

TIM BURTON'S  
*Corpse Bride*

PIANO • VOCAL • CHORDS

*Selections from the Motion Picture*





**Corpse Bride (Main Title) • Victor's Piano Solo  
Remains Of The Day • According To Plan  
Tears To Shed • The Piano Duet  
The Wedding Song  
Ball & Socket Lounge Music #1 (Band Version)  
Ball & Socket Lounge Music # 2  
Remains of the Day (Combo Lounge Version - Piano Solo Excerpt)**

WARNER BROS. PICTURES PRESENTS  
A TIM BURTON/LAIKA ENTERTAINMENT PRODUCTION "TIM BURTON'S CORPSE BRIDE" SCORE AND SONGS BY DANNY ELFMAN EDITED BY JONATHAN LUCAS CHRIS LEBENZON A.C.E. PRODUCTION ALEX McDOWELL DIRECTOR OF PHOTOGRAPHY PETE KOZACHIK  
EXECUTIVE PRODUCERS JEFFREY AUERBACH JOE RANFT SCREENPLAY BY JOHN AUGUST AND CAROLINE THOMPSON AND PAMELA PETTLER PRODUCED BY TIM BURTON ALLISON ABBATE DIRECTED BY MIKE JOHNSON TIM BURTON  
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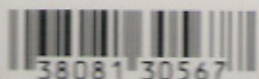


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# CORPSE BRIDE (MAIN TITLE)

Music by DANNY ELFMAN

Moderately  $\text{♩} = 104$

*p*

(with pedal)

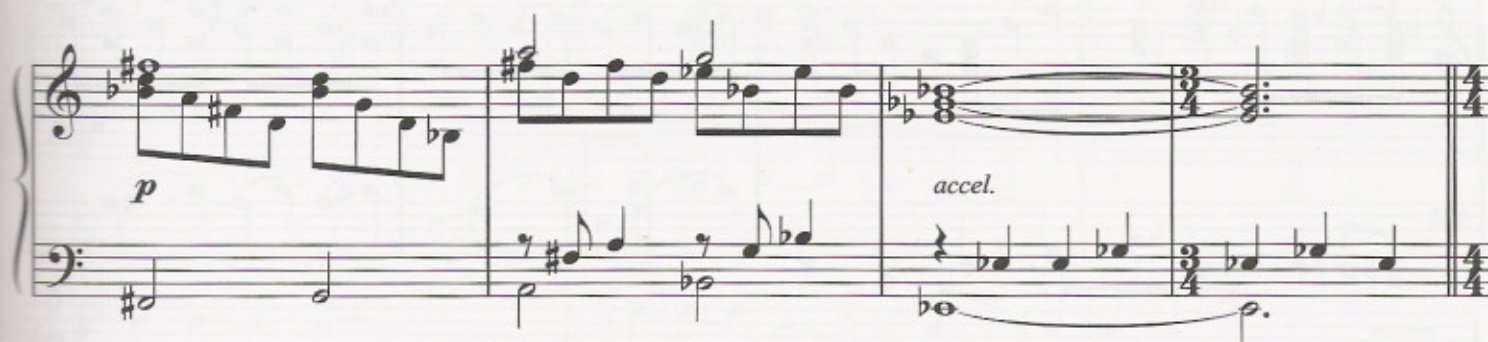
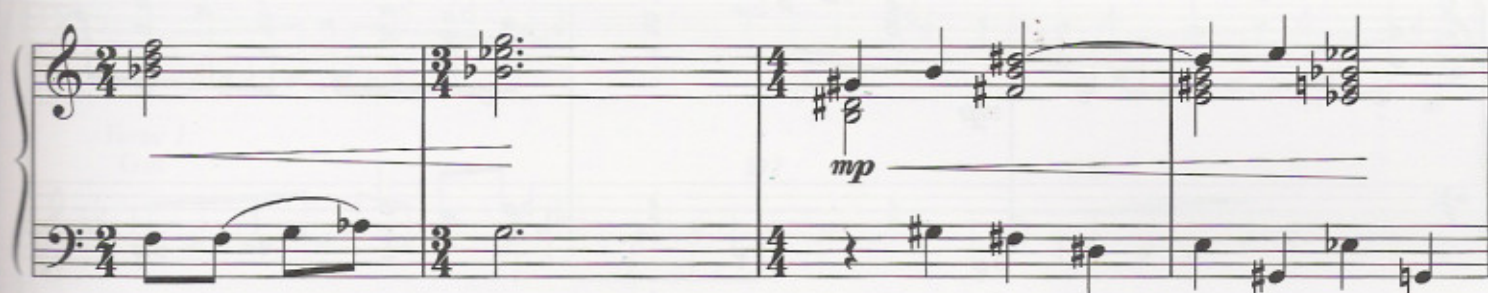
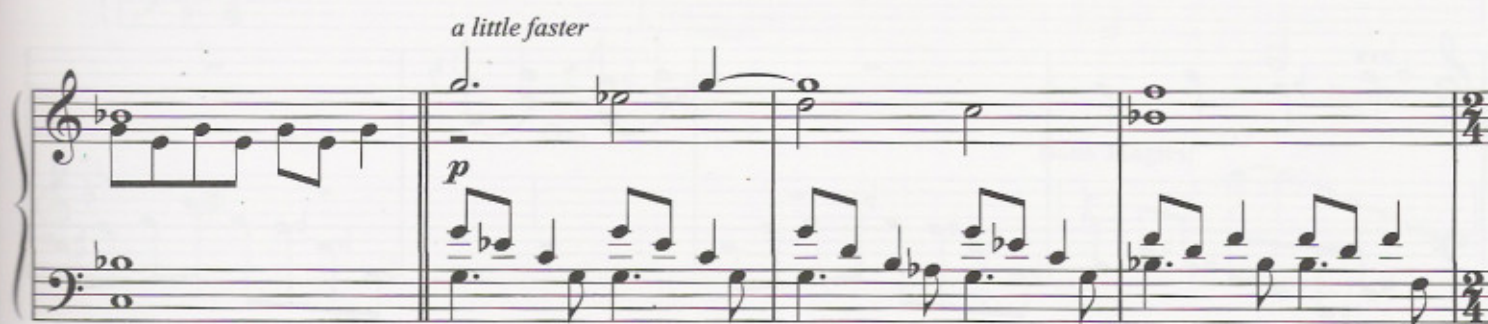
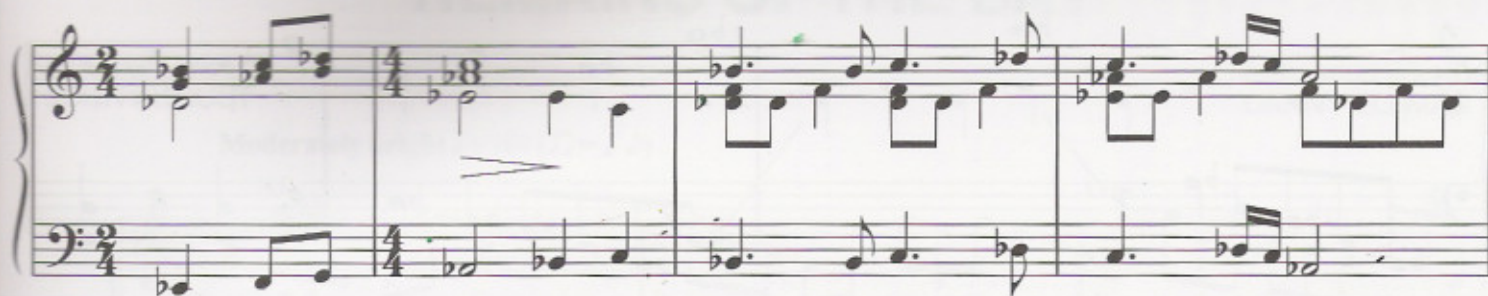
*poco rit.*

*meno mosso*

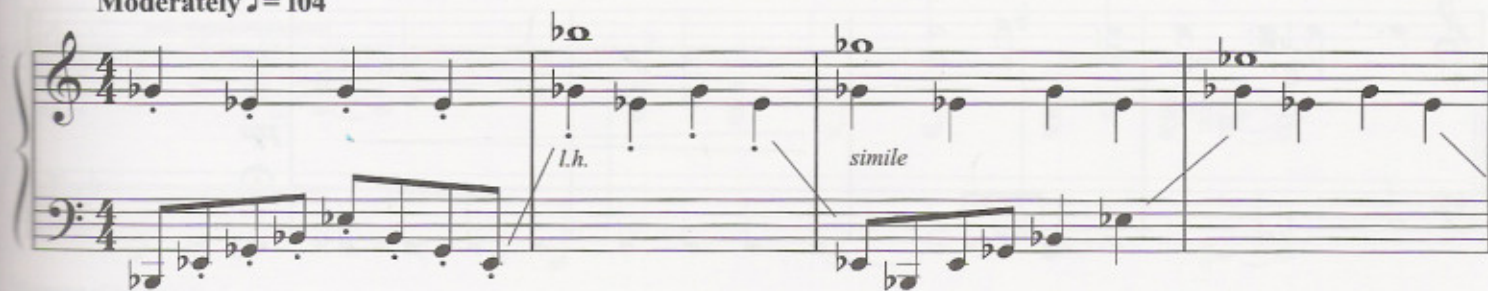
*rit.*

Slower  $\text{♩} = 84$

*mp*



Moderately  $\text{♩} = 104$



mp

pp

# VICTOR'S PIANO SOLO

Music by DANNY ELFMAN

Freely

Adagio, with expression (♩ = 63)

Cantabile

First system of the musical score. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The bass staff begins with a bass clef and the same key signature. The tempo marking *mp a tempo* is placed above the first measure of the treble staff. The system concludes with a *sim.* (sforzando) marking below the final measure of the bass staff.

Second system of the musical score. The treble staff features a long melodic line with a slur. The bass staff contains a continuous eighth-note accompaniment. A *mf* (mezzo-forte) dynamic marking is positioned above the final measure of the treble staff.

Third system of the musical score. The treble staff starts with a *p* (piano) dynamic marking. A measure in the second measure of the treble staff contains a sharp sign and an asterisk (\*). The system ends with a *mp* (mezzo-piano) dynamic marking above the final measure of the treble staff.

Fourth system of the musical score. The treble staff begins with a *mf* dynamic marking and features a long slur over several measures. The system concludes with a *f* (forte) dynamic marking above the final measure of the treble staff, which is also labeled *(cluster chords)*. The bass staff continues with a rhythmic accompaniment.

\*F# = G#

# REMAINS OF THE DAY

Additional Lyrics by  
JOHN AUGUST

Music and Lyrics by  
DANNY ELFMAN

Moderately bright  $\text{♩} = 160$  ( $\text{♩} = \text{♩}^3 \text{♩}$ )

N.C.

Gm

*mf*

D7

Gm

Bone Jangles: D7

1. Hey,...

Verse 1:

Gm

D7

Gm

give me a lis - ten, you corp - ses of cheer, at least those of you who

D7

Gm

Cm

C#dim7

still got an ear. I'll tell you a sto - ry, make a skel - e - ton cry, of our

D7

own ju - bi - li - cious - ly love - ly corpse bride.

The first system of the musical score features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The piano part includes triplets in the right hand. The system concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

Chorus:

Bbm

Everybody:

F7

Bbm

Die, die, we all pass a - way, — but don't wear a frown — 'cause it's

The second system continues the chorus. The vocal melody and piano accompaniment are shown. The piano part features block chords in the left hand and moving lines in the right hand. The system ends with a double bar line.

F7

Gb

F

Gb

F

real - ly o - kay. — You might try and hide, — and you might try and pray, — but we

The third system continues the chorus. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The system ends with a double bar line.

F7

Bbm

Bbm(maj7)/A

all end up the re - mains of the day. — Yeah, yeah,

The fourth system concludes the chorus. The piano part has a more active right hand with eighth notes. The system ends with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

B $\flat$ m7/A $\flat$  G $\flat$ 

F

B $\flat$ mB $\flat$ m(maj7)/AB $\flat$ m7/A $\flat$ 

E7(#5)

Bone Jangles:

yeah, yeah, yeah.

Yeah,

yeah,

yeah.

2. Well, —

our

## Verse 2:

F $\sharp$ m

Dmaj7

C $\sharp$ 7F $\sharp$ m

girl was a beau - ty, known for mi - les a - round, — when a mys - ter - i - ous stran - ger

D C $\sharp$ 7

Bm7

F $\sharp$ m/C $\sharp$ 

Bm7

C $\sharp$ 

came in - to town. — He was plen - ty good look-in', but down on his cash, — and our

F $\sharp$ m

poor lit - tle ba - by, she fell hard and fast, — When 'er dad - dy said no, she

Bm Cdim7 C#7

just could-n't cope... so our lov-ers came up with a plan to e-lope.

**Chorus:**  
Am  
Everybody:

E7 Am

Die, die, we all pass a-way, but don't wear a frown 'cause it's

E7 F6 E7 F E7

real-ly o-kay. You might try and hide, and you might try and pray, but we

Am Am(maj7)/G# Am7/G F E7

all end up the re-mains of the day. Yeah, yeah, yeah, yeah, yeah.

Am Am(maj7)/G# Am7/G F E7 Bbm Bbm(maj7)/A Bbm7/Ab Gb7 F

Yeah, yeah, yeah, yeah, yeah. Yeah, yeah, yeah, yeah, yeah.

Slower  $\text{♩} = 116$  ( $\text{♩} = \text{♩}$ )

Instrumental:

N.C.

Bbm Bbm(maj7)/A Bbm7/Ab E

Yeah, yeah, yeah.

*rit.*

(Temple blocks)

(Toms)

1.-6.

7.

A little slower  $\text{♩} = 112$

C#m

Ab

Instrumental solos

*rit.*

C#m Ab C#m Ab C#m Bone Jangles: Ab

Yeah, so they

*rit.*

16 Moderately  $\text{♩} = 92$  ( $\text{♩} = \text{♩}^2$ )

Bridge:

Bm Gb7 F7 Bm Gb7 F7

con-jured up a plan to meet late at night. They told not a soul, kept the whole thing tight. Now her

Bm Fdim7 Bm Fdim7

moth-er's wed-ding dress fit like a glove. You don't need much when you're real-ly in love, ex-

Cm A7 G7 Cm A7 G7

cept for a few things, or so I'm told, like the fam-i-ly jewels and a satch-el of gold. Then

C#m A7 C#m A7

next to the grave-yard by the old oak tree, on a dark fog-gy night at a quar-ter to three, she was

C#m

C#dim7

F#m

Bone Jangles: She wait - ed.

read - y to go, but where was he? **Group:** And then? And

then? And then? And

Am *There in the shad-ows, was it the man?* G#m *Her lit - tle heart beat so loud!\_*  
then? And then? And

then? And then, ba-by, ev - 'ry - thin' went black. 3. Now when she

then? And then, ba-by, ev - 'ry - thin' went black. 3. Now when she

o - pened her eyes, she was dead as dust. Her jewels were miss - ing and her

Tempo I ♩ = 160 (♩ =  $\frac{3}{4}$ )

Verse 3:

Gm

D7

Gm6

o - pened her eyes, she was dead as dust. Her jewels were miss - ing and her

A7(b9) D7 Gm Gm7/Bb Cm7 C#dim7

heart was bust. — So she made a vow, ly - ing un - der the tree: That she'd

Gm Gm7/Bb Cm7 C#dim7/C# Gm Gm7/Bb

wait for her true love to come set her free. Al - ways wait - ing for some - one to

Cm7 C#dim7 Gm Gm7/Bb Cm7 C#dim7

ask for her hand. — When out of the blue comes this groov - y young man, — who

D7

vows for-ev - er to be by her side. — And that's the sto-ry of our corpse

## Chorus:

Bm

F#7

Bm

Everybody:

bride.  
Die, die, we all pass a way, but don't wear a frown 'cause it's

real - ly o - kay. You might try and hide, and you might try and pray, but we

all end up the re - mains *ad lib.* of the day. Yeah!

# ACCORDING TO PLAN

Lyrics by JOHN AUGUST  
and DANNY ELFMAN

Music by DANNY ELFMAN

Moderately ♩ = 96

N.C.

F

Fdim

*mp*

F

Fdim

F

Bbm

F

Bbm

Bbm

F/A

*mf*

Bbm

F/A

Bbm

A/C#

G $\flat$  F B $\flat$ m **Nell Van Dort:**

1. It's a

*mf* *mp*

**Verse 1:**

B $\flat$ m F/C **William Van Dort:** N: B $\flat$ m/D $\flat$  B $\flat$ m W:

beau - ti - ful day. It's a rath - er nice day. A day for a glo - ri - ous wed - ding. A re -

G $\flat$  C $\flat$ /G $\flat$  N: B $\flat$ m/F F B $\flat$ m W:

hears-al, my dear, to be per-fect - ly clear. A re - hears - al for a glo - ri - ous wed - ding. As -

G $\flat$  C $\flat$  F B $\flat$ m N: G $\flat$ /D $\flat$  C $\flat$ /E $\flat$  F B $\flat$ m **Both:**

sum-ing noth-ing hap-pens that we don't real-ly know. That noth-ing un-ex-pect-ed in-ter-feres with the show. And

F7 Bbm F7 Bbm F7 Bbm F7

that's why ev - 'ry-thing, ev - 'ry last lit - tle thing, ev - 'ry sin - gle, ti - ny, mi - cro - scop - ic lit - tle thing must

## Chorus 1:

Bbm/Db

Gbm

W:

Ab

Db

N:

N:

go

ac - cord - ing to plan, our son will be mar - ried. Ac -

*mf* *f* *mf*

Bbm

Gbm/A

W:

Ab

Gbm

Both:

Abm

Db

Gb

cord - ing to plan, our fam - i - ly car - ried, el - e - vat - ed to the heights of so - ci - e -

*mf* *f* *mf*

Cb

N:

Ab

Db

W:

Ab

Db

N:

ty.

To the cos - tune balls in the hal - lowed halls, — rub - bing

*cresc.* *mp*

E<sup>b</sup> Fm Em Fm Both:

W:

el - bows with the fin - est, her hav - ing crum - pets with Her High - ness. We'll be

*mf*

B E B C#m A

there, we'll be seen hav - ing tea with the Queen, we'll for - get ev - 'ry - thing that we've ev - er, ev - er been.

*p* *mf*

A little slower ♩ = 88

C#m

Bm Em

*p*

C Bsus Am

*rit.*

F Am E Maudeline Everglot:

2. It's a

*cresc.*

## Verse 2:

Am E Finniss Everglot: M: Am E Am F:

ter - ri - ble day. Now, don't be that way. It's a ter - ri - ble day for a wed-ding. It's a

*mf*

F/C Bbm M: Am E Am

'sad, sad state of af - fairs we're in that has led to this om - i - nous wed-ding.

F/A F: B♭m/F E/G# Am Both: F/C B♭m/D♭ E/B Am M:

How could our fam - i - ly have come to this, — to mar - ry off our daugh - ter to the nou - veau rich? They're so

*mp*

F: M: F E N.C. F:

com-mon. So coarse. Oh, it could-n't be worse. Could-n't be worse? — I'm a-fraid I dis-a-gree. They could be

*p* *f*

Dm E F/C

land rich, bank-rupt ar - is - toc - ra - cy, — with-out a pen - ny to their name, just like you

*mp* *mf*

E M: Both:

and me. Oh, dear! And

*mp*

Am E7 Am E7 Am E7 Am E7

that's why ev - 'ry-thing, ev - 'ry last lit - tle thing, ev - 'ry sin - gle, ti - ny, mi - cro - scop - ic lit - tle thing must

*rit.*

Fdim G#m7(b5)/F# E/G# M:

go ac -

## Chorus 2:

Am F F: E/G# Am M: Fm F: G F Both:

cord-ing to plan, our daugh-ter will wed, ac - cord-ing to plan, our fam-i - ly led from the

*a tempo*  
*mf*

G E/G# Fm Bbm M:

depths of deep - est pov - er - ty, to the

G C F: G C Both: B Em B Em

no - ble realm of our an - ces - try. And who would have guessed in a mil - lion years that our

E Am E Am E7/G# F G/D

daugh - ter with a face of an ot - ter in dis - grace would pro - vide our tick - et to our right - ful

*poco rit.*

A little slower ♩ = 76

Fm Bbm/F Fm

place?

*mp*

Bb Bbm/F Bb

**Victoria:**

What if Victor and I don't... like each other?

C Cm/Eb G Ab

**M:**  
Do you suppose your father and I like each other?

**Victoria:**  
Surely you must... a little.

*mp*

**A little faster ♩ = 88**

Db Bm G6

**M & F:**  
Of course not!

**M:**  
Get those corsets laced properly.

I can hear you speak without gasping.

*accel.*

Gm D(b9) Gm

Mar - riage is a part - ner - ship. A lit - tle tit for tat. You'd

D7/A Eb/Bb Eb

think a life - time watch - ing us might have taught her

A♭m  
F:

M, F, &amp; W:

N:

that. Ev-'ry-thing must be per - fect, per - fect, per - fect.  
Ev - 'ry-thing must be per - fect. Ev - 'ry-thing must be per - fect, per - fect.

*mf*A♭m  
All:

E♭7

A♭m

E♭7

A♭m

E♭7

A♭m

E♭7

N:

That's why ev - 'ry-thing, ev - 'ry last lit - tle thing, ev - 'ry sin - gle, ti - ny, mi - cro - scop - ic lit - tle thing must  
M, F, & W:

go

ac - cord - ing to plan!

*cresc.*

V.

# TEARS TO SHED

Additional Lyrics by  
JOHN AUGUST

Music and Lyrics by  
DANNY ELFMAN

Moderately slow  $\text{♩} = 72$

Dm A7 Dm

The piano introduction is in 4/4 time. The right hand starts with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a simple bass line: G3, A3, B3, C4, B3, A3, G3. The tempo is moderately slow at 72 beats per minute. The dynamics are marked *mp* (mezzo-piano).

Verse 1:

Maggot: Spider:

1. What does that wispy little brat have that you don't have double? She

The musical notation for Verse 1 shows the vocal lines for Maggot and Spider. The piano accompaniment is in 4/4 time. The key signature has one flat (Bb). The lyrics are: "1. What does that wispy little brat have that you don't have double? She".

Dm A7 F7 Dm Cm Emily: Maggot:

can't hold a candle to the beauty of your smile. How about a pulse? Over -

The musical notation continues the vocal lines for Emily and Maggot. The piano accompaniment is in 4/4 time. The key signature has one flat (Bb). The lyrics are: "can't hold a candle to the beauty of your smile. How about a pulse? Over -".

G7 E $\flat$  F Fm D $\flat$

Spider: Maggot: Both:

rat - ed by a mile. O - ver - val - ued. O - ver - blown. If he on - ly knew the you that we know.

Cm/E $\flat$  Gsus/D G Fm C7 Fm

Emily: Spider: Maggot:

(sigh) And that sil - ly lit - tle crea - ture is - n't wear - ing his ring. And she

*mf* *mp*

C7 Fm Dm A7/G# D $\flat$

Emily: Maggot:

does - n't play pi - a - no or dance or sing. No, she does - n't com - pare. But she still breathes air. Who

Gm D7 Gm A $\flat$  Gm D7 Gm

Spider: Maggot: Both:

cares? Un - im - por - tant. O - ver - rat - ed. O - ver - blown. If on - ly he could see how spe - cial you can be. If he

*cresc.* *mp* *mf*

A little faster ♩ = 80

Chorus 1:

D7 Gm

on - ly knew the you that we know.

*mp*

Emily:

D7

1. If I touch a burn - ing can - dle, I can feel no pain. If you

Gm

D7

cut me with a knife, it's still the same. And I

Eb

Gm/D

Cm/G

Gm

know her heart is beat - ing, and I know that I am dead, yet, the

G<sup>b</sup> B<sup>b</sup>m/F G<sup>b</sup> D<sup>b</sup>

pain here that I feel, try and tell me it's not real. And it

G<sup>b</sup>m D<sup>b</sup>7(#5) G<sup>b</sup>m D<sup>b</sup>

seems that I still have a tear to shed.

Tempo I (♩ = 72)

Verse 2:

Em B7 Maggot: Em

2. The sole re-deem-ing fea-ture from that lit-tle crea-ture is

Dm Spider: Maggot: Spider: Fm C7 Fm

that she's a-live. O-ver-rat-ed. O-ver-blown. Ev-'ry-bod-y knows that's just a tem-po-rar-y state, which is

C7

Fm

Gm

D7

Bb

Eb

Maggot:

Spider:

Maggot:

Spider:

Both

cured ver-y quick-ly when we meet our fate. Who cares? Un-im-por-tant. O-ver-rat-ed. O-ver-blown. If

*cresc.*

Gm

D7

Gm

D7

on - ly he could see how spe - cial you can be. If he on - ly knew the you that we \_\_\_\_\_

*mp* *mf*

(♩ = 80)

Chorus 2:

Gm

Cm

D

Am

Emily:

know. 2. If I touch a burn - ing can - dle,

*mp*

I can feel no pain. In the ice or in the sun, it's all the

E7 F Am/E

same. Yet, I feel my heart is ach - ing, though it

Dm7 Am Ab Cm/G

does - n't beat, — it's break - ing. And the pain here that I feel, try and

*mf*

Ab Eb/G E B

tell me it's not real. I know that I am dead, yet, it

*mp*

C#m D#7 G#m D#7(#5) D# G#m

seems that I still have some tears to shed.

# THE PIANO DUET

Primo

Music by DANNY ELFMAN

Slowly, freely (♩ = 44)

(Secondo cues)

The first system of musical notation for the Primo part. It consists of a grand staff with two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, tied across the first three measures. The lower staff is in bass clef and contains whole rests in all three measures. A piano dynamic marking 'mp' is placed above the first measure of the upper staff.

The second system of musical notation. The upper staff continues the melodic line from the first system, with a slur over the first four measures. The lower staff contains whole rests in the first three measures, followed by a half note in the fourth measure. The tempo marking 'a tempo' appears at the end of the system.

The third system of musical notation. The upper staff continues the melodic line with a slur. The lower staff contains a half note in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth measure. The tempo marking 'a tempo' appears at the end of the system.

The fourth system of musical notation. The upper staff continues the melodic line with a slur. The lower staff contains a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The tempo marking 'poco rit.' appears above the second measure, and 'a tempo' appears above the third measure.

(Play)

Brightly (♩ = 92)

Slightly slower ( $\text{♩} = 80$ )

The musical score is written for two staves, Treble and Bass clef. It features a variety of musical notations including eighth notes, quarter notes, and half notes, often beamed together in groups. There are several measures with rests, indicating a change in the melody or a pause. The tempo is marked 'Slightly slower ( $\text{♩} = 80$ )'. The key signature has one sharp (F#). The score is divided into systems, with some measures spanning across systems. The final measure of the piece is a whole note chord in both hands.

# THE PIANO DUET

Secondo

Music by DANNY ELFMAN

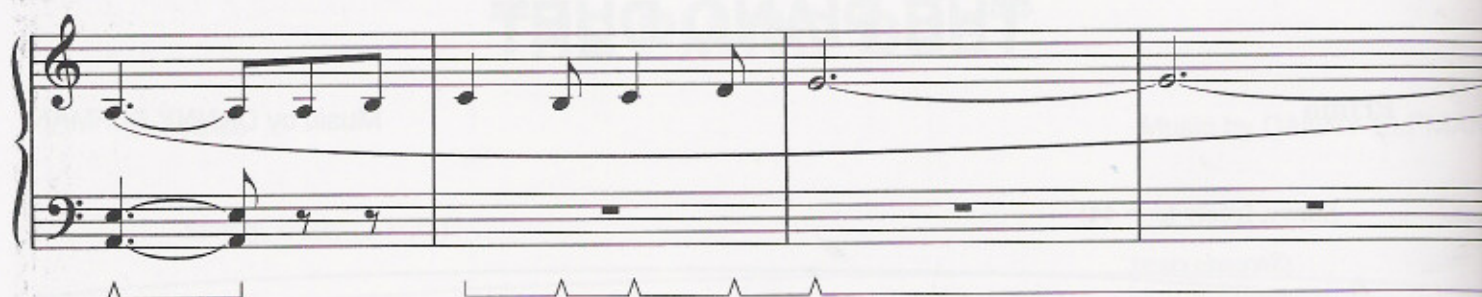
Slowly, freely (♩ = 44)

The first system of musical notation for 'The Piano Duet'. It consists of a grand staff with a treble and bass clef. The treble staff begins with a melodic line in 6/8 time, marked *mp* (mezzo-piano). The bass staff contains whole rests. A long slur spans the first three measures of the treble staff.

The second system of musical notation. The treble staff continues the melodic line with a slur over the first four measures. The bass staff has whole rests. The system concludes with a measure in the treble staff marked *a tempo*.

The third system of musical notation. The treble staff continues the melodic line with a slur over the first four measures. The bass staff has whole rests. The system concludes with a measure in the treble staff marked *a tempo*.

The fourth system of musical notation. The treble staff continues the melodic line with a slur over the first four measures. The bass staff has whole rests. The system concludes with a measure in the treble staff marked *a tempo*.



**Brightly** (♩ = 92)



Slightly slower ( $\text{♩} = 80$ )

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, followed by a half note with an accent (>) and a fermata. The lower staff begins with a bass clef and contains a corresponding melodic line, also ending with a half note and a fermata. The system concludes with two measures of whole rests on both staves.

The second system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, followed by a half note with a flat (Bb) and a fermata. The lower staff begins with a bass clef and contains a corresponding melodic line, also ending with a half note and a fermata. The system concludes with two measures of whole rests on both staves.

The third system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, followed by a half note with a flat (Bb) and a fermata. The lower staff begins with a bass clef and contains a corresponding melodic line, also ending with a half note and a fermata. The system concludes with two measures of whole rests on both staves.

The fourth system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, followed by a half note with a flat (Bb) and a fermata. The lower staff begins with a bass clef and contains a corresponding melodic line, also ending with a half note and a fermata. The system concludes with two measures of whole rests on both staves.

The fifth system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, followed by a half note with a flat (Bb) and a fermata. The lower staff begins with a bass clef and contains a corresponding melodic line, also ending with a half note and a fermata. The system concludes with two measures of whole rests on both staves.

# THE WEDDING SONG

Music and Lyrics by  
DANNY ELFMAN

Moderately fast ♩ = 140

Dm

Everyone:

Wed - ding, a wed - ding, we're going to have a

Wed - ding, a wed - ding, we're going to have a

wed - ding, a wed - ding.

A wed - ding, a wed - ding, we're going to have a

wed - ding, a wed - ding.

A wed - ding, a wed - ding, we're going to have a

*sim.*

wed - ding, a wed - ding.

The

wed - ding, a wed - ding.

The

*cresc.*

D

spi - ders think you're ver - y cute, but, good - ness knows, you need a suit. But

spi - ders think you're ver - y cute, but, good - ness knows, you need a suit. But

have no fears, we're quite a - dept. We'll have you look - ing love - ly, love - ly, love - ly, love - ly,

have no fears, we're quite a - dept. We'll have you look - ing love - ly, love - ly, love - ly, love - ly,

love - ly, love - ly, love - ly, love - ly yet. A

love - ly, love - ly, love - ly, love - ly yet. A

A7

D

lit - tle stitch, a lit - tle tuck, some ten - der lov - ing care. A

lit - tle stitch, a lit - tle tuck, some ten - der lov - ing care. A

*sim.*

A

E7

A

lit - tle thread will fix you up and we've got plen - ty, as you see. And

lit - tle thread will fix you up and we've got plen - ty, as you see. And

G

B

E7

A

per - son - al - ly guar - an - tee our qual - i - ty re - pairs. A

per - son - al - ly guar - an - tee our qual - i - ty re - pairs. A

F# B G#

lit - tle here, I'll fix the mess. We're going to do our ver - y best. When

lit - tle here, I'll fix the mess. We're going to do our ver - y best.

ev - 'ry - bod - y sees you, they will all be quite im - pressed. They will

They will all be quite im - pressed. They will

D# B# A# D#

ev - 'ry - bod - y sees you, they will all be quite im - pressed. They will

They will all be quite im - pressed. They will

G# A#7sus A#7 D# G#

all be quite im - pressed. A wed-ding, we're going to have... A

all be quite im - pressed.

2 Skeletons: Mrs. Plum:

all be quite im - pressed. A wed-ding, we're going to have... A

all be quite im - pressed.

all be quite im - pressed. A wed-ding, we're going to have... A

all be quite im - pressed.

**F#m** **C#** **F#m** **Kitchen Staff**  
**Maggots:**

wed - ding cake is no mis - take. It must be quite sub - lime. We're

*mp*

**C#** **Bm** **Kitchen Staff Knives:** **Mrs. Plum:** **Maggots:**

miss - ing some - thing. Try some dust. I wish I had more time. Per -

*sim.*

**F#** **G** **Knives:**

haps there's some - thing I can do. These bones might help a bit. Oh,

**Gm** **D** **E** **Maggots:** **Mrs. Plum:** **Maggots:** **Knives:**

my nose! Sor - ry. Wait a min - ute, that's it! Voi - la! A

A F# Maggots: All: A F# All:

lit - tle that. A lit - tle this. The per - fect cake is hard to miss. A

wed - ding, a wed - ding. We're going to have a

wed - ding.

Everyone:

Hoo - zah! Hoo - zah! We're

*cresc.* *f*

N.C. Gm

Hoo - ray! Hoo - ray!

going to have a wed - ding, a wed - ding.

**E $\flat$**

Let's all give out a cheer 'cause the

**B $\flat$ 7      E $\flat$       F      F7      Dm/F      F**

bride is get-ting mar-ried to-day. *Hoo-ray!*

**E $\flat$       B $\flat$ 7      E $\flat$       B $\flat$**

One thing you can sure-ly say is we will stand be-side. Un-til the end, we will de-fend our

F B $\flat$  A $\flat$  C/G F B $\flat$

one and on - ly bride. Our bride to be, our bride to be, our lov - e - ly corpse bride. Hoo -

F7

Hoo - rah! Hoo - ray! Our bride is get - ting mar - ried to -  
zah! Hoo - zah! Our bride is get - ting mar - ried to -

Slowly  $\text{♩} = 66$

B $\flat$  A D A

day. Ah,

day.

*mp*

E A E7  
 ah. Ahh Ahh

A E7 A F#m7  
 ooh, ahh ooh, the bride is here. She's wait - ed for this day for  
 ooh, ahh ooh, the bride is here. She's wait - ed for this day for

E7 A D A E7 F#m7  
 man - y a year. For this day, for this day, our hopes and our pride. The  
 man - y a year. For this day, for this day, our hopes and our pride. The

*sim.*

D A E F#m  
 bride is here. Here comes the bride. Ahh,  
 bride is here. Here comes the bride.

C# D G D A7  
 here comes the bride. Here comes the bride. For

D A7 D  
 this day, for this day will last for - ev - er. And all of our

A7 D G F#m  
 friends will work to - geth - er to make it the per - fect day

*sim.*

Em D G D A7

she's al - ways dreamed. Our hopes and our pride, our bride, our love - ly

Tempo I (♩ = 140)

D D7 G

bride. We're going to have a par - ty like no -

We're going to have a par - ty like no -

D7 G D

bod - y's ev - er seen. The liv - ing in the land a - bove will

bod - y's ev - er seen. The liv - ing in the land a - bove will

*sim.*

A7 D C

not know where they've been. The land a - bove, the

not know where they've been. The land a - bove, the

*mf*

E/B A

par - ty of the bride.

par - ty of the bride.

### Majestically

D A

Here comes the bride on her glo - ri - ous day of

Here comes the bride on her glo - ri - ous day of

54

Bm E A

days, up to the land of the

days, up to the land of the

B E Dm

liv - ing to cel - e - brate.

liv - ing to cel - e - brate.

Bb D

cresc. f

# BALL & SOCKET LOUNGE MUSIC #1

(Band Version)

Music by DANNY ELFMAN

Moderate swing ♩ = 126 (♩ = ♪♩)

N.C. Dm Dm(maj7)/D $\flat$  Dm7/C G/B B $\flat$ m F/A

*mf*

B $\flat$ m G *tr* Cm Fm Cm/G

Cm A $\flat$

Fm A $\flat$  Cm A $\flat$ 7 G7

1. Cm Cm(maj7)/B Cm7/B $\flat$  F9/A A $\flat$  Cm/G D $\flat$  A

2. D $\flat$  A Dm Dm(maj7) Dm7/C Fm

B $\flat$  Dm E A Dm

B $\flat$  Dm/A Dm 3 E A7

Am (2nd time - Guitar solo ad lib.) F

*f*

*mf*

A piano score for a piece titled 'Ball & Sockel Lounge Music #1 - 3 - 2'. The score is written for piano (p) and features a variety of chords and melodic lines. The first system (1.) includes chords Cm, Cm(maj7)/B, Cm7/Bb, F9/A, Ab, Cm/G, Db, and A. The second system (2.) includes Db, A, Dm, Dm(maj7), Dm7/C, and Fm. The third system includes Bb, Dm, E, A, and Dm. The fourth system includes Bb, Dm/A, Dm (with a triplet), E, and A7. The fifth system includes Am (marked '2nd time - Guitar solo ad lib.') and F. The score is marked with a forte (f) dynamic in the first system and a mezzo-forte (mf) dynamic in the fifth system. The key signature is Bb major (two flats).

Dm F Am F7

The first system of musical notation consists of two staves. The treble staff contains a melody with eighth and quarter notes, including a triplet of eighth notes in the final measure. The bass staff provides a harmonic accompaniment with eighth and quarter notes. Chord symbols Dm, F, Am, and F7 are placed above the treble staff.

Am Am(maj7)/G# Am7/G D9/F# F# 3 Am/E

1. Bb F#

The second system of musical notation consists of two staves. The treble staff features a melody with various chords and a triplet of eighth notes. The bass staff continues the accompaniment. Chord symbols Am, Am(maj7)/G#, Am7/G, D9/F#, F# 3, and Am/E are placed above the treble staff. A first ending bracket labeled '1.' spans the final two measures, which end with a double bar line.

2. Bb F# C#m/G# 3 C#m C#m(maj7)/B# C#m7/B F#9/A#

*f*

The third system of musical notation consists of two staves. The treble staff has a melody with a triplet of eighth notes and a dynamic marking *f* (forte). The bass staff provides accompaniment. Chord symbols Bb, F#, C#m/G# 3, C#m, C#m(maj7)/B#, C#m7/B, and F#9/A# are placed above the treble staff. A second ending bracket labeled '2.' spans the first two measures of this system.

A 3 C#m/G# F#m7 G#7 C#m

The fourth system of musical notation consists of two staves. The treble staff features a melody with a triplet of eighth notes and a final sustained chord. The bass staff provides accompaniment. Chord symbols A, C#m/G#, F#m7, G#7, and C#m are placed above the treble staff.

N.C.

The fifth system of musical notation consists of two staves. The treble staff has a melody with eighth notes and a final sustained chord. The bass staff provides accompaniment. The chord symbol N.C. (No Chord) is placed above the treble staff.

# BALL & SOCKET LOUNGE MUSIC #2

Music by DANNY ELFMAN

Moderately bright swing  $\text{♩} = 132$  ( $\text{♩} = \text{♩} \text{♩}$ )

Chord symbols and musical notation are provided for each system:

- System 1:  $D\flat m$ ,  $D\flat m/C\flat$ ,  $E\flat/B\flat$ ,  $E\flat$
- System 2:  $F\flat$ ,  $E\flat m$ ,  $F7/C$ ,  $B\flat$
- System 3:  $E\flat m$ ,  $E\flat m/D\flat$ ,  $C\flat$ ,  $B\flat 7$ ,  $A\flat m$ ,  $E\flat m/G\flat$
- System 4:  $F/C$ ,  $B\flat$ ,  $A\flat m$ ,  $G\flat$ ,  $B\flat 7$ ,  $E\flat m$
- System 5:  $D\flat m$ ,  $Dm$ ,  $Fm/A\flat$ ,  $C7/G$ ,  $Fm$ ,  $G\flat$ ,  $D\flat$

REMAINS OF THE DAY

Chords and notes shown in the score:

- System 1:  $B\flat m$ ,  $B\flat 7$ ,  $A\flat m$ ,  $E\flat m/G\flat$ ,  $F\flat$ ,  $E\flat$
- System 2:  $D\flat m$ ,  $G\flat$ ,  $F7$ ,  $B\flat 7$
- System 3:  $E\flat m$ ,  $E\flat m/D\flat$ ,  $A\flat m$ ,  $B\flat$
- System 4:  $A\flat m$ ,  $E\flat m/G\flat$ ,  $F/C$ ,  $B\flat 7$
- System 5:  $Gm$ ,  $Gm/F$ ,  $E\flat$ ,  $D$ ,  $Cm$ ,  $Gm/B\flat$

Dynamics:  $f$  (forte) and  $mf$  (mezzo-forte).

A7/C# D7 F7/C B $\flat$  Adim Gm  
 Fm F#m Am E7 Am  
 B $\flat$  F Dm D  
 Gm Gm/F Ab/E $\flat$  B $\flat$  Ab Gm  
 D D7 Gm N.C. Gm  
 dim. mp p

# REMAINS OF THE DAY

(Combo Lounge version - Piano solo excerpt)

Music by DANNY ELFMAN

Moderately fast shuffle ♩ = 132 (♩ = ♩♩)

The musical score is written for piano solo in 4/4 time. It begins with a *mf* dynamic. The first system contains measures with F#m, C#7, and F#m chords. The second system includes C#7, Bm, F#m, Bm, and C#7 chords, featuring a triplet in the right hand. The third system has an F#m chord. The fourth system includes C7 and C#7 chords, with a triplet and a *cresc.* marking. The final system features Am, E7, and Am chords, starting with a *f* dynamic. The piece concludes with a final Am chord.

E7 F9 E9 F E

E7 Am Am(maj7)

Am7 F7 E7(b9) Am Am(maj7) Am7 F7 E7

Bbm Bbm(maj7) Bbm7 Gb7 F7

Bbm Bbm(maj7) Bbm7 E7

(end solo)

# Moon Dance

Flowing ♩ = 112

Music by  
DANNY ELFMAN

The musical score for "Moon Dance" is written for voice and piano. It begins with a tempo marking of "Flowing ♩ = 112". The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into four systems, each with a vocal line and a piano accompaniment.

**System 1:** The vocal line starts with a whole note G4, followed by a half note G4, and then a whole note G4. The piano accompaniment starts with a whole note G3, followed by a half note G3, and then a whole note G3. The vocal line has a "Aah." marking. The piano accompaniment has a "L.H." marking. The system ends with a "Gm" chord and a "with pedal" instruction.

**System 2:** The vocal line starts with a whole note G4, followed by a half note G4, and then a whole note G4. The piano accompaniment starts with a whole note G3, followed by a half note G3, and then a whole note G3. The vocal line has a "Aah." marking. The piano accompaniment has a "gliss." marking. The system ends with a "Gm" chord and a "with pedal" instruction.

**System 3:** The vocal line starts with a whole note G4, followed by a half note G4, and then a whole note G4. The piano accompaniment starts with a whole note G3, followed by a half note G3, and then a whole note G3. The vocal line has a "Aah." marking. The piano accompaniment has a "gliss." marking. The system ends with a "Gm" chord and a "with pedal" instruction.

**System 4:** The vocal line starts with a whole note G4, followed by a half note G4, and then a whole note G4. The piano accompaniment starts with a whole note G3, followed by a half note G3, and then a whole note G3. The vocal line has a "Aah." marking. The piano accompaniment has a "gliss." marking. The system ends with a "Gm" chord and a "with pedal" instruction.

Gm

Cm/E $\flat$ 

Dm/F

Cm/E $\flat$ 

(Do, do do do do do do). Aah. \_\_\_\_\_

Gm

Dm/F

D/F $\sharp$ 

E $\flat$ /G

Gm

D

Am

(Aah.) —

*gliss.*

C Dm D

Aah.

F#m D/G# A E/B

C#/E#

*From: "Tim Burton's Corpse Bride"*

## **The Piano Duet**

*From Warner Bros. Pictures "Corpse Bride"*

by

DANNY ELFMAN

Arranged by MUSICNOTES.COM

for **Piano**

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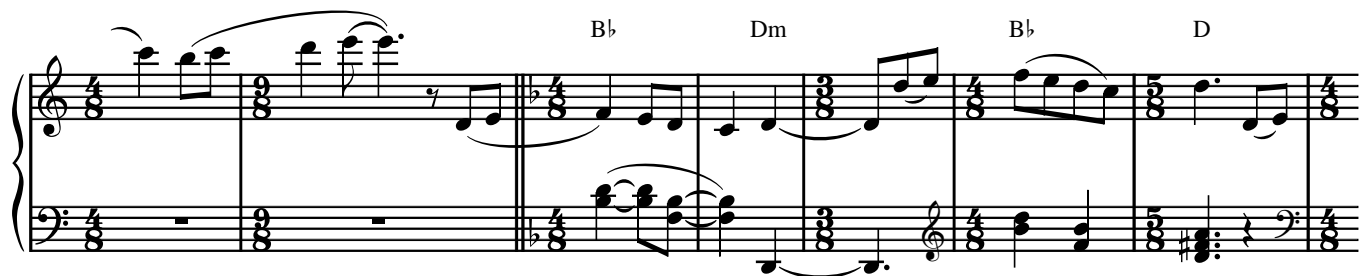
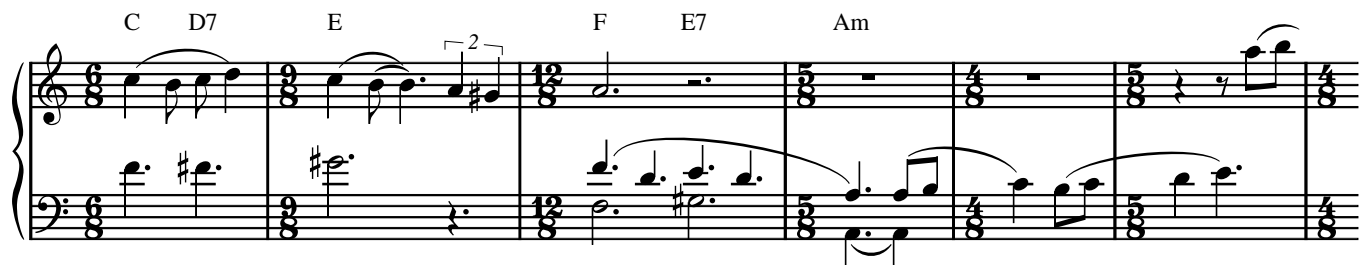
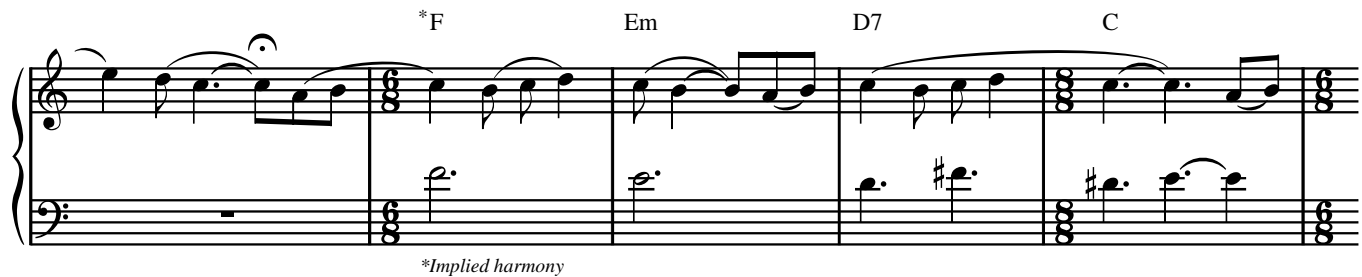
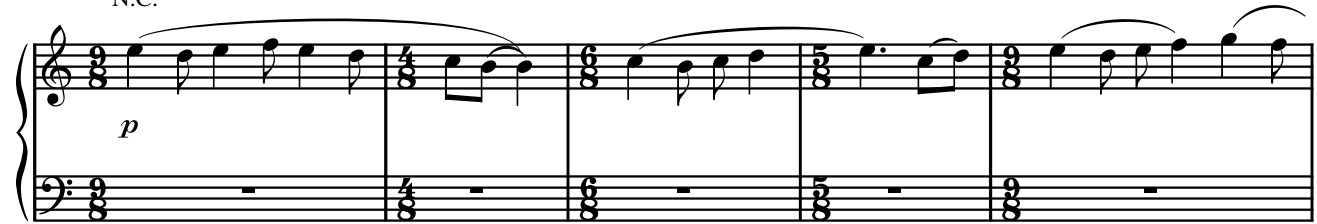
# THE PIANO DUET

(condensed for solo piano\*)

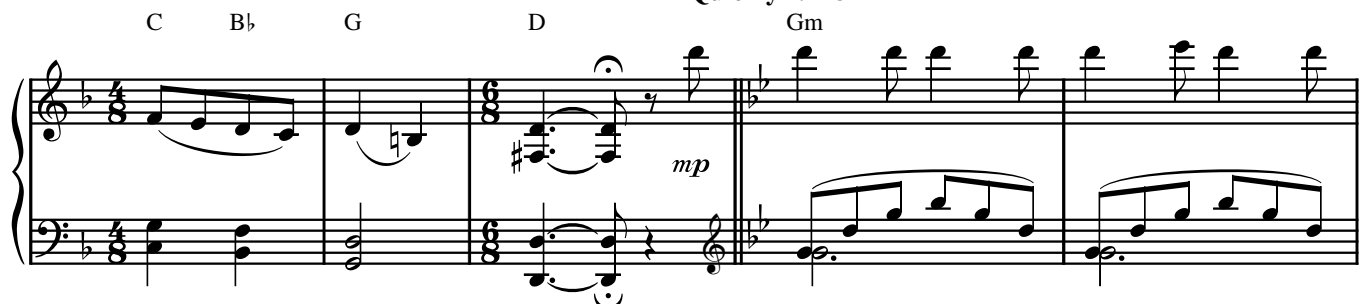
Music by  
DANNY ELFMAN

Quasi rubato ♩ = 120

N.C.



Quickly ♩ = 84



\*This version includes all notes as played in the duet (reduced pitches), though a solo performance will require omission or octave substitution.

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2

F B $\flat$  Cm Gm E $\flat$

cresc.

Gm Am7 D Dm

*mf* *p*

Dm/A Dm Am/E

Sub. *mf*  
Theme (stems up)

(performance pitch)

F Gm F B $\flat$ /D

Theme (stems down)

3

B $\flat$  C N.C.

tr