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ALFIE
Theme from the Paramount Picture ALFIE

Very slowly, rubato

Words by HAL DAVID
Music by BURT BACHARACH

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

And if only fools are kind, Alfie, then I guess it is wise to be cruel. And if life belongs only to the strong,

Alfie, what will you lend on an old golden rule? As
As I believe, there's a heaven above, Al-fie, I know there's something much more, something even non-believers can believe in.

I believe in love, Al-fie. Without true love we just ex-
ist, Alfie. Until you find the love you've

missed you're nothing, Alfie. When you walk let your heart

lead the way, and you'll find love any day, Alfie,
ALICE IN WONDERLAND
from Walt Disney's ALICE IN WONDERLAND

Words by BOB HILLIARD
Music by SAMMY FAIN

Slowly, with expression

Eb dim Eb

Ab4th Bb7 Cm Cm/A

mf

Bb7

Eb dim Bb7 Eb

Alice in Wonderland,

Ab6 Bb7 Eb

how do you get to Wonderland? Over the hill or

Ab6 Bb7

underland or just behind the tree.

When clouds go

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

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rolling by, they roll away and leave the sky.

Where is the land beyond the eye that people cannot see?

Where can it be? Where do stars go?

Where is the crescent moon? They must be
somewhere in the sunny afternoon.

Alice in Wonderland, where is the path to Wonderland? Over the hill or here or there? I wonder where.
No more talk of darkness, forget these wide-eyed fears: I'm here, nothing can harm you, my words will warm and calm you.

Let me be your freedom, let daylight dry your tears: I'm
here, with you, beside you, to guard you and to guide you.

CHRISTINE:
Say you love me every waking moment, turn my head with talk of

summer-time. Say you need me with you now and always;

promise me that all you say is true, that’s all I ask of
Let me be your shelter, let me be your light; you're safe, no one will find you your you.

fears are far behind you. All I want is freedom, a world with no more night; and

you, always beside me, to hold me and to hide me. Then say you'll share with me one

love, one lifetime; let me lead you from your solitude....
Say you need me with you, here beside you, anywhere you go, let me go too.

Christine, that’s all I ask of you. Say you’ll share with me one love, one lifetime; say the word and I will follow you.

Share each day with me, each night, each morning. Say you love me! You know I
do. Love me, that's all I ask of you.

An - y - where you go, let me go

too; love me, that's all I ask of you.
ALMOST PARADISE
Love Theme from the Paramount Motion Picture FOOTLOOSE

Words by DEAN PITCHFORD
Music by ERIC CARMEN

Moderately Slow

<table>
<thead>
<tr>
<th>Gsus4(sus2)</th>
<th>G</th>
<th>D/E</th>
<th>Em</th>
<th>Gsus4(sus2)</th>
<th>G</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>D/E</th>
<th>Em</th>
<th>D/C</th>
<th>C/D</th>
<th>G(add9)</th>
<th>D/F#</th>
</tr>
</thead>
</table>

(Male:) I thought that dreams belonged to
(Male:) It seems like perfect love's so

Em7

D(add9)

C(add9)

G(add9)/B

G/B

other men, hard to find. 'cause each time I'd almost given up. they'd You

G/A

A7

C/D

D

G(add9)

D/F#

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

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secret, rainy day, I faced the nights alone.
(Both:) Oh, they're fin'ly com'ing true.
(Both:) I'll

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

Oh, almost paradise. We're knock'ing on
cresc.
heaven’s door.
Almost paradise.

D/E  Em7  D/E  Em7  Gsus4(sus2)  G  D/G  G
How could we ask for more?
I swear that I can see forever

D/E  Em  Em/D  C  Am
C/D  D7  C/G  G
To Coda

in your eyes.
Paradise.

Em9  Em  D/C  C/D
Gsus4(sus2)  G
(Male:) And in your arms, salvation's not so far away.

It's getting closer. (Both:) Closer every day.

CODA

Paradise.
AS TIME GOES BY
from CASABLANCA

Moderately
C#dim7   D/C  Bdim7  Bbdim7  A7  Dm  Dm7/A  Ab7
\(\text{mf}\)

This day and age we're living in gives cause for apprehension, With speed and new invention, and things like third dimension, Yet we get a trifle weary, with

Cmaj7  C  A7\#5  A7  Dm  Dm7/A  G7

C  E7/B  Am  C/E\#5/Eb  G/D  G  B/F\#  B  Em  B/F\#  G7/D  G7

Mister Einstein's theory, so we must get down to earth, at times relax, relieve the tension. No
matter what the progress, or what may yet be proved, The simple facts of life are such they cannot be removed. You must remember this, a kiss is still a kiss, a

sigh is just a sigh; The fundamental things ap-

ply, As time goes by. And
when two lovers woo, they still say, “I love you,” On that you can rely:

No matter what the future brings, As time goes by.

Moonlight and love songs

never out of date, Hearts full of passion, jealousy and hate;
Wom-an needs man and man just have his mate, That no one can de-

ny.

It’s still the same old stor-y, a fight for love and glo-ry, A

case of do or die!

The world will al-ways wel-come

lov-ers, As time goes by. You by.
THE BARE NECESSITIES
from Walt Disney's THE JUNGLE BOOK

Words and Music by
TERRY GILKYSON

Brightly

F

F7

Bb

Db7 C13

Look for the bare necessities, the

N.C.

F7

simple bare necessities; forget about your

Bb

Bb maj7

Bb7

F

worries and your strife.

D7

G7

C7 C7#5

{ I mean the
{ I mean the
{ I mean the

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whenever I roam. I couldn't be fond of my big home. The bees are buzzin' in the tree to make some
or prickly pear. And you prick a raw paw, when you pick a pear, try to use the claw.
Sung: in my back yard. If you act like that bee acts paw, when you pick a pear, try to use the claw.
next time beware. Don't pick the prickly pear by round for something you want that can't be
you're workin' too hard. Don't spend your time just lookin' a tree to make some honey just for me. But
paw, when you pick a paw, when you pick a paw, when you pick a paw, when you pick a
round for something you want that can't be found. When
You look under the rocks and plants and take a glance at the
you don't need to use the claw when you pick a pear of the
you find out you can live without it and go along not

fancy ants, then may be try a few.
big paw-paw. Have I given you a clue?}
think in a bout it. I'll tell you some thing true.

The bare necessities of life will come to you, they'll come to

1, 2

you!

Look for the you!
BEAUTY AND THE BEAST
from Walt Disney's BEAUTY AND THE BEAST

Lyrically

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

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Just a little change.

Small, to say the least.

Both a little scared, neither one prepared.

Beauty and the Beast.

Ever just the same.

Ever a surprise.
fore, ever just as sure as the sun will rise.

Tale as old as time. Tune as old as song.

Bitter-sweet and strange, finding you can change, learning you were wrong.

Certain as the sun will rise.
F(add9)  F   Cm  F7  Bbmaj7
ris- ing in the East. Tale as old as time, song as old as

Gm7  F/C  C7  F(add9)  F/E  Dm  Am/C  Bb  Am
rhythm. Beauty and the Beast. Tale as old as time, song as old as

poco rit.  dim.  slower

Gm7  C7sus  C7  F(add9)  Fsus  F(add9)
rhythm. Beauty and the Beast.

a tempo

Fsus  F

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

Words and Music by LEO ROBIN
and RALPH RAINGER

Slowly

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<th>F7/A</th>
<th>Gm</th>
</tr>
</thead>
</table>

F7sus

| F7 |

Perfume in the air and

Bb

| G7 | Cm |

rare flowers everywhere, and white shadows we could

F7

| F7b9 | Ebm6/Bb | Bb | Ebm | Bb | F7 |

share at Waikiki. A sky full of

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stars and soft far-away guitars, it seems to be only a reverie.

Night and you and blue Hawaii.

the night is heavenly and you are heaven to me.
Love-ly you
and blue Ha-wai-i,

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

Come with me
while the

moon is on the sea.
The night is young.
and so are we.

Dreams come true in blue Hawaii

and mine could all come true this magic

night of nights with you. you.
CABARET
from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

Moderately

Cmaj9  C6  Dm9  G7#5(b9)  Cmaj9

G13  G7#5(b9)  C(add9)  G9  G9#5

What good is sitting a-

Put down the knitting,

lone in your room?

Come hear the music

book and the broom,

come time for a hol-

play; day:

Life is a
cabaret, old chum,
come to the cabaret.
ret.
Come taste the wine, come hear the band,
come blow the horn, start celebrating.
right this way, your table's waiting. No use permitting some

prophet of doom, to wipe every smile a-

cradle to tomb, isn't that long a

way;

stay;

Life is a cabaret

ret, old chum,

come to the cabaret
Come taste the ret, old chum,

only a cab - a -

ret, old chum, so come to the
cab - a - ret.
CALL ME IRRESPONSIBLE
from the Paramount Picture PAPA'S DELICATE CONDITION

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Slowly

F       F6     Gm     C9    Fmaj7    F6     Gm     C7

\[ \text{Call me irresponsible, call me} \]

F       F6     F#dim7  Gm     Gm6

\[ \text{unreliable, throw in} \]

G#dim7  Fmaj7/A  F

\[ \text{unreliable too.} \]

A7     D7#5

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Do my foolish alibis

bore you?

Well, I'm not too clever. I just adore you. Call me unpredictable.
Gm       Gm6       G#dim7       Fmaj7/A       F

tell me I'm impractical, rainbows

A7       D7
I'm inclined to pursue.

Gm       Cdim7       C7
Call me irresponsible,

Am7b5       D9
yes, I'm unreliable,
but it's undoubtedly true.
I'm irresponsibly mad for you!

mad for you!

you!
CAN'T HELP FALLING IN LOVE
from the Paramount Picture BLUE HAWAII

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

Slowly, steadily

D

A

D

D/A

Wise men say only
Shall I stay?

Would it

Bm

Bm/A

D

F#m

Bm

G

D/F#

A7/E

A7

fools rush in,
but if
I can't help falling in love with you.

Like a river flows surely to the sea, darling, so it goes;
some things are meant to be.

Take my hand, take my

whole life too, for

I can't help falling in
love with you.

you. For I can’t

help falling in love with you.
CHANGE THE WORLD
featured on the Motion Picture Soundtrack PHENOMENON

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

Moderately (not too fast)

If I can reach the stars,
If I could be king,
pull one down for you,
shine it on my heart
I'd take you as my queen,

so you could see the truth.
I'd have it no other way.

Then this love I have inside
And our love will rule in this

is everything it seems,
kingdom we have made.
but for now I find
'Til then I'd be a fool
's only in my dreams
'wish ing for the day
change the world.
I would be the sunlight in your universe.
You would think my love was really something good, baby.

To Coda

if I could change the world.

E
A/E
Em7

A/E
E

change the world.
E       A7sus    E(add9)/G#    Edim/G F#m7(add4)

_   _   ba-b-y, _ if I _ could _ change _

E     A/E     G

_ the _ world _ Guitar solo _

F#m7     E     F#m7     G

F#m7     G#7    D.S. al Coda

Solo ends I could
CODA

change the world, baby, if I could

change the world, baby, if I could change

the world.
CHIM CHIM CHER-EE
from Walt Disney’s MARY POPPINS
Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Lightly, with gusto

Cm

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

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

Cm  G+  Cm7  F  Fm

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

Cm  D  D7-5  G7  Cm  G+

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

Cm7  F  Fm  Cm/G  G7  G7+5

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you, Or blow me a kiss and that's lucky, too.

Now, as the ladder of life 'as been strung, You

I choose me bristles with pride, yes, I do. A

may think a sweep's on the bottom-most rung. Though I spends me

broom for the shaft and a brush for the flue. Though I'm covered with

G+ Cm7 F Fm Cm/G

-time in the ashes and smoke, In this 'ole wide world there's no

soot from me 'ead to me toes, A sweep knows 'e's welcome wher-
'ap-plied goes. Up where the smoke it all bill-led and

curled, 'Tween pave-ment and stars, is the chim-ney sweep world. When there's

'ard-ly no day nor 'ard-ly no night, There's things 'alf in shad-ow and

'alf-way in light, On the roof-tops of Lon-don, coo, what a sight!
Tempo 1

Chim chim-in-ey, chim chim-in-ey, chim chim cher-ee! When you're with a

sweep you're in glad com-pa-ny. No-where is there a more

'ap-pi-er crew Than them wit-sits, "Chim chim cher-ee, chim cher-

oo!" Chim chim-in-ey, chim chim, cher-ee, chim cher-oo!
Cocktails for Two
from the Paramount Picture Murder at the Vanities

Moderately

Words and Music by Arthur Johnston
and Sam Coslow

G/D      F#/D       G/D       F#/D       G/D       D7#5

mf

G7      G7b9       C/G       B/G       C/G       B/G

Oh, what delight to be given the right to be

care-free and gay once again.

No longer slinking, re-

E/B       Eb/B       E/B       B7#5

spectably drinking like civilized ladies and
men.

No long-er need we miss-

a charm-ing scene like this,

In some se-clu-der ren-dez-vous,

that o-ver-looks the av-enue,

with some-one shar-ing a de-

Moderately fast

G D7#5 G7 N.C. C B7

Moderately slow and expressively

G7 Gdim7 G7

C6 N.C. G7
lightful chat of this and that and cocktails for two.

As we enjoy a cigarette
to some exquisite chansonnette,
two hands are sure to slyly meet beneath a serviette with
cock-tails for two. My head may go reeling.

but my heart will be o-b-e-d-i-e-n-t, with in-tox-i-ca-ti-ng

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

Most an-y after-noon at five.
we'll be so glad we're both alive...

Then maybe fortune will complete her plan that all began with
cock-tails for two. In some secluded rendezvous cock-tails for two.

---
before.
Want to vanish inside your kiss.

Every day I love you more and more.

Listen to my heart. Can you hear it sing and

telling me to give you everything? Seasons may change.
winter to spring, but I love you until the end of time. Come what may, I will come what may, I will love you until my dying day.
Female: Suddenly the world seems such a perfect place.

Suddenly it moves with such a perfect grace.

Both: Suddenly my life doesn't seem such a waste.

Female: It all revolves around you.

Both: And there's no moun
Am       C/D       D

tain too high no riv  er too wide.

Gsus     G       Csus     C     G/B     Am     Am/G

Sing out this song and I'll be there by your side. Storm clouds may gather and

D/F#     D

Female: I love you

stars may collide, Male: but I love you un - til the

Fmaj7/G     G     C     G/B     Am

end of time. Both: Come what may,
come what may, I will love you until my dying day. Oh, come what may,
come what may, I will love you.
Female: Suddenly the world seems such a perfect place.

Both: Come what may, come what may.

I will love you until my dying day.
DIAMONDS ARE A GIRL’S BEST FRIEND
from GENTLEMEN PREFER BLONDES

March tempo

Words by LEO ROBIN
Music by JULE STYNE

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light maid - en's heart
fight - ing du - els.

But

I prefer a man who lives, and

when the ren - dez - vous is through,

gives ex - pensive jew - els.

These

stones still keep their flick - er.

A kiss on the hand may be

There may come a time when a
quite Continental, but diamonds are a girl’s best
lack needs a lawyer, but diamonds are a girl’s best

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

won’t pay the rental on your humble flat or
hard-boiled employer thinks you’re awful nice, but

help you at the Automat. Men grow cold as
get that “ice” or else no dice. He’s your guy when
Girls stocks grow old high, but beware when they start to descend.

But square-cut or pear-shape, these louse-eyed go
cresc.

Rocks don't lose their shape, diamonds are a girl's best back to their spouses, diamonds are a girl's best

Friend... A friend...
THE DREAME
from SENSE AND SENSIBILITY

By PATRICK DOYLE

Moderato Molto

Or scorne or pity

on me take, I must the true redemption make,

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I am undone to-night.

Love, in a subtle dreame disguised,

hath both my heart and me surprised,

whom never yet he durst attempt awake. Nor will he tell me for whose sake he did me the delight or
spight, but leaves me to in-quire in all my wild de-sire of

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

cresc.

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

my sight.
EVERYBODY'S TALKIN'
(Echoes)
from MIDNIGHT COWBOY

Words and Music by
FRED NEIL

Moderately

Every day's Talkin' at me
I don't hear a word they're sayin'

Only the echoes of my mind, people
stop-pin' star-in'
I can't see the faces
Only the shadows of their eyes.

I'm go-in' where the sun keeps shin-in'

thru the pour-in' rain
Goin' where the weather suits my clothes

Bank-in' off of the north-east wind Sail-in' on a summer
breeze Skip-pin' o-ver the o-cean like a stone.

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

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

Repeat and Fade

I won't let you leave my love be-hind. No,
I won't let you leave my love be-hind. And,
I been workin' so hard, I'm punchin' my card.
You're playin' so cool, obeying every rule.
Eight hours, dig way down in your heart
for what?

Oh, tell me what I got.
you're burnin', yearnin' for some,
I've got this somebody to feel in'
that time's just holdin' me down.

tell you that life ain't passin' you by.
I'll hit the ceiling,
I'm tryin' to tell you

or else I'll tear up this town,
it will if you don't even fly.

You can fly if you'd only cut
(1, 3.) loose, foot-lose; kick off your Sun-day
(2.) loose, footprint: loose; kick off your Sun-day
shoes. Please, Louise,
shoes. Ooh-ee, Marie,
pull me off of my knees. Jack, get
shake it, shake it for me. Whoa, Mike
back; lo, come on, before we crack.
come on, come on, let's go.
Lose your blues, ev'rybody cut foot loose.

loose.

N.C.

Cut foot loose.
First, you've got to turn me around, second, and put your feet on the ground. Third, now, take a hold of your soul.

I'm turn'in' it
ev'rybody cut, ev'rybody cut,
FOR ALL WE KNOW
from the Motion Picture LOVERS AND OTHER STRANGERS

Words by ROBB WILSON and JAMES GRIFFIN
Music by FRED KARLIN

Flowing

With pedal

Love,

look at the two of us, stran -
C6          Cm6          G/B
- gers          in man - y ways.

G                   D/F#                  Em7         G/D
We'v e got a life - time__ to

A7/C#            Dmaj7
share,          so much to say,

G(add2)          Cmaj7                  C/D
and as we go__ from day to
day,
I'll feel you close to me,

but time alone will

tell

Let's take a life-

time to say,
“I knew you
well,"
for only time

will tell us so,
and love may

grow,
for all we know.

---

---
Love, look at the two of us, strangers in many ways.
Let's take a lifetime to say,

“I knew you well,”

for only time will tell us so,

and love may grow, for all we
FORREST GUMP – MAIN TITLE
(Feather Theme)
from the Paramount Motion Picture FORREST GUMP

Music by ALAN SILVESTRI

Sweetly

With pedal

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Hal-le-lu-jah! Hal-le-lu-jah, all you sin-ners
I have found a land where the weary forever are
free, come you sin - ners and just fol - low me.

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

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

hap - py Get read - y for the judg - ment day. The sun is
shin-in', come on get happy——The Lord is waiting to take your hand.

Shout Hallelujah! come on, get happy——We're going to the promised land. We're headin' 'cross the River, wash your sins 'way in the tide. It's all so
peaceful on the other side

troubles and just get happy

Shout Hallelujah! come on, get happy

- y for the judgement day
It's been a hard day's work
day's all night,
And I've been
To get you

work-ing
mon-ey
like a
dog,
It's been a hard
day's
night,
And it's worth it just to hear you say

I should be sleep-ing
like a log.
But when I
You're gon-na
give me
ev-ry
thing.
So why on
get home to you, I find the thing that you do Will make me
earth should I moan, 'Cause when I get you a lone, You know I

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

ev'ry thing seems to be right.

When I'm home, feeling you holding me
tight, tight, yeah. It's been a hard day's night,

And I've been working like a dog. It's been a hard day's night, I should be sleeping like a log,

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

So why on earth should I moan, 'Cause when I get you alone, You know I

feel O K When I'm home,
ev'rything seems to be alright.
When I'm home,

feeling you holding me tight,
tight, yeah. It's been a

You know I feel alright.
You know I

feel alright.
GOLDFINGER
from GOLDFINGER

Moderately

Music by JOHN BARRY
Lyrics by LESLIE BRICUSSE
and ANTHONY NEWLEY

Gold - fin-ger!

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

a spi-der's touch. Such a cold fin-ger
beckons you to enter his web of sin.

But don't go in.

Golden words he will pour in your ear, but his lies can't disguise what you fear.

For a golden girl knows when he's kissed her.
It's the kiss of death from Mister Goldfinger.

Pretty girl, beware of this heart of gold.

This heart is cold.

Golden cold.

He loves only
gold, only gold.

He loves gold.

He loves only gold.

He loves gold.

He loves gold.
HEART AND SOUL
from the Paramount Short Subject A SONG IS BORN

Words by FRANK LOESSER
Music by HOAGY CARMICHAEL

Moderately, not too fast

F  Dm7  Gm7  C7  Dm7  G9

Freely

Bb/C  C13  Gm7/C  F  F#dim7

I've let a pair of arms enslave me oft

gm  C7  F6  Gm7/C
times before, but more than just a thrill you

F  G7  Gm7/C  C7
gave me, yes more, much more.
Moderately, lightly rhythmical

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

the way a fool would do, madly, because you held me tight and stole a kiss in the night. Heart and soul,

I begged to be adored. Lost control and tumbled overboard
That magic night we kissed there in the moon-mist. Oh! but your lips were thrilling.

Much too thrilling. Never before were mine so strangely willing. But
now I see what one embrace can do. Look at me,

it's got me loving you madly; that little kiss you

stole held all my heart and soul.

soul.
HELLO AGAIN
from the Motion Picture THE JAZZ SINGER

Words by NEIL DIAMOND
Music by NEIL DIAMOND and ALAN LINDGREN

Moderately slow

C(add9)        C(add9)        G7sus

Hello again, hel-

C(add9)        G7sus        C(add9)        G7sus        C(add9)        Em7/B        Am

lo. Just called to say 'hello'. I

F        Dm7        Em7        Am7        G7sus

couldn't sleep at all tonight. And I know it's late, but I
could-n’t wait. Hello, my friend, hello. Just

called to let you know I think about you

ev’ry night when I’m here alone and you’re there at home. Hello.

Maybe it’s been crazy,
and maybe I'm to blame, but I put my heart above my
head.

We've been through it all, and you

loved me just the same.

And when you're not there,

just need to hear: Hello, my friend, hello.

It's
It's good to need you so.
It's good to love you.

like I do and to feel this way
when I hear you say 'hello'.

Hello, my friend, hello.
lo, just called to let you know I think about you every night. And I know it's late, but I couldn't wait. Hel-lo.
I BELIEVE IN YOU AND ME
from the Touchstone Motion Picture THE PREACHER’S WIFE

Slow Ballad

Words and Music by DAVID WOLFERT
and SANDY LINZER

I believe in you-

and me. I believe that we will be in love e-

Well, as far as I can see,
You will always be the one for me, oh, yes, you will. And I believe in dreams again. I believe that love will never end. And like the river finds the sea, I was
lost, now I'm free 'cause

I believe in you and me. I will never leave

your side. I will never hurt your pride. When all the

chips are down, babe, then I will always be around.
Just to be right where you are, my love.
You know I love you, boy. I'll never
leave you out. I will always let you in, boy, oh, baby, to
places no one's ever been. Deep inside,
can't you see that I believe in you and me.

Maybe I'm a fool to feel the way I do.

I would play the fool forever just to be with you forever.
I believe in miracles, and love's a miracle, and yes, baby, you're my dream come true.

I was lost, now I'm free, oh, baby, 'cause I believe, I do believe in you and
me.
See, I'm lost, now I'm
free.
'cause I believe in you and
me.

N.C.

L.H.

Db/Cb
Gb/maj7
Em7
Gb/Ab
Db/add2

Db/add2
HIGH NOON
(Do Not Forsake Me)
from HIGH NOON

Words and Music by DIMITRI TIOMKIN
and NED WASHINGTON

Moderately

N.C.

Do not forsake me, oh my darlin',

on this, our wedding day.

Do not forsake me, oh my darlin'.

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Wait,
wait a long!
I do not know what fate awaits me.
I only know I must be brave
and I must face a man who hates me.
or lie a coward, a craven coward,
or lie a coward in my grave!

Oh, to be torn 'twixt love and duty,

'sposin' I lose my fair-haired beauty. Look at the big hand
move along near in' high noon.
He made a vow while

in state's prison, vowed it would be my life or his 'n. I'm not afraid of

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

me?
Do not forsake me, oh my darlin'
You made that promise as a bride.

Do not forsake me, oh my darlin'.

Although you're grievin',

don't think of leavin'

now that I need you by my
Wait a side!

long, wait a long, wait a long!

dim.
rall.
I BELIEVE I CAN FLY
from SPACE JAM

Words and Music by
ROBERT KELLY

I used to think that I could not go on,
I was on the verge of breaking down.

Life was nothing but an awful song.
Silence can seem so loud.

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now I know the meaning of true love.

I'm

miracles in life I must achieve.

but

leaning on the everlasting arm.

If I can

first I know it starts inside of me.

see it, then I can do it, if I just believe it, there's nothing

to it. I believe I can fly, I believe I can
Am7

touch the sky. I think about it every night and day, spread my wings and

Dm7/G

fly away. I believe I can soar, I see me running through that

Dm7b5/Ab

open door. I believe I can fly, I believe I can

Am7

fly, I believe I can fly, See,
fly, oh, I believe I can fly.

Hey, 'cause I believe in me, oh.

if I can see it, then I can do it, if I just believe it, there's nothing

to it... I believe I can fly, I believe I can
touch the sky... I think about it every night and day... spread my wings and

fly away... I believe I can soar... I see me running through that

open door... I believe I can fly... I believe I can

fly... I believe I can fly... hey, if I just
spread my wings. I can fly. I can fly, hey, if I just

spread my wings. I can fly.
I FINALLY FOUND SOMEONE
from THE MIRROR HAS TWO FACES

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

Moderately slow
Bbmaj7
Gm9
Eb7

Male: I fi-n’lly found some-one
who knocks me off my feet.

Cm7/F
Bbmaj7
Gm7

I fi - n’lly found the one
that makes me feel com - plete.

Eb7
Bbmaj7
Gm7

Female: It start - ed o-ver cof - fee.
We start - ed out as friends.
It's funny how from simple things the best things begin.

Male:
This time it's different. It's all because of you.

It's better than it's ever been 'cause we can talk it through.

Female: My favourite line was, "Can I call you sometime?"
It's all you had to say to take my breath away.

Both: This is it. Oh, I fin'ly

found someone, someone to share my life. I fin'ly

found the one to be with every night. Female: 'Cause what
ever I do, Male: it's just got to be you. Both: My

life has just begun. I finally found someone.


Female: I didn't mind.
I would wait forever just to know you were mine. You know,

I love your hair. I love what you wear. Are you sure it looks right? Isn’t it too tight?

You’re exceptional. Both: I can’t wait for the rest of my life.

This is it. Oh. I fin’lly
found someone, someone to share my life. I finally

found the one to be with every night. Female: 'Cause what-

Asus A

ever I do, Male: it's just got to be you.

Both: My life has just begun. I finally
found someone.  

Female: And what -

female:

ever I do.  

Male: it's just got to be you.  

Female: My

dim.

life has just begun.  

Both: I fin'ly

mp

found someone.  

rit. e dim.
I WILL ALWAYS LOVE YOU
from THE BODYGUARD

Freely

N.C.

If I should stay, I would only be in your way. So I'll go, but I know I'll think of you every step of the way. And

Slowly

A F#m Dmaj7 E A F#m

I will always love you.

With pedal

Dmaj7 E A(add2)

I will always love you.

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D  A/C#  Bm7  A/E  Bm/E
You,                     my dar-lings, you...
Hmm.                   Bit-ter-

A  Bm/A  A  E/G#  F#m  C#m/E
1. sweet            mem-o ries
2. Instrumental  that is all
3. (See additional lyrics)  I’m tak-ing with

D  E  A  E/A  A  E/G#
me.           So, good-bye.
Please,      don’t cry.
We both

F#m  C#m/E
1  Dmaj7  To Coda
2  Dmaj7
To Next Strain
D.S. al Coda

I know
I’m not what you, you need.
And I

You,                     my dar-lings, you...
Hmm.                   Bit-ter-

A  Bm/A  A  E/G#  F#m  C#m/E
1. sweet            mem-o ries
2. Instrumental  that is all
3. (See additional lyrics)  I’m tak-ing with

D  E  A  E/A  A  E/G#
me.           So, good-bye.
Please,      don’t cry.
We both

F#m  C#m/E
1  Dmaj7  To Coda
2  Dmaj7
To Next Strain
D.S. al Coda

I know
I’m not what you, you need.
And I

You,                     my dar-lings, you...
Hmm.                   Bit-ter-

A  Bm/A  A  E/G#  F#m  C#m/E
1. sweet            mem-o ries
2. Instrumental  that is all
3. (See additional lyrics)  I’m tak-ing with

D  E  A  E/A  A  E/G#
me.           So, good-bye.
Please,      don’t cry.
We both

F#m  C#m/E
1  Dmaj7  To Coda
2  Dmaj7
To Next Strain
D.S. al Coda

I know
I’m not what you, you need.
And I

You,                     my dar-lings, you...
Hmm.                   Bit-ter-

A  Bm/A  A  E/G#  F#m  C#m/E
1. sweet            mem-o ries
2. Instrumental  that is all
3. (See additional lyrics)  I’m tak-ing with

D  E  A  E/A  A  E/G#
me.           So, good-bye.
Please,      don’t cry.
We both

F#m  C#m/E
1  Dmaj7  To Coda
2  Dmaj7
To Next Strain
D.S. al Coda

I know
I’m not what you, you need.
And I

You,                     my dar-lings, you...
Hmm.                   Bit-ter-

A  Bm/A  A  E/G#  F#m  C#m/E
1. sweet            mem-o ries
2. Instrumental  that is all
3. (See additional lyrics)  I’m tak-ing with

D  E  A  E/A  A  E/G#
me.           So, good-bye.
Please,      don’t cry.
We both

F#m  C#m/E
1  Dmaj7  To Coda
2  Dmaj7
To Next Strain
D.S. al Coda

I know
I’m not what you, you need.
And I

You,                     my dar-lings, you...
Hmm.                   Bit-ter-

A  Bm/A  A  E/G#  F#m  C#m/E
1. sweet            mem-o ries
2. Instrumental  that is all
3. (See additional lyrics)  I’m tak-ing with

D  E  A  E/A  A  E/G#
me.           So, good-bye.
Please,      don’t cry.
We both

F#m  C#m/E
1  Dmaj7  To Coda
2  Dmaj7
To Next Strain
D.S. al Coda

I know
I’m not what you, you need.
And I

You,                     my dar-lings, you...
Hmm.                   Bit-ter-

A  Bm/A  A  E/G#  F#m  C#m/E
1. sweet            mem-o ries
2. Instrumental  that is all
3. (See additional lyrics)  I’m tak-ing with

D  E  A  E/A  A  E/G#
me.           So, good-bye.
Please,      don’t cry.
We both

F#m  C#m/E
1  Dmaj7  To Coda
2  Dmaj7
To Next Strain
D.S. al Coda

I know
I’m not what you, you need.
And I

You,                     my dar-lings, you...
Hmm.                   Bit-ter-

A  Bm/A  A  E/G#  F#m  C#m/E
1. sweet            mem-o ries
2. Instrumental  that is all
3. (See additional lyrics)  I’m tak-ing with

D  E  A  E/A  A  E/G#
me.           So, good-bye.
Please,      don’t cry.
We both

F#m  C#m/E
1  Dmaj7  To Coda
2  Dmaj7
To Next Strain
D.S. al Coda

I know
I’m not what you, you need.
And I

You,                     my dar-lings, you...
Hmm.                   Bit-ter-

A  Bm/A  A  E/G#  F#m  C#m/E
1. sweet            mem-o ries
2. Instrumental  that is all
3. (See additional lyrics)  I’m tak-ing with

D  E  A  E/A  A  E/G#
me.           So, good-bye.
Please,      don’t cry.
We both

F#m  C#m/E
1  Dmaj7  To Coda
2  Dmaj7
To Next Strain
D.S. al Coda

I know
I’m not what you, you need.
And I

You,                     my dar-lings, you...
Hmm.                   Bit-ter-

A  Bm/A  A  E/G#  F#m  C#m/E
1. sweet            mem-o ries
2. Instrumental  that is all
3. (See additional lyrics)  I’m tak-ing with

D  E  A  E/A  A  E/G#
me.           So, good-bye.
Please,      don’t cry.
We both

F#m  C#m/E
1  Dmaj7  To Coda
2  Dmaj7
To Next Strain
D.S. al Coda

I know
I’m not what you, you need.
And I

You,                     my dar-lings, you...
Hmm.                   Bit-ter-

A  Bm/A  A  E/G#  F#m  C#m/E
1. sweet            mem-o ries
2. Instrumental  that is all
3. (See additional lyrics)  I’m tak-ing with

D  E  A  E/A  A  E/G#
me.           So, good-bye.
Please,      don’t cry.
We both

F#m  C#m/E
1  Dmaj7  To Coda
2  Dmaj7
To Next Strain
D.S. al Coda

I know
I’m not what you, you need.
And I

You,                     my dar-lings, you...
Hmm.                   Bit-ter-

A  Bm/A  A  E/G#  F#m  C#m/E
1. sweet            mem-o ries
2. Instrumental  that is all
3. (See additional lyrics)  I’m tak-ing with

D  E  A  E/A  A  E/G#
me.           So, good-bye.
Please,      don’t cry.
We both

F#m  C#m/E
1  Dmaj7  To Coda
2  Dmaj7
To Next Strain
D.S. al Coda

I know
I’m not what you, you need.
And I

You,                     my dar-lings, you...
Hmm.                   Bit-ter-

A  Bm/A  A  E/G#  F#m  C#m/E
1. sweet            mem-o ries
2. Instrumental  that is all
3. (See additional lyrics)  I’m tak-ing with

D  E  A  E/A  A  E/G#
me.           So, good-bye.
Please,      don’t cry.
We both

F#m  C#m/E
1  Dmaj7  To Coda
2  Dmaj7
To Next Strain
D.S. al Coda

I know
I’m not what you, you need.
And I
will always love you.

will always love you.

CODA

love.

And

molto rit.

a tempo

(Drums)
Additional Lyrics

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

I will remember you.

Will you remember me?

Don’t let your life pass you by.
Weep not for the memories.

Member the good times that we had.
I'm so tired, but I can't sleep.

So afraid to love you, more afraid to lose. We

Let them slip away from us when things got bad.
Standin' on the edge of something much too deep. It's

Clinging to a past that doesn't let me choose. Well,

Clearly I first saw you smilin' in the sun. Wanna feel
Funny how I feel so much but I can not say a word. We are scream-

Once there was a darkness, a deep and endless night. You
your warmth up on me. I wanna be the one.
gave me every thing you had, oh, you gave me light

I will remember you

Will you remember me?
Don't let your life

pass you by.
Weep not for the
To Coda

memories.

D.S. al Coda

I'm

CODA

I will remember you
Will you remember me?  Don't
let your life pass you by.

Weep not for the memories.

Weep not for the memories.

molto rit.
ISN'T IT ROMANTIC?  
from the Paramount Picture LOVE ME TONIGHT

Words by LORENZ HART
Music by RICHARD RODGERS

Calmly  Ab  Abm  Eb  Bb7

Fm7  Bb7  Ab  Abm

I've never met you, yet never
My face is glowing, I'm enter-

Eb/G  Gbdim  Fm7  Bb7#5

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

Ebmaj7  Ab  Bb7

out, dear. I know your profile and I know the way you
et-ic. My needle punctuates the rhythm of ro-

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

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

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

heart, my heart is here for you to take. Why should I
mag-ic in the mu-sic of my shears; I shed no
quakes? I'm not awake. Isn't it romantic?

Music in the night, a dream that can be heard. Isn't it romantic?

Music in the night, a dream that can be heard. Isn't it romantic?

Moving shadows write the oldest magic

While I sit around, my love can scrub the word.

I hear the breezes playing

She'll kiss me every hour.
in or she'll get the sack.

While

all the world is saying you were meant for love. Isn't it romantic?

when I take a shower she can scrub my back. Isn't it romantic?

man - tastic? Mere - ly to be young on such a night as

man - tastic? On a moon - light night she'll cook me on - ion

this? Isn't it roman - tic? Every note that's sung is

soup. Kid - dies are roman - tic. And if we don't fight, we
like a lover's kiss. Sweet
soon will have a troupe!

symbols in the moonlight, do you mean that I will fall in
help the population, it's a duty that we owe to

love perchance? Isn't it romance?
dear old France. Isn't it romance?

Isn't it romance?
I WILL WAIT FOR YOU
from THE UMBRELLAS OF CHERBOURG

Moderately, with a lilt

Em       Bm7        Em            N.C.            Em
[\[\] [\[\] [\[\] [\[\] [\[\]

If it takes where for -

E7/G#      Am

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

Am      D7       Am7         D7         G

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

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you.
so. 'Til you're back beside me, 'til I'm

In your heart believe what in my

Am hold

I know, 'till I hear you sigh

heart

Fm7b5

here in my arms.

Fm7b5

I'll wait for

Fm7b5

N.C.

Moderate Swing tempo

Em

Bm7

Em6/9

you.

The clock will tick away the hours

C

B7

Em

Bm7

Em
Am7  
\[\text{\textit{one by one}}\]  
Em7  
\[\text{\textit{and then the time will come when all the waiting's done, the}}\]  
C  
\[\text{\textit{time when you return and find me here and run straight}}\]  
F#m7b5  
\[\text{\textit{to my waiting arms.}}\]  
B7  
\[\text{\textit{If it}}\]  
C#m7b5  
\[\text{\textit{takes for ever I will wait for}}\]  
F#m7b5  
\[\text{\textit{Em }\]  
E7/G#  
\[\text{\textit{E7/G# Am}}\]
you; for a thousand summers I will wait for you. 'Til you're here beside me, 'till I'm touching you and evermore sharing your love.
I'M EASY
from NASHVILLE

Words and Music by
KEITH CARRADINE

With feeling
Cmaj7

It's not my

way to love you just when no one's looking.

It's not my

way to take your hand if I'm not sure.

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way to let you see what's going on inside of me; when it's a

love you won't be needing, you're not free. Please stop

pulling at my sleeve if you're just playing, if you won't
on if there's nowhere for you to take me, if loving
fa-vors, let me watch you from a dis-tance, 'cause when you're
Dm7    G    Cmaj7
take the things you make me want to give I never
you would have me be a some-time thing I can't put
near, I find it hard to keep my head And when your

Dm7    G    Cmaj7    Fmaj7
careset too much for games and this one's driving me insane; you're not
bars on my insides; my love is something I can't hide; it still
eyes throw light at mine; it's enough to change my mind make me

Dm7    G
half as free to wander as you claim But I'm eas-
hurts when I recall the times I tried But I'm eas-
leave my cautious words and ways behind...
- y.______
- y.______
Yeah, I'm eas - y.______
Yeah, I'm eas - y.______
Give the
Take my

Em

Fmaj7

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

Cmaj7

Don't lead me
Don't do me
That's why I'm easy, yeah, I'm easy.

Say you want me, I'll come running without

taking time to think, 'cause I'm easy. Yeah, I'm easy.
Take my hand and pull me down...
I won't put up any fight, because I'm easy.

Give the word, I'll play your game as though that's
how it ought to be, because I'm easy.
IT MIGHT AS WELL BE SPRING
from STATE FAIR

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

G             D9              G               G/B

mf

A7      D7      G         Gmaj7          G6      G

The things I used to like I don’t like any more. I

p

Gmaj7       G6           G7         C      Am7b5

want a lot of other things I’ve never had before. It’s just like mother

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saying, I "sit around and mope"
Pre-

tending I am wonderful and knowing I'm a

Refrain (gracefully)

I'm as restless as a willow in a

windstorm,

I'm as jump y as a puppet on a string.

I'd
say that I had spring fever, But I know it isn't spring.
I am starry-eyed and vaguely discontented, Like a nightingale without a song to sing.
Oh, why should I have spring fever When it isn't even spring? I keep wishing I were
somewhere else, walking down a strange new street,

Hearing words that I have never heard from a [man girl] I've yet to meet. I'm as

busy as a spider spinning daydreams, I'm as giddy as a baby on a

swing. I haven't seen a crocus or a rosebud, or a
American landscape, But I feel so gay in a melancholy way that it might as well be spring. It might as well be spring!
KOKOMO
from the Motion Picture COCKTAIL

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

Moderately bright
N.C.

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

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

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

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there's a place called Ko-komo.
and we'll perfect our chemistry.

That's where you want to go to get a little bit of
way from it all.

Bodies in the sand,
Afternoon delight.

tropical drink melting in your hand.
cocktails and moonlit nights.
That dreamy look in your eye, give me a tropical steel-drum band.

Down in Kokomo, ruba Jamaica, oo I wanna take you to Bermuda, Bahamas. Come on, pretty mama.
Largo, Montego, Oo baby, why don't we go?

Kokomo. We'll get there fast and then we'll

take it slow. That's where we wanna go,

way down in Kokomo.

Martinique, that Montserrat mystique.
Port-au-Prince, I wanna catch a glimpse.
Ev'rybody knows

a little place like Kokomo
Now if you wanna go to get a way from it all, go down to Kokomo.

Rub-a, Jamaica, oo I wanna take ya to Bermuda. Come on, pretty mamma.
Largo, Montego, Oo baby, why don't we go?
I wanna take you down to

Kokomo.
We'll get there fast and then we'll

take it slow.
That's where we

wan na go,
way down in Kokomo.

Repeat and Fade
THEME FROM "JAWS"
from the Universal Picture JAWS

By JOHN WILLIAMS

Very steady and threatening

More flowing

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bring out melody

cresc.
THE LAST TIME I FELT LIKE THIS
from SAME TIME, NEXT YEAR

Words by ALAN BERGMAN and MARILYN BERGMAN
Music by MARVIN HAMLSCH

Slow Ballad tempo

D Gmaj7 D Gmaj7

D Gmaj7 D Gmaj7/A

lo, I don’t...
same this is more than just a simplehello. Hello
own so that we can fall the rest of the way.

lo, do I smile and walk away? No, I think I'll smile and
know that before the night is through, I'll be talking love to

stay to see where this might go. 'Cause the
you, meaning every word I say.

last time I felt like this I was falling in love,
falling and feeling I'd never fall in love again. Yes, the last time I felt like this was long before I knew what I'm feeling now with you.

Hel-

feeling now with you. Oh, the
last time I felt like this I was falling in love,

falling and feeling I'd never fall in love again. Yes, the

last time I felt like this was long before I knew what I'm

feeling now with you. Oh, the
LET THE RIVER RUN
Theme from the Motion Picture WORKING GIRL

Words and Music by CARLY SIMON

Slowly, freely

We're coming to the edge, running on the water

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

Let the river run, let all the dream-ers wake the
nation. Come, the new Jerusalem.

Moderately

Silver cities rise; the morning lights
the streets that lead them. And

si rens call them on with a song.
It's asking for the taking,
trembling, shaking.
Oh, my heart is aching.
We're coming to the edge, running on the water,

Coming through the fog, your sons and daughters.
We, the great and (D.S.) Instrumental solo
small, stand on a star and blaze a
trail of desire through the darkling
dawn.

Solo ends

It's asking for the taking. Come run with me now; the sky is the color of
blue you’ve never even seen in the eyes of your lover.

Oh, my heart is aching. We’re

coming to the edge, running on the water, coming through the fog, your sons and daughters.

CODA

asking for the taking, trembling.

shaking.

Oh, my heart is aching. We’re
coming to the edge, running on the water, coming through the fog, your sons and daughters.

Let the river run, let all the dreamers wake the nation.

Come, the new Jerusalem.

Repeat and Fade
LONG AGO
(And Far Away)
from COVER GIRL

Words by IRA GERSHWIN
Music by JEROME KERN

Moderately

Bb  Bdim7  F/C  Gm7  C7

Dreary days are over; life's a four-leaf clover.

Am  Am/G  D7/F#  Gm  Eb/G  C7

Sessions of depressions are through. Every

A/E  Adim/E  Bm7/E  E7  A6  C9

hope I longed for long ago comes true.
Long ago and far away, I dreamed a dream one day, and now, that dream is here beside me.
Long the skies were overcast, but now the clouds have passed: You’re here at last! Chills run
poco cresc. decresc.
up and down my spine, Aladdin’s lamp is mine, the dream I dreamed was not denied me. Just one look and then I knew that all I longed for long ago was

molto rit.

1 F D69 Gb C7b9

2 F

you.

you.
They call you Lady Luck but there is room for doubt. At times you have a very unlady like way of running out. You're on a date with me, the pickings have been lush, and
yet before this evening is over, you might give me the brush.

You might forget your manners, you might refuse to stay, and so the best that I can do is pray.

Luck be a lady tonight.
Luck be a lady tonight.

If you've ever been a lady to begin with,

luck be a lady tonight.

Luck, let a gentleman see.
how nice a dame you can be.
I know they say you've treated
other guys you've been with.
Luck be a lady with me.
Lady doesn't leave her escort. It isn't fair, it isn't nice!

Lady doesn't wonder all over the room and blow on some other guy's
dice. So let’s keep the party polite.

Never get out of my sight.

Stick with me baby, I’m the fellow you came in with,
Luck be a lady, luck be a lady, luck be a lady tonight.
LOVE ME TENDER
from LOVE ME TENDER

Words and Music by ELVIS PRESLEY
and VERA MATSON

Moderately slow

G Dm6/F E7 A7 D7sus D7

\[\text{\textbf{G} D7 G A7}}\]

\[\text{\textit{Love me ten - der, love me sweet,}}\]
\[\text{\textit{Love me ten - der, love me long,}}\]
\[\text{\textit{Love me ten - der, love me dear,}}\]
\[\text{\textit{When at last my dreams come true,}}\]

\[\text{\textbf{D7sus D7 G C/D D7 G}}\]

\[\text{\textit{never let me go.}}\]
\[\text{\textit{take me to your heart,}}\]
\[\text{\textit{tell me you are mine.}}\]
\[\text{\textit{dar - ling, this I know:}}\]

\[\text{\textit{You have made my}}\]
\[\text{\textit{for it's there that}}\]
\[\text{\textit{I’ll be yours through}}\]
\[\text{\textit{Hap - pi - ness will}}\]

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life complete, and I love you so.
I belong, and we'll never part.
all the years till the end of time.
follow you everywhere you go.

Love me tender, love me true, all my dreams fulfill.
For, my darling, I love you,

and I always will.
With movement

When hearts are passing in the night, in the lonely night, then they must
silence of the mist, of the morning mist, when lips are

hold each other tight, Oh, so very tight and take a chance that in the light, in to-
waiting to be kissed, longing to be kissed, where is the reason to resist and de-

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

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love.
ness?

And in the

Though yest-
ter-
day

still sur-
rounds
you

with a warm

and

precious mem-
ory,

may be

for to-
mor-
row

we can build a new

dream
for you and me. This glow we feel is something rare, something passing in the night, in the
really rare, so come and say you want to share, want to really share
rush-ing night, a man, a woman in the night, in the lone-ly night
the bea-uty wait-ing for us there, call-ing for us there that only
must take a chance that in the light, in to-mor-row's light they'll be to-
lov-ing can give the heart. When life is
love.

Emaj7
F#m7
B7

To - geth - er, so much in

love.

Emaj7
F#m7
N.C.

So tell me you're not a

Emaj7
Ebmaj7
Dmaj7

fraid to take the chance, really take a chance. Let your heart begin to dance,

mu - sic of a glance, of a fleet - ing glance, to the mu - sic of ro - mance,

Emaj7

let it sing and dance to the

of a new ro - mance. Take a chance!
MAYBE THIS TIME
from CABARET

Words by FRED EBB
Music by JOHN KANDER

Slowly

C C+ C6 C9

Maybe this time, I'll be lucky, maybe this time he'll stay.

F F+ Dm/F

Maybe this time, for the first time, love won't hurry a way.

F#dim G7 A+

He will hold me fast.

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I'll be home at last.
Not a loser anymore, like the
last time and the time before.
Ev'rybody loves a winner.

so nobody loved me.
Lady-Peaceful.
Lady-Happy.

That's what I long to be.
All the odds are in my favor.
Something’s bound to begin.

It’s got to happen some time.

Maybe this time I’ll win.

Everybody loves a winner,

so nobody loved me.

Lady Peaceful,

Lady Happy—
That's what I long to be. All the odds are in my favor. Something's bound to begin.

It's got to happen, happen sometime. Maybe this time.

Maybe this time I'll win.
MONA LISA
from the Paramount Picture CAPTAIN CAREY, U.S.A.

Words and Music by JAY LIVINGSTON
and RAY EVANS

In a villa in a little old Italian town
lives a girl whose beauty shames the rose.
Many yearn to love her but their hopes all tumble down.
What does she want? No one knows! Mona

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Lisa, Mona Lisa, men have named you. You're so

like the lady with the mystic smile. Is it only 'cause you're lonely they have

blamed you for that Mona Lisa strange-ness in your smile? Do you

smile to tempt a lover, Mona Lisa, or is
this your way to hide a broken heart? Many dreams have been brought to your doorstep. They just lie there, and they die there. Are you warm, are you real, Mona Lisa, or just a cold and lonely, lovely work of art? Mona art?
MOON RIVER
from the Paramount Picture BREAKFAST AT TIFFANY'S

Words by JOHNNY MERCER
Music by HENRY MANCINI

Slowly

\[
\begin{array}{c}
\text{C} \\
\text{Am} \\
\text{F} \\
\text{C/E} \\
\text{F} \\
\text{C/E} \\
\text{Bm7b5} \\
\text{E7} \\
\text{Am}
\end{array}
\]

Moon

River, wider than a mile: I'm crossing you in style someday. Old dream

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maker, you heartbreaker, wherever you're goin', I'm goin' your way. Two drifters, off to see the world. There's such a lot of world to see. We're af...
Am/G  F#m7b5  F13  C/E

ter the same rain - bow's end.

F  C/E  F  C/E

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

Am  Dm7  G9  1 C

Moon Riv - er and me.

2 Abmaj7  Dbmaj7  C

me.
MRS. ROBINSON
from THE GRADUATE

Moderately Bright

Chorus  And here's to you, Mrs. Robinson, Jesus loves you more-

then you will know (Wo, wo, wo—)

God bless you, please, Mrs. Robinson, Heaven holds a place—

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Verse
1. We'd like to know a little bit about you for our files,

We'd like to help you learn to help yourself.
Look around you, all you see are sympathetic eyes.

Stroll around the grounds until you feel at home. And here's to you.

Verse

2. Hide it in a hiding place where no one ever goes.
3. Sitting on a sofa on a Sunday afternoon.

Put it in your pantry with your cup-
Going to the candidates' debate.
MY FOOLISH HEART
from MY FOOLISH HEART

Words by NED WASHINGTON
Music by VICTOR YOUNG

Slowly and expressively

The night is like a lovely tune, beware my foolish heart!

How white the ever constant moon; Take care my foolish heart!

There's a line between love and fasci-
nation that's hard to see on an evening such as this, For they
both give the very same sensation when you're lost in the magic of a
kiss. {His} {Her} lips are much too close to mine, be -
ware my foolish heart. But should our eager
lips combine
Then let the fire start
For

this time it isn't fascination, or a dream that will fade and fall a-

part.
It's love this time, it's love, my foolish

heart.

The heart.
THE MUSIC OF GOODBYE
Love Theme from OUT OF AFRICA

Music by JOHN BARRY
Words by ALAN and MARILYN BERGMAN

Medium slow Ballad

F       Em7b5       A7       Dm

C9       F       Em7b5       A7

A song I know so well, the music of good-

bye again. It's there each time we say "Hello."

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As always there's no reason why again.

You kiss me with your eyes and in your arms I fly again. But even as we touch the clouds,

there in the quiet is goodbye again. Perhaps the way I
Dm
Gm7
Dm
hold
you
makes you a-fraid I'll hold
you;

Bbmaj7
Dm
Am7
makes you a-fraid to love me.

Bbmaj7
C9
F
Love me. As through the night we dance,

Em7b5
A7
Dm
Bbmaj7
the ten-der dance of try a-gain, I hear it play-ing
softly and sadly the music of good-bye.

Perhaps the way I bye. Good-bye.

bye. Good-bye.
Raindrops on roses and whiskers on kittens, Bright copper kettles and warm woolen mittens, Brown paper packages

tied up with strings, These are a few of my favorite things.
Cream-colored ponies and crisp apple strudels, Door-bells and sleigh-bells and schnitzel with noodles, Wild geese that fly with the moon on their wings, These are a few of my favorite things.
Girls in white dresses with blue satin sashes, Snowflakes that stay on my nose and eyelashes, Silver white winters that melt into springs, These are a few of my favorite things.

When the dog bites, When the bee stings,
When I'm feeling sad,
I simply remember my favorite things and
then I don't feel so bad.

cresc.
MY HEART WILL GO ON
(Love Theme from ‘Titanic’)  
(from the Paramount and Twentieth Century Fox Motion Picture TITANIC)

Moderately

Music by JAMES HORNER
Lyric by WILL JENNINGS

Every night in my dreams I see you, I

Feel you, that is how I know you go on.

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Far across the distance and spaces between us, you have come to show you go on.

Near, far, wherever you are,

I believe that the heart does go on.
Once more you open the door
and you’re here in my heart, and my heart will go on and on.

Love can touch us one time and last for a
life-time, and never let go till we’re gone.

Love was when I loved you; one true time I hold to. In my life we’ll always go on.

D.S. al Coda
You're here, there's nothing I fear, and I know that my heart will go on. We'll stay for -
ever this way. You are safe in my

heart, and my heart will go on and on.

ff decrescendo to end

Mm.
Lively \( \text{d} = 104 \)

Tumble out of bed and stumble to the kitchen; pour myself a cup of ambition, and yawn, and stretch, and try to come to life.

Jump in the shower, and the blood starts pumping;

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out on the street, the traffic starts jumping, with folks like me on the job from nine to five.

Working (1, 3, 5), nine to five,
(2), Nine to five,
(4, 6), (see additional lyrics)

what a way to make a living; barely
for service and devotion; you would

getting by, it's all taking and no giving. They just
think that I would deserve a fair promotion; want to
Verse 2:
They let you dream just to watch them shatter;
You're just a step on the boss man's ladder,
But you've got dreams he'll never take away.
In the same boat with a lot of your friends;
Waitin' for the day your ship'll come in,
And the tide's gonna turn, and it's all gonna roll your way.
(To Chorus:)

Chorus 4, 6:
Nine to five, they've got you where they want you;
There's a better life, and you dream about it, don't you?
It's a rich man's game, no matter what they call it;
And you spend your life putting money in his pocket.
OL' MAN RIVER
from SHOW BOAT

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately

Colored folks work on de Mississippi, colored folks work while de

white folks play. Pullin' dose boats from de dawn to sunset,

geticin' no rest till de judgment day. Don't look up an'
don't look down, you don't dast make de white boss frown.

Bend yo' knees an' bow yo' head, an' pull dat rope un-

til yo're dead. Let me go 'way from de Missisipi,

let me go 'way from de white men boss. Show me dat stream called de
River Jordan. Dat's de ol' stream dat I long to cross.

Slower

Ol' man river, dat ol' man river; he must know sump'in', but

don't say nothin'. He jus' keeps roll-in', he keeps on roll-in' a-

long.

He don't plant 'ta-ters, he
don’t plant cotton, an’ dem dat plants ’em is soon forgotten. But

oł’ man riv-er, he jus’ keeps roll-in’ a-long.

You an’ me, we sweat an’ strain,
bod-y all ach-in’ an’ racked wid pain. “Tote dat barge!”
“Lift dat bale,” Git a little drunk an’ you land in jail.

Ah gits weary an’ sick of tryin’. Ah’m tired of livin’ an’ skeered of dy-in’. But ol’ man river, he just keeps rollin’ a-

long.

long.
THE ODD COUPLE
Theme from the Paramount Picture THE ODD COUPLE

Words by SAMMY CAHN
Music by NEAL HEFTI

Moderately, with a steady beat  \( \frac{4}{4} \)  

Dm

\( \text{Dm7} \quad \text{G7} \quad \text{Dm7} \quad \text{G7} \)

No matter where they go,  they are known as the

couple.  They're never seen alone.

\( \text{Gm7} \quad \text{C7} \)

so they're known as the couple.
As I've indicated, they are never quite separated, they are peas in a pod. Don't you think that it's odd?

Their habits, I confess, none can guess with the couple.
one says no it's yes, more or less, with the
cou - ple. But they're laugh pro-
vok - ing: yet they real - ly don't
know they're jok - ing. Don't you find when love is
blind—it's kind of odd?

Don't you think it's odd?

Don't you think it's odd?
OLD TIME ROCK & ROLL
featured in RISKY BUSINESS

Words and Music by GEORGE JACKSON
and THOMAS E. JONES III

Moderate Rock 'n' Roll beat

N.C.

Just take those old records

G

off the shelf.

C

tango.

I'll sit and listen to 'em by myself.

I'd rather hear some blues or funky old soul.

D

Today's music ain't got the same soul.

There's only one sure way to get me to go;

I like that old-time

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G
rock 'n' roll.
Don't try to take me to a disco.

rock 'n' roll.
Call me a relic. Call me what you will.

C
You'll never even get me out on the floor.
Say I'm old-fashioned. Say I'm over the hill.
In ten minutes I'll be late for the door.
I like that old-time rock 'n' roll.

G
I like that old-time rock 'n' roll.

D
got the same soul.
Still like that old-time rock 'n' roll.
That kind of music just

G
soothes my soul. I reminisce about the days of old

with that old-time rock 'n' roll.

1. Guitar solo ad lib.
2. Saxophone solo ad lib.
Won’t go to hear ’em play a
Still like that old-time rock ’n’ roll.

That kind of music just soothes my soul.
I reminisce about the days of old
With that old-time rock ’n’ roll.

Repeat and Fade

Optional Ending

Still like that old-time rock ’n’ roll.
ONE TIN SOLDIER
from BILLY JACK

Words and Music by DENNIS LAMBERT
and BRIAN POTTER

Moderately slow Rock tempo

NC.

Listen children to a story
So the people of the valley
Now the valley cried with anger,

that was written long ago
sent a message up the hill
mount your horses, draw your sword,

'Bout a kingdom on a mountain
ask for the buried treasure tons of gold for which they'd kill
and they killed the mountain people so they won their just reward.
On the mountain was a treasure
Came the answer from the kingdom,
Now they stood beside the treasure
buried deep beneath a stone.
"With our brothers we will share.
on the mountain, dark and red,"

and the valley people swore
they'd have it for their very own.
all the secrets of our mountain,
turned the stone and looked beneath it.
"Peace on earth" was all it

Go ahead and hate your neighbor,
go ahead and cheat a friend.
Do it in the name of heaven.
Justify it in the end. There won’t be any trumpets blowin’

come the judgment day. On the bloody morning after

one tin soldier rides away.
PUT THE BLAME ON MAME
from GILDA
Words and Music by ALLAN ROBERTS and DORIS FISHER

Moderately

Am7b5  D7b9  Gm
1. When Miss-us O'-Lear-y's cow kicked the lan-ttern
2. they had the earth-quake in San Fran-cis-co,
3.-5. (See additional lyrics)

in Chi-ca-go town,
back in nine-teen six,

Gm  Ab9  Gm
they say that start-ed the
they said that ol'-Moth-er

Fi-re that burned Chi-ca-go down.
Nature was up to her ol'-tricks.

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That's the story that went around, but here's the real low down.

Put the blame on Mame, boys,

Put the blame on Mame.

Mame kissed a buyer from out of town,

That kiss burned Chicago down.

So you can
Additional Lyrics

3. When they had the gold rush, folks started running to Cal-i-for-ni-ay.
   They all had dreams of making a million bucks a day.
   That’s the story that went around, but here’s the real low down.
   Put the blame on Mame, boys, put the blame on Mame.
   She caused the gold rush, it’s my belief,
   Diggin’ gold from some guy’s teeth.
   So you can put the blame on Mame, boys, put the blame on Mame.

4. Remember the blizzard back in Manhattan, in eighteen-eighty-six?
   They say the traffic was tied up and folks were in a fix.
   That’s the story that went around, but here’s the real low down.
   Put the blame on Mame, boys, put the blame on Mame.
   Mame gave a chump such an ice-cold “no,”
   For seven days they shoveled snow.
   So you can put the blame on Mame, boys, put the blame on Mame.

5. There was once a shootin’ up in the Klondike, when they got Dan Magrew.
   Folks were puttin’ the blame on the lady known as “Lou.”
   That’s the story that went around, but here’s the real low down.
   Put the blame on Mame, boys, put the blame on Mame.
   Mame did a dance and she dropped her fan;
   That’s the thing that murdered Dan.
   So you can put the blame on Mame, boys, put the blame on Mame.
THE RAINBOW CONNECTION
from THE MUPPET MOVIE

Words and Music by PAUL WILLIAMS
and KENNETH L. ASCHER

Moderately, with a lilt

Why are there so many songs about rainbows, and
Who said that every wish would be heard and answered when

what's on the other side?

Rainbows are visions, but only illusions, and
Somebody thought of that, and someone believed it;

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Rainbows have nothing to hide.
Look what it's done so far.

So we've been told, and some choose to believe it.
What's so amazing that keeps us star-gazing, and

I know they're wrong; wait and see.

Some day we'll find it, the Rainbow Connection; the
lovers, the dreamers, and me.

All of us under its spell; we know that it's probably
magic. Have you been
half asleep and have you heard voices? I've heard them calling my name.

Is this the sweet sound that calls the young sailors? The voice might be one and the same.

I've heard it too many times to ignore.
I ignore it. It's something that I'm s'posed to be. Some day we'll find it, the Rainbow Connection; the lovers — the dream-ers, and me. La da da dee da da do.
RAINDROPS KEEP FALLIN’ ON MY HEAD
from BUTCH CASSIDY AND THE SUNDANCE KID
Lyric by HAL DAVID
Music by BURT BACHARACH

Rhythmically

[F] C  Bb  C  F

Raindrops keep fallin’ on my head,
and just like the guy whose feet are too big for his bed,
nothin’ seems to fit.

Those raindrops are fallin’ on my head.
They keep fallin’ so I just did me some talkin’ to the

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sun. And I said I didn’t like the way he got things done. Sleep-in’ on the job. Those rain-drops are fall-in’ on my head. They keep fall-in’! But there’s one thing I know. The blues they send to meet me won’t defeat me. It won’t be long till happiness steps up.
Rain - drops keep fall - in' on my head,
but that does - n't mean my eyes will soon be turn - in' red.  Cry - in's not for me 'cause I'm nev - er gon - na stop the rain by com - plain - in'.

Because I'm free noth - in's wor - ry - in' me.
READY TO TAKE A CHANCE AGAIN
(Love Theme)
from the Paramount Picture FOUL PLAY

Words by NORMAN GIMBEL
Music by CHARLES FOX

Moderately

Am

\[ \text{You remind me} \]

E/G# \[ \text{live in a shell,} \]

A/G \[ \text{safe from the past,} \]

A7 \[ \text{and doin' okay,} \]

Dm/C \[ \text{but not very well.} \]

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No jolts, no surprises,
No crisis arises. My life goes along

as it should, it's all very nice, but
Dm/B  not very good.  
Dm/E  And I'm ready to take a chance.
E7♭9  
Am7  
rall.  

Dm7  a gain.  ready to put my love on the line with
F/G  
G/F  
C/E  
Am/E  E7/G♯  

Am  Am/G  Gb7♭5  
Fmaj7  Em7  Dm7  Em7  

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

Dm7  get what you get when you go for it, and I'm ready to take a chance.
Again with you.

When she left me, in all my despair...

I just held on, My hopes were all gone, then

D.S. al Coda

I found you there, And I'm ready to take a chance
SEPARATE LIVES
Love Theme from WHITE NIGHTS

Words and Music by
STEPHEN BISHOP

Slowly, freely

A(add2)  Bsus  E(add2)

Male: You called me from the room in your hotel,

C#m7  Amaj9  E(add2)

all full of romance for someone that you met,

A6/9  A/B  E(add2)

and telling me how sorry you were leaving so soon
and that you miss me sometimes
when you're alone in your room.
Do I feel lonely, too?

Both: You have no right
to ask me how I feel.
You have no right
Female: Well, I held on to let you go.

and if you lost your love for me, will you never let it show?

Both: There was no way
to com - pro - mise.  

Male: And so now we’re liv - ing,  
Female: liv - ing  
Both: sep - rate lives.

Male: Ooh,  
it’s so  
typ - i - cal  
love leads to  
is - o - la - tion.

So you build that  
wall,  
yes, you
build that wall. build that wall. Both: and you make it stronger.

Well, you have no right to ask me how I feel. You have no right to speak to me so freely.

Male: Some day I might. Both: find myself.
looking in your eyes,

Male: but for now we'll go on

living separate lives.

Female: Yes, for now we'll go on

rit.

living Both: separate lives.

Male: Ah.

Female: Ah.

a tempo

Both: Ah.

Sep - rate lives.

molto rit.
THE ROAD TO MOROCCO
from the Paramount Motion Picture ROAD TO MOROCCO

Moderately (mf = \( \frac{3}{4} \))

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Let's meet on the road to Morocco,

Let's dream for the price of a dime.

The

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desert night, the magic carpet that looks absolutely

Don't you think that's more romantic

Island has this year, Let's meet on the road,

to Morocco, though

our Brooklyn moon shines above.
beats Central Park any time.

I'll whisper how I love you to the funny streets are nice and dark.

strains of native flutes, and your arms will
music is unique.

thrill me more than all the chutes, Tell the
kidnapped girl and I can be the sheik.
gang so they won't hang around.

Like Webster's Dictionary, we're

rococo bound.

Let's bound.
THEME FROM “SCHINDLER’S LIST”
from the Universal Motion Picture SCHINDLER’S LIST

Composed by JOHN WILLIAMS

Expressively

\[ \begin{align*}
\text{dim.} & \quad \text{rit.} \\
\text{a tempo} & \quad \text{cresc.} \\
\text{Moving along} & \quad \text{rall.} \quad \text{a tempo}
\end{align*} \]
SEA OF LOVE
featured in the Motion Picture SEA OF LOVE

Words and Music by GEORGE KHOURY
and PHILIP BAPTISTE

Medium slow Fifties Rock

G

(1., 3.) Do you re - mem - ber_
when we met?

(2.) Come with me,_____
my love,_____

B7

That’s the day_________ I knew you were my pet.
to the sea,_________ the sea____ of love.___

C

A7

G

A7

I want to tell you_____
just how much____

I want to tell you_____

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love you...
love you...

Come with me...

to the sea...
of

D.C. al Coda

CODA

love.
Come with me
to the sea
of love.
Come with me,
my love,
to the sea,
sea of love. I want to tell you
just how much I love you.
I want to tell you,
oh, how much I love you.

rit.
SEEMS LIKE OLD TIMES
from ANNIE HALL

Moderately

Words and Music by JOHN JACOB LOEB and CARMEN LOMBARDO

D7       G9       Gm7       C7       F
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Re - mem - ber all the things we did to -

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geth - er.         All the fun we

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had on New Year's Eve.
How we danced till dawn,
then, darling, you were gone.
Now it's almost too good to believe.

Moderately
Seems like old times,
Having you to walk with, seems like old times,
having you to talk with. And it's still a thrill just to

have my arms around you. Still the

thrill that it was the day I found you. Seems like

old times, dinner dates and
flow-ers, just like old
times,

hours, making dreams come true, doing

things we used to do. Seems like old

times, being here with

1 F Fdim Bbdim F N.C. 2 F Bb F

you. Seems like you.
(Spoken:) Who's the black private dick—that's a sex machine to all the chicks? (Shaft!)

You're damn right!

Who is the man that would risk his life for his brother man?— (Shaft!)
(Spoken:) Can you dig it?

Who's the cat that won't cop out when there's danger all about? (Shaft!)

(Spoken:) Right on. They say this cat Shaft is a bad mother. (Shut your mouth!)

But I'm talkin' about Shaft. He's a complicated man. But
no one understands him but his woman. (John Shaft!)
SOME ENCHANTED EVENING
from SOUTH PACIFIC

Moderato

\[\text{C/E} \quad \text{E+} \quad \text{F} \quad \text{F/E} \quad \text{Dm7} \quad \text{G7}\]

\[\text{mf} \quad \text{cresc.} \quad \text{ten.} \quad \text{ten.} \]

slowly, with expression

\[\text{C} \quad \text{G7}\]

Some enchanted evening

You may see a stranger,

\[\text{p a tempo}\]

\[\text{C} \quad \text{E+}\]

You may see a stranger

Across a
crowded room And somehow you know, You know even
then That somewhere you'll see her again and again.
Some enchanted evening
Some one may be laughing.
You may hear her laughing
Across a crowded room

And night after night,
As strange as it seems,
The sound of her laughter will sing in your dreams.

Who can explain it? Who can tell you why?

tenderly and legato
Fools give you reasons, Wise men never try.

Some enchanted evening.

When you find your true love, When you feel her call you

Across a crowded room, Then fly to her
side And make her your own, Or all through your
life you may dream all a - lone.

Once you have found her, Never let her go. Once you have found her,

Never let her go!
SOME DAY MY PRINCE WILL COME
from Walt Disney’s SNOW WHITE AND THE SEVEN DWARFS
Words by LARRY MOREY
Music by FRANK CHURCHILL

Rather fast

Some - day my prince will come,
Some - day I’ll find my love,

Some - day I’ll find my love, and how thrilling that
The moment we meet,
For my heart will start skipping a
Gm7       C7       F       A+      Bbdim
me.       He’ll    whis - per     “I     love
beat.     Some     -     day     we’ll     say

D7       Gm       Bb+/F#    C7
you”     And      steal     a     kiss     or     two.     Though     he’s
D         Gm       Bb+/F#    C7
D         Gm       Bb+/F#    C7
do       things    we’ve    been    long    -    ing    to.     Though    she’s

F       A7       A+      Bb+      Bdim      F      Adim
far      a    -    way    I’ll    find    my    love    some    -    day,    some    -
F       A7       A+      Bb+      Bdim      F      Adim

Gm7       C7       F       Ab7      Gm7      C7       2
dreams    come    true.     true.     true.
SOMEWHERE IN TIME
from SOMEWHERE IN TIME

By JOHN BARRY
and B.A. ROBERTSON

Moderately slow

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SOMEWHERE, MY LOVE
Lara’s Theme from DOCTOR ZHIVAGO

Lyric by PAUL FRANCIS WEBSTER
Music by MAURICE JARRE

Moderately, with expression

G  

Somewhere, my love,
there will be songs to sing.

Gdim D7

although the snow
covers the hope of spring.

Am7 D7 Am7 D7 G

Some where a hill
blossoms in green and gold.

Gdim D7

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Am7   D7          Am7   D7   G
and there are dreams,
all that your heart can hold.

C   G
Some - day    we'll meet a - gain, my love.

Bb   F   Bb   D7
Some - day    when - ev - er the spring breaks through.

G   Gdim   D7
You'll come to me out of the long a - go,
warm as the wind,
soft as the kiss of snow.

Till then, my sweet,
(Lara, my own)
think of me now and then.

Godspeed, my love,
'til you are mine again.

'til you are mine again.
SOMEBODY OUT THERE
from AN AMERICAN TAIL

Words and Music by JAMES HORNER, BARRY MANN and CYNTHIA WEIL

Moderately, with expression

C Cmaj7/E C/F G7sus C C/E F(add9)

With pedal

Dm G/F Em7 Am7 F G

C(add9) Cmaj7/E C/F F/G C(add9) C/E

Some - where out there, be -neath the pale moon -

F Dm7 G/F Em Am

light, some - one’s think - in’ of me and
somewhere out there,

someone's saying a prayer

that we'll find one another

in that big somewhere out there.

And even though I know how very far apart we are, it
helps to think we might be wish-in' on the same bright star. And

when the night wind starts to sing a lonesome lullaby it

helps to think we're sleeping underneath the same big sky.

Somewhere out there if love can see us
through, then we'll be together somewhere out there, out
where dreams come true.
love can see us through,
(love can see us through)

then we'll be together somewhere out there,
out where dreams come true.
Molto moderato (tenderly)

My day in the hills has come to an end, I know. A star has come out to tell me it's time to go. But deep in the dark green shadows are
voices that urge me to stay.
So I pause and I wait and I

listen for one more sound, For one more lovely thing that the hills might

Refrain (moderately, with warm expression)

say. The hills are alive with the sound of music,

With songs they have sung for a thousand years.
The hills fill my heart with the sound of music.

My heart wants to sing every song it hears.

My heart wants to beat like the wings of the birds that rise from the lake to the trees. My heart wants to sigh like a chime that flies from a church on a
breeze. To laugh like a brook when it trips and falls over

stones in its way. To sing through the night like a

lark who is learning to pray. I go to the hills

when my heart is lonely... I
know I will hear what I’ve heard before.

My heart will be blessed with the sound of music And I’ll sing once

more. The more.
STAND BY ME
featured in the Motion Picture STAND BY ME

Words and Music by JERRY LEIBER, MIKE STOLLER and BEN E. KING

Moderately, with a beat

F       Dm       C       Dm
mp

When the

F

night

Dm       C

sky

F

that we

Dm

look up - on

C

and the land

F

should tum - ble

Dm

dark

Bb       C

fall

and the

Dm

moon

Bb

is the only light

C

we

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F

see, see,

oh I won't be afraid
I won't cry,

no I won't be afraid
just as

long as you stand, stand by me.
So darling, darling,

F

stand by me, stand by me, oh
stand, stand by me, stand by me.

If the Darling, stand by me,

stand by me, oh stand, stand by me,

stand by me, stand by me. Whenever I'm in trouble won't you
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

Cm Fm6/C Cm Fm/C Cm

Speak softly, love, and hold me warm against your heart. I feel your

words, the tender, trembling moments start. We're in a world our very

own, sharing a love that only few have ever known. Wine-colored

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days warmed by the sun, deep velvet nights when we are one. Speak softly, love, so no one hears us but the sky. The vows of love we make will live until we die. My life is yours and all because you came into my world with love so softly, love. Speak softly, love.
STAR TREK® THE MOTION PICTURE
Theme from the Paramount Picture STAR TREK: THE MOTION PICTURE

Music by JERRY GOLDSMITH

Moderately fast March tempo

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STAYIN' ALIVE
from the Motion Picture SATURDAY NIGHT FEVER

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

Medium Rock beat

Fm7

Well, you can tell

Fm7

by the way I use my walk, I'm a woman's man; no time to talk.

got low and I got high, and if I can't get either, I really try. Got the

Fm7

Mu-sic loud and women warm, I've been kicked around since I was born. And now it's

wings of heaven on my shoes. I'm a dancin' man and I just can't lose. You know it's
all right. It's O K. And you may look the other way.
all right. It's O K. I'll live to see another day.

We can try to understand the New York Times' effect on man.

Whether you're a brother or whether you're a mother, you're stayin' alive, stayin' alive.

Feel the city breakin' and everybody shakin' and we're stayin' alive, stayin' alive.
Some-body help me. Some-body help me, yeah.

Life go-in' no-where. Some-body help me, yeah.

Stay-in' a-live. Well, you can tell.

CODA
Life goin' nowhere. Somebody help me.

Somebody help me, yeah.

Life goin' nowhere. Somebody help me, yeah. I'm stayin' alive.

Repeat and Fade
Strangers in the night exchange glances, wonder in the night

what were the chances we'd be sharing love before the night was through

Something in your eyes was so inviting,
something in your smile was so exciting, something in my heart
told me I must have you.

Strangers in the night, two lonely people, we were strangers in the night

up to the moment when we said our first hello little did we know
love was just a glance away, a warm embracing dance away. And ever since that night

we've been together, lovers at first sight in love forever.

It turned out so right for strangers in the night.

night
STORMY WEATHER
(Keeps Rainin’ All The Time)
from STORMY WEATHER
Lyric by TED KOehler
Music by HAROLD ARLEN

Slow lament

Am7    D7         G          G#dim7          Am7       D9

Don’t know why there’s no sun up in the sky, stormy weather,

Am7    Am7/D      G          G#dim7          Am7       D7#5(b9)  G

since my man and I ain’t together, keeps rainin’ all the time.

Am7    D9         G          G#dim7          Am7       D9

Life is bare, gloom and mis’ry ev’rywhere, stormy weather,

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just can't get my poor self together, I'm weary all the time.

so weary all the time. When he went away the blues walked in and met me.

If he stays away old rockin' chair will get me.

All I do is pray the Lord above will let me walk in the sun once
more. Can't go on. ev'ry thing I had is gone, storm-y

weather, since my gal and I ain't to-gether,

keeps rain-in' all the time, keeps rain-in' all the

Segue to Interlude 2 Fine

G Am7 Gmaj7 C G

Fine

time. time.
I walk around, heavy-hearted and sad. Night comes around and I'm still feeling bad.
Rain pourin' down, blindin' every hope I had. This pitter-patter beatin' an' splatter-in' drives me mad. Love, love,

love, love, this misery is just too much for me. Can't go
TAKE MY BREATH AWAY
(Love Theme)
from the Paramount Picture TOP GUN

Words and Music by GIORGIO MORODER
and TOM WHITLOCK

Moderately slow

\[ \text{Ab} \]

\[ \text{Cm/G} \]

\[ \text{Fm} \]

\[ \text{Cm/G} \]

\[ \text{Ab} \]

\[ \text{Fm} \]

\[ \text{Cm/G} \]

\[ \text{Ab} \]

\[ \text{Fm} \]

\[ \text{Cm/G} \]

\[ \text{Ab} \]

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n’ly lovers know no shame.
where there’s a love in flames.

Turning and returning to
Turning and returning to
Turning and returning to

some secret place inside:

watching in slow motion as you turn around and
watching in slow motion as you turn my way and
watching in slow motion as you turn to me and
"Take my breath away."

Cm/G
To Coda

"Take my breath away."

Ab

Cm/G

Db

Eb

"Take my breath away."

Eb

2

Fm

Cm/G

Ab
Through the hour-glass I saw____ you. In time,____ you slipped away_

When the mirror crashed, I called____ you and turned_

to hear____ you say,____ “If only for to-

day____ I am unafraid.
"Take my breath away."

My love, take my breath away.

Repeat and Fade
TEARS IN HEAVEN
featured in the Motion Picture RUSH

Words and Music by ERIC CLAPTON
and WILL JENNINGS

Moderately relaxed tempo

Would you know my name
Would you hold my hand
Would you know my name

if I saw you in heaven?
if I saw you in heaven?
if I saw you in heaven?

Would it be the same
Would you help me stand
Would you be the same

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if I saw you in heaven?
if I saw you in heaven?
if I saw you in heaven?

(1., 3.) I must be strong and carry on
(2.) I'll find my way through night and day

'cause I know I don't belong
'cause I know I just can't stay

here in heaven.
here in heaven.
D/F#   E7sus   E7   A

D/F#   E7sus   E7

A

C

Bm

Time can bring you down,

Am  D/F#  G  D/F#  Em  D/F#  G

time can bend your knees.

C  Bm  Am  D/F#  G  D/F#

Time can break the heart, have you beggin’ please,

teggin’ please.
Beyond the door there's peace, I'm sure,
THANKS FOR THE MEMORY
from the Paramount Picture THE BIG BROADCAST OF 1938

Words and Music by LEO ROBIN and RALPH RAINGER

Moderately

Gdim7   F/A     Db7/Ab  Gm7   C7

Thanks for the memory
Thanks for the memory

a tempo

Fdim7   C7/G   F/A

candlelight and wine,
castles on the Rhine,

Fdim7   C7/E   Fdim7   Gm7   Adim7

Parthenon and moments on the Hudson River Line.

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was!  Many's the time that we feasted
was!  We said good-bye with a high-ball;
then

man-y's the time that we fast-ed.
I got as "high" as a stee-ple.

But we were in-tel-li-gent

last-ed;
people: no tears, no fuss, hur-ray for us.

And

thanks for the mem-ory of sun-burns at the shore,
thanks for the mem-o-ry and strict-ly en-tre-nous,

a tempo
nights in Singapore, darling, how are you?
You might have been a headache but you
and how are all the little dreams that
never were a bore, so thank you so much.

never did come true? Awfully glad I met you, cheery
and too-dle-oo and thank you so much!
THAT’S AMORÉ
(That’s Love)
from the Paramount Picture THE CADDY

Words by JACK BROOKS
Music by HARRY WARREN

Moderately

In Na-po-li, where love is king, when boy meets
girl, here’s what they sing:

When the moon hits your eye like a

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When the world seems to shine like you've had too much
wine, that's amore.

Bells will ring, ting-a-ling-a-ling, ting-a-ling-a-ling, and you'll sing, "Vee-ta
bel - la.”

Hearts will

a tempo

play, tip - py - tip - py - tay, tip - py - tip - py - tay like a gay tar - an -

tel - la. (Lucky fel - la.)

When the

stars make you drool just like pas - ta fa - zool, that’s a -
When you dance down the street with a cloud at your feet, you're in love. When you walk in a dream but you know you're not dreaming, Sig
nor é,
sceu za
me, but you see, back in old Na po li, that's a
mor é.
When the
mor é.
A TIME FOR US
(Love Theme)
from the Paramount Picture ROMEO AND JULIET

Words by LARRY KUSIK and EDDIE SNYDER
Music by NINO ROTA

Slowly and expressively

\[ Gm \quad Cm6 \quad Dm7 \quad Gm \]

A time for

\[ Dm/F \quad Eb \quad Bb/D \]

us some-day there'll be when chains are torn by cour-age

\[ Cm \quad Gm \quad Dm/F \]

born of a love that's free. A time when dreams so long de-

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thorns we will endure as we pass surely through every storm. A time for us some day there'll be a new world, a world of shining hope for you and me. A time for me.
(I've Had)
THE TIME OF MY LIFE
from DIRTY DANCING

Words and Music by FRANKE PREVITE,
JOHN DeNICOLA and DONALD MARKOWITZ

Moderately

E       C#m     D

Male: Now I've had the time of my life._ No, I never felt like this before. Yes, I swear it's the truth._ and I

E       C#m     D

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

Male: I've been waiting for so long; now I've

finally found someone to stand by me.

Female: We saw the

writing on the wall as we felt this magical fantasy.
Both: Now with passion in our eyes, there's no way we could disguise it secret.

So we take each other's hand, 'cause we seem to understand the urgency.
Male: Just remember,
Female: you're the one thing
Male: I can't get enough of.
Female: So I'll tell you something:
Both: this could be love.
Because I've had the time of my life.
No, I never felt this way be-
fore. Yes, I swear it's the truth, and I owe it all to you.

Male: Hey, baby.

Female: With my body and soul, I want you more than you'll ever know.

Male: So we'll
just let it go; don’t be afraid to lose control.

Female: Yes, I know what’s on your mind when you say stay with me tonight.

Male: Stay with me. Just remember, you’re the one thing. Female: I can’t get enough of.

Male: So I’ll tell you
something:

Both: this could be love. Because I've had

the time of my life. No, I never felt this way before.

had the time of my life. And I've searched through every open door.

Yes, I swear it's the truth, and I

owe it all to you. 'Cause owe it all to you.
N.C.

Male: Now

I've had the time of my life.

Female: I've never felt this way before.

Yes, I swear it's the way.

E  C#m7

Dsus2  D
truth... and I owe it all to you... I've

C#m
had the time of my life... No, I never felt this way be-

had the time of my life... And I've searched through ev'ry o-

fore... Yes, I swear it's the truth... and I

door... till I've found the truth... and I

Repeat and Fade
F#m A/B

Optional Ending
F#m A/B E

owe it all to you... 'Cause owe it all to you... 'Cause
UNCHAINED MELODY
from the Motion Picture GHOST

Lyric by HY ZARET
Music by ALEX NORTH

Moderately slow

C

Whoa, my love, my

F

dar-lin', I've hun-gered for your

g

C

touch a long, lone-ly
time.
And
goes by so
slowly and time can do so
much. Are you still
G

mine?

C

need your love.

Am

I need your love.

Em

God

speed your love to me.
Lonely rivers flow to the sea, to the sea,

Lonely rivers sigh, "Wait for me, wait for me."
I'll be comin' home. Wait for me!

Woah, my love, my
darlin', I've hungered, hungered for your

touch a long, lonely
time.

And

time goes by so

slowly and time can do so

much.

Are you still
UNINVITED
from the Motion Picture CITY OF ANGELS

Slowly

Like anyone would.

be, I am flattered by your fascination with me.

Like any hot-blooded woman, I simply
want-ed an ob-ject to crave.

But you, you’re not al-low-ed:

you’re un-inv-it-ed: an un-for-tu-nate slight.

Must be strangely ex-cit-ing to watch the sto-ic squirm.

Like an un-chart-ed ter-

rio-ry, I must seem great-ly in-trigu-ing.
Must be somewhat heartening to watch shepherd meet shepherd. I knew love like mine before.

But you are not allowed; you're unforeseen slight.
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

\[D\] \[G/D\ A/D\] \[G/D\] \[Gm6/D\] \[D\] \[G/D\ A/D\]

Who knows what tomorrow brings;
Some hang on to "used to be,"

\[G/D\] \[Gm6/D\] \[D\] \[G/D\ A/D\] \[G/D\] \[Gm6/D\]
in a live their

world, few hearts survive?
All I know is the

D \[G/D\ A/D\] \[G/D\] \[Gm6/D\] \[D\] \[G/D\ A/D\]
looks behind.
All we have is

\[G/D\] \[Gm6/D\] \[D\] \[D7/F#\] \[G\] \[D7/F#\]
way I feel; when it's real, I keep it alive.
here and now; all our life, out there to find.

The

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road is long. There are mountains in our way.

but we (climb a) step every day.

Love, lift us up where we belong.

Eagles cry on a mountain high.
Love, lift us up where we belong, far from the world we know; up where the clear winds blow.

clear winds blow. Time goes by,

no time to cry, life’s you and I, a-live, today.
Love, lift us up where we belong.

Eagles cry, on a mountain high.

Love, lift us up where we belong.

Far from the world we know; where the clear winds blow.

Repeat and Fade
WATCH WHAT HAPPENS
from THE UMBRELLAS OF CHERBOURG

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

Moderately

Cmaj7
Cm7
Cb6
Bb7

With pedal

Eb7
Eb6
Eb7

Let someone start believing in you,

F9
Cm7

Let him hold out his hand,
Let him touch you and watch what

F9
Fm7
Bb7
Fm7
Bb7

happens. One someone who can look in your eyes

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and see into your heart, Let him find you and watch what

happens. Cold. No, I won't believe your heart is cold,

Maybe just afraid to be broken again.

Let someone with a deep love to give,
Give that deep love to you and what magic you’ll see:
Let someone give his heart,
Some
one who cares like me.
THE WAY YOU LOOK TONIGHT
from SWING TIME

Words by DOROTHY FIELDS
Music by JEROME KERN

Moderately

\[ \begin{array}{c}
G_b & G_b6 & A_bm & D_b13 & G_b & F_m7b5 & B_b7b9 & B_b13 \\
\end{array} \]

\[ \begin{array}{c}
mf & \text{rall.} \\
\end{array} \]

\[ \begin{array}{c}
E_b & C_m & A_b & F_m7 & B_b7 & E_b \\
\end{array} \]

Some day, when I'm aw-fully low,
when the world is

love-ly,
with your smile so warm,
and your cheek so

cold,
I will feel a

glow just thinking of you,
you,

\[ \begin{array}{c}
C_7b9 & F_m7 & B_b7 & E_b7 \\
\end{array} \]

\[ \begin{array}{c}
rall. \\
\end{array} \]

\[ \begin{array}{c}
A_b & F_m7 & E_b6/B_b & B_b7 & E_b & E_b6 & F_m & B_b \\
\end{array} \]

\[ \begin{array}{c}
1 & E_b & E_b6 & F_m & B_b7 \\
\end{array} \]

and the way you look to-night.
just the way you look to-night.

Oh, but you're

\[ \begin{array}{c}
a \text{tempo} \\
\end{array} \]
With each word your tenderness grows,

tearing my fear apart.

and that laugh that wrinkles your nose

touches my

foolish heart. Love-ly.
never, never change, keep that breathless charm,

won't you please arrange it, 'cause I love you,

just the way you look tonight.

Just the way you look tonight.
WHAT A WONDERFUL WORLD
featured in the Motion Picture GOOD MORNING VIETNAM

Words and Music by GEORGE DAVID WEISS
and BOB THIELE

Slowly

F       Gm/F

I see

F       Am       Bb/F       Am/E       Gm/F       F

trees of green, red roses too; I see them bloom

simile

A7/E    Dm    Db

for me and you, and I think to myself,
"What a wonderful world.”
I see skies of blue and clouds of white, the bright blessed day,
the dark sacred night, and I think to myself,
"What a wonderful world.”
The
colors of the rainbow, so pretty in the sky, are
also on the faces of people goin' by. I see
friends shakin' hands, sayin', "How do you do!"
They're really sayin', "I love you." I hear
babies cry, I watch them grow; They'll learn much more than

I'll ever know, and I think to myself, "What a wonderful world."

Rubato

"What a wonderful world."
When you wish upon a star,
They possess a gift or two,
One of them is this They have the power to make a wish come true.
When you wish upon a star, makes no difference
who you are, Any thing your heart de-sires will come to you.
If your heart is in your dream, no re-quest is too ex-treme, when you wish up-on a star as dream-ers
do. Fate is kind, She brings to
those who love, the sweet fulfillment of their secret longing.

Like a bolt out of the blue, Fate steps in and sees you thru.

When you wish upon a star your dream comes true.

dream comes true.
YOU MUST LOVE ME
from the Cinergi Motion Picture EVITA

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Flowing

Where do we go from here?  This isn't where we in-
colla voce
tended to be.  We had it all, you believed in me, I be-

lieved in you.  Certain ties, Why are you dis-ap-

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pear side? what do we do for our dream to survive,
How can I be any use to you now?

how do we keep all our passions alive as we used to do?
Give me a chance and I'll let you see how nothing has changed...

Deep in my heart I'm concealing things that I'm longing to
say, scared to confess what I'm feeling frightened you'll slip a-

rit.
way, you must love me, you must love me.

a tempo

You must love me.
WHERE DO I BEGIN
(Love Theme)
from the Paramount Picture LOVE STORY

Words by CARL SIGMAN
Music by FRANCIS LAI

Slowly
Gm
F#dim7/G
Eb\maj7

With pedal
D7sus
D7
Gm

Where do I begin to tell the story of how
With her first hello she gave a meaning to this
great love can be, the sweet story that is
empty world of mine. There would never be another

Gm
Eb\maj7

older than the sea, she came into my life and
the simple truth about the
love she brings to me? Where do I start?
made the liv-ing fine.

She fills my heart.

She fills my heart with very special things, with angel songs, with wild imaginings. She fills my soul with so much
Gm
love that anywhere I go
I'm never

\[ F7 \]
lonely... With her along, who could be

\[ Bb\text{maj7} \]
lonely? I reach for her hand; it's always there.

\[ Eb \]

\[ A7 \]

\[ D\text{maj7} \]

\[ D7 \]

Gm
How long does it last? Can love be measured by the
hours in a day? I have no answers now, but this much I can say:

I know I'll need her till the stars all burn away, and she'll be there.

p a tempo

rit.
In the town where I was born lived a

man who sailed to sea. And he told us of his

life in the land of submarines. So we
sailed up to the sun
till we

found the sea of green.
And we

lived beneath the waves
in our

yellow submarine.
We all live in a yellow submarine, yellow submarine,
yellow submarine. We all live in a yellow submarine,
yellow submarine, yellow submarine. And our friends are all on a life of
board, ease, many more of them live next door. And the Sky of
band begins to play.

blue and sea of

2

G

Em Am Cmaj7

green in our yellow submarine.

D G D

rine.

We all live in a yellow submarine.

Repeat and Fade Optional Ending

G

yell-ow sub-mar-ine, yell-ow sub-mar-ine, yell-ow sub-mar-ine.
YOU’LL BE IN MY HEART
(Pop Version)
from Walt Disney Pictures’ TARZAN™

Words and Music by
PHIL COLLINS

Moderately

F#5

Come stop your cry-ing; it will be all right. Just take my hand.

B5

hold it tight. I will pro-tect you from all a-round you.

G#m C#

I will be here; don’t you cry.

Why can’t they un-der-stand the
seem so strong... My arms will hold you... keep you
way we feel? They just don't trust what they

safe and warm... This bond between us

I know we're different, but
can't explain...

can't be broken. I will be here; don't you cry. 'Cause

deep inside us we're not that different at all.

And

you'll be in my heart, yes, you'll be in my...
heart from this day on and for ever more.

You'll be in my heart no matter what they say.

You'll be here in my heart always.
Don't listen to them, 'cause destiny calls you

what do they know? We need each other to

must be strong. It may not be with you, but you've

have, got to hold on. They'll see in time, I
You'll be in my heart (You'll be here in my heart.) no matter what they say. You'll be here in my heart (I'll be there.) always. Always.

I'll be with you.
there for you always, always and always.

Just look over your shoulder.

Just look over your shoulder.

I’ll be there always.
ZIP-A-DEE-DOO-DAH
from Walt Disney's SONG OF THE SOUTH

Words by RAY GILBERT
Music by ALLIE WRUBEL

Moderately fast

Bb  F7/C  Bb/D  Bb  Cm  Bb  Eb  Bb/D

Zip - a - dee - doo - dah,  zip - a - dee - ay!

My, oh my, what a

C9  F7

won - der - ful day!  Plenty of sun -
- shine head in' my way.  

Zip a deeo doo dah, zip a deeo ay!  

Mis - ter Blue - bird on my  

shoul - der, it's the truth, it's
"act·ch'll"  ev·ry·thing  is  "sat·is·fact·ch'll."

Zip·a·dee·doo·dah,  zip·a·dee·ay!

Won·der·ful  feel·ing.

won·der·ful  day!
A great selection of 100 of the best film songs ever, specially arranged for piano, voice and guitar.

Alfie  Alice In Wonderland  Alice In Wonderland  All I Ask Of You  The Phantom Of The Opera
Almost Paradise  Footloose  As Time Goes By  Casablanca  The Bare Necessities  The Jungle Book  Beauty And The Beast  Beauty And The Beast  Blue Hawaii  Blue Hawaii  Waikiki Wedding  Cabaret  Cabaret  Call Me Irresponsible
Papa’s Delicate Condition  Can’t Help Falling In Love  Blue Hawaii  Change The World  Phenomenon  Chim Chim Cher-ee  Mary Poppins  Cocktails For Two  Murder At The Vanities  Come What May  Moulin Rouge!  Diamonds
Are A Girl’s Best Friend  Gentlemen Prefer Blondes  The Dreamer  Sense And Sensibility  Theme From E.T. (The Extra-Terrestrial)  E.T. (The Extra-Terrestrial)  Everybody’s Talkin’ (Echoes)  Midnight Cowboy  Footloose  Footloose
For All We Know  Lovers And Other Strangers  Forrest Gump – Main Title  ( Feather Theme)  Forrest Gump
Get Happy  Summer Stock  Goldfinger  Goldfinger  A Hard Day’s Night  A Hard Day’s Night  Heart And Soul  A Song Is Born  Hello Again  The Jazz Singer  High Noon  (Do Not Forsake Me)  High Noon  I Believe I Can Fly  Space Jam
I Believe In You And Me  The Preacher’s Wife  I Finally Found Someone  The Mirror Has Two Faces  I Will Always Love You  The Bodyguard  I Will Remember You  The Brothers McMullen  I Will Wait For You  The Umbrellas Of Cherbourg
I’m Easy  Nashville  Isn’t It Romantic?  Love Me Tonight  It Might As Well Be Spring  State Fair  Theme From ‘Jaws’
Jaws  Theme From ‘Jurassic Park’  Jurassic Park  Kokomo  Cocktail  The Last Time I Felt Like This
Same Time, Next Year  Let The River Run  Working Girl  Long Ago (And Far Away)  Cover Girl  Love Me Tender
Love Me Tender  Luck Be A Lady  Guys And Dolls  A Man And A Woman  Un Homme Et Une Femme  A Man And A Woman
A Woman  Maybe This Time  Cabaret  Mona Lisa  Captain Carey, U.S.A.  Moon River  Breakfast At Tiffany’s
Mrs. Robinson  The Graduate  The Music Of Goodbye  Out Of Africa  My Favorite Things  The Sound Of Music
My Foolish Heart  My Foolish Heart  My Heart Will Go On  (Love Theme From ‘Titanic’)  Titanic  Nine To Five
Nine To Five  The Odd Couple  The Odd Couple  Ol’ Man River  Show Boat  Old Time Rock & Roll  Risky Business
One Tin Soldier  Billy Jack  Put The Blame On Mame  Gilda  Raiders March  Raiders Of The Lost Ark  The Rainbow Connection  The Muppet Movie  Raindrops Keep Fallin’ On My Head  Butch Cassidy And The Sundance Kid  Ready To Take A Chance Again (Love Theme)  Foul Play  The Road To Morocco  Road To Morocco  Theme From ‘Schindler’s List’
Schindler’s List  Sea Of Love  Sea Of Love  Seems Like Old Times  Annie Hall  Separate Lives  White Nights
Theme From Shaft  Shaft  Some Day My Prince Will Come  Snow White And The Seven Dwarfs  Some Enchanted Evening  South Pacific  Somewhere In Time  Somewhere In Time  Somewhere My Love  Doctor Zhivago  Somewhere
Out There  An American Tail  The Sound Of Music  The Sound Of Music  Speak Softly Love  (Love Theme)  The Godfather  Stand By Me  Stand By Me  Star Trek  The Motion Picture  Star Trek: The Motion Picture  Stayin’ Alive
Saturday Night Fever  Stormy Weather  (Keeps Rainin’ All The Time)  Stormy Weather  Strangers In The Night  A Man Could Get Killed  Take My Breath Away  (Love Theme)  Top Gun  Tears In Heaven  Rush  Thanks For The Memory  The Big Broadcast Of 1938  That’s Amoré (That’s Love)  The Gaddys  A Time For Us  (Love Theme)  Romeo And Juliet  (I’ve Had) The Time Of My Life  Dirty Dancing  Unchained Melody  Ghost  Uninvited  City Of Angels
Up Where We Belong  An Officer And A Gentleman  Watch What Happens  The Umbrellas Of Cherbourg  The Way You Look Tonight  Swing Time  What A Wonderful World  Good Morning Vietnam  When You Wish Upon A Star  Pinocchio
Where Do I Begin  (Love Theme)  Love Story  Yellow Submarine  Yellow Submarine  You Must Love Me  Evita
You’ll Be In My Heart  (Pop Version)  Tarzan™  Zip-A-Dee-Doo-Dah  Song Of The South

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