

Piano / Vocal / Guitar

ALVIN AND THE CHIPMUNKS 2: THE SQUEAKQUEL

Music from the Motion Picture Soundtrack



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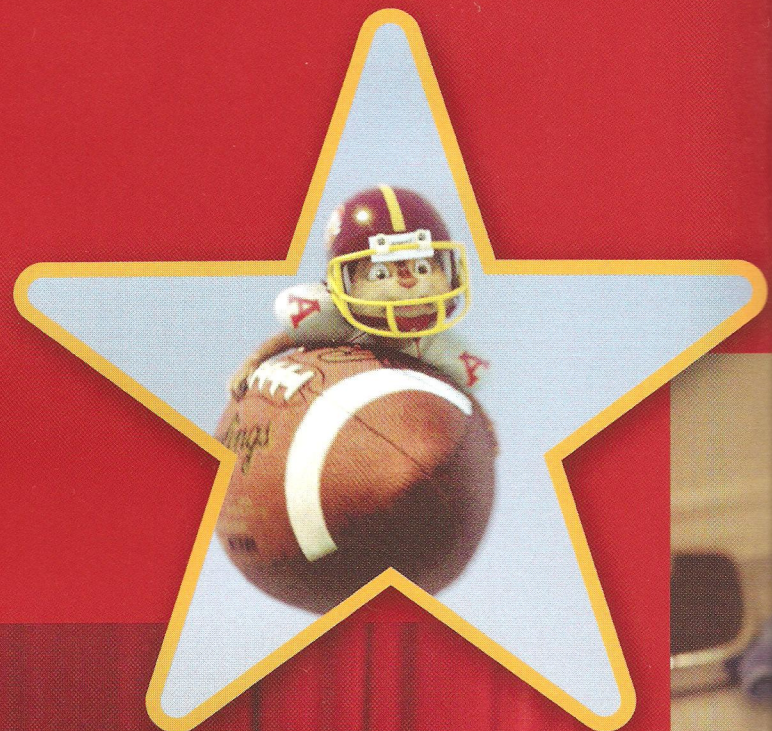
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YOU REALLY GOT ME

Words and Music by
RAY DAVIES

Moderately

E \flat F E \flat F E \flat F E \flat

6fr 6fr 6fr 6fr 6fr 6fr 6fr 6fr

mf

F E \flat F E \flat F E \flat F E \flat

6fr 6fr 6fr 6fr 6fr 6fr 6fr 6fr

Girl, you real - ly got me go - ing, you got me
 See, don't ev - er set me free, I al - ways
 See, don't ev - er set me free, I al - ways

F E \flat F E \flat F E \flat F E \flat

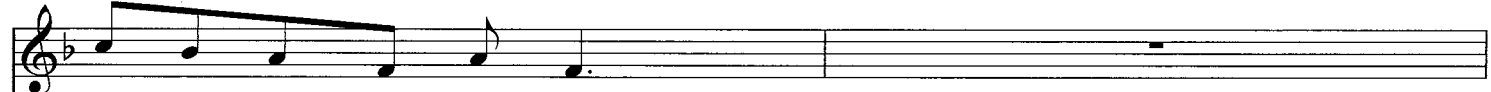
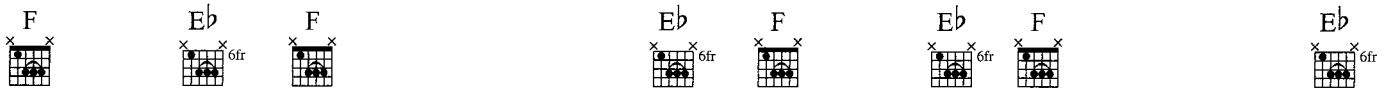
6fr 6fr 6fr 6fr 6fr 6fr 6fr 6fr

so I don't know what I'm do - ing.
 wan - na be by your side.
 wan - na be by your side.

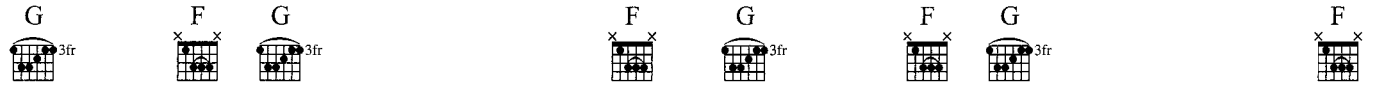
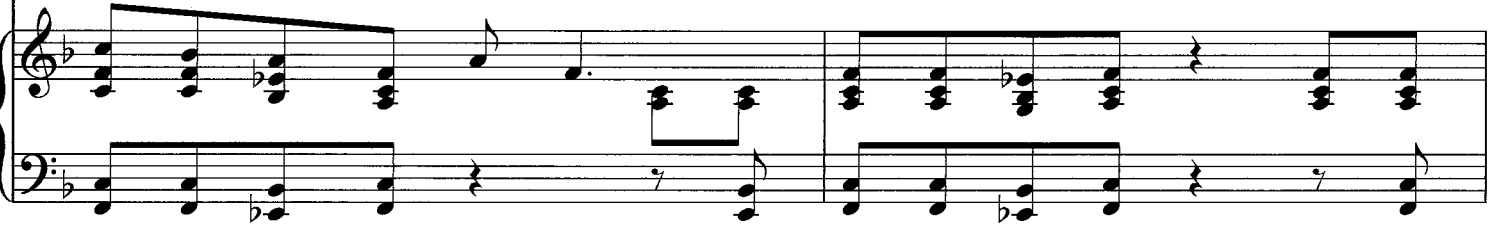
F E \flat F E \flat F E \flat F E \flat

6fr 6fr 6fr 6fr 6fr 6fr 6fr 6fr

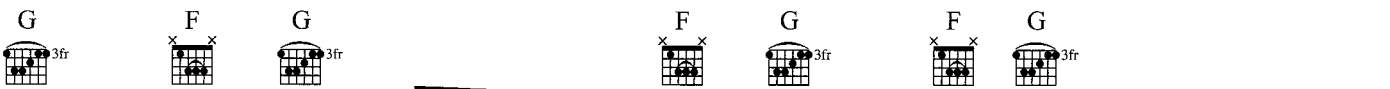
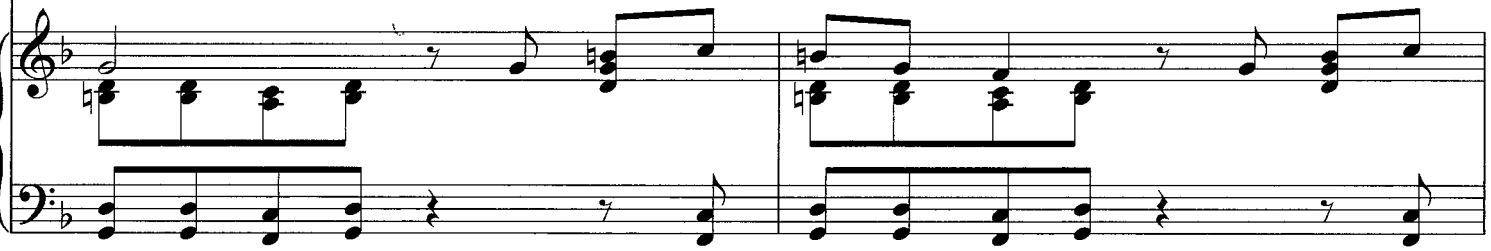
Yeah, }
 Girl, } you real - ly got me now. You got me
 Girl, }



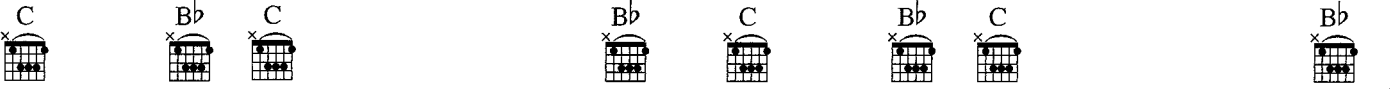
so I can't sleep at night.



Yeah, you real - ly got me now, you got me



so I don't know what I'm do - ing. ——— Oh



yeah, you real - ly got me now. ——— You got me



C Bb C Bb C Bb C Bb

so I can't sleep at night. You real - ly got me. ____ You

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and guitar chord diagrams above it. The chords are C, Bb, C, Bb, C, Bb, C, Bb. Below the vocal line is a piano accompaniment with a treble and bass clef. The piano part consists of chords and single notes, with some rests and a 7th fret barre.

C Bb C Bb C Bb C Bb

real - ly got me. ____ You real - ly got me. ____

Detailed description: This system contains the second line of music. It continues the vocal line and piano accompaniment from the first system. The guitar chords are C, Bb, C, Bb, C, Bb, C, Bb. The piano accompaniment continues with similar chordal textures and melodic lines.

1 2 C

Oh, oh. _

Detailed description: This system contains the third line of music, starting with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The vocal line has the lyrics 'Oh, oh. _'. A guitar chord diagram for C is shown above the second ending. The piano accompaniment features a sustained chord in the right hand and a moving bass line in the left hand.

3 C

Detailed description: This system contains the fourth line of music, starting with a third ending bracket labeled '3'. The piano accompaniment continues with a moving bass line and chords in the right hand. The system ends with a double bar line.

HOT N COLD

Words and Music by MAX MARTIN,
LUKASZ GOTTWALD and KATY PERRY

With energy

G D Am

You change your mind ___ like a girl ___ chang-es clothes. _
We used to be ___ just like twins, _ so in sync. _

mp

C G D

___ Yeah, you P. M. S. ___ like a bitch, _
___ The same en - er - gy ___ now's a dead _

Am C G

___ I would know. ___ And you al - ways think, _
___ bat - ter - y. ___ Used to laugh ___ 'bout noth - ing, _

D **Am** **C**

al - ways speak — crit - i - c'ly. — I should know —
 now you're plain — bor - ing. — I should know —

G **D** **Am**

that you're — not good — for me. —
 that you're — not gon - na change. —



C **G**

'Cause you're hot — then you're cold; you're yes —

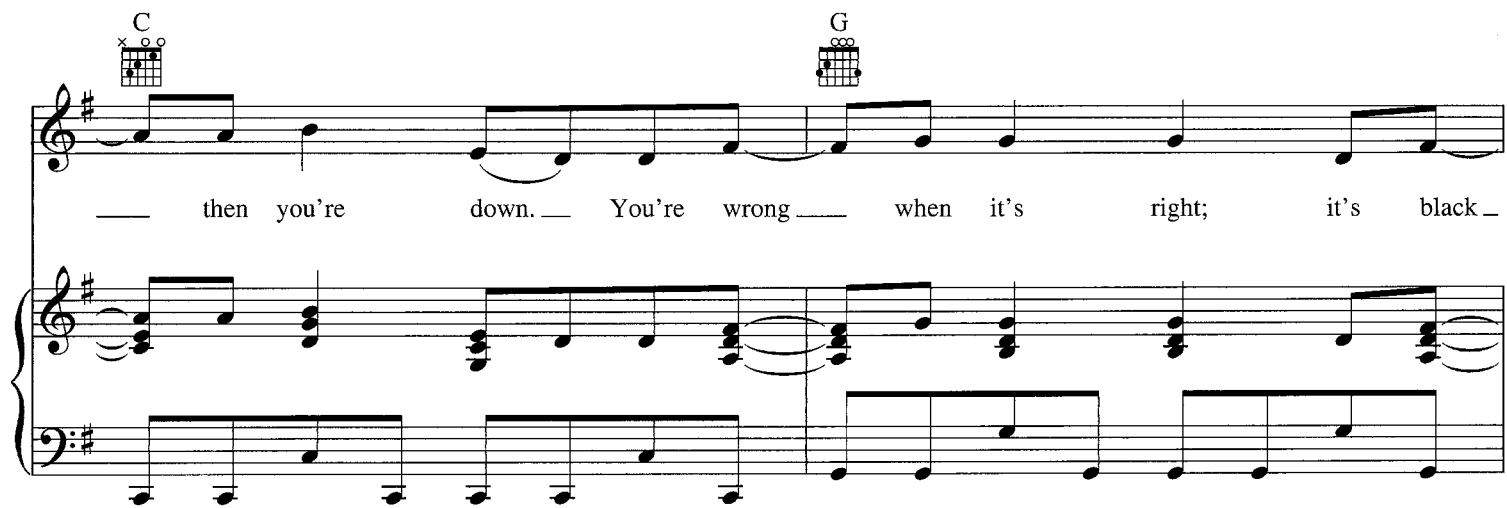
f



D **Am**

— then you're no; you're in — then you're out; you're up —


C  G 



— then you're down. — You're wrong — when it's right; it's black —



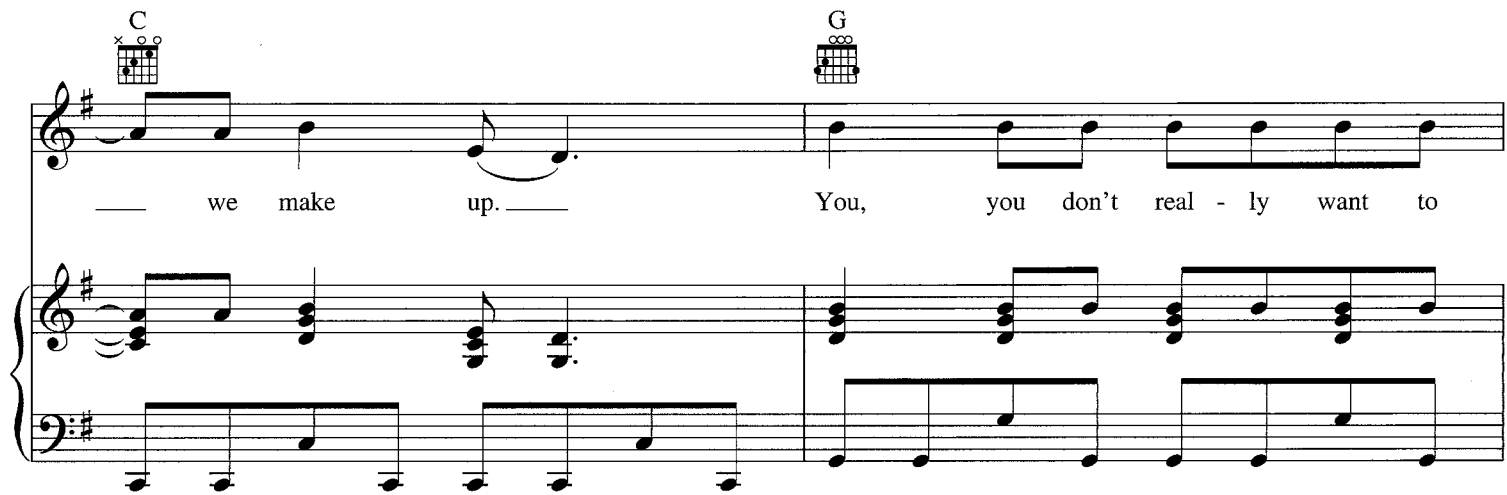
D  Am 



— and it's white; we fight, — we break up; we kiss, —



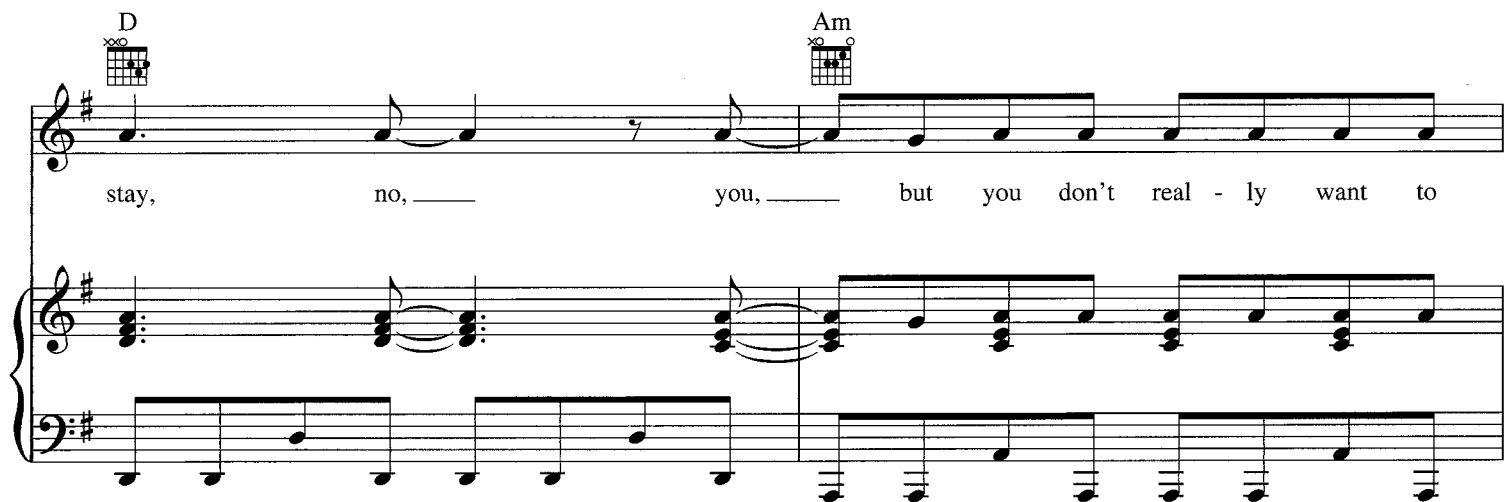
C  G 

— we make up. — You, you don't real - ly want to



D  Am 

stay, no, — you, — but you don't real - ly want to



C G D

go - o. ___ You're hot ___ then you're cold; you're yes ___ then you're no; you're in ___

Am C 1 G

___ then you're out; you're up ___ and you're down. _

D Am C

2 Em C G

D Em C

G D Em

Some - one

C G D

call the doc - tor, got a case_ of a love_ bi - po - lar.

Em C G

Stuck on_ a rol - ler-coast - er, can't get off this ride._

D G

You change your mind _

D Am C

like a girl _ chang-es clothes. _ 'Cause you're hot _

G D Am

then you're cold; you're yes _ then you're no; you're in _ then you're out; you're up _

C G D

and you're down. _ You're wrong _ when it's right; it's black _ and it's white; we fight, _

Am

1 C

2 C

— we break up; we kiss, — we make up. — You're hot — — we make up. —

G D Am

You, you don't real - ly want to stay, no, — you, — but you don't real - ly want to

C G D

go - o. — You're hot — then you're cold; you're yes — then you're no; you're in —

Am C G

— and you're out; you're up — and you're down. —

SO WHAT

Words and Music by ALECIA MOORE,
MAX MARTIN and JOHAN SCHUSTER

Moderately (♩ = $\overset{\frown}{\text{3}} \overset{\frown}{\text{3}}$)

N.C.

Na, na, na, na, na, na, na,

na, na, na, na, na, na. Na, na, na, na, na, na, na, na, na, na, na, na. I

guess I just lost my hus-band, I don't know where he went. So I'm gon-na drink my mon-ey, I'm
wait-er just took my ta-ble and gave it to Jes-si-ca Simp, shit. I guess I'll go sit with Tom boy, at




not gon - na pay his rent, nope. I got a brand - new at - ti - tude and I'm gon - na wear it to - night.
 least he'll know how to hit. What if this song's on the ra - di - o, then some - bod - y's gon - na die.

I'm gon - na get in trou - ble, I wan - na start a fight. Na, na, na, na, na, na, na,
 I'm gon - na get in trou - ble, my ex will start a fight. Na, na, na, na, na, na, na,

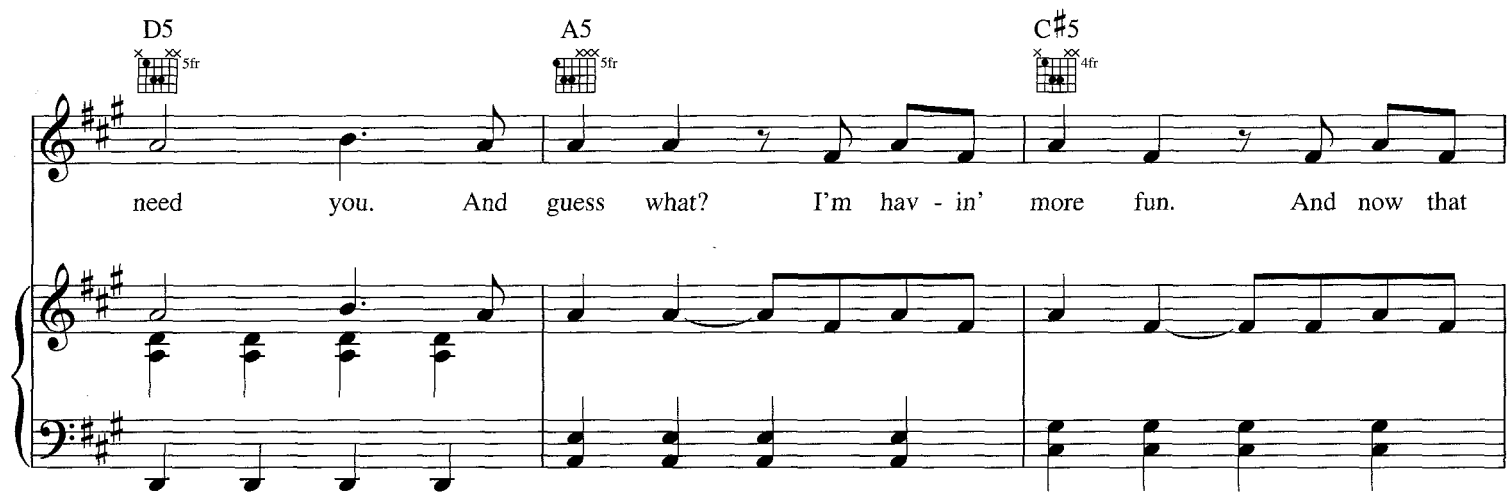
I wan - na start a fight. Na, na, na, na, na, na, na, I wan - na start a fight. } So,
 he's gon - na start a fight. Na, na, na, na, na, na, na, we're all gon - na get in a fight. }




so what? I'm still a rock star. I got my rock moves and I don't

A5 C#5 F#5

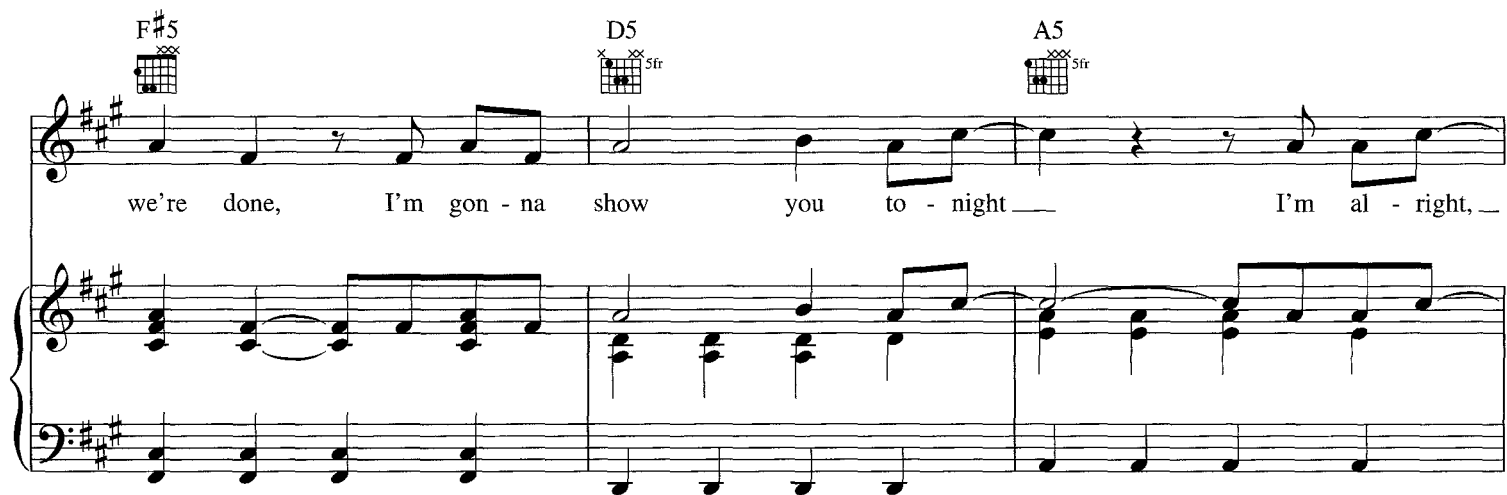
D5  5fr A5  5fr C#5  4fr




need you. And guess what? I'm hav - in' more fun. And now that



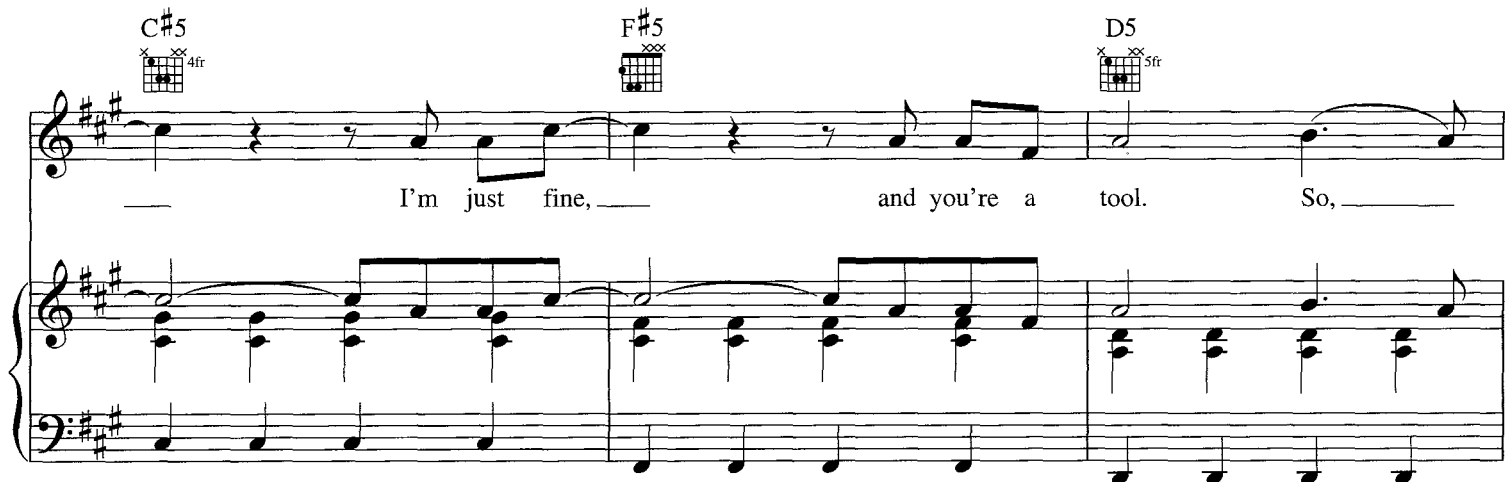
F#5  D5  5fr A5  5fr




we're done, I'm gon - na show you to - night — I'm al - right, —




C#5  4fr F#5  D5  5fr

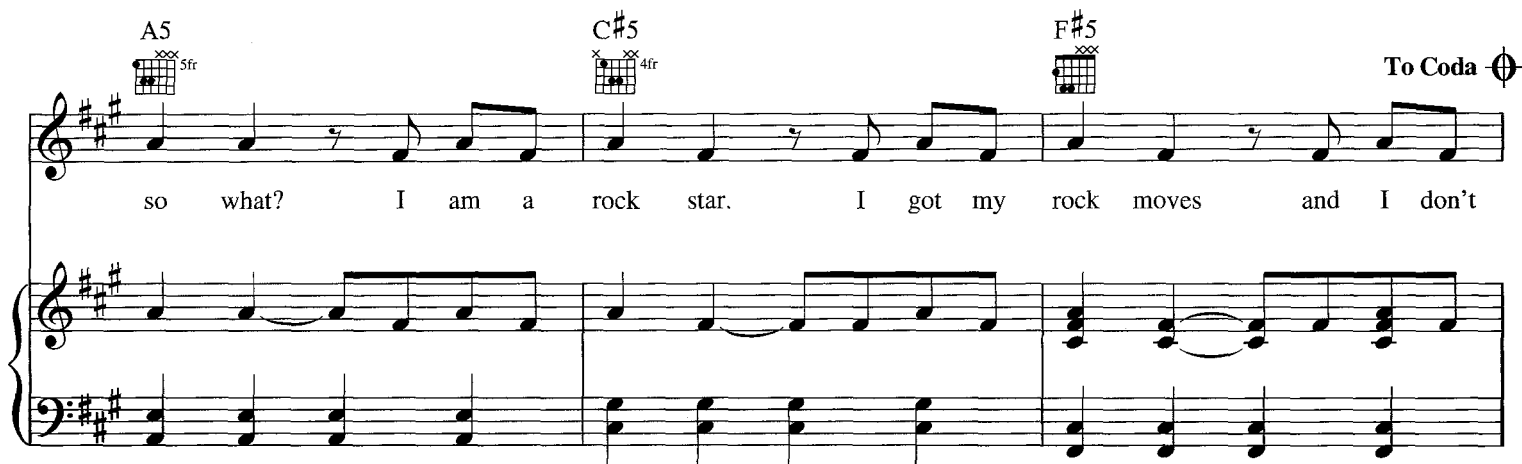
— I'm just fine, — and you're a tool. So, —




A5  5fr C#5  4fr F#5  5fr

so what? I am a rock star. I got my rock moves and I don't

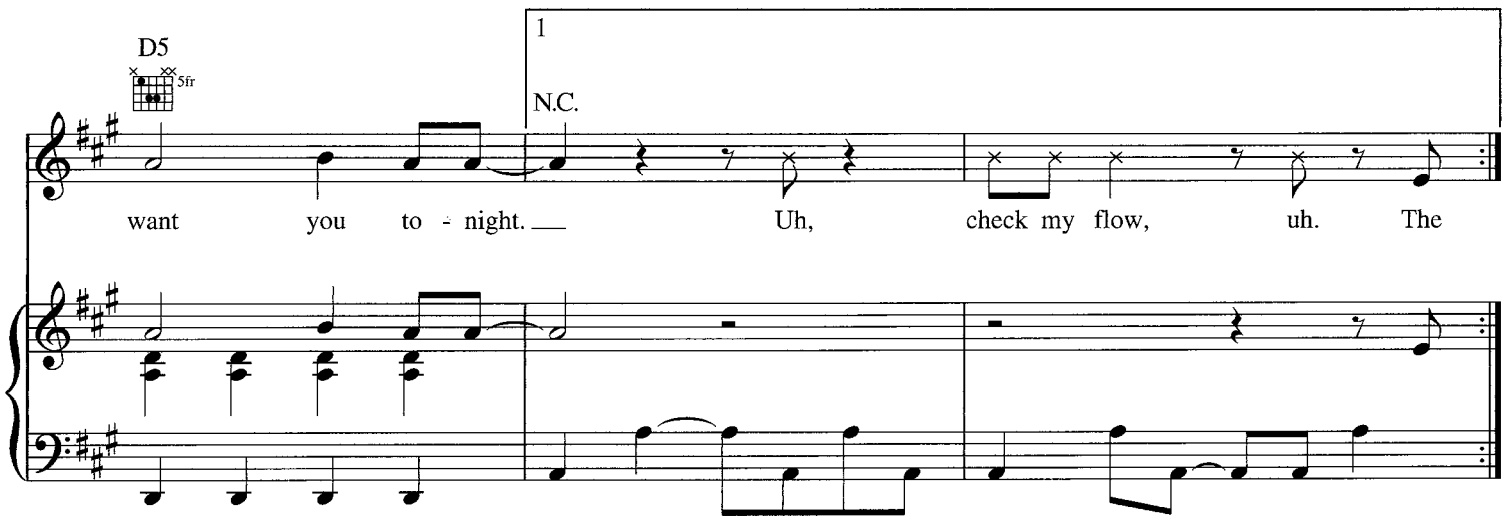
To Coda 




D5  Sfr


1
N.C.

want you to - night. — Uh, check my flow, uh. The

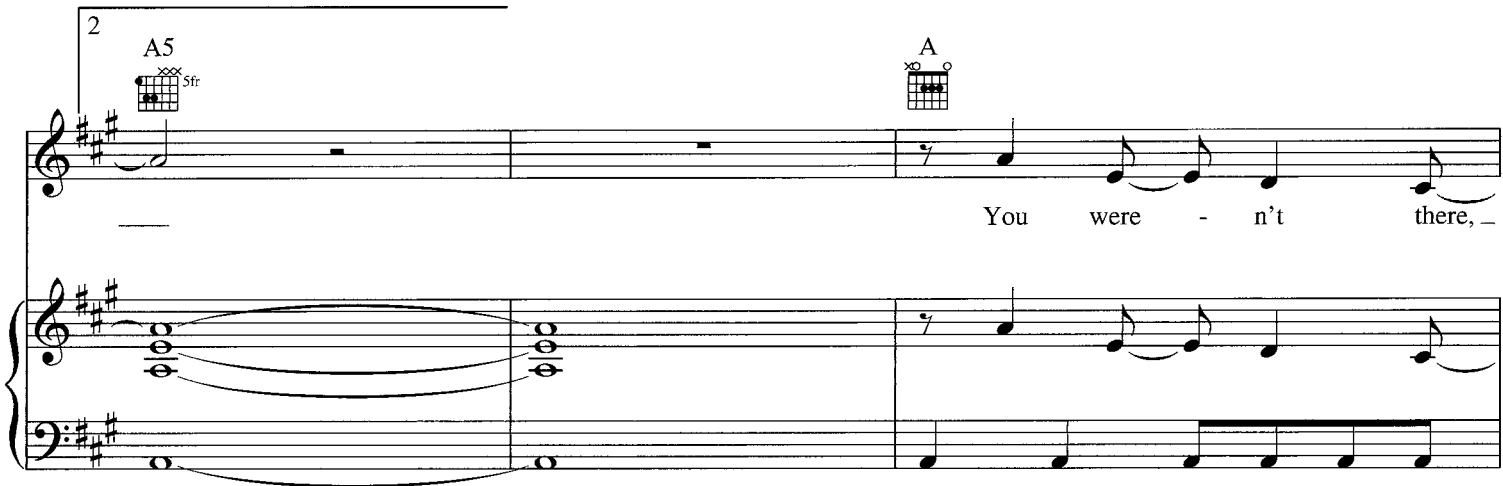


2

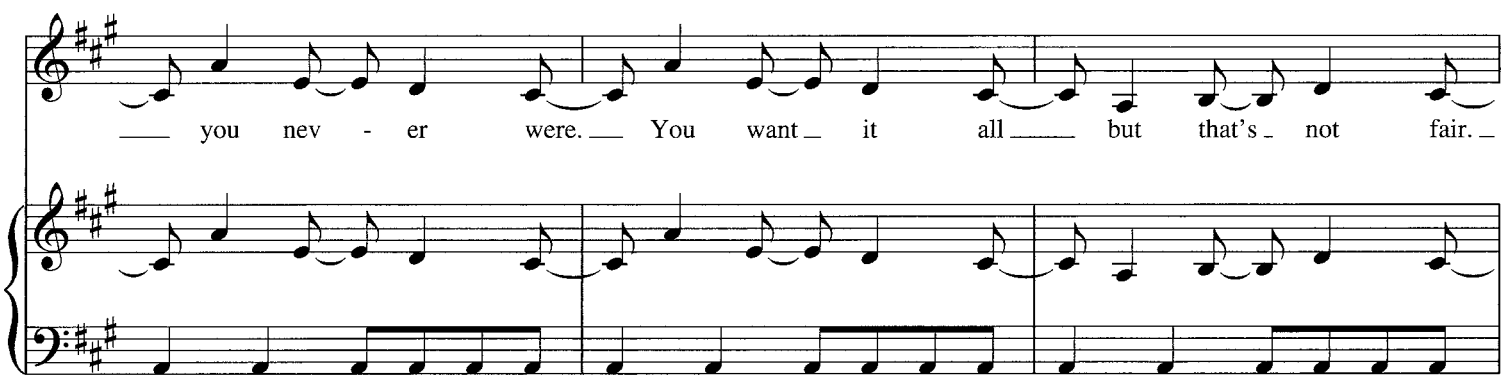
A5  Sfr

A 

— You were - n't there, —



— you nev - er were. — You want — it all — but that's — not fair. —



— I gave — you life, — I gave — my all. — You were - n't there, —



D.S. al Coda

A5



you let me fall. So,

CODA

D5



A5



C#5



want you to - night, no, no. No, no,

F#5



D5



A5



I don't want you to - night.

C#5



F#5



D5



You were - n't there. I'm gon - na show you to - night



I'm al - right, — I'm just fine, — and you're a



tool. So, — so what? I am a rock star. I got my



N.C.

rock moves and I don't want you to - night. —

Ba, da, da, da, da, da, pfft.

YOU SPIN ME ROUND

(Like a Record)

Words and Music by PETER BURNS,
STEPHEN COY, MICHAEL PERCY and TIM LEVER

Dance pop

F#5



B5



mf

F#5



(1.) Yeah, I, _____
(2.) I,
(D.C.) I,

I got to know your name. _
I set my sights on you. _
I got to be your friend _

B5



F#5



now, ba - by.

Well, and I _____
And I, _____
And I _____

B5



could trace your pri - vate num - ber, ba - by.
I've got to have my way — now, ba - by.
would like to move in just a lit - tle bit clos - er.

F#5



A5



B5



All I know is that to me — you look like you're { lots of }
hav - in' fun, — o - pen up your lov - ing arms. —
hav - in'

C#5



F#m



A



E



{ I want some. Well,
Watch out, here I } come. You spin me right round, ba - by, right
Watch out, here I }

F#m



Bsus



C#m7



F#m



round, like a rec - ord, ba - by, right round, round, round. You spin me

To Coda

A E F#m Bsus C#m7

right round, ba - by, right round, like a rec - ord, ba - by, right round, round, round.

F#5 F#5/E F#5/D F#5/C# B5 C#5

D.C. al Coda

CODA Bsus C#m7 F#5

(right round, round, round.) I want your love!

B5

1 2

I want your

N.C.

All I know is that to me — you look like you're lots of fun; — o - pen up your lov - ing arms. —

F#m A E

Watch out, here I (come.) You spin me right round, ba - by, right

F#m Bsus C#m7 F#m

round, like a rec - ord, ba - by, right round, round, round. You spin me

A E F#m Bsus C#m7

Repeat and Fade

right round, ba - by, right round, like a rec - ord, ba - by, right round, round, round.

SINGLE LADIES

(Put a Ring on It)

Words and Music by BEYONCÉ KNOWLES,
THADDIS HARRIS, CHRISTOPHER STEWART
and TERIUS NASH

Moderate groove

N.C.

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Moderate groove'. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part includes a dynamic marking of 'mp' (mezzo-piano). The lyrics are: 'All the single ladies, all the single ladies. All the single ladies, all the single ladies. All the single ladies, all the single ladies. All the single ladies, now put your hands up. Up in the club, we just broke up. I'm gloss for my lips, a man on my hips, hold me'.

All the single ladies, all the single ladies. All the single ladies, all the single ladies. All the single ladies, all the single ladies. All the single ladies, now put your hands up. Up in the club, we just broke up. I'm gloss for my lips, a man on my hips, hold me

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do - in' my own lit - tle thing. You de - cid - ed to dip and now you wan-na trip 'cause an -
 tight - er than my De - re - on — jeans. Act - in' — up, — drink — in my cup, —

oth - er broth - er no - ticed me. I'm up on him, he up on me. Don't
 I can care — less what you think. I need no per - mis - sion. Did I men - tion? Don't

pay him an - y at - ten - tion. — Just cried my tears for three good years, you
 pay him an - y at - ten - tion. — 'Cause you had your turn and now you gon' learn what it

can't be mad at me. } 'Cause if you like it then you should have put a ring on it. — If you
 real-ly feels — like to miss — me. }

E5

```

  0 2 2 3 3 3
  
```

like it then you should have put a ring on it. — Don't be mad — once you see — that he want it. — If you

like it then you should have put a ring on it. Oh, oh, oh, oh, oh, oh, oh, — oh,

oh, oh, oh, oh. Oh, oh, oh, oh, oh, oh, oh, — oh, oh, oh, oh, oh. If you

like it then you should have put a ring on it. — If you like it then you should have put a ring on it. — Don't be



1

B5 C+(no3) 3fr

B5 A5 5fr E5

mad_ once you see ___ that he want it. ___ If you like it then you should have put a ring on it. I got

2

B5 A5 5fr E5 N.C.

like it then you should have put a ring on it. Oh, oh, oh oh, oh, oh, oh, — oh,

oh, oh, oh, oh. Oh, oh, oh, oh, oh, oh, oh, — oh, oh, oh, oh, oh.

A5 5fr E5 A5 5fr

Don't ___ treat me to ___ these things _ of the world. _ I'm not ___ that kind _ of girl. _ Your love _



— is what I pre - fer, — what I de - serve. — Here's a man — that makes —



— me — then takes — me — and de - liv - ers me — to a des - ti - ny, — to in - fin -



- i - ty — and be - yond. — Pull me in — to your arms, — say I'm —

— the one — you want. — If you don't, — you'll be a - lone — and like a ghost —

N.C.

I'll be gone. All the sin-gle la - dies, all the sin-gle la - dies. All the

sin-gle la - dies, all the sin-gle la - dies. All the sin-gle la - dies, all the sin-gle la - dies. All the

sin-gle la - dies, now put your hands up. Oh, oh, oh, oh, oh, oh, oh, oh,

oh, oh, oh, oh. Oh, oh, oh, oh, oh, oh, oh, oh, oh, oh, oh. Oh, oh, 'Cause if you

B5 C+(no3) B5 A5

oh.
like it then you should have put a ring on it. — If you like it then you should have put a ring on it. — Don't be

B5 C+(no3) 1 B5 A5 E5

mad _ once you see — that he want it. — If you like it then you should have put a ring on it. Oh, oh,
'Cause if you

2 B5 A5 E5

like it then you should have put a ring on it. Oh, oh, oh.

BRING IT ON

Words and Music by ALI DEE THEODORE
and JASON GLEED

Moderately fast Rock

mf

With pedal

The piano introduction consists of two staves in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand plays a melodic line of eighth notes, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf* and the instruction *With pedal* is present.

E5

(Whoa, _ whoa.) _

The first system of guitar and piano accompaniment. The guitar part (top staff) features a guitar chord diagram for E5 (open strings: 0, 2, 2, 4, 2, 0) and a melodic line with a slur and a grace note. The piano accompaniment (bottom two staves) continues the rhythmic pattern from the introduction.

A5

C#5

(Whoa, _ whoa.) _

The second system of guitar and piano accompaniment. The guitar part (top staff) features guitar chord diagrams for A5 (5fr) and C#5 (4fr) and a melodic line with a slur and a grace note. The piano accompaniment (bottom two staves) continues the rhythmic pattern.

A5

(Whoa, _ whoa.) _

The third system of guitar and piano accompaniment. The guitar part (top staff) features a guitar chord diagram for A5 (5fr) and a melodic line with a slur and a grace note. The piano accompaniment (bottom two staves) continues the rhythmic pattern.

E5



A5



5fr

It's time to make it hap - pen; it's time to
 New day for a new be - gin - ning; feels like the

C#5



4fr

make it last - ing. A whole new chain re - ac - tion,
 world is spin - ning. And there's no choice but win - ning, it's

1

A5



5fr

N.C.

2

A5



5fr


start - ing here — with you. — what we got — to do.

C#m7





4fr

Well, now — we know just what it

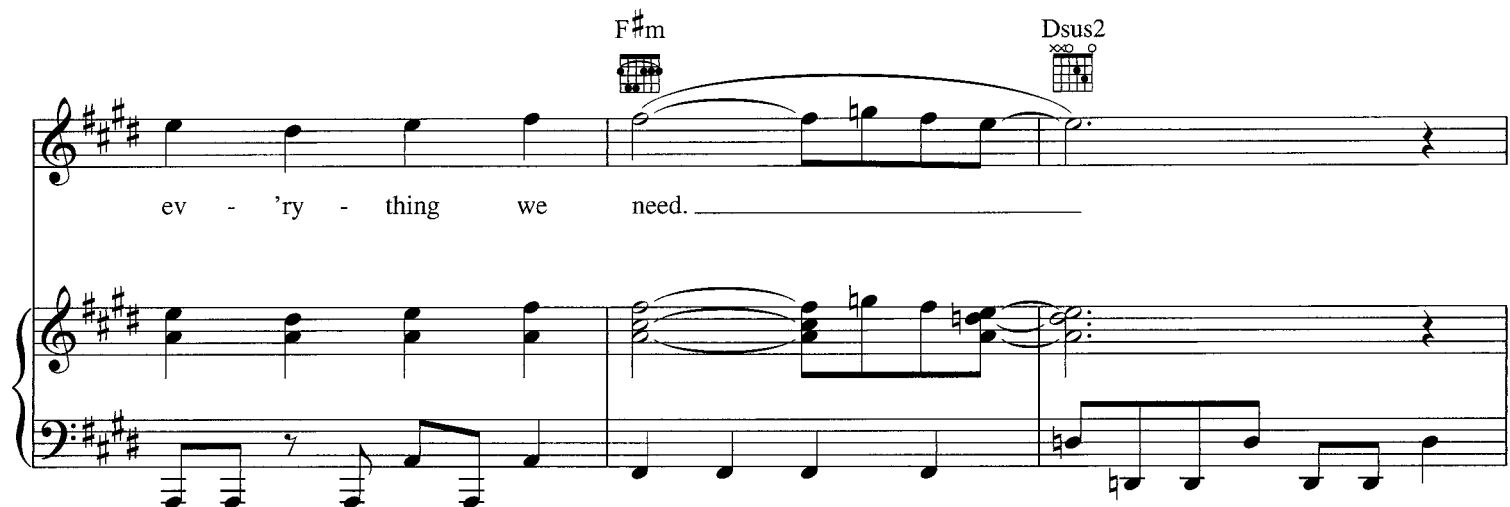
B  Asus2 

takes to be. To - geth - er, we are ev - 'ry - thing,



F#m  Dsus2 

ev - 'ry - thing we need. _____



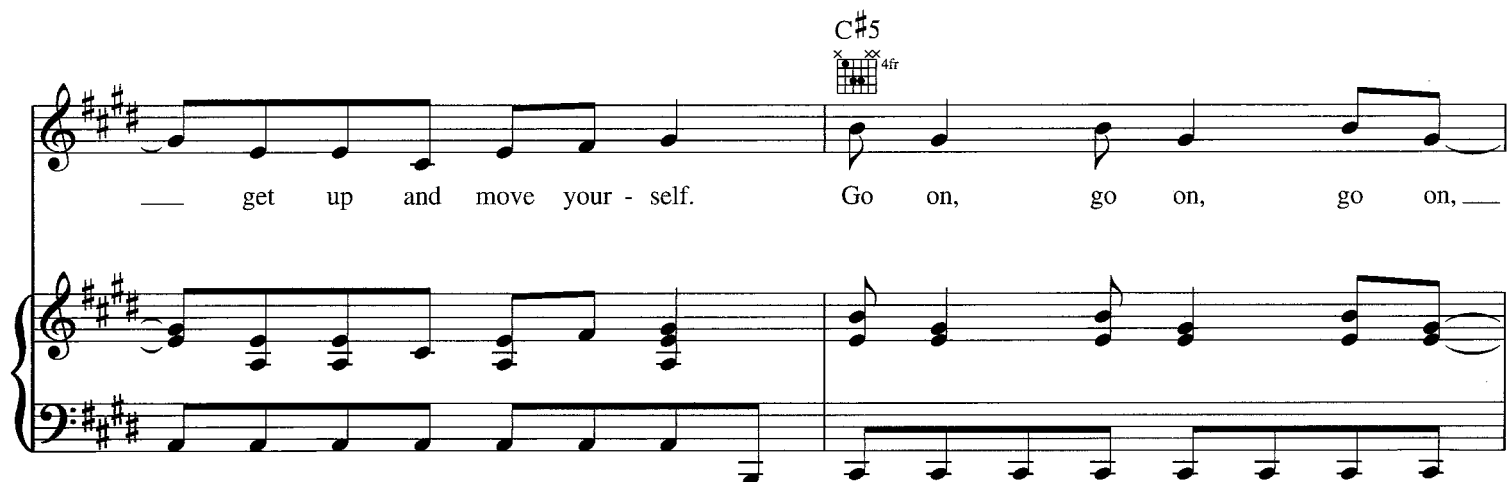
E5  A5  5fr

Come on, come on, come on, _____ come on and do it now. Get up, get up, get up, -



C#5  4fr

_____ get up and move your - self. Go on, go on, go on, _____





— go on and do it yeah. Get up, get up, get up, —



— it's time to bring it on.




(Whoa, - whoa.) - (Whoa, - whoa.) -

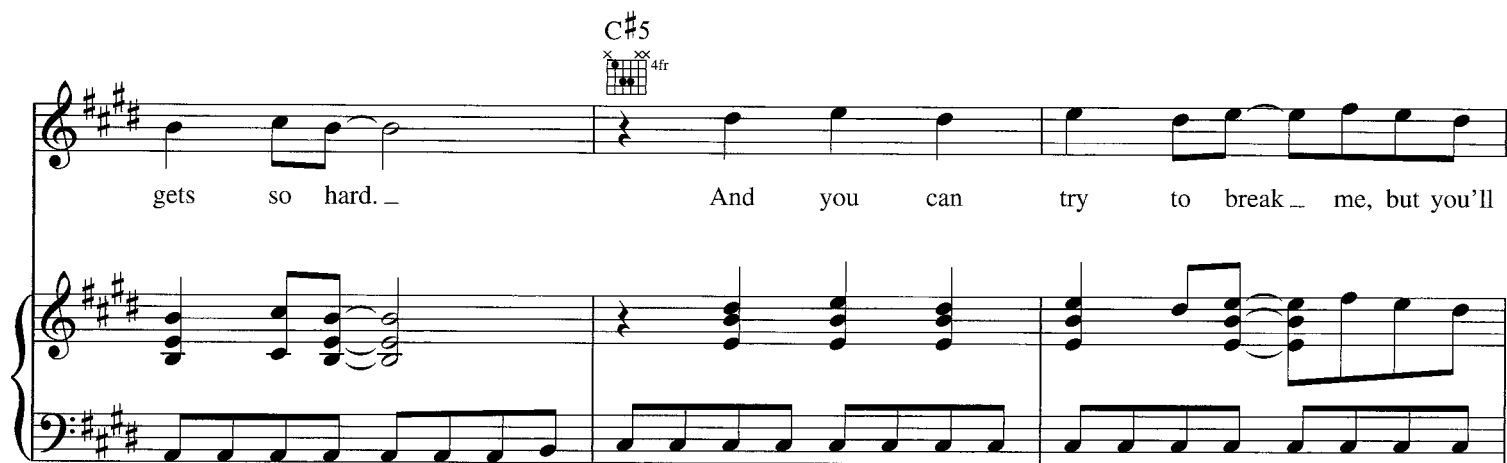


I know it's nev - er eas - y. Some days it

C#5



gets so hard. — And you can try to break — me, but you'll



A5



nev - er break — my heart. — But



C#m7




may - be it's been get - ting cra - zy;

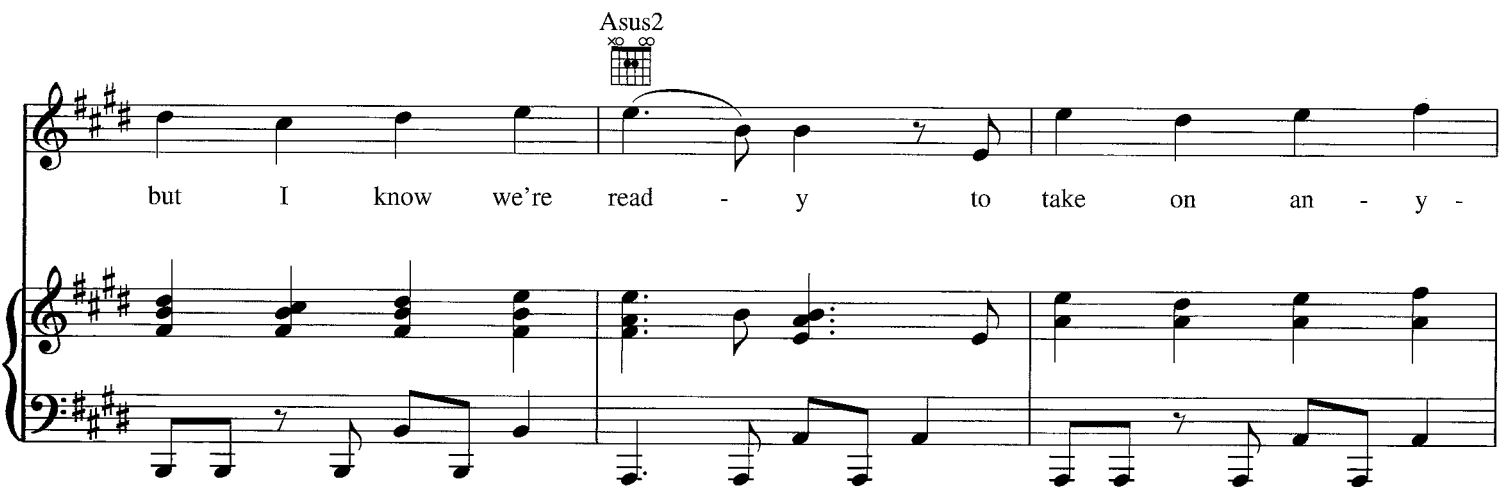
B




Asus2



but I know we're read - y to take on an - y -



F#m



Dsus2



E5



thing. _____

Come on, come on, come on, _

A5



— come on and do it now.

Get up, get up, get up, —

C#5



— get up and move your - self.

Go on, go on, go on, —

1, 3

A5



To Coda

— go on and do it yeah.

Get up, get up, get up, — it's time to bring it on.

2

N.C.

— it's time to bring it on. It's time to make it hap - pen
Some days, it seems to be too

now. (Come on, — come on, come on and do it now.) It's time to
hard, (Go on, — go on, go on and do it, yeah.) But you will

1

make it last - ing now. (Get up, — get up, get up and move your-self.)
nev - er break my

2

heart. (Get up, — get up, No, whoa — whoa. But
get up to bring it on.)

D.S. al Coda
(Take repeat)

CODA



— it's time to bring it on. *Lead Vocal continues ad lib.* (Whoa, — whoa.) —

A5



C#5



(Whoa, — whoa.)

A5



1

(Whoa, — whoa.) — (Whoa, — whoa.) —

2

E5



(Whoa, — whoa.) — It's time to bring it on. —

STAYIN' ALIVE

Words and Music by BARRY GIBB,
ROBIN GIBB and MAURICE GIBB

Medium Rock beat

Fm7



Well, you can tell _

f

Fm7



E \flat



Fm



— by the way I use _ my walk, _ I'm a wom - an's man: no time to talk. _
— get _ low and I _ get high, _ and if I _ can't get ei - ther, I real - ly try. _ Got the

Fm7



E \flat



Fm



Mu - sic loud _ and wom - en warm, _ I've been kicked a - round _ since I _ was born. _ And now it's
wings of heav - en on _ my shoes. _ I'm a danc - in' man _ and I just can't lose. _ You know it's

Bb7



all right. _ It's O K. _ And you may look _ the oth - er way. _ }
 all right. _ It's O K. _ I'll live to see _ an - oth - er day. _ }

We can try _ to un - der - stand _ the New York Times' ef - fect _ on man. _

Fm7



Wheth - er you're a broth - er or wheth - er you're a moth - er, you're stay - in' a - live, _ stay-in' a - live. _

Feel the cit - y break-in' and ev - 'ry - bod - y shak-in' and we're stay-in' a - live, _ stay-in' a - live. _

Ah, ha, ha, ha, stay-in' a - live, — stay-in' a - live. — Ah, ha, ha ha,



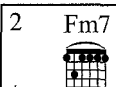
stay-in' a - live.



To Coda



Well now, I —



Life go - in' no - where. —

Fm7



Some-bod - y help me. _____

Some-bod - y help me, yeah. _____

Bb7



Life go - in' no - where. _____

Some-bod - y help me, yeah. _____

Fm7



D.S. al Coda
(Verse 1)

Stay-in' a - live. _____

Well, you can tell. _____

CODA



Fm7



Bb7



Life go - in' no - where. _____ Some - bod - y help me. _____

Fm7



Some-bod - y help _ me,yeah. _____

Bb7



Fm7



Life go-in' no - where. _____ Some-bod - y help _ me, yeah. _____ I'm stay-in' a - live. _

Repeat and Fade

THE SONG

Words and Music by ALI DEE THEODORE,
ALANA DA FONSECA, MICHAEL KLEIN
and JOHN McCURRY

Moderate Rock

D



Dsus



D



mf

With pedal

Dsus



D



Spin - ning and spin - ning, be -
You may call me cra - zy, and

Dsus



D



Dsus



gin - ning to lose the ground; _
may - be you might be right. _

D



Dsus



(it's like there's a par - ty in - side me on its way out.) _
(The mu - sic in - side me keeps go - ing all through the night.) _

D Dsus D

I know that you want it, I
I'm schiz - o, so blitz - o, but

Dsus D Dsus

know that you want _ my sound; _
mixed up with some - thin' bad; _

D Dsus

for - get it, we got it, it's mine and you're not _ al - lowed. _
but ba - by, just may - be it's bet - ter than what _ you _ have. _

D Dsus D5

'Cause when I rock, no one rocks hard -

A Gmaj7(no3) D5 A Gmaj7(no3)

er than — me; — and I don't stop, 'cause I got mad — en - er - gy. — I got the

D5 A Gmaj7(no3) D5 To Coda

bass and the drums, they're — mov - in' — me — a - long. — (Yeah! — Oh, —

1 A Gmaj7(no3) N.C.

— in - side my brain there's a song. — You think I'm cra - zy, ba - by?

In - side my brain there's a song. — And not just may - be, ba - by; in - side my brain there's a song, —

D Dsus

— there's a song, — there's a song...

Detailed description: This system contains the first two staves of music. The top staff is a guitar line with a treble clef and a key signature of two sharps (F# and C#). It features a D major chord (x02321) and a Dsus4 chord (x02321) with an 'x' on the 4th string. The lyrics 'there's a song, there's a song...' are written below the staff. The bottom two staves are a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two sharps. The piano part consists of a steady eighth-note bass line and a treble line with chords and some melodic movement.

D Dsus 2 A Gmaj7(no3)

— in - side my brain there's a song. —

Detailed description: This system contains the second two staves of music. The top staff is a guitar line with a treble clef and a key signature of two sharps. It features a D major chord (x02321), a Dsus4 chord (x02321), a second ending marked '2', an A major chord (x02221), and a G major 7th no 3rd chord (x02331). The lyrics 'in - side my brain there's a song.' are written below the staff. The bottom two staves are a piano accompaniment with a grand staff and a key signature of two sharps. The piano part continues with a steady eighth-note bass line and a treble line with chords and some melodic movement.

D Dsus



— You think I'm cra - zy, ba - by? In - side my brain there's a song. —

Detailed description: This system contains the third two staves of music. The top staff is a guitar line with a treble clef and a key signature of two sharps. It features a D major chord (x02321) and a Dsus4 chord (x02321) with a '7' above it. The lyrics 'You think I'm crazy, baby? In - side my brain there's a song.' are written below the staff. The bottom two staves are a piano accompaniment with a grand staff and a key signature of two sharps. The piano part continues with a steady eighth-note bass line and a treble line with chords and some melodic movement.


D Dsus



— And not just may - be, ba - by; in - side my brain there's a song. —

Detailed description: This system contains the fourth two staves of music. The top staff is a guitar line with a treble clef and a key signature of two sharps. It features a D major chord (x02321) and a Dsus4 chord (x02321) with a '7' above it. The lyrics 'And not just may - be, baby; in - side my brain there's a song.' are written below the staff. The bottom two staves are a piano accompaniment with a grand staff and a key signature of two sharps. The piano part continues with a steady eighth-note bass line and a treble line with chords and some melodic movement.


D  Dsus 





— You think I'm out' my mind, in - side my brain there's a song, —




D  Dsus 






— 'cause my foot's keep - ing time; in - side my brain there's a song, —




D5  5fr  Gmaj7(no3)  1 D5  5fr

— there's a song, - there's a song, — there's a song, - there's a song, — there's a song, - there's a song, —
(Oh, we'll bur - y you!) (Oh,






A  Gmaj7(no3)  2 D5  5fr  D.S. al Coda  Gmaj7(no3)

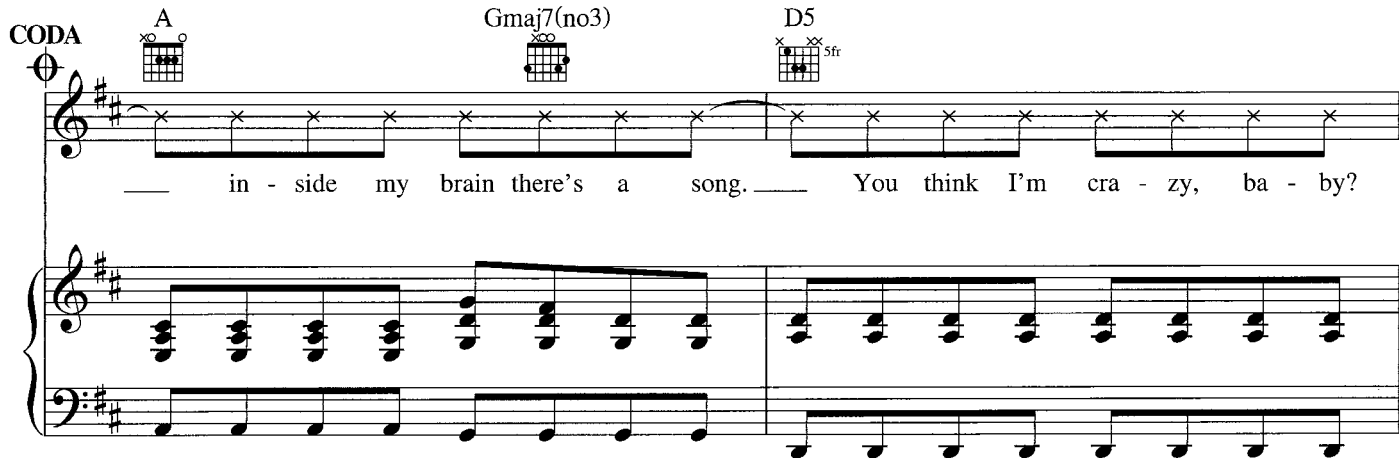
— there's a song, - there's a song, — song, song, — song, song, — song, song.) — 'Cause when I
we'll bur - y you!)



CODA

A  Gmaj7(no3)  D5 


— in - side my brain there's a song. — You think I'm cra - zy, ba - by?



A  Gmaj7(no3)  D5  A  Gmaj7(no3) 





In - side my brain there's a song. — And not just may - be, ba - by; in - side my brain there's a song. —



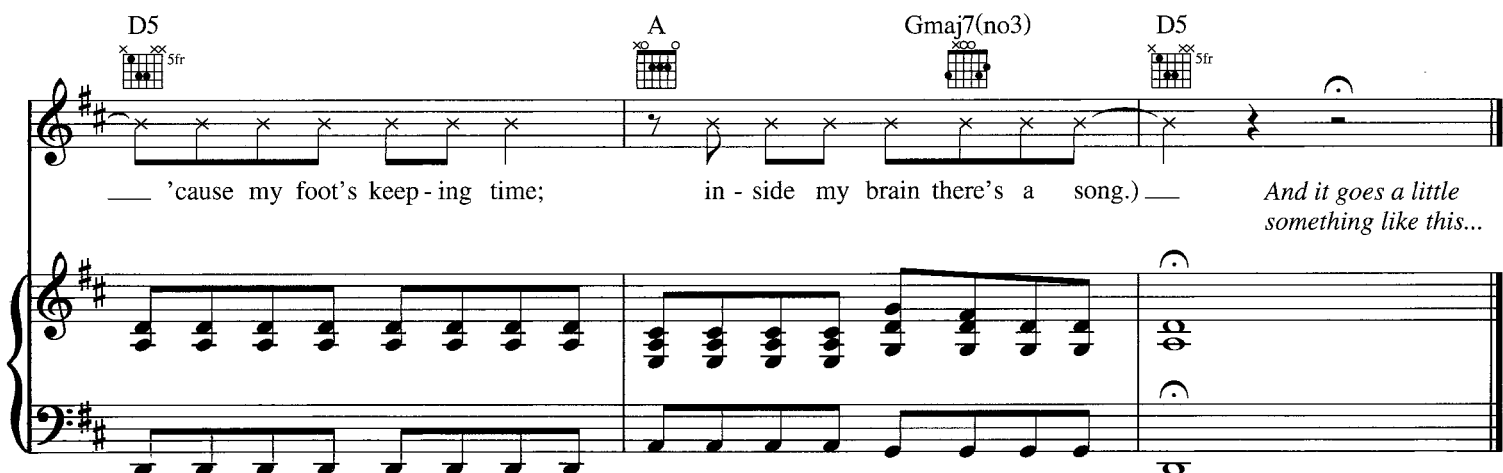
D5  A  Gmaj7(no3) 

— You think I'm out' my mind, in - side my brain there's a song. —



D5  A  Gmaj7(no3)  D5 

— 'cause my foot's keep - ing time; in - side my brain there's a song.) — *And it goes a little something like this...*



IT'S OK

Words and Music by ALI DEE THEODORE,
ALANA DA FONSECA and VINCENT T. ALFIERI

Very fast Rock

mf

With pedal

A5 D5 E5 F#5

A5 D5 E5 F#5 A5 D5

E5 F#5 Dsus2 E5

N.C.

Some days are tough, — and you
Oh, why does it seem — that ev - 'ry -

just can't take it. You wan - na give up
 thing in - side you — hurts? — You just can't be - lieve

be - cause you just don't think that you can make it.
 how it al - ways goes from bad to worse.

— But ev - 'ry - one knows — that in the
 — And just when you think — that you've

end, you'll be o - kay. As days come and go,
 had all you can — take, — just pick up your head;

to - mor - row's al - ways gon - na be a bet - ter
 to - mor - row's al - ways gon - na be a bet - ter

day. _____ Hang tight;
 day. _____

A5 D5

just hold_ on. Get tough; you know you've got - ta be strong. _

E5 F#5 A5 D5 E5 F#5

Just know to - mor - row, you will see, _ it - 'll be _

A5 D5 E5 F#5 Dsus2

E5 A5 D5 E5 F#5

so much eas - i - er. So, be strong; yeah, move - on.

A5 D5 E5 F#5

Chin up, 'cause you won't be down for long. —

A5 D5 E5 F#5 Dsus2

So say "it's o - kay," 'cause to - mor - row, your sor -

To Coda

1

E5 N.C.

row will all go a - way. —

2

E5 A5 D5

- row will all go a - way. Lean, lean

E5 F#5 A5 D5

on, me. Lean, lean

E5 F#5 Dsus2

on, me. N.C. D.S. al Coda

CODA



- row will all go a - way.



It - 'll all go a - way.
Lead Vocal continues ad lib.

It - 'll all go a - way.



It - 'll all go a - way.

Repeat and Fade



Optional Ending



SHAKE YOUR GROOVE THING

Words and Music by DINO FEKARIS
and FREDDIE PERREN

Bright, with a steady beat

N.C.

mf

Opt. 8vb throughout

A

C/A

Bm7/A

Bm7/E

A

C/A

Bm7/A

Bm7/E

Shake — it! Shake it!

A C/A Bm7/A

Shake your groove thing, — shake your groove thing, — yeah, yeah!

Bm7/E A

Show 'em how you do it now. Shake your groove thing, —

C/A Bm7/A

shake your groove thing, — yeah, yeah! Show

N.C.

'em how you do it now, show 'em how you do it now.



Let's show the world we can dance, —
We've got the rhy - thm to - night, —

bad e - nough — ta
all the rest — know

Bm7/E



strut — our stuff.
we're — the best.

The mu - sic gives us a chance, —
Our shad - ows flash in the light, —

Bm7/A



we do more —
twist - in' turn - in',

out on the floor. —
we keep burn - in'. —

Groov - in' loose
Shake it high



or heart to heart, —
or shake it low, —

we put in mo - tion ev - 'ry sin - gle part. —
we take our bod - ies where they want to go. —

F#m

G

Bm7/E

Funk - y sounds
Feel - the beat,

wall - to wall, -
nev - er stop, -

we're bump-in' boot-ies hav -
oh, hold me tight, spin

in' us a ball, - y'all. - }
me like a top! -

Shake your groove thing, - shake your groove thing, - yeah, yeah!

Show 'em how you do it now.

Shake your groove thing, -

C/A

Bm7/A

To Coda ⊕ N.C.

shake your groove thing, - yeah, yeah!

Show 'em how you do it now.

Musical staff system 1: Treble clef with a whole rest; Bass clef with a rhythmic pattern of eighth notes and quarter notes.

Musical staff system 2: Treble clef with a whole rest; Bass clef with a rhythmic pattern of eighth notes and quarter notes.

Musical staff system 3: Treble clef with a melodic line; Bass clef with a rhythmic pattern of eighth notes and quarter notes.

Musical staff system 4: Treble clef with a melodic line; Bass clef with a rhythmic pattern of eighth notes and quarter notes. Includes the instruction "D.S. al Coda".

CODA

N.C. D C#

'em how you do it now. There's noth-ing more that I'd like to do

Musical staff system 5: Includes vocal line with lyrics and piano accompaniment. Chord diagrams for D and C# are shown above the staff. A triplet of eighth notes is marked with a "3".



than take the floor and dance with you. Keep danc -

in', let's keep danc - in'.



Shake -

Bm7/E

F#m

G

it! Shake it! Groov - in' loose or heart to heart, -

Bm7/E

F#m

we put in mo-tion ev - 'ry sin - gle part. — Funk - y sounds

G

Bm7/E

wall — to wall, — we're bump-in' boot-ies hav - in' us a ball, — y'all. —

A

C/A

Bm7/A

Shake your groove thing, — shake your groove thing, — yeah, yeah!

Bm7/E

Repeat and Fade

Optional Ending

A

Show 'em how you do it now.

PUT YOUR RECORDS ON

Words and Music by JOHN BECK,
STEVEN CHRISANTHOU and CORINNE BAILEY RAE

Moderately



mp



Three — lit - tle birds sat on my win - dow
Blue — as the sky, sun - burnt and lone - ly,



and they told me I don't need to wor - ry.
sip - pin' tea in a bar by the road - side.

B9/F#

Sum - mer came like cin - na - mon, so _____ sweet.
 Don't you let those oth - er boys fool _____ you,

D/E

E9

A

F#m

Lit - tle girls dou - ble dutch on the con - crete. _____
 got - ta love that _____ Af - ro _____ hair - do. _____

May - be some -
 May - be some -

F#m(maj7)/E#

F#m7

B7

- times _____ we _____ got it wrong, but it's al - right. _____ The more _____
 - times _____ we _____ feel a - fraid, but it's al - right. _____ The more _____

Dmaj7

Dm(maj7)

_____ things seem _____ to change, _____ the more _____ they stay the same. Oo, _____
 _____ you stay _____ the same, _____ the more _____ they seem to change.

— don't you hes - i - tate. } Girl, put your rec - ords on. — Tell me your fav - 'rite song. —
 Don't you think it's strange? }

A B9/F#

You go a - head, let your hair — down. — Sap - phire and fad - ed jeans, —

D/E E9 A

I hope you get your dreams. — Just go a - head, let your hair — down. —

B9/F# D/E E9 A

You're gon - na find your - self some - where, some - how. —


Dmaj7 Dm6 A

2

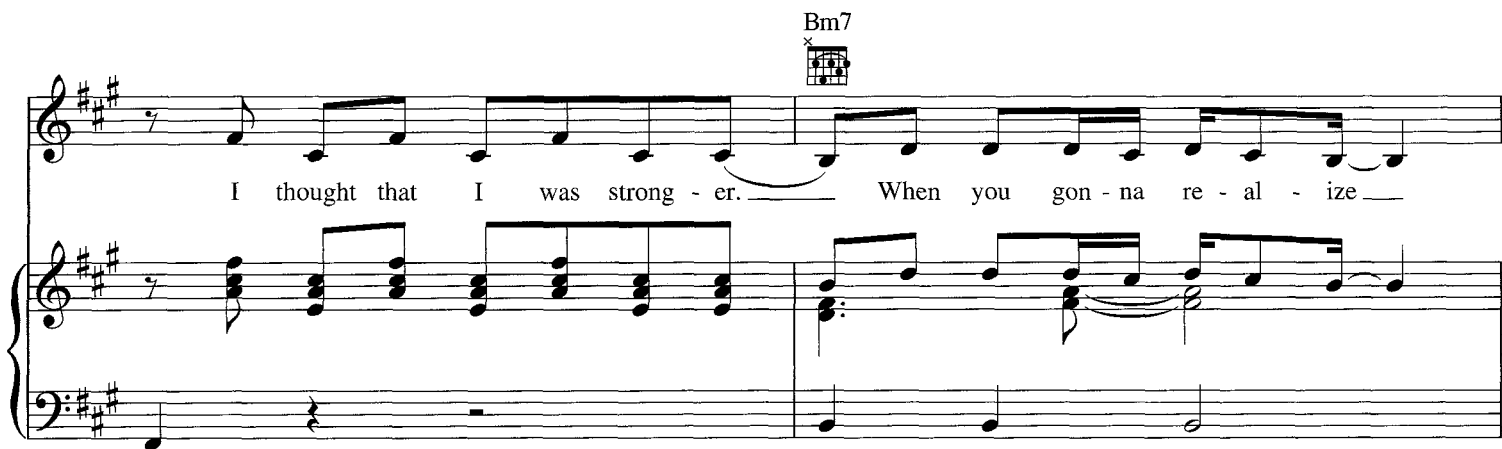
Bm7  F#m7 





— 'Twas more than I could take, — pit - y for pit - y's sake. — Some nights kept me a - wake, —



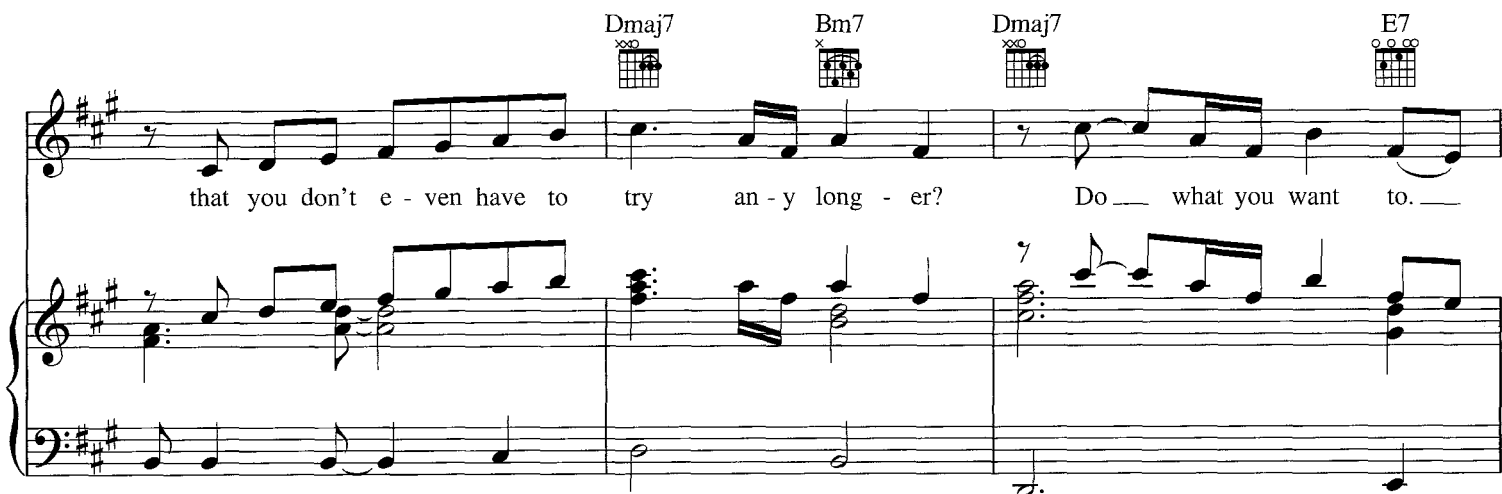
Bm7 



I thought that I was strong - er. — When you gon - na re - al - ize —



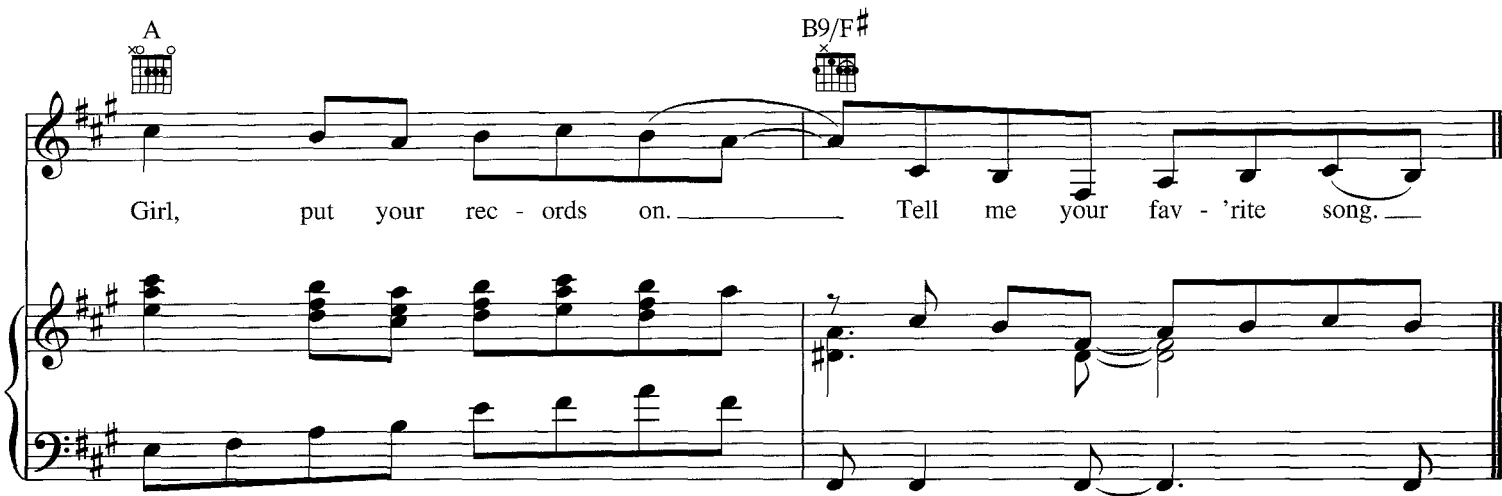
Dmaj7  Bm7  Dmaj7  E7 

that you don't e - ven have to try an - y long - er? Do — what you want to. —



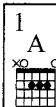
A  B9/F# 

Girl, put your rec - ords on. — Tell me your fav - 'rite song. —





You go a - head, let your hair down. Sap - phire and fad - ed jeans,



I hope you get your dreams. Just go a - head, let your hair down.



2



Girl, put your rec - ords on. Tell me your fav - 'rite song. down. Oo,



you're gon - na find your - self some where, some - how.

I WANT TO KNOW WHAT LOVE IS

Words and Music by
MICK JONES

Moderately



mf

15ma

4/4 2/4 4/4



I've got-ta take a lit - tle time,

4/4 2/4 4/4





a lit - tle time to think - things o - ver.

4/4 2/4 4/4

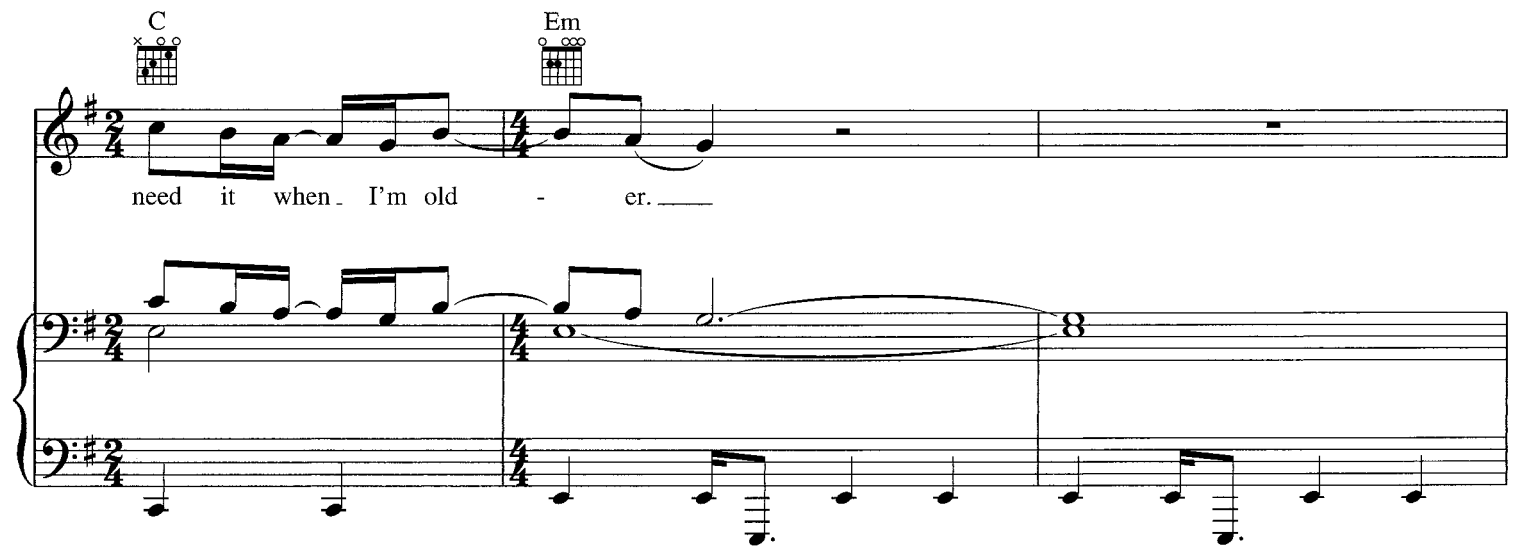




I bet-ter read be - tween - the lines, — in case I

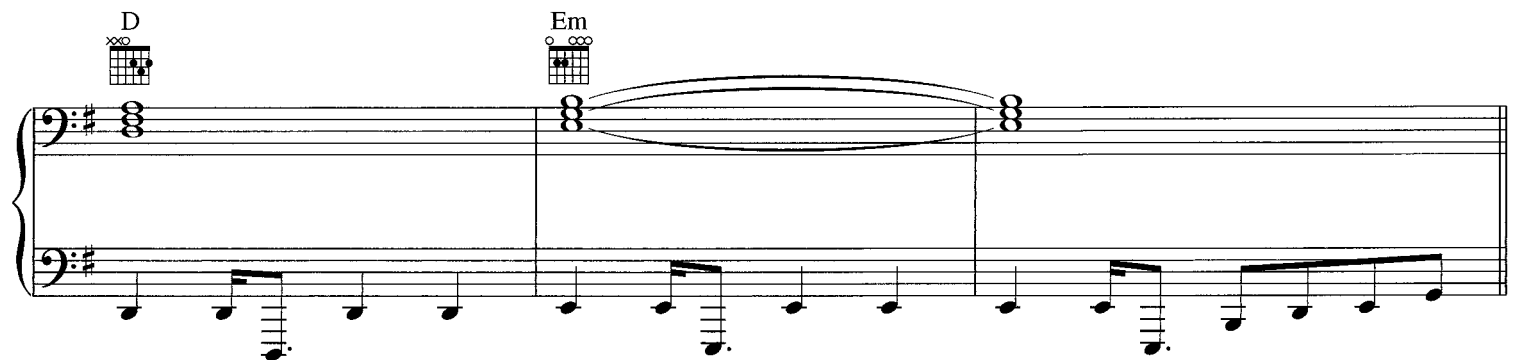
4/4 2/4 4/4




C  Em 

need it when I'm old - er. —

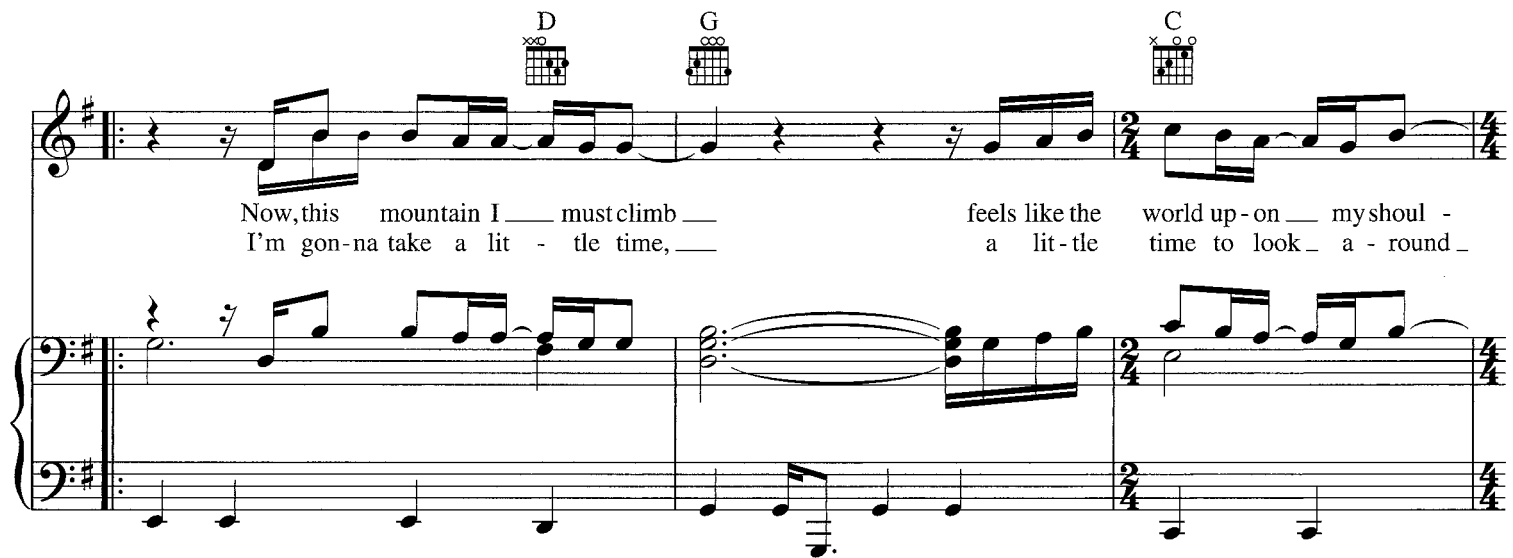





D  Em 



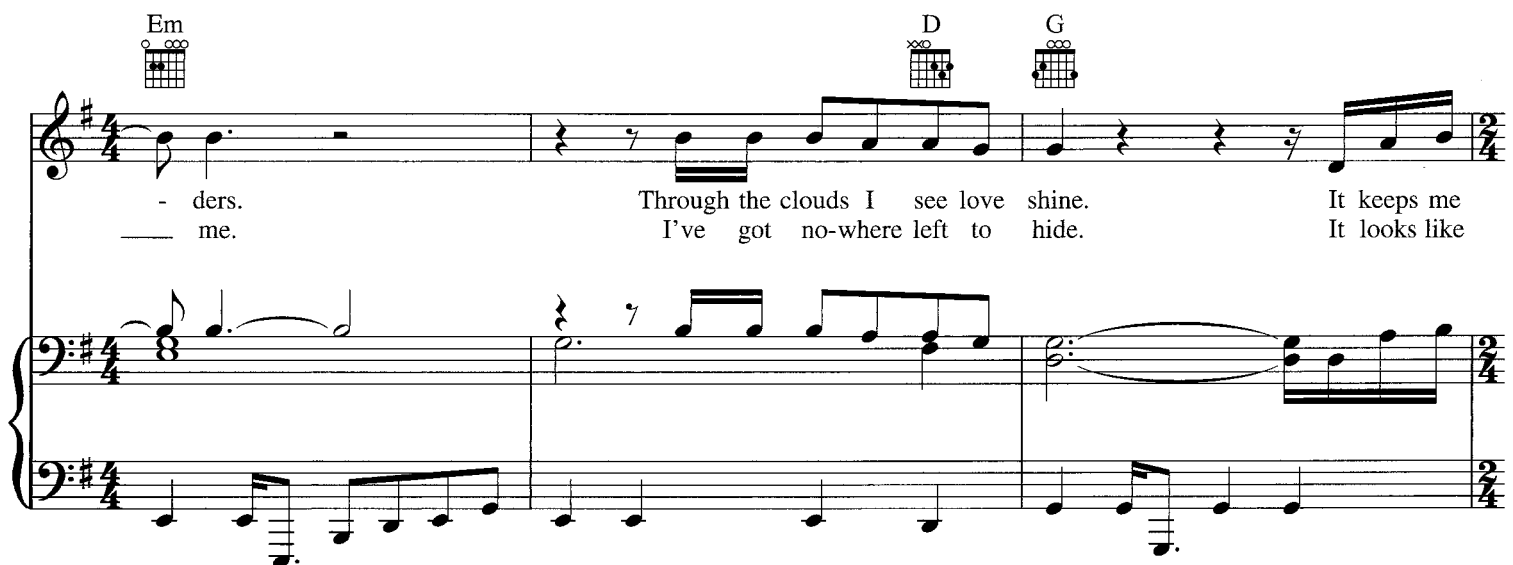
D  G  C 

Now, this mountain I — must climb — feels like the world up - on — my shoul -
I'm gon-na take a lit - tle time, — a lit-tle time to look - a - round -



Em  D  G 

- ders. Through the clouds I see love shine. It keeps me
— me. I've got no-where left to hide. It looks like



C Em

warm as life grows cold - er. _____
love has fi - n'ly found me. _____ } In my

Am D/A Am

life _____ there's been heart-ache and pain. _____ I don't know _____ if I can

D/A Am D/A Am

face _____ it a - gain. _____ Can't stop now. _____ I've trav - eled so far _____ to

C G/B Am G C/D G Em

change this lone - ly life. _____ I want to know what love _____ is. _____

D Am Em D

I want you to show me.

G Em D Am Em To Coda

I want to feel what love is. I know you can show -

1 D D7 Em

me.

2 D D.S. al Coda

me.

CODA D G

me.

WE ARE FAMILY

Words and Music by NILE RODGERS
and BERNARD EDWARDS

Dance tempo

Bb7

Ab7

Eb9



mf

Ab9

Bb7

Ab7



(Yeah, yeah, yeah, — yeah, yeah, yeah.) —

Eb7

1

Ab9

2

Ab9



Bb7

Bb

Fm

Eb

N.C.



Ev - 'ry - one — can see — we're to - geth -



er as we walk on by. (...by.) And we fly



just like birds of a feather; I won't tell no lies. (...no lies.)



All of the people a-round us, they say, "Can they be



that close?" — Just let me state for the record: (...rec - ord, rec - ord.)

Bb7 Fm7 Eb7 Bb7

we're giv - ing love like a fam - 'ly does, oh, — yeah. We are fam - i - ly;

Ab7 Eb7

(We are fam - i - ly;) I got all my sis - ters with me.

Ab9 Bb7 Ab7

(I got all my sis - ters with me.) We are fam - i - ly; (We are fam - i - ly.)

Eb7 Ab9 Bb7

get up, ev - 'ry - bod - y, and sing. — We are fam - i - ly;

Ab7



Eb7



(We are fam - i - ly.)

I got all my sis - ters with me.

Ab9



Bb7



Ab7



(I got all my sis - ters with me.)

We are fam - i - ly;

(Fam - i - ly.)—

To Coda



Eb7



Ab9



Bb



get up, ev - 'ry - bod - y, and sing. —

Liv - ing life is fun, and we've just

Fm



Eb



Bb



be - gun

to get our share _____

of this world's —



de - lights. (...de - lights.) High hopes -



we have for the fu - ture, and our goal's in sight.



But, we don't get de - pressed; for here's what we call our gold -



en rule: have faith in You and the things

Fm7



Eb7



Bb7



Fm7



Eb7



D.S. al Coda

you do, you won't go wrong, — oh no. This is our fam - 'ly jewel, yeah, — yeah. —

CODA



Ab9



Bb7



N.C.

Get up, ev - 'ry - bod - y. —

Jump!

Here we go.

Bb9



Eb5



E5 F5 Gb5 Ab5 A5 Bb5

N.C.

We are fam - i - ly; (We are fam - i - ly;)

I got all my sis - ters with me. (I got all my sis - ters.) We are fam - i - ly;

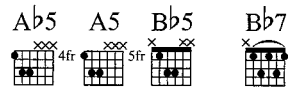
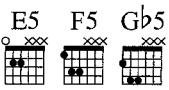
Eb5 E5 F5 Gb5 Ab5 A5 Bb5

get up, ev - 'ry - bod - y, and sing. —

N.C.

Eb5

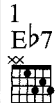
L.H.



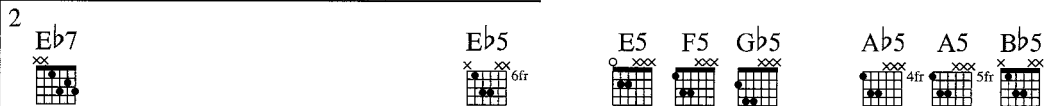
We are fam - i - ly; (We are fam - i - ly;)



I got all my sis - ters with me. (I got all my sis - ters with me.) We are fam - i - ly;



(Fam - i - ly.) — get up, ev - 'ry - bod - y, and sing. —



get up, ev - 'ry - bod - y, and sing. —

NO ONE

Words and Music by ALICIA KEYS,
KERRY BROTHERS, JR. and GEORGE HARRY

Moderately, with a beat

E B6 C#m7

mp

A E B6

I just want you close _

C#m7 A E

where you can stay _ for-ev - er. You _ can be _

B6 C#m7 A

sure _ that it will on - ly get bet - ter.



You — and me to - geth - er — through the days and nights. —



I don't wor - ry 'cause — ev - 'ry-thing's gon - na be al - right. —



Peo - ple keep — talk - in', — they can say — what they like. —



But — all I know — is ev - 'ry-thing's gon - na be al - right. — And no — one, no —

B6

C#m7

A

one, no one can get in the way of what I'm feel - in'.

E

B6

C#m7

No one, no one, no one can get in the way

A

E

B

of what I feel for you, you, you,

C#m

To Coda A

can get in the way of what I feel for you.



When the rain is pour - in' down

C#m7



A



E



and my heart is hurt - in', — you will al - ways — be a -

B6



C#m7



A



D.S. al Coda

round.

This I know for cer - tain. —

CODA



F#m



— of what I feel. — I know — some peo - ple

E/G#

A

C#m7

search the world to find _____ some- thin' like what we have. _____ I

F#m

E/G#

A

know _____ peo-ple will try, try to di- vide some- thin' so real. _____ So, 'til the

B6

E

B6

end of time, I'm tell- ing you there ain't no one, _____ no _____ one, no _____ one _____

C#m7

A

_____ can get in the way _____ of what I'm feel - in'. _____



No one, no one, no one



can get in the way of what I feel for you.



Oh, oh, oh, oh, oh, oh, oh, oh, oh,



oh, oh, oh, oh, oh, ho, oh, ho, oh, ho, oh, ho, oh. Oh, oh, oh, oh,

B



C#m



A



oh,

oh, oh, oh, oh,

oh, oh, oh, oh, oh, ho, oh, ho, oh, ho, oh, ho,

E



B



C#m



oh. _____

A



E



B



C#m



A



Optional Ending

E



Repeat and Fade

DAYDREAM BELIEVER

Words and Music by
JOHN STEWART

Moderately

2

F Dm Gm7 C7 F

shav - ing raz - or's cold and it stings.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are five guitar chord diagrams: F, Dm, Gm7, C7, and F. The bottom two lines are piano accompaniment in bass clef, featuring a steady bass line and chords.

Bb C7 Am

Cheer up, sleep - y Jean.

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are three guitar chord diagrams: Bb, C7, and Am. The bottom two lines are piano accompaniment in bass clef.

Bb C7 Dm Bb F

Oh, what can it mean to a day - dream be -

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are five guitar chord diagrams: Bb, C7, Dm, Bb, and F. The bottom two lines are piano accompaniment in bass clef.

Bb F Dm G7

liev - er and a home - com - ing queen.

Detailed description: This system contains the fourth two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are four guitar chord diagrams: Bb, F, Dm, and G7. The bottom two lines are piano accompaniment in bass clef.

C7 F Gm

You good once times thought start of and me end as a with - out

Am Bb 1 F

white knight on a steed. But Now you know how
dol - lar one to spend.

Dm G7 C7

hap - py I can be. Oh, and our

2 F Dm Gm7 C7 F

how much, ba - by, do we real - ly need? **D.S. and Fade**

IN THE FAMILY

Words and Music by ALI DEE THEODORE,
ALANA DA FONSECA and JASON GLEED

Fast Rock

C F5 Bb C F5

Oh, — whoa, — ooh. — Oh, —

f

With pedal

C F5 Bb C F5 C F5 Bb

— yeah, — oh, — whoa. —

C F5 C F5 Bb C F5

Yeah. — Come on!

* Recorded a half step lower.

N.C.

Boys: We liked our lives

the way it was;

we did - n't want

to share our spot-light with no - one. Oh, when we looked at you,

all we could see

was the en - e - my;

could-n't let you get big - ger than us.

Girls: We had a dream;

it was ev - 'ry - thing.

You beat us there.

Oh, how we hat - ed on you

three. Ooh, when we looked at you, all that we saw was ev - 'ry - thing

we ev - er want - ed, ev - 'ry dream. time. Boys: It does - n't mat - ter if you ___ grew up ___

___ to - geth - er, a - part ___ for - ev - er, no; ___ Girls: All that you need ___

___ is some - one you love ___ with all ___ o' your heart, ___ yeah.

C F5 Bb C F5 C F5 Bb

All: F - A - M - I - L - Y! (Whoa.) - We're to - geth - er now and

C F5 C F5 Bb C F5

keep - ing it there; F - A - M - I - L - Y! (Whoa.) -

To Coda

C F5 Bb C F5

'Cause you know we'll nev - er leave your side.

N.C.

Boys: Oh, we're your broth - ers now; we'll nev - er let you down. We'll be here by your side,

for - ev - er till the end of time. *Girls:* And we're your sis - ters too;

D.S. al Coda

there's noth - ing we won't do for an - y one of you, for - ev - er, till the end of

CODA

leave your side. *Boys:* Sis - ter from an - oth - er mis - ter.

C **F5** **Ab5**

Girls: Broth - er from an - oth - er moth - er. *Boys:* No, I was - n't brought up with her,

F5

1 2

Girls: but we're gon - na love each oth - er. *Girls:* but we're gon - na love each oth - er.

Gb5 F5

Boys: Does - n't mat - ter if you share D - N - A; — *Girls:* Oh, when, — you're to - geth - er

Gb5 F5

ev - er - y day. — *Boys:* Does - n't mat - ter if your folks are the same; —

Ab5 4fr Bb5

Girls: it's what's in your heart that makes fam - i - ly. —

C5



Musical staff with notes and rests for the first vocal line.

Boys: All I want, all that I need _____ is to rock with my fam - i - ly.

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

Musical staff with notes and rests for the second vocal line.

All I want, all that I need I've got here with my fam - i - ly.

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

C

F5

Bb

C

F5

C

F5

Bb

Musical staff with notes and rests for the third vocal line.

All: F - A - M - I - L - Y! _____ (Whoa.) _____ We're to - geth - er now and

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

C

F5

C

F5

Bb

Musical staff with notes and rests for the fourth vocal line.

keep - ing it there; _____ F - A -

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

C F5 C F5 Bb

M - I - L - Y! (Whoa.) 'Cause you know we'll nev - er

1 C F5 2 C F5

leave your side. leave your side.

Bb5 F5 C5 3fr

Mm, ooh. *Lead vocal ad lib.*

C7

I GOTTA FEELING

Words and Music by WILL ADAMS,
ALLAN PINEDA, JAIME GOMEZ,
STACY FERGUSON, DAVID GUETTA
and FREDERIC RIESTERER

Moderately fast

The musical score is written for guitar and piano. It consists of four systems of music. Each system has a guitar staff with a treble clef and a piano staff with a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately fast'. The first system starts with a *mf* dynamic. Chord diagrams for G and C are provided above the first two systems. The lyrics 'I got-ta feel-' appear at the end of the fourth system.



ing 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, good night. A feel - ing (Woo -



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

Em



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.



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

Em



C



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



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



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



- na let go. Let's go way ___ out, spaced _ out and los - ing all con - trol. (Ch - ch - ch - ch.)



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



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



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



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



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

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

G

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



C Em

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

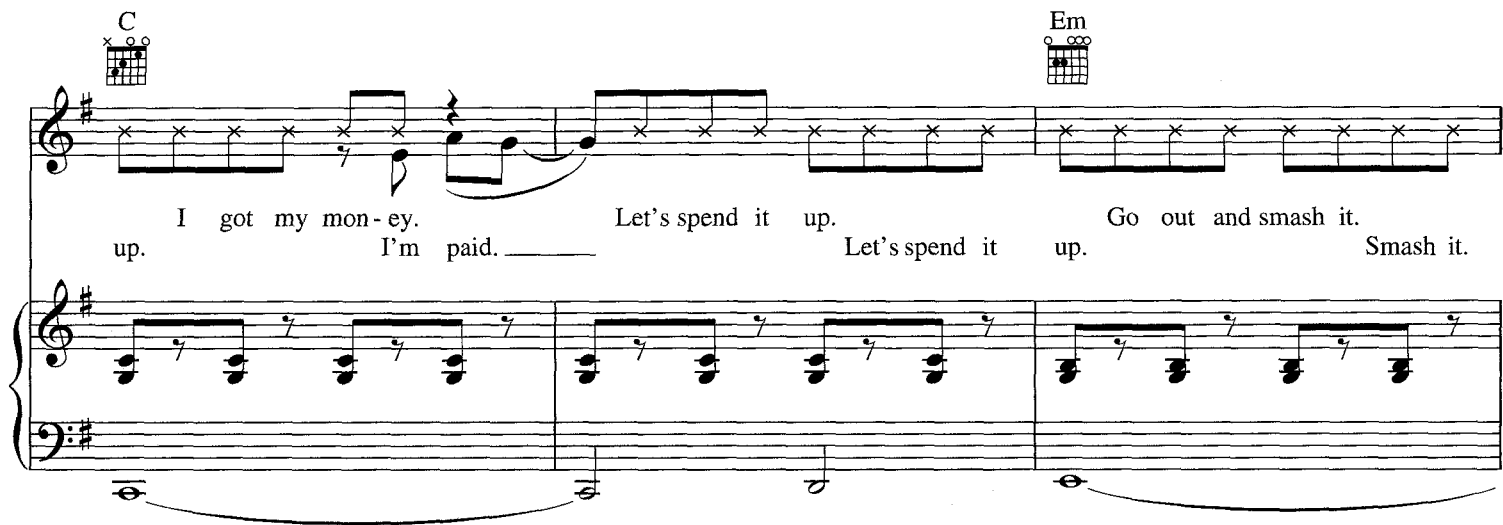
C


— good night. — To - night's the night. Hey! Let's live it up. Let's live it

G

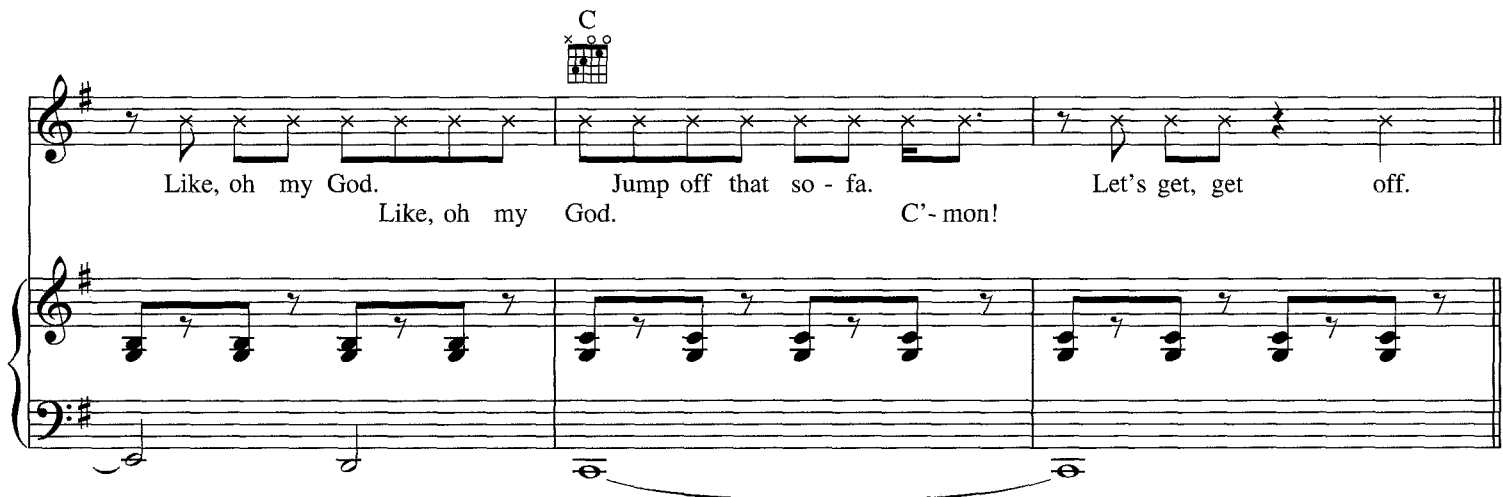
C  Em 



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.



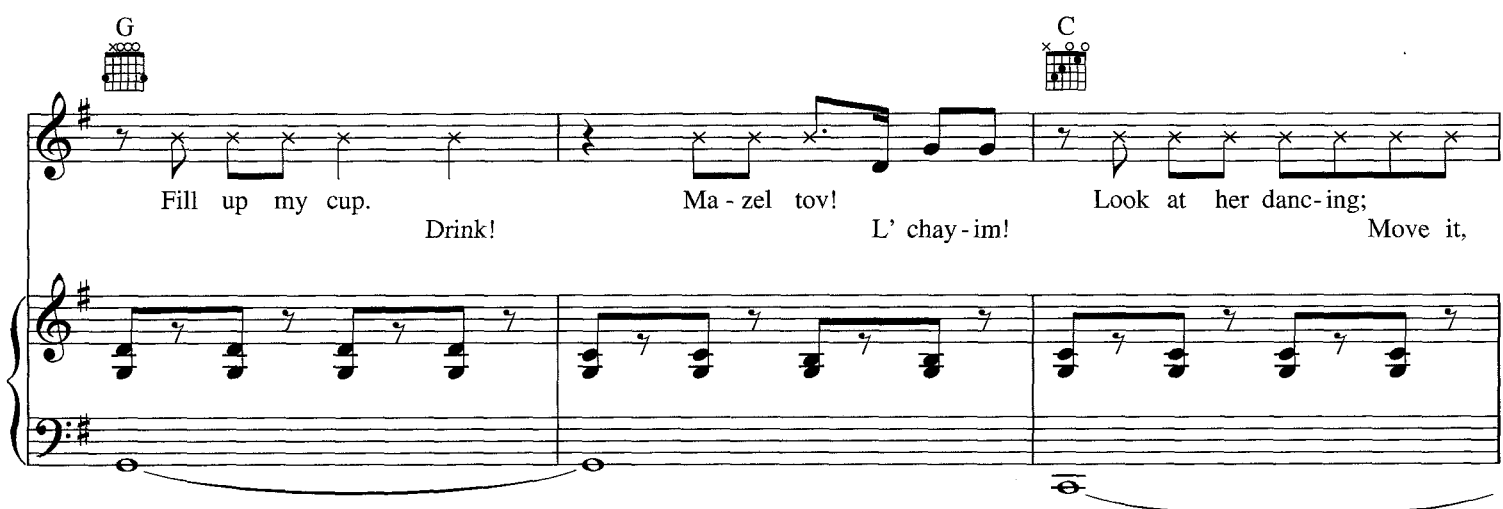
C 


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



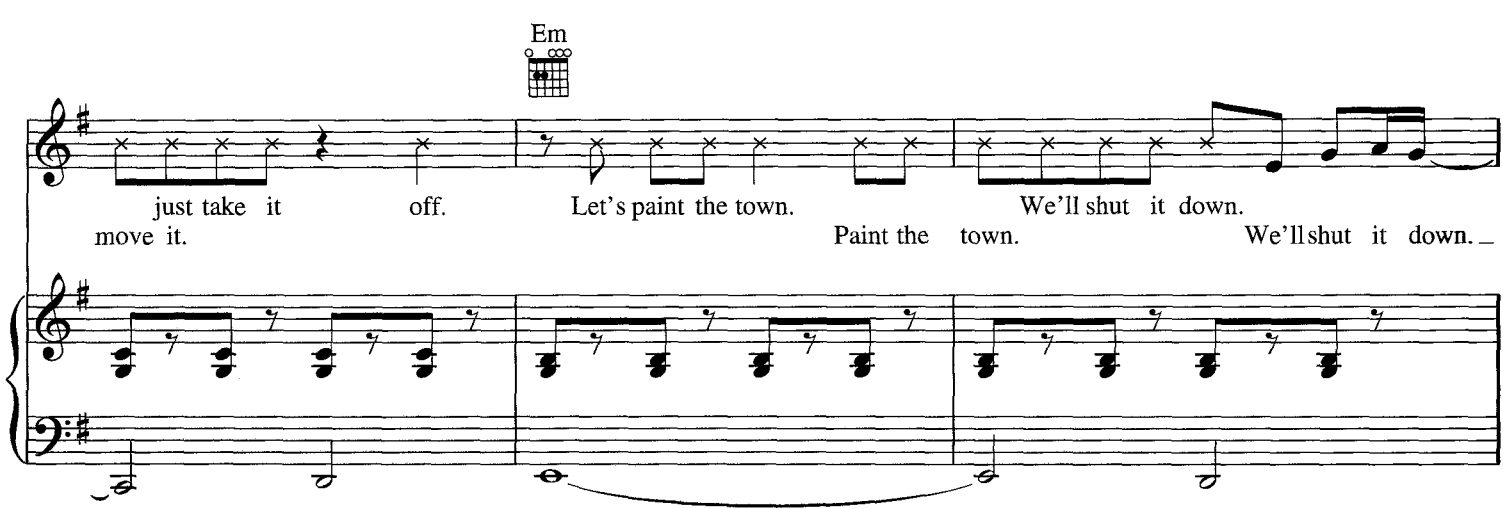
G  C 

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



Em 

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

Em

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.



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



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



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



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.)

You Really Got Me
Hot N Cold
So What
You Spin Me Round (Like a Record)
Single Ladies (Put a Ring on It)
Bring It On
Stayin' Alive
The Song
It's OK
Shake Your Groove Thing
Put Your Records On
I Want to Know What Love Is
We Are Family
No One
Daydream Believer
In the Family
I Gotta Feeling

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