

ROUND AND ROUND

Words and Music by JACOB KASHER HINDLIN,
FEFE DOBSON, KEVIN RUDOLF,
ANDREW BOLOOKI and JEFF HALAVACS

Pop

Chords: Dm, C/E, F, C/E, Bb, C, Dm, C/E, F

Round and round. Round and round.

mf

Chords: C/E, Bb, C, Dm7, C/E, F, C/E, Bb, C, Dm7

Round and round.

Chords: C/E, F, C/E, Bb

Round and round.

Dm



Bb



You see me stand - ing there and act like you don't know me.

Dm



Bb



But last night you were call - ing me, say - ing you want me.

Dm



Bb



Oh, why you al - ways make me feel like I'm the one that's cra - zy.

Dm



Bb



You feel my heart rac - ing, my, my heart rac - ing.

Dm7

C/E F

C/E Bb

C Dm7

C/E F

Boy, I need you here with me, we can't

C/E Bb

C Dm7

C/E F

C/E Bb

C Dm7

go on this way. I'm falling hard for you,

C/E F

C/E Bb

Dm7

all I can say... We're going round and round, we're

F

Bb

Dm7

F

Bb

nev - er gon - na stop. Go - ing round and round, we'll nev - er get where we're go - ing.



 Round and round, well you're gon - na miss me 'cause I'm get - ting diz - zy go - ing

To Coda 



 round and round and round. You tried to pull me close and whis - per in my ear. —



 You al - ways told me lies, I cried out all my tears. _ I pushed my feel - ings to the

D.S. al Coda



 side but then you bring them back. _ Br - bring them back. _ now you've got me sing - ing...

CODA

D5





round.

Love me or love me — not, I'm star - ing at the — clock.

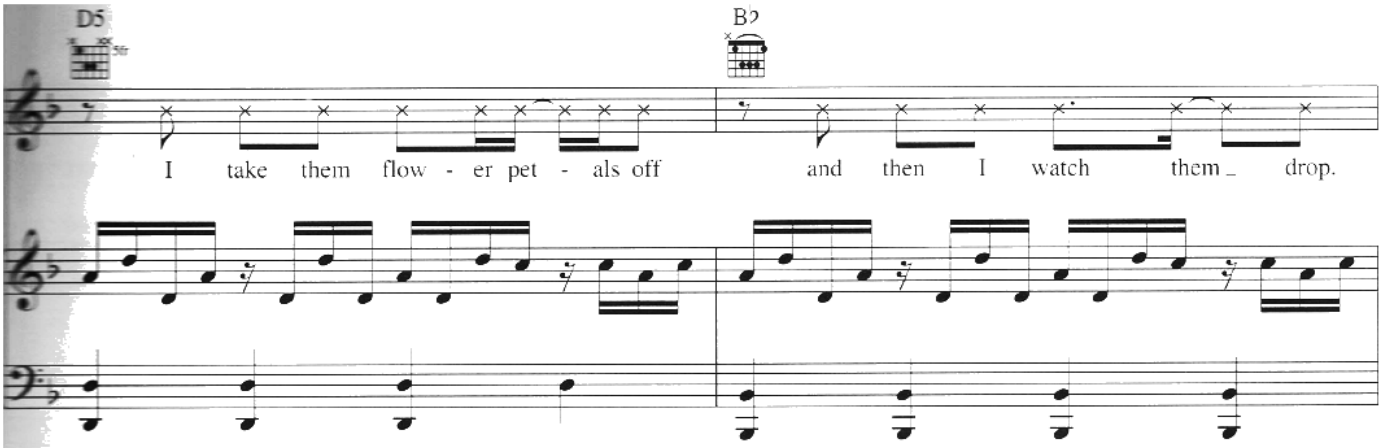
I take them flow - er pet - als off and then I watch them — drop.










Love me or love me — not, I'm star - ing at the — clock.

B \flat C

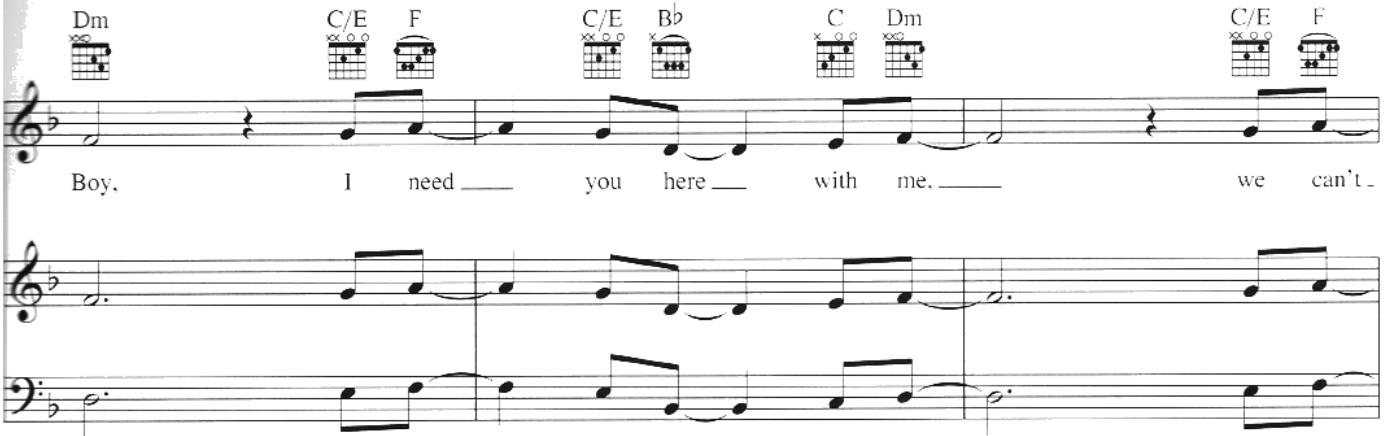
D5  B♭ 











I take them flow - er pet - als off and then I watch them _ drop.



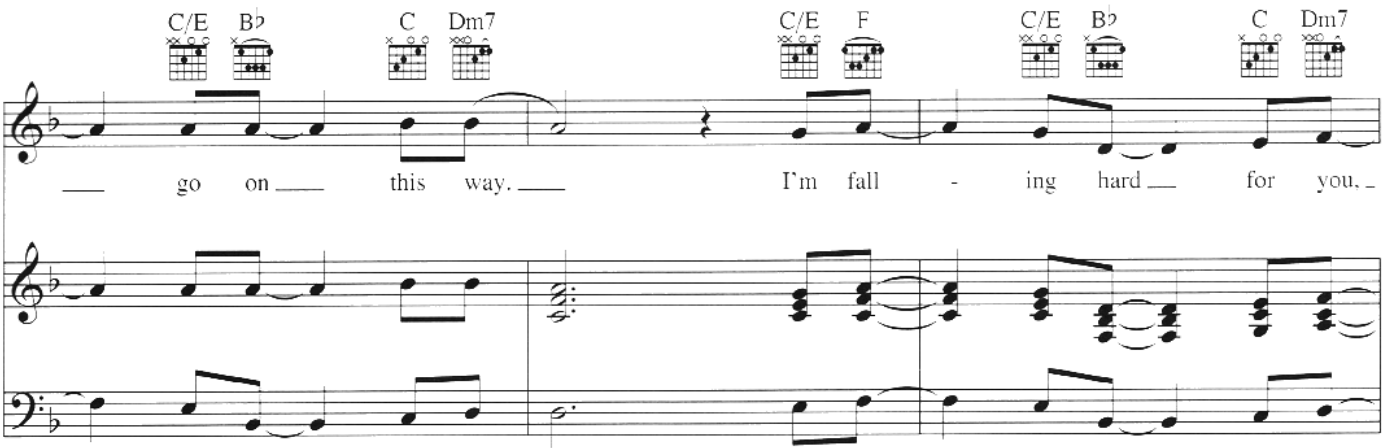
Dm  C/E  F  C/E  B♭  C  Dm  C/E  F 





Boy, I need ___ you here ___ with me, ___ we can't _



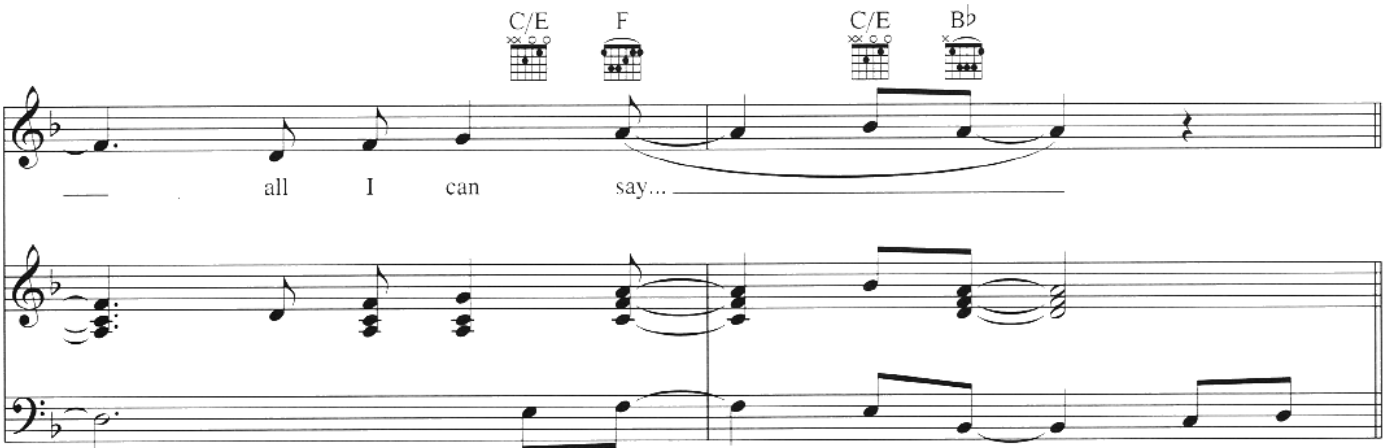
C/E  B♭  C  Dm7  C/E  F  C/E  B♭  C  Dm7 

___ go on ___ this way. ___ I'm fall - ing hard ___ for you, _



C/E  F  C/E  B♭ 

___ all I can say...



Chord diagrams: Dm7, F, Bb

Round and round, we're nev - er gon - na stop. Go - ing

Chord diagrams: Dm7, F, Bb

round and round, we'll nev - er get where we're go - ing.

Chord diagrams: Dm7, F, Bb

Round and round, well you're gon - na miss me 'cause I'm

Chord diagrams: Dm7, G5

get - ting diz - zy go - ing round and round and

2

G5

Dm7

round and round and round. Oh whoa, _

F

Bb

Dm7

oh whoa, _ oh whoa, _ Oh whoa, _

F

Bb

Dm7

F

Bb

oh whoa, _ oh whoa, _ Oh whoa, _ oh whoa, _ oh whoa, _

Dm7

G5

D5

A YEAR WITHOUT RAIN

Words and Music by TOBY GAD
and LINDY ROBBINS

Dance Pop

C Gm

Ooh.

mp

Dm C

Ooh.

Gm Dm F

C Gm

The stars are burn - ing, I hear your voice in my mind. -

Dm F

you with can't ev - 'ry hear break me call - ing? I take? -

C Gm

My heart is yearn - ing like the o - cean that's run - ning dry, -

Dm F

my world catch is an emp - ty place. -
me, I'm fall - ing.

C Gm

Like I've been wan - d'ring the des - ert for a thous -
It's like the ground is crumb - ling un - der - neath

Dm F

and my days, oh, won't you save me?
feet.

C Gm

Don't know if it's a mi - rage, but I al - ways see
There's gon - na be a mon - soon when you get back

Dm F

your face, ba - by,
to me, oh, ba - by.

C Gm Dm

I'm miss-ing you so much. can't help it, I'm in love. _ A day with-out you is like _

F C Gm

_ a year _ with - out _ rain. I need you by my side. don't know how I'll sur - vive. _

Dm F C

A day with - out you is like _ a year _ with - out rain. _

Gm Dm F

Oh Whoa. _



To Coda

The first system of music features a vocal line with a melodic line and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. The key signature has one flat (Bb).



So let

The second system continues the vocal and piano parts. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The piano accompaniment features sustained chords in the right hand.



N.C.



this drought come to an end and may this des - ert flow -

The third system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

N.C.



N.C.

- er a - gain. I'm so glad you found me, stick a - round me, ba -

The fourth system concludes the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Am Dm Bb C

- by, ba - by, ba - by, oh. _____ It's a world of won - der with you _

N.C. Am Dm N.C.

_____ in my life, _____ so hur - ry ba - by, don't waste _____ no more time. _ And I need _

Bb C N.C.

_____ you here, _____ I can - not ex - plain _____ but a day _____

Am Dm C

_____ with - out you _____ is like a year with - out rain. _____

Gm



Dm



F



D.S. al Coda

Oh.

CODA

F



C



Ooh.

Gm



Dm



F



Whoa.



Gm



N.C.

ROCK GOD

Words and Music by PRIESE BOARD,
VICTORIA HORN and KATY PERRY

Swing Pop

A5



* *mf*

Preach - er man walked in - to the club and he said, — he said.

mf

"Hey, — girl, can't you walk a mile straight?" — Fa - ther, I'm torn and I'm

mf

sell - ing my soul — to the rhy - thm, the beat and the bass. — 'Cause I

* Recorded a half-step lower

D Am/C Bm11 To Coda

keep my hips from sway-ing to his sweet mel - o - dy, You see, I fell in love

E A5

with my rock, rock god. Preach-er man took my hand and looked in my eyes, he said,

"Hey girl, can't you live your life right?" Fa-ther, things aren't al-ways so

D.S. al Coda

black and white, don't cast the first stone 'cause I'm not a-lone. And it's

3 3 3 3

CODA

E D

with my rock, rock I can't stop my feet from danc - ing to the

Am E Am

sound of his drum. - oh no, I fell in love with my rock - god. - I can't

D Am/C Bm11

keep my hips from sway - ing to his sweet mel - o - dy. - You see. - I fell - in love.

E F Am

with my rock, rock god. - No, I would - n't change a thing. - e - ven

F Am F

if I could... 'cause I chose a path and I'm not look - ing back... And I'm

Am B Esus

sor - ry... if I left the an - gels cry - ing o - ver me... I can't

D Am E

stop my feet from danc - ing to the sound of his drum... oh no. I fell in love with my

Am D Am/C

rock... god... I can't keep my hips from sway - ing to his sweet mel - o - dy... You see...

Bm11 E D

I fell in love with my rock, rock god. Preach - er man, preach - er man.

Am E

Oh. Preach - er man, preach - er man. For -

Am D

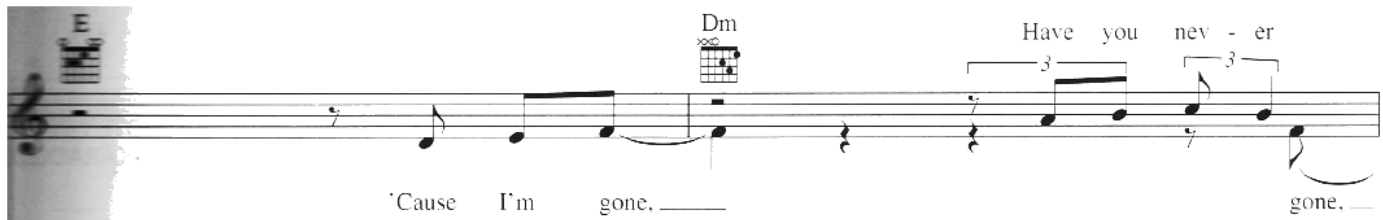
give me for I don't know what I do. Preach - er man, preach - er man.

Am/C Bm11

man. why don't you un - der - stand? Preach - er man, preach - er man.

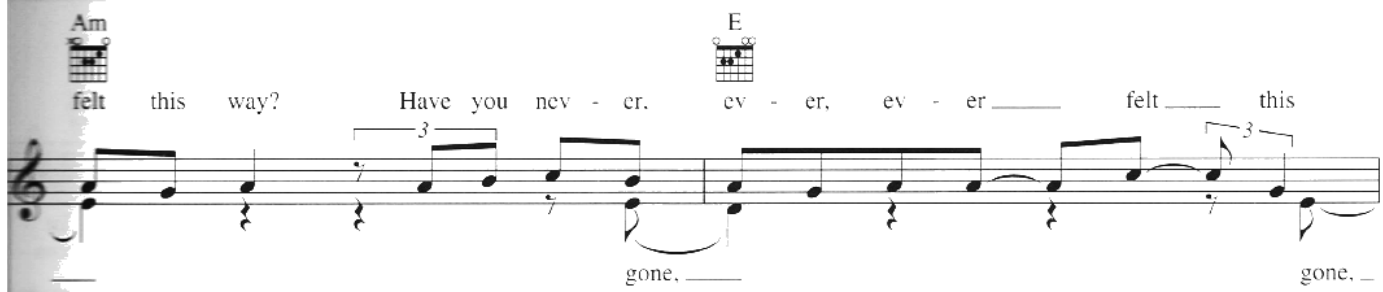
Chord: E, Dm

Have you nev - er
'Cause I'm gone, _____ gone. —



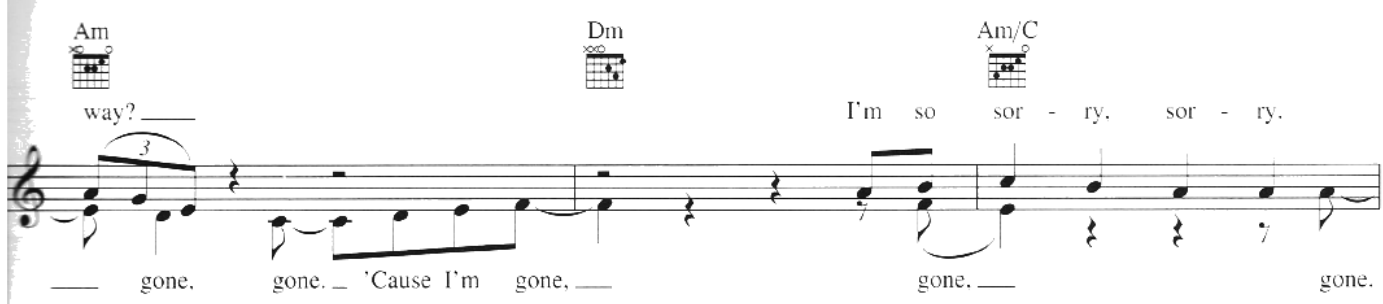
Chord: Am, E

felt this way? Have you nev - er, ev - er, ev - er _____ felt _____ this
_____ gone, _____ gone. —



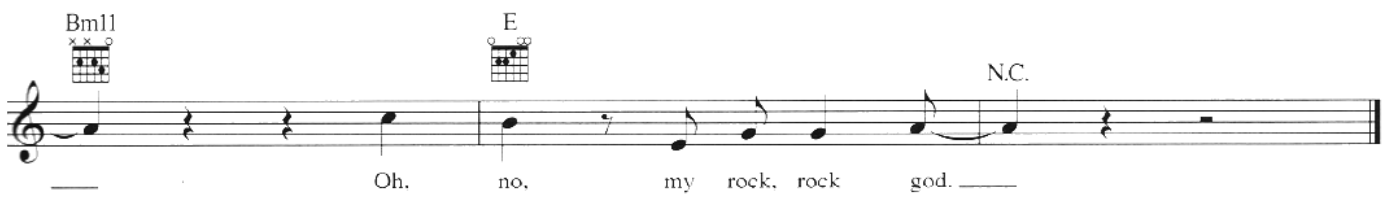
Chord: Am, Dm, Am/C

way? _____ I'm so sor - ry, sor - ry.
_____ gone. gone. 'Cause I'm gone, _____ gone. _____ gone.



Chord: Bm11, E, N.C.

Oh, no, my rock, rock god. _____



OFF THE CHAIN

Words and Music by TIMOTHY PRICE
ANTONINA ARMATO and DEVRIM KARAOGLI

Dance Pop

F(add2) G Am7

mp

C F G

Twist - ed. ing. you've shak - en my ex - ist - com -

Am C F

- ence. ing. when I'm with you. ba - by bliss is but it
- ing. you've got me. ba - by. crush - ing

G Dm7 F

all I've come to know. Run - ning. I did
feels like so much more. Just when. whe

* Recorded a half-step higher

- n't see ___ it com - ing, blind - ed, it's ___ so stun -
 I least ___ ex - pect ___ it, you make ___ it feel ___ so ep -

- ning, I don't want to let ___ you go.
 - ic like noth - ing I've felt ___ be - fore.

A thous - and church _ bells ring - ing, I ___ can hear _

___ the an - gels sing - ing when _ you call ___ my name, _ your

G Am

love is off the chain. (Off the chain, chain, off the chain.) The

C F G

ing, and I can't explain, your love is off the chain.

Dm7 F

(Off the chain, chain, off the chain.) Your love, your love

G Am C

your love. — (Off the chain, — chain, — off the chain. — Your love, —

F G Dm7 To Coda

Off the chain, — chain, — your love, — off the chain, — your love, — off the chain, — chain, —

1 2 Am

chain, — off the chain.) — Com - chain, — off the chain.) — I'm — not the type who gets

C G

cra - zy for some - one, odds of me trip - ping are like next to noth - ing.

Am C

Guard-ed my heart like a dia-mond ring, — but love, — your love

G F G

— chang-es ev-'ry-thing. Ev-'ry-thing has changed, ev-'ry-thing has changed,

Am C F

ev-'ry-thing has changed, your love is off the chain, — Ev-'ry-thing has changed.

G Dm7 D.S. al C

ev-'ry-thing has changed, now ev-'ry-thing has changed, your — love... A

CODA

F

chain. — off the chain. — Your love. your love. —

G

Am

— your love. love's off the chain. — Your love. your love. —

C

F

— your love, love's off the chain. — Your love, your love. —

G

Dm7

— your love, love's off the chain. — off the chain. — off the chain. —

SUMMER'S NOT HOT

Words and Music by NADIR KHAYAT
TIMOTHY PRICE and ANTONINA ARMA

Up-tempo Dance beat

N.C.
mf

It's sum - mer.

Ah. — The heat is blaz - ing, it's the
You're the rea - son that I

fourth of Ju - ly. — I get the air con on and it's
jumped in the pool. — 'cause you're so hot that I've

B **F**

blast - ing on get high. — So just and grab some - thing cool friends and
got to get cooled — off and all your friends and just

C **Dm**

jump in your ride. — pick — up ev - 'ry - bod - y, I'll be
bring them a - long. — hur - ry up and meet me, there's a

Bb **F** **C**

wait - ing out - side. Whoa. — the
par - ty go - ing on.

Dm **Bb** **F**

sum - mer's not hot with - out — you. Whoa. —

C Dm Bb

the sum-mer won't start with - out — you. The

This system contains the first three measures of the piece. The vocal line starts with a half note 'the', followed by a quarter rest, then a quarter note 'sum-mer', a quarter rest, a quarter note 'won't', a quarter rest, a quarter note 'start', a quarter rest, a quarter note 'with - out', a quarter rest, a quarter note 'you.', and a final quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

F C Dm

tem-pera-ture is nine - ty - nine and it can get much high - er. so come on o - ver Ro - me - o and

This system contains measures 4-6. The vocal line continues with 'tem-pera-ture is nine - ty - nine and it can get much high - er. so come on o - ver Ro - me - o and'. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

Bb F C

va - mos a la play - a. Whoa, _____ the

This system contains measures 7-9. The vocal line has 'va - mos a la play - a.' followed by a long note 'Whoa,' with a horizontal line underneath, and then 'the'. The piano accompaniment continues with the same rhythmic pattern.

To Coda

Dm Bb

sum - mer's not — hot. the sum - mer won't start with - out —

This system contains measures 10-12. The vocal line has 'sum - mer's not — hot. the sum - mer won't start with - out —'. The piano accompaniment concludes the system with the same eighth-note bass line and chords.

F C Dm

— you. The sum-mer's not hot, the sum-mer's not hot 'til you show

The first system of the musical score. The vocal line is on a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one flat (Bb). The time signature is 4/4. The system contains three measures. Above the first measure is a guitar chord diagram for F major. Above the second measure is a guitar chord diagram for C major. Above the third measure is a guitar chord diagram for Dm (D minor). The lyrics are: "— you. The sum-mer's not hot, the sum-mer's not hot 'til you show".

Bb F C

up. The sum-mer's not — hot, the sum-mer's not — hot, the sum-mer's not

The second system of the musical score. The vocal line is on a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one flat (Bb). The time signature is 4/4. The system contains three measures. Above the first measure is a guitar chord diagram for Bb major. Above the second measure is a guitar chord diagram for F major. Above the third measure is a guitar chord diagram for C major. The lyrics are: "up. The sum-mer's not — hot, the sum-mer's not — hot, the sum-mer's not".

Dm Bb F

hot 'til you show up. It's sum - mer.

The third system of the musical score. The vocal line is on a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one flat (Bb). The time signature is 4/4. The system contains three measures. Above the first measure is a guitar chord diagram for Dm (D minor). Above the second measure is a guitar chord diagram for Bb major. Above the third measure is a guitar chord diagram for F major. The lyrics are: "hot 'til you show up. It's sum - mer.". The vocal line has a long note in the third measure.

Fmaj7 Bb/F C/E

D.S. al Coda

Ah. —

The fourth system of the musical score. The vocal line is on a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one flat (Bb). The time signature is 4/4. The system contains three measures. Above the first measure is a guitar chord diagram for Fmaj7. Above the second measure is a guitar chord diagram for Bb/F. Above the third measure is a guitar chord diagram for C/E. The lyrics are: "Ah. —". The instruction "D.S. al Coda" is written above the third measure. The vocal line has a long note in the third measure.

CODA

B \flat F

sum - mer won't start with - out — you. 'Til you show — up.

C Dm B \flat

'til you show up. 'til you show up. 'til you show up.

F C E \flat

In my heart it's freez - ing. — I — am wear - ing — a — bi -

B \flat F C

ki - ni — and — I know the sun is beat - ing — down wher

ev - er — you — may be. — But the sum-mer's not — hot. but the sum-mer's not

hot, but the sum-mer's not hot 'til you show up. The sum-mer's not —

hot, the sum-mer's not hot, the sum-mer's not hot 'til you show

up, up, up, up. Whoa, — the

sum-mer's not hot with - out — you. Woah.

the sum-mer won't start with - out — you. The

tem - pera - ture is nine - ty - nine and it can get much high - er. so

come on o - ver Ro - me - o and va - mos a la play - a. Whoa.

C Dm Bb

the sum-mer's not hot, the sum-mer won't start with-out. The sum-mer's not

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (Bb). The time signature is 4/4. The vocal line begins with a whole note rest, followed by the lyrics 'the sum-mer's not hot, the sum-mer won't start with-out. The sum-mer's not'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C, Dm, and Bb are provided above the vocal staff.

F C

hot you. to me, it's not hot to me, no

The second system of the musical score. The vocal line continues with the lyrics 'hot you. to me, it's not hot to me, no'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for F and C are provided above the vocal staff.

Dm Bb F

mat-ter what the tem-pera-ture reads. The sum-mer's not hot to me, it's not

The third system of the musical score. The vocal line continues with the lyrics 'mat-ter what the tem-pera-ture reads. The sum-mer's not hot to me, it's not'. The piano accompaniment continues. Chord diagrams for Dm, Bb, and F are provided above the vocal staff.

C Dm Bb

hot to me no mat-ter what the tem-pera-ture reads.

The fourth system of the musical score. The vocal line concludes with the lyrics 'hot to me no mat-ter what the tem-pera-ture reads.'. The piano accompaniment continues. Chord diagrams for C, Dm, and Bb are provided above the vocal staff.

INTUITION

Words and Music by ERIC BELLINGER
TOBY GAD and LINDY ROBBINS

Driving Pop

C **G** **Bm**

f

Em **C** **G**

I feel like I'm walk - ing with in the sky. a whoa. a whoa.

with what feels right. a whoa.

Bm **Em** **C**

a whoa. Yes - ter - day tears were in my eyes.

a whoa. Don't al - ways need a rea - son why.

G **Bm** **Em**

a whoa. a whoa.

a whoa. a whoa.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a piano accompaniment (left and right hands) and a vocal line. Chord diagrams are provided above the vocal line for each system. The first system is marked 'Driving Pop' and 'f' (forte). The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

What a bad day, yeah, I've been there be - fore.
 What's the prob - lem? Com - pared to the weight of the world.

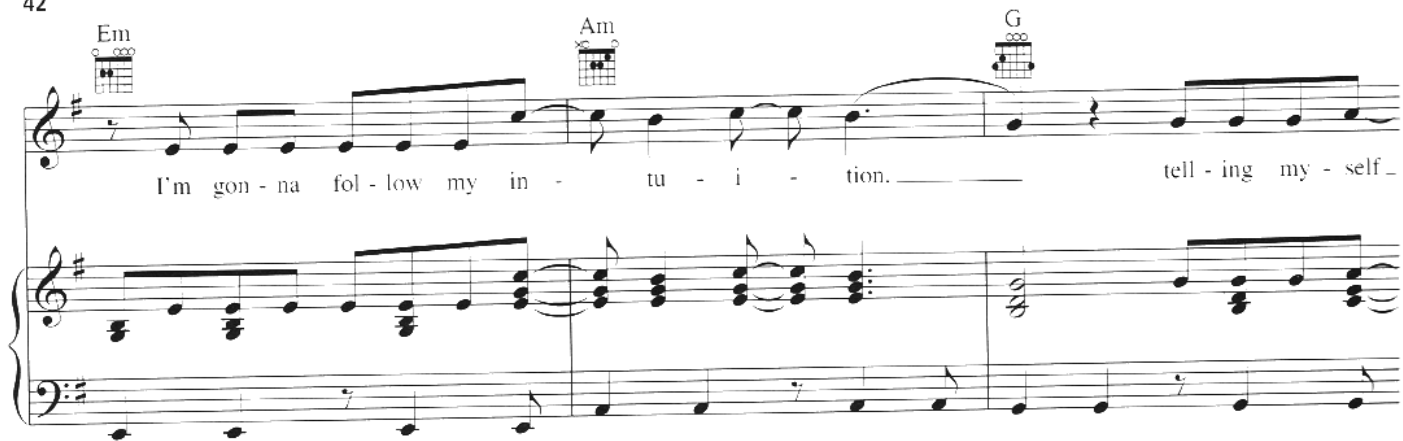
But I keep my head up, so I don't have those an - y - more.
 Quit try'n' to please ev - 'ry man, — wom - an, boy and girl.

I made a choice to be the best that I could ev - er be.
 Bet - ter pick up the pace, — there ain't no time to waste. To -

got - to stay pos - i - tive, ig - nore the neg - a - tiv - i - ty.
 mor - row's nev - er prom - ised so I start - ed liv - ing for to - day.

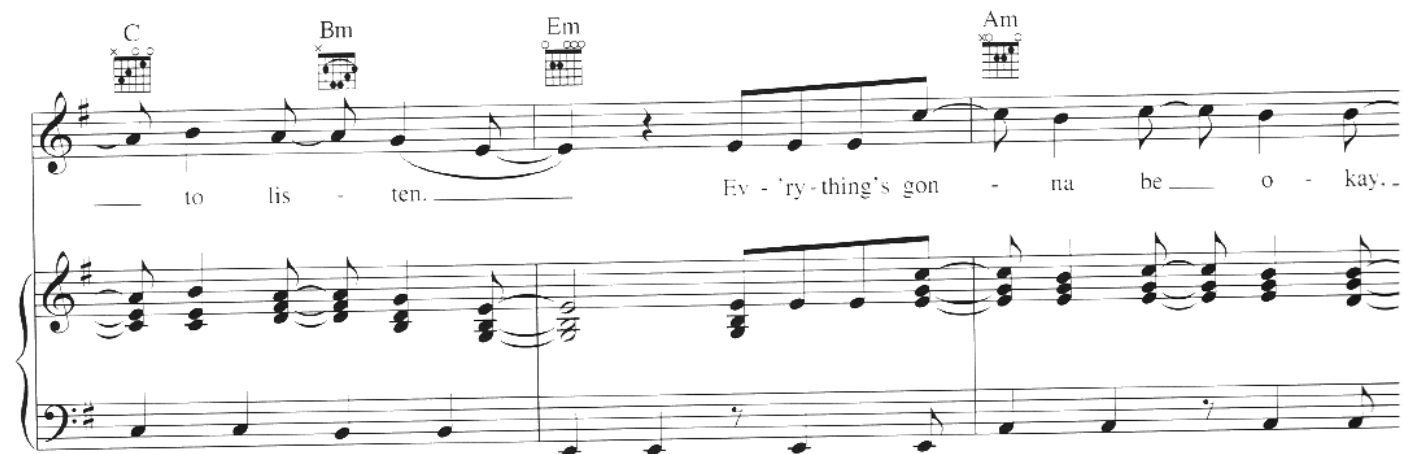
Em Am G

I'm gon - na fol - low my in - tu - i - tion. _____ tell - ing my - self -



C Bm Em Am

_____ to lis - ten. _____ Ev - 'ry - thing's gon - na be o - kay. -



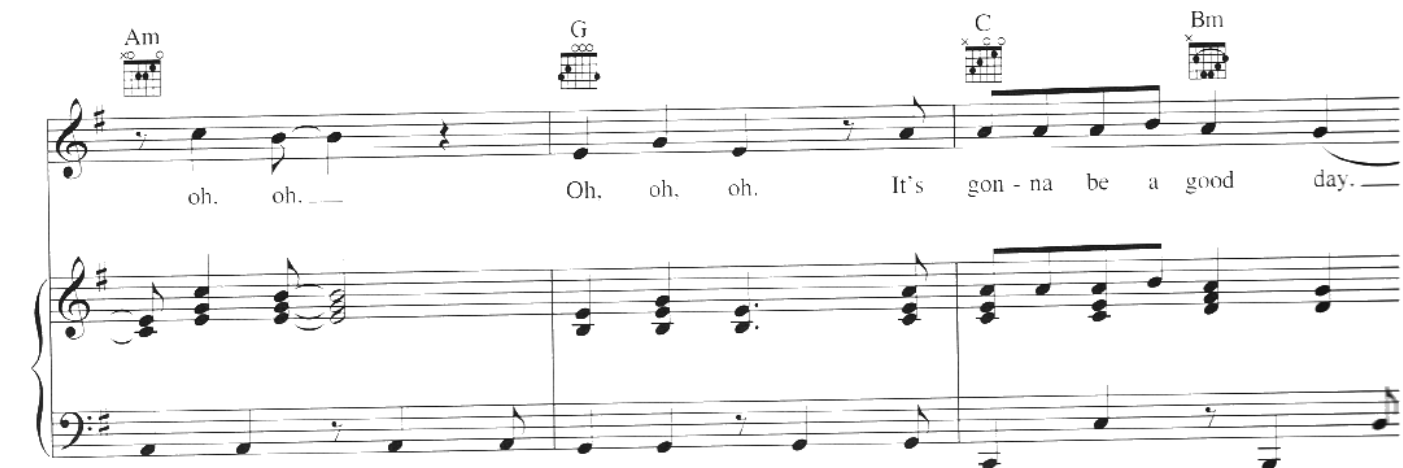
G C Bm Em

_____ it's gon - na be a good day. Oh. oh. oh. oh. _____



Am G C Bm

oh. oh. _____ Oh. oh. oh. It's gon - na be a good day. _____



Fol - low my in - tu - i - tion. it's

Am C

1 C Bm Em Am
gon - na be a good day.

G C Bm
I've got to go — gon - na be a good day.

C D
All I know is that I've just got to let go.

Bm Em Em/D

yell it, come back, it's al - ways ea - sy to know. — But

C D

some - times it just gets — so con - fus - ing.

Bm Em D C

feel like I don't know — what I'm do - ing. But I trust - ed my

D Bm Em D

heart and in the end it turns out to be bet - ter than when it be - gins.

C D Bm

You see what's meant to be, it's gon - na hap - pen. you know it's

This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, and a quarter note B2, and a treble line with a quarter rest, a quarter note G4, and a quarter note A4. Chord diagrams for C, D, and Bm are provided above the staff.

C D Em Am

gon - na be a good day! I'm gon - na fol - low my in - tu - i - tion.

This system contains the next four measures. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a bass line of G2, A2, B2 and a treble line of G4, A4. Chord diagrams for C, D, Em, and Am are provided above the staff.

G C Bm Em

I said it's gon - na be a good day. Ev - 'ry - thing's gon -

This system contains the next four measures. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a bass line of G2, A2, B2 and a treble line of G4, A4. Chord diagrams for G, C, Bm, and Em are provided above the staff.

Am G C Bm

- na be o - kay, it's gon - na be a good day.

This system contains the final four measures. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a bass line of G2, A2, B2 and a treble line of G4, A4. Chord diagrams for Am, G, C, and Bm are provided above the staff.

Em Am G

Oh, oh, oh, oh, — oh, oh. — Oh, oh, oh. It's

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'Oh' on a dotted line, followed by eighth notes 'oh, oh, oh, oh' with a fermata over the second 'oh'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C Bm 1 Em Am

gon - na be a good day. — I fol - low my in - tu - i - tion, —

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'gon - na be a good day.' followed by a fermata, then 'I fol - low my in - tu - i - tion,' with a fermata. The piano accompaniment continues with similar rhythmic patterns.

G C Bm 2 Em

— it's gon - na be a good day. — I fol - low my in -

Detailed description: This system contains measures 5 and 6. The vocal line begins with a fermata, then 'it's gon - na be a good day.' followed by a fermata, and 'I fol - low my in -'. A double bar line with repeat dots is present at the end of measure 6.

Am G C Bm

— tu - i - tion. —

Detailed description: This system contains measures 7 and 8. The vocal line continues with '— tu - i - tion.' followed by a fermata. The piano accompaniment concludes the piece with sustained chords in the right hand and a simple bass line.

SPOTLIGHT

Words and Music by SHELLY PEIKEN,
NIKKI HASSMAN, ADAM ANDERS
and PEER ASTROM

Syncopated Pop

C#m



I can tell — by the way you feel.
get-ting up, — all — on my face.

some-thing ain't go - ing your way. Your jeans too tight — and your hair ain't right, we
wish I could press - de - lete. We all got some - thing — we don't like

all get some — of those days. Oh. _____
e - ven An - ge - li - na Jo - lie. Oh. _____

throw that mir - ror a - way. Oh, _____ you
 throw that mir - ror a - way. Oh, _____

know it's gon - na be o - kay. Take it down. shake it out. _____
 don't be go - ing M. I. A.

on the floor, you'll get o - ver it. Let it drop. make it stop.

Oh, _____ When you feel like noth - ing, ev - 'ry - bod - y's some - thing,

C[#]m

you and your friend, ev - 'ry - bod - y jump in. Look at us now, ev - 'ry - bod - y shout out.

C[#]m/E

A

oh. _____ And no mat - ter what's your out - side, get it with your in - side.

C[#]m

O - pen your eyes, you de - serve the spot - light. Don't be from them, ev - 'ry - bod - y's some - thing.

C[#]m/E

A

oh. _____ Oh. _____ (In the spot - light.)

C[#]m

Oh. (In the spot - light.) Oh. (In the spot - light.)

1 C[#]m/E

2 C[#]m/E

Oh. (In the spot - light.) I'm Oh. (In the spot - light.) I car

N.C.

tell by the way you talk the talk — that some-thing ain't go - ing your way. 'Cause you

continue percussion loop

jeans too tight and your hair ain't right, well we all get some _ of those days. Just


take an - oth - er deep breath, try to hit your re - set, you know that I ___ can re - late. Put your

hands in the air, now let me hear you shout out, well, get out ___ of my way.

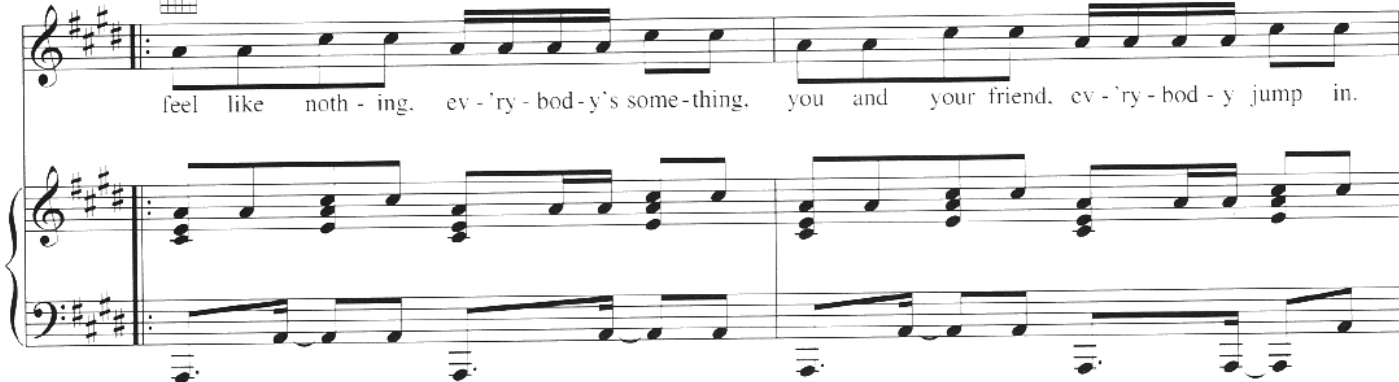
Take it down, shake it out, ___ on the floor, you'll get o - ver

it. Let it drop, make it stop. Oh. ___ When you

A



feel like noth - ing, ev - 'ry - bod - y's some - thing, you and your friend, ev - 'ry - bod - y jump in.



C⁷m




C⁷m/E




Look at us now, ev - 'ry - bod - y shout out. oh. _____ And no




A



mat - ter what's your out - side, get it with your in - side. O - pen your eyes, you de - serve the spot - light.



C⁷m



1

C⁷m/E



Don't be from them, ev - 'ry - bod - y's some - thing, oh. _____ When you



2

C#m/E

A

oh. Oh. (In the spot - light.)

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a melodic phrase in measure 1, followed by a rest in measure 2. The guitar part features a C#m/E chord with a trill in measure 1 and an A chord in measure 2. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

C#m

Oh. (In the spot - light.) Oh. (In the spot - light.)

Detailed description: This system contains measures 3 and 4. The vocal line has two phrases, each followed by a rest. The guitar part features a C#m chord with a trill in measure 3. The piano accompaniment continues with the same rhythmic pattern as the first system.

C#m/E

N.C.

Oh. (In the spot - light, spot - light, spot - light, spot - light.)

Detailed description: This system contains measures 5 and 6. The vocal line has a long phrase in measure 5 followed by a rest in measure 6. The guitar part features a C#m/E chord with a trill in measure 5 and a No Chord (N.C.) instruction in measure 6. The piano accompaniment concludes the piece in measure 6.

GHOST OF YOU

Words and Music by SHELLY PEIKEN,
JONAS JEBERG and RASMUS SEEBACH

Moderate Ballad

C[♯]m



Turn my back _ to the door, _ feel so much bet - ter now. _


mp

A[♯]maj7




_ Don't e - ven try _ an - y - more, _ noth - ing left _ to lose. _

F[♯]m9



B



_ As the voice that's in _ the air, _ say - ing don't look back _ no - where. _

Amaj7



there's a voice that's always there. And

C#m



I'll nev - er be quite the same as I was be - fore this.
I'll nev - er be like I was the day I met you.

A



part of you still re - mains, oh, it's out of fo - cus.
Too na - ive? Yes, I was, boy, that's why I let you

F#m



B



You're just some - where that I've been and I won't go back a - gain.
in. Wear your mem - 'ry like a stain. can't e - raise none of the pain.

A

you're just some - where that I've been.
here to stay with me for - ev - er.

C[♯]m E B F[♯]m

I'm breath - ing in. — breath - ing out. — ain't that what — it's all a - bout? —

C[♯]m E B F[♯]m

Liv - ing life — cra - zy loud — like I have — the right — to.

C[♯]m E B F[♯]m

No more words — in my mouth. — noth - ing left — to fig - ure out —

A

To Coda

1 B

that I don't think I'll ev - er break through - the ghost of you.

2 B

And through - the ghost of you.

C#m

A

One of these days I'll wake up from this bad dream I'm dream - ing.

B

F#m

One of these days, I pray that I'll be o - ver, o - ver, o - ver you.

C[#]m A

One of these days I'll re - a - lize — that I'm too tired of feel - ing con - fused, -

B F[#]m

— but for now — there's a rea - son that — you're still — here in — my

A D.S. al Coda

heart.

CODA B C[#]m E

through — the ghost of — you. — Breath - ing in, — breath - ing out —

Breath - ing in. _____ breath - ing out _____

like I have the right to. No more words in my mouth.

noth - ing left to fig - ure out. but I don't think I'll ev - er break

through the ghost of you.

SICK OF YOU

Words and Music by MATT SQUIR
and LUCAS BANKE

Dance Pop

B \flat F

You know fair - y tales don't come true,
I got your game, - it's so see through, you know I'm

mf

E \flat

not when it comes to you. — I o - pen up for the first time —
way too — good for you. — I'm mov - ing on to the next time. —

F B \flat

and you can bet that it's the last time. And I'm
drop the bag - gage and I'll be fine. When it's

F



cool with lay - ing low, — Sat - ur - day night — and I'm stay - ing home. —
 time to re - mi - nisce — you're gon - na re - a - lize you — miss — this. —

E \flat



I'm feel - ing good for the first time. — it's been a
 You're on my mind for the last time. — and at the

F

Gm7



while since the last time. — I'll wave good - bye —
 most you were a past time.

E \flat

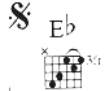




F

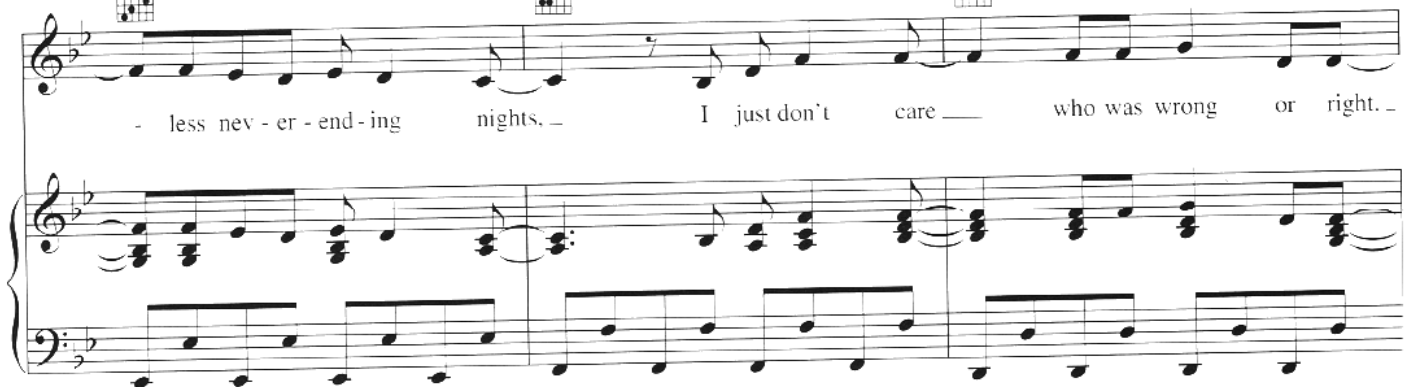





N.C.

— when you say hel - lo, — oh. — I'm sick of the sleep -






- less nev - er - end - ing nights, — I just don't care — who was wrong or right. —





— I'm sick of the ru - mours and the al - i - bis. — you tear me up. —







— I'll cut you down — to size. — S - s - s - s - so sick — of you. so sick.



— of you. sick of all — of your — lit - tle lies. — S - s - s - s - so sick





To Coda ⊕

— of you, so sick — of you, sick of all — the girls by your side. —
D.S.: so I'm get - ting on with my life. —



— What you don't know — is how



1
 N.C.

great it feels to let you go.

2



to let you go. I'm hap - py you're a - lone. —

E^b B^b

— take down your pic - tures and — I'll throw — those

Detailed description: 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 has two flats (Bb and Eb). The first measure of the vocal line has a fermata. The lyrics are: "take down your pictures and I'll throw those". Above the first measure is a guitar chord diagram for E^b (x20321) and above the second measure is a guitar chord diagram for B^b (x2120).

F

mem - o - ries out the door, I'm sick.

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The lyrics are: "memories out the door, I'm sick.". Above the first measure of the vocal line is a guitar chord diagram for F (x212321).

B^b

— of you, so sick — of you, sick of all —

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The lyrics are: "of you, so sick of you, sick of all". Above the first measure of the vocal line is a guitar chord diagram for B^b (x2120).

Gm D.S. al Cor

— of your lit - tle lies. — I'm sick of the sleep -

Detailed description: This system contains the final two staves of music on the page. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The lyrics are: "of your little lies. I'm sick of the sleep -". Above the first measure of the vocal line is a guitar chord diagram for Gm (x32033). The instruction "D.S. al Cor" is written at the end of the system.

CODA

Gm

Eb

F

S - s - s - s - so sick of you, so sick of you, so sick

Bb/D

Eb

of you, oh, oh. S - s - s - s - so sick of you, so sick

F

Bb/D

Gm

of you, so sick of you, oh. But what

Eb

F

N.C.

you don't know is how great it feels to let you go.

LIVE LIKE THERE'S NO TOMORROW

Words and Music by NICKY CHINN,
MATT BRONLEEWE, ANDREW FROMM
and MEGHAN KABIR

Pop Rock

G D Em

mp

If time came to an end to-day and we
nev - er was a night, a day and

left too man - y things to say, if we could turn it back, what would we
mem - o - ries could fade a - way. then there'd be noth - ing left but the

want dreams to change? And now's the time to take a chance, come
we made. Take a leap in faith and hope you fly, feel

C G

D

Em

on, we've got to make a stand. What have we got to lose. the choice is
what it's like to be a - live. Give it all that we've got and lay it

C

Em

in all on our hands. And we can find a
all on the line. line.

B/D

D

way to do an - y - thing if we try

C

G

to. Live like there's no

D Em

to - mor - row 'cause

This system features a vocal line in treble clef and piano accompaniment in G major. The vocal line has a dotted quarter note followed by a half note, then a quarter note, and a half note. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Chord diagrams for D and Em are shown above the staff.

C G

all we have is here right now. Love like that's all

This system continues the vocal line and piano accompaniment. The vocal line has a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for C and G are shown above the staff.

D Em

that we know. the

This system continues the vocal line and piano accompaniment. The vocal line has a quarter note, a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for D and Em are shown above the staff.

C G

on - ly chance that we ev - er found. Be - lieve in what we feel

This system continues the vocal line and piano accompaniment. The vocal line has a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for C and G are shown above the staff.

D/F#

in - side. be - lieve and it will nev - er die. don't ev - er let this

C

G

life pass us by. Live like there's no

D

Em

1

C

to - mor - row. If there

2

C

Am7

Be here by my

Em G

side. we'll do this to - geth - er. just

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with an Em chord and moving to a G chord. The lyrics are "side. we'll do this to - geth - er. just". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

D F

you and me. Noth - ing is im - pos - si - ble.

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics "you and me. Noth - ing is im - pos - si - ble.". The piano accompaniment continues with chords and a bass line.

G

noth - ing is im - pos - si - ble.

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics "noth - ing is im - pos - si - ble.". The piano accompaniment continues with chords and a bass line.

D Em C

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics "noth - ing is im - pos - si - ble.". The piano accompaniment continues with chords and a bass line.

G

Live like there's no to - mor -

Em

row 'cause all we have is here right now.

G

Love like that's all that we

Em

know, the on - ly chance that we ev - er found.

G D/F#

Be - lieve in what we feel in - side, be - lieve and it will nev -

This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including chords and single notes.

Em C

- er die, don't ev - er let this life pass us by.

This system contains the next two measures. The vocal line continues with a quarter note D4, followed by a quarter rest, then a quarter note E4, and a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with similar patterns, providing harmonic support for the vocal melody.

G D

Live like there's no to - mor -

This system contains the next two measures. The vocal line features a long note G4 with a slur over it, followed by a quarter rest, then a quarter note A4, and a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with its characteristic eighth-note bass line and right-hand accompaniment.

Em C

Optional Ending
Repeat and Fade G

row.

This system contains the final two measures. The vocal line has a long note G4 with a slur, followed by a quarter rest, then a quarter note A4, and a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand. A box on the right side of the system indicates an 'Optional Ending' with a 'Repeat and Fade' sign and a G chord diagram.