

MUSIC FROM THE  
ORIGINAL MOTION PICTURE

# SHREK 2



Piano/Vocal arrangements by John Nicholas

Cherry Lane Music Company  
Director of Publications/Project Editor: Mark Phillips

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# SHREK



## SYNOPSIS

The natural order of fairy tales is interrupted in the sequel to the Academy Award-winning blockbuster *Shrek*. *Shrek 2* sends Shrek, Donkey, and Princess Fiona on a whirlwind of new adventures with more fairy tale favorites to lampoon along the way.

After battling a fire-breathing dragon and the evil Lord Farquaad to win the hand of Princess Fiona, Shrek now faces his greatest challenge: the in-laws. Shrek and Princess Fiona return from their honeymoon to find an invitation to visit Fiona's parents, the King and Queen of the Kingdom of Far, Far Away. With Donkey along for the ride, the newlyweds set off. All of the citizens of Far, Far Away turn out to greet their returning Princess, and her parents happily anticipate the homecoming of their daughter and her new Prince. But no one could have prepared them for the sight of their new son-in-law, not to mention how much their little girl had...well...*changed*.

Little did Shrek and Fiona know that their marriage had foiled all of her father's plans for her future...and his own. Now the King must enlist the

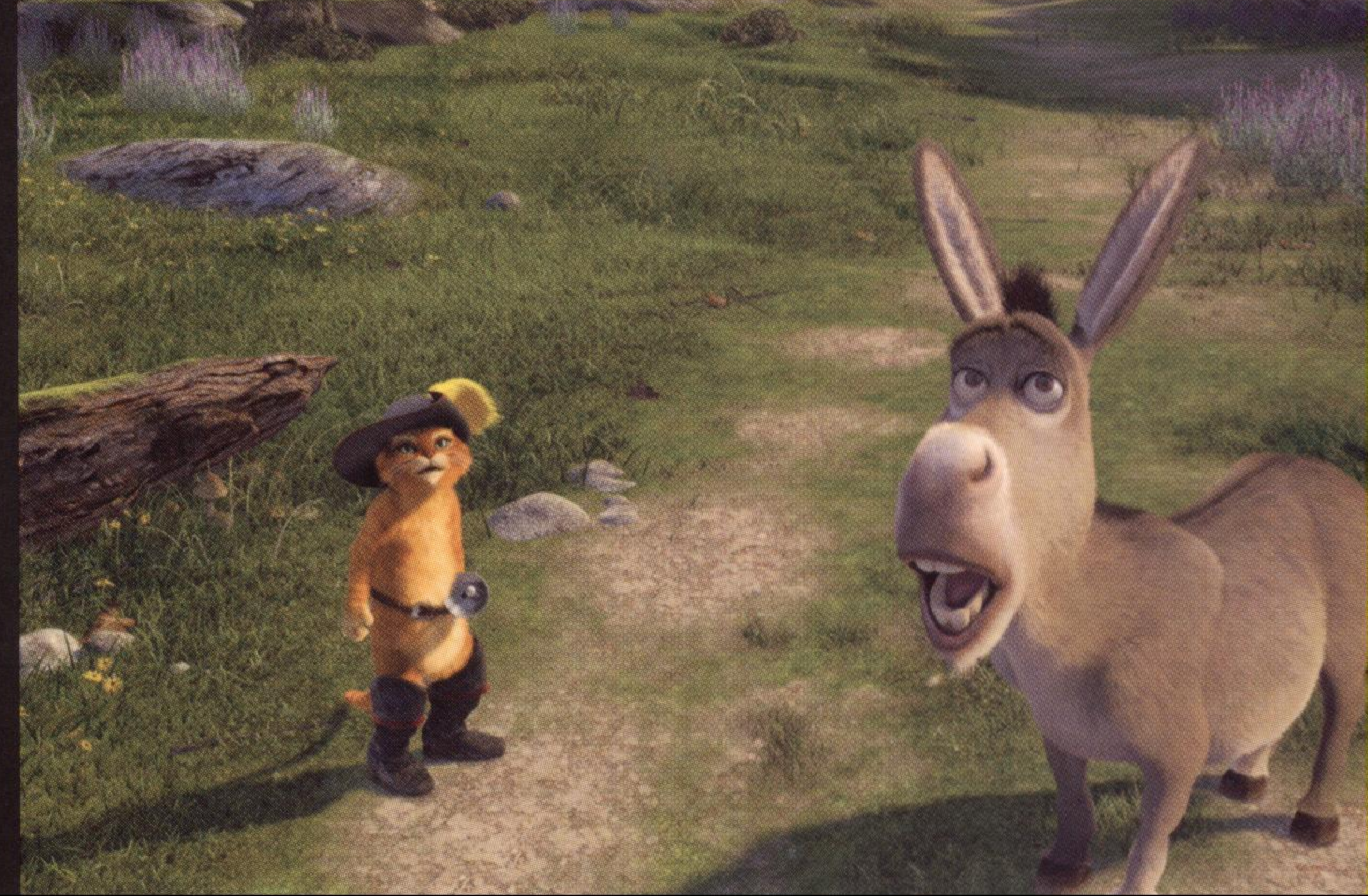




help of a powerful Fairy Godmother, the handsome Prince Charming, and that famed ogre killer Puss in Boots to put right his version of “happily ever after.”

*Shrek 2* brings back the voices of Mike Myers as Shrek, Eddie Murphy as Donkey, and Cameron Diaz as Princess Fiona. Joining the all-star voice cast are Academy Award winner Julie Andrews (*Mary Poppins*) and Oscar nominee John Cleese (*A Fish Called Wanda*) as Fiona’s royal parents, Queen Lillian and King Harold; Antonio Banderas (*Spy Kids*) as Puss in Boots; Rupert Everett (*My Best Friend’s Wedding*) as Prince Charming; and Jennifer Saunders (“Absolutely Fabulous”) as the Fairy Godmother.

The computer-animated comedy was directed by Andrew Adamson, Kelly Asbury, and Conrad Vernon, with Aron Warner, David Lipman, and John H. Williams producing, and Jeffrey Katzenberg executive producing. Adamson and Joe Stillman and J. David Stem & David N. Weiss wrote the screenplay from a story by Adamson, based upon the book by William Steig.









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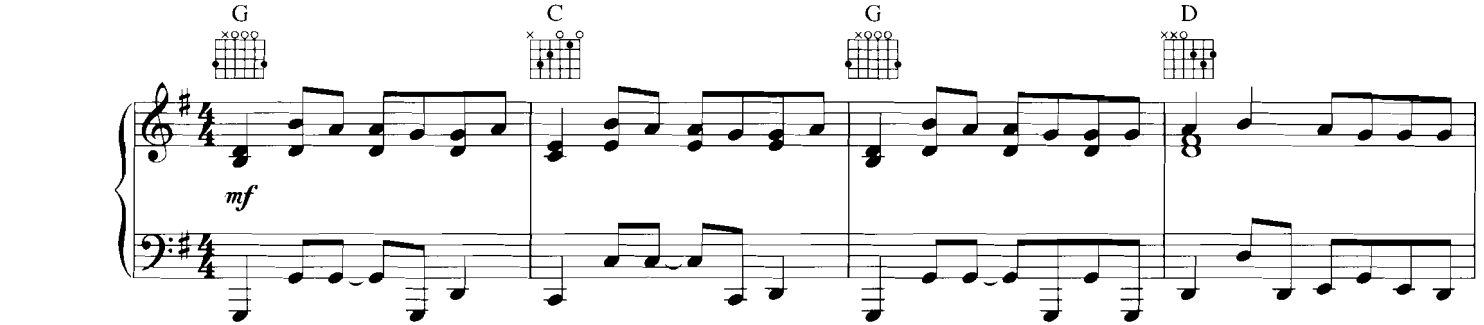


# Accidentally in Love

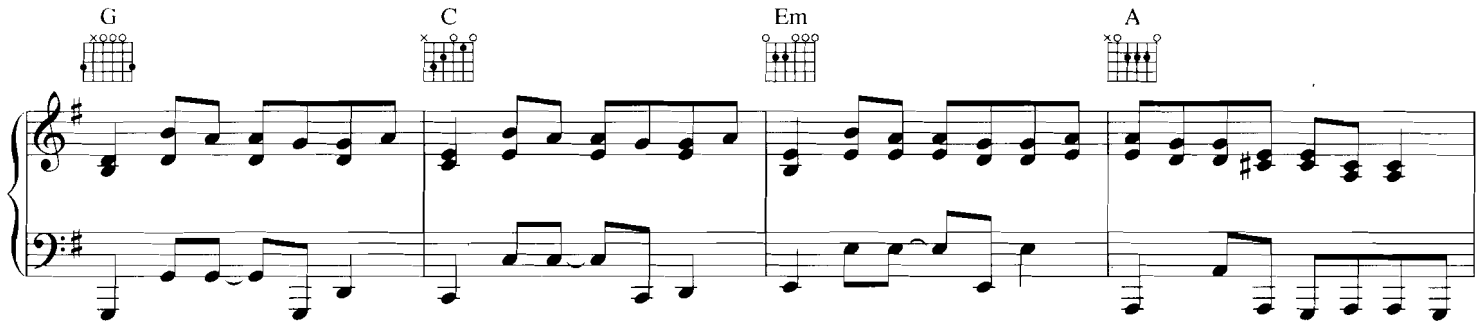
Words and Music by  
Adam F. Duritz

Moderately fast

G C G D



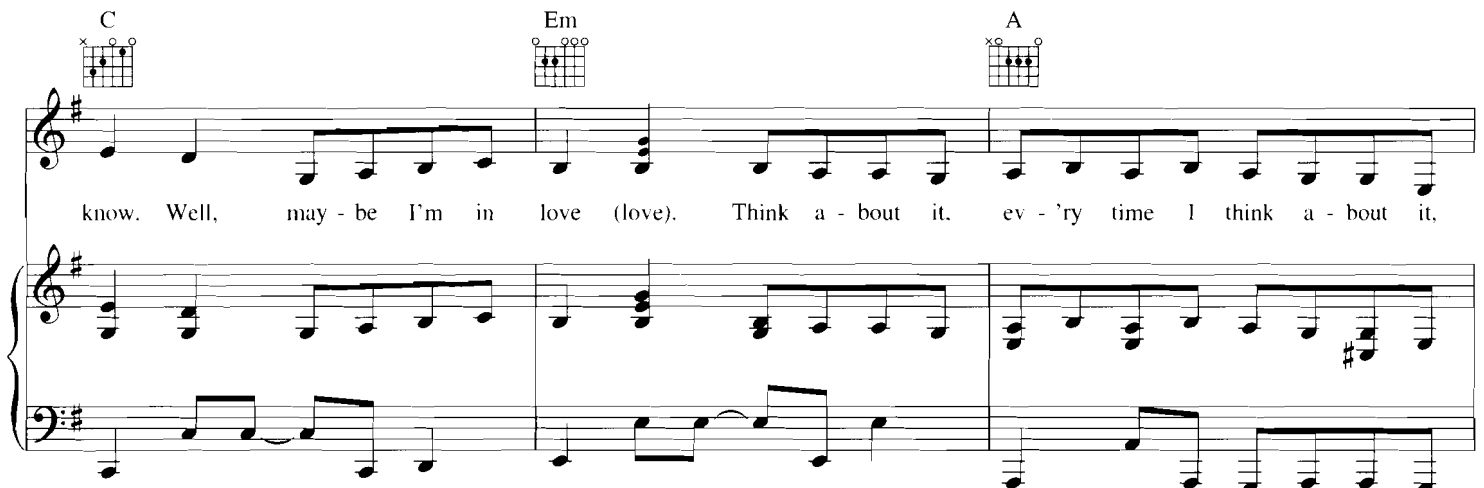
G C Em A



C G C G



C Em A





C G C

can't stop think - ing 'bout it. How much long - er will it take to cure this? —

G C Em

Just to cure it 'cause I can't ig - nore it if it's love (love). Makes me wan - na

A D C

turn a - round and face me but I don't know noth - ing 'bout love. Ah. —

G Am C D G Am C

Come on, come on, turn — a lit - tle fast - er. Come on, come on, the world —





will fol-low af - ter. Come on, come on, 'cause ev - 'ry - bod - y's af - ter love.



So I said \_ I'm a



snow - ball run - ning, \_ run - ning down in - to the spring that's com - ing. All this \_



\_ love melt - ing un - der blue skies, belt - ing out sun - light, shim - mer - ing



G C G

love. Well, ba - by, I sur - ren - der to the straw - ber - ry ice cream.

C Em A

nev - er ev - er end of all this — love. Well, I did - n't mean to do it, but there's

D C Em

no es - cap - ing — your love. Ah. — These lines of

C G Am7 N.C.

light - ning mean we're nev - er a - lone, — nev - er a - lone, no, no.



G Am C D G Am C

Come on, come on, move a lit - tle clos - er. Come on, come on, I want

D G Am C D

to hear you whis - per. Come on, come on, set - tle down in - side my

Em D G Am C

love. Ah. Come on, come on, jump

D G Am C D

a lit - tle high - er. Come on, come on, if you feel a lit - tle light - er.



G Am C D Em A7

Come on, come on, we were once up-on a time in love.

Csus2 G C

We're ac - ci - den - tal - ly in love, ac - ci - den - tal - ly in

Em D D G

love, ac - ci - den - tal - ly in ac - ci - den - tal - ly in love,

C Em D D

ac - ci - den - tal - ly in love, ac - ci - den - tal - ly in ac - ci - den - tal - ly...



G C Em

I'm in love. — I'm in love. — I'm in love. — I'm in love. — I'm in love. — I'm in love. —  
 (I'm in love. — I'm in love. — I'm in love.) —

D G Am C D

ac - ci - den - tal - ly. Come on, come on, spin — a lit - tle tight - er.

*f*

G Am C D G Am C

Come on, come on, and the world's — a lit - tle bright - er. Come on, come on, just get

D Em D G

your - self — in - side — her love. — I'm in love. —

*rit. e dim.*



# Holding Out for a Hero

Words by Dean Pitchford

Music by Jim Steinman

Moderately fast



1.2.3.

4.

Doo doom da da doom da da doom ka day (yeah). da doom ka day.

*mf*

G5



Where have all the good men gone and where are all the gods?

Where's the street-wise Her-cu-les to fight the rising odds?



Is - n't there a white \_ knight up - on a fier - y steed?

Late at night I toss \_ and turn \_ and dream of what \_ I need. \_ I need a

he - ro. I'm hold - ing out for a he - ro till the end of the night. \_ He's got -

ta be strong \_ and he's got - ta be fast and he's got - ta be fresh \_ from the fight. \_ I need a

§ G5



he - ro. I'm hold-ing out for a he - ro till the morn - ing light. \_ He's got-

ta be sure \_ and it's got - ta be soon and he's got - ta be larg - er than life. \_ Larg - er \_ than \_

*To Coda*  
⦿

Doo doom da da doom \_ da \_ da doom ka day (yeah).  
life. \_

Doo doom da da doom \_ da \_ da doom ka day.



G5



Some - where af - ter mid - night in my wild - est fan - ta - sy, —

some - where just be - yond — my reach, — there's some - one reach - ing back for me. —

Rac - ing on the thun - der, ris - ing with the heat, —

*D.S. al Coda*

it's gon - na take a su - per - man — to sweep me off — my feet. — I need a



Coda

life.

The Coda section consists of two systems of music. The first system has a vocal line in the upper staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics "life." are written below the vocal line. The piano accompaniment is in the lower staff, with a grand staff (treble and bass clefs) and the same key signature. The second system continues the piano accompaniment.

G5



(Spoken:) Up where the moun-tains meet the heav-ens a - bove, out where the light - ning — splits the sea,

The first system of the G5 section features a vocal line with a treble clef and a key signature of two flats. The lyrics are "(Spoken:) Up where the moun-tains meet the heav-ens a - bove, out where the light - ning — splits the sea,". The piano accompaniment is in the lower staff, with a grand staff and the same key signature.

I would swear that there's some - one some-where watch - ing me. —


The second system of the G5 section features a vocal line with a treble clef and a key signature of two flats. The lyrics are "I would swear that there's some - one some-where watch - ing me. —". The piano accompaniment is in the lower staff, with a grand staff and the same key signature.

Through the wind and the chill and the — rain and the storm and the — flood.

The third system of the G5 section features a vocal line with a treble clef and a key signature of two flats. The lyrics are "Through the wind and the chill and the — rain and the storm and the — flood." A triplet of eighth notes is marked with a "3" above it. The piano accompaniment is in the lower staff, with a grand staff and the same key signature.



I can feel his ap-proach like fi-re in my blood.

G5  1.2.3.

Doo doom da da doom da da doom ka day (yeah).

4. G5 

da doom ka day. I need a he-ro. I'm hold-ing out for a he-

ro till the end of the night. He's got - ta be strong - and he's got - ta be fast and he's



got - ta be fresh \_ from the fight. \_ I need a he - ro. I'm hold - ing out for a he -

ro till the morn - ing light. \_ He's got - ta be sure \_ and it's got - ta be soon and he's

1. got - ta be larg - er than life. \_ I need a got - ta be larg - er than life. \_ Larg - er \_ than \_  
2.

life. \_



# Changes

Words and Music by  
David Bowie

Moderately fast



Bb7



G



Bb7



F



Am/E



Bb/D



Still don't know what I was look - ing for and my time was run - ning wild;

C/E



F



Am



a mil - lion dead - end streets. Ev - 'ry time I thought I'd got it made, it seemed the



B $\flat$  C F $\sharp$ maj7 Gm7

taste was not so sweet. — So I turned my - self to face —

Am7 F $\sharp$ m7 $\flat$ 5 Gm7 C

— me but I've nev - er caught a glimpse — of how the

F E $\flat$  B $\flat$ /D B $\flat$

oth - ers must see the fak - ers. — I'm much too fast to take — that test.

C7 F C/E Dm F/C

(Ch - ch - ch - ch - chang - es. — and face the strange — ch - ch - chang - es.) —



Bb Dm/A G7 C7

Don't want to be a rich - er one. (Ch - ch - ch - ch - chang - es. —

F C/E Dm F/C Bb Dm/A

Turn and face the strange — ch - ch - chang - es.) — Mm, just gon-na have to be — a dif -

G7 D5 C5 Eb5 Bb5 Am G5 Dm

frent one. — Time may change me. — but I can't trace

F G

time.



Bb7 G Bb7

Ooh, — yeah.

*mp* *mf* *mp*

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by a half note G4 and a half note F4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics are marked as mezzo-piano (mp) and mezzo-forte (mf).

F Am/E Bb/D

I watch the rip - ples — change — their size — but nev - er leave — the stream —

Detailed description: This system contains measures 4-6. The vocal line continues with eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment follows the vocal line with eighth notes in the right hand and a bass line in the left hand.

C/E F Am

— of warm im - per - ma - nence. — And so the days flow through my eyes. — but

Detailed description: This system contains measures 7-9. The vocal line continues with eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The piano accompaniment continues with eighth notes in the right hand and a bass line in the left hand.

Bb C Dm C7/E Fmaj7 Gm7

still the days seem the same. — And these chil - dren — that — you —

Detailed description: This system contains measures 10-12. The vocal line continues with eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The piano accompaniment continues with eighth notes in the right hand and a bass line in the left hand.



Am7      F#m7b5      Gm7      C

— spit on — as they try to change — their worlds. — they're im -

F      Eb      Bb/D      Bb

munc to your — con - sul - ta - tions. — They're quite a - ware of what they're — go - ing

C7      F      C/E      Dm      F/C

through. Turn and face the strange — ch - ch - ch - ch - chang - es, — ch - ch - chang - es.) —

Bb      Dm/A      G7      C7

Don't tell them — to grow up and out of it. — (Ch - ch - ch - ch - chang - es. —



F C/E Dm F/C Bb Dm/A

Turn and face the strange — ch - eh - chang - es.) — Where's your shame? You've left us up to

G7 D5 C5 Eb5 Bb5

our necks in it. Time may change me, — but

Am G5 Dm F Gm F7/A Bb

you can't trace time. Strange fas - ci -

F Bb/F F

na - tion, — fas - nat - ing me. — Ah, —



B $\flat$  E $\flat$ /B $\flat$  B $\flat$  C5

chang - es — are tak - ing — the pace I'm go - ing through.

C7 F C/E Dm F/C

(Ch - ch - ch - ch - chang - es, — Turn and face the strange — ch - ch - chang - es.) — Ooh, —

B $\flat$  Dm/A G7 C7

look out, you rock - 'n' roll - ers. (Ch - ch - ch - ch - chang - es, —

F C/E Dm F/C

Turn and face the strange — ch - ch - chang - es.) —



B♭ Dm/A G7 D5 C5 E♭5

Pret - ty soon — now you're gon - na get — old - er. Time may change

B♭5 Am G5 Dm F Tacet

me. — but I can't trace time. I said that

D5 C5 E♭5 B♭5

time may change me, —

Am G5 Dm F5

but I can't trace time.

*rit.*



# As Lovers Go (Ron Fair Remix)

Words and Music by  
Chris Carrabba

Moderately fast

C Am

She said, "I've got - ta be hon - est; you're wast - ing your time \_

*mf*

Fmaj7 C

if you're fish - in' round here. \_ And I said, "You must be mis - tak -

Am Fmaj7 C

en. I'm not... fool - in'; this feel - in' is real. \_

\*Recorded a half step lower.



Am



Fmaj7



She said, "You've got - ta be cra - zy! What do you take me for? Some kind of eas -

C



Am



y mark?" - "You've got wits, - you've got looks, you've got pas - sion, but I swear -

Fmaj7



C



§ Fmaj7



that you've got me all wrong, - all wrong, -

Am



all wrong, -  
to - night?

but you've got  
You've got -



D7



C



me." }  
me." }

I'll be true, — I'll be use -

Fmaj7



Am7



C/F



ful, I'll — be cav - a - lier. I'll be yours, — my dear. — And I'll be -

Dsus2



Bb



long to you — if you — just let me through. —

C



C/B



C/F



This is eas - y, as lov - ers go. So — don't



C/D



C/F



C/G



com - pli - cate it — by hes - i - tat - ing. — And

C



C/B



Am7



this is won - der - ful, as lov - ing goes. — This — is

C/D



To Coda



C/Bb



C



tai - lor - made. What's the sense in wait - ing? And I said, "I've got - ta be hon -

Am7



F



C



est: I've been wait - ing for you all of my life." — For



Am



so long I thought — I was a - sy - lum bound, — but just

Fmaj7



C



see-ing you makes me think twice. And be-ing with you here — makes me sane. —

Am



Fmaj7



C



— I fear — I'll go cra - zy if you leave — my side. —

Am



You've got wits, — you've got looks, — you've got pas - sion, but are you



Fmaj7



C



brave e - nough to leave with me to - night, — to - night, —

Coda



sense in wait - ing? And this is eas - y, as lov - ers go. So — don't

D/E



D/G



D/A



com - pli - cate it — by hes - i - tat - ing. — And

D



D/C#



Bm7



this is won - der - ful, as lov - ing goes. — This — is



D/E D/C

tai - lor - made. What's \_ the sense in wait - ing? And \_

D D/C# D/G D/E

\_ this is eas - y, as \_ lov - ers go. \_ So \_ don't com - pli - cate it \_ by

D/G D/A D D/C# Bm7

hes - i - tat - ing. \_ And \_ this is won - der - ful, as lov - ing goes. \_ This \_ is

E7sus4 C A D

tai - lor - made. What's \_ the sense in wait - ing?

*rit.*



# Funkytown

Words and Music by  
Steven Greenberg

Moderately fast



\*Chords reflect implied harmony (till key change).

Got -

ta make a move to a town that's right \_ for me.

Town \_ to keep me mov - in', keep me groov - in' with some en - er - gy.





Well, I talk a - bout it, talk a - bout it,

talk a - bout it, talk a - bout it. \_\_\_\_\_ Talk








a - bout, talk a - bout, talk a - bout mov - in'. \_\_\_\_\_

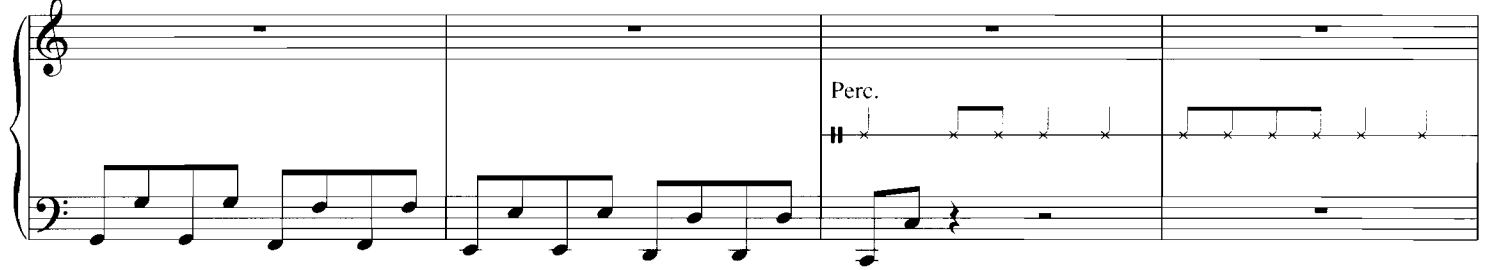


Play 3 times




Got - ta move on.




G  F  Em  Dm  C  Tacet



The first system of the score features a guitar part with five chords: G, F, Em, Dm, and C. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. A percussion part is introduced in the third measure, marked 'Perc.' with a double bar line and a series of eighth notes.

N.C.  To Coda  Cm7 



The second system begins with a 'N.C.' (No Chords) instruction for the guitar. The piano accompaniment continues with the same eighth-note bass line. The vocal line enters with the lyrics 'Won't you take me to'. A double bar line with a repeat sign and a key signature change to two flats (B-flat and E-flat) occurs at the end of the system.



The third system continues the vocal line with the lyrics 'Funk - y - town? Won't you take me to Funk - y - town?'. The piano accompaniment remains consistent with the previous systems, featuring a steady eighth-note bass line and a melody in the right hand.

Cm7 



The fourth system continues the vocal line with the lyrics 'Funk - y - town?'. The piano accompaniment remains consistent with the previous systems, featuring a steady eighth-note bass line and a melody in the right hand.



F

NC.

F

NC.

1. 2.

Cm7

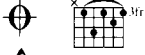
Won't you take me to Funk - y - town? Won't you take me to

1. 2. D.C. (with repeats) al Coda

Funk - y - town? Funk - y - town?



Coda Cm7



The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a rest followed by a quarter note G4, then a half note A4-B4, and another quarter note G4. The lyrics "(Won't you take me to)" are written below the first two notes, and "Funk - y - town?" is written below the last note. The middle staff is the piano right hand, and the bottom staff is the piano left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The system ends with a fermata over the final note.

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a rest followed by a quarter note G4, then a half note A4-B4, and another quarter note G4. The lyrics "(Won't you take me to)" are written below the first two notes, and "Funk - y - town?" is written below the last note. The middle staff is the piano right hand, and the bottom staff is the piano left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The system ends with a fermata over the final note.

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a rest followed by a quarter note G4, then a half note A4-B4, and another quarter note G4. The lyrics "(Won't you take me to)" are written below the first two notes, and "Funk - y - town?" is written below the last note. The middle staff is the piano right hand, and the bottom staff is the piano left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The system ends with a fermata over the final note.

The fourth system of the musical score consists of three staves. The top staff is the vocal line, starting with a rest followed by a quarter note G4, then a half note A4-B4, and another quarter note G4. The lyrics "(Won't you take me to)" are written below the first two notes, and "Funk - y - town?" is written below the last note. The middle staff is the piano right hand, and the bottom staff is the piano left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The system ends with a fermata over the final note.



Cm7



(Sing 1st time only)

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat). The piano accompaniment consists of a steady bass line in the left hand and chords with moving lines in the right hand. The vocal line is mostly rests, with a few notes appearing later in the system.

The second system continues the piano accompaniment from the first system. It consists of two staves: a right-hand staff with chords and a left-hand staff with a bass line. The music concludes with a double bar line and repeat dots.

Cm7



Won't you take me down \_\_\_\_\_ to Funk - y - town? \_\_\_\_\_

The third system includes a vocal line with lyrics. The piano accompaniment continues with the same bass line and chordal structure as the previous systems. The vocal line has a melodic line with some rests and a final note.

Repeat and fade

\_\_\_\_\_ Won't you take me down \_\_\_\_\_ to Funk - y - town? \_\_\_\_\_

The fourth system is a repeat of the previous system, marked "Repeat and fade". It includes the same piano accompaniment and a vocal line with lyrics. The system ends with a double bar line and repeat dots.



# I'm on My Way

Words and Music by  
Rich Price and Clint Bierman

Moderately

Guitar → G  
(capo 3rd fret)



D/F#



Em7



G



D/F#



Piano → Bb

F/A

Gm7

Bb

F/A

mf

Em7



Gm7

C



Eb

G/B



Bb/D

G



Bb

If I lift my head

C



Eb

G/B



Bb/D

Am7



Cm7

from a bed of stars, the ocean wide.





F



F/Eb



Bb/D



Bb



F/A



Cm

If I call your name — would you car-ry me —



Eb sus2



Bb



F/A



Gm7

on in - side?



Eb



Bb/D



Bb

And if I close my eyes, —



Eb



Bb/D



Cm7

let me put my faith in the whole de - sign, —



D



F

D/C



F/Eb

G/B



Bb/D

G



Bb

D/F#



F/A

Am



Cm

could you raise your voice

feel - ing it whole \_ to -

Csus2



Ebsus2

G



Bb

D/F#



F/A

geth - er with \_ mine? \_

But I'm on my \_ way. \_

Em7



Gm7

G



Bb

D/F#



F/A

Yes, I'm on my \_ way. \_

Em7



Gm7

G



Bb

D/F#



F/A

I said I'm on my \_ way, \_



Em7  
Gm7

G  
Bb

D/F#  
F/A

To Coda

yeah. \_\_\_\_\_

{ But I'm on my way. \_\_\_\_\_  
{ Said I'm on my way. \_\_\_\_\_

Em7  
Gm7

Am7  
Cm7

D7add4  
F7add4

Am7  
Cm7

D7add4  
F7add4

Am7  
Cm7

D7add4  
F7add4

Am7  
Cm7

D7add4  
F7add4

C  
Eb

G/B  
Bb/D

If I'm on my way \_

G  
Bb

C  
Eb

G/B  
Bb/D

now. I'm bet - ter for it all 'cause I'm mov - ing on. \_\_\_\_\_



Am7



Cm7

D



F

D/C



F/Eb

— yeah. — And wheth - er they might — say —

G/B



Bb/D

G



Bb

D/F#



F/A

Am



Cm

— I be - long, —

Csus2



Ebsus2

*D.S. al Coda*

you can — see, yeah, you can — see — I'm gone. —

Coda



Em7



Gm7

Am9



Cm9

— I'll nev - er find — my way — back here — from



D7sus4



F7sus4

Am9



Cm9

an - y - where. \_ I'll nev - er find my way back here from

1.2.

D7sus4



F7sus4

3.

D7sus4



F7sus4

an - y - where. \_ I'll an - y - where. \_



Bb



F/A



Gm7

But I'm on my way. \_



Bb



F/A



Gm7



C



G/B

I said I'm on my way. \_ Yes, I'm on my way. \_



F#m7



Am7

A



C

E/G#



G/B

I'm on my way. Said I'm on my way.

F#m7



Am7

A



C

E/G#



G/B

Said I'm on my way. Yes, I'm on my way I'm

F#m7



Am7



C

E/G#



G/B

on my way. Said I'm on my way,

F#m7



Am7



C

E/G#



G/B

F#m7



Am7

yeah. But I'm on my way.

*rit.*



# I Need Some Sleep

Words and Music by  
Mark Everett

Moderately slow

Am Em7 Fmaj7 C/E Am Em7 Fmaj7 G

*mp*

Am Em7 Fmaj7 C/E

I need some sleep; it can't go on like this. —

Am Em7 Fmaj7 G

I tried count-ing sheep, — but there's one I al-ways miss. —

Am Em7 Fmaj7 C/E

Ev - 'ry - one — says I'm get - ting down — too low.



Am



Em7



F



C/E



Ev - 'ry - one — says you just got - ta let it go. — you

F



C/E



F



C



just got - ta let it go, — you just got - ta let it go. —

Am



Em7



Fmaj7



C/E



Am



Em7



Fmaj7



C/E



I need some sleep; time to put the old — horse down.



Am Em7 Fmaj7 G

I'm in too deep and the wheels keep spin - ning 'round. —

Am Em7 Fmaj7 C/E

Ev - 'ry - one — says I'm get - ting down — too low.

Am Em7 F C/E

Ev - 'ry - one — says you just got - ta let it go. — you

F C/E F C

just got - ta let it go. — you just got - ta let it go. —



Am

Em7

Fmaj7

C/E

Am

Em7



Fmaj7

G

Am

Em7

Fmaj7

C/E



Am

Em7

F

C/E

F

C



You just got-ta let it go. — You

F

C/E

F

C/E

F

C



just got-ta let it go. — You just got-ta let it go. —

R.H. *rit.*



# Ever Fallen in Love

Written by Pete Shelley

Fast Rock

Bm



A



Bm



A



D



Bm



You spurn my nat - 'ral e - mo -  
don't see much of a fu -

A



Bm



tions.  
ture

You make me feel like dirt, and I'm hurt.  
un - less we find out who's to blame; what a shame.



D



The first system of music features a vocal line in the treble clef with a whole note rest, and piano accompaniment in the grand staff (treble and bass clefs) consisting of eighth notes.

Bm



A



The second system includes a vocal line with lyrics: "But if I start a com - mo - tion, I / And we won't be to - geth - er much long - er un -". The piano accompaniment continues with eighth notes and includes a sustained chord in the left hand.

Bm



D



The third system includes a vocal line with lyrics: "run the risk of los - ing you, and that's worse. / less we re - al - ize that we are the same." The piano accompaniment continues with eighth notes and includes a sustained chord in the left hand.

The fourth system includes a vocal line with the word "Ev - er" and piano accompaniment consisting of eighth notes.



Bm A Bm A

fall - en in love \_ with some - one, ev - er fall - en in \_ love, in love \_ with some -

C G

one, ev - er fall - en in, in love \_ with some - one \_ you should - n't - 've fall - en in love \_

To Coda I 1. 2. D.S. al Coda I

A D A D A

\_ with? I Ev - er

Coda I D A Bm A

You spurn my nat - 'ral e - mo - tions. You



Bm



D



make me feel like dirt, and I'm hurt.

But

Bm



A



Bm



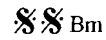
if I start a com - mo - tion, I'll on - ly end up los -

D



ing you, and that's worse.



 Bm

A

Ev - er fall - en in love \_\_\_ with some -

Bm

A

one, ev - er fall - en in \_\_\_ love, in love \_\_\_ with some -

C

G

one, ev - er fall - en in, in love \_\_\_ with some - one \_\_\_

To Coda II

A

D

A

\_\_\_ you should - n't - 've fall - en in love \_\_\_ with?



Play 3 times

D A D

*D.S.S. at Coda II*

Coda II

D A

Ev - er

Fall - en in love —

G C G C G F A

— with, ev - er fall - en in love — with some - one —

D

— you should - n't - 've fall - en in love — with? —



# Little Drop of Poison

Words and Music by  
Tom Waits and Kathleen Brennan

Moderately fast

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of piano accompaniment and vocal lines. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Chord diagrams for Cm, G, G7, and Fm are provided above the piano staves. The vocal line includes the lyrics: "I like my town with a lit - tle drop of poi - son. No -".

Chord diagrams shown:






- Cm:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- G:  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- G7:  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Fm:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$



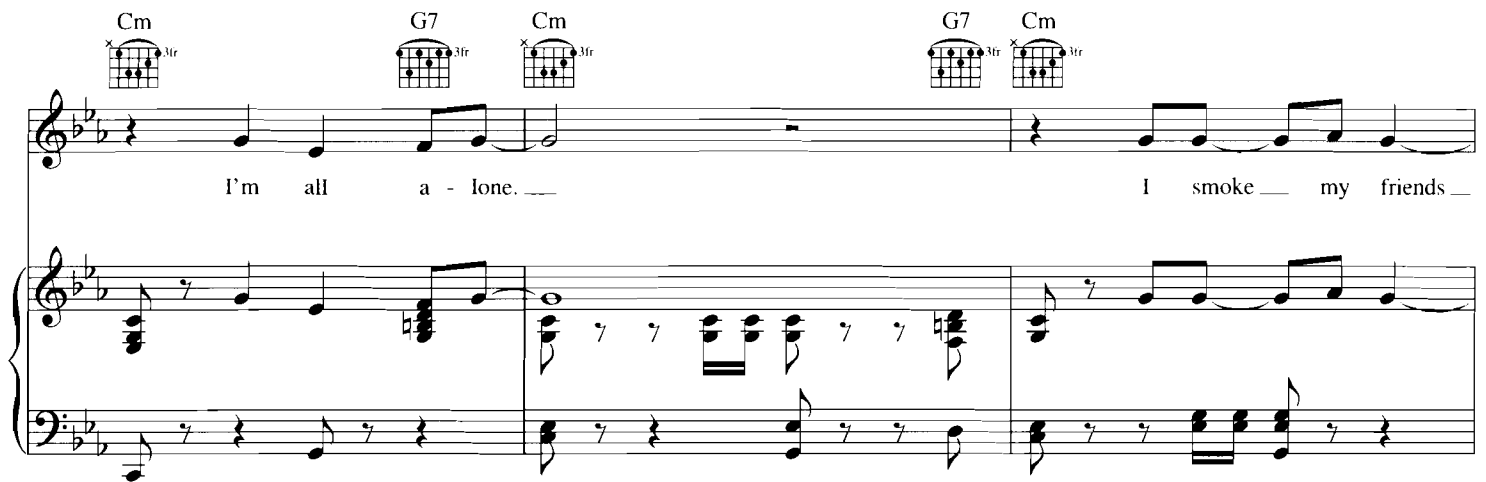
G  Cm  G7 

bod - y knows they're lin - ing up to go in - sane.



Cm  G7  Cm  G7  Cm 




I'm all a - lone. I smoke my friends



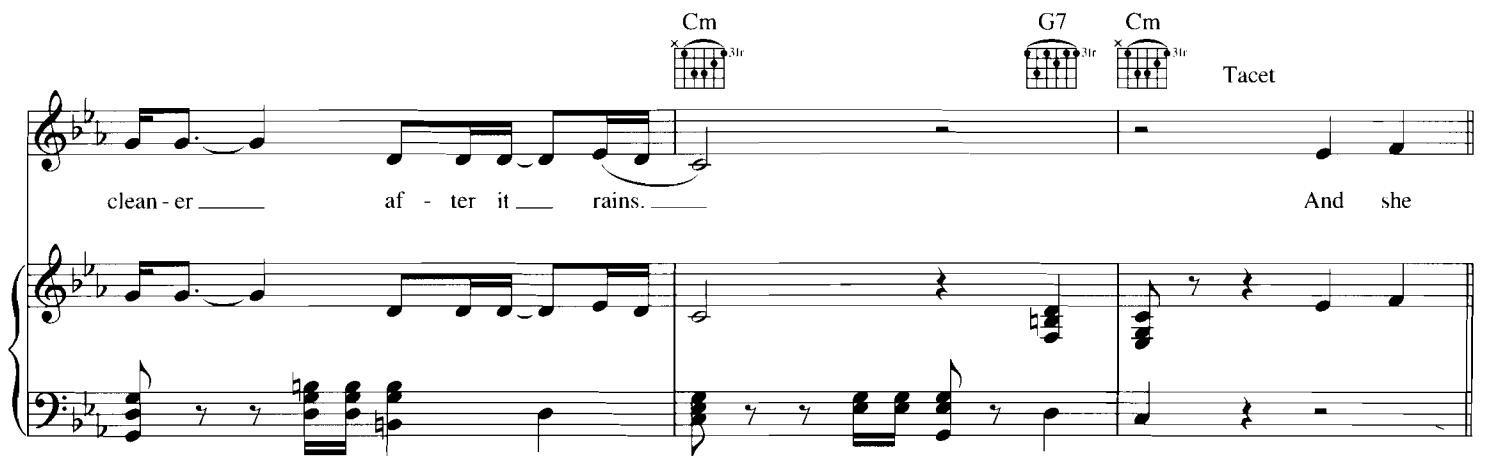
Fm  G 

down to the fil - ter, but I feel much





Cm  G7  Cm  Tacet


clean - er af - ter it rains. And she








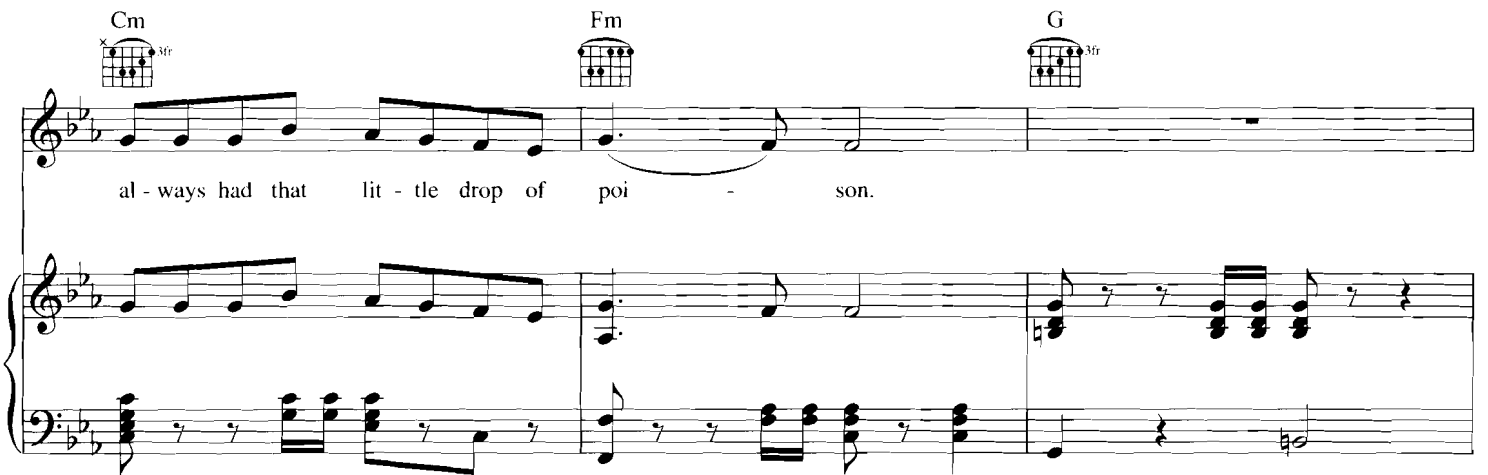
**Cm**  **G7** 


left in the fall; that's her pic - ture on the wall. She






**Cm**  **Fm**  **G** 

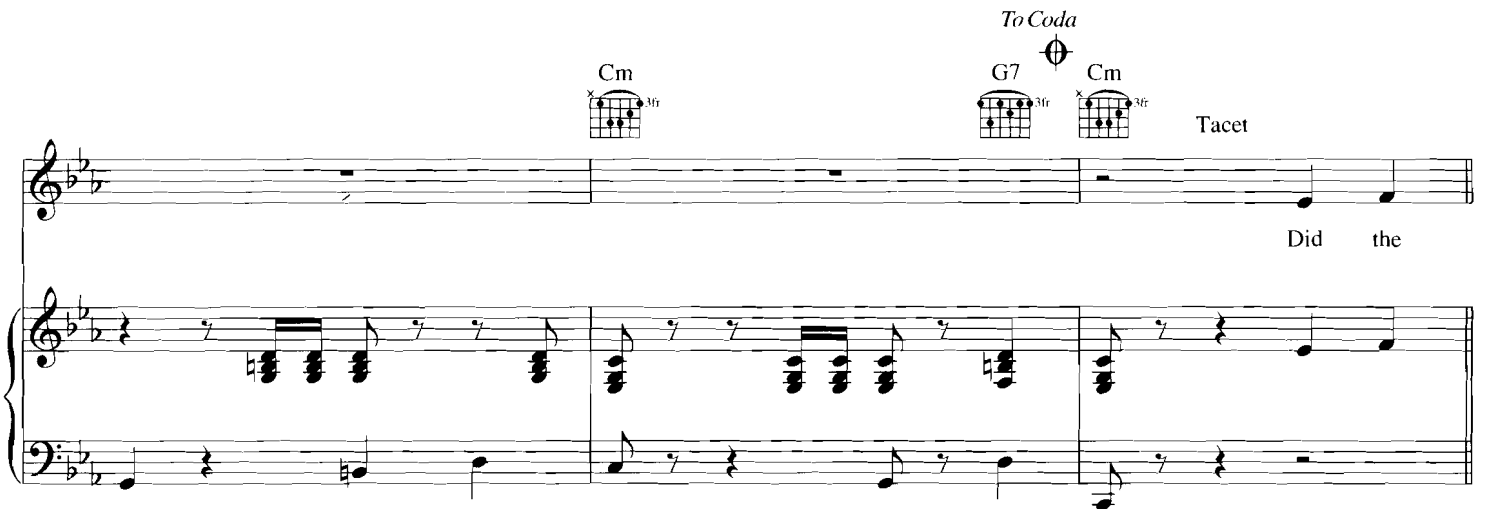
al - ways had that lit - tle drop of poi - son.





*To Coda* 

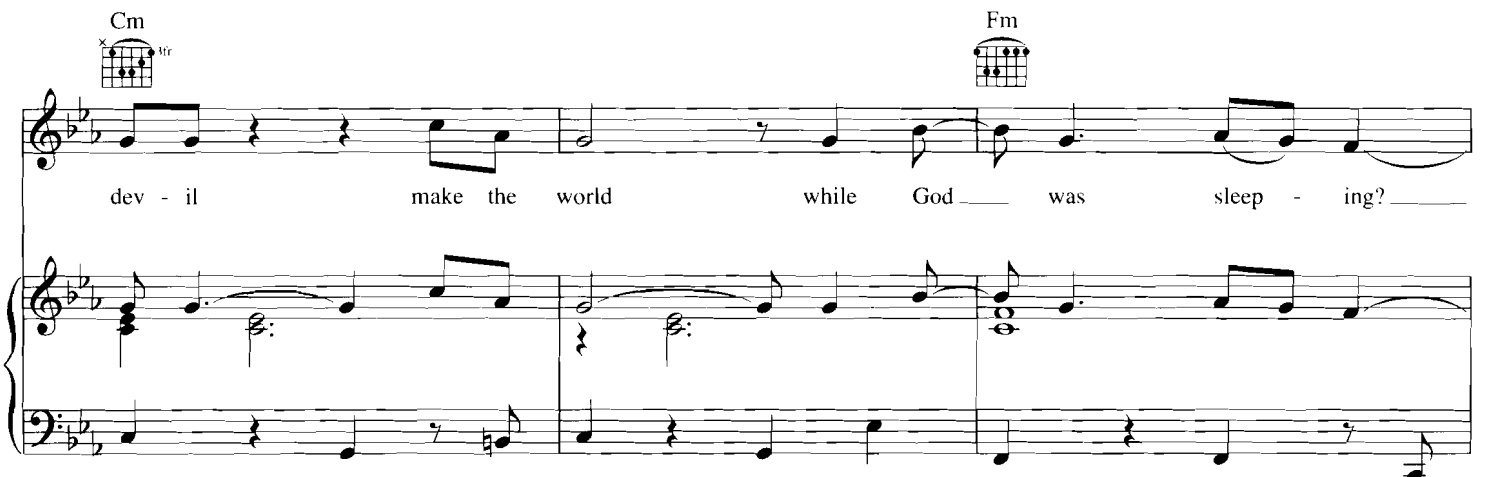
**Cm**  **G7**  **Cm**  **Tacet**

Did the



**Cm**  **Fm** 

dev - il make the world while God was sleep - ing?







You'll nev - er get a wish from a



bone. An - oth - er wrong good - bye



and a hun - derd sail - ors.

*D.S. al Coda*



That deep blue sky is my home. And she



Coda



Tacet



And a rat al - ways —





— knows when he's in with — wea - sels.



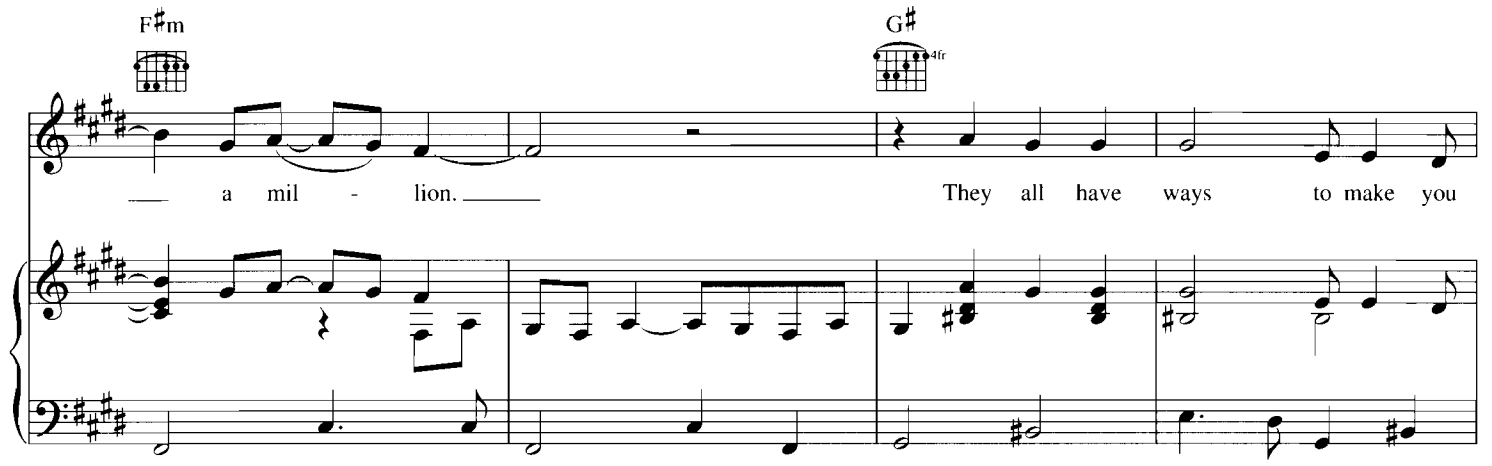
Here — you lose a lit - tle ev - 'ry day.



Well, I re - mem - ber — when a mil - lion was —



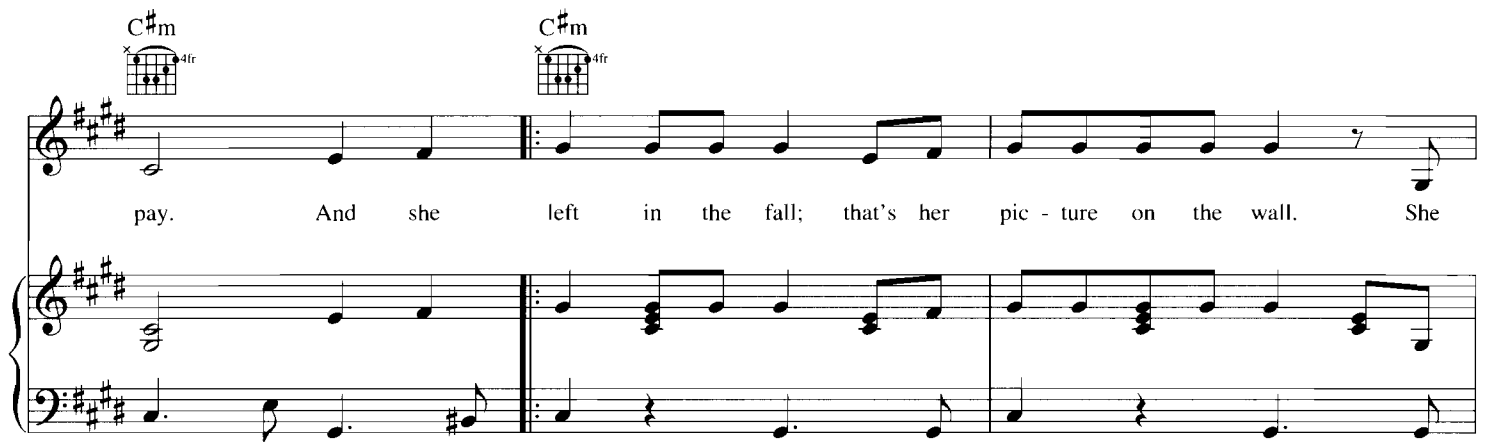
F#m  G# 



a mil - lion. They all have ways to make you



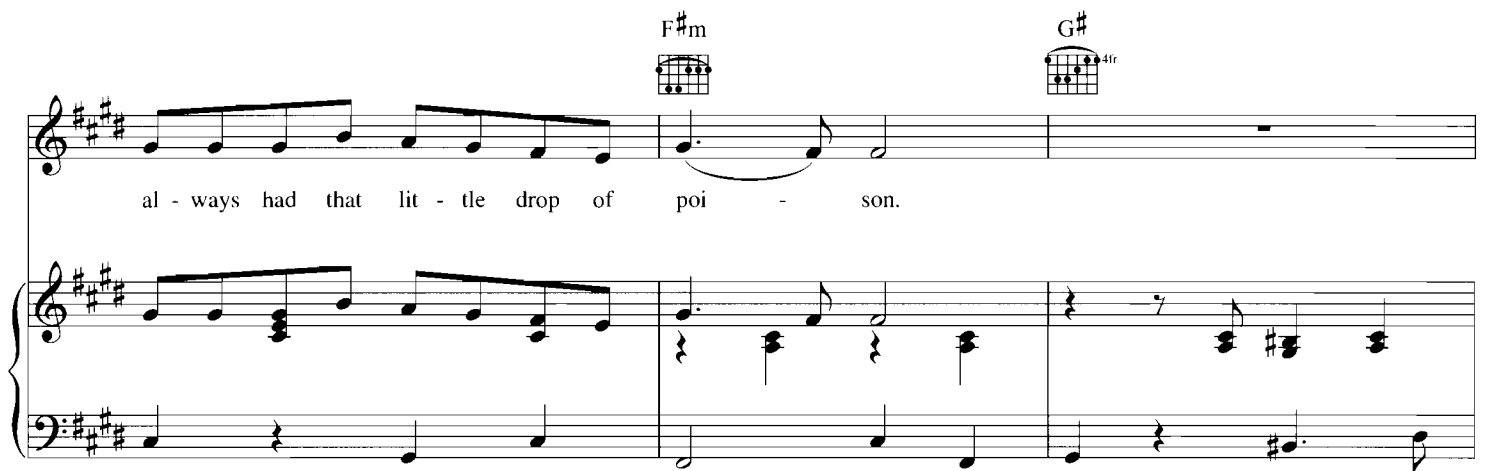
C#m  C#m 




pay. And she left in the fall; that's her pic - ture on the wall. She



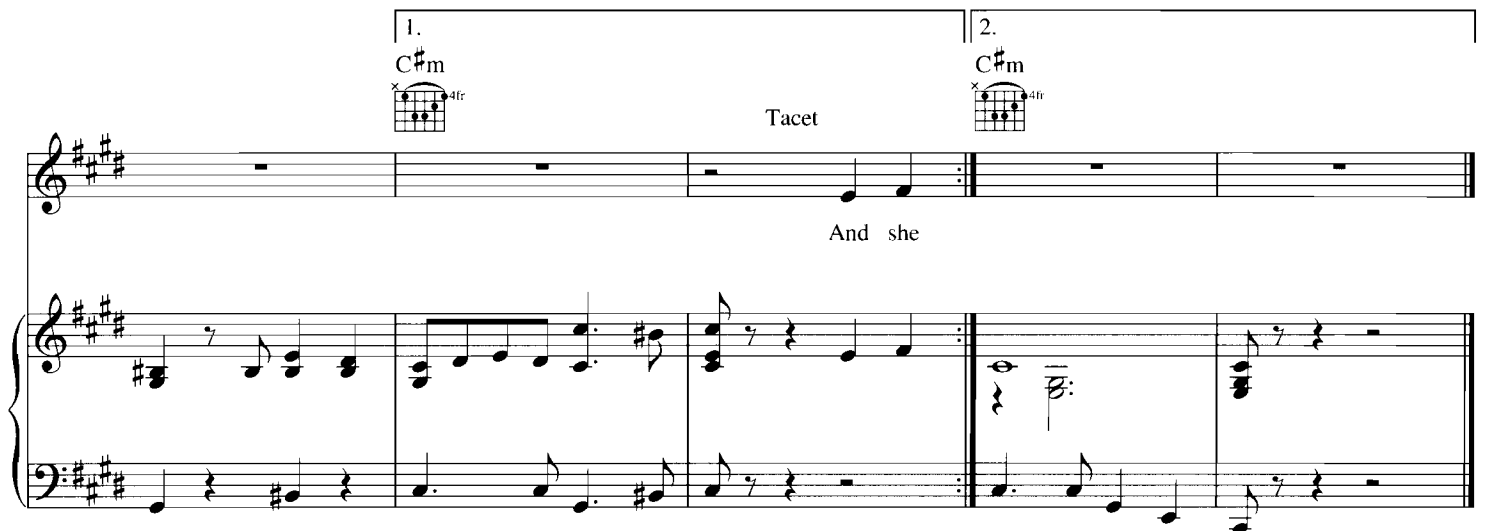
F#m  G# 

al - ways had that lit - tle drop of poi - son.



1.  Tacet  2. 

And she





# You're So True

Words and Music by  
Joseph Arthur

Moderately fast

A



*mf*

A




E



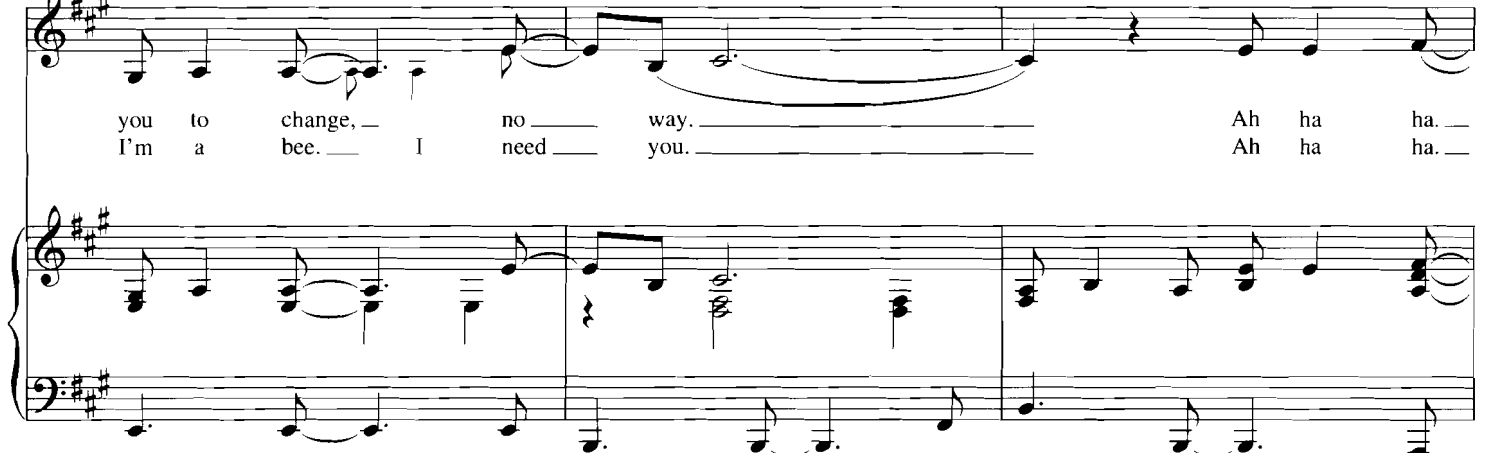
I'm strange — and you're strange. — Don't want —  
Hope you know you in - spi - re me. — You're a flow - er and



Bm



you to change, — I no — way. — Ah ha ha —  
I'm a bee. — I need — you. — Ah ha ha —





D



A



1.3. How can  
2. All this you

E



I ex - plain — fly - ing to the sun with - out a plane — when you're —  
do for free; — give me hope and I can see — you're so —

Bm



D



— here? — Ah ha ha. —  
— true. — Ah ha ha. — And

F#m7



A



D



don't you — wor - ry 'bout — me, babe, — 'cause



F#m7

A

Bm

To Coda



I'm right here for you to save.

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note 'I'm', followed by a quarter note 'right', a quarter note 'here', a quarter note 'for', a quarter note 'you', a quarter note 'to', and a half note 'save.' with a long horizontal line underneath. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

D

1.

The second system continues the musical piece. The vocal line has a long horizontal line under the first part, indicating a continuation from the previous system. The piano accompaniment continues with the same rhythmic pattern.

2.

D

Hol - i - day ho - tel, —

The third system begins with a double bar line. The vocal line starts with a quarter rest, followed by a quarter note 'Hol', a quarter note 'i', a quarter note 'day', a quarter rest, a quarter note 'ho', a quarter note 'tel,', and a long horizontal line. The piano accompaniment continues with the same rhythmic pattern.

A

E

you and I know well. You're the waves of —

The fourth system continues the musical piece. The vocal line starts with a quarter note 'you', a quarter note 'and', a quarter note 'I', a quarter rest, a quarter note 'know', a quarter note 'well.', a quarter rest, a quarter note 'You're', a quarter note 'the', a quarter note 'waves', a quarter note 'of', and a long horizontal line. The piano accompaniment continues with the same rhythmic pattern.



my o - cean. Here's my ring and my de - vo - tion.

Hol - i - day — ho - tel, — you and I —

know — well. — You're the waves of — my o - cean.

Here's my ring and my de - vo - tion.





Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. It contains a single melodic line with a long note followed by rests.

(Sing 1st time only)

Piano accompaniment for the first system, featuring a treble and bass clef. The bass line has a steady eighth-note pattern, while the treble line has chords and moving lines.



Piano accompaniment for the second system, continuing the eighth-note bass line and chordal accompaniment in the treble.



Vocal line for the third system with lyrics: "You're strange \_ and I'm strange. \_ Don't want \_ you to change, \_ no \_".

You're strange \_ and I'm strange. \_ Don't want \_ you to change, \_ no \_

Piano accompaniment for the third system, supporting the vocal line with chords and a bass line.



*D.S. al Coda*

Vocal line for the fourth system with lyrics: "way. \_ Ah ha ha. \_".

way. \_ Ah ha ha. \_

Piano accompaniment for the fourth system, concluding the piece with sustained chords and a final melodic flourish.



Coda

F#m7

A

And don't you worry 'bout me,

D

F#m7

A

babe, 'cause I'm right here for you to

Bm

D

save.

A



# People Ain't No Good

Words and Music by  
Nick Cave

Slow Waltz

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The tempo is marked 'Slow Waltz' and the dynamics are marked 'mf'. Above the staff, there are five guitar chord diagrams: C, G/B, F, C, and G. The melody is written in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the staff, there are seven guitar chord diagrams: F, C, G/B, F/A, G, G/A, and G/B. The melody continues in the treble clef, and the accompaniment continues in the bass clef.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the staff, there are four guitar chord diagrams: C, G/B, F, and C. The first line of lyrics is: "Peo - ple just ain't no good. I think that's well un - der - stood." The melody is in the treble clef, and the accompaniment is in the bass clef.

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the staff, there are five guitar chord diagrams: G, F, C, G/B, and F/A. The second line of lyrics is: "You can see it ev - 'ry - where you look. Peo - ple". The melody is in the treble clef, and the accompaniment is in the bass clef.





just ain't no good. We were mar - ried un - der cher - ry trees;  
on the sheets;



un - der blos - soms we made our vows.  
wok - en by the morn - ing bird.



All the blos - soms come sail - ing down through the  
We'd buy the Sun - day news - pa - pers and nev - er



streets and through the play - grounds. The sun would stream  
read a sin - gle word.




2.

G/B



C



G/B



F/A



F/G



C



Peo - ple, they ain't no good. Peo - ple, they ain't

G/B



F/A



F/G



C



G/B



To Coda

F/A



no good. Peo - ple, they ain't no good.

G



C



G/B



Sea - sons came and sea - sons went.  
fist.

F



C



G



The win - ter stripped the blos - soms bare.  
The win - dows rat - tling in the gales.



F C G/B

A dif - f'rent tree now lines the streets, \_\_\_\_\_  
to which she drew the cur - tains \_\_\_\_\_

F/A G G/A

shak - ing its fists in the air.  
made out of her wed - ding veils.

1. 2. D.S. al Coda

G/B G/B

The win - ter slammed us like a Peo - ple, \_\_\_\_\_ they \_\_\_\_\_

Coda F/A G

good at all. To our



C F C

love send a doz - en white lil - ies. To our love send a  
 love send back all the let - ters. To our love, a val - en -

F C

cof - fin of wood. To our love let all the pink - eyed  
 tine of blood. To our love let all the jilt - ed

F Dm 1. G

pi - geons coo } that peo - ple, they just ain't no good.  
 lov - ers cry }

2. G

To our good. It ain't that in their



C G/B F

hearts they're bad. — They can com - fort you; some  
 hearts they're bad. — They'd stick by you

C G F

e - ven try. They nurse you when you're  
 if they could. Ah, but that's just

C G/B F/A

ill of health. They bur - y you when you  
 bull, ba - by. — Peo - ple just ain't no —

G G/A 1. G/B

go and die. It ain't that in their  
 good.



2.

G7/B C G/B F/A

Peo - ple, they ain't no good.

F/G C G/B F/A F/G

Peo - ple, they ain't no good. Peo - ple, they

1.

C G/B F/A G

ain't no good at all.

2.

F/A G

Peo - ple, they good at all.




*rit.*




# Fairy Godmother Song





Words and Music by Andrew Adamson,  
Harry Gregson-Williams, Stephen Barton,  
Dave Smith, Walt Dohrn and Aron Warner

Moderately slow, freely

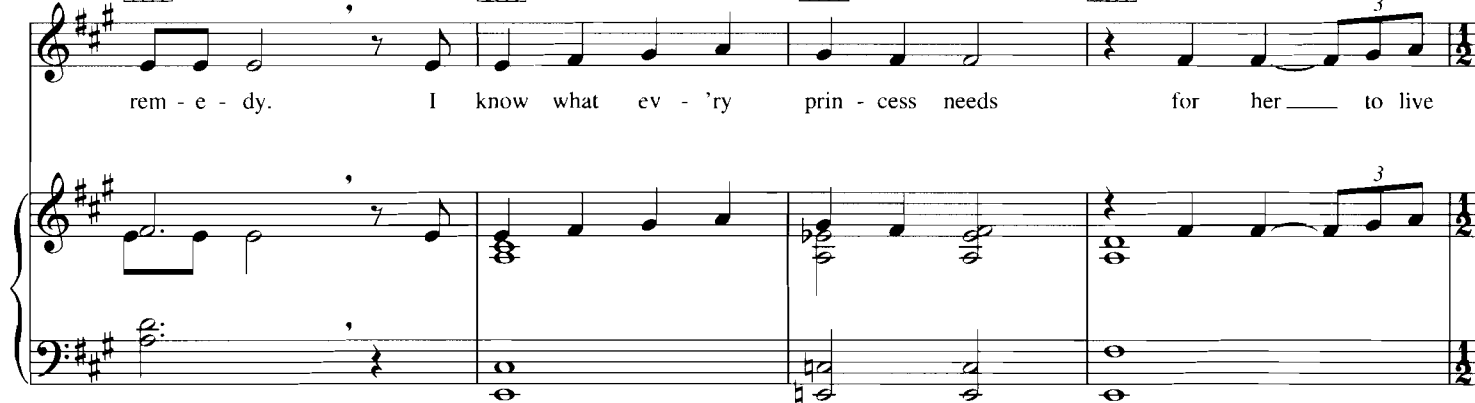
G#°/D  F#m/C#  E/B 


Your fall - en tears \_ have called to me. \_\_\_ So here comes my sweet



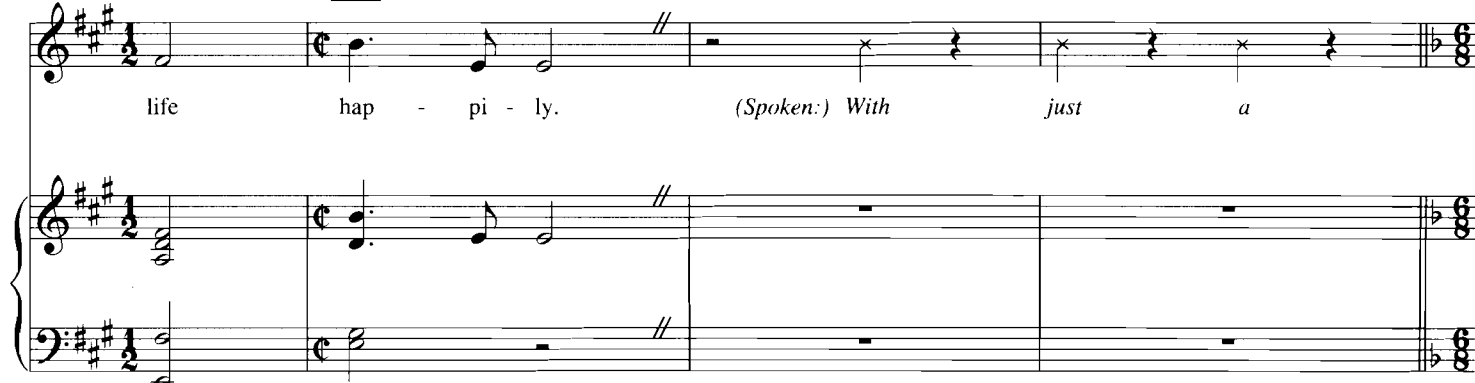
D/A  A/E  A°/E  D/E 

rem - e - dy. I know what ev - 'ry prin - cess needs for her \_\_\_ to live



E7  Tacet

life hap - pi - ly. (Spoken:) With just a





Brightly, in 2

F F° F Bb/F Bb°/Fb

wave of my mag - ic wand, your trou - bles will soon be

Bb/F G7 C/E G7/D

gone. With a flick of the wrist and just a flash, you'll

C Bb/D C F F°

land a prince with a ton of cash; — a high - priced dress made by

F Bb/F Bb°/Fb Bb/F

mice, no less; some crys - tal glass pumps and no more stress. Your



Bb A Dm D/C Gm/Bb D7/A

wor - ries will van - ish, your soul will cleanse. Con - fide in your ver - y own

*cresc.*

Gm G7 F/C C7

fur - ni - ture friends. We'll help you set a new fa - shion

*mf*

F F° F F° F

trend. I'll make you fan - cy, I'll make you great (the

*mp* *mf*

Bb/F Bb°/Fb Bb/F Gm7

kind of gal the prince would date). They'll write your name on the

*mf*



Gm7b5

C9

F

F°



bath - room wall.

(Spoken:) For a happy ever after, give Fiona a call!

A sport - y car - riage to



ride in style,

a sex - y man boy

chauf - feur —

"Kyle." We'll



ban - ish your blem - ish - es, tooth de - cay.

Cel - lu - lite thighs will



fade a - way, and oh what the hey...

Have a Bi - chon Fri -



F (x x 0 3 3 3) C7 (x 0 3 3 3 0) (♩. = ♩) 4/4

sé! Nip and tuck here and there, to

*mf grad. accel. e cresc. till end*

F (x x 0 3 3 3) C7 (x 0 3 3 3 0)

land that prince with the per - fect hair. Lip - stick lin - ers, shad - ows, blush, to

F (x x 0 3 3 3) C7 (x 0 3 3 3 0)

get that prince with the sex - y tush. Luck - y day, hunk buf - fet.

F (x x 0 3 3 3) C7 (x 0 3 3 3 0)

You and your prince take a roll in the hay. You can spoon on the moon





with the prince to this tune. Don't be drab; you'll be fab.



Your prince will have rock - hard abs. Cheese souf - flé, Val - en - tine's Day.



Have some chick - en fric - as - see. Nip and tuck here and there to



land that prince with the per - fect hair. Lip - stick lin - ers...

*ff*

# Livin' la Vida Loca

Words and Music by  
Robi Rosa and Desmond Child

Fast

Am



U - no, dos, cua-tro, hit it!

Am



She's in - to su - per - sti - tions,  
She's in - to new sen - sa - tions,

\*2nd time substitute 1/4 rest.

black cats and voo - doo dolls. I feel a  
new kicks in the can - dle - light. She's got a



1.

prem - o - ni - tion. That girl's gon - na make me fall. —  
 new ad - dic - tion for ev - 'ry

2.

N.C.

day and night. — She'll



Dm

Em

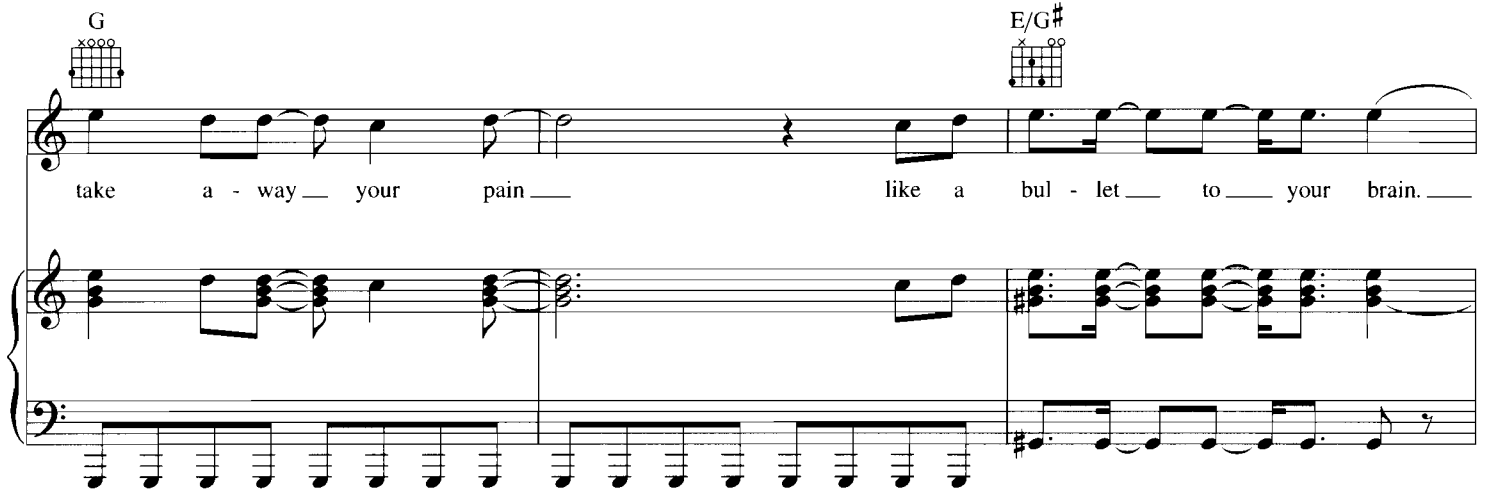
make you take — your clothes — off and go danc - ing in the rain. —


F

— She'll make you live — her cra - zy life, — but she'll

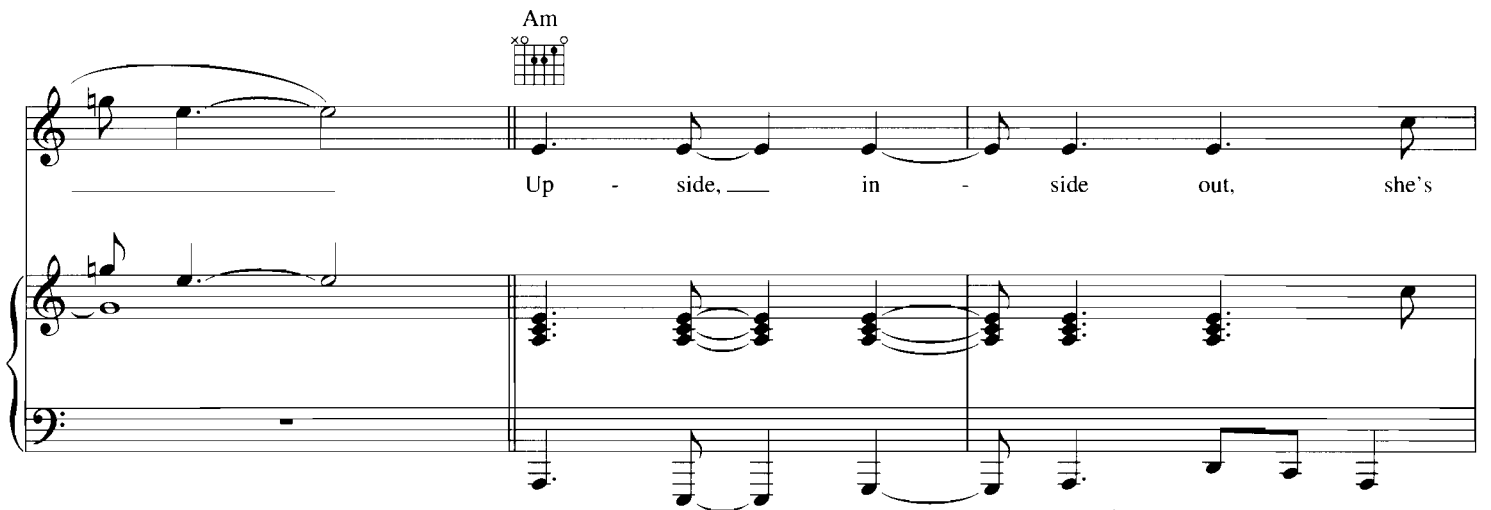
G  E/G# 



take a - way — your pain — like a bul - let — to — your brain. —



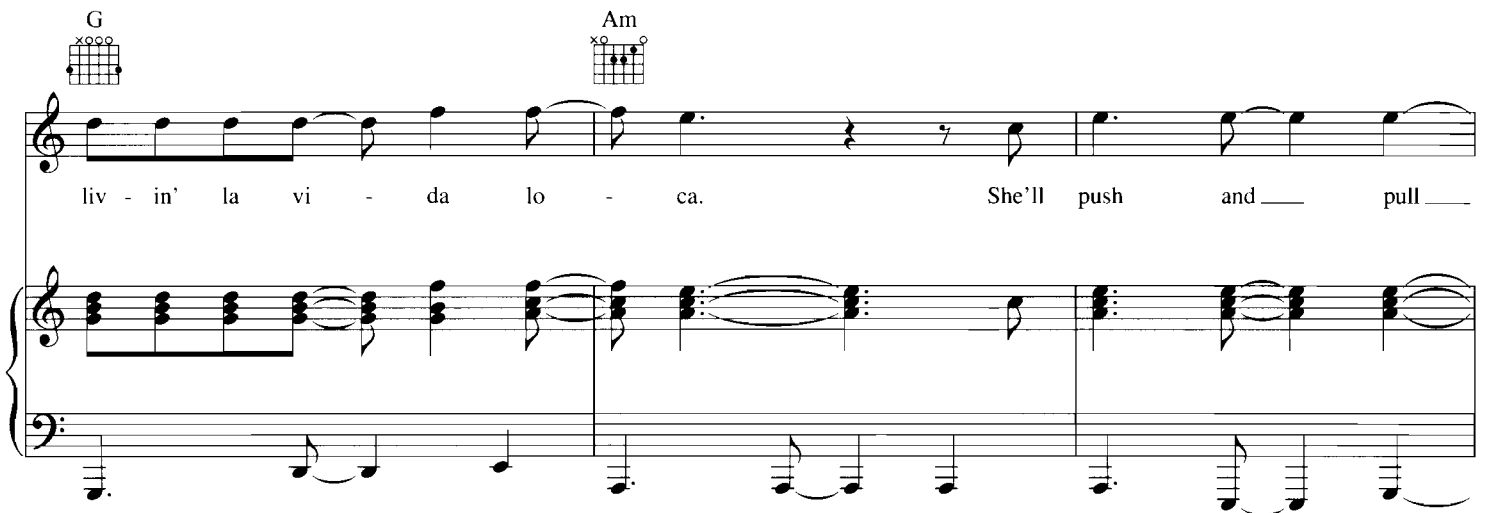
Am 



Up - side, — in - side out, she's



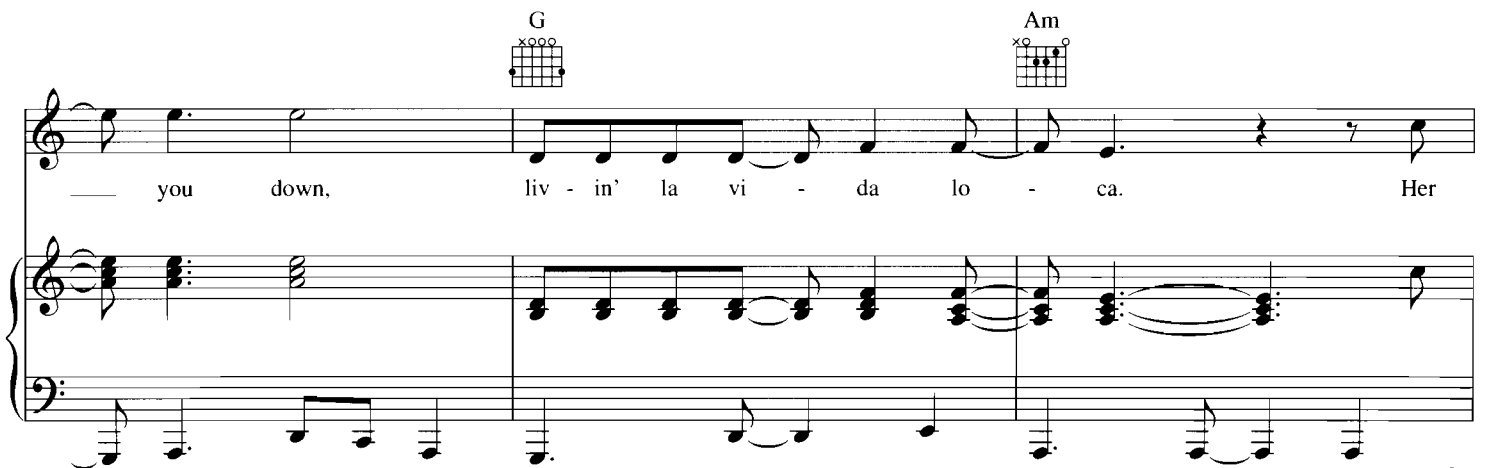
G  Am 

liv - in' la vi - da lo - ca. She'll push and — pull —




G  Am 

— you down, liv - in' la vi - da lo - ca. Her

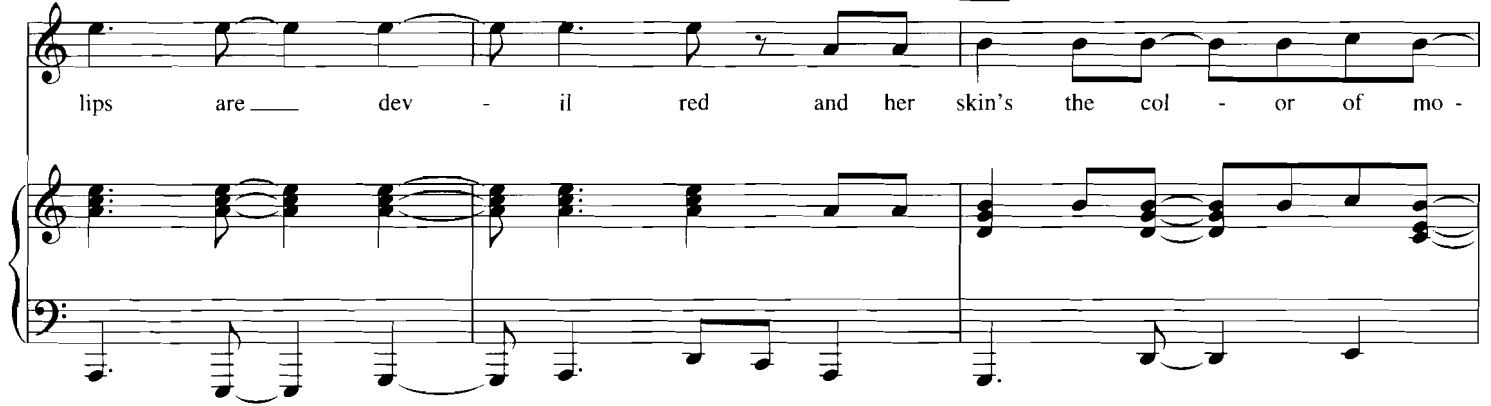




G



lips are — dev - il red and her skin's the col - or of mo -






Am




cha. She will — wear — you out,






G Am G


liv - in' la vi - da lo - ca. liv - in' la vi - da lo -



Am G Am

ca, liv - in' la vi - da lo - ca.





Musical notation for the first system, including a vocal line with a long melodic phrase and piano accompaniment.



Musical notation for the second system, featuring piano accompaniment with a steady bass line and chords.



Musical notation for the third system, including the lyrics "Woke up in" and piano accompaniment.

Musical notation for the fourth system, including the lyrics "New York City in a funky cheap motel." and piano accompaniment.



Tacet

She took my heart and she took my mon - ey; she must - 've slipped me a

Dm



sleep - ing pill. — She nev - er drinks — the wa - ter, makes — you or -

Em



F



der French — cham - pagne. — And once you've had — a taste —

G



— of her, you'll nev - er be — the same. — Yes, she will

E/G#



Am



make you go in - sane.

Up - side, in - side out, she's

G



Am



liv - in' la vi - da lo - ca.

She'll push and pull

To Coda

G



Am



you down, liv - in' la vi - da lo - ca.

Her lips are dev -

G



Am



il red and her skin's the col - or of mo - cha.

And she will wear



G Am G

— you out, liv - in' la vi - da lo - ca, — liv - in' la vi - da lo -

Am G Am

ca, — liv - in' la vi - da lo - ca. —

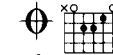
Dm Em

*C' - mon!*

F G

Break it down!

Coda Am



G/A



Am



ca, liv - in' la vi - da lo - ca. She'll

Bbm



Ab



Bbm



push and pull you down, liv - in' la vi - da lo - ca. Her

Ab

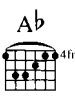


Bbm

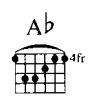
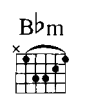
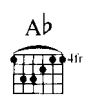


lips are devil red and her skin's the color of mocha.

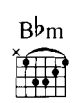
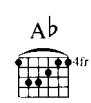
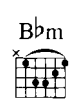




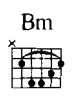
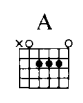
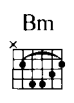
She will wear you out, liv - in' la vi - da lo - ca,



liv - in' la vi - da lo - ca, liv - in' la vi - da lo -



ca, liv - in' la vi - da lo - ca.



# Holding Out for a Hero

Words by Dean Pitchford

Music by Jim Steinman

Slowly, freely

Guitar chord diagrams: Gm, Bb/F, F, Bb/F

Where have all the good men gone... and where are all the gods?...

Guitar chord diagrams: Ebadd2, Am7b5, Dsus4, D/F#

Where's the street-wise Her-cu-les to fight the ris-ing odds?

Guitar chord diagrams: Gm, F

Is - n't there a white knight — up - on a fier - y steed?...



Ebmaj9



D7sus4/A



D7



Late at night I toss and I turn and I dream of what I need.

Fast Disco beat

Tacet

D5



Dm



(Oh,

oh.)

I need a

Perc.

Gm



Dm



he - ro.

I'm hold - ing out for a he - ro till the end of the night.

Eb



He's got - ta be strong and he's got - ta be fast and he's

Bb



F



Gm



got - ta be fresh - from the fight. —

I need a he - ro. —

I'm hold - ing out for a he - ro till the morn - ing — light. —

He's got -

ta be sure — and it's got - ta be soon — and he's got - ta be larg - er than life, —

— larg - er than — life. —

*cresc.*  
R.H.



Gm A/G Eb/D D

*f*

Eb Bb F D

*mf*

Gm Bb/F

Some - where af - ter mid - night in my wild - est fan - ta - sy, -

Eb

— some - where just — be - yond — my reach, — there's

Dsus4



D



Gm



some - one reach - ing back

for me. —

Rac - ing on

the thun -

Dm/F



der —

and

ris -

ing with

the heat, —

Ebmaj7



Dsus4



it's gon - na take

a su -

per - man —

to — sweep

me off —

my feet. —

*cresc.*

D



Eb



D



*f*



Gm



D



Bb



Eb5/Bb



D5



Musical notation for the first system, including treble and bass staves with chords and triplets.

Gm



Up where the moun - tains meet the

Musical notation for the second system, including treble and bass staves with lyrics.

Ebmaj7



heav - ens a - bove, out where the light - ning splits

Musical notation for the third system, including treble and bass staves with lyrics.

Cm7



D



the sea, I could swear there is some - one some - where watch

Musical notation for the fourth system, including treble and bass staves with lyrics.

Gm



ing — me. — Through the wind and the chill —

Piano accompaniment for the first system.

E♭maj7



— and the rain — and the storm — and the — flood, —

Piano accompaniment for the second system.

Cm7



D



E♭m



I can feel — his ap - proach — like a fire — in my blood. —

Piano accompaniment for the third system.

C♭/E♭



E♭m



Fm



(Like a fire — in my blood, like a fire — in my blood, like a fire — in my blood,

Piano accompaniment for the fourth system, including a *cresc.* marking.



Db Gm/D D

like a fire in my blood.)

*ff*

Gm Dm

*mf*

Eb Bb

F Gm

(He - ro.)

*f*

Dm



Gm



Eb/G



Gm6



Asus4



Dsus4



D



Gm



Dm



Eb





B $\flat$  F

got - ta be soon - and he's got - ta be larg - er than life. —

Gm






Dm Gm


B $\flat$  F

*grad. dim.*

Dsus4 D Dmaj7

*mp*


G/D  D  Eb  F  Eb 



D  Gm 



Oh, he's got -



Eb  Bb 

ta be strong\_ and he's got - ta be fast\_ and he's got - ta be fresh\_ from the fight\_



F  Gm 

I need a he - ro!

*ff*

