MUSIC FROM THE ORIGINAL MOTION PICTURE

SHREK

FEATURING:
I'm a Believer
The Best Years of Our Lives
Like Wow

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CONTENTS

9  Stay Home
15 I'm a Believer
19 Like Wow
26 It Is You (I Have Loved)
34 The Best Years of Our Lives
38 Bad Reputation
43 My Beloved Monster
46 You Belong to Me
49 All Star
57 Hallelujah
61 I'm on My Way
67 I'm a Believer (reprise)
70 True Love's First Kiss
SYNOPSIS

Once upon a time in a far away swamp there lived an ornery ogre named Shrek (Mike Myers) whose precious solitude is suddenly shattered by an invasion of annoying fairy tale characters. There are blind mice in his food, a big, bad wolf in his bed, three little homeless pigs, and more, all banished from their kingdom by the evil Lord Farquaad (John Lithgow).

Determined to save their home—not to mention his own—Shrek cuts a deal with Farquaad and sets out to rescue the beautiful Princess Fiona (Cameron Diaz) to be Farquaad’s bride. Accompanying him on his mission is a wisecracking Donkey (Eddie Murphy) who will do anything for Shrek . . . except shut up. Rescuing the Princess from a fire-breathing dragon may prove the least of their problems when the deep, dark secret she has been keeping is revealed.

Shrek is based on the children’s book by William Steig.

"Working with the band Halfcocked on the song "Bad Reputation" was a true pleasure. What a great band, and what a great movie!!"
— Joe Barresi, producer of "Bad Reputation"

"We really enjoyed working on the soundtrack for the movie Shrek. It was the first animated movie I personally had ever seen and thought Eddie Murphy was off the hook. We hope to be a part of a DreamWorks production again soon."
— Isaiah Taylor, Baha Men
ABOUT THE PRODUCTION

In some ways, Shrek is your classic fairy tale. It has a hero, a beautiful princess, and a dastardly villain. Unlike the fairy tales of old, however, the hero is an ugly, ill-tempered ogre, the princess is not all she appears to be, and the villain has some obvious shortcomings.

Shrek producer and DreamWorks principal Jeffrey Katzenberg notes, “Shrek kind of looks backwards at all the fairy tale traditions we grew up on, and takes great fun turning all those storytelling conventions upside-down and inside-out.”

“We (Halfcocked) had an amazing time being involved with the Shrek soundtrack. Not only are we extremely honored to cover a song by one of our heros, Joan Jett, but we also feel privileged to be part of such a great, successful project that uses a bitter, ugly, green ogre as its star. Thanks, Shrek!!”

Rock on!
— Sarah Reitkopp, lead singer for Halfcocked (performed “Bad Reputation”)

Producer and head of PDI/DreamWorks Aron Warner agrees that a lot of the fun in Shrek comes from lampooning some of our most beloved fairy tale characters, even throwing in some Mother Goose favorites for good measure. “We basically took every fairy tale in the book and turned it on its side. Nothing is sacred; every fairy tale gets roasted. These characters are ripe for parody because they’re part of the cosmic consciousness, so to speak.”
In addition to breaking the mold of fairy tale conventions, *Shrek* also showcases some amazing breakthroughs in what have been referred to as the "Holy Grails" of computer animation, the first being realistic humans, who are able to express both dialogue and emotion through a complex facial animation system developed at PDI. Using special tools called "Shapers," the animators were able to achieve sophisticated facial and body movements by applying interacting layers of bone, muscle, fat, skin, hair, and clothing. There are also advances in the creation of rich, organic environments; clothing that moves, wrinkles and reacts to light like real-life fabric; fire; and fluids of different viscosities, achieved using PDI/DreamWorks' award-winning Fluid Animation System (FLU).

"The computer has been revolutionary in animation—not evolutionary, revolutionary. There is absolutely no question that *Shrek* is far and above anything that's been done in computer animation," says Katzenberg, who is quick to qualify, "for at least ten seconds. Yes, it's state of the art, but do I think it will be the benchmark for a long time to come? No. It will be the benchmark for about a day or two. I say that with a sense of humor, but that's what's exciting about computer animation; it's evolving exponentially. With today's digital tools, it seems if we can dream it, we can make it."

Of course, long before they could dream it, the filmmakers had to read it. The movie *Shrek* has its origins in a short illustrated book of the same name by award-winning children's author William Steig. Steig's story of an ogre who sets out into the world to find adventure first came to the attention of producer John H. Williams via a very close source. Williams recounts, "Every development deal starts with a pitch and my pitch came from my then kindergartner, in collaboration with his pre-school brother. Upon our second reading of *Shrek*, the kindergartner started quoting large segments of the book pretending he could read them. Even as an adult, I thought *Shrek* was outrageous, irreverent, iconoclastic, gross, and just a lot of fun. He was a great movie character in search of a movie."

Screenwriters Ted Elliott and Terry Rossio, who had previously worked with Katzenberg and Warner on *Antz*, collaborated with Joe Stillman and Roger S. H. Schulman to adapt the story into an animated action adventure, told with humor and heart, under the direction of Andrew Adamson and Vicky Jenson.

The heart of the story is found in what could be called—in the language of all fables—the moral of the story. Vicky Jenson relates, "The story is about self-acceptance and that things aren't always as they appear. We definitely turn the concept of beauty on its ear, which I think is a very powerful theme."

That being said, Adamson adds, "Yes, there's a moral to the story and it has tremendous heart, but all of that, I hope, comes ultimately through humor."

"We set out to create a joyful, fun expression of all the things we'd like to see and, really, to make ourselves laugh," Warner agrees. "I think humor is universal when it's good, and there's a lot of stuff to laugh at in this movie, depending on what you know and remember about the world of fairy tales. We hit on elements that have been so much a part of all our lives, and we had the right actors in the right place at the right time. It just all came together."
ABOUT THE MUSIC

Accompanying the characters on their adventures is a musical score composed by Harry Gregson-Williams and John Powell, who had previously collaborated on the scores of DreamWorks’ animated hits Antz and Chicken Run. Juxtaposed with the orchestral score in the film are song selections from an eclectic group of artists, including Baha Men, Smash Mouth, Joan Jett, Rupert Holmes, Herb Alpert and the Tijuana Brass, and DreamWorks recording artists eels, Self, Leslie Carter, and Dana Glover. Glover’s song, “It Is You (I Have Loved),” was originally a score cue from composers Gregson-Williams and Powell, to which Glover wrote lyrics, turning it into one of the featured songs in the film.

Like the story, the songs will relate differently to audiences, depending on their age and musical tastes, but, Katzenberg offers, “As much as any movie I’ve worked on these last 20 years, this one genuinely has something for everyone. It’s such an irreverent comedy, but at its core is an incredible heart. It really talks to the fact that there’s a place for each and every one of us, and someone to share it with.”

Long before Shrek was animated, the filmmakers handpicked many of these songs. Each holds a lyric that tells us more of our story and expresses Shrek’s point of view. The songs are as eclectic as our fairy tale creatures. These musicians and songwriters have great wit and a keen sense of adventure. Our composers, Harry and John, blended these songs with their original underscore to create a one of a kind musical journey.

— Marylata E. Jacob, Music Supervisor

Warner agrees, “I think its theme is a very important one these days—that beauty not only isn’t everything, it can mean absolutely nothing. We live in a world that’s obsessed with the way people look. I love the fact that we were able to tell a story where the so-called beautiful people don’t always win.”

Katzenberg concludes, “It really is an allegory in which we can find something about our own lives. Each of our characters comes to understand that there is something wonderful—warts and all—about who they are. I think that’s true for all of us: that the people who ultimately come to know and love us see the strengths inside of us. Whether you’re a princess, a donkey, or even a big, green, stinky ogre, you can find love and happiness.”

Shrek was the third film that Harry and I scored together for Jeffrey Katzenberg and DreamWorks. So you’d think that it would be getting easier; wouldn’t you? Whilst it was a wonderful film to work on (we could tell that from the first rough cut we saw), and whilst we were teamed up with a great group of people (some of whom we knew very well by then—the darling Marylata Jacob, for one), Shrek was still, with all of these advantages, a difficult project to do. At times Harry and I felt as if we were crossing the same rickety bridge that Shrek and Donkey crossed above the lake of fiery lava (but I can’t reveal who was the frightened one). Making music for this film required us to walk a thin line between sentiment and subversion, truthful emotion and sticky sap, comedy and action, fruit and nuts. But like Shrek and Donkey, we got to the other side and wondered what all of the hollering had been about.

— John Powell, co-composer of musical score (with Harry Gregson-Williams)

“It is rare to have an opportunity to work on a movie such as Shrek. I was thrilled and honored to collaborate with composers I so admire.”

— Dana Glover, artist and lyricist for “It Is You (I Have Loved)”
CAST OF CHARACTERS

**SHREK** — Voiced by Mike Myers, Shrek is a big, green, ugly, smelly ogre. Perfectly content just living alone in his swamp, he enjoys taking mud showers, eating forest critters, and scaring the spit out of anyone who crosses his path. It takes a princess that packs a punch to finally soften his heart.

**DONKEY** — Voiced by Eddie Murphy, this Donkey's no jackass—he talks, sings, hums, dances, and just won't shut up. As Shrek's unlikely sidekick, it doesn't take long to see his charming and optimistic nature. He finds true friendship and a hot romance where he least expects it.

**PRINCESS FIONA** — Voiced by Cameron Diaz. Princess Fiona is every guy's dream. She is not only beautiful, but she's able to drop-kick a band of outlaws and eats weed-rats with the best of them. She's smart, tough, and spirited, but she is also a princess with a deep, dark secret who waits patiently for her one true love to sweep her off her feet.

**LORD FARQUAAD** — Voiced by John Lithgow, Lord Farquaad, the measly four-foot-tall ruler of Duloc, is the antithesis of Shrek—neat, orderly, and power-hungry. He's a control freak who would like nothing better than to rid the land of all undesirable fairy tale creatures and create his own perfect world.
Stay Home

Moderately

N.C.

Words and Music by Matt Mahaffey

I believe in self assertion. Destiny or slight diversion. Now it seems I've got my head on straight. I'm a freak, an apparition.
tion. Seems I've made the right de-ci-sion. Try to turn back now, it might be too late. And it's off to the moon and then back again.

Same old day, same situ-a-tion. My hap-pi-ness rears back as if to say... I wan-na stay home today. (Don't wan-na go out!) If
An - y - one comes (gon-na get thrown out) I wan - na stay home to - day.

(Don’t want no com - pa - ny, no way.) Yeah! Yeah! Yeah!

The sim - ple life’s my cup of tea I don’t need no - bod - y but me. What I would - n’t give just to be left a - lone.
I wanna be a millionaire some day, but know what it feels like to give it away.

Watch me march to the beat of my own drum. And it's over and over and over again.

Same old day, same situation. My happiness rears back as if to say.

D.S. al Coda
Yeah! Yeah! Yeah!

Rain, rain ev-er-y day, now.

Ev’ry one,

just stay a-way now.

Come an-other
day.
(Come an-other day.)

wan-na stay home to-day.
(Don’t wan-na go out.)
I’m a Believer

Words and Music by Neil Diamond

Moderately slow, with a strong beat

I thought love was only true in fairy tales, meant for someone else but not for me. Love was out to get me. (D.S.) What’s the use in trying?

Original key: F# major. This edition has been transposed up one half-step to be more playable.
That's the way it seemed. Dis-
ap-point-
ment haunt-
ed all my
All you get is pain. When I want-
ed sun-
shine, I got
dreams.
Then I saw her face. Now I'm a be-
liev-
er.
Not a trace of doubt in my
mind.
I'm in love. I'm a be-
liev-
G

A.

N.C.

er. I could'n leave her if I tried.

G

D

N.C.

D.S. al Coda

CODA

N.C.

tried.

Then I saw her face.
Now I'm a believer.

Not a trace of doubt in my mind.

Now I'm a believer, yeah, yeah, yeah, yeah, yeah.

I'm a believer.

Repeat and Fade

Optional Ending
Like Wow

Words and Music by
Jimmy Harry and Sandra St. Victor

Moderate Pop

Guitar ——— G
(capo 3rd fret)

Piano ——— Bb

Ev’ry-thing looks right
stand-in’ in your light.
Ev’ry-thing feels right;
what’s left is all out of sight.

What’s a girl to do?
I’m feelin’ you; you’re on my mind.
I wanna be with you.

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'cause when you're stand-in' next to me, it's like wow!

You know, your kisses seem to set me free. It's like wow!

And when we touch, it's such a rush, I can't get enough. It's like it's like...

Ooh, hey, what? It's like wow!
My mind and heart are all mixed up. Feelin' higher than a cloud,

all my senses are like wow! Ooh, hey,

what? It's like wow! Ooh, hey,

what? (Spoken) You know, it's all I'm thinking of.

It's like, it's like...
It Is You
(I Have Loved)

Words by Dana Glover
Music by Harry Gregson-Williams, John Powell and Gavin Greenaway

Moderately
Em
Bm/D
Cadd2

G/B
Am9
G/B
Cadd2
Dsus4

Moderately fast
D
Em
Bm7
C

There is something that I see in the way you look at

Gadd2
Am7
Cadd2
G

me. There’s a smile that’s a truth in your eyes.
What an unexpected way on this unexpected day.
Could it be this is where I belong?
It is you I have loved all along.
There's no more mystery, it is finally clear to
Em            C          G/B       A
me.
You're the home my heart searched for so long.

B/D#                 C                 G
To Coda

And it is you I have loved all along.

Em            Bm7

There were times I ran to hide, afraid to

C            G            C

show the other side, alone in the night._
without you. But now I know just who you are, and I know you hold my heart. Finally this is where I belong. And it is you I have
sweetest devotion, as I
look into your perfect face.
There’s no more mystery, it is
finally clear to me.
You’re the home my heart
searched for so long. And it is

you I have loved, it is you I have

Slowly, freely

loved, it is you I have loved all a-

long.

mp

rit.
The Best Years of Our Lives
(Part I)

Words and Music by
David Jaymes and Geoffrey Deane

Moderately

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

I get such a thrill when you look in my eyes. My
When we first met I could hardly believe the
My world's a better place 'cause I know you're mine.

A       D/A       E           A

heart skips a beat, girl, I feel so alive.
things that would happen and we could achieve. So
This love is so real and it's no surprise. I wanna say,
Please tell me, baby, if all this is true. 'Cause
let's be together for all of our time. Oh
yeah. I'm gonna show you. Be-

deep down inside all I wanted was you.
girl. I'm so thankful that you are still mine.
cause through the years I'll be right by your side.

Oh, makes me wanna dance. Oh,

it's a new romance. Oh, I look into your eyes.
like Notre Dame. This is why I had to get my shine on. I break a little something to keep my mind on, 'cause you had my mind gone. Uh, uh, uh, uh. Turn the lights on. Come on, baby, let's just rewind the song. 'Cause all I wanna do is make the rest years the best years.

Tacet

D.S.S. al Coda II

all night long.

Coda II

best years of our lives.
Bad Reputation

Words and Music by
Joan Jett, Kenny Laguna,
Ritchie Cordell and Marty Kupersmith

Fast

C

$\text{Play 4 times}$

Tacet

I don’t give a damn about my reputation.

You’re

I

I’ve

The

living in the past, it’s a new generation.
never said I wanted to improve my station.
never been afraid of any deviation.
world’s in trouble, there’s no communication.

*Recorded a half step lower.
And a girl can do what she wants to do, and that's what I'm gonna do. And I having fun, and I don't have to please no one. And I if I'm strange, I ain't gonna change. And I'm wanna say. It never gets better any way. So don't give a damn 'bout my bad reputation. don't give a damn 'bout my bad reputation. never gonna care about my bad reputation. why should I care about my bad reputation.
an - y - way?

Oh, no.

Not me.

And

Oh, no.

Not me.

And

Oh.

*From this point, recorded a half step higher than written.
No.

Not me.

Breakdown.

D.S. al Coda

And
My Beloved Monster

Words and Music by E

Moderately

My be-loved mon-
ster and me,
We go ev'rywhere to-geth-er.
If she wants she will dis-robe you.

My be-loved mon-
ster is tough.
Wear-ing a rain-coat that has four sleeves.
But if you lay her down for a kiss,

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her little heart, it could explode.

She will always be the only thing that was between me and the awful sting that comes from living in a world that’s so damn mean.
You Belong to Me

Words and Music by
Pee Wee King, Redd Stewart
and Chilton Price

Moderately

Guitar — C
(capo 7th fret)

Em
F
C

Piano — G

Bm
C
G

F
Fm
C
G/B
Am
Dsus2
Gsus4
C

See the pyramids along the Nile,
See the market-place in old Algiers,
Send me photographs and souvenirs.

Just remember, darlin', all the while,
Just remember when a dream appears,

* Recorded a half-step lower.
you belong to me.

And I'll be so alone without you;

may-be you'll be lone-some too.

Fly the ocean in a

silver plane,

see the jungle when it's wet with rain.
Just re-mem-ber till you’re home a-gain,
you be-long to me.

D.S. al Coda
And
you be-long to me.
All Star

Words and Music by
Greg Camp

Moderately

Somebody once told me the world is gonna roll me, I ain't the sharpest tool in the shed. She was lookin' kind of dumb with her finger and her thumb in the shape of an "L," on her forehead.

Well, the

*Recorded a half step lower.

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years start com-in' and they don't stop com-in'. Fed to the rules and I hit the ground runnin'.

Didn't make sense not to live for fun; your brain gets smart, but your head gets dumb.

So much to do, so much to see, so what's wrong with takin' the back-streets? You'll

never know if you don't go. You'll never shine if you don't glow.
Hey now, you're an all star; get your game on, go play.

Hey now, you're a rock star; get the show on, get paid. And

all that glitters is gold. On ly shootin'

To Coda

stars break the mold. It's a
cool place, and they say it gets colder. You’re bundled up now; wait till you get older. But the
me-tember men beg to differ, judging by the hole in the satellite picture. The ice we
skate is getting pretty thin. The water’s getting warm, so you might as well swim. My world’s on
fi-re, how ‘bout yours? That’s the way I like it and I’ll never get bored.
Hey now, you’re an all star; get your game on, go play.
Hey now, you’re a rock star; get the show on, get paid. And
all that glitters is gold. On - ly shoot - in’ stars... Some -
body once asked could I spare some change for gas, "I need to get myself away from this place." I said, "Yep, what a concept! I could use a little fuel myself and we could all use a little change."

Well, the years start comin' and they don't stop comin'.
Fed to the rules and I hit the ground runnin'.

Did—n’t make sense not to live for fun; your

brain gets smart, but your head gets dumb.

So much to do, so much to see, so what’s wrong—

with taking the back-streets?

You’ll never know if you don’t go. (Go!) You’ll

never shine if you don’t glow.

Hey now, you’re an all star; get your
game on, go play. Hey now, you're a rock star, get the show on, get paid. And all that glitters is gold. Only shootin'

stars break the mold. And all that glitters is gold. Only shootin' stars break the mold.
Hallelujah

Words and Music by Leonard Cohen

Moderately slow, in 2

C

Am

C

Am

1. I've heard there was a secret chord
2-5. See additional lyrics

C

Am

F

David played, and it pleased the Lord, but you don't really

care for music, do you?

G

C

G

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goes like this: the fourth, the fifth, the minor fall, the
major lift, the baffled king composing Hallelujah.

Chorus

Hallelujah, Hallelujah.
F

lu - jah,     Hal - le - lu

G

jah.

C

G

2. Your

C

G

F

lu - jah.     Hal - le - lu - jah.

Am

Hal - le - lu - jah.     Hal - le -
Additional Lyrics

2. Your faith was strong, but you needed proof.
   You saw her bathing on the roof.
   Her beauty and the moonlight overthrew you.
   She tied you to a kitchen chair.
   She broke your throne; she cut your hair.
   And from your lips she drew the Hallelujah. (To Chorus)

3. Maybe I have been here before.
   I know this room; I’ve walked this floor.
   I used to live alone before I knew you.
   I’ve seen your flag on the marble arch.
   Love is not a victory march.
   It’s a cold and it’s a broken Hallelujah. (To Chorus)

4. There was a time you let me know
   What’s real and going on below.
   But now you never show it to me, do you?
   And remember when I moved in you,
   The holy dark was movin’ too.
   And every breath we drew was Hallelujah. (To Chorus)

5. Maybe there’s a God above,
   And all I ever learned from love
   Was how to shoot at someone who outdrew you.
   And it’s not a cry you can hear at night.
   It’s not somebody who’s seen the light.
   It’s a cold and it’s a broken Hallelujah. (To Chorus)
I’m on My Way

Words and Music by Charles Reid and Craig Reid

Moderate Blues Shuffle (\(\text{G} \quad \text{Ab}\))

Guitar → \(\text{G}\)
(capo 1st fret) \(\text{Ab}\)

Piano → \(\text{Ab}\)

mf

\(\text{G}\)

\(\text{Ab}\)

I’m on my way from misery to happiness today.

Uh-huh (uh-huh), uh-huh (uh-huh).

I’m on my way from misery to happiness today.

Uh-
huh (uh-huh), uh-huh (uh-huh), I'm on my way to what I want from this world.

And years from now, you'll make it to the next world. And every thing that you receive up yonder is what you gave to me the day I wandered.

I took a right, I'll do my best. I took a right turn and yesterday. I'll do my best to do the best I can.
huh (uh-huh), uh-huh (uh-huh), yeah. I took a right,
I'll do my best, I'll

took a right turn and yesterday.
Yeah.

did my best to do the best I can.

yeah, yeah, yeah.
I took the road that brought me to your hometown.
To keep my feet from jumpin' from the ground, dear.

G

C

I took the bus to streets that I could walk down.
To keep my heart from jumpin' through my mouth, dear.
I walked the streets, to find the one I'd looked for. I climbed the stair that led me to your front door.
you teach me a lesson.) And now that I don't want anything.

(Ooh.) I'll have Al Jolson sing, "I'm sit-tin' on top of the world!"
I’m on my way from misery to happiness today.

uh (uh-huh), uh-huh (uh-huh), yeah, I’m on my way from misery to happiness today, yeah, yeah, yeah, yeah.
I'm on my way to what I want from this world. And years from now, you'll
make it to the next world. And ev'rything that you receive up yonder
is what you gave to me the day I wandered, me the day I wandered.

Repeat and fade

I'm on my way.
I’m a Believer
(reprise)

Words and Music by
Neil Diamond

Moderately fast

Then I saw her face.

Now I’m a believer.

er.

Not a trace of doubt in my mind.

I’m in love.

I’m a believer.
liever. I could'n't leave her if I tried.

Then I saw her face. Now I'm a believer. Hey!

Not a trace of doubt in my mind.

I'm in love.
True Love’s First Kiss

Music by
Harry Gregson-Williams and John Powell

Slowly
Dm
Gm/Bb
C

Gm7
F/A
Bb
Dsus4

Gm7
F/A
Csus4
C

Faster
Dsus4

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The Best Years of Our Lives
Bad Reputation
My Beloved Monster
You Belong to Me
All Star
Hallelujah
I'm on My Way
I'm a Believer (reprise)
True Love's First Kiss