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# NATURE BOY

WORDS & MUSIC BY EDEN AHBEZ

*Play Freely*

There was a boy, \_\_\_\_\_

*mp*

This system contains the first four measures of the piece. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The music is marked 'Play Freely' and 'mp'. A guitar chord diagram for Fm is shown above the staff. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand with a 'mp' dynamic marking.

a ve - ry strange \_\_\_\_\_ en - chant - ed boy, \_\_\_\_\_ they say he wan - dered ve - ry far, \_\_\_\_\_

This system contains measures 5 through 10. It includes guitar chord diagrams for Gm7b5 (4fr.), Fm/Ab, Bbm, Fmin, and FmMaj7. The piano accompaniment includes triplets in the right hand.

ve - ry far \_\_\_\_\_ o - ver land and sea, \_\_\_\_\_ a lit - tle shy, \_\_\_\_\_ and sa - d

This system contains measures 11 through 16. It includes guitar chord diagrams for Fmin7, Bb7/F, Bbm/F, Em, C, Fm/C, and C. The piano accompaniment includes triplets in the right hand and a final bass note in the left hand.

Fm7    Fm6    D>F    Fm    G7#9    Csus4    C    Fm

8 and blue, \_\_\_\_\_ and ve - ry wise \_\_\_\_\_ was he. \_\_\_\_\_ And then one day, \_\_\_\_\_

*cresc.*

Gm7b5    Ab6    Bbm    Fm    FmMaj7

8 one ma - gic day, \_\_\_\_\_ he passed my way, \_\_\_\_\_ while we spoke of ma - ny things, \_\_\_\_\_

*f*

Fm7    Bb7/F    Bbm/F    Fm    C    Fm/C    C

8 fools and \_\_\_\_\_ kings, \_\_\_\_\_ this he said to \_\_\_\_\_ me. \_\_\_\_\_ "The great - est

*decresc.*

Fmin7    Fm6    Db/F    Fm    G7#9    G7    C    Fm/C    C

8 thing, \_\_\_\_\_ you'll e - ver learn, \_\_\_\_\_ is just to love, \_\_\_\_\_ and be loved in re -

FmMaj7



Fm7



B7/F



Fm



FmMaj7



tum."

# LADY MARMALADE

WORDS & MUSIC BY BOB CREWE AND KENNY NOLAN

♩ = 110

N.C.

Where's all my soul sis - ters? Let me hear you flow, sis - ters. Hey sis - ter, go sis - ter

*Finger-snap*

soul sis - ter, flow sis - ter. Hey sis - ter, go sis - ter soul sis - ter, flow sis - ter. 1. He



N.C.



met Mar - ma - lade down in old Mou - lin Rouge, - strut - ting her stuff on the street. -  
(Verse 2 see block lyric)

Dm



She said "Hel-lo,— hey Joe, you wan-na give it a go?"— Hold on.

Gm



C5



Gm



C5



Git-chi, git-chi, ya ya, da— da— Git-chi, git-chi, ya ya, here..

Gm



C5



Mo-cha cho-co-la-ta, ya— ya—

Gm



NC.

To Coda ⊕

Cre-ole La-dy Mar-ma-lade.—



Vou - lez - vous couch - er av - ec moi — ce - soir? —

Vou - lez - vous couch - er av - ec moi?.

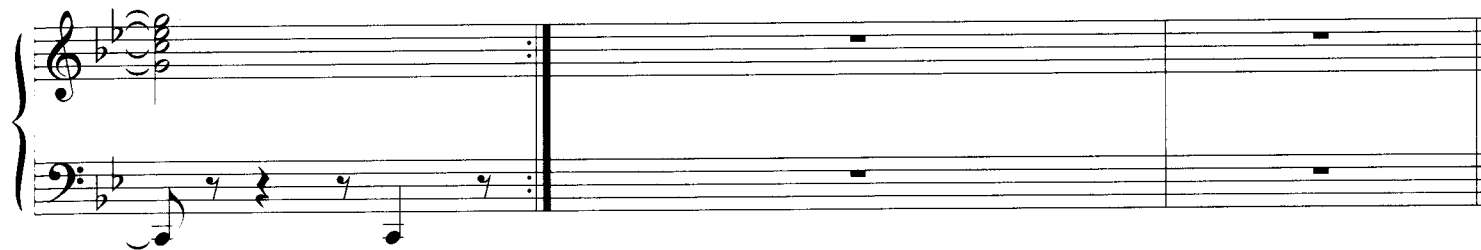


2.

NC.



2. He Vou - lez - vous couch - er av - ec moi. — *Spoken:* He come



through with the money and the garter-belts, let 'em know we got their cake straight out the gate. We



independent women, some mistake us for whores. I'm saying why spend mine when I can spend yours?



Disagree? Well that's you and I'm sorry. I'm - a keep playing these cats out like Atari. wear

high-heeled shoes, get love from the Jews. Four bad-ass chicks from the Moulin Rouge.

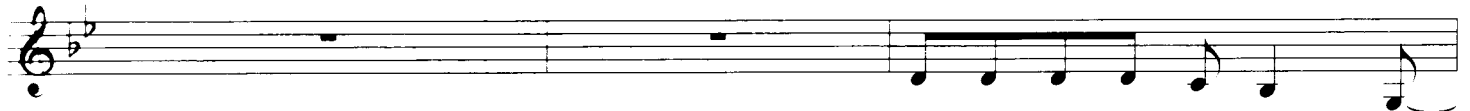
Hey sis - ter, soul sis - ters; bet - ter get that dough, sis - ters!

*Spoken:* We drink wine with diamonds in the glass by the case, the meaning of expensive taste. We wanna





N.C.



gitchi gitchi ya, ya, Mocha chocolata. Cre - ole La - dy Mar - ma - lade.



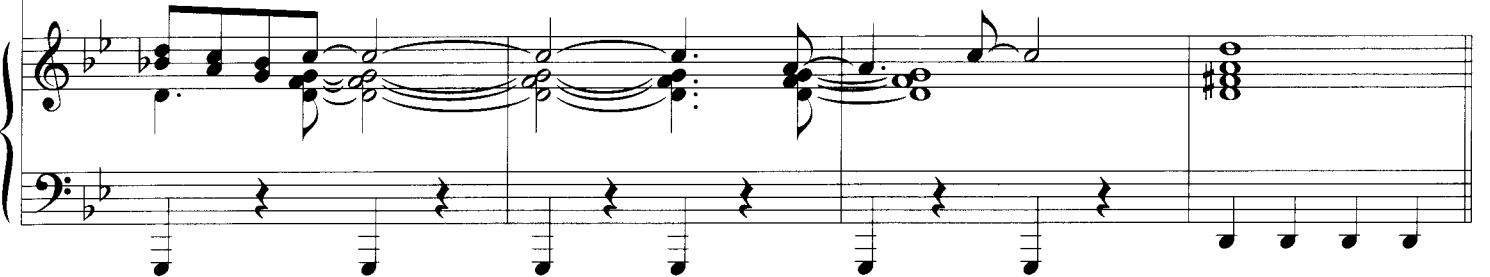
Mar - ma - lade,



La - dy Mar - ma - lade.



Mar - ma - lade. Hey, hey, hey.



Gm<sup>7</sup> C<sup>5</sup> Gm<sup>7</sup> C<sup>5</sup>

3. Touch of her skin — feel - ing silk - y smooth, — col - our of ca - fé au lait. —  
*(Verse 4 see block lyric)*

Cm D7(#9)

Made the sa - vage beast — in - side — roar un - til he cried — More! —

2° D.%. al Coda ⊕ Coda

D<sup>7</sup>

More! — More! —

Gm<sup>7</sup> C

Vou - lez - vous couch - er av - ec moi —

Gm<sup>7</sup> C

ce soir? — Vou - les - vous couch - er av - ec moi? —

(ad lib. vocal) (ad lib. vocal)

Play 4 times

(ad lib. vocal) Cre - ole La - dy Mar - ma lade..

**molto rall.** 

Ooh, yes - sa!

*Verse 2:*  
 He sat in her boudoir while she freshened up  
 Boy, drank all that magnolia wine  
 (All) her black satin sheets  
 Swear he started to freak, yeah.

*Verse 4:*  
 Now he's back home doing nine to five  
 Living a grey-flannel life  
 But when he turns off to sleep, memories keep...  
 More! More! More!

# BECAUSE WE CAN

WORDS & MUSIC BY NORMAN COOK

♩ = 98

Be-cause we can can can. Yes we can, can, can, can, can, can, can, can,

F5  
xxx

can. Ho - ho. — Ho - ho. — Ho - ho. — Ho - ho. —

Ho - ho. — Ho - ho. — Ho - ho. — Ev-'ry-bo-dy can - can!



Ho - ho. —

Ho - ho. —

Ho - ho. —

Ho - ho. —



Ho - ho. —

Ho - ho. —

Ho - ho. —



Ev - 'ry - bo - dy can - can. You can can, can, can.

You can can, can, can.

You can

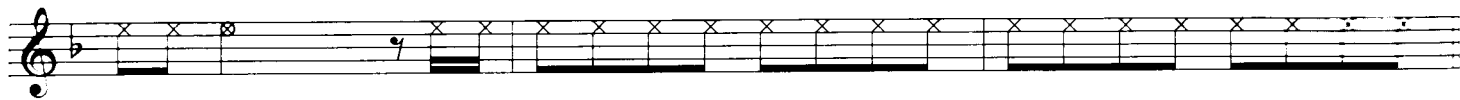


can, can, can.

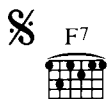
Be-cause we can can-can.

Yes, we





can can-can. Yes you can, can, can, can, can, can, can, can, can, can, can, can, can, can.



Ho - ho. — Ho - ho. — Ho - ho. — Ho - ho. —



1.  
N.C.



Ho - ho. — Ho - ho. — Ho - ho. — Ev-'ry-bo-dy can - can!



2.  
N.C.



Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah. Yeah, yeah, — yeah, — yeah, yeah, yeah, —



— yeah,— yeah, Yeah, yeah,— yeah,— yeah. yeah. yeah.

— yeah,— yeah, Yeah, yeah,— yeah,— yeah, yeah, yeah,—





Ho - ho. — Ho - ho. — Ho - ho. — Ho - ho. —

N.C.



Ho - ho. — Ho - ho. — Yes we

can can-can. Yes we can can-can. Be-cause we



can can-can. Yes we can can-can. Yes we can can-can.





Be-cause we can can-can. Be-cause we can can-can. Be-cause we



can can-can. Be-cause we can can-can. Be-cause we yeah, yeah, yeah, can can-can. Be-cause we



yeah, yeah, yeah, can can - can. Be-cause we can, can, can, can, can, can, can, can,



*D.%. ad lib. to end*



can, can, can, can, can, can, can, can, can, can, can, can, can, can, can, can.



# SPARKLING DIAMONDS

SEE PAGE 88 FOR COMPLETE SONG TITLES AND WRITER/COPYRIGHT DETAILS

*freely*  
*mf*

The French \_\_\_\_\_ are glad to die \_\_\_\_\_ for love,

*f* *mf*

A kiss on the hand may be

*E*

quite con - ti - nen - tal but dia - monds are a girl's best friend. A

*Bm7*

kiss may be grand but it \_\_\_\_\_ won't pay the ren - tal on your hum - ble \_\_\_\_\_ flat \_\_\_\_\_ or

Bm7      Eaug      A      D      A      G<sup>7</sup>      C<sup>7</sup>      F<sup>7</sup>      C<sup>7</sup>

help you feed your pus-sy cat. Men grow cold as girls grow old and we all lose our charms in the

E      E<sup>b</sup>      E      E<sup>b</sup>      E      E<sup>b</sup>      E      A      AMaj7      A7      D

end, but square cut or pear shaped these rocks don't lose their shape.

Bm      E13      A      B/A      A

dia-monds are a girl's best friend. Tiff-a-ny,

B/A      A      B/A

Car - ti - er,

A                    D    E                    E    F#min                    D    E                    A

'cause we are li - ving in a ma - te - ri - al world and I am a ma - te - ri - al girl. (kiss) aah,

*mp*

come and get me boys.

*f*

There may come a time when a lass needs a law - yer, but

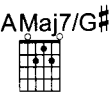
*ff*



dia-monds are a girls best friend. There may come a time when a hard-boiled em-ploy-er thinks you're



(aw - ful — nice) — but get that ice or else no dice. He is your guy when stocks are high. but be -



ware when they start to de-scend.



Dia - monds are a girl's best dia - monds are a girl's best dia - monds are a girl's best

A



friend.

(Sample Break)

A




A<sup>Maj</sup>7




'cause that's when those lous - es go

*ff*


A7/C<sup>#</sup>




D/F<sup>#</sup>



B<sup>m</sup>




B<sup>m</sup>9




back to their spous - es dia - monds, are a girl's


E13



A



A7<sup>#</sup>9



best friend.

# RHYTHM OF THE NIGHT

WORDS & MUSIC BY DIANNE WARREN

♩ = 128

NC.

Sample: Dis - co nights. Dis - co nights.

Yeah. Yeah. Yeah.

Dis - co nights. Dis - co nights.

Yeah. Yeah. Yeah.

And it's called the Mou - lin Rouge. Oh!

Dis - co nights. Dis - co nights. Dis - co nights.

Yeah. Yeah.



Melody line for the first system, starting with a treble clef and a key signature of three sharps (F#, C#, G#).

Get the beat of the rhy - thm of — the night.

Piano accompaniment for the first system, including treble and bass clefs.



Melody line for the second system.

For - get a - bout the wor - ries on — your mind.

Piano accompaniment for the second system.



Melody line for the third system.

Get the beat of the rhy - thm of — the night.

Piano accompaniment for the third system.



Melody line for the fourth system.

For - get a - bout the wor - ries on — your mind.

Piano accompaniment for the fourth system.





1. When it feels like the world— is on— your— shoul - ders,  
*(Verse 2 see block lyric)*



and all— of the mad - ness has— got you go - ing cra - zy,



it's— time to get— out, step out— in - to— the— street



where all— of the ac - tion— is right— there at— your feet. Well



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 7/8 time signature. The melody consists of eighth and quarter notes.

I know a place— where we can dance the whole night a - way,

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The bass line has a steady eighth-note accompaniment.



Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. The melody includes a triplet of eighth notes.

and it's called— the Mou - lin Rouge. Oh!

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs.



Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. The melody consists of eighth and quarter notes.

Just come with me,— you'll think it's shake your blues right a - way;—

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs.



Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. The melody ends with a long note.

you'll be do-ing fine— once the mu - sic starts. Oh, yeah.

Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs. The bass line continues with eighth notes, and the treble clef has sustained chords.


(Get the beat of the rhy - thm of — the night.) Dance un - til the morn - ing

light. (For - get a - bout the wor - ries on — your mind.) We can leave them all — be -

- hind. (Get the beat of the rhy - thm of — the night.) Oh, the rhy - thm of — the

night. (For - get a - bout the wor - ries on — your mind.) We can leave them all — be -







hind. ————— Ooh la, — la, la, — la, la. ———



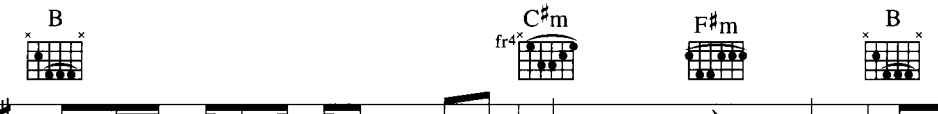



La, la, la. Ooh la, — la la. ———





la. Ooh la, — la la. ——— La, la,





la. Ooh la, la, la, la, la, la, la, la. La, la, la. Ooh la, — la la. ———

N.C.



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). It contains three measures of whole rests.

(Spoken Spanish)

Two musical staves (treble and bass clef) with piano accompaniment. The treble staff has block chords, and the bass staff has a rhythmic pattern of eighth notes.



Musical staff with treble clef and key signature of three sharps, containing three measures of whole rests.

Two musical staves with piano accompaniment, continuing the rhythmic pattern from the previous system.



Musical staff with treble clef and key signature of three sharps. It features a melodic line with a triplet of eighth notes in the final measure, indicated by a '3' below the notes.

And it's called the Mou - lin Rouge. Ba - - - - - by

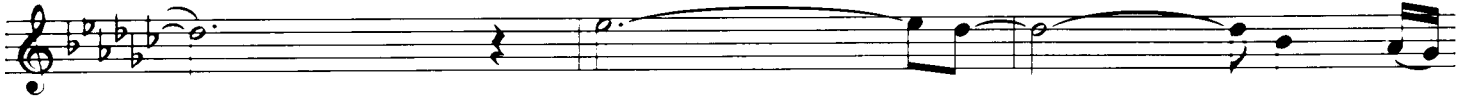
Two musical staves with piano accompaniment. The treble staff has block chords, and the bass staff has a rhythmic pattern.



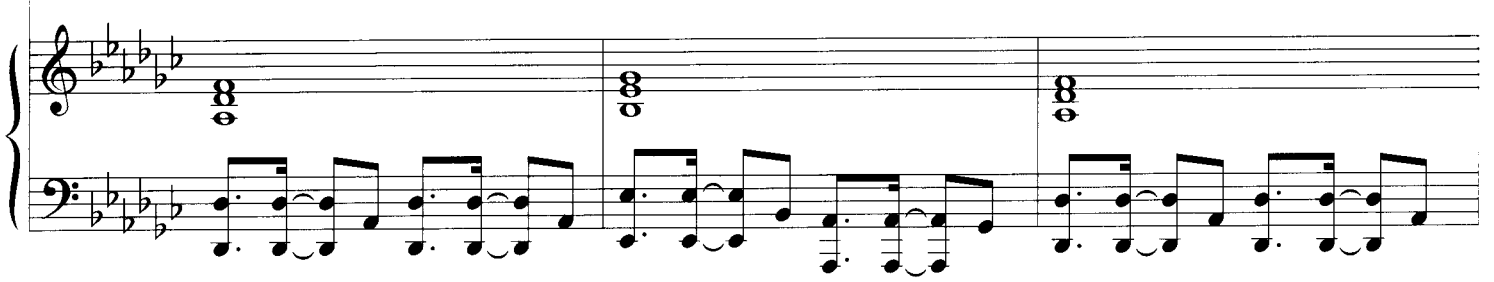
Musical staff with treble clef and key signature of three flats (Bb, Eb, Ab). It features a melodic line with a long note in the final measure.

set me free.

Two musical staves with piano accompaniment, continuing the rhythmic pattern.



Ba - - - - by lo - ca -



now. We can leave them all be -



- hind. (ad lib. on repeats)



1 - 5.



I real-ly got the rhy - thm of the night. Leave them all be -



1.

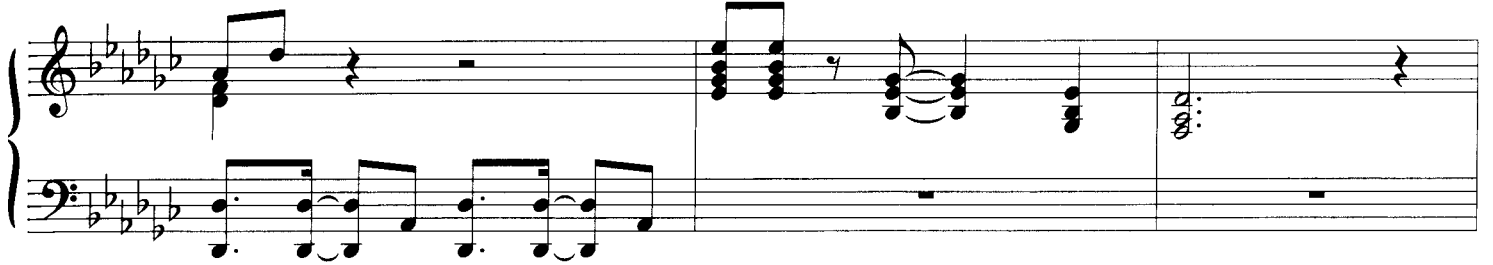


NC.



Night.

Oh,



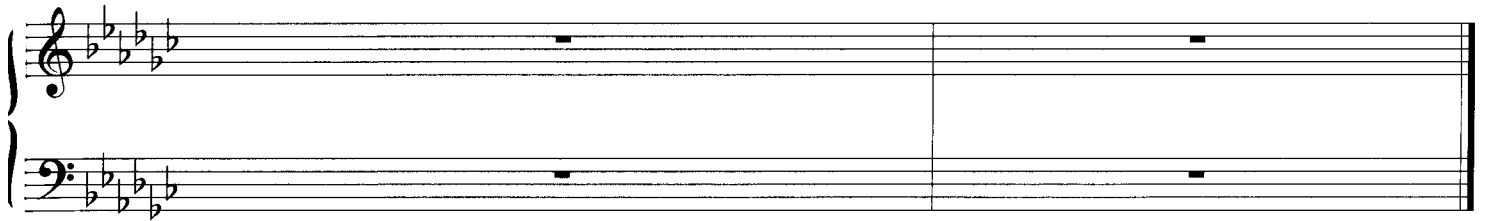
rhy - thm;

wan - na

feel

the

rhy - thm.



*Verse 2:*

Look out on the street now, the party's just beginning  
 The music's playing a celebration song  
 Under the street lights the scene is being set  
 A night for romance, a night you won't forget. So  
 Come join the fun, this ain't no time to be staying at home  
 The Moulin Rough is going on, yeah  
 Tonight is gonna be a night like you've never known  
 We're gonna have a good time the whole night long.  
 Oh yeah.

# YOUR SONG

WORDS & MUSIC BY ELTON JOHN AND BERNIE TAUPIN

*Play freely*

F Gm Bb F C/E Dm

My gift is my so - ng, and this one's for you. And you can tell eve - ry - bo - dy,

*f* *p*

Gm Bb C/E Dm Gm Bb Dm Dm7/C

that this is your song, it may be quite sim - ple but now that it's done. Hope you don't mind, I hope you don't mind,

G/B BbMaj7 F Gm Bb

that I put down in words how won - der - ful life is, now you're in the world.

C F Bb C A7 Dm Dm7/C

Sat on the roof, and I kick'd off the moss, well some of these verses, well they



G/B      B<sup>b</sup>Maj7      F/C      C      A7 C<sup>b</sup>      Dm      C/E

they got me quite cross, — but the sun's been kind, — while I — wrote this song, —

F      Gm      B<sup>b</sup>      C      B<sup>b</sup>/C      C7

it's for peo-ple like you that — keep it turned on. —

F      B<sup>b</sup>Maj7      C      A7

So ex-cuse me for-gett-ing, — but these things I do, —

Dm      Dm7/C      G7/B      B<sup>b</sup>Maj7      F/C      C

you see I've for-got-ten if they're green — or they're blue, — but well the thing is. —

A7/C# Dm C/E F Gm Bb

I real - ly mean, — yours are the sweet-est eyes, — I've — e-ver seen.

F Gm/F F C Dm Gm Bb

Choir: (and you can tell eve-ry - bo - dy, that this is your song, —

*ff*

C Dm Gm Bb C Dm

it may be quite — sim-ple but, now that it's done) — (Ewan) and you can tell ev - ery-bo - dy

Gm Bb C Dm Gm Bb C Dm Dm7/C

this is your song. — It may be quite simple but now that it's done. — I hope you don't mind, I hope you don't mind,

*mp*

G7/B B♭Maj7 F/A B♭ B♭

that I put down in words, how won - der - ful life is now you're in the world.

C B♭/C C Dm Dm7/C G/B B♭Maj7

Hope you don't mind, I hope you don't mind that I put down in words. How

*mf*

F Gm7 B♭ C

won - der - ful life is now you're in the world.

*ff*

F Gm7/F C/F B♭/F F Gm/F C/F F

*rit.* *pp*



Em



twist and shout, let it all hang out. But you

G/B



C



A



G/B



won't fool the chil-dren of the re - vo - lu - tion, no you won't fool

*f*

C



A



D



Em



D



Em



D



Em



D



Em



G



Em



chil-dren of the re - vo - lu - tion, no, no.

*ff*

Em



D



Em



D



Em



D



Em



D



Em



D



Em



G



Em



Well you can

*f*

Em G A

tell I play, in the fall - ing rain, I drive a

*mf*

Em

Rolls Royce, 'cause it's good for my voice. But you

G/B C A G/B

won't fool the chil-dren of the re - vo - lu - tion, no you won't fool

*f*

C A Em

chil-dren of the re - vo - lu - tion, no, no.

> ^



G/B C A G/B

won't fool the chil-dren of the re - vo - lu - tion, no you won't fool the

C A G/B C

chil-dren of the re - vo - lu - tion, no you won't fool the chil-dren of the re - vo - lu -

A G/B C A

tion, no you won't fool no no ba - by you won't fool the chil - dren

G/B C A Em

no no you can try to fool em half the time you won't make it out a - li - i - ve.





# ONE DAY I'LL FLY AWAY

WORDS BY WILL JENNINGS, MUSIC BY JOE SAMPLE

*Play freely*

B Em/B

I \_\_\_\_\_ foll - ow \_\_\_\_\_ the

*p* *mp*

Detailed description: This system contains the first two measures of the piece. The guitar part starts with a whole rest in 4/4 time, then changes to 3/4 time for the second measure. The vocal line begins with a whole rest in 4/4, followed by a half note in 3/4. The piano accompaniment starts with a whole note in 4/4, then changes to a half note in 3/4. Dynamics are marked *p* and *mp*.

B C#m7/B B

night, \_\_\_\_\_ can't stand \_\_\_\_\_ the light. \_\_\_\_\_

Detailed description: This system contains the next two measures. The guitar part has a whole note in 4/4, a half note in 3/4, and a whole note in 4/4. The vocal line has a half note in 4/4, a half note in 3/4, and a whole note in 4/4. The piano accompaniment has a half note in 4/4, a half note in 3/4, and a whole note in 4/4.

B Em/B B C#m7/B B

When will I be - gin, \_\_\_\_\_ to live a - gain. \_\_\_\_\_

Detailed description: This system contains the final two measures. The guitar part has a half note in 4/4, a half note in 3/4, a whole note in 4/4, a half note in 3/4, and a whole note in 4/4. The vocal line has a half note in 4/4, a half note in 3/4, a whole note in 4/4, a half note in 3/4, and a whole note in 4/4. The piano accompaniment has a half note in 4/4, a half note in 3/4, a whole note in 4/4, a half note in 3/4, and a whole note in 4/4.

**B** **Em/B** **B** **G#sus4** **G#m** **C#m** **F#**

One day I'll fly a - way, \_\_\_\_\_ leave all this to yes - ter - day, \_\_\_\_\_

**Bm** **Bm7/A** **Em9** **A** **Adim** **A** **Gm/D** **D**

what more \_\_\_\_\_ could your love do for me, when will love be, through \_\_\_\_\_ with me. \_\_\_\_\_

**Bm** **Em** **A** **F#/A#** **Bm**

Why live life from dream to dream, and dread the day, when

GMaj7      F#      Em9      Bm9/F#

dream \_\_\_\_\_ ing \_\_\_\_\_ ends. \_\_\_\_\_

Detailed description: This system contains the first four measures of the piece. The guitar part has chords GMaj7, F#, Em9, and Bm9/F#. The piano part features a melody in the right hand and a bass line in the left hand. The lyrics 'dream', 'ing', and 'ends.' are written below the vocal line.

Em9      Bm9/F#      Gm9      Dm9/A

Detailed description: This system contains measures 5 through 8. The guitar part has chords Em9, Bm9/F#, Gm9, and Dm9/A. The piano part continues with a consistent accompaniment pattern.

BbMaj7      A      Bm/A      A

Detailed description: This system contains measures 9 through 12. The guitar part has chords BbMaj7, A, Bm/A, and A. The piano part continues with a consistent accompaniment pattern.

D      Gm/D      D      Bm

One day I'll fly \_\_\_\_\_ a - way, \_\_\_\_\_ leave all this to

*rit.*  
*ff*

Detailed description: This system contains measures 13 through 16. The guitar part has chords D, Gm/D, D, and Bm. The piano part continues with a consistent accompaniment pattern. The lyrics 'One day I'll fly', 'a - way,', and 'leave all this to' are written below the vocal line. Performance markings 'rit.' and 'ff' are present at the bottom left.

Em A Dm Gm7 C

yes - ter - day. Why live life from dream to dream,

C#dim Dm9 BbMaj7 A

and dread the day when dream ing

*mp*

Dm B Em

ends. One day I'll fly a

B Em B

- way, fly, fly, a - way.

*rit.*

# DIAMOND DOGS

WORDS & MUSIC BY DAVID BOWIE

a tempo ♩ = 118

N.C.

*Electronic effects*

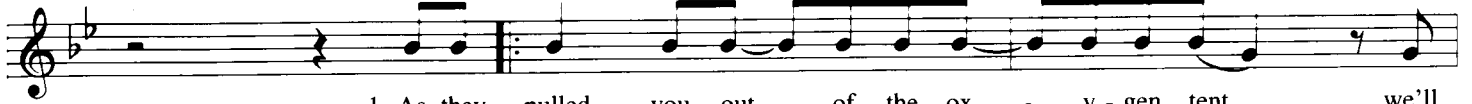
Gm fr<sup>3</sup> B<sup>b</sup>

D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> Gm

B<sup>b</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Gm F6

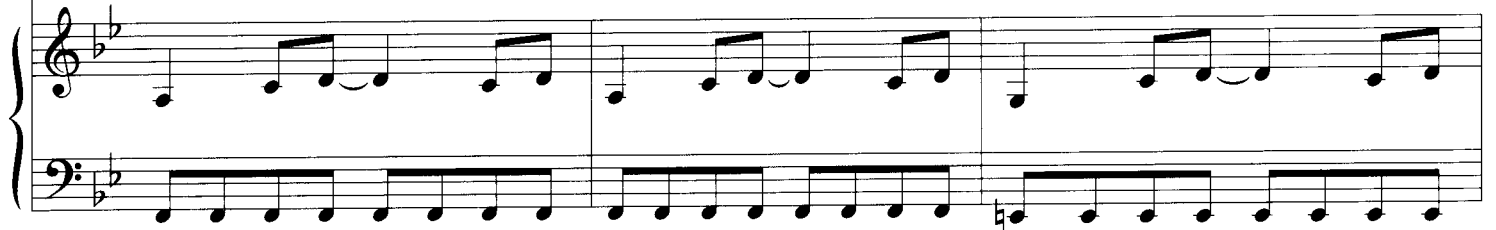
Em7(b<sup>5</sup>) Gm fr<sup>3</sup>



1. As they pulled you out— of the ox - y - gen tent— we'll  
(Verse 2 see block lyric)



ask for the lat - est par - ty— with the si - li - cone— hump— and your



ten inch stump— just like a priest you was Tod Brown-ing's freak you was



crawl-ing down the al - ley on your hands and your knees.— I'm sure you're not pro - tect - ed for it's



Em<sup>7</sup>(-5)



plain to see— the dia-mond dogs are vul-tures and they hide be-hind trees.—

Hunt you to the ground— they will man-ne - quins— with kill ap - peal.  
Here they come,—

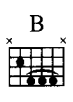
I'll keep a friend se - rene.— Here they come;— oh ba-by,

come on to me.— Here they come.— Well, she's come and been gone.—

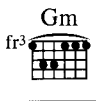
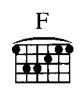
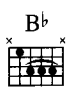




Come out - a the gar -



- den ba - by, — you'll catch your death in the fog. — Girls:—



we call them the dia - mond dogs. —

1.

2.



Them girls: — we



call them the dia - mond dogs. —




NC.

*Solo*

Gm




G




E



G




Call them the dia - mond dogs.—

Verse 2:

In the year of the scavenger, the season of the bitch  
 Sashay on the boardwalk, scurry to the ditch  
 Just another future-song, lonely little kitsch  
 There's gonna be sorrow try and wake up tomorrow for  
 Hallowe'en Jack is a real cool cat  
 He lives on top of Manhattan Chase  
 The elevator's broke so he slides down the rope  
 On to the street below, oh Tarzan go man go.

Here they come *etc.*

# ELEPHANT LOVE MEDLEY

SEE PAGE 88 FOR COMPLETE SONG TITLES AND WRITER/COPYRIGHT DETAILS

Freely

NC.

HE:

SHE:

HE:

Love is a many splendoured thing.  
Love lifts up up where we belong. Please don't start that again. All you need is love.  
All you need is love

SHE:

HE:

SHE:

A girl has got to eat... All you need is love. Or she'll end up on

HE:

SHE:

the streets All you need is love. Love is just a game.

a tempo ♩ = 184 (♩ =  $\overset{3}{\text{J}}$ )

G#m  
fr4

Emaj7

HE:

I was made for lov - ing you, ba - by; you were made for lov -

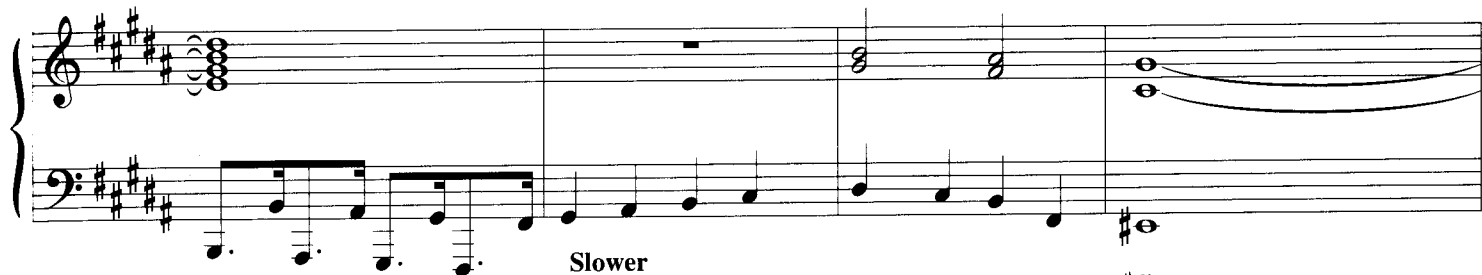
N.C.



SHE:



- ing me. The on - ly way of lov - ing me, ba - by, is to pay — a love-



Slower

F#



B



F#



F#dim



HE:



- ly fee! — Just one night! Just one night!



Even slower

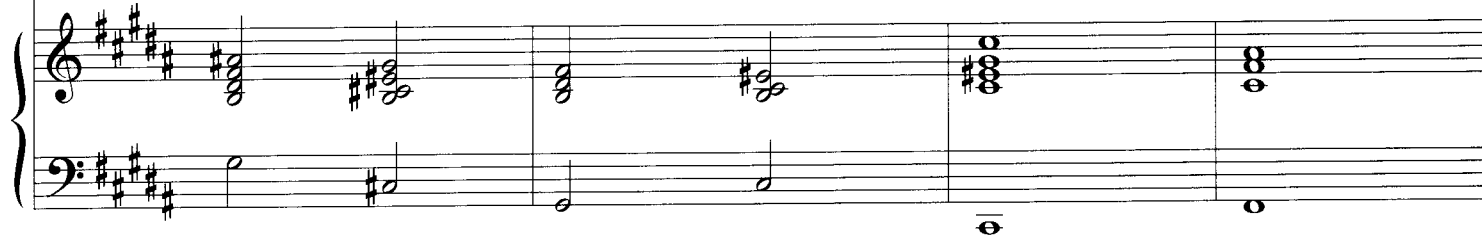


SHE:

HE:



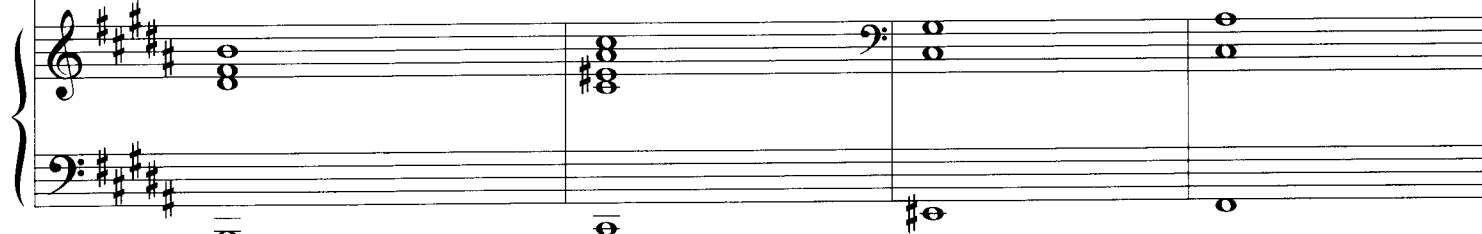
There's no way, 'cause you can't pay! — In the name of love: one



SHE:



night in the name of love! — You — cra - zy fool! I





HE:

won't give in — to you. Don't leave me this way. — I can't sur -



- vive — with-out your sweet love. Oh baby, — don't leave me this

$\text{♩} = \text{c. } 104$



SHE:

way. You'd think that peo - ple would have



HE:

had e - nough — of sil - ly love songs. I look a - round me and I



SHE:

see it is-n't so. (*Spoken: Oh, no!*) Some peo-ple wan-na fill the world with sil-ly



HE:

poco rit.

love songs. Well, what's wrong with that, I'd like to know? 'Cause

♩ = 150



N.C.

here I go, girl!



Love lifts us up where we be-long, where

**F#m** **E/G#** **D** **Aadd9** **A/B**

ea - gles fly on a morn - ing high.

**E** **E/G#** **A**

**SHE:**  
Love makes us out like we are fools: throw our

**F#m** **E/G#** **D** **Aadd9** **A/B**

lives a - way for one hap - py day! We can be he -

**HE:**

**Slower**  
**N.C.** **♩ = 132** **N.C./B** **SHE:**

- roes just for one day. You, you will be mean.





HE:

SHE:

(Spoken: No, I won't!)

And I,

(Spoken: I'll drink all the time.)



HE:

SHE:

We should be lov - ers.

We can't do



HE:

that.

We should be lov - - ers,

and that's a



SHE:

fact.

No, no - thing —



HE:

will keep us to - ge - ther. We could steal time.



BOTH:

3

Just for one day. We could be



he - roes for ev - er and ev - er.



We could be he - roes for ev - er and ev - er.

Aadd<sup>v</sup>



poco rall.

e



We could be he - roes, just be-cause

♩ = 60



HE: I will al - ways love you. I'll al-ways love

Freely

N.C.

BOTH:

HE: you. SHE: How won - der - ful life is, now you're in the world.



N.C.



# COME WHAT MAY

WORDS & MUSIC BY DAVID BAERWALD



pp



(Ewan) Ne-ver knew I could feel \_\_\_ like this, \_\_\_ like I've \_\_\_ ne-ver seen the sky\_



†- be-fore, want to van-ish in-side your kiss, \_\_\_ ev-'ry day\_ I love you

C Em/B Am Dsus4 D F/G G

more and more. Lis - ten to my heart can you hear it sing, tel - ling me to give \_\_\_\_\_ you

*mf*

Csus4 C G/B Am C/G D/F#

ev - 'ry - thing, sea - sons may change. win - ter \_\_\_\_\_ to spring. \_\_\_\_\_ But I

*mp*

C/G G C G/B Am

love you \_\_\_\_\_ un - til the end \_\_\_\_\_ of \_\_\_\_\_ time. \_\_\_\_\_ Come what \_\_\_\_\_ may, \_\_\_\_\_

D C

come what \_\_\_\_\_ may \_\_\_\_\_ I will love you un - til my

C/G G C C

dy - - - - - ing day. (Nicole) Su-d-den-ly the world seems suc

*mp*

Dsus4 D F C G/B Am

a per - fect place. Su-d-den-ly it moves with such a per - fect grace, (unison) su-d-denly my life does - n't seem

*mf*

Dsus4 D FMaj7 C G/B Am

such a waste. (Nicole) It all re - volves a-round you (Nicole) and there's no moun - tain too high, no

*mp* *mf*

Dsus4 D F/G G Csus4 C G/B Am Am/G

ri - ver too wide, sing out this song and I'll be there by your side, storm clouds may ga - ther and

stars may col - lide, — (Nicole) I love you un - til the end of  
 (Ewan) but I love you un - til the end of

*mp*

(Ewan) time — come what — may, — come — what — may —

(Nicole)

*f*

I will love — you — un - til my dy - ing — day. Oh come what —

— may, — come what may — I will

C G/B C/E F Dm F  
 love you will love you sudden-ly the world seems such a per - fect place.

*p*

A<sup>b</sup> B<sup>b</sup> C F/C C  
 Come what may, come what...

*ff*

F/C Am F  
 may I will love you un - til my

C/G G C  
 dy - - - ing day.

A



# EL TANGO DE ROXANNE

SEE PAGE 88 FOR COMPLETE SONG TITLES AND WRITER/COPYRIGHT DETAILS

Freely

N.C.

Musical notation for the first system, featuring a treble and bass clef with a 4/4 time signature. The bass line includes a triplet of eighth notes and a '5' marking. The treble line has a melodic line with a sharp sign. A '3' is written below the bass line at the end of the system.

rit.

Musical notation for the second system, featuring a treble and bass clef with a 4/4 time signature. The melody is slower, indicated by the 'rit.' marking.

a tempo (♩ = 108)

Guitar chord diagram for G<sup>5</sup>, showing the 5th fret on the 2nd string and 5th fret on the 4th string.

Musical notation for the third system, featuring a treble and bass clef with a 4/4 time signature. It includes a triplet of eighth notes in the treble line and a '3' marking below the bass line.

Guitar chord diagrams for G<sup>m</sup>, E<sup>b</sup>, and G<sup>m</sup>.

Guitar chord diagrams for D<sup>7</sup>, D<sup>7</sup>(b<sup>9</sup>), and D<sup>7</sup>.

Guitar chord diagrams for D<sup>7</sup>(b<sup>9</sup>) and D<sup>7</sup>.

Musical notation for the fourth system, featuring a treble and bass clef with a 4/4 time signature. It includes triplets of eighth notes in both the treble and bass lines.

Gm E7 Gm D7 D7(-9) D7 D7(-9) D7

Gm Gm/F Ebmaj7 D7(#9)

Gm Gm/F Gm

Merde!

Gm Eb Gm F

Rox - - - - - anne, you don't have to

E7maj7 E7 E7maj7 D7 D7(9) D9 Cm9 Cm Cm9

put on that red light, — walk the streets for mo -

F F7 Gm Eb Gm Eb Gm

- ney. You don't care — if it's wrong — or of it is right. Rox -

Cm7 C7sus4 Cm7 F F7 Gm Eb Gm

- anne, you don't have to wear that — dress — to - night.

Gm/F Eb Gm Cm7 C7sus4 Cm7 F F7 Gm

— Rox - - - anne, — you don't have to

Guitar chord: Gm (fr<sup>3</sup>)

3

sell your bo - dy to the night. His eyes up -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a quarter rest, and finally a quarter note (D5). The piano accompaniment features a sustained Gm chord in the left hand and a rhythmic pattern of eighth notes in the right hand.

Guitar chord: D7 (x x 0 x x x)

- on your face, his hand up - on your hand,

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note (E4), a quarter rest, a quarter note (F4), a quarter note (G4), a quarter note (A4), and a quarter note (B4). The piano accompaniment continues with a similar rhythmic pattern, now featuring a D7 chord in the left hand.

Guitar chord: Gm (fr<sup>3</sup>)

Guitar chord: Cm (fr<sup>3</sup>)

his lips car - ess your skin; it's more than

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, a quarter note (C5), a quarter note (D5), a quarter note (E5), a quarter rest, a quarter note (F5), and a quarter note (G5). The piano accompaniment continues with the same rhythmic pattern, with the left hand changing from Gm to Cm.

Guitar chord: Eb (fr<sup>3</sup>)

Guitar chord: D (x x 0 x x x)

Guitar chord: Gm/Bb (fr<sup>3</sup>)

Guitar chord: D7/C (x 0 x x x)

I can stand.

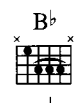
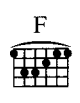
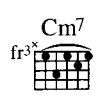
Detailed description: This system contains the final two measures. The vocal line has a quarter note (G4), a quarter note (A4), and a long note (B4) that spans across the bar line. The piano accompaniment continues with the same rhythmic pattern, with the left hand changing through Eb, D, Gm/Bb, and D7/C chords.



Why does my heart



cry feel - - - - - ings I



can't fight? You're free to leave



me but just don't de - ceive me. And

E<sup>+</sup>(+5)      E<sup>r</sup>      Cm      D<sup>s</sup>

please,      be - lieve me when I say I love— you.

Em      C      Em      C      Em      B7      B7(b9)      B7      B7(b9)      B7

Em      C      Em      C      Em      B7      B7(b9)      B7      B7(b9)      B7

Em      C      Em      C      Em      C      Em      N.C.

Musical notation for the first system, featuring a treble clef with a melodic line and a bass clef with a bass line. A triplet of eighth notes is marked with a '3' above it in the second measure.

Musical notation for the second system, showing a treble clef with a sustained chord and a bass clef with a bass line. The treble clef part has a slur over the first two measures.

Musical notation for the third system, featuring a treble clef with a melodic line and a bass clef with a bass line. The treble clef part has a slur over the first two measures.

*molto cresc.*

Musical notation for the fourth system, featuring a treble clef with a melodic line and a bass clef with a bass line. The instruction "molto cresc." is written in the first measure of the treble clef.

**B**

Musical notation for the fifth system, featuring a treble clef with a melodic line and a bass clef with a bass line. A guitar chord diagram labeled "B" is shown above the treble clef in the final measure.

Em



Am



Musical staff with lyrics: Why does my heart

Why

does

my

heart

Piano accompaniment for the first system



Musical staff with lyrics: cry feel - - - - - ings I

cry

feel - - - - - ings

I

Piano accompaniment for the second system



Musical staff with lyrics: can't fight? Why

can't

fight?

Why

Piano accompaniment for the third system



Musical staff with lyrics: does my heart cry

does

my

heart

cry

Piano accompaniment for the fourth system



Gm  
fr<sup>3</sup>

Cm<sup>7</sup>  
fr<sup>3</sup>

D<sup>7</sup>/G  
D<sup>7</sup>/C

feel - - - ings I can't fight?

Gm  
fr<sup>3</sup>

D<sup>7</sup>/G

1, 2. D<sup>7</sup>/G

3. D<sup>7</sup>/G Gm

# COMPLAINTE DE LA BUTTE

MUSIC BY GEORGES VAN PARYS, WORDS BY JEAN RENOIR

ENGLISH TRANSLATION BY BERNADETTE COLOMINE

♩ = c.52



The first system of music consists of a vocal line and piano accompaniment. The vocal line is in 3/4 time and contains five measures of rests. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand corresponding to the chords listed above.

rit.



The second system of music includes the vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "1. La lune trop blême pose un di - a -". A first ending bracket covers the final two notes of the phrase. The piano accompaniment provides harmonic support with chords and a bass line.

1. La lune trop blême pose un di - a -  
(Verse 2 see block lyric)



The third system of music includes the vocal line and piano accompaniment. The vocal line continues with the lyrics "- dème sur tes che - veux roux. La". The piano accompaniment continues with the same harmonic structure as the previous systems.

- dème sur tes che - veux roux. La

Gm<sup>7</sup>/D



C<sup>7</sup>



C<sup>7</sup>/B<sup>7</sup>



C<sup>7</sup>/A



C<sup>7</sup>/G



lu - ne trop rousse de gloire éc - la - bousse ton ju - pon plein

F



F/E



Dm<sup>7</sup>



C<sup>7</sup>



F



d'trous. La lu - ne trop pâle car -

F/E



Dm<sup>7</sup>



E<sup>b</sup>dim



C<sup>7</sup>/E



Gm<sup>7</sup>/D



- esse l' - o - pale de tes yeux bla - sés.

C<sup>7</sup>



Gm<sup>7</sup>/D



C<sup>7</sup>



C<sup>7</sup>/B<sup>b</sup>



C<sup>7</sup>/A



Prin - cesse de la rue, soit la bien - ve - nue dans

C<sup>7</sup>/G F NC.

mon coeur bles - sé. The stair - ways

B<sup>b</sup>m B<sup>b</sup>m/A<sup>b</sup> Gm7(b5) C<sup>7</sup> F

up to La But - - - te can make the

F/E Dm7 F<sup>7</sup>/C B<sup>b</sup> B<sup>b</sup>/A

wretch - ed sigh, — while wind - mill wings of The Mou -

Gm7(b5) Gm7(b5)/D<sup>b</sup> C<sup>7</sup>sus4 fr<sup>3</sup> Gm<sup>9</sup>(b5) fr<sup>3</sup> C<sup>7</sup> NC.

- lin shel - ter you and I. 1. Ma p'tite man - di -

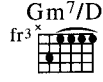
2



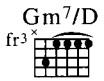
NC.



Et voi - la qu'elle trotte, la lu - ne qui



flotte, la prin - cesse aus - si. La



la la la la. la la la la la, mon rêve é - van -



NC.

- oui. Les es - - - cal -

- iers de La But - - - te sont dur aux mi - sér - eux. —

— Les ai - les des mou - lins pro - tég - ent les

a - - - mour - eux. —

*Verse 2:*

Ma petite mandigote  
 Je sens ta menotte  
 Qui cherche ma main  
 Je sens ta poitrine  
 Et ta taille fine  
 J'oublie mon chagrin.  
 Je sens sur tes lèvres  
 Une odeur de fièvre  
 De gosse mal nourri  
 Et sous ta caresse  
 Je sens une ivresse  
 Qui m'anéantit.

# HINDI SAD DIAMONDS

SEE PAGE 88 FOR COMPLETE SONG TITLES AND WRITER/COPYRIGHT DETAILS

♩ = 110

NC.

She is mine! I on - ly speak the truth. I on - ly speak the

The first system of music features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 110. The vocal line begins with a whole rest, followed by a half note G5, a quarter note A5, and a half note B5. The piano accompaniment starts with a whole rest, followed by a series of eighth notes in the bass clef: C4, D4, E4, F#4, G4, A4, B4, C5. The system concludes with a whole rest in the vocal line and a final chord of G#4 and C5 in the piano.

truth. I on - ly speak the truth. I on - ly speak the

The second system continues the vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a half note G5, a quarter note A5, and a half note B5. The piano accompaniment begins with a whole rest, followed by a series of eighth notes in the bass clef: C4, D4, E4, F#4, G4, A4, B4, C5. The system concludes with a whole rest in the vocal line and a final chord of G#4 and C5 in the piano.

truth. I on - ly speak the truth. I on - ly speak the

The third system continues the vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a half note G5, a quarter note A5, and a half note B5. The piano accompaniment begins with a whole rest, followed by a series of eighth notes in the bass clef: C4, D4, E4, F#4, G4, A4, B4, C5. The system concludes with a whole rest in the vocal line and a final chord of G#4 and C5 in the piano.

truth. I on - ly speak the truth. (I on - ly) Cham - ma,

cham - ma, ay cham - ma, cham - ma. Cham - ma,

cham - ma, ny ni - ni ni - ni ay - e - ay - e - a, ay cham - ma,

cham - ma, ny ni - ni ni - ni ay - e - ay - e - a.



Ni— ny sho— ni, sa shokays oh— ni. Cham - ma

*optional add octave*

cham - ma, ay cham - ma, cham - ma. Cham - ma,

cham - ma, ny ni - ni ni - ni ay - e - ay - e - a, ay cham - ma,

cham - ma, ny ni - ni ni - ni ni - ni ny ni - ni ni - ni

ay - e - ay - e - a. Ny nay e nay e ay. Cham - ma,

cham - ma, ay cham - ma, - cham - ma, cham - ma, -

cham - ma. *etc. ad lib. vocal*

Musical score system 1. The vocal line begins with a whole rest, followed by the lyrics "Ni ni sho no". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

Musical score system 2. The vocal line continues with the lyrics "sa sho kays oh ni, sa sho kays ah na ja.". The piano accompaniment continues with the same rhythmic pattern.

Musical score system 3. The vocal line features the lyrics "Oh, oh, oh, oh," with long horizontal lines indicating sustained notes. The piano accompaniment features long, sustained chords in both hands.

Musical score system 4. The vocal line has a long melodic line with a slur. The piano accompaniment features a complex, dense texture of chords in the right hand and sustained chords in the left hand.

oh.

This system contains the first two systems of music. The vocal line features a melodic phrase with a long note followed by a quarter note and a half note, all under a slur. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar eighth-note pattern in the left hand.

This system continues the musical score with the same vocal and piano parts as the first system.

Kiss hand, dia - monds best

5 5 5 5 5

This system contains the third system of music. The vocal line has a melodic phrase with five notes, each marked with a '5' below it. The piano accompaniment continues with the eighth-note pattern.

friend. Kiss grand,

This system contains the fourth system of music. The vocal line has a melodic phrase with three notes, each marked with a '5' below it. The piano accompaniment continues with the eighth-note pattern.

dia - monds best friend. Men

This system contains the first line of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#). The lyrics are "dia - monds best friend. Men". The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

cold girls

This system contains the second line of the musical score. The vocal line continues with the lyrics "cold girls". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

old. And we all lose our

*optional add octave*

This system contains the third line of the musical score. The vocal line has the lyrics "old. And we all lose our". The piano accompaniment continues. A note in the vocal line is marked with a tilde (~) and the instruction "optional add octave".

charms in the end.

This system contains the fourth and final line of the musical score. The vocal line concludes with the lyrics "charms in the end.". The piano accompaniment continues to the end of the system.

System 1: Treble clef with a whole note rest. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. The lyrics "Ooh." are written below the treble staff.

System 2: Treble clef with a whole note rest. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.

System 3: Treble clef with a half note followed by a quarter note. The piano accompaniment continues. The lyrics "Dia - monds are a," are written below the treble staff.

System 4: Treble clef with a half note followed by a quarter note. The piano accompaniment continues. The lyrics "dia - monds are a, dia - monds are a," are written below the treble staff.

dia - monds are a, dia - monds are a,

**molto rit.**

dia - monds are a, dia - monds are a

girl's best friend.

*Spoken:* She is mine She is mine

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