

Table of Contents

Fallin'	<i>"They're Playing Our Song"</i>	8
I Still Believe In Love	<i>"They're Playing Our Song"</i>	11
They're Playing My Song	<i>"They're Playing Our Song"</i>	15
Two Boys		20
What I Did For Love	<i>"A Chorus Line"</i>	24
One	<i>"A Chorus Line"</i>	28
Better Than Ever	<i>"Starting Over"</i>	31
The Last Time I Felt Like This	<i>"Same Time, Next Year"</i>	37
The Entertainer	<i>"The Sting"</i>	42
If You Remember Me.	<i>"The Champ"</i> (soundtrack album)	47
Nobody Does It Better	<i>"The Spy Who Loved Me"</i>	50
Sunshine, Lollipops and Rainbows		53
Theme From Ice Castles	<i>"Ice Castles"</i>	56
(Through The Eyes Of Love)		
The Way We Were	<i>"The Way We Were"</i>	59

For all works contained herein:
International Copyright Secured ALL RIGHTS RESERVED Printed in U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.



"Carole and I wanted to write a contemporary musical, and what better place to start than the opening number, which sets the mood."—M.H.

Lyrics by
CAROLE BAYER SAGER

Fallin'

Music by
MARVIN HAMLISCH

Slowly

mp

Gmaj7 A/G F#m7 Gmaj7 A/G F#m7

I'm a - fraid to fly, and I don't know why I'm but
think by now I'd learn, play with fire you get burned,

G D/A Em7 Asus4 A

jeal - ous of the peo - ple who are not a - fraid to die. It's
fire can be, oh so warm, that's why I re - turn.

Copyright © 1979 by Chappell & Co., Inc., Red Bullet Music, Unichappell Music, Inc.
and Begonia Melodies, Inc.

Publication and allied rights administered by Chappell & Co., Inc., and
Unichappell Music, Inc. throughout the world.

International Copyright Secured ALL RIGHTS RESERVED Printed in U.S.A.

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Gmaj7 A/G F#m7 Gmaj7 A/G F#m7

just that I re - call, back when I was small, some - one
Turn and walk a - way, that's what I should do. My

8va

G D/A Em7 A

prom - ised that they'd catch me, then they let me fall; and now I'm
head says go and find the door, my heart says I found you; and now I'm

G D/F# G D/F# F#7 Bm Bbmaj7 Bb6 D/A

fall - in', fall - in' fast a - gain. Why do I al - ways take a fall

Em Em7b5/D A7/C# 1. D A7/D G A/D

when I fall in love? You'd

2. D A7/D G A/D D A/D

love. It al - ways turns out the same. Lov - ing some - one, los - ing my - self,

G/D A G D/F# G D/F# G D/F# F#7 Bm

on - ly got me to blame. Help me, I'm fall - in', fall - in', catch me if you can.

Bbmaj7 Bb6 D/A Bbmaj7 Bb6 D/A Gmaj9 G D/A

May - be this time I'll have it all, _ may - be I'll make it af - ter all, _ may - be this time I won't fall

Em Em7b5/D A7/C# D A7/D G Gm D

when I fall _ in love.

a tempo *rall.*

"Writing the eleven o'clock song in the second act is a songwriter's dream, because the music and the lyrics take center stage for that moment." - M.H.

I Still Believe In Love

Lyrics by
CAROLE BAYER SAGER

Music by
MARVIN HAMLISCH

Moderate Rock Ballad

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Moderate Rock Ballad' and 'mf'. The introduction consists of two measures of piano accompaniment. The vocal melody enters in the third measure with the lyrics 'Af - ter all the tears_ I cried, you'd think I would_ give up on love,_ get off that line,_ but'. The piano accompaniment features a steady eighth-note bass line and a more active treble line. The score includes various chord symbols above the vocal line: Bb, D7/A, Gm, Fm7, Bb9, Ebmaj7, Bb/D, Bb/C, C9, Cm11/F, Bb, and D7/A. The lyrics continue: 'may - be I can get_ it right_ this time. I was there as pas - sion turned to pain,_'. The score ends with a final piano accompaniment measure.

Copyright © 1979 by Chappell & Co., Inc., Red Bullet Music, Unichappell Music, Inc.
and Begonia Melodies, Inc.

Publication and allied rights administered by Chappell & Co., Inc. and
Unichappell Music, Inc. throughout the world.

International Copyright Secured ALL RIGHTS RESERVED Printed in U.S.A.

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Gm9 Gm Fm9/Bb Bb7 Ebmaj9 Bb/D

sun - shine turned to rain - y days, — yet here I am —

Bb/C C9 Cm11/F Dm7 Gm7

read - y to be - gin — once a - gain. All my life — I've been a

Cm11 3 F7sus4 Dm/F Eb Dm7 Gm7 3

dream - er, dream - ing dreams that nev - er — quite come

Cm7 Eb/F Cm/Eb D7 Gm Bbmaj7/F Ebmaj7 F/A Dm7 Gm7

true; but I still be - lieve — in love and love be - liev - in'

E♭/F *F7sus4* *F7* *B♭* *D7/A*

may-be you_ can make_ my dreams_ come true. Here con - tent with who I

Gm9 *Gm* *Fm9/B♭* *B♭7* *E♭maj9* *B♭/D*

am, I'm reach - in' out__ my hand to him__ once a - gain;__ at
(her)___

B♭/C *C9* *Cm11/F* *Dm/F E♭* *Dm7* *Gm7*

least I know I made my-self a friend. All my life_____ I've been a

Cm11 *F7sus4* *Dm/F E♭* *Dm7* *Gm7*

dream - er, dream - ing dreams that al - ways__ broke in

Cm7 Eb/F Cm/Eb D7 Gm Bbmaj7/F Ebmaj7 F/A Dm7 Gm7

two; but I still be - lieve in love and love be - liev - in';

Eb/F Cm7/F Bbmaj9 Bbmaj9/D

I'll keep on dream - in' be - cause I still be - lieve in love, _____

Eb Cm11/F Bbmaj9 Dm7

— I still be - lieve in love and me and

Eb F7sus4 F7 Bbmaj7 D7(b9) D7 Ebmaj9 Eb Ebm7 Bbmaj9

you, I still be - lieve in love. _____

rall. *a tempo*

"We wanted to write a hummable, funny, zany disco song. And when we finished and played it on the piano, we knew we had it. Writing this score was an extremely enjoyable experience."-M.H.

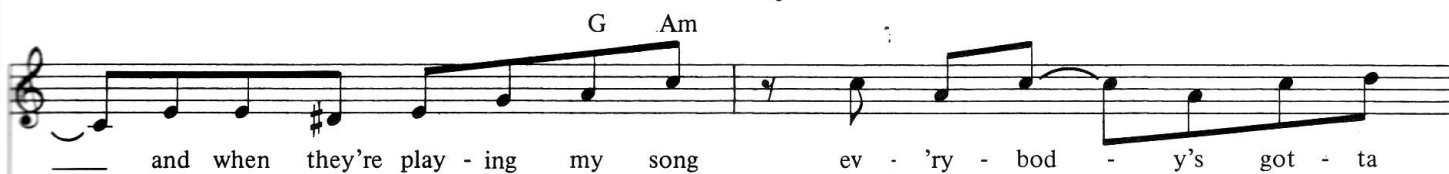
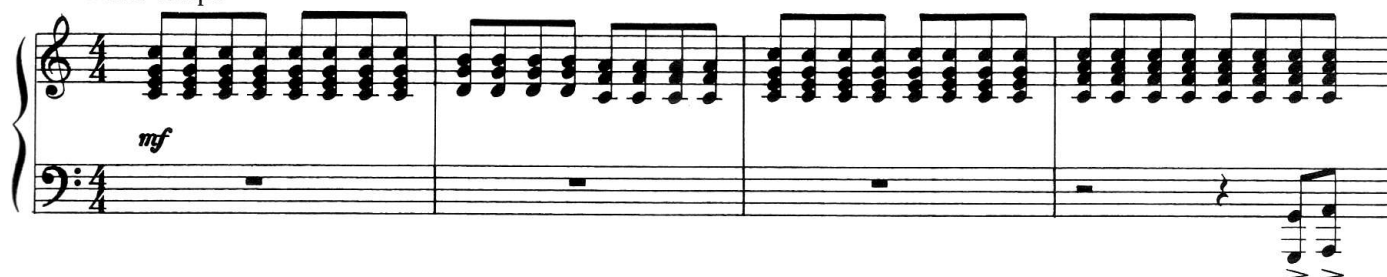
15

Lyrics by
CAROLE BAYER SAGER

Music by
MARVIN HAMLISCH

They're Playing My Song

Disco tempo



Copyright © 1979 by Chappell & Co., Inc., Red Bullet Music, Unichappell Music, Inc.
and Begonia Melodies, Inc.

Publication and allied rights administered by Chappell & Co., Inc., and
Unichappell Music, Inc. throughout the world.

International Copyright Secured ALL RIGHTS RESERVED Printed in U.S.A.

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Fmaj7 Em7

sh, sh, sh, don't say a word_ now, lis - ten to that sweet mel - o - dy._

p *mf*

8va

Am Am7 C/D D7 Am/D D7

I'm hap - py to say, _ in my own hum - ble way, _

G

ev - 'ry per - fect note of that was writ - ten by me.

C G Am G C

Ah ha, they're play - ing my song, _ that ta - ble's hum - ming a - long._

G Am

That cou - ple half out the door is com - ing back to hear

Fmaj7 G Em7

more of my mu - sic. At first, I thought this place was a dive.

Am Ab Bb C Am

I chose it in haste but they showed they got taste, as

Dm7 Dm7/G C

long as they're play - ing my song.

B \flat /C F Fmaj7

Who would have known, nine months a - go, I would give birth at

F C/E Dm7 Am7 D7 Am7 D7

my pi - an - o. In all hon - es - ty, I've got to ad - mit, I

G

knew this song would be an in - ter - na - tion - al hit. _____

C G Am G C

— Ah ha, they're play - ing my tune, too bad it's end - ing so soon;—

G Am Fmaj7

— but when we all got - ta go — it's good to know that they'll be play - ing, —

G Fmaj7 G

— oh, God, I'm pray - ing, — they'll be

F Dm7 F/G C Am C

play - ing, — they'll be play - ing my song. —

Am C Am C

"Peter Allen is a good friend. This was a delicate idea. Carole and Peter's lyrical restraint was inspiring to work with." -M.H.

Two Boys

Lyrics and Music by
MARVIN HAMLISCH.
CAROLE BAYER SAGER and
PETER ALLEN

Slow tempo

mp

Two boys born the twen - ty - third of May, -





mf

— brought up in that good old - fash - ioned way. Two

Chords: F, A7/E, Cm6/Eb, D7, Bbm6/Db, C7, C7(+5)

Copyright © 1979 by Chappell & Co., Inc., Red Bullet Music,
Unichappell Music, Inc., Begonia Melodies, Inc., Irving Music, Inc.,
Woolnough Music, Inc. and Jemava Music Corp.
Chappell & Co., Inc. administers Red Bullet Music and Unichappell Music, Inc.
administers Begonia Melodies, Inc. throughout the world.
International Copyright Secured ALL RIGHTS RESERVED Printed in U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

F A7/E Cm6/Eb D7

boys, one of them ex - celled at ball, — the oth - er nev - er played at all. —

Bbm6/Db C7 C7(+5) F Gm7 F7/A Bb F/A




















— Two boys. Ma - ma loved them both the same, —

Gm7 F/A Ab° F/A Dm7

Pa - pa gave them both his name. — No - bod - y could quite — ex - plain — just

G7 C7 C7(+5) F A7/E

why Two boys grow - ing up in sep - 'rate
Two boys pack - in' up and leav - in'

Cm6/Eb D7 1. Bbm6/Db C7 C7(+5)

beds, dif - frent mu - sic in their heads. Two
home, each an is - land on his

2. Bbm6/Db C7 C7(+5) F A7/E

own. To - day one's a man who'll nev - er cry, _

Cm6/Eb D7 Bbm6/Db C

nev - er has a rea - son why; _ the oth - er lets the girls go

Dm F7sus4 F7 Bbmaj7 C/Bb

by and they nev - er let their feel - ings

Am7 D7(+5) Bbm6/D \flat C7 C7(+5)

show, a - fraid to let the oth - er know. Two

rit. *a tempo*

F A7/E Cm6/E \flat D7

boys.

Bbm6/D \flat C7 C7(+5) F A7/E

Repeat and fade

Cm6/E \flat D7 Bbm6/D \flat C7 C7(+5)

Lyrics by
EDWARD KLEBAN

Music by
MARVIN HAMLISCH

*"The title of this song best explains
what motivates me to devote my life to
music—What I Did for Love."—M.H.*

What I Did For Love

Slowly

Kiss to-day— good-bye, —







— the sweet-ness and the sor-row. — We did what — we

had to do, — And I can't re-gret —






What I did for love, What I did for love.




Look, my eyes are dry, the gift was ours to (dream)

mf






bor-row. It's as if we al-ways

knew, But I won't for-get What I did for love,-

Fm (D bass) G (F bass) G (E bass) G (D bass)

What I did for love.

cresc.

Am (G bass) Am (G bass) Fmaj7 E7sus E7 Am (G bass) Am (G bass)

Gone, love is nev - er gone,

f

Am (F bass) B7sus B7 Em (add 9) Em (A bass) G A7

As we tra - vel on, love's what we'll re -

Fm (D bass) G7 NC C (add 9) C

mem - ber. Kiss to-day good-bye,

mp

A7sus A7 Dm7 Fm

— and point me t'ward to - mor- row. — Wish me luck, — the same —

C G (B bass) Am (G bass) D7 (F# bass) Am7 (E bass) D7 F C (E bass)

— to you. — Won't for - get, — can't re-gret — What I did —

cresc. *f*

Dm7 G7sus G7 C (Bb bass) Fm (Ab bass) NC

— for love. — What I did for —

mf

C (Bb bass) Fm (Ab bass) NC C

love. — What I did for — love. —

p rall. *pp*

One

"Working on my first Broadway show was a dream come true. There was more to writing this song than just fitting the music to Ed's masterful lyrics; it required a constant awareness of the necessities of dance and movement. And with Michael Bennett's direction and choreography, "One" became a rousing show-stopper."
-M.H.

Lyrics by
EDWARD KLEBAN

Music by
MARVIN HAMLISCH

Moderato


mf


One sin - gu - lar sen - sa - tion ev - 'ry lit - tle step she takes, -

thrill - ing com - bi - na - tion

Ev - 'ry move that she makes. One smile and

Chords: Ebmaj7, A7, Bbm6 (G bass), Cm6 (F-b bass)







sud - den - ly no - bod - y else will do, You know you'll













nev - er be lone - ly with you - know - who. One



mo - ment in her pres - ence and you can for - get the rest, —

For the girl is sec - ond best — to none, son,

C7 F7 Bb7 Gm7

Ooh! Sigh! Give her your at - ten - tion, do I

C7 F7 Bb7

real - ly have to men - tion she's the

Ebmaj7 Fm7

one?

Ebmaj7 Fm7

Ebmaj7 Fm7

Better Than Ever

Lyrics by
CAROLE BAYER SAGER

Music by
MARVIN HAMLISCH

Moderate Disco tempo

The piano introduction is in 4/4 time, key of D major (two sharps). It features a moderate disco tempo. The melody is played in the right hand with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. A dynamic marking of *mf* (mezzo-forte) is present.

The first line of the song is in 4/4 time. The vocal melody is in the right hand, with lyrics: "Bet - ter than ev - er, I'm bet - ter than ev - er. _____ You'll". The piano accompaniment is in the left hand, featuring chords and a bass line. Chord symbols above the staff are: A, C+/G#, C#m7(b5)/G, and F#7.

The second line of the song continues in 4/4 time. The vocal melody is in the right hand, with lyrics: "nev - er go look - ing for an - y - one else, _____ I need - ed some time _____ 'til I found _____". The piano accompaniment is in the left hand, featuring chords and a bass line. Chord symbols above the staff are: Bm7 and Dm.

Copyright © 1979 by Famous Music Corporation and Ensign Music Corporation
International Copyright Secured ALL RIGHTS RESERVED Printed in U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

C#m/E E A C+/G#

my - self, and now I'm bet - ter than ev - er. I'll be

C#m7(b5)/G F#7 Bm7

bet - ter than ev - er. We'll nev - er say good - bye

Dm C#m/E E Eb

a - gain, throw off your shoes and come on in. Say hel - lo

Dmaj7 E E/D C#m7

to an old ro - mance, say hel - lo to a sec - ond chance.

F#m7 Dmaj7 E E/D C#m7

Where you been so long, my love? Come on back

F#m7 Dmaj7 C#m7 Bm7

where you be - long, you and me,

Bm7/E E Bm7/E To Coda

to - geth - er, to - geth - er.

Amaj9 F6/A A

Bm7/E A C+/G#

Bet - ter than ev - er, ah,

C#m7(b5)/G F#7 Bm7

this time for - ev - er. Ba - by, I missed your ten -

Dm C#m/E E

der touch. I've been out on my own and I learned so much. Come

A C+/G# C#m7(b5)/G

on, let me show you. Ah, come on, let me hold you.

F#7 Bm7

Don't be scared of what might come of this, I've been sav -

Dm C#m/E E A

in' up all my ten - der - ness. Bet - ter than ev - er.

C D F G

Bet - ter than ev - er.

A C D F G

Bet - ter than ev - er. Bet - ter than ev - er.

A C+/G# C#m7(b5)/G

Bet - ter than ev - er, I'm bet - ter than ev - er.

F#7 Bm7

You'll nev - er go look - ing for an - y - one else, I

Dm C#m/E E Eb D. S. al Coda

need - ed some time — 'til I found — my - self. Say hel - lo —

Coda Repeat and fade

A C D F G

Bet - ter than ev - er. Bet - ter than ev - er.

"'Same Time Next Year'—a two-character film, inspired the writing of this duet with Alan and Marilyn. It was a thrill to be nominated for an Academy Award."—M.H.

The Last Time I Felt Like This

Lyrics by
ALAN and MARILYN BERGMAN

Music by
MARVIN HAMLISCH

Slow Ballad tempo

Piano introduction in D major, 4/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords. The tempo is marked 'Slow Ballad tempo' and the dynamics are 'mp' (mezzo-piano).

Chord diagrams for the first system of the vocal melody:

- D: D major triad (D, F#, A)
- A/C#: A major triad with C# in the bass (A, C#, E)
- Bm7: B minor seventh chord (B, D, F, A)
- D/A: D major triad with A in the bass (A, D, F#)

Hel - lo, I don't_ e - ven know_ your name, but I'm hop - in' all _ the
lo, I can't_ wait till we're_ a - lone, some-where qui - et on _ our

Piano accompaniment for the first vocal line. The right hand continues the melodic pattern, and the left hand provides a steady harmonic base. The dynamics are 'mf' (mezzo-forte).

Chord diagrams for the second system of the vocal melody:

- G: G major triad (G, B, D)
- D/F#: D major triad with F# in the bass (D, F#, A)
- E7: E major seventh chord (E, G#, B, D)
- A7: A major seventh chord (A, C#, E, G)

same this is more than just a sim - ple hel - lo. Hel -
own so that we can fall the rest of the way. I

Piano accompaniment for the second vocal line. The right hand continues the melodic pattern, and the left hand provides a steady harmonic base. The dynamics are 'mf' (mezzo-forte).






lo, do I smile and walk a - way? No, I think I'll smile and
 know that be - fore the night is thru, I'll be talk - ing love to








stay to see where this might go. } 'Cause the last time I felt like this
 you, mean - ing ev - 'ry word I say. }










I was fall - ing in love, fall - ing and feel - ing I'd nev - er fall in love a - gain. Yes, the









last time I felt like this was long be - fore I knew what I'm feel - ing now with

you. Hel - feel - ing now with

Repeat and fade

you. Oh, the last time I felt like this I was fall - ing in love,

fall - ing and feel - ing_ I'd nev - er fall in love a - gain. Yes, the last time I felt like this,

was long be - fore I knew_ what I'm feel - ing now with you. Oh, the

"George Roy Hill, the director of 'The Sting' wanted music that would put a smile on your face. Scott Joplin's music was perfect." -M.H.

The Entertainer

(If They Only Could See Me Now)

Lyrics by J. R. BAILEY,
MELVIN KENT & KEN WILLIAMS

Music by SCOTT JOPLIN
Arranged and adapted by GÜNTHER SCHÜLLER
As recorded by MARVIN HAMLISCH

Not fast

The musical score is written for piano and voice. It begins with a piano introduction marked 'Not fast' and 'L.H. f'. The piano part features a series of chords: C, C7, F, C, and G7. The vocal part enters with the lyrics 'If they on - ly could see me now, — I've got my feet up off — of the ground. They'd be so proud of me in my home town. —'. The piano accompaniment continues with chords C, G, C, C7, F, and C. The vocal part continues with '— If they on - ly could see me now, — Step - pin' I'm rid - in' life's mer - ry - go - round, — Just'. The piano accompaniment continues with chords D7, G7, C, and C7. The vocal part concludes with 'out in my but - ton down brown. lay - in' my soft - shoe down. If they on - ly could see me now, — The stage is my clos - est friend, —'. The piano accompaniment continues with chords D7, G7, C, and C7.

If they on - ly could see me now, — I've got my feet up off — of the ground.
They'd be so proud of me in my home town. —

— If they on - ly could see me now, — Step - pin'
— I'm rid - in' life's mer - ry - go - round, — Just






out in my but - ton down brown. lay - in' my soft - shoe down.
If they on - ly could see me now, — The stage is my clos - est friend, —







mf

I've got the best road show in town. As I
 And it's a love af - fair that just won't end. So for





hit the stage, — the crowd goes in - to a rage, — If they on - ly could see me
 get a - bout age, — just keep on turn - in' the page, — If they on - ly could see me






1 *f* now. If they now. So strike up the band — and watch the peo - ple stand.

2 *f*

Strike up the band — and watch them clap their hands.

G D7 G G7 C

Now hear the peo - ple roar, — I'll make 'em

C x F Fm C C7 x F F#dim7

beg for more — This is where I should be, — It's my

C D7 G7 C

whole life you see, — If you on - ly could see me — now. —

x F C

mf What you say — to that; I'm in the mon-ey. What you say — to that; Now ain't it fun-ny.

G7 D#dim7 C

What you say__ to that; my dreams have all come true.

x F C








What you say__ to that; I'm feel - in' fine__ What you say__ to that;

x F x F6 Fmaj7 x F C D9 C

The world is mine.__ It's noth - ing new,__ and it can hap - pen to you.__ If they





D9 D7 G7 C C7 x F C

on - ly could see me__ now.__ If they on - ly could see me now__ As the

mf       



mf cur-tain comes roll - ing down. — If they on - ly could see me now — As I'm

mf *p*

tak - ing my fi - nal bow. The show is a big hit now, —

mf *p*

— and we're mov - in' to a big - ger town, — And when I

mf

cresc. *f rit.*

hit that stage, — the crowd goes in - to a rage. — Why don't you all come and see me now?

cresc. *f rit.*

"This song was originally written for the film 'The Champ.' It wasn't used, but people who saw the coming attractions and bought the soundtrack album heard the song."-M.H.

If You Remember Me

Lyrics by
CAROLE BAYER SAGER

Music by
MARVIN HAMLISCH

Moderately slow

Chord symbols: Eb Eb7 Ab/Eb Abm/Eb Eb G7+/Eb Ab Abm Eb/G Cmadd9 Cm7 Fm7 Ab/Bb Ab/Eb Eb G7+ Ab Abm Eb/G Cmadd9 Cm Fm7 Fm7/Bb Bb7

Lyrics: When you re - mem - ber me, - IF YOU RE - MEM - BER ME, - I hope you see it's not the way I want it to be. - Oh, I'd be with you now, - but wher - ev - er you go - my love - goes with -

E♭ E♭maj7 A♭/E♭ Fm/E♭ $\frac{5}{4}$ E♭/G A♭maj7 B♭/A♭

you. Keep on smil - ing. —
I'll be with — you. —

mf - f

E♭/G A♭maj7 B♭/A♭ B♭ Cm Gm/B♭ A♭

Keep on shin - ing — e - ven tho' you know — you want to cry. —
Keep be - liev - ing. — Some things e - ven time — can't come be - tween. —

E♭ E♭/G A♭maj7 B♭/A♭ E♭/G A♭ G7 Cm Gm/B♭

— I tried — to love — you. — Look-in' in — my eyes you saw
— And if — you blame — me, — try and re - al - ize there are

cresc.

E♭maj7/A♭ A♭maj7 Gm7 Fm7 Gm7 A♭maj7 G7 G7+

prom - is - es and lies
prom - is - es and lies

too man - y times. — } When you re -
too — man - y times. — }

f

$A\flat$ $A\flat m$ $E\flat/G$ $Cmadd9$ Cm $Fm7$ $A\flat/B\flat$
 mem-ber me, _ IF YOU RE-MEM-BER ME, _ I hope you see it's not the way I

(on D.S.) (on D.S.)

$A\flat/E\flat$ $E\flat$ $G7+$ $A\flat$ $A\flat m$ $E\flat/G$ $Cmadd9$ Cm *To Coda* Φ
 want it to be. _ Oh, I'd be with you now, _ but wher - ev - er you go _

$Fm7$ $Fm7/B\flat$ $B\flat7$ $E\flat$ $E\flat maj7$ $A\flat/E\flat$ $Fm7/E\flat$ *D. S. Φ al Coda Φ*
 my love _ goes with _ you.

$Fm7$ $Fm7/B\flat$ $B\flat7$ *Coda Φ*
 my love _ goes with _

mf

Cm $F7add9$ $A\flat$ $Fm7/B\flat$ $B\flat7$ $E\flat$ $E\flat7$ $A\flat/E\flat$ $Fdim/E\flat$ $E\flat$
 you, wo - o. _ My love _ goes with _ you. _

mf *p*

50 "As 007 is bigger than life, so was the writing of this song. It is probably the only song nominated for an Academy Award ever to be written on the 'international telephone.' I was in London, Carole Sager and Richard Perry (the record producer), were in Los Angeles, and Carly Simon was in New York." -M.H.

Lyrics by
CAROLE BAYER SAGER

Music by
MARVIN HAMLISCH

Nobody Does It Better

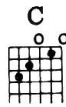
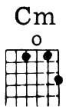
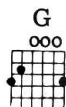
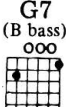
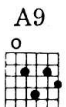
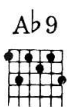
Slowly

1. No-bod-y does_ it bet-ter_ makes me feel sad_ for the
2. No-bod-y does_ it bet-ter_ some-times I wish _ some-one

rest. could. No-bod-y does_ it _ half as good as you.
No-bod-y does_ it _ quite the way you do.

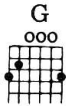
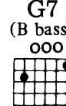
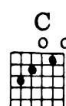
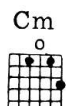
Ba-by, you're the best. I was - n't look - in'_
Did you have to be so good? The way that you hold_ me_

Chords: C, Cm, G7, C, Cm, G, G7, C, Cm, B7-9 +5, B7-9, Em7, Am7, Am7 (D bass), D7, G, G7, Gdim, Cm, F#, G, G7 (B bass)

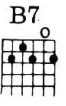

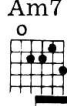
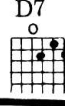
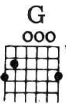
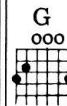
but some-how you found me. —
 when - ev - er you hold me. —

I tried to hide from your love light,
 There's some kind of mag - ic in - side you

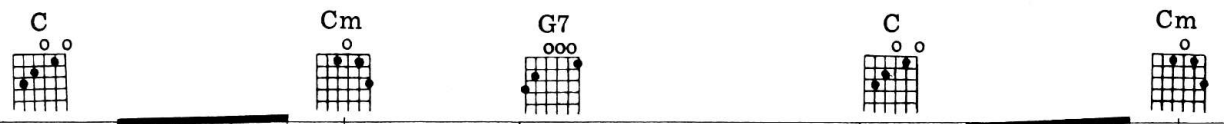
But like heav - en a - bove me —
 That keeps me from run - nin' —

the spy who loved me — is
 but just keep it com - in' —

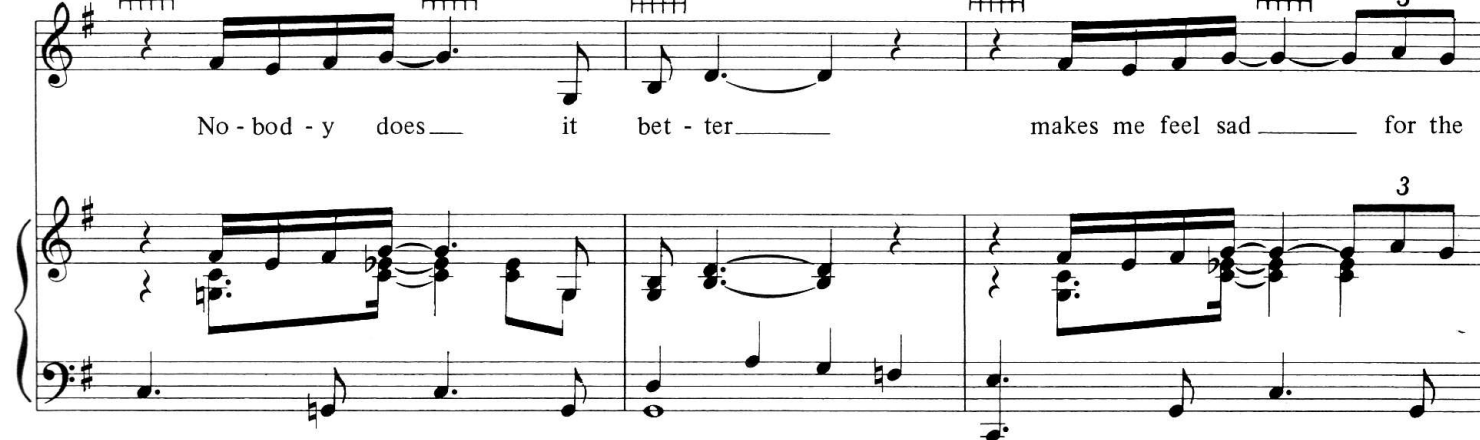








1. keep - in' all my se - crets safe to - night.
 how'd you learn to do the things you

2. do? And




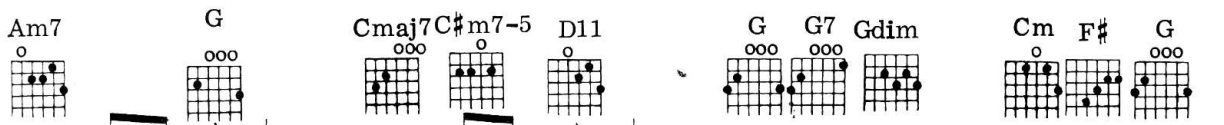
No - bod - y does — it bet - ter — makes me feel sad — for the






rest. No - bod - y does — it — half as good as you.





Ba - by, ba - by, ba - by you're the best.



"This was my first hit! Between my first hit and my second ('The Way We Were') . . . nine years. Overnight success???" - M.H.

53

Lyrics by
HOWARD LIEBLING
Music by
MARVIN HAMLISCH

Sunshine, Lollipops and Rainbows

Lively, with a beat

The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of one flat (B-flat). The piano accompaniment is marked with a mezzo-forte (mf) dynamic. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the melody. The score is divided into four systems, each with a vocal line and a piano accompaniment line. Chord diagrams are provided above the vocal line for each system. The lyrics are: "Sun - shine, Lol - li - pops _ and Rain - bows, Ev - 'ry - thing _ that's won - der - ful is what I feel _ when we're to - geth - er; Bright - er than a luck - y pen - ny, When you're near _ the".

mf

Sun - shine, Lol - li - pops _ and Rain - bows, Ev - 'ry - thing _ that's

mf

won - der - ful is what I feel _ when we're to - geth - er;

Bright - er than a luck - y pen - ny, When you're near _ the

Copyright © 1963 by Charles Hansen Educational Music & Books
(A division of Charles Hansen Music & Books, Inc., New York, N.Y.)

All rights for the world, excluding U.S.A. and Canada, controlled by Campbell, Connely & Co. Ltd., London, England
International Copyright Secured Made in U.S.A. All Rights Reserved

rain goes, Dis - ap - pears, dear and I feel so fine

Just to know that you are mine; My life is

Sun - shine, Lol - li - pops and Rain - bows, That's how this re -

rain goes So come on join in, Ev - 'ry - bod - y!

Sun - shine, Lol - li - pops and Rain - bows, Ev - 'ry - thing - that's

Chords: F, Am, Gm7, C7, F, Bb, F, F7, Bb, Bb6, Bbmaj7, Bb6, Bb, Gm7, C, C7, F, Dm, C, F, Dm, C

won - der - ful is sure to come your way, 'Cause

you're in love to stay.

1. My life is you're in love,

2. you're in love, And love is here to

stay!

Chords: F, Dm7, Am, Gm7, C7, F, Dm, F, F7, Gm7, C7, Dm, F.

The musical score is written for guitar and piano. It features a melody line with lyrics and a piano accompaniment. The score is divided into two systems, each with a first and second ending. The first system covers the lyrics 'won - der - ful is sure to come your way, 'Cause' and 'you're in love to stay.'. The second system covers '1. My life is you're in love,' and '2. you're in love, And love is here to stay!'. Chord diagrams are provided for various chords: F, Dm7, Am, Gm7, C7, F, Dm, F, F7, Gm7, C7, Dm, and F. The piano accompaniment consists of chords and single notes in the right and left hands.

Lyrics by

CAROLE BAYER SAGER

Music by

MARVIN HAMLISCH

Theme from Ice Castles

(Through The Eyes Of Love)

Slowly with feeling ♩ = 70

Bb (add 9)

C7
(Bb Bass)

1. Bb (add 9)

Fsus

2. Dm7

Gm

Fsus

S Bb

1. Please, don't let this feel - ing
2. now I can take the
3. Please, don't let this feel - ing

(cross hands)

mp-mf

F
(Bb Bass)

Fm7
(Bb Bass)

Ebmaj9

Ebmaj7

Dm7

end. It's ev-'ry-thing I am, ev-'ry-thing I want to be.
time. I can see my life as it comes up shin - ing now.
end. It might not come a - gain and I want to re - mem - ber

Copyright © 1978 by Gold Horizon Music Corp. & Golden Torch Music Corp.

This arrangement Copyright © 1979 by Gold Horizon Music Corp. & Golden Torch Music Corp. Used by Permission
All administrative rights for the world controlled by Screen Gems-EMI Music Inc. and Colgems-EMI Music Inc., Hollywood, Calif.
International Copyright Secured Made in U.S.A. All Rights Reserved

Cm7 Cm7 F9 Dm7 Gm7 Dm7 Cm7 Cm7 F7 Dm7 Gm7
 (F Bass) (Eb Bass) (F Bass) (Eb Bass)

I can see what's mine now find - ing out what's true }
 Reach-ing out to touch you I can feel so much } since
 how it feels to touch you, how I feel so much }

cresc.

Ebmaj7 Eb6 D7sus D7 Gm7 Gm7 C9
 (F Bass) (E Bass)

To Coda ⊕ 1. Cm7

I found you look - ing through the eyes _____ of

f *mf*

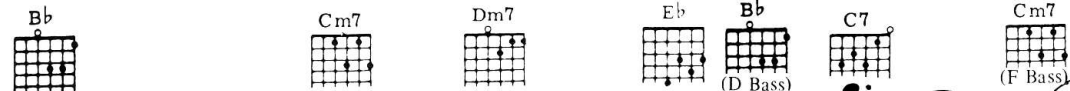
Cm7 Cm7 Cm7 Bb
 (F Bass) (F Bass)

love. 2. And through the eyes _____ of love. And



now I do be - lieve that e - ven in the storm we'll find _____ some

f

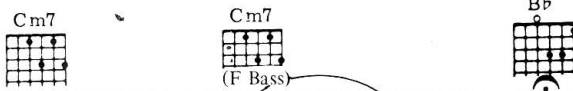


light. Know - ing you're be - side me I'm all__ right. _____

mf *cresc.* *f* *mf*


D.S. al Coda





through the eyes _____ of love.

mf rit.



Lyrics by
ALAN and MARILYN BERGMAN

Music by
MARVIN HAMLISCH

The Way We Were

Slowly

Piano introduction in F# major, 4/4 time. The right hand plays a flowing melody of eighth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Slowly' and the dynamics are 'mf'.

Vocal melody line starting with a key signature of two sharps (F# and C#). The melody is written on a single staff. Above the staff, guitar chords are indicated: A, C#m7, Dmaj7, F#m9, and F#m (E Bass). The melody begins with a repeat sign.







Mem - 'ries _____ light the cor - ners of my mind.
pic - tures _____ of the smiles we left be - hind,
Mem - 'ries _____ may be beau - ti - ful, and yet,

Piano accompaniment for the first vocal line. The right hand plays chords and single notes, while the left hand plays a steady bass line. The music is in F# major and 4/4 time.

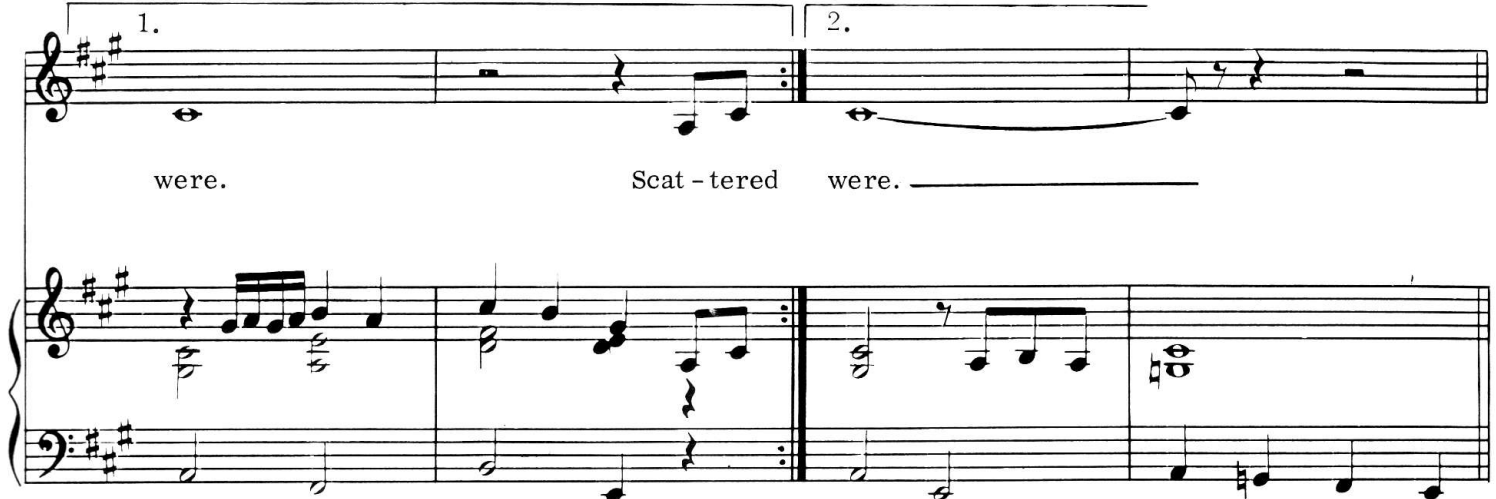
Vocal melody line continuing from the previous section. It includes guitar chords: Dmaj7, C#m7 (Add F#), C#7, F#m, F#m (E Bass), Dmaj7, E7 (Add A) (No G), and E7. The melody ends with a 'to Coda' symbol.







Mist - y wa - ter col - or mem - 'ries _____ of the way we
smiles we gave to one an - oth - er _____ for the way we
what's too pain - ful to re - mem - ber _____

Piano accompaniment for the second vocal line. The right hand plays chords and single notes, while the left hand plays a steady bass line. The music is in F# major and 4/4 time.

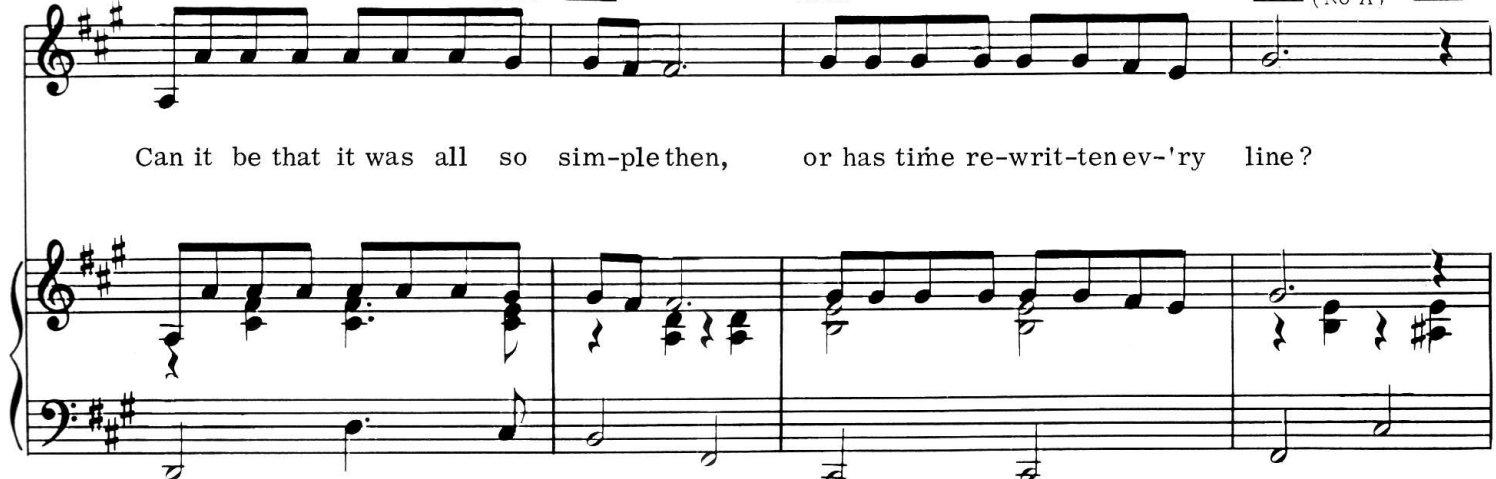
1.      





were. Scat - tered were. _____



Can it be that it was all so sim-ple then, or has time re-writ-ten ev-'ry line?



  (A Bass)    (E Bass)  

If we had the chance to do it all a-gain, tell me would we? — Could we? —

D.S. al Coda



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

laugh - ter we will re - mem - ber, _____

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

were; The way we were. _____

Coda

Chord diagrams: Dmaj7, (Add F#) C#7, C#7, F#m7, F#m (E Bass), Dmaj7, C#m7, Dmaj7, C#m7, Dmaj7, C#m7, F#m7, Bm7, Bm7 (E Bass), Amaj7, Dmaj7, D (E Bass), A, Dmaj7, Amaj7.

THEY'RE PLAYING MY SONG

Lyrics by Carole Bayer Sager Music by Marvin Hamlisch

*Ho, ho, They're Playing My Song;
Oh, yeah, They're Playing My Song,
And when They're Playing My Song
Ev'rybody's gotta sh, sh, sh, don't say a word now,
Listen to that sweet melody.*

*I'm happy to say, in my own humble way,
Ev'ry perfect note of that was written by me.
Ah ha, They're Playing My Song,
That table's humming along.*

*That couple half out the door is coming back to hear more
of my music.*

*At first, I thought this place was a dive.
I chose it in haste but they showed they got taste,
As long as They're Playing My Song.*

*Who would have known, nine months ago, I would give
birth at my piano.*

*In all honesty, I've got to admit,
I knew this song would be an international hit.*

*Ah ha, they're playing my tune, too bad it's ending so soon;
But when we all gotta go it's good to know that they'll
be playing,*

*Oh God, I'm praying, they'll be playing, they'll be playing my
song.*

Copyright © 1979 by Chappell & Co., Inc., Red Bullet Music, Unichappell Music, Inc. and Begonia Melodies, Inc. Publication and allied rights administered by Chappell & Co., Inc. and Unichappell Music, Inc. throughout the world.

FALLIN'

Lyrics by Carole Bayer Sager Music by Marvin Hamlisch

*I'm afraid to fly,
And I don't know why
I'm jealous of the people who are not afraid to die.*

*It's just that I recall,
Back when I was small,
Someone promised that they'd catch me,
Then they let me fall; and now I'm*

*Fallin', fallin' fast again.
Why do I always take a fall when I fall in love?*

*You'd think by now I'd learn,
Play with fire you get burned,
But fire can be, oh so warm,
That's why I return.*

*Turn and walk away,
That's what I should do.
My head says go and find the door,
My heart says I found you;
And now I'm*

*Fallin', fallin' fast again.
Why do I always take a fall when I fall in love?*

*It always turns out the same.
Loving someone, losing myself,
Only got me to blame. Help me, I'm
Fallin', Fallin',
Catch me if you can.
Maybe this time I'll have it all,
Maybe I'll make it after all,
Maybe this time I won't fall
When I fall in love.*

Copyright © 1979 by Chappell & Co., Inc., Red Bullet Music, Unichappell Music, Inc. and Begonia Melodies, Inc. Publication and allied rights administered by Chappell & Co., Inc. and Unichappell Music, Inc. throughout the world.

I STILL BELIEVE IN LOVE

Lyrics by Carole Bayer Sager Music by Marvin Hamlisch

*After all the tears I cried,
You'd think I would give up on love,
Get off that line,
But maybe I can get it right this time.*

*I was there as passion turned to pain,
Sunshine turned to rainy days,
Yet here I am ready to begin once again.*

*All my life I've been a dreamer,
Dreaming dreams that never quite come true;
But I Still Believe In Love
And love believin' maybe you can make my dreams come
true.*

*Here content with who I am,
I'm reachin' out my hand to him (her) once again;
At least I know I made myself a friend.*

*All my life I've been a dreamer,
Dreaming dreams that always broke in two;
But I Still Believe In Love and love believin';
I'll keep on dreamin' because I still believe in love,
I Still Believe In Love and me and you,
I Still Believe In Love.*

Copyright © 1979 by Chappell & Co., Inc., Red Bullet Music, Unichappell Music, Inc. and Begonia Melodies, Inc. Publication and allied rights administered by Chappell & Co., Inc. and Unichappell Music, Inc. throughout the world.

NOBODY DOES IT BETTER

Lyrics by Carole Bayer Sager Music by Marvin Hamlisch

*Nobody Does It Better
Makes me feel sad for the rest.
Nobody does it half as good as you.
Baby, you're the best.*

*I wasn't lookin' but somehow you found me.
I tried to hide from your love light,
But like heaven above me the spy who loved me
Is keepin' all my secrets safe tonight.*

*Nobody Does It Better
Sometimes I wish someone could.
Nobody does it quite the way you do.
Did you have to be so good?*

*The way that you hold me whenever you hold me.
There's some kind of magic inside you
That keeps me from runnin' but just keep it comin'
How'd you learn to do the things you do?*

*And Nobody Does It Better
Makes me feel sad for the rest.
Nobody does it half as good as you.
Baby, baby, baby you're the best.*

Copyright © 1977 DANJAQ S.A. All rights controlled and administered by UNITED ARTISTS MUSIC CO., INC. and UNART MUSIC CORPORATION

ONE

Lyrics by Edward Kleban Music by Marvin Hamlisch

*One singular sensation ev'ry little step she takes,
One thrilling combination ev'ry move that she makes.
One smile and suddenly nobody else will do,
You know you'll never be lonely with you-know-who.
One moment in her presence and you can forget the rest,
For the girl is second best to none, son,
Ooh! Sigh! Give her your attention,
Do I really have to mention she's the one?*

Copyright © 1975 by Marvin Hamlisch & Edward Kleban

WHAT I DID FOR LOVE

Lyrics by Edward Kleban Music by Marvin Hamlisch

Kiss today good-bye,
The sweetness and the sorrow.
We did what we had to do,
And I can't regret what I did for love,
What I Did For Love.

Look, my eyes are dry,
The gift was ours to borrow.
It's as if we always knew,
But I won't forget what I did for love,
What I Did For Love.

Gone, love is never gone,
As we travel on,
Love's what we'll remember.

Kiss today good-bye,
And point me t'ward tomorrow.
Wish me luck, the same to you.
Won't forget, can't regret
What I Did For Love.

Copyright © 1975 by Marvin Hamlisch & Edward Kleban
All rights controlled by Wren Music Co., Inc. and American Compass Music Corp.

SUNSHINE, LOLLIPOPS AND RAINBOWS

Lyrics by Howard Liebling Music by Marvin Hamlisch

Sunshine, Lollipops and Rainbows,
Ev'rything that's wonderful is what I feel when we're together;
Brighter than a lucky penny,
When you're near the rain goes,
Disappears, dear and I feel so fine Just to know that you
are mine;

My life is Sunshine, Lollipops and Rainbows,
That's how this refrain goes
So come on join in, ev'rybody!

Sunshine, Lollipops and Rainbows,
Ev'rything that's wonderful is sure to come your way,
'Cause you're in love to stay.
My life is Sunshine, Lollipops and Rainbows,
That's how this refrain goes
So come on join in, ev'rybody!

Sunshine, Lollipops and Rainbows,
Ev'rything that's wonderful is sure to come your way,
'Cause you're in love, you're in love,
And love is here to stay!

Copyright © 1963 by Charles Hansen Educational Music & Books (A division of Charles Hansen Music & Books, Inc., New York, N.Y.)

THEME FROM ICE CASTLES

Lyrics by Carole Bayer Sager Music by Marvin Hamlisch

Please, don't let this feeling end.
It's ev'rything I am,
Ev'rything I want to be.
I can see what's mine now finding out what's true
Since I found you looking Through The Eyes Of Love.

And now I can take the time.
I can see my life as it comes up shining now.
Reaching out to touch you I can feel so much
Since I found you looking Through The Eyes Of Love.

And now I do believe that even in the storm we'll find some
light.

Knowing you're beside me I'm all right.

Please, don't let this feeling end.
It might not come again and I want to remember how it feels
to touch you,
How I feel so much since I found you looking
Through The Eyes Of Love.

Copyright © 1978 by Gold Horizon Music Corp. & Golden Torch Music Corp. This arrangement Copyright © 1979 by Gold Horizon Music Corp. & Golden Torch Music Corp. Used by Permission. All administrative rights for the world controlled by Screen Gems-FML Music Inc. and Colgems-FML Music Inc., Hollywood, Calif.

TWO BOYS

Lyrics and Music by Marvin Hamlisch, Carole Bayer Sager and Peter Allen

Two Boys born the twenty-third of May,
Brought up in that good old-fashioned way.
Two Boys, one of them excelled at ball,
The other never played at all.

Two Boys.
Mama loved them both the same,
Papa gave them both his name.

Nobody could quite explain just why
Two Boys growing up in sep'rate beds,
Diff'rent music in their heads.

Two Boys born the twenty-third of May,
Brought up in that good old-fashioned way.
Two Boys, one of them excelled at ball,
The other never played at all.

Two Boys.
Mama loved them both the same,
Papa gave them both his name.

Nobody could quite explain why
Two Boys packin' up and leavin' home,
Each an island on his own.
Today one's a man who'll never cry,
Never has a reason why;
The other lets the girls go by
And they never let their feelings show,
Afraid to let the other know.

Two Boys.

Copyright © 1979 by Chappell & Co., Inc., Red Bullet Music, Unichappell Music, Inc., Begonia Melodies, Inc., Irving Music, Inc., Woolnough Music, Inc. and Jemava Music Corp. Chappell & Co., Inc. administers Red Bullet Music and Unichappell Music, Inc. administers Begonia Melodies, Inc. throughout the world.

THE LAST TIME I FELT LIKE THIS

Lyrics by Alan and Marilyn Bergman Music by Marvin Hamlisch

Hello,
I don't even know your name,
But I'm hopin' all the same
This is more than just a simple hello.
Hello, do I smile and walk away?
No, I think I'll smile and stay to see where this might go.

'Cause The Last Time I Felt Like This I was falling in love,
Falling and feeling I'd never fall in love again.
Yes, The Last Time I Felt Like This was long before I knew
What I'm feeling now with you.

Hello,
I can't wait till we're alone,
Somewhere quiet on our own
So that we can fall the rest of the way.
I know that before the night is thru,
I'll be talking love to you,
Meaning ev'ry word I say.

'Cause The Last Time I Felt Like This I was falling in love,
Falling and feeling I'd never fall in love again.
Yes, The Last Time I Felt Like This was long before I knew
What I'm feeling now with you.

Oh, The Last Time I Felt Like This I was falling in love,
Falling and feeling I'd never fall in love again.
Yes, The Last Time I Felt Like This,
Was long before I knew what I'm feeling now with you.

Repeat chorus

Copyright © 1978 by Leeds Music Corporation, 445 Park Ave., New York, N.Y. 10022. Exclusive print rights throughout the world controlled by Chappell & Co., Inc.

THE WAY WE WERE

Lyrics by Alan and Marilyn Bergman Music by Marvin Hamlisch

*Mem'ries light the corners of my mind.
Misty water color mem'ries of The Way We Were.*

*Scattered pictures of the smiles we left behind,
Smiles we gave to one another for The Way We Were.*

*Can it be that it was all so simple then,
Or has time rewritten ev'ry line?
If we had the chance to do it all again, tell me would we?
Could we?*

*Mem'ries may be beautiful, and yet,
What's too painful to remember we simply choose to forget.*

*So it's the laughter we will remember,
Whenever we remember The Way We Were;
The Way We Were.*

Copyright © 1973 by Colgems—EMI Music Inc., 7033 Sunset Blvd., Hollywood, Calif. 90028

THE ENTERTAINER

Lyrics by J. R. Bailey, Melvin Kent and Ken Williams Music by Scott Joplin

(Arranged and adapted by Gunther Schuller,
and as recorded by Marvin Hamlisch)

*If they only could see me now,
I've got my feet up off of the ground.
If they only could see me now,
Steppin' out in my button down brown.*

*If they only could see me now,
I've got the best road show in town.
As I hit the stage,
The crowd goes into a rage,
If they only could see me now.*

*If they only could see me now,
They'd be so proud of me in my home town.
I'm ridin' life's merry-go-round,
Just layin' my soft shoe down.*

*The stage is my closest friend,
And it's a love affair that just won't end.
So forget about age, just keep on turnin' the page,
If they only could see me now.*

*So strike up the band and watch the people stand.
Strike up the band and watch them clap their hands.
Now hear the people roar, I'll make 'em beg for more.
This is where I should be, It's my whole life you see,
If you only could see me now.*

*What you say to that;
I'm in the money.
What you say to that;
Now ain't it funny.*

*What you say to that;
My dreams have all come true.
What you say to that;
I'm feelin' fine.
What you say to that;
The world is mine.*

*It's nothing new, and it can happen to you.
If they only could see me now.*

*If they only could see me now
As the curtain comes rolling down.
If they only could see me now
As I'm taking my final bow.
The show is a big hit now,
And we're movin' to a bigger town,
And when I hit that stage,
The crowd goes into a rage.
Why don't you all come and see me now?*

Copyright © 1974 by Multimood Music, Inc., New York, N.Y.

IF YOU REMEMBER ME

Lyrics by Carole Bayer Sager Music by Marvin Hamlisch

*When you remember me,
If You Remember Me,
I hope you see it's not the way I want it to be.
Oh, I'd be with you now,
But wherever you go my love goes with you.*

*Keep on smiling.
Keep on shining even tho' you know you want to cry.
I tried to love you.
Lookin' in my eyes you saw promises and lies too many
times.*

*When you remember me,
If You Remember Me,
I hope you see it's not the way I want it to be.
Oh, I'd be with you now,
But wherever you go my love goes with you.*

*I'll be with you.
Keep believing.
Some things even time can't come between.
And if you blame me,
Try and realize there are promises and lies too many times.*

*When you remember me,
If You Remember Me,
I hope you see it's not the way I want it to be.
Oh, I'd be with you now,
But wherever you go my love goes with you, wo-o.
My love goes with you.*

Copyright © 1979 by Chappell & Co., Inc., Red Bullet Music, Unichappell Music, Inc. and Begonia Melodies, Inc. Red Bullet Music administered by Chappell & Co., Inc.; Begonia Melodies, Inc. administered by Unichappell Music, Inc. throughout the world.

BETTER THAN EVER

Lyrics by Carole Bayer Sager Music by Marvin Hamlisch

*Better Than Ever,
I'm Better Than Ever.
You'll never go looking for anyone else,
I needed some time 'til I found myself,
And now I'm Better Than Ever.*

*I'll be Better Than Ever.
We'll never say good-bye again,
Throw off your shoes and come on in.
Say hello to an old romance,
Say hello to a second chance.*

*Where you been so long, my love?
Come on back where you belong,
You and me,
Together, together.*

*Better Than Ever, ah, this time forever.
Baby, I missed your tender touch.
I've been out on my own and I learned so much.
Come on, let me show you.
Ah, come on, let me hold you.*

*Don't be scared of what might come of this,
I've been savin' up all my tenderness.
Better Than Ever.*

*Better Than Ever, I'm Better Than Ever.
You'll never go looking for anyone else,
I needed some time 'til I found myself.
Say hello to an old romance,
Say hello to a second chance.*

*Where you been so long, my love?
Come on back where you belong,
You and me,
Together, together.
Better Than Ever.
Better Than Ever.*