



SONGS FROM BAZ LUHRMANN'S FILM  
**MOULIN ROUGE!**

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sale in the United States of America  
and/or Canada.

# NATURE BOY

WORDS & MUSIC BY EDEN AHBEZ

*Play Freely*

Fm



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

Gm7b5



Fm/Ab



Bbm



Fmin



FmMaj7



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

Fmin7



Bb7/F



Bbm/F



Fm



C



Fm/C



C



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

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

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

*cresc.*

Gm7b5 Ab6 Bbm Fm FmMaj7

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

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

*decresc.*

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

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

FmMaj7

Fm7

Bb7/F

Fm

FmMaj7

tum."

# LADY MARMALADE

WORDS & MUSIC BY BOB CREWE AND KENNY NOLAN

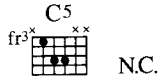
♩ = 110

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



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.



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



Mo - cha cho - co - la - ta, ya — ya. —



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





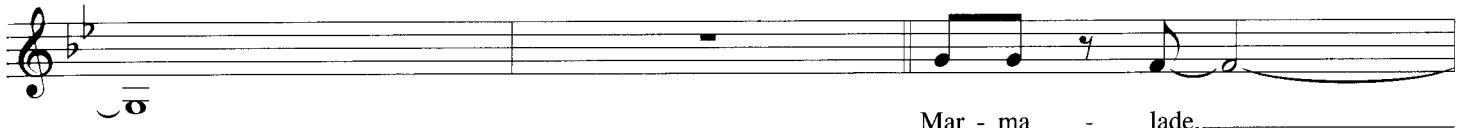
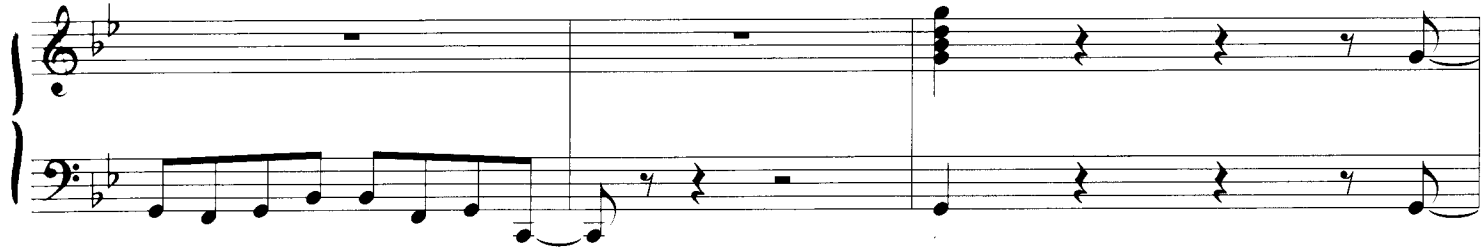
N.C.



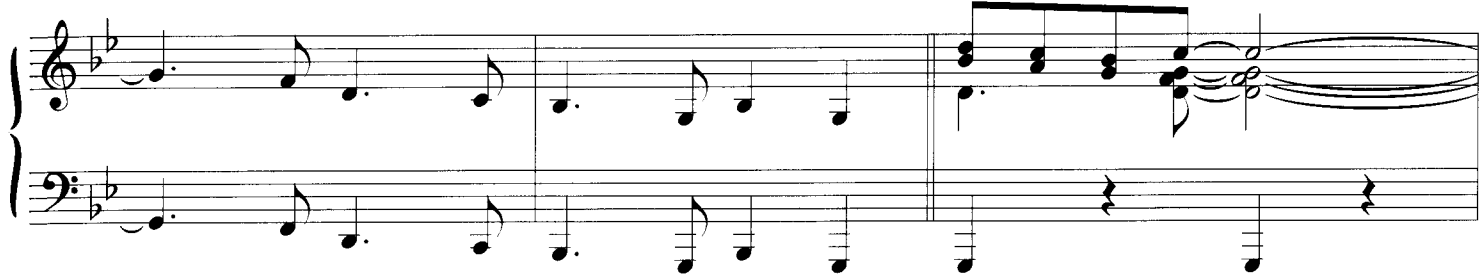
gitchi gitchi ya, ya,

Mocha chocolata.

Cre - ole La - dy Mar - ma - lade. —



Mar - ma - lade, —



La - dy Mar - ma - lade. —



Mar - ma - lade. —

Hey, — hey, — hey. —



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

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

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

Cm D7(#9)

More! — More! —

2° D.%. al Coda ⊕ Coda

D<sup>7</sup> Gm<sup>7</sup> C

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

Gm<sup>7</sup> C

(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,



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

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



Musical staff with notes and rests.

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

Piano accompaniment for the first system.

Musical staff with notes and rests.

Ho - ho. — Ho - ho. — Ho - ho. —

Piano accompaniment for the second system.



Musical staff with notes and rests.

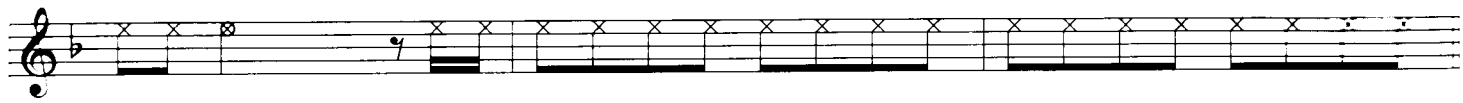
Ev - 'ry - bo - dy can - can. You can can, can, can. You can can, can, can. You can

Piano accompaniment for the third system.

Musical staff with notes and rests.

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

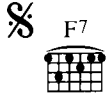
Piano accompaniment for the fourth system.



can can-can.

Yes you can, can, 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.

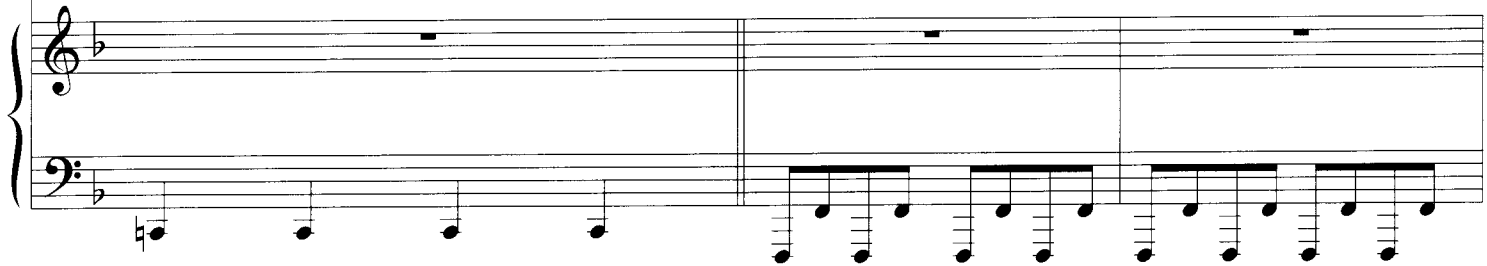
Yeah,

yeah, —

yeah, — yeah,

yeah,

yeah, —



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

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

11  
11  
*Drums, percussion*

B<sup>b</sup>7

B<sup>b</sup>



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



Ho - ho. — Ho - ho. — Yes we

N.C.

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



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

A

A kiss on the hand may be

*f* *mf*

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

G5

C5

F5

C5

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

E

E $\flat$

E

E $\flat$

E

E $\flat$

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,



'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*

[Instrumental piano accompaniment]

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-



AMaj7/G#

A7/C#

D/F#

ware when they start to de-scend.

Bm/A



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

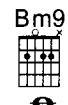


friend. (Sample Break)



'cause that's when those lous - es go

*ff*



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



best friend.

# RHYTHM OF THE NIGHT

WORDS & MUSIC BY DIANNE WARREN

♩ = 128

N.C.

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. —



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



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



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



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







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



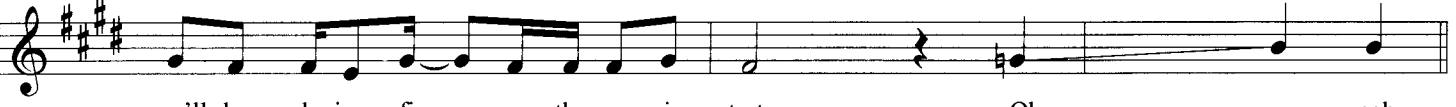
I know a place— where we can dance the whole night a-way,



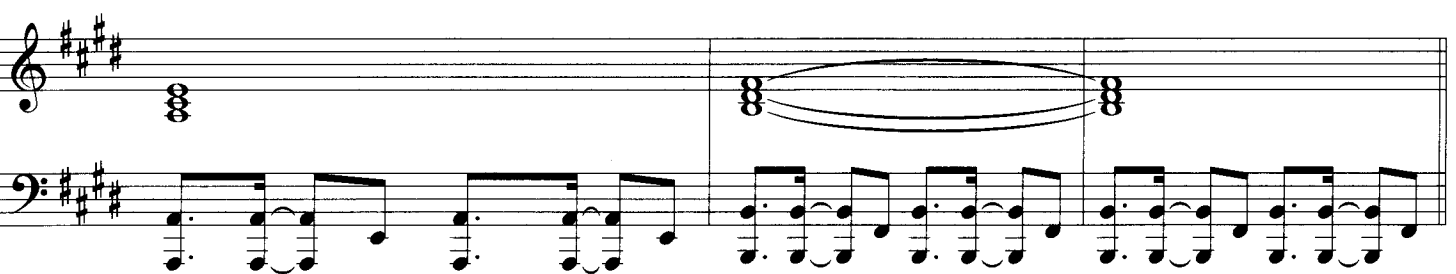
and it's called— the Mou - lin Rouge. Oh!



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



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



(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 -

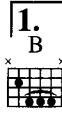
- hind. (Get the beat of the rhy - thm of — the night.) Oh, the rhy - thm of — the

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



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

Piano accompaniment for the first system.



1. La, la, la. Ooh la, la, la.

Piano accompaniment for the first variation.

2.



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

Piano accompaniment for the second variation.



N.C.

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

Piano accompaniment for the final section.

B



A



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a whole rest.

(Spoken Spanish)

Piano accompaniment for the first system, featuring a treble clef with chords and a bass clef with a rhythmic pattern of eighth notes.

B



Musical staff with treble clef, key signature of three sharps, and a whole rest.

Piano accompaniment for the second system, continuing the rhythmic pattern in the bass and chords in the treble.

Ebm



Musical staff with treble clef, key signature of three sharps, and a triplet of eighth notes.

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

Piano accompaniment for the third system, including the vocal line and accompaniment.

Db



Ebm



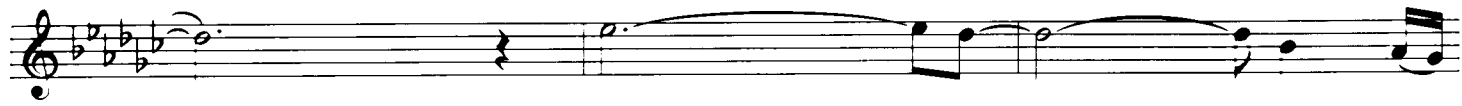
Abm



Musical staff with treble clef, key signature of three flats (Bb, Eb, Ab), and a melodic line.

set me free.

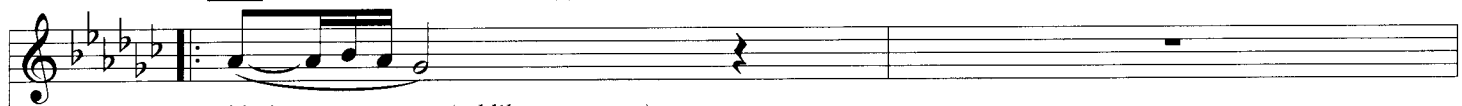
Piano accompaniment for the fourth system, including the vocal line and accompaniment.



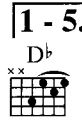
Ba - - - - by - - - - lo - ca -



now. - - - - We can leave them all - be -



- hind. - - - - (ad lib. on repeats)



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



1 - 5.

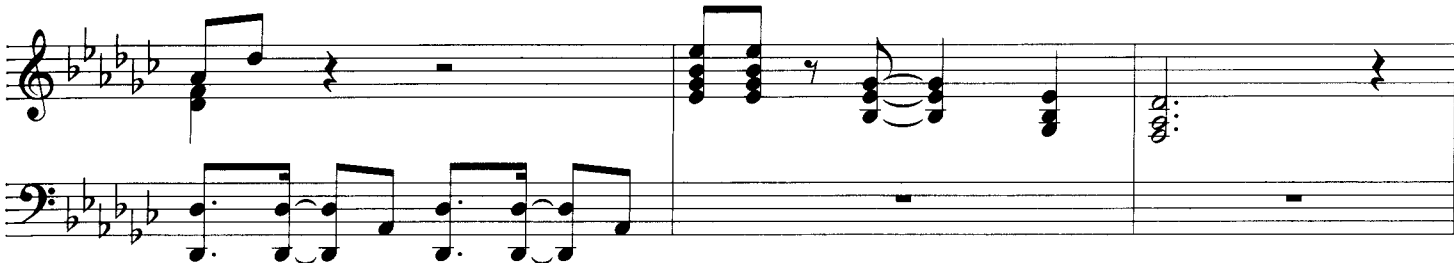


N.C.



Night.

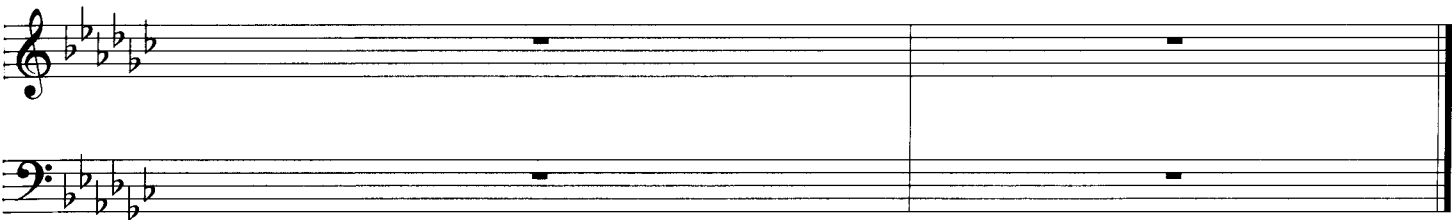
Oh,



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 B $\flat$  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 B $\flat$  C/E Dm Gm B $\flat$  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 B $\flat$ Maj7 F Gm B $\flat$

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

C F B $\flat$  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 $\flat$ Maj7 F/C C A7 C $\sharp$  Dm C/E

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

F Gm B $\flat$  C B $\flat$ /C C7

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

F B $\flat$ Maj7 C A7

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

Dm Dm7/C G7/B B $\flat$ Maj7 F/C C

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

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>

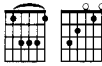


that I put down in words, how won - der - ful life is now you're in the world.

C



Bb/C C



Dm



Dm7/C



G/B



BbMaj7



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

*mf*

F



Gm7



Bb



C



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

*ff*

F



Gm7/F



C/F



Bb/F



F



Gm/F



C/F



F



*rit.*

*pp*

# CHILDREN OF THE REVOLUTION

WORDS & MUSIC BY MARC BOLAN

Em D Em D Em D Em D Em D Em G Em

*driving*

*f*

Detailed description: This system contains the first four measures of the piece. It features guitar chords (Em, D, Em, D, Em, D, Em, D, Em, G, Em) and piano accompaniment in 4/4 time. The piano part starts with a bass line of chords and includes accents (>) and accents with flags (^) on the notes.

Em D Em D Em D Em D Em D Em G Em

*sim. throughout*

Well you can

Detailed description: This system contains measures 5 through 8. The guitar chords are Em, D, Em, D, Em, D, Em, D, Em, G, Em. The piano accompaniment continues with a steady bass line. The vocal line enters in measure 8 with the lyrics "Well you can".

Em G A

bump and grind, \_\_\_ if it's good \_\_\_ for your mind. Well you can

*mf*

Detailed description: This system contains measures 9 through 12. The guitar chords are Em, G, and A. The piano accompaniment features a rhythmic bass line. The vocal line continues with the lyrics "bump and grind, \_\_\_ if it's good \_\_\_ for your mind. Well you can".

Em

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

G/B C A G/B

won't fool the children of the revolution, no you won't fool

*f*

C A D Em D Em D Em D Em G Em

children of the revolution, no, no.

*ff*

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.

> ^

Em

D Em

D Em

D Em

D Em

D Em

D Em

G

Em

La - di - daa, \_\_\_\_\_ la - di - daa - di - daa - daa - daa, \_\_\_\_\_

Em

D Em

D Em

D Em

D Em

D Em

D Em

G

Em

La - di - daa, \_\_\_\_\_ la - di - daa - di - daa - di - daa - daa - daa, \_\_\_\_\_

Em

D Em

D Em

D Em

D Em

D Em

D Em

G

Em

La - di - daa, \_\_\_\_\_ La - di - daa - di - daa - di - daa - daa - daa, \_\_\_\_\_

Em

D Em

D Em

D Em

D Em

D Em

D Em

G

D

la - di - daa, \_\_\_\_\_ la - di - daa you

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.



Em

D

Em

D

Em

D

Em

D

Em

D

Em

G

Em



First system of musical notation. The vocal line (top staff) contains a whole rest. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Em

D

Em

D

Em

D

Em

D

Em

D

Em

D

Em

G

Em

Em

Em

Em

Em



Second system of musical notation. The vocal line (top staff) contains the lyrics: "La - di - daa, la - di - daa - di - daa - daa - daa, La - di - daa,". The piano accompaniment (bottom two staves) continues with the same rhythmic pattern.

D

Em

D

Em

D

Em

D

Em

D

Em

D

Em

G

Em

Em

Em

Em

Em

Em

Em

Em



Third system of musical notation. The vocal line (top staff) contains the lyrics: "la - di - daa - di - daa - di - daa - daa - a - daa". The piano accompaniment (bottom two staves) concludes the piece with a final chord and a fermata.

# 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 staves of music. The top staff is a vocal line in 4/4 time, starting with a whole rest for four measures, then moving to 3/4 time for the lyrics 'I follow the'. The bottom staff is a piano accompaniment in 4/4 time, starting with a whole note chord in the first measure, followed by half notes in the second and third measures, and a whole note chord in the fourth measure. Dynamics are marked as *p* (piano) and *mp* (mezzo-piano). Two guitar chord diagrams are shown: B (x24232) and Em/B (020202).

B C#m7/B B

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

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with the lyrics 'night, can't stand the light'. The bottom staff continues the piano accompaniment with half notes and whole notes. Dynamics are *p* and *mp*. Three guitar chord diagrams are shown: B (x24232), C#m7/B (4fr. x24232), and B (x24232).

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 staves of music. The top staff continues the vocal line with the lyrics 'When will I begin, to live again'. The bottom staff continues the piano accompaniment with half notes and whole notes. Dynamics are *p* and *mp*. Five guitar chord diagrams are shown: B (x24232), Em/B (020202), B (x24232), C#m7/B (4fr. x24232), and B (x24232).

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

G Maj7



F#



Em9



Bm9/F#



dream

ing

ends.

Em9



Bm9/F#



Gm9



Dm9/A



Bb Maj7



A



Bm/A



A



D



Gm/D



D



Bm



One day I'll fly

a - way,

leave all this to

rit.

ff

Em A Dm Gm7 C

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

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Above the vocal line, five guitar chord diagrams are provided: Em, A, Dm, Gm7, and C. The piano part features a steady accompaniment with chords corresponding to the guitar chords.

C#dim Dm9 BbMaj7 A

and dread the day when dream ing

*mp*

Detailed description: This system contains the third and fourth lines of the musical score. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Above the vocal line, four guitar chord diagrams are provided: C#dim (11 fr.), Dm9 (3 fr.), BbMaj7, and A. The piano part continues the accompaniment. A dynamic marking of *mp* is present at the start of the system.

Dm B Em

ends. One day I'll fly a

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: Dm, B, and Em. The piano part continues the accompaniment.

B Em B

- way, fly, fly, a - way.

*rit.*

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: B, Em, and B. The piano part concludes the piece. A dynamic marking of *rit.* is present at the end of the system.

# DIAMOND DOGS

WORDS & MUSIC BY DAVID BOWIE

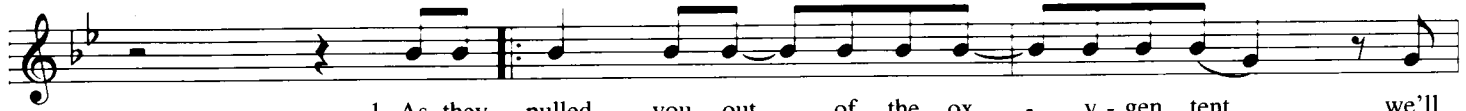
a tempo ♩ = 118

N.C.

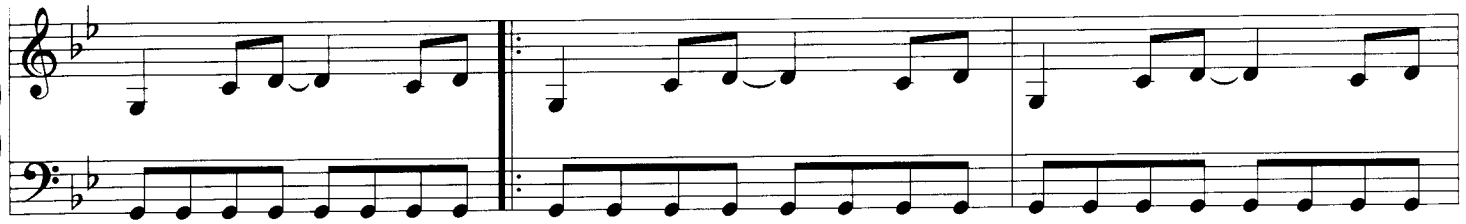
*Electronic effects*



Gm  
fr:



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



F6  
xx

Em7(b5)  
xx



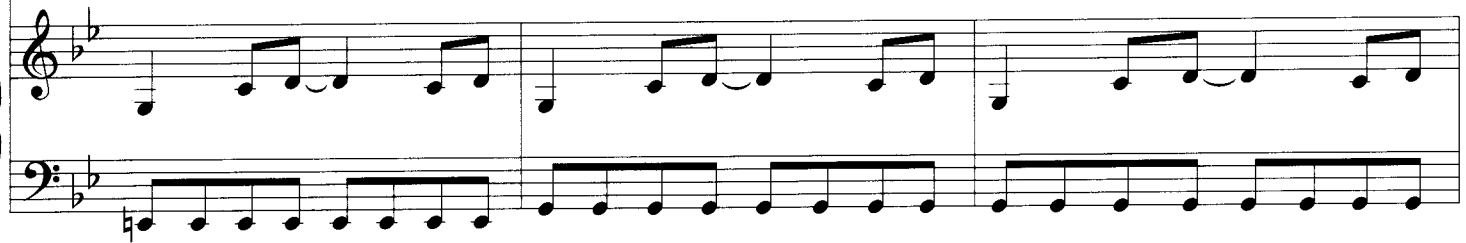
ask for the lat - est par - ty — with the si - li - cone — hump — and your



Gm  
fr3



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



F6  
xx



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.—

Gm



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

G<sup>5</sup>



F<sup>5</sup>



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

G<sup>5</sup>



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

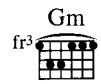




Come out - a the gar -



- 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. —

The first system features a vocal line in treble clef with lyrics "call them the dia - mond dogs. —". The piano accompaniment consists of a right-hand part with sustained chords and a left-hand part with a steady eighth-note bass line.



The second system continues the piano accompaniment. The right-hand part features a melodic line with a slur over two measures, and the left-hand part maintains the eighth-note bass line.



The third system continues the piano accompaniment with similar melodic and bass line patterns as the previous system.

NC.

Solo

The fourth system is marked "Solo" and "NC." (No Chords). The right-hand part features a melodic line with a slur, while the left-hand part consists of sustained bass notes.

The fifth system continues the solo section, showing the final melodic phrase in the right hand and sustained bass notes in the left hand.

fr' Gm

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**

N.C.

**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.

**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 (♩ =  $\frac{3}{4}$ )

**G#m**  
fr4

**Emaj7**  
ox

**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



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

B/D#  
fr4

C#6  
fr4

F# N.C.

B

B-

HE:

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

E

B

C#m  
fr4

F#m

B

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

♩ = c. 104

C#

Bb7sus4

Bb7

Ebmaj7

SHE:

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

Gm7  
fr3

Ab(b5)  
fr3

Ebmaj7

Gm7  
fr3

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**

**HE:**

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

**Slower** **NC.** **NC./B** **SHE:**

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



E<sup>4</sup>

B

HE:

SHE:

(Spoken: No, I won't!)

And I,

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

Emaj7

B

HE:

3

SHE:

3

We should be lov - ers.

We can't do

Emaj7

B

HE:

3

3

that.

We should be lov - - ers,

and that's a

E

A

SHE:

fact.

No, no - thing —



HE:

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



BOTH:

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>2</sup>



E

poco rall.

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





C  D/C  F/C 




*pp*







D/C  F 




C  Dsus4  D  F 

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



C  Em/B  Am  Dsus4  D  FMaj7 

t - 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*

C G/B Am Dsus4

(Ewan)

(Nicole) time come what may, come what may

*f*

D C C/G G7 C G/B

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

*f*

Am Dsus4 D

may, come what may I will

*f*

C G/B C/E F Dm F

love \_\_\_\_\_ you \_\_\_\_\_ will love you su - dden-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. \_\_\_\_\_



# EL TANGO DE ROXANNE

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

Freely

N.C.

The first system of music is in 4/4 time and features a piano accompaniment. The right hand plays a melodic line with a trill on the first measure and a triplet of eighth notes in the second measure. The left hand plays a bass line with a triplet of eighth notes in the second measure. The key signature has two flats (B-flat and E-flat).

rit.

The second system of music is in 4/4 time and features a piano accompaniment. The right hand plays a melodic line with a trill on the first measure and a triplet of eighth notes in the second measure. The left hand plays a bass line with a triplet of eighth notes in the second measure. The key signature has two flats (B-flat and E-flat).

a tempo (♩ = 108)

Guitar chord diagram for G<sup>5</sup> (power chord):

		x	x	x	
x	x				

The third system of music is in 4/4 time and features a piano accompaniment. The right hand plays a melodic line with a trill on the first measure and a triplet of eighth notes in the second measure. The left hand plays a bass line with a triplet of eighth notes in the second measure. The key signature has two flats (B-flat and E-flat).

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

fr3	fr3	fr3
x	x	x
x	x	x

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

xx0	fr4	xx0
x	x	x
x	x	x

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

fr4	xx0
x	x
x	x

The fourth system of music is in 4/4 time and features a piano accompaniment. The right hand plays a melodic line with a trill on the first measure and a triplet of eighth notes in the second measure. The left hand plays a bass line with a triplet of eighth notes in the second measure. The key signature has two flats (B-flat and E-flat).

Gm fr<sup>3</sup> E<sup>7</sup> fr<sup>3</sup> Gm fr<sup>3</sup>

D<sup>7</sup> fr<sup>4</sup> D<sup>7</sup>(-9) D<sup>7</sup> fr<sup>4</sup>

D<sup>7</sup>(-9) fr<sup>4</sup> D<sup>7</sup> fr<sup>4</sup>

Gm fr<sup>3</sup>

Gm/F

E<sup>b</sup>maj7

D<sup>7</sup>(#9) fr<sup>4</sup>

Gm fr<sup>3</sup>

Gm/F

Gm fr<sup>3</sup>

Merde!

Gm fr<sup>3</sup>

E<sup>b</sup> fr<sup>3</sup>

Gm fr<sup>3</sup>

F

Rox - - - - - anne,

you don't have to

E7maj7   E7   E7maj7   D7   D7(b9)   D9   Cm9   Cm7   Cm9

3  
 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

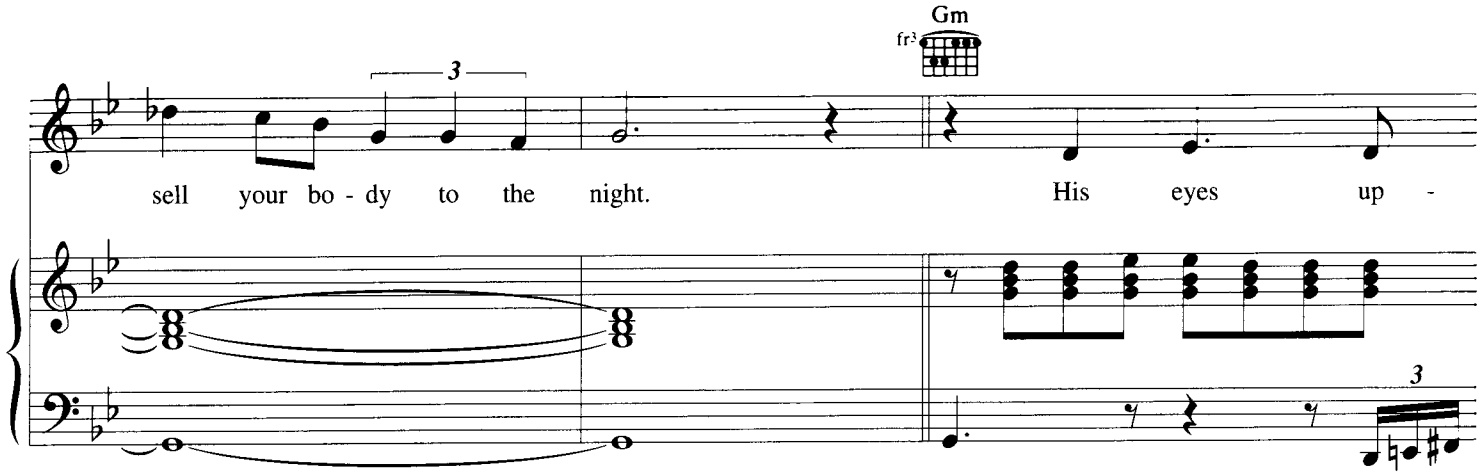
- anne,   you don't have to wear that — dress — to - night. —


Gm/F   Eb   Gm   Cm7   C7sus4   Cm7   F   F7   Gm

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

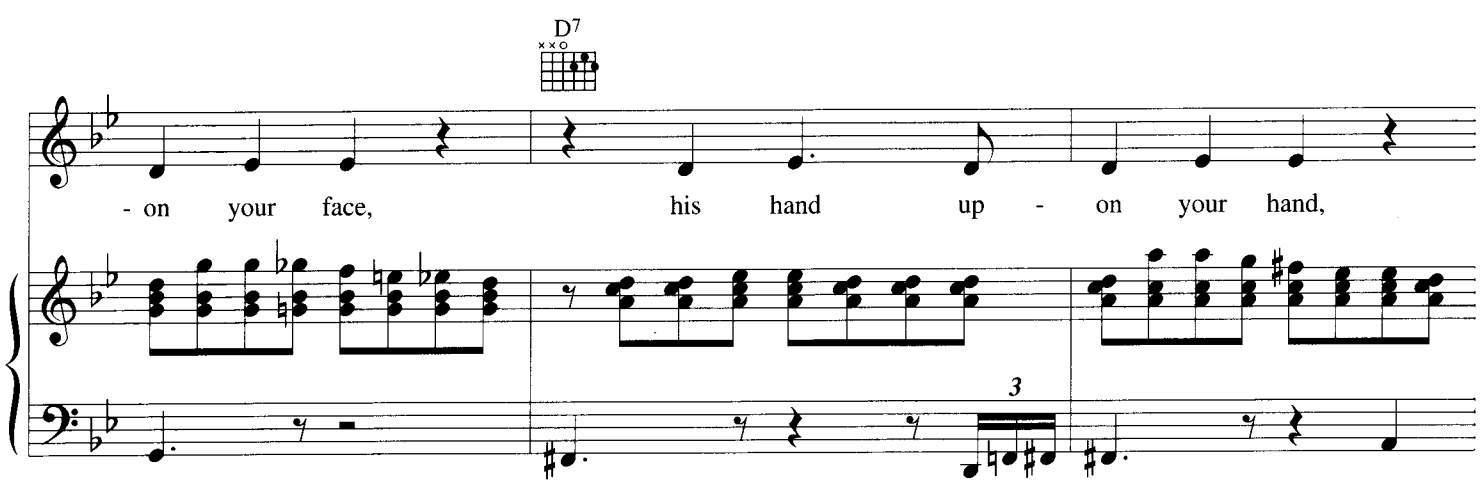
Gm 


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



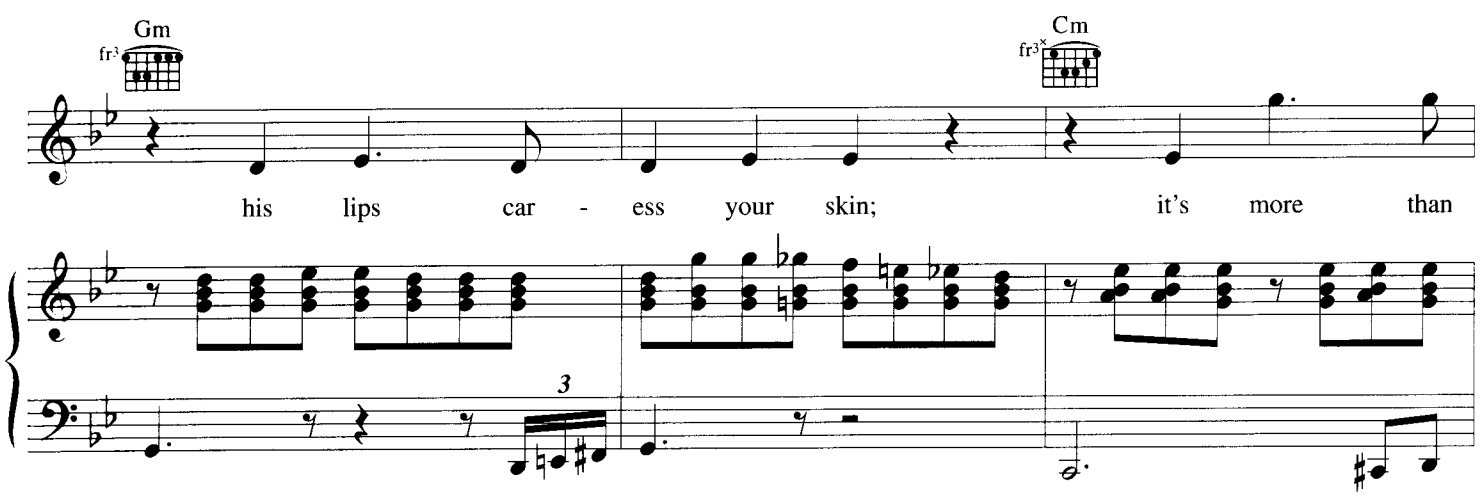
D7 





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



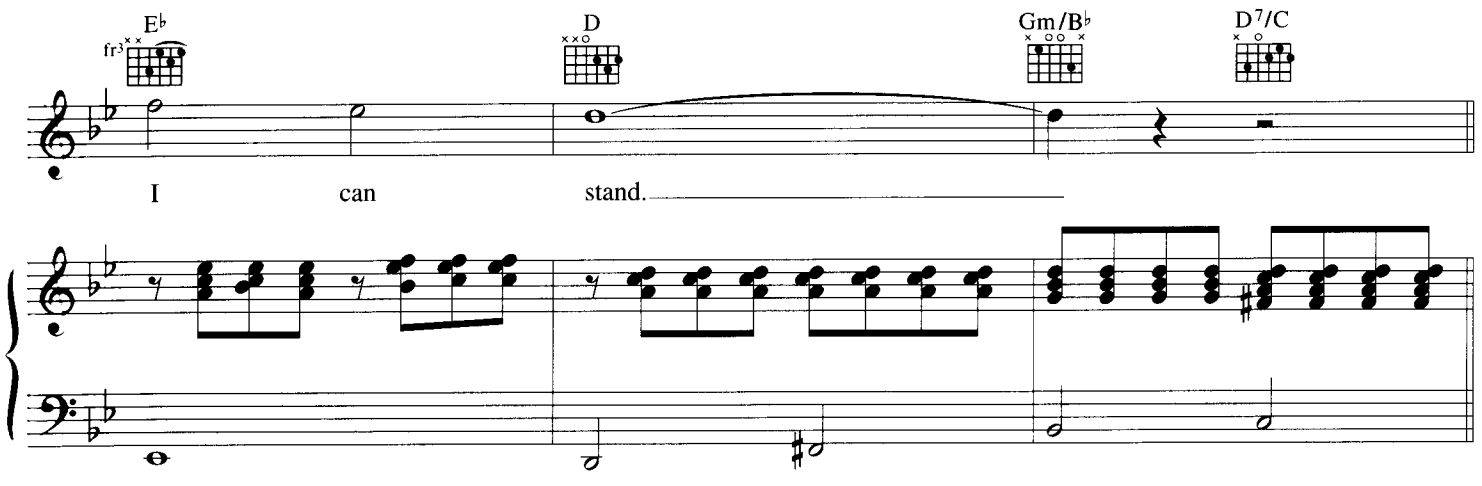
Gm  Cm 

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



Eb  D  Gm/Bb  D7/C 

I can stand.



Gm fr<sup>1</sup> Cm fr<sup>1</sup>

Why does my heart

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G minor, with lyrics 'Why does my heart'. The piano accompaniment features a complex, flowing arpeggiated pattern in the right hand and a steady bass line in the left hand. Chord diagrams for Gm (fr<sup>1</sup>) and Cm (fr<sup>1</sup>) are shown above the vocal staff.

D<sup>7</sup> Gm fr<sup>3</sup>

cry feel - - - - - ings I

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics 'cry feel - - - - - ings I'. The piano accompaniment maintains its arpeggiated texture. Chord diagrams for D<sup>7</sup> and Gm (fr<sup>3</sup>) are shown above the vocal staff.

Cm<sup>7</sup> fr<sup>3</sup> F B<sup>b</sup>

can't fight? You're free to leave

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has the lyrics 'can't fight? You're free to leave'. The piano accompaniment continues with the same arpeggiated pattern. Chord diagrams for Cm<sup>7</sup> (fr<sup>3</sup>), F, and B<sup>b</sup> are shown above the vocal staff.

D<sup>7</sup> Gm fr<sup>3</sup>

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

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody concludes with the lyrics 'me but just don't de - ceive me. And'. The piano accompaniment continues with the arpeggiated pattern. Chord diagrams for D<sup>7</sup> and Gm (fr<sup>3</sup>) are shown above the vocal staff.

E<sup>b</sup>(+5)



E<sup>-</sup>



C<sup>m</sup>



D<sup>♯</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.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with a triplet of eighth notes. The bass staff features a bass line with a long, sustained note.

Second system of musical notation, showing a treble and bass clef. The treble staff has a complex chordal texture with multiple notes beamed together. The bass staff continues with a bass line.

Third system of musical notation, featuring a treble and bass clef. The treble staff has a melodic line with slurs and accents. The bass staff has a bass line with sustained notes.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff has a complex rhythmic pattern with slurs and accents. The bass staff has a bass line with sustained notes. The instruction *molto cresc.* is present.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff has a complex rhythmic pattern with slurs and accents. The bass staff has a bass line with sustained notes. A guitar chord diagram labeled **B** is shown above the treble staff.

Em



Am



Why

does

my

heart

B7



Em



cry

feel - - - - ings

I

Am7



D



Gm



can't

fight?

Why

Cm



B7



does

my

heart

cry



Gm  
fr3

Cm7  
fr3

D7/G

D7/C

feel - - - ings I can't fight?

Gm  
fr3

D7/G

1, 2.

D7/G

3.

D7/G

Gm  
fr3

# COMPLAINTE DE LA BUTTE

MUSIC BY GEORGES VAN PARYS, WORDS BY JEAN RENOIR

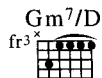
ENGLISH TRANSLATION BY BERNADETTE COLOMINE

$\text{♩} = c.52$



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 is in 3/4 time and consists of two staves. The right hand plays chords corresponding to the diagrams above, while the left hand plays a simple bass line.

rit.



The second system of music includes a vocal line with lyrics and piano accompaniment. The vocal line is in 3/4 time and contains two phrases. The piano accompaniment is in 3/4 time and consists of two staves. The right hand plays chords corresponding to the diagrams above, while the left hand plays a simple bass line.

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



The third system of music includes a vocal line with lyrics and piano accompaniment. The vocal line is in 3/4 time and contains two phrases. The piano accompaniment is in 3/4 time and consists of two staves. The right hand plays chords corresponding to the diagrams above, while the left hand plays a simple bass line.

- dème sur tes che - veux roux. La

Gm7/D



C7



C7/B7



C7/A



C7/G



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

d'trous. La lu - ne trop pâle car -

F



F/E



Dm7



C7



F



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

F/E



Dm7



E<sup>b</sup>dim



C7/E



Gm7/D



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

C7



Gm7/D



C7



C7/B<sup>b</sup>



C7/A



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(b<sup>5</sup>) C<sup>7</sup> F

up to La But - - - te can make the

F/E Dm<sup>7</sup> 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(b<sup>5</sup>) Gm7(b<sup>5</sup>)/D<sup>b</sup> C<sup>7</sup>sus<sup>4</sup> Gm<sup>9</sup>(b<sup>5</sup>) C<sup>7</sup> NC.

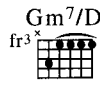
- lin shel - ter you and I. 2. Ma p'tite man - di -



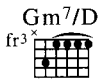
NC.



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 -

B♭m



B♭m/A♭



Gm7(b5)



C7



F



F/E



Dm7



F



F7



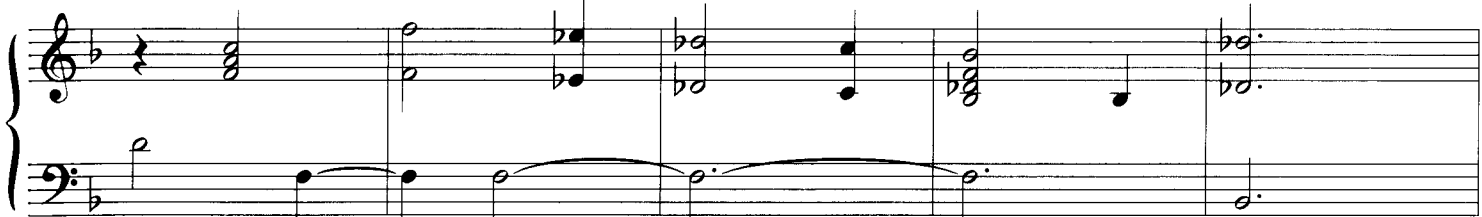
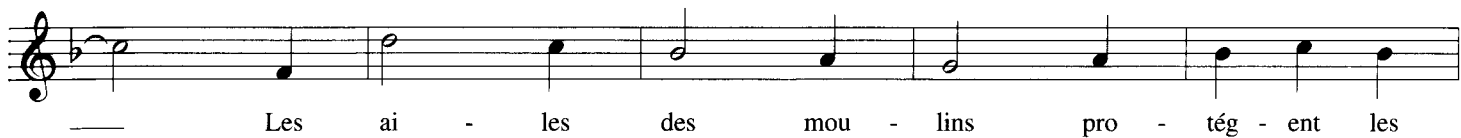
B♭m/F



B♭m6/F



B♭m



F/C



C7



F



*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 in treble clef and a piano accompaniment in grand staff (treble and bass clefs). 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 line and chords in the treble line.

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 has a whole rest, followed by a half note G5, a quarter note A5, and a half note B5. The piano accompaniment continues with eighth notes and chords.

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 has a whole rest, followed by a half note G5, a quarter note A5, and a half note B5. The piano accompaniment continues with eighth notes and chords.

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 sho kays 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,

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a quarter note 'ay', a quarter note 'e', a quarter note 'ay', a quarter note 'e', and a quarter note 'a'. This is followed by a quarter rest, then a quarter note 'Ny', a quarter note 'nay', a quarter note 'e', a quarter note 'nay', a quarter note 'e', and a quarter note 'ay'. The system concludes with a quarter note 'Cham' and a quarter note 'ma'.

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

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'cham', a quarter note 'ma', and a quarter rest. This is followed by a quarter note 'ay', a quarter note 'cham', a quarter note 'ma', a quarter rest, a quarter note 'cham', a quarter note 'ma', a quarter rest, and a quarter note 'cham'.

cham - ma. etc. ad lib. vocal

The third system shows the vocal line with a quarter note 'cham', a quarter note 'ma', and a quarter rest, followed by a full bar rest. The piano accompaniment continues with a steady eighth-note pattern. The text 'etc. ad lib. vocal' is written below the vocal staff.

The fourth system features a vocal line with a full bar rest, followed by a quarter note 'cham', a quarter note 'ma', and a quarter rest. The piano accompaniment continues with a steady eighth-note pattern.

Ni — ni sho — no

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a melodic phrase with lyrics "Ni — ni sho — no". The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, featuring a rhythmic pattern of eighth notes.

sa sho kays oh ni, sa sho kays ah na ja.

The second system continues the musical score with three staves. The vocal line has lyrics "sa sho kays oh ni, sa sho kays ah na ja." and includes some rests. The piano accompaniment continues with the same rhythmic pattern.

Oh, oh, oh, oh,

The third system features a vocal line with lyrics "Oh, oh, oh, oh," and a piano accompaniment. The piano part includes sustained chords in both the treble and bass clefs, with some tremolos in the bass line.

The fourth system consists of three staves. The vocal line has a long melodic line with a fermata. The piano accompaniment features a dense texture of chords in the treble clef and sustained chords in the bass clef.

oh.

This system contains the first two systems of a musical score. The top staff is a vocal line with a long melisma starting with a dotted quarter note and a half note, followed by a quarter rest and another half note. The piano accompaniment consists of a right hand with a dense, repetitive chordal texture and a left hand with a rhythmic eighth-note pattern.

This system continues the musical score from the previous system, maintaining the same vocal and piano parts.

Kiss hand, dia - monds best

5 5 5 5 5

This system features the vocal line with lyrics: "Kiss hand, dia - monds best". The piano accompaniment continues with the same textures, and the right hand has a steady eighth-note accompaniment.

friend. Kiss grand,

This system continues the musical score with lyrics: "friend. Kiss grand,". The piano accompaniment remains consistent with the previous systems.

dia - monds best friend. — Men

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "dia - monds best friend. — Men". The middle staff is the right-hand piano accompaniment in treble clef, featuring a dense texture of chords. The bottom staff is the left-hand piano accompaniment in bass clef, featuring a steady eighth-note bass line.

cold girls —

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps. It contains the lyrics "cold girls —". The middle staff is the right-hand piano accompaniment in treble clef, continuing the chordal texture. The bottom staff is the left-hand piano accompaniment in bass clef, continuing the eighth-note bass line.

old. And we all lose our

*optional add octave*

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps. It contains the lyrics "old. And we all lose our". The middle staff is the right-hand piano accompaniment in treble clef, with a note in the final measure marked with a grace note and the instruction "*optional add octave*". The bottom staff is the left-hand piano accompaniment in bass clef, continuing the eighth-note bass line.

charms — in the end. —

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps. It contains the lyrics "charms — in the end. —". The middle staff is the right-hand piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes with grace notes. The bottom staff is the left-hand piano accompaniment in bass clef, continuing the eighth-note bass line.

System 1: Treble clef with a whole note rest followed by a whole note G5. The piano accompaniment consists of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The lyrics "Ooh." are positioned below the vocal line.

System 2: Treble clef with a whole note G5. The piano accompaniment continues with the same rhythmic pattern as in System 1.

System 3: Treble clef with a half note G5. The piano accompaniment continues. The lyrics "Dia - monds are a," are positioned below the vocal line.

System 4: Treble clef with a half note G5. The piano accompaniment continues. The lyrics "dia - monds are a, dia - monds are a," are positioned below the vocal line.

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "dia - monds are a, dia - monds are a,". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes.

**molto rit.**

dia - monds are a, dia - monds are a

The second system continues the musical score. The vocal line ends with a long note on the word "a". The piano accompaniment continues with the same rhythmic pattern. The tempo marking "molto rit." is positioned above the system.

girl's best friend.

The third system features a vocal line with lyrics "girl's best friend." and a piano accompaniment. The piano part has a more sparse texture, with chords in the bass and treble clefs. The vocal line has a melodic line with some rests.

*Spoken:* She is mine She is mine

The fourth system is primarily a vocal line with the lyrics "Spoken: She is mine She is mine". The piano accompaniment is minimal, with some chords in the bass clef.

The fifth system shows the piano accompaniment for the spoken phrase. It features a melodic line in the treble clef and a bass line in the bass clef, both with sustained notes and some movement. The system concludes with a double bar line.