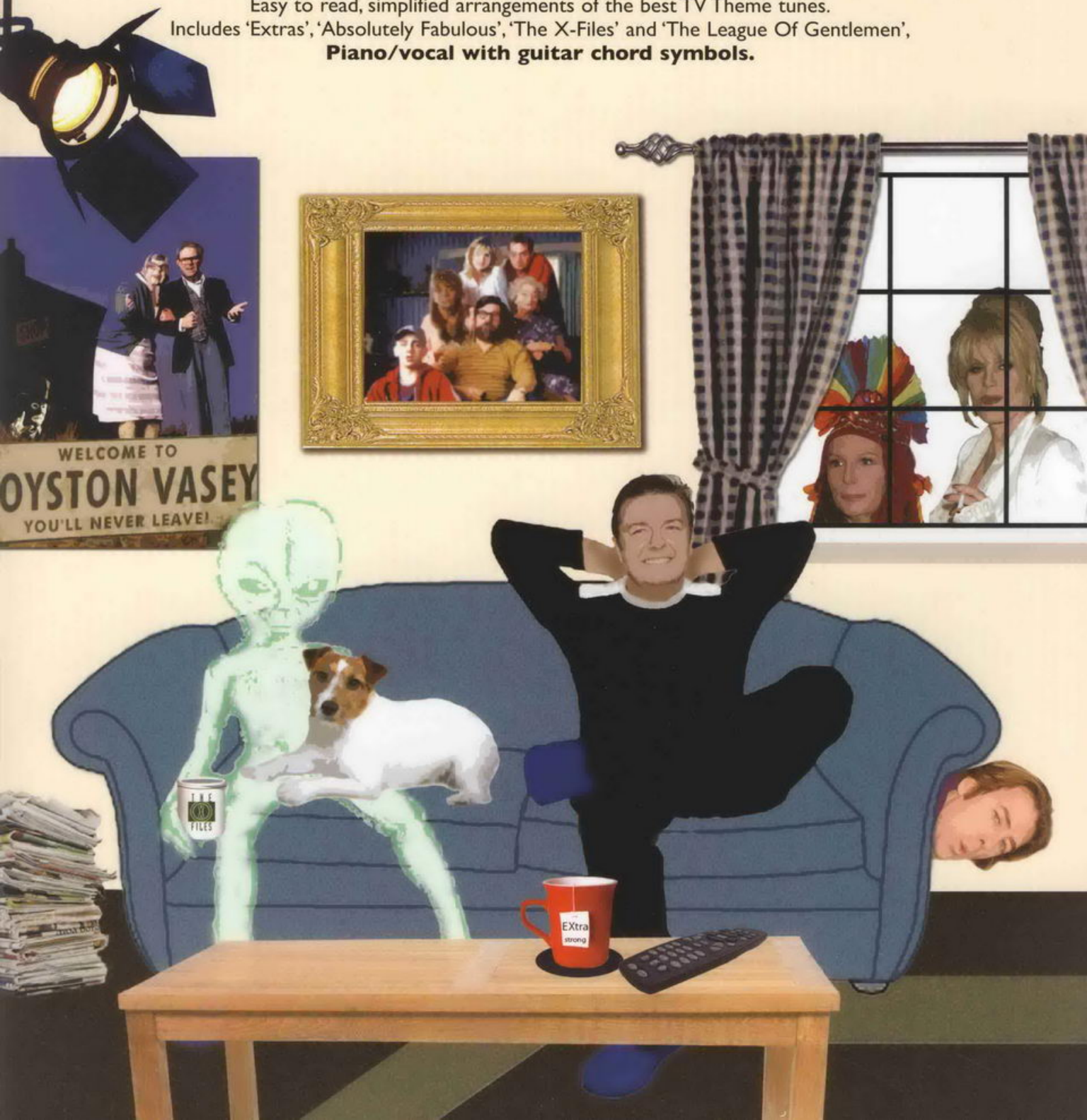


It's Easy To Play New TV Themes

Easy to read, simplified arrangements of the best TV Theme tunes.
Includes 'Extras', 'Absolutely Fabulous', 'The X-Files' and 'The League Of Gentlemen',
Piano/vocal with guitar chord symbols.




It's Easy To Play New TV Themes

- Absolutely Fabulous** This Wheel's On Fire 2
- Blackadder** Theme 4
- Buffy The Vampire Slayer** Theme 6
- CSI: Crime Scene Investigation** Who Are You 8
- Curb Your Enthusiasm** Frolic 10
- Dawson's Creek** I Don't Want To Wait 14
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- Father Ted** Songs Of Love 17
- Film 2006 With Jonathan Ross** I Wish I Knew How It Would Feel To Be Free 20
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Absolutely Fabulous

(This Wheel's On Fire)

Words by Bob Dylan. Music by Rick Danko

Medium Shuffle ♩ = 110 

N.C. *8va*



5 (8)

Am C D *5* Am D/A Am C

If your mem - 'ry serves_ you well, we were

8 Dm E

gon - na meet a - gain and_ wait, so I'm_ go - ing to un -

11 Dm G7sus4 Am

- pack all my things and sit be - fore it gets too late.____

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14 C Am C

No man a - live_ will come to you, with a - noth - er tale to tell_

17 Am C Am

But you know that we shall_ meet_ a - gain_ if your

20 Dm G7sus4 Am Dm

mem - 'ry_ serves you well. Wheel's on fire,

24 C G G/F G/E G/D C G7

roll - in' down the road. Best no - ti - fy my

28 F C F G A

next of kin, this wheel shall ex - plode!

Blackadder

(Theme)

Music by Howard Goodall

Gracefully ♩ = 138

The musical score is written for piano in 3/4 time, marked 'Gracefully' with a tempo of 138. It consists of four systems of music, each with a treble and bass clef staff. Chords are indicated by letters above the treble staff, and fingerings are indicated by numbers 1-5 below the notes. The key signature has one sharp (F#).

System 1 (Measures 1-4): Chords: D, G, D/F#, G. Fingerings: 1, 2, 3, 5, 1, 2.

System 2 (Measures 5-8): Chords: A/G, D7/F#, D, Gsus4, G, Am/E, Dsus4. Fingerings: 2, 1, 2.

System 3 (Measures 9-13): Chords: D, G/B, D/F#, G, A/G. Fingerings: 5, 1, 1, 5, 2, 5, 4.

System 4 (Measures 14-17): Chords: D7/F#, G, Am/C, C#dim, D, G, D/F#. Fingerings: 5, 2, 1, 1, 2, 5.

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18 G Dm Dm/F Bdim Am E/G#

22 Am C D D7/F# G/B

26 G G/B D Em G7/D Am/C Am/B Am D7

31 G D7 G

Buffy The Vampire Slayer

(Theme)

Music by Steven Sherlock, Charles Dennis & Parry Gripp

Religioso ♩ = 60

Frenetically ♩ = 180

The musical score is written for piano in 4/4 time. It begins with a *mp* (mezzo-piano) dynamic and a tempo of ♩ = 60. The first section, marked *Religioso*, consists of measures 1-4. A fermata is placed over the first measure. The second section, marked *Frenetically*, begins at measure 5 with a tempo change to ♩ = 180 and a dynamic of *sempre ff* (sempre fortissimo). This section is characterized by a rapid eighth-note accompaniment in the bass and a melody in the treble. Chord changes are indicated above the staff: E⁵ at measure 5, G⁵ at measure 6, Bm at measure 7, D⁵ at measure 8, A⁵ at measure 11, and Em at measure 12. The score concludes with a double bar line at the end of measure 12.

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14 B⁵ E⁵

18 G Bm⁷

22 D⁵

25 E^{b5} E⁵

CSI: Crime Scene Investigation

(Who Are You)

Words & Music by Pete Townshend

Energetically ♩ = 142

N.C.

mf

E D/E A/E E A/E E *Play 4 times*

Who are you? Ooh, ooh, ooh, ooh.

E D A C G

I woke up in a So-ho door-way a pol-ice-man knew my name. He said

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17 E D A

"You can go sleep at home to - night, if you can get up and walk a - way."

20 C G E D

I stag - gered back to the un - der ground and the breeze

23 A C G E

blew back my hair. I rem - em - ber throw - ing

26 D A C G

punch - es a - round and preach - in' from my chair.

29 E D/E A/E E A/E E

Who are you? Ooh, ooh, ooh, ooh.

Repeat to fade

Curb Your Enthusiasm

(Frolic)

Music by Luciano Michelini

Quirkily ♩ = 75



The score is written for piano in common time (C). It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-3) starts with a dynamic marking of *mf* and includes a first ending bracket. The second system (measures 4-7) includes a dynamic marking of *sim.* and a second ending bracket. The third system (measures 8-11) continues the melodic and harmonic development. The fourth system (measures 12-14) concludes the piece with a final chord. Chord symbols (NC., C, B, Bb, Ab, G, C, Dm7, F/G) are placed above the treble staff to indicate the harmonic structure. Fingerings (1-5) and articulation marks (accents, slurs) are used throughout to guide the performer.

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1. Dm N.C. | 2. C Fine

16

E F#m7 Gdim7 E/G# Eb

21

D D Em7 Fdim7 D/F#

24

Db C

27

Fmaj7 Gm7 Bb/C Fmaj7 G

31

D.S. al Fine
(with repeat)

Extras

(Tea For The Tillerman)

Words & Music by Cat Stevens

Soulfully, with expression ♩ = c. 88

N.C.

Musical notation for the first system of 'Extras'. It consists of a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The music begins with a piano introduction marked *mp ad lib.* The first measure contains a half note chord in the bass and a half note chord in the treble. The second measure has a quarter note chord in the bass and a quarter note chord in the treble. The third measure has a half note chord in the bass and a half note chord in the treble. The fourth measure has a half note chord in the bass and a half note chord in the treble.

Musical notation for the second system of 'Extras'. It consists of a grand staff with a treble clef and a bass clef. The key signature is one flat and the time signature is 4/4. The system starts with a measure number '5' above the treble clef. The first measure has a quarter note chord in the bass and a quarter note chord in the treble. The second measure has a quarter note chord in the bass and a quarter note chord in the treble. The third measure has a quarter note chord in the bass and a quarter note chord in the treble. The fourth measure has a quarter note chord in the bass and a quarter note chord in the treble. The fifth measure has a quarter note chord in the bass and a quarter note chord in the treble. The sixth measure has a quarter note chord in the bass and a quarter note chord in the treble. The seventh measure has a quarter note chord in the bass and a quarter note chord in the treble. The eighth measure has a quarter note chord in the bass and a quarter note chord in the treble. The word 'Bring' is written below the treble clef in the eighth measure.

a tempo ♩ = 112

Musical notation for the third system of 'Extras'. It consists of a grand staff with a treble clef and a bass clef. The key signature is one flat and the time signature is 4/4. The system starts with a measure number '9' above the treble clef. The first measure has a quarter note chord in the bass and a quarter note chord in the treble. The second measure has a quarter note chord in the bass and a quarter note chord in the treble. The third measure has a quarter note chord in the bass and a quarter note chord in the treble. The fourth measure has a quarter note chord in the bass and a quarter note chord in the treble. The fifth measure has a quarter note chord in the bass and a quarter note chord in the treble. The sixth measure has a quarter note chord in the bass and a quarter note chord in the treble. The seventh measure has a quarter note chord in the bass and a quarter note chord in the treble. The eighth measure has a quarter note chord in the bass and a quarter note chord in the treble. The lyrics are: 'tea for the till - er - man; --- steak for the son; wine for the wo - man who made_'. The word 'tea' is under the first measure, 'steak' is under the second measure, and 'wine' is under the third measure. The word 'Bring' is written below the treble clef in the eighth measure.

12 B^b F C G

— the rain come. Sea-gulls sing your hearts a - way, 'cause while the

15 C C/B Am G Em C Dm⁷

sin - ners sin, the chil - dren play. Oh Lord! How they

18 Em⁷ F G B^b F C

play and play for that hap - py day, for that hap - py day.

21 F G Am G C D C G

mf *mp*

Dawson's Creek

(I Don't Want To Wait)

Words & Music by Paula Cole

With a steady beat ♩ = 86

The musical score is written in G major, 4/4 time, with a tempo of 86 beats per minute. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord changes are indicated above the staff.

System 1: Measures 1-4. Chords: Fmaj7, C6/E, Dm7, C6. Lyrics: "So o - pen up_ your morn - ing light, and say a lit - tle prayer for right._ You know that"

System 2: Measures 5-8. Chords: Fmaj7, C6/E, Dm7, C6, G(add 9). Lyrics: "if we are_ to stay a - live, then see the peace_ in ev - 'ry eye. Doo doo doo_ doo doo,"

System 3: Measures 9-12. Chord: C6. Lyrics: "doo doo doo_ doo doo, doo doo doo_ doo doo, ooh._"

System 4: Measures 13-16. Chords: G(add 9), C6. Lyrics: "1. She had two_ ba - bies, (Verse 2 see block lyrics) one was six_ months, one was three, in the war of for - ty four._"

12 G(add 9)

Ev-'ry time_ the phone rings, ev - 'ry heart - beat sting - ing when she

15 Em7 D Cmaj9 Em D Cmaj7

thought it was God call - ing her. Oh, would her son_ grow to know_ his fath - er?_

19 G G/F# Em7 Em/D

I don't want to wait for our lives_ to be o - ver, I want_

22 C G/B Am7 D7 G G/F#

_ to know_ right now,_ what can it be? I don't want to wait for our lives_

25 Em7 Em/D C G/B Am7 D7

_ to be o - ver, will it_ be yes or will it be_ sor - ry?_

28 G(add 9) C⁶

Doo doo doo_ doo doo, doo doo doo_ doo doo, doo doo doo_ doo doo,

31 1. 2. Fmaj⁷ C⁶/E

ooh._____ ooh._____ So o - pen up_ your morn - ing light, and

34 Dm⁷ C⁶ Fmaj⁷ C⁶/E

say a lit - tle prayer for right._____ You know that if we are_ to stay a - live, then

36 Dm⁷ C⁶ G G/F#

see the peace_ in ev - 'ry eye. I don't want to wait for our lives_

38 Em⁷ Em/D C G/B Am⁷ D⁷ *Repeat to fade*


_ to be o - ver, I want_ to know_ right now,_ what can it be?

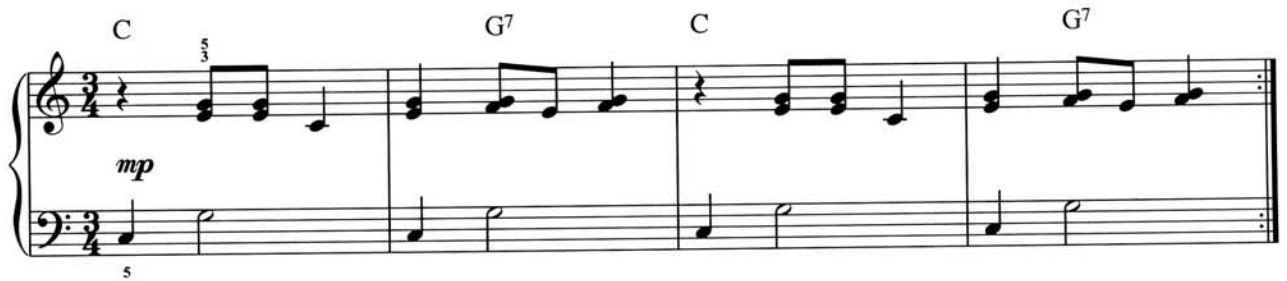
Verse 2:
 He showed up all wet on the rainy front step,
 Wearing shrapnel in his skin.
 And the war he saw lives inside him still,
 It's so hard to be gentle and warm;
 The years pass by and now he has granddaughters.

Father Ted

(Songs Of Love)

Words & Music by Neil Hannon

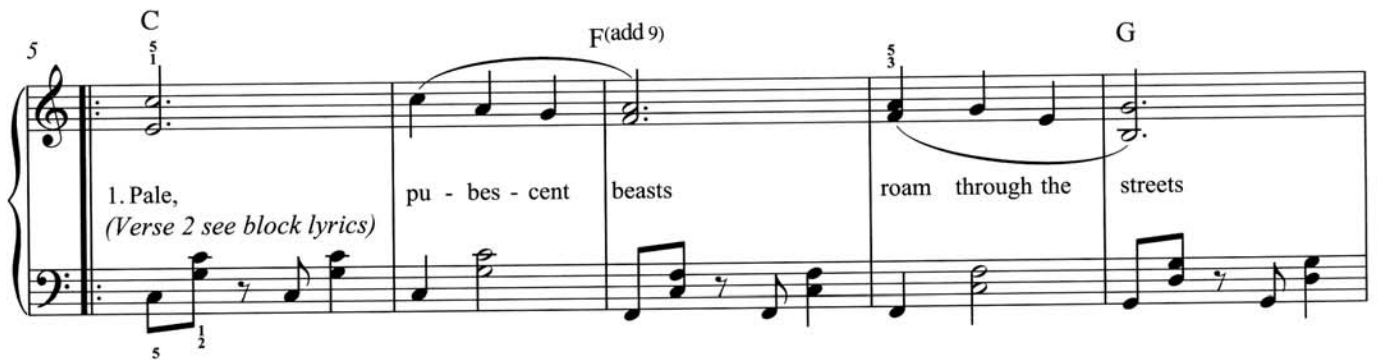
With a lilt ♩ = 140 



C G⁷ C G⁷

mp

5

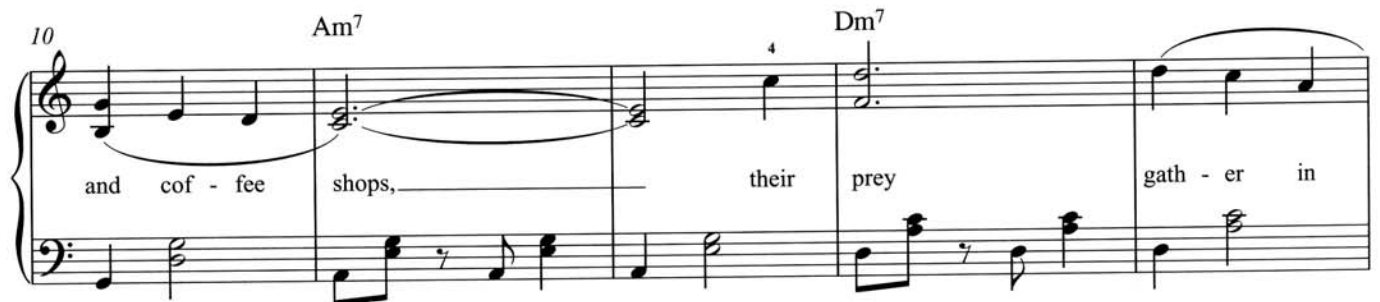


5 C F(add 9) G

1. Pale,
(Verse 2 see block lyrics)

pu - bes - cent beasts roam through the streets

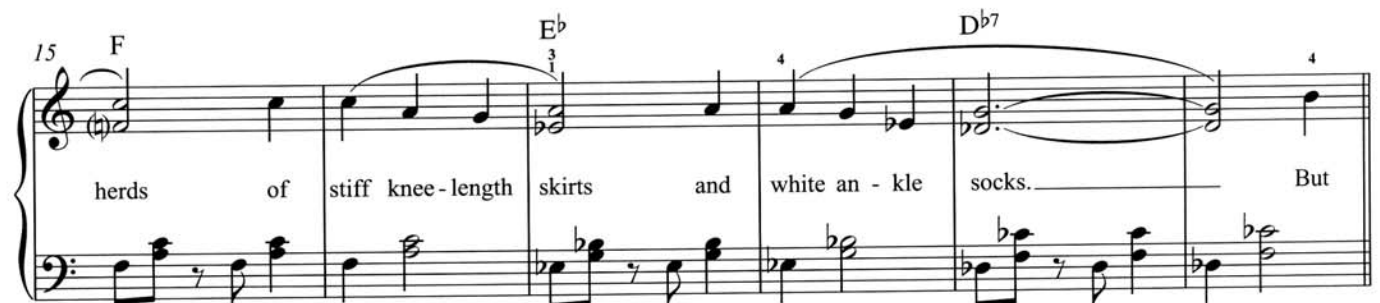
5



10 Am⁷ Dm⁷

and cof - fee shops, their prey gath - er in

4



15 F E^b D^b7

herds of stiff knee-length skirts and white an - kle socks. But

4

21 C F(add9)/C G/B

while they search for a mate, my type hi - ber - nate in

26 G Am7 D7

bed - rooms a - bove, com - po - - sing their

31 F Gsus4 G7 C

songs of love.

37 A^b Fm⁶ C

Fate does - n't hang on a wrong

42 G⁷/B Am⁷ A^b

- or right choice; for - tune de -

47 Fm⁶ C G

pend on the tone of your voice.

52 C F(add 9)/C

So sing while you have time, let the sun

57 G/B G Am⁷ D⁷

shine down from above, and fill you with

63 F Gsus⁴ G⁷ C C⁶

songs of love.

Verse 2:
 Young, uniform minds,
 In uniform lines
 And uniform ties,
 Run round with trousers on fire,
 And signs of desire
 They cannot disguise.
 While I try to find words
 As light as the birds
 That circle above,
 To put in my songs of love.

Film 2006 With Jonathan Ross

(I Wish I Knew How It Would Feel To Be Free)

Words by Billy Taylor & Dick Dallas. Music by Billy Taylor

Moderately ♩ = 116

The piano score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a treble and bass staff. The first system starts with a dynamic marking of *mf* and a fermata over the first measure. The second system begins at measure 4. The third system begins at measure 8. The fourth system begins at measure 12 and ends with a 'to Coda' symbol. Chord symbols are placed above the treble staff, and fingering numbers (1-5) are placed below the bass staff. The score includes various chords such as F, A7/E, Dm, F13, Bb, Bb/C, C7, Bdim7, F/C, C#dim7, and Bdim7.

N.C. *mf* F A7/E Dm F¹³ B^b B^b/C

4 F B^b/C F B^b F C/E F C/G G¹³

8 C⁷ B^b/C F A7/E Dm F¹³ B^b B^b/C

12 F Bdim⁷ F/C C[#]dim⁷ Dm Bdim⁷ F/C B^b/C

to Coda ⊕

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16 F N.C. F A7/E Dm F7 B \flat B \flat /C

20 F C7 F B \flat /C F F \sharp dim C/G G7

24 C7 B \flat /C F Edim7 Dm7 F7 B \flat C9

28 F6 Bdim7 F/C C \sharp dim7 Dm Bdim7 F/C

D.S. al Coda

⊕ Coda rit.


32 B \flat /C

F B \flat /C F/C C7 F7

Frasier

(Tossed Salad And Scrambled Eggs)

Words & Music by Bruce Miller & Darryl Phinnessee

Sassy Swing ♩ = 132 



Chords: B^b, F⁷, B^b7, G^b7, A^b7, D^b13, B^b, E^b13, D^b13, B^b7, E^b9

Lyrics:
 Hey ba-by, I hear the blues are call-ing 'tossed
 sal - ads and scram - bled eggs'.
 And may-be I
 seem a bit con - fused, may - be, but I got you.

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10 B^b7 A^{13} A^b13 G^{13} G^b7 F^7

But I don't know what to do with those tossed

12 N.C. $F^7\#9$

f sal - ads and scram - bled eggs. *mf* They're call - ing a -

15 B^b7

- gain.

18 $G^7\#9$ A^b13 $A^{13}b9$ B^b13

f

House

(Teardrop)

Words & Music by Robert Del Naja, Grant Marshall, Andrew Vowles & Elizabeth Fraser

With a heavy beat ♩ = 76

Asus⁴

mf

1 5

5

Gsus² Dsus² Asus⁴ Gsus²

10 Dsus² Asus⁴ Gsus²

Love, love is a verb, love is a doing word.

13 Dsus² Asus⁴

Fearless on my breath. Gentle impulsion.

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16 Gsus² Dsus² Asus⁴

shakes me, makes me light - er... Fear - less on my breath.

19 F⁶ Gsus² Asus⁴

Tear-drop on the fire. Fear - less on my breath.

22 Gsus²

The light of the day,- black flow - ers bloss - om.

25 Dsus² Asus⁴ Fmaj⁷

Fear - less on my breath. Black flow - ers bloss - om.

28 Gsus² Asus⁴ Fmaj⁷

Fear - less on my breath.

31 Dm Gsus² Asus⁴

Tear-drop on the fire. Fear - less on my breath.

Jeeves & Wooster

(Theme)

Music by Anne Dudley

Steady 2, swung $\text{♩} = 100$ $\text{♩} = \text{♩}^3$

Em $\frac{3}{4}$ F#dim Em/G F#dim Em F#dim Em/G F#dim Em F#dim

6 Em/G F#dim Em F#dim Em/G F#dim Em F#dim Em/G F#dim

11 Em F#dim⁷ Em/G E⁷/G# Am C⁷/B^b Em/B B Em F#dim

16 Gmaj⁷ E/G# Am F#/A# B B/A Em/G B/F#

Detailed description: This is a piano score for the theme 'Jeeves & Wooster'. It consists of four systems of music, each with a treble and bass clef staff. The first system starts with a dynamic marking of *mf* and includes a triplet of eighth notes in the treble staff. The second system continues the melody with a five-measure phrase. The third system features a more complex harmonic structure with a *f* dynamic marking and includes a triplet of eighth notes. The fourth system concludes the piece with a key signature change to two flats and a *f* dynamic marking. Chord symbols are placed above the treble staff, and fingering numbers (1-5) are indicated below the bass staff.

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21 Fm Gdim Fm/A^b Gdim Fm Gdim Fm/A^b Gdim Fm Gdim

mf

26 Fm/A^b Gdim Fm Gdim⁷ Fm/A^b F⁷/A B^bm D^b7/C^b Fm/C C

31 Fm Gdim A^bmaj⁷ F/A B^bm G/B C C/B^b

36 Fm/A^b C/G B^bm D^b7/C^b C^{aug}7 C/B^b Fm Gm⁷(b⁵) Fm/A^b F/A

41 B^bm C⁷ Fm C Fm

ff

Later... With Jools Holland

(Doing The Bird Cage Walk)

Music by Jools Holland & Gilson Lavis

Energetically ♩ = 100 (or faster if you can!)

N.C.

Gm7

C

Musical notation for the first system, measures 1-3. The key signature is one flat (Bb) and the time signature is 4/4. The piece starts with a *mf* dynamic. Measure 1 is a whole rest in the treble clef and a bass line starting with a 5th finger. Measure 2 continues the bass line with a 2nd finger. Measure 3 has a Gm7 chord in the treble and continues the bass line with a 5th finger, a 4th finger, a 2nd finger, and a 1st finger.

Musical notation for the second system, measures 4-5. Measure 4 has a Gm7 chord in the treble and a bass line with a 5th finger. Measure 5 has a C9 chord in the treble and a bass line with a 3rd finger, a 4th finger, a 3rd finger, a 2nd finger, a 1st finger, and a 2nd finger.

Musical notation for the third system, measures 6-8. Measure 6 has a Gm7 chord in the treble and a bass line with a 5th finger. Measure 7 has a C9 chord in the treble and a bass line with a 2nd finger. Measure 8 has a Gm7 chord in the treble and a bass line with a 5th finger.

Musical notation for the fourth system, measures 9-10. Measure 9 has a C9 chord in the treble and a bass line with a 5th finger. Measure 10 has a Gm7 chord in the treble and a bass line with a 5th finger.

12 N.C. Gm7

1 2 1 1 1

15 C9 Gm7

17 C9 Gm7

19 C9 G6 ff

21 C13 Gm7 C9

24 Gm7 C9 Gm7 white note gliss.

The League Of Gentlemen

(Theme)

Music by Joby Talbot

Darkly and sinisterly $\text{♩} = 94$
D⁵

The musical score is written for piano and bass. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major/D minor). The tempo is marked as quarter note = 94. The first system (measures 1-4) starts with a D⁵ chord and features a piano (pp) dynamic in the right hand and a forte (ff) dynamic in the left hand. The second system (measures 5-8) features an A^bdim chord and a mezzo-piano (mp) dynamic. The third system (measures 9-12) features a D⁵ chord and a B^b7/D chord. The fourth system (measures 13-16) features a D⁵ chord and a B^b5 chord, with a forte (f) dynamic. Fingerings and articulation marks are provided throughout the score.

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17 D^5 B^b5 D^5

mp

21 $A^b\dim$ G^5

mf

25 E^b7 G^5

29 E^b5 G^5

ff

32 E^b5 C^5 A^b5

35 C^5 Cm/G $Bm/F^\#$ $B^b m/F$ Am/E $G^\# m/D^\#$ N.C.

The OC

(California)

Words & Music by Alex Greenwald & Jason Schwartzman

Medium Rock $\text{♩} = 80$

The musical score is written for piano and voice. It consists of four systems of music. The first system (measures 1-4) features a piano introduction with a melody in the right hand and chords in the left hand. The second system (measures 5-8) continues the piano introduction. The third system (measures 9-12) includes the first line of lyrics: "We've been on the run, dri - ving in the sun, look-in' out for num-ber one. / Hus-tlers grab your guns, your shad-ow weighs a ton, dri-ving down the 1 - 0 - 1. } Cal - i-for-". The fourth system (measures 13-16) includes the second line of lyrics: "- nia here_ we come, _ right back where we start - ed from. _ Cal - i - for-". The score includes dynamic markings (mp, mf), articulation (accents), and performance instructions (first and second endings).

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18 A^b E^b A^b/E^b

1 2

- nia, Cal - i - for - nia... *f* Here we come...

Red.

24 $E^b\text{maj}^7$ A^b/E^b to Coda \oplus D.S. al Coda (with repeat) \oplus Coda

4

Cal - i - for -

29 E^b A^b/E^b $E^b\text{maj}^7$

2 2

- nia, Cal - i - for - nia, he we come.

35 A^b/E^b E^b F^7

4 2

Cal - i - for - nia, Cal - i - for - nia,

40 $A^b\text{maj}^9$ Cm

2 1

he we come. *p*

The Royle Family

(Half The World Away)

Words & Music by Noel Gallagher

With a lilt ♩ = 110



C₅ Fmaj⁷ C Fmaj⁷

mp

1

5 C Fmaj⁷ C Fmaj⁷

I would like to leave this ci - ty, this old town don't smell too pret - ty and }
And when I _____ leave this is - land, book my - self into a soul a - sy - lum 'cause }

1 2

9 C G/B Am D⁷ D⁷sus⁴ D⁷ Fmaj⁷

I can feel the warn - ing signs _____ run - ning a - round _____ my mind. _____

13 Am C E Am

So here I go, _____ still _____ scratch - ing a - round _____ in the same _____ old hole. _____ My

17 Fmaj⁷ D⁹ G G⁷

bod - y feels young - but my mind is ver - y old.

21 Am C E Am

So what do you say? You can't give me the dreams that are mine a - ny - way,

25 Fmaj⁷ Fm

half the world a - way, half the world a - way,

29 C G/B Am D⁷ D^{7sus}⁴ D⁷

half the world a - way, I've been lost, I've been found, but I don't

32 Fmaj⁷ Fm C

rall.

I don't feel down.

Sex And The City

(Theme)

Music by Thomas Findlay, Andrew Cocup & Douglas Cuomo

Fast Bossa Nova ♩ = 116 (or faster if you can!)

N.C.

Am Am(ma7)

Am⁷ Am⁶ Am

Dm Dm(ma7) Dm⁷ Dm⁶ Dm

Am E⁷

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system starts with a 'N.C.' (No Chords) instruction. The second system begins with an Am⁷ chord. The third system begins with a Dm chord. The fourth system begins with an Am chord. The score includes various chord voicings such as Am(ma7), Dm(ma7), and E⁷. Fingering numbers (1-5) are provided for many notes. The tempo is marked as 'Fast Bossa Nova' with a quarter note equal to 116 beats per minute, or faster if possible.

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13 **F7** **G** **F#** **G** **A^b**

16 **A** **A^b** **A** **B^b** **E** **E(b5)** **N.C.**

19 **Am**

Slower **rit.** **Am⁶** **Am(ma7)**

21

Six Feet Under

(Theme)

Music by Thomas Newman

Moderately ♩ = 112



The musical score is written for piano in 4/4 time, featuring a key signature of three flats (B-flat major/D-flat minor). It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-5) begins with a piano (*mp*) dynamic and features a chord progression of E-flat major 11 (E^bmaj¹¹) and E-flat dominant 7 (E^b7). The second system (measures 6-9) continues with E-flat major 11 and E-flat dominant 7. The third system (measures 10-13) features E-flat dominant 7. The fourth system (measures 14-17) begins with a mezzo-forte (*mf*) dynamic and features E-flat dominant 9 (E^b9). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 5, 2, 4, 5, 2, 4, 2, 3, 2, 1).

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to Coda Φ

17

3 4 2

D.S. al Coda
(after repeat)

20

N.C.

Φ Coda

23

A^{b5} E^{b7sus4}

4 2 5

26

B^bm/D^b E^{b5} N.C.

4

28

E^{b9} *p* *pp*

5 2 4 2

The Simpsons

(Theme)

Music by Danny Elfman

Andante ♩ = 70 **Allegro vivace** ♩ = 170

C D/C₂

mp

1 4

5 C F#

1 2 3 5 4 1 4 2 1

mf

9 B^{7b5}

1 4

13 B B⁷

1 2 1 1 3 1

1

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17 E F# E9 E7b5

f

2 b 5 5

1

22 C N.C.

mf

5 1 5 1 5 4 1 4 2 1

1

27 A7b5

1

1

2 5

32 B B7b5

f

1 4

1

36 C C7

1

1

1

3 5 5

40 E^b $E^b9\#11$ D^b7b5

Heavy swing ♩ = 110

46 C B^b A^m7 A^b7 G N.C.

Straight quavers

50 C D^b7b5 C D^b7b5 C G^7b5

Allegro vivace ♩ = 170

54 N.C. D^b7b5 C C

57 $C(b5)$ C

The South Bank Show

(Variations 1-4)

Music by Andrew Lloyd Webber

With a heavy beat ♩ = 102

The musical score is written for piano in 4/4 time with a tempo of 102 beats per minute. It consists of four systems of music. The first system starts with a treble clef and a key signature of one flat (B-flat major), with a common time signature of 4/4. The bass clef part begins with a forte (*f*) dynamic and a sequence of notes with fingerings 5, 1, 5, 1. The second system continues the bass line and introduces a new treble line starting at measure 4. The third system features a treble line with a mezzo-piano (*mp*) and *dolce* dynamic, and a bass line with chords. The fourth system concludes the piece with a treble line featuring a crescendo from *f* to *ff* and a bass line with chords. Chord symbols are placed above the notes: Am, N.C., E7aug, N.C., A7/C#, Dm, Dm/C, G7/B, C, Bb, Am, Dm/F, E, Am.

The Sopranos

(Woke Up This Morning)

Words & Music by Chester Burnett, Robert Spragg, Jake Black, Piers Marsh & Simon Edwards

Menacingly ♩ = 88

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as 'Menacingly' with a quarter note equal to 88 beats per minute. The piano accompaniment features a steady bass line of chords in the left hand and a more active melody in the right hand. The vocal line is written in a soprano clef and includes lyrics. The lyrics are: 'Woke up this morn - ing, - got your - self a gun. - Your ma - ma al - ways said you'd be the cho - sen one. She said: "You're one in a mil - lion, you got to burn to shine, but you were born un - der a bad - sign with a blue moon in your eye." - And you woke up this morn - ing, - all that love had gone. Your Pa - pa nev - er told you a - bout right and wrong. But you,

Chords: Gm, C7/G, Gm7

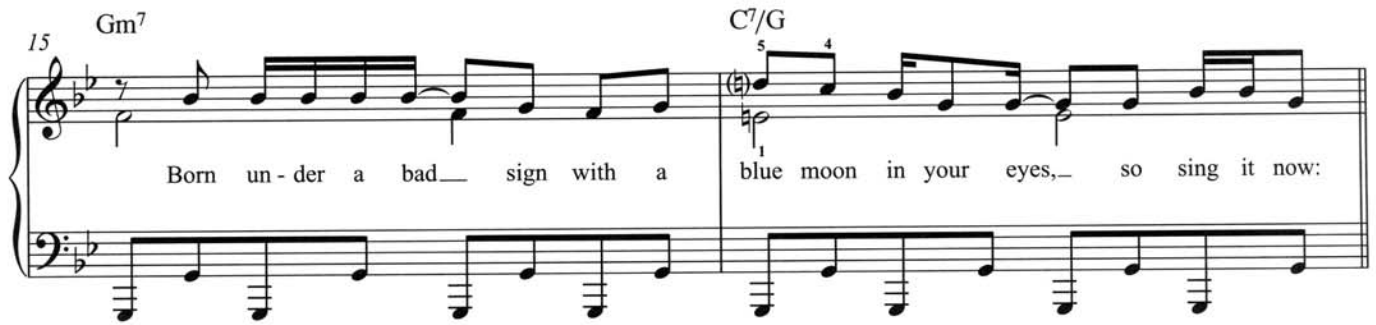
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13 Gm C7/G



you're look-ing good ba-by, I be-lieve that you're feel-ing fine, shame a-bout it.

15 Gm7 C7/G



Born un-der a bad sign with a blue moon in your eyes, so sing it now:

17 Gm C7/G Gm7




woke up this mor-ning, got a blue moon, got a blue moon in your eye, so sad,

20 C7/G Gm



god-damn god-damn shame a-bout it. Woke up this mor-ning, got a

22 C7/G Gm7 C/G Gm



blue moon, got a blue moon in your eye.

The 'X' Files

(Theme)

Music by Mark Snow

Sinisterly $\text{♩} = 120$

The musical score is written for piano and bass clef. It consists of four systems of music, each with a treble and bass clef staff. The key signature is one flat (F major/D minor) and the time signature is 4/4. The tempo is marked 'Sinisterly' with a quarter note equal to 120 beats per minute. The score begins with a treble clef staff containing a melodic line with a triplet of eighth notes (1, 2, 3) and a quarter note (4). The bass clef staff features a triplet of eighth notes (5, 3, 2) and a quarter note (1). The first system includes a dynamic marking of *mf* and a 'sempre' instruction with a '5' above the bass clef. Chords are indicated as Am and Am⁹. The second system continues the melodic and bass lines, with a '5' above the treble clef in the final measure. The third system starts with a '10' above the treble clef. The fourth system starts with a '15' above the treble clef. The score concludes with a final chord in the bass clef.

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20 Am⁹ Am

24 N.C.

27 Am N.C.

30 Am

33