

# Come What May

from the motion picture *Moulin Rouge*

Music by David Baerwald  
arr. Anne Britt

Slowly and very freely

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The tempo/mood is 'Slowly and very freely'. The dynamic marking is *mp*. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line in the lower staff starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line.

Steadily

The second system of musical notation begins with a measure rest in the bass clef, followed by a double bar line. The tempo/mood is 'Steadily'. The lyrics are: "Nev - er knew I could feel \_\_\_\_\_ like this,". The melody in the upper staff continues with quarter notes D4, E4, F4, and G4. The bass line continues with quarter notes A2, B2, and C3. The system concludes with a double bar line.

The piano accompaniment for the second system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The piano part features a steady accompaniment with eighth and quarter notes. The system concludes with a double bar line.

The third system of musical notation begins with a measure rest in the bass clef, followed by a double bar line. The tempo/mood is 'Steadily'. The lyrics are: "like I've nev - er seen the sky \_\_\_\_\_ be - fore. Want to van - ish in -". The melody in the upper staff continues with quarter notes A4, B4, and C5. The bass line continues with quarter notes D4, E4, and F4. The system concludes with a double bar line.

The piano accompaniment for the third system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The piano part features a steady accompaniment with eighth and quarter notes. The system concludes with a double bar line.

10

Bass clef staff containing musical notation for measures 10, 11, and 12. The notes are: 10: G2, A2, B2, C3, D3, E3, F3, G3; 11: G3, A3, B3, C4, D4, E4, F4, G4; 12: G4, F4, E4, D4, C4, B3, A3, G3.

- side \_ your kiss; Ev - 'ry day I love you more and more.

10

Piano accompaniment for measures 10-12. Measure 10: Treble clef has chords G4-A4, A4-B4, B4-C5, C5-B4, A4-G4; Bass clef has G2, A2, B2, C3, D3, E3, F3, G3. Measure 11: Treble clef has chords G4-A4, A4-B4, B4-C5, C5-B4, A4-G4; Bass clef has G3, A3, B3, C4, D4, E4, F4, G4. Measure 12: Treble clef has chords G4-A4, A4-B4, B4-C5, C5-B4, A4-G4; Bass clef has G4, F4, E4, D4, C4, B3, A3, G3.

13

Bass clef staff containing musical notation for measures 13, 14, and 15. Measure 13: G2, A2, B2, C3, D3, E3, F3, G3; Measure 14: G3, A3, B3, C4, D4, E4, F4, G4; Measure 15: G4, F4, E4, D4, C4, B3, A3, G3.

Lis-ten to \_ my heart, \_ <sup>3</sup> can you hear it sing? Tel-ling me \_ to give you

13

Piano accompaniment for measures 13-15. Measure 13: Treble clef has chords G4-A4, A4-B4, B4-C5, C5-B4, A4-G4; Bass clef has G2, A2, B2, C3, D3, E3, F3, G3. Measure 14: Treble clef has chords G4-A4, A4-B4, B4-C5, C5-B4, A4-G4; Bass clef has G3, A3, B3, C4, D4, E4, F4, G4. Measure 15: Treble clef has chords G4-A4, A4-B4, B4-C5, C5-B4, A4-G4; Bass clef has G4, F4, E4, D4, C4, B3, A3, G3.

16

Bass clef staff containing musical notation for measures 16, 17, and 18. Measure 16: G2, A2, B2, C3, D3, E3, F3, G3; Measure 17: G3, A3, B3, C4, D4, E4, F4, G4; Measure 18: G4, F4, E4, D4, C4, B3, A3, G3.

ev - - - 'ry - thing. Sea - sons may change, \_ \_ \_

16

Piano accompaniment for measures 16-18. Measure 16: Treble clef has chords G4-A4, A4-B4, B4-C5, C5-B4, A4-G4; Bass clef has G2, A2, B2, C3, D3, E3, F3, G3. Measure 17: Treble clef has chords G4-A4, A4-B4, B4-C5, C5-B4, A4-G4; Bass clef has G3, A3, B3, C4, D4, E4, F4, G4. Measure 18: Treble clef has chords G4-A4, A4-B4, B4-C5, C5-B4, A4-G4; Bass clef has G4, F4, E4, D4, C4, B3, A3, G3. A *mf* dynamic marking is present at the start of measure 18.

18

Vocal line for measures 18-19. The melody starts with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. There is a whole rest in measure 19, followed by a quarter note D5, a quarter note E5, and a half note F5.

win - ter to spring,

But I love you \_\_\_\_\_ un - til the

18

Piano accompaniment for measures 18-19. Measure 18 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The right hand plays chords, and the left hand plays a bass line. A dynamic marking of *subito mp* appears in measure 19.

With more movement

21

Vocal line for measures 21-22. The melody consists of quarter notes G4, A4, B4, and C5 in measure 21, followed by a whole note D5 in measure 22.

end of time.

Come what \_\_\_\_\_

21

Piano accompaniment for measures 21-22. Measure 21 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The right hand has a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The left hand has a triplet of eighth notes (G3, A3, B3) and a quarter note C4. Measure 22 continues with similar rhythmic patterns.

23

Vocal line for measures 23-24. The melody consists of quarter notes G4, A4, B4, and C5 in measure 23, followed by a whole note D5 in measure 24.

\_\_\_\_\_ may, \_\_\_\_\_

Come what \_\_\_\_\_ may, \_\_\_\_\_

23

Piano accompaniment for measures 23-24. Measure 23 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The right hand has a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The left hand has a triplet of eighth notes (G3, A3, B3) and a quarter note C4. Measure 24 continues with similar rhythmic patterns and includes a dynamic marking of *f*.



35

Vocal line for measures 35-36. The melody starts with a triplet of eighth notes (G4, A4, B4) and continues with a series of eighth notes (C5, D5, E5, F5, G5, A5, B5, C6) with a fermata over the final note. A slur covers the final two notes (A5, B5).

Sud - den - ly my life does - n't seem \_\_\_\_\_ such a waste;

35

Piano accompaniment for measures 35-36. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Measure 35 features a low bass line with a C4 octave pedal point. Measure 36 features a G#4 chord in the right hand and a G#4 chord in the left hand.

37

Vocal line for measures 37-38. The melody consists of eighth notes (G4, A4, B4, C5, D5, E5, F5, G5) with a fermata over the final note. A slur covers the final two notes (F5, G5).

It all re - volves a - round you. \_\_\_\_\_ And there's no

37

Piano accompaniment for measures 37-38. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Measure 37 features a G4 chord in the right hand and a G4 chord in the left hand. Measure 38 features a G4 chord in the right hand and a G4 chord in the left hand.

39

Vocal line for measures 39-40. The melody starts with a triplet of eighth notes (G4, A4, B4) and continues with a series of eighth notes (C5, D5, E5, F5, G5, A5, B5, C6) with a fermata over the final note. A slur covers the final two notes (A5, B5).

moun - tain too high, no riv - er too wide;

39

Piano accompaniment for measures 39-40. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Measure 39 features a G4 chord in the right hand and a G4 chord in the left hand. Measure 40 features a G#4 chord in the right hand and a G#4 chord in the left hand.

41

Vocal line for measures 41-42. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the next two measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it.

Sing out\_ this song and I'll be there\_\_\_\_\_ by your side.

41

Piano accompaniment for measures 41-42. The right hand plays chords: G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The left hand plays a steady eighth-note bass line: G3, A3, B3, C4, B3, A3, G3.

43

Vocal line for measures 43-44. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the next two measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it.

Storm clouds may gath - er\_\_\_ and stars\_\_\_ may col - lide,\_\_\_\_\_ But I'll

43

Piano accompaniment for measures 43-44. The right hand plays chords: G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The left hand plays a steady eighth-note bass line: G3, A3, B3, C4, B3, A3, G3.

46

Vocal line for measures 46-47. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the next two measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it.

love you un-til the\_\_\_ end of time. *mp* Freely Come what

46

Piano accompaniment for measures 46-47. The right hand plays chords: G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The left hand plays a steady eighth-note bass line: G3, A3, B3, C4, B3, A3, G3.