

PIANO • VOCAL • GUITAR

# HILARY DUFF

X She breathes X

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PIANO · VOCAL · GUITAR

# HILARY DUFF

X She breathes X

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## SEVEN PEAKS MUSIC

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# FLY

Words and Music by JOHN SHANKS  
and KARA DioGUARDI

Moderately

Em Am G6

*mf*

Em Am G6

An - y mo - ment - ev - 'ry - thing can - change. -  
All your wor - ries, - leave them some - where else; -

Em Am G6

Feel the wind - on your shoul - der.  
find a dream - you can fol - low.

Em Am G6

For a min - ute - all the world can - wait. -  
Reach for some - thing - when there's noth - ing - left -

Em

Am

G6

and Let go of your yes - ter - day. }  
the world's feel - ing hol - low. }

C

D(add4)

Can you hear - it call - ing? Can you feel - it in your soul?

C

D(add4)

Can you trust - this long - ing and take con - trol?

Em7

G6

Dsus2

Fly, o - pen up the part of you that

Em7 G6 Dsus2 Em7 G6

wants to hide a - way. You can shine. For -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics. Above it are five guitar chord diagrams: Em7, G6, Dsus2, Em7, and G6. The bottom two lines are piano accompaniment in treble and bass clefs, featuring a steady eighth-note bass line and chords in the right hand.

Dsus2 Cmaj9

get a - bout the rea - sons why you can't in life and

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. Above it are two guitar chord diagrams: Dsus2 and Cmaj9. The bottom two lines are piano accompaniment in treble and bass clefs.

D Cmaj9 D

start to try, 'cause it's your time, time to

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. Above it are three guitar chord diagrams: D, Cmaj9, and D. The bottom two lines are piano accompaniment in treble and bass clefs.

1 Em Am G6 2 Am7 G6

fly. fly.

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. Above it are two sets of guitar chord diagrams: the first set (1) includes Em, Am, and G6; the second set (2) includes Am7 and G6. The bottom two lines are piano accompaniment in treble and bass clefs.



And when you're down and feel a - lone, just wan - na run a - way, -



trust your - self — and don't -



— give up. — You know you bet - ter than an -



- y - one else. — An - y mo - ment -

Am G6 Em Am G6

ev - 'ry - thing can - change. - Feel the wind - on yourshoul - der.

Em Am G6

For a min - ute - all the world can - wait. -

Em Am G6

Let go - of yes - ter - day. -

Em7 G6 Dsus2

Fly, o - pen up - the part - of you that

Em7 G6 Dsus2

wants to hide a - way. You can

Em7 G6 Dsus2

shine. For - get a - bout the rea - sons why you

Cmaj9 D

can't in life and start to try. Start to

Em7 G6 Dsus2

fly. For - get a - bout the rea - sons why you



Cmaj9

D

can't in life and start to try, 'cause

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has lyrics: "can't in life and start to try, 'cause". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for Cmaj9 and D are shown above the staff.

Cmaj9

D

it's your time, time to

The second system of music continues the vocal line with lyrics: "it's your time, time to". The piano accompaniment continues with similar chordal textures. Chord diagrams for Cmaj9 and D are shown above the staff.

Em

Am

G6

fly.

The third system of music features a vocal line with the lyric "fly." and a piano accompaniment. The piano accompaniment includes a section with a piano (p) dynamic marking. Chord diagrams for Em, Am, and G6 are shown above the staff.

Em

Am

G6

Em

An - y mo - ment - ev - 'ry - thing can - change. -

*rit.*

The fourth system of music features a vocal line with lyrics: "An - y mo - ment - ev - 'ry - thing can - change. -". The piano accompaniment includes a section marked "rit." (ritardando). Chord diagrams for Em, Am, G6, and Em are shown above the staff.

# DO YOU WANT ME

Words and Music by MATTHEW GERRARD  
and KARA DiOGUARDI

Slowly, in 2 (♩ = ♪♪)

Bb5



Bb



\* Recorded a half step lower.

YOU WANT ME

scars on my heart and they won't go a - way. I'm  
 look - in' for a sav - ior to save my soul; all the

look - ing for some - one to take them from me. Ev - 'ry - bod - y knows I'm a  
 dam - age that I've done has left a big hole. Ev - 'ry - bod - y knows I just want -

lit - tle in - sane. } Do you want me?  
 some - one to hold. }

Oh, I try to be nor - mal,  
 Oh, I try to be eas - y;

**D<sup>b</sup>maj7** **A<sup>b</sup>maj7/E<sup>b</sup>**

D $\flat$ maj7



I try to put one foot  
I try to put one foot

in front of the oth -  
in back of the oth -

A $\flat$ maj7/E $\flat$



er, \_\_\_\_\_ }  
er, \_\_\_\_\_ }

and I feel

you



A $\flat$ 5



B $\flat$ 5



F



don't e - ven know \_\_\_\_\_ I'm a - live. \_\_\_\_\_

I

A $\flat$ 5



B $\flat$ 5



D $\flat$ maj7



o - pen my mouth, \_\_\_\_\_ 'cause I'm wait - ing for your \_\_\_\_\_ love to fall \_\_\_\_\_

Eb
F
Ab5
Bb5

— from the sky, — and I feel — you think that I'm out — of my mind, —

F
Ab5
Bb5

— and may - be you're scared — to be right, —

Dbmaj7
Eb
Dbmaj7

but you'll — nev - er know — 'til you get —

1 Eb
Bb

— me a - lone. — Do you want me?

2 Eb F5 Ab5 F5 Eb5 F5 Ab5 F5 Eb5

me a - lone. - You're look - in' at me strange, like you don't know my name. You're

F5 Ab5 F5 Eb5 F5 Ab5 F5 Ab5

look - in' at me strange, like you don't know my name. You're look - in' at me strange, like it's

Bb5

some kind of phase. - You're look - in' at me strange, like you want me to change. *gliss.*

G5 Bb5 C5

Oh! And I feel -



you don't e - ven know - I'm a - live, — I



o - pen my mouth, — 'cause I'm wait - ing for your — love to fall —



— from the sky, — and I feel — you think that I'm out — of my mind, —



— and may - be you're scared — to be right, —

F Ebmaj7 F

but you'll nev - er know 'til you get me a - lone.

G Bb5 C5 G

Do you, do you, do you want me? Do you, do you,

Bb5 C5 Eb5 F5

do you want me? Do you, do you, do you want me? You'll ...

**Repeat and Fade**

**Optional Ending**

Ebmaj7 F

nev - er know 'til you get me a - lone.



# WEIRD

Words and Music by CHARLIE MIDNIGHT,  
MARC SWERSKY and RONALD ENTWISTLE

Moderately



I like the way you nev - er sleep - and the prom - is - es you

F



nev - er keep. I like the way you say hel - lo, and make it

D/F#

F6

Am

sound like time to go. I like the scar a - bove -

F Am F

— your lip, — the way you let your feel - ings slip, but they are

C C/B C/Bb Am7 D/F# F6

nev - er what — you — feel, — oh, so fake, but com-plete - ly — real. —

A5 5fr E5 F5 C5/G 3fr G5 3fr

— Don't you think it's weird, weird - er than weird? —

A5 5fr E5 F5 C5/G 3fr G5 3fr A5 5fr F/A

— That's what you are, that's what you want to be. —

F#dim/A

F/A

D5  
5frG5  
3fr

What I like a - bout you is what you like a - bout me. Don't you think it's

Am

F5

G5  
3fr

Am

weird? You like the rules that don't

F

Am

F

ap - ply, and let the good things pass you by. Stand - ing

C

C/B




C/Bb

Am7

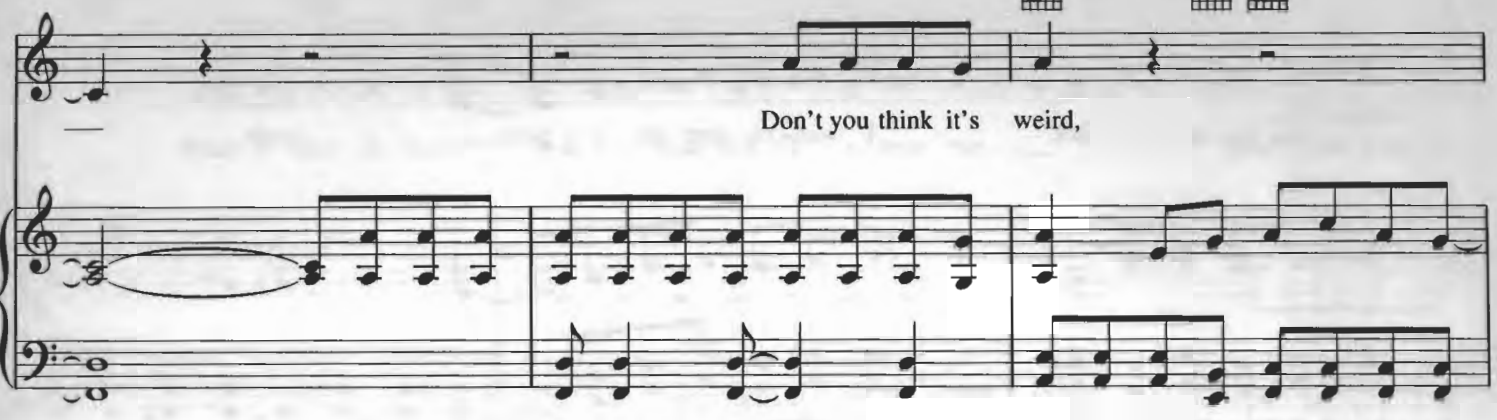
D/F#







F6

there with - out a plan, that's why you're such a hap - py man.

A5  5fr      E5  F5 

Don't you think it's weird,



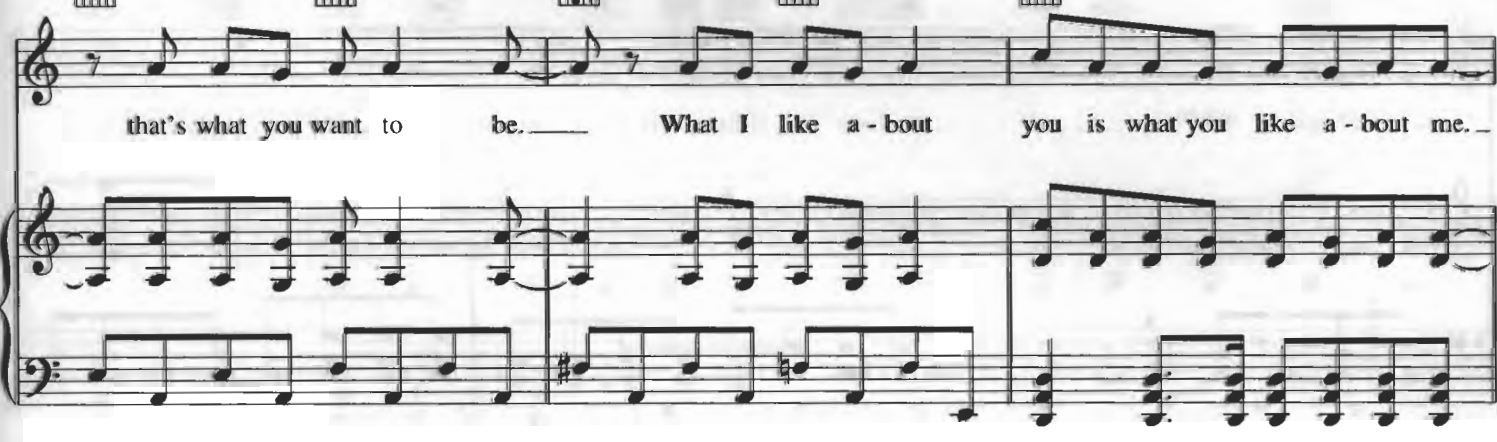
C5/G  3fr      G5  3fr      A5  5fr      E5 F5       C5/G  3fr      G5  3fr

weird-er than weird? \_      That's what you are,



A5  5fr      F/A       F#dim/A       F/A       D5  5fr

that's what you want to be. \_      What I like a - bout you is what you like a - bout me. \_



N.C.

Don't you think it's-- (One, two!)      I wan - na make some chang - es;



F5



I want my mon-ey back. I wan-na start up a - gain, — yeah. —

G7



N.C.  
I wan - na talk to stran-gers; I wan-na be with you, but I just don't know — where —

A5



E5



F5



C5/G



G5



— or when. —

A5



E5



F5



C5/G



G5



A5



F/A



That's what you are, that's what you want to be. —

F#dim/A

F/A

D5

G5

Musical notation for the first system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

What I like a - bout you is what you like a - bout me. Don't you think it's

Musical notation for the second system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

A5

E5

F5

C5/G

G5

A5

E5

F5

Musical notation for the third system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

weird, weird-er than weird? \_

Musical notation for the fourth system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

C5/G

G5

A5

F/A

F#dim/A

F/A

Musical notation for the fifth system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

That's what you are, that's what you want to be. What I like a - bout

Musical notation for the sixth system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

D5

G5

N.C.

Musical notation for the seventh system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

you is what you like a - bout me. Don't you think it's weird?

Musical notation for the eighth system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

# HIDE AWAY

Words and Music by CHARLIE MIDNIGHT, TRINA HARMON,  
TYLER HAYES-BIECK and SHAUN SHANKEL

Moderately slow, in 2

*mp*

G/C  
x000

G/B  
x000

Am7  
x020

G/B  
x000

G/C  
x000

G/B  
x000

Am7  
x020

G/B  
x000

G/B  
x000

Am7  
x020

G/B  
x000

day know as if it does-n't real-ly mat-ter. — Say - ing good -  
what we're ev - er real-ly af - ter? — Some-times it's

bye, clear. scared to say why, a - fraid it will shat - ter our  
When you are here, noth - ing can shat - ter our

Dm9  Am  Fsus2  C  Dm9  Am7 





world. \_\_\_\_\_ Show me some faith \_\_\_\_\_ now; \_\_\_\_\_  
 world. \_\_\_\_\_ I need some faith \_\_\_\_\_ now \_\_\_\_\_ to

Fsus2  Am7  Fsus2  C  G(add4) 

trust me some - how. \_\_\_\_\_ } Why are we keep - ing our se - crets?  
 trust you some - how. \_\_\_\_\_ }

Am7  Fsus2  C  D7(add4)  Am7  Fsus2 

Why are we hid - ing our - selves a - way, \_\_\_\_\_

C  G5  Am7  Fsus2  C  Dsus 

an - y way we can hide a - way? \_\_\_\_\_ I don't wan - na fake it;



Am7 Fsus2 C5 G Fsus2

To Coda

I wan - na make you be - lieve what I say. I won't

1

Dm7 G/C G/B

let you hide a - way.

Am7 G/B 2 Dsus

let you hide a -

Dm Am Fsus2 C Dm Am

May-be I, may-be I, may-be I'm los - ing. — May-be I, may-be I,

way.

Fsus2

Dm

Am

may - be I'm o - kay. We turn a - round, look a - round,

Fsus2

C

Dm

Am

go a - round in cir - cles. — Don't run a - way, drift a - way,

Fsus2

D.S. al Coda

don't hide a - way. \_

CODA

Am7

Fsus2

C5

D7sus

— say. — Oh, — what I —

Am7

Fsus2

C

G5

— say. — Be - lieve — what I —

Fsus2



Dm11



G/C



say. I won't let you hide a - way,

G/B



Am7



G/B



hide a - way.

G/C



G/B



Hid - ing a - way, los - ing the

Am7



G/B



day as if it does - n't real - ly mat - ter.

# MR. JAMES DEAN

Words and Music by HILARY DUFF,  
HAYLIE DUFF and KEVIN DeCLUE

Moderately slow, in 2

Bm



N.C.

*mf*

Bm/D

Asus

Esus

Bm

Bm/D

All the fac - es you're mak - es,  
All the king's hors - es,

would-n't make me be - lieve.  
save it for the scenes.

E - ven when the walls -  
And all the peo - ple you're fak -

MR. JAMES DEAN

Bm/D



E7sus



E/G#



— come crash - ing down, — you still could nev - er be  
 - in', — why was it on - ly me? —

Bm



Bm/D



a re - bel with - out — a cause, — a  
 I saw right — in - to your — eyes

E7sus



E/G#



re - bel to the first de - gree?  
 and you're just not so deep.

Bm



Bm/D



E7sus



Why don't you stop try - in' so hard, 'cause there's no man man e - nough to be —  
 I've had too man - y — cries; Mis - ter Prince Charm - ing? Sor - ry,

E5  B5  D5 




you — an - oth - er James Dean. — } You're noth - ing like him, —  
 could nev - er — be. — }




A5  Esus2  B5 


— so don't call me friend, — 'cause you're noth - ing like me. —



D5  1 A5  Esus2 

E - ven when the world stops turn - ing there will nev - er be an - oth - er James



Bm  Bm/D  Asus 

Dean. You'll nev - er be James Dean.



E 2 A5 Esus2

world stops turn - ing, the world stops turn - ing. \_

G5 A5 E5

Now you move \_ to the next town, \_ next set, \_

G5 A5

next girl. \_ Have fun, \_ ba - by; I'm tak - ing

E5 B5

back my world. \_

D5 A5 E5

B5 D5 A5

E5 B5 D5

A5 E5 B5

Here we are, ——— face to face.



Bm/A

A5

E/G#

same en - er - gy, you and me. Don't wan - na be en - e - mies.

B5

D5

A5

Here we are, — face to face, same en - er - gy, you and me. Don't wan - na

E5

B5

D5

be en - e - mies. (Here we are, —

A5

E5

Bsus

you and me.) —

# UNDERNEATH THIS SMILE

Words and Music by JOHN SHANKS and KARA DioGUARDI

Moderately slow (♩ =  $\frac{3}{4}$ )

Chord diagrams: Dm, Am7, G, Dm, Am7

Chord diagrams: G, Dm, Am7

What I'm stand - ing on is  
I have walked this earth with

Chord diagrams: G, Dm, Am7

sink - ing in and I don't have a clue - how - to get  
bro - ken bones. I've been keep - ing se - crets un - der -

Chord diagrams: G, Dm, Am7

off \_\_\_\_\_ of it. \_\_\_\_\_ But when I look at you, \_\_\_\_\_  
all \_\_\_\_\_ these lights. \_\_\_\_\_ But \_\_\_\_\_ when you're a - round, \_\_\_\_\_ my de -

\* Lead vocal written one octave higher than recorded.



there is hope... It's like you see the sadness in my eyes, you read the  
 fens-es go... You don't let me run a-way from you; you don't let me



blue be-tween the lines... You can be the one to hold me when I wan-na  
 twist and turn the truth... It feels as if I'm na-ked when you're stand-ing in the



cry. } Un-der-neath this smile my world is slow-ly  
 room. }






cav-ing in... All the while I'm hang-in' on, 'cause  
 in-


G  Bb  C 





that is all I know... }  
stead of let-ting go. } Could you be \_\_\_\_\_ the one to save me from



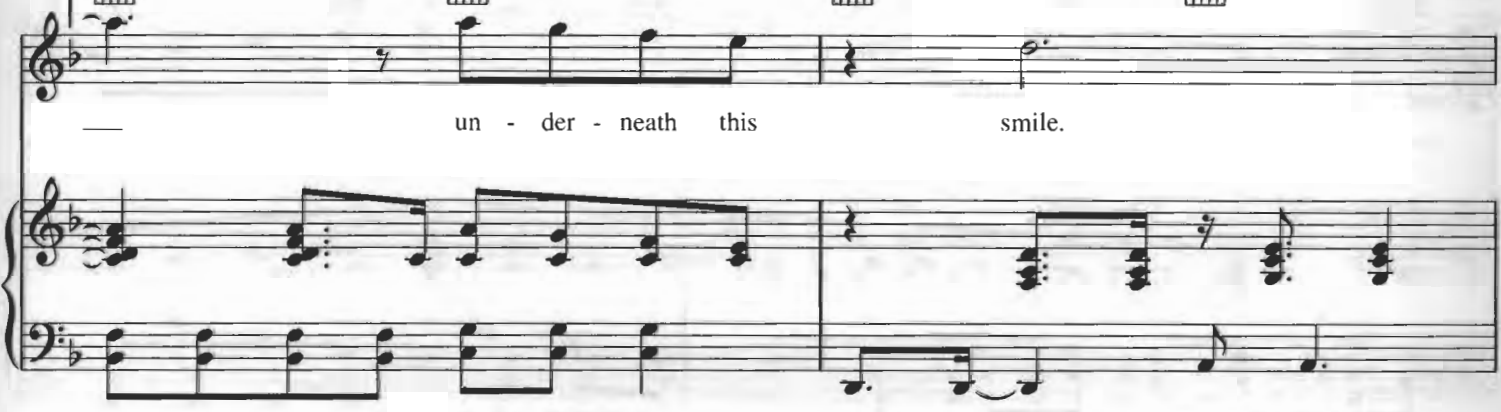
A  Bb  Gm 

ev-ry bad hab-it that has helped me dig \_\_\_\_\_ this hole? \_\_\_\_\_ I've been hid - ing out \_\_\_\_\_ for miles \_\_\_\_\_



1 Bb  C  Dm  Am7 

\_\_\_\_\_ un - der - neath this smile.



G  2 Bb  C 




\_\_\_\_\_ un - der - neath this




Dm  C  Bbmaj9  Dm  C 




smile. Oh yeah, un - der-neath this smile, \_\_\_\_\_ yeah.




Bm7b5  Bbmaj9  C 

Oh, oh, oh, oh, oh, \_\_\_\_\_ yeah, \_\_\_\_\_



Bbmaj9  C  F  C 

Un - der - neath this smile \_\_\_\_\_ my world is slow - ly



G  F  C 

cav - ing in. All the while \_\_\_\_\_ I'm hang - in' on in -



# DANGEROUS TO KNOW



stead of let-ting go. — Could you be — the one to save me from



ev-'ry bad hab-it that has helped me dig — this hole? Un-der-neath — this smile —



(my world is slow - ly cav - ing in. — All the while —  
*(Lead vocal ad lib.)*



I'm hang - in' on, 'cause that is all I know.) — Could you be —



the one to save me from ev-'ry bad hab-it that has helped me dig this



hole. I've been hid - ing out for miles un - der - neath this,



un - der-neath this, un - der-neath this smile.



What I'm stand-ing on is sink-ing in.

# DANGEROUS TO KNOW

Words and Music by JIM MARR,  
WENDY PAGE and CHARLIE MIDNIGHT

Moderately slow, in 2

Em Em/D Cmaj7

*mp*  
R.H. 7

B Em Em/D

Some se - crets need to be kept; some  
law un - to my - self you

Cmaj7 B

sto - ries should nev - er be told; some  
found me out on my own. To -

Em Em/D

rea - sons should - n't be un - der - stood; they  
geth - er, noth - ing was sa - cred; to -



C#m7b5



Cmaj7



just might turn your blood cold.  
 geth - er we were a lone.

Am



Em



B



Who needs all the an - swers?  
 Who needs all the ques - tions?

Who takes all the  
 Who lost their di -

Em



Am



chanc - es?  
 rec - tion?

Who said the truth's - gon - na  
 Who said a lie's - gon - na

G6



B/F#



B



save you, when the truth could be dan - ger - ous?  
 break you, when a lie could be dan - ger - ous? } Like the

E5  Csus2  G5 




way I feel, it's all right to steal what I need from you, do what I




D5  E5  A5 




have to do, say what I have to say, go where I have to go, and that's



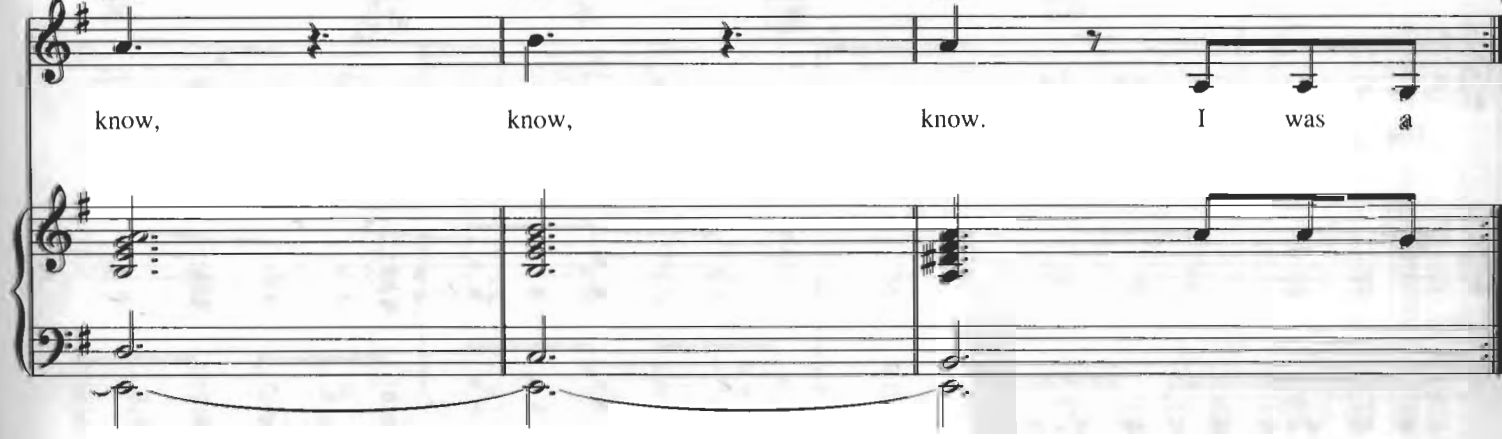
C5  B5  1 

dan - ger - ous, \_\_\_\_\_ dan - ger - ous \_\_\_\_\_ to know, -



Em/D  Cmaj7  B7 

know, know, know. I was a



2

Em

Dm

know. — Ig - no - rance is

C6

bliss. — You're safe when you re - sist. — There's no

Bm11

B

safe - ty in a kiss like this. — It's dan - ger - ous, so

Em

C

kiss me.

# INHOUS AT GIP

**G6** **D(add2)** **Em**

Kiss \_\_\_\_\_ me.

**Am** **C5** **B**

Like the

**E5** **Csus2**

way I feel, it's all right to steal what I

**G5** **D5** **E5**

need from you, do what I have to do, say what I have to say, go where I

A5



C5



have to go, and that's dan - ger - ous, \_\_\_\_\_

B5



B5



Em



dan - ger - ous. \_\_\_\_\_ Like the dan - ger - ous \_\_\_\_\_ to know, \_\_\_\_\_

Em/D



Cmaj7



B7



know, know, know. Some

E5



se - crets need to be kept.

# WHO'S THAT GIRL?

Words and Music by CHARLIE MIDNIGHT,  
ANDREAS CARLSSON and DESMOND CHILD

Moderately slow

Gm



F6



E♭maj7



F6



Gm



F6



*mp*

E♭maj7



Gm



Gm/F



E♭maj7



Gm/F



There were plac - es we \_ would go \_ at mid - night.

Gm



Gm/F



E♭maj7



Gm/F



Gm



Gm/F



There were se - crets that \_ no-bod - y else \_ would know. \_ There's a rea - son, but \_ I don't \_

E♭maj7



Gm/F



Cm



B♭sus



\_ know why, \_ I don't know why, \_ I don't know why, \_ I thought they

Ab6/9



Gm



Ebmaj7



all be - longed \_ to me. \_\_\_\_\_ Who's that girl? Where's she from? No, she can't \_



Fsus2



\_ be the one that you want, that has sto - len my world. \_ It's not real,



it's not right, it's not day, it's not night. By the way, \_\_\_\_\_ who's that girl \_



liv - in' my life? \_\_\_\_\_ Oh, no, \_\_\_\_\_ liv - in' my life. \_

Gm

F6

Ebmaj7

To Coda

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a melodic phrase under a Gm chord (3fr). The piano accompaniment provides a harmonic foundation with chords corresponding to the guitar parts: Gm, F6, and Ebmaj7.

Gm

Gm/F

Ebmaj7

Gm/F

It seems like ev - 'ry - thing's - the same - a - round me,

The second system continues the vocal melody and piano accompaniment. The vocal line is supported by guitar chords Gm, Gm/F, Ebmaj7, and Gm/F. The piano accompaniment maintains the harmonic structure with corresponding chords.

Gm

Gm/F

Ebmaj7

Gm/F

then I look - a - gain - and ev - 'ry - thing - has changed.

The third system continues the vocal melody and piano accompaniment. The vocal line is supported by guitar chords Gm, Gm/F, Ebmaj7, and Gm/F. The piano accompaniment maintains the harmonic structure with corresponding chords.

Gm

Gm/F

Ebmaj7

Gm/F

I'm not dream - ing, so - I don't - know why, - I don't know why, - I

The fourth system concludes the vocal melody and piano accompaniment. The vocal line is supported by guitar chords Gm, Gm/F, Ebmaj7, and Gm/F. The piano accompaniment maintains the harmonic structure with corresponding chords.



Cm  3fr      B♭sus       A♭6/9 

don't know why — she's ev-'ry - where I wan - na be. Who's that girl?

Gm  3fr      E♭maj7  3fr      B♭       Fsus2 

Where's she from? No, she can't — be the one that you want,

Gm  3fr      E♭maj7  3fr      B♭       Fsus2       Gm  3fr      E♭maj7  3fr

that has stol - en my world. — It's not real, it's not right, it's not day,

B♭       Fsus2       E♭maj7  3fr      Fsus2 

it's not night. By the way, — who's that girl — liv - in' my life?



Gm

Fsus

Cm



I'm the one — who made you laugh, —

Gm

who made you feel — and made you sad. — I'm not sor -

Gm/F

Ebmaj7

Cm



ry for what we did, — for who we were. —

Ab6/9

D.S. al Coda

I'm not sor - ry I'm — not her. — Who's that girl?

CODA

Gm(add2)



# SHINE

Words and Music by GUY CHAMBERS  
and KARA DioGUARDI

Moderately slow

Am G F C

Ev-'ry-one knows — that I'm ten feet — un - der 'til

Am G F Dm7 Em7

you come a - long — and bright - en my — day. —

Am G F C

Ev-'ry-one knows — that you kill the — thun - der. The

G E

roar - ing in my brain is giv - in' me the strength to

Dm7 Bb

see right through the haze.

F C G Dm7

Shine, come on and let it shine. Light me up, make me feel a - live.

F C G Am G/B C

You've got what it takes. (Shine for me to - day.)

F C G Dm7

Shine, \_\_\_\_\_ and on-ly you know how \_ to lift my spir - it off \_ the ground \_ and

To Coda ⊕ Esus E

chase those clouds \_ a - way. \_\_\_\_\_ Shine on me to - day. \_\_\_\_\_

Am G F C

When

Am G F C

ev - 'ry-thing's wrong \_\_\_\_\_ I just pick the \_ phone \_ up. The

Am G F Dm7 Em7

sound of your voice, — well, it fills my — eyes —

Am G F C

with tears of joy, — 'cause I know you'll — be — there. When I'm

G E

hang - ing by — a thread. — You're my heav-en sent. —

D.S. al Coda

CODA Esus E Dm7

Oh, you have this way — of mak-ing me feel like — I can

Cmaj7



Dm7



fly. You're un - der-neath my wings \_\_\_\_\_ so I won't free - fall out \_\_\_\_\_ of the

Em7



Fsus2



sky. You're al - ways there to save me. \_\_\_\_\_ You know you

G(add4)



F



C



save me. \_\_\_\_\_ Shine, \_\_\_\_\_ come on and let it shine. \_

G



Dm7



F



C



Light me up, make me feel a - live. \_ You've got what \_\_\_\_\_ it takes. \_

G Am G/B C F C

Shine, \_\_\_\_\_ and on - ly you know how \_\_\_\_\_ to  
 (Shine for me \_\_\_\_\_ to - day.) \_\_\_\_\_

G Dm7 F C

lift my spir - it off \_\_\_\_\_ the ground \_\_\_\_\_ and chase those clouds \_\_\_\_\_ a - way, \_\_\_\_\_

G F C G D

Come on and (Shine, \_\_\_\_\_  
 Lead vocal ad lib. shine, \_\_\_\_\_



Dm7 Am7 G

shine on me to - day.) —

Am G F C

Am G F C

Ev-'ry-one knows — that I'm ten feet — un - der 'til

Am G F Dm7 Em7

you come a - long — and bright - en my world. —

# I AM

Words and Music by  
DIANE WARREN

Moderately

F5



Fmaj7(no3rd)



Bb(add2)



Dm



I'm an an - gel, I'm a dev - il, I am  
some - one filled with self be - lief, I'm

Bbmaj7#11



Dm



some - times in be - tween. I'm as bad as it can get and good  
haunt - ed by self doubt. I've got all the an - swers, I've got noth -

Bbmaj7#11



F



as it can be. Some - times I'm a mil - lion col - ors, some -  
in' fig - ured out. I like to be by my - self; I

\* Lead vocal written one octave higher than recorded.

Dm7



Bbsus2



times I'm black and white. I am all ex - tremes.  
hate to be a - lone. I'm up and I am down.

G(add4)



Gm7



Try to fig - ure me out; you nev - er  
But that's part of the thrill, part of the

Ebsus2



can.  
plan,

There's so man - y things I  
part of all of the things I

F



am.)  
am.)

I am spe - cial, I am

Bbmaj9



beau - ti - ful, ... I am won - der - ful ... and pow - er - ful, ... un -

Dm



stop - pa - ble. ... Some - times I'm mis - 'ra - ble, ... some - times I'm

Gm7



Bbsus2



pit - i - ful, ... but that's ... so typ - i - cal ... of all the things

Eb(add2)



F



I am. I'm

2 **F** **Gm7** **Eb**

am. I'm a mil - lion con - tra - dic - tions, some -

**Bb(add2)** **F5** **Gm7** **Eb**

times I make no sense, some - times I'm per - fect, some -

**Gm** **Dm** **Eb(add2)**

times I'm a mess, some - times I'm not sure who I

**F5** **C5**

am. But I am spe - cial. I am

Dm C Bb

beau - ti - ful, — I am won - der - ful — and pow - er - ful, — un -

Detailed description: This system contains the first two measures of the piece. The vocal line is in a treble clef with a key signature of one flat (Bb). The piano accompaniment is in a bass clef. Chord diagrams for Dm, C, and Bb are shown above the staff. The lyrics are: "beau - ti - ful, — I am won - der - ful — and pow - er - ful, — un -".

Dm

stop - pa - ble. — Some - times I'm mis - 'ra - ble, — some - times I'm

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics: "stop - pa - ble. — Some - times I'm mis - 'ra - ble, — some - times I'm". A Dm chord diagram is shown above the staff. The piano accompaniment continues with a steady eighth-note pattern.

Bbsus2 Bb

pit - i - ful, — but that's so typ - i - cal — of all the things —

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics: "pit - i - ful, — but that's so typ - i - cal — of all the things —". Chord diagrams for Bbsus2 and Bb are shown above the staff. The piano accompaniment continues with a steady eighth-note pattern.

Eb(add2) F

— I am. I am

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics: "— I am. I am". Chord diagrams for Eb(add2) and F are shown above the staff. The piano accompaniment concludes with a final chord and a few notes.

Bbmaj9



spe - cial, I am beau - ti - ful, I am

won - der - ful and pow - er - ful, un - stop - pa - ble. }  
 won - der - ful and pow - er - ful, un - stop - pa - ble.) } Some-times I'm

Dm



Gm7



mis - 'ra - ble, some-times I'm pit - i - ful, but that's so

1  
Bbsus2



Eb(add2)



typ - i - cal of all the things

Lead vocal (ad lib): I  
 Background vocals: (I am

F B♭maj9




am. spe - cial. I am beau - ti - ful, I am



<sup>2</sup>B♭sus2 E♭(add2)




typ - i - cal of all the things I



F5 Fmaj7(no3rd) B♭(add2)





am, of all the things I



E♭(add2)



am.





# THE GETAWAY

Words and Music by JULIAN BUNETTA  
and JAMES MICHAEL

Moderately fast

Dm  B♭maj7(no3rd)  F 





Dm  B♭maj7(no3rd)  F  C6 



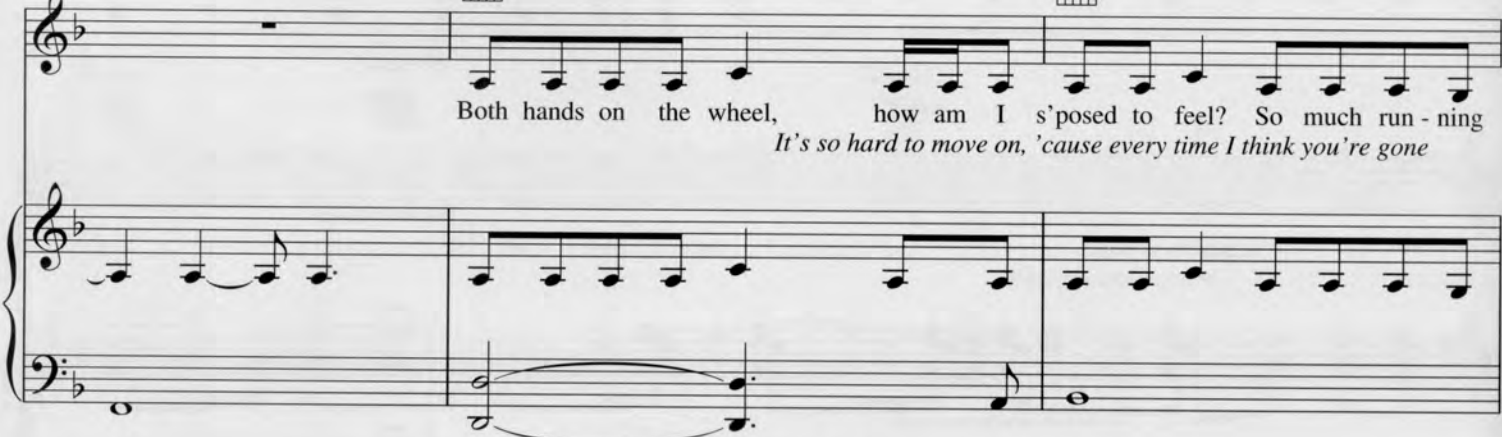
Dm  B♭maj7(no3rd)  F 

Here I am a - gain, talk - ing to my - self, sit - ting at a red light.  
(Spoken:) I can't keep coming back to you every time you're in the mood to whisper something sweet in my ear.



Dm  B♭maj7(no3rd) 

Both hands on the wheel, how am I s'posed to feel? So much run - ning  
It's so hard to move on, 'cause every time I think you're gone



F Am/E Dm

through my mind. *you show up in my rear view mirror.* First you wan - na be free;  
*(Sung:)* Is this just a de - tour?

B♭maj7(no3rd) F Am/E

now you say you need me. Giv - in' mixed sig - nals and signs. — }  
 'Cause I've got - ta be sure that you real - ly mean what you say. — } It's so hard —

B♭5

— to let — you in, — think - in' you — might slam — the brakes

§ Dm7 F/B♭

a - gain. — Put the ped - al down, head - ing out of town, got - ta make a

F C Dm7

get - a - way. The traf - fic in my brain's driv - ing

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note 'get', a quarter note 'a', and a quarter note 'way' followed by a full rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for F, C, and Dm7 are shown above the staff.

F/Bb F C

me in - sane; this is more than I can take.

Detailed description: This system contains the next three measures. The vocal line has a quarter note 'me', a quarter note 'in - sane;', a quarter note 'this', a quarter note 'is', a quarter note 'more', a quarter note 'than', a quarter note 'I', and a quarter note 'can take.' followed by a full rest. The piano accompaniment continues with a similar rhythmic pattern. Chord diagrams for F/Bb, F, and C are shown above the staff.

Bb Dm7 Bb

You tell me that you love me first, — then throw your heart in -

Detailed description: This system contains the next three measures. The vocal line has a quarter rest, a quarter note 'You', a quarter note 'tell', a quarter note 'me', a quarter note 'that', a quarter note 'you', a quarter note 'love', a quarter note 'me', a quarter note 'first,' followed by a dash, a quarter rest, a quarter note 'then', a quarter note 'throw', a quarter note 'your', a quarter note 'heart', and a quarter note 'in -' followed by a dash. The piano accompaniment features a steady eighth-note bass line. Chord diagrams for Bb, Dm7, and Bb are shown above the staff.

F Bb To Coda

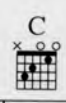
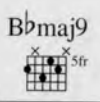
to re - verse. — I've got - ta get a - way.

Detailed description: This system contains the final three measures. The vocal line has a quarter note 'to', a quarter note 're -', a quarter note 'verse.' followed by a dash, a quarter rest, a quarter note 'I've', a quarter note 'got - ta', a quarter note 'get', a quarter note 'a -', and a quarter note 'way.' followed by a double bar line. The piano accompaniment concludes with a final chord. Chord diagrams for F and Bb are shown above the staff. A 'To Coda' symbol is present above the final measure. A first ending bracket labeled '1' spans the final measure.

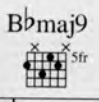
2



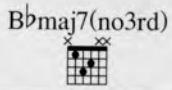
way \_\_\_\_\_ to a place where I can be re - de - fined, where you're out -



— of sight and you're out — of mind. But the truth — is, I — can't e -



- ven say — good - bye. \_\_\_\_\_



Here I am a - gain, talk - ing to my - self, sit - ting at a red light.

Dm

Bbmaj7(no3rd)

F

Both hands on the wheel, how'm I s'posed to feel? So much run-ning through my mind.

Gsus2/C

D.S. al Coda

CODA

Dm

way.

Bbmaj7(no3rd)

F

C

Dm

Optional Ending

Dm

Repeat and Fade

# CRY

Words and Music by CHARLIE MIDNIGHT,  
MARC SWERSKY and CHARLTON PETTUS

Moderately slow



Cry — love, lone, cry — war, cry  
cry to me, cry

*mp*

D7



Bb



F



in - no - cence - that is lost — for - ev - er - more. — Cry —  
free - dom — and let your - self — be — free — to share the



joy, tears cry — thief, cry  
that have to flow to hold some -



beau - ti - ful \_ that is just \_ be - yond \_ be - lief. \_ So I \_  
 bod - y close \_ to you \_ and \_ then \_ to let \_ them go. \_




cry } at the end. \_  
 Cry }



Cry, 'cause it all be - gins \_ a - gain. \_

D7  F 

Here you are, — and so — am I, — and we cry. —



G  C/G  1 

Cry a -



2  F 

*Guitar solo ad lib.*



C  F 





C G D7

First system of musical notation. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes. The bass clef staff provides a piano accompaniment with chords and moving lines. Above the treble staff, guitar chord diagrams are provided for C, G, and D7.

F

Cry —

Second system of musical notation. The treble clef staff has a whole rest in the first measure, followed by a half note G4 and a quarter note A4 tied together, with the lyric "Cry" underneath. The piano accompaniment continues with chords and moving lines.

C Am7

peace, cry — hate, cry

Third system of musical notation. The treble clef staff has a whole rest in the first measure, followed by a half note G4 and a quarter note A4 tied together, with the lyric "peace," underneath. The piano accompaniment continues with chords and moving lines.

D7 Bb F

faith-less - ness, — then just have — a lit - tle faith. —

Fourth system of musical notation. The treble clef staff has a whole rest in the first measure, followed by a half note G4 and a quarter note A4 tied together, with the lyric "faith-less - ness, —" underneath. The piano accompaniment continues with chords and moving lines.

# HATERS

Cry at the end. \_

Cry, 'cause it

all be - gins \_ a - gain. \_ Here \_ you are, \_ and so \_ am I, \_

and we try \_ to be true, \_



try 'cause we're

The first system of music features a vocal line starting with a whole rest, followed by the lyrics "try 'cause we're". The piano accompaniment consists of a treble and bass clef with chords and moving lines.



on - ly pass - ing through. .

The second system continues the vocal line with the lyrics "on - ly pass - ing through. .". The piano accompaniment continues with chords and moving lines, ending with a double bar line.



The third system shows the piano accompaniment continuing with chords and moving lines, ending with a double bar line.

Repeat and Fade



The "Repeat and Fade" section contains piano accompaniment with chords and moving lines, ending with a double bar line.

Optional Ending



The "Optional Ending" section shows piano accompaniment with chords and moving lines, ending with a double bar line.

# HATERS

Words and Music by CHARLIE MIDNIGHT,  
MARC SWERSKY, HILARY DUFF and HAYLIE DUFF

Moderately fast

N.C.

*mf*

N.C.

Don't spit on me — and

shame your - self be - cause you wish — you were

some - one else. You look so clean, — but you

D5



spread your dirt as if you think that words

E5



N.C.

don't hurt. You build up walls no  
Spin - ning a web that's  
say your boy - friend's

one can climb. The things you do should  
hard to see of en - vy, greed and  
sweet and kind, but you've still got your

be a crime. You're the queen of su - per - fi - ci -  
jeal - ous - y. Feel - ing an - gry, but you  
eyes on mine. Your best friend's got her eyes

D5



al - i - ty. Keep your lies out of my re -  
 don't know why. Why don't you look on me -  
 on yours. It all goes on be -

E5



D



al - i - ty. And when you're nice, it's  
 in the eye? You want my friends, you  
 hind closed doors. And when you're nice, it's

just a pose. } You're one of those  
 want my clothes. }  
 just a pose. }

F#m



hat - ers, trai - tors to the hu - man race. —



Hat - ers! What a drag, what a waste. — I'd



To Coda

like to see them dis - ap - pear; they don't be - long an - y-where.

1



N.C.

Hat - ers. Hat - ers.

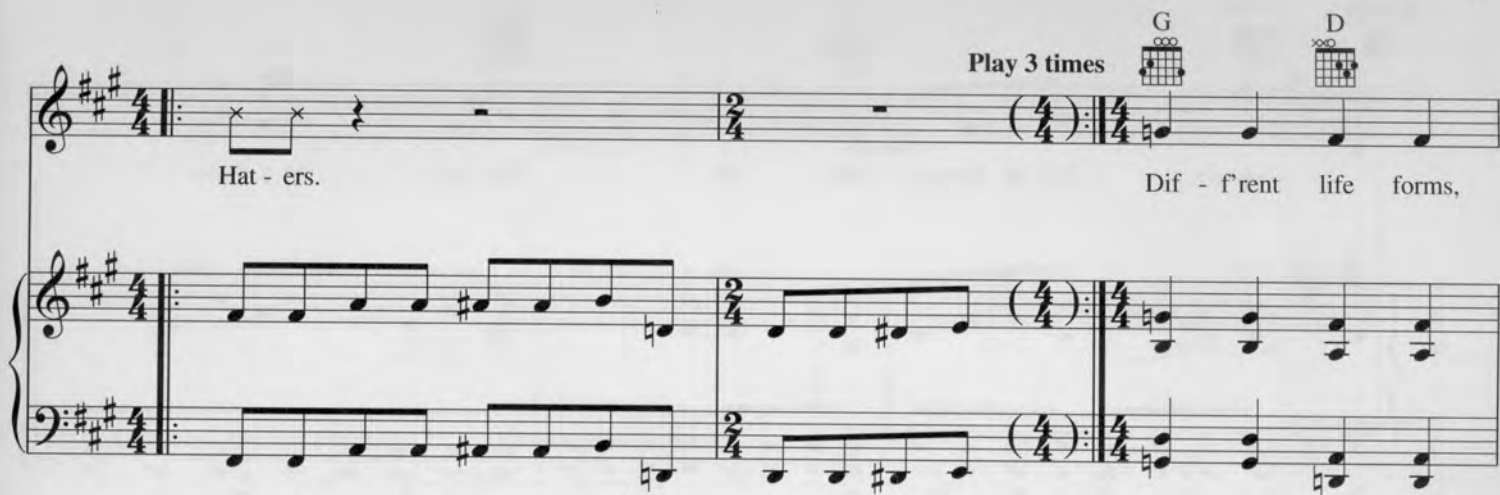
2

N.C.

Hat - ers.

Play 3 times  






Hat - ers. Dif - f'rent life forms,



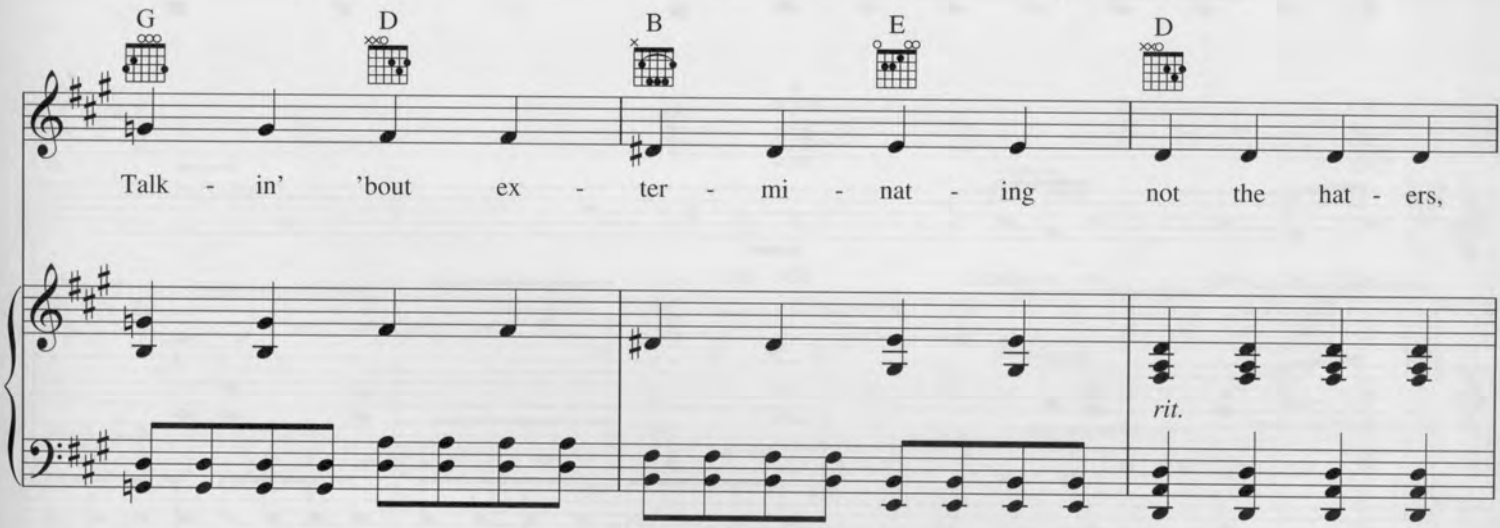
dif - f'rent spe - cies, bro - ken prom - is - es and trea - ties.



Talk - in' 'bout ex - ter - mi - nat - ing not the hat - ers,

*rit.*



 **Tempo I** **D.S. al Coda**

just the hat - ing. — You





CODA

F#m

E

Hat-ers, lat - er for the al - i - bis. — Hat - ers, an - y shape,

an - y size. — I'd like to see them dis - ap - pear; they

don't be - long an - y - where. Hat - ers,

trai - tors, hat - ers,

# ROCK THIS WORLD



hat - ers.

Piano accompaniment for the first system, featuring chords in the right hand and a bass line in the left hand.

N.C.

Piano accompaniment for the second system, including a section with a 2/4 time signature change.

Hat - ers!

Hat - ers!

Piano accompaniment for the third system, including a section with a 4/4 time signature change.

Hat - ers!

Piano accompaniment for the fourth system, including a section with a 2/4 time signature change.

# ROCK THIS WORLD

Words and Music by CHARLIE MIDNIGHT, HILARY DUFF,  
DENNY WESTON, JR. and TY STEVENS

Moderately slow

F5



Fm7



Ev - 'ry-bod - y wants some - thin' that seems too hard to get, so I  
Ev - 'ry-bod - y's goin' some-where, so why aren't you and I?

Ab6

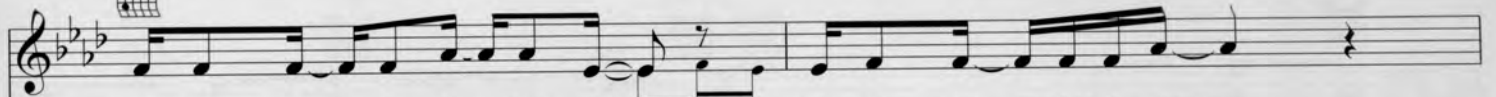


Bb5

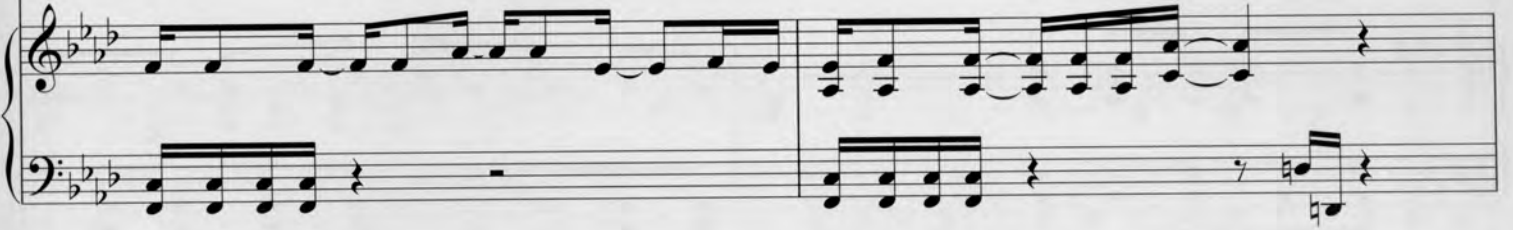


sit here on the street\_ in Ven-ice, wait-in' for the sun to set,  
We're all part of the same pa - rade,\_ just peo- ple \_\_\_\_\_ pass - in' by. And

Fm7



watch-in' peo - ple live - their lives, - won - der - in' what it means. -  
 an - y - thing - can hap - pen \_\_\_\_\_ when the sun goes down - like - this. -



Ab6



Bb5



Some - times get - ting what - you want - is eas - i - er than it seems. \_\_\_\_\_ }  
 May - be it's just a mir - a - cle - when you find - some hap - pi - ness. \_\_\_\_\_ }



Db5



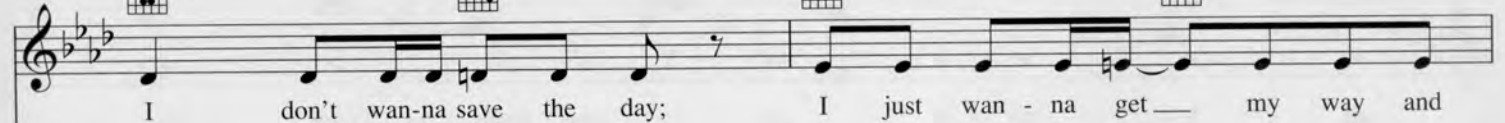
Ddim



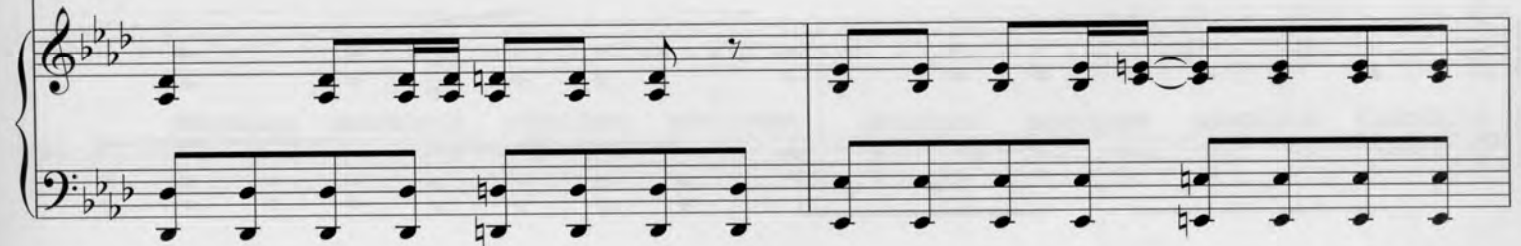
Eb5



C/E



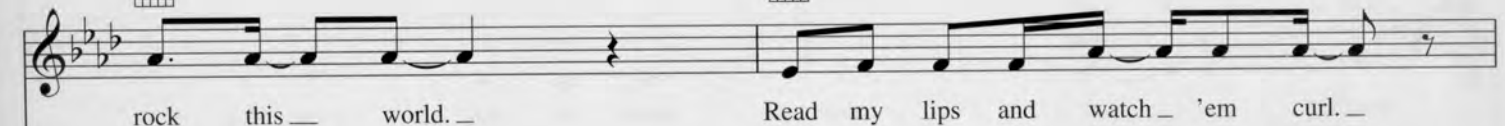
I don't wan - na save the day; I just wan - na get - my way and



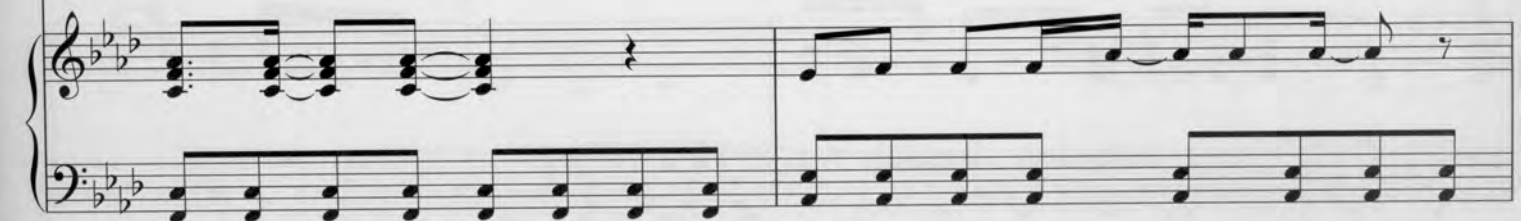
Fm7



Ab6



rock this - world. - Read my lips and watch - 'em curl. -





2

Fm7

Fm6

world.

Db/F

F5

Fm7

Fm6

Hey, world, — can you hear me? — I

Db/F

F5

want you to come near me. —

Fm7  Fm6 

Can you feel \_\_\_\_\_ a pull? \_\_\_\_\_ It can



Db/F  Fm 

be so beau - ti - ful.



Fm7  Ab6 



Bb5  Dbmaj7  Eb5 



Fm7



Ab6



Rock this — world. — Read my lips and watch — 'em curl. —

Bb5



D♭maj7



E♭5



Rock this — world; — it don't take much to please — this girl. — I

Fm7



Ab6



don't need the glit - ter; don't be-lieve the hype. — You might say — I'm the sim-ple type, — like

Bb5



D♭maj7



E♭5



an - y oth - er girl who wants to rock this



Fm7 Ab6 Bb5

world. (Rock this world.) \_ (Rock this world.) \_ this (Rock this world.) \_ (Rock this world.) \_

Dbmaj7 Eb5 Fm7

(Rock this Rock world.) \_ this world. (Rock this \_ world.) \_

Ab6 Bb5

(Rock this Rock world.) \_ this world. (Rock this \_ world.) \_

Dbmaj7 Eb5

**Optional Ending**  
Fm

Repeat ad lib. and Fade

(Rock this Rock world.) \_ this world. (Rock this \_ world.) \_

# SOMEONE'S WATCHING OVER ME

Words and Music by JOHN SHANKS  
and KARA DioGUARDI

Moderately slow

*mp*

Dm  F/A  Bb<sup>sus2</sup> 



Dm  Gm 

I found my - self to - day. \_\_\_\_\_ Oh, \_\_\_\_\_ I  
I've seen that ray of light \_\_\_\_\_ and \_\_\_\_\_ it's



C  C/Bb  Am7  A7 

found my - self and ran \_\_\_\_\_ a - way. \_\_\_\_\_  
shin - ing on my des - ti - ny, \_\_\_\_\_ shin - ing all \_\_\_\_\_ the time. \_



Dm  Gm 

\_\_\_\_\_ But some - thing pulled me back, \_\_\_\_\_ a voice \_\_\_\_\_ of  
\_\_\_\_\_ And I won't be a - fraid \_\_\_\_\_ to fol - low



\* Recorded a half step lower.

C C/Bb Am7 A7

rea - son I for - got I had. All I know is,  
 ev - 'ry - where it's tak - ing me. All I know is,

Bb(add2) C(add4)

you're not here to say what you al - ways used to say, but it's  
 yes - ter - day is gone - and right now I be - long -

Bb(add2) C(add4)

writ - ten in the sky to - night. }  
 to this mo - ment, to my dreams. - } So I

F C(add4)

won't give up, no, I won't break down;

Dm7



Fmaj7/C



F/Bb



C7sus



soon - er than it seems, life turns a - round. — And I

F



C(add4)



will be — strong, — e - ven if it all goes — wrong. — When I'm

Dm7



Fmaj7/C



G/B



G



stand - ing in — the dark, — I'll still be - lieve —

1  
Bbsus2

C(add4)



F



some - one's watch - ing o - ver — me. —

2  
 F/Bb C(add4) F

some-one's watch - ing o - ver me. \_\_\_\_\_ It does-n't mat - ter what peo -

Dm C(add4)

- ple say — and it does-n't mat - ter how long — it takes. — Be-lieve in your-self

Bbsus2 Csus F

and you'll fi - ind, \_\_\_\_\_ and it on - ly mat - ters how true -

Dm C(add4)

— you are. — Be true <sup>3</sup> to your-self and fol - low your — heart. —

Bb(add2) F

So I won't give up, no, I

C(add4) Dm7 Fmaj7/C

won't break down; soon - er than it seems, life

F/Bb C7sus F

turns a - round. And I will be strong, e - ven if it

C(add4) Dm7 Fmaj7/C

all goes wrong. When I'm stand - ing in the dark, I'll still be - lieve

1 **G**  7 that I 7

2 **G**  7 that

**Bbmaj7**  **C7sus**  **Bbmaj7**  **C7sus** 

some - one's watch - ing o - ver, some - one's watch - ing o - ver, —

**Bbmaj7/D**  **C(add4)/E**  **F** 

some - one's watch - ing o - ver — me. —

**Dm7**  **C7sus**  **F/C**  **Bb5** 

Some - one's watch - ing o - ver — me. —



# JERICHO

Words and Music by CHARLIE MIDNIGHT  
and CHICO BENNETT

Moderately fast

Chord diagrams: D, Dsus, D

Chord diagrams: Dsus, D5, Dsus2

Chord diagrams: D, Dsus, Asus2, Gsus2

Hop a fast train

Chord diagrams: Dsus2, Bm11, A(add2)

out of town, down-side up and up - side down.





A(add2)



Gsus2



i - cho. of me. But Noth - ing is ev - er what I will fol - low where

D



it seems you go. when you live in - side your dreams. One more mile to Jer - i - cho.

Dsus2



D/G



The walls will tum - ble, the walls will tum - ble,

Bm7



A



Asus



Dsus2



but I'm not gon - na cry. My heart won't crum - ble, my

D/G Bm7 1 A Asus

heart won't crum-ble if we ev - er say good - bye. -

This system contains the first three measures of the piece. The guitar part features chords D/G, Bm7, A, and Asus. The vocal line has lyrics: "heart won't crum-ble if we ev - er say good - bye. -". The piano accompaniment is in the key of D major and 4/4 time.

Gsus2

This system contains measures 4-6. The guitar part has a Gsus2 chord in measure 4. The piano accompaniment continues with chords and a bass line.

2 A/C# D Gsus2

say good - bye. — Good -

This system contains measures 7-9. The guitar part has chords A/C#, D, and Gsus2. The vocal line has lyrics: "say good - bye. — Good -".

Bm7 Gsus2

bye now, good - bye. —

This system contains measures 10-12. The guitar part has chords Bm7 and Gsus2. The vocal line has lyrics: "bye now, good - bye. —".

Bm



One more mile, one more kiss,

Gsus2



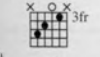
Dsus2



one more word, \_ one more wish.

And

D(add4)



love will save \_ us, this I know, from this place called \_ Jer -

Dsus2

D/G



i - cho. The walls will tum-ble, the walls will tum-ble,

Bm7

A

Asus

Dsus2



but I'm not gon-na cry. My heart won't crum-ble, my

D/G

Bm7

1 A

Asus



heart won't crum-ble if we ev-er say good-bye. The

2

A

Asus

Dsus2

D/G



say good-bye, (The walls will tum-ble, the walls will tum-ble.)

Bm7

A

Asus

Dsus2

if we ev - er say good - bye, (My heart won't crum - ble, my

D/G

1 Bm7

A/C#

D

heart won't crum - ble.) if we ev - er say good - bye, (The

2

Bm7

A

Asus

Gsus2

if we ev - er say good - bye.

Optional Ending

Repeat and Fade

Good - bye.

# THE LAST SONG

Words and Music by HAYLIE DUFF  
and KEVIN DeCLUE

Moderately slow

*mp*

D

A

Em

G

D

A

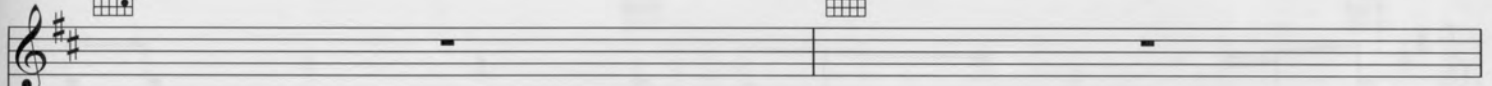
(Spoken:)  
Someday you will find the place. It's the

place where love takes over hate. Then you'll

D



A



see, all the things you do

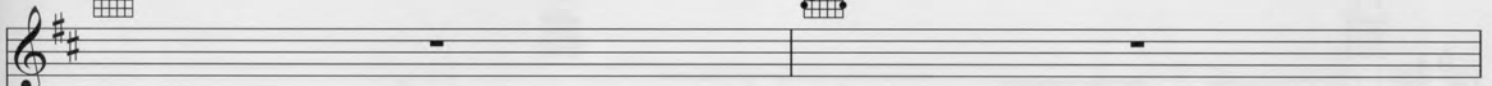
affect



Em



G



everyone around you.



D

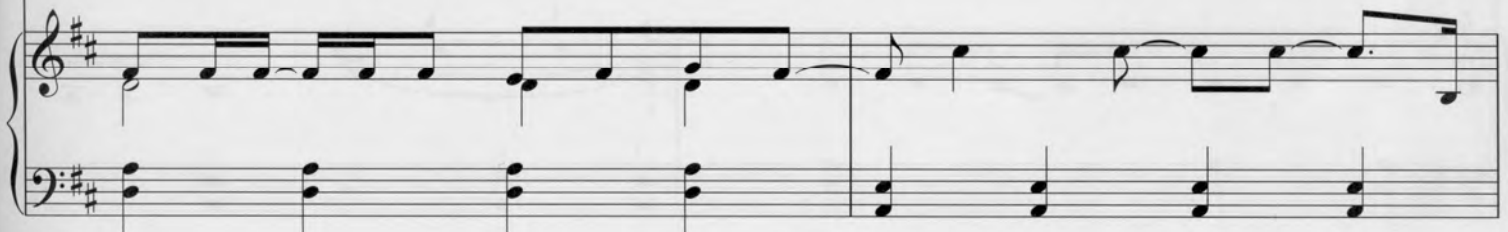


A



Then you'll see — there's no fear at all. \_\_\_\_\_

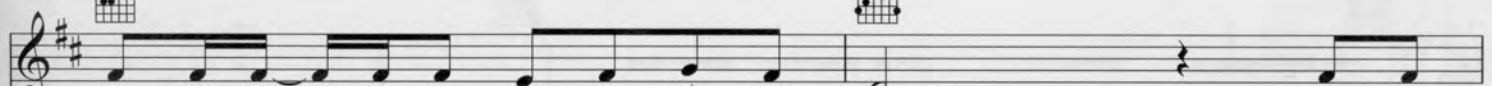
You



Em



G



held my hand, — we took down that wall. \_\_\_\_\_

As I





D A

looked at you with noth - ing to say, — now I

Em G

un - der - stand — why you pushed me a - way. —

D A

I went far and now — I see that the

Em G

on - ly one — I need - ed was me. —

EL

X She breathes X

Do You Want Me?

Weird

Hide Away

Mr. James Dean

Underneath This Smile

Dangerous to Know

Who's That Girl?

Shine

I Am

The Getaway

Cry

Haters

Rock This World

Someone's Watching over Me

Jericho

The Last Song

Mr. James Dean

I am

Cry

The Getaway

Rock This World

Underneath This Smile

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