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CD

STEN GERLITZ

Movie Classics

18 Famous Film Melodies

CAN YOU FEEL THE LOVE

MISS MARPLE THEME

THE WAY HE MAKES ME FEEL

OVER THE RAINBOW

FOR YOUR EYES ONLY

MY HEART WILL GO ON

HARRY LIME THEME

CHARIOTS OF FIRE

L'APRES MIDI

WINNETOU

MOON RIVER

SOLACE



SCHOTT

Movie Classics

18 Famous Film Melodies
18 bekannte Filmmelodien

arranged by / arrangiert von
Carsten Gerlitz

ED 20019
ISMN M-001-14452-0

Inhalt / Contents

My Heart Will Go On	4
Over The Rainbow	8
Once Upon A Time In The West	12
Can You Feel The Love Tonight	14
Old Shatterhand-Melodie	17
The Entertainer	20
Miss Marple	26
Moon River	31
The Harry Lime Theme	34
Come What May	38
For Your Eyes Only	44
Chariots Of Fire	47
La le lu	50
Comptine d'un autre été: L'après midi	54
The Way He Makes Me Feel	58
Winnetou-Melodie	63
L'isola misteriosa	66
Solace	69

My Heart Will Go On

aus dem Film „Titanic“

Musik: James Horner

Text: Will Jennings

Arrangement: Carsten Gerlitz

free Dm C4 3 Bb C4 3

mp

(with pedal)

5 Dm C Bb C4 3

9 F C/F Bb/F F C/F F

mf

Ev' - ry night in my dreams I see you, I feel you, that is how I

14 C/F Bb/F F C/F

know you go on. Far a-cross the dis - tance and

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19 $B\flat/F$ F C/F F C/F $B\flat/F$

spac- es be - tween us you have come to show you go on.

24 $B\flat 7$ $A^7 3$ Dm C $B\flat$ C

Near, far, where - ev - er you are I be -

29 Dm C $B\flat$ $A m^7$ $G m^7$ Dm

lieve that the heart does go on. Once

34 C $B\flat$ C Dm C

more you o - pen the door and you're here in my heart and my

39 $B\flat$ F/C C F C^{sus}

1.

heart will go on and on.

44 F/C C Dm C^4 $B\flat$ C^4

2.

on and on.

49 Dm C $B\flat$ $8va$

53 $F\sharp m$ E D E $F\sharp m$

ff

You're here, there's noth - ing I fear, and I know that my

(L.H.)

58 E D C#m Bm F#m

heart will go on. *mp* *p* We'll

62 E D E F#m C#m

stay for ev - er this way, you are safe in my heart and my

rit.

67 D A/E A E/A A

heart will go on and on. *rit.*

2. Love can touch us one time,
and last for a lifetime,
and never go till we're one.

Love was when I loved you.
One true time I hold to
in my life we'll always go on.

Over The Rainbow

aus dem Film „Der Zauberer von Oz“

Musik: Harold Arlen

Text: E.Y. Harburg

Arrangement: Carsten Gerlitz

mf (with pedal) *poco rit.*

mp *a tempo*

When all the world is a hope-less jum-ble and the rain-drops tum-ble to the ground

heav-en o-pens a ma-gic lane.

When all the clouds dark-en up the sky-way there's a rain-bow high-way to be

Ed Ebadd2 Eb Ab

5 Eb Abj7 Gm7 Fm7 Bb7^{9b}

9 Ebj7 E° Fm7 Bb7^{9b} Ebj7 Abadd2

13 Ebj7/Bb Abj7/Bb Gm7/Bb

16 D° $G^{\flat 9}$ Cm $A^{\flat}j7$ $A^{\flat}/B^{\flat}$ $E^{\flat}j7/B^{\flat}$

found lead - ing from your win - dow pane to a place be - hind the

21 $A^{\flat}/B^{\flat}$ $E^{\flat}j7/B^{\flat}$ A° Fm $B^{\flat}j7^{\flat 11 9^{\flat}}$

sun just a step be - yong the rain.

25 $E^{\flat}$ Gm^7 $A^{\flat}$ A° $E^{\flat}/B^{\flat}$ Cm

Some - where, o - ver the rain - bow, way up high,

29 $A^{\flat}$ $A^{\flat}m^6$ $E^{\flat}/B^{\flat}$ $C^{\flat 9}$ F $B^{\flat}sus7$ $E^{\flat}$ $A^{\flat}/B^{\flat}$

there's a land that I heard of once in a lul - la - by.

33 $E\flat$ $D7^{9\flat}$ $Gm7$ $E\flat^{9\flat}$ $A\flat$ $B\flat/A\flat$ $Gm7$ $C7^{9\flat}$

Some where, o - ver the rain - bow, skies are blue,

37 Fm $A\flat m6/B\flat$ $E\flat/B\flat$ $C7$ F $B\flat sus$ $E\flat$ gva

and the dreams that you dare to dream real-ly do come true. *mf* Some-

(gva) $E\flat j7$ $A\flat$ $E\flat j7$ $A\flat j7$ $A\flat m6$

day I'll wish up-on a star and wake up where the clouds are far be - hind me. Where

Red.

45 $E\flat$ $D7$ Gm $D7/F\sharp$

trou-bles melt like le-mon drops, a - way a - bove the chim-ney tops, that's where you'll

48 Fm^7 Bb^{9b} A° D^{9b} Gm^7 E^{9b} A^{5b} Ab A°

(L.H.) *rit.* *mp* find me. Some - where, o - ver the rain - bow, blue - birds

52 Eb/Bb Cm Ab Abm^6 Eb/Bb C^9 F $Bbsus7$

fly, birds fly o - ver the rain - bow, why then, oh, why can't

56 Ebj^7 Ab Eb/Bb Ab/Bb

rit. If hap - py lit - tle blue - birds fly be - yond the rain - bow why oh, why can't

60 Eb $Abadd2$ Eb Ab Eb

rit.

Once Upon A Time In The West

aus dem Film „Spiel mir das Lied vom Tod“

Musik: Ennio Morricone
Arrangement: Carsten Gerlitz

Chord symbols: A, D, E, A, D, E, A, E/G $\sharp$, F $\sharp$ m, Em 7 , A 7 /E, D, A j^7 , E/G $\sharp$.

Dynamic markings: *mp*, *p*, *rit.*

Tempo/Performance markings: (with pedal)

21 F#m C#m D

24 A7 D6/E A E/G# F#m Em7 A7

27 D A7 F#m C#m

31 D E A7 A7 D E A

Can You Feel The Love Tonight

aus dem Film „Der König der Löwen“

Musik: Elton John

Text: Tim Rice

Arrangement: Carsten Gerlitz

$\text{♩} = 66$

f

mf

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

when the heat of the roll-ing world can be turned a-way an en-chant-ed mo-ment

and it sees me through it's e-nough for this rest-less war-ri-or just to be with you. And

Chords: Bb , F/A , Eb , Bb/D , F/C , Cm , F , $Abj7$

13 $B\flat$ F/A Gm^7 $E\flat$ $B\flat$ $B\flat/D$ $E\flat$ C^7/E

can you feel the love to - night? It is where we are

16 F $E\flat$ $B\flat/D$ Gm^7 $E\flat$

it's e - nough for this wide - eyed wan-de-rer

19 Cm^7 $B\flat/D$ $E\flat^6$ $E\emptyset$ F $B\flat$ F/A

that we got this far. And can you feel the love

22 Gm^7 $E\flat$ $B\flat$ $B\flat/D$ $E\flat$ C^7/E F

to - night? How it's laid to rest?

25 Eb/G Bb/F Gm7 Eb Cm7 Bb Eb6 Eb/F Eb Bb

It's e-nough to make kings and va-ga-bonds be-lieve the ver-y best.

29 F/A Eb Bb/D Eb Bb/D F/A Bb F7/C Bb/D

33 Eb Bb/D Gm7 Eb Cm Bb/D Eb6 Eb/F Bb

mp it's e-nough to make kings and va-ga-bonds be-lieve the ver-y best. *rit.*

2. There's a time for everyone,
if they only learn
that the twisting kaleidoscope
moves us all in turn.
There's a rhyme and reason
to the wild outdoors
when the heart of this star-crossed voyager
beats in time with yours.

And can you feel the love tonight?
It is where we are.
It's enough for this wide-eyed wanderer
that we got this far.
And can you feel the love tonight?
How it's laid to rest?
It's enough to make kings and vagabonds
believe the very best.

Old Shatterhand-Melodie

aus dem Film „Der Schatz im Silbersee“

Musik: Martin Böttcher

Arrangement: Carsten Gerlitz

Musical score for "Old Shatterhand-Melodie" in D major, 2/4 time. The score is arranged for piano and includes a variety of chords and melodic lines. It features a 7-measure rest in the first system, a 7-measure rest in the second system, and a 3-measure rest in the third system. The piece ends with a 7-measure rest in the fourth system.

Chords and measures indicated in the score:

- Measures 1-7: D, D/C# Bm, A/C#
- Measures 8-14: D, Em7, A7, D6
- Measures 15-21: Am7, D4 3, G6, D6, Em7, A7
- Measures 22-28: D, D7 D6, D/C#

19 Bm A/C# D Em⁷

24 A Dj⁷ D⁶ Am⁷ D⁴ 3 G⁶

29 D Em⁷ A⁷ D⁶ G⁶ (even ♩)

34 D Em⁷ Em⁷/A A⁷ Dj⁷ D⁷ G⁶ D

39 Em⁷ Em⁷/A G[°]/A D⁶ Bm

mp

44 A/C# D Em⁷ A

mp

49 D Am⁷ G⁶ D

mp

54 Em D

rit.

The Entertainer

aus dem Film „Der Clou“

Musik: Scott Joplin
Arrangement: Carsten Gerlitz

8va

D7

4

G7¹³ C C⁹ F Fm/Ab C/G Am D7⁹ G7

8

C F D

12

F/G G C C⁹ F Fadd9/E D7 G7

31

C⁷ F⁷ Fm⁶ C/E F⁶ F⁶

The musical score for 'The Rose Tree' is presented in two systems. The first system, starting at measure 31, features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Above the treble staff, the following chords are indicated: C⁷, F⁷, Fm⁶, C/E, F⁶, and F⁶. The second system continues the piece, showing further melodic and harmonic development. The notation includes various musical symbols such as clefs, notes, rests, and bar lines, all rendered in a clear, legible style.

35 C6/G D7 G7 C C

1. 2.

39

C⁹ F Fm/A^b C/G Am D⁹ G⁷ C

Handwritten musical score for measures 39-42. Measure 39: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter. Bass clef, C3 half. Measure 40: Treble clef, F4 quarter, G4 quarter, A4 quarter, Bb4 quarter. Bass clef, F3 half. Measure 41: Treble clef, C5 quarter, B4 quarter, A4 quarter, G4 quarter. Bass clef, C4 half. Measure 42: Treble clef, C5 quarter, B4 quarter, A4 quarter, G4 quarter. Bass clef, C4 half. Chords are written above the staff: C⁹, F, Fm/A^b, C/G, Am, D⁹, G⁷, C.

43

F D F/G G

The musical score for 'The Rose Tree' is presented in a two-staff format. The treble staff contains the melody, and the bass staff contains the accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. The first measure is marked with a '43' in the top left corner. The second measure is marked with an 'F' above the staff. The third measure is marked with a 'D' above the staff. The fourth measure is marked with 'F/G' and 'G' above the staff. The melody in the treble staff consists of eighth and sixteenth notes, with a final measure featuring a half note and a quarter note. The bass staff accompaniment consists of eighth and sixteenth notes, with a final measure featuring a half note and a quarter note.

47 C C⁹ F Fadd9/E D⁷ G⁷ C

51 Gm⁷ C^{9b} F⁶ Fm⁹ Cadd2/G G⁷ C⁷

55 F C

59 G⁷ G⁷¹³ Fm⁶ C⁶

63 F C

Musical notation for measures 63-65. Measure 63 has an F chord. Measure 64 has a C chord. Measure 65 has a C chord.

66 F D° C/G A7

Musical notation for measures 66-68. Measure 66 has an F chord. Measure 67 has a D° chord. Measure 68 has a C/G chord and an A7 chord.

69 D7 G7 C C C9 F Fm/Ab

Musical notation for measures 69-72. Measure 69 has a D7 chord. Measure 70 has a G7 chord. Measure 71 has a C chord. Measure 72 has a C chord, a C9 chord, an F chord, and an Fm/Ab chord.

73 C/G Am D⁹ G7 C F

Musical notation for measures 73-75. Measure 73 has a C/G chord, an Am chord, and a D⁹ chord. Measure 74 has a G7 chord and a C chord. Measure 75 has an F chord.

77 D F/G G C C⁹

80 F Fadd9/E D⁷ G⁷ C Gm⁹ C^{9b}

84 F⁶ Fm⁹ Cadd2/G G⁷ C Gm⁷ C^{9b}

88 F⁶ Fm C/G D⁷ G C

Miss Marple

Musik: Ron Goodwin
Arrangement: Carsten Gerlitz

♩ = 164

gva-

B $\flat$

F

B $\flat$ E $\flat$

(gva)

F

B $\flat$

15 *w* *F* *Bb* *Eb* *1. F Bb* *trum*

15 *w* *F* *Bb* *Eb* *1. F Bb* *trum*

19 *2. F Bb* *trum* *Bb/Ab* *Eb* *mf* *f*

19 *2. F Bb* *trum* *Bb/Ab* *Eb* *mf* *f*

23 *Eb7* *Bb* *Bb7*

23 *Eb7* *Bb* *Bb7*

26 *Eb* *Eb7* *F*

26 *Eb* *Eb7* *F*

29 *gva* B $\flat$ *tr* *tr*

30 31

32 *tr* E $\flat$ 7 *tr*

33 34

35 *tr* B $\flat$ *tr*

36 37

38 *tr* F B $\flat$ E $\flat$

39 40

41 (gtr) F Bb Bb/Ab Eb

f

45 Bb Eb C Bb/F Eb/F F Bb

49 Bb7 Eb Bb F Bb Eb7

53 Bb Eb7

57 F Bb tr

Musical score for measures 57-60. Measure 57 has a treble staff with eighth-note runs and a bass staff with quarter notes. Measure 58 has a treble staff with a whole rest and a bass staff with quarter notes. Measure 59 has a treble staff with eighth-note runs and a bass staff with quarter notes. Measure 60 has a treble staff with a trill and a bass staff with a whole note chord.

61 tr tr Eb7 tr

Musical score for measures 61-64. Measure 61 has a treble staff with a trill and a bass staff with a whole note chord. Measure 62 has a treble staff with a trill and a bass staff with a whole note chord. Measure 63 has a treble staff with a whole rest and a bass staff with eighth-note runs. Measure 64 has a treble staff with a trill and a bass staff with a whole note chord.

65 tr Bb tr w

Musical score for measures 65-68. Measure 65 has a treble staff with a trill and a bass staff with a whole note chord. Measure 66 has a treble staff with a trill and a bass staff with a whole note chord. Measure 67 has a treble staff with a trill and a bass staff with a whole note chord. Measure 68 has a treble staff with a whole rest and a bass staff with eighth-note runs.

69 F Bb Eb F Bb

Musical score for measures 69-72. Measure 69 has a treble staff with eighth-note runs and a bass staff with a whole note chord. Measure 70 has a treble staff with eighth-note runs and a bass staff with a whole note chord. Measure 71 has a treble staff with eighth-note runs and a bass staff with a whole note chord. Measure 72 has a treble staff with a trill and a bass staff with a whole note chord.

Moon River

aus dem Film „Breakfast at Tiffanys“

Musik: Henry Mancini

Text: Johnny Mercer

Arrangement: Carsten Gerlitz

Slow

F $\flat$ 7

Dm

B $\flat$ 7

Gm7 F/A B $\flat$ 7 C^{sus}

f

5 F Am7 B $\flat$ 7 C^{sus}

9 F Dm B $\flat$ F/A B $\flat$

Moon *mf* riv - er, wi - der than a mile I'm cross - ing you in

(with pedal)

14 F/A E $\flat$ A^{sus} A7 Dm F/C

style some day, oh, dream mak - er, you're

19 $B^{\flat}$ Bbm^6 Dm $B^{\flat}$ E^7

heart break-er wher - ev - er you're go - ing, I'm

23 Am^7 D^7 Gm^7 C^{sus7} C^7 F Dm^7

go - ing your way. Two drift - ers,

27 Bb^7 F/A ∞ Bb F/A

off to see the world there's such a lot of world to

31 $E^{\flat}$ A^7 Dm Dm/C $B^{\flat}$

see. We're af - ter the same

36 ¹³B $\flat$ 7 F/A B $\flat$ 7 F

rain - bow's end wait - ing 'round the bend my

40 B $\flat$ F/A Dm7 Gm7

hu - ckle - ber - ry friend, moon riv - er

44 C^{sus} F Am7 B $\flat$ 7 C^{sus}

and me.

49 F

The Harry Lime Theme

aus dem Film „Der dritte Mann“

Musik: Anton Karas
Arrangement: Carsten Gerlitz

free D7

f

mf

con 8b

G⁶ ♩ = ca. 144, ♩ = ♩

5 D7

9 G⁶

13 D7

17 *langsamer* *tempo I*

20

21 *D7*

22 23 24

25 *E7*

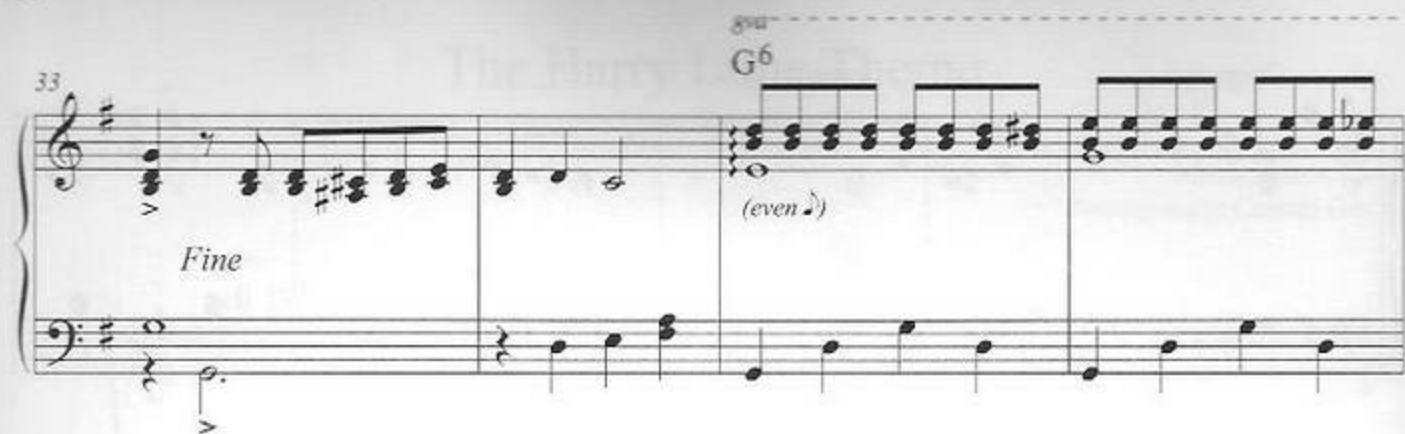
26 27 28

29 *Am* *D7*

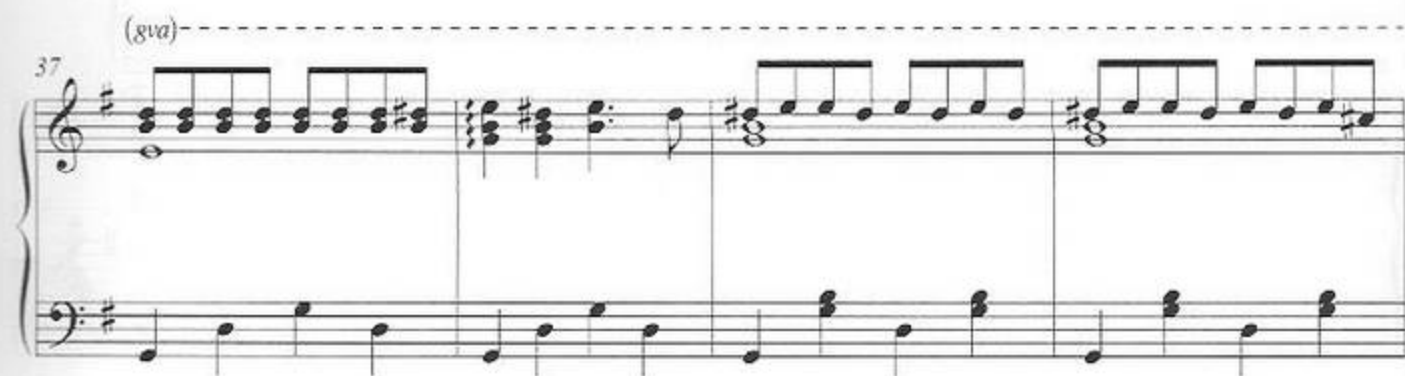
30 31 32

33 *Fine*

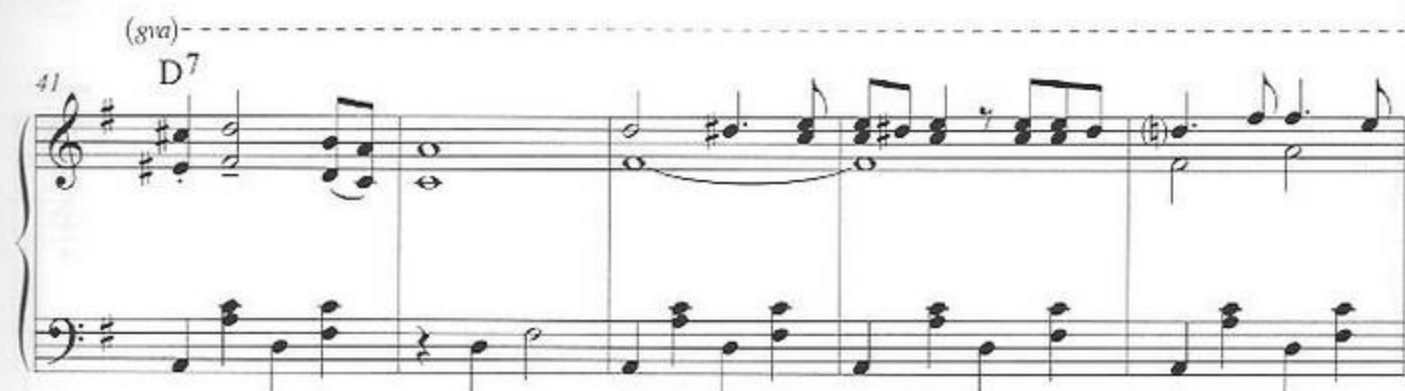
8va
G⁶
(even ♩)



37 (8va)



41 (8va) D⁷



46 (8va) *langsamer*



tempo I

50

G

D7

(even ♩)

54

G

58

D7

62

G

D7

D.S. al Fine

Come What May

aus dem Film „Moulin Rouge“

Musik und Text: David Baerwald
Arrangement: Carsten Gerlitz

♩ = ca. 70

Chords: C, D/C, F/C

Tempo: *mp*

(with pedal)

Chords: C, D⁴/C, D/C

Tempo: *mf*

Nev-er knew I could feel like this

Chords: F/C, C, G/C, Am⁷

like I've nev-er seen the sky be-fore want to van-ish in-

Chords: D⁴, F, C, G

side your kiss ev'-ry-day I love you more and more

13 Am⁷ D⁴ 3 F G⁴ 3

lis-ten to my heart, can you hear it sings telling me to give you

16 C⁴ 3 G/B Am⁷ Am/G D/F#

ev' - ry - thing sea-sons may change win - ter to spring

19 C/G F/G G⁷

mp but I *mf* love you un - til the end of

22 C G/B Am⁷

time. Come what may, come what

Chorus

25 **D7** **C**

may I will love you un-til my

28 **F/G** **G** **C** **C4** **C**

dy - - - ing day.

31 **C** **D** **F/C**

Sud-den-ly the world seems such a per - fect place, sud-den-ly it moves with such a

34 **C** **C/B** **Am7** **D4** **3**

per - fect grace, sud-den-ly my life does-n't seem such a waste

37 F C C/B Am

and it all re-volves a-round you. And there's no mou-tain to high no

40 D⁷ 3 F G C G/B

riv - er to wide sing out this song and I'll be there by your side

43 Am Am/G D/F#

storm clouds may gath-er and stars may col-lide *mp* *mf* but I

46 C/G F/G G C G/B

I love you un - til the end of time. Come what

love you un - til the end of time.

Chorus

49

Am⁷

may, come what

51

D⁷

7/3

may I will love you un-til my

54

F/G

G

C

G/B

Am⁷

dy - - ing day. Oh come what may,

57

D

come what may I will

60 C^4 G/B F Dm^9

love you. I will love you. Sud-den-ly the world seems

63 $Fadd9$ A^b B^b C

such a per - fect place. *ff* Come what

66 F C $Fadd9$ Am

may, come what may I will

70 F C/G F^6/G C

love you un - til my dy - - - ing day. *rit.*

For Your Eyes Only

aus dem James-Bond-Film „In tödlicher Mission“

Musik: Bill Conti

Text: Michael Leeson

Arrangement: Carsten Gerlitz

$\text{♩} = \text{ca. } 82$

F

mf
(r.l.)
(con 8b)
(with pedal)

5 **F** **Bb/F** **F**

For your eyes on-ly can see me through the night,

9 **Gm7**

for your eyes on-ly I nev-er need to hide.

13 **Dm** **Am7** **Dm7** **sfz**

You can see so much in me so much in me that's new.

The musical score is written for piano and voice. It features a key signature of one flat (Bb) and a common time signature (C). The tempo is marked as approximately 82 beats per minute. The score is divided into four systems. The first system shows the piano introduction with a treble clef and a bass clef, with a forte (F) dynamic marking. The second system begins with a vocal entry at measure 5, with lyrics 'For your eyes on-ly can see me through the night,'. The third system continues the vocal line at measure 9, with lyrics 'for your eyes on-ly I nev-er need to hide.'. The fourth system starts at measure 13, with lyrics 'You can see so much in me so much in me that's new.', and ends with a forte (sfz) dynamic marking. Chord symbols (F, Bb/F, Gm7, Dm, Am7, Dm7) are placed above the piano accompaniment. Performance instructions like 'mf', '(r.l.)', '(con 8b)', '(with pedal)', and 'sfz' are included throughout the score.

16 $B\flat 7$ C_{sus} *gva-----* F

nev-er felt till I looked at you for your eyes on-ly,

20 Dm $B\flat 7$ Gm^9 $B\flat/C$

on-ly for you, You see what no one else can see no one break-ing free for your eyes

23 $F 7$ Dm^7 $B\flat 7$ Gm^7

on-ly, on-ly for you, But love, I know you need me the

26 F/A Dm^7 C_{sus} F

fan-ta-sy you freed in me on-ly for you, on-ly for you.

30

2. For for your eyes

34

F Gm/F F Bb/F F

on- ly.

rit.

2. For your eyes only
 the nights are never cold.
 You really know me
 that's all need to know.
 Maybe I'm an open book
 because I know you're mine.
 But you won't need to read
 between the lines.

For your eyes only, only for you!
 You see what no one else can see,
 no one breaking free,
 for your eyes only, only for you!
 The passions that collide in me,
 wild abandon side of me
 only for you, for your eyes only!

Chariots Of Fire

aus dem Film „Chariots Of Fire“

Musik: Vangelis
Arrangement: Carsten Gerlitz

♩ = ca. 120

C

mf

(with pedal)

4 F/C C

8 C F/C₃ C F/C₃ C

mf

12 F/C₃ C F/C₃ C

16

mf

F/C C F/C C

Musical score for measures 16-19. Treble clef has chords and triplets. Bass clef has eighth-note patterns. Chords: F/C, C, F/C, C.

20

F/C C F/C C

Musical score for measures 20-23. Treble clef has chords and triplets. Bass clef has eighth-note patterns. Chords: F/C, C, F/C, C.

24

f

Em F C Em F/G

Musical score for measures 24-27. Treble clef has chords and triplets. Bass clef has eighth-note patterns. Chords: Em, F, C, Em, F/G.

28

C Em F C F/G C

Musical score for measures 28-31. Treble clef has chords and triplets. Bass clef has eighth-note patterns. Chords: C, Em, F, C, F/G, C.

32 *f* Em F C Em F/G

36 C Em F C F/G C

40 C F/C C F/G

43 C F/G C

rit.

And.

La le lu

aus dem Film „Wenn der Vater mit dem Sohne“

Musik und Text: Heino Gaze
Arrangement: Carsten Gerlitz

♩ = ca. 80, ♪ = ♩

Chords: F, G[#], Gm⁷, C^{sus}, C⁷

mf La le lu nur der Mann im Mond schaut zu, wenn die klei-nen

(with pedal)

Chords: F, Cm⁷, F⁷, B^b, F/C, Dm⁷, G⁷, C⁹, C^{9b}

Ba - bies schla - fen, drum schlaf auch du.

Chords: F, G[#], Gm⁷, C^{sus}, C⁷

La le lu vor dem Bett-chen steh'n zwei Schuh' und die sind ge -

Chords: F, Cm⁷, B^b7, B^b, F⁶/C, C^{sus}, C⁷, F

nau - so mü - de, geh'n jetzt zur Ruh'.

17 $B\flat$ $C/B\flat$ $A\text{m}^7$ $D\text{m}^7$ $G\text{m}^7$ A^7 $D\text{m}^7$

Dann kommt auch der Sand-mann, leis' tritt er ins Haus,

21 $E\emptyset$ A^7 $D\text{m}^7$ G^7 $C\text{sus}^7$

sucht aus sei-nen Ster-nen dir den Schöns-ten aus.

25 F $G\sharp$ $C\text{sus}$ C^7

mp La-le-lu nur der Mann im Mond schaut zu, wenn die klei-nen

29 F F^7 $B\flat^7$ F C^7 F

Ba-bies schla-fen, *p* drum schlaf auch du.

33 Dm A^{9b} Dm A^{9b}/D

mf Sind al - le die Ster - ne am Him - mel er -

(even ♩)

36 Dm Bb G⁹

wacht, dann sing ich so ger - ne ein Lied dir zur

40 C^{sus} F Swing! G[#] Gm⁷

Nacht, La le lu nur der Mann im Mond schaut

mf

44 C^{sus} C⁷ F Cm⁷ F⁷ Bb

zu, wenn die klei - nen Ba - bies schla - fen,

47 F/C Dm⁷ 3 G⁷ C⁹ C⁹_b F G[#]_w

drum schlaf' auch du. La le lu vor dem Bett-chen

51 Gm⁷ C^{sus} C⁷ F Cm⁷ Bb⁷ Bb

steh'n zwei Schuh' und die sind ge - nau - so mü - de,

55 F⁶/C C^{sus} C⁷ F F/C C⁷

geh'n jetzt zur Ruh', *p* Drum schlaf' auch

58 F Db F

du! *rit.*

(even ♩)

Comptine d'un autre été: L'après midi

aus dem Film „Die fabelhafte Welt der Amélie“

Musik: Yann Tiersen

Transkription: Carsten Gerlitz

Em G/D Bm/D D

mp

(with pedal)

5 Em G/D *sim.* Bm/D

sim.

8 D Em G/D

11 Bm/D D Em

14 G/D Bm/D D Em

18 G/D Bm/D D

21 Em G/D Bm/D

sim.

24 D Em G/D

27 *Bm/D* *D* *Em* *gva*

gva

30 *G/D* *Bm/D* *D* *Em* *gva*

sim.

34 *G/D* *Bm/D* *D* *Em* *gva*

gva

38 *G/D* *Bm/D* *D* *Em* *gva*

gva

(gva)

42

G/D

Bm/D

D

(gva)

45

Em

G/D

Bm/D

sim.

(gva)

48

D

Em

G/D

(gva)

51

Bm/D

D

Em

molto rit.

The Way He Makes Me Feel

aus dem Film „Yentl“

Musik: Michel Legrand

Text: Alan Bergman, Marilyn Bergman

Arrangement: Carsten Gerlitz

free

mf *sf* There's no chill and yet I shiv-er there's no flame and

yet I burn, I'm not sure what I'm a-fraid of and yet I'm

trembl-ing, There's no storm yet I hear thun-der, and I'm breath-less,

why I won-der? Weak one mo-ment, then the next I'm fine.

Red.

The musical score is written for piano and voice. It consists of four systems of music. The first system (measures 1-3) is marked 'free' and features a piano introduction with a melody in the right hand and a sustained bass line in the left hand. The second system (measures 4-7) continues the melody and includes lyrics. The third system (measures 8-11) also continues the melody and includes lyrics. The fourth system (measures 12-15) concludes the piece with a final melody and lyrics. The score includes various musical notations such as chords (Dm, Dm7, Bm7b9, Bb7, Gm7, Eb7, A7, F/C, Am/E, Bm7/E, A), dynamics (mf, sf), and articulation (accents, slurs, ties). The tempo is marked 'free'.

16 *mp* *I* feel as if I'm fall-ing ev'-ry time I close my eyes, and

D/A Dm⁷_{b9}/A

19 flow-ing through my bod-y is a riv-er of sur-prise. Feel-ings are a-wak-en-ing I

A⁴ 3 A⁷ D⁷ G⁷_{b9}

22 hard-ly re-cog-nize as mine!

C[#]_{sus} C^{#7} F[#]m F[#]m/F F[#]m/E F[#]m/E_b

25 What are all these new sen-sa-tions? What's the se-cret they re-val?

Dm A⁷/C[#] Dm⁷/C B⁷_{b9}

29 $B\flat j7$ G^{13} $B\flat j7$ A^{9sus}

I'm not sure I un - der - stand, but I like the way I

32 Dm $Dmj7$ $Dm7$ $Bm^{5\flat}$

feel. (L.H.)

36 $B\flat j7$ $B\flat/A$ $Gm7$ $B\flat j7/F$ $E\flat$

39 A^{7sus} A^7 Dm $A^7/C\sharp$ F/C

43 Bm^7 Am/E Bm^7/E

46 A D/A

Oh, why is it that ev'-ry time I

49 Dm^7 A^7sus Aj^7 Dj^7

close my eyes he's there? The wa-ter shin-ing on his skin, the sun-light in his hair? And

52 $G\#m^7$ $C\#^7sus$ $C\#^7$ $F\#m$ $F\#m/F$

all the while I'm think-ing things that I can nev-er share with him,

55 $F\sharp m/E$ $F\sharp m/E\flat$ Dm Dm^7

sf *mp*

I'm a bun-dle of con-fu-sion,

58 Dm^7 Bm^7/D Bb^7

yet it has a strange ap-peal. Did it all be-

61 G^7 Bb^7 A^7_{sus} Dm Dm/C

gin with him, and the way he makes me feel? *f*

65 Bb^7 F/A A^7 Dm

like the way he makes me feel! *rit.*

Winnetou-Melodie

aus dem Film „Winnetou“

Musik: Martin Böttcher
Arrangement: Carsten Gerlitz

$\text{♩} = 80, \text{♩} = \text{♩}$

D **Em⁷**

f

(with pedal)

5 **D⁶** **G**

10 **F[♯]m⁷** **G⁶/A**

15 **D** **Em⁷**

mf

The score is written for piano in D major, 4/4 time. It consists of four systems of music. The first system (measures 1-4) features a melody in the right hand with a fermata over the final measure, and a bass line with chords and a 'with pedal' instruction. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) includes a fermata in the right hand. The fourth system (measures 13-16) concludes the piece with a final chord in the right hand. Chord symbols are placed above the staff, and dynamic markings (*f*, *mf*) are placed below the staff.

20

D D⁶

25

G⁶ Em⁷ F[#]m G⁶

30

A^{sus} D⁶ Em⁷

35

D Em⁷ D⁶

40

Em⁷ A⁷

45

Em⁷ D G

50

F#m⁷ G⁶

55

D

rit.

L'isola misteriosa

aus dem Film „Die geheimnisvolle Insel“

Musik: Gianni Ferrio
Arrangement: Carsten Gerlitz

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The dynamic marking *mf* is placed above the first measure. The instruction *(mit Pedal)* is written below the first measure of the bass staff.

Second system of the musical score, starting at measure 4. The treble clef continues the melody with a half note D5, followed by quarter notes E5, F#5, and G5. The bass clef accompaniment continues with a half note D4, followed by quarter notes E4, F#4, and G4. The system concludes with a half note G5 in the treble and a half note G4 in the bass.

Third system of the musical score, starting at measure 7. The treble clef features a half note G5, followed by quarter notes F#5, E5, and D5. The bass clef accompaniment continues with a half note D4, followed by quarter notes E4, F#4, and G4. The system concludes with a half note D5 in the treble and a half note D4 in the bass.

Fourth system of the musical score, starting at measure 10. The treble clef begins with a half note G5, followed by quarter notes F#5, E5, and D5. The bass clef accompaniment continues with a half note D4, followed by quarter notes E4, F#4, and G4. The system concludes with a half note G5 in the treble and a half note G4 in the bass.

13

Measures 13-15 of a musical score in B-flat major. Measure 13 features a treble staff with eighth-note chords and a bass staff with a single eighth note. Measure 14 continues with similar eighth-note chords in the treble and a half-note bass line. Measure 15 shows a treble staff with eighth-note chords and a bass staff with a half-note chord.

16

Fine

Measures 16-18 of a musical score in B-flat major. Measure 16 has a treble staff with a whole note chord and a bass staff with a half-note chord. Measure 17 features a treble staff with eighth-note chords and a bass staff with a half-note chord. Measure 18 shows a treble staff with eighth-note chords and a bass staff with a half-note chord.

19

Measures 19-21 of a musical score in B-flat major. Measure 19 features a treble staff with eighth-note chords and a bass staff with a half-note chord. Measure 20 continues with eighth-note chords in the treble and a half-note bass line. Measure 21 shows a treble staff with eighth-note chords and a bass staff with a half-note chord.

22

Measures 22-24 of a musical score in B-flat major. Measure 22 features a treble staff with eighth-note chords and a bass staff with a half-note chord. Measure 23 continues with eighth-note chords in the treble and a half-note bass line. Measure 24 shows a treble staff with eighth-note chords and a bass staff with a half-note chord.

25

Measures 25-27 of a musical score in B-flat major. Measure 25 features a treble staff with eighth-note runs and a bass staff with a half note and eighth-note accompaniment. Measure 26 continues the treble staff's eighth-note pattern while the bass staff has a half note. Measure 27 shows a treble staff with a half note and a bass staff with a half note and eighth-note accompaniment.

28

Measures 28-30 of a musical score in B-flat major. Measure 28 has a treble staff with a half note and a bass staff with a half note and eighth-note accompaniment. Measure 29 features a treble staff with a half note and a bass staff with a half note and eighth-note accompaniment. Measure 30 shows a treble staff with a half note and a bass staff with a half note and eighth-note accompaniment.

31

Measures 31-33 of a musical score in B-flat major. Measure 31 features a treble staff with a half note and a bass staff with a half note and eighth-note accompaniment. Measure 32 continues the treble staff's half note and a bass staff with a half note and eighth-note accompaniment. Measure 33 shows a treble staff with a half note and a bass staff with a half note and eighth-note accompaniment.

D.C. al Fine

Solace

A Mexican Serenade
(aus dem Film „Der Clou“)

Musik: Scott Joplin
Arrangement: Carsten Gerlitz

very slow!

F

B $\flat$ 6

C9

F $\sharp$ 7

C7

mf

(with pedal)

5

F

Am

E

Am

C7

rit.

9

F

B $\flat$ 6

C9

F $\sharp$ 7

F7

a tempo

13

B $\flat$

B $\flat$ m

F

B $\circ$

F/C

C9

F

C7

rit.

17 F B $\flat$ B $\flat$ /C C 7 F $\sharp$ C 7

a tempo *poco rit.*

21 F Am E 7 Am C 7

a tempo *poco rit.*

25 F B $\flat$ B $\flat$ /C C 7 F $\sharp$

a tempo

29 B $\flat$ B $\flat$ m F B $^{\circ}$ F/C C 7 F A $\flat^{\circ}$

poco rit.

33 Gm C⁷ Gm⁷ C⁷ F F⁶ F⁷ Gm C⁷

a tempo

38 Gm C⁷ F A^b Gm C⁷

poco rit. *a tempo*

42 Gm⁷ C⁷ F F⁶ F B^b B^o

46 F⁶ G⁹ C⁷ F A^b F

opt. D.C.



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The author / Der Autor:

Carsten Gerlitz, born in Berlin, studied music and has since worked as arranger, musician, and author. His arrangements for piano and choral music have been published in more than 120 books, and with his choir THE HAPPY DISHARMONISTS, he has produced several CDs and received a music prize of the City of Berlin.

Carsten Gerlitz, geboren in Berlin, studierte Musik und arbeitet als Arrangeur, Musiker, Autor und Verleger. Seine Klavier- und Chorarrangements sind in über 120 Publikationen erschienen. Mit seinem Chor THE HAPPY DISHARMONISTS veröffentlichte er zahlreiche CDs und erhielt den Berliner Kulturpreis BONZO.

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