass lines.

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 sheet music page for the song 'If I Had Words' by John Hodge. It is set in a 'Bright Reggae' style. The music is written for piano and voice. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a rhythmic bass line and chords in the right hand. The vocal line is simple and follows the melody. Chord diagrams are provided above the vocal line for each measure. The lyrics are: 'If I had words to make a day for you, _____ I'd sing you a morn - ing gold - en and new.' The piece ends with a final chord of D.

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 with chords and a simple bass 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 bass 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 includes a treble clef with chords and a bass clef with a bass line. A repeat sign is present at the end of the system.

This system contains the final line of music, which is a piano accompaniment. It features a treble and bass clef with chords and a bass line, concluding the piece with a double bar line.

IL POSTINO

(The Postman)

from IL POSTINO

Music by LUIS BACALOV

Moderato

The first system of the musical score is in 4/4 time and begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with a long slur over the first two measures, while the left hand provides a simple harmonic accompaniment. The key signature has one flat.

The second system continues the piece, showing a change in the right-hand melody and a more active left-hand accompaniment. The dynamics remain mezzo-piano.

The third system introduces a piano (*p*) dynamic. The right hand has a more rhythmic, eighth-note melody, and the left hand features a steady accompaniment with a low register.

The fourth system concludes the piece with a return to a more melodic right-hand line and a simple left-hand accompaniment. The dynamics are not explicitly marked in this system.

The first system of music consists of two staves. The treble staff contains a long, sweeping melodic line that begins with a half note, followed by quarter notes, and ends with a half note. The bass staff provides harmonic support with chords and a few individual notes. A fermata is placed over the final note of the treble staff.

The second system continues the piece. The treble staff features a more intricate melodic line with eighth notes and quarter notes, some of which are beamed together. The bass staff consists of sustained chords and a few moving lines. A fermata is placed over the final note of the treble staff.

The third system shows a melodic line in the treble staff with some grace notes and a fermata over the final note. The bass staff features sustained chords and a few notes, providing a harmonic foundation.

The fourth system concludes the piece. The treble staff has a melodic line with a fermata over the final note. The bass staff features sustained chords and a fermata over the final note. The word "rall." is written in the bass staff, indicating a deceleration.

Mosso

First system of musical notation. Treble clef: A half note G4, followed by a quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Bass clef: A half note G3, followed by a quarter note F#3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2. A slur covers the first two measures.

Second system of musical notation. Treble clef: A half note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Bass clef: A half note G3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2. A slur covers the first two measures.

Third system of musical notation. Treble clef: A half note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Bass clef: A half note G3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2. A slur covers the first two measures.

Fourth system of musical notation. Treble clef: A half note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Bass clef: A half note G3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2. A slur covers the first two measures. Dynamics include *p* and *rall.*

Fifth system of musical notation. Treble clef: A half note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Bass clef: A half note G3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2. A slur covers the first two measures.

A Tempo

The first system of the 'A Tempo' section consists of two staves. The right-hand staff (treble clef) features a melodic line with a long slur spanning across the first two measures, followed by a more active eighth-note melody in the third measure. The left-hand staff (bass clef) provides a rhythmic accompaniment with a steady eighth-note pattern.

The second system continues the piece. The right-hand staff has a melodic line with a slur over the first two measures and a final note in the third measure. The left-hand staff features a more complex accompaniment with a mix of eighth and sixteenth notes, including a chromatic line in the second measure.

The third system includes the instruction *sempre dim.* (always decrescendo) in the middle of the right-hand staff. The right-hand staff has a melodic line with a slur and a final note. The left-hand staff has a steady eighth-note accompaniment.

The fourth system features the instruction *pp* (pianissimo) in the right-hand staff. The right-hand staff has a melodic line with a slur and a final note. The left-hand staff has a steady eighth-note accompaniment.

The fifth system begins with the tempo marking *Lento* (Slowly). The right-hand staff has a melodic line with a slur and a final note. The left-hand staff has a steady eighth-note accompaniment. The instruction *ppp* (pianississimo) is written in the left-hand staff.

IRIS

from the Motion Picture CITY OF ANGELS

Words and Music by
JOHN RZEZNIK

With a steady pulse

Bm **Bm9** **Gmaj7**

mf

1

2

D5 **D5/E**

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

G5 **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

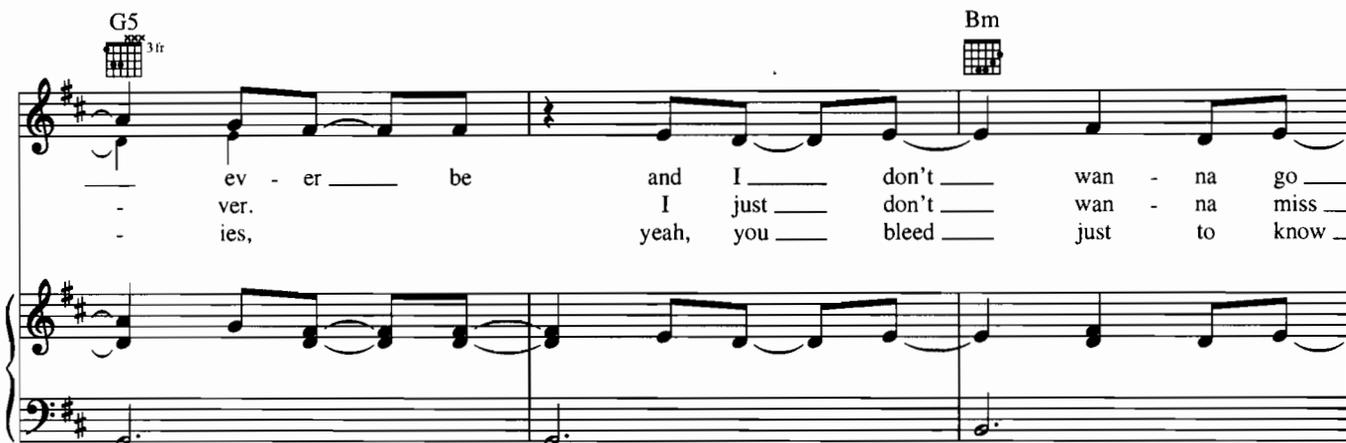
G5 **D5** **D5/E**

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 _____
 _____ you to - night. }
 _____ you're a - live. }

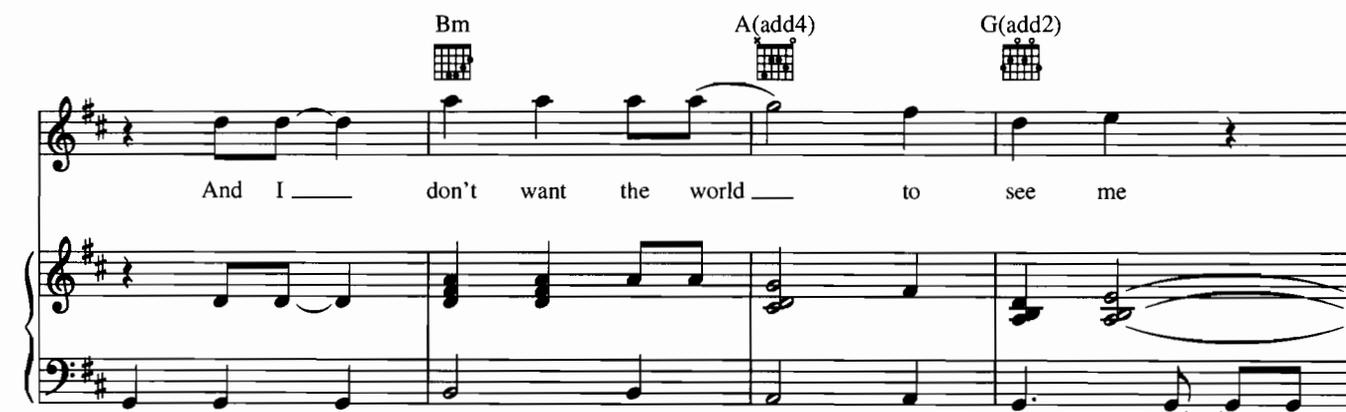


Bm 

A(add4) 

G(add2) 

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

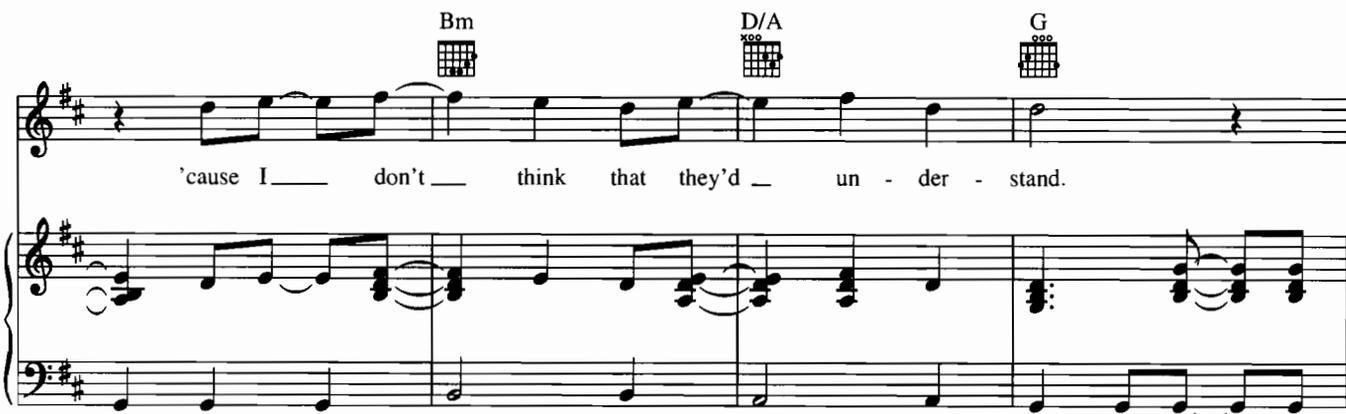


Bm 

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 time signature is 2/4. The vocal line begins with a rest, followed by the lyrics "And you can't _". The piano accompaniment consists of chords and moving lines in both hands.

CODA



N.C.

The CODA section is marked with a Coda symbol and "N.C." (No Chords). It consists of a few measures of piano accompaniment in grand staff, with a repeat sign indicating a double bar line.

The second system of music continues the piano accompaniment from the first system, featuring chords and moving lines in both hands.

1 G Gmaj7 2 Gmaj7 G

The third system of music includes guitar chord diagrams for G, Gmaj7, and G. It features a first ending (marked '1') and a second ending (marked '2'). The piano accompaniment includes chords and moving lines in both hands.

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 treble clef and a key signature of two sharps (F# and C#).

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 continues with chords and a bass line. The voice part continues with the same key signature and melodic line.

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 features more complex chords and a bass line. The voice part continues with the same key signature and melodic line.

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 continues with chords and a bass line. The voice part continues with the same key signature and melodic line.

Bm(add4) Bm9 Bm Gsus2

This system contains four measures of music. The first measure has a guitar chord diagram for Bm(add4) and a piano accompaniment starting with a quarter note G4. The second measure has a guitar chord diagram for Bm9 and piano accompaniment with a quarter note A4. The third measure has a guitar chord diagram for Bm and piano accompaniment with a quarter note B4. The fourth measure has a guitar chord diagram for Gsus2 and piano accompaniment with a quarter note C5. The piano accompaniment consists of a bass line and a treble line with chords and melodic fragments.

D/F# Gsus2

This system contains four measures of music. The first measure has a guitar chord diagram for D/F# and piano accompaniment with a quarter note D4. The second measure has a guitar chord diagram for Gsus2 and piano accompaniment with a quarter note E4. The third measure has a guitar chord diagram for Gsus2 and piano accompaniment with a quarter note F#4. The fourth measure has a guitar chord diagram for Gsus2 and piano accompaniment with a quarter note G4. The piano accompaniment consists of a bass line and a treble line with chords and melodic fragments.

Bm Gsus2

This system contains four measures of music. The first measure has a guitar chord diagram for Bm and piano accompaniment with a quarter note G4. The second measure has a guitar chord diagram for Bm and piano accompaniment with a quarter note A4. The third measure has a guitar chord diagram for Bm and piano accompaniment with a quarter note B4. The fourth measure has a guitar chord diagram for Gsus2 and piano accompaniment with a quarter note C5. The piano accompaniment consists of a bass line and a treble line with chords and melodic fragments.

D/F#

This system contains four measures of music. The first measure has a guitar chord diagram for D/F# and piano accompaniment with a quarter note D4. The second measure has a guitar chord diagram for D/F# and piano accompaniment with a quarter note E4. The third measure has a guitar chord diagram for D/F# and piano accompaniment with a quarter note F#4. The fourth measure has a guitar chord diagram for D/F# and piano accompaniment with a quarter note G4. The piano accompaniment consists of a bass line and a treble line with chords and melodic fragments.

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-fret extension. 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 a 'N.C.' (Natural Chord) label. 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-fret extension. 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.

'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.

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.

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.

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 steady eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for G and Bm are provided above the staff.

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, a quarter note 'who', a half note 'I', a quarter note 'am.', a half note rest, a quarter note 'I', a quarter note 'just', and a quarter note 'want'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Aadd4 and G are provided above the staff.

3 Bm7 A(add4)/C# D5

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 more active treble line. Chord diagrams for Bm7 (2fr), A(add4)/C#, and D5 (5fr) are provided above the staff.

Bm Asus G5

Repeat and Fade Optional Ending

Detailed description: This system contains the final measures of the piece. The vocal line has a half note rest, a quarter note, and a half note. The piano accompaniment concludes with a final chord and a melodic flourish. Chord diagrams for Bm, Asus, and G5 (3fr) are provided above the staff. The system is divided into 'Repeat and Fade' and 'Optional Ending' sections.

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. It begins with a piano introduction marked *f* (forte). The melody in the right hand starts with a half note A, followed by a quarter rest, then a quarter note G, and continues with a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. Chord diagrams for A, Gm6 (3fr), and A are provided above the staff. The dynamic *sp* (sforzando) is indicated over a measure. The system concludes with a half note Bb and a fermata.

Slowly, with expression

The second system continues the piece with a dynamic of *ff* (fortissimo). The melody features a series of eighth notes and a half note. The bass line continues with eighth notes. Chord diagrams for Gm6 (3fr), A, Gm (3fr), A, and Em9 are shown. The dynamic *mp* (mezzo-piano) is marked, followed by the instruction *molto rit.* (molto ritardando) over the final measures.

The third system continues the piece with a dynamic of *mp*. The melody features a series of eighth notes and a half note. The bass line continues with eighth notes. Chord diagrams for D, Eb (3fr), Edim7, D, Eb dim7, A7, D, and Edim7 (3) are shown. The system concludes with a half note and a fermata.

D Cm D Eb D

3

Cm D Fm Gm Cm

poco accel. *cresc.*

3

D Cm D

f a tempo *mp*

3

Bb Ebdim7 Bb Abm6 Bb Cb Abm

f

3

Cdim7 Bb Bdim7 F9 Bb Ebdim7 Bb Abm6

3

LES POISSONS

from Walt Disney's THE LITTLE MERMAID

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Bright Waltz

G Gmaj7 G6 Gmaj7

mf

Detailed description: This block shows the piano introduction for the song. It consists of four measures of music in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is simple, with notes G4, A4, B4, and C5. The bass line consists of quarter notes G2, B1, and D2. Chord diagrams for G, Gmaj7, G6, and Gmaj7 are shown above the staff. The dynamic marking *mf* is present.

G D G

Les Pois - sons, les pois -

Detailed description: This block contains the first line of the song. The vocal line starts with a whole rest for two measures, then sings "Les Pois - sons, les pois -". The piano accompaniment continues with chords G, D, and G. Chord diagrams for G, D, and G are shown above the staff.

Gmaj7 G6 G

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

Detailed description: This block contains the second line of the song. The vocal line continues with "sons, how I love les pois - sons, love to chop and to". The piano accompaniment continues with chords Gmaj7, G6, and G. Chord diagrams for Gmaj7, G6, and G are shown above the staff.

G#dim7 Am7 D7 Am Am#7

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

Detailed description: This block contains the third line of the song. The vocal line continues with "serve lit - tle fish. First I cut off their heads, then I". The piano accompaniment continues with chords G#dim7, Am7, D7, Am, and Am#7. Chord diagrams for G#dim7, Am7, D7, Am, and Am#7 are shown above the staff.

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



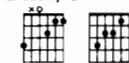
Am7/G



Dm7



Dm7/G C6



Ebm6



Dm7b5



G7#5



Cm



Ab/C



Cm



Cm6



Cm#7



Cm7



There may be trou - ble a - head.

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 beamed together. The bass staff contains a single bass note. 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 part features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part features a sequence of eighth notes: E3, F3, G3, A3, G3, F3, E3. The second and third measures are connected by a slur, with the bass clef part having a fermata over the final note.

Second system of musical notation. The treble clef part features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part features a sequence of eighth notes: E3, F3, G3, A3, G3, F3, E3. The second and third measures are connected by a slur, with the bass clef part having a fermata over the final note. A dynamic marking of *mp* is present in the third measure.

Third system of musical notation. The treble clef part features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part features a sequence of eighth notes: E3, F3, G3, A3, G3, F3, E3. The second measure has a sharp sign (#) above the G4 note. The third measure has a fermata over the G4 note.

Fourth system of musical notation. The treble clef part features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part features a sequence of eighth notes: E3, F3, G3, A3, G3, F3, E3. The second and third measures are connected by a slur, with the bass clef part having a fermata over the final note.

Fifth system of musical notation. The treble clef part features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part features a sequence of eighth notes: E3, F3, G3, A3, G3, F3, E3. The second measure has a sharp sign (#) above the G4 note. The third measure has a sharp sign (#) above the G4 note and a dynamic marking of *cresc.* below the bass clef part. The fourth measure has a sharp sign (#) above the G4 note.

First system of musical notation. The right hand plays a melodic line with eighth notes, starting on a whole note and moving to a half note. The left hand provides a harmonic accompaniment with sustained chords. Dynamics include *mf* and *dim.*

Second system of musical notation. The right hand continues the melodic line with eighth notes. The left hand accompaniment features a *mp* dynamic and a *cresc.* marking. The system concludes with *mf cresc.*

Third system of musical notation. The right hand melodic line is marked *f dim.*. The left hand accompaniment is marked *mp*. The system ends with a fermata over the final notes.

Fourth system of musical notation. The right hand continues with eighth-note patterns. The left hand accompaniment consists of sustained chords. The system concludes with a fermata.

Fifth system of musical notation. The right hand melodic line is marked with an *8* (octave) sign. The left hand accompaniment is also marked with an *8* sign. The system ends with a fermata.

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

Dm9 F/C B♭maj9 F/A

Gm11 3fr Fsus Am11 5fr

Steadily

Dsus2 D7sus

Gm11 3fr Am7 Dm9

Dm9 Dm/C B♭maj7 Am7

If the sky o - pened up for me and the

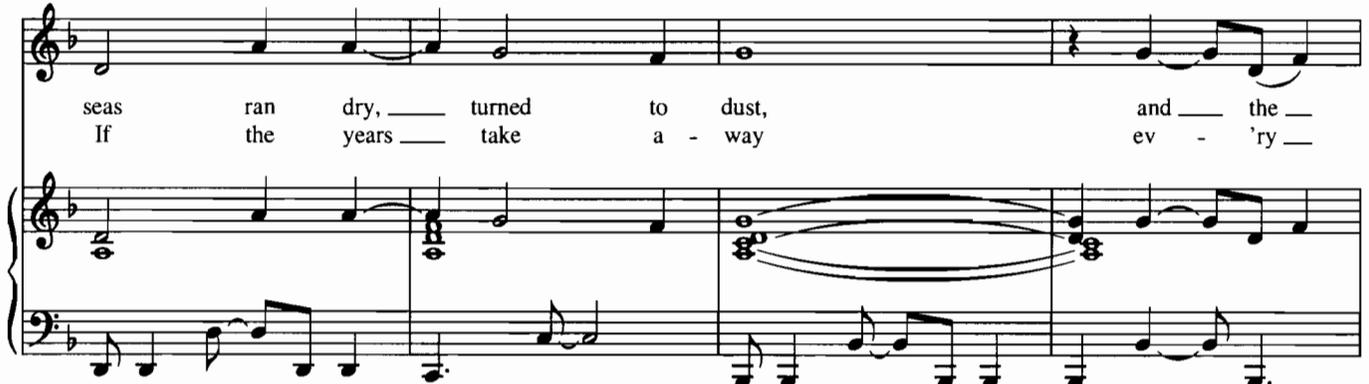
Gm11  Gm/F  Em11  A7sus  Am7 

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



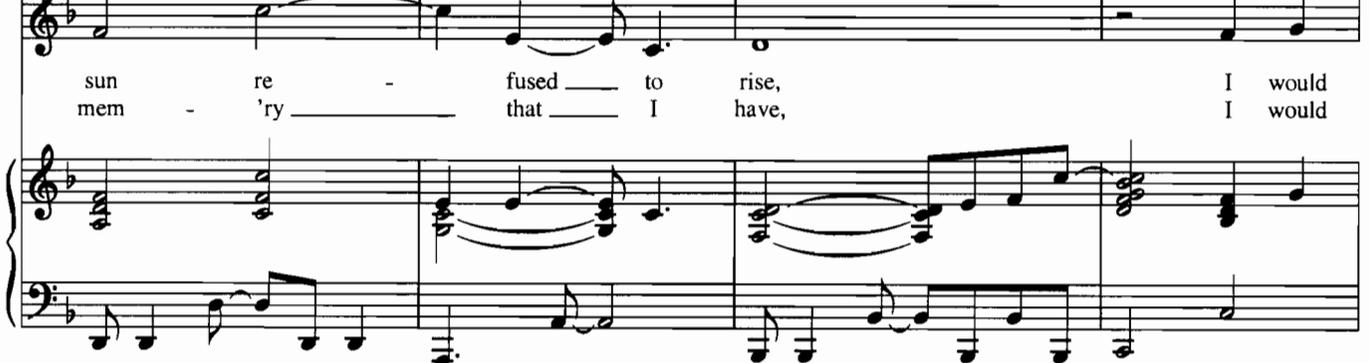
Dm7  Dm/C  Bbmaj13 

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



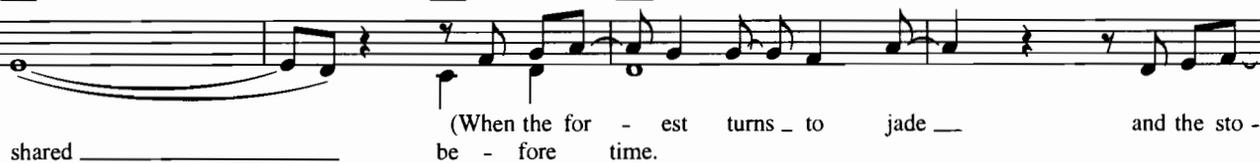
Bb



F/A



Dm



Bbmaj7



F/A



Gm7



A7sus



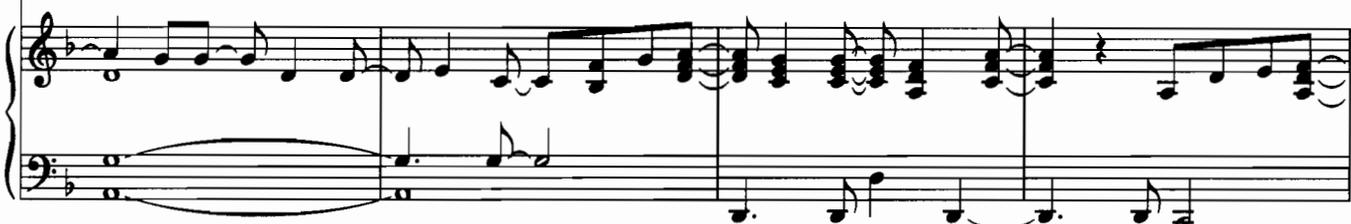
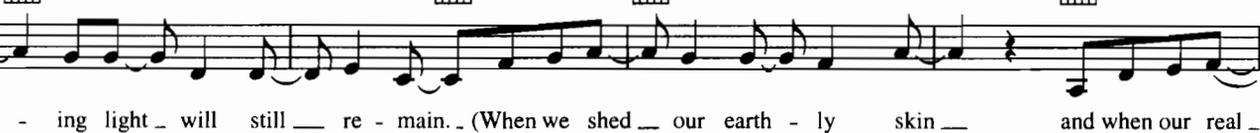
Am7



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 staves. The right hand plays a series of chords and moving lines in a 4/4 time signature, while the left hand provides a simple harmonic accompaniment. The tempo is marked as Andante with a quarter note equal to 70 beats per minute.

mp

From the si - lence, from the night

The vocal line begins with a long note on 'From' followed by a melodic phrase. The piano accompaniment continues with a steady harmonic pattern.

mp

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

The vocal line continues with a melodic phrase. The piano accompaniment provides a steady harmonic accompaniment.

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

The vocal line concludes with a melodic phrase. The piano accompaniment provides a steady harmonic accompaniment.

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 a sustained bass line in the left hand. The dynamics are marked *p* (piano).

The second system continues the melody and bass line. It includes a dynamic marking of *p* (piano) and a fermata over a chord in the right hand.

The third system concludes the first section with a double bar line. The dynamics are marked *mp* (mezzo-piano). There are repeat signs at the end of both staves.

Andante rubato*

The fourth system is in 3/4 time, key of D major. It features a slower, more expressive melody in the right hand and a simple bass line in the left hand. Chord symbols are provided above the right hand: G, C/G, G, D/G, G, C. The dynamics are marked *Ped.* (pedal) and *8va* (octave up).

*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.

*

Cadd9 G/B Am7

Ped.

*

D D⁷₄ G

8va -

Ped.

*

G G/B C

poco animato

8va -

Ped.

Ped.

8va

Am D G D7

G D7 G D/F# Em

Ped.

Am7 G/B Cmaj7 C6

Ped.

D4 D G Am

gliss.

L.H. quasi harp

Ped.

D Am 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 E5. The bass clef contains chords for C, G, A, and Eadd2(no 3rd). A 'Ped.' marking is present under the Eadd2 chord. An '8va - J' marking is at the end of the system. A '*' 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, G4, and F4. The bass clef contains chords for D, Am, Dm, and Am. A 'Ped.' marking is present under the D chord.

C F C/E C

Musical notation for the third system, measures 9-12. The treble clef contains a melody with notes C4, F4, C5, and C5. The bass clef contains chords for C, F, C/E, and C. A 'Ped.' marking is present under the C chord.

D4 L.H.

Musical notation for the fourth system, measures 13-16. The treble clef contains a melody with notes D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass clef contains a sustained chord for D4. A 'Ped.' marking is present under the D4 chord.

G pedal

Musical notation for the fifth system, measures 17-20. The treble clef contains a melody with notes G4, A4, B4, C5, D5, E5, F5, G5. The bass clef contains a sustained chord for G. A 'Ped.' marking is present under the G chord. An '8va - J' marking is at the end of the system. A '*' 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

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 a series of chords in the right hand and single notes in the left hand, creating a slow, atmospheric mood. 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 slow, arpeggiated bass line in the left hand and chords in the right hand. The lyrics are: "I fol - low the night, can't stand the light."

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 continues with the same slow, arpeggiated bass line and chords. The lyrics are: "When will I be - gin to live a - gain?"

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 continues with the same slow, arpeggiated bass line and chords. The lyrics are: "One day I'll fly a - way, leave all this to yes - ter-day."

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



L.H.

C/B \flat



B \flat



C/B \flat



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

B \flat



C/B \flat



Am7



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

Dm7



F/G



G7



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

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

stay all day in the sun. Wan - der - in' free, wish I could

be part of that world. What would I

give if I could live out - ta these wa - ters.

Dm  B \flat  C/B \flat 

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

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

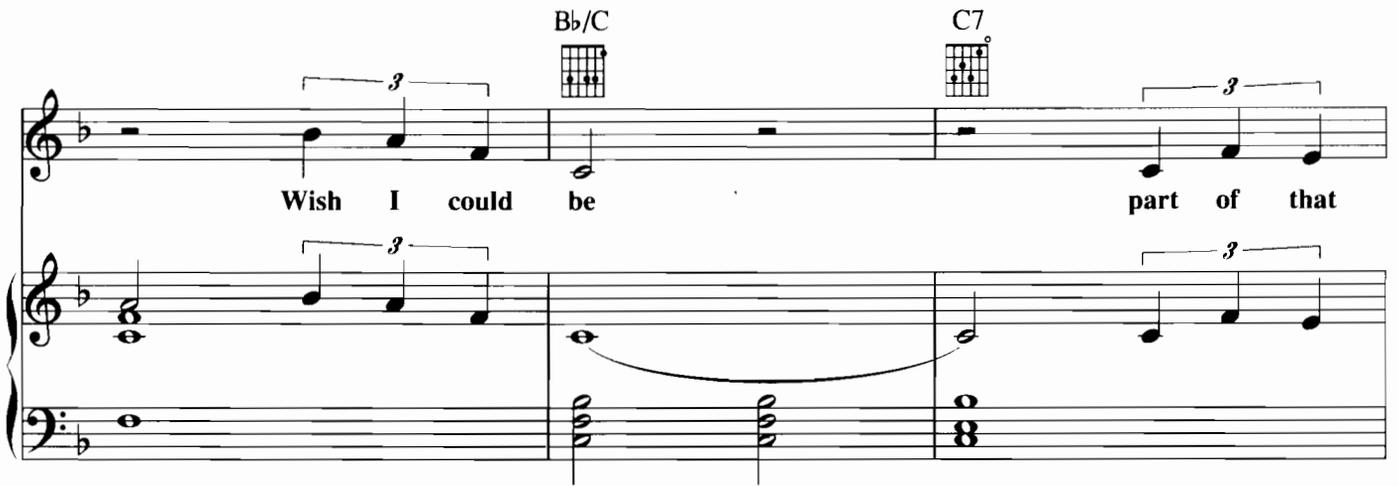


bove, _____ out of the sea.

slower

Bb/C  C7 

Wish I could be part of that

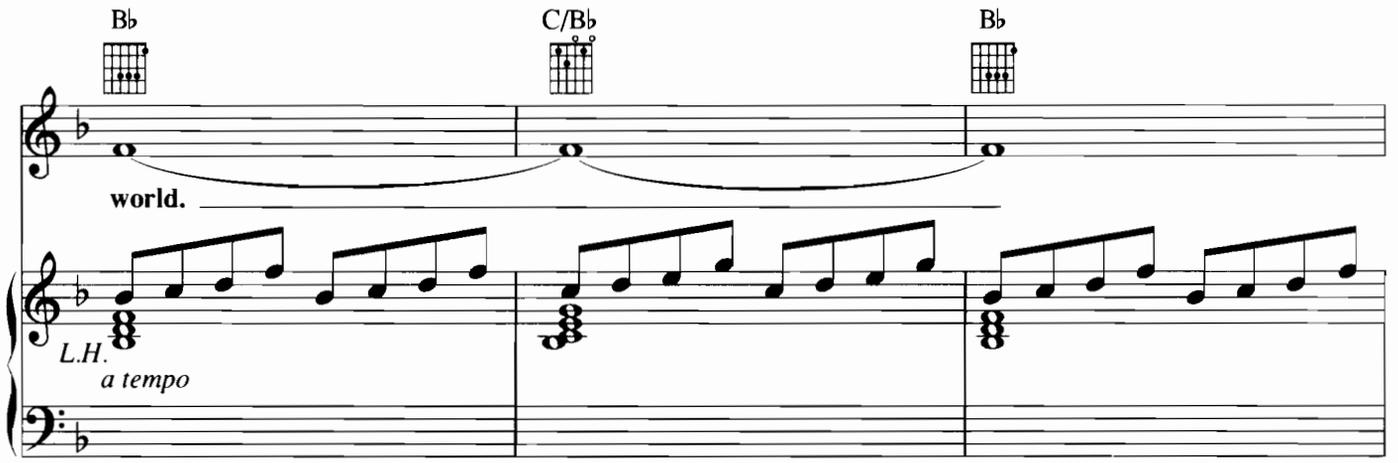


The first system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. It contains the lyrics "Wish I could be part of that". The piano accompaniment has a grand staff with treble and bass clefs. The right hand plays a melody with slurs and accents. The left hand plays chords and moving lines. Chord diagrams for Bb/C and C7 are shown above the staff.

Bb  C/Bb  Bb 

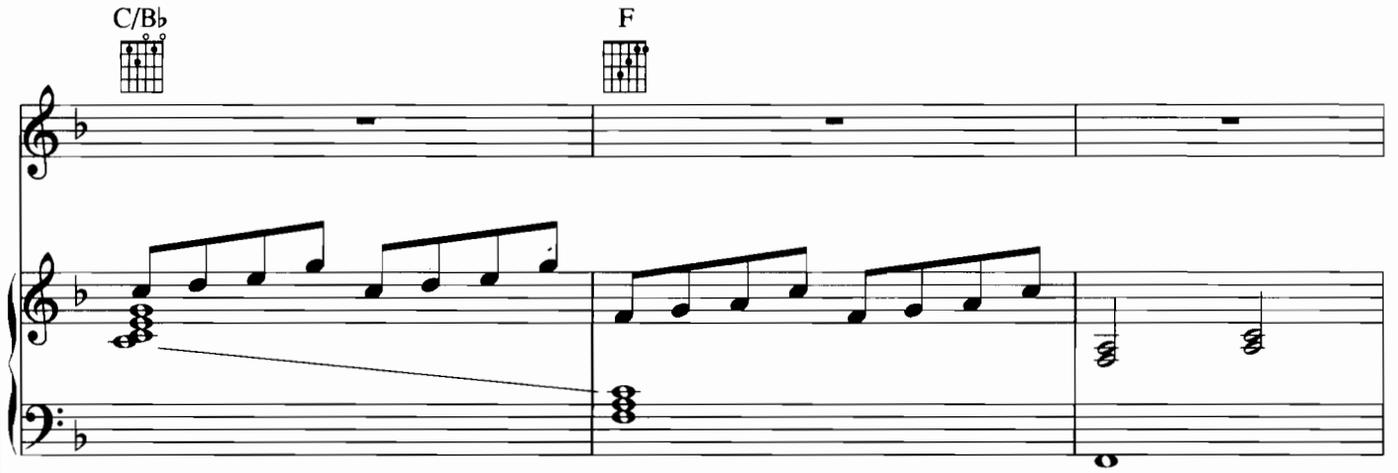
world.

L.H. *a tempo*



The second system continues the piano accompaniment. The right hand has a treble clef and a key signature of one flat. It features a melodic line with slurs. The left hand has a bass clef and a key signature of one flat. It plays chords and moving lines. Chord diagrams for Bb, C/Bb, and Bb are shown above the staff. The text "L.H. a tempo" is written in the lower left.

C/Bb  F 



The third system continues the piano accompaniment. The right hand has a treble clef and a key signature of one flat. It features a melodic line with slurs. The left hand has a bass clef and a key signature of one flat. It plays chords and moving lines. Chord diagrams for C/Bb and F are shown above the staff.



The fourth system continues the piano accompaniment. The right hand has a treble clef and a key signature of one flat. It features a melodic line with slurs. The left hand has a bass clef and a key signature of one flat. It plays chords and moving lines.

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a whole note 'You' and a half note 'and', followed by a quarter note 'I'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' above it 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

The second system continues the musical score. The vocal line has a half note 'last', a quarter note 'light', a quarter note 'of', a quarter note 'eve-ning', a half note 'I', a quarter note 'held', a quarter note 'you', a quarter note 'in', a quarter note 'my', a quarter note 'arms', a half note 'Now', a quarter note 'when', a quarter note 'days', and a half note 'grow'. The piano accompaniment features a bass line with a long melodic phrase across the system.

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

The third system of the musical score shows the vocal line with a half note 'stor - my', a quarter note 'And', a quarter note 'lone - ly', a quarter note 'for', a quarter note 'me', a half note 'I', a quarter note 'just', a quarter note 're - call', a quarter note 'Pic - nic', a quarter note 'time', and a half note 'with'. The piano accompaniment continues with chords and a bass line.

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

you. ————— On a you. —————

The fourth system concludes the musical score. The vocal line has a half note 'you.' followed by a long line, then a half note 'On a' followed by another long line, and finally a half note 'you.'. The piano accompaniment features a bass line with a long melodic phrase. A label 'L.H.' with an arrow points to the left hand of the piano part.

PSYCHO

(Prelude)

Theme from the Paramount Picture PSYCHO

Music by
BERNARD HERRMANN

Poco agitato

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 measure marked *sfz mp*.

Second system of a musical score. The treble clef staff features a complex, rhythmic pattern of chords with accents. The bass clef staff has a steady accompaniment of chords.

Third system of a musical score. The treble clef staff has a melodic line with a slur and a dynamic marking of *f*. The bass clef staff has a rhythmic accompaniment.

Fourth system of a musical score. The treble clef staff has a melodic line with a slur. The bass clef staff has a rhythmic accompaniment. A measure in the treble staff is marked with a dynamic of *f*.

Fifth system of a musical score. The treble clef staff has a melodic line with a slur. The bass clef staff has a rhythmic accompaniment. A measure in the treble staff is marked with a dynamic of *sfz mp*.

First system of musical notation. The treble clef staff features a complex melodic line with many slurs and accents. The bass clef staff provides a steady accompaniment of quarter notes. The key signature has three flats.

Second system of musical notation. The treble clef staff begins with a fortissimo (*f*) dynamic marking and contains several chords with accents. The bass clef staff continues with a rhythmic accompaniment, including some slurs and accents.

Third system of musical notation. The treble clef staff starts with a mezzo-piano (*mp*) dynamic, then moves to fortissimo (*f*), and ends with a decrescendo (*dim.*) marking. The bass clef staff maintains a consistent quarter-note accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with a long slur and a fortissimo (*f*) dynamic marking. The bass clef staff has a simple accompaniment of quarter notes.

Fifth system of musical notation. The treble clef staff has a melodic line with a long slur. The bass clef staff features a more active accompaniment with eighth notes and slurs. The system concludes with a double bar line and a key signature change to two flats.

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

Second system of the musical score. The right hand has a melodic line with slurs and accents, marked *mf* (mezzo-forte). The left hand provides a steady accompaniment with some rests.

Third system of the musical score. The right hand features a complex texture with many beamed notes and accents, marked *f*. The left hand has a more active accompaniment with eighth notes.

Fourth system of the 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 an accompaniment.

Fifth system of the musical score. The right hand has a melodic line with a slur, marked *f*. The left hand has an active accompaniment. The system ends with a double bar line and a *ffz* (fortissimo) marking.

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

The first system of the piano introduction features a 4/4 time signature with a key signature of one flat (Bb). The melody in the right hand starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The left hand provides a steady accompaniment with quarter notes G2 and Bb2, and eighth notes A2-B2. The dynamic marking is *mf*. Chord diagrams for F/C, Abdim, Gm7, C7b9, F6/9/C, Fdim/C, Gm7, and C7b9 are provided above the staff.

F/A

Abdim

Gm7

C7

F/A

Abdim

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

The piano accompaniment for the first vocal line continues with the same rhythmic pattern. The right hand melody follows the vocal line, with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand accompaniment remains consistent with the introduction.

Gm7

C7

Ab/C

Bdim

Eb7/Bb

Eb7

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

The piano accompaniment for the second vocal line continues. The right hand melody follows the vocal line, with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand accompaniment remains consistent.

Ab/C

Bdim

Eb7/Bb

Eb7

C6/G

C#dim

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

The piano accompaniment for the third vocal line continues. The right hand melody follows the vocal line, with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand accompaniment remains consistent.

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. The treble clef staff begins with a dynamic marking of *mf*. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a dotted half note chord of C4, E4, and G4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff has a whole rest in the first measure, followed by eighth notes G2, A2, B2, and C3 in the second measure, and eighth notes D2, E2, F2, and G2 in the third and fourth measures.

G7/C

C

The second system of musical notation continues the piece. The treble clef staff has a dotted half note chord of G4, B4, and D5 in the first measure, followed by quarter notes A4, B4, and C5 in the second measure. The third measure contains a dotted half note chord of C4, E4, and G4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff has eighth notes G2, A2, B2, and C3 in the first measure, eighth notes D2, E2, F2, and G2 in the second measure, and eighth notes A2, B2, C3, and D3 in the third and fourth measures.

D \flat

G7sus

1

The third system of musical notation continues the piece. The treble clef staff has a dotted half note chord of D \flat 4, F \flat 4, and A \flat 4 in the first measure, followed by quarter notes G4, A4, and B4 in the second measure. The third measure contains a dotted half note chord of G4, B4, and D5. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff has eighth notes D \flat 2, E \flat 2, F \flat 2, and G \flat 2 in the first measure, eighth notes A \flat 2, B \flat 2, C3, and D3 in the second measure, and eighth notes E \flat 2, F \flat 2, G \flat 2, and A \flat 2 in the third and fourth measures.

2

B \flat /C

C

3

The fourth system of musical notation continues the piece. The treble clef staff has a dotted half note chord of B \flat 4, D5, and F5 in the first measure, followed by quarter notes G4, A4, and B4 in the second measure. The third measure contains a dotted half note chord of C4, E4, and G4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff has eighth notes C3, D3, E3, and F3 in the first measure, eighth notes G2, A2, B2, and C3 in the second measure, and eighth notes D3, E3, F3, and G3 in the third and fourth measures. A dynamic marking of *mp* is placed below the bass staff in the second measure, and a *simile* marking is placed below the bass staff in the fourth measure.

Bb/C C Bb/C

3

Ab/C G/C F/C

3

cresc.

Bb/C Am7 Bb/C

mf

3

Ab/C C Bb/C Am7

3

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. A 'v.' marking is present in the lower staff.

1 2 Csus

The second system includes two endings. The first ending is marked '1' and the second '2'. The upper staff features a Csus chord and a long, sustained melodic line. The lower staff has a bass line with some rests.

C/F C Gm9 Cmaj7 mf

The third system contains four measures. The upper staff has chords C/F, C, Gm9, and Cmaj7. The lower staff has a bass line with some rests. A 'mf' dynamic marking is present.

Gm9 Cmaj7 Abmaj7/G f

The fourth system contains three measures. The upper staff has chords Gm9, Cmaj7, and Abmaj7/G. The lower staff has a bass line with some rests. A 'f' dynamic marking is present.

Gm9 Cmaj7 ff 8vb

The fifth system contains three measures. The upper staff has chords Gm9 and Cmaj7. The lower staff has a bass line with some rests. A 'ff' dynamic marking and an '8vb' marking are present.

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

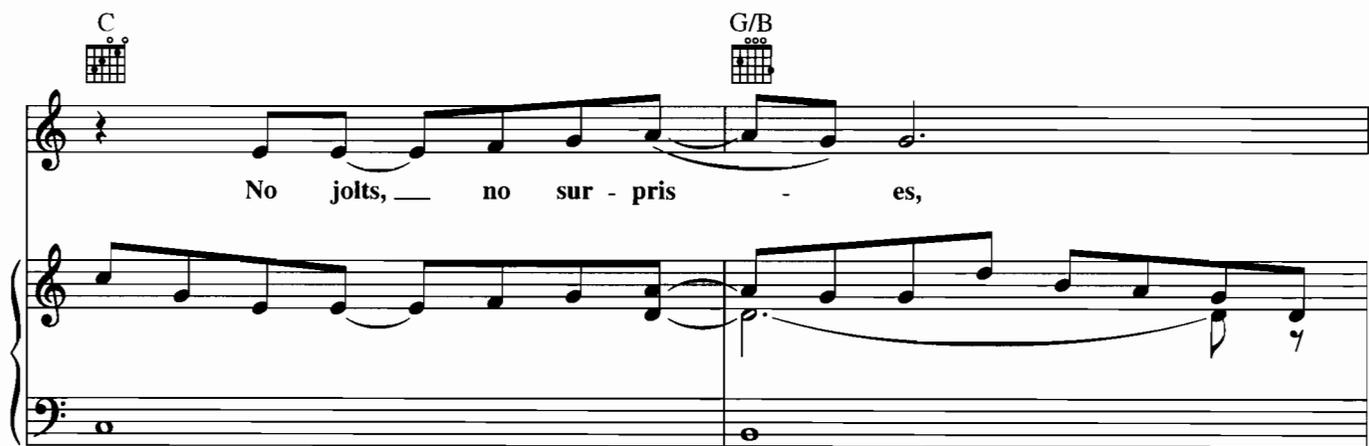
and do - in' o - kay, but not ver - y well.

F/G  G9  F/G  G9 



C  G/B 

No jolts, — no sur - pris - es,



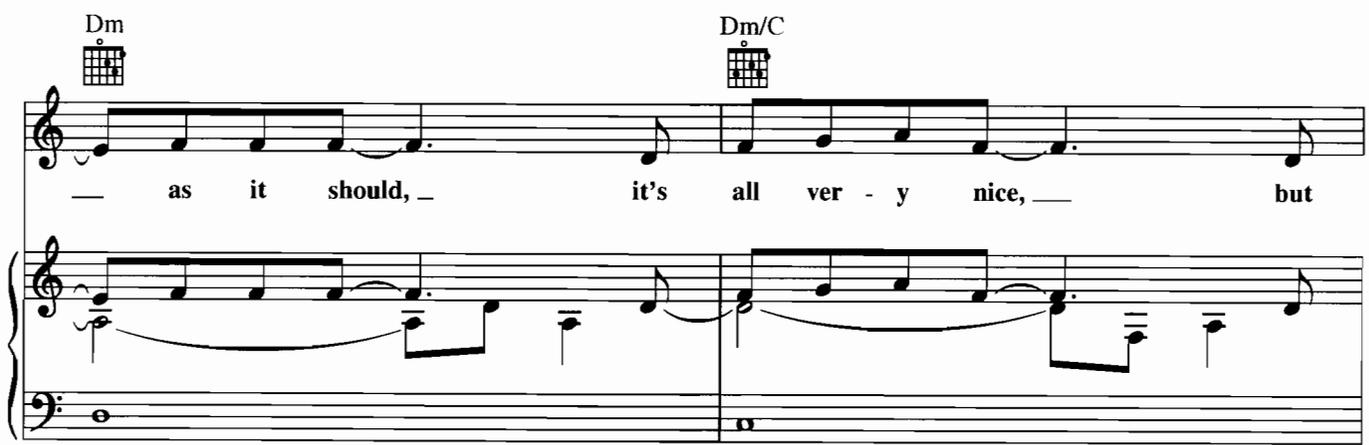
Gm/Bb  A7sus  A7 

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.



When she left me in all my de - spair,



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 musical score for 'River' consists of two staves, treble and bass clef. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music begins with a piano (*pp*) dynamic and a *cresc. poco a poco* instruction. The melody is composed of half notes and quarter notes, with a long, sweeping line across the top staff.

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

p

The second system of the musical score continues the piano accompaniment. It features a vocal line in the treble clef with the lyrics "Vi - ta, vi - ta no - stra tel - lus". The piano accompaniment in the bass clef consists of a steady eighth-note bass line. The dynamic is marked *p*.

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

The third system of the musical score continues the piano accompaniment. It features a vocal line in the treble clef with the lyrics "no - stra vi - ta no - stra sic cla - mant. Vi - ta, vi - ta". The piano accompaniment in the bass clef consists of a steady eighth-note bass line.

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

The fourth system of the musical score continues the piano accompaniment. It features a vocal line in the treble clef with the lyrics "no - stra tel - lus no - stra vi - ta no - stra sic cla - mant.". The piano accompaniment in the bass clef consists of a steady eighth-note bass line.

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

mf

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

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

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

f

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

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 lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for F, Dm7, G, F/A, and G/B. The bottom two lines are piano accompaniment for the vocal line.

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 lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for C, Cmaj7, F, C, Bb/D, and C/E. The bottom two lines are piano accompaniment for the vocal line.

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 lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for F, Dm7, Em7b5, A7#5, and A7. The bottom two lines are piano accompaniment for the vocal line. The system ends with a 'To Coda' symbol.

Dm(add2) Dm Dm7/G G7 C/G

way. Re - mem - ber me _____ this way.

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for Dm(add2), Dm, Dm7/G, G7, and C/G. The bottom two lines are piano accompaniment for the vocal line.

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 line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams are provided above the staff: Am7 (x02010), Am7/D (x02010), and D7 (xx0232).

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 line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams are provided above the staff: Gm7b5/Db (x3333fr), C7 (x32310), C7/Bb (x32310), and A7sus (x02020).

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 line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams are provided above the staff: D (xx0232), C/E (xx0232), D/F# (xx0232), G (320033), and Em7 (022042).

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 line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams are provided above the staff: A (x02020), G/B (xx0232), A/C# (xx0232), D (xx0232), and Dmaj7 (xx0232).

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. Above it are guitar chord diagrams for G, D, C/E, D/F#, G, and Em7. The bottom two lines are piano accompaniment for the vocal line.

F#m7b5 B7#5 B7 Em(add2) Em

day. Re - mem - ber me this way.

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for F#m7b5, B7#5, B7, Em(add2), and Em. The bottom two lines are piano accompaniment for the vocal line.

Em9/A A7 D/A A7

Re - mem - ber me this way.

rit. *a tempo*

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Em9/A, A7, D/A, and A7. The bottom two lines are piano accompaniment. The tempo marking *rit.* appears at the start of the piano part, and *a tempo* appears later.

D/F# Gmaj7 A7sus A7 D

This way.

molto rit.

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for D/F#, Gmaj7, A7sus, A7, and D. The bottom two lines are piano accompaniment. The tempo marking *molto rit.* appears in the piano part.

ROMEO AND JULIET

(Love Theme)

from the Paramount Picture ROMEO AND JULIET

By NINO ROTA

Slowly, poignantly

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 two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with a long slur over the first two measures. The lower staff provides a harmonic accompaniment with a dotted quarter note followed by an eighth note. The dynamic changes to mezzo-piano (*mp*) with a crescendo (*cresc.*) in the second measure.

The second system continues the musical score. The upper staff has a melodic line with a slur. The lower staff has a bass line with a slur. The dynamic is mezzo-forte (*mf*) in the first measure and mezzo-piano (*mp*) in the second measure. The system concludes with a double bar line.

The third system continues the musical score. The upper staff has a melodic line with a slur. The lower staff has a bass line with a slur. The dynamic is mezzo-piano (*mp*) throughout the system.

The fourth system continues the musical score. The upper staff has a melodic line with a slur. The lower staff has a bass line with a slur. The dynamic is mezzo-piano (*mp*) throughout the system.

First system of a piano score. The right hand (treble clef) features a series of chords and moving lines, with a fermata over the first measure. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The key signature has two flats, and the time signature is 4/4.

Second system of the piano score. The right hand has a melodic line with a fermata over the first measure, followed by a dynamic marking of *mf*. The left hand continues with its eighth-note accompaniment. A repeat sign is present at the beginning of the system.

Third system of the piano score. The right hand continues with a melodic line and a fermata. The left hand maintains the eighth-note accompaniment. The system concludes with a double bar line.

Fourth system of the piano score. The right hand features a melodic line with a fermata and a dynamic marking of *mp*. The left hand continues with the eighth-note accompaniment. The system ends with a double bar line.

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 moving lines.

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.

The fourth system contains two endings. The first ending is marked *mp rit.* and the second ending is marked *mf a tempo*. Both endings lead to a final cadence. The treble staff has a melodic line with a slur, and the bass staff has a simple accompaniment.

SOMETHING GOOD

from THE SOUND OF MUSIC

Lyrics and Music by
RICHARD RODGERS

Moderato

Ab/Eb

Bb/C

Bbm/C

C7

First system of musical notation for 'Something Good'. 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 double bar line. Chords are indicated above the staff: Ab/Eb, Bb/C, Bbm/C, and C7.

Refrain

F

F6

E/F

Ddim/F

C7

Per - haps I had a wick - ed child - hood, Per -

Second system of musical notation for 'Something Good'. It includes the vocal line with lyrics and the piano accompaniment. The dynamics are 'mp'. The system includes a repeat sign and a double bar line. Chords are indicated above the staff: F, F6, E/F, Ddim/F, and C7.

F

F6

C9

C7

haps I had a mis' - ra - ble youth. But

Third system of musical notation for 'Something Good'. It includes the vocal line with lyrics and the piano accompaniment. Chords are indicated above the staff: F, F6, C9, and C7.

F

F7

Bb

Gm7b5

some - where in my wick - ed mis' - ra - ble past There

Fourth system of musical notation for 'Something Good'. It includes the vocal line with lyrics and the piano accompaniment. Chords are indicated above the staff: F, F7, Bb, and Gm7b5.

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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. 2.

E/C C7 F Gm7/C C7 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

mf



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 -

This system contains the first two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for Fm6/Ab, C/G, G7, G#dim7, Am, and D7/F#. The piano accompaniment consists of a treble and bass clef with chords and single notes.

Brightly

C/G

G7sus

G7

C

rise and seize the day.

This system contains the second and third systems of music. The second system features a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for C/G, G7sus, G7, and C. The piano accompaniment includes a *rit.* (ritardando) marking. The third system continues the piano accompaniment with a **Brightly** marking.

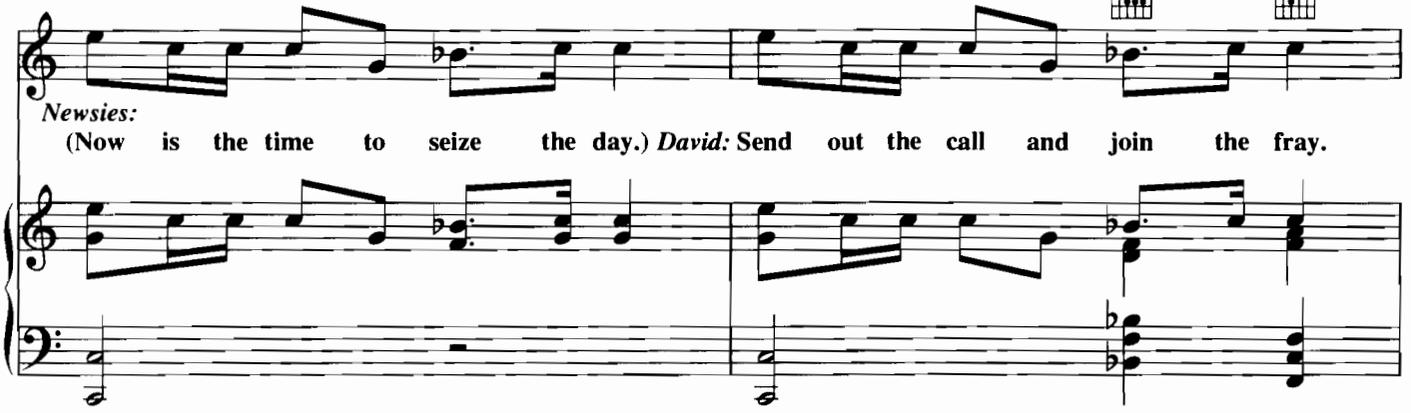
David: Now is the time to seize the day.

This system contains the third and fourth systems of music. The third system features a vocal line with the lyrics "David: Now is the time to seize the day." and a piano accompaniment. The fourth system continues the piano accompaniment.

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 presented in a standard format with a grand staff (treble and bass clefs) for the piano accompaniment and a single treble clef for the vocal line. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Moderately'. The score is divided into three systems, each with a set of guitar chord diagrams above the vocal line. The lyrics are written below the vocal line, with some words underlined to indicate phrasing. The first system covers the first two lines of the verse. The second system covers the next two lines. The third system covers the final line of the verse and includes a 'To Coda' instruction with a circled 'C' symbol.

System 1:

Chords: C, Ebdim, F

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:

Chords: C, A7, Dm, Abdim

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:

Chords: C, F, G, C, F, Gsus, G

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

To Coda

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

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a reggae style, while the left hand plays a steady eighth-note bass line. The key signature is one sharp (F#) and the time signature is 4/4. A dynamic marking of *mf* is present.



Peo - ple are talk - ing, talk - ing a - bout peo - ple.
I feel so fool - ish. I nev - er no - ticed that,

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part continues with the same reggae rhythm as the introduction. The lyrics are: "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.

The second system of the song continues the vocal line and piano accompaniment. The lyrics are: "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

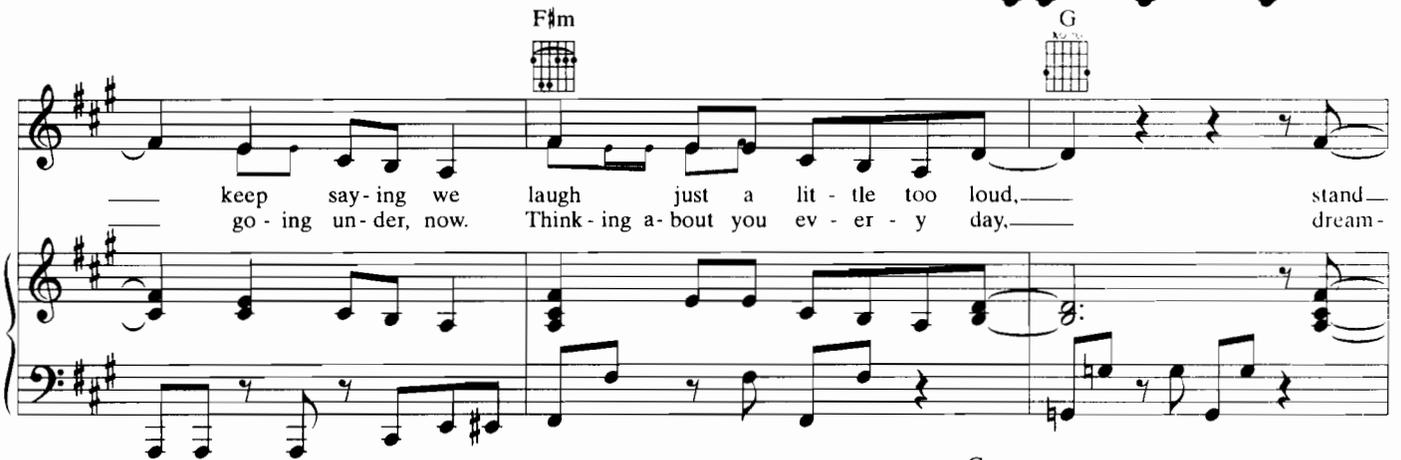
D  A 

They think we're lov - ers kept un - der - cov - er. I just ig - nore it. They—
 It took a ru - mor to make me won - der. Now I'm con - vinced that you're—



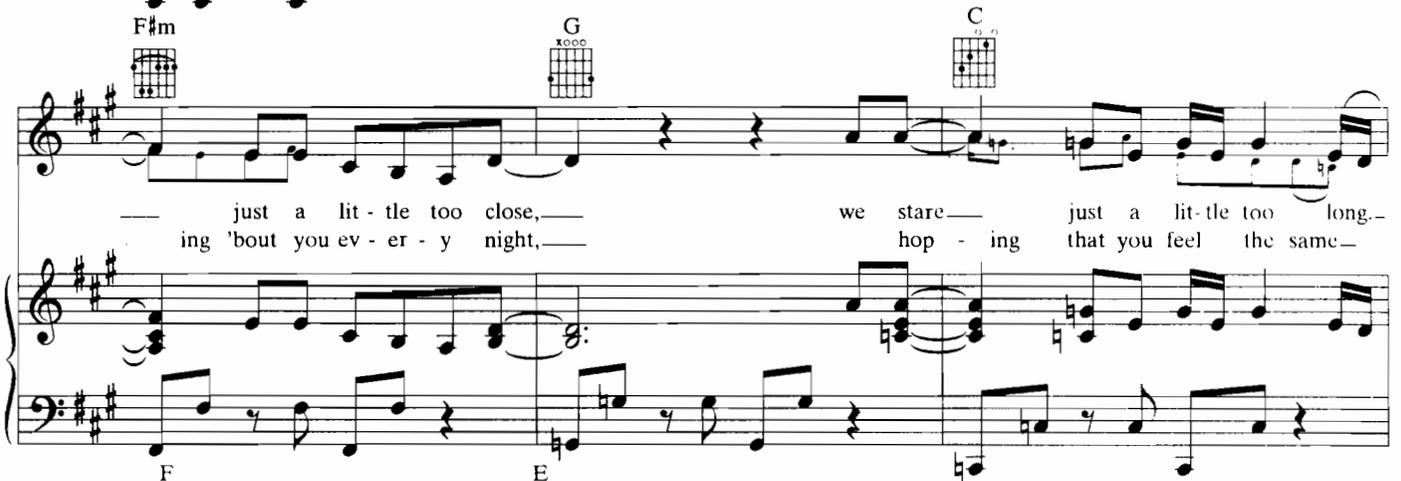
F#m  G 

— keep say - ing we laugh just a lit - tle too loud, — stand—
 go - ing un - der, now. Think - ing a - bout you ev - er - y day, — dream—



F#m  G  C 

— just a lit - tle too close, — we stare — just a lit - tle too long —
 ing 'bout you ev - er - y night, — hop - ing that you feel the same —



F  E 

— way. May - be they're see - ing some - thing we don't. — dar - ling.
 Now that we know it, let's real - ly show it, ba - by.



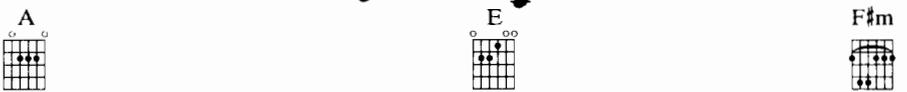
A E A E



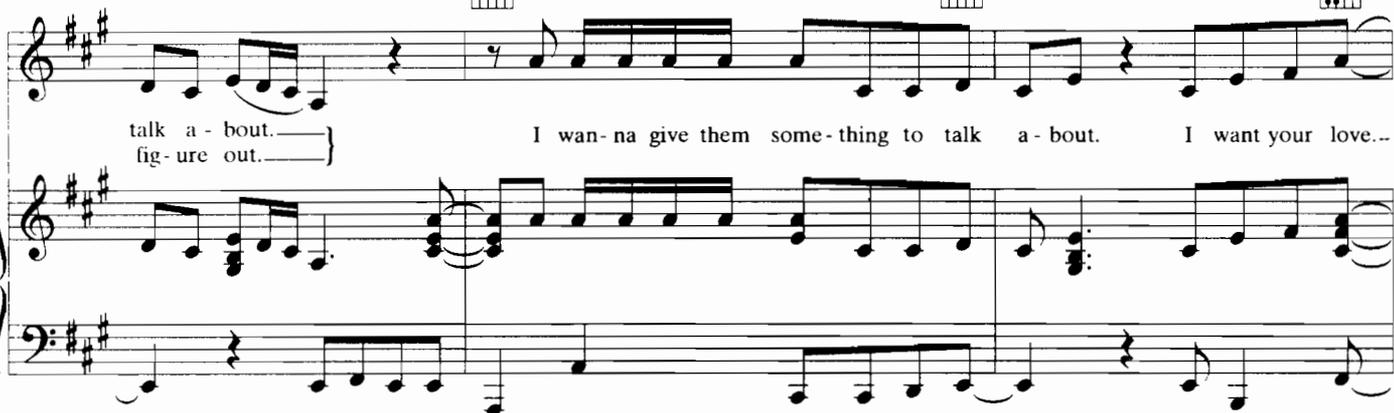
Let's give them some-thing to talk a-bout. Let's give them—some-thing to
Come on, give them some-thing to talk a-bout, a lit-tle—mys-t'ry to



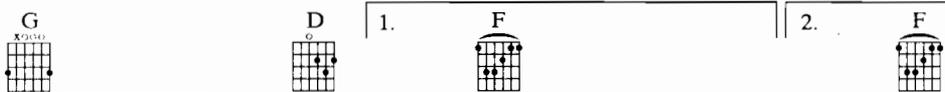
A E F#m



talk a-bout. } I wan-na give them some-thing to talk a-bout. I want your love...
fig-ure out. }



G D 1. F 2. F



And



A E A E







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 -

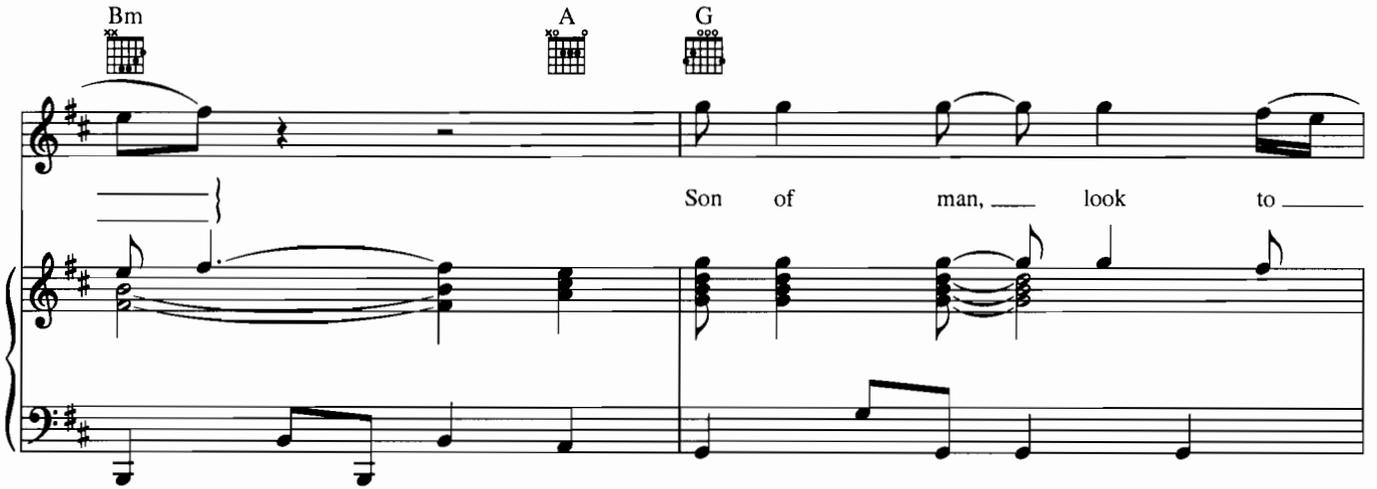
D  A 

- tain, it's you who'll reach the peak.
- ing you will jour - ney from boy to man.



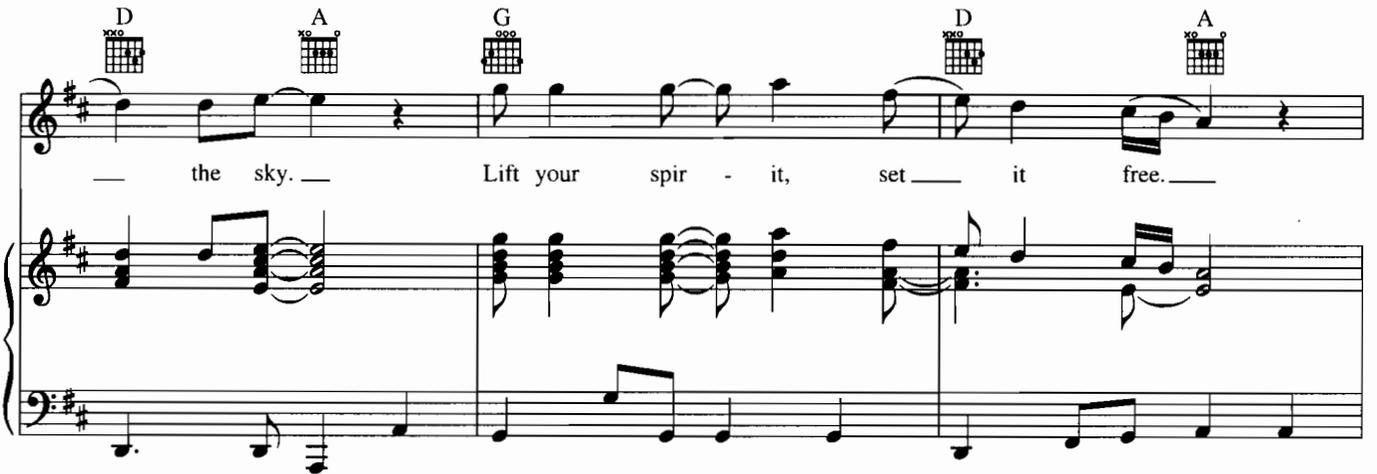
Bm  A  G 

Son of man, look to



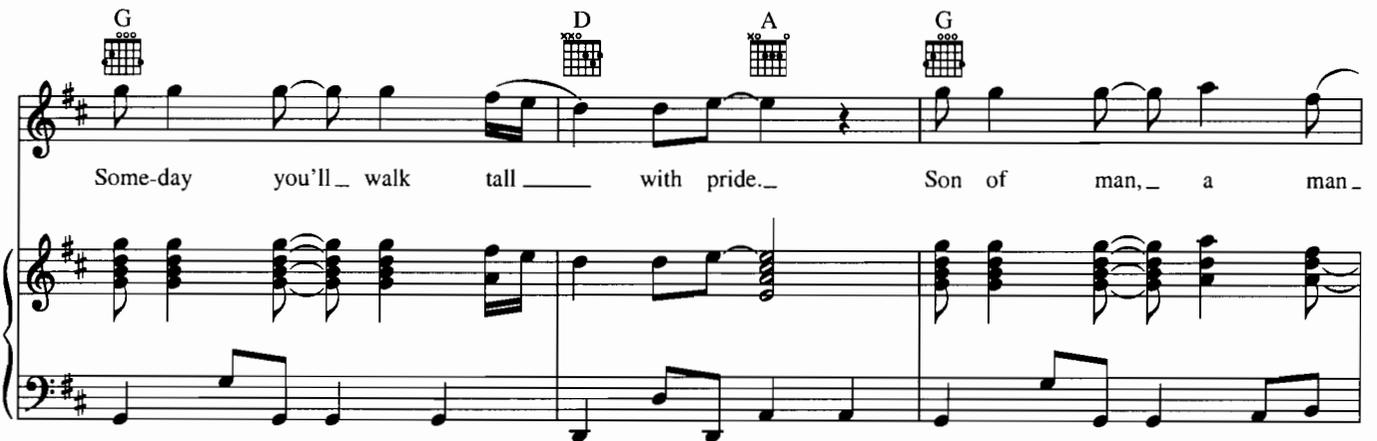
D  A  G  D  A 

- 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 chords D, A, and D. The vocal line has a melody with lyrics 'in time you'll be.' The piano accompaniment consists of a treble and bass staff with chords and a bass line.

Bm7 G(add2)

Detailed description: This system contains the second measure. The guitar part has chords Bm7 and G(add2). The piano accompaniment continues with chords and a bass line.

A

Though there's

Detailed description: This system contains the third measure. The guitar part has chord A. The piano accompaniment continues with chords and a bass line.

2

D A E

in time you'll be.

Detailed description: This system contains the fourth measure. It features a guitar part with chords D, A, and E. The vocal line has a melody with lyrics 'in time you'll be.' The piano accompaniment consists of a treble and bass staff with chords and a bass line.



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.

First system of a piano score in G major, 4/4 time. The right hand features a melody with eighth notes and rests, while the left hand provides a bass line with chords and single notes.

Second system of the piano score. The right hand continues the melodic line with eighth notes and rests, and the left hand maintains the bass line with chords and single notes.

Third system of the piano score. The right hand features a melody with eighth notes and rests, and the left hand provides a bass line with chords and single notes.

Fourth system of the piano score. The right hand continues the melodic line with eighth notes and rests, and the left hand maintains the bass line with chords and single notes.

Fifth system of the piano score. The right hand features a melody with eighth notes and rests, and the left hand provides a bass line with chords and single notes.

First system of a piano score. The right hand (treble clef) features a melodic line with a slur over the first two measures and a dynamic marking of *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, and the left hand continues with the eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present. The system concludes with a key signature change to two sharps (F# and C#) and a time signature change to 2/4.

First system of musical notation. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass clef staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. The key signature has four sharps (F#, C#, G#, D#).

Second system of musical notation. The treble clef staff features a melodic line with a slur over the first two measures and a dynamic marking *mp* (mezzo-piano) in the third measure. The bass clef staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. The key signature has four sharps (F#, C#, G#, D#).

Third system of musical notation. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass clef staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. The key signature has four sharps (F#, C#, G#, D#).

Fourth system of musical notation. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass clef staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. The key signature has four sharps (F#, C#, G#, D#).

Fifth system of musical notation. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass clef staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. The key signature has four sharps (F#, C#, G#, D#).

First system of a piano score. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The right hand starts with a whole rest, followed by a half note G#4, a quarter note A4, and a half note B4. The left hand plays a whole note chord of G#2, C#3, and G#3. The system concludes with a long melodic line in the right hand and a sustained chord in the left hand.

Second system of a piano score. The right hand features a melodic line with a slur over the first three measures. The left hand plays a rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the right hand. The system ends with a double bar line and a key signature change to two sharps (F#, C#).

Third system of a piano score. The right hand has a long melodic line with a slur. The left hand plays a steady eighth-note accompaniment. A *mf* (mezzo-forte) dynamic marking is present. The system concludes with a double bar line and a key signature change to one sharp (F#).

Fourth system of a piano score. The right hand features a series of chords with some 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 a piano score. The right hand has a melodic line with a slur. The left hand plays a series of chords. 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 contains a series of chords, with some notes beamed together and others marked with a 'y' (likely a grace note). The bass clef staff contains a simple harmonic accompaniment of chords.

Second system of musical notation. The treble clef staff shows a continuation of the chordal texture, with a melodic line appearing in the final measure. The bass clef staff continues with the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a more active melodic line with eighth notes and chords. The bass clef staff provides a steady eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff continues with the melodic line, showing some phrasing with slurs. The bass clef staff maintains the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff shows the final part of the melodic line. The bass clef staff concludes the accompaniment.

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, featuring a steady eighth-note accompaniment.

The second system continues the piece. The treble staff features a melodic line with a slur over several notes. A dynamic marking of *mp* (mezzo-piano) is placed in the first measure. The bass staff maintains the eighth-note accompaniment, with a piano (*p*) marking in the first measure.

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 in the treble staff, indicated by a '3' above the notes. The melodic line continues with a slur, and the bass staff accompaniment remains consistent.

The fifth system concludes the page. The treble staff features a slur over the final notes, and a piano (*p*) dynamic marking is present. 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. Continuation of the piece. The right hand has a slur over the first two measures. The left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand has a slur over the first two measures. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand has a slur over the first two measures. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a slur over the first two measures, a *decresc.* marking, and a *p* dynamic marking. The left hand has a slur over the first two measures and 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

G

Cm

Fm/C

Cm

no chord

one. Speak soft- ly, love, so no one hears us but the sky. The vows of

Fm/C

Cm

Fm6/C

Cm

Fm/C

Fm

love we make will live un- til we die. My life is yours _____ and all be -

Cm

Cm/G

G7sus

G7

1

Cm

2

Cm

cause you came in - to my world with love so soft-ly, love. Speak soft-ly, love.

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

2fr

stone by stone, — yeah, brick by brick..

Gmaj7/B

C

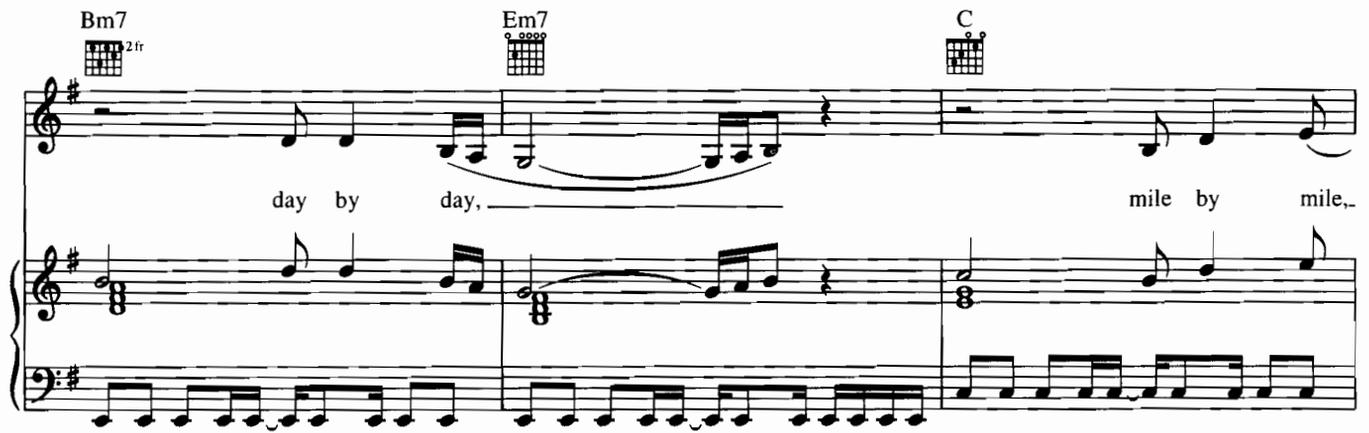
Oh, yeah. Step by step,

Bm7  2fr

Em7 

C 

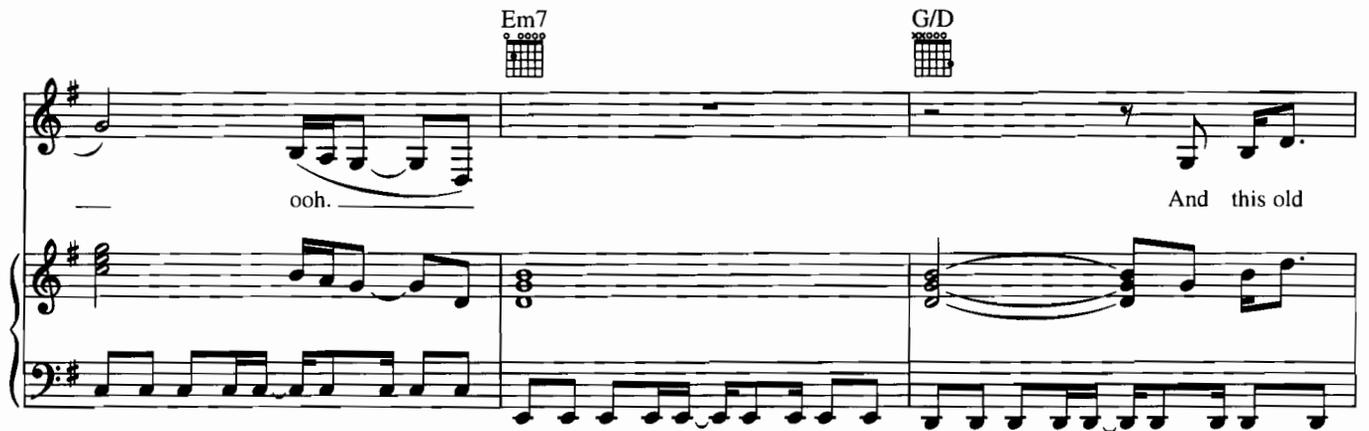
day by day, mile by mile.



Em7 

G/D 

ooh. And this old



G 

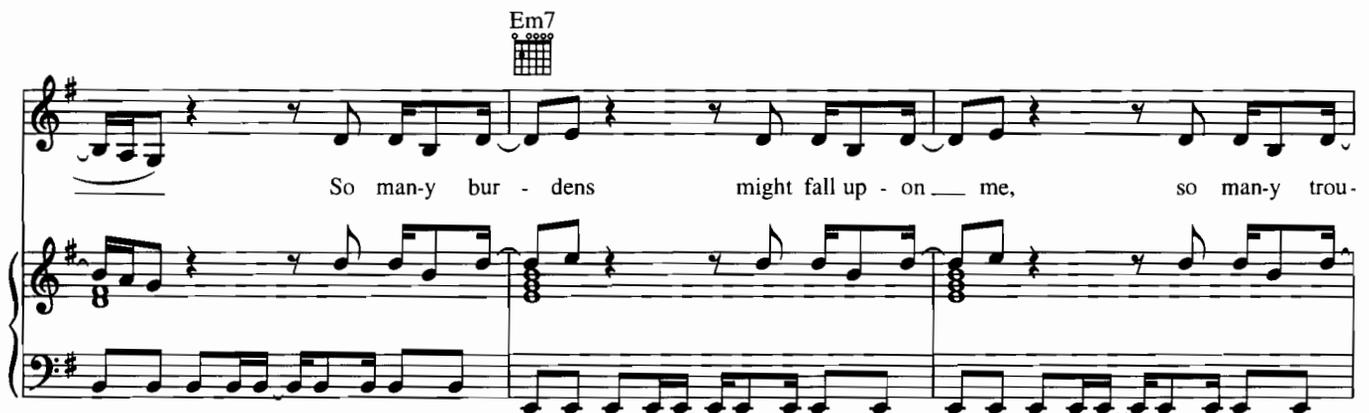
Bm7  2fr

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

G/B 

C 

- bles that I have to face. — Oh, — but I won't let — my spir-it fail —



Bm7/E 

Em 

— me. Mm, — I won't let — my spir-it go — un - til I get —



C 

Em7 

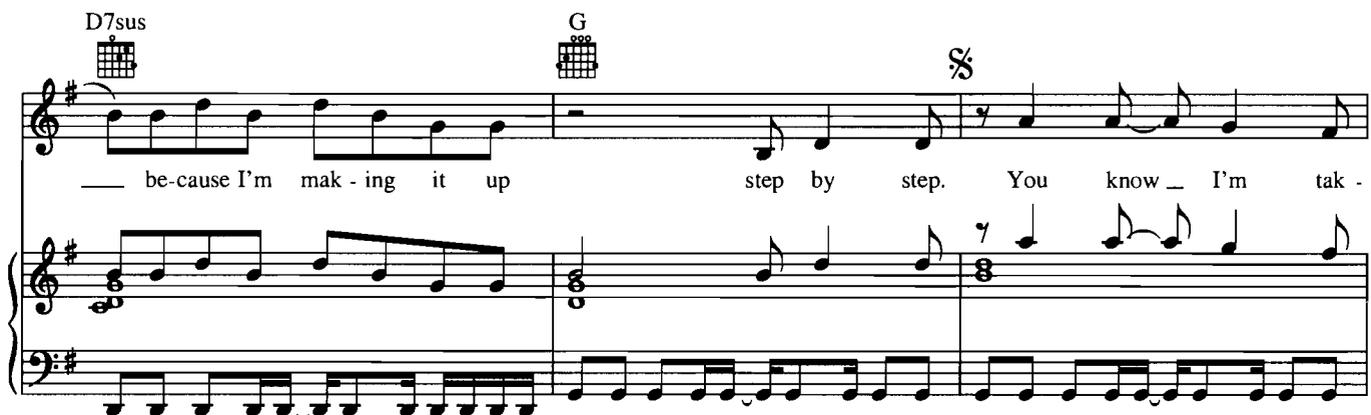
— to my des - ti - na - tion. — I'm gon - na take — it slow.



D7sus 

G 

— 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.)

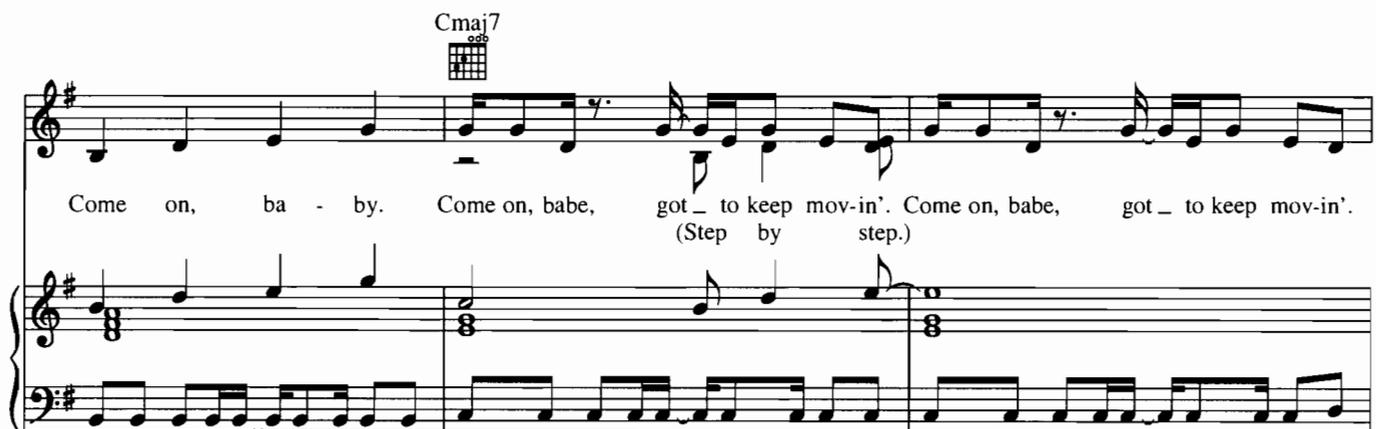
Em7  Bm7  2fr

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

f *mp*

F/A C7/G F6 F/A C7/G F6

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

Ab/C Eb7/Bb Eb7 Ab6 Ab/C Eb7/Bb

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

Eb7 Ab6 C/E G7 Cmaj7 C6

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

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

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

Gm7 C9 F6 A9 Dm Dm/C

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

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

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

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

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

Dm



Dm/C



Gm/Bb



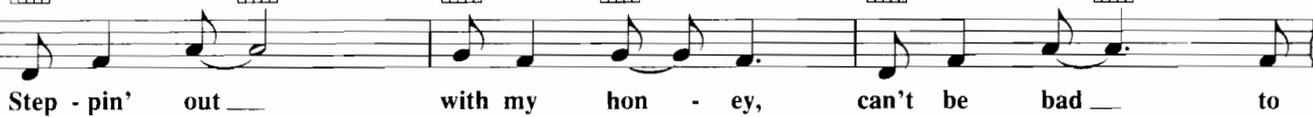
A7



Dm



Dm/C



Gm/Bb



A7



Dm



Dm/C



Gm/Bb



Em7b5



Dm



Dm/F



Gm6



G#dim7



A7



Dm6



D6



Dmaj7



D



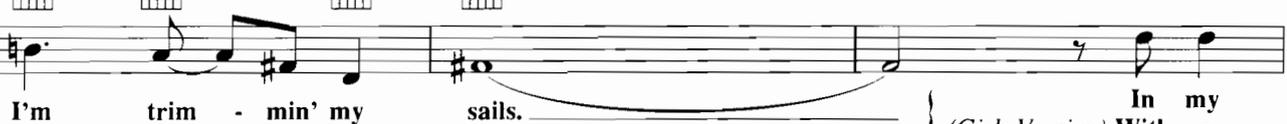
Dmaj7



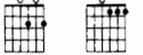
D6



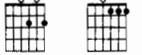
Dmaj7



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."

Cm/G 3fr To Coda 1 Db Eb 3fr

"Take my breath a -

Ab Cm/G 3fr Db

way."

2 Eb 3fr Fm Cm/G 3fr Ab 4fr

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."

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The first measure of the vocal line is followed by a double bar line and a repeat sign. Above the vocal staff, guitar chord diagrams are provided: Ab (4th fret) and Cm/G (3rd fret). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some notes tied across measures.

Fm 1 Cm/G 3fr 2 Cm/G 3fr D.S. al Coda

"Take my breath a -

This system contains the third and fourth staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Above the vocal staff, guitar chord diagrams are provided: Fm, Cm/G (3rd fret), and Cm/G (3rd fret). The instruction "D.S. al Coda" is written at the end of the system. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

CODA Db Eb 3fr Ab 4fr

My love, — take my breath a - way.

This system contains the fifth and sixth staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Above the vocal staff, guitar chord diagrams are provided: Db, Eb (3rd fret), and Ab (4th fret). The instruction "CODA" is written at the beginning of the system. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Cm/G 3fr Db Eb 3fr Repeat and Fade

My love, — take my breath a -

This system contains the seventh and eighth staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Above the vocal staff, guitar chord diagrams are provided: Cm/G (3rd fret), Db, and Eb (3rd fret). The instruction "Repeat and Fade" is written at the end of the system. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

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. } Then where it's go - ing. }



Bb  Ebsus2  3fr Dm 

you look at me, and I al - ways see what I have been search - ing



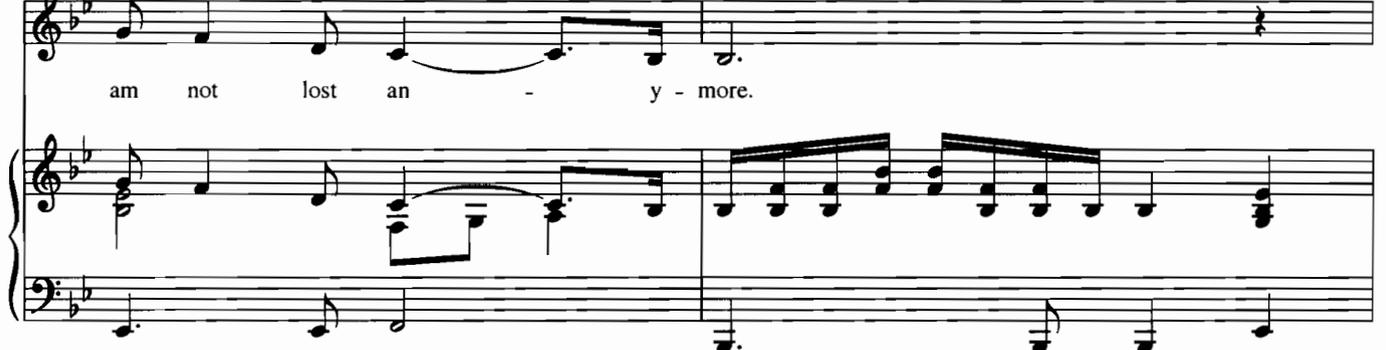
Eb  3fr F  Gm7  3fr F  1 Dm 

for. I'm lost as can be, then you look at me, and I



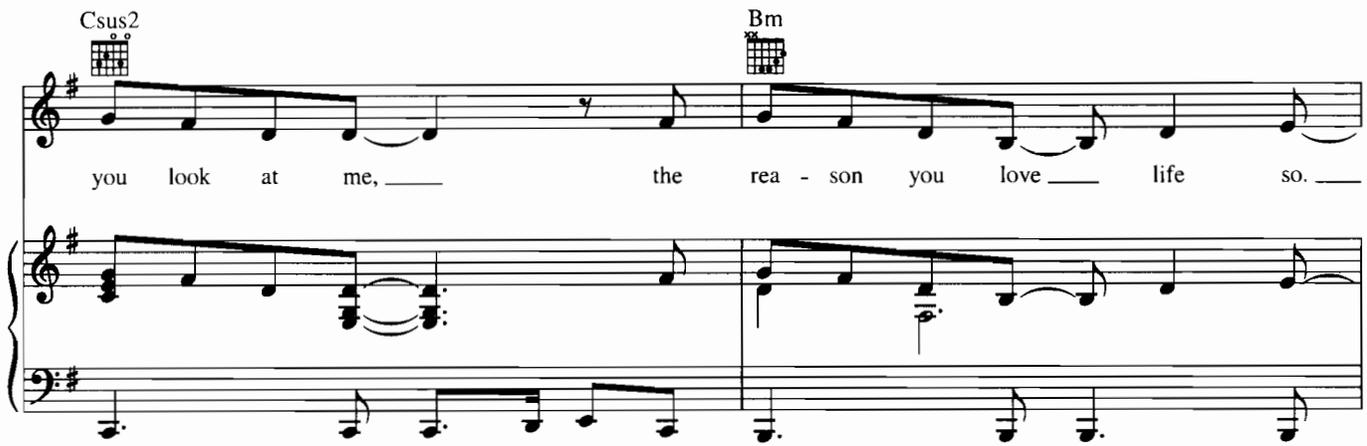
Eb  3fr F  Bb5  Eb  3fr

am not lost an - y - more.



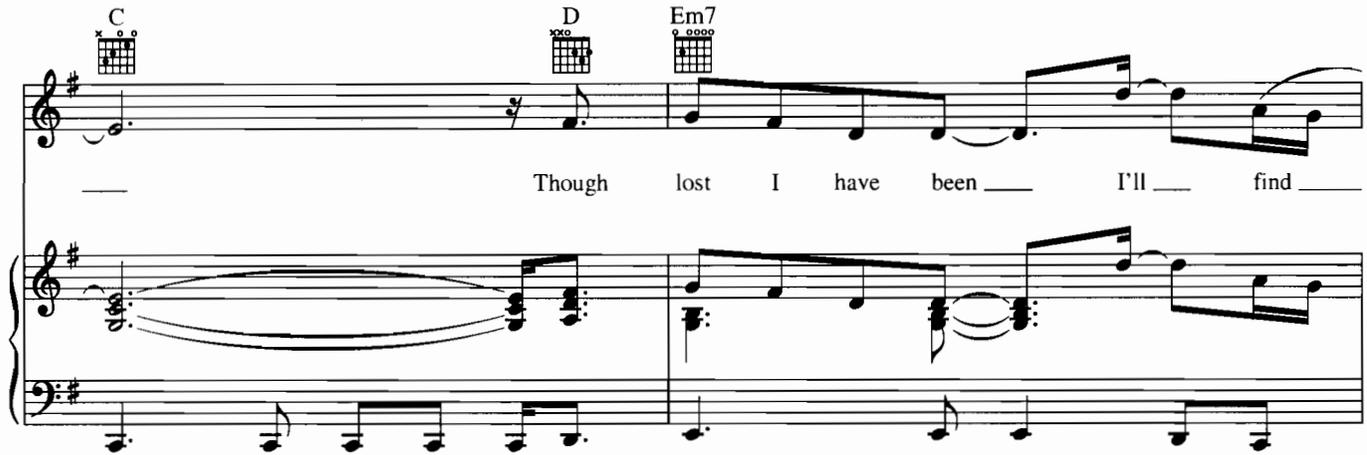
Csus2  Bm 

you look at me, _____ the rea - son you love _____ life so. _____



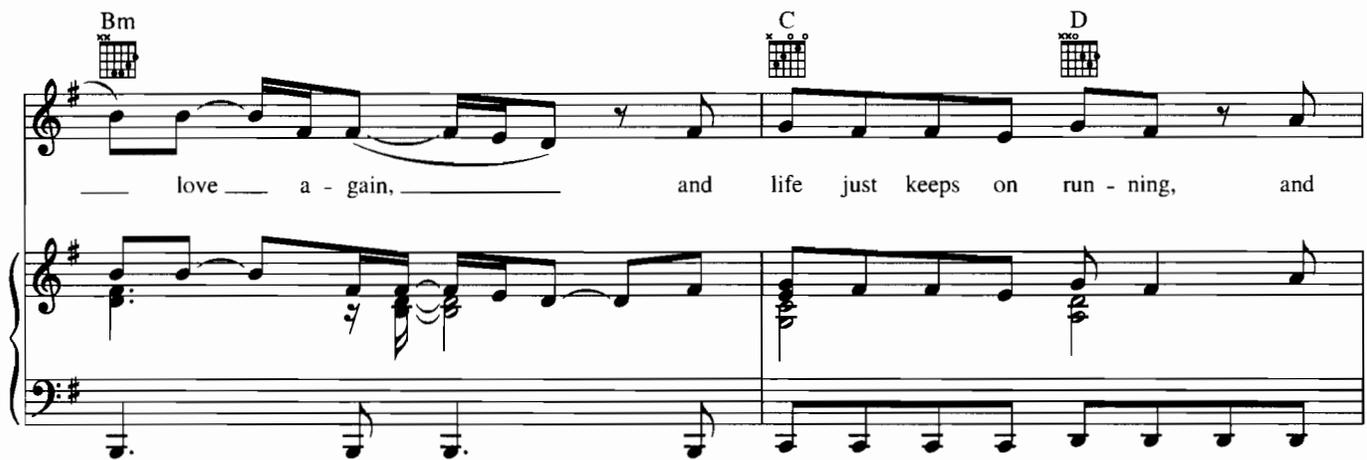
C  D  Em7 

_____ Though lost I have been _____ I'll _____ find _____



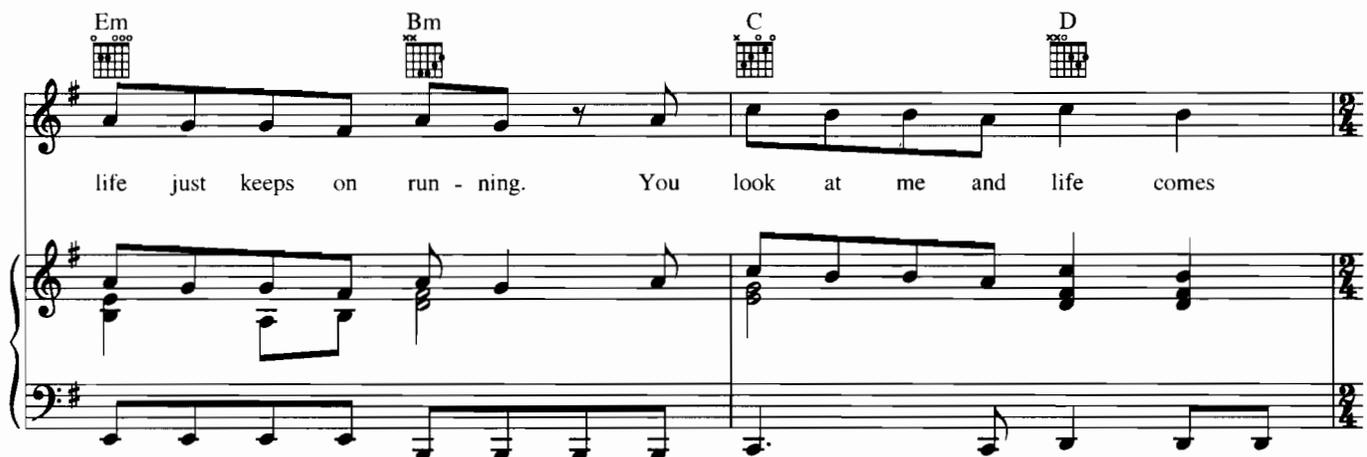
Bm  C  D 

_____ 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

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.

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 the is 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 who is known as the flame,

Bb

Fdim

Cm7

D7

or of the bride with a guy on the side,
of the king of an under-world ring,

D7-9

Gm

Eb

Or He's the an ball ape where she won't
He's the an ball ape where she won't

C

Cm

D7+5

D7

Cm7

Ddim

gives him her all, That's en-ter-ter-
let her es-cape, That's en-ter-ter-

F7

Bb9

Cm6

Bb9

Eb

Eb+

tain-ment! The plot might can be a hot, fight sim-ply
tain-ment! It might be a fight sim-ple you

Eb6 **Fm7** **Bb7** **Eb**

teem- ing on with the sex, A gay
-sec on the screen, A swain di- get- vor-
ting

Eb+ **Eb6** **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** **Bb** **Bb+** **Ebm** **Bb+**

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 the 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,

G6 G#dim D7/A G/B

be - cause I'm in - vit - ed to step out this even - ing with

Am/C D7#5 G7 G7#5 C

top hat and white tie and tails. I'm

G7#5 C6 C#dim

put - tin' on my top hat, ty - in' up my

G7/D G7 C

white tie, brush - in' off my tails.

G9 G7#5b9 G7 C G7#5

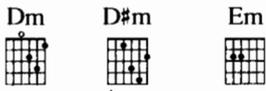
I'm dude - in' up my

C6 C#dim

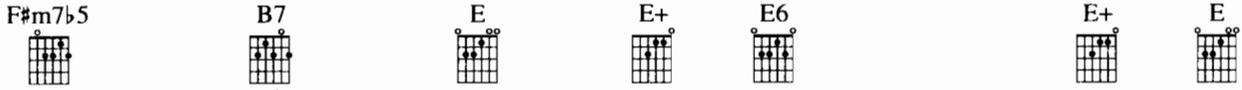
shirt front, put - tin' in the

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 G4, followed by a half note A4-B4, and a quarter note G4. The piano accompaniment features a G7#5 chord in the right hand and a simple bass line in the left hand. The second measure continues the vocal line with a half note A4-B4 and a quarter note G4. The piano accompaniment continues with similar chords and bass notes.

C#dim G7/D G7

mus - sin' up my white tie,

Detailed description: This system contains the next two measures. The vocal line has a quarter note G4, followed by a half note A4-B4, and a quarter note G4. The piano accompaniment changes to a C#dim chord in the right hand. The second measure continues with a G7/D chord in the right hand. The third measure features a G7 chord in the right hand. The vocal line ends with a half note A4-B4 and a quarter note G4.

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 has a quarter note G4, followed by a half note A4-B4, and a quarter note G4. The piano accompaniment features a C chord in the right hand. The second measure continues with the same vocal line and piano accompaniment. The system ends with a fermata over the final note of the vocal 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 quarter note G4, followed by a half note A4-B4, and a quarter note G4. The piano accompaniment features a G9 chord in the right hand. The second measure continues with a G7#5b9 chord in the right hand. The system ends with a fermata over the final note of the vocal line. The piano accompaniment continues with a G7 chord in the right hand and a bass line in the left hand.

THE WAY WE WERE

from the Motion Picture THE WAY WE WERE

Words by ALAN and MARILYN BERGMAN
Music by MARVIN HAMLISCH

Slowly

Chord diagrams: A, Amaj7, Dmaj7, E7, A, Amaj7

mf

Chord diagrams: 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

Chord diagrams: 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 simple then,

C#m7 F#7sus F#7 Bm7 Bm7/A

or has time re-writ-ten ev-'ry line? If we had the chance to do it

E7sus E7 Amaj7 D/E E7 D.S. al Coda

all a-gain, tell me would we? Could we?

CODA

Dmaj7 C#7sus C#7 F#m7 F#m/E Dmaj7

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

C#m7 4fr Dmaj7 C#m7 4fr

laugh - ter we will re - mem - ber,

Dmaj7 C#m7 4fr F#m7 Bm7 Bm7/E

when - ev - er we re - mem - ber the way we

Amaj7 Dmaj7 D/E A Dmaj7 Amaj7

were; the way we were.

rit.

TRUE GRIT

Theme from the Paramount Picture TRUE GRIT

Words by DON BLACK
Music by ELMER BERNSTEIN

Moderato, smoothly

mp

Gm7 ^{3fr} C7

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 a vocal melody in G major with lyrics 'Some days, lit - tle girl, you'll won - der what'. It features three triplet markings. The bottom two lines are piano accompaniment. The first line of piano accompaniment has a melodic line with a triplet and a long note. The second line is a bass line with simple chords. Chord diagrams for F6, Gm7 (3fr), and C7 are provided above the staff.

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 vocal melody continues with lyrics 'life's a - bout, but oth - ers have known'. It includes a triplet and a long note. The piano accompaniment continues with chords and a melodic line. Chord diagrams for Fmaj7, F6, Dm7, and Gm7 (3fr) are provided above the staff.

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 vocal melody continues with lyrics 'few bat - tles are won a - lone. So, you'll look a -'. It includes triplets and a long note. The piano accompaniment continues with chords and a melodic line. Chord diagrams for C7, Fmaj7, and F7 are provided above the staff.

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 vocal melody continues with lyrics 'round to find some - one who's kind, some -'. It includes a long note. The piano accompaniment continues with chords and a melodic line. Chord diagrams for Bb, Bbmaj7, Bb6, Bb, and Bbmaj7 are provided above the staff.

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 G major, with lyrics 'one who is fear - less like you.' and 'The'. It features three triplet markings over the first two lines. The bottom two lines are the piano accompaniment, with chords indicated by guitar diagrams above the staff. The chords are Bb6, Bb, Eb, Ebmaj7, Eb6, and Eb. The piano part includes a bass line and a treble line with chords and some melodic fragments.

Ebmaj7 Eb6 Eb Ebmaj7

pain of it _____ will ease a bit when

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics 'pain of it' and 'will ease a bit when'. It features a long note with a fermata over 'of it'. The bottom two lines are the piano accompaniment with chords Ebmaj7, Eb6, Eb, and Ebmaj7. The piano part continues with chords and melodic lines.

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 top line is the vocal melody with lyrics 'you find a man with true grit.' and 'One day you will'. It features three triplet markings. The bottom two lines are the piano accompaniment with chords Eb6, Eb, Gm7, C7, and 'no chord'. The piano part includes a bass line and a treble line with chords and melodic lines.

Gm7 C7 Fmaj7

rise _____ and you won't be - lieve your eyes. _____

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics 'rise' and 'and you won't be - lieve your eyes.'. It features a long note with a fermata over 'rise'. The bottom two lines are the piano accompaniment with chords Gm7, C7, and Fmaj7. The piano part includes a bass line and a treble line with chords and melodic lines.

F6 Dm7 Gm7 C7

You'll wake up and see a world that is

Detailed description: This system contains the first four measures of the piece. The guitar part features chords F6, Dm7, Gm7 (3fr), and C7. The vocal line has a melody with triplet markings over the words 'wake up' and 'world that'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Fmaj7 F6 F Cm7

fine and free. Though summer seems far a

Detailed description: This system contains measures 5-8. The guitar part includes chords Fmaj7, F6, F (3fr), and Cm7 (3fr). The vocal line continues with the words 'fine and free. Though summer seems far a'. The piano accompaniment continues with harmonic accompaniment.

F Fmaj7 F6 F Cm7

way, you will find the sun one

Detailed description: This system contains measures 9-12. The guitar part includes chords F, Fmaj7, F6, F (3fr), and Cm7 (3fr). The vocal line continues with the words 'way, you will find the sun one'. The piano accompaniment continues with harmonic accompaniment.

F

day.

Detailed description: This system contains the final two measures of the piece. The guitar part features a single F chord. The vocal line concludes with the word 'day.'. The piano accompaniment provides a final harmonic resolution.

UP WHERE WE BELONG

from the Paramount Picture AN OFFICER AND A GENTLEMAN

Words by WILL JENNINGS

Music by BUFFY SAINTE-MARIE and JACK NITZSCHE

Soulfully

D G/D A/D G/D Gm6/D D G/D A/D
 G/D Gm6/D D G/D A/D G/D Gm6/D
 D G/D A/D G/D Gm6/D D G/D A/D
 G/D Gm6/D D D7/F# G D7/F#

Who knows what to - mor-row brings; - in a
 Some hang on to "used to be," - live their

world, few hearts sur - vive? All I know is the
 lives look - ing be - hind. All we have is

way I feel; - when it's real, I keep it a - live. - } The
 here and now; - all our life, out there to find. - }

mp

D D/F# G Bm

Love lift us up where we be - long, — far from the

Em D/F# 1 F#/A# Bm Gm D G/D A/D

world we know; — up where we clear winds blow. —

decresc.

G/D Gm6/D 2 G/A A F C/E

clear winds blow. — Time goes by, —

Eb Bb/D Db Ab/C Bb Fm7/Bb Eb

no time to cry, — life's you and I, — a - live, — to - day. —

E_b
 3fr
E_b/G
 3fr
A_b
 4fr
C_m
 3fr

Love lift us up where we be - long, — where the



F_m

E_b/G
 3fr
D_b

A_b
 4fr
B_b


ea - gles cry, — on a moun - tain high. —



E_b
 3fr
E_b/G
 3fr
A_b
 4fr
C_m
 3fr

Love lift us up where we be - long — far from the



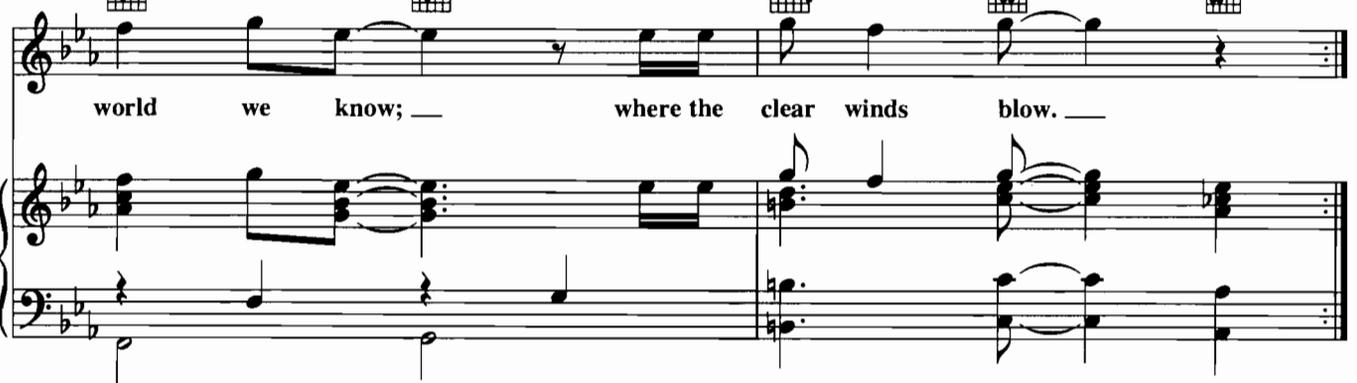
Repeat ad lib. and Fade

F_m

E_b/G
 3fr
G/B

C_m
 3fr
A_bm
 4fr

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? —

B7

E6

E7

A7

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.

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.

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. _

C6 Ab7 C6 C9 F

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.

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.

Detailed description: This system contains the first four measures of the piece. The guitar part is in the key of A minor, with chords Am, Am(maj7), Am7, and D9 (4-fret). The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

To Coda ⊕

Ab9#11 G7

two - seat Cad - il - lac.
This is where I be - long.

Detailed description: This system contains the next four measures. The guitar part has chords Ab9#11 and G7. The piano accompaniment continues with a similar texture, including a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

D7b9^{4fr} Ab7^{4fr} G7 G7#5 C6

So you can rev - her up; and

Detailed description: This system contains the next four measures. The guitar part has chords D7b9 (4-fret), Ab7 (4-fret), G7, G7#5, and C6. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Ab7^{4fr} C6

don't go slow, it's on - ly green lights and "all rights."

Detailed description: This system contains the final four measures. The guitar part has chords Ab7 (4-fret) and C6. The piano accompaniment concludes with a melodic line in the right hand and a bass line in the left hand.

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

Em7

A7

Em7

Em7

A7

The wild, wild West, when I roll in-to the

Em7

A7

Em7

A7

wild, wild West, when I stroll in - to the wild, wild West, when I bounce in - to the

1

Em7

A7

2

N.C.

wild, wild West. The wild, wild West... Now,



N.C.



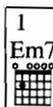
N.C.



Musical staff with treble clef and key signature of one sharp (F#).

Rap 2 (see additional lyrics)

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



N.C.

Musical staff with treble clef and key signature of one sharp (F#).

2



N.C.



Musical staff with treble clef and key signature of one sharp (F#).



N.C.



Musical staff with treble clef and key signature of one sharp (F#).



N.C. (Female:) We're go - in'

Musical staff with treble clef and key signature of one sharp (F#).

The

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

Em7



straight

A7



to

Em7



the

A7



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



to

the

1

Em7



wild,

wild

A7



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-gunnet 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

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.

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics 'and I know it's the truth.' and a piano accompaniment in G major with bass and treble clefs. Chord diagrams for D, G, and Asus are shown above the vocal line.

A Bm A/C#

You're part of my heart. There's noth - in' I can do.

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with lyrics 'You're part of my heart. There's noth - in' I can do.' and a piano accompaniment in G major with bass and treble clefs. Chord diagrams for A, Bm, and A/C# are shown above the vocal line.

D F#m/C# Bm G(add2)

Oh, you're the one who keeps me warm.

Detailed description: This system contains the third line of music. It features a vocal line in treble clef with lyrics 'Oh, you're the one who keeps me warm.' and a piano accompaniment in G major with bass and treble clefs. Chord diagrams for D, F#m/C#, Bm, and G(add2) are shown above the vocal line.

1 Asus

My ba - by, you're where I be - long.

Detailed description: This system contains the fourth line of music. It features a vocal line in treble clef with lyrics 'My ba - by, you're where I be - long.' and a piano accompaniment in G major with bass and treble clefs. A chord diagram for 1 Asus is shown above the vocal line.

D G Asus

This system shows the first three measures of the piece. The guitar part has chords D, G, and Asus. The piano accompaniment features 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 melody in the treble clef consists of a half note followed by a quarter note, then a half note, and finally a quarter note.

A N.C. 2 Asus

you're where I _____ be - long.

This system covers measures 4 and 5. Measure 4 has an A chord and a N.C. (no chord) instruction. Measure 5 has a 2 Asus chord. The lyrics "you're where I _____ be - long." are written below the treble clef staff. The piano accompaniment continues with a treble clef and a bass clef, with the bass line providing a steady accompaniment.

Bm A/C# Em7(add4)

You're the one _____ I _____ come.

This system covers measures 6 and 7. Measure 6 has a Bm chord, and measure 7 has an A/C# chord and an Em7(add4) chord. The lyrics "You're the one _____ I _____ come." are written below the treble clef staff. The piano accompaniment continues with a treble clef and a bass clef, with the bass line providing a steady accompaniment.

Bm A/C#

_____ to, yeah, _____ to

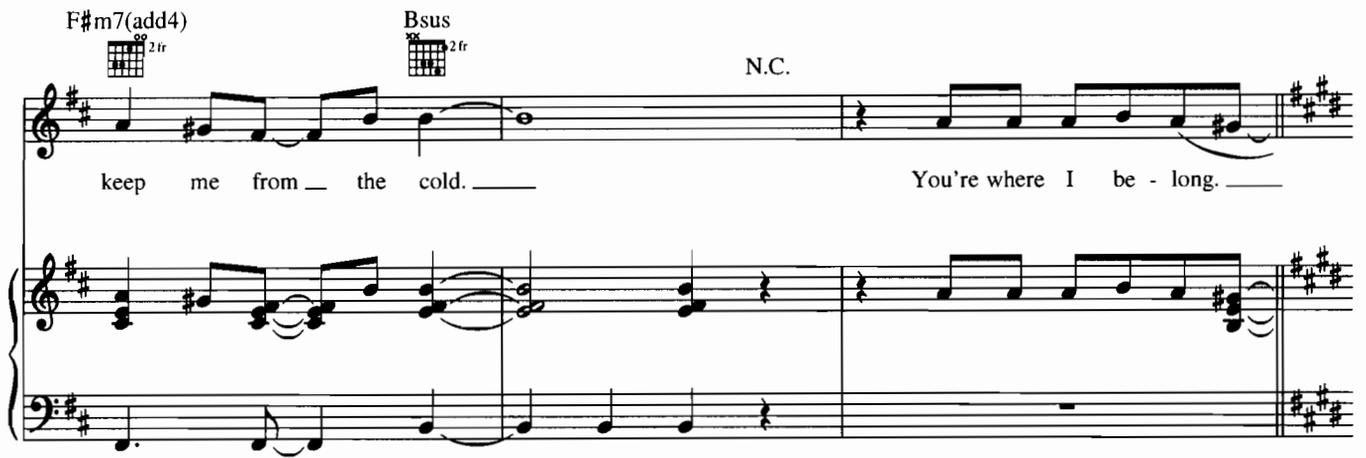
This system covers measures 8 and 9. Measure 8 has a Bm chord, and measure 9 has an A/C# chord. The lyrics "_____ to, yeah, _____ to" are written below the treble clef staff. The piano accompaniment continues with a treble clef and a bass clef, with the bass line providing a steady accompaniment.

F#m7(add4)  2fr

Bsus  2fr

N.C.

keep me from the cold. You're where I be - long.

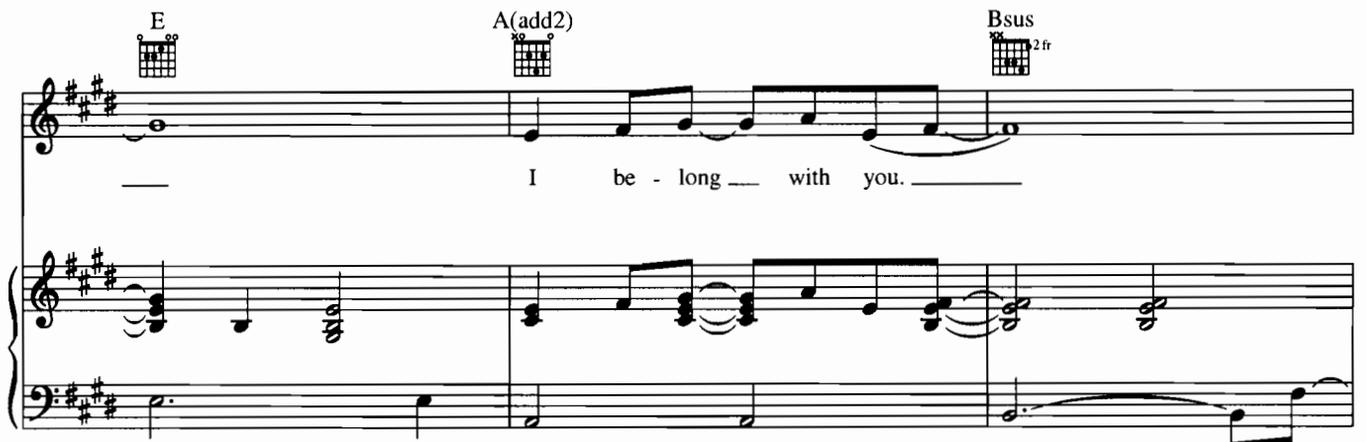


E 

A(add2) 

Bsus  2fr

I be - long with you.

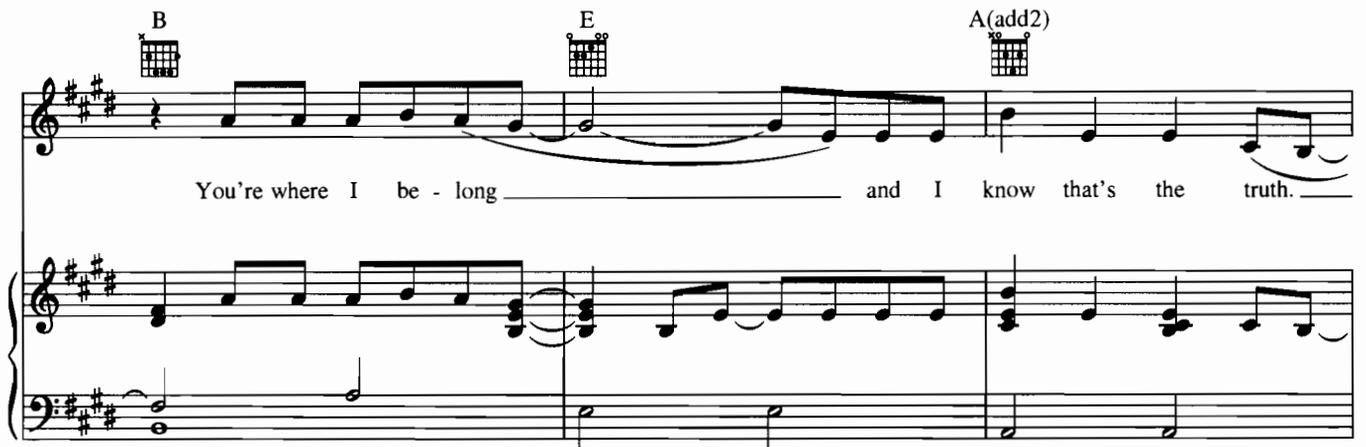


B 

E 

A(add2) 

You're where I be - long and I know that's the truth.

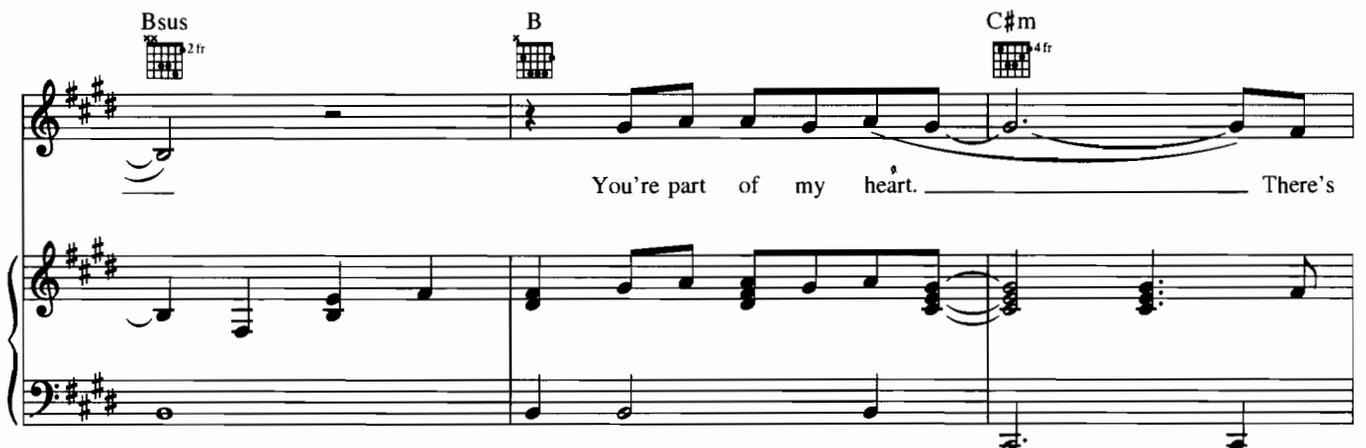


Bsus  2fr

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# 

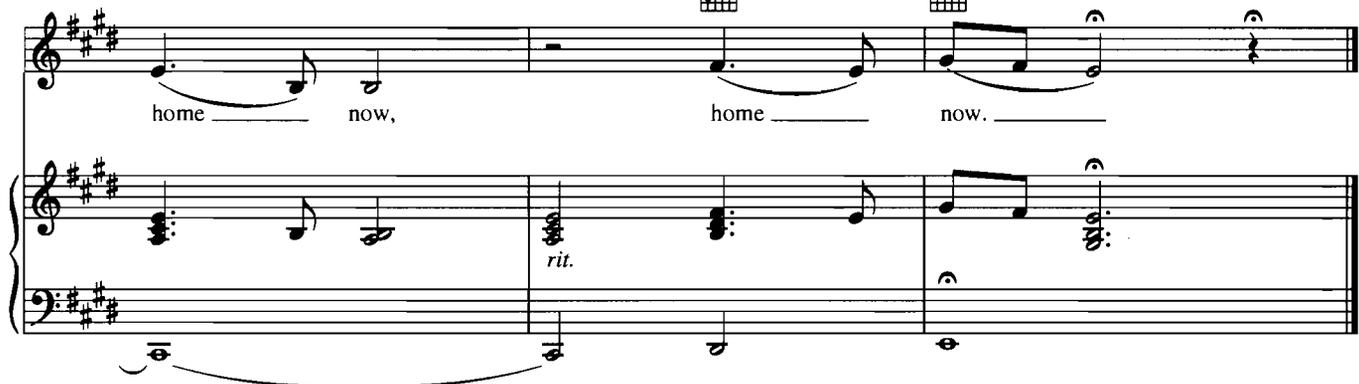
_____ where I _____ be - long. _____ I am



B/D#  4fr E 

home _____ now, _____ home _____ now. _____

rit.



YOUR HEART WILL LEAD YOU HOME

from Walt Disney Pictures' THE TIGER 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 four systems, each with 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 —

D D7 G(add9) Gsus Gm

lost and on your own and far from

Bm F#/B Bm7 Em9 A7sus A7

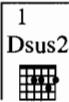
home you're nev - er a - lone, you know. — Just think of your

Am6 D7sus D7 G(add9) Bb6

friends, the ones who care; they all will be wait -



ing there with love to share and your



heart will lead you home.



Fun - ny how a pho - to - graph can

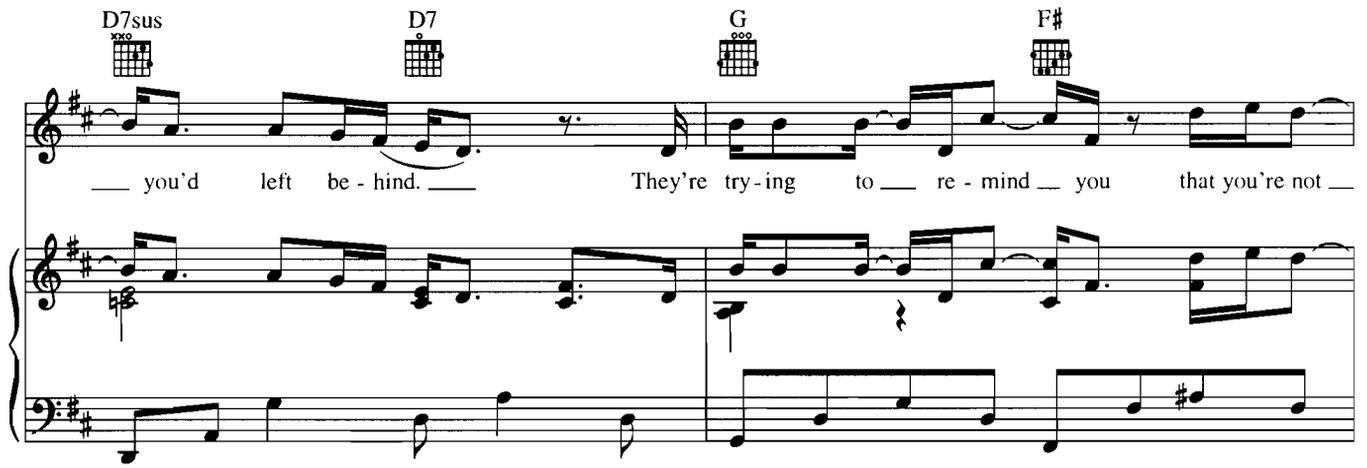


take you back in time to places and embraces that you thought





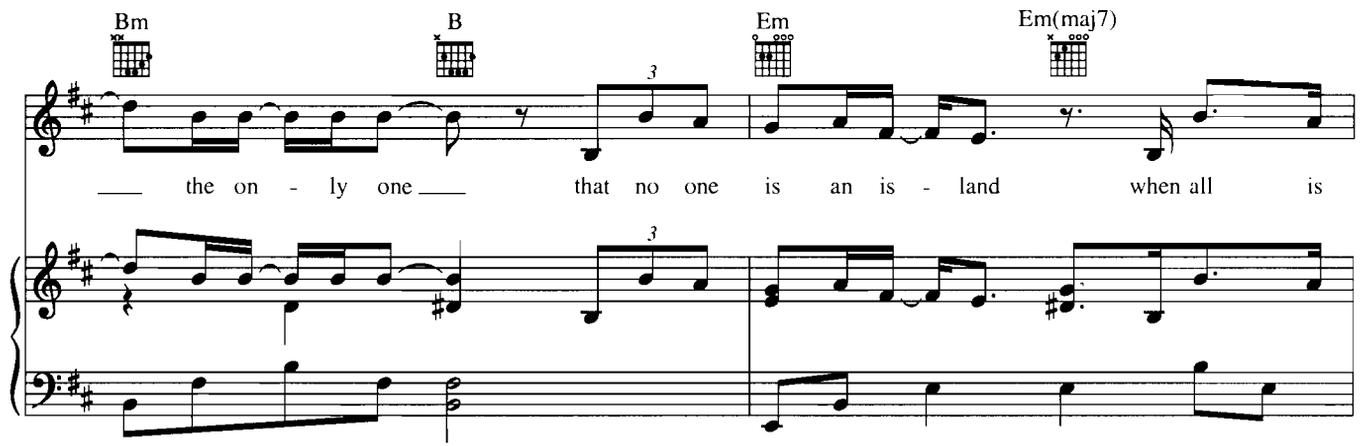

you'd left be - hind. They're try - ing to re - mind you that you're not







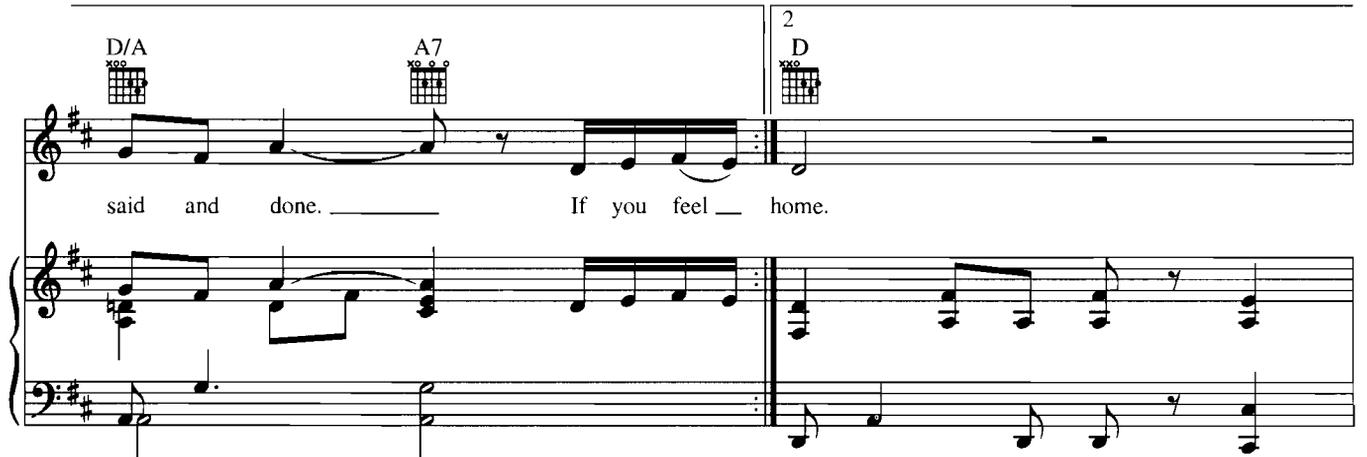

the on - ly one that no one is an is - land when all is







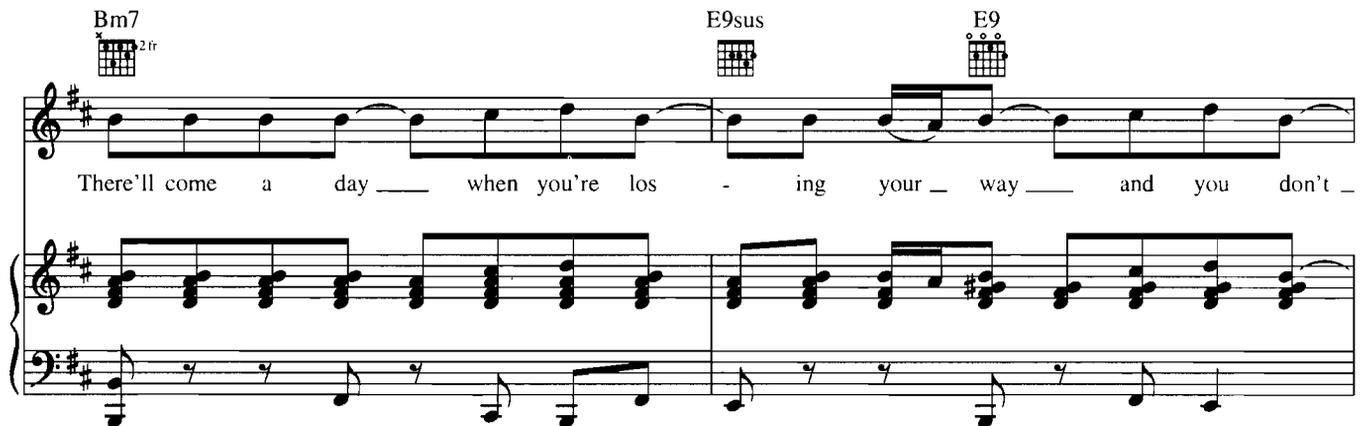
said and done. If you feel home.







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 a melodic line with lyrics 'know where you be - long.' and a final whole rest. Above the staff are four guitar chord diagrams: A7sus, A7, A/D, and D. 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 a bass line with some rests.

Bm7 E9sus E9

They say that home is where the heart is, so fol - low your heart.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics 'They say that home is where the heart is, so fol - low your heart.' Above the staff are three guitar chord diagrams: Bm7 (with a 2-finger fretting diagram), E9sus, and E9. 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 a bass line with some rests.

Gmaj9 G A7sus A7

and know that you can't go wrong. If you feel

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef with lyrics 'and know that you can't go wrong. If you feel'. Above the staff are four guitar chord diagrams: Gmaj9, G, A7sus, and A7. 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 a bass line with some rests.

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 fourth two staves of music. The top staff is a vocal line in treble clef with lyrics 'lost and on your own and far from'. Above the staff are six guitar chord diagrams: D, D7, G(add9), G, Gsus (with a 3-finger fretting diagram), and Gm (with a 3-finger fretting diagram). 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 a bass line with some rests.



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,)

Children with Lead Vocal: you're nev - er a -

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

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.

rit.

ZERO TO HERO

from Walt Disney Pictures' HERCULES

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Driving 4

F Bbsus/C F Bbsus/C

The piano introduction is in 4/4 time with a driving eighth-note bass line. The right hand features a melodic line with slurs and accents. Chord diagrams for F, Bbsus/C, and F are provided above the staff.

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

The first line of lyrics is set to a piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. Chord diagrams for F, Eb/F, F, Eb/F, F/A, and Bb are shown above the staff.

Bb/D C/E F Eb/F F Eb/F

Greek o - pin - ion poll. — What a pro, Herc — could stop a show. Point _

The second line of lyrics continues the musical piece. The piano accompaniment maintains the driving eighth-note pattern. Chord diagrams for Bb/D, C/E, F, Eb/F, F, and Eb/F are provided.

F/A Bb Bm7b5 C7sus

— him at a mon - ster and you're talk - in' S. R. O. — He was a no — one, a

The third line of lyrics concludes the musical piece. The piano accompaniment features a final melodic flourish in the right hand. Chord diagrams for F/A, Bb, Bm7b5, and C7sus are shown.

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 -

D7 G F/G G F/G

- cian urn. Say a - men, there he goes a - gain. Sweet

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

and un - de - feat - ed and an awe - some ten for ten. Folks lined up just

G F/G G/B C C#dim

to watch him flex, and this per - fect pack - age packed a pair of per - fect pecs.

D7sus G 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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