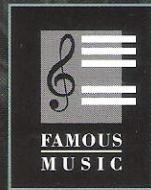


Piano • Vocal • Guitar

SELECTIONS FROM

# MISSION: IMPOSSIBLE



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**MAY 22**

SELECTIONS FROM THE  
MUSIC SCORE ON POINT MUSIC

DIRECTED BY BRIAN DE PALMA  
BY BRIAN DE PALMA

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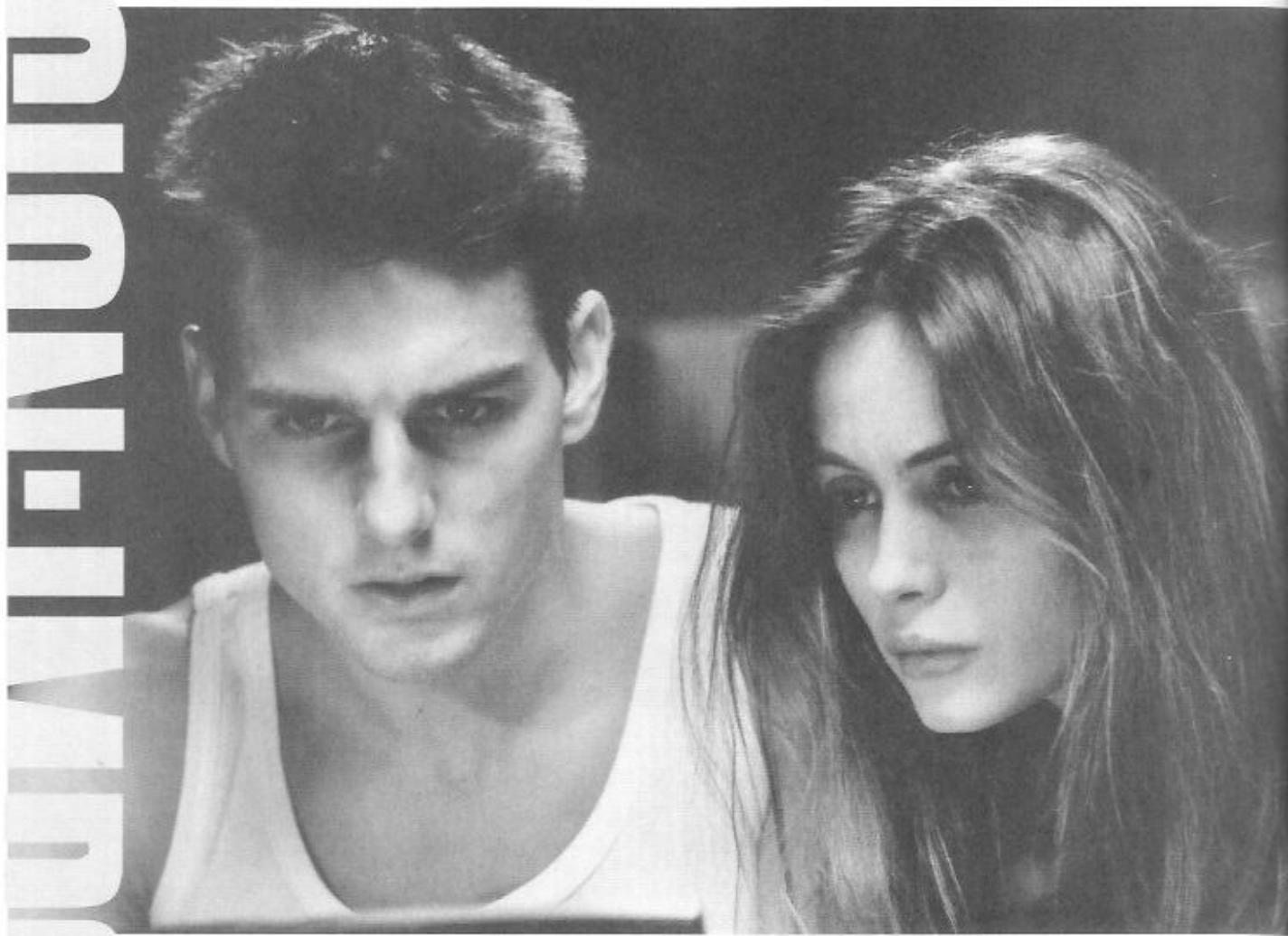
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# **SELECTIONS FROM MISSION:IMPOSSIBLE**

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# MISSION: IMPOSSIBLE THEME

(Dance Version)

from the Paramount Motion Picture MISSION: IMPOSSIBLE

Music by LALO SCHIFRIN

Moderate Dance beat, with drive

*mf*

*simile*

A musical score for piano, consisting of five staves of music. The score is in common time and uses a key signature of one flat (B-flat). The top staff shows a melodic line in the treble clef, with dynamic markings of  $\text{f}$  (fortissimo) and  $\text{p}$ . The second staff shows harmonic bass notes. The third staff continues the melodic line in the treble clef. The fourth staff shows a melodic line in the treble clef, with dynamic markings of  $\text{p}$  and  $\text{f} \text{ p}$ . The fifth staff shows harmonic bass notes. The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines.

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 11 through 15. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The notation includes various note heads, stems, and beams. Measure 11 (top staff) starts with a eighth note followed by a sixteenth note. Measures 12-14 (middle staves) show a continuous pattern of eighth and sixteenth notes. Measure 15 (bottom staff) concludes with a forte dynamic, indicated by a large 'f' and a dynamic arc.

To Coda ⊕

1.

2.

D.S. al Coda

CODA

# I SPY

Words and Music by NICK BANKS, JARVIS COCKER, CANDIDA DOYLE,  
STEVE MACKEY, RUSSELL SENIOR and MARK WEBBER

**Slowly**

Cm



Treble staff lyrics: I spy a boy, I

Bass staff dynamics: mf

G

Cm



spy a girl,

I spy

the worst place —

G

Cm



in the world,

in the whole wide world.

Oh, you

Fm7



did-n't do bad,

Cm



you made it out.

I'm

Fm7



still stuck here,

G



oh, but I'll get out.

Oh yeah,

## Moderate Rock

Cm



I'll get out.

G



Can't you see, — walks a - mong you see-ing through your pret-ty lives —

Cm  
3fr

Do you think I do these things for real? I do these things just so I sur -

G  
oo

Cm  
3fr

vive.

And you know I will sur-vive.

It

Fm7  
S

Cm  
3fr

may look to the un-trained eye I'm sitting on my arse  
ev-ery night I hatch my plan, It's not a case of wom -

Fm7



all day. I'm bid-ing time un-til I take you all.  
an vs. man. It's more a case of haves a-against have -



G

nt's. My Lords and La - dies, I will pre - vail, \_\_\_\_\_ I can - not fail  
And I just hap - pen to have got what you need. It's just ex - act -

Cm



To Coda ⊕

Oh, \_\_ I've

'cause I spy.  
ly what you need,

G

got your num-bers tak - en notes and all of the ways your minds work. I've stu-died

Cm



and your minds are just the same as mine ex - cept that you're just clev - er swine. You nev -

G



a - way, \_\_\_\_\_ 'cause I spy.

Cm  
3fr

Your Lad-broke Grove

G  
ooo

— looks turn — me on, \_\_\_\_\_ yeah.

Cm  
3fr

G  
ooo

*Spoken: With roach burns and design addresses, skin stretched tight over high cheekbones, and thousands of tiny drynaslides*



D.S. al Coda

*leading a path,**leading a path to the corners of your eyes.**And*

CODA



C♯m

*yeah.**La, la, la, la,**Spoken: In the midnight hour.*

C♯m



G♯

*La, la, la, la, la, la, la, la, la;**Spoken: I will*

C♯m

*come to you,**I will**come to you.*

F♯m7

C♯m

*I will take \_ you from \_ this sick-ness, din - ner part - ies and*

F♯m7

*\_ cham - pagne. \_ I'll hold your bod - y and make it sing a - gain.*

G♯

*Come on, sing a - gain, \_ let's sing a - gain, \_ oh yeah,*

Cm

*Spoken: 'Cause I spy.**Yes, I spy, ssss.*

Slower

*I spy a boy —**and I spy a girl.**I spy the chance**to change the world,**to change your world.*

# WEAK

By SKIN, ACE, KASS  
and ROBERT FRANCE

Moderate Rock

E5      D      C

*mf*

Em      D      C

Lost in time, I can count the words I

I

Em      D      C

said when I thought they went un - heard.

Em      D      C

All of those harsh thoughts, so

Em      D      C

un - kind, 'cause I want - ed you.

And

Em      D      C

And

Em D C

now I sit here.  
what am I now?  
I'm all \_\_\_\_\_  
love's \_\_\_\_\_  
a - lone.  
last hope.  
So  
I'm

here sits a blood-y \_\_\_\_ mess.  
all of those soft words  
Tears \_\_\_\_ fly  
I \_\_\_\_ once  
home. \_\_\_\_  
A  
owned. \_\_\_\_  
If

circle of \_\_\_\_ an - gels  
I o - pen my heart \_\_\_\_ there'd  
deep \_\_\_\_ in space  
be no space  
war, \_\_\_\_ for air, } 'cause I want -

ed you. — Weak as I \_\_\_\_ am,

The score consists of four systems of music. Each system begins with a treble clef vocal line and a bass clef piano line. Chord symbols (Em, D, C) are placed above the vocal line at the start of each system. The vocal line features various note values and rests, with some notes connected by slurs. The piano line provides harmonic support with chords and bass notes. The lyrics are integrated into the vocal line, with some words on separate lines and others underlined. The vocal range spans from approximately middle C to high G.

Em                    D                    C  
            

no tears — for you. Weak as I — am, — no tears —

Em                    D                    C  
            

— for you. Deep as I — am, — I'm no

Em                    D                    C  
             1

one's fool, weak as I — am. — So

2                    G                    A                    C  
            

In this taint - ed soul, — in this weak,



— young heart, — am I too much — for you?

In this taint -



- ed soul, — in this weak, — young heart, — am I too much —



— for you, woh, woh, woh, — woh, woh, — woh.

In this taint -



- ed — soul, in this weak, — young — heart, am I too much —

Em                      D                      C  
 — for you, — oh. — Weak as I — am.  
 Em                      D                      C  
 — Weak as I — am. — Weak as I — am.  
 Em                      D                      C  
 — Weak as I — am, — am, — am.  
 Em                      D                      C  
 — Weak as I — am. — Am — I — too — much —

— for you? Weak as I \_\_\_\_ am. Am I \_\_\_\_ too much  
 Em D C

— for you? Weak as I \_\_\_\_ am. Am I \_\_\_\_ too much  
 Em D C

— for you? Weak as I \_\_\_\_ am, \_\_\_\_\_ yeah.  
 E5 D C Play 3 times E5 D C

# ON AND ON

Words and Music by CRISPIN HUNT, DIARMUID BOYLE,  
SIMON STAFFORD and RICHARD HAWLEY

Moderately slow Rock

All the songs I have sung — here  
There's no one else I want be - side you.

more of - ten than - you know.  
Give me a cold should-er — to cry — up - on.

'Cause you're the love that I've count - ed  
You're nev - er an - y-where I find — you.

G  

 more of - ten than let it show.  
 You're nev - er an - y - thing I re - ly up - on. }

G  

 And then I wish you would leave me.

G  

 And then I wish you would go.

G  

 To Coda 
 And then I wish you did - n't need me.

G  
And I wish I did - n't love \_\_\_\_\_  
you so. \_\_\_\_\_

G C G  
Cause I just can't go on. \_\_\_\_\_  
So please don't \_\_\_\_\_

C G C  
do me wrong. \_\_\_\_\_  
No one will do you harm \_\_\_\_\_

D G C G  
my love for you goes on and on. \_\_\_\_\_

Dm7

G

Dm7

D.S. al Coda

CODA

G

C

D

And then I wish I did-n't know. — But I \_\_\_\_\_ just —

G

Am7

C

D

G

Am7

can't go on, —

so please don't \_ do \_\_ me wrong. —

C

D

G

Am7

1 C

D

No one \_ will \_ do you harm \_\_\_\_\_

my love for



you goes on.

No, I just

my love



goes on and on and on



and on and on and on and on and on and on and on



and on and on and on and on

rit.

# DREAMS

*Lyrics by DOLORES O'RIORDAN*

Music by DOLORES O'RIORDAN and NOEL HOGAN

Moderate Rock

B

E

no chord

E

And oh,  
I  
And they'll

my  
my  
want  
come

life  
dreams,  
more,  
true,

is  
it's  
im -  
im -

**B7**

chang - ing ev - 'ry day \_\_\_ in  
nev - er qui - et as it seems, \_\_\_  
pos - si - ble \_\_\_ to ig - nore, \_\_\_ im -  
pos - si - ble \_\_\_ not to do, \_\_\_ im -

**E**

ev - 'ry pos - si - ble way. \_\_\_

nev - er qui - et as it seems. \_\_\_

pos - si - ble \_\_\_ to ig - nore. \_\_\_

pos - si - ble \_\_\_ not to do. \_\_\_

**1,3**

**2,4**

I know I've felt \_\_\_ like this \_\_\_ be - fore, \_\_\_  
And then I o - pen up \_\_\_ and see \_\_\_  
And now I tell \_\_\_ you o - pen - ly, \_\_\_  
A to - tal - ly \_\_\_ a - maz - ing mind, \_\_\_



but now I'm feel - ing it e - ven more  
 the per - son fall - ing here \_ is me, \_\_\_\_\_  
 you have my heart \_ so don't \_ hurt me. \_\_\_\_\_  
 so un - der - stand - ing and \_ so kind; \_\_\_\_\_  
 You're you're



1,3

Last time To Coda ⊕

cause it came \_ from you. \_\_\_\_\_  
 dif - f'rent way \_ to be. \_\_\_\_\_  
 what I could - n't find. \_\_\_\_\_  
 ev - 'ry - thing \_ to me. \_\_\_\_\_

2



Ah,

la \_\_\_\_ da

Csus2



ah,

la da ya,

3

D.S. al Coda  
(with repeats)

Csus2

3 la la ah, la.

3

3

# # # #

## CODA

$\ddot{\theta}$

Oh, my  
And oh, my

# # # #

A

B7

life  
dreams,is chang-ing  
it's nev - erev - 'ry  
qui - et'ry  
as it

day

in  
'cause

seems,

'cause

1

E

ev - 'ry pos - si - ble way.

G G

2

you're a dream \_ to me, \_\_\_\_\_ dream \_ to me. \_\_\_\_\_

E

Ah, \_\_\_\_\_

**A**

**B7**

da, \_\_\_\_\_ da da \_\_\_\_\_ da, \_\_\_\_\_ da, \_\_\_\_\_

la. \_\_\_\_\_

**E**

Repeat and Fade

**8**

**8**

# YOU, ME AND WORLD WAR III

Words and Music by GAVIN FRIDAY  
and MAURICE SEEZER

Moderate Rock

The musical score consists of six staves of music. The top staff shows a piano part with a treble clef, a bass clef, and a dynamic marking of *mf*. The second staff shows a vocal part with a treble clef. The third staff shows a guitar part with a treble clef. The fourth staff shows a piano part with a treble clef. The fifth staff shows a vocal part with a treble clef. The sixth staff shows a guitar part with a treble clef.

**Chords:**

- Am (top staff)
- G (second staff)
- Dm7 (third staff)
- Cmaj7 (fourth staff)
- Cmaj7 (fourth staff)
- Am (fourth staff)
- G (fifth staff)
- Dm7 (fifth staff)
- C (fifth staff)
- Am (sixth staff)
- G (sixth staff)
- Dm7 (sixth staff)

**Lyrics:**

1 Cmaj7 2 Cmaj7 Am

Throw your arms a - round  
Well, H. B. and back -

— me, there's no time to be blue. —  
a - gain, sort of funk - y e - lec - tro - cu - tion.

It's the end of the world. —  
Trig-ger hap - py, — shoot — to kill,

Let's talk what a deep - er mean - ing - ful  
hon - ey - moon - in

things.  
 hell.                    It's up to you, —  
 Our world is spin-ning                    down to me. — }  
 help - less - ly. — }

Dm7                    C                    Am  
 What's go - in' on?                    It's you, —

G                    Dm7  
 me                    and World — War                    Three.

Em7                    Am                    Dm7  
 You and me, —                    me and you, —                    we hurt each oth -

To Coda ⊕

- er 'cause we got - ta get through.  
 Dm7 Cmaj7 Am  
 G Dm7 Cmaj7 D.S. al Coda  
 CODA Dm7 Am  
 we hurt each oth - er 'cause we got - ta get



through.

Oh, \_\_\_\_\_

we hurt each oth - er, we

got - ta get through.

We're at the

o - pen - ing,

the plan - et blue. —

Bm

G

I shout, you scream. —

It's all so



log - ic - al. —

You bite my tongue —

I



blow up in your face. —

In hate - ful times, —

it's time for lov - ing.



I stop to dance, — it's true ro - mance. —



— 8 — 8 —

G Em7 Bm

Bm G Em7

You, me and World\_War\_Three.

Bm A Em7

But on that dress \_\_ you know, you're throw-in' your - self \_\_ out the

D                      Bm                      A  

win-dow      dress. —      I'll wear my      suit, —      my      wed-ding      ring. —


**Em7**  

**D**

— To - geth - er we can sing, —

{  


Bm

A

"La, la, \_\_\_\_ la, la, la, \_\_\_\_ la,"

## SO

Words and Music by NINA RAMSBY,  
DANIEL EWERMAN and JIM TEGMAN

Moderately

Am



{ 12 8

*mf*

Am

G

So \_\_\_\_\_  
So \_\_\_\_\_ could you de -  
you see a

E7

Fmaj7

Am

clare the things I'm \_ say - in'? \_\_\_\_\_  
friend be - hind your \_ shoul - der. \_\_\_\_\_

To  
To

G

Fmaj7

G

me those terms won't  
you those shades won't

fade.  
fade.



pic - ture of your mind \_\_\_\_\_  
time you met \_\_\_\_\_ with \_\_\_\_\_

re - main? \_\_\_\_\_  
stuck me. \_\_\_\_\_



To me those frames will \_\_\_\_\_ be.  
To me those days will \_\_\_\_\_ be.



 C     
  F     
  G  
 Some kind \_ of ten - der-ness in your laugh - ter. Some kind \_ of ten - der-ness

 F     
  B<sub>b</sub>     
  C     
  F  
 in your face. \_\_\_\_\_ Some kind \_ of ten - der-ness in your laugh - ter

 G     
  F     
  B<sub>b</sub>     
 To Coda  F     
   
 Some kind \_ of ten - der-ness in your face. \_\_\_\_\_

 F     
  B<sub>b</sub>     
 |  F     
  B<sub>b</sub>     
  F     
   
 \_\_\_\_\_

 G     
  B<sub>b</sub>     
 |  G     
  B<sub>b</sub>     
  G     
   
 \_\_\_\_\_



*Instrumental Solo*

F

Am

G

F

G

D.S. al Coda

CODA F

B♭

F

B♭

C

In your face.

# ALRIGHT

Words and Music by  
J. POWER

**Bright Rock**

A piano-vocal score for 'ALRIGHT'. The key signature is A major (two sharps). The tempo is indicated as 'mf'. The vocal part starts with a single note followed by a sustained note with a wavy line underneath. The piano accompaniment consists of eighth-note chords.

The vocal part continues with eighth-note chords. The piano accompaniment consists of eighth-note chords.

The vocal part begins with a sustained note followed by eighth-note chords. The piano accompaniment consists of eighth-note chords.

I guess I'm al - right, —  
Now it's a - bout — time, —  
I guess I'm al - right, —

guess I'm al - right. —  
it's the right — time. —  
guess I'm al - right. —

The vocal part continues with eighth-note chords. The piano accompaniment consists of eighth-note chords.

The vocal part begins with a sustained note followed by eighth-note chords. The piano accompaniment consists of eighth-note chords.

I guess I'm do - in' —  
If you willed — your —  
I guess I'm do - in'

fine, —  
mind, —  
fine, —

The vocal part continues with eighth-note chords. The piano accompaniment consists of eighth-note chords.

guess I'm do - in' —  
you will — your —  
guess I'm do - in'

D

— fine. \_\_\_\_\_

— mind \_\_\_\_\_

— fine. \_\_\_\_\_

D'you think I miss  
so fly on swift  
You can't see no

D

G

D

— you?  
— now  
rea-sons,

D'you think I care?  
[on your jour-ney when not what you do.]

G

D

A

D'you think I laid down and died?  
And you've left the nest now and you that's blow have flown.  
So make like the wind - ing

D



G



You nev - er e - ven tried.  
 Ain't noth - in' you can do, \_\_\_\_\_ oh, \_\_\_\_\_ al -  
 Ain't noth - in' you can do, \_\_\_\_\_ oh, \_\_\_\_\_ al -

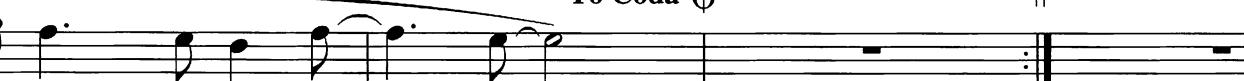
Chord progression: G major (D) -> G major (G)

 A  
 D

- right. -  
 - right. -

You nev - er e - ven tried.  
 Ain't noth - in' you can do, oh,  
 Ain't noth - in' you can do, oh,

 G       A      To Coda ⊕


 The first system consists of two staves. The top staff is in treble clef and has a key signature of one sharp. It contains six measures of music. The bottom staff is in bass clef and also has a key signature of one sharp. It contains six measures of music. The music concludes with a fermata over the final note of the bass staff.

al - right. \_\_\_\_\_  
 al - right. \_\_\_\_\_


 The second system consists of two staves. The top staff is in treble clef and has a key signature of one sharp. It contains six measures of music. The bottom staff is in bass clef and also has a key signature of one sharp. It contains six measures of music. The music concludes with a fermata over the final note of the bass staff.



Play 3 times

*Instrumental Solo*

Look out to sea — and tell me what —



— we came here — for —

Is it what they say, —



— or is — there more that we can know? —

And if so, —

D                    G                    A

which way am I to go? \_\_\_\_\_ which way am I to

D.S. al Coda

D                    G                    A

go? \_\_\_\_\_

CODA

A

D

Ain't noth - in' you can do, \_\_\_\_\_ oh, \_\_\_\_\_

Repeat and Fade

G                    A

oh,        oh,        al - right.        Ain't noth - in' you can

# MISSION: IMPOSSIBLE THEME

(Mission Accomplished)

By LALO SCHIFRIN

Moderately, with drive

Musical score for two staves (Treble and Bass) across five systems:

- System 1:** Treble staff starts with a forte dynamic (F) and a grace note. Bass staff has eighth-note pairs with upward arrows.
- System 2:** Treble staff has eighth-note pairs with downward arrows. Bass staff continues eighth-note pairs with upward arrows.
- System 3:** Treble staff starts with a forte dynamic (F). Bass staff has eighth-note pairs with upward arrows.
- System 4:** Treble staff starts with a forte dynamic (F). Bass staff has eighth-note pairs with upward arrows. A bracket labeled "1" is above the bass staff, and "To Coda" with a circle symbol is written below it.
- System 5:** Treble staff consists of sixteenth-note patterns under a brace labeled "3". Bass staff has eighth-note pairs with upward arrows.
- System 6:** Treble staff has eighth-note pairs with upward arrows. Bass staff has eighth-note pairs with upward arrows.
- System 7:** Treble staff has eighth-note pairs with upward arrows. Bass staff has eighth-note pairs with upward arrows. The key signature changes to G major (one sharp).

Half-time feel, dreamy

CODA

**SELECTIONS FROM**

# **MISSION: IMPOSSIBLE**

**Mission: Impossible Theme**

**I Spy**

**Weak**

**On And On**

**Dreams**

**You, Me And World War III**

**So**

**Alright**

**Mission: Impossible Theme  
(Mission Accomplished)**

**U.S. \$14.95**

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