

PIANO·VOCAL·GUITAR

MUSIC FROM THE ORIGINAL MOTION PICTURE

# SHREK

**FEATURING:**

*I'm a Believer*

*The Best Years of Our Lives*

*Like Wow*



**DREAMWORKS  
PICTURES**

*Scanned by joeymui*





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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 heros, 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 $\flat$  Eb

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

*mp*

B $\flat$  Eb B $\flat$  Eb

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

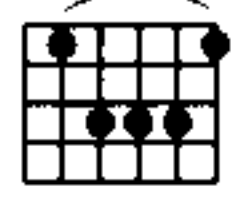
F7 B $\flat$  Eb

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

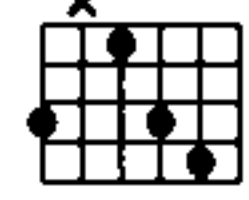
*mf*



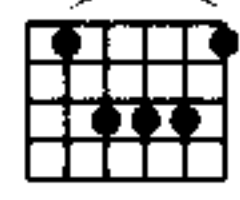
Bb



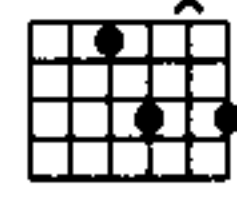
Eb/G



Bb



Eb

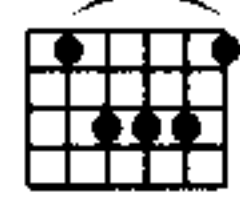


tion. Seems I've made the right de - ci - sion. Try to turn \_ back now, \_ it might

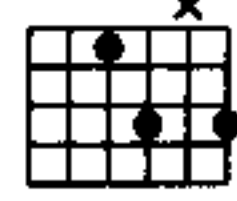
F7



Bb

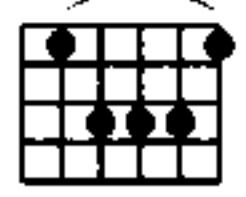


Eb

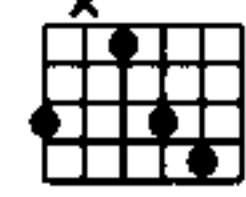


be too late. \_\_\_\_\_ And it's off to the moon and then back a - gain.

Bb



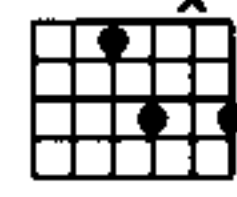
Eb/G



Bb



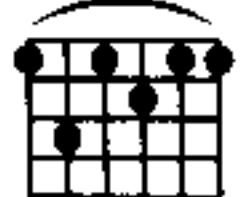
Eb



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

§

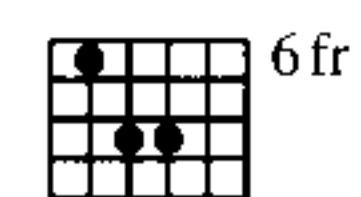
F7



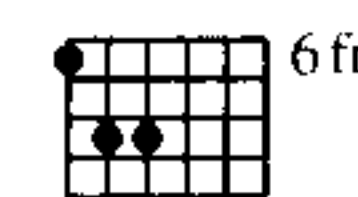
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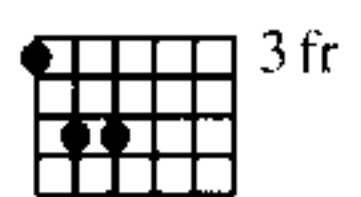
Eb5



Bb5



G5

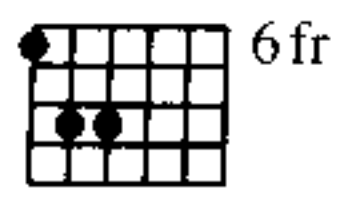


say... \_\_\_\_\_ I wan - na stay home \_ to - day. \_ (Don't wan-na go out!) If

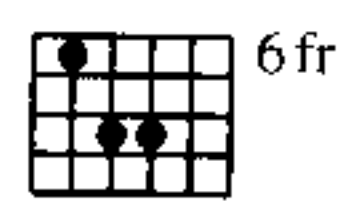
*f*



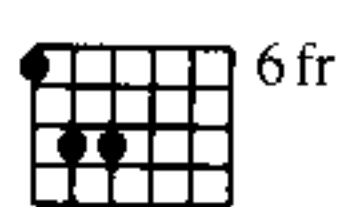
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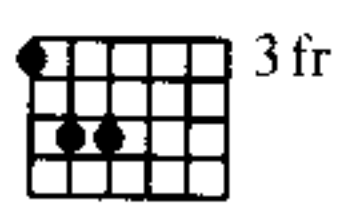
Eb5



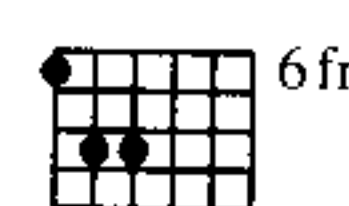
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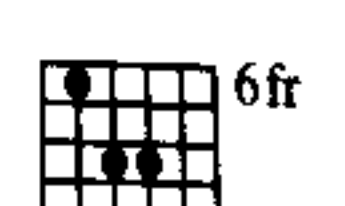
G5



Bb5



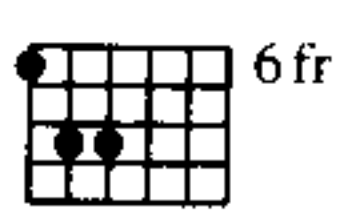
Eb5



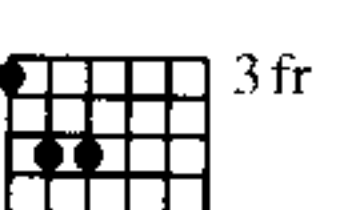
an - y - one comes \_ { to play, \_ } (gon-na get thrown out.) I wan - na stay home \_ to - day.

To Coda

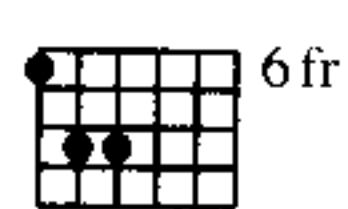
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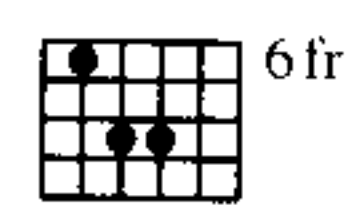
G5



Bb5



Eb5

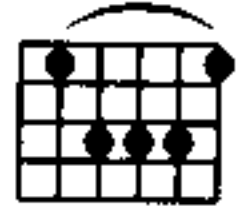


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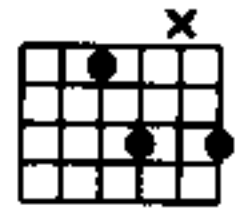


(Don't want no com - pa - ny, no way.) Yeah! Yeah! Yeah!

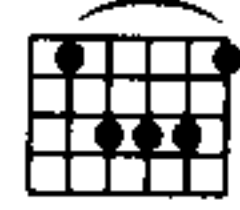
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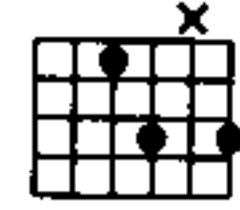
Eb



Bb



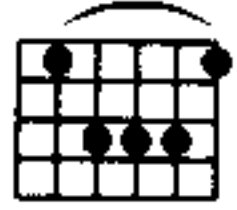
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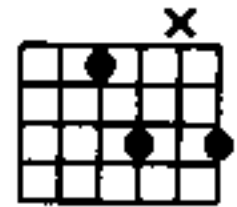
The sim - ple life's \_ my cup of tea. I don't need \_ no - bod - y but

mf

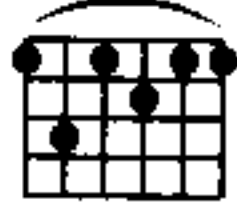
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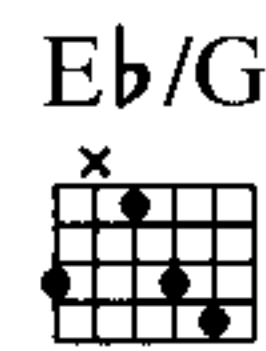
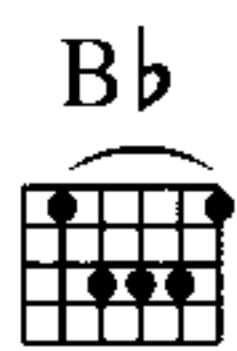
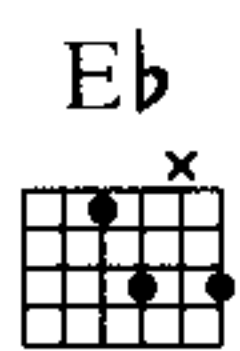
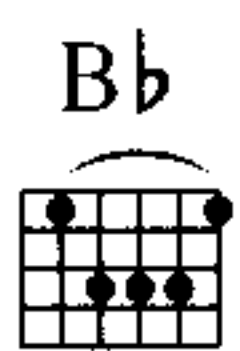


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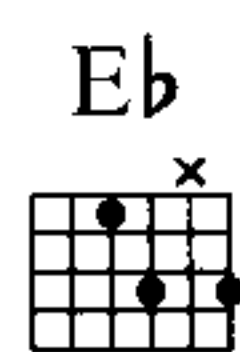
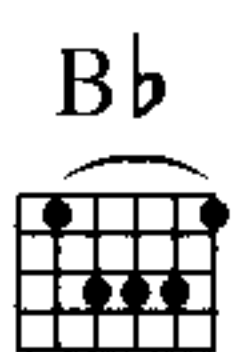


me. What I would-n't give just to be left a - lone. \_

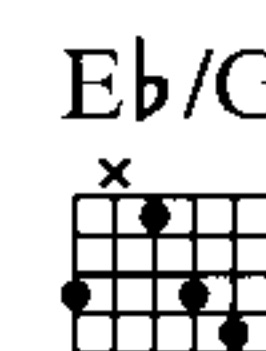
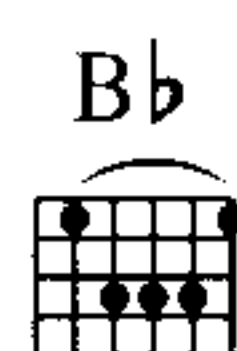
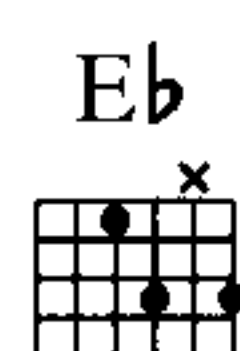
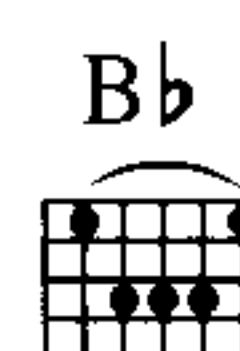




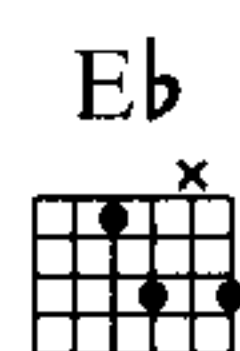
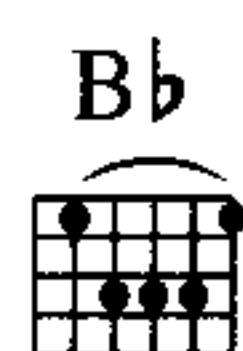
I wan-na be a mil - lion - aire — some - day, but know what it feels like to give it a - way. —



— 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

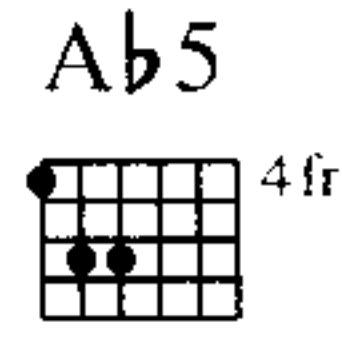
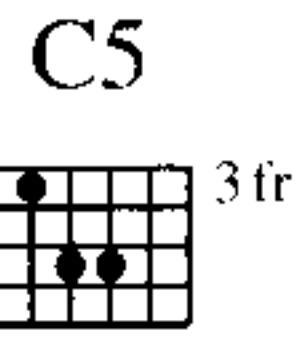
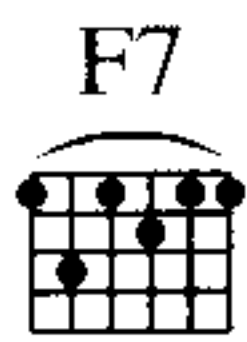


*D.S. al Coda*

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



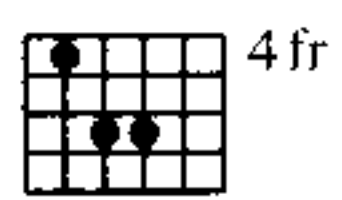
Coda



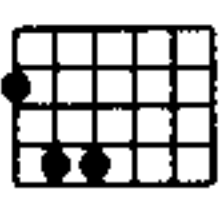
Yeah! Yeah! Yeah! Rain, rain ev - er - y day. now. Ev - 'ry - one

*mp* *mf*

Db5

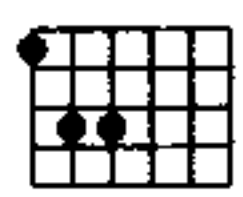


Gb5

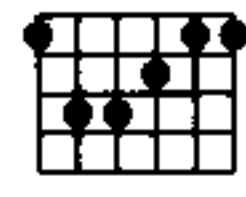


just stay a - way now. Come an - oth - er

F5



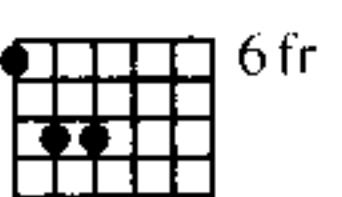
F



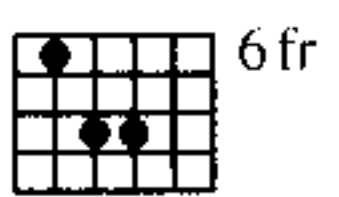
day. (Come an - oth - er day.) I

*f*

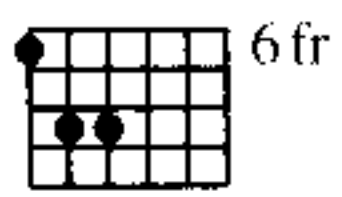
Bb5



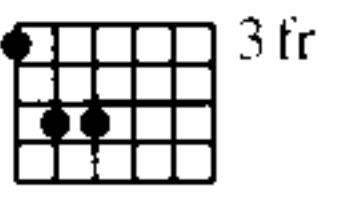
Eb5



Bb5



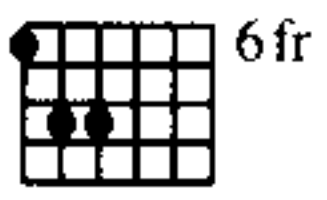
G5



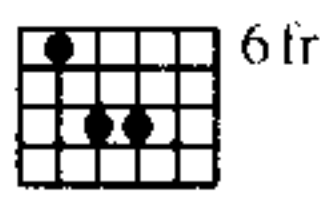
wan - na stay home to - day. (Don't wan - na go out.) If



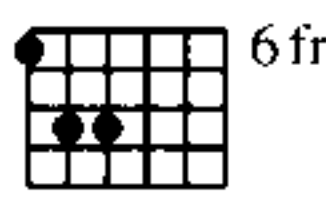
Bb5



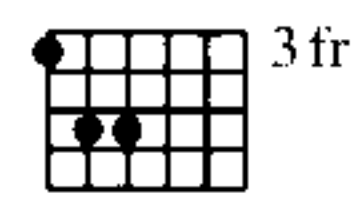
Eb5



Bb5



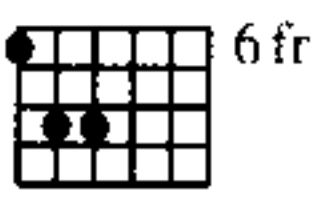
G5



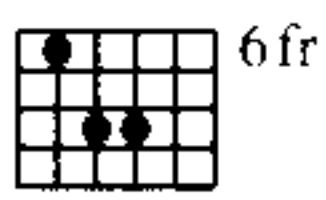
an - y - one comes — { to my play, — } (gon - na get thrown out.) I

way, — }

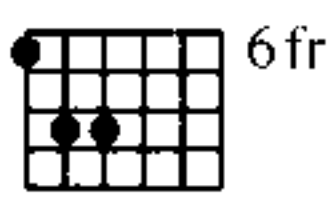
Bb5



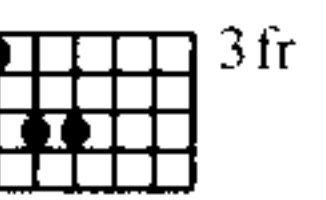
Eb5



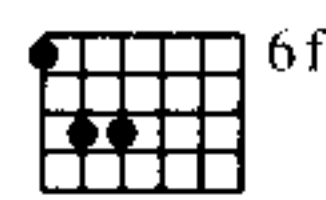
Bb5



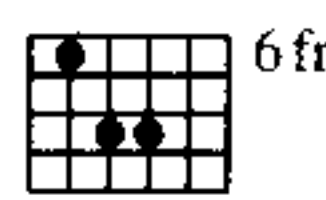
G5



Bb5



Eb5



wan - na stay home — to - day. (Don't want no com - pa - ny no — way.)

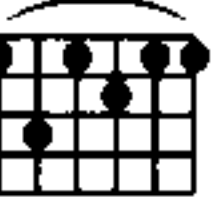
1.

F7



2.

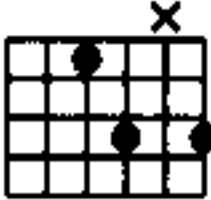
F7



Bb



Eb



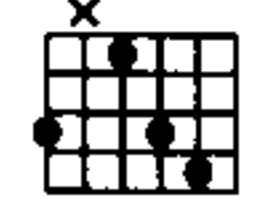
Yeah! Yeah! Yeah! I Yeah! Yeah! Yeah!

*mp*

Bb



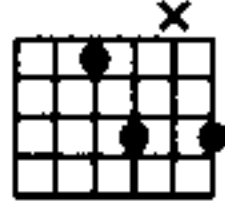
Eb/G



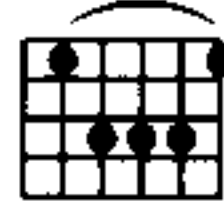
Bb



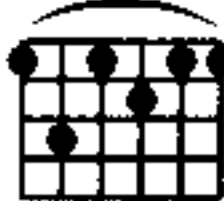
Eb



Bb



F7



Repeat and fade



# I'm a Believer

Words and Music by  
Neil Diamond

Moderately slow, with a strong beat

N.C.

The musical score is written in 4/4 time with a key signature of one sharp (F# major). It includes a piano introduction, a vocal melody with lyrics, and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The guitar part provides harmonic support with specific chord diagrams for G, C, and Bb. The lyrics are: "I thought love was on - ly true \_ in / I thought love was more or less \_ a / fair - y tales, / giv - in' thing. / meant for some - one else but not \_ for / Seems the more \_ I gave, the less \_ I / me. / got. / Love was out to get \_ me. / (D.S.) What's the use in try - ing?"

*mf*

G C G C G Bb

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

fair - y tales,  
giv - in' thing.

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

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.



Bb G Bb G

That's the way it seemed. Dis - ap - point - ment haunt - ed all my  
 All you get is pain. When I want - ed sun - shine, I got

D G C G C

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

G C G C G C G C

- er. Not a trace of doubt in my

G C G C G C

mind. I'm in love. I'm a be-liev -



To Coda ⊕

G F N.C.

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

G D N.C.

N.C.

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

N.C.

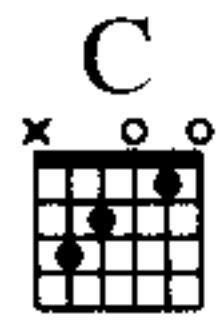
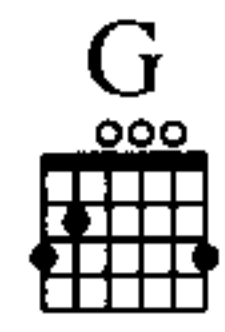
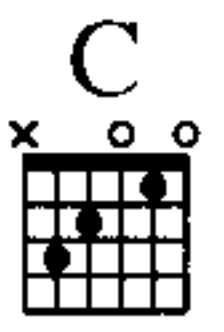
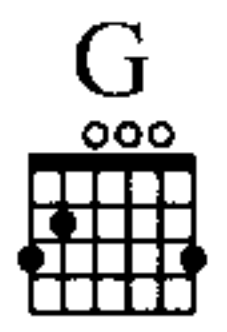
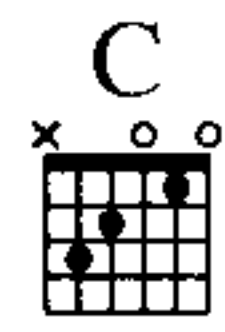
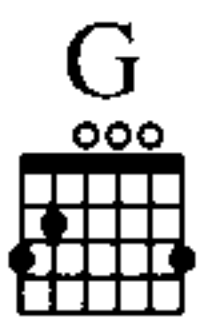
D.S. al Coda

CODA

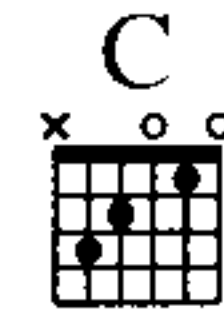
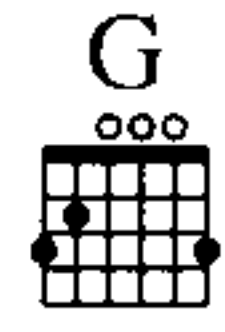
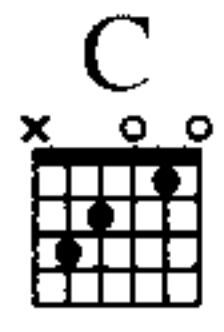
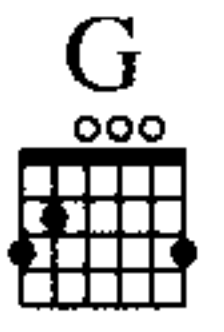
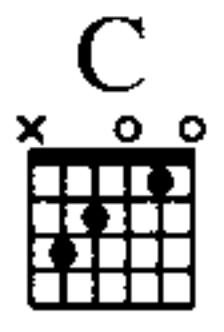
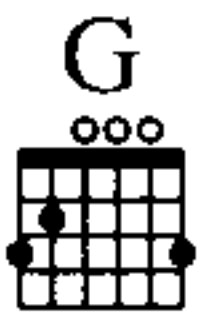
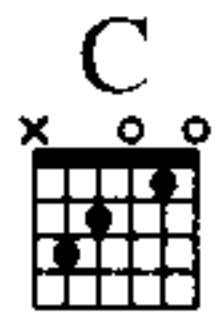
⊕ N.C.

tried. Then I saw her face.





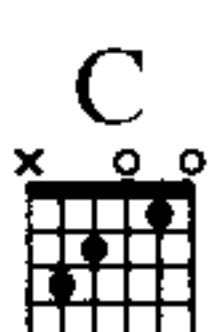
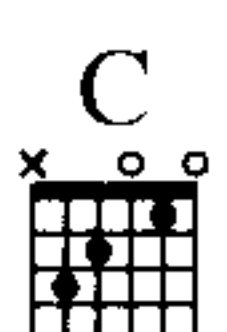
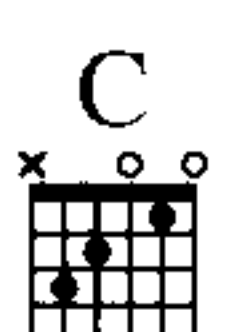
Now I'm \_ a be-liev - er. Not a trace \_



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



N.C.



- er, yeah, yeah, yeah, yeah, yeah. I'm \_ a be-liev - er.



Repeat and Fade

Optional Ending

I'm \_ a be-liev - er. \_\_\_\_



# Like Wow

Words and Music by  
Jimmy Harry and Sandra St. Victor

## Moderate Pop

Guitar → G  
(capo 3rd fret)

Piano → B $\flat$

C  
Eb

Ev-'ry-thing looks right stand-in' in \_\_\_ your light. \_\_\_ Ev-'ry-thing feels

*mf*

G  
B $\flat$

C  
Eb

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, \_\_\_





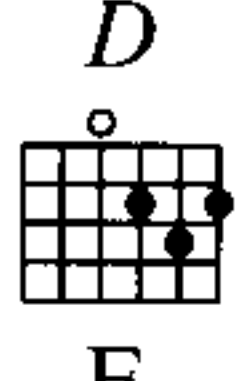
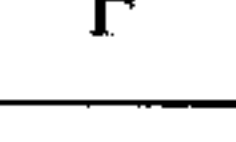



'cause when you're stand - in' next \_ to me, \_ it's like wow! \_

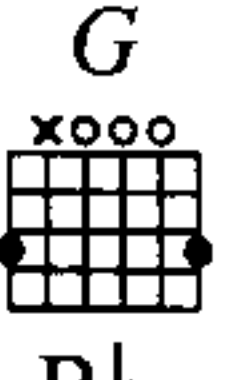
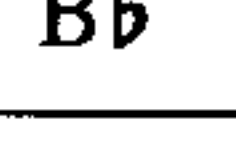
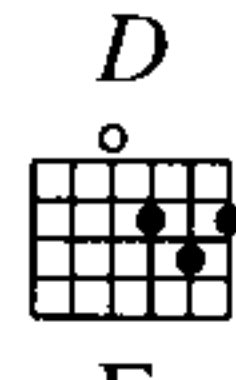
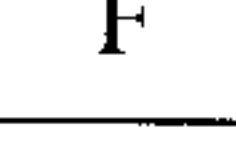
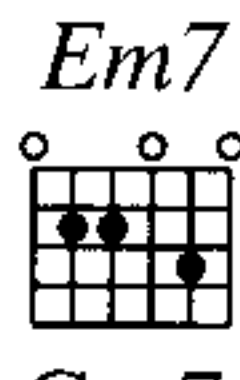
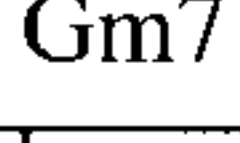

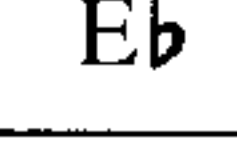





You know, your kiss - es seem \_ to set \_ me free. \_ It's like wow! \_

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

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



G  
B $\flat$ 
 D  
F
 Em7  
Gm7
 C  
E $\flat$

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

G  
B $\flat$ 
 D  
F
 Em7  
Gm7
 C  
E $\flat$

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

Cmaj9  
E $\flat$  maj9

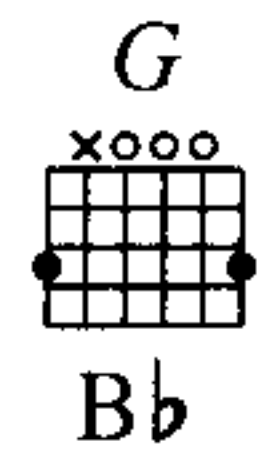
To Coda  
⊕

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

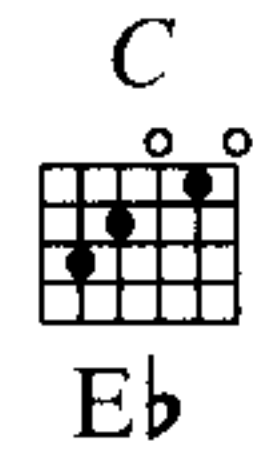
G  
B $\flat$ 
 G  
B $\flat$ 
 C  
E $\flat$

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



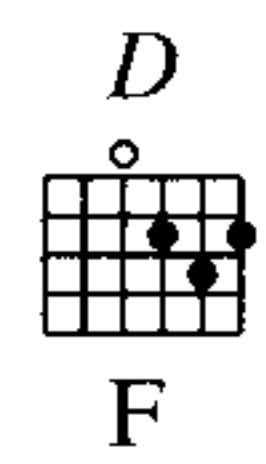


Bb



Eb

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

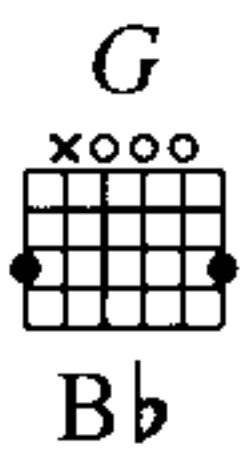
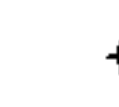


F

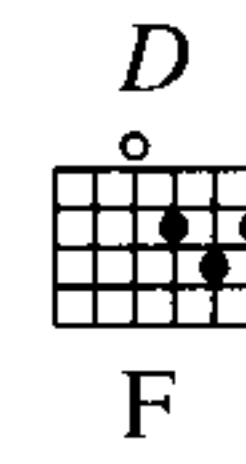
*D.S. al Coda*

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

Coda

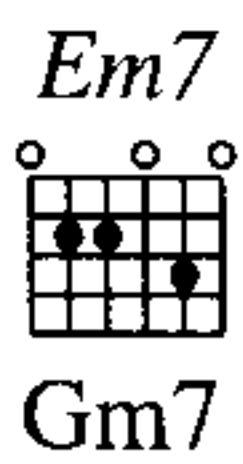


Bb

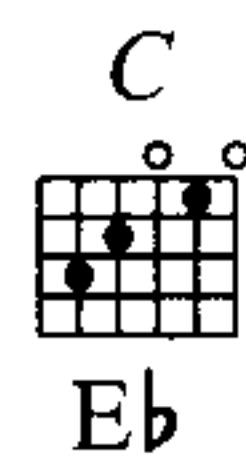


F

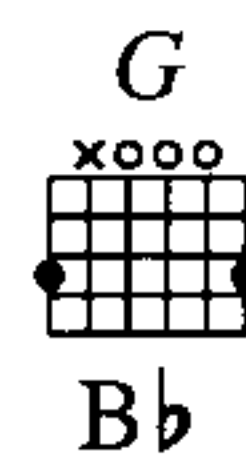
what? Like — wow! Fas - ci - nat - ed by — your love, —



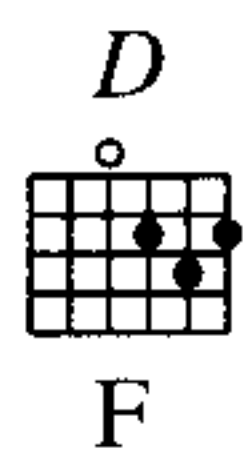
Gm7



Eb



Bb

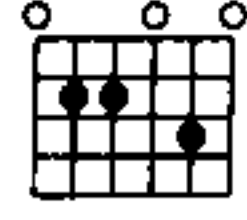


F

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

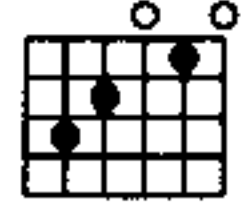


Em7



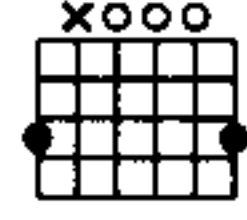
Gm7

C



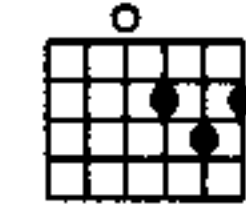
E♭

G



B♭

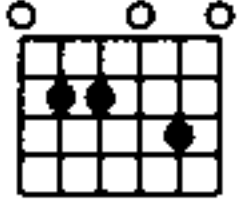
D



F

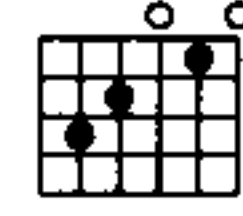
My mind and heart are all mixed up. Feel - in' high - er than a cloud,

Em7



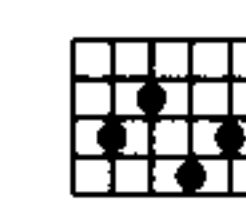
Gm7

C



E♭

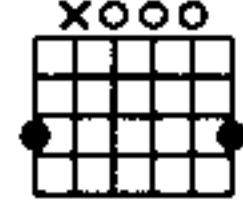
Cmaj9



E♭maj9

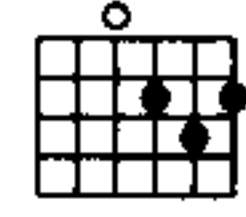
all my senses are like wow! Ooh, hey,

G



B♭

D

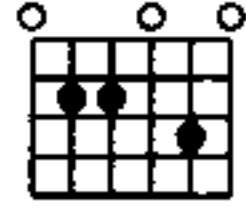


F

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

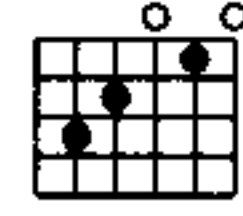
*mp*

Em7



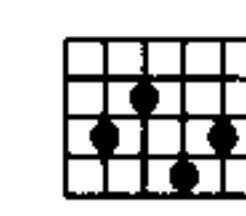
Gm7

C



E♭

Cmaj9



E♭maj9

Tacet

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



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

*Cmaj9*  
  
*Ebmaj9*

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

*G* *Bb* *F* *Gm7* *Eb*  
  
*C* *Em7* *D* *C*

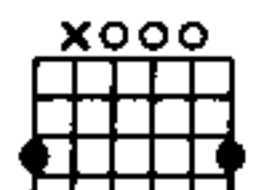
Ooh, hey, what? It's like wow!

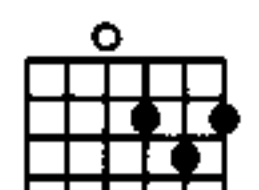
*G* *Bb* *F* *Gm7* *Eb*  
  
*C* *Em7* *D* *C*

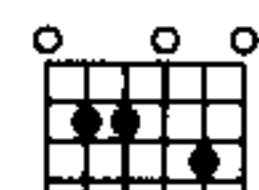
Ooh, hey, what? It's like wow!

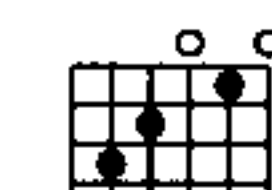
*G* *Bb* *F* *Gm7* *Eb*  
  
*C* *Em7* *D* *C*



G  
  
 B♭


D  
  
 F

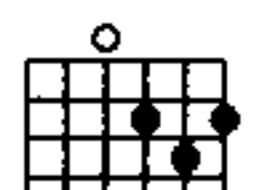
Em7  
  
 Gm7

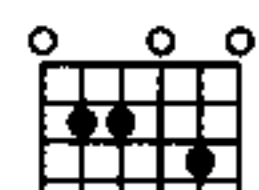
C  
  
 E♭

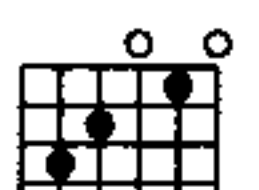
Vocal ad lib till end

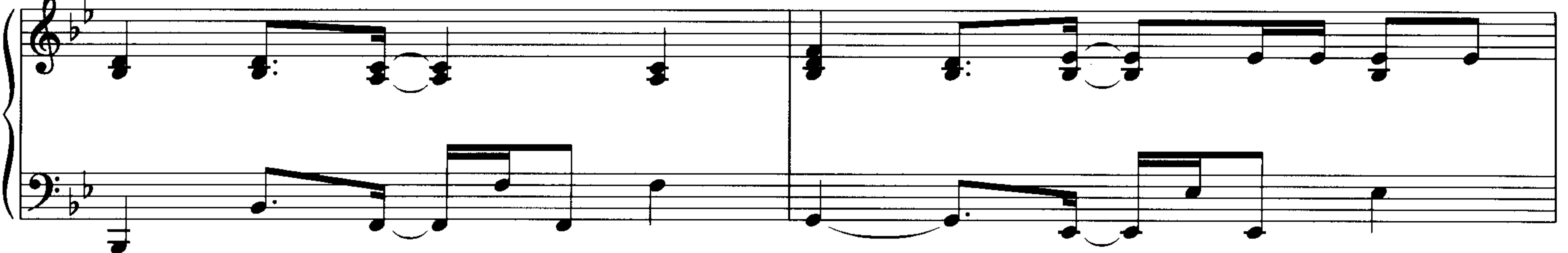


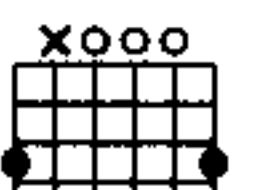
G  
  
 B♭

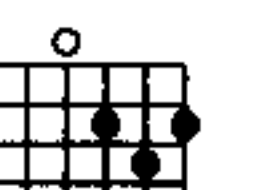
D  
  
 F

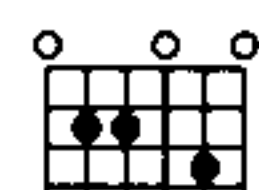
Em7  
  
 Gm7

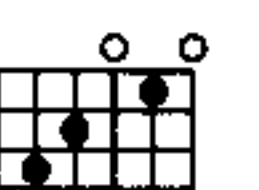
C  
  
 E♭



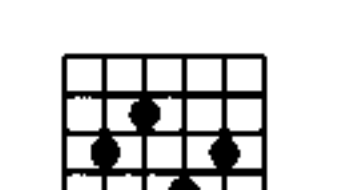
G  
  
 B♭

D  
  
 F

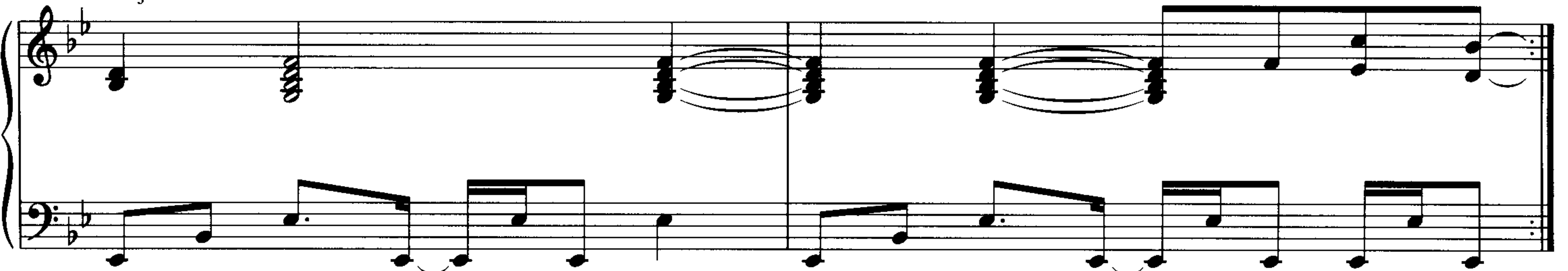
Em7  
  
 Gm7

C  
  
 E♭



Cmaj9  
  
 E♭maj9

Repeat and fade



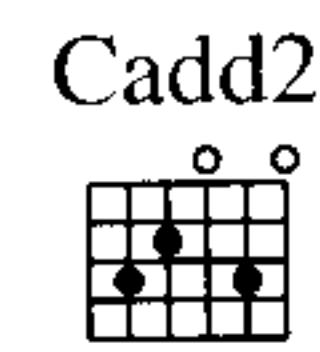
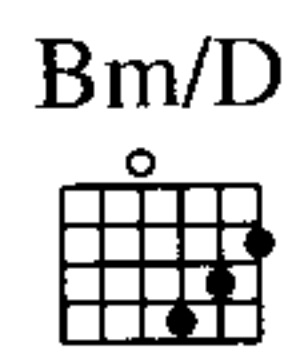
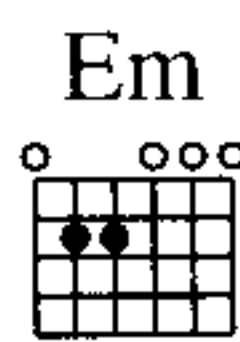


# It Is You

## (I Have Loved)

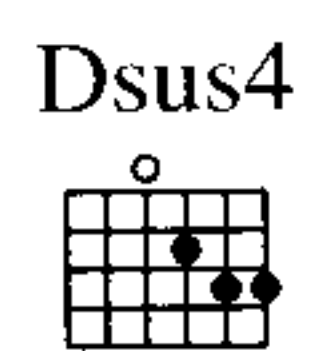
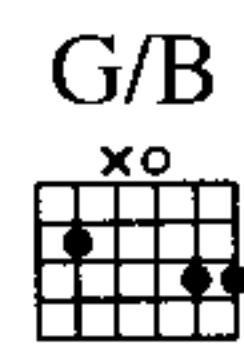
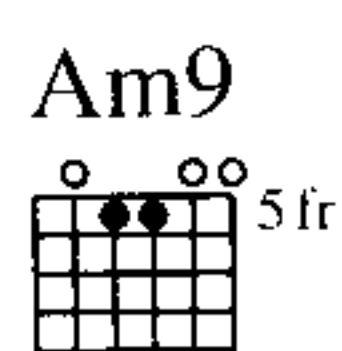
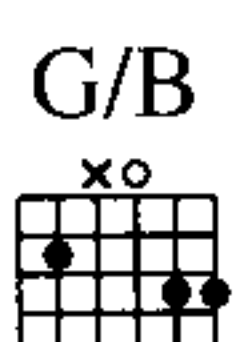
Words by Dana Glover  
 Music by Harry Gregson-Williams,  
 John Powell and Gavin Greenaway

Moderately



8va

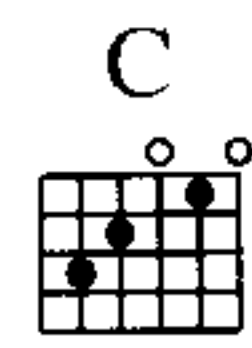
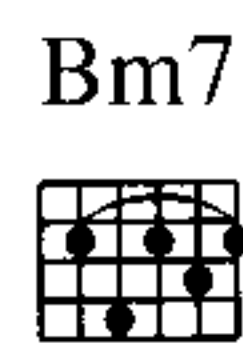
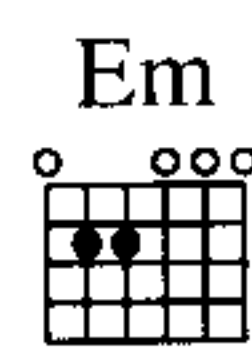
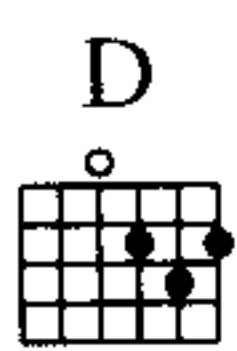
*mp*



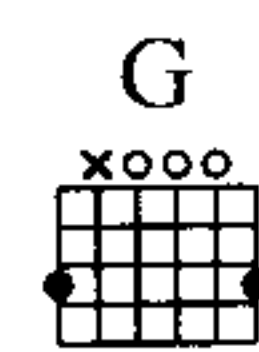
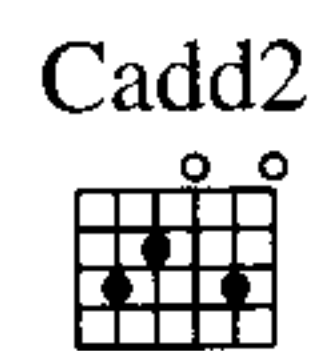
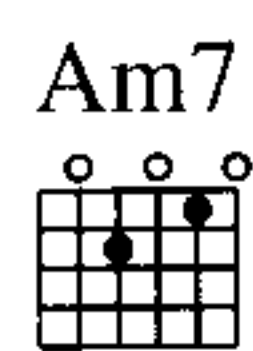
8va

*loco*

Moderately fast



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



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



Em Bm7 C

What an un - ex - pect - ed way on this un - ex - pect - ed

G Am7 G/B C

day. — Could it be this is where I — be - long?

G/B Cadd2 G

It is you I — have loved all — a - long.

C G C

There's no more mys - ter - y, it is fi - n'ly clear — to

*mf*



Em C G/B A

me. You're the home my heart searched for so long.

B/D# C G To Coda

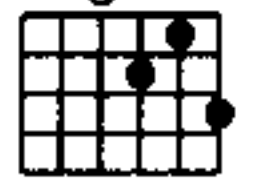

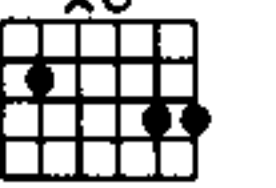
And it is you I have loved all a - long.

Em Bm7

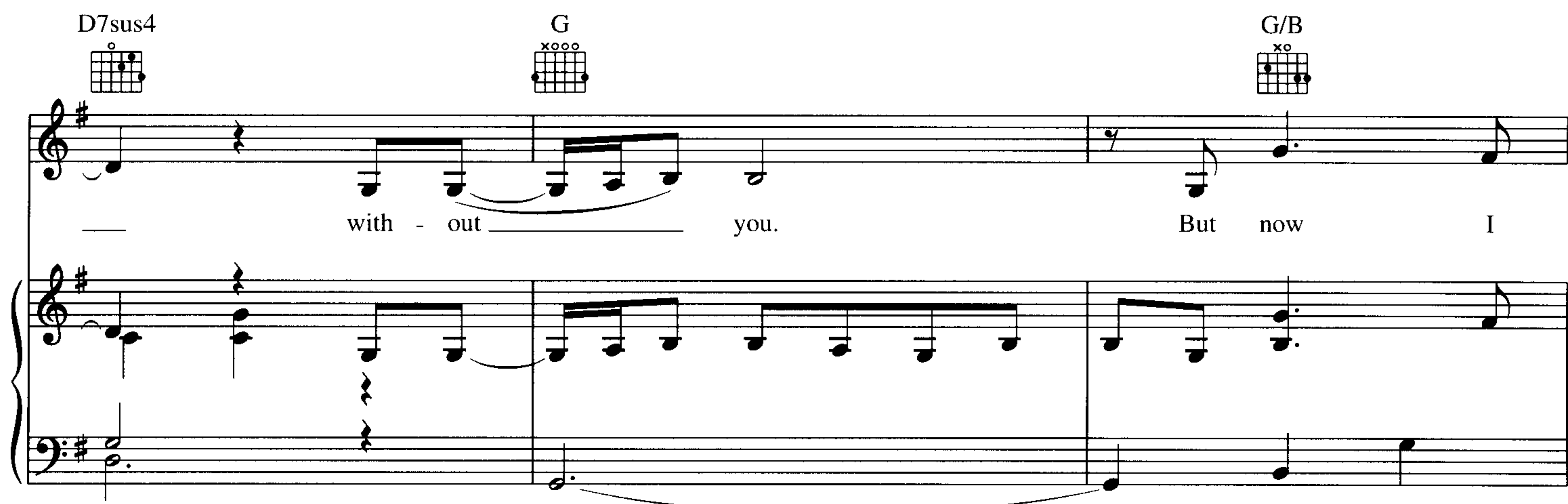
There were times I ran to hide, a - fraid to

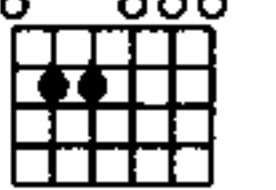

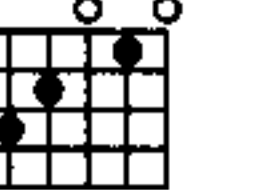
C G C

show the oth - er side, a - lone in the night

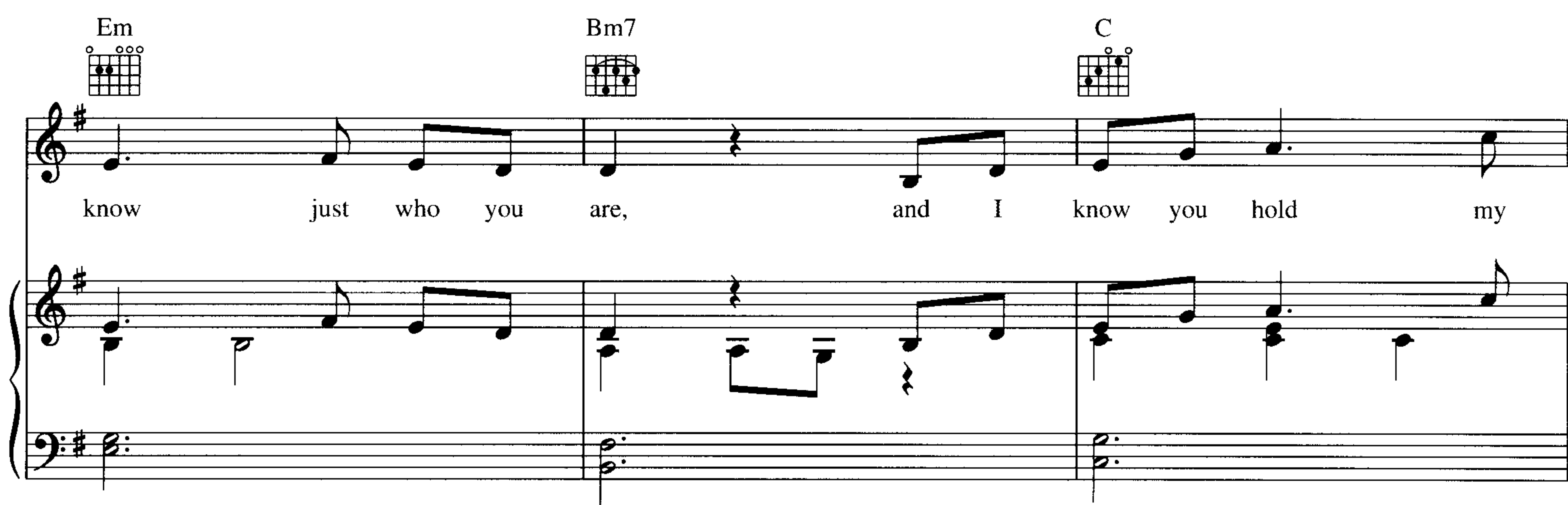
D7sus4  G  G/B 

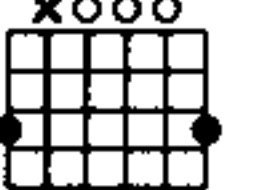
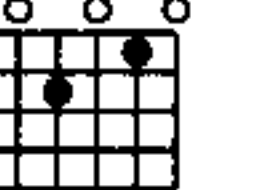
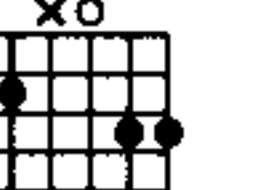
with - out you. But now I



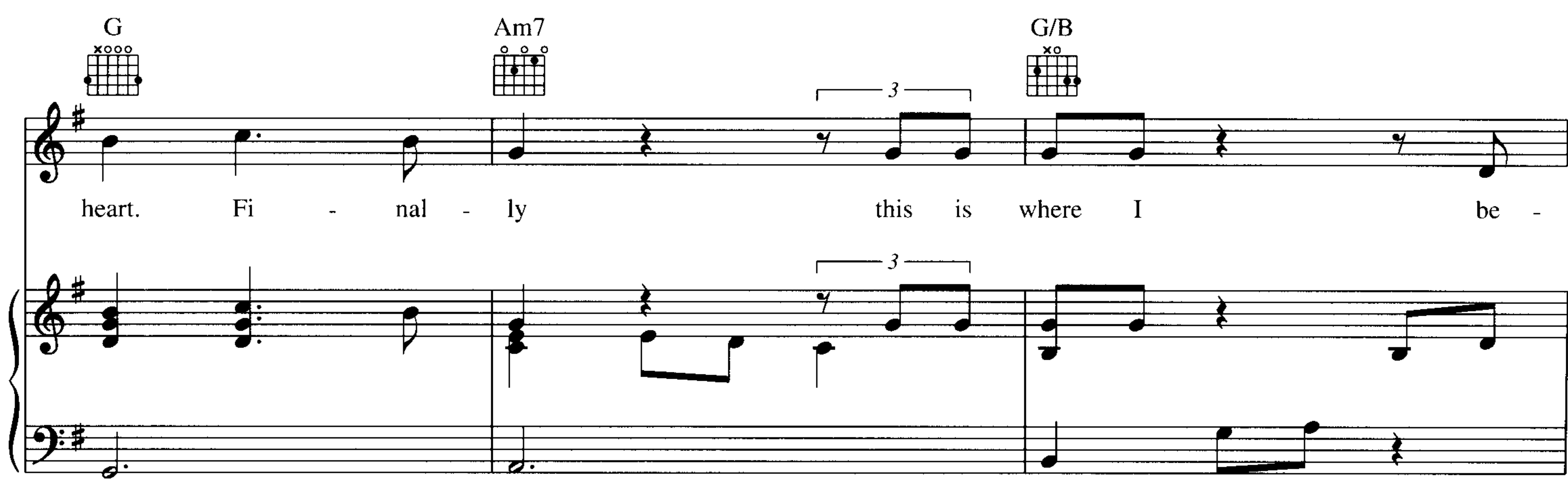
Em  Bm7  C 

know just who you are, and I know you hold my



G  Am7  G/B 

heart. Fi - nal - ly this is where I be -

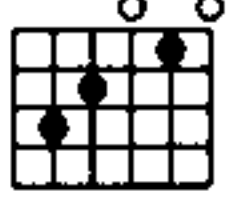
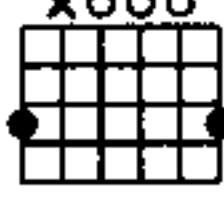


C  G/B 

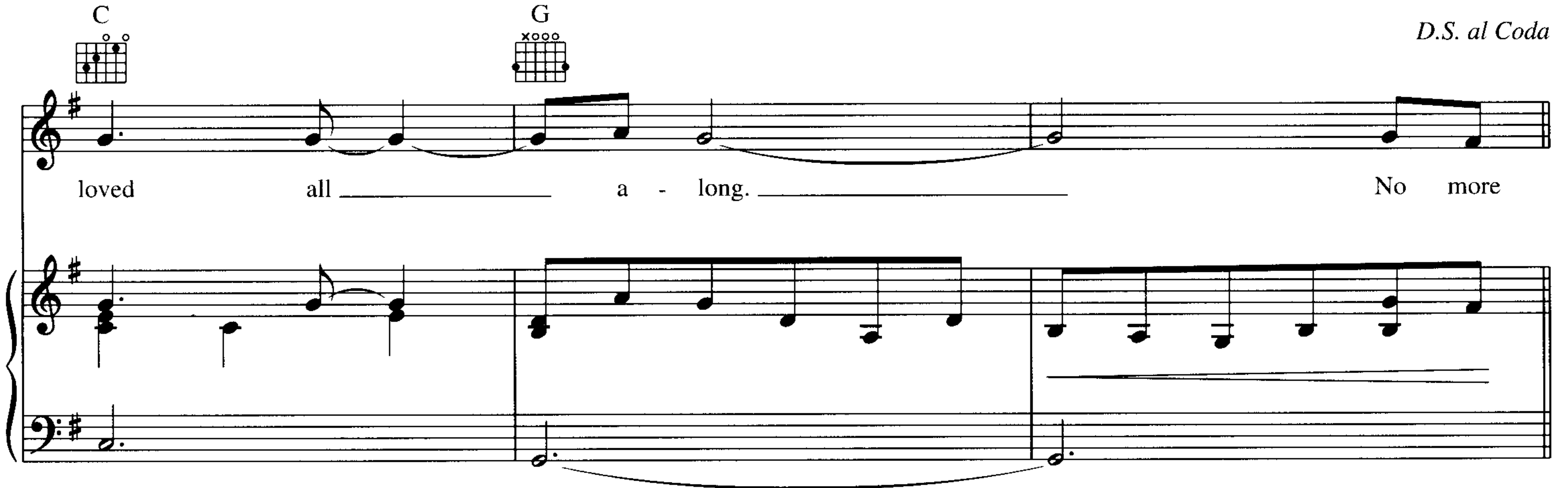
long. And it is you I have









C  G 

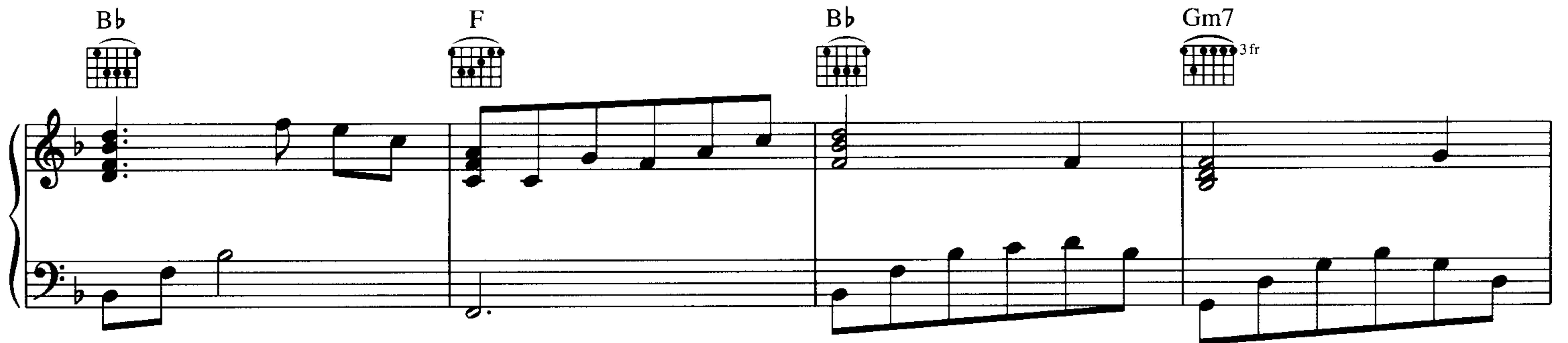
loved all \_\_\_\_\_ a - long. \_\_\_\_\_ No more


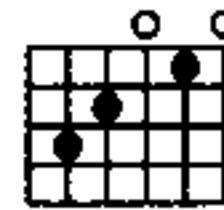
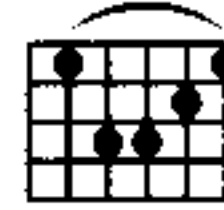



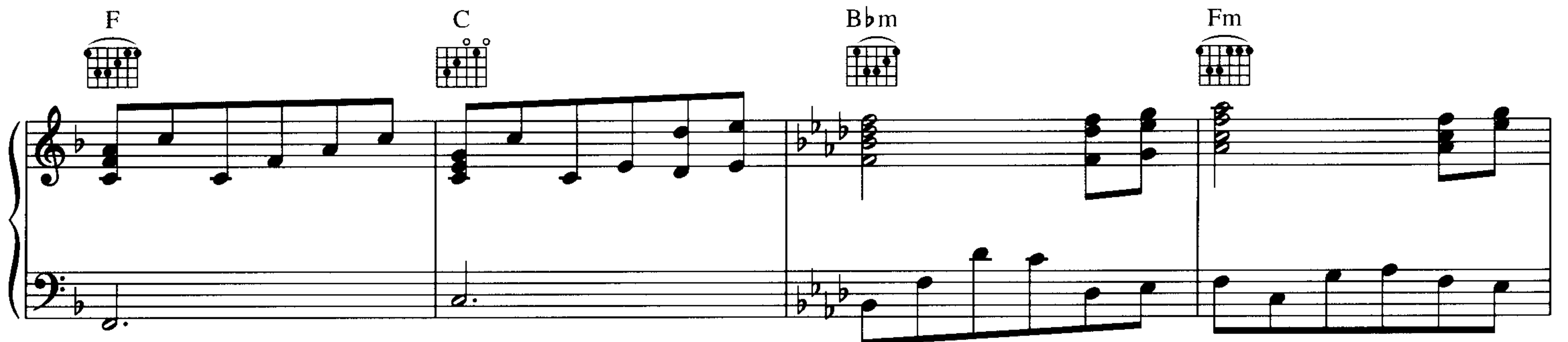
Coda  Dm  Am 



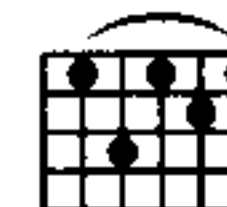
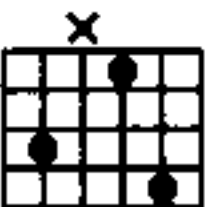


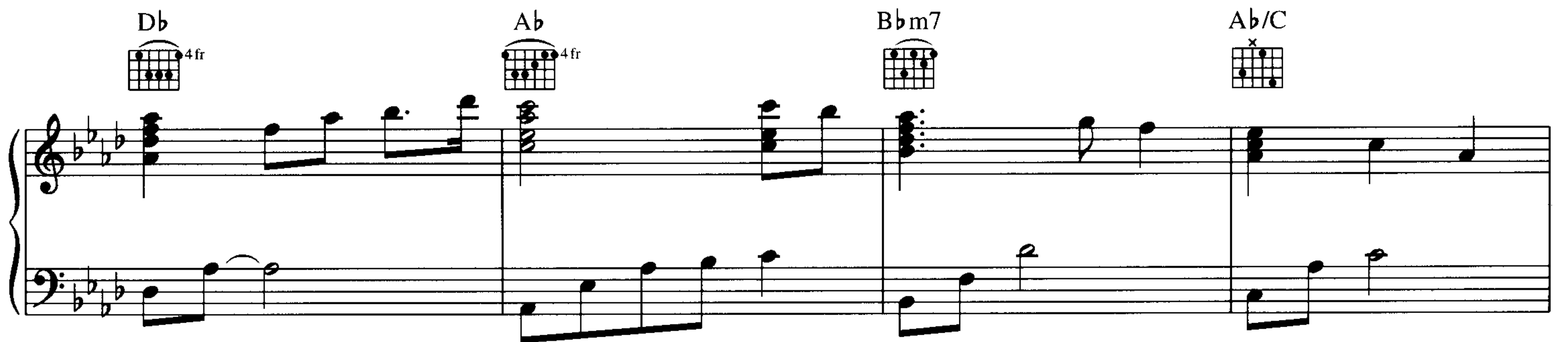
Bb  F  Bb  Gm7  3fr



F  C  Bbm  Fm 



Db  4fr Ab  4fr Bbm7  Ab/C 



Db Eb

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

3

Eb/Db Ab/C Db

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

Eb C7/E Fm

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

Db Eb C7/E

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



Fm Dbadd2 Bbm7

sweet - est de - vo - tion, as I

Ab/C Dbadd2 Eb

look in - to your per - fect face.

*Red.*

Db Ab

There's no more mys - ter - y, it is

*p* *mf*

\*

Dbadd2 Fm Db

fi - n'ly clear to me. You're the home my heart

Ab/C Bb C/E

searched for so long. And it is

Db Ab/C Db

you I have loved, it is you I have

**Slowly, freely**

Fm7 Bbm7 Bbm9

loved, it is you I have loved all a -

Ab/C Dbadd2 Abadd2

long.

*mp* *rit.*



# The Best Years of Our Lives

## (Part I)

Words and Music by  
David Jaymes and Geoffrey Deane

Moderately

A D A E A D

*mf*

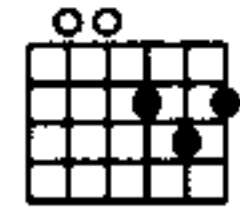
E A % A D/A A/E E/D

I get such \_\_\_ a thrill when \_ you look in \_\_\_ my eyes. My  
 When we \_\_\_ first met I \_\_\_ could hard - ly \_\_\_ be - lieve the  
 My world's \_ a bet - ter place \_ 'cause I know \_ you're mine.

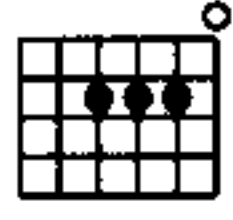
A D/A E A

heart skips \_ a beat, girl, \_ I feel so \_\_\_ a - live.  
 things that \_\_\_ would hap - pen \_\_\_ and we could \_ a - chieve. So  
 This love \_\_\_ is so real \_\_\_ and it's no \_\_\_ sur - prise. I wan - na say,

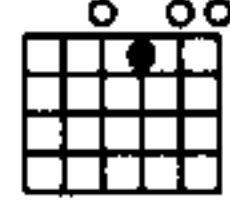
D/A



A/E

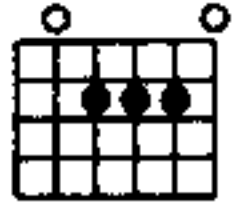


E/D

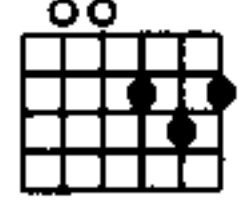


Please tell me, ba - by, — if all this — is true. 'Cause  
 let's be to - geth - er — for all of — our time. Oh  
 yeah. I'm gon - na show you. — Be -

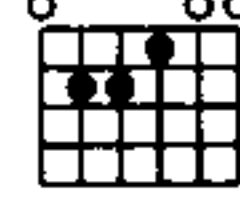
A



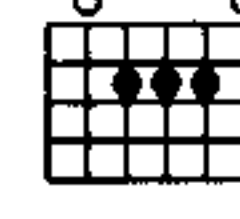
D/A



E



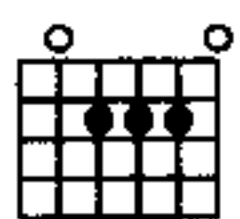
A



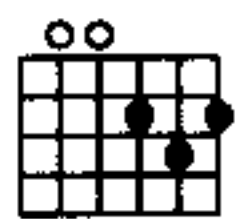
deep down — in - side all — I want - ed — was you.  
 girl, I'm — so thank - ful — that you are — still mine.  
 cause through — the years I'll — be right by — your side.

%%

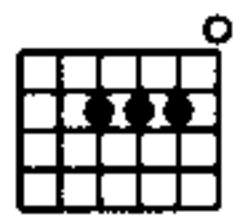
A



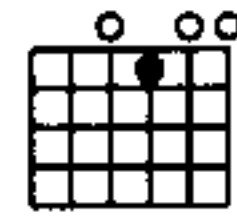
D/A



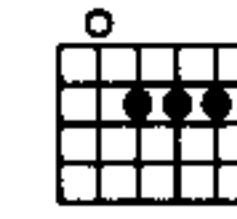
A/E



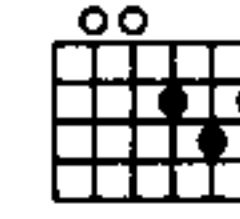
E/D



A

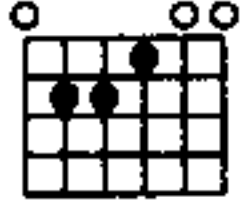


D/A

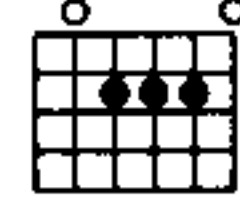


Oh, — makes me wan-na dance. — Oh, —

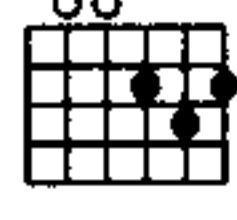
E



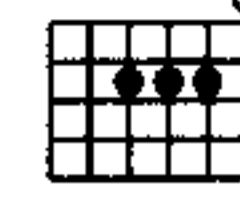
A



D/A



A/E



E/D



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



A D/A 3rd time to Coda I; E A  
 4th time to Coda II ⊕

Oh, \_\_\_\_\_ best years of our lives. \_

A D A E

A D E A D

A/E E A D E A D.S. al Coda I

Coda I E A A D

best years of our lives. \_ See, you al-ways con-sid-er me like an ug-ly duck-ling and treat me

A E A D

like No-tre Dame. \_ This is why \_ I had to get my shine on. I break a lit-tle some-thing to keep \_ my mind

E A D

on, 'cause you had my mind gone. Uh, uh, uh, uh, uh, uh. Turn \_ the lights on. Come on,

A E A D

ba-by, let's just re-wind the song. \_ 'Cause all I wan-na do is make the rest years the best years

Tacet *D.S.S. al Coda II*

all night long.

Coda II E A

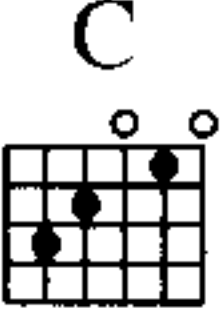
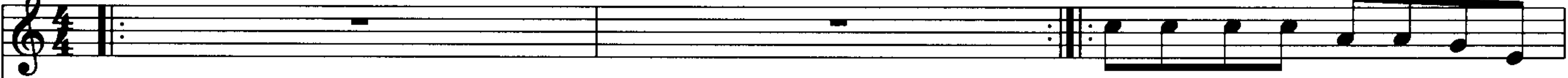
best years of our lives. \_

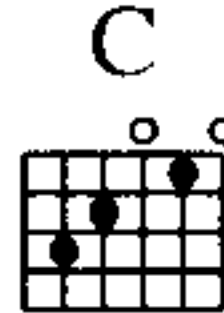
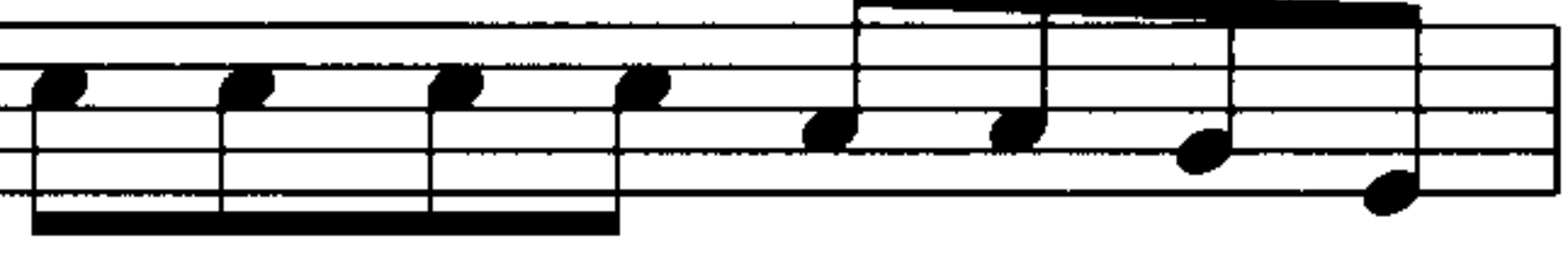


# Bad Reputation


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

Fast

\*  

*Play 4 times*  Tacet 

I don't give a damn a - bout my




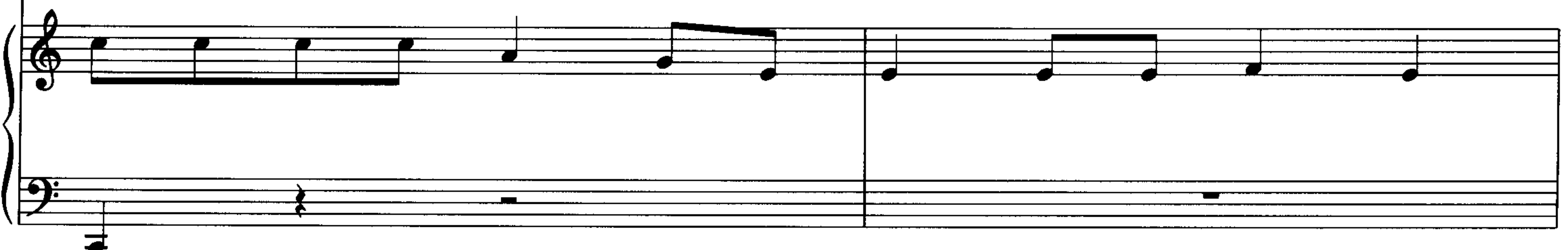


rep - u - ta - tion. { You're  
I  
I've  
The

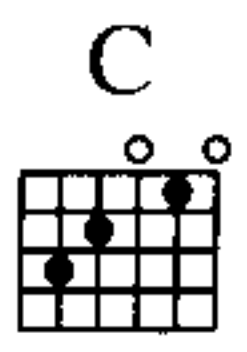



Tacet

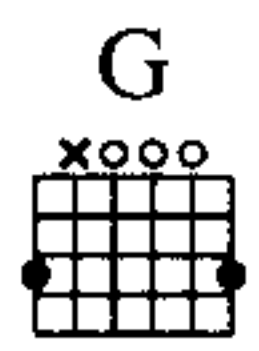
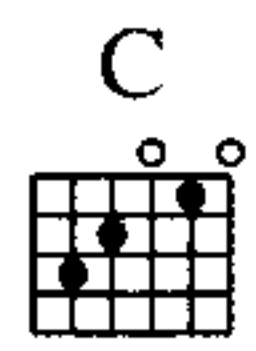
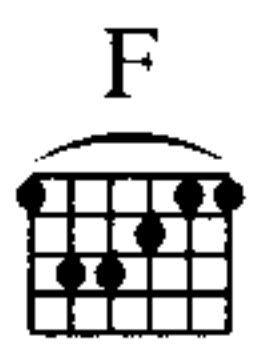
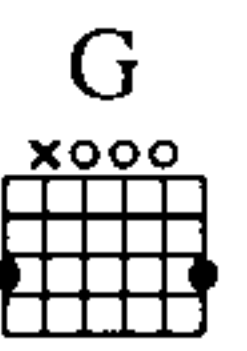
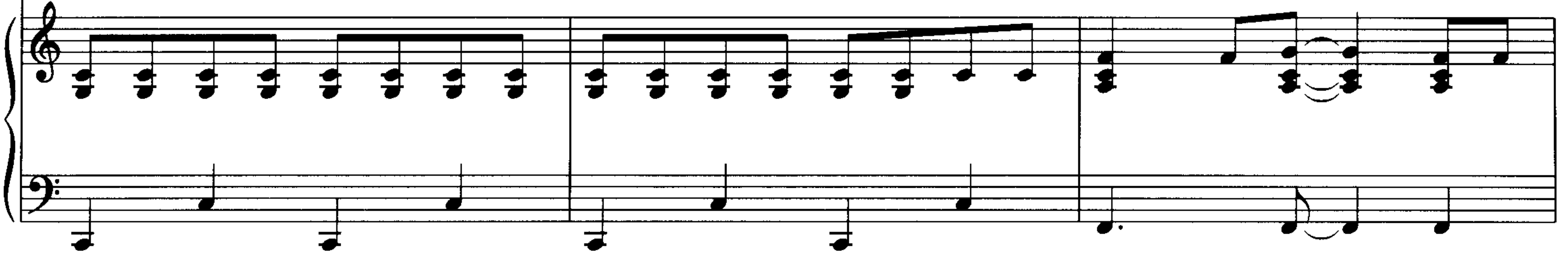
liv - ing in the past, it's a new gen - er - a - tion.  
nev - er said I want - ed to im - prove my sta - tion.  
nev - er been a - fraid of an - y de - vi - a - tion.  
world's in trou - ble, there's no com - mu - ni - ca - tion.

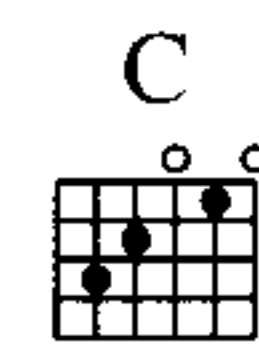
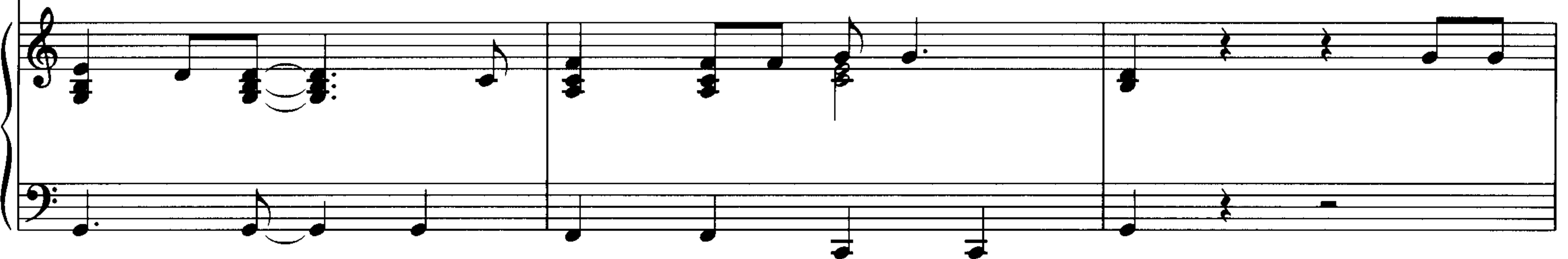
\*Recorded a half step lower.



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



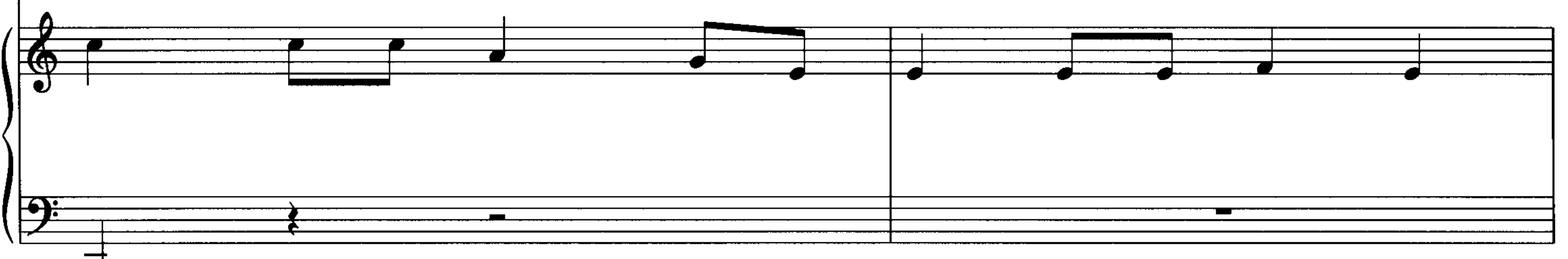
wants to do, — and that's what I'm gon - na do. And I  
 hav - ing fun, — and I don't have to please no one. And I  
 if I'm strange. — I ain't gon - na change. And I'm  
 wan - na say. — It nev - er gets bet - ter an - y - way. So



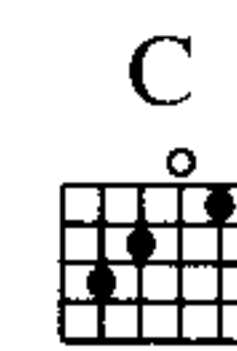
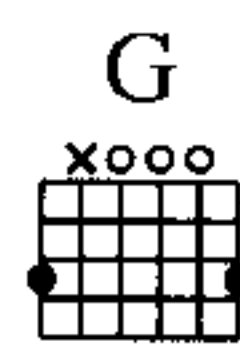
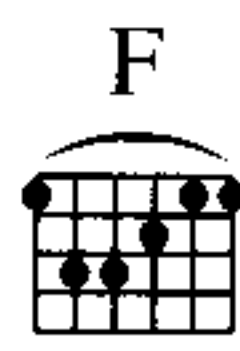
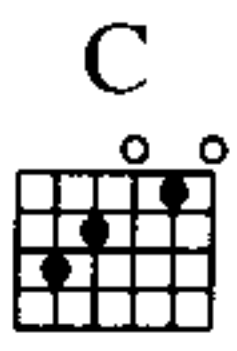
Tacet



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. —

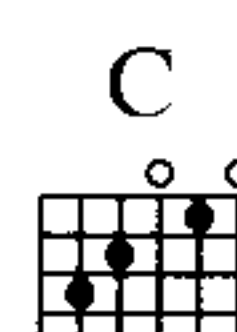
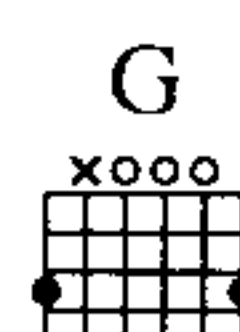
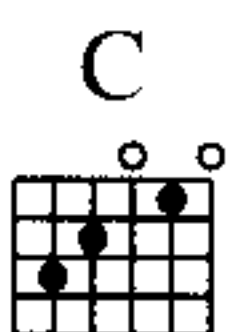
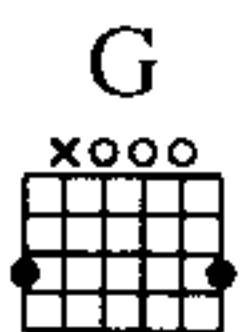






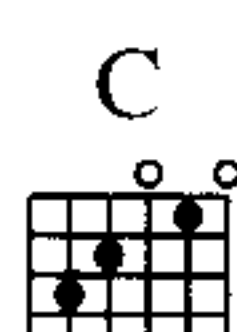
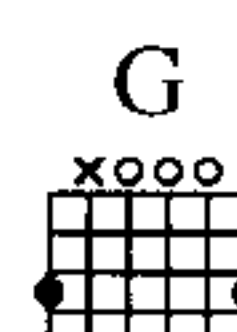
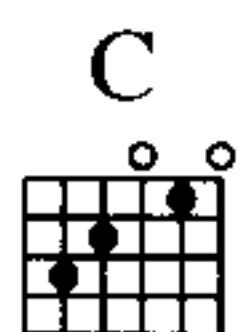
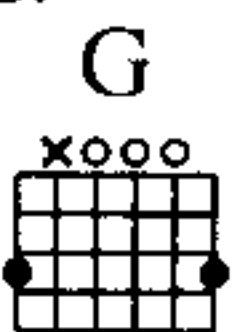
Oh, no.  
an - y - way? \_

To Coda



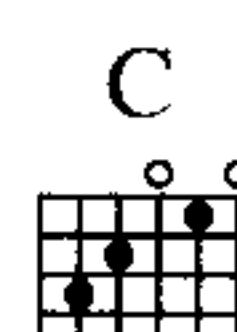
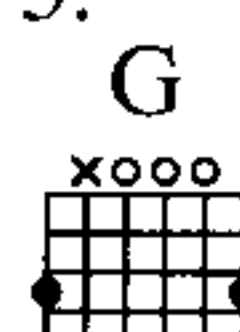
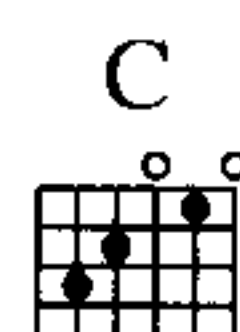
Not me. And

2.



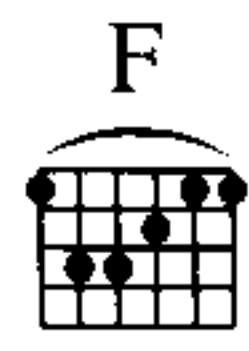
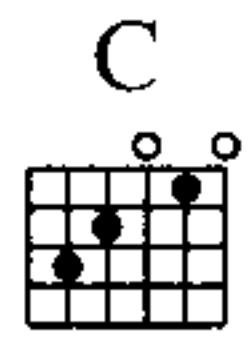
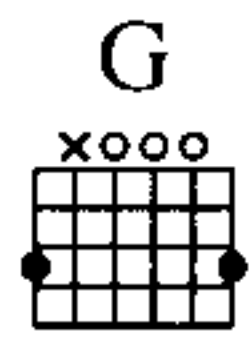
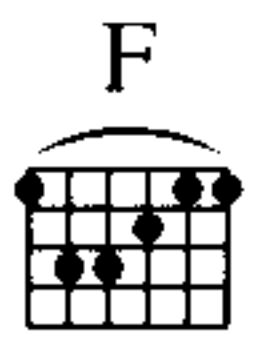
Oh, no. Not

3.

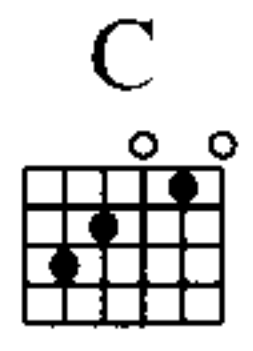
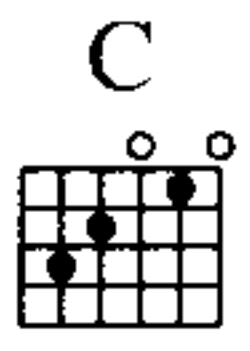
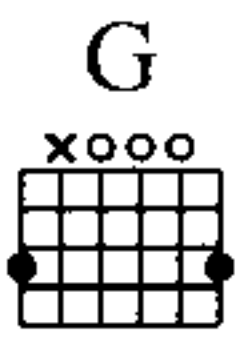


me. And Oh,

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



No. Not me.



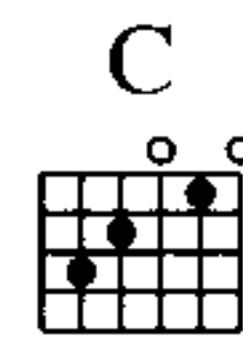
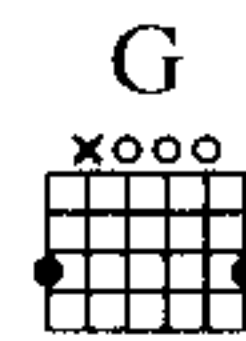
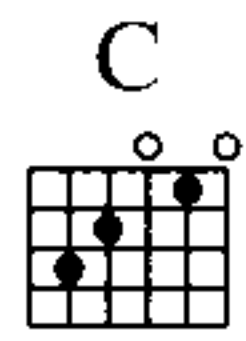
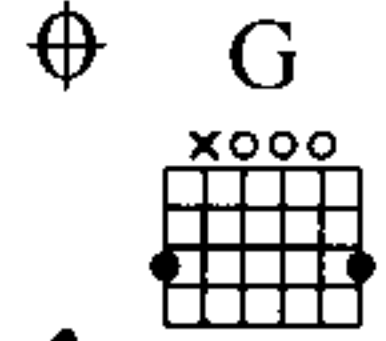
Break - down.

*D.S. al Coda*

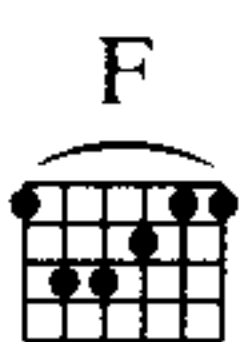
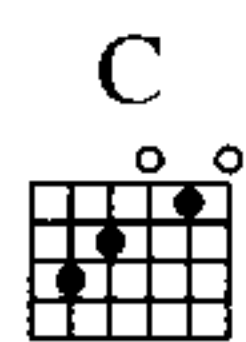
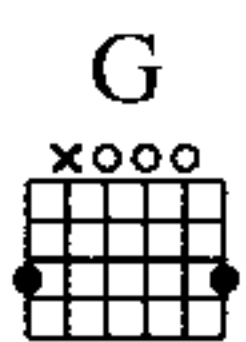
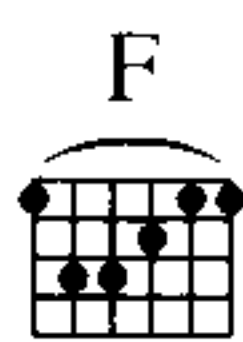
And



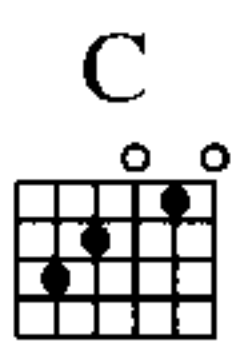
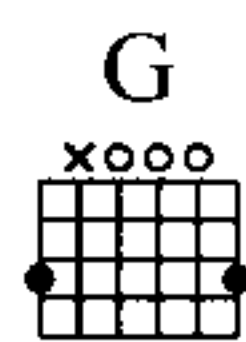
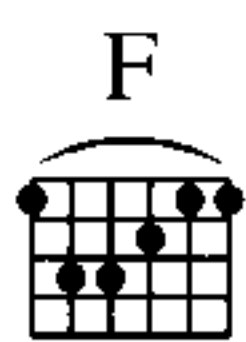
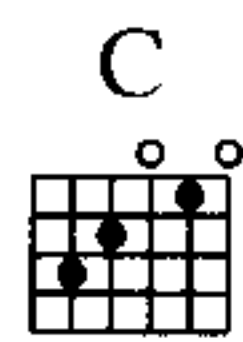
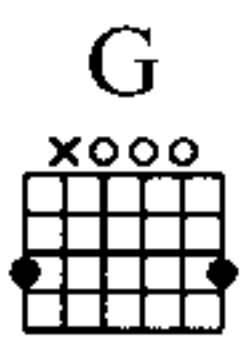
Coda



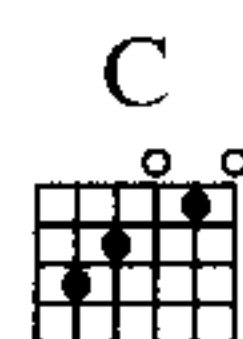
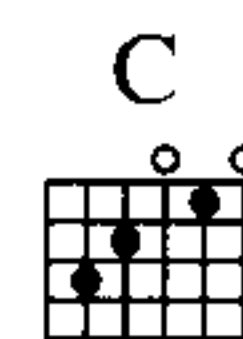
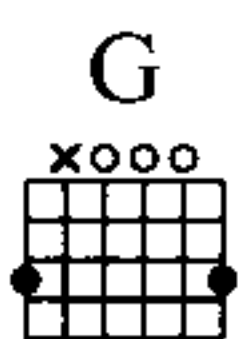
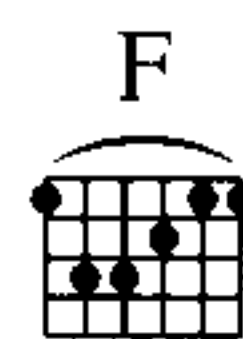
Oh, no. Not



me. Oh, no.



Not me. Oh,

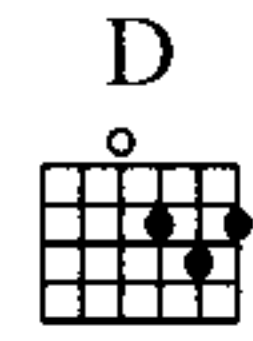
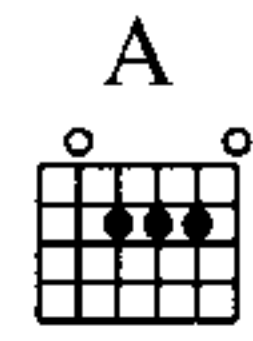
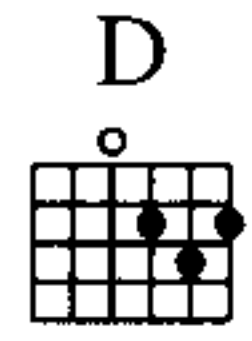
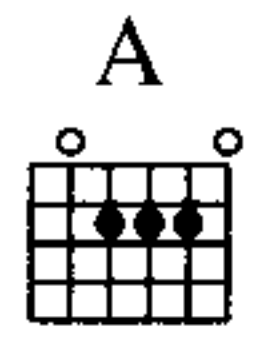
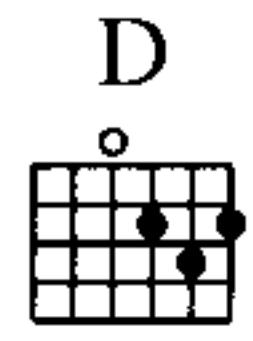
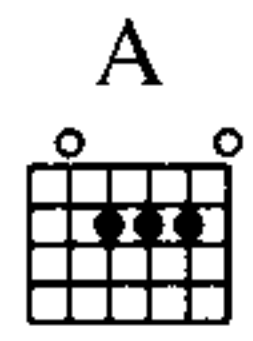


no. Not me.

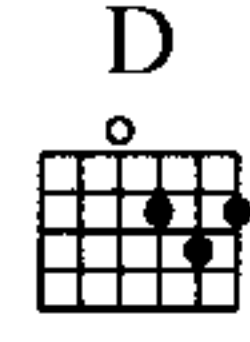
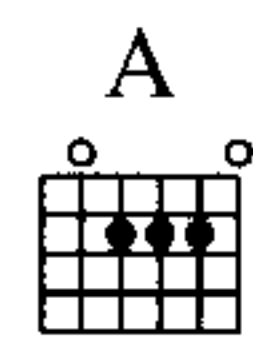
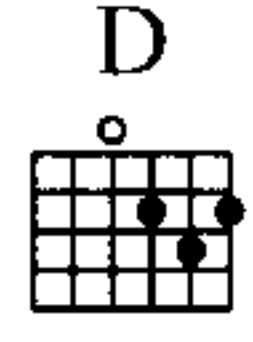
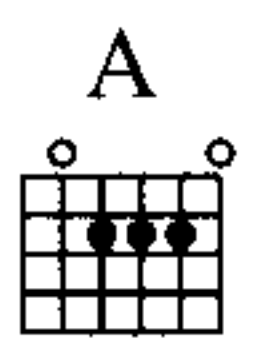
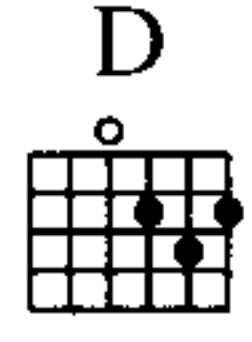
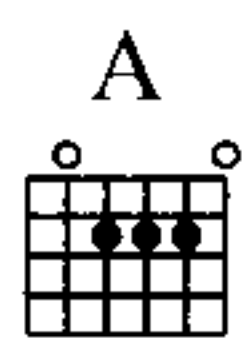
# My Beloved Monster

Words and Music by  
E

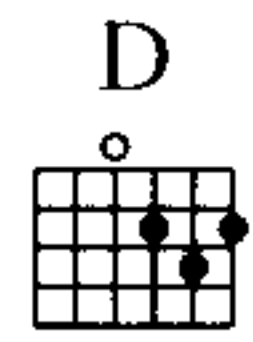
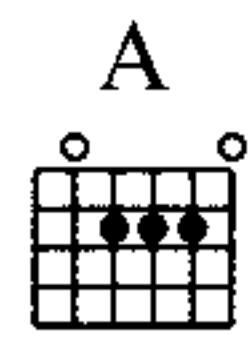
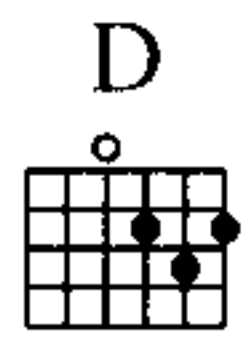
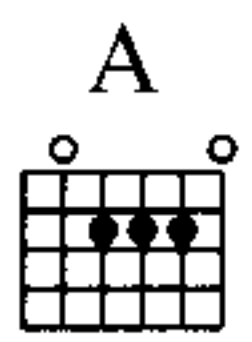
Moderately



My be - lov - ed mon -  
My be - lov - ed mon -



ster and me, — we go ev - 'ry-where to - geth - er.  
ster is tough. — If she wants she will dis - robe you.



Wear - ing a rain - coat that has four sleeves —  
But if you lay her down — for a kiss, —



A D A D

her gets us through all kinds of weath - er.  
her 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 E D

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

1. A D A D 2. A D

mean. mean. —

*mp* *mp*

A D A D A D

The first system of music features guitar chord diagrams for A and D above the staff. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has three sharps (F#, C#, G#).

A D A D A D A D

8va

The second system continues the guitar chord diagrams and piano accompaniment. A dashed line labeled "8va" indicates an octave shift in the piano part. The piano part includes various articulations like accents and slurs.

A D A D A D

La, la, la, la, la, —

loco 15ma loco

The third system includes guitar chord diagrams and piano accompaniment. The vocal line has the lyrics "La, la, la, la, la, —". The piano part has markings for "loco" and "15ma" (15th fret). The piano part continues with a steady bass line.

A D A D A

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

rit.

The fourth system concludes with guitar chord diagrams and piano accompaniment. The vocal line has the lyrics "— la, la, la. — La, la, la, la, la, la.". The piano part includes a "rit." (ritardando) marking. The system ends with a double bar line.

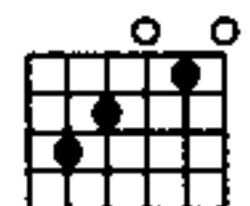


# You Belong to Me

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

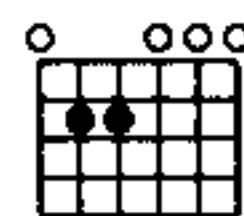
Moderately

Guitar → C  
(capo 7th fret)



Piano → G

Em



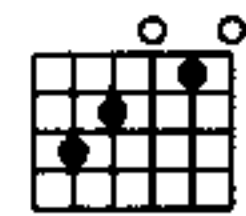
Bm

F



C

C



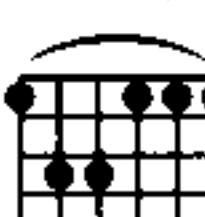
G

F



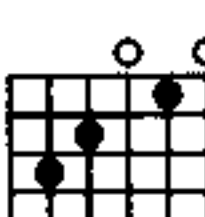
C

Fm



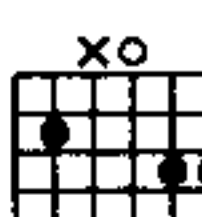
Cm

C



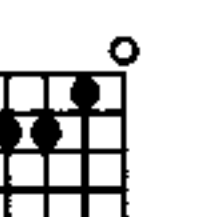
G

G/B



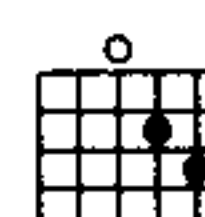
D/F#

Am



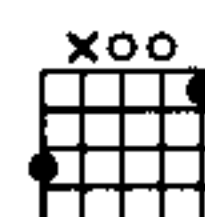
Em

Dsus2



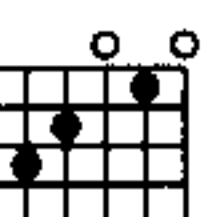
Asus2

Gsus4



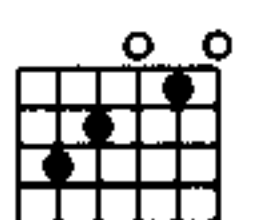
Dsus4

C



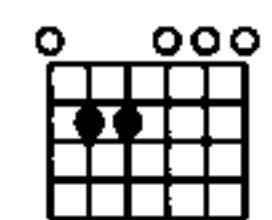
G

C



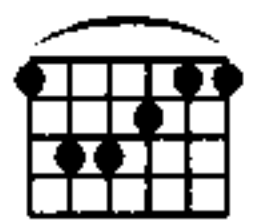
G

Em



Bm

F

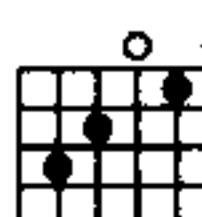


C

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

C



G

F



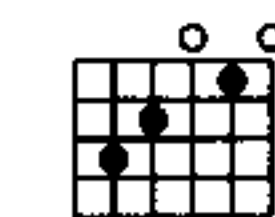
C

Fm



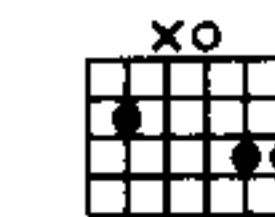
Cm

C



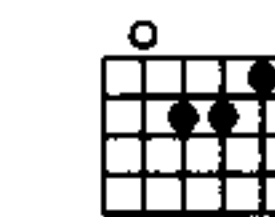
G

G/B



D/F#

Am



Em

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

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* *Gsus4* 2. *Dsus2* *Gsus4*  
*Asus2* *Dsus4* *Asus2* *Dsus4*

you be - long — to me. — you be - long — to me. —

*C* *C* *C7* *F*  
*G* *G* *G7* *C*

And I'll be so a - lone — with-out — you; —

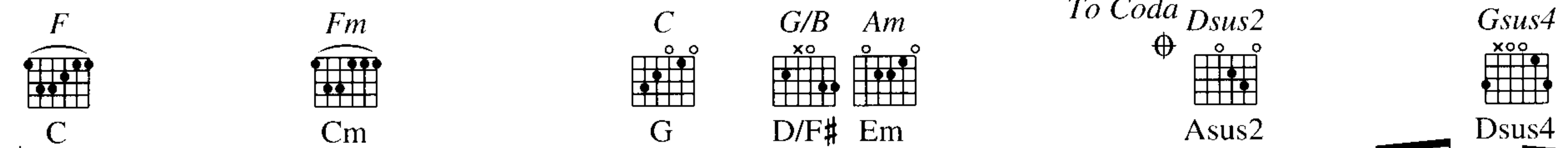
*D* *G* *Gsus4* *C*  
*A* *D* *Dsus4* *G*

may-be you'll be lone - some too. — Fly the o - cean in a


*Em* *F* *C*  
*Bm* *C* *G*


sil - ver plane, — see the jun - gle when it's wet with rain. —




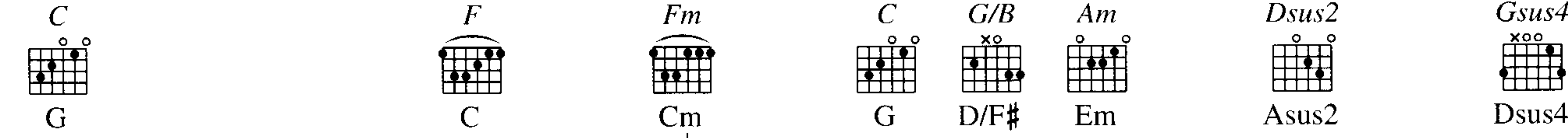
*F* *Fm* *C* *G/B* *Am* *To Coda* *Dsus2* *Gsus4*  
  
*C* *Cm* *G* *D/F#* *Em* *Asus2* *Dsus4*

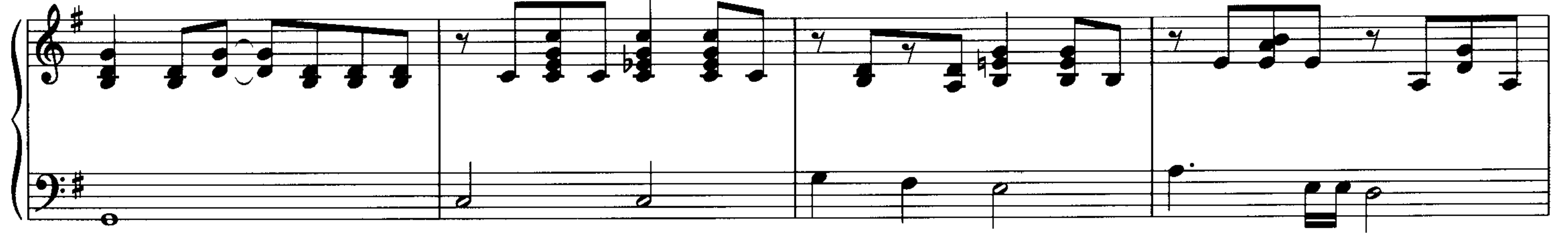
Just re - mem - ber till you're home a - gain, — you be - long — to me. —

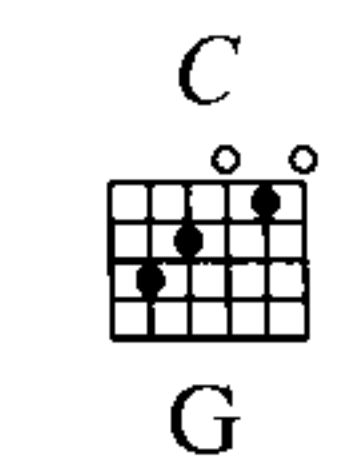


*C* *C* *Em* *F*  
  
*G* *G* *Bm* *C*




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

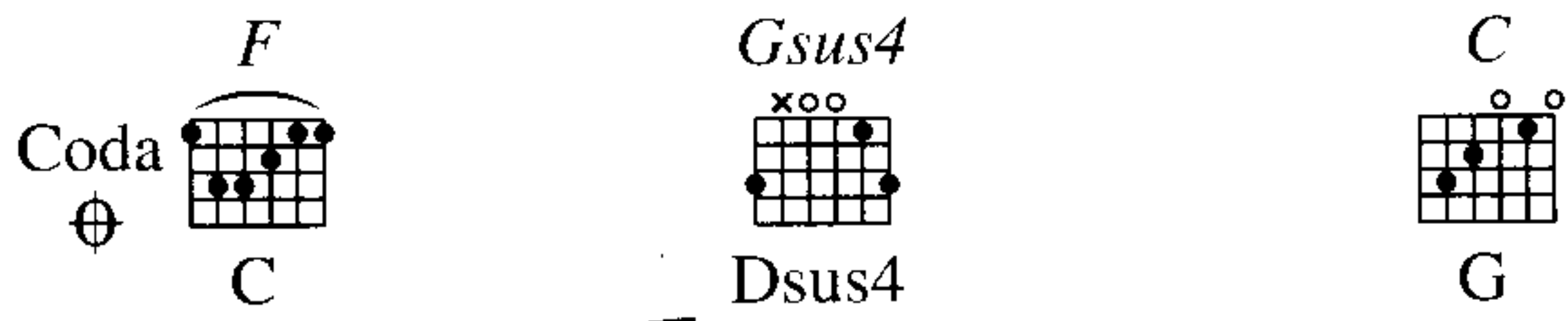


*C*  
  
*G*


*D.S. al Coda*

And



*Coda* *F* *Gsus4* *C*  
  
*C* *Dsus4* *G*

you be - long — to me. —



# All Star

Words and Music by  
Greg Camp

Moderately

\*    

Some - bod - y once told me the world — is gon - na roll me, I

*mf*

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 N.C.

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

§

G C C#° C

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

G C C#° C

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

G C C#° C

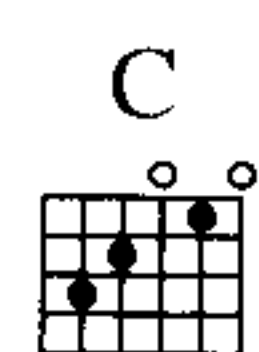
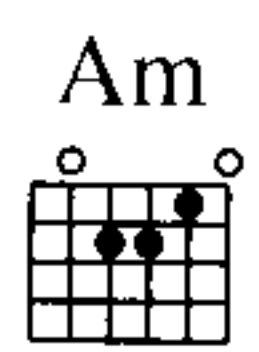
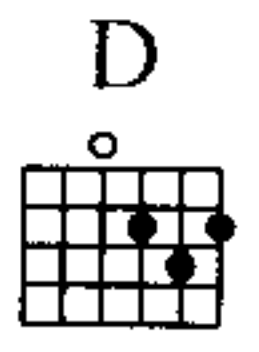
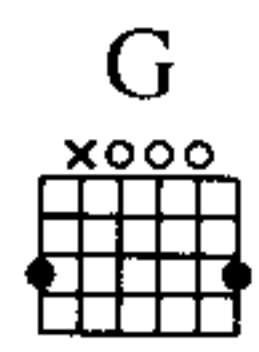
all that glit - ters is gold. On - ly shoot - in'

*To Coda*

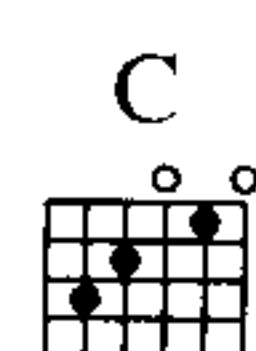
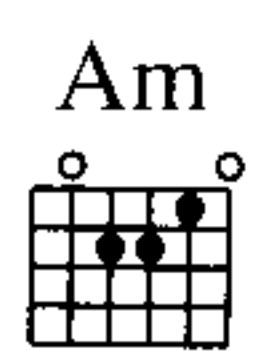
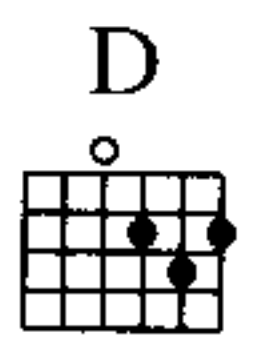
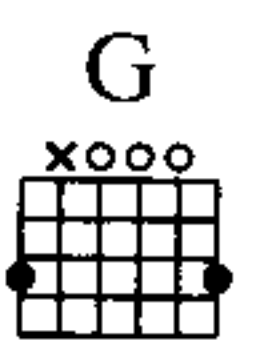
G F C

stars break the mold. It's a

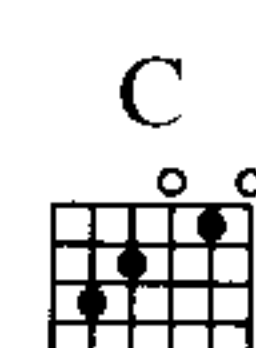
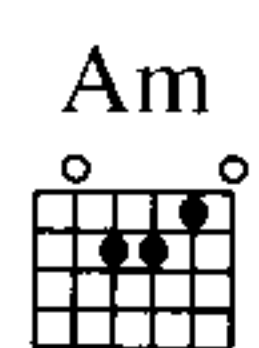
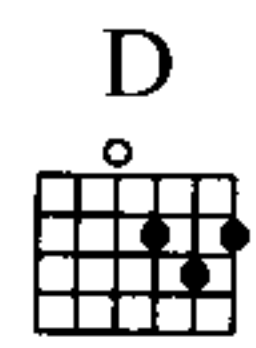
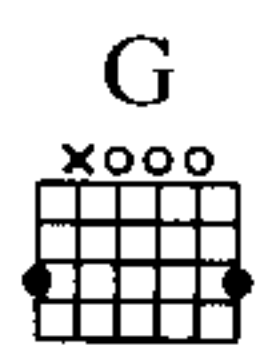




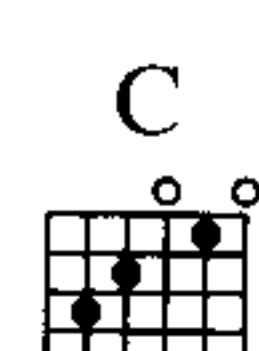
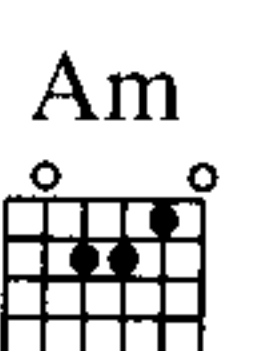
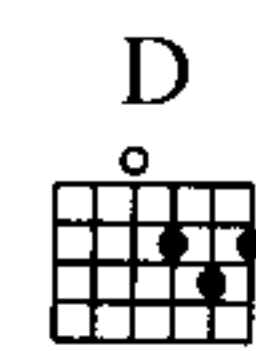
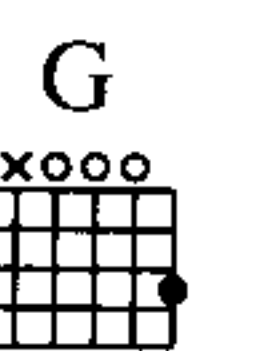
cool place, and they say it gets cold-er. You're bun-dled up now; wait till you get old-er. But the



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



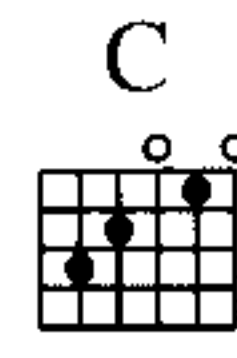
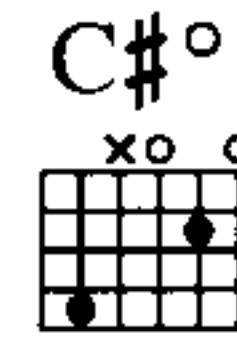
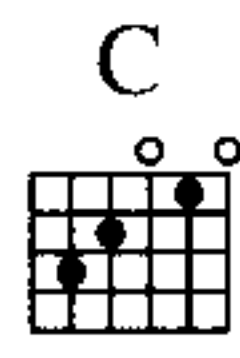
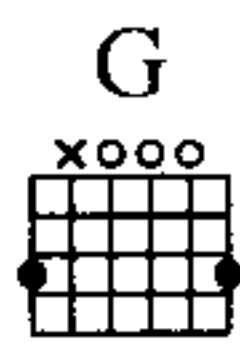
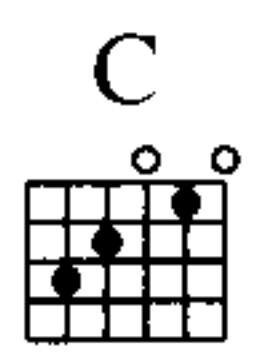
skate is get-tin' pret-ty thin. The wa-ter's get-tin' warm, so you might as well swim. My world's on



*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.

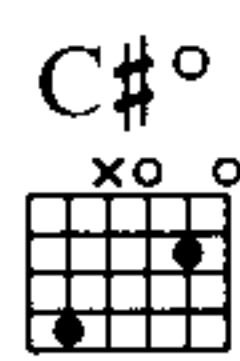
Coda



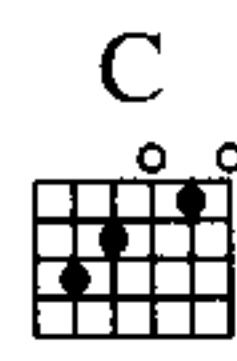
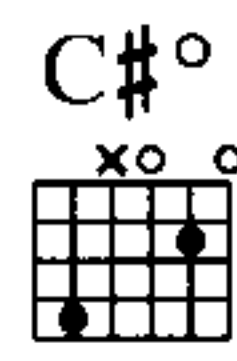
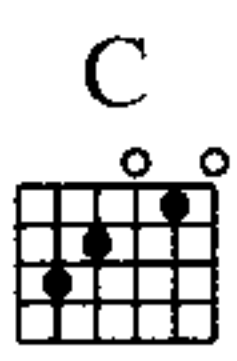
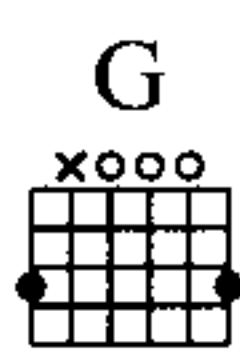
1.2.3.

Musical notation for the Coda section, including vocal line and piano accompaniment.

4.

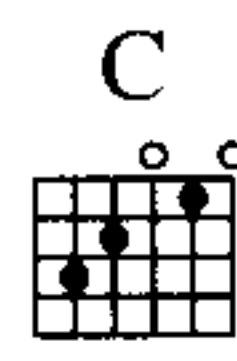
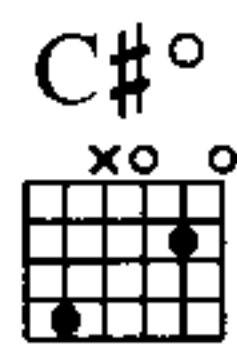
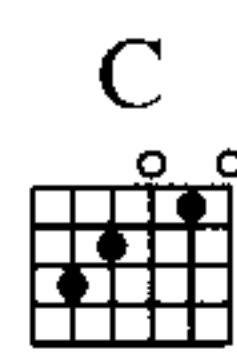
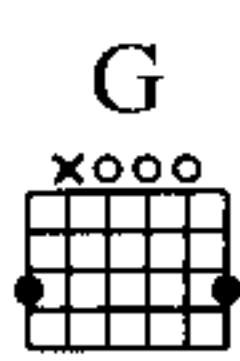


N.C.



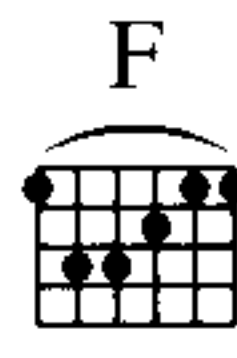
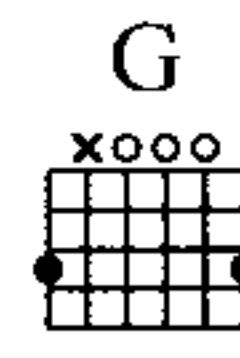
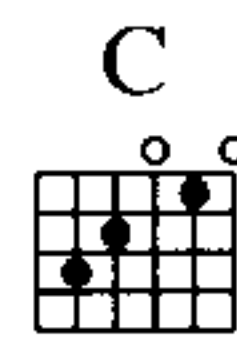
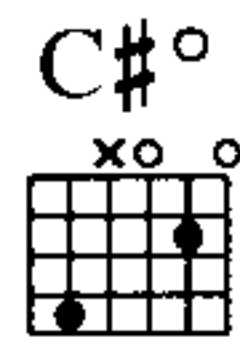
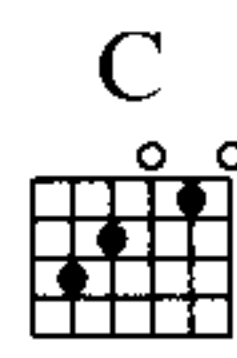
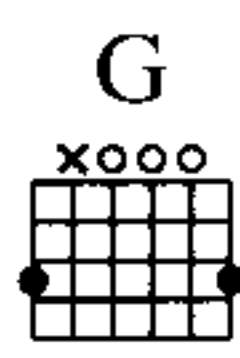
Hey now, you're an all star; get your game on, go play.

Musical notation for the first line of lyrics, including vocal line and piano accompaniment.



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

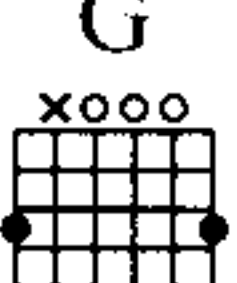
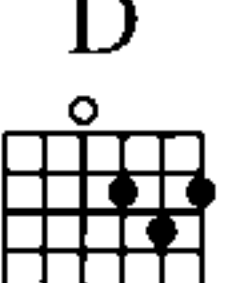
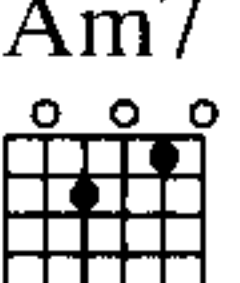
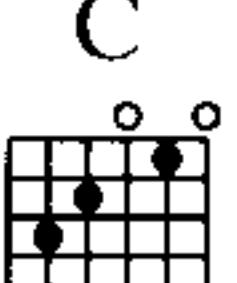
Musical notation for the second line of lyrics, including vocal line and piano accompaniment.



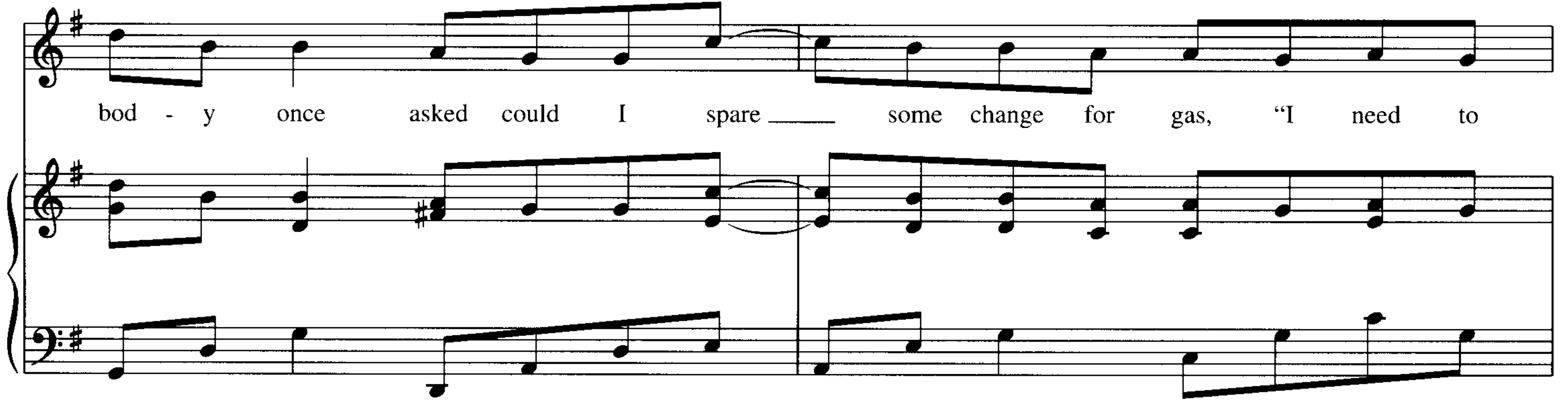
all that glit - ters is gold. On - ly shoot - in' stars... Some -

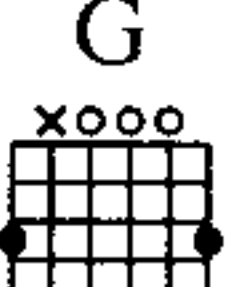
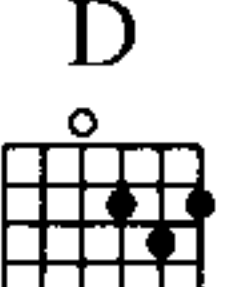
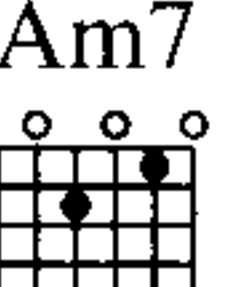
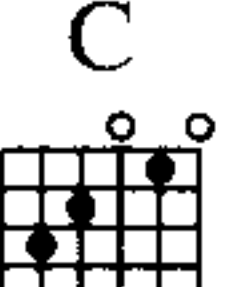
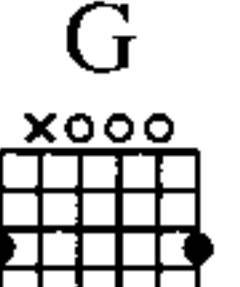
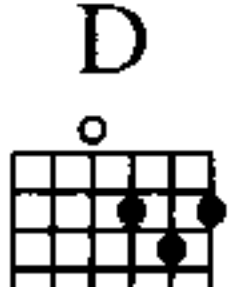
Musical notation for the third line of lyrics, including vocal line and piano accompaniment.




G  D  Am7  C 

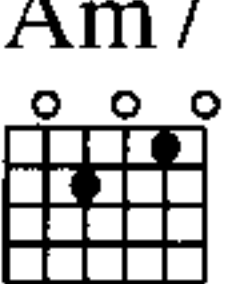
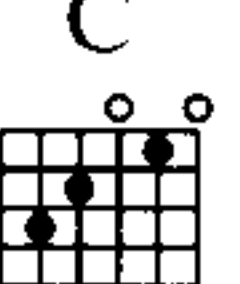
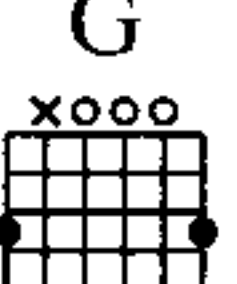
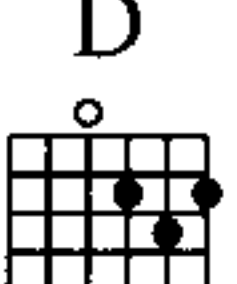
bod - y once asked could I spare \_\_\_\_\_ some change for gas, "I need to




G  D  Am7  C  G  D 

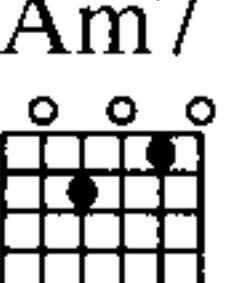
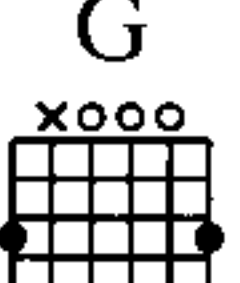
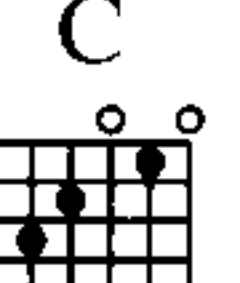
get my - self a - way from this place." \_\_\_\_\_ I said, "Yep, \_\_\_\_\_ what a con-cept! I could use \_\_\_\_\_



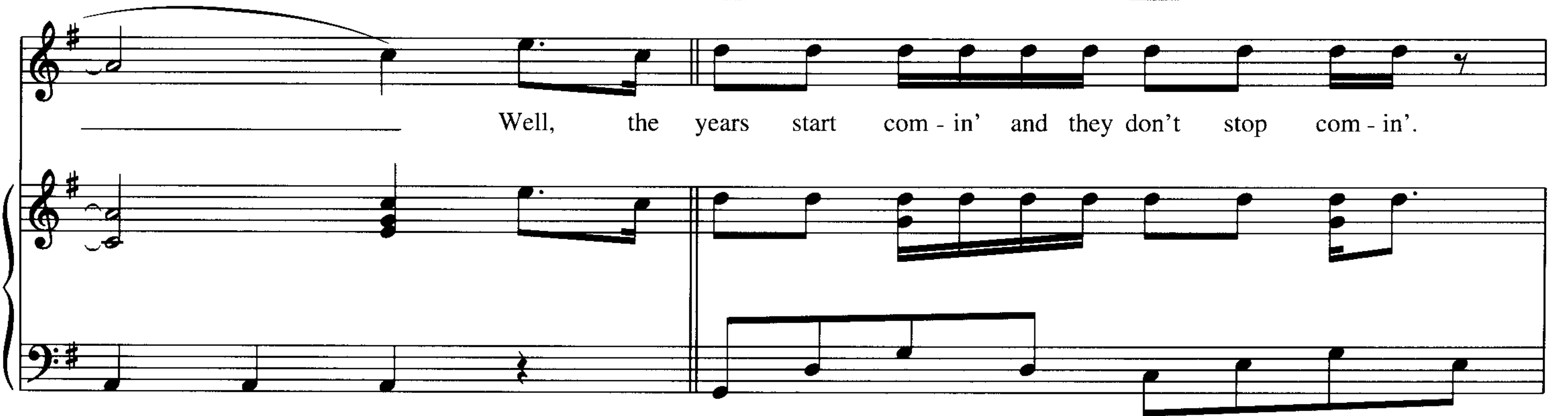
Am7  C  G  D 

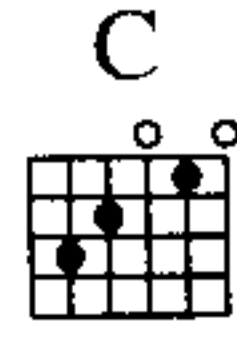
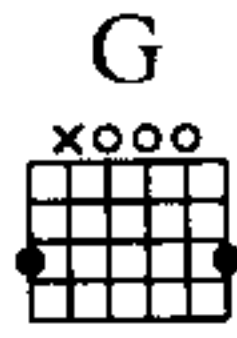
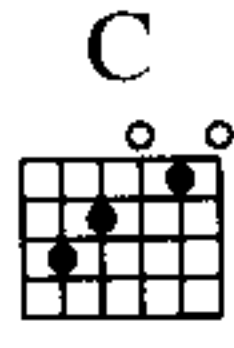
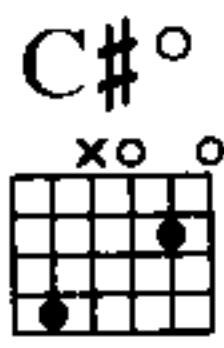
\_\_\_\_\_ a lit - tle fuel my - self and we could all use a lit - tle change." \_\_\_\_\_



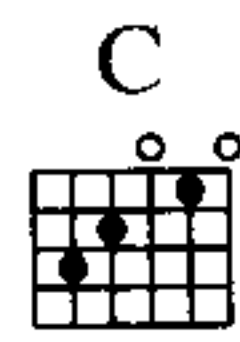
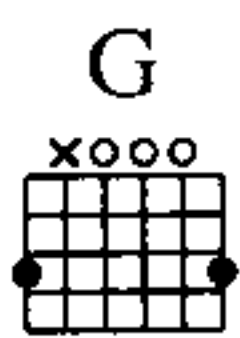
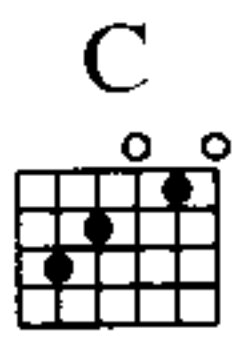
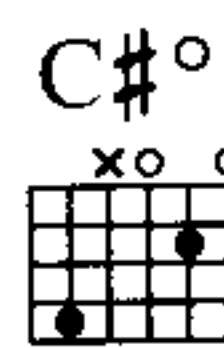
Am7  G  C 

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

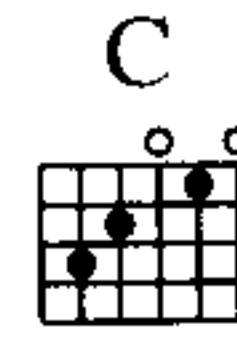
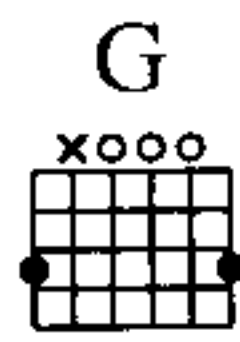
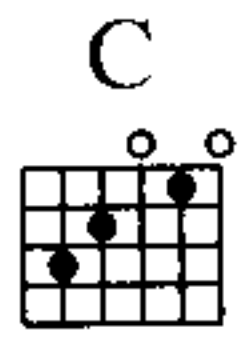




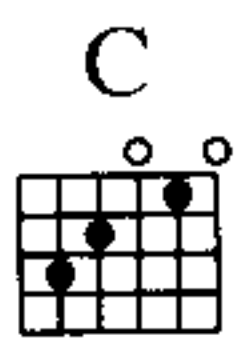
Fed to the rules and I hit the ground run-nin'. Did-n't make sense not to live for fun; your



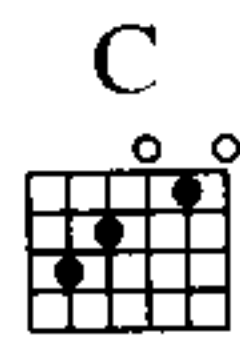
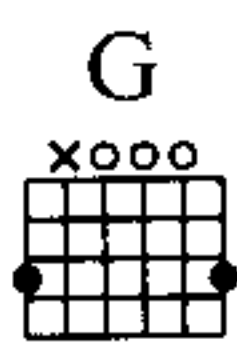
brain gets smart, but your head gets dumb. \_ So much to do, so much \_ to see, so what's wrong \_



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

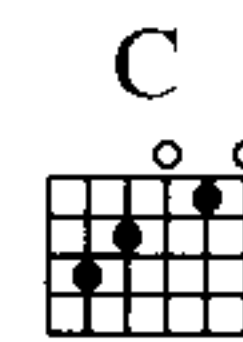
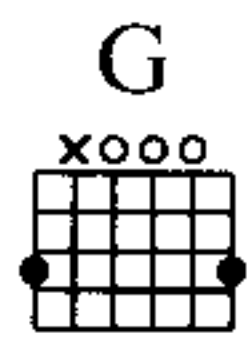
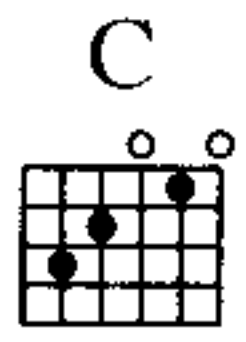
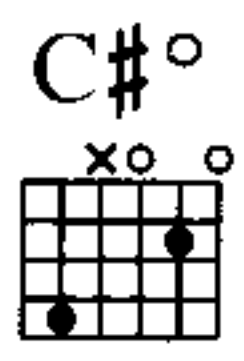


N.C.

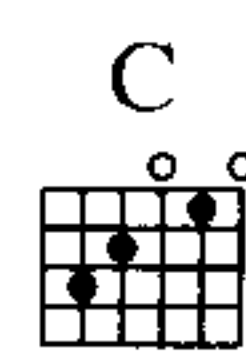
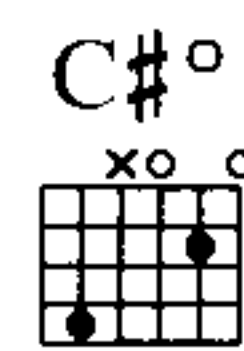
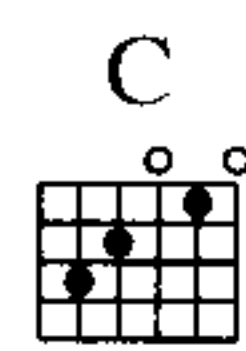
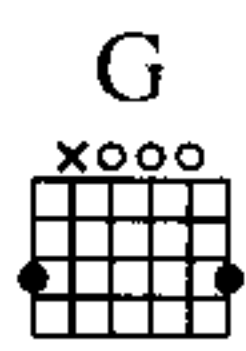
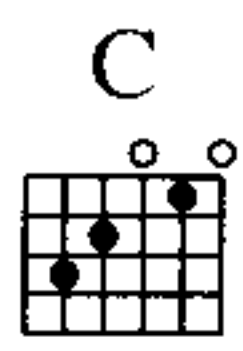
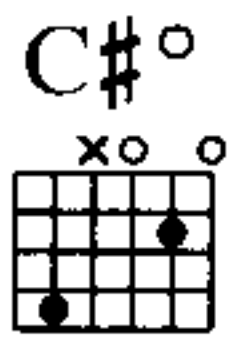


nev - er shine if you don't glow. Hey now, you're an all star; get your

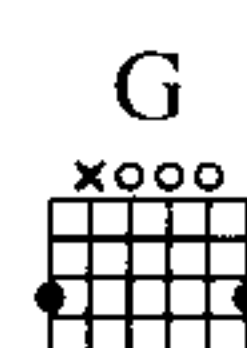
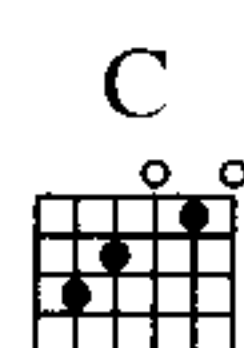
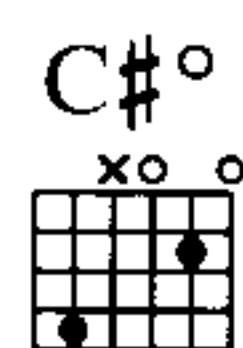
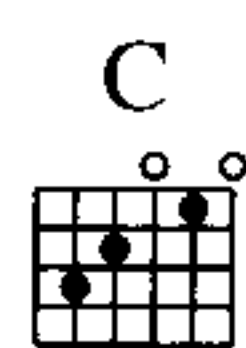
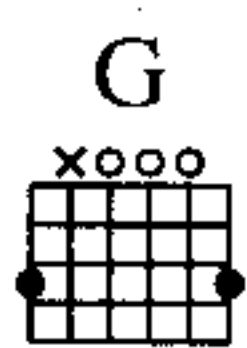




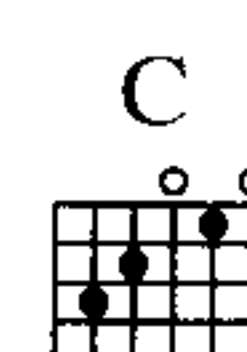
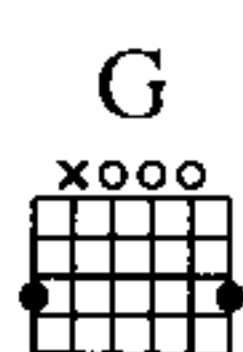
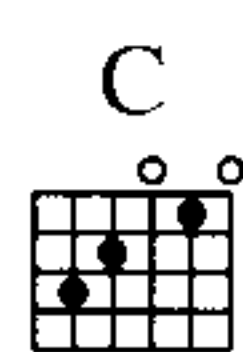
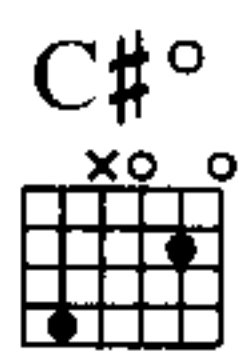
game on, go play. Hey now, you're a rock star, get the



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 musical score is written in 6/8 time and consists of five systems. Each system includes a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. The lyrics are: "1. I've heard there was a secret chord that David played, and it pleased the Lord, but you don't really care for music, do you? It".

**System 1:** Chords: C, Am, C. *mp*

**System 2:** Chords: Am, C, Am. Lyrics: 1. I've heard there was a secret chord that  
2.-5. See additional lyrics

**System 3:** Chords: C, Am, F. Lyrics: Da - vid played, and it pleased the Lord, but you don't real - ly

**System 4:** Chords: G, C, G. Lyrics: care for mu - sic, do you? It



C F G Am

goes like this: the fourth, the fifth, the mi - nor fall, — the

F G Em

ma - jor lift, — the baf - fled king — com - pos - ing — Hal - le -

Am Chorus F

lu - jah. — Hal - le - lu - jah, —

Am

— Hal - le - lu - jah, — Hal - le -

F 1.2.3.4.  
C

lu - jah, Hal - le - lu

Musical notation for the first system, including vocal line and piano accompaniment.

G C G

jah. 2. Your

Musical notation for the second system, including vocal line and piano accompaniment.

5. C G F

lu jah. Hal - le - lu jah.

Musical notation for the third system, including vocal line and piano accompaniment.

Am

Hal - le - lu jah. Hal - le -

Musical notation for the fourth system, including vocal line and piano accompaniment.

F C

lu - jah. Hal - le - lu

G C

jah.

*rit.*

*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)*

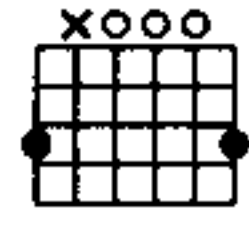


# I'm on My Way

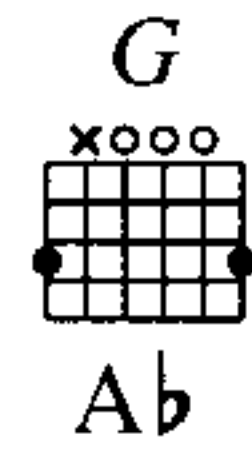
Words and Music by  
Charles Reid and Craig Reid

Moderate Blues Shuffle (♩ = ♩<sup>3</sup>)

Guitar → G  
(capo 1st fret)



Piano → Ab



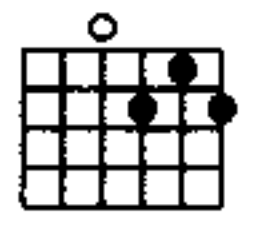
Ab

I'm on my way from

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

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

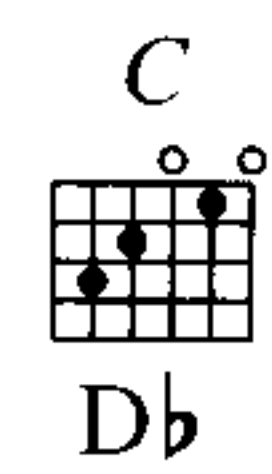
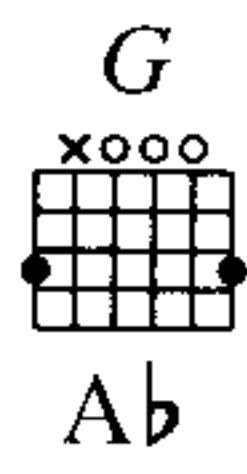
D7



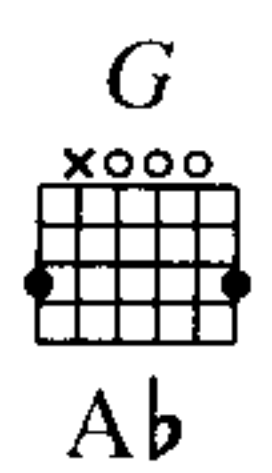
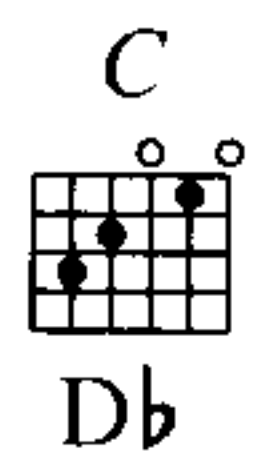
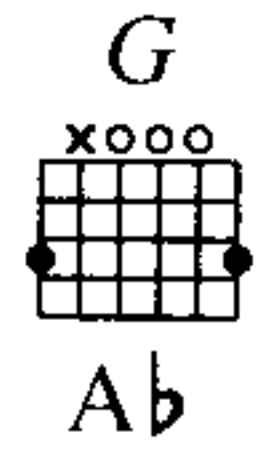
Eb7

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

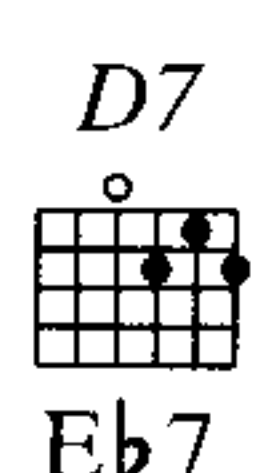
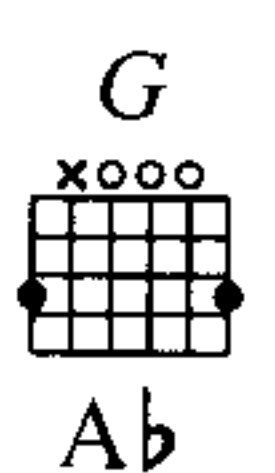
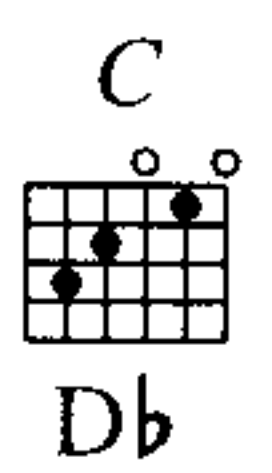
Uh -



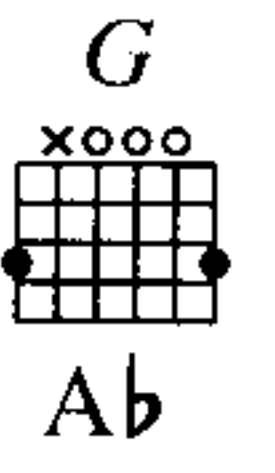
huh (uh - huh), uh - huh (uh - huh). I'm on my way to what I want from this world.



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

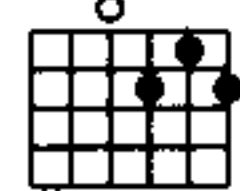


you re - ceive up yon - der is what you gave to me the day I wan - dered.



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

D7

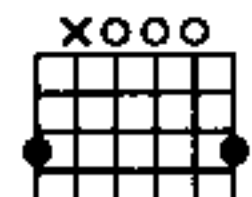


E♭7

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

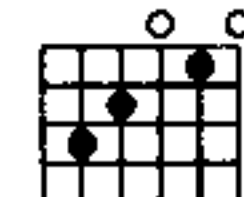
took a right to turn and yes - ter - day. — Yeah, —  
 do my best to do the best I can. —

G



A♭

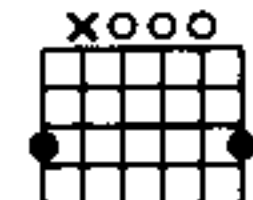
C



D♭

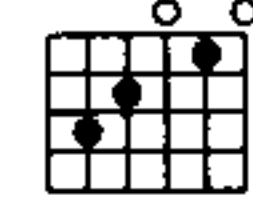
— yeah, — yeah, — yeah. I took the road that brought me to your home - town.  
 To keep my feet from jump - in' from the ground, dear.

G



A♭

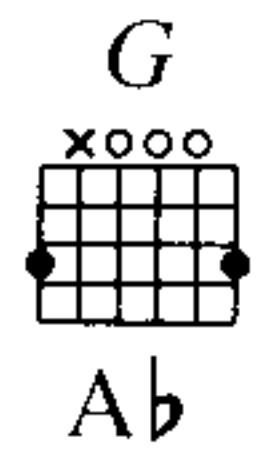
C



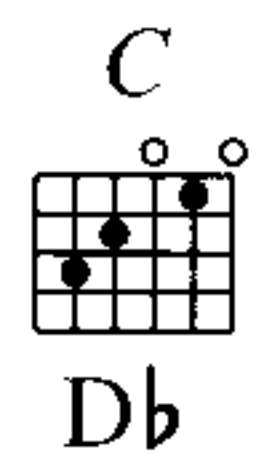
D♭

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

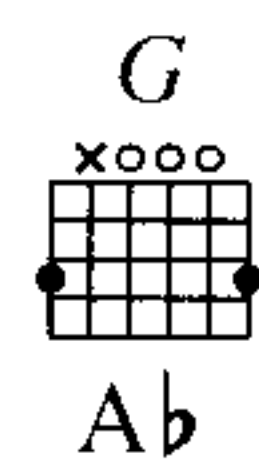




Ab

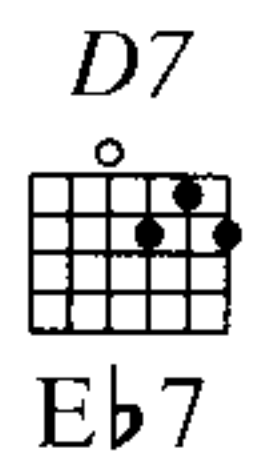


Db

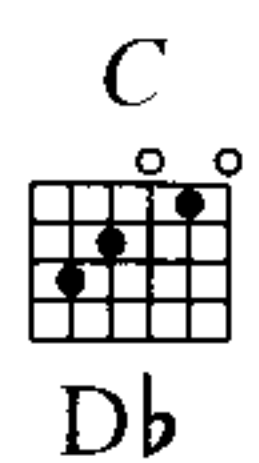


Ab

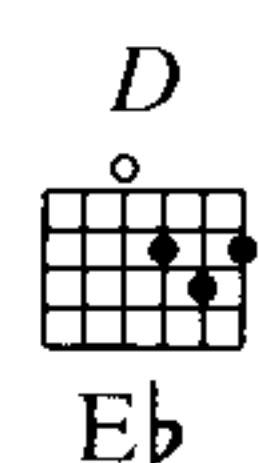
I walked the streets to find the one I'd looked for. I climbed the stair that  
 To keep the past, the past and not the pres - ent. To try and learn when



Eb7

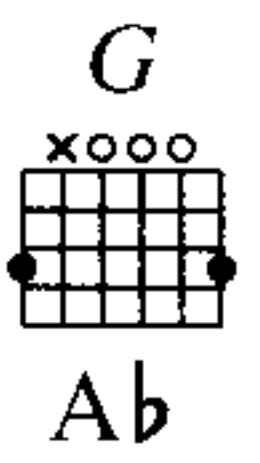


Db

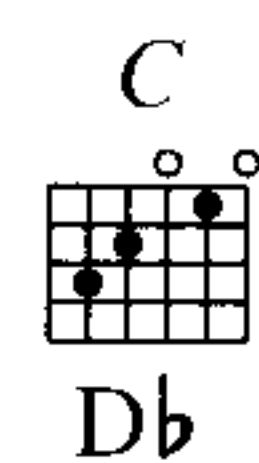


Eb

led me to your front door. } And now — that I don't want — for  
 you teach me a les - son. }

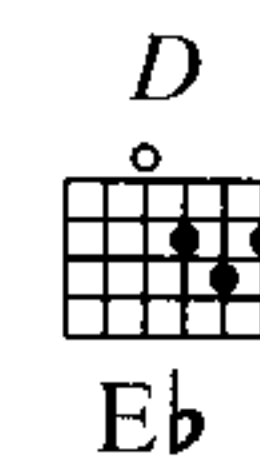


Ab

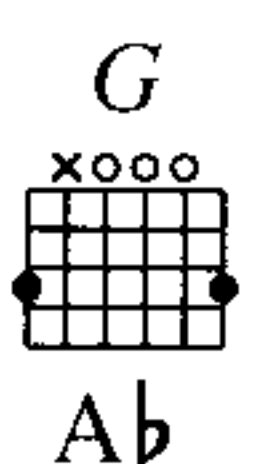


Db

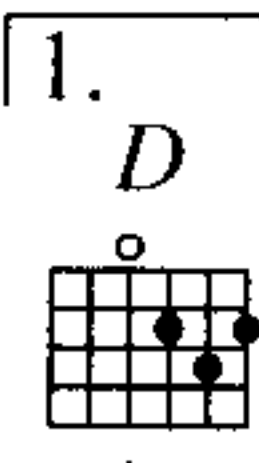
an - y - thing. — (Ooh.) — I'll have — Al Jol -



Eb



Ab

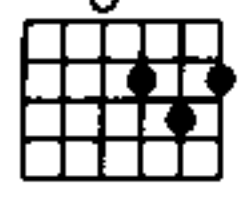


Eb

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

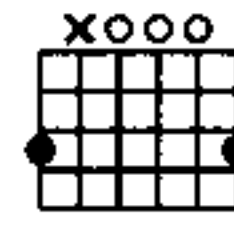
2.

D



E $\flat$

G

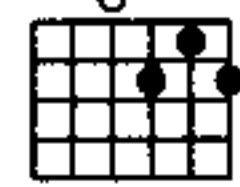


A $\flat$

I'm on my way from

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

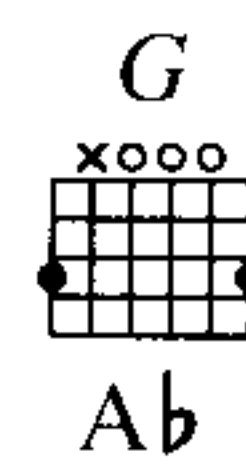
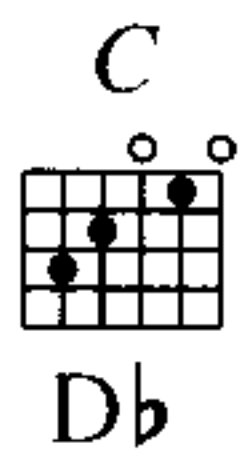
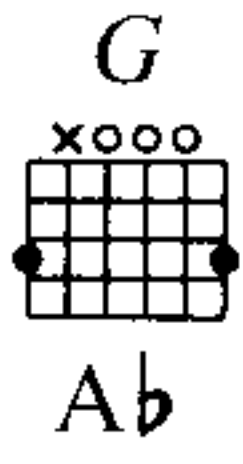
D7



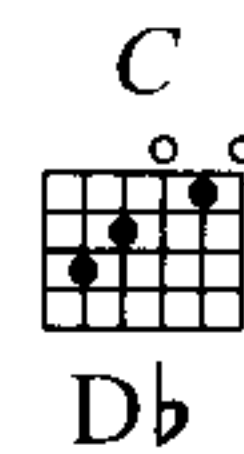
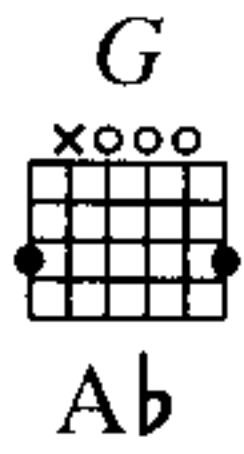
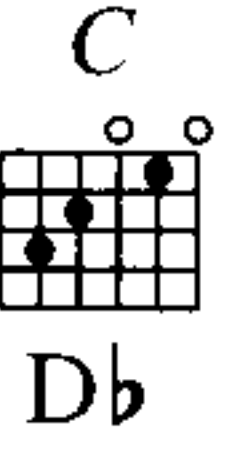
E $\flat$ 7

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

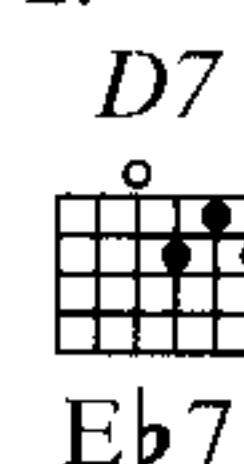
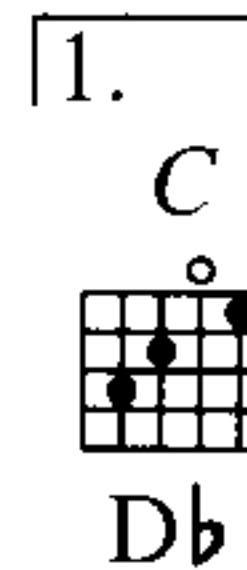
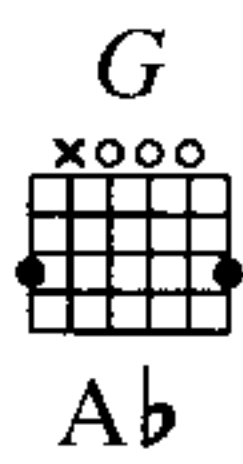
mis - er - y to hap - pi - ness to - day, yeah, - yeah, - yeah, - yeah.



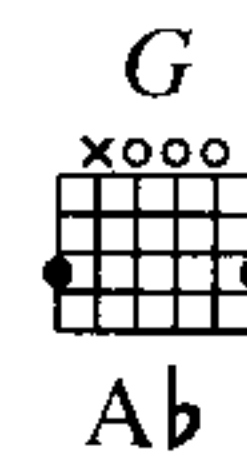
I'm on my way to what I want from this world. And years from now, you'll



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



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



*Repeat and fade*

I'm on my way. —

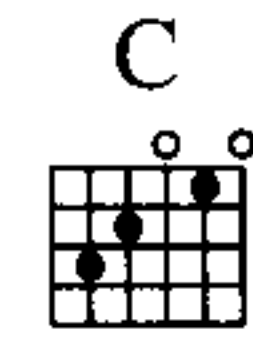
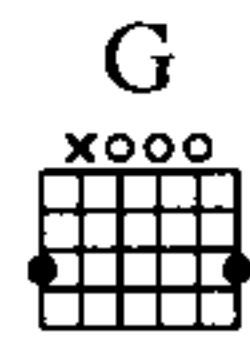
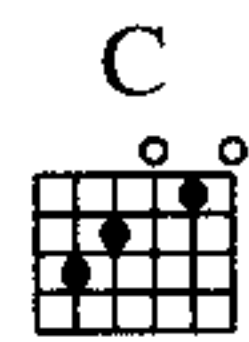
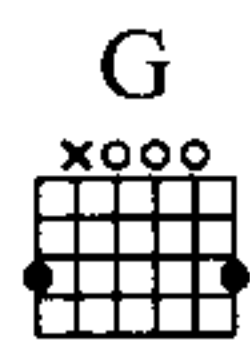


# I'm a Believer

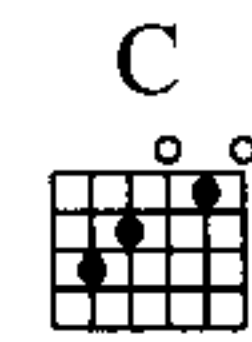
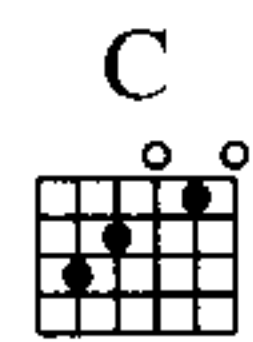
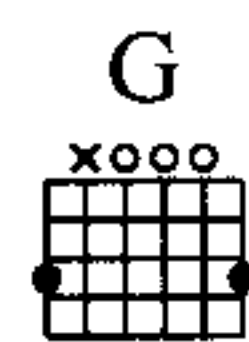
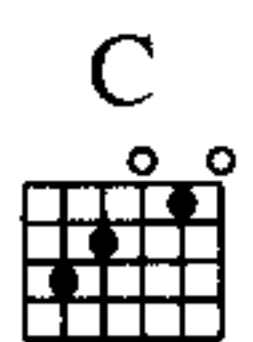
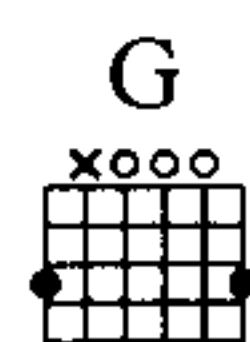
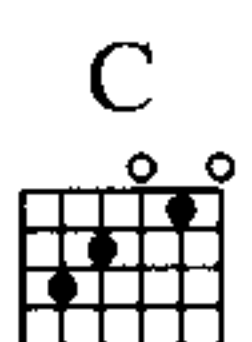
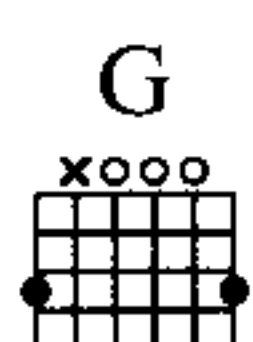
(reprise)

Words and Music by  
Neil Diamond

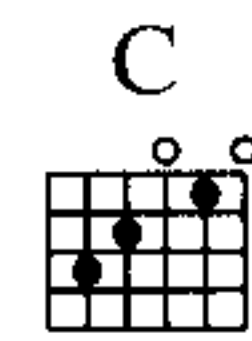
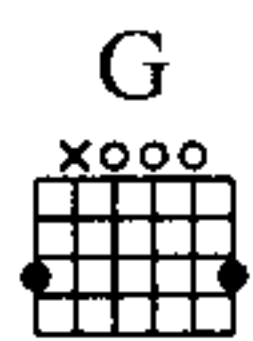
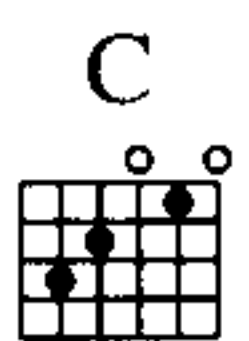
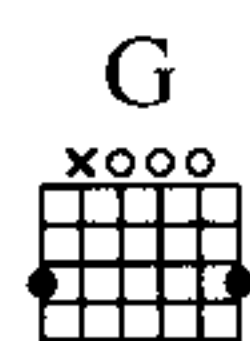
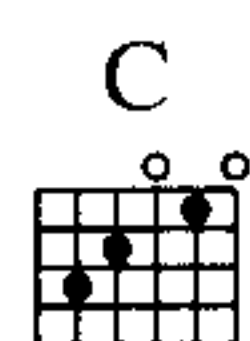
Moderately fast



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



er. Not a trace of doubt \_ in my



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

G F D

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

Tacet

G C G C G C

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

G C G C G C

Not a trace of doubt — in my —

G C G C G C

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 -

G C G C G C

lieve. Hey! — I be -

1 - 4. 5. G C G C G C

lieve. lieve. \_\_\_\_\_



# True Love's First Kiss

Music by  
Harry Gregson-Williams and John Powell

Slowly

Musical score for the 'Slowly' section. It consists of three systems of piano accompaniment. The first system includes chords Dm, Gm/Bb, and C. The second system includes Gm7, F/A, Bb, and Dsus4. The third system includes Gm7, F/A, Csus4, and C. The score features a 4/4 time signature, a key signature of one flat (Bb), and dynamic markings such as *p* and *mp*. A *rit.* marking is present at the end of the section. Chord diagrams are provided for each chord.

Faster

Musical score for the 'Faster' section. It consists of two systems of piano accompaniment. The first system includes the Dsus4 chord. The second system features a sequence of triplets in both the right hand (R.H.) and left hand (L.H.), with a *sim.* (simultaneous) marking. The score changes to a 2/4 time signature and includes a *cresc.* (crescendo) marking. A double bar line with a repeat sign is at the end of the section.



Slowly

F# N.C. C Am C Em

The first system of music features a treble and bass clef staff. Above the staff, guitar chords are indicated: F# (x02321), N.C. (No Chords), C (x32010), Am (x02010), C (x32010), and Em (x02201). The piano accompaniment consists of chords and single notes in the right hand, and sustained chords in the left hand.

F C/G Gsus4 G D Bm D F#m

The second system continues the piece with guitar chords: F (x02321), C/G (x32010), Gsus4 (x02321), G (x02321), D (x02321), Bm (x21202), D (x02321), and F#m (x02321). A dynamic marking of *f* is present in the right hand.

G A/G D/A Asus4 A G D G Em7

The third system includes guitar chords: G (x02321), A/G (x02321), D/A (x02321), Asus4 (x02321), A (x02321), G (x02321), D (x02321), G (x02321), and Em7 (x02201). The piano accompaniment shows a change in rhythm and dynamics.

B G#m B D#m E G A9(no3rd)

The fourth system features guitar chords: B (x21202), G#m (x02321), B (x21202), D#m (x02321), E (x02321), G (x02321), and A9(no3rd) (x02321). Dynamic markings include *dim.* and *mp*.

B Bm F#m Gmaj7 A Em7 G D

The fifth system concludes with guitar chords: B (x21202), Bm (x21202), F#m (x02321), Gmaj7 (x02321), A (x02321), Em7 (x02201), G (x02321), and D (x02321). The piano accompaniment ends with sustained chords.



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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