Great Movie Music of the 20th Century
1927-1999

73 songs, one for each year of the sound era, including:
- Puttin' on the Ritz
- The Way You Look Tonight
- I Concentrate on You
- Steppin' Out with My Baby
- Moon River
- The Look of Love
- The Way We Were
- Almost Paradise
- My Heart Will Go On (Love Theme from 'Titanic')
- You'll Be in My Heart
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ALMOST PARADISE
Love Theme from the Paramount Motion Picture FOOTLOOSE
Words by DEAN PITCHFORD
Music by ERIC CARMEN

Moderately Slow
Gsus4(sus2) G D/E Em Gsus4(sus2) G

D/E Em D/C C/D G(add9) D/F#

(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, ’cause each time I almost given up. they’d
hard to find. 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
secret,  
I faced the nights alone.  (Both:) Oh,

rainy day,  
they're finally coming true. (Both:) I'll

how could I have known that all my life  
share them all with you, 'cause now we hold the future in our hands.

Oh, almost paradise. We're knocking on
heaven's door.  
Al-most para-dise.
(Male:) And in your arms, salvation's not so far away.

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

CODA

Paradise.

Paradise.
BABY, IT'S COLD OUTSIDE
from the Motion Picture NEPTUNE'S DAUGHTER
By FRANK LOESSER

Relaxed jazz tempo (played as \( \frac{3}{4} \))

Vamp 'til ready

(Patter over vamp)

Female:

B66

Cm7

Bbadd9/D

G7#5

really can't stay.

simply must go.

Male: But baby, it's cold outside.

But baby, it's cold outside.

got to go 'way.

This answer is "No!"

But baby, it's cold outside.

But baby, it's cold outside.

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Evening has been so very nice and welcome has been so nice and warm.

Been hoping that you'd drop in.
How lucky that you dropped in.
My mother will start to
My sister will be suspicious.

I'll hold your hands.
They're just like ice.
Look out the window at the storm.

Worry,
And father will be pacing the
Beautiful, what's your hurry?
Gosh, your lips look delicious.
floor.
So really, ha! I'd better scur-

Listen to the fireplace roar.
waves up on a tropical shore.

G7#9  D9#11  C13  C7b13  Cm7/F

ry!
Well, maybe just a half a drink more...
Well, maybe just a cigarette more...
My I've

beautiful, please don't hurry.
Gosh, your lips are delicious.
Put somere-cords on while I pour...
Never such a blizzard before.

B9  Cm7  Bbadd9/D  G7#9

neighbors might think
got to get home.

Say!
(Spoken:) Say, darling.

Baby, it's bad out there!
Baby, you'd freeze out there.
What's in this drink?
can you lend me your comb?

I've had out there.
It's up to your knees out there.

real-ly been grand,
to break the spell.
but don't you see.

Your eyes are like star-light now
I'll take your hat.
I thrill when you touch my hand.
How can you do

I ought to say, "No, no, no, sir!"
There's bound to be talk to-mor-row.

Your hair looks swell.
this thing to me?

Think of my life-long

Mind if I move in
least I'm gonna say that I tried.
least there will be plenty implied.
closer? What's the sense of hurting my pride?
sorrow if you caught pneumonia and died.

really can't stay.
really can't stay.

Oh baby, don't hold out.
Get over that old doubt.

cold outside.
cold outside.
B♭6/9    G7♯9    C7♯9    F13

|        |        |        |        |

cold
cold

E♭m7

out
out

B♭9    D7♯9    E♭maj9    E7♯5(b9)    Cm7/F    F7    B♭13♯11

side.
side.
BE OUR GUEST
from Walt Disney's BEAUTY AND THE BEAST

Moderately

Lumiere: Ma chere Mademoiselle,

it is with deepest pride and greatest pleasure that we welcome you

tonight. And now, we invite you to relax. Let us pull up a chair as the

poco rit.
dining room proudly presents - your dinner!

Be our guest! Be our guest!
Put our service to the test. Tie your

napkin 'round your neck, cherie and we provide the

rest. Soup du jour! Hot hors d'oeuvres! Why, we
Only live to serve. Try the grey stuff, it's delicious! Don't believe me? Ask the dishes! They can sing! They can dance! After all, Miss, this is France! And a dinner here is never second best. Go on, un-
fold your menu, take a glance, and then you'll be our guest,
ouï, our guest! Be our guest!

Beef ra-
gout! Cheese soufflé! Pie and pudding "en flambé!"
We'll pre-
pare and serve with flair a culinary cabab-
ret. You're alone and you're scared but the banquet's all prepared. No one's gloomy or com-
plain ing while the flat ware's enter tain ing. We tell jokes. I do tricks with my fel low can dle sticks. Mugs: And it's
all in perfect taste. That you can bet! All: Come on and

lift your glass. You've won your own free pass_

to be our guest! Lumiere: If you're stressed, it's fine

dining we suggest. All: Be our guest! Be our
guest!  Be our guest!  
Lumiere: Life is so un-

mrieving for a servant who's not serving. He's not

whole without a soul to wait upon.

Ah, those good old days when we were useful.
Suddenly, those good old days are gone.

Ten years, we've been rusting, needing so much more than melodramatically
dusting. Needing exercise, a chance to use our

Most days, we just lay around the
castle.

Flabby, fat and lazy. You walked in, and oops-a-daisy! It's a guest! It's a guest! Sakes alive, well, I'll be blessed! Wine's been poured and thank the Lord I've had the
napkins freshly pressed. With dessert she'll want tea. And my

dear, that's fine with me. While the cups do their soft

shoeing, I'll be bubbling! I'll be brewing! I'll get

warm, piping hot! Heaven's sakes! Is that a spot? Clean it up!
We want the company impressed!

Is it one lump or two

for you, our guest. Chorus: She's our guest! Mrs. Potts: She's our guest! Chorus: She's our guest! Be our guest! Be our guest!
guest! Our command is your request. It's ten years since we had anybody here, and we're obsessed.

With your meal, with your ease, yes, indeed, we aim to please. While the candlelight's still glowing let us
help you, we'll keep going course by course, one by one!
'Til you shout, "Enough. I'm done!"
Then we'll accel. poco a poco
sing you off to sleep as you digest.
Tonight you'll
prop your feet up! But for now, let's eat up! Be our
BOOGIE WOOGIE BUGLE BOY
from BUCK PRIVATES

Words and Music by DON RARE and HUGHIE PRINCE

He was a famous trumpet man from out Chicago way,
He had a "boogie" style that no one else could play.
He was the top man of his craft.

Medium Boogie Woogie
But then his number came up, And he was gone with the draft. He's in the army now a-blow'in'

re-veil-le, He's the Boogie Woogie Bugle Boy of Company B. They made him blow a bugle for his Uncle Sam, It puts the boys to sleep with "boogie" every night, And
really brought him down because he couldn't jam. The captain
wakes them up the same way in the early bright. They clap their
hands and stamp their feet. Because the next day the "cap" went out and
drafted a band. And now the company jumps when he plays
he's the Boogie Woogie Bugle Boy of Company B.
A toot! A toot did-dle ah-da toot. He blows it eight to the bar.

In "boogie" rhythm. He can't blow a note unless a bass and guitar is playin' with 'im.

He makes the comp'ny jump when he plays reveille. He's the Boogie Woogie Bugle Boy of Company B. He Company B.
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 Gm7 C7

F F6 F#dim7 Gm Gm6

Call me ir - re - spon - si - ble, call me

G#dim7 Fmaj7/A F

un - re - li - a - ble, throw in

A7 D7#5

un - de - pend - a - ble too.

Do my foolish alibis

bore you?

Well, I'm not too clever. I just adore you. Call me unpredictable,
tell me I'm impractical, rainbows

I'm inclined to pursue.

Call me irresponsible,

yes, I'm unreliable,
but it's undoubtedly true,
I'm irresponsibly mad for you!
CHANGE THE WORLD
featured on the Motion Picture Soundtrack PHENOMENON

Moderately (not too fast)

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<tr>
<th>E</th>
<th>F#m7</th>
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If I could be _ king,
If I could reach the stars,

pull one down for you,
even for a day,

Magic Beats Music, BMG Songs, Inc. and MCA Music Publishing, A Division of Universal Studios, Inc.
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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 in this
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 that I can
wishing for the day

change the world.

will be the sunlight in your universe.
You would think my love was really something good, baby.

If I could change the world...

change the world,
E    A7sus    E(add9)/G#    Edim/G F#m7(add4)
_  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _
_  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _
baby, if I could change

E    A/E    G
_  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _
_  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _
the world. Guitar solo

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

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

F#m7    G#7
_  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _
_  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _  _
Solo ends I could
CODA

Edim/G  F#m7  A  E(add9)/G#

change the world, baby, if I could change

Edim/G  F#m7  A  E(add9)/G#  E(add9)/G#  Edim/G

change the world, baby, if I could change

Esus/F#  G6  E  F#m7  G

the world.

F#m7  E
CHIM CHIM CHER-EE
from Walt Disney's MARY POPPINS

Lightly, with gusto

\[ \text{Cm} \quad G7-9 \quad Am7-5 \quad G7/B \quad \text{Cm} \quad \text{Cm} \quad G7-9 \quad Am7-5 \quad G7/B \]  

\[ \text{Chim chim-in-ey, chim chim-in-ey, chim chim cher-ee! A sweep is as} \]

\[ \text{Cm} \quad \text{G+} \quad \text{Cm7} \quad \text{F} \quad \text{Fm} \]

\[ \text{lucky, as lucky can be. Chim chim-in-ey, chim chim-in-ey,} \]

\[ \text{Cm} \quad \text{D} \quad \text{D7-5} \quad \text{G7} \quad \text{Cm} \quad \text{G+} \]

\[ \text{chim chim cher-oo! Good luck will rub off when I shakes 'ands with} \]
you, Or blow me a kiss and that's lucky, too.

Now, as the ladder of life 'as been strung, You
I choose me britches with pride, yes, I do: A

may think a sweep's on the bottommost rung, Though I'm covered with
broom for the shaft and a brush for the flue. Though I spend me

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

Gm7 G7-9 Am7-5 G7/B
Cm Fm Cm/G G7 Cm G7-9 Am7-5 G7/B
Cm G7-9 Am7-5 G7 Cm G+ Cm7 F
Cm G7-9 Am7-5 G7 Cm G+ Cm7 F
Fm Cm D D7-5 G7 Cm
G+ Cm7 F Fm Cm/G
'ap - pi - er bloke. goes. Up where the smoke it all bill - ered 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 'all in shad - ow and

'all - way in light, On the roof - tops of Lon - don, coo, what a sight!
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 wot sings, '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

Words and Music by ARTHUR JOHNSTON
and SAM COSLOW

Moderately

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

Oh, what delight to be given the right to be

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

care-free and gay once again.

No longer slinking, re-

C/G G7#5 C E/B Eb/B

spectably drinking like civilized ladies and
men.

No longer need we miss

a charming scene like this.

Moderately slow and expressively

In some secluded rendezvous, that overlooks the average

with someone sharing a delightful 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 cocktails for two.
My head may go
reeling,
but my heart will be obedient,

with intoxicating kisses for the principal ingredient.

Most any afternoon at five
we'll be so glad we're both alive.
Then maybe fortune will complete her plan that
all began with cocktails for two.

In some secluded rendezvous cocktails for two.
EXHALE (SHOOOP SHOOOP)
from the Original Soundtrack Album WAITING TO EXHALE

Words and Music by BABYFACE

Easy R&B ballad

F(add9)  C/E

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

Dm7  C

wrong tells us and some-times it's right. For ev'ry

the when's or why's. When you've got

F(add9)  C/E

some one must fail, but there comes a

friends to wish you well, you'll find a
point when, when we exhale, yeah, yeah. } Say,

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


Sometimes you'll
Hearts are often broken when there are words unspoken.

In your soul there's answers to your prayers. If you're searching for a place, you know, a familiar face, somewhere to go, you should look inside your soul, you're halfway there. Sometimes you'll
DO YOU KNOW WHERE YOU'RE GOING TO?
Theme from MAHOGANY

Moderately, with expression

Do you know where you're going to? Do you like the things that life is showing you? Where are you going to, do you know?

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Do you get what you're hoping for? When you look behind you there's no open door. What are you hoping for, do you know?

Once we were standing still in time, chasing the fantasies that filled our minds. And you knew...
how I loved you but my spirit was free,

laughing at the questions that you once asked of me.

Do you know where you’re going to? Do you like the things that life is showing you? Where are you going to, do you know?
Now looking back at all we planned,

we let so many dreams just slip through our hands...
Why must we wait so long before we see
how sad the answers to those questions can be?

CODA

know?
THE EXODUS SONG
from EXODUS

Words by PAT BOONE
Music by ERNEST GOUDY

Slowly (Broad)

This land is mine, God gave this land to me, This brave and ancient land to me.
And when the morning sun reveals her hills and plains Then I see a land where children can run free.
So take my hand and walk this land with me And
walk this lovely land with me.
Tho' I am just a man,
When you are by my side.
With the help of God I know I can be strong.

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

make this land our own. Until I die

this land is mine!
FLASHDANCE... WHAT A FEELING
from the Paramount Picture FLASHDANCE

Lyrics by KEITH FORSEY and IRENE CARA
Music by GIORGIO MORODER

Steadily

Bb
F
Cm

First, when there's nothing but a slow glowing

Gm
Eb
Bb

dream, that your fear seems to hide deep in

Ab
Eb/F
F
Bb
F

side your mind, All alone I have cried silent

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tears full of pride in a world made of steel, made of stone.

Faster, with a driving beat

I hear the music, close my eyes, feel I am

Wrap around, take a hold of my
heart. heart. What a feeling. Begin's believin', I can have it all now I'm dancing for my life.

Take your passion and make it happen.

Pictures come alive you can dance right through your life. Now I'm dancing through my life.
What a feeling.
What a feeling. (I am music now.) Being's believing, (I am rhythm now.)

Pictures come alive, you can dance right through your life.

What a feeling. (I can really have it all.) What a feeling.
THE GODFATHER
(Love Theme)
from the Paramount Picture THE GODFATHER

By NINO ROTA

Slowly and expressively

\( \text{cresc.} \)

\( \text{mf rit.} \)

\( \text{mp} \)
GIGI
from GIGI

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Slowly

Gigi, Am I a fool without a mind or have I merely been too blind to realize?

Gigi, Why you've been growing up before my eyes!

Gigi, You're not at all that funny, awkward little girl I knew.

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no!  O-ver night there's been a brea-th less change in you.

G - gi, While you were trem-bling on the brink, Was I out yon-der some-where blink-ing at a star?

G - gi, Have I been stand-ing up too close or back too far?

And your warm-th be-come de-sire? Oh, what mir-a-cle has

made you the way you are?
Slowly

F7

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

Eb7

mp

G

hur - ried and rushed off my feet.

F#7

G

G#dim

Never

D7

G#dim D7

G#dim D7

had a min - ute’s re - pose from walk - ing the street.
thought it out and there isn't a doubt, my conclusion is all for the best.

I need someone who can supply comfort and some rest.
guy what takes his time, I'll go for any time. I'm a
fast movin' gal who likes 'em slow. Got no
use for fancy drivin', want to see a guy arrivin' in low.

I'd be satisfied, electrified to
Why should I deny that I would die to

job really spoils the master's touch. I don't
like a big commotion, I'm a demon for slow motion or such.
D7

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

D7

A hurry-up affair, I
There isn't any fun in

G G+ Em G+
always give the air. Wouldn't give any rushing gent a smile.
gettin' somethin' done if you're rushed when you have to make the grade.

G G+ Em G7 C Cm
I could go for any singer who would
I can spot an amateur, appreciate
condescend to linger a while.
ate a connoisseur at his trade.

What a
Who would

lullaby would be supplied to have a guy what takes his time.
qualify, no alibi, to be the guy what takes his time.

1

2
Moderate Two

I CONCENTRATE ON YOU
from BROADWAY MELODY OF 1940

Words and Music by
COLE PORTER

When-ever skies look
grey to me.
And trouble begins to brew.

When-ever the winter-winds become too strong.

I Concentrate On You.

When fortune cries 'nay,
When ever the Blues be come
My on ly song,
I Con cent rate On You

On your smile to sweet, so ten der,
When at

first {my} {your} kiss {you} de - cline,
On the light in your
cresc.

eyes, When you sur ren - der. And once a gain our arms in ter -
HELP!
from HELP!

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately, with a driving beat

Bm

Bm/A

G

Help! I need some-body, Help! Not just

G/F#

E7

an-y-bod-y, Help! You know I need some-one,

A

no chord

Help!

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1. When I was younger, so much younger than today.

2. And now my life has changed in, oh, so many ways.

I never needed anybody's help in any way. But now these days are gone, I'm not so self-assured, and then I feel so insecure.
F minor  Now I find  I've changed my mind, I've opened up the doors.
I know that just need you like never done before.

A  Bm  Help me if you can... I'm feeling down.

Bm/A  And I do appreciate you being 'round.

G  G/F#
Help me get my feet back on the ground.

Won't you please please help me?

Help me, Help me!
I WISH I DIDN'T LOVE YOU SO
from the Paramount Picture THE PERILS OF PAULINE

Words and Music by FRANK LOEBSCHER

I

wish I didn't love you so,

My love for you,

Should have faded long ago.

I

wish I didn't need your
kiss, Why must your kiss

F9 Fm7/Bb Eb Abm Eb

torture me as long as this? I might be

C7#5(b9) C7 C7b9 Fm

smiling by now with some new tender friends

G7b9 Db7 C7 C7b5 Cm9

Smiling by now with my heart
on the mend, But when I try,

Something in that heart says "No,"
You're still there,

I wish I didn't love you so.
Isn't It Romantic?

from the Paramount Picture LOVE ME TONIGHT

Words by LORENZ HART
Music by RICHARD RODGERS

Calmly

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

I can't forget you, I've thought you
the art of sewing, I found people

out, dear. My needle punctuates the rhythm of romance

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

this.
rich.
If dreams are made of
imagi- nation,
A cus-tom tai-lor
who has no cus-tom,
I'm not a

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

heart, my heart is here for you to take.
mag-ic in the mu-sic of my shears;
Why should I
I shed no
quake? I'm not a wake. Isn't it romantic?
tears. Lend me your ears! Isn't it romantic?

Music in the night, a dream that can be heard. Isn't it romantic?
Soon I will have found some girl that I adore. Isn't it romantic?

Moving shadows write the oldest magic word.
While I sit around, my love can scrub the floor.

I hear the breezes playing
She'll kiss me every hour,
in the trees above. While
or she'll get the sack. And

all the world is saying you were meant for love. Isn't it ro-
when I take a shower she can scrub my back. Isn't it ro-

mantic? Mere-ly to be young on such a night as
m am- ong

this? Isn't it ro-man-tic? Ev'ry note that's sung is
soup. Kid-dies are ro-man-tic, and if we don't fight, we
like a lover's kiss.

soon will have a troupe!

Sweet

We'll

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?
(I've Had) THE TIME OF MY LIFE
from DIRTY DANCING

Words and Music by FRANKE PREVITE
JOHN DeNICOLA and DONALD MARKOWITZ

Moderately

\[ \text{E} \]
\[ \text{C}\#m} \]
\[ \text{D} \]

Male: Now I've had the time of my life. No, I

\[ \text{E} \]
\[ \text{C}\#m} \]
\[ \text{D} \]

never felt like this before. Yes, I swear it's the truth, and I

\[ \text{E} \]
\[ \text{C}\#m} \]
\[ \text{D} \]

owe it all to you. '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.
E

sy.

Both: Now

passion in our eyes there's no way we could disguise it secret-

ly.

So we

take each other's hand 'cause we seem to understand the urgen-

D/E
Male: Just re-mem-ber, Female: you're the one thing
Male: I can't get e-nough of.
Female: So I'll tell you some-thing:
Both: this could be love. Because I've had the time of my life.
No, I nev-er 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
some-thing: Both: this could be love. Be-cause I've I've had

C♯m

the time of my life. No, I nev-er felt this way be-
had the time of my life. And I've searched through ev-ry o-pen

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

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

Male: Now

E C#m7 Dsus2 D

I've had the time of my life. No, I

Female: I've

never felt this way before. Yes, I swear it's the

Female: Never felt this way.
Dsus2

D

N.C.

E

truth, and I owe it all to you. I've

I've

cresc.

C#m

D

had

had

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

fore.

door

Yes, I swear till I've found it's the truth, and I

and I

F#m

A/B

Repeat and Fade

Optional Ending

F#m

A/B

E

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

owe it all to you. 'Cause

owe it all to you.
Moderato

I talk to your photograph each day.
All I have to keep me company.

You should hear the lovely things I say.
is the photograph you gave to me.

But I've thought how happy I would be
I propose a thousand plans, but oh,
If your photograph could talk to me,
it don't answer "Yes" or even "No."

If I had a talking picture of you, oo,
I would run it every time I felt blue, oo,

I would
sit there in the gloom of my lonely little room, and applaud each time you whispered, "I love you! Love you!" On the screen the moment you came in view - oo, we would
talk the whole thing over, we two oo,

I would give ten shows a day, and a midnight matinee,

if I had a talking picture of you.

If I you.
IN THE STILL OF THE NIGHT
from ROSALIE

Moderate Beguine Tempo

F
Mysteriously
Fm6

In The Still Of The Night,

F
As I gaze from my window,
Fm6

At the moon in its flight, My thoughts all

Gm7
Gm7-5
C7
stray to you.

In The Still Of The Night,

While the world is in slumber,

Oh, the times without number, Darling, when I

to you:
Do you love me?

As I love you?

Are you my life to be,

My dream come true?

Or will this dream of mine
fade out of sight
Like the moon, growing dim, on the rim of the hull in the chill, Still Of The Night?
IT ALL DEPENDS ON YOU
from THE SINGING FOOL

Words and Music by B.G. DeSYLVA,
LEW BROWN and RAY HENDERSON

Moderately
C/G F#m7b5 G/F Edim7 Dm7 G7

Cmaj7

I can be happy; I can be sad. I can be good or

C6 Em7 C Ebdim

I can be bad, it all depends on

Dm7 G7 Dm7 G7 Dm A+ G7

you. I can be lonely

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out in a crowd.
I can be humble, I can be proud, it
all depends on you.

I can save money or spend it,
right on living or end it. You're to blame, honey,
for what I do. I know that

I can be beggar; I can be king. I can be almost

any old thing, it all depends on

you.
KOKOMO
from the Motion Picture COCKTAIL

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

Moderately bright

A - ru - ba, Ja - ma - ic - a, oo - I wan - na take ya. Ber -

mu - da, Ba - ha - ma, come - on, pret - ty ma - ma. Key Larg - go, Mon - te - go, Ba -

- by, why don't we go, Ja - ma - ic. Off the Flor - i - da Keys. We'll put out to sea.
There's a place called Koko - mo.
And we'll per - fect our chem - is - try.

That's where we want to go.
By and by we'll defy it all.
way from it all.

Bod - ies in the sand.
Afternoon delight.

Trop - i - cal drink melting in your hand.
Cock - tails and moon - lit nights.
We'll be falling in love,
That dreamy look in your eye,
give me a rhythm of a

steel drum band
contact high

Down in Koko,
way down in Koko.

Jamaica, oo___ I wanna take you to Ber___
Muhdah, Bahama. Come on, pretty mama.

Oo I wanna take you down to

Largo, Montego, 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 Ko - ko - mo._ Mar - tin - ique, that Mont - ser - rat mys - tique.
Port Au Prince, I wanna catch a glimpse.
Everybody knows

a little place like Kokomo.

Now if you wanna go to get away from it all,

go down to Kokomo. ruba, Jamaica, oo I wanna take ya to Ber-
mu - da,  
Ba - ha - ma.  
Come on, pret - ty ma - ma.  

Lar - go,  
Mon - te - go,  
ba - by why don't we go.

Ko - ko - mo.  
We'll get there fast and then we'll take it slow.

That's where we wanna go, way down in Ko - ko - mo.
IT MIGHT AS WELL BE SPRING
from STATE FAIR

Moderately

G
D9
G
G/B

A7 D7 G Gmaj7 G6 G

The things I used to like I don't like any more. I want a lot of other things I've never had before. It's just like mother says, I "sit around and mope" pretending I am wonderful and knowing I'm a dope. I'm as

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rest-less as a wil-low in a wind-storm. I'm as jump-y as a pup-pet on a string. I'd

say that I had spring fe-ver, but I know it is n't

spring. I am star-ry eyed and vague-ly dis-con-tent-ed, like a

night-in-gale with-out a song to sing. Oh, why should I have spring
f-ever  w-hen  i-t  i-sn't  e-ven  s-pring?
I  k-eep  w-is-h-ing  I  w-e-

s-o-m-e  w-h-e-r-e  e-l-s-e,
walk-ing  d-o-w-n  a  s-tr-a-n-g-e  n-e-w  s-treet,
he-ar-ing  w-o-r-d-s  t-h-a-t  I  h-a-v-e

n-e-v-e-r  h-e-a-r-d  f-r-o-m  a
I've  y-e-t  t-o  m-e-e-t.
I'm  a-s

b-u-s-y  a-s  a  s-p-i-d-e-r  s-p-i-n-n-i-n-g  d-a-y-d-r-e-a-m-s,
I'm  a-s  g-u-d-y  a-s  a  b-a-b-y  o-n  a
I haven't seen a crocus or a rosebud, or a robin on the

But I feel so gay in a melancholy way that it

right as well be spring. It might as well be

I'm as spring!
THE LADY'S IN LOVE WITH YOU
from the Paramount Picture SOME LIKE IT HOT

Words by FRANK LOEB
Music by IRVING LANE

Moderato and Rhythmically

Verse

Have you ever seen the dawn of love?

Little things that mean the dawn of love?

Why wait for her to say that she adores you?

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Long before the first kiss, have you ever seen this?

Refrain
If there's a gleam in her eye, each time she straightens your tie,
you'll know the lady's in love with you.

dress for a date without that waiting you hate, it means the lady's in love.
with you And when your friends ask you o-ver to join their

ta-b-le but she picks that far-a-way booth for two,

Well, sir, here's just how it stands, you've got ro-mance on your hands be-cause the

la-dy's in love with you. If there's a you.
LAST DANCE
from THANK GOD IT'S FRIDAY

Words and Music by PAUL JABARA

[Musical notation with lyrics]

Slowly
Ebmaj7

Fm/Eb
Ebmaj7

Last dance,
last chance for love.

Bb+
Eb:maj7

Yes, it's my last chance for romance to

Db/Eb

Eb7
Abmaj7

night.
I need you
by me, beside me to guide me;
hold me; to scold me, 'cause when I'm bad, I'm so, so bad.

So let's dance the last dance.
Let's dance the last dance. Let's dance this
last dance tonight.

Let's dance for love.

Yes, it's my last chance for

romance tonight.

Oh, I need you by

me, beside me to guide me; to hold me, to scold.
I can be sure that you’re the one for me.

All that I ask is that you dance with me. Dance with me.

Dance with me. Yeah.
THEME FROM "LAWRENCE OF ARABIA"
from LAWRENCE OF ARABIA

By MAURICE JARRE

Allo Con Fuoco

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THE LOOK OF LOVE
from CASINO ROYALE

Medium Rock Ballad (with much feeling)

Words by HAL DAVID
Music by BURT BACHARACH

Dm7   Gm6/D   Dm7
mf

Gm6/D   Dm7(add4)

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

Am7   Bb

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

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

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of love, tonight,
it's saying let this be

much more than just words could ever say.
The start of so many nights like this.

And what my heart has heard, well it takes my breath away.
Let's take a lover's vow and then seal it with a kiss.

I can hardly wait to hold you, feel my arms a-round you,
how long I have waited, waited just to love you. Now that I have found you

you've got the look don't ever go,

don't ever go.

I love you so.
LONG AGO
(And Far Away)
from COVER GIRL

Words by IRA GERSHWIN
Music by JEROME KERN

Moderately

Bb Bdim7 F/C Gm7 C7

F C7 F C7

Drear-y days are o-ver;
life's a four-leaf clo-ver.

Am Am7 D7 Gm Eb/G C7

Sessions of depressions are through.
Every

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

hope I longed for long a-go, 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.
up and down my spine, A - lad - din's lamp is mine, the dream

dreamed was not de - nied me. Just one look and then I

knew that all I longed for long a - go, was

you.
THE MAN THAT GOT AWAY
from the Motion Picture A STAR IS BORN

Lyric by IRA GERSHWIN
Music by HAROLD ARLEN

Slowly, but insistently

The night is bitter, the stars have lost their glitter, the winds grow colder and suddenly you're older and all because of The Man That Got Away.

No eager call; The writing's on the wall, The
dreams you dream'd have all Gone a-stray.

The man that won you
Road gets rougher.

run off and undone you. That great beginning Has seen the final inning. Don't know what happened. It's lonelier and tougher. With hope you burn up, Tomorrow she may turn up. There's just no let-up The

all a crazy game! No more that all-time thrill. For

you've been through the mill, And never a new love will Be the same.

Good riddance! Goodbye! Every trick of his hers you're on
Moderately slow

\[ G \quad Dm6/F \quad E7 \quad A7 \quad D7sus \quad D7 \]

\[ G \quad D7 \quad A7 \]

Love me tender, love me sweet,
Love me tender, love me long,
Love me tender, love me dear,
When at last my dreams come true,

\[ D7sus \quad D7 \quad G \quad C/D \quad D7 \quad G \]

never let me go.
You have made my

take me to your heart,
for it's there that

tell me you are mine.
I'll be yours through

darling, this I know:
Happiness will
A7  D7sus  D7  G
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.

B7  Em  G7  C  Cm
Love me tender, love me true, all my dreams full.

G  Dm6/F  E7  A7
Fill.
For, my darlin', I love you,

and I always will.
and I always will.
LOVE STORY
Theme from the Paramount Picture LOVE STORY

Music by FRANCIS L.

Slowly, expressively

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MAYBE THIS TIME
from the Musical CABARET

Words by FRED EBIN
Music by JOHN KANDER

Slowly

May-be this time,
I’ll be luck-y,
May-be this time, he’ll stay.

May-be this time,
For the first time,
love won’t hur-ry a-

way.

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 no-body loved me.
Lady Peaceful, lady Happy.

That's what I long to be.
All the odds are in my favor.
MONA LISA
from the Paramount Picture CAPTAIN CAREY, U.S.A.

Words and Music by JAY LIVINGSTON and RAY EVANS

Slowly

Bb

C9

In a villa in a little old Italian town

F7

Bb

Gm Fdim Gm

lives a girl whose beauty shames the rose. Many yearn to love her but their

Gm7 Em7b5 Edim7 Bb/F F7 Bb7

hopes all tumble down

What does she want? No one knows! Mona
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

doors. 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?
SAOON RIVER
from the Paramount Picture BREAKFAST AT TIFFANY'S

Words by JOHNNY MERCER
Music by HENRY MANCINI

Slowly

Moon

River, wider than a mile: I'm crossing you in some day.

Old dream
mak - er, you heart - break - er, wher - ev - er you’re go - in’, I’m go - in’ your way. Two

drift - ers, off to see the world. There’s such a lot of

world to see. We’re af
Am/G       F#m7b5       F13       C/E
after the same rainbow's end.

F       C/E       F       C/E
waitin' round the bend, my Huckleberry friend,

Am       Dm7       G9       C
Moon River and me.

2 Abmaj7      Dbmaj7       C
me. rall.
THE MUSIC OF GOODBYE
Love Theme from OUT OF AFRICA

Music by JOHN BARRY
Words by ALAN and MARILYN BERGMAN

Medium Slow Ballad

F  Em7-5  A7  Dm

C9  F  Em7-5  A7

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

Dm  Bb maj7  Dm

bye again. It's there each time we say "hel-lo."

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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 good

bye again. Perhaps the way I
hold you makes you afraid I'll hold you;

makes you afraid to love me.

Love me. As through the night we dance,

the tender dance of try again, I hear it playing
Dm \hspace{1cm} Am7 \hspace{1cm} Bm maj7

 softly and sadly:

the music of goodbye.

Dm \hspace{1cm} C9 \hspace{1cm} F \hspace{1cm} Bm maj7

Perhaps the way I bye.

Goodbye.

C9 \hspace{1cm} F(add9)

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

Moderately

C#m7

Bsus

A

Ev - 'ry 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

To Coda

on and on.

Love can touch us one time and last for a
life - time, and nev - er let go till we're gone.

Love was when I loved you; one true time I

hold to. In my life we'll al - ways go on.

D.S. al Coda

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

Db/Ab

Mm

Db/Ab

Ab

Eb/Ab

Ab(add9)

Db/Ab
NO TWO PEOPLE
from the Motion Picture HANS CHRISTIAN ANDERSEN

Medium Schottische

She: Never before and never again could anything more romantic and beautiful

He: Never before and never again.

No two people have ever been so in love, been so in love,
F7  Fm7  Bb7-5  Bb7  Eb  C7-9  Fm  Abm6
love, it's incredible; No Two People have ever been so in love as
been so in love. Been so as

Eb  Abmaj7  Eb  Bb  Eb  Ab  Bb  Eb
my lovey dove and This is unique, the positive peak, oh,
my lovey dove and I

Fm  Bb7  Eb  C7
we are the most unusual couple on earth.
No Two People have ever
Mooned such a moon, Jumed such a June, What he means is that

mooned such a moon, Jumed such a June, spooned such a spoon.

No Two People have ever been so in tune as my macaroons and

Been so as my macaroons and

And when we kiss, well it's like this,

And when we kiss, and when we kiss, well it's his-
F7  Fdim  Guitar Tacet  C7  F7  Bb7

let me tell it.
to-ri-cal, it's hys-te-ri-cal,
well cer-tain-ly dar-ling.

Eb  C7-9  Fm  Abm6  Eb  Cm

No Two Peo-ple have ev-er been so in love,
been so in love,

Been so in love,
been so in

F7  Fm7  Bb7  Eb  C7  Fm  Abm6

so in love.

It's im-pos-si-ble; No Two Peo-ple have ev-er been so in love as
Eb  Abmaj7  Eb  Bb  Eb  Ab  Bb  Eb
my lovey dove and  This is the cream, the very extreme, the
my lovey dove and  I.

Cm  Fm  Bb7  Eb  C7
sort of a dream you couldn’t imagine at all.

Well anyway, No Two People have ever

Fm  Abm6  Eb  Abmaj7  Eb  Bb7  Eb
Been so as my lovey dove and I.

been so in love as my lovey dove and I.
THE RAINBOW CONNECTION
from THE MUPPET MOVIE

Moderately, with a lilt

A

D/A

A

D/A

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

A

E/G#

F#m7

A/E

D(add2)

D/E

Esus

what's on the other side?

A

E/F#

F#m7

Bm7

D/E

E

Rainbows are visions, but only illusions, and
Somebody thought of that, and someone believed it;
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.
What do we think we might see?

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

All of us

under its spell; we know that it's probably

mag

c. 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 ig
It's something that I'm s'posed to be.

Someday we'll find it, the Rainbow Connection;
lovers, the dreamers, and me. La da da dee da da do

Lazily

It's quarter to three... There's no one in the place except you and me.

set 'em up, Joe, I've got a little story you oughta know.

drink-ing, my friend... To the end of a brief episode, Make it
One For My Baby and one more for the road.

I got the routine, so drop another nickel in the machine,

I'm feelin' so bad, I wish you'd make the music dreamy and sad,

Could still you a lot, But you've got to be true to your code,

Make it
One For My Baby and one more for the road.

Never know it, But Buddy, I’m a kind of poet and I’ve gotta lotta things to say.

When I’m gloomy, You simply gotta listen to me, Until it’s talked away.

That’s how it goes And Joe, I know you’re getting anxious to close.
thanks for the cheer, I hope you didn't mind my bending your ear, This

torch that I've found, Must be drowned, or it soon might explode, Make it

One For My Baby and one more for the road, That long, long road, R.H. [ ]

It's road.
PUTTIN' ON THE RITZ
from the Motion Picture PUTTIN' ON THE RITZ
Words and Music by IRVING BERLIN

Moderately
F/C  Abdim  Gm7  C7-9  F6/9/C  Fdim/C  Gm7  C9

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

Gm7  C7  Ab/C  Bdim  Eb7/Bb  Eb7

Avenue, on that famous thoroughfare

Ab/C  Bdim  Eb7/Bb  Eb7  C6/G  C#dim

with their noses in the air. High hats and

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Dm7 G7 C6 C#dim Dm7 G7
Arrow collars, white spats and lots of dollars,

Am Am7 D7 G7 C7b9 C7#5 C7
spending every dime for a wonderful time.

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

C7 C7b9
go where fashion sits, puttin' on the
Different types who wear a day coat, pants

with stripes and cut-a-way coat, perfect fits,

_ put-tin' on the Ritz._

(Alt: Dressed up like a

avenue so happy,

million dollar trouper._

All dressed up just

Try - ing hard to
like an English chap pie,
ve-ry snap py.

look like Gar-y Coop-er,
su-per du-per.)

Come let's mix where Rock e-fel-lers walk with sticks or "umber-
el-las" in their mitts,
put-tin' on the

Ritz. Ritz.
RAINDROPS KEEP FALLIN' ON MY HEAD
from BUTCH CASSIDY AND THE SUNDANCE KID

Rhythmically

\[ F \quad C \quad Bb \quad C \quad F \]

\[ \text{Rain-drops keep fall-in' on my head,} \]

\[ Fmaj7 \quad F7 \quad Bb \]

\[ \text{and just like the guy whose feet are too big for his bed, noth-in' seems to fit.} \]

\[ Am7 \quad D7 \quad Am7 \quad D7 \quad Gm7 \]

\[ \text{Those rain-drops are fall-in' on my head. They keep fall-in'} \]

\[ Bb/C \quad C \quad F \]

\[ \text{so I just did me some talk-in' to the} \]

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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 fallin' on my head. They keep fallin'!

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.
Raindrops keep fallin' on my head,
but that doesn't mean my eyes will soon be turnin' red.
Cryin's not for me 'cause I'm never gonna stop the rain by complainin'.

Because I'm free nothin's worryin' me.
THE RIVER KWAI MARCH
from THE BRIDGE ON THE RIVER KWAI

By MALCOLM ARNOLD

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Rain drops keep fallin' on my head,
but that don't mean my eyes will soon be turnin' red.
Cryin's not for me 'cause I'm never gonna stop the rain by complainin'.

Because I'm free nothin's worryin' me.
ROMEEO AND JULIET
(Love Theme)
from the Paramount Picture ROMEO AND JULIET

By NINO ROTA

Slowly, poignantly

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STAYIN' ALIVE
from SATURDAY NIGHT FEVER

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

Medium Rock beat

Well, you can tell...

Fm7

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

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

Fm7

Music 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

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all right._ It's O K._
all right._ It's O K._
And you may look the other way._
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.
Ah, ha, ha, ha, stay-in' a-live, stay-in' a-live.
Ah, ha, ha, ha, ha, stay-in' a-live.

To Coda

Well now, I

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

Life goin' nowhere.

Somebody help me, yeah.

I'm stayin' alive.

Repeat and Fade
SOMWHERE, MY LOVE
Lara's Theme from DOCTOR ZHIVAGO

Lyric by PAUL FRANCIS WEBSTER
Music by MAURICE JARRE

Moderately, with expression

Some - where, my love,
there will be songs to

D7
Am7
D7

sing,
although the snow

Am7
D7
G

covers the hope of spring,

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blossoms in green and gold,

and there are dreams all that your heart can hold.

Someday we'll meet again, my love.

Someday
whenever the spring breaks through.

You'll come to me out of the long ago,

warm as the wind

soft as the kiss of snow.

Till then, my

Lar - a, my
sweet, own) think of me now and
then. God speed, my love,
'til you are mine again.
'a gain.
SOONER OR LATER
(I Always Get My Man)
from the Film DICK TRACY

Slow Swing, with a steady beat

Bb(add9)  Bbm6/9/F  Bb(add9)  Bbm6/9/F  Bb(add9)  Bbm6/9/F

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Bbm9  Bbm7/Eb  Db7(b5)  Cm9  Cm#7
fine.

Baby, it's time that you faced it, I

always get my man.

Soon - er or lat - er you're gon - na de - cide.

Soon - er or lat - er there's no-where to hide.
Baby, it's time, so why waste it in chatter?
Let's settle the matter.

Baby, you're mine on a platter,
always get my man.

But if you insist, babe, The challenge delights me.
more you resist, babe, The more it excites me. And
no one I've kissed, babe, Ever fights me again.
If you're on my list, it's just a question of
when.
When I get a yen,
C7\5

Then ba - by, A - men. I'm count - ing to
cresc. poco a poco

C7sus

Cm7/F

F

Bbm/F

ten,
And then

C7sus

Cm7/F

F

Bbm/F

no chord

F7\#5

A tempo

Bb

Bbm6

I'm gon - na love you like noth - ing you've

Bb6/9

Bb7sus

F7\#5\#9

Bb(add9)

Bbmaj7

Bbm6/F

Bbm9

Dbmaj7/Db

Ds7(\#5)

known.

I'm gon - na love you, and you all a - lone.
Soon-er is bet-ter than lat-er but lov-er,
I'll hov-er,
I'll

plan.
This time I'm not on-ly get-ting, I'm hold-ing my

man.
This time I'm not on-ly get-ting, I'm

hold-ing my man.
STEPPIN' OUT WITH MY BABY
from the Motion Picture Irving Berlin's EASTER PARADE

Words and Music by
IRVING BERLIN

Medium Jump Tempo

Dm7/A  Asdim7  Gm7  C7  Dm7/A  Asdim7  Gm7  C7

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

If I seem to scintillate it's because I've got a date,

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

A date with a package of the good things that

eb7  Ab6  C/E  G7  Cmaj7  C6

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

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

why I feel sublime, I'm stepping out

with my baby. Can't go wrong 'cause I'm in right. It's for sure,

not for maybe, that I'm all dressed up tonight.
Step-pin' out with my honey, can't be bad to feel so good. Never felt quite so sunny.

And I keep on knockin' wood, there'll be smooth sailin' 'cause I'm trimmin' my sails.

(Girls Version) With a
D6 Dmaj7  D6 Dmaj7  D6 Em7/A  A7  Em7  A7

top hat and my white tie and my tails

Dm  Dm/C  Gm/Bb  A7  Dm  Dm/C
step-pin' out with my baby, can't go wrong 'cause

Gm/Bb  A7  Dm  Dm/C  Gm/Bb  Em7b5
I'm in right Ask me when will the day be,

D/F#  Fdim7  1 Em7  Eb7  D6  2 Em7  Eb7  D6  D6/9
the big day may be tonight be tonight.
SUMMERTIME IN VENICE
from the Motion Picture SUMMERTIME

Moderately, with warm expression

I dream of the summertime, of Venice and the summertime.

Un sogno romantic, Venezia e il sole splendido!

I see the cafes, the sunlit days with you, my love, caro!

The antique shop where we'd stop, di que sta e sta sul mar.

Music by ICINI
English Words by CARL SIGMAN

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for a sou venir.
non po tran
mo rir.

bridge,
me,
the boats be low,
i dol ci ba
ci ed i so spir.

Un
dream
all the win
ter long
of man dol ins
Ve nezia e il so

played
our song.
di do!
The dream
is so real,
le can zon
l e co lom
Moderately slow

\( Ab \)

\( Cm/G \)

\( Fm \)

\( Cm/G \)

\( Ab \)

\( Cm/G \)

\( Fm \)

\( Cm/G \)

\( Ab \)

\( Cm/G \)

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\( Cm/G \)

\( Ab \)

\( Cm/G \)

\( Fm \)

\( Cm/G \)

\( Ab \)

\( Cm/G \)
- n'ly lov - ers know no shame.
- be - come the fa - ted ones.
where there's a love in flames.

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

some se - cret place in - side;
some se - cret place to hide;
some se - cret place in - side;

watch - ing in slow mo - tion as you turn a - round
watch - ing in slow mo - tion as you turn my way
watch - ing in slow mo - tion as you turn to me
Db
say, say, say,

"Take my breath away."

Cm/G
To Coda

"Take my breath away."

Ab

Db

Eb

Cm/G

Db

Eb

2 Fm

Cm/G

Ab
Through the hourglass 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
TAXI DRIVER
(Theme)
from TAXI DRIVER

Rubato, expressivo (slow feeling)
TEACHER'S PET
from TEACHER'S PET

Words and Music by
JOE LUBIN

Moderately

\[\text{C, E}_{b}\dim, \text{Dm7, G}_{7}\]

\[\text{E}_{7b5, A7, D}_{7b5, G}_{7, C, E}_{b}\dim}\]

Teach - er's pet,
Teach - er's pet,

\[\text{Dm7, G}_{7, C, A}_{m, D}_{m7, G}_{7}\]

I wanna be teach - er's pet,
I wanna be teach - er's pride,
I wanna be

\[\text{C, C}_{#}\dim, 1\text{Dm7, G}_{7, E}_{7b5, A7}\]

huddled and cuddled as close to you as I can get.

dated and rated the
D7b5  G7

one most likely at your side.

Am6  B7  Em  Am6

I wanna learn all your lips can teach me.

Em  C7  B7  D7  G  Cdim  Em

One kiss will do at the start. I'm sure with a little

Cm6

home-work

I'll graduate to your heart.
Teacher's pet,
I wanna be teacher's pet.

I wanna take home a diploma and show Ma that you love me too.

so I can be teacher's pet

long after school is through.
TOO LATE NOW
from ROYAL WEDDING

Words by ALAN JAY LERNER
Music by BURTON LANE

Too late now to forget your smile;
the way we cling when we've danced awhile;

Too late now to forget your smile;
the way we cling when we've danced awhile;
get and go on to someone new.

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Too late now to forget your voice; the way one word makes my heart rejoice; too late now to imagine myself a way from you. All the things we've done together I relive when we're apart. All the
tender fun together stays on in my heart.

How could I ever close the door, and be the same as I was before?

Darling, no, no, I can't any more; It's too late now.

now.
THANKS FOR THE MEMORY
from the Paramount Picture BIG BROADCAST OF 1938

Words and Music by LEO ROBIN
and RALPH RAINGER

Moderately

G#dim7  F/A  Db7/Ab  Gm7  C7

Db  F6  C13  F6

Thanks for the memory
of

a tempo

F#dim7  C7/G  F/A

candlelight and wine,___
castles on the Rhine,___

sentimental verse,___
nothing in my purse,___

D#dim7  C7/E  F#dim7  Gm7  Adim7

Parthenon and moments on the Hudson River Line.___

chuckles when the preacher said “For better or for worse”.___

How

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love - ly
love - ly
Thanks
Thanks
for the
for the

mem - o - ry
mem - o - ry

of rain - y af - ter - noons,
of lin - ge - rie with lace,

swing - y Har - lem tunes,
Pils - ner by the case,

and mo - ter trips and burn - ing lips and
and how I jumped the day you trumped my

burn - ing toast and prunes,
one and only ace.

How love - ly
How love - ly

it
it
was!
was!

Man-y's the time that we feasted and
We said good-bye with a high-ball;
then

man-y's the time that we feasted.
I got as "high" as a steeple.
But we were in-tel-li-gent

last-ed;
people;
we did have fun
no tears, no fuss,
hur-ray for us.
And

thanks for the memory
of sun-burns at the shore,

thanks for the memory
and strictly entenous,
nights in Singapore, how are you? You might have been a headache but you
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 OLD BLACK MAGIC
from the Paramount Picture STAR SPANGLED RHYTHM

Words by JOHNNY MERCER
Music by HAROLD ARLEN

Moderately

Eb6

That old black magic has me

in its spell.

That old black magic

ic that you weave so well.

Those

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icy fingers up and down my spine.

same old witchcraft when your eyes meet mine.

same old tingle that I feel inside,

cresc. poco a poco

and then that elevator starts its ride,
and down and down I go, 'round and 'round.

I go like a leaf that's caught in the tide.

I should stay away but what can I do?

I hear your name and I'm a flame,
a flame with such a burning de-
sire that only your kiss can put out the fire.
For you’re the lover I have waited for,
the mate that fate had me cre-
cresc. poco a poco

at ed for, and ev ry time

your lips meet mine, darling,

down and down I go, 'round and 'round
I go in a spin, loving the

spin I'm in, under that old black magic

ic called love!

That love!

a tempo

a tempo

rit. e dim.
THAT'S ENTERTAINMENT
from THE BAND WAGON

Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

1. The clown, doubt
   while his pants falling down,
   Or the dance that's a dream of romance,
   Or the scene where the villain is mean.

   Bb       Bb+     Ebm     Bb+     Cm7     F7
   Bb       Fdim    Cm7    D7

   Or the thrill when they're reading the will,
   Or the chase where the villain is mean,
   That's entertainment!

   D7-9    Gm    Eb     F     Cm     D7+5
   D7      Cm7    Ddim   Cm7

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The lights on the lady in tights...

or of the bride with a guy on the side,

Or he's the ball ape where she won't

gives him her all,

That's entertainment!

The plot might be a fight simply for you
teem-
see-
ing with the sex,
A gay di-
get-

ing

-cce-
slain who is the af-
love of her "ex":
for the love of a
queen.

It Some can be Shake-
Oe-
di-
pus an Rex

great scene

Where Where a chap kills his fa-
ghost and a prince meet

Where a lot of bother. The clerk

everyone ends in mince-meat. The gag

causes who may be
thrown out of work by the boss who is
waving the flag that began with

thrown for a loss by the skirt who is
Mister Cohan hip hurray

doing him dirt: The world is a stage, the

stage is a world of entertainment.

stage is a world of entertainment.

The

The
TOOT, TOOT, TOOTSIE!
(Good-Bye!)
from THE JAZZ SINGER

Words and Music by GUS KAHN,
ERNIE ERDMAN, DAN RUSSO and TED FIORITO

Moderately

```
C    C#dim7  Dm7  G7  C/E  Ebdim7
mf
```


```
Dm  G7  C/E  Ebdim7  Dm7  G7  Cmaj7  C6
```

```
Yer - ter - day I heard a lov - er sigh,
When some - bod - y says good - bye to me.
```

```
A7  Dm7  G7  C
```

```
"Good - bye oh me, oh my."
I'm sad as I can be.
```

```
Dm7  G7  C/E  Ebdim7  Dm7  G7  C
```

```
Sev - en times he got a - board his train,
Not so with this lov - ing Ro - me - o.
```

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and seven times he buried back to kiss his love again, and tell her: Toot, toot, Tootsie goodbye!

Toot, toot, Tootsie, don't cry.

The choo choo train that takes
me, away from you no words can tell how
sad it makes me. Kiss me, Tootsie, and then,
do it over again.

Watch for the mail, I'll never fail.
If you don't get a letter then you'll know I'm in jail.

Toot, toot, Tootsie don't cry.

Toot, toot, Tootsie good bye!
TOP HAT, WHITE TIE AND TAILS

from the RKO Radio Motion Picture TOP HAT

Moderately

\[
\begin{align*}
&G & Am7 & G/B & D9 & Gmaj7 & G\#\text{dim} \\
&\text{ff} & \text{mf} & \text{mf} & \text{mf} & \text{mf} & \text{mf} \\
&Am7 & D+ & G & Am7 & G/B & D9 \\
&\text{I just got an invitation through} \\
&Gmaj7 & G6 & G\#\text{dim} \\
&\text{the mails.} \\
&D7/A & G/B & Am/C & D7\#5 & Gmaj7 & G7 & G6 \\
&\text{"Your presence requested this} \\
&D7/A & G/B & Am/C & D7\#5 & Gmaj7 & G7 & G6 \\
&\text{evening, it's formal." A top hat, a white tie and tails.}
\end{align*}
\]

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Nothing now could take the wind out of my sails,

because I'm invited to step out this evening with top hat and white tie and tails.

I'm puttin' on my top hat, tyin' up my
white tie,
brushin' off my tails.

G7/D  G7  C
I'm
dude
up

G9  G7b9  G7  C
shirt
front,
put
in
the

C6  C#dim

G7/D  G7  C
shirt
studs,
polishin' my nails.
I'm step-pin' out, my dear, to breathe an atmosphere

that simply reeks with class.

And I trust that you'll excuse my dust when I step on the gas.

For I'll be there,
puttin' down my top hat,

mus - sin' up my white tie,

dancin' in my tails.
UNINVITED
from the Motion Picture CITY OF ANGELS

Words and Music by
ALANIS MORISSETTE

Slowly

Like anyone would...

be, I am flattered by your fascination with me.

Like any hot-blooded woman, I have simply...
wanted an object to crave. But you, you’re not allowed

you’re unwelcome: an unfortunate slight

Must be strangely exciting

Like any uncharted territory, I must seem greatly intriguing.
Must be somewhat heartening to watch shepherd most shep

You speak of my love like you have experienced

Gm

mented love like mine before.

D

But But

D7

you is not allowed; you're uninvited

G

this is not allowed; you're not invited

D

ed: an unfortunate slight.

ed: an unfortunate slight.
I don't think you un-wor-thy; I need a mo-

Guitar solo ad lib.

Play 4 times
UNDER THE SEA
from Walt Disney's THE LITTLE MERMAID

Brightly
Bb

F7

Bb

The seaweed is always greener
Down here all the fish is happy

F7

Bb

Bb

F7

Bb

in somebody else's lake.
You dream about
The fish on the

F7

Bb

F7

Bb

going up there.
But that is a big mistake.

land ain't happy.
They sad 'cause they in the bowl.
Just look at the world around you, right here on the ocean floor.
But fish in the bowl is lucky, they in for a wors'er fate.
Such wonderful things surround you. One day when the boss get hungry

What more is you lookin' for? Guess who gon' be on the plate.

Under the sea,
Darlin' it's better down where it's wetter. Take it from me.
Nobody beat us, fry us and eat us in fear.

Up on the shore they work all day.
We what the land folks loves to cook.

Out in the sun they slave away.
While we depress.

While we depress.

Vo-tin' full-time to float-in' under the sea.
Troubles life is the bubbles under the
Under the sea.

Since life is sweet here we got the beat here naturally.

Even the sturgeon an' the ray
they get the urge 'n start to play. We got the spirit, you got to hear it under the sea.

The newt play the flute. The carp play the harp. The plaice play the bass. And they sound-in' sharp. The bass play the brass. The chub
play the tub. The fluke is the duke of soul.

he can play. The lings on the strings. The trout rockin' out. The black-

fish she sings. The smelt and the sprat they know where it's at. An'

Oh, that blowfish blow.
Under the sea.

When the sardine begin the bed...
genuine it's music to me. What do they

got, a lot of sand. We got a hot crustacean

band. Each little clam here know how to jam here under the

sea. Each little slug here cuttin' a
rug here under the sea.
Each little

snail here know how to wail here. That's why it's hotter under the

water. Ya we in luck here down in the muck here under the

sea.
THE WAY WE WERE
from the Motion Picture THE WAY WE WERE

Words by ALAN and MARILYN BERGMAN
Music by MARVIN HAMLISCH

Slowly

A Amaj7 Dmaj7 E7 A Amaj7
mf

Dmaj7 E7 A C#m7 Dmaj7
Mem-ries light the cor-ners of my
Mem-ries pictures of the smiles we left be-
may be beau-ti-ful, and

F#m(add2) F#m/E Dmaj7 C#m7 C#7 F#m F#m/E
mind.
Mist-y wa-ter-col-or mem-
bind,
ries
yet,
smiles we gave to one an-
what's too pain-ful to re-
other
mem-
ber

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of the way we were.
Scattered

Amaj7 F#m7 Bm7 D/E

Can it be that it was all so simple then,

Dmaj7 A7 Dmaj7 C#m7 Bm7

or has time rewritten every line?
If we had the chance to do it

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

all again, tell me would we?
Could we?
CODA

Dmaj7  C7sus  C7  F#m  F#m/E  Dmaj7

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

C#m7  Dmaj7  C#m7

laugh - ter we will re-mem-ber,

Dmaj7  C#m7  F#m  Bm7  Bm7/E

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

Amaj7  Dmaj7  D/E  A  Dmaj7  Amaj7

were; the way we were.
THE WAY YOU LOOK TONIGHT
from SWING TIME

Moderately

Words by DOROTHY FIELDS
Music by JEROME KERN

Gb Gb6 Abm Db13 Gb Fm7b5 Bb7b9 Bb13

Some day, when I'm awfully low,
with your smile so warm,
when the world is
and your cheek so

C7b9 Fm7 Bb7 Eb7

cold, soft,
there is nothing for me but to love you,

Ab Fm7 Eb6/Bb Bb7 Eb Eb6 Fm Bb 1 Eb Eb6 Fm Bb

and the way you look tonight.
just the way you look tonight.
Oh, but you're

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With each word your tenderness grows.

Tearing my fear apart.

And that laugh that wrinkles your nose touches my

Foolish heart.

Love
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.
A WHOLE NEW WORLD
from Walt Disney's ALADDIN

Music by ALAN MENKEN
Lyrics by TIM RICE

Sweetly
D(add9)

ALADDIN:
I can show you the world,

G/B A/C# Em/G F#7 F#7/A#
shining, shimmering, splendid.
Tell me princess, now

Bm Bm/A G D A7
when did you last let your heart decide?

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I can open your eyes
take you wonder by

won-der over, side-ways and un-der on a

mag-i-c car-pet ride._ A whole new world

a new fan-tas-tic point of view._ No one to
tell us no or where to go or say we’re only dream

**JASMINE:**

ing. A whole new world a daz-ling

place I nev-er knew. But when I’m way up here it’s

crys-tal clear that now I’m in a whole new world with
JASMINE:
you.

ALADDIN:
Now I'm in a whole new world with you.

Unbelievable

sights

indescribable

Soaring, tumbling, free-wheeling through an endless diamond sky.
A whole new world
a hundred
Don't you dare close your eyes.
thousand things to see. I'm like a shooting star I've
Hold your breath it gets better.

come so far I can't go back to where I used to
A whole new
be. Ev'-ry turn a sur-prise. Ev'-ry mo-ment red-
world with new ho-ri-zons to pur-sue.

let-ter. I'll chase them an-y-where. There's time to spare.

I'll chase them an-y-where. There's time to spare.

Let me share this whole new world with you.

Let me share this whole new world with you.
A whole new world, that's where we'll be.

A thrilling world, that's where we'll be.

A wond'rous place for you and me.

A wond'rous chase for you and me.
busy 'cause I'm on my way.
Don't hold me back, I might be late!
I can't stop now, I must be on my way!
I'm just can't wait!
I'm gon-na do that certain thing.
I'm gon-na buy a wedding ring.
I'm gone, but I don't care!
To a
poco rit.  

brand new love affair.  

"Yes, yes!"

"Yes, yes!"

poco rit.  

my baby said, "yes, yes!"

I'm glad she said,

my baby said, "yes, yes!"

I'm glad she said,

"yes, yes,"

instead of "no, no!"

"yes, yes,"

instead of "no, no!"

Next Sunday, I didn't say.

Niagara, we're going to Ni.
"Monday!"

It's got to be Sunday;

When we're in Niagra,

we're ready to go:

So we'll do, do, do,

ta, ta, we're gonna go ga ga,

ta, ta, we're gonna do new things;

My baby loves ga ga,

she told me

My baby likes new things,

she told me
so!
so!

"Yes
"Yes
"Yes!
"Yes!

my ba - by said, "yes,
my ba - by said, "yes,
I'm glad she said,
I'm glad she said,

"yes,
"yes,
in - stead of "no,
in - stead of "no,

Fm Bb7 Bb+ D.S. al Fine 2 Eb B7 Fm7 Bb7 Eb

no!!!
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 crying, it will be all right.

Just take my hand, hold it tight. I will protect you from

G♯m
C♯

all around you. I will be here; don't you cry.

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For one so small you seem so strong.
Why can't they understand the way we feel?

My arms will hold you, keep you safe and warm.
They just don't trust what they can't explain.

This bond between us can't be broken.
I know we're different, but deep inside us

I will be here; don't you cry.
'Cause we're not that different at all.
And
you'll be in my heart, yes, you'll be in my heart

heart from this day on now and forever

more. You'll be in my heart

heart no matter what they say.
be here in my heart always.

Don't listen to them, destiny calls you 'cause you

What do they know? gotta be strong,

what do they know? We need each other to

but you've
have, to hold. They'll see in time.

I know.

When

know. We'll show them together, 'cause

you'll be in my heart. Believe me,
you'll be in my heart. I'll be there from
this day on, now and forevermore...

You'll be in my
(You'll be here in my heart) no matter what they
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

(See additional lyrics)

Merrily
C          G7          C
F          C          C

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

F          C          D7          G7
C          G7          C

My, oh my, what a wonderful day!

Welcoming back

F          C
F          C          Am

Brer Rabbit today.

We always knew that

Dm7          G7          C
G7

he'd get away. He's had enough of moving on now.
It's where he's born and bred in, the briar patch is where he's headed.

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

Wonderful feeling, Wonderful day.

It's a time for celebrating today.
Gathered together this wonderful day.

Additional Lyrics

2. Zip-a-dee-doo-dah, Zip-a-dee-dee-ay,
   My oh my, what a wonderful day.
   Plenty of sunshine headin' our way.
   We never doubted he'd get away.
   Movin' on taught him a lesson.
   You learned it well Brer Rabbit,
   Getting caught's a nasty habit.
   Wonderful feeling, feeling this way.
   (To Bridge)

   3. Zip-a-dee-doo-dah, Zip-a-dee-dee-ay,
      Brer Fox and Brer Bear gonna get it today.
      Zip-a-dee-doo-dah, Zip-a-dee-dee-ay,
      That hungry gator's getting his way,
      Mister Bluebird on my shoulder.
      It's the truth it's actual
      Everything is satisfactory.
      Wonderful feeling, wonderful day.

(To Bridge)
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<td>1987</td>
<td>(I've Had) The Time of My Life</td>
<td>Dirty Dancing</td>
</tr>
<tr>
<td>1988</td>
<td>Kokomo</td>
<td>Cocktail</td>
</tr>
<tr>
<td>1989</td>
<td>Under the Sea</td>
<td>The Little Mermaid</td>
</tr>
<tr>
<td>1990</td>
<td>Sooner or Later (I Always Get My Man)</td>
<td>Dick Tracy</td>
</tr>
<tr>
<td>1991</td>
<td>Be Our Guest</td>
<td>Beauty and the Beast</td>
</tr>
<tr>
<td>1992</td>
<td>A Whole New World</td>
<td>Aladdin</td>
</tr>
<tr>
<td>1993</td>
<td>Theme from &quot;Schindler's List&quot;</td>
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</tr>
<tr>
<td>1994</td>
<td>Forrest Gump - Main Title</td>
<td>Forrest Gump</td>
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<tr>
<td>1995</td>
<td>Exhale (Shoop Shoop)</td>
<td>Waiting to Exhale</td>
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<tr>
<td>1996</td>
<td>Change the World</td>
<td>Phenomenon</td>
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<tr>
<td>1997</td>
<td>My Heart Will Go On (Love Theme from &quot;Titanic&quot;)</td>
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</tr>
<tr>
<td>1998</td>
<td>Uninvited</td>
<td>City of Angels</td>
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<td>1999</td>
<td>You'll Be in My Heart</td>
<td>Tarzan</td>
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