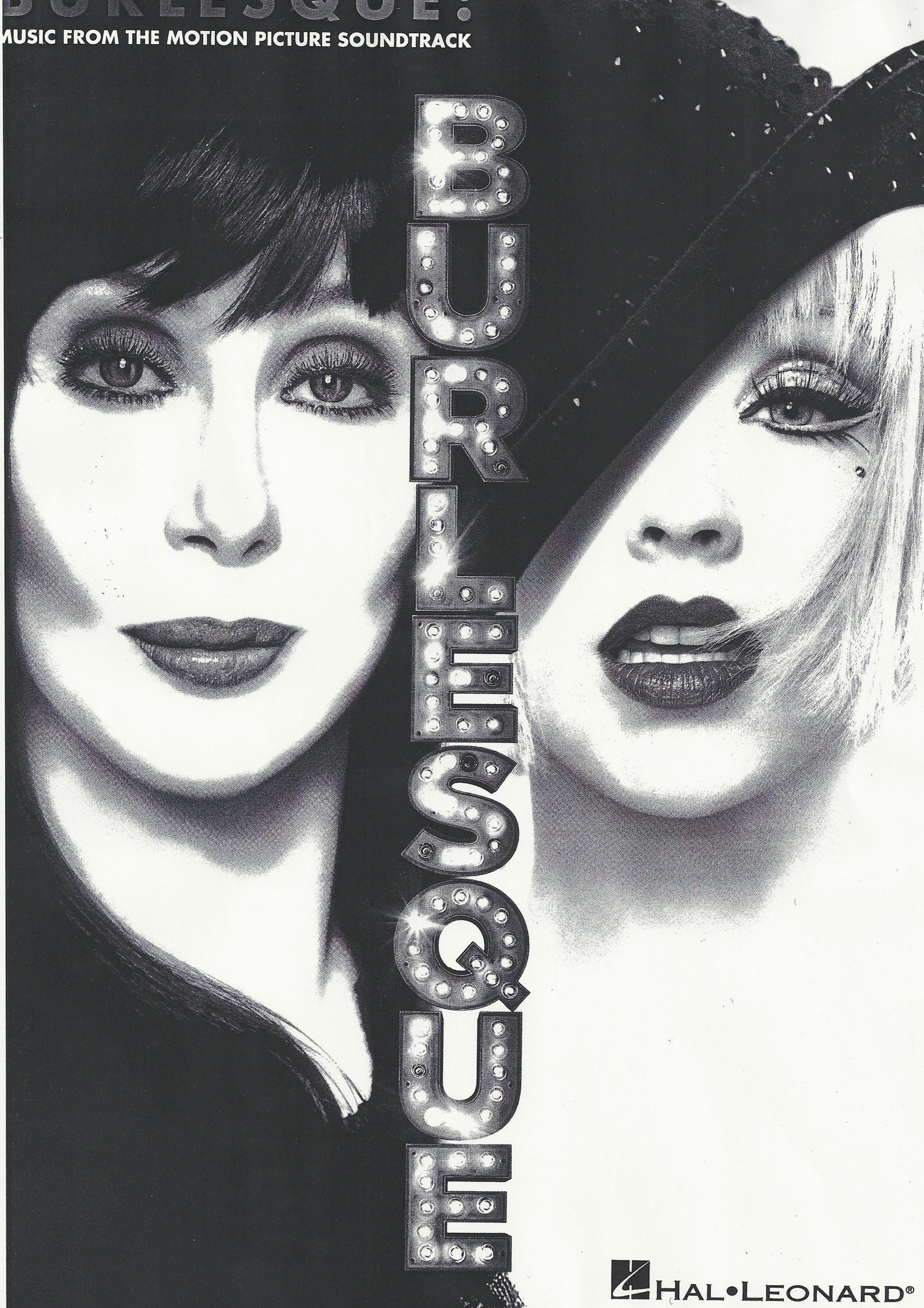


BOHEMIAN Rhapsody

MUSIC FROM THE MOTION PICTURE SOUNDTRACK



BOHEMIAN Rhapsody

- 9      **SOMETHING'S GOT A HOLD ON ME**
- 16     **WELCOME TO BURLESQUE**
- 22     **TOUGH LOVER**
- 28     **GUY WHAT TAKES HIS TIME**
- 32     **EXPRESS**
- 39     **YOU HAVEN'T SEEN THE LAST OF ME**
- 46     **BOUND TO YOU**
- 51     **SHOW ME HOW YOU BURLESQUE**
- 59     **THE BEAUTIFUL PEOPLE**
- 68     **DIAMONDS ARE A GIRL'S BEST FRIEND**
- 75     **LONG JOHN BLUES**

Due to licensing restrictions, "But I Am a Good Girl" is not included in this folio.

# SOMETHING'S GOT A HOLD ON ME <sup>9</sup>

Words and Music by ETTA JAMES,  
LEROY KIRKLAND and PEARL WOODS

Freely  
N.C.

Oh, \_\_\_\_\_ some - times, \_\_\_\_\_ I get a good feel - ing, yeah. \_\_\_\_\_

*mf*

D7  
x00

N.C.

(Yeah!) I \_\_\_\_\_ get a feel-ing that I nev - er, nev - er, nev - er, nev - er

*mf*

With pedal

D7  
x00

N.C.

had be - fore, \_\_\_\_\_ no, no. \_\_\_\_\_ (Yeah!) I \_\_\_\_\_ just got - ta

Recorded a half step lower.

G7

N.C.

tell you right now that uh, (Ooh!) I be - lieve, I

real - ly do be - lieve that, some-thing's got a hold on me, yeah.

Motown beat

D

real - ly do be - lieve that, some-thing's got a hold on me, yeah.

(Whoa, it must be love.) Oh, some-thing's got a hold on me right

G

D

G

(Whoa, it must be love.) Oh, some-thing's got a hold on me right

now, child. (Whoa, it must be love.) Let me tell you now:

D

G

D

now, child. (Whoa, it must be love.) Let me tell you now:

D7



G



I got a feel-ing, I feel so strange; - ev - 'ry - thing a - bout me seems  
 I nev - er felt like this be - fore. Some-thing's got a hold on me that

D



D7



to have changed. Step by step, I got a brand new walk. I  
 won't let go. Be - lieve I'd die if I on - ly could. I

G



D



e - ven sound sweet - er when I talk. I said, oh, (Oh,) oh,  
 sure feel strange, but it sure feels good. -

A7



D



G



(oh,) oh, (oh,) oh, (oh,) I said,


  
 ba - by, oh, it must be love. (You know it must be love.)




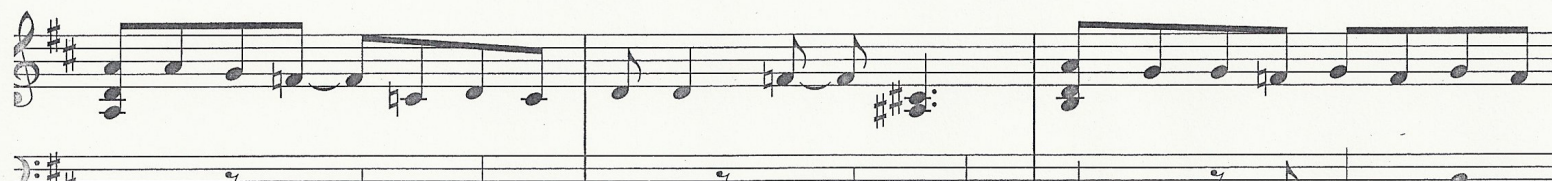
1 N.C. 2 N.C. 
  
 Let me tell you now, Let me tell you now, my heart feels heav - y; my (Wah




  
 feet feel light. (Wah) I shake all o - ver, but I feel al - right. (Wah ooh.)




  
 I nev - er felt like this be - fore. (Wah ooh.) Some-thing's got a hold on me that (Wah ooh.)





won't let go. (Wah ooh.) I nev - er thought it could hap - pen to me. (Wah ooh.)



Got me hap - py when I'm in mis - er - y. (Wah ooh.)



N.C.

I nev - er thought it could be this way; - Love's sure gon - na put a



hurt - in' on me. I said, oh, (Oh,) oh, (oh,) oh,

D G D Bm

(oh.) oh, (oh.) I said, ba - by,

E7 A7 D G6 D N.C.

oh, it must be love. (You know it must be love.) Yeah, it walks like

D G6 D N.C. D G6 D

love. (You know it walks like love.) It talks like love. (You know it talks like love.)

N.C. D G6 D N.C.

Makes me feel al - right (Makes me feel al - right) in the mid - dle of the



D G6 D N.C. D G6 D

night. (in the mid-dle of the night.) Na na na na. (La la la la.)

N.C. D G6 D N.C.

Na na na na. (La la la la.) Oh, yeah,

D G6 D N.C.

yeah. (Oh.) Hey, oh,

D G6 D N.C. D7

oh. (Oh.) Hey! Yeah!

*rit.*

# WELCOME TO BURLESQUE

Words and Music by CHARLIE MIDNIGHT,  
MATTHEW GERRARD, STEVE LINDSEY  
and JOHN SHANLEY

Moderately fast half-time feel

Am

*mf*

E7 N.C. Am

Show a lit - tle more; \_\_\_\_\_ of, show a lit - tle less. -  
but nev - er can pos - sess. -

E7

Add a lit - tle smoke; wel - come to Bur -  
Noth - ing's what it seems; it seems; 3

1 Am E7 N.C. 2 Am

lesque. Ev - 'ry - thing you dream - lesque.



Oh, \_\_\_\_\_ ev-'ry-one is buy - ing; put your mon-ey in my hand.



N.C.

\_\_\_\_\_ If you've got a lit - tle ex - tra, well, (*Spoken.:*) give it to the band.



You may not be guilt - y, but you're read - y to con -



fess. \_ Tell me \_ what you need; wel - come \_ to Bur -



lesque. You can \_ dream of Co - co;



do it \_ at your risk. \_ The trip - lets \_ grant you mer - cy, \_

8vb



but not your \_ ev - 'ry wish. Jes - se \_ keeps you

(8vb)

loco

F7



guess - ing,

so cool — and stat - u - esque. —

Bbm



N.C.

“Be-have your-self,” says Geor - gia; —

wel - come — to Bur - lesque.

Bbm



N.C.

3

Ebm



Ebm6



Bbm



Oh,

ev - 'ry-one is buy - ing;

put your mon-ey

in my hand. -

C7



If you want a lit - tle

ex - tra,

well,

F7



N.C.

Bm



*(Spoken:)* you know where I am.

Some-thing ver -

y dark

F#7



is play - ing with your mind. -

It's not the end of days, -

Bm

it's just the bump and grind. —

F#7 Bm F#7/C#

Show a lit - tle more; — show a lit - tle less. —

F#7 N.C. Freely

Add a — lit - tle smoke; wel - come to Bur - lesque. —

Tempo I Bm Cmaj7 N.C.

# A GUY WHAT TAKES HIS TIME

Words and Music by  
RALPH RAINGER

## Slow Blues

Bb7

*mf*

Ab7      Gb7

Bb7      F7/C      Bdim7

F7/C      F7      Bb7      F7

A



Bb7



guy what takes his time — I'd go for an - y - time. — I'm a  
 hur - ry - up af - fair — I al - ways give the air. — Would-n't

fast - mov - in' gal who like them — slow. — Got no  
 give — an - y rush - in' gent a — smile. — I would

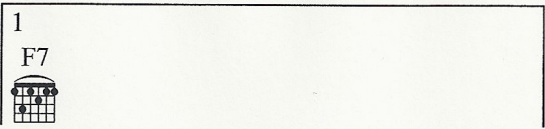
Eb Ebm Bb7

use for fan - cy driv - in'; wan - na see a guy ar - riv - in' in low.  
 go for an - y sin - ger who would con - de - scend to lin - ger a - while.

F7/C Bdim7

I'd be sat - is - fied, — e - lec - tri - fied — to  
 What a lul - a - by — would be sup - plied — to

1  
F7



F7/C



F7



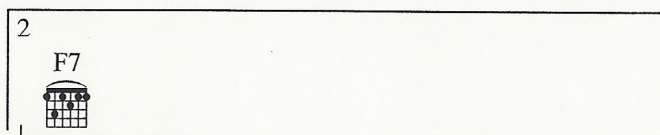
Bb7




know a guy — what takes his — time. — A  
 have a guy — what takes his — time. —



2  
F7



Bb7




Oh. — A guy what takes his time — I'd  
 is - n't an - y fun — in




go for an - y - time. — A hast - y job real - ly spoils a mas - ter's —  
 get - ting some - thing done — if you're rushed when you have to make the —



**Straight eighths**

Eb




— touch. I don't like a big com - mo - tion; I'm a  
 — grade. I can spot an am - a - teur; ap - pre - ci -



### Swing

Ebm

Bb7



de - mon for slow mo - tion or such. \_\_\_\_\_  
ate a con - nois - seur in trade \_\_\_\_\_

Why should  
who would

F7/C

Bdim7

F7/C

F7



I de - ny that I would die to know a guy who takes his  
qual - i - fy, no al - i - bi, to be the guy who takes his

1

2

Bb7

Bb7



time? \_\_\_\_\_

There time? \_\_\_\_\_

F7

Bb7



Oh. \_\_\_\_\_

Oh. \_\_\_\_\_

*rit.*

# EXPRESS

Words and Music by CHRISTINA AGUILERA,  
CHRISTOPHER STEWART and CLAUDE KELLY

Medium Shuffle (♩ =  $\frac{3}{4}$ )

\* N.C.

It's a cold and cra-zy world that's rag-ing out-side, but ba-by,

*mf*

me and all my girls are bring-ing on the fire.

Show a lit-tle leg; got-ta shim-my your chest. It's a

\* Recorded a half step lower.

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Am9 5fr N.C. Am9 5fr N.C.

life, it's a style, it's a need... it's bur - lesque.

Detailed description: This system contains the first two staves of music. The top staff is a guitar part with two Am9 chords (5fr) and two N.C. (Natural Chord) markings. The bottom staff is a vocal line with lyrics: "life, it's a style, it's a need... it's bur - lesque." There are triplets and slurs in the melody.

Techno groove (♩ = ♩)

Detailed description: This system shows the beginning of a Techno groove. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The tempo is marked as Techno groove with a note value of a quarter note equal to another quarter note.

(E - X - P - R - E - S -

Detailed description: This system continues the Techno groove and includes a vocal line. The top staff shows guitar chords marked with 'x' for muted notes. The vocal line has the lyrics "(E - X - P - R - E - S -". The bottom staff shows the bass line.

S; love, sex, la - dies, no re - grets. E -

Detailed description: This system continues the Techno groove and includes a vocal line. The top staff shows guitar chords marked with 'x' for muted notes. The vocal line has the lyrics "S; love, sex, la - dies, no re - grets. E -". The bottom staff shows the bass line.

X - P - R - E - S - S; love, sex, la - dies, no re -

Been

hold - ing back for quite some time; and  
tease 'em till they're on the edge. They scream and  
grets.)

fi - nal - ly, the mo - ment's right. I  
moan for more and more; they beg. I

love to make the peo - ple stare; they know I  
know it's me they come to see; my

got that cer - tain sav - oir - faire, eh. (Fas -  
pleas - ure brings them to their knees, hey.

ten up; can you im - ag - ine what would hap - pen if I let you close e - nough to touch?

Step in - to the fan - tas - y; you'll nev - er want — to leave, ba - by, that's guar - an - teed.) (Why?)

It's a pas - sion, an e - mo - tion; it's a fash - ion.... — (Bur - lesque.)

It will move you, go - ing through you, so do what I do... — (Bur - lesque.)

All la - dies, con - fi - dent, flaunt it; boys, throw it up — if you want it.

Can you feel me? Can you feel <sup>3</sup> it? — (It's bur - lesque.)

(Eh eh eh eh eh eh eh.) (Bur - lesque.) (Eh eh eh eh)



eh eh eh.) (Bur - lesque.) I it? \_\_\_\_ (It's bur - lesque.)

(Eh eh eh eh eh eh eh.) (Bur - lesque.) (Eh eh eh eh

eh eh eh.) (Bur - lesque.) (Eh eh eh eh eh eh eh.) (Bur - lesque.)

(Eh eh eh eh eh eh eh.) (Bur - lesque.)

**D.S. al Coda**

CODA

it? (It's bur - lesque.)

(Bur - lesque.)

Am  
 (Bur - lesque.)

Repeat and Fade	Optional Ending
<p>N.C. (Bur - lesque.)</p>	

# YOU HAVEN'T SEEN THE LAST OF ME

Words and Music by  
DIANE WARREN

Slowly



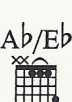
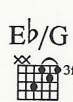
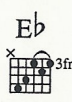
Feel - ing bro - ken, bare - ly hold - ing on, -

*mp*

*With pedal*



but there's still some-thing - so strong - some-where in - side - me. -



And I - am down, - but I'll get up a - gain. Don't count - me out - just yet. -

Db

I've been brought down to my

*a tempo*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in 2/4 time, starting with a whole note rest, followed by quarter notes for 'I've', 'been', and 'brought', then a half note for 'down', and quarter notes for 'to' and 'my'. A guitar chord diagram for Db is shown above the 'brought' line. The bottom two staves are piano accompaniment. The first staff has a whole note chord, and the second staff has a half note chord. The tempo marking 'a tempo' is placed between the piano staves.

Ab/C

Bbm7

knees. And I've been pushed way past the point

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with a whole note rest for 'knees.', followed by quarter notes for 'And', 'I've', 'been', and 'pushed', then a half note for 'way', and quarter notes for 'past', 'the', and 'point'. A guitar chord diagram for Ab/C is shown above 'knees.', and a diagram for Bbm7 is shown above 'pushed'. The bottom two staves are piano accompaniment with chords corresponding to the vocal line.

Ab

Db

of break - ing, but I can take it. I'll be back, back on my

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with eighth notes for 'of break - ing, but I can take it. I'll be back, back on my'. A guitar chord diagram for Ab is shown above the first measure, and a diagram for Db is shown above the 'back,' measure. A triplet '3' is marked above the final 'back' note. The bottom two staves are piano accompaniment with chords and a triplet figure.

Ab

Bbm7

Eb

feet. This is far from o - ver. You have-n't seen the last of me.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with quarter notes for 'feet. This is far from o - ver. You have-n't seen the last of me.'. A guitar chord diagram for Ab is shown above 'feet.', a diagram for Bbm7 is shown above 'o - ver.', and a diagram for Eb is shown above 'me.'. The bottom two staves are piano accompaniment with chords corresponding to the vocal line.



You have-n't seen the last of me. They can say that



I won't stay a - round, - but I'm gon-na stand - my ground. -



You're not gon-na stop - me. - You don't - know me, - you don't know who I am.



Don't count - me out - so fast. I've been

Db

Ab/C



brought \_\_\_\_\_ down to my knees. And I've been

Bbm7

Ab



pushed way past the point of break - ing, but I can take it. I'll be

Db

Ab/C



back, \_\_\_\_\_ back on my feet. This is far from o -

Bbm7

Eb

Db

Ab/C



ver. You have-n't seen the last of me. There will be no fade out. This is not the end. -

Fm

Eb/G

Bbm7

Ab/C



I'm down now, but I'll be stand - ing tall a - gain. - Times are hard, but I was built tough.



Ebsus



N.C.



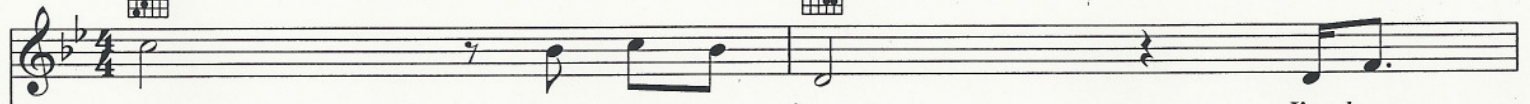
I'm gon - na show you all what I'm made \_ of. I've been



Eb



Bb/D



brought down to my knees. I've been



*a tempo*

Cm7



Bb/D



pushed way past \_ the point \_ of break - ing, but I can take \_ it. I'll be



E $\flat$

B $\flat$ /D

back, \_\_\_\_\_ back on \_\_\_\_\_ my feet. This is far from o -

Cm7

ver. I am far from o - ver.

F

E $\flat$

B $\flat$ /D

You have-n't seen the last of me. No, no, I'm not go-ing no - where. -

Cm7


B $\flat$ /D

E $\flat$

B $\flat$ /D




I'm stay-ing right here. Oh, no. You won't see me fade out. -



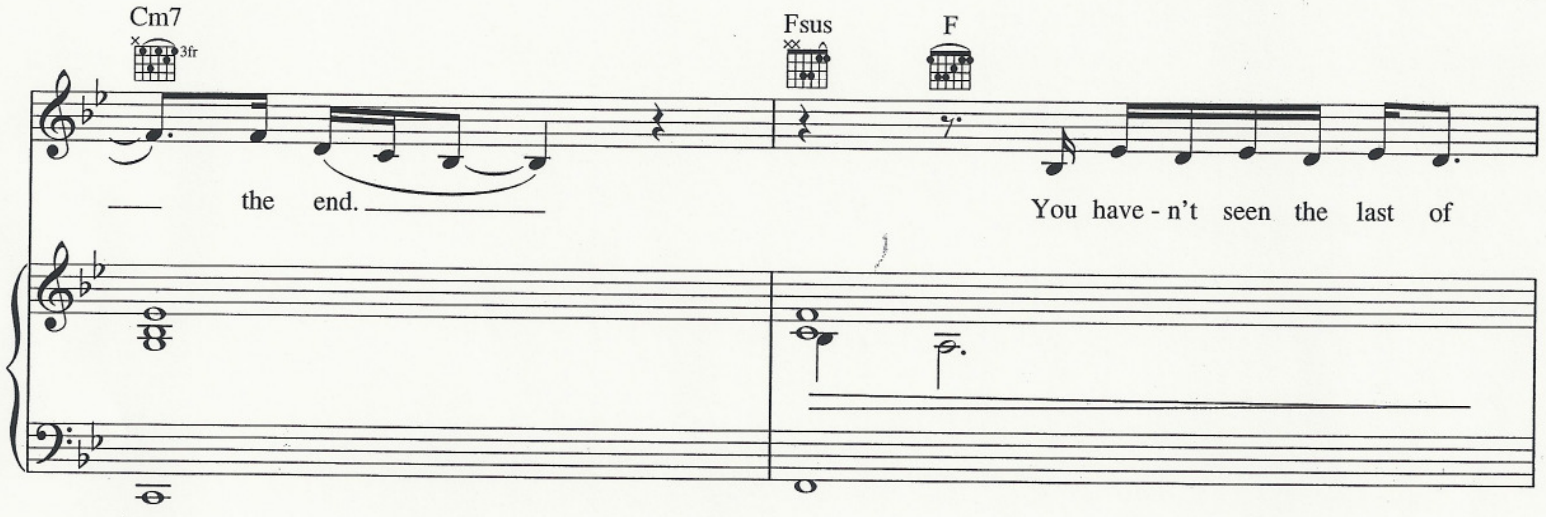
Cm7  3fr Bb/D  Eb  3fr Bb/F  Bb 





I'm not tak - ing my bow. \_ Can't stop me. It's not



Cm7  3fr Fsus  F 

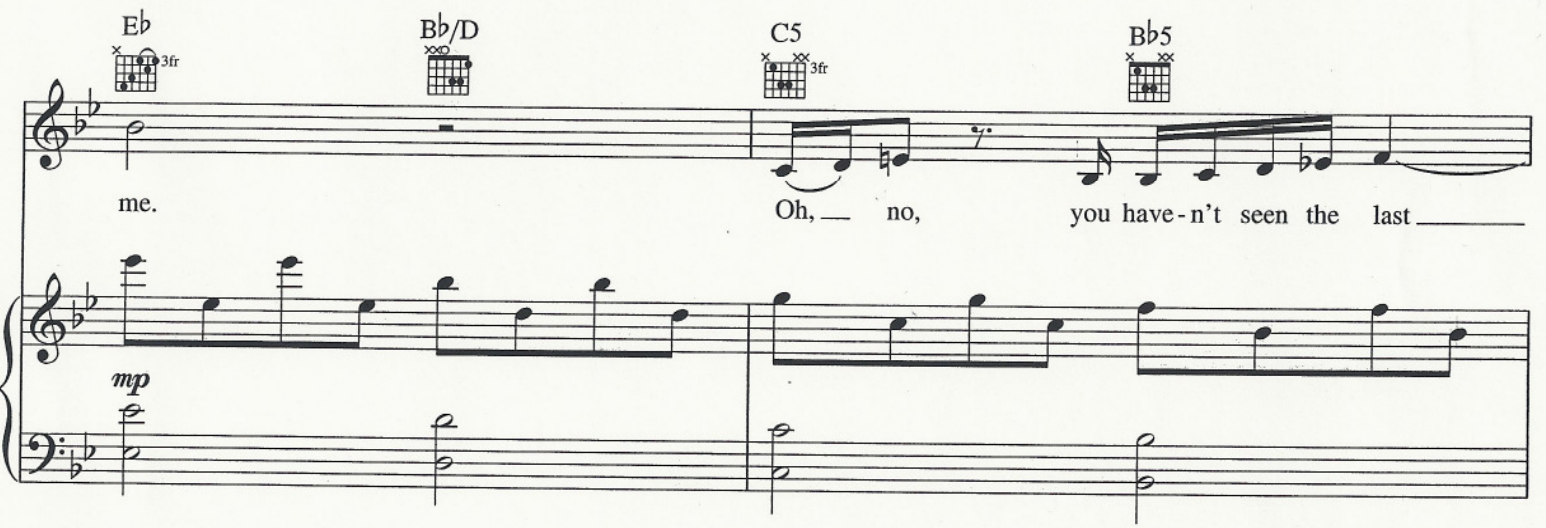
the end. \_ You have - n't seen the last of



Eb  3fr Bb/D  C5  3fr Bb5 

me. Oh, \_ no, you have - n't seen the last \_

*mp*



Eb  3fr Bb/D  C 

of me. You have - n't seen the last \_ of me. \_



# BOUND TO YOU

Words and Music by CHRISTINA AGUILERA,  
SIA FURLER and SAMUEL DIXON

Slowly

Em Am G D

Em Am G D

Em Am G

Sweet So love, much, sweet so love; young I

D Em Am G

trapped in your love. I've opened up, un-  
faced on my own. Walls I built up be-

D Em Am G

sure I can trust. My heart and I were  
came my home. I'm strong, and I'm sure there's a

D Em Am G

bur-ied in dust. Free me, free us.  
fire in us. Sweet love, so pure.

B C B B/D# Em

You're all I need when I'm  
I catch my breath; we're just

C B A

hold-ing you tight. If you walk a way, I will  
one beat-ing heart. And I brace my self; please don't

G

suf - fer to - night. I found a man I can trust;  
 tear this a - part.

B B/D# B7/F# Em

and boy, I be - lieve in us. I am

Cm Cm/D Cm/Eb F

ter - ri - fied to love for the first time.

G B

Can't you see that I'm bound in chains? I

B/D#  
4fr

B7/F#

Em

To Coda

Cm  
3fr

Cm/D  
3fr

fi - nal - ly found my way. — I am bound to you; — I am

1  
Cm/Eb  
3fr

F7

G

N.C.

2  
Cm/Eb  
3fr

F7

bound to you. —

bound to... —

D

B

B/D#  
4fr

Em

Sud - den - ly, the mo - ment's here; I em - brace my fears, - all that I have been

A

A7

car - ry - ing all these years. - Do I risk it all, come this far just to



fall, \_\_\_\_\_ fall? \_\_\_\_\_



I can trust, \_\_\_\_\_ and boy, I be - lieve \_\_\_\_\_ in \_\_\_\_\_



D.S. al Coda

us. \_\_\_\_\_ I am

CODA



I am, \_\_\_\_\_ oh, I am, \_\_\_\_\_



I'm bound \_\_\_\_\_ 3 \_\_\_\_\_ to \_\_\_\_\_ you. \_\_\_\_\_

*rit. e dim.*

# SHOW ME HOW YOU BURLESQUE

Words and Music by CHRISTINA AGUILERA,  
CHRISTOPHER STEWART and CLAUDE KELLY

Freely  
N.C.



Un - der - neath the cit - y lights, there is a

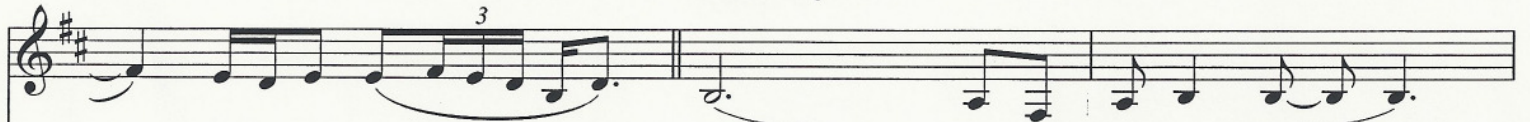


life few know a - bout, where



rules don't ap - ply, no; and you can't

Moderately



keep a good girl down.



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1, 2

3

(She

comes through the club look - ing for a good time. Gon - na make that, shake that,

mon - ey on a dime. Don't need a sug - ar dad - dy; she can work it just fine. Up

on the ta - ble, she'll be danc - ing all night.) Yeah, yeah hey, (Wah



ooh, ooh.)

(Wah ooh, ooh.)

ba - by doll just comes to life un - der the  
ev - 'ry - bod - y just comes to life un - der the

(Wah ooh, ooh.)

spot - light. All the girls wan - na fall in line.  
spot - light. All the boys wan - na fall be - hind.

(We say:)

Yeah. (Here come the la-dies,'bout to


give a lit - tle show.) Yeah. (Here go the boys, are yell-ing,

“show a lit - tle more.”) (more.) (more.) (more.) Hit it up, get it up. (Won't

let you rest.) - Hit it up, get it up. (This is not a test.) - Hit it up, get it up. (Got-ta

So, get — your ass up, show me how you bur-lesque. Hit it  
give me your best.) -

up, get it up. (Won't let you rest.) - Hit it up, get it up. (This is not a test.) - Hit it

To Coda 



up, get it up. (Got - ta give me your best.) So, get your ass up, show me



how you bur-lesque.



(A lit - tle bit of naught-y, it's a lit - tle bit nice. She's a whole lot - ta glam, sweat,



sug - ar, sex, spice. Just shim - my, shim - my, strut, strut, give a lit - tle what, what. Up

D.S. al Coda

CODA

on the ta-bles, we'll be danc-ing all night.) Yeah, \_\_\_\_\_

how you bur-lesque!

Spoken: (OK, girls;

let's show 'em how it's done.

It ain't over till we say;

and we've

on - ly just — be - gun.)

Let me hear ya say, yeah. \_\_\_\_\_

I say, yeah.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half note, followed by a quarter note, and then a quarter rest. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

Say, yeah.

The second system continues the musical piece. The vocal line has a quarter note followed by a quarter rest. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Say, yeah,

The third system shows the vocal line with a quarter note and a quarter rest. The piano accompaniment continues with its established pattern.

yeah, — yeah. — Hit it up, get it up. (Won't

The fourth system concludes the page. The vocal line has a quarter note, a quarter rest, and then a quarter note. The piano accompaniment features a more active treble line with eighth notes and chords, while the bass line remains steady.

let you rest.)\_ Hit it up, get it up. (This is not a test.)\_ Hit it up, get it up. (Got-ta

So, get \_\_\_ your ass up, show me how you bur-lesque. Hit it up, get it up. (Won't give me your best.)\_

let you rest.)\_ Hit it up, get it up. (This is not a test.)\_ Hit it up, get it up. (Got-ta

So, get \_\_\_ your ass up, show me how you bur-lesque. give me your best.)\_

# THE BEAUTIFUL PEOPLE

(From Burlesque)

Words and Music by MARILYN MANSON, TWIGGY RAMIREZ,  
RONALD FAIR, NICOLE SCHERZINGER,  
ESTHER DEAN, STEFANIE RIDEL,  
LAURA PERGOLIZZI, MELVIN K. WATSON, JR.,  
LARRY SUMMERVILLE, JR. and TOMMY LEE JAMES

Moderate Shuffle

N.C. 3

Beau-ti - ful. Beau-ti - ful.

*mf*

3

D 3

Beau - ti - ful.

C 3

#8 3

F 3

Beau - ti - ful.

G5 3fr 3

3 Beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful.

\* Recorded a half step higher.

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N.C.

The girls are flip-ping their hair — back.  
Ah, so you want to be fa - mous,

You see them look - ing so per - fect,  
and un - de - ni - a - bly sex - y.

like from an - o - oth - er plan - et.  
You wan - na be so out - ra - geous.

Oh oh oh oh oh! All of the beau - ti - ful peo - ple, shin - y like dia -



F G D

- monds; ain't got no prob - lems. They al - ways smile for the cam -

C F G

- 'ra, steal - ing the spot - light, liv - ing the high - life. 'Cause it's the

D C

beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they want, and it's the

F G5

beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they flaunt, and it's the

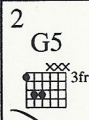


3 beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they love. -

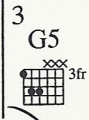


N.C.

Yeah. -



D.S.



'Cause it's the Yeah. -



N.C.

N.C.

You say, "I wan - na be you, I wan - na



N.C.

be just like you, <sup>3</sup> one of the



N.C.

beau - ti - ful peo - ple." Ay, ay, ay, ay!

(The <sup>3</sup> beau - ti - ful peo - ple, the <sup>3</sup> beau - ti - ful peo - ple, ah.)

(The <sup>3</sup> beau - ti - ful peo - ple, the beau - ti - ful peo - ple.) It's the <sup>3</sup> beau - ti - ful peo - ple, —

(The beau - ti - ful peo - ple, the beau - ti - ful peo - ple.) — hey,

the beau - ti - ful peo - ple they love. Hey, yeah.

(All of the beau - ti - ful peo - ple; wan - na be, don't you

wan - na be like all of the beau - ti - ful peo -



ple; wan - na be, don't you wan - na be like...

N.C.

Oh.) Hey! Beau - ti - ful peo - ple they love. — 'Cause it's the



beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they want, — and it's the






beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they flaunt, — and it's the

D  C 

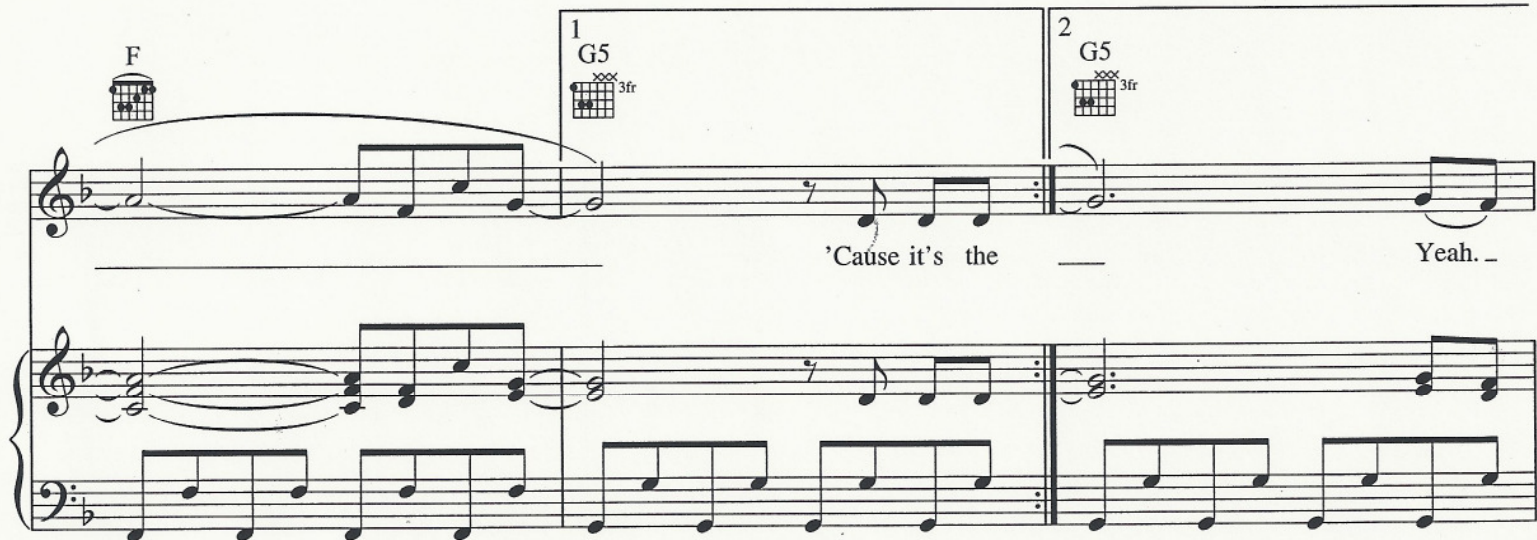
3 3 3 3 3



beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they love. -



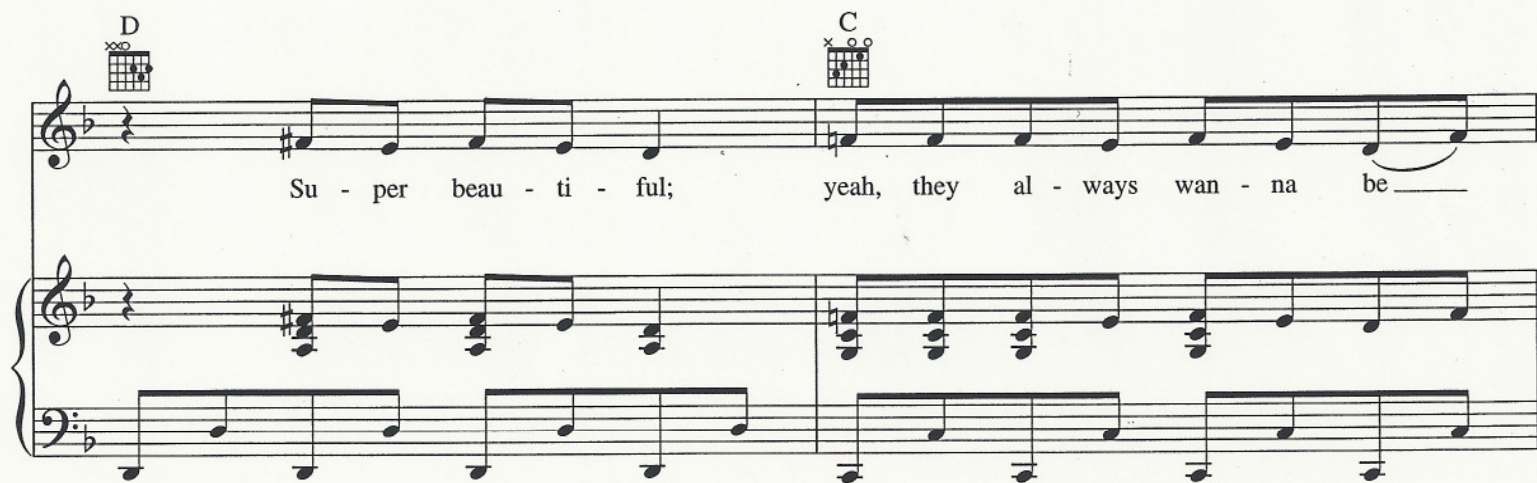
F  1 G5  2 G5 

'Cause it's the — Yeah. -



D  C 

Su - per beau - ti - ful; yeah, they al - ways wan - na be —



F  G5 

3 3

so su - per beau - ti - ful. Ain't real - ly what it seems.





Ev - 'ry - bod - y wants it, ev - 'ry - bod - y wants a piece \_\_\_\_\_



of su - per beau - ti - ful. \_\_\_\_\_ They all wan - na be, \_\_\_\_\_

N.C.

(The beau - ti - ful peo - ple, the beau - ti - ful peo - ple.) \_\_\_\_\_ yeah, \_\_\_\_\_

yeah. \_\_\_\_\_ (The beau - ti - ful peo - ple, the beau - ti - ful peo - ple.) \_\_\_\_\_

# DIAMONDS ARE A GIRL'S BEST FRIEND

Words by LEO ROBIN  
Music by JULE STYNE

Bright Shuffle  
N.C.  
R.H. tacet 1st time

*mf*

8vb-----

(8vb)-----

A



A6



kiss on the hand may be quite con - ti - nen - tal, but

*2nd time Instrumental solo*

E7



dia - monds are a girl's best friend. A

Bm



kiss may be grand, — but it won't pay the rent - al on your

B7



Bm7



E13





hum - ble flat, or help you at the au - to - mat.

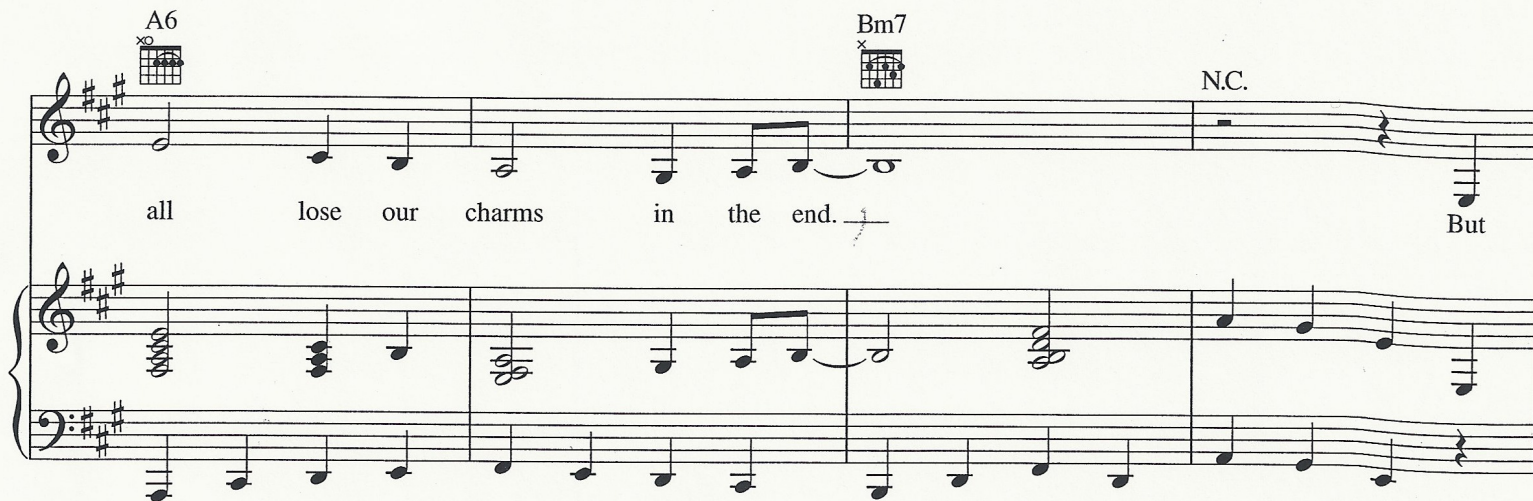
A7  D6 





Men grow cold as girls grow old, and we



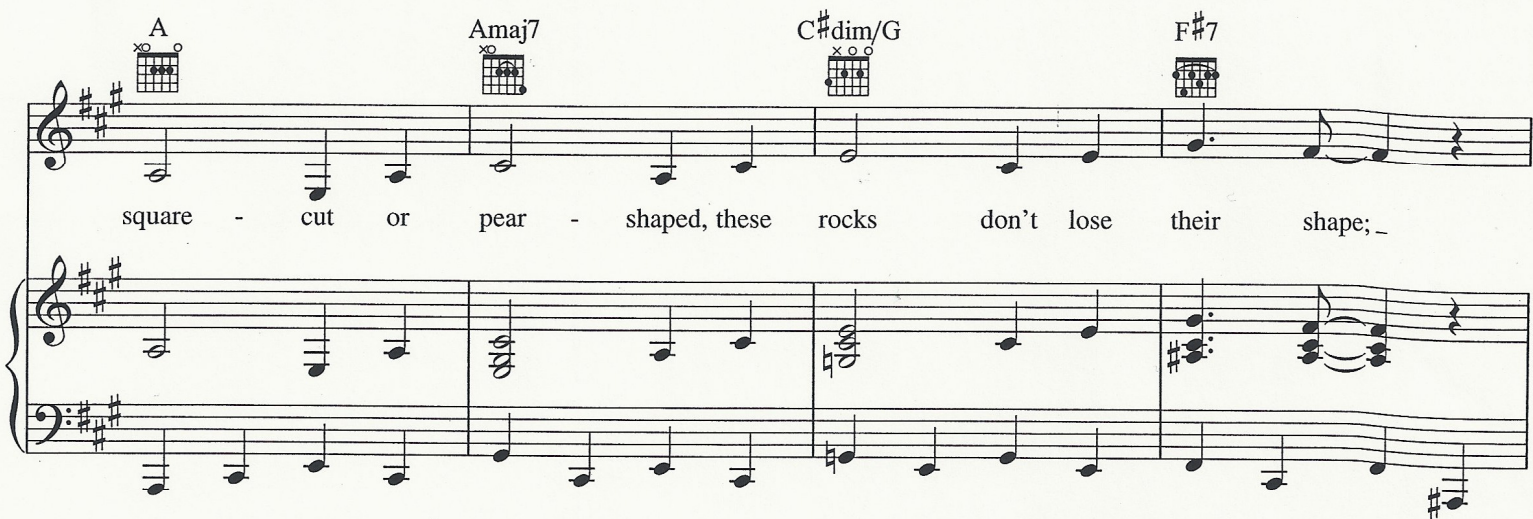
A6  Bm7  N.C.

all lose our charms in the end. But



A  Amaj7  C#dim/G  F#7 

square - cut or pear - shaped, these rocks don't lose their shape; -



To Coda  Bm7  E9  N.C.

dia - monds are a girl's best friend.



Tif - fa - ny's!

1  
2

Car - ti - er!

Adim7

Black Starr!

D.S. al Coda

Frost Gor-ham! Talk to me, Har - ry Win-ston, tell me all a - bout it!

CODA

E9

N.C.

F5



N.C.

Bb6



*Solo ends* I've heard of af - fairs that are

strict - ly pla - ton - ic, but dia - monds are a girl's — best

F7



Cm



friend.

And I — think af - fairs that you

C7



must keep liai - son - ic are bet - ter bets if

Cm7 F13 Bb7

lit - tle pets get big ba - guettes. Time \_\_\_\_\_ rolls on,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'lit', followed by a quarter note 'tle', a quarter note 'pets', and a quarter note 'get'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Cm7, F13, and Bb7 are provided above the staff.

Eb6 Bb6

and youth is gone, and you can't straight - en up when you

Detailed description: This system contains the next two measures. The vocal line continues with 'and youth is gone,' followed by a quarter rest, then 'and you can't', a quarter rest, 'straight - en up', and 'when you'. The piano accompaniment continues with a similar rhythmic pattern. Chord diagrams for Eb6 and Bb6 are provided above the staff.

Cm7 F13 Bb Dm/A

bend. But stiff back or stiff knees, you

Detailed description: This system contains the next two measures. The vocal line starts with 'bend.', followed by a quarter rest, then 'But stiff back or stiff knees, you'. The piano accompaniment includes a triplet of eighth notes in the right hand. Chord diagrams for Cm7, F13, Bb, and Dm/A are provided above the staff.

Ddim/Ab G9 N.C. Eb6

stand straight at Tiff - 'ny's. Dia - monds! \_\_\_\_\_

Slow Swing

Detailed description: This system contains the final two measures. The vocal line continues with 'stand straight at Tiff - 'ny's.' followed by a quarter rest, then 'Dia - monds!' and a long line. The piano accompaniment features sustained chords. Chord diagrams for Ddim/Ab, G9, and Eb6 are provided above the staff. The tempo marking 'Slow Swing' is placed above the final measure.

Ebm6



Musical staff with lyrics: Dia - monds! \_\_\_\_\_

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

Bb



A5



Ab5



G5



C5



Musical staff with lyrics: I don't mean rhine - stones, but dia - monds \_\_\_\_\_

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

Bb/Ab



Eb/G



Gb7



N.C.

N.C.

Musical staff with lyrics: are a girl's best, best friend. \_\_\_\_\_

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

Tempo I

Bb5

Bb(b5)

Bb5

Bb(b5)

Bb5

Bb(b5)

Bb5

Bb(b5)

Bb5

Bb(b5)

Bb5

Musical staff for the final system, including treble clef.

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

# LONG JOHN BLUES

Words and Music by  
TOMMY GEORGE

Freely

Musical notation for the first system. It consists of a vocal line and a piano accompaniment. The vocal line is in 12/8 time, starting with a whole rest followed by the lyrics "I got a den-tist". The piano accompaniment is in 12/8 time, marked *mp* (mezzo-piano) and includes the instruction "With pedal".

Musical notation for the second system. The vocal line continues with the lyrics "who's o-ver sev-en feet tall." and ends at measure 15. The piano accompaniment features triplet markings (indicated by a '2' over the notes) and ends at measure 15.

Musical notation for the third system. The vocal line begins with "Ooh, I've got a den-tist, ba-by;" and continues with "the man is o-ver sev-en feet". The piano accompaniment includes a quartet marking (indicated by a '4' over the notes) and ends at measure 15.

tall. — His name is — Doc - tor Long John, —

The first system of music features a vocal line in a 6/8 time signature. The lyrics are "tall. — His name is — Doc - tor Long John, —". The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with a simple bass line.

and he an-swers ev-'ry call.

The second system continues the vocal line with the lyrics "and he an-swers ev-'ry call.". The piano accompaniment includes a right hand with eighth notes and a left hand with a steady bass line. There are some dynamic markings like *mf* and *sfz*.

Slow Blues



You know, —

The third system starts with the lyrics "You know, —". The piano accompaniment features a right hand with eighth notes and a left hand with a bass line. The tempo is marked as "Slow Blues".



I went to Long John's of - fice; I said, "Doc - tor, the pain — is —

The fourth system contains the lyrics "I went to Long John's of - fice; I said, 'Doc - tor, the pain — is —". The piano accompaniment continues with a right hand melody and a left hand bass line.



F7

Bb7

kill - ing — me.” Ooh, — I — went to Long John’s of - fice; I said,

F7

“Doc - tor, the pain — is — kill - ing me.” He said,

C7

Bb9

“Don’t — wor - ry, ba - by; — it’s just your cav - i - ty —

F13

F13/A

Bb7

Bdim7

F/C

Db9

C9

needs a lit - tle fill - ing.” He

F13 N.C. F13 N.C.

took out his trust - y drill, — told — me to o - pen wide; — he

F13 N.C. F13

said it would-n't hurt me; then he filled my whole in - side.

Bb7 F7

Oh, Je - sus, Long John, — don't you nev - er go a - way; —

C9

'cause you thrill me — when you drill me, — and

Bb7

F7

F7#9/A

Bb7

Bdim7

I don't need no No - vo - caine — to - day. Oh, —

F7/C

Db9

C9

F7

when he got done drill - in', he said,

"Oh ba - by, that is going to cost you

*Spoken:*  
ten." — See, now I woulda thought

Bb7

it would be more like twelve, twelve and a half... Ooh, when he got done drill - in', he said,

F7



4 4

"Ooh sweet ma-ma, that is going to cost you

ten. —

Musical notation for piano accompaniment, including treble and bass staves with chords and rhythmic patterns.

C9



But if it ev - er starts in to throb-bing, come

Musical notation for piano accompaniment, including treble and bass staves with chords and rhythmic patterns.

Bb7



N.C.

F7#9



F7#9/A



Bb13



Bdim7



back and see your Long John — a - gain and a - gain and a - gain and a - gain and a -

Musical notation for piano accompaniment, including treble and bass staves with chords and rhythmic patterns.

F7/C



Gb7b5#9



F13



N.C.

gain, oh yeah." —

Mm! Girl, you know I will.

Musical notation for piano accompaniment, including treble and bass staves with chords and rhythmic patterns.

# Is Someone Out There?

from *In The Beginning*

Music and Lyrics by  
Maury Yeston

Slowly ♩ = 72

C+

The

*mp* *rit.*

Detailed description: This system contains the first four measures of the piece. The vocal line is in treble clef with a 2/4 time signature. The piano accompaniment is in 2/4 time, with a treble and bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with some rests in the left hand. Dynamics include *mp* and *rit.*

C#m C#m/B C#m/A# C+

gar - den, it was ev - 'ry - thing to me. We

*a tempo*

*Red. Red. Red. sim.*

Detailed description: This system contains measures 5-8. The vocal line continues with the lyrics. The piano accompaniment changes to a more active eighth-note pattern. Dynamics include *a tempo* and *Red.* (ritardando) for the first three measures, and *sim.* (sostenuto) for the fourth.

C# C#/B# C#/A# C#/B#

had no fear, spring was the on - ly sea - son. The

Detailed description: This system contains measures 9-12. The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous system. Dynamics are not explicitly marked in this system.

F C6/E Dm7 C6/E

fruit hung heav - y down from ev - 'ry tree. It

A7sus4

would not be so strange to live with - in this change, if

Slowly Tacet

some - how I could un - der - stand the rea - son. Is some - one

*grand rit.*

Slower ♩ = 64

D<sub>9</sub>/F# Dadd9/F# G/A A9 Em7 Em7/A A7

out — there? Am I a - lone? Is some - one else — in the great un -

Dadd2

D

C/D

D7b5

D7

Gadd2

G#m7b5

known?

Is there a force—

far be- yond my view?

Is some - one out.

Dadd9/A

G/A

A/B C#m7b5

— there?

Could that be true?

Is some - one

D<sup>6</sup>/F#

Dadd9/F#

G/A

A9

C#m7b5

Em/F#

F#7#9

out— there?—

Be- yond the sky?—

Is there a home—

where these words can

*mf*

Bmadd2

Bm/A

C/D

C+/D

D7

Gadd2

G#m7b5

fly?

Is there a heart—

that might un - der - stand?

Is some - one out—

Dadd2/A                      A7sus4                      A7                      **A little faster**  
 Fadd2                      C/D

\_\_\_\_\_ there                      to take my hand?                      World for-ev-er chang-ing ev-'ry

*f*

Gadd2                      Gadd2/F#                      Am7                      C/D                      D7                      Gadd2                      A/G

day- now.                      Noth-ing ev-er seems- to stay the same.

Bm7                      D/E                      E7                      Aadd2                      Aadd2/G#

Who'd be there- if I should lose my way- now?                      Does some-one else-

Gadd2                      A/B                      A/B                      B/C#                      B7/D#

\_\_\_\_\_ know my name?                      Is some-one

*poco rit.*



Eadd9/G#

E/G#

A/B

B7

F#m7

B7sus4

B7

out— there?

Show me a sign.

Have you a plan

that could be di -

*a tempo*

*mf*

Eadd2

E

D/E

D+/E

E7

Aadd2

A#m7b5

vine?

Have you a voice

that will tell me so?

Is some - one

*cresc. poco a poco*

E/B

B°7

A/B

out— there?

Is some - one

out— there?—

I have to

*ff*

*rit.*

E

C#m7

B7

E

know. —————