

PIANO•VOCAL•GUITAR

MUSIC FROM THE ORIGINAL MOTION PICTURE

# SHREK

FEATURING:

I'm a Believer

The Best Years of Our Lives

Like Wow



DREAMWORKS

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**DREAMWORKS**  
PICTURES

Scanned by joeymui

A close-up, low-angle shot of Shrek's face. He has his signature green skin, a large nose, and a slightly grumpy expression. He is looking upwards and to the right, towards a wooden structure that appears to be a window or doorway. The lighting is dramatic, with strong highlights on his forehead and nose, while the rest of his face and the background are in shadow. The background shows some foliage and a wooden frame.

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# SYNOPSIS

Once upon a time in a far away swamp there lived an ornery ogre named Shrek (Mike Myers) whose precious solitude is suddenly shattered by an invasion of annoying fairy tale characters. There are blind mice in his food, a big, bad wolf in his bed, three little homeless pigs, and more, all banished from their kingdom by the evil Lord Farquaad (John Lithgow).

Determined to save their home—not to mention his own—Shrek cuts a deal with Farquaad and sets out to rescue the beautiful Princess Fiona (Cameron Diaz) to be Farquaad's bride. Accompanying him on his mission is a wisecracking Donkey (Eddie Murphy) who will do anything for Shrek . . . except shut up. Rescuing the Princess from a fire-breathing dragon may prove the least of their problems when the deep, dark secret she has been keeping is revealed.

*Shrek* is based on the children's book by William Steig.

"Working with the band Halfcocked on the song "Bad Reputation" was a true pleasure. What a great band, and what a great movie!!!"

— Joe Barresi, producer of "Bad Reputation"

"We really enjoyed working on the soundtrack for the movie *Shrek*. It was the first animated movie I personally had ever seen and thought Eddie Murphy was off the hook. We hope to be a part of a DreamWorks production again soon."

— Isaiah Taylor, *Baha Men*





## ABOUT THE PRODUCTION

In some ways, *Shrek* is your classic fairy tale. It has a hero, a beautiful princess, and a dastardly villain. Unlike the fairy tales of old, however, the hero is an ugly, ill-tempered ogre, the princess is not all she appears to be, and the villain has some obvious shortcomings.

*Shrek* producer and DreamWorks principal Jeffrey Katzenberg notes, “*Shrek* kind of looks backwards at all the fairy tale traditions we grew up on, and takes great fun turning all those storytelling conventions upside-down and inside-out.”



“We (Halfcocked) had an amazing time being involved with the *Shrek* soundtrack. Not only are we extremely honored to cover a song by one of our heroes, Joan Jett, but we also feel privileged to be part of such a great, successful project that uses a bitter, ugly, green ogre as its star. Thanks, *Shrek!!*”

Rock on!

— Sarah Reitkopp, lead singer for Halfcocked  
(performed “Bad Reputation”)

Producer and head of PDI/DreamWorks Aron Warner agrees that a lot of the fun in *Shrek* comes from lampooning some of our most beloved fairy tale characters, even throwing in some Mother Goose favorites for good measure. “We basically took every fairy tale in the book and turned it on its side. Nothing is sacred; every fairy tale gets roasted. These characters are ripe for parody because they’re part of the cosmic consciousness, so to speak.”

In addition to breaking the mold of fairy tale conventions, *Shrek* also showcases some amazing breakthroughs in what have been referred to as the “Holy Grails” of computer animation, the first being realistic humans, who are able to express both dialogue and emotion through a complex facial animation system developed at PDI. Using special tools called “Shapers,” the animators were able to achieve sophisticated facial and body movements by applying interacting layers of bone, muscle, fat, skin, hair, and clothing. There are also advances in the creation of rich, organic environments; clothing that moves, wrinkles and reacts to light like real-life fabric; fire; and fluids of different viscosities, achieved using PDI/DreamWorks’ award-winning Fluid Animation System (FLU).

“The computer has been revolutionary in animation—not evolutionary, *revolutionary*. There is absolutely no question that *Shrek* is far and above anything that’s been done in computer animation,” says Katzenberg, who is quick to qualify, “for at least ten seconds. Yes, it’s state of the art, but do I think it will be the benchmark for a long time to come? No. It will be the benchmark for about a day or two. I say that with a sense of humor, but that’s what’s exciting about computer animation; it’s evolving exponentially. With today’s digital tools, it seems if we can dream it, we can make it.”

Of course, long before they could dream it, the filmmakers had to read it. The movie *Shrek* has its origins in a short illustrated book of the same name by award-winning children’s author William Steig. Steig’s story of an ogre who sets out into the world to find adventure first came to the attention of producer John H. Williams via a very close source. Williams recounts, “Every development deal starts with a pitch and my pitch came from my then kindergartner, in collaboration with

his pre-school brother. Upon our second reading of *Shrek*, the kindergartner started quoting large segments of the book pretending he could read them. Even as an adult, I thought *Shrek* was outrageous, irreverent, iconoclastic, gross, and just a lot of fun. He was a great movie character in search of a movie.”

Screenwriters Ted Elliott and Terry Rossio, who had previously worked with Katzenberg and Warner on *Antz*, collaborated with Joe Stillman and Roger S. H. Schulman to adapt the story into an animated action adventure, told with humor and heart, under the direction of Andrew Adamson and Vicky Jenson.

The heart of the story is found in what could be called—in the language of all fables—the moral of the story. Vicky Jenson relates, “The story is about self-acceptance and that things aren’t always as they appear. We definitely turn the concept of beauty on its ear, which I think is a very powerful theme.”

That being said, Adamson adds, “Yes, there’s a moral to the story and it has tremendous heart, but all of that, I hope, comes ultimately through humor.”

“We set out to create a joyful, fun expression of all the things we’d like to see and, really, to make ourselves laugh,” Warner agrees. “I think humor is universal when it’s good, and there’s a lot of stuff to laugh at in this movie, depending on what you know and remember about the world of fairy tales. We hit on elements that have been so much a part of all our lives, and we had the right actors in the right place at the right time. It just all came together.”





## ABOUT THE MUSIC

Accompanying the characters on their adventures is a musical score composed by Harry Gregson-Williams and John Powell, who had previously collaborated on the scores of DreamWorks' animated hits *Antz* and *Chicken Run*. Juxtaposed with the orchestral score in the film are song selections from an eclectic group of artists, including Baha Men, Smash Mouth, Joan Jett, Rupert Holmes, Herb Alpert and the Tijuana Brass, and DreamWorks recording artists eels, Self, Leslie Carter, and Dana Glover. Glover's song, "It Is You (I Have Loved)," was originally a score cue from composers Gregson-Williams and Powell, to which Glover wrote lyrics, turning it into one of the featured songs in the film.

Like the story, the songs will relate differently to audiences, depending on their age and musical tastes, but, Katzenberg offers, "As much as any movie I've worked on these last 20 years, this one genuinely has something for everyone. It's such an irreverent comedy, but at its core is an incredible heart. It really talks to the fact that there's a place for each and every one of us, and someone to share it with."

Long before *Shrek* was animated, the filmmakers hand-picked many of these songs. Each holds a lyric that tells us more of our story and expresses Shrek's point of view. The songs are as eclectic as our fairy tale creatures. These musicians and songwriters have great wit and a keen sense of adventure. Our composers, Harry and John, blended these songs with their original underscore to create a one-of-a-kind musical journey.

— Marylata E. Jacob, Music Supervisor

Warner agrees, "I think its theme is a very important one these days—that beauty not only isn't everything, it can mean absolutely nothing. We live in a world that's obsessed with the way people look. I love the fact that we were able to tell a story where the so-called beautiful people don't always win."

Katzenberg concludes, "It really is an allegory in which we can find something about our own lives. Each of our characters comes to understand that there is something wonderful—warts and all—about who they are. I think that's true for all of us: that the people who ultimately come to know and love us see the strengths inside of us. Whether you're a princess, a donkey, or even a big, green, stinky ogre, you can find love and happiness."

*Shrek* was the third film that Harry and I scored together for Jeffrey Katzenberg and DreamWorks. So you'd think that it would be getting easier, wouldn't you? Whilst it was a wonderful film to work on (we could tell that from the first rough cut we saw), and whilst we were teamed up with a great group of people (some of whom we knew very well by then—the darling Marylata Jacob, for one), *Shrek* was still, with all of these advantages, a difficult project to do. At times Harry and I felt as if we were crossing the same rickety bridge that Shrek and Donkey crossed above the lake of fiery lava (but I can't reveal who was the frightened one). Making music for this film required us to walk a thin line between sentiment and subversion, truthful emotion and sticky sap, comedy and action, fruit and nuts. But like Shrek and Donkey, we got to the other side and wondered what all of the hollering had been about.

— John Powell, co-composer of musical score  
(with Harry Gregson-Williams)

"It is rare to have an opportunity to work on a movie such as *Shrek*. I was thrilled and honored to collaborate with composers I so admire."

— Dana Glover, artist and lyricist for  
"It Is You (I Have Loved)"



# CAST OF CHARACTERS

**SHREK** — Voiced by Mike Myers, Shrek is a big, green, ugly, smelly ogre. Perfectly content just living alone in his swamp, he enjoys taking mud showers, eating forest critters, and scaring the spit out of anyone who crosses his path. It takes a princess that packs a punch to finally soften his heart.

**DONKEY** — Voiced by Eddie Murphy, this Donkey's no jackass—he talks, sings, hums, dances, and just won't shut up. As Shrek's unlikely sidekick, it doesn't take long to see his charming and optimistic nature. He finds true friendship and a hot romance where he least expects it.

**PRINCESS FIONA** — Voiced by Cameron Diaz, Princess Fiona is every guy's dream. She is not only beautiful, but she's able to drop-kick a band of outlaws and eats weed-rats with the best of them. She's smart, tough, and spirited, but she is also a princess with a deep, dark secret who waits patiently for her one true love to sweep her off her feet.

**LORD FARQUAAD** — Voiced by John Lithgow, Lord Farquaad, the measly four-foot-tall ruler of Duloc, is the antithesis of Shrek—neat, orderly, and power-hungry. He's a control freak who would like nothing better than to rid the land of all undesirable fairy tale creatures and create his own perfect world.



Andrew Adamson  
and Vicky Jenson,  
directors



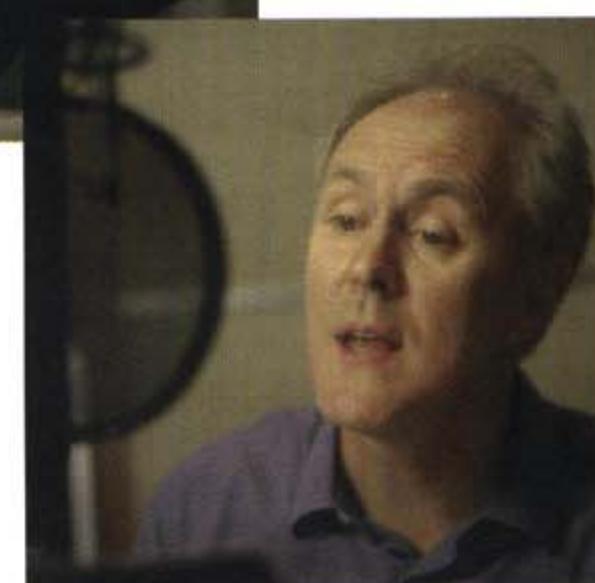
Mike Myers, the  
voice of Shrek



Eddie Murphy, the  
voice of Donkey



Cameron Diaz,  
the voice of  
Princess Fiona



John Lithgow, the  
voice of  
Lord Farquaad



# Stay Home

Words and Music by  
Matt Mahaffey

Moderately

N.C.

*p*

B♭ E♭

I be - lieve \_ in self as - ser -

*mp*

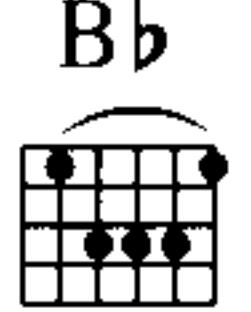
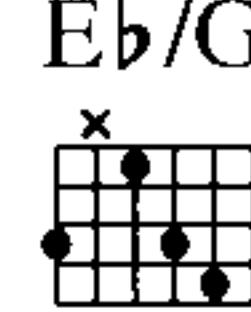
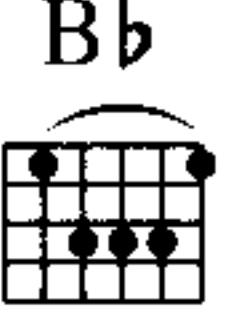
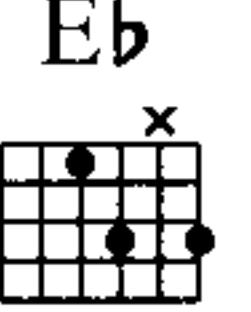
B♭ E♭ B♭ E♭

tion. Des - tin - y — or slight di - ver - sion. Now it seems \_ I've got my

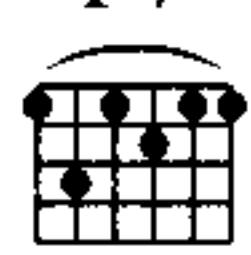
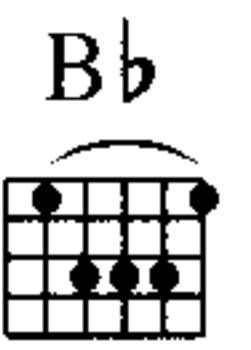
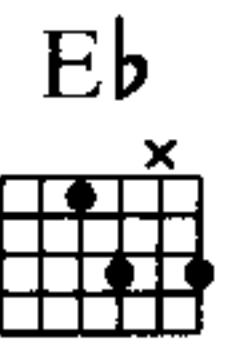
F7 B♭ E♭

head on straight. I'm a freak, \_ an ap - pa - ri -

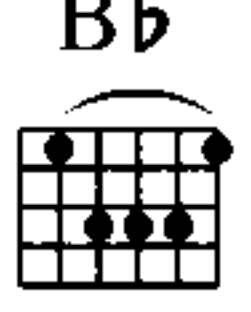
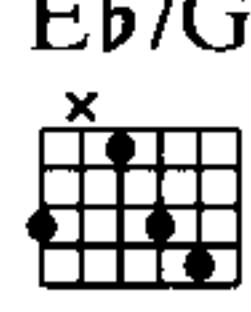
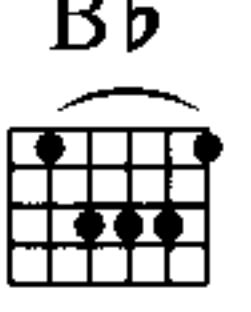
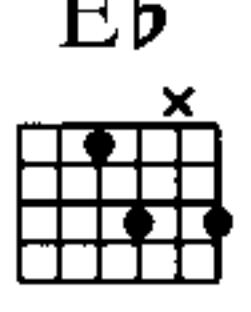
*mf*

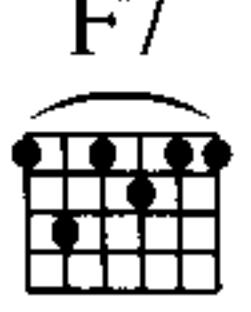
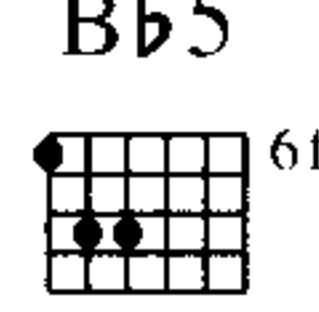
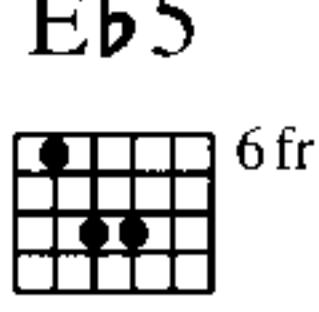
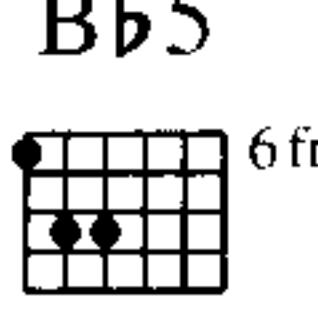
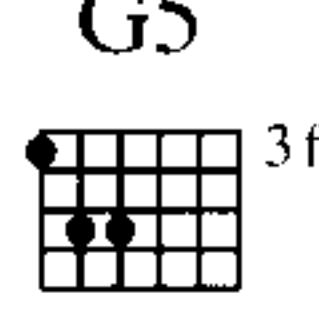
tion. Seems I've made the right de - ci - sion. Try to turn \_\_ back now, \_\_ it might

be too late. \_\_\_\_\_ And it's off to the moon and then back a - gain.

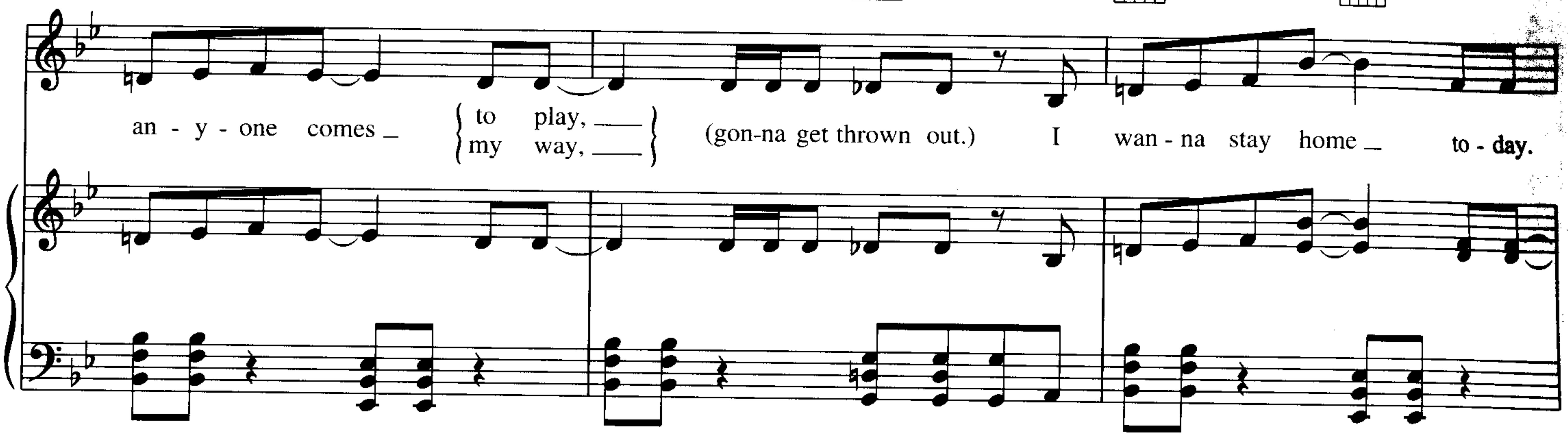
Same old day, \_\_ same sit - u - a - tion. My hap - pi - ness \_\_ rears back \_\_ as if to

say... \_\_\_\_\_ I wan - na stay home \_\_ to - day. \_\_ (Don't wan-na go out!) If

*f*

B<sub>b</sub>5                    E<sub>b</sub>5                    B<sub>b</sub>5                    G5                    B<sub>b</sub>5                    E<sub>b</sub>5  

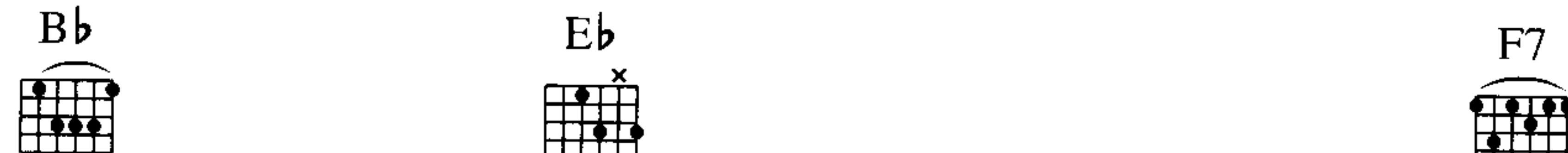

an - y - one comes - { to play, — } (gon-na get thrown out.) I wan - na stay home \_ to - day.  


To Coda  
 B<sub>b</sub>5                    G5                    B<sub>b</sub>5                    E<sub>b</sub>5                    F7  

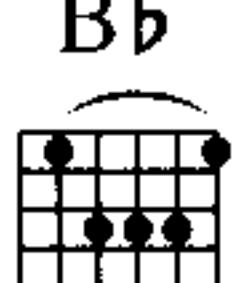
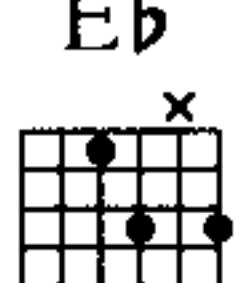
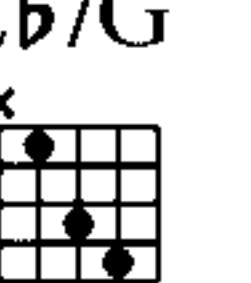

(Don't want no com - pa - ny, no \_\_\_\_ way.) Yeah! Yeah! Yeah!  


B<sub>b</sub>                    E<sub>b</sub>                    B<sub>b</sub>                    E<sub>b</sub>  

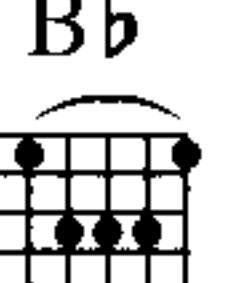
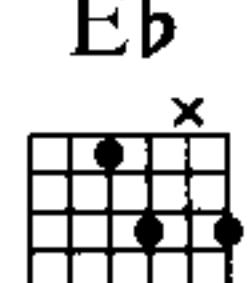

The sim - ple life's \_ my cup of tea. I don't need \_ no - bod - y but  


B<sub>b</sub>                    E<sub>b</sub>                    F7  


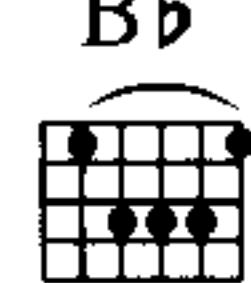
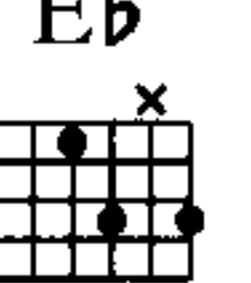
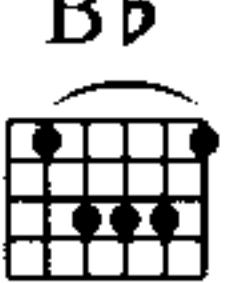
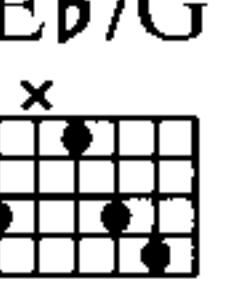
me. What I would-n't give just to be left a - lone.  

I wan-na be a mil - lion - aire \_ some - day, but know what it feels like to give it a - way. —

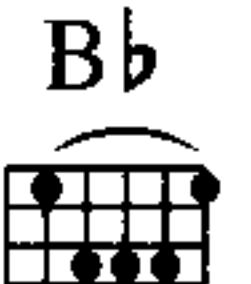
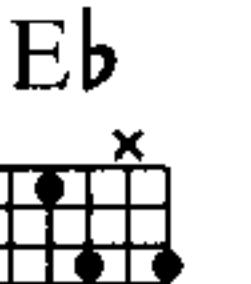
  

— Watch me march \_ to the beat of my own drum. — And it's

o - ver and o - ver and o - ver a - gain. Same old day, \_ same sit - u - a - tion. My

*D.S. al Coda*

hap - pi - ness — rears back — as if to say. — I

Coda

$\phi$

F7

C5

A $\flat$ 5

Yeah! Yeah! Yeah!

Rain, rain ev - er - y day. now. Ev - 'ry - one -

D $\flat$ 5

G $\flat$ 5

just stay a - way now. Come an - oth - er

F5

F

day. (Come an - oth - er day.) I

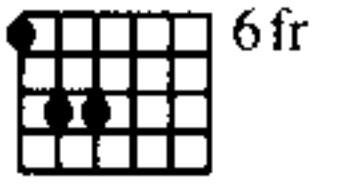
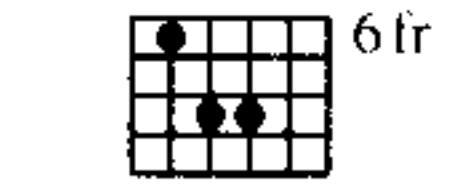
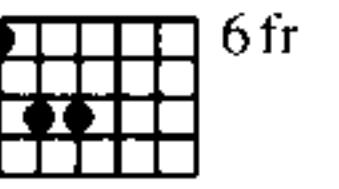
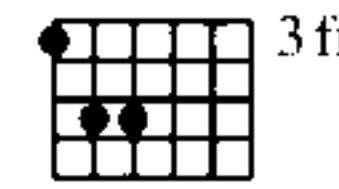
B $\flat$ 5

E $\flat$ 5

B $\flat$ 5

G5

wan - na stay home to - day. (Don't wan - na go out.) If

B<sub>b</sub>5                      E<sub>b</sub>5                      B<sub>b</sub>5                      G5  





an - y - one comes — { to my play, \_\_\_\_\_ } (gon - na get thrown out.) I  
 wan - na stay home — to - day. (Don't want no com - pa - ny no \_\_\_\_\_ way.)

1.                      2.  
 F7                      F7                      B<sub>b</sub>                      E<sub>b</sub>  

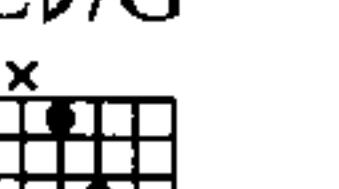


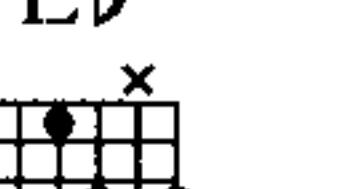


Yeah!   Yeah!   Yeah!   I   Yeah!   Yeah!   Yeah!

mp

B<sub>b</sub>                      E<sub>b</sub>/G                      B<sub>b</sub>                      E<sub>b</sub>                      B<sub>b</sub>                      F7                      Repeat and fade





# I'm a Believer

Words and Music by  
Neil Diamond

Moderately slow, with a strong beat

The musical score consists of two staves. The top staff is for the voice, starting with a dynamic of *mf*. The bottom staff is for the guitar. Chords indicated above the guitar staff include G, C, G, C, G, B♭, G, C, G, B♭, and G. The lyrics are integrated into the music, appearing below the notes. The vocal part includes a melodic line and several sustained notes. The guitar part features strumming patterns and power chords.

N.C.

G      C      G      C

*mf*

G      C      G      C      G      B♭

I thought love was on - ly true \_\_ in  
I thought love was more or less \_\_ a

G      C      G      B♭

fair - y tales,  
giv - in' thing.

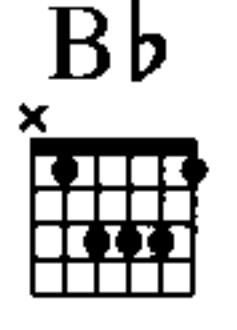
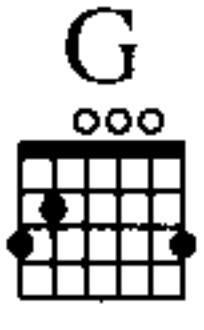
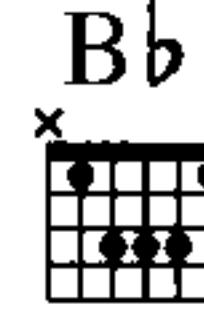
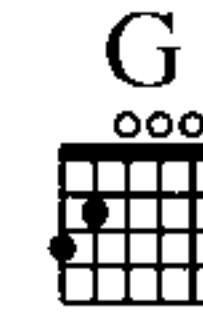
meant for some - one else but not \_\_ for  
Seems the more \_\_ I gave, the less \_\_ I

G      B♭      G

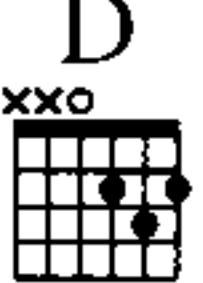
me.  
got.

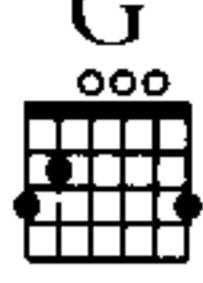
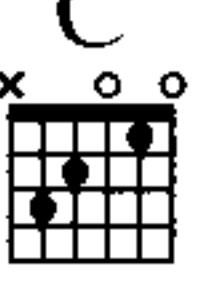
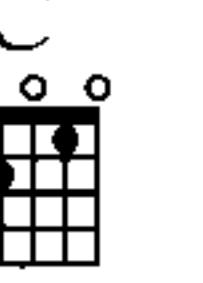
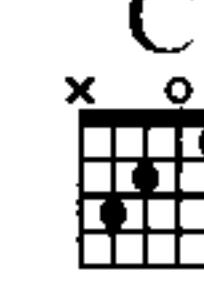
Love was out to get \_\_ me.  
(D.S.) What's the use in try - ing?

Original key: F♯ major. This edition has been transposed up one half-step to be more playable.

   
  
 That's the way it seemed.  
 All you get is pain.

Dis - ap-point - ment haunt - ed all my  
 When I want - ed sun - shine, I got

    
  
 dreams. } Then I saw her face. Now I'm a believ -  
 rain.

       
  
 - er. Not a trace of doubt in my

     
  
 mind. I'm in love. I'm a believ -

G F To Coda  $\oplus$   
N.C.

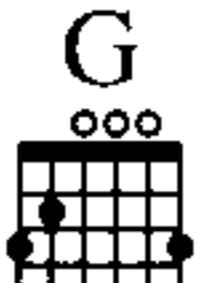
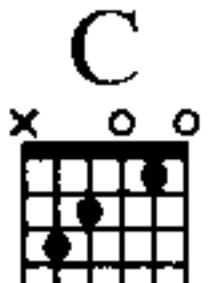
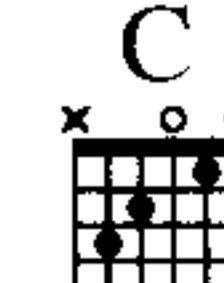
- er. I could-n't leave her if I tried.

G D N.C.

G D N.C. D.S. al Coda

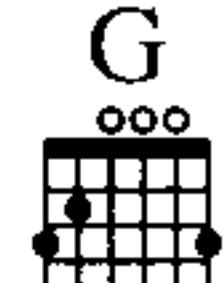
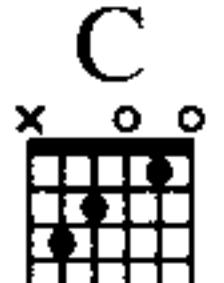
CODA  $\oplus$  N.C.

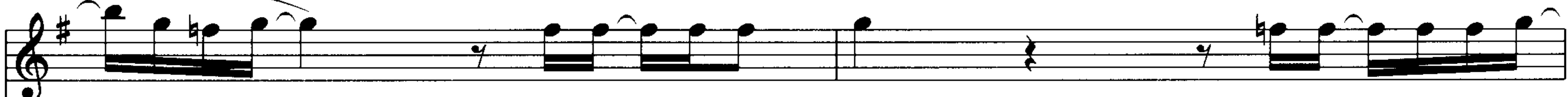
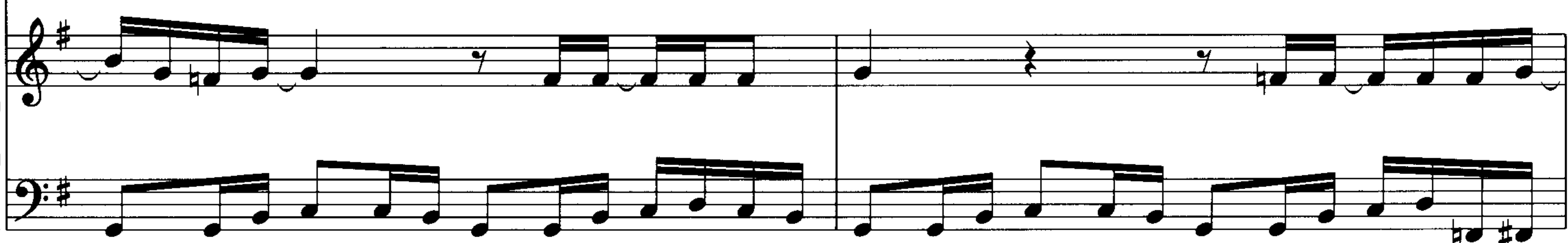
tried. Then I saw her face.

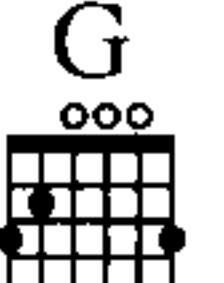
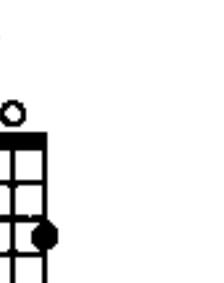
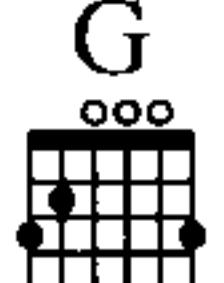
  


Now I'm \_\_ a believ - er. Not a trace -

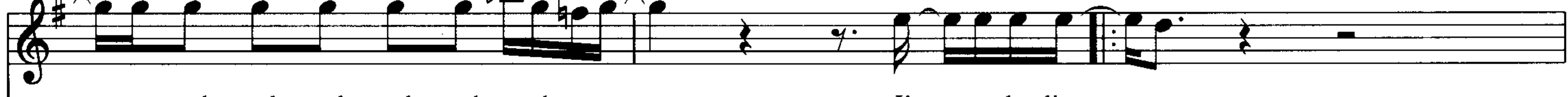
       

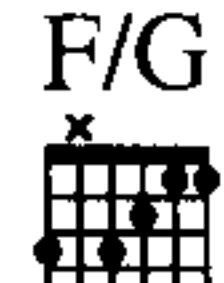
of doubt \_ in my mind. Now I'm \_\_ a believ -

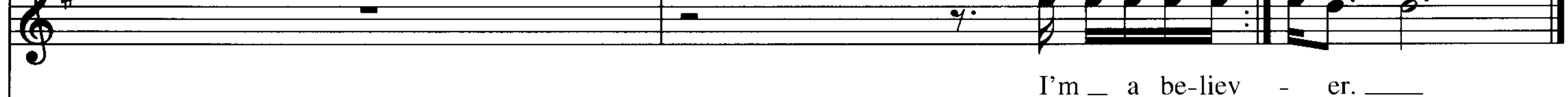
N.C.


- er, yeah, yeah, yeah, yeah, yeah. \_\_\_\_\_ I'm \_\_ a believ - er.

Repeat and Fade Optional Ending

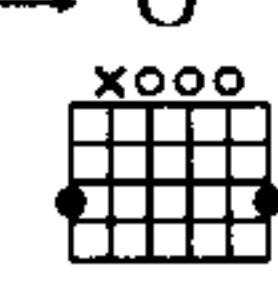
  

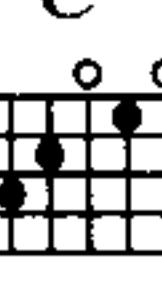

I'm \_\_ a believ - er. \_\_\_\_\_

# Like Wow

Words and Music by  
Jimmy Harry and Sandra St. Victor

Moderate Pop

Guitar → G  
(capo 3rd fret)  
  
Piano → B♭

C  
  
E♭

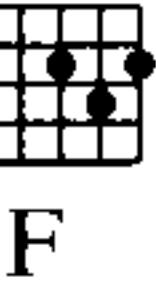


G  
  
B♭

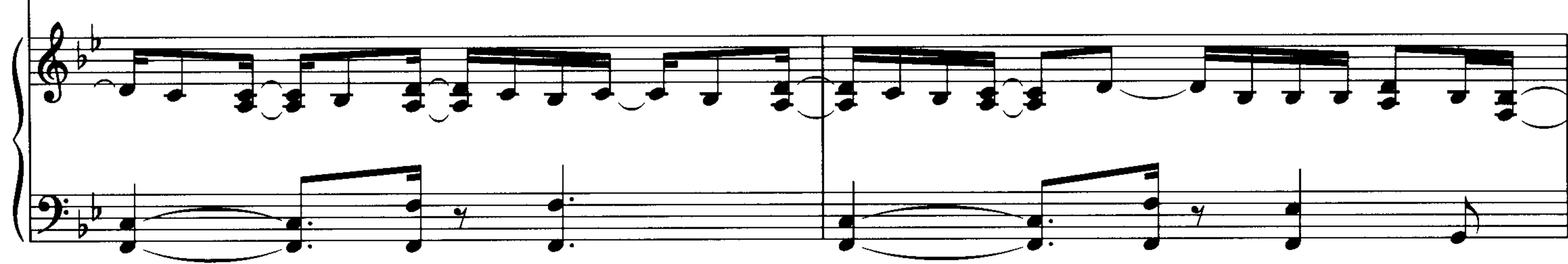
C  
  
E♭

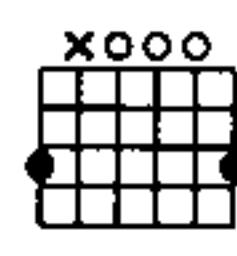
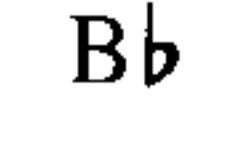
right; what's left is all \_\_\_\_ out \_\_\_\_ of sight. \_\_\_\_ What's a girl \_\_\_\_

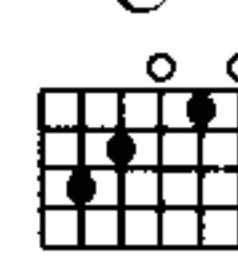


D  
  
F

— to do? — I'm feel - in' — you; — you're on — my — mind. — I wan-na be with you, —

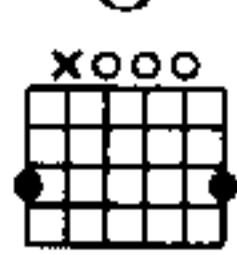
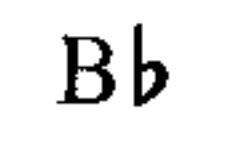


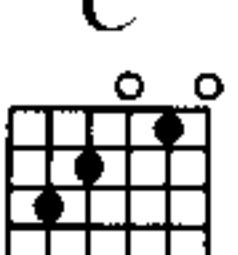
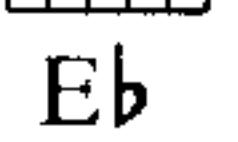

G  

Bb


C  

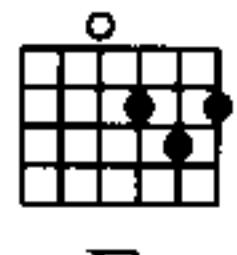
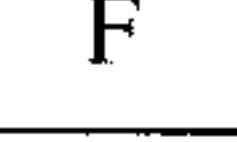
Eb

— 'cause when you're stand - in' next — to me, — it's like wow! —


G  

Bb

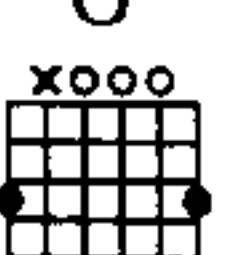
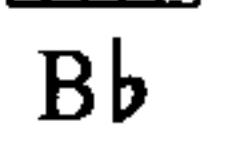

C  

Eb

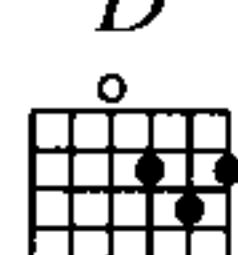
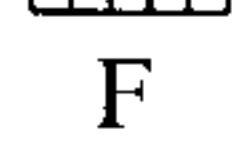
You know, your kiss - es seem — to set — me free. — It's like wow! —

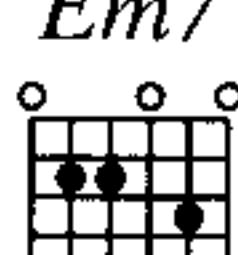
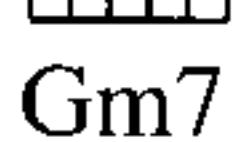

D  

F

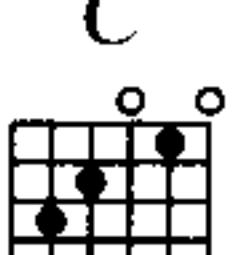
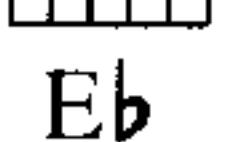
And when we touch, — it's such — a rush, — I can't get e-nough. — It's like it's like...

Tacet

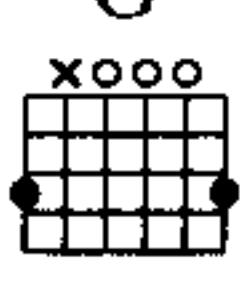
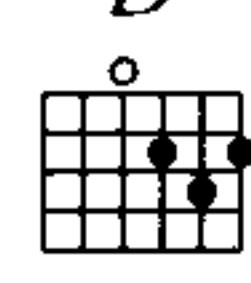
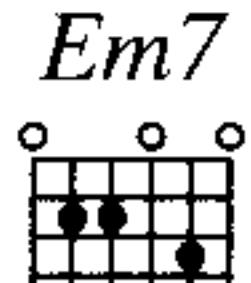

G  

Bb

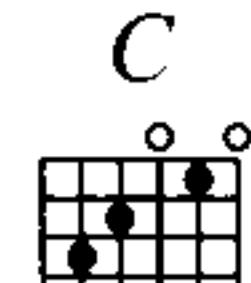
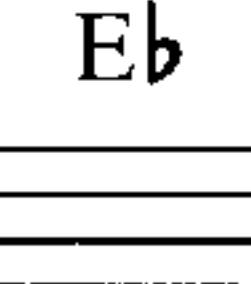

D  

F


Em7  

Gm7

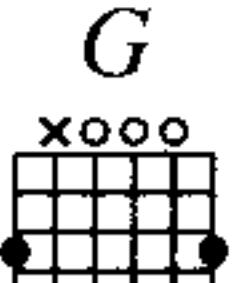
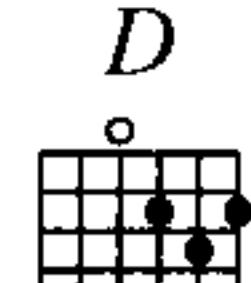
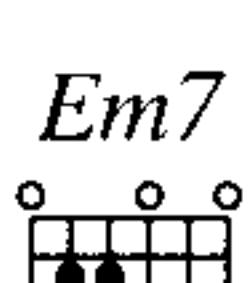
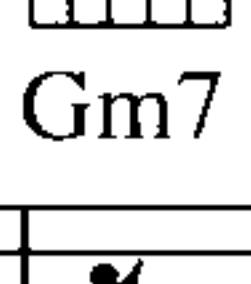
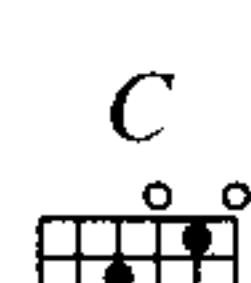
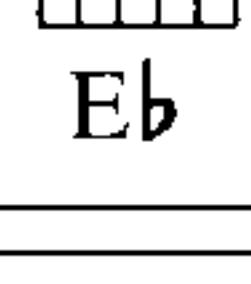

C  

Eb

Ooh, — hey, — what? — It's like wow! —

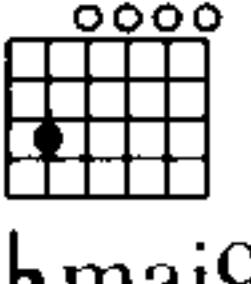




Ooh, \_\_\_\_\_ hey, \_\_\_\_\_ what? It's like wow! \_\_\_\_\_

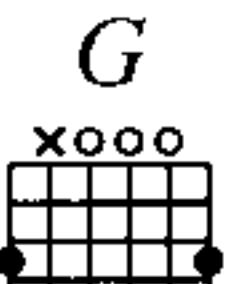
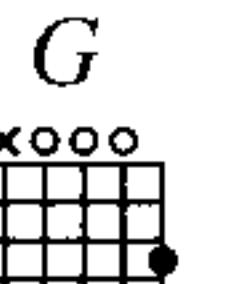
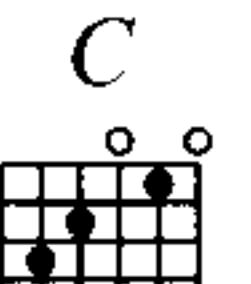
Ooh, \_\_\_\_\_ hey, \_\_\_\_\_ what? It's like wow! \_\_\_\_\_

*Cmaj9*  

  
*Ebmaj9*  

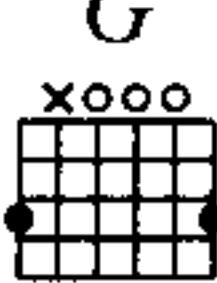
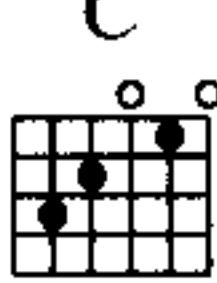

*To Coda*

∅

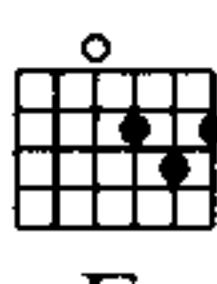
Ooh, hey, what? It's like wow! \_\_\_\_\_

Should I hes - i - tate \_\_\_\_\_ when it feels \_\_\_\_\_

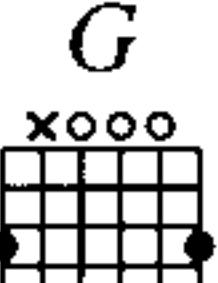
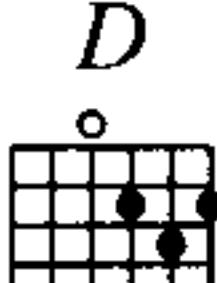

B<sub>b</sub>

E<sub>b</sub>

— this great? — Don't wan-na make a big mis - take; — don't wan-na make ya think I'm play -

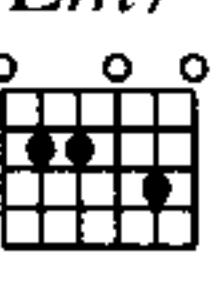
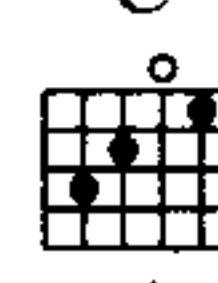
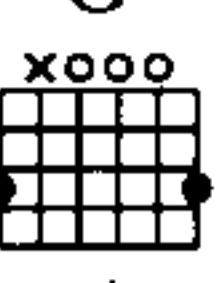
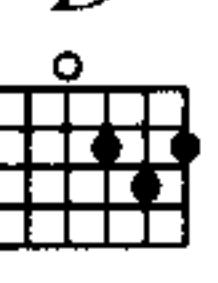

F

*D.S. al Coda*

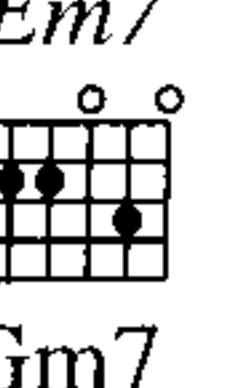
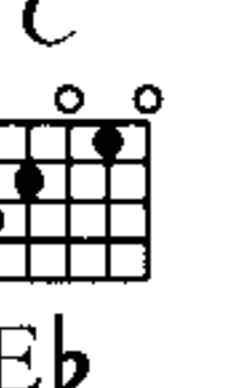
in' games. — I'm just try'n' — to say — I wan-na be with you,


B<sub>b</sub>

F

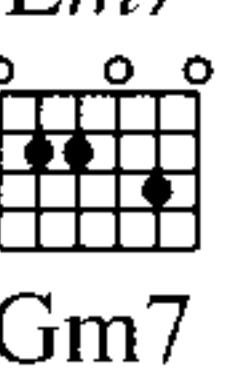
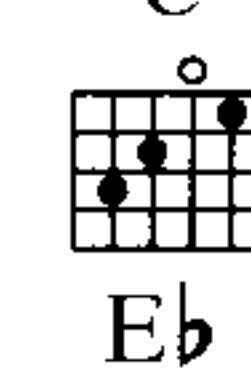
what? Like — wow! Fas - ci - nat - ed by your love,


Gm7

E<sub>b</sub>

B<sub>b</sub>

F

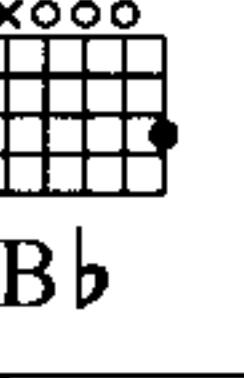
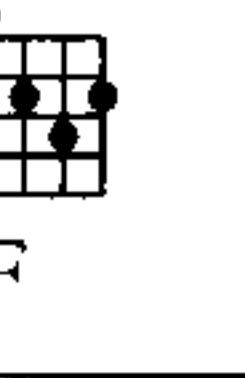
— you know it's all I'm think - ing of. — Have I wait - ed long e - enough?

Em7                      C                      G                      D  
  
 Gm7                      Eb                      Bb                      F  


My mind and heart \_ are all \_ mixed up. \_\_\_\_\_ Feel - in' high - er than \_ a cloud, \_  
 (Spoken:) You know, it's all I'm thinking of.

Em7                      C                      Cmaj9  
  
 Gm7                      Eb                      Ebmaj9  


all my sens - es are \_ like wow! \_\_\_\_\_ Ooh, \_\_\_\_\_ hey,  
 what?                    It's like wow! \_\_\_\_\_ Ooh, \_\_\_\_\_ hey, \_\_\_\_\_

G                      D  
  
 Bb                      F  


mp

what?                    (Spoken:) You know, it's all I'm thinking of.                      Tacet  
 It's like,                it's like...

And we got this feel - in; — it's real and — it's just like wow!

Ebmaj9

Cmaj9

hey, — It's like what?

Eb

Gm7

F

Bb

Oh, —

C

Em7

D

G

hey, — It's like what?

Eb

Gm7

F

Bb

Oh, —

C

Em7

D

G

hey, — It's like what?

Eb

Gm7

F

Bb

Oh, —

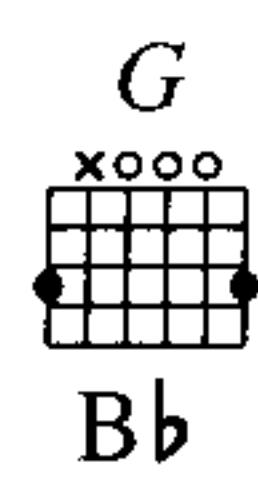
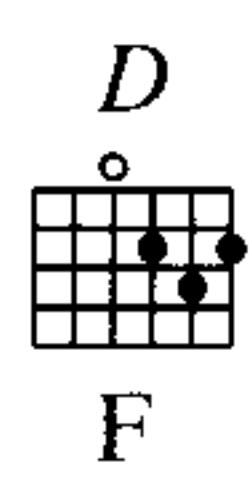
C

Em7

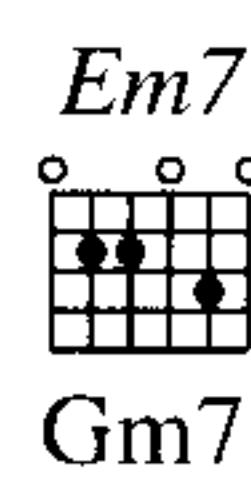
D

G

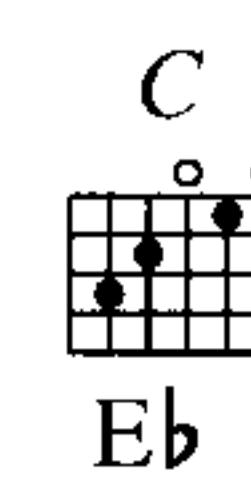
*mf*

B<sub>b</sub>

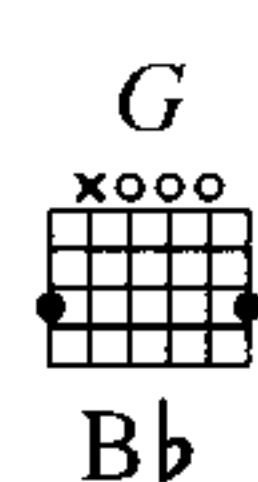
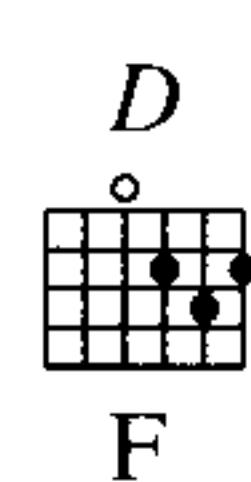
F



Gm7

E<sub>b</sub>

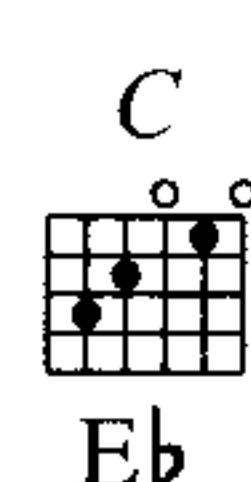
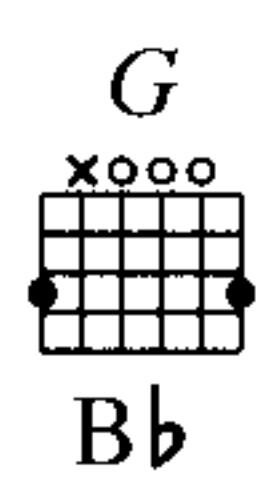
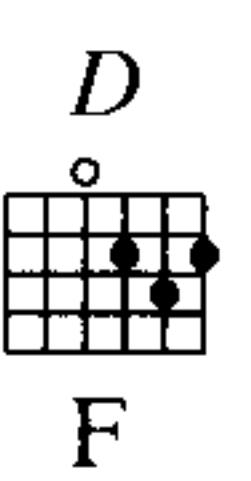
Vocal ad lib till end

B<sub>b</sub>

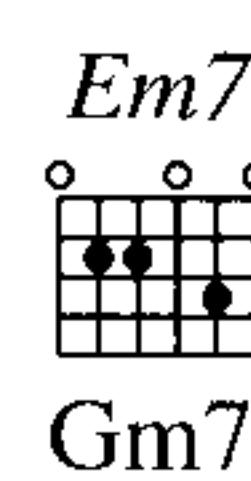
F



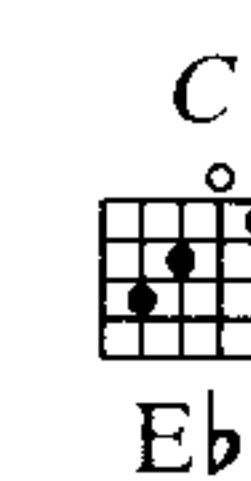
Gm7

E<sub>b</sub>B<sub>b</sub>

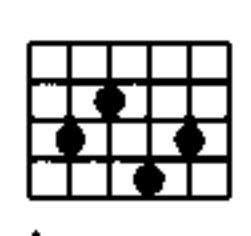
F



Gm7

E<sub>b</sub>

Cmaj9

E<sub>b</sub> maj9

Repeat and fade

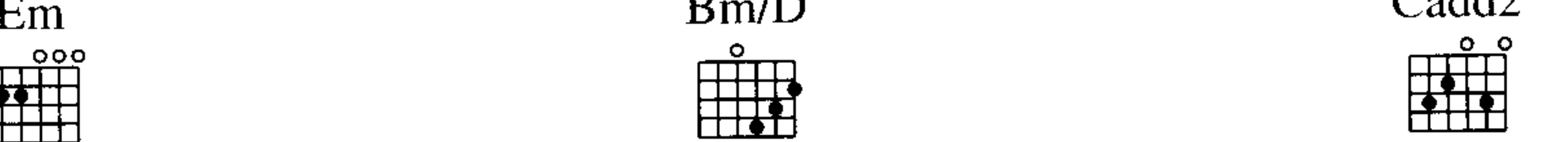
# It Is You (I Have Loved)

Words by Dana Glover  
Music by Harry Gregson-Williams,  
John Powell and Gavin Greenaway

## Moderately

**Moderately**

Em                      Bm/D                      Cadd2



8va -----

mp

G/B                      Am9                      G/B                      Cadd2                      Dsus4



loco

8va -----

**Moderately fast**

D                      Em                      Bm7                      C

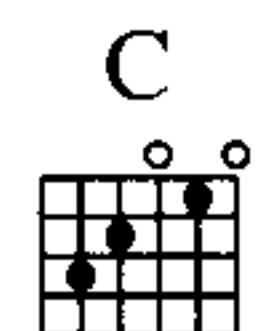
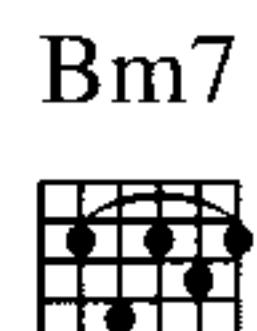
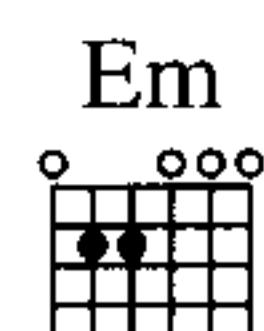


There is some - thing that I see in the way you look at

Gadd2                      Am7                      Cadd2                      G

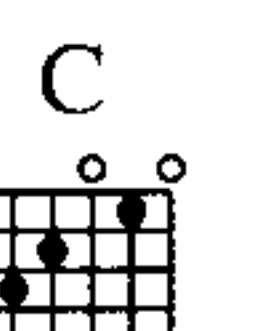
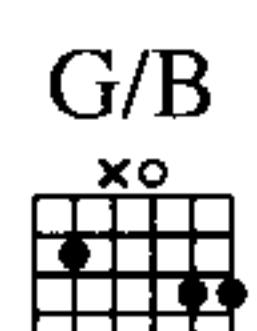
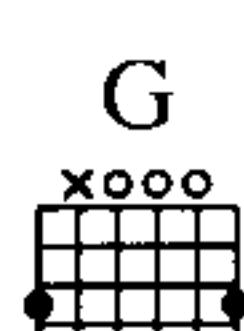


me. There's a smile that's a truth in your eyes.



What an un - ex - pect - ed way

on this un - ex - pect - ed

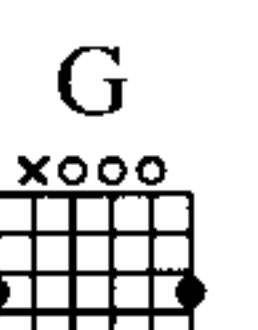
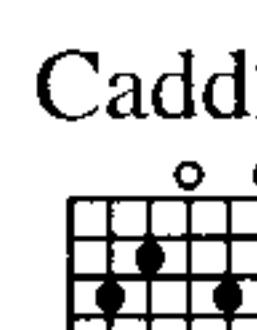
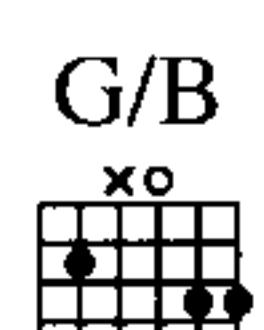


day. —

Could it be

this is where I —

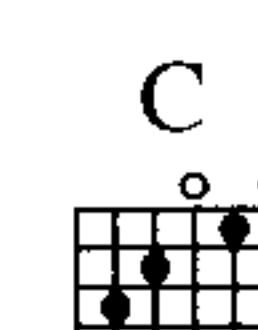
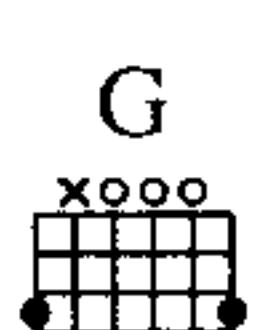
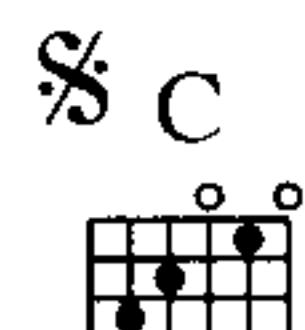
be - long?



It is you

I — have loved

all — a - long.



There's no more mys - ter - y,

it is fi - n'ly clear — to

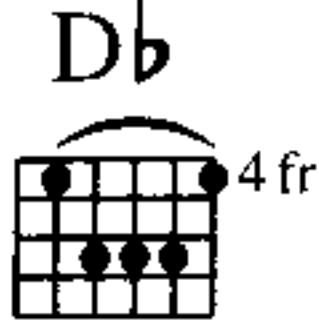
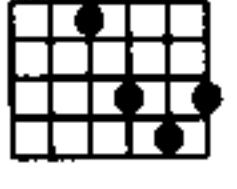
*mf*

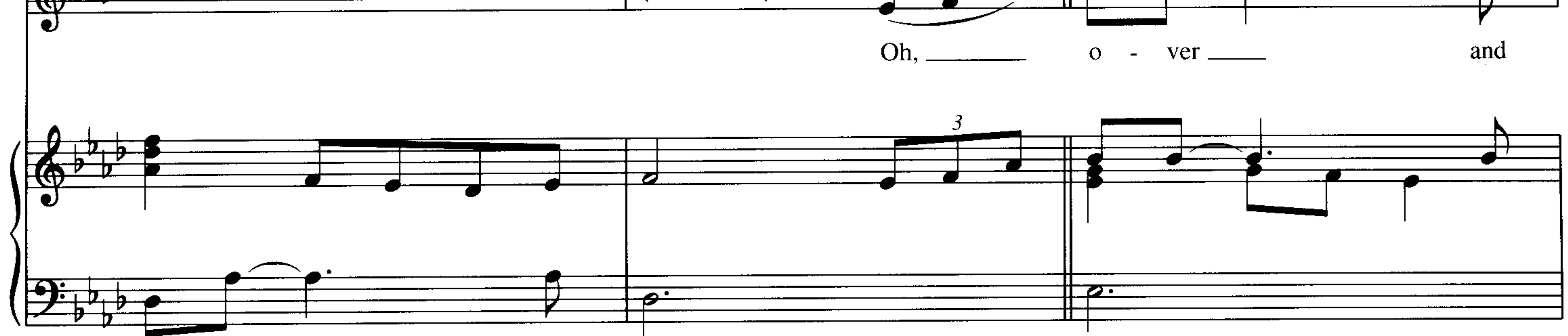


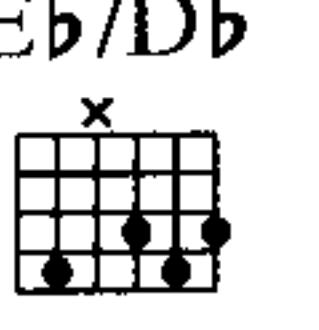
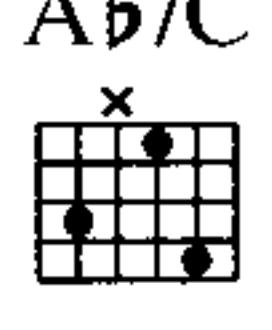
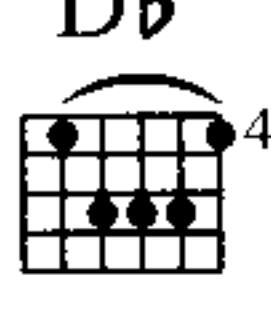


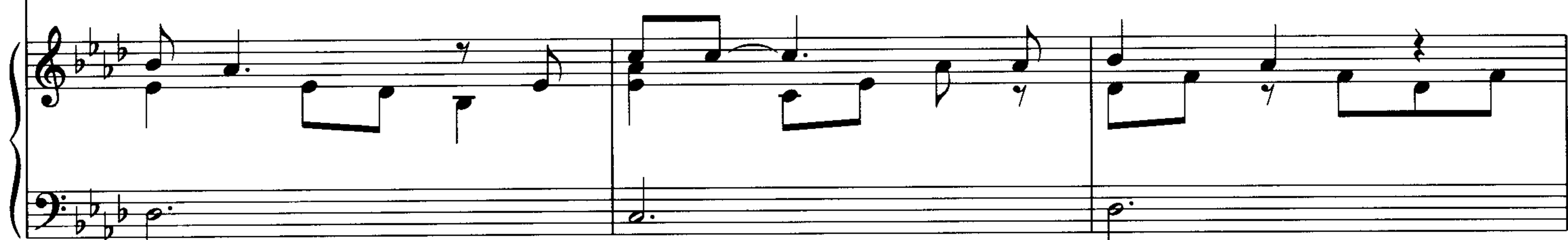
D.S. al Coda

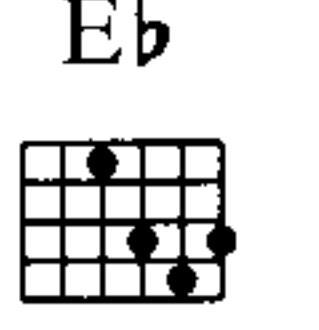
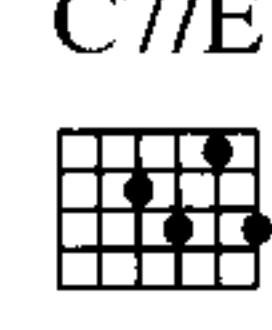
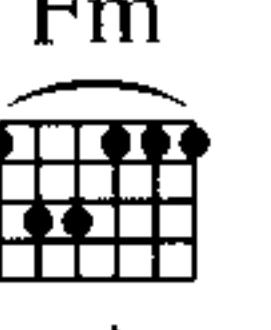
The musical score consists of six staves of music. The top staff is for voice (soprano) and piano (right hand). It includes lyrics: "loved all a - long. No more". The piano part has two guitar chord boxes: C (top left) and G (top right). The second staff continues the vocal line with a piano accompaniment. The third staff begins the "Coda" section, indicated by a symbol with a circle and a diagonal line. It features a piano accompaniment and includes three guitar chord boxes: Dm (center), Am (right), and Bb (left). The fourth staff continues the coda with a piano accompaniment. The fifth staff features a piano accompaniment and includes four guitar chord boxes: Bb (top left), F (top right), Bb (center), and Gm7 (right). The sixth staff continues the piano accompaniment. The seventh staff includes four guitar chord boxes: F (top left), C (top right), Bbm (center), and Fm (right). The eighth staff continues the piano accompaniment. The ninth staff includes four guitar chord boxes: Db (top left), Ab (top right), Bbm7 (center), and Ab/C (right). The bottom staff is a continuation of the piano accompaniment.


  
Oh, \_\_\_\_\_
o - ver \_\_\_\_\_
and

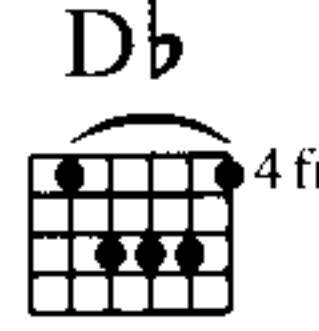
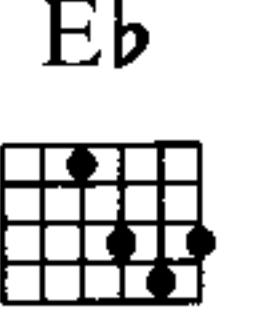
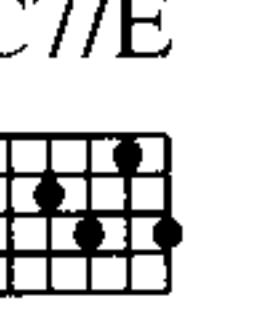




  
o - ver
I'm filled with \_\_\_\_\_
e - mo - tion.





  
Your love, \_\_\_\_\_
it \_\_\_\_\_ rush - es \_\_\_\_\_
through \_\_\_\_\_
my





  
veins.
And I \_\_\_\_\_
am filled \_\_\_\_\_
with the



Fm

D♭add2

B♭m7

sweet - est \_\_\_\_\_

de - vo - tion, \_\_\_\_\_

as I \_\_\_\_\_

A musical score for the song "Perfect" by Ed Sheeran. The score includes three staves: a top staff for voice (soprano), a middle staff for piano/vocals, and a bottom staff for bass. The vocal part features lyrics: "look in - to your per fect face." The piano/vocal part includes a melodic line and harmonic support. The bass part provides harmonic foundation. Three guitar chord boxes are shown above the staves: A♭/C (with an 'x' at the top-left), D♭add2, and E♭. The score is set against a background of a city skyline at night.

Musical score for three voices (Soprano, Alto, Bass) and guitar. The score includes vocal parts, a bass part, and a guitar part with chord diagrams and fingerings.

**Vocal Parts:**

- Soprano:** The top voice, starting with a melodic line and continuing with lyrics: "There's no more mys - ter - y, it is".
- Alto:** The middle voice, starting with a melodic line and continuing with lyrics: "There's no more mys - ter - y, it is".
- Bass:** The bottom voice, providing harmonic support with sustained notes and rhythmic patterns.

**Guitar Chords:**

- D♭:** A major chord (D, F, A) with a 4fr (fourth finger) fingering diagram.
- A♭:** An A-flat major chord (A, C, E) with a 4fr (fourth finger) fingering diagram.

**Performance Instructions:**

- Dynamic:** *p* (piano) in the Alto part.
- Articulation:** *mf* (mezzo-forte) in the Alto part.
- Other:** An asterisk (\*) is placed below the Bass staff.

D♭ add2

Fm

D♭

fi - n'ly clear \_\_\_\_ to me.

You're the home my heart

A $\flat$ /C  
x

B $\flat$

C/E

searched for so long. \_\_\_\_\_ And it is

{

1234567890.

you      I \_\_\_\_\_ have loved,  
it      is      you      I      have \_\_

D<sub>b</sub>

A<sub>b</sub>/C

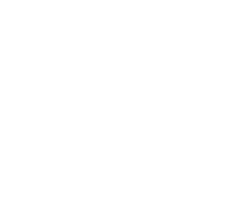
D<sub>b</sub>

**Slowly, freely**

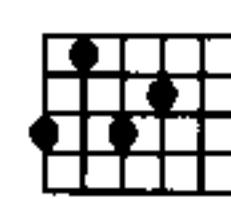
**Fm7**



**B♭m7**



**B♭m9**

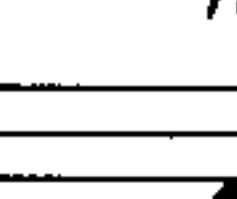


3 fr

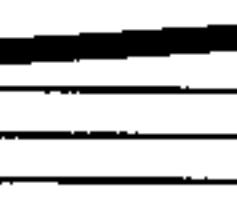
loved, it is you I have loved all a -

{

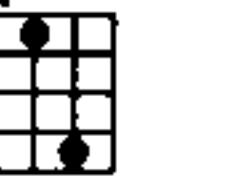
**B♭m9**



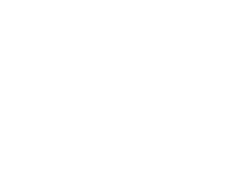
**G**



**A♭/C**



**D♭add2**



**A♭add2**

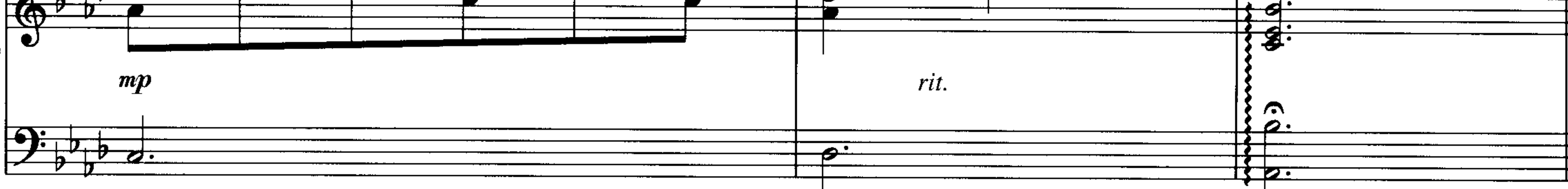


long.

*mp*

*rit.*

**Bass Line:**



# The Best Years of Our Lives

## (Part I)

Words and Music by  
David Jaymes and Geoffrey Deane

Moderately

The musical score consists of three staves. The top staff is for the vocal part, with lyrics and guitar chords above the notes. The middle staff is for the piano/bass part. The bottom staff is for the bass part. The vocal part starts with a piano introduction.

**Vocal Part Chords:**

- Introduction: A, D
- When we first met: A
- My world's a bet - ter place: § A
- I could hard - ly be - lieve: D/A
- I know you're mine: A/E
- So sur - prise: E/D
- So say: A
- beat, hap - pen: D/A
- girl, pen: E
- and it's: A

**Piano/Bass Part Chords:**

- Introduction: A, D
- When we first met: A
- My world's a bet - ter place: § A
- I could hard - ly be - lieve: D/A
- I know you're mine: A/E
- So sur - prise: E/D
- So say: A
- beat, hap - pen: D/A
- girl, pen: E
- and it's: A

**Bass Part Chords:**

- Introduction: A, D
- When we first met: A
- My world's a bet - ter place: § A
- I could hard - ly be - lieve: D/A
- I know you're mine: A/E
- So sur -prise: E/D
- So say: A
- beat, hap - pen: D/A
- girl, pen: E
- and it's: A

D/A                    A/E                    E/D

Please tell me, ba - by, if all this is true.  
let's be to - geth - er for all of our time.  
yeah. I'm gon - na show you. 'Cause Oh Be -

A                    D/A                    E                    A

deep down in - side all I want - ed was you.  
girl, I'm so thank ful that you are still you.  
cause through the years I'll be right by your mine. side.

S S A                    D/A                    A/E                    E/D                    A                    D/A

Oh, makes me wan-na dance. Oh,

E                    A                    D/A                    A/E                    E/D

it's a new ro - mance. Oh, I look in - to your eyes.

Oh, ————— best years of our lives. —

A

D/A

3rd time to Coda I; E

4th time to Coda II

A musical score for guitar and bass. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef and a common time signature. The score consists of two parts: a guitar part and a bass part. The guitar part features a repeating pattern of chords: A (two open strings), D (two open strings), A (two open strings), E (two open strings). The bass part provides harmonic support with sustained notes and rhythmic patterns. Chord diagrams are provided above the staff for each chord: A (two open strings), D (two open strings), A (two open strings), and E (two open strings).

The image shows a musical score for two voices: treble and bass. The treble staff is on top and the bass staff is on the bottom. Both staves are in common time and key signature of A major (no sharps or flats). The treble staff has a clef, a key signature of two sharps, and a tempo marking of 120 BPM. The bass staff has a clef and a key signature of one sharp. The music consists of four measures. In the first measure, the treble voice starts with a quarter note followed by a eighth-note triplet, and the bass voice starts with a eighth-note triplet. In the second measure, the treble voice has a eighth-note triplet followed by a quarter note, and the bass voice has a eighth-note triplet followed by a quarter note. In the third measure, the treble voice has a eighth-note triplet followed by a quarter note, and the bass voice has a eighth-note triplet followed by a quarter note. In the fourth measure, the treble voice has a eighth-note triplet followed by a quarter note, and the bass voice has a eighth-note triplet followed by a quarter note. Above the treble staff, there are four guitar chord diagrams labeled A, D, E, and A. Each diagram shows a different chord shape on a six-string grid. The first diagram (A) has dots at the 1st string 3rd fret and 2nd string 2nd fret. The second diagram (D) has dots at the 1st string 2nd fret and 2nd string 1st fret. The third diagram (E) has dots at the 1st string 1st fret and 2nd string 1st fret. The fourth diagram (A) has dots at the 1st string 3rd fret and 2nd string 2nd fret.

A musical score for guitar and bass. The top staff is for the guitar, showing two staves of music. The bottom staff is for the bass. The score includes six sets of chords, each preceded by a diagram of the guitar's fretboard:

- Set 1: A/E (diagram shows dots at 1-2-3 on the 6th string)
- Set 2: E (diagram shows dots at 1-2 on the 6th string)
- Set 3: A (diagram shows dots at 1-2-3 on the 6th string)
- Set 4: D (diagram shows dots at 1-2 on the 6th string)
- Set 5: E (diagram shows dots at 1-2 on the 6th string)
- Set 6: A (diagram shows dots at 1-2-3 on the 6th string)

The bass part consists of eighth-note patterns primarily on the B and G strings.

*D.S. al Coda I*

**Coda I**

**E**

**A**

**A**

**D**

**best years of our lives.— See, you always consider me like an ugly duckling and treat me**

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of two sharps, and a common time signature. It features lyrics in both English and Danish. The bottom staff is for the guitar, showing chord diagrams for E, A, A, and D, with corresponding fingerings (e.g., 1, 2, 3 for the first three chords). The guitar part includes strumming patterns indicated by 'x' marks.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of two sharps. It contains two measures of music, ending with a repeat sign. The bottom staff uses a bass clef and has a key signature of one sharp. It also contains two measures of music, ending with a repeat sign. The music consists of various note values and rests, with some notes connected by horizontal lines.



# Bad Reputation

Words and Music by  
Joan Jett, Kenny Laguna,  
Ritchie Cordell and Marty Kupersmith

Fast

Chord diagram for C major: \* C

Play 4 times

Tacet

I don't give a damn a - bout my

f

C

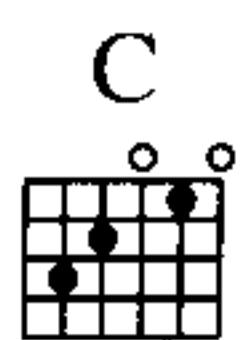
rep - u - ta - tion.

You're  
I  
I've  
The

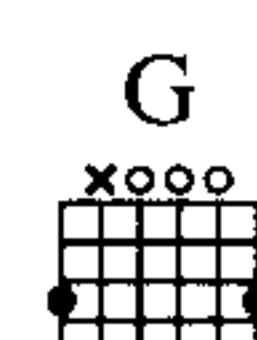
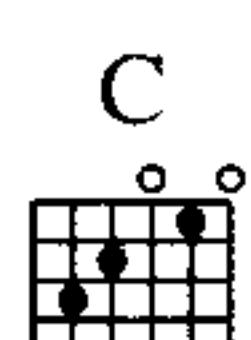
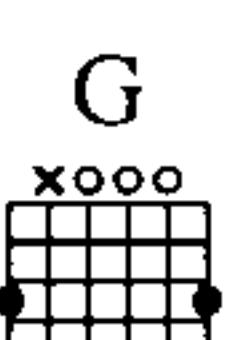
Tacet

liv - ing in the past, it's a new gen - er - a - tion.  
nev - er said I want - ed to im - prove my sta - tion.  
nev - er been a - afraid of \_\_\_\_\_ an - y de - vi - a - tion.  
world's in trou - ble, there's no com - mu - ni - ca - tion.

\*Recorded a half step lower.



And a girl can do \_\_\_\_ what she  
And I'm al - ways feel - ing good when I'm  
And I don't real - ly care  
And ev - 'ry - one can say what they



wants to do, \_\_\_\_ and that's what I'm gon - na do. And I  
hav - ing fun, \_\_\_\_ and I don't have to please no one. And I  
if I'm strange. \_\_ I ain't gon - na change. And I'm  
wan - na say. \_\_ It nev - er gets bet - ter an - y - way. So



Tacet

don't give a damn 'bout my bad rep - u - ta - tion. \_\_\_\_  
don't give a damn 'bout my bad rep - u - ta - tion. \_\_\_\_  
nev - er gon - na care a - bout my bad rep - u - ta - tion. \_\_\_\_  
why should I care a - bout my bad rep - u - ta - tion \_\_\_\_

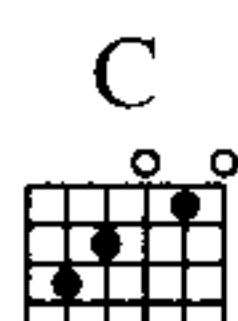
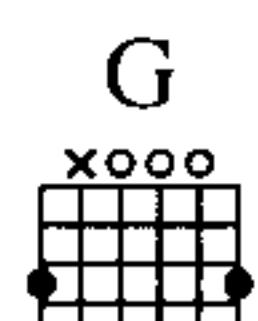
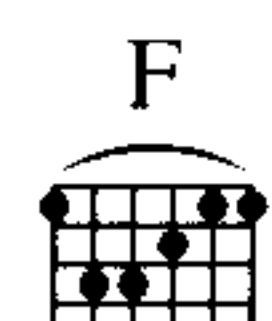
Treble clef staff: Notes and rests. Chords: C, F, G (xooo), C, F.
 Bass clef staff: Notes and rests.
 Chorus lyrics: "an - y - way? \_ Oh, no."

Treble clef staff: Notes and rests. Chords: G, C, F, G, C.
 Bass clef staff: Notes and rests. Chorus lyrics: "Not me. And"

Treble clef staff: Notes and rests. Chords: G, C, F, G, C.
 Bass clef staff: Notes and rests. Chorus lyrics: "Not me. Not"

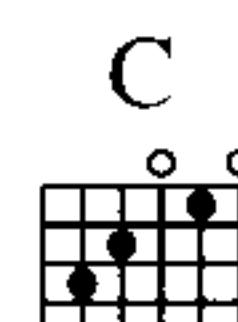
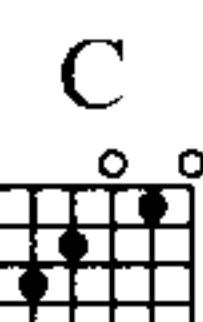
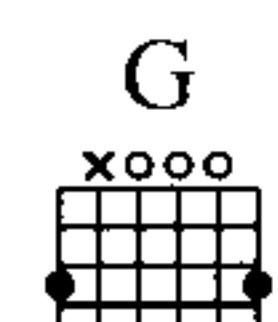
Treble clef staff: Notes and rests. Chords: F, G, C, G, C.
 Bass clef staff: Notes and rests. Chorus lyrics: "me. And Oh,"

\*From this point, recorded a half step higher than written.



No.

Not me.

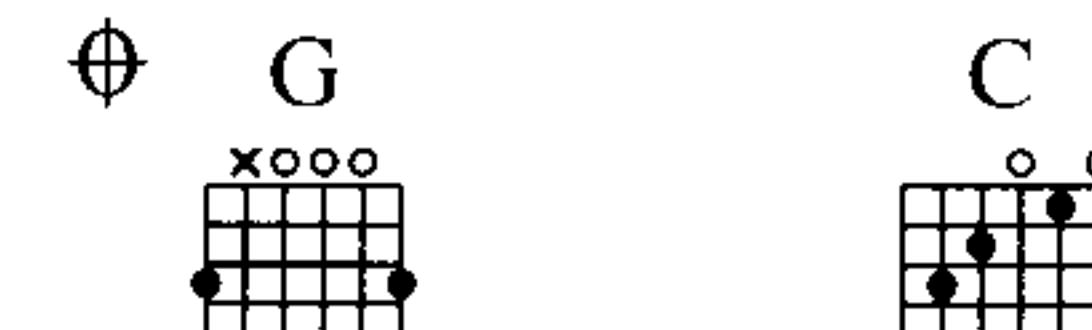


Break - down.

*D.S. al Coda*

And

Coda



Oh, no. Not

F G C F

me.

Oh, no.

G C F G C F

Not me.

Oh,

F G C F G C

no.

Not me.

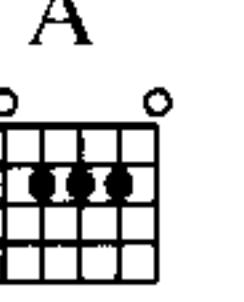
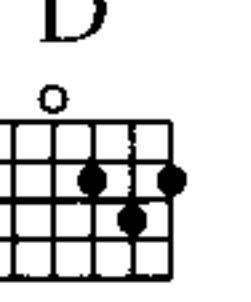
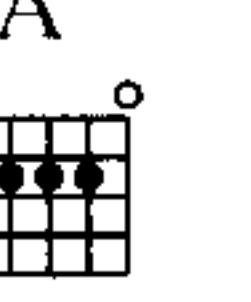
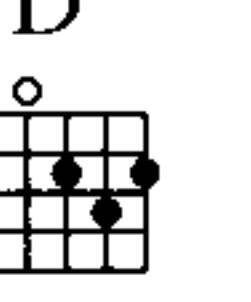
F G C F G C

# My Beloved Monster

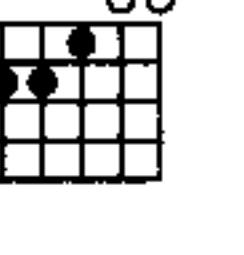
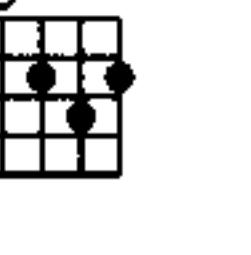
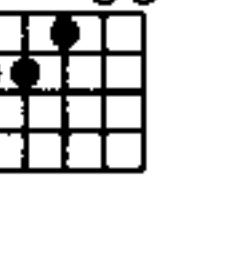
Words and Music by  
E

Moderately

The musical score consists of four staves. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. It includes six chord boxes labeled A and D, followed by a vocal line and a piano accompaniment. The lyrics are: "My be - lov - ed mon - My be - lov - ed mon -". The second staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. It includes a piano accompaniment with dynamic markings (mp) and a vocal line. The lyrics are: "ster and me, we go ev - 'ry-where to - geth - er. ster is tough. If she wants she will dis - robe you.". The third staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. It includes a piano accompaniment and a vocal line. The lyrics are: "Wear - ing a rain - coat that has four sleeves But if you lay her down for a kiss,". The bottom staff shows a bass clef, a key signature of two sharps, and a 4/4 time signature. It provides harmonic support for the vocal line.

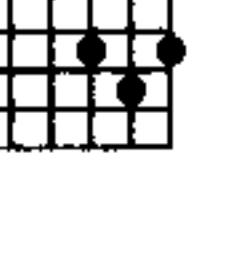
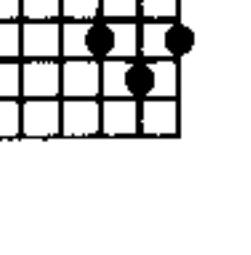
A                      D                      A                      D  
   

her gets us through all kinds of weath - er.  
 lit - tle heart, it could ex - plode. }

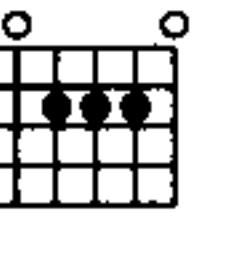
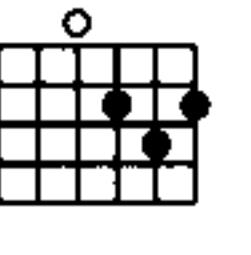
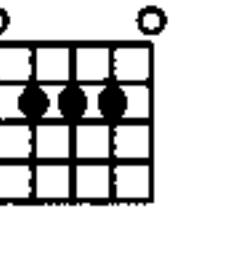
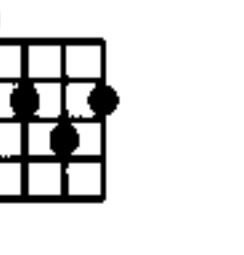
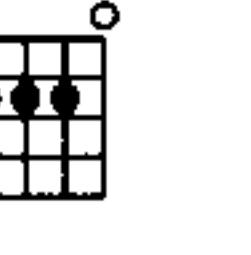
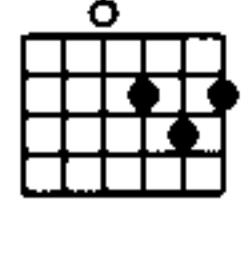
E                      D                      E  
  

She will al - ways be the on - ly thing — that was be-tween me and the

*f*  
**D**  

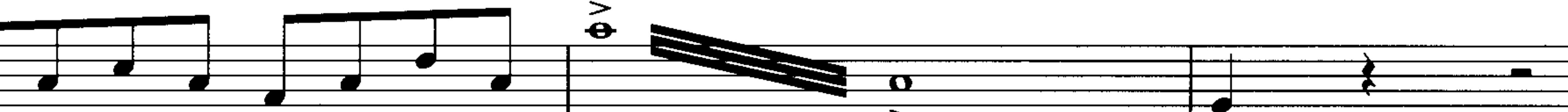

D                      E                      D  
  

aw - ful sting — that comes from liv - ing in a world that's so damn

**A**                      **D**                      **A**                      **D**                      **A**                      **D**  
     

mean.                      mean.

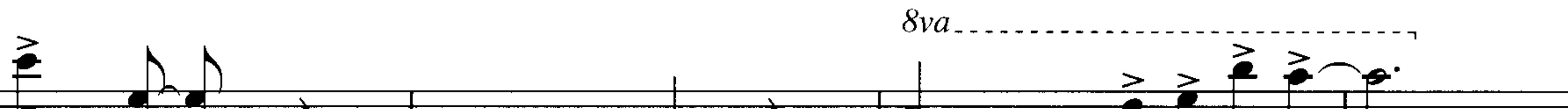
*mp*





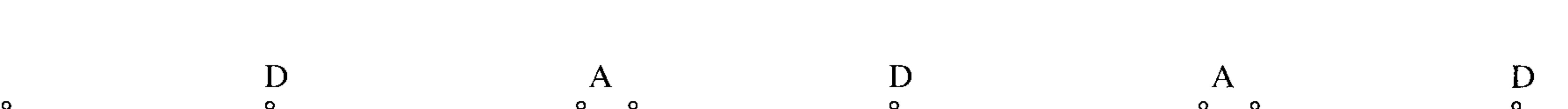


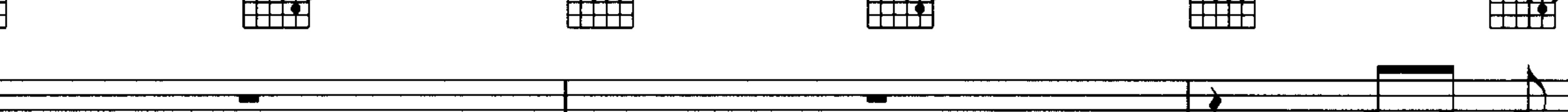




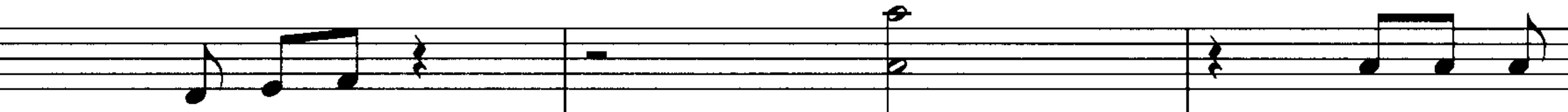








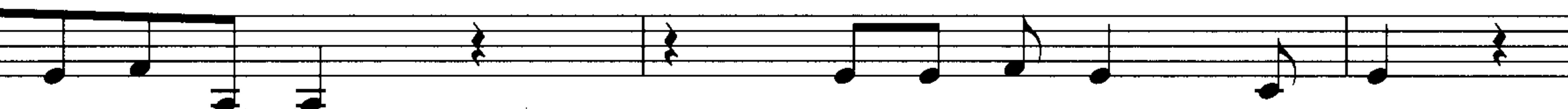


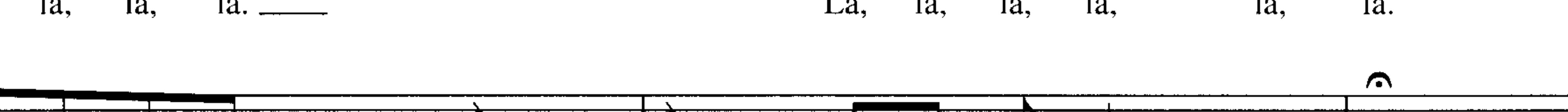












# You Belong to Me

Words and Music by  
Pee Wee King, Redd Stewart  
and Chilton Price

Moderately

*Guitar → C  
(capo 7th fret)*

*Piano → G*

*mp*

*F Em F C G/B Am Dsus2 Gsus4 C*

*Cm G D/F# Em Asus2 Dsus4 G*

*C Em F G*

*Bm C*

*G*

*C G*

*See the pyr - a - mids a - long the Nile, —  
See the mar - ket-place in old Al - giers, —*

*watch the sun - rise from the send me pho - to - graphs and*

*trop - ic isle. — sou - ve - nirs. —*

*F Fm C G/B Am*

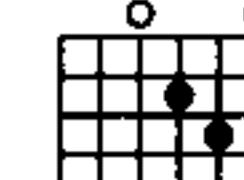
*Cm G D/F# Em*

*Just re - mem - ber, dar - lin', all the while, —  
Just re - mem - ber when a dream ap - pears, —*

\* Recorded a half-step lower.

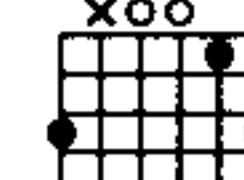
1.

Dsus2



Asus2

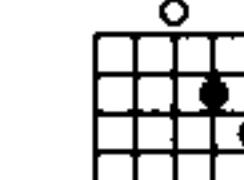
Gsus4



Dsus4

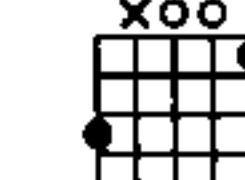
2.

Dsus2



Asus2

Gsus4



Dsus4

you be - long — to me. —

you be - long — to me. —

C

G

C

G

C7

G7

F

C

And I'll be so a - lone —

with-out — you; —

D

A

G

D

Gsus4

Dsus4

C

G

may-be you'll be lone - some too. —

Fly the o - cean in a

Em

Bm

F

C

C

G

sil - ver plane, —

see the jun - gle when it's wet with rain. —

F Fm C G/B Am Dsus2 Gsus4  
 C Cm G D/F# Em Asus2 Dsus4

Just re - mem - ber till you're home a - gain, — you be - long — to me. —

C C Em Bm F C

C F Fm C G/B Am Dsus2 Gsus4  
 G Cm D/F# Em Asus2 Dsus4

C G  
*D.S. al Coda*  
 And

Coda 
 F Gsus4 C Dsus4  
 Gsus4 Dsus4 G

you be - long — to me. —

# All Star

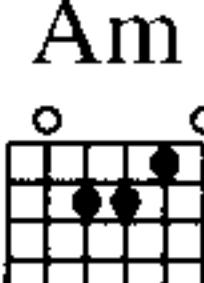
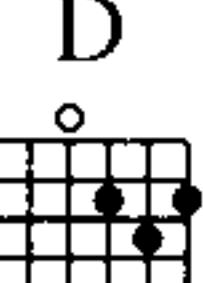
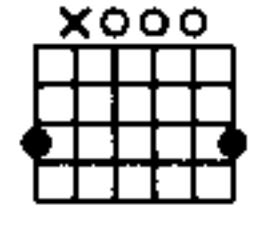
Words and Music by  
Greg Camp

Moderately

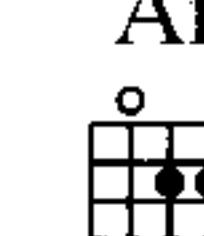
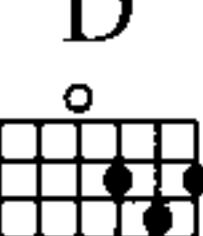
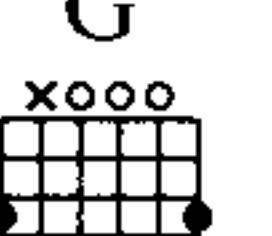
The sheet music consists of three staves. The top staff is for the voice, the middle staff is for the piano/vocals, and the bottom staff is for the bass. Chords are indicated above the staves: G, D, Am, C, G, D, Am, C, and Am. The lyrics are as follows:

Some - bod - y once told me the world \_\_\_\_ is gon - na roll me, I  
ain't the sharp - est tool in the shed. \_\_\_\_ She was look - in' kind of dumb with her fin -  
ger and her thumb in the shape of an "L" on her fore - head. Well, the

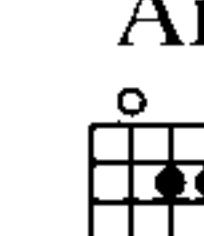
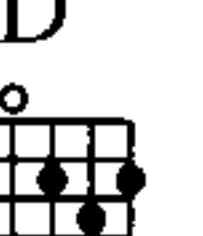
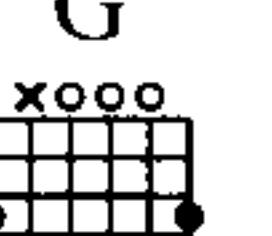
\*Recorded a half step lower.

G                      D                      Am                      C  


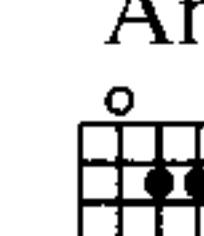
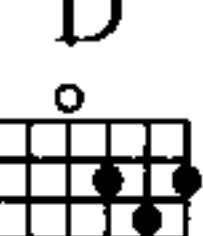
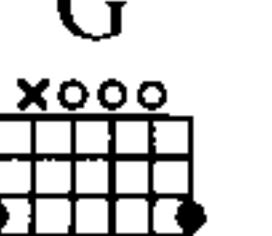
years start com-in' and they don't stop com-in'. Fed to the rules and I hit the ground run-nin'.

G                      D                      Am                      C  


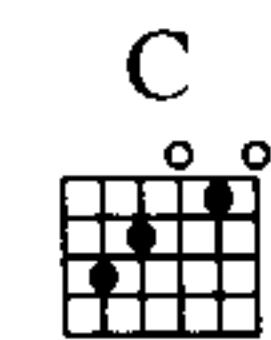
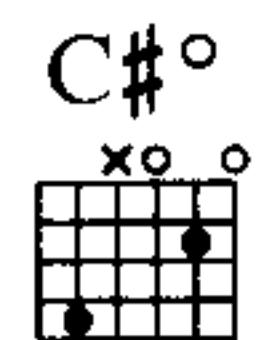
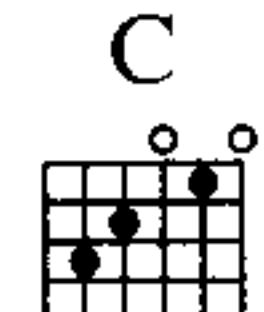
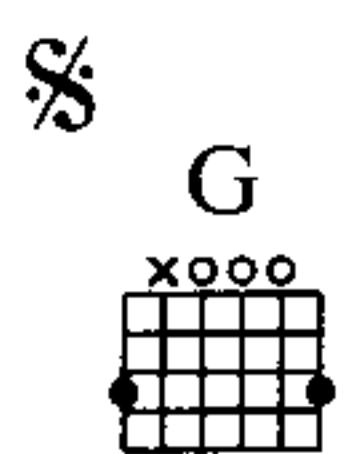
Did - n't make sense not to live for fun; your brain gets smart, but your head gets dumb. —

G                      D                      Am                      C  


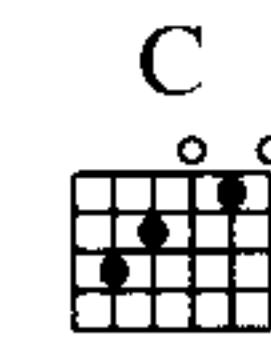
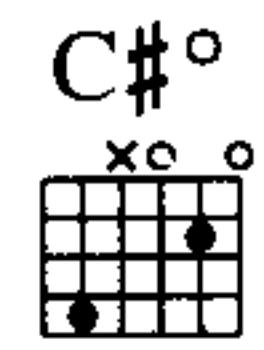
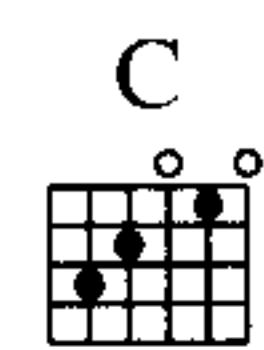
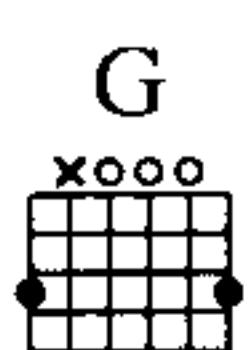
So much to do, so much \_ to see, so what's wrong \_ with tak - in' the back-streets? You'll

G                      D                      Am                      C  


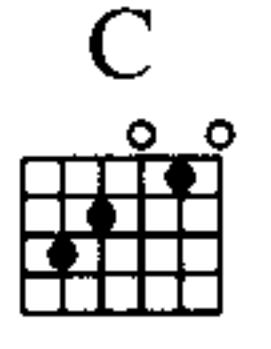
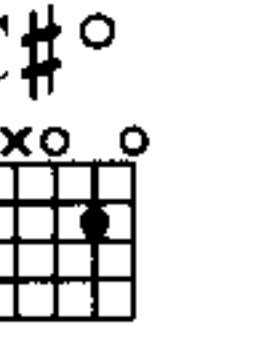
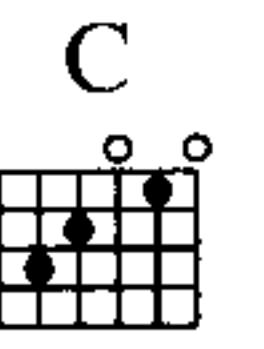
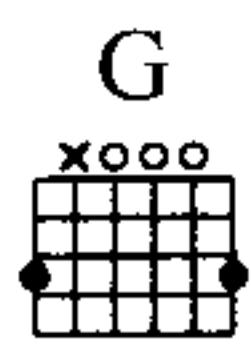
nev - er know if you don't go. You'll nev - er shine if you don't glow. N.C.



Hey now, you're an all star; get your game on, go play.



Hey now, you're a rock star; get the show on, get paid. And



all

that

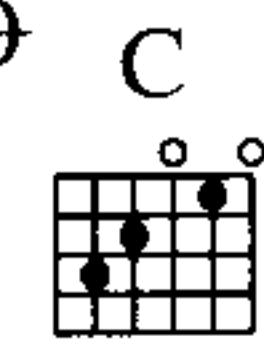
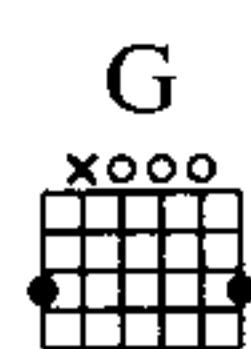
glit - ters

is

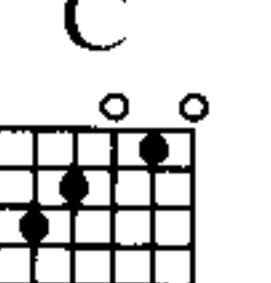
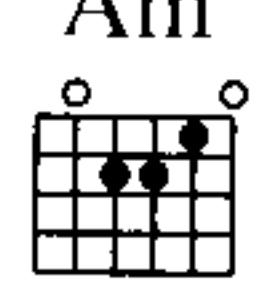
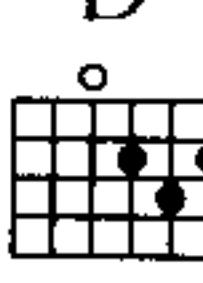
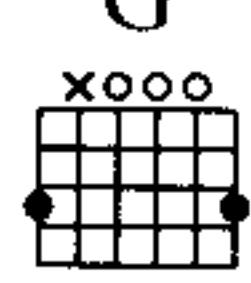
gold. ——————

On - ly shoot - in'

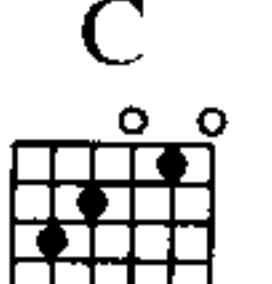
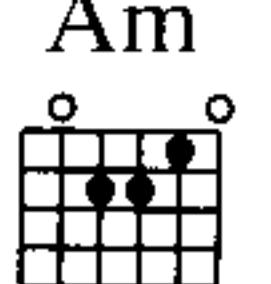
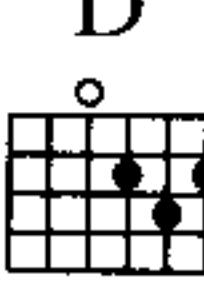
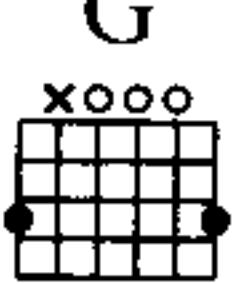
*To Coda*



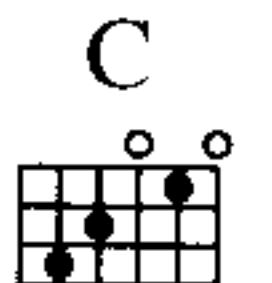
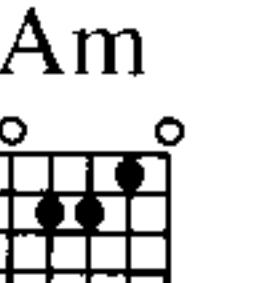
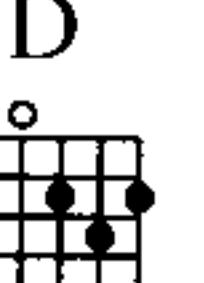
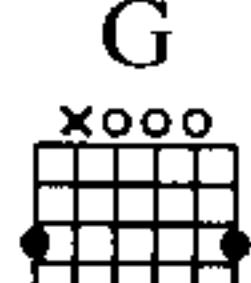
stars —————— break the mold. —————— It's a

G                      D                      Am                      C  


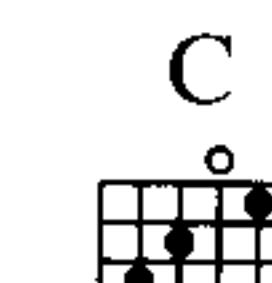
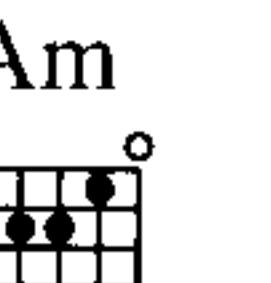
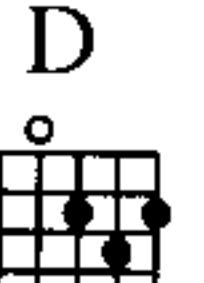
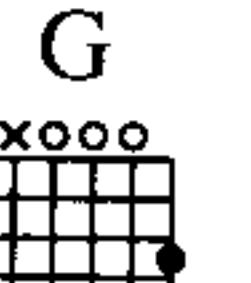
cool place, and they say it gets cold-er. You're bun-dled up now; wait till you get old-er. But the

G                      D                      Am                      C  


me - te - or men \_ beg to dif - fer, judg-ing by the hole in the sat - el - lite pic-ture. The ice we

G                      D                      Am                      C  


skate is get - tin' pret - ty thin. The wa-ter's get - tin' warm, so you might as well swim. My world's on

G                      D                      Am                      C  


*D.S. al Coda*  
 N.C.

fi - re, how 'bout yours? — That's the way I like it and I'll nev - er get bored.

Coda  
Φ C

G  
xooo C  
○○○○

1.2.3.

C#°  
x○○ C  
○○○○

A musical score for three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is F major (one sharp). The score consists of three measures. Measure 1 starts with a C major chord (G-B-D) followed by a G major chord (D-G-B). Measure 2 starts with a C major chord (G-B-D). Measure 3 starts with a C# major chord (G-B-E) followed by a C major chord (G-B-D).

4.

C#°  
x○○

N.C.

G  
xooo

C  
○○○○

C#°  
x○○

C  
○○○○

Hey now, you're an all star; get your game on, go play.

A musical score for three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is F major (one sharp). The score consists of three measures. Measure 1 starts with a C# major chord (G-B-E). Measure 2 starts with a G major chord (D-G-B). Measure 3 starts with a C major chord (G-B-D). The lyrics "Hey now, you're an all star; get your game on, go play." are written below the notes.

G  
xooo

C  
○○○○

C#°  
x○○

C  
○○○○

Hey now, you're a rock star; get the show on, get paid. And

A musical score for three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is F major (one sharp). The score consists of three measures. Measure 1 starts with a G major chord (D-G-B). Measure 2 starts with a C major chord (G-B-D). Measure 3 starts with a C# major chord (G-B-E). The lyrics "Hey now, you're a rock star; get the show on, get paid. And" are written below the notes.

G  
xooo

C  
○○○○

C#°  
x○○

C  
○○○○

G  
xooo

F  
○○○○

all that

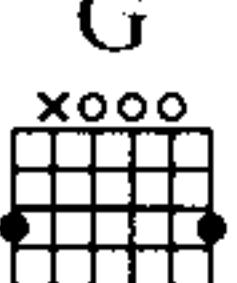
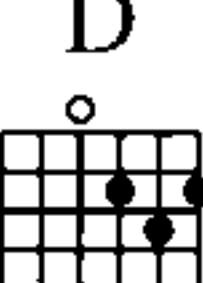
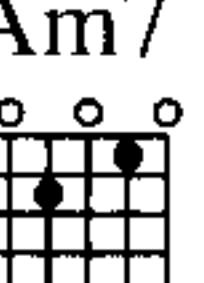
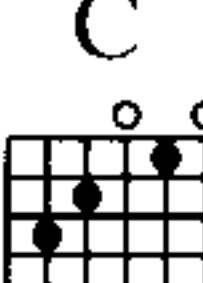
glit - ters is gold. —

On - ly shoot - in'

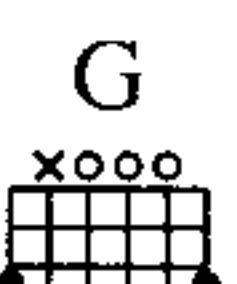
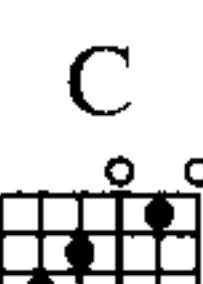
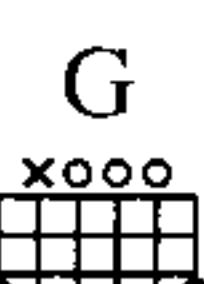
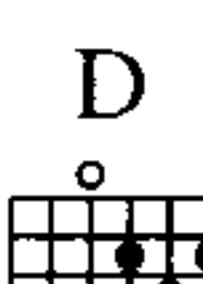
stars... —

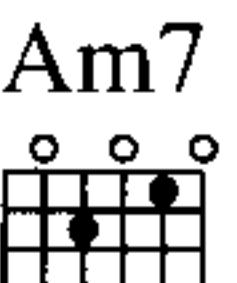
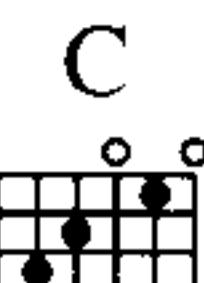
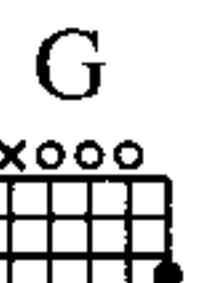
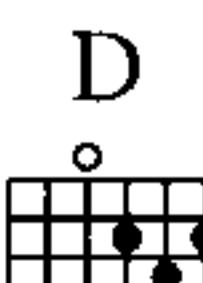
Some -

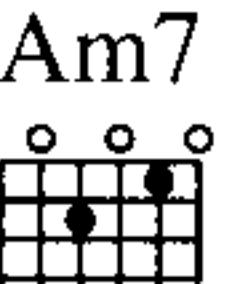
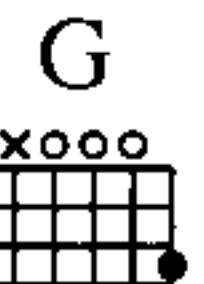
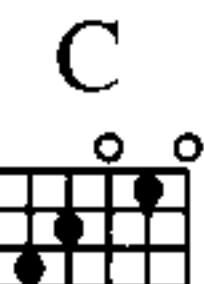
A musical score for three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is F major (one sharp). The score consists of three measures. Measure 1 starts with a G major chord (D-G-B). Measure 2 starts with a C major chord (G-B-D). Measure 3 starts with a C# major chord (G-B-E). The lyrics "all that glit - ters is gold. — On - ly shoot - in' stars... — Some -" are written below the notes.

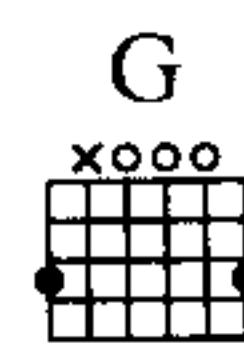
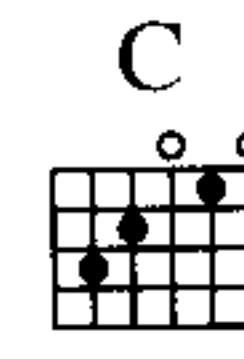
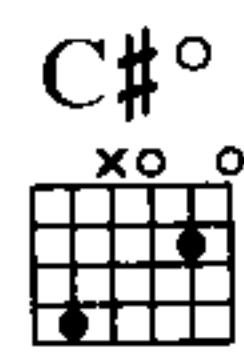
 G       D       Am7       C

bod - y once asked could I spare \_\_\_\_\_ some change for gas, "I need to

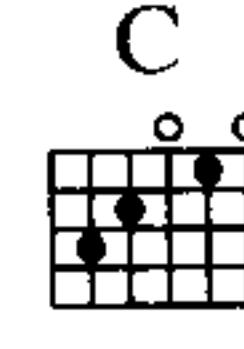
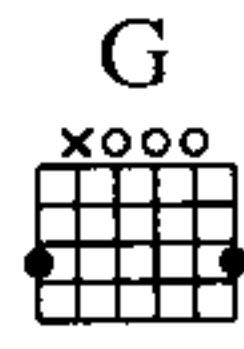
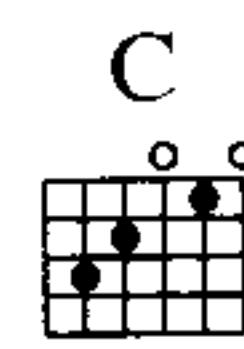
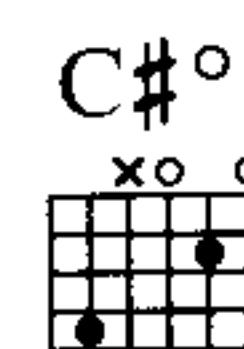
 G       D       Am7       C       G      
 get my - self a - way from this place." \_\_\_\_\_ I said, "Yep, \_\_\_\_\_ what a con-cept! I could use \_\_\_\_\_

 Am7       C       G      
 — a lit - tle fuel my - self and we could all use a lit - tle change." \_\_\_\_\_

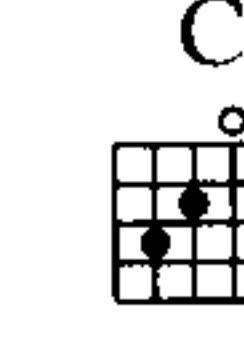
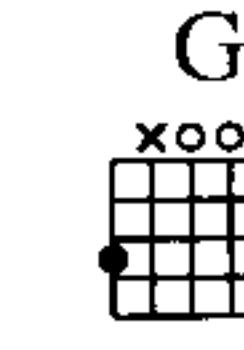
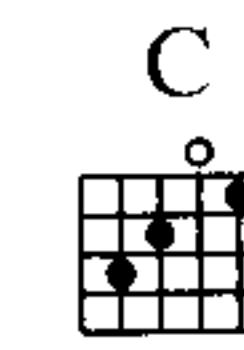
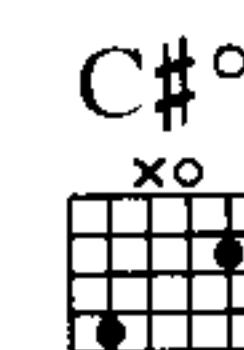
 Am7       G      
 Well, the years start com - in' and they don't stop com - in'.



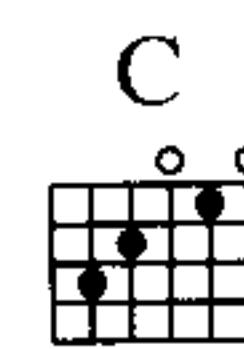
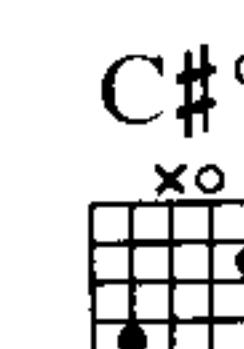
Fed to the rules and I hit the ground run-nin'. Did - n't make sense not to live for fun; your



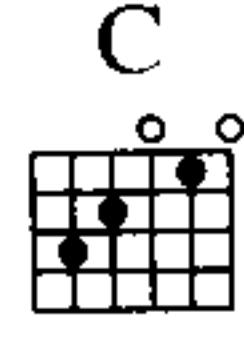
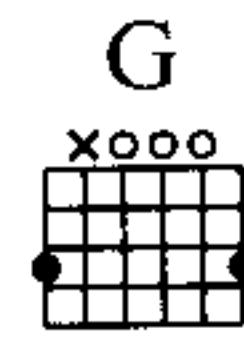
brain gets smart, but your head gets dumb. So much to do, so much to see, so what's wrong —



— with tak - ing the back-streets? You'll nev - er know if you don't go. (Go!) You'll



N.C.



nev - er shine if you don't glow.

Hey now, you're an all star;

get your

game on, go play. Hey now, you're a rock star, get the

show on, get paid. And all that glit - ters is gold. On - ly shoot - in'

stars \_ break the mold. And all that glit - ters is gold. \_

On - ly shoot - in' stars \_ break the mold. \_

# Hallelujah

Words and Music by  
Leonard Cohen

Moderately slow, in 2

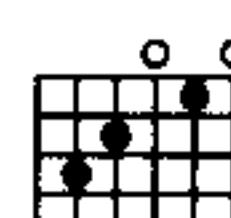
The sheet music consists of eight staves of musical notation. The top staff shows a piano part with a treble clef, a bass clef, and a dynamic marking of *mp*. Above the piano are three guitar chord diagrams: C, Am, and C. The second staff shows a vocal line with a treble clef, accompanied by a piano line. The third staff shows a piano line with a treble clef, followed by lyrics: "1. I've heard there was a secret chord \_\_\_\_ that". Below this, it says "2.-5. See additional lyrics". The fourth staff shows a piano line with a treble clef. The fifth staff shows a piano line with a treble clef, followed by lyrics: "Da - vid played, \_\_\_\_ and it pleased the Lord, \_\_\_\_ but you don't \_\_\_\_\_ real - ly". The sixth staff shows a piano line with a treble clef. The seventh staff shows a piano line with a treble clef, followed by lyrics: "care for mu - sic, \_\_\_\_ do you? \_\_\_\_ It". The eighth staff shows a piano line with a treble clef.

goes like this: the fourth, the fifth, the mi - nor fall, \_\_\_\_\_ the  
 ma - jor lift, \_\_\_\_\_ the baf - fled king \_\_\_\_\_ com - pos - ing \_\_\_\_\_ Hal - le -  
 lu - jah. \_\_\_\_\_ Hal - le - lu - jah, \_\_\_\_\_  
 Hal - le - lu - jah, \_\_\_\_\_ Hal - le -

F

1.2.3.4.

C



lu - jah, Hal - le - lu

G

C

G

jah.

2. Your

5. C

G

F

lu

jah.

Hal - le - lu

jah.

Am



— Hal - le - lu - jah. — Hal - le -

F

lu - jah.

Hal - le - lu

G

rit.

jah.

C

#### *Additional Lyrics*

2. Your faith was strong, but you needed proof.  
You saw her bathing on the roof.  
Her beauty and the moonlight overthrew you.  
She tied you to a kitchen chair.  
She broke your throne; she cut your hair.  
And from your lips she drew the Hallelujah. (*To Chorus*)
  
3. Maybe I have been here before.  
I know this room; I've walked this floor.  
I used to live alone before I knew you.  
I've seen your flag on the marble arch.  
Love is not a victory march.  
It's a cold and it's a broken Hallelujah. (*To Chorus*)
  
4. There was a time you let me know  
What's real and going on below.  
But now you never show it to me, do you?  
And remember when I moved in you,  
The holy dark was movin' too,  
And every breath we drew was Hallelujah. (*To Chorus*)
  
5. Maybe there's a God above,  
And all I ever learned from love  
Was how to shoot at someone who outdrew you.  
And it's not a cry you can hear at night.  
It's not somebody who's seen the light.  
It's a cold and it's a broken Hallelujah. (*To Chorus*)

# I'm on My Way

# Words and Music by Charles Reid and Craig Reid

# Moderate Blues Shuffle ( $\text{♩} = \frac{3}{8}$ )

*Guitar* → *G*  
*(capo 1st fret)*

Piano → A♭

## Moderate Blues Shuffle ( $\text{G} = \frac{3}{8}$ )

Guitar → G  
(capo 1st fret) xooo

Piano → A♭

The musical score consists of six staves of music. The top staff is for the piano, indicated by a treble clef and bass clef, with a key signature of four flats and a time signature of  $\frac{3}{8}$ . The second staff is for the guitar, indicated by a treble clef and bass clef, with a key signature of one flat and a time signature of  $\frac{3}{8}$ . The third staff is for the piano, indicated by a treble clef and bass clef, with a key signature of four flats and a time signature of  $\frac{3}{8}$ . The fourth staff is for the piano, indicated by a treble clef and bass clef, with a key signature of four flats and a time signature of  $\frac{3}{8}$ . The fifth staff is for the piano, indicated by a treble clef and bass clef, with a key signature of four flats and a time signature of  $\frac{3}{8}$ . The sixth staff is for the piano, indicated by a treble clef and bass clef, with a key signature of four flats and a time signature of  $\frac{3}{8}$ .

*mf*

*G*  
xooo

*A♭*

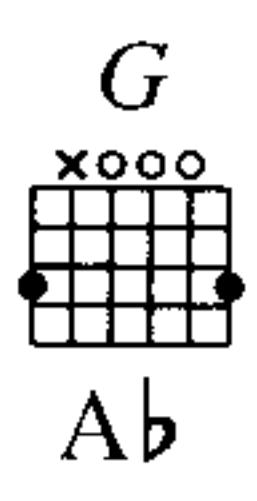
I'm on my way from

mis - er - y to hap - pi - ness to - day. Uh - huh (uh-huh), uh - huh (uh - huh).

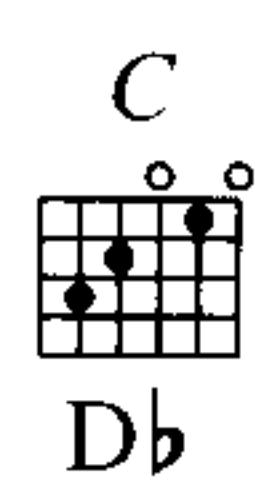
D7

E♭7

I'm on my way from mis - er - y to hap - pi - ness to - day. Uh -

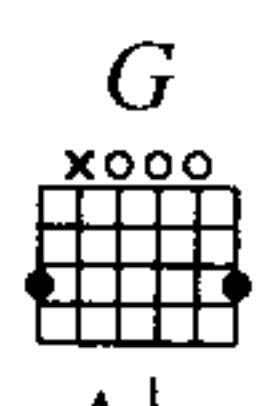


Ab

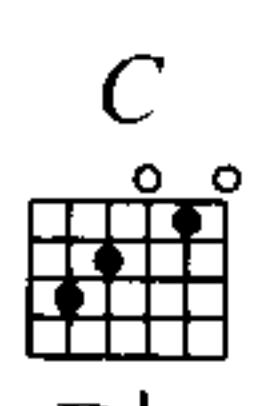
D**b**

huh (uh - huh), uh - huh (uh - huh).

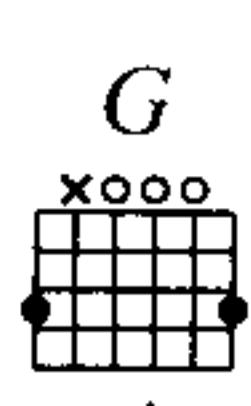
I'm on my way to what I want from this world.



Ab

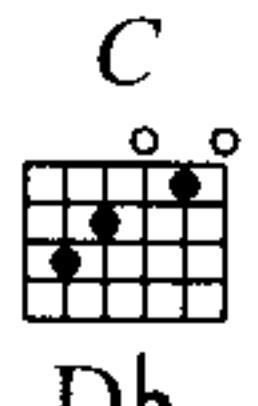


Db

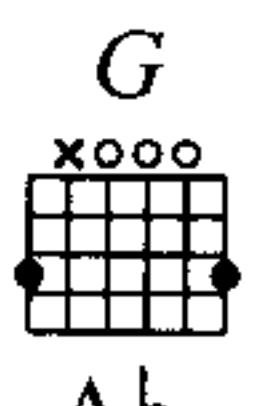


Ab

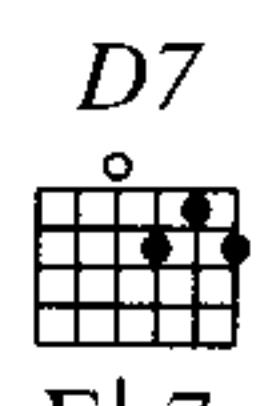
And years from now, you'll make it to the next world. And ev - 'ry - thing that



Db



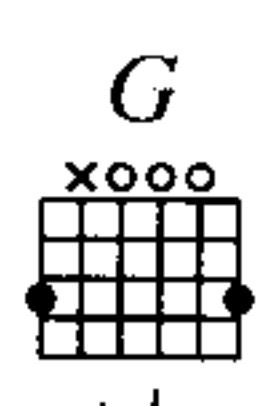
Ab

E**b**7

you re - ceive up yon - der

is what you gave

to me the day I wan - dered.



Ab

I took a right,  
I'll do my best,I took a right turn and yes - ter - day.  
I'll do my best to do the best I can.Uh -  
Uh -

D7

E♭7

huh (uh - huh), uh - huh (uh - huh), yeah. \_\_\_\_\_ I took a right,  
 huh (uh - huh), uh - huh (uh - huh), yeah. \_\_\_\_\_ I'll do my best,  
 I'll

took a right to turn and yes - ter - day. \_\_\_\_\_ Yeah, —  
 do my best to do the best I can.

G

A♭

C

D♭

— yeah, — yeah, — yeah.

I took the road  
To keep my feet

that brought me to your home - town.  
from jump - in' from the ground, dear.

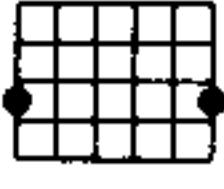
G

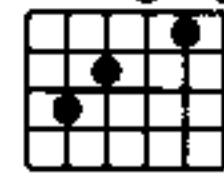
A♭

C

D♭

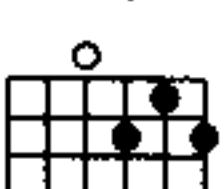
I took the bus to streets that I could walk down.  
To keep my heart from jump - in' through my mouth, dear.

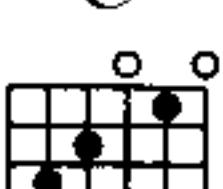
G  
  
 Ab

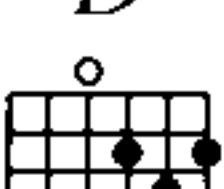
C  
  
 Db

G  
  
 Ab

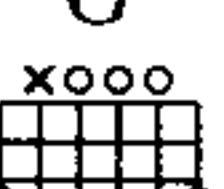
I walked the streets to find the one I'd looked for.  
 To keep the past, the past and not the present.  
 I climbed the stair To try and learn that when

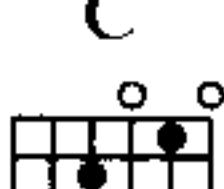
D7  
  
 Eb7

C  
  
 Db

D  
  
 Eb

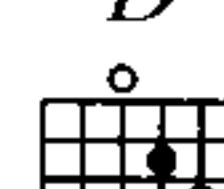
led me to your front door.  
 you teach me a lesson. } And now — that I don't want \_\_ for

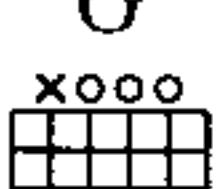
G  
  
 Ab

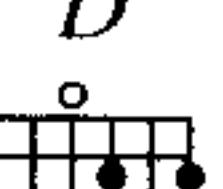
C  
  
 Db

an - y - thing. — I'll have \_\_ Al Jol -

(Ooh.) —

D  
  
 Eb

G  
  
 Ab

1. D  
  
 Eb

son sing, — "I'm sit - tin' on top of the world!" —

2.

*D*

E<sub>b</sub>

*G*

A<sub>b</sub>

I'm on my way from

mis - er - y to hap - pi - ness to - day. Uh -

*D7*

E<sub>b</sub>7

huh (uh - huh), uh - huh (uh - huh), yeah. I'm on my way from

mis - er - y to hap - pi - ness to - day, yeah, yeah, yeah, yeah.

G  
Ab

C  
D♭

G  
Ab

I'm on my way to what I want from this world. And years from now, you'll

C  
D♭

G  
Ab

C  
D♭

make it to the next world. And ev - 'ry - thing that you re - ceive up yon - der

1. 
C  
D♭

2. 
D7  
E♭7

is what you gave to me the day I wan - dered. me the day I wan - dered.

G  
Ab

*Repeat and fade*

I'm on my way. —

3      3      3

3

# I'm a Believer (reprise)

Words and Music by  
Neil Diamond

Moderately fast

The musical score consists of three systems of music. The first system starts with a vocal line and a piano accompaniment. The vocal part includes lyrics: "Then I saw her face.", "Now I'm a believ-", and "er.". The piano part features a bass line and chords. The second system continues with the vocal line and piano accompaniment, including lyrics: "Not a trace", "of doubt in my", and "mind.". The third system concludes the section with the vocal line and piano accompaniment, including the final lyrics: "I'm in love.", "I'm a be-", and ends with a piano solo. Each system begins with a set of four guitar chords: G (xooo), C (o o o), G (xooo), and C (o o o). The music is in 4/4 time, with a key signature of one sharp.

liev - er. I could-n't leave — her if I tried.

Then I saw her face. Now I'm — a be - liev - er. Hey!

Not a trace of doubt — in my —

mind. I'm in love.

G                    C

G                    C

G                    C

I'm — a be - liev - er.                    I be -

G                    C

G                    C

lieve, I be-lieve, I be-lieve, I be-lieve, I be - lieve, I be-lieve, I be-lieve, I be-lieve, I be -

G                    C

G                    C

lieve. Hey! —                    I be -

G                    C

G                    C

G

1 - 4.                    5.

lieve. lieve. —

G                    C

G                    C

G

# True Love's First Kiss

Music by  
Harry Gregson-Williams and John Powell

**Slowly**

The score consists of two staves. The top staff is for the piano (treble and bass clef) and the bottom staff is for the guitar. Chords are indicated above the staves:

- Top staff: Dm, Gm/B♭, C.
- Bottom staff: Gm7, F/A, B♭, Dsus4.
- Bottom staff (continued): Gm7, F/A, Csus4, C.
- Bottom staff (continued): rit.

**Faster**

The score consists of two staves. The top staff is for the piano and the bottom staff is for the guitar. Chords are indicated above the staves:

- Top staff: Dsus4.
- Bottom staff: R.H., L.H., sim.
- Bottom staff (continued): 20.
- Bottom staff (continued): cresc.

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Worldwide Rights for SKG Songs Administered by Cherry Lane Music Publishing Company, Inc.  
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Sheet music for guitar and piano, featuring six staves of musical notation with corresponding chord diagrams above the strings.

**Staff 1:** Treble clef, 2/4 time, key signature of two sharps. Chords: D, Am. Fingerings: 3, ff, 3, 3, 3, 3.

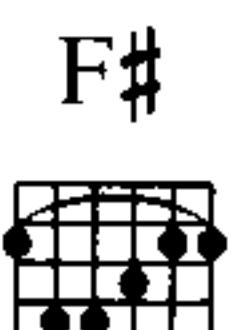
**Staff 2:** Bass clef, 2/4 time, key signature of two sharps. Chords: D, Bm/D, Bm/Bb, D.

**Staff 3:** Treble clef, 2/4 time, key signature of one sharp. Chords: Bb, Ab, Gb, E, D, C, Bb, E, Bm, G.

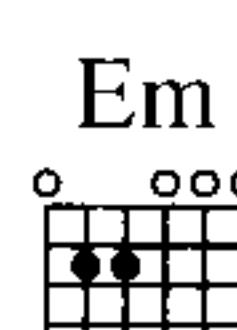
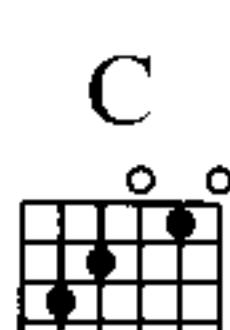
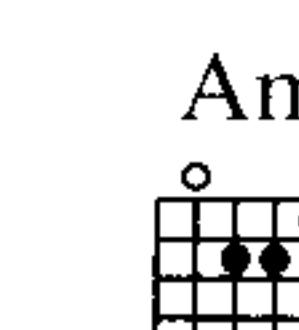
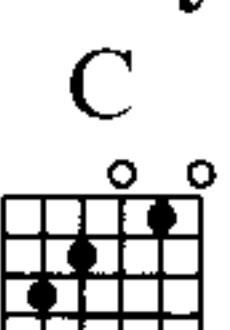
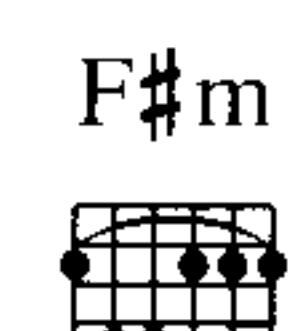
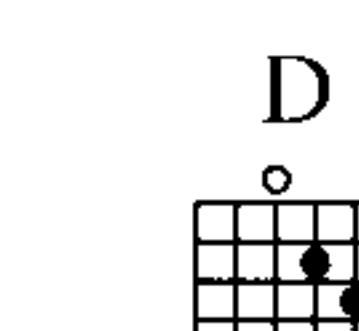
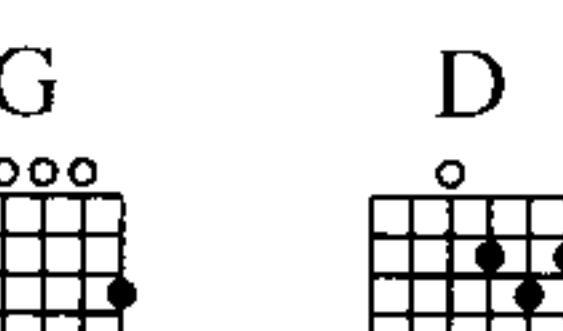
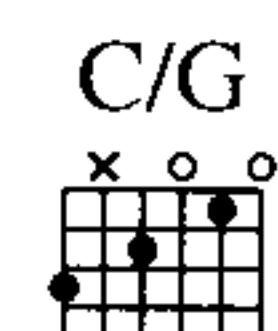
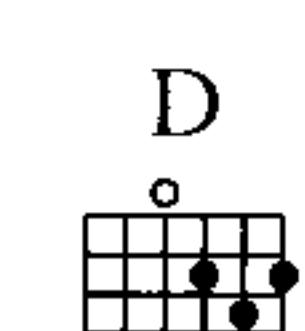
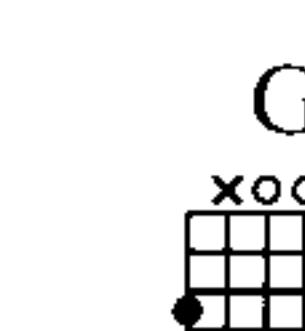
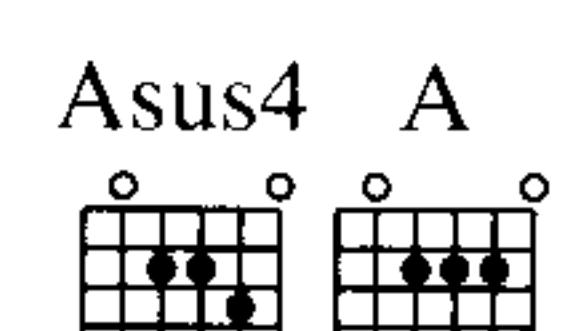
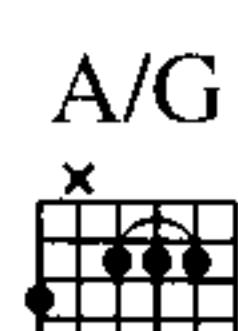
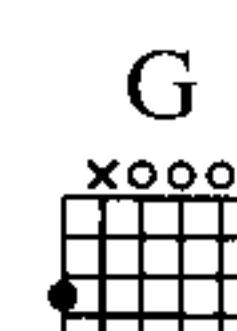
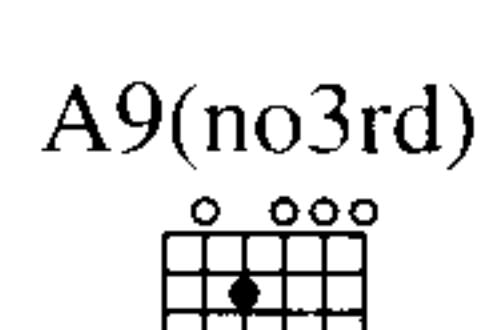
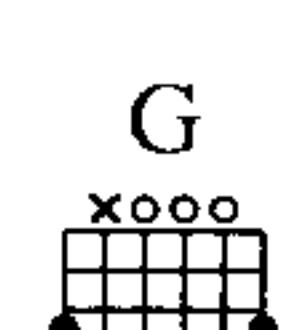
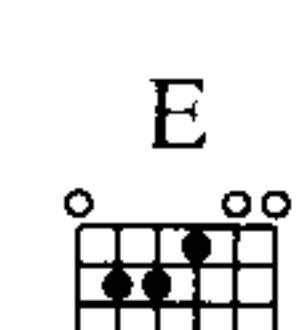
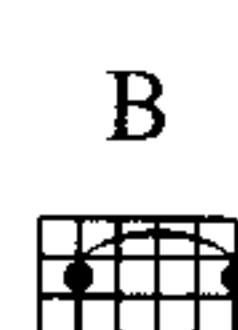
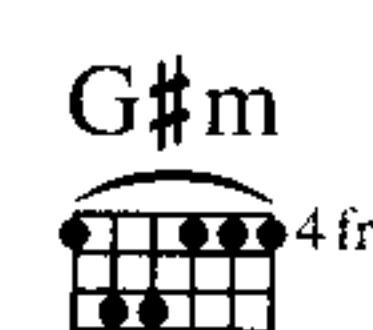
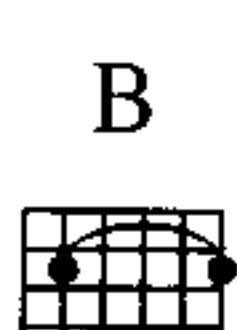
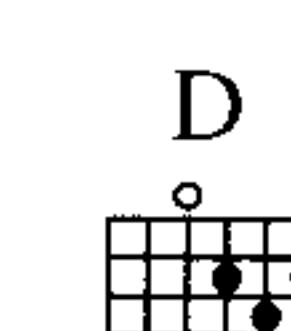
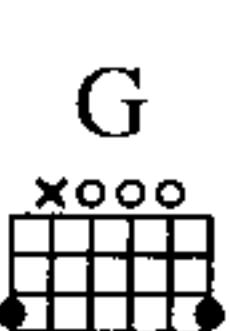
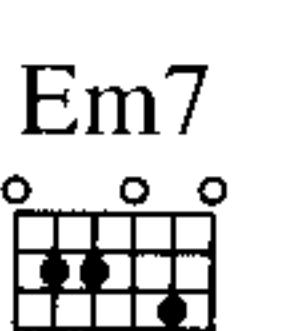
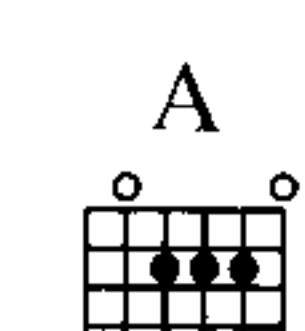
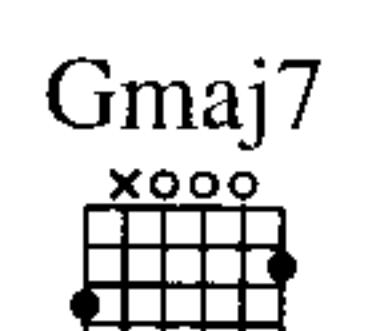
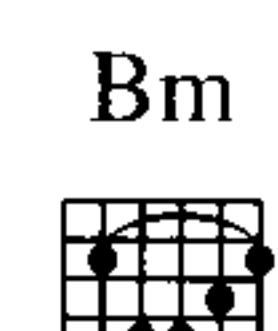
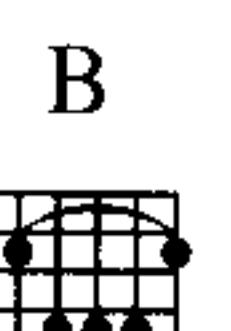
**Staff 4:** Bass clef, 2/4 time, key signature of one sharp. Chords: D, A, Bm, G, Em, F#, Em7, D/F#, Asus4, A.

**Staff 5:** Treble clef, 2/4 time, key signature of one sharp. Chords: Em, D, C, Bm, F#sus4, F#, C/G, F#, C.

**Slowly**



N.C.



**Stay Home  
I'm a Believer  
Like Wow  
It Is You (I Have Loved)  
The Best Years of Our Lives  
Bad Reputation  
My Beloved Monster  
You Belong to Me  
All Star  
Hallelujah  
I'm on My Way  
I'm a Believer (reprise)  
True Love's First Kiss**



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