

Piano/Vocal/Guitar

glee

Music From The FOX Television Show



glee



HAL • LEONAR

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ALONE

Words and Music by BILLY STEINBERG
and TOM KELLY

Moderate Rock

Bm G(add2) A A/G Bm G(add2)

mp

A F#7/A# Bm G(add2) A A/G

I hear the tick-ing of the clock; I'm ly - ing here, the
You don't know how long I have want-ed to touch your lips and

Bm G(add2) A F#7/A# Bm G(add2)

room's pitch - dark. I won - der where you are - to -
hold you - tight. You don't know how long I have

A A/G Bm G(add2) A F#7/A#

night, no an - swer on your tel - e - phone. And the
wait-ed and I was gon - na tell you to - night. But the

* Recorded a half step lower.



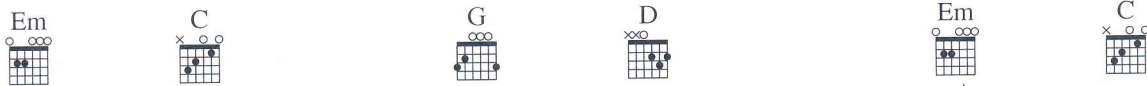
night goes by so ver-y slow, -
se - cret - is still my own, -

oh, I hope that it won't end - though,
and my love for you is still un - known,



a - lone. -
a - lone. -

To Coda








'Til now - I al - ways got by - on my own, - I nev - er real - ly

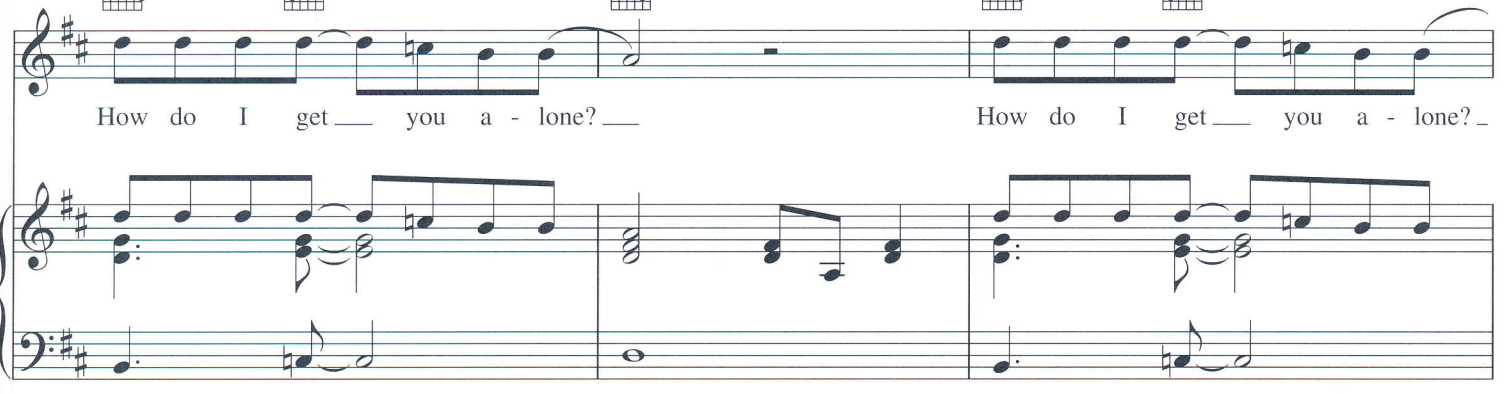


cared un - til I met you.

And now it chills me to the bone.

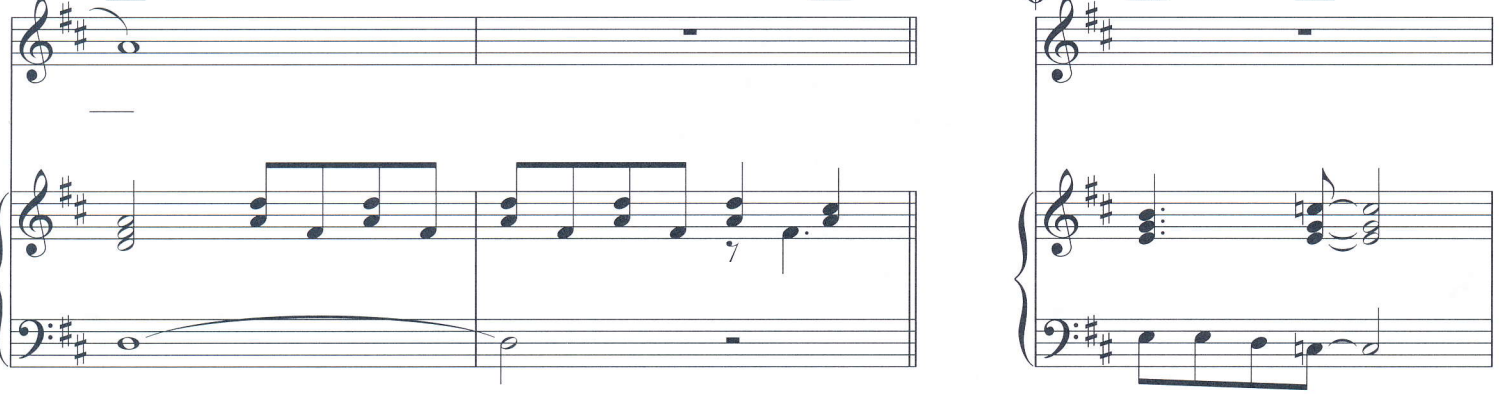
G/B  C  D  G/B  C 

How do I get you a - lone? How do I get you a - lone?



D.S. al Coda

D  F#m  CODA  C 



G  D  Em  C  G  D  Em  C 

Oh, oh, oh. 'Til now I



G  D  Em  C  G  D 

al - ways got by on my own, I nev - er real - ly cared un - til I met you.



Em C G D G/B C

And now it chills me to the bone. How do I get — you a - lone? —

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef with lyrics and a guitar chord chart above it. The chords are Em, C, G, D, G/B, and C. Below the vocal line is a piano accompaniment with a grand staff (treble and bass clefs). The second system continues the piano accompaniment from the first system.

D G/B C D

How do I get — you a - lone? —

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line in treble clef with lyrics and a guitar chord chart above it. The chords are D, G/B, C, and D. Below the vocal line is a piano accompaniment with a grand staff. The fourth system continues the piano accompaniment from the third system.

Em C G D Em C G D

Guitar solo ad lib.

Detailed description: This system contains the fifth and sixth systems of music. The top system features a guitar solo line in treble clef with a guitar chord chart above it. The chords are Em, C, G, D, Em, C, G, and D. Below the guitar solo line is a piano accompaniment with a grand staff. The sixth system continues the piano accompaniment from the fifth system.

C G/B Am7 G D/F# D/E D D/C

Detailed description: This system contains the seventh and eighth systems of music. The top system features a guitar solo line in treble clef with a guitar chord chart above it. The chords are C, G/B, Am7, G, D/F#, D/E, D, and D/C. Below the guitar solo line is a piano accompaniment with a grand staff. The eighth system continues the piano accompaniment from the seventh system.

G/B C D G/B C

How do I get you a - lone? How do I get you a - lone,

This system contains the first two measures of the piece. The guitar part features chords G/B, C, D, G/B, and C. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff.

D G/B C D

a - lone, a -

This system contains the next two measures. The guitar part features chords D, G/B, C, and D. The vocal melody continues with a long note on 'a - lone,'.

G/B C D F#m

lone? _____

This system contains the next two measures. The guitar part features chords G/B, C, D, and F#m. The vocal melody ends with a question mark and a long line indicating a sustained note.

Bm G(add2) A G Bm

This system contains the final two measures of the piece. The guitar part features chords Bm, G(add2), A, G, and Bm. The piano accompaniment concludes the piece.

BUST YOUR WINDOWS

Words and Music by JAZMINE SULLIVAN,
SALAAM REMI and DEANDRE WAY

Moderate Latin beat

mp

Fm

Db

Bbm

C7b9

Fm

I bust the win-dows out your car car. and, no, it did - n't mend my
You know I did it 'cause I

Db



Bbm



bro - ken heart. —
left my mark. —

I'll prob - 'ly al - ways have these ug - ly scars —
Wrote my i - ni - tials with the crow - bar —

but right now I don't care a - bout that part. —
and then I drove off — in - to the dark. —

I bust the win - dows out your
I bust the win - dows out your

C7



Fm



Db



car
car.

af - ter I saw you lay - ing next to her. —
You should feel luck - y that was all I did —

Bbm



I did - n't wan - na but I took my turn. —
af - ter five whole years of this bull - shit. —

I'm glad I did it 'cause you
Gave you all of me and you

C7

Fm

had to learn. I must ad - mit it helped a
 played with it, ooh.

Db

lit - tle bit to think of how you'd feel when you saw it.

Bbm

C7

I did - n't know that I had that much strength - but I'm glad you see what

Fm

hap - pens when... You see you can't just play with peo - ple's feel - ings,

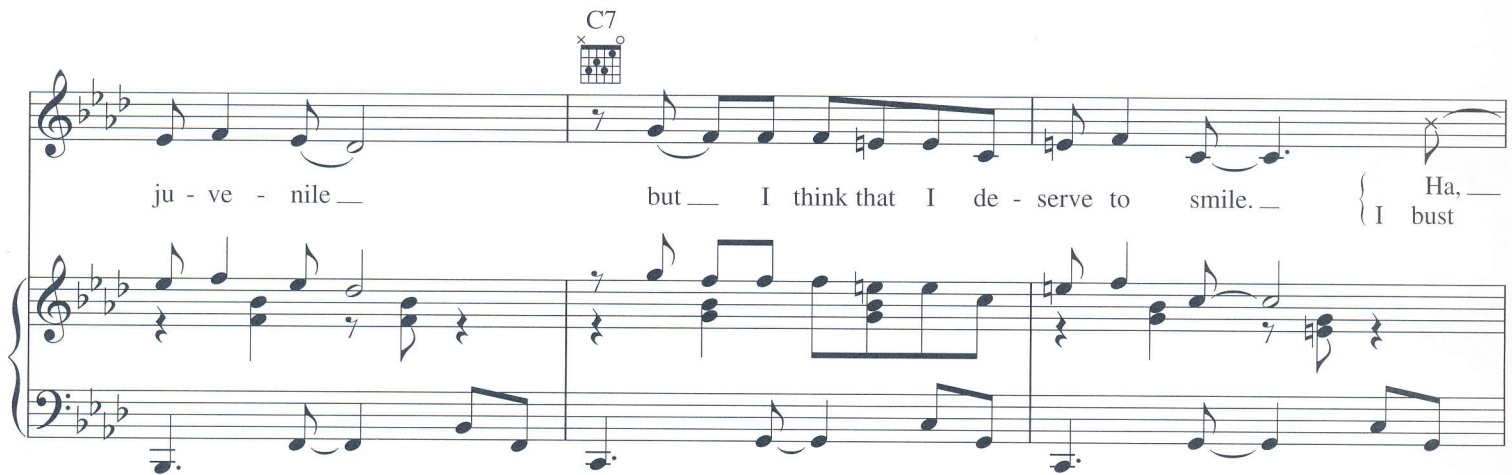
Db  



tell them you love them and don't mean_ it. You'll prob'ly say that it was



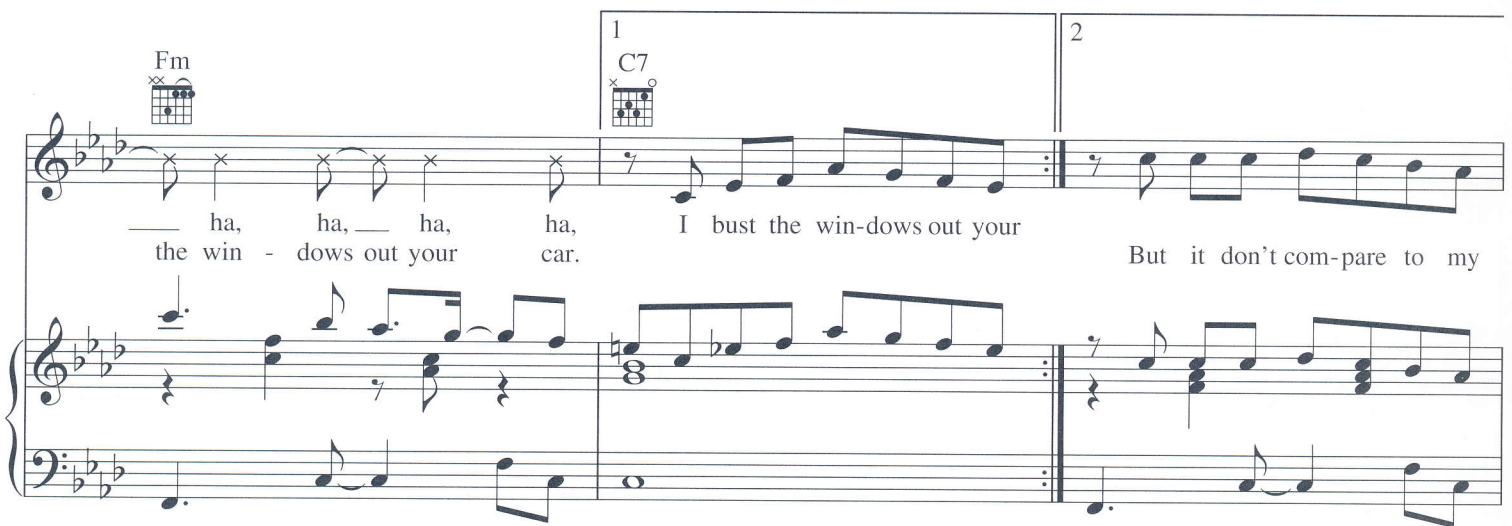
C7 

ju - ve - nile _ but _ I think that I de - serve to smile. _ { Ha, _
I bust



Fm   1 2

ha, ha, ha, ha, I bust the win-dows out your But it don't com-pare to my
the win - dows out your car.



Db 

bro - ken heart. You could nev - er feel how I



Bbm



felt ___ that day. ___ Un - til that hap - pens, ba - by,

C7



you don't know pain. ___ Ooh, ___ yeah, I did ___

Fm



Db



___ it. You should know ___ it. I ain't sor - ry. ___ You de - served -

Bbm



___ it. Af - ter what you did to me, ___ you de - served ___ it. I ain't sor -

C7



Fm



- ry, no, no, ooh. You broke my heart, so

Db



I broke your car. You caused me pain, so I did the same.

Bbm



E - ven though what you did to me was much worse, I

C7



had to do some - thin' to make you hurt, yeah.

Fm



Oh, but why am I still cry - ing?
(Lead vocals ad lib. on repeat)

Db



Bbm



Why am I the one who's still cry - ing? Oh, — oh, —

1

C7



— you real - ly hurt me, ba - by. You real - ly, — you real - ly hurt me, babe.

2

C7



Fm



I bust the win - dows out your car.

HATE ON ME

Words and Music by JILL SCOTT,
ADAM BLACKSTONE and STEVEN MCKIE

Moderately

N.C.

f

If I could give you the world _____ on a sil - ver plat - ter, —

Cm/Bb

F(add2)/A

xx008fr  

would it e - ven mat - ter? You'd still be mad at me.



Cm

G/B

x0003fr  

If I could find in all this a doz - en ros - es



Cm/Bb

F(add2)/A

xx008fr  

which I would give to you, you'd still be mis - 'ra - ble.



Cm

N.C.

x0003fr 

In re - al - i - ty I'm gon' be who I be,



and I don't feel no faults for all the lies that you bought,

You can try as you may, bring me down, but I say

that it ain't up to you, gon-na do what you do. Hate

Cm

Cm/B

on me, hat - er, now or lat - er, 'cause I'm gon -

Cm/B \flat 

F(add2)/A



- na do me. You'll be mad, — ba - by. (Go 'head and hate.) _

Cm



Cm/B



Go 'head and hate on me, hat - er; I'm not a - fraid _

Cm/B \flat 

F(add2)/A



— of — what I got - ta pay — for. (You can hate on me.) _ Ooh, _

N.C.

— if I gave you peach - es out of my — own gar - den,

and I made_ you a peach pie, — would you slap me high?

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The lyrics are "and I made_ you a peach pie, — would you slap me high?". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right-hand part has a rhythmic pattern of eighth and sixteenth notes, while the left-hand part has a steady eighth-note accompaniment. A triplet of eighth notes is marked above the vocal line for the phrase "would you slap".

Would you do it if I___ gave you dia - monds ___ out of my___ own womb...

The second system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and time signature. The lyrics are "Would you do it if I___ gave you dia - monds ___ out of my___ own womb...". The piano accompaniment continues with the same rhythmic patterns. A triplet of eighth notes is marked above the vocal line for the phrase "out of my___".

Would you feel the love_ in that, or ask, "Why not the moon?"

The third system of the musical score. The vocal line and piano accompaniment continue. The lyrics are "Would you feel the love_ in that, or ask, 'Why not the moon?'". The piano accompaniment features a more complex harmonic structure in the right hand, including some chords and rests. The left hand continues with the eighth-note accompaniment.

If___ I gave_ you san - i - ty for the whole of ___ hu - man - i - ty,

The fourth and final system of the musical score on this page. The vocal line and piano accompaniment conclude the phrase. The lyrics are "If___ I gave_ you san - i - ty for the whole of ___ hu - man - i - ty,". The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

had all the so-lu-tions for the pain and pol-lu-tion?

Cm Bdim

No mat-ter where I live, de-spite the things I give,

Cm/Bb F(add2)/A

you'll al-ways be this way, so go a-head and hate

Cm Cm/B

on me, hat-er, now or lat-er, 'cause I'm gon-

Cm/Bb



F(add2)/A



- na do me. You'll be mad, ba - by. (Go 'head and hate.)

Cm



Cm/B



Go 'head and hate on me, hat - er; I'm not a - fraid

Cm/Bb



F(add2)/A



of what I got - ta pay for. Hate (You can hate on me.)


Cm




G/B

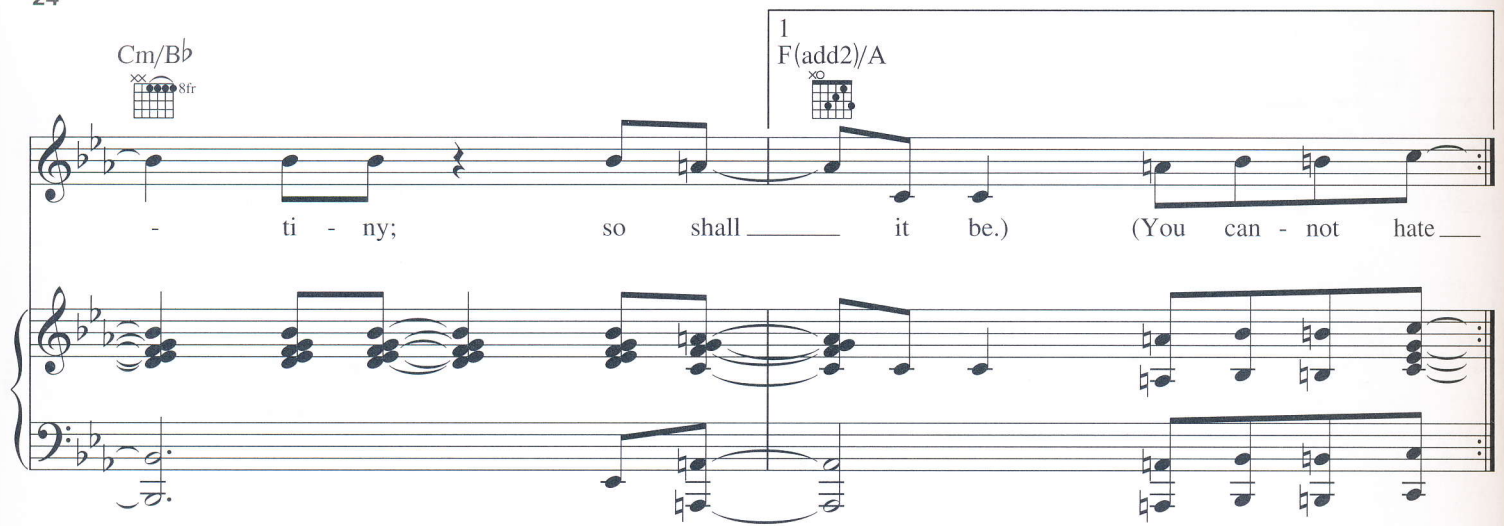


on me, 'cause my mind is free. Feel my des -

Cm/B \flat


1
F(add2)/A


- ti - ny; so shall _____ it be.) (You can - not hate _____



2
F(add2)/A


Cm


Hate _____ on me, hat - er, _____ now _____

_____ it be.) (You can - not hate _____ on me, 'cause my mind _____



G7/B


Cm/B \flat


_____ or lat - er, _____ 'cause I'm gon - na do me. You'll be mad, _____

_____ is free. Feel my des - ti - ny; so shall _____



F(add2)/A

Cm

ba - by. Go 'head and hate on me, hat -
 it be.) (You can - not hate on me, 'cause my mind -

G7/B

Cm/Bb

- er; I'm not a - fraid of what I got - ta pay -
 is free. Feel my des - ti - ny; so shall -

F(add2)/A

Cm

for. You can hate on me. -
 it be.) (You can - not hate.) -

CONFESSIONS PART II

Words and Music by USHER RAYMOND,
JERMAINE DUPRI and BRYAN MICHAEL COX

Moderate groove

Dbmaj7



f

Watch this. These are my con - fes-sions. Just when I thought

§

Eb

I said all I can say my chick on the side said she got one on the way. These are my con -

Fm7

Dbmaj7

Eb

Fm7

D^bmaj7

E^b

Fm7

D^bmaj7

E^b

fes - sions. Man, I'm thrown ___ and I don't know what to do. I guess I got - ta

Fm

D^bmaj7

E^b

Fm7

give part two of my con - fes - sions. If I'm gon - na tell it then I got - ta tell it

D^bmaj7

E^b

Fm7

B^bm7

all, all. Damn near cried when I got that phone call. I'm so

Cm7

Fm7

E^b

To Coda

threwed. ___ I don't know what to do ___ but to give you part two of my con -

Dbmaj7



fes-sions.
Now this gon' be the hard-est thing I think I ev - er had to do. Got me talk - in' to my -

self ask - in' how I'm gon' tell ___ you ___ 'bout that chick on part one I told y'all I was creep - in' with,

creep - in' with, says she's three months preg - nant and she's keep - in' it. The

first thing that came to mind was you. ___ Sec - ond thing was how do I

know if it's mine_ and is it true?_ Third thing was me wish - in' that I nev - er did


what I did, _____ how I ain't read - y for no kid _____ and bye -


bye to our re - la - tion - ship. _____
 These are my con - fes - sions. Just when I thought

Dbmaj7 Eb

I said all I can say my chick on the side said she got one on the way. These are my con -




Fm7 Dbmaj7 Eb Fm7



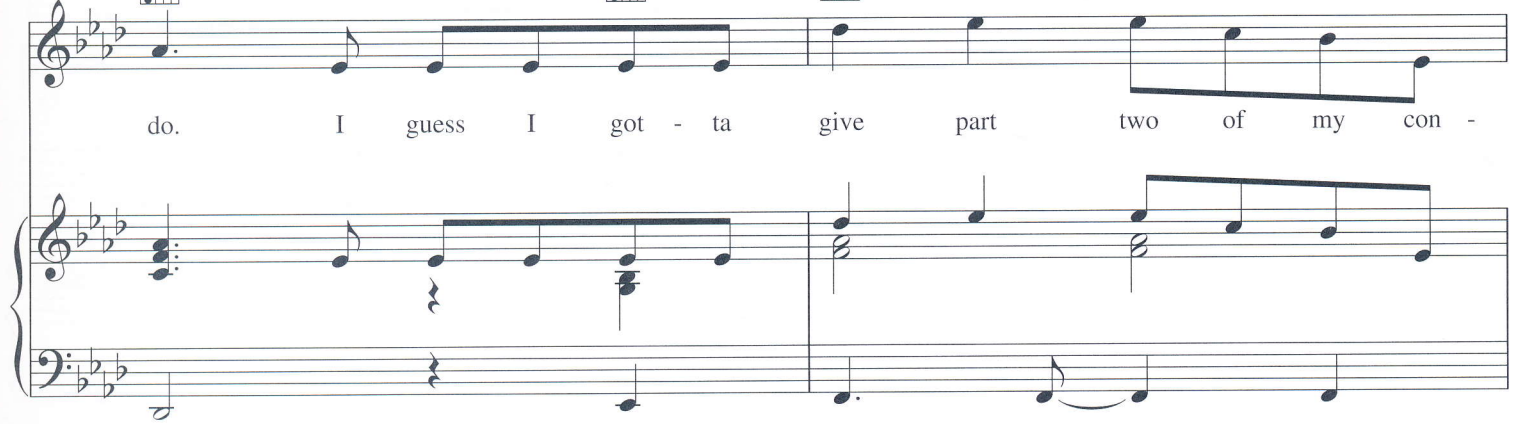







fes - sions. Man I'm thrown _____ and I don't know what to



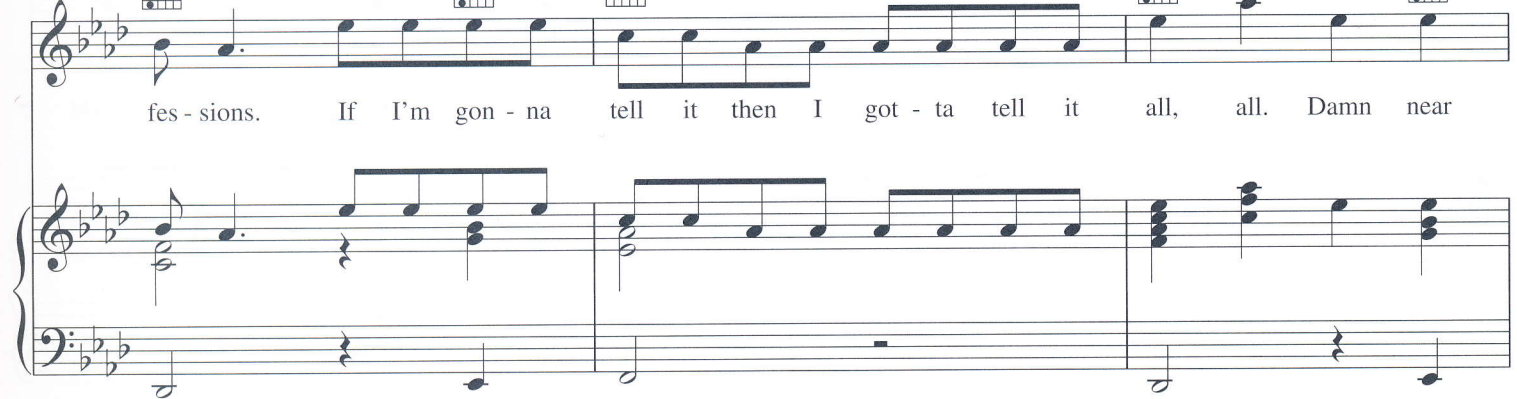







do. I guess I got - ta give part two of my con -










fes - sions. If I'm gon - na tell it then I got - ta tell it all, all. Damn near



cried when I got that phone call. I'm so throwed. _____ I don't



Fm7



Eb



know what to do — but to give you part two of my con -

Dbmaj7



fes - sions.
Sitt - ing here stuck on stu - pid try'n to fig - ure out

when, what and how mon' let this come out of my mouth. Said it

N.C.

ain't gon' be eas - y but I need to stop think - in', con -

Dbmaj7



tem - plat - in', be a man and get it o - ver with, o - ver with. I'm rid - in' in my whip,

rac - in' to her place. Talk - in' to my - self, pre - par - in' to tell her to her face. She

op - ened up the door an did - n't want to come near — me. I said,

“One sec - ond ba - by, please hear me.” These are my con -

D.S. al Coda

CODA

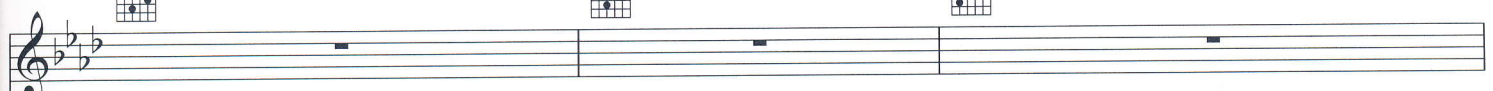
D^bmaj7

fes - sions. *(Spoken:)* This, by far is the hardest thing I think I've ever had to do. To tell you, the woman I love

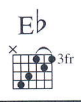
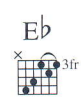
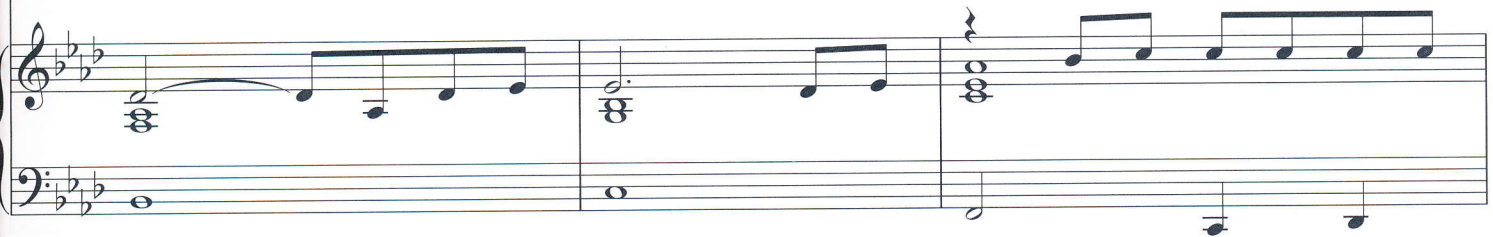
that I'm havin' a baby by a woman that I barely even know.

I hope you can accept the fact that I'm man enough to tell you this.

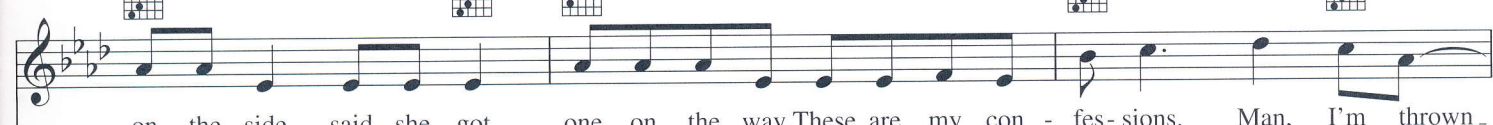
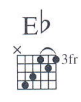
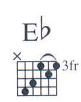
And hopefully you'll give me another chance.



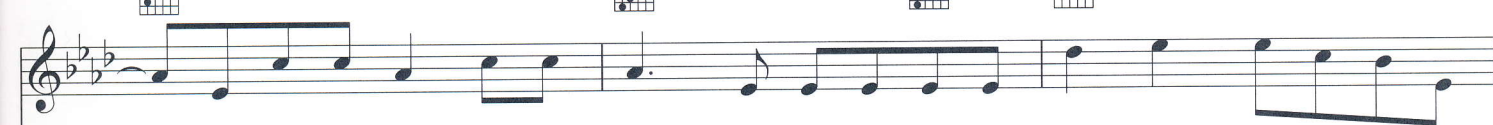
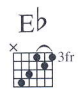
This ain't about my career. This ain't about my life. It's about us. Please...



These are my con - fes - sions. Just when I thought I said all I can say my chick



on the side said she got one on the way. These are my con - fes - sions. Man, I'm thrown -



and I don't know what to do. I guess I've got - ta give part two of my con -



Dbmaj7 Eb Fm7 Dbmaj7 Eb

fes - sions. If I'm gon - na tell it then I got - ta tell it all, all. Damn near

Fm7 Bbm7 Cm7

cried when I got that phone call. I'm so throwed. I don't

Dbmaj7 Eb Dbmaj7 Eb Fm

know what to do — but to give you part two of my con - fes sions.

<p>Repeat and Fade</p> <p>Dbmaj7 Eb Fm</p>	<p>Optional Ending</p> <p>Dbmaj7 Eb Fm</p>
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DON'T STOP BELIEVIN'

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN

Moderately fast

E  B  C#m7 

A  E  B 

G#m  A 

E  B 

Just a small - town girl, —
Just a cit - y boy, —

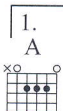




liv - in' in a lone - ly world.
 born and raised in south De - troit.



She took the mid - night train go - in'
 He took the mid - night train go - in'



an - y - where.
 an - y - where.



A E B

This system contains the first three measures of the piece. It features guitar chord diagrams for A, E, and B. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

G#m A

This system contains the next two measures. It features guitar chord diagrams for G#m and A. The piano accompaniment continues with the same rhythmic pattern as the first system.

E B

A sing - er in a smok - y room. —

This system contains the next two measures, including the first line of lyrics. It features guitar chord diagrams for E and B. The vocal melody is written in the upper treble clef, and the piano accompaniment continues in the lower staves.

C#m7 A E







The smell of wine and cheap per - fume. — For a smile — they can

This system contains the final two measures of the page, including the second line of lyrics. It features guitar chord diagrams for C#m7, A, and E. The vocal melody and piano accompaniment conclude the piece.

B  G#m  A 







share the night. It goes on and on — and on — and on. —

cresc.

B/A  A  B/A  E/A  B/E  E 

Stran - gers — wait - ing — up and down the
Street - light — peo - ple, — liv - ing just to

f

B/E  E  B/A  A  1. B/A  E/A 

boul - e - vard, — their shad - ows — search - ing — in the night. —
find e - mo - tion, hid - ing —

B/E  E  B/E  E  2. B/A  E/A 

some - where — in the night. —

To Coda

B E B E A E

B C#m7 A

E B C#m7

Work - in' hard _ to get my fill. _ Ev - 'ry - bod - y

A E B

wants a thrill. _ Pay - in' an - y - thing to roll the dice _ just

G#m



A



one

more

time.

E



B



C#m7



Some will win,

some will lose,

some were born to

A



E



B



sing the blues.

Oh, the mov - ie nev - er ends; it goes

G#m



A



on




and on


and on




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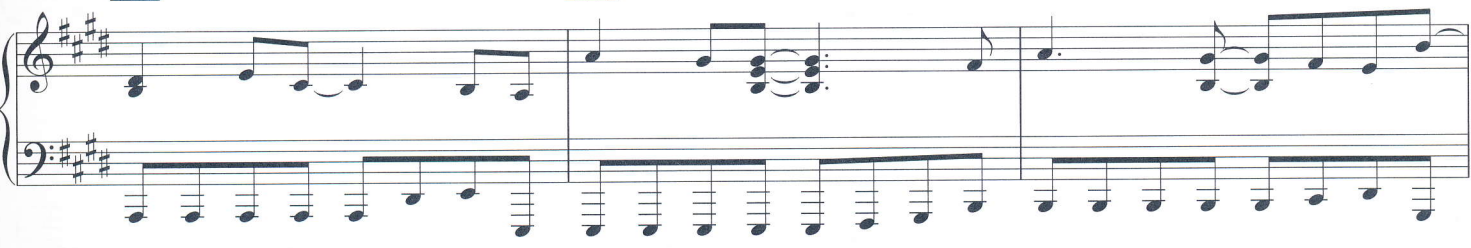
D.S. (with repeat) al Coda



Coda


E  B  C#m7 






A  E  B 







G#m  A 




E  B  C#m7 

Don't _ stop be - liev - in'. Hold on to the



A  E  B 

feel - in', street - light peo - ple.





Don't — stop be -



liev - ing. Hold on,



street - light



peo - ple. *Repeat and fade*

GOLD DIGGER

Words and Music by KANYE WEST,
RAY CHARLES and RENALD RICHARD

Moderately slow

N.C.

She take my mon - ey when I'm in need. _____ Yeah, she's a

trif - lin' friend in - deed. _____ Oh, she's a

gold dig - ger way o - ver town, _____ that digs on

Ab7



me. (She give me mon - ey when I'm in need.) -
Now I ain't say-in' she a gold dig-ger,

— but she ain't mess-in' wit' no broke nig-gas. (She give me mon - ey when I'm in need.) -
Now I ain't say-in' she a gold dig-ger,

Db7



— but she ain't mess-in' wit' no broke nig-gas. (I got-ta leave.) Get down, - girl, go 'head, get down. - (I got-ta

leave.) Get down, - girl, go 'head, get down. - (I got-ta leave.) Get down, - girl, go 'head, get down. - (I got-ta

Ab7



Musical staff with notes and rests.

leave.) (Yeah, - she give me mon - ey (1., 2.) when I'm in need.) -
Get down, - girl, go 'head. { (1.) Rap 1 (See Additional Lyrics)
(2.) Rap 2 (See Additional Lyrics)

Piano accompaniment for the first system.

Musical staff with notes and rests.

(She give me mon - ey when I'm in need.) -

Piano accompaniment for the second system.

Db7



Musical staff with notes and rests.

(I got - ta leave.) (I got - ta

Piano accompaniment for the third system.

Musical staff with notes and rests.

leave.) (I got - ta leave.) (I got - ta

Piano accompaniment for the fourth system.

Ab7



leave.) (Yeah, she give me mon - ey when I'm in need.)

(She give me mon - ey when I'm in need.)

Db7



(I got - ta leave.) (I got - ta

leave.) (I got - ta leave.) (I got - ta

Ab7



leave.) (Yeah, she give me mon - ey when I'm in need.) -
Now I ain't say-in' she a gold dig-ger,

(She give me mon - ey when I'm in need.) -
but she ain't mess-in' wit' no broke nig-gas. Now I ain't say-in' she a gold dig-ger,

Db7



(I got-ta leave.) (I got-ta
but she ain't mess-in' wit' no broke nig-gas. Get down, - girl, go 'head, get down. -

leave.) (I got-ta leave.) (I got-ta
Get down, - girl, go 'head, get down. - Get down, - girl, go 'head, get down. -

Ab7



Musical staff with vocal line and guitar accompaniment. The vocal line includes lyrics: "leave.) (Yeah, _ she give me mon-)" and "Get down, _ girl, go 'head."

leave.) (Yeah, _ she give me mon-)
Get down, _ girl, go 'head. Rap 3 (See Additional Lyrics)

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

Piano accompaniment for the second system, continuing the rhythmic bass line and chordal accompaniment.

Db7



Piano accompaniment for the third system, featuring a rhythmic bass line and chordal accompaniment.

Piano accompaniment for the fourth system, continuing the rhythmic bass line and chordal accompaniment.

Ab7



Musical staff with lyrics: (Yeah, she give me mon - ey when I'm in need.) -

Rap 4 (See Additional Lyrics)

Piano accompaniment for the first system.

Musical staff with lyrics: (She give me mon - ey when I'm in need.) -

(She give me mon - ey when I'm in need.) -

Piano accompaniment for the second system.

Db7



Musical staff with lyrics: (...leave.) Get down, girl, go 'head, get down. (I got - ta

(...leave.) Get down, girl, go 'head, get down. (I got - ta

Piano accompaniment for the third system.

Musical staff with lyrics: leave.) Get down, girl, go 'head, get down. (I got-ta leave.) Get down, girl, go 'head, get down. (I got-ta

leave.) Get down, girl, go 'head, get down. (I got-ta leave.) Get down, girl, go 'head, get down. (I got-ta

Piano accompaniment for the fourth system.

leave.)
Get down, - girl, go 'head. (Yeah, - she give me mon - ey.)

Additional Lyrics

Rap 1 Cutie the bomb, met her at a beauty salon
With a baby Louis Vuitton under her underarm.
She said, "I can tell you ROC, I can tell by your charm.
Far as girls, you got a flock; I can tell by your charm and your arm."
But I'm looking for the one, have you seen her?
My psychic told me she, yeah, have a ass like Serena,
Trina, Jennifer Lopez, four kids and I
Gotta take all their bad ass to showbiz?

Okay, get your kids, but then they got their friends.
I pulled up in the Benz, they all got up in.
We all went to din, and then I had to pay.
If you fucking with this girl, then you better be payed.
You know why? It take too much to touch her.
From what I heard, she got a baby by Busta.
My best friend said she used to fuck with Usher.
I don't care what none of y'all say, I still love her.

Rap 2 Eighteen years, eighteen years.
She got one of your kids, got you for eighteen years.
I know somebody paying child support for one of his kids.
His baby mamma car and crib is bigger than his.
You will see him on TV any given Sunday,
Win the Superbowl and drive off in a Hyundai.
She was s'posed to buy your shorty TYCO with your money;
She went to the doctor, got lipo with your money.

She walking 'round looking like Michael with your money.
Should'a got that insured GEICO for your money
(Money). If you ain't no punk, holla
"We want prenup!" (We want prenup, yeah!)
It's something that you need to have,
'Cause when she leave yo ass, she gon' leave with half.
Eighteen years, eighteen years,
And on her eighteenth birthday he found out it wasn't his!?

Rap 3 Now I ain't sayin' you a gold digger; you got needs.
You don't want a dude to smoke, but he can't buy weed.
You go out to eat, he can't pay, y'all can't leave.
There's dishes in the back; he gotta roll up his sleeves,
But while y'all washin', watch him.
He gon' make it to a Benz out of that Datsun.
He got that ambition, baby, look at his eyes.
This week he moppin' floors, next week is the fries. So...

Rap 4 Stick by his side.
I know this dude's ballin', and yeah, that's nice.
And they gon' keep callin' and tryin', but you stay right girl.
And when you get on, he leave your ass for a white girl.

HALO

Words and Music by BEYONCÉ KNOWLES,
RYAN TEDDER and EVAN BOGART

Moderately

Chord diagrams: A, Bm, F#m

The piano introduction consists of three measures. The first measure has a treble clef with a whole note chord 'A' and a bass clef with a whole note chord 'A'. The second measure has a treble clef with a whole note chord 'Bm' and a bass clef with a whole note chord 'Bm'. The third measure has a treble clef with a whole note chord 'F#m' and a bass clef with a whole note chord 'F#m'. The dynamic marking 'mf' is placed in the first measure.

Chord diagrams: D, A

The piano accompaniment for the first vocal line consists of two measures. The first measure has a treble clef with a whole note chord 'D' and a bass clef with a whole note chord 'D'. The second measure has a treble clef with a whole note chord 'A' and a bass clef with a whole note chord 'A'. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Chord diagrams: Bm, F#m

The piano accompaniment for the second vocal line consists of two measures. The first measure has a treble clef with a whole note chord 'Bm' and a bass clef with a whole note chord 'Bm'. The second measure has a treble clef with a whole note chord 'F#m' and a bass clef with a whole note chord 'F#m'. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Chord diagrams: D, A

* Verse one is written an octave higher than sung.

Re-mem-ber those walls I built? _

The piano accompaniment for the second vocal line with lyrics consists of two measures. The first measure has a treble clef with a whole note chord 'D' and a bass clef with a whole note chord 'D'. The second measure has a treble clef with a whole note chord 'A' and a bass clef with a whole note chord 'A'. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics 'Re-mem-ber those walls I built? _' are written below the vocal line.

Bm  F#m 

Well, ba-by, they're tum-bl-ing down. _____ And they did-n't e-ven put up a fight; _
 You're the on-ly one that I want; _



D  N.C. 

_____ they did-n't e-ven make a sound. _____ I found a way to let you in, _
 think I'm ad-dict-ed to your light. _____ I swore I'd nev-er fall a-gain, _



Bm  F#m 

_____ but I real-ly nev-er had a doubt. _____ Stand-in' in the light of your ha-
 but this don't e-ven feel like fall-in'. _____ Grav-i-ty can't for-get _



D  A 

- lo, ooh, _ I've got my an-gel now. _____ It's }
 to pull me back to the ground a-gain. _____ Feels } like I've been a-wak-ened; _



*Lead vocal sung both times at written pitch.

Bm

F#m

ev-'ry rule I had you break - in'. _____

{ It's the risk that I'm tak - in', -
The risk that I'm tak - in', -

D

A

I ain't nev - er gon - na shut you out. _____ } Ev - 'ry - where I'm look - in' now, -
I'm nev - er gon - na shut you out. _____ }

Bm

F#m

I'm sur-round-ed by your _ em - brace. _____ Ba - by, I can see your ha -

D

A

- lo. _____ You know you're my sav - ing grace. - You're ev-'ry-thing I need and more; -

Bm

F#m

it's writ-ten all o - ver your face. Ba-by, I can feel your ha -

D

A

- lo. 'Pray it won't fade a - way. Ha - lo.
(I can feel your ha - lo, ha - lo.) (I can see your)

Bm

F#m

ha - lo, (ha - lo), ha - lo. (I can feel your) ha - lo, (ha - lo), ha - lo. (I can see your)

1

D

A

ha - lo, (ha - lo), ha - lo. Hit me like a ray of sun -

Bm

2, 3
D

burn - ing through my dark - est night. _ ha - lo, (ha - lo), ha - lo. (I can feel your)

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, starting with a Bm chord diagram. The lyrics are "burn - ing through my dark - est night. _ ha - lo, (ha - lo), ha - lo. (I can feel your)". The bottom two lines are piano accompaniment in G major, with a D chord diagram and a triplet marking "2, 3" above the first measure.

A

Bm

ha - lo, (ha - lo), ha - lo. (I can see your) ha - lo, (ha - lo), ha - lo. (I can feel your)

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef, with A and Bm chord diagrams above it. The lyrics are "ha - lo, (ha - lo), ha - lo. (I can see your) ha - lo, (ha - lo), ha - lo. (I can feel your)". The bottom two lines are piano accompaniment in G major.

F#m

D

To Coda

ha - lo, (ha - lo), ha - lo. (I can see your) ha - lo, (ha - lo), ha - lo. _____

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef, with F#m and D chord diagrams above it. The lyrics are "ha - lo, (ha - lo), ha - lo. (I can see your) ha - lo, (ha - lo), ha - lo. _____". The bottom two lines are piano accompaniment in G major. A "To Coda" symbol is at the end of the vocal line.

A

Bm

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef, with A and Bm chord diagrams above it. The bottom two lines are piano accompaniment in G major, featuring a triplet of eighth notes in the right hand.

F#m

D

A

Vocal ad lib.

Bm

F#m

D6

D

N.C.

A

D.S. al Coda
(take 2nd ending)

Ev - 'ry-where I'm look - in' now, _




CODA

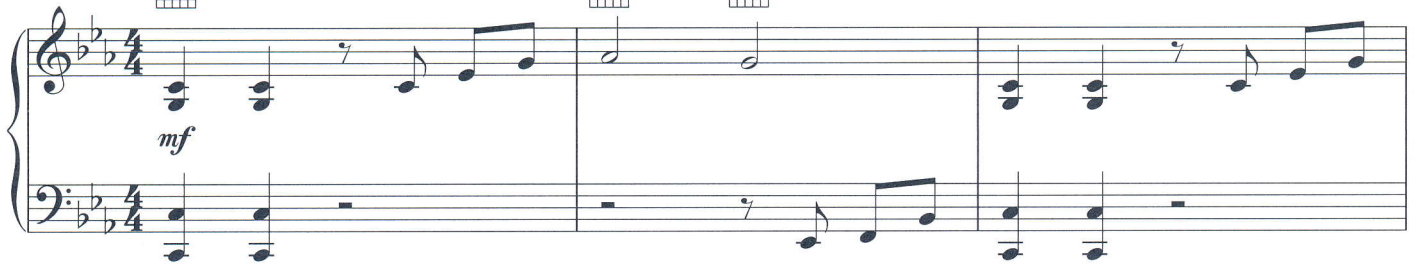
A

IT'S MY LIFE



Words and Music by JON BON JOVI,
MARTIN SANDBERG and RICHIE SAMBORA

Moderately

Cm  Ab  Cm 



mf

Ab  Cm  Cm  N.C.



This ain't a song — for the bro - ken - heart - ed.
this is for the ones who stood their ground.

Cm  Ab  Cm 



No si - lent prayer — for
For Tom - my and Gi - na who

faith de - part - ed.
nev - er backed down.

And
To -

Ab 4fr Cm 3fr

I ain't gon - na be just a face in the crowd. _ You're gon - na hear _ my voice when I
mor - row's get - ting hard - er, make no mis - take. _ Luck ain't e - ven luck - y; got - ta

Ab 4fr Cm 3fr Fm

shout it out _ loud. }
make your own _ breaks. }

It's my life, it's now _

N.C.

Cm 3fr

_ or nev - er. Well, I ain't gon - na live for - ev - er. _

Ab 4fr Eb 3fr Bb/D 3fr



I just wan - na live ___ while I'm ___ a - live. ___




It's my life. My heart is like an o - pen high - way.





Like Frank - ie said, "I did ___ it my way." ___ I just wan - na



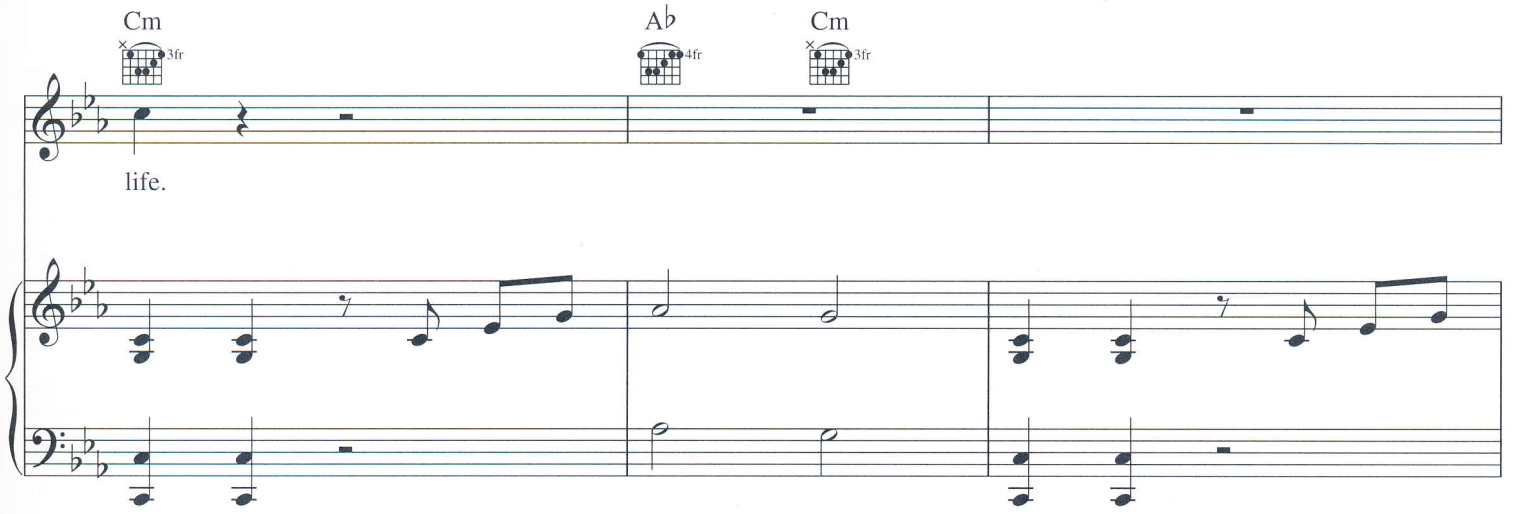
live while I'm ___ a - live. ___ It's my

Cm  3fr

Ab  4fr

Cm  3fr

life.



Ab  4fr

Cm  3fr


2

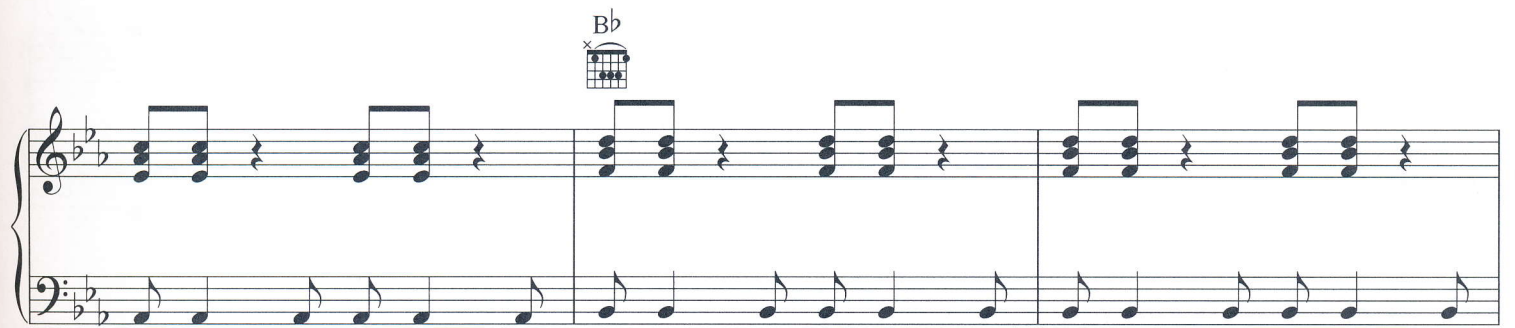
G/B  4fr

Ab  4fr

Yeah, It's my life. *Guitar solo*



Bb  4fr




Ab/C  3fr

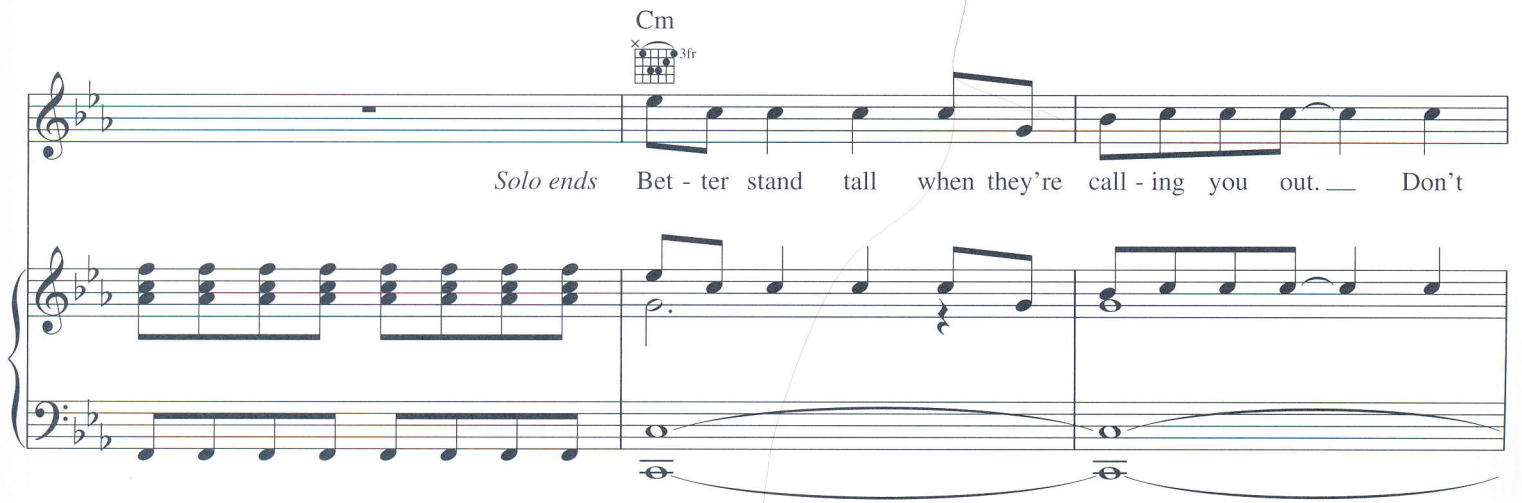
Fm  4fr



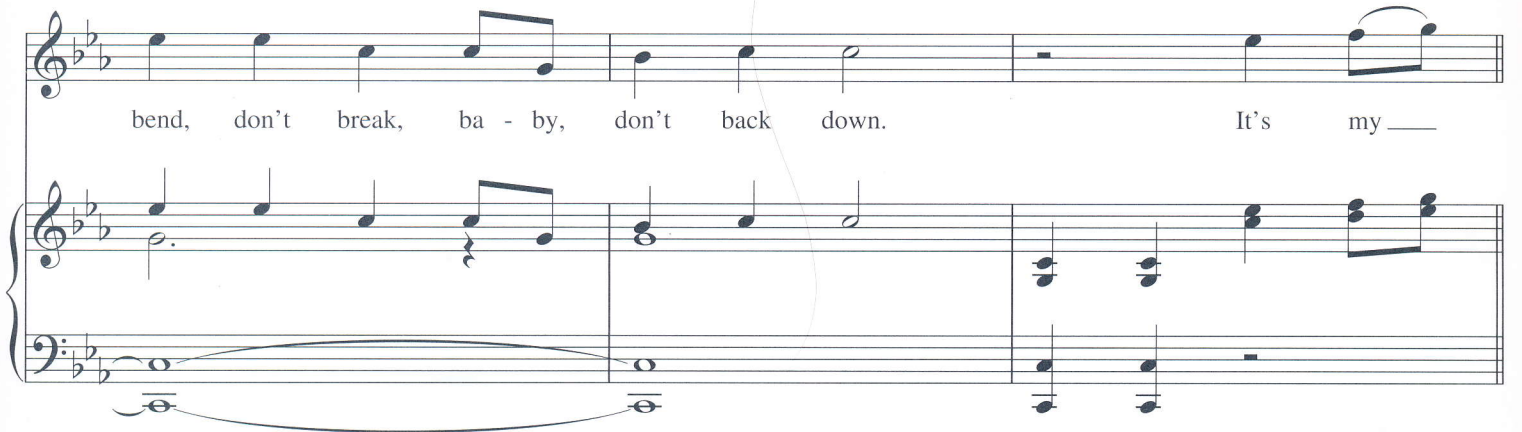
Cm



Solo ends Bet - ter stand tall when they're call - ing you out. — Don't



bend, don't break, ba - by, don't back down. It's my —



Cm Ab Eb



life — and it's now — or nev - er. — Well, I ain't gon - na



Bb/D Cm Ab



live for - ev - er. — I just wan - na live — while I'm — a - live. —





It's my life. My heart is like an



o - pen high - way. Like Frank - ie said, "I did ___ it my way." -



I just wan - na live while I'm ___ a - live. ___

1	2

It's my life. It's my life.

KEEP HOLDING ON

Words and Music by AVRIL LAVIGNE
and LUKAS GOTTWALD

Moderate Rock

Guitar chord diagrams: G5 (3fr), G5/F#, G5/E, G5/C, G5, G5/F#, G5/E, G5/C, G5, G5/F#, G5/E, G5/C.

mp

You're not a - lone. To - geth - er we stand.
So far a - way, I wish you were here.

I'll be by your side, you know I'll take your hand. When it gets cold
Be - fore it's too late, this could all dis - ap - pear. Be - fore the doors close

and it feels like the end, there's no place to go you know I won't give
and it comes to an end, with you by my side I will fight and de -

Em7 Csus2 Em7

in. fend. No, I won't give in. I'll fight and de fend.

Csus2 D7sus G5 G5/F#

Keep hold - ing

Em7 Csus2 G5

on 'cause you know we'll make it through, we'll make it through. Just

G5/F# Em7 Csus2

stay strong 'cause you know I'm here for you, I'm here for you.

G5  3fr

G5/F#  3fr

Em7 

There's noth-ing you can say, noth-ing you can do. There's no oth-er way when it comes _




Csus2  3fr


G5  3fr



G5/F# 

to the truth ——— so keep hold - ing

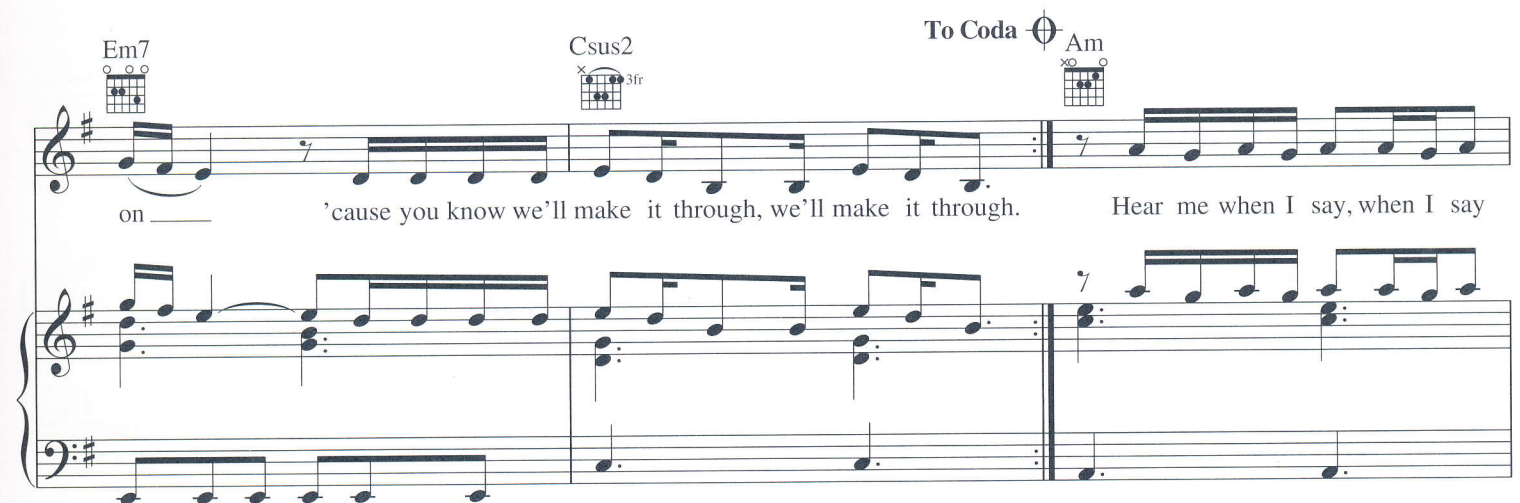



Em7 


Csus2  3fr


To Coda  Am 

on ——— 'cause you know we'll make it through, we'll make it through. Hear me when I say, when I say

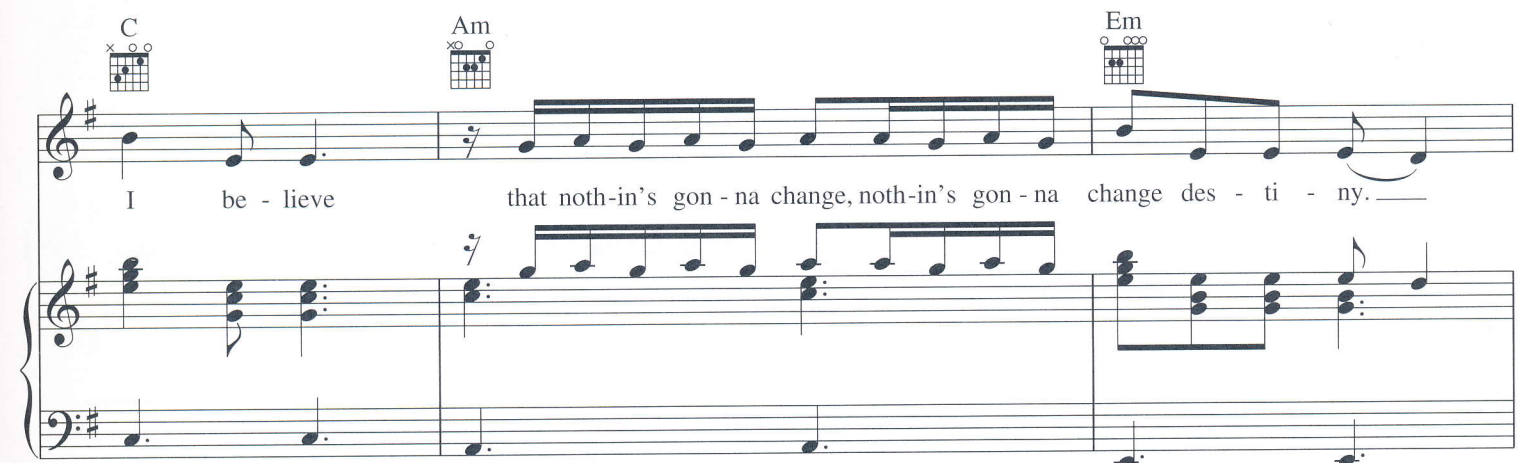


C 

Am 

Em 

I be - lieve that noth-in's gon - na change, noth-in's gon - na change des - ti - ny. ———



Am C

What - ev - er's meant to be will work out per - fect - ly, yeah, _____ yeah, _____

D G5 G5/F#

yeah, _____ yeah. _____ La, da, da, da, _____ la, da, da, da, _____

Em7 Csus2 D.S. al Coda

_____ la, da, da, da, _____ da, da, da, da, _____

CODA G5

G5/F# Em7 Csus2

Keep hold - ing on. _____

G5 G5/F# Em7

Keep

Csus2 G5 G5/F#

hold - ing on. There's noth-in' you can say, noth-in' you can do.

Em7 Csus2 G5

There's no oth - er way when it comes _ to the truth _ so keep

G5/F# Em7 Csus2

hold - ing on 'cause you know we'll make it through, we'll make it through.

NO AIR

Words and Music by JAMES FAUNTLEROY II,
STEVEN RUSSELL, HARVEY MASON, JR.,
DAMON THOMAS and ERIK GRIGGS

Moderately

* N.C.

Female: Tell me how I'm s'posed to breathe with no air, air, air.

mp

F Cm9

Ooh, ha.

Gm Bb

* Recorded a half step higher.

F Cm9

If I should die be - fore I wake, it's 'cause you took my breath a - way.
Male: I walked, I ran, I jumped, I flew right off the ground to float to you.

Gm Bb

Los - ing you was like liv - ing in a world _ with no _ air, _ oh.
 There's no grav - i - ty to hold _ me _ down _ for real. _ *Female:* But

F Cm9

Male: I'm here a - lone, did - n't want to leave. _ My heart won't move, _ it's in - com - plete.
 some - how I'm still a - live in - side. _ You took my breath, _ but I sur - vived.

Gm Bb

Wish there was a way that I could make you un - der - stand. _ *Female:* But }
 I don't know _ how, but I don't e - ven _ care. _ *Both:* So }

F Cm7

how do you ex - spect me to live a - lone with just

Gm Bb

me? 'Cause my world re - volves a - round you, it's so hard for me to breathe.

F Eb

Both: Tell me how I'm s'posed to breathe with no air. Can't live, can't breathe with no

Gm Bb

air. That's how I feel when - ev - er you ain't there. There's no air, no air.

2

B \flat F

No air, air no more. *Lead vocal ad lib.*

E \flat Gm

B \flat F

There's no air, no air.

E \flat Gm

Bb

F

D.S. al Coda

Oh, _____ tell me how I'm s'posed to breathe with no

CODA

Gm

Bb

_____ But my world re - volves a - round you, it's so hard for me to breathe. -

F

Eb

_____ Tell me how I'm s'posed to breathe with no air. _____ Can't live, can't breathe with no

Gm

Bb

air. _____ It's how I feel when - ev - er you ain't there. _____ There's no air, no air. _____

F Eb

Female: Got me out here in the wa - ter so deep. *Male:* Tell me how you gon' _ be with - out _

Gm Bb

me? *Female:* If you ain't here, I just can't breathe. _ *Both:* There's no air, no air. _

F Eb

No air, _ air. _ No air, _ air. _

Gm Bb F

No air, _ air. _ No air. _

PUSH IT

Words and Music by RAY DAVIES
and HERBY AZOR

Straight hip-hop groove

N.C.

Ah, push it. Ah, push it.

f drums

Ooh, ba - by, ba - by, ba - by, ba - by. Ooh, ba - by ba - by,

ooh, ba - by, ba - by.

Get up on this.

Get up — on this.

Ah, push it. Ah, push it.

drums

This system contains a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line has two phrases: "Ah, push it." and "Ah, push it." with a melodic line above it. The piano accompaniment includes a bass line with 'x' marks and a drum line with 'x' marks. The text "Get up — on this." is positioned above the second measure of the vocal line.

Get up — on this.
Vocal ad lib. on repeat

This system continues the musical notation from the first system. The vocal line has a repeat sign and the text "Get up — on this." with the instruction "*Vocal ad lib. on repeat*". The piano accompaniment continues with the bass line and drum line.

continue vocal ad lib.

This system shows the piano accompaniment continuing. The vocal line is mostly empty, with a repeat sign at the end. The piano accompaniment consists of a bass line and a drum line.

(Spoken:) "Now wait a minute, y'all,

This system shows the piano accompaniment continuing. The vocal line is empty. The piano accompaniment consists of a bass line and a drum line.

this dance ain't for everybody, only the sexy people. So all you fly mothers,

get on out there and dance. Dance, I said!" Rap 1 (See rap lyrics)

Ah, push it, push it good. Ah, push it,

push it real good.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics "push it real good." are written below the notes. The piano accompaniment consists of a bass line and a treble line, both starting with a bass clef. The music includes a double bar line with repeat dots.

Ooh, ba - by, ba - by,

drums

The second system continues the musical piece. The vocal line has a treble clef and the lyrics "Ooh, ba - by, ba - by,". The piano accompaniment includes a section labeled "drums" with a treble clef, featuring a rhythmic pattern of eighth notes. The system concludes with a double bar line and repeat dots.

ba - by, ba - by. Ooh, ba - by, ba - by, ooh, ba - by, ba - by.

The third system contains the vocal line with lyrics "ba - by, ba - by. Ooh, ba - by, ba - by, ooh, ba - by, ba - by." and the piano accompaniment. The piano part continues with a rhythmic pattern of eighth notes. The system ends with a double bar line and repeat dots.

Rap 2: (See rap lyrics)

The fourth system shows the piano accompaniment for a rap section. The upper staff is empty, and the lower staves contain the piano part. The system is labeled "Rap 2: (See rap lyrics)" and ends with a double bar line and repeat dots.

The first system of music consists of three staves. The top staff is a treble clef staff containing four measures of whole rests. The middle and bottom staves form a grand staff (treble and bass clefs) with piano accompaniment. The piano part begins with a bass line of eighth notes and quarter notes, with rests in the treble clef staff.

The second system features a vocal line in the top staff and piano accompaniment in the grand staff below. The vocal line has four measures: the first two are whole rests, the third contains three eighth notes marked with 'x' (representing a triplet), and the fourth is a whole rest. The lyrics "Push it good." are written below the vocal line. The piano accompaniment continues with a steady bass line.

The third system continues the vocal and piano parts. The vocal line has four measures: the first contains a quarter note 'P' followed by a triplet of eighth notes marked with 'x'; the second contains a quarter note 'Ah,' followed by a quarter rest; the third contains a triplet of eighth notes marked with 'x'; and the fourth is a whole rest. The lyrics "P - push it real good. Ah, push it." are written below. The piano accompaniment includes a melodic line in the treble clef staff.

The fourth system concludes the vocal and piano parts. The vocal line has two measures: the first contains a triplet of eighth notes marked with 'x' followed by a quarter rest; the second contains a quarter note marked with 'x' followed by a quarter rest. The lyrics "Get up — on this." are written below. The piano accompaniment continues with its melodic and bass lines.

Get up — on this. Get up — on

this. Boy, you real - ly

got me go - ing, you got me so I don't know what I'm do - ing.

Ah, push it. Ah, push it.

drums

1 2

Ah, push it.

drums

Push, push, push it, push it. Push it, push it, push it, push it, push it.

Rap Lyrics

Rap 1:

Salt and Pepa's here, and we're in effect
 Want you to push it, babe
 Cooling by day, then at night working up a sweat
 C'mon girls, let's go show the guys that we know
 How to become number one in a hot party show
 Now push it

Rap 2:

Yo, yo, yo, yo, baby-pop
 Yeah, you come here, give me a kiss
 Better make it fast or else I'm gonna get pissed
 Can't you hear the music's pumping hard like I wish you would?
 Now push it

SOMEBODY TO LOVE

Words and Music by
FREDDIE MERCURY

Freely



Can an - y - bod - y find me

mf

Moderately



some - bod - y to love?

12/8



Each morn - ing I get up, I die a lit - tle, can't

Ab



Bb



Eb7



Ab



Eb/G



Fm



bare - ly stand on my feet. Take a look in the mir - ror and cry,

Bb7



Eb7



Ab



Bb7



Eb



Lord, what you're do - ing to me.

I have spent all my years in be - liev - ing you, but I

Bb7/D



Eb



Db



Ab



just can't get no re - lief, Lord. Some - bod - y, some - bod - y, can

Eb7/G



Fm7



Dbmaj7



Eb7



Ab



Ab/G



an - y - bod - y find me

some - bod - y to love?

Fm Db Eb7 Ab Eb/G Fm

I work hard ev-'ry day of my life,

Ab Bb7 Eb Ab Eb/G Fm

I work 'til I ache my bones. At the end I take home my

Bb7 Eb7 Ab Bb7 Eb

hard earned pay all on my own. I get down on my knees and I start to pray 'til the

Bb7/D Eb Db Ab

tears run down from my eyes, Lord. Some-bod - y, some - bod - y, can

Eb7/G

Fm7

Dbmaj7

Eb11

Ab



an - y - bod - y find me some - bod - y to love?

Ab7

Db



Ev - 'ry - day I

Gb

try and I try and I try, _____ but ev - 'ry - bod - y wants to put me down, they

Gb^bm

Bb7



say - I'm go - in' cra - zy. _____ They say I got a lot of wa - ter in my brain, _____ got -

no com-mon sense. I got no - bod - y left to be - lieve. Yeah, yeah,

Chords: Eb7, Ab/Eb

yeah, yeah. *Instrumental solo*

Chords: Ab, Cm/G, Fm, Ab, Bb7, Eb7

Chords: Ab, Cm/G, Fm, Bb7, Eb7, Db

Chords: Ab, Bb7, Eb, Bb7/D, Eb, Db

Solo ends



Ooh, some-bod - y, some-bod - y, can an - y - bod - y find me



some - bod - y to love? —



Got no feel. — I got no rhy - thm. I —



— just keep los - ing my beat. — I'm O. K., I'm al - right, ain't gon-na

Bb7 Eb7 Ab Bb7 Eb

face — no de - feat. I just got - ta get out of this pris - on cell, — one

Bb7/D Eb Db N.C.

day I'm gon - na be free, Lord. — Find me some - bod - y to love, —

Ab

find me some - bod - y to love, — find me some - bod - y to love, —

find me some - bod - y to love, — find me some - bod - y to love, —

find me some - bod - y to love, — find me some - bod - y to love, —

find me some - bod - y to love. —

Find me some - bod - y to love, — find me some - bod - y to love, —

some - bod - y, some - bod - y, some - bod - y some - bod - y, some - bod - y. Find me some - bod - y, find me some

E_b/A_b D_b/A_b A_b

Ab Eb7/G Fm7 Dbmaj7

bod - y to love. Can an - y - bod - y find me

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'bod - y' and a quarter note 'to', followed by a quarter rest and a half note 'love.'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Ab, Eb7/G, Fm7, and Dbmaj7 are shown above the staff. A measure rest for 12 measures is indicated in the vocal line.

Freely
N.C.

some - bod - y to love?

Detailed description: This system is marked 'Freely' and 'N.C.' (No Chords). The vocal line has a quarter rest, followed by a half note 'some - bod - y', a quarter note 'to', and a quarter rest. The piano accompaniment consists of a simple bass line in the left hand and sustained chords in the right hand. A measure rest for 7 measures is indicated in the vocal line.

Moderately

Ab Ab/G Fm Db Eb7 Ab Ab/G

Find me some - bod - y to love! Find me

Detailed description: This system is marked 'Moderately'. The vocal line begins with a quarter rest, followed by a half note 'Find me', a quarter note 'some - bod - y', a quarter note 'to', a quarter note 'love!', and a quarter rest. The piano accompaniment features a rhythmic eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Ab, Ab/G, Fm, Db, Eb7, Ab, and Ab/G are shown above the staff. A double bar line with repeat dots is present at the end of the system.

Fm Db Eb7 Ab

some - bod - y to love! Find me, find me, find me, find me.

rit.

Detailed description: This system continues the 'Moderately' section. The vocal line starts with a quarter rest, followed by a half note 'some - bod - y', a quarter note 'to', a quarter note 'love!', and a quarter rest. The piano accompaniment has a rhythmic eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Fm, Db, Eb7, and Ab are shown above the staff. A 'rit.' (ritardando) marking is placed in the piano part. A double bar line with repeat dots is at the end.

REHAB

Words and Music by
AMY WINEHOUSE

Retro Blues

C7(no3rd)



They tried to make me go to re - hab, - I said, - "No, - no, - no." -

mf

The first system of musical notation for 'REHAB'. It features a vocal line in 4/4 time with lyrics and a piano accompaniment in 4/4 time. The piano part includes a treble and bass clef with various chords and melodic lines.

Yes, - I been - black, but when - I come - back, you won't

The second system of musical notation for 'REHAB'. It continues the vocal line and piano accompaniment from the first system.

G7



know, - know, - know. - I ain't got the time, -

The third system of musical notation for 'REHAB'. It concludes the vocal line and piano accompaniment for this section.

F7



and if my dad - dy ___ thinks _ I'm fine, ___ he's

C7(no3rd)



F7



C7(no3rd)



tried to make me go to re - hab, _ I ___ won't ___ go, ___ go, ___ go. _

§

Em



{ I'd rath - er be at home ___
 The man said, "Why you think ___
 I won't ev - er want to ___ drink ___

Am



F



with Ray, I ain't
 you're here?" I said,
 a - gain, I just,

Fm/Ab



got sev - en - ty days. 'Cause there's
 "I got no i - de - a, I'm
 oo, I just need a friend. I'm not

Em



Am



noth - ing, there's noth - ing you can teach me
 gon - na, I'm gon - na lose my ba - by,
 gon - na spend ten weeks,

F



that I can't learn from Mis - ter
 so I al - ways keep a
 have ev - 'ry - one think I'm

Fm/Ab

G7

Hath - a - way. _____ I did - n't
 bot - tle near." _____ Said, "I just
 on the mend. _____

get a lot in class, _____ but I
 think you're de - press - ed, _____
 It's not just my pride, _____

F7

To Coda

know it don't come in a
 kiss me, ba - by, and go
 it's just 'til these tears have

C7(no3rd)

shot rest." _____ glass. They
 They tried to make me go to re - hab, _____ I _____ said, _____

“No, _____ no, _____ no.” _____ Yes, _____ I been _____ black, but when _____

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a melodic phrase: "No, _____ no, _____ no." followed by a rest, then "Yes, _____ I been _____ black, but when _____". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

D.S. al Coda

_____ I come _____ back, you won't know, _____ know, _____ know. _____

The second system continues the vocal line and piano accompaniment. The vocal line has a rest followed by "I come _____ back, you won't know, _____ know, _____ know. _____". The piano accompaniment continues with similar harmonic patterns.

CODA

C7(no3rd)



dried. _____ They tried to make me go to re -

The CODA section features a vocal line and piano accompaniment. The vocal line starts with a rest, then "dried. _____" followed by "They tried to make me go to re -". The piano accompaniment includes a guitar chord diagram for C7(no3rd) above the first measure. The piano part continues with chords and moving lines.

- hab, _____ I _____ said, _____ “No, _____ no, _____ no.” _____ Yes, _____

The final system of music consists of a vocal line and piano accompaniment. The vocal line has a rest, then "- hab, _____ I _____ said, _____ “No, _____ no, _____ no.” _____ Yes, _____". The piano accompaniment concludes the piece with final chords and melodic fragments.

— I been black, but when I come back, you won't know, know, know. —

— I ain't got the time, — and if my

G7

dad - dy — thinks — I'm fine, — he's tried to make me go to re -

F7

C7(no3rd)

- hab, — I — won't — go, — go, — go. —

F7

C7(no3rd)

TAKE A BOW

Words and Music by SHAFFER SMITH,
TOR ERIK HERMANSEN and MIKKEL ERIKSEN

Moderately

E5 B C#m A

Oh, _____ how 'bout a round of ap - plause, _

E5 B C#m A E5 B

_____ yeah, _____ stand-in' o - va - tion. Ooh, _

C#m A E5 B/D# D(add9)

_____ oh, _____ yeah. _____ Yeah, yeah, yeah, yeah.



You look so dumb right now
Grab your clothes and get gone, (get gone.) You bet - ter hur - ry up







stand - in' out - side my house.
be - fore the sprin - klers come on, (come on.) Talk - in' 'bout,



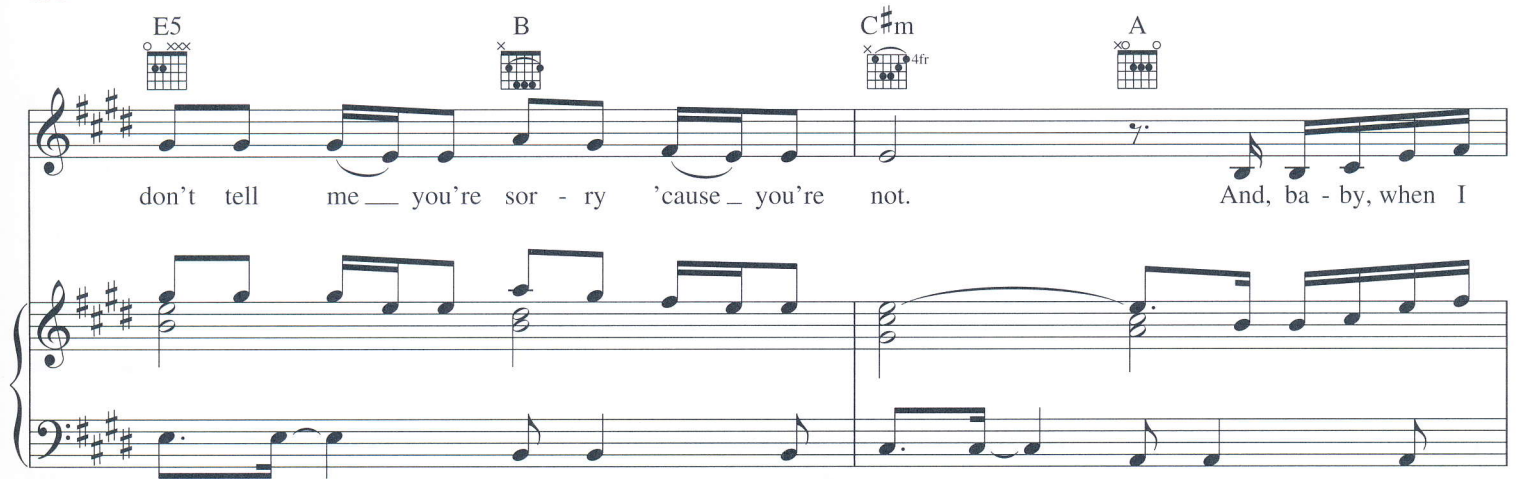
Try - in' to a - pol - o - gize, you're so ug - ly when you cry.
"Girl, I love you, you're the one." This just looks like a re - run.



Please, just cut it out. And
Please, what else is on? }

E5  B  C#m  A 







don't tell me — you're sor - ry 'cause — you're not. And, ba - by, when I



E5  B  D(add9)  E  B 

know you're on - ly sor - ry you — got caught. But — you put on quite a show,

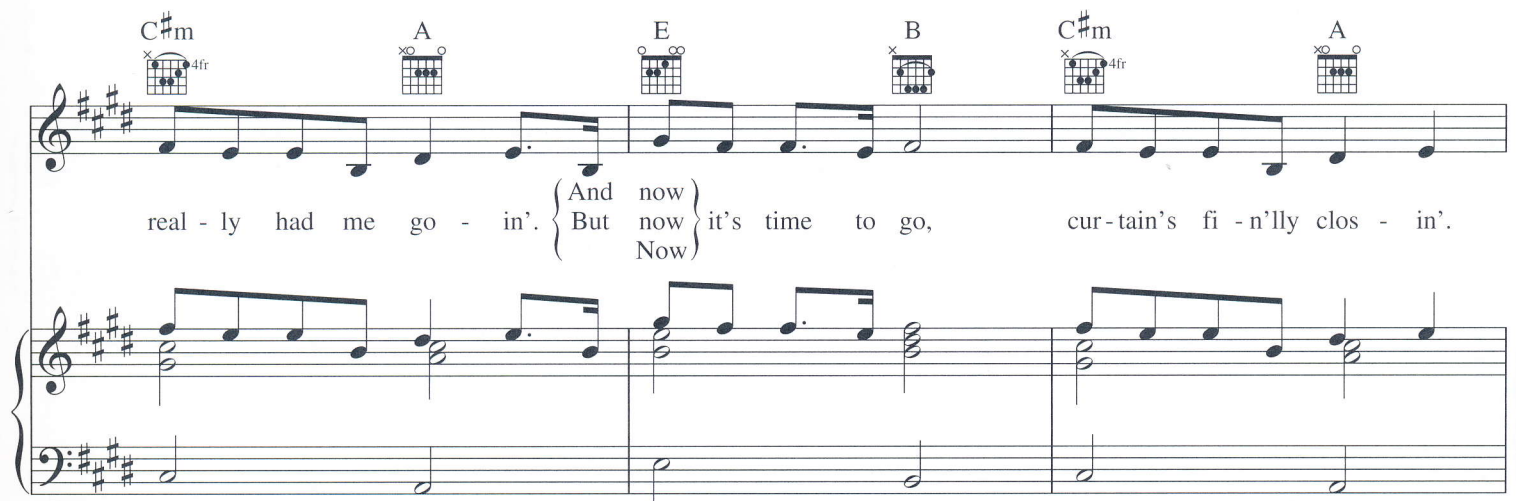








C#m  A  E  B  C#m  A 

real - ly had me go - in'.

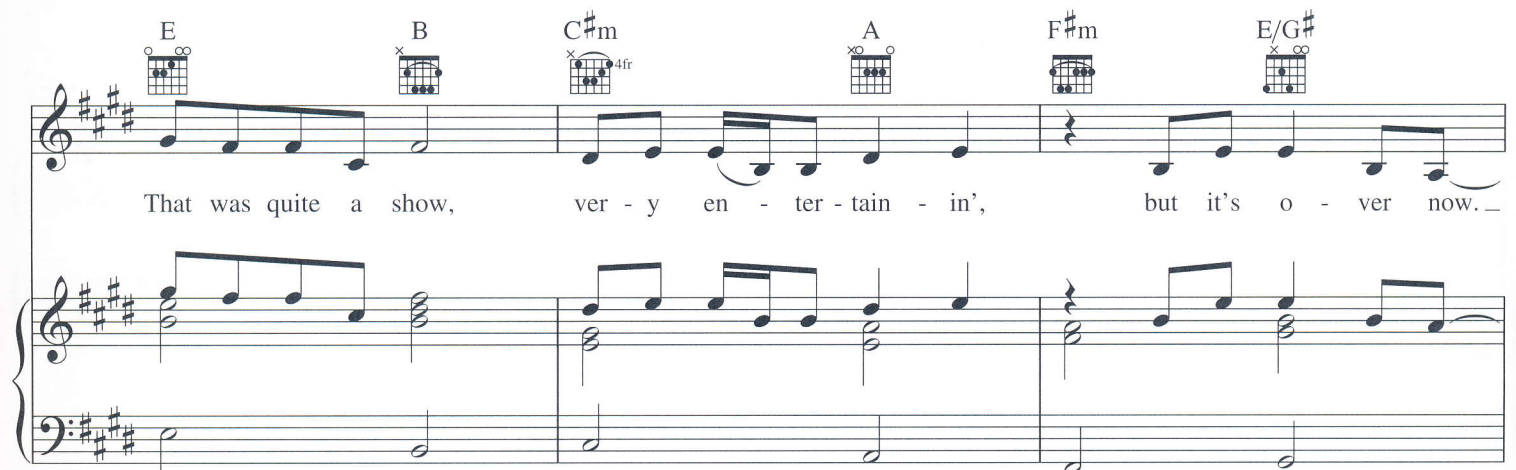
{	And now	}
	But now	
	Now	

 it's time to go, cur-tain's fi - n'ly clos - in'.



E  B  C#m  A  F#m  E/G# 

That was quite a show, ver - y en - ter - tain - in', but it's o - ver now. —



To Coda



(But it's o - ver now.) Go on and take a bow, oh.



And the a - ward for the best lie goes to you,



(goes to you,) for mak - in' me be - lieve that you could be faith - ful



to me. Let's hear your speech, oh.



How 'bout a round of ap - plause, —



D.S. al Coda

a stand - in' o - va - tion. — But you

CODA



Go on and take — a bow. —



But it's o - ver now. —

rall.

WALKING ON SUNSHINE

Words and Music by
KIMBERLEY REW

Bright Rock

f

B \flat Eb F Eb

E \flat 6 B \flat Eb

F Eb Eb6 B \flat Eb

F Eb

I used to think may -
used to think may -

- be you loved me, now ba - by, I'm sure.
- be you loved me, now I know that it's true.

The musical score is presented in a standard format with a grand staff (treble and bass clefs) for piano accompaniment and a vocal line. The piano part features a driving bass line and chords in the right hand. The vocal line includes lyrics and melodic notation. Above the piano part, guitar chord diagrams are provided for each measure, including barre and fret indicators (e.g., 3fr).

B \flat Eb F Eb(add9)

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B \flat and E \flat). The guitar chords are B \flat , Eb, F, and Eb(add9). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

B \flat Eb

And I don't want to just can't wait till the day
 And I don't want to spend my whole life

The second system continues the vocal line and piano accompaniment. The guitar chords are B \flat and Eb. The lyrics are: "And I don't want to just can't wait till the day / And I don't want to spend my whole life".

F Eb B \flat Eb

when you knock on my door.
 just a - wait - ing for you.

The third system continues the vocal line and piano accompaniment. The guitar chords are F, Eb, B \flat , and Eb. The lyrics are: "when you knock on my door. / just a - wait - ing for you.".

F Eb

Now
 Now I

The fourth system concludes the vocal line and piano accompaniment. The guitar chords are F and Eb. The lyrics are: "Now / Now I".

Bb Eb F

ev - 'ry time I go for for the mail week - box, got - ta
 don't want you back _____ for the week - end, not _____

Eb Bb Eb

hold back my for - self a down. _____ day. _____ No,

F Eb Bb Eb

no, no. I 'Cause said, I ba - just by, can't wait _____ just _____

F Eb

_____ till you write _____ me you're com - ing a - round. _____
 _____ want you back, _____ and I want _____ you to stay. _____



Oh, yeah. _____ Now I'm }
I'm _____ }



walk - ing on _____ sun - shine. Whoa. _____



I'm walk - ing on _____ sun - shine.



Whoa. _____ I'm walk - ing on _____ sun -

Dm/F  Cm/Eb 

shine. Whoa, and



To Coda  Bb  Cm/Eb 



don't it feel good! Hey! All



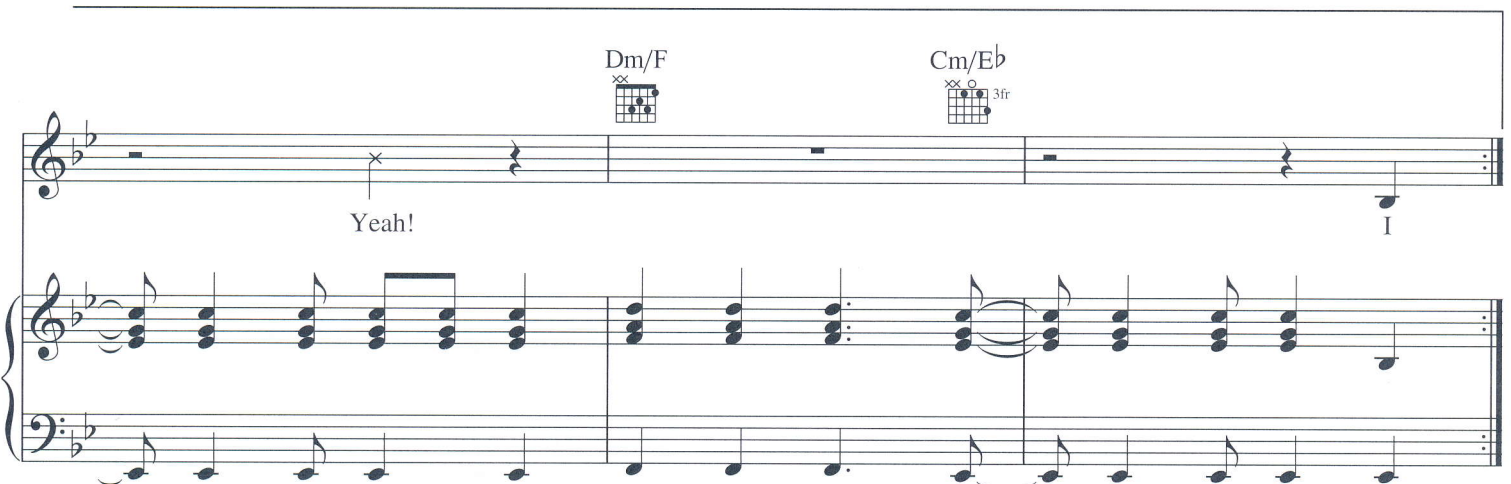
Dm/F  Eb  ¹ Bb  Cm/Eb 

right now, and don't it feel good! Hey!



Dm/F  Cm/Eb 

Yeah! I



2

Bb Cm/Eb Dm/F

Yeah! Oh, yeah, — and

Eb Bb Eb

don't it feel — good!

F Eb Bb Eb(add9)

F Eb(add9)

Walk - ing on — sun -

Bb Eb(add9) F Eb(add9)

shine.

This system contains the first line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The guitar chords are Bb, Eb(add9), F, and Eb(add9). The lyrics 'shine.' are written under the vocal line.

Bb Eb(add9)

Walk - ing on sun - shine.

This system contains the second line of music. The vocal line continues with the lyrics 'Walk - ing on sun - shine.'. The piano accompaniment continues with chords and moving bass lines. The guitar chords are Bb and Eb(add9).

F Eb(add9) Bb

I feel a - live, I feel a love,

This system contains the third line of music. The vocal line has the lyrics 'I feel a - live, I feel a love, '. The piano accompaniment continues. The guitar chords are F, Eb(add9), and Bb.

Eb F Eb

I feel a love that's real - ly real. I feel a - live,

This system contains the fourth line of music. The vocal line has the lyrics 'I feel a love that's real - ly real. I feel a - live, '. The piano accompaniment continues. The guitar chords are Eb, F, and Eb.

Bb Eb

I feel a love, I feel a love

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a B-flat major key signature, with lyrics "I feel a love, I feel a love". The second line is a piano accompaniment. Above the vocal line, there are two guitar chord diagrams: a B-flat major chord (Bb) and an E-flat major chord (Eb) with a 3rd fret barre. The piano accompaniment features a bass line with quarter notes and a treble line with chords and moving lines.

F Eb

that's real - ly real. I'm on sun -

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics "that's real - ly real. I'm on sun -". The second line is a piano accompaniment. Above the vocal line, there are two guitar chord diagrams: an F major chord (F) and an E-flat major chord (Eb) with a 3rd fret barre. The piano accompaniment continues with a bass line and treble line accompaniment.

Bb Eb

shine, ba - by. Oh,

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics "shine, ba - by. Oh,". The second line is a piano accompaniment. Above the vocal line, there are two guitar chord diagrams: a B-flat major chord (Bb) and an E-flat major chord (Eb) with a 3rd fret barre. The piano accompaniment features a bass line and treble line accompaniment.

F Eb

oh, yeah. I'm on sun -

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics "oh, yeah. I'm on sun -". The second line is a piano accompaniment. Above the vocal line, there are two guitar chord diagrams: an F major chord (F) and an E-flat major chord (Eb) with a 3rd fret barre. The piano accompaniment continues with a bass line and treble line accompaniment.

B \flat Eb

shine, ba - by. Oh, _____

F Eb

I'm walk - ing on _____ sun -

D.S. al Coda

CODA B \flat Cm/E \flat

Hey! All

Dm/F Eb Eb/F B \flat

right now, and don't it feel _____ good! don't it feel _____ good!

Repeat ad lib. and Fade

Optional Ending

YOU KEEP ME HANGIN' ON

Words and Music by EDWARD HOLLAND,
LAMONT DOZIER and BRIAN HOLLAND

Moderately fast

f

A5/E

Em

Em7

F/E

Am/E

A

G6

G/D

Set me free. Why don't you, baby? { Get out my life. } Why don't
 Let me be. }

F

Am/E

A

G6

you, baby? 'Cause you don't really love me, you just keep

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams are provided above the vocal line for each measure. The lyrics are written below the vocal line.

* Recorded a half step lower.

G/D F Am/E A

me hang - in' on. You don't real - ly need -
Now you don't real - ly want -

G6 G/D F Am/E

me, but you keep me hang - in' on.
me, you just keep me hang - in' on.

C7sus F

Why do you keep a - com - in' a - round, - play - in' a - with my heart? -
You say, al - though we broke up, you still wan - na be just friends. -

C C7sus

Why don't you get out of my life
But how can we still be friends when

1

F C Em/B G

and let me make a new start? — Let me get o -

E7

- ver you — the way you've got - ten o - ver me. — Hey.





2

F A N.C.

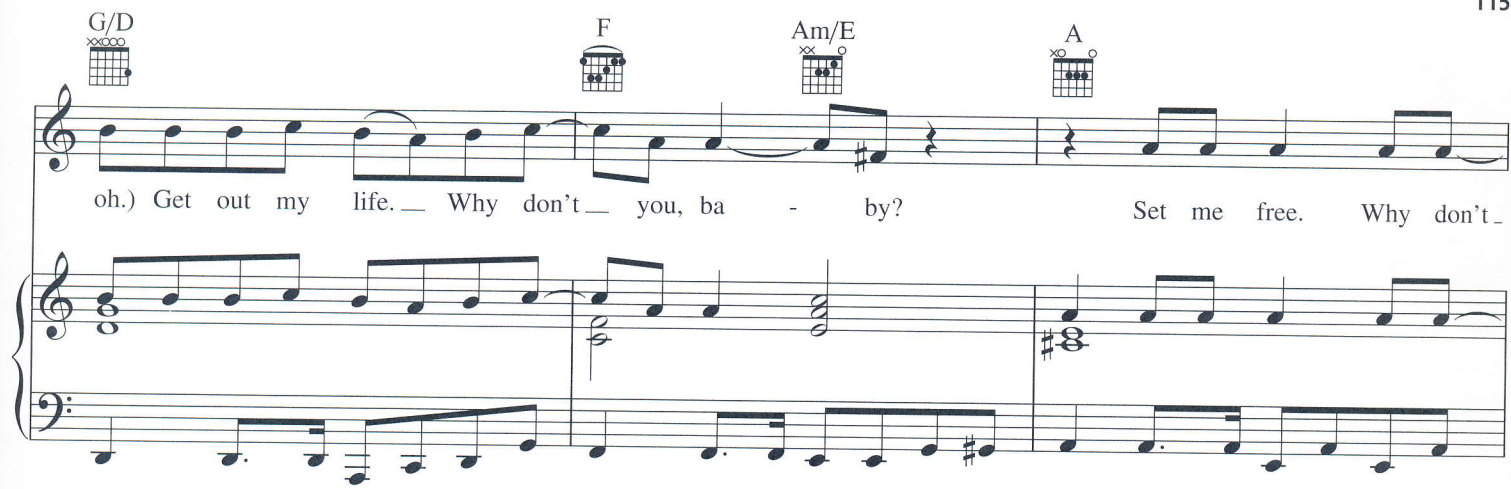
see - ing you on - ly breaks my heart a - gain? — (Spoken:) And there ain't nothing I can do about it.


A G6

(Whoa, - oh, — oh.) — Set me free. — Why don't — you, babe? (Whoa, - oh, —

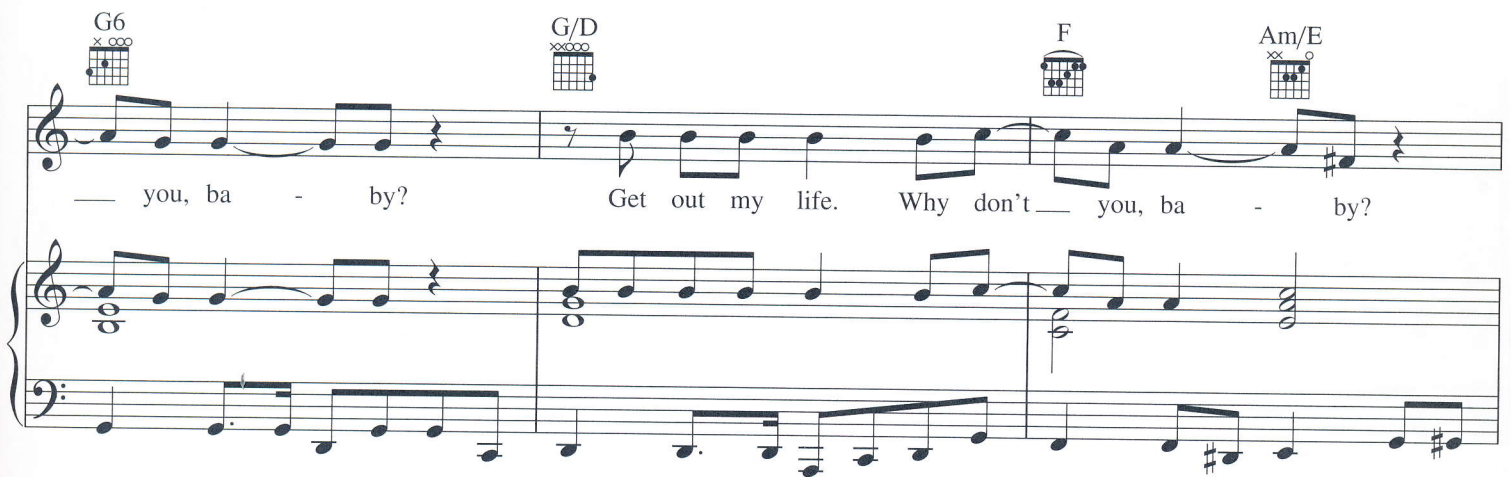
G/D  F  Am/E  A 

oh.) Get out my life. — Why don't — you, ba - by? Set me free. Why don't —



G6  G/D  F  Am/E 

— you, ba - by? Get out my life. Why don't — you, ba - by?



C7sus  F 

You claim — you still — care — for me, but your heart — and soul needs to be free. —



C  C7sus 

And now that you've got — your free - dom, you



F C Em/B G

want to still hold on to me. _____ You don't want me

Detailed description: This system contains the first four measures of the song. The vocal line starts with a quarter note 'want', followed by a quarter note 'to', a quarter note 'still', a quarter note 'hold', a quarter note 'on', a quarter note 'to', a quarter note 'me.' with a long horizontal line underneath. There is a whole rest for two measures, followed by a quarter note 'You', a quarter note 'don't', a quarter note 'want', and a quarter note 'me'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

E7

for ___ your - self, so let me find some - bod - y else. _____ Hey, - hey. -

Detailed description: This system contains measures 5-8. The vocal line has a quarter rest, followed by a quarter note 'for', a quarter note 'your - self,', a quarter rest, a quarter note 'so', a quarter note 'let', a quarter note 'me', a quarter note 'find', a quarter note 'some -', a quarter note 'bod -', a quarter note 'y else.' with a long horizontal line underneath. This is followed by a quarter rest, a quarter note 'Hey,', a quarter note 'hey.', and a quarter rest. The piano accompaniment continues with a similar rhythmic pattern.

A G6 G/D

Why don't ___ you be a man a - bout ___ it and set me free? _

Detailed description: This system contains measures 9-12. The vocal line has a quarter rest, a quarter note 'Why', a quarter note 'don't', a quarter rest, a quarter note 'you', a quarter note 'be', a quarter note 'a', a quarter note 'man', a quarter note 'a -', a quarter note 'bout', a quarter rest, a quarter note 'it', a quarter rest, a quarter note 'and', a quarter note 'set', a quarter note 'me', and a quarter note 'free?' with a long horizontal line underneath. The piano accompaniment features a steady eighth-note bass line.

F Am/E A G6

Now you don't ___ care a thing a - bout ___ me,

Detailed description: This system contains measures 13-16. The vocal line has a quarter rest, a quarter note 'Now', a quarter rest, a quarter note 'you', a quarter rest, a quarter note 'don't', a quarter rest, a quarter note 'care', a quarter rest, a quarter note 'a', a quarter note 'thing', a quarter rest, a quarter note 'a -', a quarter note 'bout', a quarter rest, a quarter note 'me,', and a quarter rest. The piano accompaniment continues with a steady eighth-note bass line.

G/D F Am/E A

you're just us - ing me. Go on, get out, get out -

G6 G/D F Am/E

of my life and let me sleep at night. Please.

A G6 G/D

'Cause you don't real - ly love me, you just keep me hang - in' on.

F Am/E

Repeat and Fade

Optional Ending

You don't real - ly need -

Alone
Bust Your Windows
Confessions Part II
Don't Stop Believin'
Gold Digger
Halo
Hate on Me
It's My Life
Keep Holding On
No Air
Push It
Rehab
Somebody To Love
Take A Bow
Walking On Sunshine
You Keep Me Hangin' On

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