MUSIC FROM THE ORIGINAL MOTION PICTURE

SHREK 2

Piano/Vocal arrangements by John Nicholas

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

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

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

Little did Shrek and Fiona know that their marriage had foiled all of her father's plans for her future...and his own. Now the King must enlist the
help of a powerful Fairy Godmother, the handsome Prince Charming, and that famed ogre killer Puss in Boots to put right his version of “happily ever after.”

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

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

Words and Music by
Adam F. Duritz

Moderately fast

So she said, "What's the problem, baby?"

What's the problem? I don't know. Well, maybe I'm in love (love). Think about it, every time I think about it,
Can't stop thinking 'bout it. How much longer will it take to cure this?

Just to cure it 'cause I can't ignore it if it's love (love). Makes me wanna

turn around and face me but I don't know nothing 'bout love. Ah.

Come on, come on. turn a little faster. Come on, come on. the world...
will follow after. Come on, come on, 'cause everybody's after love.

So I said, I'm a

snowball running, running down into the spring that's coming. All this

love melting under blue skies, belting out sunlight, shimmering
love. Well, ba-by. I sur-ren-der to the straw-ber-ry ice cream.

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

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

light-ning mean we’re nev-er a-lone, nev-er a-lone, no, no.
Come on, come on, move a little closer. Come on, come on. I want to hear you whisper. Come on, come on, settle down inside my love.

Ah. Come on, come on, jump a little higher. Come on, come on. If you feel a little lighter.
Come on, come on, we were once upon a time in love.

We're accidentally in love, accidentally in love.

love, accidentally in accidentally in love.

love, accidentally in accidentally in love.

love, accidentally in accidentally in love.
I'm in love. I'm in love. I'm
in love. I'm in love. I'm in
love. I'm in love. (I'm in
love. I'm in love. I'm in
love.)

ac-ciden-tal-ly. Come on, come on, spin a little
tight-er.

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

your-self in-side her love.

I'm in love.
Holding Out for a Hero

Words by Dean Pitchford
Music by Jim Steinman

Moderately fast

G5

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

G5

Where have all the good_men gone_ and where are all_ the gods?

Where's the street-wise Hercules to fight_ the rising odds?

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Isn’t there a white knight upon a fiery steed?

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

I’m holding out for a hero till the end of the night. He’s gotta be strong and he’s gotta be fast and he’s gotta be fresh from the fight. I need a
I'm holding out for a hero till the morning light. He's gotta be sure and it's gotta be soon and he's gotta be larger than life. Larger than life.

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

Doo doom da da doom da da doom ka day.

Doo doom da da doom da da doom ka day.
Some place after midnight in my wildest fantasy,
some where just beyond my reach, there's someone reaching back for me.

Racing on the thunder, rising with the heat.

It's gonna take a Superman to sweep me off my feet. I need a
(Spoken:) Up where the mountains meet the heavens above, out where the lightning splits the sea.

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

Through the wind and the chill and the rain and the storm and the flood.
I can feel his approach like fire in my blood.

Doom doo doo da da doom da da doom ka day (ycah).

I need a hero. I'm holding out for a hero till the end of the night.

He's gotta be strong and he's gotta be fast and he's

[1.2.3]
I need a hero. I'm holding out for a hero.

Gotta be fresh from the fight.

Ro till the morning light.

He's gotta be sure and it's gotta be soon and he's gotta be larger than life.

I need a gotta be larger than life.

Larger than life.
Changes

Words and Music by
David Bowie

Moderately fast

Emaj7
F#\n
Gm\nAb7

Bb7
G
Bb7

F
Am/E
Bb/D

C/E
F
Am

Still don’t know what I was looking for and my time was running wild:

a million dead-end streets. Every time I thought I’d got it made... it seemed the
taste was not so sweet.

So I turned myself to face me but I've never caught a glimpse of how the others must see the fakers. I'm much too fast to take that test.

(Ch-ch-ch-changes, Turn and face the strange ch-ch-ch-changes.)
Don't want to be a richer one. (Ch-ch-changes.)

Turn and face the strange. (Ch-ch-changes.)

Time may change me. but I can't trace time.
Ooh,
yeah.

I
but
never
leave
the
warm
impermanence.
And
so
the
days
flow
through
my
eyes,
but
still
the
days
seem
the
same.
And
these
children
that
you
as they try to change their worlds, they’re imm-
un to your consultations. They’re quite aware of what they’re going through.

(Ch-ch-ch-changes, Turn and face the strange ch-ch-changes.)

Don’t tell them to grow up and out of it. (Ch-ch-ch-changes.)
and face the strange
Where's your shame? You've left us up to
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I'm going through.

Turn and face the strange changes.

Look out, you rock 'n' rollers.

Turn and face the strange changes.
Pretty soon now you're gonna get older. Time may change

me, but I can't trace time. I said that
time may change me.

but I can't trace time.
As Lovers Go (Ron Fair Remix)

Words and Music by
Chris Carrabba

Moderately fast

C

She said, "I've gotta be honest; you're wasting your time"

Emaj7

if you're fishin' round here,"

Am

And I said, "You must be mistaken"

I'm not foolin'; this feelin' is real"

*Recorded a half step lower.
She said, "You've gotta be crazy! What do you take me for? Some kind of casual mark? "You've got wits, you've got looks, you've got passion, but I swear that you've got me all wrong. all wrong. all wrong. all wrong. but you've got tonight?"

"You've got ta be crazy! What do you take me for? Some kind of casual mark? "You've got wits, you've got looks, you've got passion, but I swear that you've got me all wrong. all wrong. all wrong. all wrong. but you've got tonight?"
D7

Fmaj7

Am7

C/F

Dsus2

C

C/B

C/F

This is easy, as lovers go. So don't
Corinna-
corn-
pli-
cate it
by
hes-
iti-
tat-
ing. And

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

tai-
lor-made. What’s the sense in wait-
ing? And I said, “I’ve got-ta be hon-
est; I’ve been wait-
ing for you all of my life.” For
so long I thought I was a - sy - lum bound, but just seeing you makes me think twice. And being with you here makes me sane.

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

You’ve got wits, you’ve got looks, you’ve got pas - sion, but are you
brave enough to leave with me tonight.

Coda, coda

sense in waiting? And this is easy, as lovers go. So don’t

complicate it by hesitating. And

this is wonderful, as loving goes. This is
D/E  tai - lor - made, What’s the sense in wait - ing? And

D  D/C#  D/G  D/E  
this is eas - y, as lov - ers go. So don’t com - plic - ate it by

D/G  D/A  D  D/C#  Bm7  
hes - i - tat - ing. And this is won - der - ful, as lov - ing goes. This is

E7sus4  C  A  D  
tai - lor - made, What’s the sense in wait - ing?
Funkytown

Words and Music by
Steven Greenberg

Moderately fast

\* C

Chords reflect implied harmony (till key change).

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

Town to keep me movin', keep me groovin' with some energy.

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Well, I talk about it, talk about it, talk about it. Talk about, talk about, talk about movin'.

G

F

Em

Dm

C

Play 3 times

Gotta move on.
Won’t you take me to Funk-town? Won’t you take me to Funk-town?
Wont' you take me to Funk-y-town?
Won't you take me to Funk-y-town?
Coda  Cm7

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

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

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

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

Won't you take me down to Funk-town?
I'm on My Way

Words and Music by Rich Price and Clint Bierman

Moderately

Guitar

\[ G \]
\[ D/F# \]
\[ Em7 \]
\[ G \]
\[ D/F# \]

Piano

\[ Bb \]
\[ F/A \]
\[ Gm7 \]

I'm on my way
If I lift my head
from a bed of stars,
the ocean wide...

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If I call your name would you carry me

And if I close my eyes, let me put my faith in the whole design,
could you raise your voice feeling it whole to-
get-er with mine? But I’m on my way.

Yes, I’m on my way.

I said I’m on my way,
Yeah. But I'm on my way.

Said I'm on my way. If I'm on my way I'm better for it all 'cause I'm moving on.

Em7
G
D/F#

To Coda

Em7
Gm7

yeah. But I'm on my way.

Said I'm on my way. If I'm on my way I'm better for it all 'cause I'm moving on.

Em7
Am7
D7add4
Am7
D7add4

Em7
Gm7

Am7
D7add4
Am7
D7add4

Cm7
F7add4
Cm7
F7add4
Cm7
F7add4

Am7
D7add4
Am7
D7add4

Cm7
F7add4
Cm7
F7add4

Cm7
F7add4

Em7
Gm7

yeah. But I'm on my way.

Said I'm on my way. If I'm on my way I'm better for it all 'cause I'm moving on.

Em7
Gm7

Am7
D7add4
Am7
D7add4

Cm7
F7add4
Cm7
F7add4
Cm7
F7add4

Am7
D7add4
Am7
D7add4

Cm7
F7add4
Cm7
F7add4

Cm7
F7add4

Em7
Gm7

yeah. But I'm on my way.

Said I'm on my way. If I'm on my way I'm better for it all 'cause I'm moving on.

Em7
Gm7

Am7
D7add4
Am7
D7add4

Cm7
F7add4
Cm7
F7add4
Cm7
F7add4

Am7
D7add4
Am7
D7add4

Cm7
F7add4
Cm7
F7add4

Cm7
F7add4

Em7
Gm7

yeah. But I'm on my way.

Said I'm on my way. If I'm on my way I'm better for it all 'cause I'm moving on.

Em7
Gm7

Am7
D7add4
Am7
D7add4

Cm7
F7add4
Cm7
F7add4
Cm7
F7add4

Am7
D7add4
Am7
D7add4

Cm7
F7add4
Cm7
F7add4

Cm7
F7add4

Em7
Gm7

yeah. But I'm on my way.

Said I'm on my way. If I'm on my way I'm better for it all 'cause I'm moving on.
yeah. And whether they might say

I belong.

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

I'll never find my way back here from
I can't find my way anywhere. I'll never find my way back here from anywhere.

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

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

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

yeah. But I'm on my way.
I Need Some Sleep

Words and Music by
Mark Everett

Moderately slow

Am   Em7   Fmaj7   C/E   Am   Em7   Fmaj7   G

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

Am   Em7   Fmaj7   G

I tried counting sheep, but there’s one I always miss.

Am   Em7   Fmaj7   C/E

Everyone says I’m getting down too low.

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I need some sleep; time to put the old horse down.
I'm in too deep and the wheels keep spinning 'round.

Everyone says I'm getting down too low.

Everyone says you just gotta let it go.

Just gotta let it go.
Ever Fallen in Love

Written by Pete Shelley

Fast Rock

Bm

You spurn my natural emotion
don't see much of a future

A

Bm

You make me feel like dirt,
unless we find out who's to blame;
I'm hurt...

A

Bm

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But if I start a commotion,
And we won't be together much longer,
we are the same.

You run the risk of losing us,
and that's worse.

Ever
Fallen in love with someone, ever fallen in love, in love with someone.

You spurn my natural emotions.
But if I start a commotion, I'll only end up losing you. And that's worse.
Ever fallen in love with some one. ever fallen in love with some one. ever fallen in love with some one. 

To Coda II

you should n't 've fallen in love with?
Fallen in love with some one

you shouldn’t’ve fallen in love with?
Little Drop of Poison

Words and Music by
Tom Waits and Kathleen Brennan

Moderately fast

Cm  G  Cm  G7  Cm  G7

Cm  G7  Cm  G7  Cm  G7

Cm  G7  Cm  | Tacet |

Cm  G7  Cm  G7

with a little drop of poison.
bod - y knows they're lin - ing up to go in - sane.

I'm all a - lone.

I smoke my friends down to the fil - ter.

but I feel much cleaner af - ter it rains.

And she
left in the fall; that's her picture on the wall. She
always had that little drop of poison.

To Coda

Did the devil make the world while God was sleeping?
You'll never get a wish from a bone. Another wrong goodbye and a hundred sailors.

That deep blue sky is my home. And she
And a rat always knows when he's in with weasels.

Here you lose a little every day.

Well, I remember when a million was
I a million.

They all have ways to make you pay.

And she left in the fall; that's her picture on the wall. She always had that little drop of poison.

1.

Tacet

And she
Moderately fast

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

you to change, \- no way.\-
I'm a bee\- I need \- you. \-
Ah ha ha.
1. How can I do for free; flying to the sun without a plane when you're here?

2. All this you explain, give me hope and I can see you're so true. Ah ha ha. And don't you worry 'bout me, babe. 'cause
I'm right here for you to save.

Holiday hotel, you and I know well. You're the waves of
Holiday hotel, you and I
know well. You're the waves of my ocean.

Here's my ring and my devotion.
I
You're strange — and I'm strange.
Don't want — you to change — no_

You're strange and I'm strange. Don't want you to change, no_

way. Ah ha ha.

D.S. al Coda

Ah ha ha.
And don't you worry 'bout me.

babe, 'cause I'm right here for you to save.
People Ain’t No Good

Words and Music by Nick Cave

Slow Waltz

C\n\nG/B\n\nF\n\nC\n\nG

People just ain’t no good.
I think that’s well understood.

You can see it everywhere you look.

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just ain’t no good.

We were married under cherry trees;
on the sheets;

under blossoms we made our vows.

woken by the morning bird.

All the blossoms come sailing down

We’d buy the Sunday newspapers

through the streets and through the playgrounds.

The sun would stream
FIG

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

Sea - sons came and sea - sons went.

The win - ter stripped the blos - soms bare.

The win - dows rat - tling in the gales.
A different tree now lines the streets,
shaking its fists in the air.
made out of her wedding veils.

The winter slammed us like a People, they

good at all. To our
I hear they're bad.
They can comfort you: some
I'd stick by you
Ah, but that's just
ill of health.
They bury you when you
go and die.
It ain't that in their
Peo-ple, they ain't no good.

Peo-ple, they good at all.

1.
ain't no good at all.

2.
They good at all.
Fairy Godmother Song

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

Moderately slow, freely

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

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Brightly, in 2

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

With a flick of the wrist and just a flash, you’ll land a prince with a ton of cash:

a high - priced dress made by mice, no less; some crys - tal glass pumps and no more stress. Your
Worries will vanish, your soul will cleanse. Con- fide in your ver- y own fur- ni- ture friends. We'll help you set a new fa- shion trend.

I'll make you fancy, I'll make you great (the kind of gal the prince would date). They'll write your name on the
bathroom wall.

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

A sporty carriage to

ride in style, a sexy man boy chauffeur - "Kyle." We'll

banish your blemishes, tooth decay. Cellulite thighs will

cresc.

fade away, and oh what the hey... Have a Bichon Fri
Nip and tuck here and there, to

land that prince with the perfect hair.

get that prince with the sexy tush.

You and your prince take a roll in the hay.

Lipstick liners, shadows, blush,

Lucky day, hunk buffet.

You can spoon on the moon
with the prince to this tune. Don’t be drab; you’ll be fab.

Your prince will have rock-hard abs. Cheese soufflé, Valentine’s Day.

Have some chicken fricassee. Nip and tuck here and there to land that prince with the perfect hair. Lipstick liners...
Livin' la Vida Loca

Words and Music by
Robi Rosa and Desmond Child

Fast

Am

U - no, dos, cu-a - tro, hit it!

She's in to su - per - si - tions.

She's in to new sen - sa - tions.

*2nd time substitute 1/4 rest.

black cats and voo - doo - dolls, I feel a

new kicks in the candle - light, She's got a

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That girl's gonna make me fall.

The girl's gonna make my heart sing.

She'll make you take your clothes off and go dancing in the rain.

She'll make you live her crazy life, but she'll

N.C.

Day and night, she'll make you take your clothes off and go dancing in the rain.
take away your pain like a bullet to your brain.

Up side, inside out, she's livin' la vida loca.
She'll push and pull you down, livin' la vida loca.

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

She will wear you out, livin' la vida loca.

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

She will wear you out, livin' la vida loca.
Woke up in New York City in a funky cheap motel...
She took my heart and she took my money; she must've slipped me a sleeping pill. She never drinks the water, makes you or d.
der French champagne. And once you've had a taste of her, you'll never be the same. Yes, she will
make you go insane. Upside, inside out, she's

livin' la vida loca. She'll push and pull you down, livin' la vida loca. Her lips are devil red and her skin's the color of mocha. And she will wear...
you out, liv-in' la vida loca, liv-in' la vida loca, liv-in' la vida loca, liv-in' la vida loca.
Coda Am

ca, liv'in la vida loca. She'll

Bbm

push and pull you down, liv'in la vida loca. Her lips are devil red and her skin's the color of mocha.
She will wear you out, livin' la vida loca.

livin' la vida loca, livin' la vida loca.

livin' la vida loca, livin' la vida loca.

livin' la vida loca.
Holding Out for a Hero

Words by Dean Pitchford

Music by Jim Steinman

Slowly, freely

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

Where's the street-wise Hercules to fight the rising odds?

Isn't there a white knight upon a fiery steed?
Late at night I toss and I turn and I dream of what I need.

Fast Disco beat

I'm holding out for a hero till the end of the night.

He's gotta be strong and he's gotta be fast and he's
I gotta be fresh from the fight. I need a hero.

I'm holding out for a hero till the morning light. He's got to be sure and it's gotta be soon and he's gotta be larger than life.

larger than life.
Somewhere after midnight in my wildest fantasy,
somewhere just beyond my reach, there's
someone reaching back for me.

Racing on the thunder and rising with the heat.

It's gonna take a superman to sweep me off my feet.
Up where the mountains meet the heavens above, out where the lightning splits the sea, I could swear there is someone somewhere watch-
and the rain
and the storm—and the flood,
I can feel his approach like a fire in my blood.

Like a fire in my blood, like a fire in my blood, like a fire in my blood,
I like a fire in my blood.

(He - ro.)
I need a hero.

I'm holding out for a hero

till the morning light.

And he's gotta be sure

and it's
got ta be soon and he's got ta be larg er than life.
Oh, he's got to be strong - and he's got to be fast - and he's got to be fresh from the fight.

I need a hero!