

PIANO • VOCAL • GUITAR

# BURLESQUE:

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

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 HAL • LEONARD®

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MUSIC FROM THE MOTION PICTURE SOUNDTRACK



**BURLESQUE**  
*Lounge*

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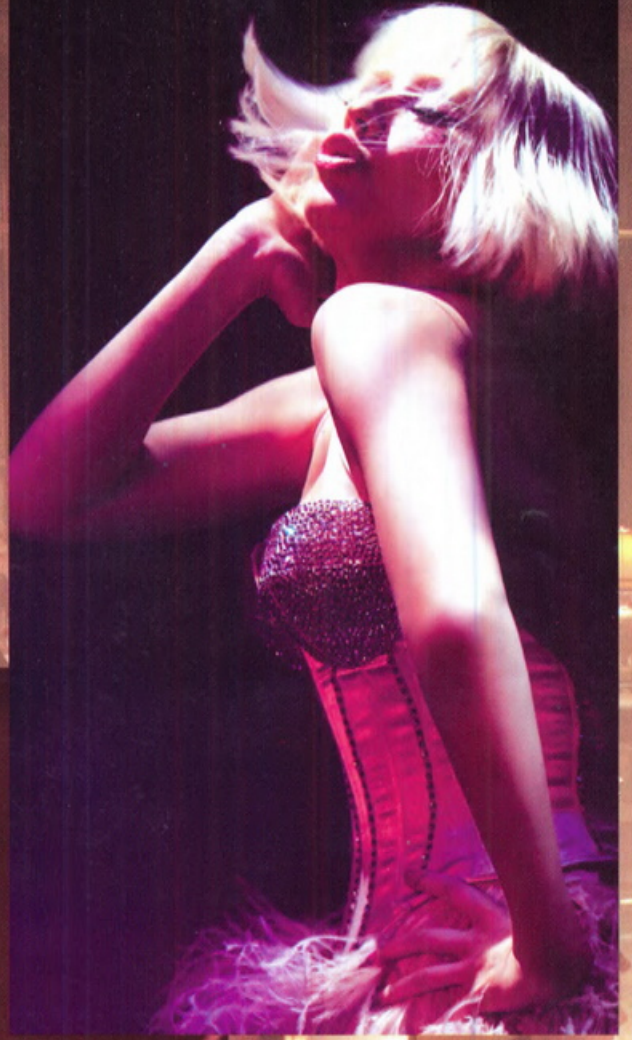
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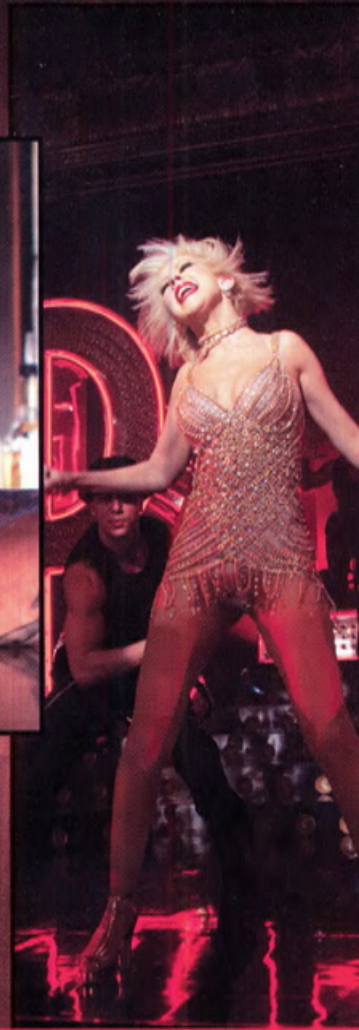


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Due to licensing restrictions, "But I Am a Good Girl" is not included in this folio.













# SOMETHING'S GOT A HOLD ON ME <sup>9</sup>

Words and Music by ETTA JAMES,  
LEROY KIRKLAND and PEARL WOODS

Freely  
N.C.

Oh, \_\_\_\_\_ some - times, \_\_\_\_\_ I get a good feel - ing, yeah. \_\_\_\_\_

*mf*

D7

N.C.

(Yeah!) I \_\_\_\_\_ get a feel - ing that I nev - er, nev - er, nev - er, nev - er

*mf*

With pedal

D7

N.C.

had be - fore, \_\_\_\_\_ no, no. \_\_\_\_\_ (Yeah!) I \_\_\_\_\_ just got - ta

\* Recorded a half step lower.

G7

N.C.

tell you right now — that uh, (Ooh!) I be - lieve, — I

Motown beat

D

real - ly do be - lieve — that, some-thing's got a hold on me, — yeah. —

G

D

G

(Whoa, it must be love.) Oh, — some-thing's got a hold on me right —

D

G

D

— now, child. — (Whoa, it must be love.) Let me tell you now: —

D7

G



I got a feel- ing, I feel so strange; - ev - 'ry - thing a - bout me seems  
 I nev - er felt \_\_\_ like this be - fore. \_\_\_ Some-thing's got a hold on me that

D

D7



to have changed. - Step by step, - I got a brand new walk. - I  
 won't let go. - Be - lieve I'd die - - - if I on - ly could. - I

G

D



e - ven sound sweet - er - - - when I talk. - I said, oh, - - - (Oh,) oh, -  
 sure feel strange, but - - - it sure feels good. -

A7

D

G



(oh,) oh, - - - (oh,) oh, - - - (oh,) I said,

D Bm E7 A7 D G6 D

ba - by, \_\_\_\_\_ oh, \_\_\_\_\_ it must be love. (You know it must be love.)

1 N.C. 2 N.C. D

Let me tell you now, \_\_\_\_\_ Let me tell you now, my heart feels heav - y; my (Wah


G

feet feel light. \_\_\_\_\_ (Wah I shake all o - ver, but I feel \_\_\_\_\_ al - right. \_\_\_\_\_ (Wah ooh.) ooh.) (Wah ooh.) (Wah

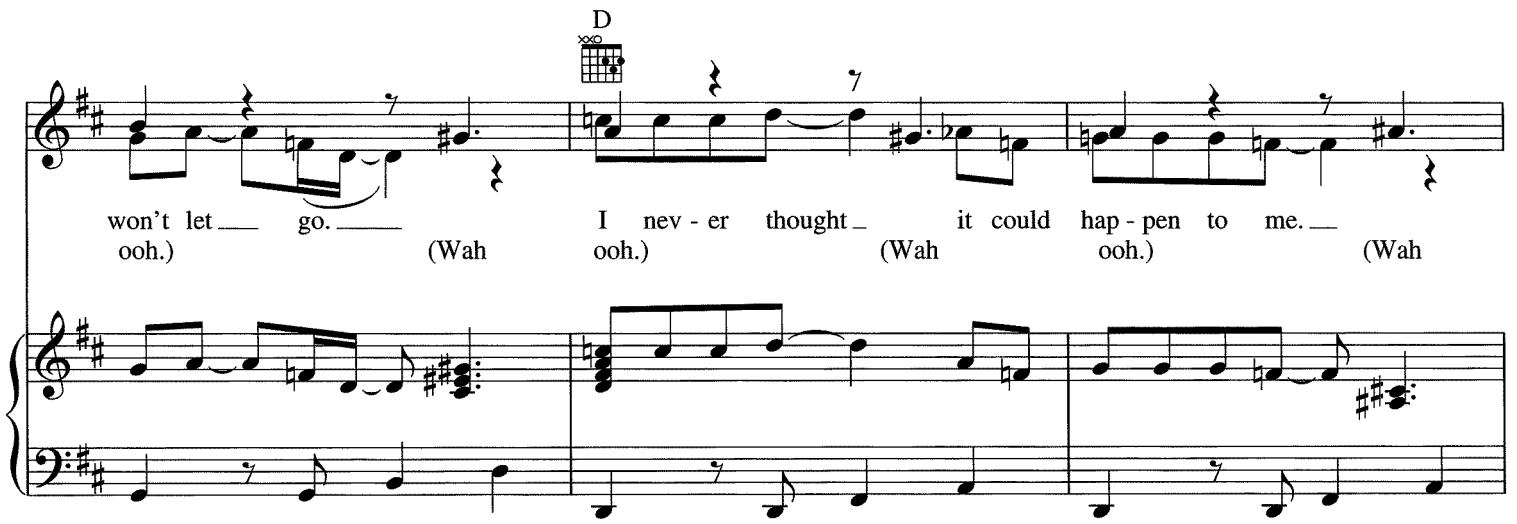
D G

I nev - er felt \_\_\_\_\_ like \_\_\_\_\_ this be - fore. \_\_\_\_\_ (Wah Some-thing's got a hold on me that ooh.) ooh.) (Wah ooh.) (Wah


D



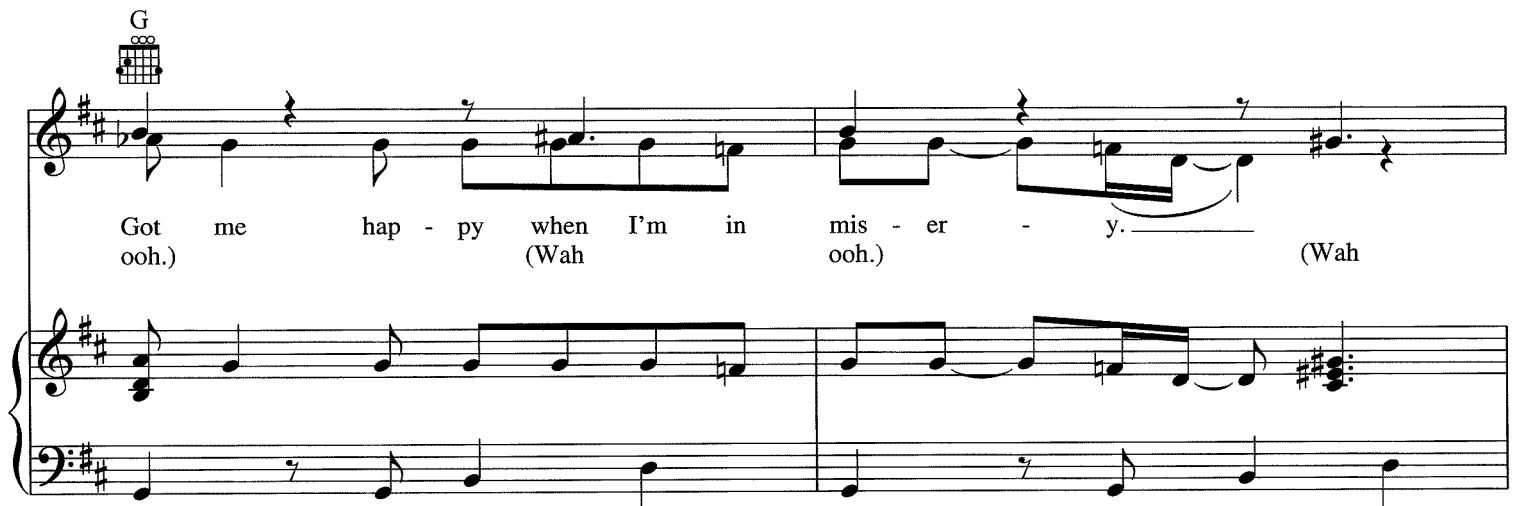
won't let go. (Wah) I nev - er thought it could hap - pen to me. (Wah)




G



Got me hap - py when I'm in mis - er - y. (Wah)

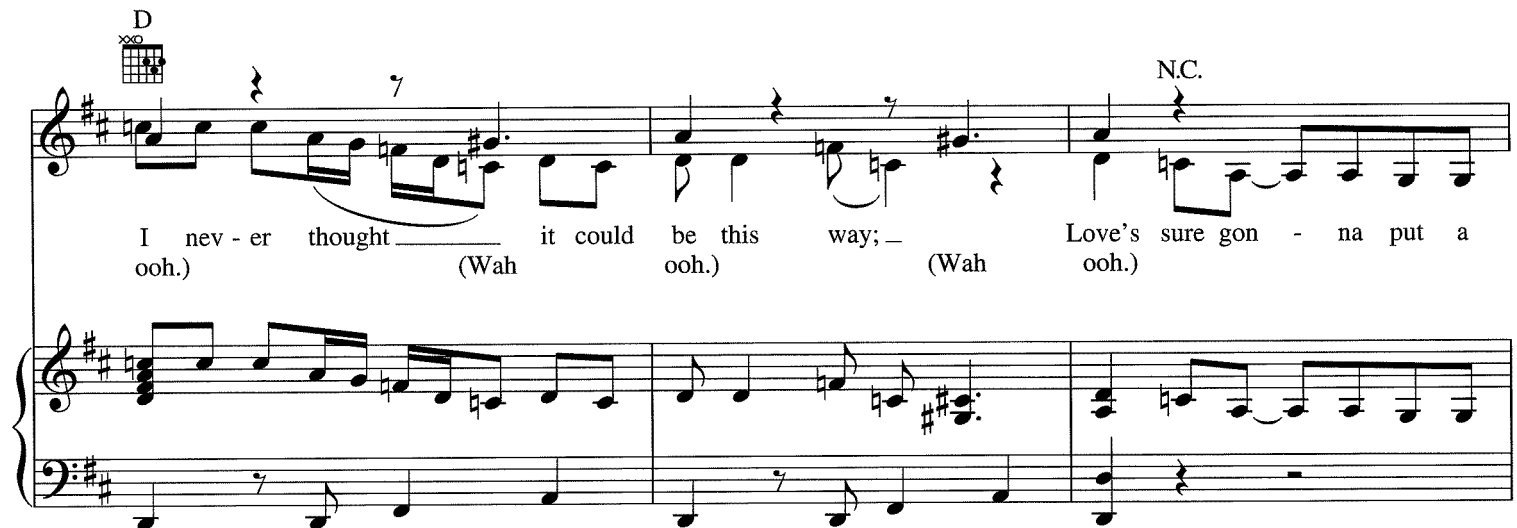


D




I nev - er thought it could be this way; - (Wah) Love's sure gon - na put a


N.C.



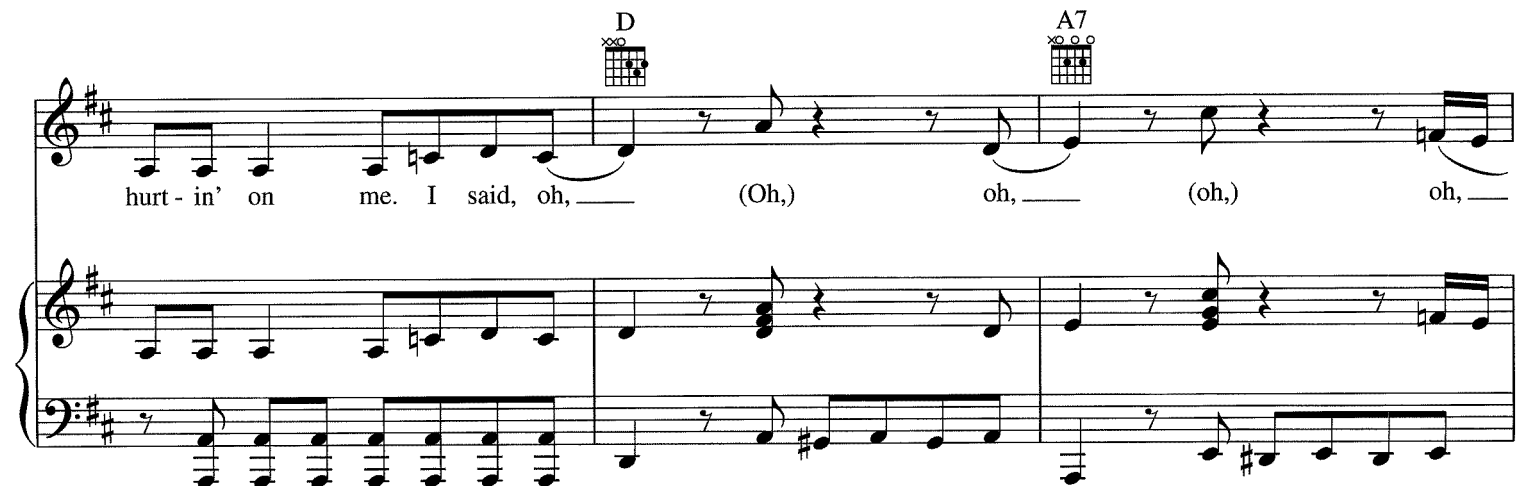
D



A7



hurt - in' on me. I said, oh, (Oh,) oh, (oh,) oh,



(oh,) oh, (oh.) I said, ba - by,

oh, it must be love. (You know it must be love.) Yeah, it walks like

love. (You know it walks like love.) It talks like love. (You know it talks like love.)

Makes me feel al - right (Makes me feel al - right) in the mid-dle of the

D G6 D N.C. D G6 D

night. (in the mid-dle of the night.) Na na na na. (La la la la.)

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a quarter rest, followed by a half note 'night.' with a fermata. Below it, '(in the mid-dle of the night.)' is written. The melody continues with eighth notes: 'Na na na na.' followed by a quarter rest and '(La la la la.)'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

N.C. D G6 D N.C.

Na na na na. (La la la la.) Oh, yeah,

The second system continues the vocal and piano parts. The vocal line begins with a quarter rest, then 'Na na na na.' with a quarter rest, followed by '(La la la la.)'. The melody then has a half note 'Oh,' with a fermata, followed by 'yeah,'. The piano accompaniment continues with similar rhythmic patterns.

D G6 D N.C.

yeah. (Oh.) Hey, oh,

The third system shows the vocal line starting with a quarter rest, then 'yeah.' with a fermata, followed by '(Oh.)' with a quarter rest. The melody continues with 'Hey,' and 'oh,'. The piano accompaniment features a consistent eighth-note bass line and chords.

D G6 D N.C. D7

oh. (Oh.) Hey! Yeah!

rit.

The fourth system concludes the piece. The vocal line starts with a quarter rest, then 'oh.' with a fermata, followed by '(Oh.)' with a quarter rest. The melody then has 'Hey!' and 'Yeah!'. The piano accompaniment ends with a 'rit.' (ritardando) marking and a final chord. The system concludes with a double bar line.



# WELCOME TO BURLESQUE

Words and Music by CHARLIE MIDNIGHT,  
MATTER GERRARD, STEVE LINDSEY  
and JOHN SHANLEY

Moderately fast half-time feel

Am

*mf*

E7 N.C. Am

Show a lit - tle more; \_\_\_ of, show a lit - tle less. \_\_\_  
but nev - er can pos - sess. \_\_\_

E7

3

Add a lit - tle smoke; wel - come to Bur -  
Noth - ing's what it seems; 3

1 Am E7 N.C. Am

lesque. Ev - 'ry - thing you dream - lesque. 2

**Dm6** **Am**

Oh, \_\_\_\_\_ ev-'ry-one is buy - ing; put your mon-ey in my hand.

This system contains the first two lines of music. The top line is the vocal melody, starting with a 7-measure rest followed by the lyrics. The piano accompaniment is in 7/8 time, with a bass line featuring a steady eighth-note pattern and a treble line with chords and melodic fragments.

**B7** **E7** N.C.

\_\_\_\_\_ If you've got a lit - tle ex - tra, well, (*Spoken:*) give it to the band.

This system contains the third and fourth lines of music. The vocal line has a 7-measure rest followed by the lyrics. The piano accompaniment continues with similar rhythmic patterns, featuring a bass line with eighth notes and a treble line with chords and melodic lines.

This system shows the piano accompaniment for the third system of music. It features a bass line with eighth notes and a treble line with chords and melodic lines, including triplets in the right hand.

**Am**

You may not be guilt - y, but you're read - y to con -

This system contains the fifth and sixth lines of music. The vocal line starts with a 7-measure rest followed by the lyrics. The piano accompaniment continues with similar rhythmic patterns, featuring a bass line with eighth notes and a treble line with chords and melodic lines.

E7 


fess. \_ Tell me \_ what you need; wel - come \_ to Bur -



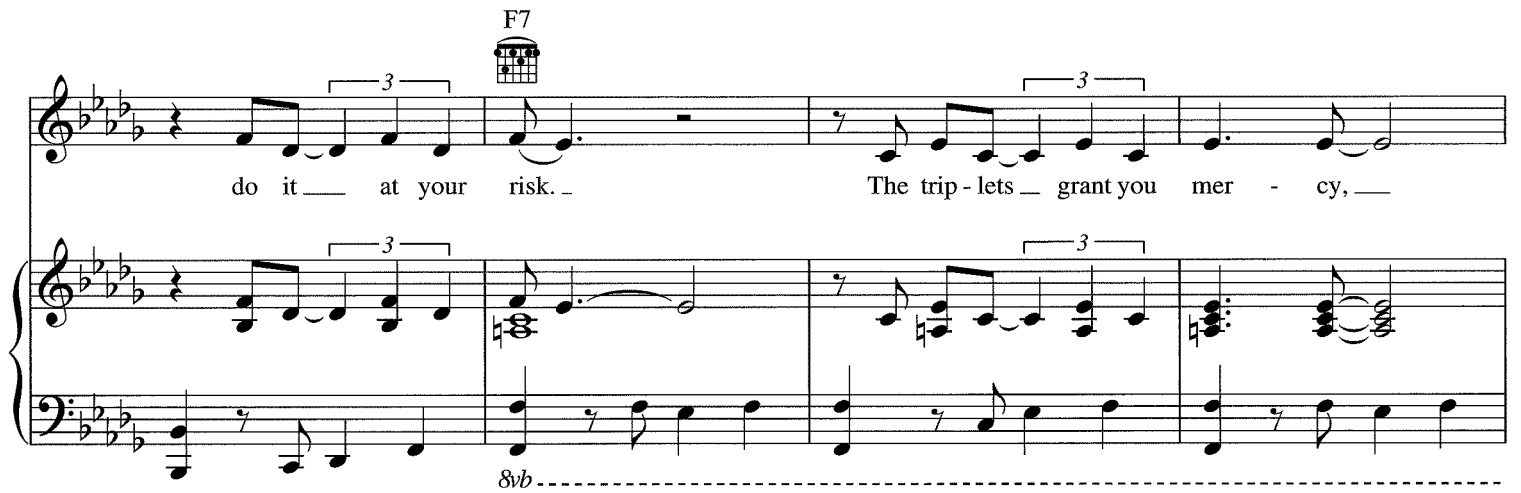
Am  F7  Bbm 

lesque. You can \_ dream of Co - co;




F7 

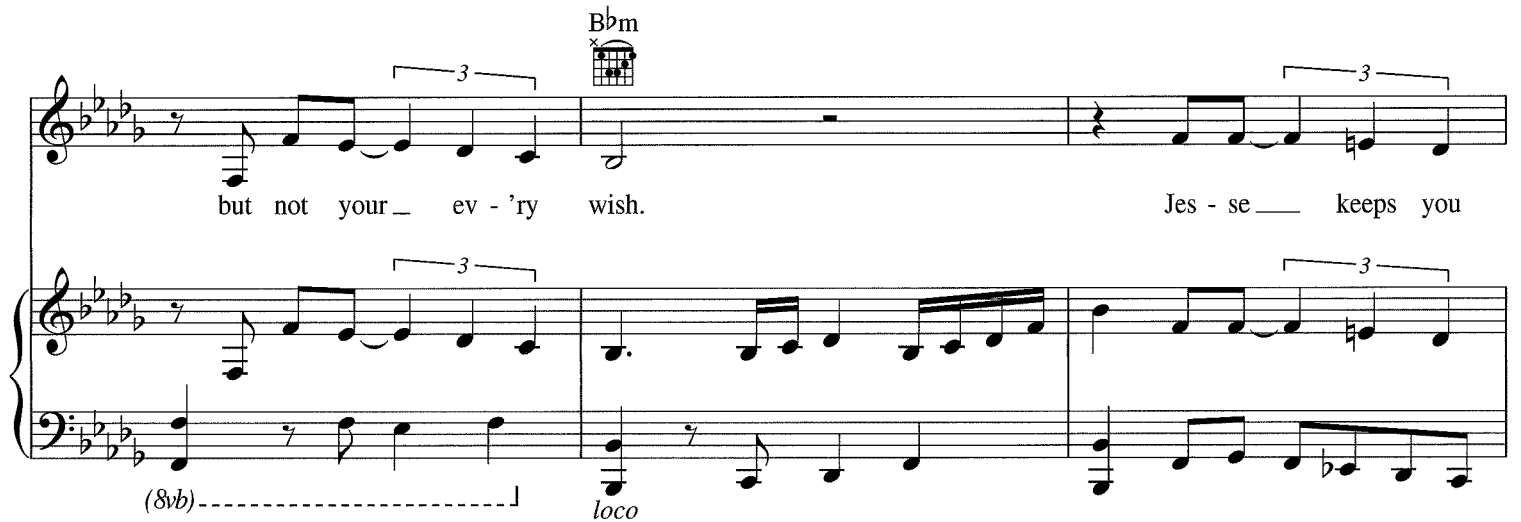
do it \_ at your risk. \_ The trip - lets \_ grant you mer - cy, \_



8vb -----

Bbm 

but not your \_ ev - 'ry wish. Jes - se \_ keeps you



(8vb) ----- loco

F7

guess - ing, so cool — and stat - u - esque. —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a key with three flats (B-flat major or D-flat minor). The lyrics are "guess - ing, so cool — and stat - u - esque. —". Above the vocal line, there is a guitar chord diagram for F7. The piano accompaniment consists of two staves: the right hand plays chords and single notes, while the left hand plays a bass line with eighth and quarter notes.

Bbm N.C.

“Be-have your-self,” says Geor - gia; — wel - come — to Bur - lesque.

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with lyrics: “Be-have your-self,” says Geor - gia; — wel - come — to Bur - lesque. Above the vocal line, there is a guitar chord diagram for Bbm and the instruction "N.C.". The piano accompaniment continues with similar patterns to the first system, featuring a bass line in the left hand and chords/notes in the right hand. A triplet of eighth notes is marked in the vocal line.

Bbm N.C.

Detailed description: This system shows the piano accompaniment for the third line of music. The top staff (treble clef) contains a guitar chord diagram for Bbm and the instruction "N.C.". The bottom two staves (piano) show the accompaniment, with the left hand playing a steady bass line and the right hand playing chords and single notes.

Detailed description: This system shows the piano accompaniment for the fourth line of music. The top staff (treble clef) contains a melodic line with a triplet of eighth notes. The bottom two staves (piano) show the accompaniment, with the left hand playing a steady bass line and the right hand playing chords and single notes.

E♭m



E♭m6



B♭m



Oh, ev - 'ry-one is buy - ing; put your mon-ey in my hand. \_

C7



If you want a lit - tle ex - tra, well,

F7



N.C.

Bm



*(Spoken:)* you know where I am.

Some-thing ver - y dark

F♯7



is play - ing with your mind. \_

It's not the end of days, \_

Bm

it's just the bump and grind. —

F#7 Bm F#7/C#

Show a lit - tle more; — show a lit - tle less. —

F#7 N.C. Freely

Add a — lit - tle smoke; wel - come to Bur - lesque. —

Tempo I Bm Cmaj7 N.C.

# TOUGH LOVER

Words and Music by ETTA JAMES  
and JOE JOSEA

Freely  
N.C.

Musical notation for the first system, featuring a treble clef and a 4/4 time signature. The melody includes a triplet of eighth notes, a sixteenth-note triplet, and a sixteenth-note sextuplet. The lyrics are: Oh, \_\_\_\_\_ Hey, \_\_\_\_\_ yeah. \_\_\_\_\_

Musical notation for the second system, continuing the melody with a triplet of eighth notes and a sixteenth-note triplet. The lyrics are: Oh, \_\_\_\_\_ oh, \_\_\_\_\_ yeah. \_\_\_\_\_

Slowly

Musical notation for the third system, including a piano (p) dynamic marking and a mezzo-forte (mf) dynamic marking. The melody features a triplet of eighth notes. The lyrics are: I need a tough lov - er, yeah yeah yeah. \_\_\_\_\_ I need a \_\_\_\_\_

Musical notation for the fourth system, including an F7 chord diagram and a N.C. (no chord) marking. The melody features a triplet of eighth notes. The lyrics are: a tough lov - er, whoo. \_\_\_\_\_ I need a \_\_\_\_\_ a tough lov - er,

F7 N.C. F7 N.C.

yeah yeah — yeah. — A tough lov - er, yeah, yeah. — Yeah,

F7 N.C. F7 N.C. F7 N.C. F7 N.C.

when he kiss - es me, I get that thrill. — When he do the wig - gle, I won't —

*accel.*

**Bright Shuffle**

F7 Bb7

— keep still. — I want a tough lov - er, yeah, yeah. —

F7 C7

Tough lov - er, whoo. — I need a tough lov - er,



Bb7 F7 C7#5(#9) F13

x<sup>0</sup>2345678 N.C. x<sup>0</sup>2345678 2fr N.C.

yeah, yeah. (Tough lov - er.) Uh - uh. The

F7

sev - en sis - ters got noth-in' on him. I'm talk - in' 'bout a lov - er who's fast

as the wind. Ev-'ry-one 'll talk a - bout how he got me fixed;

it ain't voo - doo, it's just the twist. He'll be the great-est lov - er that ev -

N.C.

er come to pass. — Don Juan ain't got half the chance. — He's a

Bb7 F7

tough lov - er, yeah, yeah. — Tough lov - er, whoo. —

C7 Bb7

He's a tough lov - er, yeah, yeah. —

F7 C7#5(#9) F13 F7 F7

N.C. N.C. N.C. N.C. N.C.

Tough lov - er, uh - huh. — Hey, hey, yeah. — He'll

accel.

Faster

F7



make me laugh, — he'll make me cry. — He'll be so tough, — he'll make Ve -

- nus come a - live. — He'll do an - y - thing that he wants to do; —

N.C. F13 G13 A<sup>b</sup>13 A13 B<sup>b</sup>7

step on Jes - se James' blue suede shoes, — yeah. — (Tough lov - er.)

F7

Yeah, — yeah, — yeah. (Tough lov - er.) Oo whoo. —

C7 Bb7 F7 N.C. C7#5(#9) 2fr

Tough lov - er, yeah, yeah. Tough lov - er.

Detailed description: This system contains the first two measures of the piece. The guitar part features chords C7, Bb7, F7, N.C., and C7#5(#9) with a 2-fret extension. The vocal melody starts with 'Tough lov - er, yeah, yeah.' and includes a triplet of eighth notes. The piano accompaniment provides harmonic support with chords and rhythmic patterns.

F13 G#13 4fr A13 5fr A#13 6fr B7

Yeah, (Tough lov - er.)

Detailed description: This system contains the third and fourth measures. The guitar part features chords F13, G#13 (4-fret), A13 (5-fret), A#13 (6-fret), and B7. The vocal melody continues with 'Yeah, (Tough lov - er.)' and features a long, sustained note. The piano accompaniment continues with complex chordal textures.

F#7 C#7

(Tough lov - er.) yeah, yeah, yeah. A tough lov - er,

Detailed description: This system contains the fifth and sixth measures. The guitar part features chords F#7 and C#7. The vocal melody includes '(Tough lov - er.) yeah, yeah, yeah. A tough lov - er,' with triplets and a 7-fret extension. The piano accompaniment continues with complex chordal textures.

B7 F#13 N.C. C#7#5(#9) 3fr F#13 N.C. F#13#9 5fr

yeah, yeah, yeah. Tough lov - er, uh - huh.

Detailed description: This system contains the seventh and eighth measures. The guitar part features chords B7, F#13, N.C., C#7#5(#9) with a 3-fret extension, F#13, N.C., and F#13#9 with a 5-fret extension. The vocal melody concludes with 'yeah, yeah, yeah. Tough lov - er, uh - huh.' and includes a triplet. The piano accompaniment concludes with complex chordal textures.

# A GUY WHAT TAKES HIS TIME

Words and Music by  
RALPH RAINGER

Slow Blues

Bb7

*mf*

Ab7 4fr

Gb7

Bb7

F7/C 3fr

Bdim7

F7/C 3fr

F7

Bb7

F7

A

Bb7



guy what takes his time — I'd go for an - y - time. — I'm a  
 hur - ry - up af - fair — I al - ways give the air. — Would-n't

fast - mov - in' gal who like them — slow. Got no  
 give — an - y rush - in' gent a — smile. I would

Eb



Ebm



Bb7



use for fan - cy driv - in'; wan - na see a guy ar - riv - in' in low. —  
 go for an - y sin - ger who would con - de - scend to lin - ger a - while. —

F7/C







Bdim7

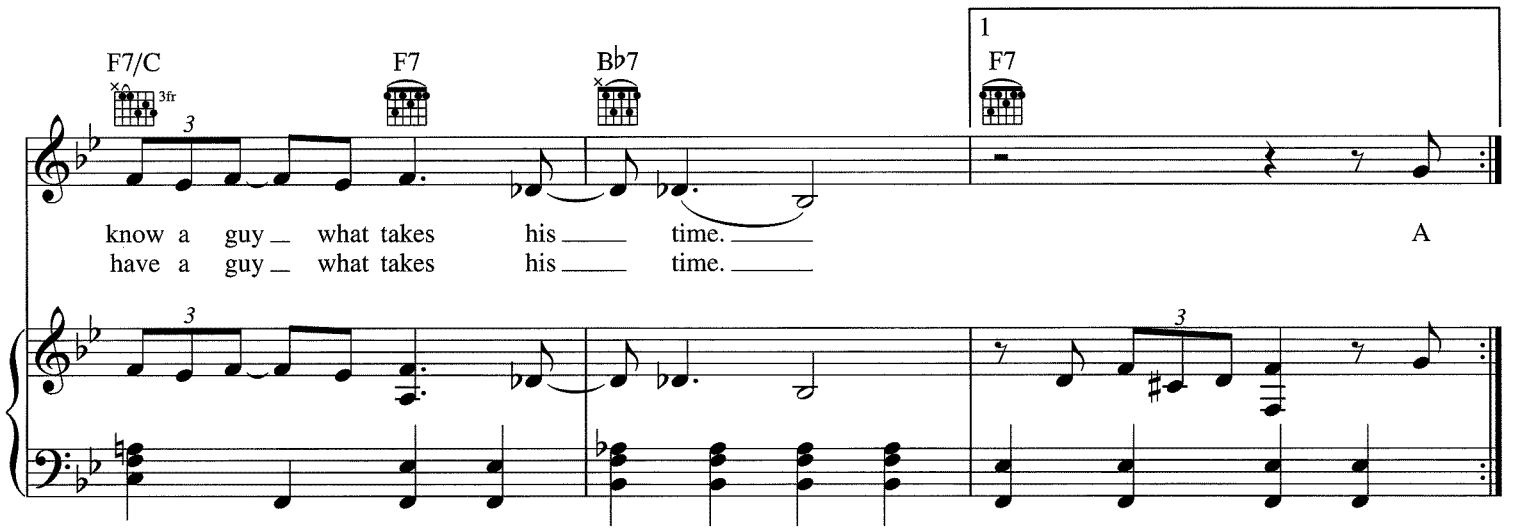


I'd be sat - is - fied, — e - lec - tri - fied — to  
 What a lul - a - by — would be sup - plied — to



1

F7/C  3 F7  Bb7  F7 

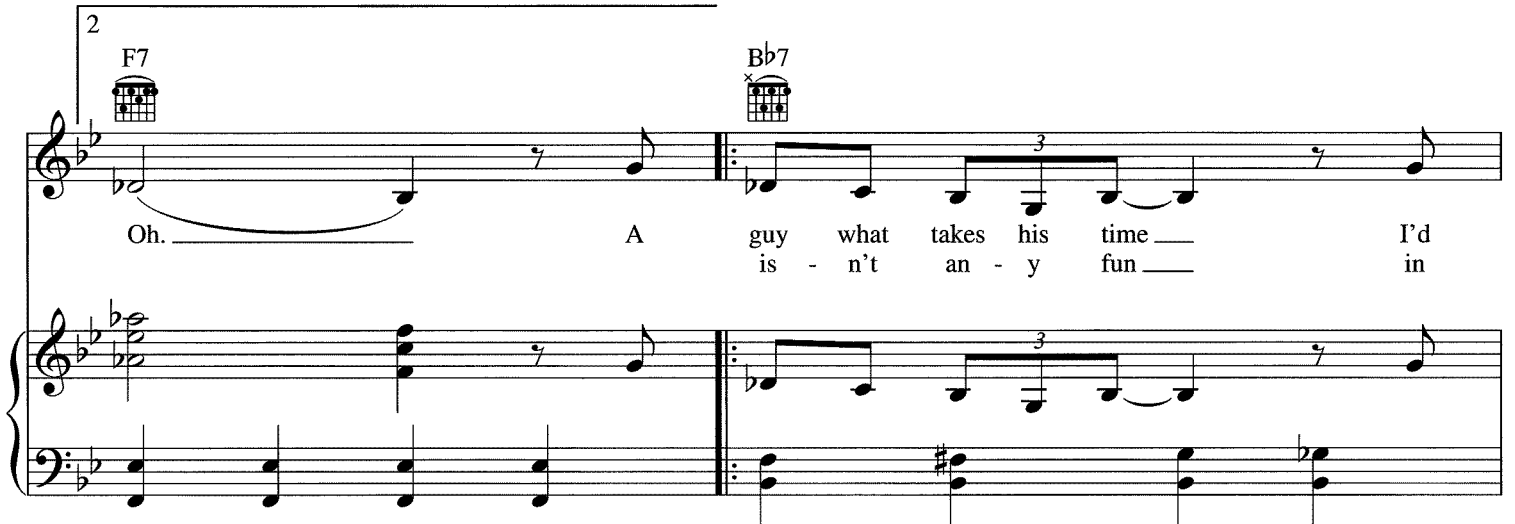
know a guy — what takes his — time. — A  
 have a guy — what takes his — time. —



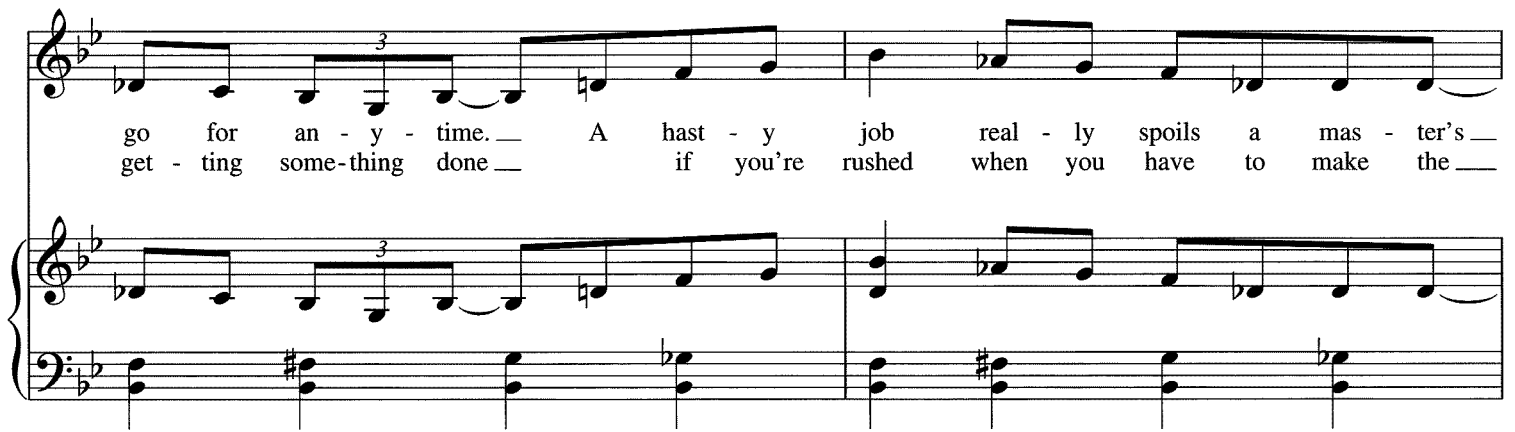
2

F7  Bb7 


Oh. — A guy what takes his time — I'd  
 is - n't an - y fun — in



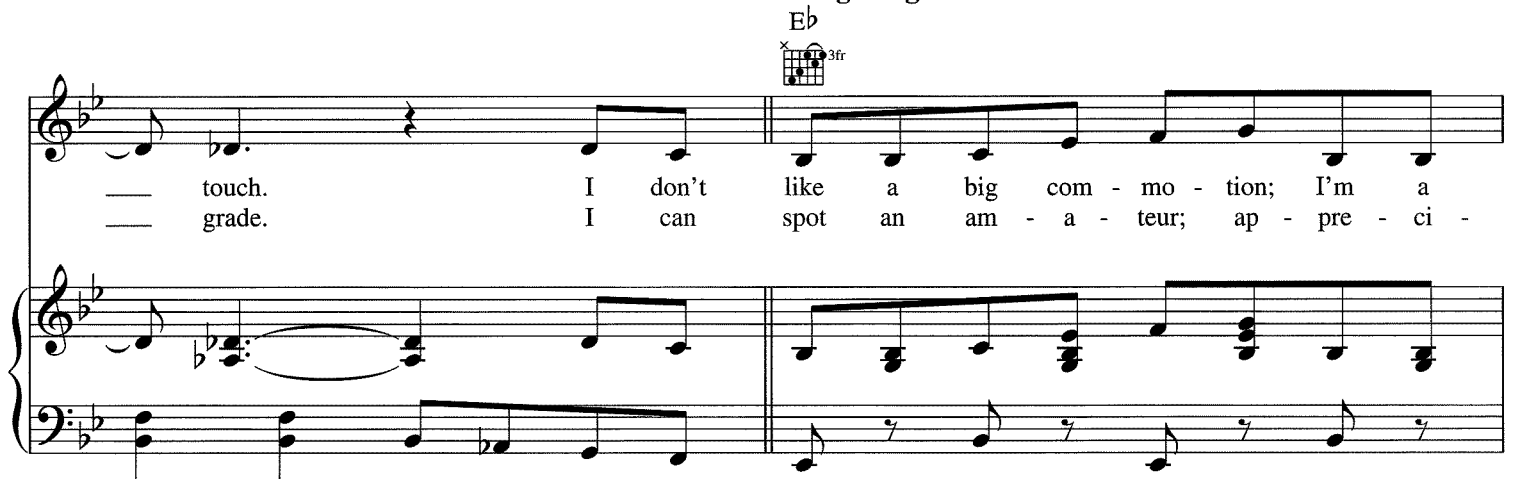
go for an - y - time. — A hast - y job real - ly spoils a mas - ter's —  
 get - ting some-thing done — if you're rushed when you have to make the —



**Straight eighths**

Eb  3fr

— touch. I don't like a big com - mo - tion; I'm a  
 — grade. I can spot an am - a - teur; ap - pre - ci -



Swing

Ebm



Bb7



de - mon for slow mo - tion or such. \_\_\_\_\_ Why should  
 ate a con - nois - seur in trade \_\_\_\_\_ who would

F7/C



Bdim7



F7/C



F7



I de - ny \_\_\_\_\_ that I would die \_\_\_\_\_ to know a guy \_\_\_\_\_ who takes his \_\_\_\_\_  
 qual - i - fy, \_\_\_\_\_ no al - i - bi, \_\_\_\_\_ to be the guy \_\_\_\_\_ who takes his \_\_\_\_\_

1

Bb7



2

Bb7



\_\_\_\_\_ time? \_\_\_\_\_ There \_\_\_\_\_ time? \_\_\_\_\_

F7



Bb7



Oh. \_\_\_\_\_ Oh. \_\_\_\_\_

*rit.*



# EXPRESS

Words and Music by CHRISTINA AGUILERA,  
CHRISTOPHER STEWART and CLAUDE KELLY

Medium Shuffle (♩ =  $\overset{\frown}{\underset{\frown}{\text{♩}}}$ )

N.C.

It's a cold and cra - zy world \_\_\_\_\_ that's rag - ing out - side, \_\_\_\_\_ but ba - by,

*mf*

Detailed description: This system contains the first two staves of music. The vocal line is in 4/4 time with a 7-beat rest at the start. It features a melodic line with eighth notes and triplets. The piano accompaniment consists of a right-hand part with eighth notes and triplets, and a left-hand part with a steady eighth-note bass line. The dynamic marking is *mf*.

me and all my girls \_\_\_\_\_ are bring - ing on the fire. \_\_\_\_\_

Detailed description: This system contains the second two staves of music. The vocal line continues with eighth notes and triplets. The piano accompaniment maintains the same rhythmic pattern as the first system.

Show a lit - tle leg; \_\_\_\_\_ got - ta shim - my your chest. \_\_\_\_\_ It's a

Detailed description: This system contains the third two staves of music. The vocal line continues with eighth notes and triplets. The piano accompaniment maintains the same rhythmic pattern as the first system.

\* Recorded a half step lower.



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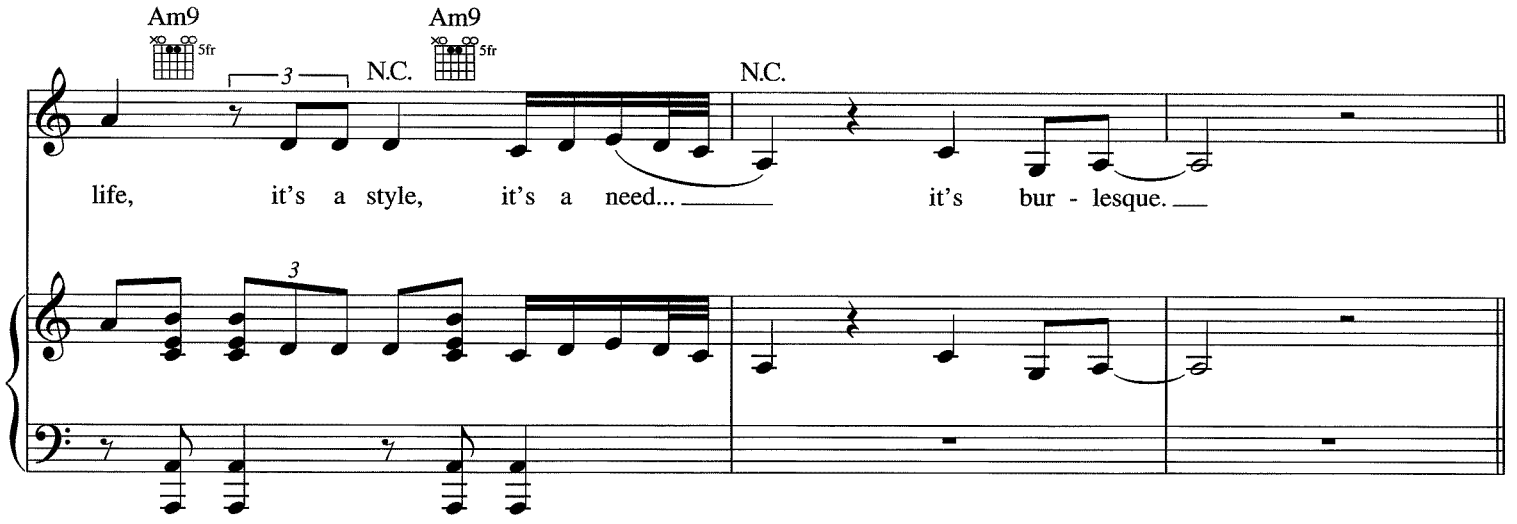
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Am9  5fr N.C.  5fr N.C.

life, it's a style, it's a need... it's bur - lesque.



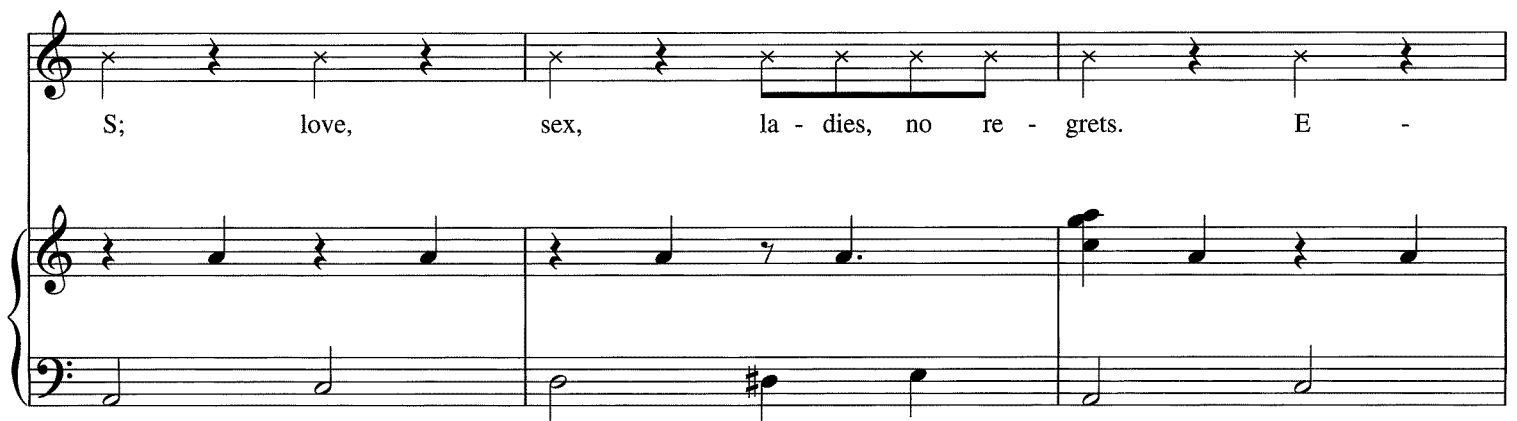
Techno groove (♩ = ♩)



(E - X - P - R - E - S -



S; love, sex, la - dies, no re - grets. E -



X - P - R - E - S - S; love, sex, la - dies, no re -

Been

hold - ing back for quite some time; \_\_\_\_\_ and  
tease 'em till they're on the edge. \_\_\_\_\_ They scream and  
grets.)

fi - nal - ly, the mo - ment's right. \_\_\_\_\_ I  
moan for more and more; \_\_\_\_\_ they beg. \_\_\_\_\_ I

love to make the peo - ple stare; \_\_\_\_\_ they know I  
know it's me they come to see; \_\_\_\_\_ my \_\_\_\_\_

got that cer - tain sav - oir - faire, eh. (Fas -  
pleas - ure brings them to their knees, hey.)

ten up; can you im - ag - ine what would hap - pen if I let you close e - nough to touch?

Step in - to the fan - tas - y; you'll nev - er want \_\_\_ to leave, ba - by, that's guar - an - teed.) (Why?)

It's a pas - sion, an e - mo - tion; it's a fash - ion.... (Bur - lesque.)

It will move you, go - ing through you, so do what I do... — (Bur - lesque.)

All la - dies, con - fi - dent, flaunt it; boys, throw it up — if you want it.

Can you feel me? Can you feel <sup>3</sup> it? — (It's bur - lesque.)

To Coda ⊕

(Eh eh eh eh eh eh eh.) (Bur - lesque.) (Eh eh eh eh

eh eh eh.) (Bur - lesque.) I it? (It's bur - lesque.)

(Eh eh eh eh eh eh eh.) (Bur-lesque.) (Eh eh eh eh

eh eh eh.) (Bur-lesque.) (Eh eh eh eh eh eh eh.) (Bur-lesque.)

(Eh eh eh eh eh eh eh.) (Bur - lesque.)

**D.S. al Coda**

CODA

it? — (It's bur - lesque.)

(Bur - lesque.)

(Bur - lesque.)

Am

Repeat and Fade	Optional Ending
-----------------	-----------------

N.C.

(Bur - lesque.)

# YOU HAVEN'T SEEN THE LAST OF ME

Words and Music by  
DIANE WARREN

Slowly

Fm



Eb



Ab



Eb/G



Feel - ing bro - ken, bare - ly hold - ing on, -

*mp*

*With pedal*

Fm



Bbm7



but there's still some-thing - so strong - some-where in - side - me. -

Eb



Fm



Eb/G



Fm



Ab/Eb



And I - am down, - but I'll get up a - gain. Don't count - me out - just yet. -



I've been brought down to my

*a tempo*

knees. And I've been pushed way past the point

of break - ing, but I can take it. I'll be back, back on my

feet. This is far from o - ver. You have-n't seen the last of me.

Db Fm Eb

You have-n't seen the last of me. They can say that

Ab Eb/G Fm

I won't stay a - round, - but I'm gon-na stand - my ground. -

Bbm7 Eb Fm

— You're not gon-na stop - me. - You don't - know me, - you don't know who I am.

Eb/G Fm Eb

Don't count - me out - so fast. - I've been

Db Ab/C

brought down to my knees. And I've been

The first system of the musical score features a vocal line in 4/4 time with a key signature of three flats. The lyrics are "brought down to my knees. And I've been". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a chordal accompaniment in the right hand. Chord diagrams for Db and Ab/C are provided above the vocal line.

Bbm7 Ab

pushed way past the point of break - ing, but I can take it. I'll be

The second system continues the vocal line with the lyrics "pushed way past the point of break - ing, but I can take it. I'll be". The piano accompaniment remains consistent. Chord diagrams for Bbm7 and Ab (4fr) are provided above the vocal line.

Db Ab/C

back, back on my feet. This is far from o -

The third system continues the vocal line with the lyrics "back, back on my feet. This is far from o -". The piano accompaniment remains consistent. Chord diagrams for Db and Ab/C are provided above the vocal line.

Bbm7 Eb Db Ab/C

ver. You have-n't seen the last of me. There will be no fade out. This is not the end. \_

The fourth system concludes the vocal line with the lyrics "ver. You have-n't seen the last of me. There will be no fade out. This is not the end. \_". The piano accompaniment remains consistent. Chord diagrams for Bbm7, Eb (3fr), Db, and Ab/C are provided above the vocal line.

Fm Eb/G Bbm7 Ab/C

I'm down now, but I'll be stand - ing tall a - gain. . . Times are hard, but I was built tough.

Ebsus N.C.

I'm gon - na show you all what I'm made \_ of. I've been

Eb Bb/D

brought down to my knees. I've been

*a tempo*

Cm7 Bb/D

pushed way past \_ the point \_ of break - ing, but I can take \_ it. I'll be

**E<sub>b</sub>** **B<sub>b</sub>/D**

back, \_\_\_\_\_ back on my feet. This is far from o -

**Cm7**






- ver. I am far from o - ver.

**F** **E<sub>b</sub>** **B<sub>b</sub>/D**

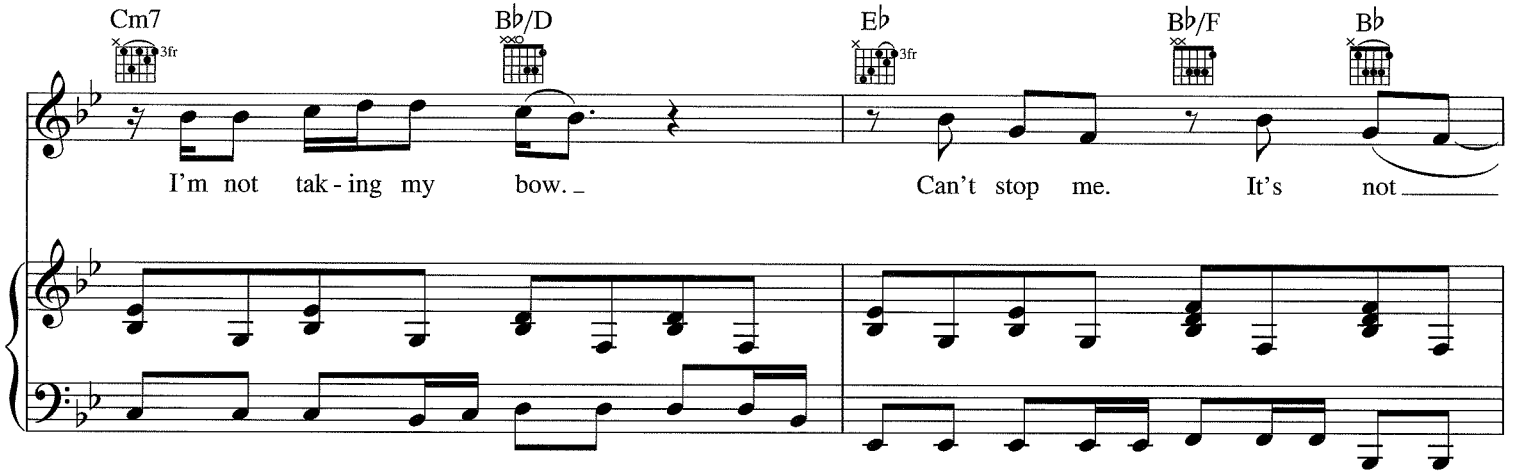
You have-n't seen the last of me. No, no, I'm not go-ing no - where. -




**Cm7** **B<sub>b</sub>/D** **E<sub>b</sub>** **B<sub>b</sub>/D**

I'm stay-ing right here. Oh, no. You won't see me fade out. -

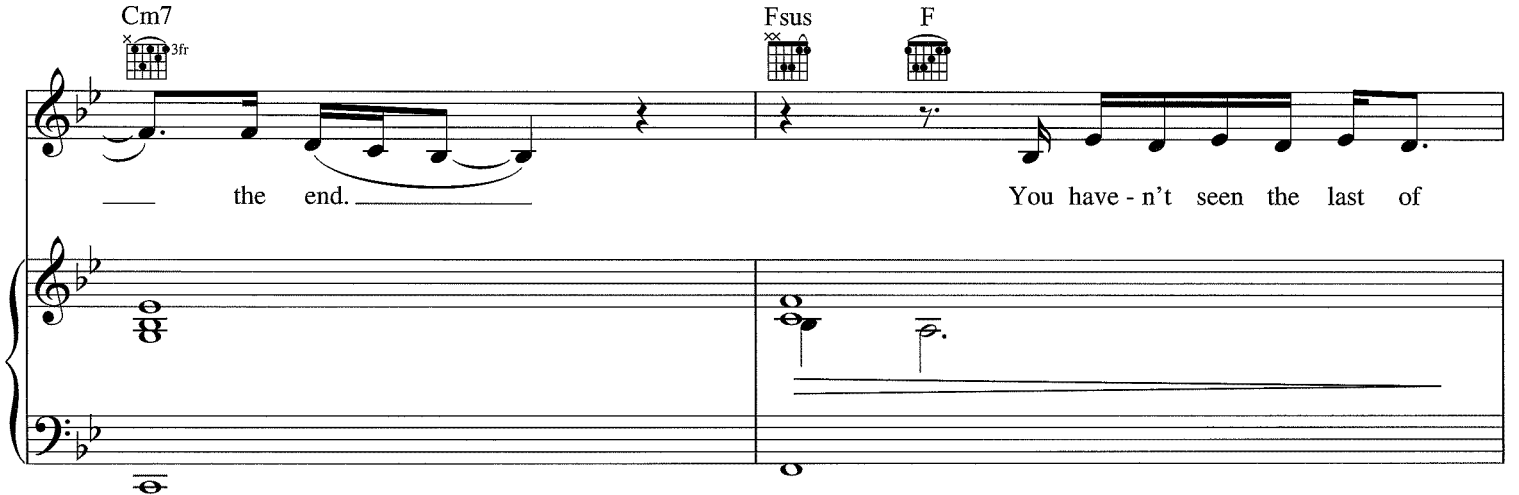
Cm7  3fr      Bb/D       Eb  3fr      Bb/F       Bb 





I'm not tak - ing my bow. -      Can't stop me.      It's not \_\_\_\_\_



Cm7  3fr      Fsus       F 

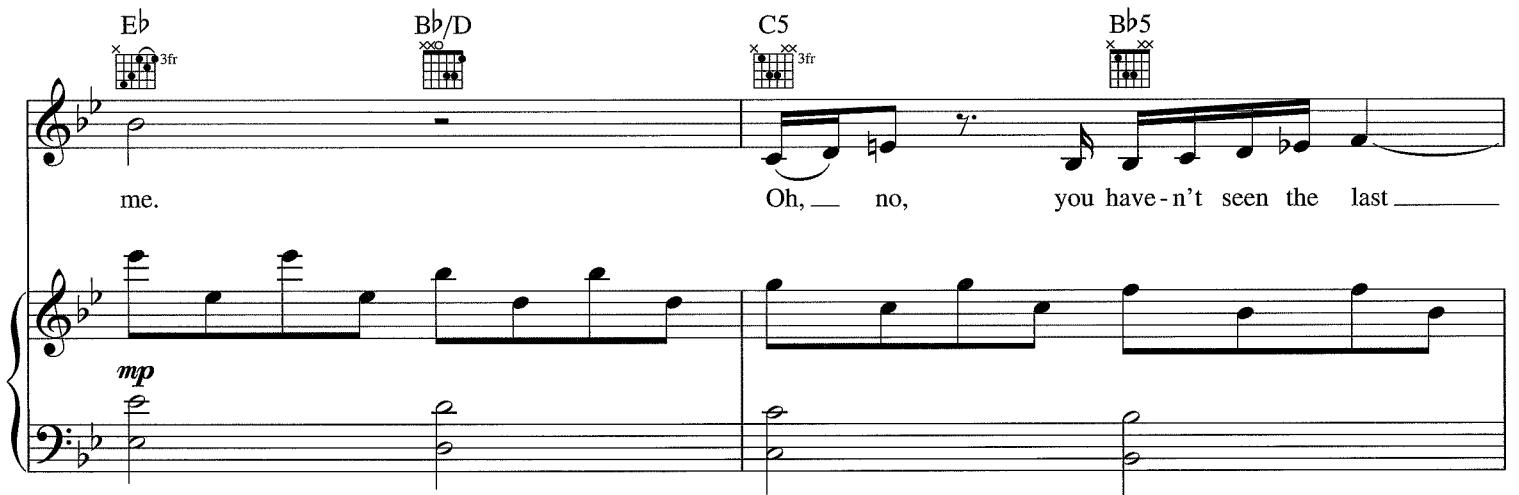
\_\_\_\_\_ the end. \_\_\_\_\_      You have - n't seen the last of






Eb  3fr      Bb/D       C5  3fr      Bb5 

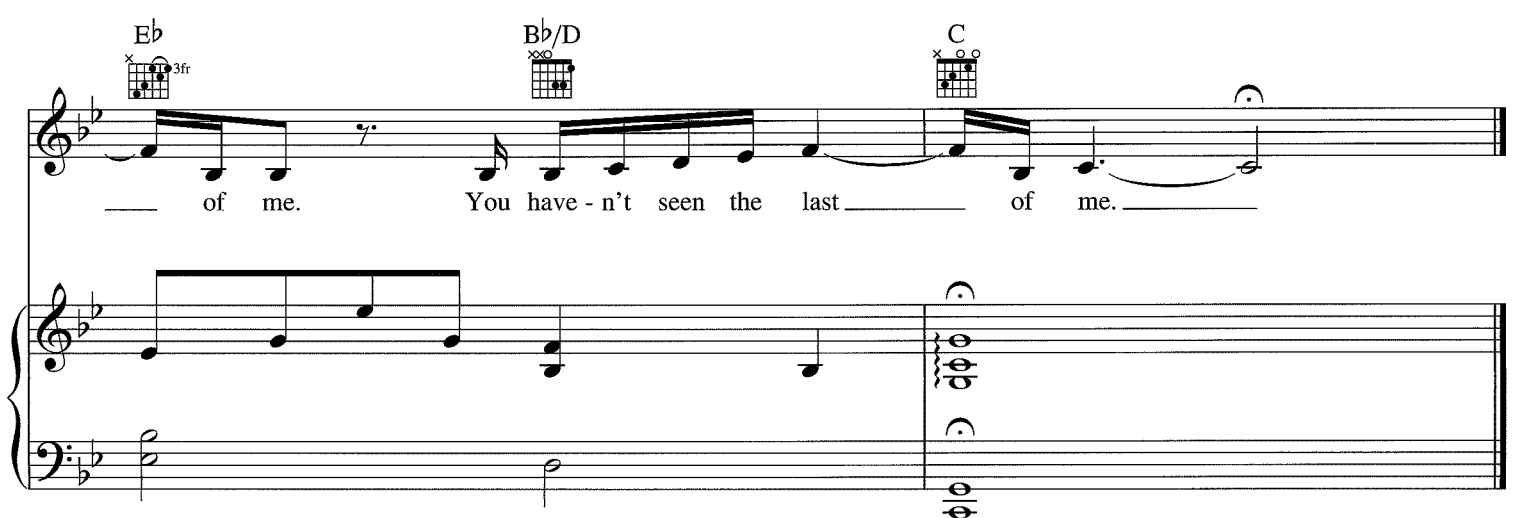
me.      Oh, \_\_\_\_\_ no,      you have - n't seen the last \_\_\_\_\_

*mp*



Eb  3fr      Bb/D       C 

\_\_\_\_\_ of me.      You have - n't seen the last \_\_\_\_\_ of me. \_\_\_\_\_



# BOUND TO YOU

Words and Music by CHRISTINA AGUILERA,  
SIA FURLER and SAMUEL DIXON

Slowly

The musical score is arranged in four systems. Each system includes a guitar chord chart at the top, a piano accompaniment in G major with a 6/8 time signature, and a vocal line. The piano part features a steady bass line and chords in the right hand. The vocal line is marked *mp* and includes lyrics with melisma lines. Pedal markings (p.) are present at the end of each system's piano part.

**System 1:** Chords: Em, Am, G, D. Lyrics: Sweet love, sweet love;

**System 2:** Chords: Em, Am, G, D. Lyrics: So much, so young I

**System 3:** Chords: D, Em, Am, G. Lyrics: trapped in your love. I've opened up, un-

**System 4:** Chords: D, Em, Am, G. Lyrics: faced on my own. Walls I built up be-

D Em Am G

sure I can trust. My heart and I were  
 came my home. I'm strong, and I'm sure there's a

D Em Am G

bur-ied in dust. Free me, free us.  
 fire in us. Sweet love, so pure.

B C B B/D# Em

You're all I need when I'm  
 I catch my breath; we're just

C B A

hold-ing you tight. If you walk a way, I will  
 one beat-ing heart. And I brace my self; please don't



G

suf - fer to - night. I found a man I can trust; -  
 tear this a - part.

B B/D# B7/F# Em

and boy, I be - lieve in us. I am

Cm Cm/D Cm/Eb F

ter - ri - fied to love for the first time.

G B

Can't you see that I'm bound in chains? I

B/D#      B7/F#      Em      To Coda      Cm      Cm/D

fi - nal - ly found my way. — I am bound to you; — I am

1      Cm/Eb      F7      G      N.C.      2      Cm/Eb      F7

bound to you. — bound to... —

D      B      B/D#      Em

Sud - den - ly, the mo - ment's here; I em - brace my fears, - all that I have been

A      A7

car - ry - ing all these years. - Do I risk it all, come this far just to



fall, \_\_\_\_\_ fall? \_\_\_\_\_



\_\_\_\_\_ I can trust, \_\_\_\_\_ and boy, I be - lieve \_\_\_\_\_ in \_\_\_\_\_



D.S. al Coda

\_\_\_\_\_ us. \_\_\_\_\_ I am

CODA



\_\_\_\_\_ I am, \_\_\_\_\_ oh, I am, \_\_\_\_\_



\_\_\_\_\_ I'm bound \_\_\_\_\_ 3 \_\_\_\_\_ to \_\_\_\_\_ you. \_\_\_\_\_

*rit. e dim.*

# SHOW ME HOW YOU BURLESQUE

Words and Music by CHRISTINA AGUILERA,  
CHRISTOPHER STEWART and CLAUDE KELLY

Freely

N.C.

Un - der - neath the cit - y lights, there is a  
life few know a - bout, where  
rules don't ap - ply, no; and you can't

Moderately

keep a good girl down.

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1, 2 3

(She

comes through the club look - ing for a good time. Gon - na make that, shake that,

mon - ey on a dime. Don't need a sug - ar dad - dy; she can work it just fine. Up

on the ta - ble, she'll be danc - ing all night.) Yeah, yeah hey, (Wah

ooh, ooh.) (Wah ooh, ooh.)

ba - by doll just comes to life un - der the  
 ev - 'ry - bod - y just comes to life un - der the

(Wah ooh, ooh.)

spot - light. All the girls wan - na fall in line.  
 spot - light. All the boys wan - na fall be - hind.

(We say:)

Yeah. (Here \_\_\_ come the la-dies, 'bout to

give a lit - tle show.) Yeah. (Here \_\_\_ go the boys, are yell-ing,

“show a lit - tle more.” (more.) (more.) (more.) Hit it up, get it up. (Won't

let you rest.) - Hit it up, get it up. (This is not a test.) - Hit it up, get it up. (Got-ta


So, get — your ass up, show me how you bur-lesque. Hit it  
give me your best.) -

up, get it up. (Won't let you rest.) - Hit it up, get it up. (This is not a test.) - Hit it

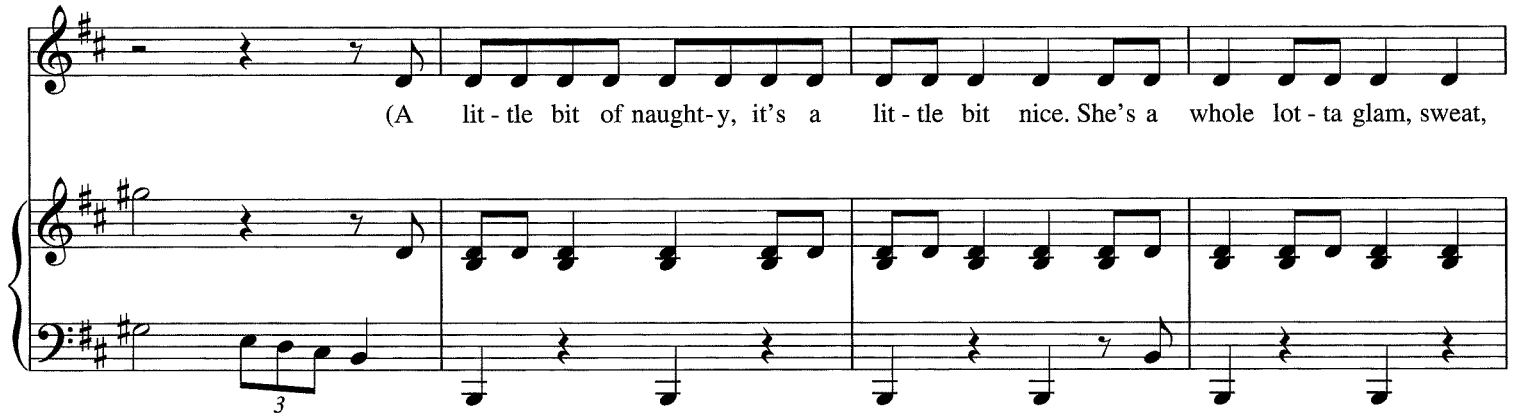
To Coda 



up, get it up. (Got - ta give me your best.) So, get your ass up, show me



how you bur-lesque.



(A lit - tle bit of naught-y, it's a lit - tle bit nice. She's a whole lot - ta glam, sweat,



sug - ar, sex, spice. Just shim - my, shim - my, strut, strut, give a lit - tle what, what. Up



D.S. al Coda

CODA

on the ta - bles, we'll be danc - ing all night.) Yeah, \_\_\_\_\_

how you bur - lesque!

Detailed description: This system contains the first two systems of music. The first system features a vocal line with lyrics 'on the ta - bles, we'll be danc - ing all night.) Yeah, \_\_\_\_\_' and a piano accompaniment. The second system features a vocal line with lyrics 'how you bur - lesque!' and a piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 7/8.

*Spoken: (OK, girls;*

Detailed description: This system contains the third system of music. The vocal line consists of a single measure with a rest, followed by the spoken text '*Spoken: (OK, girls;*'. The piano accompaniment continues with a rhythmic pattern of quarter notes.

*let's show 'em how it's done. It ain't over till we say; and we've*

Detailed description: This system contains the fourth system of music. The vocal line has lyrics '*let's show 'em how it's done. It ain't over till we say; and we've*'. The piano accompaniment continues with a rhythmic pattern of quarter notes.

on - ly just \_\_\_\_\_ be - gun.) Let me hear ya say, yeah. \_\_\_\_\_

Detailed description: This system contains the fifth system of music. The vocal line has lyrics 'on - ly just \_\_\_\_\_ be - gun.) Let me hear ya say, yeah. \_\_\_\_\_'. The piano accompaniment continues with a rhythmic pattern of quarter notes.

I say, yeah.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase, followed by a rest, and then the lyrics "I say, yeah." with a long horizontal line underneath. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

Say, yeah.

The second system continues the musical piece. The vocal line has a melodic phrase followed by a rest and the lyrics "Say, yeah." with a long horizontal line underneath. The piano accompaniment maintains the same harmonic and rhythmic structure as the first system.

Say, yeah,

The third system shows the vocal line with a melodic phrase, a rest, and the lyrics "Say, yeah," with a long horizontal line underneath. The piano accompaniment continues with chords and a bass line.

yeah, — yeah. Hit it up, get it up. (Won't

The fourth system features a more active vocal line with the lyrics "yeah, — yeah. Hit it up, get it up. (Won't" spread across the line. The piano accompaniment includes a more complex rhythmic pattern in the right hand, with eighth and sixteenth notes, while the left hand remains simple.

let you rest.)\_ Hit it up, get it up. (This is not a test.)\_ Hit it up, get it up. (Got-ta

So, get \_\_\_ your ass up, show me how you bur-lesque. Hit it up, get it up. (Won't give me your best.)\_

let you rest.)\_ Hit it up, get it up. (This is not a test.)\_ Hit it up, get it up. (Got-ta

So, get \_\_\_ your ass up, show me how you bur-lesque. give me your best.)\_

# THE BEAUTIFUL PEOPLE

## (From Burlesque)

Words and Music by MARILYN MANSON, TWIGGY RAMIREZ,  
 RONALD FAIR, NICOLE SCHERZINGER,  
 ESTHER DEAN, STEFANIE RIDEL,  
 LAURA PERGOLIZZI, MELVIN K. WATSON, JR.,  
 LARRY SUMMERVILLE, JR. and TOMMY LEE JAMES

Moderate Shuffle

\* N.C. 3

Beau-ti - ful. Beau-ti - ful.

*mf*

D 3 C

Beau - ti - ful.

F G5 3fr 3 3 3

Beau - ti - ful. Beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful.

\* Recorded a half step higher.

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N.C.

The girls are flip-ping their hair — back.  
Ah, so you want to be fa - mous,

You see them look - ing so per - fect,  
and un - de - ni - a - bly sex - y.

like from an - o - oth - er plan - et.  
You wan - na be so out - ra - geous.

Oh oh oh oh oh! All of the beau - ti - ful peo - ple, shin - y like dia -

D  C 

F G D

- monds; ain't got no prob - lems. They al - ways smile for the cam -

C F G



- 'ra, steal - ing the spot - light, liv - ing the high - life. 'Cause it's the

D C

beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they want, and it's the

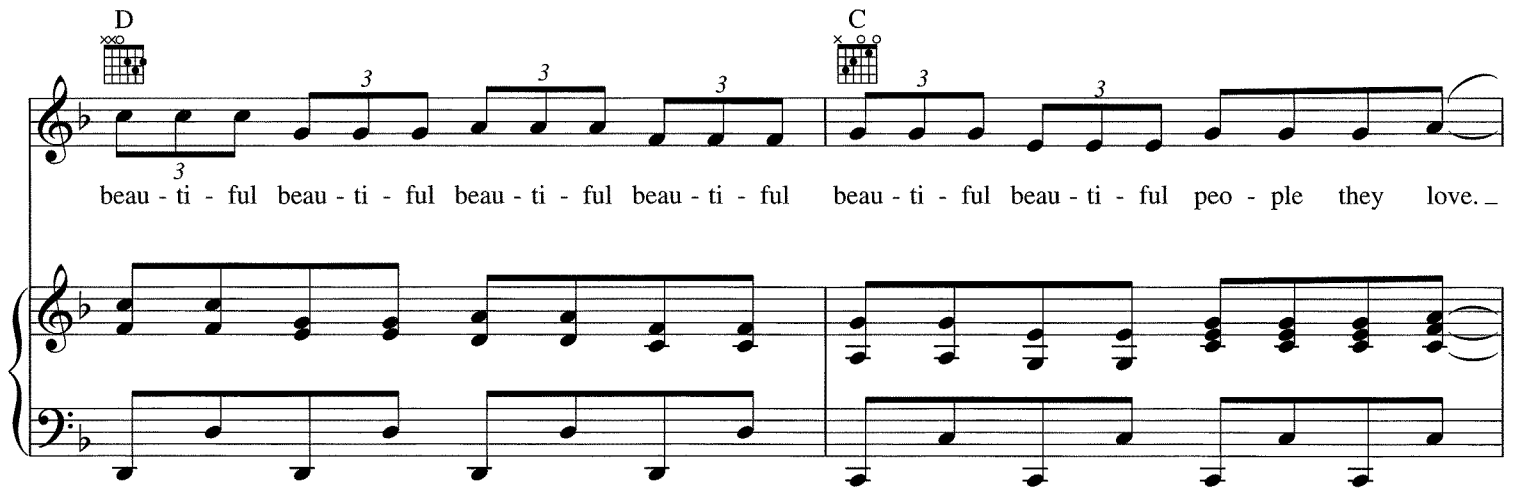
F G5



beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they flaunt, and it's the

D  

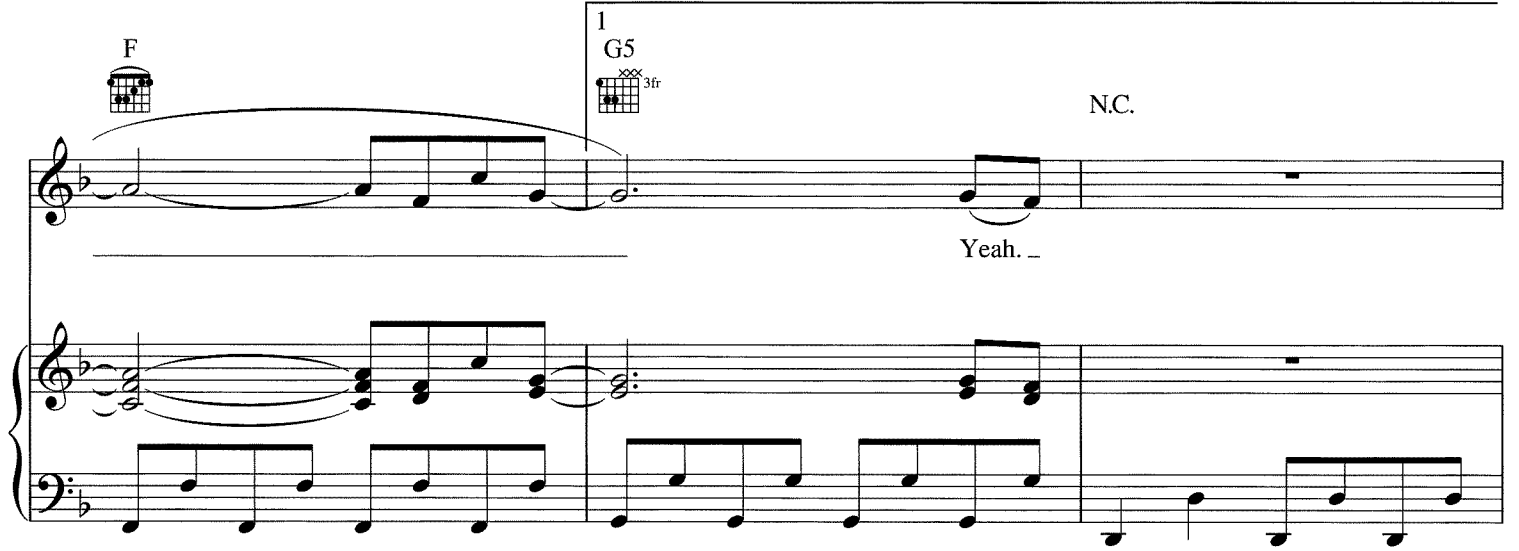
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

beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they love. \_



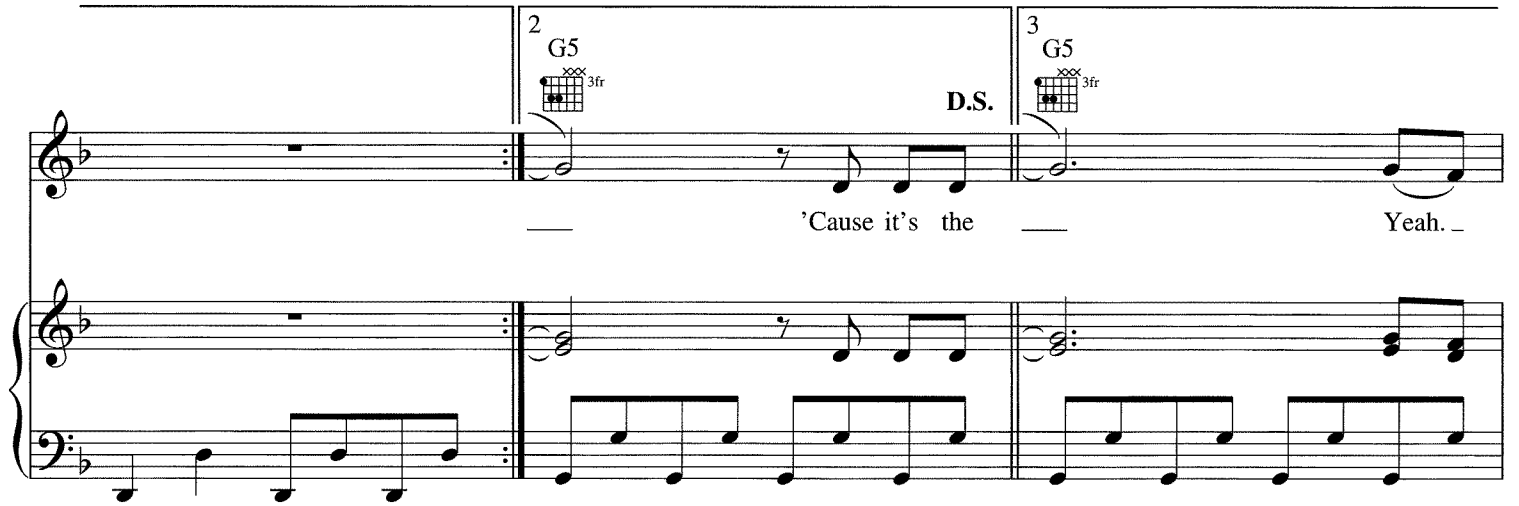
F  **1** G5  3fr N.C.



Yeah. \_




**2** G5  3fr **D.S.** **3** G5  3fr


'Cause it's the Yeah. \_



D5  5fr N.C.  5fr N.C.


You say, "I wan - na be \_ you, I wan - na




D5  
 5fr

N.C.


be just like — you, ——— 3 ——— one of the



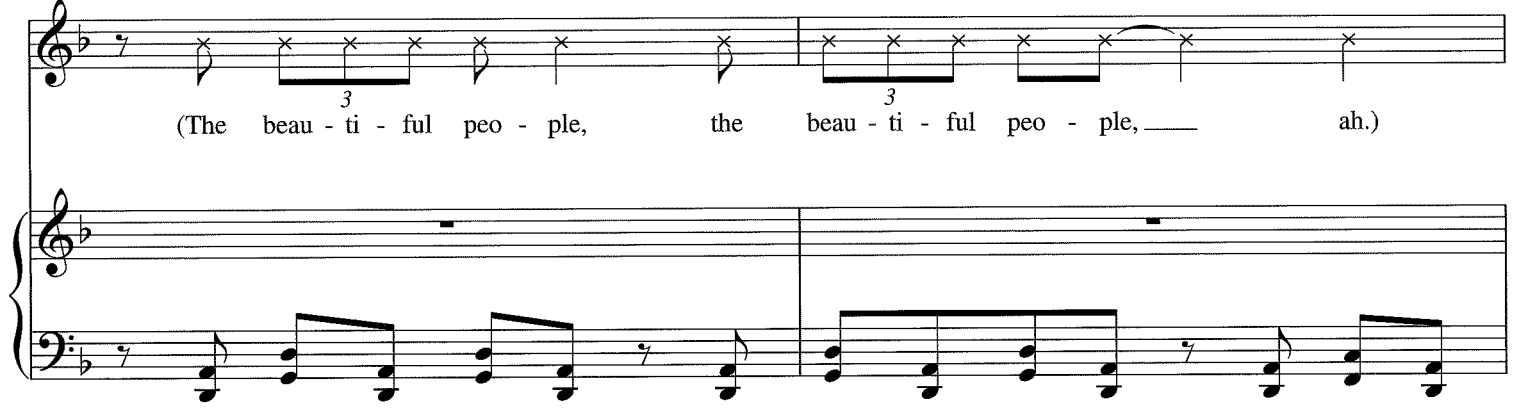
D5  
 5fr

N.C.

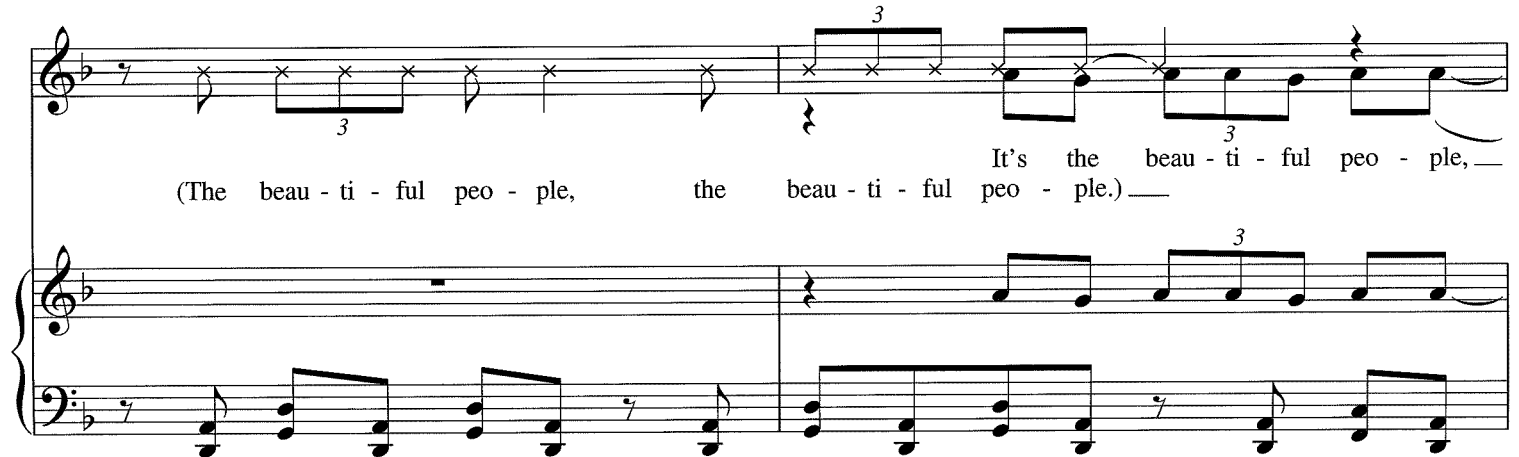
beau - ti - ful peo - ple." ——— Ay, ay, ay, ay!



(The beau - ti - ful peo - ple, the beau - ti - ful peo - ple, ——— ah.)



(The beau - ti - ful peo - ple, the beau - ti - ful peo - ple.) ——— It's the beau - ti - ful peo - ple, ———





(The beau - ti - ful peo - ple, the beau - ti - ful peo - ple.) — hey, —

This system contains the first two measures of the piece. The vocal line features a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

— the beau - ti - ful peo - ple they love. — Hey, — yeah. —

This system contains the next two measures. The vocal line continues with a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The piano accompaniment continues with the same rhythmic pattern.

D(add2) Am7 F


(All of the beau - ti - ful peo - ple; wan - na be, don't you

This system contains the next two measures. It includes guitar chord diagrams for D(add2), Am7, and F. The vocal line has a quarter note in the first measure and a quarter note in the second measure. The piano accompaniment features a steady eighth-note bass line and a melody of eighth notes in the right hand.

G D(add2)


wan - na be like all of the beau - ti - ful peo -

This system contains the final two measures. It includes guitar chord diagrams for G and D(add2). The vocal line has a quarter note in the first measure and a quarter note in the second measure. The piano accompaniment continues with the same rhythmic pattern.

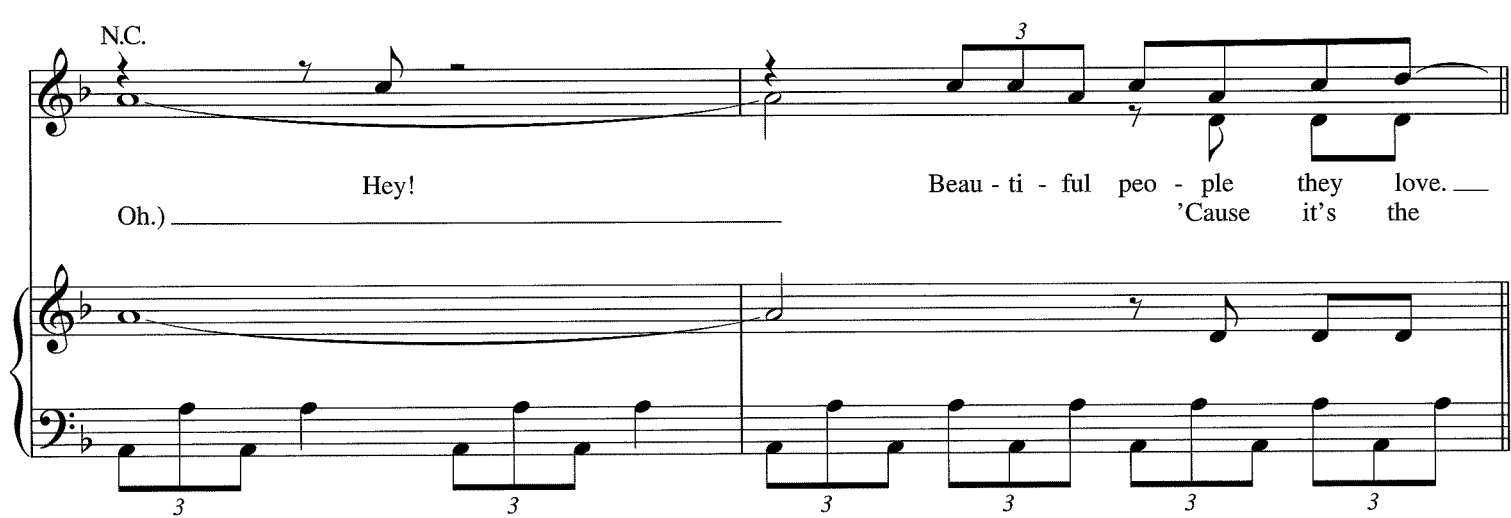
Am7  F  G 



ple; wan - na be, don't you wan - na be like...



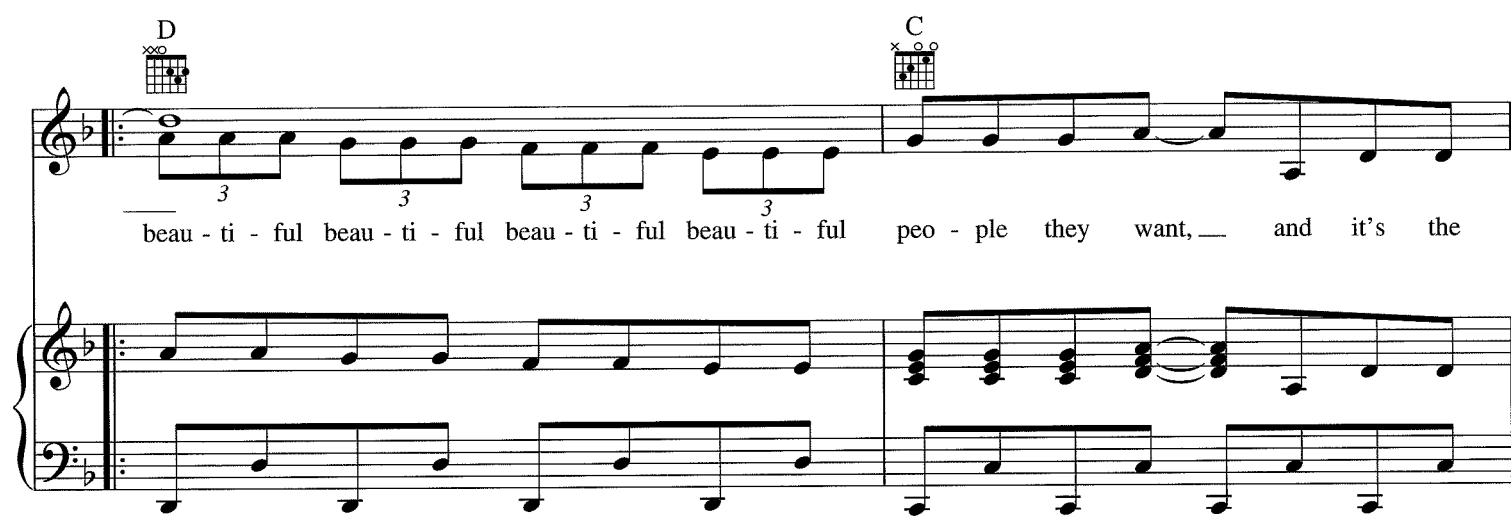
N.C. 



Oh.) Hey! Beau - ti - ful peo - ple they love. — 'Cause it's the



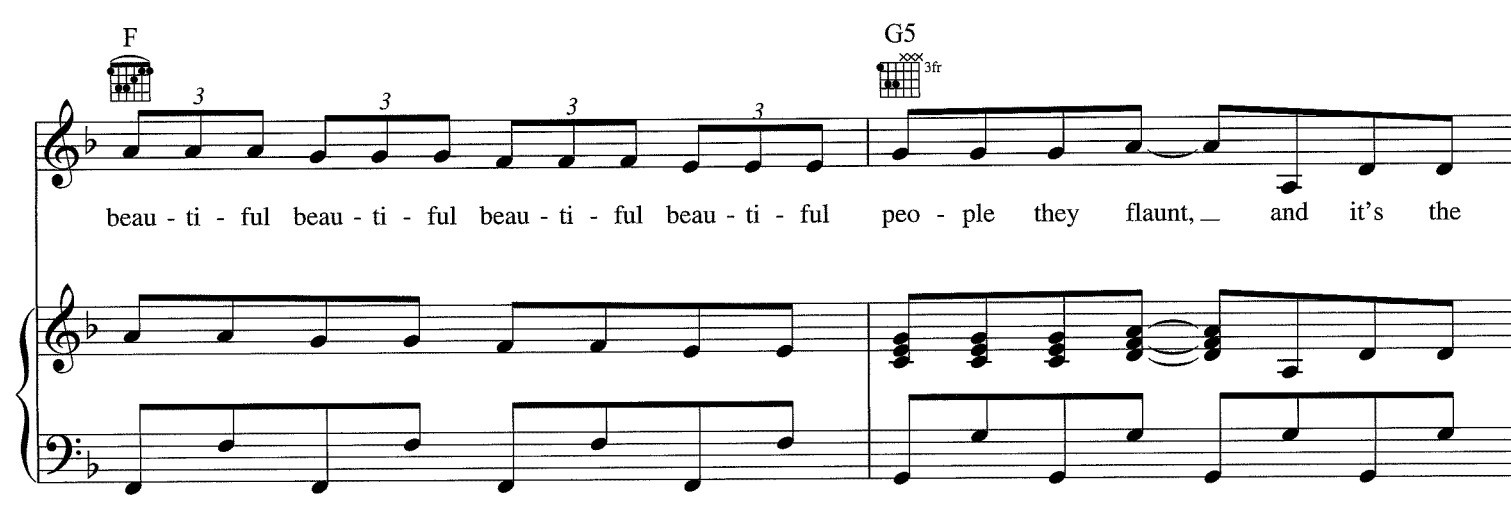
D  C 



beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they want, — and it's the



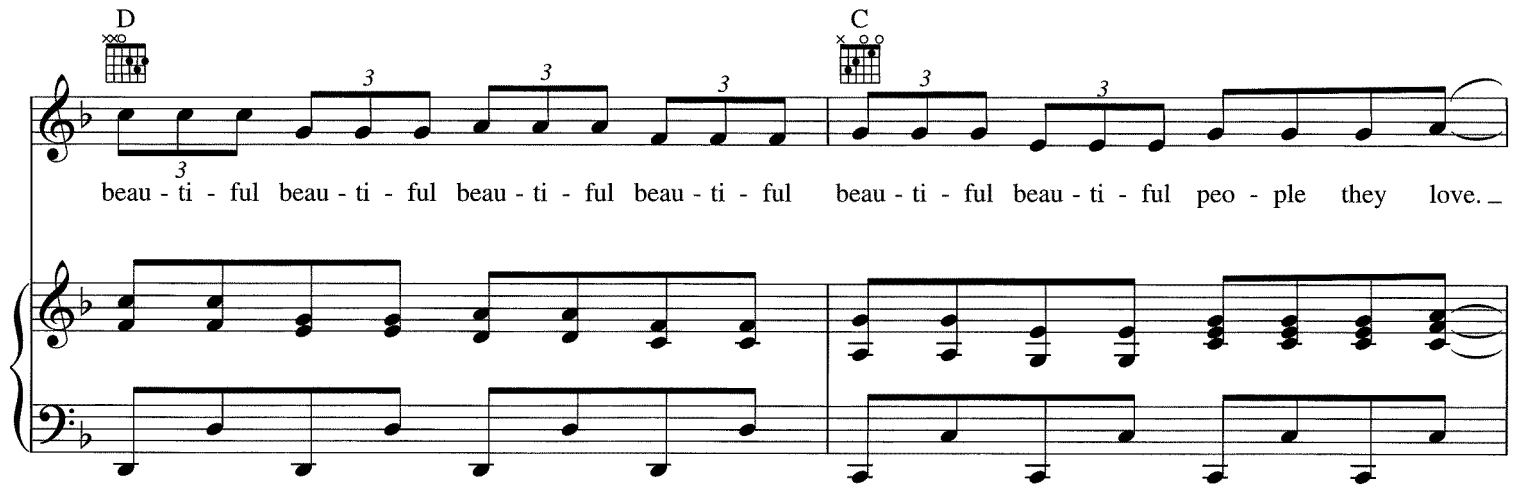
F  G5  3fr




beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they flaunt, — and it's the



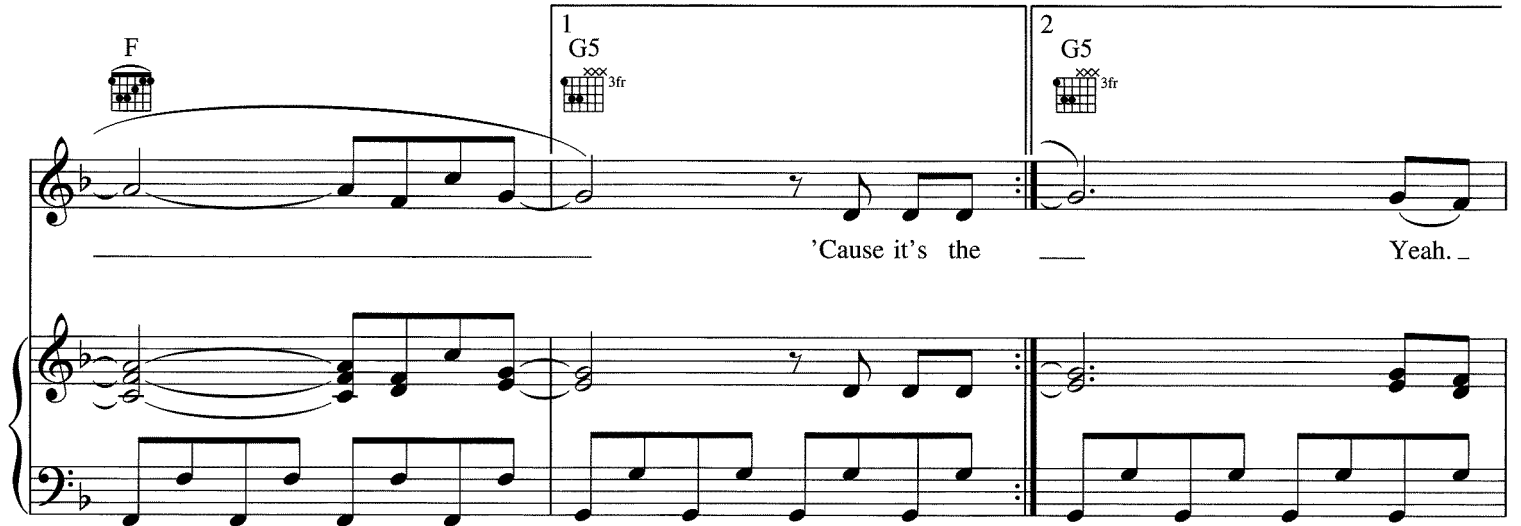
D  C 



beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they love. \_



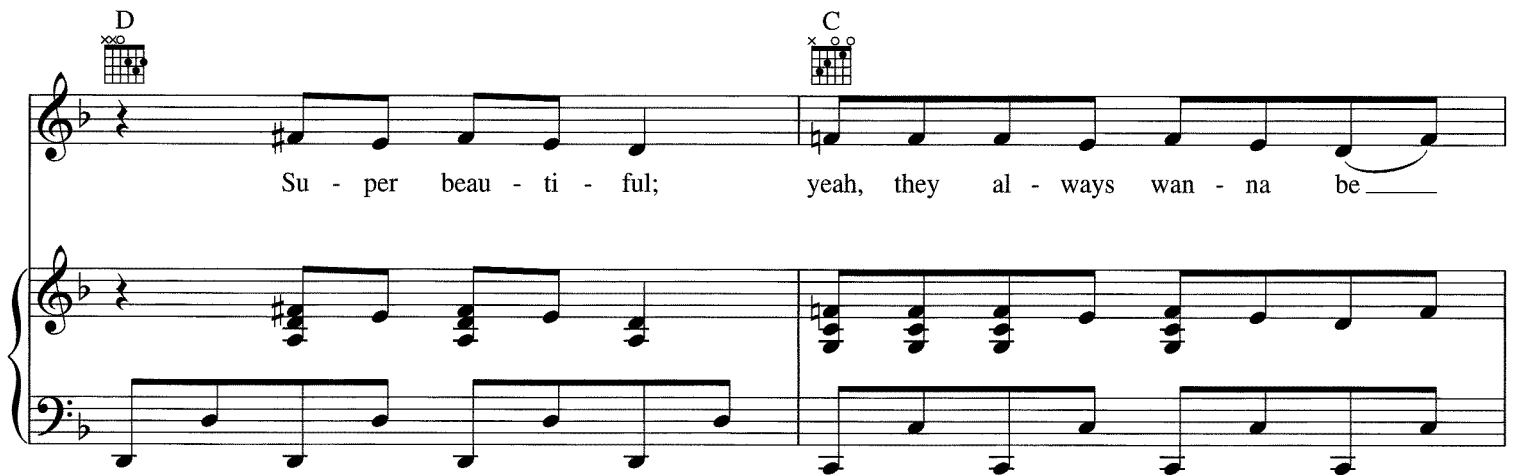
F  1 G5  2 G5 



'Cause it's the \_\_\_\_\_ Yeah. \_



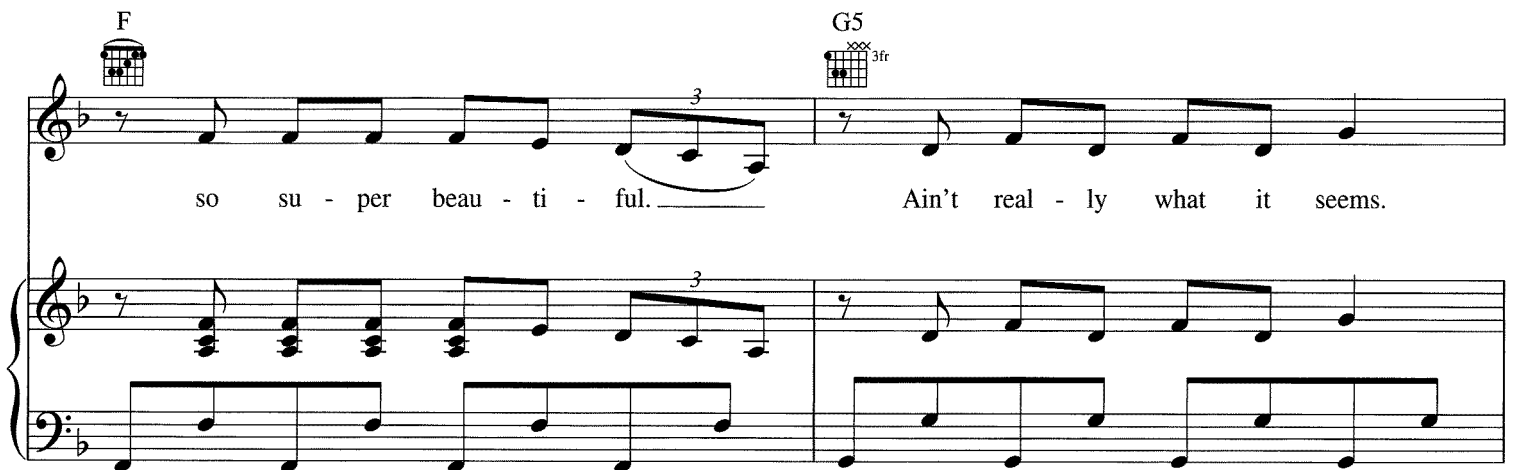
D  C 



Su - per beau - ti - ful; yeah, they al - ways wan - na be \_\_\_\_\_



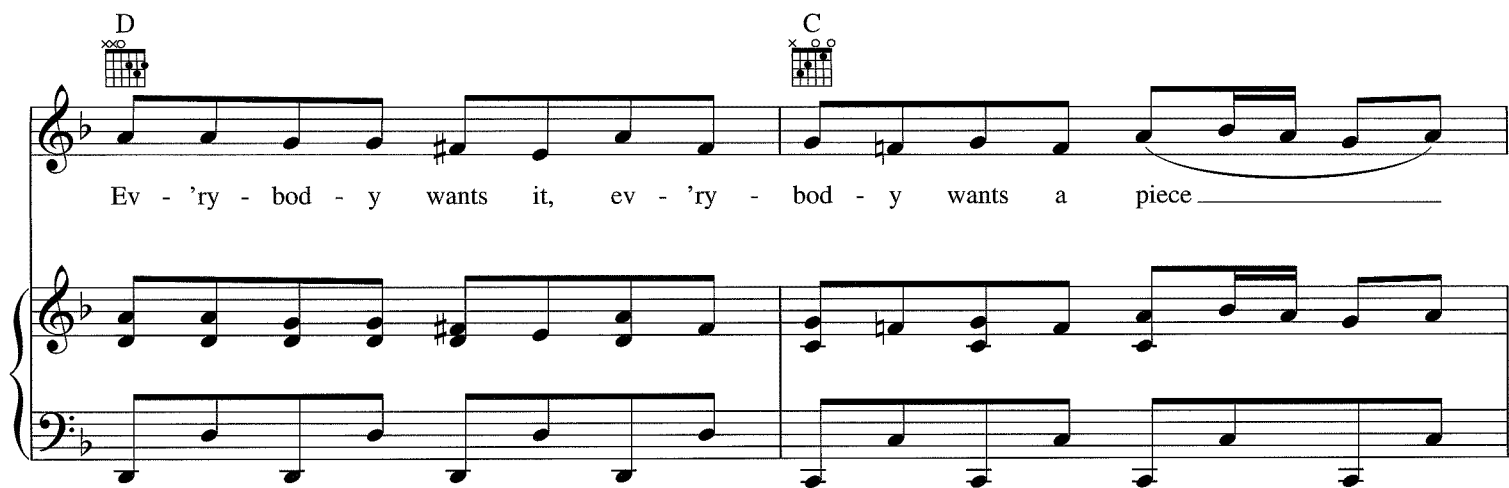
F  G5 



so su - per beau - ti - ful. \_\_\_\_\_ Ain't real - ly what it seems.



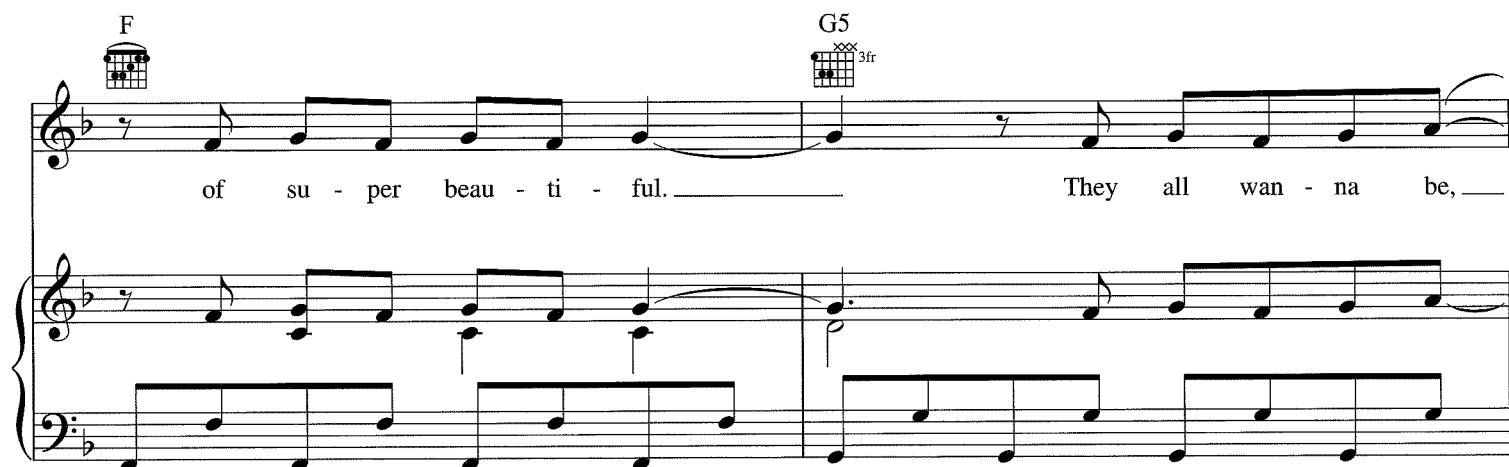
D  C 


Ev - 'ry - bod - y wants it, ev - 'ry - bod - y wants a piece \_\_\_\_\_



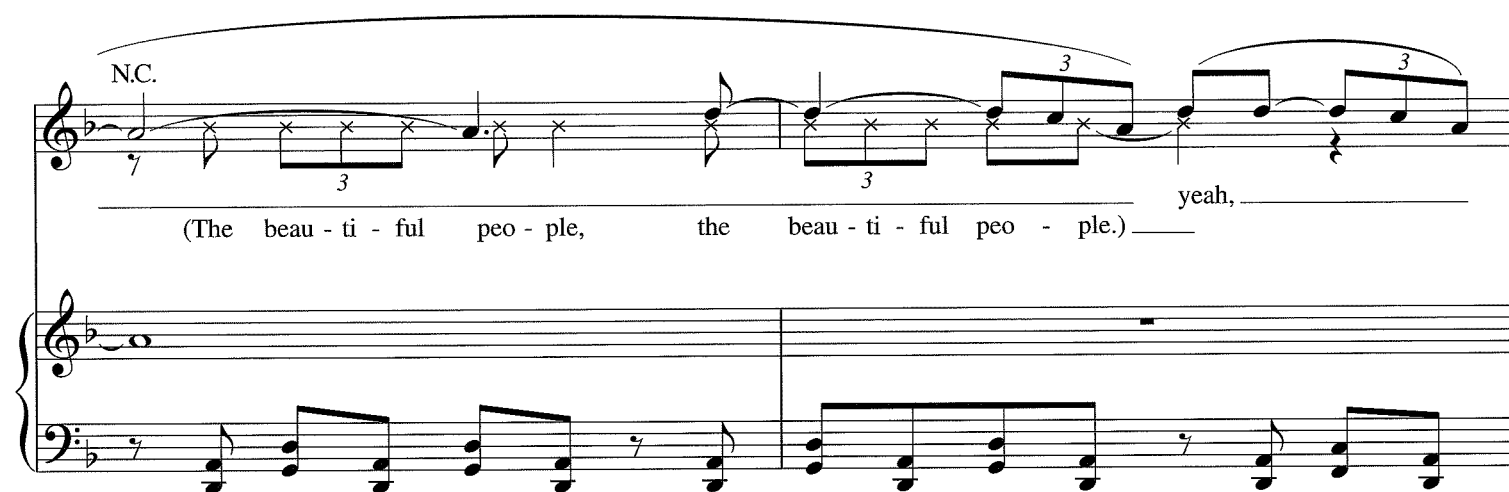
F  G5  3fr

of su - per beau - ti - ful. \_\_\_\_\_ They all wan - na be, \_\_\_\_\_

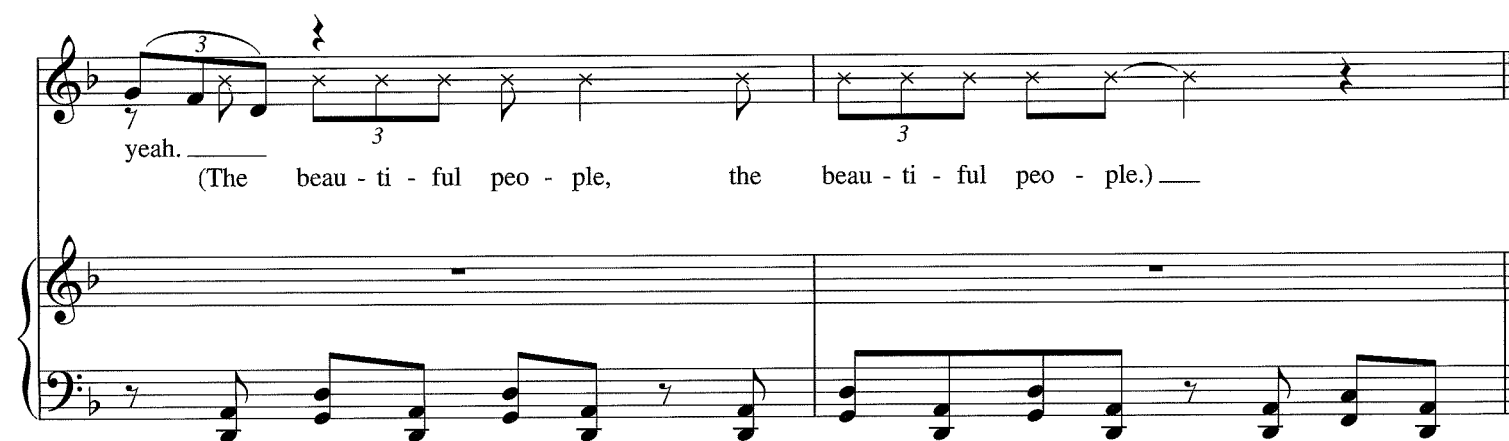


N.C. 

(The beau - ti - ful peo - ple, the beau - ti - ful peo - ple.) \_\_\_\_\_ yeah, \_\_\_\_\_



yeah. \_\_\_\_\_ (The beau - ti - ful peo - ple, the beau - ti - ful peo - ple.) \_\_\_\_\_



# DIAMONDS ARE A GIRL'S BEST FRIEND

Words by LEO ROBIN  
Music by JULE STYNE

**Bright Shuffle**  
N.C.  
*R.H. tacet 1st time*

*mf*

8vb.....

(8vb).....

A

A6

kiss on the hand may be quite con - ti - nen - tal, but

*2nd time Instrumental solo*

E7

dia - monds are a girl's best friend. A

Bm



kiss may be grand, — but it won't pay the rent - al on your

B7

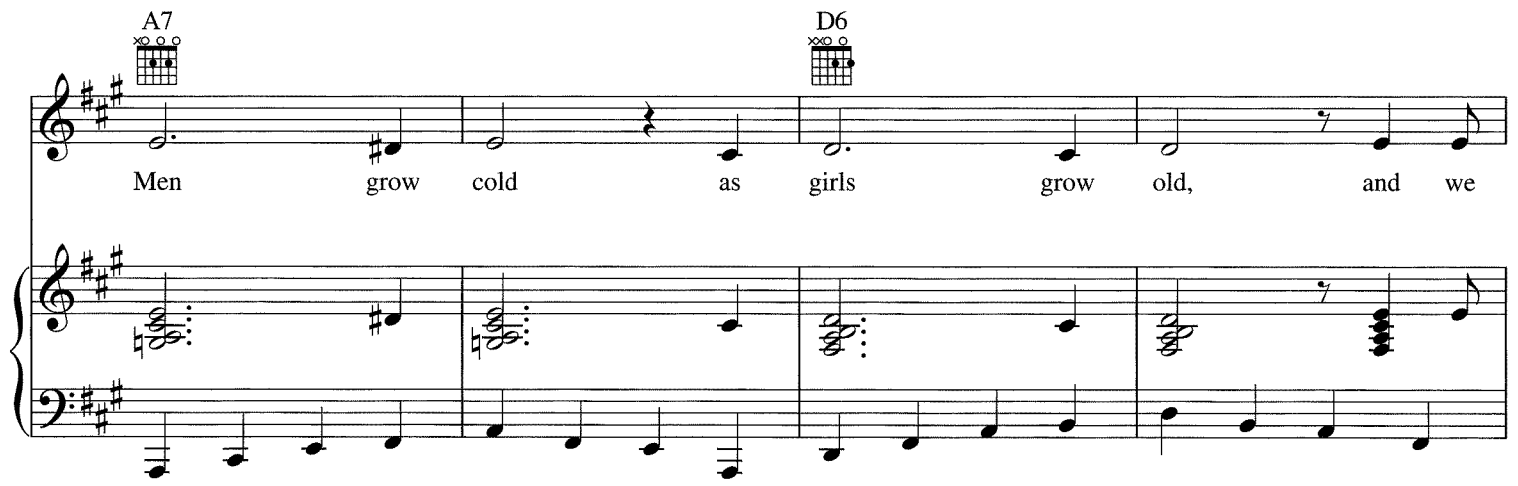
Bm7



E13

hum - ble flat, or help you at the au - to - mat.

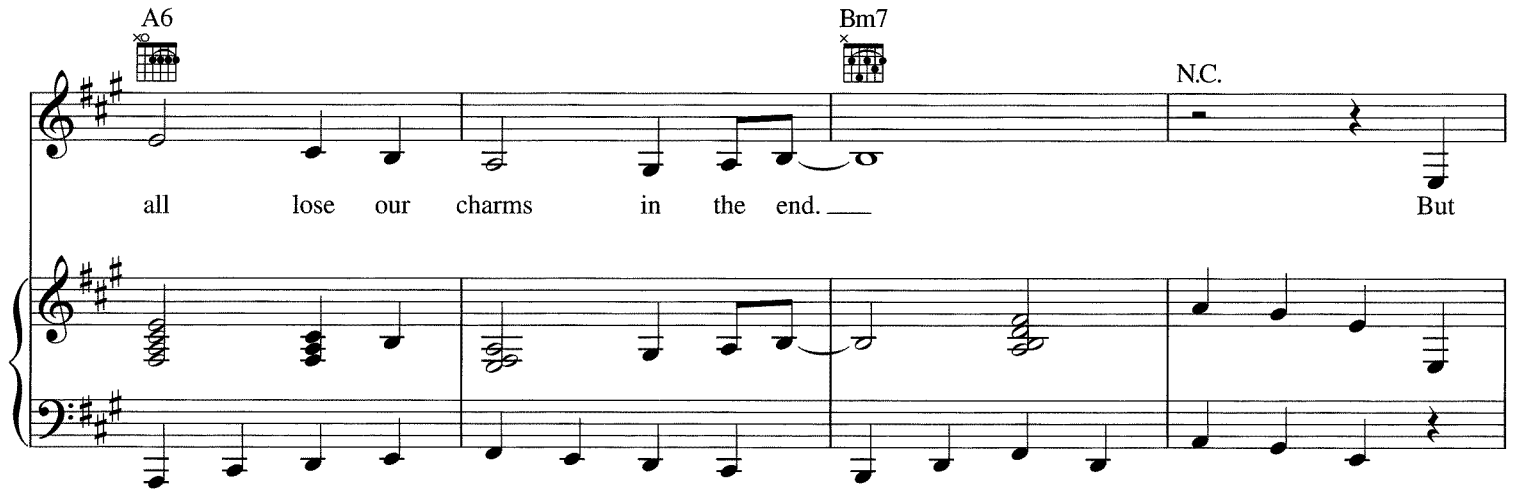
A7  D6 





Men grow cold as girls grow old, and we



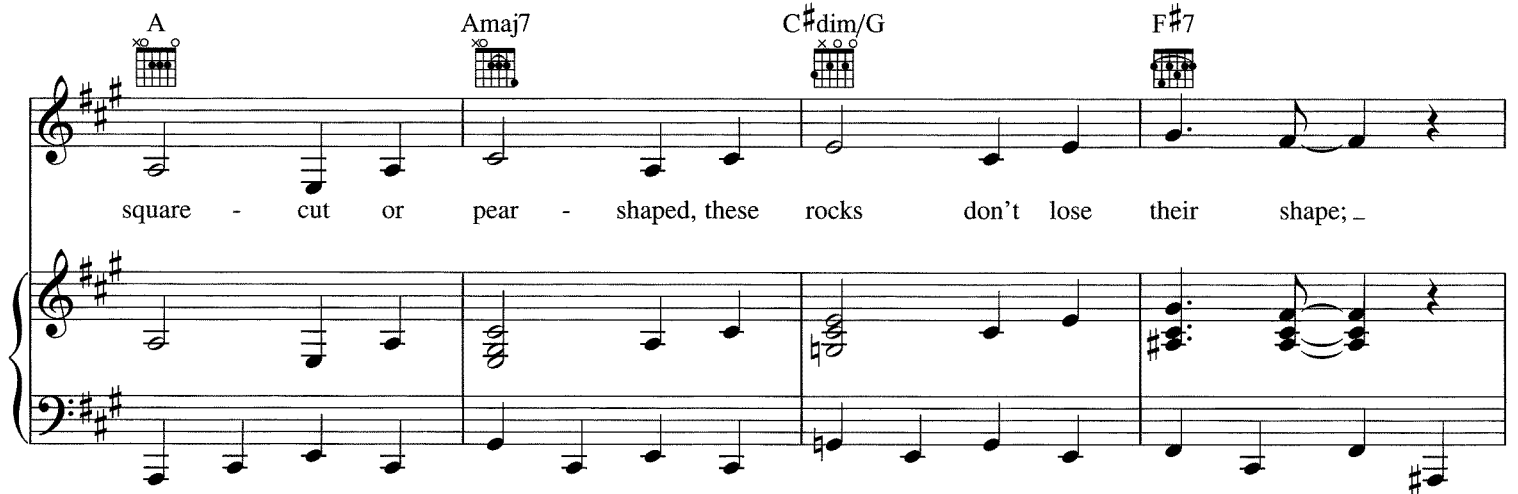
A6  Bm7  N.C.

all lose our charms in the end. — But



A  Amaj7  C#dim/G  F#7 

square - cut or pear - shaped, these rocks don't lose their shape; -



To Coda 

Bm7  E9  N.C.

dia - monds are a girl's best friend. —



Tif - fa - ny's!

1  
2

Car - ti - er!

Black Starr!

Adim7

Frost Gor-ham! Talk to me, Har - ry Win-ston, tell \_\_\_ me all a - bout it!



D.S. al Coda

CODA

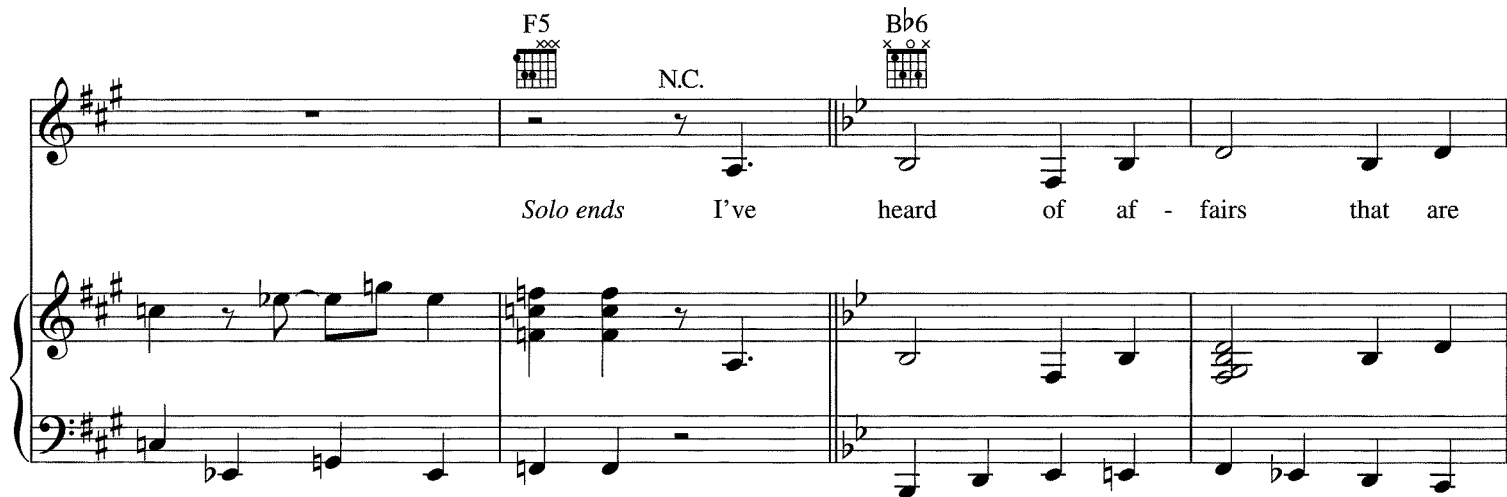
E9

N.C.

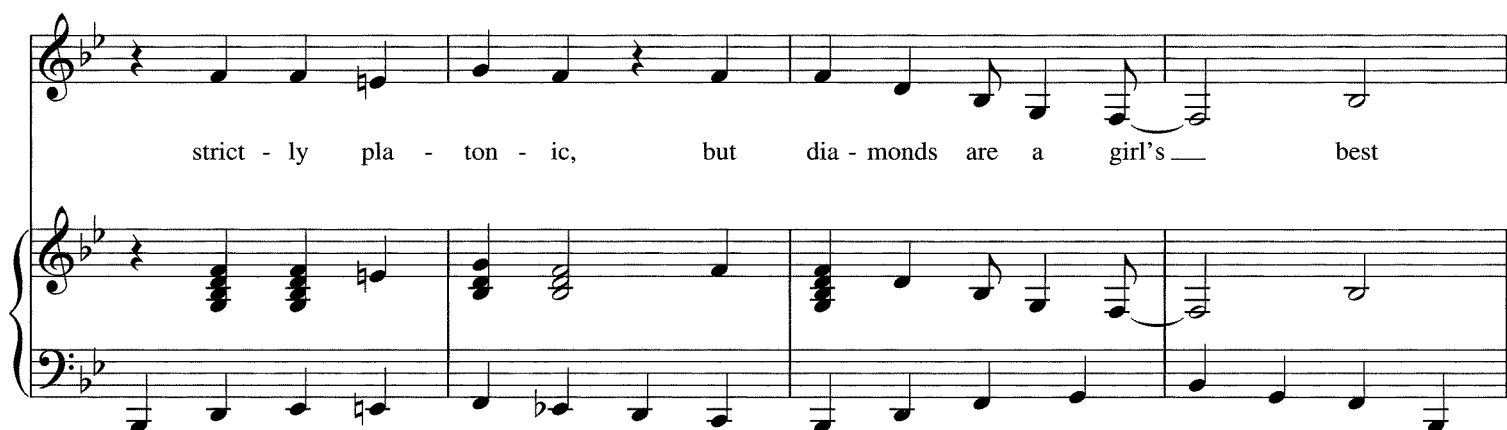




F5  N.C. 

*Solo ends* I've heard of af - fairs that are

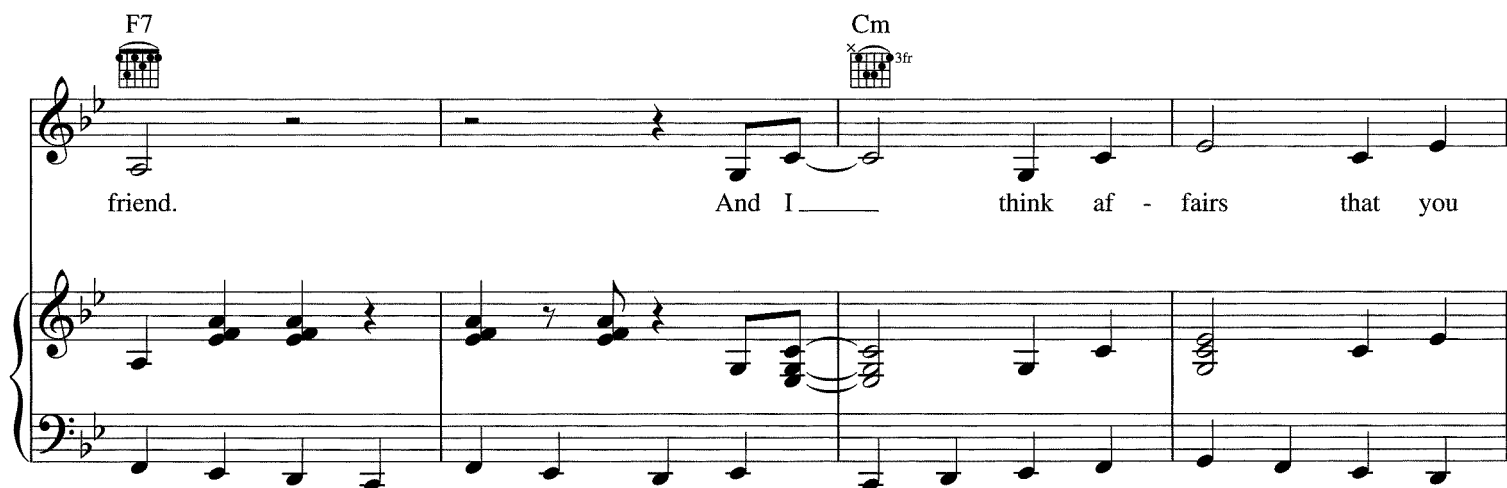



strict - ly pla - ton - ic, but dia - monds are a girl's — best



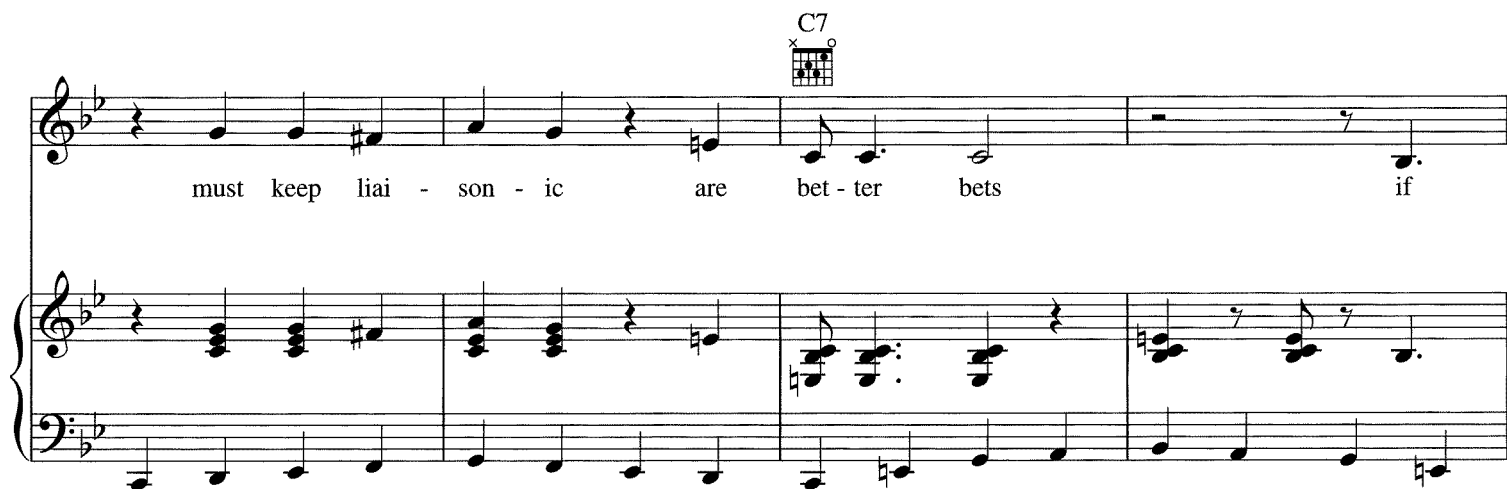
F7  Cm 




friend. And I — think af - fairs that you




C7 



must keep liai - son - ic are bet - ter bets if




Cm7  3fr F13  Bb7 





lit - tle pets get big ba - guettes. Time \_\_\_\_\_ rolls on,




Eb6  Bb6 





and youth is gone, and you can't straight - en up when you




Cm7  3fr F13  Bb  Dm/A 

bend. But stiff back or stiff knees, you



Ddim/Ab  6fr G9  9fr N.C.  **Slow Swing** Eb6 

stand straight at Tiff - 'ny's. Dia - monds! \_\_\_\_\_



Ebm6



Dia - monds!

Musical notation for the first system, including vocal line and piano accompaniment.



I don't mean rhine - stones, but dia - monds

Musical notation for the second system, including vocal line and piano accompaniment.



N.C.

N.C.

are a girl's best, best friend.

Musical notation for the third system, including vocal line and piano accompaniment.

Tempo I



Musical notation for the fourth system, including piano accompaniment.

# LONG JOHN BLUES

Words and Music by  
TOMMY GEORGE

Freely

Musical score for the first system of "Long John Blues". It features a vocal line and a piano accompaniment. The vocal line is in 12/8 time and begins with the lyrics "I \_\_\_ got a den - tist". The piano accompaniment is in 12/8 time and includes a dynamic marking of *mp* (mezzo-piano). The piano part includes a "With pedal" instruction. The system concludes with a double bar line and a repeat sign.

Musical score for the second system of "Long John Blues". The vocal line continues with the lyrics "who's o - ver sev - en \_\_\_ feet tall." The piano accompaniment continues with various rhythmic patterns, including eighth and sixteenth notes, and includes fingerings such as "2" and "7". The system concludes with a double bar line and a repeat sign.

Musical score for the third system of "Long John Blues". The vocal line begins with the lyrics "Ooh, I've \_\_\_ got a den-tist, ba - by;" and continues with "the man is o - ver sev - en \_\_\_ feet". The piano accompaniment features a change in time signature from 12/8 to 15/8 and includes a dynamic marking of *mf* (mezzo-forte). The system concludes with a double bar line and a repeat sign.

tall. — His name is — Doc - tor Long John, —

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a rest followed by the lyrics 'tall. — His name is — Doc - tor Long John, —'. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

and he an - swers ev - 'ry call.

The second system continues the musical piece. The vocal line has a rest followed by the lyrics 'and he an - swers ev - 'ry call.'. The piano accompaniment includes a double bar line in the middle of the system, indicating a change in the bass line's rhythmic pattern.

Slow Blues



You know, —

The third system begins with a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat. The vocal line starts with a rest followed by the lyrics 'You know, —'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic lines.



I went to Long John's of - fice; I said, "Doc - tor, the pain — is —

The fourth system continues the musical piece. The vocal line has a rest followed by the lyrics 'I went to Long John's of - fice; I said, "Doc - tor, the pain — is —'. The piano accompaniment includes a double bar line in the middle of the system, indicating a change in the bass line's rhythmic pattern.

F7

Bb7

— kill - ing — me.” Ooh, — I — went to Long John’s of-fice; I said,

F7

“Doc-tor, the pain — is — kill-ing me.” He said,

C7

Bb9

“Don’t — wor - ry, ba - by; — it’s just your cav - i - ty —

F13

F13/A

Bb7

Bdim7

F/C

Db9

C9

needs a lit-tle fill - ing.” — He

F13 N.C. F13 N.C.

took out his trust - y drill, - told me to o - pen wide; - he

F13 N.C. F13

said it would-n't hurt me; then he filled my whole in - side.

Bb7 F7

Oh, Je - sus, Long John, - don't you nev - er go a - way; -

C9

'cause you thrill me - when you drill me, - and

Bb7 F7 F7#9/A Bb7 Bdim7

I don't need no No - vo - caine — to - day. — Oh, —

F7/C Db9 C9 F7

when he got done drill - in', he said,

4 4

"Oh ba - by, that is going to cost you ten." *Spoken:* — See, now I woulda thought

Bb7

it would be more like twelve, twelve and a half... Ooh, — when he got done drill - in', he said,



F7



“Ooh sweet ma - ma, that is going to cost you ten. \_\_\_

C9



But if it ev - er starts in to throb - bing, come

Bb7



N.C.

F7#9



F7#9/A



Bb13



Bdim7

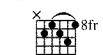


back and see your Long John \_\_\_ a - gain and a - gain and a - gain and a - gain and a -

F7/C



Gb7b5#9



F13



N.C.

gain, oh yeah.” \_\_\_ *Mm! Girl, you know I will.*

**SOMETHING'S GOT A HOLD ON ME**

**WELCOME TO BURLESQUE**

**TOUGH LOVER**

**GUY WHAT TAKES HIS TIME**

**EXPRESS**

**YOU HAVEN'T SEEN THE LAST OF ME**

**BOUND TO YOU**

**SHOW ME HOW YOU BURLESQUE**

**THE BEAUTIFUL PEOPLE**

**\* DIAMONDS ARE A GIRL'S BEST FRIEND**

**\* LONG JOHN BLUES**

\* Bonus Selections from the Movie not featured on the Original Motion Picture Soundtrack

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MUSIC BY CHRISTOPHE BECK EXECUTIVE PRODUCERS STACY KOLKER CRAMER RISA SHAPIRO PRODUCED BY DONALD De LINE WRITTEN AND DIRECTED BY STEVEN ANTIN

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