

Arranged for piano, voice and guitar.

EMPIRE STATE OF MIND (PART II) PLUS 19 TOP HITS

Twenty hits from today's hottest female acts from Glee to Gaga!
Including Bad Romance, Defying Gravity, Fight For This Love & many more...



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Lady Gaga

Bad Romance

Words & Music by Stefani Germanotta & RedOne

$\text{♩} = 120$

N.C.

Oh, _____ caught in a bad ro - mance... Oh, _____

The first system of musical notation for 'Bad Romance'. It features a vocal line in 4/4 time with a tempo of 120 beats per minute. The vocal line starts with 'Oh,' followed by a long note, then 'caught in a bad ro - mance...' and another long note. The piano accompaniment consists of a treble and bass clef. The treble clef has a melody of eighth and quarter notes, while the bass clef has a simple bass line with quarter notes.

_____ caught in a bad ro - mance...

The second system of musical notation. The vocal line continues with a long note followed by 'caught in a bad ro - mance...'. The piano accompaniment continues with the same melodic and bass lines as the first system.

Rah, rah, ah, ah, ah! — Ro-ma - ro-ma-ma! — Ga - ga, ooh-la - la! — Want your bad ro - mance.

The third system of musical notation. The vocal line starts with 'Rah, rah, ah, ah, ah!' followed by 'Ro-ma - ro-ma-ma!', 'Ga - ga, ooh-la - la!', and 'Want your bad ro - mance.'. The piano accompaniment continues with the same melodic and bass lines as the previous systems.

Am



Rah, rah, ah, ah, ah!— Ro-ma - ro-ma-ma!— Ga - ga, ooh-la-la!— Want your bad ro - mance.

Am



F



Am



1. I want your ug - ly, I want your dis - ease. — I want your ev - 'ry-thing as
 2. I want your hor - ror, I want your de - sign. — 'Cause you're a cri - mi - nal as

G



Am



F



long as it's free. — I want your love, love, love, love. I want your
 long as your mine. — I want your love, love, love, love. I want your

Am



G



Am



love. Hey! I want your dra - ma, the
 love. I want your psy - cho, your

F



Am



G



touch of your hand.____
ver - ti - go shtick.____

I want your leath - er - stud - ded kiss in the sand.____ I want your
Want you in my rear win - dow, ba - by you're sick.____ I want your

Am



F



Am



G



love,
love,

love, love, love. I want your love. } (Love love, I want your love.)
love, love, love. I want your love. }

Am



(Spoken:) You know that I want_ you.

And you know that I need_ you.

Am/G



I want it bad, your bad ro - mance.____

F G Am

I want your love and I want your re - venge, you and me could write a bad ro - mance...

Am/C F G

(Oh.) I want your love and all your lo - vers' re - venge. You and me...

E/G# Am F G

... could write a bad ro - mance. Oh,

Am Am/C F G

caught in a bad ro - mance. Oh,

1. E/G#



Am



2. E/G#



Am



caught in a bad ro - mance...

caught in a bad ro - mance...

Rah, rah, ah, ah, ah!...

Ro-ma - ro-ma-ma!...

Ga - ga, ooh-la - la!...

Want your bad ro - mance.

Rah, rah, ah, ah, ah!...

Ro-ma - ro-ma-ma!...

Ga - ga, ooh-la - la!...

Want your bad ro - mance.

Am



Walk, walk fash-ion ba - by. Work it, move that bit cra - zy. Walk, walk fash-ion ba - by.

Am/G



Am



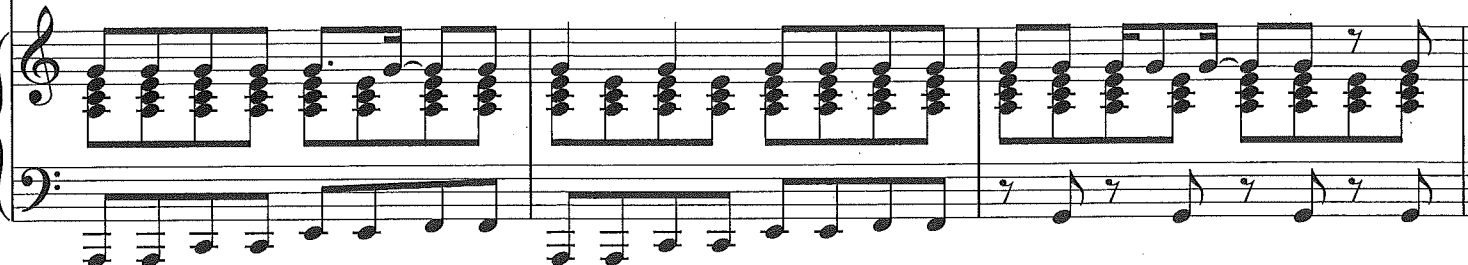
Work it, move that bit cra - zy. Walk, walk fash - ion ba - by.



Am/G



Work it, move that bit cra - zy. Walk, walk pas-sion ba - by. Work it, I'm a freak bit, ba -



F



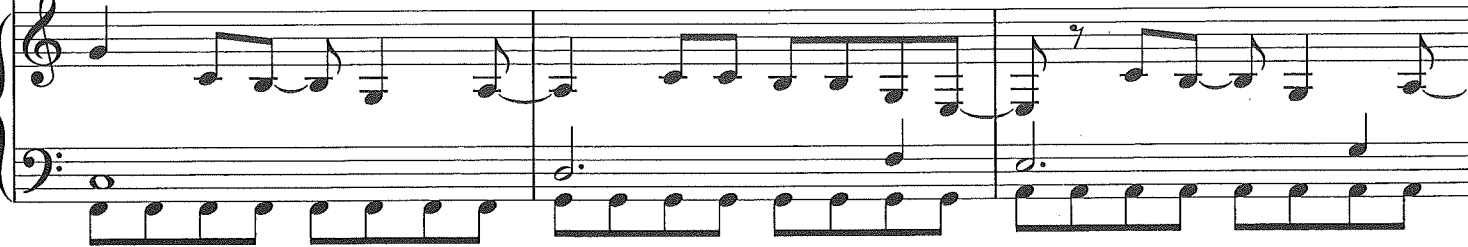
G



Am



-by. I want your love and I want your re - venge. I want your love,



Am/C



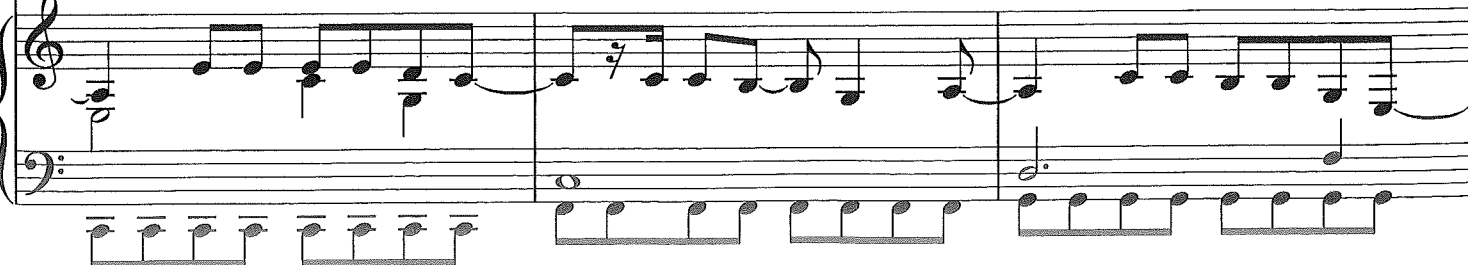
F



G



I don't wan-na be friends. Je veux ton a - mour et je veux ton re - vanche.



E/G# Am F

Je veux ton a - mour. I don'twan - na be friends...

G Am Am/C

I don'twan - na be friends. I don'twan - na be friends...

F G E/G# N.C.

Want your bad ro - mance. (Caught in a bad ro - mance.) Want your bad ro - mance.

F G Am Am/C

I want your love and I want your re-venge, you and me could write a bad ro - mance. (Oh.)

F G E/G# Am

I want your love and all your lo-vers' re-venge. You and me could write a bad ro-mance. Oh,

F G Am Am/C

caught in a bad ro - mance. Oh,

F G E/G# Am

caught in a bad ro - mance.

N.C.

Rah, rah, ah, ah, ah! Ro-ma - ro-ma-ma! Ga - ga, ooh-la - la! Want your bad ro - mance.

Alexandra Burke

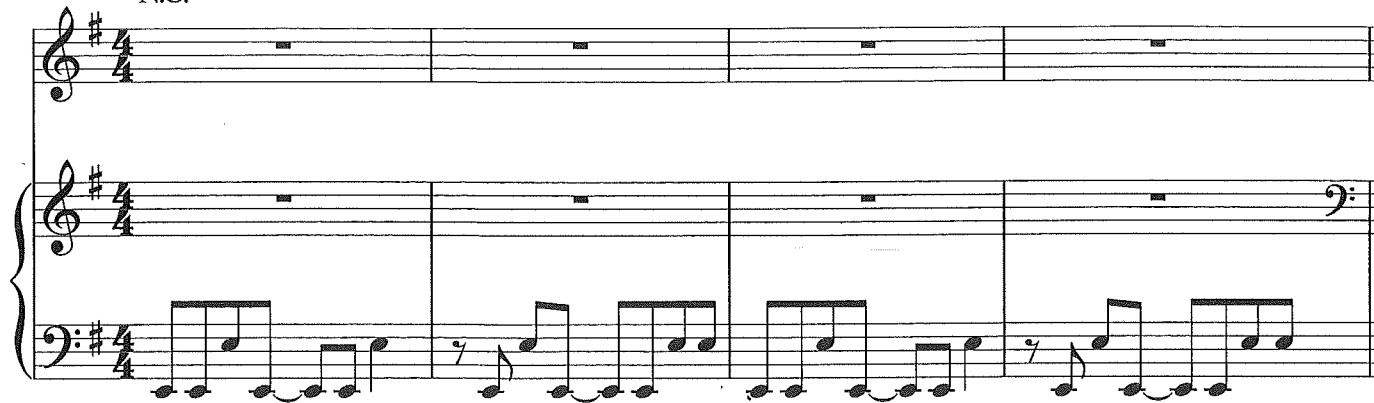
Broken Heels

Words & Music by RedOne, Bilal Hajji & Savan Kotecha

Original key Eb minor

♩ = 168 

N.C.



Musical notation for the first system, featuring a treble clef staff with a whole rest and a piano accompaniment in the bass clef staff.



Musical notation for the second system, including a vocal line with lyrics "Hey! Hey! You" and piano accompaniment.



Musical notation for the third system, including guitar chord diagrams for D and A, a vocal line with lyrics "know I can do it bet-ter than you. I can do it e-ven bet-ter in bro-", and piano accompaniment.

Em



- ken heels... Whooh! Hey.

(8)

D



Hey... All the la - dies tell the fel - las we can

A



do what they can do. We can do it e - ven bet - ter in bro - ken heels... 1. I

8^{ub}

Em



roll my sleeves up, wrap my hair up. There's no sign on the road
2. When you're step - pin' up I'm twen - ty lev - els up. I took the es - ca - la - tor, e - le -



so I nev - er stop. Can you catch me? Yeah, — yeah, yeah, — you'll nev - er
 -va - tor to the top. How you like me? Yeah, — yeah, yeah, — you gon - na



catch me. Ay, — ay, ay. — I'm fresh out the box, (Box.)
 like me. Ay, — ay, ay. — Oh, you know we rock, (Rock.)

8vb

fast like a fox. (Fox.) Boss in my shoes, tick' tock, twelve o'clock. You'd bet - ter
 we con - trol the block. (Block.) What - ev - er's go-in' down, la-dies take the big - gest cut. We bring the



watch me. Yeah, — yeah, yeah, — sit back and watch me. Ah, —
 par - ty. Yeah, — yeah, yeah, — we brought the par - ty. Ah, —

8vb



ay, ay. ay. ay. } You go hard, yes, you do.

(8)

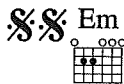


When I go it's a ma-gic show. Oh, oh, oh,



N.C.

oh. I get it when I want it and I get it right.



Hey. Hey. All the

D



A



la - dies tell the fel - las we can do what they can do. We can do it e - ven bet - ter in bro -

Em



- ken heels... Hey...

D



Hey... All the la - dies tell the fel - las we can

A



To Coda II ☐

do what they can do. We can do it e - ven bet - ter in bro - ken heels...

Em



An - y - thing you can do I can do bet - ter. Boy, I can do it in bro-

D



- ken heels. An - y - thing you can do we can do bet - ter.

A



To Coda I ◊

Em



Boy, I can do it in bro - ken, bro - ken heels.

N.C.

D.S. al Coda I

♩ Coda I

Em

N.C.



- ken, bro - ken heels.

sound effects

Em

C



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

G



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

D



D.S.S. al Coda II

B7b9



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

♩ Coda II

Em



An - y - thing you can do I can do bet - ter.

D



Boy, I can do it in bro - ken heels... An - y - thing you can do we -

A



can do bet - ter. Boy, I can do it in bro -

1.

2.

N.C.

- ken, bro - ken heels... - ken, bro - ken heels.

Adele

Chasing Pavements

Words & Music by Adele & Eg White

$\text{♩} = 80$

Cm7



B^b6



Cm7



1. I've made up my mind, don't

B^b6



A^bmaj7



G7



need to think it o - ver. If I'm wrong I am right, don't need to look no fur-ther. This ain't

A^bmaj7



B^b6



B^b7



E^b



Cm7



Gm7



lust, I know this is love. 2. But if

E^b



B^b6/D



Cm⁷



(2.) I tell the world, I'll nev-er say e-nough,'cause it was not said to you, and that's ex-
(3.) build my - self up and fly a - round in cir - cles, wait ing as my heart drops and my

G⁷/B



A^bmaj⁷



B^b6



- act - ly what I need to do if I end up with you.
back be - gins to tin - gle. Fin - al - ly, could this be it or }

A^bmaj⁹



Gm⁷



Cm⁷



Fm¹¹



A^bmaj⁷



A^bmaj¹³



Gm⁷



Should I give up? Or should I just keep chas-ing pave-ments e - ven if it leads no - where?—

G⁷



A^bmaj⁹



Gm⁷



Cm⁷



Fm¹¹



A^bmaj⁷



Or would it be a waste e - ven if I knew my place? Should I

A^bmaj¹³

G⁷

A^bmaj⁹

Gm⁷

Cm⁷

Fm¹¹

A^bmaj⁷

leave it there?_ Should I give up? Or should I just keep chas-ing pave-ments_

A^bmaj¹³

1.

Gm⁷

E^bmaj⁷

E^b

To Coda \oplus

e - ven if it leads no - where?_ 3. I

2.

Gm⁷

E^b

E^bmaj⁷

A^bmaj⁷

leads no - where?_ Yeah. Should I give up? Or_ should I

Gm⁷

Fm⁷

B^b6

just keep chas-ing pave-ments e - ven if it leads no - where?_ Or_ would it

A^bmaj⁷
x 0 2 3 4 4fr

Gaug⁷
x 0 2 3 3fr

F⁹
x 0 2 3 4 7fr

be a waste e - ven_ if I knew my place?_ Should I_ leave it there?_ Should I_

B^bsus⁴
x 0 2 3 4 6fr

A^bmaj⁹
x 0 2 3 3fr

Gm⁷
x 0 2 3 3fr

Cm⁷
x 0 2 3 3fr

Fm¹¹
x 0 2 3 4 6fr

A^bmaj⁷
x 0 2 3 4fr

_ give up?_ Or should I just keep_ on chas - ing_ pave - ments? Should I

Gm⁷
x 0 2 3 3fr

Cm⁷
x 0 2 3 3fr

Fm¹¹
x 0 2 3 4 6fr

A^b
x 0 2 3 4fr

A^bmaj⁷
x 0 2 3 4fr

B^b7
x 0 2 3 4 6fr

D.S. al Coda

just keep_ on chas - ing_ pave - ments?_ Or_

♠ Coda · Gm⁷
x 0 2 3 3fr

E^b
x 0 2 3 4 6fr

leads no - where?

Cb(sus2)



D^bsus⁴



D^b



Cb(sus2)



D^bsus⁴



D^b



Too late for se- cond guess- ing, too late to go back to sleep.
Too long I've been a- fraid of los- ing love I guess I've lost.

E^bm⁷



D^b/F



G^b



A^bsus⁴



A^b



It's time to trust my in- stincts, close my eyes and leap. It's time to
Well, if that's love it comes at much too high a cost. I'd soon- er

B^bm



G^bsus²



A^b



B^bm



G^bsus²



try de- fy - ing gra - vi- ty. I think I'll try de- fy - ing
buy, de- fy - ing gra - vi- ty. Kiss me good- bye, I'm de- fy - ing

A^b



B^bm



G^bsus²



A^b



gra - vi- ty. Kiss me good- bye, I'm de- fy - ing gra - vi- ty and you won't bring me
gra - vi- ty. I think I'll try de- fy - ing gra - vi- ty and you won't bring me

1. D^b



G^bsus²



D^b



G^bsus²



2. C^b(sus²)



A^b



down.

down.

I'd soon - er

B^bm



G^bsus²



A^b



D^b/F



G^bsus²



buy, de - fy

ing . gra - vi - ty.

Kiss me good - bye, I'm de - fy - ing

A^b



B^bm



G^bsus²



A^b



gra - vi - ty.

I think I'll try de - fy - ing gra - vi - ty. And you won't bring me

D^b



G^bsus²



D^b



D^b/C^b



down.

Bring me down.

Oh!

Dog Days Are Over

Words & Music by Florence Welch & Isabella Summers

♩ = 150

G



Am



Em



G



1. Hap-pi - ness hit her like a train on a track...

Am



Em



G



Com-ing to - wards her, — stuck still, no turn -

Am



Em



-ing back. ————— 2. She

G



hid a - round cor - ners — and she hid un - der beds. — She
(3.) ev - 'ry bub - ble, — she sank with her drink — and

Am



Em



1.

killed it with kiss - es and from it she fled. — 3. With
washed it a - way — down the kitch - en sink. —

2.

G



The dog days are over, the

Am



dog days are done. The horses are coming, so

Em



G



you'd better run. Run fast for your mother, run fast

for your father, run for your children, for your sisters and brothers.

Am



Em



Leave all your lov - ing, your lov - ing be - hind, you can't car - ry it with you if you

G



want to sur - vive. The dog days are o - ver, the

Am



dog days are done. Can you hear the hors - es? 'Cause

Em



To Coda ◊

G



here they come!

And



I - - - - - nev - er want - ed
 ev - - - - - 'ry - thing you had and



1. | 2.

an - y - thing from you - - - - -
 what was left af - ter that too. Oh. ex - cept



Hap - pi - ness - - - - - a - hit her - - - - - like a
 Struck from a - - - - - great height - - - - - by



bul - let in - - - - - the head - - - - -
 some one - - - - - who should know - - - - - bet - ter than

1. Em

||2.



that. The

G



dog days_ are o - ver, the dog days_ are done_

Am



Em



Can you hear_ the hors - es? 'Cause here they come_

G



N.C.

3

D.S. al Coda

Run

Drums only

3

♠ Coda

G/F



come. The dog days are over, the

Am



G



G/F



dog days are done. The horses are

1.

Am



2.

Am



coming, so you better run. The you better

C



G



run.

Ego

Words & Music by Steve Mac & Ina Wroldsen

♩ = 120

Bm

G

A

Bm

G

A



We used to go to - geth - er. Look - ing af - ter each oth - er.

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 two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as 120 beats per minute. The lyrics are: "We used to go to - geth - er. Look - ing af - ter each oth - er."

Bm

G

A

Bm

G

A



I thought that you were bet - ter. Look at you.---

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "I thought that you were bet - ter. Look at you.---

Bm

G

A

Bm

G



1. You used to be so laid_ back. You al - ways kept it
2. You act like you on fire,_____ liv - ing your de -

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "1. You used to be so laid_ back. You al - ways kept it
2. You act like you on fire,_____ liv - ing your de -



so cool. I loved you 'cause of all that, that's the truth.
-lu - sion. You just need you to take you high - er, off you go.



I don't think you know
You can make the call



(8) where your head is. I was al - ways there to help you break the fall.
when you're read - y. I will not be there to help you break the fall.



(8) And now you wan-na pre - tend that you a su - per - star. And now you want us to end,

Gmaj7



D



A/C#



— what's tak - en you this far? —

Don't tell me that you're done as far as we go.

Bm



G



D/F#



You need to have a sit down with your e - go.

When ev - 'ry - one's gone

D/A



F#m/A



Bm7



Gmaj7



— and you are by your-self

you know that you're gon - na come to me for help. —

D



A/C#



Bm



— Don't tell me that it's time for go - ing so - lo. —

You need to knock some

G *To Coda* Bm A/C# D

sense in - to your e - go. And when it's time for you to come back down_ to

Bm A/C# D Bm A/C#

where you start - ed, but we part - ed, I think you'll find that it is

D D/G A N.C. *D.S. al Coda*

ver - y hard_ to face. Re - al - i - ty's a sim - ple thing_

Coda N.C. *Repeat to fade*

E - go. E - go. E - go. E - go.

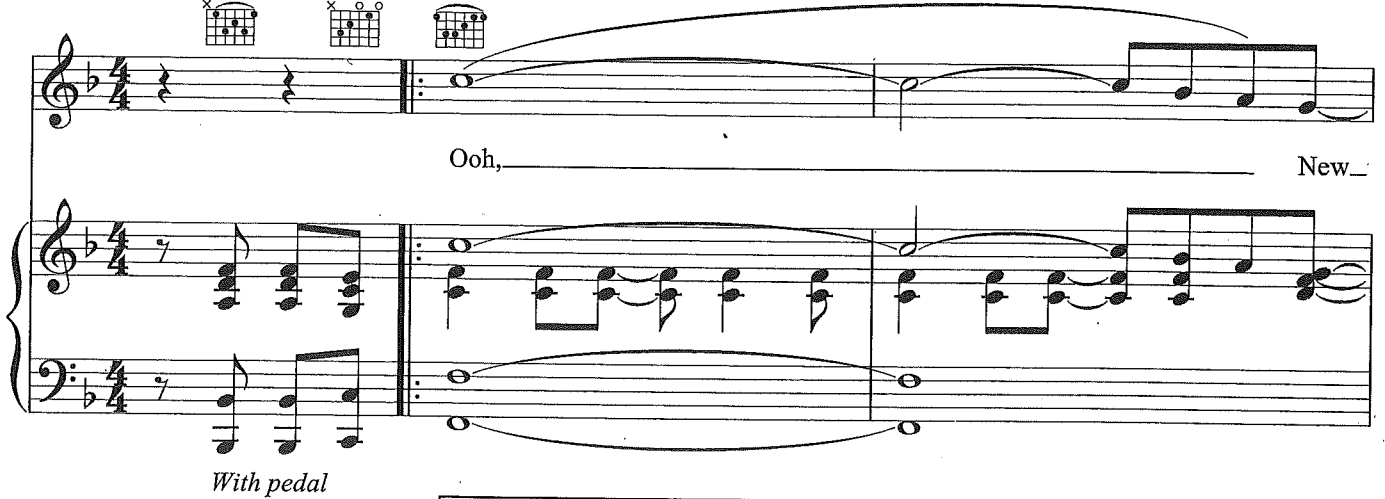
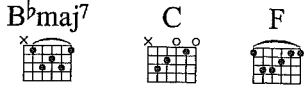
Empire State Of Mind (Pt.II)

Words & Music by Alicia Keys, Sylvia Robinson, Shawn Carter,
Angela Hunte, Bert Keyes, Alexander Shuckburgh & Janet Sewell

Original key F# major

Moderately slow

B^bmaj⁷ C F



Ooh, _____ New _____

With pedal

1. 2.

B^bmaj⁷ B^bmaj⁷ C



_____ York! _____

F



Grew up in _____ the town _____ that is fa - mous as _____ a place _____ of mo - vie scenes. _____
On the av - e - nue, _____ there ain't nev - er a _____ cur - few; _____ la - dies work so hard. _____

B^bmaj7

C

First system of musical notation. It includes a guitar chord diagram for B^bmaj7 (x21332) and a C chord diagram (x323111). The system contains a vocal line with a whole rest, a piano accompaniment with a whole note chord, and a bass line with a whole note chord.

F

Second system of musical notation. It includes a guitar chord diagram for F (332133). The lyrics are: "Noise is al - ways loud;— there are si - rens all a - round, and the streets are mean. — Such a melt - ing pot;— on the cor - ner sell - ing rock;— preach - ers pray to God. —". The system contains a vocal line with a melodic line, a piano accompaniment with a melodic line, and a bass line with a whole note chord.

B^bmaj7

C

Third system of musical notation. It includes a guitar chord diagram for B^bmaj7 (x21332) and a C chord diagram (x323111). The system contains a vocal line with a whole rest, a piano accompaniment with a whole note chord, and a bass line with a whole note chord.

F

Fourth system of musical notation. It includes a guitar chord diagram for F (332133). The lyrics are: "If I can make it here, — I can make it an - y - where; — that's what they say. — Hail a gyp - sy cab; — takes me down from Har - lem to the Brook - lyn Bridge. —". The system contains a vocal line with a melodic line, a piano accompaniment with a melodic line, and a bass line with a whole note chord.

B^bmaj⁷



First system of musical notation. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (Bb). The vocal line begins with a whole note rest, followed by a half note rest, and then a dotted quarter note. The piano accompaniment consists of chords and moving lines in both hands.

F



Second system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat. The lyrics are: "See-ing my face_ in lights,_ or my name in mar - quees found_ down on_ Broad - way._ Some - one sleeps at night_ with a hun - ger for_ more than_ an emp - ty fridge._"

B^bmaj⁷



Third system of musical notation. It features a vocal line and a piano accompaniment. The key signature has one flat. The vocal line begins with a whole note rest, followed by a half note rest, and then a dotted quarter note. The piano accompaniment consists of chords and moving lines in both hands.

A



Fourth system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat. The lyrics are: "E-ven if it ain't all_ it seems,_ I got a pock-et - ful_ of dreams;_ ba - by, I'm from } I'm-a make it by an - y means;_ I got a pock-et - ful_ of dreams,_ ba - by, I'm from } New_".

B^bmaj⁷

F

— York. —

Con-crete jun - gle where dreams are made — of; there's noth - ing you can't —

C

B^bmaj⁷

— do, — now you're in New — York. —

These streets will make you feel brand —

F

C

To Coda ◊

— new, big lights will in - spire — you; — hear it for New —

1.

2.

B^bmaj⁷

C

B^bmaj⁷

C/F

— York, New — York, New — York! —

— York! —

B^bmaj⁷



One hand in the air for The Big Cit - y! Street - lights, big dreams all look - ing pret - ty.

C

Dm

No place in the world that could com - pare. Put your light - ers in the air! Ev - 'ry - bod - y say, -

A

D.S. al Coda

yeah, _____ yeah! _____ Yeah, _____ yeah! _____ New -

♠ *Coda*

B^bmaj⁷



C

F

— York! _____

Cheryl Cole

Fight For This Love

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

♩ = 124



N.C.

8vb till *
Too much of an - y - thing can make you sick. — E - ven the good can be a

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

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Am G

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

D/F# G Bm7 Em

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

Am G D/F# G Bm7

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

Em S Am G D/F#

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

G Bm7 Em Am G

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

D G Bm7/D Em

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

Am G D/F# G D

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

Em Am G D

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

G Bm7 Em Am G

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

D/F# G D

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

Em Am G

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

D G Bm7 Em

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

To Coda

N.C.

8vb till *

Now ev - 'ry day ain't gon' be no pic - nic. —

Love ain't no walk in the park. —

All you can do is make the

best of it now.

Can't be a - fraid of the dark.

Just know that you're not

D.S. al Coda

⊕ Coda



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

D C G D/F#

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

Am G D C G

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

D/F# N.C.

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

Drums

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

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

Am G D/F# G D

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

Em Am G D

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

G Bm7 Em

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

Repeat ad lib. to fade

Pixie Lott

Gravity

Words & Music by Ina Wroldsen, Jonas Jeberg, Mich Hansen
& Lucas Secon

N.C.

♩ = 85

Grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty, stop pull-ing me!

The first system of music is in 4/4 time with a key signature of one sharp (F#). It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are: "Grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty, stop pull-ing me!". There are asterisks above the notes for "grav-i - ty" in the second and third phrases, indicating a specific articulation.

G



F



1. I know that you still have-n't found you
2. I know I be-tray what I'm made to,

and when I wan-na stand on my own two,
ig-nore the u - ni-verse when I see you.

The second system of music continues the vocal and piano parts. The piano accompaniment features a consistent eighth-note pattern. The lyrics are: "1. I know that you still have-n't found you / 2. I know I be-tray what I'm made to, and when I wan-na stand on my own two, ig-nore the u - ni-verse when I see you.".

C/E



C



sud - den - ly you start_ to show_ signs of what is pos - si - ble._
'Cause ev - 'ry night the stars_ will shine,_ merg - ing in - to U - turn signs_

The third system of music concludes the vocal and piano parts. The piano accompaniment maintains the eighth-note pattern. The lyrics are: "sud - den - ly you start_ to show_ signs of what is pos - si - ble._ 'Cause ev - 'ry night the stars_ will shine,_ merg - ing in - to U - turn signs_".

G



F



Then you're back to your ways and I let me down. Tell me why I keep try-'na stay a -
An - y - thing that they can, just to change my mind. When I pass your road, I can't help re -

C/E



C



G



- round? When all my fam - i - ly, — they al-ways tell - ing me be through_ with you. — } And I know that deep -
- wind. What is wrong with me? — All that I wan - na be is through_ with you. — }

F



C/E



C



N.C.

— down, I'm call-ing time on you, — on you, — on you. — Ev -'ry -

G F C/E

time I'm read-y to leave, oh, I seem to be pull-ing in the wrong di-rec - tion,

C G F

div-ing in with no pro-tec - tion. And you can't keep steer-ing me wrong, oh, grav-i - ty,

C/E C

pull-ing me back, pull-ing me in. Why you pull-ing me back, pull-ing me in just like

1. G C

grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty.

2.

G



F



grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty. Grav-i - ty, grav-i - ty, stop pull-ing me!

C/E



C



N.C.

Grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty.

F



C/E



Be qui - et, let me leave, let me go. Don't say an - oth - er word, 'cause in ev - 'ry

G



D



sound _____ you're pull-ing me down. _____ Ba - by, _____

E^b



D



you got a hold on me, like grav - i - ty.

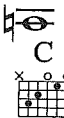
G



F



Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah,



yeah, yeah, yeah, grav - i - ty. Ev - 'ry



time I'm read-y to leave, oh, I seem to be pull-ing in the wrong di-rec - tion,



div-ing in with no pro-tec - tion... And you can't keep steer-ing me wrong, — oh, grav-i - ty,



pull-ing me back, — pull-ing me in. Why you pull-ing me back, — pull-ing me in just like



grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty.



N.C.

Grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty, grav-i - ty. —

Leona Lewis

I Got You

Words & Music by Savan Kotecha, Max Martin & Arnthor Birgisson

♩=104



Ooh, oh.



1. A place to crash,



I got you. No need to ask, I got you.



Just get on the phone, — I got you. Come and pick you up —
 2. Ain't fall- ing a - part — or bit - ter. Let's be big - ger than that.



— if I have to. What's weird a - bout it, — is we're right at the end...
 — and re-mem - ber that pull- ing out — don't — mean you're all a - lone...



Ain't mad a - bout it, just fi- gured it out in my head. — I'm proud to say —
 We'll both sur- vive — it, no dra- ma, no need for a show. — Just wan - na say —



'I got you'. Go a - head and say good - bye. I'll be al - right.

(2° only)

Em7

C6

G

Go a - head and make me cry.

I'll be al - right.

And when you need a place.

D/F#

Em7

C6

to run to,

for bet - ter or worse,

I got you.

1.

G

D/F#

Em

I got you.

Ooh.

8

2.

C

N.C.

G

D/F#

Go a - head and say good - bye.

I'll be al - right.

Em7 C6 G

Go a - head and make me cry. I'll be al - right. And when you need a place_

D/F# Em7 C6

to run to, for bet - ter or worse, I got you.

C D Em

'Cause this is love and life and noth - ing we can both con -

G C

-trol. (I got you.) And if it don't feel right you're not

D

los - ing me by let - ting me go... (I got you.) Ooh...

Em

C

ooh...

G

D

G

Mm, mm.

C

G

D

Oh... Oh... Say...

G D/F# Em7

Go a - head and say good - bye. I'll be al - right. Go a - head and make me cry.
(vocal ad lib.)

C6 G D/F#

I'll be al - right. And when you need a place — to run to, —

Em7 C6 G

— for bet - ter or worse, — I got you. A place to crash, —

D Em C N.C.

I got you. No need to ask, — I got you.

Taylor Swift

Love Story

Words & Music by Taylor Swift

Moderately

N.C.

The first system of the piano introduction is in 4/4 time with a key signature of two sharps (D major). The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The dynamic marking is *mf*.

The second system of the piano introduction continues the melody and bass line from the first system.

D(add⁹)



The first line of lyrics is "We were both young when". The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking is *mf*.

Gsus²



The second line of lyrics is "I first saw you. I close my eyes and the flash-back starts. I'm stand-in'". The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking is *mf*.

Bm



G(add²)



there

on a bal - co - ny in sum - mer air.

D(add⁹)



See the lights, see the par - ty, the ball gowns.
I sneak out to the gar - den to see you.

Gsus²



See you make your way through the crowd and say hel -
We keep quiet 'cause we're dead if they knew. So, close your

Bm



A



- lo.
eyes,

Lit - tle did I know
es - cape this town for a lit - tle while.

G



that you were Ro - me - o. You were
'Cause you were Ro - me - o, I was the

A



Bm



throw - ing peb - bles, and my dad - dy said, "Stay a - way from
scar - let let - ter, and my dad - dy said, "Stay a - way from

D



G



Ju - li - et." And I was cry - in' on the stair - case,
Ju - li - et." But you were ev - 'ry - thing to me. I was

A



Bm



G



A



beg - gin' you, "Please_ don't go." And I said,

D
xx0

A
x0

"Ro - me - o, take me some - where we can be a - lone. I'll be wait - ing.

Bm7
x

All there's left to do is run. You'll be the prince and I'll be the prin - cess.

G
000

A
x0

1.
D(add9)
xxx

It's a love sto - ry. — Ba - by, just say — yes."

2.
D
xx0

So, "Ro - me - o, save me. They're try'n' to tell me how to feel.



This love is dif - fi - cult, but it's real. Don't be a - fraid. We'll



make it out of this mess. It's a love sto - ry. Ba - by, just say yes."




G A Bm⁷

I got tired of wait - ing, —

G D A

won - der - in' if you were ev - er com - ing a - round. My faith in you was

Bm⁷ G D

fad - ing when I met you on the out - skirts of

A D

town. And I said, "Ro - me - o, save me. I've been feel - in' so a - lone.

A



Bm7



I keep wait - ing for you, but you nev - er come. Is this in my head? I don't

Gsus2



A



N.C.

know what to think." He knelt to the ground and pulled out a ring and said,

E



"Mar - ry me, Ju - li - et, you nev - er have to be a - lone.

B



C#m7



I love you and that's all I real - ly know. I talked to your dad. Go

A B

pick out a white dress. It's a love story. — Ba-by, just say —

E B

yes." — Oh, oh, oh, —

C#m7

oh, oh, oh, — oh. 'Cause

A E

we were both young when I first saw — you. —

Lily Allen

Not Fair

Words & Music by Lily Allen & Greg Kurstin

$\text{♩} = 124$

Dm



F



1. Oh, he

Dm



(2.) treats me with res-pect, he says he loves me all the time. He calls me
lie here in the wet patch, in the mid-dle of the bed. I'm feel - ing

F



fif - teen times a day, he likes to make sure that I'm fine. You know I've
pret - ty damn hard done by, I spent ag - es giv - ing head. Then I re -

Dm



nev - er met a man who's made me feel quite so sec - ure, he's not like
- mem - ber all the nice things that you've ev - er said to me, may - be I'm

F



N.C.

all them oth - er boys they're all so dumb and im - mat - ure. } There's just one
just o - ver - re - act - ing, may - be you're the one for me.

Dm



thing

that's get - ting in the way, —

when we go up to bed

F



— you're just no good,

it's such a shame. —

I look in - to your

Dm



eyes,

I want to get to know — you,

and then you make this



F

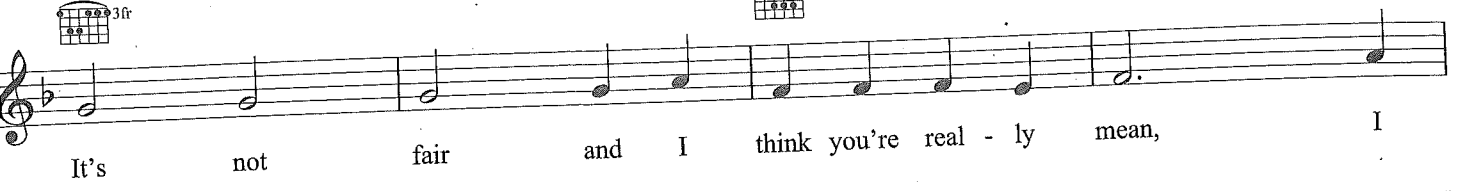


noise

and it's ap - par - ent it's — all o - ver.



N.C.

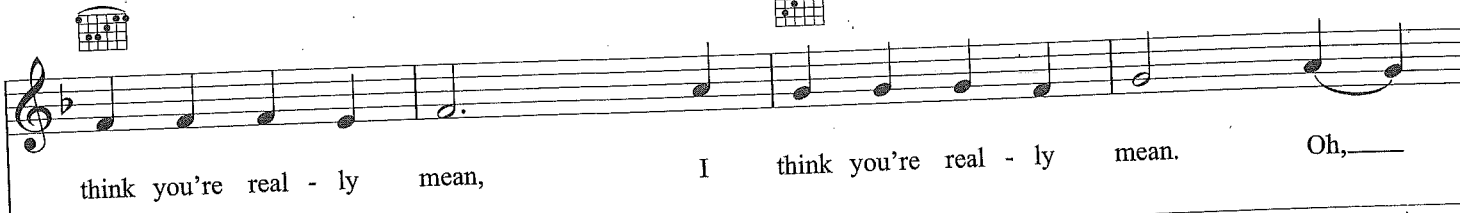
Gm  3fr  B^b



It's not fair and I think you're real - ly mean, I





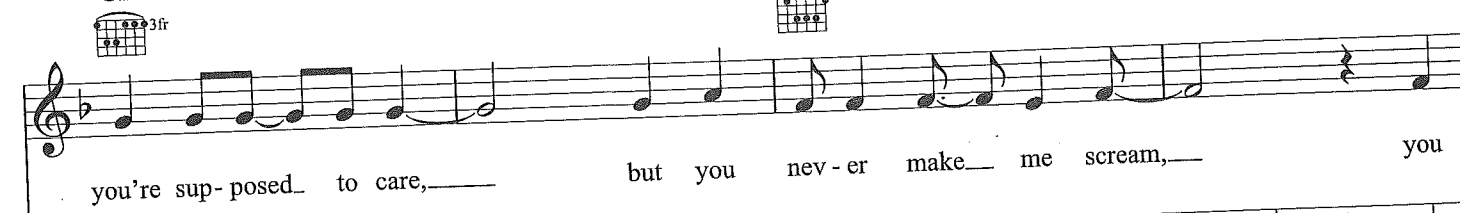
F  C  C



think you're real - ly mean, I think you're real - ly mean. Oh, —




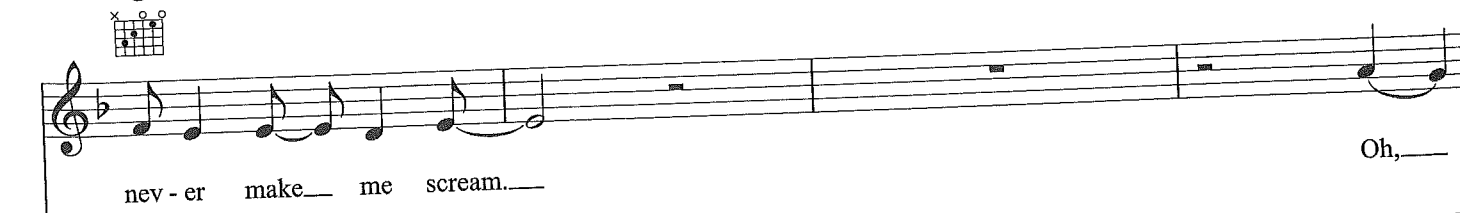
Gm  3fr  B^b



you're sup-posed_ to care, — but you nev - er make_ me scream, — you



C  C



nev - er make_ me scream. — Oh, —



Gm



Bb



it's not fair and it's real - ly not o - kay, it's

real - ly not o - kay, it's real - ly not o - kay. Oh, —

you're sup - posed to care, — but all you do is take, yeah,

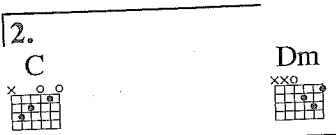
1.

To Coda ◊

all you do is take.

2. Oh, I

2.
C Dm



The image shows two guitar chord diagrams. The first is for the C major chord, with the first string muted (indicated by an 'x') and the second string open. The second is for the Dm (D minor) chord, with the first string muted and the second string open.



The first system of music consists of a guitar staff with a whole rest, followed by a vocal line and a bass line. The vocal line features a melodic phrase with eighth and quarter notes, including a 7th fret barre. The bass line provides a simple accompaniment with quarter notes.

F



The second system begins with a guitar staff showing a whole rest and a chord diagram for the F major chord. The vocal line continues with a similar melodic pattern, and the bass line maintains its accompaniment.

Dm



The third system starts with a guitar staff showing a whole rest and a chord diagram for the Dm chord. The vocal line continues with the melodic phrase, and the bass line provides accompaniment.

F



The fourth system begins with a guitar staff showing a whole rest and a chord diagram for the F major chord. The vocal line concludes with the phrase "There's just one" and a final melodic flourish. The bass line continues with its accompaniment.

There's just one

Dm



F



thing that's get - ting in the way, — when we go up to bed — you're just no

Dm



good, it's such a shame. — I look in - to your eyes, I want to get to know —

F



— you, and then you make this noise and it's ap - par - ent it's — all o -

D.S. al Coda

⊕ Coda

C



F



- ver.

Rihanna

Russian Roulette

Words & Music by Shaffer Smith & Charles Harmon

$\text{♩} = 90$

N.C.

The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows the piano accompaniment in 4/4 time, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature is three sharps (F#, C#, G#).

The vocal entry begins with the lyrics "Ah. Ah. Ha-ha - ha-ha. 1. Take a breath,—" under a treble clef staff. The piano accompaniment continues in the bass clef staff. The key signature remains three sharps.

The vocal entry continues with the lyrics "take it deep.— 'Calm your-self,'— he says to me.— If you play,—" under a treble clef staff. The piano accompaniment continues in the bass clef staff. Above the vocal line, four guitar chords are indicated: F#m, D/F#, Bm/F#, and C#/F#. The key signature remains three sharps.

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you play for keeps — (2.) —
to your-self. —

Take a gun, —
He says "Close your eyes, —

and count to three. —
some-times it helps." —



I'm sweat-ing now, —
And then I get —

mov-ing slow. —
a scar-y thought

No time to think, —
that he's here. —



my turn to go. — }
means he's nev - er lost. — }

And you can see my heart — beat-



- ing. —

You can see it through my — chest. —

And I'm ter - ri - fied.

B/D# E C#/E# C#

chance to say good-bye but it's too late to pick up the value of my life. And you can see my

F#m D E

heart _____ beat - ing. _____ You can see it through my chest..

Bm F#m D

And I'm ter - ri - fied _____ but I'm not leav - ing. _____ I

E Bm C# F#m

know that I must pass this test _____ You can see my heart _____ beat

D E Bm

- ing. — Oh, you can see it through my — chest. — And I'm ter - ri - fied.

F#m D E

but I'm not leav - ing. — I know that I must pass this — test —

Bm C# N.C.

so I just pull the trig - ger.

Ha-ha - ha-ha. Ha-ha.

Gabriella Cilmi

On A Mission

Words & Music by Gabriella Cilmi, George Astasio, Jason Pebworth
& Jonathan Shave

♩ = 180

N.C.

Play three times

Piano introduction in 4/4 time, starting with a whole rest in the treble clef and a rhythmic pattern in the bass clef.

F

C/F

F

C/F

F

1. It's time for me to make a move,
2. I'm gon-na lay it on the line,

and I know what I got-ta do
I won't give up with-out a fight

D^b/F

E^b/F

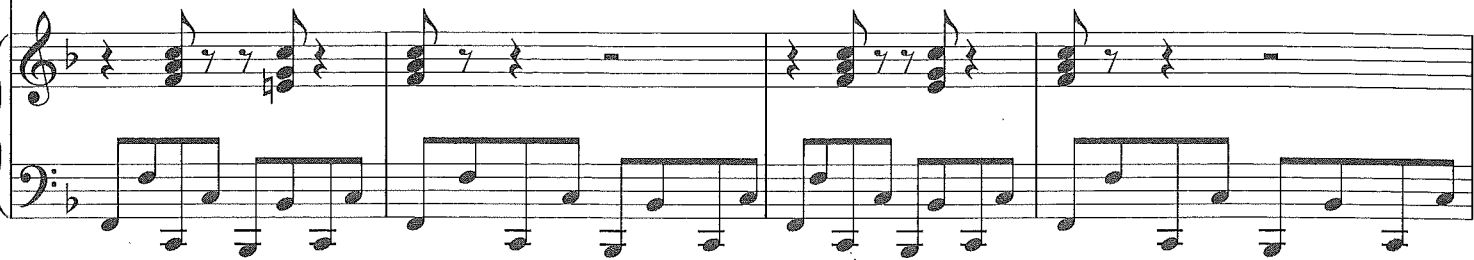
'cause I got ev-'ry-thing to prove.
'cause I can see the fin-ish line.

I got-ta plan I'm stick - in' to.
Won't stop un-til I think you're mine.



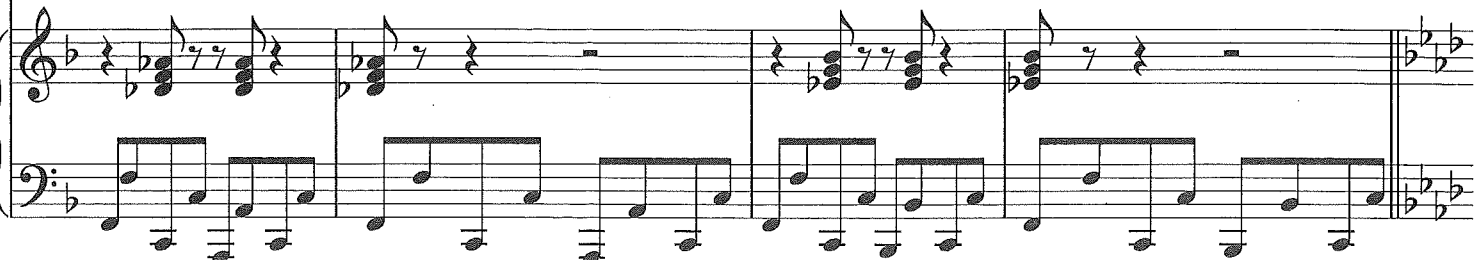
The word is out all o-ver town
So read the writ-ing on the wall,

but I won't let it get me down.
I'm read-y and I'm still stand-ing tall.

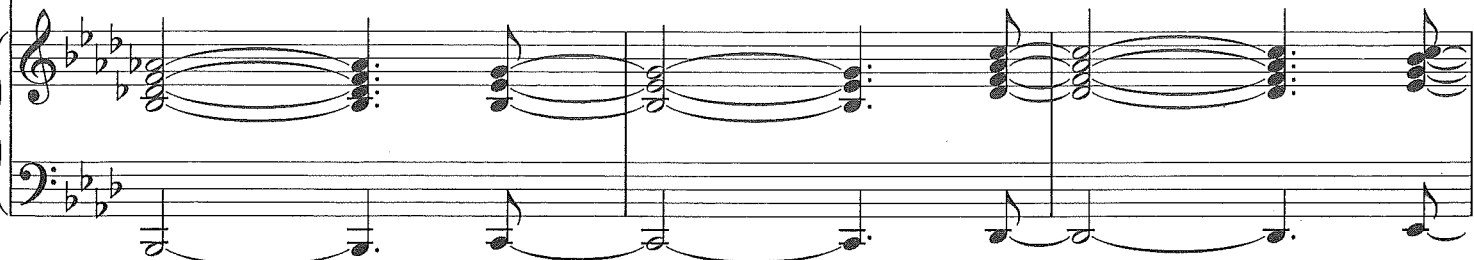


I ain't no-bod-y's push a-round.
So peo-ple think they know it all.

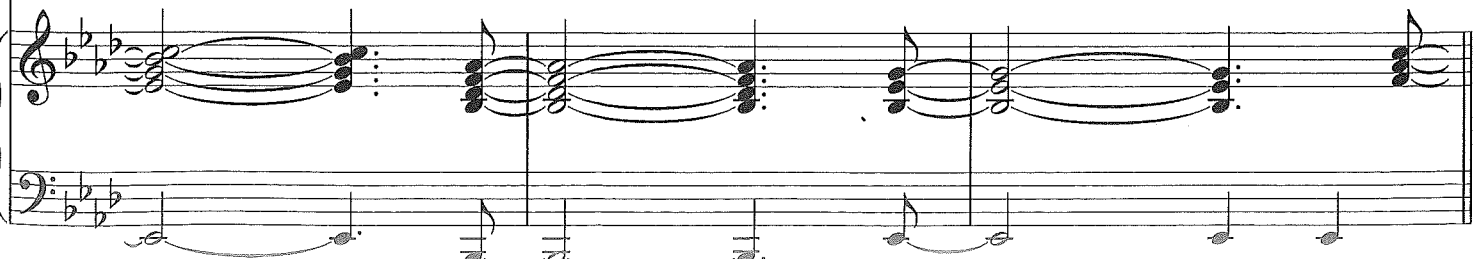
If they could on-ly see me now.
I guess I'll have to show 'em all.



There's on - ly one _____ thing on _____ my mind. _____ And I am run -



- ning out _____ of time. _____ I'm com - ing through _____ so get out _____ of the way. _____



Fm



D^b



A^b



I am a wom - an on a mis - sion. (Oh!)—

E^b



Fm



D^b



Noth-ing can stop— me, I'm stron - ger than ev - er.

A^b



E^b



Fm



I'm gon - na see— this through.— I am a wom-

D^b



A^b



E^b



- an on a mis - sion. (Oh!)—

What-

D^bmaj⁷



E^b



To Coda

1.
N.C.

-ev-er it takes, I will do what I got - ta do.

2.
N.C.

do.

N.C.

Stand a - side 'cause I'm on a mis - sion. I'm on fire, there's no com - pet - i - tion. You

Drums

can't blame me, I got in - tu - i - tion and I nev - er miss a trick, just like

— a ma - gi - cian. Don't need cash, don't need per - mis - sion.

Think I'm scared? You must be trip - pin'. Foot on gas, key -

— in ig - ni - tion. Can't stop now 'cause I'm on a mis - sion.

D.S. al Coda

Perc.

♠ Coda

E^b



F^m



D^b



— what I got - ta do. I'll nev - er give up. I'll nev - er give up. I'll

A^b



E^b



Fm



nev - er give up, I'm on a mis - sion I'll nev - er give up. I'll

D^b



A^b



E^b



nev - er give up. I'm gon - na see this through. I'll

Fm



D^b



A^b



nev - er give up. I'll nev - er give up. I'll nev - er give up, I'm on

E^b



D^bmaj7



E^b



N.C.

a mis - sion. What - ev - er it takes, I will do what I got - ta do.

Shakira

She Wolf

Words & Music by Shakira, Samuel Endicott, Jorge Drexler
& John Hill

♩ = 125
N.C.

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a whole rest in the treble clef, followed by a series of eighth and quarter notes in the bass line.

The second system of musical notation continues the grand staff from the first system. It features a whole rest in the treble clef and a bass line with eighth and quarter notes. The melody in the treble clef begins with a quarter rest, followed by a half note and a quarter note.

Bm Bm/F# Gadd9 D D/F# Bm7

Diagram 1 (Bm): x24432

Diagram 2 (Bm/F#): x24432

Diagram 3 (Gadd9): 000032

Diagram 4 (D): xx0232

Diagram 5 (D/F#): xx0232

Diagram 6 (Bm7): x24432

The third system of musical notation shows the continuation of the grand staff. The treble clef contains a series of chords and moving lines, while the bass clef continues with its rhythmic pattern. The system concludes with a whole rest in the treble clef.

Bm Bm/F# Gadd9 D D/F# Bm7

Diagram 1 (Bm): x24432

Diagram 2 (Bm/F#): x24432

Diagram 3 (Gadd9): 000032

Diagram 4 (D): xx0232

Diagram 5 (D/F#): xx0232

Diagram 6 (Bm7): x24432

The fourth system of musical notation is the final system on the page. It continues the grand staff with chords and moving lines in the treble clef and a bass line in the bass clef. The system ends with a whole rest in the treble clef.

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(S. O. S. she's in dis - guise. S. O. S. she's in



dis - guise, there's a she wolf in dis - guise,



N.C.

com - ing out, com - ing out, com - ing out.) 1. A

N.C.

(1.) do - mes - ti - cat - ed girl that's all you ask of me.
 2. Sit - ting a - cross the bar, star - ing right at her pray.

Dar-ling it is no joke, this is ly - can - thro - py. The moon's a - wake now, with
 It's go - ing well so far, she's gon - na get her way. Noc - tur - nal crea - tures are

eyes wide o - pen. My bod - y's crav - ing so feed the hun - gry.
 not so pru - dent. The moon's my teach - er and I'm her stu - dent. To

Bm Bm/F# G D D/F# Bm

I've been de - vot - ing my - self to you Mon - day to Mon - day and Fri - day to Fri - day. Not
 look at the sin - gle man I've got on me a spe - cial ra - dar and the

Bm/F# Gadd9 D D/F# Bm7

get - ting e - nough re - tri - bu - tion or de - cent in - cen - tives to keep me at it. I'm
 fire de - part - ment's hot - line, in case I get in trou - ble la - ter. Not

Bm

Bm/F#

Gadd9

D

D/F#

Bm7

start - ing to feel just a lit - tle a - bused like a cof - fee ma - chine in an of - fice. So
look - ing for cute lit - tle di - vos or rich cit - y guys that just want to en - joy. I'm

Bm

Bm/F#

Gadd9

D

D/F#

Bm7

I'm gon - na go some - where clo - ser to get me a lo - ver and tell you a - bout it.
hav - ing a ver - y good time in the heat, ver - y bad in the arms of a boy.

Bm

Bm/F#

G

D

D/F#

Bm

Bm/F#

G

There's a she wolf in the clo - set. O - pen up and

D

D/F#

Bm

Bm/F#

G

D

D/F#

Bm

set her free. (A - hoo!) There's a she wolf in your clo - set.

Bm/F#

G

D

D/F#

N.C.

Bm

Bm/F#

Gadd9



Let it out so it can breathe...

D

D/F#

Bm7

Bm

Bm/F#

Gadd9

D

D/F#

Bm7



2.

Bm

Bm/F#

G

D

D/F#

Bm

Bm/F#

G



(S. O. S. she's in dis - guise... S. O. S. she's in

D

D/F#

Bm

Bm/F#

G

D

D/F#

Bm



dis - guise, there's a she - wolf in dis - guise,

1.

Bm/F# G D D/F# Bm

2.

Bm Bm/F# G

com-ing out, com-ing out, com-ing out.)

com-ing out, com-ing out,

com-ing out.)

There's a she wolf

in the clo - set. Let it out so it can breathe.

Lady Gaga

Speechless

Words & Music by Stefani Germanotta

♩ = 72

C

G/B

Oh. Oh.

Am

F

Gsus⁴

G

N.C.

Oh. Oh.

8vb till end
1. I

Am

G

can't be - lieve_ what you said to me_ last night we were a - lone_ You threw your
(2.) can't be - lieve_ how you slurred at me with your half-wired bro - ken jaw. You popped my

F

G



hands up, ba - by you gave up, you gave up. I
 heart seams, all my bub - ble dreams, bub - ble dreams. I

Am

G



can't be - lieve how you looked at me with your James Dean glos - sy eyes. In your
 can't be - lieve how you looked at me with your John - ny Walk - er eyes. He's gon - na

F

G



tight jeans with your long hair and your cig - ar - ette stained lies.
 get you and aft - er he's through there's gon' be no love left to rye.

Am

E7/G#

C/G



— Could we fix you if you broke and is your punch
 — And I know that it's com - pli - ca - ted, but I'm a los - er in love. So ba - by, raise a glass to mend all the

F#7b5



C



G/B



Am



C/G



line just a joke? — } I'll nev - er talk a - gain. Oh, boy you've left me
 bro - ken hearts of all my wrecked up friends. }

F



Gsus⁴



G



speech - less, you've left me speech - less, so speech - less.

C



G/B



Am



C/G



Fmaj⁷



F⁶



And I'll nev - er love a - gain. Oh, boy you've left me speech - less, you've left me
 2° friend

1.

Gsus⁴



G



2.

Gsus⁴



G



speech - less, so speech - less. 2. Oh, I speech - less, so speech - less. Oh.



Oh. Oh.

1.

2.



Oh. And af - ter all the drinks and



bars that we've been to would you give it all up? Could I give it all up for you?



And af - ter all the boys and the girls that we've been through would you

C rit. **G/B** **B^b** **F**

give it all up? Could you give it all up? If I prom-ise boy, — to you...

a tempo **C** **G/B** **Am** **F** **C** **G/B**

That I'll nev - er talk a - gain. And I'll nev - er love a -

Am **F** **C** **G/B** **Am** **G**

- gain. I'll nev - er write a song, won't e - ven sing a -

F⁹ **Gsus⁴** **C** **G/B** **Am**

N.C.

- long. I'll nev - er love a - gain. Oh, — So speech-less.

Fmaj7

F6

Gsus4

G



You left me speech - less, so speech - less.

C

G/B

Am

Fmaj7

F6



Will you ev - er talk a - gain? Oh, boy why you so speech - less, you've left me

Gsus4

G

C

G/B



speech - less, so speech - less. Some men may fol - low

Am

G

F9

N.C.

C



me but you choose "death and com - pan - y." Why you so speech - less? Oh, oh.

8^{ub}

Beyoncé

Sweet Dreams

Words & Music by Richard Butler, Wayne Wilkins,
James Scheffer & Beyoncé Knowles

♩ = 130
N.C.

1.

2.

N.C.

(Turn the lights on.)

The introduction consists of two systems of musical notation. The first system shows a vocal line with a whole rest followed by a measure with a 7-measure rest, and a piano accompaniment. The second system shows the vocal line with a whole rest followed by a measure with a 7-measure rest, and the piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

1. Ev - 'ry night I rush to my bed___ with hopes that may-be I'll get a chance___ to see you when I close my

The first line of the vocal melody is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of a series of eighth notes and quarter notes. The piano accompaniment continues with the same bass line and chords as in the introduction.

eyes. I'm go-ing out of my head,___ lost in a fai-ry-tale, can you hold my hands. and be my

The second line of the vocal melody continues the eighth-note and quarter-note pattern. The piano accompaniment remains consistent with the previous sections.

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guide?_ Clouds filled with stars cov - er your skies and I hope it rains...

§ N.C.

— You're the per - fect lul - la - by. — What kind - a dream is this?_ You could be a

Em

D

Bm7

sweet dream or a beau - ti - ful night - mare... Eith - er way I —

C

Em

D

don't wan-na wake up from you. Sweet dream or a beau - ti - ful night - mare...



Some - bod - y pinch me, your love's too good to be true...



My guil - ty plea - sure, I ain't go - ing no - where. Ba - by



long as you're here I'll be float - ing on air. You can be a



sweet dream or a beau - ti - ful night - mare.

G *To Coda* A

Eith - er way I _____ don't wan - na wake up from you. 2. I

Em D Bm⁷

men-tion you when I say my prayers... I wrap you a-round all of my thoughts...

C Em D

— Boy, you're my tem - po - ra - ry high. Wish when I wake up you're there _____ to

G A Em

wrap your arms a-round me for real _____ and tell me you'll stay by my side... Clouds filled with

D Bm7 C

stars cov - er the skies and I hope it rains...





Em D G *D.S. al Coda*

— You're the per - fect lul - la - by. _____

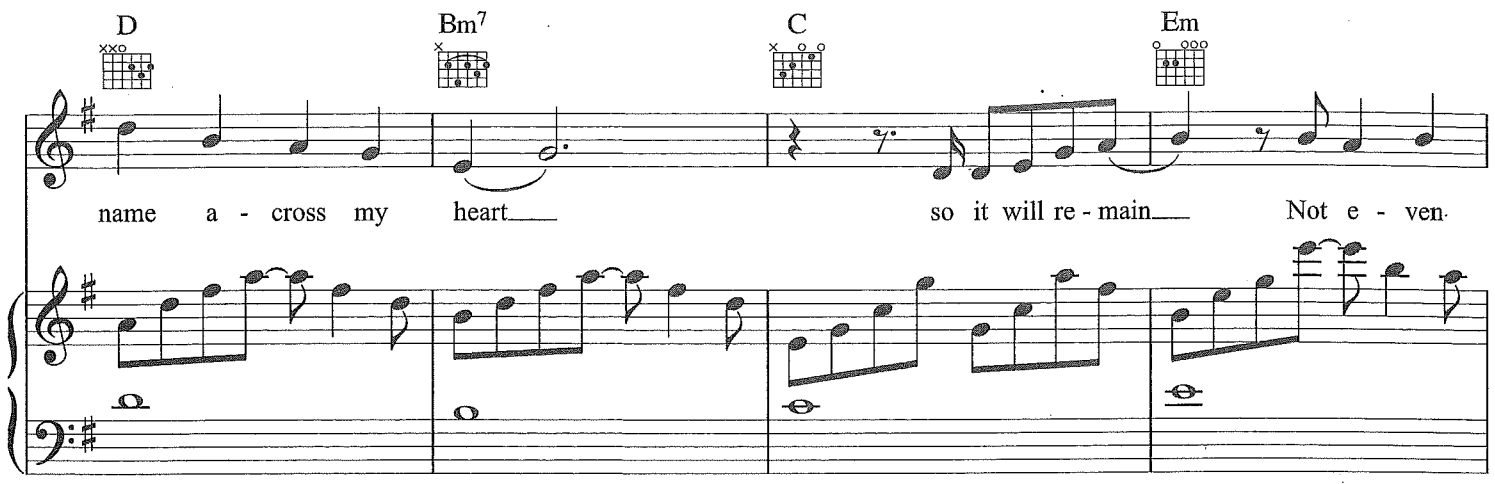
♩ *Coda*




A Em

don't wan - na wake up from you. _____ Tat - too your

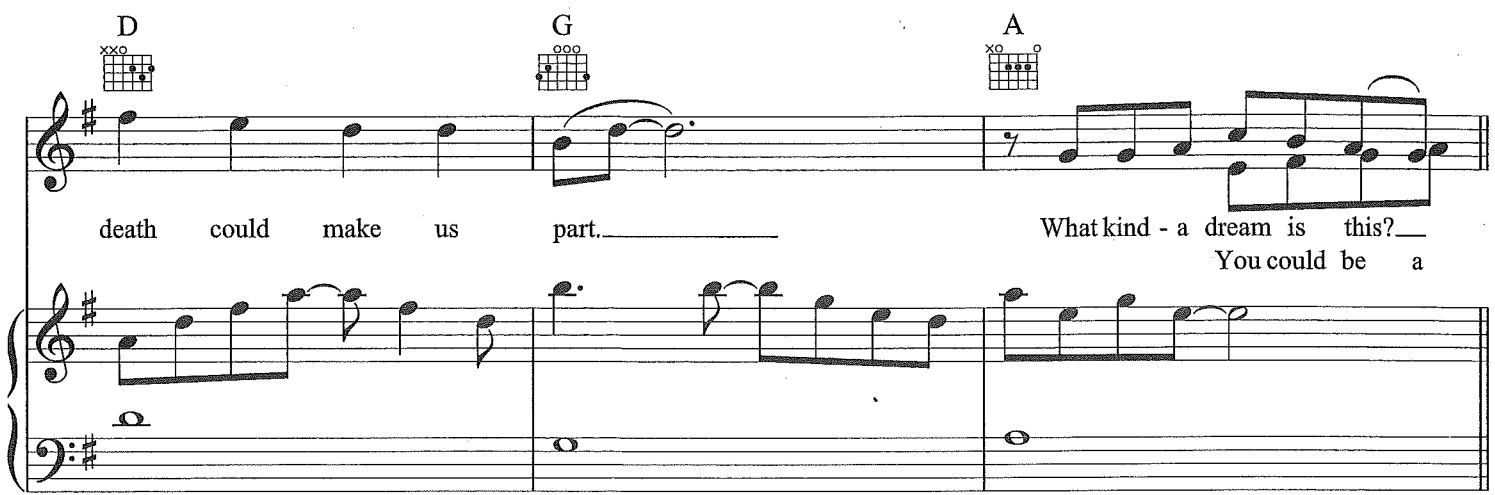
D  Bm⁷  C  Em 



name a - cross my heart_____ so it will re - main_____ Not e - ven.



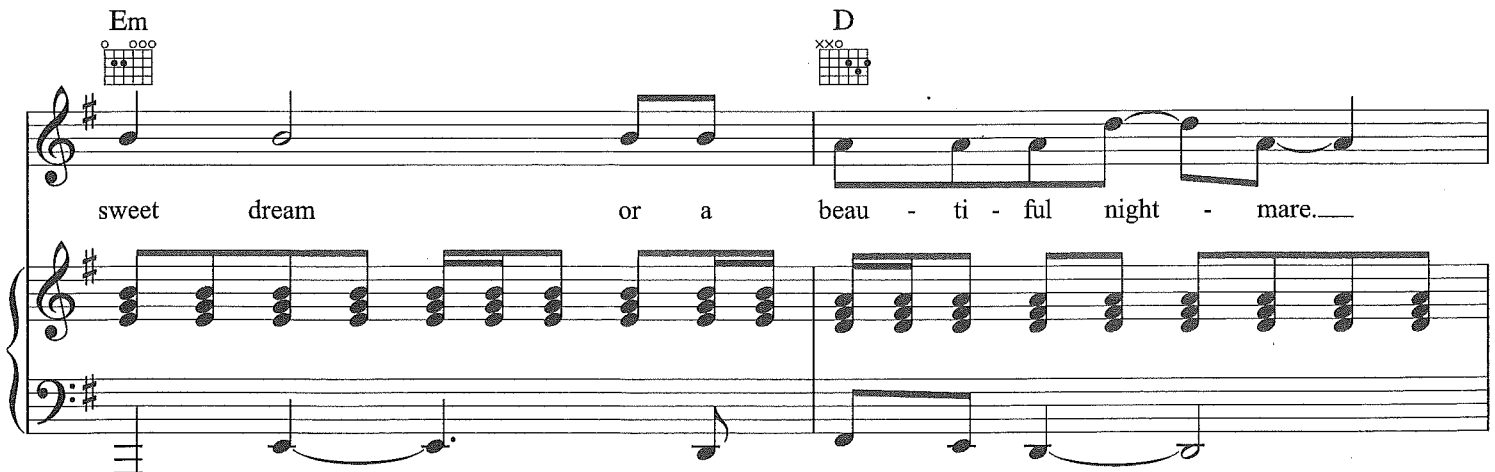
D  G  A 



death could make us part._____ What kind - a dream is this?____
You could be a



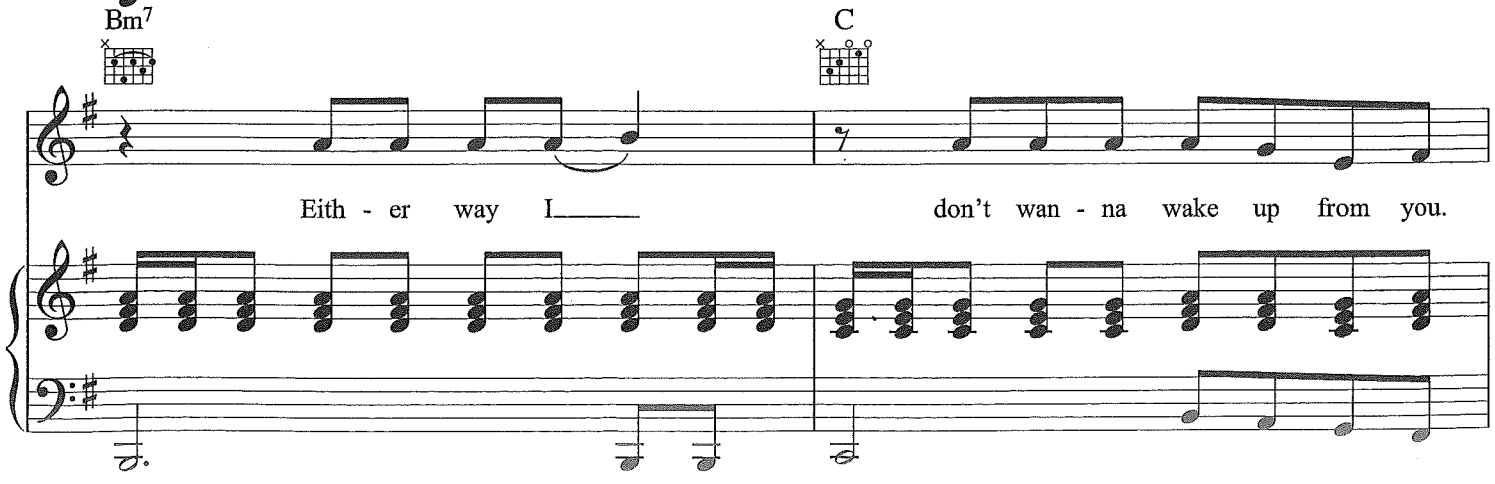
Em  D 

sweet dream or a beau - ti - ful night - mare.____



Bm⁷  C 

Eith - er way I_____ don't wan - na wake up from you.





Sweet dream or a beau - ti - ful night - mare...



Some - bod - y pinch me, your love's too good to be true...



— My guil - ty plea - sure, I ain't go - ing no - where. — Ba - by



long as you're here — I'll be float - ing on air. You could be a

Em



D



sweet dream or a beau - ti - ful night - mare.---

G



A



Eith - er way I _____ don't wan - na wake up from you.---

Em



Fade out

D



Bm7



Eith - er way I _____

C



Em



don't wan - na wake up from you.---

Kesha

Tik Tok

Words & Music by Kesha Sebert, Lukasz Gottwald & Benjamin Levin

$\text{♩} = 120$

B^b5



C⁵



D⁵



Wake up in the morn - ing feel - ing like P Did - dy, grab my glass -

B^b5



C⁵



D⁵



B^b5



- es I'm out the door I'm gon - na hit this_ cit - y. Be - fore I leave, brush my teeth, with a

C⁵



D⁵



B^b5



N.C.

bot - tle of Jack, 'cause when I leave for the night I ain't com - in' back. I'm talk - in'

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B^b5

C⁵

D⁵



pe - di - cure on our toes, toes, try - in' on all our clothes, clothes,

B^b5

C⁵

D⁵

B^b5



boys blow-in' up our phones, phones. Drop top - pin', play-in' our fav-'rite C - Ds,

C⁵

D⁵

G⁵

N.C.



pull-in' up to the par - ties, try'n' to get a lit-tle bit tip - sy... Don't

B^b



C



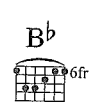
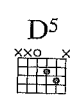
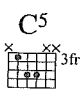
D



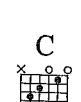
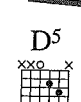
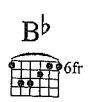
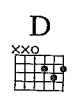
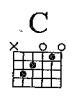
B^b



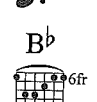
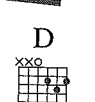
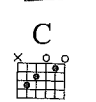
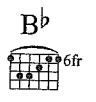
stop, make it pop, D J blow my speak-ers up to - night, I'm - a fight, till we



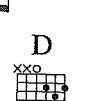
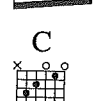
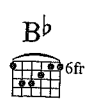
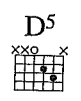
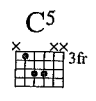
see the sun light. Tik Tok, on the clock, but the



par - ty don't stop, no. Oh, oh. Oh, oh. Don't



stop, make it pop, D J blow my speak-ers up to - night, I'm - a fight, till we



see the sun light. Tik Tok, on the clock, but the par - ty don't stop, no.

B \flat *To Coda* \oplus D 5 C

Oh, oh. Oh, oh. Ain't got no

B \flat^5 C 5 D 5 B \flat^5

care in the world, but got plen-ty of beer, ain't got no mon-ey in my poc-ket but I'm

C 5 D 5 B \flat^5 C 5 D 5

al-read-y here. And now the dudes are lin-ing up, 'cause they hear we got swag-ger, but we

B \flat^5 /G N.C.

kick 'em to the curb un-less they look like Mick Jag-ger. I'm talk-in' bout

B^{b5} C⁵ D⁵

ev - 'ry - bod - y get - tin' crunk, crunk, boys try'n' to touch my junk, junk, I'm gon - na

B^{b5} C⁵ D⁵

smack 'em if they get - tin' too drunk, drunk. Now, now we

B^{b5} C⁵ D⁵

go till they kick us out, out or the po - lice shut us down, down,

B^{b5} D⁵ N.C. *D.S. al Coda*

po - lice shut us down, down, po - po shut us down. Don't

♩ Coda

D⁵



C



B^b



Gm



Oh, oh. (D J.) You build me up, you break me down,

Dm



C



B^b



my heart it pounds, yeah you got me. With my hands up,

Gm



Dm



C



you got me now. You got that sound, yeah you got me. (D

B^b



Gm



Dm



J.) You build me up, you break me down, my heart it pounds,



— yeah you got me. With my hands up, put your hands up,

N.C.

— put your hands up. Now the party don't start till I walk in. Don't



stop, make it pop, D J blow my speakers up to night, I'm a fight, till we



see the sunlight. Tik Tok, on the clock, but the party don't stop, no.

B^b D⁵ C B^b

Oh, oh. Oh, oh. Don't stop, make it pop, D J

C D B^b C⁵ D

blow my spea-kers up to - night, I'm - a fight, till we see the sun - light. Tik

B^b C D

Tok, on the clock, but the par - ty don't stop no.

B^b D⁵ C B^b5

Oh, oh. Oh, oh.

Ellie Goulding

Under The Sheets

Words & Music by Ellie Goulding & Fin Dow-Smith

$\text{♩} = 105$

N.C.

Like all the boys be-fore, like all the boys, boys, boys, boys. Like all the boys be-fore, like

(L.H.) (L.H.) (L.H.)

This system contains the first three measures of the song. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part includes a left-hand line with chords and a right-hand line with chords and a melodic line. The lyrics are: "Like all the boys be-fore, like all the boys, boys, boys, boys. Like all the boys be-fore, like".

N.C.

all the boys, boys, boys, boys. 1. You left a blood stain on the floor.

This system contains the next three measures. The lyrics are: "all the boys, boys, boys, boys. 1. You left a blood stain on the floor." The piano accompaniment continues with a steady bass line and chords.

You set your sights on him. You left a hand print on the door,

This system contains the final three measures of the page. The lyrics are: "You set your sights on him. You left a hand print on the door,". The piano accompaniment concludes with a final chord.

Dm



like all the boys be-fore, like all the boys be-fore... This is our luck, -

B^b



Gm



E^b



- ba - by, run-ning out. Our clothes were nev - er off. _____

Dm



We still have our _____ roads to run a - bout.

B^b



Gm



E^b



To scale the map, to scale the map to get us back on _____ track. -

Bbmaj7



F6/C



Dm



I've seen you in a fight you lost, I've seen you in a fight...

Bb



Dm/A



Gm



We're un - der the sheets and you're kill - ing me. In our house made of pa -

Dm/A



Bb



- per, your words all o - ver me. We're un - der the sheets.

Bb/C



Dm



and you're kill - ing me.

Like all the boys be - fore, like all the boys, boys, — boys, — boys.

Like all the boys be - fore, like all the boys, boys, — boys, — boys.

2. In here the world — won't bring us down. Our plan is gold —

dust. — Out there a lone - ly girl — could drown. —



In here we're fro - zen. — Where did the peo - ple go? —



My hands are emp - ty. — You're not the ans -



- wer I — should know. — Like all the boys be - fore, like all the boys be - fore. —



We're un - der the sheets. — and you're kill - ing me. — In our — housemade of pa -

Dm/A



Bb



- per, your words all o - ver me. We're un - der the sheets.

Bb/C



Dm



and you're kill - ing me. We're

Dm



in a mess, babe, we're in a mess, babe. Your more is less, babe.

Dm7



(Oh, oh.) We're in a mess, babe, we're in a mess, babe. Your

Bdim/D



B^b/D



more is less babe. (Oh, oh.)

B^b



Dm/A



Gm⁷



We're un-der the sheets and you're kill-ing me. In our house made of pa-

Dm/A



B^b



-per, your words all o-ver me. We're un-der the sheets.

B^b/C



Dm



N.C.

and you're kill-ing me. Like all the boys be-fore, like all the boys be-fore.

B \flat

Dm/A

Gm



Musical staff with lyrics: We're un - der the sheets and you're kill - ing me. In our house made of pa -

Accompanying guitar and bass staves for the first system.

Dm/A

B \flat

B \flat /C



Musical staff with lyrics: - per, your words all o - ver me. We're un - der the sheets and you're kill - ing me.

Accompanying guitar and bass staves for the second system.

Dm



Musical staff with a long melodic line and a double bar line.

Accompanying guitar and bass staves for the third system.

Musical staff with lyrics: Kil - ling me, kill - ing me, kill - ing me.

Accompanying guitar and bass staves for the fourth system.

Paloma Faith

Upside Down

Words & Music by Paloma Faith, Andrew Nicholas Love,
Jos Hartvig Jorgensen & Belle Sara Humble

♩ = 165

Dm



Gm



N.C.

Dm



1. An - gels watch - ing o - ver me with smiles up - on their face
2. Watch - ing peo - ple scur - ry by, rush - ing to and fro...

Gm



'cause I have made it through this far in an
 Oh, this world is such a crazy place it's

Dm



un - for - giv - ing place. It feels some - times this hill's
 all a - bout the go, go, go. Some - times life can taste

too steep for a girl like me to climb. But
 so sweet, when you slow it down. You

Gm



I must knock those thoughts right down. I do it in my own time.
 start to see the world a lit - tle diff - 'rent - ly when you turn it up - side down.



I don't care. (Care, care.) I'm half way there.



(No - where.) On a road that leads me straight
And I'm just soaking up the

N.C.

mag - ic in the air } to who knows where. I tell you



what, (I tell you what.) what I have found. (What I have found.) That I'm no

Gm



Dm



fool, (That I'm no fool.) I'm just up - side down. (Just up - side down.) I ain't got no

cares. (Ain't got no cares.) I ain't got no rules. (Ain't got no rules.) I think I

Gm



Dm



1.

like (I think I like.) liv - ing up - side down. (Liv - ing up - side down.)

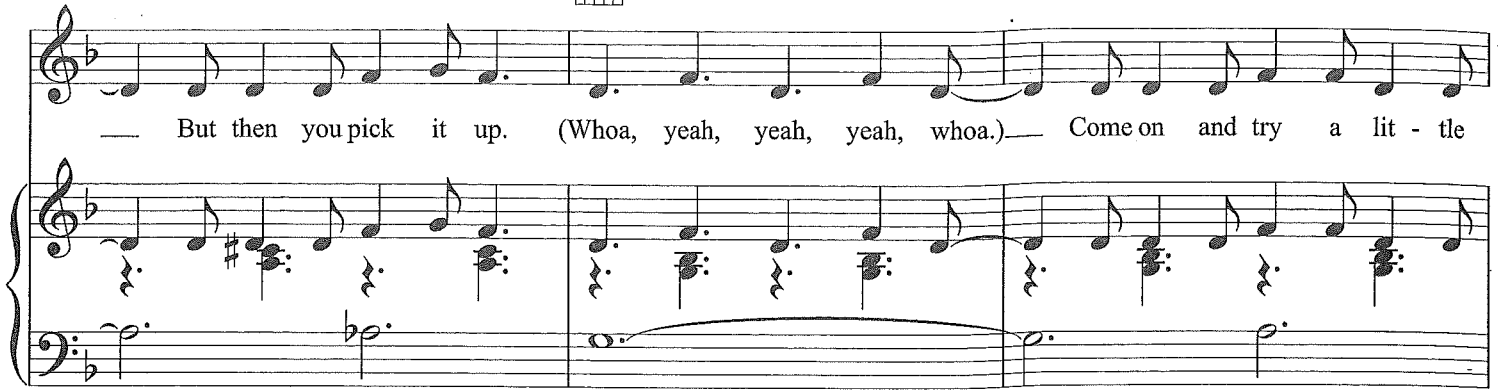
2.

A



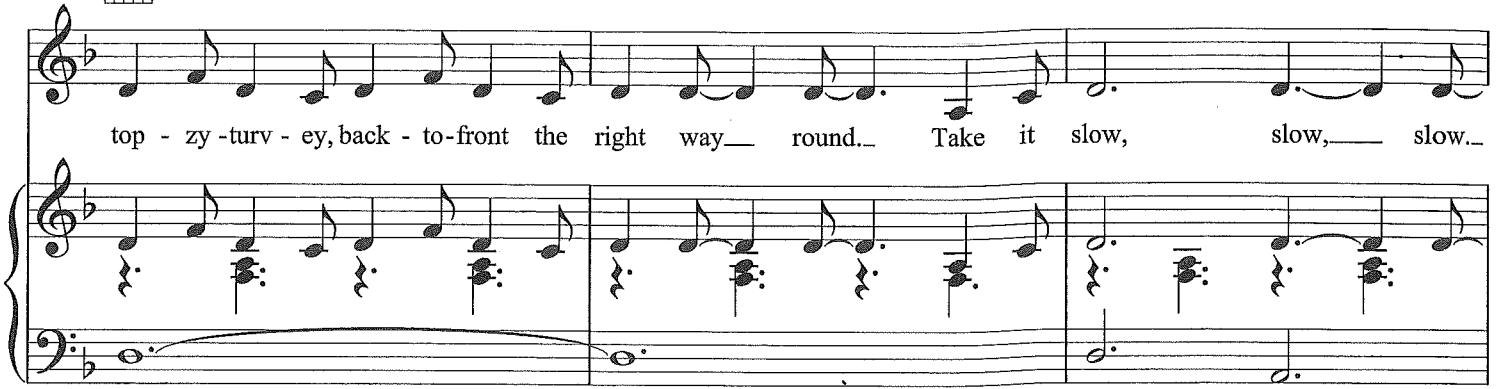
down.) (Whoa, whoa, - whoa.) - You got - ta slow it down. (Yeah, yeah, - yeah.) -

Gm



— But then you pick it up. (Whoa, yeah, yeah, yeah, whoa.)— Come on and try a lit - tle

Dm

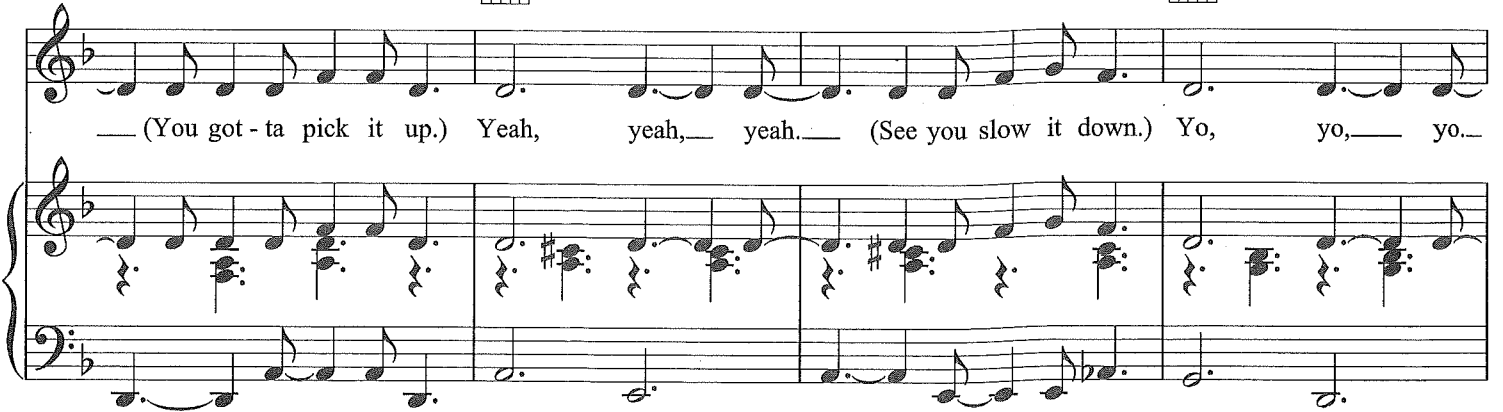


top - zy - turv - ey, back - to - front the right way — round... Take it slow, slow, — slow...

A



Gm



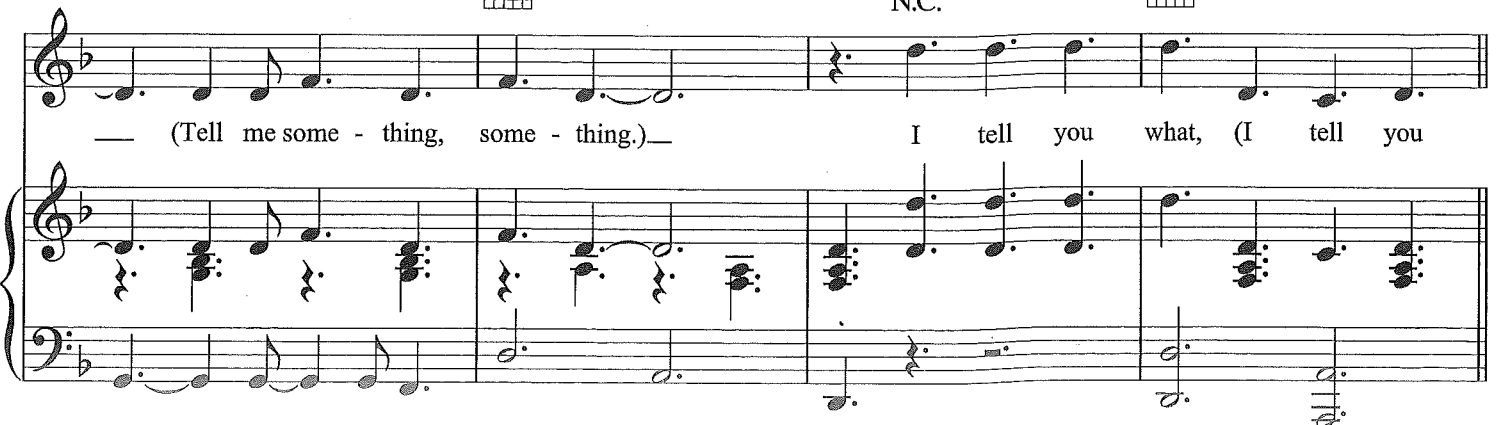
— (You got - ta pick it up.) Yeah, yeah, — yeah. — (See you slow it down.) Yo, yo, — yo...

Dm



N.C.

Dm



— (Tell me some - thing, some - thing.) — I tell you what, (I tell you



what.) what I have found.(What I have found.) That I'm no fool, (That I'm no



fool.) I'm just up - side down.(Just up - side down.) I ain't got no cares.(Ain't got no



cares.) I ain't got no rules.(Ain't got no rules.) I think I like (I think I



1. | 2.

like.) liv-ing up - side down.(Liv-ing up - side down.) I tell you what, (I tell you down.)

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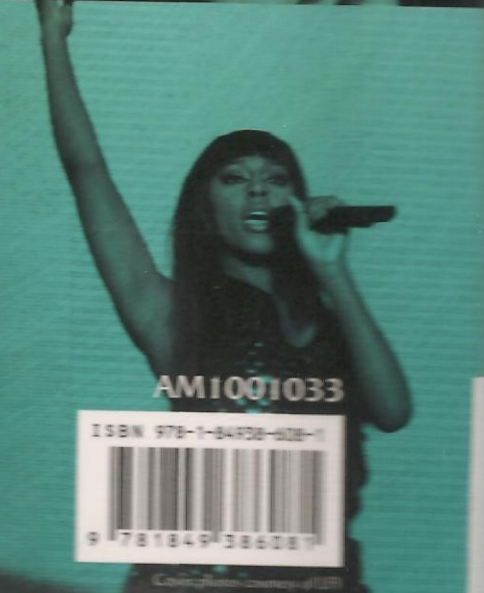
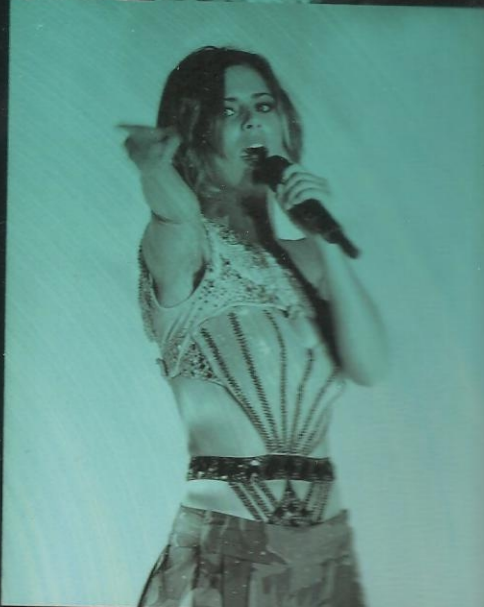
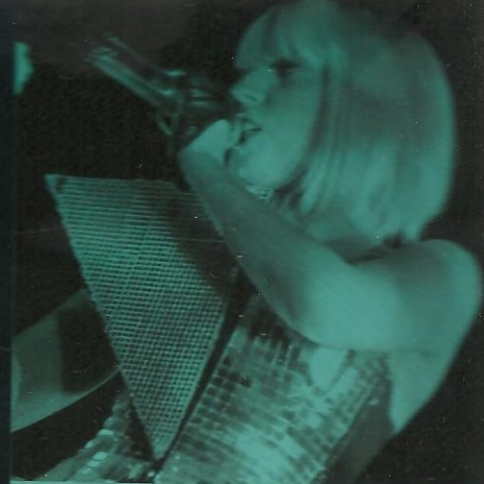
Speechless Lady GaGa

Sweet Dreams Beyoncé

Tik Tok Ke\$ha

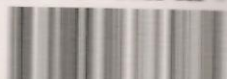
Under The Sheets Ellie Goulding

Upside Down Paloma Faith



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