

GREATEST HITS

Recordings
Broadway
Movies

Selected and Edited by E. L. Lancaster & Morton Manus

This series answers the often expressed need for a variety of supplementary material in many different popular styles. What could be more fun for an adult than to play the music that everybody knows and loves? The remarkable part of this new *Greatest Hits* series is that soon after beginning piano study, anyone can play attractive versions of the best-known music of today.

This book is correlated page-by-page with Lesson Book 2 of Alfred's Basic Adult Piano Course; pieces should be assigned based on the instructions in the upper-right corner of each title page of *Greatest Hits* (the correlation for Alfred's Adult All-in-One Course is included in parentheses).

Since the melodies and rhythms of popular music do not always lend themselves to precise grading, you may find that these pieces are sometimes a little more difficult than the corresponding pages in the Lesson Book. The teacher's judgment is the most important factor in deciding when to begin each title.

When the books in the *Greatest Hits* series are assigned in conjunction with the Lesson Books, these appealing pieces reinforce new concepts as they are introduced. In addition, the motivation the music provides could not be better. The emotional satisfaction students receive from mastering each popular song increases their enthusiasm to begin the next one. With the popular music available in the *Greatest Hits* series (Levels 1 and 2), the use of both books will significantly increase every adult's interest in piano study.

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|---|--|
| Beauty and the Beast (Arr. by Dennis Alexander) <i>from Walt Disney's BEAUTY AND THE BEAST.</i> 10 | Que Sera, Sera (Whatever Will Be, Will Be) (Arr. by Sharon Aaronson) <i>from THE MAN WHO KNEW TOO MUCH.</i> 8 |
| Can You Feel the Love Tonight (Arr. by Sharon Aaronson) <i>from Walt Disney Pictures' THE LION KING.</i> 40 | Seventy Six Trombones (Arr. by Martha Mier) <i>from Meredith Willson's THE MUSIC MAN.</i> 14 |
| God Help the Outcasts (Arr. by George Peter Tingley) <i>from Walt Disney's THE HUNCHBACK OF NOTRE DAME.</i> 43 | There's No Business Like Show Business (Arr. by Martha Mier) <i>from the Stage Production ANNIE GET YOUR GUN.</i> 2 |
| My Guy (Arr. by Sharon Aaronson) 33 | Think of Me (Arr. by Martha Mier) <i>from THE PHANTOM OF THE OPERA.</i> 20 |
| My Heart Will Go On (Love Theme from 'Titanic') (Arr. by George Peter Tingley) <i>from the Paramount and Twentieth Century Fox Motion Picture TITANIC.</i> 5 | This Is the Moment (Arr. by Sharon Aaronson) <i>from JEKYLL & HYDE.</i> 24 |
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| People (Arr. by Martha Mier) <i>from FUNNY GIRL</i> 36 | |

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There's No Business Like Show Business

from the Stage Production ANNIE GET YOUR GUN

Words and Music by Irving Berlin
Arr. by Martha Mier

Brightly

mf There's No Business Like Show Business

4

'ness like no business I know.

9

Ev'ry thing about it is ap-pear-ing.
Trav'ling thru the coun-try will be thrill-ing.

13

Ev'ry thing the in traf-fic will al-low.
Stand-ing out in front on open-ing - low nights.

The Way We Were

Use after page 49 (95).

from the Motion Picture THE WAY WE WERE

Words by Alan and Marilyn Bergman
Music by Marvin Hamlisch
Arr. by George Peter Tingley

Slowly

1st time play both hands one octave higher

4

mp Mem - pic - tures light the cor - ners of my mind.
pic - tures of the smiles we left be - hind,

4

Mis - ty wa - ter col - or mem - oth - er of The Way We
smiles we gave to one an - der for The Way We

7

1. *As written* 2. 1 2 1 2
Were. Scat-tered Were.

10

cresc. *mf* Can it be that it was all so sim - ple then,

One

from A CHORUS LINE

Music by Marvin Hamlisch

Lyric by Edward Kleban

Arr. by Tom Gerou

Moderato

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

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

4 3 1 1 3 1 5 3 1 2 1 2

takes. One thrill - ing com - bi-na - tion

7 4 1 3 2 1 2 1 2 3 4 5 1

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

10 5 3 5 4 1

sud - den-ly no - bod-y else will do.

13 5 2 5 3 2 1 4 2 5 2

cresc. poco a poco
You know you'll nev - er be lone - ly with you know