MOVIE SONGS

76 Songs from 73 Films, including City of Angels - The Little Mermaid - Mr. Holland's Opus - Moulin Rouge - Notting Hill - Raiders of the Lost Ark - Sleepless in Seattle - Titanic
<table>
<thead>
<tr>
<th></th>
<th>CONTENTS</th>
</tr>
</thead>
</table>
| 4 | All for Love  
   | *The Three Musketeers* |
| 10 | Almost Paradise  
    | *Footloose* |
| 14 | Also Sprach Zarathustra,  
   | Opening Theme  
   | *2001: A Space Odyssey* |
| 18 | Theme from Angela's Ashes  
    | *Angela's Ashes* |
| 24 | Baby Elephant Walk  
    | *Hatari!* |
| 28 | Bless the Beasts and Children  
    | *Bless the Beasts and Children* |
| 32 | Cinema Paradiso  
    | *Cinema Paradiso* |
| 34 | Cole's Song  
    | *Mr. Holland's Opus* |
| 15 | Come Saturday Morning  
    | *The Sterile Cuckoo* |
| 38 | Come What May  
    | *Moulin Rouge* |
| 50 | Cruisin'  
    | *Duets* |
| 45 | The Crying Game  
    | *The Crying Game* |
| 56 | Do You Know Where You're Going To?  
    | *Mahogany* |
| 62 | The Dreame  
    | *Sense and Sensibility* |
| 85 | Exhale (Shoop Shoop)  
    | *Waiting to Exhale* |
| 68 | The Exodus Song  
    | *Exodus* |
| 70 | The Firm - Main Title  
    | *The Firm* |
| 80 | For the First Time  
    | *One Fine Day* |
| 84 | The Friendship Theme  
    | *Beaches* |
| 77 | Funny Girl  
    | *Funny Girl* |
| 88 | Girl Talk  
    | *Harlow* |
| 92 | Go the Distance  
    | *Hercules* |
| 98 | Godzilla - Main Theme  
    | (Opening Titles)  
    | *Godzilla* |
| 108 | Theme from "Goodbye, Columbus"  
    | *Goodbye, Columbus* |
| 101 | A Guy What Takes His Time  
    | *She Done Him Wrong* |
| 110 | Hands of Time  
    | *Brian's Song* |
| 113 | I Say a Little Prayer  
    | *My Best Friend's Wedding* |
| 118 | I Want to Spend My Lifetime Loving You  
    | *The Mask of Zorro* |
| 128 | If I Had Words  
    | *Babe* |
| 130 | Il Postino (The Postman)  
    | *Il Postino* |
| 134 | Iris  
    | *City of Angels* |
| 125 | Jailhouse Rock  
    | *The Blues Brothers* |
| 144 | Theme from "Lawrence of Arabia"  
    | *Lawrence of Arabia* |
| 152 | Legends of the Fall  
    | *Legends of the Fall* |
| 147 | Les Poissons  
    | *The Little Mermaid* |
| 154 | Let's Face the Music and Dance  
    | *Follow the Fleet* |
| 158 | The Look of Love  
    | *Casino Royale* |
| 164 | A Love Before Time  
    | *Crouching Tiger, Hidden Dragon* |
170 Lullaby for Cain
*The Talented Mr. Ripley*

161 A New World
*Shakespeare in Love*

174 On Golden Pond
*On Golden Pond*

179 One Day I'll Fly Away
*Moulin Rouge*

182 Part of Your World
*The Little Mermaid*

190 Picnic
*Picnic*

192 Psycho (Prelude)
*Psycho*

198 Puttin' On the Ritz
*Puttin' On the Ritz*

200 Raiders March
*Raiders of the Lost Ark*

204 Ready to Take a Chance Again (Love Theme)
*Foul Play*

212 Remember Me This Way
*Casper*

209 River
*The Mission*

218 Romeo and Juliet (Love Theme)
*Romeo and Juliet*

224 Seize the Day
*Newsies*

230 She
*Notting Hill*

221 Something Good
*The Sound of Music*

232 Something to Talk About
*Something to Talk About*

237 Son of Man
*Tarzan™*

244 Southampton
*Titanic*

252 Speak Softly, Love (Love Theme)
*The Godfather*

254 Step by Step
*The Preacher's Wife*

262 Steppin' Out with My Baby
*Easter Parade*

266 Take My Breath Away (Love Theme)
*Top Gun*

276 Theme from "Terms of Endearment"
*Terms of Endearment*

282 That's Entertainment
*The Band Wagon*

271 Then You Look at Me
*Bicentennial Man*

288 Top Hat, White Tie and Tails
*Top Hat*

294 True Grit
*True Grit*

298 Up Where We Belong
*An Officer and a Gentleman*

291 The Way We Were
*The Way We Were*

302 What If I Loved You
*Return to Me*

308 Where the Boys Are
*Where the Boys Are*

316 Wild Wild West
*Wild Wild West*

311 A Wink and a Smile
*Sleepless in Seattle*

348 Woody's Roundup
*Toy Story 2*

324 You're Where I Belong
*Stuart Little™*

332 Your Heart Will Lead You Home
*The Tigger Movie*

340 Zero to Hero
*Hercules*
ALL FOR LOVE
from Walt Disney Pictures' THE THREE MUSKETEERS

Words and Music by BRYAN ADAMS, ROBERT JOHN "MUTT" LANGE and MICHAEL KAMEN

Moderately (not too fast)

When it's love you give ___ (I'll be a man of good
(I swear I'll al-ways be
(I'll be the fire in your

faith.) then in love you'll live. ___ (I'll make a stand. I won't break.
strong.) then there's a reason why. ___ (I'll prove to you we belong.
night.) then it's love you take. ___ (I will defend, I will fight.

I'll be the rock you can build on.
I'll be the wall that protects you
I'll be there when you need me.

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for one and all for love.

be there when you're old, to have and to from the wind and the rain, from the hurt and this vow I will

hold. When there's love inside pain. Let's make it that it's

all for one and all for love.

Let the one you hold be the one you want, the one you _
need, 'cause when it's all for one it's one for all. When there's

someone that should know then just let your feelings show and make it

all for one and all for love. When it's love you make.

Don't lay our
love to rest 'cause we could stand up to the test. We got
everything and more than we had planned,
more than the rivers that run the land.
We've got it all in our hands.
Now it's all for one and all for love.

Let the one you hold be the one you
want, _ the one you need, _ 'cause when it's all for one it's one for all._

(It's one for all.) When there's some-one that should know then just let your feel-ings show. When there's some-one that you want, _ when there's some-one that you need _ let's make it all, all for one _

and all for love.
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

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

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

other men,
hard to find.

Em7 D(add9) C(add9) G(add9)/B G/B

'cause each time I got close they'd

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

You

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
Em7  D  C  G(add9)/B  G/B
se-cre-cy. I faced the nights alone. (Both:) Oh, rainy day,
they're finally coming true. (Both:) I'll

C  G(add9)/B  G/B  C  G/B  B/D#
how could I have known that all my life I only needed you?
share them all with you, 'cause now we hold the future in our hands.

Em  G/D  C  C/D  D  Gsus4(sus2)  G  D/G  G
Oh, almost paradise. We're knocking on
cresc.
heaven's door.  
Almost paradise.

Could we ask for more?  
I swear that I can see forever

In your eyes.  
Paradise.

To Coda

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

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

CODA

Paradise.
ALSO SPRACH ZARATHUSTRA, OPENING THEME
featured in the Motion Picture 2001: A SPACE ODYSSEY

By RICHARD STRAUSS

Moderately

\[\begin{align*}
\textit{p} & \text{ cresc.} \\
\text{ff} & \text{ p cresc.} \\
\text{ff} & \text{ p cresc} \\
\end{align*}\]
COME SATURDAY MORNING
(Saturday Morning)
from the Paramount Picture THE STERILE CUCKOO

Words by DORY PREVIN
Music by FRED KARLIN

Moderato but not too slow

Come Saturday morning
Come Saturday morning
I'm going away with my friend;
We'll

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Saturday spend till the end of the day,
Saturday laugh more than half of the day,

Just I and my friend,
Just I and my friend,

We'll travel for miles in our Saturday smiles,
Dressed up in our rings and our Saturday things,

and then we'll move on.
But we will remember long after

Saturday's gone, Come Saturday Morning.

Come Saturday Morning.

Repeat and fade

Come Saturday Morning.
Gently flowing
BABY ELEPHANT WALK
from the Paramount Picture HATARI!

Moderately slow and steady

Words by HAL DAVID
Music by HENRY MANCINI

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BLESS THE BEASTS AND CHILDREN

from BLESS THE BEASTS AND CHILDREN

Words and Music by BARRY DeVORZON and PERRY BOTKIN, JR.

Warmly
Bb(add2)

With peda’

Bless the beasts and the children,

for in this world they have no voice,

have no choice

(Bring out melody)

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children, for the world can never be

the world they see.

Light their way when the darkness surrounds them.

Give them love, let it shine all a-
round them.

Bless the beasts and the

children,
give them shelter from a storm.

Keep them safe.

keep them warm.

D.S. al Coda

CODA
Bless the beasts and the children.

give them shelter from a storm.

Keep them safe, keep them warm.

(Vocal 1st time only)
Simply, with feeling
COLE'S SONG
from MR. HOLLAND'S OPUS

Words by JULIAN LENNON and JUSTIN CLAYTON
Music by MICHAEL KAMEN

Slowly, with feeling

\[ \text{G} \quad \text{Gsus} \quad \text{G} \quad \text{Csus2/G} \]

I feel that the love around me has come from another world.

\[ \text{G} \quad \text{Em} \quad \text{D/F#} \quad \text{G} \]

I have lost love, I have found love. From the moment you were born I could

\[ \text{D/G} \quad \text{G} \quad \text{D/G} \quad \text{G} \quad \text{C/E} \quad \text{G/D Am/C} \quad \text{Dsus} \quad \text{D} \]

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see a new beginning.
Come to me, let me tell you

how, how I've lost love and now I've found love in a world of broken dreams.
I was wrong to deny your feelings and I'm sorry if I've caused you pain.
I was lost then, so con-
fused then, and I believe that you would change that. There are
broken hearts we can mend. Through the music we’ve learned to
love again. Through the sad notes, through the years there were
times when I just couldn’t tell you. And now we’ve come to an un-
standing and I'm sorry that it took so long. I have

lost love, I have found love from the moment you were born. I have

lost you and now I've found you. Let me feel your heart, let me

hear your song.
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-
-tain too high, no river too wide.

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

stars may collide, Male: but I love you until the

un-til the end of time. Both: Come what may,
come what may, I will

love you until my dying day. Oh, come what

may, come what may,

I will love you.
Female: Suddenly the world seems such a perfect place.

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

rall.
is to know about the crying game.

I've had my share of the crying game.

First there are kisses,

then there are sighs,

and then, before you
know where you are, you're saying goodbye.

N.C.

One day soon, I'm gonna tell the moon about the crying game.

And if he knows, maybe
Em

he'll ex-plain__

why there are

C+

heart-aches__

why there are tears,

F

and what to do to stop feel-ing blue when love dis-ap-pears__

Eb

D

\[ D.S. \text{ al Coda} \]

CODEA

Don't want no more
I

A

don't want no more

of the crying game.

B

Oh!
CRUISIN'  
from DUETS  

Words and Music by WILLIAM "SMOKEY" ROBINSON and MARVIN TARPLIN

Medium groove

N.C.

Male: Baby, let's cruise

Female: Away, from here.

Male: Don't be confused.

Female: The way is clear.

Both: And if you
 want it you've got it for - ev - er. 

inch we get clo - ser and clo - ser 

This is not a one night stand, ba - by. 

to ev - ry lit - tle part of each oth - er. 

Mm yeah. So. 

let the mu - sic take your mind. 

Just re - lease and you will find. 

You're gon - na fly a - way. 

glad you're goin' my way. 

I love it when we're cruis - in' to - geth - er. 

Mus - ic is played. for love;
cruis-in' is made for love.  I love it when we're cruisin' to-geth-er.

Male: Ba-by, to-night  Female: be-long-...  to us.

Male  Ev'-ry-thing a-round,  Female: do what you must.  Both: And inch by

CODA

Female: Cruise with me ba-by.  Cruise,
Male: Yeah!

Female: Cruise

Both: Oh baby let's cruise. Female: Let's float, let's glide.

Both: Ooh let's open up.
Female: and go inside. Both: And if you want it you've got it for-ev-er...

I could just stay here be-side you and love you ba-by.

Let the mus-i-c Female: take your mind. Both: Just re-lease and Male: you will find... Both: You're gon-na fly a-way, glad you're goin' my way.
I love it when we're cruisin' together. Music is played for love.

Cruisin' is made for love. I love it when we're cruisin' together.

I love it when, I love it, I love it, I love it. (Lead vocal ad lib.)

Optional Ending
DO YOU KNOW WHERE YOU'RE GOING TO?
Theme from MAHOGANY

Words by GERRY GOFFIN
Music by MIKE MASSER

Moderately, with expression

\begin{align*}
\text{Gb} & \quad \text{Cb} & \quad \text{Abm} & \quad \text{Bb7} \\
& \quad & & \\
\text{Ebm} & \quad \text{Ebm/Gb} & \quad \text{Abm} & \quad \text{Bb7} \\
& \quad & & \\
\text{Eb} & \quad \text{Ab} & \quad \text{Fm} & \quad \text{G7} \\
& \quad & & \\
\text{Cm} & \quad \text{Cm/Eb} & \quad \text{Fm6/Ab} & \quad \text{G7} & \quad \text{C} \\
\end{align*}

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?
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

how sad the answers to those questions can be?

CODA

know?
THE DREAMER
from SENSE AND SENSIBILITY

Moderato Molto

Or some or pity

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

Love, in a subtle dreame disguised,

hath both my heart and me surprised.

whom never yet he durst attempt awake.

Nor will he tell me for whose sake he did me the delight or
spight, but leaves me to 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.
EXHALE
(Shoop Shoop)
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
(2.,3.) laugh,
in love some - times.
some - times you'll cry.

Dm7  C

wrong

tells - us

and some - times it's right.
the whens or whys.

F(add9)  C/E

For ev - 'ry

When you've got

win

some - one must fail,
friends
to wish you well,

but there comes a

you'll find a
Dm7
point when, when we exhale, yeah, yeah.
point when you will exhale, yeah, yeah. Say,

F(add9)
shoop shoop shoo be doo. Shoop shoop shoo be doo. Shoop shoop shoo be

C/E
doo. Shoop shoop shoo be doo. Shoop shoop shoo be doo.

F(add9)
doo. Shoop shoop shoo be doo. Shoop shoop shoo be doo.

C/E
doo. Shoop shoop shoo be doo. Shoop shoop shoo be doo.

Dm7
Sometimes you'll

To Coda

C
Hearts are of-ten bro-ken when there are words un-spo-ken.

In your soul there's an-swers to your prayers.

search-ing for a place you know, a fa-mil-iar face, some-where to go, you should

look in-side your soul, you're half-way there. Some-times you'll
THE EXODUS SONG
from EXODUS

Words by PAT BOONE
Music by ERNEST GOLD

Slowly (Broad)

Cm F Ab Bb Cm Gm Eb F

This land is mine, God gave this land to me, This brave and ancient land to me.

G Gm C Cm Gm Bb

And when the morning sun reveals her hills and plains Then I

Fm Gm Bb Cm G C F Ab Bb Cm

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. So strong To make this land our home, If I must fight I’ll fight to

make this land our own Un - til I die this land is mine!
Refrain - Rhythmically, with feeling (not fast)

Moderato

Piano

\(\text{Eb} \quad \text{D} \quad \text{Eb} \quad \text{Fm} \quad \text{Cm7} \)

\begin{align*}
\text{Funny,} & \quad \text{Did ya hear that?} & \quad \text{Funny!}
\end{align*}

\(\text{Fm7} \quad \text{F}\#\text{dim} \quad \text{Eb} \quad \text{Gm7} \quad \text{Eb}\dim \quad \text{Eb} \quad \text{F9} \quad \text{Bdim} \quad \text{F9} \quad \text{Bb9} \quad \text{Bb7} \quad \text{Fm7} \quad \text{Bb7} \)

\begin{align*}
\text{Yes, the guy said:} & \quad \text{“Honey,} & \quad \text{you’re a funny} \\
\text{That’s me,} & \quad \text{I just keep them in stitches,}
\end{align*}
Dou -bled in half. And tho' I may be all

wrong for the guy, I'm good for a laugh. I guess it's not

fun -ny, Life is far from sunny, When the laugh is

o-ver, And the joke's on you.
girl ought to have a sense of humor. That's one thing you really need for

sure When you're a funny girl. The fellow said "A funny

girl." Funny, how it ain't so funny, Funny

1. Eb Fm7 Gm Fm7 Bb7
2. Eb6 Fm7 E9(alt) Ebmaj9

girl. Rall.
FOR THE FIRST TIME
from ONE FINE DAY

Words and Music by JAMES NEWTON HOWARD, JUD FRIEDMAN and ALLAN RICH

Moderately slow

Ab Bbm7/Ab Ab Gb Ab Bbm7/Ab Ab Eb sus

Are those your

eyes? is that your smile? I've been looking at you forever, yet I
real? Can this be true? Am I the person I was this morning, and are

Ab Bbm7 Eb/G Db/F Ab Gb

never saw you before. Are these your hands holding mine? Now I
you the same you? It's all so strange. How can it be? All a-

Bbm7 Eb sus Eb Ab Db/F Ab/C Db

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wonder how I could have been so blind. And for the first time, I am
looking in your eyes. For the first time, I'm seeing who you are.
I can't believe how much I see when you're
looking back at me. Now I understand what love is, love.
is for the first time.

such a long time ago.

given up on finding this emotion ever again.

here with me now. Yes, I found you some-how, and I've never been so sure.
And for the first time, I am looking in your eyes. For the first time, I'm seeing who you are. I can't believe how much I see when you're looking back at me. Now I understand what love is.

love is for the first time.
GIRL TALK
from the Paramount Picture HARLOW
Words by BOBBY TROUP
Music by NEAL HEFTI

Slow and bluesy (F D7)

F  Gm7  C7sus  C7

{They} like to chat a-bout the dresses {they} will wear to-night,

Fmaj7  B9  Bbmaj9  Gm7  C7b9

We} like to chat a-bout the dresses {they} will wear to-night,

Am7  D7b9  Gm7  Am7  Bb  Csus

they} chew the fat a-bout} their} tresses and the neighbor's fight.

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Inconsequential things that men don’t really care to know

Become essential things that women find so “appropriate”.

But that’s a dame, {they’re} all the same it’s just a game. {They} call it

Girl Talk,

Girl Talk.
{They all meow about the ups and downs of all their friends,
the "who", the "how", the "why"; we dish the dirt, it never ends.

The weaker sex, the speaker sex {we}; mortal males behold,

but tho' we joke we wouldn't trade you for a ton of gold.
Dm7/G  G9  Gm7/C  Bbm7
So ba-by stay and gab a-way, but hear me say that af-ter
(It's all been planned, so take my hand, please un-der-stand the sweet-est

Am7  Dm9  Gm7  C7b9
Girl  Talk,  Talk  talks  to  of
Girl

1  F  D7  Gm7  C9sus  C9
me.  you.)

2  F  Am7  Bbmaj9  Bm7b5  C9sus  Fmaj9
me.  you.)

GO THE DISTANCE
from Walt Disney Pictures' HERCULES

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Moderate Ballad

Young Hercules: I have often dreamed of a far-off place where a
great warm welcome will be waiting for me. Where the crowds will cheer when they see my face, and a voice keeps saying this is where I'm meant to be. I will find my way.

I can go the distance. I'll be there someday.
if I can __ be strong. I know ev - ry mile will be worth my __

while. I would go most an - y-where to feel like

I __ be - long. lightly

poco rall. a tempo

mp
I am on my way
C/G

G

G/F

C/E

Dm/F

C/G

G

G/F

I can go_ the dis- tance. I don’t care how far, some-how I’ll be strong. I know

c/E

F

Am7

Dm7

ev- ry mile will be worth my while. I would

F

G

C

G/B Am C/G Fmaj7

Gsus

G

C

go most an-y-where to find where I be-long.

F

G

C

G/F

C5

rall.

a tempo

p

C5

rall.
GODZILLA – MAIN THEME
(Opening Titles)
from the TriStar Motion Picture GODZILLA

Written and Composed by
DAVID ARNOLD

Mysteriously, steadily
A GUY WHAT TAKES HIS TIME
from SHE DONE HIM WRONG

Words and Music by
RALPH RAINGER

Slowly

F7
Eb7

Anyone can see what's the matter with me, I've been

G
F#7 G G#dim

hurried and rushed off my feet.

D7 G#dim D7 G#dim D7

had a minute's repose from walking the street.
So I've 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

guy what takes his time, I'll go for any time. A has ty

fast mov'lin' gal who likes 'em slow._

job really spoils the master's touch._

Got no

I don't

use for fancy driv'in', want to see a guy arriv'in' in low._

like a big commotion, I'm a demon for slow motion or such._

I'd be satisfied, electrified to

Why should I deny that I would die to
I could go for any singer who would
I can spot an amateur, appreciate

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

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

know a guy what takes his time.
know a guy what takes his time.
con·de·scend to linger a·while.
ate a con·nois·seur at his trade.

Who would

lul·la·by would be sup·plied to have a guy what takes his time.
qual·i·fy, no al·li·bi, to be the guy what takes his time.

1 G

2 G F7 Eb7 Db7 G
THEME FROM  
"GOODBYE, COLUMBUS"  
from the Paramount Picture GOODBYE, COLUMBUS  

Words and Music by  
JAMES YESTER  

Moderately  
Dsus  
Gmaj7  
Bm  
Got to say "Hel-lo." It's a lucky day.  

Fmaj7  
E7sus  
Bm7  
Gmaj7  
Kiss the moon good-bye.  

Bm  
Fmaj7  
E7sus  
Bm7  
and be on our way.  

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You're gonna know that we've taken the world by surprise.

Got that look in our eyes. It's a lucky day.

just for changin', leavin' the old world behind.

Lucky day for walkin' the new road
just to clear your mind. It's a day for

start-in' a new way, tell-in' the old one good-bye.

Luck-y day for get-tin' a bove it. Spread your wings and

fly.
HANDS OF TIME
Theme from the Screen Gems Television Production BRIAN'S SONG

Words by ALAN BERGMAN and MARILYN BERGMAN
Music by MICHEL LEGRAND

Moderately, with feeling

If the hands of time were

hands that I could hold,

in my hands they'd not turn cold.

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Hand in hand we'd choose the moments that should last; the lovely moments that should have no future and no past. The summer from the top of the swing, the comfort in the sound of a lullaby,
innocence of leaves in the spring, but most of all the moment when

love first touched me! All the happy days would

never learn to fly, until the hands of time would choose to

wave "goodbye."
Moderately fast

Gmaj7

Am7/D

B7

Em7

Am7

Bmaj7

(1.) The moment I wake up,
(2.) I run for the bus, dear.
(D.S.) Instrumental solo

Before I put on my make-up,
While riding, I think of us, dear.

D

Gmaj7

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F#m7
say a lit - tle prayer for you.
say a lit - tle prayer for you.
say a lit - tle prayer for you.)

Em7
At work - ing my hair now,
and won - d'ring what

Am7
I just take time,
and all through my

dress to wear now,
I say a lit - tle prayer for you._
End solo

cof - fee bre - ak time,

F#m7

B

C

D/C

For - ev - er, for - ev - er, you'll
stay in my heart and I will love you. Forever and ever, we
never will part. Oh, how I'll love you. Together, together, that's
how it must be. To live without you would only mean heart-break for
me.

To Coda 1

D.S. al Coda
CODA

My darling, believe me,

for me there is no one but you.

Please love me, too.

I'm in love with you, answer my
Gmaj7  Say you love me, too.

Am7/D

Gmaj7  Why don’t you answer my prayer?

Am7/D

Gmaj7  You know, every day I say a little
I WANT TO SPEND MY LIFETIME LOVING YOU
from the TriStar Motion Picture THE MASK OF ZORRO

Music by JAMES HORNER
Lyric by WILL JENNINGS

Moderately slow

\[\text{Bb \quad Ebm \quad Bb \quad Ebm} \]

\[\text{mp} \quad \text{Bb} \quad \text{Ebm} \]

Male: Moon so bright, night so fine, keep your heart here with mine.

\[\text{Abm \quad Bb} \]

\[\text{Life's a dream we are dreaming} \]

\[\text{Bb \quad Ebm/Bb} \]

Female: Race the moon, catch the wind, ride the night
Abm7

to the end.  Seize the day, stand up for the

Bb  Ebm
light.  Both: I want to spend my lifetime

lov-ing you if that is all in life I

Bb

ever do.

Male: He-roes rise.
he-roes fall.  
Rise a-gain,  
win it all.  

Female: In your heart,  
can’t you feel the glo-ry?  

Through our joy, through our pain.  
Both: we can move worlds a-gain.  

Take my hand. dance with me.  
Male: Dance with me. Both: I want to
spend my life time loving you
if that is

nothing else to see me through
if i can

all in life i ever do i will want

spend my life time loving you.
Eb  
Abm/Cb  
Ab  

Save the right, save the day.  Save the love come what may.

Dbm  
Eb  

Love is worth ev'ry thing we pay.  I want to

(1, 2) spend my life time loving you
(3) nothing else to see me through

1.2  

Abm  

if that is all in life I

if I can
ev - er____ do____
{ I want to

Dbm7

spend

my

life
time

lov - ing____ you.

Slower

Eb

Abm/Eb

Eb
JAILHOUSE ROCK
featured in the Motion Picture THE BLUES BROTHERS

Moderately

Words and Music by JERRY LEIBER and MIKE STOLLER

D7        Eb7

1. The warden threw a party in the
county jail. The prison band was there and they began to wail.
The band was jumpin' and the joint be-

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gan to swing... You should have heard those knocked-out jail-birds sing. Let's rock!

Everybody let's rock!

Everybody in the whole cell block was dancing to the Jailhouse Rock!
2. Spider Murphy played the tenor saxophone
   Little Joe was blowin' on the slide trombone.
   The drummer boy from Illinois went crash, boon, hang;
   The whole rhythm section was the Purple Gang.
   (Chorus)

3. Number Forty-seven said to number Three:
   “You’re the cutest jailbird I ever did see.
   I sure would be delighted with your company,
   Come on and do the Jailhouse Rock with me.”
   (Chorus)

4. The sad sack was a-sittin’ on a block of stone,
   Way over in the corner weeping all alone.
   The warden said: “Hey, Buddy, don’t you be no square,
   If you can’t find a partner, use a wooden chair!”
   (Chorus)

5. Shifty Heary said to Bugs: “For heaven’s sake,
   No one’s lookin’, now’s our chance to make a break.”
   Bugsy turned to Shifty and he said: “Nix, nix;
   I wanna stick around a while and get my kicks.”
   (Chorus)
IF I HAD WORDS
featured in the Universal Motion Picture BABE

By JOHN HODGE

Bright Reggae

G

mf

If I had words to

G D G Em D

make a day for you, I’d sing

C G C

you a morning golden and new.

Am E7 Am D7 G D
I would make this day last for all time, give you a night deep in moon shine. shine.
IL POSTINO
(The Postman)
from IL POSTINO

Music by LUIS BACALOV

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IRIS
from the Motion Picture CITY OF ANGELS

Words and Music by JOHN RZEZNIK

With a steady pulse

Bm  Bm9  Gmaj7

And I'd give up for ev - er to touch you
I could taste is this mo - ment, 'cause I know that you feel some

G5  Bm  Asus

And all I can breath is your
or the mo - ment of truth in your

G5  D5  D5/E

How. You're the clos - est to heav - en that I'll
life. And soon er or lat - er it's o - 
lies. When ev - 'ry - thing feels like the mov -
ever be and I don't wanna go

I just don't wanna miss

yeah, you bleed just to know

home right now. And all night.

you to you're a

And I don't want the world to see me

'cause I don't think that they'd understand.
When everything's made to be broken
I just want you to know
who I am.
D.S. al Coda
(Take 2nd ending)

And you can't
And I don’t want the world to see me
'cause I don't think that they'd understand.

When everything's made to be broken

I just want you to know who I am.

And I
LES POISSONS
from Walt Disney's THE LITTLE MERMAID

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Bright Waltz

G
Gmaj7
G6
Gmaj7

Les Poissons, les poissons,

G
D
G

how I love les poissons, love to chop and to

Gmaj7
G6
G

serve little fish.

G#dim7
Am7
D7
Am
Am#7

First I cut off their heads, then I
pull out their bones. Ah mais oui, ca c'est toujours delicious.

With the cleaver I hack them in two. I pull out what's inside and I serve it up fried. God, I
love little fishes, don't you? Here's something for tempting the palate, prepared in the classic technique. First you pound the fish flat with a mallet. Then you slash through the skin, give the belly a
slice, then you rub some salt in 'cause that makes it taste nice. Sacré bleu! What is this? How on earth could I miss such a sweet little succulent crab. Quel dommage. What a loss. Here we go in the sauce. Now some
flour I think, just a dab. Now I stuff you with

bread. It don't hurt 'cause you're dead. And you're certainly lucky you are. 'Cause it's gonna be hot in my big silver pot. Toodle loo, mon poison, au revoir!
LET'S FACE THE MUSIC AND DANCE
from the Motion Picture FOLLOW THE FLEET

Words and Music by IRVING BERLIN

Moderately
C/G Am7/G Dm7 Dm7/G C6

There may be trouble ahead.

But while there's moonlight and music and

love and romance,

let's face the
Before the
fiddlers have fled,
ask us to pay the bill,
and while we still
have the chance,
let's face the
music and dance.
music and dance. Soon we'll be without the moon, humming a different tune, and then there may be tears to shed.
So while there's moonlight and music and love and romance,

let's face the music and dance.

dance.

Let's face the music and dance.
THE LOOK OF LOVE
from CASINO ROYALE

Medium Rock Ballad (with much feeling)

Words by HAL DAVID
Music by BURT BACHARACH

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of love,
to-night,
it's say-ing so-
let this be just-
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 around 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.
A LOVE BEFORE TIME
from the Motion Picture CROUCHING TIGER, HIDDEN DRAGON

Words and Music by JAMES SCHAMUS,
TAN DUN and JORGE CALANDRELLI

Moderately slow in 2, expressively

Steadily

If the sky opened up for me and the
If the mountains disappeared,
If the years take away
Sun memory fused to rise,
Still find my way by the
If the seas ran dry, turned to dust,
If the years take away
Memory fused to rise,
Still know the way that would
A7sus  Am7  Dsus

be - fore__ time.

D.S. al Coda

coda

C  F

die,___ but the light___ that

C/E  Bb6  Dsus

see___ in your eyes___ will burn there
al - ways,  lit by the love we have

(When the for - est turns to jade and the sto -

ries that we’ve made dis - solve a - way), one shin -

-ing light will still re - main. (When we shed our earth - ly skin and when our real -
LULLABY FOR CAIN  
from Paramount Pictures’ and Miramax Films’ THE TALENTED MR. RIPLEY

Lyrics by ANTHONY MINGHELLA  
Music by GABRIEL YARED

Andante (♩=70)

From the silence, from the night

comes a distant lullaby.  

Cry, remember that first

cry, your brother standing by and loved both loved  

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beloved sons of mine.

Sing a lullaby,

mother is close by.

innocent eyes,
such innocent eyes.

Envy stole your brother's life.
came home, murdered peace of mind.

Left you nightmares on the pillow,

sleep now.

Soul, surrendering your soul the heart of you not

whole for love, but love what
toll? Cast into the dark.
brand-ed with the mark
of shame of Cain.

From the garden of God’s light

to a wilderness of night.
Sleep now, sleep now.
ON GOLDEN POND
Main Theme from ON GOLDEN POND

Music by DAVE GRUSIN

Very freely

p very delicately, as though from far away

Andante rubato*

G  C/G  G  D/G  G  C

*Not fast and somewhat freely

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ONE DAY I’LL FLY AWAY
from MOULIN ROUGE

Words and Music by WILL JENNINGS
and JOE SAMPLE

Slowly, with great freedom
N.C.

I follow the night,
can’t stand the light.

When will I begin
to live again?

One day I’ll fly away,
leave all this to yesterday.
What more could your love do for me? When will love be through with me?

Why live life from dream to dream, and dread the day when dream ends?

With growing intensity
One day I’ll fly away, leave all this to yesterday.

Why live life from dream to dream, and dread the day when dreaming ends? One day I’ll fly away, fly, fly, away.
PART OF YOUR WORLD
from Walt Disney's THE LITTLE MERMAID

Moderately bright

Bb

C/Bb

Bb

C/Bb

Look at this stuff. Is n't it neat?

Bb

C/Bb

Am7

Would-n't you think my collection's complete? Would-n't you think I'm the girl,

Dm7

F/G

G7

the girl who has ev ry thing.
Look at this trove, treasures untold. How many wonders can
one cavern hold? Looking around here you'd think, sure, she's got

I've got gadgets and gizmos aplenty. I've got whozits and whatzits galore. You want

I wanna be where the people are. I wanna see wanna

see 'em dancin', walkin' around on those, what'd ya call 'em, oh
feet. Flip-pin' your fins you don't get too far.
Legs are required for jumpin', dancin'.

Stroll-in' along down the, what's that word again, street.

Up where they walk, up where they run, up where they
stay all day in the sun. Wanderin' free, wish I could be part of that world.

What would I give if I could live outta these waters.

What would I pay to spend a day warm on the
sand.

Betcha on land they under-

stand.

Bet they don't reprimand their daughters. Bright young

women, sick of swimmin', ready to stand.

And ready to know what the people know.
Ask 'em my questions and get some answers. What's a fire, and

why does it, what's the word, burn.

When's it my
turn? Wouldn't I love, love to explore that shore up a-

bov,
Wish I could be part of that world.

L.H. a tempo

C/Bb

F
PICNIC
from the Columbia Technicolor Picture PICNIC

Words by STEVE ALLEN
Music by GEORGE W. DUNING

Moderately Slow (with expression)

Chorus
G7sus.4 C F G9 C Dm6 Am7 Am6 D7 Dm7 G7sus. G7

On a Pic-nic morn-ing With-out a warn-ing I looked at you:

Dm7 G7-9 C Dm G7sus.4 C F G9 C Dm6

and some-how I knew On a day for sing-ing

Am7 Am6 D7 Dm7 G7sus. G7 Dm7 G7-9 C Dm5

My heart went wing-ing a Pic-nic grove was our ren-dez-vous
PUTTIN' ON THE RITZ
from the Motion Picture PUTTIN' ON THE RITZ
Words and Music by IRVING BERLIN

Have you seen the well-to-do up and down Park Avenue,
on that famous thoroughfare
with their noses in the air. High hats and
Ar - row col - lars, white spats and lots of dol - lars,

spend - ing ev - 'ry dime for a won - der - ful time.

If you're blue and you don't know where to go to, why don't you
go where fash - ion sits, put - tin' on the
Ritz.

Different types who wear a day coat, pants

with stripes and cut-away coat, perfect fits,

puttin' on the Ritz.

Strolling up the avenue so happy.

All dressed up just trying hard to
like an English chap, pie,
very snappy.
look like Gary Cooper,
super duper.

Come let's mix where Rockefeller walk with sticks or "umber-
el las" in their mitts,
puttin' on the

Ritz.
Ritz.
RAIDERS MARCH
from the Paramount Motion Picture RAIDERS OF THE LOST ARK

Music by JOHN WILLIAMS
READY TO TAKE A CHANCE AGAIN
(Love Theme)
from the Paramount Picture FOUL PLAY

Words by NORMAN GIMBEL
Music by CHARLES FOX

Moderately

You remind me

live in a shell,
safe from the past,

and doin’ okay,
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
not very good.

And I'm ready to take a chance.

again,

ready to put my love on the line with

you.

Been living with nothing to show for it. You

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

When she left me in all my despair,

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

I found you there. And I'm ready to take a chance.
Vita, vita nostra tel-lus
no-stra sic clamant. Vita vita nostra tel-lus
no-stra vi-ta no-stra sic clamant.
Poe-na, poe-na nostra vi-res no-stra poe-na
ff
no-stra sic clamant ah.
REMEMBER ME THIS WAY
from the Universal Motion Picture CASPER

Music by DAVID FOSTER
Lyrics by LINDA THOMPSON

Moderately slow

C/G G7 C/E Fmaj7

G7sus G7 C G/B Am Em/G C/G

Ev’ry now and then we find a special

F Dm7 G Am7 G/B

friend who never lets us down,

C G/B Am C7/G

who understands it all, reaches out each time you fall.
You're the best friend that I've found.

I know you can't stay.
But part of you will never
for ever more a part.

And I know that you'll be there,
ever go away;
your heart I'll al-

of me; you're everywhere.

will stay. I'll make a wish for
I don't need eyes to see the love you bring to me no matter where I go.

way. Remember me this way. And I'll be right behind your shoulder watching you.
Am7

standing by your side in all you do. And I won't ever

Gm7b5/Db C7 C7/Bb A7sus

leave, as long as you believe. You just believe.

D C/E D/F# G Em7

I'll make a wish for you and hope it will come true.

A G/B A/C# D Dmaj7

that life will just be kind to such a gentle
ROMEO AND JULIET
(Love Theme)
from the Paramount Picture ROMEO AND JULIET

By NINO ROTA

Slowly, poignantly
SOMETHING GOOD
from THE SOUND OF MUSIC

Lyrics and Music by
RICHARD RODGERS

Moderato

Ab/Eb

Bb/C Bbm/C C7

Refrain

F

F6

E/F Ddim/F C7

Perhaps I had a wicked childhood.

F

F6

C9 C7

Perhaps I had a miserable youth.

F

F7 Bb Gm7♭5

somewhere in my wicked miserable past

There
must have been a moment of truth.

here you are, standing there, loving me.

whether or not you should.

somewhere in my youth or childhood I must have done
Coda

C7/Bb

Am7 F/A Gm7 Gm7b5

Nothing comes from nothing,
Nothing ever could. So,

F/C Bb/C C7

Some where in my youth or childhood

F/C E/C C7 F

Must have done something good.
SEIZE THE DAY
from Walt Disney's NEWSIES

Lyrics by JACK FELDMAN
Music by ALAN MENKEN

Hymn-like

C G7 C

David: O - pen the

Dm C

gates and seize the day. Don't be a - fraid and

Bb F C G/B Am

don't de - lay. Noth - ing can break us. No one can

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make us give our rights away.

Brightly
rise and seize the day.

David: Now is the time to seize the day.
Newsies:
(Now is the time to seize the day.) David: Send out the call and join the fray.

Newsies:
(Send out the call and join the fray.) David:
Wrongs will be righted
if we're united. All: Let us seize the day.

Friends of the friendless seize the day.
son,

one for

all and all for one.

Open the gates and seize the day.

(Open the gates and seize the day.) Don’t be afraid and don’t delay.
(Don’t be afraid and don’t delay.) Nothing can break us. No one can make us
give our rights away. Neighbor to
neighbor, father to son
one for all and all for one.
SHE
from NOTTING HILL

Lyric by HERBERT KRETZMER
Music by CHARLES AZNAVOUR

Moderately

C  Ebdim  F
She may be the face I can't forget
a trace of pleasure or regret
She may be the beauty or the beast
may be the famine or the feast
She may be the reason I survive
the why and the where for I'm alive
the one I'll care for through the

C  A7  Dm  Ebdim
price I have to pay
She may be the song that summer sings
may be the chill that autumn
heaven or a hell
She may be the mirror of my dream
a smile reflected in a
rough and ready years
me
I'll take her laughter and her tears
and make them all my sou-

C  To Coda
F  G

brings
maybe a hundred different things
within the measure of a day
stream
she may not be what she may
nuris
for where she goes I've got to

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She who always seems so happy in a crowd whose eyes can be so private and so proud no one's allowed to see them when they cry.

She may be the love that cannot hope to last may come to me from shadows of the past that I remember till the day I die.

Be the meaning of my life is she.
SOMETHING TO TALK ABOUT
(Let's Give Them Something to Talk About)
from SOMETHING TO TALK ABOUT

Words and Music by SHIRLEY EIKHARD

A
Moderate Reggae/Rock

E
F#m
G
D
F

mf

A

People are talking,
I feel so foolish.
talking about people,
I never noticed that.

I hear them whisper,
baby, you're acting so nervous,
you won't believe it.

* Recorded a half step lower

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They think we're lovers
kept under cover.
It took a rumor
to make me wonder.

Now I'm convinced that you're
just ignore it. They

Keep saying we
going under, now.
Laugh just a little too loud,
Thinking about you every day,

Stand dreaming
just a little too close,
looking 'bout every night,
We stare just a little too long,

May-be they're seeing
some-things we don't, darling.
Now that we know it,
let's really show it, baby.
Let's give them something to talk about,
Come on, give them something to talk about,
Let's give them— something to a little— mystery to talk about.
I wanna give them something to talk about. I want your love...

And
Give a little something to talk about, babe.
I got some mystery, why don't you just figure out.
Give them something to talk about.

How about love?
Wooh.
Listen up, baby. A little mystery won't hurt.

Give them something to talk about. How about love?

Am  Bb  F  Ab 4fr.
SON OF MAN
from Walt Disney Pictures’ TARZAN™

Words and Music by PHIL COLLINS

Moderately fast

Bm7

A(add14)

D

Bm7

Oh, the power to be strong and the wisdom to be wise:

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all these things will come to you in time.

On this journey that you're making, no one there to guide you, there'll be answers that you'll seek, no one to take your hand.

But with faith and understanding, and it's you who'll climb the mountain.
tain, it's you who'll reach the peak.
you will journey from boy to man.
Son of man, look to the sky.
Lift your spirit, set it free.
Some day you'll walk tall with pride.
Son of man, a man.
in time you'll be.

Though there's

in time you'll be.
A/E

F#m7/E

D/E

In

E

C#m7

A(add2)

B(add4)

A/E

learning you will teach, and in teaching you will learn.

You’ll find your place beside the ones you love.

Oh, and all the things you’ve dreamed.
of, the visions that you saw: Well, the

time is drawing near now; it’s yours to claim it all.

Son of man, look to the sky.

Lift your spirit, set it free. Some-day you’ll walk tall.
with pride
Son of man, a man__ in time__ you'll be.

E__B(add4)

C#m7

Ee - yeah, __

A(add2)

Son of man, __

B(add4)

son of man's_ a man__ for all__ to see.
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

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

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

own, sharing a love that only few have ever known. Wine colored
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.
STEP BY STEP
from the Touchstone Motion Picture THE PREACHER'S WIFE

Words and Music by
ANNIE LENNOX

Steady dance beat

Well, there's a bridge and there's a river that I still must cross.

as I'm going on my journey, though I might be lost.

And there's a road I have to follow, a place I have to go.

Well, no one told me just how to get there, but when I get there I'll know.

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Bm7

Em7

C

day by day, mile by mile...

Em7

G/D

And this old

G

Bm7

road is rough in ruin, so many dangers along the way...

Em7

So many burdens might fall upon me, so many trou-
D/F#  

Em7

Bm7  Gmaj7/B

C  Cmaj7  Bm7/E

Cmaj7

mile by mile,

ooh.
Go your own way, go your own way.
Don't give up.

You've got to hold on to what you've got.
Oh, baby,

by, don't give up.
You've got to keep on movin', don't stop.
Yeah, yeah.
I know you're hurting,
and I know you're blue.

I know you're hurting,

but don't let the bad things get to you.

I'm taking it step by step.

Come on, babe, got to keep movin'.

Come on, babe, got to keep movin'.

Come on, babe, got to keep movin'.

Come on, babe, got to keep movin'.
Come on, babe, got to keep movin'. Come on, babe, got to keep movin'. Come on, babe, got to keep movin'.
(Stone by stone.)
(Yeah.)
(Brick by brick.)

Come on, baby. Come on, babe, got to keep movin'. Come on, babe, got to keep movin'.
(Step by step.)

Come on, babe, got to keep movin'. Come on, babe, got to keep movin'. Come on, babe, got to keep movin'.
(Day by day.)
(Mile by mile.)

Come on, babe, got to keep movin'. Come on, babe, got to keep movin'. Come on, babe, got to keep movin'.
(Go your own way.)
(Go your own way.)
STEPPIN' OUT WITH MY BABY
from the Motion Picture Irving Berlin's EASTER PARADE

Words and Music by IRVING BERLIN

Medium Jump Tempo

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

A date with a package of 
the good things that

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 step-pinin' 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
top hat and my white tie and my tails
bright shine on my shoes and on my nails
step-pin' out with my baby, can't go wrong 'cause I'm in right.
Ask me when will the day be,
the big day may be tonight.
TAKE MY BREATH AWAY
(Love Theme)
from the Paramount Picture TOP GUN

Words and Music by GIORGIO MORODER
and TOM WHITLOCK

Moderately slow

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

\[ \begin{align*}
\text{Fm} & \quad \text{Cm/G} \\
\text{Ab} & \quad \text{Cm/G} \quad \text{Fm}
\end{align*} \]

Watch-ing ev-ry mo-tion in
Watch-ing, I keep wait-ing, still
Watch-ing ev-ry mo-tion in

\[ \begin{align*}
\text{Cm/G} & \quad \text{Fm} \\
\text{Cm/G} & \quad \text{Ab}
\end{align*} \]

my fool-ish lov-er’s game;
this fool-ish lov-er’s game;
on this end-less o-cen,

\[ \begin{align*}
\text{Fm} & \quad \text{Cm/G} \\
\text{Ab} & \quad \text{Cm/G} \quad \text{Fm}
\end{align*} \]

an-tic-i-pat-ing love,
haunted by the no-tion some-

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Cm/G

- n'lly lov - ers know no shame.
- be - come the fa - ted ones.
- where there's a love in flames.

Cm/G  Bbm

Turn - ing and re - turn - ing to
Turn - ing and re - turn - ing to
Turn - ing and re - turn - ing to

Db/Ab  Eb

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

Ab  Cm/G

watch - ing in slow mo - tion as you turn a - round and
watch - ing in slow mo - tion as you turn my way and
watch - ing in slow mo - tion as you turn to me and
Db lead sheet

"Take my breath away."

Cm/G

To Coda

Db lead sheet

"Take my breath away."

Ab

Cm/G

Db

Eb

2 Fm

Cm/G

Ab
Through the hour-glass I saw you.
In time, you slipped away.

When the mirror crashed, I called

you and turned to hear you say,
“If only for to-

day

I am unafraid.”
Take my breath away.

My love, take my breath away.
THEN YOU LOOK AT ME
from Touchstone Pictures' and Columbia Pictures’
BICENTENNIAL MAN (a Chris Columbus film)

Lyrics by WILL JENNINGS
Music by JAMES HORNER

Slowly
Bb5  Ab5  Ab  Gb5  E5  D5

With pedal
Bb5  Eb5  Bb5  Eb5

Laugh and cry, live and die, life is a dream we are
People run sun to sun, caught in their lives ev - er

dream - ing ______ Day by day ______
flow ing ______ Once be - gun, life ______

Original key: B major. This edition has been transposed down one half-step to be more playable.

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find my way, look for the soul and the meaning.

you look at me, and I always see what I have been searching for.

I'm lost as can be, then you look at me, and I am not lost anymore.
you look at me, and
I am not lost anymore.

And you say you see, when
you look at me, the season you love life so.

Though lost I have been, I'll find love again, and life just keeps on running, and

life just keeps on running. You look at me and life comes
from you,

Slower

N.C.

you.
THEME FROM
"TERMS OF ENDEARMENT"
from the Paramount Picture TERMS OF ENDEARMENT

By MICHAEL GORE

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THAT'S ENTERTAINMENT
from THE BAND WAGON

Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

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The lights... on the lady in tights.

The dame... who is known as the flame.

Or the bride... with a guy on the side.

Or the king... of an underworld ring.

He's the ball... where she won't.

She won't.

That's entertainment!

That's entertainment!

The plot might be a hot, simply

You
thrown out of work by the boss
wav-ing the flag that be-
gan

thrown for a loss by the skirt who is
Mis-ter Co-han hip hur-
ray who is the A.

do-ing him dirt;

The world is a stage, the
The world is a stage, the

stage is a world of en-
tertainment.
stage is a world of en-
tertainment.

1. Bb Ebmaj7 Cm7 F7

2. Bb Eb Bb

The -ment!

The -ment!
TOP HAT, WHITE TIE AND TAILS
from the RKO Radio Motion Picture TOP HAT
Words and Music by IRVING BERLIN

Moderately

G Am7 G/B D9 Gmaj7 Gdim

I just got an invitation through

Gmaj7 G6 Gdim

the mails.
"Your presence requested this

D7/A G/B Am/C D7#5 Gmaj7 G7 G6#

evening, it's formal." A top hat, a white tie and tails.
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, brush - in' off my tails.

I'm dude - in' up my shirt front,

put - tin' in the shirt studs,

pol - ish - in’ my nails.
Dm  D#m  Em

I'm step-pin' out, my dear, to breathe an atmosphere

F♯m7b5  B7  E  E+  E6  E+  E

that simply reeks with class.

Em  F♯m7b5  B7

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

E  E+  E6  G  F♯  G9  C

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

mus - sin' up my white tie,

dancin' in my tails.
THE WAY WE WERE
from the Motion Picture THE WAY WE WERE

Words by ALAN and MARILYN BERGMAN
Music by MARVIN HAMLISCH

Slowly

Words of the corners of my
pictures of the smiles we left be-
may be beau-tiful, and

mind.

Misty water-color memories
smiles we gave to one an-
other
what's too pain-ful to re-call

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of the way we were.
for the way we were.

Can it be that it was all so simple then,

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

all again, tell me would we?
Could we?

Dmaj7  E7sus  E7  Amaj7  F#m7  Bm7  D/E
Scattered

Amaj7  A7  Dmaj7  C#m7 Bm7

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

E7sus  E7  Amaj7  D/E  E7
D.S. al Coda
we simply choose to forget.

So it's the

laughter we will remember,

when ever we remember the way we

were; the way we were.
TRUE GRIT
Theme from the Paramount Picture TRUE GRIT

Words by DON BLACK
Music by ELMER BERNSTEIN

Moderato, smoothly

Gm7

C7

Dm7    Gm7    C7

Gm7

One day, little girl,

the sadness will leave your face as soon as we’ve

Gm7

C7

Fmaj7

F6    Dm7

won your fight to get justice done.
Some days, little girl,
you'll wonder what

life's about, but others have known

few battles are won alone.
So, you'll look a-

round to find someone who's kind, some-
one who is fearless like you.

The pain of it will ease a bit when

you find a man with true grit.

One day you will rise

and you won’t believe your eyes.
F6  Dm7  Gm7  C7  
You’ll wake up and see a world that is

Fmaj7  F6  F  Cm7  
fine and free. Though summer seems far a way,
you will find the sun one day.

F  Fmaj7  F6  F  Cm7

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 to - mor-row brings;
in a

Some hang on to “used to be,” live their

world, few hearts sur - vive?

lives look - ing be - hind.

All I know is the

All we have is

way I feel;

here and now;

when it’s real, I keep it a - live. The

out there to find.

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road is long.

There are mountains in our way,

but we climb a step every day.

Love lift us up where we belong,

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

Love lift us up where we belong far from the world we know; where the clear winds blow.

Repeat ad lib. and Fade
WHAT IF I LOVED YOU
from RETURN TO ME

Words and Music by
JOEY GIAN

Moderate Swing (\( \frac{3}{4} \))

\( \text{E6} \) \( \text{C#7} \) \( \text{F#m7} \) \( \text{A/B} \) \( \text{E6} \) \( \text{C#m7} \)

\( \text{F#m7(add4)} \) \( \text{E6} \) \( \text{C#m7} \) \( \text{F#m7} \) \( \text{A/B} \)

\( \text{E6} \) \( \text{C#7} \) \( \text{F#m7} \) \( \text{A/B} \) \( \text{E6} \)

Oh, what if I loved you

and I gave it my all? And what if I told_
you
you're all I've waited for?

And what if I held you to-night and I made

you feel oh so right? What if I loved you?

Would you always be mine?

And what if I kissed__
you the way you like to be kissed?

What if I held you in my arms so close like this?

What if I touched you tonight?

and I filled your body with delight?

What if I loved_
Would you always be mine?
Oh, what if I sang you a sweet lullaby?

And what if I gave you a dozen stars?

That I pulled from the sky?

And what if I told...
you tonight I wanna love you for the rest of your life?

What if I loved you? Would you always be mine?

And what if I loved you? Would you always be mine?
WHERE THE BOYS ARE
featured in the Motion Picture WHERE THE BOYS ARE

Words and Music by HOWARD GREENFIELD and NEIL SEDAKA

Very slow

Bb  Gm7  
Eb  Bb/F  Gm7  Cm7  F7

Where the boys are, someone waits for

Bb  Gm  Dm  Cm7  F7

me; A smiling face, a warm embrace, two

Bb  Cm7  F7  Bb  Gm

arms to hold me tenderly. Where the

Em7  A7  D  F7  Bb  Gm

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boys are, my true love will be.

walking down some street in town and I know he’s looking there for me.

In the crowd of a million people, I’ll find my Valentine,

Then I’ll climb to the
highest steeple and tell the world he's mine.

Till he holds me I wait impatiently.

Where the boys are, where the boys are, where the boys are, someone waits for me.
A WINK AND A SMILE
featured in the TriStar Motion Picture SLEEPLESS IN SEATTLE

Music by MARC SHAIMAN
Lyrics by RAMSEY McLEAN

Moderate Swing (\( \frac{3}{4} \))

\[
\begin{align*}
&\text{C6} & & \text{Ab7} \\
&\text{G7} & & \text{G7}\#5 & & \text{C6} & & \text{Ab7}
\end{align*}
\]

1. I remem-ber the days _ of just keep-ing time. _

2. (Instrumental solo ad lib...)

\[
\begin{align*}
&\text{C6} & & \text{Dm7} & & \text{D7\#7} & & \text{Em7} & & \text{A7} & & \text{D9}
\end{align*}
\]

... end solo)

\[
\begin{align*}
&\text{Dm7} & & \text{G13} & & \text{C} & & \text{A7\#5(\#9)} & & \text{D13} & & \text{G7}
\end{align*}
\]

back roads emp-ty for miles._

Well, you

Give me a wink and a smile._

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can't have a dream and cut it to fit, but when I saw you, I knew.

we'd go together (end solo) We'd go together like a wink and a smile.

Leave your old ja -
Now my heart hears

loopy music;
by the railroad track.
such a simple song.
We'll get a hip double tip top py
Sing it again; the notes never end.

To Coda (†)

two seat Cadillac.
This is where I belong.

So you can rev her up; and

don't go slow, it's only green lights and "all rights."
Let's go together, with a wink and a smile.

Just the sound of your voice, the light in your eyes, we're

so far away from yesterday, together,
Gb\textsuperscript{maj7}/A\flat  Ab\textsuperscript{9}  Db\textsuperscript{7}  C\textsuperscript{7}  Cb\textsuperscript{7}  Bb\textsuperscript{7}  E\textsuperscript{7}  \\
\text{with a wink and a smile.}

Freely  \\
Eb\textsuperscript{9}  Ab\textsuperscript{13}  Ab\textsuperscript{13\#5}  \\
\text{We go together like a wink and a smile.}

Tempo I  \\
Db\textsuperscript{6}  A\textsuperscript{7}  \\
\text{smile.}

Db\textsuperscript{7}  Db\textsuperscript{dim7}  Eb\textsuperscript{7\#5/D\textsuperscript{b}}  Db  D  Db\textsuperscript{maj13}  \\
N.C.  8va
WILD WILD WEST
from the Warner Bros. Film WILD WILD WEST

Words and Music by STEVIE WONDER,
WILL SMITH and MOHANDAS DEWESE

Moderate Rap groove

N.C.

Uh.

Wi-ki wa, wa.

Wi-ki, wi-ki wa. wi-ki wa, wi-ki, wi-ki wild, wild. Rap 1 (See additional lyrics)

Original key: Eb minor. This edition has been transposed up one half-step to be more playable.
The wild, wild West, when I roll into the

wild, wild West, when I stroll into the wild, wild West, when I bounce into the

wild, wild West. The wild, wild West...

Now,
Em7  A7  Em7  A7
straight  to  the  wild, wild West... We're go in'
wild, wild West, when I roll in to the wild, wild West, when I stroll in to the wild, wild West...

Em7  A7
straight  to  the
I
Em7  A7
wild, wild West... We're go in'

wild, wild West, when I bounce in to the wild, wild West...
The

N.C.

wild, wild West... Break-down!
Do, do, do, do, do.
Do, do, do, do, do.
2nd time only

Rap: To any

outlaw tryin' to draw,
  thinkin' you're bad,
  any draw in the West, that's with a pen and a pad.
  Don't even think about it.
  Six gun weighin' a ton.
  Ten paces and turn just for fun, son.

---

to sun-down,
  roll-in' a-round... See where the bad guys ought to be found, and make 'em lay down.
They're defenders of the West, crushin' all pretenders in the West. Don't mess with us, 'cause we in the

wild, wild West, when I roll in to the wild, wild West, when I stroll in to the

(Female:) We're go in'

wild, wild West, when I bounce in to the wild, wild West. The

straight to the wild, wild West. We're go in'

wild, wild West, when I roll in to the wild, wild West, when I stroll in to the
Em7 straight,
yeah, to the
wild, wild West, ah.

Em7
wild, wild West,
when I bounce into the wild, wild West...

A7

Em7
wild, wild West.
We're goin' straight to the
wild, wild West...

A7

G
wild, wild West.
The wild, wild West,
when I roll into the

G/A
wild, wild West.
We're goin' straight
wild, wild West,
when I stroll into the wild, wild West,
when I bounce into the

Em7
wild, wild West.

A7

N.C.
wild, wild West, yeah.
oh.

A7

Repeat and Fade
Optional Ending
Em7
wild, wild West...
The wild, wild West.

A7

Em7
The wild, wild West.
Additional Lyrics

Rap 1:  West, Jim West, desperado. Rough rider, no you don’t want nada. None of this six-gunnest brother runnin’ this. Buffalo soldier. Look, it’s like I told ya.

Any damsel that’s in distress be outta that dress when she meet Jim West. Rough neck, so go check the law and abide. Watch your step, will flex and get a hole in your side. Swallow your pride. Don’t let your lip react.

You don’t wanna see my hand where by hip be at. Wit’ Artemis from the start of this runnin’ the game. James West tamin’ the West, so remember the name.

Now, who you gonna call? Not the G.B.’s. Now, who you gonna call? J. Dub ’n’ A.G. If you have a rift with either one of us, Break out before you get bumrushed at...

Chorus:

Rap 2:  Now, once upon a time in the West, Madman lost his damn mind in the West. Loveless, gettin’ half a dime, nuttin’ less. Now I must put his behind to the test. Then through the shadows, in the saddle, ready for battle. Bring all your boys in, here come the poison. Behind my back, all that riffin’ you did.

Front and center, now where your lip at kid? Who that is? A mean brother bound for your health. Lookin’ dama good though, if I could say it myself. Told me Loveless is a madman, but I don’t fear that.

He got mad weapons, too? Ain’t tryin’ to hear that. Try’n to bring down me, the champion? When y’all clowns gon’ see that it can’t be done? Understand me, son, I’m the slickest there is. I’m the quickest there is. Did I say I’m the slickest there is? So, if you barkin’ up the wrong tree we comin’. Don’t be startin’ nothin’. Me and my partner gonna Test your chest, Loveless. Can’t stand the heat? Then get out the wild, wild... (See chorus)

Chorus:
YOU’RE WHERE I BELONG
from the Columbia Pictures film STUART LITTLE™

Words and Music by DIANE WARREN

Slowly
N.C.

D
G
Asus(add2)

A
D(add2)
G

Asus(add2)
A
G/B

I You’re my

home now,
first taste,

my first taste

I’ve been of the

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waiting for ever to find you,
sweetest feeling I've ever known,

A/C♯ D G♯4

to find you. I'm not alone now,
that I've known. You're my safe place,

A/C♯ D G♯4

alone now 'cause you've taken in my
my safe place from a world that can be

Asus A

heart from the cold.
so cruel and cold.

All I
You're my
know is every time I look into your eyes
harbor, you're my shelter. You're that welcome smile

that lets me know
I know,
I'm home.

You're where I belong.
I belong with you.
You're where I belong.
D    G          Asus
and I know it's the truth.

A    Bm       A/C#
You're part of my heart. There's noth-in' I can do.

D    F#m/C#  Bm          G(add2)
Oh, you're the one who keeps me warm.

Asus
My baby, you're where I belong.
D  G  Asus

A  N.C.  2 Asus

you're where I belong

Bm  A/C#  Em7(add4)

You're the one I come to, yeah, to
F#m7(add4)  Bsus  N.C.
keep me from the cold. You're where I belong.

E  A(add2)  Bsus
I belong with you.

B  E  A(add2)
You're where I belong and I know that's the truth.

Bsus  B  C#m
You're part of my heart. There's
Nuthin' I can do
Oh, you're the one

Who keeps me warm
My baby, you're where I belong

(You're where I belong.
You're my only home)

You're where I belong
(You're where I belong)

(You're where I belong.
You're where I belong.)
You're where I belong.
You're where I belong.
You're where I belong.
You're where I belong.
You're where I belong.
You're where I belong.
You're where I belong.

You're my only home.
You're my only home.
You're my only home.
You're my only home.

I am home now.
I am home now.

You're
You're
YOUR HEART WILL LEAD YOU HOME
from Walt Disney Pictures’ THE TIGGER MOVIE

Moderately slow

Dsus2  Dsus2/G  Dsus2  Dsus2/G

D  A/D  Am/D  G

Sun-ny days and star-ry nights and la-zy af-ter-noon; you’re

Em7  Asus  A  D7sus  D7

count-ing cas-tles in the clouds and hum-ming lit-tle tunes. But

G  F#  Bm  B

some-how, right be-fore your eyes the sum-mer fades a-way; ev’ry thing’s

Original key: Db major. This edition has been transposed up one half-step to be more playable.

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different and everything has changed. If you feel

lost and on your own and far from

home you’re never alone, you know. Just think of your

friends, the ones who care; they all will be wait -
A7sus        A7          A/D       D
know where you belong.

Bm7          E9sus       E9
They say that home is where the heart is, so follow your heart.

Gmaj9        G           A7sus     A7
and know that you can’t go wrong. If you feel

D            D7          G(add9)   G             Gsus    Gm
Lead vocal with choir: lost and on your own and far from
home, you're never alone, you know. Just think of your friends, the ones who care. Lead: they all will be waiting there. And your
Children: (they all will be waiting there.

care; Lead: they all will be waiting there with

love to share and your heart will lead you.

Slower, more freely

where you belong! know your heart will lead you.

Original tempo

home.
Driving 4

F
Bb sus/C
F
Bb sus/C

F
Eb/F
F
Eb/F
F/A
Bb

Muses:
Bless my soul, Here was on a roll, person of the week in every

Bb/D
C/E
F
Eb/F
F
Eb/F

Greek opinion poll. What a pro, Here could stop a show. Point

F/A
Bb
Bm7b5
C7sus

him at a monster and you’re talkin’ S. R. O. He was a no one, a

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zero, zero. Now he's a honcho, he's a hero.

Here was a kid with his act down pat. From zero to hero in no time flat. Zero to hero, just like that.

When he smiled, the girls went wild with oohs and ahs.
And they slapped his face on every vase. On ev - Spoken: 'ry vaahse. From appear - ance fees and roy - alties. Our Here had cash to burn. Now

nou - veau riche and fa - mous he could tell you what's a Gre -
-cian urn.  Say a-men, there he goes again. Sweet.

and un-de-feat-ed and an awe-some ten for ten. Folks lined up just

to watch him flex, and this per-fect pack-age packed a pair of per-fect pecs.

Her-cie, he comes, he sees, he con-quers. Hen-ey, the crowds were go-
ing bonkers. He showed the moxie, brains and spunk, from zero to hero, a major hunk. Zero to hero Spoken: and

who'd a thunk?

Who put the glad in gladiator? Hercu -
Whose daring deeds are great theater? Hercules.


Hercules. Hercules.
les.

Her cu les.

Bless my soul, Here _ was on a roll, un de _

feat ed.

Rid ing high, Spoken: and the nic est guy. Not _ con _

ceit ed. _

He was a noth ing, ze ro, ze ro. Now he’s a hon cho,
he's a hero. He hit the heights at break-neck speed.

From zero to hero. Here is a hero.

Now he's a hero.

Spoken: Yes, indeed.
WOODY’S ROUNDUPT FROM WALT DISNEY PICTURES’ TOY STORY 2 - A PIXAR FILM

Music and Lyrics by
RANDY NEWMAN

Bright two-beat

D6

Bb6

E7

A

Asus/B

Adm7/C

A7/C#

D6

C#7

Wood y’s

D

G

D

Round up, right here ev ’ry day.

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Woody’s Round-up, come on, it’s time to play.

There’s Jesse the yodelin’ cowgirl. (O-dl
lay-ee o-dl o-ho o-dl lay-ee o-ee) Bull’s-eye, he’s

Spoken: He’s a smart one.
Pete, the old prospector, and Woody, the man himself.

self, of course. It's time for Woody's Round-up.

He's the very best. He's the rootin'est tootin'est cowboy in the wild, wild West.
Round up, come on and gather round.
Wood-y's Round-up, where nobody wears a frown.

Bad guys go runnin'

when-ever he's in town. He's the root-in'est toot-in'est

shoot-in'est hoot-in'est cow-boy a-round. Wood-y's Round-up.
All for Love
Almost Paradise
Also Sprach Zarathustra, Opening Theme
Theme from Angela's Ashes
Baby Elephant Walk
Bless the Beasts and Children
Cinema Paradiso
Cole's Song
Come Saturday Morning
Come What May
Cruisin'
The Crying Game
Do You Know Where You're Going To?
The Dreamer
Exhale (Shoop Shoop)
The Exodus Song
The Firm - Main Title
For the First Time
The Friendship Theme
Funny Girl
Girl Talk
Go the Distance
Godzilla - Main Theme (Opening Titles)
Theme from "Goodbye, Columbus"
A Guy What Takes His Time
Hands of Time
I Spy a Little Prayer
I Want to Spend My Lifetime Loving You
If I Had Words
Il Postino (The Postman)
Iris
Jailhouse Rock
Theme from "Lawrence of Arabia"
Legends of the Fall
Les Poissons
Let's Face the Music and Dance
The Look of Love
A Love Before Time
Lullaby for Cain
A New Orphan
On Golden Pond
I'll Fly
Part of Your World
Picnic
Psycho (Prelude)
Puttin' On the Ritz
Raiders March
Ready to Take a Chance Again (Love Theme)
Remember Me This Way
River
Romeo and Juliet (Love Theme)
Seize the Day
She
Something Good
Something to Talk About
Son of Man
Southampton
Speak Softly, Love (Love Theme)
Step by Step
Steppin' Out with My Baby
Take My Breath Away (Love Theme)
Theme from "Terms of Endearment"
That's Entertainment
Then You Look at Me
Top Hat, White Tie and Tails
True Grit
Up Where We Belong
The Way We Were
What If I Loved You
Where the Boys Are
Wild Wild West
A Wink and a Smile
Woody's Roundup
You're Where I Belong
Your Heart Will Lead You Home
Zero to Hero