

THE
SONGS
OF

Charlie
Chaplin



BOURNE CO./New York



THE SONGS OF Charlie Chaplin

This collectors' edition, which has never been available before, is comprised of songs written by Charlie Chaplin. All are derived from the music he composed for his films.

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SMILE

from MODERN TIMES

Lyric by
JOHN TURNER and
GEOFFREY PARSONS

Music by
CHARLIE CHAPLIN

Moderately, with great warmth

The piano introduction consists of two staves. The right hand starts with a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes. The tempo and mood are indicated as 'Moderately, with great warmth'.

Refrain F

SMILE, tho' your heart is ach-ing, SMILE, e-ven tho' it's break-ing,

The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is in two staves, with dynamics markings of *mp* and *mf*.

When there are clouds in the sky, you'll get by, If you

Abdim Gm Adim Gm D7-9 Gm D7

The piano accompaniment includes chord symbols: Abdim, Gm, Adim, Gm, D7-9, Gm, D7.

SMILE through your fear and sor-row, SMILE and may-be to-mor-row,

Gm Bbm Eb9

The piano accompaniment includes chord symbols: Gm, Bbm, Eb9.

You'll see the sun come shin-ing thru for you.

F Gm C7

The piano accompaniment includes chord symbols: F, Gm, C7.

F

Light up your face with glad-ness, Hide ev-'ry trace of sad-ness.

Abdim Gm Adim Gm D7-9 Gm D7

Al - tho' a tear may be ev - er so near, That's the

Gm Bbm Eb9

time you must keep on try - ing, SMILE, what's the use of cry - ing,

F Gm C7

You'll find that life is still worth while, If you'll just

1. F Gm7 C9 C7-9 2. F Fmaj.9 F6

SMILE. SMILE.

rall.

SING A SONG

from THE GOLD RUSH

Lyric and Music by
 CHARLES CHAPLIN
 ABE LYMAN and
 GUS ARNHEIM

Moderato

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Starts with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Second system of piano introduction. Continues the melody and bass line from the first system. Ends with a double bar line and repeat signs.

VERSE G G+ D7 G

Vocal line and piano accompaniment for the first verse. The piano part is marked *mf* and *p*. The lyrics are: "Most all our world-ly trou-bles, Are Just turn your tears to laugh-ter, And".

G/B Bbdim Am7 D7 Am D7

Vocal line and piano accompaniment for the second verse. The piano part is marked *p*. The lyrics are: "on - ly drift - ing bub - bles. Most all our cares and joy will fol - low af - ter. If May days you'll re -".

D7 G D7/A

sor - rows, Are gone with our to - mor - rows; So don't you let them
 mem - ber, You'll soon for - get De - cem - ber; In - stead of ask - ing

G C E7/B Am

fret you, Or some day they will get you, When
 pit - y, Just say you're sit - ting pret - ty Then

Cm/A G/D Em A7 D7 G

skies are gray, stop work and play, And laugh your cares a - way:
 you will see, that life will be, A wond - 'rous mel - o - dy:

REFRAIN G D7 G#dim

Just smile and swing a - long _____ The while you sing a song _____ Your trou - bles

rit. *p.f. a tempo*

Am D7 G G#dim Am

fade a - way _____ When you are gay _____ If all your

Bdim Em E7 Am F#7

cares ap - pear _____ As dark as night _____ You'll find it

Bm F#7/A# F#7 D7/A C/E Cm6/Eb

won't be long _____ With just a song, _____ They'll be all right, And when you're

G D7/A G#dim

feel- ing blue _____ And so un - hap - py too _____ When all the

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands.

Am D7 G F7

skies are gray _____ And sha - dows fall _____ Things are not

The second system continues the musical score. The vocal line has a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands.

E7/B E7 Am C6 Em/B Cm6/A/G/D

what they seem _____ You'll find them just a dream _____ If you will sing a song

The third system continues the musical score. The vocal line has a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands.

D7 G C Cm6/Eb G

1. 2.

Swing a - long, too _____ Just smile and too _____

The fourth system concludes the musical score. It features a first ending (1.) and a second ending (2.). The vocal line has a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands.

NOW THAT IT'S ENDED

from A KING IN NEW YORK

by CHARLES CHAPLIN

Valse Lente

Piano introduction for the song. It consists of four measures in 3/4 time, marked *mf*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat).

E \flat
Fm7
B \flat dim B \flat 7
G7/C Cm

Now That It's End - ed, the ro - mance is ov - er, The pas - sion's gone_

Vocal line and piano accompaniment for the first line of lyrics. The piano part includes a *mp* marking. The key signature remains two flats.

Fm/D
G7
C7
Fm/C

Like the wind and the rain, Gone are the joys of our

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with the same accompaniment style.

Gdim F7 G7-9 Cm Fm Bb7

mad - ness, But the sad - ness goes on and on _____ Goes on and

Eb F#dim G7 C7 Fm/C Gdim 7

on, goes on and on, Gone are the joys of our mad -

Cm7/F F7 Bb7 Adim/Bb Fm/C Db7 C7.9 C7 F9

- ness, but the sad-ness goes on, like an old-fashioned song, When I dream, When I

Bb7 B+9 | 1 Eb Fm7/Bb Bb7 || 2 Eb

think of you. you. _____

WEEPING WILLOWS

from A KING IN NEW YORK

by CHARLES CHAPLIN

Slow Blues

mp rit.

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Slow Blues' and the dynamics are 'mp' (mezzo-piano) and 'rit.' (ritardando).

Dm Dm/C Dm/B Dm/Bb Dm/A Dm/F A7/E A7

I've got the weeping wil-lows and I'm step-ping thro' plate win-dows, on ac - count of you —

The first line of the song features a vocal melody and piano accompaniment. The right hand has a melodic line with eighth and quarter notes, and the left hand has a bass line with chords and single notes. The lyrics are: "I've got the weeping wil-lows and I'm step-ping thro' plate win-dows, on ac - count of you —". The chords are Dm, Dm/C, Dm/B, Dm/Bb, Dm/A, Dm/F, A7/E, and A7.

D7 Gm A7/E A7

Oh my Lord whatshall I do? Whatshall I do? I love you so — and yet I

The second line of the song features a vocal melody and piano accompaniment. The right hand has a melodic line with eighth and quarter notes, and the left hand has a bass line with chords and single notes. The lyrics are: "Oh my Lord whatshall I do? Whatshall I do? I love you so — and yet I". The chords are D7, Gm, A7/E, and A7.

Dm Dm Dm/C Dm/B Bb7 A7

know you can't be true, If I on - ly had the will to get a - way, But you

The third line of the song features a vocal melody and piano accompaniment. The right hand has a melodic line with eighth and quarter notes, and the left hand has a bass line with chords and single notes. The lyrics are: "know you can't be true, If I on - ly had the will to get a - way, But you". The chords are Dm, Dm, Dm/C, Dm/B, Bb7, and A7.

Dm Dm/C Dm/B C7 Dm Dm/C Dm/B Dm/B \flat Dm/A

have me in a spell both night and day — You have me in your pow-er, ev-'ry moment, ev-'ry hour Leave me

D7 Gm A7/E A7 Dm

now — or let me go, why, oh why torment me so?

B \flat Gm Gm/E A7

I des-pise you, i - dol-ise you, a-dore you, I im-plore you, Let me be free from

D7 Gm Dm/F Gm/E A7 ¹Dm A7 ²Dm

this tyr-an-ny of love — I'm step-ping thro' plate windows ov - er you. I've you.

MANDOLIN SERENADE

from A KING IN NEW YORK

Lyric by
GEOFFREY PARSONS and
JOHN TURNER

Music by
CHARLES CHAPLIN

Slowly, with expression

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

C Cdim/D# G7/D G7

Ev -'ry time you're near, mus - ic starts, and I hear man - do - lins, _____

The first line of the song features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The piano part includes a triplet of eighth notes in the right hand.

G+7 C

Play - ing on the strings of my heart, when you're near, man - do - lins _____

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

G7

Bring - ing me a mem - ry of the joy _____ when first I found you,

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

C G7

Like a ser-en-ade so gent-ly played _____ it's all a - round you

C Cdim/Eb G7/D G7

Ev-'ry time we meet I re - peat, I can hear man-do - lins, _____

G7 C

Sing-ing love's re-frain soft and sweet, once a-gain, it be - gins, _____ If I

Dm/A C/G Dm6/F C/E Dm6 G7 G7+ C

nev-er hear a song-bird, nev-er hear the charms of a thou-sand vi - o - lins, I shall

Dm/A C/G Dm6/F C6/E Dm7 G9 1C Ab7 G7 2C

al-ways hear the music when you're in my arms, of those love-ly man - do - lins. -lins. _____

FALLING STAR

from THE GREAT DICTATOR

Lyric and Music by
 CHARLES CHAPLIN
 MEREDITH WILLSON
 EDDIE DeLANGE

Slowly with expression

Piano introduction in F major, 4/4 time. The piece begins with a forte (f) dynamic. The melody is characterized by a descending line of eighth notes in the right hand, while the left hand provides a steady bass line. The tempo is marked 'Slowly with expression'. The introduction concludes with a ritardando (rit.) marking.

VERSE

F Gm7/C Gdim/C C/F Cdim7 F

All my life I've been a lone - ly lov - er _____ I could - n't dis -
ad lib.

Musical notation for the first line of the verse. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The dynamics are marked mezzo-forte (mf). The piano accompaniment includes a triplet of eighth notes at the end of the line.

Gm7 C7 Gdim/C F Cm/D D7-9

cov - er _____ ro - mance. _____

Musical notation for the second line of the verse. It includes a vocal line with lyrics and a piano accompaniment. The piano part continues the melody from the first line. The dynamics are marked mezzo-forte (mf). The piano accompaniment includes a triplet of eighth notes at the end of the line.

Gm/D Cm/D D7 Gm D7/G Gm7

Some - where love is hid - ing un - der cov - er. _____ And to

Dm7 G7 Dm7 G7 Gm7/C Bbm/C C7

find it I'll take al - most an - y chance. _____

REFRAIN

F C7/G F D+7-9 D7

FALL - ING STAR _____ you hea - ven - ly mes - sen - ger from a - bove.

a tempo
mf-f

Gm7 C+7-9 C7 C+7 F Gm7/C C7

Find me the one to love, FALL - ING STAR. _____

F C7/G F D+7-9

Near or far I glad - ly would fol - low your wel - come

D7 Gm7 C+7-9 C7

beams in - to a land of dreams, my

F9 E7 F7 Bb+ Gm Bb+ Gm

star I find this earth so sad and

E7/B E7 F Cm/Eb D7

drear - y with - out some love.

Gm Dm7/G G7 Bb6/C Bb+7/C

And for help I turn to you a - bove so

F C7/G F D+7-9

FALL - ING STAR while search - ing for some - one who's lone - ly

D7 Gm7 C+7-9 C7

too I'll ride a - long with you, FALL - ING

1 F Dm7 Gm7 C+7-9 2 F Eb9 Fmaj.7

STAR. STAR.

CHAPLIN & MUSIC

by David Robinson © 1989



Charles Chaplin remembered precisely the moment when, as he said, "music first entered my soul." As a small boy, living in poverty in Kennington, he heard a pair of street musicians playing "The Honeysuckle and the Bee" on clarinet and harmonica at Kennington Cross. "It was here that I first discovered music, or where I first learned its rare beauty, a beauty that has gladdened and haunted me from that moment."

His powerful response to music was closely linked to his comic pantomime,

which was from the start marked by a strong rhythmical, balletic character. Music played an important part in the presentations of the Karno comedy sketch company with whom young Chaplin toured the vaudeville circuits before going into pictures. He recalled that Karno would achieve comic contrast by accompanying the grossest slapstick with delicate 18th century airs.

As soon as he was able to afford instruments, Chaplin taught himself to play the violin and cello, and spent hours improvising on piano and organ. In 1916 he published three songs of his own composition. Later he wrote and published theme songs for *The Kid*, *The Idle Class* and *The Gold Rush*. In the silent period it was usual to commission professional arrangers to compile suitable accompaniments for films from published music: these were then performed live by whatever instrumental combinations each cinema could afford. There is every indication however that as early as *A Woman of Paris* (1923) Chaplin was involving himself closely in the musical preparation.

For *City Lights*, his first picture with synchronised sound, Chaplin announced that he would compose the musical accompaniment himself. The orchestrator was Arthur Johnston. "I really didn't write it down," Chaplin said, in an excess of modesty; "I la-laed and Arthur Johnston wrote it down, and I wish you would give him credit, because he did a very good job. It is all simple music, you know, in keeping with my character."

Chaplin had very clear ideas of what he wanted. He did not, for instance, want the arranger to make the music funny, like a cartoon film. "I wanted no competition, I wanted the music to be a counterpoint of grace and charm ... I tried to compose



elegant and romantic music to frame my comedies."

The recording was done under the direction of Alfred Newman, United Artists musical director. Sheaves of notes evidently taken down at Chaplin's dictation during the sessions reveal his concern with every phrase and note and instrument.

The recording techniques of the time could not do full justice to the music however; and Chaplin was certainly disappointed with the result. His assistant Henry Bergman commented, "the terrible technical deficiencies of the medium are too apparent. I don't think they will ever overcome them. Thirty-five of the very finest artists played the score for *City Lights* so beautifully on the set. Through the mechanics of the





microphone it became something else."

More than half a century later, Carl Davis re-recorded some passages of the score for use in Kevin Brownlow and David Gill's *Unknown Chaplin*. They were all astonished by the quality of the music, and concurred with Bergman's view of the inadequacies of the original recording. They suggested to Lady Chaplin that the music might be entirely re-recorded. She felt that Chaplin himself would have welcomed the possibility, and from then on generously supported the project.

At first it all looked quite easy, since the original score and instrumental parts were preserved - a few missing fragments of the conductor's score could be made up from the parts. When the written score was compared with the original recording however, considerable differences became apparent. It was clear that extensive revisions had taken place in the recordings. Originally the corrections would have been made on slips stuck over the parts; but these had become detached and lost. Only by painstaking comparison of the recording and the score was Chaplin's final approved version eventually reconstituted.

"It was evident that Chaplin had constantly sought to simplify, to get rid of arrangements that were too complicated," says Carl Davis; "In this way he was making the score stronger and also less distracting. It was a process of intense simplification." One of the new arrangers commented sympathetically, "The man who did it must have wept. He did some wonderful arranging, but Chaplin pared it down."

The musicians all listened to the original recording before performing each cue, and would occasionally claim or disclaim notes on the strength of what they heard. They were impressed with the original perfor-

mances and worked to capture the instrumental styles of the period: it was essential to get the right *sound* as well as the right *notes*. Kenny Baker, who performs on trumpet, particularly admired the work of his 1931 counterpart: "Such a *wet* sound he achieved."

As the work progressed, Davis, Gill, Brownlow and the players were more and more impressed by the quality of the original music. Even so, they did not anticipate the extent of the problems of fitting score to film, given the precision and subtlety of Chaplin's counterpointing of his musical themes. In the end several additional recording sessions were needed to do justice to Chaplin's conception.

From the start Lady Chaplin had approved

the idea of a series of live performances, before the release of the newly recorded synchronised version. This is perhaps the first time that a score written for sound synchronisation has been performed, with the film, live before an audience. These performances make exceptional demands on the conductor and his musicians, since Chaplin matched his score so precisely to the image, primarily intending it for recording in the studio, fragment by fragment.

Everyone concerned in the project, however, agrees that they are more than rewarded in the outcome, by their fuller recognition of Chaplin's extraordinary musical understanding, and by the chance to offer this special birthday present for the centenary of the cinema's greatest personality.



WITHOUT YOU

from A KING IN NEW YORK

Lyric by
IRVING GORDON

Music by
CHARLES CHAPLIN

Moderato

mf

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Eb Edim Bb7/F Fm7 Bb7 Fm7

All a - lone on streets of gold _____ as the morn - ing

mp

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "All a - lone on streets of gold _____ as the morn - ing". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Bb7 Bb7/Ab Eb/G Bb7/F Eb Ebdim Eb Gbdim

light un - folds. _____ With - out you, I walk a -

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "light un - folds. _____ With - out you, I walk a -". The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

Fm7 Bb7 Eb/G

round _____ like an aim - less vag - a - bond. _____

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "round _____ like an aim - less vag - a - bond. _____". The piano accompaniment concludes with a melodic line in the right hand and a harmonic accompaniment in the left hand.

Eb Edim Bb7/F Fm7 Bb7

With - out you, the streets are cold. With - out you it's

Bb7/Ab C7/G C7 Fm Abm/F Eb/Bb

just fool's gold. An emp - ty dream that can't come true,

1. Fm Bb7 Eb // to INTERLUDE

no, dar - ling, not with - out you.

Fine

2. Fm7 Bb7 Eb Ab Ab/Bb Eb

not with - out you.

Fine

INTERLUDE

Ddim Dbdim Ddim Eb/G

mf

Eb/G Bb7/F Eb Fm7 Fm7/Bb

Bb7 Eb Gm/D Cm

Cm/Bb Ddim Dbdim Ddim Bb7/Ab

Life _ with-out you is a cloud that will nev - er clear.

mp

Eb/G Eb/G Eb/G Bb7/F Eb Fm7 Abm/F
 Mo - ments with - out you all seem like years; and the laugh - ter of chil - dren turns

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a key of B-flat major (two flats) and a 4/4 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "Mo - ments with - out you all seem like years; and the laugh - ter of chil - dren turns".

Bb7 Eb Ab6/Eb Eb
 in - to tears with - out your love.

The second system continues the musical score. The vocal line has a long note on "love." with a horizontal line underneath. The piano accompaniment continues with chords and a bass line. The lyrics are: "in - to tears with - out your love.".

Eb Gm/Bb Eb Bbm6/Db
 With - out your love there's no rea - son

The third system of the musical score. The vocal line has a long note on "love" with a horizontal line underneath. The piano accompaniment includes a dynamic marking of *f* (forte) at the beginning. The lyrics are: "With - out your love there's no rea - son".

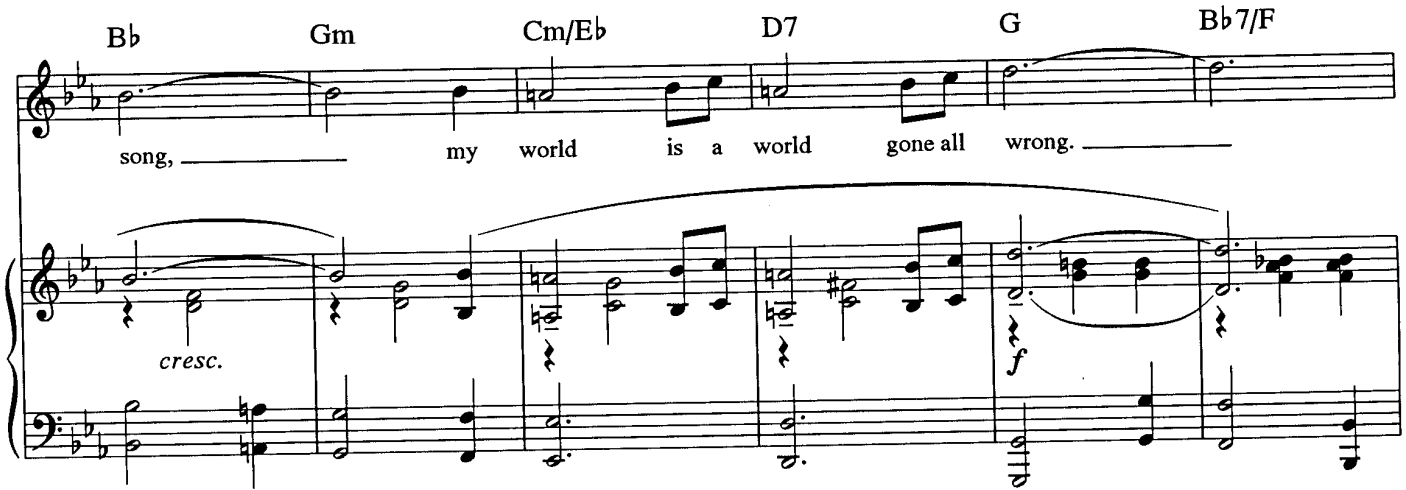
C+7 C7 F7 Bb Bdim Cm F7
 to be liv - ing. I just drift like a lost Gyp - sy

The fourth and final system of the musical score. The piano accompaniment includes dynamic markings of *dim.* (diminuendo) and *mf* (mezzo-forte). The lyrics are: "to be liv - ing. I just drift like a lost Gyp - sy".

Bb Gm Cm/Eb D7 G Bb7/F

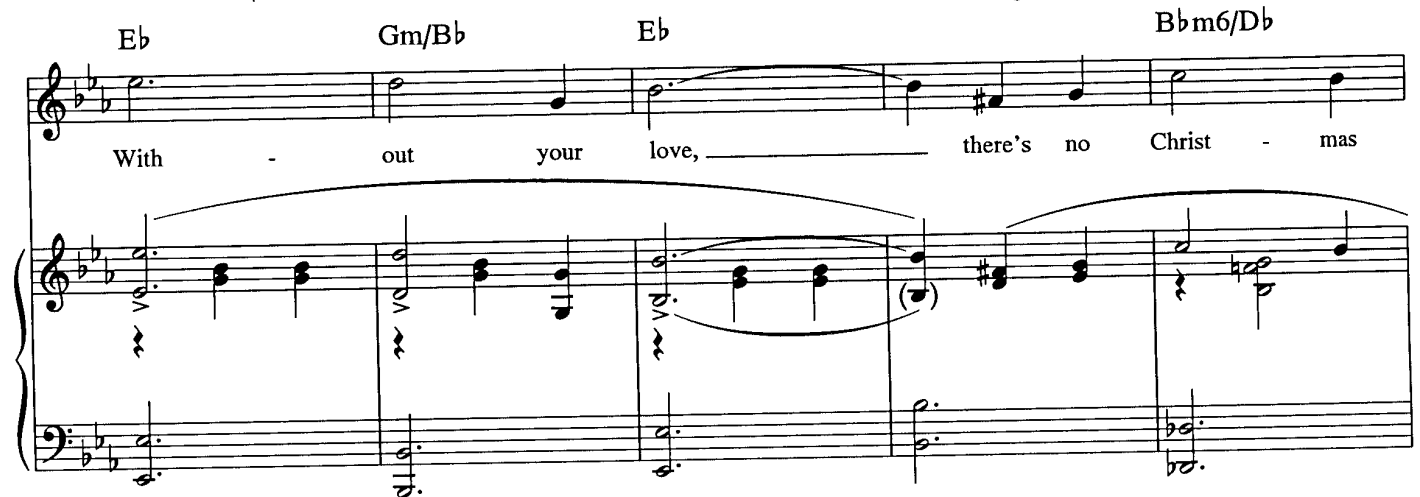
song, _____ my world is a world gone all wrong. _____

cresc.



Eb Gm/Bb Eb Bbm6/Db

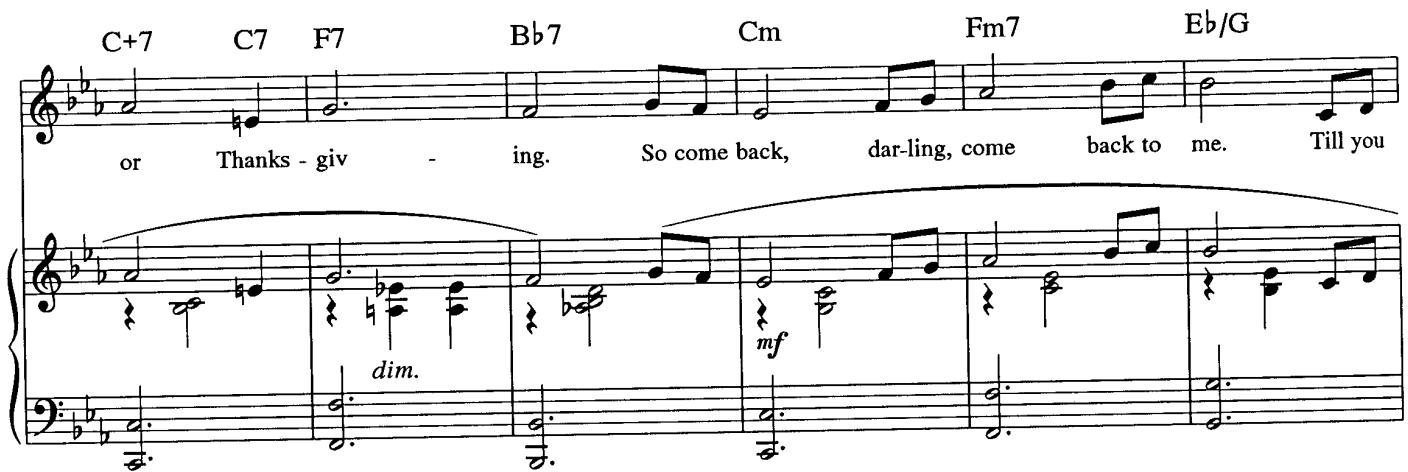
With - out your love, _____ there's no Christ - mas



C+7 C7 F7 Bb7 Cm Fm7 Eb/G

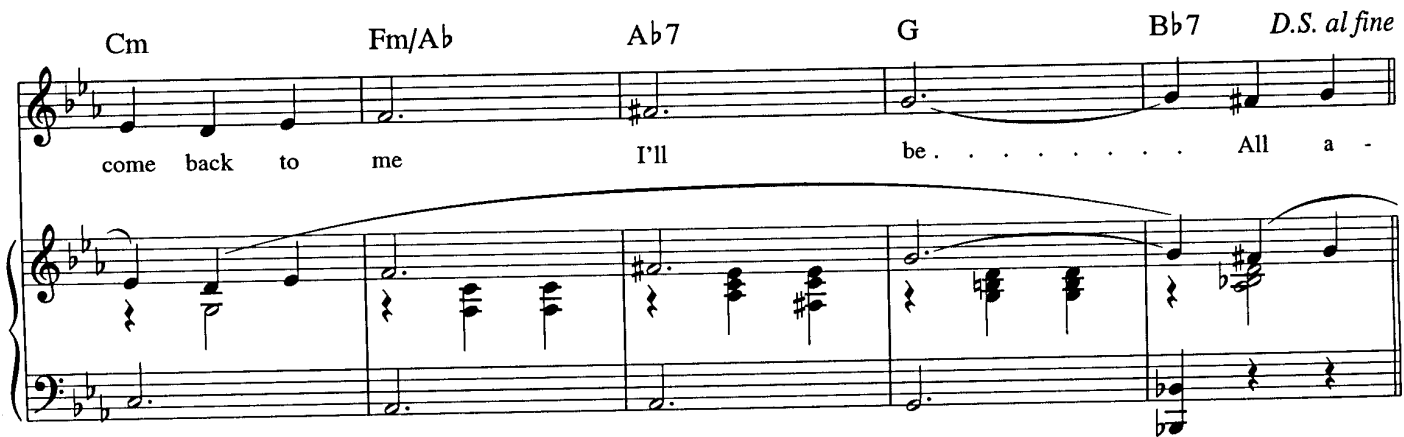
or Thanks - giv - ing. So come back, dar-ling, come back to me. Till you

dim. *mf*



Cm Fm/Ab Ab7 G Bb7 D.S. al fine

come back to me I'll be All a -



YOU ARE THE SONG

Lyric by
GLEN ANTHONY

from THE GENTLEMAN TRAMP

Music by
CHARLES CHAPLIN

With feeling

mp

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. The music is in a 4/4 time signature and begins with a mezzo-piano (mp) dynamic.

F Gm/F C7/F

My love _____ you are the song That sings _____ in - side of

This system contains the first line of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The right hand continues the melody from the introduction, and the left hand plays chords. The lyrics are: "My love _____ you are the song That sings _____ in - side of".

F F7 Bb/F F Am/E Dm7 Gm Gm/F C7/E C7

me. The song _____ is al-ways the same; _____ It starts with love and ends with

This system contains the second line of the song. The vocal line has lyrics: "me. The song _____ is al-ways the same; _____ It starts with love and ends with". The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are: "me. The song _____ is al-ways the same; _____ It starts with love and ends with".

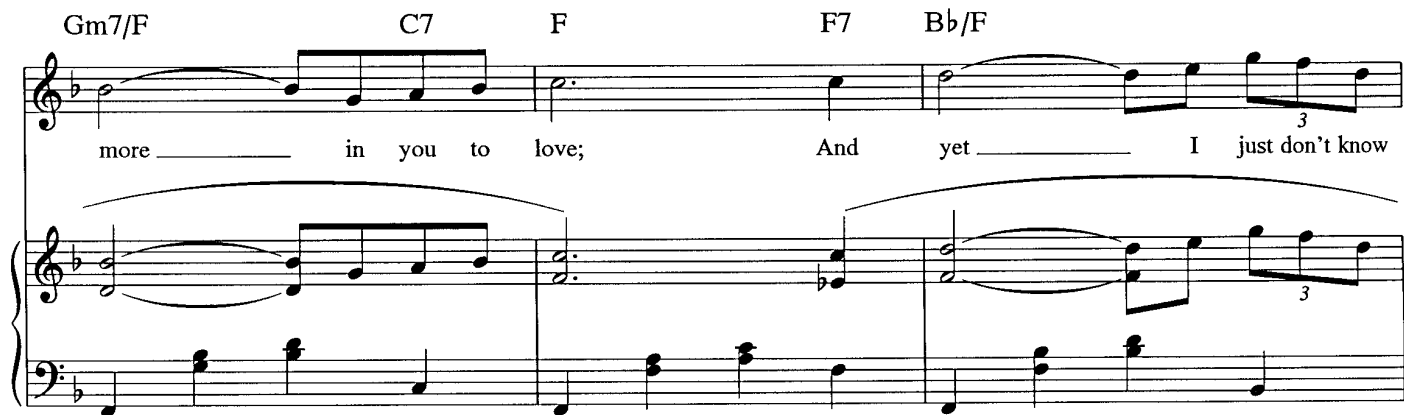
Bb dim/F F/C F Gm7/F C7

your name. The more _____ that I love you There's

This system contains the third line of the song. The vocal line has lyrics: "your name. The more _____ that I love you There's". The piano accompaniment continues with chords and a simple bass line. The lyrics are: "your name. The more _____ that I love you There's".

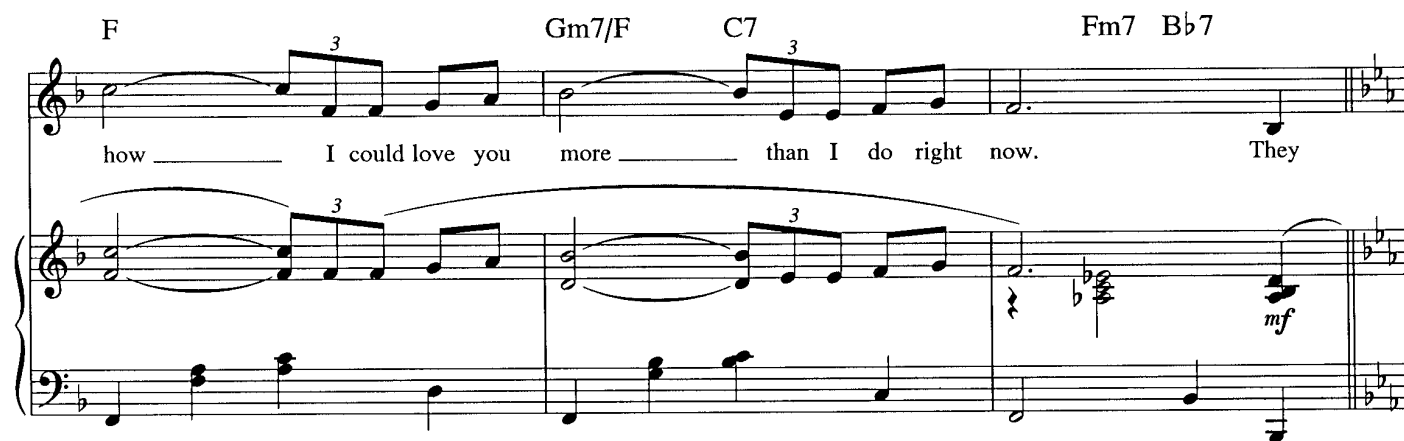
Gm7/F C7 F F7 Bb/F

more _____ in you to love; And yet _____ I just don't know



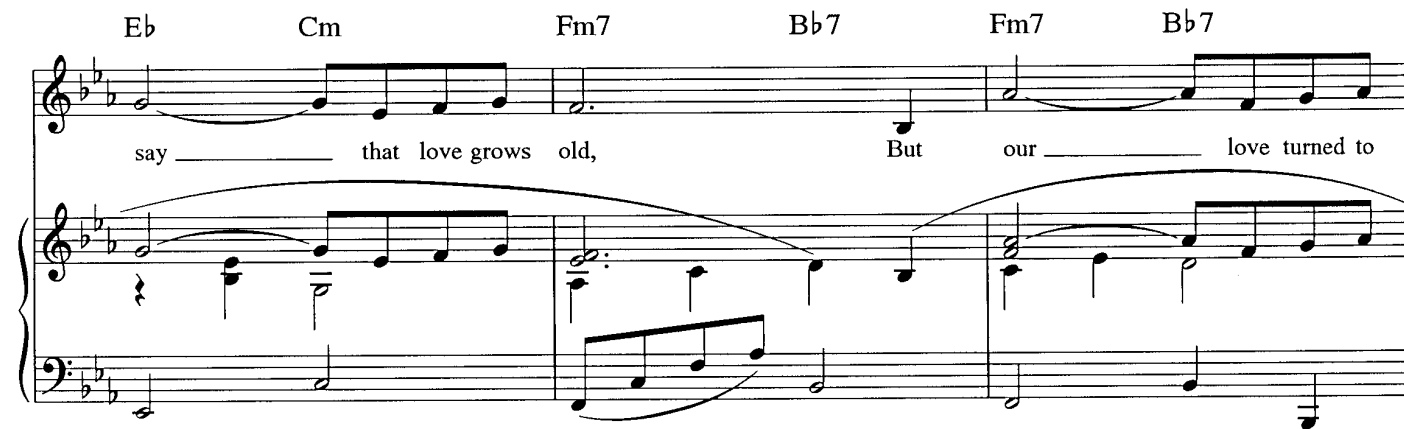
F Gm7/F C7 Fm7 Bb7

how _____ I could love you more _____ than I do right now. They



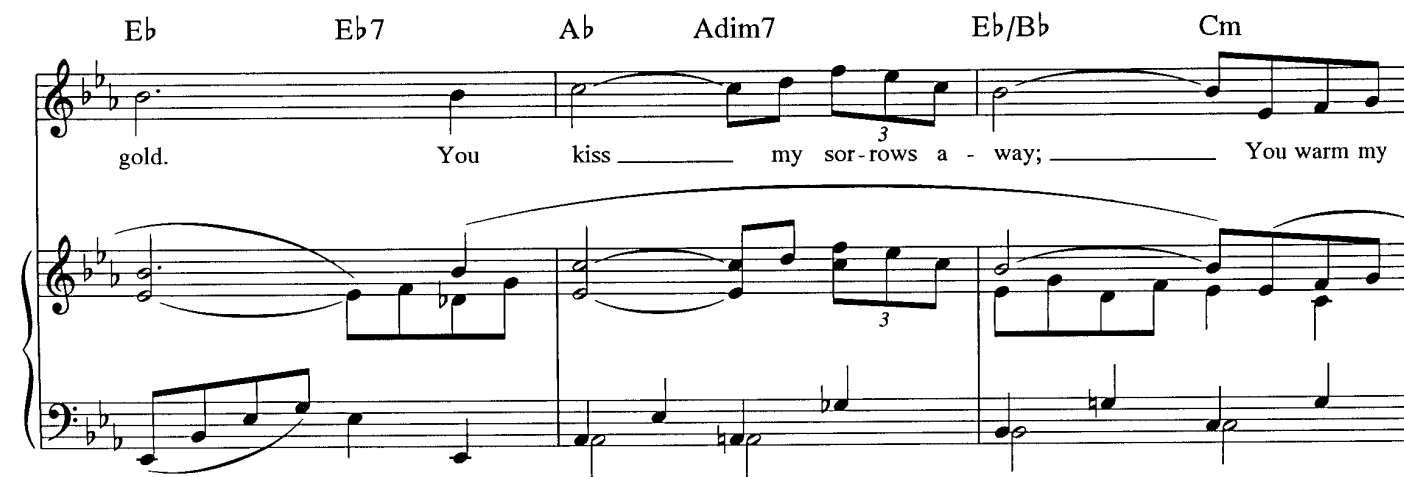
Eb Cm Fm7 Bb7 Fm7 Bb7

say _____ that love grows old, But our _____ love turned to



Eb Eb7 Ab Adim7 Eb/Bb Cm

gold. You kiss _____ my sor-rows a - way; _____ You warm my



Fm7 Bb7 Abdim/Eb Eb Eb Cm

heart; What more can I say? Each day _____ my life is

Fm7/Ab Bb7 Fm7 Bb7 Eb/G Eb7

new, For God _____ blessed me with you; And

Ab Adim7 Eb/Bb Cm Fm7 Bb7

when _____ my life is all through With-out a word _____ You al-ways

Gm7-5 C7 *rall.* Fm7 Bb7 Eb Ab6 Eb6

knew _____ That all of my life, _____ my life was you. _____

rall. *f* *p*

BEAUTIFUL, WONDERFUL EYES

from CITY LIGHTS

by CHARLES CHAPLIN

Moderato

mf

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamic is 'mf'.

VERSE

E E#dim B7/F# B7 E

I can't for-get when first we met be-neath the star-ry skies.
Through all the tears, through all the years, the vis-ion nev-er dies.

p

The first line of the verse includes a vocal melody with lyrics and a piano accompaniment. The piano part features a consistent eighth-note bass line and chordal accompaniment in the right hand. The dynamic is 'p'.

E#dim B7/F# B7 E7

But most of all I would re-call the mag-ic of your eyes.
A-gain I see in mem-o-ry, the mag-ic of your eyes.

The second line of the verse continues the vocal melody and piano accompaniment. The piano part maintains the same rhythmic and harmonic structure as the first line. The dynamic remains 'p'.

REFRAIN

Am F7 Am

Beau - ti - ful eyes, - what have they seen to make them so beau - ti - ful?

p-f

E7 Am

Won - der - ful eyes, - what have they dreamed to make them so won - der - ful?

F Am/E F#dim F7

Sor - row - ful eyes, - what have they lost to make them so sor - row - ful?

E7

1. Am F7 E7 2. Am Dm A

Beau - ti - ful, won - der - ful eyes. eyes.

THE SPRING SONG

from A KING IN NEW YORK

Moderato

by CHARLES CHAPLIN

The piano introduction consists of two staves. The right hand starts with a melody in G-flat major, marked *mf*. The left hand provides a harmonic accompaniment. The piece concludes with a *rit.* (ritardando) marking.

B \flat D \flat dim Cm F7

Spring's the time for mak - ing love _____ When the

The first system shows the vocal line and piano accompaniment. The vocal line begins with the lyrics "Spring's the time for mak - ing love" followed by a long line. The piano accompaniment supports the melody with chords and a steady bass line.

F7 F7+ B \flat Fm/G Fm/D G7

skies are blue a - bove. _____ Spring, oh Spring, e -

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "skies are blue a - bove." followed by a long line, and then "Spring, oh Spring, e -".

Cm C7 Cm7/F

ter - nal Spring, of thee I sing. _____ For I'm in love,

The third system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "ter - nal Spring, of thee I sing." followed by a long line, and then "For I'm in love,".

F9 F-9 Bb Dbdim Cm

So, Don't lose time but fall in love.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with a whole note chord F9, followed by a half note F-9, and then a series of eighth notes: Bb, A, G, F, E, D, C. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

F7 F7+ Bb Fm/G Fm/D

While the skies are blue a - bove. Time flies

The second system continues the piece. The vocal line starts with a whole note F7, followed by a half note F7+, and then a series of eighth notes: Bb, A, G, F, E, D, C. The piano accompaniment continues with harmonic support, including chords like Fm/G and Fm/D.

G7 Cm Cm7 F7

by, don't live to sigh — But fall in love, in

The third system shows the vocal line starting with a whole note G7, followed by a half note Cm, and then a series of eighth notes: Bb, A, G, F, E, D, C. The piano accompaniment continues with harmonic support, including chords like Cm7 and F7.

1. Bb Gb7/Db Cm F7 2. Bb

love. love.

The fourth system concludes the piece with a first ending (1.) and a second ending (2.). The vocal line has whole notes Bb and Gb7/Db in the first ending, and whole notes Cm and F7 in the second ending. The piano accompaniment provides harmonic support throughout.

ETERNALLY

from LIMELIGHT (The Terry Theme)

Lyric by
GEOFFREY PARSONS

Music by
CHARLIE CHAPLIN

Slowly, with great feeling

mf *rall.*

The piano introduction consists of two staves. The right hand features a melodic line with a long note on the first measure, followed by eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'mf' and 'rall.' (rallentando).

Refrain Bb Eb6 F7

I'll be lov - ing you E - TER - NAL - LY,

a tempo mp - mf

The first system of the refrain. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on a grand staff. The tempo is marked 'a tempo mp - mf'. Chords Bb, Eb6, and F7 are indicated above the vocal line.

F9 Bb

With a love that's true, E - TER - NAL - LY.

The second system of the refrain. The vocal line continues with lyrics. The piano accompaniment continues. Chords F9 and Bb are indicated above the vocal line.

ten F7

From the start, with - in my heart, it seems I've al - ways known, The sun would

ten

The third system of the refrain. The vocal line continues with lyrics. The piano accompaniment continues. Chords *ten* and F7 are indicated above the vocal line.

Cm7 F+ Bb Bb dim Cm7 F7-9

shine, when you were mine and mine a - lone.

The fourth system of the refrain. The vocal line concludes with lyrics. The piano accompaniment concludes. Chords Cm7, F+, Bb, Bb dim, Cm7, and F7-9 are indicated above the vocal line.

Bb Eb6 F7

I'll be lov - ing you E - TER - NAL - LY,

F9 Bb

There'll be no one new, my dear, for me.

F7

Tho' the sky should fall, re - mem - ber I shall al - ways be For - ev - er

ten

Cm7 F7 Cm7 F7-9

true and lov - ing you E - TER - NAL

1 Bb Bbdim Ebm6 F7 2 Bb Cm7 F7-9 Bb6

LY. LY.

rit

THE TERRY THEME

from LIMELIGHT ("Eternally")

Piano Solo

by CHARLES CHAPLIN

Andante (rubato)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Andante (rubato)'. The first measure of the upper staff is marked *mp*. The piece begins with a series of eighth-note chords in the right hand and a bass line in the left hand. There are triplets in the bass line in the second and fourth measures. The system concludes with a *rit.* (ritardando) marking.

Tempo I

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Tempo I'. The piece continues with the same eighth-note chords in the right hand and bass line in the left hand. There are triplets in the bass line in the second and fourth measures. The system concludes with a *p* (piano) marking.

Allargando

First system of musical notation. The right hand (R.H.) begins with a piano (*p*) triplet of eighth notes, followed by a forte (*f*) section. The left hand (L.H.) features a steady eighth-note accompaniment. The system concludes with a *Red.* (Reduction) symbol.

Second system of musical notation. Both hands feature *ten.* (tenuto) markings, indicating sustained notes. The right hand has a melodic line with slurs, while the left hand provides harmonic support. The system ends with a *Red.* symbol.

Third system of musical notation. The right hand (R.H.) is marked *ad lib.* and *rall.* (rallentando). It includes a sixteenth-note figure with a '6' above it. The left hand (L.H.) has a melodic line. Dynamics include *p* and *f*. The system concludes with a *Red.* symbol.

Fourth system of musical notation. The right hand (R.H.) has a melodic line with a *p* dynamic, while the left hand (L.H.) has a more active accompaniment. Dynamics range from *p* to *f*. The system ends with a *Red.* symbol.

Fifth system of musical notation. The right hand (R.H.) features a melodic line with a *p* dynamic. The left hand (L.H.) has a steady accompaniment. The system concludes with a *rit e dim.* (ritardando e diminuendo) marking and a *Red.* symbol.



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ROBERT DOWNEY, Jr. as CHARLIE CHAPLIN
from the MOTION PICTURE **CHAPLIN**