

SISTER ACT

No Sex.
No Booze.
No Men.
No Way.

Piano • Vocal • Guitar
HIGHLIGHTS FROM THE MOTION PICTURE SOUNDTRACK





- 11 **HAIL HOLY QUEEN**
- 30 **I WILL FOLLOW HIM**
- 23 **JUST A TOUCH OF LOVE**
- 18 **MY GUY (MY GOD)**
- 6 **RESCUE ME**
- 37 **SHOUT**

Second-rate nightclub singer Deloris Van Cartier (Academy Award-winner Whoopi Goldberg) is a Miss Ross wannabe who reigns supreme until she accidentally witnesses a murder at the hands of her mobster/lover Vince La Rocca (Harvey Keitel). Now, this sequined songbird must take flight – or wind up a dead duck.



With the help of police detective Eddie Souther (Bill Nunn, left) Deloris joins the witness protection program and is sent to the last place on Earth anyone would think to look for her – a convent.





Disguised as a nun in order to evade the mob, Deloris enters a convent but has a less-than-saintly influence on her fellow sisters.



Posing as Sister Mary Clarence, Deloris' reverent behavior quickly attracts a flock of faithful followers, including Sister Mary Patrick.



Deloris finds that her refuge is more reformatory than sanctuary until she picks up the baton and resumes the choir.



Inspired by their new friend Sister Mary Clarence (Goldberg, left) a disordered convent of nuns, including (left to right: Mary Patrick, Kathy Najimy, Mary Robert (Wendy Makkena) and Mary Lazarus (Mary Wickes) find a new calling.

When Deloris is finally cornered by her former lover Vince and his goon Willy, she takes a vow of retribution.



On the lam from a hit man's contract, Deloris goes undercover as a nun. However, she has a double cross to bear when two goons from the mob finally catch up to her.



Deloris gambles that disguised as a nun, she'll outwit the mob.



Academy Award-winners Maggie Smith (left) and Whoopi, star respectively, as a tough Mother Superior and her new charge Deloris Van Cartier.



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RESCUE ME

Words and Music by R. MINNIE
and C. SMITH

Moderately
no chord

mf



Res - cue me,

take me in your arms. Res - cue
Come on and take my heart. Take your

me,
love

I want your ten - der charms. 'Cause I'm
and con - quer ev - 'ry part.

A D G

lone - ly and I'm blue. I need you and your love too.

Em A

To Coda ⊕



— Come on and res - cue me. Come on ba - by, and

D A D

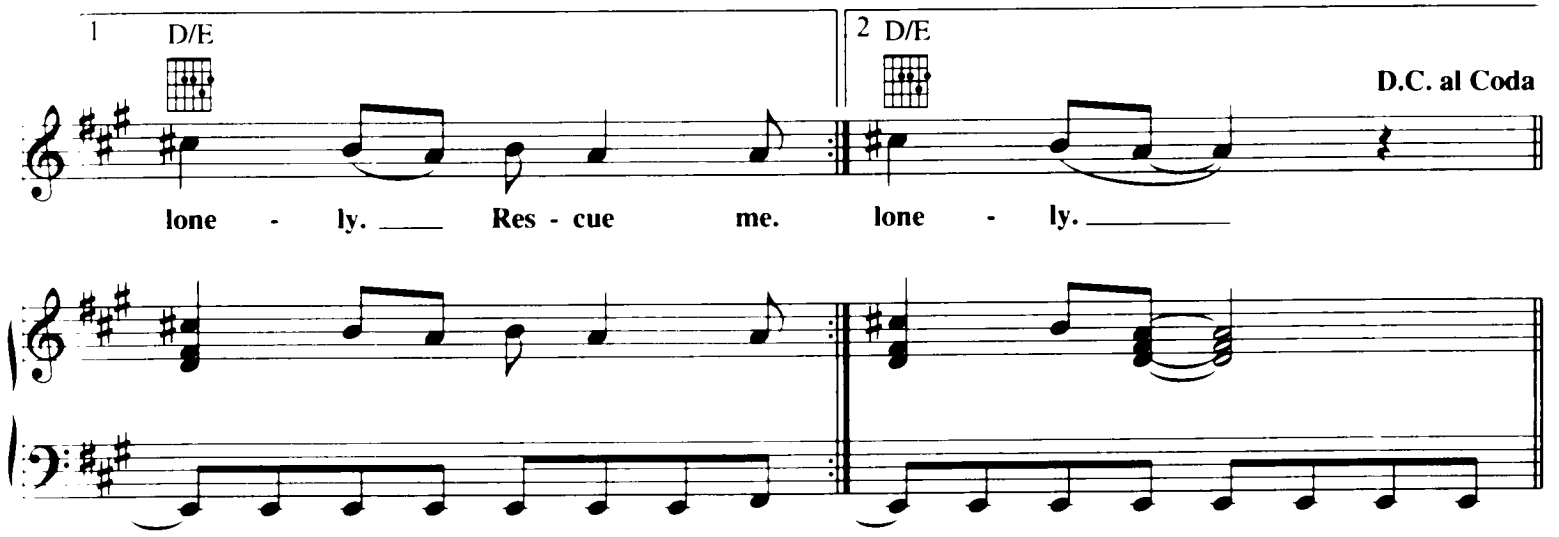
res - cue me. — Come on ba - by, and res - cue me. —



A D

'Cause I need you by my side. — Can't you see that I'm

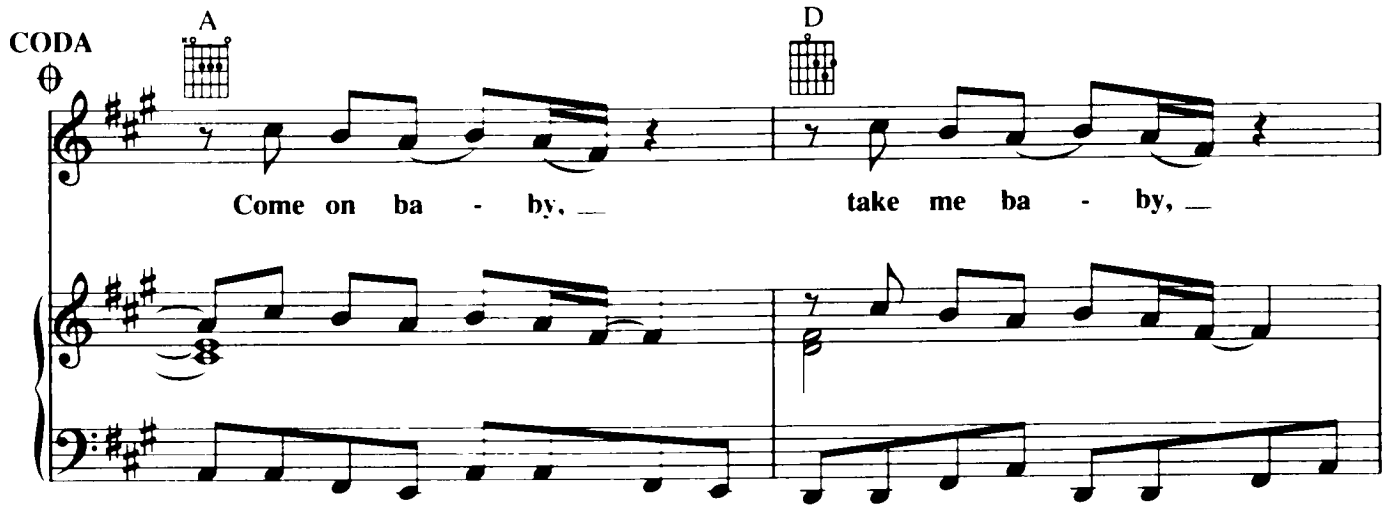
1 D/E  2 D/E  D.C. al Coda

lone - ly. — Res - cue me. lone - ly. —



CODA  

Come on ba - by, — take me ba - by, —



hold me ba - by, — love me ba - by. Can't you see — that I



need — you, ba - by. Can't you see — that I'm lone - ly. — Res-cue me, —



A D A

come on and take my hand. — Come on ba - by and

This system contains the first three measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for A, D, and A.

D A D

be my man, — 'cause I love — you, — 'cause I want — you. —

This system contains the next three measures. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for D, A, and D.

D/E A



Can't you see — that I'm lone - ly, — mm, — mm.

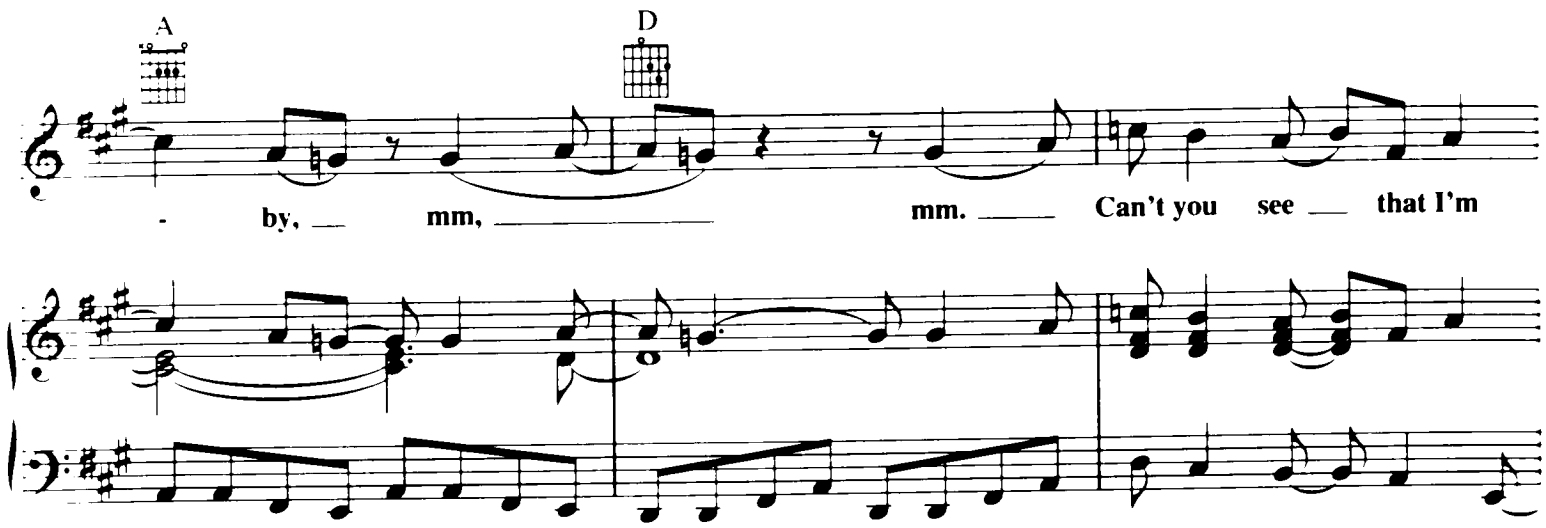
This system contains the next three measures. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for D/E and A.

D A D




Take me ba - by, love me ba - by, need me ba -

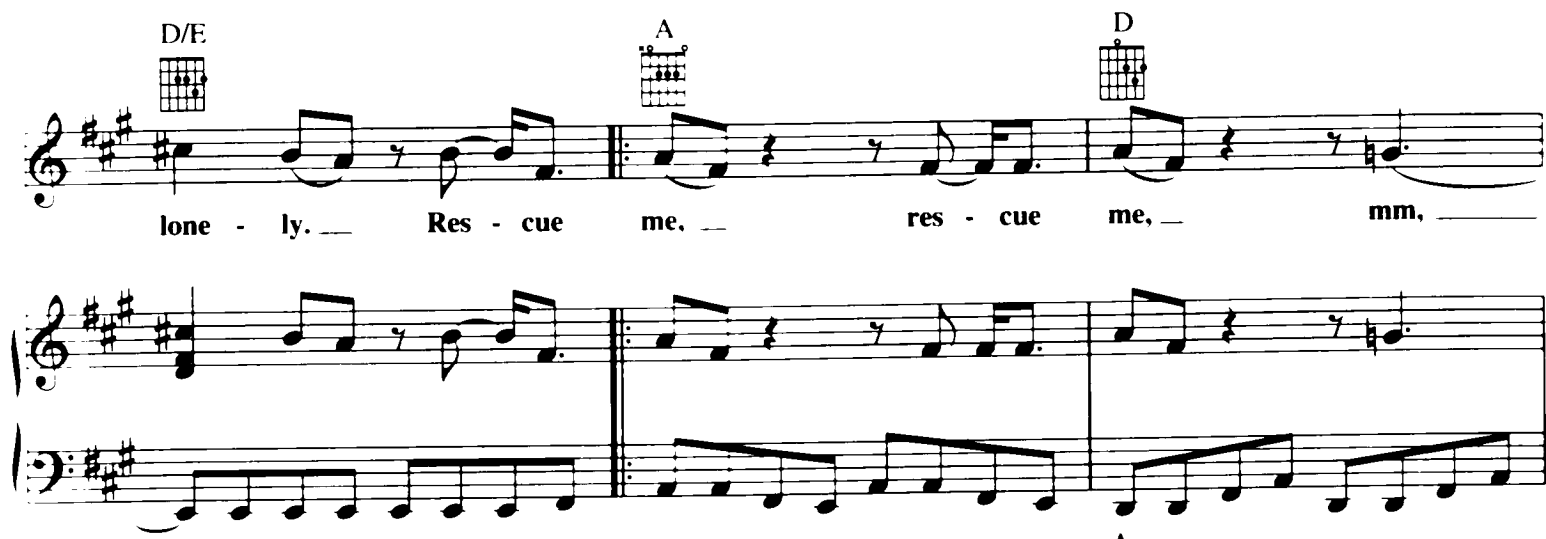
This system contains the final three measures of the page. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for D, A, and D.

A  D 



by, mm, mm. Can't you see that I'm

D/E  A  D 



lone - ly. Res - cue me, res - cue me, mm,

A  D  A 



mm.

D  D/E 

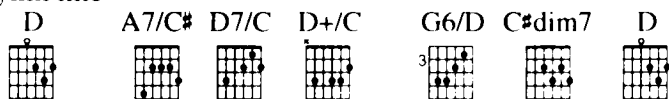


Repeat and Fade
Res - cue

HAIL HOLY QUEEN

Words and Music TRADITIONAL
Arrangement by MARC SHAIMAN

Hymn like



no chord

Hail - ho - ly queen en -

mf *poco rit.* *mp* *a tempo*

throned a - bove, oh Ma - ri - a. Hail -

D Dmaj7 D7 Edim D A7 D/A

moth - er of mer - cy and of love, oh Ma -

A7 D Bm F#m/A E/G# E7 A E7 A

ri - a. Tri - umph all ye cher - u - bim,

mf

Bm F#m/A E/G# E7 A E7/G# A7/G D/F# A#dim7 Cdim7 Bdim7

sing with us ye ser - a - phim. Heav-en and earth re -

Em7(b5)/Bb F#7 Bm G F#m Em A/C# G/B F#m/A A#dim7

sound the hymn. Sal - ve, sal - ve,

Moderately Fast Rock

Bm A7/C# D7 D+/C G6/D C#dim7 D Bb

sal - ve, re - gi - na. Hail

rit.

(Hand claps)

Cm B \flat

ho - ly queen en - throned a - bove, oh Ma -

F B \flat

ri - a. Hail. — moth-er of mer - cy — and of love,

Cm B \flat F B \flat Gm F E \flat C7/E

oh Ma - ri - a. Tri - umph all ye

F C7 F Gm F E \flat C7/E F C7 F

cher - u - bim. Sing with us ye — ser - a - phim.

Bb Cm Bb Gm F Gm Gm F Eb

Heav-en and earth re - sound the hymn. Sal - ve,

F Gm F7 Bb Cm Bb Cm Bb

sal - ve, sal - ve re - gi - na.

B E/F#

Our — life, our sweet - ness —

B E6 B F# B

here be - low; oh, oh, oh, oh — Ma - ri - a. Our —

E/F# B E6 B

hope in sor - row and in woe; oh, oh, oh Ma -

F# B G#m F# E C#7/E# F# C#7 F#

ri - a. Tri - umph all ye cher - u - bim.

G#m F# E C#7/E# F# C#7 F# B C#m/B B

bim; Ser - a - phim; Sing with us ye ser - a - phim. Heav-en and earth re -

G#m F# G#m F# E F# G#m F#7

sound the hymn. Sal - ve, sal - ve,

B C#m/B B E6 B F#

To Coda ⊕

sal - ve re - gi - na. Al -

F#7

le - lu - ia.

no chord B E6 F#6

Ma - ter a - ma - ter - in - ter - mer - at - a, sanc - tus, sanc - tus, dom -

B no chord

i - nus. Vir - go res - pi - ce ma - ter ad spi - ce,

B

E6

F#6

B

F#



sanc - tus, sanc - tus, dom - i - nus, — Al -

F#7



le - lu - ia.

F#

G

G#

A

A#



D.S. al Coda

CODA

B

C#m/B

B

E6

B



Our —

sal - ve re - gi - na. wa, oh, oh:

C#m/B

B

E6

B



Sal - ve re - gi - na.


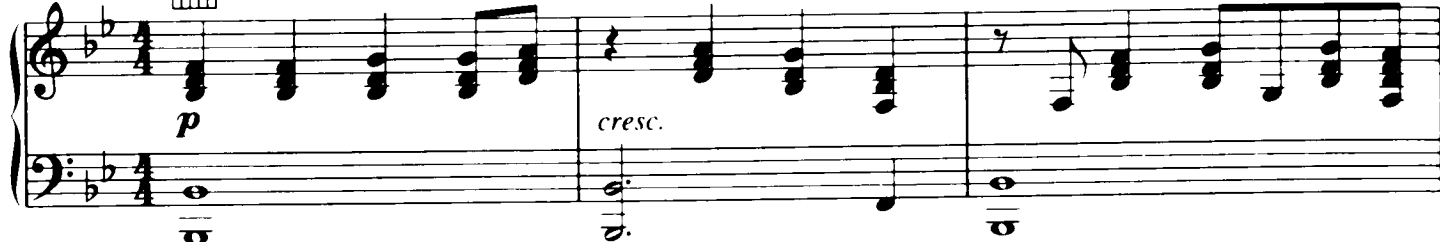
rit.

MY GUY (MY GOD)

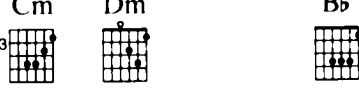
Words and Music by
WILLIAM "SMOKEY" ROBINSON

Moderate Shuffle ( played as )


B \flat

C m D m B \flat



Noth - ing you could say could tear — me a - way from my —
Noth - ing you could do could make — me un - true to my —



— God, — (my — God.) — Noth - ing you could do, 'cause I'm
— God, — (my — God.) — Noth - ing you could buy could make



D7



stuck like glue to my — God, (my — God, my — God.) — I'm
me tell a lie to my — God, (my — God, my — God.) — I



Cm7 F6 Cm7 F6

stick - in' to my God like a stamp to a let - ter. Like
gave my God my word of hon - or

Cm7 F6 Cm7 Cm7/F

birds of a feath - er, we stick to - geth - er. I'm
to be faith - ful, and I'm gon - na. You

Bb G7 C7 F7

tell - in' you from the start, I can't be torn a - part from my
best be - liev - ing I won't be de - ceiv - ing my

1 Bb Cm Dm 2 Bb

God. God.

Eb6



Bb



Cm7



F7



Cm7



F6



As a mat - ter of o - pin - ion, I think he's tops. —

Cm7



F7



Bb



My o - pin - ion is, he's the cream of the crop. As a

Gm



Dm



Gm



Dm



C7



mat - ter of taste, to be ex - act, — he's my i - deal, as a

F7



F#



B



mat-ter of fact. No mus-cle bound man could take my hand from my —

— God, — (my — God.) — No hand - some face — could ev - er

D#7

take the place — of my — God, (my — God, my — God.) He

C#m7 F#6 C#m7 F#6 C#m7 F#6

may not be a mov - ie star, — but when it comes to be - in' hap - py,

C#m7 C#m7/F# B G#7 C#7 F#7

we are. There's not a man to - day — who could take me a - way from my —

B C#m D#m B G#7

God. Cool it down now, ladies. There's not a man to - day who could

dim. poco a poco

C#7 F#7 B

take me a - way from my God. Give them some

C#m D#m B G#7

of that deep shoulder action. There's not a man to - day who could

p

C#7 F#7 B

take me a - way from my God.

JUST A TOUCH OF LOVE

(EVERYDAY)

Words and Music by
ROBERT CLIVILES

Fast dance beat

F#m7

One, two, three, hit it!

mf

F#m7

Dmaj9

Bm11

F#m7

Dmaj7 Bm11 E F#m7

Just a touch of love, just a

Dmaj9 Bm E F#m7

touch of love. Just a touch of love, just a

1 Dmaj7 Bm E 2 Dmaj9 Bm E

touch of love. touch of love.

F#m Dmaj7 Bm

Love Mu - sic has been on my mind for some time now, but So, will light the fi - res of ro - mance.

F#m



Dmaj7



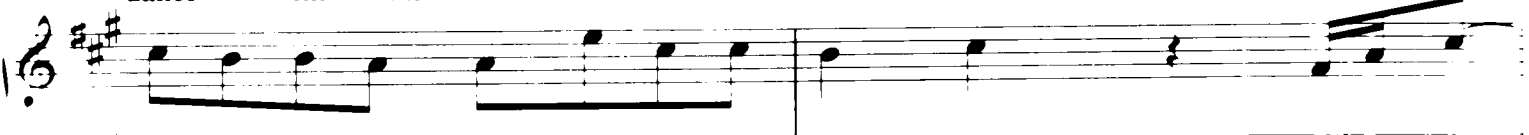
Bm



E



you've been the miss - ing link. Nev - er thought
dance with me for - ev er. You've got - ta grab



F#m



Dmaj7



Bm



it would hap - pen. All this stuff made me think that
down a lov - er, some - one to dis - cov - er that



F#m



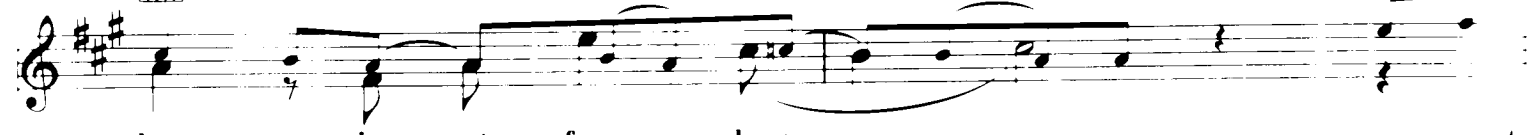
Dmaj7



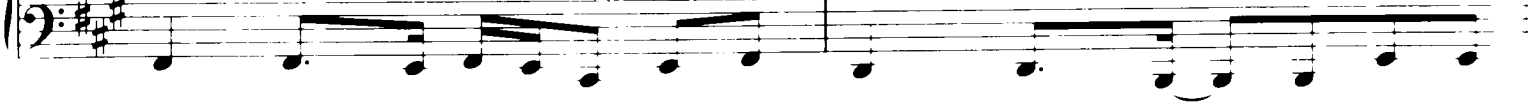
Bm



E



love just a touch is not for of keeps. I need.
love is all



F#m



Dmaj7



Bm



So, come a lit - tle clos - er.

All I want is your touch.



F#m



Dmaj7



Bm



E



O - pen up your heart and let me

Once is nev - er e - nough.

F#m



in.

Dmaj7



Bm



Your love has got me fly - in'.

Like a bird in the sky,

F#m



Dmaj7



Bm



E



Beau - ti - ful.

like the stars in the night...

F#m7



Dmaj7



Bm



E



Just a touch of love, just a touch of love.

F#m7



Dmaj7



Bm



E



Musical notation for the first system, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody consists of eighth and quarter notes.

Just a touch of love, just a touch of love.

Musical notation for the second system, including treble and bass clefs, a key signature of three sharps, and a 4/4 time signature. The melody continues with eighth and quarter notes.

F#m7



Dmaj7



Bm



E



Musical notation for the third system, including treble and bass clefs, a key signature of three sharps, and a 4/4 time signature. The melody continues with eighth and quarter notes.

Just a touch of love, just a touch of love.

Musical notation for the fourth system, including treble and bass clefs, a key signature of three sharps, and a 4/4 time signature. The melody continues with eighth and quarter notes.

F#m7



Dmaj7



Bm



E



Musical notation for the fifth system, including treble and bass clefs, a key signature of three sharps, and a 4/4 time signature. The melody continues with eighth and quarter notes.

Just a touch of love, just a touch of love.

Musical notation for the sixth system, including treble and bass clefs, a key signature of three sharps, and a 4/4 time signature. The melody continues with eighth and quarter notes.

2

Dmaj7



Bm



E



F#m7



Musical notation for the seventh system, including treble and bass clefs, a key signature of three sharps, and a 4/4 time signature. The melody continues with eighth and quarter notes.

touch of love. Just a touch of love, just a

Musical notation for the eighth system, including treble and bass clefs, a key signature of three sharps, and a 4/4 time signature. The melody continues with eighth and quarter notes.

Dmaj7

Bm

E

F#m7

touch of love. — Just a touch of love, — just a

touch of love.

Dmaj7

Bm

E

F#m

touch of love.

touch of love.

Dmaj7

E

F#m

touch of love.

touch of love.

D

Bm

F#m

touch of love.

touch of love.

D E F#m7 Dmaj7 Bm E

Just a touch of love, _ just a touch of _ love. _
Lead vocal ad lib.

F#m7 Dmaj7 Bm E

Just a touch of love, _ just a touch of _ love. _

F#m7 Dmaj7 Bm E

Just a touch of love, _ just a touch of _ love. _

F#m7 Dmaj7 Bm E

Just a touch of love. _ just a touch of _ love. _

Repeat and Fade

I WILL FOLLOW HIM

(a.k.a. I WILL FOLLOW YOU)

English Lyric by NORMAN GIMBEL and ARTHUR ALTMAN
Original Lyric by JACQUES PLANTE
Music by J.W. STOLE and DEL ROMA

Slowly

Bb



Gm



Bb



mp

Gm

Legato, with pedal



Bb



I will fol - low him,

Dm



fol - low him where - ev - er he may go.

Gm



Dm



And near him I al - ways will be, for

E \flat F B \flat

noth - ing can keep me a - way. He is my des - tin - y.

poco rit. *a tempo*

Gm B \flat

I will fol-low him. Ev - er since he touched my

Dm Gm

heart I knew. There is - n't an o - cean too

Dm E \flat Cm7 F

deep, a moun - tain so high it can keep, keep me a -

cresc. *poco rit.* *mf*

Bb



Gm



F



Bb



way, a - way from his love.

a tempo dim. *molto rit. mp* *a tempo*

Moderately Fast Rock
no chord

8va

mf

Bb



Gm



love him, I love him, I love him. And where he goes I'll fol - low, I'll fol - low, I'll

F#



B



fol - low. I will fol - low him, fol - low him where - ev - er

D#m



G#m



he may go. There is - n't an o - cean too

D#m



E



F#



deep, a moun - tain so high it can keep, keep me a -

B



G



C



way. We will fol - low him,

Em



fol - low him where - ev - er he may go.

Am

Em

There is - n't an o - cean too deep, a

F

Dm7

G

C

moun - tain so high it can keep. keep us a - way,

G

C

G

a - way from his love. (I'

C

Am

love him,) oh yes I love him. (I'll fol - low,) I'm gon - na

C

fol - low. True love, he'll al - ways be my true love. (For -

Am C

ev - er,) from now un - til for - ev - er. I love him, I love him, I

Am

love him. And where he goes I'll fol - low, I'll fol - low, I'll

C

fol - low. He'll al - ways be my true love, my true love, my

Am

true love from now un - til for ev - er, for - ev - er, for -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes for 'true love from now un - til for ev - er, for - ev - er, for -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A guitar chord diagram for Am is shown above the first measure.

F Em

ev - er. There is - n't an o - cean too deep, a

Detailed description: This system contains the next two measures. The vocal line continues with 'ev - er. There is - n't an o - cean too deep, a'. The piano accompaniment includes triplets in both hands. Guitar chord diagrams for F and Em are shown above the first and second measures respectively.

F Dm7 G C

moun - tain so high it can keep, keep us a - way,

Detailed description: This system contains the next two measures. The vocal line continues with 'moun - tain so high it can keep, keep us a - way,'. The piano accompaniment features triplets and a descending bass line. Guitar chord diagrams for F, Dm7, G, and C are shown above the first, second, and third measures respectively.

Am G F C

a - way from his love.

Detailed description: This system contains the final two measures. The vocal line concludes with 'a - way from his love.'. The piano accompaniment features triplets and sustained chords. Guitar chord diagrams for Am, G, F, and C are shown above the first, second, and third measures respectively.

SHOUT

Words and Music by O'KELLY ISLEY
RONALD ISLEY and RUDOLPH ISLEY

Lively Rock
no chord



You know you make me wan - na (Shout!) kick my heels — up and

mf

Bm



D



(Shout!) throw my hands — up and (Shout!) throw my head — back and

Bm



D



Bm



(Shout!) come on — now. Don't for - get to say you will. —

D Bm D

Don't for - get to say yeah, _____ yeah, _____ yeah. (Say you

Bm D Bm

will.) Say it right now, ba - by. (Say you will.) Well, come on, — come on. —

D Bm D

(Say you will.) Say that you. _____ (Say you

Bm D Bm

will.) (Say!) Say that you love me. (Say!) Say that you need me.

D



Bm



no chord

E_b



(Say!)

Say — that you want me.

(Say!)

Say you wan-na please me.

(Say!) Come on — now. —

Cm



E_b



no chord

Cm



(Say!) Come on — now. —

(Say!) Come on — now. —

(Say!) I still re -

E_b



Cm



mem - ber

when I used to be — nine years old, —

hey —

E_b



yeah. — And I was a fool — for you from the bot - tom of my

Cm



Eb



soul, — yeah — yeah. — Now that I found — you, I will

Cm



nev - er let you go. — no — no. — And if you ev - er

Eb



Cm



leave me, you know it's gon - na hurt me so.

Moderate Shuffle Beat (played as)

no chord

Eb7



I want you to know, I said, I want you to know —

— right now. You been good — to me sis-ters, much

bet-ter than I been to my-self, so good, — so good. — And if — you ev - er leave —

— me, — I don't want no - bod - y else, — hey, hey.

E_b

I said, I want you to know, — yeah. I said, I want you to know —

Lively Rock (Tempo 1)
no chord

right now. You know you make me wan - na

right now. You know you make me wan - na

(Shout!) pick my heels up and (Shout!) throw my hands up and

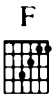
(Shout!) pick my heels up and (Shout!) throw my hands up and

(Shout!) throw my head back and (Shout!) come on now.

(Shout!) throw my head back and (Shout!) come on now.

(Shout!) Come on now. (Shout!) Play it, Sis-ter Al - len, hey.

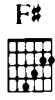
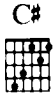
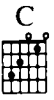
(Shout!) Come on now. (Shout!) Play it, Sis-ter Al - len, hey.



Play 3 times

Instrumental solo

Instrumental solo



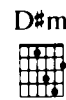
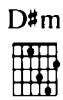
Hey, (hey.)

Instrumental solo



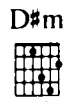
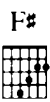
hey (hey;) hey, yea, yea,

Instrumental solo



yea. (Hey yea, yea yea.) Hey, yea, yea yea. (Hey, yea, yea.

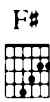
Instrumental solo



Repeat ad lib.

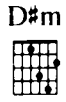
(Shout!) A lit-tle bit soft - er now, _ (Shout!) a lit-tle bit soft - er now, _

dim. poco a poco



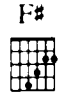
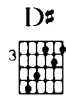
(Shout!) A lit-tle bit loud - er now, _ (Shout!) a lit-tle bit loud - er now, _

cresc. poco a poco



(Shout!) a lit-tle bit loud - er now. _ (Shout!) Get on up.

mf



(Shout!) Get on up. (Shout!) All right now, come on, basses. Bum, bum, bum, bum,

D#m



bum, bum, bum, bum, bum, bum, bum, bum, bum, bum, bum, bum, bum, bum.

F#



D#m



Come on — now. — Come on — now. —

F#



Shoo - be do-wop do wop, wop, wop, wop.

D#m



F#



Shoo-be-do-be do-wop do wop, do wop, wop, wop. Shout, shout,

D#m



shout, woh. — Shout, shout, shout, woh. —

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

F#



D#m



Hey, — (Hey,) — hey;

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


G




You know you make me wan - na (Shout!) kick my heels — up and

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

Em



G



(Shout!) throw my hands — up and (Shout!) throw my head — back and

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

Em



G



Em



(Shout!) come on now. Don't for - get to say you will.



G



Em



G



Don't for - get to say yeah, yeah, - yeah, yeah, - yeah. Say you



Em



G



1 Em



2 Em



no chord



will. Say you will. will. (Spoken:) Now



G



wait a minute. All right, who was that? You know you make me wan - na shout.





HAIL HOLY QUEEN

I WILL FOLLOW HIM

JUST A TOUCH OF LOVE (EVERYDAY)

MY GUY (MY GOD)

RESCUE ME

SHOUT

EMILE ARDOLINO *in* WHOOP! GOLDBERG "SISTER ACT" MAGGIE SMITH HARVEY KETTEL *Co* MARIO ISCOVICH *Original Music &* MARC SHAMAN *Edited by* RICHARD HALSEY A.C.E. *Production Designer* JACKSON DeGOVIA
Director of Photography ADAM GREENBERG, A.S.C. *Executive Producer* SCOTT RUDIN *Written by* JOSEPH HOWARD *Produced by* TERI SCHWARTZ *Directed by* EMILE ARDOLINO
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