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ALFIE
Theme from the Paramount Picture ALFIE

Words by HAL DAVID
Music by BURT BACHARACH

Very slowly, rubato

What's it all about, Al-fie? Is it

just for the moment we live?

all about when you sort it out, Al-fie?
Dm7     Dm7/G    Cdim7     Dm7/G
Are we meant to take more than we give, or are we meant to be kind?

G13  G9#5  C(add9)  Dm7/G
And if only fools are kind, Al-fie, then I

Cmaj7  Cmaj6/9  Em7  A7  Dm7
guess it is wise to be cruel. And if life belongs only to the strong,

Em7  Am7  Dm7  Dm7/G  Cdim7
Al-fie, what will you lend on an old golden rule? As
sure as I believe there's a heaven above, Al-fie, I know there's something much more, something even non-believers can believe in.

I believe in love, Al-fie. Without true love we just ex-
ist, Alfie. Until you find the love you’ve missed you’re nothing, Alfie. When you walk let your heart lead the way, and you’ll find love any day, Alfie.
ALICE IN WONDERLAND
from Walt Disney’s ALICE IN WONDERLAND

Words by BOB HILLIARD
Music by SAMMY FAIN

Slowly, with expression

\[
\begin{align*}
&\text{A}\text{bdim E}\text{b} \quad \text{A}\text{b} \quad \text{Bb7} \quad \text{Cm} \quad \text{Cm/A} \\
&\text{Bb7} \quad \text{Ebdim} \quad \text{Bb7} \quad \text{E}\text{b} \\
&\text{A}\text{b6} \quad \text{Bb7} \quad \text{E}\text{b} \quad \text{A}\text{b6} \quad \text{Bb7} \\
&\text{E}\text{b} \quad \text{Bb/D Cm} \quad \text{Fm7} \quad \text{Bb7} \quad \text{E}\text{b} \quad \text{Ebdim E}\text{b} \quad \text{Bb7}
\end{align*}
\]

Alice in Wonderland,

how do you get to wonderland? Over the hill or

underland or just behind the tree. When clouds go

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

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rolling by, they roll away and leave the sky.

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

Where can it be? Where do stars go?

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

Alice in Wonderland, where is the path to

Wonderland? Over the hill or here or there? I

wonder where.
ALL I ASK OF YOU
from THE PHANTOM OF THE OPERA

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional Lyrics by RICHARD STILGOE

Andante
Db

RAOUL:

No more talk of darkness, forget these wide-eyed fears:
I'm

Dbmaj7
Gb6/Db
Cb
Ab/C

here, nothing can harm you, my words will warm and calm you.

Db

Let me be your freedom, let daylight dry your tears:
I'm

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here, with you, beside you, to guard you and to guide you.

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

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

promise me that all you say is true, that's all I ask of
RAOUl:

Let me be your shelt-er, let me be your light; you’re safe, no one will find you your

fears are far be-hind you. All I want is free-dom, a world with no more night; and

you, al-ways be-side me, to hold me and to hide me. Then say you’ll share with me one

love, one life-time; let me lead you from your sol-i-tude...
Db Bbm7 Ebm7 Ab Db/F Gb

Say you need me with you, here beside you, anywhere you go, let me go too.

Db/Ab Ebm7/Ab Ab6 Ebm7/Ab Db Bbm7

CHRISTINE:

too. Christine, that’s all I ask of you. Say you’ll share with me one

Ebm7 Ab Db/F Bbm7 Ebm7 Ab Ab7

love, one lifetime: say the word and I will follow you.

Db Bbm7 Ebm7 Ab Db/F Gb

TOGETHER: CHRISTINE:

Share each day with me, each night, each morning. Say you love me!

RATU: You know I
Db/Ab          Ebm7/Ab        Ab6           Ebm7/Ab          Db          Bbm7

**RAOUL & CHRISTINE:**

do.        Love me, that's all I ask of you.

Ebm7        Ab

Db/F        Bbm7        Ebm7        G/Ab        Ab        Ab6        Ab9

**CHRISTINE & RAOUl:**

An - y - where you go, let me go

Gb

ff largo

Db/Ab          Ebm7/Ab

Ab6           Ebm7/Ab          Db

**RAOUL & CHRISTINE:**

too;

love me, that's all I ask of you.

mp

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

G/A       A7       C/D       D       G(add9)       D/F#

fall apart again. must have read my mind. (Female:) I feared my heart would beat in
(Female:) And all these dreams I saved for a
I faced the nights alone. (Both:) Oh, I'll
they're finally coming true. (Both:) I'll

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

Oh, almost paradise. We're knocking on
cresc.
heaven's door.

Al - most par - a - dise.

How could we ask for more?

I swear that I can see forever

in your eyes.

Par - a - disse.

To Coda
(Male:) And in your arms, salvation's not so far away.

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

CODA

Paradise.
AS TIME GOES BY
from CASABLANCA

Words and Music by HERMAN HUPFELD

Moderately

C#dim7    D/C    Bdim7    Bbdim7    A7    Dm    Dm7/A    Ab7

mf

G    G7

C    Am    Dm7    G7

This day and age we’re living in gives cause for apprehension, With

Cmaj7    C    A7#5    A7    Dm    Dm7/A    G7

speed and new invention, and things like third dimension, Yet we get a trifle weary, with

C    E7/B    Am    C/E A7b5/Eb    G/D    G    B/F#    B    Em    B/F#    G7/D    G7

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

sigh is just a sigh; The fundamental things ap

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

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

Moonlight and love songs

never out of date, Hearts full of passion, jealousy and hate;
Woman needs man and man just have his mate, That no one can deny.

It's still the same old story, a fight for love and glory, A case of do or die!

The world will always welcome lovers, As time goes by. You by.
THE BARE NECESSITIES
from Walt Disney's THE JUNGLE BOOK
Words and Music by TERRY GILKYSON

Brightly
F
F7
Bb
Db7
C13

N.C.
F7

Look for the bare necessities, the

Bb
Bbmaj7
Bb7
F

simple bare necessities; forget about your

D7
G7
C7
C7#5

worries and your strife.

I mean the
I mean the
I mean the

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bare necessities, or Mother Nature's
bare necessities, that's why a bear can
bare necessities, or Mother Nature's

recipes that bring the bare necessities of
rest at ease with just the bare necessities of
recipes that bring the bare necessities of

life. Wherever I wander,
life. When you pick a paw
life. So just try to relax

Spoken: Oh Yeah!
F

I could - n't be fond - er

Sung: in my back - yard.

N.C.

or pric - kl - y pear.

C7

If you act like that bee acts

_ of my big home.

_ next time be - ware.

_ you' re work-in' too hard.

F

The bees are buzz - in' in the

F7

Don't pick the prick - ly pear by

Bb

Don't spend your time just look-in' a -

Bbm

tree to make some hon - ey just for me.

G7

paw, when you pick a pear, try to use the claw.

But

round for some - thing you want that can't be found.

When
You look under the rocks and plants and take a glance at the
you don't need to use the claw when you pick a pear of the
you find out you can live without it and go a long not

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

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

1, 2

you! Look for the you!
Lyrically

E♭(add9)  E♭sus  E♭(add9)

Tale as old as time,

E♭sus  E♭(add9)  B♭7sus  B♭7

true as it can be.

B♭7sus  B♭7  E♭(add9)  E♭

Barely even

Gm  Ab(add9)  Ab  B♭7sus

friends, then somebody bends unexpectedly.

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Eb(add9)  Eb  Bb7sus  Bb7  Eb(add9)  Eb

Just a little change.

Small, to say the least.

Both a little scared, neither one prepared.

Beauty and the Beast.

Ev-er just the same.

a tempo

Ev-er a sur-prise.

Ev-er as be-
fore, ever just as sure as the sun will rise.

Tale as old as time.

Tune as old as song.

Bit - ter - sweet and strange, finding you can

change, learning you were wrong.

Cer - tain as the sun
F(add9) F Cm F7 Bbmaj7 Am7
ris- ing in the East. Tale as old as time, song as old as

Gm7 F/C C7 F(add9) F/E Dm Am/C Bb Am
rhyme. Beau- ty and the Beast. Tale as old as time, song as old as

Gm7 C7sus C7 F(add9) Fsus F(add9)
rhyme. Beau- ty and the Beast.

Fsus F Fsus
rhi...
BLUE HAWAII
Theme from the Paramount Picture BLUE HAWAII
from the Paramount Picture WAIKIKI WEDDING

Words and Music by LEO ROBIN
and RALPH RAINGER

Slowly

Bb

F7/A

Gm

F7sus

F7

Per - fume in the air and

Bb

G7

Cm

rare flow - ers ev - ry - where, and white shad - ows we could

F7

F7b9

Eb6/Bb

Bb

Eb

Bb

F7

share at Wa - i - ki - ki. A sky full of
stars and soft far away guitars, it seems to be only a reverie. Night and you and blue Hawaii.

the night is heavenly and you are heaven to me.
Lovely you and blue Hawaii,

with all this loveliness there should be love.

Come with me while the moon is on the sea.

The night is young
and so are we.

Dreams come true in blue Hawai'i

and mine could all come true this magic

night of nights with you. you.
Moderately

Cmaj9  C6  Dm9  G7#5(b9)  Cmaj9  C6

mf

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

What good is sitting a-

Put down the knitting, the

C(add9)  G7#5  C  C  Cmaj9

lone in your room? Come hear the music

book and the broom, time for a hol-i-

C7  F

Life is a
F#dim7          Em/G          A9
cab - a - ret, old chum,

Dm7          G9          1
come to the cab - a - ret.

C          Dm7          G9
ret. Come taste the wine, come hear the

C          Fm

C          Am          Am(maj7)          Am7          D9
band, come blow the horn, start cele - brat - ing,
right this way, your table's waiting. No use permitting some
start by admitting some
prophet of doom to wipe every smile a
From cradle to tomb isn't that long a
way; stay;
Life is a cabaret
ret, old chum, come to the cabaret
Come taste the ret, old chum,
only a cab - a -
ret, old chum, so come to the
cab - a - ret.
CALL ME IRRESPONSIBLE
from the Paramount Picture PAPA'S DELICATE CONDITION

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

F F6 Gm C9 Fmaj7 F6 Gm C7

Call me irresponsible, call me

G#dim7

unreliable, throw in

A7

undependable too.

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Do my foolish alibis

bore

not too clever. I just a

dare you. Call me unpredictable,
Gm    Gm6   G#dim7    Fmaj7/A    F

tell me I'm impractical, rainbows

A7   D7
I'm inclined to pursue.

Gm   Cdim7   C7
Call me irresponsible,

Am7b5   D9
yes, I'm unreliable,
but it's
undeniably

true.
I'm irresponsibly

mad for you!

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

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

Slowly, steadily

D

A

D

D/A

mp

D

F♯m

Bm

Bm/A

Wise
Shall
men
I
say
stay?
on - ly
Would it

D/F♯

A7/E

A7

fools
be
rush
a
in,
sin
but
if
I can’t help falling in love with you.

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

Take my hand, take my whole life too, for

I can't help falling in
D/A
love
with
you.

A7

D

D/A

2

D
you.

G
For
I
can’t

A

Bm
help
falling in love

G6

Em

D/A

A7

with

rit.

D

you.
CHANGE THE WORLD
featured on the Motion Picture Soundtrack PHENOMENON

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

Moderately (not too fast)

E    F#m7   G
F#m7   E

If I can reach the stars,
If I could be king,

A/E   E7(no3rd)

A/E   E

pull one down for you,
even for a day,

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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
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
wishing for the day that I can
change the world.
I'd be the sunlight in your universe.
You would think my love was really something good, baby.

To Coda

if I could change the world.

E A/E Em7 A/E E

change the world.
baby, if I could change
the world
Guitar solo

D.S. al Coda
Solo ends I could
CHIM CHIM CHER-EE
from Walt Disney’s MARY POPPINS

Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Lightly, with gusto

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

luck-y, as luck-y can be.

Chim chim-in-ey, chim chim-in-ey,

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

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

Now, as the ladder of life 'as been strung, You
I choose my bristles with pride, yes, I do. A

may think a sweep's on the bottom-most rung. Though I spends me
broom for the shaft and a brush for the flue. Though I'm covered with

time in the ashes and smoke, In this 'ole wide world there's no
soot from me 'ead to me toes. A sweep knows 'e's welcome wher-
'Ap-ple ever' bloke, goes. Up where the smoke it all bill-ered and

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

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

'alf-way in light, On the roof-tops of Lon-don, coo, what a sight!
Chim chim - in - ey, chim 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 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

care-free and gay once again.

No longer slinking, elegantly drinking like civilized ladies and

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men.

No long-er need we miss__

a charm-ing scene like this

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

that o-ver-looks the av-e-nue,

with some-one shar-ing a de-
lightful chat of this and that and cocktails for two.

As we enjoy a cigarette,
cock-tails for two.
My head may go reel-
ing,

but my heart will be obe-
dient,
with in-tox-i-cat-ing

kiss-es for the prin-cipal in-gre-di-ent.

Most an-y af-ter-
noon 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.
before.

Want to vanish inside your kiss.

Every day I love you more and more.

Listen to my heart. Can you hear it sing and

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

Suddenly it moves with such a perfect grace.

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

Female: It all revolves around you.

Both: And there's no moun-
Some text from the image...
come what may, I will love you until my dying day. Oh, come what may, I will love you.
Female: Suddenly the world seems such a perfect place.

Both: Come what may, come what may, I will love you until my dying day.

rall.
DIAMONDS ARE A GIRL’S BEST FRIEND
from GENTLEMEN PREFER BLONDES

March tempo
NC./C

Gb/C

F/C

Adim7/C

Gm/C

C7

The

French well conducted die for love, they de -
light maid
in's fight
cen's heart ing du
beat els.
quick - er.

But But
I
when
the
ren - dez - vous
a
man
man
who
lives,
and
through,
these

gives
stones
ex - pen - sive
still
keep
their
flick - er.

a tempo

A kiss on the hand may be
There may come a time when a
quite Continental, but diamonds are a girl's best
lack needs a lawyer, but diamonds are a girl's best

friend... A kiss may be grand, but it
friend...

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

help you at the Automat. Men grow cold as
get that "ice" or else no dice. He's your guy when
girls grow old, and we all lose our charms in the end.

But square-cut or pear-shape, these
It's then that those louses go
cresc.

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

friend... A friend...
THE DREAME
cfrom SENSE AND SENSIBILITY

Moderato Molto

Or scorne or pity

on me take, I must _ the true _ redemption make,
I am undone tonight.

Love, in a subtle dreame disposed,

hath both my heart and me surprised,

whom never yet he durst attempt awake.

Nor will he tell me for whose sake

he did me the delight or
spight, but leaves me to inquire in all my wild desire of

sleep again, who was his aid, and sleep so guilty

cresc.

and afraid, and since he dares not come within

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

Words and Music by
FRED NEIL

<table>
<thead>
<tr>
<th>Moderately</th>
</tr>
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<tbody>
<tr>
<td>mf</td>
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| Eve-ry-bod-y's Talk-in' at me |
| I don't hear a word they're say-in' |

| Only the ech-oess of my mind. |
| People |
Stop-pin' star-in' I can't see the faces Only the shadows of their eyes.

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

Thru the pour-in' rain Go-in' where the weather suits my clothes

Bank-in' off of the north-east wind Sail-in' on a summer
breeze

Skip-pin' o-ver the o-cean like a stone.

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

On-ly the ech-oes of my mind And

Repeat and Fade

I won't let you leave my love be-hind No,
I won't let you leave my love be-hind And,
THEME FROM E.T.
(The Extra-Terrestrial)
from the Universal Picture E.T. (THE EXTRA-TERRESTRIAL)

Music by JOHN WILLIAMS

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A

I been work-in' so hard. I'm punch-in'
You're play-in' so cool, obeying

D/A

my card. every rule.
Eight hours, Dig way down in your heart

A

Oh, tell me what I got. I've got this
You're burn-in', yearn-in' for some, some-body to

D

feel-in' that time's just hold-in' me down.
Tell you that life ain't pass-in' you by.
I'll hit the ceiling,
I'm tryin' to tell you

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

You can fly—
To-night I gotta cut
if you'd only cut
(1, 3.) loose,  
(2.) loose,  
foot - loose;  
foot - loose;  
kick ______ off your Sun - day  
kick ______ off your Sun - day

shoes.  
shoes.  
Ooh - ee,  
Please,  
Lou - ise,  
Mar - rie,

pull me off ______ of my knees.  
shake it, shake ______ it for me.  
Jack,  
Whoa,  
get  
Mi - 

back;  
lo,  
come ______ on,  
come ______ on,  
come on we  
let's  
 Crack.  

let's  
go.
Lose your blues, every body cut foot loose.
First, you’ve got to turn me around, second, and put your feet on the ground. Third, now, take a hold of your soul.

N.C.

I’m turn-in’ it
ev-i-ry-bod- y cut, ev-i-ry-bod- y cut, ev-i-ry-bod- y cut, ev-i-ry-bod- y cut,
FOR ALL WE KNOW
from the Motion Picture LOVERS AND OTHER STRANGERS

Words by ROBB WILSON and JAMES GRIFFIN
Music by FRED KARLIN

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We've got a lifetime to share,
so much to say,

and as we go from day to
I'll feel you close to me,
but time alone will tell.

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

“"I knew you well,”

for only time will tell us so,

and love may grow, for all we
know.

rit. e dim.
Sweetly

With pedal

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Hallelujah! Hallelujah,
all you sinners
I have found a land where the wear-
y forever are
free, come you sinners and just follow me.

Forget your troubles and just get happy. You better

追逐所有的忧虑

Sing Hallelujah, come on get

happy. Get ready for the judgment day.

The sun is
shin-in', come on get happy The Lord is waiting to take your hand. Shout Hallelujah! come on, get happy We're going to the promised land We're headin' 'cross the River, wash your sins 'way in the tide. It's all so
peaceful on the other side

problems and just get happy

You better chase all your cares away.

Shout Hallelujah! come on, get happy

Get ready for the judgement day

for get your day.
A HARD DAY'S NIGHT
from A HARD DAY'S NIGHT

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately, with a beat

G          C(add9)          G
It's been a hard     day's night.       And I've been
work     all day.     To get you

F6        G             C(add9)
work-ing like a dog. It's been a hard day's night.
mon-ey to buy your things.    And it's worth it just to hear you say

G          F6           G
I should be sleep-ing like a log. But when I
You're-gon-na give me ev'-ry-thing. So why on
get home to you, I find the thing that you do
Will make me earth should I moan, 'Cause when I get you a lone, You know I

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

—
ev ry thing seems to be right.

When I'm home, feel ing you hold ing me
tight, tight, yeah. It's been a hard day's night,

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

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

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

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

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

You know I feel all right. You know I

feel all right._
GOLDFINGER
from GOLDFINGER

Moderately

F    Db

Goldfinger!

Fmaj7    F    Bb     E

He’s the man, the man with the Midas touch,

C    C7

a spider’s touch.    Such a cold finger

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beck-ons you to en-ter his web of sin.
But don’t go in.

Gold-en words he will pour in your ear, but his lies can’t dis-guise what you fear.
For a gold-en girl knows when he’s kissed her.
It's the kiss of death from Mister Goldfinger.

Pretty girl, beware of this heart of gold.

This heart is cold.

Golden cold. He loves only
gold,  
on - ly  
gold.

He loves gold.

He loves on - ly

He loves gold.

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

Words by FRANK LOESSER
Music by HOAGY CARMICHAEL

Moderately, not too fast

F
Dm7
Gm7
C7
Dm7
G9

Bb/C
C13
Freely
Gm7/C
F
F#dim7

I've let a pair of arms enslave me oft

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

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

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

_the way a fool would do, mad _ly, _ be-cause you held me_

tight and stole a kiss in the night. Heart and soul,

_I begged to be a-dored. Lost con_trol _and tumbled o-ver-board_
gently that magic night we kissed there in the
moon-mist.
Oh! but your lips were thrilling,
much too thrilling. Never before were
mine so strangely willing. But
now I see what one embrace can do. Look at me,

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

stole held all my heart and soul.

---
HELLO AGAIN
from the Motion Picture THE JAZZ SINGER

Words by NEIL DIAMOND
Music by NEIL DIAMOND and ALAN LINDGREN

Moderately slow

\[ \text{C(add9)} \]  \[ \text{C(add9)} \]  \[ \text{G7sus} \]  
\[ \text{C(add9)} \]  \[ \text{G7sus} \]  
Hello again, hello.

\[ \text{C(add9)} \]  \[ \text{G7sus} \]  \[ \text{C(add9)} \]  \[ \text{G7sus} \]  \[ \text{C(add9)} \]  \[ \text{Em7/B} \]  \[ \text{Am} \]  
Just called to say ‘hello’. I

\[ \text{F} \]  \[ \text{Dm7} \]  \[ \text{Em7} \]  \[ \text{Am7} \]  \[ \text{G7sus} \]  
couldn’t sleep at all tonight. And I know it’s late, but I
Fmaj7/G G7 F/G G7 C(add9) G7sus C(add9) G7sus

couldn’t wait. Hello, my friend, hello.

(C(add9) G7sus C(add9) Em7/B Am F Dm7)
called to let you know I think about you

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

(C(add9))

(Fmaj7/G G7 F/G G7)

Maybe it’s been crazy,
and may-be I'm to blame,
but I put my heart a-bove my head.

We've been through it all, and you loved me just the same.
And when you're not there,

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

It's
C(add9)  G7sus  C(add9)  Em7/B  Am  F  Dm7

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

Em7  Am7  G7sus

like I do and to feel this way when I hear you say 'hel-

C  F  Dm7  Em7  Am7

lo'.

G7sus  Gbmaj7/Ab  Ab7  Db(add9)  Ab7sus

Hello, my friend, hel-

lo,
just called to let you know

Gb
Ebm7
Fm7
Bbm7

think about you every night.

Ab9sus
Ab7
Ab9sus
Ab7

know it’s late,
but I couldn’t wait.

Gb
Ebm7/Bb
Db/Ab
Ab7sus
Ab7
Db

lo.
I BELIEVE IN YOU AND ME
from the Touchstone Motion Picture THE PREACHER'S WIFE

Words and Music by DAVID WOLFERT and SANDY LINZER

Slow Ballad

C

C/Bb

Cmaj7

Ab/Bb

Bb7

I believe in you

and me. I believe that we will be in love eternally.

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

I believe in you and me. I will never leave

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

chips are down, babe, then I will always be around.
C

Just to be right where you are, my

Em7

love. You know I love you, boy. I'll nev-

C

er

leave you out. I will always let you in, boy, oh, ba-

C/Bb

by, to

Fmaj7

places no one's ever been. Deep in side,
can't you see that
I believe in you and me.
Maybe I'm a fool to feel the way I do.
I would play the fool forever just to be with you forever.
HIGH NOON
(Do Not Forsake Me)
from HIGH NOON

Words and Music by DIMITRI TIOMKIN
and NED WASHINGTON

Moderately

Do not forsake me, oh my darlin',
on this, our wedding day.

Do not forsake me, oh my darlin'.

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Wait, wait a long!

I do not know what fate awaits me.

I only know I must be brave.

and I must face a man who hates me.
or lie a coward, a craven coward,
or lie a coward in my grave!

Oh, to be torn 'twixt love and duty.

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

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

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

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

Do not forsake me, oh my darlin'.

Although you're grievin',
leavin'
now that I need you by my
Wait a side!

long, wait a long,

long, wait a long!
I BELIEVE I CAN FLY
from SPACE JAM

Words and Music by ROBERT KELLY

Slowly
C(add9)/G
Dm7b5/G
C(add9)/G

Dm7b5/G
C(add9)/G
Dm7b5/G

C

Dm7b5/C

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

C

Dm7b5/C

life was nothing but an awful song.
times silence can seem so loud.

But

There are

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now I know the meaning of true love. I'm miracles in life I must achieve, but

leaning on the everlasting arm. first I know it starts inside of me. If I can

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

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

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

Dm7/G

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

Dm7b5/Ab

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

C/G

fly.
I believe I can fly.

Dm7b5/Ab

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

Hey, 'cause I believe in me, oh. if I can

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

to it. I believe I can fly, I believe I can
touch the sky. I think about it every night and day, spread my wings and fly away.
I believe I can soar, I see me running through that open door.
I believe I can fly, I believe I can fly.
I believe I can fly, hey, if I just
Moderately slow

Bbmaj7

Gm9

Eb7

Cm7/F

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

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

Bb

Gm7

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

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

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

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

Both: This is it. Oh, I fi-n'lly

found some-one, some-one to share my life. I fi-n'lly

found the one to be with ev-ry night. *Female: 'Cause what-*
ev - er I do,  Male: it's just got to be you.  Both: My

life has just be - gun. I fi - n'ly found some - one.

Male: Did I keep you wait - ing?  Female: I did - n't mind.  I a - pol - o - gize.  Baby, that's fine.
I would wait forever just to know you were mine. You know,

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

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

This is it. Oh, I finally
found someone, someone to share my life. I fin'ly

found the one to be with ev'ry night. Female: 'Cause what

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

Both: My life has just begun. I fin'ly
found someone.

Female: And what—

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

dim.

life has just begun. Both: I fin'illy

F Bbmaj7 F

found someone.
I WILL ALWAYS LOVE YOU
from THE BODYGUARD

Words and Music by
DOLLY PARTON

Freely
N.C.

If I should stay, I would

on ly be in your way. So I'll go, but I

know I'll think of you ev'ry step of the way. And

Slowly

A F#m Dmaj7 E A F#m

I will always love you.

With pedal

Dmaj7 E A(add2)

I will always love you.

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You, my darling, you.
Hmm.
Bits-

1. sweet
2. Instrumental
3. (See additional lyrics)

memories that is all I'm taking with me.
So, goodbye.
Please, don't cry.
We both

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

To Next Strain

D.S. al Coda
A         F#m         D        E          A          F#m

will_always_love_you. I

D          E          A          D/A         A

C#m/E Cm/E

Bm/E

will_always_love_you.

CODA
Dmaj7     E

love... And

B          G#m

tempo

(Drums)
will always love you. I will always love you. I will always love you.
Additional Lyrics

3. I hope life treats you kind.
   And I hope you have all you’ve dreamed of.
   And I wish to you, joy and happiness.
   But above all this, I wish you love.
I WILL REMEMBER YOU
Theme from THE BROTHERS McMULLEN

Words and Music by SARAH McLACHLAN,
SEAMUS EGAN and DAVE MERENDA

Moderately slow

I will re - mem - ber you.

Will you re - mem - ber me?

Don’t

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

I'm so afraid to love you, more afraid to lose,

let them slip away from us when things got bad.

Stand in' on the edge of something much too deep.

Clearly first saw you smilin' in the sun. Wanna feel

funny how I feel so much but I can not say a word.

once there was a darkness, a deep and endless night.

We are screaming. You
Will you remember me?

Don't let your life pass you by.

Weep not for the memories.

Weep not for the memories.
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,
My face is glowing,
I’m entering

doubt, dear,
I can’t forget you,
I’ve thought you

out, dear.
I know your profile and I know the way you

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kiss mance!  just the thing I miss
I don't give a stitch if I don't get
this.  If dreams are made of
rich.  A custom tailor
imagina- tion, I'm not a
who has no cus-
mon, is like a
imagina-
tion.

fraid of
sailor,
my own crea-
no one will trust 'em.
With all my
But there is

heart, my heart is here for you to take.
magic in the music of my shears;
Why should I
I shed no
Steadily, not too fast

quake? I'm not a wake. Isn't it romantic?

Bb7 Eb6 F7 Bb7

tears. Lend me your ears! Isn't it romantic?

Bb7

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?

Bb7 Eb Bb7#5 Eb Bb7

moving shadows write the oldest magic

man - tice? While I sit around, my love can scrub the

word.

C7#5 C7 Fm C7 Fm Bb7 G7

floor. I hear the breezes playing

She'll kiss me every hour.
in the trees above.

while

and

all the world is saying you were meant for love.

Isn't it romantic?

merely to be young on such a night as

this?

Isn't it romantic?

Every note that's sung is

soup.

Kids are romantic,

and if we don't fight, we
like a lover's kiss. Sweet sooner will have a troupe!

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

love perchance? Is n't it romance? dear old France. Is - n't it ro - mance?

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

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

Moderately, with a lilt

Em             Bm7          Em          N.C.          Em

If it takes where for -

E7/G#          Am

ever I will wait for you; for a
wander, anywhere you go, every

Am          D7          Am7          D7          G

thousand summers I will wait for

day remember how I love you

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you.
'so.
Til you're back
In your heart
be - side me, 'til I'm
be - lieve what in my

hold - ing
I know, 'til I hear
that for - ev - er - more

here
I'll wait for
in my
arms. An - y -

Moderate Swing tempo

The clock will tick a - way the hours
Am7  Em7  C
one by one and then the time will come when all the waiting’s done, the
F#m7b5  B7  C#m7b5
time when you return and find me here and run straight
F#m7b5  C9  F#m7b5/B  B7  Tempo I
C N.C.
to my waiting arms.
Em  E7/G#  Am
takes forever I will wait for
you; for a thousand summers I will wait for you. 'Til you're here be-
side me, 'til I'm touching you and for-
ever more sharing your love.
I'M EASY
from NASHVILLE

With feeling

Cmaj7

It's not my way to love you just when no one's looking.

Dm7

G

Cmaj7

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

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

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

pulling at my sleeve if you're just playing, if you won't
on if there's nowhere for you to take me, if loving
favors, let me watch you from a distance, 'cause when you're
Dm7    
G
Cmaj7  

take the things you make me want to give.
I never
you would have me be a sometime thing.
I can't put
near, I find it hard to keep my head.
And when your

Dm7    
G
Cmaj7  
Fmaj7

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

Dm7    
G
Cmaj7  

half as free to wander as you claim.
But I'm easier
hurts when I recall the times I tried.
But I'm easier
leave my cautious words and ways behind.

1, 2
Yeah, I'm easy. Yeah, I'm easy. Give the
Take my

word, I'll play the game as though that's how it ought to be, because I'm easy.
hand and pull me down, I won't put up any fight, because I'm easy.

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

Yeah, I'm easy.

Say you want me, I'll come running without
taking time to think, 'cause I'm easy.

Yeah, I'm easy.
Take my hand and pull me down...

won't put up any fight... because I'm easy...

Give the word, I'll play your game... as though that's

how it ought to be, because I'm easy...
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

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I "sit around and mope"

I’m as restless as a willow in a windstorm,
I’m as jumpy as a puppet on a string.

Refrain (gracefully)
C       Cdim7       G/B       G/D       Am7       D7
say that I had spring fever, But I know it isn't

Gmaj7       G6       G       Gmaj7       G
spring. I am starry-eyed and vaguely discontented, Like a

Gmaj7       Dm7       G7       C       Cdim7
nightingale without a song to sing. Oh, why should I have spring

G/B       G/D       Am7       D7       G       C
fever When it isn't even spring? I keep wishing I were
somewhere else, walking down a strange new street,

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

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

I haven't seen a crocus or a rosebud, or a
robin on the wing, But I feel so gay in a melancholy way that it might as well be spring. It

might as well be spring!

I'm as spring!
Moderately bright
N.C.

A - ru - ba, Ja - mai - ca, oo I wan - na take ya. Ber -
mu - da, Ba - ha - ma, come on, pret - ty ma - ma. Key Larg - go, Mon - te - go, ba -

by, why don't we go, Ja - mai - ca. Off the Flor - i - da Keys We'll put out to sea -
there's a place called Kokomo.
and we'll perfect our chemistry.

That's where you want to go
to get a little bit of
distance from it all.
Bodies in the sand,
Afternoon delight.

tropical drinks melting in your hand.
cocktails and moonlit nights.
We'll be falling in love, give me a tropical steel-drum band Down in Kokomo.
That dreamy look in your eye, way down in Cuba Jamaica, oo I wanna take you to Bermuda.
Come on, pretty mama. Key
Largo, Montego, baby, why don't we go?
Oo I wanna take you down to

Kokomo. We'll get there fast and then we'll
take it slow. That's where we wanna go,

way down in Kokomo. Martinique, that Montserrat mystique.
Port-au-Prince, I wanna catch a glimpse.
Now if you wanna go away from it all,
go down to Kokomo.

ru-ba, Ja-mai-ca, oo— I wanna take ya to Ber-

mu-da, Ba-ha-ma. Come on, pretty ma-ma. Key
Largo, Montego, Oo baby, why don't we go?
I wanna take you down to

Kokomo. We'll get there fast and then we'll take it slow. That's where we wanna go, way down in Kokomo.
THEME FROM "JAWS"
from the Universal Picture JAWS
By JOHN WILLIAMS

Very steady and threatening

More flowing

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

Words by ALAN BERGMAN and MARILYN BERGMAN
Music by MARVIN HAMLISCH

Slow Ballad tempo

D           Gmaj7          D           Gmaj7
L.H.  mp

D           Gmaj7          D           Gmaj7/A

Hel -

D           A/C#          Bm7          D/A

lo, I don’t e-ven know your name, but I’m hop-in’ all the
lo, I can’t wait till we’re a-lone, some-where qui-et on our

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same own
so that we can fall the rest of the way. Hello,

lo, do I smile and walk away? No, I think I'll smile and

stay to see where this might go. 'Cause the

last time I felt like this I was falling in love,
falling and feeling I'd never fall in love again. Yes, the

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

feeling now with you. Hel-

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

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

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

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

Words and Music by CARLY SIMON

Slowly, freely

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

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

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

Moderately

Silver cities rise;

the morning lights the streets that lead them. And

si-rens call them on with a song.
It's asking for the taking,

trembling, shaking. Oh, my heart is

aching. We’re coming to the edge, running on the water,

coming through the fog, your sons and daughters. We, the great and

(D.S.) Instrumental solo
small, stand on a star and blaze a trail of desire through the darkling
dawn. It's asking for the taking. Come run with me now; the sky is the color of
blue you've never even seen in the eyes of your lover.

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

Coda

asking for the taking, trembling.

shaking.

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

Let the river run, let all the dreamers wake the nation. Come, the new Jerusalem.

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

Moderately

Words by IRA GERSHWIN
Music by JEROME KERN

Bb  Bdim7  F/C  Gm7  C7

F        C7
Dreary days are over;
life's a four-leaf clover.

F        C7

Am       Am/G  D7/F#  Gm  Eb/G  C7
Sessions of depressions are through.

Am/E  Adim/E  Bm7/E  E7  A6  C9
hope I longed for long ago comes true.

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Long ago and far away, I dreamed a dream one day, and now, that dream is here beside me.

Long the skies were overcast, but now the clouds have passed: You’re here at last! Chills run poco cresc.  decresc. mp
up and down my spine, A - lad - din’s lamp is mine, the dream I
dreamed was not de - nied me. Just one look and then I
knew_ that all I longed for long a - go was

1 F Db9 Gb C7b9 2 F

you.

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

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

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

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

luck be a lady tonight.

Luck, let a gentleman see...
how nice a dame you can be.

I know they say you've treated

other guys you've been with. Luck be a lady with me.
lady doesn't leave her escort. It isn't fair, it isn't nice!
lady doesn't wander all over the room and blow on some other guy's
dice.

So let's keep the party polite.

Never get out of my sight.

Stick with me baby, I'm the fellow you came in with,
Luck be a lady,
luck be a lady,
luck be a lady tonight.
Moderately slow

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,

You have made my
for it’s there that
I’ll be yours through
Happiness will
life complete, and I love you so.
I belong, and we'll never part.
all the years till the end of time.
fol-low you ev-'ry-where you go.

B7
Em
G7
C
Cm

Love me tender, love me true, all my dreams ful-
mf

G
Dm6/F
E7
A7

fill. For, my dar-lin', I love you,

1-3
D7sus
D7
G
C/D
D7

and I always will. and I always will.
A MAN AND A WOMAN
(Un Homme Et Une Femme)
from A MAN AND A WOMAN

Original Words by PIERRE BAROUH
English Words by JERRY KELLER
Music by FRANCIS LAI

With movement

When hearts are passing in the night, in the lonely night, then they must

silence of the mist, of the morning mist, when lips are

hold each other tight, Oh, so very tight and take a chance that in the light, in to-

waiting to be kissed, longing to be kissed, where is the reason to resist and de-

morrow's light they'll stay together, so much in

any a kiss that holds a promise of hap-

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love.
ness?

And in the

Though yes-
ter-
day

still sur-
rounds you

with a warm

and

precious mem-
o-ry,

may-
be

for to-
mor-
row

we can build a new

dream
for you and me. This glow we feel is something rare, something passing in the night, in the
really rare, so come and say you want to share, want to really share
rush-ing night, a man, a woman in the night, in the lone-ly night

the beau-ty wait-ing for us there, call-ing for us there that only
must take a chance that in the light, in to-mor-row’s light they’ll be to-

loving can give the heart. When life is
love... Together, so much in love... So tell me you're not afraid to take the chance, really take a chance. Let your heart begin to dance, music of a glance, of a fleeting glance, to the music of romance, let it sing and dance to the chance!
MAYBE THIS TIME
from CABARET

Words by FRED EBB
Music by JOHN KANDER

Slowly

C C+ C6 C9

May-be this time__ I’ll be luck-y__ May-be this time__ he’ll stay.

F F+ Dm/F

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

F#dim G7 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 nobody loved me.
Lady Peaceful.
Lady Happy.

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

It's got to happen sometime.

Maybe this time I'll win.

Everybody loves a winner, so nobody loved me.

Lady Peaceful, Lady Happy—
That's what I long to be.
All the odds are in my favor.
Something's bound to begin.
It's got to happen, happen some time.
Maybe this time.
Maybe this time I'll win.
MONA LISA
from the Paramount Picture CAPTAIN CAREY, U.S.A.

Words and Music by JAY LIVINGSTON
and RAY EVANS

Slowly

In a villa in a little old Italian town

lives a girl whose beauty shames the rose.

Man-y yearn to love her but their

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 strangeness— in your smile? Do you

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

Words by JOHNNY MERCER
Music by HENRY MANCINI

Slowly
C

Moon

Am    F    C/E    F
River, wider than a mile: I'm crossing you in

C/E    Bm7b5    E7    Am
style some day. Old dream

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maker, you heartbreaker, wherever you're goin', I'm goin' your way.

Two drifters, off to see the world. There's such a lot of

world to see. We're af
After the same rain - bow's end.

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

Moon Riv - er and me.

me.
Moderately Bright

Chorus

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

then you will know (Wo, wo, wo__)

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

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

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

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

Verse

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

Put it in your pantry with your cup-
Going to the candidates' debate.
it's a little secret, just the Rob-
cakes.
Laugh a-bout it, shout a-bout it,

in-son's affair,
When you've got to choose,

Most of all,
Ev'ry way you look,

you've got to hide it from the kids,
at it, you lose,

Coo, coo, ca-choo,
Where have you gone,

Mrs. Robinson, Jesus loves you more than you will
Joe Di-mag-gi-o? A na-tion turns its lone-ly eyes to
MY FOOLISH HEART
from MY FOOLISH HEART

Words by NED WASHINGTON
Music by VICTOR YOUNG

Slowly and expressively

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

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

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

Then let the fire start

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

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

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

Music by JOHN BARRY
Words by ALAN and MARILYN BERGMAN

Medium slow Ballad

A song I know so well,
the music of good-
bye again.
It's there each time we say "Hello."
As always there’s no reason why again.
You kiss me with your eyes and in your arms I fly again. But even as we touch the clouds, there in the quiet is goodbye again. Perhaps the way I
softly and sadly the music of good-bye.
Perhaps the way I bye. Good-bye.
MY FAVORITE THINGS
from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Allegro animato

Raindrops on roses and whiskers on kittens, Bright copper

kettles and warm woolen mittens, Brown paper packages

tied up with strings, These are a few of my favorite things.

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Cream-colored ponies and crisp apple strudels,
Door-bells and sleigh-bells and schnitzel with noodies,

Wild geese that fly with the moon on their wings,
These are a few of my favorite things.
Girls in white dresses with blue satin sashes, Snowflakes that
stay on my nose and eyelashes, Silver white winters that
melt into springs, These are a few of my favorite things.

When the dog bites, When the bee stings,
Em

When I'm feeling sad, I

A7/C#  A7
simply remember my favorite things and

G/D C/D G/D C/D G D7b9 D7 G
then I don't feel so bad.
cresc.

C G/D D7 G
MY HEART WILL GO ON
(Love Theme from 'Titanic')
from the Paramount and Twentieth Century Fox Motion Picture TITANIC

Moderately

Music by JAMES HORNER
Lyric by WILL JENNINGS

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 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
You're here, there's nothing I fear and I know that my heart will go on.

We'll stay for -
ever this way. You are safe in my heart, and my heart will go on and on.

ff decrescendo to end

Mm.

Ab
NINE TO FIVE
from NINE TO FIVE

Lively $d = 104$

Tumble out of bed and stumble to the kitchen; pour myself a cup...

2. (see additional lyrics)

of ambition, and yawn, and stretch, and try to come to life.

Jump in the shower, and the blood starts pumping;

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

Work-ing (1, 3, 5) nine to five, (2) nine to five, (4, 6) (see additional lyrics)

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

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

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

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

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

white folks play. Pull-in’ dose boats from de dawn to sunset,

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

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

til yo're dead. Let me go 'way from de Missis-sip-pi,

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

Slower

Ol’ man riv’er, dat ol’ man riv’er; he must know sump’in’, but don’t say noth-in’. He jus’ keeps roll-in’, he keeps on roll-in’ a-

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

ol' man river, he jus' keeps rollin' a-long.

You an' me, we sweat an' strain,

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

Ah gits weary an’ sick of tryin’. Ah’m tired of livin’ an’ skeered of dyin’. But ol’ man river, he just keeps rollin’ along.
THE ODD COUPLE
Theme from the Paramount Picture THE ODD COUPLE

Words by SAMMY CAHN
Music by NEAL HEFTI

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

\text{Dm} \quad \text{Gm7} \quad \text{G7} \quad \text{Dm7} \quad \text{G7}

No matter where they go, they are known as the couple.

They’re never seen alone.

so they’re known as the couple.

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As I've indicated, they are never quite separated, they are peas in a pod. Don't you think that it's odd? Their habits, I confess, none can guess with the couple.
one says no it's yes, more or less, with the
couple.

But they're laugh pro-

voking:

yet they really don't

know they're joking. Don't you find when love is
OLD TIME ROCK & ROLL

Moderate Rock 'n' Roll beat

N.C.

Just take those old records

G

off the shelf.

C

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

tango.

D

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

To-day's music ain't got the same soul.

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

I like that old-time

start playing old-time
rock 'n' roll. Don't try to take me to a disco.
rock 'n' roll. Call me a relic. Call me what you will.

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

Got the same soul.
That kind of music just

Still like that old-time rock 'n' roll.
C
soothes my soul.

D
I reminisce about the days of old.

G
with that old-time rock 'n' roll.

G

1. Guitar solo ad lib.
2. Saxophone solo ad lib.
Won’t go to hear ’em play a Still like that old-time rock ’n’ roll.
That kind of music just soothes my soul. I reminisce about the
days of old with that old-time rock ’n’ roll.

Optional Ending
Still like that old-time rock ’n’ roll.
ONE TIN SOLDIER
from BILLY JACK
Words and Music by DENNIS LAMBERT
and BRIAN POTTER

Moderately slow Rock tempo
NC.

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

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

'Bout a kingdom on a mountain
ask for the buried treasure
dead the mountain people

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

and the valley people swore they'd have it for their very own.
all the secrets of our mountain, all the riches buried there."
"Peace on earth" was all it said.

Go ahead and hate your neighbor,
go ahead and cheat a friend.
Do it in the name of heaven.
Justify it in the end. There won't be any trumpets blowin' come the judgment day. On the bloody morning after

one tin soldier rides away.
PUT THE BLAME ON MAME
from GILDA

Words and Music by ALLAN ROBERTS and DORIS FISHER

Moderately

Gm

Eb/G

Gm6

Am7b5

D7b9

Gm

Eb9

D9

1. When Miss- us O’ Lear- y’s cow kicked the lan- tern
2. they had the earth- quake in San Fran- cisco,
3.-5. (See additional lyrics)

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

they say that start- ed the
they said that ol’ Moth- er

fi- re that burned Chi- ca- go down.
Na- ture was up to her ol’ tricks.

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

Put the blame on Mame, boys.

Put the blame on Mame.

Put the blame on Mame.

Mame kissed a buyer from out of town, that kiss burned Chicago down.

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

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

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

Music by JOHN WILLIAMS
THE RAINBOW CONNECTION
from THE MUPPET MOVIE

Words and Music by PAUL WILLIAMS
and KENNETH L. ASCHER

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

F#m

F#m7

Bm

D/E

E

what's on the other side?
wished on the morning star?

A

E/G#

F#m7

A/E

D(add2)

D/E

Esus

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

A

E/F#

F#m7

Bm7

D/E

E

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rainbows have nothing to hide.

look what it's done so far.

So we've been told, and some choose to believe it.

What's so amazing that keeps us staring, 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; the
lovers, the dreamers, and me.

All of us under its spell; we know that it's probably

mag ic. 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 ignor-
I nore it. It's some-thing that I'm s'posed to be.

Some-day we'll find it, the Rainbow Con-nec-tion; the

lov-ers the dream-ers, and me. La da da dee da da da da da da da da do.
RAINDROPS KEEP FALLIN’
ON MY HEAD
from BUTCH CASSIDY AND THE SUNDANCE KID

Lyric by HAL DAVID
Music by BURT BACHARACH

F    C    Bb    C    F
Raindrops keep fallin’ on my
head,
and just like the guy whose feet are too big for his
bed, nothin’ seems to fit.
Those raindrops are fallin’ on my
head. They keep fallin’
so I just did me some talkin’ to the

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sun.
And I said I didn't like the way he got things done.
Sleep-in' on the job.
Those rain-drops are fall-in'on my head. They keep fall-in'!
But there's one thing I know. The blues they send to meet me won't defeat me.

It won't be long till happiness steps up.
Rain - drops keep fall - in' on my head, but that doesn't mean my eyes will soon be turn - in' red. Cry - in's not for me 'cause I'm nev - er gon - na stop the rain by com - plain - in'.

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

Moderately

Words by NORMAN GIMBEL
Music by CHARLES FOX

Am
E/G#
You remind me
I

A/G
A7
live in a shell,
safe from the past,

Dm
Dm/C
and do in o kay,
but not very well.

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No jolts, no surprises,
no crisis arises. My life goes along,
as it should, it's all very nice, but
__again__, ready to take a chance __again__ with you.

Am7

with you.

Dm7 F/G G/F C/E Am/E E7/G#

Repeat ad lib. and Fade
SEPARATE LIVES
Love Theme from WHITE NIGHTS

Words and Music by
STEPHEN BISHOP

Slowly, freely

A(add2)  Bsus  E(add2)

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

mp

C#m7  Amaj9  E(add2)

all full of romance for someone that you met,

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

Both: You have no right
to ask me how I feel.
You have no right
to speak to me so kind.

I can’t go on just holding on to ties.

Male: now that we’re living, Female: living

Both: separate lives.
Female: Well, I held on to let you go,

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

Both: There was no way
to com - pro - mise,       Male: And so now we’re

liv - ing, Female: liv - ing       Both: sep - ’rate lives

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

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

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

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

Male: but for now we'll go on

living separate lives.

Female: Yes, for now we'll go on

rit.

living Both: separate lives.

Male: Ah.

Female: Ah.

a tempo

Both: Ah.

Sep 'rate lives.

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

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

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Let's meet on the road to Morocco.
Instead of the tune of a dime.

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desert night, the Arabian tent, the

desert night, the Arabian tent, the

Don’t you think that’s more romantic

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

Fm/Bb, to Morocco, though
our Brooklyn moon shines above.
beats Central Park any time.

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

strains of native flutes,
music is unique.

You can be the

thrill me more than all the chutes,
kidnapped girl and I can be the sheik,

Tell the
SEA OF LOVE
featured in the Motion Picture SEA OF LOVE

Words and Music by GEORGE KHourY
and PHILIP BAPTISTE

Medium slow Fifties Rock

G    B7
(1, 2.) Do you re-mem-ber when we met?
(2.) Come with me, my love,

mf

C    A7
That's the day I knew you were my pet.

to the sea, the sea of love.

G    A7
I want to tell you how much I
I want to tell you just how much I

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love you.  
love you.  
Come with me  
to the sea  
of  
D.C. al Coda  
CODA
Come with me,
to the sea,
of love.
Come with me,
my love,
to the sea, the
sea of love

I want to tell you,

just how much I love you

I want to tell you,

oh, how much I love you

rit.
SEEMS LIKE OLD TIMES
from ANNIE HALL

Words and Music by JOHN JACOB LOEB
and CARMEN LOMBARDO

Moderately

D7  G9  Gm7  C7  F
mf
rall.

F  G7  C7  Gm7  C7

Remember all the things we did to-

gather.

F6  G7

All the fun we

C7  Gm7  C7  F6  Bbdim  F

had on New Year’s Eve.
How we danced till dawn, then, darling, you were gone.

Now it's almost too good to believe.

Seems like old times,

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

have my arms around you. Still the

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

old times, dinner dates and
flowers, just like old times, staying up for hours, making dreams come true, doing things we used to do. Seems like old times, being here with you. Seems like you.
(Spoken:) Who's the black private dick—that's a sex machine to all the chicks? (Shaft!)

You're damn right!

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

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

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

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

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

C/E   F   F/E  Dm7  G7

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

\[ \text{rit.} \]

\[ p \quad \text{a tempo} \]

slowly, with expression

\[ C \]

Some enchanted evening

You may see a stranger

\[ C \]

You may see a stranger

Across a
crowded room And somehow you know, you know even

then That somewhere you'll see her again and again.

gain. Some enchanted evening

Some one may be laughing.
You may hear her laughing  
Across a crowded room

And night after night,  
As strange as it seems,

The sound of her laughter will sing in your dreams.

Who can explain it?  
Who can tell you why?
side And make her your own. Or all through your

life you may dream all a lone.

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

Never let her go.
SOME DAY MY PRINCE WILL COME

from Walt Disney's SNOW WHITE AND THE SEVEN DWARFS

Words by LARRY MOREY
Music by FRANK CHURCHILL

Rather fast

F     Ab7     Gm     C7

F                      A+     Bbdim     D7     Gm

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

Bb+F#      C7       F

day one I'll find my love, and how thrilling that

E/G#       Gm7     C7     F     E/G#

moment will be, When the prince of my dreams comes to
moment we meet, For my heart will start skipping a
Gm7                  C7                  F                  A+                  Bbdim
me.                  He'll                  whis                  per                  "I love
beat.                  Some                  day                  we'll                  say
                  
D7                  Gm                  Bb+/F#                  C7
you"                  do                  And                  steal                  a kiss
                  
                  patterns
                  and
                  you
                  
                  far
                  away
                  I'll
                  find
                  my love
                  some-day,
                  some-day when

                  Gm7                  C7                  F                  Ab7                  Gm7                  C7
                  dreams                  come                  true.                  true.                  

                  F
SOMEWHERE IN TIME
from SOMEWHERE IN TIME

By JOHN BARRY
and B.A. ROBERTSON

Moderately slow

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SOMETHERE, MY LOVE
Lara’s Theme from DOCTOR ZHIVAGO

Lyric by PAUL FRANCIS WEBSTER
Music by MAURICE JARRE

Moderately, with expression

G

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

Gdim D7

although the snow
covers the hope of spring.

Am7 D7 Am7 D7 G

Some where a hill
blossoms in green and gold,
and there are dreams,
all that your heart can hold.

Some day we'll meet again, my love.

Some day whenever the spring breaks through.

You'll come to me out of the long ago,
Am7   D7
warm as the wind,
soft as the kiss of snow.

Gdim  D7
{Till then, my sweet,}
{Lara, my own}
think of me now and then.

Am7   D7
Godspeed, my love,
'til you are mine again.

Am7   D7   D7b9
'til you are mine again.
SOMEBODY OUT THERE
from AN AMERICAN TAIL

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

Moderately, with expression

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

With pedal

Dm G/F Em7 Am7 F G

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

Some where out there, beneath the pale moon -

F Dm7 G/F Em Am

light, someone's think'in' of me and
Lovin' me tonight.

Someplace out there,

someone's sayin' a prayer

we'll find another in that big somewhere out there.

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

when the night wind starts to sing a lonesome lullaby it

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

Someplace out there if love can see us
through,
then we'll be to-
gether some-where out there, out

where dreams come true.
love can see us through, (love can see us through)
then we’ll be together somewhere out there, out where dreams come true...
Molto moderato (tenderly)

My day in the hills has come to an end. I know. A star has come out to tell me it's time to go. But deep in the dark green shadows are...
voic - es that urge me to stay. So I pause and I wait and I
listen for one more sound, For one more love-ly thing that the hills might

**Refrain** (moderately, with warm expression)

say. The hills are a-live with the sound of mu-sic,

---

---

---

---

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

My heart wants to sing every song it hears.

My heart wants to beat like the wings of the birds that rise from the lake to the trees.

My heart wants to sigh like a chime that flies from a church on a
breeze,  To laugh like a brook when it trips and falls over
stones in its way,  To sing through the night like a
lark who is learning to pray.  I go to the hills
when my heart is lonely...  I
know I will hear what I've heard before.

My heart will be blessed with the sound of music. And I'll sing once more.

The more.
STAND BY ME
featured in the Motion Picture STAND BY ME
Words and Music by JERRY LEIBER, MIKE STOLLER and BEN E. KING

Moderately, with a beat

When the night sky has come
and the land is

that we look up - on
should tumble and

dark fall
and the mountains
is the only light we

should crumble into the
see, sea, oh I won't be afraid,
I won't cry, I won't cry.

no no I won't be afraid
no I won't shed a tear

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

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

If the Darling, stand by me,

stand by me, oh stand,

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

Repeat and Fade
SPEAK SOFTLY, LOVE
(Love Theme)
from the Paramount Picture THE GODFATHER

Words by LARRY KUSIK
Music by NINO ROTA

Slowly
Cm  Fm6/C  Cm  Fm6/C  Cm  Fm6/C

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

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

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

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days warmed by the sun, deep velvet nights when we are
one. Speak softly, love, so no one hears us but the sky. The vows of
love we make will live until we die. My life is yours and all be-
cause you came into my world with love so softly. love. Speak softly, love.
Moderately fast March tempo

Music by JERRY GOLDSMITH

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STAYIN' ALIVE
from the Motion Picture SATURDAY NIGHT FEVER

Medium Rock beat

Fm7

Well, you can tell

Fm7

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

Fm7

got 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
It's O K. And you may look the other way.
It's O K. I'll live to see another day.

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

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

Feel the city breakin' and everybody shakin' and we're stayin' alive, stayin' alive.
Somebody help me.

Life goin' nowhere.

Stayin' alive.

Well, you can tell.

CODA

Fm7
STRANGERS IN THE NIGHT
adapted from A MAN COULD GET KILLED

Words by CHARLES SINGLETON
and EDDIE SNYDER
Music by BERT KAEMPFERT

Moderately slow

[Music notation]

Strangers in the night exchanging glances, wonder in the night

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

Something in your eyes was so inviting,

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something in your smile was so exciting, something in my heart
told me I must have you.
Strangers in the night, two lonely people, we were strangers in the night
up to the moment when we said our first hello little did we know
love was just a glance away, a warm embracing dance away. And ever since that night

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

It turned out so right for strangers in the night.
STORMY WEATHER
(Keeps Rainin' All The Time)
from STORMY WEATHER

Lyric by TED KOEHLER
Music by HAROLD ARLEN

Slow lament

G  G#dim7  Am7  D9

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

Am  D7  G  G#dim7  Am7  D9

since my [man] and I ain't together, keeps rainin' all the time.

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

Life is bare, gloom and mis'ry ev'rywhere, stormy weather,
just can't get my poor self together, I'm weary all the time.

When he went away the blues walked in and met me.

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

All I do is pray the Lord above will let me walk in the sun once
more. Can't go on, ev'ry thing I had is gone, storm-
weather, since my gal and I ain't together,
keeps rainin' all the time, keeps rainin' all the
Segue to Interlude 2 Fine
time.
Interlude
Cm6 Am7b5 Cm9 G9
I walk around, heavy hearted and sad. Night comes around and I'm

R.H.
G13 A9
still feelin' bad. Rain pourin' down, blindin' ev'ry hope I had. This

D Em7 Fdim7 D7/F# Gmaj9/F# G6(add2)
pitter-in' pitter-in' beat-in' an' splatter-in' drives me mad. Love, love,

A13/F# A9 Am7/D D13sus
love, love, this misery is just too much for me. Can't go

D.S. al Fine
TAKE MY BREATH AWAY
(Love Theme)
from the Paramount Picture TOP GUN

Words and Music by GIORGIO MORODER
and TOM WHITLOCK

Moderately slow

\[\text{Ab} \quad \text{Cm/G} \]

\[\text{Fm} \quad \text{Cm/G} \quad \text{Ab} \]

Watching ev'ry motion in...
Watching, I keep waiting, still...
Watching ev'ry motion in...

\[\text{Cm/G} \quad \text{Fm} \]

my foolish lover's game;

anticipating love,

this foolish lover's game;

\[\text{Cm/G} \quad \text{Ab} \]

on this endless ocean, forever besotted to...

haunted by the notion some...

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- n'ly lovers know no shame.
  become the fated ones.
  where there's a love in flames.

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

some secret place inside:
some secret place to hide:
some secret place inside:

watching in slow motion as you turn around and
watching in slow motion as you turn my way and
watching in slow motion as you turn to me and
say, say, say.

"Take my breath away."

Cm/G

To Coda

"Take my breath away."

Ab

Cm/G

Db

"Take my breath away."

Eb

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
TEARS IN HEAVEN
featured in the Motion Picture RUSH

Words and Music by ERIC CLAPTON
and WILL JENNINGS

Moderately relaxed tempo

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

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

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

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

(1., 3.) I must be strong
(2.) I'll find my way

and carry on through night and day

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

here in heaven.
here in heaven.
Time can bring you down,

Time can bend your knees.

Time can break the heart,

have you beggin' please,

beggin' please.
THANKS FOR THE MEMORY
from the Paramount Picture THE BIG BROADCAST OF 1938

Words and Music by LEO ROBIN
and RALPH RAINGER

Moderately


Db F6 C13 F6

a tempo

Thanks for the memory
Thanks for the memory

F[4/dim7] C7/G F/A

candlelight and wine,


Parthenon and moments on the Hudson River Line.

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love-ly it was!
Thanks for the

memory of rainy afternoons,

memory of lingerie with lace,

swing-y Harlem tunes,

Pilsner by the case,

and motor trips and burning lips and
and how I jumped the day you trumped my

burning toast and prunes.

How love-ly it

How love-ly it
was!
was!
Many's the time that we feasted and
We said goodbye with a highball; then

man-y's the time that we fast-ed. Oh, well, it was swell while it
I got as "high" as a steeple. But we were intel-ligent

last-ed; we did have fun and no harm done. And
people: no tears, no fuss, hur-ray for us. So

thanks for the mem-o-ry of sun-burns at the shore,
thanks for the mem-o-ry and strict-ly en-tre-nous,
nights in Singapore, darling, how are you?
You might have been a headache but you
And how are all the little dreams that
never were a bore, so thank you so much.
never did come true? Awfully glad I met you, cheery-
and too-dle-oo and thank you so much!
THAT’S AMORÉ
(That’s Love)
from the Paramount Picture THE CADDY

Words by JACK BROOKS
Music by HARRY WARREN

In Naples, where love is king, when boy meets girl, here’s what they sing:

When the moon hits your eye like a

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big pizza pie, that's amore.

When the world seems to shine like you've had too much

wine, that's amore. Bells will

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

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

tel - la. (Lucky fel - la.) When the

stars make you drool just like pas - ta fa - zool, that’s a -
When you walk in a dream but you know you're not dreaming, Sign...
Bb          Dbdim7
nor       ée, scu-za

F7/C    Dbdim7    F7/C    Dbdim7    F7/C    F7
me, but you see, back in old Na- po-li, that's a-

1 Bb          Eb6/Bb          Bbmaj7          Cm7          F7
mor-é.          When the

2 Bb          Ebm6/Bb          Bb
mor-é.
A TIME FOR US  
(Love Theme)  
from the Paramount Picture ROMEO AND JULIET

Words by LARRY KUSIK and EDDIE SNYDER  
Music by NINO ROTA

Slowly and expressively

\[ \text{Gm} \quad \text{Cm6} \quad \text{Dm7} \quad \text{Gm} \]

A time for

\[ \text{Dm/F} \quad \text{Eb} \quad \text{Bb/D} \]

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

\[ \text{Cm} \quad \text{Gm} \quad \text{Dm/F} \]

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

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nied__ can flour __ ish as we un - veil the

dm _ gm

love we now must hide.______ A time______ for us______ at

last____ to see____ a life____ worth - while____ for

dm

gm

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

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

Moderately

E     C#m    D

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

C#m

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

E     C#m    D

owe it all to you.

Female: 'Cause I've had the time of my life, and I

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owe it all to you.

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

finally found someone to stand by me.

Female: We saw the

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

So we take each other's hand 'cause we seem to understand the urgency.
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.  Be - cause 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 to-

night. Male: Stay with me. Just remember, you’re the

one thing. Female: I can’t get enough of.

Male: So I’ll tell you
something: Both: this could be love. Because I've had
the time of my life. No, I never felt this way before.
Yes, I swear it's the truth, and I own it all to you. 'Cause I owe it all to you.
the time of my life. And I've searched through every open
N.C.

I've had the time of my life...

Female: I've never felt this way before.

Yes, I swear it's the way.
truth... and I owe it all to you... I've I've

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

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

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

Repeat and Fade

Optional Ending

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

Lyric by HY ZARET
Music by ALEX NORTH

Moderately slow

C

Am

Whoa, my love,

C

Am

F

G

dar lin', I've hun gered for your

touch a long, lone ly

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Lonely rivers flow to the sea,

Lonely rivers sigh, "Wait for me, wait for me."
I’ll be com-in’ home. Wait for me!

Woah, my love, my
dar-lin’,
I’ve hun-gered, hun-gered for your

touch a long, lon-ely
time.
And

time

goes
by

so

slowly

and
time
can
do

so

much.

Are
you

still
I need your love, God.
I need your love to me.
I need your love to me.
I need your love to me.
UNINVITED
from the Motion Picture CITY OF ANGELS

Words and Music by
ALANIS MORISSETTE

Slowly

Like anyone would...

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 uninvited: an unfortunate slight.

Must be strangely exciting
Like any uncharted territory,
I must seem greatly intriguing.
I don't think you unworthy; I need a moment to deliberate.

Guitar solo ad lib.

Play 4 times
UP WHERE WE BELONG
from the Paramount Picture AN OFFICER AND A GENTLEMAN

Words by WILL JENNINGS
Music by BUFFY SAINTE-MARIE and JACK NITZSCHE

[Soulfully]


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

D  G/D A/D  G/D  Gm6/D

lives, few hearts survive?
All I know is the


way I feel; when it's real, I keep it alive.
Here and now; all our life, out there to find.

The

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road is long. There are mountains in our way,

but we climb step every day.

Love, lift us up where we belong,

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

clear winds blow.
Time goes by,

no time to cry,
life's you and I, alive, today.
Love, lift us up where we belong.

Eagles cry, on a mountain high.

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

Repeat and Fade

Optional Ending
WATCH WHAT HAPPENS
from THE UMBRELLAS OF CHERBOURG

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

Moderately
Cmaj7
Cm7
Cb6
Bb7

With pedal

Ebmaj7
Eb6
Ebmaj7

Let some-one start believ-ing in you,

F9
Cm7

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

Fmaj7
Emaj7
Ebmaj7
Eb6
Ebmaj7

happENS.
One some-one who can look in your eyes

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

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

Maybe just afraid to be broken again.

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

Words by DOROTHY FIELDS
Music by JEROME KERN

Moderately

Gb    Gb6    Abm    Db13    Gb    Fm7b5    Bb7b9    Bb13

Eb    Cm    Ab    Fm7   Bb7    Eb

Some love day, when I'm aw - fly low, with your smile so warm, when the world is

C7b9   Fm7   Bb7   Eb7

cold, soft, I will feel a glow just think - ing of you, but to love you,

Ab    Fm7    Eb6/Bb    Bb7    Eb    Eb6    Fm    Bb

and the way you look to - night. Oh, but you're

Just the way you look to - night.

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With each word your tenderness grows,
tearing my fear apart,

and that laugh that wrinkles your nose

foolish heart.
never, never change, keep that breathless charm,

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

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

Words and Music by GEORGE DAVID WEISS
and BOB THIELE

Slowly

F       Gm/F       F       Gm/F

I see

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

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

simile

A7/E      Dm       Db

for me and you, and I think to myself,
“What a wonderful world.”

I see skies of blue and clouds of white, the bright blessed day, the dark sacred night, and I think to myself,

“What a wonderful world.”
colors of the rainbow, so pretty in the sky, are
also on the faces of people goin' by. I see
friends shakin' hands, sayin', "How do you do!"
They're really sayin', "I love you." I hear
babies cry, I watch them grow; They'll learn much more than

I'll ever know, and I think to myself, “What a wonderful

world.”

Yes, I think to myself,

“What a wonderful world.”
When you wish upon a star,
They possess a gift or two,

One of them is this They have the power to make a wish come true.

When you wish upon a star, makes no difference
who you are, Any thing your heart de si res will come to
you. If your heart is in your dream, no re quest is
too ex treme, when you wish up on a star as dream ers
do. Fate is kind, She brings to
those who love,
the sweet fulfillment of their secret

longing. Like a bolt out of the blue,

Fate steps in and sees you thru,
When you wish upon a star your

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

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Flowing

Where do we go from here?
This isn't where we intended to be.

We had it all, you believed in me, I believed in you.
Certainies, why are you at my...
pear side? what do we do for our dream to survive,
How can I be any use to you now?

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

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

rit.
To Coda

"way, you must love me, you must love me."

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

Words by CARL SIGMAN
Music by FRANCIS LAI

Slowly
Gm

F#dim7/G

Ebmaj7

With pedal

D7sus
D7
Gm

Where do I begin to tell the story of how
With her first hello she gave a meaning to this

great a love can be.
empty world of mine.
the sweet love story that is

Gm

Ebmaj7

older than the sea,
the simple truth about the

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D7
love she brings to me? Where do I start?
made the living fine.

F#dim7/G
She fills my heart.

G7
She fills my heart with very special things, with angel

Cm
songs, with wild imaginings. She fills my soul with so much

F7

Gmaj7

Bbmaj7

Ebmaj7

Am7b5

D7
Gm  
love that any where I go    I'm never

F7  
lonely. With her along, who could be

Eb  
lonely? I reach for her hand; it's always there.

D7  

How long does it last? Can love be measured by the
ho-urs in a day? I have no an-swers now, but this much I can say:

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

p a tempo

rit.
In the town where I was born lived a man who sailed to sea. And he told us of his life in the land of submarines. So we
sailed up to the sun till we
found the sea of green. And we
lived beneath the waves in our
yellow submarine.
We all live in a yellow submarine, yellow submarine,
yellow submarine, yellow submarine.

We all live in a yellow submarine, yellow submarine.
And our friends are all on a life of board,
man-y more of them live next door.

eas-e, ev-ry one of us has all we need.
And the Sky of
Blue begins to play.

We all live in a yellow submarine,

Repeat and Fade

Optional Ending
YOU’LL BE IN MY HEART
(Pop Version)
from Walt Disney Pictures’ TARZAN™

Words and Music by
PHIL COLLINS

Come stop your crying; it will be all right. Just take my hand.

hold it tight. I will protect you from all around you.

I will be here; don’t you cry.

For one so small you
Why can’t they understand the
C#F# F# B(add2)

seem so strong. My arms will hold you, keep you
way we feel? They just don’t trust what they

C#F# F# B(add2)
safe and warm. This bond between us
can’t explain. I know we’re different, but

G#m C# Bb
can’t be broken. I will be here; don’t you cry.
deep inside us we’re not that different at all.

Eb Ab/Eb Bbb/Ab

you’ll be in my heart, yes, you’ll be in my
Gm7  Cm  Ab
heart  from this day on  now  and for - ev - er

Db
To Coda  Bb  Eb
more. You’ll be in  my

Ab/Eb  Bb  Bb/Ab  Gm7
heart  no mat - ter what  they  say. You’ll

Cm  Ab(add2)  Db
be here in  my  heart  al - ways.
Don't listen to them, 'cause destiny calls you

what do they know?

must be strong.

We need each other

It may not be with you,

but you've

have, to hold on.

They'll see in time,

I
(You'll be here in my heart.)

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

(I'll be with you.)

You'll be here in my heart (I'll be there) always.

Always.

I'll be with you.

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

Just look over your shoulder.

Just look over your shoulder;

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

Words by RAY GILBERT
Music by ALLIE WRUBEL

Moderately fast

\( \text{Bb} \quad \text{F7/C} \quad \text{Bb/D} \quad \text{Bb} \quad \text{Cm} \quad \text{Bb} \quad \text{Eb} \quad \text{Bb/D} \)

\( \text{Zip - a - dee - doo - dah,} \quad \text{zip - a - dee - ay!} \)

\( \text{Eb} \quad \text{My, oh my, what a} \)

\( \text{C9} \quad \text{F7} \quad \text{Bb} \quad \text{F7/C} \quad \text{Bb/D} \)

\( \text{won - der - ful day?} \quad \text{Plen - ty of sun -} \)

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shine head in' my way.

Zip a dee doo dah, zip a dee ay!

Mis ter Blue bird on my

shoul der, it's the truth, it's
“act'll”
everything is “satisfact'll.”

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

Wonderful feeling,

wonderful day!