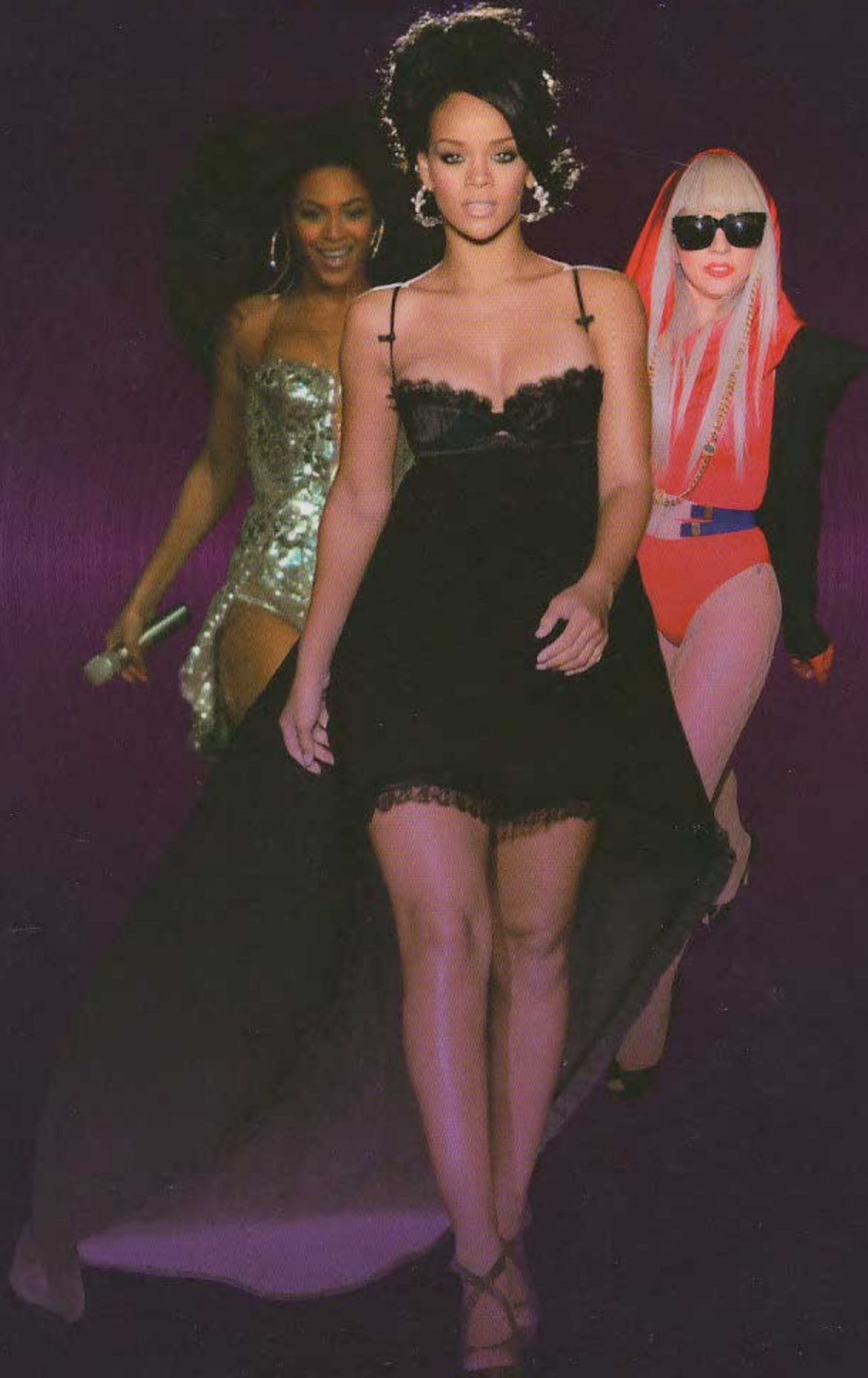


# HERE COME THE GIRLS

Seventeen hits from today's hottest female acts including Beyoncé, Sugababes, Duffy, Adele, Rihanna & many more...

Arranged for piano, voice and guitar.





# HERE COME THE GIRLS

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# Disturbia

Words by Christopher YOUNG, Edited by Alison BISHOP, Abigail  
Music by Justin Young

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If your copy fails to meet our high standards, please inform us and we will gladly replace it.

Rihanna

# Disturbia

Words by Christopher Brown, Robert Allen & Andre Merritt  
Music by Brian Seals

♩ = 124

N.C.

(Bam bam be dam bam bam be dam bam. Bam bam be dam bam.  
*Spoken: What's wrong with me?*

The first system of musical notation for the song 'Disturbia' by Rihanna. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 124 beats per minute. The lyrics are '(Bam bam be dam bam bam be dam bam. Bam bam be dam bam. Spoken: What's wrong with me?'. Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature and time signature. The piano part features a steady eighth-note bass line and a more melodic right-hand line.

— bam be dam bam. Bam bam be dam bam bam be dam bam.  
*Why do I feel like this? I'm go - in' cra -*

The second system of musical notation. The vocal line continues with the lyrics '— bam be dam bam. Bam bam be dam bam bam be dam bam. Why do I feel like this? I'm go - in' cra -'. The piano accompaniment continues with the same rhythmic pattern.

N.C.

Bam bam be dam bam bam be dam bam.) 1. No more gas in the rig,  
- zy now. 2. Fad - ed pic - tures on the wall,

The third system of musical notation. The vocal line concludes with 'Bam bam be dam bam bam be dam bam.)' and 'zy now.'. To the right, two alternative lyrics are provided: '1. No more gas in the rig,' and '2. Fad - ed pic - tures on the wall,'. The piano accompaniment concludes with a final chord.

can't e - ven get it start-ed. Noth-ing heard, noth-ing said, can't e - ven speak a - bout it.  
 — it's like they talk-ing to me. Dis - con - nect - ing your call. Your phone don't e - ven ring.

All my life — on my head, don't wan - na think a - bout it. Feels like I'm go - ing in - sane...  
 I got - ta — get out or fi - gure this \*\* out. It's too close for com -

— Yeah. } It's a thief — in the night — to come and grab — you.  
 - fort. Oh. }

It can creep — up in - side — you and com - sume — you. A di - sease — of the mind, —



A G Bm D A G

— it can con - trol you. It's too close for com - fort. } Throw on your  
 2° I feel like a mons - ter. }

Bm D A G Bm D

brake - lights... We're in the cit - y of won - der. Ain't gon' play nice, — watch out, you

A G Bm D A G

might just go un - der. Bet - ter think twice, — your train of thought will be al - tered. So

Bm D A G Bm D

if you must fal - ter be wise, — Your mind's in Dis - tur - bi - a. — It's like the

A G Bm D A G

dark - ness is the light... Dis - tur - bi - a. Am I scar - ing you to - night? Dis -

Bm D A G Bm D

-tur - bi - a. Ain't used to what you like. Dis - tur - bi - a. Dis -

A G To Coda ⊕ N.C.

-tur - bi - a. (Bam bam be dam bam bam be dam bam. *Vocal ad lib.*)

Em7 D/F#

Bam bam be dam bam bam be dam bam.) Re - lease me from this curse. I'm in.

G A Em<sup>7</sup>

Try - ing to main - tain but I'm strug - gl - ing. If you can't go,

D/F<sup>#</sup> G B<sup>b</sup>maj<sup>7</sup> A<sup>7</sup> D.S. al Coda

think I'm gon - na oh, oh, oh, oh, oh.  
Turn on your

⊕ Coda

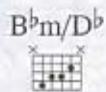
N.C.

(Bam bam be dam bam bam be dam bam. Bam bam be dam bam bam be dam bam.)  
*Vocal ad lib.*

Lily Allen  
**The Fear**

Words & Music by Lily Allen & Greg Kurstin

♩ = 136

1. I wan-na be rich\_\_\_ and I want\_\_\_ lots of mon-  
 2. Life's a - bout film\_\_\_ stars\_\_\_ and less a - bout moth-



- ey, I don't care a - bout clev - er, I don't care a - bout fun - ny, I want loads of clothes\_\_\_  
 - ers, it's all a - bout fast\_\_\_ cars\_\_\_ and cus- sin' each oth - er. But it does-n't mat -

F/E<sup>b</sup>B<sup>b</sup>/DB<sup>b</sup>m/D<sup>b</sup>

— and fuck loads of dia - monds, I heard peo - ple die — while they're try - ing to find —  
 ter 'cause I'm pack ing plas - tic, and that's what makes my — life — so fuck-ing fan - tas -

F

F/E<sup>b</sup>B<sup>b</sup>/D

— them. And I'll take my clothes — off and it will be shame - less, 'cause ev - 'ry - one knows —  
 - tic. And I am a wea - pon of mas - sive con - sump - tion and it's not my fault —

B<sup>b</sup>m/D<sup>b</sup>

F

F/E<sup>b</sup>

— it's how — you get fam - ous, I'll look at the Sun — and I'll look — in the Mir -  
 — it's how I'm pro - grammed to func - tion. I'll look at the Sun — and I'll look — in the Mir -

B<sup>b</sup>/D



B<sup>b</sup>m/D<sup>b</sup>



N.C.

F



ror. I'm on the right track, — yeah, I'm on - to a win - ner.) And I don't know —  
ror. I'm on the right track, — yeah, I'm on - to a win - ner)

Dm



Am



— what's right — and what's — real — an - y - more. —

F



Dm



E<sup>b</sup>



And I don't know — how I'm meant — to feel — an - y - more. —

F



Dm



When do you think — it will all — be - come —

Am



F



— clear? 'Cause I'm be - ing ta -

Dm



E<sup>b</sup>



To Coda ☉

- ken o - ver by the fear.

1.

F



F/E<sup>b</sup>



B<sup>b</sup>/D



B<sup>b</sup>m/D<sup>b</sup>



2. F



F/E<sup>b</sup>



B<sup>b</sup>/D



B<sup>b</sup>m/D<sup>b</sup>



Musical notation for the first system, including treble and bass staves with chords F, F/E<sup>b</sup>, B<sup>b</sup>/D, and B<sup>b</sup>m/D<sup>b</sup>.

F



F/E<sup>b</sup>



B<sup>b</sup>/D



Musical notation for the second system, including treble and bass staves with chords F, F/E<sup>b</sup>, and B<sup>b</sup>/D.

B<sup>b</sup>m/D<sup>b</sup>



F



F/E<sup>b</sup>



Musical notation for the third system, including treble and bass staves with chords B<sup>b</sup>m/D<sup>b</sup>, F, and F/E<sup>b</sup>. Lyrics: For - get a - bout guns and for - get am - u - ni -

B<sup>b</sup>/D



B<sup>b</sup>m/D<sup>b</sup>



F



Musical notation for the fourth system, including treble and bass staves with chords B<sup>b</sup>/D, B<sup>b</sup>m/D<sup>b</sup>, and F. Lyrics: - tion, 'cause I'm kill-ing them all on my own lit - tle mis - sion. Now, I'm not a saint,



F/E<sup>b</sup>                      B<sup>b</sup>/D                      B<sup>b</sup>m/D<sup>b</sup>

but I'm not a sin - ner,                      and ev - 'ry-thing's cool — as long as I'm get-ting thin -

F

*D.S. al Coda*

- ner.                      And I don't                      know —

*Coda*

F                      Dm                      Am

F                      Dm                      E<sup>b</sup>

Sugababes  
Girls

Words & Music by Allen Toussaint, Nicole Jenkinson & Anna McDonald

♩ = 102

D F Em Aaug D F

1. Em Aaug D 2. Em Aaug D Bm F#m

Bm F#m Bm B (note only)

N.C.

Here come the girls...

D F Em Aaug D F

girls, girls. Here come the girls, girls,

Em Aaug D F

girls. Here come the girls, girls,

Em Aaug D F Em Aaug D

girls. Here come the girls, girls, girls.

N.C.

1. Slip-ping on my lit - tle black dress, five inch - es, I'm bound to im - press.  
 2. Hear the whis - tle as I walk by, shine like a crys - tal all through the night.

Turn it up, I'm a lit-tle tempt-ress. Oh, ooh. Mon-roe's got noth-ing on me,  
 One look-'ll make a grown man cry. Whoa, whoa. Step a side, I got a star-ring role.

read my curves like po-et-ry. To-night we rule the world. Be-ware, 'cause  
 Cam-era, ac-tion, here we go. To-night we rule the world. Be-ware, 'cause

1. D F Em Aaug D

here come the girls!\_ (Here come the girls.)

2. F Em Aaug D Em Aaug D

Here come the girls, here come the girls!\_ Here come the girls,

D F Em Aaug D

girls, girls. Here come the girls,—

F Em Aaug D

girls, girls. Here come the girls,—

F Em Aaug D

girls, girls. Here come the girls,—

F Em Aaug D

girls, girls.

Bm F#m Bm F#m Bm F#7(omit3)

I'm filled with sex - u - al - i - ty, with or with-out a man I feel com - plete.

Bm F#m Bm F#m Bm F#7(omit3)

Stop spec - u - lat - ing, I'm a re - gu - lar girl.

Bm F#m Bm F#m Bm

All in - de - pend - ent wo - men know we got the guts to run the show.

B (note only) N.C.

Don't let no - bod - y tell you noth - ing, you're in con - Here come the girls,

D F Em Aaug D F

- tol. girls, girls. Here come the girls, girls,

Em Aaug D F

girls. Here come the girls, girls,

Em Aaug D F

girls. Here come the girls, girls,

1. Em Aaug D 2. Em Aaug D

girls. Here come the girls, girls.

Alesha Dixon

# The Boy Does Nothing

Words & Music by Nick Coler, Alesha Dixon, Brian Higgins, Miranda Cooper, Timothy Powell,  
Carla Williams, Jason Resch & Kieran Jones

Original key E $\flat$  minor

$\text{♩} = 88$   $\text{♪} = \text{♪}$

Em



Em(maj7)



I got a man with two left feet and when he

Em7



Em6



Em



dan - ces not to the beat I real - ly think that he should know

Em(maj7)



Em7



Em6



B7sus4



that his rhy - thm's go go go. I got a man with two left feet.



B<sup>7</sup> Em<sup>7</sup> Em<sup>6</sup>

and when he dan - ces not to the beat I real - ly

B<sup>7sus4</sup> B<sup>7</sup> Em<sup>7</sup> Em<sup>6</sup> N.C.

think that he should know that his rhy - thm's go go go Does he wash

Am<sup>7</sup> B<sup>7</sup> Em

up? Nev - er wash up. Does he clean up? No, he nev - er

Am<sup>7</sup> B<sup>7</sup>

cleans up. Does he brush up? Nev - er brush - es up.

Em



Am<sup>7</sup>



(He does noth - ing, the boy does noth - ing.)  
Does he wash up? Nev - er

B<sup>7</sup>



Em



wash up. Does he clean up? No, he nev - er cleans up. Does he brush

C



B<sup>7</sup>



Em



To Coda II ◊

To Coda I ◊

— up? Nev - er brush - es up. (He does noth - ing, the boy does noth - ing.)

B<sup>7</sup>



Em




Hey boy, how ya been?\_ I got a thou - sand lines, where do I be - gin?\_ And I,

**B7**  **Em** 

I've been here, been there— tra - vel - ling. I saw you at the cor - ner, my vibe— kicked in. And



**B7**  **Em** 

two twos, I clock you wear - ing tight jeans, a real— nice suit. You were



**B7**  **Em** 

smil - ing like you were just— sev - en - teen. I asked you for a dance, you said— "yes please."



**B7sus4**  **B7**  **Em7**  **Em6** 

Take a sip— of dan - cing juice. Ev - ry - bod - y's on— to you.



B<sup>7</sup>sus<sup>4</sup>



B<sup>7</sup>



Em<sup>7</sup>



Em<sup>6</sup>



To the left\_ and to\_ the right... Ev-'ry - bod-y hit the rhy-thm, it's on\_ to - night.. I'm gon-na

B<sup>7</sup>sus<sup>4</sup>



B<sup>7</sup>



Em<sup>7</sup>



Em<sup>6</sup>



feel that beat\_ with - in\_ my soul... I need a man\_ to take\_ con - trol...

B<sup>7</sup>sus<sup>4</sup>



B<sup>7</sup>



Em<sup>7</sup>



N.C.

*D.S. al Coda I*

Let the mel - o - dy\_ blow you\_ all a - way... Does he wash...

⊕ *Coda I*

Am<sup>7</sup>



B<sup>7</sup>



Em





Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and piano accompaniment.



Musical notation for the second system, including lyrics: "Work it out now, work it, work it out now."



Musical notation for the third system, including lyrics: "Do the Mam - bo, shake it all a-round now. Ev - 'ry - bod - y on the"

Musical notation for the fourth system, including lyrics: "floor, let me see you clap your hands. I wan-na see you work..."

Em D

I wan - na see you move your bod - y and turn. I wan - na

C B7

see you shake your hips and learn. I wan-na see you work it, work it, work it out now. Hey!

1.

2.

*D.S. al Coda II*

*Coda II*

B7 Em

I wan-na see you work... Does he wash...

Em

boy does noth - ing. And if the

B7 Em7

man can't dance he gets a se-cond chance. And if the

*Repeat and fade*

Alexandra Burke

# Hallelujah

Words & Music by Leonard Cohen

$\text{♩} = 60$



1. I



1. heard there was a se-cret chord that Dav - id played, and it pleased the Lord,  
(2.) faith was strong bu: you need-ed proof, you saw her bath - ing on the roof, her



but you don't real - ly care for mu - sic, do ya? Well, it  
beau - ty and the moon - light o - ver threw ya. She

F B<sup>b</sup> C Dm B<sup>b</sup>

goes like this, the fourth, the fifth, the min - or fall — and the maj - or lift, — the  
 tied you to her kit - chen chair, — she broke your throne — and she cut your hair, — and

C A/C# Dm

baf - fled king com - pos - ing Hal - le - lu - jah. — } Hal - le -  
 from your lips she drew the Hal - le - lu - jah. — }

B<sup>b</sup> Dm B<sup>b</sup>

- lu - jah, — hal - le - lu - jah. — Hal - le - lu - jah, — hal - le -

1. F C F Dm F Dm

- lu — jah. — } 2. Your



2.

F C F Dm

- lu - - - jah.

F Dm F Dm rall. F rit. Dm D

a tempo

G Em G Em

3. May - be there's a god a - bove, - but all I've ev - er learned of love was

C G D

how to shoot some-bod - y - - - who out - drew ya. It's

G C D Em C

not a cry that you hear at night, it's not some-one who's seen the light, it's a

D B7/D# Em

cold and it's a bro-ken hal - le - lu - jah. Hal - le -

C Em

- lu - jah, hal - le - lu - jah. Hal - le -

C G D

- lu - jah, hal - le - lu - jah. (Hal - le -

C Em

- lu - jah, hal - le - lu - jah. Hal - le -

*ad lib. vocal till \**

C G D

- lu - jah,) hal - le - lu -

G Em G Em

- jah. Hal - le -

C rit. Em D G

- lu - jah, hal - le - lu - jah.

Katy Perry

# Hot N Cold

Words & Music by Max Martin, Lukasz Gottwald & Katy Perry

With energy

G  D  Am 



You change your mind — like a girl — chang-es clothes. —  
We used to be — just like twins, — so in sync. —

*mp*

C  G  D 



Yeah, you P. M. S. — like a bitch, —  
The same en - er - gy — now's a dead —

Am  C  G 



I would know. — And you al - ways think, —  
bat - ter - y. — Used to laugh — 'bout noth - ing, —

al - ways speak — crit - i - c'ly. — I should know —  
 now you're plain — bor - ing. — I should know —

that you're — not good — for me. —  
 that you're — not gon - na change. —

'Cause you're hot — then you're cold; you're yes —

*f*

then you're no; you're in — then you're out; you're up —

C G

— then you're down. — You're wrong — when it's right; it's black —

D Am

— and it's white; we fight, — we break up; we kiss, —

C G

— we make up. — You, you don't real - ly want to

D Am

stay, no, — you, — but you don't real - ly want to

C G D

go - o. — You're hot — then you're cold; you're yes — then you're no; you're in —

Am C 1 G

— then you're out; you're up — and you're down. —

D Am C

2 Em C G

Chords: D, Em, C

First system of piano accompaniment. The right hand plays chords and the left hand plays a bass line. Chords are D, Em, and C.

Chords: G, D, Em

Some - one

Second system. The vocal line starts with a rest, then sings "Some - one". The piano accompaniment continues with chords G, D, and Em.

Chords: C, G, D

call the doc - tor, got a case - of a love - bi - po - lar.

Third system. The vocal line sings "call the doc - tor, got a case - of a love - bi - po - lar." The piano accompaniment features chords C, G, and D.

Chords: Em, C, G

Stuck on - a rol - ler - coast - er, can't get off this ride. -

Fourth system. The vocal line sings "Stuck on - a rol - ler - coast - er, can't get off this ride. -". The piano accompaniment features chords Em, C, and G.



D G

You change your mind \_

D Am C

— like a girl — chang-es clothes. — 'Cause you're hot \_

G D Am

— then you're cold; you're yes — then you're no; you're in — then you're out; you're up \_

C G D

— and you're down. \_ You're wrong \_ when it's right; it's black — and it's white; we fight, \_

Am

1 C

2 C

— we break up; we kiss, — we make up. — You're hot — — we make up. —

G

D

Am

You, you don't real - ly want to stay, no, — you, — but you don't real - ly want to

C

G

D

go - o. — You're hot — then you're cold; you're yes — then you're no; you're in —

Am

C

G

— and you're out; you're up — and you're down. —

Beyoncé

# If I Were A Boy

Words & Music by Tobias Gad, Beyoncé Knowles & Britney Carlson

Moderately

Em7 C G D/F#

If I were a boy, — e - ven just for a day,

*mp*

Em7 C G D/F# Em7 C

I'd roll out - ta bed in the morn - ing and

G D/F# Em7 C G D/F#

throw on what I want - ed, then go — drink beer with the guys

\*Recorded a half step lower.

and chase af - ter girls. —  
 and make the rules as I go —

*mf*

I'd kick it with who I want - ed and I'd  
 'cause I know that she'd be faith - ful,

*Play 1st time only*

nev - er get con front - ed for it, — 'cause they'd stick up for me. — If I were a boy, —  
 wait - in' for me — to come home, —

Play 2nd time only

Em7

C

G

D

Em7

C



to come home. — If I were a boy, —

G

D

Em7

C

G

D



I think I could un - der - stand — how it

Em7

C

G

D

Em7

C



feels to love a girl. — I swear I'd be a bet - ter man. —

G

D/F#

Em7

C

G

D



I'd lis - ten to her — 'cause I know how it hurts

Em7 C G D Em7 C

when you lose the one you want - ed 'cause he's

G D Cadd9 *To Coda*

tak - en you for grant - ed and ev - 'ry - thing you had got de - stroyed. If I were a boy,

*mp*

Em7 C G D Em7 C

I would turn off my phone, —

G D Em7 C

tell ev - 'ry - one it's bro - ken so they'd

G

D

Em7

C

G

D



think that I was sleep-in' a - lone. —

I'd put my - self first —

Coda

G/B

Am

C



It's a lit - tle too late —

G

D

Am

C

Em7

D



— for — you — to come back, say it's just a mis - take, — think I'd for-give you like that. —

Am

C

Em7

D



— If you thought I would wait — for you, you thought

Cadd9 Em7 C

wrong. \_\_\_\_\_ But you're just a boy. \_\_\_\_\_

*mp*

G D Em7 C G D/F#

You don't un - der - stand \_\_\_\_\_ (Yeah, you don't un - der - stand, \_\_\_\_\_ oh.) \_\_\_\_\_ how it

Em7 C G D

feels to love a girl some - day. You wish you were a bet - ter man. \_\_\_\_\_

*mf*

Em7 C G D

\_\_\_\_\_ You don't lis - ten to her. \_\_\_\_\_



Em7

C

G

D

Em7

C



You don't care how it hurts

G

D

Em7

C



un - til you lose the one you want - ed 'cause you've

G

D

Cadd9

C



tak - en her for grant - ed and ev - 'ry - thing you have got de - stroyed.

Tacet

Em7

Cadd9

G

D



But you're just a boy.

*mp*

The Pussycat Dolls

# I Hate This Part

Words & Music by Wayne Hector, Lucas, Mich Hansen & Jonas Jeberg

♩ = 112

Dsus<sup>4</sup>



Fadd<sup>9</sup>



C



B<sup>b</sup>add<sup>9</sup>



Dsus<sup>4</sup>



Fadd<sup>9</sup>



1. We're driv - ing slow through the snow on Fifth A - ve - nue.  
2. Ev - 'ry day sev - en takes of the same old scene.

C



B<sup>b</sup>add<sup>9</sup>



And right now ra - di - o's all that we can hear.  
Seems we're bound by the laws of the same rou - tine.

Dsus<sup>4</sup>

Fadd<sup>9</sup>

C



Now, we ain't talked since we left, it's so o-ver-due. It's cold out-side but be-

Got-ta talk to you now 'fore we go to sleep. But will we sleep once I

B<sup>b</sup>add<sup>9</sup>

D<sup>7</sup>sus<sup>4</sup>

Fadd<sup>9</sup>



-tween us it's worse in here } The world slows down, but my heart

tell you what's hurt-ing me. }

C

B<sup>b</sup>add<sup>9</sup>

D<sup>7</sup>sus<sup>4</sup>



beats fast right now I know this is

Fadd<sup>9</sup>

C

B<sup>b</sup>add<sup>9</sup>



the part where the end starts.

**Dsus<sup>4</sup>** **Fadd9** **C**

I can't take it an - y long - er. Thought that we were strong - er, all we do is

**C/B<sup>b</sup>** **Dsus<sup>4</sup>** **Fadd9**

ling - er. Slip-ping through my fing - ers, I don't wan - na try now. All that's left good-

**C** **C/B<sup>b</sup>** **Dsus<sup>4</sup>**

-bye, to find a way that I can tell you. I hate this

**Fadd9** **C** **B<sup>b</sup>add9**

part right here. I hate this part right here.

Dsus<sup>4</sup>



Fadd9



C



I just can't take your tears. I hate this

1.

B<sup>b</sup>add9



2.

B<sup>b</sup>add9



Dm



part right here. part right here. I know you'll ask me to

C



B<sup>b</sup>



F



C/E



hold on and carry on like nothing's wrong. But

Dm



C



B<sup>b</sup>



there is no more time for lies, 'cause I see sun - set in



— your eyes. ————— Thought that we were  
I can't take it an - long - er.



strong - er, all we do is ling - er. Slip-ping through my fing - ers, I don't wan-na



try now. All that's left good - bye, to find a way that I can tell you. —



— that I got - ta do it. — I got - ta do it. — I got - ta do it. —

B<sup>b</sup>add9      Dsus<sup>4</sup>      Fadd9

I hate this part. I got - ta do it. I got - ta do it.

C      B<sup>b</sup>add9      Dsus<sup>4</sup>

I got - ta do it. Oh. I hate this

Fadd9      C      B<sup>b</sup>add9      Dsus<sup>4</sup>

part right here. I hate this part right here. I just can't

Fadd9      C      B<sup>b</sup>maj<sup>9</sup>

take these tears. I hate this part right here.

Lady GaGa

# Just Dance

Words & Music by Aliaune Thiam, Stefani Germanotta & Nadir Khayat

♩ = 118

N.C.

C#m E G#m/B B7sus4/F# C#m E

True. Oh, red wine.

*L.H. opt. 8vb throughout*

G#m/B B7sus4/F# C#m E G#m/B B7sus4/F#

Con - vict. Ga - ga. Oh. Hey.



N.C.

1. I've had a lit - tle bit too much. (Much)\_ All of the peo - ple start to  
2. Wish I could shut my play - boy mouth. (Mouth)\_ How'd I turn my shirt in - side

rush... (Start to rush by.) A diz - zy twist - er dance, can't find my drink, oh man.  
out?\_ (In - side out, right.) Con - trol your poi - son, babe, ros - es have thorns, they say.

Where are my keys? I lost my phone... (Phone)\_  
And we're all get - ting hosed to - night... (Night)\_

What's go - ing on on the floor?\_ I love this re - cord, ba - by,

but I can't see straight an - y - more. — Keep it cool. What's the name of this club? —

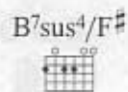
— I can't re - mem - ber, but it's al - right, a - al - right. Just

C#m E G#m/B B7sus4/F# C#m E

dance, — gon-na be o - kay. Da doo doo. Just dance, — spin that re - cord, babe.

G#m/B B7sus4/F# C#m E G#m/B B7sus4/F#

Da da doo doo, mm. Just dance, — gon-na be o - kay. D - d - d - dance...



(Dance) Dance (Dance) Dance J - j - j - just

1.  
N.C.

2.  
N.C.

dance echo (Dance dance dance) (Boy) When I come through on the dance

floor, check-in' out that cat-a-logue, can't be-lieve my eyes, so man-y wo-men with-out a flaw.

An' I ain't gon' give it up, stead-y try'n- a pick it up like a call.

I'm - a hit it, I'm - a hit it, and flex and do it un - til to - morr',

yeah... (Short-y I can see that you got so much en - er - gy.)... The way you twirl-ing

up then hips... round and... round... (You know there's no rea-son at all why you can't leave here with me.)

In the mean-time stand, let me watch you break it down and... (Girl) Dance, gon-na be o - kay.

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

G#m/B B7sus4/F# C#m E G#m/B B7sus4/F#

Da doo doo. Just dance, spin that re-cord, babe. Da da doo doo, mm. Just

C#m E G#m/B B7sus4/F# C#m E

dance, gon-na be o-kay. Da doo doo. Just dance, spin that re-cord, babe.

G#m/B B7sus4/F# C#m E G#m/B B7sus4/F#

Da da doo doo, mm. Just dance, gon-na be o-kay. D - d - d - dance..

C#m E G#m/B B7sus4/F#

(Dance) Dance (Dance) Dance J - j - j - just dance..

To Coda ⊕ NC.

(L.H. sempre loco till \*)

(Spoken) *Let's go!*

Half psy-cho-tic, sick, hyp-not - ic, got my blue-print it's sym-phon - ic. Half psy-cho-tic, sick, hyp-not-

- ic, got my blue - print e - lec - tron - ic. Half psy - cho - tic, sick, hyp - not -

- ic, got my blue - print it's sym - phon - ic. Half psy - cho - tic, sick, hyp - not -

-ic, got my blue-print e - lec-tron - ic. Go. Use your mus-cle, carve it out, work it, hus-

-tle. (I've got it, just stay close e-nough to get it.) Don't slow. Drive it,

*D.S. al Coda*

clean it, lights out, bleed it. Spend the last dough (I've got it) in your pock-o. (I've got it) Just

♠ *Coda*

dance, \_ echo (Dance, \_ dance, \_ dance, \_ dance, \_ dance, \_ dance, \_ dance.) \_

Girls Aloud

# The Loving Kind

Words & Music by Brian Higgins, Chris Lowe, Neil Tennant, Miranda Cooper & Timothy Powell

♩ = 128

G<sup>b</sup>



D<sup>b</sup>



B<sup>b</sup>m



Musical notation for the first system, including piano accompaniment and guitar chords. The system consists of three staves: a vocal line (treble clef), a piano accompaniment (grand staff), and guitar chords. The key signature is three flats (Bbm) and the time signature is 4/4. The tempo is marked as ♩ = 128. The guitar chords are G<sup>b</sup>, D<sup>b</sup>, and B<sup>b</sup>m.

1.

Fm<sup>7</sup>



2.

A<sup>b</sup>



G<sup>b</sup>add<sup>9</sup>



Musical notation for the second system, including piano accompaniment and lyrics. The system consists of three staves: a vocal line (treble clef), a piano accompaniment (grand staff), and guitar chords. The key signature is three flats (Bbm) and the time signature is 4/4. The guitar chords are Fm<sup>7</sup>, A<sup>b</sup>, and G<sup>b</sup>add<sup>9</sup>. The lyrics are "1. Some - times...".

D<sup>b</sup>



B<sup>b</sup>m



Fm<sup>7</sup>



Musical notation for the third system, including piano accompaniment and lyrics. The system consists of three staves: a vocal line (treble clef), a piano accompaniment (grand staff), and guitar chords. The key signature is three flats (Bbm) and the time signature is 4/4. The guitar chords are D<sup>b</sup>, B<sup>b</sup>m, and Fm<sup>7</sup>. The lyrics are "I watch - you when you're sleep - ing... I won - der what you're".



G<sup>b</sup>add9



D<sup>b</sup>



B<sup>b</sup>m



feel - ing, — both wide — a - wake and dream - ing



of yes - ter - day, I want you — to kiss — a - way the



ten - sions. — The iss - ues nev - er men - tioned, —



with all — the best in - ten - tions, — but you turn — a - way,



G<sup>b</sup>add9



D<sup>b</sup>



B<sup>b</sup>m



So, kiss me, then make up your mind,

I'm not the



G<sup>b</sup>add9



lov-ing kind.

I'd do an - y - thing, sing the



B<sup>b</sup>m



Fm<sup>7</sup>



G<sup>b</sup>add9



songs that lov - ers sing, if I could change



— your mind, Am I not the lov - ing kind? —

Some-where on a Mon-day morn - ing, in a rush hour of an - oth - er day, —

— stand - ing on a crowd - ed plat - form, —

care - less - ly we lost our way. — Some - times —

I watch you when you're sleep - ing. I won - der what you're

feel - ing, both wide a - wake and dream - ing

of yes - ter - day. Oh ba - by, if you find

I'm not the lov - ing kind, I'll buy you flow - ers, I'll

pour you\_ wine, do an - y - thing to change your mind. I know

you\_ may be dis - in - clined\_ to find the love we've

left be - hind. So, kiss me, then make up your\_ mind,

I'm not the lov - ing kind.

*To Coda*

Db Bbm Fm7

(Oh, oh, oh. I'm not the lov-ing kind.)

Gbadd9 Db Bbm

(Oh, oh, oh. I'm not the lov-ing kind.)

Ab D.S. al Coda Coda Gbadd9

Db Bbm Fm7 Repeat to fade

(Oh, oh, oh. I'm not the lov-ing kind.)

Adele

# Make You Feel My Love

Words & Music by Bob Dylan

♩ = 76



The first system of music features a vocal line on a single treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piano accompaniment consists of chords and moving lines in both hands.



The second system continues the musical notation with a vocal line and piano accompaniment. The piano accompaniment includes chords and moving lines in both hands.



The third system shows the vocal line with lyrics and the piano accompaniment. The piano accompaniment includes chords and moving lines in both hands.

1. When the rain is blow-ing in your face, and the whole world is on-  
2. When the eve - ning shat-ters and the stars ap - pear, and there is no - one there to dry-

The fourth system continues the musical notation with a vocal line and piano accompaniment. The piano accompaniment includes chords and moving lines in both hands.



E<sup>b</sup> E<sup>b</sup>m B<sup>b</sup>

— your case,— I could of - fer you a warm em - brace—  
 — your tears,— I could hold you for a mil-lion years—

1. 2.

C<sup>7</sup> E<sup>b</sup>/F B<sup>b</sup> B<sup>b</sup>

to make you feel my love.—  
 to make you feel my love..

E<sup>b</sup> B<sup>b</sup>/F G<sup>b</sup>aug E<sup>b</sup>/G

I know you have-n't made your mind up yet,— but I would nev - er do you wrong.—  
 The storms are rag - ing on the roll - ing sea,— and on the high - way of re - gre—

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

I've known it from the \* mo - ment that we — met;—  
 the winds of change are blow - ing wild and free;—

(2° Cm7)

C7



F



no doubt in my mind where you be - long. —  
 you ain't seen noth - ing like me yet.

B<sup>b</sup>



F/A



3. I'd go hun - gry, I'd go black and blue, —  
 4. I could make you hap - py, make your dreams come true, —

A<sup>b</sup>



E<sup>b</sup>



E<sup>b</sup>m



I'd go crawl - ing down the av - e - nue. — Know there's noth - ing that I —  
 noth - ing that I would - n't do. Go to the ends of the

B<sup>b</sup>



C7



E<sup>b</sup>/F



To Coda

B<sup>b</sup>



would - n't do — to make you feel my love. —  
 earth for you — to make you feel my love. —

B<sup>b</sup> 6fr F/A 5fr A<sup>b</sup> 4fr

E<sup>b</sup> 6fr E<sup>b</sup>m 6fr

B<sup>b</sup> 6fr C<sup>7</sup> 8fr E<sup>b</sup>/F 8fr B<sup>b</sup> 6fr

*D.S. al Coda*

⊕ *Coda*

B<sup>b</sup> 6fr C<sup>7</sup> 8fr rit. E<sup>b</sup>/F 8fr B<sup>b</sup> 6fr

to make you feel my love.

Duffy  
**Rain On Your Parade**

Words & Music by Stephen Booker & Duffy

♩ = 140

E7(omit3)



N.C.

(Oh, oh, oh. Oh, oh, oh.)

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

E7(omit3)



N.C.

1. I wish you well. I hope you sur - vive.

I hope you live, oh, ba - by, so I can watch you cry.

§

'Cause I know in time you'll see what you did to me

and you'll come run-ning back. I'm gon-na rain on your

pa-rade. No, I won't take it a - gain.

Em B



N.C.

who be - lieve in you.  
both sides my face,

2° 8vb

'Cause I know some - day now, they'll see your col - ours too.  
know I'm do - ing good now since you've been e - rased.

1. E7(omit3)  
2.

*D.S. al Coda*

And if you see a smile, 'Cause I know.

⊕ Coda

Em

N.C.

First system of musical notation. The treble clef staff has a key signature of one sharp (F#). The grand staff includes piano accompaniment in both treble and bass clefs.

E<sup>7</sup>(omit3)



Second system of musical notation. The treble clef staff has a key signature of one sharp (F#). The grand staff includes piano accompaniment in both treble and bass clefs.

Em



B



Third system of musical notation. The treble clef staff has a key signature of one sharp (F#). The grand staff includes piano accompaniment in both treble and bass clefs.

(Oh, oh, oh. I'm gon - na rain\_ on... Oh, oh, oh.

A<sup>5</sup>



Fourth system of musical notation. The treble clef staff has a key signature of one sharp (F#). The grand staff includes piano accompaniment in both treble and bass clefs.

I'm gon - na rain\_ on... Oh, oh, oh. I'm gon - na rain\_ on...)



Em



Em



I'm gon-na rain on your pa-rade.

B



No, I won't take it a - gain.

And I'll keep rain -

A<sup>5</sup>



Em



- ing, rain - ing, rain - ing o - ver you.

1, 2.

3.

Em



E7(omit3)



I'm gon-na rain on your

Leona Lewis

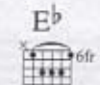
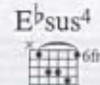
# Run

Words & Music by Gary Lightbody, Jonathan Quinn,  
Mark McClelland, Nathan Connolly & Iain Archer

♩ = 72



Con pedale



8vb till \* 1. I'll sing it one last time for you, — then we



real - ly have to go. — You've been the on - ly thing that's right —

E<sup>b</sup>sus<sup>4</sup>

E<sup>b</sup>

Fm

D<sup>b</sup>6

E<sup>b</sup>



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

in all I've done.

2. And I can

Fm

D<sup>b</sup>

E<sup>b</sup>sus<sup>4</sup>

E<sup>b</sup>

Fm

D<sup>b</sup>



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

bare - ly look at you. But ev - 'ry sin - gle time I do -  
(3.) might not see those eyes makes it so hard not to cry -

E<sup>b</sup>sus<sup>4</sup>

E<sup>b</sup>

Fm

D<sup>b</sup>

E<sup>b</sup>sus<sup>4</sup>

E<sup>b</sup>



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

I know we'll make it an - y - where a - way from -  
and as we say our long good - byes I near - ly -

Fm

D<sup>b</sup>6

E<sup>b</sup>

A<sup>b</sup>



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

here.)  
do.)

\* Light up, light up -

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

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

E<sup>b</sup> 6fr Fm

as if you have a choice. E-ven if you can-not hear my voice,

D<sup>b</sup> 4fr D<sup>b</sup>6 4fr

I'll be right be-side you, dear.

A<sup>b</sup> 4fr E<sup>b</sup> 6fr

Loud-er, loud-er and we'll run for our lives.

Fm

To Coda ⊕

I can hard-ly speak, I un-der-stand why you can't raise your voice to

1.

D<sup>b</sup>



D<sup>b</sup>6



2.

D<sup>b</sup>



Musical staff with vocal line and piano accompaniment. The vocal line includes the lyrics "say..." and "3. To think I say...".

say...

3. To think I

say...

D<sup>b</sup>6



A<sup>b</sup>



Musical staff with vocal line and piano accompaniment. The vocal line includes the lyrics "Yeah..." and "Oh... Oh...".

Yeah...

Oh...

Oh...

E<sup>b</sup>



F<sup>m</sup>



Musical staff with vocal line and piano accompaniment. The vocal line includes the lyrics "Oh... Oh... Oh...".

Oh...

Oh...

Oh...

8<sup>va</sup>

D<sup>b</sup>  
4fr

*D.S. al Coda*

Oh. Oh.

(8)

♩ *Coda*

D<sup>b</sup>  
4fr

D<sup>b</sup>6  
4fr

say. *Vocal ad lib.*

A<sup>b</sup>  
4fr

E<sup>b</sup>  
6fr

F<sup>m</sup>

*rit.*

D<sup>b</sup>  
4fr

Jennifer Hudson

# Spotlight

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

♩ = 110

Gmaj<sup>7</sup>



A



Ooh, ooh, ooh,

*Con pedale*

Bm



A



Gmaj<sup>7</sup>



ooh. Ooh, ooh, ooh, ooh. Ooh, ooh.

Bm



A



Ooh, ooh, ooh, ooh. Ooh, ooh. 1. Are you a man.

Gmaj7 A Bm

— who loves and cher - ish - es and cares for me? (Is that you, is that you,  
 (2.) - tion ship - ful - fill - ing your needs as well as mine? (Is that you, is that you,

A Gmaj7 Bm

— is that you?) Are you a guard in a pris - on, max - i - mum se - cu - ri - ty?  
 — is that you?) Or is this just my sen - tence, am I do - ing time.?

A Gmaj7

— (Is that you, is that you, is that you?) Do we stay home all the time 'cause  
 — (Is that you, is that you, is that you?) If this is love, real, real, love,

A Bm A

— you want me to your - self? (Is that you, is that you, is that you?) Or am I locked.  
 — then I'm stay - ing, no doubt. (Is that you, is that you, is that you?) But if I'm just



Gmaj7



Bm



A



— a - way — out of fear that I'd find some - one else? — (Is that you, — is that you?) —  
 — love's pris - on - er then I'm bust - ing out. — (Is that you, — is that you?) —

Gmaj7



A



— Well, I don't } like  
 — Ba - by, I don't } liv - ing un - der your spot -

Bm



A



Gmaj7



- light, just — be-cause you think I might

Bm



A



Gmaj7



find some - bod - y wor - thy. Oh, I don't like liv -

A  Bm  A 

- ing un - der your spot - light, may - be if you treat me



Gmaj7  Bm  A 


right then you won't have to wor - - ry.



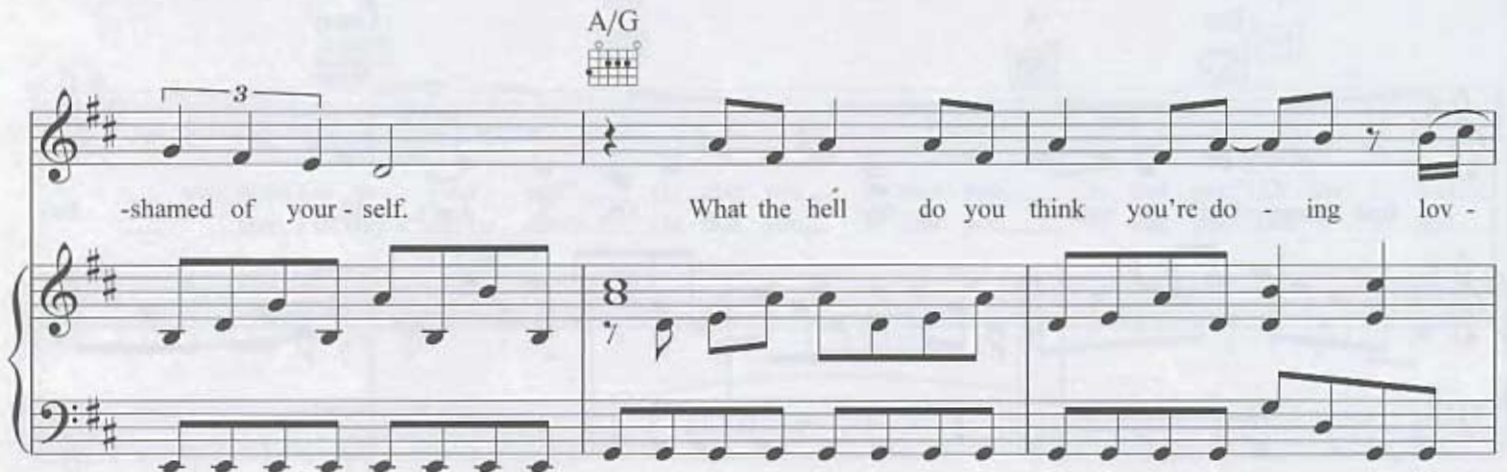
1. | 2. 

2. Is this - a re - la - Oh, you ough-ta be a -



A/G 

-shamed of your - self. What the hell do you think you're do - ing lov -



F#m7



Bm7



ing me, lov - ing me so wrong? Ba - by,

Em7



all I do is try to show you that you're

A/G



F#m7



my one and on - ly guy, no mat - ter

Bm7



A



who may come a - long. O - pen your eyes, 'cause ba - by, I don't

Gmaj7 A Bm

lie. Ooh, ooh, ooh, ooh. Ooh, ooh.

A Gmaj7 A

Ooh, ooh, ooh, ooh. Hey, well I don't.

Gmaj7 A Bm

like liv - ing un - der your spot - light, just.

A Gmaj7 Bm

— be-cause you think I might find some - bod - y wor -

A  Gmaj7 

thy. Oh, I don't like liv-



A  Bm  A 

- ing un - der your spot - light, may - be if you treat me



Gmaj7  Bm  A 

right then you won't have to wor - - ry.



1. 2. Gadd9 

Oh, I don't I don't like.



Pink

# So What

Words & Music by Max Martin, Alecia Moore & Johan Schuster

$\text{♩} = 126$   $\text{♪} = \text{♪} \text{--}$

N.C.

Na na na na na na na

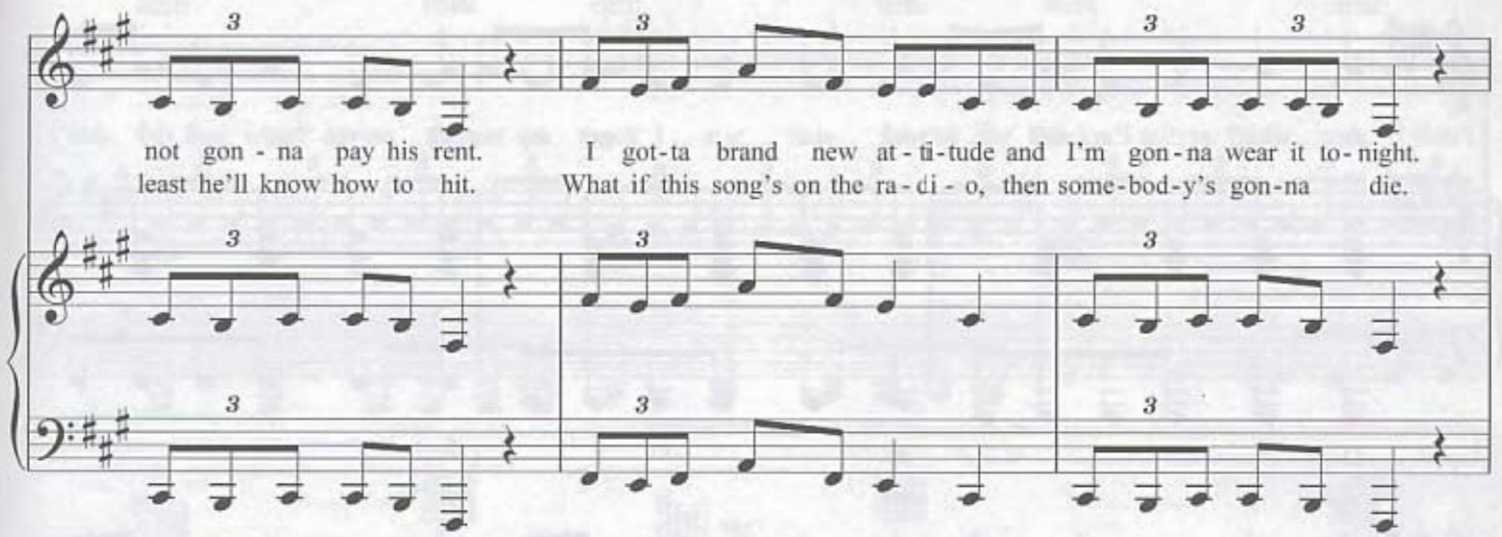
The first system of musical notation is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note triplet pattern in both hands. The vocal line begins with a whole rest for two measures, followed by a triplet of eighth notes: G4, A4, B4. The lyrics 'Na na na na na na na' are aligned with the notes.

na na na na na na. Na na na na na na na na na na na na. 1. 1

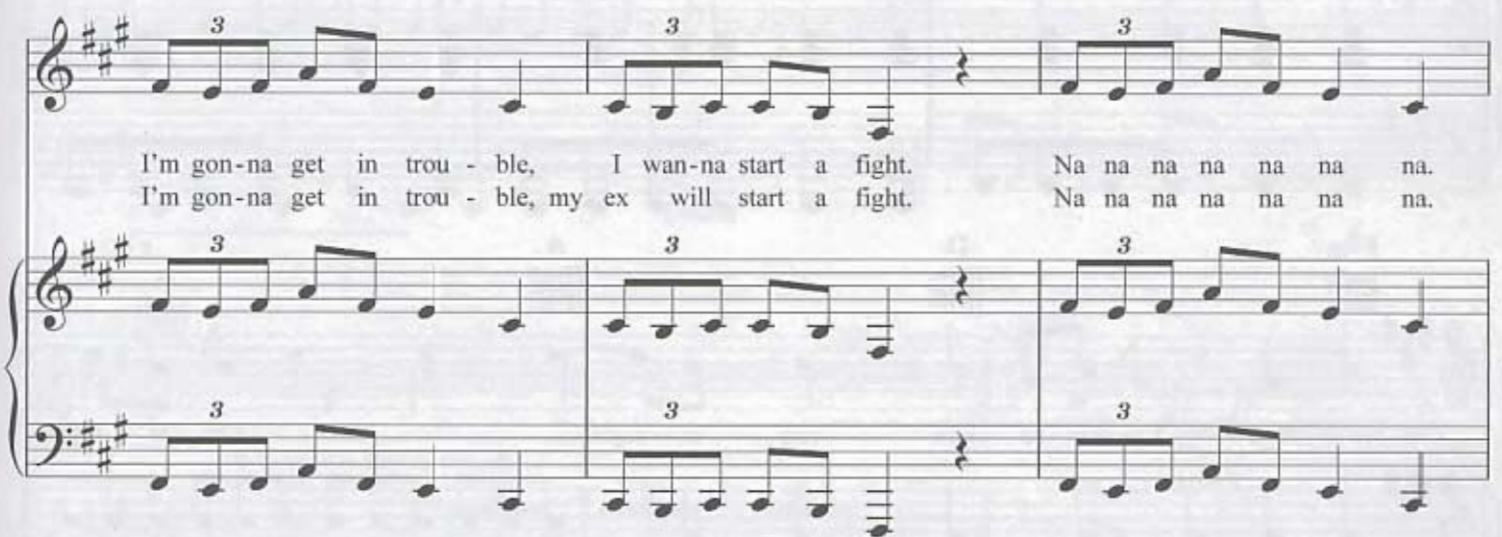
The second system continues the musical notation. The vocal line has a triplet of eighth notes: C5, D5, E5. The lyrics 'na na na na na na.' are aligned with the notes. The piano accompaniment continues with the triplet pattern.

guess I just lost my hus - band, I don't know where he went. So I'm gon-na drink my mo - ney, I'm  
(2.) wait-er just took my ta-ble and gave it to Jes-si-ca Simps... I guess I'll go sit with drum boy, at

The third system contains the main lyrics. The vocal line has a triplet of eighth notes: F#5, G#5, A5. The lyrics 'guess I just lost my hus - band, I don't know where he went. So I'm gon-na drink my mo - ney, I'm (2.) wait-er just took my ta-ble and gave it to Jes-si-ca Simps... I guess I'll go sit with drum boy, at' are aligned with the notes. The piano accompaniment continues with the triplet pattern.



not gon - na pay his rent. I got-ta brand new at-ti-tude and I'm gon-na wear it to-night.  
 least he'll know how to hit. What if this song's on the ra-di-o, then some-bod-y's gon-na die.



I'm gon-na get in trou - ble, I wan-na start a fight. Na na na na na na na.  
 I'm gon-na get in trou - ble, my ex will start a fight. Na na na na na na na.



I wan-na start a fight. Na na na na na na na. I wan-na start a fight.  
 He's gon-na start a fight. Na na na na na na na. We're all gon-na get in a fight. } So.

A C#m7 F#m

so what? I'm still a rock star. I got my rock moves and I don't

D A C#m7

need you. And guess what? I'm hav - ing more fun and now that

F#m D A

we're done I'm gon - na show you to - right. I'm al - right.

C#m7 F#m D

I'm just fine. And you're a tool. So



A C#m7 F#m

so what? I am a rock star. I got my rock moves and I don't

1. A N.C.

want you to-night. Spoken. Uh, check my flow, oh. 2. The

Drums

2. A N.C.

You weren't there,

— you nev - er were. You want it all but that's not fair.

I gave you life, I gave my all. You weren't there,

you let me fall. So

A

so what? I'm still a rock star. I got my rock moves and I don't need you. And

2° ad lib. till \*

A C#m7 F#m D

guess what? I'm hav-ing more fun and now that we're done I'm gon-na show you to - night...

A C#m7 F#m D

A  C#m7  F#m 

I'm al - right. I'm just fine. And you're a



D  A  C#m7 

tool. So so what? I am a rock star. I got my



F#m  1. D  2. D 

rock moves and I don't want you to - night... want you to - night...



N.C.

Ba da da da da da.



The Saturdays

# Up

Words & Music by Andreas Romdhane, Josef Larossi & Ina Wroldsen

$\text{♩} = 116$   $\text{♪} = \text{♪}$

N.C.

The first system of music is in 4/4 time. The right hand (treble clef) features a rhythmic pattern of eighth notes, with groups of three notes beamed together and marked with a '3'. The left hand (bass clef) consists of a simple drum pattern represented by 'x' marks on a four-line staff, indicating a steady beat.

Drums

The second system continues the piano accompaniment. The right hand maintains the eighth-note triplet pattern. The left hand now plays a melodic line of eighth notes, also in groups of three, with a '3' marking below each group. The instruction 'cont. sim.' is written below the bass staff.

*cont. sim.*

The third system continues the piano accompaniment with the same rhythmic and melodic patterns in both hands.

The fourth system concludes the piano accompaniment, ending with a final eighth-note triplet in the right hand and a quarter rest in the left hand.



N.C.

1. Go, go, go. \_\_\_\_\_ It's time to make a move and we both know \_\_\_\_\_  
 2. No turns now, \_\_\_\_\_ we're go-ing straight. You'd bet - ter hold on tight, \_\_\_\_\_


it's time to step it up a notch. I'm read-y to lose touch. Ba - by boy, —  
 'cause if you fall you're on your own. 'Cause I'm gon - na go on. — No, no,

go, go, go. \_\_\_\_\_ This is a cross - ing at the main in - ter - sec - tion.  
 no turns now. \_\_\_\_\_ This is the fi - nal call for all des - ti - na - tions.

Up is where we go from here. Fi - nest se - lec - tion. This could take us an - y - where. I  
 This is where you're in or out, no hes - i - ta - tion. This is not the time for doubt. Let's

F  E 

don't want pro - tec - tion, life is bet - ter off the line. — Line, — line. — }  
 make your de - ci - sion. Are you on or off the line? — Line, — line. — }



Am 

I'm rea - dy for the lift up. Keep stea - dy beat, 'cause I'm rea - dy for the



F  Dm 

big jump. Keep up with me. If you lose me then you know — you're just a bit too



E  Am 

slow. — I on - ly go up, — up, — I'm rea - dy to be



F

in con - trol. In the crowd is - n't good e - nough for me. I know where to

Dm

E

find what I want and I'm gon' keep on, keep on

Am

1. | 2.

up, — up, —

N.C.



This is a cross-ing at the main in - ter - sec - tion. Up is where we go from here.



Fi - nest se - lec - tion. This could take us an - y - where. I don't want pro - tec - ton,



life is bet - ter off the line. Line, line. I'm rea - dy for the



lift up. Keep stea - dy beat. 'Cause I'm réa - dy for the big jump. Keep up with



Dm

E



me. If you lose me then you know you're just a bit too slow. I on-ly go

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

Am



up, up, I'm read-y to be in con-trol. In the

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

F



crowd is-n't good e-nough for me. I know where to find what I want and I'm gon'

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

Dm

E

Am



Repeat to fade

keep on, keep on up, up, I'm read-y for the

Musical notation for the fourth system, including vocal line and piano accompaniment with triplets, ending with a repeat sign.

Britney Spears

# Womanizer

Words & Music by Nikeshia Briscoe & Rapheal Akinyemi

♩ = 138

N.C.

The first system of the piano introduction consists of two measures. The treble clef staff has a key signature of three sharps (F#, C#, G#) and a time signature of 12/8. It features a melodic line with a dotted quarter note followed by an eighth note, tied across the bar line. The bass clef staff has a similar key signature and time signature, with a rhythmic accompaniment of eighth notes.

The second system of the piano introduction consists of three measures. The treble clef staff continues the melodic line with a dotted quarter note followed by an eighth note, tied across the bar line. The bass clef staff continues the rhythmic accompaniment of eighth notes.

The third system of the piano introduction consists of three measures. The treble clef staff continues the melodic line with a dotted quarter note followed by an eighth note, tied across the bar line. The bass clef staff continues the rhythmic accompaniment of eighth notes.

C#5



The vocal melody is written on a single treble clef staff. It begins with a double bar line and a repeat sign. The melody consists of eighth and quarter notes, with some notes being beamed together.

1. Su - per - star,      where you from,    how's it    go - ing?\_      I know you      got a  
2. Dad - di - o,      you got the swag - ger of    a cham - p'on.    Too bad for you,    you just can't

The piano accompaniment during the vocal line consists of two systems. The first system has two measures, and the second system has two measures. The treble clef staff has a sustained chord of C#5 (F#, C#, G#) with a fermata. The bass clef staff has a rhythmic accompaniment of eighth notes.

F#m



clue what you're do - ing. You can play brand new to all the  
find the right com - pan - 'on. I guess when you have one too man - y,

C#m/E



Eb



D



oth - er chicks out here, but I know what you are, what you are, ba - by.  
makes it hard, it could be ea - sy, who you are, that's just who you are, ba - by.

C#5



Look at you, get - ting more than just a re - up.  
Lol - li - pop, must mis - take me. You're a suck - er

# Womanizer

May - be you got all the pup - pets with their strings up.  
to think that I would be a vic - tim not an - oth - er.

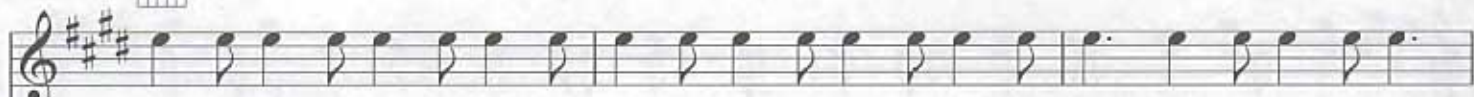
**F#m** **C#m/E**

Fak - ing like a good one, but I call them like I see 'em. I know  
Say it, play it how you wan - na, but no way I'm nev - er gon - na

**E<sup>b</sup>** **D**

what you are, what you are, ba - by. )  
fall for you, nev - er you, ba - by. )

C#5



Wom - an - iz - er, wom - an, wom - an - iz - er, you're a wom - an - iz - er. Oh, wom - an - iz - er, oh,



F#m



C#m/E



you're a wom - an - iz - er, ba - by. You, you, you\_ are\_ You, you, you\_ are\_



Eb



D



Wom - an - iz - er, wom - an - iz - er, wom - an - iz - er.



8

C#5



Boy, don't try to front, I, I know just, just what you are, are, are.



Boy, don't try to front, I, I know just, just what you are, are, are.

F#m

C#m/E

You got me go - in', you're oh, so charm - in',

E<sup>b</sup>

D

but I can't do it, you wom - an - iz - er.

C#5

Boy, don't try to front, I, I know just, just what you are, are, are.

Boy, don't try to front, I, I know just, just what you are, are, are.

F#m

C#m/E

You say I'm cra - zy, I got your cra - zy,

Eb

D

To Coda ◊

you're noth - ing but a wom - an - iz - er.

A

C#m

May - be if we both lived in a dif - 'rent world,

A  G# 

it would be all good and may-be I could be your




C#m  A#m7b5 

girl, but I can't, 'cause we don't. You \_\_\_\_\_



C#5 

wom - an - iz - er, wom - an, wom - an - iz - er, you're a wom - an - iz - er. Oh, wom - an - iz - er, oh,



F#m  C#m/E 

you're a wom - an - iz - er, ba - by. You, you, you are. You, you, you, are.





E<sup>b</sup>



D



*D.S. al Coda*

Wom - an - iz - er, wom - an - iz - er, wom - an - iz - er.

⊕ *Coda*

C<sup>#5</sup>



Boy, don't try to front, I, I know just, just what you are, are, are.

F<sup>#m</sup>



Boy, don't try to front, I, I know just, just what you are, are, are. Wom-an-iz-er, wom-an, wom-an-

C<sup>#m</sup>/E



E<sup>b</sup>



D



-iz-er, you're a wom-an-iz-er. Oh, wom-an-iz-er, oh, you're a wom-an-iz-er, ba-by.

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