



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

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# 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

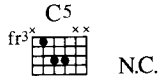
♩ = 110

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



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.

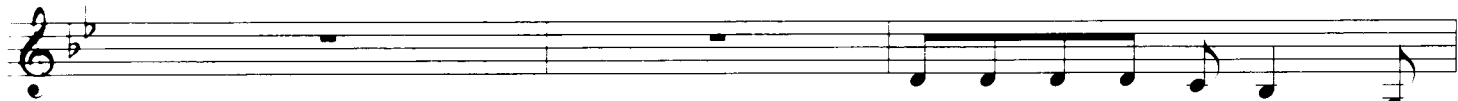
Hey sis - ter, soul sis - ters; bet - ter get that dough, sis - ters!

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





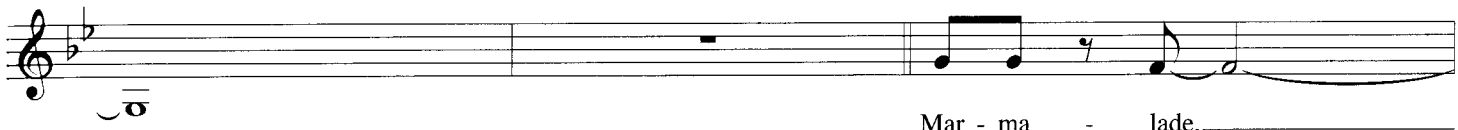
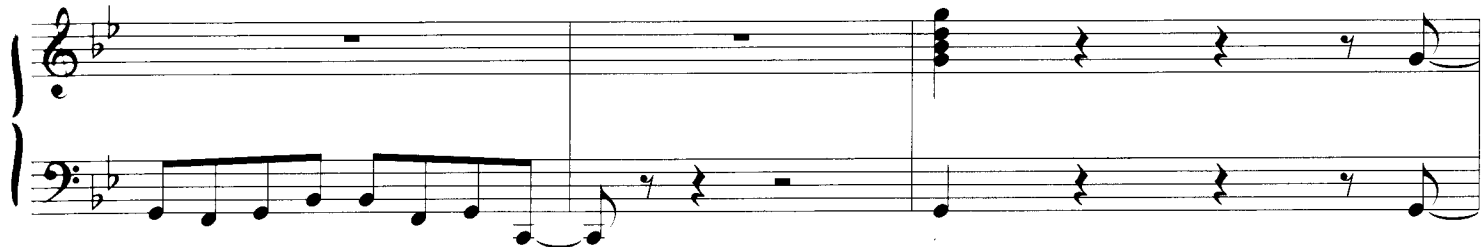
N.C.



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)

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.

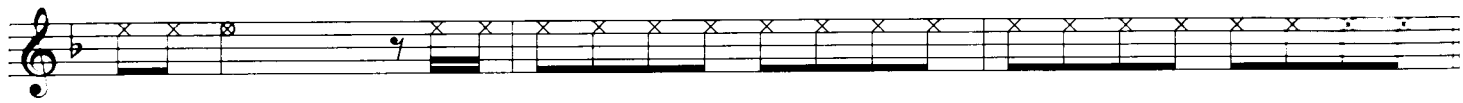
Ev - 'ry - bo - dy can - can. You can can, can, can. You can can, can, can. You can

Piano accompaniment for the third system.

Musical staff with notes and rests.

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

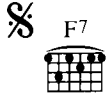
Piano accompaniment for the fourth system.



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.

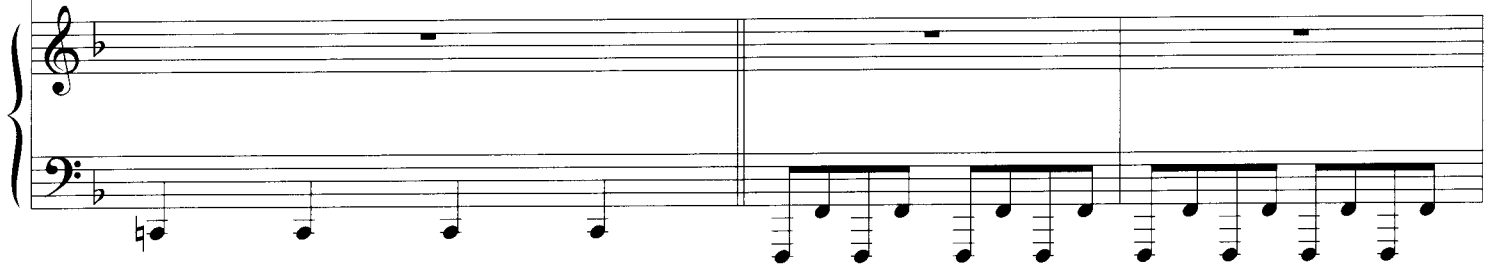
Yeah,

yeah, —

yeah, — yeah,

yeah,

yeah, —



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

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

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

G<sup>5</sup>

C<sup>5</sup>

F<sup>5</sup>

C<sup>5</sup>

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

E

E<sup>b</sup>

E

E<sup>b</sup>

E

E<sup>b</sup>

E

A

AMaj7

A7

D

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

Bm

E13

A

B/A

A

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

B/A

A

B/A

Car - ti - er,



'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

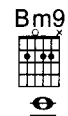
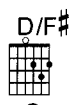
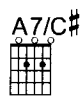


friend. (Sample Break)

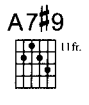
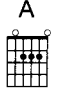
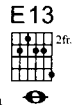


'cause that's when those lous - es go

*ff*



back to their spouses diamonds, 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.

C#m C#m/F# B

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

Piano accompaniment for the first system, showing the left and right hand parts.

C#m C#m/F# B

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

Piano accompaniment for the second system, showing the left and right hand parts.

C#m C#m/F# B

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

Piano accompaniment for the third system, showing the left and right hand parts.

C#m C#m/F# B

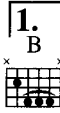
night. (For - get a - bout the wor - ries on\_\_\_ your mind.) We can leave them all\_\_\_ be -

Piano accompaniment for the fourth system, showing the left and right hand parts.



hind. Ooh la, — la, la, — la, la. —

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



1. La, la, la. Ooh la, — la la.

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

2.



la. Ooh la, — la la. La, la,

Piano accompaniment for the second variation, including treble and bass clefs.



N.C.

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

Piano accompaniment for the final section, including treble and bass clefs.

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



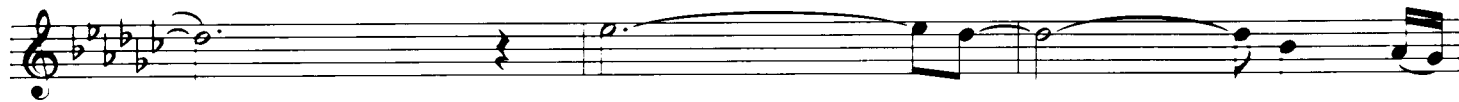
Abm



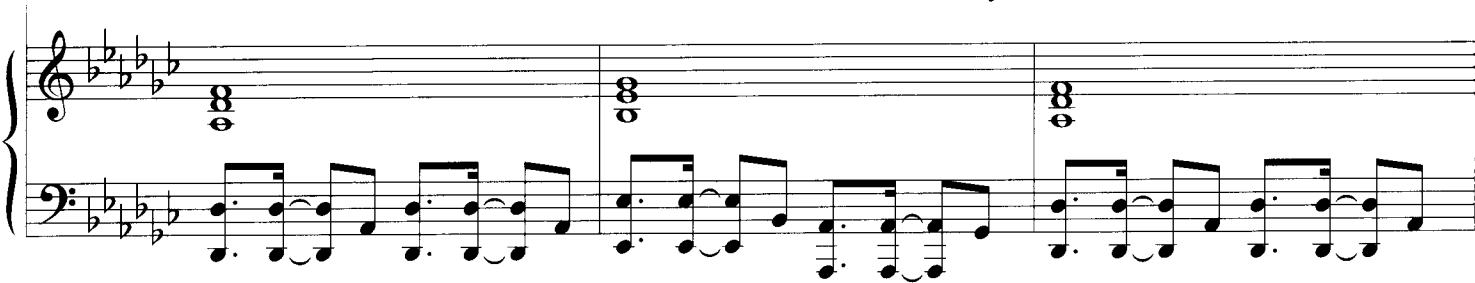
Musical staff with treble clef, key signature of three flats (Bb, Eb, Ab), and a melodic line.

set me free.

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



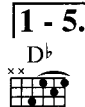
Ba - - - - by - - - - lo - ca -



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.

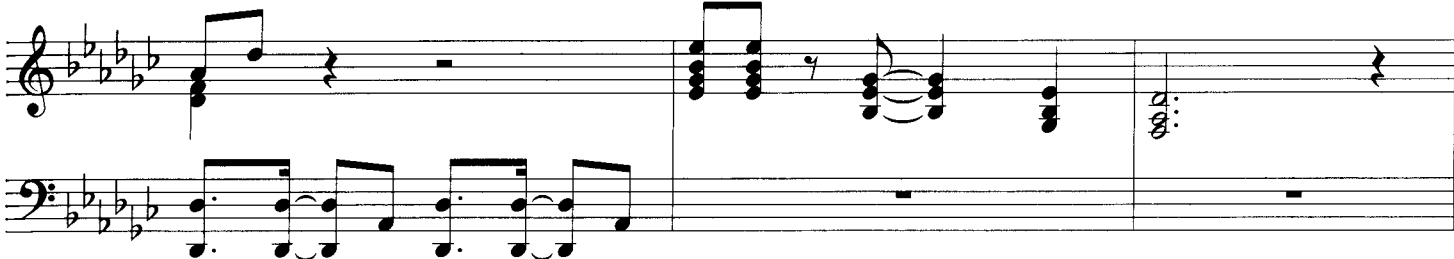


N.C.



Night.

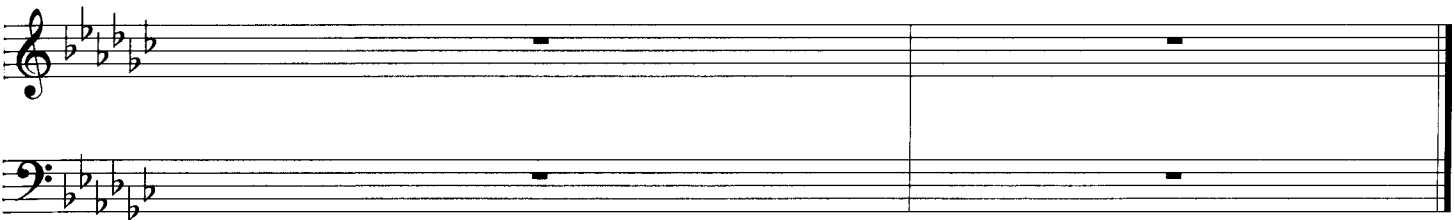
Oh,



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 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. —

A7/C#

Dm

C/E

F

Gm

Bb



I real - ly mean, -

yours are the sweet - est eyes, -

I've - e - ver seen.



F

Gm/F

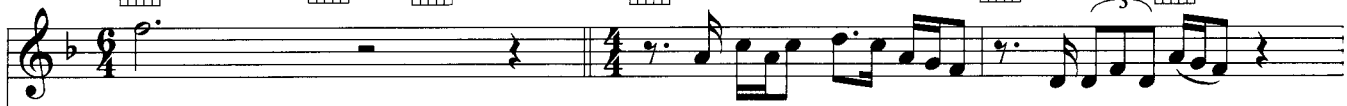
F

C

Dm

Gm

Bb



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



*ff*

C

Dm

Gm

Bb

C

Dm



it may be quite - sim - ple but,

now that it's done) -

(Ewan)

and you can tell ev - ery - bo - dy



Gm

Bb

C

Dm

Gm

Bb

C

Dm

Dm7/C



this is your song. -

It may be quite simple but

now that it's done. -

I hope you don't mind, I hope you don't mind,



*mp*

G7/B



B♭Maj7



F/A



B♭



B♭

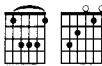


that I put down in words, how won - der - ful life is now you're in the world.

C



B♭/C C



Dm



Dm7/C



G/B



B♭Maj7



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

*mf*

F



Gm7



B♭



C



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

*ff*

F



Gm7/F



C/F



B♭/F



F



Gm/F



C/F



F



*rit.*

*pp*

# 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 eighth notes and chords, marked with accents (>) and a forte (*f*) dynamic. The guitar part is mostly silent in the first two measures, then plays chords in the last two.

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

*sim. throughout*

Well you can

Detailed description: This system contains measures 5-8. The piano accompaniment continues with eighth notes and chords, marked *sim. throughout*. The guitar part plays chords. In measure 8, the vocal line begins 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 9-12. The piano accompaniment continues with eighth notes and chords, marked *mf*. The guitar part plays chords. 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

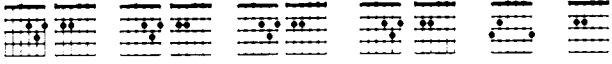
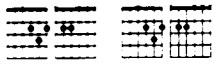
no no you can try to fool em half the time you won't make it out a - li - i - ve.



Em

D Em D Em

D Em D Em D Em D Em G Em

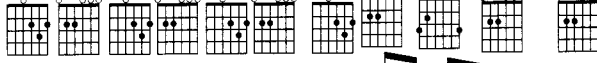
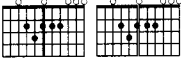


The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

Em

D Em D Em

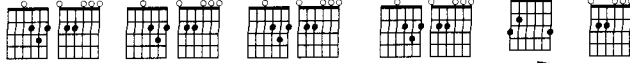
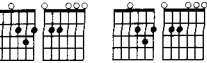
D Em D Em D Em D Em G Em Em



The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "La - di - daa,\_" and "la - di-daa - di-daa - daa - daa,\_" followed by "La - di - daa,\_" with a fermata. The piano accompaniment continues with similar rhythmic patterns and chord progressions.

D Em D Em

D Em D Em D Em D Em G Em



The third system of the musical score concludes the piece. The vocal line features the lyrics "la - di - daa - di - daa - di - daa - daa - a - daa" with a fermata. The piano accompaniment provides a final harmonic resolution.

# 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 \_\_\_\_\_ foll - ow \_\_\_\_\_ the'. The bottom staff is a piano accompaniment in 4/4 time, starting with a whole rest for four measures, then moving to 3/4 time. The piano part begins with a piano (*p*) dynamic and becomes mezzo-piano (*mp*) later. Chord diagrams 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 second 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. Chord diagrams 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 the lyrics 'When will I be - gin, \_\_\_\_\_ to live a - gain. \_\_\_\_\_'. The bottom staff continues the piano accompaniment. Chord diagrams 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*





Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. The melody begins with a whole rest, followed by quarter notes G4, Bb4, and D5. A double bar line occurs after the first measure. The melody continues with quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, and C6.

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

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The bass line is a steady eighth-note accompaniment. The treble line features a melodic line with eighth and quarter notes, mirroring the vocal melody.



Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. The melody starts with quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, and C6. It includes a double bar line and a whole rest. The melody resumes with quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, and C6.

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

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The bass line is a steady eighth-note accompaniment. The treble line features a melodic line with eighth and quarter notes, mirroring the vocal melody.



Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. The melody starts with quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, and C6. It includes a double bar line and a whole rest. The melody resumes with quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, and C6.

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

Piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs. The bass line is a steady eighth-note accompaniment. The treble line features a melodic line with eighth and quarter notes, mirroring the vocal melody.



Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. The melody starts with quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, and C6. It includes a double bar line and a whole rest. The melody resumes with quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, and C6.

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

Piano accompaniment for the fourth system, consisting of a grand staff with treble and bass clefs. The bass line is a steady eighth-note accompaniment. The treble line features a melodic line with eighth and quarter notes, mirroring the vocal melody.

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.—

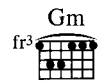




Come out - a the gar -



- 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 of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with the lyrics "call them the dia - mond dogs." and includes a fermata over the final note. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.



The second system continues the piano accompaniment. The right hand features a melodic line with a fermata over the first measure. The left hand maintains a consistent eighth-note bass line.



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

N.C.

*Solo*

The fourth system is marked "Solo" and "N.C." (No Chords). The vocal line resumes with a melodic phrase. The piano accompaniment in the grand staff consists of sustained bass notes in the left hand.

The fifth system continues the solo section, showing the vocal line and the sustained bass accompaniment in the piano part.

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.  
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

N.C.

F#

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.



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: 3

Just for one day. We could be



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



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



Aadd<sup>2</sup>



E

poco rall.

We could be he - roes, just be-cause

♩ = 60

Db  
 B<sup>b</sup>m  
 G<sup>b</sup>  
 A<sup>b</sup>  
 Db  
 B<sup>b</sup>m  
 G<sup>b</sup>  
 A<sup>b</sup>

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.

Db  
 G<sup>b</sup>m  
 Db  
 G<sup>b</sup>m  
 N.C.  
 G<sup>b</sup>m/A  
 C<sup>b</sup>  
 Db

# 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

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<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.

Musical notation for the first system, featuring a treble and bass clef with a 4/4 time signature. The bass line includes a triplet of eighth notes and a '5' indicating a fifth fret. The treble line has a melodic line with a '3' indicating a triplet of eighth notes at the end of the system.

rit.

Musical notation for the second system, featuring a treble and bass clef with a 4/4 time signature. The tempo is marked 'rit.' (ritardando).

a tempo (♩ = 108)

Guitar chord diagram for G<sup>5</sup>, showing the 5th fret on the 1st string and natural notes on the 2nd, 3rd, 4th, and 6th strings.

Musical notation for the third system, featuring a treble and bass clef with a 4/4 time signature. The tempo is marked 'a tempo (♩ = 108)'. The bass line includes a triplet of eighth notes and a '3' indicating a triplet of eighth notes at the end of the system.

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

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

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

Musical notation for the fourth system, featuring a treble and bass clef with a 4/4 time signature. The bass line includes a triplet of eighth notes and a '3' indicating a triplet of eighth notes at the end of the system.

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

This system contains guitar chord diagrams for Gm, E7, Gm, D7, D7(-9), D7, D7(-9), and D7. The piano accompaniment features a melody in the right hand and a bass line in the left hand with triplet patterns.

Gm fr<sup>3</sup> Gm/F G<sup>b</sup>maj7 D7(#9) fr<sup>4</sup>

This system contains guitar chord diagrams for Gm, Gm/F, Ebmaj7, and D7(#9). The piano accompaniment continues with a steady bass line and chordal accompaniment in the right hand.

Gm fr<sup>3</sup> Gm/F Gm

Merde!

This system contains guitar chord diagrams for Gm, Gm/F, and Gm. The piano accompaniment includes a section with a 2/4 time signature change and a 4/4 time signature, featuring a melodic flourish.

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

This system contains guitar chord diagrams for Gm, Eb, Gm, and F. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a 4/4 time signature.

E7maj7   E7   E7maj7   D7   D7(29)   D9   Cm9   Cm7   Cm9

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

F   F7   Gm   Eb   Gm   Eb   Gm


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

Cm7   C7sus4   Cm7   F   F7   Gm   Eb   Gm

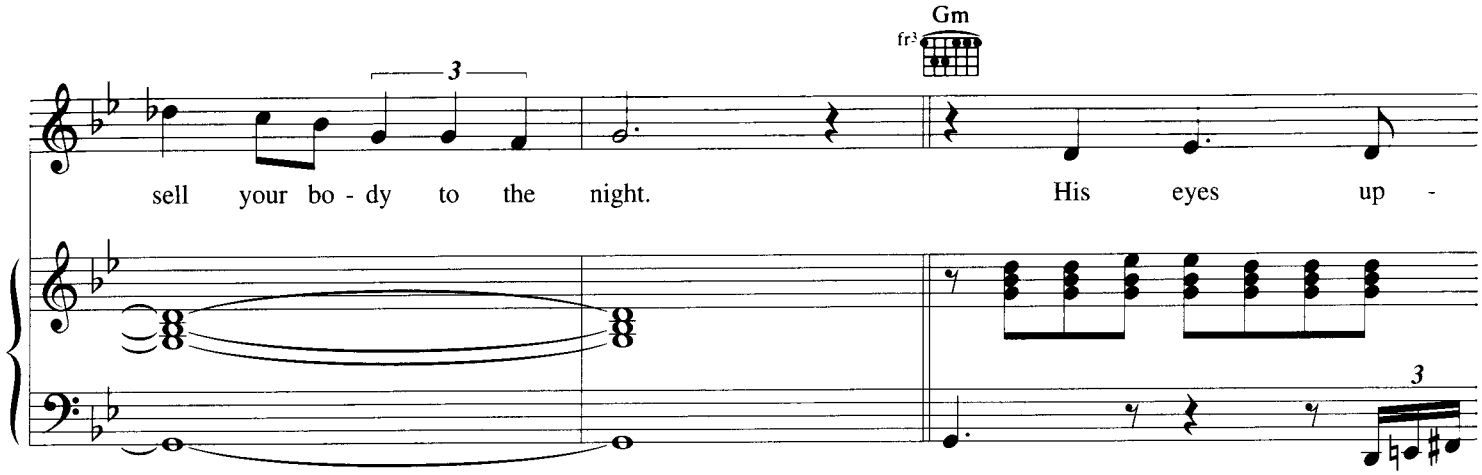
- anne,   you don't have to wear that — dress — to - night. —


Gm/F   Eb   Gm   Cm7   C7sus4   Cm7   F   F7   Gm

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

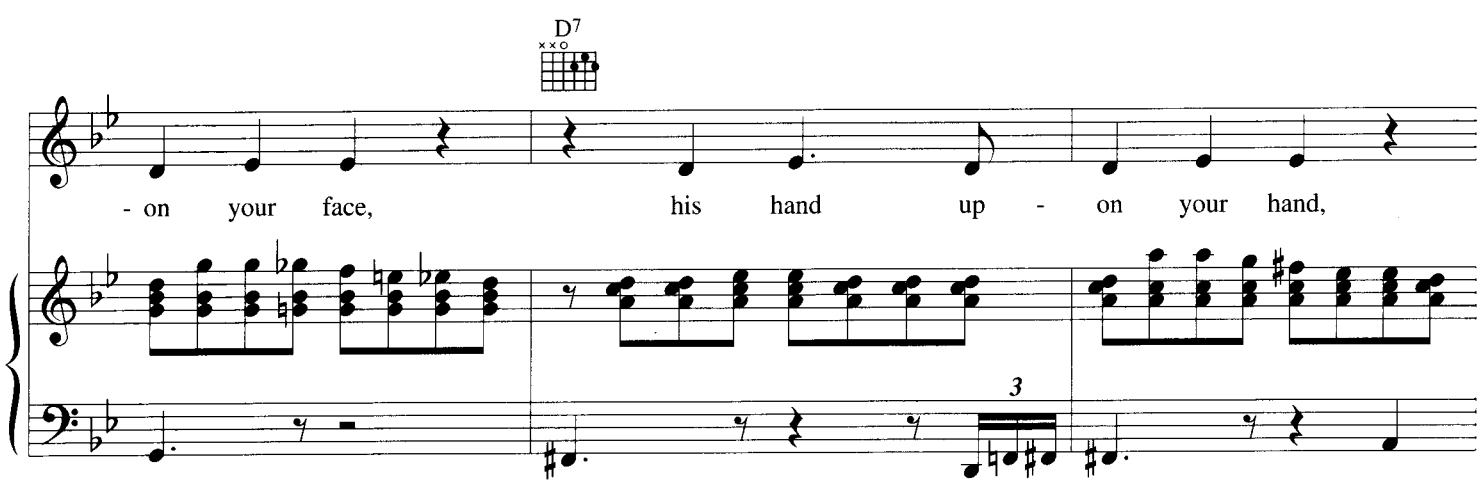
Gm 

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



D7 





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



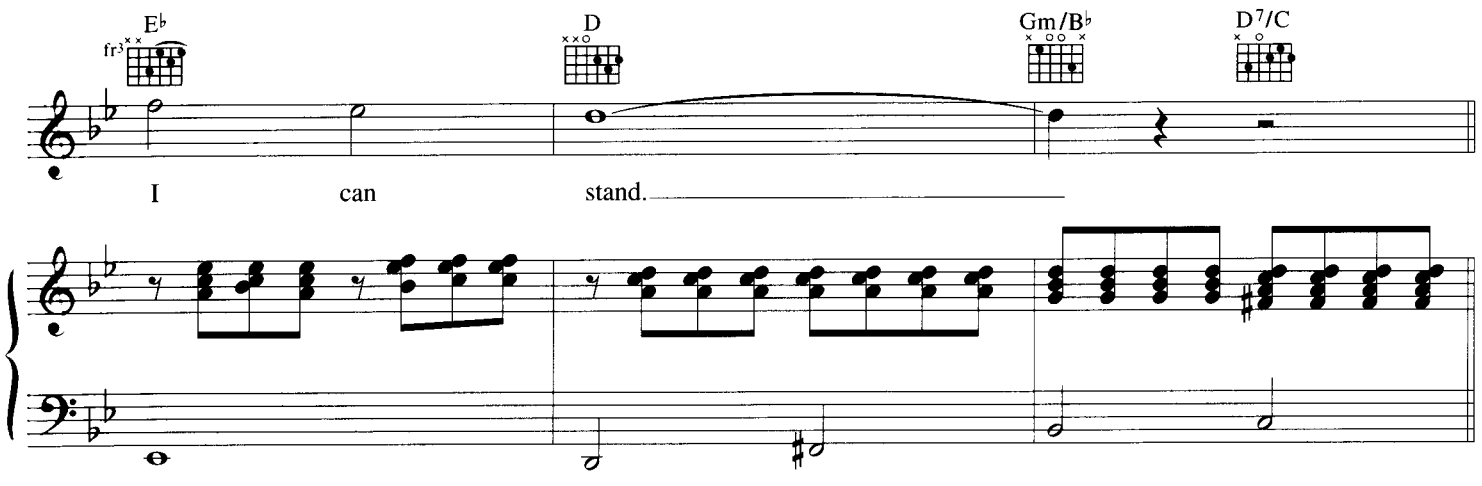
Gm  Cm 

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



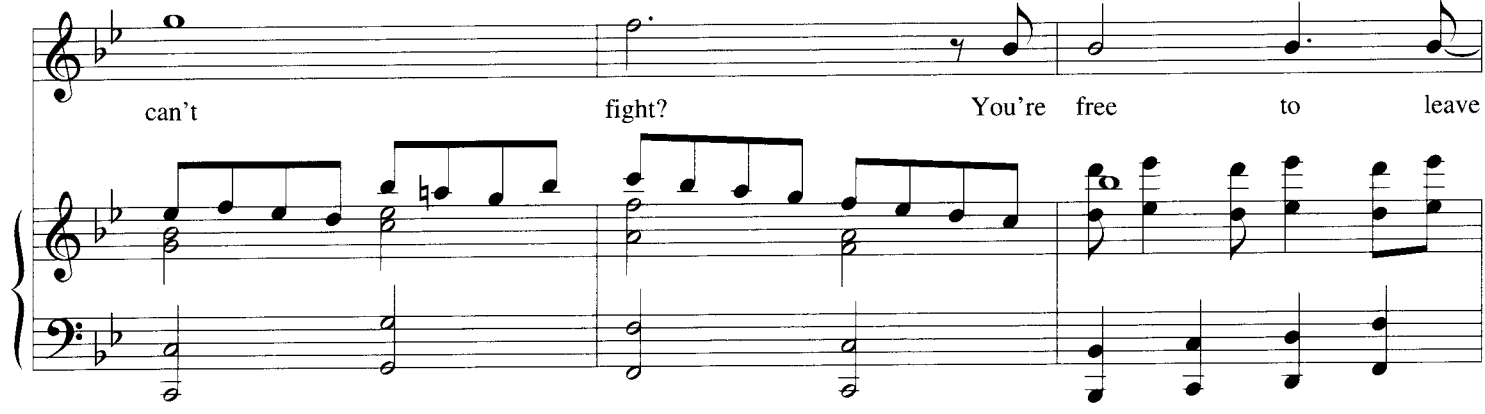
D7  Gm 

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<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.

The first system of music consists of two staves. The treble clef staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. A slur covers these three notes, with a '3' above it indicating a triplet. The bass clef staff has a quarter note G2, followed by a whole rest, and then a half note G2.

The second system continues with two staves. The treble clef staff features a half note chord (G4, B4, D5) with a slur, followed by a half note chord (A4, C5, E5) with a slur, and then a half note chord (B4, D5, F#5) with a slur. The bass clef staff has a half note G2, followed by a half note chord (G2, B1, D2) with a slur, and then a half note chord (A1, C2, E2) with a slur.

The third system features two staves. The treble clef staff starts with a half note chord (G4, B4, D5) with a slur, followed by a quarter note G4, an eighth note A4, and a quarter note B4, all with slurs and accents. The bass clef staff has a half note G2, followed by a half note G2, and then a half note G2.

The fourth system is marked *molto cresc.* and consists of two staves. The treble clef staff has a rhythmic pattern of eighth notes and quarter notes with slurs and accents. The bass clef staff has a half note G2, followed by a half note G2, and then a half note G2.

The fifth system concludes with two staves. The treble clef staff has a rhythmic pattern of eighth notes and quarter notes with slurs and accents. The bass clef staff has a half note G2, followed by a half note G2, and then a half note G2. A guitar chord diagram labeled 'B' is shown above the treble clef staff, indicating a barre on the first fret.

Em



Am



Why

does

my

heart

cry

feel

ings

I

can't

fight?

Why

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

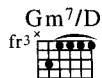
ENGLISH TRANSLATION BY BERNADETTE COLOMINE

$\text{♩} = c.52$



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The vocal line consists of five whole notes, each corresponding to a chord diagram above it. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

rit.



The second system of music includes a vocal line with lyrics and piano accompaniment. The tempo marking 'rit.' is placed above the first measure. The vocal line has a repeat sign after the first measure. The lyrics are: "1. La lu - ne trop blême pose un di - a -". Below the lyrics, it says "(Verse 2 see block lyric)". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.



The third system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are: "- dème sur tes che - veux roux. La". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Gm<sup>7</sup>/D



C<sup>-</sup>



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



C<sup>7</sup>/A



C<sup>7</sup>/G



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

F



F/E



Dm<sup>7</sup>



C<sup>7</sup>



F



d'trous. La lu - ne trop pâle car -

F/E



Dm<sup>7</sup>



E<sup>b</sup>dim



C<sup>7</sup>/E



Gm<sup>7</sup>/D



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

C<sup>7</sup>



Gm<sup>7</sup>/D



C<sup>7</sup>



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



C<sup>7</sup>/A



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

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

mon coeur bles - sé. The stair - ways

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

up to La But - - - te can make the

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

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

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

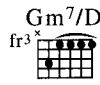
- lin shel - ter you and I. 2. Ma p'tite man - di -



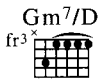
NC.



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



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

Dm7



F



F7



B♭m/F



B♭m6/F



B♭m



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

F/C



C7



F



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 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 quarter note B5. The piano accompaniment starts with a whole rest, then a half note chord of G5 and C#6, followed by a steady eighth-note bass 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 quarter note B5. The piano accompaniment features a half note chord of G5 and C#6, followed by a steady eighth-note bass line.

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 quarter note B5. The piano accompaniment features a half note chord of G5 and C#6, followed by a steady eighth-note bass line.

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 and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "ay - e - ay - e - a. Ny nay e nay e ay. Cham - ma,". The piano accompaniment is written for grand piano with a treble and bass clef, featuring a steady eighth-note bass line and a treble line with quarter and eighth notes.

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

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics "cham - ma, ay cham - ma, - cham - ma, cham - ma, -". The piano accompaniment continues with the same rhythmic pattern as the first system.

cham - ma. etc. ad lib. vocal

The third system shows the vocal line with lyrics "cham - ma. etc. ad lib. vocal" and a rest for the rest of the system. The piano accompaniment continues with the same rhythmic pattern.

The fourth system shows the vocal line with rests for the entire system. The piano accompaniment continues with the same rhythmic 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 with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole rest, followed by a quarter note G#4, an eighth note A4, a quarter note B4, and a quarter note C5. The lyrics "Ni — ni sho — no" are written below the notes. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, both in the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes.

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

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 and a common time signature. It begins with a quarter rest, followed by a quarter note G#4, an eighth note A4, a quarter note B4, and a quarter note C5. The lyrics "sa sho kays oh ni, sa sho kays ah na ja." are written below the notes. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, both in the same key signature and time signature. The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

Oh, oh, oh, oh,

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 and a common time signature. It begins with a quarter rest, followed by a quarter note G#4, an eighth note A4, a quarter note B4, and a quarter note C5. The lyrics "Oh, oh, oh, oh," are written below the notes. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, both in the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes.

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 and a common time signature. It begins with a quarter rest, followed by a quarter note G#4, an eighth note A4, a quarter note B4, and a quarter note C5. The lyrics "Oh, oh, oh, oh," are written below the notes. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, both in the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes.

oh.

This system contains the first two systems of a musical score. The top staff is a vocal line with a melodic line and a long slur. The middle and bottom staves are piano accompaniment, featuring a dense chordal texture in the right hand and a rhythmic bass line in the left hand. The key signature has three sharps (F#, C#, G#).

This system continues the musical score with two systems. It maintains the same instrumental and vocal parts as the first system, with the piano accompaniment providing a steady harmonic and rhythmic foundation.

Kiss hand, dia - monds best

5 5 5 5 5

This system features the third system of the score. The vocal line includes the lyrics "Kiss hand, dia - monds best". The piano accompaniment consists of a steady eighth-note pattern in the right hand and rests in the left hand. The number "5" is written below the piano staff, likely indicating a fingering for a specific instrument.

friend. Kiss grand,

This system contains the final two systems of the score. The vocal line includes the lyrics "friend. Kiss grand,". The piano accompaniment continues with the eighth-note pattern in the right hand and a single note in the left hand.

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#) and a common time signature. 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 and a common time signature. It contains the lyrics "cold girls —". 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.

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 and a common time signature. It contains the lyrics "old. And we all lose our". 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. A note in the vocal line is marked with a fermata and the instruction "optional add octave".

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 and a common time signature. It contains the lyrics "charms — in the end. —". 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.

Ooh.

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 half note G4. The piano accompaniment is in the bottom two staves, with the right hand in treble clef and the left hand in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and a right-hand melody of eighth notes.

The second system continues the musical score with three staves. The vocal line remains in treble clef, with a whole note G4. The piano accompaniment continues with the same rhythmic pattern as the first system.

Dia - monds are a,

The third system features three staves. The vocal line in treble clef begins with a whole rest, followed by the lyrics "Dia - monds are a,". The piano accompaniment continues with the established eighth-note patterns.

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

The fourth system consists of three staves. The vocal line in treble clef has the lyrics "dia - monds are a, dia - monds are a,". The piano accompaniment continues with the same eighth-note accompaniment.

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

Sub