

PIANO/VOCAL/GUITAR

**GLEE: THE MUSIC, VOLUME 3
SHOWSTOPPERS**

D E L U X E

the music

glee

volume 3

showstoppers

— D E L U X E —

the music

g e e e

volume 3

showstoppers



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Hello, Goodbye

Words & Music by John Lennon & Paul McCartney

♩ = 100






You say yes, — I say no. — You say stop, —



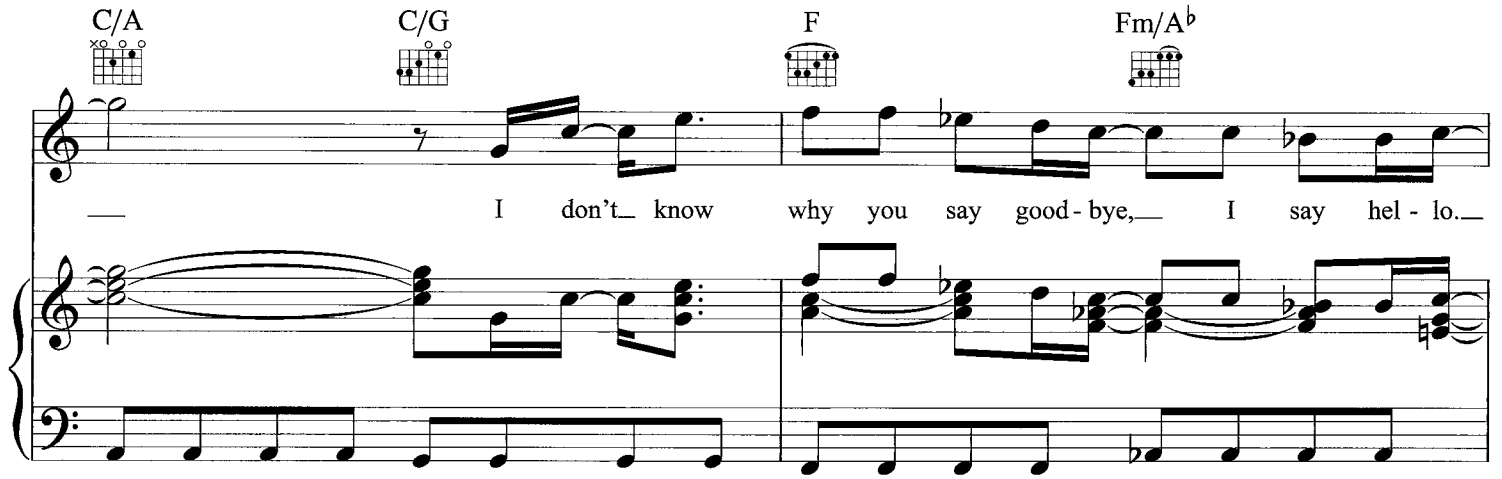
I say go, — go, go. — Oh, — no. —







You say good-bye — and I say hel-lo. — Hel-lo, — hel-lo...

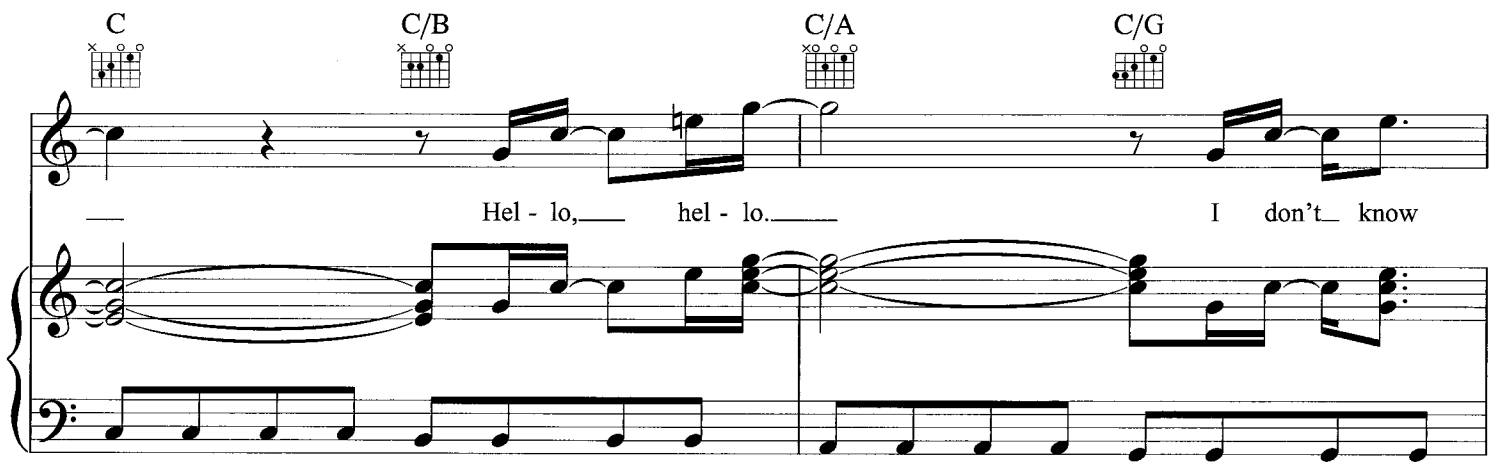
C/A  C/G  F  Fm/A^b 




I don't know why you say good-bye, I say hel-lo.



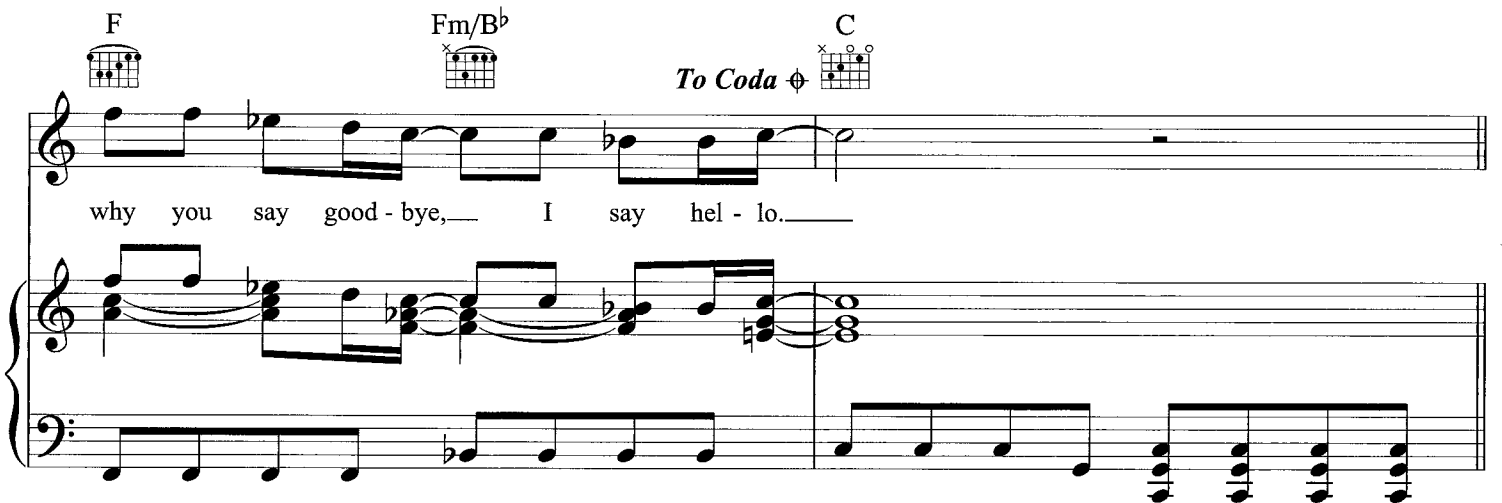
C  C/B  C/A  C/G 




Hel-lo, hel-lo. I don't know



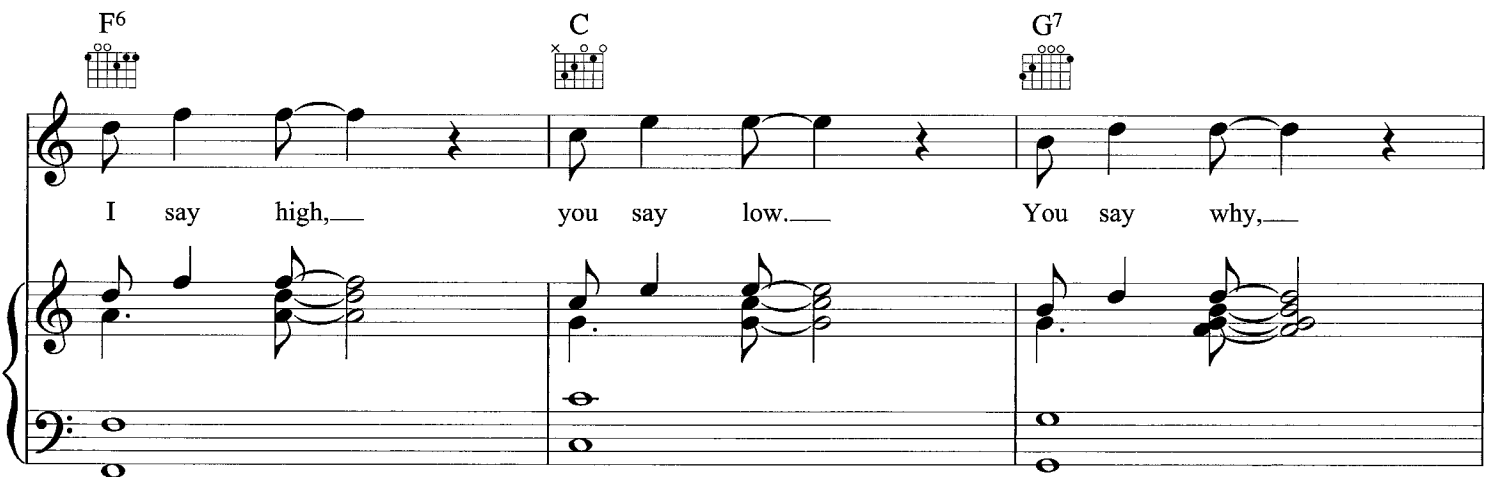
F  Fm/B^b  *To Coda* 

why you say good-bye, I say hel-lo.



F⁶  C  G⁷ 

I say high, you say low. You say why,



Am G Am

I say I don't know. Oh, no.

G G7

You say good-bye and I say hel-lo.

C C/B C/A C/G

Hel-lo, hel-lo. I don't know

F Fm/A^b C C/B

why you say good-bye, I say hel-lo. Hel-lo, hel-lo.

C/A C/G F Fm/B^b C

I don't know why you say good-bye, I say hel-lo.

F⁶ C G

Why, why, why, why, why, why do you say

Am G Am

good - bye, good - bye. Oh, no.

G G⁷

You say good - bye and I say hel - lo.

C C/B C/A C/G

Hel - lo, hel - lo. I don't know

F Fm/A^b C C/B

why you say good - bye, I say hel - lo. Hel - lo, hel - lo.

C/A C/G F Fm/B^b C

I don't know why you say good-bye, I say hel-lo.

D.C. al Coda

♩ *Coda*

C C/B C/A C/G

Hel - lo, hel - lo. I don't know

F Fm/A^b A^b Cm/G

why you say good - bye, I say hel - lo. Hel - lo.

Cdim F C

Hel - lo.

C

He - la he - he - lo - la.

1.

He - la he - he - lo - la.

2. C C/B C/A C/G

- lo - la. I say hel-lo. Hel-lo, hel-lo. I don't know

F Fm/A^b C C/B

why you say good-bye, I say hel-lo. Hel-lo, hel-lo.

C/A C/G F Fm/B^b

I don't know why you say good-bye, I say hel-lo.

A^b Cm/G Cdim/G^b rit.
F C

Hel-lo. Hel-lo.

Gives You Hell

Words & Music by Tyson Ritter & Nick Wheeler

♩ = 100

A⁵

F[#]m

D

A⁵

F[#]m

D



1.1

A⁵

F[#]m

D

A⁵

F[#]m



wake up ev-'ry eve-ning with a big smile on my face and it nev-er feels out of place...

D

A⁵

F[#]m

D



— And you're still prob-'ly work-ing at a nine to five... pace...

A⁵ F#m D

I won-der how bad that tastes. When you see my

A F#m D




face hope it gives you hell, hope it gives you hell. When you walk my

A F#m D


way hope it gives you hell, hope it gives you hell. 2. Now



A⁵ F#m D

where's your pick - et fence love and where's that shin - y car?.

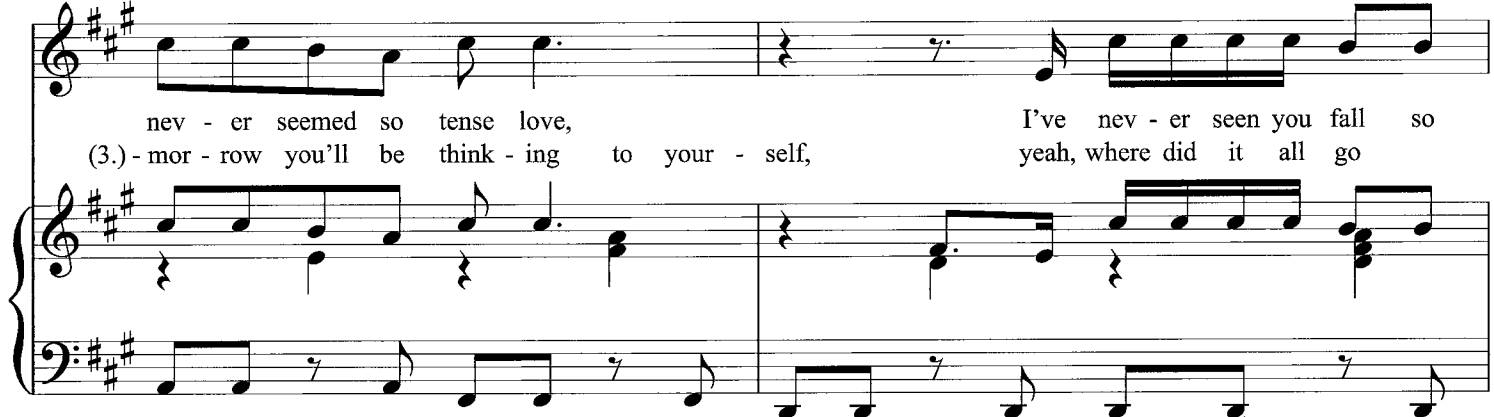
A  F#m  D 

And did it ev - er get you far? You



A  F#m  D 




nev - er seemed so tense love, I've nev - er seen you fall so
 (3.) - mor - row you'll be think - ing to your - self, yeah, where did it all go



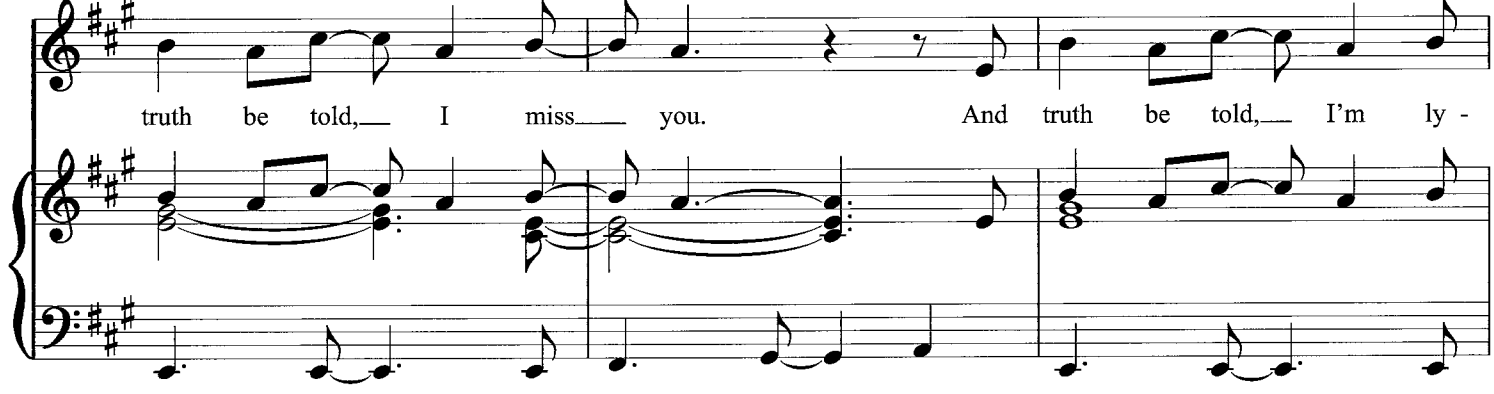
A  F#m  D 




hard. Do you know where you are? } And
 wrong? But the list goes on and on. }



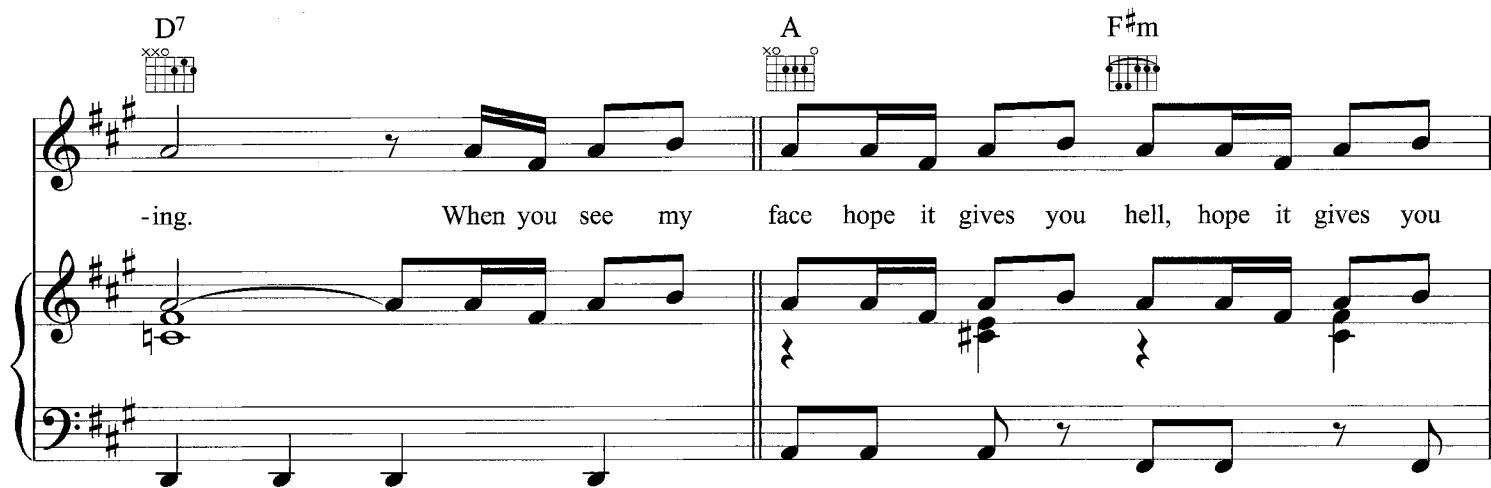
E6  F#m6  E6 




truth be told, I miss you. And truth be told, I'm ly -



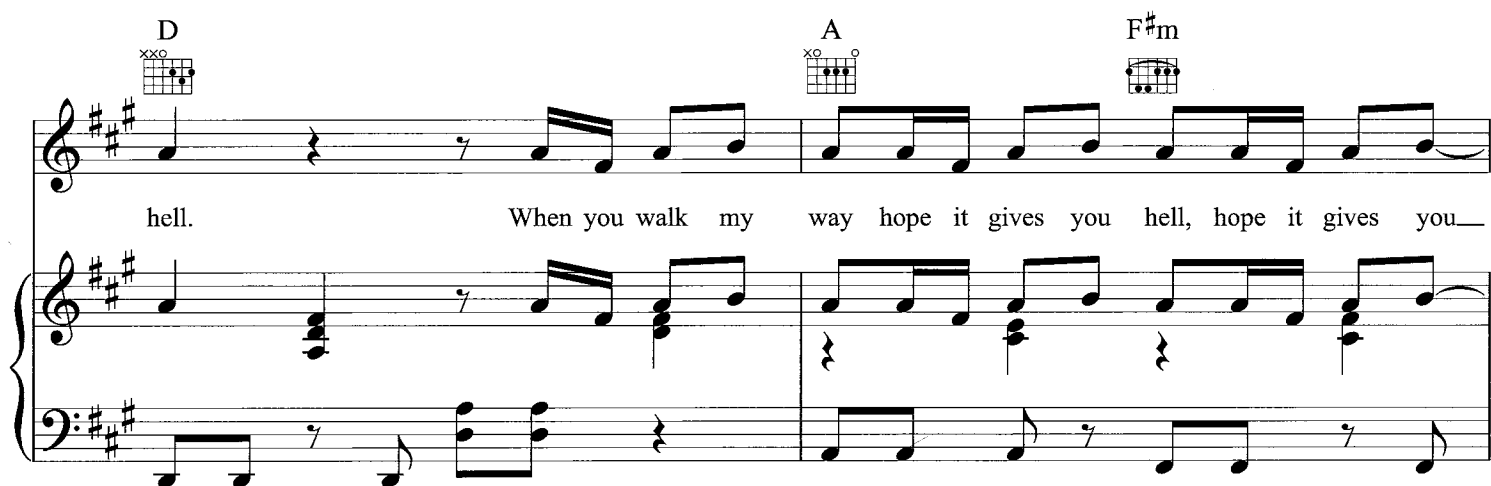
D7  A  F#m 




-ing. When you see my face hope it gives you hell, hope it gives you



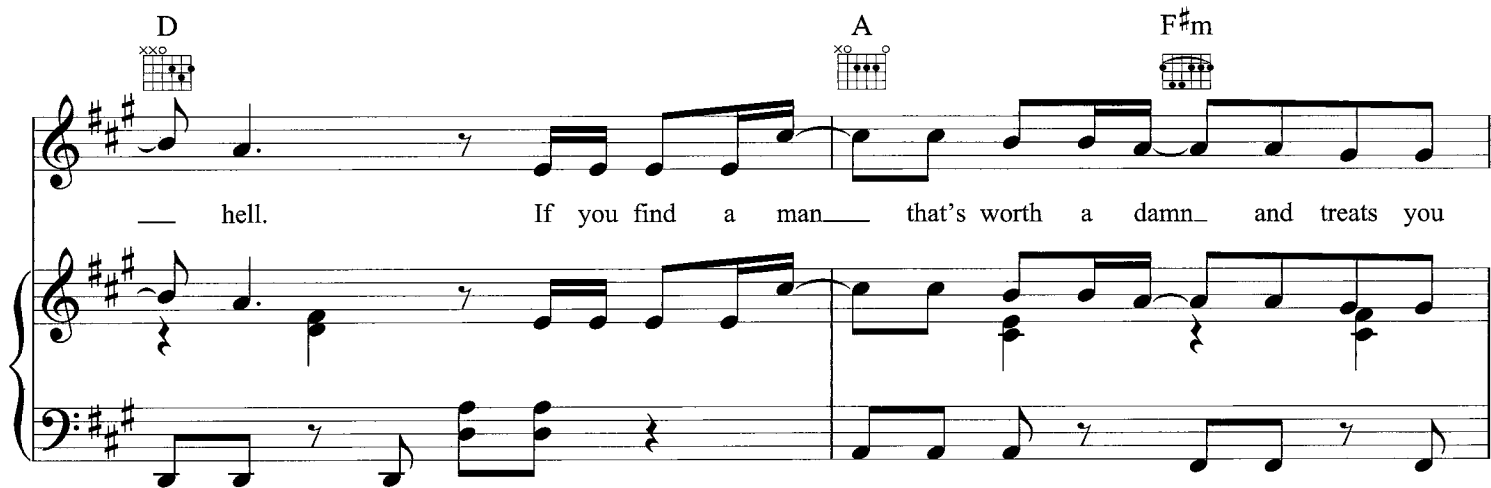
D  A  F#m 




hell. When you walk my way hope it gives you hell, hope it gives you—



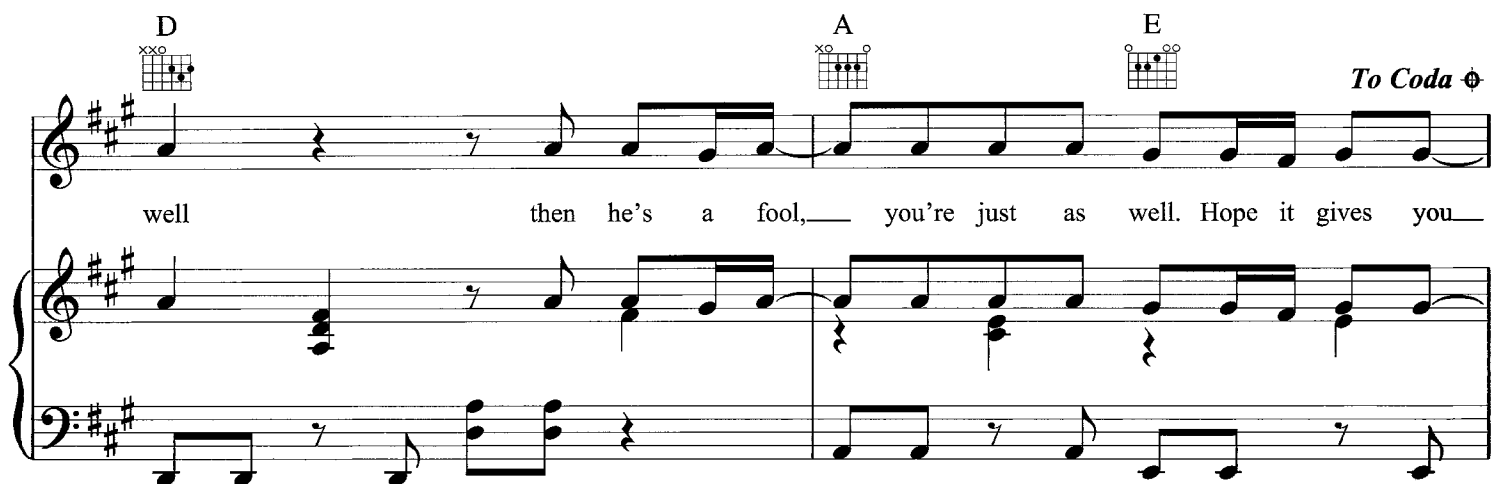
D  A  F#m 

— hell. If you find a man— that's worth a damn— and treats you



D  A  E  *To Coda* ♠

well then he's a fool,— you're just as well. Hope it gives you—












— hell. Hope it give you — hell. *Instrumental ad lib.*







D.S. al Coda

3. To -



 *Coda*



— hell. Now you'll — nev - er see what






you've — done to me. You can take back — your mem - o - ries, — they're



F#m

no good to me. And here's all your lies, you can

Detailed description: This system contains the first two measures of music. The vocal line starts with a quarter rest, followed by a quarter note 'no', a quarter note 'good', a quarter note 'to', and a quarter note 'me.'. There is a quarter rest, then a quarter note 'And', a quarter note 'here's', a quarter note 'all', a quarter note 'your', a quarter note 'lies,', a quarter note 'you', and a quarter note 'can'. The piano accompaniment features a treble clef with a melody of quarter notes and a bass clef with a simple harmonic accompaniment. A guitar chord diagram for F#m is shown above the second measure.

F#(b5)

Bm7

E

look me in the eyes with that sad, sad look that you wear so well..

Detailed description: This system contains the next three measures. The vocal line starts with a quarter note 'look', a quarter note 'me', a quarter note 'in the eyes', a quarter note 'with that', a quarter note 'sad,', a quarter note 'sad', a quarter note 'look', a quarter note 'that you', a quarter note 'wear', and a quarter note 'so well..'. The piano accompaniment continues with a treble clef melody and a bass clef accompaniment. Guitar chord diagrams for F#(b5), Bm7, and E are shown above the first, second, and third measures respectively.

N.C.

When you see my face hope it gives you hell, hope it gives you

Detailed description: This system contains the next two measures. The vocal line starts with a quarter rest, followed by a quarter note 'When', a quarter note 'you', a quarter note 'see', a quarter note 'my', a quarter note 'face', a quarter note 'hope', a quarter note 'it gives you', a quarter note 'hell,', a quarter note 'hope', a quarter note 'it gives you'. The piano accompaniment features a treble clef with a melody of quarter notes and a bass clef with a simple harmonic accompaniment. The instruction 'N.C.' (No Chords) is written above the first measure.

hell. When you walk my way hope it gives you hell, hope it gives you

Detailed description: This system contains the final two measures. The vocal line starts with a quarter note 'hell.', a quarter note 'When', a quarter note 'you', a quarter note 'walk', a quarter note 'my', a quarter note 'way', a quarter note 'hope', a quarter note 'it gives you', a quarter note 'hell,', a quarter note 'hope', a quarter note 'it gives you'. The piano accompaniment continues with a treble clef melody and a bass clef accompaniment.

hell. If you find a man that's worth a damn and treats you

well then he's a fool, you're just as well. Hope it gives you


hell. When you see my face hope it gives you hell, hope it gives you

A

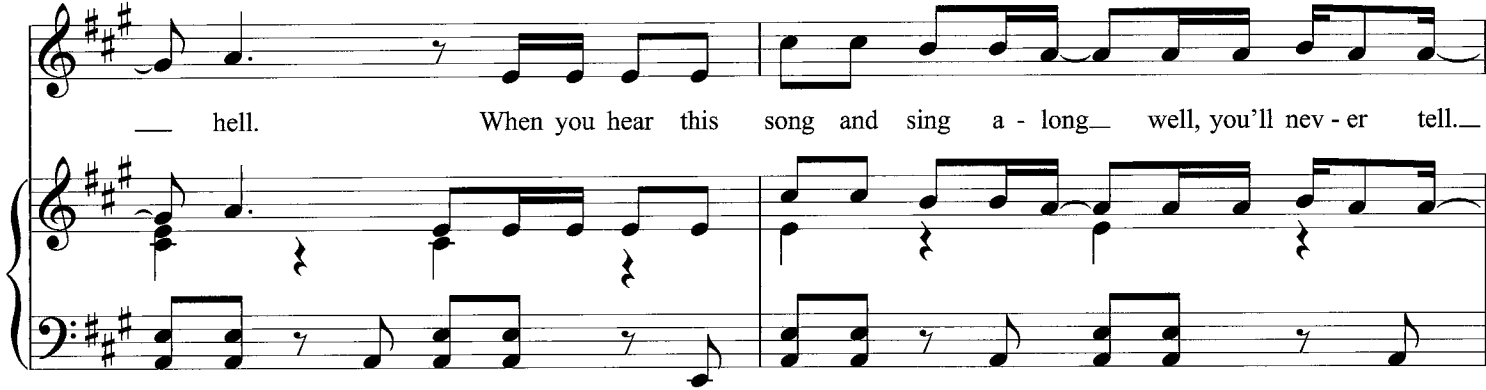
hell. When you walk my way hope it gives you hell, hope it gives you

D F#m E


A




— hell. When you hear this song and sing a - long— well, you'll nev - er tell.—




D




F#m




E




— Then you're a fool,— I'm just as well, hope it gives you—




A




F#m




E




— hell. When you hear this song I hope that it will give you




A




F#m



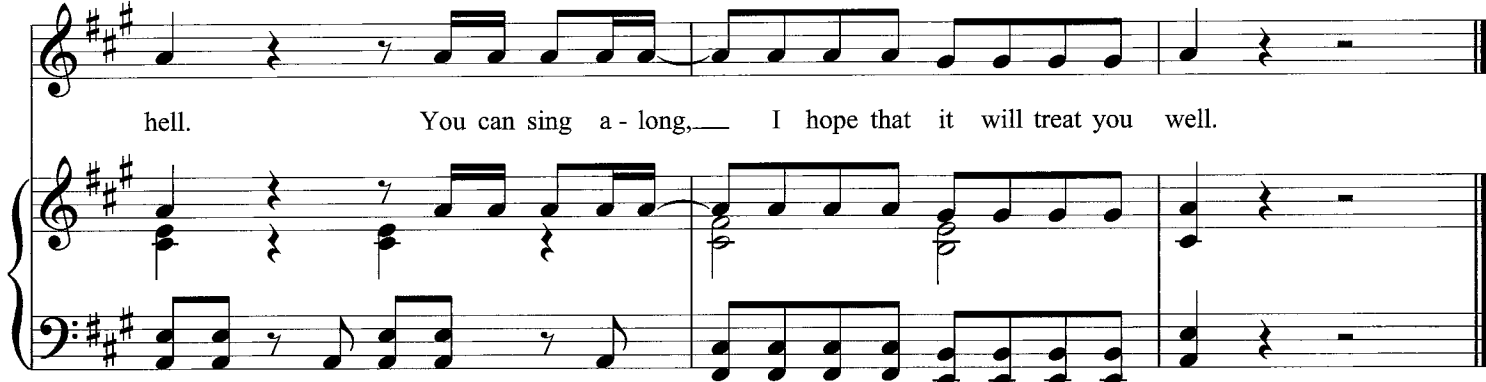
E



A



hell. You can sing a - long.— I hope that it will treat you well.



Hello

Words & Music by Lionel Richie

♩ = 60



1. I've been a - lone_ with you_ in - side_ my_
(2.) long to see_ the sun - light in_ your_



mind_ And in my dreams_ I've kissed your lips_
hair_ and tell you time_ and time a - gain_

E^bmaj⁷ Dm/F E^bmaj⁷ Gm Dm/F

a thou - sand times. I some - times see you pass out - side my
 how much I care. Some - times I feel my heart will o - ver

E^bmaj⁷ Dm/F E^bmaj⁷ Gm Dm/F

door. Hel - lo, is it me
 flow. Hel - lo, I've just got

E^bmaj⁷ G Cm⁷ F

you're look - ing for? I can see it in your eyes. I can
 to let you know. 'Cause I won - der where you are and I

B^b E^b A^b D

see it in your smile. You're all I've ev - er want - ed and my
 won - der what you do. Are you some - where feel - ing lone - ly or is

Gm Gsus4/2 Gm Gsus4/2 Cm7 F

arms are o - pen wide. — 'Cause you know just what — to say and you
 some - one lov - ing you? — Tell me how to win — your heart for I

B^b E^b A^b D

know just what — to do. — And I want to — tell you so much — I love
 have - n't got — a clue. — But let me — start by say - ing — I love

1. Gm Dm/F E^bmaj7 Dm/F E^bmaj7 2. Gm Dm/F

you. 2. I you. Is it me.

E^bmaj7 G Cm7 F

— you're look - ing for? — 'Cause I won - der where — you are — and I

B^b E^b A^b D

won - der what_ you do. Are you some - where_ feel - ing lone - ly or is

Gm Gsus^{4/2} Gm Gsus^{4/2} Cm⁷ F B^b E^b

some - one lov - ing you? Tell me how to win_ your heart for I have - n't got_ a clue. But

A^b D Gm Dm/F

let me_ start by say - ing_ I love you.




E^bmaj⁷ Dm/F E^bmaj⁷ G

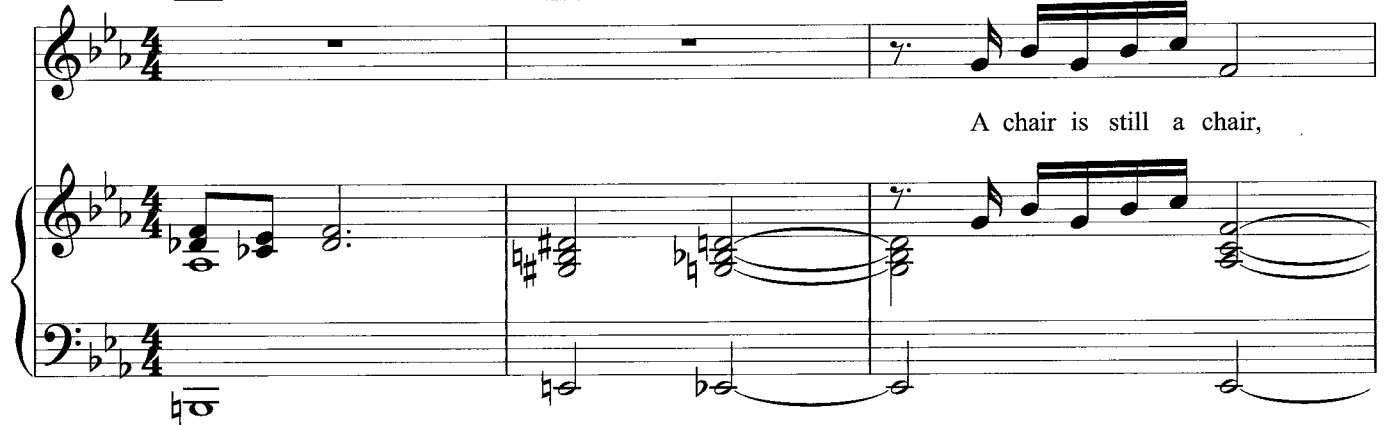
8va

A House Is Not A Home





Words by Hal David
Music by Burt Bacharach

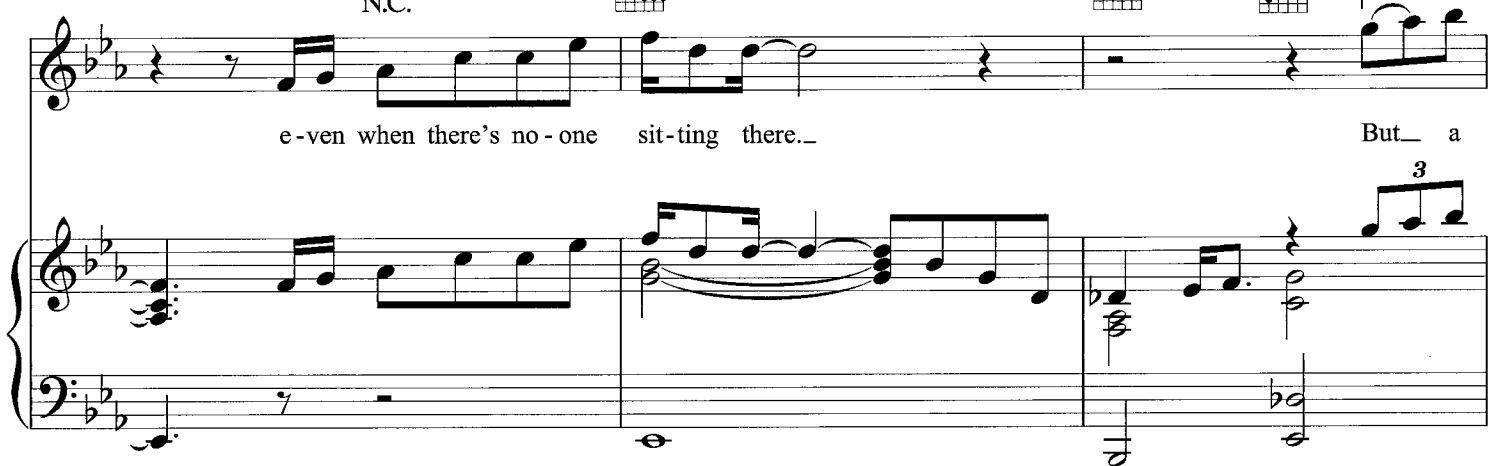
Free time

D^b/B  E^maj⁷  E^bmaj⁷  F^m/E^b 








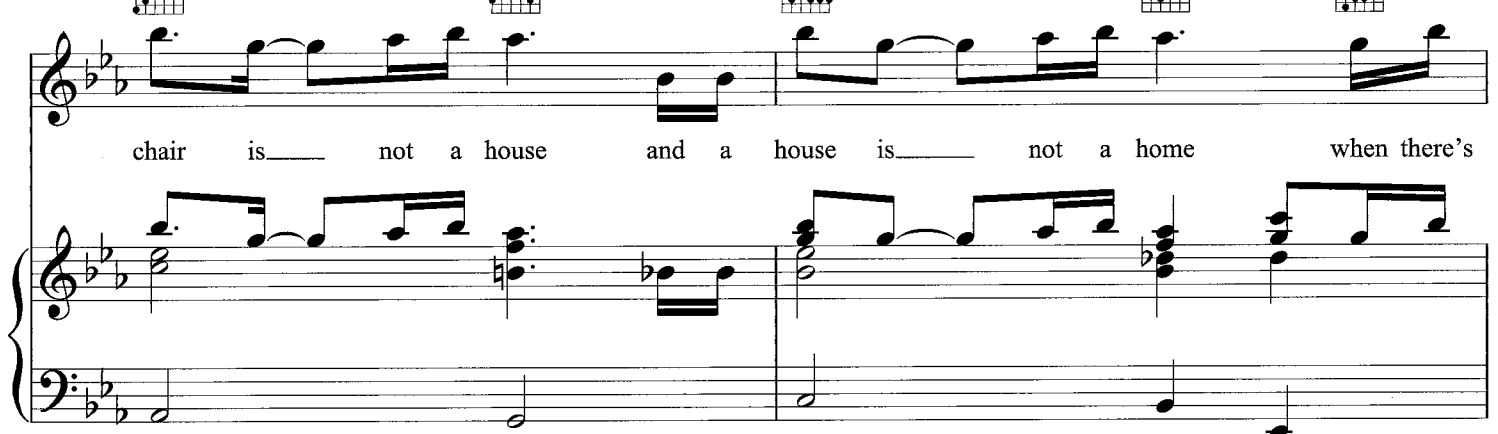
A chair is still a chair,

N.C.  E^bmaj⁷  B^bm⁷  E^b7^b9(add13) 



e-ven when there's no-one sit-ting there... But a

A^bmaj⁷  G⁷b⁹  C^m9  B^bm⁷  E^b7^b9add13 



chair is not a house and a house is not a home when there's

A^bmaj⁷ Fm⁹ A^b/B^b Gm/B^b A^b/B^b

no - one_ there to hold you tight and no-one there you can kiss good -

a tempo ♩ = 76

E^bmaj⁷ Fm/E^b

- night. A room is still a room,

E^bmaj⁷ B^bm⁷ E^b7b⁹(add13)

e-ven when there's noth-ing there__ but gloom. But_ a

A^bmaj⁷ G7^{b9} Cm⁹ B^bm⁷ E^b7b⁹(add13) A^bmaj⁷

room is__ not a house and a house is__ not a home when the two of us__ are far a -

Fm⁹



A^b/B^b



E^bmaj⁷



-part and one of us has a bro - ken heart.

Free time

E^b/G



A^b



Now and then I call your name and

E^b



C⁷b⁹#11add13



Fmaj⁷



Am⁷



sud - den - ly your face ap - pears. But it's just a cra - zy

B^bmaj⁷



B^bm(maj⁷)



Am⁷



Fm⁷



B^b7b⁹(add13)



game and when it ends it ends in tears. So

a tempo



darl - ing, have_ heart, don't let one mis-take keep us a - part.



Well, I'm not meant to live a - lone, turn this house in - to a home. When



Free time

I climb the stair and turn the key, oh, please be there,



still in love with me.

One Less Bell To Answer/ A House Is Not A Home

Words by Hal David
Music by Burt Bacharach

$\text{♩} = 70$ $\text{♪} = \text{♪} \text{ } \text{♪}$

$\text{E}^{\flat}\text{maj}7$



$\text{A}^{\flat}7$



$\text{E}^{\flat}\text{maj}7$



$\text{A}^{\flat}7$



$\text{E}^{\flat}\text{maj}7$



$\text{A}^{\flat}7$



$\text{E}^{\flat}\text{maj}7$



$\text{A}^{\flat}\text{maj}7$



$\text{Gm}7$



$\text{Fm}7$



$\text{E}^{\flat}\text{maj}7$



$\text{A}^{\flat}7$



$\text{E}^{\flat}\text{maj}7$



$\text{A}^{\flat}\text{maj}7$



$\text{Gm}7$



$\text{Fm}7$



$\text{E}^{\flat}\text{maj}7$



$\text{E}^{\flat}6$



Cm^9



$\text{Cm}7$



8vb throughout
(F) One less bell to an - swer. One less egg to fry.

A^bmaj⁷ **G⁷sus⁴** **G⁷** **Cm⁷** **Fsus⁴** **F**



One less man to pick up af-ter. I should be hap-py but

Fm⁷ **Gm** **A^bmaj⁷** **A^b/B^b** **E^bmaj⁷** **E^b6** **Cm⁹**

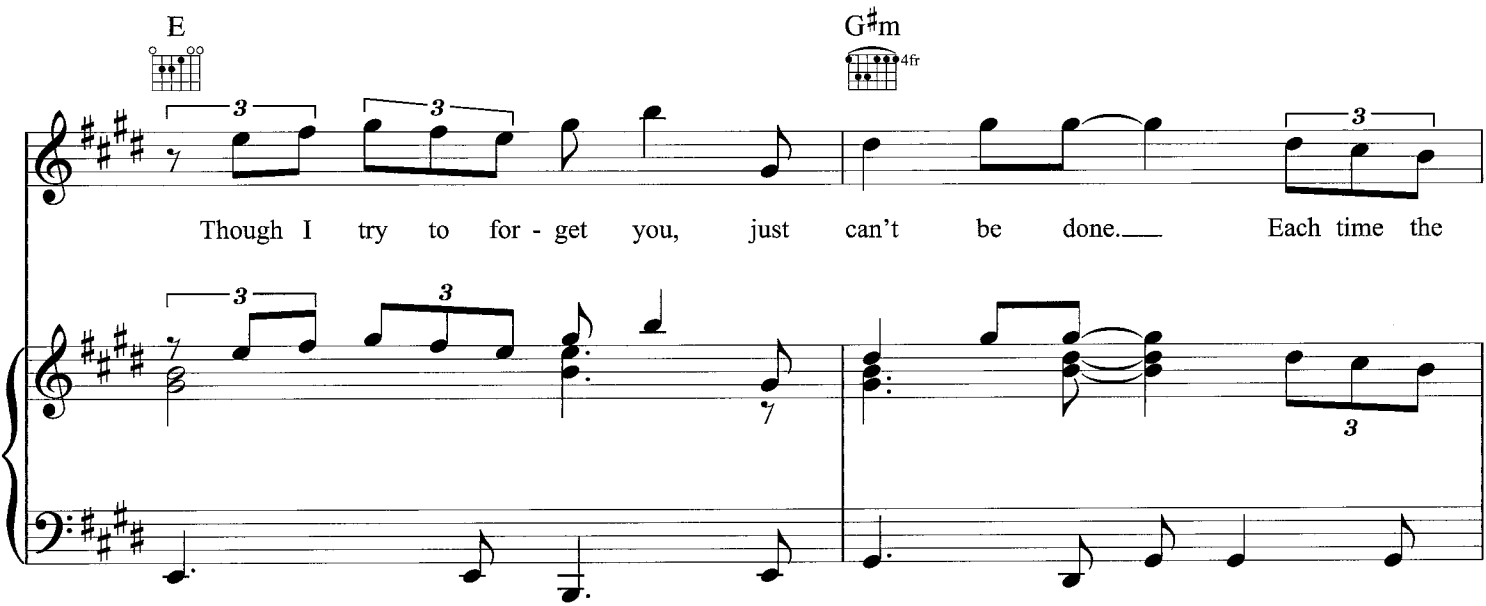
all I do is cry. Oh, I should be hap-py
 (M) Cry, cry, no more laugh-ter. Oh, why





Cm⁷ **A^bmaj⁷** **G⁷sus⁴** **G⁷**

did she go? I on-ly know that since he left my life's so emp-ty.

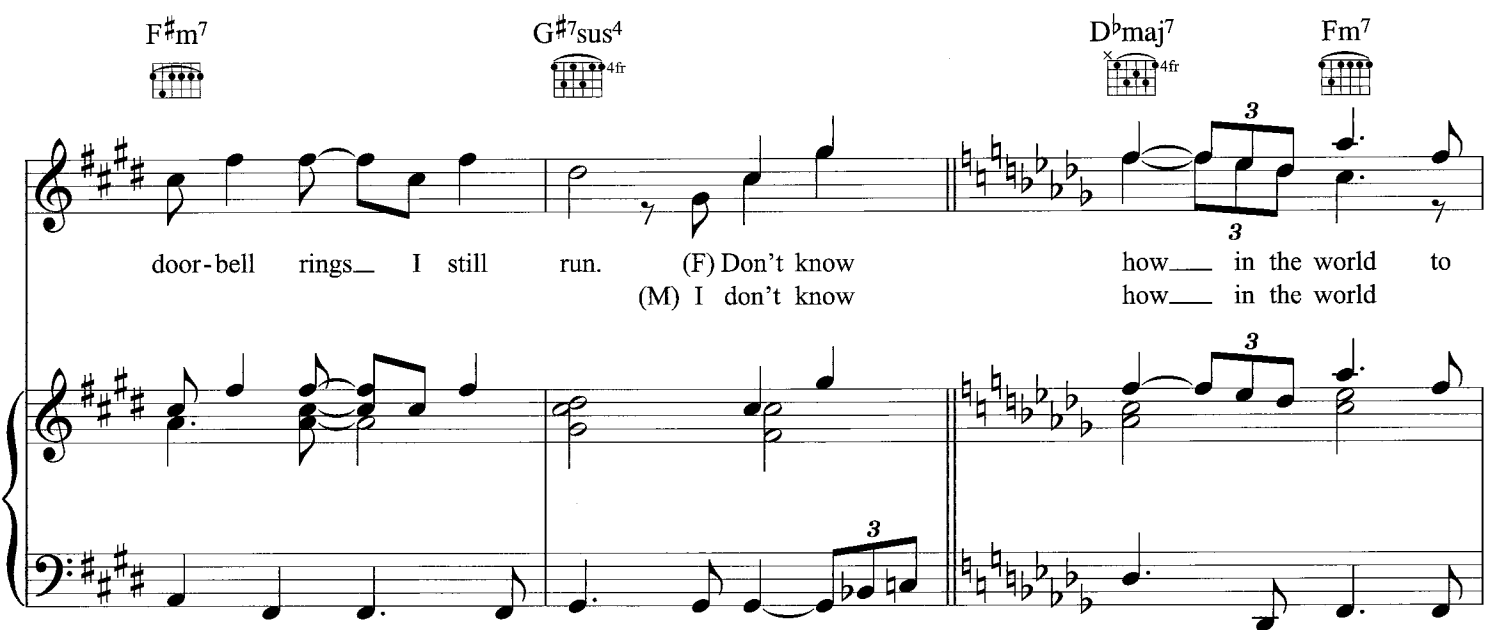
E  G#m 







Though I try to for - get you, just can't be done. — Each time the



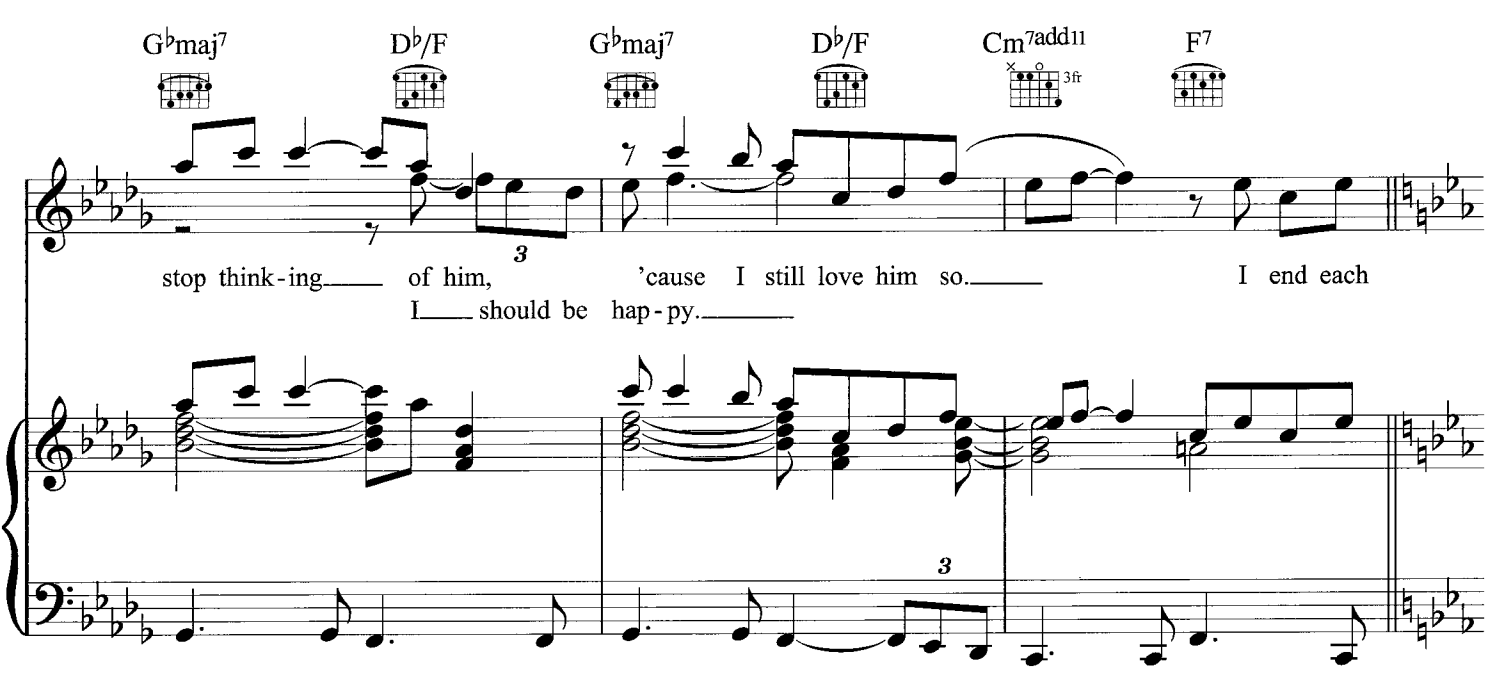
F#m7  G#7sus4  Dbmaj7  Fm7 






door-bell rings — I still run. (F) Don't know how — in the world to
(M) I don't know how — in the world



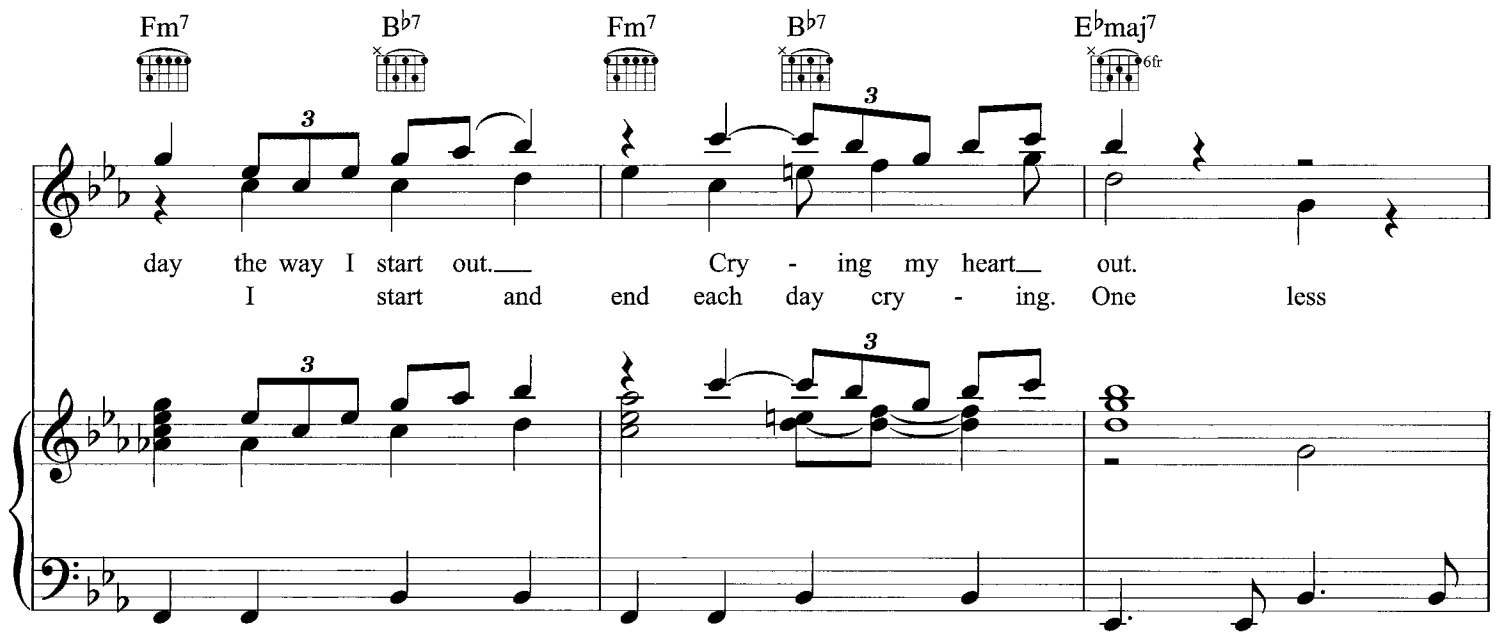
Gbmaj7  Db/F  Gbmaj7  Db/F  Cm7add11  F7 

stop think-ing — of him, 'cause I still love him so. — I end each
I — should be hap-py. —








day the way I start out. — Cry - ing my heart — out.
 I start and end each day cry - ing. One less



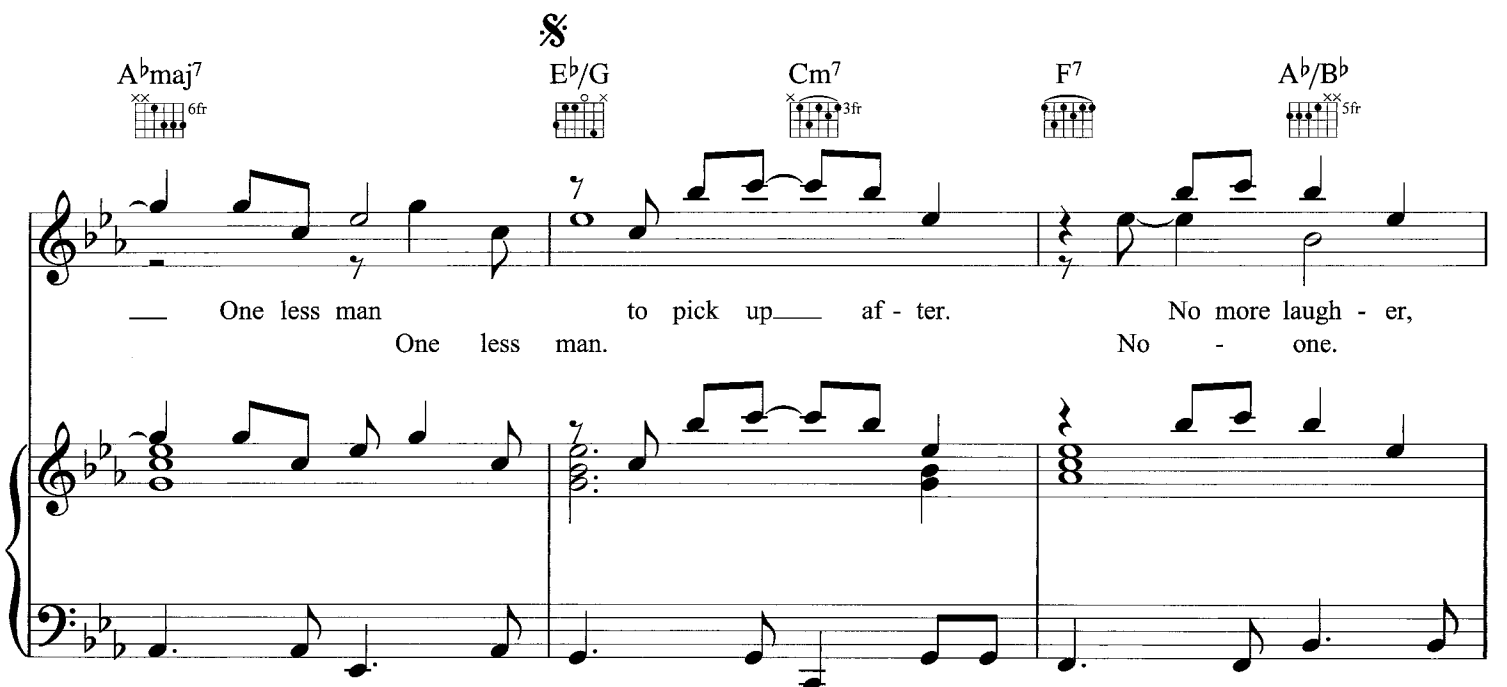


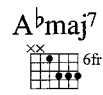
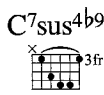
bell to an - swer. One less egg to — fry. —



— One less man One less man. to pick up — af - ter. No more laugh - er,
 No — one.



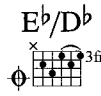


no more love. _____
 No more love. _____

Since he went a - way..
 Since he



Free time



To Coda



Since he went a - way..
 went a - way..

Ooh. _____



A chair is still a chair,
 e - ven when there's no - one

Fmaj⁷



C#m⁷



F#7



Bmaj⁷



A#7b⁹



— sit-ting there... Well, I'm not meant to live a-lone, turn this

D#m⁹



C#m⁷ F#7b⁹



Bmaj⁷



G#m⁹



house in - to a home. When I climb the stair and turn the key,

Free time

Bm/C#



oh, please be there, still in love with

a tempo

F#maj7

F#6

B/C#



me. Each time the door-bell rings I

(M) One less bell to an - swer

D^b/E^b

A^bmaj7

D.S. al Coda



still run. One less egg to fry. One less man. One less

⊕ Coda

Free time

Fm7

Gm7

A^bmaj9

E^badd11/B^b

B^b6/9

E^bmaj7

E^bmaj9



All I do is cry.

Beautiful

Words & Music by Linda Perry

♩ = 76

E^b



E^b/D^b



Cm



B



E^b



E^b/D^b



Cm



B



E^b



1. Ev - 'ry day_____ is so_
2. To all your friends_____ you're de-

E^b/D^b



Cm



won - der - ful and sud - den - ly it's hard
 - li - ri - ous, you're so con - sumed in all your

B



E^b



E^b/D^b



to breathe. Now and then I get in - se - cure from all the
 doom. You're try - ing hard to fill the emp - ti - ness, the piec - es

Cm



B



pain, I'm so a - shamed.
 gone, left the puz - zle un - done. That's the way it is.

A^b



Fm⁷



But I am beau - ti - ful no mat - ter what they say.
 2° you are
 3° we are

E^b D^b Cm A^b

Words won't bring me down. But I am beau-ti-ful in
 2° you 2° You are
 3° you 3° 'Cause we are

Fm⁷ E^b D^b Cm

ev - 'ry sin - gle way. Words won't bring me down.
 2° you
 3° us

1. Fm E^b

To Coda ⊕

So don't you bring me down to - day.

E^b/D^b Cm B

2.

E^b



E^b7/D^b



to - day... (No mat - ter what we do.) (No mat - ter what they say.)

Vocal ad lib.

C^m



B



(There's a song in - side the tune.) (Full of beau - ti - ful mis - takes.)

E^b



E^b7/D^b



(And ev - 'ry - where you go.) (The sun will al - ways shine.)

C^m



B



D.S. al Coda

(But to - mor - row we might a - wake on the oth - er side.)

♩ Coda E \flat



E \flat /D \flat



to - day. Oh.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with the lyrics "to - day." followed by a melodic phrase that ends with "Oh." The piano accompaniment consists of chords and moving lines in both the right and left hands, including a triplet of eighth notes in the right hand.

Cm



B



E \flat



To - day.

The second system continues the vocal line with the lyrics "To - day." The piano accompaniment features a triplet of eighth notes in the right hand and a more active bass line in the left hand.

E \flat /D \flat



Cm



The third system is primarily piano accompaniment, showing a steady rhythmic pattern of chords in the right hand and a bass line in the left hand.

Free time

B



E \flat



Don't you bring me down to - day.

The fourth system features a vocal line with the lyrics "Don't you bring me down to - day." The piano accompaniment includes a section marked "Free time" with a double bar line, followed by a section with a wavy line indicating a tremolo effect in the bass line.

Home

Words & Music by Charlie Smalls

♩ = 84

Cadd9

C

Cadd9

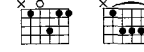
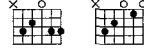
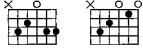
C

B^badd9

B^b

B^badd9

B^b



Oboe synth.

Cadd9

C

Cadd9

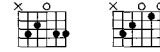
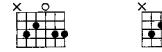
C

Cadd9

C

Cadd9

C



C





B^b/C

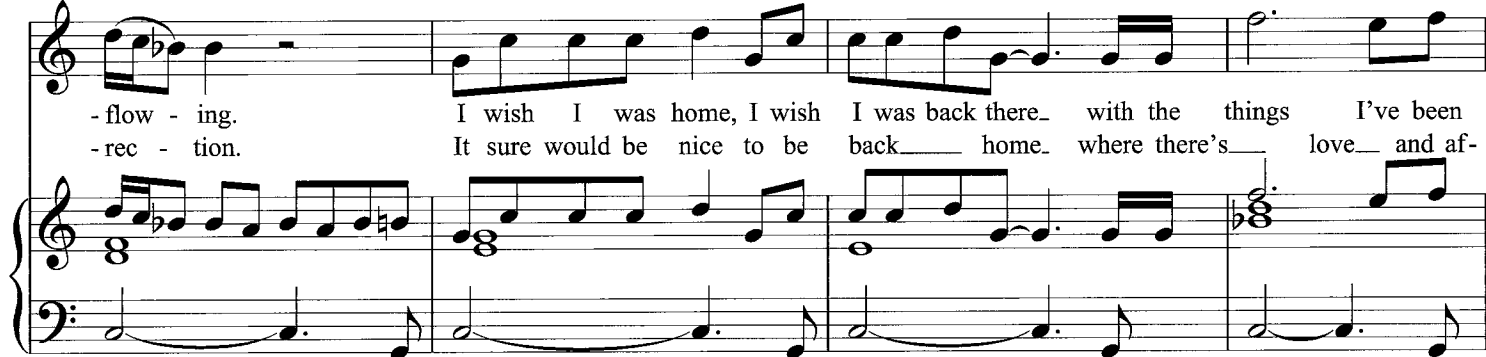


*8vb throughout till **

1. When I think of home I think of a place where there's love o - ver -
 2. May - be there's a chance for me to go back now that I have some di -

C  




-flow - ing. I wish I was home, I wish I was back there_ with the things I've been
-rec - tion. It sure would be nice to be back_ home_ where there's_ love_ and af-




C  F  G/F 





know - ing. Wind that makes the tall grass_ bend in - to lean - ing.
-fec - tion. Then just may - be I can con - vince time to slow ³ up.




F  G/F  Em7 

Sud - den - ly the rain - drops_ that fall have a mean - ing. Sprink - ling_
Giv - ing me e - nough time_ in my life to grow_ up. Time



1. A7b9  Dm7  Fm  Bb7 

the scene_ makes it all_ clean._____
be my friend.



2.
Dm⁷


B^b9sus⁴


B^b9


Let me start a - gain.

C


Sud - den - ly my world has gone and changed it's face but I still

B^b/C


C


— know where I'm go - ing. I have had my mind spun a - round

B^b/C


C


— in space, — yet I've watched it glow - ing. * Oh.

F G/F Em⁷

If you're listen-ing God, please___ don't make it hard to know if we should be-lieve_ in the things_ that we
 here in this brand new world might be a fan - ta-sy._____ Oh.____

3

A⁷sus⁴ A⁷ Dm⁷ G⁷

see.____ Tell us, should we try and stay or should we run a - way?_ Or would it be
 _____ But it taught me to love._____ So it's

7

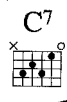
B^b/C C⁷

1.

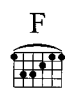
bet - ter just to let things be?_____ Liv - ing
 real, real, _____

2.

C7



F



G/F



Em7

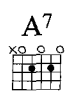



real to me. And I've learned we must look, look in-side our hearts to find

A7sus4



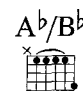
A7



Dm7



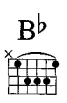
A^b/B^b



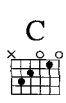

yeah, a world full of love. Like yours, like mine.

Free time

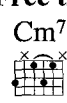
B^b



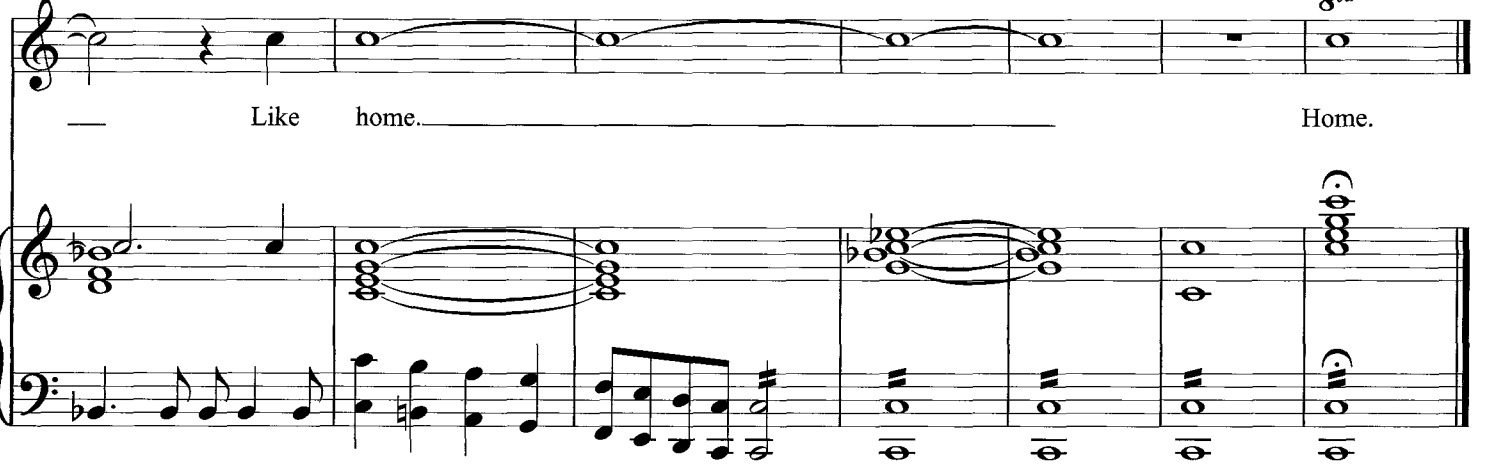
C



Cm7



rit

Like home. Home.

Physical

Words & Music by Steve Kipner & Terry Shaddick

♩ = 124

N.C.



Am7
x0 0 0 0

D
xx0 0 0

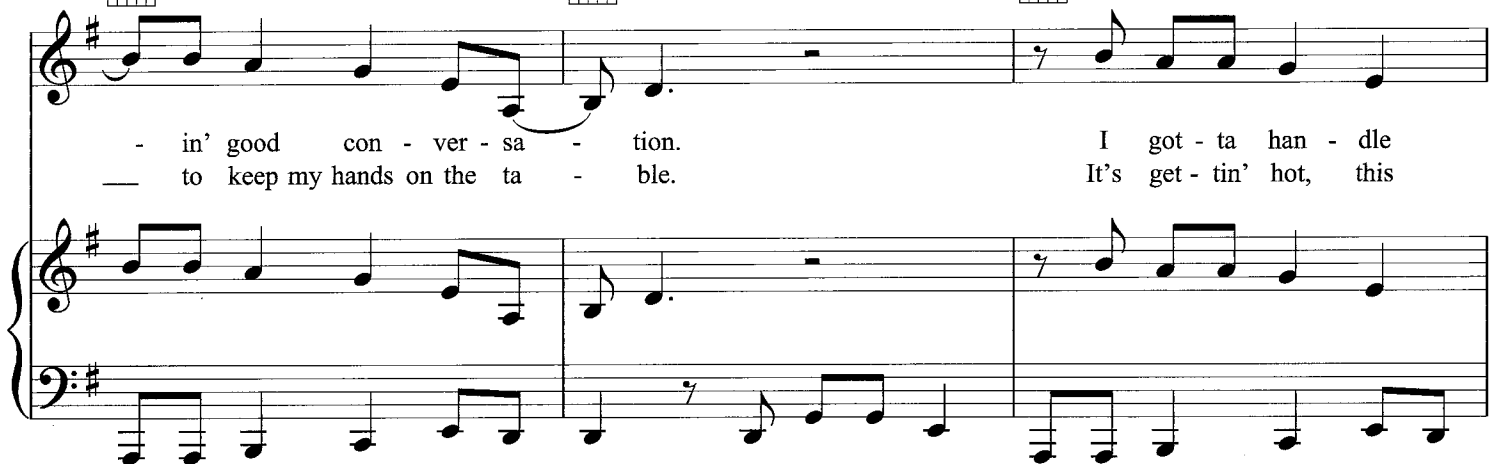


1. I'm say - in' all the things that I know you'll like, — mak -
2. I've been pa - tient I've been — good, — tried —

Am7
x0 0 0 0

D
xx0 0 0

Am7
x0 0 0 0



— in' good con - ver - sa - tion. I got - ta han - dle
— to keep my hands on the ta - ble. It's get - tin' hot, this

D B7 Em

you just right. You know what I mean? I
hold - in' back. You know what I mean? I'm

Am7 D Am7

took him to an in - ti - mate res - tau - rant then to a sug - ges - tive mo -
sure you'll un - der - stand my point of view, we know each oth - er men - tal - ly.

D Am7 D B7

- vie. There's noth - ing left to talk a - bout 'less it's
You got - ta know that you're bring - in' it out, the

Em C

ho - ri - zon - tal - ly. } Let's get phys - i - cal, phys - i - cal.
an - i - mal in me. }

I wan - na get phys - i - cal. Let's get in - to phys - i - cal.

Em

Let me hear your bod - y talk. Your bod - y talk. Let me hear your bod - y talk.

C

Let's get phys - i - cal, phys - i - cal. I wan - na get
 an - i - mal, an - i - mal. I wan - na get

Em

phys - i - cal, let's get in - to phys - i - cal. } Let me hear your bod - y talk.
 an - i - mal, let's get in - to an - i - mal. }

To Coda \diamond

1.

Your bod - y talk. Let me hear your bod - y talk.---

2.



C



Phys - i - cal. *echo*

Em



Phys - i - cal. *echo*

D.S. al Coda

Oh! Let's get

♩ Coda

Let me hear your bod - y talk.

C

3

Detailed description: This system contains the first musical system. It features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics "Let me hear your bod - y talk." are written below the vocal line. A piano accompaniment is provided on a grand staff (treble and bass clefs). A guitar chord diagram for C major is shown above the vocal line, and a triplet of eighth notes is marked with a bracket and the number "3".

Detailed description: This system contains the second musical system, which is purely instrumental piano accompaniment on a grand staff. It continues the rhythmic and harmonic pattern established in the first system.

Em



Let me hear your bod - y talk. Your bod - y talk.

Detailed description: This system contains the third musical system. It features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics "Let me hear your bod - y talk. Your bod - y talk." are written below the vocal line. A piano accompaniment is provided on a grand staff. A guitar chord diagram for E minor (Em) is shown above the vocal line.

Let me hear your bod - y talk. Let's get phys - i - cal.

8vb

Detailed description: This system contains the fourth musical system. It features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics "Let me hear your bod - y talk. Let's get phys - i - cal." are written below the vocal line. A piano accompaniment is provided on a grand staff. An 8va (octave up) marking is present in the bass line of the piano accompaniment.

Total Eclipse Of The Heart

Words & Music by Jim Steinman

♩ = 80

B^bm



The first system of music features a vocal line on a single treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has three flats (B-flat major/D-flat minor) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with eighth notes and rests in the left hand.

B^bm



A^b



The second system continues the music with a vocal line and piano accompaniment. The vocal line includes the lyrics: "(Turn a-round.)_ Ev-'ry now and then I get a lit-tle bit lone - ly and you're nev-er com-ing round.____". The piano accompaniment remains consistent with the first system.

B^bm



A^b



The third system continues the music with a vocal line and piano accompaniment. The vocal line includes the lyrics: "(Turn a-round.)_ Ev-'ry now and then I get a lit-tle bit tired____ of lis - 'ning to the sound of my tears..". The piano accompaniment remains consistent with the previous systems.



(Turn a-round.) Ev-'ry now and then I get a lit-tle bit ner-vous that the best of all the years have gone by..



(Turn a-round.) Ev-'ry now and then I get a lit-tle bit ter - ri-fied and then I see the look in your eye..



(Turn a - round bright eyes.) Ev-'ry now and then I fall a - part. (Turn a - round



bright eyes.) Ev-'ry now and then I fall a - part. And I need you now to-night..

D^b
E^b7
A^b
Fm7

— and I need you more_ than ev - er. And if you on - ly hold_ me tight,

D^b
E^b7
A^b
Fm7

— we'll be hold-ing on_ for - ev - er. And we'll on - ly be mak - ing it

D^b
E^b7
Fm
E^bsus4

right, — 'cause we'll nev-er be wrong. To - geth-er we can take it to the end of the line. — Your

Fm
B^b

love is like a shad-ow on me all of the time. (All of the time.) — I

don't know what to do and I'm al - ways in the dark. We're liv - ing in a pow - der keg and giv - ing off sparks...

I real - ly need you to - night, — for - ev - er's gon - na start to - night...

— For - ev - er's gon - na start to - night. Once up - on a time I was fall - ing in love, — but

now I'm on - ly fall - ing a - part. — There's

B^bm⁷



E^b7



A^b



Fm⁷



noth- ing I can do, a to - tal e - clipse_ of the heart.

D^b



E^b7



A^b



Fm⁷



Once up - on a time there was light in my life, but

C⁷



D^b



A^bsus⁴



B^bm⁷



E^b7



now there's on-ly love in the dark.

Noth- ing I can say, a to - tal e - clipse_ of the heart.

A^b



Fm⁷



D^b



E^b7



A^b



B^b A^b/C E^b/B^b A^b/C

I real-ly need you to-night, — for - ev - er's gon-na start to-night..

D^b E^b7 A^b Fm⁷

— For - ev - er's gon - na start to - night. Once up-on a time I was fall-ing in love — but

C⁷ D^b A^bsus⁴ B^bm⁷ E^b7

now I'm on-ly fall-ing a-part. — Noth-ing I can say, a to-tal e-clipse_ of the heart..

A^b Fm⁷ D^b E^b7

Repeat and fade

A to - tal e - clipse_ of the heart. —

She'd nev - er both - er _____ with peo - ple she'd hate.
 Won't dish the dirt with the rest of the girls.
 You nev - er both - er _____ with an - y - one that you'd hate.





1.

That's why the la - dy _____ is a tramp.
 That's why the la - dy _____ is a
 That's why the la - dy _____ is a

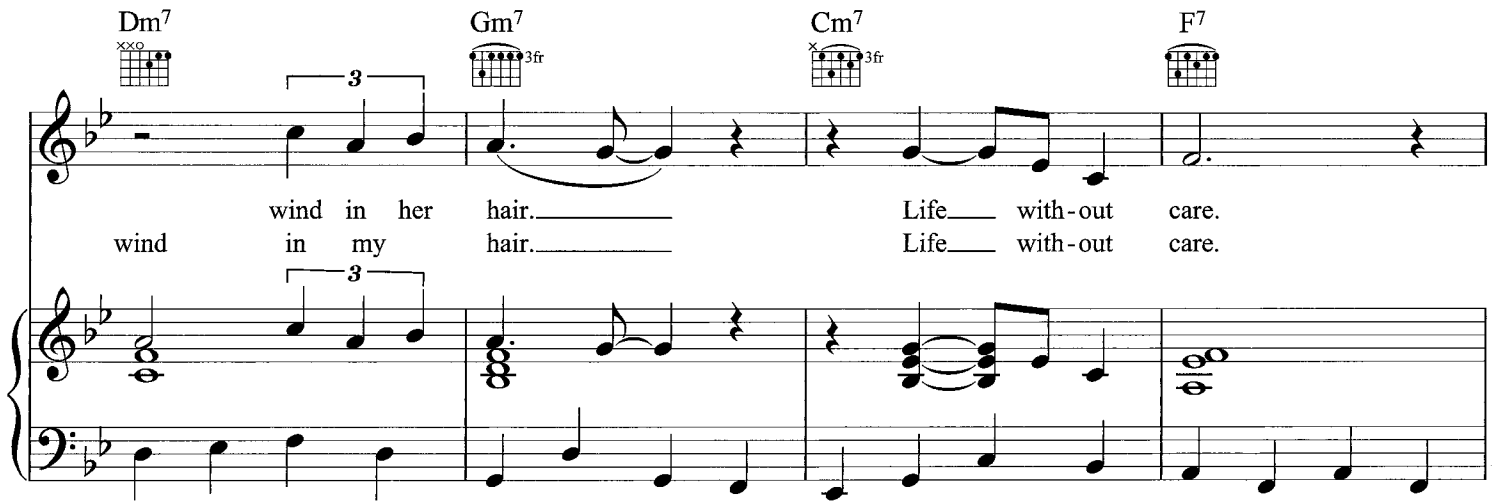
2, 3.







tramp.
 tramp.

She likes the free, fresh,
 I like the free, fresh,

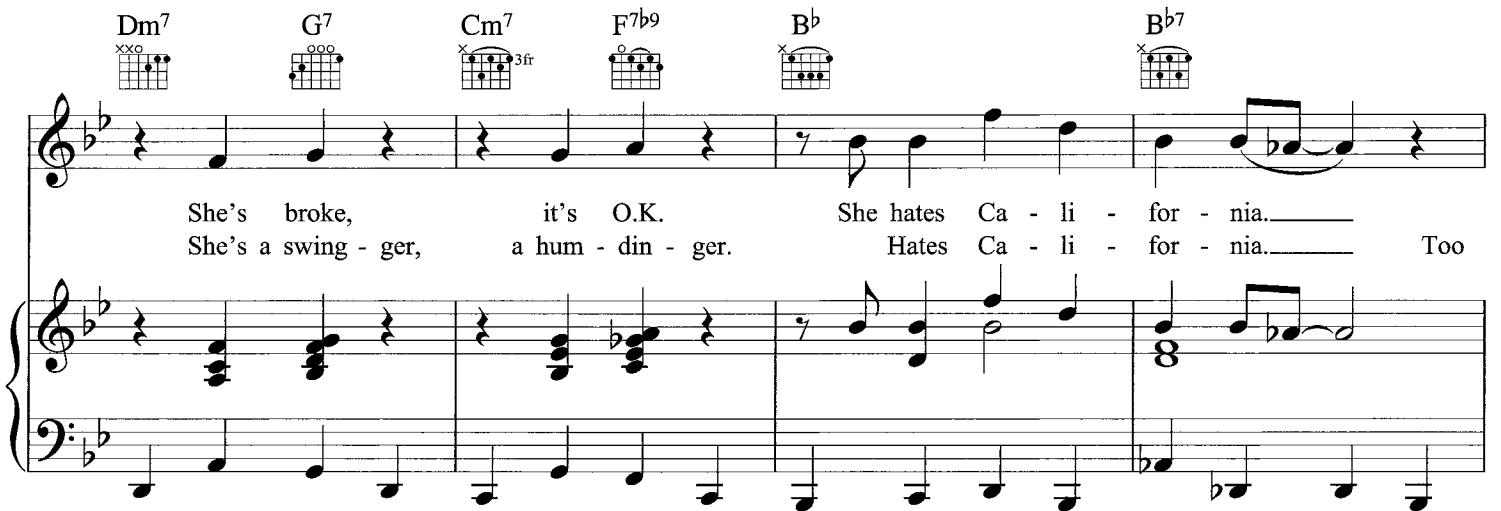
Dm7  Gm7  Cm7  F7 






wind in her hair. Life with-out care.
 wind in my hair. Life with-out care.



Dm7  G7  Cm7  F7b9  Bb  Bb7 

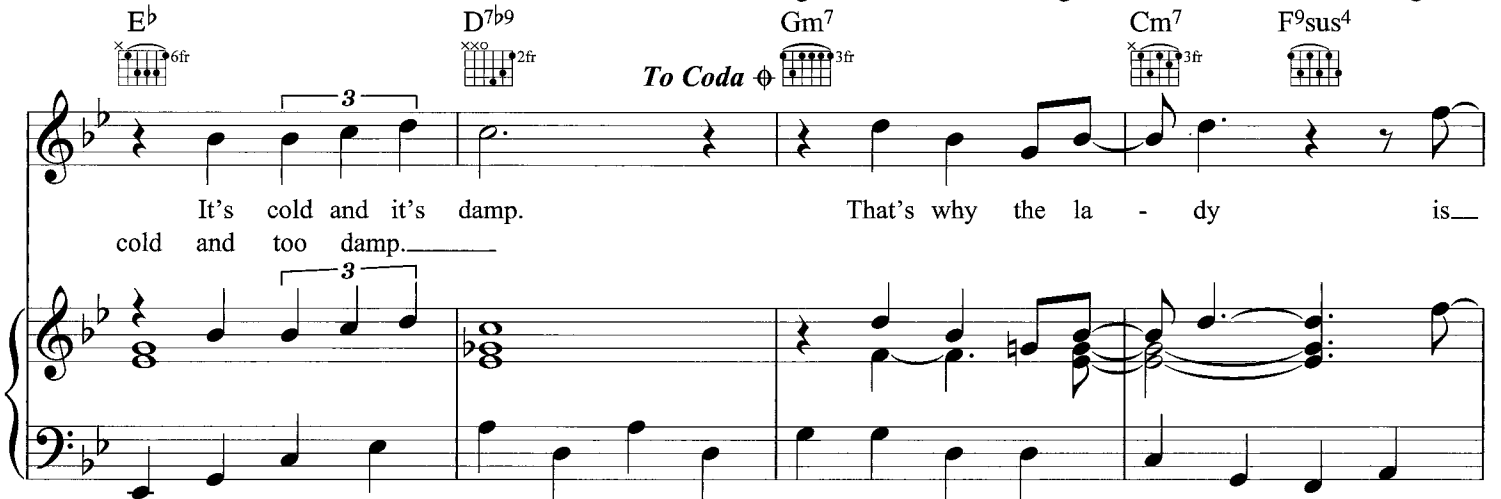
She's broke, it's O.K. She hates Ca - li - for - nia.
 She's a swing - ger, a hum - din - ger. Hates Ca - li - for - nia. Too








Eb  D7b9  Gm7  Cm7  F9sus4 

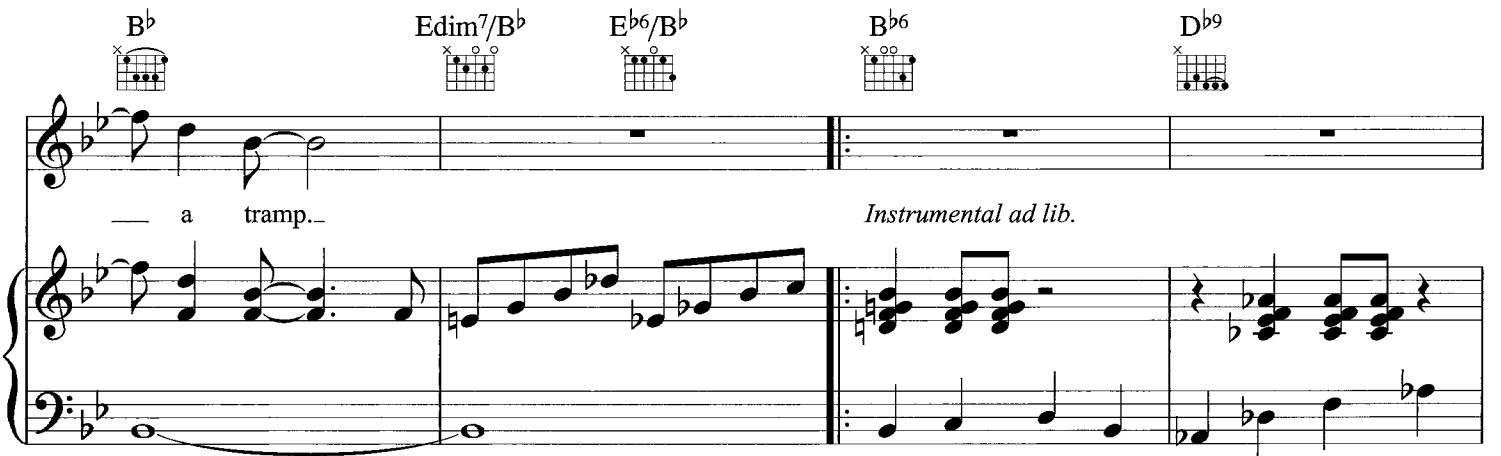
To Coda \oplus

It's cold and it's damp. That's why the la - dy is
 cold and too damp.



Bb  Edim7/Bb  Eb6/Bb  Bb6  Db9 

— a tramp. — Instrumental ad lib.



Chord diagrams: Cm⁷ (3fr), F⁷, B^{b6}, D^{b9}

Chord diagrams: Cm⁷ (3fr), F⁷, B^b, B^{b7}

Chord diagrams: E^b (6fr), E^bm (6fr), B^b/F, Cm⁷ (3fr), F⁹sus⁴

1. B^{b6}, Gm⁷ (3fr), Cm⁷ (3fr), F⁹sus⁴, N.C., F⁷

2. B^{b6}

D.S. al Coda

3. I get

♩ Coda



That's why the la - dy.

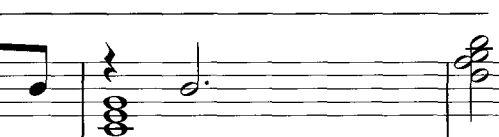
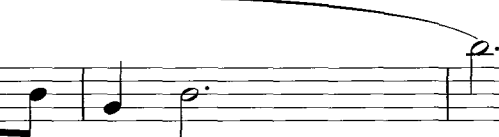
That's why the la - dy. _____



That's why the la - dy. _____



That is why the la - dy is a tramp. _____



ad lib.

Rose's Turn

Words by Stephen Sondheim

Music by Jule Styne

Original key D \flat major

$\text{♩} = 100$

N.C.

8vb throughout
All that work and what did it get me?

The first system of the musical score for 'Rose's Turn'. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the left hand and a simple harmonic line in the right hand. The vocal line begins with a rest, followed by the lyrics 'All that work and what did it get me?'.

Why did I do it? Scrap-books full of me in the back-ground.

The second system of the musical score. The vocal line continues with the lyrics 'Why did I do it?' and 'Scrap-books full of me in the back-ground.' The piano accompaniment remains consistent with the first system.

Give 'em love and what does it get you? What does it get you?

The third system of the musical score. The vocal line concludes with the lyrics 'Give 'em love and what does it get you?' and 'What does it get you?'. The piano accompaniment continues with the same rhythmic pattern.

One quick look as each_ of 'em leaves you.

All your life and what_ does it get you? "Thanks a lot" and out_ with the gar - bage.

They take bows and you're_ bat-ting ze - ro.____

I had a dream._____ I dreamed it for you

dad, it was - n't for me dad. And if it

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line contains the lyrics "dad, it was - n't for me dad. And if it". The piano accompaniment consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

was - n't for me then where would you be Miss Ra - chel Ber -

The second system continues the vocal line with the lyrics "was - n't for me then where would you be Miss Ra - chel Ber -". The piano accompaniment continues with similar rhythmic patterns, including triplets.

-ry? Well,

The third system shows the vocal line with the lyrics "-ry? Well,". The piano accompaniment continues, with a key signature change to one sharp (F#) and a time signature change to 4/4.

some - one tell me, when_ is it my turn? Don't I get a dream_ for my - self?

The fourth system contains the lyrics "some - one tell me, when_ is it my turn? Don't I get a dream_ for my - self?". The piano accompaniment continues in 4/4 time with a key signature of one sharp.

D⁹sus⁴
 x000o

C#m7b5



Start - ing now it's gon - na be my turn. Gang - way, world, get off — of my run - way.

Cm7



rit.

N.C.

Start - ing now I bat a thou - sand. This time boys, I'm tak - ing the bows and

a tempo

G⁶



Em⁷



Am⁷



D⁹



ev - 'ry - thing's... com - ing up Kurt. —

G⁶



Em⁷



Am⁷



D⁹



Ev - 'ry - thing's com - ing up Hum - mel. —

G⁶ Em⁷ Am⁷ D⁹ G⁶ accel. Em⁷

Ev - 'ry - thing's com - ing up Kurt _____ this time for me.

Am⁷ D⁹sus⁴ Am⁷ N.C.

For me. _____ For me.

G⁶ Em⁷ N.C. G⁶ N.C.

For me. _____ For me.

G⁶ Gdim⁷ N.C. G⁶

For me. For me.

One

Words & Music by U2

♩ = 98

Am



D⁵



Fmaj⁷



G



Am



D⁵



1. Is it get - ting — bet - ter —
2. Did I dis - ap - point you,
3. Have you come here — for for - give - ness?

Fmaj7



G



or do you feel the same? —
or leave a bad taste in your mouth?
Have you come to raise the dead?

Am



D5



Will it make it eas - ier on you, — now
You act like you nev - er had love
Have you come here to play Je - sus

Fmaj7



Gsus4



and you want me to go with - out. You say
to the le - pers in your head? Well it's

C Am Fmaj7

one love, one life, when it's one need
 too late to - night to drag the past out in -
 Did I ask too much, more than a lot? You gave me noth - ing, now it's

C

- to in the night. One love, but we're
 the light. We're one but we're
 all I got. We're one but we're

Am Fmaj7

we get to share it, leaves you ba - by, if you
 not the same, we get to car - ry each oth - er, car -
 not the same, well we hurt each oth - er, then we

1. C Am D

don't care for it.

Fmaj7 G C

- ry each oth - er. One.

This system contains the first two measures of the piece. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. The first measure is marked with a repeat sign and a first ending bracket. The second measure is marked with a second ending bracket. Chord diagrams for Fmaj7, G, and C are provided above the staff. The lyrics are '- ry each oth - er. One.'

Am D F

This system contains the next three measures. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. Chord diagrams for Am, D, and F are provided above the staff. The lyrics are not present in this section.

G C

3.

do it a - gain. You say love is a tem - ple, love,

This system contains the next three measures. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. The first measure is marked with a repeat sign and a first ending bracket. The second and third measures are marked with a second ending bracket. Chord diagrams for G and C are provided above the staff. The lyrics are 'do it a - gain. You say love is a tem - ple, love,'.

Am C

a high - er law. Love is a tem - ple, love,

This system contains the final three measures. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. Chord diagrams for Am and C are provided above the staff. The lyrics are 'a high - er law. Love is a tem - ple, love,'.

Am C G

the high-er law... You ask me to en - ter but then you make me crawl. And

Fmaj⁷

I can't be hold - ing on to what you got,

C Am

when all you got is hurt. One love, one blood,

Fmaj⁷ C

one life, you got to do what you should. One life,

Am Fmaj7 C

with each oth - er, sis - ters, — broth - ers. —

Am Fmaj7

One life — but we're not the same, — we get to car - ry — each oth - er car -

C C Am

-ry each oth - er. One. — One. —

Fmaj7 C C

Repeat ad lib.

Dream On

Words & Music by Steven Tyler

♩ = 79

Fm Cm/F Fm⁶ B^bm⁶/F Fm Cm⁷/F Fm

The first system of music features a piano accompaniment in 4/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line. Above the staff, seven guitar chord diagrams are provided for the first seven measures, each labeled with its chord name and fret number (e.g., Fm 8fr, Cm/F 8fr, Fm⁶ 7fr, B^bm⁶/F 8fr, Fm 8fr, Cm⁷/F 8fr, Fm 8fr).

Cm/E^b Dm^{7b5} D^bmaj^{7b5} Fm Cm⁷/F Fm

The second system continues the piano accompaniment. It features six guitar chord diagrams above the staff: Cm/E^b 4fr, Dm^{7b5} 5fr, D^bmaj^{7b5} 4fr, Fm 8fr, Cm⁷/F 8fr, and Fm 8fr.

B^b9 E^b7 Edim⁷ Fm

The third system continues the piano accompaniment. It features four guitar chord diagrams above the staff: B^b9 6fr, E^b7 6fr, Edim⁷ 6fr, and Fm 8fr.

Fm Cm/F Fm⁶ B^bm⁶/F Fm Cm/F

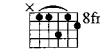
1. Ev-'ry - time _____ that I look in the mir - ror all these lines _____ in my

The fourth system includes the vocal line for the first time. The lyrics are: "1. Ev-'ry - time _____ that I look in the mir - ror all these lines _____ in my". The piano accompaniment continues with the same eighth-note pattern. Above the staff, six guitar chord diagrams are provided: Fm 8fr, Cm/F 8fr, Fm⁶ 7fr, B^bm⁶/F 8fr, Fm 8fr, and Cm/F 8fr.

Fm⁶



B^bm⁶/F



Fm



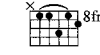
Cm/F



Fm⁶



B^bm⁶/F



face get-ting clear - er,

the past_ has gone, —

Fm



Cm/F



Fm⁶



B^bm⁶/F



Dm⁷b⁵



Csus⁴



C



it went by like —

dusk to dawn. —

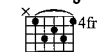
Is-n't that the way?_

Ev-

Dm⁷b⁵



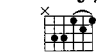
D^bmaj⁷



Cadd^b9



D^bmaj⁷/C



G^bm/C



C⁷b⁹



- 'ry - bod - y's got_ their dues_ in life_ to pay. —

Yeah_ —

Fm



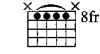
E^bbadd⁹



D^bbadd⁹



E^bbadd⁹



I know what no - bod - y knows,

where it comes_ and where_ it goes, —

Fm Ebadd9 Dbadd9 Ebadd9

I know it's ev - 'ry-bod-y's sin, you got to lose to know_____ how to win._

Fm Cm/F Fm6 Bbm6/F Fm Cm7/F Fm

Fm Cm/F Fm6 Bbm6/F Fm Cm/F

2. Half_ my life's_____ in books, writ-ten pa - ges, live and learn_____ from

Fm6 Bbm6/F Fm Cm/F Fm6 Bbm6/F

fools and from sa - ges, you know_ it's true,_____

Fm Cm/F Fm⁶ B^bm⁶/F

all the things... come back to you.

Fm E^badd9 D^badd9 E^badd9

Sing with me, sing for the year, sing for the laugh-ter, sing for the tear,

F E^badd9 Dm^{7b5} D^bmaj^{7b5}

sing with me if it's just for to-day, may-be to-mor-row the good Lord will take you a-way.

Cadd^{b9}

Fm



C7/F



Fm7



Bb



Eb



Edim



Fm



Musical notation for the first system, including treble and bass clefs and piano accompaniment.

C7/F



Fm7



Bb



Eb



Edim



Musical notation for the second system, including treble and bass clefs and piano accompaniment.

Yeah:

Fm



Ebadd9



Dbadd9



Ebadd9



Musical notation for the third system, including vocal melody and piano accompaniment.

Sing with me, sing for the year, sing for the laugh-ter, sing for the tear,

F



Ebadd9



Dm7b5



Dbmaj7b5



Musical notation for the fourth system, including vocal melody and piano accompaniment.

sing with me if it's just for to-day, may-be to-mor-row the good Lord will take you a-way.

Caddb9



Bb



C



Dream on, — dream on, —

D^b
4fr



E^b
6fr



Fm



dream on, — dream your- self a dream come true. —

B^b



C



Dream on, — dream on, —

D^b
4fr



E^b
6fr



Fm



dream on, — dream un - til your dreams come — true.

B \flat C

Dream on, — dream on, —

D \flat 4fr E \flat 6fr F⁵ G⁵ A \flat 5 4fr B \flat 5 6fr

8va

dream on, — dream on, — dream on, — dream on, — dream on, — oh. —





Cadd9 (8)

Fm 8fr E \flat badd9 8fr





Sing with me, sing for the year, —

D \flat badd9 6fr E \flat badd9 8fr Fm 8fr E \flat badd9 8fr




sing — for the laugh-ter, sing — for the tear, — sing — with me if it's just for to-day, —

may-be to - mor - row the good Lord_ will take you a-way. Sing with me, sing for the year,-

sing_ for the laugh-ter, sing_____ for the tear,_____ sing_ with me if it's just for to - day,-

may-be to - mor - row the good Lord_ will take you a - way.____

Repeat to fade



Safety Dance

Words & Music by Ivan Doroschuk

Original key D \flat major

$\text{♩} = 104$

N.C.

The first system of musical notation consists of three staves. The top staff is a treble clef staff with a 4/4 time signature, containing three measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature, also containing three measures of whole rests. The bottom staff is a bass clef staff with a 4/4 time signature, containing a continuous eighth-note accompaniment pattern.

The second system of musical notation consists of three staves. The top staff is a treble clef staff with a 4/4 time signature, containing three measures of whole rests, followed by four measures of quarter notes with 'x' marks above them. The lyrics 'S A F E' are written below these four measures. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature, containing three measures of whole rests. The bottom staff is a bass clef staff with a 4/4 time signature, containing a continuous eighth-note accompaniment pattern.

The third system of musical notation consists of three staves. The top staff is a treble clef staff with a 4/4 time signature, containing four measures of quarter notes with 'x' marks above them, followed by three measures of whole rests. The lyrics 'T Y Safe - ty dance.' are written below these seven measures. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature, containing three measures of whole rests, followed by four measures of eighth-note accompaniment. The bottom staff is a bass clef staff with a 4/4 time signature, containing a continuous eighth-note accompaniment pattern.

First system of musical notation. The treble clef staff contains a whole rest. The grand staff (treble and bass clefs) contains piano accompaniment with eighth and sixteenth notes.

Second system of musical notation. The treble clef staff contains lyrics: "We can dance if we want to. We can leave your friends be-hind. 'Cause your". The grand staff contains piano accompaniment.

Third system of musical notation. The treble clef staff contains lyrics: "friends don't dance and if___ they don't dance well they're no friends of mine. I say,". The grand staff contains piano accompaniment.



Fourth system of musical notation. The treble clef staff contains lyrics: "we can go where we want to, a place where they will nev - er find. And we can". The grand staff contains piano accompaniment.

B^b



C



G



act like we come from out_ of this world. Leave the real one far be-hind. And we can

F



B^b



E^b



A^b



dance.

N.C.

§ N.C.

1. We can dance if we want to.	We can leave your friends be - hind.	'Cause your
2. We can go when we want to.	The night is young and so am I.	And we can
3. We can dance if we want to.	We've got all your life and mine.	As long_

friends don't dance and if they don't dance well they're no friends of mine... I say,
 dress real neat from our hats to our feet and surprise 'em with the vict-'ry cry. Say,
 as we abuse it, nev-er gon - na lose it. Ev - 'ry - thing will work out right. I say,

C B^b F

we can go where we want to, a place where they will nev - er find... And we can
 we can act if we want to. If we don't, no - bod - y will... And we can
 we can dance if we want to. We can leave your friends be - hind... 'Cause your

B^b C G

act like we come from out of this world. Leave the real one far be - hind... And we can
 act real rude and to - tal - ly re - moved. And I can act like an im - be - cile... I say...
 friends don't dance and if they don't dance, well they're no friends of mine... I say...



dance. We can dance, we can dance. } Ev-'ry-thing's out-ta con-trol.____
 We can dance, we can dance.
 We can dance, we can dance.



We can dance, we can dance. Do-in' it from wall to wall.____



We can dance, we can dance. Ev-'ry-bod-y look at your hands.____



F B^b E^b A^b To Coda ◊

We can dance, we can dance. Ev-'ry-bod-y's tak-ing a chance.

C G D A

It's safe to dance. Well, it's safe to dance.

C G D A

Yeah, it's safe to dance.

N.C.

Musical notation for the first system. The top staff (treble clef) contains a whole rest. The grand staff below (treble and bass clefs) contains piano accompaniment with eighth-note patterns.

D.S. al Coda

Musical notation for the second system, identical to the first system.

♠ *Coda*



Musical notation for the first Coda system. The top staff (treble clef) contains vocal lines with lyrics: "Oh well, it's safe to dance. —" and "Oh yes, it's safe to dance...". The grand staff below contains piano accompaniment.



Musical notation for the second Coda system, identical to the first Coda system.

C G D A

Oh well, it's safe to dance. — Oh yes, it's safe to dance. —

Detailed description: This system contains the first two measures of the piece. At the top, four guitar chord diagrams are shown: C (x02321), G (320033), D (xx0232), and A (x02023). The vocal line (treble clef) has a rest in the first measure, followed by the lyrics 'Oh well, it's safe to dance.' in the second measure, and 'Oh yes, it's safe to dance.' in the third measure. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

C

Oh, it's safe to dance. — It's safe to dance. —

Detailed description: This system contains the next two measures. A single guitar chord diagram for C (x02321) is shown at the beginning. The vocal line (treble clef) has a rest in the first measure, followed by the lyrics 'Oh, it's safe to dance.' in the second measure, and 'It's safe to dance.' in the third measure. The piano accompaniment (grand staff) continues with the eighth-note bass line in the left hand, while the right hand features a melodic line with some sustained notes.

It's safe to dance. — It's safe to dance. —

Drums

Detailed description: This system contains the final two measures. The vocal line (treble clef) has a rest in the first measure, followed by the lyrics 'It's safe to dance.' in the second measure, and 'It's safe to dance.' in the third measure. The piano accompaniment (grand staff) continues with the eighth-note bass line in the left hand. In the final measure, a drum part is introduced in the bass staff, indicated by the word 'Drums' and a series of 'x' marks representing drum hits.

I Dreamed A Dream

Music by Claude-Michel Schönberg
 Original Lyrics by Alain Boublil & Jean-Marc Natel
 English Lyrics by Herbert Kretzmer

Andante espressivo ♩ = 72

E^b
E^b/D
E^b/C
E^b/G
A^b
Fm/B^b

E^b
E^b/D
Cm
E^b/B^b
A^b
A^b/G

1. I dreamed a dream in time gone by,
 2. Then I was young and un - a - fraid,

when hope was high and life worth
 when dreams were made and used and

Fm⁷
B^b11
B^b7
E^b
E^b/D
Cm⁷
E^b/B^b

liv - ing. _____
 wast - ed. _____

I dreamed that love would nev - er die,
 There was no ran - som to be paid;

A^bmaj⁷
4fr

A^bmaj⁷/G
3fr

Fm⁷

B^b11

B^b7

I dreamed that God would be for - giv - ing.
no song un - sung, no wine un - tast - ed.

C

C/E

Fm

Fm/A^b

C

C/E

But the ti - gers come at night, with their voic - es soft as

F

F/A

B^b

B^b/D

E^bm
6fr

E^bm/G^b
2fr

thun - der; as they tear your hope a - part,

B^b

E^b
6fr

Fm/E^b
5fr

E^b
6fr

Fm/E^b
5fr

B^b

as they turn your dream to shame.

E^b
x 6fr

E^b/D
x 3fr

Cm⁷
x 3fr

E^b/B^b
6fr

3. He slept a sum-mer by my side,

A^bmaj⁷
4fr

A^bmaj⁷/G
3fr

Fm⁷

B^b13
6fr

he filled my days with end - less won - der.

E^b
x 6fr

E^b/D
x 3fr

Cm⁷
x 3fr

E^b/B^b
6fr

He took my child - hood in his stride,

A^bmaj⁷
4fr

B^b13
6fr

E^b
x 6fr

E^b/D
x 3fr

B^bm⁶/D^b
x x x

C⁷sus⁴
x 3fr

C⁷
x 3fr

but he was gone when au-tumn came.



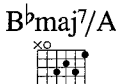
4. And still I dreamed he'd come to me,

that we would live the years to-



-geth - er.

But there are dreams that can - not



be,

and there are storms we can - not weath - er.



I had a dream my life would be

Gm⁷ 3fr B^b/C C F F/E

so diff - 'rent from this hell I'm liv - ing; — so diff - 'rent now from what it

8^{va}

Dm⁷ F/C rit. B^b C¹³ 3fr C⁷ 3fr

seemed. Now life has killed the dream I

ff *dim.*

(8)

F F/E Dm⁷ F/A B^b rit. C⁷ 3fr F

dreamed.

mp *pp*

Loser

Words & Music by Beck & Carl Stephenson

$\text{♩} = 86$
N.C.
*8vb till **

Drums *cont. sim.*

1. In the *

D



time of chim - pan - zees. I was a mon - key.

Drums

Bu - tane in my veins and I'm out to cut the jun - kie with the plas - tic eye - balls.

Spray paint the veg - 'ta - bles. Dog food stalls with the beef - cake pan - ty - hose.

D



2. Kill the head-lights and put it in neu - tral. Stock car flam - in' with the
3. For - ces of e - vil on a bo - zo night - mare. Ban all the mu - sic with a

lo - ser and the cruise con - trol. Ba - by's in Re - no with the
 pho - ny gas cham - ber 'cause one's got a wea - sel and the

vi - ta - min D. Got a cou - ple of couch - es,
 oth - er's got a flag. One's on the pull, shove the

sleep on the love seat. Some - one came say - in' I'm in -
 oth - er in a bag with the re - run shows and the

-sane to com-plain a - bout a shot - gun wed-ding and a stain on my shirt.
 co - caine nose-job. The day - time crap of the folk - sing - er slob.

Don't be-lieve ev-'ry - thing that you breathe.— You got a park-ing vi - o - la - tion and a
He hung him-self with a gui - tar string.— A slab of tur - key neck and it's

mag - got on your sleeve. So shave your face with some mace in the dark.—
hang - in' from a pi - geon wing. You can't write if you can't re - late.— Trade the

Sav - in' all your food stamps and burn - in' down the trail - er park. Yo!
cash for the beef for the bod - y for the hate. And my time is a piece of wax

N.C.

fall - in' on a ter - mite Cut it! *that's choking on the splinters.*

D



Soy un per - de - dor. I'm a

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Soy un per - de - dor. I'm a". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both in 4/4 time. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with eighth notes.

los - er ba - by, so why don't you kill me?

The second system continues the vocal line with the lyrics "los - er ba - by, so why don't you kill me?". The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

Soy un per - de - dor. I'm a

The third system repeats the vocal line with the lyrics "Soy un per - de - dor. I'm a". The piano accompaniment continues to support the vocal melody.

1.

los - er ba - by, so why don't you kill me?

The fourth system repeats the vocal line with the lyrics "los - er ba - by, so why don't you kill me?". The piano accompaniment concludes the piece with a final cadence.

2.

N.C.

(Drive by bod-y pierce.)

Drums

(Yo! Bring it on down.)

N.C.

Chorus backwards

D



Spoken: *I'm a driver, I'm a winner. Things are gonna change, I can feel it.*

Percussion



Soy un per - de - dor. I'm a

1-3.

los - er ba - by, so why don't you kill me?

4.

— don't you kill me? (Why don't you kill me?)

Beth

Words & Music by Bob Ezrin, Peter Criss & Stanley Penridge

♩ = 60





1. Beth, I hear_ you call - ing, but I can't come home_ right now.
 2. You say you feel so emp - ty, that our house just ain't_ a home. And



Me and the boys_ are play - ing and we just can't find_ the sound._____ }
 I'm al-ways some - where else_ and you're al-ways there_ a - lone._____ }



Just a few more hours_____ and I'll be right home to you._____ I



think I hear them call - ing._____ Oh, Beth what can_ I do?_____



1.

2.

Beth what can_ I do?_____

F G/C C

F Esus⁴ E Am G

(Violins)

F Em D F G

Am G F F/G C

C F/C G/C Am G

Beth, I know you're lone - ly and I hope you'll be al - right. 'Cause

F G C

me and the boys will be play - ing all night.

F G/C C

All night.

rit. F G G7 C

All night.

Give Up The Funk

Words & Music by George Clinton, William Collins & Jerome Brailey

♩ = 112

N.C.

Roof off, we're gon-na tear the roof off the moth-er-suck-er.

Drums

Tear the roof off the suck-er. Tear the roof off, we're gon-na tear the roof off the moth-er-suck-er.

Tear the roof off the suck-er. Tear the roof off, we're gon-na tear the roof off the moth-er-suck-er.

L.H.

Tear the roof off the suck-er. Tear the roof off, we're gon-na tear the roof off the moth-er-suck-er.

Tear the roof off the suck-er. You've got a real type of thing go - in'

down, get-tin' down. There's a whole lot of rhy - thm go - in' 'round...

You've got a real type of thing go - in' down, get-tin' down. There's a

whole_ lot of rhy - thm go - in' 'round.____

E7

We want the funk, give up the funk. We need the funk,

we got-ta have that funk. We want the funk, give up the funk.

We need the funk, we got - ta have that funk.

E7



Na na na na na. Do do do do, do do do. Ow.---

Na na na na na. Do do do do,

E7



do do do. Ow.--- We're gon-na turn this moth-er out.---

We gon-na turn this moth-er out. You've got a

E7



real type of thing go-in' down, get-tin' down. — There's a whole lot of rhy-thm go-in' 'round. —

You've got a real type of thing go-in' down, get-tin' down. — There's a

whole lot of rhy-thm go-in' 'round. — You've got a real type of thing go-in'

down, get-tin' down. — There's a whole lot of rhy-thm go-in' 'round. —

E7



We want the funk, give up the funk. We need the funk,

we got-ta have that funk. We need the funk. We got-ta have that funk.

We want the funk, (Get fun-ky now.) give up the funk. (Get fun-ky.) We need the funk, (Get fun-ky

now.) we got-ta have that funk. *Vocal ad lib.* We want the funk, give up the funk.

We need the funk, we got-ta have that funk. We want the funk,

give up the funk. We need the funk, we got-ta have that funk. We're gon-na

turn this moth-er out. — We gon-na turn this moth-er out.
 (We want the funk, give up the funk. We need the funk,

we got-ta have that funk. We gon-na turn this moth-er out. —
 We want the funk,

— give up the funk. We gon-na turn this moth-er out. We need the funk, we got-ta have that funk.)

E⁷

We want the funk, give up the funk.

Play 4 times ad lib.

We need the funk, we got-ta have that funk.

E⁷

Na na na na na. Do do do do, do do do. Ow.

Na na na na na. Do do do do, do do do. Ow. — You've got a

E7

real type of thing go-in' down, get-tin' down. — There's a whole lot of rhy-thm go-in' 'round. —

— You've got a real type of thing go-in' down, get-tin' down. — There's a

whole lot of rhy - thm go-in' 'round. —

Poker Face

Words & Music by Stefani Germanotta & Nadir Khayat

♩ = 72

Free time

B

D#m/A#

The first system of music features a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked as ♩ = 72. The system begins with a 'Free time' section. The guitar chord for the first measure is B (x24232). The lyrics are: "I wan - na hold 'em like they do in Tex - as plays." The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

D#dim/A

E

B

The second system continues the vocal and piano parts. The guitar chords are D#dim/A (x24232), E (x02200), and B (x24232). The lyrics are: "Fold 'em, let 'em hit me, raise it, ba-by, stay with_ me. Love the game in-tu-i-tion, play the cards_". The piano accompaniment maintains the eighth-note pattern in the right hand and a bass line in the left hand.

D#m/A#

A

E7

The third system concludes the vocal and piano parts. The guitar chords are D#m/A# (x24232), A (x02200), and E7 (x02200). The lyrics are: "_ with spades_ to start and af - ter he's been hooked I'll play the one that's on his heart." The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

a tempo

B



D#m/A#



D#dim/A



Oh, oh, oh, oh. Oh, oh, oh, oh. I'll get him hot and

rit.

G



a tempo

B



D#m/A#



show him what I got. Oh, oh, oh, oh. Oh.

rubato

A



G



I will get him hot and show him what I've got.

a tempo

B



D#m/A#



G#m



Can't read my, can't read my, no, he can't read my po - ker face.

E B D#m/A#

She's got - ta love no - bod - y. Can't read my, can't read my, — no he can't read my

G#m E Bm

po - ker face. — She's got - ta love no - bod - y. Po, po, po, po - ker face, po,

D#m/A# D#m/A# rit. E

po, po - ker face. — Po, po, po, po - ker face, po, po, po - ker face. —



rubato B D#m/A# D#dim/A

I wan-na roll with him, a hard pair we will be. — A lit-tle gam-bl-ing — is

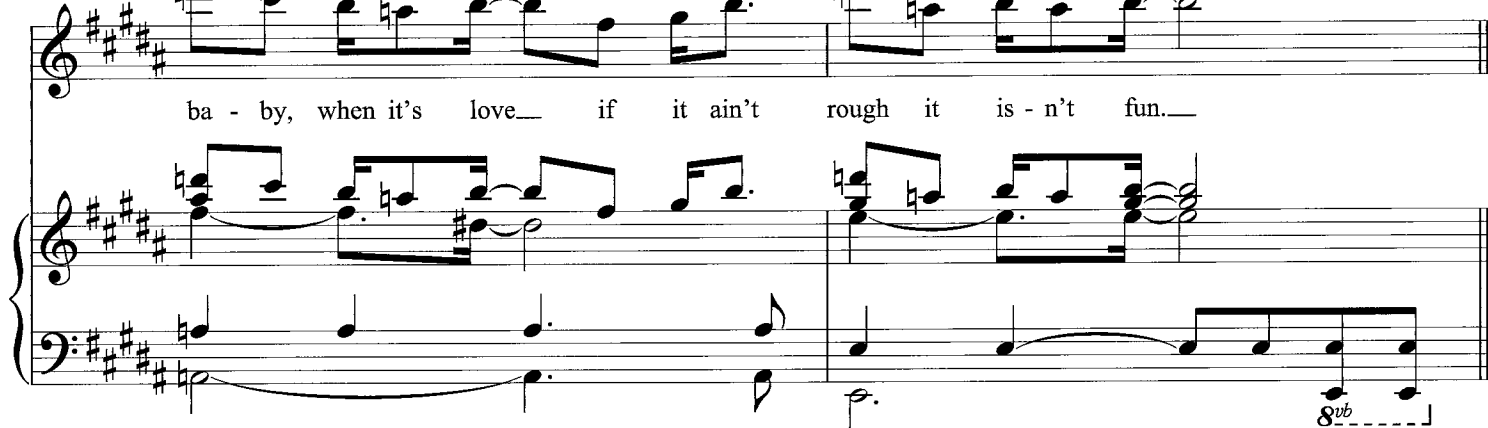
E7  B  D#m/A# 


fun when you're with me. Rus-sian rou-lette is not the same with-out a gun... And




D#dim/A  E 


ba - by, when it's love... if it ain't rough it is - n't fun...



a tempo
B  D#m/A# 

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



rit.
A  E  **a tempo**
B 

I'll get him hot... Show him what I've got... Oh, oh, oh, oh.



Oh, oh, oh, oh. I'll get him hot, show him what I've got.

Can't read my, can't read my, no, he can't read my po - ker face.

She's got - ta love no - bod - y. Can't read my, can't read my, no he can't read my

Po - ker face. She's got - ta love no - bod - y. I won't

rit. a tempo

B



D#m/A#



tell you that I love you, kiss or hug you 'cause I'm bluff - ing with my

D#dim



G rit.



B a tempo



muff - in'. I'm not ly - in', I'm just stun - nin' with my love glue gun - nin'. Just like a chick in the ca -

D#m/A#



D#dim/A



- si - no take your bank be - fore I pay you out I prom - ise this. I prom - ise

G



this. Check this hand, 'cause I am mar - vel - lous...

B



I'm mar - vel - lous, — I'm mar - vel - lous, — I'm mar - vel - lous, — so mar - vel - lous...



She's got - ta love no - bod - y



Can't read my, — can't read my, — no he can't read — my

(8)

rit.



po - ker face. — She's got to love no - bod - y. —

Bad Romance

Words & Music by Stefani Germanotta & RedOne

♩ = 120

N.C.

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

caught in a bad ro - mance..

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

Am



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

Am



F



Am



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

G



Am



F



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

Am



G



Am



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

F Am G

touch of your hand. — I want your leath - er - stud - ded kiss in the sand. — I want your
 ver - ti - go shtick. — Want you in my rear win - dow, ba - by you're sick. — I want your

Am F Am G

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

Am

(Spoken:) You know that I want_ you. And you know that I need_ you.

Am/G

I want it bad, your bad ro - mance. —

F G Am

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

Am/C F G

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

E/G# Am F G

could write a bad ro - mance. Oh,

Am Am/C F G

caught in a bad ro - mance. Oh,

1.
E/G#

Am

2.
E/G#

Am

caught in a bad ro - mance...

caught in a bad ro - mance...

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

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

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

Want your bad ro - mance.

Am

G

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



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

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


Want your bad ro - mance.


Am

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

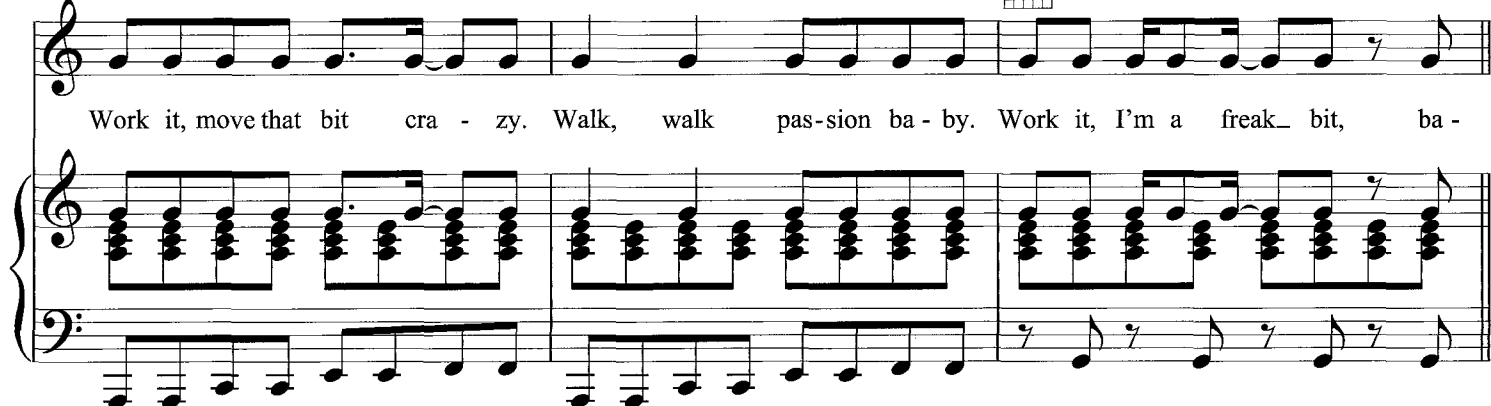
Am/G  Am 




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




Am/G 




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




F  G  Am 

-by. I want_ your love___ and I want your re - venge___ I want_ your love, -



Am/C  F  G 

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



E/G#

Am

F

Je veux ton a - mour. I don't wan - na be friends...

G

Am

Am/C

I don't wan - na be friends... I don't wan - na be friends...

F

G

E/G#

N.C.

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

F

G

Am

Am/C

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

F G E/G# Am

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

F G Am Am/C

caught in a bad ro - mance. Oh,

F G E/G# Am

caught in a bad ro - mance.

NC.

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

All the songs from the hit album
arranged for piano, voice and guitar.

Hello, Goodbye

Gives You Hell

Hello

A House Is Not A Home

One Less Bell To Answer/A House Is Not A Home

Beautiful

Home

Physical

Total Eclipse Of The Heart

Lady Is A Tramp

One

Rose's Turn

Dream On

Safety Dance

I Dreamed A Dream

Loser

Give Up The Funk

Beth

Poker Face

Bad Romance



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