

ADULT PIANO

Adventures[®]

Popular

Arranged by Nancy and Randall Faber

Timeless Hits
and Popular
Favorites

1



FABER
PIANO ADVENTURES[®]



HAL•LEONARD[®]

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ADULT PIANO *Adventures* Popular

Arranged by Nancy and Randall Faber

*Timeless Hits
and Popular
Favorites*

1

Production Coordinator: Jon Ophoff
Editor: Isabel Otero Bowen
Cover: Terpstra Design, San Francisco
Engraving: Dovetree Productions, Inc.

FABER
PIANO ADVENTURES®

ISBN 978-1-61677-188-1

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FOREWORD

Popular songs connect a generation. And special songs take us back to special moments. This book enables you to reconnect to those melodies and those times at the piano. You'll find songs by the Beatles, Adele, Elton John, Ed Sheeran, Richard Marx, and Louis Armstrong, along with hits from movies and musicals.

Adult Piano Adventures® Popular Book 1 is designed for adult beginners and for those who have played piano in the past and are reacquainting with the keyboard. Those exploring the piano for the first time will find the arrangements appealing and well within reach. Adults returning to the keyboard can "brush up on basics" while exploring timeless hits and popular favorites.

This book has three sections.

- Section 1 features piano arrangements with minimal hand position changes. Many selections include an optional duet part.
- Section 2 introduces the I, IV, and V7 chords in the key of C major. With these three chords, a pianist can play many melodies.
- Section 3 presents the I, IV, and V7 chords in the key of G major.

Enjoy these popular tunes from across the decades.

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My Heart Will Go On

Love Theme from *Titanic*

Music by James Horner
Lyric by Will Jennings

Wistfully

1

5

3

Teacher Duet: (Student plays 1 octave higher)

R.H.

L.H. *pp* with pedal

2

5

1

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13

lieve that the heart does go on.

1

17

Once more you open the door and you're

5

21

here in my heart and my heart will go on and on.

rit.

9 17

1. 3. *mp*

13 21

1.

2.

rit.

Edelweiss

**Lyrics by Oscar Hammerstein II
Music by Richard Rodgers**

Slowly

2

mp E - del - weiss, E - del - weiss,

5

ev - 'ry morn - ing you greet me.

9

Small and white, clean and bright,

13

you look hap - py to meet me.

Teacher Duet: (Student plays 1 octave higher)

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Let It Be

Words and Music by
John Lennon and Paul McCartney

Moderately, with a steady beat ($\text{♩} = 60$)

1

When I find my - self in times of trou - ble
mp when the bro - ken heart - ed peo - ple

3

Moth - er Mar - y comes to me speak - ing words of
liv - ing in the world a - gree there will be an

6

wis - dom; let it be. And
an - swer, let it be. For

9

in my hour of dark - ness she is stand-ing right in
though they may be part - ed there is still a chance that

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12

front of me. — they will see. — Speak - ing words of There will be an wis - dom, an - answer, let it let it

15

be. — be. — Let it — *mf* be, let it — be, — let it —

8

2 4

L.H. R.H.
② 1 5

19

3

be, — let it — be. — Whis - per words of There will be an wis - dom, let it an - answer, let it

1

23

1. 2. 3

be. — And be. —

1 5

Oh, What a Beautiful Mornin' from *Oklahoma!*

**Lyrics by Oscar Hammerstein II
Music by Richard Rodgers**

Slow waltz

5

There's a bright gold - en haze on the mead - ow,
mp

1 5

5

(rest) there's a bright gold - en haze on the mead - ow.

9

2 (1 - 2) The corn is as high as an el - e - phant's eye,
mf

L.H. (2) over

14

L.H. 2 R.H. 5 (4) (3) (2)

(rest) an' it looks like it's climb - in' right rit. up to the sky.
f

Teacher Duet: (Student plays 1 octave higher)

R.H. 1 5

L.H. *p* 5 with pedal 9 14 2 4 1 4 1 5 3 1

cresc. *mp* cresc. *e rit.* *mf*

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18

f
a tempo

Oh, what a beau - ti - ful morn - in',

2 2 4

1 4 3 1

22

oh, what a beau - ti - ful day.

1 4

2 2

26

I got a beau - ti - ful feel - ing.

4

1 2 3 4

30

Ev - 'ry - thing's go - in' my way.

5 2 4 5

1 2 3 4 5

18

mf *a tempo*

22

26

30

cresc.

Downton Abbey (Theme)

Music by John Lunn

Moderately fast

The music is arranged for piano, featuring four staves of music. The top staff is in treble clef and 4/4 time, with dynamics *mp* and *f*. Fingerings 3 and 1 are shown under the first two measures. The second staff is in bass clef and 4/4 time, with a dynamic *f* and fingerings 3 and 1. The third staff is in treble clef and 4/4 time, with dynamics *mp* and *f*, and fingerings 3, 1, 2, 4, 5, 1, 3, and 2. The fourth staff is in bass clef and 4/4 time, with fingerings 3, 1, 5, 3, and 5. Measure numbers 1, 3, 5, and 8 are indicated in boxes above the staves. The music includes various dynamics like *mp* and *f*, and fingerings like 3, 1, 2, 4, 5, and 6. A 'shift' instruction is present in the eighth measure.

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11 5
3
1

mf

5 1

13 4
1

2
1

5 1

15

mp

1

4
2

4
1

5

1

18

f

5
1

5
1

1

2
1

5
2

mf
rit.

3

8va - - - - -

5
3

p

There's No Business Like Show Business

from the stage production *Annie Get Your Gun*

Words and Music by
Irving Berlin

Fast and brightly

The musical score consists of four staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. The score is divided into four sections, each with a different key signature and time signature. The vocal line includes lyrics such as 'There's no bus-ness like show bus-ness like', 'no bus-ness I know.', 'Ev-ry-thing a-bout it is ap-peal-ing.', and 'Ev-ry-thing that traf-fic will al-low.' The piano accompaniment provides harmonic support with various chords and bass lines. Measure numbers 2, 5, 9, 13, 1, 5, 2, 1, 3, and 8 are marked above the staves.

Teacher Duet: (Student plays 1 octave higher)

The musical score for the Teacher Duet consists of two staves of music for piano. The piano accompaniment is in bass clef and features a repetitive eighth-note pattern. Measure numbers 5, 9, 13, and 1 are marked above the staves.

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17

No - where could you get that hap - py feel - ing when you are

21

steal - ing that ex - tra bow. There's *f*

25

no peo - ple like show peo - ple. They

29

smile when they are low.

17

21

25

mf

33

E - ven with a tur - key that you know will fold, you

2 1 1 5

37

may be strand - ed out in the cold.

1 2 1 3

41

Still you would - n't change it for a sack of gold. Let's

1 4 1 5

45

go on with the show.

2 5 1 2

33

37

41

45

Do-Re-Mi

from *The Sound of Music*

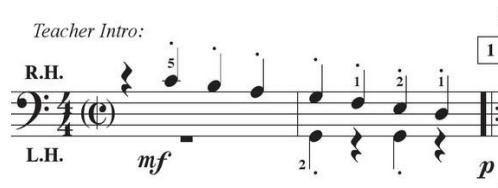
Lyrics by Oscar Hammerstein II
Music by Richard Rodgers

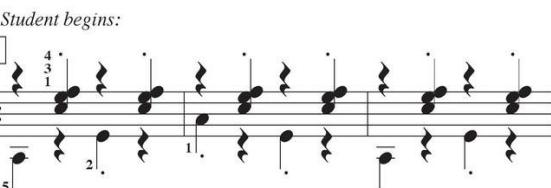
Happily

5 move to D (1)

Teacher Duet: (Student plays 1 octave higher)

Teacher Intro:

R.H. 

L.H. 

Student begins:

1 

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9 move to E

1

Me, a name I call my - self,

1

3

13 move to F

1

Far, a long, long way to run.

17 move to the C Pentascale

5

1

L.H. over to A

2

Sew, a needle pull - ing thread,

9

13

17

21 move to the D Pentascale

1 2 3

L.H. over to B

La, a note to fol - low sew,

25 move to the E Pentascale L.H. over to C

(5) 1 2 3 (2)

Tea, a drink with jam and bread.

29

5 4 3 4 2

That will bring us back to

1. 5 2 (2) (2) | 2. 5 >

do oh - oh - oh! | do! _____

f | *f*

do! _____

1

Chim Chim Cher-ee

from Walt Disney's *Mary Poppins*

Words and Music by
Richard M. Sherman
and Robert B. Sherman

Cheerfully, lightly

Teacher Duet: (Student plays 1 octave higher)

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9

Chim chim in - ey, chim chim in - ey, chim chim cher - oo! Good

13

luck will rub off when I shake hands with you.

(prepare R.H.)

17

Chim chim in - ey, chim chim, cher - ee, chim cher - oo!

Let's Go Fly a Kite
from Walt Disney's *Mary Poppins*

Words and Music by
Richard M. Sherman and
Robert B. Sherman

With gusto

5

Let's (2 - 3) go (2 - 3) fly a kite, (2 - 3) up (2 - 3)

9

to the high - est height! (2 - 3) Let's (2 - 3) go (2 - 3)

1

Teacher Duet: (Student plays 1 octave higher)

R.H.

L.H. p

5

9

13

17

cresc.

mf

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13

fly a kite and send it soar - ing,
 3 2 1 cross (2) over

17 3

up through the at - mos - phere, up
 1 2

21

25 2

where the air is clear, Oh, let's
 2 3 1 2

29 3

go fly a kite! Let's fly a kite!
 2 3

21

25

mp

p f

Tomorrow
from the Musical Production *Annie*

Lyric by Martin Charnin
Music by Charles Strouse

Moderato

1 3
The sun will come out (4 - 1) to - mor - row. (rest) Bet your bot - tom
3 5
mf

2
dol - lar that to - mor - row (3 - 4) 1 - 2) there'll be sun! p
2 5
(p) 3 5
8
4

Teacher Duet: (Student plays 1 octave higher)

1 9
R.H.
5 13
L.H. mp with pedal

1. 3 2 2 1 2
2. 5 2 1 3-1
17
mf

21
mp
2-1
rit.
5
8va

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9

Just think-ing a - bout (4 - 1) to - mor - row, (rest) so you got to

mf

13

hang on till to - mor - row, (3 - 4) 1 - 2) come what may!

8

p

4

(prepare) ③

17

To - mor - row, to - mor - row, I love ya to -

f

mf ①

1 4 1 4 1 4 1

21

mor - row. You're on - ly a day a - way! rit. *p*

5 2 2 2 3 4 3 1

mf

cross under

8:

If I Were a Rich Man
from the Musical *Fiddler on the Roof*

Words by Sheldon Harnick
Music by Jerry Bock

Lively

3
If I were a rich man, Dai-dle, dee-dle, dai-dle,
dig-guh, dig-guh, dee-dle, dai-dle, dum.
5
All day long I'd bid-dy, bid-dy bum,
2

Teacher Duet: (Student plays 1 octave higher)

R.H.
L.H. p_2 mp mf $rit.$ mf

1 9 3 1 5 13 4 1 1. 15 2.

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7

If I were a wealth - y man. Would-n't have to work hard,

3

f *mf*

9

1 3 5

3

Dai - dle dee - dle, dai - dle, dig - guh, dig - guh, dee - dle, dai - dle, dum.

13

4

mf If I were a bid - dy, bid - dy rich,

2

15

dig - guh, dig - guh, dee - dle, dai - dle man.

rit.

2 4 2 1 2 3 1 2 2 5

turn under

1 5

Climb Ev'ry Mountain

from *The Sound of Music*

Lyrics by Oscar Hammerstein II
Music by Richard Rodgers

Dignified

2 3
mp Climb
mf Climb ev - 'ry moun - tain,
ev - 'ry moun - tain,
1 3 2 4

5 1 (1)
search ford high ev - 'ry and low, stream, Fol - low
2 4 5 3 3 5

10 5 (1)
ev - 'ry by - way, ev - 'ry rain - bow, ev - 'ry till you path find you your
8 8 8 8 8 8

15 1. 2.
know. dream! A
mp

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19

1 2 3 (1) 4 3

dream that will need all the love you can

2

23

(3) 1 3

give, Ev - 'ry day of your

(1) 3 (1) 3 4 3

28

(1) 4

life for as long as you live. *mf*

1 1 5

32

(1) 3 1 8 4 1

Climb *f* ev - 'ry

3

This block contains four staves of musical notation. The top staff (measures 19-20) shows a vocal line with a piano accompaniment. The lyrics are 'dream that will need all the love you can'. The middle staff (measures 23-24) shows a vocal line with a piano accompaniment. The lyrics are 'give, Ev - 'ry day of your'. The third staff (measures 28-29) shows a vocal line with a piano accompaniment. The lyrics are 'life for as long as you live.' with a dynamic marking of *mf*. The bottom staff (measures 32-33) shows a vocal line with a piano accompaniment. The lyrics are 'Climb *f* ev - 'ry'. Various performance markings are included, such as fingerings (1, 2, 3, 4), dynamic markings (mf, f), and a piano dynamic (8).

Twist and Shout

Words and Music by
Bert Russell and Phil Medley

Fast Rock

Well, shake it up ba - by, now, (Shake it, ba - by.) Twist and

shout. (Twist and shout.) Come on, come on, come on

Teacher Duet: (Student plays 1 octave higher)

Teacher Intro:

R.H. L.H.

Student begins:

2 4

mp

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6

ba - by now, (Come on, ba - by.) Work it on out. (Work it out.)

2

2

9

Well, work it on out, (Work it out.) You know you look so

2

2

12

good. (Look so good.) You know you got me go - in' now, (Got me goin').

2

2

6

ba - by now, (Come on, ba - by.) Work it on out. (Work it out.)

9

12

15

Just like I knew you would. (Knew you would.)

(3)

18

2

Ah

p

mp

Ah

2

Ah

(4)

2

21

Ah

mf

f

2

4

4 3 2 1 3 1

2

15

18

15

18

21

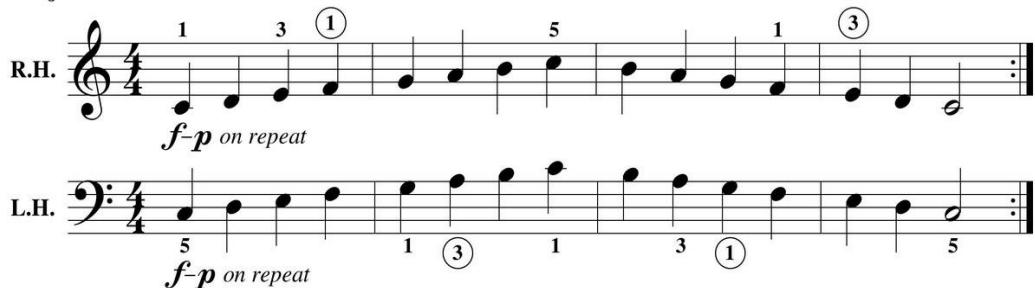
cresc.

mf

SECTION 2

KEY OF C

C Major Scale



R.H. *f-p on repeat*

L.H. *f-p on repeat*

Primary Chords

The **I**, **IV**, and **V** chords are called the *primary* chords. They are built on scale degrees 1, 4, and 5 of the major scale.

chord letter names: **C**



Roman numerals: **I**

IV

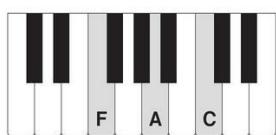
V

C, F, and G are the **I**, **IV**, and **V** chords in the Key of C.

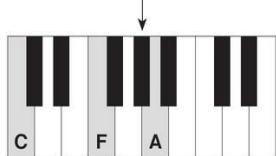
Common Chord Positions

The chords above are shown in the *root position*, built up in 3rds from the chord *root* (chord name). By inverting the notes, the **I**, **IV**, and **V7** chords can be played with little motion of the hand.

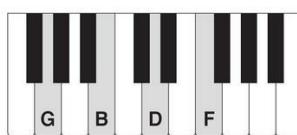
F chord



inverts (rearranges) to

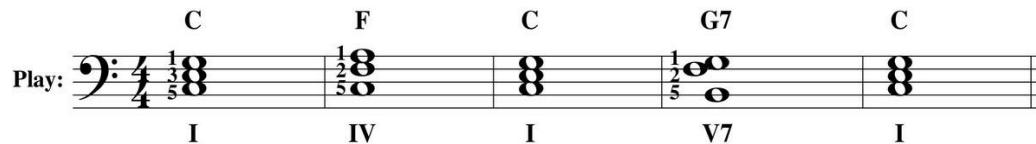


G7 chord



inverts to

(The D is omitted.)

Play: 

This Land Is Your Land

Words and Music by
Woody Guthrie

Lively

mf This land is your land, this land is my land,
mp As I was walk - ing that ribbon of high - way,

From Cal - i - for bove - nia to (the) New York is - land,
I saw a - me that end - less sky - way,

From (the) red - wood for - est to (the) Gulf Stream wa - ters;
I saw be - low me that gold - en val - ley,

This land was made for you and me.

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The Tide Is High

Words and Music by
John Holt, Tyrone Evans,
and Howard Barrett

Slow Rock beat

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is in 4/4 time. The first staff begins with a dynamic of *mf*. The lyrics are: "The tide is high but I'm hold - in' on," with measure numbers 2, 5, 1, 3, 4 above the notes. The second staff begins with a dynamic of *f*. The lyrics are: "I'm gon - na be your num - ber one," with measure numbers 1, 5, 1, 2, 5 above the notes. The third staff begins with a dynamic of *f*. The lyrics are: "I'm not the kind of girl who gives up just like," with measure numbers 5, 5, 4, 2, 1, (2), 1 above the notes. The score includes various performance markings such as slurs, grace notes, and a 'crossover' instruction.

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7

that, _____ oh, no. _____ The
mf

9

tide is high but I'm hold - in' on,

11

I'm gon - na be your num - ber one,

13

num - ber one.

Lean On Me

Words and Music by
Bill Withers

Steadily

mf Some - times in our lives we all have pain, we all have sor - row. But if we are wise we know that there's al - ways to - mor - row. Lean on me.

pedal optional

1

5

9

14

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18

when you're not strong, and I'll be your friend.

1 4

22

I'll help you car - ry on, for

3 5 2 3

26

it won't be long till I'm gon - na need some -

1 4 5

30

bod - y to lean on.

3 p

Theme from "Jurassic Park"

Composed by John Williams

Reverently

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13

16

19

22

molto rit.

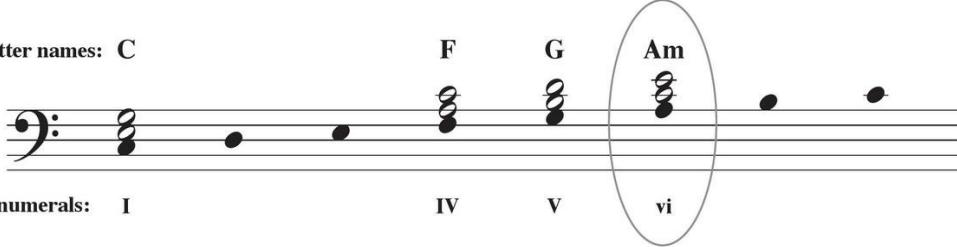
THE VI CHORD

Recall that the **I**, **IV**, and **V** chords are built on scale degrees 1, 4, and 5 of the major scale.

NEW: The **vi** chord is built on scale degree 6.

Whereas the I, IV, and V chords are major, the vi chord is minor.

chord letter names: **C** **F** **G** **Am**



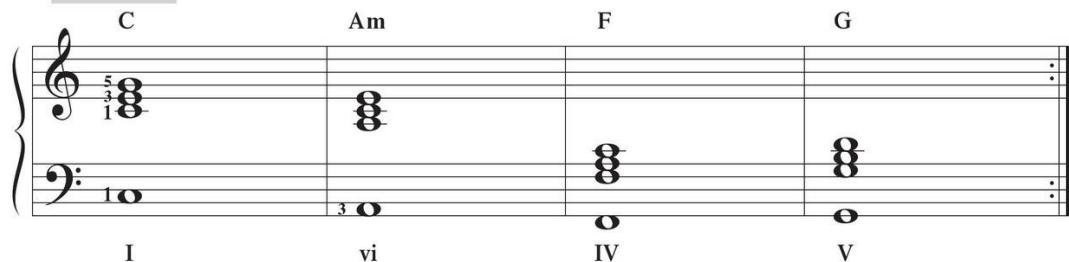
Roman numerals: **I** **IV** **V** **vi**

A minor is the vi chord in the Key of C.

Common Chord Progressions

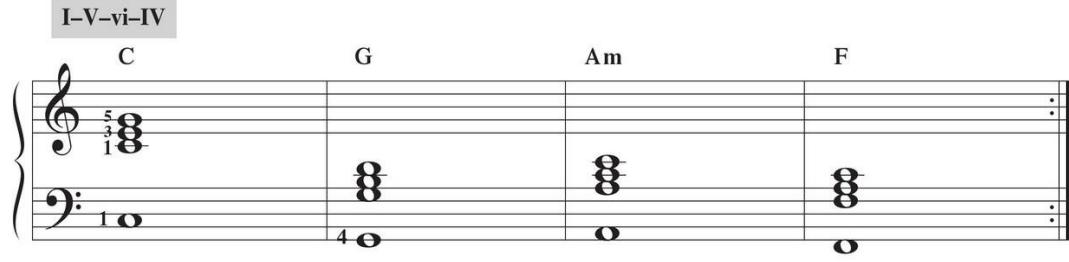
Below are two common chord progressions used in popular music.

I-vi-IV-V



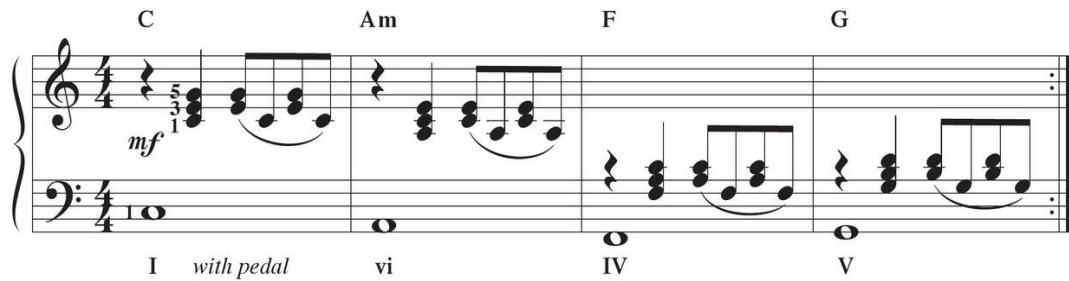
I vi IV V

I-V-vi-IV



I V vi IV

Try these accompaniment patterns for each of the above progressions.



I with pedal vi IV V

One Call Away

Words and Music by Charlie Puth, Breyan Isaac, Matt Prime,
Justin Franks, Blake Anthony Carter and Maureen McDonald

Soulfully

3

I'm on - ly one call a - way.

4

I'll be there to save the day.

8

Su - per - man got noth - ing on me.

12

I'm on - ly one call a - way.

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FF3031

Heart and Soul

from the Paramount Short Subject *A Song is Born*

Words by Frank Loesser
Music by Hoagy Carmichael

Moderate swing rhythm ($\text{J} = \text{J} \text{ J} \text{ J}$)

3
mp
Heart and soul,
I fell in love with you.

3
Heart and soul,
the way a fool would do,

5
mf
mad - ly,
be - cause you held me
cross over

7
tight _____ and stole a
kiss in the night.
cross over

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9

1 Now I see 3 what one em - brace can do.

2 4 1

13

mf mad - ly, that lit - tle kiss you stole

5

16

4 1 2 1 3 5

cross over

held all my heart and soul. rit.

p

1 3 5

2 1 3 5

Right Here Waiting

Words and Music by
Richard Marx

Flowing

5

mp

Wher - ev - er you go,

5

3

what - ev - er you do,

5

I will be right here

5

1 3 2 1 5

wait - ing for you. What -

4 5

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10

ev - er it takes, or

12

how my heart breaks, I

14

will be right here

16

2 1 2 3 5
wait - ing for you. rit.

Someone Like You

**Words and Music by
Adele Adkins and Dan Wilson**

Slow, soulfully

Adele Adkins and Dan Wilson

mf Ne - ver mind I'll find some - one like

you. I wish

nothing but the best for you,

ped. simile

too. Don't for - get me I beg, I re -

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11

mem - ber you said, _____ "Some - times it lasts in love, but

some - times it hurts in - stead. _____ Some - times it

lasts in love, but some - times it hurts in -

stead."

I Want to Hold Your Hand

Words and Music by
John Lennon and Paul McCartney

Moderately fast

Yeah, I'll tell you something, I think you'll understand.

stand. Then I'll say that something,

I want to hold your hand!

I want to hold your hand.

Oh, *mf*

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13

please say to me you'll let me be your

5 1 3 1 3 2 cross over

16

man, and please say to me

1 3 5 1 3 1 3

19

you'll let me hold your hand! Now, let me hold your

1 5 2 1 1 3 5 2 4

22

hand. I want to hold your hand.

2 1 3 2 1 5 2 1 2 3 1 2 5

Yesterday

Words and Music by
John Lennon and Paul McCartney

Slowly, with expression

2
mp Yes - ter - day,
 Sud - den - ly,
 Yes - ter - day,

1 2 3 1
 all my trou - bles seemed so
 I'm not half the man I
 love was such an eas - y

3
mf far a - way,____
 used to be,____
 game to play,____

5
mp now it looks as though they're
 there's a shade - now I hang - ing to

5
 here to stay.____ Oh I be - lieve in yes - ter - day.____
 o - ver me.____ Oh yes - ter - day came sud - den - ly.____
 hide a - way.____ Oh I be - lieve in yes - ter - day.____

To Coda

The Winner Takes It All

from *Mamma Mia!*

Words and Music by Benny Andersson
and Björn Ulvaeus

Moderately

1

I don't wan-na
mp talk arms a-bout things we've think-ing I be - gone through, longed there,

4

though it's hurt-ing I figured it made me, sense, now it's his - to - ry. build-ing me a fence,

8

I've played all my build-ing me a cards home, and that's what you've think-ing I'd be done, too, strong there,

12

noth-ing more to but I was a say, fool, no more ace to play-ing by the play. rules.

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16 *f*

The winner takes it all, dice, the loser stands their minds as cold as small ice.

be - side the vic - to - ry, here that's her des - ti - ny.

mp I was in your dear. The winner takes it.

all. ritardando 8va.

Pachelbel Canon
(Originally in the Key of D)

Johann Pachelbel

Flowing

1

5

9

13

16

19

22

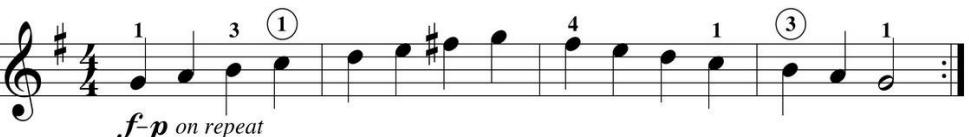
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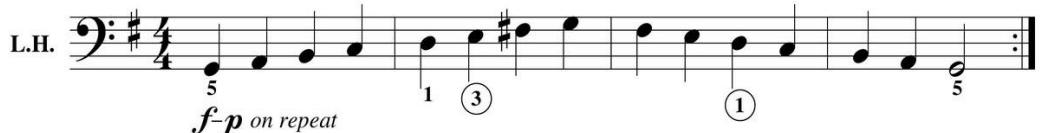
30

SECTION 3

KEY OF G

G Major Scale

R.H. 
f-p on repeat

L.H. 
f-p on repeat

Primary Chords in G

REVIEW: The primary chords are built on scale degrees 1, 4, and 5 of the major scale.

NEW: Here are the **I**, **IV**, and **V** chords in the Key of G.

chord letter names: **G** **C** **D**



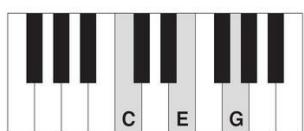
Roman numerals: **I** **IV** **V**

In the Key of G the **I**, **IV**, and **V** chords are **G**, **C**, and **D**.

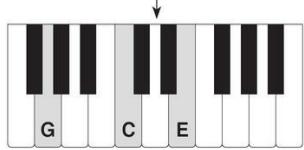
Common Chord Positions

By inverting the notes, the **I**, **IV**, and **V7** chords can be played with little motion of the hand.

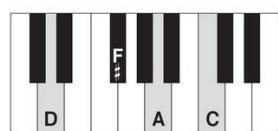
C chord



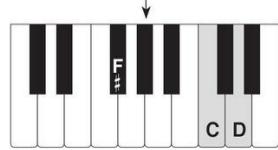
inverts to



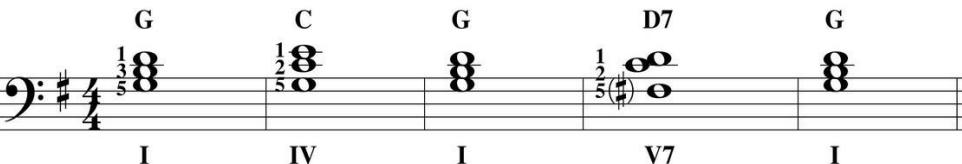
D7 chord



inverts to



(The A is omitted.)

Play: 

Rocky Top

Words and Music by
Boudleaux Bryant and Felice Bryant

Brightly

Wish that I was
Once I had a
on ol' Rock-y Top,
girl on Rock-y Top,
down in (the) Ten-nes-see
half bear, oth-er half
hills.
cat.

Ain't no smog-gy
Wild as (a) mink but
smoke on Rock-y Top,
sweet as so-da pop;
ain't no tel - e-phone
I still dream a-bout
bills.
that.

Rock-y Top, you'll
al-ways be
home sweet home to
me;
Good ol'

Rock-y Top, Ten - nes -
mf
see,
Rock-y Top, Ten - nes -
mp
rit.
see.

Can You Feel the Love Tonight

from Walt Disney Pictures' *The Lion King*

Music by Elton John
Lyrics by Tim Rice

Moderately

mp There's a calm— sur - ren - der to the rush— of day

when the heat— of a roll - ing wind can be turned— a - way.

An en - chant - ed mo - ment, and it sees— me through. It's e - nough— for this

rest - less warrior just to be— with you.

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18

Can you feel the love to - night?
Can you feel the love to - night?

5

12 5 2 1 3 2 1 3 2

22

It is where we are.
How it's laid to rest?

4 5 1 3 2 1 3 2

26

It's e-nough for this wide - eyed wan - der - er
mf It's e-nough to make kings and vag - a - bonds be -

1 5 3 1 3 1

30

that we got this far.

5 1 3 1

34

ver - y best.

2. 2 1 3 1

Thinking Out Loud

**Words and Music by
Ed Sheeran and Amy Wadge**

Moderately

1

Dar - ling, I
mf

will
heart

be
could

lov - in' you
still fall as

5

1

3

'til
hard

we're
at

sev - en - ty
twen - ty
three.

1

2

5

6

cresc.

1

2.

1.

And, ba - by, my

3

1

2

1

9

2.

1

5

5

1

So hon - ey
f

now

5

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12

take me in - to your lov - ing arms.

Kiss me un - der the light of a thou - sand stars.

Place your head on my beat - ing heart.

I'm think - ing out loud, may - be

we found love right where we are.

Unchained Melody

from the Motion Picture *Unchained*

Lyric by Hy Zaret
Music by Alex North

Tenderly

1 2 4 5 4 1

time. *pp* Time *mp* goes by so

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11

slow - ly, and time can do so much, Are you still

mf mine? I need your love, I

need your love. God speed your love to

mp me. *rit.* *p*

Angel of Music
from *The Phantom of the Opera*

Music by Andrew Lloyd Webber
Lyrics by Charles Hart
Additional Lyrics by Richard Stilgoe

Flowing gently

1 5 9 13

Where in the world have you been hiding?
Really you were perfect.
I only wish I knew your secret.
Who is this new tutor?

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17 *cross over*

mf Fa - ther once spoke of an an - - gel,

1 2 2 5

17

21

I used to dream he'd ap - pear.

1 2

1 5 2 4

25

mf Now as I sing, I can sense him and I

1 2 1

1 5

29

know he's here.

3 1 5 3 1

1 3 5

33 *8va (optional)* - - - - -

5

1

Angel of music, guide and guardian,

f

3

37 (8va) - - - - -

1

grant to me your glo - ry!

41 (8va) - - - - -

1

Angel of music, hide no long - er!

45 (8va) - - - - -

1

Come to me, strange an - gel!

49

f I am your an - gel of mu - sic.

52

mf Come to me, an - gel of mu - sic!

55

mp I am your an - gel of mu - sic.

58

15^{ma}(2 octaves higher) Come to me, an - gel of mu - sic!

p *rit.* *pp*

Beauty and the Beast
from Walt Disney's *Beauty and the Beast*

Music by Alan Menken
Lyrics by Howard Ashman

Tenderly

The musical score consists of four staves of music for voice and piano. The top two staves are for the voice (soprano) and the bottom two are for the piano. The music is in 4/4 time with a key signature of one sharp (F#). The vocal line is melodic, with lyrics appearing below the notes. The piano accompaniment provides harmonic support with chords and bass notes. Measure numbers 1, 3, 5, and 7 are indicated in boxes above the staves. Various performance markings like 'mp' (mezzo-forte) and dynamic markings like '1 2 4 5' and '1' are present. Fingerings such as '1 2 5 1 2' and '1 2 3 4 5' are marked under the vocal line. The lyrics are: 'Tale as old as time,' 'true as it can be,' 'Bare - ly e - ven friends, then some - bod - y,' 'bends un - ex - pect - ed - ly.'

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9

1 2 4

Just a lit - tle change.

11

1 2 3 5

Small, to say the least.

Both a lit - tle

1 2 5

13

3 2 5 1

scared, nei - ther one pre - pared.

Beau - ty and the

1 3 5

15

1

Beast.

mp

1 3 5

1 2

Ev - er just the

1 (5) 3 5

32

Cer-tain as the sun

ris-ing in the

East. Tale as old as time, song as old as

rhyme. Beau-ty and the Beast. Beau-ty and the

Beast.

rit. *p*

Chariots of Fire

By Vangelis

Moderately slow

1 **3** **1** **3** **2** **1** **2**

p

4 **1** **3** **1** **4** **2** **1** **3**

7 **4** **2** **1** **2** **4** **1** **5** **1** **2** **1** **To Coda** **Ø**

10 **1** **3** **1** **3** **2** **1** **4** **2** **1** **3**

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13

17

21

25

D.S. § al Coda

Coda

FF3031

What a Wonderful World

**Words and Music by
George David Weiss and Bob Thiele**

George David Weiss and Bob Thiele

Slowly

1 3 1 3 1 5

mp I see trees of green, red ros-es too, I see them bloom

5 1 2 5 1 2

4 1 2 1 2

for me and you, and I think to my-self What a won-der-ful

1 3 1 3 1 2 4

7 8 8 - 5 1 4

world. I see skies ba - of blue bies cry and I

1 2 4 1 2 4

10 5 3 1 2 1 1

clouds watch of white the bright bless-ed day, the than dark I'll sa-cred night, and I

them grow the they'll learn much more than I'll ev-er know, and I

1 2 5 1 3 1

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13 *To Coda*

13

think to my-self
think to my-self

What a won-der-ful
world. The

1 2 1 2 1

1 3 ^

17

col-ors of the rain - bow, so
pret-ty in the sky, are
al - so on the fac - es of

2 4 2 4 2 4

1 3 ^

20

peo-ple go - in' by, I see friends shak-in' hands, say - in', "How do you do?"

4 2 4 1 4 2 4 1 4 2 4 1

1 3 ^ 1 5 ^ 1 5 ^

23 *D.S. \$ al Coda*

They're real-ly say - in' "I love you," I hear

3 2 1 4 3 2 1

1 5 ^

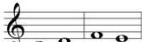
world. *p*

DICTIONARY OF MUSICAL TERMS

DYNAMIC MARKS

<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
<i>pianissimo</i>	<i>piano</i>	<i>mezzo piano</i>	<i>mezzo forte</i>	<i>forte</i>	<i>fortissimo</i>
very soft	soft	moderately soft	moderately loud	loud	very loud
<i>crescendo (cresc.)</i>			<i>diminuendo (dim.) or decrescendo (decresc.)</i>		
Play gradually louder.			Play gradually softer.		

SIGN	TERM	DEFINITION
	accent mark	Play this note louder.
	accidental	Sharps, flats, or naturals added to a piece and not in the key signature.
	C major chord	A three-note chord built in 3rds above C: C-E-G.
	C major scale	An eight-note scale (C-D-E-F-G-A-B-C) with half steps between scale steps 3-4 and 7-8.
	chord	Three or more tones sounding together.
	I ("one") chord	The Roman numeral I indicates the triad built on scale degree 1.
	IV ("four")	The Roman numeral IV indicates the triad built on scale degree 4.
	V7 ("five-seven")	A four-note chord built up in 3rds from scale degree 5 (often played with only three notes.)
	chord symbol	The letter name of a chord (shown above the staff) indicating the harmony.
	coda	Ending section.
	D7 chord	A four-note chord built up in 3rds from D (D-F#-A-C). The notes of the D7 chord are often inverted to form a 3-note D7 chord.
<i>D.C. al Fine</i>	Da Capo al Fine	Return to the beginning and play until <i>Fine</i> (end).
<i>D.S.</i>	Dal Segno	Repeat from the
	damper pedal	The right pedal, which sustains the sound, played with the right foot.
	dotted half note	Three counts or beats.
	eighth notes	Two eighth notes equal one quarter note.
	fermata	Hold this note longer than its normal value.
	fifth (5th)	The interval of a 5th spans five letter names. (Ex. C up to G, or A down to D) Line-(skip-a-line)-line, or space-(skip-a-space)-space.
	1st and 2nd endings	Play the 1st ending and repeat from the beginning. Then play the 2nd ending, skipping over the 1st ending.
	flat	A flat lowers a note one half step.
	fourth (4th)	The interval of a 4th spans four letter names. (Ex. C up to F, or G down to D) Line-(skip-a-line)-space, or space-(skip-a-space)-line.
	G major chord	A three-note chord built in 3rds above G: G-B-D. G is the root. B is the 3rd. D is the 5th.
	G major scale	An eight-note scale (G-A-B-C-D-E-F#-G) with half steps between scale degrees 3-4 and 7-8.
	G7 chord	A four-note chord built up in 3rds from G (G-B-D-F). The notes of the G7 chord are often inverted to form a 3-note G7 chord.

	half note	Two counts or beats (one-half the value of a whole note).
	half rest	Two counts of silence. (Sits on line 3 of the staff)
	half step	The distance from one key to the very closest key on the keyboard. (Ex. C-C#, or E-F)
	interval	The distance between two musical tones, keys on the keyboard, or notes on the staff. (Ex. 2nd, 3rd, 4th, 5th)
	key signature	The key signature appears at the beginning of each line of music. It indicates sharps or flats to be used throughout the piece.
	ledger line	A short line used to extend the staff.
	legato	Smooth, connected.
	major scale	An eight-note scale with half steps between scale degrees 3-4 and 7-8.
	natural	A natural (always a white key) cancels a sharp or a flat.
	octave	The interval which spans 8 letter names. (Ex. C to C)
	ottava	Play one octave higher (or lower) than written.
	pedal change	Shows the down-up motion of the damper pedal.
	phrase	A musical sentence. A phrase is often shown by a slur, also called a phrase mark.
	primary chords	The I, IV, and V chords are the primary chords in any major key.
	quarter note	One count or beat. (One-quarter the value of a whole note.)
	quarter rest	One beat of silence.
	repeat sign	Play the music within the repeat signs again.
	ritardando	Gradually slowing down.
	root position	The letter name of the chord is the lowest note.
	scale	From the Latin word <i>scala</i> , meaning “ladder.” The notes of a scale move up or down by 2nds (steps).
	second (2nd) (step)	The interval that spans two letter names. (Ex. C up to D, or F down to E) On the staff: line-to-the-next-space or space-to-the-next-line.
	sharp	A sharp raises the note one half step.
	sixth (6th)	The interval that spans six letter names. (Ex. E up to C, or D down to F) On the staff a 6th is written line-(skip 2 lines)-space or space-(skip 2 spaces)-line.
	slur	A curved line that indicates legato playing.
	staccato	Detached, disconnected.
	tempo	The speed of the music.
	third (3rd) (skip)	The interval that spans three letter names. (Ex. C up to E, or F down to D) On the staff: line-to-the-next-line or space-to-the-next-space.
	tie	A curved line that connects two notes on the same line or space. Hold for the total counts of both notes.
	time signature	Two numbers at the beginning of a piece (one above the other). The top number indicates the number of beats per measure; the bottom number represents the note receiving the beat.
	triad	A 3-note chord built in 3rds.
	upbeat (pick-up note)	The note(s) of an incomplete opening measure.
	whole note	Four counts or beats.
	whole rest	Silence for any whole measure. (Hangs below line 4)
	whole step	The distance of two half steps.

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