



SONGS FROM BAZ LUHRMANN'S FILM
MOULIN ROUGE!

NATURE BOY	2
LADY MARMALADE	5
BECAUSE WE CAN	12
SPARKLING DIAMONDS	18
RHYTHM OF THE NIGHT	23
YOUR SONG	32
CHILDREN OF THE REVOLUTION	36
ONE DAY I'LL FLY AWAY	42
DIAMOND DOGS	46
ELEPHANT LOVE MEDLEY	52
COME WHAT MAY	60
EL TANGO DE ROXANNE	65
COMPLAINTE DE LA BUTTE	74
HINDI SAD DIAMONDS	79



This publication is not authorised for
sale in the United States of America
and/or Canada.

WISE PUBLICATIONS

London / New York / Paris / Sydney / Copenhagen / Madrid / Tokyo

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

B7/F

Fm

FmMaj7

tum."

LADY MARMALADE

WORDS & MUSIC BY BOB CREWE AND KENNY NOLAN

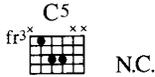
♩ = 110

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.

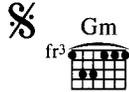


met Mar - ma - lade — down in old — Mou - lin Rouge, — strut - ting her stuff — on the street. —
(Verse 2 see block lyric)

Dm



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



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



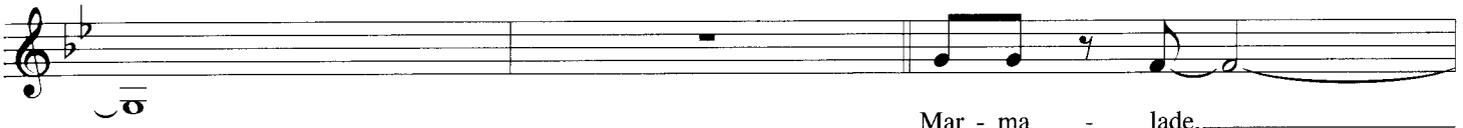
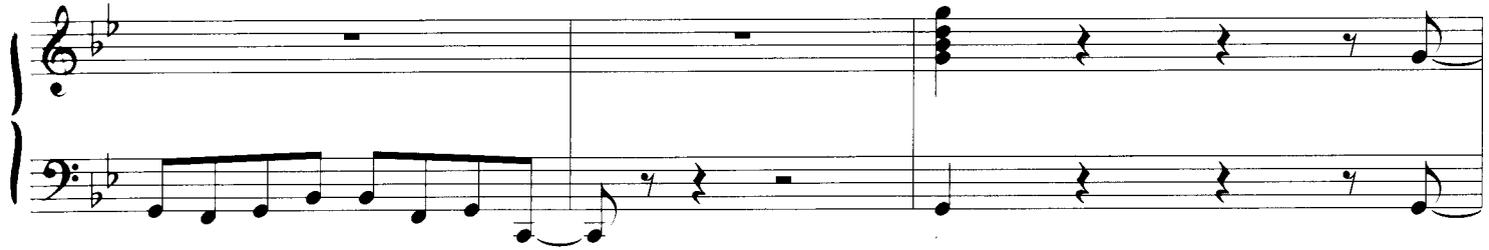
N.C.



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)

Gm⁷ C⁵ Gm⁷ C

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

Cm D7(#9)

More! — More! —

2° D.%. al Coda ⊕ Coda

D⁷ Gm⁷ C

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

Gm⁷ 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!

G

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,

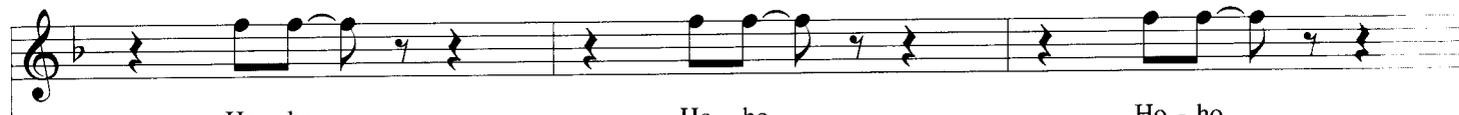


can. Ho - ho. — Ho - ho. — Ho - ho. — Ho - ho. —

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



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

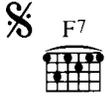




can can-can.

Yes you can, can, can, can, can, can, can, can,

can, can, can, can, can, can, 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!



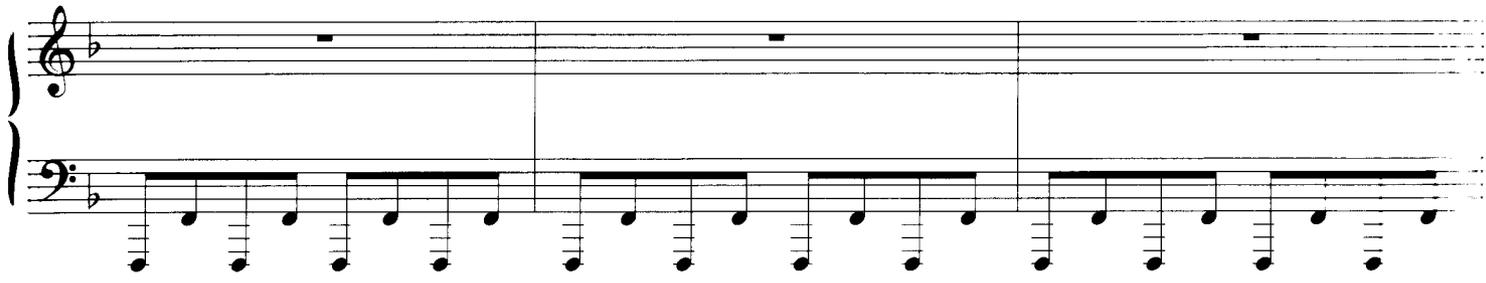
2.
N.C.



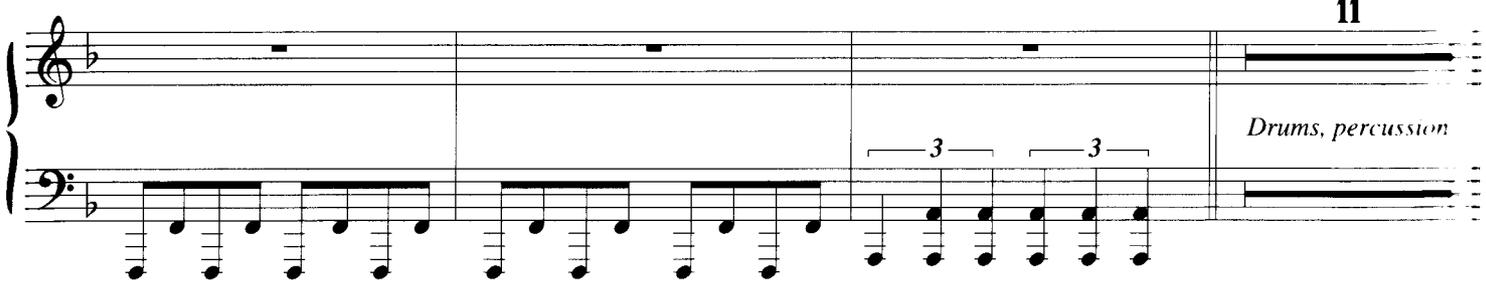
Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah. Yeah, yeah, — yeah, — yeah, yeah, yeah, —



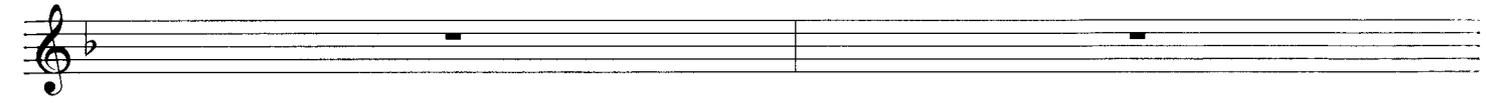
— yeah, — yeah, Yeah, yeah, — yeah, — yeah, yeah. yeah. yeah.



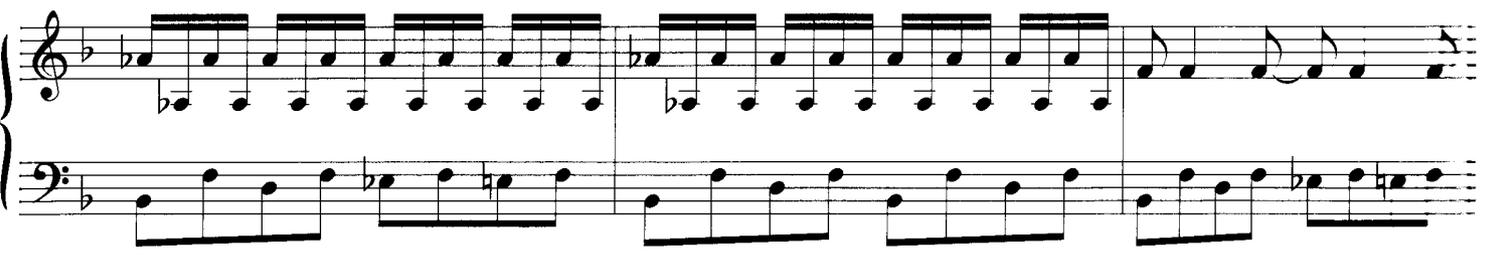
— yeah, — yeah, Yeah, yeah, — yeah, — yeah, yeah, yeah, —



B^b7



B^b





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.

A single musical staff in G major, featuring a series of guitar chords marked with 'x' symbols. The chords are: G major, A major, B major, C major, D major, E major, F# major, G major, A major, B major, C major, D major, E major, F# major, G major.

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

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music is in G major and features a steady eighth-note bass line and a treble line with chords and single notes.

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

A single musical staff in G major, featuring a series of guitar chords marked with 'x' symbols. The chords are: G major, A major, B major, C major, D major, E major, F# major, G major, A major, B major, C major, D major, E major, F# major, G major.

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The music is in G major and features a steady eighth-note bass line and a treble line with chords and single notes.

A single musical staff in G major, featuring a series of guitar chords marked with 'x' symbols. The chords are: G major, A major, B major, C major, D major, E major, F# major, G major, A major, B major, C major, D major, E major, F# major, G major.

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

Piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs. The music is in G major and features a steady eighth-note bass line and a treble line with chords and single notes.

D.º. ad lib. to end

A single musical staff in G major, featuring a series of guitar chords marked with 'x' symbols. The chords are: G major, A major, B major, C major, D major, E major, F# major, G major, A major, B major, C major, D major, E major, F# major, G major.

can, can.

Piano accompaniment for the fourth system, consisting of a grand staff with treble and bass clefs. The music is in G major and features a steady eighth-note bass line and a treble line with chords and single notes.

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

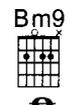


friend. (Sample Break)



'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. —

The first system of music features a piano accompaniment in 4/4 time with a key signature of one flat. The vocal line consists of eighth notes with lyrics. The piano part includes a melodic line in the right hand and a bass line in the left hand. The lyrics 'Yeah.' are placed below the piano accompaniment.

Dis - co nights. — Dis - co nights. —

Yeah. — Yeah. — Yeah. —

The second system continues the musical notation. It includes a triplet of eighth notes in the piano accompaniment. The lyrics 'Yeah.' are placed below the piano accompaniment.

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

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

Yeah. — Yeah. —

The third system concludes the musical notation. It includes a triplet of eighth notes in the piano accompaniment. The lyrics 'Yeah.' are placed below the piano accompaniment.



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.



C#m **C#m/F#** **B**

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

C#m **C#m/F#** **B**

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

C#m **C#m/F#** **B**

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

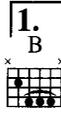
C#m **C#m/F#** **B**

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 second system.

2.



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

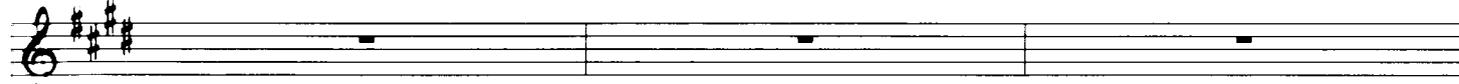
Piano accompaniment for the third system.



N.C.

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

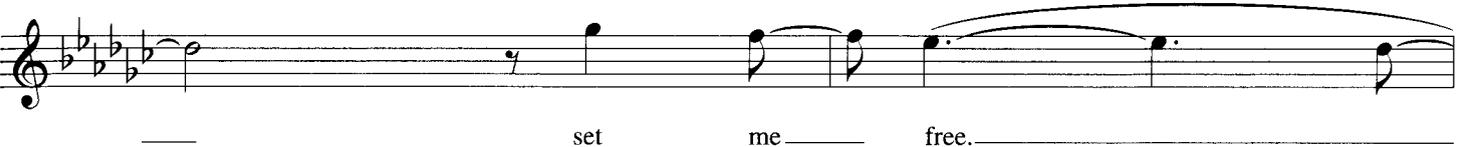
Piano accompaniment for the fourth system.



(Spoken Spanish)



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



set me free.





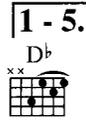
Ba - - - - by - - - - lo - ca -



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.

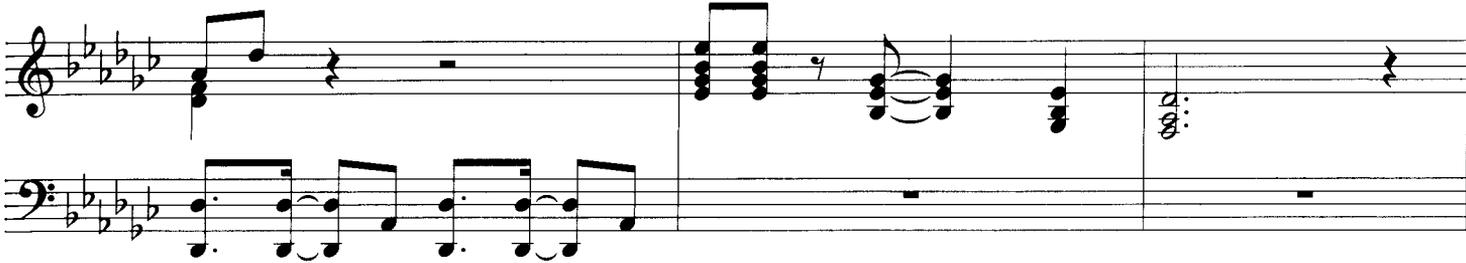


N.C.



Night.

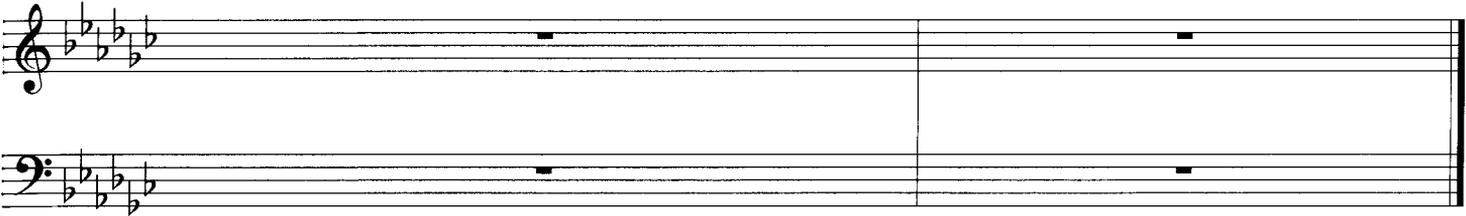
Oh,



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 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 \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

B>



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♭

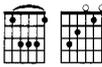


that I put down in words, how won - der - ful life is now you're in the world.

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

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 at the top: Em, D Em, D Em, D Em, D Em, D Em, D Em, G, and Em. The piano accompaniment is in 4/4 time, with a treble clef and a key signature of one sharp (F#). The bass line starts with a forte (*f*) dynamic and includes accents (>) and accents (^) over notes. The melody in the treble clef is mostly rests.

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, D Em, D Em, G, and Em. The piano accompaniment continues with a *sim. throughout* (simulacrum) instruction. The bass line features a steady eighth-note accompaniment. The melody in the treble clef has a long note 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 continues with a *mf* (mezzo-forte) dynamic. The bass line features a steady eighth-note accompaniment. The melody in the treble clef includes 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

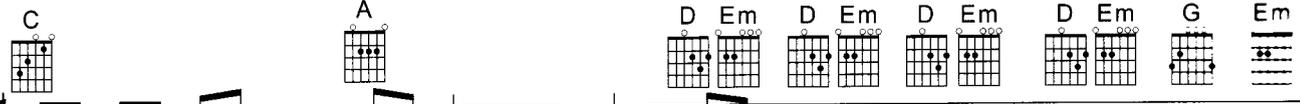


won't fool the children of the revolution, no you won't fool

f



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

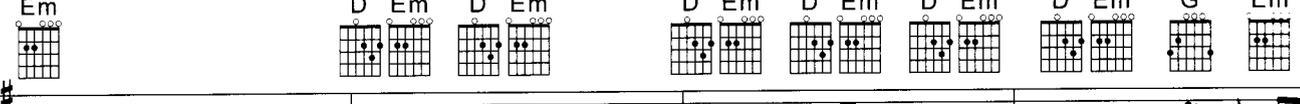


children of the revolution, no, no.

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 (treble clef) contains a whole rest. The piano accompaniment (grand staff) 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 (treble clef) contains the lyrics: "La - di - daa, la - di - daa - di - daa - daa - daa, La - di - daa,". The piano accompaniment (grand staff) continues with the same rhythmic pattern.

D

Em

G

Em



Third system of musical notation. The vocal line (treble clef) contains the lyrics: "la - di - daa - di - daa - di - daa - daa - a - daa". The piano accompaniment (grand staff) 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. 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 then a long note with a slur in the fourth measure. Dynamics are marked as *p* (piano) and *mp* (mezzo-piano). Guitar chords for B and Em/B are shown above the staff.

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 lyrics. The bottom staff continues the piano accompaniment. Dynamics are *p* and *mp*. Guitar chords for B, C#m7/B, and B are shown above the staff.

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 lyrics. The bottom staff continues the piano accompaniment. Dynamics are *p* and *mp*. Guitar chords for B, Em/B, B, C#m7/B, and B are shown above the staff.

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,

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

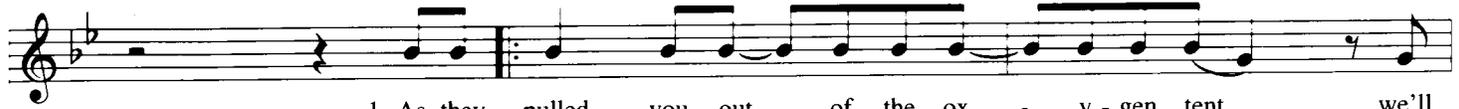
a tempo ♩ = 118

N.C.

Electronic effects



Gm
fr:



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



F6
xx

Em7(b5)
xx



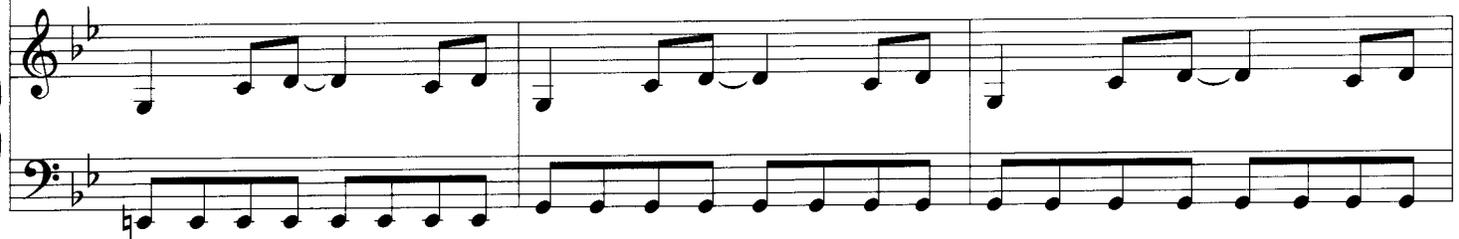
ask for the lat - est par - ty — with the si - li - cone — hump — and your



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



Em⁷(-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,—

G⁵



F⁵



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

G⁵



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 continues with eighth-note patterns.



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

N.C.

Solo

The fourth system begins with a "Solo" section. The right-hand part has a melodic line with slurs and accents, while the left-hand part has a simple bass line with sustained notes.

The fifth system continues the solo section with further melodic development in the right hand and sustained bass notes in the left hand.

fr' 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.
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#
NC.

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**

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

HE:

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

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

E⁴

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.



Aadd²



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) | 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 _____

Am Dsus4 D

_____ may, _____ come what may _____ I will

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^b B^b 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 on the fourth. The left hand plays a bass line with a triplet on the fourth 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 on the fourth. The left hand plays a bass line with a triplet on the fourth measure. The key signature has two flats (B-flat and E-flat).

a tempo (♩ = 108)

Guitar chord diagram for G⁵ (power chord):
E string: 2 (x)
A string: 2 (x)
D string: 2 (x)
G string: 2 (x)
B string: 2 (x)
E string: 2 (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 on the fourth. The left hand plays a bass line with a triplet on the fourth measure. The key signature has two flats (B-flat and E-flat).

Guitar chord diagrams for G^m, E^b, and G^m:
G^m: fr3 (x) (x) (x) (x) (x) (x)
E^b: fr3 (x) (x) (x) (x) (x) (x)
G^m: fr3 (x) (x) (x) (x) (x) (x)

Guitar chord diagrams for D⁷, D⁷(b⁹), and D⁷:
D⁷: xx0 (x) (x) (x) (x) (x) (x)
D⁷(b⁹): fr4 (x) (x) (x) (x) (x) (x)
D⁷: xx0 (x) (x) (x) (x) (x) (x)

Guitar chord diagrams for D⁷(b⁹) and D⁷:
D⁷(b⁹): fr4 (x) (x) (x) (x) (x) (x)
D⁷: xx0 (x) (x) (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 on the fourth. The left hand plays a bass line with a triplet on the fourth measure. The key signature has two flats (B-flat and E-flat).

Gm fr³ E⁷ fr³ Gm fr³

D⁷ fr⁴ D⁷(-9) D⁷ fr⁴

D⁷(-9) fr⁴ D⁷ fr⁴

Gm fr³

Gm/F

E^bmaj7

D⁷(#9) fr⁴

Gm fr³

Gm/F

Gm fr³

Merde!

Gm fr³

E^b fr³

Gm fr³

F

Rox - - - - - anne,

you don't have to

E7maj7 E7 E7maj7 D7 D7(9) 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

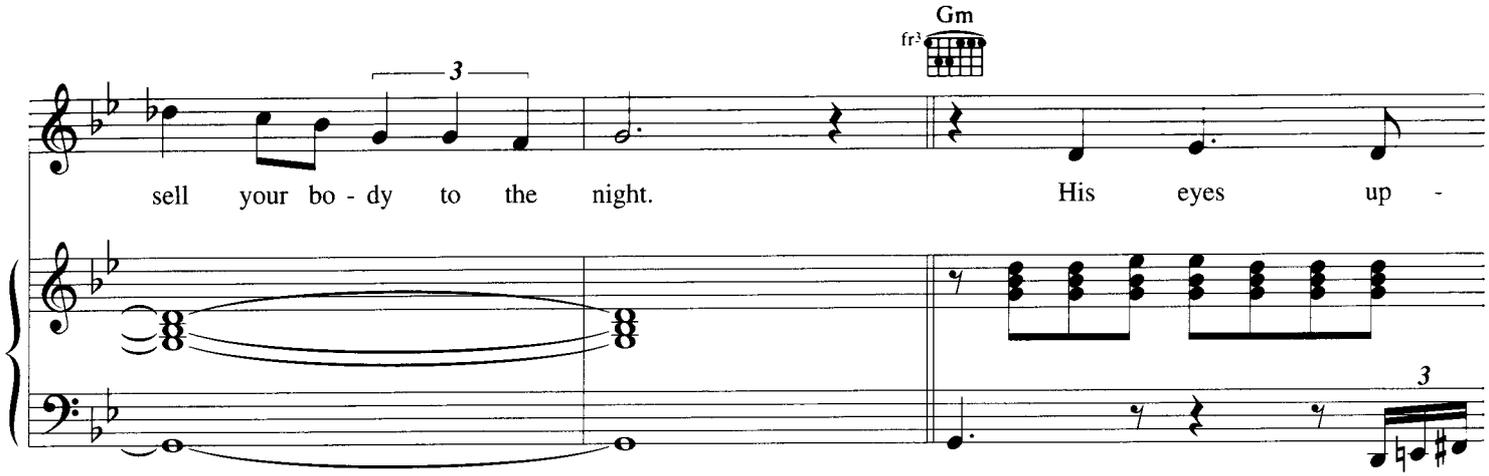
- anne, you don't have to wear that — dress — to - night. —

Gm/F Eb Gm Cm7 C7sus4 Cm7 F F7 Gm

— Rox - - - anne, — you don't have to

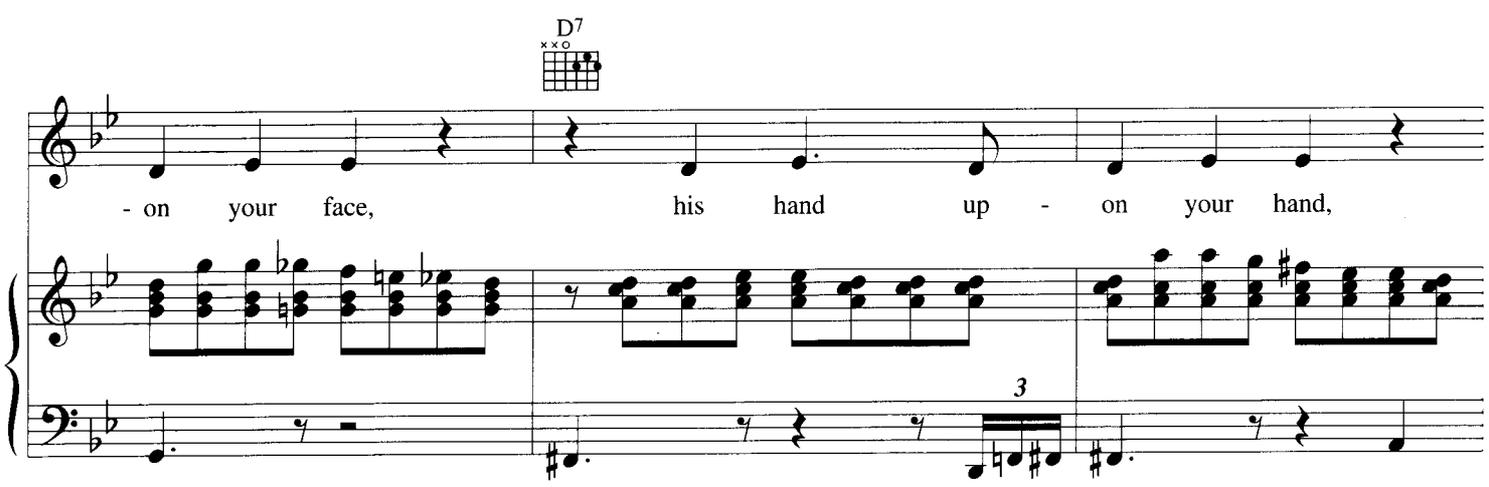
Gm 

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



D7 

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



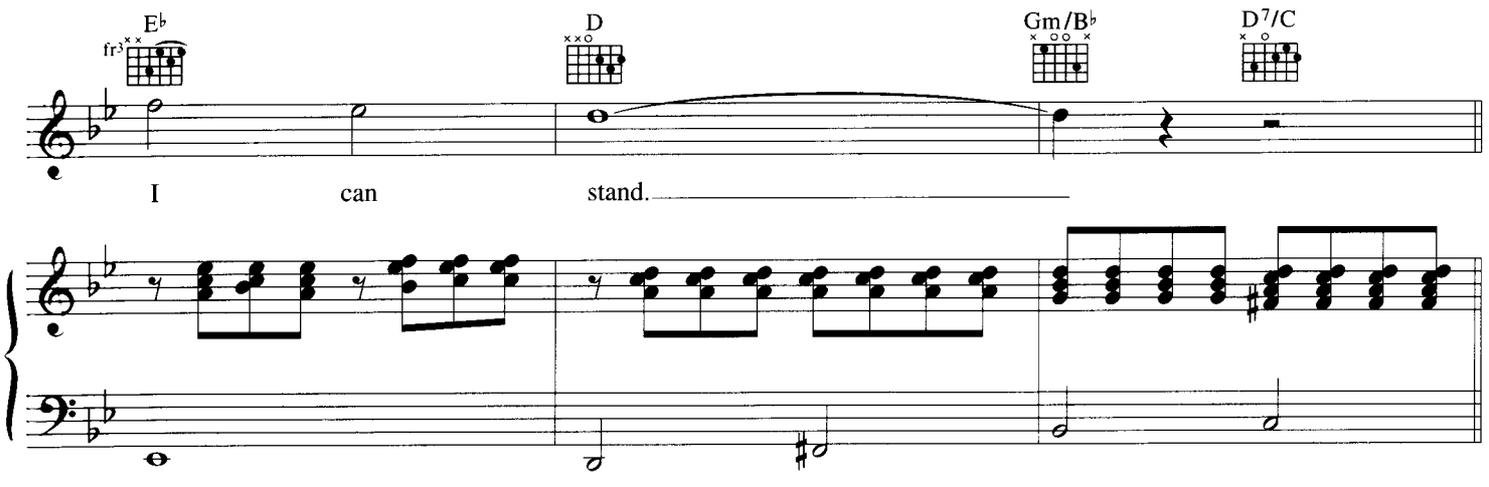
Gm  Cm 

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



Eb  D  Gm/Bb  D7/C 

I can stand.



Gm  Cm 

Why does my heart



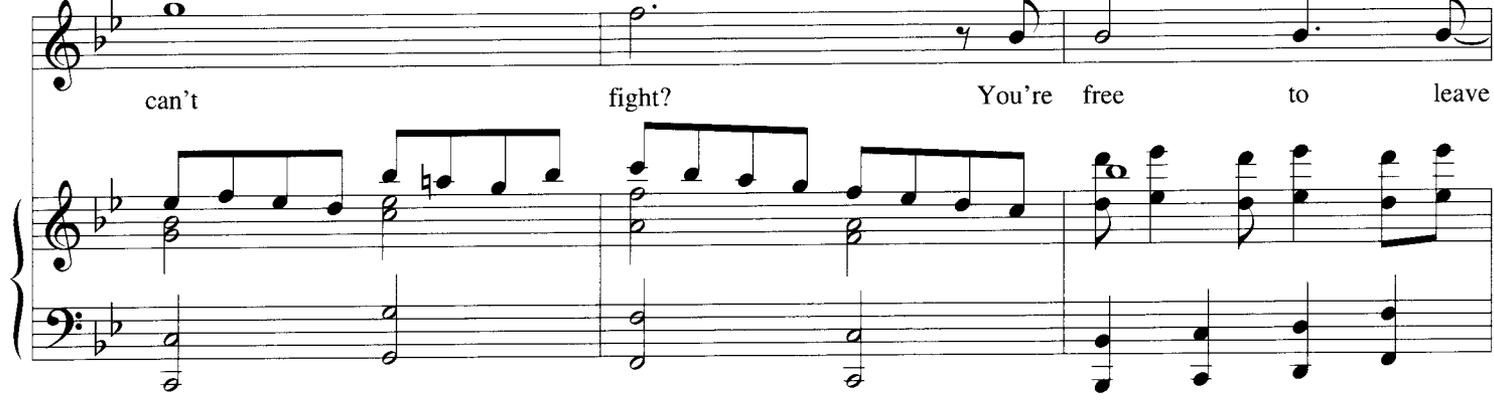
D7  Gm 

cry feel - - - - - ings I



Cm7  F  Bb 

can't fight? You're free to leave



D7  Gm 

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



E^b(+5)



E⁻



C^m



D⁵



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. The bass staff has a bass line with a long, sustained note.

Third system of musical notation, featuring a treble and bass clef. The treble staff has a complex chordal texture with multiple notes. The bass staff has a bass line with a long, sustained note.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff has a complex chordal texture with multiple notes. The bass staff has a bass line with a long, sustained note. The instruction *molto cresc.* is present in the bass staff.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff has a complex chordal texture with multiple notes. The bass staff has a bass line with a long, sustained note. 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 VF2 D7/G 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 in the first four measures, and 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 and 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 and the left hand plays a simple bass line.

- dème sur tes che - veux roux. La

Gm⁷/D



C⁻



C⁷/B⁷



C⁷/A



C⁷/G



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

F



F/E



Dm⁷



C⁷



F



d'trous. La lu - ne trop pâle car -

F/E



Dm⁷



E^bdim



C⁷/E



Gm⁷/D



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

C⁷



Gm⁷/D



C⁷



C⁷/B^b



C⁷/A



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

C⁷/G F NC.

mon coeur bles - sé. The stair - ways

B^bm B^bm/A^b Gm7(b⁵) C⁷ F

up to La But - - - te can make the

F/E Dm⁷ F⁷/C B^b B^b/A

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

Gm7(b⁵) Gm7(b⁵)/D^b C⁷sus⁴ Gm⁹(b⁵) C⁷ NC.

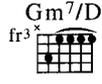
- lin shel - ter you and I. 1. 2. Ma p'tite man - di -



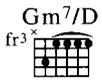
NC.



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 -



- 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 in treble clef and piano accompaniment in grand staff. 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 in the bass and a melodic line in the treble.

The fourth system shows the vocal line with a full bar rest. The piano accompaniment continues with a steady eighth-note pattern in the bass and a melodic line in the treble.

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 for the 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 includes the lyrics "sa sho kays oh ni, sa sho kays ah na ja." with a melodic line that includes some grace notes. The piano accompaniment continues with the same rhythmic eighth-note pattern.

Oh, oh, oh, oh,

The third system features three staves. The vocal line has the lyrics "Oh, oh, oh, oh," with a melodic line that includes a trill and a long note. The piano accompaniment features a sustained chord in the bass clef and a melodic line in the treble clef.

The fourth system consists of three staves. The vocal line has a long melodic line with a trill. The piano accompaniment features a complex rhythmic pattern in the treble clef and a sustained chord in the bass clef.

oh.

This system contains the first two systems of music. The top staff is a vocal line with a melodic line and a long slur. The middle staff is a piano accompaniment with a dense chordal texture. The bottom staff is a bass line with a rhythmic pattern of eighth notes.

This system contains the next two systems of music. The top staff continues the vocal line with a long slur. The middle staff continues the piano accompaniment with a dense chordal texture. The bottom staff continues the bass line with a rhythmic pattern of eighth notes.

Kiss hand, dia - monds best

5 5 5 5 5

This system contains the third system of music. The top staff has lyrics: "Kiss hand, dia - monds best". The middle staff has five "5" markings under the notes. The bottom staff is a bass line with a rhythmic pattern of eighth notes.

friend. Kiss grand,

This system contains the fourth system of music. The top staff has lyrics: "friend. Kiss grand,". The middle staff is a piano accompaniment with a dense chordal texture. The bottom staff is a bass line with a rhythmic pattern of eighth notes.

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 complex, rhythmic chordal texture. The bottom staff is the left-hand piano accompaniment in bass clef, providing a steady bass line with eighth notes.

cold girls —

The second system continues the musical score. The vocal line (top staff) has the lyrics "cold girls —" and includes a long note with a fermata. The piano accompaniment (middle and bottom staves) maintains the same rhythmic and harmonic patterns as the first system.

old. And we all lose our

optional add octave

The third system features the lyrics "old. And we all lose our". The vocal line (top staff) has a melodic line with some grace notes. The piano accompaniment (middle and bottom staves) continues with the established accompaniment. A note in the vocal line is marked with the instruction "*optional add octave*".

charms — in the end. —

The fourth system concludes the musical score with the lyrics "charms — in the end. —". The vocal line (top staff) has a melodic line that ends with a fermata. The piano accompaniment (middle and bottom staves) continues with the established accompaniment.

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 written 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 written 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 written below the vocal line.

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