

# GREAT CLARINET SOLOS

六十首历久不衰脍炙人口单簧管独奏曲



为降 B 调单簧管编排的  
电影主题曲，流行音乐，古典小品，爵士蓝调，影剧插曲等  
并且配上伴奏用的和弦

单簧管基地 荣誉出版  
[www.clarinet.cn](http://www.clarinet.cn)

Copyright 2009 by Clarinet Citadel

分类	曲名	页码
电 影 主 题 曲	A Love Before Time (亘古以来的爱, 选自电影"卧虎藏龙")	1
	A Whole New World (全新世界, 选自电影"阿拉丁")	5
	All Love Can Be (所有的爱都是.. 选自电影"美丽心灵")	3
	The Godfather (Love Theme) (教父/ 爱的主题, 选自电影"教父")	6
	Gold finger (金手指, 选自同名电影)	7
	I Will Always Love You (我永远爱你, 选自电影"保镖")	8
	Mission: Impossible (不可能任务, 选自同名电影)	9
	Moon River (月河, 选自电影"提芙妮家的早餐")	15
	My Heart Will Go On (我心永恒, 选自电影"铁达尼号")	11
	Passage Of Time (时光飞逝, 选自电影"情人巧克力")	13
热 门 流 行 曲	Angels (天使)	17
	Beautiful (美丽)	19
	Crazy (疯狂)	21
	Don't Know Why (不知为何)	16
	Don't Look Back In Anger (无怨)	23
	Fields of Gold (黄金田)	25
	Fix You (治你)	27
	Nothing In My Way (无畏阻拦)	29
	Other Side Of The World (世界的另一面)	31
	Put Your Records On (放上唱片)	26
爵 士 与 蓝 调	Ain't That A Kick In The Head (昏了头?)	33
	bésame mucho (Kiss Me A Lot) (多多亲吻我)	35
	Don't Get Around Much Any More (不再叹息, 爵士形式名称)	37
	Fever (发烧)	39
	Fly Me To The Moon (带我飞上月亮)	34
	The Girl From Ipanema (伊帕内玛来的女孩)	41
	In A Sentimental Mood (伤感)	47
	Moon glow (月亮的光辉)	43
	Perdido (柏蒂多 - 美国地名)	45
Satin Doll (萨丁娃娃 - 爵士形式的名称)	49	

分类	曲名	页码
简 易 古 典	Ave Maria (哀伤的圣母玛利亚, 舒伯特曲)	51
	Barcarolle (威尼斯船夫曲, 选自歌剧"霍夫曼的故事")	50
	Clair de Lune (月光曲, 德彪西曲)	53
	Entr'acte (间奏曲, 舒伯特歌剧"塞浦路斯公主, 罗珊慕德")	54
	Gymnopédie No.1, (第一号裸体舞蹈, 萨堤耶曲)	55
	Jesu, Joy Of Man's Desiring (耶稣-人们渴慕的喜乐, 巴赫曲)	67
	Largo (广板, 选自韩德尔的歌剧"薛西斯大帝")	56
	O For The Wings Of A Dove (请垂听我的祷告, 诗篇 55 篇, 门德尔松曲)	58
	Polovtsian Dance No.17 (第 17 号波洛维兹舞曲, 选自歌剧"伊格尔王子")	59
	Promenade (散步, 选自"展览会之画")	60
热 门 戏 剧 插 曲	Any Dream Will Do (任何梦想都可以, 选自电影"梦幻外套")	61
	Can You Feel The Love Tonight (今夜能感受到爱吗? 选自卡通电影"狮子王")	63
	Don't Cry For Me Argentina (不要为我哭泣, 阿根廷, 选自歌剧 Evita)	69
	I Dreamed A Dream (我做了个梦, 选自舞台剧"悲惨世界")	63
	If I Were A Rich Man (如果我是个富翁, 选自电影"屋顶上的提琴手")	67
	Mamma Mia (我的妈呀!, 选自同名舞台剧)	70
	Memory (记忆, 选自舞台剧"猫")	71
	The Music Of The Night (夜晚的乐声, 选自电影"歌剧魅影")	73
	Willkommen (欢迎, 选自音乐剧 "夜总会")	75
	You're The One That I Want (你就是我要的人, 选自舞台剧"油脂")	76
经 典 热 门	Angie (安吉, 滚石合唱团名曲)	77
	Bridge Over Troubled Water (恶水桥)	79
	Can't Help Falling In Love (不自禁的恋爱了)	81
	I Got You (I Feel Good) (我追到你了 / 感觉真好 )	83
	The Lady In Red (红衣女郎, 选自同名电影)	85
	(Sitting On) The Dock Of The Bay (坐在海湾的码头)	82
	Stand By Me (陪伴我, 选自电影"童年往事")	91
	Unchained Melody (无法锁炼的旋律)	87
	What A Wonderful World (多美好的世界)	89
	Yesterday (昨日, 约翰蓝农的名曲)	92

# A Love Before Time

From 'Crouching Tiger, Hidden Dragon'

Music by Tan Dun

♩ = 69

Dm Dm/C B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Gm/F

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody begins with a quarter rest followed by a quarter note G4, then eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *mf*.

Em<sup>7(b5)</sup> A<sup>7</sup>sus<sup>4</sup> Am<sup>7</sup> Dm Dm/C B<sup>b</sup>maj<sup>7</sup>

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody continues with a quarter rest, then quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *mf*.

Dm Am<sup>7</sup> B<sup>b</sup> B<sup>b</sup>/C C<sup>7</sup> F C/E B<sup>b</sup>

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody features a half note G4, quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *molto*.

Dm Am/C B<sup>b</sup> C Am<sup>7</sup>

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody features a half note G4, quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *lightly*.

Dm(add 9) Dm/C B<sup>b</sup> Am<sup>7</sup> Gm<sup>7</sup>

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody features a half note G4, quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *mp*.

B<sup>b</sup> A<sup>7</sup>sus<sup>4</sup> Am<sup>7</sup> Dm(add 9) Dm Dm/C

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody features a half note G4, quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *mp*.

B<sup>b</sup>maj<sup>7</sup> Dm Am<sup>7</sup> B<sup>b</sup> B<sup>b</sup>/C C<sup>7</sup>

*molto*

F C/E B<sup>b</sup> Dm Am/C

B<sup>b</sup> C F C/E B<sup>b</sup>

*molto* *f*

Dm Am/C B<sup>b</sup> C Am<sup>7</sup>

*lightly*

Dm(add 9) B<sup>b</sup> Gm<sup>7</sup>

*mf*

A<sup>7</sup>sus<sup>4</sup> Am<sup>7</sup> Dm(add 9) Dm/C B<sup>b</sup> Am<sup>7</sup>

Gm<sup>7</sup> Gm/F B<sup>b</sup> A<sup>7</sup>sus<sup>4</sup> Am<sup>7</sup> Dm

*mp*

# All Love Can Be

## From 'A Beautiful Mind'

Words by Will Jennings  
Music by James Horner

♩ = 68

E<sup>b</sup> Gm F Dm (✓) E<sup>b</sup> Gm F Am

Musical staff with notes and chords for the first line. The notes are E<sup>b</sup>, Gm, F, Dm, (✓) E<sup>b</sup>, Gm, F, Am. The staff is in 4/4 time and features a treble clef and a key signature of one flat.

*pp espr.*



E<sup>b</sup> Gm F Dm (✓) E<sup>b</sup> A<sup>b</sup> B<sup>b</sup>

Musical staff with notes and chords for the second line. The notes are E<sup>b</sup>, Gm, F, Dm, (✓) E<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>. The staff is in 4/4 time and features a treble clef and a key signature of one flat.

*sim.*

E<sup>b</sup> Gm F Dm (✓) E<sup>b</sup> Gm F Am

Musical staff with notes and chords for the third line. The notes are E<sup>b</sup>, Gm, F, Dm, (✓) E<sup>b</sup>, Gm, F, Am. The staff is in 4/4 time and features a treble clef and a key signature of one flat.

E<sup>b</sup> Gm F Dm (✓) E<sup>b</sup> A<sup>b</sup> B<sup>b</sup>

Musical staff with notes and chords for the fourth line. The notes are E<sup>b</sup>, Gm, F, Dm, (✓) E<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>. The staff is in 4/4 time and features a treble clef and a key signature of one flat.

Cm A<sup>b</sup> B<sup>b</sup> Cm A<sup>b</sup>

Musical staff with notes and chords for the fifth line. The notes are Cm, A<sup>b</sup>, B<sup>b</sup>, Cm, A<sup>b</sup>. The staff is in 4/4 time and features a treble clef and a key signature of one flat.

*mp*

Gm Eb/G ✓ Gm Fm Fm<sup>6</sup> Fm Cm ✓

Ab Gm ✓ Ab Bb

Cm rit. Ab Bb N.C. C

*f*

F Am G(add 9) Esus<sup>4</sup> Em F Am G Bm(add 9) Bm

**a tempo**

*mf*

F Am G(add 9) Esus<sup>4</sup> Em F Bb C

*dim.*

**poco rit.**

F Bb N.C. D A/D G/D D

*pp*





# The Godfather

## (Love Theme)

Music by Nino Rota

Slowly

*mp*

Dm Gm/D Dm

Gm Gm<sup>6</sup>

Dm/F Em<sup>7(b5)</sup> A<sup>7</sup> Dm

C C<sup>7</sup> Fmaj<sup>7</sup> F<sup>6</sup> E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup><sup>6</sup> B<sup>b</sup><sup>7</sup>

A A<sup>7</sup> N.C. Dm Gm/D Dm

Gm Gm<sup>6</sup>

1. Dm Em<sup>7(b5)</sup> A<sup>7</sup> Dm

2. Dm Em<sup>7(b5)</sup> A<sup>7</sup> Dm



# I Will Always Love You

From 'The Bodyguard'

Words & Music by Dolly Parton

Medium slow

The musical score is written in 4/4 time and consists of eight staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *mp*. The key signature has two flats (Bb and Eb). The first staff contains the following chords: Bb, F7, Bb, Gm, Bb7/F. The second staff contains: Eb, F7, Bb, F7, Bb, Gm, Bb7/F. The third staff contains: Eb, F7, Bb, Gm, Eb, F7, Bb, Gm. The fourth staff contains: Eb, F7, Bb, Gm, Eb, F7, Bb, Eb. The fifth staff is a first ending, starting with a first ending bracket over Bb and F7, followed by a second ending bracket over Bb and N.C. The sixth staff contains: C, Am, F, G7, C, Am. The seventh staff contains: C, Am, F, G7, C, Am. The eighth staff contains: F, G7, C, Am, F, G11, C. The score includes various musical notations such as slurs, ties, and triplets. Dynamic markings include *mp*, *mf*, *f*, and *mp*. Performance directions include *rit.*, *a tempo*, and *rall.*

# Mission: Impossible

## (Theme)

Music by Lalo Schifrin

♩ = 172

Gm B<sup>b</sup>m Cm Gm Fm F<sup>#</sup>m Gm B<sup>b</sup>m Cm Gm Fm F<sup>#</sup>m



N.C.




Gm B<sup>b</sup>m Cm Gm Fm F<sup>#</sup>m N.C.

*ff*



D<sup>5</sup> E<sup>b</sup>5 F<sup>5</sup> D<sup>5</sup> E<sup>b</sup>5 F<sup>5</sup> D<sup>5</sup> N.C.

*ff*





Gm B<sup>b</sup>m Cm Gm Fm F<sup>#</sup>m N.C.

A musical staff in treble clef with six measures. The first measure has a quarter note G4, a quarter note A4, and a half note B4. The second measure has a quarter note B4, a quarter note C5, and a half note B4. The third measure has a quarter note A4, a quarter note G4, and a half note F4. The fourth measure has a quarter note E4, a quarter note D4, and a half note C4. The fifth measure has a quarter note B4, a quarter note C5, and a half note B4. The sixth measure has a quarter note A4, a quarter note G4, and a half note F4. The dynamic marking *ff* is at the beginning.

Asus<sup>4</sup>/D B<sup>b</sup>sus<sup>4</sup>/E<sup>b</sup> Csus<sup>4</sup>/F Asus<sup>4</sup>/D B<sup>b</sup>sus<sup>4</sup>/E<sup>b</sup> Csus<sup>4</sup>/F

A musical staff in treble clef with six measures. The first measure has a quarter note G4, a quarter note A4, and a half note B4. The second measure has a quarter note B4, a quarter note C5, and a half note B4. The third measure has a quarter note A4, a quarter note G4, and a half note F4. The fourth measure has a quarter note E4, a quarter note D4, and a half note C4. The fifth measure has a quarter note B4, a quarter note C5, and a half note B4. The sixth measure has a quarter note A4, a quarter note G4, and a half note F4. The dynamic marking *cresc.* is at the beginning.

Asus<sup>4</sup>/D B<sup>b</sup>sus<sup>4</sup>/E<sup>b</sup> Csus<sup>4</sup>/F Asus<sup>4</sup>/D B<sup>b</sup>sus<sup>4</sup>/E<sup>b</sup> Csus<sup>4</sup>/F

A musical staff in treble clef with six measures. The first measure has a quarter note G4, a quarter note A4, and a half note B4. The second measure has a quarter note B4, a quarter note C5, and a half note B4. The third measure has a quarter note A4, a quarter note G4, and a half note F4. The fourth measure has a quarter note E4, a quarter note D4, and a half note C4. The fifth measure has a quarter note B4, a quarter note C5, and a half note B4. The sixth measure has a quarter note A4, a quarter note G4, and a half note F4.

Fsus<sup>4</sup>/E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> G<sup>5</sup>

A musical staff in treble clef with three measures. The first measure has a quarter note G4, a quarter note A4, and a half note B4. The second measure has a quarter note B4, a quarter note C5, and a half note B4. The third measure has a quarter note A4, a quarter note G4, and a half note F4. The dynamic marking *ff* is at the beginning.

# My Heart Will Go On

## Love Theme from 'Titanic'

Words by Will Jennings

Music by James Horner

♩ = 132

*p* simple, espr.

*mp*

Chords: Eb, Bb/Eb, Ab/Eb, Eb, Bb/Eb, Eb, Bb/Eb, Ab(add 9)/Eb, Eb, Bb/Eb, Ab(add 9)/Eb, Gm/D, Cm, Bb, Ab(add 9), Bb, Cm, Bb, Ab(add 9), Bb, Cm, Bb, Eb/Bb, Bb, Eb, Bb/Eb, Ab/Eb, Eb, Bb/Eb, Eb, Bb/Eb, Ab(add 9)/Eb

Eb Bb/Eb Ab/Eb Eb Bb/Eb Eb  
 Bb/Eb Ab(add 9)/Eb Eb Gm Cm Bb  
 mf  
 Ab(add 9) Bb Cm Bb Ab(add 9)  
 Gm Fm Cm Bb Ab(add 9) Bb G7/B  
 Cm Bb Ab(add 9) Bb Eb  
 Bb/Eb Eb<sup>sus2</sup> Bb/Eb Ab(add 9)/Eb Cm/G Fm  
 mp cresc.  
 Em D C(add 9) D Em D  
 ff molto espr.  
 C(add 9) Bm Am Em D C(add 9) D  
 Em D C(add 9) D<sup>6</sup> D G

# Passage Of Time

From the Miramax Motion Picture 'Chocolat'

Music by Rachel Portman

♩ = 90

Fm C<sup>7</sup> Fm

*mf staccato*

C<sup>7</sup> B<sup>b</sup>m Fm C<sup>7</sup> Fm

B<sup>b</sup>m E<sup>b</sup>7 A<sup>b</sup> C Fm D<sup>b</sup>7 C<sup>7</sup> Fm

C<sup>7</sup> Fm C<sup>7</sup>

A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>m Fm A<sup>b</sup> E<sup>b</sup>

B<sup>b</sup> C B<sup>b</sup>m Fm C<sup>7</sup> Fm

*p cresc.* *mf*

B<sup>b</sup>m E<sup>b</sup>7 A<sup>b</sup> C Fm





# Moon River

From 'Breakfast At Tiffany's'

Words by Johnny Mercer  
Music by Henry Mancini

♩ = 80

F Dm B<sup>b</sup> F/A B<sup>b</sup> F/A

Em<sup>7b5</sup> A<sup>7</sup> Dm F<sup>7</sup> B<sup>b</sup> Eb<sup>9#11</sup>

Dm Dm<sup>7</sup>/C Bm<sup>7b5</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> F Dm

B<sup>b</sup> F/A B<sup>b</sup> F/A Em<sup>7b5</sup> A<sup>7</sup>

Dm F/C Bm<sup>7b5</sup> B<sup>b7</sup> F/A B<sup>b</sup>

F/A B<sup>b</sup> F/A Dm Gm<sup>7</sup>

C<sup>7</sup> 1. F 2. D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>maj<sup>7</sup> F<sup>6</sup>

# Don't Know Why

Words & Music by Jesse Harris

♩ = 88



B<sup>b</sup>11 E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7sus<sup>4</sup> E<sup>b</sup> B<sup>b</sup>11

*mf*

To ⊕ CODA

E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7sus<sup>4</sup> E<sup>b</sup> E<sup>b</sup>7

Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7sus<sup>4</sup> E<sup>b</sup> E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

B<sup>b</sup>7sus<sup>4</sup> E<sup>b</sup> B<sup>b</sup>11 E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7sus<sup>4</sup> E<sup>b</sup>

Cm<sup>7</sup> F<sup>13</sup> B<sup>b</sup> B<sup>b</sup>7

2nd time D.S. al ⊕ CODA

Cm<sup>7</sup> F<sup>13</sup> B<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>/G B<sup>b</sup>/F

⊕ CODA

Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7sus<sup>4</sup> E<sup>b</sup> E<sup>b</sup>7/B<sup>b</sup> Cm<sup>7</sup> F<sup>7</sup> rit. B<sup>b</sup>7sus<sup>4</sup> E<sup>b</sup>

# Angels

Words & Music by Robbie Williams & Guy Chambers

♩ = 76

Musical staff 1: Treble clef, 4/4 time signature. Chords: E<sup>b</sup>, A<sup>b</sup>sus<sup>2</sup>, A<sup>b</sup> Cm/A<sup>b</sup>.

Musical staff 2: Treble clef, 4/4 time signature. Chords: B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>sus<sup>2</sup>, A<sup>b</sup>, Cm/A<sup>b</sup>.

Musical staff 3: Treble clef, 4/4 time signature. Chords: B<sup>b</sup>, Fm<sup>7</sup>, A<sup>b</sup>, Cm<sup>7</sup>.

Musical staff 4: Treble clef, 4/4 time signature. Chords: A<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>/C, A<sup>b</sup>.

Musical staff 5: Treble clef, 4/4 time signature. Chords: E<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>/C, E<sup>b</sup>.

Musical staff 6: Treble clef, 4/4 time signature. Chords: B<sup>b</sup>, Cm, A<sup>b</sup>, A<sup>b</sup>sus<sup>2</sup>.

Musical staff 7: Treble clef, 4/4 time signature. Chords: E<sup>b</sup>, B<sup>b</sup>, Cm.

A<sup>b</sup> A<sup>b</sup>sus<sup>2</sup> E<sup>b</sup>/G Fm

*To Coda* ◊

Db(add 9) A<sup>b</sup>/C E<sup>b</sup>

A<sup>b</sup>sus<sup>2</sup> A<sup>b</sup> Cm/G B<sup>b</sup> E<sup>b</sup>

A<sup>b</sup>sus<sup>2</sup> A<sup>b</sup> Cm/G B<sup>b</sup> D<sup>b</sup>

*D.S. al Coda*

A<sup>b</sup>/C A<sup>b</sup> E 3 Db(add 9) A<sup>b</sup>/C E<sup>b</sup>

◊ *Coda*

E<sup>b</sup>/G B<sup>b</sup> Cm A<sup>b</sup> A<sup>b</sup>sus<sup>2</sup>

E<sup>b</sup> B<sup>b</sup> C

A<sup>b</sup> A<sup>b</sup>sus<sup>2</sup> E<sup>b</sup>/G Fm Db(add 9) A<sup>b</sup>/C E<sup>b</sup>

# Beautiful

Words & Music by Linda Perry

♩ = 76

C C<sup>7</sup>/B<sup>b</sup> Am A<sup>b</sup>



C C<sup>7</sup>/B<sup>b</sup> Am A<sup>b</sup>



F Dm C C<sup>7</sup>/B<sup>b</sup> Am



F Dm C C<sup>7</sup>/B<sup>b</sup> Am



Dm<sup>7</sup> To ⊕ CODA C C C<sup>7</sup>/B<sup>b</sup>



Am A<sup>b</sup> C C<sup>7</sup>/B<sup>b</sup>

Am A<sup>b</sup> F Dm C C<sup>7</sup>/B<sup>b</sup>

Am F Dm C C<sup>7</sup>/B<sup>b</sup>

Am Dm<sup>7</sup> C C<sup>7</sup>/B<sup>b</sup>

Am A<sup>b</sup> C

C<sup>7</sup>/B<sup>b</sup> Am A<sup>b</sup> D.S. al  $\Phi$  CODA

$\Phi$  CODA C A<sup>b</sup>maj<sup>7</sup>(b5) C

# Crazy

Words & Music by Thomas Callaway, Brian Burton,  
Gianfranco Reverberi & Gian Piero Reverberi

♩ = 112

N.C.

Am

Cmaj7

Fadd9

F

Esus4

Am

Cmaj7

Fadd9

F

Esus4

E

§

Am

Cmaj7

Fadd9



F Esus<sup>4</sup> E To Coda ◊

A Fadd9 F

Cmaj<sup>7</sup> Esus<sup>4</sup> E

Am Cmaj<sup>7</sup>

fadd9 F

Esus<sup>4</sup> E D.S. al Coda ◊ Coda A

fadd9 F# Cmaj<sup>7</sup>

Esus<sup>4</sup> E A

# Don't Look Back In Anger

Words & Music by Noel Gallagher

♩ = 84

C G Am E

F G C Am G C G

Am E F G C Am G

♩

F Fm C F Fm

C F Fm C G

G#dim Am G F

G C G Am E

F G C Am G C G Am E

*To Coda* 1. 2. *D.S. al Coda*

F G C G Am E F G C Am G C Am G

*Coda*

C Am G C G Am E F G

C Am G C G Am E

F Fm

C G Am E F Fm C

# Fields Of Gold

Words & Music by Sting

Not fast

The musical score is written in 4/4 time and consists of seven staves of music. The tempo is marked "Not fast". The key signature is one flat (B-flat major or G minor). The melody is primarily composed of eighth and quarter notes, often beamed together. There are several ornaments (flourishes) indicated by a '7' over a note. Chords are indicated by letters above the staff: Gm, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, F, Gm<sup>7</sup>, E<sup>b</sup>, B<sup>b</sup>, Gm, E<sup>b</sup>, B<sup>b</sup>, Gm, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, F, B<sup>b</sup>, E<sup>b</sup>, F, B<sup>b</sup>, E<sup>b</sup>, F, B<sup>b</sup>. A triplet of eighth notes is marked with a '3' over the notes in the third and sixth staves.

# Put Your Records On

Words & Music by John Beck,  
Steven Chrisanthou & Corinne Bailey Rae

$\text{♩} = 96$

**Staff 1:** Chords: G, Em<sup>6</sup>, D<sup>13</sup>, D<sup>9</sup>, G

**Staff 2:** Chords: Em<sup>6</sup>, D<sup>13</sup>, D<sup>9</sup>, G

**Staff 3:** Chords: Em, B<sup>7</sup>/E<sup>b</sup>, Em<sup>7</sup>, A<sup>7</sup>, Cmaj<sup>7</sup>

**Staff 4:** Chords: Cm<sup>6</sup>, N.C., G, Em<sup>6</sup>

**Staff 5:** Chords: D<sup>13</sup>, D<sup>9</sup>, G, Em<sup>6</sup>, D<sup>13</sup>, D<sup>9</sup>

**Staff 6:** Chords: G, Cmaj<sup>7</sup>, Cm<sup>6</sup>, G

**Staff 7:** Chords: Am<sup>7</sup>, Em<sup>7</sup>

**Staff 8:** Chords: Am<sup>7</sup>, Cmaj<sup>7</sup>, Am<sup>7</sup> (triple), Am<sup>7</sup>

**Staff 9:** Chords: C, F<sup>9</sup>, Gmaj<sup>9</sup>

**Performance Instructions:** *To Coda* (first ending), *2. Cm<sup>6</sup>* (second ending), *D.S. al Coda*, *Coda*

# Fix You

Words & Music by Coldplay, Guy Berryman,  
Chris Martin, Jon Buckland & Will Champion

♩ = 70

The musical score for "Fix You" is presented in G major (one sharp) and 4/4 time. The tempo is marked as ♩ = 70. The score consists of seven staves of music, each with guitar chords indicated above the notes. The chords are: F, Am, Dm7, C, F, Am, Dm7, C, F, Am, Dm, C, F, Am, Dm7, C, F, Am, Dm7, C, F, Am, Dm7, C, Bb, F/A, Csus4, C, Bb, F/A, Csus4, C, Bb, F/A.

1. Csus<sup>4</sup> C F Am Dm<sup>7</sup> C F Am Dm<sup>7</sup> C

2. F B<sup>b</sup> F Csus<sup>4</sup> C

Dm<sup>7</sup> B<sup>b</sup> F Cadd11

F B<sup>b</sup>add9 F Am

Dm<sup>7</sup> B<sup>b</sup>add9 F Cadd11

B<sup>b</sup> F/A Csus<sup>4</sup> C B<sup>b</sup> F/A Csus<sup>4</sup> C

B<sup>b</sup> F Csus<sup>4</sup> C F

# Nothing In My Way

Words & Music by Richard Hughes, James Sanger,  
Tim Rice-Oxley & Tom Chaplin

♩ = 86

Am/C Dm Dm<sup>add9</sup> G<sup>7</sup>

G<sup>7sus4</sup> G<sup>7</sup> Am Asus<sup>4</sup> Dm Dm<sup>add9</sup>

G<sup>7</sup> G<sup>7sus4</sup> G<sup>7</sup> Am Asus<sup>4</sup>

Dm Dm<sup>add11</sup> Dm Em C/E Em Am Em/G Am Em/G

Dm/F Am Dm Em Dm Em C/E Em

Am Em/G Am Em/G Dm/F Am Dm Dm<sup>add9</sup> G<sup>7sus4</sup>



Am Dm Dm<sup>add9</sup>

# Other Side Of The World

Words & Music by KT Tunstall & Martin Terefe

♩ = 80

A<sup>b</sup> A<sup>b</sup>sus<sup>2</sup> A<sup>b</sup>sus<sup>4</sup> A<sup>b</sup>sus<sup>2</sup> E<sup>b</sup> B<sup>b</sup>m<sup>7</sup>

E<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup> D<sup>b</sup>

A<sup>b</sup> A<sup>b</sup>sus<sup>2</sup> A<sup>b</sup>sus<sup>4</sup> A<sup>b</sup>sus<sup>2</sup> E<sup>b</sup> B<sup>b</sup>m<sup>7</sup>

E<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>

§

D<sup>b</sup> 1<sup>o</sup> only A<sup>b</sup>

Fm<sup>7</sup> D<sup>b</sup> Fm/C B<sup>b</sup>m E<sup>b</sup>

A<sup>b</sup> Fm<sup>7</sup> D<sup>b</sup> Fm/C

To Coda ⊕ 1.  
B<sup>b</sup>m E<sup>b</sup> Fm Fm/E<sup>b</sup> D<sup>b</sup> E<sup>b</sup>

2.  
A<sup>b</sup> A<sup>b</sup>sus<sup>2</sup> A<sup>b</sup>sus<sup>4</sup> A<sup>b</sup>sus<sup>2</sup> D<sup>b</sup> E<sup>b</sup> B<sup>b</sup>m<sup>7</sup>

D<sup>b</sup>maj<sup>7</sup> A<sup>b</sup> A<sup>b</sup>sus<sup>2</sup> A<sup>b</sup>sus<sup>4</sup> A<sup>b</sup>sus<sup>2</sup> B<sup>b</sup>m<sup>7</sup>

Fm E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> Cm E<sup>b</sup>/B<sup>b</sup> *D.S. al Coda*

⊕ Coda

D<sup>b</sup> E<sup>b</sup> Fm Fm/E<sup>b</sup> D<sup>b</sup> E<sup>b</sup>

Fm Fm/E<sup>b</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

# Ain't That A Kick In The Head

Words by Sammy Cahn  
 Music by Jimmy Van Heusen

♩ = 130 



The musical score consists of ten staves of piano notation in 4/4 time, with a tempo of 130 beats per minute. The key signature has two flats (Bb and Eb). The score includes various chords and dynamics:

- Staff 1:** Chords: Eb6, D7, Eb6, D7, Eb6, D7, Eb6, D7, Eb6, D7. Dynamics: *mf*. Includes a triplet of eighth notes.
- Staff 2:** Chords: Eb6, D7, Eb6, C7/G, Bb7/F, Fm7/C. Includes a triplet of eighth notes.
- Staff 3:** Chords: Bbm7(b5)/Db, Bb7/D, Fm, Fm7, Em7, Fm7, Fm. Includes a triplet of eighth notes.
- Staff 4:** Chords: Fm7, Em7, Fm7, Bb7, Fm7, Bb7, Bb7aug5, Eb6. Includes a triplet of eighth notes.
- Staff 5:** Chords: Eb/Db, C7, Eb/Bb, G7, Cm. Dynamics: *f*.
- Staff 6:** Chords: F13, Gb13, F13, N.C., Fm7/Bb. Dynamics: *ff*.
- Staff 7:** Chords: Eb/Bb, Bb7aug5, Eb6, D7, Eb6, C7. Dynamics: *mf*. Includes a triplet of eighth notes.
- Staff 8:** Chords: B13, C13, F7, Fm7/Bb, Eb6, D7, Eb6, N.C., E9, Eb6. Dynamics: *f*.

# Fly Me To The Moon (In Other Words)

Words & Music by Bart Howard

Medium fast ♩ = 126

Musical score for 'Fly Me To The Moon (In Other Words)' in G major, 4/4 time. The score consists of ten staves of music with various chord annotations above the notes. The chords are: Dm7, Gm7, C7, F, B7, Bb, Bb/D, Em7(b5), A7, Dm7, Ab7, Gm7, Gm/C, F, Bb7, Am7, Dm7, Gm7, Gm7/C, Fsus4, F, A7, Dm7, Gm7, C7, F, B7, Bb, Bb/D, Em7(b5), A7, Dm, Gm7, Abdim7, Am7(b5), D7, Gm7, C7, F, Aaug7(#9), Am7(b5), D7, Gm7, C7, F, F#7(#9), F#9.

# Besame Mucho

Words & Music by Consuelo Velazquez

Rumba ♩ = 84

The musical score is written in 4/4 time with a tempo of 84 beats per minute. It is in the key of B-flat major (two flats). The score consists of six staves of music, primarily for piano and guitar. The first staff begins with a *mp* dynamic and features chords Fm<sup>6</sup>, Fm<sup>7</sup>, and B<sup>b</sup>m<sup>7</sup>. The second staff continues with B<sup>b</sup>m<sup>6</sup>, D<sup>b</sup>6, F<sup>7</sup>/C, B<sup>b</sup>m<sup>7</sup>, C<sup>7</sup>(b<sup>9</sup>), and Fm(add 9). The third staff includes Fm, F<sup>7</sup>, B<sup>b</sup>m<sup>6</sup>, and D<sup>b</sup>m<sup>6</sup>. The fourth staff, marked with a first ending bracket, contains Fm, Fm/E<sup>b</sup>, Dm<sup>7</sup>(b<sup>5</sup>), G<sup>7</sup>, Gm<sup>7</sup>(b<sup>5</sup>), and C<sup>7</sup>. The fifth staff, marked with a second ending bracket, contains D<sup>b</sup>7, C<sup>7</sup>, and Fm. The final staff, marked with a *mf* dynamic, contains B<sup>b</sup>m<sup>6</sup>, C<sup>7</sup>, Fm, Gm<sup>7</sup>(b<sup>5</sup>), C<sup>7</sup>, Fm(add 9), and Fm. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Gm7(b5) C7 Fm7 Db7 G7 Bbmaj7/C

C7aug5 Fm6 Fm7 Bbm6

*mp*

Db6 F7/C Bbm C7(b9) Abmaj7

C7/G F7 F7(b9) Bbm Gb7 Fm Dm7(b5)

Db Gm7(b5) C7 Fm7

*mp*

Bbm7 Bbm6 Bbm F7(b9) Bbm C7(b9)

Fm9 Cm7 F7(b9) Bb/D Dbm6

Fm **rall.** Dm7(b5) G7(b5) C7(b9) **molto rit.** Fm6

# Don't Get Around Much Anymore

Words by Bob Russell  
Music by Duke Ellington

♩ = 108 (♩ = ♪<sup>3</sup>)

N.C. Fmaj<sup>9</sup> Am<sup>7b5</sup>/E<sup>b</sup> D<sup>7</sup> Am<sup>7b5</sup>

D<sup>7</sup> Gm<sup>9</sup> C<sup>13</sup> F<sup>6/9</sup> Gm<sup>11</sup>

C<sup>13</sup> Fmaj<sup>9</sup> Am<sup>7b5</sup>/E<sup>b</sup> D<sup>7</sup> Am<sup>7b5</sup>

D<sup>7</sup> Gm<sup>9</sup> C<sup>13</sup> F<sup>6/9</sup>

Cm<sup>7</sup> F<sup>7</sup> B<sup>b6</sup> B<sup>b6</sup>/C F<sup>6/9</sup>

B<sup>b6</sup> Bm<sup>7b5</sup> E<sup>7</sup> Am<sup>7</sup> G<sup>#m7</sup> Gm<sup>7</sup> C<sup>13</sup>



Fmaj<sup>9</sup> Am<sup>7b5/Eb</sup> D<sup>7b9</sup> D<sup>7</sup>

Gm<sup>9</sup> B<sup>b</sup>maj<sup>7</sup>/C Gm<sup>6</sup> C<sup>13</sup> F B<sup>b</sup>maj<sup>9</sup>

N.C. Fmaj<sup>9</sup> Am<sup>7b5/Eb</sup> D<sup>7</sup> Am<sup>7b5</sup>

D<sup>7</sup> Gm<sup>9</sup> C<sup>13</sup> F<sup>6</sup> Gm<sup>11</sup>

Cm<sup>7</sup> F<sup>7</sup> B<sup>b6</sup> B<sup>b6</sup>/C F<sup>6</sup>

B<sup>b6</sup> Bm<sup>7b5</sup> E<sup>7</sup> Am<sup>7</sup> G<sup>#</sup>m<sup>7</sup> Gm<sup>7</sup> C<sup>13</sup> Fmaj<sup>9</sup>

Am<sup>7b5/Eb</sup> D<sup>7b9</sup> D<sup>7</sup> Gm<sup>9</sup>

B<sup>b</sup>/C Gm<sup>9</sup> C<sup>13</sup> E<sup>b9#11</sup> Am<sup>7b5</sup> D<sup>7</sup>

Gm<sup>11</sup> C<sup>7</sup>sus<sup>4</sup> C<sup>13</sup> rit. B<sup>b</sup>maj<sup>7</sup> A<sup>7</sup>aug F<sup>6</sup>

# Fever

Words & Music by John Davenport & Eddie Cooley

Moderate jump beat

N.C. (*snap fingers*)

*mf*

§

Am

3

E<sup>7</sup>

Am

F<sup>6</sup>

Am

To Coda ⊕

E<sup>7</sup>

1.

Am

2.

Am

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with rests. Chord symbols E7 and Am are placed above the staff.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a sequence of notes with rests, including a triplet of eighth notes. Chord symbols E7 and Am are placed above the staff.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a sequence of notes with rests, including two triplet markings. Chord symbols Dm, E7, and Am are placed above the staff.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a sequence of notes with rests, including a triplet of eighth notes.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a sequence of notes with rests. Chord symbols E7 and Am are placed above the staff.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a sequence of notes with rests, marked with accents (>) and 'x' symbols. The instruction "N.C. (snap fingers)" is written above the first measure, and "D.S. al Coda" is written above the last measure.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a sequence of notes with rests. Chord symbols E7 and Am are placed above the staff. The instruction "Coda" with a diamond symbol is written above the first measure.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a sequence of notes with rests. Chord symbols Am and N.C. are placed above the staff.

# The Girl From Ipanema

(Garota De Ipanema)

Words by Vinicius De Moraes  
Music by Antonio Carlos Jobim

**Bossa nova**

*mf*

C<sup>6/9</sup> D<sup>13</sup>

Dm<sup>7</sup> G<sup>7(b13)</sup> C<sup>6/9</sup> A<sup>7(#9)</sup>

Dm<sup>7</sup> G<sup>7(#9)</sup> C<sup>6/9</sup> D<sup>13</sup>

Dm<sup>7</sup> G<sup>7(b13)</sup> C<sup>6/9</sup>

D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>13

C<sup>#</sup>m<sup>7</sup> A<sup>7</sup>

Dm7 B<sup>b</sup>7

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Chords: Dm7, B<sup>b</sup>7. Rhythmic patterns include eighth notes and triplets.

Em7 A7(b5) Dm7

Musical staff 2: Treble clef, key signature of two sharps. Chords: Em7, A7(b5), Dm7. Rhythmic patterns include eighth notes and triplets.

G7(b5) C6/9 D13

Musical staff 3: Treble clef, key signature of two sharps. Chords: G7(b5), C6/9, D13. Rhythmic patterns include eighth notes and quarter notes.

Dm7 G7(b13) C6/9

Musical staff 4: Treble clef, key signature of two sharps. Chords: Dm7, G7(b13), C6/9. Rhythmic patterns include eighth notes and quarter notes.

Db7 C6/9 D13

Musical staff 5: Treble clef, key signature of two sharps. Chords: Db7, C6/9, D13. Rhythmic patterns include eighth notes and quarter notes.

Dm7 G7(b13)

Musical staff 6: Treble clef, key signature of two sharps. Chords: Dm7, G7(b13). Rhythmic patterns include eighth notes and quarter notes.

C6/9 Db7(b5) C6/9

Musical staff 7: Treble clef, key signature of two sharps. Chords: C6/9, Db7(b5), C6/9. Rhythmic patterns include eighth notes and quarter notes.

# Moonglow

Words & Music by Will Hudson, Eddie De Lange & Irving Mills

Medium swing (♩ =  $\frac{3}{4}$ )

The musical score for "Moonglow" is presented in ten staves of music. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked "Medium swing" with a note value of 3/4. The score includes various chords and dynamics.

**Staff 1:** Chords:  $A^{\flat}maj^7$ ,  $A^{\flat}m$ ,  $E^{\flat}6$ ,  $F^9$ . Dynamics: *mp*.

**Staff 2:** Chords:  $Fm^7$ ,  $B^{\flat}13$ ,  $E^{\flat}6$ ,  $A^{\dim}7$ ,  $A^{\flat}m^6$ ,  $E^{\flat}6$ .

**Staff 3:** Chords:  $A^{\flat}maj^7$ ,  $A^{\flat}m$ ,  $E^{\flat}6$ ,  $F^9$ .

**Staff 4:** Chords:  $Fm^7$ ,  $B^{\flat}13$ ,  $E^{\flat}6$ ,  $A^{\dim}7$ ,  $A^{\flat}m^6$ ,  $E^{\flat}6$ .

**Staff 5:** Chords:  $E^{\flat}6$ ,  $E^{\flat}6$ ,  $E^{\flat}/G$ ,  $G^{\flat}m^7(b5)$ ,  $Fm^7(b5)$ ,  $Em^7(b5)$ ,  $Dm^7$ ,  $C^7$ ,  $Dm^7$ ,  $C^7/E$ . Dynamics: *mf*.

**Staff 6:** Chords:  $F^9$ ,  $E^{\flat}/G$ ,  $F^9$ ,  $B^{\flat}13$ ,  $A^{13}$ ,  $B^{\flat}9$ ,  $A^{13}$ .

**Staff 7:** Chords:  $A^{\flat}6/6$ ,  $A^{\flat}m$ ,  $E^{\flat}6$ ,  $F^9$ . Dynamics: *mp*.

**Staff 8:** Chords:  $Fm^7$ ,  $B^{\flat}13$ ,  $E^{\flat}6$ ,  $A^{\dim}7$ ,  $A^{\flat}m^6$ ,  $E^{\flat}6$ .

A<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>m E<sup>b</sup>6 F<sup>9</sup> 3

Fm<sup>7</sup> B<sup>b</sup>13 E<sup>b</sup>6 A<sup>b</sup>m<sup>6</sup> E<sup>b</sup>6 E<sup>b</sup>7

A<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>m E<sup>b</sup>6 F<sup>9</sup>

Fm<sup>7</sup> B<sup>b</sup>13 E<sup>b</sup>6 A<sup>b</sup>dim<sup>7</sup> A<sup>b</sup>m<sup>6</sup> E<sup>b</sup>6

E<sup>6</sup> E<sup>b</sup>6 E<sup>b</sup>/G G<sup>b</sup>m<sup>7</sup>(b5) Fm<sup>7</sup>(b5) Em<sup>7</sup>(b5) Dm<sup>7</sup> C<sup>7</sup> Dm<sup>7</sup> C<sup>7</sup>/E

F<sup>9</sup> E<sup>b</sup>/G F<sup>9</sup> B<sup>b</sup>13 A<sup>13</sup> B<sup>b</sup>9 A<sup>13</sup>

A<sup>b</sup>6/9 A<sup>b</sup>m E<sup>b</sup>6 F<sup>9</sup>

Fm<sup>7</sup> B<sup>b</sup>13 E<sup>b</sup>6 A<sup>b</sup>dim<sup>7</sup>

A<sup>b</sup>m<sup>6</sup> E<sup>b</sup>6 E<sup>b</sup>/G G<sup>b</sup>dim<sup>7</sup> Fm<sup>7</sup> Emaj<sup>7</sup> E<sup>b</sup>6/9

# Perdido

Words by Ervin Drake & Harry Lenk  
Music by Juan Tizol

Easy swing

The musical score for 'Perdido' is written in 4/4 time with a key signature of one flat (Bb). The tempo/style is 'Easy swing'. The melody is presented in a single staff with a dynamic marking of *mf* at the beginning. The score consists of nine lines of music. The first line contains the first four measures, with chords Cm7, F7, and Bb6. The second line contains measures 5-8, with chords Cm7 and F7. The third line contains measures 9-12, with chords Bb6, G7, Cm7, and F7. The fourth line contains measures 13-16, with chords Bbmaj7, Bb6, Bbmaj7, Bdim7, Cm7, and F7. The fifth line contains measures 17-20, with chords Bb6, Eb7, D, and G13. The sixth line contains measures 21-24, with chords C7 and F13. The seventh line contains measures 25-28, with chords Cm7, F7, Cm7, F7, Bbmaj7, Bb6, Bbmaj7, and G7. The eighth line contains measures 29-32, with chords Cm7, F7, Cm7, F7, Bb6, G7, Cm7, and F7. The score includes various musical notations such as slurs, ties, and triplets.





# In A Sentimental Mood

Words & Music by Duke Ellington, Irving Mills & Manny Kurtz

♩ = c.70

N.C.

Am Am(ma7) Am7 Am6

*mp*

Dm Dm(ma7) Dm7 Dm6 E7 Am

A7 Dm7 Db7(#9) Cmaj7 // N.C. Am Am(ma7)

Am7 Am6 Dm Dm(ma7) Dm7 Dm6 E7

Am A7 Dm7 Db7(#9) Cmaj7 Eb7



# Satin Doll

Words by Johnny Mercer  
Music by Duke Ellington & Billy Strayhorn

Swing (♩ = 104)

*mp*

*mf*

*mf*

*mp*

*mf*

Chords: Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>aug<sup>5</sup>, Em<sup>7</sup>, A<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, A<sup>b</sup>m<sup>7</sup>, D<sup>b</sup>7, C<sup>6/9</sup>, Dm<sup>7</sup>, Em<sup>7</sup>(b5), A<sup>7</sup>(b9), E<sup>b</sup>dim<sup>7</sup>, Em<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, Fmaj<sup>7</sup>, Gm<sup>7</sup>, A<sup>b</sup>dim<sup>7</sup>, Am<sup>7</sup>, C/D, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, F/G, Em<sup>7</sup>, A<sup>7</sup>aug<sup>5</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>aug<sup>5</sup>, Em<sup>7</sup>, A<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>aug<sup>5</sup>, C/D, D<sup>7</sup>, A<sup>b</sup>m<sup>7</sup>, D<sup>b</sup>7, C<sup>6/9</sup>, Am<sup>7</sup>, D<sup>13</sup>, B<sup>b</sup>13, D<sup>b</sup>9, C<sup>6/9</sup>, Dm<sup>7</sup>, E<sup>b</sup>dim<sup>7</sup>, C/E, C

# Barcarolle

From 'The Tales Of Hoffmann'

Music by Jacques Offenbach

♩. = 76

The musical score consists of ten staves of music in treble clef, 6/8 time, with a key signature of two sharps (D major). The tempo is marked as ♩. = 76. The score includes various chords and dynamics:

- Staff 1: Chords C, G7. Dynamics: *p*. First and second endings are marked above the staff.
- Staff 2: Chords G7, G7sus4, G7. Dynamics: *p*. First and second endings are marked above the staff.
- Staff 3: Chords C7, Fsus4, F, D7.
- Staff 4: Chords G, Gdim, G.
- Staff 5: Chords Gdim, G7, C, G7.
- Staff 6: Chords C#dim7, Dm6, C, G7. Dynamics: *sf* (sforzando) with a wedge-shaped hairpin.
- Staff 7: Chords C#dim7, Dm, C/G, G7, C. Dynamics: *f* (forte) and *pp* (pianissimo).
- Staff 8: Chords G7, C, G7, C. Dynamics: *pp*.
- Staff 9: Chords F/C, C, Dm/C, C.



B<sup>b</sup> Gm<sup>6</sup>  
**a tempo**  
*mf dolce*

B<sup>b</sup>/F F<sup>7</sup> Gm Gm/D Cm/E<sup>b</sup> F<sup>7</sup> B<sup>b</sup>  
*mp*

B<sup>b</sup>aug<sup>5</sup> Gm/B<sup>b</sup> Gm<sup>6</sup>/A A<sup>7</sup> F<sup>#</sup>dim<sup>7</sup> Gm C<sup>7</sup>/G  
*mp*

F/A G<sup>7</sup>/D F/C C<sup>7</sup>sus<sup>4</sup> C<sup>7</sup> F F/C  
**rit.**  
*p mp*

F<sup>7</sup>  
**a tempo**  
 B<sup>b</sup>/F F<sup>7</sup> Gm

F D Cm Cm/E<sup>b</sup> C<sup>7</sup>/G F F<sup>7</sup>  
**rit.**  
*mf mp*

B<sup>b</sup> Gm<sup>6</sup>  
**a tempo**  
*p*

# Clair de Lune

Music by Claude Debussy

♩ = 63

C/E Fdim<sup>7</sup> C<sup>6</sup>/E G<sup>7</sup>/D

*pp*

Dm<sup>7</sup>/C G<sup>7</sup>/B Dm<sup>7</sup>/A E<sup>7</sup>/G<sup>#</sup> Am<sup>7</sup>/G F<sup>6</sup>

C<sup>6</sup>/E G<sup>7</sup> C F C/E

F C<sup>7</sup>/G Am(add 11)

Dm(add 9) Dm Dm<sup>7</sup>

**tempo rubato**

Dm<sup>6</sup> Dm<sup>7</sup> Dm Dm(add 9) Dm Dm<sup>7</sup> Dm<sup>6</sup> Dm

*pp*

G<sup>7</sup> G<sup>#</sup>dim<sup>7</sup> F/A Bm<sup>7</sup>(b5)

*peu à peu cresc. et animé*

F/C Dm<sup>7</sup> C/E Cm<sup>6</sup>/E<sup>b</sup> Dm<sup>7</sup>(11) G<sup>7</sup> C

*dim. molto*



# Entr'acte

## From 'Rosamunde'

Music by Franz Schubert

Andantino (♩ = 72)

**Staff 1:** Chords: B<sup>b</sup>, B<sup>b</sup>/D, F/C, F/A, B<sup>b</sup>, G<sup>7</sup>/B, Cm, G<sup>7</sup>/D. Dynamics: *mp*.

**Staff 2:** Chords: Cm/E<sup>b</sup>, F<sup>7</sup>/A, B<sup>b</sup>, B<sup>b</sup>/D, F/C, F/A, B<sup>b</sup>, F<sup>7</sup>/C, B<sup>b</sup>/D, F/C, C<sup>7</sup>.

**Staff 3:** Chords: F, B<sup>b</sup>, B<sup>b</sup>/D, F<sup>7</sup>/C, F<sup>7</sup>/A, B<sup>b</sup>, G<sup>7</sup>/B, Cm, G<sup>7</sup>/D. Dynamics: *mp* → *p*.

**Staff 4:** Chords: Cm/E<sup>b</sup>, F<sup>7</sup>/A, B<sup>b</sup>, B<sup>b</sup>/D, F<sup>7</sup>/C, F/A, B<sup>b</sup>, F<sup>7</sup>/C, B<sup>b</sup>/D, F/C, C<sup>7</sup>. Dynamics: *mp*.

**Staff 5:** Chords: F, F<sup>7</sup>/C, F/A, B<sup>b</sup>, Gm, D, Gm, D/F<sup>#</sup>, Edim<sup>7</sup>, D. Dynamics: *p*, *mf*, *f*.

**Staff 6:** Chords: B<sup>b</sup>dim<sup>7</sup>, D<sup>b</sup>dim<sup>7</sup>, Adim<sup>7</sup>, Cdim<sup>7</sup>, B<sup>b</sup>, F<sup>7</sup>/C, B<sup>b</sup>/D, C<sup>7</sup>/E, F<sup>7</sup>, B<sup>b</sup>. Dynamics: *mp*, *rit.*.

**Staff 7:** Chords: F<sup>7</sup>/C, F/A, B<sup>b</sup>, Gm, D, Gm, D/F<sup>#</sup>, Edim<sup>7</sup>, D. Dynamics: *mf*, *f*.

**Staff 8:** Chords: B<sup>b</sup>dim<sup>7</sup>, D<sup>b</sup>dim<sup>7</sup>, Adim<sup>7</sup>, Cdim<sup>7</sup>, B<sup>b</sup>, F<sup>7</sup>/C, B<sup>b</sup>/D, C<sup>7</sup>/E, F<sup>7</sup>, B<sup>b</sup>. Dynamics: *p*, *mf*, *mp*.

# Gymnopédie No.1

Music by Erik Satie

Slowly

Am/F Cmaj7 Am/F Cmaj7 Am/F Cmaj7

Am/F Cmaj7 Am/F Cmaj7 Am/F Cmaj7

Em Am Dm Fm/D Cm Gm

Dm/C Gm/C Edim/C Eb/D Gm/C

F<sup>6</sup>/C Gm/C Eb/C Dm 1. Em Am

G/D E/D Am/D Gm<sup>7</sup> C

2. Cm/D Eb/D Gm/D Eb/D Cm<sup>6</sup>/D Gm Cm

*pp* *p*

# Largo

## From 'Xerxes'

Music by George Frideric Handel

Largo (♩ = 60)

**Staff 1:** Chords: F, C<sup>7</sup>/G, F/A, B<sup>b</sup>, Gm, F, C. Dynamics: *p*. Includes a triplet of eighth notes and a checkmark.

**Staff 2:** Chords: C/B<sup>b</sup>, F/A, C<sup>7</sup>/G, F, Gm<sup>7</sup>, F/A, B<sup>b</sup>, Am/C. Dynamics: *mp*. Includes a checkmark.

**Staff 3:** Chords: G<sup>7</sup>/D, C, C<sup>7</sup>/E, F, B<sup>b</sup>, C<sup>7</sup>, F. Dynamics: *p*. Includes a checkmark, *rit.*, and *a tempo* marking.

**Staff 4:** Chords: C, Am/C, C, Dm, F/A, B<sup>b</sup>, F. Dynamics: *mf*, *mp*, *p*. Includes a checkmark.

**Staff 5:** Chords: B<sup>b</sup>, C<sup>7</sup>/G, F, C, C/B<sup>b</sup>, F/A, B<sup>b</sup>, Gm<sup>7</sup>, C<sup>7</sup>. Dynamics: *mp cresc.*, *mf*. Includes a checkmark and a triplet of eighth notes.

**Staff 6:** Chords: F, Gm<sup>7</sup>, F/A, B<sup>b</sup>, Am/C, G<sup>7</sup>/D, C, C<sup>7</sup>/E, F. Dynamics: *f*, *mf*. Includes a checkmark.

**Staff 7:** Chords: B<sup>b</sup>, C<sup>7</sup>, Dm, Gm/B<sup>b</sup>, F/C, C<sup>7</sup>, F. Dynamics: *f*, *mf*. Includes a triplet of eighth notes.

# Jesu, Joy Of Man's Desiring

Music by Johann Sebastian Bach

Moderato (♩ = 76)

*mp legato*

*mp*

*p*

*rit. poco a poco*

*p*

Chords: G, C/E, G/B, Em, Am, G/B, Am/C, D, D/F#, D7, G, Em, C, G/B, Em, G/D, C, C#dim, Dsus4, D, G, G, G/F#, C/E, D/F#, C/E, D, C/E, D7/F#, G, D, D7, G, G/F#, C/E, G/B, Em, Am/C, G/D, Dsus4, D, G, G7, Am/G, F#dim/G, G, Em/G, D7/G, G, C/E, G/B, Em, Am, G/B, Am/C, D, D/F#, D7, G, Em, C, G/B, Em, G/D, C, C#dim, Dsus4, D, G.

# O For The Wings Of A Dove

Music by Felix Mendelssohn

♩ = 96

G Am<sup>7</sup>/G D<sup>7</sup>/G Am<sup>7</sup>/G D<sup>7</sup>/G G(add 9) G D<sup>7</sup>/G G

C<sup>#</sup>dim/E D<sup>7</sup> G Am<sup>7</sup> D<sup>7</sup>/A Bdim E<sup>7</sup> Am/E E Am

Am/G D<sup>7</sup>/F<sup>#</sup> G D<sup>7</sup>/G G G/B G/D D<sup>7</sup> G Gaug<sup>5</sup> Em/G

Am<sup>9</sup> Am<sup>6</sup> Am Am<sup>7</sup> Am<sup>6</sup> B<sup>7</sup> Em B<sup>7</sup>sus<sup>4</sup> B<sup>7</sup>

C G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup> C D/C G/B C/E G/D D<sup>7</sup> G Am<sup>7</sup> B<sup>7</sup>sus<sup>4</sup> B<sup>7</sup>

C G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup> C D/C G/B C/E G/D D<sup>7</sup> G Am<sup>7</sup>/D

D<sup>7</sup> G/D D<sup>7</sup> G/D C/E Em<sup>6</sup> G/D D<sup>7</sup> G

# Polovtsian Dance No.17

From 'Prince Igor'

Music by Alexander Borodin

♩ = 76

*p con espress. e dolce*

*cantabile espressivo*

*f cantabile*

Chords: Cm/E<sup>b</sup>, F7/C, B<sup>b</sup>/D, Cm/E<sup>b</sup>, F7(b9), B<sup>b</sup>, Cm/E<sup>b</sup>, Cm, Gm, Gm7, Cm/G, Adim7/G, Gm, E<sup>b</sup>m6/G<sup>b</sup>, B<sup>b</sup>/F, E<sup>b</sup>m6/G<sup>b</sup>, B<sup>b</sup>/F, Cm/E<sup>b</sup>, Cm, Gm, Cm/E<sup>b</sup>, Cm, Dsus<sup>4</sup>, D, Cm/E<sup>b</sup>, Cm, B<sup>b</sup>, Cm/E<sup>b</sup>, G<sup>b</sup>dim7, B<sup>b</sup>/F, Cm/E<sup>b</sup>, F7, Dm, Bdim7, Cm, E<sup>b</sup>dim7, B<sup>b</sup>/F, Fdim7, Cm/F, F7(b9), B<sup>b</sup>

# Promenade

From 'Pictures At An Exhibition'

Music by Modest Mussorgsky

♩ = 120

N.C. Gm F/A Gm F Dm

f

F B<sup>b</sup> Gm C C/E F N.C. F B<sup>b</sup> Gm<sup>7</sup> F

N.C. A<sup>b</sup> D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> A<sup>b</sup> A<sup>b</sup>/G<sup>b</sup> Fm<sup>7</sup> A<sup>b</sup>/G<sup>b</sup>

D<sup>b</sup>/F A<sup>b</sup>/E<sup>b</sup> D<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> D<sup>b</sup>/F A<sup>b</sup> B<sup>b</sup>m A<sup>b</sup> A<sup>b</sup>/G<sup>b</sup> Fm<sup>7</sup> A<sup>b</sup>/G<sup>b</sup> Gm/B<sup>b</sup> Am<sup>7</sup> Gm/B<sup>b</sup>

F/A C/G F C<sup>7</sup>/G F/A C Dm C Am B<sup>b</sup> F Gm<sup>6</sup> F Gm<sup>6</sup> Dm<sup>7</sup> Gm Dm<sup>7</sup> Gm Dm<sup>7</sup> Gm

Cm C F Gm Cm C F Gm C F<sup>6</sup> C F E<sup>b</sup>/G F/A B<sup>b</sup> F/A B<sup>b</sup> F/A E<sup>b</sup>/G F E<sup>b</sup>/G

F E<sup>b</sup>/G F/A B<sup>b</sup> F/A B<sup>b</sup> F/A E<sup>b</sup>/G F N.C. C<sup>7</sup> F N.C. E<sup>b</sup> F

B<sup>b</sup>/D F/C B<sup>b</sup> F/A Gm<sup>7</sup> Cm C/E F E<sup>b</sup>/B<sup>b</sup> F/A Gm<sup>7</sup> F B<sup>b</sup> Gm Cm F B<sup>b</sup>

# Any Dream Will Do

From 'Joseph And The Amazing Technicolor® Dreamcoat'

Music by Andrew Lloyd Webber

Lyrics by Tim Rice

♩ = 126    ♩ = <sup>3</sup>♩

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a tempo marking of 126 and a dynamic marking of *mp*. The second staff continues the melody. The third staff includes a bass clef for the first measure. The fourth staff continues the melody. The fifth staff concludes with a dynamic marking of *f*. Chord symbols are placed above the staff: G, N.C., C, Em/G, C, F, C, G, C, Em/G, C, F, C, G, B<sup>b</sup>/C, F, F<sup>6</sup>.





# Can You Feel The Love Tonight

From 'The Lion King'

Words by Tim Rice

Music by Elton John

♩ = 120

Musical notation for the first staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as ♩ = 120. The music consists of a series of eighth notes and quarter notes. Chord symbols above the staff are B<sup>b</sup>, F/A, B<sup>b</sup>, F/A, B<sup>b</sup>, and F/A. The dynamic marking is *mp legato*.

Musical notation for the second staff, continuing the melody. Chord symbols above the staff are Gm<sup>7</sup>, C/E, B<sup>b</sup>, F/A, B<sup>b</sup>, and F/A.

Musical notation for the third staff, continuing the melody. Chord symbols above the staff are B<sup>b</sup>, Dm<sup>7</sup>, E<sup>b</sup>, and C.

Musical notation for the fourth staff, starting with a repeat sign (♩). Chord symbols above the staff are F, C/E, Dm, B<sup>b</sup>, F, B<sup>b</sup>, G/B, and C.

Musical notation for the fifth staff, continuing the melody. Chord symbols above the staff are B<sup>b</sup>, F/A, Dm<sup>7</sup>, Dm<sup>7</sup>/C, B<sup>b</sup>, Gm, F/A, B<sup>b</sup>, G/B, and C.

F C/E Dm B<sup>b</sup> F B<sup>b</sup> G/B C

B<sup>b</sup> F/A Dm<sup>7</sup> Dm<sup>7</sup>/C B<sup>b</sup> Gm F/A B<sup>b</sup> C<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>/F F *To Coda* ◊

F C/E B<sup>b</sup>/D F/C B<sup>b</sup> F/A C/E F Fsus<sup>4</sup>/G F

B<sup>b</sup> F/A B<sup>b</sup> F/A B<sup>b</sup> F/A

Gm<sup>7</sup> C/E B<sup>b</sup> F/A B<sup>b</sup> F/A

B<sup>b</sup> Dm<sup>7</sup> E<sup>b</sup> C Csus<sup>4</sup> C *D.S. al Coda*

◊ *Coda*

B<sup>b</sup> F/A Dm<sup>7</sup> Dm<sup>7</sup>/C B<sup>b</sup>

# I Dreamed A Dream

From 'Les Misérables'

Music by Claude-Michel Schönberg  
Original Lyrics by Alain Boublil & Jean-Marc Natel  
English Lyrics by Herbert Kretzmer

♩ = 64

E<sup>b</sup> E<sup>b</sup>/D Cm<sup>7</sup> E<sup>b</sup>/B<sup>b</sup> A<sup>b</sup> E<sup>b</sup>/G

*mp dolce*

Fm<sup>7</sup> A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>/D Cm<sup>7</sup> E<sup>b</sup>/B<sup>b</sup> A<sup>b</sup>(add 9) E<sup>b</sup>/G

Fm<sup>7</sup> A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 C C/E Fm C C/E

*mf*

F B<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>m B<sup>b</sup> B<sup>b</sup>/D

E<sup>b</sup> Fm/E<sup>b</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/D

*mp poco cresc.* *f* *mp*

Cm7 Eb/Bb Abmaj7 Eb/G Fm7 Ab/Bb Bb7 Eb Gm/D

Cm7 Eb/Bb Ab Bb13 Eb Bb/C C

F Am/E Dm7 F/C Bb F/A Gm7 Bb/C C

*mf*

F Am/E Dm7 F/C Bb F/A Gm7 Bb/C C

F Am/E Dm7 F/C Bb Bb/A Gm7 Bb/C C

*f*

F Am/E Dm7 F/C Bb Bb/C

*dim.*

F F/E Dm7 F/C Bbmaj7 Bb/C C F

*mp* *rit.*

# If I Were A Rich Man

From 'Fiddler On The Roof'

Words by Sheldon Harnick  
Music by Jerry Bock

$\text{♩} = 72$

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as quarter note = 72. The score consists of six staves of music. The first staff begins with a dynamic marking of *mf* and a chord of C. The second staff has chords G<sup>7</sup>, Cm, Cm/B<sup>b</sup>, Am<sup>7(b5)</sup>, and D<sup>7</sup>. The third staff has chords G and C. The fourth staff has chords G<sup>7</sup>, Cm, Cm/B<sup>b</sup>, A<sup>b</sup>m<sup>7(b5)</sup>, and G<sup>7</sup>. The fifth staff has chords C, A<sup>b</sup>dim<sup>7</sup>/C, C<sup>7</sup>, Fm, and B<sup>b</sup>7/F. The sixth staff has chords E<sup>b</sup>maj<sup>7</sup>, B<sup>b</sup>m/D<sup>b</sup>, C<sup>7</sup>, Fm<sup>6</sup>, and G<sup>7</sup>.

C N.C. Fm B<sup>b</sup>7

E<sup>b</sup>maj7 Gm7(b5) C7 Fm F#dim7

G F#dim7/G G7 N.C. C

G7 Cm Cm/B<sup>b</sup>

Am7(b5) D7 G C

G7 Slower Cm A7(b5)

D7(b5) G7 C Gm G7 C

# Don't Cry For Me Argentina

From 'Evita'

Music by Andrew Lloyd Webber

Lyrics by Tim Rice

Slowly

F B<sup>b</sup>/F

C<sup>7</sup>/F F Dm/F

G G/F C/E

G<sup>7</sup> C C<sup>7</sup> F B<sup>b</sup>/F F

B<sup>b</sup>/F F C Dm

To Coda 1 ⊕ B<sup>b</sup>maj<sup>7</sup>

D.C. al Coda 1

⊕ Coda 1 B<sup>b</sup>maj<sup>7</sup>

Bmaj<sup>7</sup> Am<sup>7</sup>

D.S. al Coda 2

⊕ ⊕ Coda 2

Bmaj<sup>7</sup> rit. Fadd<sup>9</sup>sus<sup>4</sup> F F



# Mamma Mia

## From 'Mamma Mia'

Words & Music by Benny Andersson, Stig Anderson & Björn Ulvaeus

♩ = 132

The musical score is written in 4/4 time with a tempo of 132 beats per minute. It consists of ten staves of music. The key signature has two flats (Bb and Eb). The score includes various musical notations such as slurs, accents, and dynamic markings. Chord symbols are placed above the notes. The piece concludes with a first ending and a second ending, ending with a 'D.S. al Fine' instruction.

Chord symbols: B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>aug, B<sup>b</sup>, B<sup>b</sup>aug, E<sup>b</sup>, F, E<sup>b</sup> B<sup>b</sup>, F, E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, F/A, Gm, Dm/F, E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>, Cm<sup>7</sup>, F, B<sup>b</sup>, Gm, E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>, Cm<sup>7</sup>, F, B<sup>b</sup>, Fine, Gm, E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>.

Dynamic marking: *mf*

Rehearsal mark: **§**

First ending: 1.

Second ending: 2.

Final instruction: **D.S. al Fine (take first time bar)**

# Memory

## From 'Cats'

Music by Andrew Lloyd Webber  
Text by Trevor Nunn after T.S. Eliot

♩ = 50

The musical score for 'Memory' is written in treble clef with a key signature of three sharps (F#, C#, G#). It begins in 12/8 time and features a melodic line with various chords and dynamics. The score is divided into two main sections: a first ending and a second ending. The first ending starts with a G chord and ends with a G chord. The second ending starts with a D chord and ends with a G chord. The score includes various chords such as G, Em, C, Bm, Am, D, C/D, G, D, C/D, G, Bm, Bm/C, Am/C, Bm, Bm/C, Am/C, Bm, Gmaj7, A, D, Dmaj7, Bm, Em7, A7, Dmaj7, Bm, Bm/E, E7, A, G, Em, C, and Bm. The dynamics range from mp (mezzo-piano) to mf (mezzo-forte), and the tempo is marked poco rit. (poco ritardando). The score ends with a double bar line and a repeat sign.

*mp*

*mf*

*poco rit.*

Am Em D C/D

G Gm Gm/A<sup>b</sup> Fm/A<sup>b</sup> Gm Gm/A<sup>b</sup> Fm/A<sup>b</sup>

Gm E<sup>b</sup> F<sup>7</sup> B<sup>b</sup> Gm<sup>7</sup> Cm<sup>7</sup>

F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Gm C<sup>7</sup> F F<sup>7</sup> poco rit.

B<sup>b</sup> Gm f

E<sup>b</sup> rall. Dm Csus<sup>4</sup> Cm

Gm rall. F E<sup>b</sup>/F B<sup>b</sup>

# The Music Of The Night

From 'The Phantom Of The Opera'

Music by Andrew Lloyd Webber

Lyrics by Charles Hart

$\bullet = c.62$

The musical score is written in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It consists of seven staves of music. The first staff begins with a piano (*p*) dynamic and a tempo marking of  $\bullet = c.62$ . The score includes various musical notations such as slurs, ties, and accents. Chord symbols are placed above the notes: C, G<sup>7</sup>/C, C, G<sup>7</sup>/C, C, G<sup>7</sup>/C, F(add 9), G, F, C, F, C, F, B<sup>b</sup>, F, C, Dm<sup>7</sup>/G, G, C, G<sup>7</sup>/C, C, G<sup>7</sup>, C, G<sup>7</sup>/C, F(add 9), G, F, C, F, B<sup>b</sup>, F, C. The score concludes with a 2/4 time signature change and a final 4/4 measure.

Dm<sup>7</sup>/G G<sup>7</sup> C B<sup>b</sup>

E<sup>b</sup>(add 9) E<sup>b</sup> A<sup>b</sup>(add 9) A<sup>b</sup> D D/C

G/B G<sup>7</sup> C N.C. Em B<sup>7</sup>/F<sup>#</sup>

E C G<sup>7</sup>/C C G<sup>7</sup> C G<sup>7</sup>/C

F<sup>(add 9)</sup> G F C F C

F B<sup>b</sup> F C Fmaj<sup>7</sup>/G rit. G<sup>7</sup> C

# Willkommen

From 'Cabaret'

Words by Fred Ebb  
Music by John Kander

$\text{♩} = 102$

$B^b6/9$



$Cm^7$   $F^9$   $Cm^7$   $F^9$   $Cm$   $F^7$   $B^bmaj^7$   $B^b6/9$



$C^{13}$   $Cm^7$   $F^7$  N.C.  $B^b6/9$   $B^b/A^b$



$G^7$   $Cm^7$   $F^7$   $B^b$



$B^b6/9$   $Cm^7$   $F^9$



$Cm^7$   $F^9$   $Cm^7$   $F^7$  N.C.  $B^b6/9$   $B^b/A^b$   $G^7$



$Cm^7$   $F^7$   $B^b$



# You're The One That I Want

## From 'Grease'

Words & Music by John Farrar

Moderately

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'Moderately' and the dynamic is 'mf'. The score consists of ten staves of music. The first staff begins with a double bar line and repeat sign. Chord symbols are placed above the staff: Dm, Bb, F, A, Dm, F, Am, Dm, Bb, F, Am, Dm, Bb, F, Bb, F, Bb, F, Bb, C. The piece concludes with a first ending (marked '1.') and a second ending (marked '2. D.S. and fade').

# Angie

Words & Music by Mick Jagger & Keith Richards

Chord symbols for the first staff: Gm, D7, F, Eb

Chord symbols for the second staff: Ab/Eb, Eb, F, Bb, F, Gm, D7, F, Eb

Chord symbols for the third staff: Ab/Eb, Eb, F, Bb, F, Cm, Gm

Chord symbols for the fourth staff: Bb, Eb, F, Gm

Chord symbols for the fifth staff: D7, F, Eb, Ab/Eb, Eb, F, Bb

Chord symbols for the sixth staff: Gm, D7, F, Eb, Ab/Eb, Eb, F, Bb, F

Chord symbols for the seventh staff: Gm, D7, F, Eb, Ab/Eb, Eb, F, Bb



F Cm Gm B<sup>b</sup> E<sup>b</sup> F

Gm D<sup>7</sup> F E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> F B<sup>b</sup>

Gm D<sup>7</sup> F E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> F B<sup>b</sup>

F Cm Gm B<sup>b</sup> E<sup>b</sup>

F Cm Gm Cm

Gm Cm Gm

B<sup>b</sup> E<sup>b</sup> F Gm D<sup>7</sup>

F E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> F B<sup>b</sup> D<sup>7</sup>/A 1. A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> F B<sup>b</sup> 2.

# Bridge Over Troubled Water

Words & Music by Paul Simon

♩ = 82

N.C.

$\text{S}$  D<sup>b</sup>

G<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>

C<sup>b</sup>

G<sup>b</sup>

mp

Musical staff 1: Treble clef, 4/4 time signature, key signature of three flats. The staff contains a melodic line starting with a quarter note G<sup>b</sup>, followed by a quarter note F<sup>b</sup>, a quarter note E<sup>b</sup>, and a quarter note D<sup>b</sup>. This is followed by a repeat sign and a half note G<sup>b</sup>, a half note F<sup>b</sup>, a half note E<sup>b</sup>, and a half note D<sup>b</sup>. The staff ends with a quarter rest, a quarter note G<sup>b</sup>, a quarter note F<sup>b</sup>, a quarter note E<sup>b</sup>, and a quarter note D<sup>b</sup>.

D<sup>b</sup>

G<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>

D<sup>b</sup>

A<sup>b</sup>/C B<sup>b</sup>m

Musical staff 2: Treble clef, 4/4 time signature, key signature of three flats. The staff contains a melodic line starting with a half note D<sup>b</sup>, followed by a half note G<sup>b</sup>, a half note F<sup>b</sup>, and a half note E<sup>b</sup>. This is followed by a quarter note D<sup>b</sup>, a quarter note C<sup>b</sup>, a quarter note B<sup>b</sup>, and a quarter note A<sup>b</sup>. The staff ends with a quarter note G<sup>b</sup>, a quarter note F<sup>b</sup>, a quarter note E<sup>b</sup>, and a quarter note D<sup>b</sup>.

A<sup>b</sup>

To  $\oplus$  CODA

D<sup>b</sup>

D<sup>b</sup>/C

D<sup>b</sup>/C<sup>b</sup>

D<sup>b</sup>7

D<sup>b</sup>9/F

G<sup>b</sup>

E<sup>b</sup>

Musical staff 3: Treble clef, 4/4 time signature, key signature of three flats. The staff contains a melodic line starting with a half note A<sup>b</sup>, followed by a half note G<sup>b</sup>, a half note F<sup>b</sup>, and a half note E<sup>b</sup>. This is followed by a quarter note D<sup>b</sup>, a quarter note C<sup>b</sup>, a quarter note B<sup>b</sup>, and a quarter note A<sup>b</sup>. The staff ends with a quarter note G<sup>b</sup>, a quarter note F<sup>b</sup>, a quarter note E<sup>b</sup>, and a quarter note D<sup>b</sup>.

A<sup>b</sup>

D<sup>b</sup>7 D<sup>b</sup>9/F

G<sup>b</sup>

Gdim

D<sup>b</sup>/A<sup>b</sup>

B<sup>b</sup>7sus4

B<sup>b</sup>7

G<sup>b</sup>

F7

B<sup>b</sup>m

D<sup>b</sup>7

D<sup>b</sup>9/F

Musical staff 4: Treble clef, 4/4 time signature, key signature of three flats. The staff contains a melodic line starting with a half note A<sup>b</sup>, followed by a half note G<sup>b</sup>, a half note F<sup>b</sup>, and a half note E<sup>b</sup>. This is followed by a quarter note D<sup>b</sup>, a quarter note C<sup>b</sup>, a quarter note B<sup>b</sup>, and a quarter note A<sup>b</sup>. The staff ends with a quarter note G<sup>b</sup>, a quarter note F<sup>b</sup>, a quarter note E<sup>b</sup>, and a quarter note D<sup>b</sup>.

1.

G<sup>b</sup>

Gdim

D<sup>b</sup>/A<sup>b</sup>

B<sup>b</sup>7sus4

B<sup>b</sup>7

G<sup>b</sup>

A<sup>b</sup>9sus4

A<sup>b</sup>7

D<sup>b</sup>

Musical staff 5: Treble clef, 4/4 time signature, key signature of three flats. The staff contains a melodic line starting with a half note G<sup>b</sup>, followed by a half note F<sup>b</sup>, a half note E<sup>b</sup>, and a half note D<sup>b</sup>. This is followed by a quarter note C<sup>b</sup>, a quarter note B<sup>b</sup>, a quarter note A<sup>b</sup>, and a quarter note G<sup>b</sup>. The staff ends with a quarter note F<sup>b</sup>, a quarter note E<sup>b</sup>, a quarter note D<sup>b</sup>, and a quarter note C<sup>b</sup>.

G<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>

Musical staff 6: Treble clef, 4/4 time signature, key signature of three flats. The staff contains a melodic line starting with a half note G<sup>b</sup>, followed by a half note F<sup>b</sup>, a half note E<sup>b</sup>, and a half note D<sup>b</sup>. This is followed by a quarter note C<sup>b</sup>, a quarter note B<sup>b</sup>, a quarter note A<sup>b</sup>, and a quarter note G<sup>b</sup>. The staff ends with a quarter note F<sup>b</sup>, a quarter note E<sup>b</sup>, a quarter note D<sup>b</sup>, and a quarter note C<sup>b</sup>.

2.

D<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>m G<sup>b</sup> B<sup>b</sup>m/F F B<sup>b</sup>m E<sup>b</sup>7 D<sup>b</sup> G<sup>b</sup> B<sup>b</sup>m



D.S. al  $\oplus$  CODA

G<sup>b</sup> G<sup>b</sup>m D<sup>b</sup> G<sup>b</sup> D<sup>b</sup> G<sup>b</sup> D<sup>b</sup> G<sup>b</sup> D<sup>b</sup> G<sup>b</sup>



$\oplus$  CODA

D<sup>b</sup> D<sup>b</sup>/C D<sup>b</sup>/C<sup>b</sup> D<sup>b</sup>7 D<sup>b</sup>9/F G<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D<sup>b</sup>7 D<sup>b</sup>9/F



G<sup>b</sup> Gdim D<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>m G<sup>b</sup> B<sup>b</sup>m/F F B<sup>b</sup>m D<sup>b</sup>7 D<sup>b</sup>9/F G<sup>b</sup> G<sup>b</sup>maj<sup>7</sup>E<sup>b</sup>7/G



D<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>m G<sup>b</sup> F<sup>7</sup> B<sup>b</sup>m E<sup>b</sup>9 E<sup>b</sup>7



D<sup>b</sup>/A<sup>b</sup> G<sup>b</sup> G<sup>b</sup>m D<sup>b</sup>



# Can't Help Falling In Love

Words & Music by George David Weiss, Hugo Peretti & Luigi Creatore

$\text{♩} = 72$

*mp*

G Bm/F# Em G/D C G D7

C D7 Em C<sup>6</sup> G/D D7 G

Bm F#7 Bm F#7 Bm F#7 Bm G#dim

Am D7 G Bm/F# Em G/D C G

D7 C D7 Em C<sup>6</sup> G/D D7 G D7

1.

2.

Em G/D C D7 Em C<sup>6</sup> G/D D7 G

# (Sittin' On) The Dock Of The Bay

Words & Music by Steve Cropper & Otis Redding

♩ = 104

E<sup>b</sup> G<sup>7</sup> A<sup>b</sup> F<sup>7</sup>

*mp*

E<sup>b</sup> G<sup>7</sup> A<sup>b</sup> F<sup>7</sup>

E<sup>b</sup> C(add 9) E<sup>b</sup> C(add 9)

To ⊕ CODA

E<sup>b</sup> F<sup>7</sup> E<sup>b</sup> C

E<sup>b</sup> B<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> A<sup>b</sup>

D.C. al ⊕ CODA

E<sup>b</sup> B<sup>b</sup> A<sup>b</sup> E<sup>b</sup> D<sup>b</sup> B<sup>b</sup>

⊕ CODA

E<sup>b</sup> F<sup>7</sup> E<sup>b</sup> F<sup>7</sup> rit. E<sup>b</sup>

# I Got You (I Feel Good)

Words & Music by James Brown

♩ = 144

Musical staff 1: Treble clef, 4/4 time signature. The first measure is a whole rest. The second measure contains a C7 chord and a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The third measure is a whole rest. The fourth measure contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The fifth measure is a whole rest. The sixth measure contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The seventh measure is a whole rest. The eighth measure contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The dynamic marking *mf* is placed below the first measure.

Musical staff 2: Treble clef, 4/4 time signature. The first measure is a whole rest. The second measure contains an F7 chord and a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The third measure is a whole rest. The fourth measure contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The fifth measure is a whole rest. The sixth measure contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The seventh measure is a whole rest. The eighth measure contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The dynamic marking *mf* is placed below the first measure.

Musical staff 3: Treble clef, 4/4 time signature. The first measure is a whole rest. The second measure contains an N.C. chord and a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The third measure is a whole rest. The fourth measure contains an N.C. chord and a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The fifth measure is a whole rest. The sixth measure contains an F chord and a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The seventh measure is a whole rest. The eighth measure contains an N.C. chord and a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The dynamic marking *mf* is placed below the first measure.

Musical staff 4: Treble clef, 4/4 time signature. The first measure is a whole rest. The second measure contains a C7 chord and a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The third measure is a whole rest. The fourth measure contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The fifth measure is a whole rest. The sixth measure contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The seventh measure is a whole rest. The eighth measure contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The dynamic marking *mf* is placed below the first measure.

Musical staff 5: Treble clef, 4/4 time signature. The first measure is a whole rest. The second measure contains a C7 chord and a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The third measure is a whole rest. The fourth measure contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The fifth measure is a whole rest. The sixth measure contains an N.C. chord and a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The seventh measure is a whole rest. The eighth measure contains an N.C. chord and a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The dynamic marking *mf* is placed below the first measure.

Musical staff 6: Treble clef, 4/4 time signature. The first measure is a whole rest. The second measure contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The third measure is a whole rest. The fourth measure contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The fifth measure is a whole rest. The sixth measure contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The seventh measure is a whole rest. The eighth measure contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The dynamic marking *mf* is placed below the first measure.

F C7

F G N.C. C7

F7

C7 N.C. G N.C. F N.C.

C7

F7 C7

N.C. G N.C. F N.C.

# The Lady In Red

Words & Music by Chris De Burgh

Ab Dbmaj7 Eb7sus4 C7 C/E

Fm Eb Db

Ab Dbmaj7 Eb7sus4 C7 C/E

Fm Eb Db

Bbm7 Eb

Fm Eb Eb7/Db

Ab/C Dbmaj7 Eb Fm Eb



Fm Bbm7 Eb

Ab Ab7

Db C7 Fm Ab/Eb

Ddim Bbm7 1. Eb

Ab 2. Eb Fm Fm/Db Fm/D

Bbm7 Eb7

Ab Ab/C Dbmaj7 Eb Play three times

Ab Ab/C Dbmaj7 Eb13 Ab

# Unchained Melody

Words by Hy Zaret  
Music by Alex North

♩ = 72  
E<sup>b</sup>



Gm Eb F

Musical staff 1: Treble clef, Gm Eb F. The staff contains a series of eighth and quarter notes with slurs and ties, ending with a quarter rest.

Bb Gm F

Musical staff 2: Treble clef, Bb Gm F. The staff contains a series of eighth and quarter notes with slurs and ties, ending with a quarter rest.

Bb F

Musical staff 3: Treble clef, Bb F. The staff contains a series of eighth and quarter notes with slurs and ties, including a triplet of eighth notes, ending with a quarter rest.

Gm Dm Eb

Musical staff 4: Treble clef, Gm Dm Eb. The staff contains a series of eighth and quarter notes with slurs and ties, ending with a quarter rest.

To Coda ♯ F Bb Bb7

Musical staff 5: Treble clef, To Coda ♯ F Bb Bb7. The staff contains a series of eighth and quarter notes with slurs and ties, ending with a quarter rest.

Eb F Eb Db Eb F

Musical staff 6: Treble clef, Eb F Eb Db Eb F. The staff contains a series of eighth and quarter notes with slurs and ties, ending with a quarter rest.

Bb Eb F Eb

Musical staff 7: Treble clef, Bb Eb F Eb. The staff contains a series of eighth and quarter notes with slurs and ties, ending with a quarter rest.

Db Eb F Bb D.S. al Coda

Musical staff 8: Treble clef, Db Eb F Bb D.S. al Coda. The staff contains a series of eighth and quarter notes with slurs and ties, ending with a quarter rest.

♯ Coda Bb Gm rit. Eb6 Bb

Musical staff 9: Treble clef, ♯ Coda Bb Gm rit. Eb6 Bb. The staff contains a series of eighth and quarter notes with slurs and ties, ending with a quarter rest.

# What A Wonderful World

Words & Music by George Weiss & Bob Thiele

♩. = 72

E<sup>b</sup> Gm A<sup>b</sup> Gm Fm E<sup>b</sup>

*mp*

G<sup>7</sup> Cm B Fm<sup>7</sup> B<sup>b</sup>7

E<sup>b</sup> A<sup>9</sup> A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> Gm

A<sup>b</sup> Gm Fm E<sup>b</sup> G<sup>7</sup> Cm

B Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup>/B<sup>b</sup> Fm<sup>7</sup>/E<sup>b</sup> E<sup>b</sup>maj<sup>7</sup>



# Stand By Me

Words & Music by Ben E. King, Jerry Leiber & Mike Stoller

♩ = 120



E<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/D Cm Cm/G Cm Cm/B<sup>b</sup> A<sup>b</sup>

mf

B<sup>7</sup> E<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/D Cm Cm/G

Cm Cm/B<sup>b</sup> A<sup>b</sup> B<sup>7</sup> E<sup>b</sup>

E<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/D Cm Cm/G Cm Cm/B<sup>b</sup>

To ⊕ CODA

D.S. al ⊕ CODA

A<sup>b</sup> B<sup>7</sup> E<sup>b</sup> E<sup>b</sup>/B<sup>b</sup>

⊕ CODA

E<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/D

Cm Cm/G Cm Cm/B<sup>b</sup> A<sup>b</sup> B<sup>7</sup>

Slower

E<sup>b</sup> A<sup>b</sup> B<sup>7</sup> E<sup>b</sup>

# Yesterday

Words & Music by John Lennon & Paul McCartney

Medium ballad

The musical score for "Yesterday" is written in G major and 4/4 time. It consists of six staves of music. The first staff begins with the tempo marking "Medium ballad" and the first measure of the melody. The second staff contains a first ending (1.) and a second ending (2.). The third and fourth staves show the continuation of the melody with various chord voicings. The fifth staff repeats the first measure of the melody. The sixth staff concludes the piece with a "rit." (ritardando) marking and a final chord.

Chord progression for the first staff: F, Em<sup>7</sup>, A<sup>7</sup>, Dm, Dm/C, B<sup>b</sup>, C<sup>7</sup>.

Chord progression for the second staff: B<sup>b</sup>/F, F, C/E, Dm<sup>7</sup>, G<sup>7</sup>, 1. B<sup>b</sup>, F, 2. B<sup>b</sup>, F.

Chord progression for the third staff: A<sup>7</sup>sus<sup>4</sup>, A<sup>7</sup>, Dm, C, B<sup>b</sup>maj<sup>7</sup>, Dm/A, Gm<sup>6</sup>, C<sup>7</sup>, F.

Chord progression for the fourth staff: A<sup>7</sup>sus<sup>4</sup>, A<sup>7</sup>, Dm, C, B<sup>b</sup>maj<sup>7</sup>, Dm/A, Gm<sup>6</sup>, C<sup>7</sup>, F.

Chord progression for the fifth staff: F, Em<sup>7</sup>, A<sup>7</sup>, Dm, Dm/C, B<sup>b</sup>, C<sup>7</sup>.

Chord progression for the sixth staff: B<sup>b</sup>/F, F, C/E, Dm<sup>7</sup>, G<sup>7</sup>, B<sup>b</sup>, F, rit. F/C, G<sup>7</sup>/B, B<sup>b</sup>, F.