

# 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 DESIGNER 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

PG PARENT STRONG LANGUAGE  
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN  
Under 17 requires parental supervision for some material

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ISBN-10: 0-7390-4695-0  
ISBN-13: 978-0-7390-4695-1

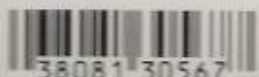


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27925

US \$16.95



0 38081 30567 7

# CORPSE BRIDE (MAIN TITLE)

Music by DANNY ELFMAN

Moderately  $\text{♩} = 104$

*p*

(with pedal)

*poco rit.*

*meno mosso*

*rit.*

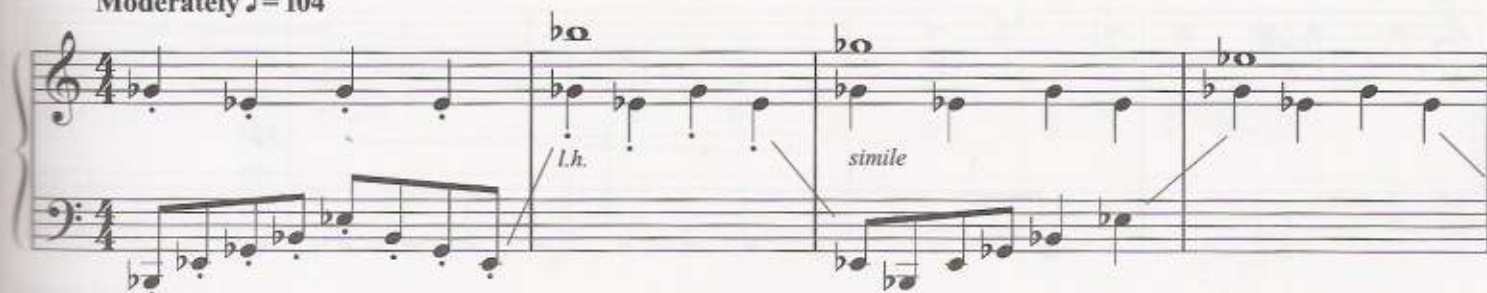
Slower  $\text{♩} = 84$

*mp*





Moderately  $\text{♩} = 104$



mp

pp



# VICTOR'S PIANO SOLO

Music by DANNY ELFMAN

Freely

Adagio, with expression (♩ = 63)

Cantabile

First system of musical notation. Treble and bass staves in G major (one sharp). The treble staff begins with a half note G, followed by eighth notes A-B, C-D, E-F, and G. The bass staff begins with a half note G, followed by eighth notes F-E, D-C, B-A, and G. Dynamics include *mp* and *a tempo*. A bracket under the bass staff is labeled *sim.*

Second system of musical notation. Treble staff features a half note G, followed by eighth notes A-B, C-D, E-F, and G. Bass staff features a half note G, followed by eighth notes F-E, D-C, B-A, and G. Dynamics include *mf*.

Third system of musical notation. Treble staff begins with a half note G, followed by eighth notes A-B, C-D, E-F, and G. Bass staff begins with a half note G, followed by eighth notes F-E, D-C, B-A, and G. Dynamics include *p* and *mp*. A bracket under the bass staff is labeled *sim.*

Fourth system of musical notation. Treble staff features a half note G, followed by eighth notes A-B, C-D, E-F, and G. Bass staff features a half note G, followed by eighth notes F-E, D-C, B-A, and G. Dynamics include *mf* and *f*. A bracket under the bass staff is labeled *(cluster chords)*.

\*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

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. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'own ju - bi - li - cious - ly love - ly corpse bride.' The piano part includes triplets in the right hand.

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 lyrics are 'Die, die, we all pass a - way, — but don't wear a frown — 'cause it's'. The piano accompaniment features block chords in the right hand and a steady bass line in the left hand.

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 lyrics are 'real - ly o - kay. — You might try and hide, — and you might try and pray, — but we'. The piano accompaniment continues with block chords and a steady bass line.

F7

Bbm

Bbm(maj7)/A

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

The fourth system concludes the chorus. The lyrics are 'all end up the re - mains of the day. — Yeah, yeah,'. The piano accompaniment features block chords and a steady bass line, ending with a final chord in the right hand.

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  $\text{♩} = 92$  ( $\text{♩} = \text{♩} \text{ } \text{♩}$ )

Bridge:

B $\flat$ m G $\flat$ 7 F7 B $\flat$ m G $\flat$ 7 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 A $\flat$ 7 G7 Cm A $\flat$ 7 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 $\sharp$ m A7 C $\sharp$ 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

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

then? And then? And

NC.

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

Tempo I ♩ = 160 (♩ = ♩♩)

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:

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.

The first system of the piano accompaniment is in 4/4 time, marked 'Moderately' with a tempo of 96 beats per minute. It begins with a 'N.C.' (No Chord) instruction. The right hand starts with a half note F (with a flat) on the first line, followed by a half rest, then another half note F (with a flat) on the first line, followed by another half rest. The left hand plays a steady eighth-note bass line. The system concludes with two measures of a F major chord (F, A, C) in the right hand and a corresponding eighth-note bass line in the left hand.

The second system continues the piano accompaniment. It features a series of chords in the right hand: F major (F, A, C), Fdim (F, A-flat, C), F major (F, A, C), and Bbm (B-flat, D-flat, F). The left hand continues with its eighth-note bass line, which includes some triplet patterns.

The third system of the piano accompaniment includes chords in the right hand: F major (F, A, C), Bbm (B-flat, D-flat, F), Bbm (B-flat, D-flat, F), and F/A (F, A, C). The left hand continues with its eighth-note bass line. A 'mf' (mezzo-forte) dynamic marking is placed below the first measure of this system.

The fourth system of the piano accompaniment includes chords in the right hand: Bbm (B-flat, D-flat, F), F/A (F, A, C), Bbm (B-flat, D-flat, F), and A/C# (A, C-sharp, E). The left hand continues with its eighth-note bass line, which includes a triplet of eighth notes in the second measure.

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:

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*

Cb

N:

Ab

Db

W:

Ab

Db

N:

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

*cresc.* *mp*

Eb Fm W: Em Fm Both:

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 Finnis 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*

Db Bbm/F Db

**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 ♩ = 72

Dm A7 Dm

The piano introduction is in 4/4 time, marked 'Moderately slow' with a tempo of 72 beats per minute. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass line starts with a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3. The introduction is 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 is in 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (Bb). The tempo is 'Moderately slow' (72 bpm). The lyrics are: '1. What does that wispy little brat have that you don't have double? She'. The music is marked 'Cm' (C minor) and 'mp' (mezzo-piano).

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 for Verse 2 is in 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (Bb). The tempo is 'Moderately slow' (72 bpm). The lyrics are: 'can't hold a candle to the beauty of your smile. How about a pulse? Over -'. The music is marked 'Cm' (C minor) and 'mp' (mezzo-piano).

G7 E<sup>b</sup> F Fm D<sup>b</sup>

**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<sup>b</sup> 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<sup>b</sup>

**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<sup>b</sup> 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:

on - ly knew the you that we know.

D7 Gm

*mp*

Emily:

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

D7

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

Gm D7

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

E♭ Gm/D Cm/G Gm

G<sup>9</sup> B<sup>9</sup>m/F G<sup>9</sup> D<sup>9</sup>

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

G<sup>9</sup>m D<sup>9</sup>b7(#5) G<sup>9</sup>m D<sup>9</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 - die,

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, all under a single slur. The lower staff is in treble clef and contains whole rests. The dynamic marking *mp* is placed on the upper staff. The time signature is 6/8.

The second system of musical notation. The upper staff continues the melodic line with eighth and quarter notes, still under a slur. The lower staff contains whole rests. The tempo marking *a tempo* appears at the end of the system on the lower staff.

The third system of musical notation. The upper staff continues the melodic line. The lower staff now contains a bass line with dotted half notes. The tempo marking *a tempo* appears at the end of the system on the lower staff.

The fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. The tempo marking *poco rit.* appears in the middle of the system on the lower staff, and *a tempo* appears at the end of the system on the lower staff.

(Play)

*mf*

Brightly (♩ = 92)

*pedal simile*

*a tempo*



Slightly slower ( $\text{♩} = 80$ )

The musical score is written for two pianos, with each instrument having a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Slightly slower' with a quarter note equal to 80 beats per minute. The score is divided into systems, with measures grouped by bar lines. The first system shows the beginning of the piece, with the right hand starting on a treble clef and the left hand on a bass clef. The subsequent systems show the development of the melody and accompaniment, with various musical notations including eighth notes, quarter notes, and half notes, as well as slurs and ties. The piece concludes with a final cadence in the last system.

# THE PIANO DUET

Secondo

Music by DANNY ELFMAN

Slowly, freely (♩ = 44)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody of eighth and quarter notes, marked with a mezzo-piano (*mp*) dynamic. The lower staff is in treble clef and contains whole rests. A brace is positioned below the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system. The lower staff contains whole rests. A brace is positioned below the lower staff. The tempo marking *a tempo* appears at the end of the system.

The third system of musical notation consists of two staves. The upper staff continues the melody. The lower staff contains whole notes, with the final two notes being a half note G# and a half note F#. A brace is positioned below the lower staff. The tempo marking *a tempo* appears at the end of the system.

The fourth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff contains whole notes, with the final two notes being a half note G# and a half note F#. A brace is positioned below the lower staff. The tempo marking *poco rit.* appears in the middle of the system, and *a tempo* appears at the end.





**Brightly** (♩ = 92)



Slightly slower (♩ = 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. The lower staff begins with a bass clef and contains a corresponding melodic line. A dynamic marking of *8<sup>ma</sup>* is placed above the first measure of the upper staff. The system concludes with a double bar line, followed by 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 flat (Bb). It contains a melodic line with eighth and sixteenth notes, followed by a half note. The lower staff begins with a bass clef and contains a corresponding melodic line. A dynamic marking of *mf* is placed above the first measure of the upper staff. The system concludes with a double bar line, followed by 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 flat (Bb). It contains a melodic line with eighth and sixteenth notes, followed by a half note. The lower staff begins with a bass clef and contains a corresponding melodic line. The system concludes with a double bar line, followed by 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 flat (Bb). It contains a melodic line with eighth and sixteenth notes, followed by a half note. The lower staff begins with a bass clef and contains a corresponding melodic line. The system concludes with a double bar line, followed by 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 flat (Bb). It contains a melodic line with eighth and sixteenth notes, followed by a half note. The lower staff begins with a bass clef and contains a corresponding melodic line. The system concludes with a double bar line, followed by 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

*mf* *sim.*

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

Bm

A7

D

A7

D

A7

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,

D

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

(b)

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#

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

all be quite im - pressed.

G# A#7sus A#7 D# 2 Skeletons: G# 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.



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

*sim.*

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

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  $\text{♩} = 126$  ( $\text{♩} = \text{♩} \text{♩}$ )

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*

This piano score is written for a piece in C minor, featuring a variety of harmonic textures and melodic lines. The first system (measures 1-4) begins with a forte (*f*) dynamic and includes a first ending bracket. The second system (measures 5-8) contains a second ending bracket. The third system (measures 9-12) continues the melodic and harmonic development. The fourth system (measures 13-16) features more complex rhythmic patterns with triplets. The fifth system (measures 17-20) includes a guitar solo section marked '2nd time - Guitar solo ad lib.' and ends with a final chord. The score is characterized by its use of extended chords and a mix of eighth and sixteenth notes in the right hand, often accompanied by sustained chords or moving bass lines in the left hand.

Dm F Am F7

Am Am(maj7)/G# Am7/G D9/F# F# 3 Am/E 1. Bb F#

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

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

N.C.



# BALL & SOCKET LOUNGE MUSIC #2

Music by DANNY ELFMAN

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

Chords and musical notation for the first system:

- Chords:  $D\flat m$ ,  $D\flat m/C\flat$ ,  $E\flat/B\flat$ ,  $E\flat$
- Tempo:  $\text{♩} = 132$  ( $\text{♩} = \text{♩} \text{♩}$ )
- Dynamic: *mf*
- Instruction: (with pedal)

Chords and musical notation for the second system:

- Chords:  $F\flat$ ,  $E\flat m$ ,  $F7/C$ ,  $B\flat$
- Tempo:  $\text{♩} = 132$  ( $\text{♩} = \text{♩} \text{♩}$ )

Chords and musical notation for the third system:

- Chords:  $E\flat m$ ,  $E\flat m/D\flat$ ,  $C\flat$ ,  $B\flat 7$ ,  $A\flat m$ ,  $E\flat m/G\flat$
- Tempo:  $\text{♩} = 132$  ( $\text{♩} = \text{♩} \text{♩}$ )

Chords and musical notation for the fourth system:

- Chords:  $F/C$ ,  $B\flat$ ,  $A\flat m$ ,  $G\flat$ ,  $B\flat 7$ ,  $E\flat m$
- Tempo:  $\text{♩} = 132$  ( $\text{♩} = \text{♩} \text{♩}$ )

Chords and musical notation for the fifth system:

- Chords:  $D\flat m$ ,  $Dm$ ,  $Fm/A\flat$ ,  $C7/G$ ,  $Fm$ ,  $G\flat$ ,  $D\flat$
- Tempo:  $\text{♩} = 132$  ( $\text{♩} = \text{♩} \text{♩}$ )

This page contains five systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with four flats (B-flat major or D-flat minor). The notation includes various chords and melodic lines with articulation marks.

**System 1:** Treble staff has chords Bbm, Bb7, Abm, Ebm/Gb, Fb, and Eb. Bass staff has chords Bbm, Bb7, Abm, Ebm/Gb, Fb, and Eb. A triplet of eighth notes is marked in the treble staff.

**System 2:** Treble staff has chords Dbm, Gb, F7, Bb7, and a triplet of eighth notes. Bass staff has chords Dbm, Gb, F7, Bb7, and a triplet of eighth notes.

**System 3:** Treble staff has chords Ebm, Ebm/Db, Abm, and Bb. Bass staff has chords Ebm, Ebm/Db, Abm, and Bb. A triplet of eighth notes is marked in the treble staff.

**System 4:** Treble staff has chords Abm, Ebm/Gb, F/C, Bb7, and a triplet of eighth notes. Bass staff has chords Abm, Ebm/Gb, F/C, Bb7, and a triplet of eighth notes.

**System 5:** Treble staff has chords Gm, Gm/F, Eb, D, Cm, and Gm/Bb. Bass staff has chords Gm, Gm/F, Eb, D, Cm, and Gm/Bb. A triplet of eighth notes is marked in the treble staff. Dynamics *f* and *mf* are indicated.



The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 3/4. The score includes various chords and melodic lines, often with triplets.

**System 1:** Chords: A7/C#, D7, F7/C, Bb, A dim, Gm. The melody features triplets in the first two measures.

**System 2:** Chords: Fm, F#m, Am, E7, Am. The melody continues with triplets in the final measure.

**System 3:** Chords: Bb, F, Dm, D. The melody includes a triplet in the final measure.

**System 4:** Chords: Gm, Gm/F, Ab/Eb, Bb, Ab, Gm. The system begins with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) marking.

**System 5:** Chords: D, D7, Gm, N.C. The system includes dynamic markings: *dim.* (diminuendo), *mp* (mezzo-piano), and *p* (piano). It concludes with a triplet in the final measure.

# REMAINS OF THE DAY

(Combo Lounge version - Piano solo excerpt)

Music by DANNY ELFMAN

Moderately fast shuffle ♩ = 132 (♩ = ♩)

Chord symbols: F#m, C#7, F#m, C#7, Bm, F#m, Bm, C#7, F#m, C7, C#7, Am, E7, Am.

Dynamics: *mf*, *f*, *cresc.*



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

Music by  
DANNY ELFMAN

Flowing  $\text{♩} = 112$

The musical score for "Moon Dance" is written for voice and piano. It begins in 2/4 time with a tempo of 112. The key signature has two flats (B-flat major). The vocal line consists of a single melodic line with the lyrics "Aah." repeated throughout. The piano accompaniment is divided into two systems. The first system starts with a Gm chord and a piano introduction in 2/4 time, followed by a 4/4 section. The second system continues the piano part with various chords (Gm, Eb/G, Dm7/F) and techniques like "with pedal" and "gliss." (glissando). The score concludes with a final 2/4 section.

**Chords and Techniques:**

- Gm
- Eb/G
- L.H.
- with pedal
- gliss.
- Aah.
- Eb/G
- Gm
- Dm7/F
- Aah.
- Aah.
- D/F#
- Cm/G
- Gm



Gm

Cm/E $\flat$ 

Dm/F

Cm/E $\flat$ 

First system of music, measures 1-6. The vocal line starts with a melody in G minor (two flats) and 2/4 time, with lyrics "(Do, do do do do do do)." and "Aah, \_\_\_\_\_". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: Gm, Cm/E $\flat$ , Dm/F, and Cm/E $\flat$ .

Gm

Dm/F

D/F $\sharp$ 

Second system of music, measures 7-10. The vocal line continues with a melody in G minor, with a 4/4 time signature change at measure 8. The piano accompaniment continues with eighth-note patterns. Chord changes are indicated: Gm, Dm/F, and D/F $\sharp$ .

E $\flat$ /G

Gm

D

Third system of music, measures 11-15. The vocal line has rests in measures 11-13, followed by a melody in G minor. The piano accompaniment continues with eighth-note patterns. Chord changes are indicated: E $\flat$ /G, Gm, and D. The time signature changes to 3/4 at measure 14 and back to 2/4 at measure 15.

Am

Fourth system of music, measures 16-18. The vocal line has rests in measures 16-17, followed by a melody in A minor. The piano accompaniment continues with eighth-note patterns. A glissando (gliss.) is marked in the right hand of measure 18. The time signature changes to 4/4 at measure 16.

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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From Warner Bros. Pictures' CORPSE BRIDE

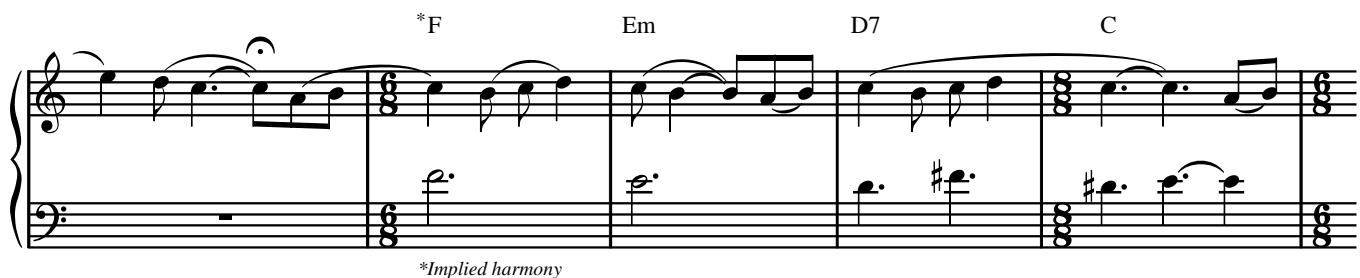
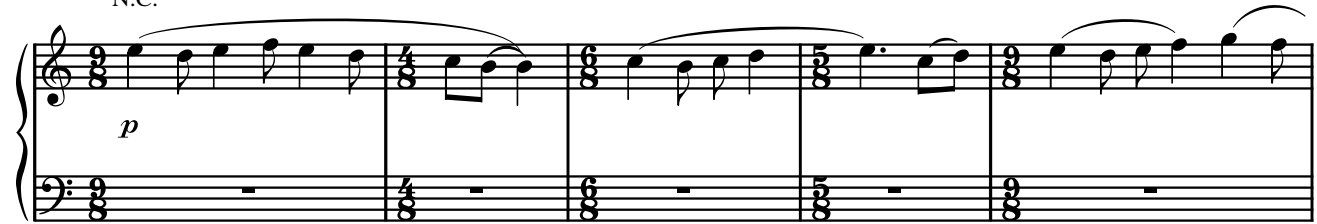
# THE PIANO DUET

(condensed for solo piano\*)

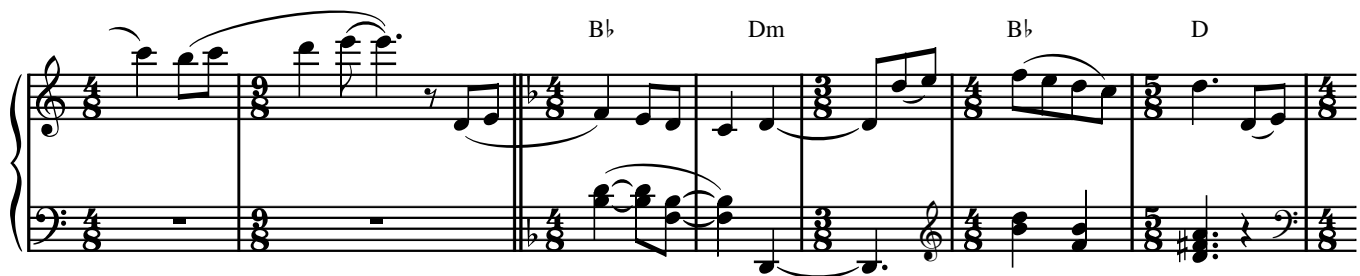
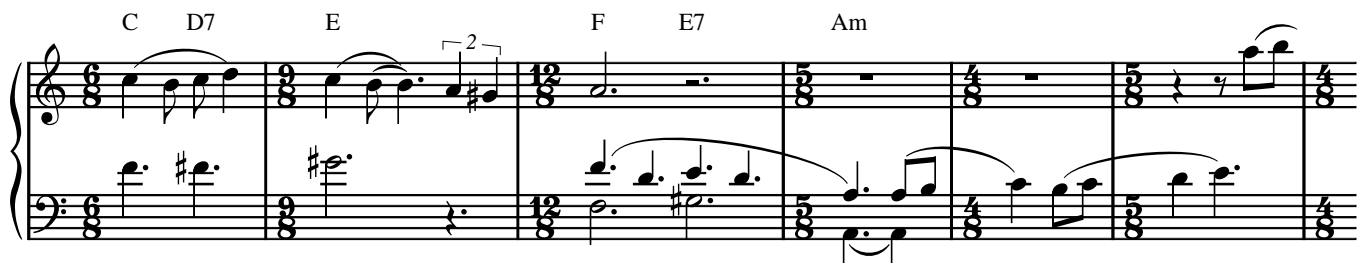
Music by  
DANNY ELFMAN

Quasi rubato ♩ = 120

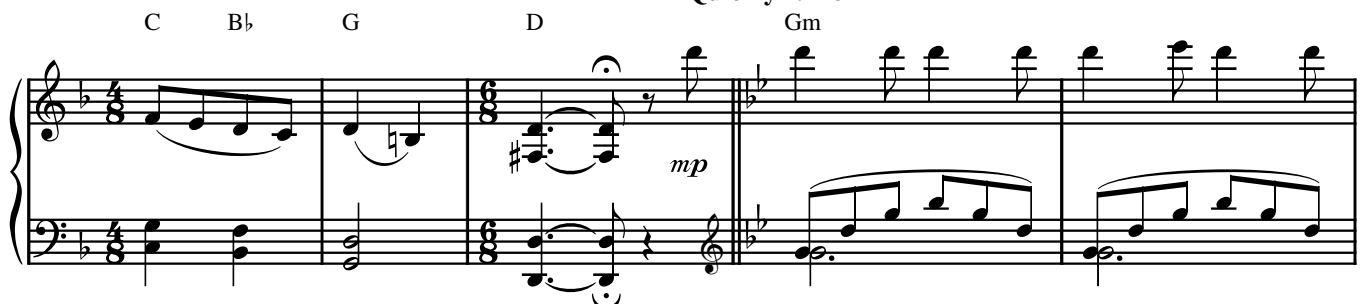
N.C.



\*Implied harmony



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