

Arranged for piano, voice and guitar.

TODAY'S CHART HITS

A selection of the best male artists in the charts today

Including

ROBBIE WILLIAMS & GARY BARLOW

KINGS OF LEON

JASON DERÜLO

& many more...



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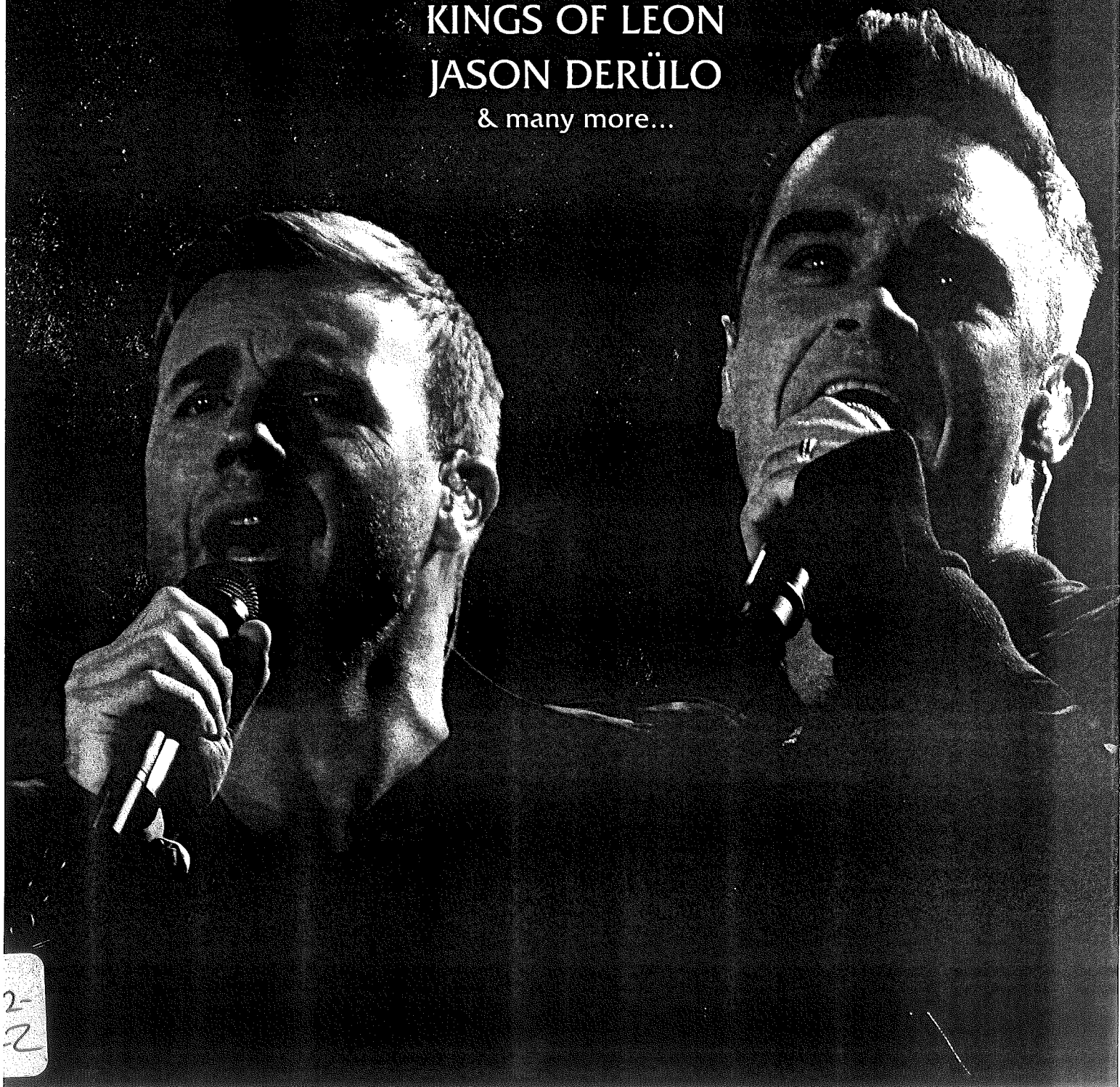
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KINGS OF LEON

JASON DERÜLO

& many more...



2-
2

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Owl City

Fireflies

Words & Music by Adam Young

♩ = 96

N.C.

First system of piano introduction. Treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The melody begins with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4, C4. The bass line starts with a quarter note C3, followed by a half note G2, and then a series of quarter notes: F2, E2, D2, C2.

Second system of piano introduction. Treble clef continues the melody with eighth notes: D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass line continues with quarter notes: B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1.

Third system of piano introduction. Treble clef continues the melody with eighth notes: B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The bass line continues with quarter notes: B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1.

N.C.

First line of vocal melody. Treble clef with a key signature of three flats and a 4/4 time signature. The melody starts with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4, C4.

1. You would not be-lieve your eyes if ten mil-lion fire-flies
2. 'Cause I'd get a thou-sand hugs from ten thou-sand light-ning bugs

Second line of vocal melody. Treble clef continues the melody with eighth notes: D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass line continues with quarter notes: B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1.

lit up the world. as I fell a - sleep. — 'Cause they'd fill the o - pen air
 as they tried to teach me how to dance; — a fox trot a - bove my head,

and leave tear-drops ev - 'ry - where. — You'd think me rude but I — would just stand and
 a sock hop be - neath my bed, — a dis - co ball that's just hang - ing by a

1.
 A^b E^b/G B^bsus4

stare. I'd like to make my-self be-lieve — that pla-net earth —
 thread.

A^b E^b Gm A^b E^b

— turns slow - ly. It's hard to say — that I'd rath - er stay a -

A^b



B^b



Cm



A^b



E^b



F



- wake when I'm a- sleep. 'Cause ev -'ry-thing is nev-er as it seems.

2.

A^b



Cm



B^b



A^b



E^b



I'd like to make my-self be-lieve that pla-net earth turns

Gm



A^b



E^b



A^b



B^b



Cm



slow - ly. It's hard to say that I'd rath-er stay a - wake when I'm a - sleep. 'Cause

A^b 4fr E^b 6fr B^b N.C.

ev-'ry-thing is nev-er as it seems when I fall a - sleep.

B^b E^b 6fr A^b 4fr

Leave my door o - pen just a crack (Please take me a - way from

B^b E^b 6fr A^b 4fr

here.)'cause I feel like such an in - som - ni - ac. (Please take me a - way from

B^b E^b 6fr A^b 4fr

here.) Why do I tire of count - ing sheep (Please take me a - way from

B \flat



E \flat



A \flat



N.C.

here.)when I'm far too ti - red to fall a - sleep?

B \flat



E \flat



A \flat



To ten mil - lion fire - flies I'm weird 'cause I hate good - byes.

B \flat



E \flat



A \flat



I got mist - y eyes as they said fare - well.

B \flat



E \flat



A \flat



But I'll know where sev'ral are if my dreams get real bi - zarre, 'cause I

B \flat E \flat A \flat N.C.

— saved a few — and I — keep them in a jar. —

A \flat Cm B \flat A \flat E \flat

I'd like to make — my-self be-lieve — that pla-net earth — turns

Gm A \flat E \flat A \flat B \flat Cm

slow - ly. It's hard to say — that I'd rath-er stay a - wake when I'm — a - sleep. 'Cause

A \flat E \flat F E \flat /G

ev - 'ry - thing is nev - er as — it seems — when I fall a -



- sleep. I'd like to make_ my - self be - lieve_ that pla - net Earth_



turns slow - ly. It's



hard to say_ that I'd rath - er stay a - wake when I'm_ a - sleep. 'Cause



ev - 'ry - thing is nev - er as_ it seems_ when I fall a -

A^b Cm B^b

- sleep. I'd like to make my - self be - lieve that pla - net Earth

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

A^b E^b Gm A^b E^b

turns slow - ly. It's hard to say that I'd rath - er stay a -

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

A^b B^b Cm A^b E^b B^b

- wake when I'm a - sleep. Be - cause my dreams are burst - ing at the seams.

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

B^b sus4 B^b

Musical notation for the fourth system, including piano accompaniment with triplets.

The Script

For The First Time

Words & Music by Mark Sheehan & Daniel O'Donoghue

♩ = 88

A



She's all laid up in bed with a bro - ken heart, while

F#m/G#



I'm drink-ing Jack all a-lone in my lo - cal bar. And we don't know how,

F#m(add9)



— how we got in - to this mad si - tu - a - tion, on - ly do - in' things out of frus - tra - tion.

D



Try-in' to make it work, but man, these times are hard. — 1. She

A



needs me now — but I can't seem to find the time. — I got a
 2. She's in line — at the dole with her head held high, while

F#m/G#



new job now — on the un - em - ploy - ment line. — And we don't know how, —
 I just lost — my job but did - n't lose my fight. — And we both know how, —

F#m(add9)



— how we got in - to this mess, is it God's test? Some-one help us 'cause we're do - in' our best. }
 — how we're gon-na make it work when it hurts, when you pick your-self up you get kicked to the dirt. }

D



Try - in' to make it work, but man, - these times are hard. - But we're gon-na start - by

F#m7



Dadd9



drink - ing old cheap bot - tles of wine, - sit talk - in' up - all night. -

A



F#m/G#



Say - in' things we have - n't for - a while. - A while, - yeah. - We're
2° Do - in'



F#m7




Dadd9



smil - ing but we're close to tears. - E - ven af - ter all - these years, - we just -

A  Esus4 


— now got the feel - ing that we're meet - ing for the first — time...




A  A/G# 


Ooh. Ooh.



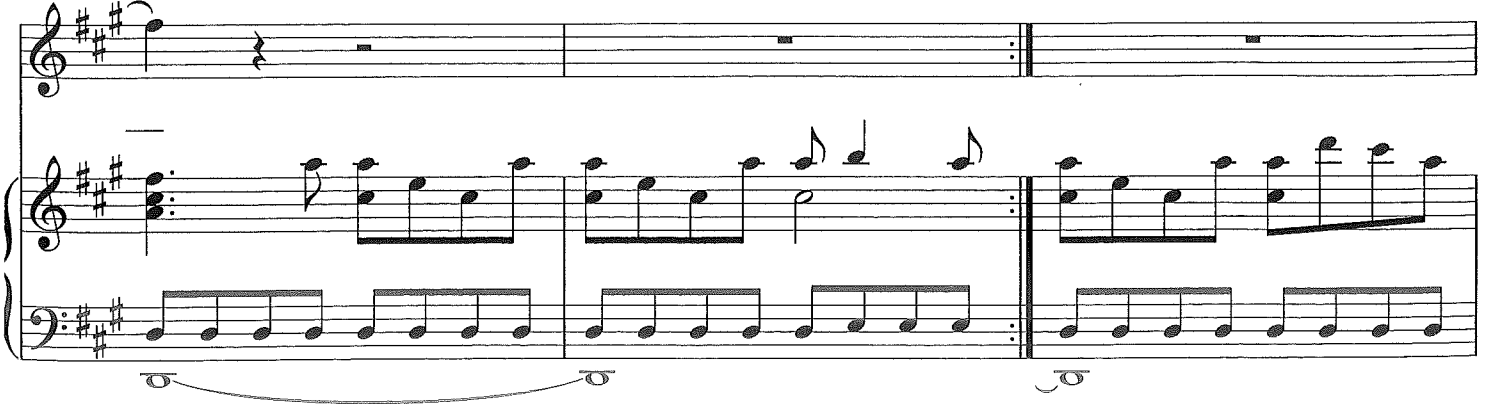
F#m7 

Ooh.



Dmaj7 

1. 2.



F#m7



Dadd9



Drink - ing old cheap bot - tles of wine, sit talk - in' up all night.

A



E



Say - in' things we have - n't for a while. We're

F#m7



Dadd9



smil - ing but we're close to tears. E - ven af - ter all these years, we just



A



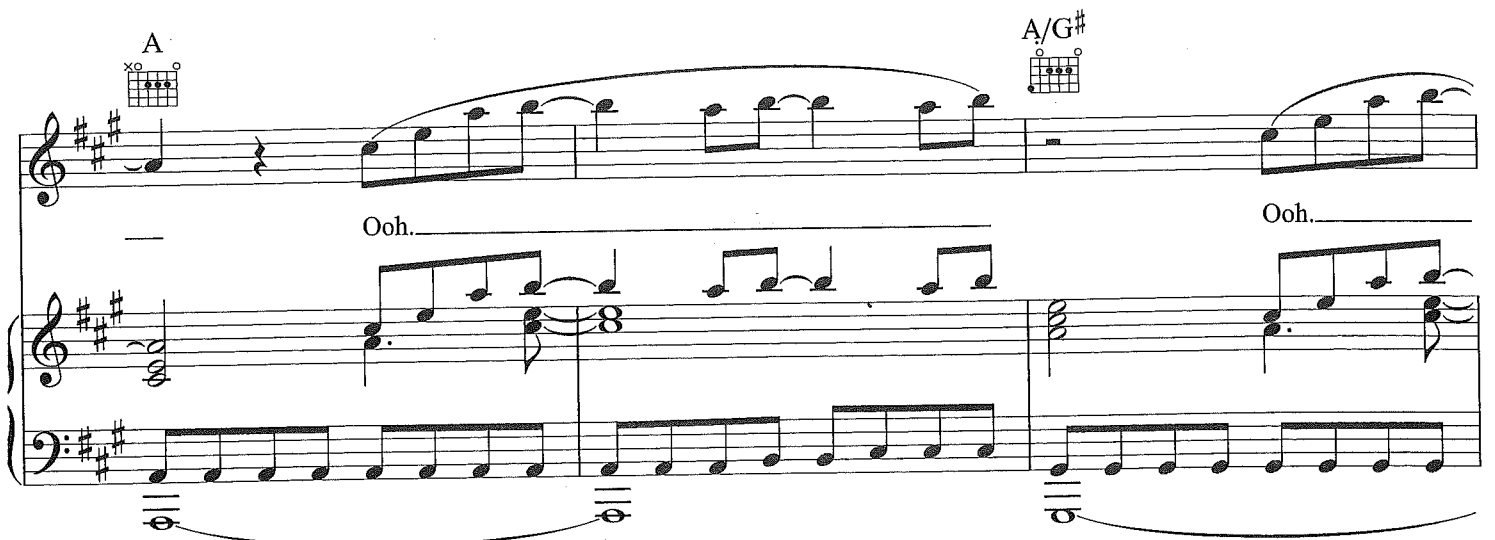
E5




— now got the feel - ing that we're meet - ing for the first time.

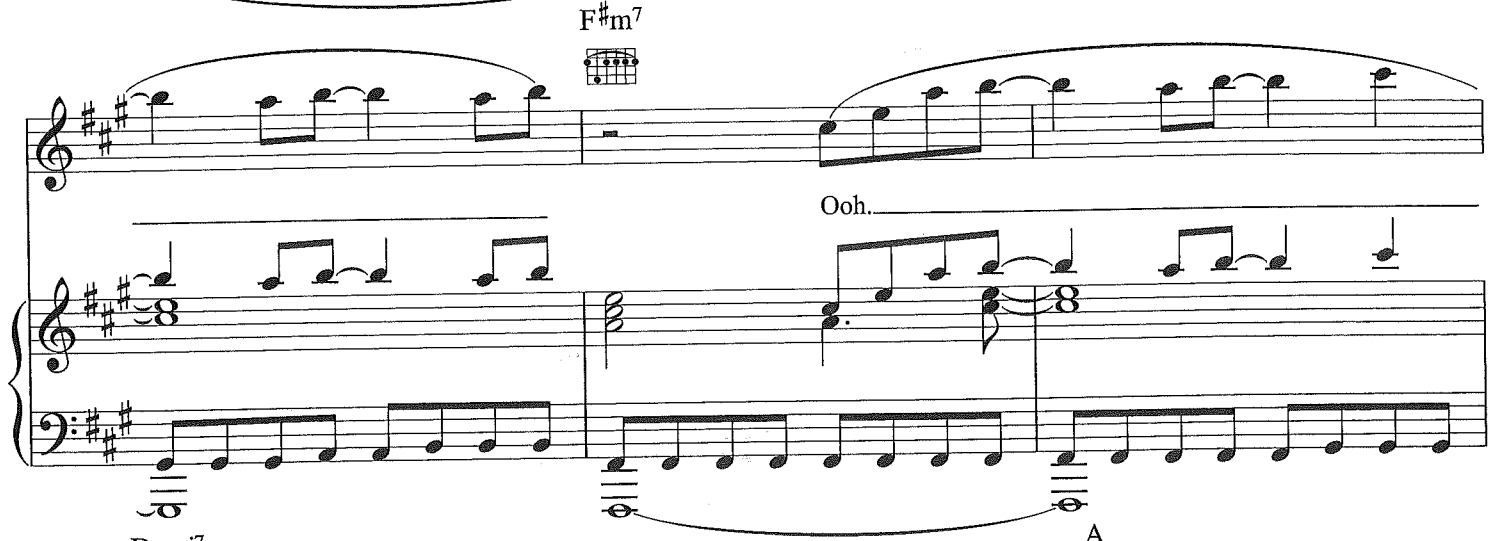
A  

Ooh. Ooh.



F#m7 


Ooh.



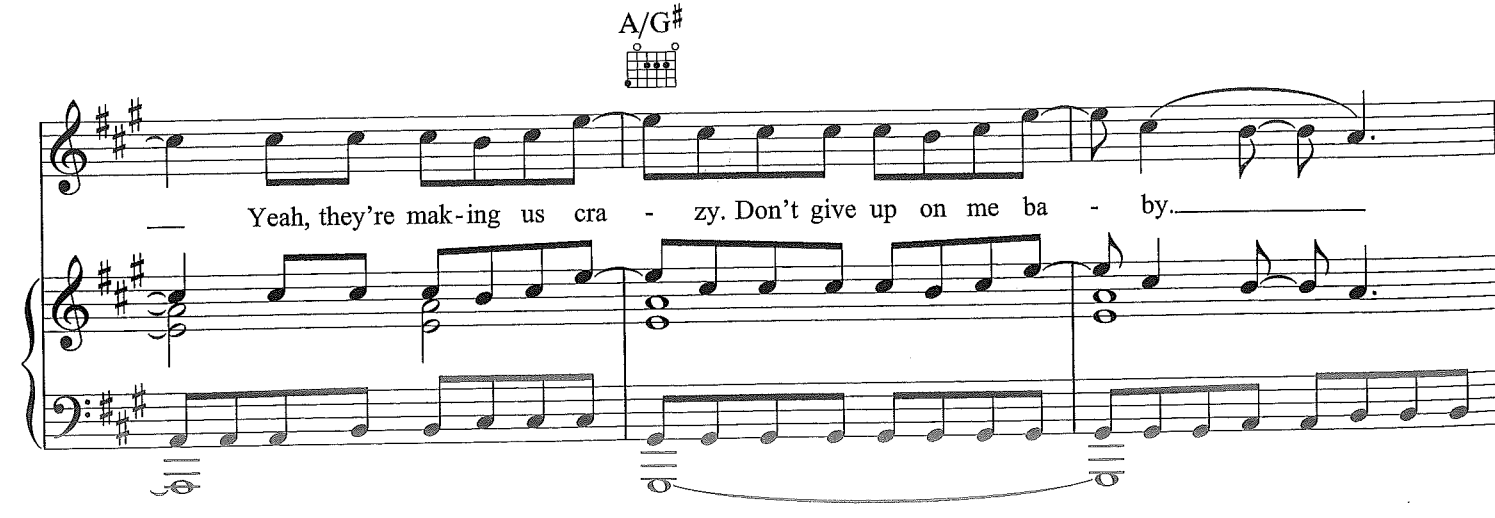
Dmaj7  A 

Just now got the feel - ing that we're meet - ing for the first_ time. Oh, these times are hard_



A/G# 

Yeah, they're mak-ing us cra - zy. Don't give up on me ba - by.



F#m7



Dmaj7



Oh, these times are hard. — Yeah, they're mak-ing us cra - zy. Don't give up on me ba-



- by. — Oh, these times are hard — Yeah, they're mak-ing us cra-

A/G#



F#m7



- zy. Don't give up on me ba - by. — Oh, these times are hard..

Dmaj7



E7sus4 rit.



A



— Yeah, they're mak-ing us cra - zy. Don't give up on me ba - by. —

Bruno Mars

Just The Way You Are (Amazing)

Words & Music by Peter Hernandez, Philip Lawrence,
Ari Levine, Khari Cain & Khalil Walton

♩ = 120

F



Dm



(Ah, _____ ah, _____ ah, _____ ah, _____

B^b



F



ah, _____ ah, _____ ah.) 1. Oh,

Dm



her eyes, her eyes... make the stars look like they're not shin-ing. Her hair, her hair falls

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per - fect - ly — with - out her try - ing. She's so beau - ti - ful —



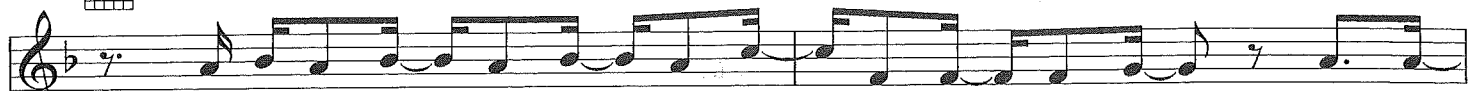
and I tell her ev - 'ry — day. — Yeah,

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

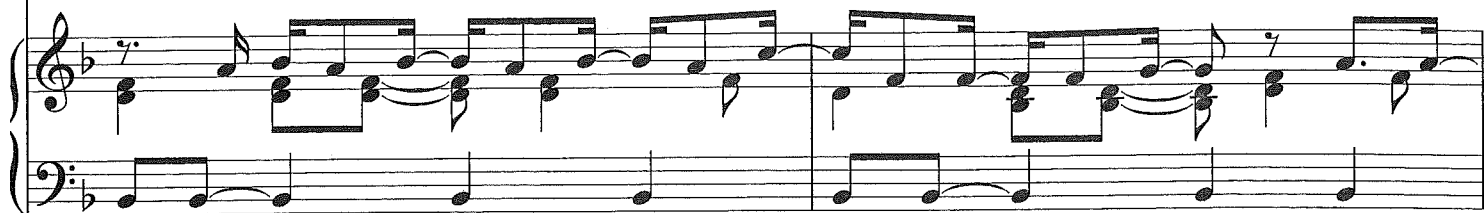


And it's so, it's so — sad to think that she — don't see — what I see.

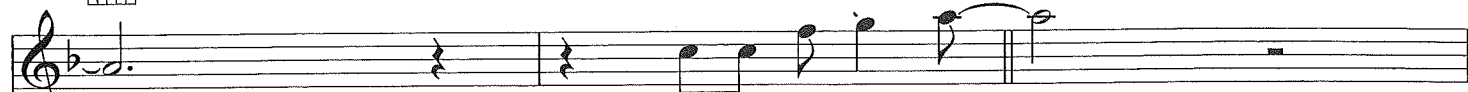
B \flat



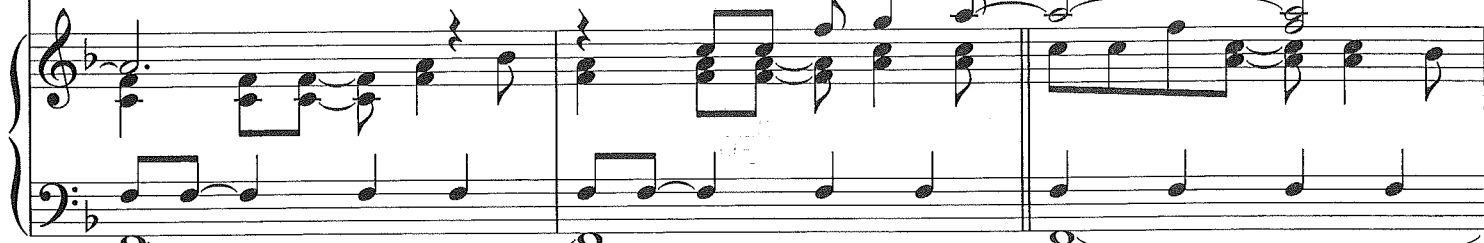
But ev - 'ry time she asks me "Do I look o - kay?" I say:-



F



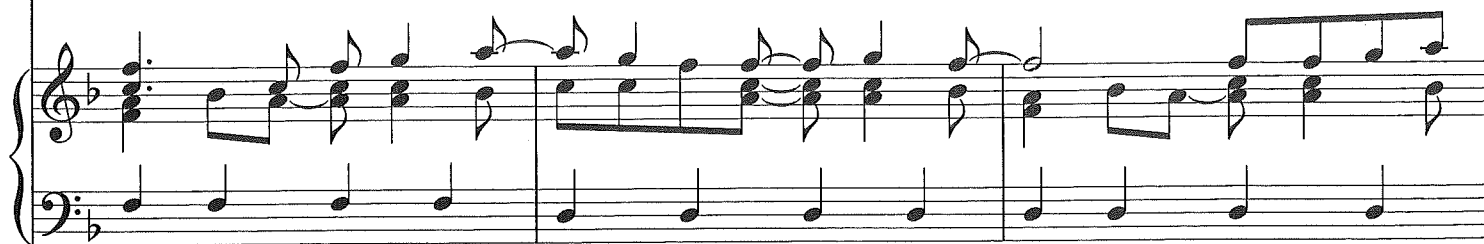
When I see your face,



F



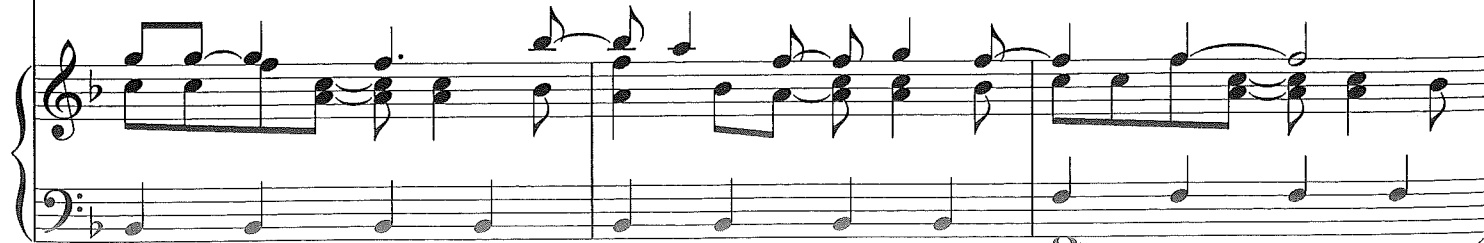
there's not a thing that I would change 'cause you're a - maz-



B \flat



- ing just the way you are.



F



And when you smile, the whole world stops.



and stares for a while. 'Cause girl you're a - maz - ing just



the way you are. Yeah.

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

Dm



Her laugh, her laugh, she hates, but I think it's so sex - y.

B \flat



She's so beau - ti - ful and I tell her ev - 'ry

F



day. Oh you know, you know, you know I'd nev - er

Dm

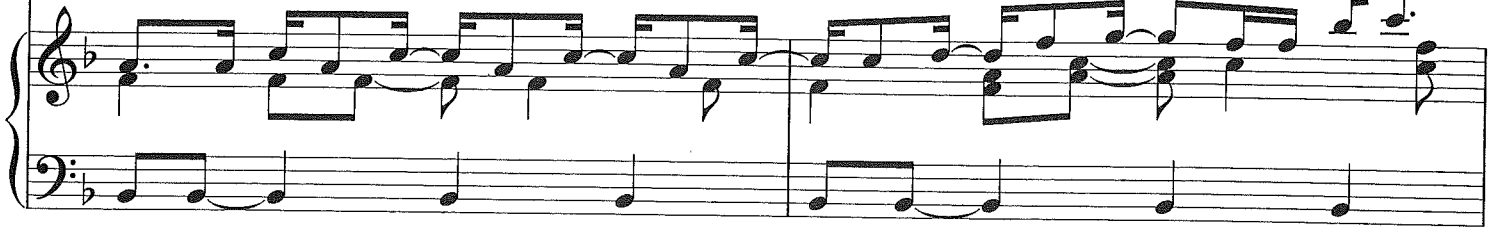


ask you to change. If per - fect's what you're search - ing for then just stay the same. So

B^b



— don't e - ven both - er ask - ing if — you look o - kay, — you know I'll



F



say: ————— When I see your face, —————



F



Dm



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



B^b



- ing — just — the way — you are. —————



F



And when you smile, —

the whole world stops —

Dm



B^b



— and stares — for a while. —

'Cause girl, you're a - maz - ing —

just —

F



— the way — you are. —

The way — you are, —

Dm



the way — you are, —

B^b



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

F



When I see your face, —

Dm



there's not a thing — that I — would change.

B^b



'cause you're a - maz - ing — just —

F



the way you are. And when you smile,

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


Dm



the whole world stops and stares for a while.

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

B^b



'Cause girl, you're a - maz - ing just

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

F



the way you are. Yeah.

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

Enrique Iglesias feat. Pitbull

I Like It

Words & Music by Nadir Khayat, Enrique Iglesias,
Lionel Richie & Armando Perez

Original key: A♭ major

♩ = 130



One love, one love!

Spoken: Enrique Iglesias,



Pitbull; ya'll know what time it is. Go, go, go D. J.

F Am G

Go, go, go D. J. Go, go, go D. J. Club is on fire. — 1. Oh,

G F Am

girl, please ex-cuse me if I'm com-in' to you strong, but to-night is the night we can
 (2.) girl, please ex-cuse me if I'm mis-be-hav-in', oh. I'm try'n' to keep my hands off, but you're

G F

real-ly let go. My girl-friend's out-ta town and I'm all a-lone. Your
 beg-ging me for more. Round, round, round give a low, low, low. Let the

Am G

boy-friend's on va-ca-tion and he does-n't have to know. No. — Oh, oh, oh—
 time, time, pass 'cause we're nev-er get-tin' old. No. — Oh, oh, oh—

F Am G

No - one can do the things I'm gon - na wan - na do to you. No. _____
 No - one can do it bet - ter, turn a - round I'll give you more. No. _____

F Am

Oh, oh. _____ }
 Oh, oh. _____ } Oh, shout a - loud, scream a - loud,

G N.C. G F

let me hear you go. Ba - by, I like it, _____ the way you move on the floor. Ba - by, I

Am G

like it. Come on and give me some more. Oh, yes I like it. _____ Scream - ing like

F Am G 1.

nev-er be-fore... Ba-by, I like it. I, I, I like it. Par - ty, ka-ra-mu,

F Am G

fi - es - ta, for - ev - er. 2. Oh,

2. G F

Come D. J. That's my D. J. I'm a Mi-am - i boy, you know how we play.

Am G

I ain't play-in' with you but I wan-na play with you. Give me, got me good. Now watch me.

F



It's a diff-'rent spe - cies. Look at me in D. C. let's par - ty on the White House lawn.

Am



G



Ti - ger Woods times Jes - se James. e - quals Pit - bull all night long. Pick up Ba -

F



-rack and Mi - chelle, let 'em know that it's on. Pa' fue - ra! Pa' la cal - le!

Am



G



Da - le ma - mi - ta ti - ra - me e - se bai - le! Da - le ma - mi - ta ti - ra - me e - se bai - le!

F Am

I see you watch-in' me, — you see me watch-in' you. — I love the way you move, —

G G F

N.C.

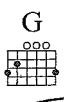
I like them things you do, like. Don't stop ba - by, don't — stop ba - by.

Am G

Just keep on shak - ing a - long. — I

F Am

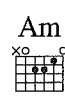
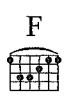
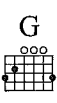
won't stop ba - by, won't — stop ba - by, un - til you get e - nough. —



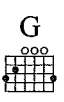
Par - ty, ka - ra - mu,



fi - es - ta, for - ev - er. Ba - by, I



like it, — the way you move on the floor... Ba - by, I like it. Come on and



give me some more... Oh, yes I like it. — Scream - ing like nev - er be - fore... Ba - by, I

Am 1. G 2. G

like it. I, I, I like it. Ba-by, I like it.

G F

Oh, yes I like it.
Vocal ad lib.

Am G

Oh, yes I like it.

F Am G

Oh, yes I like it. *Repeat to fade*

Only The Young

Words & Music by Brandon Flowers

Original key: F# major

♩ = 96



1. Look back in si - lence. The cra - dle of your whole life.



There in the dis - tance. Los - ing its great - est prize.



Noth - ing is eas - y. Noth - ing is sac - red, why?

F C/E Dm7

Where did the bow break? It hap-pened be-fore your time... And there were peo-

F C C/B






- ple there, love-ly as you've ev-er cared... To-night...

Am G F

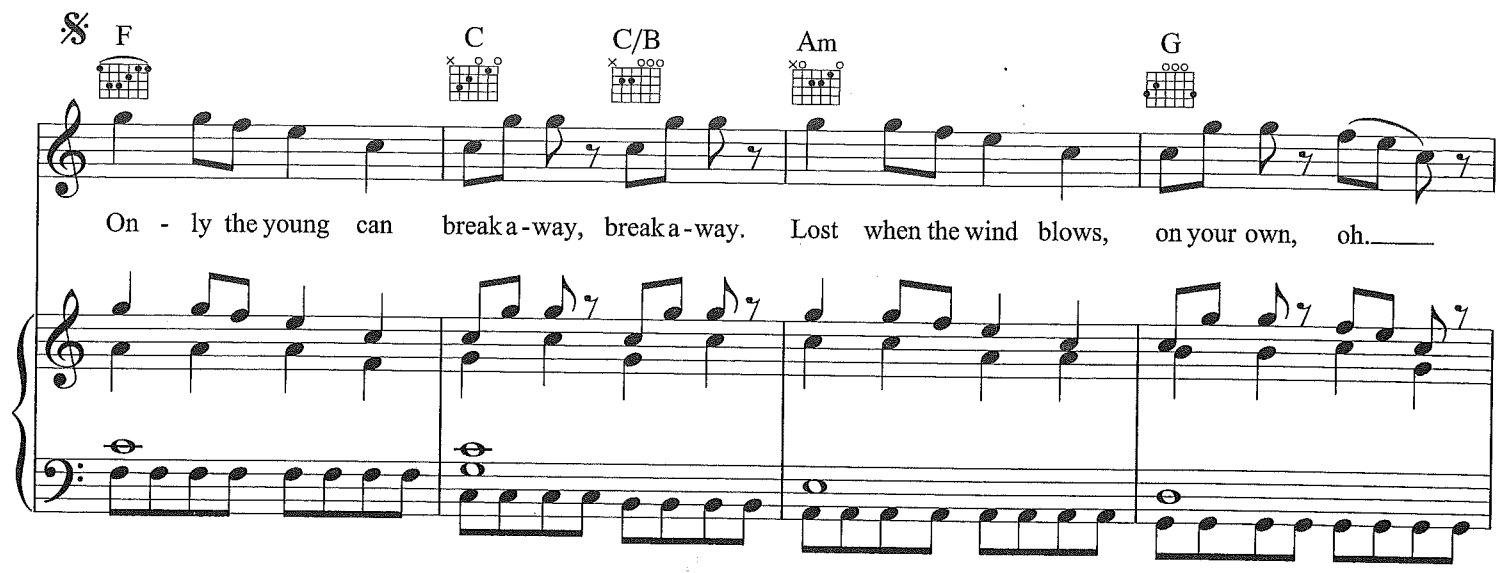
Ba-by you can start a-gain, laugh-ing in the o-pen air, have your-self an-oth-






C C/B Am G

- er dream. To-night. Ba-by, we can start a-gain.

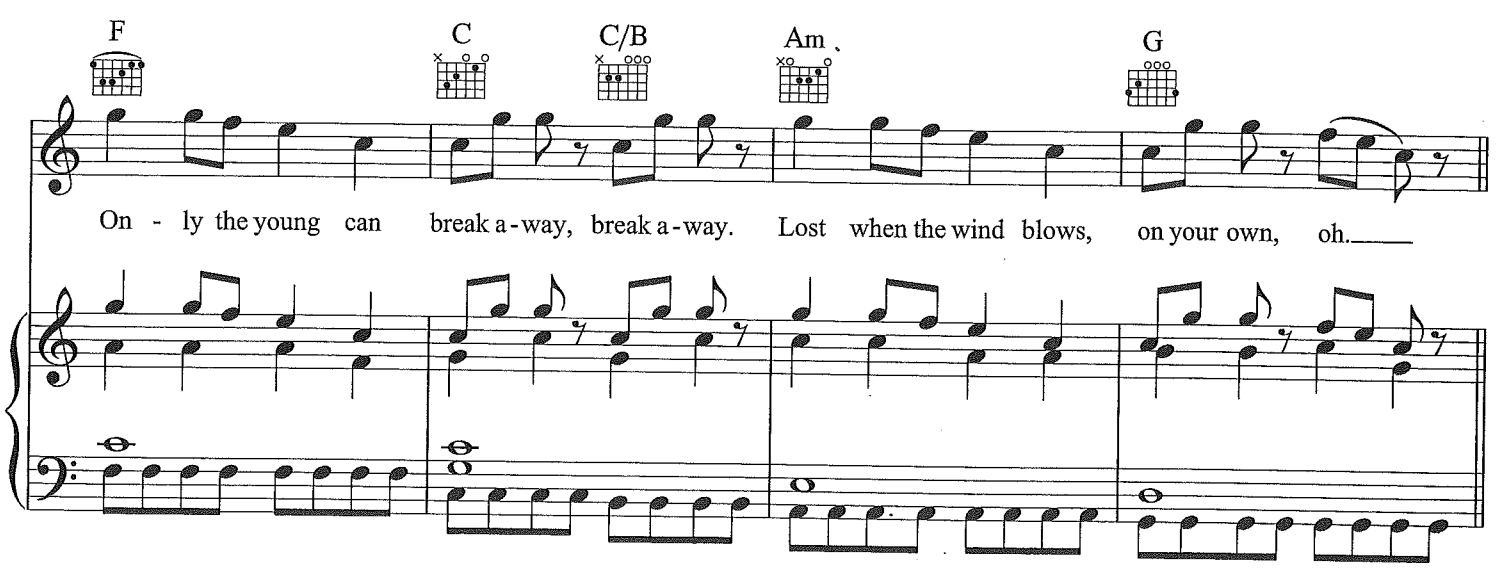
 F
  C
  C/B
  Am
  G






On - ly the young can break a-way, break a-way. Lost when the wind blows, on your own, oh.____



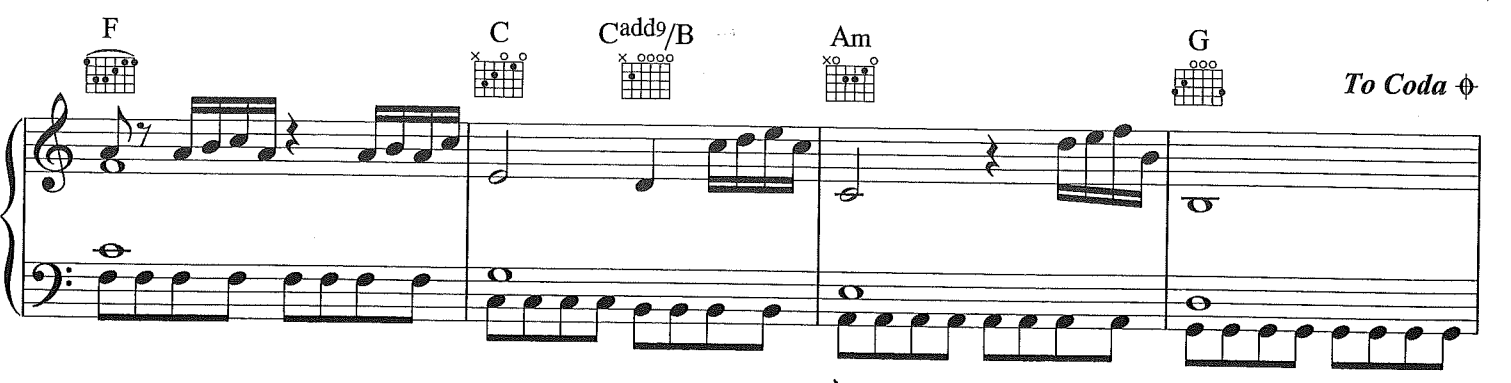
 F
  C
  C/B
  Am
  G






On - ly the young can break a-way, break a-way. Lost when the wind blows, on your own, oh.____

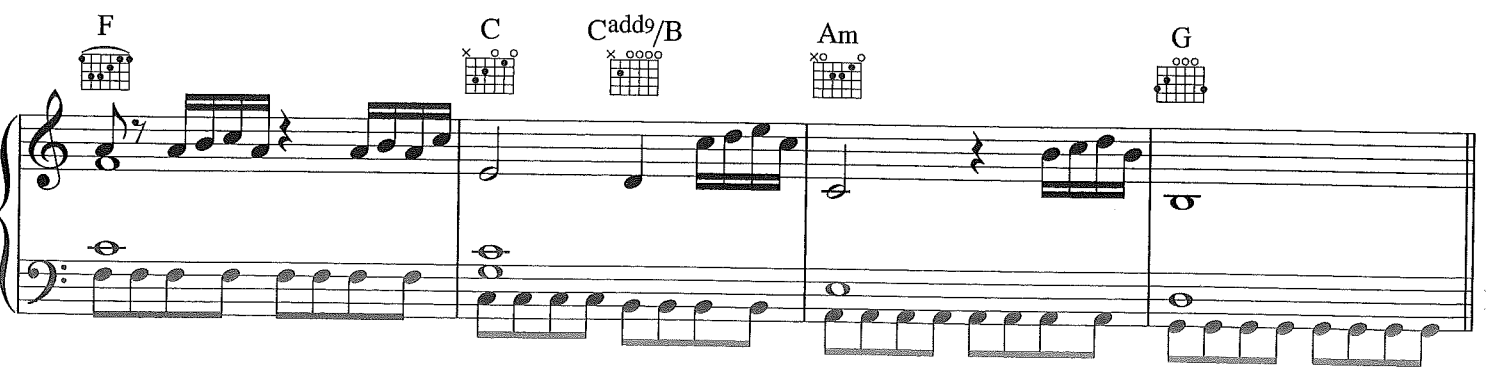


 F
  C
  Cadd9/B
  Am
  G

To Coda ♠



 F
  C
  Cadd9/B
  Am
  G



F C/E F C/E E

2. Moth-er it's cold here. Fa-ther, thy will be done.

F C Em Am

Thun-der and light - ning are crash-ing down. They got me on the

G E F C C/B

run, di-rect me to the sun. Re-demp-tion keeps my cov-ers clean. To-night.

Am G

Ba - by, we can start a - gain.

D.S. al Coda

♠ Coda

Am G C F Am G C F

And the sun will shine a - gain. And the sun will shine a - gain.

Dm Em Am G Dm F

Are you look-ing for the sign?__ Or are you caught up in the love__ light?

F C Cadd9/B Am G

(Ha, ha, ha, ha, ha.)

F C Cadd9/B Am G

(Ha, ha, ha, ha, ha.)

F C C/B Am G

On - ly the young can break a-way, break a-way. Lost when the wind blows, on your own, oh.____

F C C/B Am G

On - ly the young can break a-way, break a-way. Lost when the wind blows, on your own, oh.____

F C Em⁷ Am G

On - ly the young can... Lost when the wind blows.

F C Em⁷ Am G

On - ly the young can... (Ha, ha, ha, ha.) Lost when the wind blows.

I Am Kloot

Proof

Words & Music by John Bramwell, Andrew Hargreaves
& Peter Jobson

$\text{♩} = 110$

E



B/D#



C#m



The first system of music features a guitar part on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part consists of whole notes in the first three measures, followed by eighth notes in the fourth. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth and sixteenth notes.

B



E



B/D#



The second system continues the musical notation. It includes a guitar part and piano accompaniment. The lyrics are: "Hey, could you stand an-oth - er drink? I'm bet-ter when I don't...". The guitar part has a repeat sign in the second measure. The piano accompaniment continues with similar rhythmic patterns.

C#m



B



The third system continues the musical notation. It includes a guitar part and piano accompaniment. The lyrics are: "think. It seems to get me through...". The guitar part has a repeat sign in the second measure. The piano accompaniment continues with similar rhythmic patterns.



Say,

d'you wan-na spin an-oth-er line,

like we had a good



time, not that I need proof.

Swell, we're liv-ing in a ho-



-tel

and some-one's ring - ing my bell

in a room with-out a view..



Hey,

heard you read an-oth-er

B/D#



C#m



Pause 1° only

— book. — Should I take an-oth - er look? Who am I — with-out

E



B/D#



C#m



you? A - hoo, —

B



E



ah, — a - hoo. —

B/D#



C#m



B



Ah, — ah. —

Kings Of Leon

Sex On Fire

Words & Music by Caleb Followill, Nathan Followill,
Jared Followill & Matthew Followill

♩ = 150

N.C.

C#m



E



C#m



1. Lay where you're lay -

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E⁵



- ing, don't make a sound. _____
 (2.) - ley, the break - ing of day. _____
 (3.) - ver, rat - tl - ing bones. _____

C#m



I know they're watch - ing, they're watch -
 The head while I'm driv - ing, I'm driv -
 I can just taste. _____ it, taste. _____

E



- ing. All the com - mo - tion,
 - ing. Soft lips are o - pen,
 _____ it. If it's not for - ev - er,

the kid - die like play, _____
 the knuck - les are pale, _____
 if it's just to - night, _____

it has peo - ple talk -
 feels like you're dy -
 oh, it's still the great -

C#m

- ing, _____ they're talk - ing.
 - ing, _____ you're dy - ing.
 - est, _____ the great - est, } the great - est.

E⁵

Emaj⁷

E

You, _____ your sex is on fire. _____

C#m7
x02344

Amaj9
x02344

1.

To Coda ☐

2. The dark of the al -

E5
023455

Con - sumed

Emaj7
023455

E
023455

C#m7
x02344

with what's to trans - pire.

Amaj9
x02344

D.S. al Coda

3. Hot as a fe -

♩ Coda

Amaj⁹



E



You, _____ your

C#m7



sex is on fire. _____ Ah. _____

E⁵



Emaj⁷



Con- sumed _____ with

E



C#m7



Amaj⁹



what's to trans - pire. _____

E⁵



Emaj⁷



E



You,

your sex is on fire.

C#m⁷



Amaj⁹



Con-sumed

E⁵



Emaj⁷



E



with what's to trans - pire.

C#m⁷



Amaj⁹



E

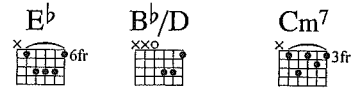
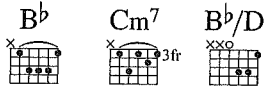


Robbie Williams & Gary Barlow

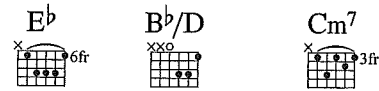
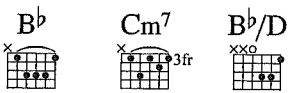
Shame

Words & Music by Robbie Williams & Gary Barlow

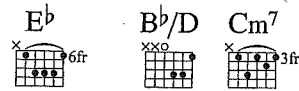
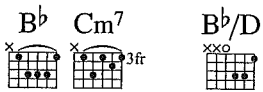
$\text{♩} = 32$



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



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



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

1. Well there's three ver-sions of this sto-ry, mine. and yours. and then the truth.

B^b Cm⁷ B^b/D E^b B^b/D C⁷

And we can put it down_ to cir - cum - stance, - our _____ child - hood then_ our youth_.

♩ = ♩ F⁷ Gm

Out of some sen - ti - men - tal gain_ I want - ed you_ to feel_ my pain,

E^b B^b Cm⁷ B^b/D

_____ but it came back re - turn _____ to send - er. _____

F⁷ Gm

I read your mind_ and tried to call, _____ my tears could fill the Al - bert Hall_.

E^b F

Is this the sound of sweet sur-render? What a shame we

B^b Cm⁷ E^b F B^b Cm⁷

nev-er list-ened... I told you through the tel-e-vi-sion...

E^b F B^b Cm⁷ E^b F

And all that went a-way was the price we paid. Peo-ple spend a

Gm C F⁷

life-time this way. Oh what a shame.

B^b
Cm⁷
B^b/D
E^b
B^b/D
Cm⁷

2. So I got bu-sy throw-ing ev-'ry-bod - y un-der-neath the bus.. Oh..

B^b
Cm⁷
B^b/D
E^b
B^b/D
C⁷

And with your post-er thir-ty foot high at the back of Toys. 'R' Us.

F⁷
Gm

I wrote a let - ter in my mind, but the words were so un - kind,

E^b
B^b
Cm⁷
B^b/D

a - bout a man I can't re - mem - ber.

F7



Gm



I don't re - call the rea - sons why, I must have meant them at the time...

E^b



F



Is this the sound of sweet sur - ren - der? What a shame we

B^b



Cm⁷



E^b



F



B^b



Cm⁷



nev - er list - ened... I told you through the tel - e - vi - sion...

E^b



F



B^b



Cm⁷



E^b



F



And all that went a - way was the price we paid. Peo - ple spend a

Gm C Gm

life - time_ this_ way_ And that's how_ they_ stay_

C F Bb G7 C

Oh what a shame_ Words come eas - y

Cm F7 Bb Bb G7 C Cm F(sus2) Bb

when they're true. Words come eas - y when they're true.

Bb Cm Eb F

So I_ got bus - y throw - ing ev - 'ry - bod - y un - der - neath_ the bus_

— And with your post - er thir - ty foot high at the back_ of Toys 'R' Us. Now we can put it down_ to

cir - cum - stance, our child - hood then our youth. _____ What a shame we

nev - er list - ened. _____ I told_ you through the tel - e - vi - sion. _____

And all_ that went a - way was the price we paid. _____ Peo - ple spend_ a

Gm C Gm

life - time_ this_ way. And that's how_ they_ stay._

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

C Gm C

Peo-ple spend a life - time_ this_ way. Oh what a shame, -

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

F7 Bb Cm7 Bb/D

what a shame. -

Musical notation for the third system, including piano accompaniment and guitar chord diagrams. Time signature changes to 6/4.

Eb Bb/D C7 Cm7 Bb

Ooh. Such a shame, what a shame. -

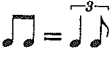
Musical notation for the fourth system, including piano accompaniment and guitar chord diagrams. Time signature changes to 4/4.

Plan B

She Said

Words & Music by Benjamin Ballance-Drew,
Eric Appapoulay, Richard Cassell & Tom Goss

Original key: E♭ minor

♩ = 148 
N.C.



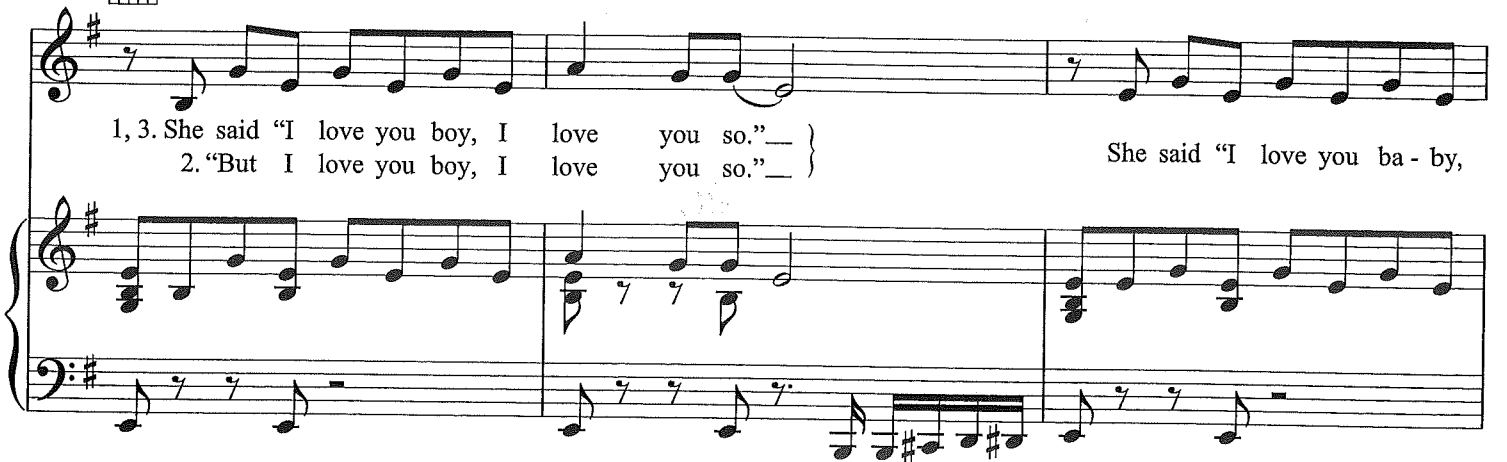
(Mm mm, mm mm, mm mm mm, mm mm, mm.)

Percussion cont. sim.



Mm mm, mm mm, mm mm mm, mm mm, mm.)

♩ Em 



1, 3. She said "I love you boy, I love you so."_ }
2. "But I love you boy, I love you so."_ } She said "I love you ba - by,

B7



oh, oh, oh, oh, oh."

Em



She said "I love you more than words can say."

B7



To Coda II ◊

She said "I love you ba - a - a - a - a - by."

To Coda I ◊

Em



Musical notation for the first system, including a treble clef staff with a whole rest, a piano accompaniment with a whole chord, and a bass line with a drum pattern.

Em



Musical notation for the second system, including a treble clef staff with lyrics "So I said" and "What you're say-ing girl, it", a piano accompaniment, and a bass line.

B7



Musical notation for the third system, including a treble clef staff with lyrics "can't be right." and "How can you be in love with me?_", a piano accompaniment with a B7 chord, and a bass line.

Em



Musical notation for the fourth system, including a treble clef staff with lyrics "We on - ly just met to - night." and "So she said", a piano accompaniment with a B7 chord, and a bass line.

“Boy, I loved you from the start._____

B7

When I first heard_ ‘Love Goes Down’_ some-thing start-ed burn-ing

G

in my heart.”_____ I said “Stop_____ this cra - zy

B7

G

talk,_____ and leave right

B



D.S. al Coda I

now and close the door." She said

♠ *Coda I*

Em



So now I'm up in the courts, plead-ing my case from the wit-ness box.
 'Cause she like the sound of my mu-sic, which makes her a fan of my mu-sic.

Tell-ing the judge and the jur-y the same thing that I said to the cops
 'S'why 'Love Goes Down' makes her lose it, 'cause she can't sep-a-rate the man from the mu-sic.

B



on the day that I got ar-rest-ed "I'm in-no-cent" I pro-test-ed.
 And I'm say-ing all this in the stand while my girl cries tears in the gal-ler-y.

1.

She just feels re - ject - ed, had her heart bro - ken by some - one she's ob - sessed with.
This has got big - ger than I ev - er could have planned,

2.



like that song by the Zu - tons, 'Val - er - ie'. 'Cept the jur - y don't look like they're buy - ing it,

B



this is mak - ing me ner - vous. Arms crossed, screwed face, like I'm try - ing it,

G



their eyes fixed on me like I'm mur - der - ous. They wan - na lock me up

B



and throw a - way the key.

They wan - na send me down,

B⁷



N.C.

e - ven though I told them she...

Drums

D.S. al Coda II

♣ Coda II
B7



So I said "Then why the hell you got-ta treat me this way?"

Em



You don't know what love is. You

B7



would-n't do this if you did."

rit.

N.C.

Esus4



No no no no. Oh.

Coldplay

Viva La Vida

Words & Music by Guy Berryman, Jon Buckland,
Will Champion & Chris Martin

♩ = 139

D^b



E^b7



A^b



Fm



The first system of music features a guitar part with four chords: D^b (4fr), E^b7 (6fr), A^b (4fr), and Fm. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand, all in a 4/4 time signature.

D^b



E^b7



A^b



Fm



The second system continues the guitar part with the same four chords: D^b (4fr), E^b7 (6fr), A^b (4fr), and Fm. The piano accompaniment remains consistent. The vocal line begins with the lyrics "1. I used to".

1. I used to

D^bmaj⁷



E^b7



A^b



Fm



The third system continues the guitar part with the same four chords: D^bmaj⁷ (4fr), E^b7 (6fr), A^b (4fr), and Fm. The piano accompaniment remains consistent. The vocal line continues with the lyrics "rule the world. — Seas would rise when I gave the word. — Now in the morn-ing I".

rule

the world. —

Seas would rise when I gave the word. — Now in the morn-ing I

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D^bmaj⁷



E^b7



A^b



Fm



sleep a - lone, — sweep the streets I used to own. —

D^b



E^b7



A^b



Fmadd⁹



— — — —

D^b



E^b7



A^b



Fmadd⁹



— — — — 2. I used to

D^bmaj⁷



E^b7



A^b



roll the dice, — feel the fear in my en - e - my's eyes. —
(3.) wild — wind, — blew down the doors to let — me in. —

Fm



D^bmaj⁷



E^b7



— Lis-tened as the crowd — would sing, — “Now the
 — Shat-tered win-dows and the sound — of drums. — Peo-ple

A^b



Fm



D^b



E^b7



old king is dead, — long live the king.” One min-ute I held the key, — next the
 could-n't be-lieve — what I'd be-come. Rev-o-lu-tion - ar - ies wait — for my

A^b



Fm



D^bmaj⁷



walls were closed on me and I dis-cov-ered that my cas - tles stand —
 head on a sil - ver plate. — Just a pup-pet on a lone - ly string. —

E^b7



A^b



Fm



— up - on pil - lars of salt — and pil-lars of sand. } I
 — Oh, who would ev - er wan-na be king? — }

D^bmaj⁷

E^b7

A^b

Fm⁹

hear Je - ru - sa - lem bells — a - ring - ing. Ro - man Cav - al - ry choirs — are sing - ing.

D^bmaj⁷

E^b7

A^b

Fm⁹

Be my mir - ror, my sword — and shield. — My mis - sion - ar - ies in a for - eign field. —

D^bmaj⁷

E^b

A^b/C

For some rea - son I can't — ex - plain, — { % , % % I once you'd gone there was
 know Saint Pe - ter won't call —

Fm¹¹

D^bmaj⁷

E^b7

nev - er, nev - er an hon - est word, — and that was
 — my name. Nev - er an hon - est word, — but that was

A^bmaj⁹



Fm⁷



To Coda I ⊕ D^b
To Coda II ⊕



when I ruled the world. —
when I ruled the world. —



E^b7



A^b



1.

Fm⁷



2.

Fm⁷



D.S. al Coda I



3. It was the wick-ed and



⊕ Coda I D^b



Fm



D^b



Fm



D^b



Fm



E^b7



D^bmaj7 E^b7

Oh. _____ Oh. _____

A^b Fm¹¹ D^bmaj7

Oh. _____

E^b7 A^b Fm¹¹ D.S.S. al Coda II

Oh. _____ Oh. _____

⊕ Coda II D^bmaj7 E^b7 A^bmaj⁹ Fm Repeat and fade

Ooh. _____

Jason Derülo

What If

Words & Music by Jason Desrouleaux & Jonathan Rotem

Original key: A# minor

♩ = 85



Spoken: *What if..?* *What if I'm the one for you?* *And you're the one for me?* *What if..?*



1. If you are the one, _____ then us meet - ing here _____ is fate. _____
2. Pic-ture me on one _____ knee _____ with the per - fect dia - mond ring. _____



Fu - ture with a dog named Red, buy a house with a fire - place. _____
We just met, but if you said "yes", we'd have our wed - ding on _____ the beach. _____

Am

Em⁷

F

C

This is the first I've seen_ your face,_ but there's a chance we are_ soul - mates... I
 It could hap - pen, raise_ three kids_ and we'd grow old, oh, so hap - pi - ly... I

F

C

Em

know this might_ sound cra - zy 'cause you don't know my name...
 know this might_ sound cra - zy 'cause I don't know your name... }

F

C

G

Am

F

Am⁷

But we can't,_ we can't tell the fu - ture, no... But that's just_ the beau - ty

G

F

C

G

Am

of the world we know... So I'm-a say do - do, do-do, do-do, do-do. Ba - by, what if?_

1.

F Am⁷ G Am Em

We all can say do - do, do-do, do-do, do-do. Ba - by, what if? (What if?) What if?

F C F C Em

(What if?) What if? (What if?) What if? Yeah.

2.

F Em F

Don't know what to - mor - row brings but I'm still hop - ing that you are the one for me.

Am G/B F G

Oh, and what if I had you and what if you had me and ba-by, what's.

E/G#

Am

Em

the rea - son we can't fall in love? What if?_

F

C

F

C

Em

(What if?)_ What if?_ (What if?)_ What if?_ Oh!

F

C

G

Am

F

Am7

But we can't, we can't tell the fu - ture, no. But that's just the beau - ty

G

F

C

G

Am

of the world we know. So I'm-a say do - do, do-do, do-do, do-do. Ba - by, what if?_

F Am⁷ G

We all can say do - do, do - do, do - do, do - do. Ba - by, what if?

F C G Am F Am⁷

But we can't, we can't tell the fu - ture, no. But that's just the beau - ty

G F C G Am

of the world we know. So I'm-a say do - do, do - do, do - do, do - do. Ba - by, what if?

F Am⁷ G N.C.

We all can say do - do, do - do, do - do, do - do. Ba - by, what if?

Eleven huge hit songs
arranged for piano, voice and guitar.

FIREFLIES Owl City

FOR THE FIRST TIME The Script

I LIKE IT Enrique Iglesias feat. Pitbull

JUST THE WAY YOU ARE (AMAZING) Bruno Mars

ONLY THE YOUNG Brandon Flowers

PROOF I Am Kloot

SEX ON FIRE Kings Of Leon

SHAME Robbie Williams & Gary Barlow

SHE SAID Plan B

VIVA LA VIDA Coldplay

WHAT IF Jason Derülo



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