




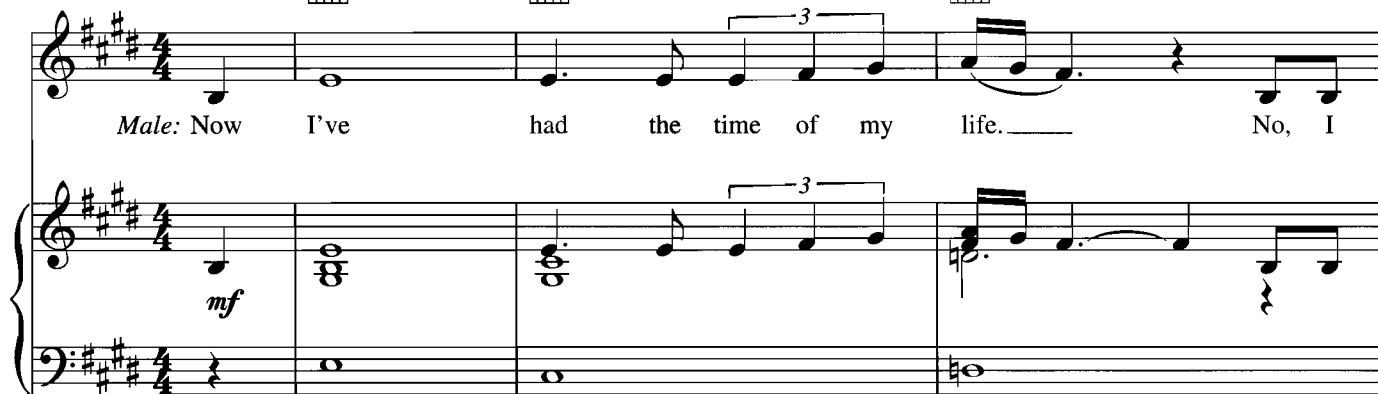
(I've Had)
THE TIME OF MY LIFE
 from DIRTY DANCING

Words and Music by FRANKE PREVITE,
 JOHN DeNICOLA and DONALD MARKOWITZ

Moderately

E  C#m  4fr D 




Male: Now I've had the time of my life. — No, I



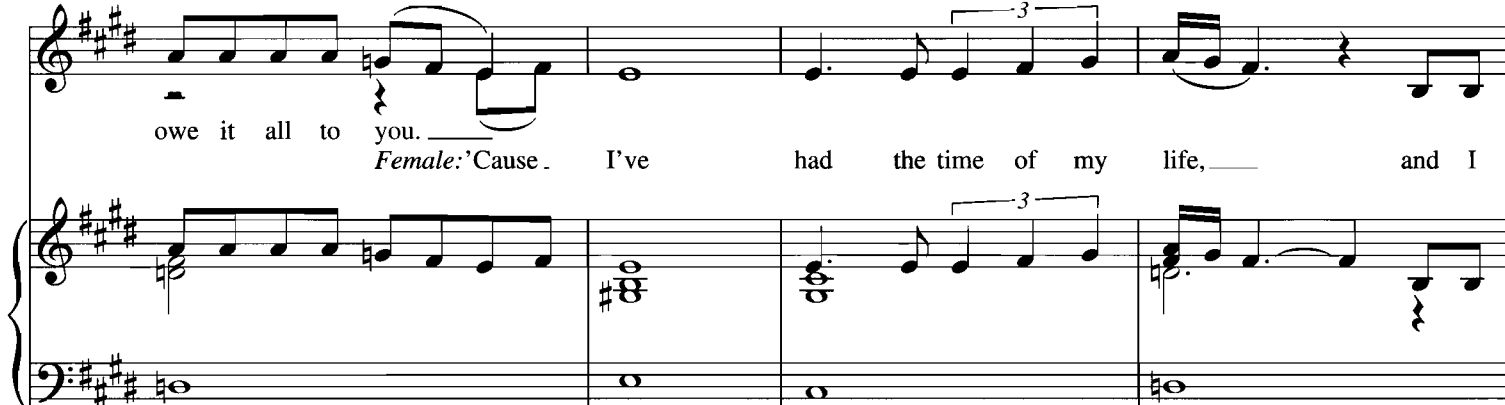
E  C#m  4fr D 

nev - er felt — like this be - fore. Yes, I swear it's the truth, — and I



E  C#m  4fr D 

owe it all to you. —
 Female: 'Cause I've had the time of my life, — and I





owe it all to you.

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.



Male: I've been wait-ing for so long; now I've

The second system continues the piece. The vocal line has a rest for the first two measures, then begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with the same rhythmic pattern as the first system.



fi - n'ly found some-one to stand by me. *Female:* We saw the

The third system features two vocal lines. The first vocal line (Male) has a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The second vocal line (Female) has a rest for the first two measures, then begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with the same rhythmic pattern.



writ - ing on the wall as we felt this mag - i - cal fan - ta -

The fourth system continues the piece. The vocal line has a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with the same rhythmic pattern.

E



sy. _____ *Both: Now with*

D/E



pas - sion in our eyes _____ there's no way we could dis - guise _____ it se - cret -

E



ly. _____ So we

D/E




take each oth - er's hand _____ 'cause we seem to un - der - stand _____ the ur - gen -


E  A 




cy. *Male:* Just re - mem - ber, *Female:* you're the



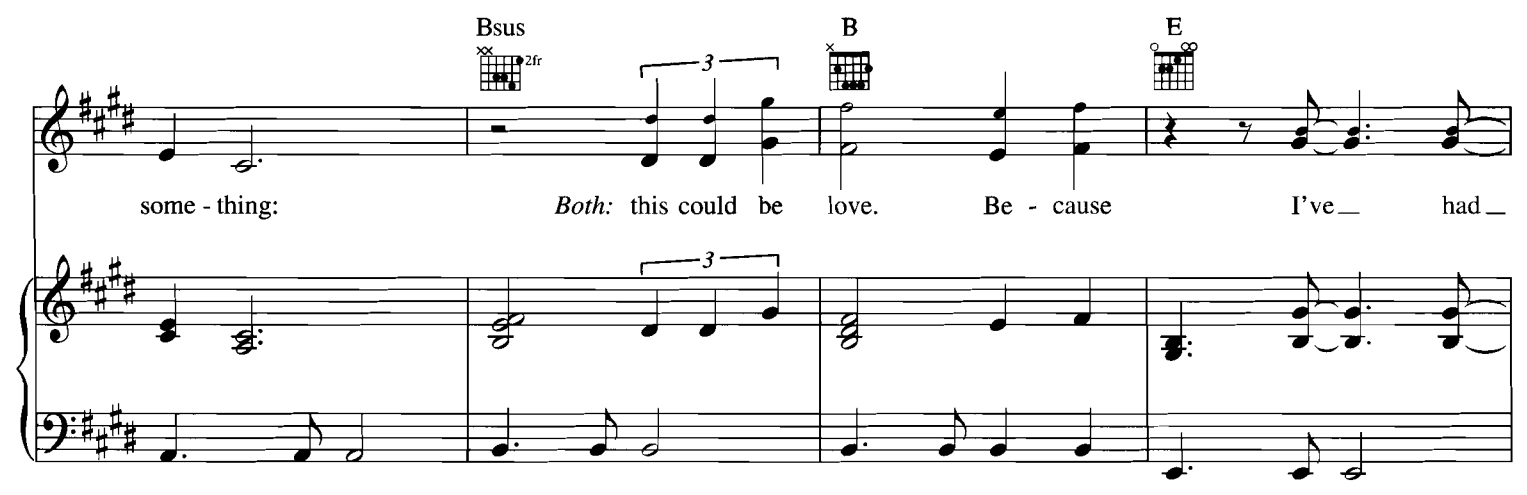
G  A 


one thing *Male:* I can't get e - nough... of. *Female:* So I'll tell you



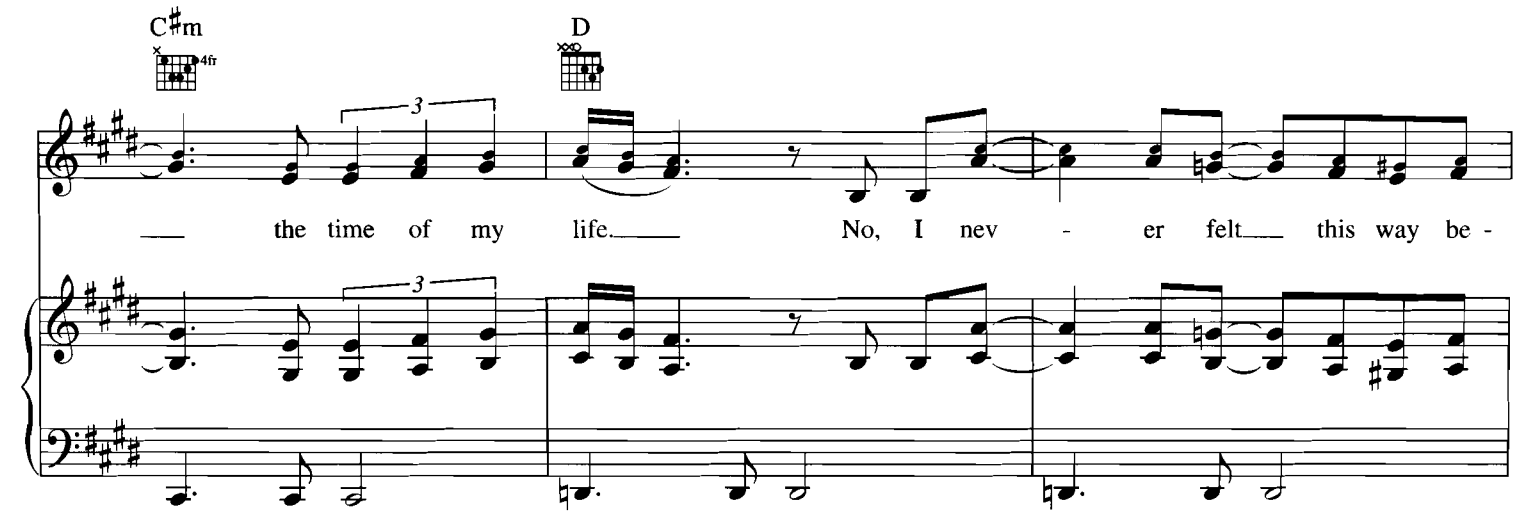
Bsus  B  E 

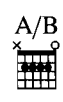
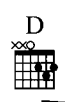
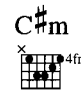
some - thing: *Both:* this could be love. Be - cause I've had _



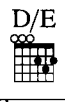
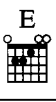
C#m  D 

the time of my life. No, I nev - er felt this way be -

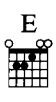




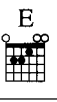
fore. Yes, I swear it's the truth, and I owe it all to you.



Male: Hey, ba - by.



Female: With my bod - y and soul, I want you



more than you'll ev - er know. *Male:* So we'll

D/E

E

just let it go;— don't be a - fraid to lose con - trol.—

D/E

Female: Yes, I know what's on— your mind when you say stay with me to-

E

A




night.— *Male:* Stay— with me. Just re - mem - ber, you're the

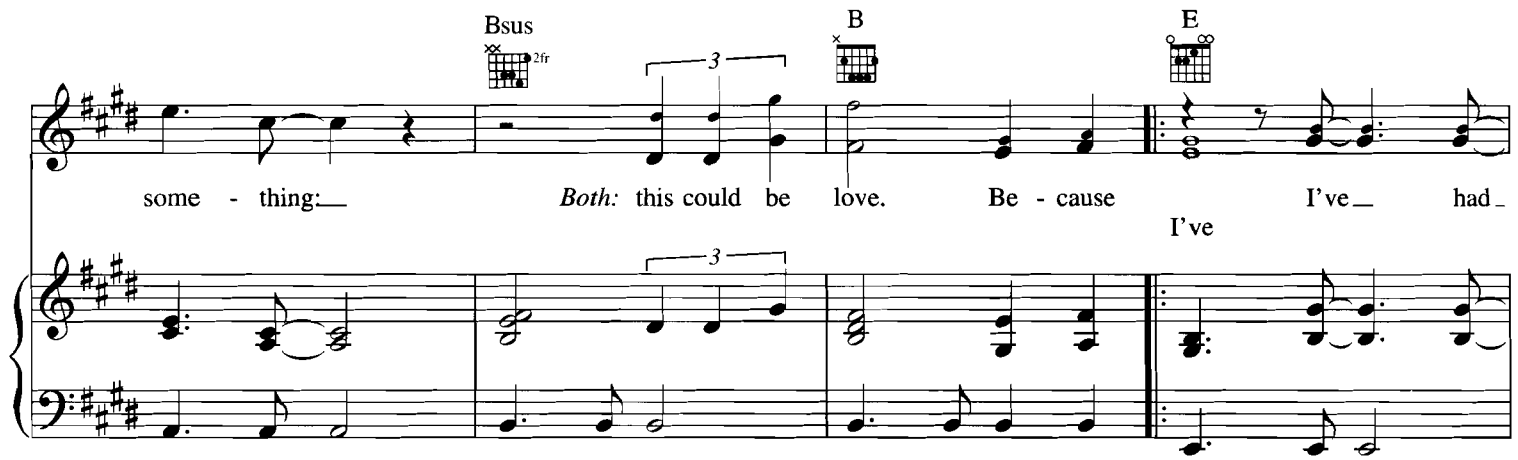
G

A



one thing— *Female:* I— can't get e - nough of. *Male:* So I'll tell you

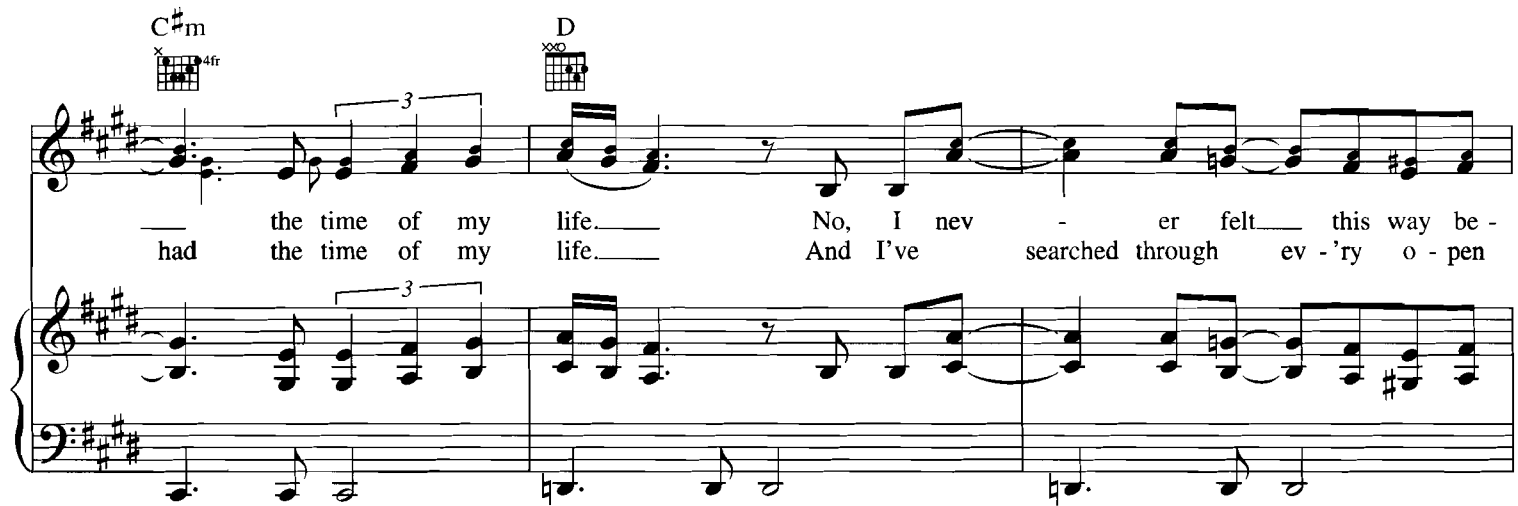
some - thing:— *Both:* this could be love. Be - cause I've I've had

Bsus  **B**  **E** 






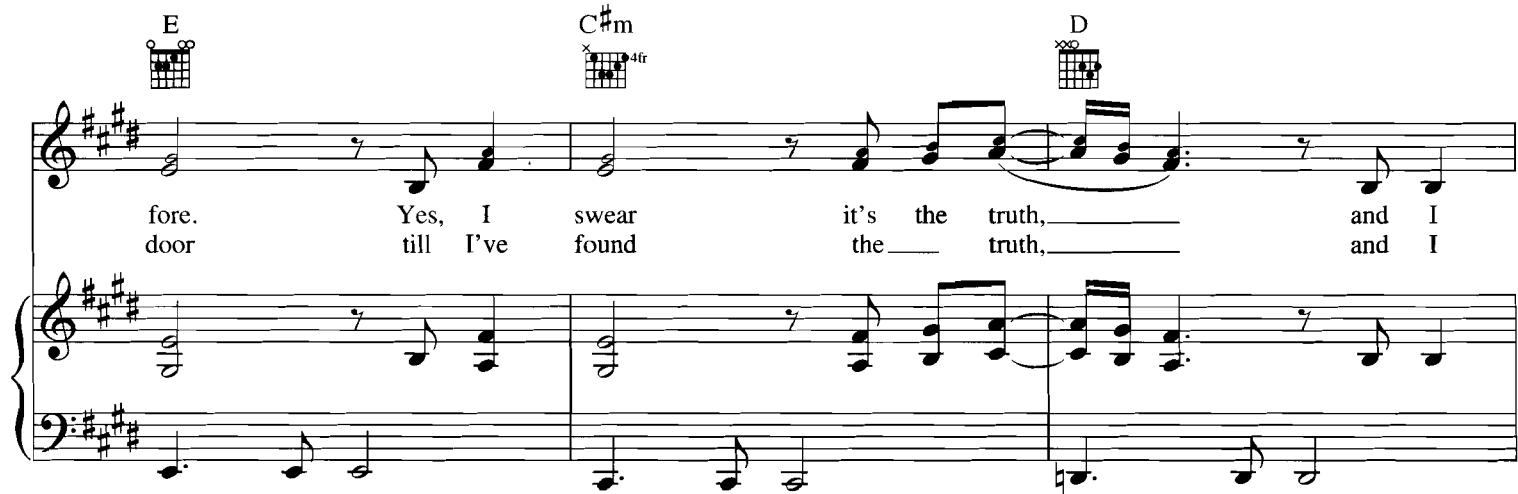
— had the time of my life. No, I nev - er felt this way be -
had the time of my life. And I've searched through ev - 'ry o - pen

C#m  **D** 



fore. Yes, I swear it's the truth, and I
door till I've found the truth, and I

E  **C#m**  **D** 



1 **F#m**  **A/B**  2 **A/B**  **E** 

owe it all to you. 'Cause owe it all to you.



D/E



F#7sus



A/B



E



C#m



D



E



C#m





Musical notation for the first system, including treble and bass clefs, notes, and rests.

N.C.

Musical notation for the second system, including treble and bass clefs, notes, and rests. The label "N.C." is positioned above the treble clef.

Male: Now



Musical notation for the third system, including treble and bass clefs, notes, rests, and a triplet of eighth notes. The lyrics "I've had the time of my life. No, I" are written below the treble clef. The instruction "Female: I've" is written below the first two notes. The dynamic marking "mp" is in the bass clef.



Musical notation for the fourth system, including treble and bass clefs, notes, rests, and a triplet of eighth notes. The lyrics "nev - er felt this way be - fore. Yes, I swear it's the" are written below the treble clef. The instruction "Female: Nev - er felt this way." is written below the first four notes.

Dsus2 **D** **N.C.** **E**

truth, and I owe it all to you. I've I've

cresc. *mf*

3

C#m **D**

had the time of my life. No, I nev - er felt this way be -
had the time of my life. And I've searched through ev - 'ry o - pen

3

E **C#m** **D**

fore. Yes, I swear it's the truth, and I
door till I've found the truth, and I

Repeat and Fade

Optional Ending

F#m **A/B** **F#m** **A/B** **E**

owe it all to you. 'Cause - owe it all to you.
owe it all to you. 'Cause -