

Arranged for piano, voice and guitar.

ALEJANDRO

PLUS 19 TOP HITS

Twenty hits from today's hottest female acts from Lady GaGa to Kylie!
Including 'Alejandro', 'All The Lovers', 'You Got The Love' & many more...



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Lady Gaga

Alejandro

Words & Music by Stefani Germanotta & RedOne

♩ = 102

N.C.

The first system of musical notation for 'Alejandro' consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest in 4/4 time, followed by a 3/4 measure, and then a 4/4 measure. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The piano part begins with a 4/4 measure, followed by a 3/4 measure, and then a 4/4 measure. The key signature is one sharp (F#).

The second system of musical notation consists of three staves. The top staff is a vocal line in treble clef, with a whole rest in 4/4 time, followed by a 3/4 measure, a 4/4 measure, a 3/4 measure, and a final 4/4 measure. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The piano part continues with a 4/4 measure, a 3/4 measure, a 4/4 measure, a 3/4 measure, and a final 4/4 measure. The key signature is one sharp (F#).

Spoken: I know that we are young, and I know that you may love me. But I just can't be with you like this anymore, Alejandro.

Bm

Bm/D

F#5

Bm

Bm/D

F#5

N.C.



The third system of musical notation consists of three staves. The top staff is a vocal line in treble clef, with a whole rest in 4/4 time, followed by a 4/4 measure, a 4/4 measure, and a 4/4 measure. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The piano part continues with a 4/4 measure, a 4/4 measure, a 4/4 measure, and a 4/4 measure. The key signature is one sharp (F#).

Bm

Bm/D

F#5

Bm

Bm/D

F#m



Oh, oh, oh, oh, oh, oh, oh, oh, oh. Oh, oh, oh, oh, oh, oh, oh, oh, oh. 1. She's got

Bm

Bm/D

F#m

Bm

Bm/D



(1.) both hands_ in her pock-et_ and she_ won't look at you, won't look at you,
(2.) bro - ken, she's just a ba-by._ But her boy-friend's like a dad, just like a dad..

F#m

Bm

Bm/D

F#m



oh. She hides true love_ en su bol-sil - lo, she's got a
And all those flames that_ burned be-fore_ him, now.

Bm

Bm/D

F#m



ha - lo round her fin - ger, a-round you. }
he's gon-na fire - fight, got cool the bad. }

Bm



Bm/D



F#5



You know that I love you boy, hot like Mex - i - co, re - joice.

Bm



Bm/D



F#5



At this point I've got - ta choose, noth - ing to loose. Don't call my name,

G



D



A



Bm



G



D



don't call my name, A - le - jan - dro. I'm not your babe, I'm not your babe, Fer-

A



Bm



G



D



A



Bm



-nan - do. Don't wan-na kiss, don't wan-na touch, just smoke one ci - ga - rette and hush. Don't call my name.



— don't call my name,—

Ro - ber - to.—

A - le - jan - dro,— A - le - jan - dro,—



A - le - a - le - jan - dro, A - le - a - le - jan - dro,—



A - le - jan - dro,— A - le - jan - dro,—

1.



A - le - a - le - jan - dro, A - le - a - le - jan - dro.—



Spoken: Just stop.

Please just let me go.

Alejandro.

Just let me go.



2. She's not

Don't both-er me, don't both-er me,



A - le - jan - dro. Don't call my name, don't call my name,



bye Fer - nan-do. I'm not you're babe, I'm not you're babe,

A - le - jan-dro. Don't wan-na kiss,



— don't wan - na touch, — Fer - nan - do. — Don't call my name, —



— don't call my name, — A - le - jan - dro. — I'm not your babe, — I'm not your babe, — Fer -



-nan - do. — Don't wan - na kiss, — don't wan - na touch, — just smoke one



ci - ga - rette. and hush.. Don't call my name. — don't call my name, — Ro - ber - to. — A - le -



-jan - dro, A-le-jan - dro, A - le - a - le - jan - dro, A - le - a - le - jan - dro.



A - le - jan - dro, A - le - jan - dro,



A - le - a - le - jan - dro, A - le - a - le - jan - dro.



N.C.

A - le - A - le - jan - dro.

Alexandra Burke

All Night Long

Words & Music by Rico Love, James Scheffer,
Samuel Watters & Louis Biancaniello

♩ = 125



Oh... Ooh...



N.C.

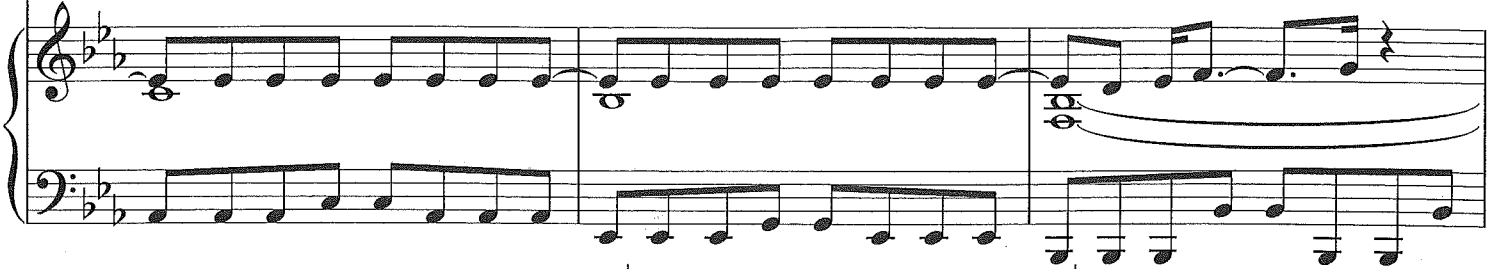
Oh, no.



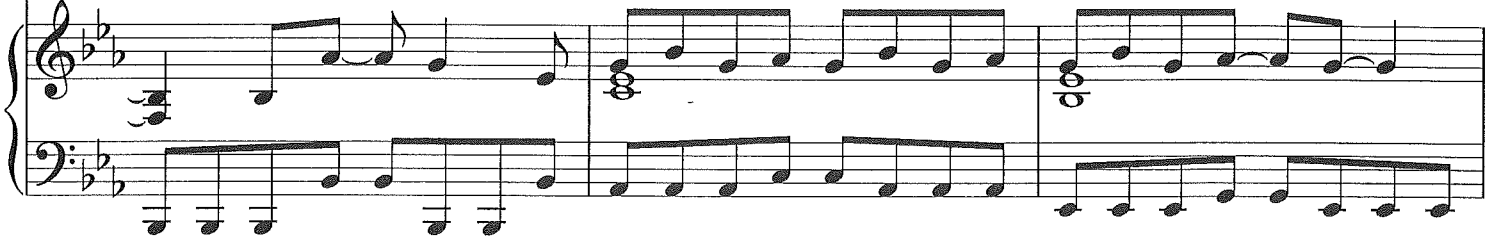
1. I see ev-'ry-bod - y a-round but it feels like we're in pri - vate... (Ooh.)
(2.)-night the ad-mis-sion is free, now we're shut- tin' the club down.. (Ooh.)



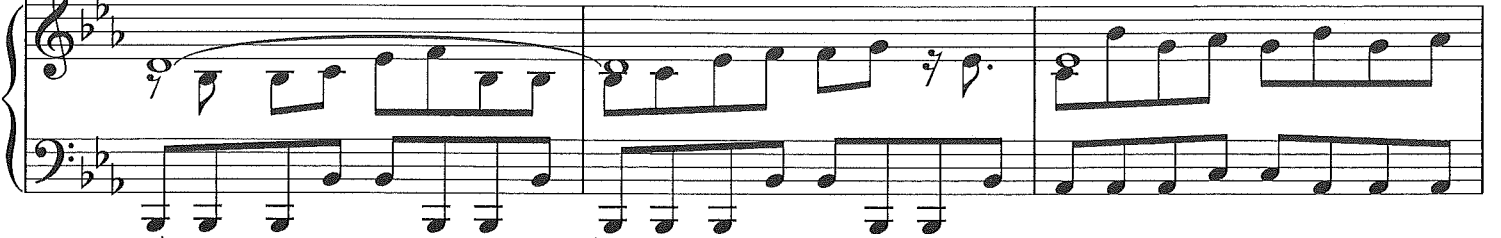
I know you want me so bad 'cause you just can't seem to hide it.
 We're mov-ing now to the streets, all we got left is love now.



(Ooh.) The lights are mov-ing to the rhy - thm of the mu - sic.
 (Ooh.) Feel my trou-bles fad-ing to the rhy - thm of your heart beat.



(When we're to - geth - er ev - 'ry - thing just comes to - geth - er, ba - by.) So in - spi - red by the mo -
 Ev - 'ry mo - tion calls your name,



-ment we can lose it. I hope you're read - y.
 ba - by, once you start me. As long as





I see the strobe lights, I'm danc-ing all night long.



When we're to- geth- er, ba - by, I'm feel-ing all right. You got me all night



long. So tell the D. J. play it (All night, all night all night)



all night, all night, all night, night, night, night, night.) So tell the D. J. play it long, all night long.



(All night, all night all night, all night, all night, all night, night, night,
all night long, all night long.

1.

2.

N.C.

night.) So tell the D. J. play it... night.) So tell the D. J. play it...
2. To - For - get all my wor-ries, help me.

— put the past be - hind. Oh. All a-round us this world's—

— in a hur-ry while we stand still in time. Ooh.



The lights are mov-ing to the rhy - thm of the mu - sic. (When we're to - geth - er ev-'ry-



- thing just comes to - geth - er, ba - by.) So in - spi - red by the mo - ment we can lose it.



and I hope you're read - y.

As long as



I see the strobe lights, I'm danc-ing all night long. When we're to-geth-er, ba-by,



I'm feel-ing all right. You got me all night long. So tell the D. J. play it



(All night, all night all night, all night, all night, night, night, night.) So tell the D. J. play it
all night long, all night long.



(All night, all night all night, all night, all night, night, night, night.) So tell the D. J. play it.
all night long, all night long.



It's on-ly you and me to- geth - er and this feel-ing's so strong



Wish it could stay like this for- ev - er. All night long,



(All night, all night, all night, all night, all night, night, night, night.)
all night long, all night long,



(All night, all night, all night, all night, all night, night, night, night.)
yeah.



Repeat to fade

Kylie

All The Lovers

Words & Music by Mima Stilwell & Jim Eliot

$\text{♩} = 125$

C



1. Dance,
2. Feel,

it's all I wan - na do. So won't you
can't you see there's so much here to

G



dance?
feel?

I'm stand - ing here with you. Why won't you
Deep in - side your heart. you know I'm

F



move?
real.

I'll get in - side your groove 'cause I'm on
Can't you see that this is go - ing



fi - re, fi - re, fi - re, fi - re. It hurts
 high - er, high - er, high - er, high - er. Breathe.

I when you get too close, but ba - by it
 know you find it hard, but ba - by



hurts breathe. if love is real - ly good. You just want
 You'll be ly - ing next to me, it's all you

F



more, need, e - ven if it throws you to the fi -
 and I'll take you there. I'll take you high -

C



- re, fi - re, fi - re, fi - re. }
 - er, high - er, high - er. } All the

C



lov - ers that have



gone_ be- fore, — they don't 'com - pare_



to you. — Don't be



fright-ened, — just give me a lit-tle bit more.



They don't com - pare, — all the

C



lov - ers.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a C major chord and contains a melodic phrase with a slur. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes.

F



Dance, it's all I wan - na do. So won't you

The second system continues the piece with a new vocal line starting on an F major chord. The lyrics are "Dance, it's all I wan - na do. So won't you". The piano accompaniment maintains a similar rhythmic pattern to the first system.

Am/E



dance? I'm stan - ding here with you. Why won't you

The third system features a vocal line starting with an Am/E chord. The lyrics are "dance? I'm stan - ding here with you. Why won't you". The piano accompaniment continues with the established musical style.

C



move? E - ven if it throws you to the

The fourth system concludes the page with a vocal line starting on a C major chord. The lyrics are "move? E - ven if it throws you to the". The piano accompaniment features a final chord and a long, sweeping slur across the bottom of the page.

G



fi - re, fi - re, fi - re, fi - re.

C



C



G



F





All the



lov - ers that have



gone be - fore, they don't com -



- pare to you.



Don't be

fright - ened,

just give me a



lit - tle bit more.

They don't com -



- pare, — all the lov - ers.

Pixie Lott

Boys And Girls

Words & Music by Phil Thornalley, Mads Hauge
& Victoria Lott

Original key: D \flat major

Lively $\text{♩} = 130$

D



Ah! Bah, bah, bah.

D



N.C.

1. I'm look - ing in the mir - ror and I think I'm lik - ing what I see. —
2. I can see the sil - hou - ettes danc - ing up a - gainst the wall. —

D



N.C.


Big pink lights shin - ing
It sure feels good, feels —

bright, like I'm on the T. V.
good, yeah, we're gon - na lose control.

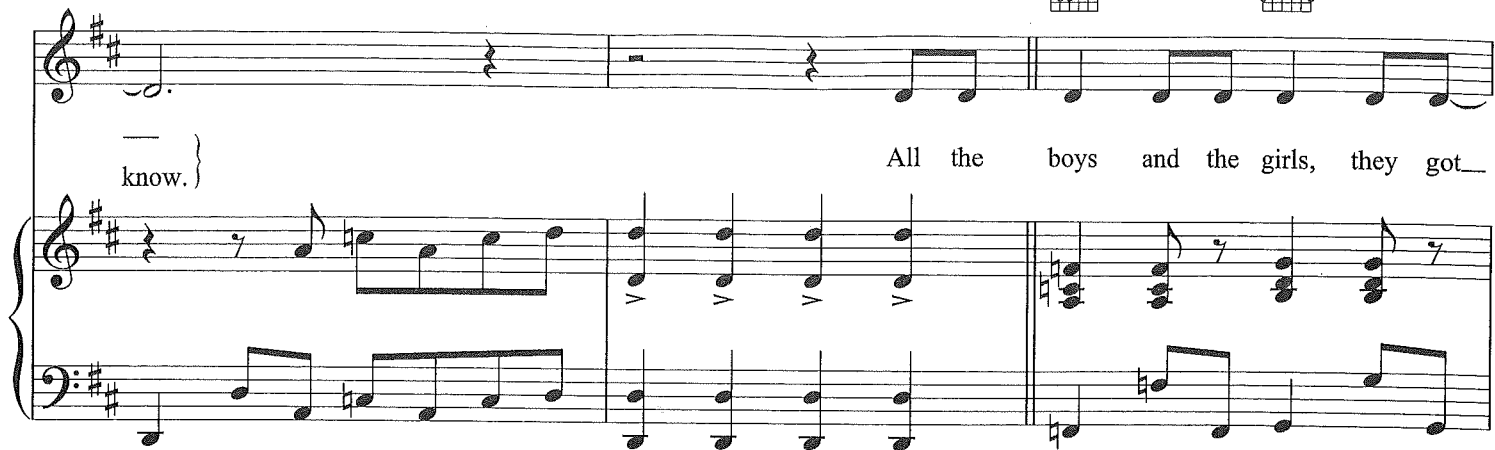
G Ab7 G7
My heart pumps as the bass drum thumps, you got - ta move when the
Turn it on, make it strong, a good beat nev - er

D N.C.
floor - board jumps. Some - thing's go - ing on and I think it's go - ing on right now.
hurt no one. Kick - ing up the dust and we're mak - ing ev - ry move we

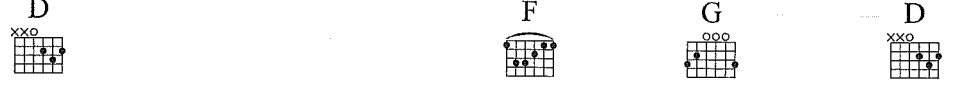
F G



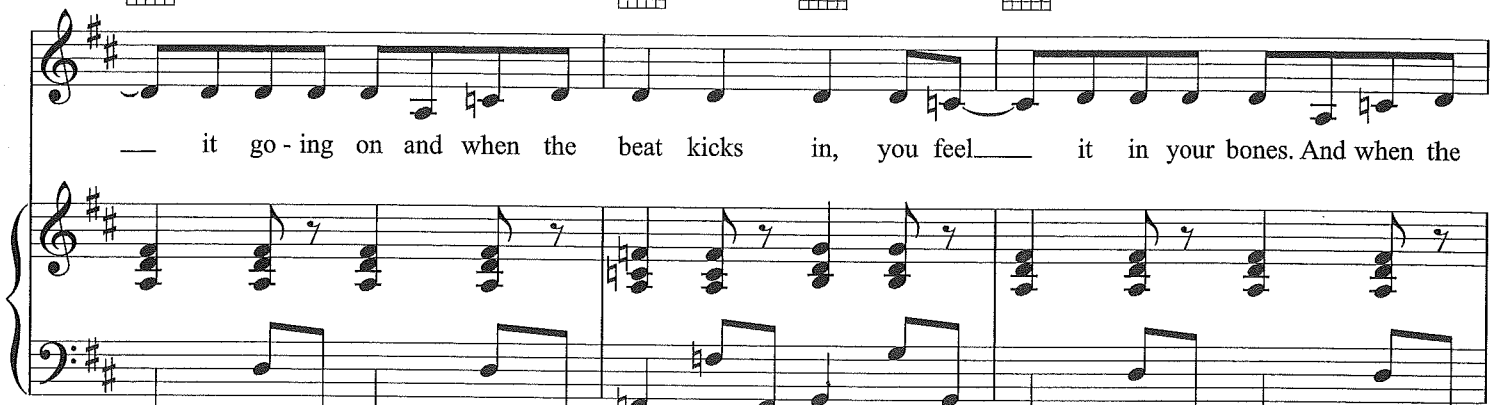
know.) All the boys and the girls, they got




D F G D



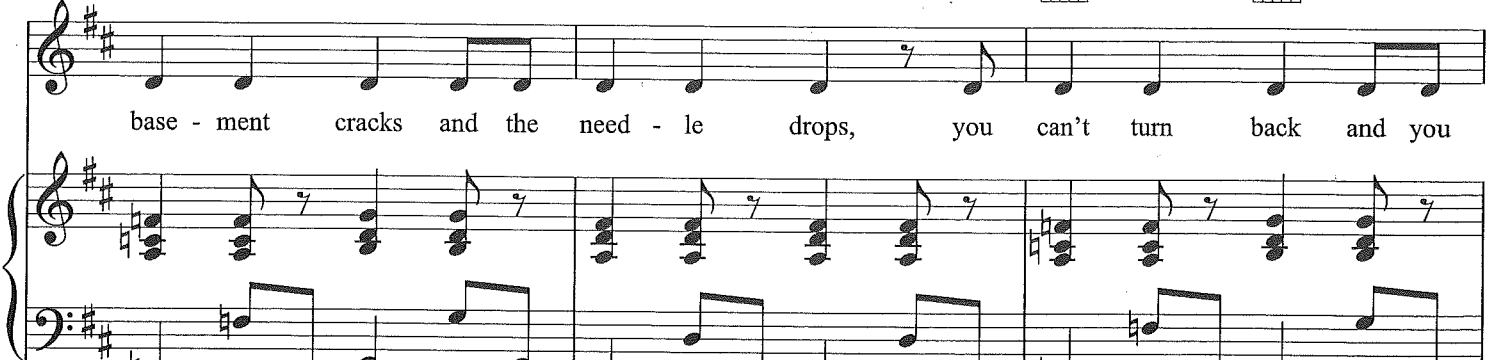
— it go - ing on and when the beat kicks in, you feel — it in your bones. And when the



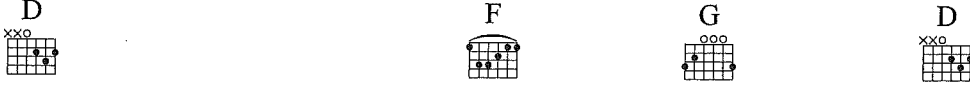
F G D F G



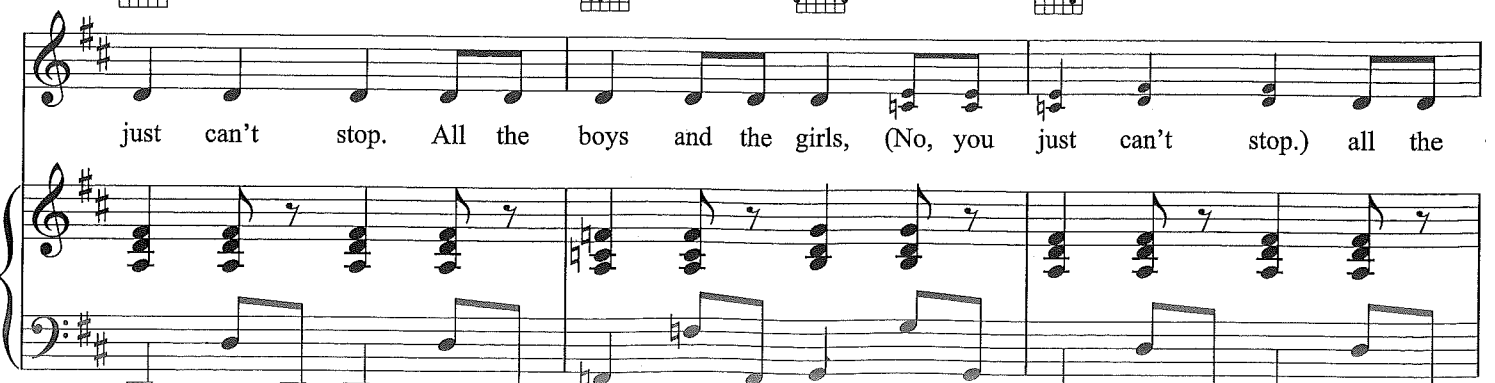
base - ment cracks and the need - le drops, you can't turn back and you



D F G D



just can't stop. All the boys and the girls, (No, you just can't stop.) all the



F G D

1. F G

boys and the girls, (No, you just can't stop.) all the boys and the girls.

D N.C.

2. F G

(And-a one and-a two and-a three four.) boys and the girls, (No, you

D F G D

just can't stop.) all the boys and the girls. (No, you just can't stop.)

The boys and the girls.—

F G D F G

Whoa, oh, ba - by, don't stop now. Whoa, oh,



— keep the vibe _____ up. Whoa, _____ oh, _____ ba - by, don't _____ stop. _____



N.C.

Whoa, _____ oh, _____ keep the vibe _____ up. Turn it on,

make it strong, _____ a good beat nev-er hurt no one. _____ (Yeah, _____

N.C.

_____ yeah.) _____ All the boys and the girls, they got _____ it go - ing on and when the



beat kicks in, you feel_____ it in your bones. And when the base - ment cracks and the



need - le drops, you can't turn back and you just can't stop. All the boys and the girls, (No, you



just can't stop.) all the boys and the girls, (No, you just can't stop.) all the



boys and the girls, (No, you just can't stop.) all the boys and the girls, no you just_____ can't_ stop.

Paloma Faith

Do You Want The Truth Or Something Beautiful?

Words & Music by Paloma Faith & Ed Harcourt

$\text{♩} = 100$

Dm G Dm

The first system of music features a piano accompaniment in 4/4 time. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Above the staff, guitar chord diagrams are provided for Dm, G, and Dm. The Dm chord is shown as xx0232, G as 000233, and Dm as xx0232.

Am G Dm

The second system continues the piano accompaniment. The right hand features more complex chordal textures and melodic fragments. The left hand maintains a consistent rhythmic pattern. Guitar chord diagrams for Am (xx0222), G (000233), and Dm (xx0232) are shown above the staff.

Dm G C

1. The proph - et took my hand on All Souls' Day,

The third system introduces a vocal line. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment continues beneath. Guitar chord diagrams for Dm (xx0232), G (000233), and C (x02310) are provided above the staff. The lyrics "1. The proph - et took my hand on All Souls' Day," are written below the vocal line.

Dm

G

Dm

Am



he preached the val-ues of de - cep - tion. —

Chang-ing shad-ows by a

G

Dm

C

Dm



shape - shift - er's rules, —

tales are nev-er just — for fools. —

Dm

G

C



2. The court of con - science came be - fore me,

3. He stood as tall as red - wood trees, —

Dm

G




Dm

Am








pre-sent - ing me with a heav-en-ly an - gel. —
drank tea from a seam - stress' thim - ble. —

He took my hand and asked me,
I did - n't want to speak the

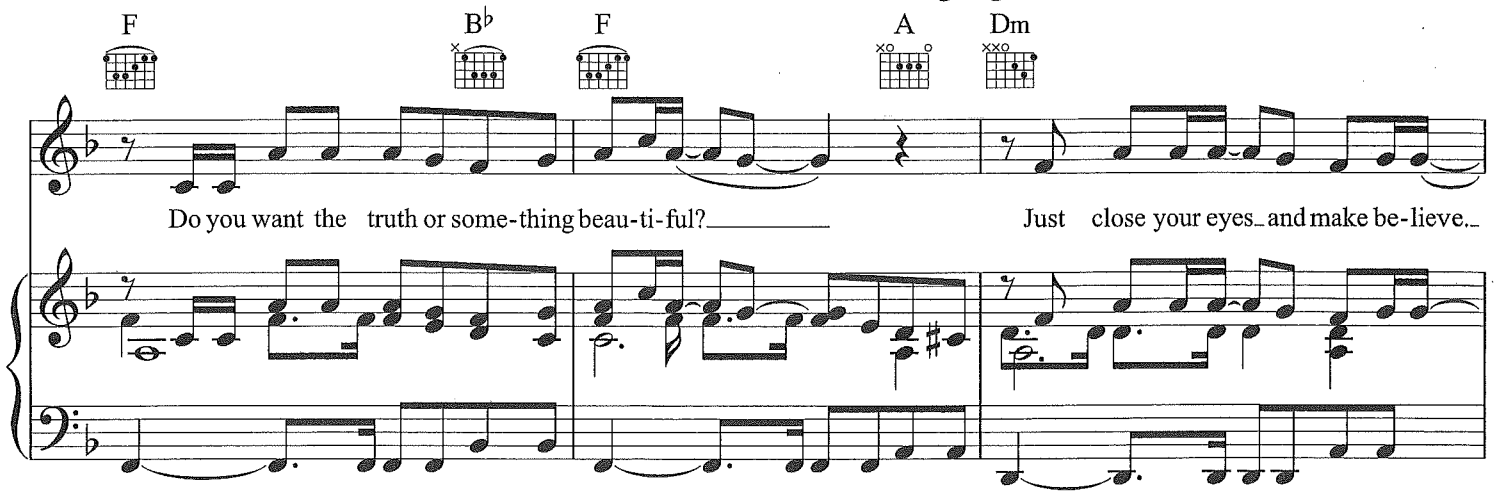
G  Dm  C  Dm  C/E 

truths a - side. — To his ques - tions I re - plied. —
 hon - est truth — so I spit out lies that aimed to soothe. —



F  Bb  F  A  Dm 


Do you want the truth or some-thing beau-ti-ful? — Just close your eyes and make be-lieve..



C/E  F  Bb  F  A 

Do you want the truth or some-thing beau-ti-ful? —



1.  Dm  2.  Dm 

I am hap - py to de - ceive you. — I am hap - py to de -





- ceive you. _____ Se - crets, lies _____ and tell - ing tales...



_____ I can be who_ you want me_ to be. _____



Se - crets, lies _____ and tell - ing tales...



To Coda ◊

_____ I can be who_ you want me_ to be. _____ But do you want_



me?_ Mm._____





Do you want the truth or some-thing beau-ti-ful?_____ Just close your eyes_ and make be-lieve..



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

Do you want the truth or some-thing beau-ti-ful?

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

Dm



D.S. al Coda

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

I am hap-py to de-ceive you.

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

\oplus Coda

D⁵



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

me?

Musical notation for the sixth system, including piano accompaniment and guitar chord diagrams.

B^b/D



A/D



Dm



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

But do you want me?

Musical notation for the eighth system, including piano accompaniment and guitar chord diagrams.

Metric

Eclipse (All Yours)

Words by Emily Haines & James Shaw

Music by Emily Haines, James Shaw & Howard Shore

$\text{♩} = 130$

G



C



Dm7



Am



F



G/B



G



G/B



G



C



1. All the lives,-

Dm



Am



F



Musical staff with treble clef and notes.

(2.) they can't al-ways temp - ted to trade. take you out of my thoughts.

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

G/B



G



G/B



G



C



Dm



Musical staff with treble clef and notes.

Will they hate me for Un - der ev - 'ry scar

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

Am



F



G/B



G



G/B



G



Musical staff with treble clef and notes.

all the choic - es I've made? there's a bat - tle I've lost.

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

F



C



Musical staff with treble clef and notes.



Will they stop when they see me a - gain? Will they stop when they see us a - gain?

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

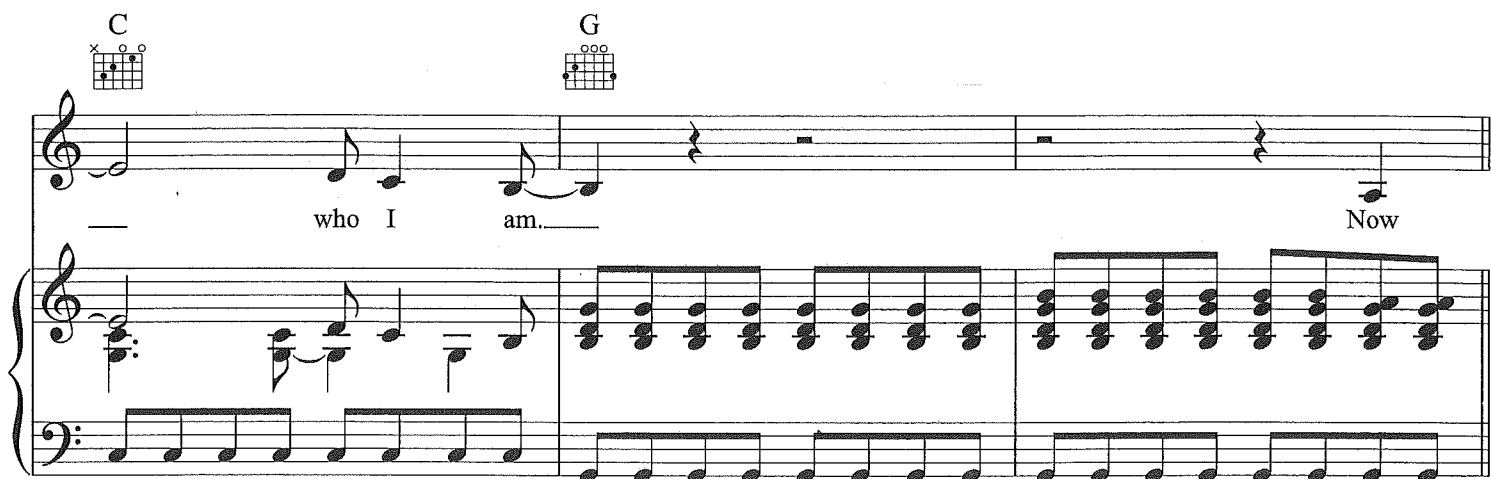
G  F 





I can't stop — now I know.



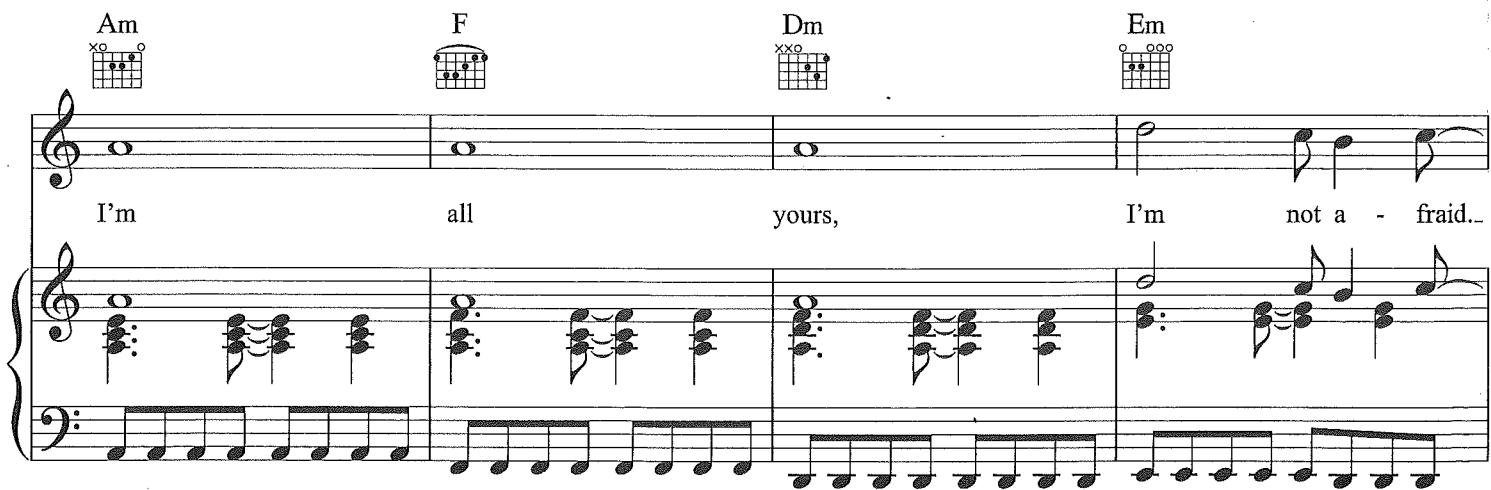
C  G 





who I am. — Now



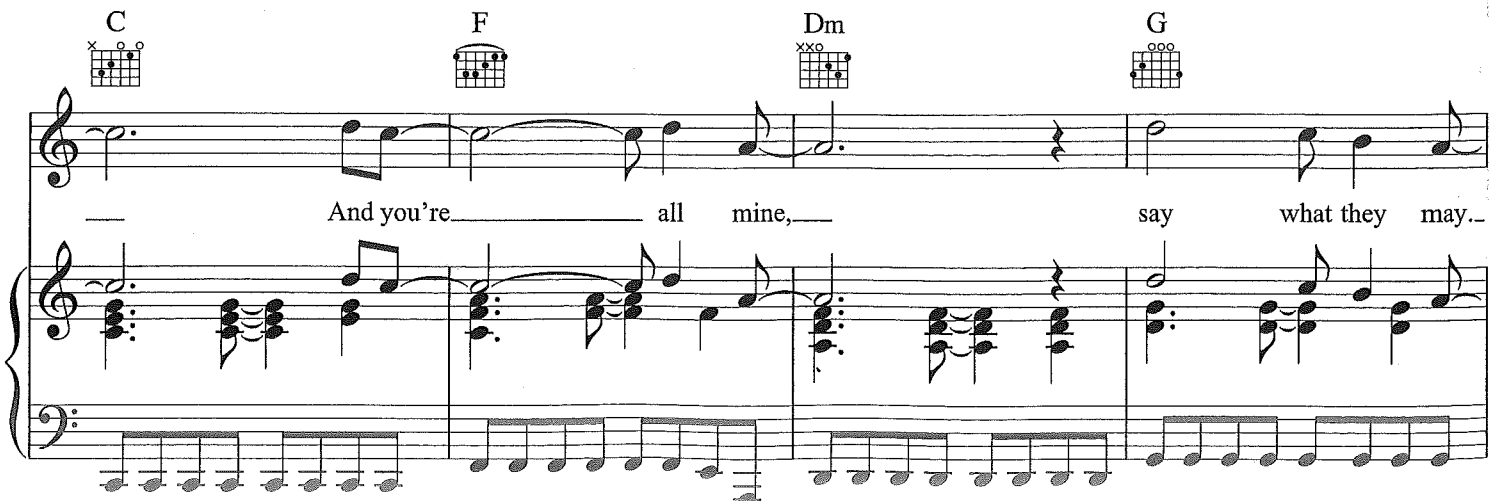
Am  F  Dm  Em 

I'm all yours, I'm not a - fraid..



C  F  Dm  G 

And you're — all mine, — say what they may..



Am F Dm Em

And all your love I'll take to a grave...

C F Dm

And all my life

G C

starts now. 2. Tear me down,

2. Am F Dm Em

I'm all yours, I'm not a - fraid...

C F Dm G

And you're all mine, say what they may...

Am F Dm Em

And all your love I'll take to a grave...

C F Dm G

And all my life starts,

C

starts now.

Kelis

4th Of July (Fireworks)

Words & Music by Kelis Rogers, Jean Baptiste, Damien Leroy, Jaime Munson,
Anthony Burns, Vanessa Fischer, Ronnie Morris & Jeff Scheven

♩ = 124

Em



The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The piano part consists of a series of chords in the right hand and a bass line in the left hand. The drums part is represented by 'x' marks on a staff, indicating a steady beat.

Drums

Em



G



Bm



D



Did - n't think I need-ed you, — nev - er seemed to. — But I'm

Am



D



Am



liv - ing proof. — And now I'm brand new. — Re -

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D Am D C Em G

- name me. — Ba - by, claim me. — I've been changed, see. — you make me o -

Bm Em G Bm D

- ver. — You make me o - ver. — Did - n't think I

Am D Am D C

need - ed you, — nev - er seemed to. — But I'm liv - ing proof. —

Em G Em Bm D C

Noth - ing — I'll ev - er say or do. — will be as — good. — as lov - ing you. —

Em D G Am G/B D C

Noth-ing I'll ev-er say or do will be as good as lov-ing you.

Em G Em Bm D C

Noth-ing I'll ev-er say or do will be as good as lov-ing you.

Em D G Am G/B D C

Noth-ing I'll ev-er say or do will be as good as lov-ing you.
You make me high.

Em G Em Bm D C

You make me high. You make me high.

Em D G Am G/B D C

You make me high... You make me high..

Em G Em Bm D To Coda C

You make me high... You make me...

Em G Bm

Did-n't think I need-ed you, nev-er seemed to, But I'm

D Em G

liv-ing proof... And now I'm brand new... Re -

Bm

D

Em



-name me. Ba-by, claim me. I've been changed, see. you make me o -

G

Bm

D



ver. You make me o ver.

Em

D

Am



Did-n't think I need-ed you, nev-er seemed to. But I'm

D

Em

G



liv-ing proof.

Bm



D



D.S. al Coda

First system of musical notation. It features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. A fermata is placed over the final note of the piano accompaniment. The text "D.S. al Coda" is written in the upper right corner.

⊕ *Coda*

Em



G



Bm



Second system of musical notation. It features a vocal line on a treble clef staff and piano accompaniment on grand staff. The key signature has one sharp (F#). The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The lyrics "Just like the sky, — like the fourth of Ju - ly. —" are written below the vocal line. A fermata is placed over the final note of the piano accompaniment.

D



Em



G



Third system of musical notation. It features a vocal line on a treble clef staff and piano accompaniment on grand staff. The key signature has one sharp (F#). The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The lyrics "Just like the sky, — like the fourth of Ju - ly. —" are written below the vocal line. A fermata is placed over the final note of the piano accompaniment.

Bm



D



Em



Fourth system of musical notation. It features a vocal line on a treble clef staff and piano accompaniment on grand staff. The key signature has one sharp (F#). The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The lyrics "Just like the sky, —" are written below the vocal line. A fermata is placed over the final note of the piano accompaniment.

G



Bm



D



like the fourth of Ju - ly.

Em



D



Am



Just like the sky, like the fourth of Ju - ly.

D



Em



G



You make me high. Just like the sky, like the fourth of Ju - ly.

Bm



D



Play 4 times

You make me high.

Em



G



— Just like the sky, — like the fourth of Ju - ly. —

Drums

Bm



D



Em



D



— Just like the sky, — like the fourth of Ju - ly. —

Em



D



Em G Bm D

Drums

Am D Am

D Am D C Em G

Bm Em G Bm

D Am D Am D C

Ellie Goulding

Guns And Horses

Words & Music by Ellie Goulding & John Fortis

♩ = 146

Am⁷



Em



Am⁷



Em



The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music, each corresponding to a guitar chord: Am⁷, Em, Am⁷, and Em. The piano accompaniment is in grand staff (treble and bass clefs) and features a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

Am⁷



Em



Am⁷



The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "1. You're so qui - et. But it does -". The piano accompaniment continues with the same rhythmic pattern as the first system.

Em



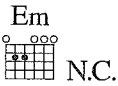
Am⁷



Em



The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "- n't faze me. You're on time. You". The piano accompaniment continues with the same rhythmic pattern.



move so fast, makes me feel la - zy. Let's join



for - ces. We've got our guns and hor - ses.



I know you've been burned, but ev-'ry fire is a les-son learned.



I left my house, left my clothes. Door wide o -

C G

- pen, heav - en knows you're so worth it, you

A7 E5 N.C.

are. But I wish I could

C D Em G

feel it all for you. I wish I could

C D Em G

be it all for you. If I could e -



-rased the pain, may - be you'd feel the same.



I'd do it all for you, I



would, I would, I would, I would.



(Ooh.)

Am⁷ Em Am⁷

2. Let's type words, 'cause they amount.

Detailed description: This system contains the first three measures of the piece. The guitar part features Am⁷ (x02020), Em (022020), and Am⁷ (x02020) chords. The vocal line starts with a half rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Em⁹ Am⁷ Em

to nothing. Play it down. Pre-

Detailed description: This system contains measures 4-6. The guitar part features Em⁹ (033020), Am⁷ (x02020), and Em (022020) chords. The vocal line continues with eighth notes: F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same rhythmic pattern.

Am⁷ Em⁹ Am⁷

-tend you can't take what you've found. But you found me

Detailed description: This system contains measures 7-9. The guitar part features Am⁷ (x02020), Em⁹ (033020), and Am⁷ (x02020) chords. The vocal line continues with eighth notes: F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same rhythmic pattern.

Em Am⁷ Em

on a screen you sit at permanently.

D.S. al Coda

Detailed description: This system contains measures 10-12. The guitar part features Em (022020), Am⁷ (x02020), and Em (022020) chords. The vocal line continues with eighth notes: F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same rhythmic pattern. The system ends with the instruction 'D.S. al Coda'.

♣ Coda

C D Am⁷

It's time to come clean and make sense of ev-'ry-thing.

C D

It's time that we found out who we

Em⁹ C

are. 'Cause when I'm stand-

D Am⁷ Csus2

-ing here in the dark, I see your face in ev-'ry star.

Dsus4



Em7



But I wish I could

C



D



Em



feel it all for you.

G



C



D



I wish I could be it all for

Em



G



C



D



you If I could e - rase the pain, may - be you'd

Em G C

feel the same, I'd do it all for

D Em⁹

you, I would, I would, I would. I'd do it all for

N.C.

you, I'd do it all for you. I'd do it all for you. I'd do it all for you. I'd do it all for

you, I'd do it all for you. I'd do it all for you, I'd do it all for you.

Robyn

Hang With Me

Words & Music by Klas Ahlund

♩ = 115

N.C.

Bm



A(add4)



D



Bm



A(add4)



D



Bm



A(add4)



1. Will you tell me once a-

D



Bm



A(add4)



D



- gain how we're gon - na be just friends?

Bm

A(add4)

D

Bm

A(add4)



If you're for real and not pre-tend,

then I guess you can hang

with me...

D

Bm

A(add4)

D



2. When my pa-tience, wear-ing thin,
3. When you see me drift a-stray,

Bm

A(add4)

D

Bm

A(add4)



when I'm read-y to give in,
out-ta touch and out-ta place,

will you pick me up a-
will you tell me to my

D Bm A(add4) D

- gain? Then I guess you can hang with me.____
 face? Then I guess you can hang with me.____

G D A D G D

And if you do me right, I'm gon-na do right by you.____ And if you keep it tight,

A D G D

I'm gon-na con - fide in you.____ I know what's on your mind, there will be

A D Bm A(add4) D

time for that__ too,__ if you hang with me.____ Just

A Bm D G A G

don't fall reck-less - ly, head-less - ly in love with me, — 'cause it's gon -

A G A Bm D G

-na be — all heart - break. Bliss-ful - ly pain-ful in - san -

To Coda ⊕

A G F#7(sus4) F#7 F#7(sus4) F#7

-i - ty, — if we a - gree. — Oh, — ah, — you can

1.

Bm A(add4) D Bm A(add4) D

hang with me.

2.

Bm A(add4) D Bm A(add4) D

hang with me.

Bm A(add4) D Bm A(add4) D

(cross hands)

N.C.

4. Will you tell me once a - gain

R.H.

L.H.

how we're gon - na be just friends?

If you're for real and not pre - tend, then I guess you can

D.S. al Coda

hang with me.

(cross back)

♣ Coda

A G A Bm

a - gree. (You can hang with me.) Don't fall

D G A G

reck - less - ly, head - less - ly in love with me, 'cause it's gon -

A G A Bm D G

-na be all heart - break. Bliss - ful - ly pain - ful in - san -

1.

A G F#7(sus4) F#7 E7(sus4) E7

-i - ty if we a - gree. We can do what - ev - er,

2.

D F#7(sus4) F#7

ooh, ah, Just a - gree.
(If you hang with me.)

Musical score for the first system, including vocal line, piano accompaniment, and guitar chord diagrams.

F#7(sus4) F#7 Bm A(add4) D

Oh, ah, you can hang with me.

Musical score for the second system, including vocal line, piano accompaniment, and guitar chord diagrams.

Bm A(add4) D

Musical score for the third system, including piano accompaniment with triplets and a double bar line.

Diana Vickers

Once

Words & Music by Eg White & Cathy Dennis

♩ = 124

D⁵



G/D



D⁵



E⁷/D



The first system of music features a guitar part with a treble clef and a 4/4 time signature. The key signature has two sharps (F# and C#). The guitar part consists of four measures, each with a whole rest. Above the staff are four guitar chord diagrams: D⁵, G/D, D⁵, and E⁷/D. Below the guitar staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part consists of four measures of music, primarily using eighth and quarter notes.

G



D



Em



Gmaj⁷



D



Em⁷



N.C.

The second system of music continues the guitar and piano parts. The guitar part has four measures with whole rests, corresponding to the chords G, D, Em, Gmaj⁷, D, and Em⁷. The piano part continues with eighth and quarter notes, ending with a final chord in the fourth measure.

Bm



G



A



G



Bm



The third system of music includes the vocal melody and piano accompaniment. The guitar part has six measures with whole rests, corresponding to the chords Bm, G, A, G, and Bm. The piano part continues with eighth and quarter notes. The lyrics are written below the vocal staff.

1. Here we are, a care - ful dis - tance. Here's my heart, what's
2. Ash - es burn the morn - ing af - ter. On - ly know I'm

Asus⁴

A

Bm

G

A



left of it...
here to stay...

In this town I used to listen.
I was sold, I let you see me.



Once, once, yeah...
That was dumb but that's O. K.

I had hope,
Trip - ping down

F#m⁷

Bm

A#^{o7}



blind faith.
to your place

I had as much
what is love

as you can take.
an - y - way? }

Gmaj⁷

D

Em⁷

Gmaj⁷

D

E⁷/sus⁴

E⁷



I'm on-ly gon-na let you kill me once... I'm on-ly gon-na let you kill me, then...

Gmaj7

D

Em7

Bm7

Gmaj7

A6



— some. I'm on-ly gon-na let you kill me— once, once,— once. Yeah—

Gmaj7

Bm7

A6

Bm7

Gmaj7

A6



To Coda ♯

— Once, once,— once. Yeah.— Once, once,— once. Yeah—

1.

Gmaj7

Bm7

A6

N.C.

2.

Gmaj7

Bm7

A6



— Once, once.— I'm on-ly gon-na let you kill me—

Gmaj7

D

Em7

Gmaj7

D

Em7



Who or what-ev - er you do,— don't let an - y - one love you.—

Gmaj7

D

Em7

N.C.

Touch them where it hurts, — then — you'll leave. —

D.S. al Coda

⊕ *Coda*

Gmaj7

Bm7

A⁶

N.C.

I'm on - ly gon - na let you kill me. —

Sky Ferreira

One

Words & Music by Christian Karlsson, Pontus Winnberg,
Sky Ferreira, Liv Bergman & Magnus Lidehall

♩ = 126



sim.



1. You don't know just how to
2. Don't know how to



start me up,
shut you off,

don't know how to get me
don't know how to keep this

go - ing now
go - ing now

A F#m7 E/G# A C#m B

now now now now now now now now. Some-thing's wrong be-tween the
 now now now now now now now now. I feel like I'm a -

A F#m7 B C#m B

two of us, I'm not a ro - bot, but I feel like one...
 -bout to rust; ru - in my heart, I'll buy an - oth - er one...

A F#m7 E A B(add4)

one one one one one one one one one one one one

E A B(add4) E B

one one one one, one, two, three, four... Head to the ground,



I don't ev - er want the beat to stop stop stop



stop stop stop stop stop stop stop stop. Speak-ing with-out a sound,



you try to call me, but you're break-ing up up up

1.



To Coda \oplus

N.C.

up up up up. And all I can hear is one. (One one.)

One.

And all I can hear is one one one one one one one one

one one one one one one one one. And all I can hear is

2.

B(sus4)

C#m7 4fr

G#m 4fr

one. Ah, ah,

C#m7

ah. (Want to hear, two three, four.)

8va

C#m

G#m/B

Ah ah ah.

Amaj9

I just wan - na hear your heart.

D.S. al Coda

Coda B(sus4)

N.C.

Wake me up... (...or I will keep my...)

And all I can hear is

E

B(add4)

A

B(add4)

C#m

A



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a series of eighth notes with a '7' (slur) above each note.

one one one one one one one one one one one one one one one one

Musical staff with treble clef, showing chord voicings for the first system.

Musical staff with bass clef, showing a rhythmic accompaniment pattern.

E

A

B(sus4)

E

B(add4)



Musical staff with treble clef, key signature of three sharps, and a series of eighth notes with a '7' (slur) above each note.

one one one one one one one one one one one one one one

Musical staff with treble clef, showing chord voicings for the second system.

Musical staff with bass clef, showing a rhythmic accompaniment pattern.

A

B(add4)

C#m

A



Musical staff with treble clef, key signature of three sharps, and a series of eighth notes with a '7' (slur) above each note.

one one one one one one one one one one one one one one

Musical staff with treble clef, showing chord voicings for the third system.

Musical staff with bass clef, showing a rhythmic accompaniment pattern.

E



A



B(sus4)



one one one one one one one one.

N.C.

Qua-

(One one.)

Cheryl Cole

Parachute

Words & Music by Ingrid Michaelson & Marshall Altman

♩ = 116

N.C.

Am



1. I don't tell an - y - one a - bout the way you hold my hand, I

F



C



don't tell an - y - one a - bout the things that we have planned. I won't tell an - y - bod - y,

N.C.

won't tell an - y - bod - y; they wan - na push me down, they wan - na see you fall down.

Am



F



Won't tell an - y - bod - y how you turn my world a - round, I won't tell an - y - one how

C



your voice is my fav-'rite sound. I won't tell an - y - bod - y, won't tell an - y - bod - y;

G



E/G#



Am



they wan - na see us fall, they wan - na see us fall_ down. Well, I don't need a par - a - chute,

F



ba - by, if I've got you_ Ba - by, if I've got, you_ I don't need a par - a - chute_

C

G

You're gon-na catch me, you're gon-na catch if I fall

E/G#

Am

down, down, down. I don't need a par-a-chute, ba-by, if I've got you.

F

C

Ba-by, if I've got you, I don't need a par-a-chute. You're gon-na catch me,

G

E/G#

To Coda

you're gon-na catch if I fall down, down, down.

1.

Am



F



2. Don't be-lieve the things you tell your-self so late at night, and you are your own worst en - e -

C



-my, you'll nev-er win the fight. Just hold on to me, I'll hold on to you;

G



E/G#



N.C.

it's you and me up a- gainst the world, it's you and me. Well,

2.

Am



F/A



I won't fall out of love, I won't fall out of.. I won't fall out of love,



I won't fall out of... I won't fall out of love, I won't fall out of...



I won't fall out of love, I fall in - to you.



I won't fall out of love, love. I won't

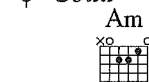
I won't fall out of love, I won't fall out of... I won't fall out of love,



fall out of love, love. I won't fall out of love, love,
 I won't fall out of... I won't fall out of love, I won't fall out of...

D.S. al Coda

Coda



love. Well,
 I won't fall out of love, I fall in - to you.



C



Musical notation for the first system, including treble and bass staves with notes and rests.

G



E/G#



Musical notation for the second system, including treble and bass staves with notes and rests.

Am



Fmaj7



Musical notation for the third system, including treble and bass staves with notes and rests.

C



Fade to end

G⁶



E(b9)/G#



Musical notation for the fourth system, including treble and bass staves with notes and rests.

Rihanna

Rude Boy

Words & Music by Mikkel S. Eriksen, Tor Erik Hermansen, Esther Dean,
Makeba Riddick, Rob Swire & Robyn Fenty

Original key: G# major

♩ = 96

N.C.

Ay. — Ay, ay. Ay. — Ay, ay.

The first system of music is in G# major, 4/4 time, and starts with a 'N.C.' (No Chords) instruction. It features a vocal line with lyrics 'Ay. — Ay, ay. Ay. — Ay, ay.' and a piano accompaniment consisting of a treble and bass clef staff.

N.C.

Come here rude boy, boy can you get it up? — Come here rude boy, boy is you big e-nough? —

The second system continues the melody with lyrics 'Come here rude boy, boy can you get it up? — Come here rude boy, boy is you big e-nough? —'. The piano accompaniment features a rhythmic pattern of eighth notes in the treble clef.

Take it, take it, ba - by, ba - by. Take it, take it, love me, love me.

The third system concludes the phrase with lyrics 'Take it, take it, ba - by, ba - by. Take it, take it, love me, love me.' The piano accompaniment continues with the same rhythmic pattern.

Em Bm C Am Bm

Come here rude boy, boy can you get it up?— Come here rude boy, boy is you big e-nough?—

Em Bm C Am Bm


Take it, take it, ba-by, ba-by. Take it, take it, love me, love me.

Em Bm C Am Bm

1. To-night I'm-a let you be the cap-tain. To-night I'm-a let you do your thing, yeah.
2. To-night I'm-a give it to you hard-er. To-night I'm-a turn your bod-y out.






Em Bm C Am Bm

To-night I'm-a let you be a ri-der. Gid-dy up, 'gid-dy up, gid-dy up, babe.
Re-lax, let me do it how I wan-na. If you got it, I need it and I'm-a put it down.

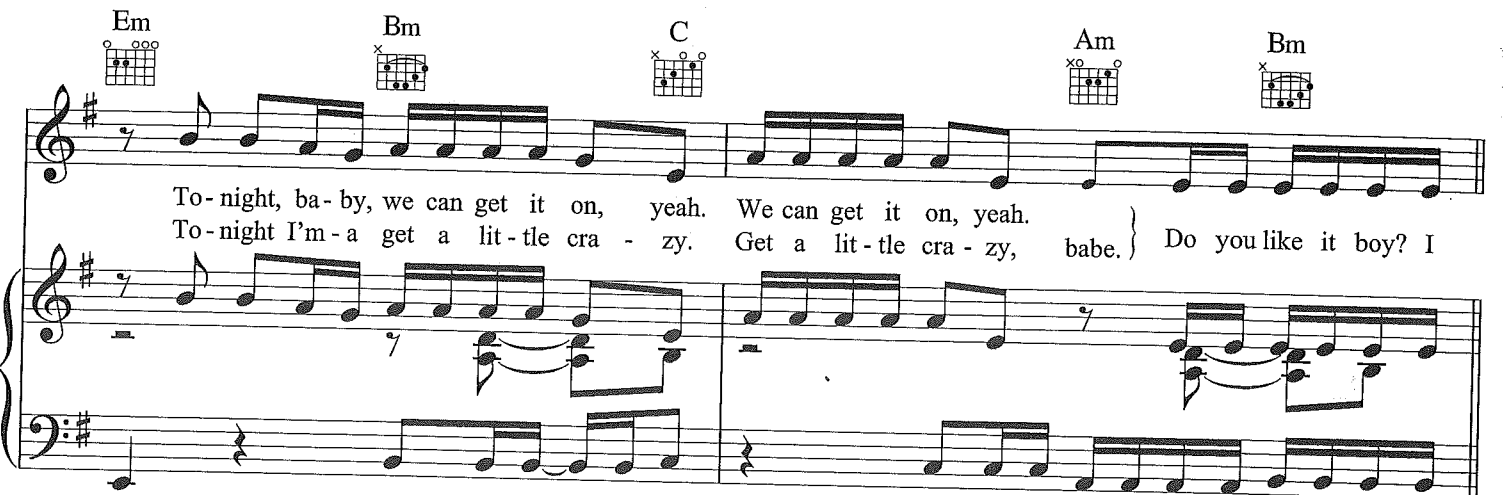
Am  Bm 






To - night I'm - a let it be fire. ——— To - night I'm - a let you take me high - er.
 Buck-le up, I'm - a give it to you strong - er. Hands up, we can go a lit - tle long - er.



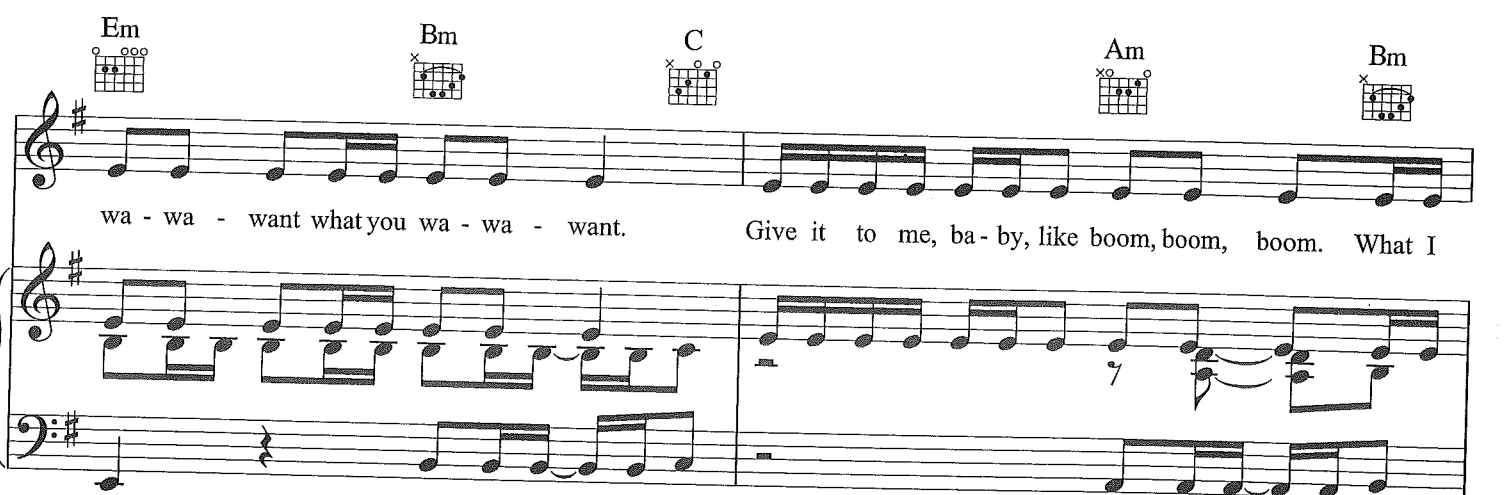
Em  Bm  C  Am  Bm 






To - night, ba - by, we can get it on, yeah. We can get it on, yeah.
 To - night I'm - a get a lit - tle cra - zy. Get a lit - tle cra - zy, babe. } Do you like it boy? I



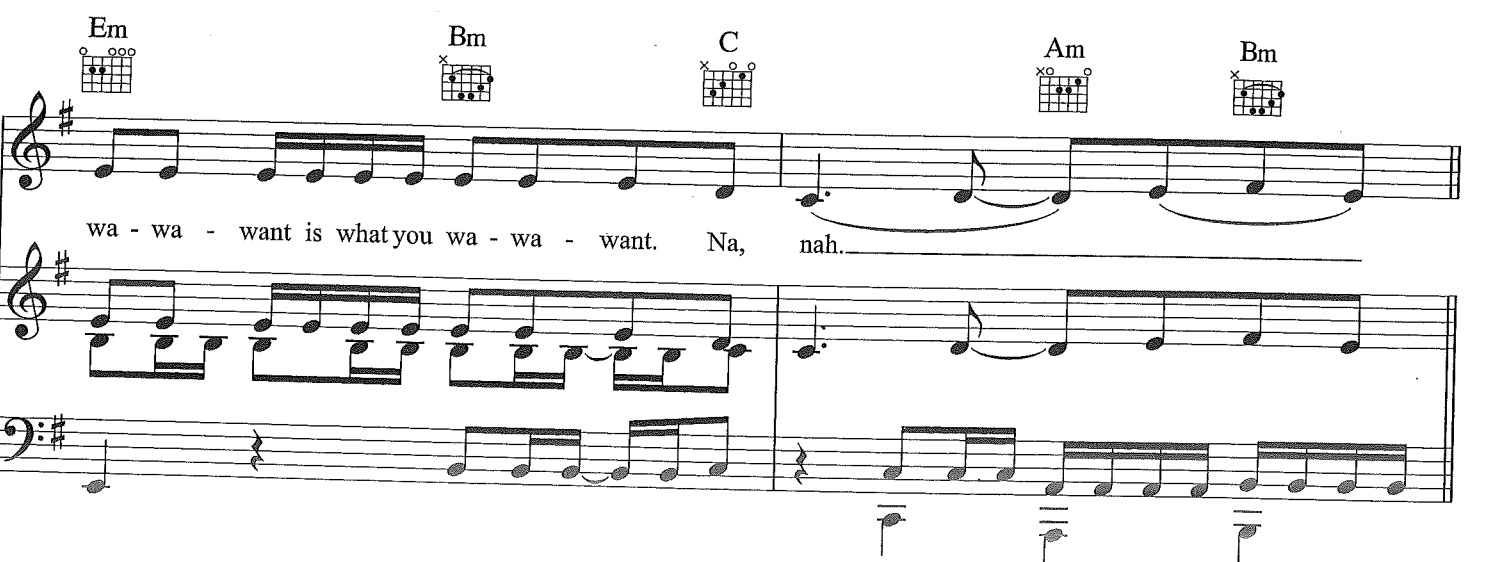
Em  Bm  C  Am  Bm 

wa - wa - want what you wa - wa - want. Give it to me, ba - by, like boom, boom, boom. What I



Em  Bm  C  Am  Bm 

wa - wa - want is what you wa - wa - want. Na, nah. ———



Em Bm C Am Bm

Come here rude boy, boy can you get it up?— Come here rude boy, boy is you big e-nough?..

Em Bm C Am Bm

Take it, take it, ba - by, ba - by. Take it, take it, love me, love me.

Em Bm C Am Bm

Come here rude boy, boy can you get it up?— Come here rude boy, boy is you big e-nough?..

Em Bm C Am Bm

Take it, take it, ba - by, ba - by. Take it, take it, love me, love me.

Am

G

D

Em

I like the way you touch me there. I like the way you pull my hair.

Am

G

D

Em

Babe, if I don't feel it I ain't fak - ing, no, no. (Oh, no!)

Am

G

D

I like when you tell me kiss it there. I like when you tell me move it there.

C

D

So gid-dy up. Time to gid-dy up. You say you're a rude boy. Show me what you got now.

N.C.

Come here right now.

Take it, take it, ba - by, ba - by. Take it, take it, love me, love me.

Em

Bm

C

Am

Bm

Come here rude boy, boy can you get it up?_ Come here rude boy, boy is you big e-nough?_

Em

Bm

C

Am

Bm

Take it, take it, ba - by, ba - by. Take it, take it, love me, love me.

Em Bm C Am Bm

Come here rude boy, boy can you get it up?— Come here rude boy, boy is you big e - nough?

Em Bm C Am Bm

Take it, take it, ba - by, ba - by. Take it, take it, love me, love me.

Em Bm C Am Bm

Love me, love me. (Love me, love me, love me, love me, love me, love me.)

Em Bm C Am Bm

Take it, take it, ba - by, ba - by. Take it, take it, love me, love me.

Eliza Doolittle

Skinny Genes

Words & Music by Eliza Caird, Matthew Prime & Tim Woodcock

$\text{♩} = 132$ $\text{♪} = \text{♪} \text{♪}$



8vb throughout

1. I real - ly don't like your point of view. I
(2.) real - ly don't like your skin - ny jeans so

E



know you'll nev - er change. _____
 take them off for me. _____

Sting - in' me with your at -
 Show me what you've got un -

F#m



- ti - tude. I've got the mind to walk a - way. _____
 - der - neath so we can do this prop - er - ly. _____

E



F#m



I real - ly don't like your ar - ro - gance,
 I real - ly don't like the way you smile

E



or your pol - i - cies. _____ You're
 when you think you're right. _____

F#m



nine - ty nine per - cent an em - bar - rass - ment, with
But I will for - give you, the yoke... is in the mid - dle and we're

E



N.C.

F#m



just one qual - i - ty. } I don't mind it when you... brings out the
chew - ing through the wire. }

E



best in me, when you... show your ex - per - tise. When the

F#m



C#m



night al - ways ends with a fight I'm ex - ci - ted that you wind up next to me..

B



F#m



I like it when you...—

can I have some please,— of that?—

E



F#m



Sa - tis - fy my needs...
* Take off your skin - ny jeans.

Some - times I fake that I

C#m



1.

B

To Coda



hate you and make up so you wind up next

to me. —

2. I

2.

B



E



F#m



Dreamt that you were on a train. —

You were leav -

8va

E



- ing, you were leav - ing. It made me think of what I'd miss...

(8)

F#m



E



D.S. al Coda

8va

You be - lieve it, you were leav - ing. I don't mind it when you...

(8)

⊕ Coda

B



E



I dreamt that you were on a train...

8va

F#m



E



You were leav - ing, you were leav - ing.

(8)

Rumer

Slow

Words & Music by Sarah Joyce

$\text{♩} = 70$

$E^b m^9$



8vb throughout
You make me want to sing a - bout love ev - 'ry time...

$F^7 \text{ sus}^4$



F



$E^b m^9$



— I raise my head... You make me want to tell the whole

$F^7 \text{ sus}^4$



F



$E^b m^7$



$F \text{ sus}^4$



F



world what I've found is good. Then they say slow,

B^bmaj⁷

E^bm⁹

slow this right down. Don't burn it out, don't

F⁷sus⁴

F⁷

B^bmaj⁷

E^bm⁹

let it show. Slow, oh, but my heart is racing to

F⁷sus⁴

F⁷

B^bmaj⁷

hold your gaze and let it go. My love, my love, my

E^bm⁹

B^bmaj⁷

E^bm⁷

love, kill-in' time is easy when you're here.

B^bmaj⁷ **E^bm⁹** **B^bmaj⁷**

From dreams I've seen you be-fore. You're so fa-mil - iar. You're so fa-mil-iar.

E^bm⁹ **B^bmaj⁷** **E^bm⁹**

And ev-'ry-where I go hear me call - ing for your love.

F⁷sus⁴ **F⁷** **E^bm⁷**

'Cause if it's you, I will dis-arm you.

F⁷sus⁴ **F⁷** **E^bm⁷** **F⁷sus⁴** **F⁷**

And if it's you, do you know how to calm me down? Oh, let me sleep.

E^bm⁷

F⁷sus⁴

F⁷

B^bmaj⁷

in your arms _____ then I won't hear them sing - ing... Slow, - slow this

E^bm⁹

F⁷sus⁴

F⁷

right _____ down... Don't _____ burn it out, don't let it show. _____

B^bmaj⁷

E^bm⁹

Slow, oh, but my heart is rac - ing to hold your gaze and

F⁷sus⁴

F⁷

E^bm⁹

let _____ it go. You make me want to sing a - bout love e - ven though -

F7sus4

F

Ebm9

F7sus4

F



— you don't wan-na know...

You make me want to tell the whole world

but I know.



Ebm9

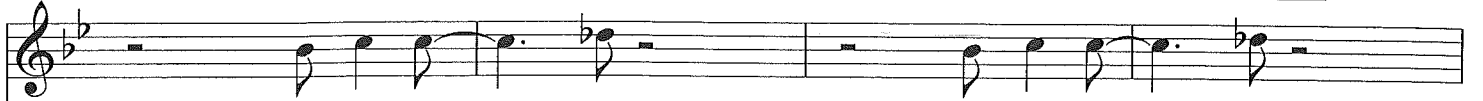
F7sus4

F

Ebm9

F7sus4

F



you don't like_____ it.

You don't like_____ it.



Ebm9

F7sus4

F

Bbmaj9



You don't_ like_____

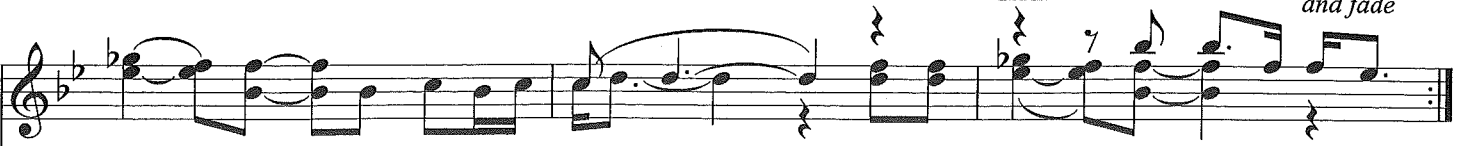
it._____ Slow,_____ slow this



Ebm9

Bbmaj9

Ebm9



right_ down._____

Slow,_____ slow this

right_ down._____

(You're so fa-mil - liar.)

(You're so fa-mil - iar.)



Repeat ad lib.
and fade

Katy Perry

Teenage Dream

Words & Music by Katy Perry, Lukasz Gottwald, Max Martin,
Benjamin Levin & Bonnie McKee

♩ = 120

N.C.

N.C.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half rest, and then begins with the lyrics "You think I'm pret-ty with-". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

You think I'm pret-ty with-

-out an - y make - up on. You think I'm fun - ny when I tell the punch - line wrong.

I know you get me, so I let my walls come down. Down.

E^bmaj⁷



Gm



Fsus⁴



1. Be - fore you met me
2. We drove to Ca - li

I was al - right... but things...
and got drunk on... the beach...

E^bmaj⁷



Gm



Fsus⁴



E^bmaj⁷



Gm



... were kind of heav - y.
... Got a mo - tel and

You brought me to life... Now
built a fort out... of

ev - 'ry Feb - ru - ar - y
sheets... I've fin - 'ly found you,

Fsus⁴



E^bmaj⁷



Gm



Fsus⁴



you'll be my Va - len - tine...
my miss - ing puz - zle piece...

Va - len - tine...
I'm com - plete... }

Let's go

E^bmaj⁷



Gm



Fsus⁴



E^bmaj⁷



Gm



all the way... to - night. No re - grets... just love...

Fsus⁴



E^bmaj⁷



Gm



Fsus⁴



— We can dance un - til we die. You and I —

E^bmaj⁷



Gm



Fsus⁴



§

E^bmaj⁷



Gm



— will be young for - ev - er. You make me

Fsus⁴



E^bmaj⁷



Gm



Fsus⁴



feel like I'm liv - ing a teen - age dream. The way you turn me on,

E^bmaj⁷



Gm



Fsus⁴



E^bmaj⁷



Gm



I can't sleep. Let's run a - way and don't ev - er look back. Don't

Fsus⁴



E^bmaj⁷



Gm



Fsus⁴



ev - er look back.

My heart stops

when you look at me.

E^bmaj⁷



Gm



Fsus⁴



E^bmaj⁷



Gm



Just one touch,

now ba - by I be - lieve

this is real.

Fsus⁴



E^bmaj⁷



Gm



Fsus⁴



So take a chance and don't

ev - er look back. Don't ev - er look back.

2, 3.

Fsus⁴



E^bmaj⁷



Fsus⁴



ev - er look back.

I might get your heart rac - ing in my skin - tight jeans. Be your

E^bmaj7
x 6fr

Fsus4

E^bmaj7
x 6fr

teen - age__ dream to - night.____ Let you put your hands on__ me in my

Fsus4

E^bmaj7
x 6fr

To Coda ◊ Fsus4

skin - tight__ jeans. Be your teen - age__ dream to - night.____ *echo*

E^bmaj7
x 6fr

Gm
3fr

Fsus4

E^bmaj7
x 6fr

Gm
3fr

Fsus4

D.S. al Coda

Yeah!

◊ *Coda*

Gm Fsus4
3fr

E^bmaj7
x 6fr

Gm
3fr

Fsus4

Repeat to fade

echo

Alicia Keys

Try Sleeping With A Broken Heart

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

Heavily ♩ = 84

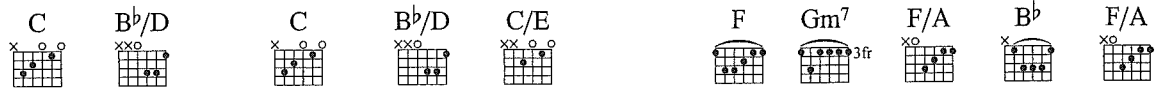
N.C.



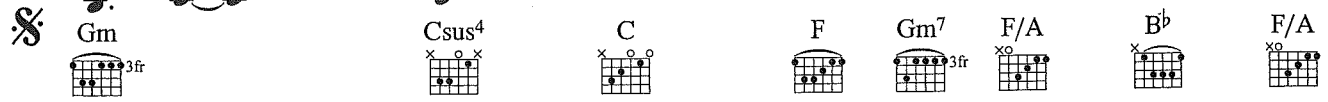


And e - ven at the bot - tom of the sea, I could still hear in - side my

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.

Gm



Csus4



C



F



Gm7



F/A



Bb



F/A



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

Gm



Csus4



C



F



Gm7



F/A



Bb



F/A



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

Gm



Csus4



C



F



Gm7



F/A



Bb



To Coda

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

Bb



C



F



Bb



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 F Bb

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

Bb

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

C F Gm7 F/A Bb

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

Csus⁴

F

Gm⁷

F/A

B^b

F/A

D.S. al Coda

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 Gm B^b F/A

Gm C F B^b C B^b/D B^b Fsus⁴/A F/A F

B^b F/A Gm Csus⁴ C F Gm F/A B^b C B^b/D

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

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

N.C.

Repeat and fade

Beyoncé

Why Don't You Love Me

Words & Music by Angela Beyince, Beyoncé Knowles, Solange Knowles,
Jonathan Wells, Jesse Rankins & Eddie III Smith

Original key: A \flat minor

$\text{♩} = 138$

N.C.

The first system of music consists of two staves. The top staff is a vocal line in treble clef, 4/4 time, with a key signature of one flat (A-flat minor). It contains three measures of whole rests. The bottom staff is a piano accompaniment in bass clef, 4/4 time, with a key signature of one flat. It features a repeating eighth-note bass line: A-flat, G, F, E, D, C, B, A-flat, with a sharp sign above the A-flat in the first measure of each measure.

N.C.

(Spoken:) *N-now, now, honey,*

you better sit down and look around, 'cause

you must have bumped your head.

And I love you enough to talk some sense back into you, babe.

I'd hate to see you come home, me, the kids and the dog is gone. Check my credentials.

I give you everything you want, everything you need, even your friends say I'm a good woman.

All I need to know is, why? Why don't you love me? Tell

me, ba - by, why don't you love me, when I make me so damn eas -

Am/G



F#m7(b5)



F6%



- y to love?

Am



Am/G



F#m7(b5)



And why don't you need me?

Tell me, ba - by, why don't you need

F6%



Am



Am/G



To Coda

me, when I make me so damn eas - y to need?

F#m7(b5)



F6%



N.C.

Mm.

Oh.

1. I got	beau - ty,	I got	class,
2. I got	beau - ty,	I got	heart,

I got style and I got ass, ha. And you don't e -
 keep my head in them books, I'm sharp. But you don't care.

- ven care to care. Look-a
 to know I'm smart. Now, now, now,

here... I e - ven put mon - ey in the bank ac - count, don't have to ask no -
 now, now, now, now, I got moves in your bed , - room, keep you hap -

Am

Am/G

D7/F#



F6/9



Am



— one to help me out; you don't e - ven no - tice
-py with the nas - ty things I do. But you don't seem to be in

Am/G



N.C.

1.

2.

D.S. al Coda

that.
tune.

⊕ Coda

D7/F#



F6/9



N.C.

Am(add9)



Noth-in' not to love a - bout, noth-in' not to love a - bout me.

Cmaj7/G



F#m7(b5)



Fmaj7



No, no, there's noth - in' not to love, no, no, noth - in' not to love — a - bout me. —

Am(add9)



Cmaj7/G



F#m7(b5)



I'm - - - a lov - - - e - ly. —

Fmaj7



Am



Am/G



There's noth - in' not to need a - bout — me, — no, no, there's noth - in' not to

F#m7(b5)



Fmaj7



Am



need a - bout me.

May - be you're just not the one,

Am/G



F#m7(b5)



Fmaj7



or may - be you're just

plain...

gliss.

N.C.

mp

1.

2.

N.C.

...dumb!

Florence + The Machine

You Got The Love

Words & Music by Anthony Stephens, John Bellamy,
Arnecia Harris & John Truelove

Original key: D^b major

♩ = 108

Gm



F



Some-times I feel like throw-ing my hands up in the air



Csus⁴



Gm



I know I can count on you. Some-times I feel like say-ing

F



"Lord, I just don't care." But you've got the love I need to see me through.

Gm F C

Some-times it seems the go-ing is just too rough. And things go wrong no mat-ter what

Csus⁴ C Gm F

I do. Now and then it seems that life is just too much.

C Csus⁴ C Gm

But you've got the love I need to see me through. When food is gone you

F C Csus⁴ C Gm

are my dail - y meal. Oh. When friends are gone I know my

F C Csus⁴ C⁵ Csus⁴ C

sa - viour's_ love_ is real_ You_ know_ it's real_

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written on a single treble clef staff. The lyrics are "sa - viour's_ love_ is real_ You_ know_ it's real_". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some sustained notes. Chord diagrams for F, C, Csus⁴, C⁵, Csus⁴, and C are provided above the vocal line.

Gm F C Csus⁴ C

'Cause you got the love_ You got the love_ Oh, you_ got the love_

The second system continues the musical score. The vocal line lyrics are "'Cause you got the love_ You got the love_ Oh, you_ got the love_". The piano accompaniment continues with similar harmonic support. Chord diagrams for Gm, F, C, Csus⁴, and C are provided above the vocal line.

Gm F C Csus⁴ C

You got the love_ You got the love_ Oh, you_ got the love_

The third system continues the musical score. The vocal line lyrics are "You got the love_ You got the love_ Oh, you_ got the love_". The piano accompaniment continues with similar harmonic support. Chord diagrams for Gm, F, C, Csus⁴, and C are provided above the vocal line.

Gm F C

Time af - ter time_ I think "Oh, Lord, what's the use?"_ Time_ af - ter time_ I think "It's

The fourth system concludes the musical score. The vocal line lyrics are "Time af - ter time_ I think 'Oh, Lord, what's the use?'_ Time_ af - ter time_ I think 'It's". The piano accompaniment continues with similar harmonic support. Chord diagrams for Gm, F, and C are provided above the vocal line.

Csus⁴
C
Gm
F

just no good."— 'Cause soon-er or lat-er in life— the things you love_ you lose..

C

But you've got the love— I need to see me through.

Gm
F
C

You got the love.— You got the love.— Oh, you— got the love.—

Csus⁴
C
Gm
F

You got the love.— You got the love.— Oh, you—

Play 3 times ad lib.



got the love. _____ Some-times I feel like throw-ing my



hands up in the air. _____ 'Cause I know I can count on you. Oh. _____



Some - times I feel like say - ing "Lord I just don't care. _____



rit.

But you've got the love. I need to see me through.

Ke\$ha

Your Love Is My Drug

Words & Music by Pebe Sebert, Kesha Sebert
& Joshua Coleman

Original key: F# major

$\text{♩} = 120$

N.C.

N.C.

1. May-be I need some re-hab,

or may-be just need some sleep.

(2.) mum's tell-in' me I should think twice.

I got a sick ob-ses-sion, I'm see-in' it in my dreams.
But left to my own de-vi-ces, I'm ad-dict-ed; it's a cri-sis.

I'm look-in' down ev-'ry al-ley,
My friends think I've gone cra-zy,

I'm ma - kin' those des - p'rate calls, I'm stay - in' up all night ho - pin',
 my judg - ment's get - tin' kind - a ha - zy. My sta - tus is gon - na be af - fect - ed,

hit-in' my head a - gainst the wall.
 if I keep it up like a love - sick crack - head. } What you got boy, is hard to find; I

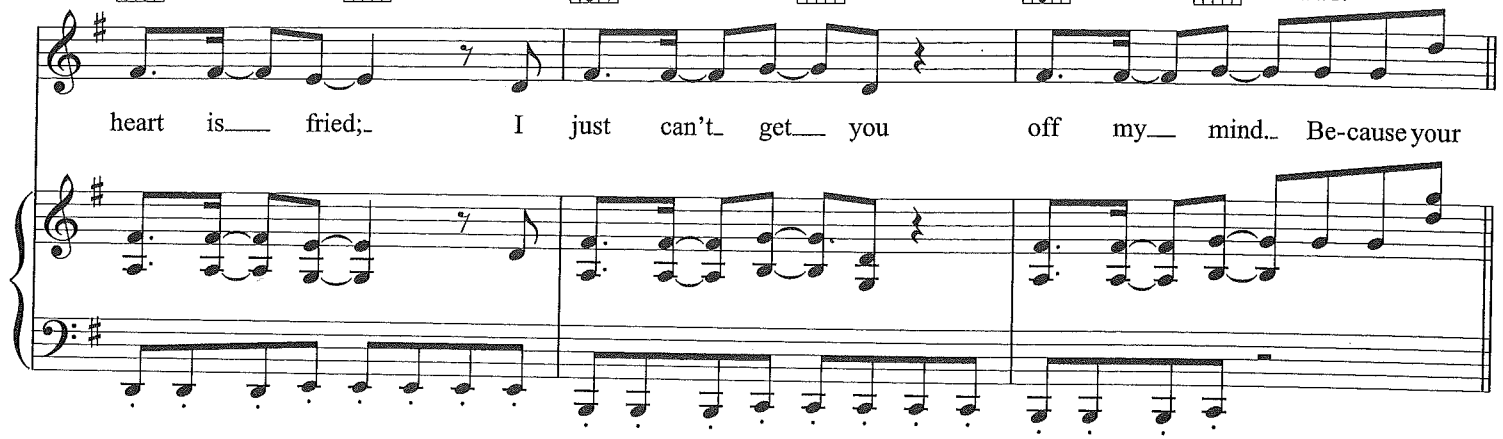
G D Em



think a - bout it all the time... I'm all strung out, my

Bm7 Cmaj7 Bm7 Cmaj7 G

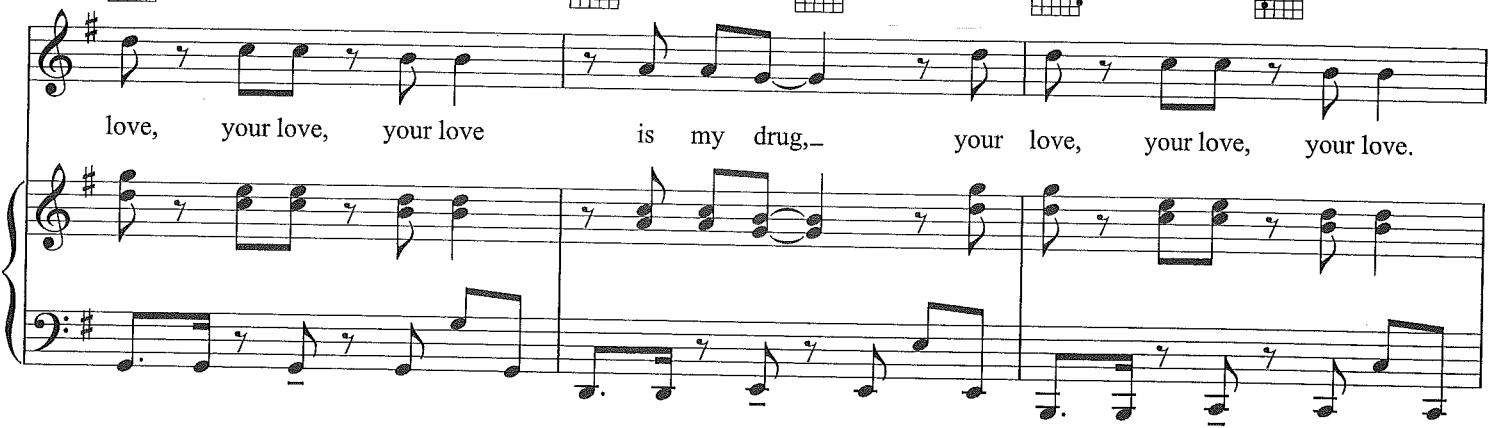
D  Em  Bm7  Cmaj7  Bm7  Cmaj7  N.C.

heart is fried; I just can't get you off my mind. Be-cause your



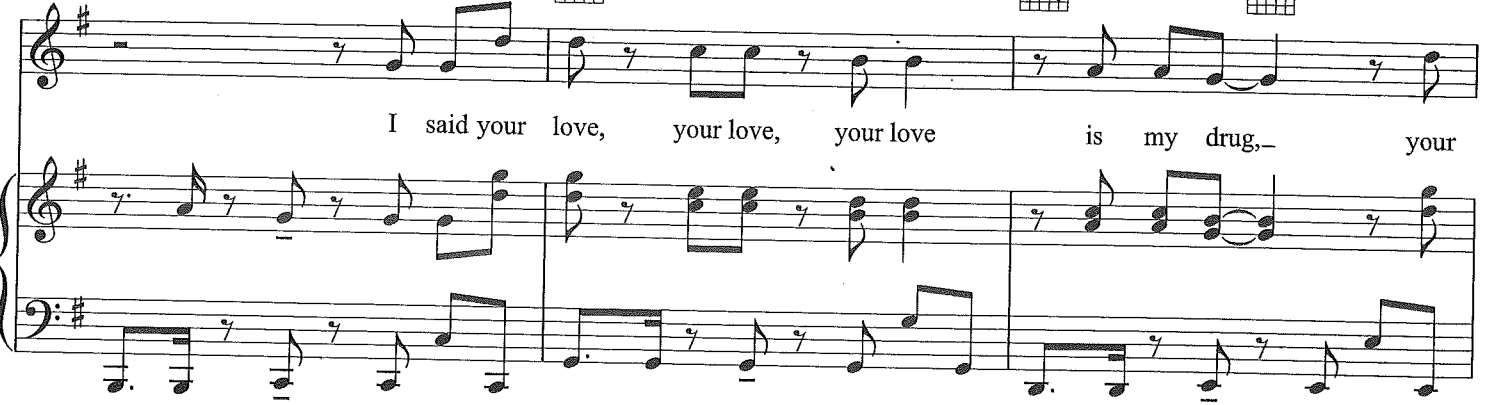
G  D  Em  G/B  C 

love, your love, your love is my drug, your love, your love, your love.



Bm7  C  G  D  Em 

I said your love, your love, your love is my drug, your



G/B  C  Bm7  C 

love, your love, your love.

1. N.C.

2. Won't lis-ten to an - y ad-vice,



2.

G D Em

I don't care what peo - ple say; the rush is worth the price I pay. I

C D Em G

get so high when you're with me, but crash and crave you when you leave. Hey,

Cmaj7 D

so I got - ta ques - tion: do you wan-na have a slum-ber par - ty in my base-ment? Do

Em Cmaj7

I make your heart beat like an 8 - 0 - 8 drum? Is my love your drug? Your drug,

Am⁹



Em



N.C.

huh, your drug,

huh, your drug.

Is my love

your drug?

G



D



Em



Be-cause your love,

your love,

your love

is my drug,-

your

G/B



C



Bm⁷



C



G



love,

your love,

your love.

I said your love,

your love,

your love

D



Em



G/B



C



1.

Bm⁷



C



is my drug,-

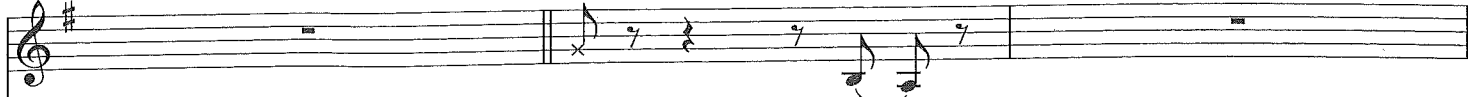
your love,

your love,

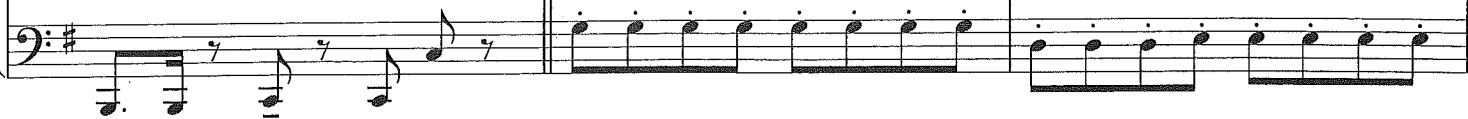
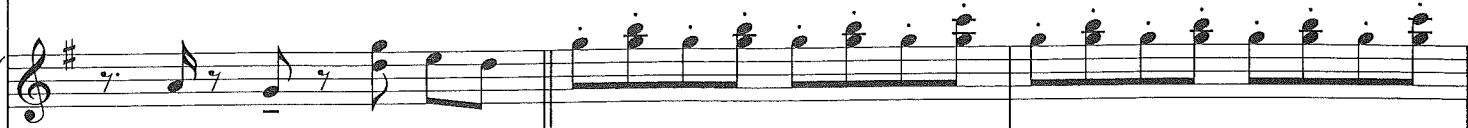
your love.

Be-cause your

2.



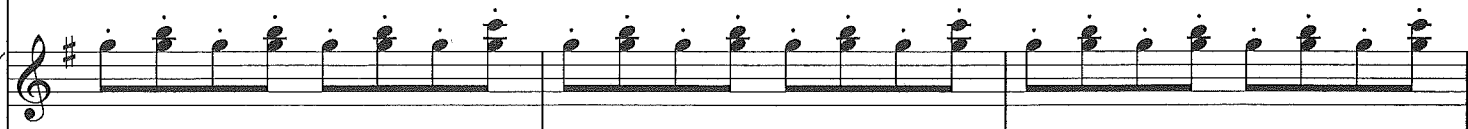
Hey, hey,—



so...

...your love,

your love,



Fade to end

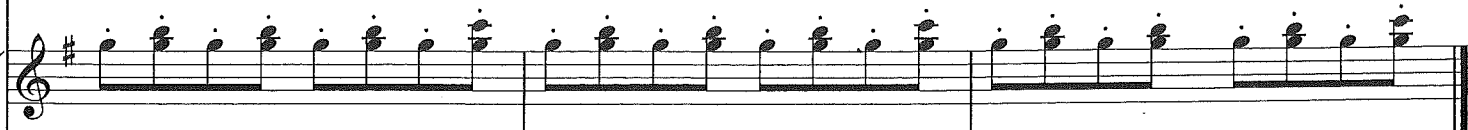


your love,

your love,

(Whispered:) is my drug.

(Spoken:) I like your beard...



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Alejandro *Lady Gaga*

All Night Long *Alexandra Burke*

All The Lovers *Wycle D'Jean*

Boys And Girls *Pixie Lott*

Do You Want The Truth
Or Something Beautiful? *Alona Brown*

Eclipse (All Yours) *Melanie Lynskey*

4th Of July (Fireworks) *Christina Aguilera*

Guns And Horses *Christina Aguilera*

Hang With Me *Christina Aguilera*

Once *Christina Aguilera*

One *Christina Aguilera*

Parachute *Christina Aguilera*

Rude Boy *Christina Aguilera*

Skinny Genes *Christina Aguilera*

Slow *Christina Aguilera*

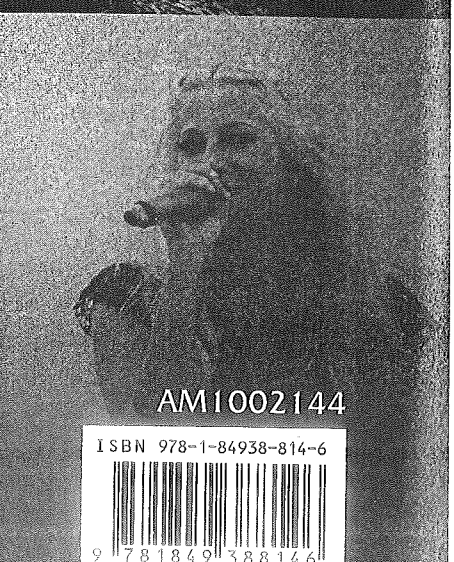
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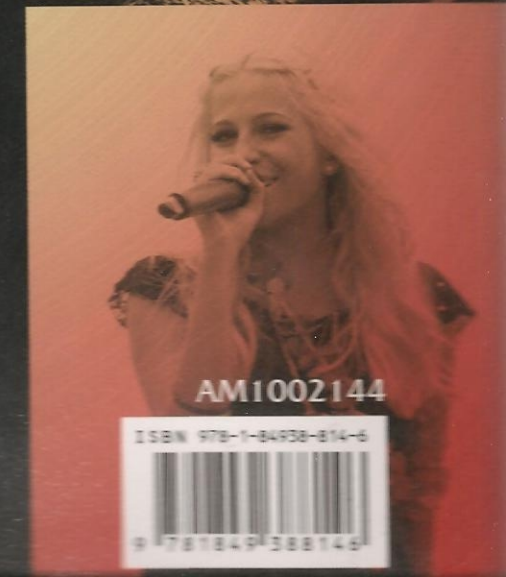
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