

PIANO/VOCAL/GUITAR

the music glee

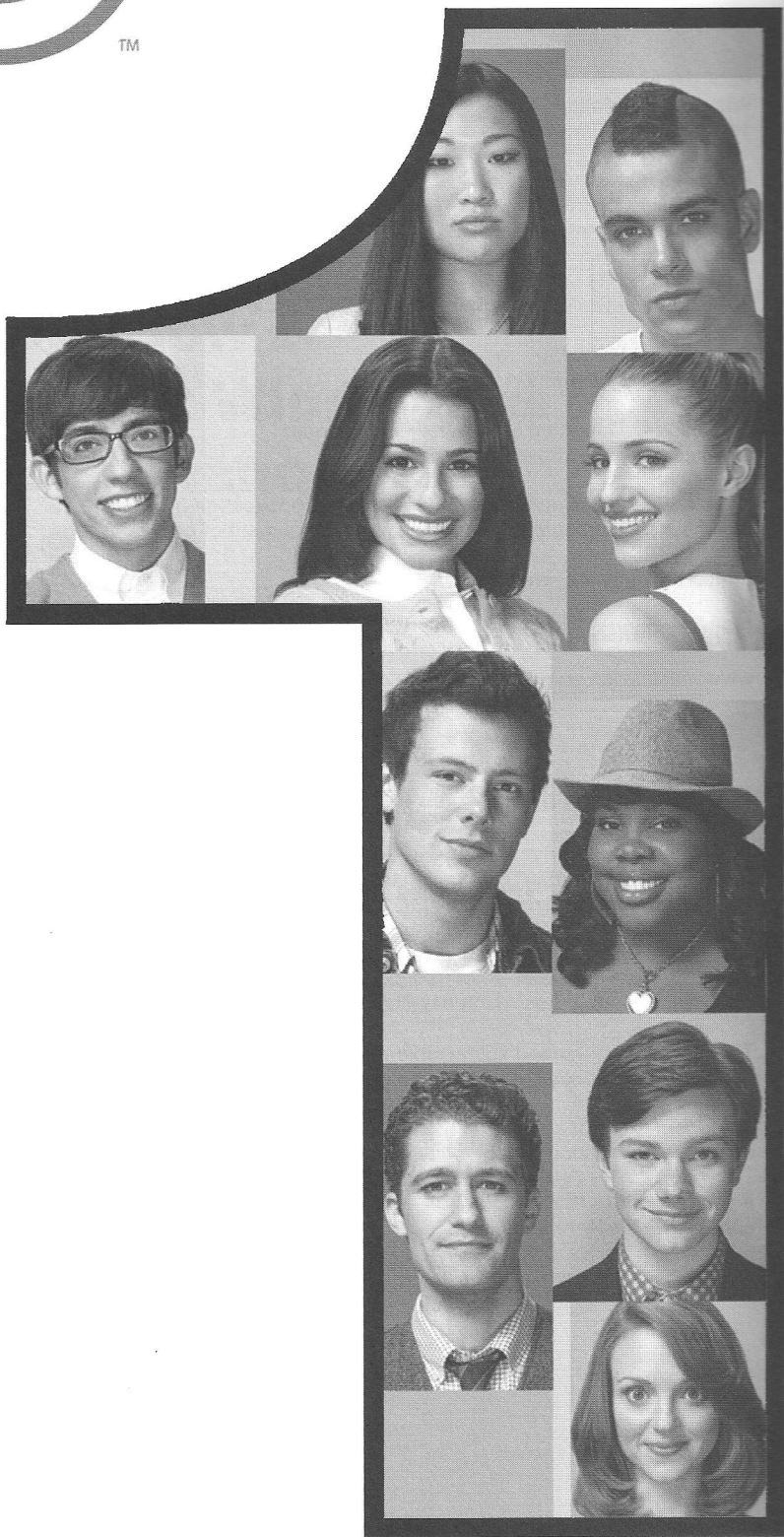
season one



volume

@lejandro

the music glee™ season one



volume



Wise Publications

part of The Music Sales Group

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

Published by
Wise Publications
14-15 Berners Street, London W1T 3LJ, UK.

Exclusive distributors:
Music Sales Limited
Distribution Centre,
Newmarket Road, Bury St Edmunds, Suffolk, IP33 3YB, UK.
Music Sales Pty Limited
20 Resolution Drive, Caringbah, NSW 2229, Australia.

Order No. AM1000450
ISBN 978-1-84938-512-1

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Edited by Jenni Wheeler.

Printed in the EU.

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Don't Stop Believin'

Words & Music by Steve Perry, Neal Schon
& Jonathan Cain

♩ = 116

E



B



C#m7



A



The first system of music features a guitar part with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment is written in a grand staff with treble and bass clefs. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

E



B



G#m



A



The second system continues the instrumental introduction with the same guitar and piano parts as the first system.

E






B



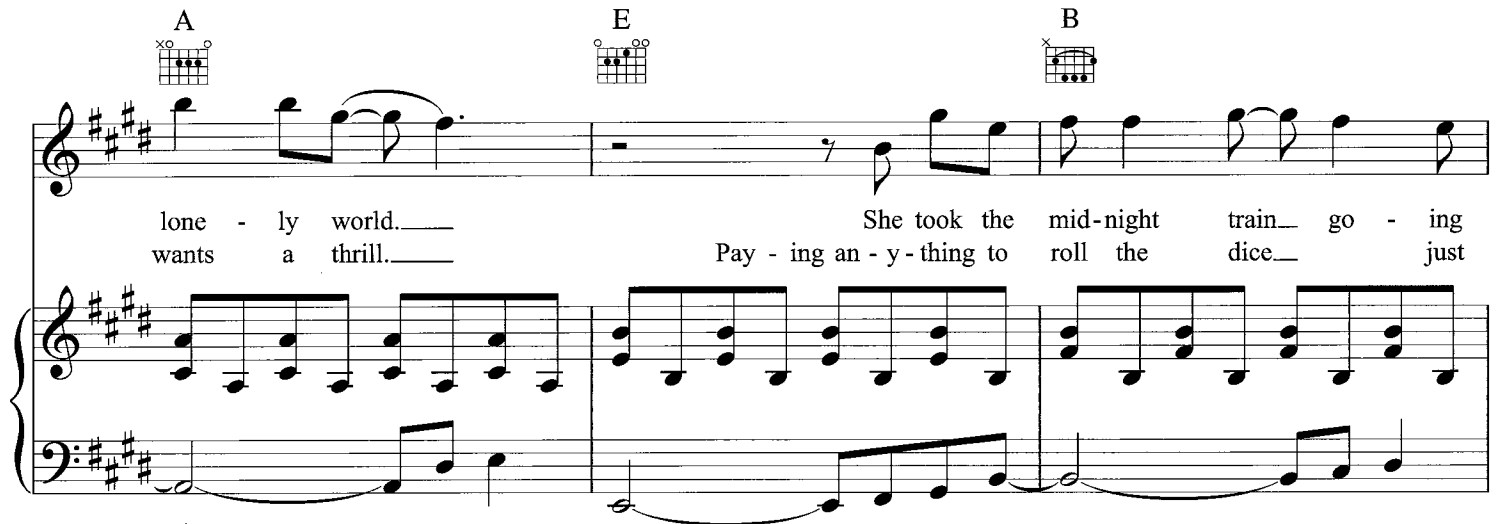
C#m7






The third system introduces the vocal melody. The guitar part has a treble clef and a key signature of three sharps. The piano accompaniment is in a grand staff. The vocal line is written in a treble clef with a key signature of three sharps. The lyrics are: "1. Just a small town girl, liv - ing in a 3. Work - ing hard to get my fill. Ev - 'ry - bod - y".

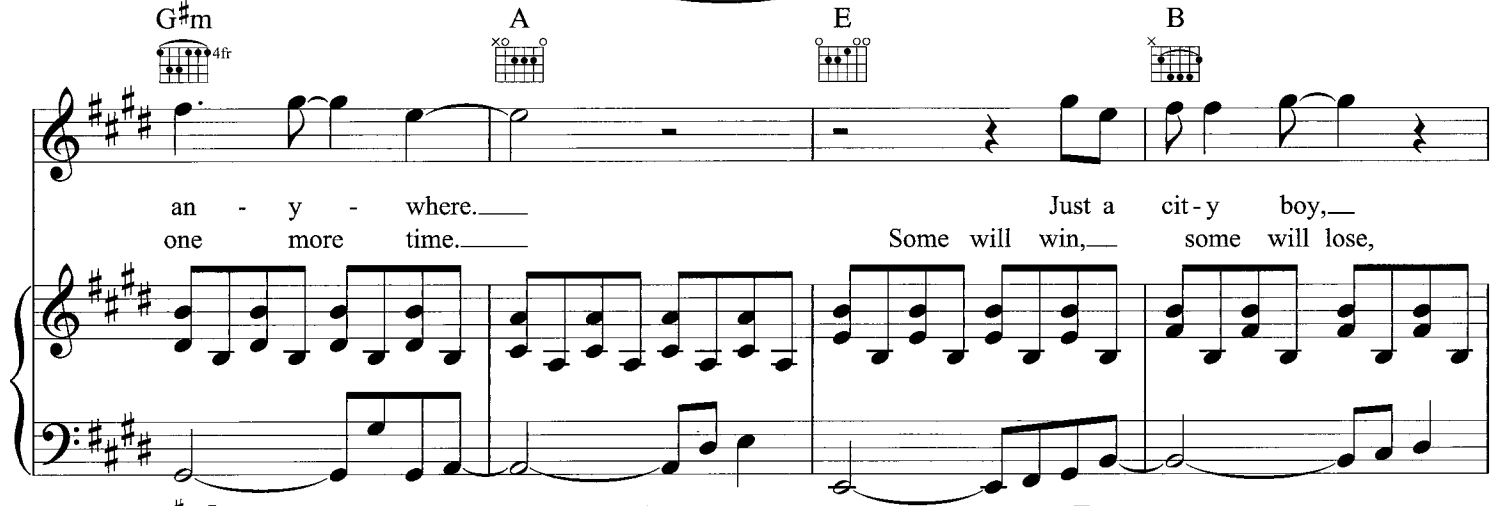
A  E  B 




lone - ly world.____ She took the mid-night train_ go - ing
wants a thrill.____ Pay - ing an - y - thing to roll the dice_ just



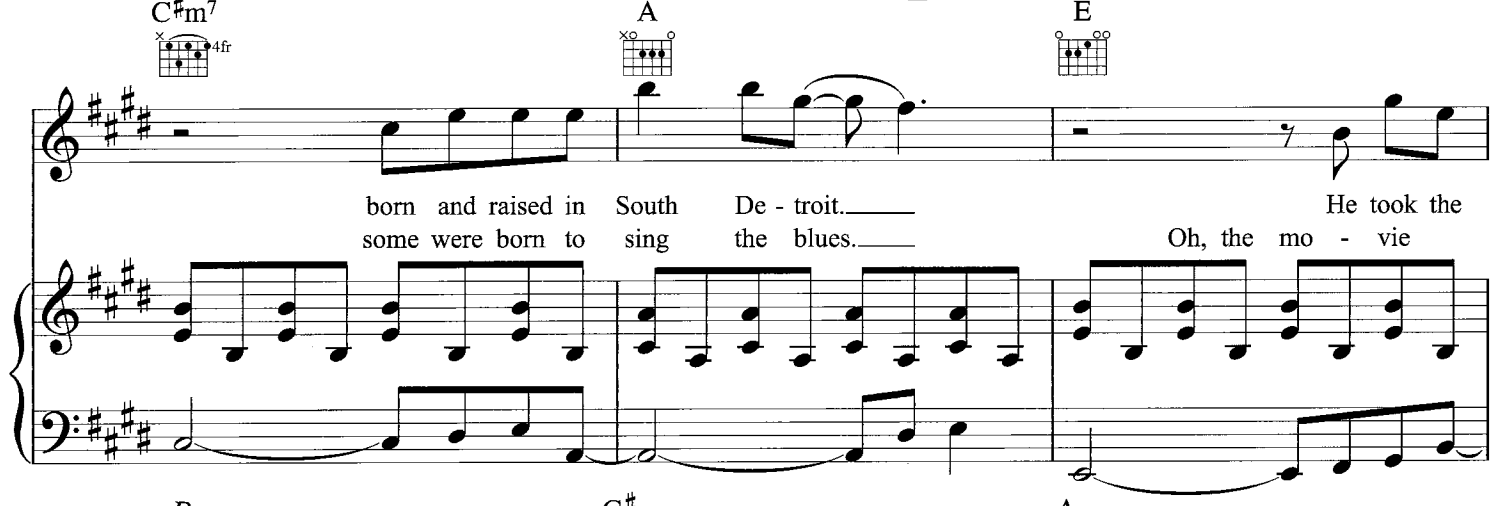
G#m  4fr A  E  B 




an - y - where.____ Just a cit - y boy,____
one more time.____ Some will win,____ some will lose,



C#m7  4fr A  E 

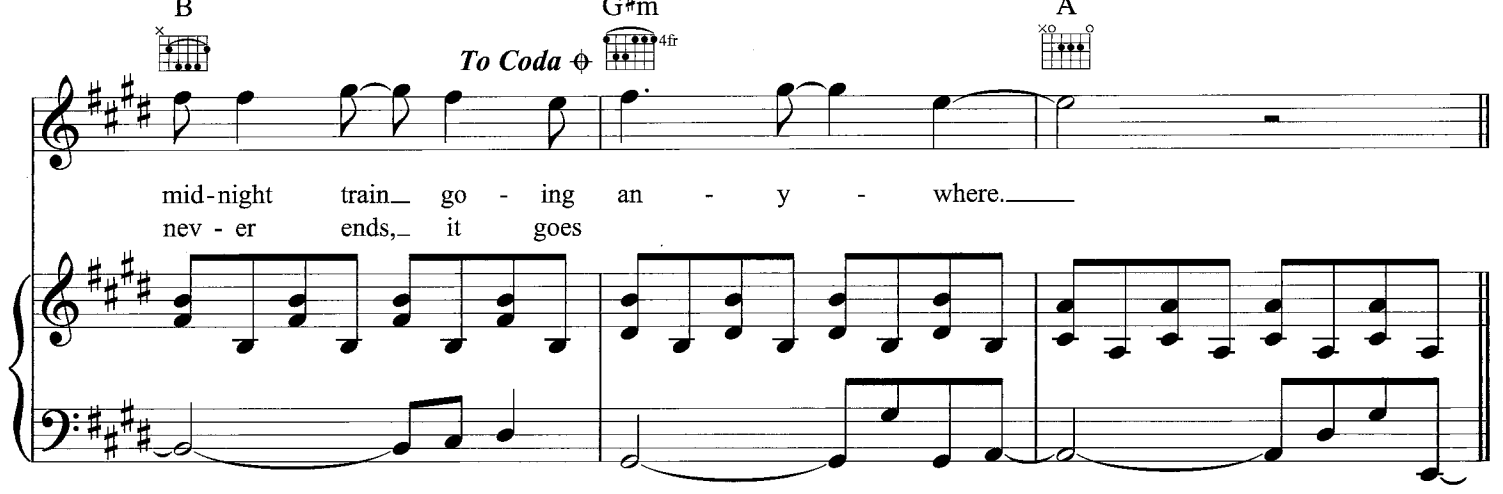
born and raised in South De - troit.____ He took the
some were born to sing the blues.____ Oh, the mo - vie



B  G#m  4fr A 

To Coda \oplus

mid-night train_ go - ing an - y - where.____
nev - er ends, - it goes





First system of musical notation, including guitar chord diagrams and piano accompaniment.



Second system of musical notation, including guitar chord diagrams and piano accompaniment. Includes the instruction "Guitar ad lib." in the vocal line.



Third system of musical notation, including guitar chord diagrams, piano accompaniment, and vocal line with lyrics: "2. A sing-er in a smo-key room, the smell of wine and cheap per-fume.—"



Fourth system of musical notation, including guitar chord diagrams, piano accompaniment, and vocal line with lyrics: "For a smile they can share the night. It goes on and on— and on— and on.—"

B/A A B/A Amaj7 B/E E

Stran - gers_ wait - ing_ up and down the
Street - light_ peo - ple, liv - ing just to

1. B/E E B/A A B/A Amaj7 B/E E

bou - le - vard_ Their sha - dows search - ing_ in the night.
find e - mo - tion. Hid - ing_

2. B/E E B/A Amaj7 B E B E A

some - where_ in the night.

E B C#m A

D.S. al Coda

♩ Coda G#m



A



B/A



A



on and on and on and on. Stran - gers -
Street - light

B/A



Amaj7



B/E



E



B/E



E



wait - ing up and down the bou - le - vard. Their
peo - ple, liv - ing just to find e - mo - tion.

1.

B/A



A



B/A



Amaj7



B/E



E



B/E



E



sha - dows search - ing in the night.
Hid - ing

2.

B/A



Amaj7



B



E



B



E



A



some - where in the night.

Guitar
7

E B C#m A

First system of musical notation. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). Above the vocal line are four guitar chord diagrams: E (open), B (x2221), C#m (x2231, 4fr), and A (x0202). The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

E B G#m A

Second system of musical notation. It features a vocal line in treble clef and piano accompaniment in grand staff. Above the vocal line are four guitar chord diagrams: E (open), B (x2221), G#m (x2231, 4fr), and A (x0202). The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords.

E B C#m A

Don't stop believin'. Hold on to that feeling.

Third system of musical notation. It features a vocal line in treble clef with lyrics "Don't stop believin'. Hold on to that feeling." and piano accompaniment in grand staff. Above the vocal line are four guitar chord diagrams: E (open), B (x2221), C#m (x2231, 4fr), and A (x0202). The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords.

E B G#m A

Street - light peo - ple. Oh.

Repeat ad lib. to fade

Fourth system of musical notation. It features a vocal line in treble clef with lyrics "Street - light peo - ple. Oh." and piano accompaniment in grand staff. Above the vocal line are four guitar chord diagrams: E (open), B (x2221), G#m (x2231, 4fr), and A (x0202). The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords. The system ends with a double bar line and repeat dots.

Can't Fight This Feeling

Words & Music by Kevin Cronin

♩ = 78

A E/A A⁶ E/A F[♯]m⁷ E/F[♯]

Con pedale

F[♯]m⁷ E/F[♯] Dmaj⁹ E/D Dadd⁹ Esus^{4/2} E

A E/A A⁶ E

1. I can't fight the feel - ing an - y long - er. And
 (3.) life has been such a whirl - wind since I saw you. I've been

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Bm A[#]aug Esus⁴/2 E

yet I'm still a - fraid to let it flow. What
run-ning round in cir - cles in my mind. And it

A E/G[#] G F[#]

start - ed out as friend - ship has grown strong - er. I on - ly
al - ways seems that I'm fol - low - ing you girl, 'cause you

1° only
Bm A/C[#] D Esus⁴ E A E/G[#]

wish I had the strength to let it show. 2. I tell my-self that I can't hold out for-ev-

F[#]m7 Bm F[#]m/A[#] C

- er. I said there is no rea - son for my fear. 'Cause I

A



E/G#



G



F#



— feel so — se - cure — when we're to - geth - - er. — You give —

Bm7



Amaj7/C#



D



— my life — di - rec - tion, — you make ev - 'ry - thing — so —
— take me — to the plac - es — that a - lone — I'd nev - er find —

E



D



— clear. — } And e - ven as — I wan - der, I'm

C#m7



D






keep - ing you in sight. You're a can - dle in — the wind - ow — on a cold —

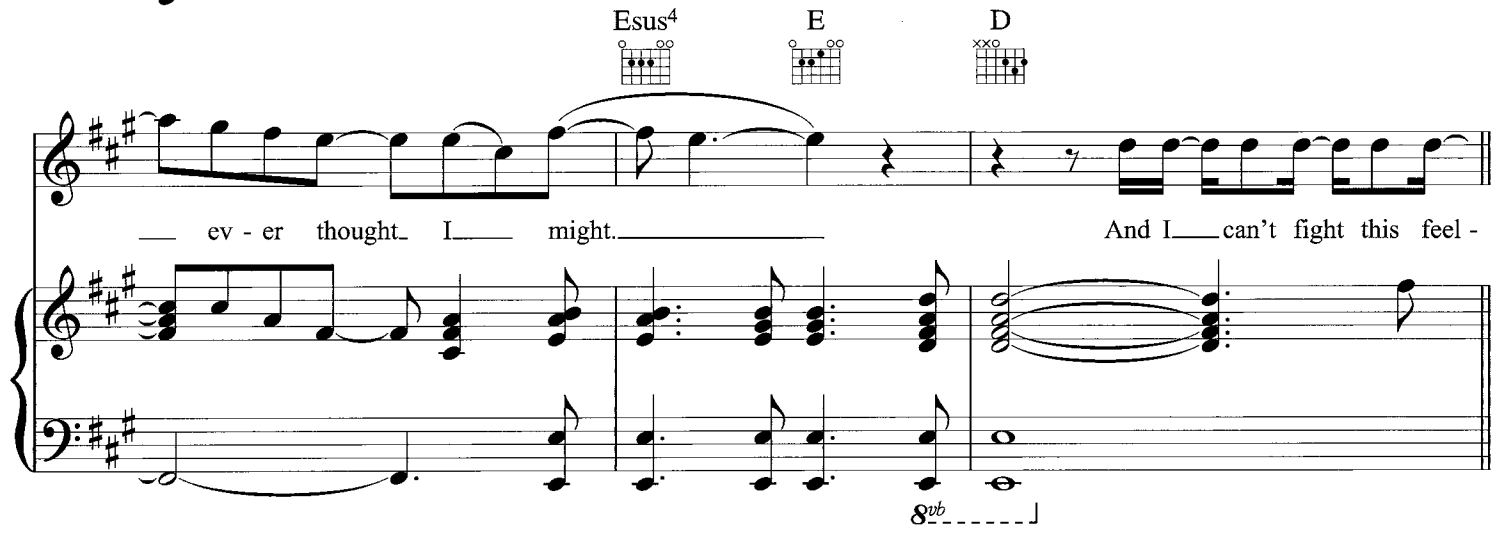
A  E  D  F#m 

— and dark win-ter's night. — And I'm get - ting clos - er than I —






Esus⁴  E  D 

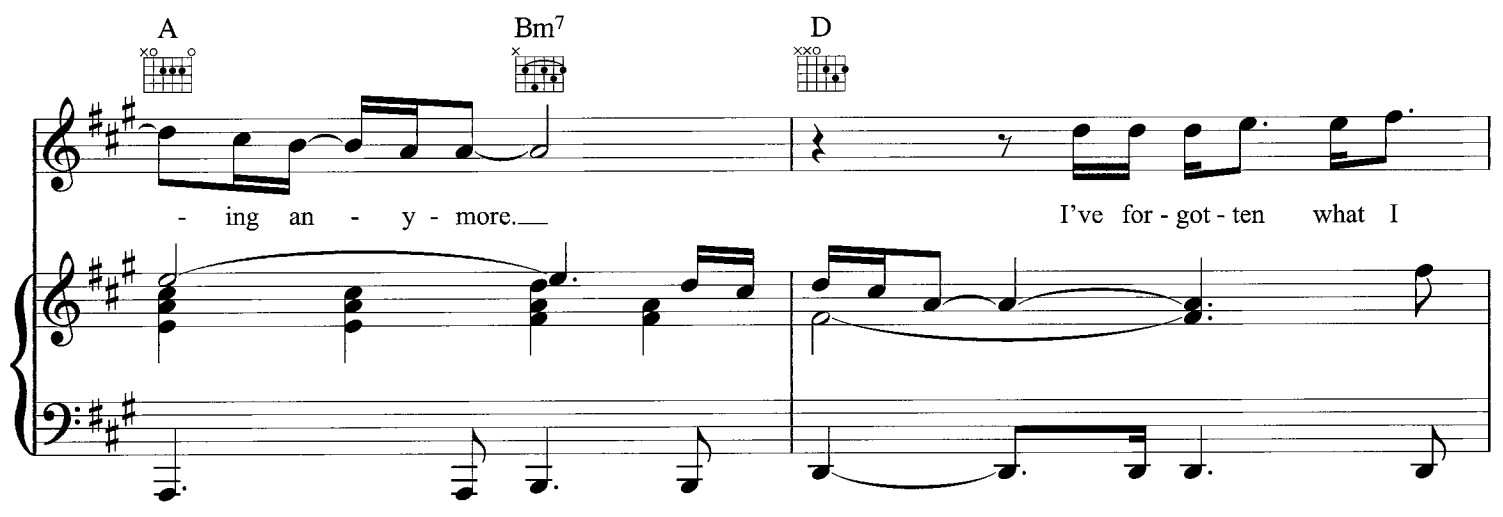
— ev - er thought. I — might. — And I — can't fight this feel -






8vb

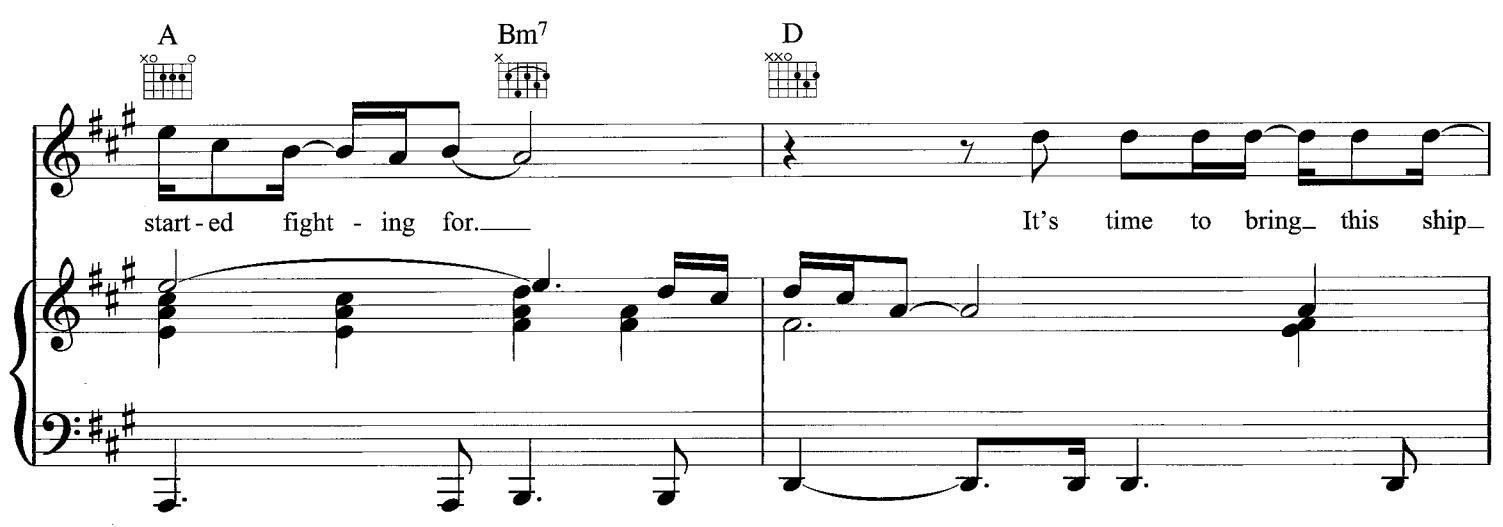
A  Bm⁷  D 

- ing an - y - more. — I've for - got - ten what I



A  Bm⁷  D 

start-ed fight - ing for. — It's time to bring this ship —



A Bm7 C#m D Esus4 E

in to the shore_ and throw a - way_ the oars_ for - ev - er._____

D/E A Bm7 D

'Cause I_ can't fight_ this feel - ing an - y - more._____ I've for - got - ten what I

(8) - 1 A Bm7 D A Bm7

start - ed fight - ing for._____ And if I have_ to crawl_ up - on_ the floor,_ come

C#m D Esus4/2 E

crash - ing through_ your door,_____ ba - by I can't fight_ this feel - ing an - y - more._____

To Coda ◊

A E/A A⁶ E/A F[#]m⁷ E/F[#] F[#]m⁷ E/F[#]

Guitar

Dmaj⁷ E/D Dadd⁹ E/D A/E E D/E E

D.S. at Coda

3. My—

8^{va}

8^{vb}

Coda A E/A A⁶ E/A F[#]m⁷ E/F[#]

Vocal ad lib.

F[#]m⁷ E/F[#] Dmaj⁹ E/D D Esus⁴ E Aadd⁹

8^{vb}

Gold Digger

Words & Music by Ray Charles, Kanye West
& Richard Renald

Moderately slow

N.C.

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

f

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Moderately slow'. The first measure is marked 'N.C.' (No Chords). The piano part starts with a forte (*f*) dynamic.

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

This system contains the next two staves of music. The vocal line continues with the lyrics 'trif - lin' friend in - deed. Oh, she's a'. The piano accompaniment continues with the same melodic and harmonic structure.

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

This system contains the next two staves of music. The vocal line continues with the lyrics 'gold dig - ger way o - ver town, that digs on'. The piano accompaniment continues with the same melodic and harmonic structure.

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

Ab7
4fr

This system contains the final two staves of music. The vocal line continues with the lyrics 'me. (She give me mon - ey when I'm in need.) Now I ain't say - in' she a gold dig - ger,'. The piano accompaniment continues with the same melodic and harmonic structure. A guitar chord diagram for *Ab7* (4fr) is shown above the vocal line.

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

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

D^{b7}
 x023214fr

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

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

A^b7




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



— (I got - ta leave.) (I got - ta

D^b7




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



A^b7


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



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



D^b7


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



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



A^b7



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

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

D^b7



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

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

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

A^b7



(Yeah, she give me mon - ey when I'm in need.)
Rap 4 (See Additional Lyrics)

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

D^b7



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

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

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

Additional Lyrics

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

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

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

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

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

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

Take A Bow

Words & Music by Mikkel Eriksen, Tor Erik Hermansen
& Shaffer Smith

♩ = 80



Oh. _____ How 'bout a round of ap - plause?_



— Yeah, — stand-ing o - va - tion? Ooh, —



— yeah. — Yeah, yeah, yeah, yeah.

E B C#m A

1. You look so dumb right now, —
 2. Grab your clothes and get gone, — you'd bet - ter hur - ry up,

E B C#m A E B

stand - ing out - side my house. —
 be - fore the sprink - lers come on. —

Try - ing to a - pol - o - gise,
 Talk - ing 'bout, "Girl I love you, you're the one."

C#m A E B/D# Dsus²

you're so ug - ly when you cry. Please! Just cut it out. —
 This just looks like a re - run. Please! What else is on? — And }

E B C#m A

Don't tell me you're sor - ry 'cause_ you're not. Ba - by, when I

E

B

D

know you're on - ly sor - ry you got caught. But you

8

E

B

C#m7

Asus2

E

B

put on quite a show, real - ly had me go - ing, but now it's time to go,

C#m7

Asus2

E

B

C#m7

Asus2

cur-tain's fin - al - ly clos - ing. That was quite a show, ver - y en - ter - tain - ing,

F#m7

E/G#

A6

A

E/G#

D

To Coda ◊

but it's o - ver now... Go on and take a bow... Oh...

B/A B C#m7 F#m7 E/G#

And the a - ward for the best lie goes to you for mak-ing me.

B/A B C#m7 D

be - lieve that you could be faith-ful to me. Let's hear your speech. Oh.

E B C#m A E B/D#

How 'bout a round of ap - plause? Stand-ing o - va -

Dsus² *D.S. al Coda*

tion? But you

rit.
F#m7 E/G# A

Coda

But it's o - ver now.

Bust Your Windows

Words by Salaam Remi
Music by Salaam Remi & Jazmine Sullivan

Moderate Latin beat

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It consists of four systems of piano accompaniment and one system of vocal melody with lyrics. The piano part includes dynamic markings such as *mp* and various chord diagrams for Fm, D^b, B^bm, and C7^b9. The vocal line includes two verses of lyrics.


System 1: Piano accompaniment. Treble clef, *mp*. Chord diagram: Fm.

System 2: Piano accompaniment. Treble clef. Chord diagrams: D^b (4fr), B^bm.

System 3: Piano accompaniment. Treble clef. Chord diagram: C7^b9. Includes triplet markings (3).


System 4: Piano accompaniment. Treble clef. Chord diagram: Fm.

Vocal Line: Treble clef. Lyrics:
1. I bust the win-dows out your car and, no, it did-n't mend my
(2.) car. You know I did it 'cause I

D^b  **B^bm** 

bro-ken heart. I'll prob-'ly al-ways have these ug - ly scars.
 left my mark. Wrote my i - ni - tials with the crow - bar



C⁷ 

but right now I don't care a - bout that part. I bust the win-dows out your
 and then I drove off in - to the dark. I bust the win-dows out your



Fm  **D^b** 

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



B^bm 

I did - n't wan - na but I took my turn. I'm glad I did it 'cause you
 af - ter five whole years of this bull... Gave you all of me and you





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



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



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



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

D^b



B^bm



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

C⁷



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

1.

2.

Fm



C⁷



ha, ha, ha, ha. 2. I bust the win-dows out your But it don't com-pare to my
the win - dows out your car.

D^b



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

B^bm



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

C7



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

Fm



D^b



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

B^bm



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



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



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



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



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

Fm




Oh, but why am I still cry - ing?

(Lead vocals ad lib. on repeat)




D^b




Why am I the one who's still cry - ing?

B^bm




Oh, — oh, —




1.

C⁷




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



2.

C⁷



Fm






I bust the win - dows out your car.




Taking Chances

Words & Music by Kara Dioguardi & David Stewart




$\text{♩} = 84$

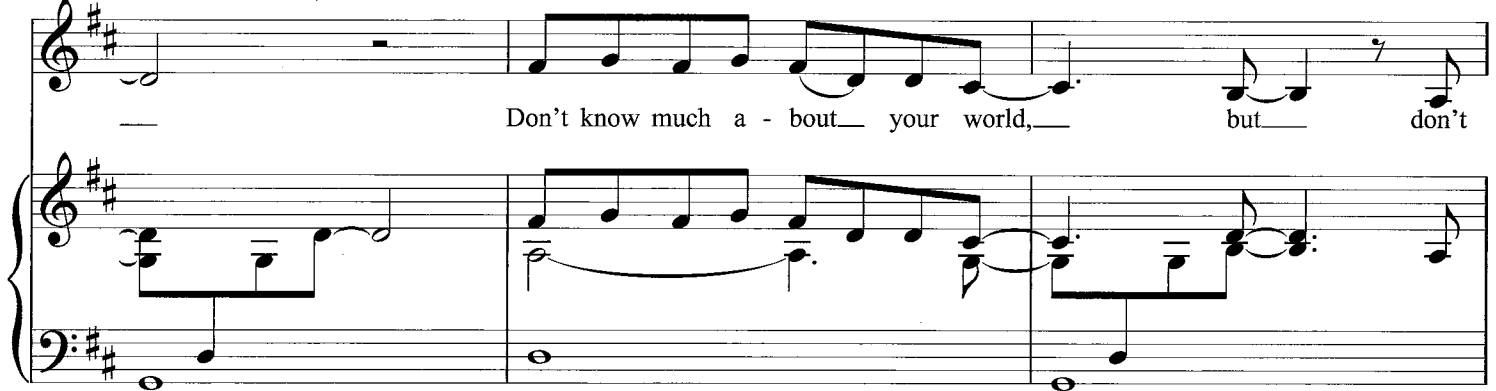
D  G  D 







1. Don't know much a - bout_ your life._


Con pedale

G  D  G 






Don't know much a - bout_ your world, but_ don't

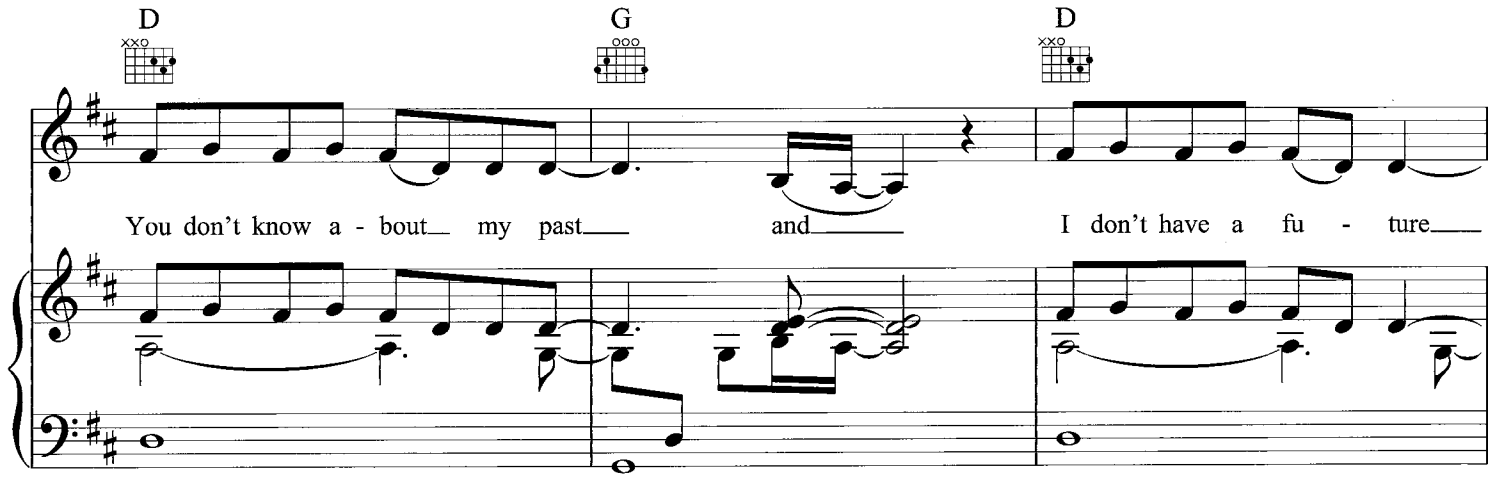
Bm  G  D  G 






wan-na be a - lone_ to - night on_ this plan - et they_ call earth._

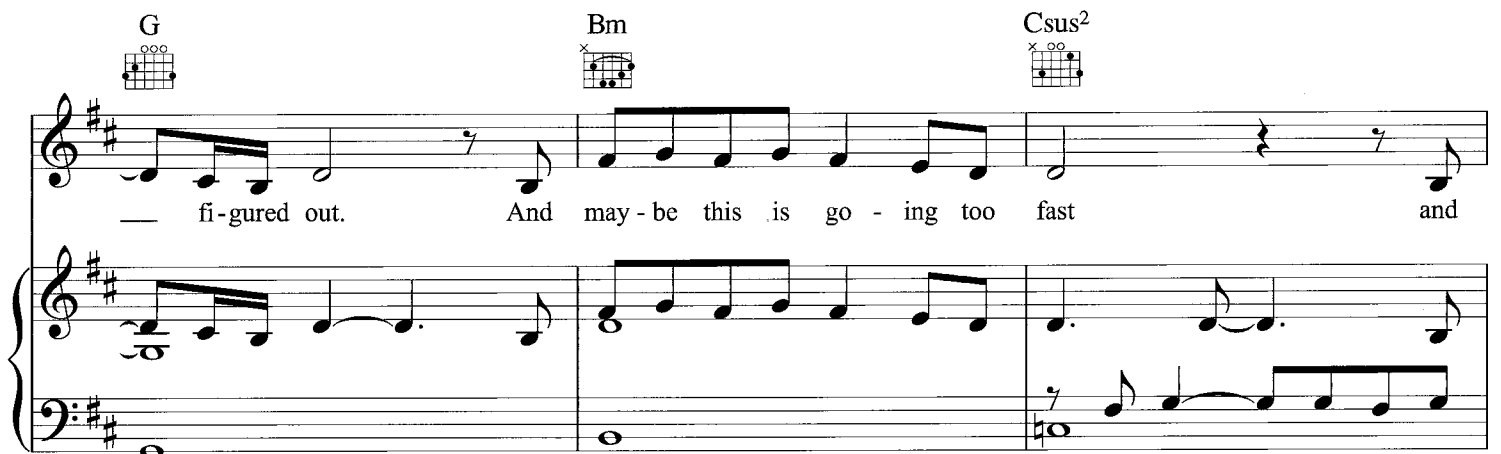
D  G  D 


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



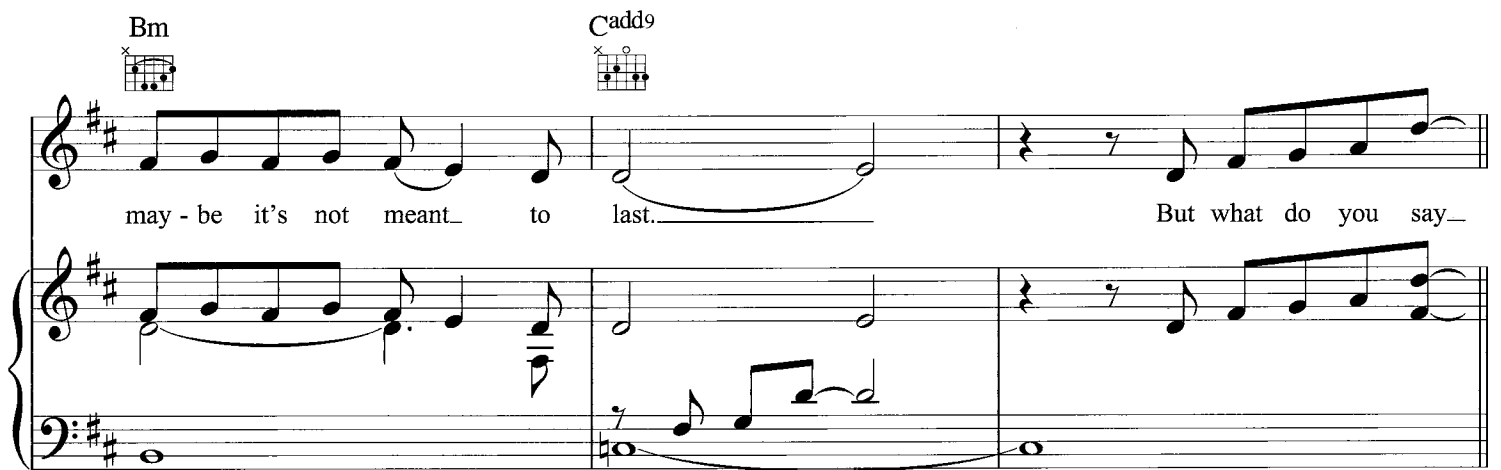
G  Bm  Csus² 




— fi-gured out. And may-be this is go - ing too fast and



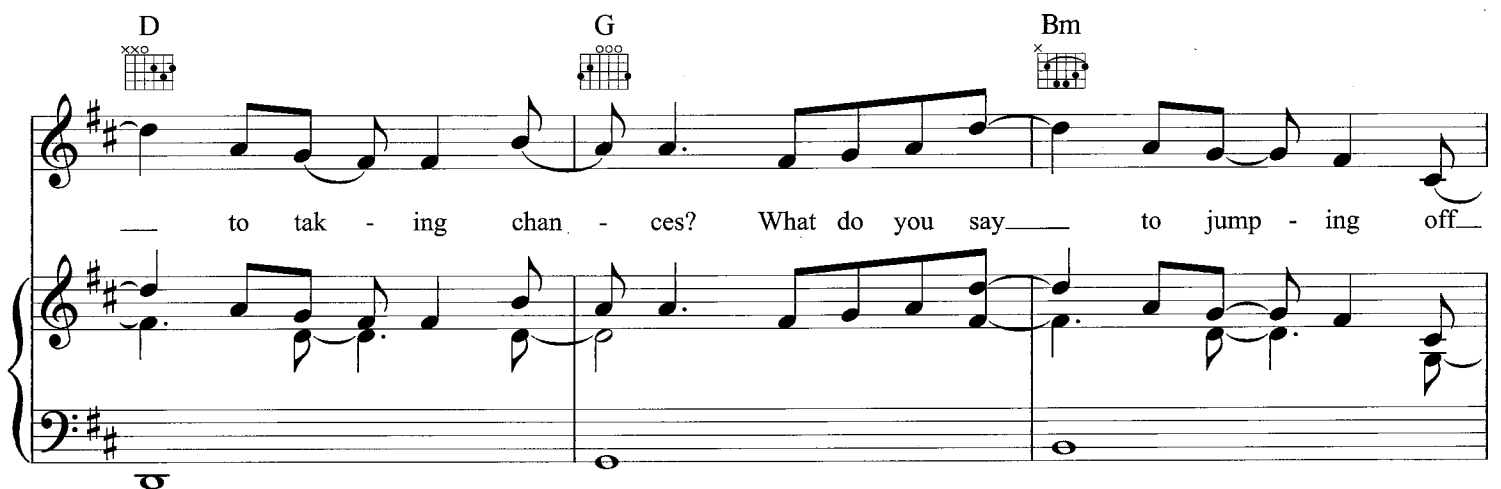
Bm  Cadd⁹ 

may - be it's not meant to last. But what do you say



D  G  Bm 

to tak - ing chan - ces? What do you say to jump - ing off



Em⁷ D/F# G

the edge?_ Nev - er know - ing_ if_ there's sol - id ground_

Bm A Em⁹

be - low_ or hand_ to hold or hell_ to pay_

D G

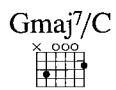
8^{vb} What do you say?_ What do you say?_

D G D

2. I just wan-na start_ a - gain_



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?_ Nev - er know - ing_ if_

G Bm A To Coda ♪

there's so - lid ground be - low or hand to hold or

Em⁹ D



hell to pay. What do you say?

G D G

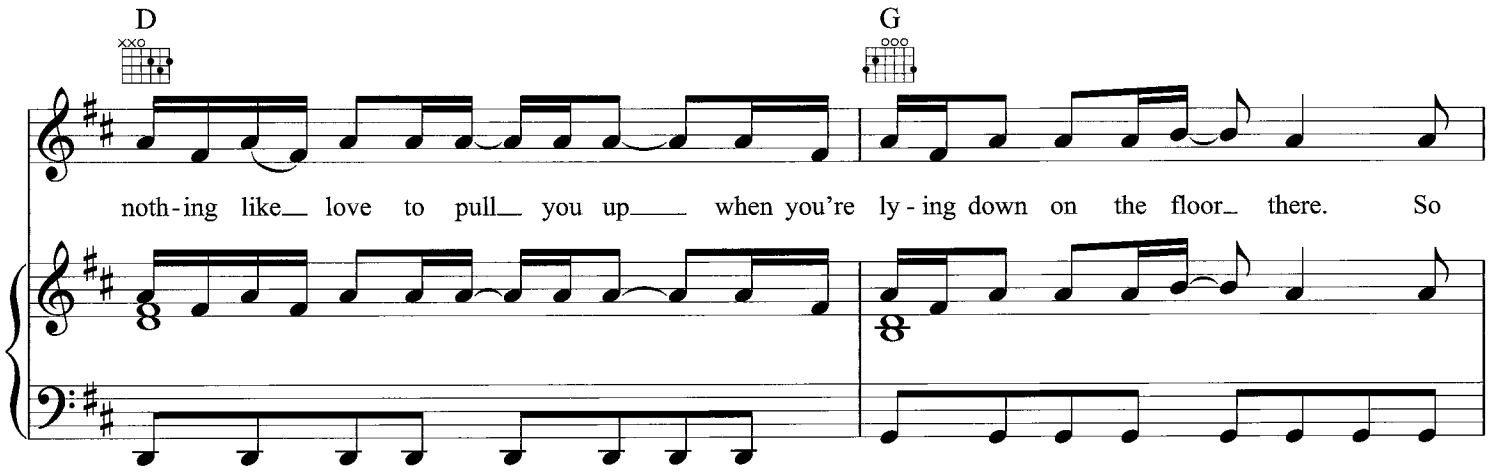
What do you say? And I had



D G

my heart beat - en down but I al - ways come back for more, - yeah. There's

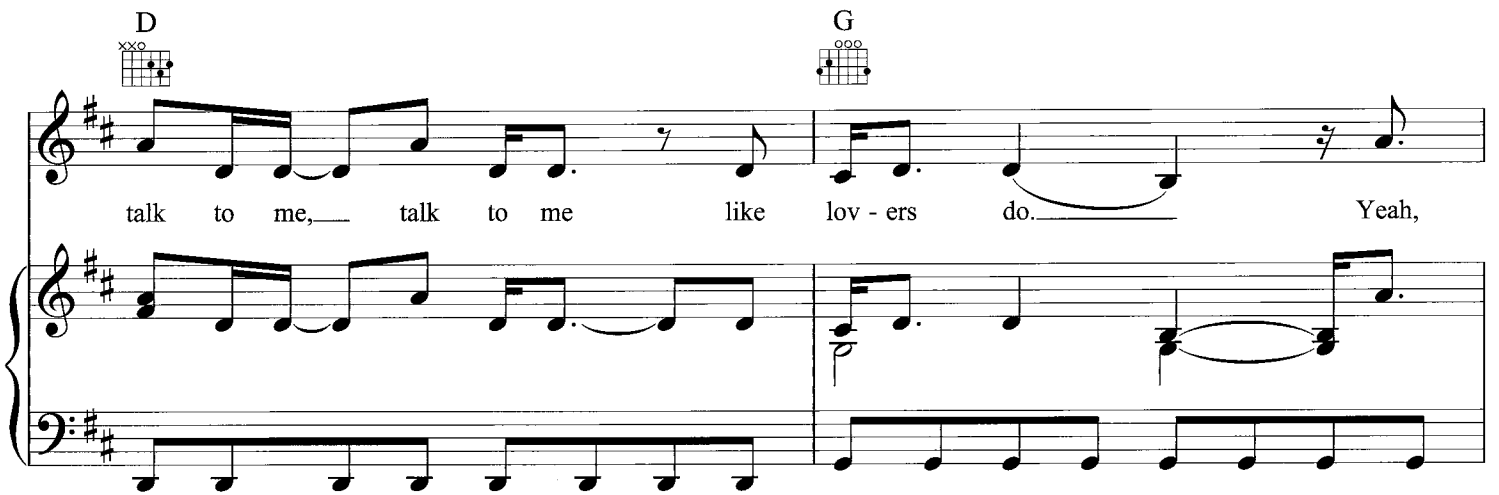
D  G 




noth-ing like— love to pull— you up— when you're ly-ing down on the floor— there. So



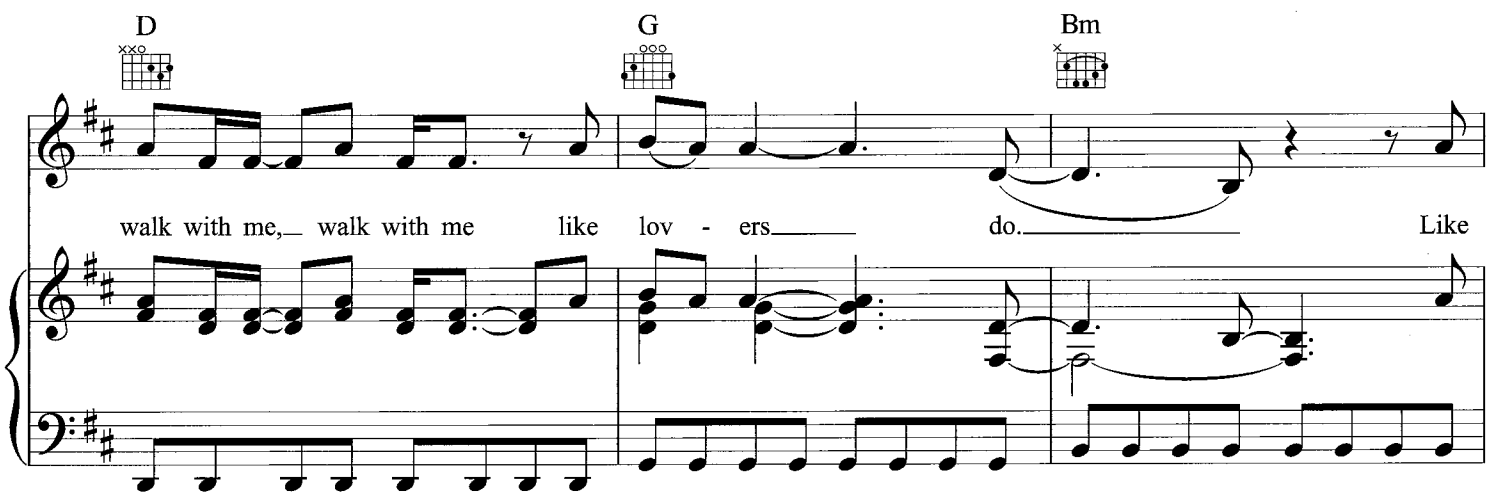
D  G 




talk to me,— talk to me like lov - ers do. Yeah,



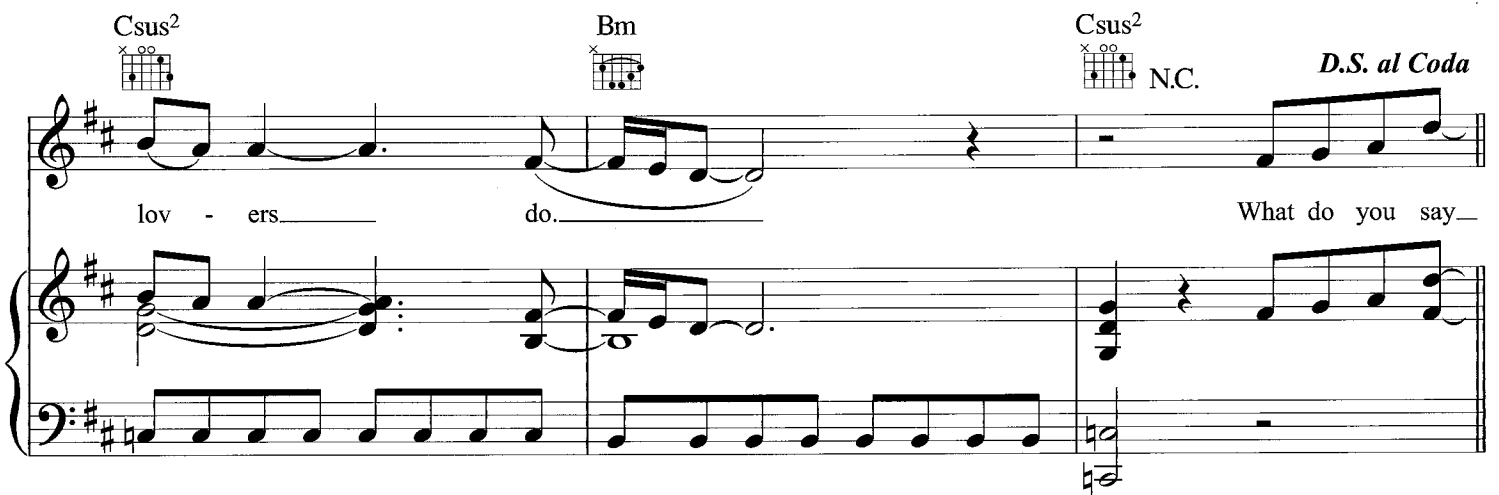
D  G  Bm 

walk with me,— walk with me like lov - ers— do. Like



Csus²  Bm  Csus²  N.C. *D.S. al Coda*

lov - ers— do. What do you say—



♩ Coda

Em⁹



D



hell_ to pay._____ ^{8^{vb}} What do you say?_____

G



D



G



(8)-1 What do you say?_____

D



G



Don't know much a - bout_____ your life._____

D



G⁵(#4)



Don't know much a - bout_____ your world._____

Alone

Words & Music by Billy Steinberg & Tom Kelly

♩ = 88

B^bm



G^badd9



A^b



A^b/G^b



B^bm



G^badd9




1. I hear the tick-ing of__ the clock, I'm ly - ing here, the room's.

2. You don't know how long_ I have want - ed to touch your lips and_



— pitch dark.
hold you tight.

I won - der where you are__ to-night.
You don't know how long I have

A^b
 A^b/G^b
 $B^b m$
 $G^b add9$
 A^b
 F/A

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

G^b
 D^b/F
 $E^b m7$
 D^b
 G^b
 D^b/F

night goes by so ver-y slow. Oh, I hope that it won't end though,
 se-cret is still my own, and my love for you is still un-known,

$E^b m7$
 $A^b sus4$
 A^b7
 D^b

a - lone. }
 a - lone. }

2° only
 $E^b m$
 B
 G^b
 D^b
 $E^b m$
 B

Oh,

G^b D^b E^bm B G^b D^b
 oh, oh. Till now I al-ways got by on my own.

E^bm B G^b D^b E^bm B
 I nev-er real-ly cared un-til I met you. And now it

G^b D^b G^b/B^b B D^b
 chills me to the bone, how do I get you a-lone?

1.
 G^b/B^b B D^b
 How do I get you a-lone?

2.

D^b



E^bm



B



G^b



D^b



Guitar

3

Oh, oh.

E^bm



B



G^b



D^b



B



G^b/B^b



3

A^bm⁷



G^b



D^b/F



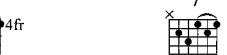
D^b/E^b



D^b



D^b/B



3

G^b/B^b



B



D^b



G^b/B^b



B



How do I get you a - lone?

How do I get you a - lone?

D^b
 G^b/B^b
 B
 D^b

A - lone. A -

G^b/B^b
 B
 D^b

- lone.

$B^b m$
 $G^b add9$
 A^b
 A^b/G^b
 $B^b m$

Maybe This Time

Words by Fred Ebb
Music by John Kander

Moderate swing ♩ = 95

N.C.

1. May - be this time I'll be luck - y,

may - be this time he'll stay.

A

Aaug

A⁶  A⁷ 

N.C.

May - be this time, for the first time love won't hur - ry a -



D^{#dim}  G[#]  E⁷ 



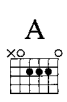


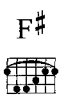


-way. He will hold me



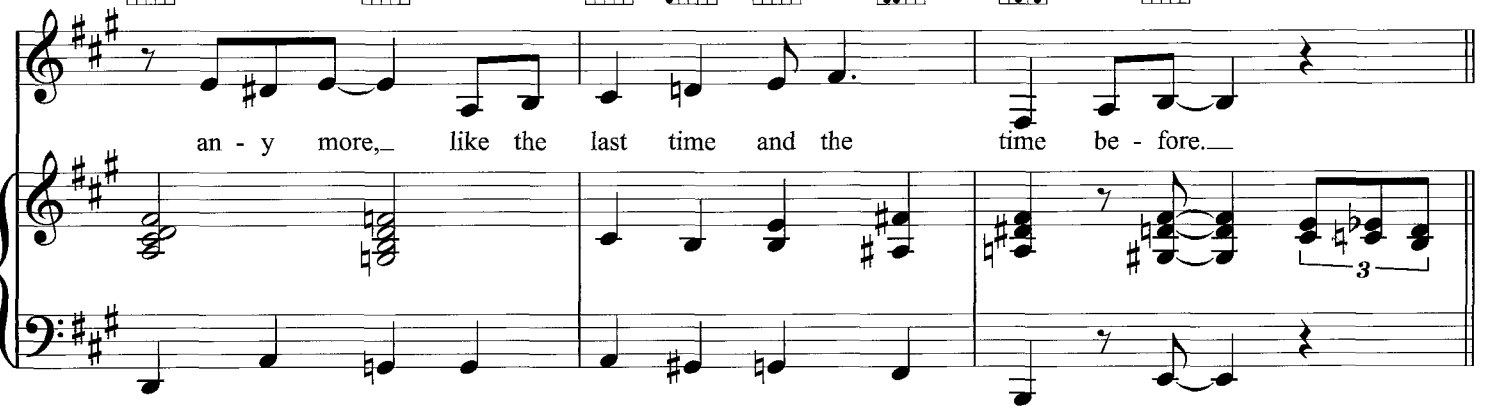
C^{#m7}  F^{#7}  B⁷  Bm⁷  E⁷  A⁷ 






fast, I'll be home at last. Not a los - er



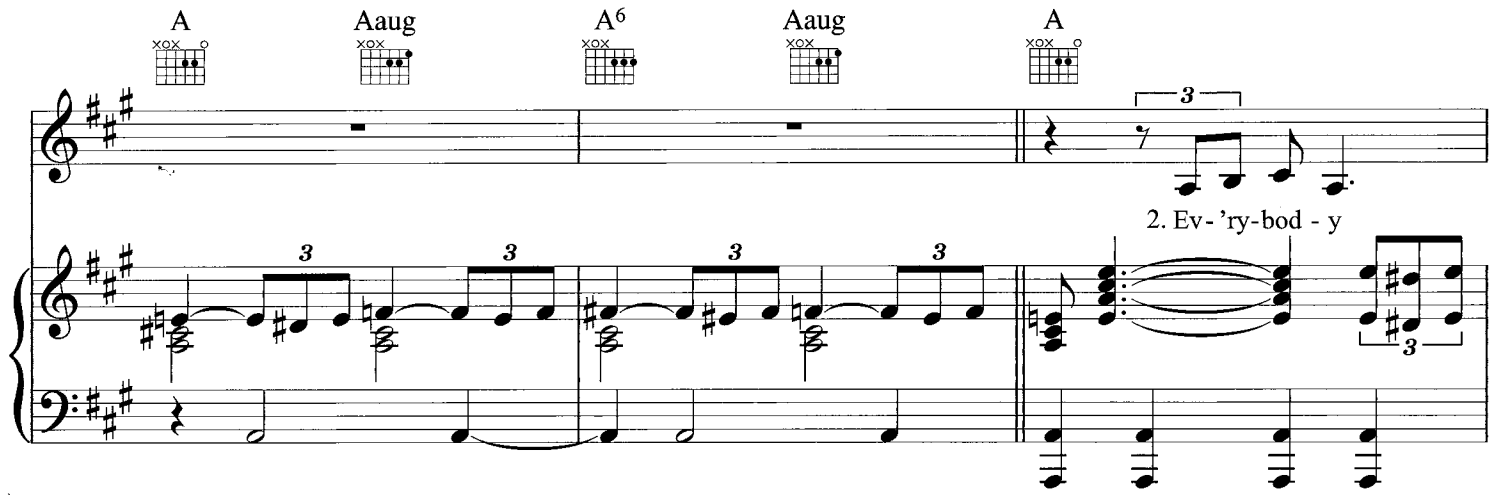
Dmaj⁷  G⁷  A  E⁷/G[#]  Em/G  F[#]  B⁷  E⁹ 




an - y more, - like the last time and the time be - fore. -



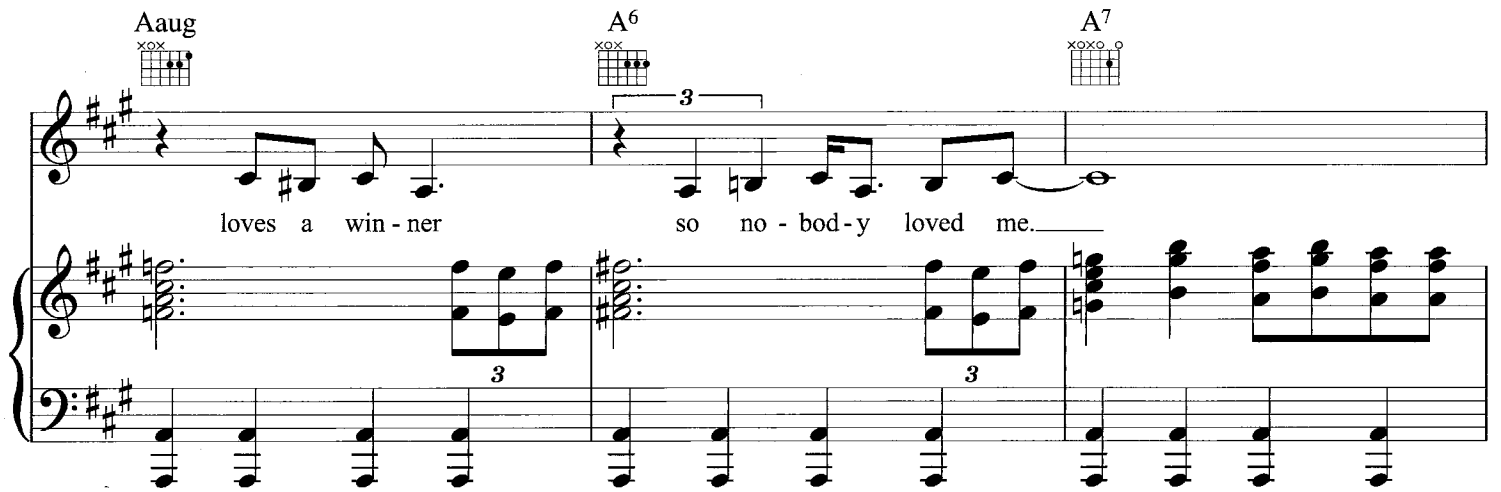
A  Aug  A⁶  Aaug  A 




2. Ev - 'ry - bod - y



Aaug  A⁶  A⁷ 

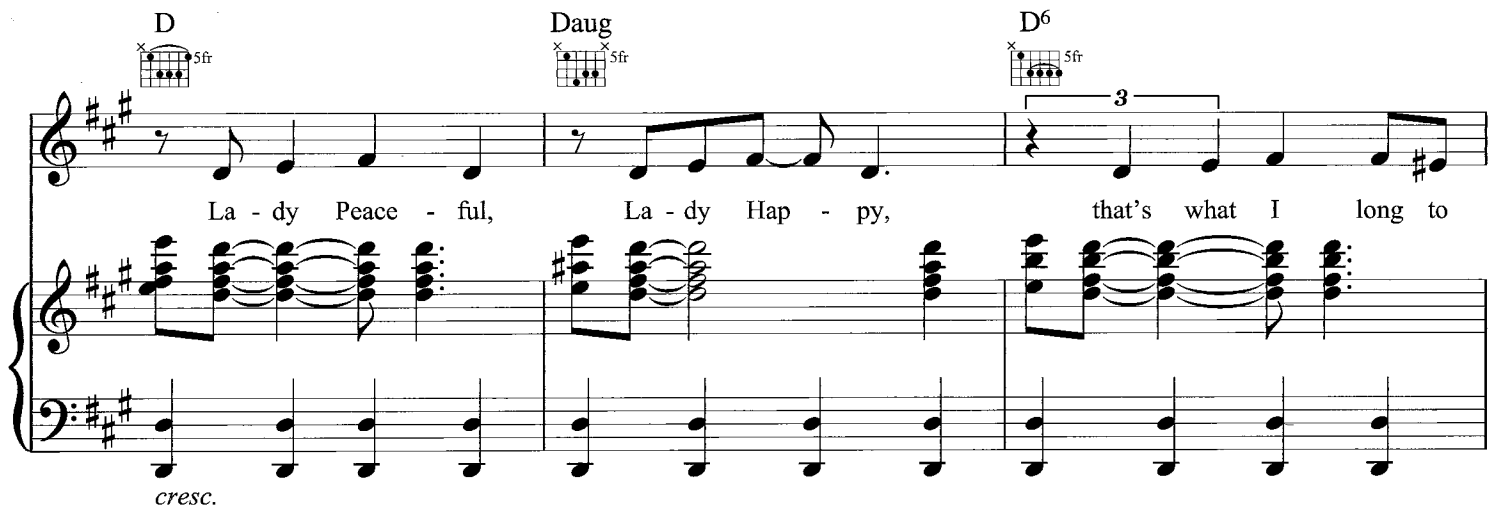
loves a win - ner so no - bod - y loved me.






D  Daug  D⁶ 

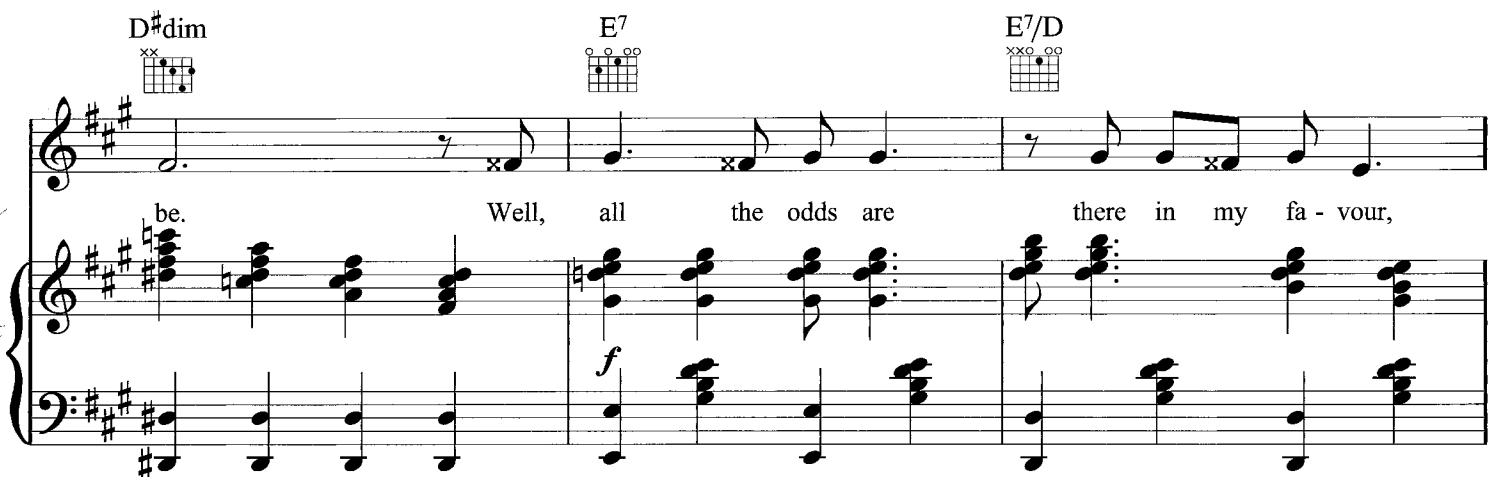
La - dy Peace - ful, La - dy Hap - py, that's what I long to

cresc.



D^{#dim}  E⁷  E⁷/D 

be. Well, all the odds are there in my fa - vour,



F#m/C# F#m B7 A/E

some - thing's bound — to be - gin. It's got - ta hap - pen,

Aaug F#m/E D/E A F7

hap - pen some time, may - be this_ time I'll win. 'Cause

Bb Bbaug Bb6

ev - 'ry - bod - y, oh, they love a win - ner, so no - bod - y loved

Bb7 Eb6 Eb6 Eb6

me. La - dy Peace - ful, La - dy Hap - py, that's what I — longed to

Edim F7 F7/E^b

be. Well, all the odds are there in my fa - vour,

Gm/D Gm C7 B^b/F

some - thing's bound to be - gin. It's got - ta hap - pen,

B^baug/F Gm/F E^b/F rall.

hap - pen some - time, may - be this time, may - be this time I'll

a tempo

B^b6 B^baug B^bdim B^b6/4 B^b6/4

win.

Somebody To Love

Words & Music by Freddie Mercury

Freely

A^b E^b/G Fm D^bmaj⁹ E^b7sus⁴ D^b E^b

Can an - y - bod - y find me some - bod - y to

Can an - y - bod - y find me some - bod - y to

Moderately (in 4)

A^b A^b E^b/G Fm D^b E^b7

love? Each

love? Each

A^b E^b/G Fm A^b B^b E^b7

morn - ing I get up, I die a lit - tle, can't bare - ly stand on my feet. Take a
(Take a look at your

morn - ing I get up, I die a lit - tle, can't bare - ly stand on my feet. Take a
(Take a look at your

A^b 4fr E^b/G 3fr Fm B^b7 E^b7 6fr

look in the mir - ror and cry Lord, what you're do - ing to me. I have
 self in the mir - ror and cry, yeah, yeah.)

A^b 4fr B^b7 E^b7 6fr B^b7/D E^b 6fr D^b 4fr

spent all my years in be - liev - ing you, but I just can't get no re - lief, Lord,

A^b 4fr E^b7/G 3fr Fm7 D^bmaj7 4fr E^b7 6fr

some - bod - y, some - bod - y, can an - y - bod - y find me some - bod - y to
 (Some - bod - y, some - bod - y.)



love? I work

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The key signature has three flats, and the time signature is 12/8.



hard (He works hard.) ev-'ry day of my life, I work till I ache my bones. At the

The second system continues the musical score. The vocal line includes a parenthetical phrase "(He works hard.)" under the word "hard". The piano accompaniment maintains the eighth-note pattern in the right hand and a bass line in the left hand. The key signature and time signature remain the same.

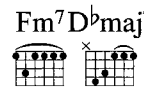


end (At the end of the day.) I take home my hard earned pay all on my own. I get

The third system concludes the musical score. The vocal line includes a parenthetical phrase "(At the end of the day.)" under the word "end". The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. The key signature and time signature remain the same.



down on my knees and I start to pray till the tears run down from my eyes, Lord,



some - bod - y, some - bod - y, can an - y - bod - y find me some - bod - y to
 (Some - bod - y, some - bod - y.)



love? Ev - 'ry day I
 (He works hard ev - 'ry day.)

G^b

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'try', followed by eighth notes 'and I try and I try', a dotted quarter note, and then a half note 'but'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A guitar chord diagram for G^b is shown above the staff. The first measure has a 4-measure rest over the final two notes of the vocal line.

G^bm B^b7

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

Detailed description: This system contains the next two measures. The vocal line continues with 'say_ I'm go - in' cra - zy.', followed by a dotted quarter note, and then 'They say I got a lot of wa-ter in my brain, _____ got_'. The piano accompaniment continues with similar rhythmic patterns. Guitar chord diagrams for G^bm and B^b7 are shown above the staff. The second measure has a 4-measure rest over the final two notes of the vocal line.

E^b7 A^b/E^b

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

Detailed description: This system contains the final two measures. The vocal line concludes with '— no com-mon sense.. I got no - bod-y left to be - lieve. _____ Yeah, — yeah, — yeah, — yeah. —'. The piano accompaniment features a more active eighth-note bass line. Guitar chord diagrams for E^b7 and A^b/E^b are shown above the staff. The final measure has a 12-measure rest over the final two notes of the vocal line.

A^b Cm/G Fm

A^b B^b7 E^b7

A^b Cm/G Fm

Instrumental Solo

B^b7 E^b7 D^b

A^b B^b7 E^b7

B^b7/D E^b D^b

A^b

E^b7/G Fm⁷ D^bmaj⁷ E^b7

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

A^b

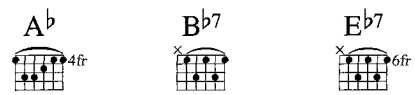
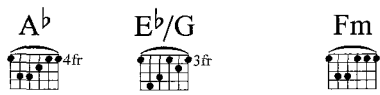
A^b/G

Fm

D^bmaj⁷

E^b7

- bod-y to love? — Got no
(An-y - bod - y — find me — some - one — to



love.)

(You just keep los - ing and

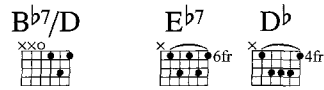
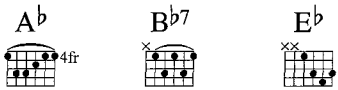
feel, I got no rhy - thm, I just keep los - ing my beat. I'm



los - ing.

He's al - right, he's al - right.)

O. K., I'm al - right, ain't gon - na face no de - feat. I just



got - ta get out of this pris - on cell, one day I'm gon - na be free, Lord.



N.C.

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

quasi voices a capella

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

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

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

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

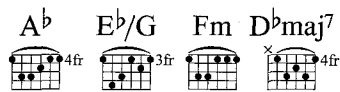
E^b/A^b D^b/A^b A^b

Freely

some - bod - y, find me some - bod - y, find me some - bod - y to love. Can

A tempo

A^b E^b/G Fm D^bmaj⁷



N.C.



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

A^b A^b/G Fm D^b E^b7 A^b A^b/G



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

rit.

Fm D^b E^b A^b



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

Hate On Me

Words & Music by Jill Scott, Adam Blackstone
& Steven McKie

Moderately

N.C.

f

Cm/B^b



F(add²)/A



Cm



G/B



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

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Cm/B^b



F(add²)/A



would it e - ven mat - ter?

You'd still be mad at me.

Cm



G/B



If I could find in all this

a doz - en ros - es

Cm/B^b



F(add²)/A



which I would give to you,

you'd still be mis - 'ra - ble.

Cm



N.C.

In re - al - i - ty

I'm gon' be who I be,

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

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

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

Cm

Cm/B

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

Cm/B^b



F(add²)/A



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

Cm



Cm/B



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

Cm/B^b



F(add²)/A



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

N.C.

2. If I gave you peach - es out of my own gar - den,

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

The first system of music features a vocal line and piano accompaniment. The vocal line is in a 7/8 time signature and includes a triplet of eighth notes. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Would you do it if I — gave you dia - monds — out of my — own womb?

The second system continues the musical piece with similar notation and a triplet in the vocal line.

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

The third system of music includes a vocal line and piano accompaniment, with a triplet in the vocal line.

If — I gave_ you san - i - ty for the whole of — hu - man - i - ty,

The fourth system concludes the page with a vocal line and piano accompaniment, featuring a triplet in the vocal line.

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

Cm

Bdim

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

Cm/B^b

F(add²)/A

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

Cm

Cm/B

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

Cm/B^b



F(add²)/A



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

Cm



Cm/B



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

Cm/B^b



F(add²)/A



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

Cm



G/B



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

Cm/B^b



1.

F(add²)/A



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

2.

F(add²)/A



Cm



Hate on me, hat - er, now

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

G⁷/B



Cm/B^b



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

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

F(add²)/A



Cm



ba - by.

Go 'head and hate on me, hat -

it be.)

(You can - not hate

on me, 'cause my mind

G⁷/B



Cm/B^b



- er;

I'm not a - fraid

of what I got - ta pay

is free.

Feel my des -

- ti - ny;

so shall

F(add²)/A



Cm



for.

You can hate on me.

it be.)

(You can - not hate.)

No Air

Words & Music by Harvey Mason, Damon Thomas,
James Fauntleroy, Erik Griggs & Steven Russell

Original key F# major

Moderately

N.C.

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

mp

This system contains the first two measures of the song. It features a vocal line and a piano accompaniment. The piano part starts with a whole rest in the bass clef and a melody in the treble clef. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment consists of eighth notes in the treble clef.

F Cm⁹

Ooh, ha.

This system contains measures 3 and 4. The piano part has a guitar chord diagram for F in measure 3 and Cm⁹ in measure 4. The vocal line has a long note in measure 3 with the lyric 'Ooh,' and a long note in measure 4 with the lyric 'ha.' The piano accompaniment continues with eighth notes.

Gm B^b

This system contains measures 5 and 6. The piano part has a guitar chord diagram for Gm in measure 5 and B^b in measure 6. The vocal line has a long note in measure 5 and a whole rest in measure 6. The piano accompaniment continues with eighth notes.

F



Cm⁹



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

Gm



B^b



Los - ing you was like liv - ing in a world_ with no_ air, oh.
 There's no grav - i - ty to hold_ me_ down_ for real. *Female:* But

F



Cm⁹



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

Gm



B^b



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

F Cm7

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

Gm Bb



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

F Eb

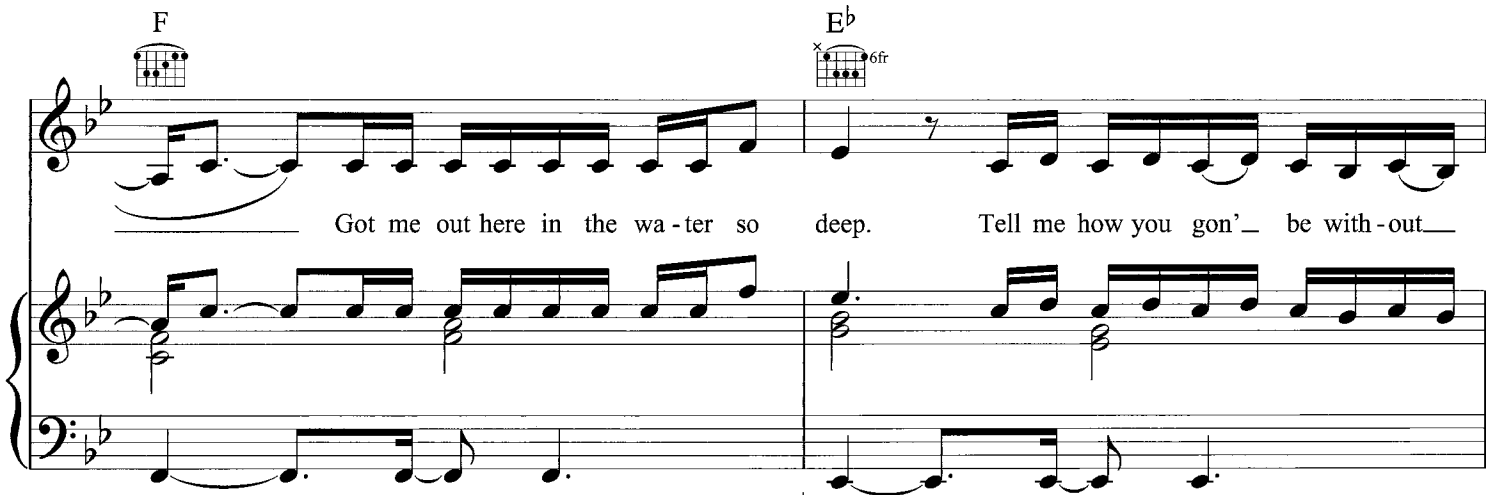
Both: Tell me how I'm s'posed to breathe with no air. Can't live, can't breathe with no

Gm Bb

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

F  E^b 



Got me out here in the wa-ter so deep. Tell me how you gon' be with-out



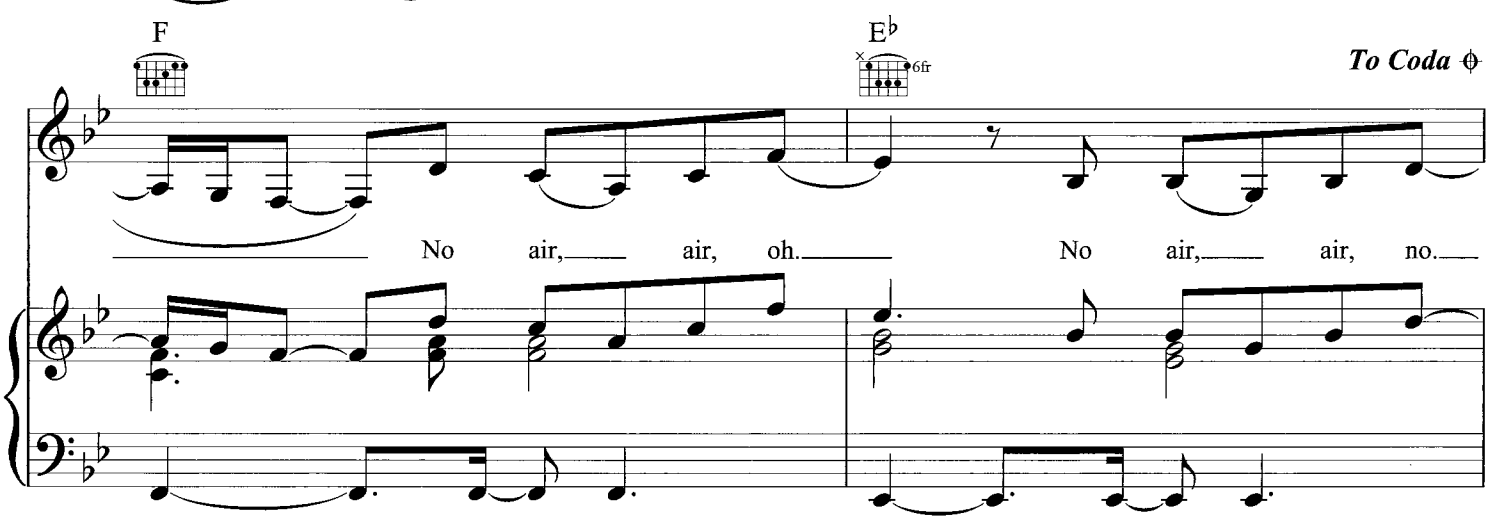
G^m  B^b 



me? If you ain't here, I just can't breathe. There's no air, no air.



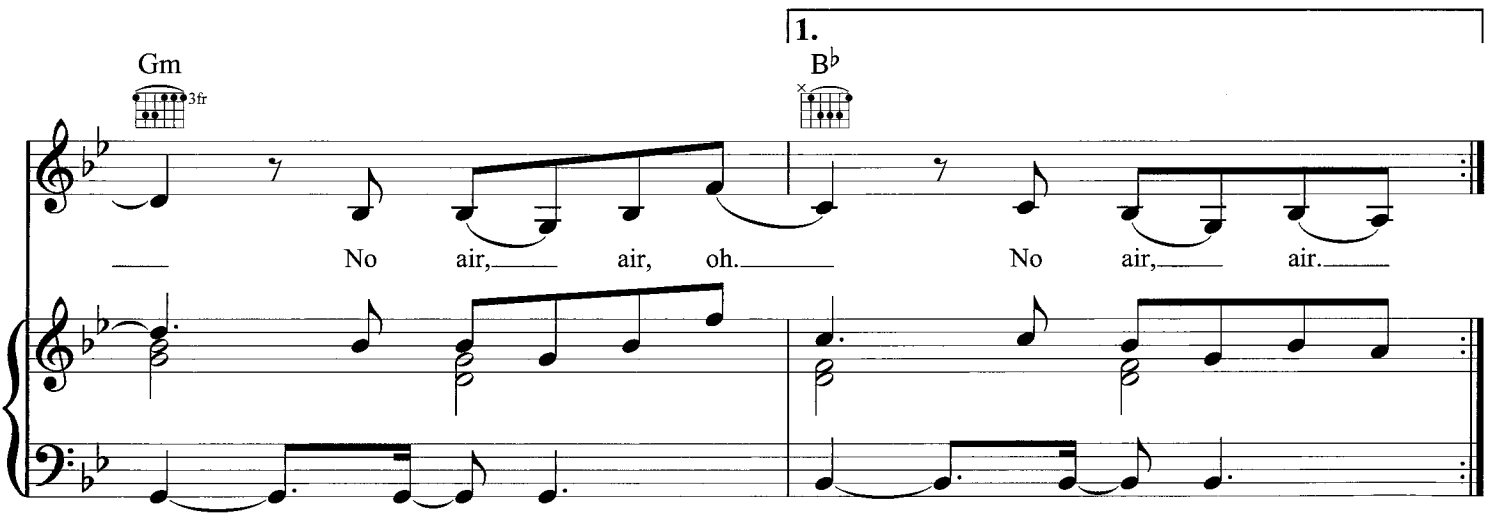
F  E^b  *To Coda* \oplus

No air, air, oh. No air, air, no.



G^m  B^b  1.

No air, air, oh. No air, air.



2.



No air, air no more.

Lead vocal ad lib.



There's no air, no air.





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





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



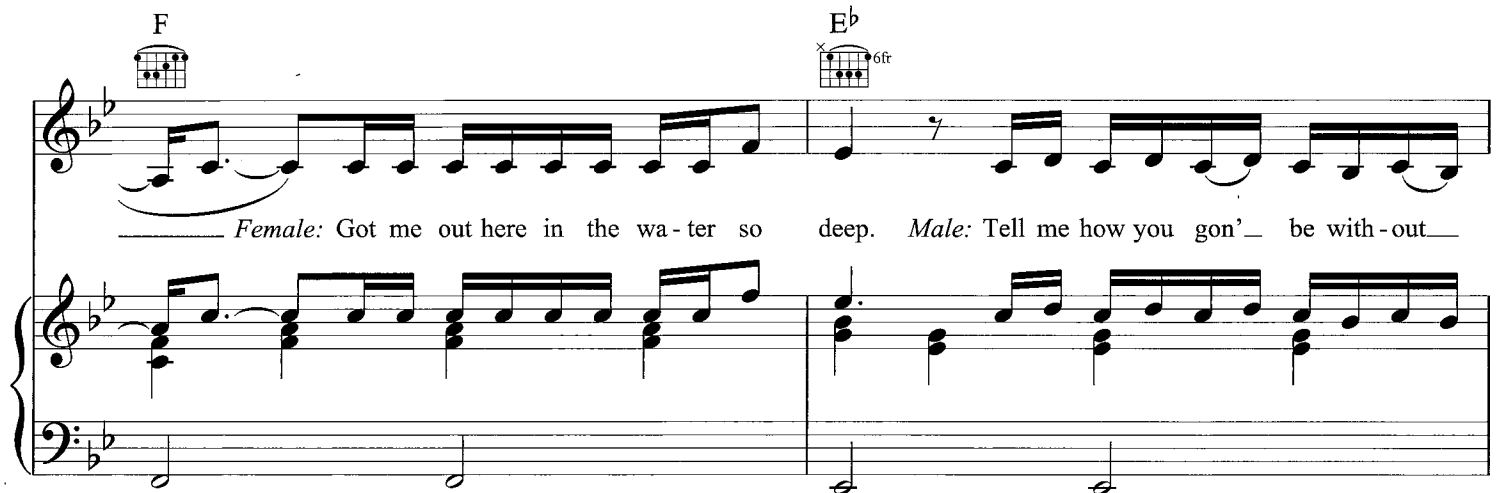
Tell me how I'm s'posed to breathe with no air. Can't live, can't breathe with no



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

F  E^b 



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



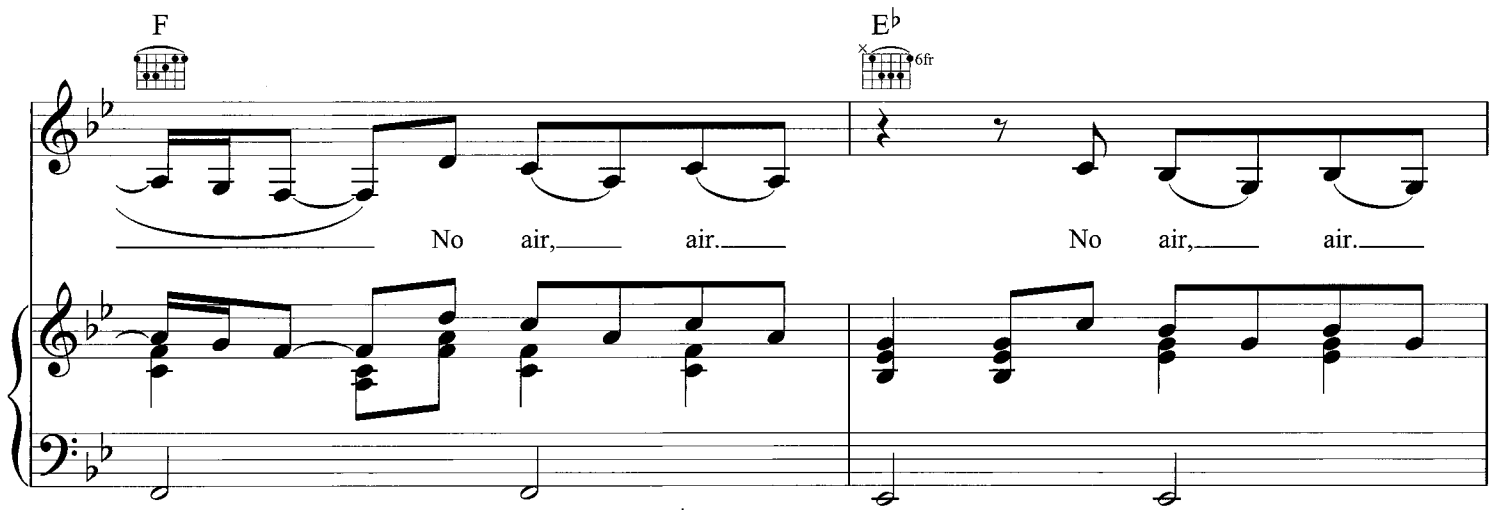
G^m  B^b 




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



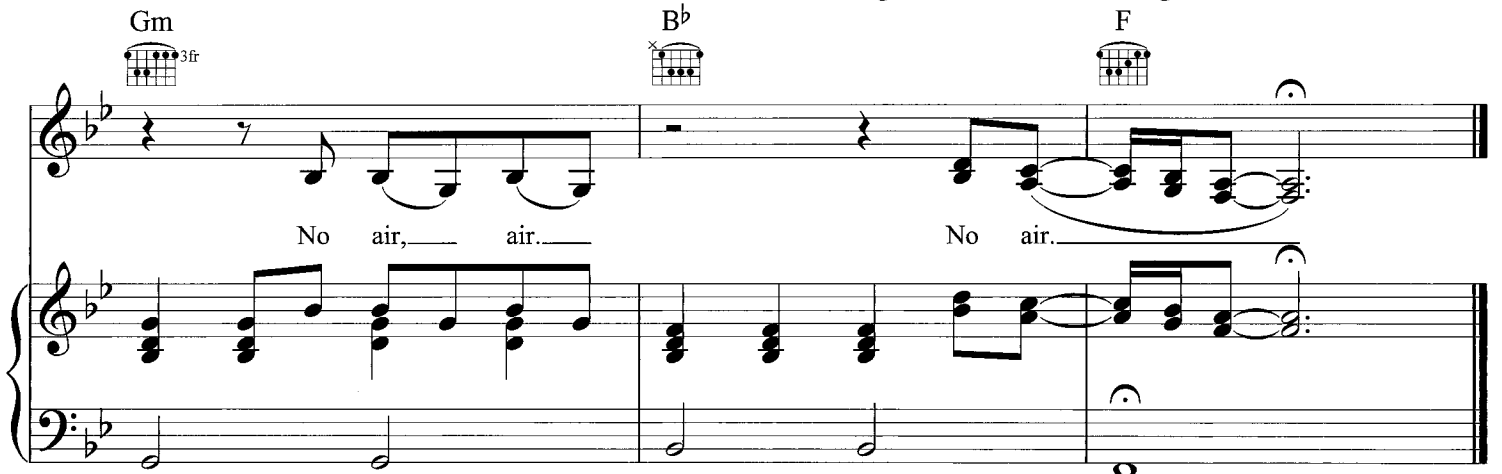
F  E^b 

No air, air. No air, air.



G^m  B^b  F 

No air, air. No air.



You Keep Me Hangin' On

Words & Music by Brian Holland, Eddie Holland
& Lamont Dozier

Original key A♭ major

Moderately fast

The musical score is written in 4/4 time and begins with a piano introduction. The first system shows a piano accompaniment with a treble clef and a bass clef. The bass line features a steady eighth-note pattern. Above the staff, guitar chord diagrams are provided for A⁵/E and Em. The second system continues the piano accompaniment with chords Em⁷, F/E, and Am/E. The third system introduces the vocal melody in the treble clef, with lyrics: "Set me free. Why don't you, ba - by? {Get out my life.} Why don't Let me be." The piano accompaniment continues below. The fourth system continues the vocal melody with lyrics: "you, ba - by? 'Cause you don't real - ly love me, you just keep". The piano accompaniment continues below.

G/D F Am/E A

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

G⁶ G/D F Am/E

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

C⁷sus F

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

C C⁷sus

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

1.



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



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

2.







N.C.

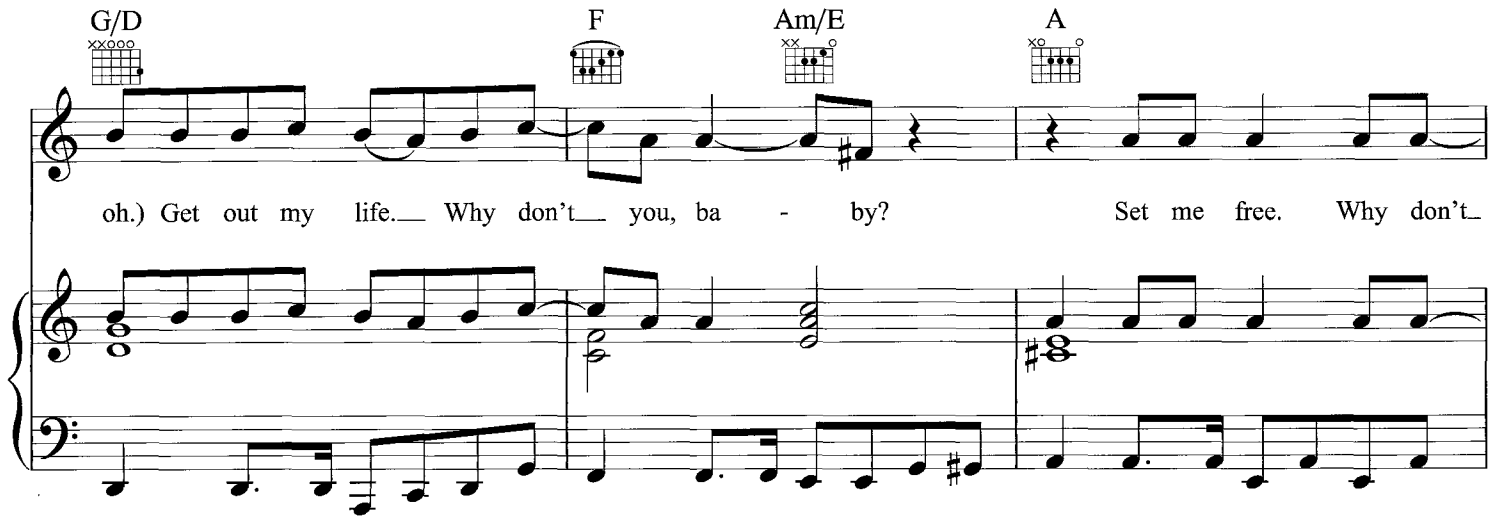
see - ing you on - ly breaks my heart a - gain? — *(Spoken:) And there ain't nothing I can do about it.*



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

G/D  F  Am/E  A 

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



G⁶  G/D  F  Am/E 


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



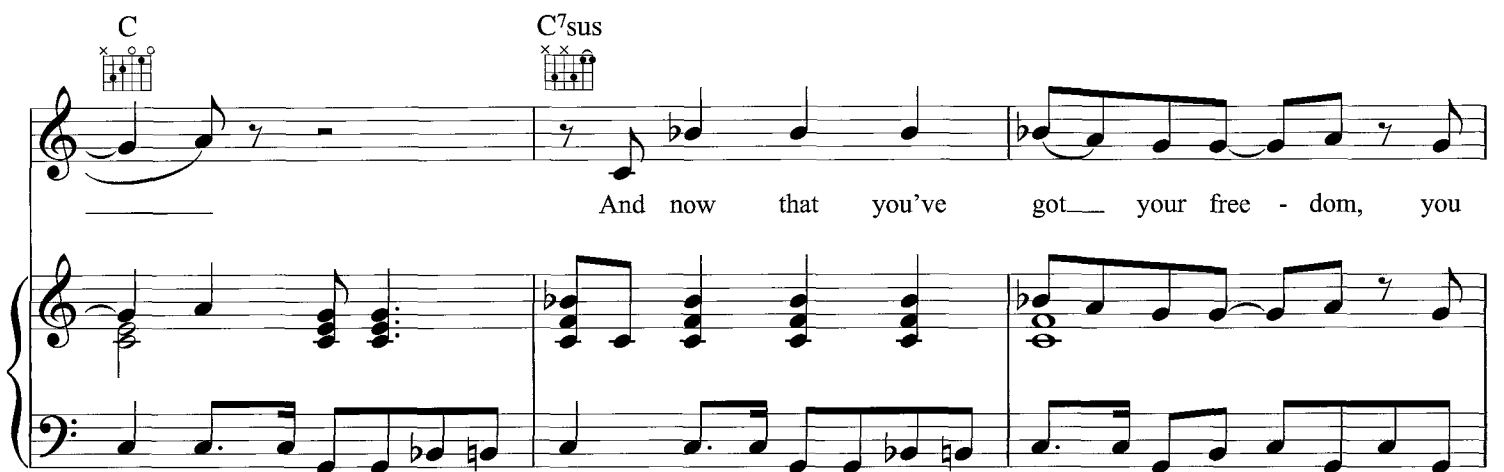
C⁷sus  F 

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



C  C⁷sus 

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



F C Em/B G

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

E7

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

A G6 G/D

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

F Am/E A G6

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

G/D F Am/E A

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

G⁶ G/D F Am/E

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

A G⁶ G/D

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

1. 2. F Am/E A A

You don't real - ly need

Keep Holding On

Words & Music by Avril Lavigne & Lukasz Gottwald

Moderate Rock

Chord diagrams: G⁵ (3fr), G⁵/F[#], G⁵/E, G⁵/C.

mp

1. You're not a - lone. To - geth - er we stand. I'll be by your
2. So far a - way, I wish you were here. Be - fore it's too

side, you know I'll take your hand. When it gets cold and it feels like the end,
late, this could all dis - ap - pear. Be - fore the doors close and it comes to an end,

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there's no place to go — you know I won't give_ in. No, I won't give
 with you by my side — I will fight and de - fend. I'll fight and de -

in. — } Keep hold - ing
 - fend. — }

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

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

G⁵ G⁵/F[#] Em⁷

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

Csus² G⁵ G⁵/F[#]

to the truth so keep hold - ing

Em⁷ Csus² Am To Coda

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

C Am Em

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

Am C

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

D G⁵ G⁵/F[#]

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

Em⁷ Csus²

la, da, da, da, da, da, da,

D.S. al Coda Coda G⁵

G⁵/F[#] Em⁷ Csus²

Keep hold - ing on.

G⁵ G⁵/F[#] Em⁷

Keep

Csus² G⁵ G⁵/F[#]

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

Em⁷ Csus² G⁵

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

G⁵/F[#] Em⁷ Csus²

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

Bust A Move

Words & Music by Matt Dike, Marvin Young, Michael Ross,
Jim Walters & Luther Rabb

♩ = 120

N.C.

Musical notation for the first system. It consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 120. The system begins with a double bar line and a repeat sign. The vocal line has a rest followed by the lyrics "Bust it!". The piano right-hand line has rests followed by a series of eighth notes marked with 'x' for claps. The piano left-hand line has a series of eighth notes. The system ends with the instruction "cont. sim.".

Musical notation for the second system. It consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The key signature is one sharp (F#) and the time signature is 4/4. The system begins with a double bar line and a repeat sign. The vocal line has a rest. The piano right-hand line has a series of eighth notes. The piano left-hand line has a series of eighth notes.

Musical notation for the third system. It consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The key signature is one sharp (F#) and the time signature is 4/4. The system begins with a double bar line and a repeat sign. The vocal line has a rest followed by the lyrics "1. This...". The piano right-hand line has a series of eighth notes. The piano left-hand line has a series of eighth notes.

§§

N.C.

— here's a tale for all the fel - las try - in' to do what those la - dies tell us.
(2.) — on a mis - sion and you're wish - in' some-one could kill your lone - ly con - di - tion.
(Verse 3 see block lyrics)

Get shot down 'cause you're o - ver zeal - ous. Play — hard to get, fe - males get jea - lous.
Look - in' for love in all the wrong plac - es. No fine girls, just ug - ly fac - es.

O. K. smar - tie, go to a par - ty. Girls are scan - ti - ly clad — and show - in' bod - y. A
From frus - tra - tion, first in - cli - na - tion is to be - come a monk and leave the sit - u - a - tion. But

chick walks by, you wish — you could sex — her but you're stand - in' on the wall like you — was Poin - dex - ter.
ev - 'ry dark tun - nel has a light of hope so don't hang your - self with a cel - i - bate rope. Your

Drums

N.C.

Next day's func - tion, high class lunch - eon. Food is served and you're stone cold munch - in.
mo - vie's show - in' so you're go - in', could care less_ a - bout the five you're blow - in'.

Tambourine *cont. sim.*

Mus - ic comes on, peo - ple start to dance_ but then you ate so much,_ you near - ly split your pants._ A
Thea - tre gets dark just to start the show_ and then you spot a fine_ wom - an sit - tin' in your row. She's

girl starts walk - in', guys start gawk - in', sits down next to you_ and starts talk - in'.
dressed in yel - low, she says "hel - lo, come sit next to me_ you fine fel - low." You

To Coda II ♠

Said she wan - na dance 'cause she likes the groove.. So come on,_ fat - so, and just bust a move.. Ah,
run o - ver there with - out a sec - ond to_ lose and what comes next? Hey! Bust a move..

Drums

1.

hey, yeah, ah. Ah, hey, yeah.

(Just bust a move!) Ah, hey. Ah, yeah. Ah,

hey, yeah, ah. 2. You're

2.

N.C.

If you want it, you got it. If you want it ba -

by, you got it. (Just bust a move.)_ If you_ want it,

To Coda I ♠

you got it, oh, if you_ want it ba - by, you got it. Ah.

N.C.

In the cit - y la - dies look pret - ty. Guys tell jokes so they_ can seem wit - ty.

Tell a fun - ny joke just to get some play, - then you try to make a move and she says "no way!"

Girls are fak - in', good-ness sak - in'. They want a man who brings home the ba - con.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The piano part includes a treble clef staff with a piano (p) dynamic marking and an 8^{va} (octave up) marking. The lyrics are: "Girls are fak - in', good-ness sak - in'. They want a man who brings home the ba - con."

Got no mon-ey and you got no car then you got no wom-an and there you are. — Some

The second system of music continues the vocal line and piano accompaniment. The piano part includes a treble clef staff with a piano (p) dynamic marking and an 8^{va} (octave up) marking. The lyrics are: "Got no mon-ey and you got no car then you got no wom-an and there you are. — Some"

N.C.
girls are sa-dis - tic, ma-te - ri - al - ist - ic. Look - ing for a man makes 'em op-por-tun - is - tic. They

The third system of music begins with the instruction "N.C." (No Chords). The vocal line continues with the lyrics: "girls are sa-dis - tic, ma-te - ri - al - ist - ic. Look - ing for a man makes 'em op-por-tun - is - tic. They"

ly - in' on the beach per-pe-trat - in' a tan — so that a broth-er with the mon-ey can be — their man. — So on the

The fourth system of music concludes the vocal line and piano accompaniment. The piano part includes a treble clef staff with a piano (p) dynamic marking and an 8^{va} (octave up) marking. The lyrics are: "ly - in' on the beach per-pe-trat - in' a tan — so that a broth-er with the mon-ey can be — their man. — So on the"

beach you're stroll- in', real high roll - in'. Ev-'ry-thing you have is yours_ and not stol-en. A

girl runs up with some- thin' to prove... So don't just stand there, bust a move...

D.S. al Coda

♠ *Coda I*

N.C.

1.

Ah! Oh! Ah! Oh!

Drums

2.

Oh! Ah, — hey, — yeah, — ah, — Ah, —

ooh, hey, yeah, ah, ah, hey,

D.S.S. al Coda II

yeah, eeh, ah, Ah, Ah, 3. Your

⊕ *Coda II*

You want it, you got it. Ah. You want it, ba -

1. by you got it. Ah. (Just bust a move.) 2. - by you got it. Ah, ah, ah, N.C.

— hey.— Ah,— hah,— yeah,— ah.— Hah,— hey,— hah,—

— hey.— Ah,— hah,— hey,— yeah,— yeah.—

Verse 3:

Your best friend Harry has a brother Larry
 In five days from now he's gonna marry.
 He's hopin' you can make it there if you can
 'Cause in the ceremony you'll be the best man.

You say "neato", check your libido
 And roll to the church in your new tuxedo.
 The bride walks down just to start the wedding
 And there's one more girl you won't be getting.

So you start thinkin', then you start blinkin'
 A bride-maid looks and thinks that you're winkin'.
 She thinks you're kinda cute so she winks back
 And then you're feelin' really fine 'cause the girl is stacked.

Reception's jumpin, bass in pumpin'
 Look at the girl, and your heart starts thumpin'.
 Says she wants to dance to a different groove
 Now you know what to do, G, bust a move.

Sweet Caroline

Words & Music by Neil Diamond

Original key C# major

Moderately, very steady



1. Where it be - gan,-



I can't be - gin to know - in?.

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Musical staff with lyrics: But then I know it's grow - in' strong.

But then I know it's grow - in' strong.

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with lyrics: Was-n't the spring — and spring be - came the sum - mer. —

Was-n't the spring — and spring be - came the sum - mer. —

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with lyrics: Who'd have be - lieved — you'd come a - long?

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

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with lyrics: 1. Hands, touch - in' hands, 2. Warm, touch - in' warm,

1. Hands, touch - in' hands,
2. Warm, touch - in' warm,

Piano accompaniment for the fourth system, including treble and bass staves.



reach - in' out,

touch - in' me

touch - in'



you.

Sweet

Car - o - line,



good times nev - er seemed so good.



I've been in - clined

to be - lieve they nev - er

To Coda ϕ

G

F

Em

Dm

C



would. { 2. But now I look at the night, —
 % Oh, no, no.

F

C





and it don't seem so lone - ly. We fill it up with on - ly

G


C




two. And when I hurt, —

F  C 

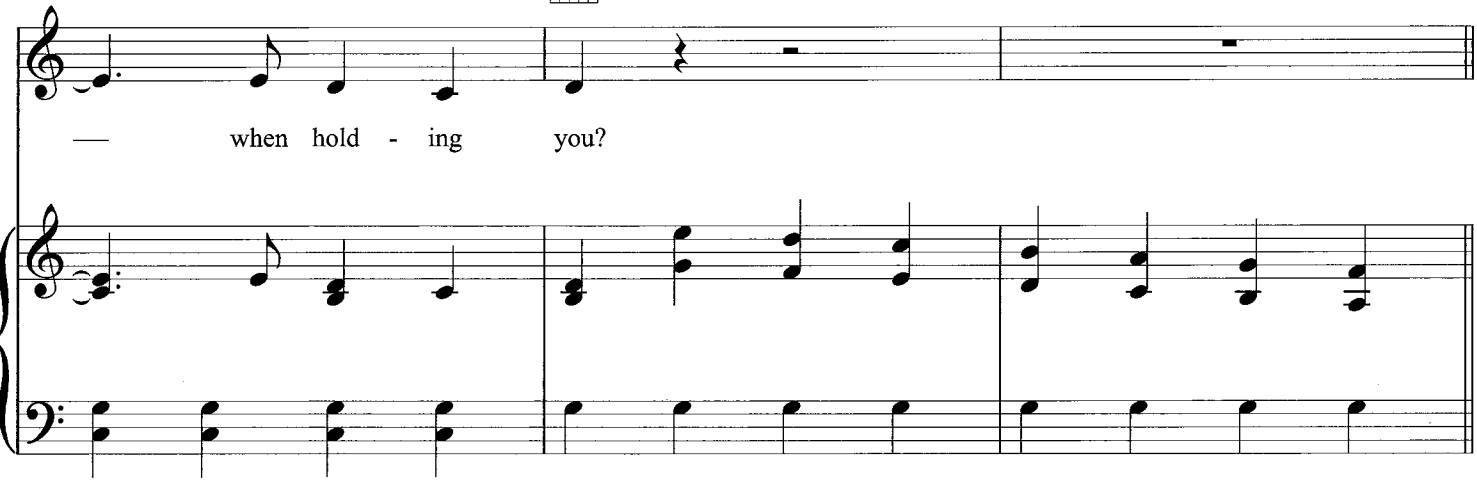
hurt - in' runs off my shoul - der. How can I hurt,



G⁷ 

— when hold - ing you?

D.S. al Coda



♢ Coda G 




C F

Sweet Car - o - line, — good times nev - er seemed so

G C F

good. — I've been in - clined —

G⁷ F/A G/B C

to be - lieve — they nev - er would. — Sweet Car - o - line.

Dancing With Myself

Words & Music by Billy Idol & Tony James

With a slight swing ♩ = 76

E⁶/₉



F[#]m



B



E⁶/₉



B



1. On the

E⁶/₉



F[#]m



floors of To - ky - o or down in Lon - don town a - go -
 (2.) looked all o - ver the world and there's ev - 'ry type of girl,

8^{vb}

B

- go, with the re - cord se - lec - tion, with the mir - ror re - flec - tion, I'm
but your emp - ty eyes seem to pass me by and leave me

E⁶/₉ B⁶ E⁶/₉

danc - ing with my - self. When there's no - one else in sight
danc - ing with my - self. So let's sink an - oth - er drink,

F[#]m

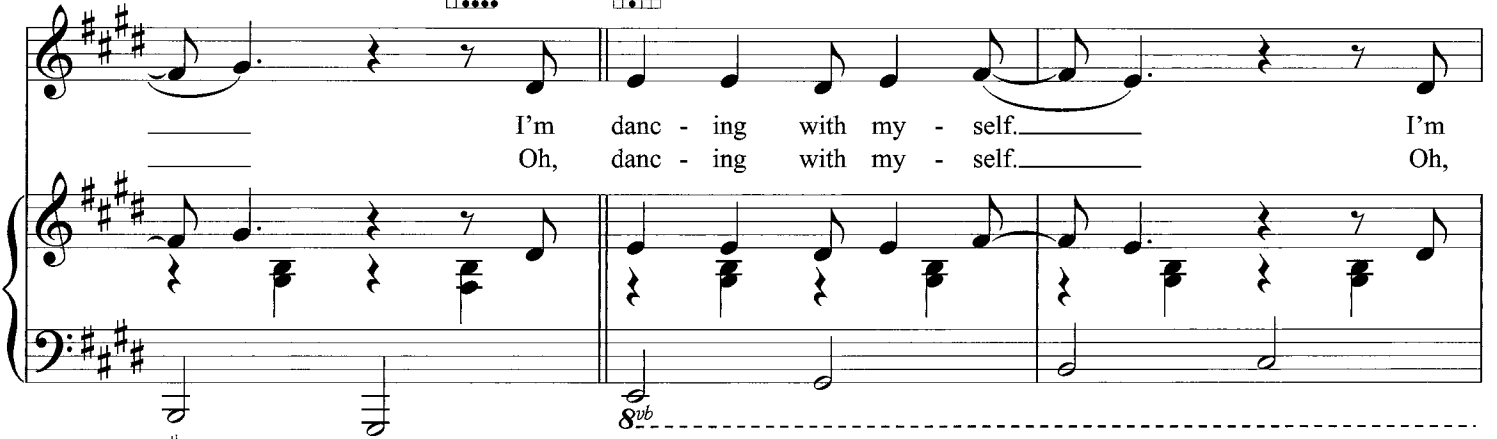
in a crowd - ed lone - ly night, well, I
'cause it - 'll give me time to think. If I

B E⁶/₉

wait - ed so long for my love vi - bra - tion and I'm danc - ing with my - self.
had the chance. I'd ask the world to dance and I'd be danc - ing with my - self.

B⁶  E⁶/₉ 

I'm danc - ing with my - self. I'm
Oh, danc - ing with my - self. Oh,



F[#]m 

B 

danc - ing with my - self. Well, there's noth - ing to lose and there's
danc - ing with my - self. Oh, there's noth - ing to lose and there's



(8)

E⁶/₉ 

1.

B 

noth - ing to prove and I'll be danc - ing with my - self. 2. If I
noth - ing to prove and I'll be danc - ing with my - self.




2, 3.

B 

E⁶/₉ 




Oh, danc - ing with my - self. Oh,



F#m  B 

danc - ing with my - self. _____ Oh, there's noth - ing to lose _____ and there's

(8)-----

E6/9  *To Coda*  E 

noth - ing to prove _____ and I'll be danc - ing with my - self. _____

N.C.

(8)-----

(Spoken:) So let's

(8)-----

Em



Em(maj7)



sink another drink

'cause it'll give me time to think.

If I

(8)

Em⁷



Em(maj7)



Em



had the chance

I'd ask the world to dance.

And I'll be dancing with myself.

(8)

Em(maj7)



Em⁷



I'll be dancing with myself.

(8)

Em(maj7)



N.C.

so let's sink another drink

'cause it'll give me

time to think.

(8)

E^{6/9} F^{#m}

A-dim dom dah... A-dim dom

8^{vb}

B E^{6/9} B⁷ D.S. al Coda

dah... A-dim dom dah... A-dim dom...

♠ Coda B⁶ E/G[#] E F^{#m}

8^{vb}

B E⁶ E N.C.

8^{vb}

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

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

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

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

1. D^b $G^b \text{sus}^2$ D^b $G^b \text{sus}^2$ | 2. $C^b(\text{sus}^2)$ A^b

down. down. I'd soon - er

$B^b m$ $G^b \text{sus}^2$ A^b D^b/F $G^b \text{sus}^2$

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

A^b $B^b m$ $G^b \text{sus}^2$ A^b

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

D^b $G^b \text{sus}^2$ D^b D^b/C^b

down. Bring me down. Oh!

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

Don't Stop Believin'
Can't Fight This Feeling
Gold Digger
Take A Bow
Bust Your Windows
Taking Chances
Alone
Maybe This Time
Somebody To Love
Hate On Me
No Air
You Keep Me Hangin' On
Keep Holding On
Bust A Move
Sweet Caroline
Dancing With Myself
Defying Gravity

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Wise Publications
part of The Music Sales Group
AM1000450
www.musicsales.com

ISBN 978-1-84938-512-1



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