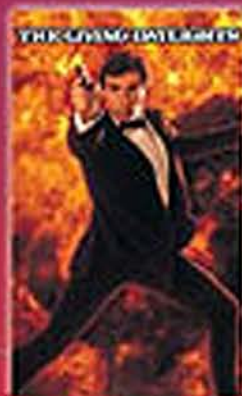
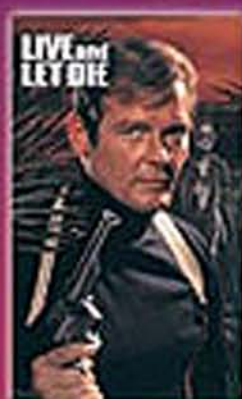
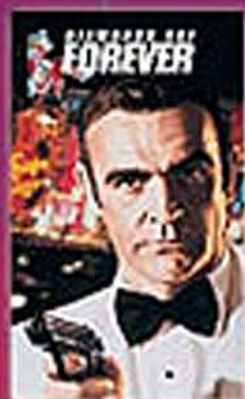
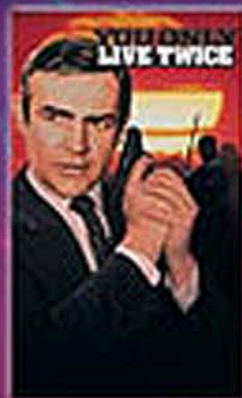


PIANO/VOCAL/CHORDS

JAMES BOND 007

COLLECTION



CONTENTS

Movie Title	Song Title	Page No.
Diamonds Are Forever.....	DIAMONDS ARE FOREVER.....	49
Dr. No.....	JAMES BOND THEME.....	17
For Your Eyes Only.....	FOR YOUR EYES ONLY.....	73
From Russia With Love	FROM RUSSIA WITH LOVE	24
From Russia With Love	007 THEME	20
GoldenEye.....	GOLDENEYE	96
Goldfinger.....	GOLDFINGER.....	27
Licence to Kill	LICENCE TO KILL.....	90
Live and Let Die.....	BARON SAMEDI'S DANCE OF DEATH	56
Live and Let Die.....	LIVE AND LET DIE	52
The Living Daylights	THE LIVING DAYLIGHTS.....	84
The Man With the Golden Gun	THE MAN WITH THE GOLDEN GUN	60
Moonraker	MOONRAKER.....	68
Octopussy	ALL TIME HIGH	76
On Her Majesty's Secret Service	DO YOU KNOW HOW CHRISTMAS TREES ARE GROWN?	40
On Her Majesty's Secret Service	ON HER MAJESTY'S SECRET SERVICE.....	43
On Her Majesty's Secret Service	WE HAVE ALL THE TIME IN THE WORLD	46
The Spy Who Loved Me	NOBODY DOES IT BETTER	64
Thunderball	MISTER KISS KISS BANG BANG	30
Thunderball	THUNDERBALL	33
Tomorrow Never Dies	SURRENDER.....	110
Tomorrow Never Dies	TOMORROW NEVER DIES.....	103
A View to a Kill	A VIEW TO A KILL	79
The World Is Not Enough	THE WORLD IS NOT ENOUGH	114
You Only Live Twice.....	YOU ONLY LIVE TWICE	36

THE JAMES BOND THEME

Music by
MONTY NORMAN

Moderately bright (♩ = 138)

The musical score is written for piano and guitar. It features four systems of music. Each system includes guitar chord diagrams for Em6 and Em(#5). The first system begins with a forte (f) dynamic and includes a mezzo-piano (mp) section. The second system includes a crescendo (cresc.) marking. The third and fourth systems are marked mezzo-forte (mf). The score concludes with a final chord and a repeat sign.

Em Em(#5) Em6 Em(#5) Em Em(#5) Em6 Em(#5)

Em Em(#5) Em6 Em(#5) Em Em(#5) Em6 Em(#5)

Em Em(#5) Em6 Em(#5) Em Em(#5) Em6 Em(#5)

With a slight swing feel

Em Em(#5) Em6 Em(#5) Em Em(#5) Em6

Em Em(#5) Em6 Em(#5) Em Em(#5) Em6

Em6 B9 Em6 B9 Em6 B9 Em6 B9

Em6 Em Em(#5) Em6 Em(#5)

Em Em(#5) Em6 Em(#5) Em Em(#5) Em6 Em(#5)

Em Em(#5) Em6 Em(#5) Em Em(#5) Em6 Em(#5)

N.C.

Em(maj13)

"007"

Music by
JOHN BARRY

Moderately bright (♩ = 138)

N.C.

E (♭5)



N.C.

E (♭5)



N.C.

E (♭5)



N.C.

E (♭5)



N.C.

First system of music notation. Chord diagrams above the staff indicate E, B7, E, and B7. The word *simile* is written below the staff.

Second system of music notation. Chord diagrams above the staff indicate E, B7, E, and B7.

Third system of music notation. Chord diagrams above the staff indicate E, B7, E, and B7.

Fourth system of music notation. Chord diagrams above the staff indicate E, B7, E, and B7.

Fifth system of music notation. Chord diagrams above the staff indicate E(b5) and E(b5). The word *N.C.* is written above the staff, and *To Coda* with a Coda symbol is written to the right. The word *simile* is written below the staff.

1. N.C. E(b5) N.C.

2. N.C. N.C.

E(b5) N.C. E(b5)

N.C. E(b5) N.C.

E(b5) N.C. E(b5)

D.S. al Coda
N.C.

N.C.

E(b5)



First system of musical notation (treble and bass staves) showing a sequence of notes and chords. The key signature is three sharps (F#, C#, G#).

Coda

N.C.

E(b5)



N.C.

Second system of musical notation (treble and bass staves) showing a sequence of notes and chords. The key signature is three sharps (F#, C#, G#).

E(b5)



N.C.

E(b5)



Third system of musical notation (treble and bass staves) showing a sequence of notes and chords. The key signature is three sharps (F#, C#, G#).

N.C.

E(b5)



N.C.

E(b5)



Fourth system of musical notation (treble and bass staves) showing a sequence of notes and chords. The key signature is three sharps (F#, C#, G#). The word "decresc." is written below the treble staff in the final measure.

N.C.

E(b5)



N.C.

Fifth system of musical notation (treble and bass staves) showing a sequence of notes and chords. The key signature is three sharps (F#, C#, G#). The word "p" (piano) is written below the treble staff in the final measure.

FROM RUSSIA WITH LOVE

Words and Music by
LIONEL BART

Moderately (♩ = 96)

Chord diagrams: Dm, B♭, Dm, A7, Dm, E7, A7, Dm, Dm7, Dm6, Em7(♭5), A7, D7.

mf

From

Rus - sia with love I fly to you, much wis - er since

my good - bye to you. I've trav - elled the world to

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderately' with a quarter note equal to 96 beats per minute. The score is divided into three systems. The first system shows the beginning of the piece with a piano introduction marked 'mf'. The second system contains the first line of the vocal melody with the lyrics 'Rus - sia with love I fly to you, much wis - er since'. The third system contains the second line of the vocal melody with the lyrics 'my good - bye to you. I've trav - elled the world to'. Above the vocal staff, guitar chord diagrams are provided for each measure. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.






learn, I must re - turn from Rus - sia with love.





I've seen plac - es, fac - es and smiled for a mo - ment, but








oh, you haunt - ed me so. Still my tongue tied







young pride, would not let my love for you show, in case you'd say



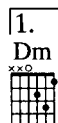
no. _____ To Rus-sia I flew but there and



then, I sud-den - ly knew you'd care a - gain. My



run - ning a - round is through, I fly to you from



Rus-sia with love. _____ From love. _____

GOLDFINGER

Moderately (♩ = 104)

Lyric by LESLIE BRICUSSE
and ANTHONY NEWLEY
Music by JOHN BARRY

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Guitar chords are indicated above the vocal line. The tempo is marked 'Moderately (♩ = 104)'. The key signature has one flat (Bb). The time signature is 4/4. The piano part features a prominent bass line and harmonic support. The lyrics are: 'Gold - fin - ger, he's the man, the man with the Mi - das touch, a spi - der's touch. Such a cold fin - ger beck-ons you to en - ter his web of'.

System 1: Chords: F, D^b4. Lyrics: (none)

System 2: Chords: F, D^b4, Cm3, F, B^b. Lyrics: Gold - fin - ger, he's the man, the man with the Mi - das

System 3: Chords: E, C. Lyrics: touch, a spi - der's touch. Such a

System 4: Chords: F, D^b4, Cm3, F, B^b. Lyrics: cold fin - ger beck-ons you to en - ter his web of

* Original recording in E.

Goldfinger - 3 - 1
PFM0039

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







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






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







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









gold. This heart is cold. Golden cold.












He love's on - ly gold, on - ly gold. He loves














gold. He love's on - ly gold, on - ly gold. He loves



gold.

Goldfinger - 3 - 3
PFM0039

MISTER KISS KISS BANG BANG

Lyric by LESLIE BRICUSSE
Music by JOHN BARRY

Medium jazz waltz (♩ = 92)



He's

mf



tall and he's dark and like a shark. He looks for trou - ble, that's



why the ze - ro's dou - ble, Mis - ter Kiss Kiss Bang Bang. He's

Em6 Fm6 Bb

sauve and he's smooth and he can soothe you like va - nil - la. The

G C7 Fm7 E7

gen - tle-man's a kill - er, Mis - ter Kiss Kiss Bang Bang.

Bbm7 Bbm7/Ab Gm7(b5) C7

Dam - oi - selles and dan - ger have filled the strang - er's past.

Fm7 E7 Gm7(b5) G7

Like a knife, he cuts thro' life like ev - 'ry day's the last. He's

The musical score is written for guitar and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The guitar chords are indicated above the vocal line. The piano accompaniment features a mix of chords and single notes, with some measures containing rests. The lyrics are written below the vocal line.

Em6 Fm6 Bb

fast and he's cool. He's from the school that loves and leaves 'em. A

G C7 Fm7 G7

pit - y if it grieves 'em, Mis - ter Kiss Kiss Bang Bang's not a

1. Cm Cm7 Ab7 G7

fool. He's

2. Cm Cm7 Ab7 G7 Cm

fool.

THUNDERBALL

Moderately slow (♩ = 92)

Lyric by DON BLACK
Music by JOHN BARRY

Am Dm(maj7) E(♭5) Am Dm(maj7) E(♭5)

Am Dm Am

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

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

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

Dm7 E C#m C#m(♯5) C#m6 C#m(♯5)

*Original recording in B♭ minor.

Thunderball - 3 - 1
PFM0039

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1. Bm7(b5) E7 E7(#9) E7(b9) E7 2.

strikes like Thun - der - ball. Thun - der - ball..

Am Dm Gm Am

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

Bb/F Dm7 Gm7 E7(#9) Am Dm7 E7

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

Am Dm Am

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

B \flat E Am

fight goes on and on and on. But he

Dm7 E C#m C#m(#5) C#m6 C#m(#5)

thinks that the fight is worth it all, so he

Dm E7 Am Dm(maj7) E(b5) Am

strikes like Thun - der - ball.

Dm(maj7) E(b5) Am Dm(maj7) E(b5) Am(maj7)

YOU ONLY LIVE TWICE

Lyric by LESLIE BRICUSSE
Music by JOHN BARRY

Moderately slow (♩ = 84)

G7(#5)

mp
R.H.

gva

(with pedal)

C

loco

Gm7

C

mf

simile

Gm7

C

*Original recording in B.

You Only Live Twice - 4 - 1
PFM0039

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You on - ly live twice or so it

mp






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





dreams. You drift through the





years and life seems tame,

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar line with chords and fingerings, and a piano accompaniment with treble and bass staves. The chords are: Fm9, G7(#9), Fm7, C, Fm7, G, Bbm, G, Fm7, G, Fm7, and G7. The lyrics are: 'till one dream ap - pears and love is it's name.', 'And love is a strang - er', 'who'll beck - on you on. Don't think of the', and 'dan - ger or the strang - er is gone.' The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. The guitar line provides harmonic support with the specified chords and includes triplets in several places.

till one dream ap - pears and love is it's name.

And love is a strang - er

who'll beck - on you on. Don't think of the

dan - ger or the strang - er is gone.





This dream is for you, so pay the






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

1.  twice.

2.  twice.






rit. e dim.

DO YOU KNOW HOW CHRISTMAS TREES ARE GROWN

Lyric by HAL DAVID
Music by JOHN BARRY

Moderately slow (♩ = 92)

Chord diagrams: C, F, C, Gm7, C, F, C, Gm7

La la la la la la la, _____ la la la la la la la. _____

mf

Chord diagrams: C, F, C, Gm7, Cmaj7, Gm7

1. Do you know how Christ-mas trees are grown? They need sun - shine. _____
 2. Do you know how San - ta gets a - round? He needs snow - flakes. _____
 3. Do you know how Christ-mas cards are made? They need pic - tures. _____

mp

Chord diagrams: C, F, C, Gm7, C7(b9)

Sun-shine can't grow Christ-mas trees a - lone; They need rain - drops. _____
 Snow-flakes can - not do it all, I found. He needs rein - deer. _____
 Pic - tures can't com-plete them I'm a - fraid. They need greet - ings. _____








Rain-drops can't grow Christ-mas trees,
 Rein-deer, e - ven tho' they try,
 Greet-ings say what's in your heart,

here's the rea - son why;
 they need oth - er things.
 that's what they are for.

In the win - ter, rain will freeze
 Once a year they have to fly,
 But, when loved ones are a - part,








and the trees will die.
 and they don't have wings.
 Christ-mas cards need more.

Do you know how Christ - mas trees are grown?
 Do you know how San - ta gets a - round?
 Do you know how Christ - mas cards are made?

They need
 He needs
 They need












sun - shine and rain - drops,
 snow - flakes and rein - deer,
 pic - tures and greet - ings,

friend - ship and kind - ness
 sun - shine and most of all
 sun - shine and












— they need love. — rain - drops, friend - ship and

Chord progression: C, Am7, F, Am/E, Dm7, G7, C, F, C, Gm7 (3).

kind-ness and most of all _____ he needs love. _____

Coda

Chord progression: C, Am7, Dm7, G7, C, Am7, Dm7, G7.

raind-drops, snow-flakes and rein-deer, freind-ship and

Chord progression: C, Am7, F, Am/E, Dm7, G7, C, F, C, Gm7 (3).

kind-ness and most of all _____ they need love. _____

Repeat and fade

Chord progression: C, F, C, Gm7 (3), C, F, C, Gm7 (3).

La la la la la la la, _____ La la la la la la la. _____

ON HER MAJESTY'S SECRET SERVICE

Music by JOHN BARRY

Maestoso (♩ = 120)

Chord progression for Maestoso section:

Fm9 C♭maj7 Am9 B♭m(maj7) F7 Fm9 C♭maj7 Am9 B♭m(maj7) F7

March tempo

Chord progression for March tempo section:

F Fm7 D♭ Fm F Fm7 D♭ Fm F Fm7

Chord progression for the next section:

D♭ Fm F Fm7 D♭ Fm

Chord progression for the final section:

Fm Fm7 D♭maj7 Fm B♭ Dm

To Coda ☐

First system of music notation. Chord diagrams for Fm and C7 are shown above the staff. The music features a treble and bass staff with various notes and rests, including a triplet of eighth notes in the treble staff.

Second system of music notation. Chord diagrams for Fm, Fm7, D \flat maj7, Csus, C7, Fm, Fm7, D \flat maj7, Csus, and C7 are shown above the staff. The music continues with a treble and bass staff, featuring a triplet of eighth notes in the treble staff. The system concludes with the instruction *D.S. al Coda*.

Third system of music notation. Chord diagrams for B \flat m, B \flat m7, Gm7(\flat 5), G \flat , B \flat m, and B \flat m7 are shown above the staff. The music continues with a treble and bass staff, featuring a triplet of eighth notes in the treble staff. The system begins with the instruction *Coda*.

Fourth system of music notation. Chord diagrams for Gm7(\flat 5), G \flat , B \flat m, B \flat m7, Gm7(\flat 5), and G \flat are shown above the staff. The music continues with a treble and bass staff, featuring a triplet of eighth notes in the treble staff.

Fifth system of music notation. Chord diagrams for B \flat m, B \flat m7, Gm7(\flat 5), G \flat , and Fm are shown above the staff. The music continues with a treble and bass staff, featuring a triplet of eighth notes in the treble staff. The system concludes with a final chord diagram for Fm.

WE HAVE ALL THE TIME IN THE WORLD

Lyric by HAL DAVID
Music by JOHN BARRY

Moderately (♩ = 92)

Chord diagrams for guitar are provided above the vocal line.

First System:

- Chords: A, A6, A, A6
- Vocal line: We have
- Piano accompaniment: *mf*

Second System:

- Chords: A, A6, E6, Em
- Vocal line: all the time in the world, _____ time e-nough for

Third System:

- Chords: Bm, E7, A
- Vocal line: life to un - fold all the pre - cious things love has in

store. We have all the love in the world;

if that's all we have, you will find we need noth - ing

more. Ev - 'ry step of the way will

find us with the cares of the world far be -

Chord diagrams: E7, A, A6, E6, Em, Bm, E7, A, C, Bb, F, Fmaj7, Bb, Ab, Db.

E7(#5)



E7



A



A6



hind us. We have all the time in the

3

E6



Em



F#m



world just for love, noth - ing more, noth - ing

Bm7



1.

A



F#m7



Bm7



E7



less, on - ly love. We have

2.

A



A6



Amaj7



love.

3

3

rit.

DIAMONDS ARE FOREVER

Moderately (♩ = 104)

Lyric by DON BLACK
Music by JOHN BARRY

Bm **Em7**

mp

(with pedal)

Bm **Em7**

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

simile

A7

_____ they can stim - u - late and tease me, _____ they won't

Em7 **Em7/D** **Cmaj9** **A7**

leave in the night, I've no fear that they might de - sert me. _____

Bm



Em7



Dia-monds are for-ev-er, _____ hold one up and then ca-ress it, _____ touch it,
 Dia-monds are for-ev-er, _____ spar-king round my lit-tle fin-ger. _____ Un-like

mf

A7



Em7



Em7/D



Cmaj9



stroke it and un-dress it. _____ I can see ev-'ry part, noth-ing hides in the heart to
 men, the dia-monds lin-ger; _____ Men are mere mor-tals who are not worth go-ing to your

A7



F#m7



hurt me. _____ } I don't need love, _____ for what good will love
 grave for. _____ }

Bm



Em7



C6



Cmaj7



do me? _____ Dia-monds nev-er lie to me, _____ for when love's

F#7

1.
B \flat dim7

gone, they'll lus - ter on.

2.
B \flat dim7

Bm



on.

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

Em7



Cmaj7



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

Bm



ev - er.

LIVE AND LET DIE

Words and Music by
PAUL McCARTNEY and LINDA McCARTNEY

Slowly (♩ = 60)

G Bm C D7 D7(♭9)





When you were young and your heart was an o - pen book, (2nd time, instrumental till *)

G Bm C D7 D7(♭9)





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

G Bm C A7

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!— Live and let

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



ff

To Coda ☼ N.C.





C9 8va lower ad lib. till*

What does it mat - ter to ya,

mf



when you got a job to do — you got - ta do it well, — You got - ta



give the oth - er fel - low hell!

ff

D.C. al Coda

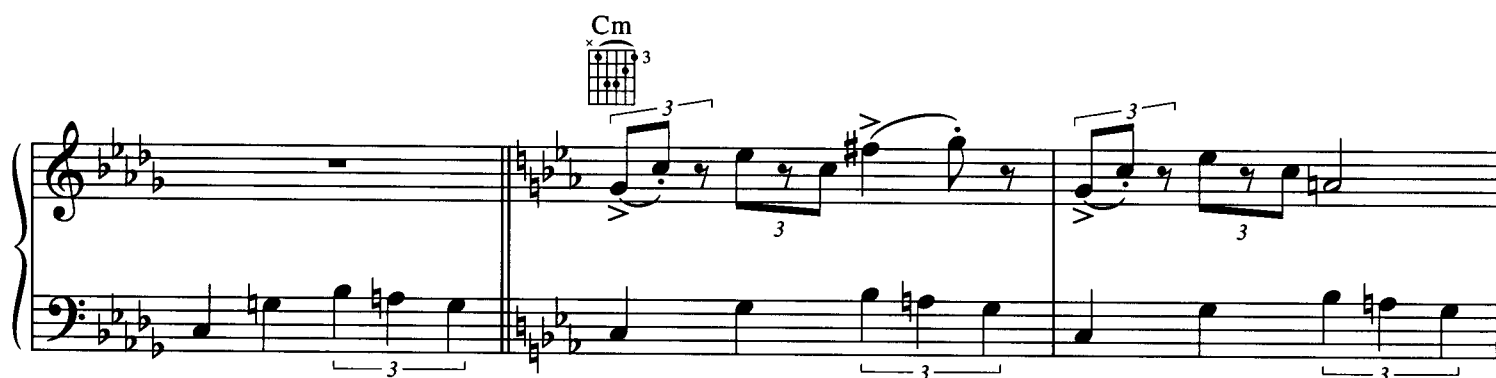
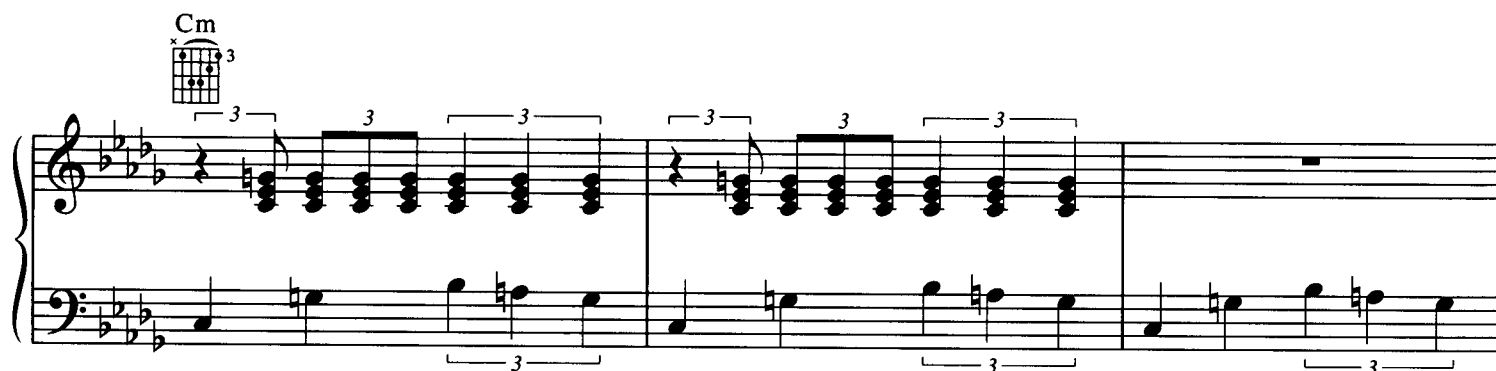
⊕ *Coda*



BARON SAMEDI'S DANCE OF DEATH

Music by GEORGE MARTIN

With spirit (with a $\frac{12}{8}$ feel) ($\text{♩} = 138$)



This piano score is written for a piece titled "Baron Samedi's Dance of Death - 3 - 3". It is in 3/4 time and features a key signature of three flats (B-flat, E-flat, and A-flat). The score is organized into five systems, each consisting of a grand staff with a treble and bass clef. The first system contains two measures of music. The second system contains three measures, with the third measure featuring a chord diagram for Fm (F minor) above the treble staff. The third system contains three measures. The fourth system contains three measures, with the first measure featuring a chord diagram for Cm (C minor) above the treble staff. The fifth system contains three measures, with the third measure featuring a chord diagram for A (A major) above the treble staff. The music is characterized by frequent triplet markings in both hands, often with slurs and accents. The bass line is generally more active, often playing eighth or sixteenth notes, while the treble line features more complex rhythmic patterns and chords.

THE MAN WITH THE GOLDEN GUN

Lyric by DON BLACK
Music by JOHN BARRY

Moderate rock (♩ = 120)

Chord diagrams for the first system: Bm, Bm7/A, Em, Am, Am7/G, C.

Chord diagrams for the second system: Bm, Bm7/A, Em, Am, Am7/G, C.

Chord diagram for the third system: Bm.

Chord diagrams for the fourth system: Bm, Bm7/A, Em, Am, Am7/G, C.

He has a pow-er - ful weap - on, — he charg - es a mil-lion a shot. —

The musical score is written for piano and voice. It consists of four systems of music. The first three systems are instrumental piano accompaniment. The fourth system includes a vocal melody line with the lyrics 'He has a pow-er - ful weap - on, — he charg - es a mil-lion a shot. —'. The piano accompaniment for the vocal system features a steady eighth-note bass line and chords in the right hand. Chord diagrams are provided above the staff for each system, indicating the chords to be played: Bm, Bm7/A, Em, Am, Am7/G, and C.

B7



Em



C#m7(b5)



F#



An as-sas-sin that's sec-ond to none, the man with the gold-en gun.

Lurk-ing in some dark-ened door - way, or crouched on a roof-top some - where

B7



Em



C#m7(b5)



in the next room, or this ver - y one, the man with the gold - en gun.

F#



C#m



C#m7



C#m



C#m7



Love is re - quired when - ev - er he's hired, it



comes just be-fore the kill. No one can catch him, no hit man can match him for



his mil-lion dol-lar skill. One gold-en shot means an-oth-er poor vic-tim has



come to a glit-ter-ing end. { For a price he'll e-raise an-y-one, the
If you want to get rid of some-one, the



1.

(much slower)



man with the gold-en gun. His eye may be on you or me, who will he
man with the gold-en gun. (much slower) rubato

Am Bm Bm7/A F# Bm Bm7/A F#

ten. ten. a tempo

bang? We shall see. Oh yeah.

ten. a tempo

2. Bm Bm7/A Em

will get it done. He'll

Bm Bm7/A Em Bm Bm7/A Em

3 shoot an - y - one with his gold en

Bm Bm7/A Em Bm9(maj7)

gun.

ff

NOBODY DOES IT BETTER

Lyric by CAROLE BAYER SAGER
Music by MARVIN HAMLISCH









Slowly (♩ = 69)

Chord diagrams: F/C, F7/C, Ddim7, D♭dim7, F/C, F7, B♭, B♭m, F7, B♭, B♭m, F, F7, B♭, B♭m, A7(♯5), A7(♭9), Dm7





mp
(with pedal)

1. No - bod - y does___ it bet - ter,___ makes me feel sad___ for the
2. No - bod - y does___ it bet - ter,___ some-times I wish___ some-one





rest. could. No - bod - y does___ it___ half as good as you.
No - bod - y does___ it___ quite the way you do.





Ba - by, you're the best.
Did you have to be so good?






I was - n't look - in' _____
 The way that you hold me _____
 but some-how you found me _____
 when - ev - er you hold me _____



I tried to hide from your love - light,
 There's some kind of mag - ic in side you





but like heav-en a - bove me, the spy who loved me is
 that keeps me from run - nin'. But just keep it com - in',

1.
 keep - in' all my se - crets safe to - night.
 how'd you learn to do the things you



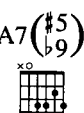








2.
 do? And No - bod - y does it








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

3

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

3

ba - by, you're the best.

MOONRAKER

Lyric by HAL DAVID
Music by JOHN BARRY

Moderately (♩ = 96)

The musical score for the piano introduction of "Moonraker" consists of three systems of music. The key signature is B major (three sharps: F#, C#, G#) and the time signature is 4/4. The tempo is marked "Moderately" with a quarter note equal to 96 beats per minute. The first system (measures 1-3) begins with a treble clef staff showing a whole rest, followed by a grand staff. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a bass line. A forte dynamic marking (*mf*) is present. Chord diagrams for B major and E minor (Em) are shown above the staff. The instruction "(with pedal)" is written below the first measure. The second system (measures 4-6) continues the piano introduction, with a "simile" instruction in measure 5. The third system (measures 7-9) concludes the piano introduction. Chord diagrams for B major and E minor (Em) are also present above the staff in the third system.

B

Em

1. Where are you? Why do you
2. Where are you? When will we

mp

B

hide? meet? Where is that moon - light trail that
Take my un - fin - ished life and

F#m7

D#m7

leads_____ to your side? Just like the Moon - rak - er
make_____ it com-plete. Just like the Moon - rak - er

G#m7 D#m7 G#m7

goes knows in his search of his dream of gold,
in his dream will come true some-day,

simile

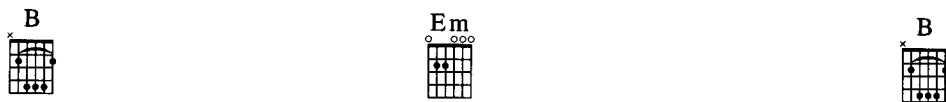
C#m7 F#7 C#m7

I search for love, for some one to
I know that you are on ly a

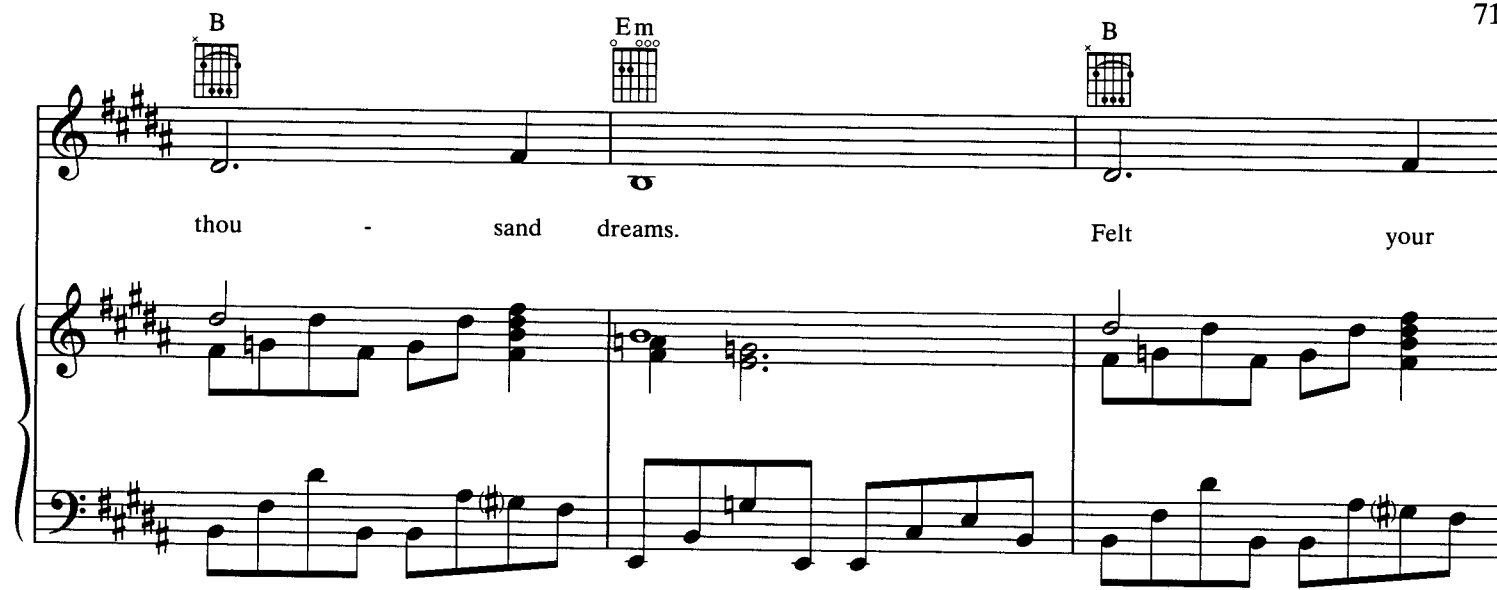
F#7 B Em

have and hold. } I've seen your smile in a
kiss a - way.

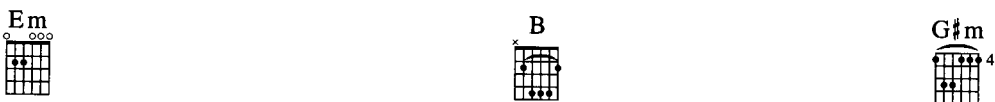
B Em B



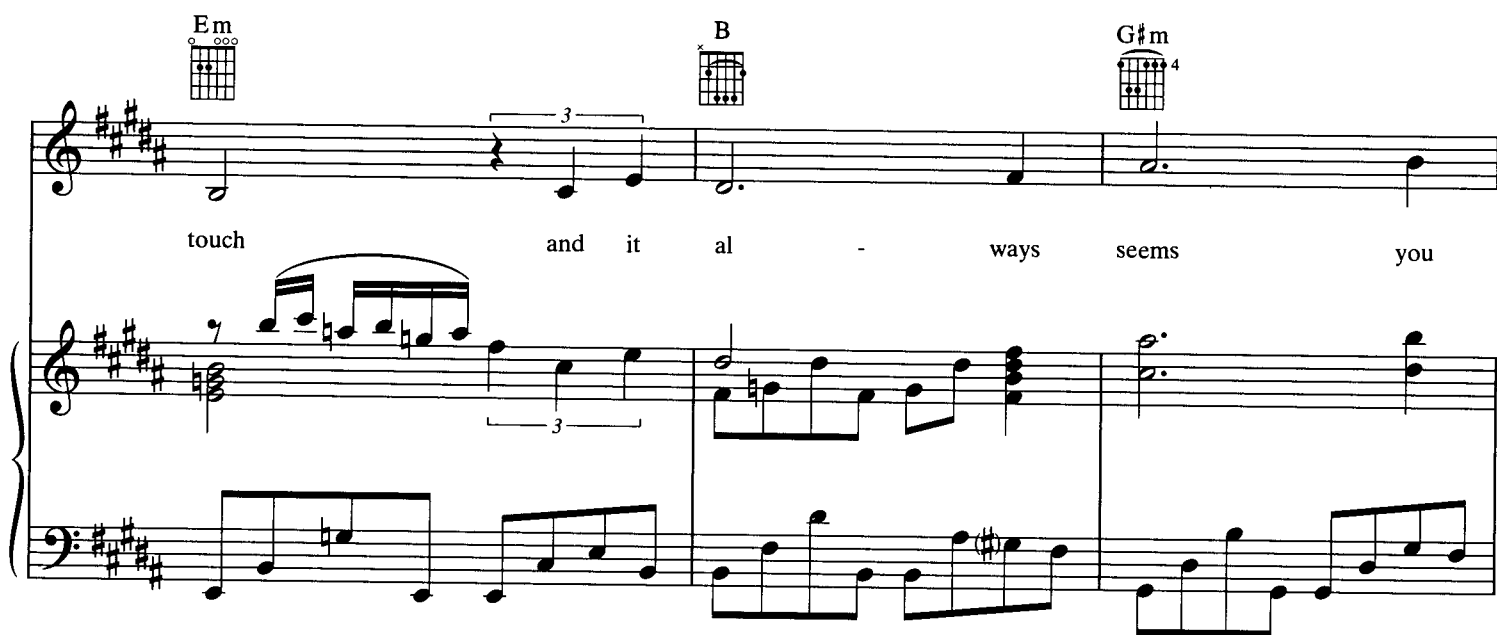
thou - sand dreams. Felt your




Em B G#m



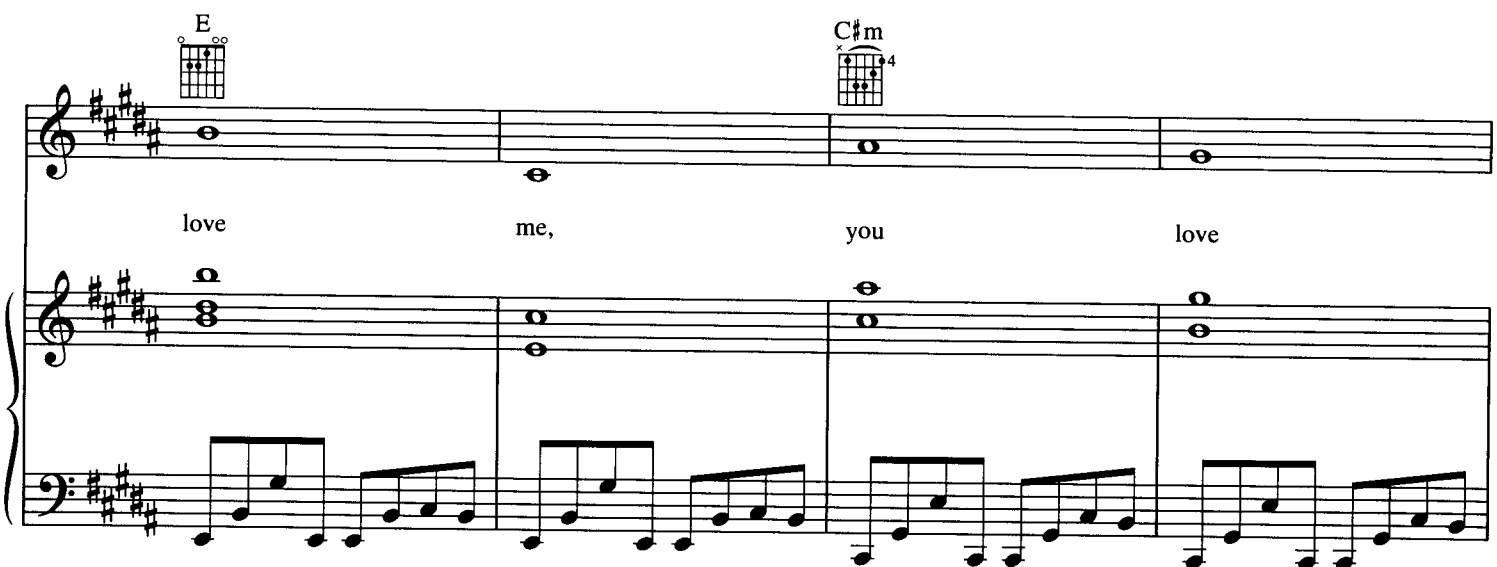
touch and it al - ways seems you



E C#m



love me, you love



1.

F#7



me. _____

2.

B



Em



me. _____

B



Em



B



FOR YOUR EYES ONLY

Moderately slow (♩ = 82)

Lyric by MICHAEL LEESON
Music by BILL CONTI

1.

2.

1. For

Verse:

mp *legato*

your eyes on - ly can see me through the night. For
your eyes on - ly, the nights are nev - er cold. You

your eyes on - ly I nev - er need to hide.
real - ly know me, that's all I need to know.

C maj7 Bm7 Em7

You can see so much in me, so much in me that's new. I
May - be I'm an o - pen book, be - cause I know you're mine. But

C maj7

Am7/D

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

cresc. *mf*

Chorus:

C/G

Gmaj7

Em7

Am7

on - ly, on - ly for you. You'll see what no one else can see,
 on - ly, on - ly for you. You see what no one else can see,

Am7/D

C/G

Gmaj7

Em7

now I'm break - ing free. For your eyes on - ly, on - ly for you. The
 now I'm break - ing free. For your eyes on - ly, on - ly for you. The

C

Am7

G/B

Em7

To Coda ♪

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

G



On - ly for you, _____ on - ly for you. _____

mp

D.S. al Coda

2. For

⊕ Coda
Am7/D



On - ly for you, _____ for your eyes on - ly. _____

mp



rit. e dim.

ALL TIME HIGH

Lyric by TIM RICE
Music by JOHN BARRY

Moderately (♩ = 112)

E (9)

mf

Verse:

E

G#m

C#m

1. All I want - ed was a sweet dis - trac - tion for an hour or two...
2. I don't want to waste a wak - ing mo - ment; I don't want to sleep...

C#m/G#

A

G#

Had no in - ten - tion to do the things we've done.
I'm in so strong and so deep, and so are you.

E

G#m

Fun - ny how it al - ways goes with love, when you don't
In my time I've said these words be - fore, but now I



look, you find. But then we're two of a kind, we move as
re - al - ize my heart was tell - ing me lies, for you they're



Chorus:




one.} We're an all time high, we'll change all that's
true.} *f*



gone be - fore. Do - ing so much more than fall - ing in



love. On an all time high, we'll take on the




world and wait. So hold on tight, let the flight be -





gin. _____ gin. _____ So hold on




tight, let the flight be - gin. _____ We're an all time



high. _____

A VIEW TO A KILL

Words and Music by
DURAN DURAN and JOHN BARRY

Moderately fast (♩ = 132)

Cm **G/B**

Cm7/B \flat 1. **F** 2. **F**

Cm **Cm7** **B \flat /C** **F/C**

Cm **Cm7** **B \flat /C** **F/C**

mf

1. Meet-ing you with a view to a kill,____
2. See additional lyrics

face to face,____ in se-cret plac - es,____ feel the chill.

Chord diagrams: Cm7, G/B, Cm7, G/B.

Chord diagrams: Cm, G/B, Bb.

Night - fall_____ cov - ers me, but you know, the

Chord diagrams: F, Cm, G/B.

plans I'm mak-ing still_____ o - ver - see.

Chord diagrams: Bb, F, Ab, Ebm.

Could it be_____ the whole world o-pen-ing wide_____ a

G

D \flat A \flat

sa - cred

why?_

A

mys - t'ry

gap - ing in - side_

E \flat m

G

C \sharp

the week-ends; why?_

Un - til we

Chorus: E

G \sharp m7C \sharp m7D \sharp m7

dance

in - to the fire,_____

that fa - tal kiss_

is all we need._

E

G \sharp m7C \sharp m7

Dance

in - to the fire,_____

to fa - tal sounds_

of



bro-ken dreams. Dance in - to the fire; that fa - tal kiss is



To Coda



all we need. Dance in - to the fire.



D.S. al Coda



Dance in - to the fire, when all we see is the view to a

The musical score is written for guitar, vocal, and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part at the top features three measures: the first measure has a whole note E with a guitar diagram above it; the second and third measures have whole rests with G#m7 and E guitar diagrams above them. The vocal line, labeled 'kill.', consists of a single whole note in the first measure, followed by two measures of whole rests. The piano accompaniment is in a grand staff. The first system has three measures: the first measure has a whole note chord (F#4, C#5, G#5) in the treble and a whole note (F#) in the bass; the second measure has a half note (G#) in the treble and a half note (F#) in the bass, with a melodic line in the treble; the third measure has a whole note chord (F#4, C#5, G#5) in the treble and a whole note (F#) in the bass. The second system is marked with first and second endings. The first ending has two measures: the first measure has a whole note chord (F#4, C#5, G#5) in the treble and a whole note (F#) in the bass; the second measure has a whole note chord (F#4, C#5, G#5) in the treble and a whole note (F#) in the bass. The second ending has two measures: the first measure has a whole note chord (F#4, C#5, G#5) in the treble and a whole note (F#) in the bass; the second measure has a whole note chord (F#4, C#5, G#5) in the treble and a whole note (F#) in the bass.

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:)

THE LIVING DAYLIGHTS

Words and Music by
JOHN BARRY and PAL WAAKTAAR

Moderate rock (♩ = 116)

Chord diagrams for the first system:

- Dm:
- Gm:
- Am:
- Dm:
- Gm:
- Am:

The first system of music consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and a melody in the right hand. The tempo is marked as Moderate rock (♩ = 116). The key signature has one flat (Bb).

Chord diagram for the second system:

- Dm:

The second system continues the piano accompaniment from the first system, maintaining the same eighth-note bass line and right-hand melody. The key signature remains one flat (Bb).

Verse:

Chord diagrams for the Verse:

- Dm:
- Gm:
- C/G:
- Dm:

The Verse section includes two vocal lines and piano accompaniment. The lyrics are:

1. Hey driv - er, where're we go - ing? I swear, my
2. Al - right, hold on tight now. It's down,

The piano accompaniment continues with the same eighth-note bass line and right-hand melody. The key signature remains one flat (Bb).








nerves are show - ing. Set my hopes up way too high. The
 down to the wire. Get your hopes up way too high. The








liv - ing's in the way we die.
 liv - ing's in the way we die.








Comes the morn - ing and the head - lights fade a - way.
 Comes the morn - ing and the head - lights fade a - way.

(Inst. solo ad lib. ...)








Hun - dred thou - sand peo - ple, I'm
 Hun - dred thou - sand chang - es, ev -





the one they frame. I've been wait -
 'ry thing's the same. I've been wait -
 Comes the morn -

... end solo)





ing long for one of us to say,
 ing long for one of us to say,
 ing and the head lights fade a way.






"Save the dark - ness, let it nev - er fade a - way."
 "Save the dark - ness, let it nev - er fade a - way."
 Hun - dred thou - sand peo - ple, I'm the one they frame.

Chorus:

Oh, _____ the liv - ing day - lights.

Oh, _____ the liv - ing day -

lights.

1. Oh, _____ the liv - ing day -

2. Oh, _____ the liv - ing day -

Guitar chords: Dm, Gm7, C, Dm, Gm, C, Dm, Gm7, C, Dm, Gm, C, Dm, Gm7, C.

Tempo: ♩ = 120

Dm



Gm



C



Dm



lights.

Oh, _____

the liv - ing day - lights. _____

Interlude:

Dm

*mp**D.S. al Coda*

Gm7



Dm



Gm7



A7



Coda



the liv - ing day - lights.



The liv - ing day -



Set your lights. hopes up way too The liv - ing day -
The high. The



Repeat and fade

liv - ing's in the way we The liv - ing day -
die.

LICENSE TO KILL

Words and Music by
ANTHONY NEWLEY, JEFFERY COHEN,
LESLIE BRICUSSE, NARADA MICHAEL WALDEN,
WALTER AFANASIEFF and JOHN BARRY

Moderately slow (♩ = 80)

N.C.

mf

(with pedal)

f

Verse:

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.

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

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately slow (♩ = 80)' and 'N.C.' (No Chords). The piano part features a melodic line in the right hand and a bass line in the left hand, with a 'mf' (mezzo-forte) dynamic. A long, sweeping melodic line in the right hand spans across the first two measures. Below the piano introduction, there are five guitar chord diagrams: F# (F#4, F#5, F#6), D (D4, D5, D6), Bm7 (B4, B5, B6, F#4, F#5, F#6), F# (F#4, F#5, F#6), and D (D4, D5, D6). The main body of the score consists of two systems of piano and vocal staves. The piano part is marked with 'f' (forte) and 'mf' (mezzo-forte) dynamics. The vocal part includes two verses of lyrics. Below the piano part, there are four guitar chord diagrams: Bm7 (B4, B5, B6, F#4, F#5, F#6), F# (F#4, F#5, F#6), Dmaj7 (D4, D5, D6, F#4, F#5, F#6), and Bm7 (B4, B5, B6, F#4, F#5, F#6). The score concludes with a final piano flourish.

F# Dmaj7 Bm7

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

stay... } right... }

C#m7 F# Chorus: E C#m7

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

f

Bm7 Bm7/E E7/G# Amaj7 C#m7 Dmaj7 Bm7

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

E C#m7 Bm7 Bm7/E E7/G# Amaj7 C#m7

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

1. **Dmaj7** **F#** **D**

cense to kill.____) Li - cense to kill.____

Bm7 **F#** **D** **Bm7**

2. **Dmaj7** **Bm7** **E** **C#m7** **Bm7** **Bm7/E** **E7/G#**

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

Amaj7 **C#m7** **Dmaj7** **Bm7** **E** **C#m7**

heart.____ (Got a li - cense to kill.____) Got a li - cense to kill____ an - y -

Bm7



Bm7/E



E7/G#



A maj7



C#m7



Dmaj7



D/F#



E



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

Bridge:

D



F#m



E



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



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



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

Chorus:






Got a li-cense to kill, and you

rit. *a tempo*








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









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









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








heart. (Got a li - license to kill.) Got a li - cense to kill an - y -








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







Li - cense to kill.







rit.

8vb

GOLDENEYE

Words and Music by
BONO and THE EDGE

Moderately (♩ = 104)

F#m



F#sus2



F#m



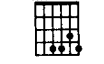
F#sus2



F#m



Bm6/F#



F#m6(5)



Bm6/F#



F#m



N.C.

F#m



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

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

found his weak-ness, Gold-en - eye will do what I please...

Gold-en - eye, no time for sweet-ness, but a bit - ter kiss— will bring him

Guitar Chord Diagrams:

- E5:** Open strings, 2nd fret on 4th and 5th strings.
- C#5:** 2nd fret on 4th and 5th strings, 4th fret on 3rd string.
- F#m:** 2nd fret on 4th and 5th strings, 1st fret on 3rd string.
- F#sus2:** 2nd fret on 4th and 5th strings, 1st fret on 3rd string, 2nd fret on 2nd string.
- F#m:** 2nd fret on 4th and 5th strings, 1st fret on 3rd string.
- F#sus:** 2nd fret on 4th and 5th strings, 1st fret on 3rd string, 2nd fret on 2nd string.
- F#m:** 2nd fret on 4th and 5th strings, 1st fret on 3rd string.
- F#sus⁴₂:** 2nd fret on 4th and 5th strings, 1st fret on 3rd string, 2nd fret on 2nd string, 4th fret on 1st string.
- E5:** Open strings, 2nd fret on 4th and 5th strings.



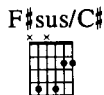
to his knees. You'll nev - er know how I



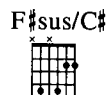
watched you from the shad - ows as a child. You'll nev - er know



how it feels to be the one who's left be - hind



You'll nev - er know the days and nights, the tears, the

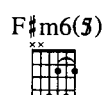
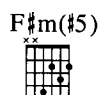


tears I've cried. But now my time has come, and

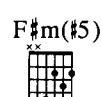
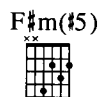


N.C.

time, time is not on your side.



2. See him move through smoke and mir-rors, feel his pres-ence



in the crowd. Oth-er girls, they gath-er a-round him,



if I had him I would-n't let him out. Gold-en - eye, not

F#m(#5)



F#m6(3)



F#m(#5)



lace or leath - er, gold - en chain take him to the spot.

F#m



F#m(#5)



E5



Gold-en - eye, I'll show him for - ev - er, it'll a - take for - ev - er to see



what I've got. You'll nev - er know how I

C#m7(b5)



Em



watched you from the shad - ows as a child.

You'll nev - er know.

Em/D



C#m7(b5)



how it feels to get so close and be de - nied.

Bm



F#sus/C#



Bm/D



It's a gold and hon - ey trap, a go for you to - night.

Em



Bm



F#sus/C#



Re - venge, it's a kiss, this time I won't miss,

Bm/D



F#m



now I've got you in my sights

This system contains the first two measures of the song. The vocal line starts with a half note 'now', followed by a quarter note 'I've', an eighth note 'got', a quarter note 'you', and a half note 'in my sights'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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

The second system continues the melody. The vocal line has a half note 'with a Gold - en - eye,' followed by a half note 'Gold - en,'. The piano accompaniment continues with the same rhythmic pattern.

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

The third system continues the melody. The vocal line has a half note 'Gold - en - eye,' followed by a half note 'with a Gold-en-eye,'. The piano accompaniment continues with the same rhythmic pattern.

N.C.

Gold-en-eye.

The fourth system concludes the piece. The vocal line has a half note 'Gold-en-eye.' followed by a final chord. The piano accompaniment ends with a final chord in the right hand and a half note in the left hand.

TOMORROW NEVER DIES

Words and Music by
SHERYL CROW and MITCHELL FROOM

Moderately (♩ = 112)

N.C.

Gm

1. Dar - ling, I'm

Verse:

Gm(maj7)

Gm7

Gm6

killed,
2. See additional lyrics

I'm in a pud - dle on the floor, -





wait - ing for you to re - turn. Oh, what a






thrill! Fas - ci - na - tion ga - lore! How you





tease, how you leave me to burn.




It's so dead - ly, my dear, the

B \flat 7

G7/B

G7(#9)

pow - er of hav - ing you near.

Un - til that

Chorus:

Cm

Cm/E \flat

Fm

G7(#9)

day,

un - til the

Cm

Cm/B \flat

Fm

G7(#9)

world goes a - way.

Un - til you

Fm/A \flat D \flat /A \flat

G7sus

G7

say they'll be no more good - byes.

I

To Coda Φ 1.






see it in your eyes, to - mor - row nev - er

N.C.

dies.

Gm



2. G7/D

G7



2. Dar - ling, you've eyes,

to - mor - row nev - er

G Cm7 F7/C G

dies.

Cm7 F7/C G/D Cm7 F7

N.C.







Un - til__ that

Coda







eyes._____









Un - til that day.

Un - til that day.

Un - til that day.

Verse 2:

Darling, you've won; it's no fun,
 Martinis, girls and guns.
 It's murder on our love affair,
 But you bet your life, every night
 While you're chasing the morning light,
 You're not the only spy out there.
 It's so deadly, my dear,
 The power of wanting you near.
 (To Chorus:)

SURRENDER

Words and Music by
DAVID ARNOLD, DON BLACK
and DAVID McCALMONT

Moderately (♩ = 96)

Chord diagrams for the first system: Gm, Bbm(maj7), Bbm6, Gm, Bbm, Bbm6.

Chord diagrams for the second system: Gm, F, Bbm, Gb/Bb.

Chord diagrams for the third system: F, Eb, Dm, Dm7.

Verse 1:





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

writ - ten. The news is that I am in con -

D  **Gm** 






trol.

2. Now I have the
3. What - ev - er you're

F  **Bbm**  **Gb/Bb**  **F** 





pow - er
af - ter,

to make you sur - ren - der,
trust me, I'll de - liv - er.

Eb  **Dm**  **Dm7**  **D**  **D+** 

not on - ly your bod - y but your — soul. }
You'll rel - ish the world that I cre - ate. }

Chorus:

D  **Cm**  **Gm6**  **Gm** 

To - mor - row nev - er dies, sur - ren - der. To - mor - row will ar -

f

Cm Gm Cm

rive on time. I'll tease and tan-ta-lize with

Gm Cm D7 To Coda

ev - 'ry line till you are mine, to - mor - row nev - er

1. Gm Bbm(maj7) Bbm6 Gm

dies.

2. Bbm Bbm6 Gm6

dies. The

Bridge:

F Gm

truth is now _____ what I say. _____ I've

F Gm

tak - en care _____ of yes - ter - day. _____ To - mor - row nev - er

D.S. al Coda

⌘ Coda

Gm Bbm(maj7) Bbm6 Gm Bbm Bbm6

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

Gm Bbm(maj7) Bbm6 Gm Bbm Bbm6

dies. _____

Repeat and fade

THE WORLD IS NOT ENOUGH

Lyrics by DON BLACK
Music by DAVID ARNOLD

Moderate rock (♩ = 84)

First system of the musical score, featuring a piano introduction in F minor, 4/4 time. The right hand has a melodic line with a fermata, and the left hand has a steady eighth-note bass line. Chords Fm and Fm7 are indicated above the staff.

Verse:

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

I know how to sur -

Second system of the musical score, featuring the first line of the verse. It includes two vocal parts with lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chords Bbm, Fm, and Bbm6 are indicated. The tempo is marked mp.

heal.
vive.

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

Third system of the musical score, featuring the second line of the verse. It continues the vocal parts and piano accompaniment from the previous system. Chords Fm, Bbm, and Gbm are indicated.





ceal. live. I know when to
 We know when to





talk, kiss, and I know when to touch.
 and we know when to kill.





No one ev - er died from want - ing too much.
 If we can't have it all, then no - bod - y will.

Chorus:




The world is not e - nough, but it is such a per - fect

place to start, my love. And if you're strong enough,

to - geth - er we can take the world a - part, my love.

1. *To Coda*

2. *Bridge:*

love. I feel safe.

I feel scared. I feel

The musical score is written for guitar and piano. It features a key signature of three flats (B-flat major/D minor) and a 4/4 time signature. The guitar part includes chords: Bbm, C, Fm, Fm7, Bbm, C, Csus, Bbm, C, and Bbm. The piano part provides a harmonic accompaniment with various textures, including arpeggiated chords and sustained notes. The score is divided into several systems, each corresponding to a line of lyrics. The first system covers the lyrics 'place to start, my love. And if you're strong enough,'. The second system covers 'to - geth - er we can take the world a - part, my love.' and includes a first ending marked '1. To Coda'. The third system covers 'love. I feel safe.' and is marked '2. Bridge:'. The fourth system covers 'I feel scared. I feel'.

Chord diagrams: C, Bbm7, Cm7, C7

read - y _____ and yet un - pre - pared. The world _____ is

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a half note 'read - y' followed by a quarter rest, then a half note 'and yet', a quarter rest, a half note 'un - pre - pared.', a quarter rest, a half note 'The world', a quarter rest, and finally a half note 'is'. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

⊕ Coda Chord diagrams: C, Fm, Bb/F, Bbm/F

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

The second system continues the vocal line with 'love.' followed by a half note, then 'The world' with a half note, a quarter rest, 'is not', a half note, a quarter rest, 'e - nough.' with a half note, a quarter rest, 'The world' with a half note, and 'is' with a half note. The piano accompaniment continues with similar harmonic support.

Chord diagrams: Fm, Bb/F, Bbm/F, Fm

not e - nough. _____ No, no - where near e - nough. _____

The third system continues the vocal line with 'not' followed by a half note, 'e - nough.' with a half note, a quarter rest, 'No, no - where' with a half note, a quarter rest, 'near' with a half note, and 'e - nough.' with a half note. The piano accompaniment continues with similar harmonic support.

Chord diagrams: Bb/F, Bbm/F, Fm, Bb/F, Db/F, Fm(maj9)

_____ The world _____ is not e - nough. _____

The fourth system concludes the vocal line with 'The world' followed by a half note, 'is not', a half note, 'e - nough.' with a half note, and a final half note. The piano accompaniment concludes with a final chord and a fermata over the final note.