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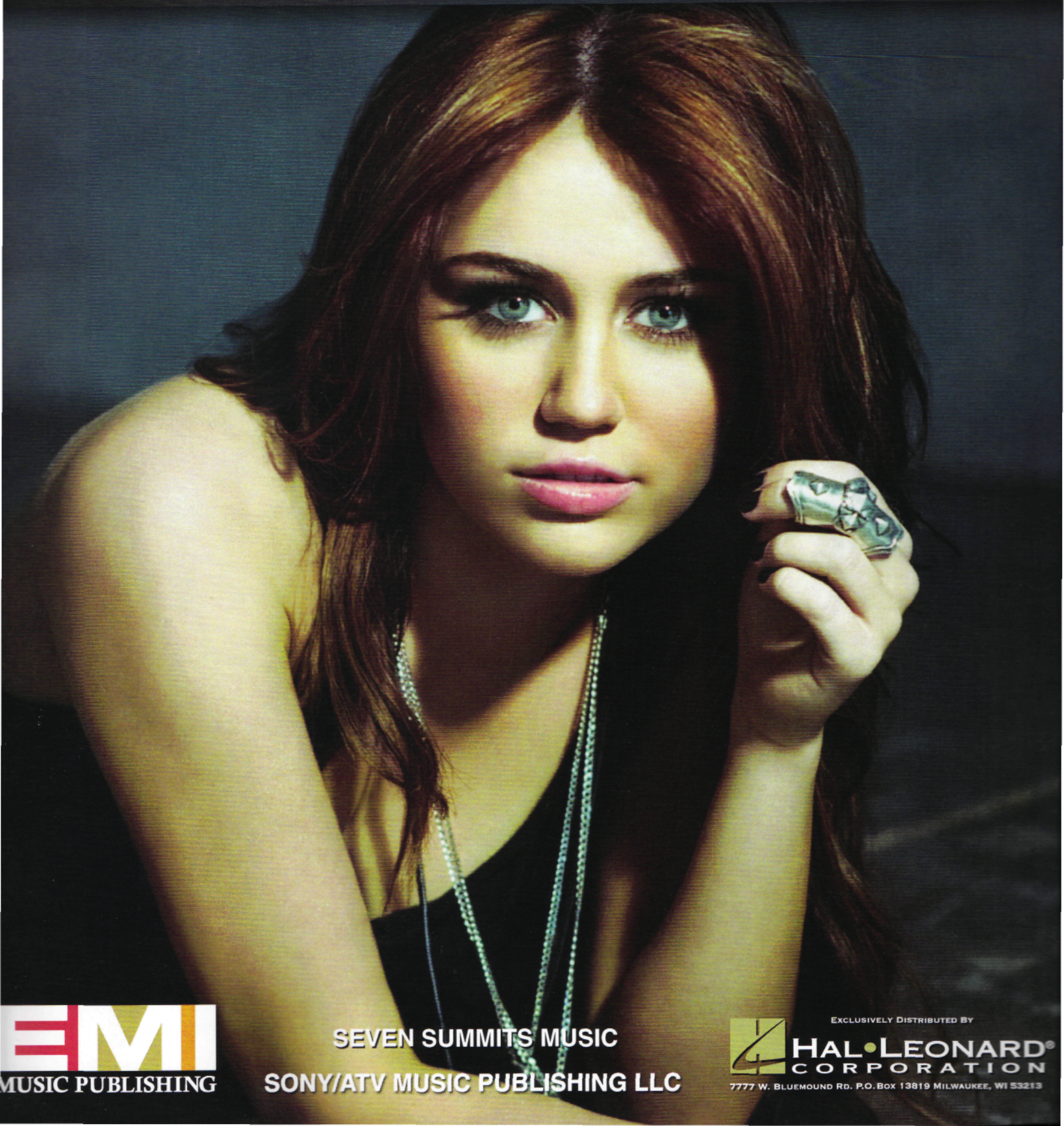
# CAN'T BE TAMED

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BY

## MILEY CYRUS

ON HOLLYWOOD  
RECORDS

WORDS AND MUSIC BY Miley Cyrus, Paul Neumann, Marek Pompetzki,  
Antonina Armato AND Tim James



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# CAN'T BE TAMED

Words and Music by MILEY CYRUS,  
PAUL NEUMANN, MAREK POMPETZKI,  
ANTONINA ARMATO and TIM JAMES

With drive

B5

*f*

D A B5

For those who don't know me, I can get a bit

cra - zy, have to get my way, yep, twen - ty - four ho - urs a

D A B5

day 'cause I'm hot like that. Ev - 'ry guy ev - 'ry - where just gives me mad at -

ten - tion like I'm un - der in - spec - tion. I al - ways get a

D A G

"ten" 'cause I'm built like \_\_\_ that. I go through guys like mon - ey  
I wan - na fly, I wan - na

F#sus Bm

fly - in' out the hands. They try to change me but they  
drive, I wan - na go. I wan - na be a part of

Bm/A G

re - a - lize \_\_\_ they can't. And ev - 'ry to - mor - row is a  
some - thin' I \_\_\_ don't know. And if \_\_\_ you try to hold me

F#sus

Em9



day I nev - er plan. — If you're gon - na be — my man, un - der -  
back, I might ex - plode. — Ba - by, — by now you — should

F#sus

Bm



stand: I can't be tamed, — I can't be tamed, — I can't be blamed. —  
know:

D

A

Bm



— I can't, can't, I — can't, can't — be tamed, — I can't be changed, —

To Coda

D

A



— I can't be tamed. — I can't be, I can't be tamed. —  
If

B5



there is a ques - tion a - bout my in - ten - tions, I'll tell ya I'm not here to

D



A



sell ya or tell you to go to hell. (I'm not a brat like that.)

B5



I'm like a puz - zle but all of my piec - es are jag - ged. If you can un - der -

D



A



D.S. al Coda

stand this, we can make some mag - ic. I'm wrong like — that.



CODA    

I can't be tamed. — Well, I'm not a trick you play, I'm

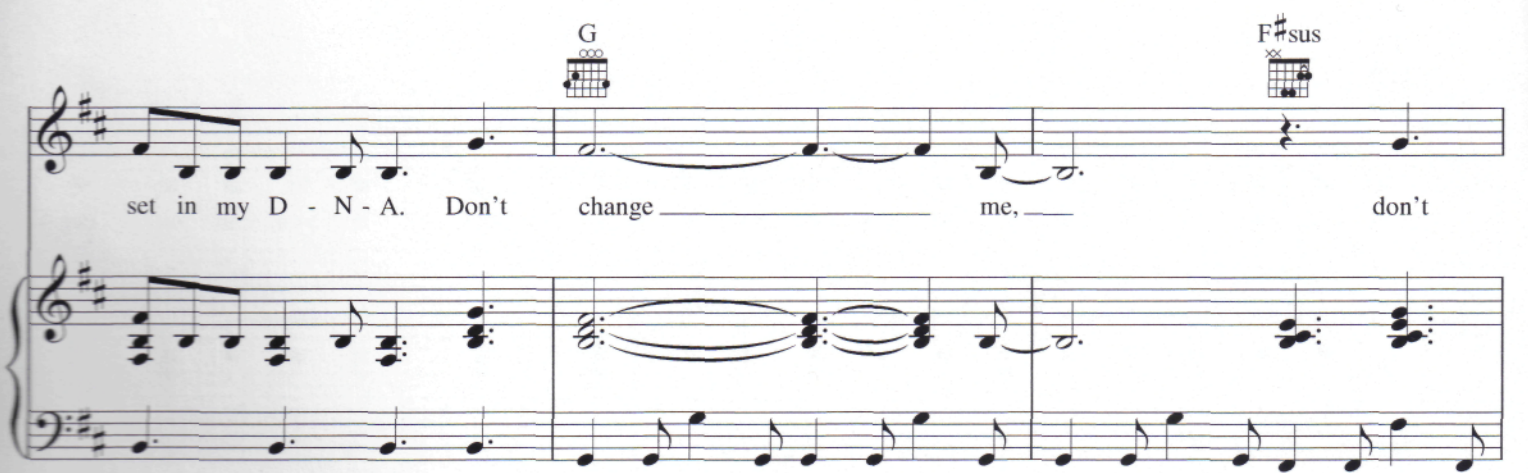


wired a dif - f'rent way. I'm not a mis - take, I'm not a fake. It's



set in my D - N - A. Don't change \_\_\_\_\_ me, \_\_\_\_\_ don't



change \_\_\_\_\_ me. \_\_\_\_\_ Don't change \_\_\_\_\_ me. —



F#sus Em9 F#sus

don't change me. I can't be tamed.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of two sharps (F# and C#). It features a long note on 'don't', followed by a melodic line for 'change me.' and a final phrase 'I can't be tamed.' The guitar chords F#sus, Em9, and F#sus are positioned above the staff. The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support with chords and moving lines.

G F#sus

I wan - na fly, I wan - na drive, I wan - na go.

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with 'I wan - na fly, I wan - na drive, I wan - na go.' The guitar chords G and F#sus are positioned above the staff. The piano accompaniment continues with chords and moving lines in both hands.

Bm Bm/A

I wan - na be a part of some-thing I don't know.

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with 'I wan - na be a part of some-thing I don't know.' The guitar chords Bm and Bm/A are positioned above the staff. The piano accompaniment continues with chords and moving lines in both hands.

G F#sus

And if you try to hold me back, I might ex - plode.

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody concludes with 'And if you try to hold me back, I might ex - plode.' The guitar chords G and F#sus are positioned above the staff. The piano accompaniment concludes with chords and moving lines in both hands.

Em9

F#sus

Ba - by, — by now you — should know: — I can't be tamed, —

F#

— I can't be tamed, — I can't be blamed. — I can't, can't,

D

A

F#

I — can't, can't — be tamed. — I can't be changed, — I can't be tamed. —

D

A

N.C.

— I can't be, I can't be tamed. —

HL00354110





# EVERY ROSE HAS ITS THORN

Words and Music by BOBBY DALL,  
C.C. DEVILLE, BRET MICHAELS  
and RIKKI ROCKETT

## Moderate Ballad

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music. Each system includes a guitar part with chord diagrams and fret numbers, a vocal line with lyrics, and a piano accompaniment with a mezzo-piano (*mp*) dynamic. The lyrics are: "We both lie si-lent-ly still \_ in the dead of night. \_ Al-though we both lie close to-geth - er, we feel \_ miles a - part \_ in - side. \_ Was it some - thing I said or some - thing I did, \_ did my words not come out right? \_ Though I".

**System 1:** Guitar starts with N.C. (Natural Chord) and then Bb (6th fret). Piano part starts with a whole note chord in the left hand and a melodic line in the right hand. The vocal line begins with the lyrics "We both lie si-lent-ly still \_ in the dead of night. \_ Al-though we".

**System 2:** Guitar changes to Bb (6th fret) and then Eb/Bb (6th fret). The piano accompaniment continues with a steady melodic and harmonic flow. The vocal line continues with "both lie close to-geth - er, we feel \_ miles a - part \_ in - side. \_ Was it some -".

**System 3:** Guitar changes to Bb (6th fret), Eb (3rd fret), Bb (6th fret), and Eb (3rd fret). The piano accompaniment features a more active right hand with chords and a simple bass line. The vocal line concludes with "- thing I said or some - thing I did, \_ did my words not come out right? \_ Though I".

F Eb

tried not to hurt — you, — yeah, I tried, — but I guess — that's why — they say:

Bb Eb

Ev - 'ry rose — has its thorn — just like

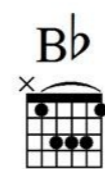
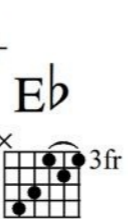
Bb Eb

ev - 'ry night — has its dawn. — Just like

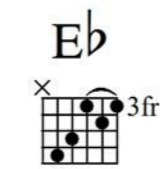
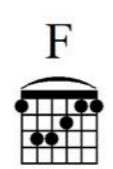
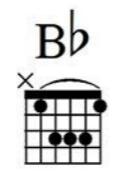
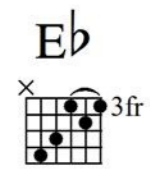
Bb F Eb Bb

ev - 'ry cow - boy sings his sad, — sad song. —

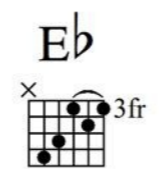
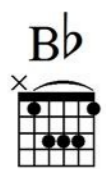
To Coda



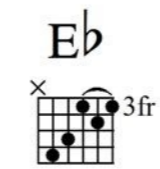
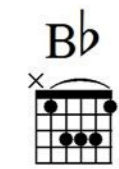
Ev - 'ry rose has its thorn. — Yeah, it does. —



I



lis - ten to our fav - 'rite song — play - ing on the ra - di - o. Hear the D. —



— J. say that love's a game — of eas - y come and eas - y go. — But I won -

B $\flat$  Eb B $\flat$  Eb

- der does he know, has he ev - er felt like this? And I know

F Eb D.S. al Coda

that you'd be here right now if I, I could let you know some-how.

CODA Eb Gm F

Though it's been a while now, I can still

E $\flat$  B $\flat$  Gm F

feel so much pain. Like a knife that cuts you, the wound heals,

Chord diagrams: Eb (3fr), Bb (3fr), F, Eb (3fr)

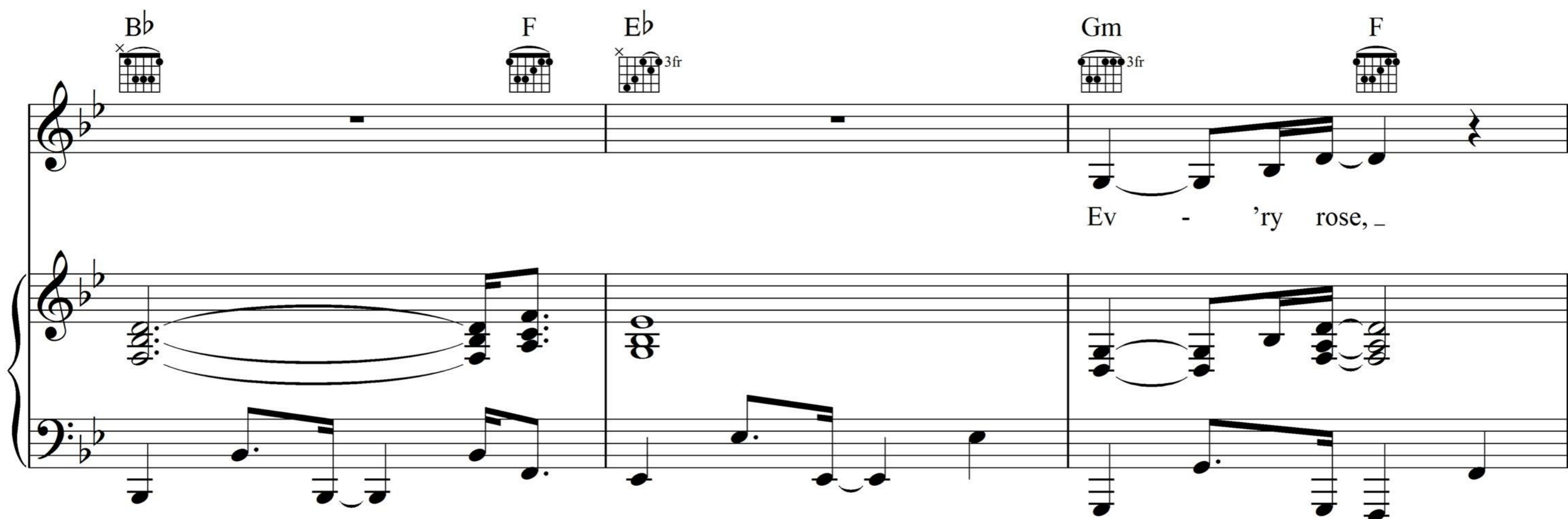
but that scar, that scar \_\_\_\_\_ re - mains. \_

*guitar solo*



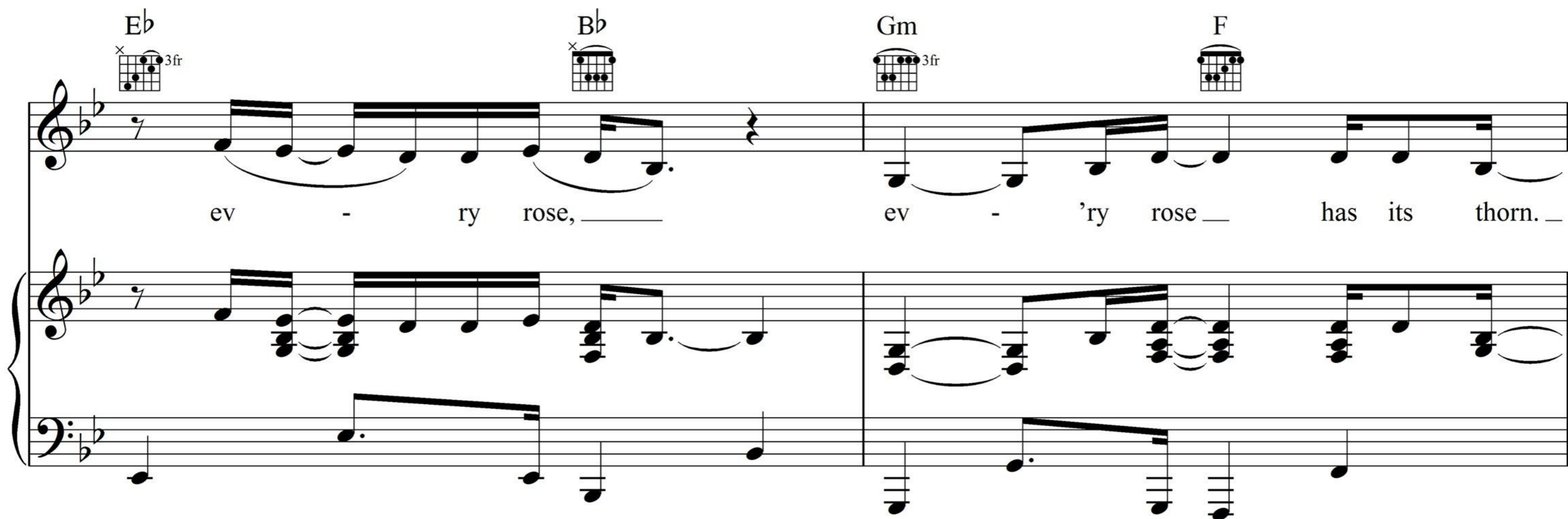
Chord diagrams: Bb (3fr), F, Eb (3fr), Gm (3fr), F

Ev - 'ry rose, \_



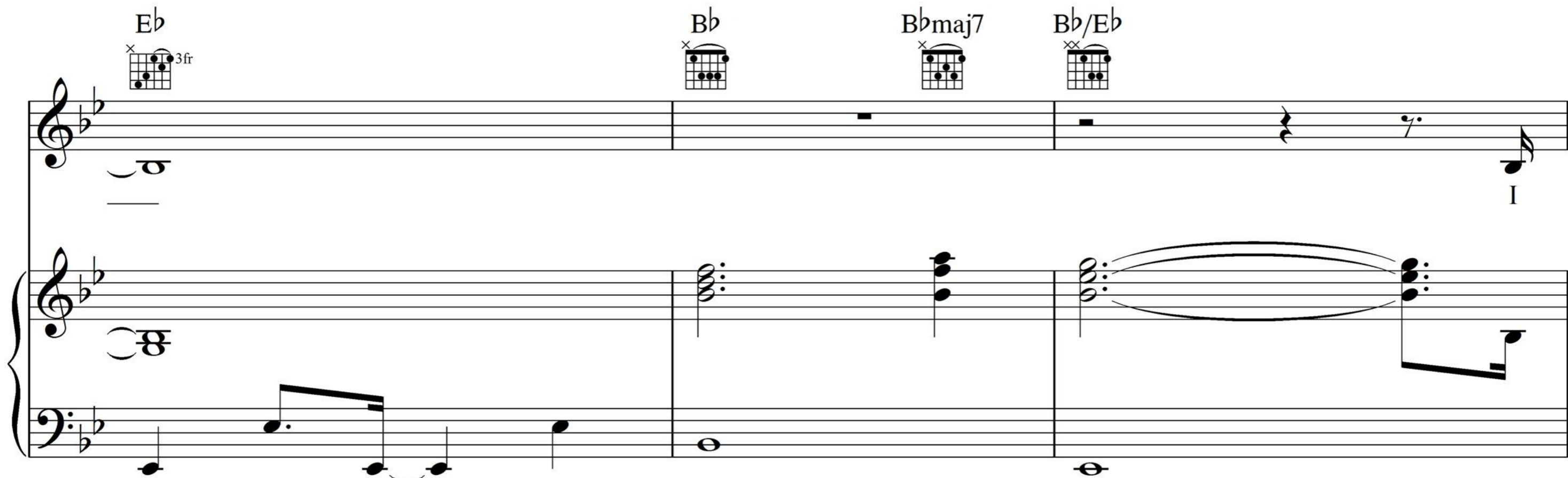
Chord diagrams: Eb (3fr), Bb (3fr), Gm (3fr), F

ev - ry rose, \_\_\_\_\_ ev - 'ry rose \_ has its thorn. \_



Chord diagrams: Eb (3fr), Bb (3fr), Bbmaj7 (3fr), Bb/Eb (3fr)

I



Bb Eb

know I could have saved a love \_ that night \_ if I'd known what to say. \_ In -

Bb Eb

stead of mak - ing love \_ we both made our sep - 'rate ways. \_ And now I

Bb Eb Bb Eb

hear you found some - bod - y new, \_ and that I nev - er meant that much to you. \_ And to

F Eb

hear that tears me up \_ in - side \_ and to see you cuts me like a knife. \_

Bb Eb

Ev - 'ry rose \_\_\_ has its thorn \_\_\_ just like

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in B-flat major, starting with a B-flat chord (Bb) and moving to an E-flat chord (Eb) at the end. The lyrics are "Ev - 'ry rose \_\_\_ has its thorn \_\_\_ just like". The piano accompaniment features a steady bass line and chords in the right hand.

Bb Eb

ev - 'ry night \_\_\_ has its dawn. \_\_\_ Just like

Detailed description: This system contains the next two lines of music. The vocal melody continues with the lyrics "ev - 'ry night \_\_\_ has its dawn. \_\_\_ Just like". The piano accompaniment maintains the same harmonic structure.

Bb F Eb Bb

ev - 'ry cow - boy sings his sad, \_\_\_ sad song. \_\_\_

Detailed description: This system contains the third and fourth lines of music. The vocal melody includes a key signature change to F major for the word "boy". The lyrics are "ev - 'ry cow - boy sings his sad, \_\_\_ sad song. \_\_\_". The piano accompaniment follows the vocal line.

Eb

Ev - 'ry rose has its thorn. \_\_\_ Yeah, it does. \_

Detailed description: This system contains the final two lines of music. The vocal melody concludes with the lyrics "Ev - 'ry rose has its thorn. \_\_\_ Yeah, it does. \_". The piano accompaniment ends with a final chord in E-flat major.

# FORGIVENESS AND LOVE

Words and Music by MILEY CYRUS,  
ANTONINA ARMATO, TIM JAMES  
and ADAM SCHMALHOLZ

## Slow Ballad

G Bm/F# Em

I - mag - in - ing you're far a - way, \_ search - ing for the  
You don't ev - er have to read my mind, \_ you can see it when you

*mp*

Detailed description: This system contains the first three measures of the song. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for G, Bm/F#, and Em are shown above the vocal staff. The piano part includes a dynamic marking of *mp*.

C/E G Bm/F#

words to say. \_ I feel it when you fall a - part, \_  
close your eyes. \_ Don't be - lieve it when you lose your faith, \_

Detailed description: This system contains the next three measures. It continues the vocal line and piano accompaniment. Chord diagrams for C/E, G, and Bm/F# are shown above the vocal staff.

Em C/E C

our lives are our great - est art. \_ I don't want \_ to  
an - oth - er mo - ment is a mo - ment a - way. \_ I can't tell \_ you

Detailed description: This system contains the final three measures of the song. It concludes the vocal line and piano accompaniment. Chord diagrams for Em, C/E, and C are shown above the vocal staff.



Cm G Em

change your mind, 'cause I ac - cept you for ev - 'ry - thing you  
 what the fu - ture holds, or how to live. All I know is

C Cm

are and will be, stay here with me now.  
 what feels right lights up my life a - gain and a - gain.

G Bm F

The on - ly thing that our hearts are made of are the acts

C G Bm

of for - give - ness and love. The on - ly thing real when push comes to shove

F C G

are the acts of for-give-ness and love. 'Cause in the end

Bm Em G/D

no one los-es or wins, the sto-ry be-gins a-gain and a-gain

1 C Cm

with for-give-ness and love, oh.

2 Cm G

with for-give-ness and love. Let's jump the sun,

Bm F C

let's find for - ev - er. Where does the time go? \_\_\_\_\_

G Bm F

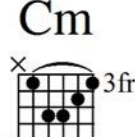
Just live your life, you'll get an - oth - er to - day, \_\_\_\_\_ to - day, \_\_\_\_\_ to - day. \_

C G Bm

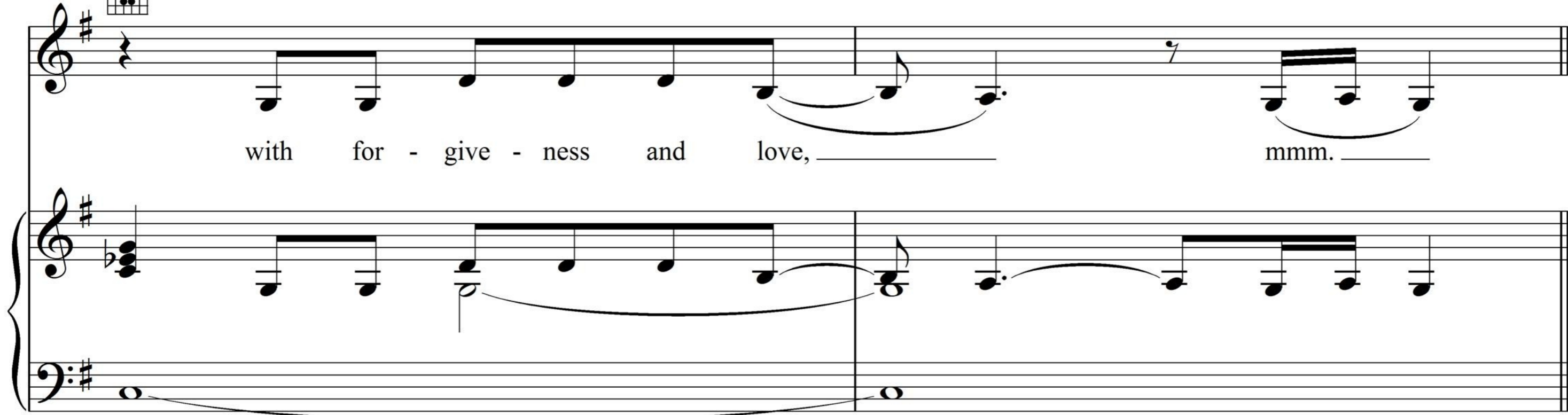
\_\_\_\_\_ For-give-ness and love. \_\_\_\_\_ 'Cause in the end, \_\_\_\_\_ no one los - es or wins. \_

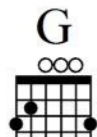
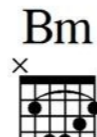

Em G/D C

\_\_\_\_\_ The sto - ry be - gins \_\_\_\_\_ a - gain \_\_\_\_\_ and \_\_\_\_\_ a - gain

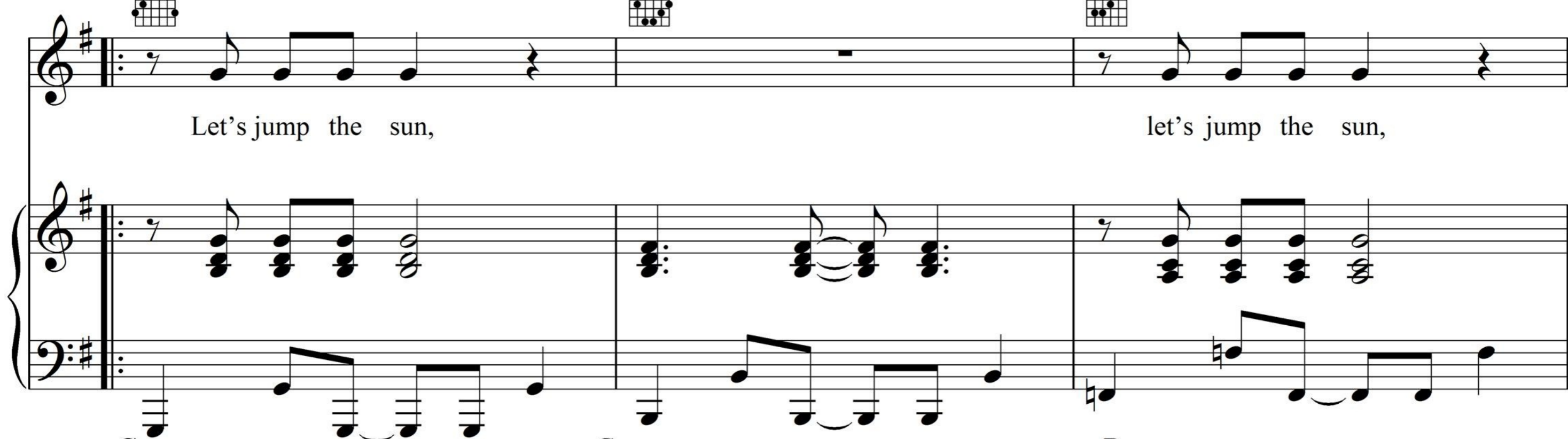
Cm 

with for - give - ness and love, \_\_\_\_\_ mmm. \_\_\_\_\_



G  Bm  F 




Let's jump the sun, \_\_\_\_\_ let's jump the sun, \_\_\_\_\_



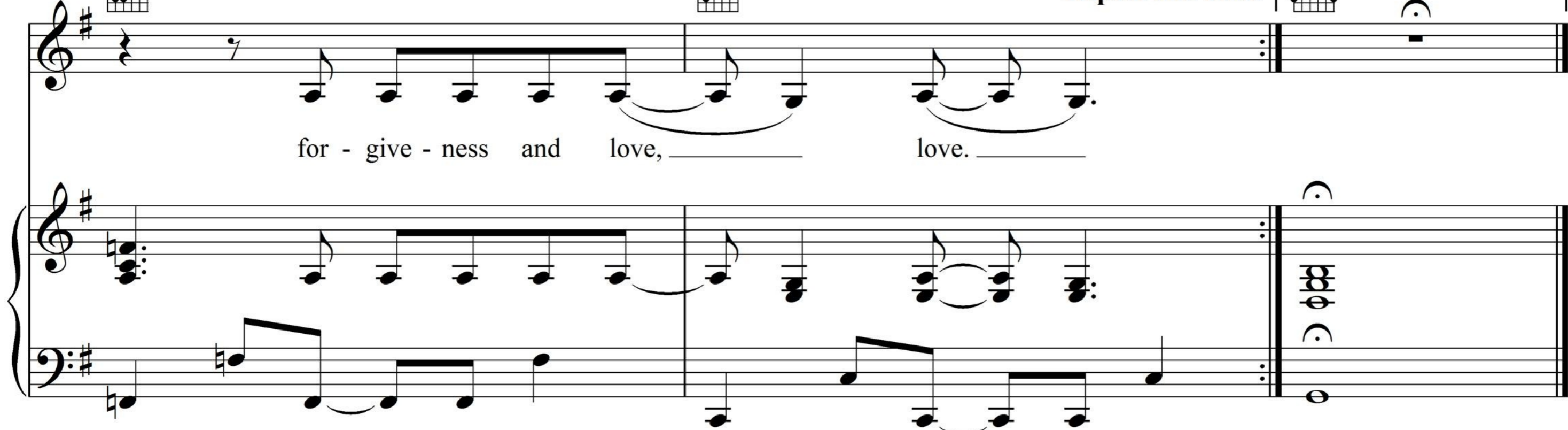
C  G  Bm 

\_\_\_\_\_ let's jump the sun, \_\_\_\_\_



F  C  **Optional Ending**  **Repeat and Fade**

for - give - ness and love, \_\_\_\_\_ love. \_\_\_\_\_



# LIBERTY WALK

Words and Music by MILEY CYRUS,  
ANTONINA ARMATO, TIM JAMES, NICOLAS J. SCAPA,  
JOHN READ FASSE and MICHAEL MCGINNIS

## Dance Pop

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The lyrics are: "Don't live a lie, this is your one life, oh. Don't live it like you won't get lost, just walk, just walk." Chord diagrams are provided for Bm, G, D, Em, and D/F#.

\* Recorded a half-step lower

Piano accompaniment for the first system, consisting of a treble and bass clef staff. The key signature is two sharps (F# and C#). The melody in the treble clef consists of eighth notes, while the bass clef provides a steady accompaniment of quarter notes.

Vocal line and piano accompaniment for the second system. The vocal line is in the treble clef with lyrics: "It's a lib - er - ty walk, \_\_\_ it's a lib - er - ty walk, \_\_\_ it's a lib - er - ty,". Above the first two measures are guitar chord diagrams for G and D. The piano accompaniment is in the grand staff, with the right hand playing chords and the left hand playing a bass line.

Vocal line and piano accompaniment for the third system. The vocal line is in the treble clef with lyrics: "lib - er - ty, lib - er - ty. It's a lib - er - ty walk, \_\_\_ it's a lib - er - ty walk, \_". Above the first two measures are guitar chord diagrams for Em and Bm, and above the third measure is a G chord diagram. The piano accompaniment continues in the grand staff.

Vocal line and piano accompaniment for the fourth system. The vocal line is in the treble clef with lyrics: "\_\_\_ it's a lib - er - ty, lib - er - ty, lib - er - ty." Above the first measure is a D/F# chord diagram, and above the second measure is a G chord diagram. The piano accompaniment continues in the grand staff.

Bm G

Here's to all the boys try'n'to hold you back, \_ try'n'to make you feel \_ like you're less than that. \_ Giv-ing

D Em

noth-ing more bet-ter than to make you crack, \_ but real-ly just try'n'to put your dreams off track. And you

Bm G

know in the end it - 'll be o - kay \_ 'cause all that real-ly mat-ters are the steps you take. \_ And

D/F# G

ev - 'ry - thing else falls in - to place, \_ there's no price to pay. \_ I say, well al -

Bm G D

right, (al - right,) yeah, yeah, - (yeah, yeah,) - we gon - na get it when we live

Em Bm G

it, live it, oh. \_\_\_ Well al - right, (al - right,) yeah, yeah, - (yeah, yeah,) - we gon - na

D/F# G Bm

get it when we live it, whoa. - It's a lib - er - ty walk, -

G D Em

\_\_\_ walk, - say - ing good - bye to the peo - ple who tied you up. \_\_\_



Bm G D/F#

It's a lib - er - ty walk, — walk, — feel - ing your heart a - gain,

This system contains the first three measures of the song. The guitar chords are Bm, G, and D/F#. The vocal line starts with 'It's a lib - er - ty walk, — walk, — feel - ing your heart a - gain,'. The piano accompaniment features a steady bass line and chords in the right hand.

G Bm G

breath - ing new ox - y - gen. It's a lib - er - ty walk, — walk, — free your - self, —

This system contains the next three measures. The guitar chords are G, Bm, and G. The vocal line continues with 'breath - ing new ox - y - gen. It's a lib - er - ty walk, — walk, — free your - self, —'. The piano accompaniment continues with the same rhythmic pattern.

D Em Bm

— slam the door, — not a pris - 'ner an - y - more. — Lib - er - ty, lib - er - ty, li - li -

This system contains the next three measures. The guitar chords are D, Em, and Bm. The vocal line continues with '— slam the door, — not a pris - 'ner an - y - more. — Lib - er - ty, lib - er - ty, li - li -'. The piano accompaniment continues with the same rhythmic pattern.

G D/F# G

lib - er - ty, lib - er - ty, li - li. It's a lib - er - ty walk, — walk, — walk. —

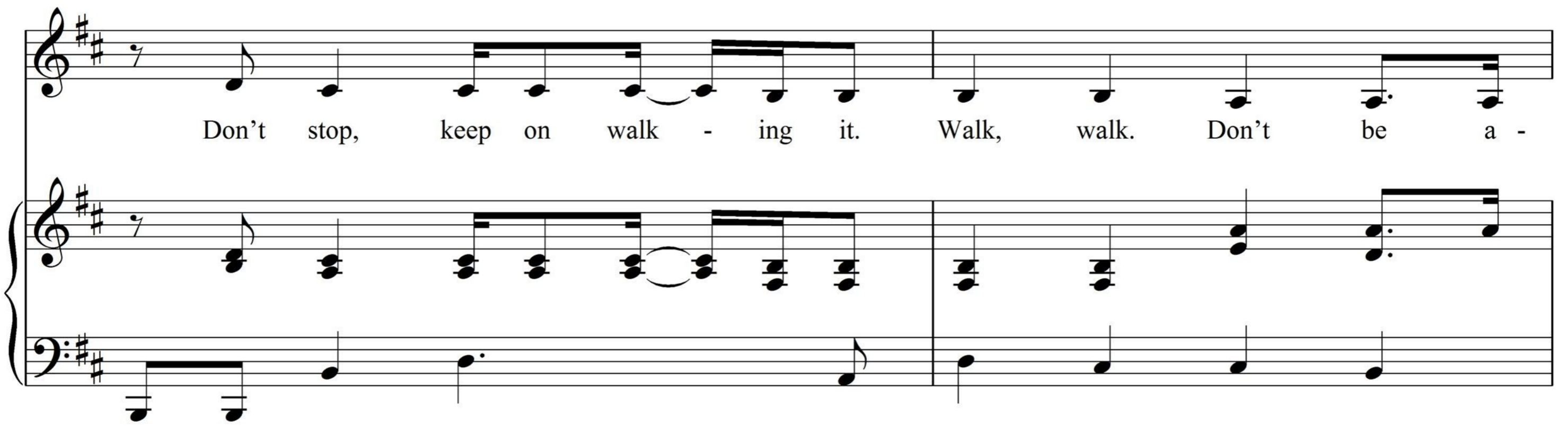
This system contains the final three measures. The guitar chords are G, D/F#, and G. The vocal line concludes with 'lib - er - ty, lib - er - ty, li - li. It's a lib - er - ty walk, — walk, — walk. —'. The piano accompaniment continues with the same rhythmic pattern.

Bm

To Coda 



Don't stop, keep on walk - ing it. Don't stop, keep on talk - ing shit.



Don't stop, keep on walk - ing it. Walk, walk. Don't be a -

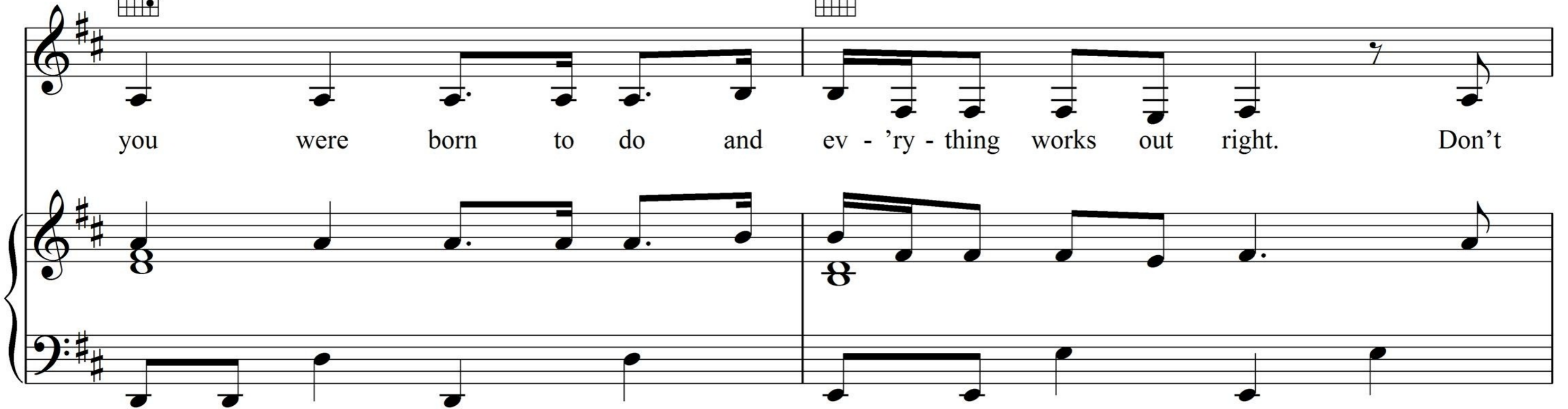
G



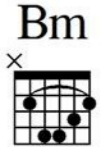
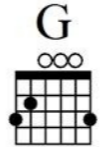
fraid to make a move, it won't hurt you, just do what

D

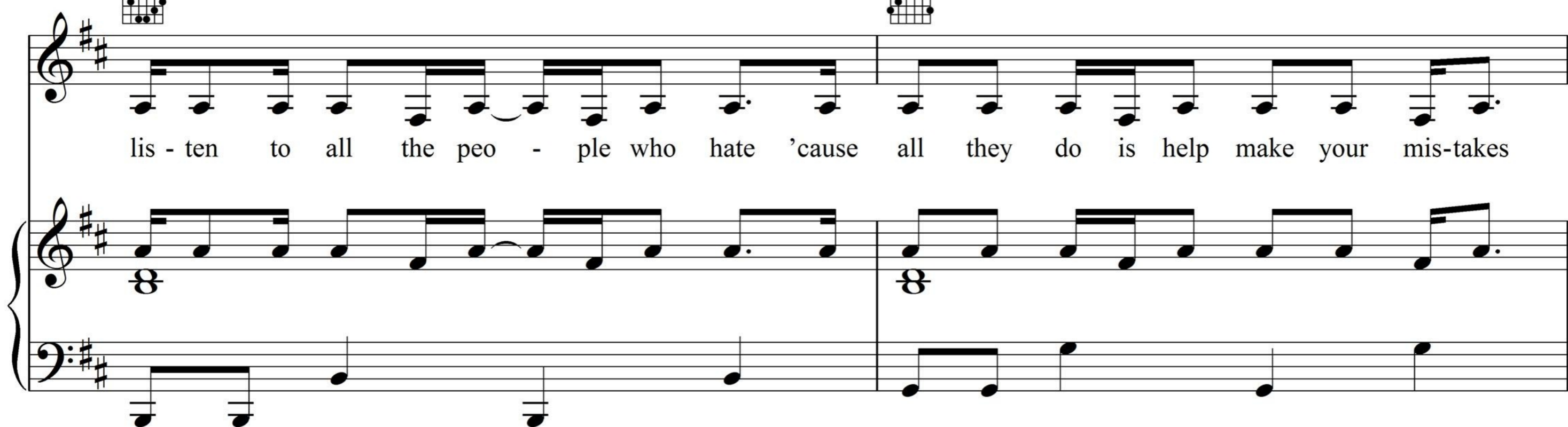
Em





you were born to do and ev - 'ry - thing works out right. Don't

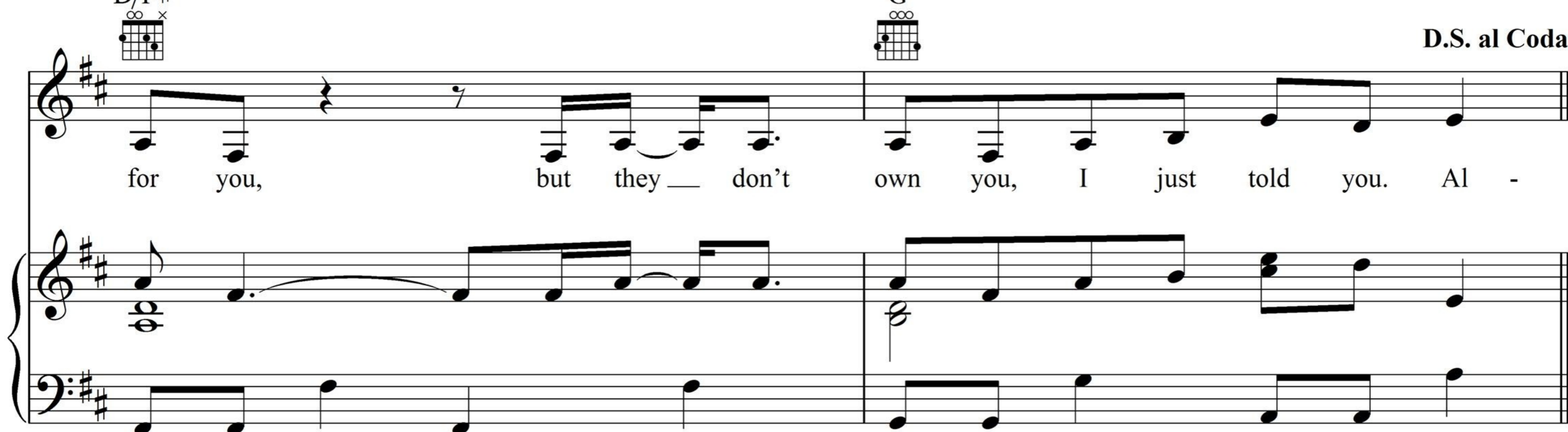
Bm  G 

lis - ten to all the peo - ple who hate 'cause all they do is help make your mis-takes



D/F#  G  **D.S. al Coda**

for you, but they — don't own you, I just told you. Al -



**CODA**



Don't stop, just walk this — way. — Don't stop, keep on walk - ing it. Don't



like, don't like, don't like, don't like. Don't like what you do, — don't



take the a - buse, — move to the truth — be - fore, come

on, that means you. — It's a lib - er - ty walk, —

walk, — say - ing good - bye to the

peo - ple who tied you up. — It's a lib - er - ty walk, — walk, —

D/F# G

feel - ing your heart a - gain, breath - ing new ox - y - gen.

Bm G

It's a lib - er - ty walk, — walk, — free your - self, —

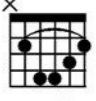
D Em Bm

— slam the door, — not a pris - 'ner an - y - more. — Lib - er - ty, lib - er - ty, li - li -

G D/F# G

lib - er - ty, lib - er - ty, li - li. It's a lib - er - ty walk, — walk, — walk. —

Bm



Don't stop, keep on walk - ing it. Don't stop, keep on talk - ing shit.

Don't stop, keep on walk - ing it. Walk, walk, walk, walk.

Don't stop, keep on walk - ing it. Don't stop, keep on talk - ing shit.

Don't stop, keep on walk - ing it. Walk, walk, walk, walk.

# MY HEART BEATS FOR LOVE

Words and Music by MILEY CYRUS,  
JOHN SHANKS, HILLARY LINDSEY  
and GORDIE SAMPSON

## Pop Rock

The musical score is presented in a standard format with a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems, each with a guitar chord diagram above the vocal line. The piano accompaniment is written in a grand staff (treble and bass clefs). The first system shows the initial chords: D, Gsus2, and Bm. The second system includes the lyrics: "I've been strand - ed on a lone - ly street, \_\_\_ got". The third system includes the lyrics: "lost in \_\_\_ the shad - ows, \_ fell hard in \_\_\_ the bat - tle. \_\_\_ Heard cries and the suf - fer - ing, \_". The fourth system includes the lyrics: "walked through \_ the dark - ness, \_ left bro - ken \_ and heart - less. \_". The piano accompaniment features a steady bass line and a more melodic treble line, often using chords and arpeggios to support the vocal melody.

D G Bm

I'm call - ing out, can you hear my voice? I'm gon - na find you through

This system contains the first three measures of the piece. It features a vocal line in treble clef with lyrics, a guitar line with chords D, G, and Bm, and a piano accompaniment in treble and bass clefs. The piano part consists of chords in the right hand and a simple bass line in the left hand.

A D G

all the noise. You know there's noth - ing that I would-n't do,

This system contains the next three measures. The guitar chords are A, D, and G. The piano accompaniment continues with chords and a bass line.

Bm A D

shine your light as I reach for you. My heart beats \_ for love, my

This system contains the next three measures. The guitar chords are Bm, A, and D. The piano accompaniment continues with chords and a bass line.

G Bm A

heart beats \_ for love, it's \_ the sound that \_ I hear, tells \_ me not to \_ give up. It

This system contains the final three measures of the piece. The guitar chords are G, Bm, and A. The piano accompaniment continues with chords and a bass line.



D G Bm

breathes in \_\_\_ my chest and \_\_\_ it runs through \_ my blood. \_ My heart beats \_ for love, my

A D G

heart beats \_ for love. \_\_\_\_\_ Oh, \_\_\_\_\_

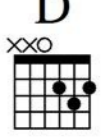
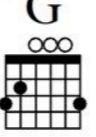
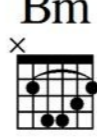
To Coda

Bm A D

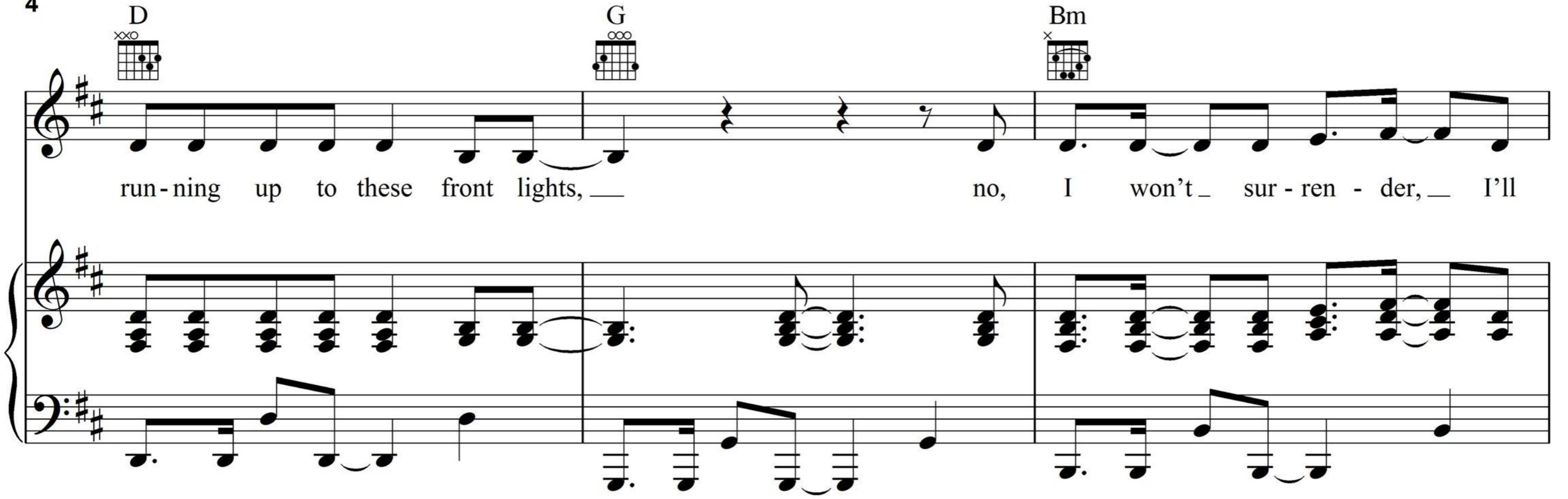
yeah. \_\_\_\_\_ I've been told at least a thou - sand times \_

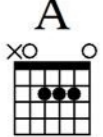
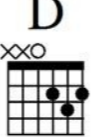
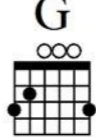
G Bm A

it's not worth \_ the strug - gle, \_ the hurt or \_\_\_ the trou - ble. I keep

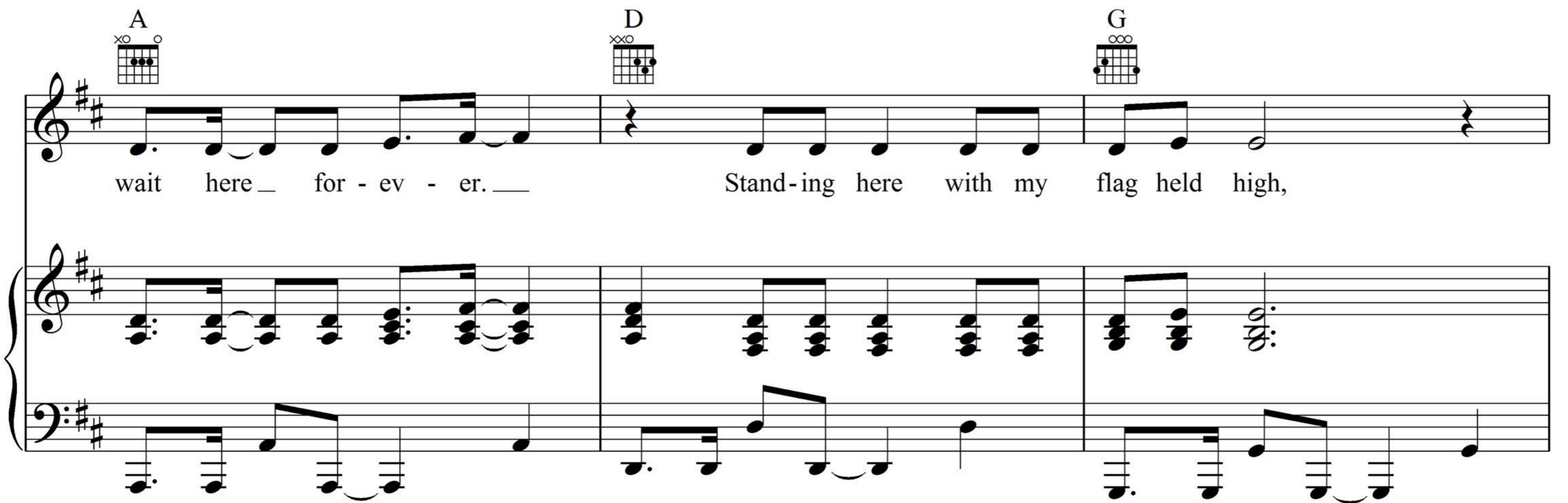
D  G  Bm 

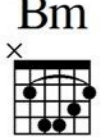
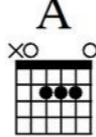
run-ning up to these front lights, — no, I won't sur - ren - der, — I'll



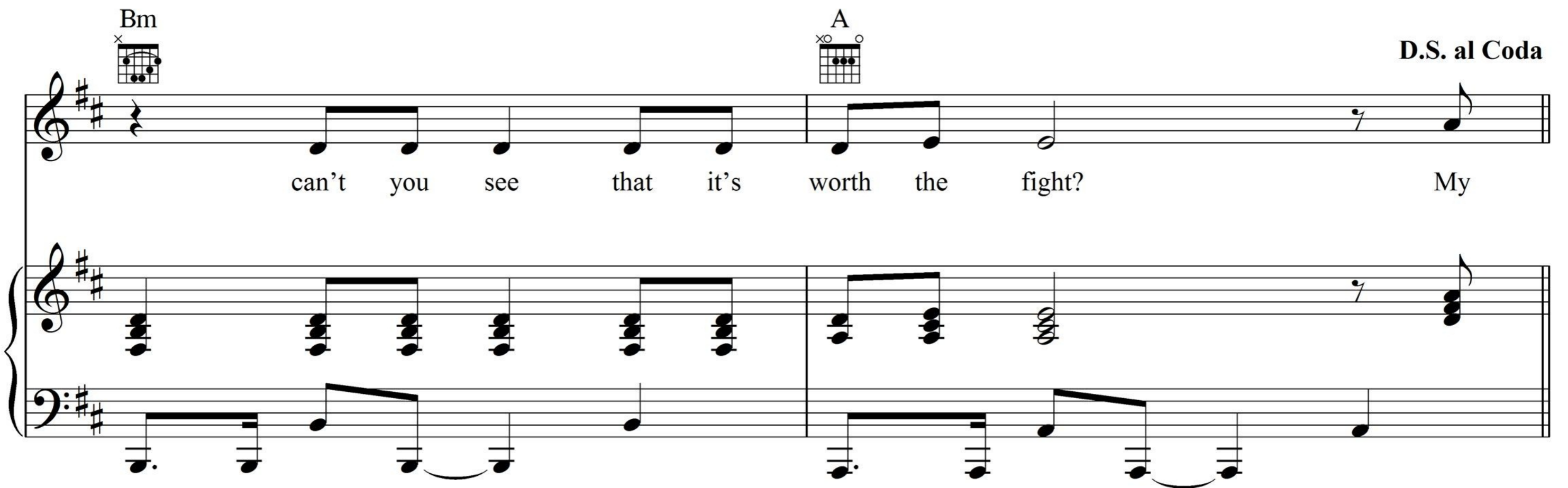
A  D  G 


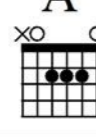
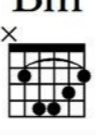
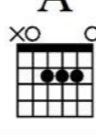
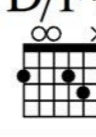
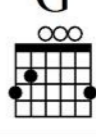
wait here — for - ev - er. — Stand-ing here with my flag held high,

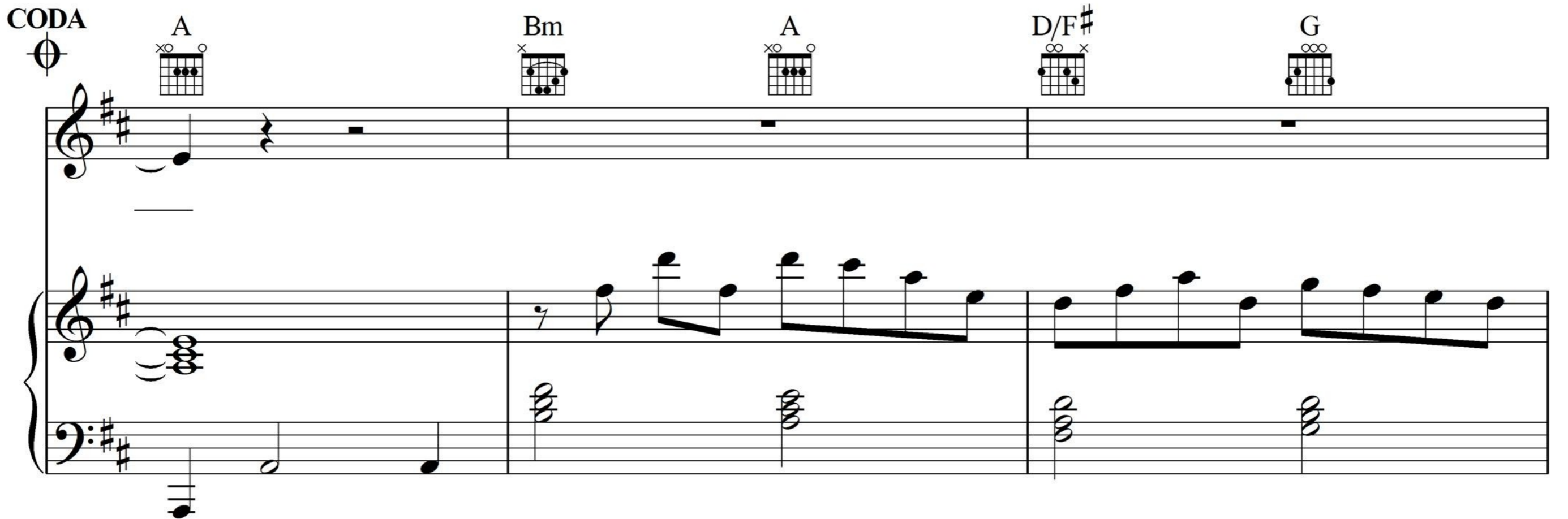


Bm  A  **D.S. al Coda**

can't you see that it's worth the fight? My



**CODA**  A  Bm  A  D/F#  G 



Bm A D/F# G Bm A/C#

I've marched a - cross \_ this bat - tle - field, \_

This system contains the first two lines of music. The top line is the vocal melody with guitar chords Bm, A, D/F#, G, Bm, and A/C# indicated above it. The lyrics are "I've marched a - cross \_ this bat - tle - field, \_". The middle and bottom staves show the piano accompaniment.

D G Bm D

scream - ing out, \_ can you hear \_ me now? \_ I'm hold - ing on \_ to stand \_ my ground, \_ scream -

This system contains the third and fourth lines of music. The top line is the vocal melody with guitar chords D, G, Bm, and D indicated above it. The lyrics are "scream - ing out, \_ can you hear \_ me now? \_ I'm hold - ing on \_ to stand \_ my ground, \_ scream -". The middle and bottom staves show the piano accompaniment.

G D

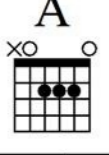
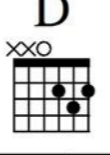
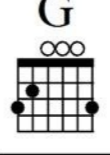
- ing out, \_ can you hear \_ me now? \_ My heart beats \_ for love, my

This system contains the fifth and sixth lines of music. The top line is the vocal melody with guitar chords G and D indicated above it. The lyrics are "- ing out, \_ can you hear \_ me now? \_ My heart beats \_ for love, my". The middle and bottom staves show the piano accompaniment.


G Bm

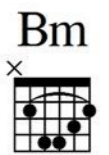
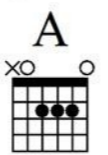
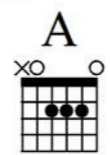
heart beats \_ for love, it's \_ the sound that \_ I hear, tells \_ me

This system contains the seventh and eighth lines of music. The top line is the vocal melody with guitar chords G and Bm indicated above it. The lyrics are "heart beats \_ for love, it's \_ the sound that \_ I hear, tells \_ me". The middle and bottom staves show the piano accompaniment.

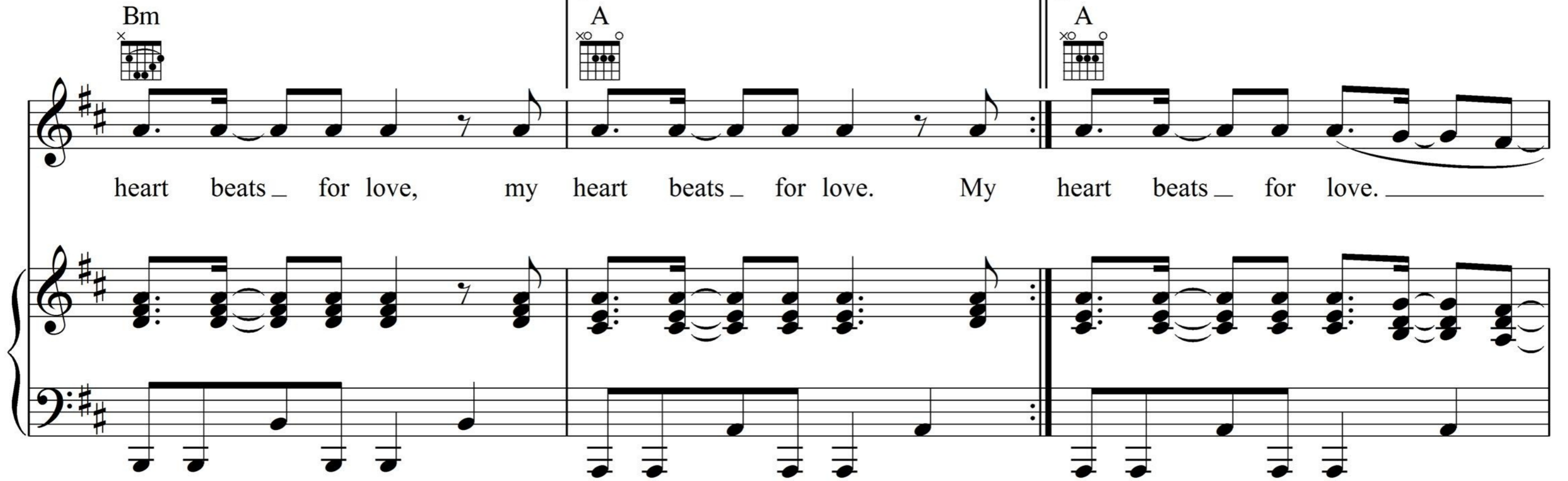
A  D  G 

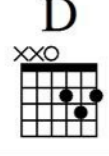
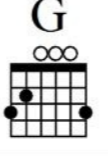
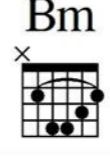
not to give up. It breathes in my chest and it runs through my blood. My




Bm  1 A  2 A 

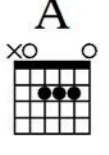
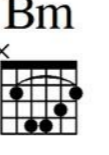
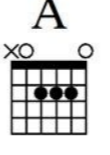
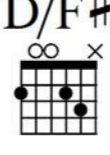
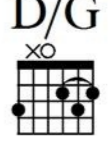
heart beats for love, my heart beats for love. My heart beats for love.



D  G  Bm 

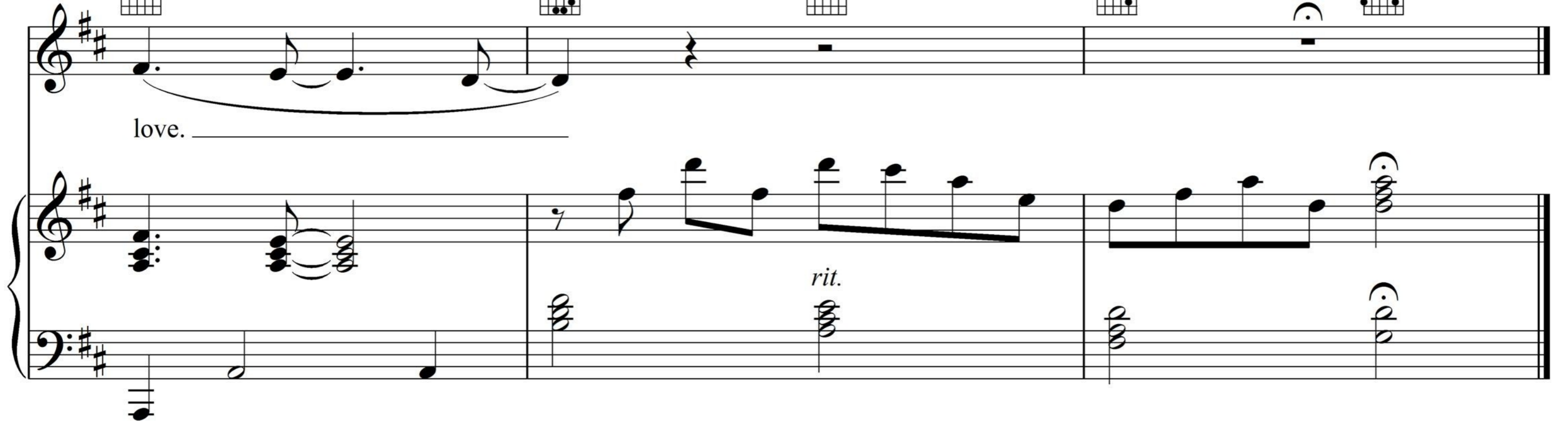
Oh, love, oh,



A  Bm  A  D/F#  D/G 

love.

*rit.*



# PERMANENT DECEMBER

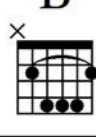
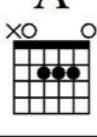
Words and Music by MILEY CYRUS,  
JOHN SHANKS and CLAUDE KELLY

## Dance Pop

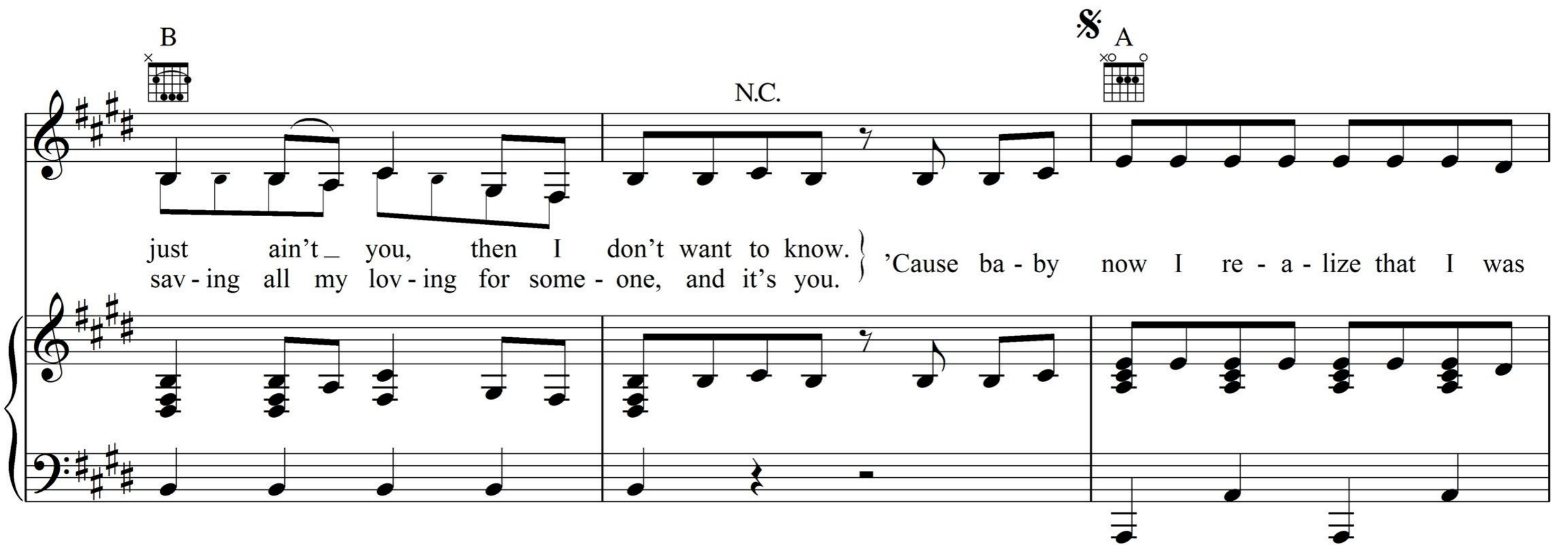
**Verse 1:**  
I've been to Lon - don, been to Par - is, Aus - tra - lia and Rome. \_ There's sex - y  
New York and to L. A. and Bat - on \_ Rouge. \_ I met a

**Verse 2:**  
boys in ev - 'ry cit - y but they're not what I want. \_ Some got  
boy in ev - 'ry cit - y, no one kept me a - mused. \_ But don't

**Verse 3:**  
mon - ey, some got fame, some got cars, and the clothes. \_ But if it  
call me a Lo - li - ta 'cause I don't let them through. \_ 'Cause I'm

B  N.C. 

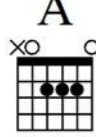
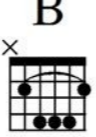
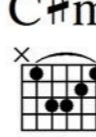
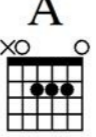
just ain't\_ you, then I don't want to know. } 'Cause ba - by now I re - a - lize that I was  
sav - ing all my lov - ing for some - one, and it's you.



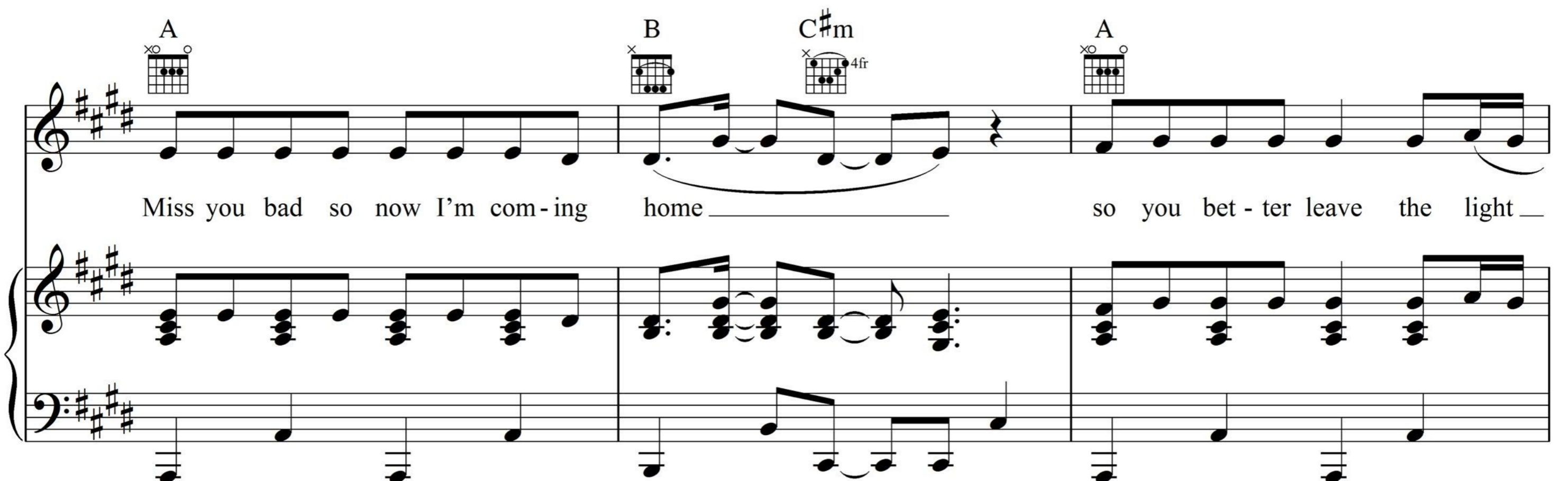
B  C#m  4fr A  C#m  4fr B 


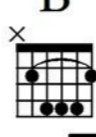
wrong \_\_\_\_\_ when I said I did - n't need you so. \_\_\_\_\_



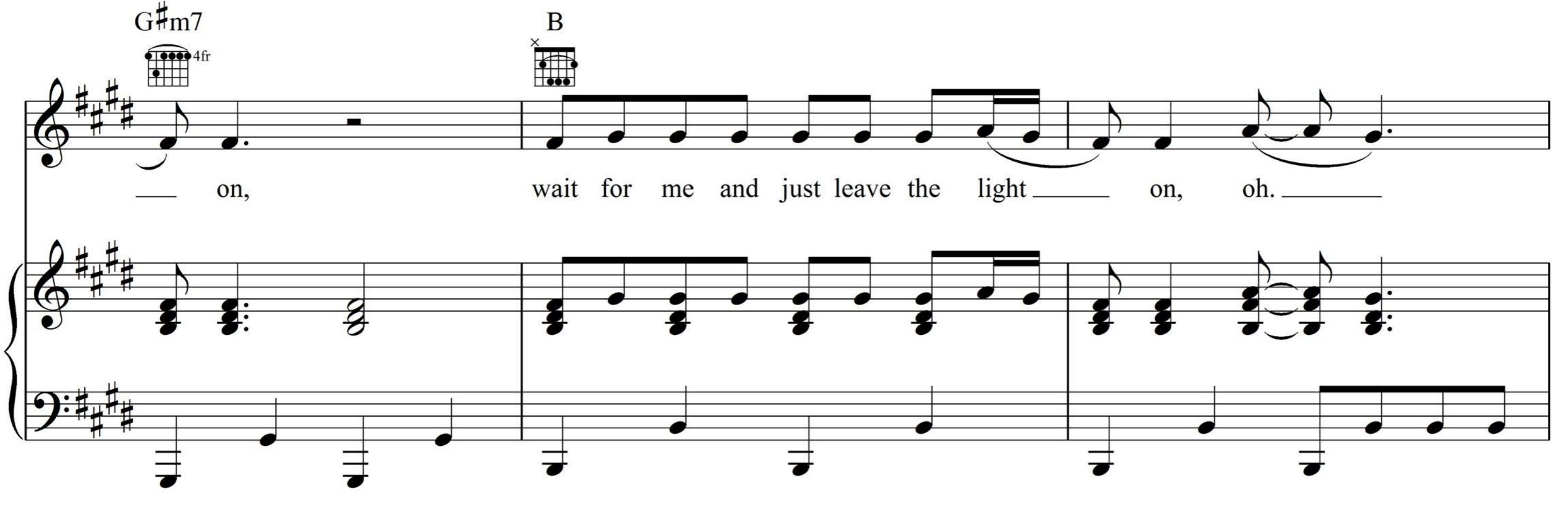
A  B  C#m  4fr A 

Miss you bad so now I'm com - ing home \_\_\_\_\_ so you bet - ter leave the light \_\_\_\_\_



G#m7  4fr B 

\_\_\_\_\_ on, wait for me and just leave the light \_\_\_\_\_ on, oh. \_\_\_\_\_



A B C#m A

This feels like a per - ma - nent De - cem - ber, so much cold - er than I

B C#m A B C#m

can re - mem - ber. — When I get you back, — this time I swear that I won't, — won't ev - er

B To Coda 1 A

let you go, won't let you go, no. — Won't let you go, go, go, go,

B C#m A B C#m

won't let you go, — no. Go, go, go, go, no, no, no, no. — I've been to

2

A B C#m

go, no. \_\_\_\_\_ Won't let you go, go, go, go, won't let you go, \_ no.

1 2

A B C#m B C#m

Go, go, go, go, no, no, no, no. \_ Won't let you no, no, no, no. \_

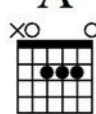
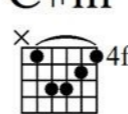
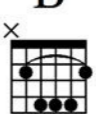
A B C#m A

Hey, what do you say? \_ 'Cause I've been all a-round the world and they

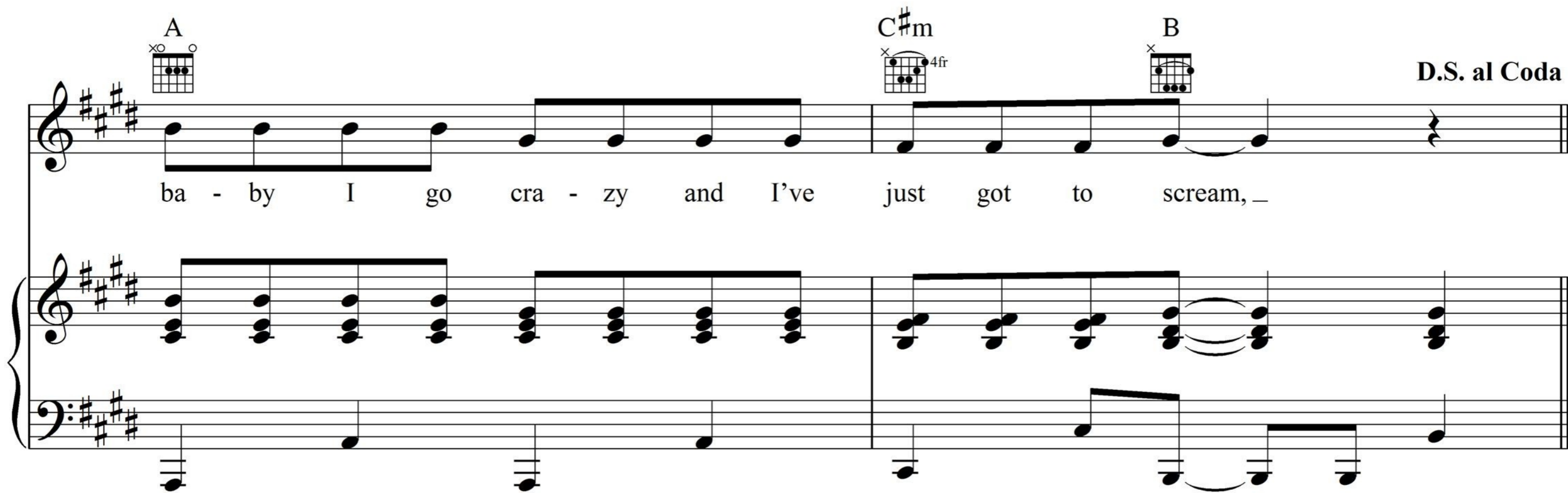
C#m B A B C#m

just ain't the same. \_ Hey, what do you say? \_ With-out my


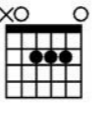


A  C#m  B  D.S. al Coda

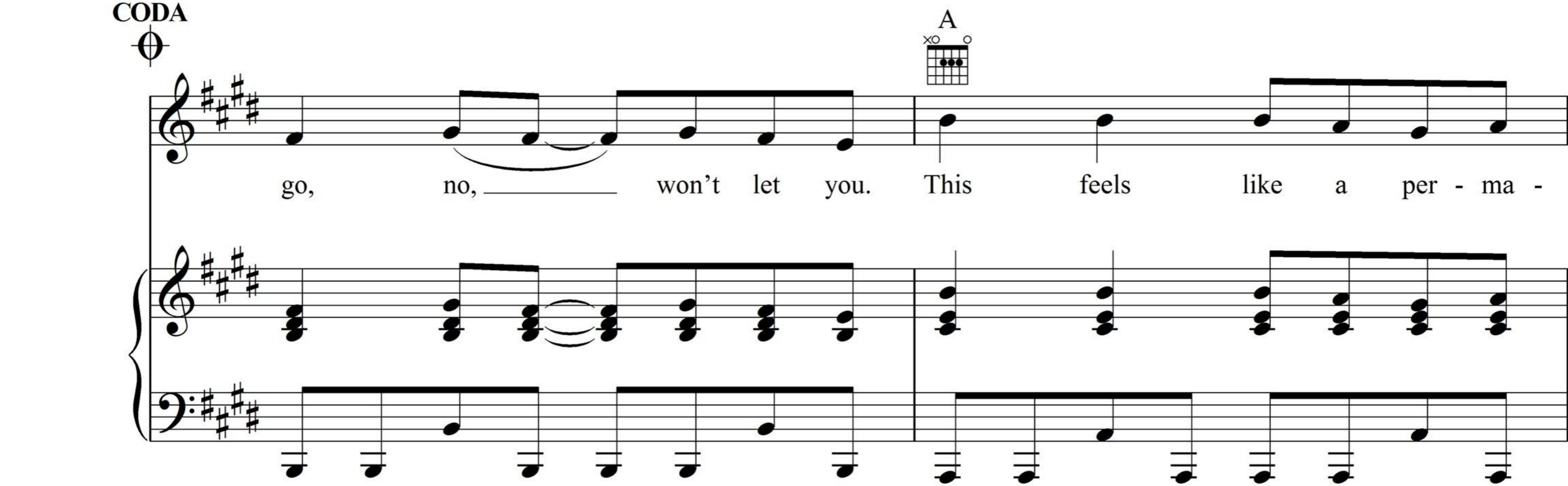
ba - by I go cra - zy and I've just got to scream, -

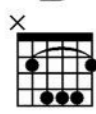
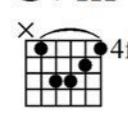
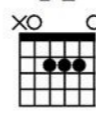


CODA

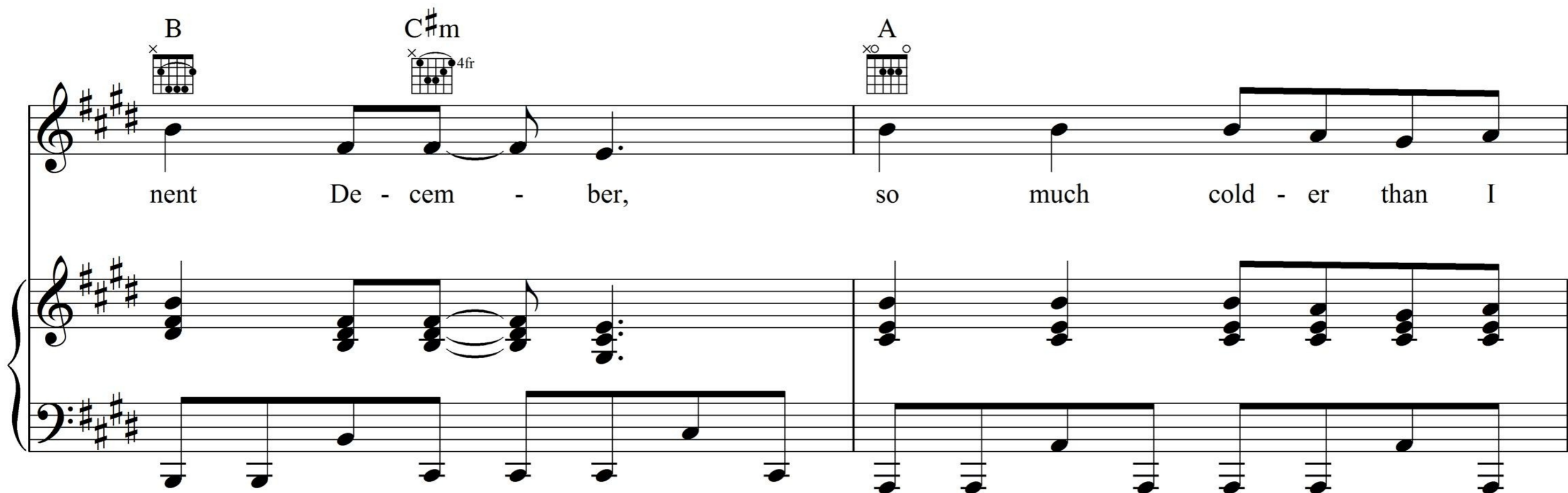
 A 

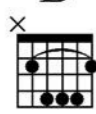
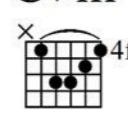
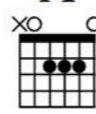
go, no, \_\_\_\_\_ won't let you. This feels like a per - ma -



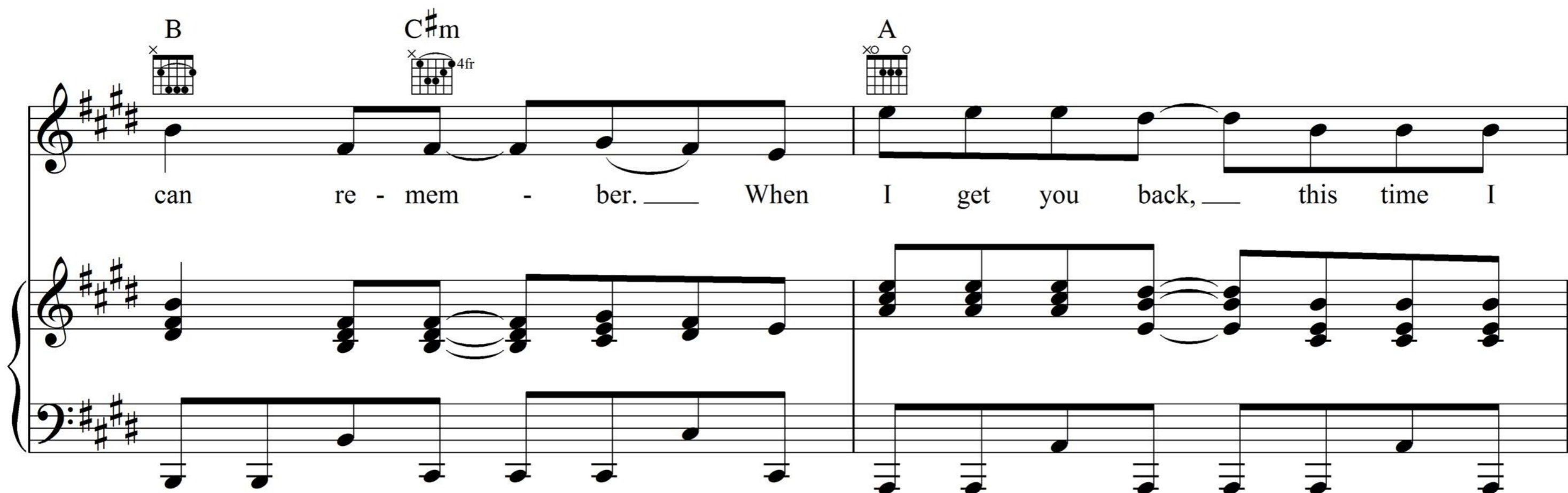
B  C#m  A 

nent De - cem - ber, so much cold - er than I



B  C#m  A 

can re - mem - ber. \_\_\_\_\_ When I get you back, \_\_\_\_\_ this time I



B C#m B

swear that I won't, — won't ev - er let you go, won't let you

A

go, no. — Won't let you go, go, go, go,

B C#m A

won't let you go, — no. Go, go, go, go,

1 2

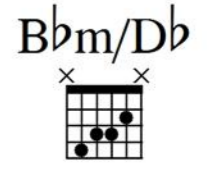
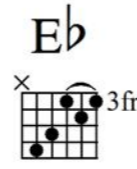
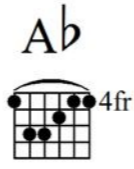
B C#m B C#m

no, no, no, no. — Won't let you no, no, no, no.

# ROBOT

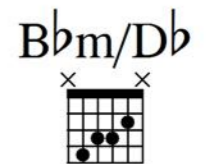
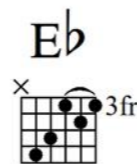
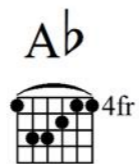
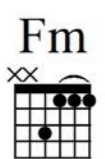
Words and Music by MILEY CYRUS  
and JOHN SHANKS

## Dance Pop

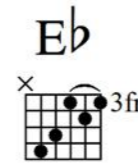
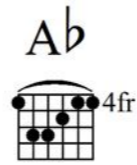
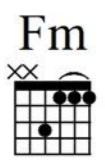


Ah.

*mf*



Ah.



It's been like this — from — the start, — one — piece af - ter an -

Bbm Fm Ab

oth - er to make my heart. You mis-take the game for be - ing smart,

Eb Bbm Fm

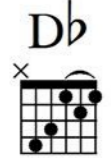
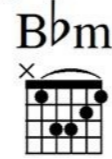
stand here, sell this and hit your mark. But the sound of the steel

Ab Eb Bbm


and the crush and the grind, it will scream who am I to de - cide my life?

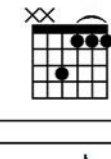
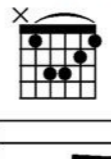
Fm Ab Eb

But in time it will die, there's noth-ing left in - side, just rust - ed met - al that was

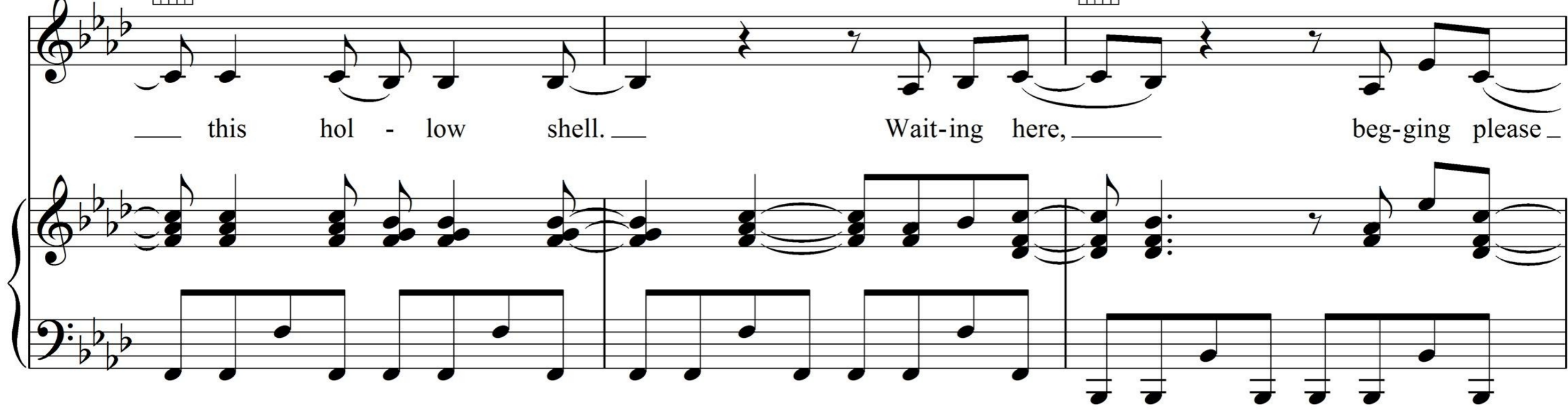
Db   $\S$  Bbm 

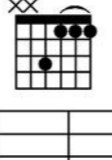
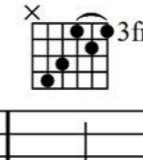
nev - er e - ven mine. I would scream but I'm just




Fm  Bbm 

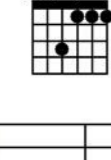
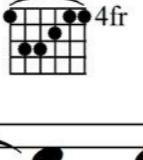
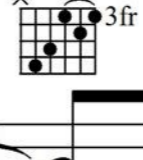
— this hol - low shell. Wait-ing here, beg-ging please




Fm  Eb 

set me free so I can feel, hey.



Fm  Ab  Eb 

— Stop try - ing to live my life for me, I need to breathe. I'm



Bbm Fm Ab

not your ro - bot. Stop tell - ing me I'm part of the big ma - chine,

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note 'not', followed by a dotted quarter note 'ro', and an eighth note 'bot.' in the first measure. The second measure begins with a whole rest, followed by a quarter note 'Stop', a quarter note 'tell', a quarter note 'ing', a quarter note 'me', a quarter note 'I'm', a quarter note 'part', a quarter note 'of', a quarter note 'the', a quarter note 'big', a quarter note 'ma', a quarter note 'chine,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Eb Bbm Fm

I'm break - ing free. Can't you see? I can't move, I can't feel

Detailed description: This system contains measures 4-6. Measure 4 starts with a quarter note 'I'm', a quarter note 'break', a quarter note 'ing', and a quarter note 'free.' in the vocal line. Measure 5 begins with a quarter rest, followed by a quarter note 'Can't', a quarter note 'you', a quarter note 'see?', a quarter rest, a quarter note 'I', a quarter note 'can't', a quarter note 'move,', and a quarter rest. Measure 6 starts with a quarter rest, followed by a quarter note 'I', a quarter note 'can't', and a quarter note 'feel'. The piano accompaniment continues with similar harmonic support.

Ab Eb Bbm

with - out some - bod - y else op - er - a - ting me.

Detailed description: This system contains measures 7-9. Measure 7 starts with a quarter rest, followed by a quarter note 'with', a quarter note 'out', a quarter note 'some', a quarter note 'bod', a quarter note 'y', a quarter note 'else', a quarter note 'op', a quarter note 'er', a quarter note 'a', a quarter note 'ting', and a quarter note 'me.' in the vocal line. Measure 8 begins with a quarter rest, followed by a quarter note 'I', a quarter note 'can't', a quarter note 'move,', and a quarter rest. Measure 9 starts with a quarter rest, followed by a quarter note 'I', a quarter note 'can't', and a quarter note 'feel'. The piano accompaniment continues with similar harmonic support.

Fm Ab Eb To Coda

You gave me eyes and now I see, I'm not your ro -

Detailed description: This system contains measures 10-12. Measure 10 starts with a quarter note 'You', a quarter note 'gave', a quarter note 'me', a quarter note 'eyes', a quarter note 'and', a quarter note 'now', a quarter note 'I', a quarter note 'see,', a quarter note 'I'm', a quarter note 'not', a quarter note 'your', and a quarter note 'ro -' in the vocal line. Measure 11 begins with a quarter rest, followed by a quarter note 'I', a quarter note 'can't', a quarter note 'move,', and a quarter rest. Measure 12 starts with a quarter rest, followed by a quarter note 'I', a quarter note 'can't', and a quarter note 'feel'. The piano accompaniment continues with similar harmonic support. The system ends with a Coda symbol.

Bbm Fm Ab

- bot, I'm just me. All this time I've been misled,

Eb Bbm Fm

there were nothing but crossed wires in my head. I've been taught to think

Ab Eb Db

D.S. al Coda

that what I feel doesn't matter at all 'til you say it's real.

CODA

Bbm Fm Ab

- bot, I'm just me. Ah.

**E<sub>b</sub>** **B<sub>b</sub>m** **Fm**

I'm not your ro - bot, I'm just me. Ah.

This system contains the first line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat major/C minor). Chord diagrams for E<sub>b</sub> (3rd fret), B<sub>b</sub>m, and Fm are provided above the vocal line. The lyrics are: "I'm not your ro - bot, I'm just me. Ah."

**A<sub>b</sub>** **E<sub>b</sub>** **B<sub>b</sub>m**

I'm not your ro - bot.

This system contains the second line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats. Chord diagrams for A<sub>b</sub> (4th fret), E<sub>b</sub> (3rd fret), and B<sub>b</sub>m are provided above the vocal line. The lyrics are: "I'm not your ro - bot."

**Fm**

I would scream — but I'm just — this hol - low shell. — Wait-ing here, —

This system contains the third line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats. A chord diagram for Fm is provided above the vocal line. The lyrics are: "I would scream — but I'm just — this hol - low shell. — Wait-ing here, —"

**B<sub>b</sub>m** **Fm** **E<sub>b</sub>**

beg-ging please — set me free so I — can feel, —

This system contains the fourth line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats. Chord diagrams for B<sub>b</sub>m, Fm, and E<sub>b</sub> (3rd fret) are provided above the vocal line. The lyrics are: "beg-ging please — set me free so I — can feel, —"



Fm Ab Eb

hey. Stop try-ing to live my life for me, I need to breathe. I'm

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half rest, followed by a quarter note 'hey.', a quarter rest, and then a series of eighth notes: 'Stop', 'try-ing', 'to', 'live', 'my', 'life', 'for', 'me,', 'I', 'need', 'to', 'breathe.', 'I'm'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Fm, Ab (4fr), and Eb (3fr) are provided above the staff.

N.C. Fm Ab

not your ro - bot. Stop tell - ing me I'm part of the big ma - chine,

Detailed description: This system contains measures 4-6. Measure 4 starts with 'N.C.' (No Chords) above the staff. The vocal line continues with 'not your ro - bot.', a quarter rest, 'Stop', 'tell - ing', 'me', 'I'm', 'part of the big', 'ma - chine,'. The piano accompaniment continues with eighth-note bass lines and chords. Chord diagrams for Fm and Ab (4fr) are provided above the staff.

Eb Bbm Fm

I'm break-ing free. Can't you see, I can't move, I can't feel

Detailed description: This system contains measures 7-9. The vocal line continues with 'I'm break-ing free.', a quarter rest, 'Can't you see,', 'I can't move,', 'I can't feel'. The piano accompaniment continues with eighth-note bass lines and chords. Chord diagrams for Eb (3fr), Bbm, and Fm are provided above the staff.

Ab Eb Bbm

with-out some - bod - y else op - er - a - ting me.

Detailed description: This system contains measures 10-12. The vocal line continues with 'with-out', a quarter rest, 'some - bod - y else', 'op - er - a - ting', 'me.'. The piano accompaniment continues with eighth-note bass lines and chords. Chord diagrams for Ab (4fr), Eb (3fr), and Bbm are provided above the staff.

Fm Ab Eb

You gave me eyes and now I see, I'm not your ro -

Detailed description: This system contains the first line of the song. The vocal line starts with a whole note rest, followed by the lyrics 'You gave me eyes and now I see, I'm not your ro -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for Fm, Ab (4fr), and Eb (3fr) are provided above the vocal staff.

Bbm Fm Ab

- bot, I'm just me. Ah.

Detailed description: This system contains the second line of the song. The vocal line continues with '- bot, I'm just me.' followed by a long note and 'Ah.'. The piano accompaniment continues with similar patterns. Chord diagrams for Bbm, Fm, and Ab (4fr) are provided above the vocal staff.

Eb Bbm Fm

I'm not your ro - bot, I'm just me. Ah.

Detailed description: This system contains the third line of the song. The vocal line starts with a whole note rest, followed by 'I'm not your ro - bot, I'm just me.' and 'Ah.'. The piano accompaniment continues. Chord diagrams for Eb (3fr), Bbm, and Fm are provided above the vocal staff.

Ab Eb N.C.

I'm not, I'm not your ro - bot.

Detailed description: This system contains the final line of the song. The vocal line starts with a whole note rest, followed by 'I'm not, I'm not your ro - bot.'. The piano accompaniment concludes with sustained chords. Chord diagrams for Ab (4fr) and Eb (3fr) are provided above the vocal staff, and 'N.C.' is written above the final measure.

# SCARS

Words and Music by MILEY CYRUS  
and JOHN SHANKS

## Pop Rock

**B5**  
mf

**A5** 5fr

**Bm**

I can pre - tend — that I — don't see — you, I can pre - tend —  
— you that — I love — you but I'm — do -

**A**

ing I don't — want to hold — you when you're a - round, —  
al - right — with - out you it - 'd be a lie, —

**Bm**

**A**

when you're a - round. — I can say —  
but I could try. — I'd run a thou -

Bm

A

that noth - ing was right, but we know if I looked in your  
 - sand miles, - be - lieve me, you're the on - ly one I want to free

Bm

eyes, I'd break down, yeah, let's break down.  
 me, to break down, yeah, let's break down.

G

D

N.C.

If I could for just one night,


A

to be with you, to make it right. And what we were

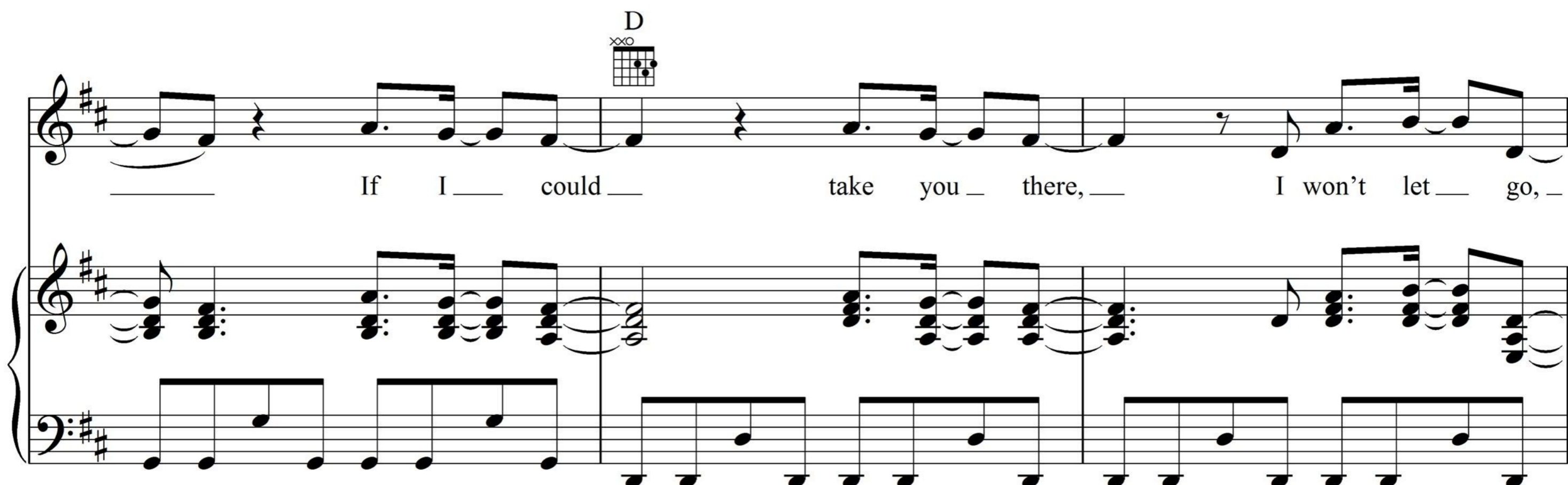
Em7  G 

and what we are is hid-den in the scars.



D 

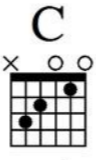


If I could take you there, I won't let go,



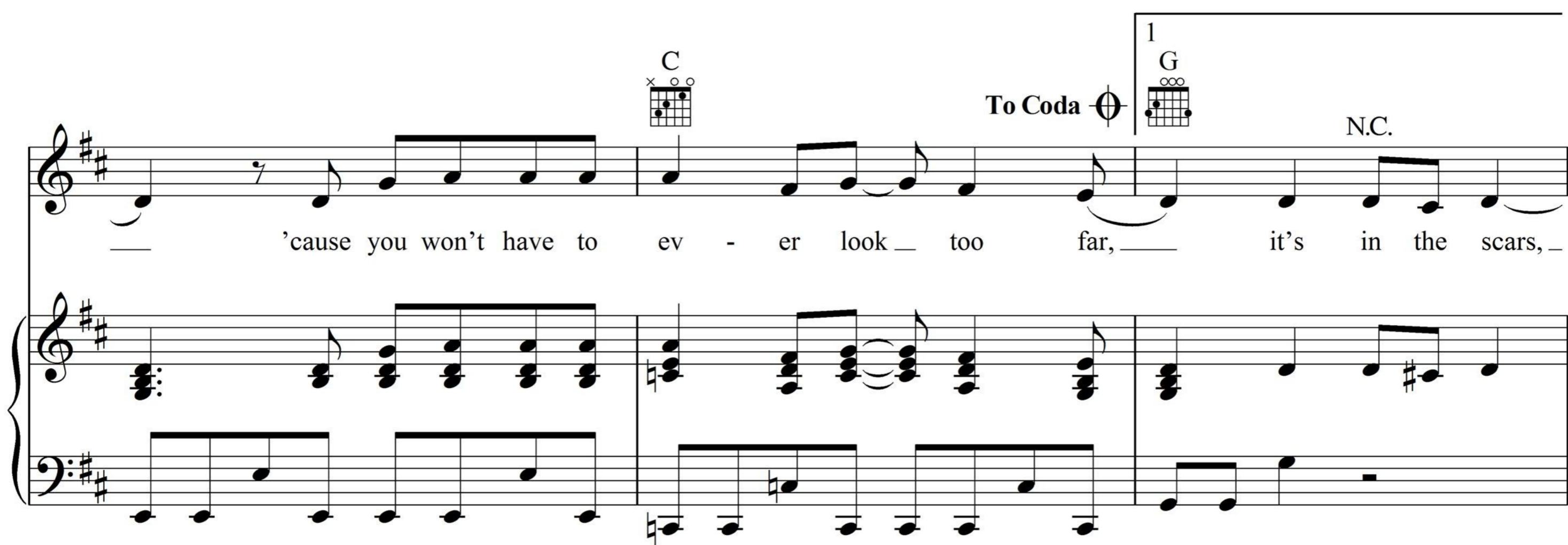
A/C#  Em7 

this I swear. You won't have to won - der what we are,



C  To Coda  <sup>1</sup>G  N.C.

'cause you won't have to ev - er look too far, it's in the scars,



Bm A

it's hid - den in the scars. —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a quarter rest, then a series of eighth and quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics "it's hid - den in the scars. —" are aligned with these notes. Above the staff are two guitar chord diagrams: Bm (x222133) and A (x02220). The bottom two staves are piano accompaniment in treble and bass clefs. The bass line consists of a steady eighth-note pattern: G2, A2, B2, A2, G2, F#2, E2, D2. The treble line features chords: G4-B4-D4, A4-B4, and a final chord with a fermata.

2 G D/F#

If I told — — it's in the scars. —

Detailed description: This system contains the third and fourth staves. The top staff continues the vocal line with a repeat sign. The lyrics are "If I told — — it's in the scars. —". Above the staff are guitar chord diagrams for G (x32033) and D/F# (x22233). The piano accompaniment continues with the same bass line and treble accompaniment as the previous system.

G D A D/F#

Oh. — — — — — Yeah, I'll tell — — you all — — my se -

Detailed description: This system contains the fifth and sixth staves. The top staff has a vocal line with a fermata over the word "Oh." followed by the lyrics "Yeah, I'll tell — — you all — — my se -". Above the staff are guitar chord diagrams for G (x32033), D (xx0232), A (x02220), and D/F# (x22233). The piano accompaniment continues with the same bass line and treble accompaniment.

G Bm A

- crets, all the ones — — I've kept — — in - side. — — And I'll give —

Detailed description: This system contains the seventh and eighth staves. The top staff continues the vocal line with the lyrics "- crets, all the ones — — I've kept — — in - side. — — And I'll give —". Above the staff are guitar chord diagrams for G (x32033), Bm (x222133), and A (x02220). The piano accompaniment continues with the same bass line and treble accompaniment.

**D/F#** **G** **D**

you all the rea - sons that you fad - ed from my life.

**A** **D/F#** **G**


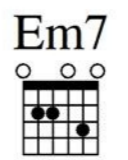
I won't let you go, ba - by come here close, I won't let

**D** **A** **Bm** **D/F#** **G** **Em7** **D.S. al Coda**

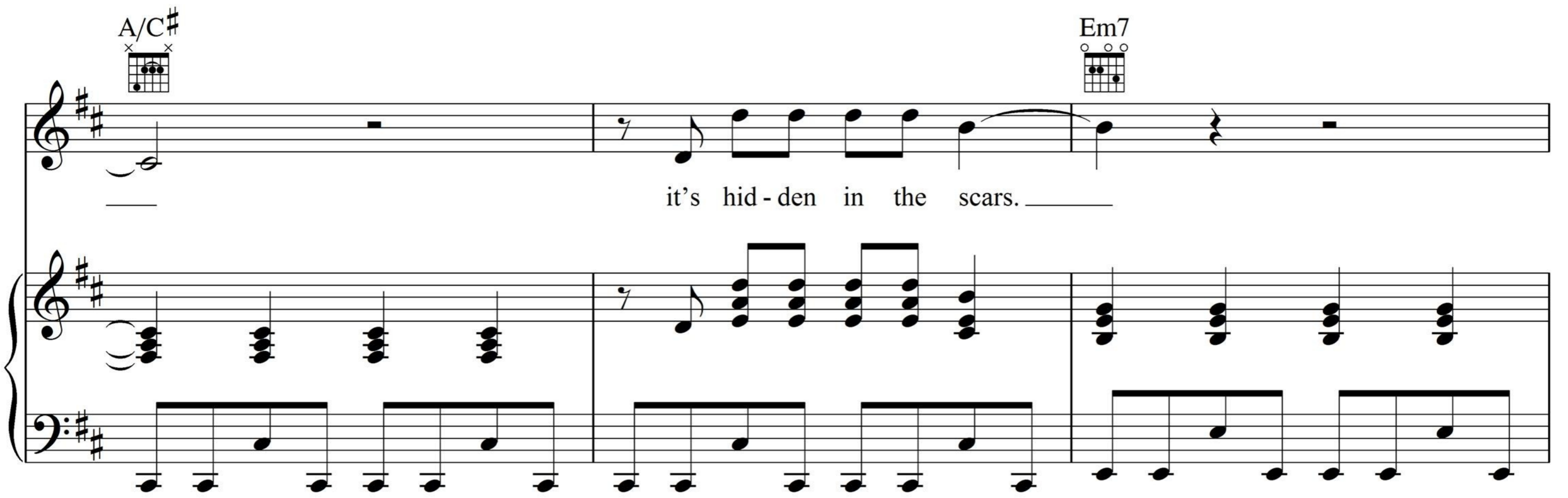
you run a - way. If I could

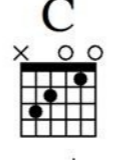
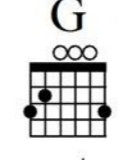
**CODA** **G** **D**

it's in the scars. It's hid - den in the scars,

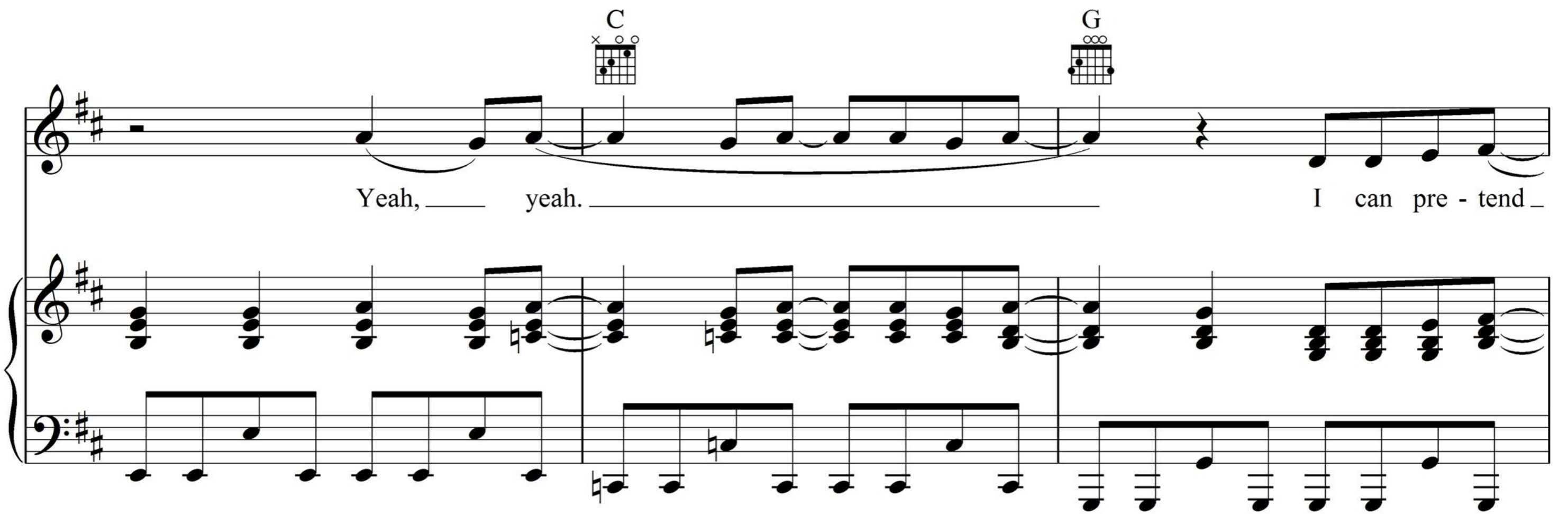
A/C#  Em7 

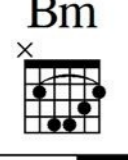
it's hid - den in the scars. \_\_\_\_\_



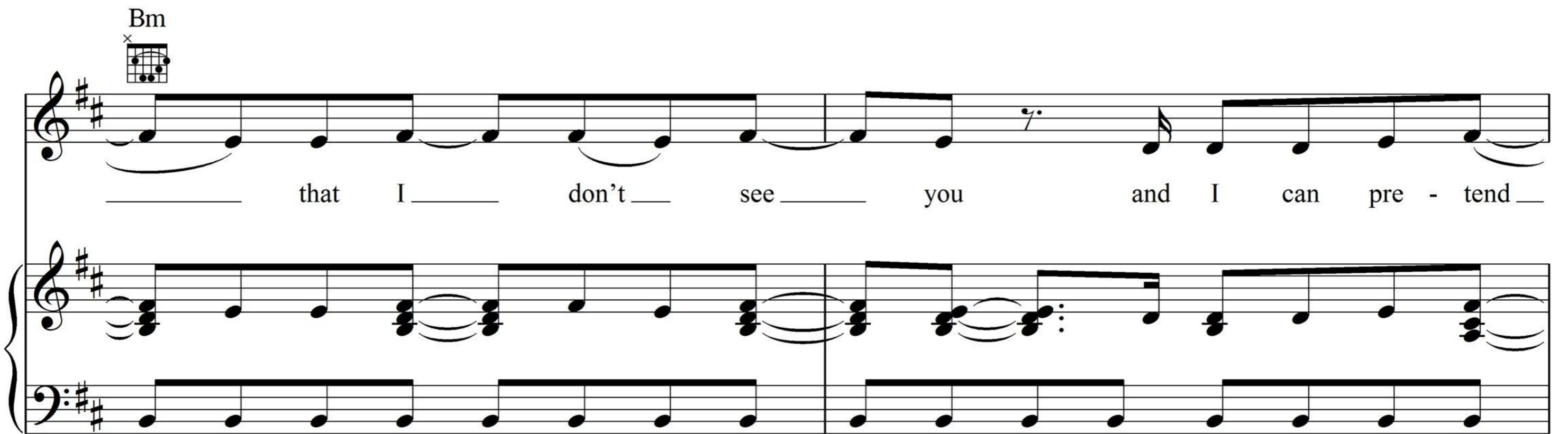
C  G 

Yeah, \_\_\_\_\_ yeah. \_\_\_\_\_ I can pre - tend \_\_\_\_\_



Bm 

\_\_\_\_\_ that I \_\_\_\_\_ don't \_\_\_\_\_ see \_\_\_\_\_ you and I can pre - tend \_\_\_\_\_



A  B5 

\_\_\_\_\_ I don't \_\_\_\_\_ want to hold \_\_\_\_\_ you when you're a - round. \_\_\_\_\_





# STAY

Words and Music by  
JOHN SHANKS AND MILEY CYRUS

Moderately slow  $\text{♩} = 66$

Am F

Well it's good to hear\_ your voice\_ I hope you're do-ing fine And

*mp*

Detailed description: This system contains the first two measures of the song. The vocal line is in 4/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The first measure has an Am chord, and the second measure has an F chord. The lyrics are: 'Well it's good to hear\_ your voice\_ I hope you're do-ing fine And'. A dynamic marking of *mp* is placed above the piano part.

G Gsus4 F F#sus2 Am

if you ev - er won - der I'm lone-ly here\_ to-night\_ I'm lost here in this mo - ment And

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes D5, E5, F5, G5, and A5. The piano accompaniment features a consistent eighth-note bass line and chords. The first measure has a G chord, the second a Gsus4 chord, the third an F chord, the fourth an F#sus2 chord, and the fifth an Am chord. The lyrics are: 'if you ev - er won - der I'm lone-ly here\_ to-night\_ I'm lost here in this mo - ment And'.

F F#sus2 G Gsus4 F F#sus2

time\_ keeps slip-ping by\_ And if I could\_ have just\_ one wish\_ I'd have\_ you by\_ my side\_

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note G5, followed by eighth notes A5, B5, C6, and D6. The piano accompaniment continues with the eighth-note bass line and chords. The first measure has an F chord, the second an F#sus2 chord, the third a G chord, the fourth a Gsus4 chord, the fifth an F chord, and the sixth an F#sus2 chord. The lyrics are: 'time\_ keeps slip-ping by\_ And if I could\_ have just\_ one wish\_ I'd have\_ you by\_ my side\_'. The word 'And' is written in italics.

C/E Dm Gadd4 Em G7/D

Oh, \_\_\_ oh, \_\_\_ I miss\_ you\_ Oh, \_\_\_ oh, \_\_\_ I need\_

Detailed description: This system contains the final two measures. The vocal line begins with a quarter note G5, followed by eighth notes A5, B5, C6, and D6. The piano accompaniment features a steady eighth-note bass line and chords. The first measure has a C/E chord, the second a Dm chord, the third a Gadd4 chord, the fourth an Em chord, and the fifth a G7/D chord. The lyrics are: 'Oh, \_\_\_ oh, \_\_\_ I miss\_ you\_ Oh, \_\_\_ oh, \_\_\_ I need\_'. The underscores indicate breath marks.

Gadd4 Am F

— you — And I love you more — Than I did be - fore — And then — to - day —

*mf*

C G Am F

— I don't see your face — Noth-ing's changed — No one could take your place — It gets hard-

C G Am F

- er ev-'ry day — Say you love me more — than you did be - fore — And I'm

C G Am F

sor - ry — it's this way — But I'm com-ing home — I'll be com-ing home — And if you

C G F Am

ask me I \_\_\_ will stay - I will \_\_\_ stay Well I try to live - with-out - you *But*

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'ask me I' followed by a quarter note 'will' and a quarter rest, then a half note 'stay'. This is followed by a quarter note 'I', a quarter note 'will', and a quarter rest. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

F G

tears fall from my eyes - I'm a - lone and - I feel emp - ty God, I'm

The second system continues the vocal line with a half note 'tears', a quarter note 'fall', a quarter note 'from my eyes', and a quarter rest. The piano accompaniment continues with the same chordal structure and bass line. A triplet of eighth notes is marked with a '3' above it in the vocal line.

F Fsus2 Am

torn a - part - in - side - I look up at the stars Hop-ing

The third system features a vocal line with a half note 'torn', a quarter note 'a - part', a quarter note 'in - side', and a quarter rest. The piano accompaniment includes a *Fsus2* chord in the right hand. The vocal line continues with a half note 'I look up at the stars' and a quarter note 'Hop-ing'.

F G

you're - do-ing the same - And some-how I \_\_\_ feel - clos - er And

The fourth system has a vocal line starting with a half note 'you're - do-ing the same -' and a quarter rest. The piano accompaniment continues with the established harmonic and rhythmic patterns. The vocal line concludes with a half note 'And'.

F Fsus2 C/E Dm

I can hear \_ you say \_ Oh, oh, I miss \_

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'I can hear \_ you say \_' followed by 'Oh, oh, I miss \_'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols F, Fsus2, C/E, and Dm are placed above the vocal line.

G Gsus4 G Em Dm

\_ you \_ Oh, oh, I \_

The second system continues the musical piece. The vocal line has the lyrics '\_ you \_' followed by 'Oh, oh, I \_'. The piano accompaniment maintains the same rhythmic pattern. Chord symbols G, Gsus4, G, Em, and Dm are placed above the vocal line.

Gadd4 Am F

\_ need \_ you I love you more \_ Than I did be - fore \_ And then \_ to - day \_

The third system of music shows the vocal line with lyrics '\_ need \_ you I love you more \_ Than I did be - fore \_ And then \_ to - day \_'. The piano accompaniment continues with the same accompaniment style. Chord symbols Gadd4, Am, and F are placed above the vocal line.

C G Am F

\_ I don't see your face \_ Noth-ing's changed \_ No one could take your place It gets hard -

The fourth system concludes the page with the vocal line lyrics '\_ I don't see your face \_ Noth-ing's changed \_ No one could take your place It gets hard -'. The piano accompaniment ends with a final chord. Chord symbols C, G, Am, and F are placed above the vocal line.

C G Am F

- er ev-'ry day \_\_\_ Say you love me more \_ than you did be - fore \_ And I'm sor -

This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C G Am F

- ry it's \_ this way - But I'm com-ing home, - I'll be com-ing home \_ And if you

This system contains the next two measures. The vocal line continues with eighth notes and a quarter note. The piano accompaniment maintains the same rhythmic pattern.

C G F C/E

ask me I \_ will stay - I will \_\_\_ stay \_ Al - ways \_ stay \_ I

This system contains the next two measures. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment includes a C/E chord in the final measure.

Dm G G#dim

nev - er want \_ to lose \_ you And if I had \_ to, I \_ would choose \_ you \_ So \_

This system contains the final two measures. The vocal line features a quarter rest followed by eighth notes. The piano accompaniment concludes with a G#dim chord.

F C/E Dm

— stay — Please Al - ways — stay — You're the onc\_e that I — hold on — to 'Cause my

This system contains the first two lines of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (F major/D minor). The time signature is 4/4. The lyrics are: "— stay — Please Al - ways — stay — You're the onc\_e that I — hold on — to 'Cause my".

G G#dim N.C. F *p*

heart \_ would stop \_ with - out — you — I love you more \_

This system contains the third and fourth lines of music. The vocal line continues in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat. The time signature is 4/4. The lyrics are: "heart \_ would stop \_ with - out — you — I love you more \_".

Am F Fsus2 C G

— Than I did be - fore \_ And then \_ to - day — I don't see your face — Noth - ing's changed \_

*p*

This system contains the fifth and sixth lines of music. The vocal line continues in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat. The time signature is 4/4. The lyrics are: "— Than I did be - fore \_ And then \_ to - day — I don't see your face — Noth - ing's changed \_".

Am F C G

— No one could take your place It gets - hard - er ev-'ry day — Say you love me more \_

*(Cello)*

This system contains the seventh and eighth lines of music. The vocal line continues in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat. The time signature is 4/4. The lyrics are: "— No one could take your place It gets - hard - er ev-'ry day — Say you love me more \_".

Am F C G

— than you did be - fore \_ And I'm sor - ry that it's this way \_ But I'm com-ing home, \_

*f*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half rest, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* is present.

Am F C G

— I'll be com-ing home \_ And if you ask me I \_ will stay \_ I will \_

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes and a half note. The piano accompaniment maintains the same rhythmic pattern.

Am F6 Csus2 G

— stay \_ I'll Al - ways \_

Detailed description: This system contains the next two measures. The vocal line has a half note followed by a half rest. The piano accompaniment changes chords to F6 and Csus2.

Am F6 Csus2 G

— stay \_ And I love you more \_

Detailed description: This system contains the final two measures. The vocal line has a half note followed by a half rest. The piano accompaniment changes chords to F6 and Csus2.

Am F C G

— than I did be - fore \_ And I'm sor - ry that it's this way \_ But I'm com-ing home, —

Am F C G

— I'll be com-ing home \_\_\_\_\_ And if you ask, I \_\_\_ will stay \_ I will —

Fsus2 Gsus4 Am

— stay — I will \_\_\_ stay \_\_\_\_\_

*mp*



# TAKE ME ALONG

Words and Music by MILEY CYRUS  
and JOHN SHANKS

## Pop Rock

Chord diagrams: C, Em

Chord diagrams: Fsus2, Dm7, G

Chord diagrams: C, Em

The cit - y of an - gels is lone - ly to - night, — keep my - self — a - live —

Chord diagram: F

— by can - dle - light. — Say she — can't — love — you like — I do, —

**Dm7** **G** **C**

look me in the eyes and say it's true. I ask my - self, You can pre - tend

**Em**



is this love at all, when I need you most, you let me fall. I don't ex - ist, but you see my face ev - 'ry time you kiss.

**F** **Dm7**

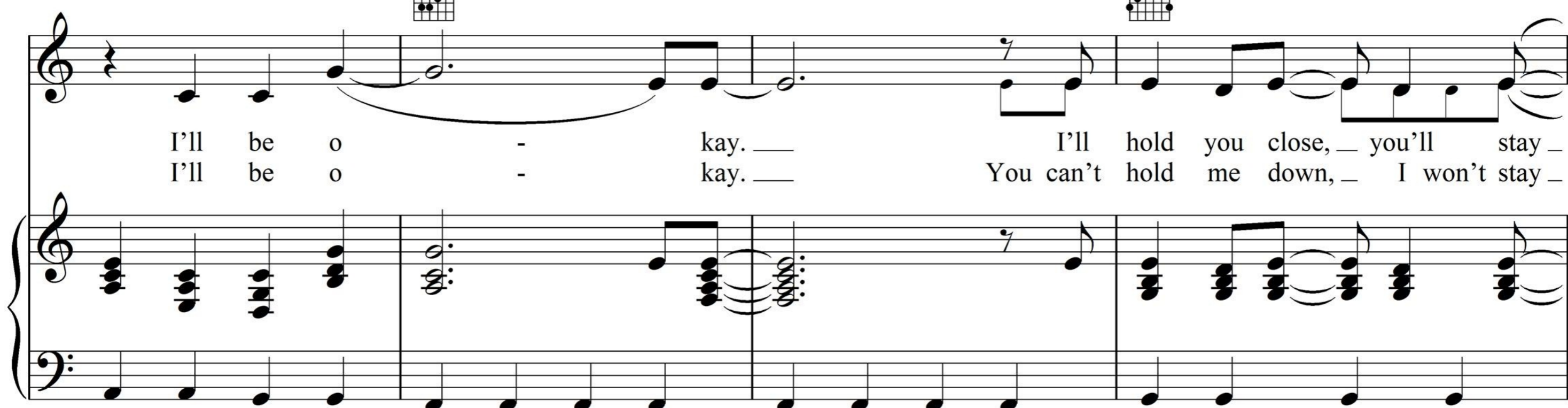
I'm al - ways here at the side of your stage, let you live your life, I hope you hurt and your walls fall down when you hear the sound


**G** **F** **G6** **Am**

pre - tend I'm o - kay. that I'm o - kay.

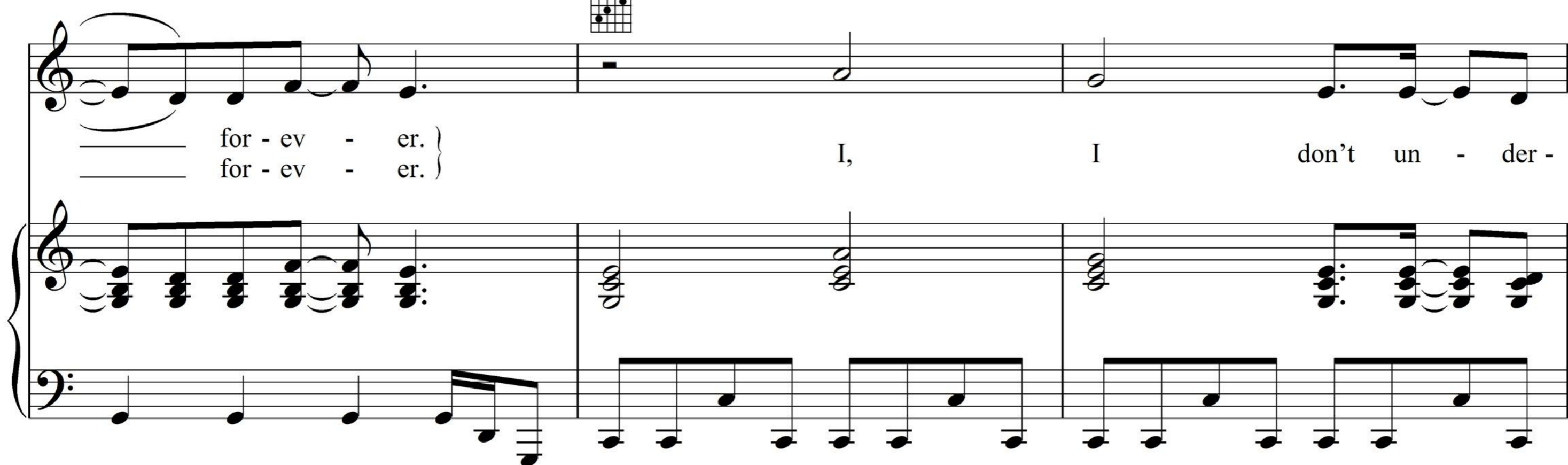
F  G 

I'll be o - kay. — I'll hold you close, — you'll stay —  
 I'll be o - kay. — You can't hold me down, — I won't stay —






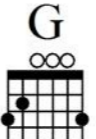
for - ev - er. } I, I don't un - der -  
 for - ev - er. }



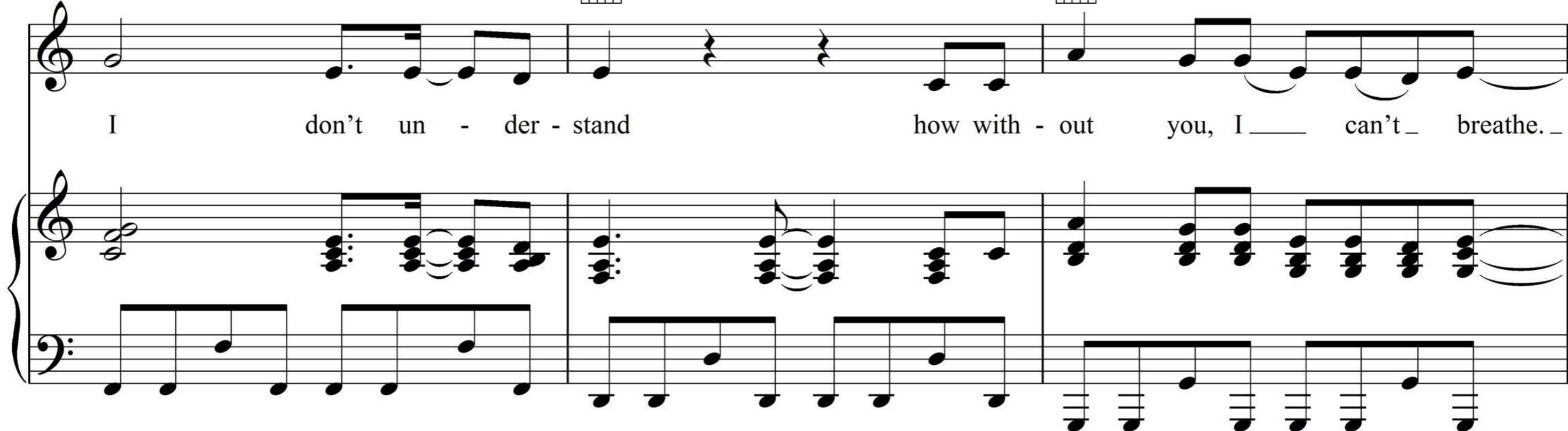
Em  F 

stand why you're leav - ing me. — I,



Dm7  G 



I don't un - der - stand how with - out you, I — can't — breathe. —




C  Em 


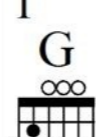
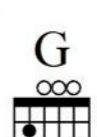
— Please don't, don't leave \_ me here, take my



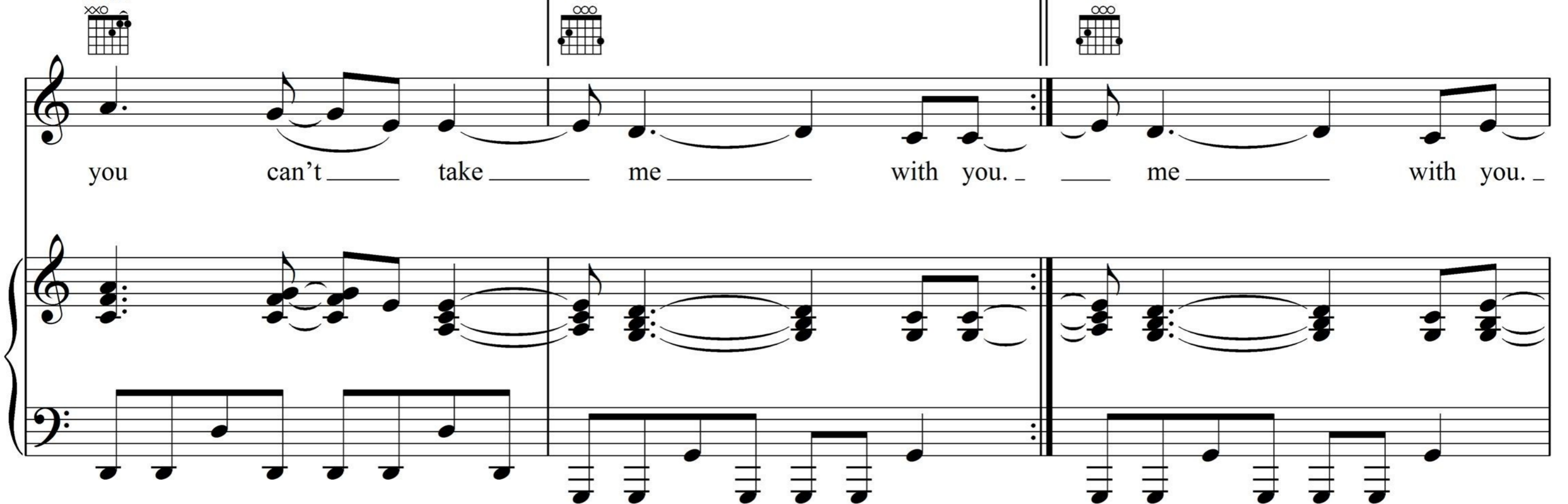
F  To Coda 

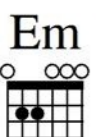

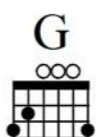
hand, I'm bleed - ing \_ tears. \_ I don't un - der-stand why \_



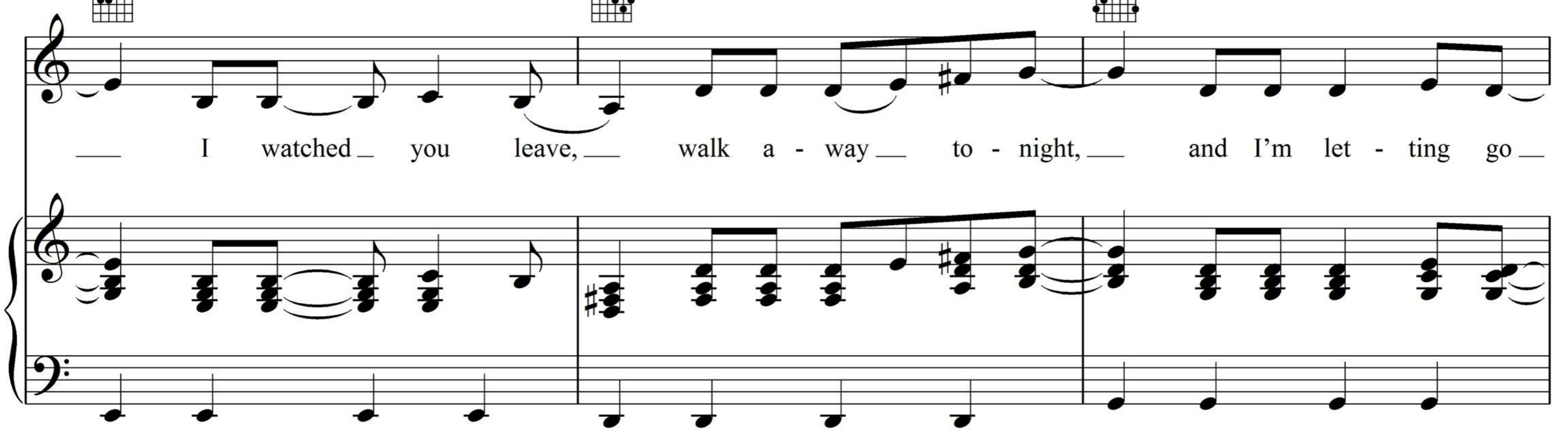
Dm7  1 G  2 G 

you can't \_ take \_ me \_ with you. \_ \_ me \_ with you. \_



Em  D  G 

— I watched \_ you leave, \_ walk a - way \_ to - night, \_ and I'm let - ting go \_



C D Em

for the last time. And through the tears I say good - bye, so

F

D.S. al Coda

breathe in, breathe in, breathe in, breathe out.

CODA Dm7 G C

you can't take me with you.

Em

Don't understand why you're leav -

F Dm7

- ing me. Don't un - der - stand how with -

G C

out you I can't breathe. Please don't, don't leave me

Em F

here. Take my hand, I'm bleed - ing tears. I

Dm7 G C

don't un - der - stand why you can't take me with you.

# TWO MORE LONELY PEOPLE

Words and Music by MILEY CYRUS,  
KEVIN KADISH, BRANDON JANE,  
ANGIE APARO and ANTONINA ARMATO

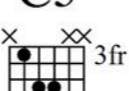
## Pop Rock

G5

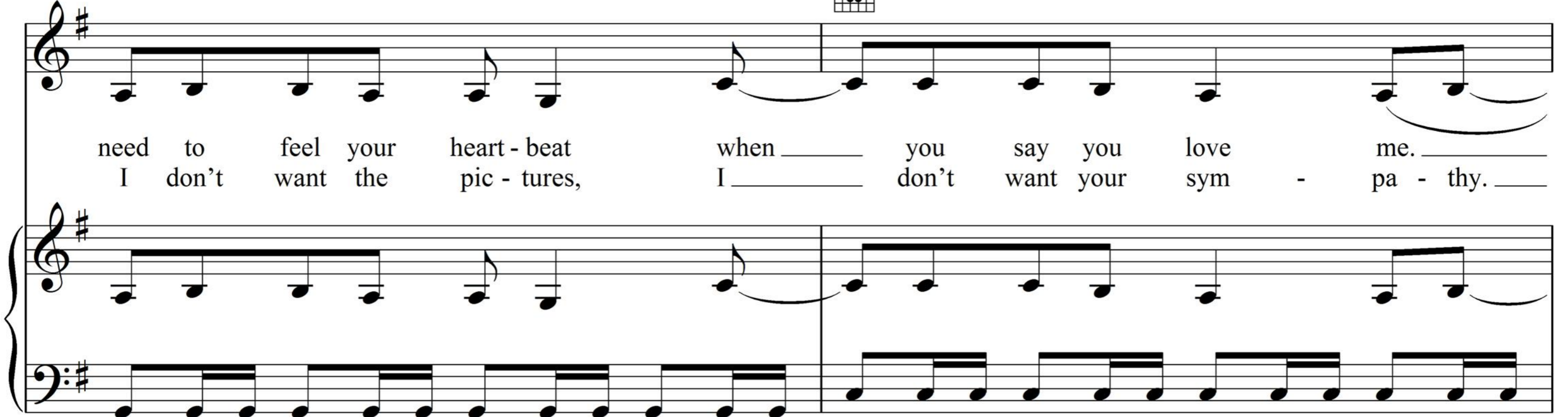


\* 

C5



need to feel your heart - beat when \_\_\_\_\_ you say you love me. \_\_\_\_\_  
I don't want the pic - tures, I \_\_\_\_\_ don't want your sym - pa - thy. \_\_\_\_\_



G5



C/G



G



\*Recorded a half step lower

C



I don't want to hear it if it's some-thing that you don't mean.  
 We don't have to be friends, we don't have to be en - e - mies.

G                      C/G                      G

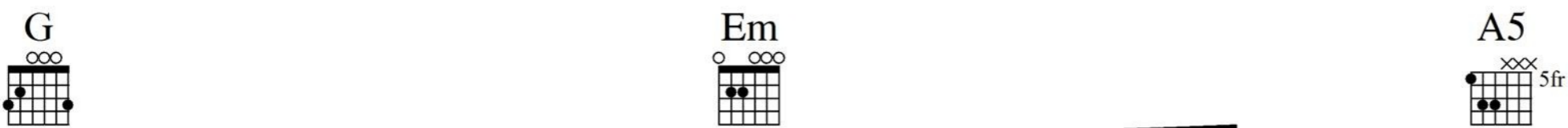


Em                      A5                      C



If I had to leave you now, there would be an emp - ty space.  
 In my head I break it down and I'm ab - so - lute - ly sure

G                      Em                      A5



It does-n't mat - ter an - y - how, you can take  
 that you and I could work it out or we could



C D

— your things — and go your own — way. — } And there's two —  
 kill the lights on what we had be - fore. — }

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The guitar chord diagrams for C and D are shown above the vocal line. The lyrics are: "— your things — and go your own — way. — } And there's two —  
kill the lights on what we had be - fore. — }".

G C Em

— more lone - ly peo - ple in the world — to - night, ba - by, you

The second system of music continues the vocal line and piano accompaniment. The guitar chord diagrams for G, C, and Em are shown above the vocal line. The lyrics are: "— more lone - ly peo - ple in the world — to - night, ba - by, you".

D G C

and I. We're just two — more lone - ly peo - ple who gave up —

The third system of music continues the vocal line and piano accompaniment. The guitar chord diagrams for D, G, and C are shown above the vocal line. The lyrics are: "and I. We're just two — more lone - ly peo - ple who gave up —".

Em D G

— the fight, yeah, wrong or right. Well, you know — my heart is ach - ing, you —

The fourth system of music concludes the vocal line and piano accompaniment. The guitar chord diagrams for Em, D, and G are shown above the vocal line. The lyrics are: "— the fight, yeah, wrong or right. Well, you know — my heart is ach - ing, you —".

C Em D To Coda

— don't have to break it if love — don't change — your — mind. — Then there's two —

Am7 1 2 C D N.C. C D

— more lone - ly peo - ple to - night. - ple. Well, — we —

C D G C D

— got some - thing spe - cial, that — should be e - nough. Noth - ing is pre - dic - ta - ble when —

G C D G

— it comes to love. May - be late - ly, ba - by, it's been a lit - tle rough, — but if you

C D G

walk a - way — to - night... We'll be two — more — lone - ly peo -

C Em D

- ple in the world — to - night, ba - by, you and I are just two —

G C Em D

— more — lone - ly peo - ple who gave up — the fight. There'll be two —

**D.S. al Coda**

**CODA** Am7 C D G

— more lone - ly peo - ple to - night.

# WHO OWNS MY HEART

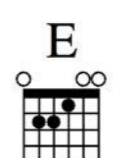
Words and Music by MILEY CYRUS,  
TIM JAMES, ANTONINA ARMATO  
and DEVRIM KARAOGLU

## Driving Dance Pop

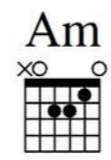
The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line, a guitar line, and a piano accompaniment. The guitar line features chords A5, F5, D5, E5, and Am. The piano accompaniment is marked *mf*. The vocal line includes the lyrics: "R. O. C. K. Ma - fi - a. Cre - a - tion shows me what".



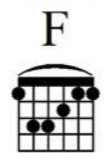
— to do, — I'm danc - ing on — the floor — with you — and



when you touch — my hand — I go cra - zy.



The mu - sic tells — me but what —  
room is full — but all —



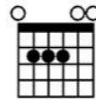
— to feel, — I like you now, — but is —  
— I see — is the way your eyes — just blaze —

Dm7



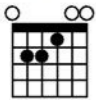
it real? By the time we say good night  
through me. Like fi - re in the dark,

Esus

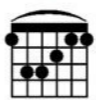


I'll know if this is right.  
we're like liv - ing art.

E

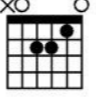


F



And I feel you  
And it hits me

Am



com - ing through my veins.  
like a ti - dal wave.

F



Am I in - to you, \_\_\_\_\_ or is the  
 Are you feel - ing me, \_\_\_\_\_ or is the

E



Am



mu - sic \_\_\_\_\_ to blame? \_\_\_\_\_ } Who owns \_\_\_\_\_ my heart? \_  
 mu - sic \_\_\_\_\_ to blame? \_\_\_\_\_ }

F



Dm



E



\_\_\_\_\_ Is it love or is it art? \_\_\_\_\_ 'Cause the way you've got your

Am



F



Dm



bod - y mov - ing's got me con - fused, \_\_\_\_\_ and I can't tell if it's the beat or sparks. \_

E Am F

Who owns my heart? Is it

Dm E Am

love or is it art? You know I want to believe that we're a

F Dm

mas - ter - piece, but some - times it's hard to tell in the dark.

To Coda

1 E A5

Who owns my heart? The



2

E Dm E

Who owns my heart? Come on, ba - by, keep pro - vok -

F G Dm

ing me, keep on rop - ing me, like a ro - de - o, ba - by pull

E F

me close. Come on here we go, here we go, here

G F Dm

we go. And it hits me like a ti -

Am/C E F

- dal wave. — Are you feel - ing me,

This system contains the first three measures of the piece. It features guitar chords Am/C, E, and F. The vocal line starts with a quarter rest, followed by a quarter note 'dal', a quarter note 'wave.', and a quarter rest. The piano accompaniment consists of chords and moving lines in both hands.

G E E/G# D.S. al Coda

or is the mu - sic — to — blame?

This system contains the next three measures. Guitar chords G, E, and E/G# are indicated. The vocal line has a quarter rest, followed by 'or', 'is', 'the', 'mu - sic', a quarter rest, 'to', a quarter rest, and 'blame?'. The piano accompaniment continues with chords and moving lines.

CODA E A5

Who owns my heart? — Who owns my heart? —

This system contains the first two measures of the coda. Guitar chords E and A5 are indicated. The vocal line has a quarter rest, followed by 'Who', 'owns', 'my', 'heart?', a quarter rest, 'Who', 'owns', 'my', 'heart?', and a quarter rest. The piano accompaniment features a steady bass line and chords.

Who owns my heart, — heart, — heart? —

This system contains the final three measures of the piece. The vocal line has a quarter rest, followed by 'Who', 'owns', 'my', 'heart,', a quarter rest, 'heart,', a quarter rest, and 'heart?'. The piano accompaniment concludes with a sustained chord in the bass and a final chord in the treble.