

Arranged for piano, voice and guitar.

20 CHART HITS

Including
I GOTTA FEELING
POKERFACE
DON'T STOP BELIEVIN'
& many more...



Arranged for piano, voice and guitar.

20 CHART HITS

Including
I GOTTA FEELING
POKERFACE
DON'T STOP BELIEVIN'
& many more...



- BAD BOYS** Alexandra Burke feat. Flo-Rida 4
- BROKEN STRINGS** James Morrison feat. Nelly Furtado 12
- THE CLIMB** Joe McElderry 18
- CRY ME OUT** Pixie Lott 23
- DON'T STOP BELIEVIN'** Journey 28
- FIGHT FOR THIS LOVE** Cheryl Cole 48
- FIREFLIES** Owl City 34
- HALO** Beyoncé 42
- I GOTTA FEELING** The Black Eyed Peas 64
- I'M YOURS** Jason Mraz 55
- LITTLE LION MAN** Mumford & Sons 74
- MANY OF HORROR (WHEN WE COLLIDE)** Biffy Clyro 96
- NEW YORK** Paloma Faith 84
- POKER FACE** Lady Gaga 90
- SHE SAID** Plan B 110
- STARRY EYED** Ellie Goulding 118
- SWEET DISPOSITION** The Temper Trap 103
- TRY SLEEPING WITH A BROKEN HEART** Alicia Keys 124
- USE SOMEBODY** Kings Of Leon 132
- WHATCHA SAY** Jason Derülo 138

Bad Boys

Words & Music by Alex James, James Busbee, Larry Summerville,
Lauren Evans & Melvin Watson

♩ = 132

F⁵



(Bad boys, bad boys.)

A^{b5}



G^{b5}



F⁵



(Bad boys, bad boys.) Oh... (Bad

A^{b5}



B^{b5}

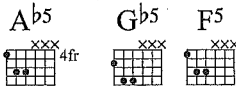


boys, bad boys.) Yeah, yeah, (Bad boys, bad boys.)

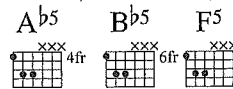
F5



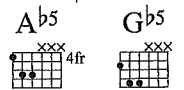
1. Some peo - ple call them play - ers but I'm far from
 2. Some think it's com - pli - ca - ted, but they're straight up



ter - ri - fied. _____ 'Cause some - how I'm drawn to dan - ger
 fun for me. _____ I don't need no ex - pla - na - tion,



and have been all of my life. _____ It feels my
 it's noth - ing more than what you see. _____ My heart still



heart's div - i - ded half - way 'tween wrong and right. _____
 feels div - i - ded half - way 'tween wrong and right. _____

F5



I know I'm play - ing with fire but I

B^bm



D^b



C



A^b



Cm



don't know why. Yeah, the bad boys are al - ways catch - ing

Fm



D^b



A^b



my eye. (Ooh ay, ooh ah.) I said the bad boys are

Cm



Fm



D^b



al - ways spin - ning my mind. (Ooh ay, ooh ah.) E - ven though

Fm



Cm



Bbm



I know they're no good for me, it's the risk I take for the chem-

Eb



Fm



Cm



- is - try. With the bad boys always catch - ing

Db



Eb



1.

F5



my eye. (Ooh ay, ooh ay, ooh ah.) Ooh, bad boys.

2.

F5



N.C.

I know you want me, shaw-ty, 'cause I'm a bad boy. Hey, sh-shaw-ty, can't help it she so so ad-

-dic - ted to them rough - er fel - las. With e - ven the al - pha - bet she on - ly sings the crook - ed let - ters.

Let mam - ma take all the risks for that chem - is - try she like 'em tough - er than leath - er.

Not e - ven a pause, it's more like a ma - ma beat out most dec - i - mal reg - 'lar.

By an - y means ne - ces - sa - ry, girl, she like 'em ruth - less, that's my

world. It's not the news it's what I heard to get the more the mer - ri -



- er. It's not a big sur - prise: I know them bad boys catch your eyes.

Look at her, why would I go in dis - guise? You'll have them, shaw - ty, don't wor - ry you fly. Yeah, the




Fm Bbm Db C

bad boys are al - ways catch - ing my eye. (Ooh ay,

Ab Cm Fm








ooh ah.) I said the bad boys are al - ways spin - ning








my mind... (Ooh ay, ooh ah.) E - ven though I know they're no good...

N.C.

for me, it's the risk I take for the chem - is - try. With the

bad boys al - ways catch - ing my eye... (Ooh ay,

E^b 6fr Fm Cm 3fr

ooh ah.) With the bad boys are al - ways spin - ning

D^b 4fr Eb 6fr Fm

my mind... (Ooh ay, ooh ah.) I said the bad boys are

Cm 3fr D^b 4fr Eb 6fr

al - ways catch - ing my eye... (Ooh ay, ooh ay, ooh ah.)

F⁵ xxx

(Bad boys, bad boys.)

Broken Strings

Words & Music by James Morrison, Fraser T. Smith
& Nina Woodford

Original key: B \flat minor

$\text{♩} = 112$

Bm⁷



Bm⁹



(Male) 1. Let me hold___ you for the last___ time. It's the last___
(F.) (2.) ___ we do - ing? We are turn -

Gmaj⁹



Bm⁹



___ chance to feel a - gain. ___ But you broke___ me, ___ now I can't___
- ing in - to dust. ___ Play - ing house___ in the ru -

Gmaj⁹



E⁹sus⁴



Bm



— feel — an - y — thing —

When I love — you — rings so un-

(M.)

(F.)

- ins of — us. —

Run-ning back — through the fire, -

Gmaj⁷



- true, I can't — e - ven con-vince my - self. —

When I'm speak -

— when there's noth - ing left to save. —

It's like chas -

Bm



D



G



Em⁷



- ing, — it's the voice — of some-one else. —

Oh, — it

- ing the ver - y last — train when it's { too — late. Too late. — } Oh, — it

{ too — late. Yeah. — }



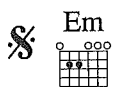
tears me up. I try to hold on, but it hurts too much. I

tears me up. I try to hold on, but it hurts too much. I



try to for-give, but it's not enough to make it all O. K. You can't play

try to for-give, but it's not enough to make it all O. K. You can't play



on broken strings. You can't feel anything that your heart

on broken strings. You can't feel anything that your heart

Em



Bm



D



— don't want to feel. I can't tell you some-thing that ain't real...

— don't want to feel. I can't tell you some-thing that ain't real...

A



Gmaj7



Bm



Oh, the truth hurts, a lie's worse...

Oh, the truth hurts, a lie's worse...

D



A



Em7



How can I give an - y - more, when I love you a lit - tle less...

How can I give an - y - more, when I love you a lit - tle less...

Bm

A

To Coda

1.

2.

than be-fore?

(Female) 2. Oh, what are

than be-fore?

Oh, we're run-

Gmaj⁹

Bm⁷

D

- ning through the fire,

when there's noth - ing left to save...

Gsus²

Gmaj⁹

Bm⁷

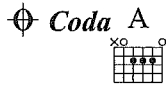
It's like chas - ing the ver - y last train

when we both



D.S. al Coda

— know it's too late. — Too late. — You can't play. —



Oh, you know that I love — you a lit - tle less —
 Oh, oh, oh. — A lit - tle less, —



— than be - fore. — } (Both) Let me hold —
 — a lit - tle less than be - fore. —



— you for the last — time. It's the last — chance to feel a - gain.

The Climb

Words & Music by Jessica Alexander & Jon Mabe

Original key: B major

♩ = 76



1. I can al-most see it, that dream I'm dream - ing. But
 2. The strug-gles I'm fac - ing, the chanc - es I'm tak - ing,

2° only



there's a voice in - side my head say - ing "You'll nev - er reach. it." Ev - ry step I'm tak - ing,
 some - times might knock me down but, no, I'm not break - ing. I may not know it



ev - ry move I make feels_ lost with no_ di - rec - tion, my faith is sha - ken. But
 but these are the mo - ments that I'm gon - na re - mem - ber most, yeah. Just got - ta keep go - ing. And



I, I got-ta keep try-ing. Gon-na keep my head held high. }
 I, I got-ta be strong. Just keep push-ing on. 'Cause... }



There's al-ways gon-na be an-oth-er moun-tain, I'm al-ways gon-na wan-na make it move.



Al-ways gon-na be an up-hill bat-tle. Some-times I'm gon-na have to lose.



Ain't a-bout how fast I get there. Ain't a-bout what's wait-ing on the oth-er



1.



side. _____ It's the climb. _____

2.



There's al-ways gon-na be an-oth-er moun-tain, I'm al-ways gon-na wan-na make it move. _____

Fadd9



Dm



Gsus4



G



Al-ways gon - na be an up - hill bat - tle.

Some-times I'm gon - na have_ to lose.____

D



(There's al-ways gon-na be an-oth - er moun-tain,

I'm al-ways gon-na wan-na make it move.)_

Gadd9



Em



Asus4



A



D



Al-ways gon-na be an up-hill bat-tle.

Some-times I'm gon-na have_ to lose.____

Ain't a-bout how fast I get there.

Bm



A



G



Ain't a-bout what's wait-ing on the oth-er side._____

It's the climb..

D



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 7/8 time signature. The melody consists of eighth notes and quarter notes, with a fermata over the final note.

(Lead vocal ad lib.)

(There's al-ways gon-na be an-oth - er moun-tain, I'm al-ways gon-na wan-na make it move._____

Piano accompaniment for the first system, showing the right and left hands with chords and bass notes.

Gadd9



Em



Asus4



A



D



Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. The melody continues with eighth notes and quarter notes.

Al-ways gon-na be an up-hill bat-tle. Some-times I'm gon-na have_ to lose._____ Ain't a-bout how fast I get there.)

Piano accompaniment for the second system, showing the right and left hands with chords and bass notes.

Bm



A



G(add9)



D



Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. The melody features a long note with a fermata.

Ain't a-bout what's wait-ing on the oth-er side._____ It's the climb._____

Piano accompaniment for the third system, showing the right and left hands with chords and bass notes.

Cry Me Out

Words & Music by Pixie Lott, Mads Hauge, Phil Thornalley
& Colin Campsie

♩. = 60

Amaj⁷



F#m



The first system of music features a guitar part on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 12/8. The guitar part consists of two measures of whole notes, each with a bar line. The piano accompaniment is shown in a grand staff with treble and bass clefs. It features a steady eighth-note pattern in both hands, with a key signature of three sharps and a 12/8 time signature.

Dmaj⁷



D/E



The second system continues the musical notation. The guitar part has two measures of whole notes with bar lines. The piano accompaniment continues with the same eighth-note pattern in both hands.

Amaj⁷



Bm⁷



The third system includes a vocal line on a single staff with a treble clef and a key signature of three sharps. The piano accompaniment continues in a grand staff. The vocal line has two measures of music, each with a bar line. Below the vocal line are two numbered lines of lyrics. The piano part features a steady eighth-note pattern in both hands.

1. I got your e-mails. You just don't get fe-males, now, do you?_
2. When I found out how you messed me a-bout I was bro - ken... Back

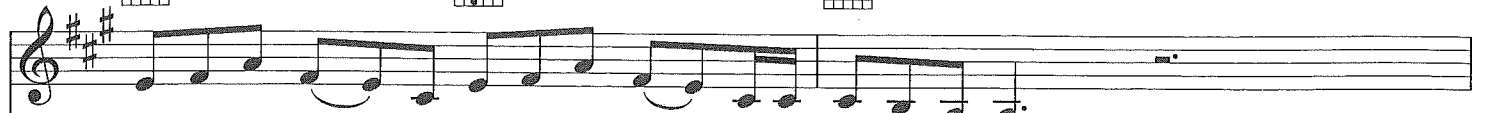
C#m7



Bm7



Amaj7



What's in the heart_ is not on your head_ an- y - where.
then I be- lieved you. Now, I don't need you no_ more.

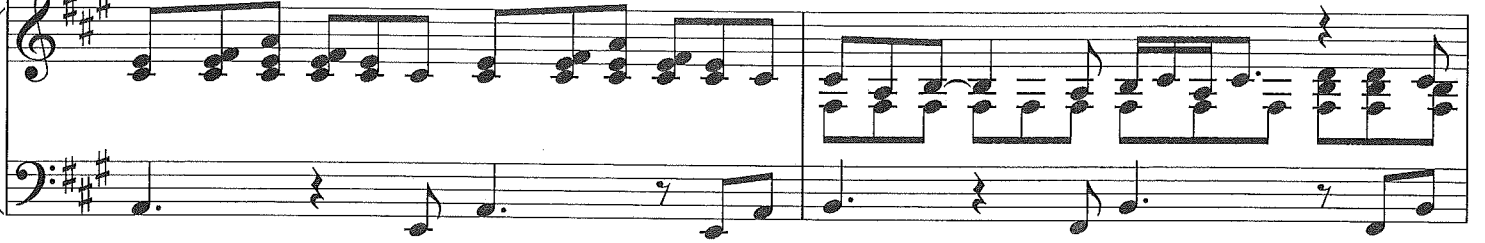
The



Bm7



Mate, you're too late and you weren't worth the wait, now, were_ you? It's
pic on your phone proves you weren't a- lone. She was with you, yeah. Now,



C#m7



Bm7



E



E/D



C#m7



E/B



out of my hands since you blew your last chance when you played me.
I could-n't care 'bout who, what or where, we're through. You'll have to



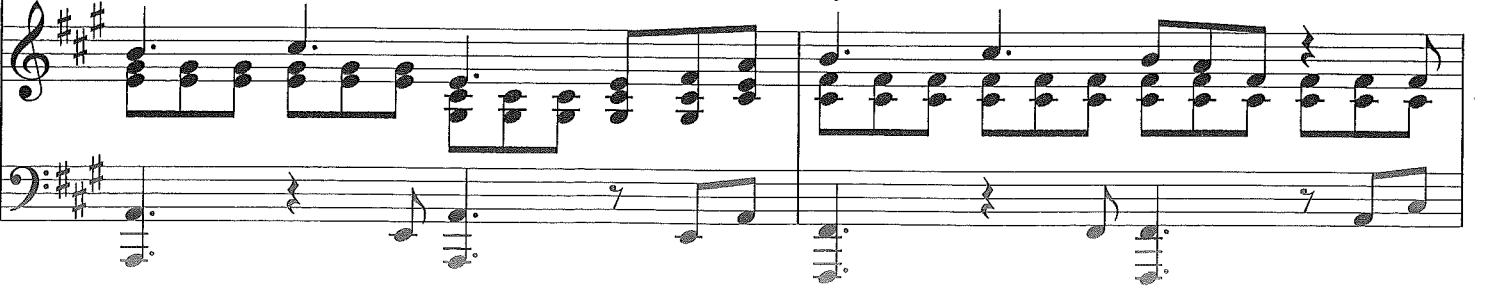
Amaj7



F#m



cry me out. You'll have to cry me out. The



Dmaj7



D/E



E



tears that -'ll fall mean noth-ing at all. It's time to get o - ver your - self. Ba - by, you

Amaj7



F#m



ain't all that. May - be there's no way back.

Dmaj7



D/E



E



You can keep talk - ing but, ba - by, I'm walk - ing a - way.

Dmaj7



C#m7



Dmaj7



C#m7



Gon - na have to cry me out. Gon - na have to cry me out. Boy, there ain't no doubt: gon - na have to cry me out.

Dmaj7



C#m7



7

Won't hurt a lit - tle bit, boy, bet - ter get used to it.

Dmaj7



D/E



E



You can keep tal-king but, ba - by, I'm wal-king a - way.

A



F#m



D



Ooh... Ooh...

E



You'll have to

Amaj7



F#m



cry me out. You'll have to cry me out. The

Dmaj7



D/E



E



tears that'll fall mean noth-ing at all. It's time to get o-ver your-self. Ba-by, you

Amaj7



F#m



ain't all that. May-be there's no way back.

Dmaj7



D/E



E



Repeat and fade

You can keep talk-ing but, ba-by, I'm walk-ing a-way. You'll have to

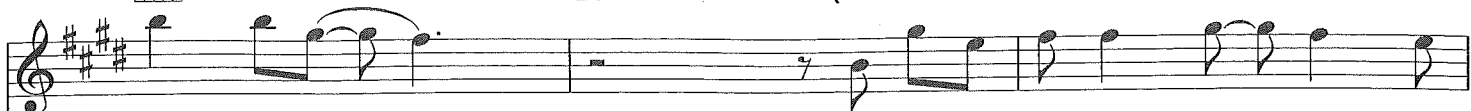
Don't Stop Believin'

Words & Music by Steve Perry, Neal Schon & Jonathan Cain

$\text{♩} = 116$

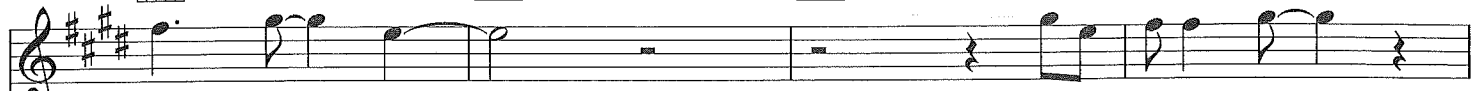


1. Just a small town girl, liv - ing in a
3. Walk - ing hard to get my fill, Ev - 'ry - bod - y



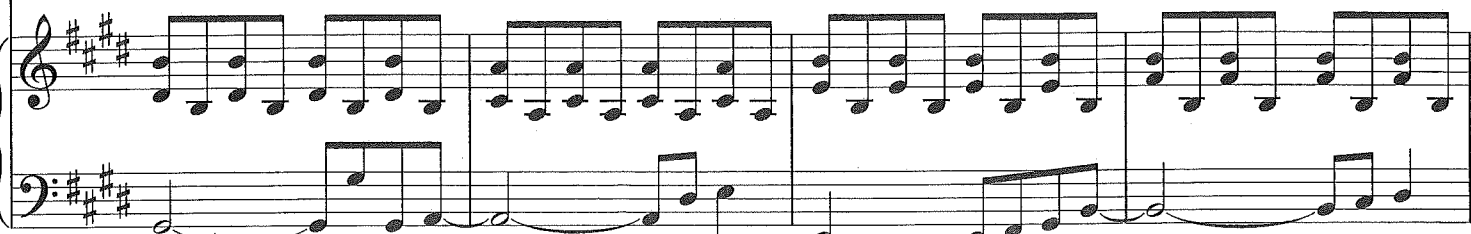
lone - ly world.____
wants a thrill.____

She took the mid-night train_ go - ing
Pay - ing an - y - thing to roll the dice_ just



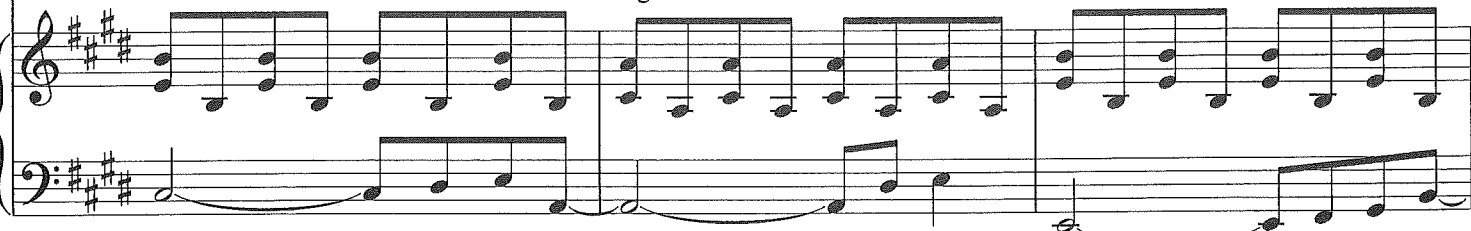
an - y - where.____
one more time.____

Just a cit-y boy,____
Some will win,____ some will lose,



born and raised in South De - troit.____
some were born to sing the blues.____

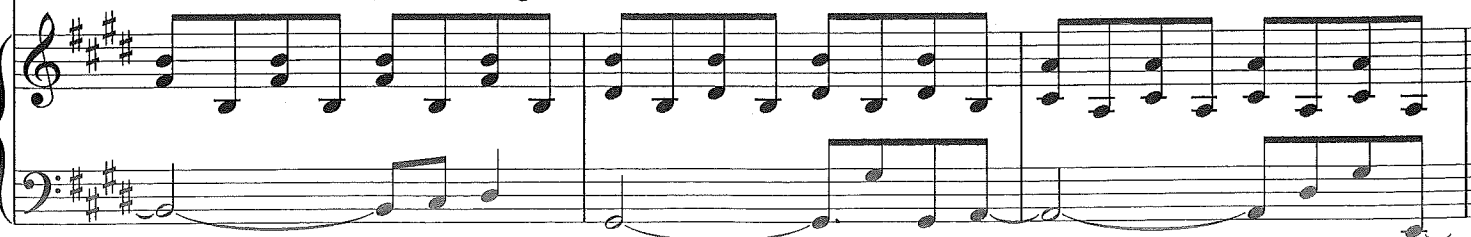
He took the
Oh, the mo - vie



To Coda ◊



mid-night train_ go - ing an - y - where.____
nev - er ends, _ it goes





First system of musical notation, including guitar chord diagrams and piano accompaniment.



Second system of musical notation, including guitar chord diagrams and piano accompaniment. The text "Guitar ad lib." is written below the guitar staff.



Third system of musical notation, including guitar chord diagrams, piano accompaniment, and vocal melody with lyrics: "2. A sing-er in a smo-key room, the smell of wine and cheap per-fume."



Fourth system of musical notation, including guitar chord diagrams, piano accompaniment, and vocal melody with lyrics: "For a smile they can share the night. It goes on and on and on and on."

B/A

A

B/A

Amaj7

B/E

E



Stran - gers_ wait - ing_ up and down the
Street - light_ peo - ple, liv - ing just to



1.

B/E

E

B/A

A

B/A

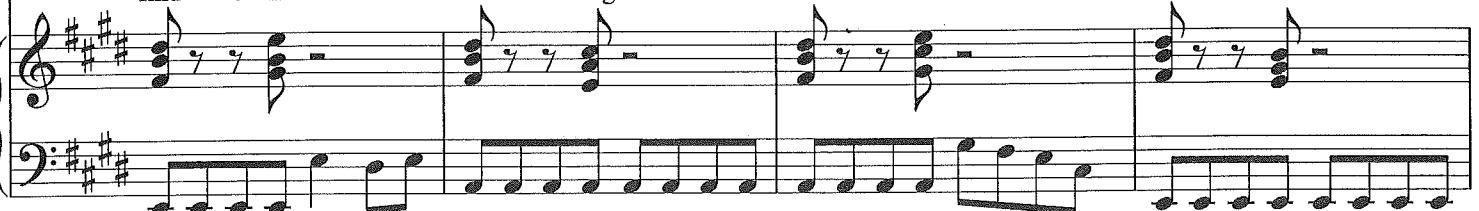
Amaj7

B/E

E



bou - le - vard_ Their sha - dows search - ing_ in the night_
find e - mo - tion. Hid - ing_



2.

B/E

E

B/A

Amaj7

B

E

B

E

A



some - where_ in the night_



E

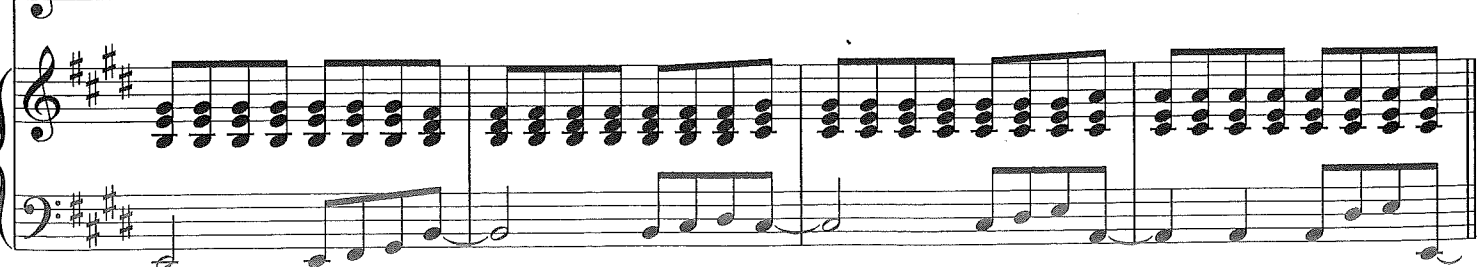
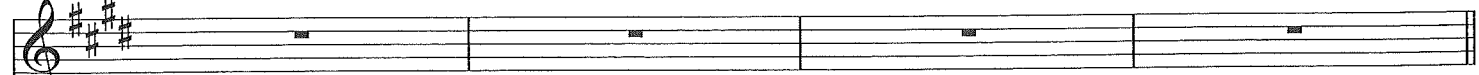
B

C#m

A



D.S. al Coda



♩ Coda G#m



A



B/A



A



on and on and on and on. Stran - gers -
Street - light

B/A



Amaj7



B/E



E



B/E



E



wait - ing up and down the bou - le - vard. Their
peo - ple, liv - ing just to find e - mo - tion.

1.

B/A



A



B/A



Amaj7



B/E



E



B/E



E



sha - dows search - ing in the night.
Hid - ing

2.

B/A



Amaj7



B



E



B



E



A



some - where in the night.

Guitar
7

E B C#m A

Musical notation for the first system, including guitar chord diagrams for E, B, C#m, and A, and a vocal line with a melodic phrase.

E B G#m A

Musical notation for the second system, including guitar chord diagrams for E, B, G#m, and A, and piano accompaniment.

E B C#m A

Don't stop be - liev - in'. Hold on to that feel - ing.

Musical notation for the third system, including guitar chord diagrams for E, B, C#m, and A, and a vocal line with lyrics.

E B G#m A

Street - light peo - ple. Oh.

Repeat ad lib. to fade

Musical notation for the fourth system, including guitar chord diagrams for E, B, G#m, and A, a vocal line with lyrics, and piano accompaniment.

Fireflies

Words & Music by Adam Young

♩ = 96

N.C.

N.C.

1. You would not be-lieve your eyes if ten mil - lion fire - flies
2. 'Cause I'd get a thou - sand hugs from ten thou - sand light - ning bugs

lit up the world as I fell a - sleep. — 'Cause they'd fill the o - pen air
 as they tried to teach me how to dance; — a fox - trot a - bove my head,

and leave tear-drops ev - 'ry - where. You'd think me rude but I would just stand and
 a sock hop be - neath my bed, a dis - co ball that's just hang - ing by a

1.
 A^b E^b/G B^bsus4

stare. I'd like to make my-self be-lieve — that pla-net earth —
 thread.

A^b E^b Gm A^b E^b

— turns slow - ly. It's hard to say — that I'd rath - er stay a -



- wake when I'm a-sleep. 'Cause ev-'ry-thing is nev-er as it seems.

2.



I'd like to make my-self be-lieve that pla-net earth turns



slow-ly. It's hard to say that I'd rath-er stay a-wake when I'm a-sleep. 'Cause

A^b 4fr E^b 6fr B^b N.C.:

ev-'ry-thing is nev-er as it seems when I fall a - sleep.

B^b E^b 6fr A^b 4fr

Leave my door o - pen just a crack (Please take me a - way from

B^b E^b 6fr A^b 4fr

here.)'cause I feel like such an in-som - ni - ac. (Please take me a - way from

B^b E^b 6fr A^b 4fr

here.) Why do I tire of count - ing sheep (Please take me a - way from

B \flat



E \flat



A \flat



N.C.

here.)when I'm far too ti - red to fall a - sleep?

B \flat



E \flat



A \flat



To ten__ mil - lion fire - flies I'm weird_ 'cause I hate good - byes.

B \flat



E \flat



A \flat



I got mist - y eyes__ as they said fare - well__

B \flat



E \flat



A \flat



But I'll know where sev - ral are__ if my__ dreams get real bi - zarre, 'cause I__




N.C.

— saved a few — and I — keep them in a jar. —







I'd like to make my-self be-lieve — that pla-net earth — turns








slow - ly. It's hard to say that I'd rath-er stay a - wake when I'm — a - sleep. 'Cause






ev - 'ry - thing is nev - er as — it seems — when I fall a -



- sleep. I'd like to make my - self be - lieve that pla - net Earth



turns slow - ly. It's



hard to say that I'd rath - er stay a - wake when I'm a - sleep. 'Cause



ev - 'ry - thing is nev - er as it seems when I fall a -

A^b Cm B^b

sleep. I'd like to make my - self be - lieve that pla - net Earth

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

A^b E^b Gm A^b E^b

— turns slow - ly. It's hard to say that I'd rath - er stay a -

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

A^b B^b Cm A^b E^b B^b

- wake when I'm a - sleep. Be - cause my dreams are burst - ing at the seams.

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

B^bsus4 B^b

Musical notation for the fourth system, primarily piano accompaniment featuring triplets.

Halo

Words & Music by Ryan Tedder, Beyoncé Knowles & Evan Bogart

$\text{♩} = 80$



The first system of musical notation for 'Halo' consists of three staves. The top staff is a single treble clef line with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains four measures, each with a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs). The middle staff contains four measures of chords: A major, B minor, F# minor, and D major. The bass staff contains four measures of single notes: A2, B1, F#1, and D2.



The second system of musical notation consists of three staves. The top staff is a single treble clef line with a key signature of three sharps and a 4/4 time signature, containing two measures with whole rests. The middle and bottom staves are a grand staff. The middle staff contains two measures of eighth-note chords: A major and B minor. The bass staff contains two measures of single notes: A2 and B1.



The third system of musical notation consists of three staves. The top staff is a single treble clef line with a key signature of three sharps and a 4/4 time signature, containing two measures with whole rests. The middle and bottom staves are a grand staff. The middle staff contains two measures of eighth-note chords: F# minor and D major. The bass staff contains two measures of single notes: F#1 and D2.



8vb throughout

Musical staff with treble clef, key signature of two sharps (F# and C#), and a 7/8 time signature. The melody consists of eighth and quarter notes.

1. Re-mem-ber those walls I built?____
2. Hit me like a ray of sun____

Well, ba - by they're tum - bl - ing down____
burn - ing through my dark - est night.____

Piano accompaniment for the first system, showing the left and right hands with chords and moving bass lines.



Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. The melody continues with eighth and quarter notes.

and they did - n't e - ven put up a fight,____
You're the on - ly one that I want,____

they did - n't e - ven make a sound.____
think I'm ad - dict - ed to your light.____

Piano accompaniment for the second system, featuring sustained chords in the left hand and moving lines in the right hand.

N.C.



Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. A triplet of eighth notes is marked with a '3' above the notes.

I found a way to let you in,____
I swore I'd nev - er fall a - gain,____

but I nev - er real - ly had a doubt.____
but this don't e - ven feel like fall -

Piano accompaniment for the third system, with a triplet of eighth notes in the right hand.



Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. The melody continues with eighth and quarter notes.

Stand - ing in the light of your ha - lo,____
Gra - vi - ty can't for - get____

I got my an - gel now.____
to pull me back to the ground

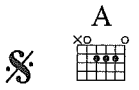
Piano accompaniment for the fourth system, concluding the piece with sustained chords.



a - gain.) It's like I've been a-wak - ened, _____ ev-'ry rule I had you break - ing. _____



_____ It's the risk that I'm tak - ing. _____ I ain'tnev-er gon-na shut you out. _____



_____ Ev-'ry-where I'm look - ing now _____ I'm sur-round-ed by your em-brace. _____



_____ Ba-by, I can see your ha - lo. _____ You know you're my sav - ing grace. _____

A



Bm



You're ev-'ry-thing I need and more.

It's writ-ten all o-ver your face.

F#m



D



Ba-by I can feel your ha-lo.

Pray it won't fade a-way.
(I can feel your

A



Bm



ha-lo, ha-lo.) Ha-lo.

(I can see your ha-lo, ha-lo.)

Ha-lo. (I can feel your

F#m



1.

D



ha-lo, ha-lo.) Ha-lo.

(I can see your ha-lo, ha-lo.)

Ha-lo.

2, 3.

D



A



ha - lo, ha - lo.) Ha - lo. (I can feel your ha - lo, ha - lo.) Ha - lo. (I can see your

Bm



F#m



To Coda ◊

ha - lo, ha - lo.) Ha - lo. (I can feel your ha - lo, ha - lo.) Ha - lo. (I can see your

D



A



ha - lo, ha - lo.) Ha - lo.

Bm



F#m



Ha - lo.



Ha - lo.

F#m



Ooh.



D.S. al Coda

Perc.

⊕ Coda



N.C.

ha - lo, ha - lo.)

Ha - lo.

Drums

Fight For This Love

Words & Music by Steve Kipner, Wayne Wilkins
& Andre Merritt

$\text{♩} = 124$

Am



G



D



G



Bm7



Em



Mm. _____

N.C.

8vb till *

Too much of an - y - thing can make you sick. _____ E - ven the good can be a

curse. _____ Makes it hard to know which road to _____ go _____ down,

© Copyright 2009 Universal Music Publishing International Limited/Sonic Graffiti, USA/Eastside Publishing Limited/Blow The Speakers/Ms Lynn Publishing, USA.
Universal Music Publishing Limited (16.66%)/EMI Music Publishing Limited (33.34%)/Sony/ATV Music Publishing (UK) Limited (33.34%)/
Universal/MCA Music Limited (16.66%).

All rights in Germany administered by Universal Music Publ. GmbH.
All Rights Reserved. International Copyright Secured.

know-ing too much can get you hurt. Is it bet-ter is it worse, are we

Am G

sit-ting in re-verse? It's just like we're go-ing back - wards. I know where

D/F# G Bm7 Em

I want this to go. Driv-in' fast, but let's go slow. What I don't wan-na do is crash.

Am G D/F# G Bm7

No. Just know that you're not in this thing a-lone. There's al-ways a place.

Em Am G D/F#

G Bm⁷ Em Am G

in me that you can call home. When - ev - er you feel like we're grow - ing a - part...

D G Bm⁷/D Em

Let's just go back, back, back, back, back to the start.

Am G D/F# G D

*An - y - thing that's worth hav - ing is sure e - nough worth fight - ing for.

Em Am G D

Quit-ting's out of the ques - tion. When it gets

G Bm7 Em Am G

tough, got - ta fight some more. We got - ta fight, fight, fight, fight,

D/F# G D

fight for this love. We got - ta fight, fight, fight, fight,

Em Am G

fight for this love. We got - ta fight, fight, fight, fight,

D G Bm7 Em

fight for this love. if it's worth hav - ing it's worth fight - ing for. Oh.

To Coda

N.C.

8vb till *
 Now ev - 'ry day ain't gon' be no pic - nic._____

Love ain't no walk_ in the park._____ All you can do is make the

best of_ it_ now. Can't_ be a - fraid_ of the dark. Just know that you're not.

D.S. al Coda

⊕ Coda

Em

Am

G

I don't know_ where we're head - ing, I'm will -

D
C
G
D/F#

- ing and read - y to go. We've been driv-

Am
G
D
C
G

- ing so fast, we just need to slow down and just roll.

D/F#
N.C.

An - y - thing that's worth hav - ing is sure e -

Drums

- nough worth fight - ing for. Quit-ting's out of the ques -

- tion. When it gets tough got - ta fight some more. — We got - ta

Am G D/F# G D

fight, fight, fight, fight, fight for this love. — We got - ta fight, fight, fight, fight,

Em Am G D

fight for this love. — We got - ta fight, fight, fight, fight, fight for this love. — if it's worth

G Bm7 Em

hav - ing it's worth fight - ing for. — We got - ta

Repeat ad lib. to fade

I'm Yours

Words & Music by Jason Mraz

Original key: B major

Moderately slow, with a Reggae feel (♩ = ♩³)

The first system of music features a piano accompaniment in 4/4 time. The right hand plays chords in a reggae style, with a dynamic marking of *mf*. The left hand plays a steady eighth-note bass line. Chord diagrams for C major and G major are provided above the staff.

The second system includes a vocal line and piano accompaniment. The vocal line begins with the word "Well,". Chord diagrams for Am and F are shown above the staff.

The third system contains the main vocal melody and piano accompaniment. The lyrics are: "you done done_ me in; you bet I felt_ it. I tried to be chill_ but you're so hot that I melt - ed. I". Chord diagrams for C major and G major are shown above the staff.

Am



F



fell right through the cracks._____

Now I'm try-ing to get_ back._____

Be-fore the

C



G



cool done run out, I'll be giv-ing it my best - est, and noth-ing's gon-na stop me but di-vine in-ter-ven-tion. I

Am



F



reck-on it's a-gain my turn_

to win some_ or

learn_ some. But

C



G



I_ won't hes - i - tate no more, no_

Am



F



more.. It can - not wait. I'm yours.

C



G



Am



F



C



G



Well, o - pen up your mind and see__ like me.____ O - pen up your plans and, damn, you're free.

Am

F



Look in - to your heart_ and you'll_ find love, love, love, love.

C

G



Lis-ten to the mu-sic of the mo-ment; peo-ple dance_ and_ sing. We're just one big fam - i - ly,-

Am

F



_ and it's our god - for-sak-en right to be loved, loved, loved, loved,

D/F#

C

G



loved. So I won't hes - i - tate no more, no

Am



F



more... It can - not wait. I'm sure. There's no

C



G



need to com - pli - cate. Our time is

Am



F



short... This is our fate. I'm yours. Scat sing...

C



G/B



Am



G



Skooch on o - ver clos - er,

F



D/F#



dear, and I will nib - ble your ear. *Scat sing...*

C



G/B



Am



G



F



D/F#



I've been spend-ing

C



G



way too long_ check-ing my tongue in the mir - ror and bend-ing o-ver back-wards just to try to see it clear - er. But

Am



F



my breath fogged up the glass, and so I drew a new face and I laughed. I

C



guess what I'll be say - ing is there ain't no bet - ter rea - son to

G



rid your - self of van - i - ties and just go with the sea - sons. It's



Am



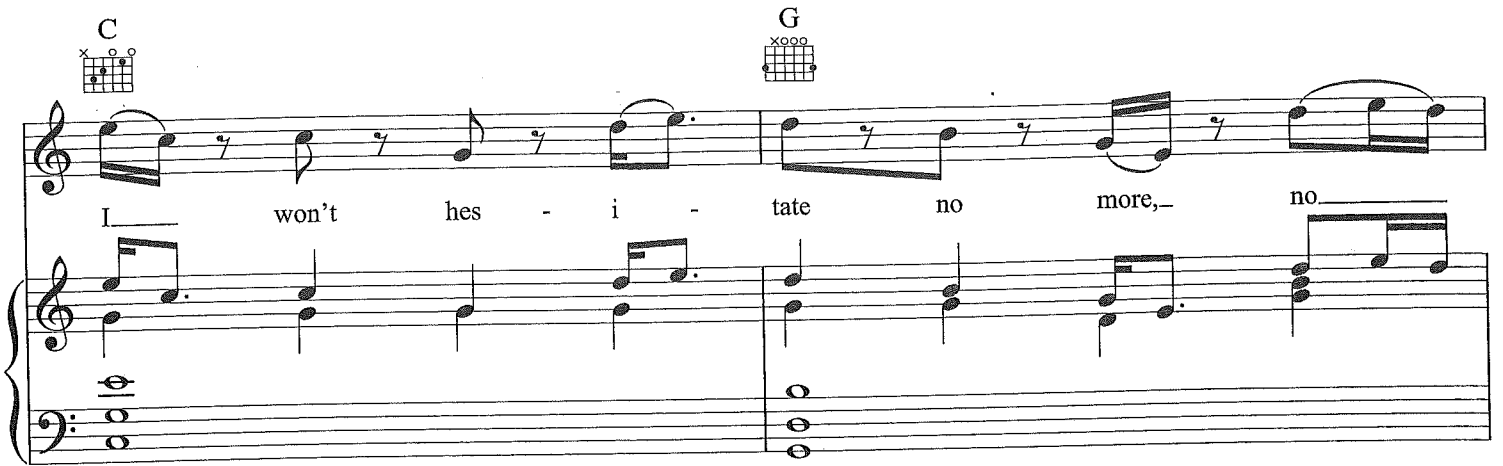
F




what we aim to do. Our name is our vir - tue. But

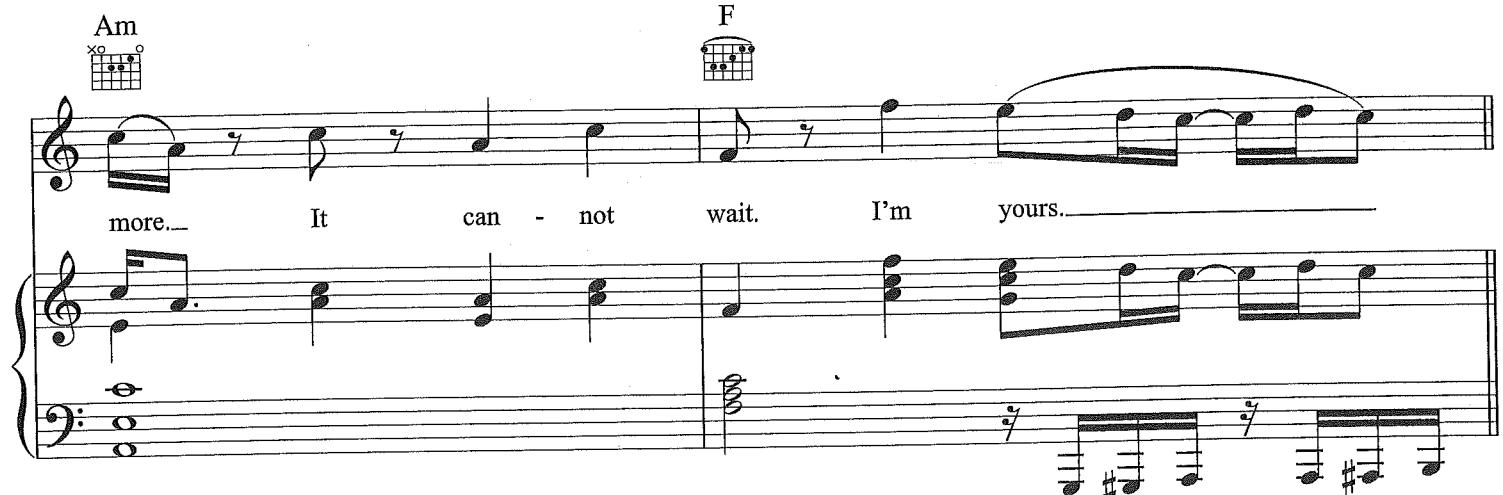
C  G 



I won't hes - i - tate no more, - no



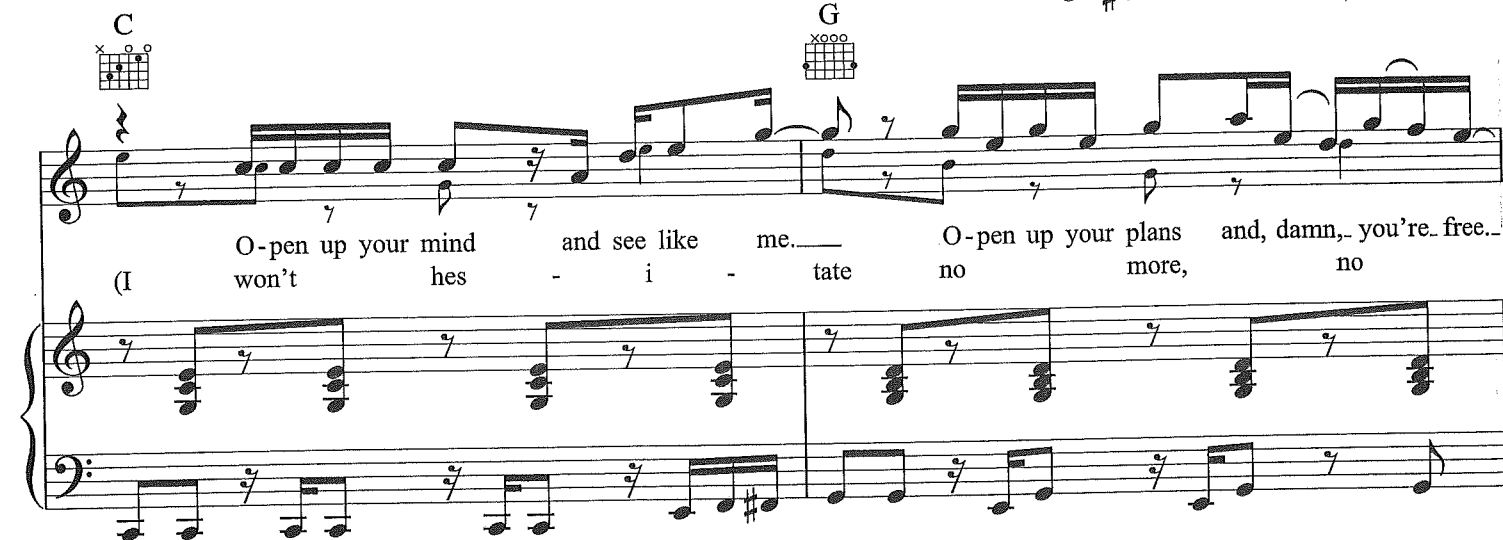
Am  F 

more... It can - not wait. I'm yours.



C  G 

(I O - pen up your mind and see like me. O - pen up your plans and, damn, - you're free. -
 won't hes - i - tate no more, no



Am  F 

more. Look in - to your heart and you'll find that the sky is yours. So
 It can - not wait. I'm sure. No





please don't, please don't, please don't... There's no need to com - pli - cate 'cause our time -
 need to com - pli - cate. Our time is



— is short. This is, this is, this is our fate. I'm yours. _____ Scat sing...
 short. This is our fate. I'm yours.) _____






Repeat and fade

I Gotta Feeling

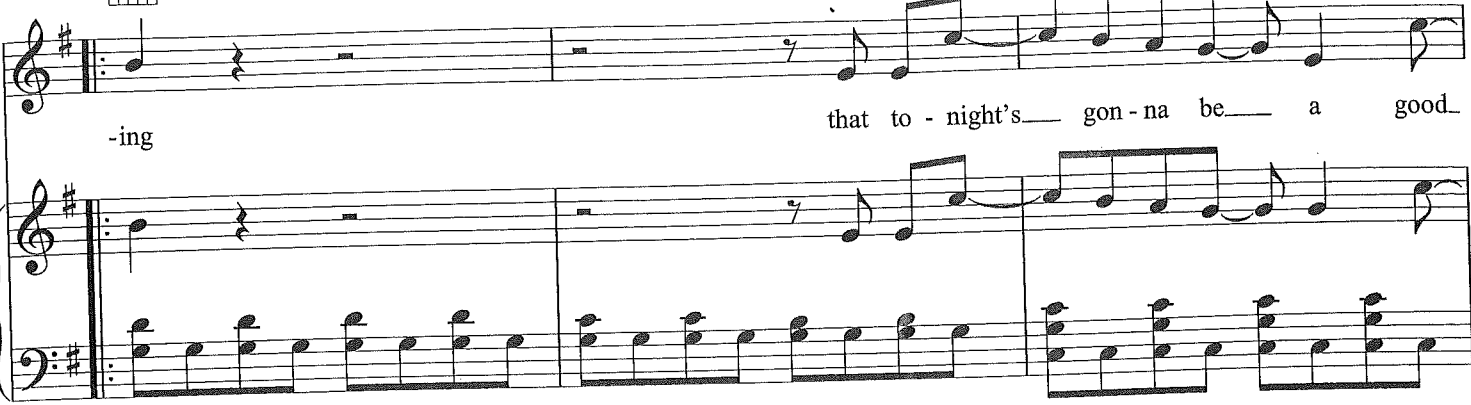
Words & Music by Will Adams, Jaime Gomez, Allan Pineda,
Stacy Ferguson, David Guetta & Frederic Riesterer

Moderately fast

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a guitar part with a treble clef and a piano part with 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 'Moderately fast'. The piano part begins with a dynamic marking of *mf*. The guitar part features a rhythmic pattern of eighth notes with a '7' (slur) and a 'y' (bend) mark. The piano part provides a harmonic accompaniment with chords and moving lines. The first system has guitar chords G and C. The second system has E and C. The third system has G and C. The fourth system has E and C. The lyrics 'I got-ta feel' are written below the piano part in the final system.

G  C 

-ing that to - night's gon - na be a good




E 

night, that to - night's gon - na be a good night, that to - night's.



C  G 



gon - na be a good, good night. A feel - ing (Woo -



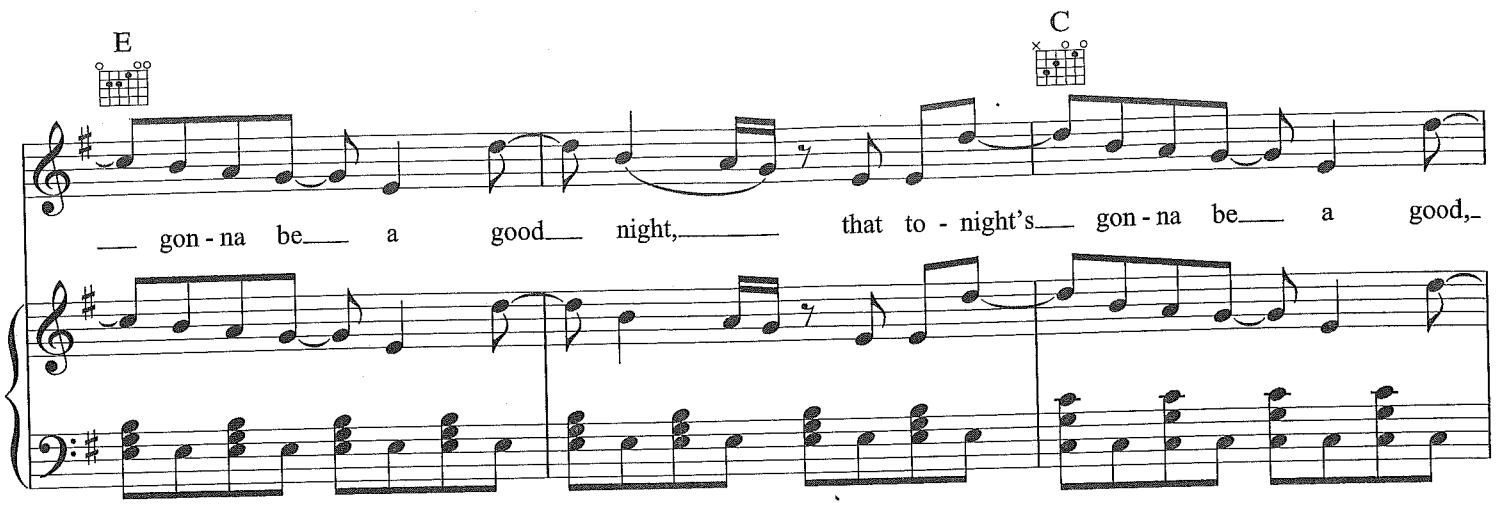
C 

hoo.) that to - night's gon - na be a good night, that to - night's.



E  C 

gon - na be a good night, that to - night's gon - na be a good,



1. 2. G 


good night. A feel good night. To-night's the night.



C 

Let's live it up. I got my mon-ey. Let's spend it up.



E  C 

Go out and smash it. Like, oh my God, jump off that so - fa.





Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and quarter notes.

Let's get, get off. I know that we'll have a ball if we get

Musical notation for the second system, including treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature. The melody continues with eighth and quarter notes.



Musical notation for the third system, including treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature. The melody continues with eighth and quarter notes.

down and go out and just lose it all. I feel stressed out. I wan-

Musical notation for the fourth system, including treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature. The melody continues with eighth and quarter notes.



Musical notation for the fifth system, including treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature. The melody continues with eighth and quarter notes.

na let go. Let's go way out, spaced out and losing all control. (Ch - ch - ch - ch.)

Musical notation for the sixth system, including treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature. The melody continues with eighth and quarter notes.



Musical notation for the seventh system, including treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature. The melody continues with eighth and quarter notes.

Fill up my cup. Ma-zel tov! Look at her danc-ing;

Musical notation for the eighth system, including treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature. The melody continues with eighth and quarter notes.

E



Musical staff with lyrics: just take it off. Let's paint the town. We'll shut it down.

just take it off. Let's paint the town. We'll shut it down.

Piano accompaniment for the first system, including treble and bass staves.

C



Musical staff with lyrics: Let's burn the roof and then we'll do it a - gain. Let's do it, let's

Let's burn the roof and then we'll do it a - gain. Let's do it, let's

G



Piano accompaniment for the second system, including treble and bass staves.

C



Musical staff with lyrics: do it, let's do it, let's do it, and do it, and do it. Let's live it up, and

do it, let's do it, let's do it, and do it, and do it. Let's live it up, and

Piano accompaniment for the third system, including treble and bass staves.

E



Musical staff with lyrics: do it, and do it, and do it, do it, do it. Let's do it. Let's do it. Let's

do it, and do it, and do it, do it, do it. Let's do it. Let's do it. Let's

C



Piano accompaniment for the fourth system, including treble and bass staves.

G

do it, 'cause I got - ta feel - ing (Woo hoo.) that to - night's_

C E

_ gon - na be_ a good_ night, that to - night's_ gon - na be_ a good

C 1.

_ night, that to - night's_ gon - na be_ a good!, good night. A feel -

2. G

_ good night. To - night's the night. (Hey!) Let's live it up. (Let's live it

C E

I got my mon-ey. Let's spend it up. Go out and smash it.
 up.) (I'm paid.) (Let's spend it up.) (Smash it.)

C

Like, oh my God. Jump off that so - fa. Let's get, get off.
 (Like, oh my God.) (C' - mon!)

G C

Fill up my cup. Ma-zel tov! Look at her danc - ing;
 (Drink!) (L' - chay - im!) (Move it,


E

just take it off. Let's paint the town. We'll shut it down.
 move it.) (Paint the town.) (We'll shut it down.)

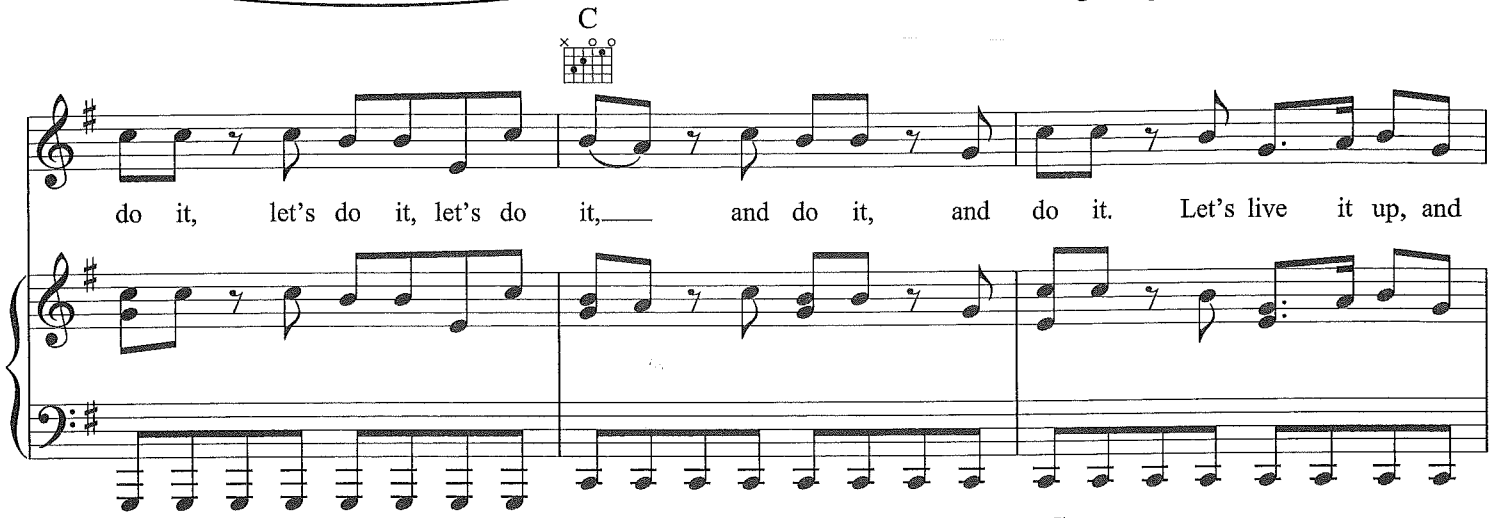
C  G 


Let's burn the roof, *(Woo.)* and then we'll do it a - gain. Let's do it, let's



C 

do it, let's do it, let's do it, and do it, and do it. Let's live it up, and



E  C 



do it, and do it, and do it, do it, do it. Let's do it. Let's do it. Let's




G 


do it, do it, do it, do it. Here we come, here we go. We got - ta rock.



C  E 



Eas - y come, eas - y go. Now we on top. Feel the shot, bod - y rock.



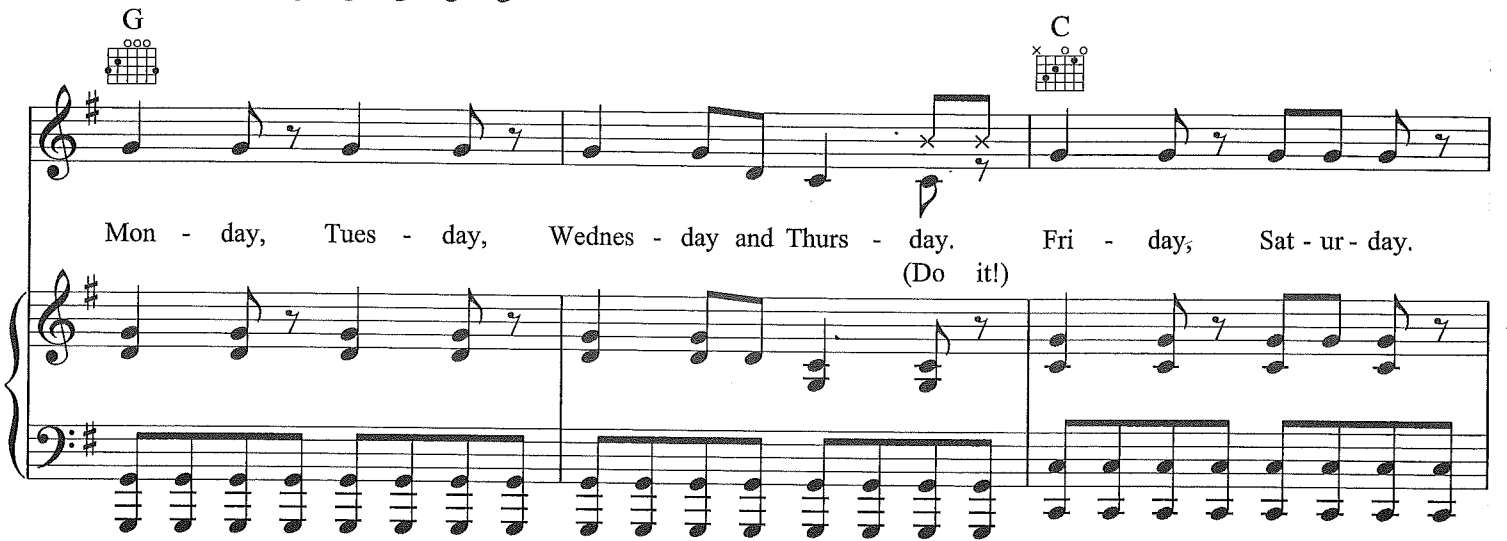
C 


Rock it, don't stop. 'Round and 'round, up and down, a-round the clock.



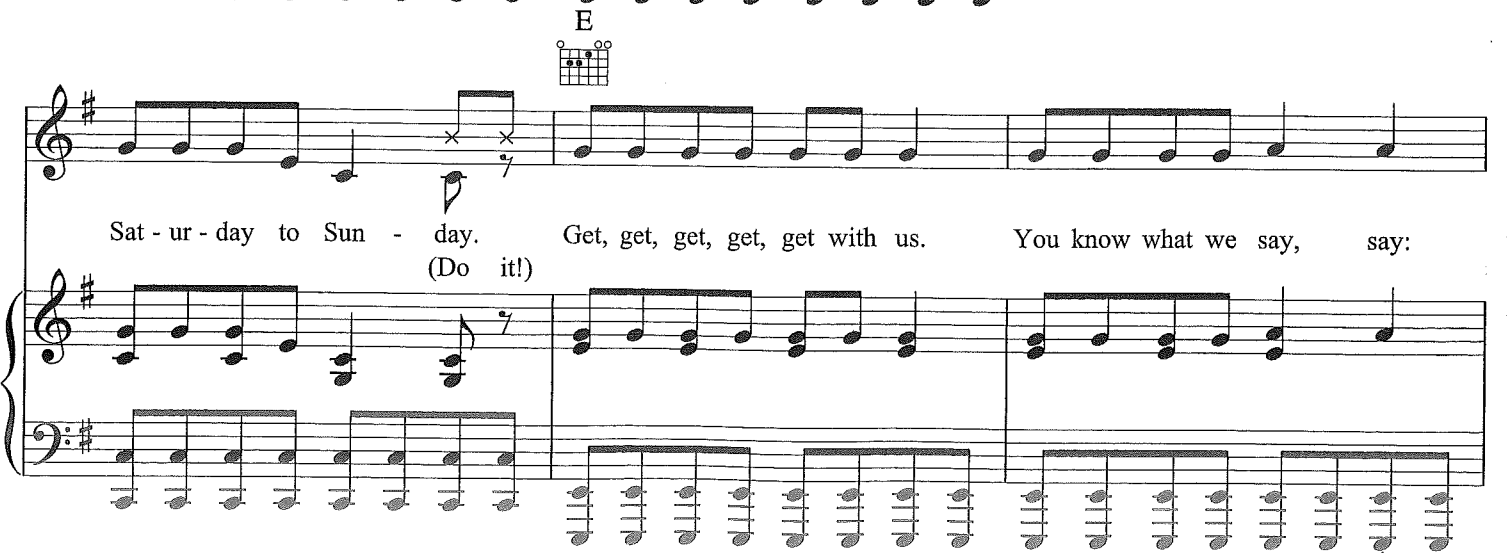
G  C 

Mon - day, Tues - day, Wednes - day and Thurs - day. Fri - day, Sat - ur - day.
(Do it!)



E 

Sat - ur - day to Sun - day. Get, get, get, get, get with us. You know what we say, say:
(Do it!)

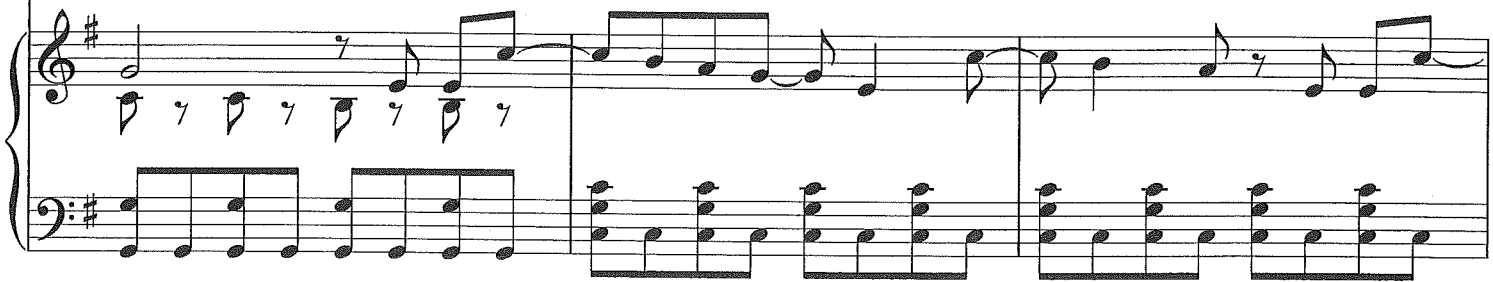




Par - ty ev - 'ry day. P - P - P - Par - ty ev - 'ry day. And I'm feel - ing (Woo



hoo.) that to - night's gon - na be a good night, that to - night's.



gon - na be a good night, that to - night's gon - na be a good,



1.

2.



good night. A feel good night. (Woo hoo.)



Little Lion Man

Words & Music by Marcus Mumford

♩ = 138

Dm



F



Dm



F



Dm



F



Dm



F



1. Weep

Dm



F



for your-self, my man you'll nev- er be what is in your heart.

Dm



Weep, lit - tle li - on man, you're not as brave as you were at the

F



Csus4



start.

Rate your-self and rake your-self,

Bbmaj7



F/A



Gm7



F



take all the cou-rage you have left.

And

Csus4



Bbmaj7



F/A



Gm



F



waste it on fix-ing all the prob-lems that you made in your own head.

Dm



Bb6



F



But it was not your fault, but mine. And it was

Dm



Bb6



F



Dm



Bb6



your heart on the line. I real-ly f***ed it up this time,

F





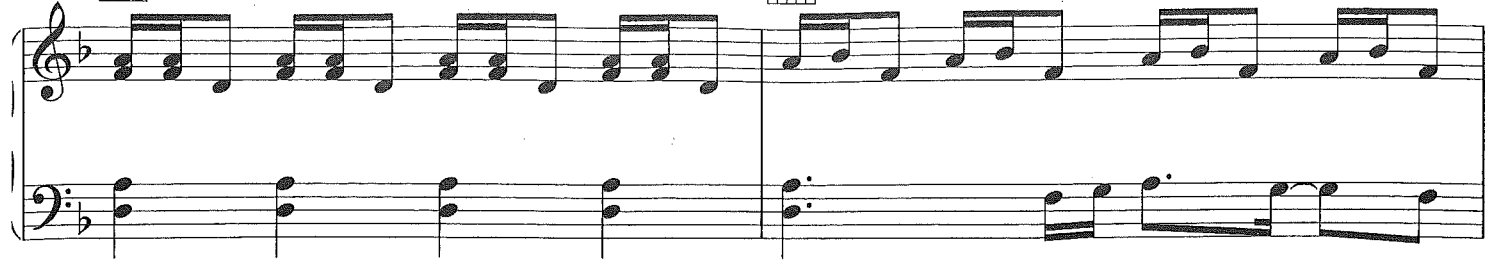
C






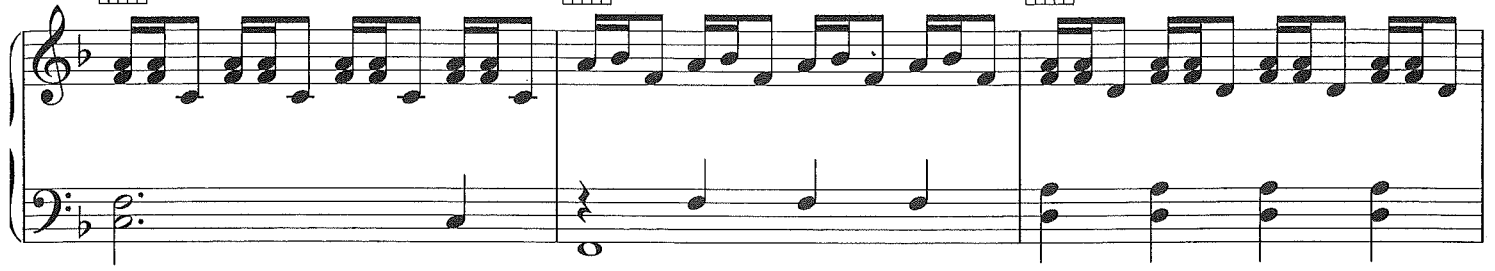
— did-n't I my dear?




Did-n't I my...

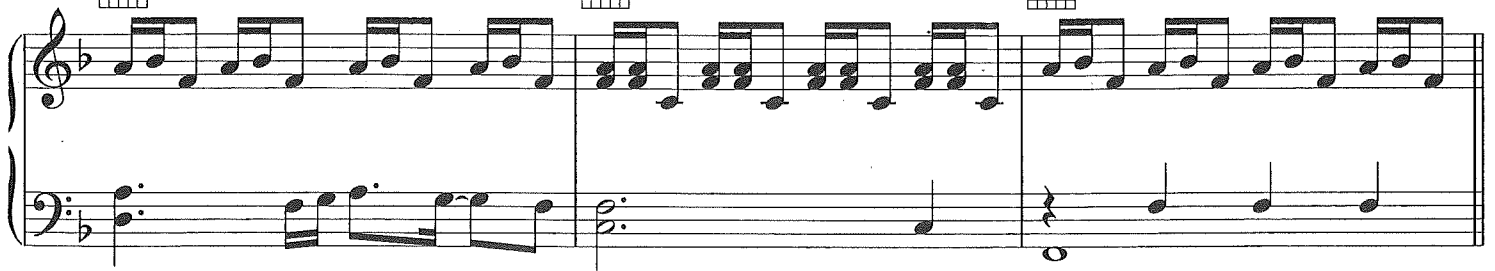
Dm  B^b/D 



F  Fsus4  Dm 



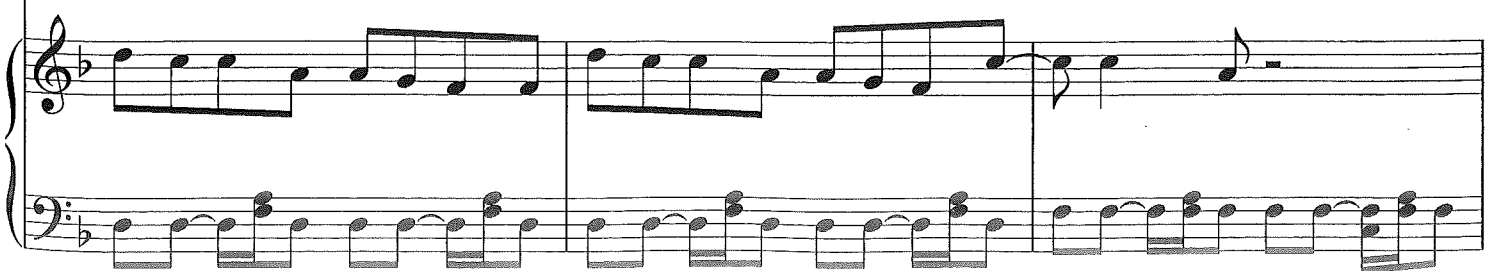
B^b/D  F  Fsus4 



Dm  B^b/D  Dm  F 



2. Trem-ble for your-self, my man, you know that you have seen this all be - fore._____

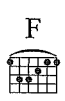
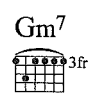
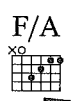
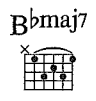




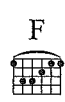
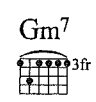
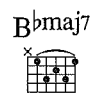
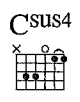
Trem-ble lit-tle li - on man, you'll nev-er set - tle an - y of your...



— scores. — Your grace is wast - ed in your face, your



bold-ness stands a-lone a-mong the wreck. Now



learn from your moth-er or else spend your days bit - ing your own neck.

F C

— did-n't I my dear? — Did-n't I my —

Dm F

— dear.

Dm F

FSUS2 F Bb/F

Fsus2



F



B^b/F



Piano accompaniment for the first system, featuring a treble clef with chords and a bass clef with a steady eighth-note bass line.

F/C



F



B^b



Second system featuring a vocal line with lyrics "Ah..." and piano accompaniment. The piano part includes a treble clef with melodic lines and a bass clef with a steady bass line.

F/C



F



B^b



Third system featuring a vocal line with lyrics "Ah..." and piano accompaniment. The piano part includes a treble clef with melodic lines and a bass clef with a steady bass line.

F/C






F



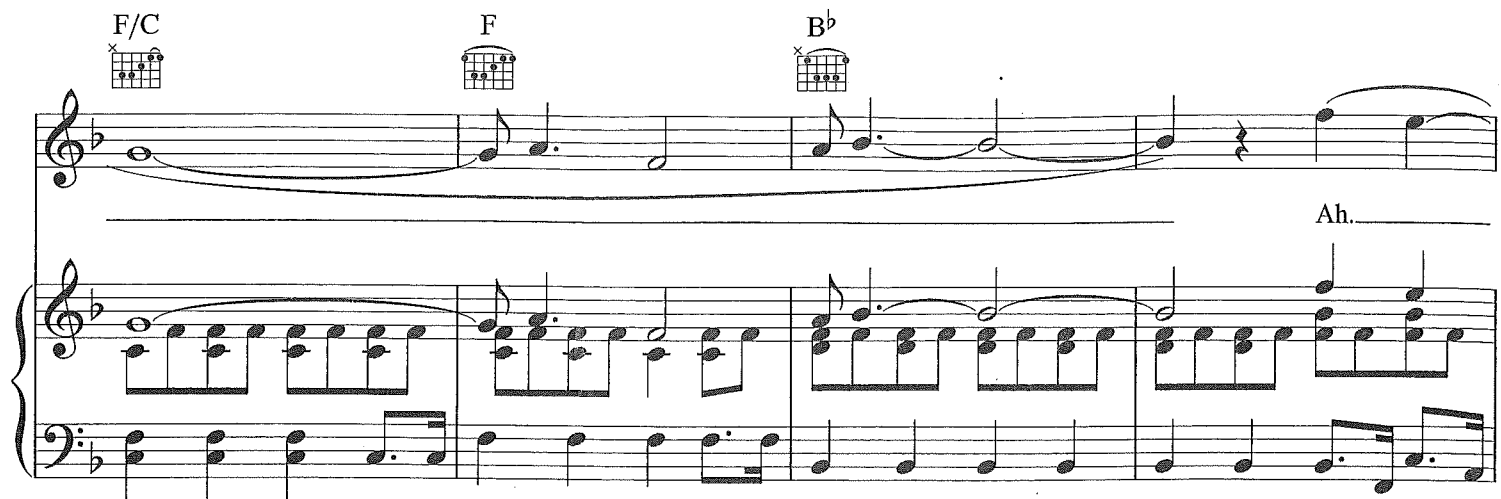
B^b



Fourth system featuring a vocal line with lyrics "Ah..." and piano accompaniment. The piano part includes a treble clef with melodic lines and a bass clef with a steady bass line.

F/C  F  B^b 


Ah.



F/C  F  B^b 


Ah.



F/C  F  B^b 

But it was



N.C.  Dm  B^b6  F 

not your fault, but mine. — And it was your heart on the line. — I real-ly



Dm



Bb6



F



C



f***ed it up this time, — did-n't I my — dear? —

Dm



N.C.

But it was not your fault, but mine. And it was

your heart on the line. I real - ly f***ed it up this time,

F



did-n't I my — dear? — Did-n't I my — dear.

New York

Words & Music by Paloma Faith & Jodi Marr

Original key: G# minor

♩ = 97 (swung ♩'s)

Am Em/G D/F# Dm/F Am Em/G D/F#

1.The

2° only Am Em/G D/F# Dm/F (Both times) Am Em/G

days were long and the nights so cold, the pa-ges turned and the tale un-folds, he'd left me for an-oth - er la-
 (2.) wolves they howled for my lost soul, I fell down a deep black hole, he'd left me for an-oth - er la-

2° only (Both times)

D/F# Dm/F Am Em/G D/F# Dm/F

- dy. She stood so tall and she nev - er slept, there was not one mo - ment he could re - gret, he'd
 - dy. She poured the drinks and she poured the pow - er, dia-mond girl who could talk for hours, he'd

Am Em/G D/F# F

left me for an - oth - er la - dy, yeah... He took my
left me for an - oth - er la - dy, mmm... Now I am

C E7 Am G

hand one day and told me he was leav - ing, me dis - be - liev - ing, } and
on my own, he told me he was leav - ing and I was plead - ing }

Fsus² C E7 E7/G#

I I I I I I I I had to let him go...

Am G F C

Her name was New York, New York, and she

E7 E7/G# Am G F C

took his heart a - way, oh my. Her name was New York, New York, she had

1. E7 E7/G# Am G F Fm⁶ 6fr

pois-oned his sweet mind. Mmm. 2. The

2. Am G F

The great - est times, I

Dm7



Am



G



don't want to hear_ it. Your new laugh-ter lines, I don't wan-na hear_ it. The

F



Dm7



Am



new - found friends she in - tro - duced_ you to, I don't wan-na know_ them I just

G



F



F#m7b5



wan-na be_ with you.. Please don't make_ me go_ to_ New_ York,

F C E7 E7/G#

New York, she took your heart a - way

Am G F C

oh my. Her name was New York, New York, she

E7 E7/G# Am G F

pois- oned your sweet mind. Her name was New York, New York,

C E7 E7/G# Am G

She took your heart a - way, oh my. Her name was New

F C E7 E7/G#

York, New York, She pois - oned your sweet mind...

Am G F Fm6 6fr

She pois - oned your sweet mind...

Am Em/G D/F# Dm/F Am Em/G D/F#

Poker Face

Words & Music by Stefani Germanotta & Nadir Khayat

♩ = 119

N.C.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a whole rest for the first two measures, followed by a quarter rest in the third measure, and then a quarter note G5, quarter note F#5, and quarter note E5 in the fourth measure. A dashed line below the notes is labeled 'Sub' and '(Muh, muh, muh,'. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the bass clef and a similar eighth-note accompaniment in the treble clef.

The second system of musical notation continues the vocal and piano parts. The vocal line has a whole rest for the first measure, followed by a quarter note G5, quarter note F#5, and quarter note E5 in the second measure, with '(8) mah.)' written below. The third measure has a quarter rest, and the fourth measure has a quarter note G5, quarter note F#5, and quarter note E5, with 'sim. (Muh, muh, muh, mah.)' written below. The fifth measure has a quarter rest, and the sixth measure has a quarter note G5, quarter note F#5, and quarter note E5, with '(Muh, muh, muh,' written below. The piano accompaniment continues with the same eighth-note pattern in both hands.

The third system of musical notation continues the vocal and piano parts. The vocal line has a whole rest for the first measure, followed by a quarter note G5, quarter note F#5, and quarter note E5 in the second measure, with 'mah.)' written below. The third measure has a quarter rest, and the fourth measure has a quarter note G5, quarter note F#5, and quarter note E5, with '(Muh, muh, muh, mah.)' written below. The fifth measure has a quarter rest, and the sixth measure has a quarter note G5, quarter note F#5, and quarter note E5, with '(Muh, muh, muh,' written below. The piano accompaniment continues with the same eighth-note pattern in both hands.

mah.) 1. I wan-na hold 'em like they do in Tex-as, please. Fold 'em, let 'em hit me, raise it,
 2. I wan-na roll with him, a hot pair we will be. A lit-tle gam-bl-ing is

ba-by stay with me. (I love it.) Luck and in-tu-i-tion play the cards with spades to start, and
 fun when you're with me. (I love it.) Rus-sian Rou-lette is not the same with-out a gun; and

af-ter he's been hooked I'll play the one that's on his heart. } (Oh, whoa,- oh,
 ba-by, when it's love, if it's not rough it is-n't fun. }

oh, oh, oh.) I'll get him hot, show him what I've got.

(Oh, whoa, oh, oh, oh, oh.) I'll get him hot, show him what I've got...

G#m E E/F# B

Can't read my, can't read my, no he can't read - a my po - ker face...

F#/A# F# G#m E E/F#

(She's got me like no-bod - y.) Can't read my, can't read my, no he can't read - a my

B F#/A# F# G#m

po - ker face... (She's got me like no-bod - y.) Po - po - po - po - ker face, po -

1.

N.C.

-po - po - ker face... (Muh, muh, muh, mah.) Po - po - po - po - ker face, po - po - po - ker face... (Muh, muh, muh,

2.

- po - po - ker face... (Muh, muh, muh, mah.) (Muh, muh, muh,

mah.) (Spoken:) I won't tell you that I love you, kiss or (Muh, muh, muh, mah.)

hug you, 'cause I'm bluff- in' with my muf- fin'; I'm not ly- ing, I'm just stun- nin' with my love glue-gunn- in'.

Just like a chick in the ca - si - no, take your bank be - fore I pay you out. I prom - ise this,
(Mah.)

G#m 4fr E E/F#

(freely) promise this; check this hand, Can't read my, — can't read my, — no he can't read - a my
'cause I'm marvellous!

B F#/A# F# G#m 4fr

po - ker face. — (She's got me like no - bod - y.) Can't read my, — can't read my, —

E E/F# B F#/A# *Play 3 times*
F#

— no he can't read - a my po - ker face. — (She's got me like no - bod - y.)

G#m



E



E/F#



B



Po - po - po - po - ker face, po - po - po - ker face...

Po - po - po - po - ker face, po -

F#/A#



G#m



E



E/F#



-po - po - ker face...
(She's got me like no-bod - y.)

Po - po - po - po - ker face, po - po - po - ker face...

(Muh, muh, muh,

B



F#/A#



F#



G#m



Po - po - po - po - ker face, po - po - po - ker face...
mah.) (Muh, muh, muh, mah.)

E



E/F#



B



F#/A#



F#



N.C.

-po-po-ker face...
(Muh, muh, muh, mah.)

Po-po-po-po-ker face, po - po-po-ker face...
(Muh, muh, muh, mah.)

Many Of Horror (When We Collide)

Words & Music by Simon Neil

Original key: D \flat major

$\text{♩} = 85$



You say "I love you, boy".



But I know you lie. I trust you all the same.



I don't know why.

D



A



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 7/8 time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C#5, B4, A4, G4. A slur covers the final three notes. The lyrics are: 'Cause when my back is turned, my bruises shine.

'Cause when my back is turned,

my bruises shine.

Two musical staves: a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment of eighth notes. The treble staff continues with chords: G4, A4, B4, C#5, B4, A4, G4, then a whole rest, then G4, A4, B4, C#5, B4, A4, G4. The bass staff continues with eighth notes: G2, A2, B2, C#3, B2, A2, G2, then a whole rest, then G2, A2, B2, C#3, B2, A2, G2.

Bm



Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C#5, B4, A4, G4. The lyrics are: Our broken fairytale.

Our broken fairytale.

Two musical staves: a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment of eighth notes. The treble staff continues with chords: G4, A4, B4, C#5, B4, A4, G4, then a whole rest, then G4, A4, B4, C#5, B4, A4, G4. The bass staff continues with eighth notes: G2, A2, B2, C#3, B2, A2, G2, then a whole rest, then G2, A2, B2, C#3, B2, A2, G2.

A



G



Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C#5, B4, A4, G4. The lyrics are: So hard to hide. I still believe.

So hard to hide.

I still believe.

Two musical staves: a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment of eighth notes. The treble staff continues with chords: G4, A4, B4, C#5, B4, A4, G4, then a whole rest, then G4, A4, B4, C#5, B4, A4, G4. The bass staff continues with eighth notes: G2, A2, B2, C#3, B2, A2, G2, then a whole rest, then G2, A2, B2, C#3, B2, A2, G2.

A



Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C#5, B4, A4, G4. The lyrics are: It's you and me till the end of time. When

It's you and me till the end of time.



When

Two musical staves: a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment of eighth notes. The treble staff continues with chords: G4, A4, B4, C#5, B4, A4, G4, then a whole rest, then G4, A4, B4, C#5, B4, A4, G4. The bass staff continues with eighth notes: G2, A2, B2, C#3, B2, A2, G2, then a whole rest, then G2, A2, B2, C#3, B2, A2, G2.

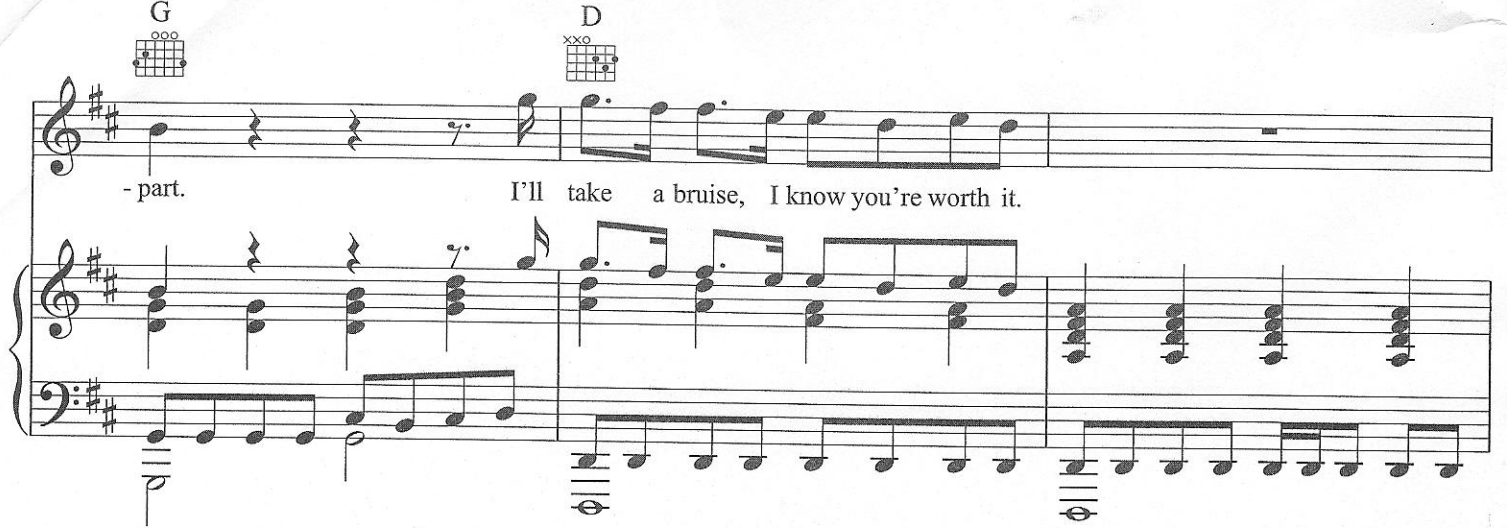
D  Bm 



we col-lide, we come to-geth-er. If we don't we'll al-ways be a-



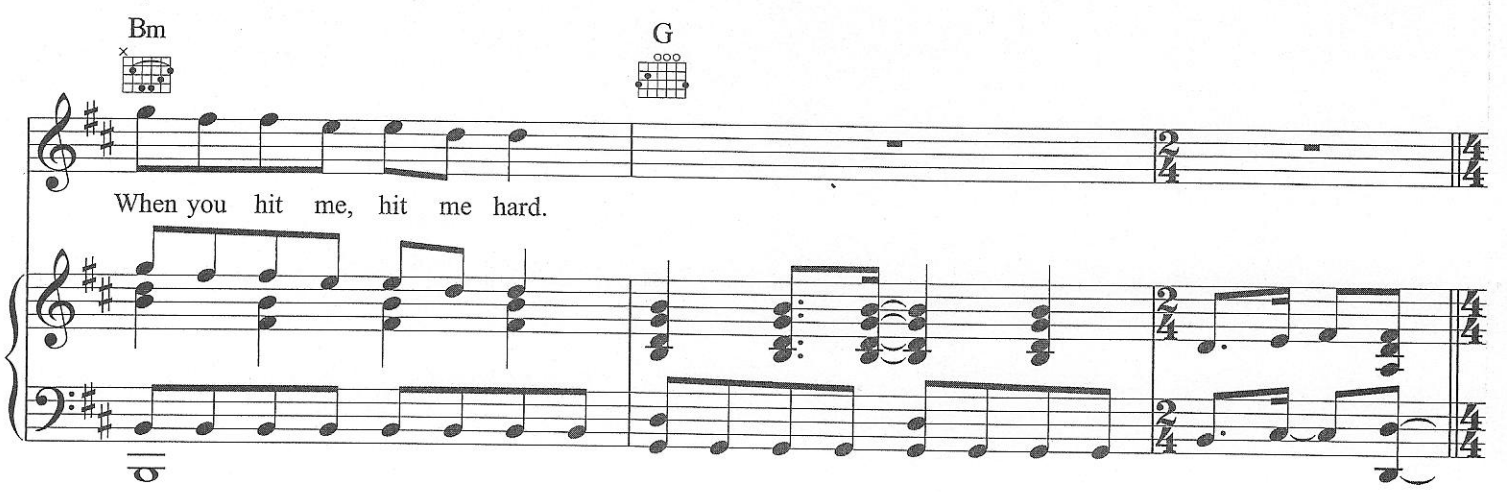
G  D 

- part. I'll take a bruise, I know you're worth it.



Bm  G 

When you hit me, hit me hard.



D  A 

Sit-ting in a wish-ing hole. Hop-ing it stays dry.



Bm



Feet cast in so-lid stone.

A



G



I've got Gill-i-gan's eyes. I still be - lieve.

A



It's you and me till the end of time. When

D



Bm



we col-lide, we come to-geth-er. If we don't, we'll al-ways be a-

G



D



Musical staff with lyrics: - part. I'll take a bruise, I know you're worth it.

Piano accompaniment for the first system.

Bm



G



A



Musical staff with lyrics: When you hit me, hit me hard. 'Cause you said love, was

Piano accompaniment for the second system.

Bm



G



A



Bm



A/C#



D



Musical staff with lyrics: let - ting us go a - gainst what our fu - ture is for...

Piano accompaniment for the third system.

F#m



G

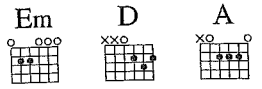
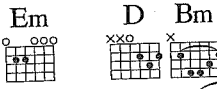


A



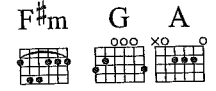
Musical staff with lyrics: Man - y of hor - ror.

Piano accompaniment for the fourth system.



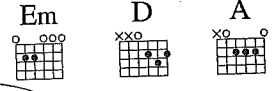
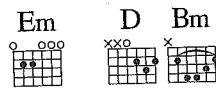
Our fu - ture is for. Man - y of hor-

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a rest followed by a quarter note G4, then a half note A4, and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands.



-ror. Whoa, whoa...

The second system continues the vocal line with a rest, then a quarter note G4, and a half note A4. The piano accompaniment provides harmonic support with chords and moving lines.



Whoa, whoa...

The third system features a vocal line with a rest, then a quarter note G4, and a half note A4. The piano accompaniment continues with chords and moving lines.



I still be - lieve.

The fourth system shows the vocal line with a rest, then a quarter note G4, and a half note A4. The piano accompaniment concludes the system with chords and moving lines.



It's you and me till the end of time.

When we col-lide, we come to-geth-er.

Bm

G

If we don't, we'll al-ways be a-part.

I'll

D

Bm

G

take a bruise, I know you're worth it.

When you hit me, hit me hard.

N.C.

Sweet Disposition

Words & Music by Lorenzo Sillitto & Abby Mandagi

♩ = 136

D



D



Bm



D



Bm



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

Vocal line: Treble clef, key signature of two sharps (F# and C#). The first measure contains a whole note chord. The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a quarter note G4 with a fermata, followed by a quarter rest. The lyrics "Nev -" are positioned below the vocal line.

Piano accompaniment: Treble and bass clefs. The right hand plays a continuous eighth-note arpeggiated pattern. The left hand plays a simple bass line with 'x' marks indicating muted notes.

Nev -

D



Bm



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

Vocal line: Treble clef, key signature of two sharps. The first measure contains a half note chord with a fermata. The second measure contains a half rest. The third measure contains a quarter note G4 with a fermata, followed by a quarter rest. The lyrics "er" are positioned below the vocal line.

Piano accompaniment: Treble and bass clefs. The right hand plays a continuous eighth-note arpeggiated pattern. The left hand plays a simple bass line with 'x' marks indicating muted notes.

er

D



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

Vocal line: Treble clef, key signature of two sharps. The first measure contains a quarter note G4 with a fermata. The second measure contains a quarter rest. The third measure contains a half note chord with a fermata. The fourth measure contains a half note chord with a fermata. The lyrics "too soon." are positioned below the vocal line.

Piano accompaniment: Treble and bass clefs. The right hand plays a continuous eighth-note arpeggiated pattern. The left hand plays a simple bass line with 'x' marks indicating muted notes.

too

soon.

Bm



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

Vocal line: Treble clef, key signature of two sharps. The first measure contains a whole note chord. The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a quarter note G4 with a fermata, followed by a quarter rest. The lyrics "2. Oh," are positioned below the vocal line.

Piano accompaniment: Treble and bass clefs. The right hand plays a continuous eighth-note arpeggiated pattern. The left hand plays a simple bass line with 'x' marks indicating muted notes.

2. Oh,

Cont. sim.

Dadd9



Bmadd11



reck - less
of des -

(3.)

Gmaj7add13



Dadd9



a - ban - don.
pe - ra - tion.

Bmadd11



Gmaj7add13



D



Like no - one's
I

Bm



watch
played them

Gmaj7



D



- ing
for

you.
you.

Bm



Gmaj7



A

D



Bm



mo - ment, a love, a dream, a lie. A kiss, a cry, our

Gmaj7add13



Dadd9



rights, our wrongs. A mo - ment, a love, a dream, a lie. A

mo - ment, a love, a dream, a lie. Just stay —

D Bm⁹ Gmaj⁹

— there — 'cause I'll —

E⁹sus⁴ D Bm⁹

— be com - ing o - ver. —

8^{vb}

Gmaj⁹ E⁹sus⁴ D

While our blood's still young, so —

8^{vb}

Bm⁹



Gmaj⁹



E⁹sus⁴



— young ——— it runs ——— and won't — stop till — it's o -

D



Bm⁹



Gmaj⁹



- ver. ——— Won't

E⁹sus⁴



1.
N.C.

— stop to — sur - ren - der.

2.

D



3. Songs — - der.
(Mo - ment, a love, a

Bm⁹ Gmaj⁹ E⁹sus⁴

dream, a lie. A kiss, a cry, Won't stop till it's o - our rights, our wrongs.) (A

D Bm⁹ Gmaj⁹

- ver. mo - ment, a love, a dream, a lie. A kiss, a cry, Won't our

1, 2. E⁹sus⁴ 3. E⁹sus⁴ N.C.

stop till it's o - stop to sur - ren - der. rights, our wrongs.) (A rights, our wrongs.)

Drums

She Said

Words & Music by Benjamin Ballance-Drew, Eric Appapoulay,
Casell & Tom Goss

Original key: E \flat minor

$\text{♩} = 148$ $\text{♪} = \overset{\text{3}}{\text{♩}}$

N.C.

(Mm mm, mm mm, mm mm mm, mm mm, mm.)

Percussion cont. sim.

Mm mm, mm mm, mm mm mm, mm mm, mm.)

§ Em

1, 3. She said "I love you boy, I love you so." — } She said "I love you ba - by,
2. "But I love you boy, I love you so." — }

B7



oh, oh, oh, oh, oh."

Em



She said "I love you more than words can say."

B7



To Coda II ◊

She said "I love you ba - a - a - a - a - by."

To Coda I ◊

Em



Introductory musical notation for the first system, including a treble clef staff with a whole rest, a piano accompaniment with a sustained chord, and a drum part.

Em



Second system of musical notation with lyrics: "So I said... 'What you're say-ing girl, it".

B7



Third system of musical notation with lyrics: "can't be right... How can you be in love with me?".

Em



Fourth system of musical notation with lyrics: "We on - ly just met to - night." So she said...".

“Boy, I loved you from the start.——

B7

When I first heard_ ‘Love Goes Down’_ some-thing start-ed burn-ing

G

in my heart.”—— I said “Stop—— this cra - zy

B7

G

talk,—— and leave right

B



D.S. al Coda I

now and close the door." She said

Coda I



So now I'm up in the courts, plead-ing my case from the wit-ness box.
'Cause she like the sound of my mu - sic, which makes her a fan of my mu - sic.

Tell - ing the judge and the jur - y the same thing that I said to the cops
'S'why 'Love Goes Down' makes her lose it, 'cause she can't sep-a-rate the man from the mu - sic.

B



on the day that I got ar - rest - ed "I'm in - no - cent" I pro - test - ed.
And I'm say - ing all this in the stand while my girl - cries tears in the gal - ler - y.

1.

She just feels re - ject - ed, had her heart bro - ken by some - one she's ob - sessed with.
This has got big - ger than I ev - er could have planned,

2.



like that song by the Zu - tons, 'Val - er - ie'. 'Cept the jur - y don't look like they're buy - ing it,

B



this is mak - ing me ner - vus. Arms crossed, screwed face, like I'm try - ing it,

G



their eyes fixed on me like I'm mur - der - ous. They wan - na lock me up

B



and throw a - way the key. They wan - na send me down,

This system contains the first two measures of the piece. The vocal line starts with a quarter rest followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The guitar part consists of a rhythmic pattern of eighth notes with an 'x' over the first string in each measure, indicating a muted note.

B⁷



N.C.

e-ven though I told them she...

This system contains the next two measures. The vocal line continues with eighth notes. The piano accompaniment has a more active bass line with some chords in the right hand. The guitar part continues with the same rhythmic pattern as in the first system.

D.S. al Coda II

This system contains the final two measures of the page. It features only the piano accompaniment, with a rhythmic bass line and chords in the right hand.

♣ Coda II
B7



So I said "Then why the hell you got-ta treat me this way?"

Em



You don't know what love is. You

B7



would-n't do this if you did.

rit.

N.C.

Esus⁴



No no no no. Oh.

Starry Eyed

Words & Music by Ellie Goulding & Jonny Lattimer

$\text{♩} = 150$

Fm



E \flat /B \flat



D \flat /A \flat



Oh, oh, star - ry eyed. Oh, oh,

A \flat



Fm



E \flat /B \flat



D \flat /A \flat



star - ah-ah-ah. Oh, oh, star - ry eyed, star - ry eyed,

A \flat



FSus4



star - ry eyed. Hit, hit, hit, hit, hit me with light - ning.

Fm



E^b/B^b



D^b/A^b



1. Han - dle bars
2. So we burst

that I let go, —
in - to col - ours, —

let go — for an - y - one. —
col - ours — and ca - rou - sels. —

Fm



E^b/B^b



D^b/A^b



Take me in
Fall head first

and I'll throw out — my heart —
like pa - per planes and play -

Cm⁷



Fm



— and get a new one. — }
- ground games. — }

Next thing,

we're touch - ing.

You

A^badd⁹



D^b6



look at me, it's like you

hit me with light - ning. —

Ah, — ah. —

F⁵



E^b



B^bm



A^b



Oh,

ev-'ry -bod -y's star - ry eyed,

and ev-'ry -bod -y

Fm



E^b



B^bm



A^b



glows.

Oh,

ev-'ry -bod -y's star - ry eyed,

and my bod - y goes..

Fm



E^b



B^bm



A^b



Whoa, oh, oh,

ah, ah.

Whoa, oh, oh,

ah, ah.

1.

Fm



E^b



B^bm




A^b



Whoa, oh, oh.

2.
Fm



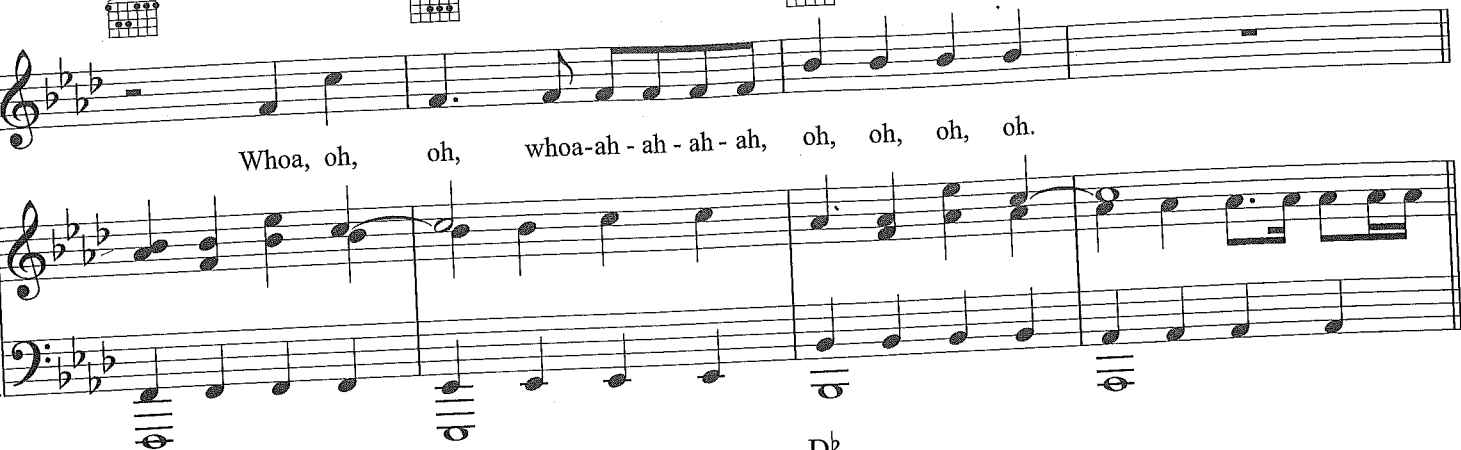
E^b



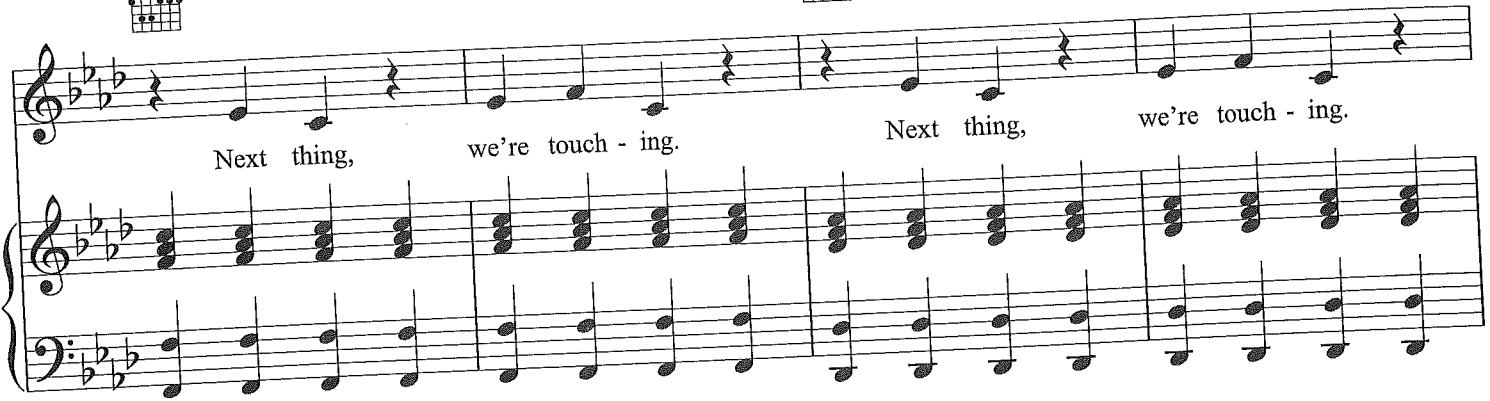
B^bm



A^b



Whoa, oh, oh, whoa-ah - ah - ah - ah, oh, oh, oh, oh.



Next thing, we're touch - ing. Next thing, we're touch - ing.

Cm



B^bm⁷



Next thing, we're touch - ing. Next thing,

Cm⁷



Fm



we're touch - ing. — Next thing, we're touch - ing.

D^b



Cm



Next thing, we're touch - ing. Next thing, we're touch - ing.

B^bm⁷



Fsus⁴



Next thing, we're touch - ing. Hit me with light - ning.

Fm



E^b



B^bm



A^b



Oh, ev-'ry-bod-y's star - ry eyed. and ev-'ry-bod-y

Fm



E^b



B^bm



A^b



glows. Oh, ev-'ry-bod-y's star - ry eyed, and my bod - y goes...

N.C.



Oh, ev-'ry-bod-y's star - ry eyed, and ev-'ry-bod-y

Fm



glows. Oh, ev-'ry-bod-y's star - ry eyed, and my bod-y goes...

Fm



Whoa, oh, oh, ah, ah. Whoa, oh, oh, ah, ah.

(vocal ad lib.)

Fm



Whoa, oh, oh, Ah, hoo.

Try Sleeping With A Broken Heart

Words & Music by Jeff Bhasker, Alicia Keys & Patrick Reynolds

Heavily ♩ = 84

N.C.

Piano introduction in 4/4 time, starting with a whole rest in the treble and a half note C in the bass, followed by a rhythmic pattern of eighth notes.



1. E - ven if you were a mil - lion miles a - way,



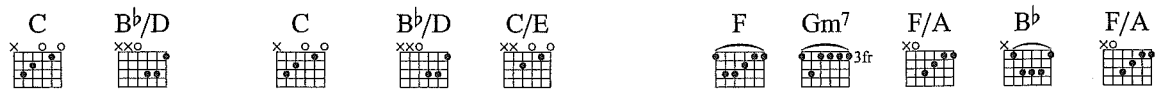
I could still feel you in my bed, near me, touch me, feel me.

© Copyright 2009 Way Above Music/Lellow Productions Incorporated/Plain Pat What Up, USA.
Sony/ATV Music Publishing (UK) Limited (80%)/EMI Music Publishing Limited (15%)/Copyright Control (5%).
All Rights Reserved. International Copyright Secured.

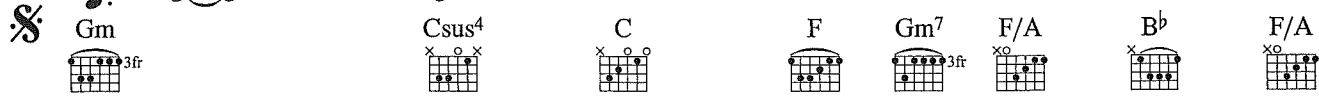


And e - ven at the bot-tom of the sea, I could still hear in - side_ my

head, tell - in' me, touch me, feel_ me.



And all the time you were tell - in' me lies. So, to-night_



I'm gon-na find a_ way to make_ it with - out_ you. To-night_



I'm gon - na find a way to make it with - out you.



I'm gon - na hold on to the times that we had, to -



To Coda

-night, I'm gon - na find a way to make it with - out you.



2. Have you ev - er tried sleep - in' with a bro - ken heart? Well, you could try sleep - in' in my

bed, lone - ly, own me, no - bod - y ev - er shut it down like

C Dm7^b F B^b

you. You wore the crown, you made my bod - y feel heav - en bound. Why don't you

B^b

hold me, need me, I thought you told me you'd nev - er leave me?

C F Gm7 F/A B^b

3. Look - in' in the sky I could see your face, and I know right where I fit

in. Take me, make me, you know that al - ways be in

D.S. al Coda

Csus⁴

F

Gm⁷

F/A

B^b

F/A

love with you, right till the end. Oh, so to-night.

♠ *Coda*

Dm⁷/G

An - y - bod - y could have told you right from the start,

F/A

B^b

— it's 'bout to fall a - part. — So rath - er than hold on to a bro - ken dream,

C B^b/D C/E F Gm⁷ F/A Gm

I'll just hold on - to love. And I could find a way to make

F/A B^b F/C B^b/D C/E

it, don't hold on too tight, I'll make it with -

F Gm⁷ F/A B^b F/A Gm Csus⁴ C

-out you, to - night. So, to - night I'm gon - na find a way to make

F Gm⁷ F/A B^b F/A Gm Csus⁴ C

it, with - out you. To - night I'm gon - na find a way to make

F Gm7 F/A B^b F/A Gm Csus⁴ C

— it — with - out you. — I'm gon - na hold — on — to the times —

F Gm7 F/A B^b F/A Gm Csus⁴ C

— that — we — had, to - night, — I'm gon - na find — a — way to make —

F Gm7 F/A B^b F/A Gm C

— it with-out — you. (*Hold on.*) —

F Gm7 F/A B^b F/A Gm Csus⁴ F B^b F/A

Gm C F B^b C B^b/D B^b F^{sus}⁴/A F/A F

This system contains the first two measures of the piece. It features guitar chord diagrams for Gm, C, F, B^b, C, B^b/D, B^b, F^{sus}⁴/A, F/A, and F. The piano accompaniment consists of a treble and bass staff with a steady eighth-note accompaniment.

B^b F/A Gm C^{sus}⁴ C F Gm F/A B^b C B^b/D

La la la la la la la, la la la la la la la

This system contains measures 3-6. It features guitar chord diagrams for B^b, F/A, Gm, C^{sus}⁴, C, F, Gm, F/A, B^b, C, and B^b/D. A vocal line is introduced in measure 3 with the lyrics "La la la la la la la, la la la la la la la". The piano accompaniment continues with the same eighth-note pattern.

C B^b/D C/E F Gm F/A B^b C B^b/D C B^b/D C/E

la, la la la la la la la la la la la la

This system contains measures 7-10. It features guitar chord diagrams for C, B^b/D, C/E, F, Gm, F/A, B^b, C, B^b/D, C, B^b/D, and C/E. The vocal line continues with "la, la la la la la la la la la la la la". The piano accompaniment remains consistent.

F Gm F/A B^b C B^b/D F N.C. *Repeat and fade*

la la la la la la la.

This system contains the final two measures of the piece. It features guitar chord diagrams for F, Gm, F/A, B^b, C, B^b/D, and F. The vocal line concludes with "la la la la la la la." and is followed by a double bar line and repeat sign. The piano accompaniment ends with a final chord and a repeat sign.

Use Somebody

Words & Music by Caleb Followill, Nathan Followill,
Jared Followill & Matthew Followill

♩ = 136

C C/E Fmaj⁹

Oh, oh.

C C/E Fmaj⁹

Oh, oh.

Am⁷ C Fmaj⁹

Oh, oh.

Am⁷



C



Fmaj⁹



Oh, oh. 1. I've been roam-ing a - round, -

C⁵



Em(OMIT3)



F⁵



al - ways look - ing down at all I see.
(2.) and all you know and how you speak.
(3.) while you live it up, I'm off to sleep.

C⁵



Em(OMIT3)



Paint - ed fac - es fill the plac - es I can't reach.
Count - less lov - ers, un - der - cov - er of the street.
Wag - ing wars to shake the poet and the beat.

F⁵



A⁵



You know that I could use some - bod - y.
You know that I could use some - bod - y.
I hope it's gon - na make you no - tice.

C⁵



F⁵



You know_ that I could
 You know_ that I could
 I hope_ it's gon - na

A⁵



C⁵



F⁵



use some - bod - y.
 use some - bod - y.
 make you no - tice

1.

2, 3.



2. Some - one_ like you_ Some-one like you_ Oh,
 some-one like me_




C/E



Fmaj⁹

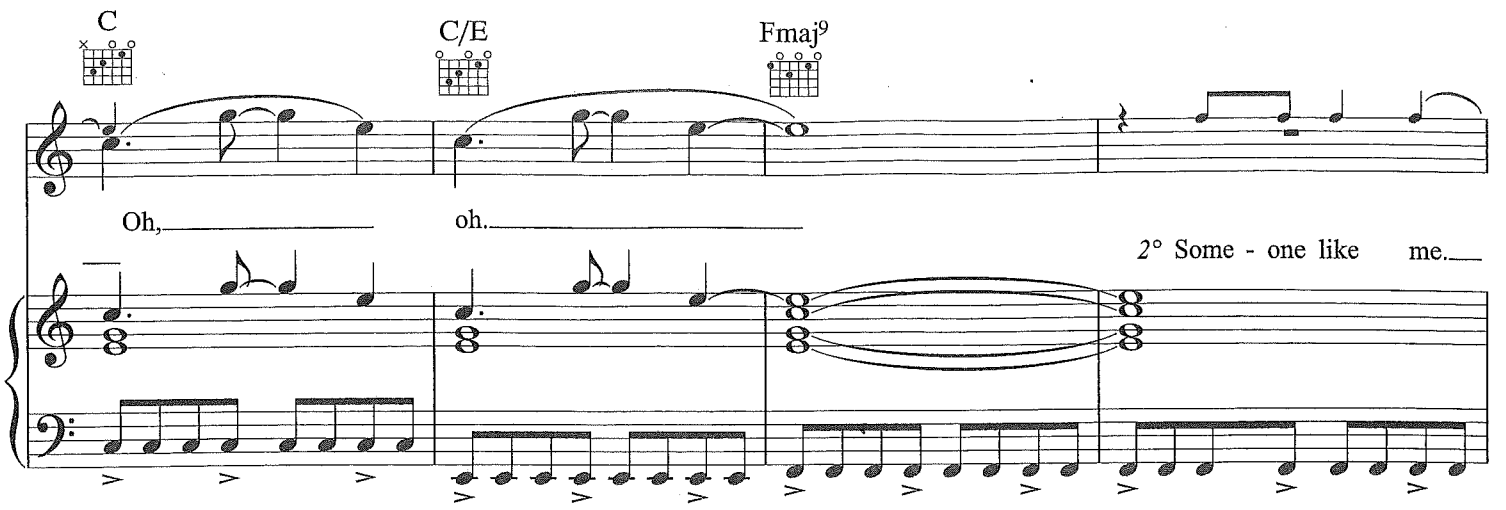





oh.
 2° Some - one like me.

C  C/E  Fmaj⁹ 

Oh, _____ oh. _____

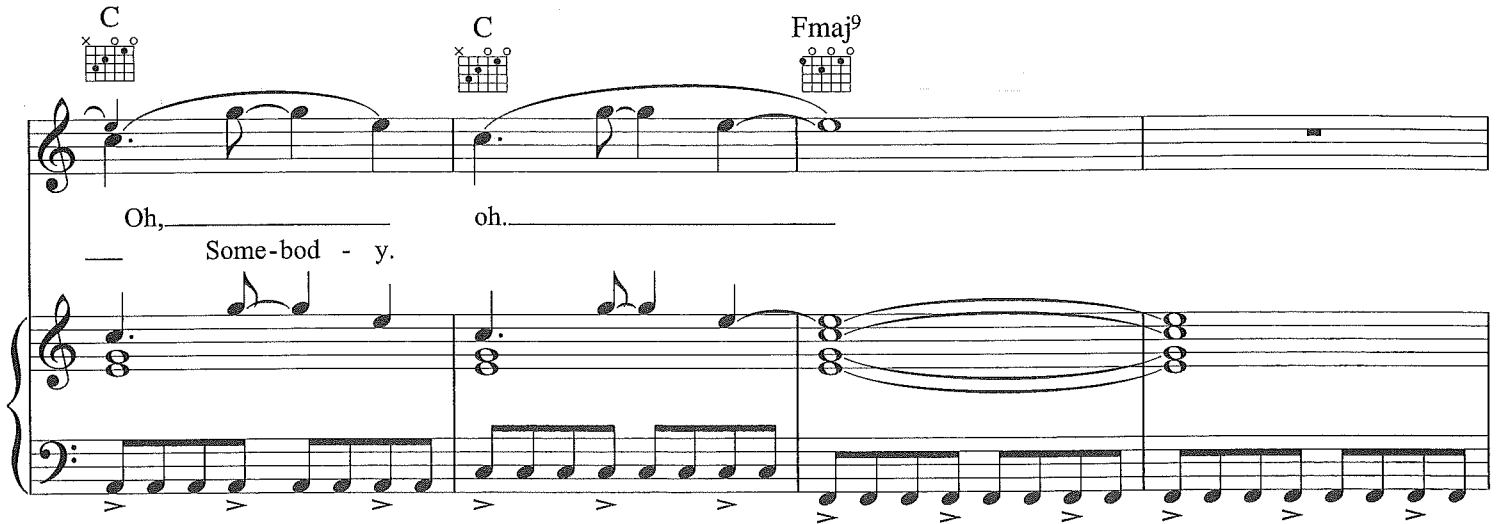
2° Some - one like me. _____






C  C  Fmaj⁹ 

Oh, _____ oh. _____

Some - bod - y.

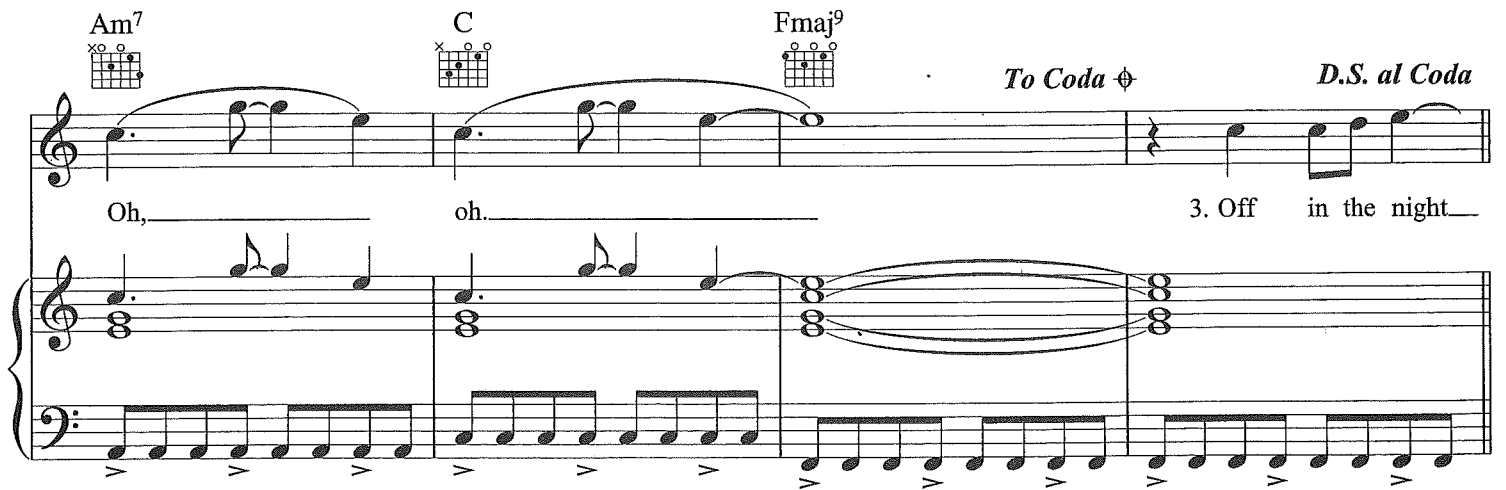



Am⁷  C  Fmaj⁹ 

Oh, _____ oh. _____

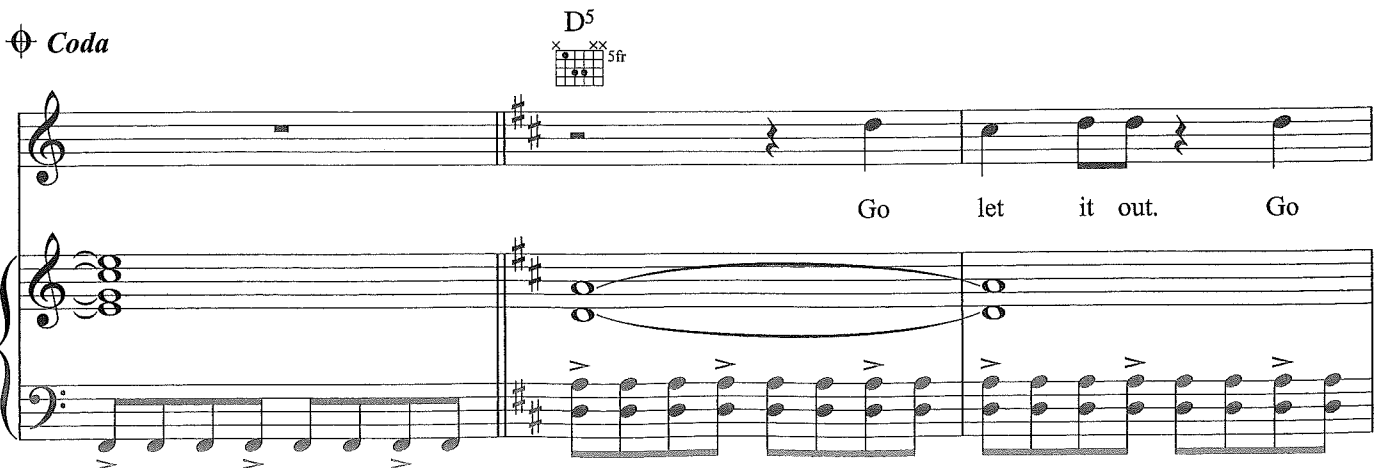
To Coda \diamond D.S. al Coda

3. Off in the night _____



\diamond Coda 

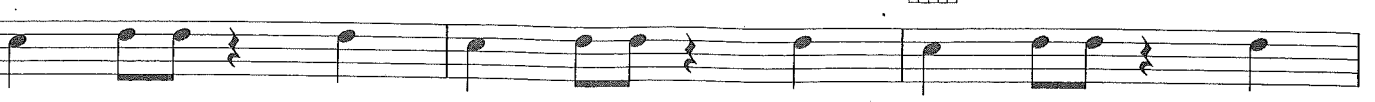
Go let it out. Go



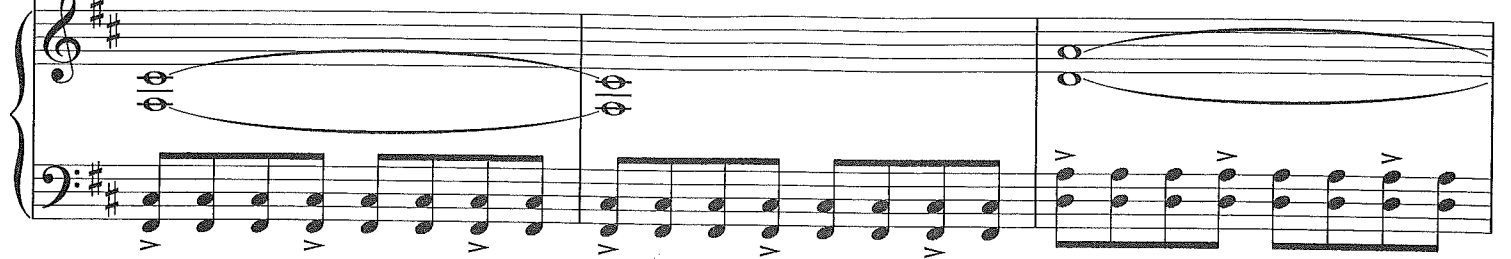
F#5



D5



let it out. Go let it out. Go let it out. Go



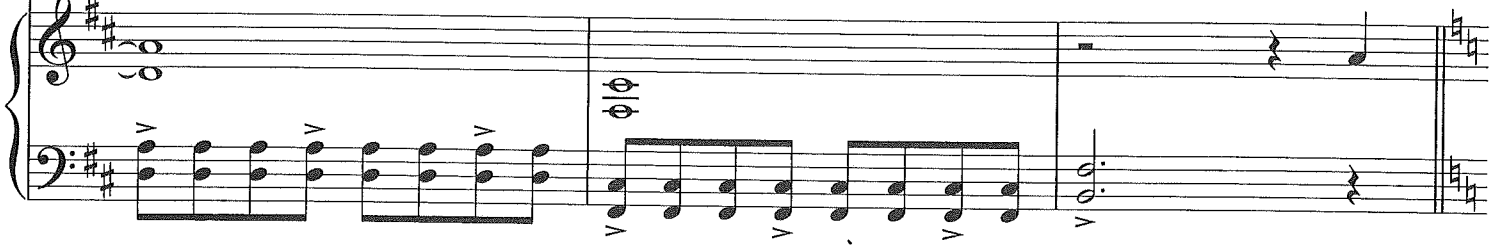
F#5



B5



let it out. Go let it out. Go let it out.



C



C/E



Fmaj9



Am7



C



Fmaj9



Some-one like you...

Am⁷



C



Fmaj⁹



Some - bod - y.

Some-one like you.

Am⁷



C



Fmaj⁹



Some - bod - y.

Some-one like you.

Am⁷



C



Fmaj⁹



Some - bod - y.

I've been roam-ing a - round,

C



C/E



Fmaj⁹add13



al - ways look - ing down at all I see.

Whatcha Say

Words & Music by Imogen Heap, Jonathan Rotem,
Kisean Anderson & Jason Derülo

Original key: B major

$\text{♩} = 75$

N.C.

Wha wha wha wha what did she say? _____

The first system of music is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase of four eighth notes: 'Wha wha wha wha', followed by a question 'what did she say?' with a long horizontal line indicating a breath or a pause. The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a simple bass line.

Mm, what-cha say, _____ mm, that you on - ly meant well? _____ Well, of course you did. _____

The second system continues the melody. The vocal line has a more complex melodic line with some grace notes and a '7' symbol indicating a seventh chord. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal line.

Mm, what-cha say, _____ mm, that it's all for the best? _____ Of course it is.

The third system concludes the musical phrase. The vocal line ends with a final melodic flourish. The piano accompaniment also concludes with a final chord and a few notes in the bass line.

F C Am G

1. I was so wrong for so long On - ly try - na please my - self. (My - self.) - Girl,
 2. How could I live with my - self know - ing that I let our love go? (Love go.) - And

F C Am Em

I was caught up in her lust when I don't real - ly want no - one else. So,
 ooh, what'd I do with one chance. I just got - ta let you know.

F C Am G

no, I know I should - ve treat - ed you bet - ter, but me and you were meant to last for - ev - er.
 I know what I did was - n't clev - er, but me and you were meant to be to - geth - er.

F C Am Em

So let me in, give me an - oth - er chance to real - ly be your man. } 'Cause when the
 So let me in, give me an - oth - er chance to real - ly be your man. }

F C Am G

roof caved in and the truth came out I just did - n't know what to do But when

F C Am Em

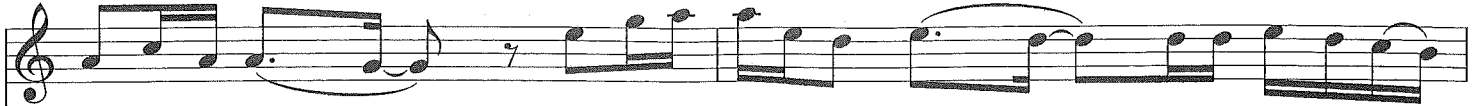
I be-come a star we'll be liv-ing so large I'll do an - y - thing for you. So tell me girl....

F C Am G

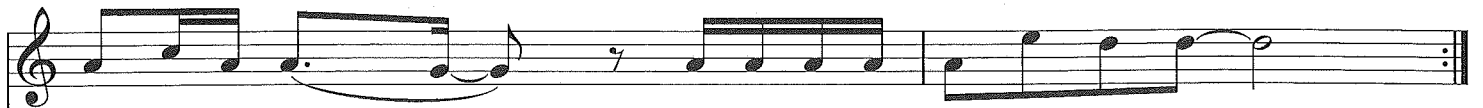
Mm, what-cha say, mm, that you on - ly meant well? Well, of course you did.

F C Am Em

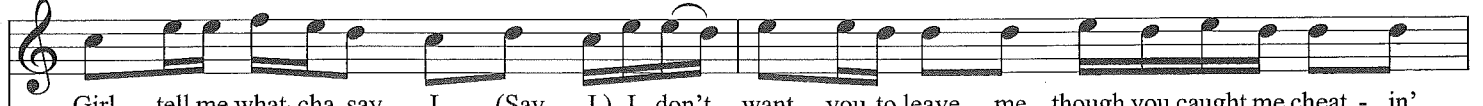
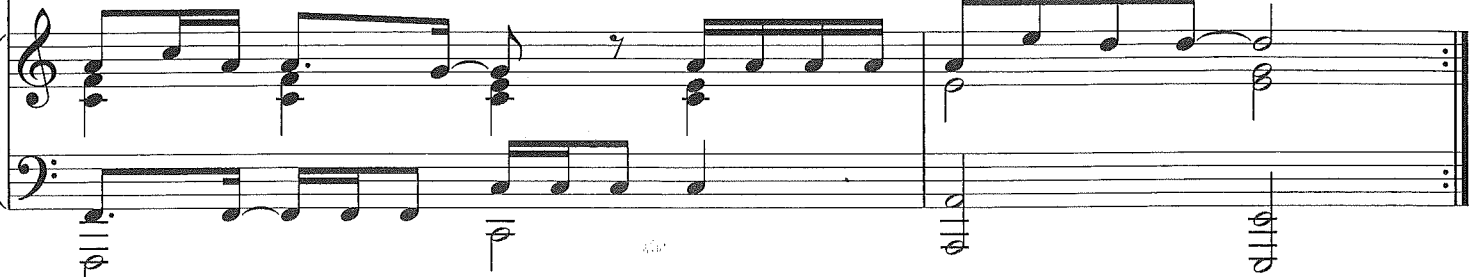
Mm, what-cha say, mm, that it's all for the best? Of course it is.



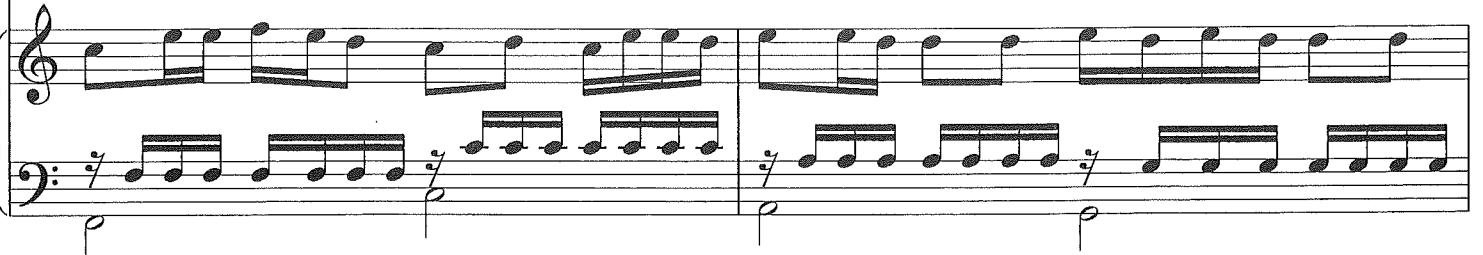
Mm, what-cha say, _____ mm, that you on - ly meant well? _____ Well, of course you did. _____



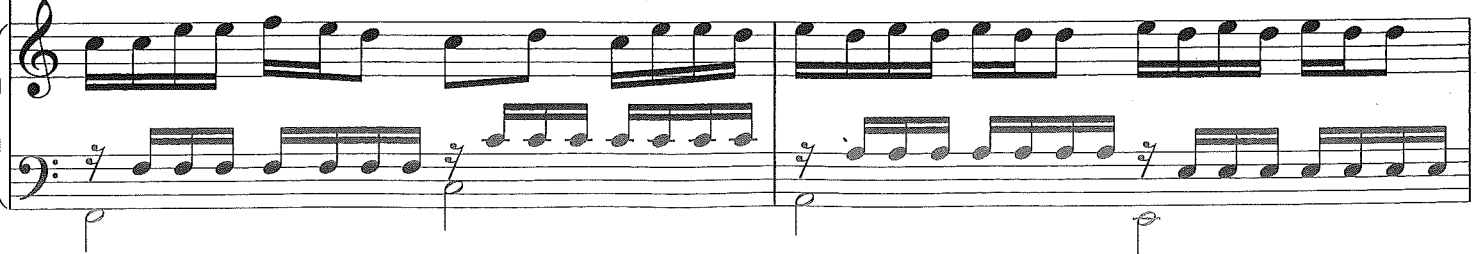
Mm, what-cha say? _____ Wha wha wha wha what did she say? _____



Girl, tell me what-cha say I, (Say I.) I don't want you to leave me though you caught me cheat - in'.



Tell me, tell me what-cha say I, (Say I.) I real-ly need you in my life 'cause things ain't right, girl.



F C Am G

Tell me, tell me what-cha say I, (Say I.) I don't want you to leave me though you caught me cheat- in'.

F C Am Em

Tell me, tell me what-cha say I, (Say I.) I real-ly need you in my life... 'cause things ain't right... 'Cause when the

F C Am G

roof caved in and the truth came_ out I just did - n't know what_ to do_ But when

F C Am Em

I be-come a star we'll be liv-ing so_ large I'll do an - y - thing_ for you. So ba - by, what-cha say?_

F C Am G

Mm, what-cha say, mm, that you on - ly meant well? Well, of course you did.

F C Am Em

Mm, what-cha say, mm, that it's all for the best? Of course it is.

F C Am G

Mm, what-cha say, mm, that you on - ly meant well? Well, of course you did.

F C N.C.

Mm, what-cha say? Wha wha wha wha what did she say?

Twenty huge hit songs
arranged for piano, voice and guitar.

BAD BOYS Alexandra Burke feat. Flo-Rida

BROKEN STRINGS James Morrison feat. Nelly Furtado

THE CLIMB Joe McElderry

CRY ME OUT Pixie Lott

DON'T STOP BELIEVIN' Journey

FIGHT FOR THIS LOVE Cheryl Cole

FIREFLIES Owl City

HALO Beyoncé

I GOTTA FEELING The Black Eyed Peas

I'M YOURS Jason Mraz

LITTLE LION MAN Mumford & Sons

MANY OF HORROR (WHEN WE COLLIDE) Biffy Clyro

NEW YORK Paloma Faith

POKER FACE Lady Gaga

SHE SAID Plan B

STARRY EYED Ellie Goulding

SWEET DISPOSITION The Temper Trap

TRY SLEEPING WITH A BROKEN HEART Alicia Keys

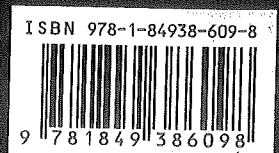
USE SOMEBODY Kings Of Leon

WHATCHA SAY Jason Derülo

AM1001044



Wise Publications
part of The Music Sales Group
www.musicsales.com



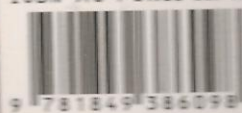
Cover Photos courtesy of LFF

Twenty huge hit songs
arranged for piano, voice and guitar.

- BAD BOYS** Alexandra Burke feat. Flo-Rida
- BROKEN STRINGS** James Morrison feat. Nelly Furtado
- THE CLIMB** Joe McElderry
- CRY ME OUT** Pixie Lott
- DON'T STOP BELIEVIN'** Journey
- FIGHT FOR THIS LOVE** Cheryl Cole
- FIREFLIES** Owl City
- HALO** Beyoncé
- I GOTTA FEELING** The Black Eyed Peas
- I'M YOURS** Jason Mraz
- LITTLE LION MAN** Mumford & Sons
- MANY OF HORROR (WHEN WE COLLIDE)** Biffy Clyro
- NEW YORK** Paloma Faith
- POKER FACE** Lady Gaga
- SHE SAID** Plan B
- STARRY EYED** Ellie Goulding
- SWEET DISPOSITION** The Temper Trap
- TRY SLEEPING WITH A BROKEN HEART** Alicia Keys
- USE SOMEBODY** Kings Of Leon
- WHATCHA SAY** Jason Derülo

AM1001044

ISBN 978-1-84938-609-8



9 781849 386098

Cover Photos courtesy of J2R



Wise Publications
part of The Music Sales Group