

the music
glee
season two volume 4

PIANO · VOCAL · GUITAR



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the music
glee
season two volume 4

PIANO . VOCAL . GUITAR

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ISBN 978-1-61780-581-3

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EMPIRE STATE OF MIND

Words and Music by ALICIA KEYS, SHAWN CARTER,
JANE'T SEWELL, ANGELA HUNTE, AL SHUCKBURGH,
BERT KEYES and SYLVIA ROBINSON

Moderate Hip-Hop

* N.C. F C/E

mf

Bbmaj7 Bbmaj7/F Bbmaj7

1. Yeah, yeah, I'm up at

F

Brook - lyn, now I'm down in Tri - bec - a, right next to De
2., 3. (See Rap lyrics)

C/E

Ni - ro, but I'll be hood for - ev - er. I'm the new Si -

* Recorded a half step higher.

B♭maj7



na - tra, and since I made it here, I can make it

B♭maj7/F



B♭maj7



an - y - where. Yeah, they love me ev - 'ry - where. I used to cop in

F



Har - lem, all of my Do - mi - ni - ca - nos, right there up on

C/E



Broad - way, brought me back to that Mc - Don - ald's. Took it to my

B♭maj7



stash spot, Five six - ty State Street, catch me in a

B♭maj7/F



B♭maj7



kitch - en like a Sim - mons whip - pin' pas - try. Cruis - ing down

F



C/E



Eighth Street, off - white Lex - us, driv - ing so slow, but B. K. is from Tex - as. Me, I'm up at

B♭maj7



Bed - Stuy, home of that boy Big - gie. Now I live on

Bbmaj7/F

Bbmaj7



Bill - board, and I brought my boys with me. Say "What up?" to

F



Ty Ty, still sip - ping Mai Tai, sit - ting court -

C/E



side, Knicks and Nets give me high - fives. Jig - ga, I be

Asus



spiked out, I can trip a ref - er - ee, tell by my



at - ti - tude that I most def - i - nite - ly from...
In New York,

B \flat maj7

con - crete jun - gle where dreams are made of, there's noth - ing you can't

F

do. Now you're in New York,

C **F** **C/E** **B \flat maj7**

these streets will make you feel brand - new, big lights will in - spi -

F

To Coda

C F C/E Bbmaj7

re you. Let's here it for New York, New York, New

1, 2 3

Bb/F Bb Bb/F Bb

York. Catch me at the York.

7

One hand in the air for the big city, street-lights, big dreams all looking pret-ty.

C Dm

7

No place in the world that can compare, put your light-ers in the air, ev-'ry-bod-y say -

Asus

D.S. al Coda

yeah, yeah, yeah, yeah. In New

CODA

B \flat /F B \flat F

York.

Rap Lyrics

2. Catch me at the X with OG at a Yankee game.
 Dude, I made the Yankee hat more famous than a Yankee can.
 You should know I bleed blue, but I ain't a crip though,
 But I got a gang of brothas walking with my clique though.

Welcome to the melting pot, corners where we selling rocks,
 Afrika bambaataa, home of the hip-hop,
 Yellow cab, gypsy cab, dollar cab, holla back,
 For foreigners it ain't for they act like they forgot how to act.

Eight million stories out there and they're naked.
 City, it's a pity half of y'all won't make it.
 Me, I gotta plug Special Ed, I got it made,
 If Jeezy's paying LeBron, I'm paying Dwyane Wade.

3 dice, Cee Lo, 3-Card Monte,
 Labor Day parade, rest in peace Bob Marley.
 Statue of Liberty, long live the World Trade,
 Long live the King, yo, I'm from the Empire State that's...

3. Lights is blinding, girls need blinders
 So they can step out of bounds quick.
 The sidelines is blind with casualties, who sip your life casually,
 Then gradually become worse. Don't bite the apple, Eve.

Caught up in the in-crowd, now you're in style,
 And in the winter gets cold, en vogue with your skin out.
 The city of sin is a pity on a whim,
 Good girls gone bad, the city's filled with them.

Mami took a bus trip, now she got her bust out,
 Everybody ride her, just like a bus route.
 Hail Mary to the city, you're a virgin,
 And Jesus can't save you, life starts when the church in.

Came here for school, graduated to the high life.
 Ball players, rap stars, addicted to the limelight.
 MD, MA got you feeling like a champion,
 The city never sleeps, better slip you a Ambien.

BILLIONAIRE

Words and Music by TRAVIS McCOY,
PHILIP LAWRENCE, BRUNO MARS
and ARI LEVINE

Moderate Reggae feel

A

C#7

I wan - na be a bil - lion - aire — so freak - in' bad, —

mf

F#m

E

buy all of the things I nev - er had.

A

C#7

I wan - na be on the cov - er of *Forbes* mag - a - zine, —

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F#m E

smil - in' next to O - prah and the Queen.

D E F#m

Oh, ev - 'ry time I close my eyes,

D E F#m

I see my name in shin - ing lights.

D E A E/G#

Yeah, a dif - f'rent cit - y ev - 'ry night. Oh,

F#m E D

I, I swear the world bet - ter pre - pare

C#7 N.C.

for when I'm a bil - lion - aire.

drum fill

A

Yeah, I would have a show like O - prah, I would be the host of.
ball with the Pres - i - dent, dunk - in' on his del - e - gates.

C#m

Ev - 'ry day Christ - mas, give Art - ie a wish list.
Then I com - pli - ment him on his po - lit - i - cal et - i - quette.

F#m

Toss I'd prob - 'ly pull an An - ge - li - na and Brad Pitt and a -
a cou - ple mil - li in the air just for the heck of it, but

E

dopt a bunch of ba - bies that ain't nev - er had shh... Give a -
keep the fives, twen - ties, tens and Bens com - plete - ly sep - a - rate.

A

way a few Mer - ce - des like, "Here, la - dy, have this," and,
Yeah, I be in a whole new tax brack - et.

C#m

last but not least, grant some - bod - y their last wish. It's
We in re - ces - sion, but let me take a crack at it.

F#m



been a cou - ple months that I been sin - gle. — So
I'll prob - 'ly take what - ev - er's left and just split it up

E



you can call me Art - ie Claus, mi - nus the Ho — Ho.
so ev - 'ry - bod - y that I love can have a cou - ple bucks.

A




Get it? — I'd prob - 'ly vis - it where Ka - tri - na hit
And not a sin - gle tum - my a - round — me would

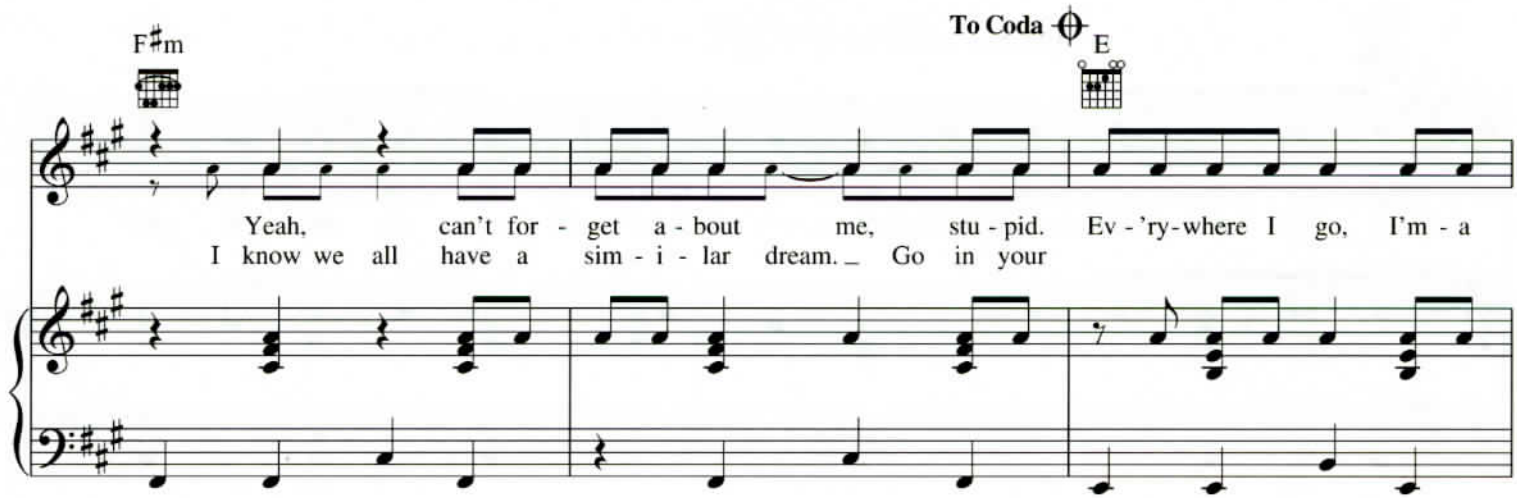
C#m



and darn sure do a lot more than FE - MA did.
know what hun - gry was, eat - in' good, sleep - in' sound - ly.

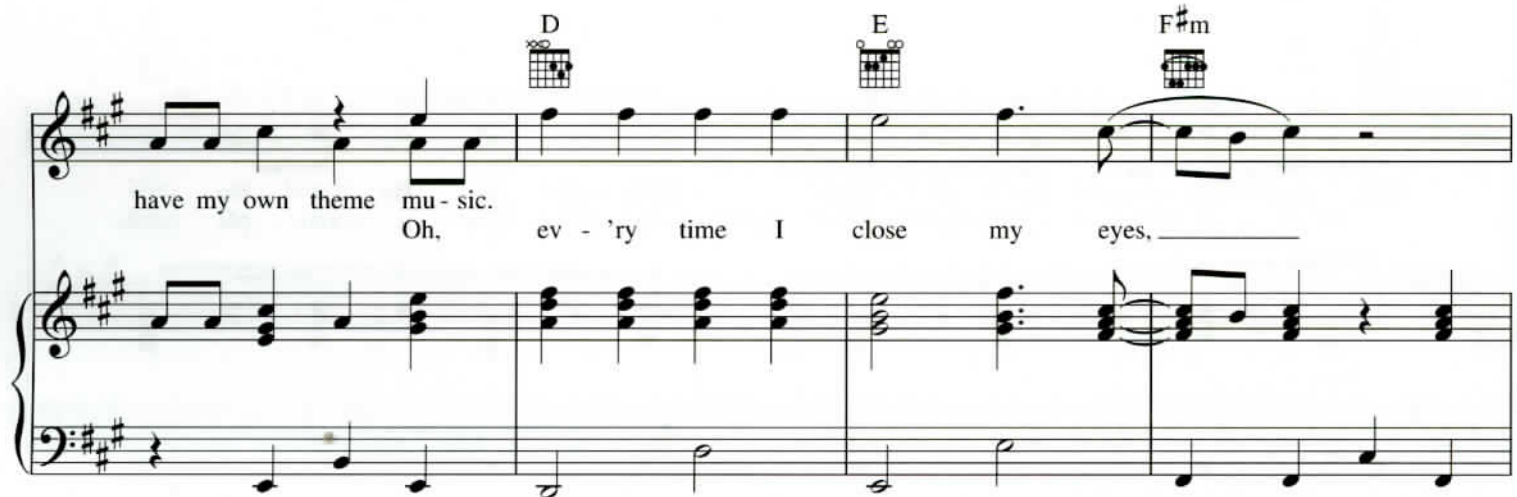
F#m

To Coda  E




Yeah, can't for - get a - bout me, stu - pid. Ev - 'ry-where I go, I'm - a
I know we all have a sim - i - lar dream. - Go in your

D E F#m



have my own theme mu - sic.
Oh, ev - 'ry time I close my eyes, _____

D E F#m



I see my name in shin - ing lights. _____

D E



Oh, _____ yeah, _____ a dif - f'rent cit - y ev - 'ry night. -

A E/G# F#m E D

Oh, I I swear the world

C#7

bet - ter pre - pare for when I'm a bil - lion - aire,

F#m Bm

oh, oh, when I'm a bil - lion - aire,

F#m Bm

D.S. al Coda

oh, oh, I be play - in' bas - ket -

CODA

E A
 pock-et, pull out — your wal-let, put it in the air and sing: I wan-na be a

C#7 F#m
 bil - lion - aire — so freak - in' bad, — buy all of the

E A
 things I nev - er had. I wan-na be on the cov-

C#7 F#m
 - er of *Forbes* mag - a - zine, — smil - in' next to

E N.C. D

O - prah and the Queen. Oh, ev - 'ry time I

E F#m D

close my eyes, I see my name in

E F#m D

shin - ing lights. Oh, yeah, a dif - f'rent cit -

E A E/G# F#m E D

- y ev - 'ry night. Oh, I, I swear the world



bet - ter pre - pare for when I'm a bil - lion - aire,



oh, oh, when I'm a bil - lion - aire,



oh, oh.



I want to be a bil - lion - aire so freak - in' bad.

rall.

ME AGAINST THE MUSIC

Words and Music by TERIUS NASH, CHRISTOPHER STEWART,
 DORIAN HARDNETT, GARY O'BRIEN, BRITNEY SPEARS,
 THABISO NKHEREANYE and MADONNA CICCONE

Moderate Dance beat

N.C.

All the peo - ple in the crowd grab a part - ner, take it down.

f

F#m

(Spoken:) *It's me against the music, uh, huh.* *It's just me, and me. Yeah.*

7

Come on, ooh.

Hey Brit - ney, are you read - y?

Uh - huh. Are you, uh?

And no — one cares. It's whip - pin' my hair, it's pull - in' my waist. —
We're al - most there. I'm feel - in' it bad and I can't — ex - plain. —

To hell — with stares. The sweat is drip - pin' all o - ver my face. —
My soul — is bare. My hips are mov - in' at a rap - id pace. —

And no one's there. I'm the on - ly one danc - in' up in this place. —
 Ba - by, feel it burn from the tip of my toes, run - nin' through my veins. —

To - night I'm here. Feel the beat of the drum, got - ta get with that bass. — } I'm
 And now's your turn. Let me see what you got, don't hes - i - tate. — }

up a - gainst the speak - er try'n' to take on the mu - sic. It's like a

com - pe - ti - tion, me a - gainst the beat. I wan - na get in a zone. —

I wan- na get in a zone. — If you

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

real - ly wan - na bat - tle, sad - dle up and get your rhy - thm. Try'n' to

The second system continues the musical score. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

hit it, chic - a - ta. In a min - ute, I'm a take a you on. —

The third system continues the musical score. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

I'm a take a you on, — hey, hey, hey.

N.C.

The fourth system concludes the musical score. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains the same rhythmic pattern as the first system. The system ends with the instruction "N.C." (No Chords).

F#m



All my peo - ple on the floor, let me see you dance. Let me see ya.

All my peo - ple want - in' more, let me see you dance. I wan - na see ya.

All my peo - ple round and round, let me see you dance. Let me see ya.

All my peo - ple in the crowd, let me see you dance. I wan - na see ya.

1

N.C.

How would you like a friend - ly com - pe - ti - tion? Let's take on the song. —
Let's

take on the song. — Let's take on your song. — It's

you and me, ba - by, we're the mu - sic. Time to par - ty all night long. —

— (All night long.) — All night long. —

2

Bm F#m/A

Get on the floor. Ba - by, lose con - trol.

C#7/G# C# Bm

Just work your bod - y and let it go. If you wan - na par - ty

F#m/A C#7/G# D A/C# Bm C#7 To Coda

just grab some - bod - y. Hey, Brit - ney, we can dance all night long.

N.C.

Hey, Brit - ney, you say you wan - na lose — con - trol.

F#m

Come o - ver here, I got some-thin' to show ya. Sex - y la - dy,

I'd rath - er see you bare — your soul. If you

F#m

N.C.

think you're so hot, bet - ter show me what you got. All my peo - ple in the crowd,

let me see you dance. Come on, Brit - ney, lose con - trol.

N.C.

D.S. al Coda

Grab a part - ner, take it down.

CODA

N.C.

All my peo - ple on the floor,

let me see you dance. Let me see ya. All my peo - ple want - in' more,

let me see you dance. I wan - na see ya. All my peo - ple round and round,

let me see you dance. Let me see ya. All my peo - ple in the crowd,

F#m

let me see you dance. I wan - na see ya. All my peo - ple in the crowd,

let me see you dance. Come on, Brit - ney, take it down. Make the mu - sic dance.

All my peo - ple round and round, par - ty all night long.

Come on, Brit - ney, lose con - trol. Grab a part - ner, take it down.

STRONGER

Words and Music by MARTIN SANDBERG
and RAMI YACOB

Moderately (♩ = 108)

F#m



Ooh, — hey, — — — — — yeah. — — — — —

mf

F#m



Hush, just stop. There's noth - ing you can
strong - er — — — — — than I ev - er thought that

D5



C#5



F#5



do or say. (Ba - by.) — — — — — I've had e - nough. — — — — —
I could be. (Ba - by.) — — — — — I used to go — — — — — with the

D C#5

I'm not your prop - er - ty as from to - day. (Ba - by.) —
 flow, did - n't real - ly care 'bout me.

Bm C#7sus F#m E5

You might think that I _____ won't make _____ it on my own. —
 You might think that I _____ can't take _____ it, but you're wrong. —

D E F#m

But now I'm _____ } strong - er _____ than yes - ter - day. —
 'Cause now I'm _____ }

D E F#m A D

Now it's noth - ing but _____ my way. _____ My lone - li - ness _____ ain't kill -

Bm A E

1 C#7sus C#7 2 C#7sus C#7

- ing me no more. I'm I'm

F#5 N.C.

strong er. Oh, come on, now.

Oh, yeah. Here I go, on my own.

I don't need no-bod - y, bet - ter off a - lone.

F#m



Here I go, _____ on my own — now.

D



Bsus



I don't need no - bod - y, not an - y - bod - y.

B



F#m



D



Here I go. _____

Bsus



B



F#m



Al - right. _____

D Bsus B N.C.

Here I go. —

This system contains the first two measures of the piece. The guitar part starts with a D chord, followed by a Bsus chord, and then a B chord. The vocal line begins with the lyrics 'Here I go.' The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

D E F#m D

Strong - er than yes - ter - day. — It's noth - ing but

The second system covers measures three and four. The guitar part uses D, E, F#m, and D chords. The vocal line continues with 'Strong - er than yes - ter - day. It's noth - ing but'. The piano accompaniment continues with a steady rhythm.

E F#m E A D

my way. — My lone - li - ness —

The third system covers measures five and six. The guitar part uses E, F#m, E, A, and D chords. The vocal line continues with 'my way. My lone - li - ness'. The piano accompaniment continues with a steady rhythm.

Bm A E C#7sus C#7

— ain't kill - ing me — no more. — I'm —

The fourth system covers measures seven and eight. The guitar part uses Bm, A, E, C#7sus, and C#7 chords. The vocal line concludes with '— ain't kill - ing me — no more. I'm'. The piano accompaniment continues with a steady rhythm.

D E F#m

strong - er — than yes - ter - day. —

D E F#m A D

Now it's noth - ing but — my way. — My lone - li - ness — ain't kill -

Bm A E

- ing me — no more. — Now I'm —

2 E C#7sus C#7 F#5

I'm — strong - er. —

TOXIC

Words and Music by CATHY DENNIS,
CHRISTIAN KARLSSON, PONTUS WINNBERG
and HENRIK JONBACK

Moderately fast

N.C.

ff

Cm

Ba - by, can't you see
There's no es - cape.

I'm call - in'.
I can't - wait.

Eb

A guy like you
I need a hit.

should wear a warn - in'.
Ba - by, give me it.

It's dan - ger - ous,
You're dan - ger - ous,

G  Cm 


I'm fall - in'.
I'm lov - in' it.



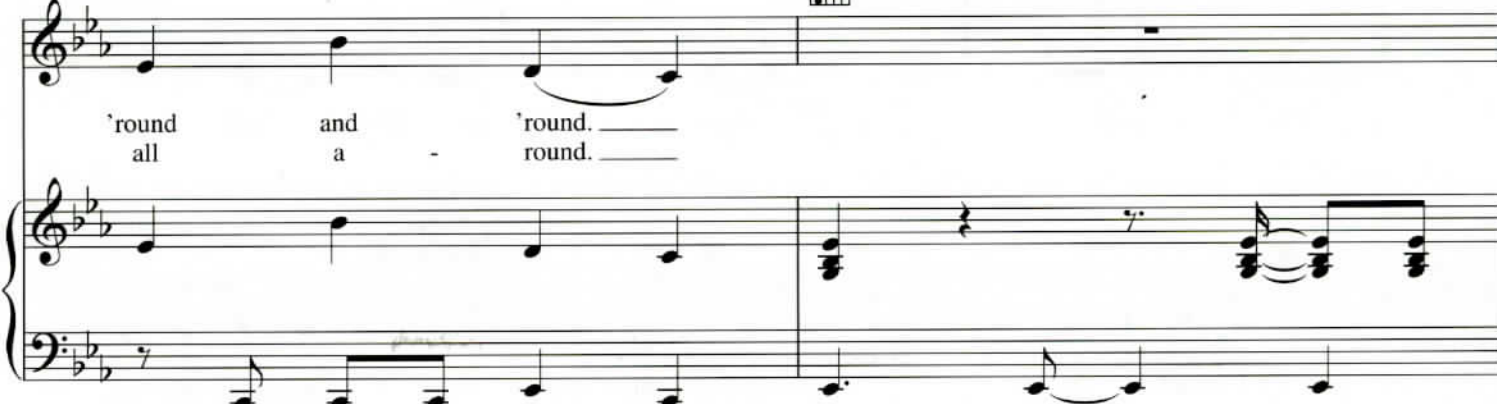
Cm 

Too high, can't come down. — { Los - in' my head, spin - nin'
It's in the air and it's



Eb 

'round all and a 'round. —
all a - round. —



G  Cm 

Do you feel me now? } Ooh, the
Can you feel me now? }



Cm Eb7 D7

taste of your lips. I'm on a ride. You're tox - ic,

Db7 Cm Eb7

I'm slip - pin' un - der. Ooh, the taste of a poi - son par - a - dise. I'm ad -

Ab7 G Db Cm

dict - ed to you. Don't you know that you're tox - ic?

Eb7 D7 Db7

And I love what you do. Don't you know that you're tox - ic?

To Coda

Cm Eb7 Ab7

This system contains the first three measures of the piece. The guitar part features chords Cm (3fr), Eb7, and Ab7 (4fr). The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

G Db N.C. Cm

It's get - tin' late to give you up.

This system contains the next three measures. The guitar part has chords G, Db, and Cm (3fr), with a measure of N.C. (No Chords). The piano accompaniment continues with a similar texture.

Eb

I took a sip from a dev - il's cup. Slow - ly,

This system contains the next three measures. The guitar part has an Eb (3fr) chord. The piano accompaniment features a more active right hand melody.

G Cm N.C. D.S. al Coda

it's tak - ing o - ver me.

This system contains the final three measures. The guitar part has chords G and Cm (3fr), followed by a measure of N.C. and a final measure marked "D.S. al Coda". The piano accompaniment concludes with a final chord.

CODA ϕ $A\flat 7$ G N.C. Cm

Don't you know that you're tox - ic? Taste of your lips, I'm

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Don't you know that you're tox - ic? Taste of your lips, I'm". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for $A\flat 7$, G , and Cm are provided above the staff. A "CODA" symbol and a "N.C." (Natural Chord) instruction are also present.

$E\flat 7$ $D7$ $D\flat 7$

on a ride. You're tox - ic, I'm slip - pin' un - der. Ooh, the

The second system continues the musical score. The vocal line has a whole rest, then the lyrics "on a ride. You're tox - ic, I'm slip - pin' un - der. Ooh, the". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord diagrams for $E\flat 7$, $D7$, and $D\flat 7$ are shown above the staff.

Cm $E\flat 7$ $A\flat 7$

taste of a poi - son par - a - dise. I'm ad - dict - ed to you. Don't you

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line has a whole rest, then the lyrics "taste of a poi - son par - a - dise. I'm ad - dict - ed to you. Don't you". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord diagrams for Cm , $E\flat 7$, and $A\flat 7$ are shown above the staff.

1 G $D\flat$ Cm $E\flat 7$

know that you're tox - ic? Ooh, the taste of your lips, I'm on a ride.

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line has a whole rest, then the lyrics "know that you're tox - ic? Ooh, the taste of your lips, I'm on a ride.". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord diagrams for G , $D\flat$, Cm , and $E\flat 7$ are shown above the staff. A first ending bracket labeled "1" is present.

2

G Db Cm

know that you're tox - ic? In - tox - i - cate me now,

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major with a key signature of two flats (Bb, Eb). It starts with a measure rest, followed by the lyrics 'know that you're tox - ic?'. A double bar line with repeat dots follows. The second part of the system continues with 'In - tox - i - cate me now,'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Chord diagrams for G, Db, and Cm are provided above the vocal line.

Eb7 D7 Db7

with your lov - in' now. I think I'm read - y now. I think I'm read - y now.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'with your lov - in' now. I think I'm read - y now. I think I'm read - y now.' The piano accompaniment continues with chords and moving lines. Chord diagrams for Eb7, D7, and Db7 are provided above the vocal line.

Cm Eb7 Ab7

In - tox - i - cate me now, with your lov - in' now. I think I'm read - y now.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'In - tox - i - cate me now, with your lov - in' now. I think I'm read - y now.' The piano accompaniment continues with chords and moving lines. Chord diagrams for Cm, Eb7, and Ab7 are provided above the vocal line.

1 2

G5 G5 Db5 Cm

I think I'm read - y now.

rit.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a measure rest, followed by 'I think I'm read - y now.' The piano accompaniment continues with chords and moving lines. Chord diagrams for G5, G5, Db5, and Cm are provided above the vocal line. A 'rit.' (ritardando) marking is present in the piano part. The system ends with a double bar line.

THE ONLY EXCEPTION

Words and Music by HAYLEY WILLIAMS
and JOSH FARRO

Slowly ♩ = 48

B

Musical notation for the first system, featuring a piano accompaniment in B major with a mezzo-forte (*mf*) dynamic. The piece is in 6/8 time and marked "Slowly" with a tempo of ♩ = 48. The notation consists of a grand staff with treble and bass clefs. The right hand plays a series of chords in a descending sequence, while the left hand provides a simple bass line.

F#m6

Emaj7

Musical notation for the second system, featuring a piano accompaniment with chords F#m6 and Emaj7. The notation continues the descending chord sequence from the first system, with the right hand playing chords and the left hand providing a bass line.

B

Musical notation for the third system, featuring a piano accompaniment in B major. The notation continues the descending chord sequence, with the right hand playing chords and the left hand providing a bass line.

F#m6

Emaj7

Musical notation for the fourth system, featuring a piano accompaniment with chords F#m6 and Emaj7. The notation concludes the descending chord sequence, with the right hand playing chords and the left hand providing a bass line.

Verse 1 (sing 1st time only):

B F#m6

1. When I was youn - ger, I saw my dad - dy cry _____ and curse at the wind...

Verse 2 (sing 2nd time only):

(2.) may - be I know some - where deep in my soul _____ that love nev - er lasts...

Emaj7 B

— He broke his own heart, and I watched as he tried to re -

And we've got to find _____ oth - er ways _____ to make it a - lone...

F#m6 Emaj7 B

as - sem - ble it. _____ And my ma - ma swore that she

— or keep a straight face. And I've al - ways lived like

1. *To Next Strain* | 2.
Emaj7 Emaj7

ist. But, dar - lin', _____ be - cause none of it was ev - er worth the risk. Well,

Chorus:

B

(sing harmony 2nd time)

you are _____ the on - ly ex - cep - tion. Well,

F#m6 Emaj7

you are _____ the on - ly ex - cep - tion. Well,

B

you are _____ the on - ly ex - cep - tion. Well,

1.

F#m6 Emaj7

you are the on - ly ex - cep - tion.

2.

B Emaj7

2. Well, on - ly ex - cep - tion.

C#m9 B F#

C#m9 B F#

I've got a

Bridge:

C#m9

tight grip on re - al - i - ty, but I can't let

B **F#**

go of what's in front of me here. I know you're

C#m9

leav - ing in the morn - ing when you wake up. Leave me

B **F#**

with some kind of proof it's not a dream. Oh.

Emaj9

Musical notation for the first system. The top staff is a treble clef with a whole note chord. The piano accompaniment consists of a bass line and chords in the right hand.

Chorus:

B

Musical notation for the second system. It includes a vocal melody line with lyrics: "You are the only exception." and piano accompaniment. A note in the vocal line is marked with a fermata and the instruction "(sing harmony 2nd time)".

F#m6

Emaj7

Musical notation for the third system. It includes a vocal melody line with lyrics: "You are the only exception." and piano accompaniment. The system is divided into two measures by a double bar line.

B

Musical notation for the fourth system. It includes a vocal melody line with lyrics: "You are the only exception. Well," and piano accompaniment. The system is divided into two measures by a double bar line.

1.

F#m6 Emaj7

you are the on - ly ex - cep - tion.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'you' on a dotted line, followed by a quarter note 'are' on a dotted line, and then a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has four sharps (F#, C#, G#, D#).

2.

F#m6 Emaj7 A

you are the on - ly ex - cep - tion. And I'm on my —

Detailed description: This system contains measures 3 through 5. Measure 3 has a long note for 'you' and 'are'. Measure 4 continues with 'the on - ly ex - cep - tion.' Measure 5 begins with 'And I'm on my —'. The piano accompaniment continues with similar patterns, and the right hand introduces a new melodic line in measure 5. The key signature remains F#m6.

Emaj7 B

way to be - liev - ing. Oh, and —

Detailed description: This system contains measures 6 through 8. Measure 6 has 'way to be - liev - ing.' with a long note. Measure 7 has a quarter rest. Measure 8 begins with 'Oh, and —'. The piano accompaniment features a more active eighth-note pattern in the right hand. The key signature remains F#m6.

A Emaj7 B

I'm on my way to be - liev - ing.

mp

Detailed description: This system contains measures 9 through 11. Measure 9 has 'I'm on my way to be - liev - ing.' with a long note. Measure 10 has a quarter rest. Measure 11 ends with a fermata. The piano accompaniment features a steady eighth-note bass line. The key signature remains F#m6. A dynamic marking of *mp* is present in the first measure.

I WANT TO HOLD YOUR HAND

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Gentle Folk

Guitar chords: G(add2), D, Em

Yeah, I'll _____ tell you _____ some-thing I think you'll un-der-

mp

Guitar chords: Bm, Gsus2, G, D6, D, D#dim

- stand. When I _____ say that _____ some-thing,

Guitar chords: Em, Bm, C, Dsus

I want to hold your hand. I want to hold your

G Em C D G

hand. I want to hold your hand. Oh

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics: "hand. I want to hold your hand. Oh". The second line is a piano accompaniment with a treble and bass clef. Above the first line, guitar chords are indicated: G, Em, C, D, and G. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

D

please. say to me

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with lyrics: "please. say to me". The second line is a piano accompaniment. A guitar chord 'D' is indicated above the first line. The piano accompaniment continues with a consistent bass line and treble accompaniment.

Em Bm G

you'll let me be your man. And please say

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics: "you'll let me be your man. And please say". The second line is a piano accompaniment. Guitar chords 'Em', 'Bm', and 'G' are indicated above the first line. The piano accompaniment maintains the same rhythmic pattern.

D Em

to me you'll let me hold your

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics: "to me you'll let me hold your". The second line is a piano accompaniment. Guitar chords 'D' and 'Em' are indicated above the first line. The piano accompaniment concludes the piece with the same accompaniment style.

Bm C D

hand. Now, — let me hold your

G Em C D G

hand. — I — want to hold your — hand.

Dm G C

And when I touch you — I feel — hap - py in -

A5 Dm G

side. It's such a feel - ing — that — my — love, —

C D C D C

I can't hide, I can't hide, I can't

This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C, D, C, D, and C are shown above the staff.

D G

hide. _____ Yeah, you've _____ got that _____

mp sub.

This system contains measures 3 and 4. The vocal line continues with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for D and G are shown above the staff. The dynamic marking *mp sub.* is present in the piano part.

D Em

_____ some - thing, I think you un - der -

This system contains measures 5 and 6. The vocal line continues with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for D and Em are shown above the staff.

Bm G

- stand. When I _____ feel that _____

This system contains measures 7 and 8. The vocal line continues with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Bm and G are shown above the staff.

D Em

— some - thing, I want to hold your hand. —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by a quarter note 'some', a quarter note 'thing', and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. Chord diagrams for D and Em are provided above the staff.

Bm C D

I — want to hold your

Detailed description: This system contains measures 3 and 4. The vocal line has a whole note rest in measure 3, followed by a quarter note 'I', a quarter note 'want', a quarter note 'to', a quarter note 'hold', and a quarter note 'your'. The piano accompaniment continues with the eighth-note bass line and a melody of eighth notes. Chord diagrams for Bm, C, and D are provided above the staff.

G Em C D

hand. — I — want to hold your —

Detailed description: This system contains measures 5 and 6. The vocal line has a whole note rest in measure 5, followed by a quarter note 'I', a quarter note 'want', a quarter note 'to', a quarter note 'hold', and a quarter note 'your'. The piano accompaniment continues with the eighth-note bass line and a melody of eighth notes. Chord diagrams for G, Em, C, and D are provided above the staff.

B C D N.C.

— hand. — I — want to hold your hand.

freely

Detailed description: This system contains measures 7 and 8. The vocal line has a whole note rest in measure 7, followed by a quarter note 'I', a quarter note 'want', a quarter note 'to', a quarter note 'hold', a quarter note 'your', and a quarter note 'hand.'. The piano accompaniment continues with the eighth-note bass line and a melody of eighth notes. Chord diagrams for B, C, D, and N.C. are provided above the staff. The word 'freely' is written below the piano part in measure 7.

ONE OF US

Words and Music by
ERIC BAZILIAN

Slowly, moving

G#m Esus2 B F#5

mf

G#m Esus2 B F#5 B F#5 N.C.

G#m Esus2 B F#5 G#m Esus2

B F#5 B F#5 G#m E

If God had a name, _
God had a face, _

B F#5 G#m E B F#5

what would it be? And would you call it to His face if you were faced with Him in
 what would it look like? And would you want to see if see-ing meant that you would

G#m E B F#5 G#m E

all His glo-ry? What would you ask if you had just one ques-tion?
 have to be-lieve in things like heav-en and in Je-sus and the saints and

B F#5 Emaj7 Emaj9 F#sus F#

all the proph-ets? } And, yeah, yeah, God is great.

Emaj7 Emaj9 F#5 Emaj7 Emaj9

Yeah, yeah, God is good. Yeah, yeah,

F#sus F# G#m Esus2 B F#5

yeah, yeah, yeah. What if God was one of us, just a

G#m Esus2 B F#5 G#m Esus2

slob like one of us, just a stran - ger on the bus -

B F#5 G#m Esus2

1 B F#5

— trying to make His way — home? — If

2 B F#5 G#m Esus2 B F#5

Just trying to make His way — home, — back up to heav - en all a -

G#m

Esus2

B

F#

G#m

Esus2

lone. No - bod - y call - ing on the phone,

B

F#

Emaj7

F#6

'cept for the Pope may - be in _____ Rome. _

Emaj7

F#6

Emaj7

Emaj9

F#5

Yeah, yeah, God is _____ great.

Emaj7

Emaj9

F#5

Emaj7

Emaj9

Yeah, yeah, God is _____ good. Yeah, yeah,

F#sus F# G#m Esus2 B F#5

yeah, yeah, yeah. What if God was one of us, just a

The first system of music features a vocal line with lyrics and a piano accompaniment. The guitar chords are F#sus, F#, G#m, Esus2, B, and F#5. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

G#m Esus2 B F#5 G#m Esus2

slob like one of us, just a stran-ger on the bus -

The second system continues the vocal line and piano accompaniment. The guitar chords are G#m, Esus2, B, F#5, G#m, and Esus2. The piano accompaniment continues with chords and moving lines.

B F# G#m Esus2 B F#5

— trying to make His way — home, — just trying to make His way —

The third system continues the vocal line and piano accompaniment. The guitar chords are B, F#, G#m, Esus2, B, and F#5. The piano accompaniment continues with chords and moving lines.

G#m Esus2 B F# G#m Esus2

— home, — just like a ho-ly roll-ing stone? —

The fourth system concludes the vocal line and piano accompaniment. The guitar chords are G#m, Esus2, B, F#, G#m, and Esus2. The piano accompaniment continues with chords and moving lines.

B F# G#m Esus2

Back up to heav - en all a - lone,

B F# E(add9) Esus2

just trying to make His way _____ home. _

E(add9) Esus2

No - bod - y call - ing on the phone,

'cept for the Pope may - be in Rome.

RIVER DEEP - MOUNTAIN HIGH

Words and Music by JEFF BARRY,
ELLIE GREENWICH and PHIL SPECTOR

Fast and steady

N.C.

E \flat

When I was a lit - tle girl, I had a rag - pup -

- doll, the on - ly doll I've ev - er owned. -
- py that al - ways fol - lowed you a - round? -

B \flat

Now, I
Well, I'm



love you just the way I loved that rag - doll,
gon - na be as faith - ful as that pup - py.



but on - ly now — my love — has grown. —
You know I'll nev - er let — you down. —



And it gets strong - er — in ev - 'ry way, —
'Cause it grows strong - er — like a riv - er flows, —



and it gets deep - er,
and it gets big - ger,

B \flat

let me say, — and it gets high -
and heav - en knows, — and it gets sweet -

F B \flat

- er, — day as by day. }
- er, ba - by, as it grows. }

♩ Ab

Do I love — you, my oh my? —

B \flat

Riv - er deep, —

moun - tain high.

If I lost you, would I cry?

Oh, how I love you, ba - by,

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

To Coda \oplus N.C.

When you

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by two eighth notes: 'When' and 'you'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

E^b
x 0 2 3 3 1

2

were a young boy, did ba - by.

The second system includes a guitar chord diagram for an E-flat major chord (x 0 2 3 3 1) with a first fret barre (1fr) indicated. The system is marked with a '2' above the staff, indicating a second ending. The vocal line continues with the lyrics 'were a young boy, did ba - by.' The piano accompaniment features a more complex texture with chords and moving lines in both hands.

N.C.

The third system is labeled 'N.C.' (No Chords). It shows a piano accompaniment with a rhythmic pattern of eighth notes and rests in both the right and left hands.

I love you, ba - by like a flow -

(L.H.)

The fourth system continues the piano accompaniment and includes a vocal line with the lyrics 'I love you, ba - by like a flow -'. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line in the left hand, with a '(L.H.)' label pointing to the left hand part.

er loves the spring; — and I love you, ba -

by, like the rob - in loves to sing. —

I love you, ba - by, like a school - boy loves his

pie; and I love you, ba - by, riv - er deep



and moun-tain high.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "and moun-tain high." The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

D.S. al Coda

The second system is a piano accompaniment section. It features a treble staff with chords and a bass staff with a rhythmic pattern of eighth notes. The section concludes with a double bar line.

CODA

ba - by.

The CODA section includes a vocal line and piano accompaniment. The vocal line has the lyrics "ba - by." and features a long note with a fermata. The piano accompaniment includes a treble staff with chords and a bass staff with a long note and a fermata. The section ends with a double bar line.

The final system is a piano accompaniment section. It features a treble staff with a melodic line and a bass staff with a simple accompaniment. The section concludes with a double bar line.

LUCKY





Words and Music by JASON MRAZ,
COLBIE CAILLAT and TIMOTHY FAGAN

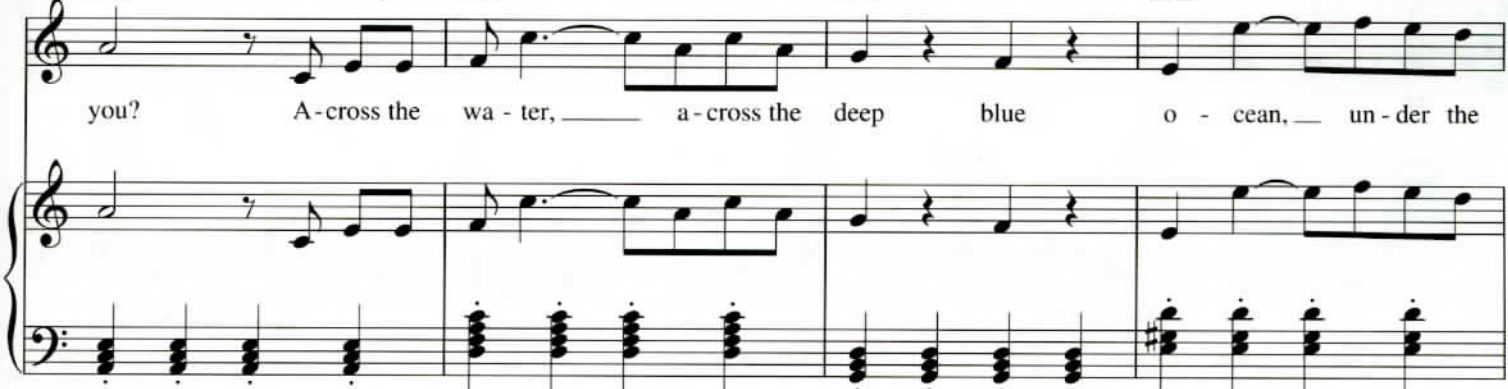
Moderately bright (♩ = ♩³)

C  C 







Do you hear me talk-ing to

Am  Dm7  G  E7 



you? A-cross the wa-ter, a-cross the deep blue o-cean, un-der the

Am  Dm7  G  C 



o-pen sky. Oh my, ba-by, I'm try-ing. Boy, I hear you in my

Am Dm7 G G/F

dreams, I feel your wis - per a - cross the sea. I keep you

E7 Am Dm7 G G#dim

with me in my heart. You make it eas - i - er when life gets hard.

Am Dm7 G

Luck - y I'm in love with my best friend, luck - y to have

C G(add4)/B Am Dm7 Gsus

been where I have been. Luck - y to be com - ing home a - gain.



Oo, oo.



They don't know how long it takes, wait-ing for a
 (They don't know how long it takes, wait-ing for a



love like this. Ev - 'ry time we say good - bye, I wish we had
 love like this. Ev - 'ry time we say good - bye, I wish we had)



one more kiss. I'll wait for you, I prom - ise you I will.



I'm _____ luck-y I'm in _____ love with my best friend, _____ } luck-y to have _____
 (D.S.) Luck-y I'm in _____ love with my best friend, _____ }

*Substitute half rest on D.S.



_____ been where I have been. _____ Luck-y to be com - ing home _____ a - gain. _____



N.C.



_____ Luck - y we're in _____ love in ev - 'ry way, _____



_____ luck - y to have _____ stayed where we have stayed. _____ Luck - y to be _____

Dm7 **Gsus** **To Coda** **G** **C**

com - ing home — some - day. — — — — — And so I'm sail - ing through the —

— sea to an is - land — — — — — where we'll meet. — — — — — You'll hear the

mu - sic — — — — — fill the air; I'll put a flow - er — — — — — in your hair. — — — — — Though the

breez - es — — — — — through the trees — — — — — move so pret - ty, you're all I see. — — — — — As the

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The vocal line is written in a single treble clef, and the piano accompaniment is written in grand staff (treble and bass clefs). Chord diagrams are placed above the vocal line, and lyrics are written below it. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system includes a 'To Coda' instruction. The second system includes a 'Coda' symbol. The third system includes a 'Coda' symbol. The fourth system includes a 'Coda' symbol.



world keeps spin - ning 'round, you hold ³ me right - here, right now.

CODA



Oo, _____



oo. _____ Oo, _____



oo. _____ Oo. _____

ONE LOVE

Words and Music by
BOB MARLEY

Relaxed Reggae beat

Bb F Eb

mf

Detailed description: This block shows the piano introduction for the song. It consists of two staves: a treble clef staff with chords and a bass clef staff with a rhythmic bass line. The key signature is B-flat major (two flats). The time signature is 4/4. The introduction is marked with a mezzo-forte (*mf*) dynamic. Chord diagrams for Bb, F, and Eb are provided above the treble staff. The bass line features a characteristic reggae 'one drop' rhythm.

F F7 Bb F

One love, _ one heart. _

Detailed description: This block contains the first line of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). Chord diagrams for F, F7, Bb, and F are shown above the vocal staff. The lyrics are 'One love, _ one heart. _'. The piano accompaniment continues the reggae rhythm from the introduction.

Let's get to - geth - er and feel all right. { Hear the chil - dren
As it was in the be -
I'm plead - ing to _

Detailed description: This block contains the second line of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. Chord diagrams for Eb, Bb, F, and Bb are shown above the vocal staff. The lyrics are 'Let's get to - geth - er and feel all right. { Hear the chil - dren As it was in the be - I'm plead - ing to _'. The piano accompaniment continues the reggae rhythm.

To Coda ⊕

cry - ing. (One love.) _ Hear the chil - dren cry - ing. (One heart.) _ Say - in', }
gin - ning, (One love.) _ so shall it be in the end. _ (One heart.) _ Al - right, } "Give
man - kind. (One love.) _ Oh, Lord. _ (One heart.) _ Whoa. }

Detailed description: This block contains the final line of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. A chord diagram for F is shown above the vocal staff. The lyrics are 'cry - ing. (One love.) _ Hear the chil - dren cry - ing. (One heart.) _ Say - in', } gin - ning, (One love.) _ so shall it be in the end. _ (One heart.) _ Al - right, } "Give man - kind. (One love.) _ Oh, Lord. _ (One heart.) _ Whoa. }'. The piano accompaniment continues the reggae rhythm. The section ends with a 'To Coda' symbol.

thanks and praise to the Lord and ³I will feel all right." Say - in',

"Let's get to - geth - er and feel all right." { Whoa, whoa, whoa, whoa.
 One more thing.

Let them all pass all their dirt - y re - marks. (One
 Let's get to - geth - er to fight this Ho - ly Ar - ma - ged - don, (One

love.) There is one ques - tion I'd real - ly love to ask. (One
 love.) so when the Man comes there will be no, no doom. (One

Gm Eb Bb

heart.) Is there a place for the hope-less sin-ner who has
 song.) Have pit-y on those whose chanc- es grow thin-ner. There ain't

Gm Eb F Bb

hurt all man-kind just to save his own? Be-lieve me.
 no hid-ing place from the

2 Eb F Bb D.S. al Coda

Fa-ther of Cre-a-tion. Say-in',

CODA Eb/Bb Bb

thanks and praise to the Lord and I will

F Bb Eb Bb F Bb Repeat and Fade

feel all right." Let's get to-geth-er and feel all right. "Give

TEENAGE DREAM

Words and Music by LUKASZ GOTTWALD,
MAX MARTIN, BENJAMIN LEVIN,
BONNIE MCKEE and KATY PERRY

Moderate Dance beat

mf

E \flat **E \flat sus2**

E \flat **E \flat sus2**

E \flat **E \flat sus2** **E \flat**

E \flat sus2 **E \flat** **E \flat sus2**

You think I'm pret - ty with - out an - y make - up on, —

— you think I'm fun - ny when I tell the punch - line wrong. — I know you get me, so

I let my walls _ come down, — down. —

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. Each system includes a piano accompaniment (left and right hands) and a vocal line. The piano accompaniment features a steady bass line of eighth notes and a treble line of eighth notes. The vocal line is in a soprano register. Chord diagrams for Eb and Eb sus2 are provided above the vocal line. The lyrics are: 'You think I'm pret - ty with - out an - y make - up on, — you think I'm fun - ny when I tell the punch - line wrong. — I know you get me, so I let my walls _ come down, — down. —'. The piece ends with a double bar line.

A \flat maj7

Cm

B \flat sus

Be - fore you met me, I was all right — but things —
 We drove to Ca - li and got drunk on — the beach, —

A \flat maj7

Cm

B \flat susA \flat maj7

Cm



— were kind of heav - y. You brought me to life. — Now, ev - 'ry Feb - ru - a - ry,
 — got a mo - tel and built a fort out — of sheets. — I fi - n'ly found you,

B \flat susA \flat maj7

Cm

B \flat sus

you'll be my val - en - tine, — val - en - tine. — Let's go
 my miss - ing puz - zle piece. — I'm com - plete. —

A \flat maj7

Cm

B \flat susA \flat maj7

Cm



all the way — to - night; no re - grets, — just love. —

B \flat sus A \flat maj7 Cm B \flat sus

We can dance un - til we die, you and I

A \flat maj7 Cm B \flat sus A \flat maj7 Cm





will be young for - ev - er. You make me

B \flat sus A \flat maj7 Cm B \flat sus


feel like I'm liv - ing a teen - age dream, the way you turn me on.






A \flat maj7 Cm B \flat sus A \flat maj7 Cm

I can't sleep. Let's run a - way and don't ev - er look back, don't











ev - er look back. My heart — stops when you look at me.














Just one — touch, now ba - by, I be - lieve this is — real.









So take a chance and don't ev - er look back, don't ev - er look back.



ev - er look back.
 I'm - a get your heart rac - ing in my skin - tight — jeans, be your



Abmaj7 Cm Bbsus Abmaj7 Cm

teen - age dream to - night. — Let you put your hands on — me in my

To Coda

Bbsus Abmaj7 Cm Bbsus

skin - tight — jeans, be your teen - age dream to - night. —

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

Ab Cm Bbsus Ab Cm Bbsus

You...

CODA

Abmaj7 Cm Bbsus Abmaj9

teen - age dream to - night. —

FORGET YOU

Words and Music by BRUNO MARS,
ARI LEVINE, PHILIP LAWRENCE,
THOMAS CALLAWAY and BRODY BROWN

Up-tempo Soul

D **E** **G** **D**

mf

I see you driv - in' 'round town_ with the guy I love, _ and I'm like, _

for - get you. I guess the change in my pock - et _

was - n't e - nough. _ I'm like, for - get you and for - get _ him, too. _ Said if

D **E** **G** **D**

E G

I _____ was rich - er, I'd still _____ be wit' _____ ya.

D

Ha, now ain't that some shh..? (Ain't that some shh..?) And al - though there's

E G Gm D To Coda

pain in my chest, - I still wish you the best - with a for - get you. _____

E

{ Yeah, I'm sor - ry I can't af - ford a Fer -
Now I know that I had to bor -

G D

ra - ri, but that don't mean I can't get you there. —
 - row, beg and steal — and lie and cheat —

E

I guess she's an X - box and I'm more an A -
 try - in' to keep ya, try - in' to

G D

tar - i, but the way you play your game ain't fair. —
 please ya. 'Cause — be - ing in love — with your ass ain't cheap. }

E

I pit - y the fool — that

falls in love with you, — oh, oh. (Oh, shh..., he's a gold - dig - ger.)

G D

Well. (Just thought you should know, yeah.) Ooh, — I've

E

got some news for you, — ha ha. (Spoken:) Yeah, go and run and tell (Spoken:) Ooh, I'm gonna

G D

1 2

your little girlfriend. See you hate you right now. See you

D.S. al Coda

CODA

F#m

Now, ba - by, ba - by, ba - by, why you

Bm

Em

wan - na, wan - na hurt me so bad? (So bad, so bad,

A

F#m

F#7

so bad.) I tried to tell my ma - ma, but she

Bm



A/C#

Bm/D


B/D#



E7

told me, "This is one for your dad." (Your dad, Yes, she your dad,


A  E7 




did. your dad.) — And I'm like (Uh,) why,




G  Gmaj7/A 

(uh,) why, (uh,) why, _____



Bm7  A/C#  Bm/D  B7/D#  E7  Gmaj7 

ba - by? _____ I love you, I still love _____



A 

you. _____ Oh, _____ I see you



driv - in' 'round town _____ with the guy I _____ love, _____ oh, _____

E

G

_____ for - get you. _____ I guess the

D



change in my pock - et _____ was - n't e - nough. _____ I'm like

E

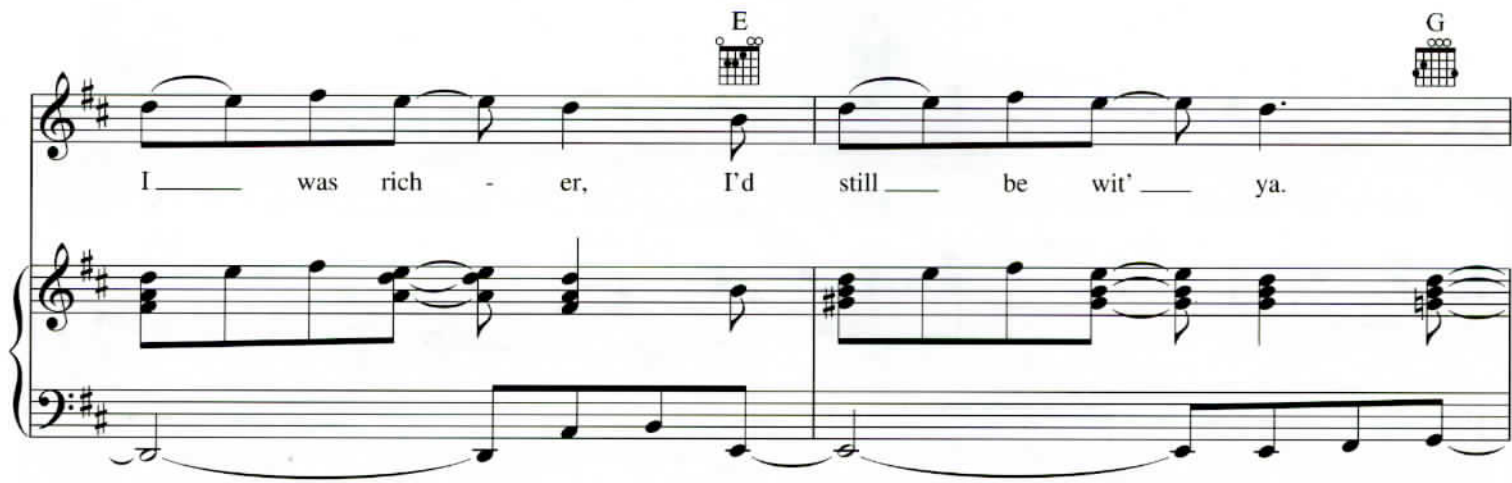
G


for - get you and for - get _____ him, too. _____ Said if

D

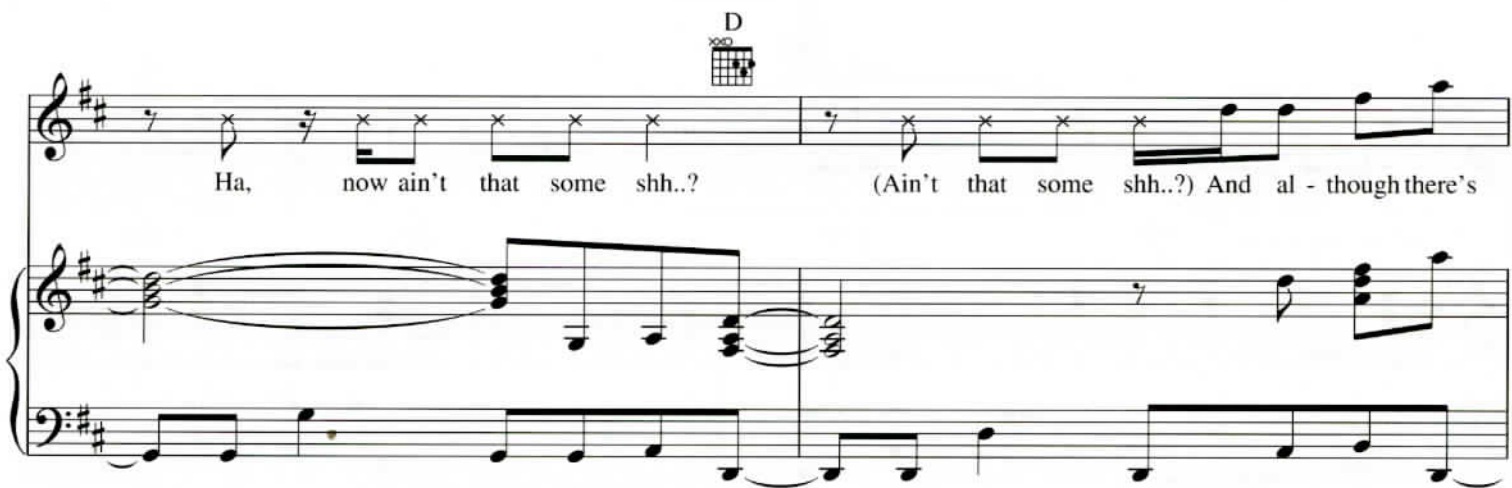
E  G 

I _____ was rich - er, I'd still _____ be wit' _____ ya.



D 

Ha, now ain't that some shh..? (Ain't that some shh..?) And al - though there's



E  G 

pain in my chest, _____ I still wish you the best _____ with a



Gm  D 

for - get you. _____



MARRY YOU

Words and Music by BRUNO MARS,
ARI LEVINE and PHILIP LAWRENCE

Moderately fast

First system of piano accompaniment. Treble clef, 4/4 time. Chords: F (first system), Gm (second system). Dynamics: *mf*. The bass line consists of a steady eighth-note accompaniment.

Second system of piano accompaniment. Treble clef, 4/4 time. Chords: F (first system), Bb (second system). Dynamics: *mf*. Includes a repeat sign and a first ending bracket. The bass line continues with eighth notes.

Third system of piano accompaniment. Treble clef, 4/4 time. Chords: F (first system), Gm (second system). Dynamics: *mf*. Includes a repeat sign and a first ending bracket. The bass line continues with eighth notes.

Male: It's a beau-ti-ful night. _

We're look - ing for some - thing dumb to do. _

* Male lead vocals sung one octave lower than written.

B \flat

Hey, ba - by, I think I wan - na mar - ry you. —

F

(1.) *Female:* Is it the look in your eyes, —
 (2., 3.) *Both:* Is it the look in your eyes, —

Gm

or is it this danc - ing juice? — Who cares, —

B \flat

To Coda \oplus F

— ba - by; I think I wan - na mar - ry you. —

Well, I know this lit - tle chap - el on the boul - e - vard. We can
I'll go get a ring; let the choir - bells - sing, like, -

Gm Bb

go, _____ no one will know. _____
"Ooh." _____ So, what - you wan - na do? _____

F



Male: Oh, come on, _____ girl. _____ Female: Who
Male: Let's just run, _____ girl. _____

cares if we're trashed, got a pock - et full of cash we can
Both: If we wake up and we wan - na break up, that's _____

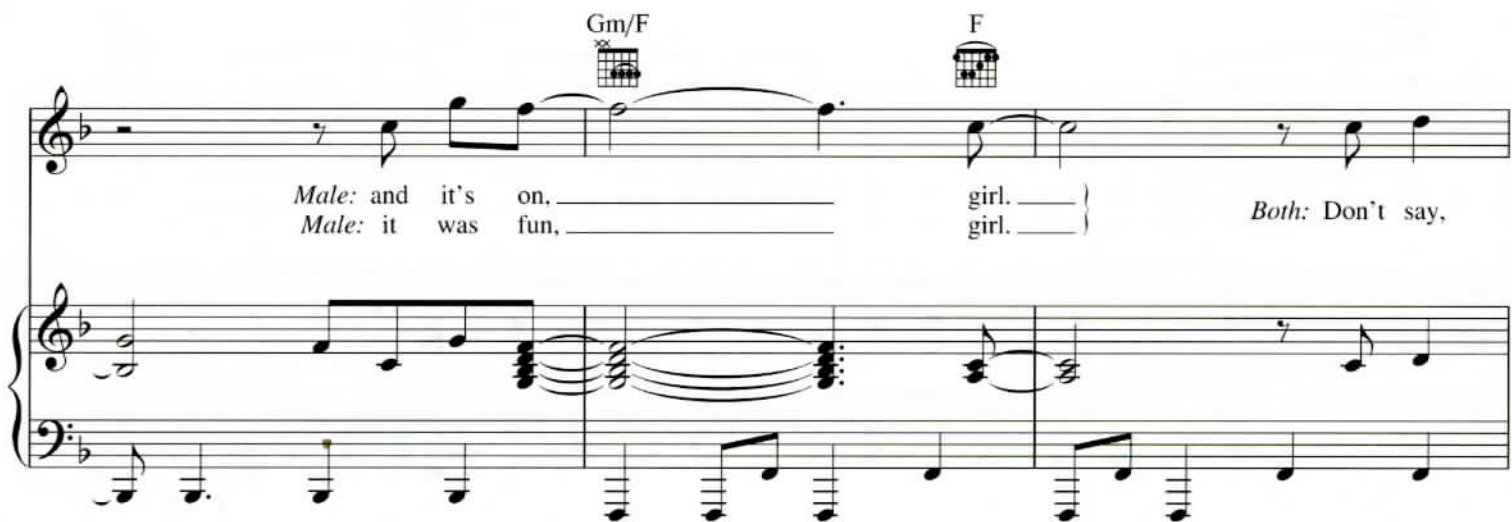
Gm  Bb 

Both: blow. _____ Shots of Pa - trón _____
cool. _____ No, I _____ won't blame you; _____



Gm/F  F 

Male: and it's on, _____ girl. _____ } Both: Don't say,
Male: it was fun, _____ girl. _____ }



"No, no, no, no, no." _____ Just say,



Gm  Bb 

"Yeah, yeah, yeah, yeah, yeah," _____ and we'll go, go, go, go, go, -



1 F

Male: if you're read - y like I'm read -

2 F

- y. (Continue both:) 'Cause it's a - y like I'm read -

D.S. al Coda

- y. (Continue both:) 'Cause it's a

CODA F

Male: Just say, — "I do."

Gm



Bb



Tell — me right now, ba - by.

Tell — me right now, ba - by. Ba - by, just say, — "I do." —

by, *Both:* oh, — 'cause it's a beau - ti - ful night. —

Gm



We're look - ing for some-thing dumb to do. — Hey, ba -

Bb

F

- by, I think I wan - na mar - ry you. _____

Is it the look in your eyes, _ or is it this

Gm

Bb

danc - ing juice? _ Who cares, _ ba - by; I

F

think I wan - na mar - ry you. _____

SWAY

(Quien Sera)

English Words by NORMAN GIMBEL
Spanish Words and Music by PABLO BELTRAN RUIZ

Moderately

f

mf

f

When ma - rim - ba rhy - thms start to play, dance with me,

make me sway. — Like the la - zy o - cean hugs the shore,

hold me close, sway me more. — Like a flow - er bend - ing

Ebm E E9 Ebm

Fdim7 Bb7 Fdim7 Bb7

Ebm B9#11 B9 Bb9

B9#11 B9 Bb7b9 Ebm6 Bb7b9 Ebm6

The musical score is written in E-flat major (three flats) and 4/4 time. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a more active treble line with chords and arpeggios. Chord diagrams for guitar are provided above the vocal line for each measure. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The tempo is marked 'Moderately'.

Fdim7 Bb7 Fdim7 Bb7 Ebm

in the breeze, bend with me, sway with ease. _

Instrumental

B9#11 B9 Bb9 B9#11 B9 Bb7b9

When we dance you have a way with me, stay with me,

Ebm6 Bb7b9 Ebm6 Gb6/Bb Adim7 Db7/Ab Db7

sway with me. *Instrumental ends* } Oth-er danc - ers may be on the floor, dear, but my eyes will

Gb Bb7 Fdim7 Bb7

see on - ly you. On - ly you have that mag - ic tech - nique, when we sway I grow

E^bm B⁹ B^b7^b9 E^bm Fdim⁷ B^b7

weak. I can hear the sound of vi - o - lins,

Fdim⁷ B^b7 E^bm

long be - fore it be - gins. — Make me thrill as on - ly

B⁹#11 B⁹ B^b9 B⁹#11 B⁹ B^b7^b9

you know how, sway me smooth, sway me now. —

E^bm

1 E^bm⁶ B^b7^b9 E^bm⁶ E^bm B Fm⁷b⁵ E^bm

2

— sway me now. —

JUST THE WAY YOU ARE

Words and Music by BRUNO MARS,
ARI LEVINE, PHILIP LAWRENCE,
KHARI CAIN and KHALIL WALTON

Moderate Hip-Hop groove



Ahh, _____

mp



ahh, _____ ahh. _____



Oh, _____ her eyes, _ her eyes _ make the

Cm7

stars look _ like they're _ not shin - in'. Her hair, _ her hair _ falls per - fect - ly _ with - out _ her try - in'.

Detailed description: This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of two flats (Bb, Eb) and a 7/8 time signature. The lyrics are: "stars look _ like they're _ not shin - in'. Her hair, _ her hair _ falls per - fect - ly _ with - out _ her try - in'." The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A Cm7 chord diagram is shown above the first measure of the vocal line.

Eb/Ab

She's so beau - ti - ful, _ and I tell her ev - 'ry _ day. _

Eb

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics: "She's so beau - ti - ful, _ and I tell her ev - 'ry _ day. _". The piano accompaniment continues. Chord diagrams for Eb/Ab and Eb are shown above the first and fifth measures of the vocal line, respectively.

Yeah. I know, _ I know _ when I com - pli - ment _ her, she won't be - lieve _ me.

Detailed description: This system contains the third line of music. The vocal line has the lyrics: "Yeah. I know, _ I know _ when I com - pli - ment _ her, she won't be - lieve _ me." The piano accompaniment continues.

Cm7

And it's so, _ it's so _ sad to think that she _ don't see _ what I _ see.

Detailed description: This system contains the final line of music. The vocal line has the lyrics: "And it's so, _ it's so _ sad to think that she _ don't see _ what I _ see." The piano accompaniment continues. A Cm7 chord diagram is shown above the first measure of the vocal line.

E_b/A_b  **E_b** 

But ev'ry time she asks me, "Do I look o - kay?" I say: —



Cm7 

When I see your face, — there's not a thing — that I — would change, —



E_b/A_b 

— 'cause you're a - maz - ing — just — the way — you are. —



E_b 

— And when you smile, —



Cm7



the whole world stops — and stares — for a while, — 'cause, girl, you're a - maz -

Eb/Ab



Eb



To Coda

- ing — just — the way — you are. —

Yeah. — Her lips, — her lips, — I could kiss them all — day if — she'd let me.

Cm7



Eb/Ab



Her laugh, — her laugh, — she hates but I — think it's — so sex - y. She's so beau - ti - ful, —

E_b

and I tell her ev - 'ry — day. Oh, you

Cm7

know, you know, you know I'd nev-er ask you to change. — If per-fect's what you're search-in' for then

E_b/A_b

just stay the same. — So — don't e - ven both - er ask - in' if —

E_b

— you look — o - kay. — You know I'll say: — When I see your face, —

D.S. al Coda

CODA

The way — you are, — the way — you are. —

Cm7



Eb/Ab



Girl, you're a - maz - ing — just —

Eb



— the way — you are. — When I see your face, —

Cm7



there's not a thing — that I — would change, — 'cause you're a - maz -

Eb/Ab



Eb



ing just the way you are.

And when you smile, the whole world stops

Cm7



Eb/Ab



and stares for a while, 'cause, girl, you're a-maz-ing just

Eb



the way you are. Yeah.

VALERIE

Words and Music by SEAN PAYNE,
DAVID McCABE, ABIGAIL HARDING,
BOYAN CHOWDHURY and RUSSELL PRITCHARD

Up-beat Soul

N.C.

mp

The first system of the piano introduction is in 4/4 time with a key signature of one flat (Bb). The right hand contains whole rests, while the left hand plays a rhythmic pattern of eighth notes: Bb2, Gb2, Ab2, Bb2, Ab2, Gb2, F2.

The second system continues the piano introduction. The right hand remains silent. The left hand continues with eighth notes: F2, Eb2, D2, C2, Bb1, Ab1, Gb1, F1.

Well, some - times I go out -

The third system features the vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line begins with a whole rest, followed by a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The piano accompaniment continues with eighth notes: F1, Eb1, D1, C1, Bb0, Ab0, Gb0, F0. A fermata is placed over the vocal line at the end of the system. A dynamic marking 'F' is placed above the vocal line.

by my - self and I look a - cross the wa -

The fourth system continues the vocal and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The piano accompaniment continues with eighth notes: F0, Eb0, D0, C0, Bb-1, Ab-1, Gb-1, F-1.

Gm



ter.

The first system of music features a vocal line starting with a half note G4, followed by a quarter rest, and then a dotted quarter note G4. The piano accompaniment consists of a bass line with a steady eighth-note pattern and a treble line with chords and occasional eighth notes.

F



And I think of all the things — what you're do -

The second system continues the vocal line with the lyrics "And I think of all the things — what you're do -". The piano accompaniment maintains its rhythmic pattern, with the treble line providing harmonic support through chords.

Gm



in', and in my head — I paint a pic - ture.

The third system features the lyrics "in', and in my head — I paint a pic - ture.". The vocal line has a melodic contour that rises and then falls. The piano accompaniment continues with the same rhythmic and harmonic structure.

'Cause

The fourth system shows the vocal line with the lyrics "'Cause". The piano accompaniment concludes the phrase with a final chord in the treble and a sustained bass line.


B♭maj7  **Am7** 

since I've come on home, — well, my bod - y's been a mess. —



B♭maj7 


— And I've missed — your gin - ger hair — and the way —



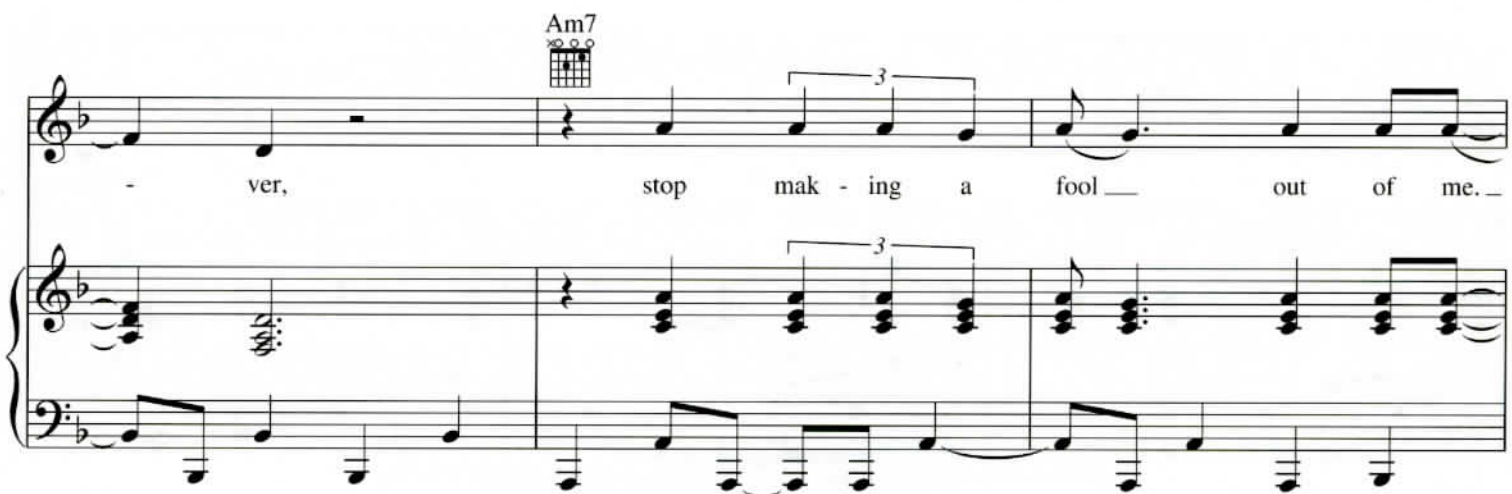
Am7  **B♭maj7** 

— you like to dress. — A - won't you come on o -



Am7 

— ver, stop mak - ing a fool — out of me. —




C



A - why don't you come on o -

First system of musical notation. The vocal line (treble clef) begins with a C major chord diagram (x032110) and a melodic line. The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords. The lyrics "A - why don't you come on o -" are written below the vocal line.

F



ver, Val e - rie?

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment continues with chords and bass line. The lyrics "ver, Val e - rie?" are written below the vocal line.

Gm



Val - e - rie.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment continues with chords and bass line. The lyrics "Val - e - rie." are written below the vocal line.

(Why don't you come on o - ver?) Val

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment continues with chords and bass line. The lyrics "(Why don't you come on o - ver?) Val" are written below the vocal line.

F

e - rie.

This system features a vocal line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. A guitar chord diagram for F major is shown above the first measure. The piano accompaniment consists of a right hand with a half note G4 and a left hand with a half note G3.

Gm

Val - e - rie.

This system features a vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. A guitar chord diagram for G minor is shown above the first measure. The piano accompaniment continues with a right hand of quarter notes G4, A4, Bb4, and C5, and a left hand of quarter notes G3, F3, E3, and D3.

To Coda ⊕

F

(Why don't you come on o - ver?) Did you have to go to jail, -

This system features a vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. A guitar chord diagram for F major is shown above the first measure. The piano accompaniment continues with a right hand of quarter notes G4, A4, Bb4, and C5, and a left hand of quarter notes G3, F3, E3, and D3.

— put your house all up for sale? — Did you get a good

This system features a vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with a right hand of quarter notes G4, A4, Bb4, and C5, and a left hand of quarter notes G3, F3, E3, and D3.

Gm



law - yer? _____ (Law - yer.) _____

F



_____ I hope you did - n't catch a tan, _____ I hope you'll

Gm



find the right man _____ who'll fix it for you. _____

_____ (Fix it for you?) _____ Now, are you

F

shop - ping an - y - where, _____ changed the col - or of your hair, -

Gm

_____ and are you bus - y? _____ (Are _____ you

F

bus - y?) _____ And did you have to pay _____ that fine -

_____ that you were dodg - ing all the time? _____ Are you still

Gm



D.S. al Coda

diz - zy? _____ (Are you still _____ diz - zy, diz - zy, diz - zy?) Well,

CODA

F



ver?) Well, some - times I go out _____

_____ by my - self _____ and I look a - cross _____ the wa -

Gm



ter.

F

And I think of all the things — what you're do -

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. A guitar chord diagram for F major is shown above the vocal staff. The lyrics are: "And I think of all the things — what you're do -".

Gm

in', and in my head — I paint a pic - ture.

This system contains the second two staves of music. A guitar chord diagram for G minor is shown above the vocal staff. The lyrics are: "in', and in my head — I paint a pic - ture.".

'Cause

This system contains the third two staves of music. The lyrics are: "'Cause".

Bbmaj7

since I've come on home, — well, my bod - y's been a mess. —

This system contains the final two staves of music. It includes guitar chord diagrams for Bb major 7 and A minor 7. The lyrics are: "since I've come on home, — well, my bod - y's been a mess. —".

Bbmaj7



And I've missed your gin - ger hair and the way -

Am7



you like to dress.

Bbmaj7



A - won't you come on o -

Am7



ver, stop mak - ing a fool out of me.

C



A - why don't you come on o -

F

ver, Val e - rie?

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'ver,' followed by a half note 'Val' and a half note 'e - rie?'. A guitar chord diagram for F major is shown above the vocal staff. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

Gm

Val - e - rie.

Detailed description: This system contains the next two measures. The vocal line has a whole note rest, followed by a half note 'Val - e - rie.' and a half note rest. A guitar chord diagram for G minor is shown above the vocal staff. The piano accompaniment continues with similar harmonic support.

1 - 3

(Why don't you come on o - ver?) Val -

Detailed description: This system contains the next two measures. The vocal line has a whole note rest, followed by a half note '(Why don't you come on o - ver?)' and a half note 'Val -'. The piano accompaniment features a more active right hand with eighth notes.

4

F

ver?) Val e - rie.

Detailed description: This system contains the final two measures. The vocal line has a whole note rest, followed by a half note 'ver?) Val' and a half note 'e - rie.'. A guitar chord diagram for F major is shown above the vocal staff. The piano accompaniment concludes with sustained chords in the right hand and a simple bass line in the left hand.

(I've Had)
THE TIME OF MY LIFE
 from DIRTY DANCING

Words and Music by FRANKE PREVITE,
 JOHN DeNICOLA and DONALD MARKOWITZ

Moderately



Male: Now I've had the time of my life. — No, I

mf



nev - er felt — like this be - fore. Yes, I swear it's the truth, — and I



owe it all to you. —
 Female: 'Cause I've had the time of my life, — and I

E

owe it all to you.

D/E

Male: I've been wait-ing for so long; now I've

E

fi - n'ly found some-one to stand by me. Female: We saw the

D/E

writ - ing on the wall as we felt this mag - i - cal fan - ta -

E



sy. _____ *Both: Now with*

D/E



pas - sion in our eyes _____ there's no way we could dis - guise it se - cret -

E



ly. _____ So we

D/E



take each oth - er's hand _____ 'cause we seem to un - der - stand the ur - gen -

E  A 




cy. *Male:* Just — re - mem - ber, *Female:* you're the



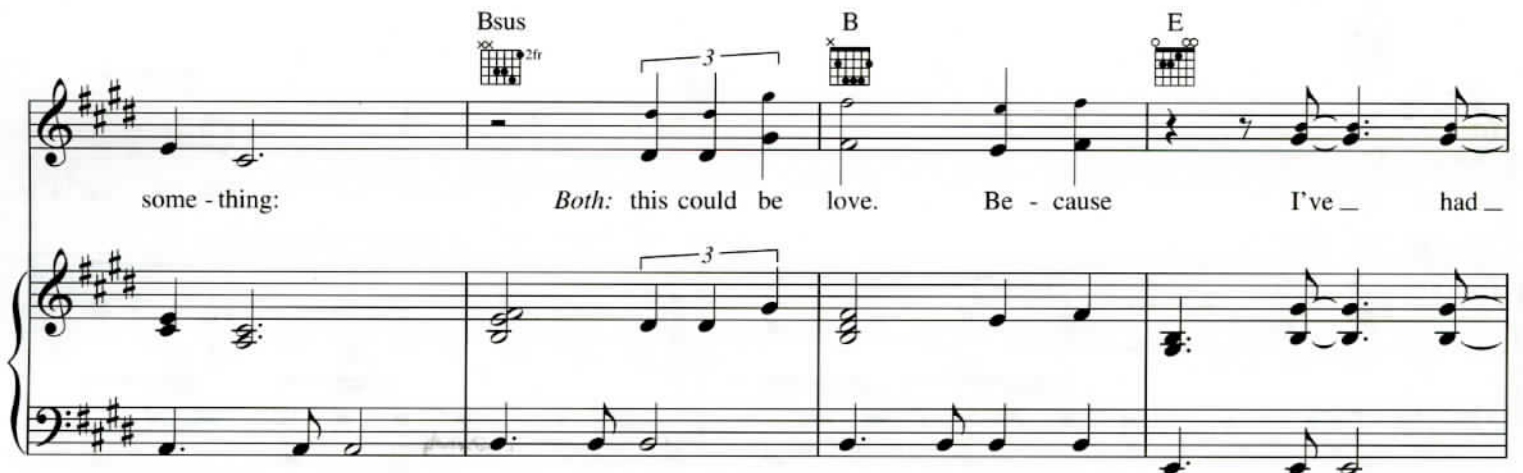
G  A 



one thing *Male:* I can't get e - nough — of. *Female:* So I'll tell you



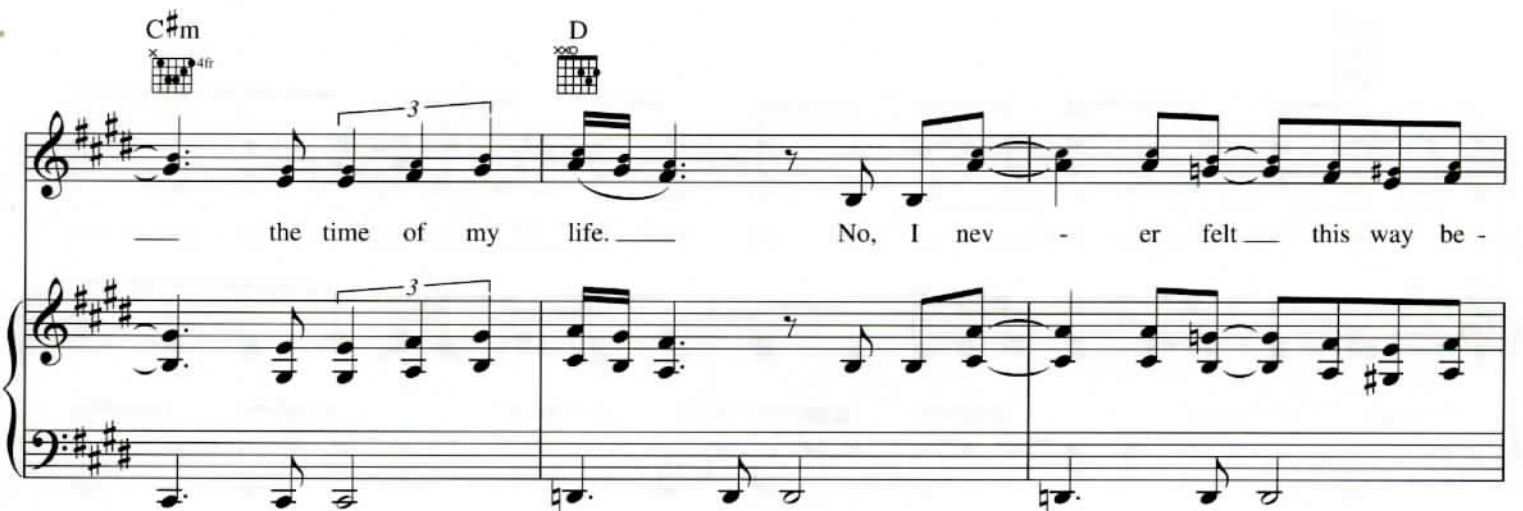
Bsus  B  E 

some - thing: *Both:* this could be love. Be - cause I've — had —



C#m  D 

— the time of my life. — No, I nev - er felt — this way be -





fore. Yes, I swear it's the truth, _____ and I owe it all to you. _____



Male: Hey, ba - by.



Female: With my bod - y and soul, _____ I want you



more than you'll ev - er know. . . *Male:* So we'll

D/E

E

just let it go; — don't be a - fraid to lose con - trol. —

D/E

Female: Yes, I know what's on — your mind when you say stay with me to-

E

A

night. — *Male:* Stay — with me. Just re - mem - ber, you're the

G

A

one thing — *Female:* I — can't get e - nough of. *Male:* So I'll tell you

some - thing: _ *Both:* this could be love. Be - cause I've I've _ had -

Bsus **B** **E**

had the time of my life. _ No, I nev - er felt _ this way be -
had the time of my life. _ And I've searched through ev - 'ry o - pen

C#m **D**

fore. Yes, I swear it's the truth, _ and I
door till I've found the truth, _ and I

E **C#m** **D**

owe it all to you. _ 'Cause - owe it all to you. _

1 **F#m** **A/B** **2** **A/B** **E**

D/E



NC.

Male: Now

E



C#m7



Dsus2



D



I've
Female: I've

had the time of my life.

No, I

E



C#m7



nev - er felt — this way be - fore.

Yes, I swear it's the

Female: Nev - er felt this way.

Dsus2 D N.C. F#

truth, — and I owe it all to you. — I've I've

cresc.
3

mf

D#m E

had the time of my life. — No, I nev - er felt — this way be -
had the time of my life. — And I've searched through ev - 'ry o - pen

3

F# D#m E

fore. Yes, I swear it's the truth, — and I
door till I've found the — truth, — and I

Repeat and Fade	Optional Ending
G#m	G#m
B/C#	B/C#
F#	F#

owe it all to you. — 'Cause — owe it all to you. —
owe it all to you. — 'Cause —

Empire State of Mind
Billionaire
Me Against the Music
Stronger
Toxic
The Only Exception
I Want to Hold Your Hand
One of Us
River Deep - Mountain High
Lucky
One Love
Teenage Dream
Forget You
Marry You
Sway (Quien Sera)
Just the Way You Are
Valerie
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ISBN 978-1-61780-581-3



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