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

Refrain F

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

Abdim Gm Adim Gm D7-9 Gm D7

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

Gm Bbm Eb9

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

F Gm C7

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

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Light up your face with gladness, Hide ev'ry trace of sadness.

Altho' a tear may be ever so near, That's the time you must keep on trying, SMILE, what's the use of crying,

You'll find that life is still worth while, If you'll just...
SING A SONG
from THE GOLD RUSH

Lyric and Music by
CHARLES CHAPLIN
ABE LYMAN and
GUS ARNHEIM

Moderato

VERSE
G G+ D7 G
Most all our worldly troubles, Are
Just turn your tears to laughter, And

Vamp

G/B Bbdim Am7 D7 Am D7
only drifting bubbles, Most all our cares and
joy will follow after, If May days you'll re -
sorrows, Are gone with our tomorrows; So don't you let them
member, You'll soon forget December; Instead of asking

fret you, Or some day they will get you, When
pity, Just say you're sitting pretty Then

skies are gray, stop work and play, And laugh your cares away:
you will see, that life will be, A wondrous melody:
Just smile and swing a-long  The while you sing a song  Your troubles fade a-way  When you are gay  If all your cares appear  As dark as night  You'll find it won't be long  With just a song,  They'll be all right, And when you're
feeling blue And so unhappy too When all the

skies are gray And shadows fall Things are not

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

Swing along, too Just smile and too.
NOW THAT IT'S ENDED
from A KING IN NEW YORK

by CHARLES CHAPLIN

Valse Lente

Now That It's Ended, the romance is over, The passion's gone.

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

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mad ness, But the sad ness goes on and on

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

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

think of you.
WEEPING WILLOWS
from A KING IN NEW YORK

by CHARLES CHAPLIN

Slow Blues

Dm  Dm/C  Dm/B  Dm/Bb  Dm/A  Dm/F  A7/E  A7
I've got the weeping willows and I'm stepping through windows, on account of you_

D7  Gm  A7/E  A7
Oh my Lord what shall I do? What shall I do? I love you so _ and yet I

Dm  Dm  Dm/C  Dm/B  Bb7  A7
know you can't be true, If I only had the will to get away, But you
Dm  Dm/C  Dm/B  C7  Dm  Dm/C  Dm/B  Dm/Db  Dm/A

have me in a spell both night and day—
You have me in your pow’r, 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?

Bb  Gm  Gm/E  A7

I despise you, i-dol-ise you,
adore you, I implore you,
Let me be free from

D7  Gm  Dm/F  Gm/E  A7  {1Dm  A7  ||2Dm

this tyr-an-ny of love—
I’m stepping thro’ plate windows o’ver 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

Ev’ry time you’re near, music starts, and I hear mandolins,

Playing on the strings of my heart, when you’re near, mandolins

Bringing me a memory of the joy when first I found you,

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Like a serenade so gently played, it's all around you

Ev'ry time we meet I repeat, I can hear mandolins,

Sing'ring love's refrain soft and sweet, once again, it begins,

If I never hear a songbird, never hear the charms of a thousand violins, I shall

always hear the music when you're in my arms, of those love-ly mandolins.
Some-where love is hid-ing un-der cov-er. And to
find it I'll take al-most any chance.

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

Find me the one to love, FALL-ING STAR.
Near or far I gladly would follow your welcome

beams into a land of dreams, my

star I find this earth so sad and
dreary without some love.
And for help I turn to you above so

FALLING STAR while searching for someone who's lonely

too I'll ride along with you, FALLING

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-la-ed 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 play the score for City Lights so beautifully on the set. Through the mechanics of th
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 performances 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

All alone on streets of gold as the morning light unfolds. Without you, I walk a round like an aimless vagabond.

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Without you, the streets are cold, Without you it's
just fool's gold. An empty dream that can't come true,

1. Fm Bb7 Eb // to INTERLUDE
no, darling, not without you.

2. Fm7 Bb7 Eb Ab Ab/Bb Eb
not without you.

Fine
INTERLUDE

Ddim   

\[ \text{Eb/G} \]

\[ \text{Eb/G} \quad \text{Bb7/F} \quad \text{Eb} \quad \text{Fm7} \quad \text{Fm7/Bb} \]

\[ \text{Bb7} \]

\[ \text{Eb} \quad \text{Gm/D} \quad \text{Cm} \]

\[ \text{Cm/Bb} \quad \text{Ddim} \quad \text{Dbdim} \quad \text{Ddim} \quad \text{Bb7/Ab} \]

Life without you is a cloud that will never clear.
Moments without you all seem like years; and the laughter of children turns into tears without your love.

Without your love there's no reason to be living. I just drift like a lost Gypsy...
my world is a world gone all wrong.

Without your love, there's no Christmas

or Thanksgiving. So come back, darling, come back to me. Till you

come back to me I'll be. All a
YOU ARE THE SONG
from THE GENTLEMAN TRAMP

Lyric by
GLEN ANTHONY

Music by
CHARLES CHAPLIN

With feeling

F Gm/F C7/F
My love you are the song That sings inside of

F F7 Bb/F F Am/E Dm7 Gm Gm/F C7/E C7
me. The song is always the same; It starts with love and ends with

Bbdim/F F/C F Gm7/F C7
your name. The more that I love you There's

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

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

say that love grows old, But our love turned to

gold. You kiss my sorrows away; You warm my
Fm7    Bb7    Ab dim/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 Without a word You always

Gm7-5    C7 rall.    Fm7    Bb7    Eb    Ab6    Eb6

knew That all of my life, my life was you.
BEAUTIFUL, WONDERFUL EYES
from CITY LIGHTS
by CHARLES CHAPLIN

VERSE

E           E#dim     B7/F#     B7     E

I can't for-get,      Through all the tears, when first we met
            through all the years, beneath the star-ry skies.

E#dim     B7/F#   B7     E7

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

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REFRAIN

Am

\[ \text{Beautiful eyes, what have they seen to make them so beautiful?} \]

F7

Am

\[ \text{Wonderful eyes, what have they dreamed to make them so wonderful?} \]

E7

Am

\[ \text{Sorrowful eyes, what have they lost to make them so sorrowful?} \]

F

Am/E F#dim F7

\[ \text{Beautiful, wonderful eyes.} \]

E7

Am F7 E7

\[ \text{Eyes.} \]

Am Dm A
THE SPRING SONG
from A KING IN NEW YORK

Moderato

by CHARLES CHAPLIN

F7 F7+ Bb Fm/G Fm/D G7

skies are blue above.

Spring, oh Spring, eternal.

Cm C7 Cm7/F

Spring, of thee I sing.

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

While the skies are blue above. Time flies by.

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

1. Bb Gb7/Db Cm F7

love.

2. Bb

love.
ETERNALLY
from LIMELIGHT (The Terry Theme)

Lyric by GEOFFREY PARSONS

Music by CHARLIE CHAPLIN

Slowly, with great feeling

Refrain  Bb

I'll be loving you ETER-NAL-LY,

a tempo

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

From the start, within my heart, it seems I've always known,

The sun would

From the start, within my heart, it seems I've always known,

The sun would

shine, when you were mine and mine alone.

shine, when you were mine and mine alone.

Cm7  F+  Bb  Bb\dim  Cm7  F7-9

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I'll be loving you ETERNALLY.

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

Tho' the sky should fall, remember I shall always be forever

true and loving you ETERNALLY.

1 Bb Bbdim Ebm6 F7

2 Bb Cm7 F7-9 Bb6
THE TERRY THEME
from LIMELIGHT ("Eternally")

Piano Solo

Andante (rubato) by CHARLES CHAPLIN

Tempo I

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Allargando

ad lib.

rit. e dim.
ROBERT DOWNEY, Jr. as CHARLIE CHAPLIN
from the MOTION PICTURE CHAPLIN