

Bank of England

Thorvaldur Gylfason

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A $\text{♩} = 116$ *f* *p* Ebm D C# Abm

That's what friends are for. Who could ask for more?

The musical score is written for voice and piano. It begins with a key signature of one flat (Bb) and a tempo of 116 beats per minute. The first system includes a vocal line with lyrics 'That's what friends are for. Who could ask for more?' and a piano accompaniment. The piano accompaniment features a right hand with triplets and a left hand with a steady bass line. The second system continues the piano accompaniment with more triplet figures. The third system shows the piano accompaniment with a key signature change to three flats (Bb, Eb, Ab) and continues with triplet figures. The fourth and fifth systems continue the piano accompaniment with triplet figures.

6 Ebm D Em A⁷

It was ei - ther or. Please op - en the tax - i door. Where to

The first system of music contains measures 6 through 9. The vocal line is in 7/8 time and includes the lyrics "It was ei - ther or. Please op - en the tax - i door. Where to". The piano accompaniment features several triplet figures in both the right and left hands. The drum line is mostly silent in this system. Chords Ebm, D, Em, and A7 are marked above the vocal staff.

B

10 D Bm Em A⁷ F[#]m B⁷

go? So - ho? We said: No, no, no! Let's just go, go, go to Bank of

The second system of music contains measures 10 through 13. The vocal line continues with the lyrics "go? So - ho? We said: No, no, no! Let's just go, go, go to Bank of". The piano accompaniment includes block chords in the right hand and a moving bass line in the left hand. The drum line has a more active pattern with various rhythmic figures. Chords D, Bm, Em, A7, F#m, and B7 are marked above the vocal staff.

13 Em A⁷ G F^{#7} G Gm

Eng-land. Boy, that's swank! I want to hold your

3

16 *D* *B⁷* *Em* *E^bmaj⁷* *mp* *D* *Bm*

hand, said the cab-bie. Blab-by blab - by.
hand-gre - nade

19 *Em* *f* *A⁷* *D* *E^b°* *Em* *C[#]7/F*

Make a de - po - sit, bro? We said: No, no, no! Just with

22 $F\sharp m$ B^7 $E m$ A G $F\sharp 7$

draw some dough from Bank of Eng - land. Need a tank?

25 G $G m$ D B^7 $E m$ $E b maj 7$

I hope you've got this planned, said the cab - bie.
or - gan - ized gab - by

6

D

28 D *mp* Am D Am D

gab - by We said: Will you wait for us? Or do we take the bus? Said the

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31 G⁶ F^{#7} *f* G⁶

cab - bie, said the cab - bie: Gon - na

cab - bie, said the cab - bie: Gon - na

33 E Bm E Bm E E

take the bank? This is not a prank? Said the cab - bie, said the

36 Em A⁷ D Eb^o

cab - bie: Take the bank? Ah! I'm from Ca - sa -

38 Em $\text{C}\sharp 7/\text{F}$ $\text{F}\sharp\text{m}$ B^7 Em A^7

blan - ca and with you all the way, spring or fall, night or

E

41 D Bm $\text{B}\flat$ ff A D $\text{E}\flat^\circ$ 3

day. Hey, we said: We brought a lamb - hús - hett-a for

44 Em C#7/F Tutti F#m B7 Tutti Em A7

you, too. Lamb - hús - hett - a! Lamb - hús - hett - a!

47 F#m B7 G F#7

Lamb House Hood. Ve - gan food. Nor -

49 C#m7 F# E7 A7 3 Am D

we - gian wood. Un - der - stood? Will I wait for you? All I've

52 Am D G F# *f*

got to do! Said the cab - bie, said the

The musical score is written for piano and voice. It is in G major (one sharp) and 4/4 time. The first system (measures 49-51) features a vocal melody with lyrics 'we - gian wood. Un - der - stood? Will I wait for you? All I've' and a piano accompaniment with triplets and chords. The second system (measures 52-54) features a vocal melody with lyrics 'got to do! Said the cab - bie, said the' and a piano accompaniment with triplets and chords. The score includes various musical notations such as treble and bass staves, chords, triplets, and dynamic markings like 'f'.

54 G^6 f E^7 Bm E Bm

cab - bie. Then we'll speed a - way! Ev-ery - thing O K? Said the

The musical score for measures 54-56 features a vocal melody in the upper staff, a piano accompaniment in the middle staves, and a bass line in the lower staff. The piano part includes triplets in the right hand and a complex rhythmic pattern in the left hand. The bass line is highly rhythmic, featuring many eighth and sixteenth notes.

57 E Em A^7

cab - bie, said the cab - bie.

The musical score for measures 57-59 continues the vocal melody and piano accompaniment. The piano part features chords in the right hand and a rhythmic pattern in the left hand. The bass line continues its complex rhythmic pattern.

F

59 $\text{Dm} = 116$ *p* $\text{C}\sharp$ C Am

That's what friends are for. Who could ask for more?

The musical score is written for a piano and voice. It begins at measure 59. The vocal line (treble clef) starts with a piano (p) dynamic and a tempo marking of 116. The lyrics are 'That's what friends are for.' and 'Who could ask for more?'. The piano accompaniment consists of four staves. The second staff has a single melodic line with triplets. The third and fourth staves are a piano accompaniment with complex triplet patterns. The fifth staff is a bass line with a steady eighth-note rhythm. Chord symbols Dm , $\text{C}\sharp$, C , and Am are indicated above the vocal line.

63 Dm C# Em

It was ei - ther or. Cash and bonds ga -

G

66 A⁷ *f* D E^b° Em C[#]7/F

lore. Where to go? Mar - seille? We said: Nei, nei, nei! Let's go

The musical score is written for a song. The first system shows measures 66 to 70. The vocal line is in G major. The piano accompaniment is in G major. The guitar part is in G major. The score includes various musical notations such as chords (A⁷, D, E^b°, Em, C[#]7/F), dynamics (*f*), and articulation marks (accents, slurs). The lyrics are: 'lore. Where to go? Mar - seille? We said: Nei, nei, nei! Let's go'.

69 $E^{\#}m$ $B^{\flat}$ Em A G $F^{\#}7$

kneel and prey at the Ab-bey. Boy, that's swank!

The musical score is written for a male voice (treble clef), a female voice (bass clef), piano (treble and bass clef), and guitar (treble clef). The key signature is D major (two sharps). The tempo is marked with a common time signature (C). The score is numbered 69 at the beginning of the first vocal line. The lyrics are 'kneel and prey at the Ab-bey. Boy, that's swank!'. The guitar part features a complex rhythm with many accidentals and a key signature change to D major (two sharps) in the final measure.

72 G Gm D⁶ B⁷ *p* Em E^bmaj⁷

But it's a bit shab - by, said the cab - bie.

The musical score for page 16, starting at measure 72, is written in 4/4 time. It features a vocal melody, piano accompaniment, and a guitar line. The vocal melody is in G major, with lyrics "But it's a bit shab - by, said the cab - bie." The piano accompaniment features chords G, Gm, D⁶, B⁷, Em, and E^bmaj⁷. The guitar line is in G major, with a Dm chord at the end. The score includes various musical notations such as triplets, slurs, and dynamic markings.

H

75 *f* D $E\flat^\circ$ Em $C\sharp 7/F$ $F\sharp m$ B^7

Don't take it hard if Scot - land Yard tries to re-tard your

78 G Em A Em A D $C\sharp 7$ $F\sharp m$ B^7 *Tutti*

trip to Cas-a-blanc-a, said the cab-bie. Ca - sa - blan - ca!

3

18 Tutti

82 Em A⁷ F[#]m B⁷ Em A⁷ *f*

Ca - sa - blan - ca! Here we go! Ho ho ho.

85 D Bm B^b A⁷

Hel - lo! Good bye! Hel - lo! Good bye!____

All you need is dough!

87 *D* *Bm* *B $\flat$* *A⁷*

Hel - lo! Good bye!_____

All you need is dough!

D *Bm* *B $\flat$* *A⁷*

89 *D* *Bm* *Tutti B $\flat$* *A⁷*

Hel - lo! Good bye!_____

All you need is dough!

D *Bm* *B $\flat$* *A⁷*

91 D Bm B $\flat$ A 7 D

All you need is dough!

D Bm B $\flat$ A 7 D 6

The musical score is written for guitar and voice. It consists of three systems. The first system shows the vocal melody in a treble clef and a guitar accompaniment in a bass clef. The vocal line starts with a whole note D, followed by a half note Bm, and then a half note Bb. The guitar accompaniment starts with a whole note D, followed by a half note Bm, and then a half note Bb. The second system shows the vocal melody in a treble clef and a guitar accompaniment in a bass clef. The vocal line starts with a whole note D, followed by a half note Bm, and then a half note Bb. The guitar accompaniment starts with a whole note D, followed by a half note Bm, and then a half note Bb. The third system shows the vocal melody in a treble clef and a guitar accompaniment in a bass clef. The vocal line starts with a whole note D, followed by a half note Bm, and then a half note Bb. The guitar accompaniment starts with a whole note D, followed by a half note Bm, and then a half note Bb.