

# BEAUTIFUL, WONDERFUL EYES

from CITY LIGHTS

by CHARLES CHAPLIN

Moderato

*mf*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamic is 'mf'.

## VERSE

E E#dim B7/F# B7 E

I can't for-get when first we met be-neath the star-ry skies.  
Through all the tears, through all the years, the vis-ion nev-er dies.

*p*

The first verse of the song is presented with a vocal line and piano accompaniment. The vocal line is in treble clef with lyrics underneath. The piano accompaniment is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is 'Moderato'. The dynamic for the piano accompaniment is 'p'. The verse is marked with the tempo and dynamic 'Moderato' and 'p'.

E#dim B7/F# B7 E7

But most of all I would re-call the mag-ic of your eyes.  
A-gain I see in mem-o-ry, the mag-ic of your eyes.

The second verse of the song is presented with a vocal line and piano accompaniment. The vocal line is in treble clef with lyrics underneath. The piano accompaniment is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is 'Moderato'. The dynamic for the piano accompaniment is 'p'. The verse is marked with the tempo and dynamic 'Moderato' and 'p'.

REFRAIN

Am F7 Am

Beau - ti - ful eyes, - what have they seen to make them so beau - ti - ful?

*p-f*

E7 Am

Won - der - ful eyes, - what have they dreamed to make them so won - der - ful?

F Am/E F#dim F7

Sor - row - ful eyes, - what have they lost to make them so sor - row - ful?

1. 2.  
E7 Am F7 E7 Am Dm A

Beau - ti - ful, won - der - ful eyes. eyes.

# ETERNALLY

from LIMELIGHT (The Terry Theme)

Lyric by  
GEOFFREY PARSONS

Music by  
CHARLIE CHAPLIN

Slowly, with great feeling

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, starting with a half note B-flat, followed by quarter notes G, F, E, D, C, B-flat. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* and *rall*.

Refrain  $B\flat$   $E\flat 6$   $F7$

I'll be lov - ing you E - TER - NAL - LY,

Vocal line: I'll be lov - ing you E - TER - NAL - LY, (chords:  $B\flat$ ,  $E\flat 6$ ,  $F7$ )

Piano accompaniment: *a tempo*, *mp - mf*

$F9$   $B\flat$

With a love that's true, E - TER - NAL - LY.

Vocal line: With a love that's true, E - TER - NAL - LY. (chords:  $F9$ ,  $B\flat$ )

Piano accompaniment: *a tempo*, *mp - mf*

*ten*  $F7$

From the start, with - in my heart, it seems I've al - ways known, The sun would

Vocal line: From the start, with - in my heart, it seems I've al - ways known, The sun would (chords:  $F7$ )

Piano accompaniment: *a tempo*, *mp - mf*

$Cm7$   $F+$   $B\flat$   $B\flat dim$   $Cm7$   $F7-9$

shine, when you were mine and mine a - lone.

Vocal line: shine, when you were mine and mine a - lone. (chords:  $Cm7$ ,  $F+$ ,  $B\flat$ ,  $B\flat dim$ ,  $Cm7$ ,  $F7-9$ )

Piano accompaniment: *a tempo*, *mp - mf*

Gdim F7 G7-9 Cm Fm Bb7

mad - ness, But the sad - ness goes on and on \_\_\_\_\_ Goes on and

Eb F#dim G7 C7 Fm/C Gdim7

on, goes on and on, Gone are the joys of our mad -

Cm7/F F7 Bb7 Adim/Bb Fm/C Db7 C7.9 C7 F9

- ness, but the sad-ness goes on, like an old-fashioned song, When I dream, When I

Bb7 B+9 |<sup>1</sup>Eb Fm7/Bb Bb7 ||<sup>2</sup>Eb

think of you. you. \_\_\_\_\_

# FALLING STAR

from THE GREAT DICTATOR

Lyric and Music by  
CHARLES CHAPLIN  
MEREDITH WILLSON  
EDDIE DeLANGE

Slowly with expression

Piano introduction in G minor, 4/4 time. The piece begins with a forte (*f*) dynamic. The melody is played in the right hand, and the bass line is in the left hand. The music concludes with a *rit.* (ritardando) marking.

VERSE

F Gm7/C Gdim/C C/F Cdim7 F

Vocal line: All my life I've been a lone - ty lov - er I could - n't dis -  
Piano accompaniment: *ad lib.* *mf*

Gm7 C7 Gdim/C F Cm/D D7-9

Vocal line: cov - er ro - mance.  
Piano accompaniment: *mf*

Gm/D Cm/D D7 Gm D7/G Gm7

Some - where love is hid - ing un - der cov - er. \_\_\_\_\_ And to

Dm7 G7 Dm7 G7 Gm7/C Bbm/C C7

find it I'll take al - most an - y chance. \_\_\_\_\_

REFRAIN

F C7/G F D+7-9 D7

FALL - ING STAR — you hea - ven - ly mes - sen - ger from a - bove.

*a tempo*  
*mf-f*

Gm7 C+7-9 C7 C+7 F Gm7/C C7

Find me the one to love, FALL - ING STAR. \_\_\_\_\_

F C7/G F D+7-9

Near or far I glad - ly would fol - low your wel - come

D7 Gm7 C+7-9 C7

beams in - to a land of dreams, my

F9 E7 F7 Bb+ Gm Bb+ Gm

star I find this earth so sad and

E7/B E7 F Cm/Eb D7

drear - y with - out some love.

Gm Dm7/G G7 Bb6/C Bb+7/C

And for help I turn to you a - bove so

F C7/G F D+7-9

FALL-ING STAR while search - ing for some - one who's lone - ly

D7 Gm7 C+7-9 C7

too I'll ride a - long with you, FALL-ING

1 F Dm7 Gm7 C+7-9 2 F Eb9 Fmaj.7

STAR. STAR.



# MANDOLIN SERENADE

from A KING IN NEW YORK

Lyric by  
GEOFFREY PARSONS and  
JOHN TURNER

Music by  
CHARLES CHAPLIN

Slowly, with expression

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth-note patterns and a final half-note chord. The left hand provides a harmonic accompaniment with chords and moving bass lines.

C Cdim/D# G7/D G7

Ev-'ry time you're near, music starts, and I hear man-do - lins, \_\_\_\_\_

Vocal line: Ev-'ry time you're near, music starts, and I hear man-do - lins, \_\_\_\_\_

Piano accompaniment: Continues the melodic and harmonic themes from the introduction.

G+7 C

Play-ing on the strings of my heart, when you're near, man-do - lins \_\_\_\_\_

Vocal line: Play-ing on the strings of my heart, when you're near, man-do - lins \_\_\_\_\_

Piano accompaniment: Continues the accompaniment.

G+7 C

Play-ing on the strings of my heart, when you're near, man-do - lins \_\_\_\_\_

Vocal line: Play-ing on the strings of my heart, when you're near, man-do - lins \_\_\_\_\_

Piano accompaniment: Continues the accompaniment.

G7

Bring-ing me a mem-'ry of the joy \_\_\_\_\_ when first I found you,

Vocal line: Bring-ing me a mem-'ry of the joy \_\_\_\_\_ when first I found you,

Piano accompaniment: Continues the accompaniment.

G7

Like a ser-en-ade so gent-ly played — it's all a - round you

C Cdim/Eb G7/D G7

Ev-'rytime we meet I re-peat, I canhear man-do - lins,

G7 C

Sing-ing love's re-frain soft and sweet, once a-gain, it be - gins, If I

Dm/A C/G Dm6/F C/E Dm6 G7 G7+ C

nev-er hear a song-bird, nev-er hear the charms of a thous-and vi - o - lins, I shall

Dm/A C/G Dm6/F C6/E Dm7 G9 1C Ab7 G7 2C

al-ways hear the music whenyou're in my arms, of those love-ly man - do - lins. -lins.

# NOW THAT IT'S ENDED

from A KING IN NEW YORK

by CHARLES CHAPLIN

Valse Lente

The piano introduction is in 3/4 time, key of F major. It begins with a treble clef staff containing a whole rest. The piano part starts with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a slur over the first two measures and a breath mark above the third. The left hand provides a harmonic accompaniment with chords and moving bass lines.

*E<sub>b</sub>* *Fm7* *Bbdim B<sub>b</sub>7* *G7/C Cm*

Now That It's End - ed, the ro - mance is ov - er, The pas - sion's gone...

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has one flat (F major). The lyrics are: "Now That It's End - ed, the ro - mance is ov - er, The pas - sion's gone...". The piano part includes a mezzo-piano (*mp*) dynamic marking and a piano (*p*) marking. Chord symbols *E<sub>b</sub>*, *Fm7*, *Bbdim B<sub>b</sub>7*, and *G7/C Cm* are placed above the vocal staff.

*Fm/D* *G7* *C7* *Fm/C*

Like the wind and the rain, Gone are the joys of our

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Like the wind and the rain, Gone are the joys of our". The piano part continues with the same accompaniment style. Chord symbols *Fm/D*, *G7*, *C7*, and *Fm/C* are placed above the vocal staff.

Gdim F7 G7-9 Cm Fm Bb7

mad - ness, But the sad - ness goes on and on \_\_\_\_\_ Goes on and

Eb F#dim G7 C7 Fm/C Gdim7

on, goes on and on, Gone are the joys of our mad -

Cm7/F F7 Bb7 Adim/Bb Fm/C Db7 C7.9 C7 F9

- ness, but the sad-ness goes on, like an old-fashioned song, When I dream, When I

Bb7 B+9 |<sup>1</sup>Eb Fm7/Bb Bb7 ||<sup>2</sup>Eb

think of you. you. \_\_\_\_\_

# SING A SONG

FOX-TROT SONG

WORDS AND MUSIC BY CHARLES CHAPLIN, ABE LYMAN & GUS ARNHEIM

HERE LIES JIM SOURDOUGH  
ON THIS SPOT  
GOT LOST IN THE SNOW  
FRIDAY 1898

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"THE GOLD RUSH"

FRANCIS, DAY & HUNTER LTD 138-140, CHARING CROSS ROAD, LONDON, W.C.2.

# SING A SONG.

Written and Composed by  
**CHARLIE CHAPLIN**  
 ABE LYMAN and GUS ARNHEIM.

Tune Ukulele.

A D F# B

Moderato.

PIANO.

KEY G.



1. Most all our world-ly trou- bles Are on - ly drift - ing bub - bles; Most all our cares and  
 2. Just turn your tears to laugh - ter And joy will fol - low af - ter; If May days you'll re -



sor - rows, Are gone with our to - mor - rows. So don't you let them fret you, Or  
 mem - ber, You'll soon for - get De - cem - ber. In - stead of ask - ing pi - ty, Just

|| 1 : l | l : a | s : f | - : l | f : f | f : r | m : m | m : d | r : r | d : t | d ||

some day they will get you; When skies are grey, stop work and play, And laugh your cares a - way.  
say you're sit-ting pret-ty; Then you will see, that life will be A wond'-rous mel-o - dy.

CHORUS. 2nd time *f*

*rit.* *a tempo.*

Just smile and swing a - long, ——— The while you sing a song, ——— Your trou-bles

*f* *m* *r* | - : - | - : s | d : r | m : - | - : - | - : l | m : f | s : f : m | - : - |

fade a - way ——— When you are gay; ——— If all your cares ap-pear ———


|| - : l | r : m | f : - | - : - | - : fe | fe : s | l . s : fe | - : - |

— As dark as night, ——— You'll find it won't be long, ———



  
 - :fe | s : l | s : - | .fe : s .fe | s : s, | d : r | m .r : d | - : - | - : s, | t, : d |

— With just a song,— They'll be all right. And when you're feeling blue ——— And so un-




  
 r .d : t, | - : - | - : s, | r : m | f .m : r | - : - | - : s, | d : r | m : - : - | - : m | m : f |

hap-py too, ——— When all the skies are grey ——— And sha-dows fall; ——— Things are not




  
 s .f : m | - : - | - : f | f : s | l .s : f | - : - | - : r | m : f | m .r : d | - : - |

what they seem, ——— You'll find them just a dream, ——— If you will sing a song,




  
 r .d : t, | - : - | d : - | 1. - : - | - : s, | d : r | d : - | 2. - : - | - : - |

Swing a - long, too. ——— Just smile and too. ———





# SMILE

from MODERN TIMES

Lyric by  
JOHN TURNER and  
GEOFFREY PARSONS

Music by  
CHARLIE CHAPLIN

Moderately, with great warmth

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo and mood are indicated as 'Moderately, with great warmth'. The dynamic marking is *mf*.

Refrain **f**

The vocal refrain is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The lyrics are: "SMILE, tho' your heart is ach-ing, SMILE, e-ven tho' it's break-ing,". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic marking is *mp-mf*.

F

Light up your face with glad-ness, Hide ev-'ry trace of sad-ness.

Abdim Gm Adim Gm D7-9 Gm D7

Al - tho' a tear may be ev - er so near, That's the

Gm Bbm Eb9

time you must keep on try - ing, SMILE, what's the use of cry - ing,

F Gm C7

You'll find that life is still worth while, If you'll just

1. F Gm7 C9 C7-9 2. F Fmaj.9 F6

SMILE. SMILE.

*rall.*

When there are clouds in the sky, you'll get by, If you

Gm Bbm Eb9

SMILE through your fear and sor-row, SMILE and may-be to-mor-row,

F Gm C7

You'll see the sun come shin-ing thru for you.

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# YOU ARE THE SONG

Lyric by  
GLEN ANTHONY

from THE GENTLEMAN TRAMP

Music by  
CHARLES CHAPLIN

With feeling

mp

The piano introduction consists of two staves. The right hand plays a melodic line with a long slur over the first two measures, followed by a more active eighth-note pattern. The left hand provides a simple harmonic accompaniment with quarter notes.

F Gm/F C7/F

My love \_\_\_\_\_ you are the song That sings \_\_\_\_\_ in - side of

mp

The first line of the song features a vocal melody with a long slur over the first two measures. The piano accompaniment consists of block chords in the right hand and a bass line in the left hand.

F F7 Bb/F F Am/E Dm7 Gm Gm/F C7/E C7

me. The song \_\_\_\_\_ is al-ways the same; \_\_\_\_\_ It starts with love and ends with

The second line of the song continues the vocal melody with a slur over the first two measures. The piano accompaniment includes a triplet of eighth notes in the right hand.

Bbdim/F F/C F Gm7/F C7

your name. The more \_\_\_\_\_ that I love you There's

The third line of the song concludes the vocal melody with a slur over the first two measures. The piano accompaniment continues with block chords and a bass line.

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Gm7/F C7 F F7 Bb/F

more \_\_\_\_\_ in you to love; And yet \_\_\_\_\_ I just don't know

F Gm7/F C7 Fm7 Bb7

how \_\_\_\_\_ I could love you more \_\_\_\_\_ than I do right now. They

Eb Cm Fm7 Bb7 Fm7 Bb7

say \_\_\_\_\_ that love grows old, But our \_\_\_\_\_ love turned to

Eb Eb7 Ab Adim7 Eb/Bb Cm

gold. You kiss \_\_\_\_\_ my sor-rows a - way; \_\_\_\_\_ You warm my

Fm7 Bb7 Abdim/Eb Eb Cm

heart; What more can I say? Each day my life is

Fm7/Ab Bb7 Fm7 Bb7 Eb/G Eb7

new, For God blessed me with you; And

Ab Adim7 Eb/Bb Cm Fm7 Bb7

when my life is all through With-out a word You al-ways

Gm7-5 C7 *rall.* Fm7 Bb7 Eb Ab6 Eb6

knew That all of my life, my life was you.

*rall.* *f* *p*

# WITHOUT YOU

from A KING IN NEW YORK

Lyric by  
IRVING GORDON

Music by  
CHARLES CHAPLIN

Moderato

mf

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

$\text{Eb}$      $\text{Edim}$      $\text{Bb7/F}$      $\text{Fm7}$      $\text{Bb7}$      $\text{Fm7}$

All a - lone on streets of gold \_\_\_\_\_ as the morn - ing

mp

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "All a - lone on streets of gold \_\_\_\_\_ as the morn - ing". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

$\text{Bb7}$      $\text{Bb7/Ab}$      $\text{Eb/G}$      $\text{Bb7/F}$      $\text{Eb}$      $\text{Ebdim}$      $\text{Eb}$      $\text{Gbdim}$

light un - folds. \_\_\_\_\_ With - out you, I walk a -

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "light un - folds. \_\_\_\_\_ With - out you, I walk a -". The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

$\text{Fm7}$      $\text{Bb7}$      $\text{Eb/G}$

round \_\_\_\_\_ like an aim - less vag - a - bond. \_\_\_\_\_

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "round \_\_\_\_\_ like an aim - less vag - a - bond. \_\_\_\_\_". The piano accompaniment concludes with a melodic line in the right hand and a harmonic accompaniment in the left hand.

*E<sub>b</sub>* *E<sub>dim</sub>* *B<sub>b</sub>7/F* *Fm7* *B<sub>b</sub>7*

With - out you, the streets are cold. With - out you it's

*B<sub>b</sub>7/A<sub>b</sub>* *C7/G* *C7* *Fm* *A<sub>b</sub>m/F* *E<sub>b</sub>/B<sub>b</sub>*

just fool's gold. An emp - ty dream that can't come true,

1. *Fm* *B<sub>b</sub>7* *E<sub>b</sub>* // to INTERLUDE

no, dar - ling, not with - out you.

2. *Fm7* *B<sub>b</sub>7* *E<sub>b</sub>* *A<sub>b</sub>* *A<sub>b</sub>/B<sub>b</sub>* *E<sub>b</sub>* Fine

not with - out you. Fine



## INTERLUDE

Ddim Ddim Ddim Eb/G

Eb/G Bb7/F Eb Fm7 Fm7/Bb

Bb7 Eb Gm/D Cm

Cm/Bb Ddim Ddim Ddim Bb7/Ab

Life \_ with-out you is a cloud that will nev - er clear.

Eb/G Eb/G Eb/G Bb7/F Eb Fm7 Abm/F  
 Mo - ments with - out you all seem like years; and the laugh - ter of chil - dren turns

Bb7 Eb Ab6/Eb Eb  
 in - to tears with - out your love.

Eb Gm/Bb Eb Bbm6/Db  
 With - out your love there's no rea - son

C+7 C7 F7 Bb Bdim Cm F7  
 to be liv - ing. I just drift like a lost Gyp - sy

*dim.* *mf*

Bb Gm Cm/Eb D7 G Bb7/F

song, \_\_\_\_\_ my world is a world gone all wrong. \_\_\_\_\_

*cresc.*

Eb Gm/Bb Eb Bbm6/Db

With - out your love, \_\_\_\_\_ there's no Christ - mas

C+7 C7 F7 Bb7 Cm Fm7 Eb/G

or Thanks - giv - ing. So come back, dar-ling, come back to me. Till you

*dim.* *mf*

Cm Fm/Ab Ab7 G Bb7 D.S. al fine

come back to me I'll be . . . . . All a -

# WEEPING WILLOWS

from A KING IN NEW YORK

by CHARLES CHAPLIN

Slow Blues

*mp* *rit.*

Dm Dm/C Dm/B Dm/Bb Dm/A Dm/F A7/E A7

I've got the weeping wil-lows and I'm step-ping thro' plate win-dows, on ac - count of you —

D7 Gm A7/E A7

Oh my Lord whatshall I do? Whatshall I do? I love you so — and yet I

D7 Gm A7/E A7

Oh my Lord whatshall I do? Whatshall I do? I love you so — and yet I

Dm Dm Dm/C Dm/B Bb7 A7

know you can't be true, If I on - ly had the will to get a - way, But you

Dm Dm/C Dm/B C7 Dm Dm/C Dm/B Dm/B $\flat$  Dm/A

have me in a spell both night and day — You have me in your pow-er, ev-'ry moment, ev-'ry hour Leave me

D7 Gm A7/E A7 Dm

now — or let me go, why, oh why torment me so?

B $\flat$  Gm Gm/E A7

I des-pise you, i - dol-ise you, a-dore you, I im-plore you, Let me be free from

D7 Gm Dm/F Gm/E A7 <sup>1</sup>Dm A7 <sup>2</sup>Dm

this tyr-an-ny of love — I'm step-ping thro'plate windows ov - er you. I've you.

# This Is My Song

from "A Countess from Hong Kong"

Words & Music by Charles Chaplin

C G<sup>7</sup>

Love this is my song here is a song, a ser-e-nade to you The

5 Dm G<sup>7</sup> C

world can - not be wrong if in this world theres you I

9 Dm G<sup>7</sup> C

care not what the world may say with - out your love there is no day

13 Dm G<sup>7</sup> C

Love this is my song here is a song a ser - e - nade to you

17 F C<sup>7</sup>

Love this is my song here is a song a ser - e nade to you the

21 Gm C F

world can - not be wrong if in this world theres you I

25 Gm C<sup>7</sup> F

care not what they world may say with - out your love there is no day

29 Gm<sup>7</sup> C F

Love this is my song here is a song, a ser - e - nade to you.

# THE TERRY THEME

from LIMELIGHT ("Eternally")

Piano Solo

by CHARLES CHAPLIN

*Andante (rubato)*

*mp*

*accel.* *rit.*

**Tempo I**

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Allargando

The first system of the musical score consists of two staves. The upper staff begins with a piano (*f*) dynamic and contains several triplet markings (*3*). The lower staff features a piano (*p*) dynamic and also includes triplet markings. The tempo is marked as *Allargando*. The system concludes with a *rit.* (ritardando) marking.

The second system continues the piece. It starts with an *at lib.* (ad libitum) marking. The upper staff has a *rall.* (rallentando) marking. The system includes dynamic markings of piano (*p*) and piano (*p*). Hand assignments are indicated as *L.H.* (Left Hand) and *R.H.* (Right Hand). The system ends with a *rit.* marking.

The third system shows the continuation of the musical piece. It features dynamic markings of piano (*p*) and forte (*f*). Hand assignments *L.H.* and *R.H.* are clearly marked. The system concludes with a *rit.* marking.

The fourth and final system of the page. It includes a piano (*p*) dynamic marking. The system concludes with a *rit e dim.* (ritardando e diminuendo) marking, indicating the end of the piece.



# THE SPRING SONG

from A KING IN NEW YORK

by CHARLES CHAPLIN

Moderato

*mf* *rit.*

B $\flat$  D $\flat$ dim Cm F7

Spring's the time for mak - ing love \_\_\_\_\_ When the

F7 F7+ B $\flat$  Fm/G Fm/D G7

skies are blue a - bove. \_\_\_\_\_ Spring, oh Spring, e -

Cm C7 Cm7/F

ter - nal Spring, of thee I sing. \_\_\_\_\_ For I'm in love,

F9 F-9 Bb Dbdim Cm

So, Don't lose time but fall in love.

F7 F7+ Bb Fm/G Fm/D

While the skies are blue a - bove. Time flies

G7 Cm Cm7 F7

by, don't live to sigh But fall in love, in

1. Bb Gb7/Db Cm F7 2. Bb

love. love.