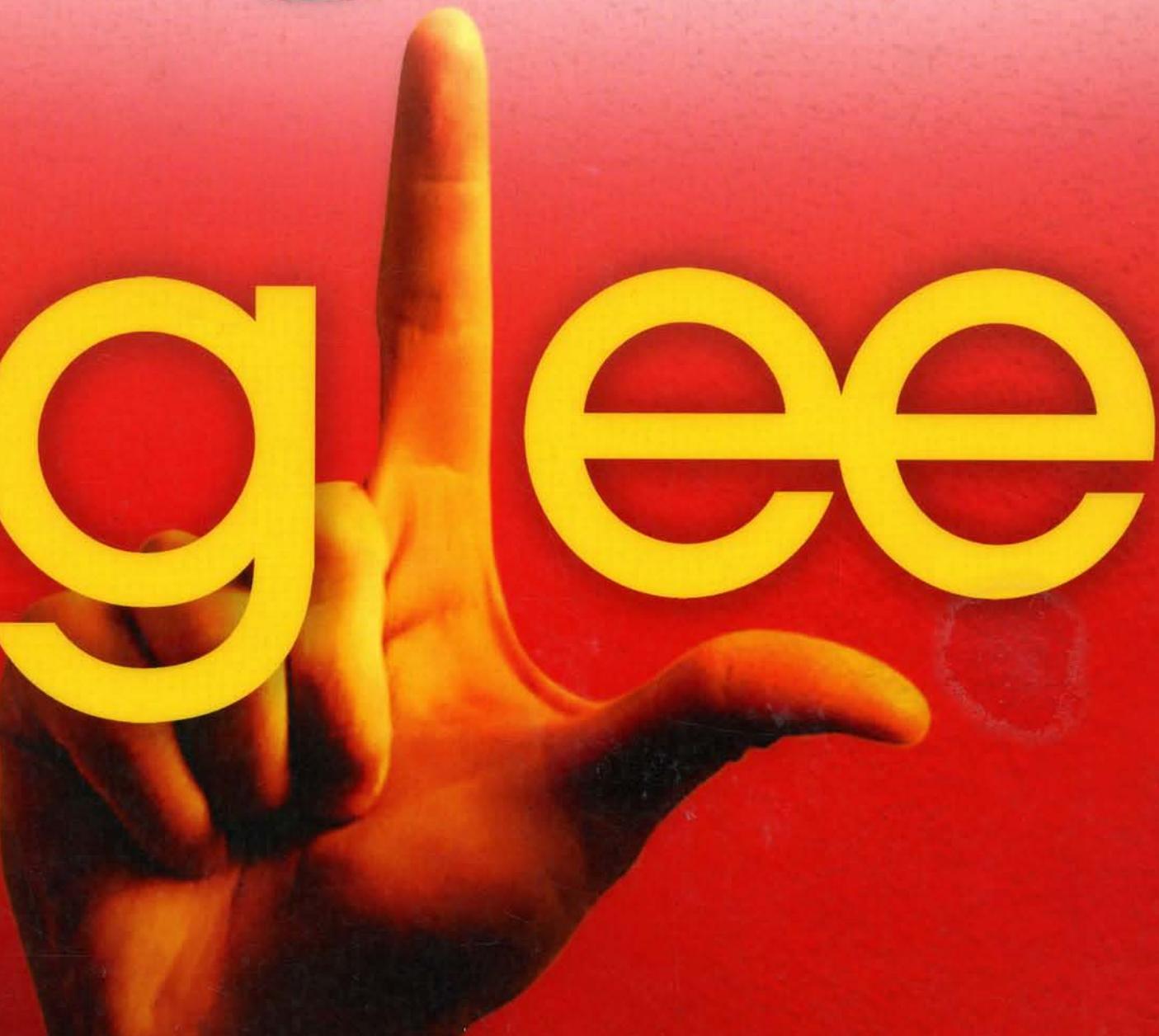


Piano/Vocal/Guitar

More Songs  
from

# glee

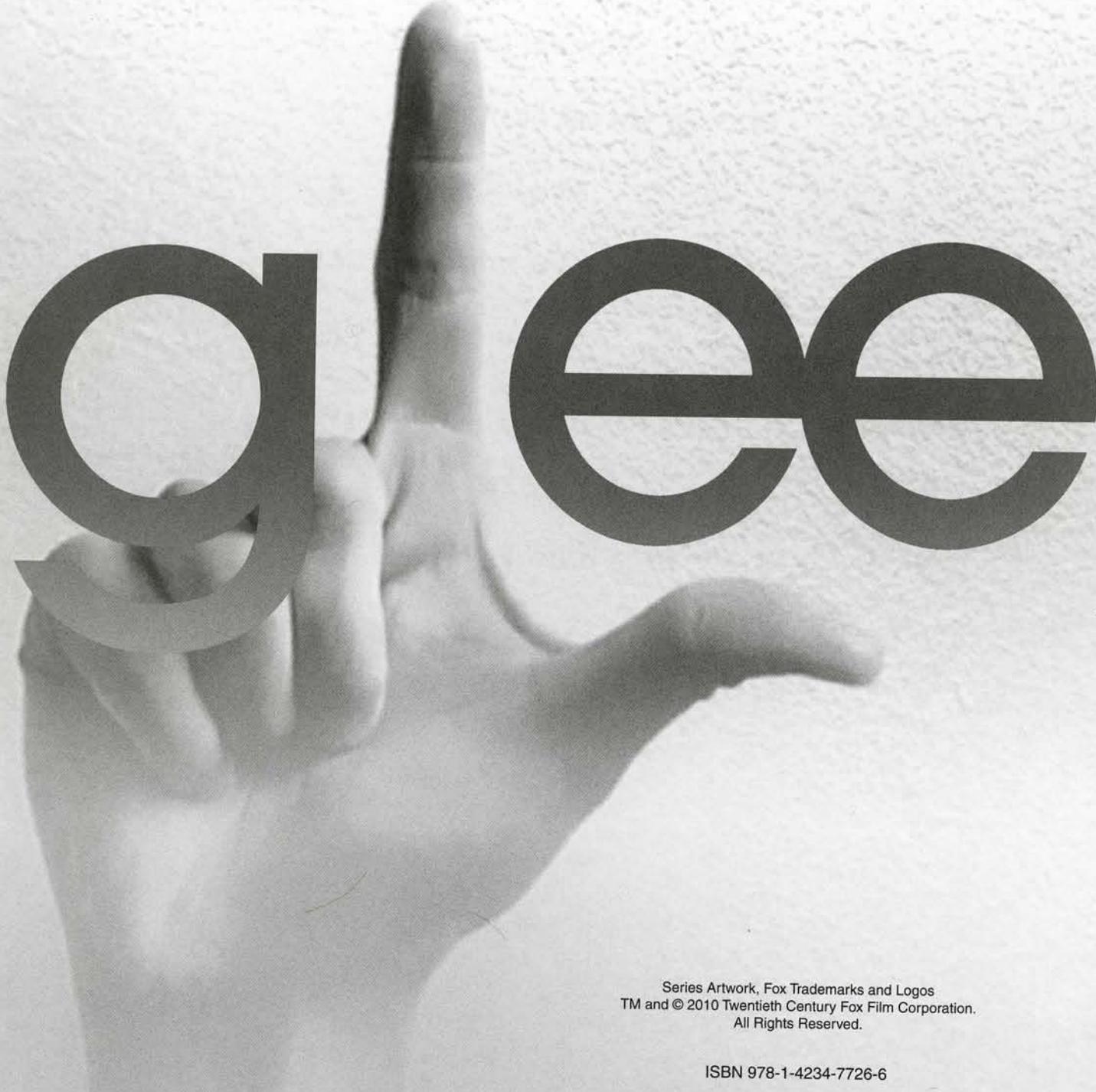
Music From The FOX Television Show



HAL LEONARD

Piano/Vocal/Guitar

More Songs  
from  
**glee**  
Music From The FOX Television Show



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ISBN 978-1-4234-7726-6



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# AND I AM TELLING YOU I'M NOT GOING

Music by HENRY KRIEGER  
Lyric by TOM EYEN

Moderately

N.C.

**EFFIE:**

And I am tell - ing you

**p**

**mp**

**F/E♭**

**Dm7**

**Gm7**

I'm not go - ing. — You're the

**E♭**

**B♭/D**

**Cm7**

**E♭/F**

best man — I'll ev - er know. There's no way I can ev - er

F              B♭/F              E♭maj9              E♭6              E♭maj7

go,              no,    no,    no,    no              way,              no,    no,    no,    no    way    I'm

Dm7              Gm7              Gm7/F              Eb              B♭/D

liv - in' with - out \_\_ you.              I'm not              liv - in' with - out \_\_ you.

Cm7              Gb              G♭6

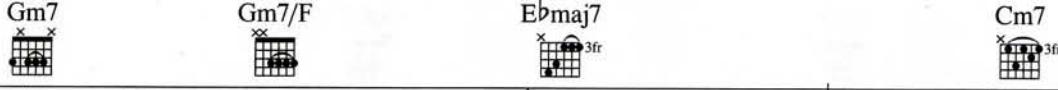
I don't              want to be \_\_ free.              I'm

B♭/C              C9              B♭/C              C9              Eb/F

stay - in', \_\_ I'm              stay - in',              and you,              and you,

you're gon - na love — me. Ooh, —  
 E♭ G♭/A♭  
 you're gon - na love — me.  
 And — I am  
 tell - ing you I'm not go - ing, —

Chords indicated above the staff:  
 B♭ (with 3fr)      B♭7/D♭ (with 3fr)  
 E♭ (with 3fr)      G♭/A♭ (with 3fr)  
 Dm7 (with 3fr)

Gm7                    Gm7/F                    Ebmaj7                    Cm7  


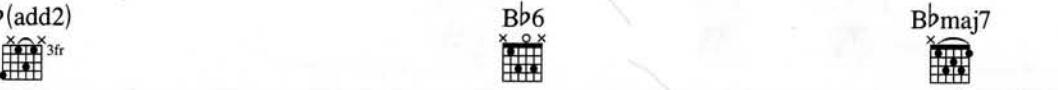
e - ven though the rough times — are show - ing. There's — just

Eb/F                    F                            Gb  


no way, there's no — way. — We're part of the same — place. —

Gb6                    Gbmaj7                    Gb6  


— We're part of the same — time. — We

Bb(add2)                    Bb6                    Bbmaj7  


both share the same — blood. We both have the same — mind.


B<sub>b</sub>6  

Gm7  

Gm7/F  
 And time and time — we have so much to



B<sub>b</sub>/C  

C9  

Cm7  
 share, — no, — no, no, no, no. I'm not wak - in' up to -

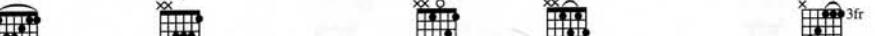


B<sub>b</sub>/D  

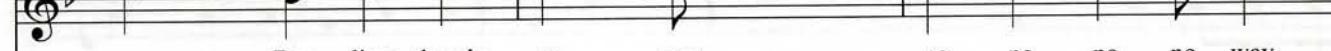
E<sub>b</sub>  

E<sub>b</sub>/F  
 mor - row morn - in' — and find - in' that there's no - bod - y there.



F              B $\flat$ /F              E $\flat$ maj9              E $\flat$ 6              E $\flat$ maj7  

333fr3

Dar - ling, there's no way,  
 no, no, no, no way I'm





Cm7  

  
 strike and kill. I'm not gon - na leave \_ you, there's no way I will.

E♭/F  

  
 3

Cm7/F  

  
 8fr

E♭maj7/F  

  
 3

**Freely**  
 F  

  
 And I am tell - ing you -

**Tempo I**  
 E♭  

  
 3

And I am tell - ing you -

Dm7  

  
 3

Gm7  

  
 3

Gm7/F  

  
 3

I'm not go - ing. You're the

F/E♭  

  
 3

best man I'll ev - er know. There's no way I can ev - er,

B♭/D  

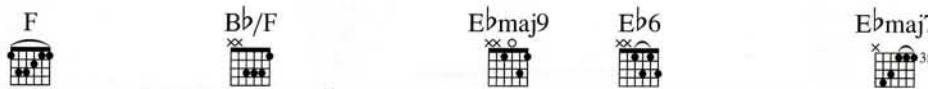
  
 3

Cm7  

  
 3

E♭/F  

  
 3

F                    B♭/F                    E♭maj9                    E♭6                    E♭maj7  

 ev - er go, no, no, no, no way, no, no, no, no way I'm

*f*

Dm7                    Gm7                    Gm7/F                    E♭                    B♭/D  

 liv - in' with - out you. Oh, I'm not liv - in' with - out you, I'm not

Cm7                    G♭                    G♭6  

 liv - in' with - out you, I don't wan - na be free. I'm

B♭/C                    C9                    B♭/C                    C9  

 stay - in', I'm stay - in', and

Piano accompaniment parts are shown throughout the score.

Eb/F  Bb  Bb7/D $\flat$  
  
 you, and you, and you, you're gon - na love me.

Eb  G $\flat$ /Ab 
  
 Oh, hey, you're gon - na love -

Bb  Bb7/D $\flat$   Eb  G $\flat$ /Ab 
  
 me. Yes, ah, ooh, ooh, love me,

ooh, ooh, ooh, — love me, love me, love me,

Bb5  Bb7/D $\flat$   Bb5  Bb7/D $\flat$  

B<sub>b</sub>5                    E<sub>b</sub>(add2)                    B<sub>b</sub>5                    E<sub>b</sub>m7

love me,  
love \_\_\_\_\_ me.

**Freely**  
N.C.

You're gon - na love \_\_\_\_\_

A<sub>b</sub>6/9                    C<sub>b</sub>maj9                    E<sub>b</sub>/F                    B<sub>b</sub>

me.

# DANCING WITH MYSELF

Words and Music by BILLY IDOL  
and TONY JAMES

Very fast Rock

N.C.

E5

E5

(1.) On the floors of Tokyo - o, or down in and there's  
(2., D.S.) looked all over the world,

A5

Lon - don town to go - go, oh, with the record selec - tion and the  
ev - 'ry type of gi - irl. But, your emp - ty eyes seem to -

B5

A5

mir - ror's re - flec - tion, I'm a - danc - in' with my - se -  
— pass — me by, and leave me danc - in' with my - se -

E5

- elf. Oh, when there's no one else in si - ight, and in the  
- elf. So let's sink an - oth - er dri - ink, 'cause it - 'll

A5

To Coda B5

crowd - ed, lone - ly ni - ight, well, I wait so long — for my  
give me time to thi - ink. If I had the chance, I'd ask the

A5

love vi - bra - tion, and I'm danc - in' with my - se -  
world to dance, — and I'd be danc - in' with my - se -

E5

elf. } Oh, oh, oh, danc - in' with my - se - elf. Oh, oh, oh,

A5

B5

danc - in' with my - se - elf. Well, there's noth - in' to lose, \_\_\_\_\_ and there's

A5

noth - in' to prove, — when I'm danc - in' with my - se -

1  
E

elf, oh, oh, oh, oh.

If I

2

E

A

oh.

Oh, oh, oh, oh, oh. —

E

Oh, — oh, oh, oh, — oh, — oh, oh,

B

oh. —

B5

E5

Play 3 times

B5

D. S. al Coda

Well, \_\_\_\_\_ if I

CODA B5

had \_\_\_ the chance, \_ I'd ask the

A5

world\_ to dance,\_ and I'd be danc - in' with my - se - - elf. Oh, oh, oh,

E5

danc - in' with my - se - - elf. Oh, oh, oh, danc - in' with my - se -

B5  

- elf. If I had \_\_\_\_ the chance, — I'd ask the

world — to dance, — and if I had \_\_\_\_ the chance, — I'd ask the

world — to dance, — if I had \_\_\_\_ the chance, — I'd ask the

world — to dance. \_\_\_\_\_ Oh, oh, oh,

E5  

 oh.  
 Oh, oh, oh, oh.

A5  

 Oh, oh, oh, oh.

E5  

 Oh, oh, oh,  
*Vocal ad lib. to end*  
 (Danc - in' with my - se -)

A5  

 - elf. Oh, oh, oh, danc - in' with my - se -

### **Repeat and Fade**

### **Optional Ending**

- elf. Oh, oh, oh) - elf. Oh, oh, oh, oh.)



# DEFYING GRAVITY

Music and Lyrics by  
STEPHEN SCHWARTZ

**Freely, with quiet intensity**

ELPHABA:

Some-thing has      changed \_\_\_ with-in \_\_\_ me

some - thing is      not \_\_\_ the same      I'm through with play -

D<sub>b</sub>/F                    G<sub>b</sub>sus2                    C<sub>b</sub>sus2

- ing by the rules \_\_\_\_\_ of some - one else - 's game.

Too late \_\_\_ for sec - ond guess - ing, too late to \_\_\_ go back \_\_\_

\_\_\_ to sleep \_\_\_ It's time to trust \_\_\_ my in - stincts,

close my eyes \_\_\_ and leap... It's time \_\_\_ to

Allegro

D<sub>b</sub>/G<sub>b</sub>                    A<sub>b</sub>sus                    A<sub>b</sub>

$B\flat m7(\text{no}5)$  $G\flat sus2$  $A\flat sus$ 

try

de - fy

ing

grav

- i - ty

*With pedal* $B\flat m7(\text{no}5)$  $G\flat sus2$  $A\flat sus$ 

I think \_ I'll

try

de - fy

- ing

grav - i - ty, —

and you can't

pull \_ me

down.

 $D\flat 5$  $A\flat/E\flat$  $D\flat/F$  $G\flat sus2$  $D\flat 5$  $A\flat/E\flat$   $D\flat/F$   $G\flat sus2$ 

D<sub>b</sub>5      A<sub>b/E</sub> D<sub>b/F</sub>      G<sub>b</sub>sus2      A<sub>b</sub>(add4)      D<sub>b</sub>5      A<sub>b/E</sub> D<sub>b/F</sub>      G<sub>b</sub>sus2

I'm through ac - cept - ing lim - its 'cause some - one says —

D<sub>b</sub>sus2      D<sub>b</sub>5      A<sub>b/E</sub> D<sub>b/F</sub>      G<sub>b</sub>sus2      A<sub>b</sub>(add4)      D<sub>b/F</sub>

— they're so. Some things I can - not change, — but 'til —

G<sub>b</sub>sus2      C<sub>b</sub>sus2      D<sub>b</sub>5

— I try, — I'll nev - er know — Too long I've been —

D<sub>b</sub>sus      D<sub>b</sub>      C<sub>b</sub>sus2      D<sub>b</sub>5

— a - afraid \_ of los - ing love — I guess — I've lost —

G<sub>b</sub>5/E<sub>b</sub>  
x x x 4fr

G<sub>b</sub>5/F  
x x x

D<sub>b</sub>/G<sub>b</sub>  
x x x 4fr

Well, if \_\_\_\_ that's love, \_\_\_\_ it comes \_ at much \_ too high \_ a cost...

A<sub>b</sub>sus  
x x x 4fr

A<sub>b</sub>  
x x x 4fr

B<sub>b</sub>m7(no5)  
x x x

G<sub>b</sub>sus2  
x x x 9fr

I'd soon - er buy de - fy -

A<sub>b</sub>sus  
x x x 4fr

ing grav - i - ty Kiss me \_\_\_ good -

B<sub>b</sub>m7(no5)  
x x x

G<sub>b</sub>sus2  
x x x 9fr

A<sub>b</sub>sus  
x x x 4fr

bye, \_\_\_\_\_ I'm de - fy - ing grav - i - ty, \_\_\_ and

## Moderato, dreamily

A♭7sus

Amaj9♯11



you can't pull \_ me

down.

B6(add4)



3

Un - lim

it - ed...

My fu-ture is

C♯m9

Amaj9♯11

B6(add4)

Emaj7

un - lim

it - ed

And I've just had a

Amaj9♯11

G♯m11

C♯m11

Bsus/A

Am6



vi - sion

al - most

like a proph - e - cy,

I

know—

rit.

**Freely**

It sounds tru - ly cra - zy, and true, the vi - sion's ha - zy...

G(add9)



Gmaj7



G6



Cmaj9



C6



Cmaj7



But I swear some - day I'll be \_\_\_\_\_ up in the

**Allegro; as before**

G#m7(no5)



Esus2



F#sus



sky,

de - fy

ing grav - i - ty

Fly - ing so high,

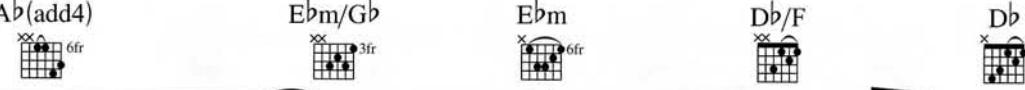
Esus

F#sus



de - fy - ing



A♭(add4)                      E♭m/G♭                      E♭m                      D♭/F                      D♭  

  
 me late - ly: ev - 'ry - one de - serves the chance \_ to  
 rall.

C♭sus2                      D♭5                      D♭sus                      D♭                      C♭sus2                      D♭5  

  
 fly! And if I'm fly - ing so - lo, at least I'm fly -

*a tempo*

G♭5/E♭                      G♭5/F  

  
 - ing free — To those who'd ground — me, take a mes -

D♭/G♭                      A♭sus                      A♭  

  
 - sage back \_ from me... Tell them \_ how —

B♭m7(no5)                    G♭sus2                    A♭sus

I \_\_\_\_\_ am de - fy - ing grav - i - ty

B♭m7(no5)                    G♭sus2                    A♭sus

I'm fly - ing \_\_\_\_ high de - fy - ing

E♭m/F                         Fm7

grav - i - ty, and soon I'll match them in \_\_\_\_ re -

rall.

**With determination**

B♭m                            G♭m/A                    A♭sus/G♭

nown... And no - bod - y in

A♭7sus/F A♭m7/E♭ A♭m7(add4)/E♭ A♭9sus/D♭ G♭(add9)/D♭ G♭m(add9)/A E♭m7b5/G♭

Guitar chords for the vocal line:

- A♭7sus/F (x x)
- A♭m7/E♭ (x x)
- A♭m7(add4)/E♭ (x x 3fr)
- A♭9sus/D♭ (x x 4fr)
- G♭(add9)/D♭ (x x)
- G♭m(add9)/A (x o)
- E♭m7b5/G♭ (x x)

Lyrics: all of Oz, no Wiz - ard that there is or was is ev - er gon - na

Piano/vocal score for the first section. The piano part consists of chords and bass notes. The vocal part has a single note on the first beat.

A♭sus



A♭7sus



D♭5



A♭(add4)/E♭ D♭/F



G♭sus2



D♭/F



bring

me

down...

Piano/vocal score for the second section. The piano part features a sustained bass note and eighth-note chords. The vocal part has a single note on the first beat.

C♭(add2)/B♭ G♭/C♭



D♭



Ah!

Piano/vocal score for the third section. The piano part features eighth-note chords. The vocal part has a sustained note on the first beat.

# DON'T RAIN ON MY PARADE

Words by BOB MERRILL  
Music by JULE STYNE

**Brightly**

A musical score for a piano-vocal-guitar arrangement. It features a treble clef piano part with basso continuo, a vocal line, and a guitar part with chord boxes above the staff. The chords shown are C, C+, C6, C7, C6, C+, C, C+, C6, C7, C6, C+, and C+. The tempo is marked 'Brightly'.

Don't tell me not to fly, I've sim - ply got to. If some - one takes a spill, it's me and not you.

Continuation of the musical score for the first verse, showing the vocal line and piano accompaniment. The vocal line continues the lyrics from the previous section.

A horizontal row of 12 guitar chord boxes representing a progression: Dm, D<sup>b</sup>dim, Dm, Dm7, G7sus, G7, C, C+, C6, C7, C6, and C+.

Don't bring a-round a cloud to rain on my pa - ride.

Continuation of the musical score for the second verse, showing the vocal line and piano accompaniment.

A horizontal row of 12 guitar chord boxes representing a progression: C, C+, C6, C7, C+, C, C+, C6, C7, C+, and C.

Don't tell me not to live, just sit and put - ter. Life's can - dy and the sun's a ball of but - ter.

Continuation of the musical score for the third verse, showing the vocal line and piano accompaniment.

Dm Ddim Dm Dm7 G7sus G7 C C+ C6 C7 C13 C9<sup>#</sup>5

Who told you you're al - lowed to rain on my pa - ride? I'll march my

Fmaj9 Dm7 Gm7 C13 C9<sup>#</sup>5 Fmaj9 F6 Fmaj9 F6

band out, I'll beat my drum. And if I'm

C/G Em7<sup>b5</sup> A13 Dm7<sup>b5</sup>

fanned out, your turn at bat, sir, at least I did - n't fake it.

Dm7/G Dm7 G13 G13<sup>b9</sup> C C+ C6

Hat, sir, I guess I did - n't make it! But wheth - er I'm the \_

C7                    C+                    C                    C+                    C6                    C7                    C+                    C

— rose of sheer per-fec - tion or freck - le on the \_\_\_\_ nose of life's com-plex - ion,

Dm                    Ddim                    Dm                    Dm7                    G7sus                    G7                    Em7                    A7

the cin - der on the \_\_\_\_ shin - y ap - ple of its eye.

D/F#                    Fdim                    C/E                    D#dim                    Dm7                    G7                    Cmaj9                    C9

I got - ta fly once, I \_\_\_\_ got - ta try once, on - ly can die once, right sir? —

D/F#                    Fdim                    C/E                    D#dim                    F#m7                    B7                    Em                    G7

Oooh, love is juic - y, juic - y and you see I \_\_\_\_ got - ta have my bite, sir. —

C      C+      C6      C7      C+      C      C+      C6  
 Get ready - y for me, \_\_\_\_ love, 'cause I'm a "com - er." I sim - - ply got - ta

C7      C+      C      Dm      Ddim      Dm      Dm7      G7sus      G      C      C+      C6  
 \_\_\_\_ march, my heart's a drum-mer. Don't bring - a-round a \_\_\_\_ cloud to rain on my pa - rade.

C7      C6      C+      A♭maj7      D♭/E♭      A♭maj7      D♭/E♭      A♭maj7  
 I'm gon - na live and \_\_ live now!

D♭/E♭      A♭maj7      D♭/E♭      A♭maj7      D♭/E♭      A♭maj7  
 Get what - I want, I \_\_\_\_ know how! All that \_\_ the

D $\flat$ /E $\flat$  A $\flat$ maj7 B $\flat$ maj7 E $\flat$ /F B $\flat$ maj7 E $\flat$ /F B $\flat$ maj7  
 law will al - low! One roll for the whole she - bang!

E $\flat$ /F B $\flat$ maj7  
 One throw, that bell will go clang! Tho' I'm a - lone I'm a

Cmaj7 F/G Cmaj7 F/G Cmaj7 F/G Cmaj7  
 gang! Eye on the tar - get and wham! One shot, one

F/G Cmaj7 F/G E/G F/G E/G F/G E/G F/G  
 gun shot and bam! Hey, world, here I am!

*ff*



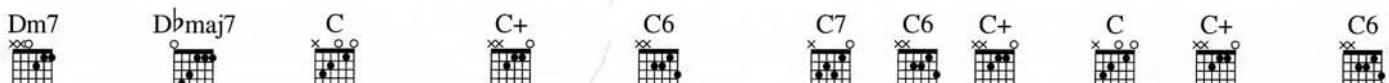
Get read - y for me, — love, 'cause I'm a "com - er." I sim - - ply got - ta —



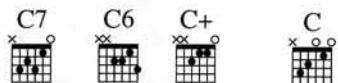
— march, my heart's a drum-mer. No - bod - y, no no - bod - y is gon - na

*cresc.*

*ff*



rain on my pa - rade.




*fff*

# ENDLESS LOVE

Words and Music by  
LIONEL RICHIE

Moderately slow

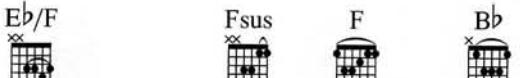
The sheet music consists of eight staves of musical notation. The top staff shows a piano part with a treble clef, B-flat key signature, and a bass clef. The second staff shows a guitar part with a treble clef and B-flat key signature. The third staff continues the guitar part. The fourth staff begins the vocal melody with lyrics: "My love, — hearts, — there's on - ly two hearts that you beat in my life, — as one; —". The fifth staff continues the vocal melody. The sixth staff begins with a piano accompaniment. The seventh staff continues the vocal melody with lyrics: "the on - ly thing that's right. — My For - our lives have just be gun. —". The eighth staff continues the vocal melody.

**Piano/Guitar Chords:**

- Staff 1: Bb (Treble), Bb (Bass)
- Staff 2: Bb
- Staff 3: Bb
- Staff 4: Bb
- Staff 5: E♭/F (Treble), E♭/F (Bass)
- Staff 6: F (Treble), F (Bass)
- Staff 7: Bb (Treble), Bb (Bass)
- Staff 8: E♭ (Treble), E♭ (Bass)

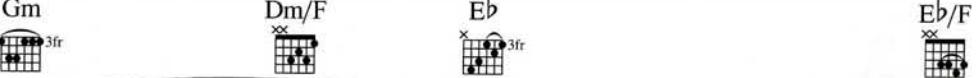
**Lyrics:**

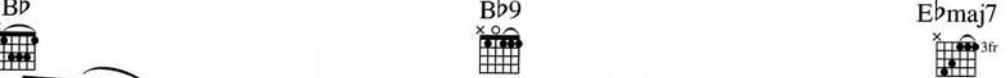
- Staff 1: (No lyrics)
- Staff 2: (No lyrics)
- Staff 3: (No lyrics)
- Staff 4: My love, — hearts, — there's on - ly two hearts that you beat in my life, — as one; —
- Staff 5: (No lyrics)
- Staff 6: (No lyrics)
- Staff 7: the on - ly thing that's right. — My For - our lives have just be gun. —
- Staff 8: first — love, — you're ev -'ry breath that I take, — ev er, — I'll hold you close in my arms, —

E♭/F                    Fsus                    F                    B♭  

  
 you're ev - 'ry re - step I make. —  
 I can't resist your charms. —  
 And And

E♭maj7                    E♭/F                    F                    B♭                    F/A  

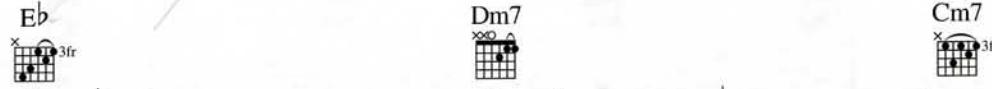
  
 I,  
 love, —  
 I'll be a fool  
 all for my

Gm                    Dm/F                    E♭                    E♭/F                    F  

  
 love — with you;  
 you, — I'm — sure; — no one else —  
 you — know — I don't

B♭                    B♭9                    E♭maj7  

  
 — will — do. —  
 mind. — And your eyes, —  
 'Cause you, —

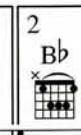
E $\flat$ /F                      F                      B $\flat$                       F/A                      Gm                      F6  

 they tell me how much you mean the world to care. Oh, Oh,  
 you mean the world to care. Oh, Oh,

E $\flat$                       Dm7                      Cm7  

 — yes, you will al I've found ways be you  
 I know

E $\flat$ /F                      1 B $\flat$   

 my end - less love.  
 my end - less

8va↑                      mp  

 love.

2 B $\flat$   

 love.

$E\flat$   
 3fr

$E\flat/F$   


$F$   
  

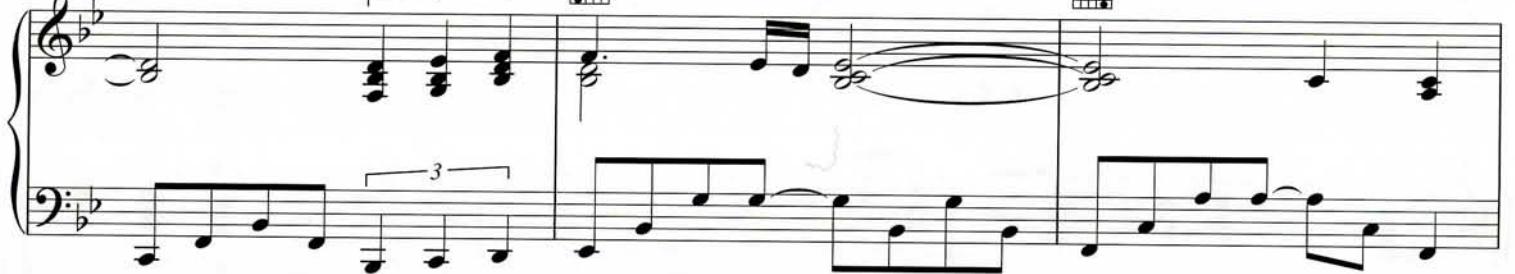



$B\flat$   




$E\flat$   
 3fr

$E\flat/F$   

$B\flat$   


$E\flat$   
 3fr

Oh, \_\_\_\_\_ and \_\_\_\_\_ love, \_\_\_\_\_

cresc.

*mf*



E♭/F                    F                    B♭                    F/A                    Gm7                    F/A

I'll be that fool for you, I'm \_\_\_\_\_.

— sure; you know I don't mind.

And yes, you'll be the

on - ly one. No one can de - ny \_\_\_.

Dm7  

  
 E♭maj7  

  
 Dm7  


this love \_\_\_\_\_ I have in - side. I'll




**E♭maj7**  

**Dm7**  

**Cm7**

give \_\_\_\_\_ it all to you,  
 my love, — my love, —








my end - less love.

Musical score for piano and guitar. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The score includes six measures of music. Measure 1: Chord E♭ (3fr) in the guitar part. Measure 2: Chord E♭/F in the guitar part. Measure 3: Chord Fsus in the guitar part. Measure 4: Chord F in the guitar part. Measure 5: Chord E♭/B♭ in the guitar part. Measure 6: Chord B♭ in the guitar part. The piano part consists of eighth-note patterns. A dynamic marking 'rit.' is present in the piano part of measure 6.

# I'LL STAND BY YOU

Words and Music by CRISSIE HYNDE,  
TOM KELLY and BILLY STEINBERG

Moderately slow

The sheet music consists of eight staves of musical notation. Chords are indicated above the staves, and lyrics are placed below them. The chords include D, Bm, A, G, D, F#m, G, D/A, A, D, Bm, F#m, G, Bm, A, and another G.

**Chords and Key Signatures:**

- Staff 1: D (G major), Bm, A, G
- Staff 2: D, F#m
- Staff 3: G, D/A, A, D, Bm
- Staff 4: F#m, G, Bm, A
- Staff 5: G, D/A, A, D, Bm
- Staff 6: F#m, G, Bm, A
- Staff 7: G, D/A, A, D, Bm
- Staff 8: F#m, G, Bm, A

**Lyrics:**

Oh, why you look so sad, the tears are in your eyes,  
 come on and come to me now. And don't be a-shamed to  
 cry, let me see you through, 'cause I've seen the dark side too.

F#m                      Bm                      F#m                      Bm

When the night falls on you, you don't know what to do, noth-ing you con -

G                      A                      D

fess could make me love you less. I'll stand by you, I'll stand by

Bm7                      Am7                      G                      D                      F                      G

you, won't let no-bod-y hurt you, I'll stand by you.

C                      Em

So, if you're mad, get mad; don't hold it all in -





F#m                    Bm                    G                    A                    A/C#

— on you, ba - by, you're feel-ing all a - lone, you won't be on your own. I'll stand by

D                    Bm7

you, I'll stand by you, won't let no-bod - y hurt -

Am7                    G                    D

— you. I'll stand by you, take me in in - to your

Bm7                    Am7                    G

dark - est hour, and I'll nev - er de - sert you. I'll stand by

Repeat and Fade

# PROUD MARY

Words and Music by  
JOHN FOGERTY

Moderately

Left a good job \_\_ in the cit - y,  
Cleaned a lot of plates \_\_ in Mem - phis,  
If you come down \_\_ to the riv - er,

work- in' for the man \_\_ ev - 'ry  
pumped a lot of 'tane \_\_ down in  
bet you gon - na find \_\_ some \_\_

night and day. \_\_  
New Or - leans. \_\_  
peo - ple who live. \_\_

And I nev - er lost \_\_ one min - ute of sleep - in',  
But I nev - er saw \_\_ the good \_\_ side of the cit - y  
You don't have to wor - ry \_\_ 'cause \_\_ you have no mon - ey.

A

wor - ry'n' 'bout the way — things might have been. —  
till I hitched a ride — on a riv - er - boat queen. }  
Peo - ple on the riv - er are hap - py to give. }

Big wheel, — keep on turn -

Bm

- in',                    Proud — Mar-y keep on burn - in'.                    Roll - in',                    roll -

1

To Coda

- in',                    roll - in' on the riv - er. \_\_\_\_\_

2

- in' on the riv - er. \_\_\_\_\_

C                    A                    C                    A                    G                    F                    D                    F                    D

(

The image shows a musical score for piano and guitar. The top section contains handwritten guitar chords and bass notes above the piano score. The chords are labeled with letters: C, A, C, A, G, F, D, F, D. The bass notes are indicated by small circles with 'x' and 'o' below them. The piano score consists of five systems of music. The first system has two staves: treble and bass. The second system starts with a treble clef and continues with a bass clef. The third system starts with a bass clef. The fourth system has two staves: treble and bass. The fifth system has two staves: treble and bass.

Bm

D

Roll - in', roll -

- in', roll - in' on the riv - er. \_\_\_\_\_

C A C A C A G F

D S. al Coda

D F D

D.S. al Coda

## CODA

- in' on the riv - er. \_\_\_\_\_ Roll - in', roll -

Repeat and Fade

- in', roll - in' on the riv - er. \_\_\_\_\_ Roll -

Optional Ending

C                    A                    C                    A

C                    A                    G                    F                    D                    F                    D

# IMAGINE

Words and Music by  
JOHN LENNON

**Slowly**



*mf*



I-mag-i-ne there's no heav-en.—



It's eas - y if you — try.—

No hell — be - low us,—



a - bove us on - ly sky.—

Am/E                    Dm7                    F/C                    G                    C/G

I-mag-i-ne all \_\_\_\_\_ the peo - ple \_\_\_\_\_ liv - ing for to - day..

G7                    C                    Cmaj7                    F

Ah. \_\_\_\_\_ I - mag-i-ne there's no coun - tries. sions.

C                    Cmaj7                    F

It is - n't hard \_\_\_\_\_ to do. \_\_\_\_\_  
I won - der if you \_\_\_\_\_ can. \_\_\_\_\_

C                    Cmaj7                    F

Noth-ing to kill \_\_\_\_\_ or die \_\_\_\_\_ for,  
No need for greed - or hun - ger,



C E7 F G  
 I hope some - day you'll

C E7 1 F G  
 join us and the world will

C Cmaj7  
 be as one. I - mag - ine no pos - ses -

2 F G C  
 and the world will live as one.

# JUMP

Words and Music by DAVID LEE ROTH, EDWARD VAN HALEN,  
ALEX VAN HALEN and MICHAEL ANTHONY

## Bright Rock

Guitar tablature for the first section of the song 'JUMP'. The section starts with a dynamic 'f' and includes chords G/C, C, F/C, G/C, C, and F/C. The tablature shows a continuous line of notes with a wavy line underneath, indicating a sustained sound or vibrato.

Guitar tablature for the second section of the song 'JUMP'. It includes chords C/F, Gsus, G/C, C, F/C, and G/C. The tablature shows a continuous line of notes with a wavy line underneath.

Guitar tablature for the third section of the song 'JUMP'. It includes chords C, F/C, C/F, Gsus, G/C, and C. The tablature shows a continuous line of notes with a wavy line underneath.

Guitar tablature for the fourth section of the song 'JUMP'. It includes chords F/C, G/C, C, F/C, C/F, and Gsus. The tablature shows a continuous line of notes with a wavy line underneath.

A musical score for guitar. The top staff shows a treble clef and a bass clef. The first measure starts with an F/C chord (x, o, o) followed by a bass note and two eighth notes. The second measure starts with a C chord (x, o, o) followed by a bass note and two eighth notes. The third measure starts with an F/C chord (x, o, o) followed by a bass note and two eighth notes. The bass line consists of eighth notes throughout.

Guitar chords and vocal line for the song 'I Get Up'. The chords shown are C/F, Gsus, G/C, C, F/C, and G/C. The vocal line includes lyrics 'I get up, \_\_\_\_\_' and 'and noth-ing gets \_ me'.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a half note followed by a fermata, indicating a pause or repeat.

You got it tough.

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a melodic line with various note values and rests. The bottom staff uses a bass clef and provides harmonic support with sustained notes and chords. Measure 11 begins with a quarter note followed by a half note, then a series of eighth-note chords. Measure 12 continues with eighth-note chords and concludes with a single eighth note.

I seen the tough-est soul - a - round. -

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a melodic line with various note values and rests. The bottom staff uses a bass clef and provides harmonic support with sustained notes and chords. Measure 11 concludes with a forte dynamic. Measure 12 begins with a dynamic instruction 'p' (piano).

G/C                    C                    F/C                    G/C                    C                    F/C

know, ba-by, just how you feel.

C/F                    Gsus                    G/C                    C                    F/C                    G/C

You got to roll with the punch-es to get to what's

C                    F/C                    C/F                    Gsus                    Am

real. Ah, can't you see me stand-ing here? I got my

F                    C/E                    Dm

back a-gainst the rec-ord ma-chine. I ain't the worst that you've seen.

F C/E Dm F C/E G

Ah, can't you see what I mean?

Ah, might as well jump.

F/C G/C C F/C C/F Gsus To Coda

Might as well jump.  
Go a-head and jump.  
Might as well jump.

Go a-head and jump.

C/F      Gsus

G/C

C

F/C

G/C

How old — are you? — Who said that? — Ba-by, how — you been? —

C

F/C

C/F

Gsus

G/C

C

You say you don't know. — You won't

F/C

G/C

C

F/C

C/F

Gsus

D.S. al Coda

know —

un - til you be - gin. —

So can't you

**CODA**

G/C

C

F/C

G/C

C

F/C

Go a-head and jump. —

C/F

Gsus

B<sup>b</sup>mG<sup>b</sup>A<sup>b</sup>D<sup>b</sup>

Jump!

Musical score for guitar and bass. The top staff shows chords C/F, Gsus, Bbm, Gb, Ab, and Db. The bottom staff shows a bass line with eighth-note patterns.

Continuation of the musical score. The top staff shows chords Bbm, Gb, Ab, Db, Bbm, Gb, and Ab. The bottom staff shows a bass line with eighth-note patterns.

Continuation of the musical score. The top staff shows chords Db, Bbm, Gb, Ab, and Db. The bottom staff shows a bass line with eighth-note patterns.

Continuation of the musical score. The top staff shows chords G/C, C, G/C, F/C, G/C, C, and G/C. The bottom staff shows a bass line with eighth-note patterns.

Continuation of the musical score. The top staff shows chords F/C, G/F, F, G/F, F, G/F, F, and G/F. The bottom staff shows a bass line with eighth-note patterns.

F/G                    G                    F/G                    G                    F/G                    G                    F/G                    G                    F/G

Gsus/B♭            Gsus/B♭            Gsus/B♭            Gsus/B♭            Gsus/B♭            Gsus/B♭            Gsus/B♭            Gsus/B♭

Gsus/A            Gsus/A            Gsus/A            Gsus/A            Gsus/A            Gsus/A            Gsus/A            Gsus/A

Gsus/A♭            Gsus/A♭            Gsus/A♭            Gsus/A♭            Gsus/A♭            Gsus/A♭            C/G

C5

Guitar chords: G/C, C, F/C, G/C, C, F/C.

Bass line: A continuous eighth-note bass line on the E string.

Guitar chords: C/F, Gsus, G/C, C, F/C, G/C.

Bass line: A continuous eighth-note bass line on the E string.

Guitar chords: C, F/C, C/F, Gsus, G/C, C.

Vocal lyrics: Might as well jump. Vocal ad lib.

Bass line: A continuous eighth-note bass line on the E string.

Chords: F/C, G/C, C, F/C, C/F, Gsus.

Vocal lyrics: Go a-head and jump. - Might as well jump.

Text: Repeat and Fade.

Text: Optional Ending

Bass line: A continuous eighth-note bass line on the E string.

Text: 8vb

# LEAN ON ME

Words and Music by  
BILL WITHERS

Moderately slow

The sheet music consists of five staves. The top three staves are for guitar, showing chords and fingerings. The bottom two staves are for voice, with lyrics provided. The first staff starts with a C chord. The second staff starts with a Dm chord. The third staff starts with an Em chord. The fourth staff starts with a G9 chord. The fifth staff starts with a C chord.

**Chords and Fingerings:**

- Staff 1: C (x o o), Dm (x o o), Em (o o o), F (x o o)
- Staff 2: Em (o o o), Dm (x o o), C (x o o)
- Staff 3: Dm (x o o), Em (o o o), F (x o o)
- Staff 4: G9 (x o o), 9fr
- Staff 5: C (x o o), Dm (x o o), Edim (xxx o o), F (x o o)
- Staff 6: Em (o o o), Dm (x o o), C (x o o)
- Staff 7: Dm (x o o), C (x o o), G9 (x o o), 9fr
- Staff 8: C (x o o)
- Staff 9: Em (o o o), Dm (x o o), C (x o o)
- Staff 10: C (x o o), Dm (x o o), C (x o o)

**Lyrics:**

Some - times in our lives, — we all have pain, —

C/E      Dm/F      C/G      Cmaj7/E      G9/D

we all have sor - row. —

C      Dm      Edim      F      Em      Dm      C

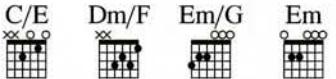
But, if we are wise, — we know that there's —

C/E      Dm/F      C/F#      G9      C

al - ways to - mor - row. Lean on me —

Dm      Edim      F      Em      Dm      C

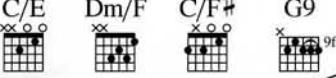
when you're not strong, — and I'll be your friend, —

C/E      Dm/F      Em/G      Em      G9/D  

9fr

I'll help you car - ry — on, —

C      Dm      Edim      F      Em      Dm      C  

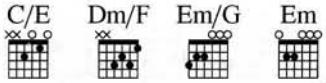

for it won't be long — 'til I'm gon - na need —

C/E      Dm/F      C/F♯      G9      C  


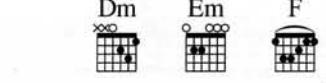
some - bod - y to lean — on. —

Dm      Edim      F      Em      Dm      C  

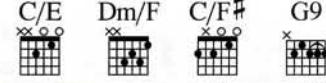

Please — swal - low your pride — if I have things —

C/E      Dm/F      Em/G      Em      G9/D  


you need to bor - row, \_\_\_\_\_

C      Dm      Em      F      Em      Dm      C  


for no one can fill \_\_\_\_\_ those of your needs \_\_\_\_\_

C/E      Dm/F      C/F♯      G9      C  


that you won't let \_\_\_\_\_ show. \_\_\_\_\_ You just

N.C.  
call on me, broth - er, when you need a hand. \_\_\_\_\_ We all \_\_\_\_\_



need some-bod - y to lean \_\_\_\_\_ on. I just might have a prob-lem that

G9  


you'll un - der - stand. We all need some - bod - y to lean \_\_\_\_\_

Dm Edim F  
  
  


on. Lean on me \_\_\_\_\_ when you're not strong, \_\_\_\_\_

C  


Em Dm C  
  
  


C/E Dm/F C/G Cmaj7/E  
  
  
  


and I'll be your friend, I'll help you car -

G9/D  9fr | C  | Dm  Edim  3fr | F 

ry — on, — for it won't be long —

Em  Dm  C 

'til I'm gon - na need — some - bod - y to lean —

C/E  Dm/F  C/F#  G9  9fr

on. — You just call on me, broth - er, when

you need a hand. — We all — need some - bod - y to lean —

on. I just might have a prob - lem that



you'll un - der - stand. We all need some - bod - y to lean



on. If there is a load

you have to bear that you can't

car ry, I'm right up the road; —  
 Em Dm C  
 I'll share your load — if you just call —  
 C/E Dm/F C/F# G9  
 ——————  
 me. Call me, (if you need a friend.) —

### **Repeat and Fade**

Dm/C



100

Call \_\_\_\_\_

## **Optional Ending**

Dm/C  
x 8



x

# MY LIFE WOULD SUCK WITHOUT YOU

Words and Music by LUKASZ GOTTLWALD,  
MAX MARTIN and CLAUDE KELLY

Up-beat Pop

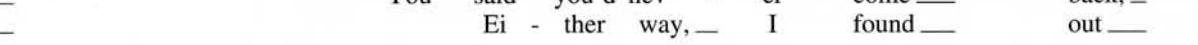
Guess this means you're sorry,  
May be I was stupid you're for

stand - ing at my door.  
tell - ing you good - bye.

Guess this means you take  
May be I was wrong

 A  
 C<sup>#</sup>m  
 F<sup>#</sup>m

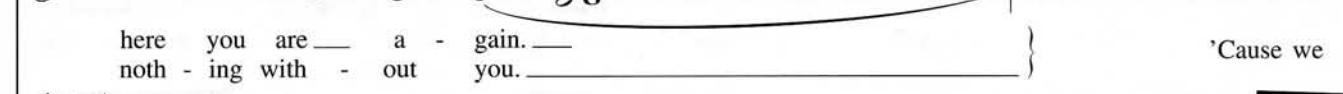
You said you'd nev - er come \_\_ back, \_\_ but  
 Ei - ther way, \_\_ I found \_\_ out \_\_ I'm




**D**  

**E**

here you are — a - gain —  
 noth - ing with - out you. } 'Cause we be - long -



A  
 F#m7  
 D

to - geth - er now, \_\_\_\_\_ yeah, -

E  
 A  
 F#m7

for - ev - er u - nit - ed here \_\_\_\_\_ some - how, -

C#m7  
 E  
 A

yeah. \_\_\_\_\_ You got a piece \_\_\_\_\_ of me. -

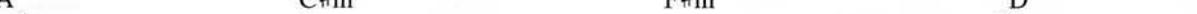
F#m7  
 Bm  
 D

And hon - est - ly, \_\_\_\_\_ my life -

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (two sharps) and common time. Measure 11 starts with a half note in the treble staff followed by eighth-note pairs. Measure 12 begins with a half note in the bass staff followed by eighth-note pairs.

Musical score for "Being with You" featuring a treble clef, a key signature of two sharps, and a time signature of common time (indicated by a 'C'). The score consists of three staves. The first staff starts with a G note followed by a rest, then moves to an E chord (G,B,D) indicated by a box above the staff. The second staff starts with an A chord (E,A,C#) indicated by a box above the staff. The third staff starts with a D chord (D,F#,A) indicated by a box above the staff. The lyrics "Be - ing with \_\_\_ you" are written below the first staff, and "is so dys-func - tion - al -" are written below the third staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of three sharps. It begins with a series of eighth-note chords. The bottom staff uses a bass clef and has a key signature of one sharp. It features eighth-note patterns. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 ends with a repeat sign and a double bar line. Measure 12 begins with a bass note followed by a bassoon-like line. The score includes dynamic markings such as 'p' (piano) and 'ff' (fortissimo). Measures 11 and 12 are both labeled with the number '8' below them.

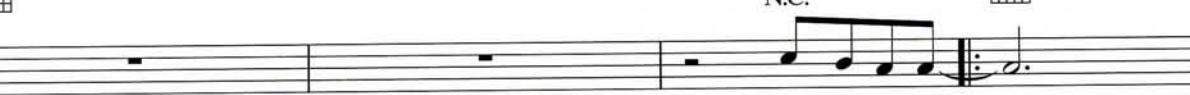
 A       C<sup>#</sup>m       F<sup>#</sup>m       D  
  
I real - ly should - n't miss you but I can't let you go

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and has a key signature of two sharps. The bottom staff is in bass clef and has a key signature of one sharp. Measures 11 and 12 are identical, each consisting of four measures. The first measure of each group begins with a half note followed by a fermata. The second measure contains eighth-note patterns. The third measure contains sixteenth-note patterns. The fourth measure concludes with a half note. The bass staff features sustained notes labeled with the number '8'.

Guitar tablature for the first line of the chorus, starting with an E chord. The tab shows a G major scale pattern with three eighth-note chords: E, A, and D. The lyrics "oh yeah" are written below the tab.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1 starts with a half note followed by a rest. Measure 2 consists of eighth-note pairs. Measures 3 and 4 show sixteenth-note patterns.

A musical score for piano and guitar. The piano part consists of a treble clef staff and a bass clef staff, both in G major (three sharps). The guitar part is shown above the piano, with four chord diagrams labeled A, C♯m, F♯m, and D. The A chord has an 'x' over the 3rd string and an 'o' over the 1st string. The C♯m chord has an 'x' over the 3rd string and a '4fr' (fourth finger) over the 2nd string. The F♯m chord has an 'x' over the 3rd string and an 'o' over the 1st string. The D chord has an 'x' over the 3rd string and an 'o' over the 1st string. The music consists of a series of eighth-note chords for the piano and eighth-note patterns for the guitar.

 E  
 A  
 N.C.  
 'Cause we be - long — to - geth -  


F#m7 D E

er now, yeah, for - ev - er u - nit -

 A  
 F<sup>#</sup>m7  
 C<sup>#</sup>m7  
 - ed here \_\_\_\_ some - how, \_\_\_\_\_ yeah.  
  




# SWEET CAROLINE

Words and Music by  
NEIL DIAMOND

Moderately, very steady

N.C.



Where it be - gan, —

I can't be - gin to know - in', but then I



3

3



know it's grow - in' strong.



Was in the spring, —



and spring be -



came the sum - mer.

Who'd have be - lieved — you'd come a -



long?



Hands,  
Warm,





A

And when I hurt, —

D

hurt - in' runs off my shoul - ders.

A

How can I hurt — when hold - in' you? —

E7

D.S. al Coda

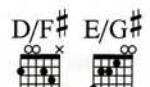
## CODA



N.C.



Sweet Car - o - line, —



good times nev - er seemed so good.



I've been in - clined — to be - lieve -



— they nev - er would. — Sweet Car - o - line.



# TAKING CHANCES

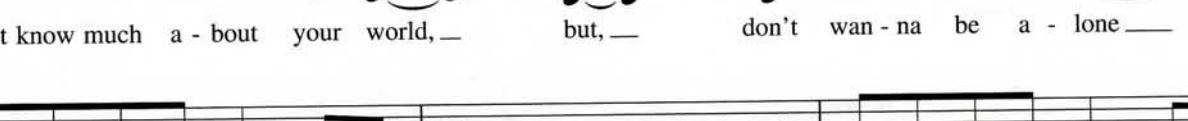
Words and Music by DAVE STEWART  
and KARA DioGUARDI

## **Power Ballad**

Musical score for "Don't Know Much About Your Life." The score consists of two staves. The top staff shows a melody line with lyrics: "Don't know much a - bout your life. \_\_\_\_". Above the staff, three chords are indicated with guitar chord diagrams: Gmaj7(no3) (xoo), D(add9) (xxx x), and G5 (xxx 3fr). The bottom staff shows a harmonic line with bass and harmonic notes. The key signature is A major (two sharps).

D(add9)  G5  Bm 

Don't know much a - bout your world, — but, — don't wan - na be a - lone — to - night, —



G5  

 D(add9)  

 G5  


— on — this plan - et they — call Earth. —

— on — this plan - et they — call Earth. —

D(add9) G5 D(add9)

You don't know a - bout my past, — and — I don't have a fu - ture

G5 Bm

fig - ured out. And may - be this is going too

Bm/C Bm Bm/C

fast, and may - be it's not meant to last.

But what do you say — to tak - ing chanc - es? What do you say —

Bm Em D(add9)

— to jump - ing off — the edge? — Nev - er know - ing — if —

G5 Bm D/A

— there's sol - id ground — be - low, — or hand to hold, — or

Em D(add9)

hell to pay. — What do you say? —

G5 D(add9) G5

What do you say? —

D(add9) G5 D(add9)

I just want to start a - gain, — and may - be you could show me how -

— to try. — May - be you could take me in, —

some-where un - der-neath your skin. — What do you say — to tak - ing chanc-

- es? What do you say — to jump - ing off — the edge? —

D(add9)

G(add9)

Nev - er know - ing — if — there's sol - id ground -

Bm

D/A

be - low, — or hand to hold, — or

Em

D(add9)

hell to pay. — What do you say? —

G5

D(add9)

G5

What do you say? — And — I had —



Musical score for 'I Like Lovers' in B minor (Bm). The score includes a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a 'C'). The lyrics are: 'like lov - ers do.' The chords shown are Bm7, Bm/C, and Bm7.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains measures 11 and 12, separated by a vertical bar line. Measure 11 consists of a half note followed by a dotted half note. Measure 12 begins with a half note, followed by a dotted half note, then a eighth note followed by a sixteenth note, all enclosed in a bracket. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It contains measures 11 and 12, separated by a vertical bar line. Measure 11 consists of a eighth note followed by a sixteenth note. Measure 12 consists of a eighth note followed by a sixteenth note.

Bm/C                    D(add9)                    G(add9)

N.C.

What do you say — to tak - ing chanc - es? What do you say —

Bm

Em

— to jump - ing off \_\_\_\_\_ the edge? —



  
 Nev - er know - ing — if \_\_\_\_\_ there's sol - id ground -



# TRUE COLORS

Words and Music by BILLY STEINBERG  
and TOM KELLY

Relaxed tempo ( $\text{C} = \frac{3}{8}$ )

Musical score for the first section of "True Colors". The score includes two staves: a treble staff with a basso continuo staff below it. The top staff has a key signature of one flat (B-flat), a time signature of 4/4, and dynamic markings of \* and *mf*. The bottom staff has a key signature of one flat (B-flat), a time signature of 4/4, and dynamic markings of *mf*. Chords indicated above the staff are Dm7, C/E, F, Bb, Dm7, and C/E.

F Bb

Continuation of the musical score. The top staff starts with an F chord and a B-flat chord. The bottom staff continues with a basso continuo line. The lyrics "You with the" appear at the end of the measure.

Dm7

C/E

F

F/A

Bb

sad  
smile

eyes,  
then,

don't be dis-cour - aged. Oh, I re - al - ize  
don't be un - hap - py. Can't re - mem - ber when

it's  
I

Continuation of the musical score. The top staff starts with a Dm7 chord and a C/E chord. The bottom staff continues with a basso continuo line. The lyrics "sad eyes, then, don't be dis-couraged. Oh, I realize it's I" appear at the end of the measure.

Dm7

C

F

Gm

hard to take cour - age.  
last saw you laugh - ing.

In a world full of peo - ple  
If this world makes you craz - y

and you're

Continuation of the musical score. The top staff starts with a Dm7 chord and a C chord. The bottom staff continues with a basso continuo line. The lyrics "hard to take courage. last saw you laughing. In a world full of people If this world makes you crazy and you're" appear at the end of the measure.

\* Recorded a half-step higher.

F/A                      B<sub>b</sub>                      Dm7                      C

Gm7/F                      F                              B<sub>b</sub>                      F

C                              B<sub>b</sub>                      F                              B<sub>b</sub>                      C

B<sub>b</sub>                      F                              B<sub>b</sub>                      Dm                      Gm7/F                      F                              To Coda ⊖

Gm7/F                    F                    Csus                    C                    1 Dm7                    C/E

true col - ors are beau- ti - ful, ooh, \_ like a rain - bow.

F                    B♭                    Dm7                    C/E                    F                    B♭sus2

Show me your

2                    Dm7                    C/E                    F                    F/B♭                    Dm7                    C/E

rain - bow.

F                    C/E                    C                    B♭(add2)

Dm7 C/E F F/A B♭

Such sad eyes.  
Take cour-age now \_\_ and

Dm7 C6 F Gm7

re - al - ize.  
When this world makes you craz - y and you're

F/A B♭ (add2) Dm7 C Gm7/F F

**D.S. al Coda**

tak - in' all you can bear, \_\_ just call me up be-cause you know I'll be there. And I see your

**CODA**

Gm7/F F Gm7/F F

true col - ors, true col - ors are shin -

38

C B♭ F

- in' through. I see your true colors and

 B<sup>b</sup>  
 C  
 B<sup>b</sup>  
 F

that's why I love \_\_\_\_ you. So, don't be a - fraid, \_\_\_\_ just



A7**b9**  

  
 Dm7  

  
 Gm7/F  

  
 F  


let them \_\_ show. Your true col - ors,

Gm7/F                      F                              Gm7/F                      F  

  
 true col - ors,              true \_\_\_\_\_              col - ors              are



 beau - ti - ful,  
 beau - ti - ful like a rain - bow.  


       
 Yeah, yeah, yeah. Show me your col -  


     
 Show me your rain - bow. -

       
 - ors. Show me your rain - bow. -

**Repeat and Fade**

F      B $\flat$

Show me — your col -

**Optional Ending**

Gm7/F

F

rit.

# SMILE

Words and Music by LILY ALLEN,  
IYIOLA BABALOLA, DARREN LEWIS,  
CLEMENT DODD and JACKIE MITTOO

### **Moderately**

Gm  3fr  
*mf*

F 

Gm   
*mf*

F 

Gm  3fr  
*mf*

F 

When you first left me, — I was want - ing more, — but you were fuck-ing that  
 ev - er you see me, — you say that you want me back, and I tell you it

Gm  3fr  
*mf*

F 

girl next door; what'd you do that for?  
 don't mean jack; no, it don't mean jack. I

Gm

F

When you first left me, — I did - n't know what to say. —  
 could-n't stoplaugh - ing; — no, I just could - n't help my - self.

I'd nev - er been on my  
 See, you messed up my

Gm

F

own that way;  
 men - tal health; just say by quite un - - well. }

Gm

F

I was so lost back then, but, with a lit - tle help — from my friends,

Gm

F

I found the light in the tun - nel at the end. —

Gm



F



Now you're call-ing me up on the phone,

so you can have a lit - tle whine and a moan;

Gm



F



it's on - ly be-cause you're feel - ing a - lone.

Gm7



Fmaj7



At first, \_\_\_\_\_ when I see you cry, \_\_\_\_\_ it makes me

Gm7



Fmaj7



smile, \_\_\_\_\_ yeah, it makes me smile.





**And I Am Telling You I'm Not Going  
Dancing with Myself  
Defying Gravity  
Don't Rain on My Parade  
Endless Love  
I'll Stand by You  
Imagine  
Jump  
Lean on Me  
My Life Would Suck Without You  
Proud Mary  
Smile  
Sweet Caroline  
Taking Chances  
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ISBN 978-1-4234-7726-6



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