

Piano/Vocal/Guitar. Includes lyrics and guitar chord boxes.

Filthy/Gorgeous + 9 Smash Hits



Hits from... Scissor Sisters • Keane • Athlete • Stereophonics
The Bravery • U2 • The Killers • Kaiser Chiefs ...and more!

Filthy/Gorgeous + 9 Smash Hits

Published by
Wise Publications
8/9 Frith Street, London W1D 3JB, England.

Exclusive Distributors:
Music Sales Limited
Distribution Centre, Newmarket Road,
Bury St Edmunds, Suffolk, IP33 3YB, England.
Music Sales Pty Limited
120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

Order No. AM92013
ISBN 0-7119-4120-3
This book © Copyright 2005 by Wise Publications.

Unauthorised reproduction of any part of this publication by
any means including photocopying is an infringement of copyright.

Compiled by Nick Crispin.
Front cover picture courtesy Perou / Camera Press.
All other photos courtesy of London Features International.
Printed in the United Kingdom.

Your Guarantee of Quality
As publishers, we strive to produce every book
to the highest commercial standards.
This book has been carefully designed to minimise awkward
page turns and to make playing from it a real pleasure.
Throughout, the printing and binding have been
planned to ensure a sturdy, attractive publication
which should give years of enjoyment.
If your copy fails to meet our high standards,
please inform us and we will gladly replace it.

www.musicsales.com

FILTHY/GORGEIOUS
SCISSOR SISTERS 2

CALIFORNIA
PHANTOM PLANET 14

DAKOTA
STEREOPHONICS 8

HONEST MISTAKE
THE BRAVERY 19

OH MY GOD
KAISER CHIEFS 24

SOMEBODY TOLD ME
THE KILLERS 36

SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN
U2 29

SOMEWHERE ONLY WE KNOW
KEANE 42

TUMBLE AND FALL
FEEDER 52

WIRES
ATHLETE 48

This publication is not authorised for sale in the
United States of America and / or Canada

WISE PUBLICATIONS
part of The Music Sales Group

London / New York / Paris / Sydney / Copenhagen / Berlin / Madrid / Tokyo

Filthy/Gorgeous

Words & Music by Jason Sellards, Scott Hoffman & Ana Lynch

♩ = 134

N.C.

1. 2. 3.

4.



1. When you're walk-ing down the street and a
(2.) run-ning from a trick and you

man tries to get your bus - i-ness; and the
trip on a hit of a - cid; you got - ta

peo - ple that you meet_ want to op - en you up___ like Christ - mas;_
 work_ for the man,___ but your big - gest mon - ey - mak - er's flac - cid;_

A^b F

you got - ta wrap your_ fuz - zy with a big red bow, ain't
 you got - ta keep your shit to - ge - ther with your feet on the ground, there ain't

A^b F A^b N.C.

no some bitch gon - na treat me like a ho. I'm a class - y hon - ey, kiss - y hug - gy,
 no one gon - na lis - ten if you have - n't made a sound. You're an a - cid junk - ie, col - lege flunk - y,



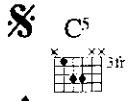
N.C.



N.C.

love - y dove - y ghet - to prin - cess! }
 dirt - y pup - py dad - dy bast - ard! }

'Cause you're



filth - y. ooh, and I'm gor - geous.

'Cause you're filth - y. ooh, and I'm



gor - geous. You're dis - gust - ing,

A^{b5}

F⁵

C⁵

B^{b5}

A^{b5}

F⁵



ooh, — and you're nas - ty; and you can



To Coda ⊕

grab me, ooh, — 'cause you're nas - ty.

1.



2.

N.C.

2. When you're

(Vocoder) 'Cause you're

C⁵



filth - y ooh... and I'm gor - geous.

'Cause you're filth - y ooh... and I'm

gor - geous. You're dis - gust - ing,

and you're nas - ty.

You can grab me, ooh, 'cause you're

nas - ty.

N.C. *D.S. al Coda*

'Cause you're

⊕ *Coda*

C ⁵	B ^{b5}	A ^{b5}	F ⁵	N.C.

nas - ty.

Dakota

Words & Music by Kelly Jones

♩ = 148

E⁵



C#5



A⁵



E⁵



E



Emaj⁷



C#m⁷



Amaj⁹



E



B/D#



E

C#m

1. Think - ing 'bout think - ing of you, ___
 2. Drink - ing back, drink - ing for two, ___
 3. Wake up, cold cof - fee and juice, ___

Amaj⁷

sum - mer - time, think it was June. ___
 drink - ing with you ___
 re - mem - ber - ing you. ___

Yeah, think it was June. ___
 when drink - ing was new. ___
 What hap - pened to you? ___

E

B/D#

E

Lay - ing back, head on the grass. ___
 Sleep - ing in the back of my car, ___
 I won - der if we'll meet a - gain. ___



chew - in' gum, hav - ing some laughs.____
 we nev - er went far.____
 talk a - bout us in - stead.____



Yeah, hav - ing some laughs.____
 We did - n't need to go far.____
 Talk a - bout why did it end.____



You made me feel____ like____ the one,____ you made me feel____



like____ the one.____ The one.____



You made me feel like the one.



you made me feel like the one.



The one.



I don't know where we are going now.

A add9



Amaj9



The first system of music features a vocal line with a whole note chord and a piano accompaniment consisting of a steady eighth-note bass line and a treble line with chords.

B



E



The second system includes the vocal line with the lyrics "I don't know where" and piano accompaniment.

B



A add9

To Coda



The third system includes the vocal line with the lyrics "we are going now." and piano accompaniment.

D.S. al Coda

B

Amaj9



The fourth system shows the piano accompaniment for the final section of the piece.

⊕ Coda Aadd9



E



So take a look at me now. So take a look at me

B



Aadd9



now. So take a look at me now.

Repeat ad lib. to fade

So take a look at me now. So take a look at me

California

Words & Music by Alex Greenwald & Jason Schwartzman

♩ = 80

C#m



A



E



A



E



A



E



C#m



A



E



1. We've been on the run, driv - ing in the sun, look - ing out for num - ber one... Ca - li - for -

2. On the ste - re - o, lis - ten as we go, no - thing's gon - na stop me now... Ca - li - for -

A E A E

- nia here_ we come,_ right back where we start - ed from_ Oh
 - nia here_ we come,_ right back where we start - ed from_ The

C#m A E

hust-lers grab your guns, your sha - dow weighs a ton driv-ing down the One O One,_ Ca - li - for-
 pe - dal to the floor,_ think-ing of the roar, got - ta get us to the show,_ Ca - li - for-

A E A E A

- nia here_ we come,_ right back where we start - ed from_) Ca - li - for - nia.
 - nia here_ we come,_ right back where we start - ed from_)

E A/E 1. Emaj7

Here we come.

2.

A/E



Emaj7



A/E



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody features a long note followed by a series of eighth notes and a quarter note. Lyrics: Ca - li - for -

Piano accompaniment for the first system, consisting of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

E



A/E



Emaj7



Musical staff with treble clef. The melody continues with lyrics: - nia, Ca - li - for - nia, here we come.

Piano accompaniment for the second system, continuing the eighth-note bass line and chord accompaniment.

A/E



C#m



A



E



Musical staff with treble clef. The melody features a long note with the lyric "Oh..."

Piano accompaniment for the third system, continuing the eighth-note bass line and chord accompaniment.

A



E



A



C#m



Musical staff with treble clef, showing a change in time signature from 4/4 to 2/4 and back to 4/4.

Piano accompaniment for the fourth system, following the time signature changes.

A E A E A

2/4 4/4

E A/E Emaj7 A/E

Ca - li - for -

E F#7 A

- nia, Ca - li - for - nia, here we come.

NC. E A/E

Ca - li - for - nia, Ca - li - for - nia, here we come.

Emaj7



A/E



E



Ca - li - for -

nia. Ca - li - for -

A/E



Emaj7



A/E



- nia,

here we come.

Ca - li - for -

E



F#7



- nia,

Ca - li - for -

nia,

here we come.

Aadd9



C#m



dir

Honest Mistake

Words & Music by Samuel Endicott, Anthony Bulrulcich,
John Conway, Michael Zakarin, & Mike Hindert

$\text{♩} = 136$



First system of musical notation. It consists of a guitar staff (treble clef, 4/4 time) and a piano staff (grand staff, 4/4 time). The guitar staff has four measures of whole rests. The piano staff has two staves: the right hand (RH) is labeled 'R.H. 2° only' and contains a melodic line with eighth and quarter notes; the left hand (LH) contains a bass line with eighth and quarter notes. The key signature has one flat (Bb).



Second system of musical notation. It consists of a guitar staff (treble clef, 4/4 time) and a piano staff (grand staff, 4/4 time). The guitar staff has four measures of whole rests. The piano staff has two staves: the right hand (RH) contains a melodic line with quarter and eighth notes, including a long note with a slur; the left hand (LH) contains a bass line with eighth and quarter notes. The key signature has one flat (Bb).



Third system of musical notation. It consists of a guitar staff (treble clef, 4/4 time), a piano staff (grand staff, 4/4 time), and a vocal staff (treble clef, 4/4 time). The guitar staff has four measures of whole rests. The piano staff has two staves: the right hand (RH) contains a melodic line with quarter and eighth notes; the left hand (LH) contains a bass line with eighth and quarter notes. The vocal staff contains the lyrics: "1. Peo - ple they don't mean a thing to you." The key signature has one flat (Bb).



They move right through you.



just like your breath. But



some - times I still think of you.
2. Some - times I for - get I'm still a - wake.



And I just want - ed to, just
I fuck up and

F5

C5



want-ed you to know. My old
say these things out loud.

Dm

F

G



friend... I swear I nev - er meant for this.

Dm

F

G



I nev - er meant....

Dm

Bb

F

G

F



Don't look at me that way.

Dm



B^b



F



G



F



It was an hon - est mis - take.

Dm



B^b



F



Don't look at me that way. It was an

G⁷



1.

To Coda ⊕

hon - est mis - take. An hon - est mis - take.

D⁵




F⁵

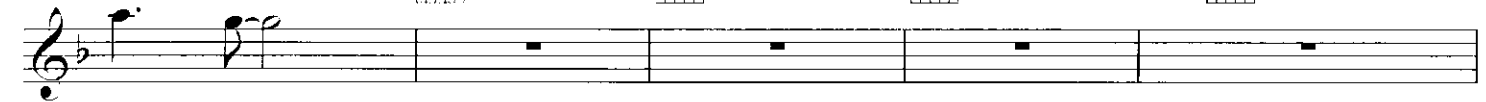


C⁵

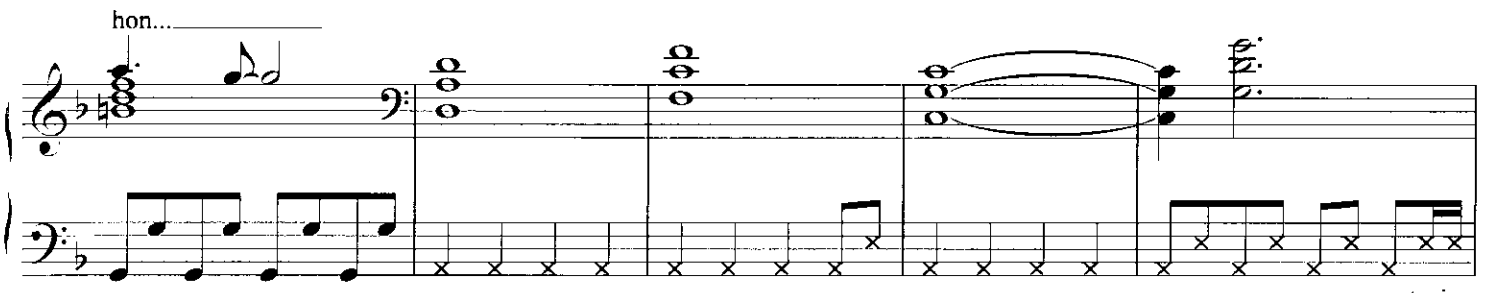


2.

D⁵  5fr
 F⁵  5fr
 C⁵  3fr
 G⁵  3fr

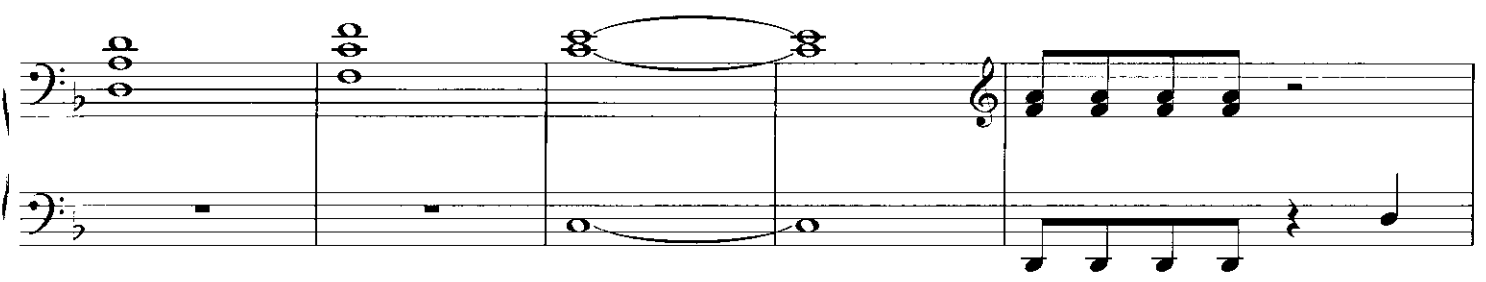





hon...

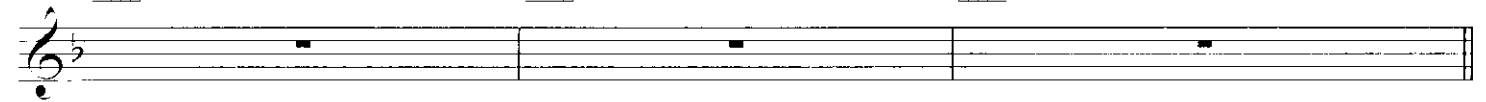


Drums *cont. sim.*

D⁵  5fr
 F⁵  5fr
 C  3fr
 Dm  5fr
 N.C.

Dm  5fr
 N.C.
 Dm  5fr
 N.C.
 Dm  5fr
D.S. al Coda




⊕ Coda

G⁷  10fr
 B^b  6fr



hon - est - mis - take.



Oh My God

Words & Music by Nicholas Hodgson, Richard Wilson,
Andrew White, James Rix & Nicholas Baines

$\text{♩} = 90$

N.C.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, each with a note above it, creating a melodic line. The lower staff is in bass clef and contains a bass line with notes and rests. The key signature has one flat (B-flat) and the time signature is 2/2.

The second system of musical notation consists of two staves. The upper staff continues the chordal melody from the first system. The lower staff continues the bass line. The notation includes various note values and rests.

Dm

Dm/A

G

The third system of musical notation consists of two staves. The upper staff shows chords and notes, with some notes beamed together. The lower staff shows the bass line. The key signature and time signature remain the same.

Dm

G

The fourth system of musical notation consists of two staves. The upper staff shows chords and notes, with some notes beamed together. The lower staff shows the bass line. The key signature and time signature remain the same.

Dm

Dm/A

G

1. Time on your side that will nev - er end, the most beau - ti - ful thing you can
 2. Too much time spent drag - ging the past up. I did - n't see you not
 3. Great ruins make_ for great - er glo - ries, the on - ly thing grow - ing is

Dm

Dm/A

ev - er spend. But you work in a shirt with your name tag on it,
 look - ing when I messed up. Set - tling down in your ear - ly twen - ties,
 our his - to - ry. Knock me down, I get right back up a - gain,

G

drift - ing a - part like a plate tec - ton - ic. } It don't mat - ter to me -
 sucked more blood than a back - street den - tist. }
 come back strong - er than a pow - ered up Pac - Man. }

Dm
C
B^b
G

'cos all I want-ed to be was a mil - lion miles from here

Dm
C
B^b

some - where more fa - mil - iar.

D⁵

Oh, my God, I can't be - lieve it, I've nev - er been this far a -

B^{b5}



C⁵



D⁵



way from home. And oh, my God, I can't be - lieve_ it, I've nev - er been this far a -

B^{b5}



C⁵



D⁵



- way from home. And oh, my God, I can't be - lieve_ it, I've

B^{b5}



C⁵



D⁵



nev - er been this far a - way from home. And oh, my God, I

B^{b5}



C⁵



To Coda ⊕

D.S.

can't be - lieve_ it. I've nev - er been this far a - way from home.



First system of musical notation, including a vocal line and piano accompaniment.



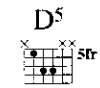
Second system of musical notation, including a vocal line and piano accompaniment.

Third system of musical notation, including a vocal line and piano accompaniment.

D.S.S. al Coda

Fourth system of musical notation, including a vocal line and piano accompaniment.

Coda



Fifth system of musical notation, including a vocal line and piano accompaniment. The vocal line contains the lyrics: *- way from home.*

Sometimes You Can't Make It On Your Own

Words by Bono
Music by U2

♩ = 96

A Asus⁺ A Asus⁺ A A/G Asus⁺/G A/G Asus⁺/G A

A/F# Asus⁺/F# A/F# A/D Asus⁺/D A/D A Asus⁺ A Asus⁺ A

A Asus⁺ A Asus⁺ A A/G Asus⁺/G A/G Asus⁺/G A

1. Tough,
(2.) fight

you think you've got the stuff...
all the time.

You're
You and I...

A/F# Asus⁺/F# A/F# A/D Asus⁺/D A/D A Asus⁺ A

tell - ing me and a - ny - one you're hard e - nough.
 that's al - right. We're the same soul.

A Asus⁺ A Asus⁺ A Asus⁺ A

You don't have to put up a fight. you
 I don't need... I don't

A/G Asus⁺/G A/G Asus⁺/G A A/F# Asus⁺/F# A/F#

don't have to al - ways be right. Let me take some of the
 need to hear you say that if we weren't so a - like

A/D Asus⁺/D A/D A Asus⁺ A

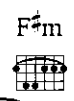
punch - es for you to - night.
 you'd like me a whole lot more.



Lis - ten to me now. I



need to let you know. you don't have to go it a - lone.



And it's you when I look in the mir -



and it's you when I don't pick up the phone. Some -

F#m C#m/E Dmaj7

- times you can't make it on your own.

1. 2. F C

2. We

Dm F C Am

I know that we don't talk I'm sick of it all.



F C Dm

Can you hear me when I

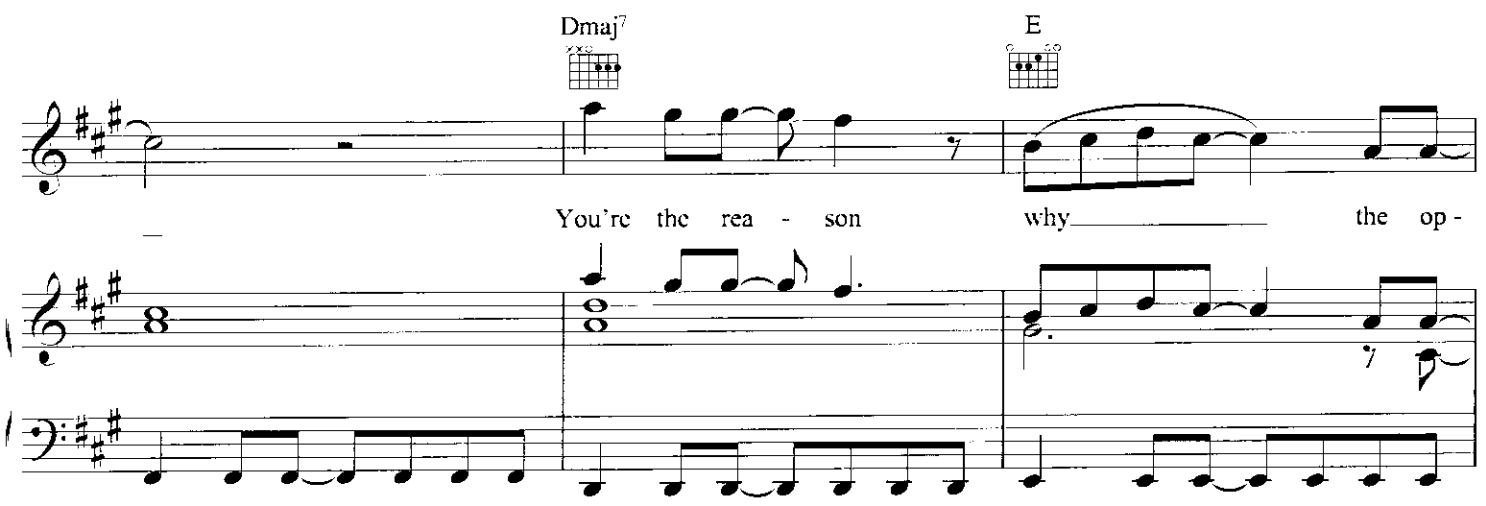
A  F#m 

sing, you're the rea - son I sing.



Dmaj7  E 


You're the rea - son why the op -



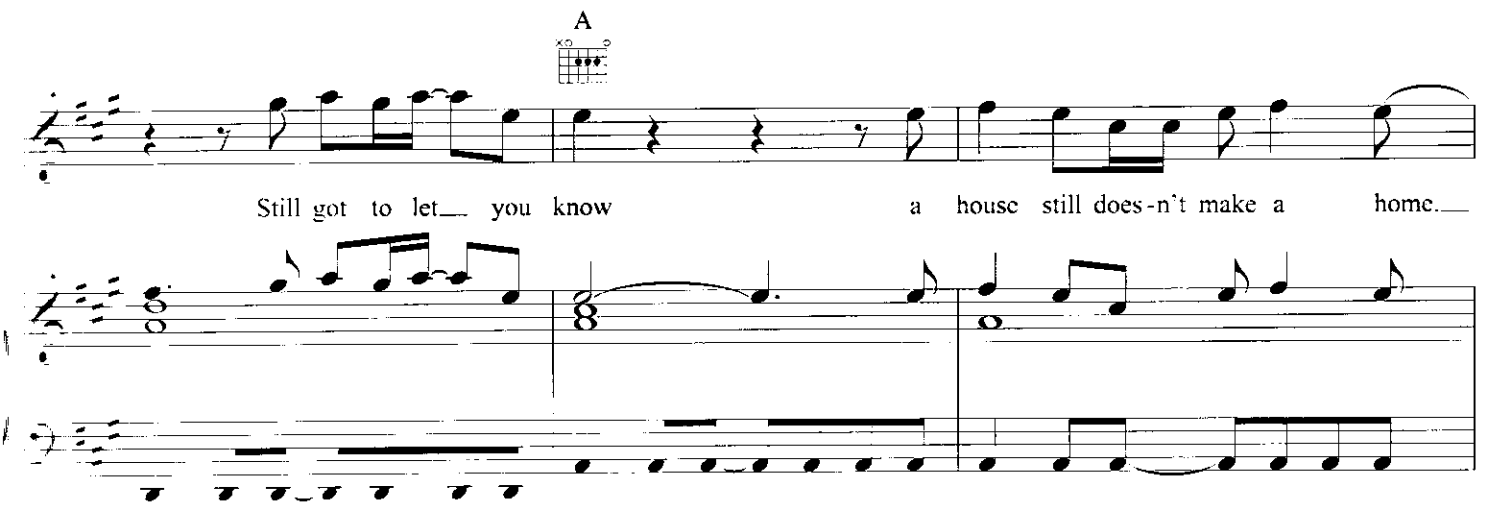
A  Dmaj7 

- era is in me... Where are we now?



A 

Still got to let you know a house still does-n't make a home.



F#m Dadd⁹

Don't leave me here a - lone...

F#m C#m/E



And it's you when I look in the mir - ror, and it's you

Dmaj⁷ F#m

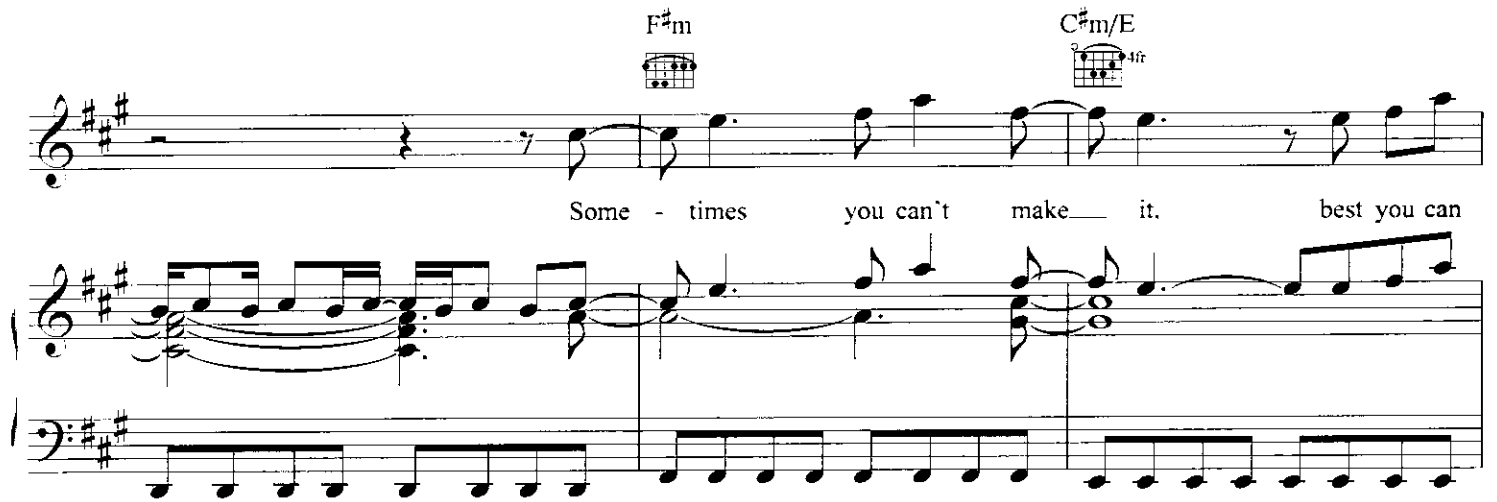
that makes it hard to let go. Some - times you can't make

C#m/E Dmaj⁷

it on your own.

F#m  C#m/E 

Some - times you can't make it. best you can



Dmaj7  F#m 


do is to fake it. Some - times you can't make



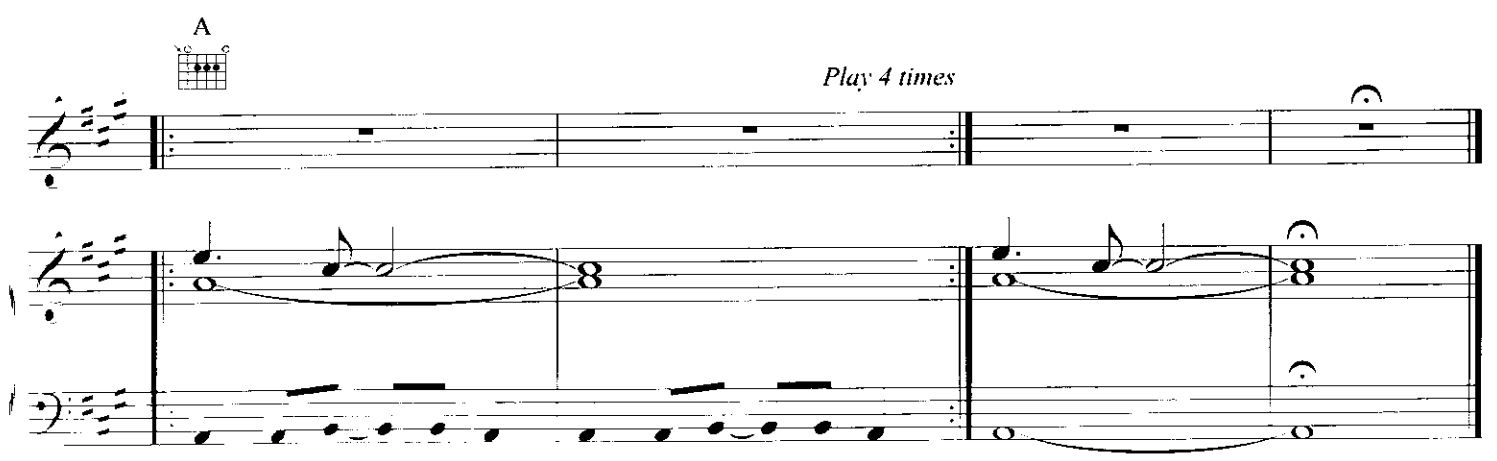
C#m/E  Dmaj7 

it on your own.



A 

Play 4 times



Somebody Told Me

Words & Music by Brandon Flowers, Dave Keuning, Mark Stoermer & Ronnie Van Nucci

Original Key: B^bminor

♩ = 138

Am



D⁵/A



A⁵



F/A



Am



D⁵/A



A⁵



F/A



A⁵



F/A



A⁷(omit 3/5)



F/A



A⁵



F/A



A⁵



A⁵

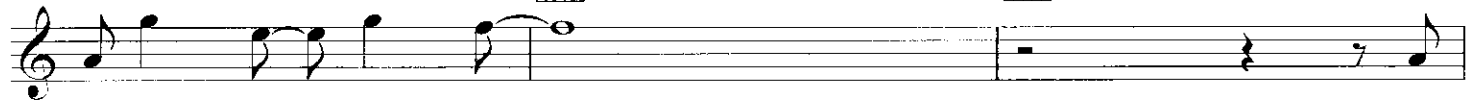


1. Break-ing my back just to know your name... Se - ven-teen tracks, and I've

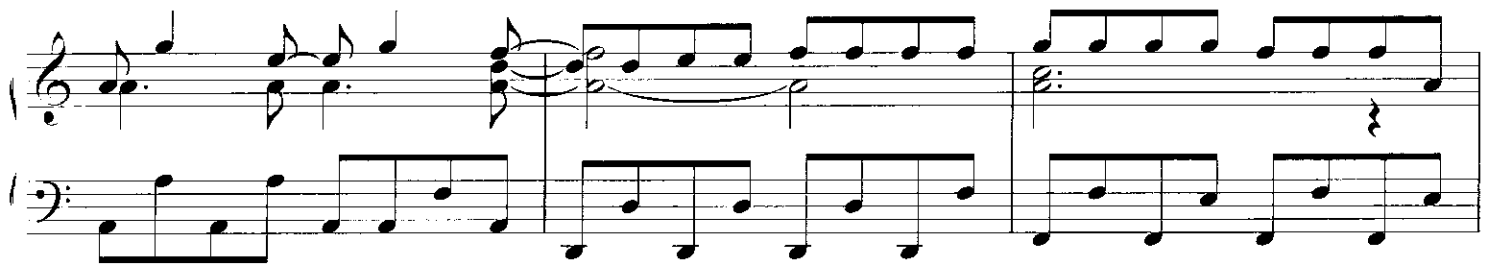
Dm



F



had it with this game. I'm



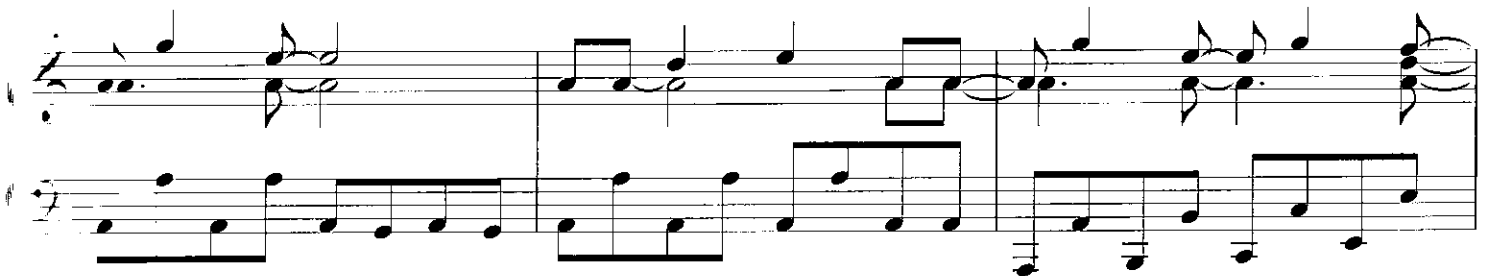
A5



break-ing my back just to know your name; but hea-ven ain't close in a



place like this. A - ny-thing goes. but don't blink, you might miss.



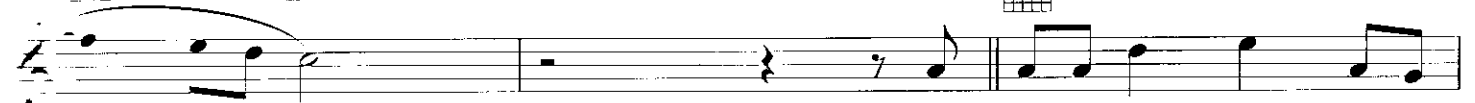
Dm7



F



A5



'Cause hea-ven ain't close in a



place like this; I said - a hea - ven ain't close in a place like this.



Bring it back down, bring it back down to - night.



Nev - er thought I'd let a ru - mour ru - in my -



N.C.



moon - light. Well, some - bo - dy told me you had a boy -

F G E

- friend who looked like a girl - friend that I had in Feb - ru - a - ry of last

Am F To Coda ⊕ G

— year. It's not con - fi - den - tial. I've got po - ten - tial.

Esus⁴ N.C. A⁵

2. Rea - dy? Let's roll on-to some-thing new... Tak-ing it's toll, then I'm

Dm F D.S. al Coda

leav - ing with - out you. — 'Cause

⊕ Coda



- tial, a - rush - ing, a - rush - ing a - round. Pace your -



- self for me. I said may - be



ba - by, please; but I just don't know now,






(May - be ba - by) when all I wan-na do is try...


G⁵  N.C. 

But some-bo - dy told me you had a boy-



F  G  E 




- friend who looked like a girl - friend that I had in Feb - ru - a - ry of last-




Am  F  G 

- year. It's not con - fi - den - tial. I've got po - ten - tial, a - rush - ing, a - rush -



1, 2. E  3. E  Am  N.C.

-ing a - round. Some-bo - dy told - ing a - round.



Somewhere Only We Know

Words & Music by Tim Rice-Oxley, Tom Chaplin & Richard Hughes

Moderately ♩ = 87

A **A/G#** **Asus⁺/G#** **A/G#**
Bm⁷ **Esus⁺** **E** **Esus⁺** **A**
A/G# **Asus⁺/G#** **A/G#** **Bm⁷** **Esus⁺** **E** **Esus⁺**
A **A/G#** **Asus⁺/G#** **A/G#** **Bm**

1. I walked a - cross an emp - ty land, I knew the path - way like the

Esus⁴ E A A/G[#] Asus⁴/G[#] A/G[#]

back of my hand. I felt the earth be - neath my feet.

Bm Esus⁴ E F[#]m

sat by the ri - ver and it made me com - plete. Oh sim - ple thing.

C[#]m 4fr A/C[#] C[#]m 4fr D 5fr D⁶ 5fr E⁷/sus⁴ E⁷

where have you gone? I'm get - ting old and I need some - thing to re - ly on,

F[#]m C[#]m 4fr A/C[#] C[#]m 4fr D 5fr

So tell me when you're gon - na let me in, I'm get - ting tired and I need

D⁶ E⁷sus⁴ E⁷ A A/G[#] Asus⁴/G[#] A/G[#]

some-where to be - gin. 2. I came a - cross a fall - en tree,

Bm⁷ E⁷sus⁴ E⁷ E⁷sus⁴ A

I felt the branch - es of it look - ing at me. Is this the place.

A/G[#] Asus⁴/G[#] A/G[#] Bm⁷ E⁷sus⁴ E⁷ E⁷sus⁴

we used to love? Is this the place that I've been dream - ing of?






F^{#5} C^{#5} A/C[#] C^{#5} D

Oh sim - ple thing. where have you gone? I'm get - ting old and I need

D⁶  5fr
 E^{7sus4} 
 E⁷ 
 F^{#5} 
 C^{#5}  4fr
 A/C[#]  4fr
 C^{#5}  4fr

some-thing to re-ly on. So tell me when— you're gon-na let me in,—



D  5fr
 D⁶  5fr
 E^{7sus4} 
 E⁷ 
 Bm⁷ 






I'm get-ting tired and I need some-where to be-gin.—— And if—— you have a



Aadd⁹/C[#] 
 Esus⁴ 
 E 
 Bm⁷ 
 Aadd⁹/C[#] 
 Esus⁴ 
 E 

min-ute why don't we go.—— talk a-bout it some-where on-ly we know,—



Bm⁷ 
 Aadd⁹/C[#] 
 Esus⁴ 
 E 
 D⁶  5fr

—— this— could be the end of ev-'ry-thing.—— So why don't we go

To Coda ⊕



E⁶ 7fr Aadd⁹ A D⁶ 5fr E⁶ 7fr

some-where on - ly we know. — Some - where on - ly we know. —

D.S. al Coda

D⁶ 5fr E⁶ 7fr D⁶/E 5fr E⁶ 7fr D⁶/E 5fr

⊕ *Coda* D⁶ 5fr E⁶ 7fr Bm⁷

so why don't we go. — Ooh —

Aadd⁹/C[#] Esus⁴ E Bm⁷

aah, — oh. —

Aadd9/C#

Esus4

E

Bm7

Aadd9/C#

Esus4

E



This could be the end of ev - 'ry - thing.

D6

E6

Aadd9

A



So why don't we go some - where on - ly we know.

D6

E6

Eb6



Some - where on - ly we know?

rall.

D6

E6

D6

D

A



Some - where on - ly we know.

Wires

Words & Music by Joel Pott, Carey Willetts, Steve Roberts & Tim Wanstall

Original key D[♭] minor

♩ = 67



1. You got



(1.) wires go-ing in, you got wires com-ing out of your skin... You got
(2.) wires go-ing in, you got wires com-ing out of your skin... There's dry



tears mak-ing tracks, I got tears that are scared of the facts... Run-ning
blood on your wrist, your dry blood on my fin - ger tip... Run-ning

Gm7



Dm



down cor-ri - dors, through au - to - ma - tic doors: got to get to you,
down cor-ri - dors, through au - to - ma - tic doors; got to get to you,



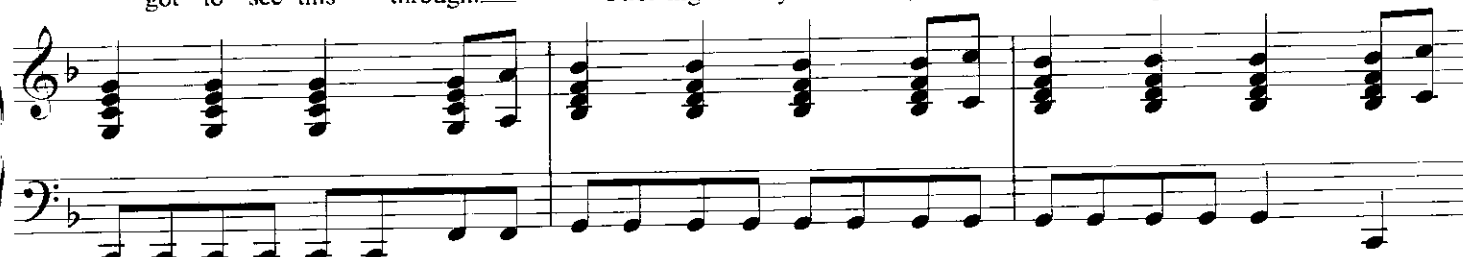
C



Gm7



got to see this through. I see hope is here in a plas - tic box.
got to see this through. First night of your life, curled up on your own;



Dm



C



To Coda



I've seen Christ - mas lights re - flect in your eyes.
look - ing at you now, you would nev - er know.



D5



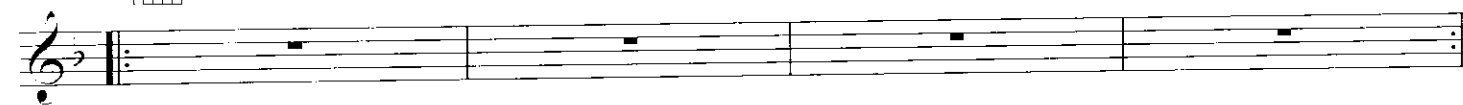
Dm



C



1.



2.

D.S. al Coda

Coda

C7

Gm7



2. You got

I see it in your eyes, I see it in your

Dm

F

C

Gm7



eyes; you'll be al - right. I see it in your eyes, I see it in your

eyes; you'll be al - right. I see it in your eyes, I see it in your

Dm

F

C

E^bmaj7



eyes; you'll be al - right. Al

eyes; you'll be al - right. Al

Dsus⁴

D

Cm



- right. Run-ning down cor-ri - dors through au-to-ma-tic doors.

- right. Run-ning down cor-ri - dors through au-to-ma-tic doors.

(Guitar)

Gm F Cm⁷

Got to get to you, got to see this through. I see hope is here.

Gm F Cm⁷

in a plas-tic box. I've seen Christ - mas lights re - flect in your eyes. Down cor - ri - dors, through

Gm F

au - to - ma - tic doors. Got to get to you, got to see this through.

Cm⁷ Gm F

First night of your life curled up on your own: look - ing at you now. you would nev - er know.

Tumble And Fall

Words & Music by Nicholas Grant

♩ = 80

D^b



B^bm



D^b



B^bm




1. All this for no - thing. Yeah... yeah, yeah... Pray - ing and hop -
 2. Hea - ven's a - bove us. Yeah... yeah, yeah... Liv - ing in sol -

B^bm



E^bm



G^b/D^b



- ing, fool - ing your - self... You know that you can give love a rea -
 - ace, I'd give you it all... Just for a day, just for a sec -

E^bm



G^b/D^b



- son, give love a chance. We tum - ble and fall,
 - ond, just for the way... We tum - ble and fall,

D^b



B^bm



to - geth - er we crawl.

G^b



A^bsus⁺



For - ev - er will be. tum - ble and fall.

D^b



1.

2.

Life's not the

B^bm E^bm G^b A^b

same_ since that day you went a - way_

B^bm E^bm G^b A^b

_ I re - call, like the drops of sum-mer rain_

B^bm E^bm G^b

that fell_ on_ me. Come

E^bm G^b D^b

back to me._ Come back to me._



Yeah, yeah, yeah. Yeah, yeah, yeah.



Yeah, yeah. yeah.



We tum-ble and fall, to-geth-er we crawl.



For-ev-er will be,

A^bsus⁴



D^b



Musical staff with treble clef and key signature of three flats. The melody consists of eighth notes: G⁴, F⁴, E⁴, D⁴, C⁴, B³, A³, G³. There is a repeat sign and a double bar line.

tum-ble and fall.

Piano accompaniment for the first system, showing the right and left hands with chords and a bass line.

D^b



B^bm



D^b



Musical staff with treble clef and key signature of three flats. The melody starts with a whole rest, followed by eighth notes: G⁴, F⁴, E⁴, D⁴, C⁴, B³, A³, G³. There is a repeat sign and a double bar line.

Yeah, yeah, yeah.

Piano accompaniment for the second system, showing the right and left hands with chords and a bass line.

B^bm



D^b



B^bm



Musical staff with treble clef and key signature of three flats. The melody starts with a whole rest, followed by eighth notes: G⁴, F⁴, E⁴, D⁴, C⁴, B³, A³, G³. There is a repeat sign and a double bar line.

Yeah, yeah, yeah.

Yeah, yeah, yeah.

Piano accompaniment for the third system, showing the right and left hands with chords and a bass line.

D^b



B^bm



D^b



Musical staff with treble clef and key signature of three flats. The melody starts with a whole rest, followed by eighth notes: G⁴, F⁴, E⁴, D⁴, C⁴, B³, A³, G³. There is a repeat sign and a double bar line.

Yeah, yeah, yeah.

Piano accompaniment for the fourth system, showing the right and left hands with chords and a bass line.

Ten big hits arranged for piano, voice and guitar, complete with lyrics and guitar chord boxes.

**FILTHY/GORGEOUS
SCISSOR SISTERS**

**CALIFORNIA
PHANTOM PLANET**

**DAKOTA
STEREOPHONICS**

**HONEST MISTAKE
THE BRAVERY**

**OH MY GOD
KAISER CHIEFS**

**SOMEBODY TOLD ME
THE KILLERS**

**SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN
U2**

**SOMEWHERE ONLY WE KNOW
KEANE**

**TUMBLE AND FALL
FEEDER**

**WIRES
ATHLETE**

