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КОЛЛЕКЦИЯ



JAMES BOND
COLLECTION



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THE LIVING DAYLIGHTS

ALBERT R. BROCCOLI
PRESENTS
TIMOTHY DALTON
AS JAMES BOND
"THE LIVING DAYLIGHTS"

DIE ANOTHER DAY

007

World Is Not Enough
007

007

ROGER & JAMES
MOORE & BOND
"LIVE AND LET DIE"

THUNDERBALL

World Is Not Enough
007

Only Live Die Another Day

JAMES BOND
BACK IN ACTION!

GOLDENEYE

ALBERT R. BROCCOLI
PRESENTS
SEAN CONNERY
AS JAMES BOND
"THUNDERBALL"

LOOK OUT!
HERE COMES
THE GREAT
SEAN CONNERY
"THUNDERBALL"



BOOGIEWOOGIE.RU

SEAN CONNERY IS JAMES BOND
AND HE SAYS YOU ONLY LIVE TWICE
WITH / 007 0038

LICENSE TO KILL

MOONRAKER

ROGER MOORE PRESENTS
"LIVE AND LET DIE"
JAMES BOND

Sean Connery
James Bond 007
"Diamonds Are Forever"
Forever Forever Forever Forever

JAMES BOND 007 est de retour!

IAN FLEMING'S
Dr. NO
THE FIRST JAMES BOND
FILM ADVENTURE!
SEAN CONNERY
OPERA HOUSE
JOEY WEIR
JACK LOND
BERNARD LEE
007

ROGER MOORE PRESENTS
JAMES BOND
"THE MAN WITH THE GOLDEN GUN"

THE WORLD'S GREATEST VILLAINS
TRIED TO KILL JAMES BOND

NOW IT'S SCARAMANGA'S TURN TO TRY

ROGER MOORE
JAMES BOND
"THE MAN WITH THE GOLDEN GUN"

ROGER MOORE
JAMES BOND
FOR YOUR EYES ONLY

TUTTI CONTRO JAMES BOND

"GOLDFINGER"
JAMES BOND IS BACK IN ACTION

Outer space now belongs to 007
ROGER MOORE
JAMES BOND 007
"MOONRAKER"

FAR UP! FAR OUT!
FAR MORE!
James Bond
007

13 x James Bond - keiner kann es besser
ROGER MOORE
JAMES BOND 007
OCTOPUSSY

ДЖЕЙМС БОНД

КОЛЛЕКЦИЯ

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WARNER BROS. PUBLICATIONS
Warner Music Group
An AOL Time Warner Company
15800 N.W. 48th Avenue • Miami, Florida 33014



ИЗДАТЕЛЬСТВО «РОСМЭН»
РОССИЯ: 103030, МОСКВА,
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ТЕЛ. (095) 933-7070;
ФАКС (095) 933-7071



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ТЕЛ. (3512) 37-34-35;
ФАКС (3512) 60-99-66

ISBN 5-7135-0395-X



9 785713 503956

ДЖЕЙМС БОНД

КОЛЛЕКЦИЯ

Переложение для фортепиано Дэна КОУТСА

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USA: 15800 NW 48th Avenue, Miami, FL 33014

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E-mail: avtgr@chel.surnet.ru

ББК 85.94
Д 40

Джеймс Бонд: Коллекция / Переложение для фортепиано
Д 40 [с голосом] Дэна Коутса.— Челябинск: Music Production International, LLC; М.: Изд-во «РОСМЭН-ПРЕСС», 2003.— 64 с.: нот.
ISBN 5-7135-0395-X

В сборнике представлена коллекция песен из фильмов о Джеймсе Бонде.
Издание адресовано широкому кругу любителей музыки.

ББК 85.94

Нотное издание

ДЖЕЙМС БОНД

КОЛЛЕКЦИЯ

Переложение для фортепиано

Ответственный редактор *В. В. Духовная*
Музыкальные редакторы: *Л. Г. Потапова, Н. А. Русских, М. Г. Щербин*
Литературный редактор *И. Ф. Золотова*
Технический редактор *А. М. Бытов*
Дизайнер *Д. Ю. Малоземов*

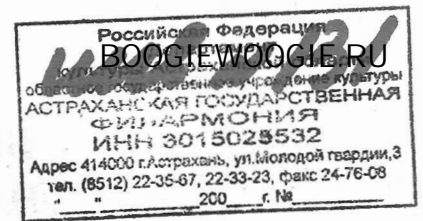
Формат 62×94¹/8. Бумага офсетная. Гарнитура "NewBaskervilleC".
Печать офсетная. Усл. печ. л. 8,64.

"Music Production International", LLC
454048, г. Челябинск, ул. Блюхера, 16

Издательство «РОСМЭН-ПРЕСС»
103030, г. Москва, ул. Новослободская, 21

Отпечатано в ЗАО «Типография Автограф»
454091, г. Челябинск, ул. Постышева, 2

ISBN 5-7135-0395-X



«Бонд. Джеймс Бонд». Эти слова, сказанные 39 лет назад актером Шоном Коннери в фильме «Доктор Но», стали известной визитной карточкой в истории кинематографа.

Агент 007 британской секретной службы Джеймс Бонд был создан писателем-романистом Яном Флемингом. Бывший офицер британской военно-морской разведки, Флеминг написал в период с 1952 по 1964 год двенадцать романов и два сборника коротких рассказов, подробно повествуя о подвигах своего вымышленного героя. Экранизация этих книг кинокомпанией “United Artists” началась в 1962 году. Первые несколько фильмов были настолько популярны, что к 1966 году «бондомания» стала всемирным явлением. Товары с изображением Джеймса Бонда наводнили магазины: покупателям предлагались открытки, одежда, банные полотенца, игрушки, часы, плакаты и альбомы с саундтреками в исполнении всевозможных оркестров. Одной из причин громадного успеха фильмов о Джеймсе Бонде является динамичность сюжетов, в которых умело переплетаются невероятные события, риск, юмор и любовь. Нет ни одного фильма о Джеймсе Бонде, в котором бы не было эффектных женщин, юмора перед лицом опасности, хитроумного злодея и его коварных преступниц, футуристического дизайна, многочисленных приемов рукопашного боя, смертоносного оружия, трюковых сцен и, конечно же, чарующей музыки.

Ночной звонок в пятницу от Ноэла Роджерса, музыкального руководителя “United Artists”, заставил Джона Бэрри начать работу над оркестровкой двухминутной композиции Монти Нормана, которая должна была стать «Темой Джеймса Бонда» для саундтрека фильма «Доктор Но». Бэрри, пользовавшийся популярностью в Англии со своей джазовой группой “John Barry Seven jazz group”, знал о герое Джеймсе Бонде только из статьи в юмористической колонке лондонской газеты. В короткий срок и за плату меньше чем \$1000 Бэрри сделал аранжировку. И какая композиция получилась! Мелодия заняла 13-е место в чартах Великобритании, и Бэрри впоследствии пригласят делать оркестровку еще к одиннадцати фильмам о Джеймсе Бонде на протяжении последующих трех десятилетий.

Захватывающая музыка в стиле «джаз-рок», написанная британским композитором Джоном Бэрри, не только помогла Джеймсу Бонду стать одним из популярнейших героев, но и повлияла на дальнейшее развитие жанра киномузыки. В то время как «Битлз» играли рок-н-ролл, Бэрри в своих оркестровках впервые использовал электрогитару вместе с медными духовыми и ударными инструментами, создав новый стиль, ставший характерным для киномузыки 60-х годов XX века.

В разное время песни в фильмах исполняли такие звезды, как Тина Тернер и Луи Армстронг. Первой рок-группой, исполнившей тему Бонда, была “Wings” с Полом Маккартни (музыку написал продюсер «Битлз» Джордж Мартин). Песни исполняли также Ширли Бэсси, Шерил Кроу, Нэнси Синатра, Карли Саймон, Мадонна.

Впервые потребность в услугах секретного агента 007 появилась в годы «холодной войны». С тех пор старые враги объединились в новые союзы и «новый мировой порядок» вновь борется за сохранение мира. Вы можете быть уверены, что как раз вовремя и под обнадеживающую мелодию «Темы Джеймса Бонда»... Джеймс Бонд вернется.

БРИЛЛИАНТЫ ВЕЧНЫ DIAMONDS ARE FOREVER

Слова Дона БЛЭКА,
музыка Джона БЭРРИ

Moderately slow (♩=104)

Dm Gm7

p legato

(with pedal throughout)

The introduction consists of two staves in 4/4 time. The right hand plays a melodic line with eighth notes, starting on a D4 and moving up stepwise to a G5. The left hand plays a bass line with a single note (D3) held for the duration, marked 'with pedal throughout'. The tempo is 'Moderately slow' at 104 quarter notes per minute.

A

Dm Gm

mp

Dia - monds are for - ev - er, they are all I need to please me, they can

The vocal entry begins with the lyrics 'Dia - monds are for - ev - er, they are all I need to please me, they can'. The melody is in 4/4 time, starting on a D4. The piano accompaniment in the left hand provides a harmonic support with eighth notes. The dynamic is marked 'mp'.

C Gm7 Gm7/F E♭maj7

stim - u - late and tease me, they won't leave in the night, I've no fear that they might de -

The vocal line continues with 'stim - u - late and tease me, they won't leave in the night, I've no fear that they might de -'. The piano accompaniment continues with eighth notes in the left hand. The dynamic remains 'mp'.

B

C7 Dm

mf

sert me. — Dia - monds are for - ev - er, hold one
Dia - monds are for - ev - er, spar - kling

The piano accompaniment continues with the lyrics 'sert me. — Dia - monds are for - ev - er, hold one Dia - monds are for - ev - er, spar - kling'. The right hand plays chords and the left hand plays eighth notes. The dynamic is marked 'mf'.

Arranged by Dan COATES
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Gm C

up and then ca - ress it, touch it, stroke it and un - dress it. I can
 round my lit - tle fin - ger. Un - like men, the dia - monds lin - ger. Men are

Gm7 Gm7/F Ebmaj7 C7

see ev - 'ry part, noth - ing hides in the heart to hurt me. — } I don't need
 mere mor - tals who are not worth go - ing to your grave for. — }

Am Dm Gm

love, for what good will love do me? — Dia - monds nev - er lie

Eb Ebmaj7 A7

to me, — for when love's gone, —

1.
C#dim7

they'll lus - ter on.

2.
C#dim7

Dia - monds are for - ev - er, for - ev - er, for - ev - er.

Gm Ebmaj7

Dia - monds are for - ev - er, for - ev - er, for - ev - er, for - ev - er and

Dm

ev - er.

ТЕМА ДЖЕЙМСА БОНДА JAMES BOND THEME

Музыка Монти НОРМАНА

Moderately bright (♩=138)

Fm Fm(#5)
f *p*

Fm6 Fm(#5) Fm Fm(#5) Fm6 Fm(#5)

Fm Fm(#5) Fm6 Fm(#5)

Fm Fm(#5) Fm6 Fm(#5)

Fm Fm(#5) Fm6 Fm(#5)

The musical score is written for piano in 4/4 time, featuring a key signature of three flats (B-flat major/C minor). The tempo is marked 'Moderately bright' with a quarter note equal to 138 beats per minute. The score is divided into five systems. The first system begins with a piano introduction in F minor (Fm), marked 'f' (forte), consisting of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. This is followed by a section marked 'p' (piano) with a melodic line in the right hand and a bass line in the left hand. The second system continues the melodic and harmonic development, with chords labeled Fm6, Fm(#5), Fm, Fm(#5), Fm6, and Fm(#5). The third system features a melodic line in the right hand and a bass line in the left hand, with chords Fm, Fm(#5), Fm6, and Fm(#5). The fourth and fifth systems continue this pattern, with chords Fm, Fm(#5), Fm6, and Fm(#5). The score includes various musical notations such as slurs, accents, and dynamic markings.

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Fm Fm(#5) Fm6 Fm(#5) Fm Fm(#5)

Fm6 Fm(#5) Fm Fm(#5) Fm6 Fm(#5)

With a slight swing feeling
Fm Fm(#5) Fm6 Fm(#5) Fm Fm(#5)

Fm6 Fm Fm(#5) Fm6 Fm(#5)

Fm Fm(#5) Fm6 Fm6 C9

Fm6 C9 Fm6 C9 Fm6 C9

Fm Fm(#5) Fm6 Fm(#5)

f *mp*

Fm Fm(#5) Fm6 Fm(#5)

mf

Fm Fm(#5) Fm6 Fm(#5)

Fm Fm(#5) Fm6 Fm(#5)

Fm Fm(#5) Fm6 Fm(#5) N.C.

(r.h.) 1 2

Fm6(9)

cresc. *p*

ИЗ РОССИИ С ЛЮБОВЬЮ FROM RUSSIA WITH LOVE

Слова и музыка
Лайонела БАРТА

Moderately slow (♩=88)

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of five systems of piano accompaniment and vocal lines. The piano part features a melodic line in the right hand and a bass line in the left hand, often with arpeggiated chords. The vocal line is in the treble clef. Dynamics include *mf* and *mp*. Chord symbols are placed above the staff, and fingerings are indicated with numbers 1-5. The lyrics are: "From Russia with love I fly to you, much wis-er since my good-bye to you. I've trav-elled the world to learn, I must re-turn from".

Chord symbols: Ebmaj7, Gb, C7, Fm, G7, C7, Fm, Fm7, Gm7(b5), C7, F, F7, Bbm, Fm.

Lyrics: From Russia with love I fly to you, much wis-er since my good-bye to you. I've trav-elled the world to learn, I must re-turn from

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C7 2 1 Fm C7 B7(b5) 3 2 4 2

Rus - sia with love. I've seen

Bbm7 Eb7sus Eb7 Ab

plac - es, fac - es and smiled for a

Bbm Db/Eb Eb7

mo - ment, but oh, you haunt - ed me

Abmaj7 Ab6 Gb7 F Bbm7

so. Still, my tongue - tied

Eb7sus Eb7 Ab C7 Fm Dm7(b5) 5 2 5 2 1 2

young pride would not let my love for you

Bbm6 C7

show, in case you'd say no.

Fm

To Rus - sia I flew but

G7 C7 Fm

there and then, I sud - den - ly

Gm7(b5) C7

knew you'd care a - gain. My

cresc.

F F7 Bbm

run - ning a - round is through, I

f

Fm C7

fly to you from Rus - sia with

ff rit.

Fm Dm7(b5) Bbm Gm7(b5) Gb F

love. *a tempo* *rit. e dim.* *mp*

mf

ЗОЛОТОЙ ГЛАЗ GOLDENEYE

Слова и музыка БОНО
и группы "THE EDGE"

Moderate, steady beat ($\text{♩} = 100$)

Fm Fsus2 Fm

mf

Fsus2 Fm Bbm

Fm6 Bbm6 Fm

Verses 1 & 2:

Fm Db/F Fm6

mp

1. See re - flec - tions on the wa - ter, more than dark - ness
2. See additional lyrics

Arranged by Dan COATES

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Db/F Fm Db/F

in the depths. — See him sur - face and nev - er a shad - ow

Eb C Fm

on the wind, — I feel — his breath. Gold - en - eye, I

Db/F Fm6 Db/F Fm

found his weak - ness, Gold - en - eye will do what I please. — Gold - en - eye, no

Db/F Eb C

time for sweet - ness, but a bit - ter kiss — will bring him to his knees. —

Ebm Ebm/Db Cm7(b5)

mf You'll nev - er know — how I watched you from the shad - ows as a

E♭m E♭m/D♭

child. You'll nev - er know how it feels -

Fingerings: 2 1 5 1 5 1 2 4 5

Cm7(b5) B♭m

— to be the one who's left be - hind. You'll nev - er know -

Fingerings: 5 5 1 2 5

C7sus B♭m/D♭ E♭m

— the days — and nights, the tears, — the tears I've cried. —

Fingerings: 5 4 4

B♭m C7sus B♭m/D♭

But now my time has come, — and time, time — is not

Fingerings: 1 8 1

1. N.C.

on your side. —

Fingerings: 5 1 5

2.
N.C.

with a Gold - en - eye. Gold - en,

Gold - en - eye, — with a Gold - en - eye,

Gold - en - eye. *ff*

Verse 2:

See him move through smoke and mirrors,
 Feel his presence in the crowd.
 Other girls, they gather around him,
 If I had him I wouldn't let him out.
 Goldeneye, not lace or leather,
 Golden chain take him to the spot.
 Goldeneye, I'll show him forever,
 It'll take forever to see what I've got.

You'll never know
 How I watched you from the shadows as a child.
 You'll never know
 How it feels to get so close and be denied.
 It's a gold and honey trap,
 A go for you tonight.
 Revenge, it's a kiss,
 This time I won't miss,
 Now I've got you in my sights
 With a Goldeneye,
 Golden, Goldeneye,
 With a Goldeneye.
 Goldeneye.

E♭maj7 Eb/F

I nev - er felt un - til I looked at you.
 But you won't need to read be - tween the lines.

Fingerings: 4, 5, 2, 1, 5, 5

F B♭ Cm/B♭ B♭maj7 Gm7

For your eyes on - ly, — on - ly for you. — You'll

f

Fingerings: 2, 2, 5, 5, 2, 1, 5

Cm7 Eb/F B♭ Cm/B♭

see what no one else can see, now I'm break - ing free. For your eyes on - ly, —

Fingerings: 5, 2, 1, 2, 4

B♭maj7 Gm7 E♭maj7 Cm7 B♭/D Gm

on - ly for you. — { The love I know you need in me, the fan - ta - sy you've freed in me.
 The pas - sions that col - lide in me, the wild a - ban - doned side of me.

Fingerings: 5, 1, 5, 1, 1, 4, 2

1. Eb/F Bb

On - ly for you, — *mf* on - ly for you.

dim. 2. For

2. Bb Eb/Bb Bb

mf for your eyes on - ly. —

Eb/Bb Bb

mp *rit. e dim.* *p*

ГОЛДФИНГЕР GOLDFINGER

Слова Лесли БРИКУССА и Энтони НЬЮЛИ
музыка Джона БЭРРИ

Moderate, steady beat (♩=104)

F D \flat F D \flat

f

F D \flat F D \flat

mp

F D \flat Cm F B \flat

mf

Gold - fin - ger, he's the man, the man with the Mi - das

E C

touch, a spi - der's touch. Such a

Arranged by Dan COATES
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F Db Cm F Bb

cold fin - ger beck - ons you to en - ter his web of

E Am Am(#5) Am6 Am(#5)

sin, but don't go in. Gold - en

Em Am7 B7 Em Bm7

words he will pour in your ear, but his lies can't dis - guise what you fear. For a

E Cm C7 Dbdim7

gold - en girl knows when he's kissed her. It's the kiss of death from Mis - ter

F Db Cm F Bb

Gold - fin - ger. Pret - ty girl, be - ware of this heart of

1.

E Am Am(#5) Am6 Am(#5)

gold. This heart is cold. Gold - en

cresc.

2.

Am Am(#5) Am6 Am(#5) Am Am(#5) Am6 Am(#5)

cold. He loves on - ly gold, on - ly

f

Am Am(#5) Am6 Am(#5) Am Am(#5) Am6 Am(#5)

gold. He loves gold. He loves on - ly

Am Am(#5) Am6 Am(#5) Am Am(#5) Am6 Am(#5)

gold, on - ly gold. He loves

cresc. poco a poco

Am6

gold.

ff

ЛИЦЕНЗИЯ НА УБИЙСТВО

LICENCE TO KILL

Слова и музыка Энтони НЬЮЛИ,
Джеффри КОЭНА, Лесли БРИКУССА,
Нарады Майкла УОЛДЕНА,
Уолтера АФАНАСЬЕВА, Джона БЭРРИ

Moderately slow (♩=80)

mf

(with pedal)

1 2 1 2 5 1

5 2 1 2

Detailed description: This block shows the piano introduction in 4/4 time. The right hand starts with a whole note chord (F major) and then a series of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line with notes: F2, Bb2, C3, Bb2, A2, G2, F2. Fingerings are indicated above and below notes. A dynamic marking of *mf* is present. The instruction '(with pedal)' is written below the bass line.

f

F Db Bbm7 F Db Bbm7

Detailed description: This block shows the piano accompaniment for the first section. The right hand plays chords and moving lines. The left hand plays a steady bass line. Chords are labeled above the staff: F, Db, Bbm7, F, Db, Bbm7. A dynamic marking of *f* is present.

Verses 1 & 2:

F Dbmaj7 Bbm7 Dbmaj7

mf

1. Hey, ba - by, thought you were the one who tried to run a - way.
2. Hey, ba - by, think you need a friend to stand up by your side.

Detailed description: This block contains the vocal melody and piano accompaniment for the first two verses. The right hand has a simple melody with lyrics. The left hand provides harmonic support with chords. Chords are labeled: F, Dbmaj7, Bbm7, Dbmaj7. A dynamic marking of *mf* is present.

Bbm7 F Dbmaj7 Bbm7

Oh, ba - by, was - n't I the one who made you want
Oh, ba - by, now you can de-pend on me to keep

Detailed description: This block contains the vocal melody and piano accompaniment for the second section. The right hand has a simple melody with lyrics. The left hand provides harmonic support with chords. Chords are labeled: Bbm7, F, Dbmaj7, Bbm7.

Arranged by Dan COATES

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"Licence to Kill" contains a sample of "Goldfinger" by John Barry, Leslie Bricusse and Anthony Newley

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F D♭maj7 B♭m7

to things stay. right. } Please don't bet that you'll ev - er es - cape

Cm7 F E♭ Cm7

— me once I get my sights on you. I've got a li - cence to kill, — and you

B♭m7 E♭7 A♭maj7 Cm7 D♭maj7

know I'm go - ing straight for your heart. — (Got a li - cence to kill. —) Got a

E♭ Cm7 B♭m7 E♭7 A♭maj7 Cm7

li - cence to kill — an - y - one who tries to tear us a - part. — (Got a li -

1. D♭maj7 F D♭

- cence to kill. —) Li - cence to kill.

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Bbm7 F Db Bbm7

2. Dbmaj7 Eb Cm7 Bbm7 Eb7

- cence to kill. —) Got a li - cence to kill, — and you know I'm go - ing straight for your

Abmaj7 Cm7 Dbmaj7 Eb Cm7

heart. — (Got a li - cence to kill. —) Got a li - cence to kill — an - y -

Bbm7 Eb7 Abmaj7 Cm7 Dbmaj7 Db/F Eb

one who tries to tear us a - part. — (Got a li - cence to kill. —)

Db Fm Eb

mf Say that some-bod - y tries to put a move on you, in the blink of an eye, — I'll

Db Fm Bbm7

be there too. And they bet-ter know why I'm gon-na make 'em pay

Gb Ebm7 Bmaj7

'til their dy-ing day, 'til their dy-ing day, 'til their dy-ing day!

cresc. poco a poco

Bbsus7 Bb C F Dm7

Got a li-cence to kill, and you

f *ff*

Cm7 F7 Bbmaj7 Dm7 Ebmaj7

know I'm go-ing straight for your heart. (Got a li-cence to kill.) Got a

F Dm7 Cm7 F7 Bbmaj7 Dm7

li-cence to kill an-y-one who tries to tear us a-part. (Got a li-

E♭maj7 F Dm7 Cm7 F7

- cence to kill. ___) Got a li - cence to kill, ___ and you know I'm go - ing straight for your

B♭maj7 Dm7 E♭maj7 F Dm7

heart. ___ (Got a li - cence to kill. ___) Got a li - cence to kill ___ an - y -

Cm7 F7 B♭maj7 Dm7 E♭maj7

one who tries to tear us a - part. ___ (Got a li - cence to kill. ___)

G E♭ Cm7 G E♭

Li - cence to kill. *f*

Cm7 G E♭ Cm7 G

rit. *mf*

МУНРЕЙКЕР MOONRAKER

Слова Хэла ДЭВИДА
музыка Джона БЭРРИ

Moderately slow (♩=96)

B♭

E♭m

mf legato

B♭

(l.h. simile throughout)

E♭m

B♭ Verses 1 & 2:

1. Where
2. Where

mp

E♭m

are you? you?
are you? you?
Why do you hide?
When will we meet?

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B \flat Fm7

Where is that moon - light trail that leads _____ to your side?
 Take my un - fin - ished life and make _____ it com - plete.

Dm Gm7

cresc. *mf*

Just like the Moon - rak - er goes in
 Just like the Moon - rak - er knows his

Dm Gm7 Cm

search _____ of his come dream of gold, I _____ search for
 dream _____ will come true some - day, I _____ know that

F7 Cm F7

love, for some - one to have and hold. } I've
 you are on - ly a kiss a - way. }

B \flat E \flat m B \flat

seen your smile in a thou - sand

Ebm Bb Ebm

dreams. Felt your touch and it

Bb Gm Ebmaj7 Eb6

al - ways seems you love me,

Cm Cm7 F7 F7

you me.

F7sus7 F7 Bb

me.

Ebm Bb Ebm Bb

me.

ЖИВИ И ДАЙ УМЕРЕТЬ LIVE AND LET DIE

Слова и музыка Пола МАККАРТНИ
и Линды МАККАРТНИ

Slowly (♩=60)

mp When you were young and your heart was an o - pen book, —

you used to say live and let live. (You know you did, you know you did, you know you

did.) But if this ev - er - chang - ing world in which we live in makes you

give it a cry, — say live and let die! — *mf* — Live and let

die, — live and let die, — live and let die. —

Arranged by Dan COATES

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Fast (♩=152)

Ebm

First system of musical notation. The bass line consists of a steady eighth-note pattern. The treble line features a melodic line with triplets and slurs. A dynamic marking of *f* is present.

To Coda ⊕

Second system of musical notation, continuing the piano introduction with similar rhythmic patterns in both staves.

N.C.

Third system of musical notation. The treble staff shows chords with fingerings (5, 4, 2, 1) and accents. The bass line continues with eighth notes.

Fourth system of musical notation. The treble staff shows chords with a triplet (3, 1) and accents. The bass line continues with eighth notes.

Ab7

Fifth system of musical notation. The treble staff has a melodic line with a triplet (3, 1) and a slur. The bass staff has chords with a dynamic marking of *mf*. The vocal line begins with the lyrics "What does it matter to ya,". A final bass line with fingerings (5, 1, 3, 4) is shown below.

ИСКРЫ ИЗ ГЛАЗ THE LIVING DAYLIGHTS

Слова и музыка Джона БЭРР
и Пола ВААКТААРА

Steady rock beat (♩=116)

Dm Gm Am Dm Gm Am Dm

Verses 1 & 2:

Dm

mf 1. Hey driv - er,
2. See additional lyrics

Gm C Dm Gm C Dm F

where're we go - ing? I swear, my nerves are show - ing. Set my hopes - up way

C Dm F Gm7 Am7 Dm

— too high. — The liv - ing's in — the way we die.

Arranged by Dan COATES

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Gm Am Dm F Gm7 C7/G Fm

4 3 4 2 4

mf Comes the morn -

Bb Cm Fm

1 3

- ing and the head - lights fade a - way. Hun - dred thou -

Bb Cm Dbmaj7 Fm

1 2 4

- sand peo - ple, I'm the one - they frame. I've - been wait -

Bb Cm Fm

1 3

- ing long for one of us - to say, "Save - the dark -

Bb Db Eb Chorus: Dm Gm C

5 1 5

- ness, let it nev - er fade a - way." Oh, the liv - ing day -

To Coda ⊕

Dm Gm C Dm Gm C

- lights. _____ Oh, _____ the liv - ing day -

Detailed description: This system contains the first line of music. The treble clef staff has a melody with lyrics. The bass clef staff provides harmonic accompaniment. Chords are indicated above the staff: Dm, Gm (with fingering 4/2), C, Dm, Gm, and C. The lyrics are: "- lights. _____ Oh, _____ the liv - ing day -".

Dm Gm C Gm C

- lights. _____

Detailed description: This system contains the second line of music. The treble clef staff has a melody with lyrics. The bass clef staff provides harmonic accompaniment. Chords are indicated above the staff: Dm, Gm, C, Gm (with fingering 5/3), and C. The lyrics are: "- lights. _____". A first ending bracket labeled "1." spans the last two measures.

2. Dm Gm C Dm Gm C

Oh, _____ the liv - ing day - lights. _____

Detailed description: This system contains the third line of music. The treble clef staff has a melody with lyrics. The bass clef staff provides harmonic accompaniment. Chords are indicated above the staff: Dm, Gm, C, Dm, Gm, and C. The lyrics are: "Oh, _____ the liv - ing day - lights. _____".

Dm Gm C Eb(9)

Oh, _____ the liv - ing day - lights. _____

Detailed description: This system contains the fourth line of music. The treble clef staff has a melody with lyrics. The bass clef staff provides harmonic accompaniment. Chords are indicated above the staff: Dm, Gm, C (with fingering 4), and Eb(9) (with fingering 5/2). The lyrics are: "Oh, _____ the liv - ing day - lights. _____".

Interlude:
Dm

mp

Detailed description: This system contains an interlude section. The treble clef staff has a melody. The bass clef staff provides harmonic accompaniment. The dynamic marking is *mp*. Chords are indicated above the staff: Dm (with fingering 5/3) and Dm (with fingering 4/2).

ВСЁ ВРЕМЯ ВЫШЕ ALL TIME HIGH

Слова Тима РАЙС
музыка Джона БЭР

Moderate, steady beat (♩=108)

mp

The piano introduction is in 4/4 time with a key signature of two flats (Bb and Eb). The melody in the right hand starts with a quarter note Eb, followed by eighth notes Gb, Ab, Bb, and C. The bass line in the left hand consists of a steady eighth-note accompaniment: Eb, Gb, Ab, Bb, C, Eb, Gb, Ab, Bb, C.

Verses 1 & 2:

mp

1. All I want - ed was a sweet dis - trac - tion for an hour or two. — Had no in
 2. I don't want — to waste a wak - ing mo - ment; I don't want to sleep. — I'm in sc

Chords: Eb, Gm/D, Cm, Cm7/Bb

The vocal line begins with a quarter note Eb, followed by eighth notes Gb, Ab, Bb, and C. The piano accompaniment provides harmonic support with chords Eb, Gm/D, Cm, and Cm7/Bb.

ten - tion to do the things we've done.
 strong and so deep, and so are you.

Chords: Ab, G

The vocal line continues with a quarter note Ab, followed by eighth notes Bb, C, and D. The piano accompaniment features chords Ab and G.

Fun - ny how — it al - ways goes with love, — when you don't look, you find.
 In my time — I've said these words be - fore, — but now I re - al - ize But then we'r
 my heart was

Chords: Eb, Gm/D, Cm, Gm

The vocal line concludes with a quarter note Eb, followed by eighth notes Gb, Ab, Bb, and C. The piano accompaniment uses chords Eb, Gm/D, Cm, and Gm.

Arranged by Dan COATES

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Ab G G7

two of a kind,
tell - ing me lies,

we move as
for you they're,

one. }
true. }

We're an all time

Chorus:

C C/B Am7 F

high,
mf

we'll change all that's gone be - fore. _____

Do - ing so much

Dm7 F/C Bm7(b5) F/A G7

more

than fall - ing in love.

On an all time

C C/B Am7 F

high,

we'll take on the world and wait. _____

So hold on

1.

Dm9 Bb9 Bb7

tight, let the flight be - gin.

2.

Bb9 Dm9

gin. So hold on tight, let the flight be -

Bb9 C(9)

gin. We're an all time high.

2

mf *mp*

ВСЁ ВРЕМЯ В МИРЕ НАШЕ WE HAVE ALL THE TIME IN THE WORLD

Слова Хэла ДЭВИДА,
музыка Джона БЭРРИ

Moderately slow ($\text{♩} = 92$)

The musical score is written for piano in 4/4 time, moderately slow (♩ = 92). It consists of five systems of music, each with a vocal line and a piano accompaniment. The piano part includes chord symbols (C, C6, G6, Gm, Dm, G7) and fingering numbers (1-5) for the left hand. The vocal line includes lyrics in Russian and English. The lyrics are: "We have all the time in the world, time enough for life to unfold all the precious things love has in store. We have all the love in the world; if that's all we have, you will find we need nothing more. Ev - 'ry".

Chord symbols: C, C6, G6, Gm, Dm, G7.

Lyrics: We have all the time in the world, time enough for life to unfold all the precious things love has in store. We have all the love in the world; if that's all we have, you will find we need nothing more. Ev - 'ry

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E \flat D \flat A \flat D \flat maj7

1 step of the way will find us with the

mf

B E G7(#5) G7

cares of the world far be - hind us. We have

C C6 G6 Gm7

all the time in the world just for love, noth - ing

mf

Am Dm7 C C6

more, noth - ing less, on - ly love.

1.

C C6 C C6

Ev - 'ry love.

2.

C C6 C

mp rit. e dim *p*

НИКТО НЕ СДЕЛАЕТ ЛУЧШЕ NOBODY DOES IT BETTER

Слова Кэрола Байера СЕЙДЖЕРА
музыка Марвина ХАМЛИША

Slowly (♩=69)

mp
(with pedal)

The piano introduction consists of two staves in 4/4 time. The right hand starts with a melodic line: G4 (finger 5), A4 (finger 1), B4 (finger 2), C5 (finger 4), B4 (finger 3), A4 (finger 2), G4 (finger 1). The left hand provides a bass line: F3 (finger 4), E3 (finger 4), D3 (finger 4), C3 (finger 4), B2 (finger 2), A2 (finger 1), G2 (finger 2), F2 (finger 1). The piece is marked *mp* and includes the instruction '(with pedal)'.

Verses 1 & 2:

1. No - bod - y does _ it bet - ter, makes me feel sad _ _ _ _ for the

2. See additional lyrics

The first system of the verses shows the melody and accompaniment for the first two lines of the first verse. The right hand melody is: G4 (finger 4), A4 (finger 4), B4 (finger 4), C5 (finger 5), B4 (finger 3), A4 (finger 2), G4 (finger 1). The left hand accompaniment consists of chords: F (finger 1), Fm (finger 2), C7 (finger 1), F (finger 1), Fm (finger 2). The piece is marked *mp*.

rest. No - bod - y does _ it half as good as you.

The second system of the verses shows the melody and accompaniment for the third and fourth lines of the first verse. The right hand melody is: G4 (finger 1), A4 (finger 2), B4 (finger 3), C5 (finger 5), B4 (finger 4), A4 (finger 3), G4 (finger 2). The left hand accompaniment consists of chords: C7 (finger 1), F (finger 2), Fm (finger 3), E (finger 1), Am (finger 1). The piece is marked *mp*.

Ba - by, you're _ the best. I was - n't look - in'

The third system of the verses shows the melody and accompaniment for the fifth and sixth lines of the first verse. The right hand melody is: G4 (finger 5), A4 (finger 1), B4 (finger 2), C5 (finger 4), B4 (finger 3), A4 (finger 2), G4 (finger 1). The left hand accompaniment consists of chords: Dm7 (finger 1), G7 (finger 2), C (finger 1), C7 (finger 2), Cdim7 (finger 1), Bdim7 (finger 1), C (finger 1), C7/E (finger 1). The piece is marked *mf*.

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F Fm C C7/E D7 Db7

1
but some-how you found me. I tried to hide from your love - light,

2
4

C C7/E F Fm E7 A7 Dm7 G7

1
but like heav-en a - bove me, the spy who loved me, is keep - in' all my se - crets safe to

1 2 1 1
3 4 2 3
5 5 5 4

1. C C7 2. C C7 F Fm

5 1 3 1
night. do? *f* No - bod - y does it

2 1 2 1 2

C7 F Fm C7

3 5 3 3
bet - ter, makes me feel sad for the rest.

3 3

F Fm E Am Dm7 C/E

No - bod - y does _ it half as good as you. Ba - by, ba - by,

cresc.

F F#m7(5) Gsus7 C C7/E F A7 Bb

ba - by, you're _ the best. Ba - by, you're _ the

ff

C C7/E F A7 Bb C

best. Ba - by, you're _ the best.

rit. *mf*

Verse 2:

Nobody does it better,
 Sometimes I wish someone could.
 Nobody does it quite the way you do.
 Did you have to be so good?

The way that you hold me
 Whenever you hold me.
 There's some kind of magic inside you
 That keeps me from runnin'.
 But just keep it comin'.
 How'd you learn to do the things you do?

ШАРОВАЯ МОЛНИЯ THUNDERBALL

Слова Дона БЛЭКА,
музыка Джона БЭРРИ

Moderately slow (♩=92)

Gm Cm D Gm Cm D

Verses 1 & 2:

Gm Cm Gm

1. He al - ways runs when oth - ers walk. He
2. He knows the mean - ing of suc - cess. His

Ab D Gm

acts needs while are oth - er more so men just he gives talk. - less. - He They

Cm D7 Bm Bm(#5) Bm6 Bm(#5)

looks call at this him the world and wants it win - ner who takes all, all, so he and he

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1.

Cm Am7(b5) D7

strikes strikes like like Thun - der - ball.

2.

D7 Gm

Thun - der - ball.

Cm Fm Gm Ab/Eb Cm7

An - y wom - an he wants he'll get, he will

Fm7 D7 Gm Cm D7

break an - y heart with - out re - gret.

Verse 3:

Gm Cm Gm

3. His days of ask - ing are all gone, his

Ab D Gm

fight goes on and on and on. — But he

Cm D7 Bm Bm(#5) Bm6 Bm(#5)

thinks that the fight is worth it all, so he

Cm D7 Gm

strikes like Thun - der - ball.

Cm D Gm Cm D

cresc.

Gm Cm D Gm

ff *f*

ЧЕЛОВЕК С ЗОЛОТЫМ ПИСТОЛОТОМ THE MAN WITH THE GOLDEN GUN

Слова Дона БЛЭК
музыка Джона БЭР

Moderate rock beat (♩=120)

N.C.

With a shuffle beat (♩♩ = ♩♩♩)

Dm

Verses 1 & 2:

Dm

Dm7

Gm

Cm

Cm7

1. He has a pow - er - ful weap - on, he charg - es a mil - lion a shc
2. Lurk - ing in some dark - ened door - way, or crouched on a roof - top some - wh

E♭

D

D7

Gm

An as - sas - sin that's sec - ond to none, — th
in the next room, or this ver - y one, — th

Arranged by Dan COATES

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Gm Cm Cm7 Eb

- tim has come to a glit - ter - ing end.

To Coda ⊕

D D7 Gm Em7(b5) A7

1 5 4

{ For a price he'll e - rase an - y - one, — the man with the gold - en gun. —
If you want to get rid of some - one, — the

Dm Dm7/C

2 5 4 5

His eye may be on you or

rit. *legato*

Bm7(b5) Bb Cm

4 1 2

me, who will he bang? *rit.* We shall

D C A D C A *D.S. al Coda*

sec.
a tempo

Oh, yeah.

Coda
Em7(b5) A7 Dm Dm7/C

man with the gold - en gun will get it done.

Gm Dm Dm/C Gm

He'll shoot an - y - one with his

Dm Dm/C Gm Dm Dm/C

gold - en gun.

Gm Dm(maj7)

ff

КАПИТУЛЯЦИЯ SURRENDER

Слова и музыка Дэвида АРНОЛЬДА,
Дона БЛЭКА и Дэвида МАККАЛЬМОНТА

Moderate, steady beat (♩=96)

Gm Bbm Gm Bbm

f

The piano introduction consists of four measures in 4/4 time. The first measure has a Gm chord and a melody starting on G4 with a triplet of eighth notes (G, A, B). The second measure has a Bbm chord and a melody starting on Bb4 with a triplet of eighth notes (Bb, C, D). The third measure has a Gm chord and a melody starting on G4 with a triplet of eighth notes (G, A, B). The fourth measure has a Bbm chord and a melody starting on Bb4 with a triplet of eighth notes (Bb, C, D) followed by a quarter note G5. The bass line consists of sustained chords: Gm, Bbm, Gm, Bbm.

Verse 1:

Gm F Bbm Gb/Bb F

mf 1. Your life is a sto - ry I've al - read - y writ - ten.

The first system of Verse 1 contains four measures. The first measure has a Gm chord and the lyrics "1. Your life is a sto - ry". The second measure has an F chord and the lyrics "I've al - read - y writ - ten.". The third measure has a Bbm chord and the lyrics "I've al - read - y writ - ten.". The fourth measure has a Gb/Bb chord and the lyrics "I've al - read - y writ - ten.". The fifth measure has an F chord and the lyrics "I've al - read - y writ - ten.". The melody starts on G4 in the first measure, moves to Bb4 in the second, and continues with a triplet of eighth notes (Bb, C, D) in the third measure, followed by a quarter note G5 in the fourth measure. The bass line consists of sustained chords: Gm, F, Bbm, Gb/Bb, F.

Eb Dm D

The news is that I am in con - trol.

The second system of Verse 1 contains four measures. The first measure has an Eb chord and the lyrics "The news is that". The second measure has a Dm chord and the lyrics "I am in con - trol.". The third measure has a D chord and the lyrics "I am in con - trol.". The fourth measure has a D chord and the lyrics "I am in con - trol.". The melody starts on G4 in the first measure, moves to Bb4 in the second, and continues with a triplet of eighth notes (Bb, C, D) in the third measure, followed by a quarter note G5 in the fourth measure. The bass line consists of sustained chords: Eb, Dm, D, D.

Verses 2 & 3:

Gm F Bbm Gb/Bb F

mf 2. Now, I have the pow - er to make you sur - ren - der
3. What - ev - er you're af - ter, trust me, I'll de - liv - er.

The third system of Verse 1 contains four measures. The first measure has a Gm chord and the lyrics "2. Now, I have the pow - er to make you sur - ren - der". The second measure has an F chord and the lyrics "3. What - ev - er you're af - ter, trust me, I'll de - liv - er.". The third measure has a Bbm chord and the lyrics "3. What - ev - er you're af - ter, trust me, I'll de - liv - er.". The fourth measure has a Gb/Bb chord and the lyrics "3. What - ev - er you're af - ter, trust me, I'll de - liv - er.". The fifth measure has an F chord and the lyrics "3. What - ev - er you're af - ter, trust me, I'll de - liv - er.". The melody starts on G4 in the first measure, moves to Bb4 in the second, and continues with a triplet of eighth notes (Bb, C, D) in the third measure, followed by a quarter note G5 in the fourth measure. The bass line consists of sustained chords: Gm, F, Bbm, Gb/Bb, F.

E \flat Dm D

not on - ly your bod - y but your soul. }
 You'll rel - ish the world that I cre - ate. }
 To - mor - row nev - er

Chorus:

Cm Gm Cm

dies, sur - ren - der. To - mor - row will ar - rive on

Gm Cm Gm

time. I'll tease and tan - ta - lize with ev - 'ry line till

Cm D7 To Coda ⊕ 1. Gm

you are mine; to - mor - row nev - er dies.

B \flat m Gm B \flat m

2.
Gm F

dies. The truth is now
mf

Gm F

what I say. I've taken care

Gm *D.S. al Coda*

cresc. of yesterday. To - mor - row nev - er

\oplus Coda
Gm Bbm Gm

dies. To - mor - row nev - er dies.
f

Bbm Gm Bbm

To - mor - row nev - er dies.

Gm Bbm Gm6

To - mor - row nev - er dies.
mf

ВИД НА УБИЙСТВО A VIEW TO A KILL

Слова и музыка
«Дюран Дюран» и Джона БЭРРИ

Moderately fast (♩=132)

Am E/G# C/G

f

1. D 2. D

Verses 1 & 2:
Am Am7

mf 1. Meet - ing you with a
2. See additional lyrics

G/A D/A Am Am7

view to a kill, face to face, in se - cret

G/A D/A Am E/G#

plac - es, feel the chill.

f

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Am E/G# Am E/G#

f *mf*

Night - fall cov - ers me,

G Dm Am E/G#

but you know, the plans I'm mak - ing still o - ver - see.

G Dm F Cm

Could it be the whole world o - pen - ing wide a

Ab Bb F Cm

sa - cred why? A mys - t'ry gap - ing in - side the

2
5

Chorus:

week - ends; why? — Un - til we dance in - to the fire, that

Chords: A \flat B \flat D \flat (4/2) Fm

fa - tal kiss — is all we need. — Dance in - to the fire, to

Chords: B \flat m Cm D \flat Fm

fa - tal sounds — of bro - ken dreams. — Dance in - to the fire; that

Chords: B \flat m Cm D \flat Fm

1.

fa - tal kiss — is all we need. — Dance in - to the fire.

Chords: B \flat m Cm D \flat Fm

B \flat m Cm N.C.

The musical score consists of three systems of piano and voice parts. The first system shows a piano introduction with a double bar line and a second ending. The second system contains the lyrics "all we see... is the view to a kill." with a piano accompaniment. The third system continues the piano accompaniment with dynamic markings *mf* and *ff*.

System 1: Chords: $D\flat$, Fm . Lyrics: Dance in - to the fire, when

System 2: Chords: $B\flat m$, $Cm7$, $D\flat$, Fm , $D\flat$. Lyrics: all we see — is the view to a kill.

System 3: Chords: Fm , $D\flat$, Fm , $D\flat$, $Fm(maj7)$. Dynamics: *mf*, *ff*.

Verse 2:

Choice for you is the view to a kill.
 Between the shades, assassination standing still.
 The first crystal tears
 Fall as snowflakes on your body.
 First time in years,
 To drench your skin with lovers' rosy stain.
 A chance to find a phoenix for the flame,
 A chance to die, but can we...

(To Chorus:)

И ЦЕЛОГО МИРА МАЛО THE WORLD IS NOT ENOUGH

Слова Дона БЛЭКА,
музыка Дэвида АРНОЛЬДА

Moderately slow (♩=84)

Dm Gm

mf legato

(with pedal)

5 2 1 5 4

1. A 2. A

Verses 1 & 2:
Gm

mp

1. I know how to
2. Peo - ple like

5 2 1

Dm Gm Dm

hurt. I know how to heal.
us know how to sur - vive.

5 2 1 5

Gm Eb A

I know what to show and what to con -
There's no point in liv - ing if you can't feel a -
ceal. _____
live. _____

5 2 1 2 1 2 1

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Dm Gm Dm

I know when to talk,
We know when to kiss,

Gm Dm Gm

and I know when to touch.
and we know when to kill. No one ever
If we can't have it

Eb A

died all, from want - ing too
then no - bod - y much. } will. The world is

Chorus:

Dm Gm

not *mf* e - nough, but it is such a per - fect place to start, my -

A Dm

love. And if you're strong e - nough, to - geth - er we can take the

Gm To Coda ⊕ 1. A 2. A

world a - part, my - love. love.

Bridge:

Gm A Gm

mp I feel safe. I feel

A Gm A

scared. *cresc.* I feel read - y

Gm7 Am A7 D.S. al Coda

and yet un - pre - pared. The world is

⊕ Coda

A Dm G Gm

love. *cresc.* The world is not e - nough. The world is

Dm G Gm Dm

not e - nough. The world is not e - nough.

G Gm Dm G/D Gm/D Dm(maj9)

mf The world is not e - nough. *rit. e dim.* *mp*

ЖИВЕШЬ ТОЛЬКО ДВАЖДЫ YOU ONLY LIVE TWICE

Слова Лесли БРИКУССА,
музыка Джона БЭРРИ

Moderately slow (♩ = 84)

G7(#5)

mp

mf

mp

mp

(l.h. simile)

You on - ly live twice or so it seems.

One life for your - self and one for your dreams.

You drift through the years and life seems tame,

Arranged by Dan COATES

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Fm G Fm7 C

till one dream ap - pears and love is its name.

Fm G Bbm G

mf And love is a strang - er who'll beck - on you on.

Fm G Fm G

Don't think of the dan - ger or the strang - er is gone.

C Gm Fm C

mp This dream is for you, so pay the price.

Fm G7(b9) C

1. Make one dream come true, you on - ly live twice.

2. C Gm7 C Gm7 C

twice. *mp* *rit. e dim.* *p*