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THE JAMES BOND THEME

Music by
MONTY NORMAN

Moderately bright (♩ = 138)

The musical score is presented in four systems, each with a guitar chord chart above the piano accompaniment. The piano part is written in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. The guitar chords are indicated by diagrams showing fingerings on the strings.

- System 1:** Chords: Em6, Em, Em(#5). Dynamics: *f* (forte), *mp* (mezzo-piano).
- System 2:** Chords: Em6, Em(#5), Em, Em(#5), Em6, Em(#5). Dynamics: *cresc.* (crescendo).
- System 3:** Chords: Em, Em(#5), Em6, Em(#5), Em, Em(#5), Em6, Em(#5). Dynamics: *mf* (mezzo-forte).
- System 4:** Chords: 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)

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)

NC.

Em(maj13)

"007"

Music by
JOHN BARRY

Moderately bright (♩ = 138)

N.C.

mf

E(b5)

N.C.

E(b5)

N.C.

E(b5)

N.C.

E(b5)

N.C.

Chord diagrams: E, B7, E, B7

simile

Chord diagrams: E, B7, E, B7

Chord diagrams: E, B7, E, B7

Chord diagrams: E, B7, E, B7

Chord diagrams: E(b5), N.C., E(b5)

To Coda

simile

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

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

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

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

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

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

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

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

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

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

D.S. al Coda
N.C.

N.C.

E (b5)

Coda

N.C.

E (b5)

N.C.

E (b5)

N.C.

E (b5)

N.C.

E (b5)

N.C.

E (b5)

decresc.

N.C.

E (b5)

N.C.

FROM RUSSIA WITH LOVE

Words and Music by
LIONEL BART

Moderately (♩ = 96)



From

mf



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



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

Gm Dm A7 Dm

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

Gm D7 F

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

Gm7 C7 F Fmaj7 F6 Gm7

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

C7 F A7 Dm Gm6

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



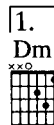
no. _____ To Rus-sia I flew but there and



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 presented in four systems, each with a vocal line and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The vocal line is in a single treble clef. The key signature has one flat (Bb), and the time signature is 4/4. The tempo is marked 'Moderately' with a quarter note equal to 104 beats per minute. The score includes guitar chord diagrams for F, Db, Cm, and Bb. 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'.

* 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



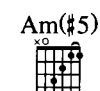
1.



2.



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.

MISTER KISS KISS BANG BANG

Lyric by LESLIE BRICUSSE
Music by JOHN BARRY

Medium jazz waltz (♩ = 92)



He's



tall and he's dark and like a shark. He looks for trouble, 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



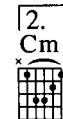
fast and he's cool. He's from the school that loves and leaves 'em. A



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



fool. He's



fool.

THUNDERBALL

Lyric by DON BLACK
Music by JOHN BARRY

Moderately slow (♩ = 92)

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

Am Dm Am

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

Bb E Am

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

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

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

*Original recording in Bb minor.

Thunderball - 3 - 1
PFM0039

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1. E7 E7(#9) E7(b9) E7

2.

Dm Bm7(b5) E7 E7(#9) E7(b9) E7

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)



*






loco



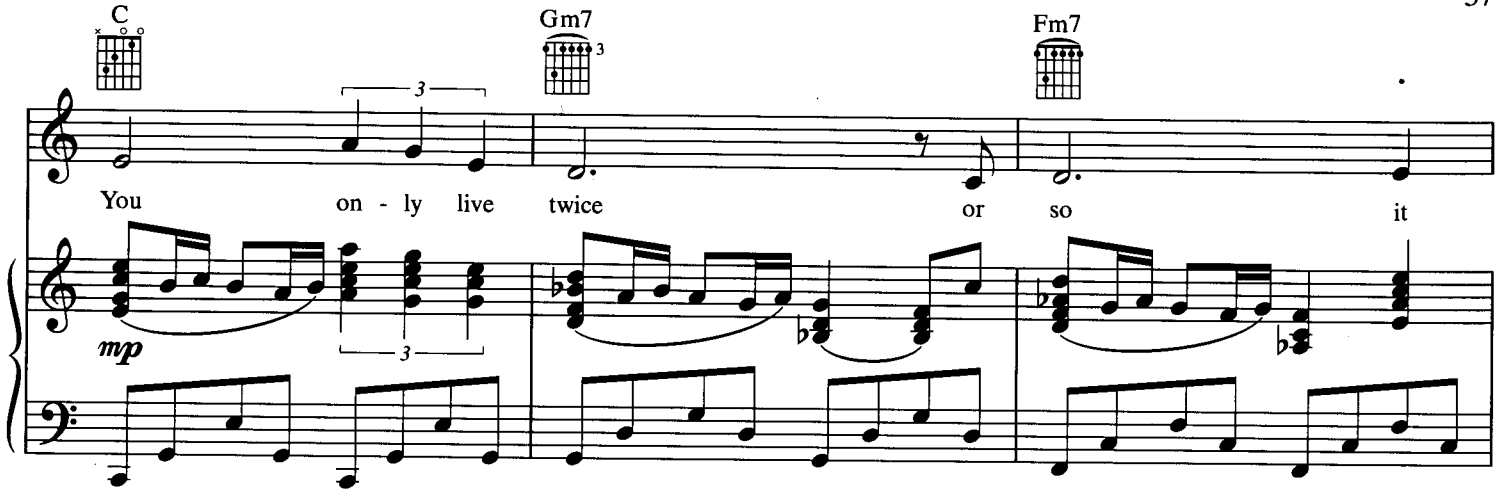
*Original recording in B.





You Only Live Twice - 4 - 1
 PFM0039

C  Gm7  Fm7 

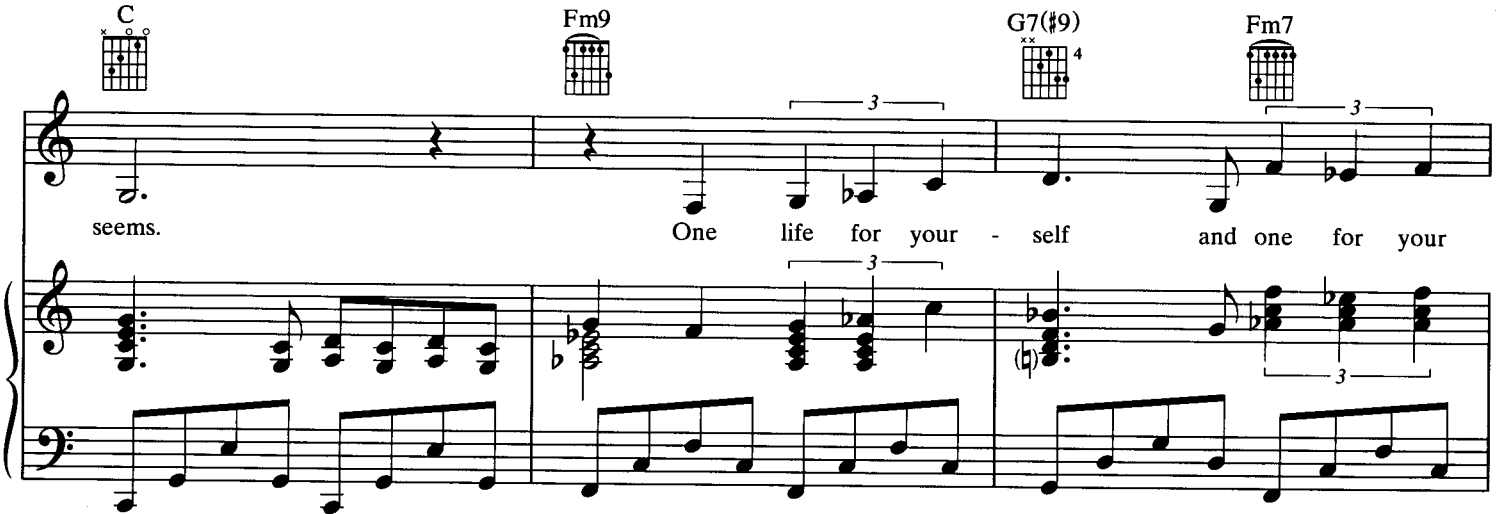
You on - ly live twice or so it




mp



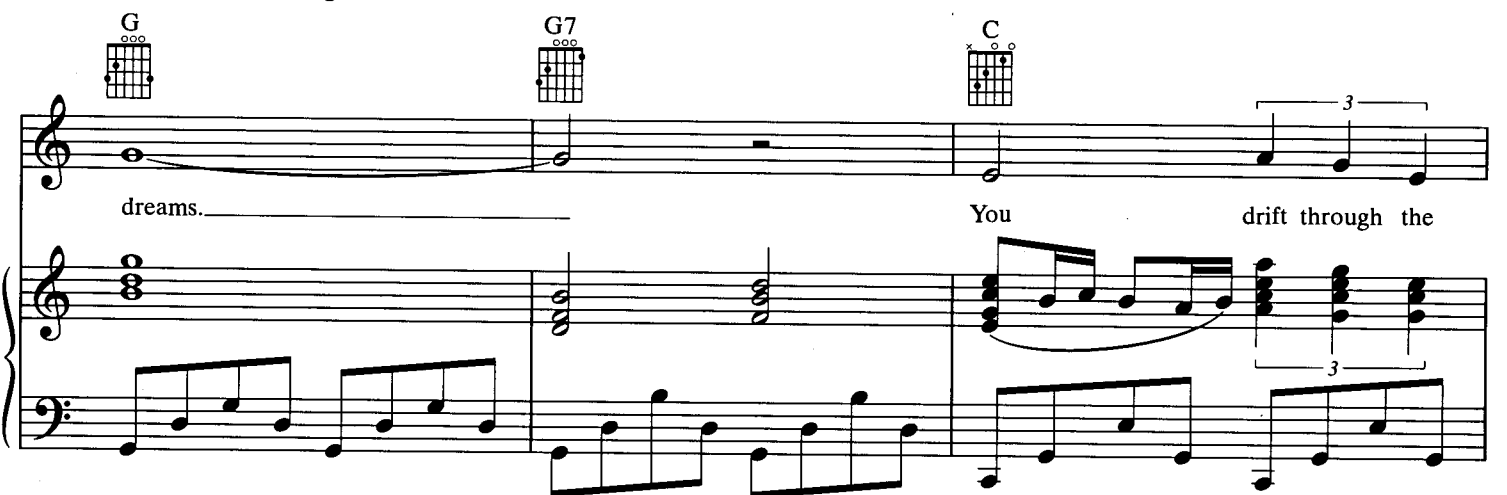
C  Fm9  G7(#9)  Fm7 




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



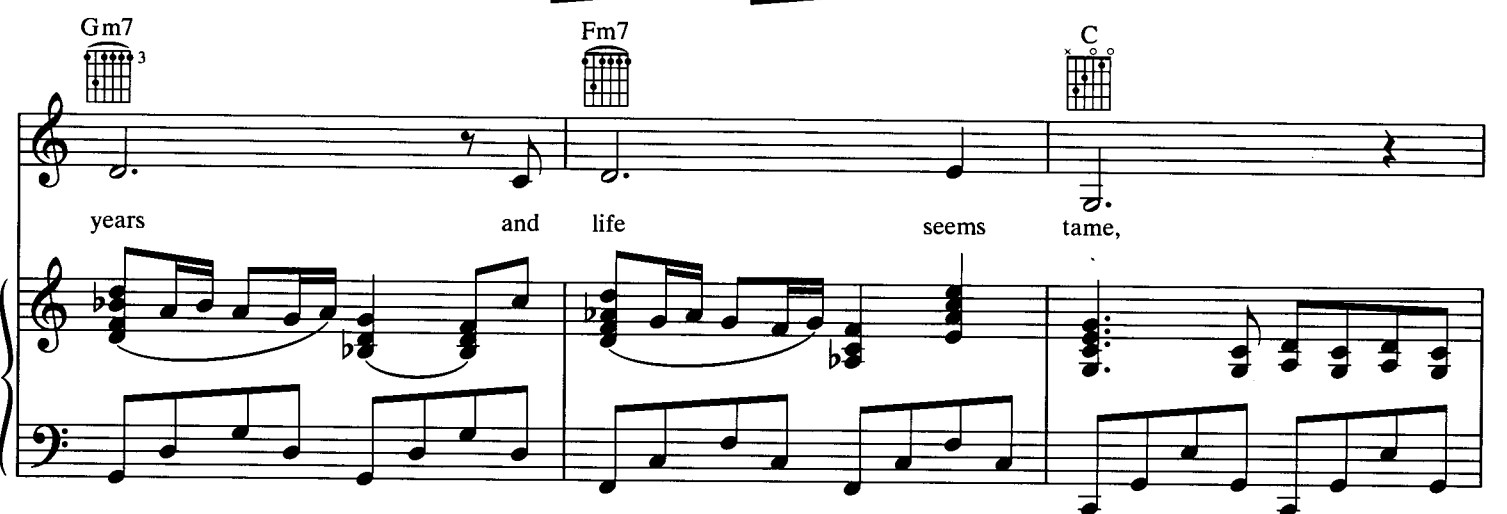
G  G7  C 

dreams. You drift through the



Gm7  Fm7  C 

years and life seems tame,



Fm9



G7(#9)



Fm7



C



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

Fm7



G



And love is a strang - er

Bbm



G



Fm7



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

G



Fm7



G7



dan - ger or the strang - er is gone.

C Gm7 Fm7

This dream is for you, so pay the

C Fm9 G7(#9) Fm7

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

1. C 2. C

twice. twice.

Gm7 C Gm7 C

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. _____

Fmaj7

Em7

A7

F

Bbmaj7

Ebmaj7

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,

Cm

F

C

F

Cmaj7

Am

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

To Coda

Dm7

G7

C

Am7

Dm7

G7

C

Am7

F

Am/E

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

friend - ship and kind - ness
sun - shine and and
sun - shine and

and most of all

Dm7

G7

C

F

C

Gm7

C

Am7

Dm7

G7

they need love.

rain - drops, friend - ship and

C Am7 F Am/E Dm7 G7 C F C Gm7

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

Φ Coda

C Am7 Dm7 G7 C Am7 Dm7 G7

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

C Am7 F Am/E Dm7 G7 C F C Gm7

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

Repeat and fade

C F C Gm7 C F C Gm7

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)

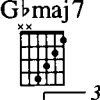
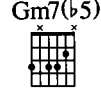
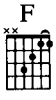
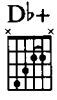
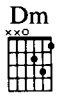
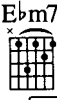
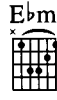
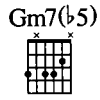
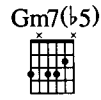
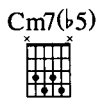
Fm9 C♭maj7 Am9 B♭m(maj7) F7 Fm9 C♭maj7 Am9 B♭m(maj7) F7

March tempo

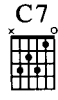
F Fm7 D♭ Fm F Fm7 D♭ Fm F Fm7

D♭ Fm F Fm7 D♭ Fm

Fm Fm7 D♭maj7 Fm B♭ Dm

To Coda ⊕



Fm C7

Fm Fm7 Dbmaj7 Csus C7 Fm Fm7 Dbmaj7 Csus C7 *D.S. al Coda*

⊕ Coda Bbm Bbm7 Gm7(b5) Gb Bbm Bbm7

Gm7(b5) Gb Bbm Bbm7 Gm7(b5) Gb

Bbm Bbm7 Gm7(b5) Gb Fm

WE HAVE ALL THE TIME IN THE WORLD

Lyric by HAL DAVID
 Music by JOHN BARRY

Moderately (♩ = 92)

Chord diagrams: A, A6, A, A6

We have

Chord diagrams: A, A6, E6, Em

all the time in the world, time e-nough for

Chord diagrams: Bm, E7, A

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 -

E7(#5)



E7



A



A6



hind us. We have all the time in the

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.

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.

Bb dim7



gone, they'll lus - ter on.

2.

Bb 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)

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

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

did.____) But if this ev - er - chang - ing world in which we live in makes you

D



Bb/D



G7



C/G



give it a cry,— say live and let die!— Live and let

Gdim7



G7



C/G



Gdim7



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

Gm



ff

To Coda ⊕ N.C.

Musical notation for the first system. The top staff (treble clef) contains three measures of whole rests. The grand staff below (treble and bass clefs) contains piano accompaniment with eighth notes and chords, including accents (>) and a sharp sign (#) above a chord in the second measure.

Musical notation for the second system. The top staff (treble clef) contains three measures of whole rests. The grand staff below (treble and bass clefs) contains piano accompaniment with eighth notes and chords, including accents (>) and a sharp sign (#) above a chord in the first measure.

C9
x x x x x x
x
C9 8va lower ad lib. till*

Musical notation for the third system. The top staff (treble clef) contains lyrics: "What does it mat - ter to ya,". The grand staff below (treble and bass clefs) contains piano accompaniment with chords and eighth notes. A dynamic marking *mf* is present. A sharp sign (#) is above a chord in the second measure.

G7
x x x x x x
x

D7
x x x x x x
x

Musical notation for the fourth system. The top staff (treble clef) contains lyrics: "when you got a job to do___ you got - ta do it well,___ You got - ta". The grand staff below (treble and bass clefs) contains piano accompaniment with chords and eighth notes. A sharp sign (#) is above a chord in the first measure.



*

give the oth - er fel - low hell!

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "give the oth - er fel - low hell!" are written below the vocal staff. The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. A dynamic marking of *ff* (fortissimo) is present in the piano part. Above the piano part, there are three guitar chord diagrams: Em, F, and Gm. A small asterisk is placed below the Gm diagram.

D.C. al Coda

The second system of music continues the piano accompaniment from the first system. It consists of a grand staff with treble and bass clefs. The right hand plays a complex rhythmic pattern with chords, and the left hand continues with a steady eighth-note bass line.

⊕ *Coda*

The third system of music continues the piano accompaniment. It features a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand maintains the eighth-note bass line.



The fourth system of music concludes the piano accompaniment. It features a grand staff with treble and bass clefs. The right hand plays chords and moving lines, and the left hand plays the eighth-note bass line. The system ends with a final chord in the right hand and a whole note in the left hand.

BARON SAMEDI'S DANCE OF DEATH

Music by GEORGE MARTIN

With spirit (with a $\frac{18}{8}$ feel) ($\text{♩} = 138$)

Musical notation for the first system, featuring a treble and bass staff. The treble staff has a whole rest in the first measure. The bass staff begins with a quarter note G₂, followed by quarter notes A₂, B₂, and C₃. A dynamic marking of *mf* is placed in the treble staff.

B \flat m



Musical notation for the second system. The treble staff features a series of chords (B \flat m) with triplets indicated by a '3' and a bracket. The bass staff continues with quarter notes G₂, A₂, B₂, and C₃.

Musical notation for the third system. The treble staff has whole rests in all four measures. The bass staff continues with quarter notes G₂, A₂, B₂, and C₃.

Musical notation for the fourth system. The treble staff features eighth-note triplets with accents, indicated by a '3' and a bracket. The bass staff continues with quarter notes G₂, A₂, B₂, and C₃.

The first system of music shows a piano accompaniment in 3/4 time. The right hand features a series of triplets of eighth notes, while the left hand plays a steady eighth-note bass line. The key signature has two flats.

The second system continues the piano accompaniment. A guitar chord diagram for Fm (F minor) is shown above the right-hand staff. The notation includes triplets and accents in both hands.

The third system of music continues the piano accompaniment with triplets in both hands. The right hand has some chords with triplets, and the left hand maintains the eighth-note bass line.

The fourth system of music includes a guitar chord diagram for Cm (C minor) above the right-hand staff. The notation features triplets and accents in both hands.

The fifth system of music concludes the piano accompaniment with triplets in both hands. The right hand has chords with triplets, and the left hand maintains the eighth-note bass line.

THE MAN WITH THE GOLDEN GUN

Lyric by DON BLACK
Music by JOHN BARRY

Moderate rock (♩ = 120)






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

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



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.

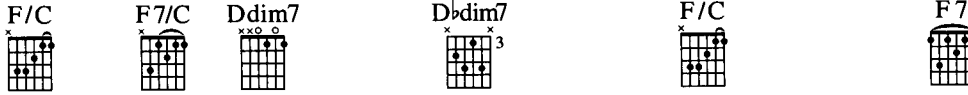
ff



NOBODY DOES IT BETTER

Lyric by CAROLE BAYER SAGER
 Music by MARVIN HAMLISCH

Slowly (♩ = 69)



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.

Gm7



Gm7/C



C7



F



F7



Fdim7



Bbm



E



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

F



F7/A



Bb



Bbm



I was - n't look - in' _____
The way that you hold me _____

but some-how you found me _____
when - ev - er you hold me _____

F



F7/A



G9



Gb9



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

F F7/A Bb Bbm

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',

A7 D7(b9) Gm7 C7 F

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

1.

F Bb Bbm

do? And No - bod - y does it

2.

F7 Bb Bbm F7

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics: "bet - ter, _____ makes me feel sad _____ for the rest." Above the staff are four guitar chord diagrams: F7, Bb, Bbm, and F7. A triplet of eighth notes is marked with a '3' above it. The bottom staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines.

Bb Bbm A7(#5) A7(b9) Dm7 Gm7 F

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

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics: "No - bod - y does _____ it _____ half as good as you. Ba - by, ba - by,". Above the staff are seven guitar chord diagrams: Bb, Bbm, A7(#5), A7(b9), Dm7, Gm7, and F. A triplet of eighth notes is marked with a '3' above it. The bottom staff is a piano accompaniment with treble and bass clefs.

Bbmaj7 Bm7(b5) C7sus F Fdim7 Bbm F

ba - by, you're the best.

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with lyrics: "ba - by, you're the best." Above the staff are seven guitar chord diagrams: Bbmaj7, Bm7(b5), C7sus, F, Fdim7, Bbm, and F. The bottom staff is a piano accompaniment with treble and bass clefs.

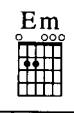
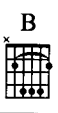
MOONRAKER

Lyric by HAL DAVID
Music by JOHN BARRY

Moderately (♩ = 96)

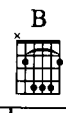




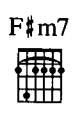


1. Where are you? Why do you
 2. Where are you? When will we

mp



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



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 in his search of his dream of gold,
 knows 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



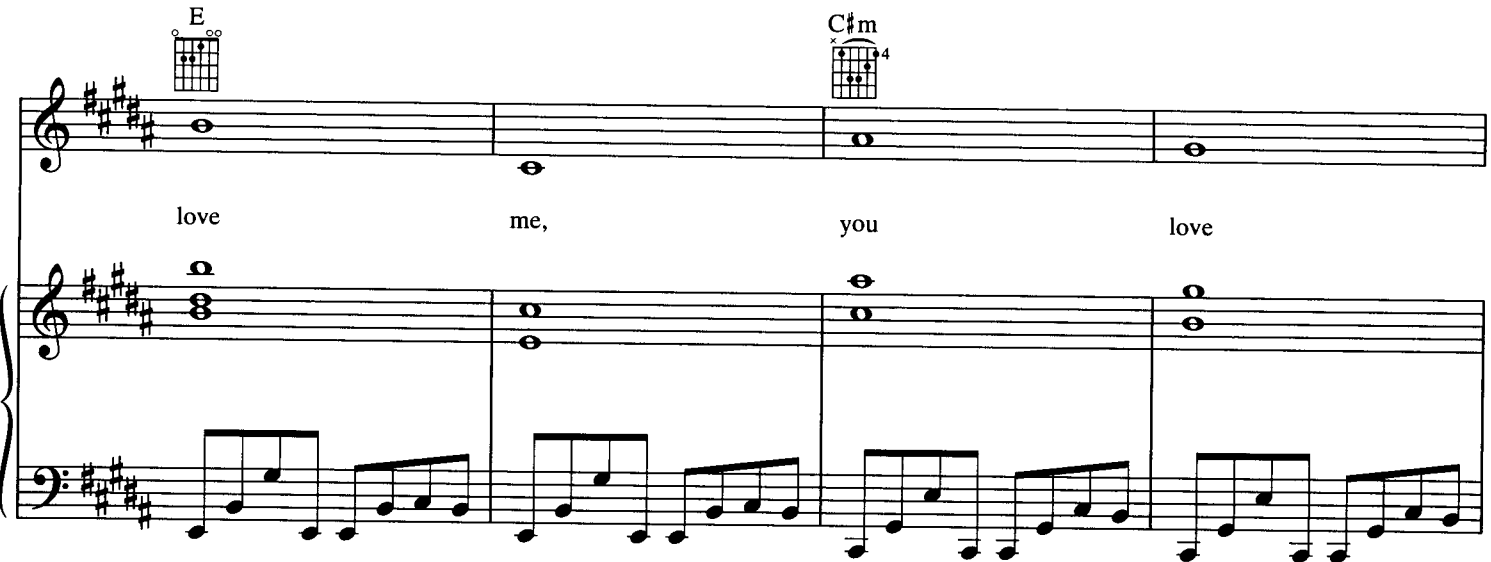
Em  B  G#m 

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

Lyric by MICHAEL LEESON
Music by BILL CONTI

Moderately slow (♩ = 82)

1. | 2.

1. For

mp legato

Verse:

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.

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

Cmaj7 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.



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:



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#



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

G^b



E^bm9



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

1.

C^b9



C^b7



2.

C^b9



gin. _____ gin. _____ So hold on

E^bm9



C^b9



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

D^b



high.

A VIEW TO A KILL

Words and Music by
DURAN DURAN and JOHN BARRY

Moderately fast (♩ = 132)



First system of piano accompaniment. Treble clef, bass clef, 4/4 time. Dynamics: *f*. Chords: Cm, G/B.

Cm7/B \flat

1.

F



2.

F



Second system of piano accompaniment. Treble clef, bass clef, 4/4 time. Chords: Cm7/B \flat , F, F.

Verse:



Third system of piano accompaniment. Treble clef, bass clef, 4/4 time. Dynamics: *mf*. Lyrics: 1. Meet-ing you with a view to a kill, 2. See additional lyrics.



Fourth system of piano accompaniment. Treble clef, bass clef, 4/4 time. Lyrics: face to face, in se-cret plac - es, feel the chill.

Cm7 G/B Cm7 G/B

Musical score for the first system, featuring guitar chord diagrams for Cm7 and G/B, and piano accompaniment with dynamics markings.

Cm G/B Bb

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

Musical score for the second system, including vocal melody and piano accompaniment with dynamics markings.

F Cm G/B

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

Musical score for the third system, including vocal melody and piano accompaniment.

Bb F Ab Ebm

Could it be the whole world o - pen - ing wide a

Musical score for the fourth system, including vocal melody and piano accompaniment.

G Db Ab

sa - cred why?_ A mys - t'ry gap - ing in - side_

Ebm G C#

the week-ends; why?_ Un - til we

Chorus: E G#m7 C#m7 D#m7

dance in - to the fire,_____ that fa - tal kiss_ is all we need_

E G#m7 C#m7

Dance in - to the fire,_____ to fa - tal sounds_ of



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



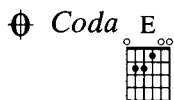
To Coda



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

E G#m7 E

kill.

Detailed description: This system contains the first three measures of music. At the top, three guitar chord diagrams are shown: E major (open strings), G#m7 (4th fret, 2-4-4-4-2-2), and E major (open strings). Below these are three staves: a single treble clef staff with a whole note chord 'kill.' in the first measure, and a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with some notes marked with a sharp sign.

1. 2. G#m7 G#m7

Detailed description: This system contains the next three measures of music, marked with first and second endings. At the top, two guitar chord diagrams for G#m7 (4th fret, 2-4-4-4-2-2) are shown. Below are three staves: a single treble clef staff with a whole note chord in the first measure and a half note chord in the second measure, and a grand staff with piano accompaniment. The piano part continues the melodic and bass lines from the previous system, ending with a final chord in the second ending.

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)



Musical score for the first system, including guitar chords and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.



Musical score for the second system, including guitar chords and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

Verse:



Musical score for the verse, including lyrics and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

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



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.



(Instrumental section)



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 -
 ... end solo) Comes the morn -



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.

Guitar chords: Dm, Gm7, C, Dm

Oh, _____ the liv - ing day -

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

To Coda

lights.

Guitar chords: Dm, Gm, C, Gm, C

1.

Oh, _____ the liv - ing day -

Guitar chords: Dm, Gm7, C

2.

Dm



Gm



C



Dm



Musical staff with lyrics: lights. Oh,

lights.

Oh,

Piano accompaniment for the first system

Gm7



C



Eb(9)



Musical staff with lyrics: the liv - ing day - lights.

the liv - ing day - lights.

Piano accompaniment for the second system

Interlude:

Dm



Interlude musical staff with piano accompaniment

mp

D.S. al Coda

Gm7



Dm



Gm7



A7



Musical staff with piano accompaniment for the final system

♩ Coda



the liv - ing day - lights.



The liv - ing day -



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



Repeat and fade

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

(with pedal)

F# D Bm7 F# D Bm7

Verse:

F# Dmaj7 Bm7 F# Dmaj7

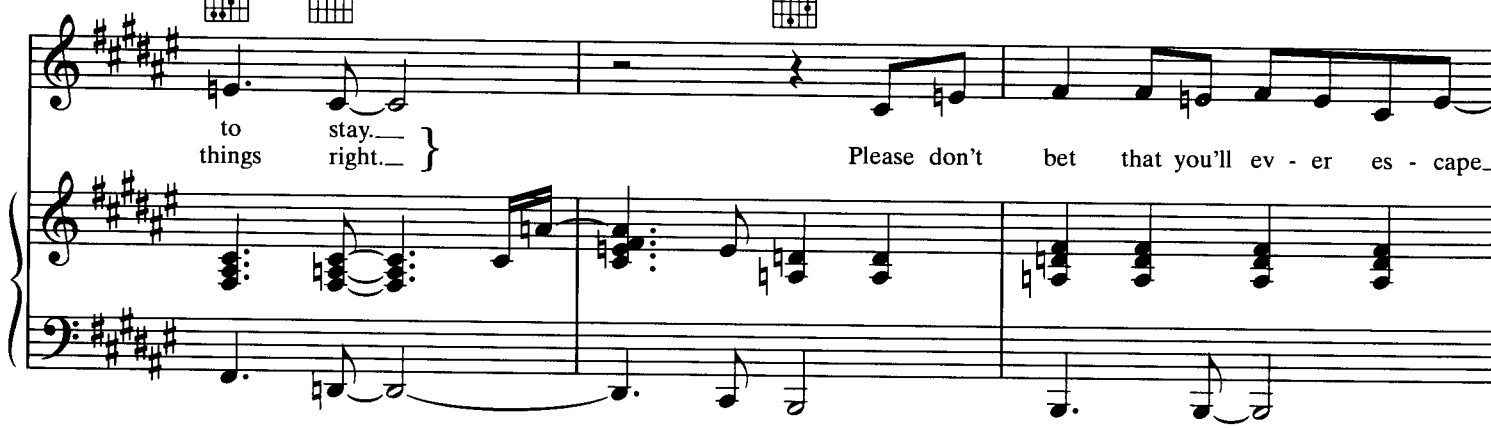
1. Hey, ba - by, thought you were the one who tried to run a - way.
2. Hey, ba - by, think you need a friend to stand up by your side.





Bm7 F# Dmaj7 Bm7

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

F#  Dmaj7  Bm7 


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



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



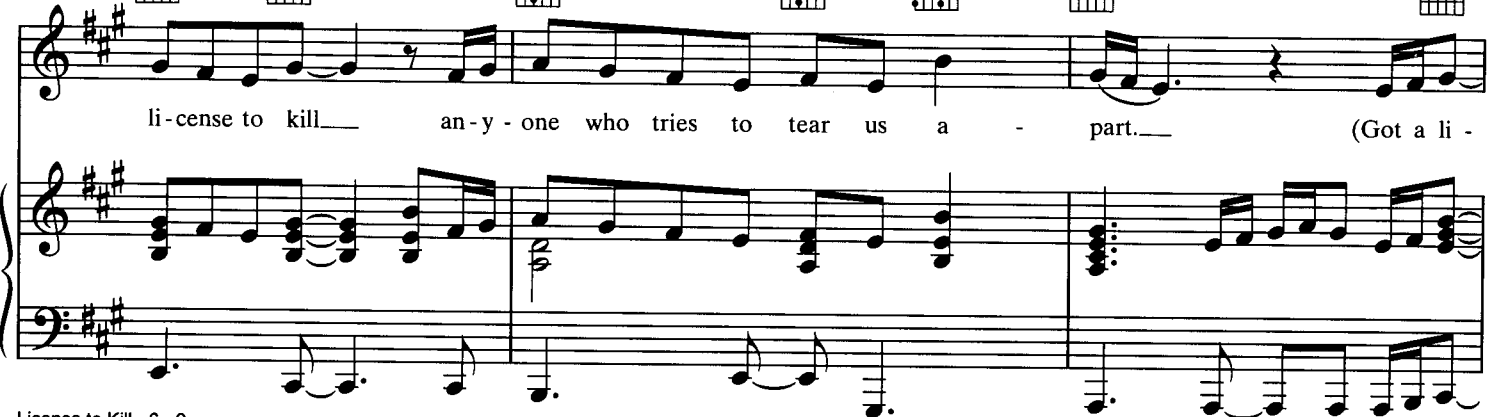
Bm7  Bm7/E  E7/G#  Amaj7  C#m7  Dmaj7  Bm7 

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#



Amaj7



C#m7



Dmaj7



D/F#



E



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

Bridge:



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:

B7sus



B



F



Dm7



Got a li-cense to kill, and you

rit.

a tempo

Cm7



Cm7/F



Bbmaj7



Dm7



Ebmaj7



Cm7



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

F



Dm7



Cm7



Cm7/F



F/A



Bbmaj7



Dm7



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

Ebmaj7



Cm7



F



Dm7



Cm7



Cm7/F



F/A



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

B♭maj7

Dm7

E♭maj7

Cm7

F

Dm7



heart.

(Got a li - cense to kill.)

Got a li - cense to kill

an - y -

Cm7

Cm7/F

F/A

B♭maj7

Dm7

E♭maj7



one who tries to tear us a - part.

(Got a li - cense to kill.)

Li - cense to kill.

Cm7

G

E♭

Cm7

G



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#



First system of musical notation. It consists of a guitar staff at the top with a treble clef and a key signature of two sharps (F# and C#). Below it are piano staves with a grand staff (treble and bass clefs). The piano part starts with a mezzo-forte (*mf*) dynamic. The music is in 4/4 time and features a mix of chords and melodic lines.

F#m6(5)



Bm6/F#



F#m



N.C.

Second system of musical notation. It continues the guitar and piano parts from the first system. The guitar staff shows rests for the first two measures, followed by chords. The piano part continues with its melodic and harmonic accompaniment.

F#m



Third system of musical notation, featuring the vocal line. The guitar part is indicated by an F#m chord diagram above the staff. The piano part provides accompaniment. The lyrics are: "1. See re - flec - tions on the wa - ter, more than dark - ness".

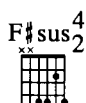
in the depths... See him sur-face and nev-er a shad-ow



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



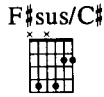
to his knees. You'll nev - er know how I



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

Em



Bm



F#sus/C#



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

Bm/D



N.C.

time, time is not on your side.

F#m



F#m(5)



F#m6(3)



2. See him move through smoke and mirrors, feel his presence

F#m(5)



F#m



F#m(5)



in the crowd. Other girls, they gather around him,

E5



C#5



F#m



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

F#m(#5)



F#m6(5)



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

C#5



Em



Em/D



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

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

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

N.C.

Gold-en-eye.

TOMORROW NEVER DIES

Words and Music by
SHERYL CROW and MITCHELL FROMM

Moderately (♩. = 112)

N.C.

Gm

1. Dar - ling, I'm

Verse:

Gm(maj7)

Gm7

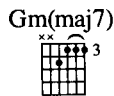
Gm6

killed,
2. See additional lyrics

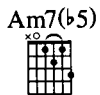
I'm in a pud - dle on the floor, -



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

Bb7



G7/B



G7(#9)



pow - er of hav - ing you near. Un - til that

Chorus:

Cm



Cm/Eb



Fm



G7(#9)



day, un - til the

Cm



Cm/Bb



Fm



G7(#9)



world goes a - way. Un - til you

Fm/Ab



Db/Ab



G7sus



G7



say they'll be no more good - byes. I

To Coda

1.



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

N.C.

dies.



2. Dar - ling, you've eyes, to - mor - row nev - er



dies.



N.C.



Un - til_ that

Coda



eyes.




Fm G7(#9) Cm Cm/Bb

Un - til that day.

Fm G7(#9) Cm Cm/Bb

Un - til that day.

Fm G7(#9) Fm Fm7/Eb Ab Db9(b5)

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)

Gm
B♭m(maj7)
B♭m6
Gm
B♭m
B♭m6

The first system of music features a guitar part with six chord diagrams: Gm, B♭m(maj7), B♭m6, Gm, B♭m, and B♭m6. The piano accompaniment is in 4/4 time, starting with a treble clef and a bass clef. The melody in the treble clef consists of eighth notes with triplet markings. The bass line is marked with a forte 'f' dynamic.

Verse 1:

Gm
F
B♭m
G♭/B♭

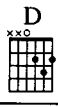
1. Your life is a sto - ry I've al - read - y

The second system includes guitar chord diagrams for Gm, F, B♭m, and G♭/B♭. The lyrics are "1. Your life is a sto - ry I've al - read - y". The piano accompaniment is marked with a mezzo-forte 'mf' dynamic.

F
E♭
Dm
Dm7

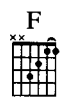
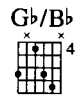
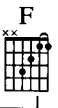
writ - ten. The news is that I am in con -

The third system includes guitar chord diagrams for F, E♭, Dm, and Dm7. The lyrics are "writ - ten. The news is that I am in con -". The piano accompaniment continues with the same melodic and harmonic structure.



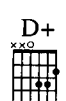
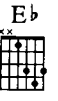
trol.

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



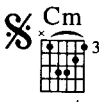
pow - er
af - ter,

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



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

Chorus:



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

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 *D.S. al Coda*

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

⊕ Coda

Gm Bbm(maj7) Bbm6 Gm Bbm Bbm6

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

Repeat and fade

Gm Bbm(maj7) Bbm6 Gm Bbm Bbm6

dies. _____

THE WORLD IS NOT ENOUGH

Lyrics by DON BLACK
Music by DAVID ARNOLD

Moderate rock (♩ = 84)

First system of musical notation. It features a piano accompaniment in 4/4 time with a key signature of three flats. The melody is in the right hand, and the bass line is in the left hand. The first measure has a guitar chord diagram for Fm (F major minor) above it. The second measure has a guitar chord diagram for Fm7 (F major minor 7) above it. The dynamic marking *f* (forte) is present in the first measure.

Second system of musical notation. It continues the piano accompaniment. The first measure has a guitar chord diagram for Bbm (Bb major minor) above it. The second measure has a guitar chord diagram for C (C major) above it. The third measure has a guitar chord diagram for C (C major) above it. The dynamic marking *mp* (mezzo-piano) is present in the first measure.

Verse:

Verse section of the musical notation. It includes the vocal line with lyrics and the piano accompaniment. The first measure has a guitar chord diagram for Bbm (Bb major minor) above it. The second measure has a guitar chord diagram for Fm (F major minor) above it. The third measure has a guitar chord diagram for Bbm6 (Bb major minor 6) above it. The lyrics are: "1. I know how to hurt. 2. Peo - ple like us I know how to sur -". The dynamic marking *mp* is present in the first measure.

Second part of the verse section. It includes the vocal line with lyrics and the piano accompaniment. The first measure has a guitar chord diagram for Fm (F major minor) above it. The second measure has a guitar chord diagram for Bbm (Bb major minor) above it. The third measure has a guitar chord diagram for Gb (Gb major) above it. The lyrics are: "heal. vive. I know what to show and what to con - There's no point in liv - ing if you can't feel a -". The dynamic marking *mp* is present in the first measure.

C Fm Bbm

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

Fm Bbm6 Fm

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

Bbm Gb C

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

Chorus:
Fm(maj7)

Fm Fm7

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

B♭m C Fm

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

Fm7 B♭m 1. C

To Coda

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

2. Csus C Bridge: B♭m C

love. I feel safe.

B♭m C B♭m

I feel scared. I feel

C Bbm7 Cm7 C7

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

⊕ Coda C Fm Bb/F Bbm/F

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

Fm Bb/F Bbm/F Fm

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

Bb/F Bbm/F Fm Bb/F Db/F Fm(maj9)

_____ The world _____ is not e - nough. _____