

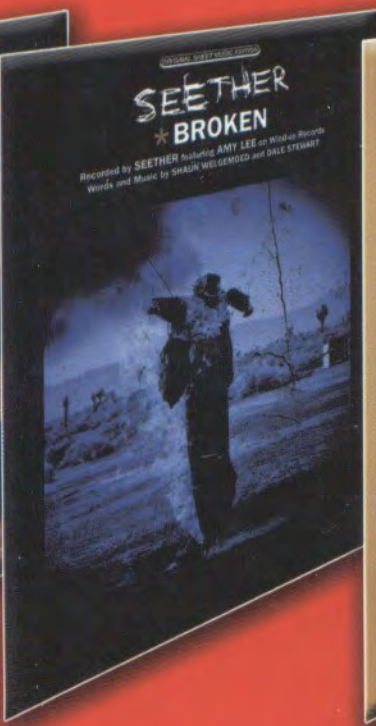
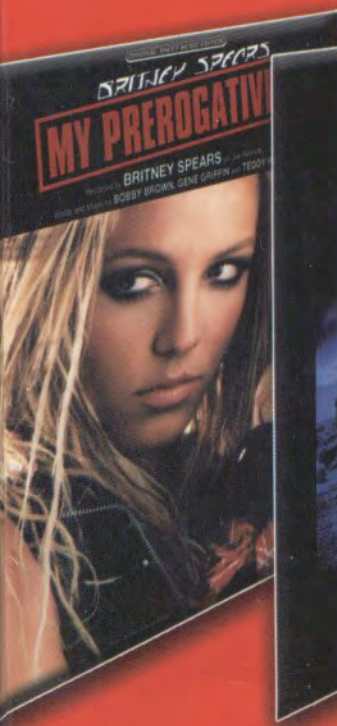
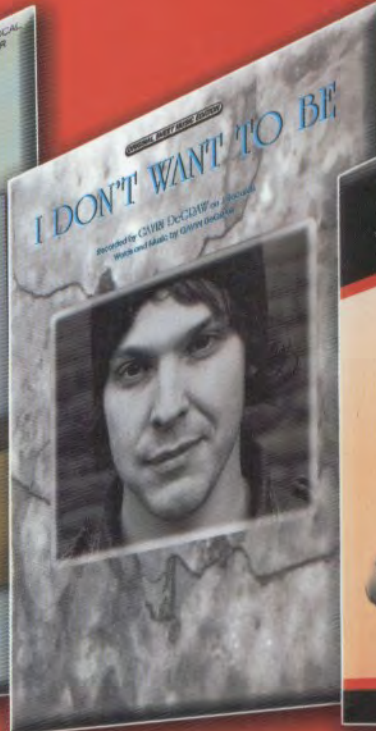
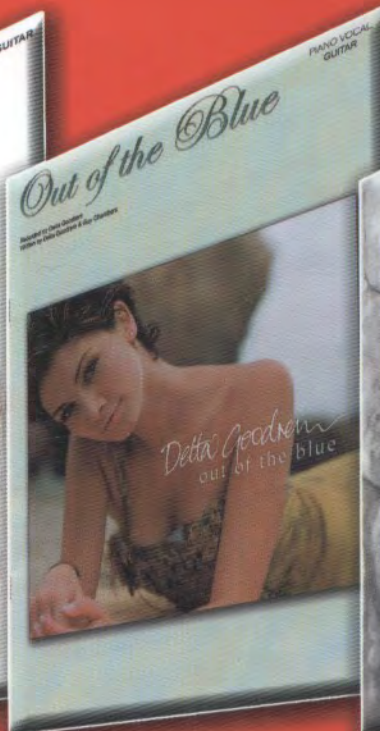
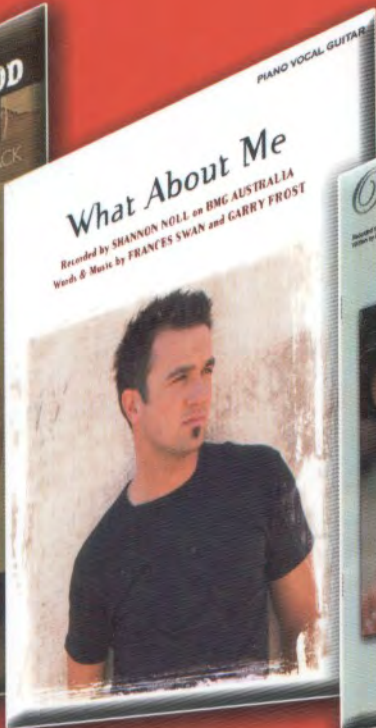


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GREATEST HITS OF 2004 2005

ACCIDENTALLY IN LOVE
ADDICTED
AMAZING
AMERICAN IDIOT
ANGEL EYES
BOULEVARD OF BROKEN DREAMS
BREAKAWAY
BROKEN
BURN
COME CLEAN
EVERYTIME
FEELIN' WAY TOO DAMN GOOD
FLY
FOLLOW THROUGH
HERE WITHOUT YOU
HEY YA!
I DON'T WANNA KNOW
I DON'T WANT TO BE
IN THE MIDDLE
IT'S MY LIFE
LEFT OUTSIDE ALONE
LIFE FOR RENT
LISTEN WITH YOUR HEART
LOOK WHAT YOU'VE DONE
MY HAPPY ENDING
MY PREROGATIVE
NAUGHTY GIRL
1985
NOT IN LOVE
OUT OF THE BLUE
PERFECT
PIECES OF ME
THE PRAYER
PREDICTABLE
THE REASON
RED BLOODED WOMAN
RICH GIRL
SAND IN MY SHOES
SCAR
SEXED UP
SHADOW
SHE WILL BE LOVED
SHUT UP
SICK AND TIRED
SO BEAUTIFUL
SOMEDAY
TAKE MY BREATH AWAY
TEN DAYS
THANK YOU
THESE WORDS
THIS LOVE
TOO LOST IN YOU
TOXIC
TRICK ME
THE VOICE WITHIN
WELCOME TO MY LIFE
WHAT ABOUT ME
WHAT YOU WAITING FOR?
WITH YOU
YOU RAISE ME UP



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ADDICTED

Gtr. tuned down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Words and Music by
 CHARLES-ANDRE COMEAU,
 JEAN-FRANCOIS STINCO, PIERRE BOUVIER,
 SEBASTIEN LEFEBVRE, DAVID DESROSIERS
 and ARNOLD DAVID LANNI

Moderately $\text{♩} = 94$

Guitar →

D



Piano →

D \flat

mf



G \flat



A \flat



D \flat



G \flat



A \flat

Verse:



D \flat



G \flat

1. I heard you're do - ing o - kay, but I want you to know I'm a
 2. Since the day I met you and af - ter all we've been through, still a



D \flat

dick. I'm ad - dict - ed to you. I can't pre-tend I don't care...
 dick. I'm ad - dict - ed to you. I think you know that it's true...

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G
G \flat

— when you don't think a-bout me. — } Do you think I de-serve this?— I
— I'd run a thou-sand miles to get you. — }

1. *To Next Strain (To Chorus:)* 2.

Em D/F# G A Em D/F#
E \flat m D \flat /F G \flat A \flat N.C. E \flat m D \flat /F

tried to make you hap - py, but you left an - y way. I'm tried to make you hap - py. I did

G A E G A
G \flat A \flat E \flat G \flat A \flat N.C.

all that— I could just to keep you, but you left an - y - way. I'm

Chorus:

D G D A
D \flat G \flat D \flat A \flat

try - ing— to for - get that— I'm ad - dict - ed— to you, but I



Db



Gb



Db



Ab

want it_ and I need it_ I'm ad - dict - ed_ to you. Now it's



Ebm7



Ab



Ebm7

o - ver, can't for - get what you said. And I nev - er wan - na



Ab

N.C.



Gb



Ab



Db

do this_ a - gain. Heart - break - er, heart - break - er,



Gb



Ab



Db



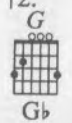
Gb



Ab

heart - break - er.

2.


G

 G \flat

D/F \sharp

 D \flat /F

Em7

 E \flat m7

D

 D \flat

G

 G \flat

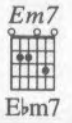
D/F \sharp


 D \flat /F

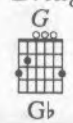
break - er, —

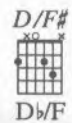
heart - break - er. —

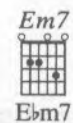
Bridge:

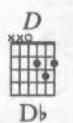
Em7

 E \flat m7

A7sus

 A \flat 7sus

G

 G \flat

D/F \sharp

 D \flat /F


Em7

 E \flat m7

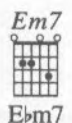
D

 D \flat

How long will I be wait - ing?

G

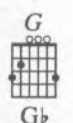
 G \flat

D/F \sharp

 D \flat /F

Em7

 E \flat m7

A7sus

 A \flat 7sus

G

 G \flat

D/F \sharp

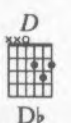
 D \flat /F

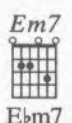
Un - til the end of time.

I don't know why

Em7

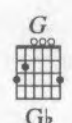
 E \flat m7

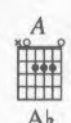
D

 D \flat

Em7

 E \flat m7

D/F \sharp

 D \flat /F

G

 G \flat

A

 A \flat

I'm still wait - ing.

I can't make you mine.

G/B



Gb/Bb

A/C#



Ab/C

Em7



Ebm7

D/F#



Db/F

G



Gb

A



Ab

I'm

Chorus:



D_b



G_b



D_b



A_b

try - ing to for - get that I'm ad - dict - ed to you, but I



D_b



G_b



D_b



A_b

want it and I need it. I'm ad - dict - ed to you. I'm



D_b



G_b



D_b



A_b

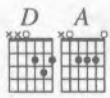


D_b

try - ing to for - get that I'm ad - dict - ed to you, but I want it and I need it. I'm ad



G_b



D_b A_b



E_bm7



A_b

dict - ed_ to you. Now it's o - ver, can't for - get what you said. And I



E_bm7



A_b



G_b



A_b

nev - er_ wan - na do this_ a - gain. Heart - break - er, heart -



D_b



G_b



A_b



D_b

break - er. I'm ad - dict - ed_ to you, heart - break - er. I'm ad -



G_b



A_b



G_b



A_b



D_b

1. dict - ed_ to you, heart - dict - ed_ to you, heart - break - er. 2. dict - ed_ to you, heart - break - er.

rit.

ACCIDENTALLY IN LOVE

Words and Music by
ADAM DURITZ, DAN VICKREY, DAVID IMMERGLUCK,
MATTHEW MALLEY and DAVID BRYSON

Moderately fast

G C G D

G C Em A

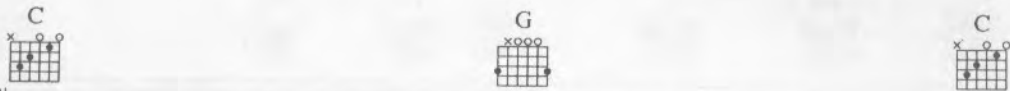
C G C G

So she said, "What's the prob - lem, ba - by?" - What's the prob - lem? I don't

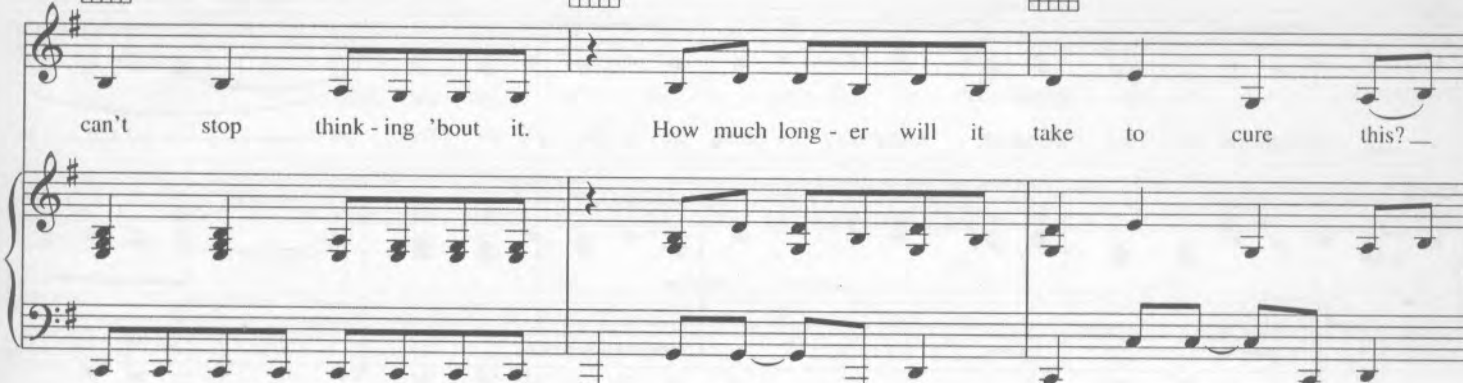
C Em A

know. Well, may - be I'm in love (love). Think a - bout it, ev - 'ry time I think a - bout it,

C G C



can't stop think - ing 'bout it. How much long - er will it take to cure this? _




G C Em



Just to cure it 'cause I can't ig - nore it if it's love (love). Makes me wan - na



A D C



turn a - round and face me but I don't know noth - ing 'bout love. Ah. _____



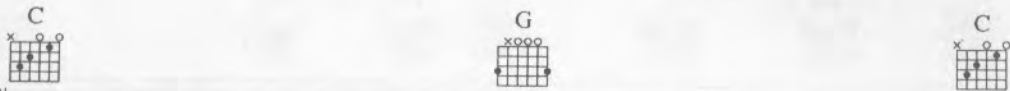
G Am C D G Am C



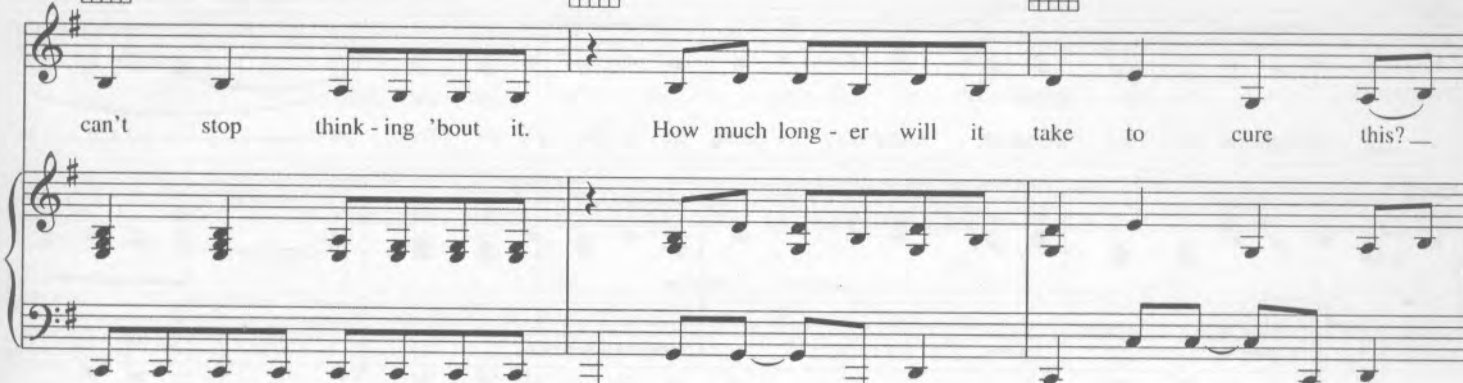
Come on, come on, turn _____ a lit - tle fast - er. Come on, come on, the world _



C G C



can't stop think - ing 'bout it. How much long - er will it take to cure this? _




G C Em



Just to cure it 'cause I can't ig - nore it if it's love (love). Makes me wan - na



A D C



turn a - round and face me but I don't know noth - ing 'bout love. Ah. _____



G Am C D G Am C



Come on, come on, turn _____ a lit - tle fast - er. Come on, come on, the world _





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

— will fol - low af - ter. Come on, come on, 'cause ev - 'ry - bod - y's af - ter love.

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



Musical notation for the third system, including treble and bass clefs.

So I said - I'm a

Musical notation for the fourth system, including treble and bass clefs.



Musical notation for the fifth system, including treble and bass clefs.

snow - ball run - ning, — run - ning down in - to the spring that's com - ing. All this —

Musical notation for the sixth system, including treble and bass clefs.



Musical notation for the seventh system, including treble and bass clefs.

— love melt - ing un - der blue skies, belt - ing out sun - light, shim - mer - ing

Musical notation for the eighth system, including treble and bass clefs.



love. Well, ba - by, I sur - ren - der to the straw - ber - ry ice cream,



nev - er ev - er end of all this ____ love. Well, I did - n't mean to do it, but there's



no es - cap - ing ____ your love. Ah. _____ These lines of



NC.

light - ning mean we're nev - er a - lone, _ nev - er a - lone, no, no.

G Am C D G Am C

Come on, come on, move a lit - tle clos - er. Come on, come on, I want —

D G Am C D

— to hear you whis - per. Come on, come on, set - tle down — in - side — my

Em D G Am C

love. Ah. Come on, come on, jump —

D G Am C D

— a lit - tle high - er. Come on, come on, if you feel — a lit - tle light - er.

G Am C D Em A7

Come on, come on, we were once up-on a time in love.

Csus2 G C

We're ac - ci - den - tal - ly in love, ac - ci - den - tal - ly in

mp

Em D G

love, ac - ci - den - tal - ly in ac - ci - den - tal - ly in love,

mf

C Em D

ac - ci - den - tal - ly in love, ac - ci - den - tal - ly in ac - ci - den - tal - ly...



I'm in love, — I'm in love, — I'm in love, — I'm in love, — I'm in love, — I'm in love, — I'm in love, —
 (I'm in love, — I'm in love, — I'm in love.)



ac - ci - den - tal - ly. Come on, come on, spin — a lit - tle tight - er.

f



Come on, come on, and the world's — a lit - tle bright - er. Come on, come on, just get



your - self — in - side — her love. — I'm in love. —

rit. e dim.

gone, I'm mis - sing my ba - by." — Still mis - sing my ba
want, my love's still a - vail - a - ble, and I know you're in

Chords: Gbmaj7/Ab, Bbm7, Bbm7/Ab

- by. — Mmm — I was a - stiched up by the
-sa - tia - ble." — We're like a - vic - tims of the

Chords: Gbmaj7, Gbmaj7/Ab, Bbm7

hands of fate, Said "how you gon - na make it on your
same dis - ease, look at your big fat dad - dy and your

Chords: Bbm7/Ab, Gbmaj7

own if luck is a la - dy?" — Well may - be luck is a la
mom. And your mom was al - ways act - ing cra

Chords: Gbmaj7/Ab, Bbm7, Bbm7/Ab



- dy. I was go - ing down for the third
 - y. I was go - ing down for the third



— time, my heart was brok - en, I was not o - pen to your sug -
 — time, my heart was brok - en, I thought that loving you was out of the



-ges - tions. Had so man - y ques - tions that
 ques - tion. Then I saw my re - flec - tion, saying



you just kissed a - way. Tell me, I guess that Cu - pid was in
 please don't let this go.

Gbmaj7

Fm7



dis - guise_ the day you walked in and changed_ my life.

Ebm7

Fm7



I think it's a - maz - ing, the way that love_ can set

Bbm7

Bbm7/Ab

Gbmaj7






— you free. So now I walk_ in the mid - day sun, I

Fm7

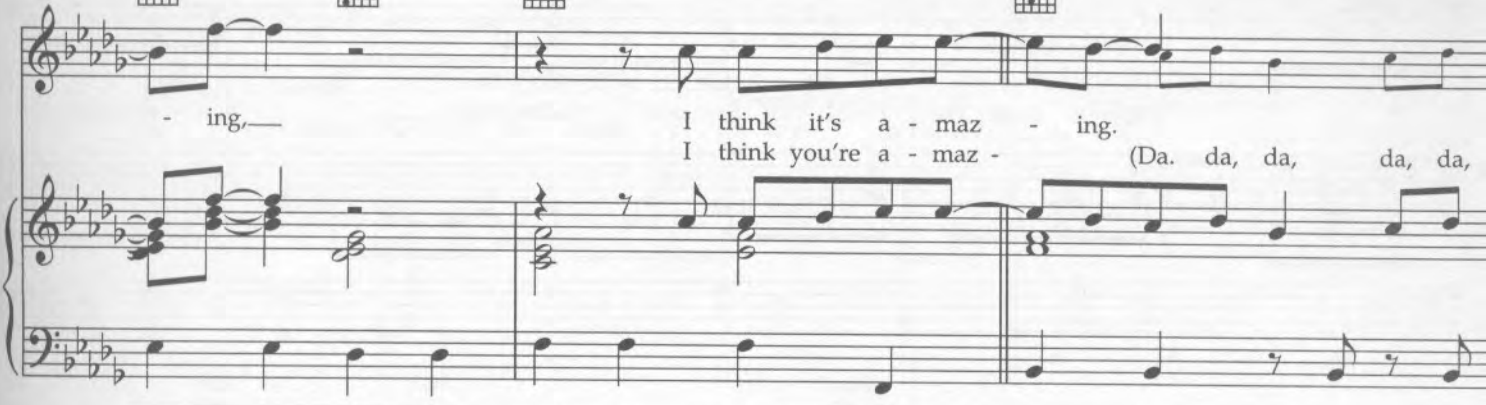


nev - er thought that my sa - viour'd come. I think it's a - maz

1.
Bbm7

D#m7  D#m7/C#  Fm7 


- ing. I think it's a - maz - ing.
I think you're a - maz - (Da. da, da, da, da,



Bbm7/Ab  Gbmaj7  Gbmaj7/Ab 




da, da, da, da, da, da, da, da, da, da, I think you're a - maz -
da, da, da, da, da.)



Bbm7  Bbm7/Ab  Gbmaj7 

- ing. (Da, da, da, da, da, da, da, da, da, da, da, da, da, da,



Gbmaj7/Ab  | 2. Bbm7  Bbm7/Ab 

da, da, da, da, da, da.) You - maz - ing. (Cel - e - brate the love of the one you're with.) Cel -



Gbmaj7



Fm7



- e - brate
 (Cel - e - brate the love of the one you're with.)

this life with you ba - by.
 (Cel - e - brate the love of the one you're with.)

Ebm7



Fm7



Ab6



I think you should cel - e - brate_ yeah.
 love of the one you're with.) (Cel - e - brate the love of the one you're with.)

Don't put your love in chains.
 (Cel - e - brate the love of the one you're with.)

Bbm7



Bbm7/Ab



Gbmaj7



ba - by. Now I walk in the mid - day sun, I
 (Cel - e - brate the love of the one you're with.) (Cel - e - brate the love of the one you're with.)

Fm7



nev - er thought that my sa - viour'd come.
 love of the one you're with.) (Cel - e - brate the love of the one you're with.)

I think it's a - maz -

ANGEL EYES

Words and Music by
JOHN HIATT and FRED KOLLE

Larghetto ♩ = 64

F C Bb F C/E Dm C

freely

Hey you're look - ing good - to - night

F C/E Dm C Bb F/A

And ev - ery girl has got you in her sight _____ What you do - ing with some

Gm7 F/A Bb F/A G7 F C/E

in tempo

one _____ like me _____ Sure - ly one of life's lit - tle mys - ter - ies So to - night I'll ask _____



Musical notation for the first system, including vocal line and piano accompaniment.

the stars a - bove

How did I ev - er win your love

What did I do

Piano accompaniment for the first system.



Musical notation for the second system, including vocal line and piano accompaniment.

What did I say to turn your an - gel eyes my way

Well I'm a girl who

Piano accompaniment for the second system.



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

nev - er learned to dance

Nev - er ev - en got one sec - ond glance

Piano accompaniment for the third system.



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

Ac - ross a crowd - ed room was

close e - - nough

I could look but I could

Piano accompaniment for the fourth system.



nev - er touch_ So to - night I'll ask_ the stars a - bove_ How did I_ ev - er



win_ your love What did I do What did I say to turn your an - gel



eyes_ my way Don't an - y - one wake me_ If it's just a dream 'Cause_ it's the



best thing_ that's ev - er hap - pened to me_ All_ you la - dies_ you can look all you like 'Cause this

Gm7 3fr Am7 Bb/C 3fr F Bb F C 3fr Bb

guy you see_ he's leav - ing here_ with me_ So to-

F C/E Bb/D 3fr C 3fr F C/E Bb/D 3fr C 3fr

night I'll ask_ the stars a - bove_ How did I_ ev - er win_ your love

Bb F/A A7 Dm Bb F C 3fr F C 3fr Bb

1. What did I do What did I say to turn your an - gel eyes_ my way So to

Bb F C7sus 3fr F C 3fr Bb F C 3fr Bb F rall.

2. turn your an - gel eyes_ my way_

AMERICAN IDIOT

Words by
BILLIE JOE

Music by
GREEN DAY

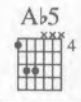
Fast ♩ = 176

Ab5 Db5 Gb5 Db5 Ab5 Gb5

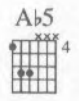
Ab5 Db5 Gb5 Db5 Ab5 Db5 Gb5

Db5 Ab5 Gb5 Ab5 Db5 Gb5 Db5 Ab5

Verses 1 & 2:
N.C.



1. Don't want to be an A - mer - i - can id - i - ot.
2. Well, may - be I am the f** - got A - mer - i - ca.



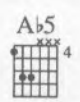
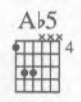
N.C.

Don't want a na - tion un - der — the new me - di - a.
I'm not a part of a red - neck a - gen - da.



N.C.

Hey, can you hear the sound —
Now ev - 'ry - bod - y, do —



— of hys - ter - i - a?
— the prop - a - gan - da,

N.C.



The sub - lim - i - nal mind - f**k A - mer - i - ca. }
and sing a - long to the age___ of par - a - noi - a. }

Chorus:





1.2.4. Wel - come to a new___ kind of ten - sion
3. (Gtr. solo...)




all a - cross the a - li - en - a - tion,___ where ev - 'ry - thing is - n't mean



___ to be___ o - kay. ___

Db  

Tel - e - vi - sion dreams of to - mor - row, we're not the ones



 *To Coda* 

— who're meant to fol - low, for that's e - nough to ar - gue.



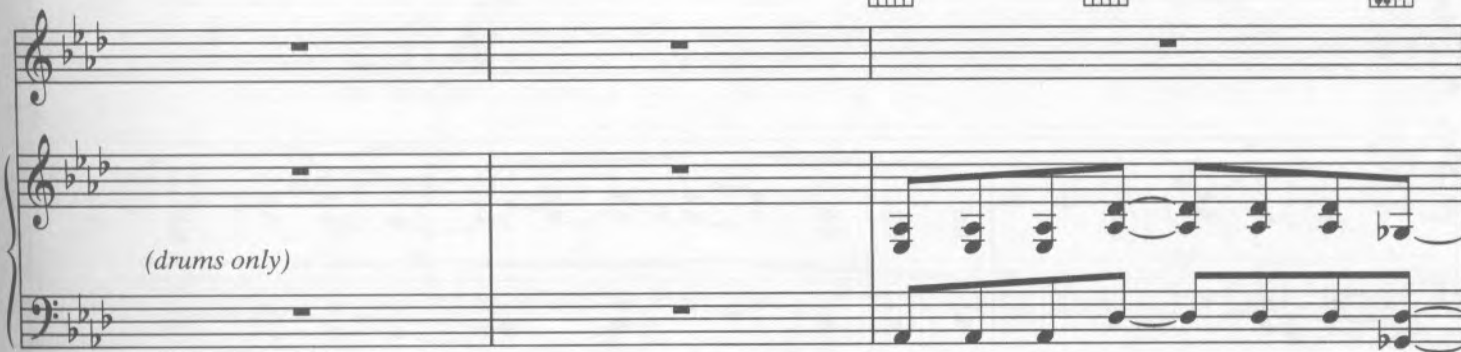
1.
N.C.

Ab5 

Db5 

Gb5 

(drums only)



Db5 

Ab5 

Gb5 

Ab5 

Db5 

Gb5 

Db5 

Ab5 



2.
N.C.



Musical notation for the first system, including treble and bass staves with a grand staff section labeled "(drums)".



Musical notation for the second system, including treble and bass staves.



Musical notation for the third system, including treble and bass staves.



D.S. ∞

Musical notation for the fourth system, including treble and bass staves.

3.



...end solo)

mp

Verse 3:



3. Don't want to be an A - mer - i - can id - i - ot,

one na - tion con - trolled by the me - di - a.

In - for - ma - tion age -

D.S. al Coda



N.C.



— of hys - ter - i - a is call - ing out to id - i - ot A - mer - i - ca.

♩ Coda

--	--	--	--	--	--	--

--	--	--	--	--	--	--	--

--	--	--	--	--	--	--	--	--

BREAKAWAY

Words and Music by
MATTHEW GERRARD, AVRIL LAVIGNE
and BRIDGET BENENATE

Fast ♩ = 160



Da da da da da, da da da da da,

mf



1.

2.3.

da da da da da da da.

Verse:



1. Grew up in a small town, and when the rain would
2. Try - ing hard to reach out, but when I tried to
3. Wan - na feel the warm breeze, sleep un - der a



fall down, I'd just stare out my win dow, me,
speak out, felt like no one could hear o
palm tree, feel the rush of the hear o cean.



dream-in' of what could be, and if I'd end up hap - py.
 Want-ed to be - long here, but some-thing felt so wrong here.
 Get on board a fast train, trav - el on a jet plane,



1. || 2.3.

I would pray. (I would pray.) I could and
 So far I a pray way



break - a - way. }
 break - a - way.

Chorus:







I'll spread my wings and I'll learn how to fly, I'll do what it takes.
 (3.) Though it's not eas - y

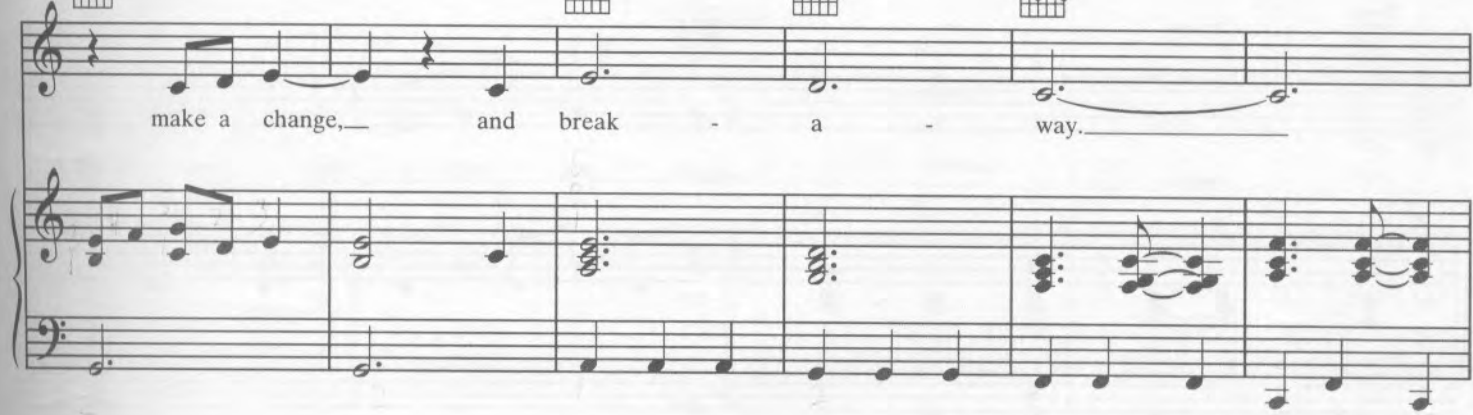
F  C 

till I touch the sky. And I'll make a wish, } take a chance,
to tell you good - bye, got - ta take a risk, }



G6  Am  G  F(9) 

make a change, — and break - a - way.



C  G  Am 

Out of the dark - ness and in - to the sun. — But I won't for - get —



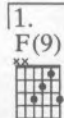
F  C 

— all the { ones — that I — love. } I'll take a risk, take a chance,
place — I come — from. }



To Coda

D.S. $\text{\textcircled{S}}$



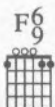
make a change — and break — a — way.



Bridge:



way. Build - ings with a hun - dred floors,



swing - in' 'round re - volv - ing doors. May - be I don't know where they'll



take me, but got - ta keep mov - in' on, mov - in' on.

F $\overset{\circ}{9}$



D



F



G



Fly a - way,

break - a - way.



\oplus Coda



break

a

way,

break



a

way,

break

a

way.



BOULEVARD OF BROKEN DREAMS

Words by
BILLIE JOE

Music by
GREEN DAY

Moderately slow ♩ = 86

Chord diagrams for the first system:

- F5:
- A \flat 5:
- E \flat 5:
- B \flat 5:

Chord diagrams for the second system:

- F5:
- A \flat 5:
- E \flat 5:
- B \flat 5:

The first system includes a treble clef staff with a 4/4 time signature, a piano part with a mezzo-forte (*mf*) dynamic, and a bass clef staff with a 4/4 time signature. The second system follows a similar layout.

Verses 1 & 2:

Chord diagrams for the verses:

- Fm:
- A \flat :
- E \flat :
- B \flat :

Lyrics:

1. I walk a lone - ly road, the on - ly one that I ___ have ev - er known.
2. I'm walk - ing down the line that di - vides me ___ some - where in my ___

The verses section includes a vocal line with lyrics, a piano accompaniment, and a bass line. The piano part features chords corresponding to the Fm, A \flat , E \flat , and B \flat chords.



mind. Don't know where it goes, but it's home to me and I walk a - lone.
 On the bor - der - line of the edge and where I walk a - lone.




I walk this emp - ty street on the bou - le - vard of bro - ken dreams,
 Read be - tween the lines of what's f**ed up and ev - ery - thing's al -



right. where the cit - y sleeps and I'm the on - ly one and I walk a - lone.
 Check my vi - tal signs and know I'm still a - live and I walk a - lone.



I walk a - lone, I walk a - lone.

Chorus:



I walk a - lone, I walk a... My shad - ow's the on -



ly one that walks be - side me. My shal - low heart's.



the on - ly thing that's beat - ing. Some - times I wish



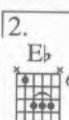
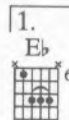
— some - one out there_ will find_ me. 'Til then_ I walk_



N.C.



— a - lone. Ah. Ah. Ah. Ah.



Ah. Ah. Ah. I walk a - lone, I walk a...



(Gtr. solo...)



Musical notation for the first system, including treble and bass clefs, a grand staff, and guitar chord diagrams for Eb, Fm, Db, and Ab.



Musical notation for the second system, including treble and bass clefs, a grand staff, and guitar chord diagrams for Eb, Fm, Db, and Ab.



N.C.

Handwritten note: to...

Musical notation for the third system, including treble and bass clefs, a grand staff, and the instruction "...end solo)".

Verse 3:



Musical notation for Verse 3, including treble and bass clefs, a grand staff, and lyrics: "3. I walk this emp - ty street on the bou - le - vard of bro - ken drea..."

Chord diagrams: Fm, Ab, Eb, Bb, Ab/C

— where the cit - y sleeps and I'm the on - ly one — and I walk a...

⊕ Coda

Chord diagram: C

— a - lone. —

Chord diagram: F5

Chord diagram: Db

Chord diagram: Eb2

Chord diagram: Bb/D

Handwritten: End D^o 1 + 2

f

1.2.3.

Chord diagram: Ab5

Chord diagram: E5

4.

Chord diagram: Ab5

Chord diagram: E5

BROKEN

Words and Music by
SHAUN WELGEMOED
and DALE STEWART

Slowly ♩ = 63

Em* C(9) Em C(9)

mf

Em C(9) D

Verse:

Em C(9) Em C(9)

1. I want - ed you to know_ that I love the way you laugh_
2. The worst is o - ver now_ and we can breathe a - gain._

Em C(9) D

I wan - na hold you high and steal your_ pain_ a - way._
I wan - na hold you high and steal my_ pain_ a - way._

*Recorded in E♭ minor

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Em C(9) Em C(9)

I keep your pho - to - graph_ and I know it serves me well._
 There's so much left to learn_ and no one left to fight_

Em C(9) D

I wan - na hold you high and steal your_ pain._ Be - cause I'm
 I wan - na hold you high and steal your_ pain._ 'Cause I'm

Chorus:

C Em D C Em D

(1.) bro - ken_ when I'm lone - some_ and I don't
 (2,3.) bro - ken_ when I'm o - pen_ and I don't

C Em D 1. C Em

feel_ right_ when you're gone a - way._
 feel_ like_ I am

C(9) Em C(9)

You've gone a - way. You don't feel me

Em C(9) D

here an - y - more.

2. 3. C Em D C Em D

strong e - nough. 'Cause I'm bro - ken when I'm

C Em D C Em D To Coda

lone - some and I don't feel right when you're

C Em Cmaj9 Em Cmaj9

gone a - way. —

This system contains the first system of music. It features a vocal line with the lyrics "gone a - way. —" and a piano accompaniment. Above the vocal line, five guitar chord diagrams are provided: C, Em, Cmaj9, Em, and Cmaj9. The piano part consists of a treble and bass clef with various chords and melodic lines.

Em Cmaj9 D Em Cmaj9

This system contains the second system of music. It features a piano accompaniment with a treble and bass clef. Above the first staff, five guitar chord diagrams are provided: Em, Cmaj9, D, Em, and Cmaj9.

Em Cmaj9 Em Cmaj9 D *D.S. al Coda*

This system contains the third system of music. It features a piano accompaniment with a treble and bass clef. Above the first staff, five guitar chord diagrams are provided: Em, Cmaj9, Em, Cmaj9, and D. The system concludes with the instruction *D.S. al Coda*.

Coda C Em C Em D

gone a - way. —

This system contains the fourth system of music, which is the Coda. It features a vocal line with the lyrics "gone a - way. —" and a piano accompaniment. Above the vocal line, five guitar chord diagrams are provided: C, Em, C, Em, and D. The piano part consists of a treble and bass clef with various chords and melodic lines.

C Em D C Em D C Em

'Cause I'm

C Em D C Em D C Em D

bro - ken when I'm lone - some and I don't feel right when you're

C Em Cmaj9 Em Cmaj9

gone. gone a-way. You've gone a - way. You don't feel me.

Em Cmaj9 D Em

here an - y - more.

BURN

Words and Music by
 USHER RAYMOND, JERMAINE DUPRI
 and BRIAN COX

♩ = 60

N.C.

(Spoken): I don't understand ...why. See it's burning me to hold onto this. I know this is something I gotta do,

But that don't mean I want to. What I'm trying to say is that I love you. I just...

I feel like this is coming to an end, And it's better for me to

let it go now than hold on and hurt you. I gotta let it burn (Sung): It's gon-na

Db  Bbm7  Gbmaj7  Gb6 

Db  Bbm9  Gbmaj7  Ab 

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burn for me_ to say this, but it's com - ing from_ my heart._ It's been a
(Verses 2 & 3 see block lyrics)

Gbmaj7



Gb6



long time_ com - ing, but we'd have been fell_ a - part._ I real - ly

Db



Bbm9



want to work_ this out but I don't think you're gon - na change_ and I

Gbmaj7



Ab



To Coda ⊕

do but you don't_ think it's best we go our sep - 'rate ways.

Db



Bbm7



Gbmaj7



Tell me why I should stay in this re - la - tion - ship when I'm hurt - ing ba - by,



Gb6



Db



Bbm9



I ain't hap - py ba - by. Plus there's so ma - ny o - ther things I got to deal with,



Gbmaj7



Ab



Db



I think that you should let it burn. When your feel - ing ain't the



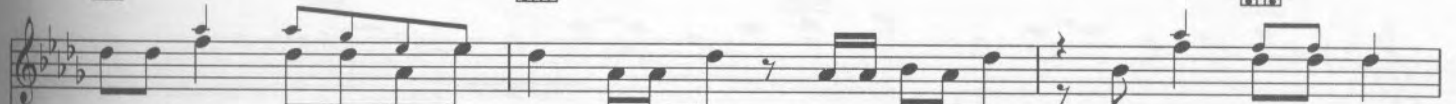
Bbm7



Gbmaj7



Gb6



same and your bo - dy don't want to, but you know, got - ta let it go 'cause the par - ty ain't





jum-ping like it used to, ev-en though this might bruise you. (Let it burn, — let it burn,



— got-ta let it burn.) — Deep down you know it's best for your-self but you —



hate the thought of her be - ing with some - one else. But you know,



— that it's ov - er, we know that it's through, let it burn, — let it burn,

1.



2.



D.S.al Coda

— let it burn, — got - ta let it burn. — Ooh — girl, — got - ta let it burn. —

⊕ *Coda*

N.C.

Hoo, hoo, hoo, hoo, hoo, hoo. Hoo, hoo, hoo.

Can you feel me burn - ing? Hoo, hoo, hoo, hoo, hoo, hoo.

Gbmaj7



So ma - ny days, so ma - ny ho - urs, I'm still burn - ing till you re - turn. —



— When your feel-ing ain't the same and your bo - dy don't want to, but you know, got-ta let it go



'cause the par - ty ain't jump-ing like it used to, ev-en though this might bruise you.
(Let it burn)



— let it burn, — got-ta let it burn.) — Deep down you know it



best for your-self but you — hate the thought of her be - ing with some-one else. But you k

Db Bbm9 Gbmaj7

— that it's ov - er, we know that it's through, let it burn,— let it burn,—

Ab Db Bbm7 Gbmaj7

— let it burn,— got-ta let it burn.—

Gb6 Db Bbm9 Gbmaj7 Ab

Repeat to fade

Verse 2:

Sending pages I ain't supposed to
 Got somebody here but I want you.
 'Cause the feeling ain't the same
 Find myself calling her your name.
 Ladies tell me do you understand?
 Now all my fellas do you feel my pain?
 It's the way I feel
 I know I made a mistake, now it's too late
 I know she ain't coming back
 What I gotta do now to get my shoulder back
 Ooh ooh ooh
 Man I don't know what I'm gonna do
 Without my boo hoo.
 You've been gone for too long
 It's been fifty-leven days, um-teen hours
 I'll be burning till you return.

Verse 3:

I'm twisted 'cause one side of me is
 Telling me that I need to move on
 On the other side I wanna break down and cry
 Ooh I'm twisted 'cause one side of me is
 Telling me that I need to move on
 On the other side I wanna break down and cry.

Hoo...

COME CLEAN

Words and Music by
JOHN SHANKS and
KARA DIOGUARDI

Moderately fast $\text{♩} = 120$

G#m7



Musical notation for the first system, including piano and vocal staves.

mf

Verse:

G#m7



Musical notation for the second system, including piano and vocal staves.

1. Let's go shed - ding, back,

E2



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

back to the be - gin - ning. Back to when the
shed - ding ev - 'ry col - or. Try'n' to find a

G#m7

B

E2

earth, the sun, the stars all a - lined.
pig - ment of truth be - neath my skin.

C#7sus

G#m7

'Cause per - fect did - n't feel so
'Cause dif - f'rent does - n't feel so

E2

G#m7

per - fect. Try'n' to fit a square in - to a cir -
dif - f'rent. And go - in' out is bet - ter than al -

B

E2

C#9sus

cle was no life. I de - fy.
ways stay - ing in. Feel the wind.

N.C.

Chorus:



Let the rain fall down and



wake my dreams. Let it wash away my san - i - ty. 'Cause I wan



na feel the thun - der, I wan - na scream. Let the rain fall down, I'm



com - ing clean. I'm com - ing

1.



clean.

2.



2. I'm clean.



(Rain fall I'm down, please. com - ing Rain clean. fall



down, please. I hear rain. Rain fall down.)



Let the rain fall. Let the rain fall.



D.S. al Coda
N.C.

I'm com - ing clean. Let the rain.

Chorus:

Coda



(Bkgd voc.)



com - ing clean. Let the rain fall down and wake my dreams. Let it wash.

(Lead vocal ad lib.)



a - way my san - i - ty. 'Cause I wan - na feel the thun - der, I wan -

B F# G#m7 Emaj9 B C#

na scream. Let the rain fall down. I'm coming clean. Let the rain clean.

C#9 G#m7

fall down.

E2 G#m7

Let's go back,

E2

back to the beginning.

EVERYTIME

Words and Music by
BRITNEY SPEARS and ANNETTE STAMATELATOS

Gently moving ♩ = 110





p
(with pedal)

Verse:





1. No - tice me, _____
2. I make be - lieve _____





take my hand. _____
that you are here. _____

Why are we _____
It's the on - ly way _____

Bb(9) Eb(9) Cm(9)

strang - ers when
I see clear.

Gm7 Eb(9)

our love is strong?
What have I done?

Gm7 Eb(9)

Why car - ry on with out me?
You seem to move on eas - y.

poco rit.

♩ Chorus: Eb(9)

And Ev - 'ry - time } I try to fly, I fall.
ev - 'ry - time }

mf
a tempo

Cm(9)



Gm7



A \flat (9)



With - out my wings I feel so small. I guess I

Fm7



E \flat (9)



B \flat (9)



need you, ba - by. And ev - 'ry-time I see you in my dreams,

Cm(9)



Gm7



A \flat (9)



To Coda

I see your face. { It's You're } haunt - ing me. I guess I

1.

Fm7



E \flat (9)

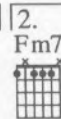


B \flat (9)



need you, ba - by.

p



need you, ba - by.

Bridge:



I may have made it rain.



Please for - give me.



My weak - ness caused you pain.

Fm



G5



But this song's my sor - ry.

mp *rit.*

E \flat (9)



B \flat (9)



E \flat (9)



8^{va}

a tempo
p

Cm(9)



E \flat (9)



B \flat (9)



8^{va}

E \flat (9)



Cm(9)



Gm



At night I pray-

D.S. $\text{\textcircled{S}}$ al Coda

Chord diagrams: Eb, Gm, Eb

that soon your face will fade a way.

poco rit.

$\text{\textcircled{C}}$ Coda

Chord diagram: Fm7

Chord diagram: Eb(9)

Chord diagram: Bb(9)

need you, ba - by.

Chord diagram: Cm(9)

Chord diagram: Gm7

Chord diagram: Ab(9)

Chord diagram: Fm7

Chord diagram: Eb5

8va

FEELIN' WAY TOO DAMN GOOD

Gtrs. in Drop D tuning:

⑥ = D ③ = G
 ⑤ = A ② = B
 ④ = D ① = E

Lyrics by CHAD KROEGER
 Music by NICKELBACK

Moderately $\text{♩} = 78$





1. 4. 1.

Verse:




missed you so much_ that I begged_ you to fly_ and see_ me_ You
 for - ty - eight hours_ I don't think_ that we left my ho - tel_ room_ Should

3. See additional lyrics



mf



must - 've broke down_ 'cause you fi - nal - ly said_ that you would_ But
 show you the sights_ 'cause I'm sure_ that I said_ that I would_ We



Bb



C



G5



now that you're here, I just feel like I'm con - stant - ly dream - ing. } Well, some-thing's
 got - ta make love just one last time in the show - er.

F5



G5



1.

D



got - ta go wrong 'cause I'm feel - in' way too damn good. 2. For

2.3.4.

D5



Chorus:

Bb5



F5



And it's like ev - 'ry time I turn a - round

C5



G5



F5



G5



I fall in love and find my heart face down and where it lands is where it should.



Oo. _____ This time _____ it's like _____



the two of us should prob - 'bly start to fight _____ 'cause some - thing's

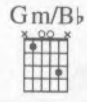


To Coda ⊕

got - ta go wrong _____ 'cause I'm feel - in' way too _____ damn _____ good. _____

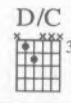
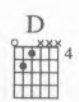


Oh! _____ Feel - in' way too _____ damn _____ good. _____

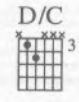
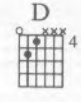
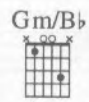


1.

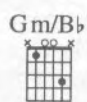
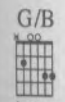
2.



Do, do, do, do, do, do, do, do, do, do, do, do.

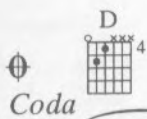


Do, do, do, do, do, do, do, do, do, do, do, do. Do, do, do, do, do, do, do, do, do, do, do, do.



D.C. al Coda

Do, do, do, do, do, do, do, do, do, do, do, do.



Coda

Do, do, do, do, Oh, do, do, do, do, do, do, oh! do, do.



Do, do, do, do, do, I'm feel - in' way too damn good! do, do, do, I



missed you so much that I begged you to fly and see

G/B



Gm/Bb



me. I'm feel - in' way too damn good!
I

D



D/C



G/B



Gm/Bb



missed you so much_ that I begged_ you to fly_ and see_ me._

Verse 3:
 Sometimes I think best if left in the memory.
 It's better kept inside than left for good.
 Looking back each time they tried to tell me.
 Well, something's gotta go wrong,
 'Cause I'm feelin' way too damn good.
 (To Chorus:)

FLY

Words and Music by
JOHN SHANKS and KARA DIOGUARDI

Moderately slow ♩ = 92

Em Am Em/G

mf

Verses 1 & 2:

Em Am Em/G

1. In a mo - ment, ev - 'ry - thing can change.
2. All your wor - ries, leave them some - where else.

Em Am Em/G

Feel the wind on your shoul - der.
Find a dream you can fol - low.

Em



Am



Em/G



For a min - ute, — all the world can wait. —
 Reach for some - thing — when there's noth - ing — left —

Em



Am



Em/G



Let go — of your yes - ter - day. }
 and the world's feel - ing hol - low. — }

C(9)



D(9)



Can you hear — it call - ing? Can you feel — it in — your soul? —

C(9)



D(9)



Can you trust — this long - ing — and take — con - trol? —



Fly, o - pen up the part of you that




wants to hide a - way. You can



shine. For - get a - bout the rea - sons why you



To Coda  D(9)



can't in life and start to try, 'cause it's your time,

1.



time to fly.

2.



Bridge:



time to fly. And when you're down and feel a -



lone and just wan-na run a - way, trust your - self and don't



give up. You know you bet - ter than an - y - one else.

Verse 3:



3. In a mo - ment, ev - 'ry-thing can change. Feel the wind,



on your shoul - der. For a min - ute,



D.S. al Coda

all the world can wait. Let go of yes - ter - day,

Coda



start to try, start to... Fly, for -

D2

C(9)

get a - bout the rea - sons why you can't in life and

D(9)

C(9)

start to try, 'cause it's your time,

D(9)

Em

Am

Em/G

time to fly.

Em

Am

Em/G

Em

In a mo - ment, ev - 'ry - thing can change.

rit.

FOLLOW THROUGH

Words and Music by
GAVIN DeGRAW

Moderately ♩ = 88

Verse:



1. Oh, this is the start of some-thing good.
2. These reel-ing e-mo-tions, they just keep me a-live.



Don't you a-gree?— I have-n't felt like—
they keep me in tune.— Oh, look what I'm hold-



— this in so— man-y moons.— You know what I mean?—
ing here— in my fire.— This is for you.—



And we can build through this de - struc -
 Am I too ob - vi - ous to preach



tion it? as we are stand - ing on our feet.
 You're so hyp - not - ic on my heart.

Chorus:



So, since you want to be with me, you'll have to fol - low through.



with ev - 'ry word you say. And I, all I real - ly want is you,

F



C



for you to stick_ a-round.

I'll see you ev - 'ry day.

G



C



but you have to fol - low_ through_

F



C



1.

F



You have to fol - low_ through_

2.

F



Bridge:

C



F



C



Em



The words you say_ to me_ are un - like an - y - thing_



that's ev - er been said. Oh, and what you do to me



is un - like an - y - thing that's ev - er been. Am I too



ob - vi - ous to preach it? You're so hyp -



not - ic on my heart.

Em7



Am



So, since you want to be with me, — you'll have to fol - low through

F



C



— with ev - 'ry word_ you say. —

Em7



F



I, all I real - ly want is you, — for you to stick_ a-round.

C



1.

G



I'll see you ev - 'ry day, —

2.



but you have to fol - low through...

F



You have to fol - low through...

F



You're gon - na have to fol - low... Oh, this is the start...



of some - thing good. Don't you a - gree?

rit.

HERE WITHOUT YOU

Gtr. tuned down 1/2 step:

- ⑥ = E \flat ③ = G \flat
- ⑤ = A \flat ② = B \flat
- ④ = D \flat ① = E \flat

Words and Music by
**BRAD ARNOLD, ROBERT HARRELL,
 CHRISTOPHER HENDERSON
 and MATTHEW ROBERTS**

Moderately slow $\text{♩} = 72$

Guitar → Bm
 Piano → B \flat m

G
 G \flat

A
 A \flat

1. A hun - dred

Verse:

Bm
 B \flat m

A
 A \flat

days have made_ me old - er_ since the last_ time that_ I saw_ your pret - ty face_
 miles_ just_ keep_ roll - in' as the peo - ple leave_ their way_ to say hel - lo_

Bm
 B \flat m

G
 G \flat

A
 A \flat

A thou - sand
 I've heard this

Bm



Bbm

A



Ab

lies have made_ me cold - er, and I don't_ think I_ can look_ at this_ the same._
 life is o - ver-rat - ed, but I hope_ that it_ gets bet - ter as_ we go._

Bm



Bbm

1.

G



Gb

A



Ab

Bm



Bbm

A



Ab

But all the miles_ that sep - ar - ate,_____

Bm



Bbm

G



Gb

A



Ab

To Next Strain

they dis - ap - pear_ now when I'm dream - in' of_ your face._____

2.
 Gb
 Ab

Chorus:

 Db

I'm here with - out__ you, ba - by,




 Ab

 Bbm

but you're still on__ my lone - ly mind__ I think a - bout__ you, ba - by,



 Gb

 Ab

 Db

and I dream a - bout__ you all__ the time__ I'm here with - out__ you, ba - by,



 Ab

 Bbm

but you're still with__ me in__ my dreams... And to - night.



1.



G



A



Bm

G_b

A_b

B_bm

there's on - ly you and me, yeah.



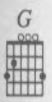
A



Bm

A_b

B_bm



G



A



2. G



A

G_b

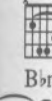
A_b

G_b

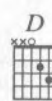
A_b

2. The _____ girl, there's on - ly you and me.

Bridge: Bm



Bm



D

D_b

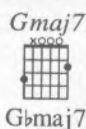
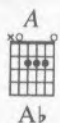
Ev - 'ry - thing I know and ev - 'ry - where I go.



it gets hard, but it won't take a - way my love.



And when the last one falls, when it's all said and done.




it gets hard but it won't take a - way my love...




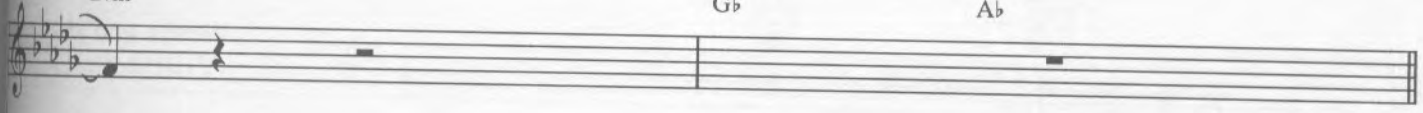
Whoa, whoa.

Bm

 Bbm

G

 Gb

A

 Ab





Coda

G

 Gb

A

 Ab

D

 Db



girl, there's on - ly you and me, yeah,

A

 Ab

Bm


 Bbm



oh, yeah. Oh,

G

 Gb

A

 Ab

Bm

 Bbm



oh, oh,

HEY YA!

Words and Music by
ANDRE BENJAMIN

Moderately fast $\text{♩} = 160$

Verse:

G C

1. My ba - by don't mess a - round, be-cause she loves me so, and this I
2. See additional lyrics

D E G

know for sho'. But does she

C D

real - ly want to? But can't stand to see me walk out the

Music by
JAMIN

E



G



C



door.

Don't try to fight the feel - ing, 'cause the

D



E



thought a - lone_ is kill - ing

me right

now.

G



C



Thank God

for Mom and Dad,

for stick - in' two

to - geth - er, 'cause we

D



E



don't know

how.

*Ya'll don't

* Lead vocal second time only.



wan - na hear me, you just wan - na dance. Oh, oh...

(Hey ya!)

Oh, oh...

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



Hey ya! Oh, oh... Don't wan - na meet your

Hey

ya!

Oh, oh...

Don't wan - na meet your

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



dad - dy. Oh, oh... Just want you in my Cad - dy. Oh, oh...

Hey

Oh, oh...

ya!

Just want you in my Cad - dy.

Oh, oh...

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



Hey ya! Oh, oh... Don't wan - na meet your

Hey

ya!

Oh, oh...

Don't wan - na meet your

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

G C

ma - ma. Oh, oh. Just wan - na make you cum - ma. Oh, oh.

Hey ya!

D E

Hey I'm, ya! oh, oh, I'm, oh, oh,

G C

I'm just be - ing hon - est. Oh, oh. I'm just be - ing

Hey ya!

D E

hon - est. Hey ya!))

[1.] [2.]

Call & Response:



(See additional lyrics)



1. 2. 3.

4.



Breakdown:



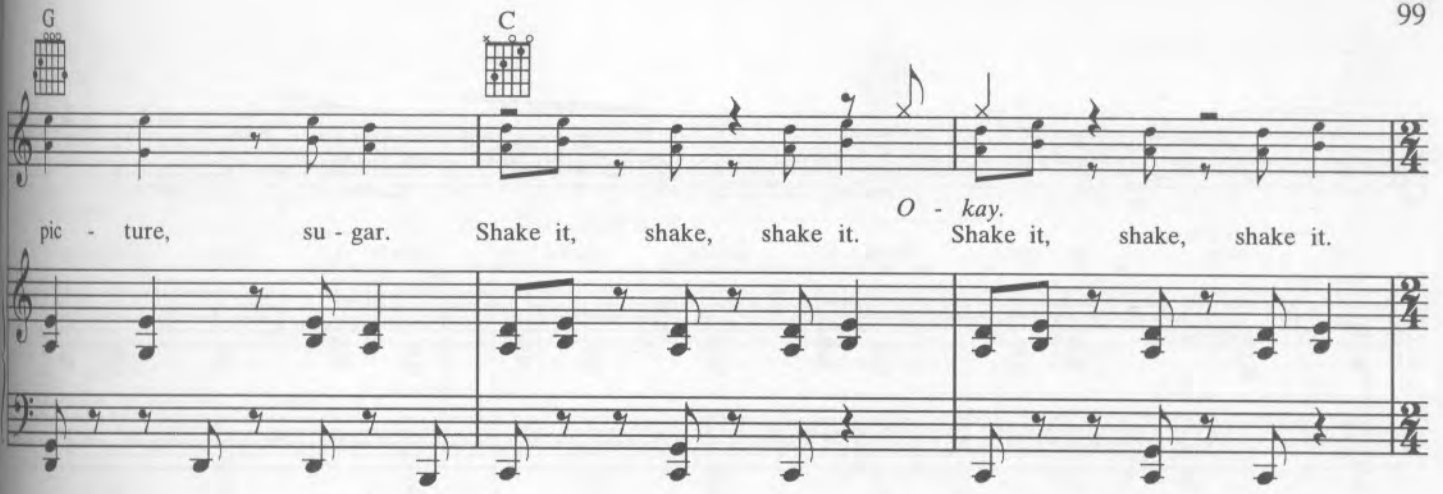
(Shake it, shake, shake it. Shake it, Oh, shake, oh. Shake it, shake, shake it.





Shake it. Shake it, Oh, shake, oh. Shake it like a Po - lar - oid

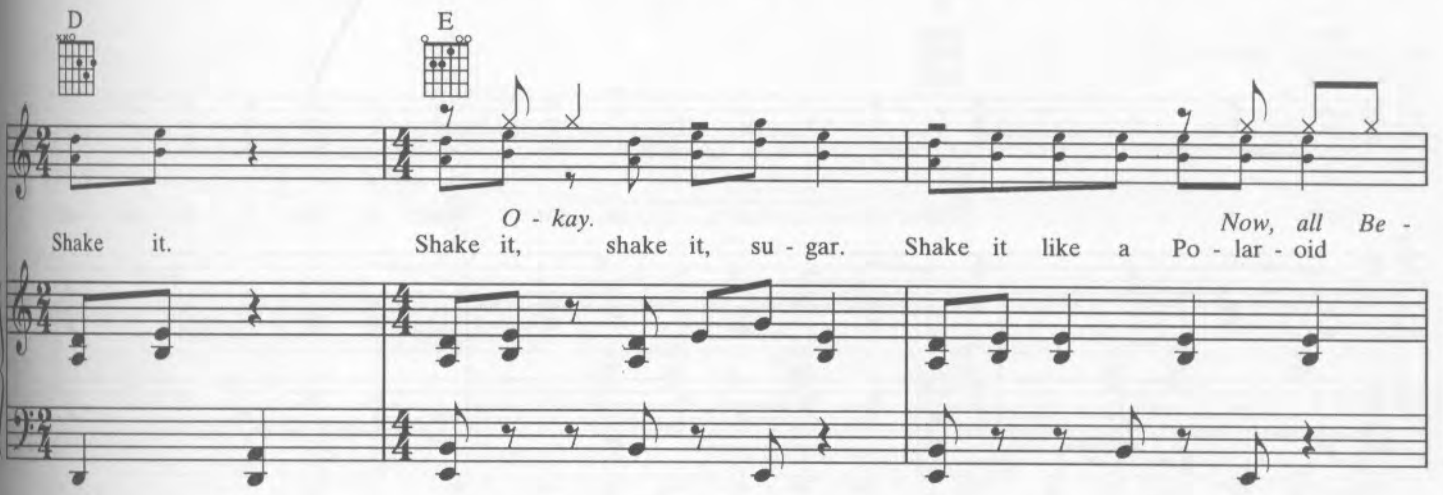
G  C 

pic - ture, su - gar. Shake it, shake, shake it. *O - kay.* Shake it, shake, shake it.



D  E 

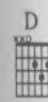

Shake it. *O - kay.* Shake it, shake it, su - gar. Shake it like a *Now, all Be -* Po - lar - oid



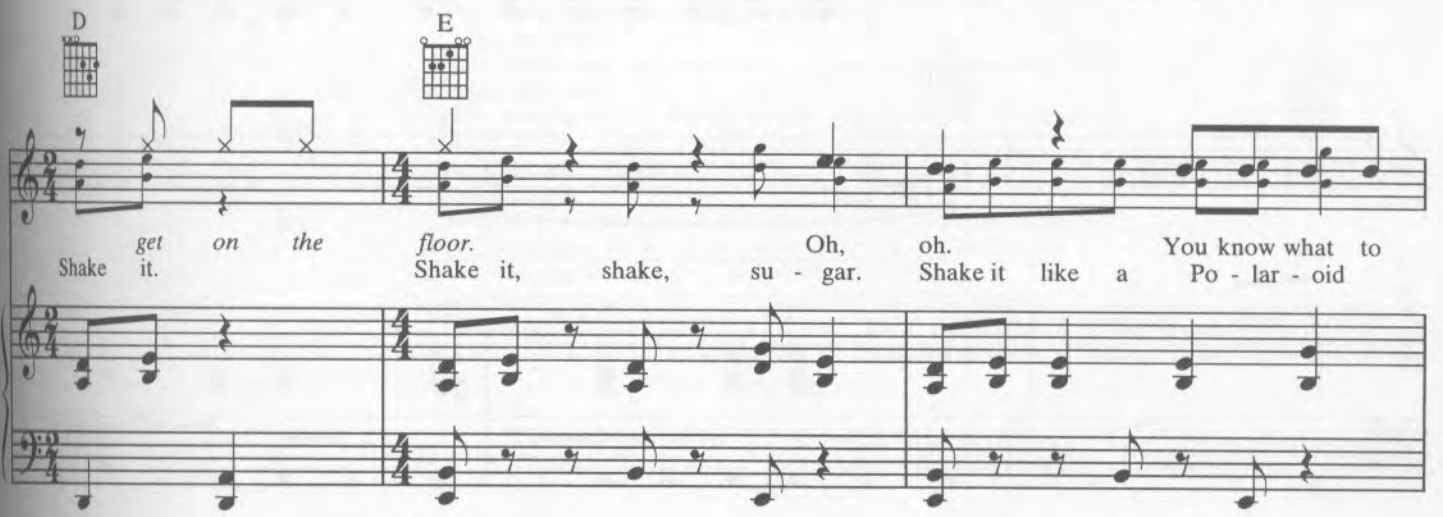
G  C 

yon - cé's and Lu - cy Liu's and Ba - by Dolls
pic - ture, su - gar. Shake it, shake, shake it. Shake it, shake, shake it.



D  E 

Shake it. *get on the floor.* Shake it, shake, Oh, oh. You know what to
Shake it, shake, su - gar. Shake it like a Po - lar - oid





do. pic - ture, su - gar. Shake it, shake, You know what to do. Shake it, shake, shake it.



Shake it. Shake it, shake, su - gar. Shake it like a Po - lar - oid

Chorus:



pic - ture.) (Hey ya! Oh, oh.



Hey ya! Oh, oh.

G  C 



Hey ya!

D  E 



Hey ya!

Repeat ad lib. and fade

Verse 2:

You think you've got it, oh, you think you've got it,
 But got it just don't get it 'til there's nothing at all.
 We get together, oh, we get together,
 But sep'rate's always better when there's feelings involved.
 If what they say is "Nothing is forever,"
 Then what makes, then what makes, then what makes,
 Then what makes, then what makes love the exception?
 So, why-o, why-o, why-o, why-o, why-o are we so in denial
 When we know we're not happy here?

(To Chorus:)

Call & Response: (spoken)

(3000) Hey, alright now, alright now, fellas.

(Fellas) Yeah!

(3000) Now, what's cooler than being cool?

(Fellas) Ice cold!

(3000) I can't hear ya. I say, what's, what's cooler than being cool?

(Fellas) Ice cold!

(3000) Alright, alright, alright, alright, alright, alright, alright,

Alright, alright, alright, alright, alright, alright, alright,

Now, play, now, ladies.

(Ladies) Yeah!

(3000) Now, we gon' break this thing down in just a few seconds.

Now, don't have me break this thing down for nothin'.

Now, I wanna see y'all on y'all baddest behavior.

Lend me some sugar: I am your neighbor. Ah! Here we go.

(To Breakdown:)

I DON'T WANNA KNOW

Words and Music by
 ENYA, NICHOLAS RYAN, ROMA RYAN,
 MARIO WINANS, MICHAEL JONES,
 CHAUNCEY HAWKINS, ERICK SERMON
 and PARRISH SMITH

$\text{♩} = 110$

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four systems, each with guitar chords indicated above the treble staff and piano accompaniment in the grand staff. The piano accompaniment features a consistent eighth-note bass line in the left hand and a more melodic line in the right hand. The lyrics are written below the vocal line, with some words split across lines.

System 1: Chords: Bm, F#m, G, D, F#. Lyrics: I think a - bo - dy said they saw you, you, the per - son you were

System 2: Chords: Bm, F#m, G, D, F#. Lyrics: when look - in' in your

System 3: Chords: D, F#, Bm, F#m. Lyrics: kiss - ing - was - n't me. And I would nev - er ask you, eyes I can't be - lieve. I don't need to know the truth,

System 4: Chords: D, F#, Bm, F#m. (No lyrics in this system)

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AN,
S,
MON



Bm

G

D

F#

I just kept it to my-self.) I don't wan-na know. If you're
 Ba-by keep it to your-self)

F#m

G

D

F#

play - in' me keep it on the low 'cause my heart can't take it an - y -

ere
our

Bm

F#m

G

-more. And if you're creep - in' please don't let it show, oh

1.

Bm

F#m

D

F#

To Coda

ba - by I don't wan-na know. Oh

G D F#

ba - by.

2. Bm F#m7

know. Did he touch you bet - ter than me? Did he watch you fall a - sleep?

G D F#

— Did you show him all those things that you used to do to

Bm F#m7

me? If you're bet - ter off that way ba - by all that I can say

G D F#



is go on and do your thing and don't come back to me.

Bm F#m G D F# Bm

(Rap see block lyric)



F#m G 1. D F# 2. D F# *D.S. al Coda*



I don't wan-na

Coda Bm F#m



know. If you're play - in' me keep it on the

G D F# Bm

low 'cause my heart can't take it an - y - more. And if yo

F#m G D F#

creep - in' please don't let it show oh ba - by I don't wan-na

Bm F#m G D F# Repeat to p

know.
Vocal 1° only

Rap:

I don't wanna know where your whereabouts or how you movin'
 I know when you in the house or when you cruisin'
 It's been proven, my love you abusin'
 I can't understand, how a man got you choosin'
 Undecided, I came and provided
 My undivided, you came and denied it
 Don't even try it, I know when you lyin'
 Don't even do that, I know why you cryin'
 I'm not applyin' no pressure, just wanna let you know

That I don't wanna let you go
 And I don't wanna let you leave
 Can't say I didn't let you breathe
 Gave you extra cheese
 Put you in the SUV
 You wanted ice so I made you freeze
 Made you hot like the West Indies
 Now it's time you invest in me
 Cause if not then it's best you leave.

I DON'T WANT TO BE

Moderately slow $\text{♩} = 76$

Words and Music by
GAVIN DeGRAW

Guitar Capo 1 → B5
Piano → C5



Piano → C5

Verse:



C



Bb

1. I don't need to be an - y - thing oth - er than a pris - on guard's son.
2. I'm sur - round - ed by li - ars, ev - 'ry - where I turn.



C



Bb

I don't need to be an - y - thing oth - er than a spe - cial - ist's son.
I'm sur - round - ed by im - pos - ters ev - 'ry - where I turn.



I don't have to be an - y - one oth - er than the birth of two souls in one...
I'm sur - round - ed by i - den - ti - ty cri - sis ev - 'ry - where I turn...

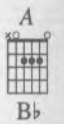


Part of where I'm go - ing is know - ing where I'm com - ing from...
Am I the on - ly one who no - ticed? I can't be the on - ly one who's learned...

§ Chorus:



I don't want to be an - y - thing oth - er than what I've been try'n' to be late - ly...



All I have to do is think of me, and I have peace of mind...

G



A \flat

D



E \flat

A



B \flat

Bm



Cm

A



B \flat

I'm tired of look-ing 'round rooms, won-d'ring what I've got to do, or who I'm sup-posed to be...

To Coda \oplus 1.

G



A \flat

D



E \flat

A



B \flat

Bm



Cm

I don't want to be an - y-thing oth - er than me.

B5



C5

A



B \flat

2.

A



B \flat

Bm



Cm

oth-er than me.

Bridge:

F#m



Gm

B(9)/F#



C(9)/G

Can I have ev - 'ry-one's at - ten-tion, please?_

F#m



Gm

B(9)/F#



C(9)/G

B



C

A



Bb

(Spoken:) If you're not like this and that, you're gonna have to leave.

E7/G#



F7/A

B



C

A



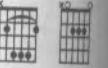
Bb

E7/G#



F7/A

B



C

A



Bb

I came from the moun - tain,

the crust of cre - a - tion.

E7/G#



F7/A

A



Bb

D



Eb

E



F

D.S. % al Coda

D/F#



Ew/G

My whole sit - u - a - tion made from clay to stone, and

now I'm tell - ing ev - 'ry - bod - y.

Coda

A
B \flat

Bm
Cm

A
B \flat

G
A \flat

D
E \flat

oth - er than me. I don't want to be,

A
B \flat

Bm
Cm

A
B \flat

G
A \flat

D
E \flat

A
B \flat

Bm
Cm

A
B \flat

I don't want to be,

G
A \flat

D
E \flat

A
B \flat

Bm
Cm

A
B \flat

I don't want to be, I don't want to be an - y -

Repeat ad lib. and fade

G
A \flat

D
E \flat

A
B \flat

Bm
Cm

A
B \flat

thing, an - y - thing oth - er than me.

IT'S MY LIFE

Words and Music by
 MARK DAVID HOLLIS and
 TIM FRIESE-GREENE

Moderately fast $\text{♩} = 126$
 NC.



Introduction musical notation in 4/4 time, featuring a treble clef staff with a whole rest and a piano accompaniment in bass clef with a melody of eighth notes.

Verse 1:



1. It's fun - ny how I find my - self in love.

Musical notation for the first line of the verse, including vocal melody and piano accompaniment.



with you.

Musical notation for the second line of the verse, including vocal melody and piano accompaniment.

E

Bm7

If I could buy my reasoning,

A

E

Bm7

I'd pay to lose.

A

F

One half won't do.

Pre-chorus:

Bbm

Ebm/Bb

Ab

Db

Gb

{ I've asked my self how
I'd tell my self what.

Bbm

Ebm/Bb

Ab

Db

Gb



— much do you com - mit
 — good do you do, con - vince.

Bbm7 Chorus:

Ebm/Bb

Ab



— your - self? } Oh, it's my life.
 — my - self. }

Db

Bbm

Ebm/Bb

Ab

Db

Bbm

Ebm/Bb

Ab



Don't you for - get. It's my life.

To Coda ⊕

Db

Bbm

Ebm/Bb

Ab

Db N.C.



It nev - er ends.

E5

N.C.

Verse 2:

E



Introductory musical notation for Verse 2, including guitar and drum parts.

(drums)

Bm7

A

E



2. Fun - ny how I blind my - self. I nev - er knew

Bm7

A

E



if I

Bm7

A

F



was some - times played up - on, a - fraid to lose.

D.S. al Coda

Coda



Bm



1.2.

F#m/B



3.

F#m/B



F



Pre-chorus:

Bbm



Ebm/Bb



Ab



Db



Gb



Bbm



Ebm/Bb



Ab



I've asked my - self, how much do you



Musical staff with lyrics: com - mit your - self? Oh, it's my life...

com - mit your - self?

Oh, it's my life...

Musical staff with piano accompaniment for the first line.

Chorus:



Musical staff with lyrics: Don't you for - get.

Don't you for - get.

Musical staff with piano accompaniment for the second line.

Musical staff with lyrics: Caught in the crowd. It nev - er ends.

Caught in the crowd.

It nev - er ends.

Musical staff with piano accompaniment for the third line.



1.



2.



Musical staff with lyrics: It's my life.

It's my life.

Musical staff with piano accompaniment for the final line.

IN THE MIDDLE

Words and Music by
 MUTYA BUENA, KIESHA BUCHANAN, HEIDI RANGE,
 BRIAN HIGGINS, ANDRE TEGELER,
 PHILIPP FULDNER, MICHAEL BELLINA,
 LISA COWLING, NIARA SCARLETT,
 SHAWN MAHAN and MIRANDA COOPER

♩ = 136

N.C.

I'm caught up in the mid - dle jump - ing through the rid - dle. I'm

fall - ing just a lit - tle to - night, uh, uh. 'Cause ev - 'ry - bo - dy's mak - ing trou - ble, Some -

- one's burst their bub - ble, but we'll be get - ting by al - right, uh, uh, uh. I'm

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Bm



caught up in the mid - dle jump - ing through the rid - dle. I'm fall - ing just a lit - tle to - night,

uh, uh. 'Cause ev - 'ry - bo - dy's mak - ing trou - ble, some - one's burst their bub - ble, but

we'll be get - ting by al - right, uh, uh, uh.

N.C.

Soon - er or lat - er this drunk - en el - e - va - tor's gon - na stop where I'm supposed to be...



It's ten past e - le - ven, I'm half - way out to hea - ven, but I'm stuck in re - a - li - ty.

Night's kind of fun - ny. Not in — there for the mo - ney, but I

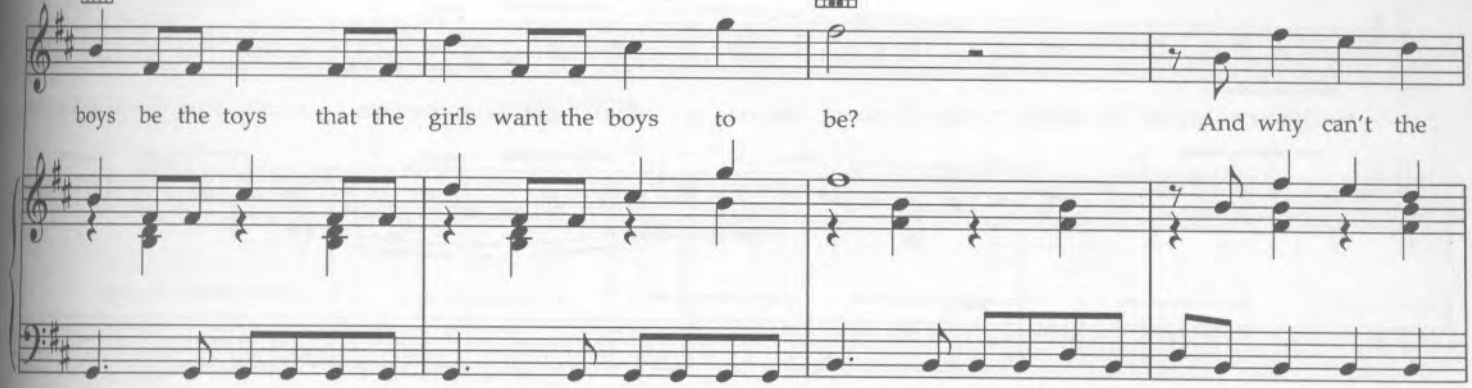
Bm

know that I've got to pay. — Love's gon - na get you but on -

- ly when I let you, and I don't wan - na turn a - way. — Why can't the

G  Bm 

boys be the toys that the girls want the boys to be? And why can't the



G  Bm  D  A 

girls see the world that the boys want the girls to see? I'm



Bm 

caught up in the mid - dle jump - ing through the rid - dle. I'm fall - ing just a lit - tle to - night,



uh, uh. 'Cause ev - 'ry - bo - dy's mak - ing trou - ble, some - one's burst their bub - ble, but



Bm

we'll be get-ting by al - right, uh, uh, uh. Mid-night is on the low. No point just sing the flow.

We're speak - ing all in code to get to the place we know. Sweat run - ning down my back,

N.C.

I'm wear - ing lea - ther black, fall - ing in - to a trap. There is no turn - ing back.

Bm D A Bm

I got my la - dies with me. Fel - lows get so damn freak - y, but we got - ta keep them tame,



'cause we don't wan - na play that game. Ev - 'ry - bo - dy from the block needs to be free to - night. It



ain't no weak - ass par - ty, but go up and join 'em right. What you see and what you hear can



ne - ver be ex - posed. Act - ing out of cha - rac - ter is ev - 'ry - thing we know. I'm



caught up in the mid - dle jump - ing through the rid - dle. I'm fall - ing just a lit - tle to - night,

uh, uh. 'Cause ev - 'ry - bo - dy's mak - ing trou - ble, some - one's burst their bub - ble,

1.

2.

we'll be get - ting by al - right, uh, uh, uh. I'm uh, uh, uh. My

mind's kind of ten - der, my bo - dy's tired... It's freak - y but I'm read - y for this bump - y ride...

Ev - 'ry - bo - dy's trip - ing, it's all in - sane, but the voi - ces in my head are say - ing it's o - kay...

Trying to slow it down al - ways a - gainst the rush, - got - ta keep it cool - to a - void the crush... A -

-dren - a - line is spin - ning and it's start - ing to show - that I've moved on, - 'cause I've changed the flow... I'm

N.C.

caught up in the mid - dle jump - ing through the rid - dle. I'm fall - ing just a lit - tle to - night,

uh, uh. 'Cause ev - 'ry - bo - dy's mak - ing trou - ble, some - one's burst their bub - ble, but

Bm



we'll be get-ting by al - right, uh, uh, uh. I'm caught up in the mid-dle jump - ing through the rid-dle. I'm

fall - ing just a lit - tle to - night, uh, uh. 'Cause ev - 'ry - bo - dy's mak - ing trou - ble, some-

- one's burst their bub - ble, but we'll be get-ting by al - right, uh, uh, uh.

Bm

*Repeat to fade*

But we'll be get-ting by al - right, uh, uh, uh.

LIFE FOR RENT

Words and Music by
DIDO ARMSTRONG
and ROLLO ARMSTRONG

1. I have - n't ev - er real - ly found a place that I call
2. Al - ways thought that I would love to live by the

— home... I nev - er stick a - round quite long e - nough to make
sea, — to tra - vel the world a - lone and live more sim -

— it. I a - po - lo - gise, oh once a - gain I'm not in
- ply. I have no i - dea what's hap - pened to that

love,
dream,

but it's not as if I mind that your heart ain't ex - act - ly break -
'cause_ there's real - ly no - thing left here_ to stop_

- ing. }
_ me. }

It's just a thought, on - ly a thought. But if my

life is for rent, and I don't learn to buy,

well I de - serve no - thing more than I

To Coda \oplus

1.

— get, — 'cause no - thing I — have — is tru - ly mine. —

2.

— And if my — life — is — for —

— rent, — And I — don't — learn to buy, —

— well I de - serve — no - thing more — than — I —

— get... 'cause no - thing I have is tru - ly mine. Well my...

— heart is a ship, and I won't let it die...

— I am so a - fraid to fail, so I

won't ev - en try. Well how can I

— say I'm a - live? — If my —

Coda

— 'cause no-thing I — have — is tru - ly mine. —

— 'Cause no - thing I — have — is tru - ly mine. —

— 'Cause no - thing I — have — is tru - ly mine. —

LEFT OUTSIDE ALONE

Words and Music by
DALLAS AUSTIN, GLEN BALLARD
and ANASTACIA NEWKIRK

♩ = 103

Chord diagrams: D⁵, B^b, Cadd⁹

All my life I've been wait - ing for you to bring a

Chord diagrams: Dm, A⁷sus⁴/D, Dm, B^b

fai - ry - tale my way, been liv - ing in a fan - ta - sy with-out mean -

Chord diagrams: C, A⁷sus⁴

- ing, it's not o - kay, I don't feel safe.

D⁵



G⁵



The first system of music features a piano accompaniment with a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including chords and moving lines.

Gm



A⁵/G



The second system includes a vocal line with lyrics: "I don't feel safe, Ohhh...". The piano accompaniment continues with a consistent eighth-note bass line and a melodic right hand.

Dm



(8vb until chorus)

The third system features a vocal line with lyrics: "Left bro-ken, emp-ty, in des-pair,". The piano accompaniment includes a section marked "(8vb until chorus)" where the right hand plays an octave lower.

Gm⁷



The fourth system includes a vocal line with lyrics: "wan-na breathe, can't find air, thought you were sent from up a-bove, but you and me nev-er had love...". The piano accompaniment continues with a steady eighth-note bass line and a melodic right hand.



So much more I have to say, help me find a way.



(loco)
And I won-der if you know how it real-ly feels to be left out-side a-lone.



when it's cold out here. Well, may-be you should know just how it feels.



to be left out-side a-lone, to be left out-side a-lone. I tell you.

B^b

C

Dm

All my life I've been wait - ing for you to bring a fair - y - tale my way,-

B^b

C

been liv - ing in a fan - ta - sy with-out mean - ing, it's not o -

A⁷sus⁴

Dm

-kay, I don't feel safe, I need to pray...

Why do you play me like a game? Al-ways some-one else to blame..



— Care-less, help-less lit-tle man, — some-day you might un-der-stand. — There's not much more to say...



— but I hope you find a way. — Still I won-der if you know...



— how it real-ly feels — to be left out-side a-lone — when it's cold out here...



— Well, may-be you should know — just how it feels — to be left out-side a-lone,

Asus⁴



A



B^b



to be left out-side a-lone. I tell you... All my life I've been wait-

C



Dm



- ing for you to bring a fair - y - tale my way, been liv - ing in a

B^b



C



A⁷sus⁴



fan - ta - sy with-out mean - ing, it's not o - kay, I don't feel

Dm



safe, I need to pray. Ohhh...

Gm  3fr 3  B^b

— pray — ohhh... — Hea-ven - ly Fa - ther, oh,



Asus⁴  A  Dm 



save me... Ohhh... — And I won-der if you know.



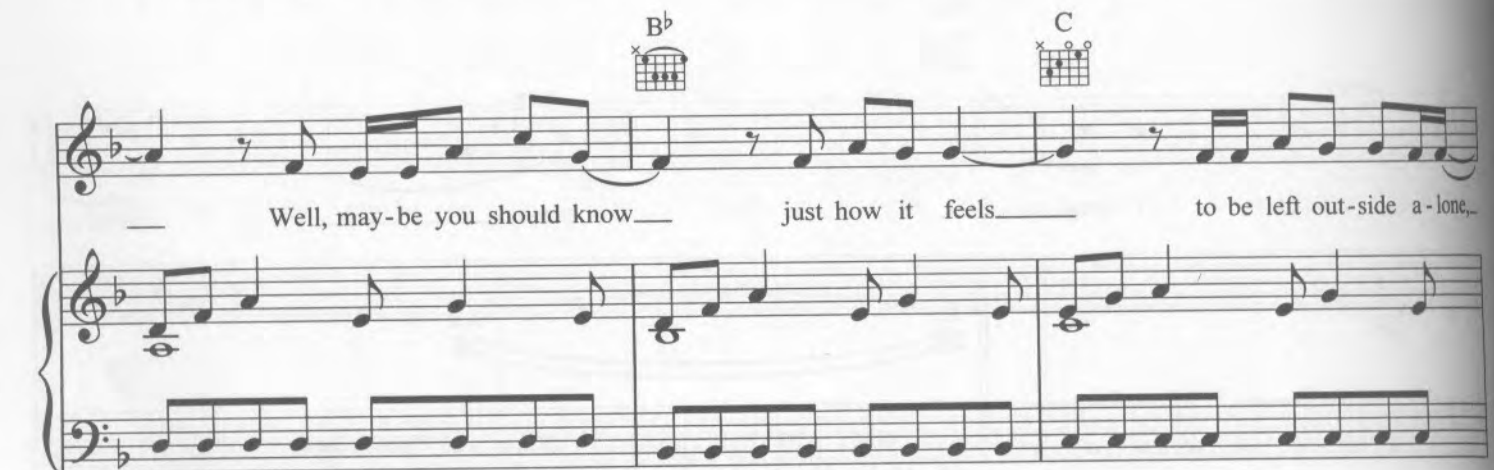
B^b  C  Dm 

— how it real - ly feels — to be left out - side a - lone — when it's cold out here.



B^b  C 

— Well, may-be you should know — just how it feels — to be left out - side a - lone.



Asus⁴



A



B^b



to be left out-side a - lone. All my life I've been wait-

C



Dm



- ing for you to bring a fair - y - tale my way. Been liv - ing in a

B^b



C



A⁷sus⁴



fan - ta - sy with-out mean - ing, ooh... it's not o - kay, I don't feel

Dm



(voice echoes and fades)

safe, I need to pray.

LISTEN WITH YOUR HEART

Words and Music by
DIANE WARREN

Moderately fast ♩ = 120

F#  A#m/E#  D#m7 



B  F#/A#  G#m7  F# 



G#m7/C#  Verse: 



1. When you
2. And when this

Bb/D  Fm7  Gm7  Ab/Bb 



can't find your way through the night,
world has got your mind con - fused,

E \flat



B \flat /D



Fm



when you've lost touch and noth - ing's feel - ing right,
feels like your faith has done run out on you,

Gm7



A \flat /B \flat



F#



C#/E#



you can't find that
you can find that

G#m7



F#/A#



path that leads you home, you don't know
faith in - side your soul. The strength you need

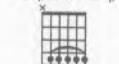
D#m7



Emaj9



G#m7/C#



— which road, which road to choose, that's when you've got to ... }
— lies deep, lies deep in you. That's why you've got to ... }

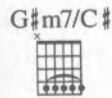
Chorus:



(Lis - ten with your heart.) Lis - ten with your heart. (Lis - ten to your



soul.) Lis - ten to your soul. In - side you'll find the an - swer to



take you to the place you need to go. (Lis - ten with your



heart.) Lis - ten and your heart will let you know. No

G#m7



F#/A#



G#m7



mat - ter where you are, the truth is nev - er far.

A6



G#m7



F#/A#



G#m7/C#



Just lis - ten and your heart will lead you home.

F#sus



1.

F#



2.

F#



Bridge:

Emaj9



B/D#



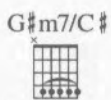
Emaj9



We all lose our way some - times. We all lose our faith.



— some - times. But if you just be - lieve — and just be strong, —



trust your heart, — your heart won't do — you wrong, your heart won't do — you wrong.

Chorus:



(Lis - ten with your heart.) Lis - ten with your



heart. (Lis - ten to your soul.) Lis - ten to your soul. — In - side you'll find the

G  Fmaj9  Am7/D 

an - swer_____ to take you to_____ the place you need_____ to go_____



G  Bm/F#  Ebdim7 

_____ (Lis - ten with your heart.) Lis - ten and your heart will let_____ you know..



Em7  Am7  G/B 

_____ No mat - ter where_____ you are,_____ the



Am7  Bb6  Am7  G/B 

truth is nev - er far._____ Just lis - ten and_____ your heart_____



Am7/D



G



Am7



will lead you home. No mat - ter where you are,

G/B



Am7



Bb6



the truth is nev - er far. Just

Am7



G/B



Am7/D



lis - ten and your heart will lead

Fmaj9



G



you home, home.

rit.

MY PREROGATIVE

Words and Music by
BOBBY BROWN,
GENE GRIFFIN and TEDDY RILEY

*People can take everything away from you,
But they can never take away your truth.
But the question is...
Can you handle mine?*

Moderately ♩ = 100

N.C.

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords: F major, Bb minor, F major, Bb minor, F major, Bb minor, F major, Bb minor. The left hand plays a rhythmic accompaniment of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, 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Verses 2 & 3:

Bbm



F



Bbm



tions: Why am I so real? But they don't un-der-stand me. I
 3. See additional lyrics

F



Bbm



F



real-ly don't know the deal a - bout my sis - ter. Try-in' hard to make it right

Bbm



N.C.

Chorus:

not long a - go be - fore I won this fight. Ev - 'ry - bod - y's talk - in' all

this stuff a - bout me. Why don't they just let me live. I

— don't need per-mis - sion, — make — my own de - ci - sions. — That's my pre-rog - a - tive. —

1.

(That's my — pre - rog - a - tive. —) That's my pre-

rog-a-tive. It's the

way that I wan-na live. — That's my pre - rog-a-tive. You can't tell me what to do. —

2.



That's the way that I wan-na live. That's my pre-rog-a-tive. You can't

F



(rhythm only) 4

tell me what to do.

Bridge:



Why can't I live my life

Ebm7



with-out all of the things that peo - ple

Bbm



N.C.

say. Oh.

Chorus:

Ev - 'ry - bod - y's talk - in' all this stuff a - bout me. Why don't they just let me live.

I don't need per - mis - sion, make my own de - ci - sions.

1. 2.

That's my pre - rog - a - tive. That's my pre - rog - a - tive.

Verse 3:
 Don't get me wrong,
 I'm really not zooped.
 Ego trips is not my thing.
 All these strange relationships, really gets me down.
 I see nothing wrong spreading myself around.
 (To Chorus:)

LOOK WHAT YOU'VE DONE

Words and Music by
NICHOLAS CESTER

Adagio ♩ = 77



Piano mp

Ped.



Verse:



1. Take my pho - to off the wall _____ if it just won't sing
2. 3. (See additional lyrics)

Ped. Ped.



for you. _____ 'Cause all that's left is gone a - way.

Simile

G



Am



C/G



1.

and there's noth - ing there for you to prove.

D



F



Chorus:

Oh look what you've done

G



C



Em/B



you've made a fool of e - very - one.

Am



G



F

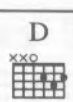


Oh well, it seems like such fun.

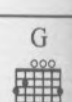


un - til you lose what you had won.

1. Am



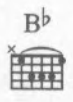
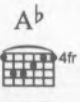
2. Am



Ooh.



Oh look what you've done, you've made a, a fool.



of e - - - very - one. A fool.

mf

A^bB^b

F



To Coda 155

of e - very - one. A fool

A^bB^b

D.S. (Directly to 2nd time bar) al Coda

Coda

A^b

of e - very - one.

of

B^b

C



e - - - very - - - - one.

Fine

(Additional lyrics)

Verse 2:

Give me back my point of view 'cause I just can't think for you,
I can hardly hear you say "What should I do?", well you choose.

Verse 3:

Take my photo off the wall if it just won't sing for you.
'Cause all that's left has gone away and there's nothing there for you to do.

MY HAPPY ENDING

Words and Music by
BRADLEY WALKER and AVRIL LAVIGNE

$\text{♩} = 84$

(Oh_____ oh_____ So much for my hap - py end - ing_____ oh_____ oh_____)

B5 G5 D5 A/C#

Oh_____ oh_____ So much for my hap - py end - ing_____ oh_____ oh_____

B5 G5 D5 A

Oh_____ oh_____ oh.)_____ Let's talk this ov -

Bm



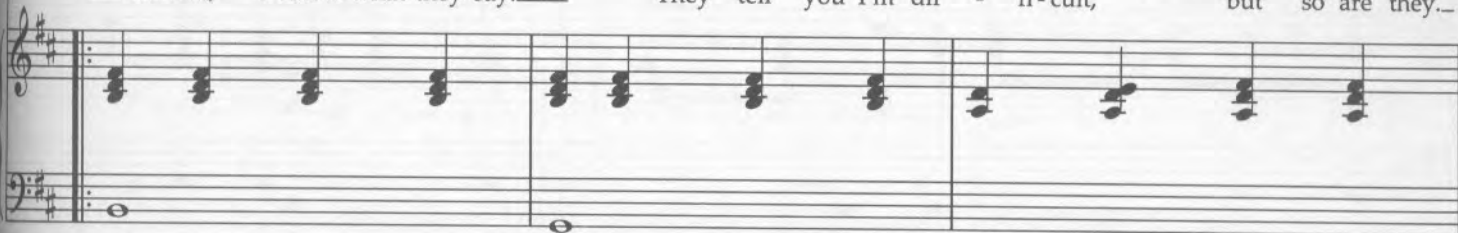
Gmaj7



D



- er, it's not like we're dead. Was it some-thing I did? Was it some-thing I said?
friends, I know what they say. They tell you I'm dif - fi - cult, but so are they..



Asus4



A



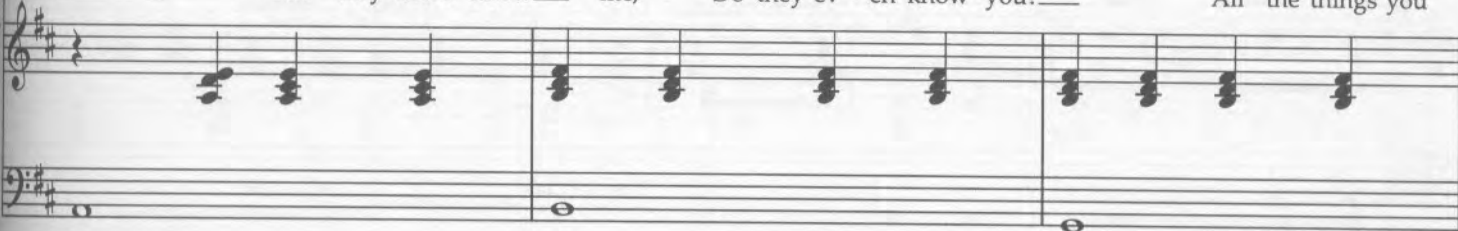
Bm



Gmaj7



Don't leave me hang - ing in a ci - ty so dead, held up so high.
But they don't know me, Do they ev - en know you? All the things you



D



Asus4



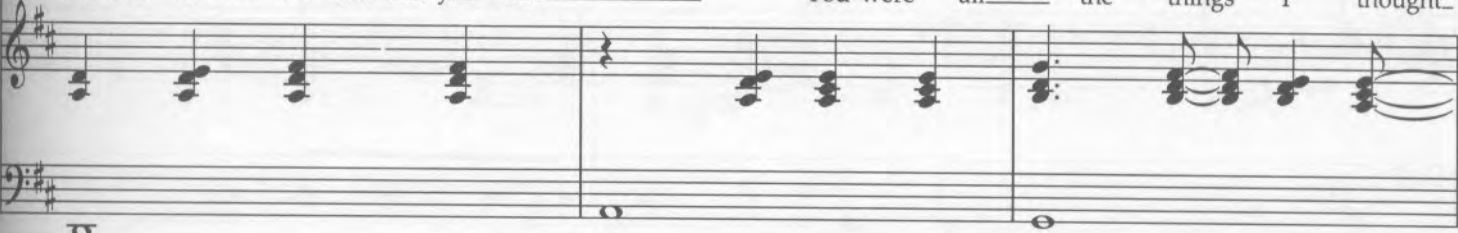
A



G



on such a break - a - ble thread. You were all the things I thought.
hide from me? All the shit that you do? You were all the things I thought..



A



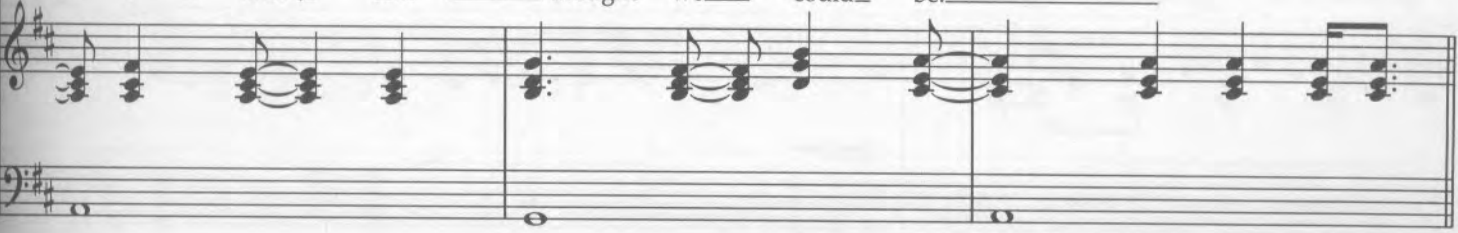
G



A



I knew, and I thought we could be. You were
I knew, and I thought we could be.





ev - e - ry - thing, - ev - e - ry - thing that I want - ed. We were



meant to be, - sup - posed to be but we lost - it. All of our me -



- mo - ries, - so close - to me - just fade a - way. -

1.



To Coda



All this time you were pre - tend - ing, so much for my hap - py end - ing. (Oh - oh -

D5

A/C#

B5

G5

D5

A



So much for my hap-py end - ing. — oh — oh. — Oh — oh — You've got your dumb

2.



so much for my hap-py end - ing. It's nice to know_ that you_ were there, —

Gmaj7



— thanks for act - ing like_ you cared_ and mak-ing me_ feel_ like_ I was the

Gmaj7



on - ly_ one. — It's nice to know_ we had_ it_ all, —



— thanks for watch - ing as I fall and let - ting me know we were done.



D.S. al Coda

He was ev - e - ry - thing, ev - e - ry - thing that I want - ed. We were

Coda



so much for my hap - py end - ing. You were ev - e - ry - thing, ev - e - ry - thing that I want - ed.



- ed. We were meant to be, sup - posed to be but we lost it. All of our re -

G  D  A  Bm  Em 

- mo - ries, so close to me just fade a - way. All this time you were pre - tend - ing,



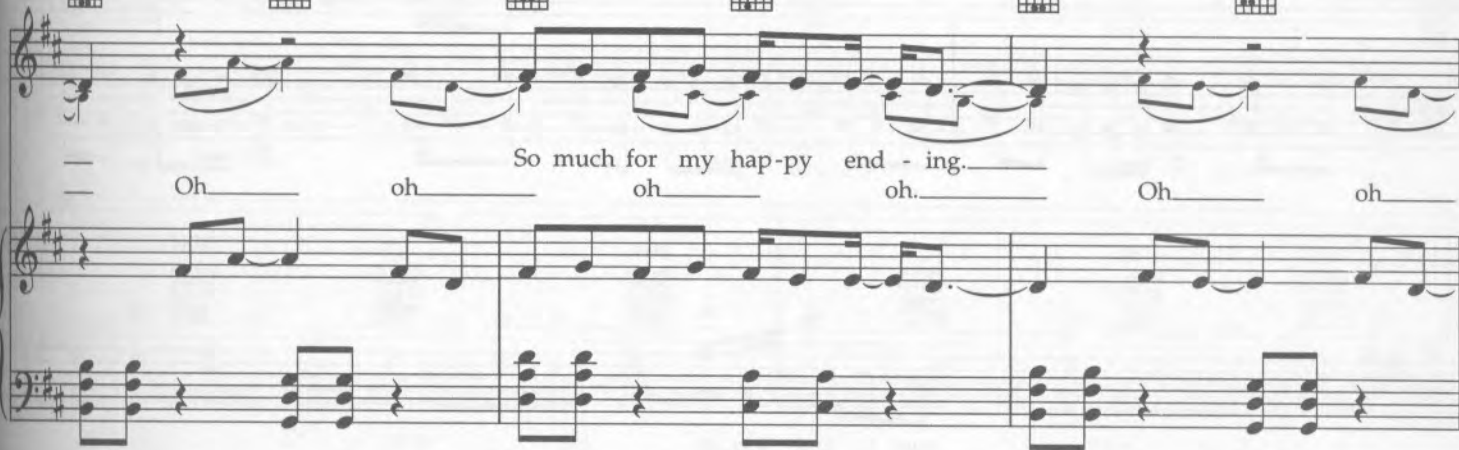
G5  B5  G5  D5  A/C# 

so much for my hap - py end - ing. (Oh oh So much for my hap - py end - ing. oh oh



B5  G5  D5  A/C#  B5  G5 

Oh oh So much for my hap - py end - ing. Oh oh



D5  A/C#  G(#11)  D 

oh oh.)



NAUGHTY GIRL

Words and Music by BEYONCÉ KNOWLES,
SCOTT STORCH, ROBERT WALLER, ANGELA BEYNICE,
PETE BELOTTE, GIORGIO MORODER and DONNA SUMMER

Moderately ♩ = 102



First system of musical notation for the instrumental introduction, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass clef staff contains a piano accompaniment starting with a mezzo-forte (*mf*) dynamic. The music consists of a series of eighth and sixteenth notes in the bass line and rests in the treble line.



Second system of musical notation, including the first line of lyrics: "I love to love_you, ba - by." The treble clef staff shows the vocal melody with a dotted quarter note followed by an eighth note. The piano accompaniment continues with a similar rhythmic pattern.



Third system of musical notation, including the second line of lyrics: "I love to love_you, ba - by." The vocal melody and piano accompaniment continue with the same rhythmic and harmonic structure as the previous system.

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1. I'm feel-ing

Verse:



sex - y. I wan-na hear you say my
sex - y. To-night, I am all



name, boy. If you can
yours, boy. The way your



reach me, you can feel my burn-ing
bod - y moves a - cross the



flame. }
floor. }

Feel-ing kind of N - A - S - T - Y, I might just take you home with



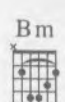
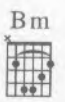
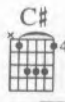
me.
Ba - by, — the min - ute I feel your en - er - gy, — the vibe is just tak - in'



o - ver me, — start feel - in' so cra - zy, — babe. —

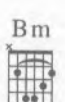
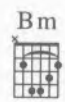
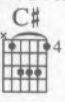


Late - ly, — I feel the funk com - in' o - ver me, — I don't know what's got - ten

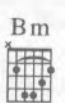
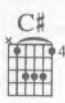


in - to me, the rhy - thm's got me feel - in' so cra - zy, babe. To -

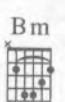
Chorus:



night I'll be your naugh - ty girl, I'm call - in' all my girls,



we're gon - na turn this par - ty out. I know you want my bod - y. To -



night I'll be your naugh - ty girl, I'm call - in' all my girls.

1. C# Bm C# Bm

I see you look me up and down, and I came to par - ty. 2. You're so

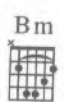
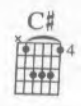
2. C# Bm N.C.

and I came to par - ty. I

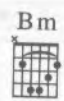
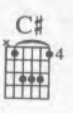
love to love you, ba - by. I

1. 2.

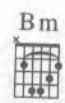
love to love you, ba - by. love to love you, ba - by. To -



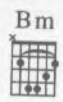
night I'll be your naugh - ty girl, I'm call - in' all my girls,



we're gon - na turn this par - ty out. I know you want my bod - y. To -



night I'll be your naugh - ty girl, I'm call - in' all my girls.




Repeat ad lib. and fade

I see you look me up and down, and I came to par - ty. To -

1985

Words and Music by
JARET REDDICK, MITCH ALLAN
 and **JOHN ALLEN**

Fast ♩ = 120

B  E  G#m7 

Woo hoo hoo.---



F#  B  E  G#m7 

Woo hoo hoo.---



Verse:

F#5  B 

1. Deb - bie just hit the wall,
 2. She's seen all the clas - sics,





she nev - er had it all. One Pro - zac a day, hus - band's a C P A.
 she knows ev - 'ry line. Break - fast Club, Pret - ty in Pink, e - ven St. El - mo's Fire.





Her dreams went out the door when she turned twen - ty - four. On - ly been with one man.
 She rocked out to Wham! Not a big Limp Biz - kit fan. Thought she'd get a hand



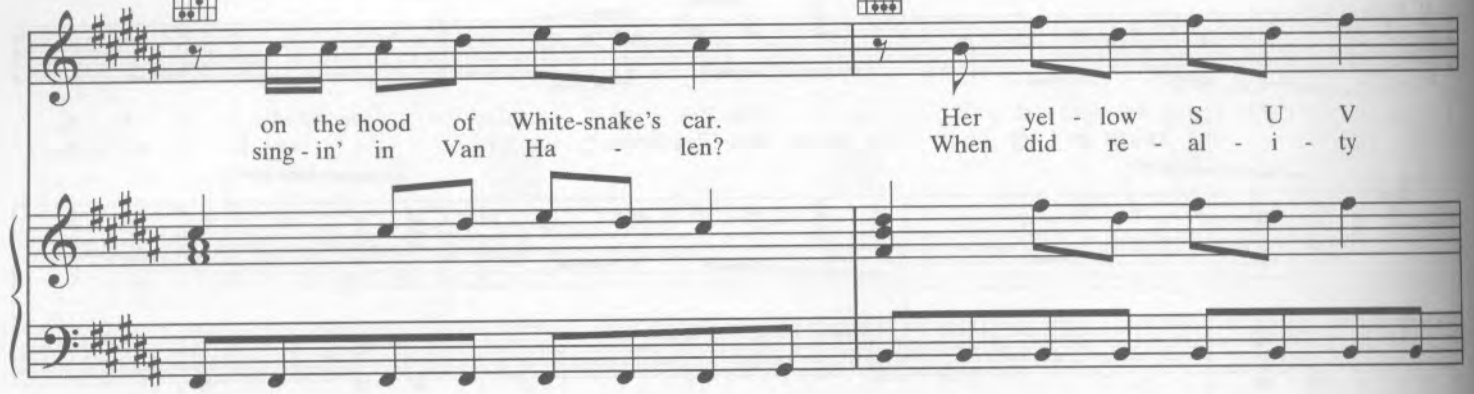
What hap - pened to her plan? She was gon - na be an ac - tress,
 on a mem - ber of Du - ran Du - ran. Where's the min - i skirt



she was gon - na be a star. She was gon - na shake her ass
 made of snake - skin? And who's the oth - er guy that's

F#  B 

on the hood of White-snake's car. Her yellow SUV
sing-in' in Van Halen? When did reality



Emaj9  G#m7  F#5 

is now the enemy. Looks at her average life, and nothin' has been
be-come TV? What ever happened to sit-coms, game shows?



Chorus:
B  E 

al-right since Bruce } Spring-steen, Ma-don-na. Way be-fore Nir-va-na, there was
On the ra-di-o was



G#m7  A  B 

U 2 and Blondie and music still on MTV. Her two kids in high school, they



E  G#m7  A 

tell her that she's un-cool 'cause she's still pre-oc-cu-pied with nine-teen, nine-teen,



1. B  E 

nine-teen eigh - ty - five. Woo hoo hoo. Woo hoo hoo.



2. G#m7  F#  B  Emaj9 



Bridge: G#m7  F#  B  Emaj9 

She hates time, make it stop.



G#m7 F# B Emaj9

When did Möt-ley Crüe be-come clas - sic rock? And when did Oz - zy be-come an ac - tor?

G#m7 F# N.C.

Please make this stop, stop, stop! And bring back

(ticking clock)

Chorus:

B E

Spring-steen, Ma - don - na. Way be - fore Nir - va - na, there was

G#m7 A

U 2 and Blon - die and mu - sic still on M T V. Her

NOTICE

B

E

two kids in high school, they tell her that she's un - cool 'cause

G#m7

1. A

she's still pre - oc - cu - pied (by) nine - teen eigh - ty - five. Since Bruce

2. A

N.C.

with nine - teen, nine - teen, nine - teen eigh - ty - five.

NOT IN LOVE

Words and Music by
ENRIQUE IGLESIAS, PAUL BARRY
and MARK TAYLOR

♩ = 115



(Spoken): Male: Are you rea - dy? Female: Born rea - dy.




Male: Let's go. (Sung): You call me on the phone, I act like no-thing's
Female: I know you're not the one, but I can tell that this is

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Bb



Ab



go - ing on... We're driv - ing in my car, I pre - tend that you don't
gonna be fun... Won't hes - i - tate a lot, but I can tell you want to

G



Cm/G



Fm



turn me on... } (Ah.)... You sex - y thing and yeah you know
feel fine... }

Cm



Fm



— it, — yeah. — (Ah.) — You move a-round_ and yeah you show

Cm



G



Cm



— it. — I'm not in love, — it's just a phase that_ I'm



go - ing_ through... I'm al - ways look - ing_ for some - thing_ new, - but don't go run - ning a -



1.

2.



-way. I'm not in love, -



I try to tell my - self all the_ time... I just can't help how_ I feel to - night, -



To Coda ⊕



so don't go run - ning_ a - way. (I'm not in love.)

Female: I

Bb Ab

think I'm_ in your_ heart_ (I'm not in love.) all_ the time,_ some-times. (I'm not in love.)

D.S. al Coda (no repeat)

G Cm/G

Just run a - way_ with me._ (I'm not in love.) (Ah_____)

⊕ Coda

Cm Bb

not in love.) (I'm not in love.) (I'm

Ab G

not in love.) (I'm not in love.) (I'm

Repeat to fade

OUT OF THE BLUE

Allegro ♩ = 76

Words and Music by
DELTA GOODREM and
GUY CHAMBERS

Db  4f

Cb2  2f

A new be-gin - ning, a new chap - ter of my

Bbm  4f

Gb  2f

Ab7sus  4f

Db  4f

life start-ed the day — when I thought it could be my last. — My eyes were wide shut but I,

Cb2  2f

Bbm  4f

Gb  2f

Ab7sus  4f

I had - n't giv - en up, just thought I'd be walk - ing the world_ a - lone_

A  5f

C#m  4f

F#m  2f

Out of the blue, — there I met you, showed me a life —

D  5f E  7f A  5f C#m  4f

I can't see with - out you. And there's just no way that I can fight



F#m  2f F#m7/E  2f B7sus  2f B7  2f

these e - mo - tions, your en - er - gy run - ning through me,



B7sus  2f B7  2f E  7f D  5f C#m  4f Bm  2f

no - bo - dy can re - new me like you. Out of the blue, can this be true?



F#  2f



S **F#** **F#maj7**

Fa - mi - ly and friends they were_ my life, I was - n't one for but - ter - flies but

F#7 **F#maj7**

you give me love that I can't dis - guise.

F# **F#maj7**

There will be times when we're a - part, I want you to know you're in - a my heart,

F#7 **F#maj7** *To Coda*

grow - ing in - to a beau - ti - ful gar - den.



No e - mo - tions, my whole bo - dy felt like ice, need-ed to feel_ that the



sun would shine_ my way._ My world had turned_ to dust but I



had my faith_ and trust, just thought I'd be walk - ing the whole world a -



D.S. al CODA ⊕

lone_

CODA



Out of the blue, there I met you, I can't be - lieve



that this hap - pened so soon. And there's just no way that I can fight



these e - mo - tions, your en - er - gy run - ning through me.



Out of the blue, there I met you, showed me a life

F#maj7  **F#** 

I can't see with - out you. There will be times when we're a - part, I



F#maj7  **F#7** 

want you to know you're in - a my heart, grow - ing in - to a beau - ti - ful



F#maj7  **F#** 

gar - den. Out of the blue



F#maj7  **F#7**  **F#maj7** 

there I met you, showed me a life I can't see with - out you.



Repeat to fade finish

Gtr. tuned down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

PERFECT

Words and Music by
 CHARLES-ANDRE COMEAU, JEAN-FRANCOIS STING
 PIERRE BOUVIER, SEBASTIEN LEFEBVRE,
 DAVID DESROSIERS and ARNOLD DAVID LANNI

Moderately slow ♩ = 80

Guitar → E E♭maj7 E A A♭maj7 A E E♭maj7 E A A♭maj7 A

Piano → E♭ E♭maj7 E♭ A♭ A♭maj7 A♭ E♭ E♭maj7 E♭ A♭ A♭maj7 A♭

E

 E♭

A

 A♭

E

 E♭

A

 A♭

Verse:



E_b



A_b

1. Hey, Dad, look at me, think back, and talk to me. Did I
 2. I try not to think a - bout the pain I feel in - side. Did you



E_b



A_b

grow know up ac - cord - ing to plan? And do you
 you used to be my he - ro? All the



E_b



A_b

think I'm wast - ing my time do - ing things I wan - na do? But, it
 days you spent with me now seem so far a - way, and it



E_b

hurts when you dis - ap - prove all a - long. And now
 feels like you don't care an - y - more. And now

F#m7



Fm7

E/G#



Eb/G

A



Ab

I try hard to make_ it. I just wan - na make_ you
 I try hard to make_ it. I just wan - na make_ you

E



Eb

proud. I'm nev - er gon - na be_ good e - nough for_
 proud. I'm nev - er gon - na be_ good e - nough for_

F#m7



Fm7

E/G#



Eb/G

A



Ab

you. Can't pre-tend that I'm_ all right. And you can't change_ me. } 'Cause we
 you. I can't_ stand an - oth - er fight. And noth - in's all_ right.

Chorus:



Eb



Bb



Cm7

lost it_ all_ Noth-ing lasts for - ev - er. I'm sor - ry; I can't_ be

A(9)

A \flat (9)

E

E \flat

B

B \flat

per - fect. Now it's just too late, and we can't go back. I'm sor -

1.

C \sharp m7

Cm7

A(9)

A \flat (9)

E

E \flat

ry; I can't be per - fect.

A

A \flat

E

E \flat

2.

A

A \flat

C \sharp m7

Cm7

B

B \flat

ry; I can't be per - fect.

Bridge:



 A B E



 A \flat B \flat E \flat

Noth-ing's gon - na change the things__ that you said. And noth-ing's gon - na make this right__





 C \sharp m7 B A



 Cm7 B \flat A \flat

__ a - gain... Please don't turn your back. I can't__ be - lieve it's hard just to talk.





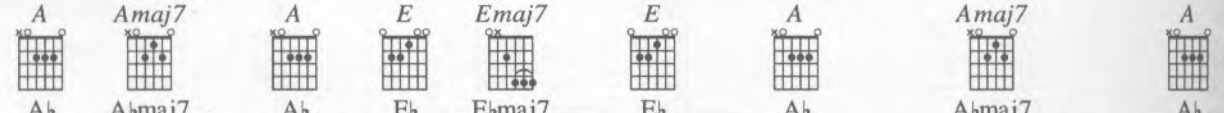
 A(9) E Emaj7 E



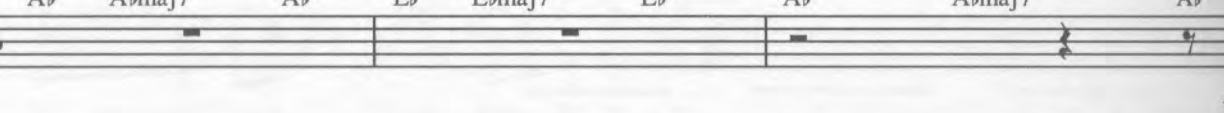
 A \flat (9) E \flat E \flat maj7 E \flat

__ to you, but you don't un - der - stand.






 A Amaj7 A E Emaj7 E A Amaj7 A

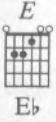


 A \flat A \flat maj7 A \flat E \flat E \flat maj7 E \flat A \flat A \flat maj7 A \flat

'Cause we



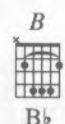
Chorus:



Musical staff with notes and lyrics: lost it all. Noth-ing lasts for - ev - er. I'm sor - ry; I can't be

lost it all. Noth-ing lasts for - ev - er. I'm sor - ry; I can't be

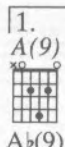
Piano accompaniment for the first system, including treble and bass staves.



Musical staff with notes and lyrics: per - fect. Now it's just too late, and we can't go back. I'm sor -

per - fect. Now it's just too late, and we can't go back. I'm sor -

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



Musical staff with notes and lyrics: ry; I can't be per - fect. 'Cause we per - fect.

ry; I can't be per - fect. 'Cause we per - fect.

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

PIECES OF ME

Words and Music by
 JOHN SHANKS, KARA DIOGUARDI
 and ASHLEE SIMPSON

Moderately slow $\text{♩} = 86$ ($\text{♩} = \overset{\sim}{\text{♩}}\overset{\sim}{\text{♩}}$)

Bm9



E6



1. On a Mon -

Verse:

Bm9



E6



day, I am wait - ing, Tues - day, I am fad - ing, and by Wedn's -
 y, mess - y. I get rest - less and it's sense - less how you nev -

G2



A2



day, I _____ can't _____ sleep. _____ Then the phone.
 er seem _____ to _____ care. _____ When I'm an -

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Bm9

E6

rings, I hear you and the dark - ness is a clear view, 'cause you've
gry, you lis - ten. When you're hap - py, it's a mis - sion. And you

G2

A2

come to res cue me.
won't stop till I'm there.

Bm

G

Fall, with you I fall so fast.
Fall, some - times I fall so fast. I can hard - Well, I hit


Bm

C

G






ly that catch my breath. I hope it lasts.
bot - tom, crash! You're all I have.







Oh, _____ it seems like I can fi - n'ly rest my head.



_____ on some - thing real. _____ I like the way that feels. _____















Oh, _____ it's as if you've known me bet - ter than I ev -




er knew my - self. _____ I love how you can tell _____ all the pic -

To Coda  



1.



es, — piec - es, — piec - es of me. All the piec -

es, — piec - es, — piec - es of me. 2. I am mood -

2.



es, — piec - es, — piec - es of me.

Bridge:

Dmaj7



D6



G



How do you know — ev - 'ry - thing — I'm a -

Dmaj7



D6



G



bout to say. — Am I that ob - vi - ous? And if it's writ - ten on —

Em7



F#m7



A2



Bm9



— my face, — I hope it nev - er — goes — a - way. —

E6



Bm9



On a Mon - day, I am wait - ting, and by Tues -

E6



G2



A/E



D.S. al Coda

day, I am fad - ing in-to your — arms, so I — can breathe. —

Coda 









— how you can tell... Oh, I love_













— how you can tell... Oh, I love_



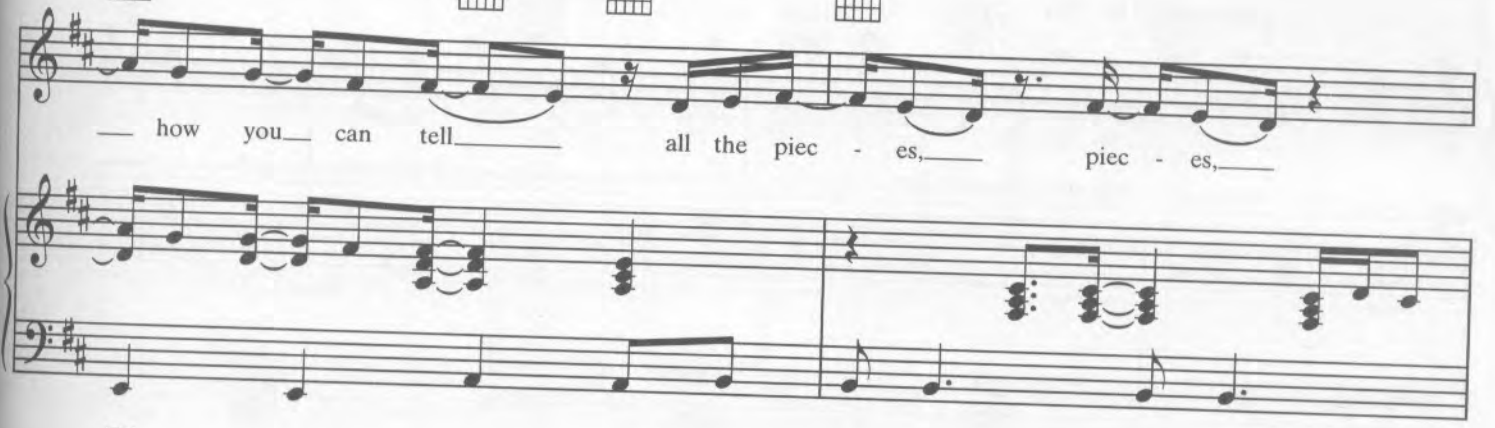








— how you can tell all the piec - es, piec - es,

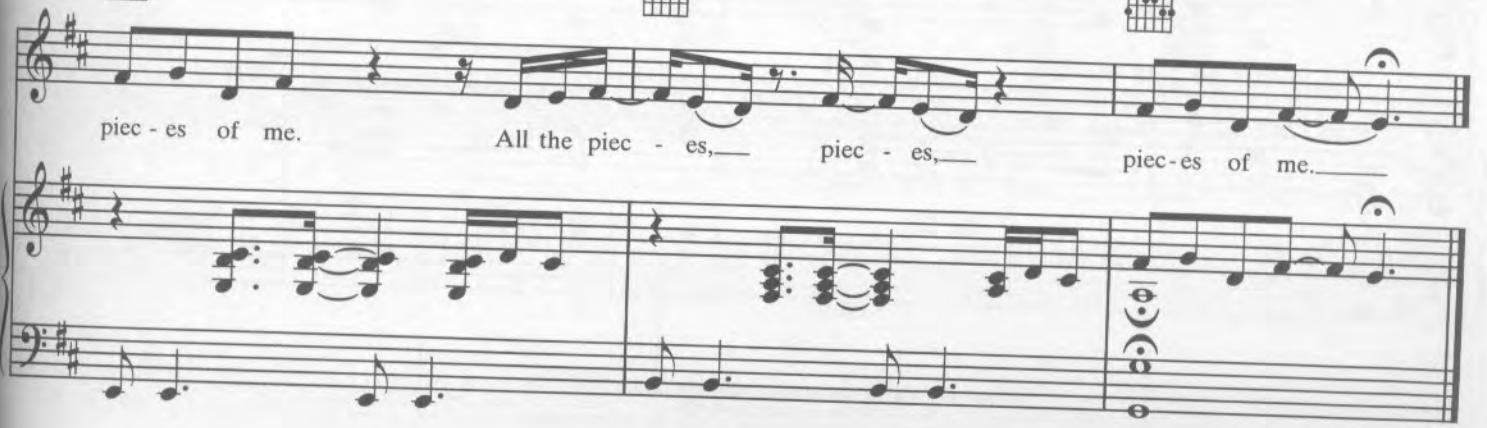








piec - es of me. All the piec - es, piec - es, piec - es of me.



THE PRAYER

Italian Translation by
ALBERTO TESTA and TONY RENIS

Words and Music by
CAROLE BAYER SAGER and DAVID FOSTER



Freely, not in strict tempo

Adagio ♩ = 72

The piano introduction consists of two systems of music. The first system has a treble clef staff with a 7-measure rest and a bass clef staff with a 7-measure rest. The second system features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.



I pray you'll be our eyes and watch us where we go

The vocal line is in a treble clef with lyrics underneath. The piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two flats, and the time signature is 4/4.



And help us to be wise in times when we don't know

The vocal line is in a treble clef with lyrics underneath. The piano accompaniment is in a grand staff. The key signature has two flats, and the time signature is 4/4.

F Gm Gm7/C C7 A7sus A7

Let this be our prayer when we lose our way

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor with lyrics 'Let this be our prayer when we lose our way'. The second line is a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for F, Gm (3fr), Gm7/C, C7 (3fr), A7sus, and A7.

Dm Bb Dm Am Bb F/C C Bb/F

Lead us to a place guide us with your grace To a place where we'll be safe

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics 'Lead us to a place guide us with your grace To a place where we'll be safe'. The second line is a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Dm, Bb, Dm, Am, Bb, F/C, C (3fr), and Bb/F.

F Bb C7sus C F

La lu-ce che tu dai nel cuo-re re-ste - rà

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics 'La lu-ce che tu dai nel cuo-re re-ste - rà'. The second line is a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for F, Bb, C7sus (3fr), C (3fr), and F.

F/A Bb Gm7/C Eb/F F

A ri-cor-dar-ci che L'e-ter-na stel-la sei Nel-la mia pre

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics 'A ri-cor-dar-ci che L'e-ter-na stel-la sei Nel-la mia pre'. The second line is a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for F/A, Bb, Gm7/C, Eb/F, and F.

Gm Gm7/C C7 A7sus A7 Dm Bb

ghie - ra Quan-ta fe-de c'è Lead us to a place

Dm Am Bb F/C C Bb/F F

guide us with your grace Give us faith so we'll be safe So-gna mo un

C/Bb Bb C/Bb F7sus F C/Bb Bb C/Bb F7sus F

mon-do sen-za più vio-len-za Un mon-do di giu-sti-zia e di spe-ran-za O-gnu-no

Bbmaj7 F Dm Db Bbm F7sus

dia la ma-no al suo vi-ci-no sim-bo-lo di pa-ce di fra-ter-ni-tà

La for-za che ci dai We ask that life be kind and watch us from a-

bove We hope each soul will find a-noth-er soul to

love Let this be our prayer just like eve-ry child

E la fe-de che hai ac-ce-so in noi Sen-to che ci sal-ve - ra

PREDICTABLE

Words and Music by
DELTA GOODREM, KARA DIOGUARDI
and JARRAD ROGERS

♩ = 107
Andante

Em C

1. D 2. D

Piano *p*

Red. *Simile* *ritenuto*

The piano introduction is in 4/4 time with a tempo of 107 bpm and an Andante feel. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass line starts with a half note G3, followed by quarter notes A3, B3, C4. The piece is marked with dynamics *p*, *Red.*, *Simile*, and *ritenuto*. Chord diagrams for Em, C, D, and D are provided above the staff.

Em C D Em

Verse

smile,
(See additional lyrics)

The first line of the verse consists of two staves. The vocal line (treble clef) has a whole rest followed by a quarter note G4. The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. Chord diagrams for Em, C, D, and Em are shown above the vocal staff.

C D Em

you say I take your breath a - way. You say you love me and you make

The second line of the verse continues the vocal and piano parts. The vocal line has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same eighth-note pattern. Chord diagrams for C, D, and Em are shown above the vocal staff.

C D Em

all the right pro - mi - ses to break. And when I turn a - round, you're

The third line of the verse continues the vocal and piano parts. The vocal line has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same eighth-note pattern. Chord diagrams for C, D, and Em are shown above the vocal staff.

C D Em

al - ways there, like that's the proof you rea - lly care. But I,

C C D Chorus C D

I see right through you and I thin - k to my - self. You're just so pre - dic

f

Em Em D C D Em Em D C D

- ta - ble in e - very way. I, I want you to know, I know your game, it's so un - be - liev

Em Em D C D Em

- a - ble how you ne - ver change, you wont get a - way wi - th lov - ing me.

To Coda

1.

C D

You're just so pre - dic - ta - ble.

p

2.

C D Em Em D C D

— Now that I know your ev - er - y move. — How you gon - na hide ba - by, what

f

Em C D

you gon na do? Now that some - bo - dy knows

p

Em C D Em

the truth a - bout you, and just how you're so,

D. S. al Coda

THE REASON

Coda

C D Em C D

— You're just so pre - dic - ta - ble, in e - very way. I, I want you to know

Em C D Em

know, I know, I know your game. It's so un - be - liev - a - ble how you ne - ver

C D Em

change, you wont get a - way with - a lov - ing me.

Em C

You're just so pre - dic - ta - ble.

p

D

Oh. _____

Fin

(Additional lyrics)

Verse 2

I run,
 You say you won't give up the chase.
 You say you'll follow me any place,
 So you can make the same mistakes.
 You know just what to do,
 And how to use, the best of you,
 To try and change my mind.
 My eyes are opening this time,
 And I read you.

THE REASON

Words and Music by
DANIEL ESTRIN and
DOUGLAS ROBB

Moderately slow $\text{♩} = 84$

N.C.

E



Verse:

E



you.

1. I'm not a per - fect per -
2. I'm sor - ry that I hurt

C#m



son,
you,

there's man - y things I wish I did - n't do.
it's some - thing I must live with ev - 'ry - day.



THE REASON

But I con - tin - ue learn -
 And all the pain I put you -
 3. I'm not a per - fect per -



ing. I nev - er meant to do those things to you -
 through, I wish that I could take it all a - way -
 son. I nev - er meant to do those things to you -



And so, I have to say be - fore I go -
 And be the one who catch - es all your tears -
 And so, I have to say be - fore I go -



that I just want you to know -
 That's why I need you to hear -
 that I just want you to know -

Chorus:

E



I've found a rea - son for me

C#m



to change who I used to be

A2



To Coda ⊕

A rea - son to start o - ver

1.

B



new, and the rea - son is

2.

B



new, and the rea - son is

Bridge:

D



E



you, and the rea - son is you.
(you, is you,

D



And the rea - son is is you, you,

E



D.S. al Coda

and the rea - son is you.
is)

RED-BLOODED WOMAN

B
Coda



new, and the rea - son is



E



you. I've found a rea - son to show a



A2



side of me you did - n't know, a rea - son for all that I



B



do, and the rea - son is you.

E



rit.



RED-BLOODED WOMAN

Words and Music by
JONATHAN DOUGLAS and KAREN POOLE

♩ = 72

Gm Cm D7 Gm D7

Ah, ah, ah, ah, ah, ah.

Gm Cm D7 Gm

1. Count back - wards, five, four, three, two, one, be - fore you get too heat - ed and turned on. (This guy.)
2. con - science say - ing get down off this dream, it's too danger - ous and dead - ly (This guy.)

Gm Cm D7 Gm

You should have learned your les - son all them times be - fore. You've been bruised, - you've been bro - ken.
It's got you talk - ing round in cir - cles, can't you see? All for the sake of sex - y.

Gm Cm D7 Gm

And there's my mind, say -ing think be -fore you go through that door it could lead you no - where. This guy -
 And there's my sense, say -ing stop be -fore you fall, I don't wan -na pick you up a - gain. This guy -

Gm Cm D7 Gm

has got you all ro - man - tic, cra - zy in your head. You think I lis - ten? No, I don't care... } I said
 has got you all ro - man - tic, cra - zi - er each day. D'you think I lis - ten? — There's no way... }

Gm Cm D7 Gm

care - ful, please, I can't stop. You got me spin - ning round, round, round, round — like a re - cord.

Gm Cm D7

Care - ful, this is too hot — in - side. You'll ne - ver get to hea - ven if you're scared of get - ting high.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including triplets and a sharp sign in the second measure.

Boy, boy, can we keep freak-ing a - round? I wan na get down, I'm a red-blood-ed wo man, what's the point in hang ing

Piano accompaniment for the first system, including grand staff (treble and bass clefs) with chords and a bass line.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including triplets and a sharp sign in the second measure.

round, or to keep turn-ing her down, when this girl wants to rock with you?

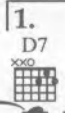
Piano accompaniment for the second system, including grand staff (treble and bass clefs) with chords and a bass line.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including triplets and a sharp sign in the second measure.

Boy, boy, can we keep freak-ing a - round? I wan-na get down, I'm a red-blood-ed wo-man, what's the point in hang-ing

Piano accompaniment for the third system, including grand staff (treble and bass clefs) with chords and a bass line.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including triplets and a sharp sign in the second measure. A first ending bracket is present over the last two measures.

round, or to keep turn - ing her down, when this girl wants to rock with you? My

Piano accompaniment for the fourth system, including grand staff (treble and bass clefs) with chords and a bass line.

2.



Musical notation for the first system, including a vocal line with lyrics and piano accompaniment.

— wants to rock_with you?_ Let me keep freak - ing a - round... Red - blood - ed wo - man.



Musical notation for the second system, including a vocal line with lyrics and piano accompaniment.

It's too hot in - side. You'll ne - ver get to hea - ven if you're scared of get - ting high.



Musical notation for the third system, including a vocal line with lyrics and piano accompaniment.

La, la, la, la, la, la, la, la, — freak - ing a - round. —



Musical notation for the fourth system, including a vocal line with lyrics and piano accompaniment.

La, la, la, la, la, la, la, la, — freak - ing a - round. —



Boy, boy, can we keep freak-ing a - round? I wan na get down, I'm a red-blood-ed wo-man, what's the point in hang-ing



round, or to keep turn - ing her down, when this girl wants to rock with you?




N.C.

Ah, ah, ah, ah, ah, ah.

SAND IN MY SHOES

Words and Music by
DIDO ARMSTRONG and RICK NOWELS

♩ = 124

1.

C#m B F# C#m B F#

2.

C#m G#m/C# F#/C# Esus2

1.

2.

Bsus2

Bsus2/A#

Eadd9

1. Two weeks a - way, - feels like the whole - world should have changed, - but I'm
 2. To - mor - row's back - to work and down - to sa - ni - ty, should run a

Badd9



home now. ——— And things still look the same.
bath, and then clear up the mess I made be - fore I left here.

Eadd9



I think I'll leave_ it 'til to - mor - row to_ un - pack,_ try to for - get_
Try to re - mind_ my - self that I_ was hap - py here_ be - fore I knew

Badd9



— for one_ more night that I'm back_ in my flat on the road
— that I_ could get on a plane and fly a - way from the road

Eadd9



— where the cars_ nev - er stop go - ing through_ the night,_ to a
— where the cars_ nev - er stop go - ing through_ the night,_ to a

Badd9



C#m



life where I can't watch the sun - set. I don't have time.
 life where I can watch the sun - set. and take my time.

G#m7



F#



I don't have time.
 Take all our time.

C#m



B



I've still got sand in my shoes, and I can't

F#



C#m



shake the thought of you. I should get on, forget you,

B F# C#m

but why would I want to? I know we said

B F#

good - bye. A - ny - thing else would have been con - fused, but

Eadd9 B F# To Coda ⊕ 1.

I wan - na see you a - gain.

2. Eadd9 B F#

I wan - na see you a - gain.



1. | 2.

First system of music with vocal line and piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

Second system of music with lyrics: "wan - na see you a - gain.____". Includes a melisma line above the vocal staff.

Third system of music with lyrics: "Two weeks a - way,____ all it takes,____ to change and turn me a round,____". Includes a chord diagram for B/C#.

Fourth system of music with lyrics: "I've fall - en.____ I walked a - way,____ and nev - er said____ that". Includes chord diagrams for F#C# and C#m.

B/C#



F#/C#



F#7



D.%. al Coda

I want - ed to see you a - gain.

⊕ Coda

C#m



B



I've still got sand in my shoes, and I can't

F#



C#m



shake the thought of you. I should get on, for - get you,

B



F#



C#m



but why would I want to? I know we said

B

F#



— good - bye. — A - ny - thing else — would have been — con - fused, — but —

Eadd9

B

F#



I — wan - na see you a - gain. —

Eadd9

B

F#



I — wan - na see you a - gain. —

Eadd9

B

F#



I — wan - na see you a - gain. —

RICH GIRL

Words and Music by
M. BATSON, J. BOCK, K. DIOGUARDI, M. ELIZONDO, EVE,
S. HARNICK, C. KREVIASUK, G. STEFANI and A. YOUNG

Moderately $\text{♩} = 100$

N.C.

Na na na na na na, na na na na na na, na na

mf

na na na na na na na na na na. Na na na na na na, na na

C5
x02333

na na na na, na na na na na na na na na na na.

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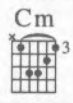
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Chorus:

If I was a rich girl, na na na na na na na na na na na na, see,
 No man could test me, im - press me, my cash flow would nev - er, ev - er end, 'cause

I'd have all the mon - ey in the world if I was a wealth - y

Verse 1:



girl. 1. Think what that mon - ey could bring.

I'd buy ev - 'ry-thing. Clean out Viv - i - enne West - wood. In my Gal - li - a - no gown.

No, would-n't just have one hood, a Hol - ly-wood man-sion if I could. Please book me first class to my

Pre-chorus:

fan - cy house in Lon-don town... All the rich - es, ba - by, won't mean an - y - thing...

All the rich - es, ba - by, won't bring what your love can bring... All the rich - es, ba - by,

won't mean an - y - thing... Don't need no oth - er ba - by, your

Chorus: Cm



lov-in' is bet-ter than gold_ and I know... If I was a rich girl, na na na na na na

Fm7

Cm/Eb

G7sus



na na na na na na na na, see I'd have all the mon-ey in the world if I was a wealth-y girl.____



No_ man could test me, im - press_ me, my cash_ flow would nev - er ev - er end 'cause



To Coda ⊕

Verse 2:



I'd have all the mon-ey in the world if I was a wealth-y girl._____ 2. I'd get me four Ha-ra-ju-ku

girls to___ in - spi - re me and they'd come_ to my___ res - cue. I'd

dress them___ wick - ed___ I'd give them___ names___ Love, An - gel, Mu - sic, Ba - by,

Pre-chorus:

hur - ry up and come and save me. All the rich - es, ba - by,

won't mean an - y - thing___ All the rich - es, ba - by, won't bring what___ your love___ can bring___

All the rich - es, ba - by, won't mean an - y - thing... Don't need no oth - er ba - by, your

Rap:

lov - in' is bet - ter than gold... and I know... (Eve:) Come to - geth - er all o - ver the world... From the

hoods of Ja - pan, Ha - ra - ju - ku girls... What? It's all love. What? Give it up. What? (Should-n't

[1.]

mat - ter, should - n't mat - ter, should - n't mat - ter, should - n't mat - ter.) What?

[2.]

mat - ter, should - n't mat - ter, should - n't mat - ter, should - n't mat - ter.) What

hap-pened to my life? Turned up - side down. Chicks, that blew your mind. Ding! It's the sec - ond round.

O - rig - i - nal track and ting. Mm, _____ you know you can't buy these things, no. _____

See Ste - fan - i and her L.A.M.B. I _____ rock the fet - ish peo - ple. You know who I am. Yes,

RAOR

ma'am, we got the style that's wick - ed, I hope you can all keep up. We

D.S. % al Coda

climbed all the way from the bot-tom to the top. Now, we ain't get-tin' noth-in' but love.

Coda

G7sus



Cm



girl. Na na na na na na, na na na na na na, na na

1.2.

3.

na na na na na na na na. Na na na na na na.

SCAR

Words and Music by
KEVIN GRIFFIN and MISSY HIGGINS

Intro

C G Am F

(☺) (scar.) (2nd time only)

Keyboard

(2nd time only)

4 Am F **VERSE** C G Am F

He left a card, a bar of soap and a scrubbing brush next to a note that said

7 C G Am F C G

"Use these down to your bones." And before I knew I had shiny skin and it felt

Fill in (Keyboard)

10 Am F C G Am F

ea - sy be-ing clean_ like him. I thought "This one knows bet - ter than I do."

Fill

13 **Dm** PRECHORUS F G Dm

A tri-an - gle_ trying to squeeze_ through a cir - cle, (2nd time) he tried to cut - me so_ I'd fit_ she blunt

16 **CHORUS** F G C G

— And does-n't that sound_ fa-mil - iar? Does-n't that hit_ too close_ to home?_ Does-n't that make_ you shi-

19 Am F C

- ver; the way things could have gone?_ And does-n't it feel_ pe-cu - liar_ when ev-ery-one wants a lit-tle_

22 **G** **Am** **F**

more? So that I do re-mem-ber to ne-ver go that far, could you leave me with a

(2nd time only)

25 **Dm** **F** **C** **G**

scar?

Keyboard Solo

29 **Dm** **F** **G** **C**

I think I real-ised just in time, although my

End Solo

Vocals and electronic drum sample only

32 **G** **Am** **F**

old self was hard to find. You can bathe me in your fin-est wine but I'll nev-er give you mine, 'cos I'm a

35

C

G

Am

lit-tle bit tired of fear-ing that_ I'll be the bad fruit no-bo-dy buys._ Tell me did you think we'd all__dream__the same?

38

F

C

G

— And does-n't that sound_ fa-mi - liar?_Does-n't that hit__too close__ to home?_ Does-n't that make_you shi-

41

Am

F

C

- ver;__ the way things could_have gone?_____ And does-n't it feel_ pecu - liar___ when ev-ery-one wants_ a lit-

44

G

Am

F

- tle more.__ So that I do__re-mem - ber___ to nev-er go__that far,__ could you leave_ me with a__

47 C G Am

scar? Could you leave me with a scar-

50 F C G

a - r?

53 Am F C

Could you leave me with a scar?

Verse 2

So the next one came with a bag of treats,
 she smelled like sugar and spoke like the sea
 and she told me don't trust them, trust me.
 Then she pulled at my stitches one by one,
 looked at my insides clicking her tongue and said
 "This will all have to come undone."

SEXED UP

Words and Music by
ROBERT WILLIAMS and
GUY CHAMBERS

$\text{♩} = 76$

Chord diagrams: C, Em, F, Gsus⁴ 3fr, C, Em

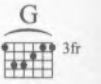
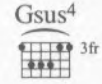
4/4

Chord diagrams: F, Gsus⁴ 3fr, C, F

1. Loose lips sunk ships. I'm get - ting to grips.
2. You say we're fa - tal - ly flawed, well I'm ea - si - ly bored,

Chord diagrams: Am, Em, C

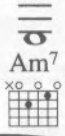
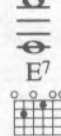
— with what you said. — No it's not in my head,
— is that O. K? — Write me off your list,



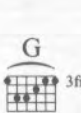
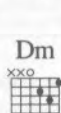
I can't a - wak - en the dead, day af - ter day.
 make this the last kiss, I'll walk a - way.



Why don't we talk a - bout it, why do you al - ways doubt that
 Why don't we talk a - bout it, I'm on - ly here, don't shout it,



there can be a bet - ter way? It
 giv - en time, we'll for - get.



does - n't make me wan - na stay. } Why don't we
 Let's pre - tend we nev - er met.

Chords: C, Em, F, Gsus⁴ 3fr, C, Em

break up, there's no - thing left_ to say_ I've got my eyes shut,

Chords: F, Gsus⁴ 3fr, C, E

pray - ing they_ won't stray_ and when I'm sexed up,

Chords: F, Fm, C, Em

To Coda ⊕ that's what makes the dif - ference to - day_ I hope you blow a - way_

Chords: C/F, Gsus⁴ 3fr, C, Em, C/F, Gsus⁴ 3fr

2.

C F G Em Am

Screw you, I did - n't like your taste, a - ny - way,

F G Em Am Bbadd9

I chose you and that's all gone to waste. It's Sa - tur - day, I'll go out

F/A Fm/A^b N.C. C Em

and find a - no - ther you.

F Gsus⁴ C Em F Gsus⁴

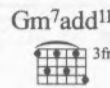
Why don't we... Why don't we

D.S. al Coda

♣ Coda

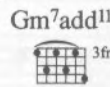


I hope you blow a - way.

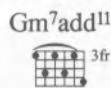


Repeat ad lib.

I hope you blow a - way.



Blow a - way.



A - way.

8va

SHADOW

Words and Music by
JOHN SHANKS, KARA DIOGUARDI
and ASHLEE SIMPSON

Moderately slow $\text{♩} = 80$



Introductory musical notation for the song, featuring a treble clef staff with a whole rest and a piano staff with a melody starting on a half note G4, followed by eighth notes.

Verse:



Verse musical notation with lyrics: "1. I was six years old when my par - ents went a - way..." and "2. See additional lyrics". Includes guitar chord diagrams for G and G7, and triplet markings over the vocal line.

C/G



Cm6/G



Continuation of the verse musical notation with lyrics: "I was stuck in - side a bro - ken life I could - n't wish a - way...". Includes guitar chord diagrams for C/G and Cm6/G, and triplet markings over the vocal line.

G  G7/F 

She was beau - ti - ful, she had ev - 'ry - thing and more...



C/E  Cm6/Eb 

And my es - cape was hid - ing out and run - ning for the door...



C  D 

Some - bod - y lis - ten please. It



Am  D  N.C.

used to be so hard be - ing me. Liv - in' in the shad -



G F

ow of some - one else - 's dream. Try'n' to find a hand

C F(9)

to hold but ev - 'ry touch felt cold to me. Liv - in' in a night-
3. I'm liv - in' in a new

G F

mare, a nev - er end - ing sleep. But now that I am
day, I'm liv - in' it for me. And now that I am

To Coda \oplus 1. F(9)

wide a - wake, my chains are fi - n'ly free. Don't feel sor - ry for
wide a - wake, and I can fi - n'ly see,
(3.) yeah, I can fi - n'ly be,

G  | 2. 



me. — don't feel sor - ry for me. —



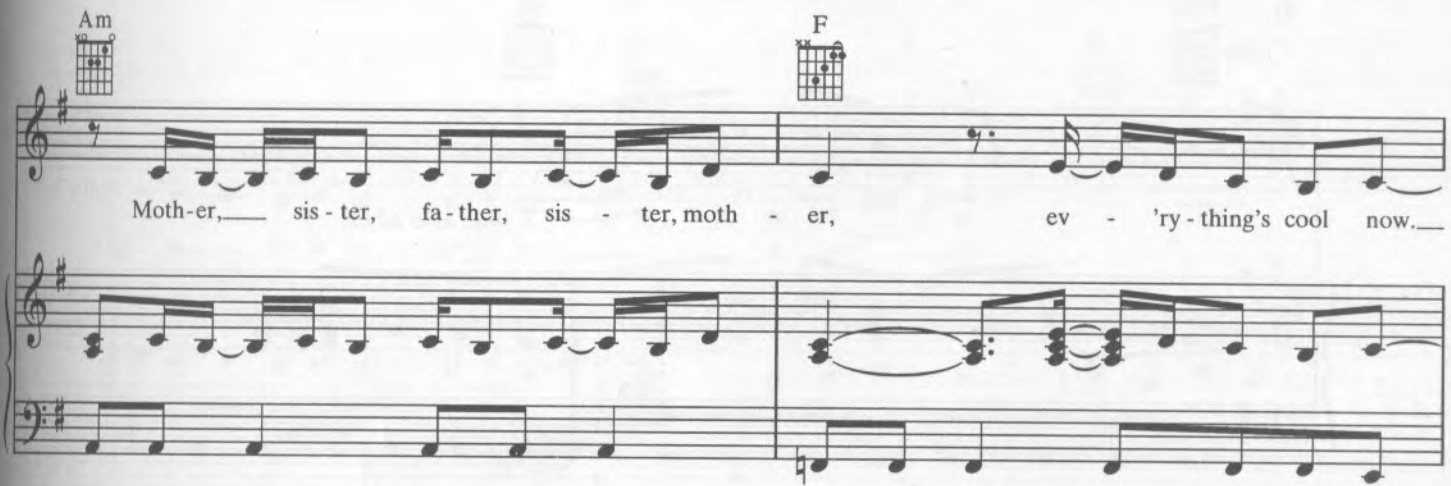
Am  F 

Moth - er, — sis - ter, fa - ther, sis - ter, moth - er, ev - 'ry - thing's cool now.



Am  F 

Moth - er, — sis - ter, fa - ther, sis - ter, moth - er, ev - 'ry - thing's cool now. —



Dm7  F 

— Oh, my life is good. — I've got more than an - y - one. —



Dm7

F

should... Oh, my life is good, and the past is in the

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'should...' followed by a triplet of eighth notes 'Oh, my life is good,' and another triplet of eighth notes 'and the past is in the'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. Guitar chord diagrams for Dm7 and F are shown above the vocal staff.

D.S. al Coda

G

past. I was liv - in' in the shad -

Detailed description: This system contains the next two measures. The vocal line continues with 'past.' followed by a quarter rest and then 'I was liv - in' in the shad -'. The piano accompaniment continues with eighth-note patterns. A guitar chord diagram for G is shown above the vocal staff.

Φ F(9)
Coda

G

so don't feel sor - ry for me. Don't feel

2. (Inst. solo ad lib...)

Detailed description: This system contains the next two measures. The vocal line has 'so don't feel sor - ry for me.' followed by a quarter rest and 'Don't feel'. A double bar line separates this from the second ending, which is an instrumental solo. The piano accompaniment features a melodic line in the treble and a bass line. Guitar chord diagrams for F(9) and G are shown above the vocal staff.

F

C

sor - ry, don't feel sor - ry for me. Don't feel

Detailed description: This system contains the final two measures. The vocal line has 'sor - ry, don't feel sor - ry for me.' followed by a quarter rest and 'Don't feel'. The piano accompaniment concludes with a final chord. Guitar chord diagrams for F and C are shown above the vocal staff.

1.    2.

sor - ry, don't feel sor - ry for me.

Liv - in' in, liv - in' in, liv - in' in the shad - ow.

Liv-in' in, liv-in' in, liv-in' in a new day.

rit.

Verse 2:
 All the days collided,
 One less perfect than the next.
 I was stuck inside someone else's life
 And always second best.
 Oh, I love you now, 'cause now I realize
 That it's safe outside to come alive in my identity.
 So if you're listening,
 There's so much more to me you haven't seen.
 (To Chorus:)

SHE WILL BE LOVED

Words and Music by
 JAMES VALENTINE, ADAM LEVINE,
 JESSE CARMICHAEL, RYAN DUSICK
 and MICKEY MADDEN

$\text{♩} = 100$

Cm



B^b7



Cm



B^b7



Cm



B^b7



1. Beau - ty queen of on - ly eight - een, she.
 2. Tap on my win - dow, knock on my door, I

Cm



B^b7



Cm



— had some trou - ble with her - self. — He was al - ways there.
 — want to make you feel beau - ti - ful. I know I tend to get —

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Musical staff with treble clef and key signature of two flats. The melody consists of eighth and quarter notes.

— to help her, she al - ways be - longed to some - one else. —
— so in - se - cure, does - n't mat - ter a - ny - more.

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef and key signature of two flats. The melody continues with quarter and eighth notes.

I drove for miles and miles and wound —
It's not al - ways rain - bows and but - ter - flies it's

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef and key signature of two flats. The melody features a long note with a slur.

— up at your door. —
com - pro - mise that moves us a - long. —

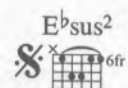
Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef and key signature of two flats. The melody continues with quarter notes.

I've had you so ma - ny times but some -
My heart is full and my door's al - ways op - en, you come —

Piano accompaniment for the fourth system, including treble and bass staves with chords and a bass line.



- how I want more. } I don't mind spend - ing
 - a - ny - time you want. }



ev - e - ry day out on your cor - ner in the pour - ing rain.



Look for the girl with the bro - ken smile, ask her if she wants to



stay a - while. And she will be loved, and she will.

1.
A^badd9



Cm¹¹



be loved.

2, 3.

A^badd9



(3° B^b sus4)

E^bsus2



B^bsus4



And she will be loved, and she will.

Cm¹¹



A^badd9



To Coda

Cm



be loved. I know where you hide.

B^b



Cm⁷



B^b



a - lone in your car, know all of the things that make you who you are.

Cm



Bb



Cm



I know that good - bye means no - thing at all, comes back and begs me, catch

Bb



Ab



her ev - 'ry time she falls. Yeah.

Cm



Bb7



Tap on my win - dow, knock on my door I

Cm



Bb7



want to make you feel beau - ti - ful.

D.S. al Coda

♯ Coda



Musical staff with notes and rests.

Please don't try so hard to

Vocal ad lib.

Piano accompaniment for the first system.



Musical staff with notes and rests.

say good - bye. Please don't try so

Piano accompaniment for the second system.



Musical staff with notes and rests.

hard to say good - Please don't

Piano accompaniment for the third system.



Musical staff with notes and rests.

try so hard to say good - bye.

Piano accompaniment for the fourth system.

SHUT UP

Words and Music by
WILL ADAMS, JAIME GOMEZ
and GEORGE PAJON JR.

Moderately fast

Dm  

mf

Bb6  Bb 

Gm6  A 



Dm 

Shut up, just shut up, shut up. Shut up, just shut up, shut up.



Bb 

Shut up, just shut up, shut up. Shut it up, just shut up, shut up.



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Gm6



Dm/A



Shut up, just shut up, shut up. Shut up, just shut up, shut up. Shut up, just shut up, shut up.

A



Dm



Shut it up, just shut up, shut up. We try to take it slow, but we still los - in' con-trol. And we

Bb



Gm6



try to make it work, but it still ends up the worse, and I'm cra - zy

A



To Coda I and II



— for try'n' to be a la - dy. I think I'm go-ing cra - zy.

Dm



(Rap:) Girl, me and you is just fine, you know. We wine and dine, - did them things that
 (Backing voice:) (You know,

Bb6



Bb



cou-ples do when in love, you know. Walks on the beach and stuff, you know.
 you know, you know.

Gm6



Things that lov - ers say and do. I love you, boo. I love you, too. I miss you a
 Things that lov - ers say and do. I love you, too.

A



lot. I miss you e - ven more. That's why I flew you out when we were on tour. But then
 I miss you e - ven more.)

D5



some - thing got — out of hand. You start yell - in' when I — was with friends e - ven though I

Bb6



had le - git - i - mate rea - sons. (Bull - shit!) You know I have to make them div - i - dends. (Bull - shit!)

Gm6



How could you trust the pri - vate eyes, girl? That's why you don't be - lieve my lies and quick to say:


Dm/A



D.S. al Coda I

Shut up, just shut up, shut up. Shut it up, just shut up, shut up. We

Coda I Dm





Why does e - mo - tion got - ta move so fast? Love is prog - ress if you could make it last.
 (Backing voice:) (Fast,

Bb6 Bb




Why is it that you just lose con - trol ev - 'ry time you a - gree on tak - ing it slow? (So
 lose con - trol.)

Gm6




why does it got to be so damn tough?) 'Cause fools in lust could nev - er get e - nough of

A




love, show - ing the love - that you be giv - in', chang - ing up your liv - in' for an - oth - er tran - si - tion.
 (love, love, - love, - love.)

D5



Musical notation for the first system, including guitar and piano parts.

But less sub - mis - sion try'n' to get you to lis - ten. "You're mad at each oth - er" has be - come our tra - di - tion.

Musical notation for the second system, including guitar and piano parts.

Bb6



Musical notation for the third system, including guitar and piano parts.

You yell, I yell, ev - 'ry - bod - y yells. Got neigh - bors a - cross - the street say - in': (Who the

Musical notation for the fourth system, including guitar and piano parts.

Gm6



Musical notation for the fifth system, including guitar and piano parts.

Who the hell? What the hell's go - ing down? Too much of the bick - er - ing, kill - ing with the sound, and... hell?)

Musical notation for the sixth system, including guitar and piano parts.

Dm/A



A



D.S. al Coda II

Musical notation for the seventh system, including guitar and piano parts.

Shut up, just shut up, shut up. Shut it up, just shut up, shut up.) We

Musical notation for the eighth system, including guitar and piano parts.

Coda II

Tacet

Dm



Shut up, just shut up, shut up. Shut up, just shut up, shut up.



Shut up, just shut up, shut up. Shut it up, just shut up, shut up. Shut up, just shut up, shut up.



Shut up, just shut up, shut up. Shut up, just shut up, shut up. Shut it up, just shut up, shut up.

N.C.

Girl, our love is dy - in'. Why did you stop try - in'?

(I nev-er been a quit-ter, but I do this for bet-ter.)

The first system of music features a vocal line in treble clef with lyrics "(I nev-er been a quit-ter, but I do this for bet-ter.)". The piano accompaniment is in bass clef, starting with a *pp* dynamic marking. The piano part consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

Be-lieve me, I will do bet-ter. Let's for-get the past and start this new plan.

The second system continues the vocal line with lyrics "Be-lieve me, I will do bet-ter. Let's for-get the past and start this new plan." The piano accompaniment is in bass clef with a *mf* dynamic marking. The piano part continues with a steady eighth-note bass line and a melodic line in the right hand.

(Why? 'Cause it's the same old rou-tine, and then next week I hear them scream.)

The third system continues the vocal line with lyrics "(Why? 'Cause it's the same old rou-tine, and then next week I hear them scream.)". The piano accompaniment is in bass clef. The piano part continues with a steady eighth-note bass line and a melodic line in the right hand.

Dm

— Girl, I know you're ti-red of the things I say. (You're damn right! 'Cause I —

The fourth system begins with a guitar chord diagram for Dm (D minor) and the lyrics "— Girl, I know you're ti-red of the things I say. (You're damn right! 'Cause I —". The piano accompaniment is in bass clef. The piano part continues with a steady eighth-note bass line and a melodic line in the right hand.

Bb

— heard them lame damn — ex - cus - es just — yes - ter - day.) — That was a dif - f'rent thing. —

Three-measure triplet markings are present above the vocal line.

Gm6

(No, it ain't!) — That was a dif - f'rent thing. — (No, it ain't!) That was a dif - f'rent thing. — (It was — the same —

Three-measure triplet markings are present above the vocal line.

A

— damn — thing, same ass ex - cus - es. Boy, you're use - less, whoa!) —


Three-measure triplet markings are present above the vocal line.

N.C.


Dm



— Shut up, just shut up, shut up. Shut up, just shut up, shut up.

Dynamic markings: *pp* (pianissimo) and *mf* (mezzo-forte).


Bb  Gm6 

Shut up, just shut up, shut up. Shut it up, just shut up, shut up. Shut up, just shut up, shut up.



Dm/A  A 

Shut up, just shut up, shut up. Shut up, just shut up, shut up. Shut it up, just shut up, shut up.



Dm 

Stop the talk - in', ba - by, or I ___ start walk - in', ba - by.
 *Is that all ___ there is?

*Tacet 1st time.



Bb 

Stop the talk - in', ba - by, or I ___ start walk - in', ba - by.
 Is that all there ___ is? ___



Gm6



Stop the talk - in', ba - by, or I start walk - in', ba - by.
 Is that all there is?

Dm/A



A



Play 3 times

Stop the talk - in', ba - by, or I start walk - in', ba - by.
 Is that all there is?

N.C.

Is that all there is? Is that all there is?

A5



Is that all there is? Is that all there is?

SICK AND TIRED

Words and Music by
DALLAS AUSTIN, GLEN BALLARD
and ANASTACIA NEWKIRK

$\text{♩} = 95$

Am C G Dm Am C

My love_ is_ on the line,

G D Am C G Dm

my love_ is_ on the line. My love_ is_ on the line, my love_ is_ on the line. (De

Am C G Dm

My love_ is_ on the line,
la li a bib bot a wah de la_ de. De la li a bib bot a wah de la_ de.)

Dm  Csus2  G  Dm 

A lit-tle late_ for all_ the things you did-n't say, I'm not sad_ for you.
No_ warn - ing of_ such a sad_ song_ of brok - en heart



Csus2  G  Dm  Csus2  G 

But I'm sad_ for all_ the time I had to waste_
My dreams_ of fai - ry tales and fan - ta - sies_



Dm  Csus2  G 

'cause I learned_ the truth_
we're torn_ a - part_



Dm  Csus2  G 

Your heart is in_ a place_ I no long - er wan - na be,
I lost my peace_ of mind_ some - where a - long_ the way_



Dm



Csus2



G



Dm



Musical notation for the first system, including a treble clef, a 7/8 time signature, and a series of eighth and quarter notes.

I knew there'd come a day I'd set you free 'cause } I'm sick and tired of
I knew there'd come a time you'd hear me say }

Piano accompaniment for the first system, showing chords in the right hand and a bass line in the left hand.

Csus2



G



Dm



Csus2



G



Musical notation for the second system, continuing the melody and piano accompaniment.

al-ways be-ing sick and tir - ed. (De la li a bib bot a wah de la de. De la li a bib bot a wah de la de.)

Piano accompaniment for the second system, showing chords in the right hand and a bass line in the left hand.



Am



C



G



Dm



Am



C



Musical notation for the third system, including a treble clef and a 7/8 time signature.

Your love is - n't fair, you live in a world where you did - n't lis -

Piano accompaniment for the third system, showing chords in the right hand and a bass line in the left hand.

G



Dm



Am



C



G



Dm



Musical notation for the fourth system, including a treble clef and a 7/8 time signature.

- ten and you did - n't care. So I'm float - ing, I'm float - ing on air.

Piano accompaniment for the fourth system, showing chords in the right hand and a bass line in the left hand.

F G6 1. Dm
To Coda ☉

(La li a bib bot a wah de la de. De

Csus2 G Dm Csus2 G

I'm on air.
 la li a bib bot a wah de la de. De la li a bib bot a wah de la de. De la li a bib bot a wah de la de.)

2. F G F

My love is on the line, my love is on the line. My love is on the line,

G Am C G Dm

my love is on the line.



(La li a bib bot a wah de la__ de. De la li a bib bot a wah de la__ de.) My love is__ on the line,

D. al Coda

Coda



my love.

Your love__ is - n't fair,____ you live in a world.



— where__ you__ did - n't lis - ten and you did - n't care.____ So I'm float-



N.C.

- ing, I'm float-ing on air. I'm float-ing,____ I'm float-ing on air.____

SO BEAUTIFUL

Words and Music by
PETE MURRAY

♩ = 83

Andante

Gm
C⁷sus⁴
E^badd⁹
Csus²
B^b F/A

mf

S Gm *Verse:*

1. Found my - self just the o - ther day,
 2. (See additional lyrics)
 3.

Bass Tacit 1st time only

C⁷sus⁴

in the back yard of a friends'

E^badd⁹C^{sus}2B^b

F/A



— place, think - ing a - bout you.

G^m

Think - ing of the crowd you're in,

C⁷sus⁴

what you're up to where you've

E^badd⁹C^{sus}2B^b

F/A



— been, just think - ing.

Gm



You know the clothes that you wear,

C7sus4



and the colour in your

E^badd9



Csus²



B^b

F/A



hair should - n't change you.

Omit 2nd & 3rd time

Gm



Now you tell me why's it so,

C^{sus}4



E^badd⁹



you're big - ger than Might - y Joe? At least you

C^{sus}2



B^b



F/A



Gm



Gm



Chorus:

think so.

End of Bass Tacit :

Cm⁷



F



God my fing - ers burn, now when I think

E^b



F



Gm



of touch - ing your hair. You have changed

Cm7  F 

— so much that I don't know if I can call



E^b  F  1. Gm 





you and tell you I care. And I would love



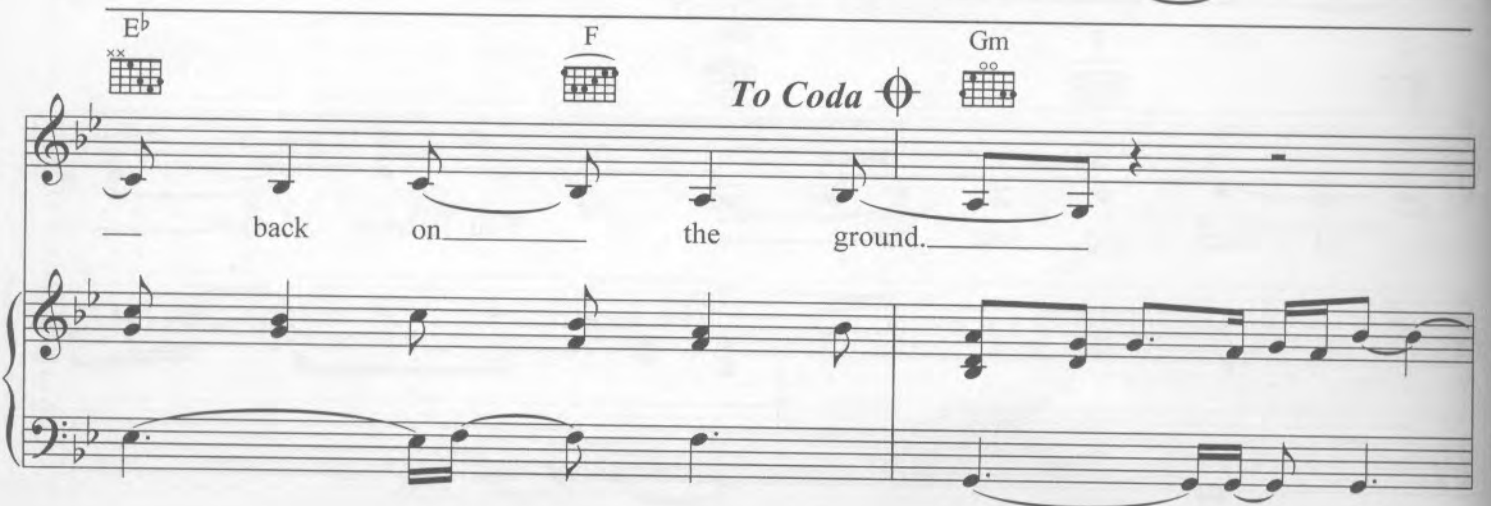
Cm7  F 

to bring you down, and plant your feet



E^b  F  Gm  *To Coda* 

back on the ground.



WOLFE IN YOU






Cm7  | 2. Gm  Cm7 




instrumental

F  Eb  F  Gm 



Cm7  F  Eb  F  Gm 



D.S. al Coda 



Coda  Gm 



Cm7



You think you're so beaut -

F



- i - ful, so beaut -

E^b



- i - ful.

F



Gm



Fine

(Additional lyrics)

Verse 2:

Threw my smoke down on the ground, turned my head and I heard the sound, that reminded me,
Of the days so young and sweet, always so much fun to me. At least I thought so.
Now you think you're so damn fine, you can rule the world. No not mine, I don't think so.

Verse: 3

You know the scene that you're in, and the people that you've been with, just get to me.
But you think I'm not as cool, as you are so beautiful, but who you fooling.
Well I'm here to tell you babe the game you're in is just a game, so damn pretentious.

TOO LOST IN YOU

Words and Music by
DIANE WARREN

♩ = 96
N.C.

C#m

G#m7/D#

You look in - to my eyes, I go out of my mind. I can't see -
(2.) - per to me and I shi - ver in - side. You run to -

A/E

G#m7/D#

F#m

— a - ny - thing, 'cause this love's got me blind. I can't help my - self, I can't break.
— me you move me in ways un - de - fined. And you're all I see, and you're all

C#m

the spell. I can't e - ven try. I'm in o -
I need. Help me ba - by (Help me ba - by). 'Cause I'm slip -

G#m7/B

A

- ver my head, - you got un - der my skin. - I got no - strength at all - in the state.
- ping a - way - like the sand - to the tide, - float - ing in - to your arms, - fall - ing in -

Asus2

F#m

- that I'm in. - And my knees - are weak, - and my mouth -
- to your eyes. - If you get - to me - I might dis -

C#m

- can't speak. - Fell too far - this time. - } Ba - by I'm too -
- ap - pear, - I might lose - my mind. - }

F#m

A



F#m

- lost - in you, - caught in you, - lost - in ev -

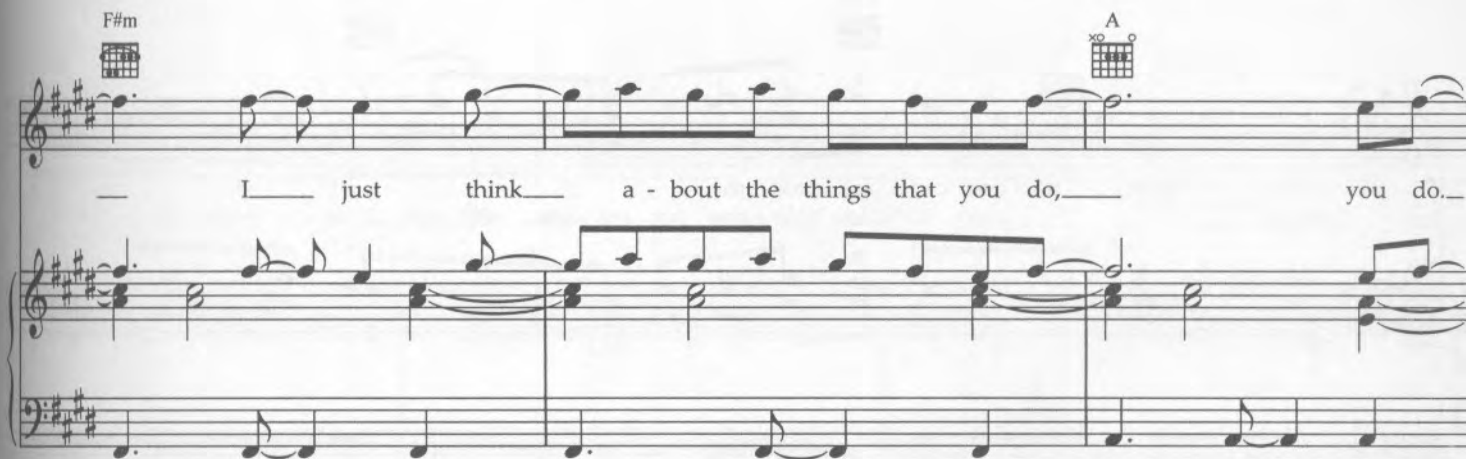
C#m  A 


- 'ry - thing a - bout you. So deep I can't sleep, I can't think,



F#m  A 

I just think a - bout the things that you do, you do.




To Coda 

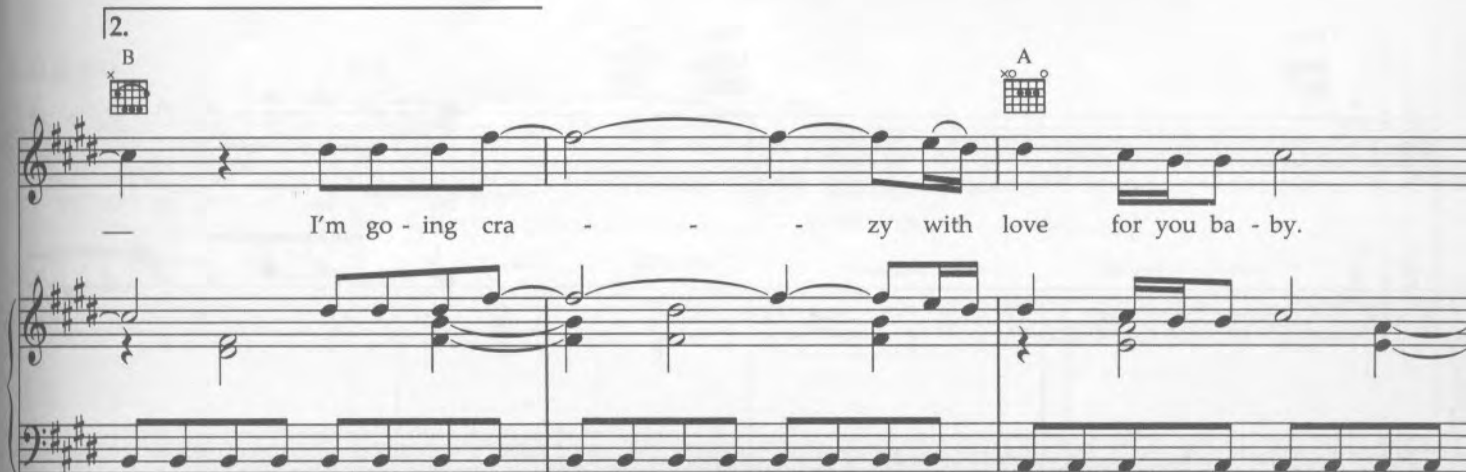
C#m  1.

I'm too lost in you, too lost in you. Well you whis -



2. B  A 

I'm go - ing cra - zy with love for you ba - by.



B  A 

I can't eat and I can't sleep. I'm go-ing down like a stone in the sea.



F#m  G#m 

Yeah, no - one can res - cue me.
(No - one can res - cue me).



C#m  G#m/B  A  E/G# 



F#m  C#m  N.C. *D.S. al Coda*

Ba - by, ba - by, ba - by too I'm



♠ Coda



too lost in you. I'm lost in you, I'm lost in ev -



- 'ry - thing a - bout you. So deep I can't sleep, I can't think,



I just think a - bout the things that you do, you do.



I'm too lost in you, too lost in you.

SOMEDAY

Lyrics by CHAD KROEGER,
MIKE KROEGER and RYAN PEAKE
Music by NICKELBACK

Slow rock $\text{♩} = 84$

Verse:



1.3. How the hell did we wind up like this? — And why were-n't we a - ble
(2.) hoped that since we're here an - y - way, — we could end up say - ing

mf



things we've al - ways need - ed to say — and try and turn the ta - bles?
so we could end up stay - ing.



(1.) I wish you'd un - clench your fists — and un - pack your suit - case.
(2.3.) Now the sto - ry's played out like this, — just like a pa - per - back nov - el.

Bm



G2



A2



D2



Late - ly there's been too much of this, _____ but don't think it's too late. }
 Let's re - write an end - ing that fits, _____ in stead of a Hol - ly - wood hor - ror. }

E5



A5



NC.

Noth - ing's wrong, just as long as you know that some - day I will...

Chorus:

G(9)



D



A2



Em



Some - day, _____ some - how, _____ I'm gon - na make it al - right, _____ but not right now. _____

G(9)



A2



Bm



Asus



A



I know you're won - der - ing when. _____ (You're the on - ly one who knows that.)



Some - day, — some - how, — I'm gon - na make it al - right, — but not right now.



To Coda 1.
Bm

I know you're won - der - ing when. — 2. Well, I'd



(You're the on - ly one who knows that. —)



G(9)



D



A2



Em



G(9)



A2



Bm



D.S. al Coda

Coda

Bm



A2



G(9)



A2



Bm



A2



G(9)



A2



Bm7/E



TAKE MY BREATH AWAY

By **GIORGIO MORODER**
and **TOM WHITLOCK**

Moderately ♩ = 100



Musical notation for the first system, including piano accompaniment and guitar chords.



Verse:



Musical notation for the second system, including lyrics and piano accompaniment.

1. Watch - ing ev - 'ry mo - tion in
2. Watch - ing, I keep wait - ing, still

a tempo



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

— my fool - ish lov - er's game,
— an - tic - i - pat - ing love.

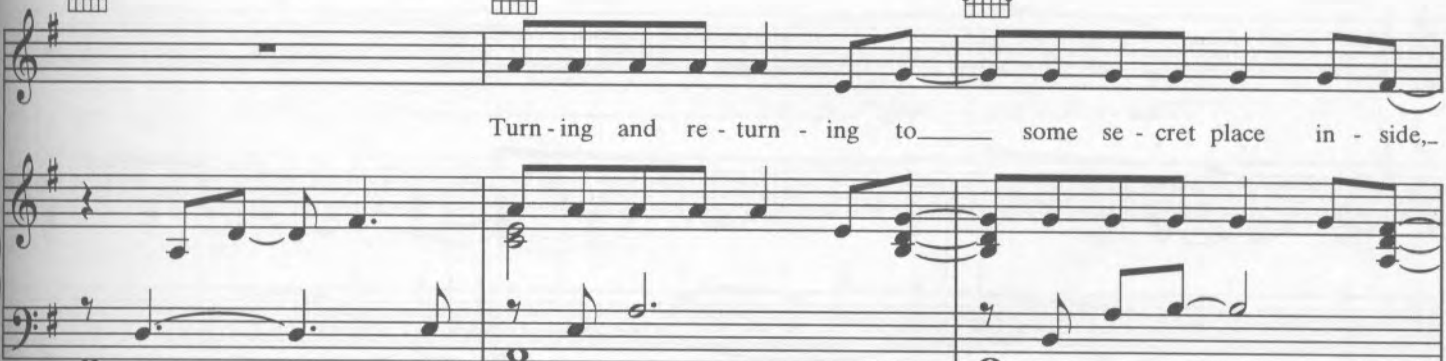
G  D/F#  Em7 

on this end - less o - cean, fi - n'ly lov - ers know no shame.
 Nev - er hes - i - tat - ing to be - come the fat - ed ones.



D/F#  Am  G 

Turn - ing and re - turn - ing to some se - cret place in - side,



D/F#  G 

watch - ing in slow mo - tion as



D/F#  C(9)/E  D/F# 

— you turn a - round and say, my love, "Take my breath a -





way. _____



Take my breath a - way." _____



1. _____ 2. _____

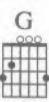
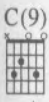
Bridge:



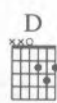
Through the ho - ur - glass I saw _____ you. In time, _____ you slipped _____ a - way



When the mir - ror crashed, I called you and turned.



to hear you say, "If on - ly for to - day,



N.C.

I am un - a - fraid." Take my breath a -



Repeat ad lib. and fade

way. Take my breath a -

TEN DAYS

Words and Music by
JAY CLIFFORD and MISSY HIGGINS

Intro

B \flat F C

VERSE 1

5 B \flat F C B \flat F

So we've put an end to it this time, I'm no long-er yours and you're no long - er mine.

8 C B \flat F C

You said this hill looks far too steep if I'm not ev - en sure.

PRECHORUS

11 B \flat F C B \flat

it's me you want to keep. And it's been ten days with-out you in my

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14 C Bb C

reach and the on - ly time I've touched you is in my sleep. But

CHORUS

17 Dm Am Dm Am Bb F

time has changed no-thing at all, you're still the on - ly one that feels like home.

20 C Dm Am Dm Am

I've tried cut-ting the ropes and I let you go but you're still

23 Bb F C Bb F

the on - ly one that feels like home.

VERSE 2

26 C B \flat F C

You won't talk me in - to it next time, if I'm go-ing a - way

29 B \flat F C B \flat F

your heart's com-ing too. 'Cos I miss your hands, I miss your

32 C B \flat F C

face, when I get back let's dis-ap-pear with-out a trace. 'Cos it's been ten

PRECHORUS

35 B \flat C B \flat

days with-out you in my reach and the on - ly time I've touched you is in my

CHORUS

38 C Dm Am Dm Am

sleep. But time has changed no-thing at all, you're still

41 Bb F C Dm Am

the on - ly one that feels like home. I've tried cut-ting the ropes,

44 Dm Am Bb F C

tried let - ting go but you're still the on - ly one that feels like home. So

MIDDLE

47 Dm Am Bbmaj7 Dm Am Bb F

tell me did you real-ly think, aah tell me did you real-ly think I had gone when you could

51  **Gm** **Bb** **Gm** **Bb** **C**

- n't see me an - y more, when you could - n't.

SOLO
55 **Dm** **Am** **Bb** **F** **C**

59 **Dm** **Am** **Dm** **Am** **Bb** **F**

CHORUS
62 **C** **Dm** **Am** **Dm** **A**

'Cos ba - by time has changed no-thing at all, you're still

65 **Bb** **F** **C** **Dm** **Am**

the on - ly one that feels like home. And I've tried cut-ting the ropes,

68 **Dm** **Am** **Bb** **F** **C**

I let you go but you're still the on - ly one that feels like home. Yeah you're still

71 **Bb** **F** **C** **Bb** **F**

the on - ly one that feels like home. You're still the on - ly one I've got to

74 **C** **Bb** **F** **C**

love, Oh yeah yeah.

Slower (Rit.)

THANK YOU

Words and Music by
CARSETEN SCHACK, PETER BIKER
and JAMELIA DAVIS

♩ = 92

D G D G

The first system of music features a guitar part with chords D, G, D, and G. The piano accompaniment consists of a treble clef staff with eighth-note chords and a bass clef staff with a simple bass line.

D G D G

The second system continues the guitar part with chords D, G, D, and G. The piano accompaniment follows the same pattern as the first system.

D G D

1. The fights those nights I tried to pre - tend it don't hurt the way, I prayed

The third system introduces the vocal melody. The guitar part has chords D, G, and D. The lyrics are: "1. The fights those nights I tried to pre - tend it don't hurt the way, I prayed". The piano accompaniment includes the vocal line in the treble clef and a bass line in the bass clef.

G D G

some - day that you would love me, — real - ly, — com - plete - ly, — just how I want - ed it to

The fourth system continues the vocal melody. The guitar part has chords G, D, and G. The lyrics are: "some - day that you would love me, — real - ly, — com - plete - ly, — just how I want - ed it to". The piano accompaniment includes the vocal line in the treble clef and a bass line in the bass clef.



be, but no, so wrong, can't be-lieve I stayed with you so long, You hit, you spit, you split e-

-ve - ry bit of me, yeah You stole, you broke, you're cold you're such a joke to me, yeah_



For ever-y last bruise you gave me for ever-ytime I sat in tears, For the mil - li - on ways you hurt me,



I just wan-na tell you this, You broke my world, made me strong, Thank



You, messed up my dreams, made me strong, Thank you. 2. My head, near dead,



just the way you want it — my soul, stone cold, 'cos I was un-der your con - trol so young, — so dumb,



— knew just how to make me suc - cumb, but I un - der - stand to make your - self feel like a



man, — You hit, you spit, you split e - ver - y bit of me, yeah.

You stole, you broke, you're cold, you're such a joke to me, yeah—

For every last bruise you gave me for every time I sat in tears, For the mil-li-on ways you hurt me,

I just wan - na tell you this. You broke my world,

made me strong, Thank You, messed up my dreams, made me strong, Thank

To Coda ◊



you. (Thank you) Thank you.



You could a had it all— babe,— It could - a been so right—



I would - a giv - en you ev - 'ry - thing, morn - ing through



night. Yeah, you taught me some les - sons, — those are my

Bm  C 

3 3

bless- ings_____ that won't hap - pen a - gain, Thank You



♩ Coda

D  G  D 

you. Thank you



G  D  G 

Thank you. Thank



D  G 

you Thank you.---



THESE WORDS

Words and Music by
ANDREW FRAMPTON, NATASHA BEDINGFIELD,
WAYNE WILKINS and STEPHEN KIPNER

♩ = 100



N.C.(Bb)

[F]

These words are my own. Yeah.



Threw some chords to - ge - ther, the com - bi - na - tion D - E - F
(Verse 2 see block lyrics)



it's who I am, it's what I do, and I was gon - na lay it down for you.

F Dm Dm C/E F

I try to foc - us my at - ten - tion, but I feel so A - D - D.

Bb F

I need some help, some in - spi - ra - tion, but it's not com - ing ea - si - ly.

Not 2°

Gm Dm Gm

Try'n' to find the mag - ic, try'n' to write a clas - sic, Don't you know?. Don't you know?

Dm Gm Dm

Don't you know? Waste bin full of pap - er, clev - er rhymes. see you lat - er.

Dm

C/E

F

Bbmaj7



These words are my own, from my heart flow, I

F

C

F



love you, I love you, I love you, I love you. There's no o - ther

Dm

C/E

F

Bbmaj7

F

C



— way to bet - ter say I love you, love you.

F

Dm

C/E

F

Bbmaj7



These words are my own, from my heart flow, I

F C F

love you, I love you, I love you, I love you. — There's no o - ther —

Dm C/E F Bbmaj7 F C To Coda ⊕

— way to bet - ter — say I love — you, love you.

N.C.(Dm)

I'm get-ting off my stage, the cur - tains — pull a - way. No —

— hy - per-bole — to hide be - hind. — My nak - ed soul ex - pos - ed.

Voah, _____ woah, _____ woah, _____ woah, _____ woah. _____

Gm Dm

— Try'n' to find the mag - ic, try'n' to write a clas - sic,

Gm N.C. *D.S. al Coda*
(no repeats)

Waste bin full of pap - er, clev - er rhymes. see you lat - er.

♩ Coda

F Dm C/E F

These words are my own, — they're from — my heart. —

Bb F C

I love you, I love you.

F Dm C/E F

That's all I got to say, can't think of a better

Bb F N.C.

way and that's all I got to say. I love you, is that okay?

Verse 2:

Read some Byron, Shelley and Keats
 Recited it over a hip-hop beat.
 I'm having trouble saying what I mean
 With dead poets and drum machines
 You know I had some studio time booked
 But I couldn't find a killer hook
 Now you're gonna raise the bar right up
 Nothing I write is ever good enough.

THIS LOVE

Words and Music by
 JAMES VALENTINE, ADAM LEVINE,
 JESSE CARMICHAEL, RYAN DUSICK
 and MICKEY MADDEN

♩ = 92

G/B



Cm



Fm7



Ddim7



G/B



Cm



Fm7



Ddim7



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G/B



Cm



Musical notation for the first system, including a treble clef staff with a key signature of two flats and a 7/8 time signature.

1. I was so high I did not re-cog-nise the fire burn-ing
2. I tried my best to feed her ap-pe-tite, to keep her com-ing

Piano accompaniment for the first system, including a grand staff with treble and bass clefs.

Fm7



Ddim7



Musical notation for the second system, including a treble clef staff with a key signature of two flats.

in her eyes. The cha-os that con-trolled my mind.
ev-'ry night, so hard to keep her sa-tis-fied.

Piano accompaniment for the second system, including a grand staff with treble and bass clefs.

G/B



Cm



Musical notation for the third system, including a treble clef staff with a key signature of two flats.

Whis-pered good-bye as she got on a plane, nev-er to re-
Kept play-ing love like it was just a game, pre-tend-ing to

Piano accompaniment for the third system, including a grand staff with treble and bass clefs.

Fm7



Ddim7



-turn a - gain but al - ways in my heart. } Oh.
 feel the same, then turn a - round and leave a - gain. }

Cm7



Fm7



Bb



Eb6



This love has ta - ken it's toll on me.

Cm7



Fm7



Bb



N.C.

She said good - bye too ma - ny times be - fore.

Cm7



Fm7



Bb



Eb6



And her heart is break - ing in front of me and



Musical staff with treble clef, key signature of two flats, and a melody line.

I have no choice_ 'cause I won't say good - bye a - ny - more._

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



Musical staff with treble clef, key signature of two flats, and a melody line.

Whoa, whoa,

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

1.

Ddim7



Musical staff with treble clef, key signature of two flats, and a melody line.

whoa.

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

2.

Ddim7



Musical staff with treble clef, key signature of two flats, and a melody line.

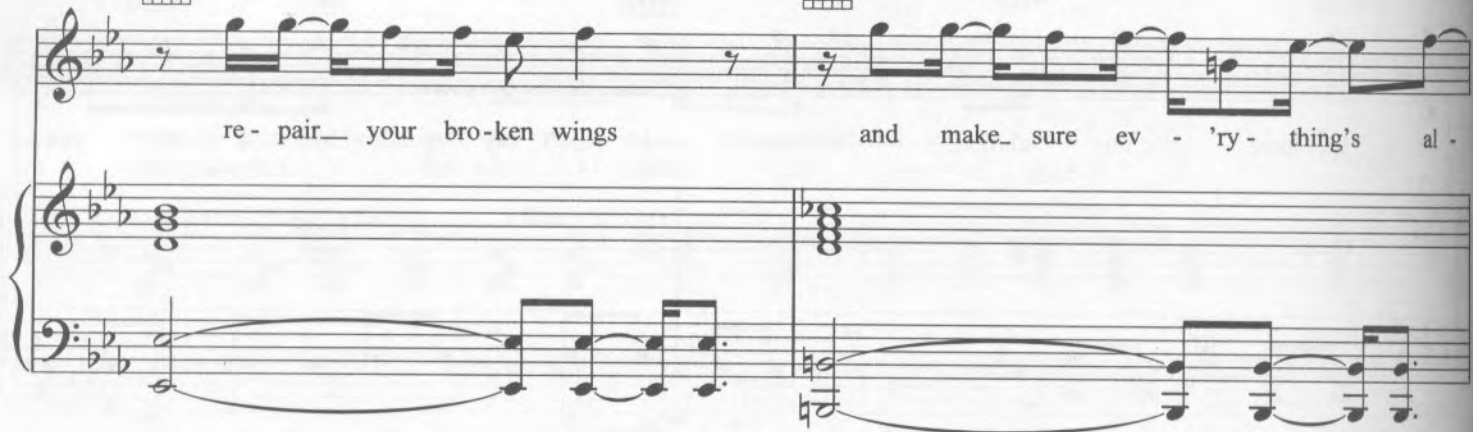
I'll fix_ these bro - ken things,_

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

E^bmaj⁷


Bdim⁷


re - pair_ your bro - ken wings and make_ sure ev - 'ry - thing's al -



Cm⁷


Fm⁷


- right. My pres - sure on_ your hips, -



E^bmaj⁷


G⁷


oh, sink - ing_ my fing - er - tips, - in - to ev - 'ry inch_ of you_ be - cause I know_



_ that's what_ you want_ me to_ do.



Cm7



Fm7



Bb



Eb6



Musical notation for the first system, including treble and bass staves.

This love has ta - ken it's toll on me.

Musical notation for the second system, including treble and bass staves.

Cm7



Fm7



Bb



N.C.

Musical notation for the third system, including treble and bass staves.

She said good - bye too ma - ny times be - fore.

Musical notation for the fourth system, including treble and bass staves.

Cm7



Fm7



Bb



Eb6



Musical notation for the fifth system, including treble and bass staves.

Her heart is break - ing in front of me and

Musical notation for the sixth system, including treble and bass staves.

Cm7



Fm7



Ab



G7



Repeat ad lib. to fade

Musical notation for the seventh system, including treble and bass staves.

I have no choice 'cause I won't say good - bye a - ny - more.

Musical notation for the eighth system, including treble and bass staves.

TOXIC

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

Fast ♩ = 144



♩ Verse:

1. Ba - by, can't you see
2. There's no es - cape.
3. It's get - ting late

I'm call - in'? _____
I can't wait. _____
to give you up. _____

A guy like you
I need a hit.
I took a sip



should wear a warn - in'. _____
Ba - by, give me it. _____
from the dev - il's cup. _____

It's dan - ger - ous.
You're dan - ger - ous.
Slow - ly,

I'm fall - in'.
I'm lov - in' it.
it's tak - ing o - ver me.



1. | 2.3.

Musical notation for the first system, including vocal line and piano accompaniment.

Pre-chorus:

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

Musical notation for the pre-chorus section.



'round and 'round. Do you feel me now?
 all a - round. Can you feel it now?

Musical notation for the second system, including vocal line and piano accompaniment.



N.C.

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

Chorus:



Oh, the taste of your lips, I'm on a ride.



You're toxic. I'm slip-pin' under. Oh, the taste of a poison



par-a-dise. I'm ad-dict-ed to you. Don't you know that you're toxic?



And I love what you do. Don't you

Db7



Cm



Eb7



know that you're tox - ic?_____

1.



G7(#9)



D.S. %

2.



G7(#9)



N.C.

Don't you know that you're tox - ic?_____

First system of musical notation. The vocal line consists of three measures of rests. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.

Second system of musical notation. The vocal line begins with the lyrics "Oh, the" at the end of the first measure. The piano accompaniment continues with the same rhythmic pattern.

Chorus:

Third system of musical notation. The vocal line contains the lyrics "taste of your lips, I'm on a ride. You're toxic." The piano accompaniment features a steady eighth-note bass line.



Fourth system of musical notation. The vocal line contains the lyrics "I'm slip-pin' under. Oh, the taste of a poison paradise. I'm ad-". The piano accompaniment continues with the same rhythmic pattern.

1.

Ab G7(#9) Db7

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

2.

G7(#9) Db7 Cm Eb7

know that you're tox - ic? In - tox - i - cate me now, with your lov - in' now.

D7 Db7 Cm

I think I'm read - y now. *I think I'm ready now.* In - tox - i - cate me now,

Eb7 Ab N.C.

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

8va-----1

TRICK ME

Words and Music by
DALLAS AUSTIN

♩ = 105

D#m C#m G#m D#m C#m G#m

Woah...

D#m C#m G#m D#m C#m G#m

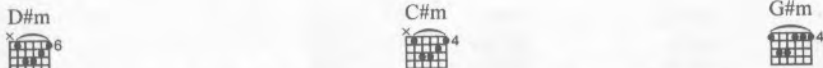
Woah... Said I've

§

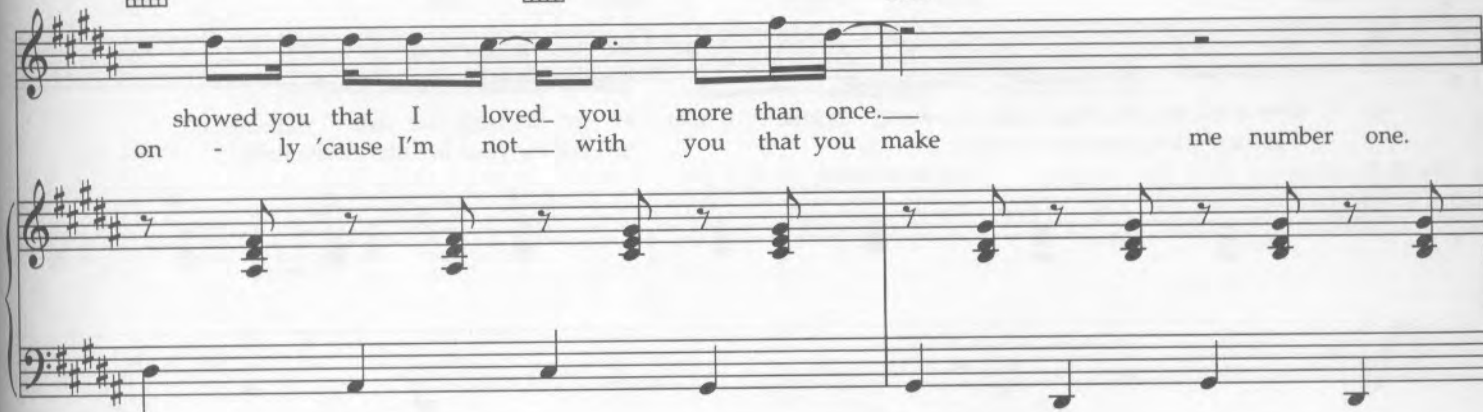
D#m C#m G#m

paid my dues for all that I've done, and I've
Those days are old and ov - er - done, and it's

D#m C#m G#m



showed you that I loved you more than once. —
 on - ly 'cause I'm not with you that you make me number one.



D#m C#m G#m



There's no - thing left there to de - cide. — Said you
 Though I may love you it hurts me deep inside and



D#m C#m G#m




might trick me once, I won't let you trick me twice...
 now you no longer have to hide.

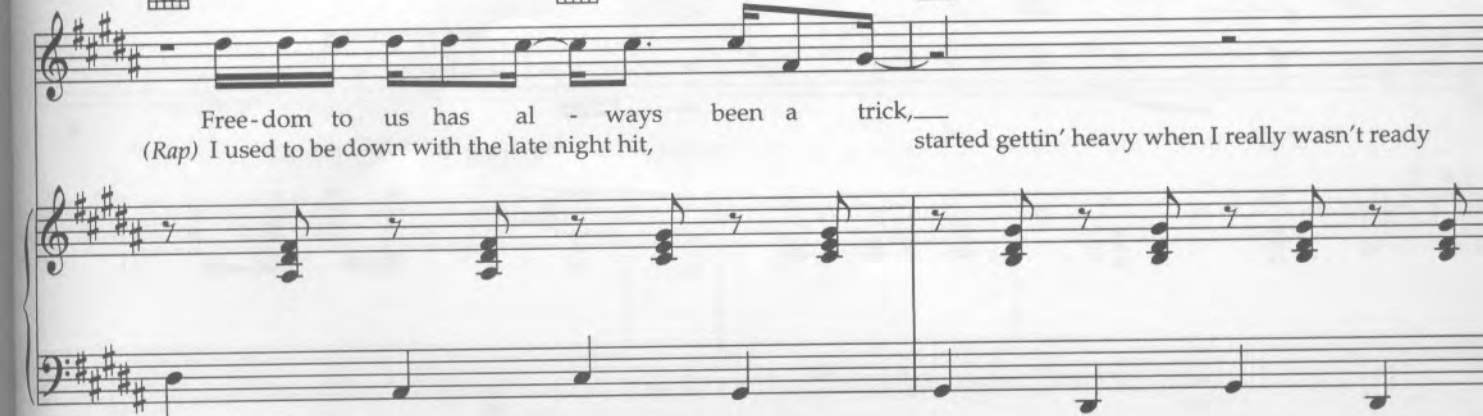
To Coda ♪



D#m C#m G#m



Free - dom to us has al - ways been a trick, —
 (Rap) I used to be down with the late night hit, started gettin' heavy when I really wasn't ready





free-dom to you has al - ways been_ who - ev - er land-ed on your dick...
 Used my past to get in my mind, so I fell for your lies like all the time.



Seen it in you one_ too ma - ny times,_ said you
 I thought you were the shit to be playin' around, call the police there's a mad girl in town.



might trick me once, I won't let you trick me twice,_ no. }
 Couldn't get even here without a sound, it's not how I wanna get down, Yeah.



Might trick me once, I won't let you trick me twice...

D#m C#m G#m

Might trick me once,— I won't let you trick me twice,— no.

D#m C#m G#m

Might trick me once, I won't let you trick me twice...

D#m C#m 1. G#m

(Woah) No I won't let you trick me twice..

2. G#m D#m C#m G#m D.S.al Coda (Verse 1)

won't let you trick me twice.. No I won't let you trick me twice..

♩ Coda



You might_ trick me once,_ I won't let you trick me twice._



You might_ trick me once,_ no I won't let you trick me twice, no.



You might_ trick me once,_ but I won't let you trick me twice. Woah._____



Woah._____

Repeat to fade

THE VOICE WITHIN

Words and Music by
GLEN BALLARD and
CHRISTINA AGUILERA

Slowly ♩ = 69



(with pedal)

Verse:

1. Young girl, don't cry; I'll be right here when your world starts to fall.
 2. Young girl, don't hide; you'll never change if you just run a way.

C2



Dsus



Ooh.
 Ooh.



THE VOICE WITHIN

Young girl, it's al - right; your tears will dry, you'll soon be free to
 Young girl, just hold tight; soon you're gon - na see your bright - er



fly. day. Ooh. Ooh. When you're Now, in a



safe world in - side your room, you tend to dream of a
 where in - no - cence is quick - ly claimed, it's so



place where noth - ing's hard - er than it seems. No one
 hard to stand your ground when you're so a - fraid; no one

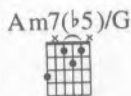


ev - er wants or both - ers to ex - plain of the
 reach - es out a hand for you to hold. When you

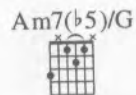
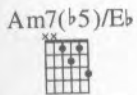


heart - ache life can bring and what it means. } When there's
 look out - side, look in - side to your soul. }

Chorus:



no one else, look in - side your - self; like your old - est friend, just



trust the voice with - in. Then you'll find the strength that will

Em/G

G9

A9

guitar chords: Em/G, G9, A9

Lyrics: guide your way if you'll learn to be - gin to

Performance notes: *mp*, *mp*

1. Am7(b5)/Eb

D7sus

G

guitar chords: Am7(b5)/Eb, D7sus, G

Lyrics: trust the voice with - in.

Performance notes: *dim.*, *mp*

2. Am7(b5)/Eb

D7sus

guitar chords: Am7(b5)/Eb, D7sus

Lyrics: trust the voice with -

Performance notes: *mp*

Em

B7/F#

Em/G

A7

guitar chords: Em, B7/F#, Em/G, A7

Lyrics: in.

Performance notes: *p*

Em



B7/F#



Em/G



A7



(Ooh, ooh, ooh, ooh.)

sim.

Bridge:



B7/F#



Em/G



A7



Life is a jour - ney; it can take you an - y - where you choose to go.

f



B7/F#



Em/G



A7



As long as you're learn - ing, you'll find all you'll ev - er need to know. (Be



B7/F#



Em/G



A7



strong, Take it, you'll make it. Be strong; Just don't for - sake it be - cause...
hold on. hold on.)

(No one can tell you what you can't do; no one can stop you. You know that I'm talk - ing to you. no one can stop you.)

Chorus:

N.C.

A

Bm7(b5)/A

F#m/A

A9

When there's no one else, look in - side your - self;

like your old - est friend, just trust the voice with - in. Then you'll





find the strength that will guide your way if

B9  Bm7(b5)/F  Esus  A 

you'll learn_ to be - gin_ to trust the voice with - in.

mp

Young girl, don't cry; I'll be_ right here_ when your_ world starts to fall.

Dsus  Esus  E7sus  A(9) 

Ooh, mm.

rit.

WELCOME TO MY LIFE

Words and Music by
SIMPLE PLAN

Moderate shuffle $\text{♩} = 86$ ($\text{♩} = \overset{\sim}{\text{♩}}\overset{\sim}{\text{♩}}$)

Guitar Capo 1 → Verse:
C



Piano → D \flat

1. Do you ev - er feel like break - ing down?_ Do you
wan - na be some - bod - y else?_ Are you

mf

Am



B \flat m

Fmaj7



G \flat maj7

ev - er feel_ out of place,_ like some - how you just don't be - long_ and
sick of feel - ing so left out?_ Are you des - p'rate to find some - thing more_ be -

G5

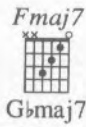


A \flat 5

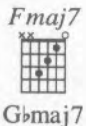


D \flat

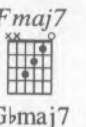
no one un - der - stands_ you? Do you ev - er wan - na run a - way?_ Do you
fore your life is o - ver? Are you stuck in - side a world you hate?_ Are you



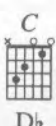
lock your-self in your room with the ra-di-o on, turned up so loud that
sick of ev-'ry-one a-round with the big fake smiles and stu-pid lies while



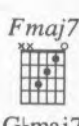
no one hears you scream - ing? } No, you don't know what it's like when
deep in - side, you're bleed - ing? }



noth-ing feels al - right. You don't know what it's like to be like



Chorus:



me. To be hurt, to feel lost, to be

D \flat A \flat 5D \flat B \flat m7G \flat maj7

left out in the dark to be kicked when you're down, to feel like

D \flat A \flat 5D \flat B \flat m7G \flat maj7

you've been pushed a - round, to be on the edge of break - ing down when

D \flat A \flat 5E \flat m7

To Coda

D \flat /F

no one's there to save you, No, you don't know what it's like.

G \flat 5D \flat

1. Wel - come to my life. 2. Do you

2.

F5



Gb5

C



Db

Wel - come to my life.

Bridge:

G5



Ab5

F5



Gb5

C5



Db5

No one ev - er lied straight to your face_ and

Am



Bbm

C5



Db5

F5



Gb5

G5



Ab5

no one ev - er stabbed you in the back_ You might think_ I'm hap - py, but I'm

C



Db

Gsus



Ab5

F5



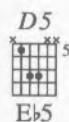
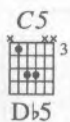
Gb5

C5

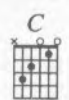


Db5

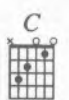
not gon-na be O K._ Ev - 'ry - bod - y al - ways gave you what you want - ed. You



nev - er had to work, it was al - ways there... You don't know what it's like, what it's



— like to be hurt, to feel lost, to be left out in the dark, to be



kicked when you're down, to feel like you've been pushed a - round, to be



on the edge of break - ing down when no one's there to save you, No, you

Dm7



Ebm7

C/E

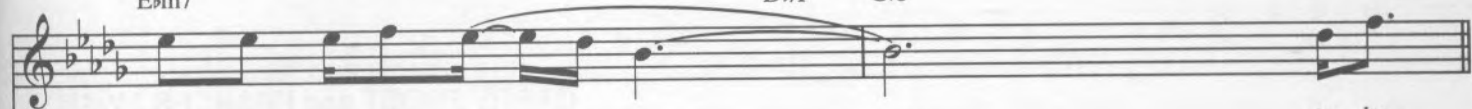


Db/F

F5



Gb5



don't know what it's like

to be



Coda

F5



Gb5

C



Db



Wel - come to my life.



Am



Bbm

Fmaj7



Gbmaj7



Wel - come to my life.



G5



Ab5



Db



Wel - come to my life.



WHAT ABOUT ME

Words and Music by
GARRY FROST and FRANCES SWAN

Allegro ♩ = 128







Well there's a lit-tle boy wait-ing at the coun-ter of the cor-ner shop





— He's been wait-ing down there wait - ing half a day They ne-ver ev-er see him from the





top He gets pushed a- round knocked to the ground He gets to his feet and he says_



— What a-bout me_ it is-n't fair I've_ had e-nough now I



want my share Can't you see_ I want to live But you just_ take



— more than you give Well there's a want to live But you just_ take_ more than you

C#m 4fr B⁶ 2fr A² B

bo-dy's changed no - bo-dy's been saved And I'm feel-ing cold and a-lone I

C#m 4fr A F# 2fr A/B 5fr

guess I'm luck-y I smile a lot But some-times I wish for more than I've got

B A/B 5fr E B A

What a-bout me It is-n't fair I've had e-nough now I

F#m⁷ E B A G#m⁷ 4fr F#m⁷

want my share Can't you see I want to live but you just take

E A E B A

more What a-bout me_ It is-n't fair I've had e-nough now I

F#m7 B E B A

want my share Can't you see I want to live but you just take more_

F# A/B E B A

You just take more_ You just take more than you give What a-bout

rall. E B A/B E B A/B E

me_ What a-bout me_ What a-bout me_

Well there's a pretty girl serving at the counter of the corner shop
She been waiting back there, waiting for a dream, her dreams walk in and out, they never stop
Well she's not too proud, to cry out loud
So she runs into the street and she screams
What about me, It isn't fair
I've had enough, now I want my share,
Can't you see, I wanna live

WHAT YOU WAITING FOR?

Words and Music by
LINDA PERRY and GWEN STEFANI

Slowly, with feeling

Gm  Cm 



What an a - maz - ing time. _ What a fam - i - ly.

mp

F  Bb  F/A  Gm 



How did the years _ go by? Now it's on - ly me. _

Moderate Dance beat

N.C.



Tick - tock, tick - tock, tick - tock, tick - tock, tick - tock, tick - tock, tick - tock tick - tock.

La, la, la, la, la, la, la. Like a cat in heat, stuck in a

mov - ing car. — A scar - y con - ver - sa - tion, shut my eyes. Can't find the brake. What

if they say — that you're — a climb - er? Nat - 'ral - ly I'm wor - ried if I

do it a - lone. — Who real - ly cares 'cause it's your life. You nev - er know it could be great.

WANA YOU WAITING FOR?

Take a chance 'cause you might grow, ohh, _____ ohh, ooh. —

— A what you wait - in', what you

Bb5

wait - in', what you wait - in', what you wait - in', what you wait - in' for? —

C5 D5 Gsus Gm7 Gsus Gm7

— A what you wait - in', what you

Gsus Gm7 Gsus Gm7 Bb5

D5



C5



Bb5



Gsus



Gm7



Gsus



Gm7



wait - in', what you wait - in', what you wait - in' what you wait - in' for?

Gsus



Gm7



Gsus



Gm7



N.C.

Tick - tock, tick - tock, tick - tock, tick - tock.

Take a chance you stu - pid ho. Like an ech - o ped - al, you're re -

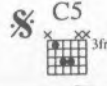
peat - ing your - self. — You know it all by heart. Why are you

stand - ing in one place? I'm born to blos - som, bloom —

— to per - ish. You know you're wigg - ing out 'cause of your sex chro - mo - some. — I

know it's so messed up how our so - ci - e - ty all thinks. Life is short, you're

cap - a - ble, ooh, _____ ooh, ooh. —

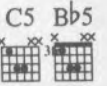


Musical staff with treble clef and key signature of two flats. The melody begins with a whole rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, and a quarter rest.

Look at your watch now.

You're still a

Piano accompaniment for the first system, featuring a bass line of quarter notes and a treble line of chords and quarter notes.



Musical staff with treble clef and key signature of two flats. The melody continues with quarter notes G4, A4, Bb4, C5, D5, E5, and a quarter rest.

sup - er hot fe - male.

You got your mil - lion dol - lar con - tract.

Piano accompaniment for the second system, featuring a bass line of quarter notes and a treble line of chords and quarter notes.



Musical staff with treble clef and key signature of two flats. The melody begins with a quarter rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, and a quarter rest.

And they're all wait - ing for your hot track.

Piano accompaniment for the third system, featuring a bass line of quarter notes and a treble line of chords and quarter notes.



Musical staff with treble clef and key signature of two flats. The melody begins with a quarter rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, and a quarter rest.

A what you wait - in', what you wait - in', what you wait - in', what you

Piano accompaniment for the fourth system, featuring a bass line of quarter notes and a treble line of chords and quarter notes.

Gsus

Gm7

Gsus

Gm7

Gsus

Gm7

Gsus

Gm7



wait - in', what you wait - in' for? _____

Bb5

D5

C5

Bb5



A what you wait - in', what you wait - in', what you wait - in', what you

To Coda

Gsus

Gm7

Gsus

Gm7

Gsus

Gm7

Gsus

Gm7



wait - in', what you wait - in' for? _____

N.C.

I can't wait to go

back — in - to Ja - pan. Give me lots of

brand — new fans. — O - sa - ka,

To - ky - o, — you Har - a - ju - ku

girls. Damn you've got some wick - ed style. —

Bb5



D.S. al Coda

CODA



Gsus



Gm7



Gsus



Gm7



Go,

G5



What you wait - ing for? What you wait - ing for? Take a chance you

stu - pid ho.

Take a chance you stu - pid ho.

Wish I could save the world, — like I was Su - per - girl. —
 It's like a pri - vate joke, — just meant for us to know. —

The real me used to laugh all night, ly - in' in the grass, just talk - in' 'bout love.
 I re - late to you nat - 'ral - ly, ev - 'ry - bod - y else just fades a - way.

But late - ly, I've been jad - ed. Life got so com - pli - cat - ed. —
 Some - times it's hard to breathe, just know - ing you found me.

— I start think - in' a - bout it. I al - most for -
 'Cuz I start think - in' a - bout it. I al - most for -

Gm9



E♭2



got what it was like to know when it feels right. But with you,
 got what it was like to know when love feels right. 'Cuz with you,

Chorus:

B♭maj9



Fmaj7



I can let my hair down. I can say an - y - thing

C



Gm9



cra - zy and know you'll catch me right be - fore I hit the

B♭maj9



Fmaj7



ground. With noth - in' but a t - shirt on, I nev - er felt so beau -

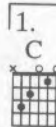
To Coda ⊕ Gm9



ti - ful, — ba - by, as I — do now, — now that I'm — with

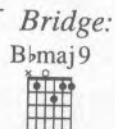


you. With you, — with you, — with you. —



Ha ha, — now that I'm — with you. —

1.



ha ha, — Come and take — me. Love —

2.

Bridge:

C Dm7 C/E F

— you, save — me like no - bod - y else.

B♭maj9 G2

Now I can be — my - self — with you. —
With you,

D.S. al Coda

⊕ Coda

Gm9 Dm

— now that I'm — with you.

YOU RAISE ME UP

Words and Music by
ROLF LOVLAND
 and **BRENDAN GRAHAM**

Freely, with expression

Slowly ♩ = 60

Verse:

down

and oh, my soul, so wea-ry, —

when trou-bles come

and my heart bur-dened

B \flat sus B \flat A \flat (9) E \flat 2/G A \flat (9)

be, then I am still and wait here in the si - lence un - til you

E \flat /B \flat B \flat 7 E \flat Chorus: Cm B \flat /A \flat A \flat

come and sit a while with me. You raise me up so I can stand on

cresc. *mf*

E \flat /G B \flat /D Cm B \flat /A \flat A \flat E \flat /G B \flat

moun - tains. You raise me up to walk on storm - y seas. I am

dim. *mp*

E \flat A \flat (9)/C E \flat /B \flat E \flat /G A \flat (9) E \flat /B \flat B \flat 7sus B \flat 7 E \flat (Violin solo)

strong when I am on your shoul - ders. You raise me up to more than I can be.

mf

F B \flat /F F F/A B \flat C sus C

B \flat (9)/D B \flat F(9)/A B \flat (9) F/C C7 sus F

You raise me

cresc.

Chorus:

Dm C/B \flat B \flat F/A C(9)/E Dm C/B \flat B \flat F/C C sus C

up so I can stand on moun-tains. You raise me up to walk on storm-y seas. I am

f

F B \flat (9)/D F/C F/A B \flat (9) F/C C7 sus C7 F B \flat /F

strong when I am on your shoul - ders. You raise me up to more than I can be.

mf

Chorus:

F Ebm Db/Cb Cb Gb/Bb Db(9)/F

You raise me up so I can stand on moun - tains. You raise_ me

up to walk on storm - y_ seas. I am_ strong when I_ am on_ your

shoul - ders. You raise me up to more than I_ can be. You raise me

up so I can stand on moun - tains. You raise_ me up to walk on storm - y_

G \flat /D \flat

D \flat sus

D \flat

G \flat

C \flat

G \flat

E \flat m7



seas.

I am strong

when I am on your shoul - ders.

You raise me

mf

G \flat /D \flat

D \flat 7sus

D \flat 7

E \flat m

C \flat



up

to more than I can be.

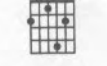
You raise me

G \flat /D \flat

D \flat 7

C \flat (9)/G \flat

G \flat



up

to more than I can be.

mp

rit. e dim.

p