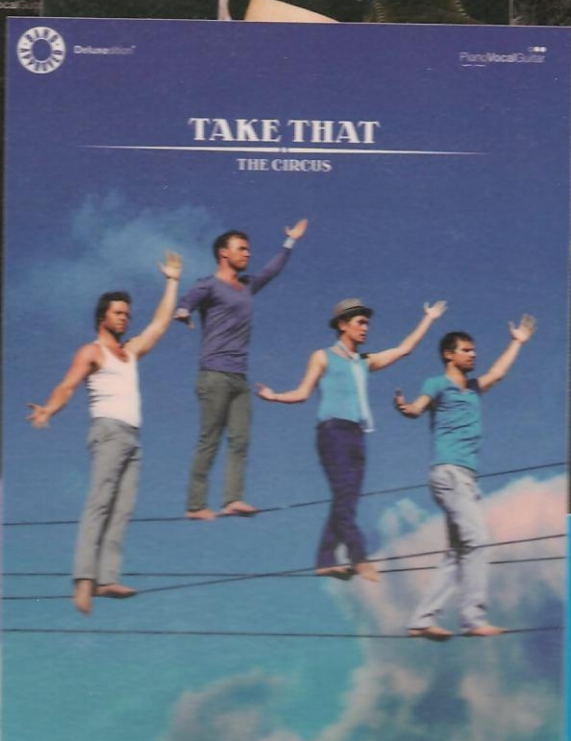
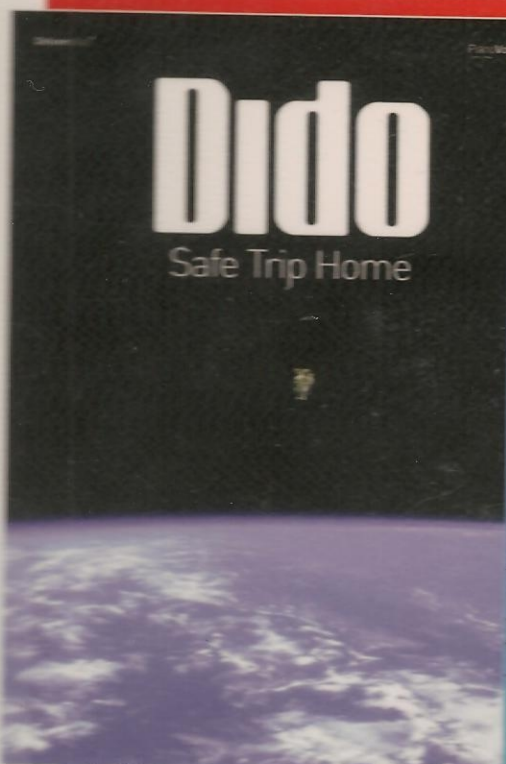
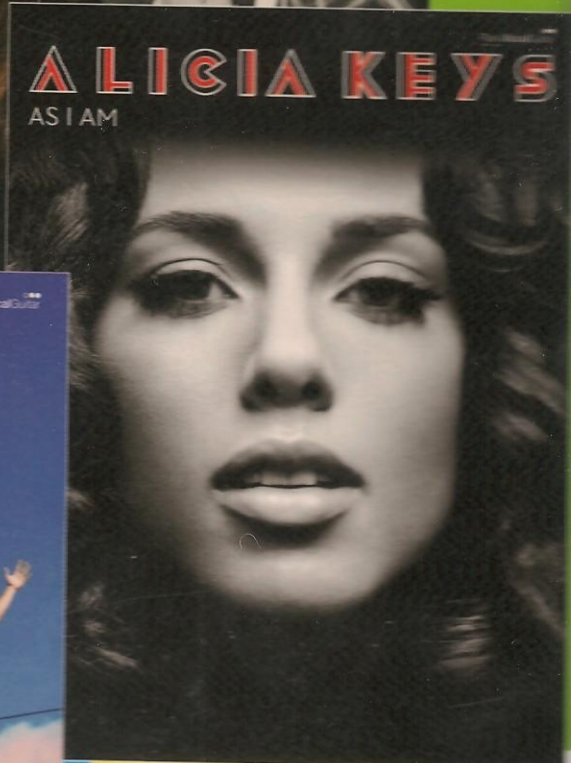
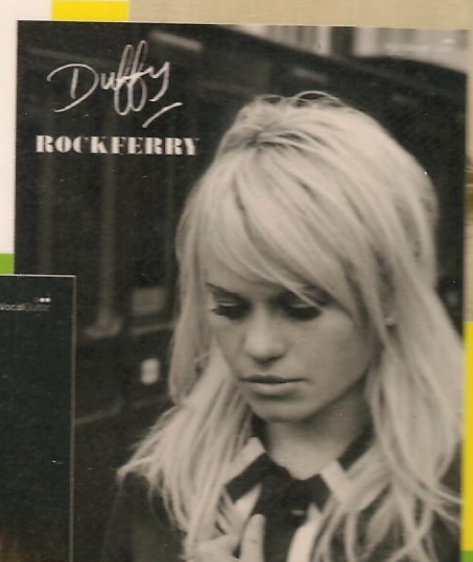
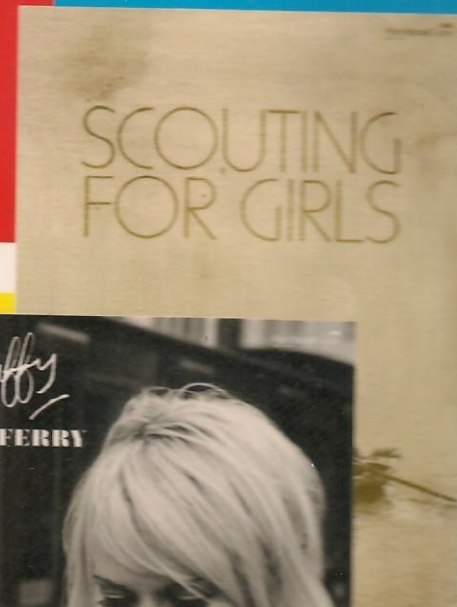


TOP of the 2009 CHARTS

Over 20 massive chart hits arranged for piano and voice with guitar chord boxes

TAKE THAT
DUFFY
THE SCRIPT
GIRLS ALOUD
LILY ALLEN
And many more!

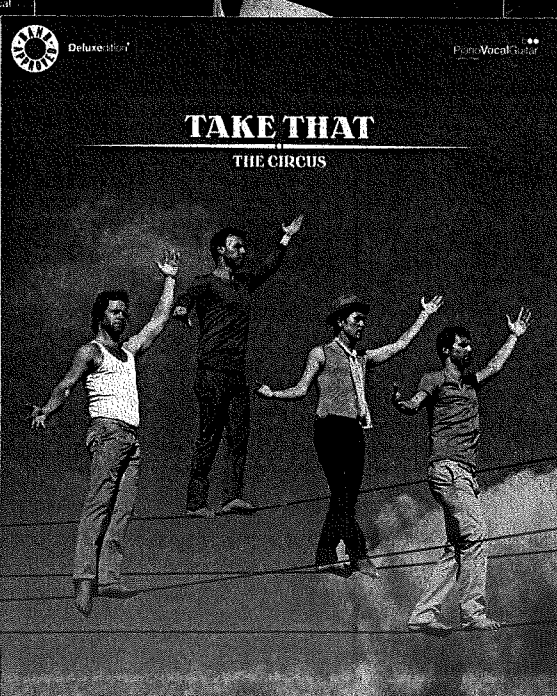
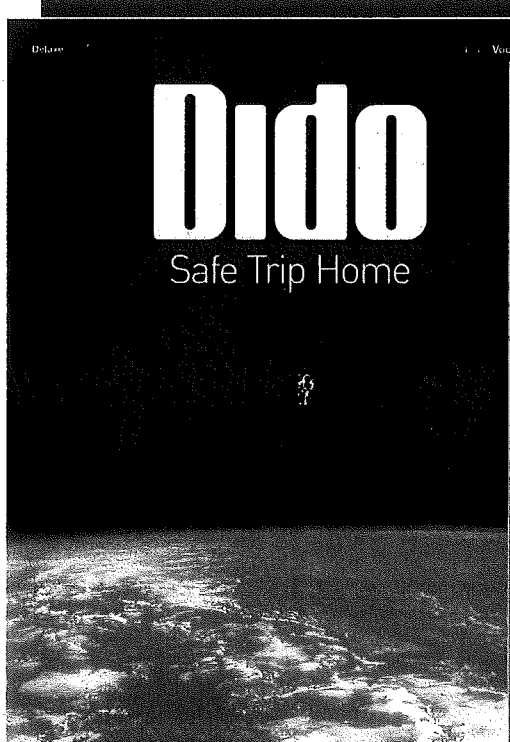
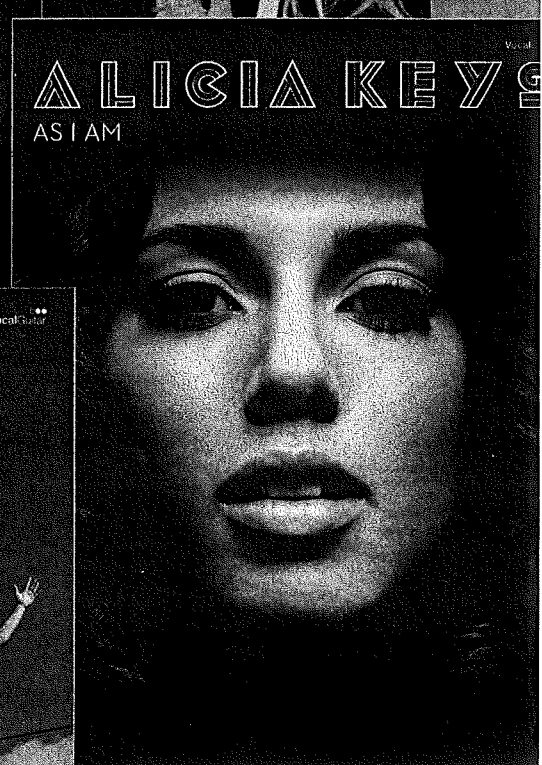
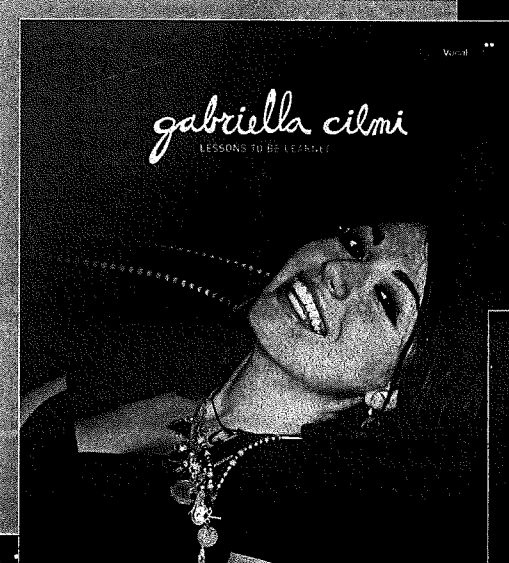
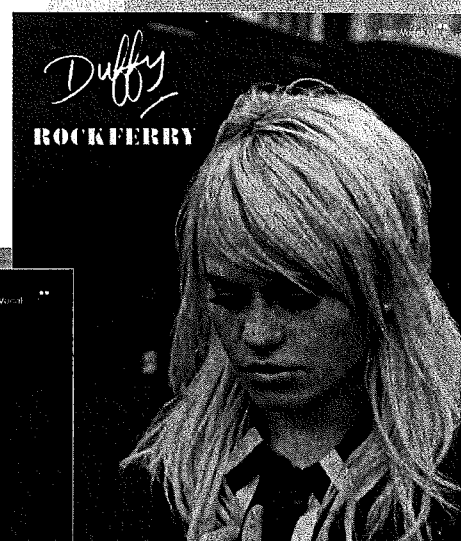
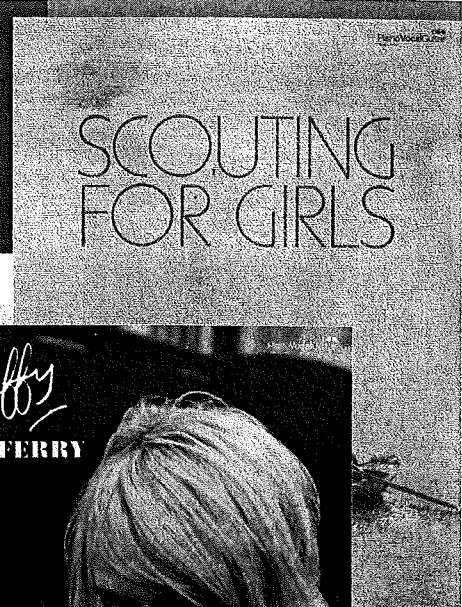


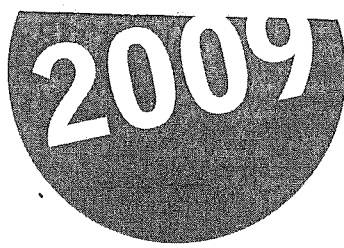
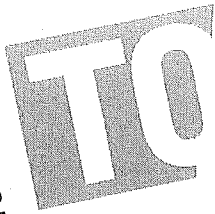
TOP of the 2009

CHARTS

Over 20 massive chart hits arranged for piano and voice with guitar chord boxes

TAKE THAT
DUFFY
THE SCRIPT
GIRLS ALOUD
LILY ALLEN
And many more!





- 02 **Better**
Boyzone
- 06 **Don't Believe In Love**
Dido
- 12 **The Fear**
Lily Allen
- 22 **Gotta Be Somebody**
Nickelback
- 16 **Greatest Day**
Take That
- 27 **Hero**
X Factor Finalists
- 36 **I Hate This Part**
Pussycat Dolls
- 32 **I Kissed A Girl**
Katy Perry
- 41 **If I Was A Boy**
Beyoncé
- 46 **James Bond**
Scouting For Girls
- 56 **L.E.S. Artistes**
Santogold

- 60 **Love Love Love**
James Blunt
- 65 **The Man Who Can't Be Moved**
The Script
- 72 **The Promise**
Girls Aloud
- 78 **Rain On Your Parade**
Duffy
- 83 **Sanctuary**
Gabriella Cilmi
- 86 **Shut Up And Let Me Go**
Ting Tings
- 92 **Sober**
Pink
- 101 **Stay With Me**
McFly
- 114 **Superwoman**
Alicia Keys
- 110 **To Where You Are**
Rhydian
- 119 **Trains and Winter Rains**
Enya
- You Found Me**
The Fray

© 2009 by Faber Music Ltd
 First published by Faber Music Ltd in 2009
 Bloomsbury House 74-77 Great Russell Street London WC1B 3DA
 Arranged by Olly Weeks & Alex Davis
 Edited by Lucy Holliday

Designed by Lydia Merrills-Ashcroft
 Printed in England by Caligraving Ltd
 All rights reserved

The text paper used in this publication is a virgin fibre product
 that is manufactured in the UK to ISO 14001 standards.
 The wood fibre used is only sourced from managed forests using
 sustainable forestry principles. This paper is 100% recyclable

ISBN10: 0-571-53289-6
 EAN13: 978-0-571-53289-6

Reproducing this music in any form is illegal and forbidden by
 the Copyright, Designs and Patents Act, 1988

To buy Faber Music publications or to find out about the full range of titles available,
 please contact your local music retailer or Faber Music sales enquiries:
 Faber Music Ltd, Burnt Mill, Elizabeth Way, Harlow, CM20 2HX England
 Tel: +44(0)1279 82 89 82 Fax: +44(0)1279 82 89 83
 sales@fabermusic.com fabermusic.com

C0000 009 033 156



BETTER

Words and Music by Tom Baxter and Sam Semple

♩ = 83

N.C.



1. Our love has changed, it's not the

mp

3



same, and the on - ly way to say it, is

6



say it, it's bet - ter. I can't con -

9

E^b Ebadd9 E^b Ebadd9 E^b Ebadd9

- ceal,
(2.) you, this way I feel,
if you stand by me,

12

E^b A^b maj7 A^b maj9 A^b maj7 A^b maj9

for all the times we spent to - ge - ther,
I think it's time that I re - veal it, 'cause I be - lieve it, just gets -
it's -

15

E^b B^b E^b Ebadd9 E^b Ebadd9

— bet - ter. — }
— bet - ter. — } See, what I'm tryin' to say is, you make things

19 E^b E^badd9 E^b A^bmaj7

bet - ter. — And no mat - ter what the day is, 1,3. { with you here, } it's
2. { if you're here, }

23 E^b E^badd9 B^b E^b A^bmaj7 B^b/A^b

To Coda ϕ

bet - ter. 2. I'll stand by Oh, — the more — I

27 A^bmaj7 B^b/A^b E^b E^bmaj7 E^b E^bmaj7 A^bmaj7 B^b/A^b A^bmaj7 B^b/A^b

talk to you, — I fall — in love with

32 A^bmaj7 B^b/A^b A^bmaj7 B^b/A^b E^b E^badd9 B^b7

ev - 'ry - thing you do. — Oh. —

mp

Red.

36

E^b Ebadd9 E^b Ebadd9 E^b Ebadd9 E^b

See what I'm tryin' to

40

A^bmaj7 A^bmaj9 A^bmaj7 A^bmaj9 E^b Ebadd9 B^b7

D. % al Coda

See what I'm tryin' to

♠ Coda

44

B^b7 E^b Ebadd9 E^b Ebadd9 E^b Ebadd9

Our love has changed, it's not the same, —

Our love has changed, it's not the same, —

48

E^b Ebadd9 A^bmaj7 A^bmaj9 A^bmaj7 A^bmaj9 Ebadd9

and the on - ly way to say it, is say it, it's bet-ter.

and the on - ly way to say it, is say it, it's bet-ter.

Dm



Am



11

home.
smile.

Well I can't look at you— this morn - ing,
The se - cond that I feel— your safe hands

Em



Dm



14

I should prob - ly have a sign—
reach - ing out— for mine—

Am



Em



17

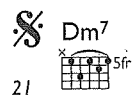
that says leave right now or quick - er, you've o - ver - stayed your time.—
I'll slip a - way and out of sight, you've o - ver - stayed your time.—

Dm



19

If I don't
If I don't



21

1. — be - lieve_ in_ love, — no-thing will last_ for_ me. — If I don't
 2.3. — be - lieve_ in_ love, — no-thing is good_ for_ me. — If I don't



23

— be - lieve_ in_ love, — no-thing is safe_ for_ me. — When I don't
 — be - lieve_ in_ love, — no-thing will last_ for_ me. — If I don't



25

— be - lieve_ in_ love, — you're too close_ to me, that's why_ you have
 — be - lieve_ in_ love, — no-thing is new_ for_ me, no-thing is warm

To Coda ◊

♠ Coda




38

Dm7  Em7  Am 

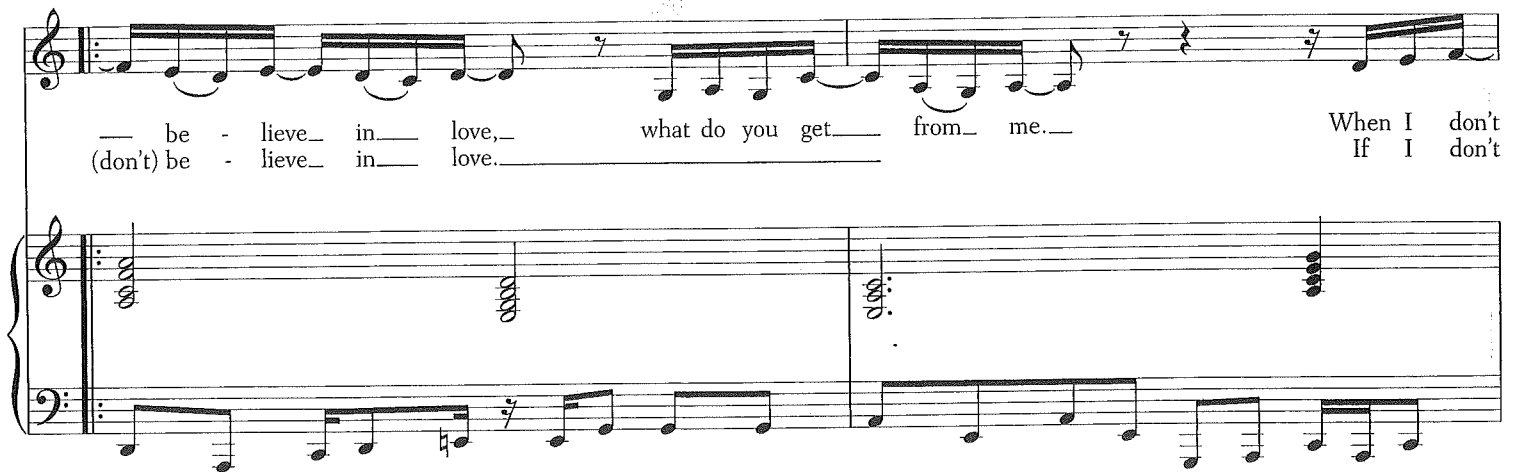
(warm) for me, and no-thing is real for me. If I don't






40

Dm7  Em7  Am 


— be - lieve in love, what do you get from me. When I don't
 (don't) be - lieve in love. If I don't



42

Dm7  Em7  Am 

— be - lieve in love, no-thing is real for me. If I don't
 — be - lieve in love. If I don't



44

Dm7 Em7 Am

— be - lieve_ in_ love, — you're get - ting too close_ to_ me, — that's why_ you have
 — be - lieve_ in_ love, — no - thing is left_ for_ me. — If I don't

1.

46

Dm7 Em7 Am

— to_ leave, that's why_ you have_ to_ leave. If I don't

2.

48

Dm7 Em7 A5

(don't) be - lieve_ in_ love, — you're too good_ for me.

50

THE FEAR

Words and Music by Lily Allen and Greg Kurstin

♩ = 135



p



5

1. I wan - na be rich and I want _____ lots of mon - ey, I don't care a - bout clev -
 2. Life's a - bout film _____ stars and less a - bout moth - ers, it's all a - bout fast



8

- er, I don't care a - bout fun - ny, I want loads of clothes _____ and f**k - loads of dia -
 cars and cuss - ing each oth - er, but it 'does - n't mat - ter 'cos I'm _____ pack - ing plas -



11

- monds, I heard peo - ple die _____ while they're try - ing to find _____ them. And I'll take my clothes
 - tic, and that's what makes my _____ life_ so f**k - ing fan - tas - tic. And I am a wea -

14

F/E^b B^b/D B^bm/D^b

— off and it will be shame - less, 'cos ev - 'ry - one knows — it's how — you get fam -
 - pon of mas - sive con - sump - tion, and it's not my fault, it's how I'm programmed to func -

17

F F/E^b B^b/D B^bm/D^b N.C.

- ous, } I'll look at The Sun — and I'll look — in The Mir - ror, I'm on the right track, — yeah, I'm on — to a win -
 - tion, }

21

F Dm¹¹ Am⁷ Am^{b6}

- ner. I don't know — what's right — and what's — real — an - y - more, —

f

Ped.

25

F Dm¹¹ Cm⁷/E^b

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





29

F  Dm¹¹  Am⁷  Am^{b6} 


And when do you think it will all be - come clear?







33

F  Dm¹¹  Cm⁷/E^b  To Coda 

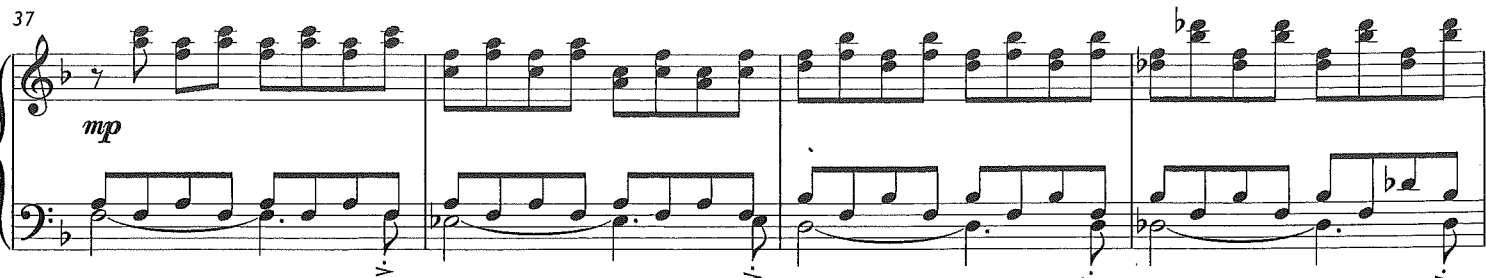
'Cos I'm be-ing tak - en ov - er by the fear.







37


F  F/E^b  B^b/D  B^bm/D^b 

mp



41

F  F/E^b  B^b/D  B^bm/D^b 



45 **F** **F/E^b** **B^b/D**

3. For - get a - bout guns and for - get am - mu - ni - tion, 'cos I'm kill - ing them all

48 **B^bm/D^b** **F** **F/E^b**

on my own lit - tle mis - sion, now I'm not a saint, but I'm not a sin -

51 **B^b/D** **B^bm/D^b** **D. % al Coda**

- ner, but ev - 'ry - thing's cool as long as I'm get - ting thin -

53 **F** **Dm7/A** **Am/E** **Am^b6/E**

Coda

57 **F** **Dm7/A** **E^b** **E^bmaj7** **Cm7/G** **E^b/G** **N.C.**

GREATEST DAY

Words and Music by Gary Barlow, Jason Orange, Howard Donald and Mark Owen

♩ = 108



mp



5

To-day this could be the great-est day of our lives,

f

cont. sim.



9

be-fore it all ends, be-fore we run out of time. Stay



13

— close to me, stay close to me. Watch the world

17

G^bma⁷ B^bm⁷ D^b E^bm⁷

— come a - live to - night, — stay — close to me.

21

D^b D^b/C D^b/F D^b/G^b

To - night this could — be — the great - est night of our — lives,

25

D^b D^b/C D^b/F D^b/G^b

let's make a new — start, the fu - ture is ours — to — find. Can you see —

29

E^bm⁷ B^bm⁷ A^b

— it? Can you see — it in my eyes? — Can you feel

33

$E^b m7$ $B^b m7$ A^b

— it now? Can you hold — it in your arms — to - night?

37

$G^b maj^9$ $B^b m7$ D^b $E^b m7$

Hold — on, hold — on... To -

41

$G^b maj^9$ $B^b m7$ D^b $E^b m7$

- night... Stay

45

G^b $B^b m7$ D^b $E^b m7$

— close to me, stay — close to me. Watch the world

49

G^bmaj7 B^bm7 D^b E^bm7

— come a - live to - night, — stay — close to me.

53

G^b B^bm7 D^b E^bm7

Hold your head high, arms o - pen wide, yeah — the world

57

G^bmaj7 B^bm7 D^b E^bm7

— starts to come a - live — when you stay close to — me.

61

D^b D^b/C D^b/F D^b/G^b

To - day this could — be — the great - est day — of our — lives,

65

D^b D^b/C D^b/F D^b/G^b

To-day this could be the great-est day of our lives...

70

$G^b\text{maj}7$ $B^b\text{m}7$ D^b $E^b\text{m}7$

Oh, and the world comes a - live, and the world comes a - live,

74

$G^b\text{maj}7$ $B^b\text{m}7$ D^b $E^b\text{m}7$

and the world comes a - live, oh, oh, oh. Stay

78

G^b $B^b\text{m}7$ D^b $E^b\text{m}7$

close to me, stay close to me. Watch the world

82

G^bmaj7 B^bm7 D^b E^bm7

— come a-live to - night, — stay — close to me. — Oh, —

86

G^bmaj7 B^bm7 D^b E^bm7

and the world — comes a - live, — and the world... watch the world

90

G^bmaj7 B^bm7 D^b E^bm7

— come a-live to - night, — stay — close to me, — oh. —

94

G^bmaj7 B^bm7 D^b E^bm7 G^b5

GOTTA BE SOMEBODY

Words by Chad Kroeger
 Music by Chad Kroeger, Ryan Peake and Joey Moi

♩ = 120



Musical notation for the first system, including vocal line with lyrics "(Ah, ah, ah, ah, ah," and piano accompaniment.



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



Musical notation for the third system, including vocal line with lyrics "1. This time I wonder what it feels like to find the one in" and piano accompaniment.



13

this life, the one we all dream of, but dreams just aren't enough. 2. So I'll be waiting for the



17

(2.) real thing, I'll know it by the feeling, the moment when we're
 3. To night out on the street, out in the moon light, and this just feels



21

meet ing, will play out like a scene straight off the silver
 too right, it's just like dé - ja vu, me stand - ing here with



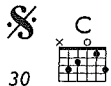
24

screen. So I'll be hold - in' my breath, right up till the end, un - til that mo - ment when
 you. So I'll be hold - in' my breath, could this be the end? Is it that mo - ment when



27

— I find the one that I'll spend for - ev - er with! ——— }
 — I find the one that I'll spend for - ev - er with? ——— } 'Cos



30

no - bo - dy wants to be the last one there, 'cos ev - ry - one wants to feel like some - one cares,



34

some-one to love_ with my life in their hands, there's got - ta be some - bo - dy for me like that. 'Cos



38

no - bo - dy wants to go it on their own, and ev - ry - one wants to know they're not a - lone, there's



58

it shows up, 'cos it could be the one, the one you're wait-ing on. 'Cos

make sure you're hold-ing on)



62

no-bo-dy wants to be the last one there, and ev-'ry-one wants to feel like some - one cares,



66

some-one to love_ with my life in their hands, there's got-ta be some - bo-dy for me. Oh,

N.C. **D.8 al Coda**

♠ Coda



70

HERO

Words and Music by Walter AfanasiEFF and Mariah Carey

$\text{♩} = 64$



Ah...

Con ped.



4

1. There's a he - ro if you look in - side_ your heart... You don't
 (2.) long road when you face the world a - lone... No - one



7

have to be_ a - fraid_ of what you are... There's an an - swer if you
 reach-es out_ a hand_ for you to hold... You can find love_ when you

10

B/E^b 4fr

Aadd9

reach in - to your soul, and the sor - row that you know will melt a - way.
 search with - in your - self, and the emp - ti - ness you felt will dis - ap - pear.

12

A^bsus⁴ 4fr

A^b 4fr

E^b 6fr

Gm/D 3fr

And then a he - ro comes a - long

14

Cm⁷ 3fr

E^b/B^b 6fr

A^b 4fr

E^b/G 3fr

with the strength to car - ry on, and you cast your fears a - side

16

Fm⁷

B^b9sus⁴

E^b 6fr

Gm/D 3fr

and you know you can sur - vive. So when you feel like hope is gone,

18 Cm7 Eb/Bb Abmaj9 Eb/G

look in - side you and be strong, and you'll fin - lly see the truth,

20 Fm7 Bb9sus4 Eb Gm/D Cm7 Ab9sus4 Ab

that a he - ro lies in you. 2. It's a

23 Eb Cb Gb/Bb Gb Db

Oh. Lord knows dreams are hard to fol - low,

26 Cb Gb/Bb Gb Db/F Ebm7 Db

but don't let an - y - one tear them a - way.

28

C^b **G^b/B^b** **G^b** **D^b** **C^b** **G^b/B^b**

Hold on, there will be to - mor - row, in time you'll find the

31

B^b7sus⁴ **B^b7** **F** **Am/E**

way. And then a he - ro comes a - long

33

Dm7 **F/C** **B^b** **F/A**

with the strength to car - ry on, and you cast your fears a - side

35

Gm7 **C⁹sus⁴** **C⁷** **F** **F/E**

and you know you can sur - vive. So when you feel like hope is gone,

37

Dm7 F/C F7 Bb F/A

look in - side you and be strong, and you'll fin - 'lly see the truth,

39

Gm7 C9sus4 C7 Bb F/A

that a he - ro lies in you.

rit. a tempo

41

Gm7add11 C9sus4 C7 F F/E

That a he - ro lies in you.

43

Dm7 Bb Csus4 C Fadd9

Ooh. That a he - ro lies in you.

I KISSED A GIRL

Words and Music by Katy Perry, Lukasz Gottwald, Max Martin and Cathy Dennis

$\text{♩} = 128$

N.C.



1. This was nev -
 2. No, I don't

(Drums)

f

gliss.

4

Bdim C Dm7 F5 C/E E5

-er the way I planned, not
 ev - en know your name, it does - n't mat - ter,

7

Aoct Bdim C Dm7

I got so brave, drink in hand lost
 you're my ex - per - i - men - tal game, just

10 **F5** **C/E** **E5** **Aoct** **Bdim** **C**

my dis - cre - tion. — It's not what I'm used to, —
 hum - an na - ture, — it's not what good girls do, —

13 **Dm7** **F5** **C/E** **E5** **Aoct**

— just wan - na try — you — on, — I'm cu - ri -
 not how they should be - have. — My head gets


16 **Bdim** **C** **Dm7** **F5** **C/E** **E5**


- ous for you, — caught my at - ten - tion. —
 so con - fused, — hard to o - bey. —


19 **A5** **Am7** **D5/A** **E5/A** **F5/A**


— } I kissed a girl — and I liked it, — the taste of her

22

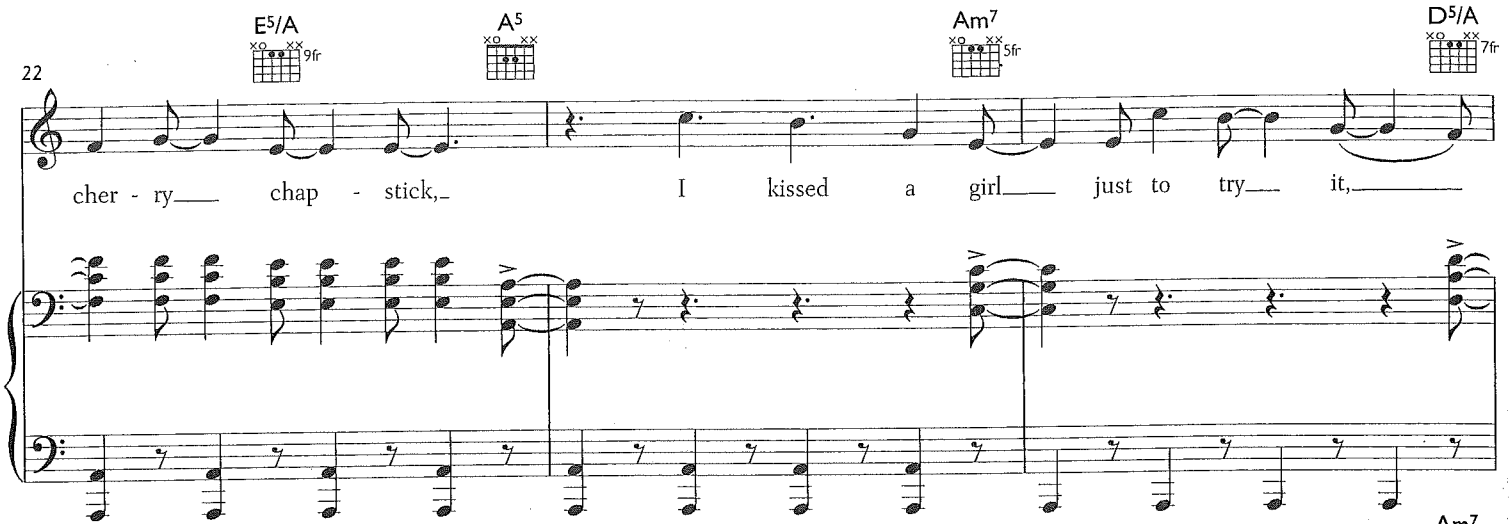
E⁵/A  9fr

A⁵ 


Am⁷  5fr


D⁵/A  7fr


cher - ry — chap - stick, — I kissed a girl — just to try — it, —





25

E⁵/A  9fr

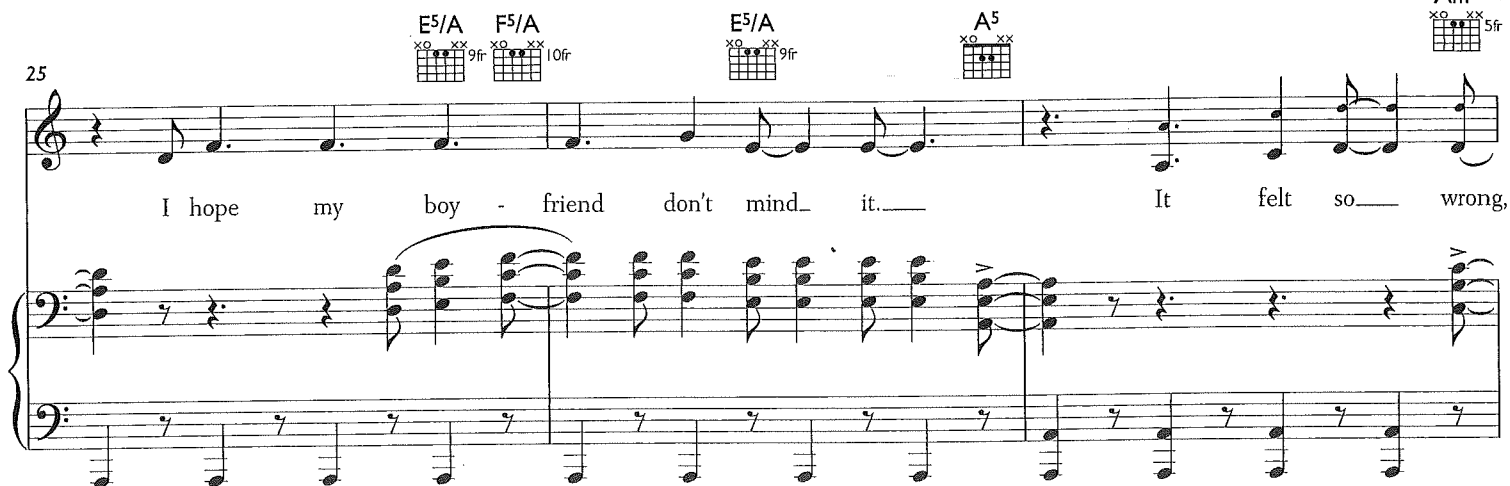
F⁵/A  10fr

E⁵/A  9fr


A⁵ 


Am⁷  5fr


I hope my boy - friend don't mind — it. — It felt so — wrong,





28

D⁵/A  7fr

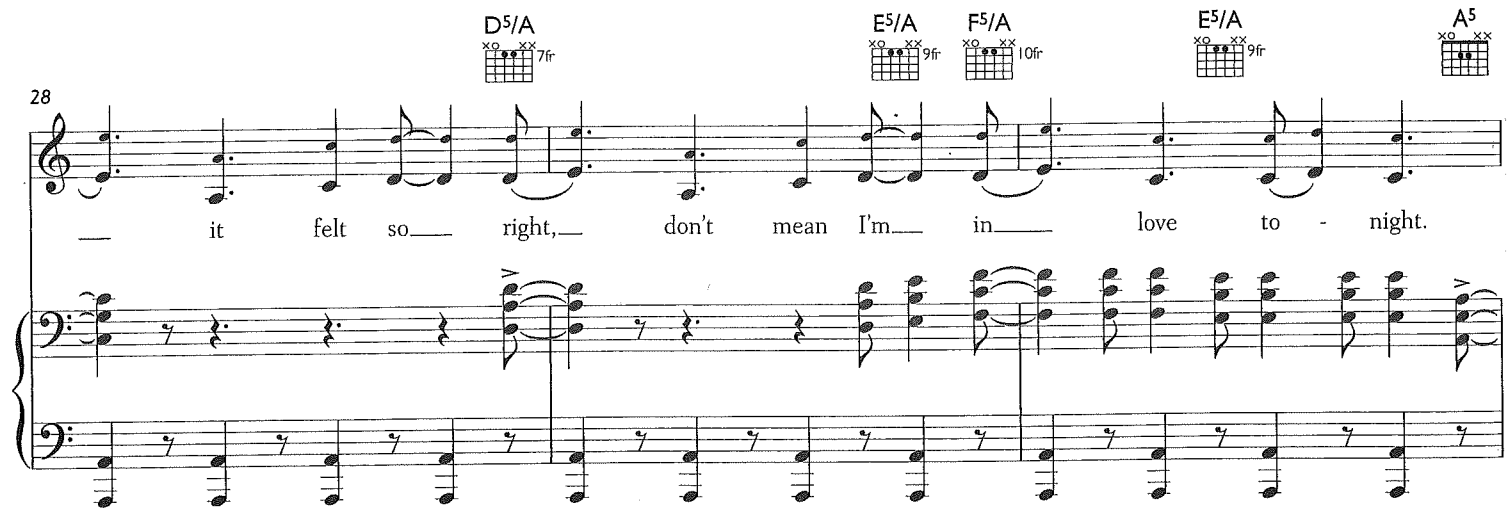
E⁵/A  9fr

F⁵/A  10fr


E⁵/A  9fr


A⁵ 


— it felt so — right, — don't mean I'm — in — love to - night.





31


Am⁷  5fr

D⁵/A  7fr

E⁵/A  9fr

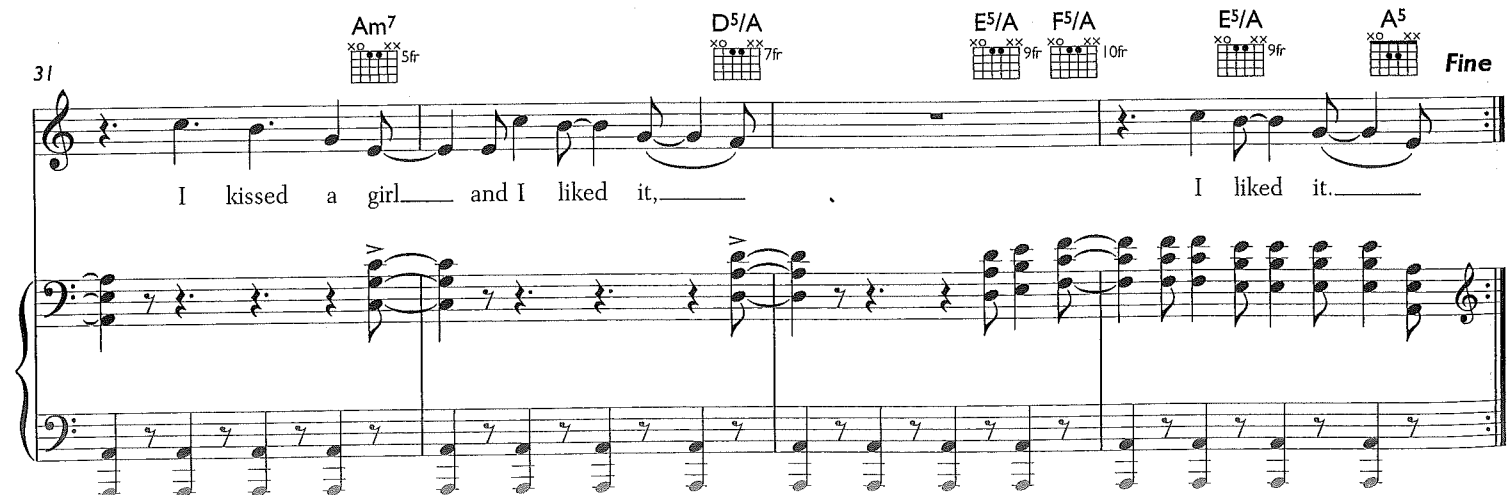
F⁵/A  10fr

E⁵/A  9fr

A⁵ 

Fine

I kissed a girl — and I liked it, — I liked it. —



35

F Em Am/C G/D

Us girls, we are so mag - i - cal, soft skin, red lips, so kiss - a - ble,

39

F Em Am/C

hard to re - sist, so touch - a - ble, too good to

42

G/D Dm

den - y it, ain't no big deal, it's in - no - cent.

45

D.º al Fine

(Ooo.)

I HATE THIS PART

Words and Music by Mich Hansen, Jonas Jeberg, Lucas Secon and Wayne Hector

$\text{♩} = 110$



mp

Ped. Ped. Ped. Ped.

5

Dsus⁴ Fadd⁹ C

1. We're dri - ving slow through the snow on Fifth Av - e - nue, and right now ra - di -
 2. Ev - 'ry - day, sev - en takes of the same old scene, seems we're bound by the

ped. cont. sim.

8

B^bsus² Dsus⁴ Fadd⁹

- o's all that we can hear. Now we ain't talked since we left, it's so ov - er - due,
 laws of the same rou - tine. Got - ta talk to you now 'fore we go to sleep,

11

C B^bsus²

it's cold out - side, but be - tween us it's worse in here. }
 but will we sleep once I tell you what's hurt - ing me? }
 The world_

13

Dsus⁴ F^{6/9} C C/B^b

— slows down,— but my heart,— beats fast— right now.. I know

17

Dsus⁴ F^{6/9} C C/B^b

— this is— the part— where the— end starts.

21

Dsus⁴ Fadd⁹ C C/B^b B^b

I can't take it an - y long - er, thought that we were strong - er, all we do is lin - ger, slip-ping through our

25

Dsus⁴ Fadd⁹ C C/B^b B^b

fin - gers. I don't wan - na try now, all that's left good - bye to find a way that I can tell you.

29

Dsus⁴ Fadd⁹ C B^bsus²

I hate this part right here, I hate this part right here,

33

Dsus⁴ Fadd⁹ C B^bsus²

I just can't take your tears, I hate this part right here. 2° I

37

Dm C B^b F⁶ C(add⁴)/E

know you'll ask me to hold on and carry on like no-thing's wrong, but

41

Dm C B^b F⁶ C(add⁴)/E

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

45

Dm C B^b

I can't take it a - ny long - er, thought that we were strong - er, all we do is

48

F⁶ C(add4)/E Dm C

ling - er, slip - ping through my fin - gers. I don't wan - na try now, all that's left good -

51

B^b F⁶ C(add4)/E Dsus⁴

- bye to find a way that I can tell you... That I got - ta do it, —

54

Fadd9 C B^b sus²

— I got - ta do it, — I got - ta do it, — I hate — this —

57

Dsus⁴ Fadd⁹ C

part. I got - ta do it, I got - ta do it, I got - ta do it...

60

B^bmaj⁷ Dsus⁴ Fadd⁹

Oh... I hate this part right here,

63

C B^bsus² Dsus⁴

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

66

Fadd⁹ C rit. B^bsus²

take these tears, I hate this part right here.

IF I WERE A BOY.

Words and Music by Toby Gad and Britney Carlson

Original key E^b minor

♩ = 91



1. If I were a boy, _____
 (2.) (boy,) _____

ev - en just for a day. _____
 I would turn off my phone, _____

4

I'd roll out of bed in the morn-ing, and throw on what I want-ed and go...
 tell every one it's bro-ken so they think that I was sleep-ing a-lone.

7

Drink beer with the guys, _____
 I'd put my-self first, _____

10

G D Em⁷ Cadd⁹ G D/F#

and chase af - ter girls. — I'd kick
and make the rules as I go. — 'Cause I

13

Em⁷ Cadd⁹ G D Em⁷ Cadd⁹

it with who I want-ed, and I'd ne - ver get con-fro-n-ted for it, — 'cause they stick up for — me. —
know that she'd be faith-ful, wait-ing for me — to come — home, — to come — home.

16

G D Em⁷ C G D Em⁷ C

If I were a boy, — I think I could un-der-stand —

mf

20

G D Em7 C G D

how it feels to love a girl, I swear I'd be a bet - ter man.
 *. feels to love a girl... some-day, you wish you were a bet - ter man.

23

Em7 C G D/F# Em7 C

I'd lis - ten to her,
 You don't lis - ten to her,

26

G D Em7 C G D

'cause I know how it hurts,
 you don't care how it hurts.

When you
 Un - til you

I.

29

Em7 C G D To Coda Csus2

lose the one you want-ed, 'cause he's ta - ken you for grant-ed. And ev - 'ry - thing you had got des - troyed.
 lose the one you want-ed, 'cause you've ta - ken her for grant-ed. And

2.

32

N.C. Csus2 G/B

— 2. If I were a boy, ev - 'ry - thing you had got des - troyed...

35

Am7 C G6 D Am7 C


It's a lit - tle too late — for — you — ' to come — back. Say it's just a mis - take, —


38


Em7 D Am7 C Em7 D


think I'd for-give you like that? — If you thought I would wait — for — you, you got it

41

Csus2  3fr

D7(add4)/C 


Em7 

Csus2  3fr

wrong. _____ But you're just a boy. _____


P


44


G 

D  xx0

Em7 

Csus2  3fr

G 


D/F# 

D. al Coda

You don't un - der - stand. _____ Yeah you don't un - der - stand, _____ oh. _____ How it

♠ Coda


47


Cadd9 


N.C.


ev - 'ry - thing you had got des - troyed. _____

49

Em7 

Csus2  3fr

G 

D  xx0

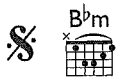
But you're just a boy. _____

P

JAMES BOND

Words and Music by Roy Stride

♩ = 96



(Sing on ♯ only)

(Spoken 2° only): "007; Britain's finest secret agent, licensed to kill. Mixing

(Small notes tacet on 1° only)

(Do not repeat section on ♯)



5




business with girls and thrills."



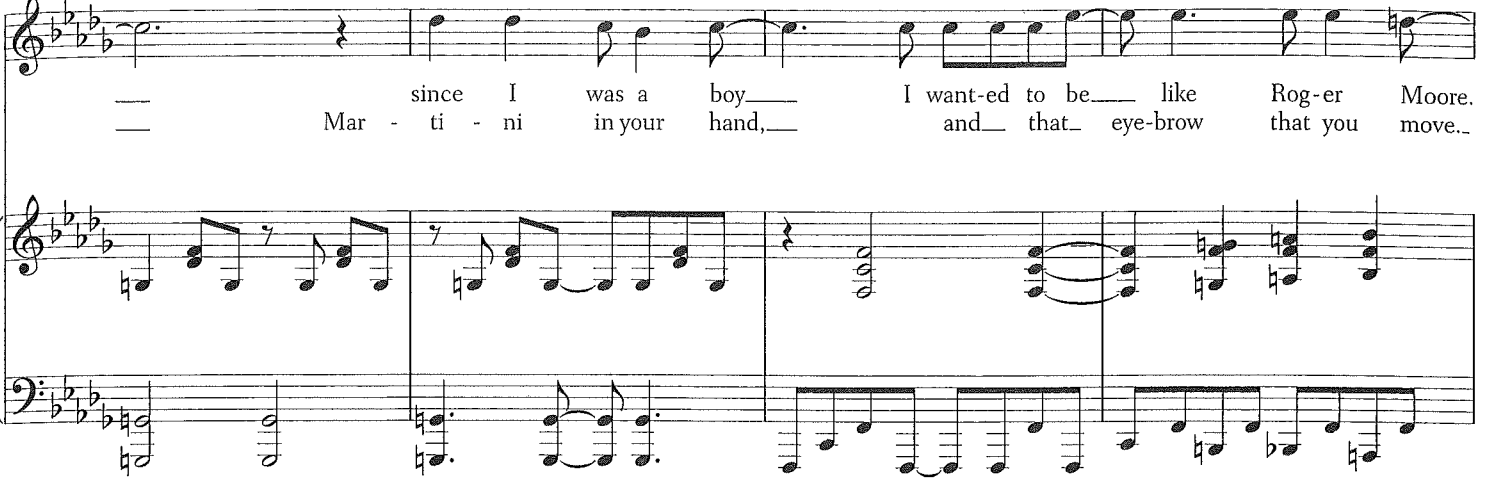
9

1. I've seen you on the screen, it's you that I ad - ore
 2. Hel - lo Mis - ter Bond, I've been ex - pect - ing you,


13

B^bm/G  F5  F 

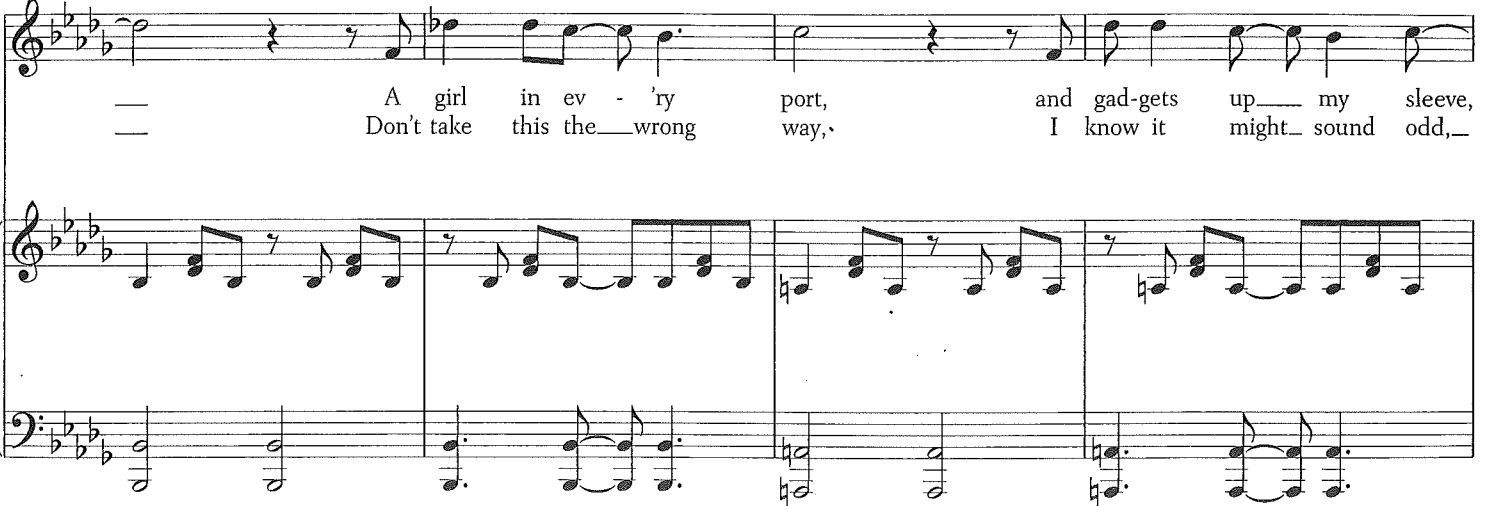
— since I was a boy — I want-ed to be — like Rog-er Moore.
 — Mar - ti - ni in your hand, — and — that — eye-brow that you move..





17

B^bm  Aug 

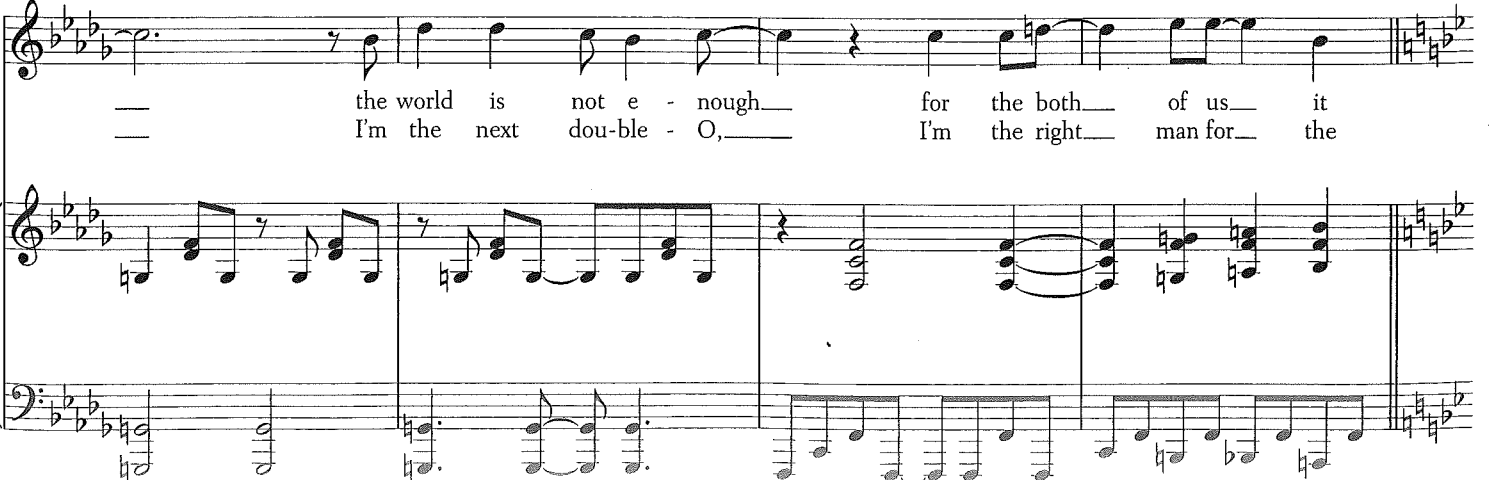
— A girl in ev - 'ry port, and gad-gets up — my sleeve,
 — Don't take this the — wrong way, I know it might — sound odd, —



21

B^bm/G  F5  F 

— the world is not e - nough — for the both — of us — it
 — I'm the next dou-ble - O, — I'm the right — man for — the



25

B \flat **F/A** **E \flat** 3fr

seems. } So I wish I was James Bond, just for the day, —
job. }

30

F

kis - sing all the girls, — blow the bad guys a - way,

33

B \flat **F/A**

— and I wish I was James Bond just for the day,

37

E \flat 3fr **F** **To Coda** \oplus **D.%**

(Repeat on %% only)

— kis - sing all the girls, — blow the bad guys a - way.

41

E^b **Gm** **F**

I've a lic - ense, I've a lic - ense, I've a lic - ense to thrill,

(Play small notes 2°)

cont. sim.

45

E^b **Gm** **I. F** **2. F**

I've a lic - ense, I've a lic - ense, I've a lic - ense to kill. — Oh, — I

50

B^b **F/A** **E^b**

want-ed to be you, I want-ed to be you, I want - ed to

55

I. F/A F F/A *D. 8% al Coda*

be some - one else. I

59

Coda B \flat

bad Oh, and Rog - er and Sean and
guys a - way.

62

F/A E \flat 3fr

Tim - my, and George, and Dan - iel, and Pi - erce, and

66

F F/A

may - be one day me.

LOVE LOVE LOVE

Words and Music by Eg White and James Blunt

♩ = 85

C#m A/C# B7sus4 B7 C#m A/C# B7sus4 B7

p

5 C#m A/C# B7sus4 B7 C#m A/C#

1. I'm not look - ing for us and nei - ther should you. Ab - so - lute - ly gor - geous,
 2. I will wrap my bo - dy in oth - er wom - en's arms, make love in a hur - ry,

8 B7sus4 B7 A E6/G#

then no - thing I say is true. You won't find your - self
 feel bet - ter than I am, hope you find your - self



10

in these guil - ty eyes.
in some - one el - ses eyes.

F#m7add11



Asus2



G#mb6



12

'Cos I love an - y - bo - dy who's fool e-nough to be - lieve,

mf

F#m7add11



Asus2



B



14

and you're just one of ma - ny who broke their heart on me,

C#m7



B6/7



F#A#



E/G#



F#m/A



16

and so I say I don't love_ you, though it kills me. It's a

19

G#m/B B6/7 F#m|| C#m

lie that sets you free. Love, love, love, I can't take your

f

22

F#m|| Amaj7 B6 C#m7 B6/7

love, love, love. And so I say I don't love.

25

I.

F#/A# E/G# F#m/A G#m/B B6/7

you, though it kills me. It's a lie that sets you free.

p

28

C#m A/C# B7sus4 B7

2.

F#m/A G#m/B F#m/A

you.

F#m7add11



Asus2



G#m6



F#m7add11



31

(Love, love, love, love, love,

'Cos I love an - y - bo - dy who's fool e - nough to be - lieve, and you're just one of ma - ny who

Asus2



B



C#m7



B6/7



F#/A#



E/G#



34

love, love, love, love,

broke their heart on me, and so I say I don't love you, though it kills me.

F#m/A



G#m/B



B6/7



37

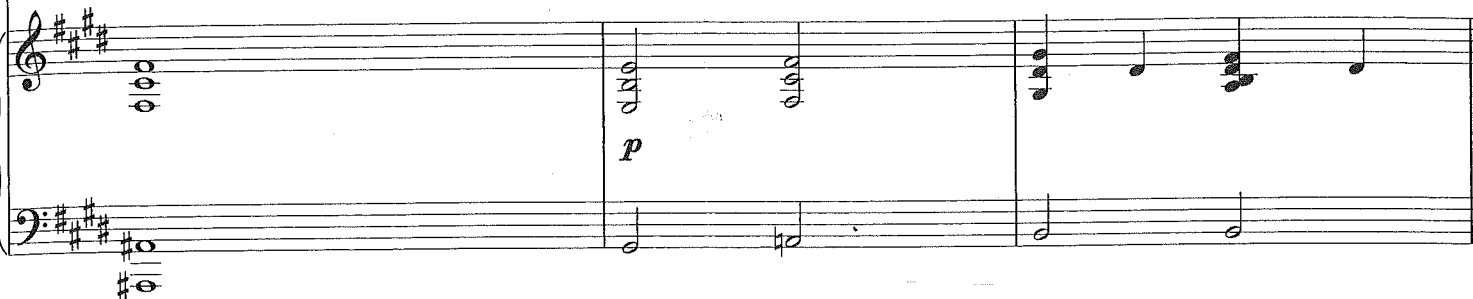
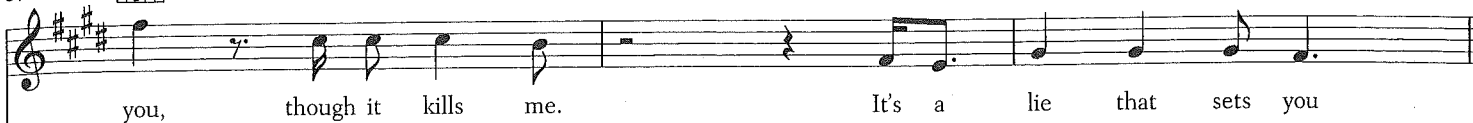
a lie.)

'Cos it's a lie.

2.



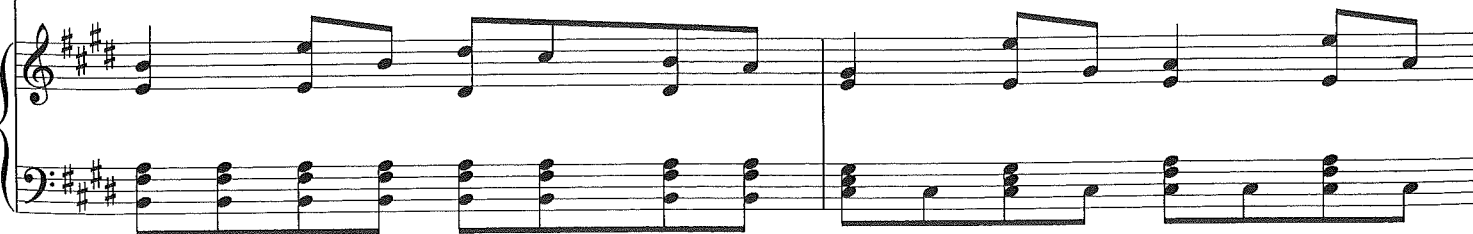
39



42



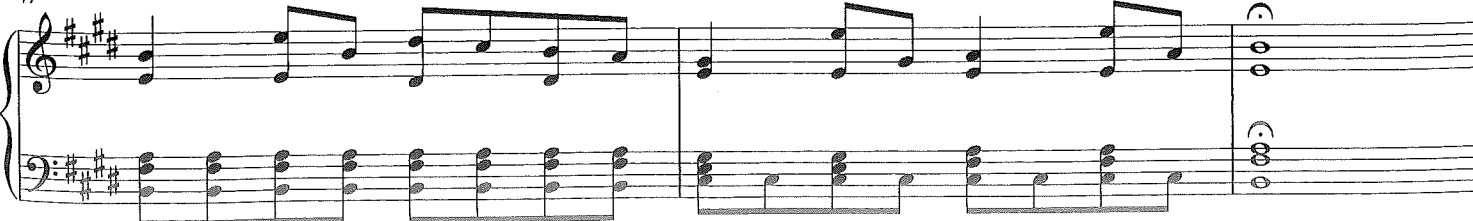
45



rit. .



47



L.E.S. ARTISTES

Words and Music by Santi White and John Hill

♩ = 120

N.C.

5

F#5 9fr

E5 7fr

F#5 9fr

1. What I'm search-ing for_____ to tell it straight, I'm try'n' to build a wall.
 2. What am I here for,_____ I left my home_____ to dis - ap - pear is all.

2° RH only until *

8

E5 7fr

F#5 9fr

E5 7fr

— — — — — Walk - ing here by my - self_____ down av - e - nues_____
 — — — — — I'm here for my - self,_____ not to know you,_____


11


F#5 9fr


E5 7fr


— that reek of time to kill._____
 — I don't need no - one else._____

13

F#5  9fr


E5  7fr


F#5  9fr




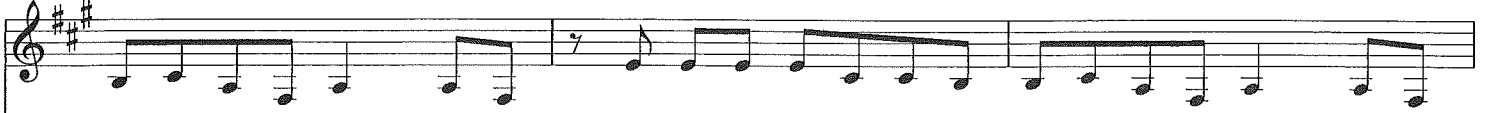
If you see me keep go - ing, be a pass by wa - ver. Build me up, bring me down, just
 Fit in so good the hope is that you can - not see me lat - er. You don't know me, I am an

16

E5  7fr


F#5  9fr


E5  7fr




leave me out, you name drop - per. Stop try'n' to catch my eye, I see you good, you forced fak - er.
 in - tro - vert, an ex - ca - va - tor. I'm duck - in' out for now, a face in dod - gy el - e - va - tors.

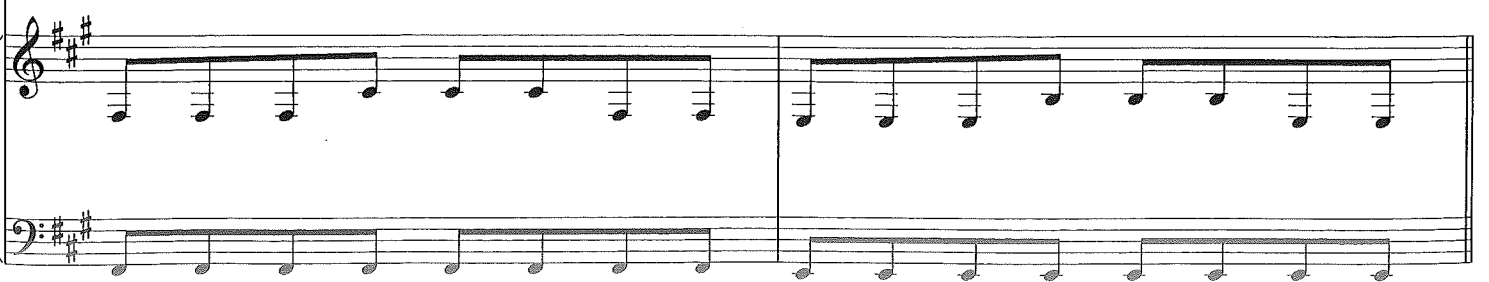
19

F#5  9fr

E5  7fr



Just make it eas - y, you're my en - e - my, you fast talk - er.
 Creep up and sud - den - ly I found my - self an in - no - va - tor. }



21 **Aadd9** **E6** **F#**

I can say I hope— it will be worth— what I give up— (Ha, ah.)—

25 **Aadd9** **E6** **F#m** **C#m** 4fr





If I could stand up mean— for the things— that I be - lieve— (Ha, ah.)—

29 **Aadd9** **E6** **F#m**

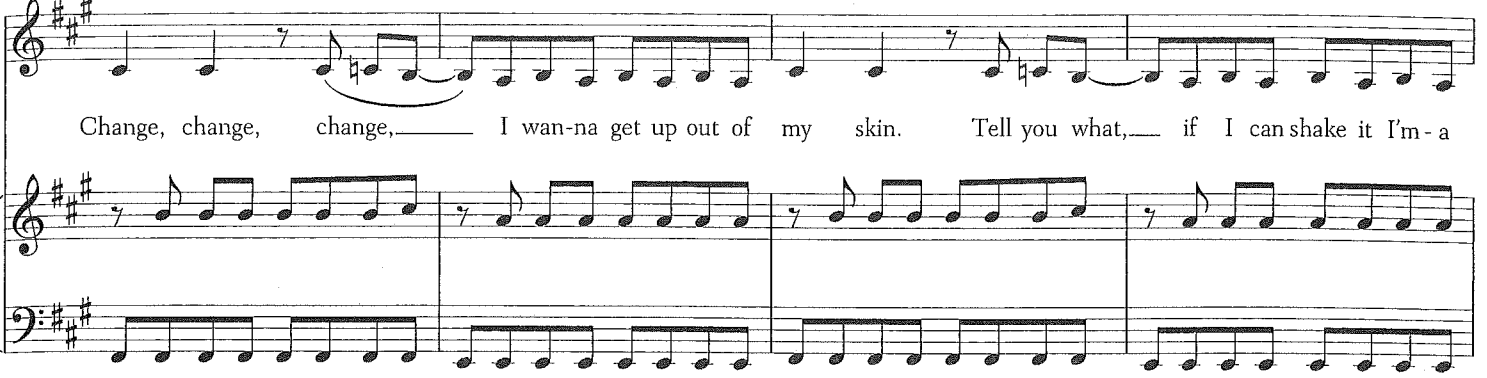
I can say I hope— it will be worth— what I give up— (Ha, ah.)—

33 **Aadd9** **E6** **F#m** **C#m** 4fr **To Coda** ◊

If I could stand up mean— for the things— that I be - lieve—

37    

Change, change, change, I wan-na get up out of my skin. Tell you what, if I can shake it I'm-a



41   N.C. **D. % al Coda**

make this some-thing worth dream-ing of.







♠ Coda


45   

I can say I hope it will be worth what I give up. (Ha, ah.)



49     *Play ad lib. to fade*

If I could stand up mean for the things that I be-lieve. (Ha, ah.)



THE MAN WHO CAN'T BE MOVED

Words and Music by Daniel O'Donoghue, Mark Sheehan, Andrew Frampton and Stephen Kipner

$\text{♩} = 100$



1. Go-



5

- ing back to the cor-ner where I first saw you, gon-na camp— in my sleep-ing bag,— I'm
 (2.) to hand me— mo-ney, they don't un-der-stand, I'm not— broke, I'm— just a
 3. Po-lice-man says,— "Son you— can't stay here." I said, "There's some-one I'm wait-ing for— if



8

not gon-na move. Got some words on card-board, got your pic-ture in my— hand, say-
 bro-ken hear-ted man. I know it— makes no sense, but what else— can I— do?
 it's a day, a month, a year." Got-ta stand my ground even if it— rains— or— snows, if

11

E^b6 **E^bmaj7** **I.** **E^b6** **E^bmaj7** **2.3.** **E^b6/9**

- ing, "If you see this girl, can you tell her where I am?" 2. Some try
 How can I move on when I'm (2.) (I'm) still in love with you?
 she changes her mind, this is the (3.) first place she will go. } 'Cause if

14

B^b **F** **Cm¹¹**

one day you wake up and find that you're missing me and your heart starts to wonder where on this

17

E^bmaj9 **B^b** **F**

earth I could be, thinking maybe you'll come back here to the place that we'd meet, and you'll

20

Cm¹¹ E^bmaj⁹ B^b

see me wait - ing for_ you on our cor - ner of the street. So I'm not_ mo - ving_

23

F Cm⁷ I. E^bbadd⁹

I'm not_ mo - ving, yeah_

26

B^b B^b/A E^b6 E^bmaj⁷ E^b6 E^bmaj⁷

2.3.

E^b B^b F Cm⁷ To Coda ◊

30

(yeah.) I'm not_ mo - ving_ I'm not_ mo - ving, yeah_

34

E^badd9 **Gm7** **E^bmaj⁹**

Peo-ple talk a - bout the guy who's wait - ing on a
 There are no holes in his shoes but a big hole in his

37

F^{6/9} **Cm7** **Cm7**

girl, world, oh. hmm. (hmm.) Well may-

40

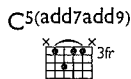
E^bmaj7 **F5** **E^bmaj7**

- be I'll get fa - mous as the man who can't be moved, and may - be you won't mean to, but you'll see



43

— me on the news and you'll come run-ning to the cor-ner, 'cause you know it's just for



46

D.º al Coda

— you. I'm the man who can't be moved. I'm the man who can't be moved. 'Cause if

Ped. Ped. Ped. Ped.

♠ Coda



50

(yeah.) Go - ing back to the cor - ner where



52

I first saw you, I gon - na camp in my sleep - ing bag, I'm not gon - na move.

THE PROMISE

Words and Music by Miranda Cooper, Brian Higgins, Jason Resch, Kieran Jones,
Nick Coler, Carla Maria Williams and Timothy Powell

$\text{♩} = 88$



One, two, three, four!



3

1. Ev - 'ry-thing he does bet - ter than an - y-thing or - din - a - ry,

5

ev - 'ry-thing he wants_ he gets_ 'cos ev - 'ry - thing he does is kind of ne-ces - sa - ry.

7

I be-lieve in love, tell me can an - y - thing last for - ev - er? If

9

life can live up to love then a hand on my heart, I'm ne-ver say-ing ne - ver. 'Cause

Bm7



11

you're gon-na make me, make me love you, no-thing at all, no - thing that I do, the

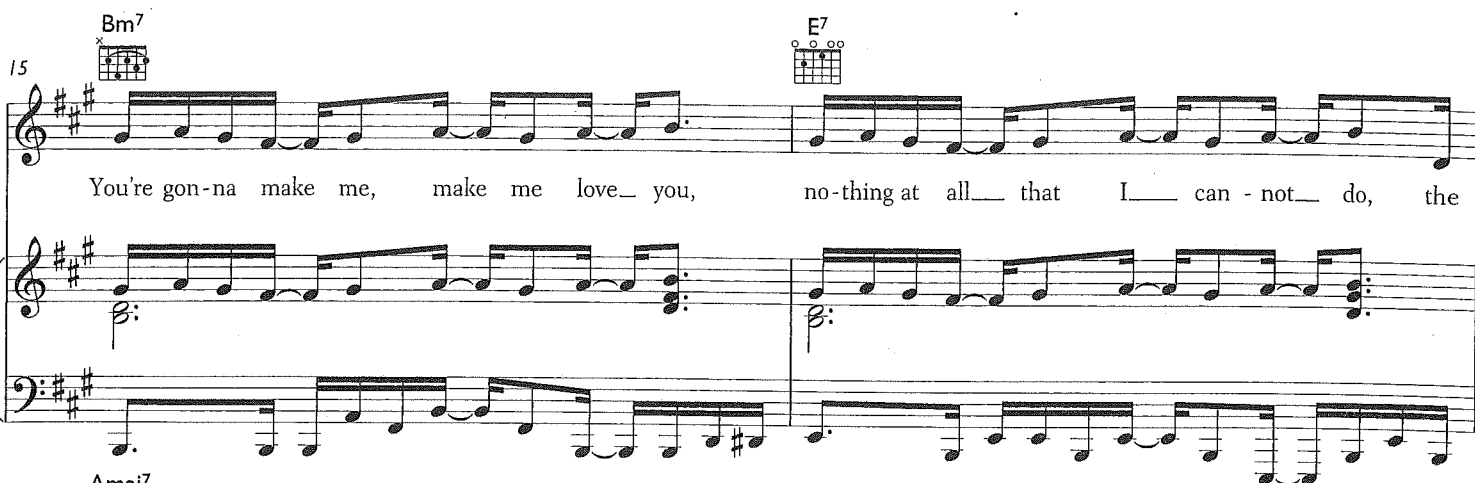
Ama7


13

pro-mise I made, pro-mise I made is start-ing to fade, start-ing to fade, babe.

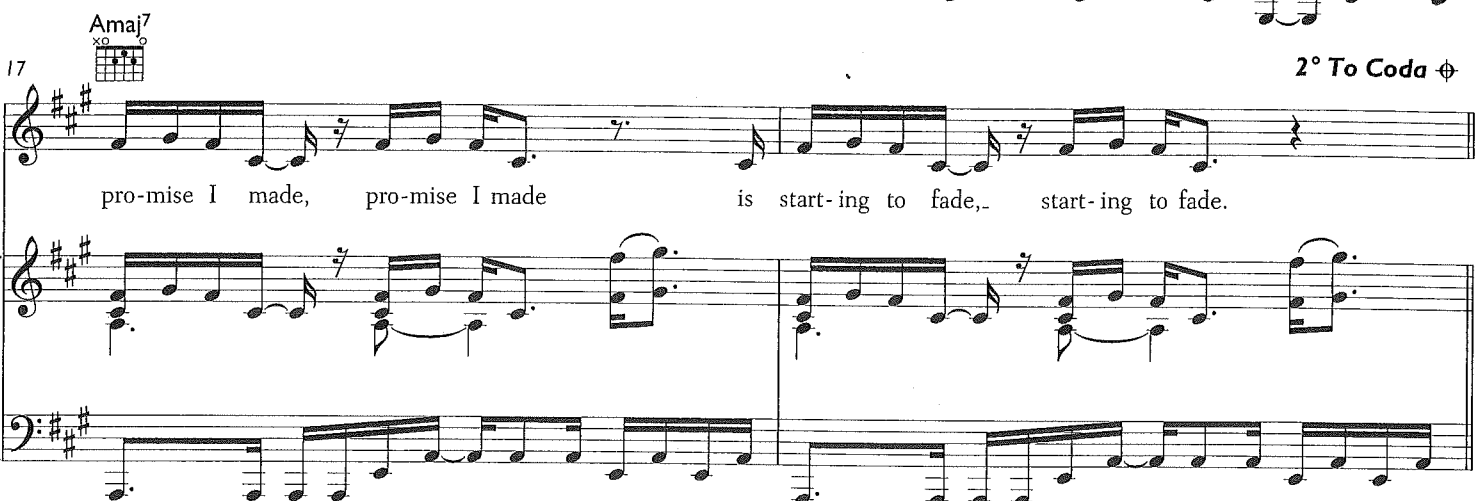
15  




You're gon-na make me, make me love_ you, no-thing at all_ that I_ can - not_ do, the



17  2° To Coda \oplus

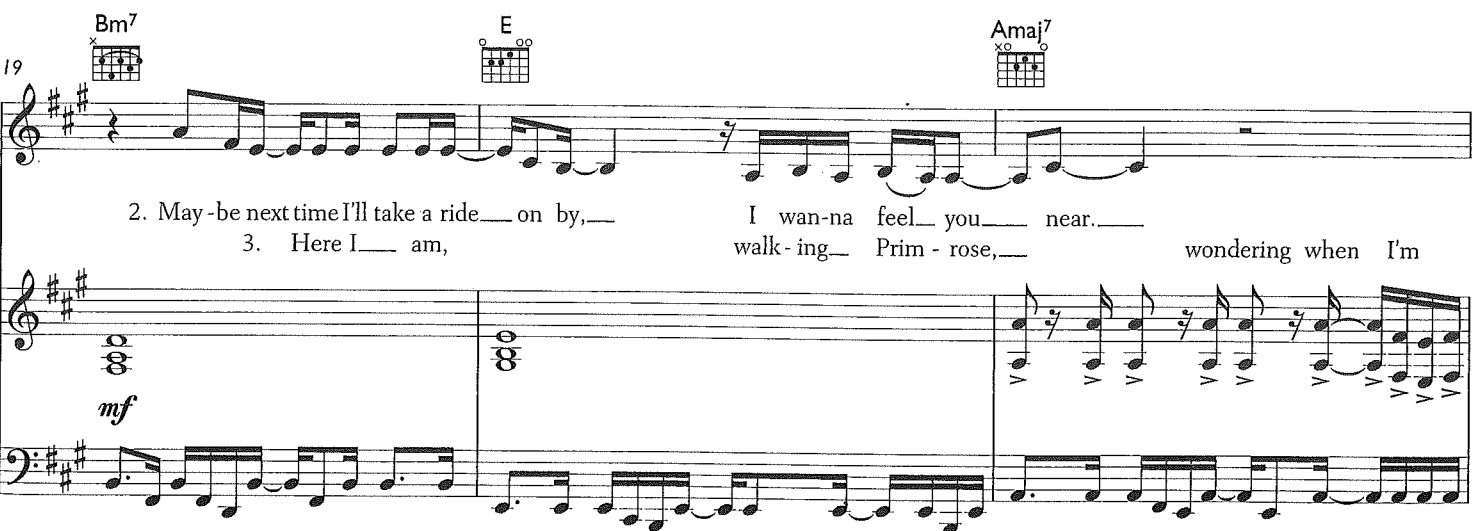
pro-mise I made, pro-mise I made is start-ing to fade, start-ing to fade.




19   

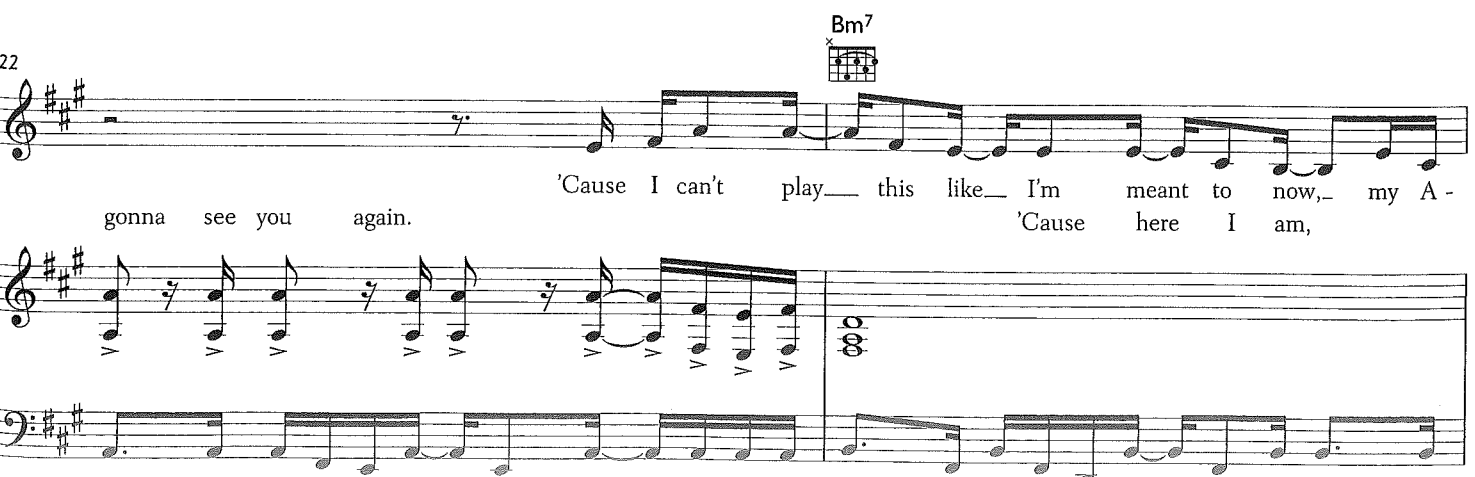
2. May-be next time I'll take a ride_ on by, I wan-na feel_ you_ near._
3. Here I_ am, walk - ing_ Prim - rose, wondering when I'm

mf



22 

gonna see you again. 'Cause I can't play_ this like_ I'm meant to now, my A -
'Cause here I am,






24

E  F#m 



- lad-din's lamp_ is down and I got a fear, oh ba - by right here.
walk - ing Prim - rose, wondering when I'm gon - na see you again. I've got my

27

A  Em7  A 

Giv-ing up just look - ing in - to win - dows, yeah.
hands all ready to touch your soul, I'm gonna get the energy to wire me close to

29

D  Dm 

I've had e-nough of wish - ing I've_ found you, ba - by don't_ you know,
you, got my eyes on the prize I see, are you watching me baby? 'Cause my



31

A  Em⁷  A⁷ 

I've had as much as I can take of fall ing, yeah, heart is turning to so - lid gold, yet my head is saying honey, too good to be true,

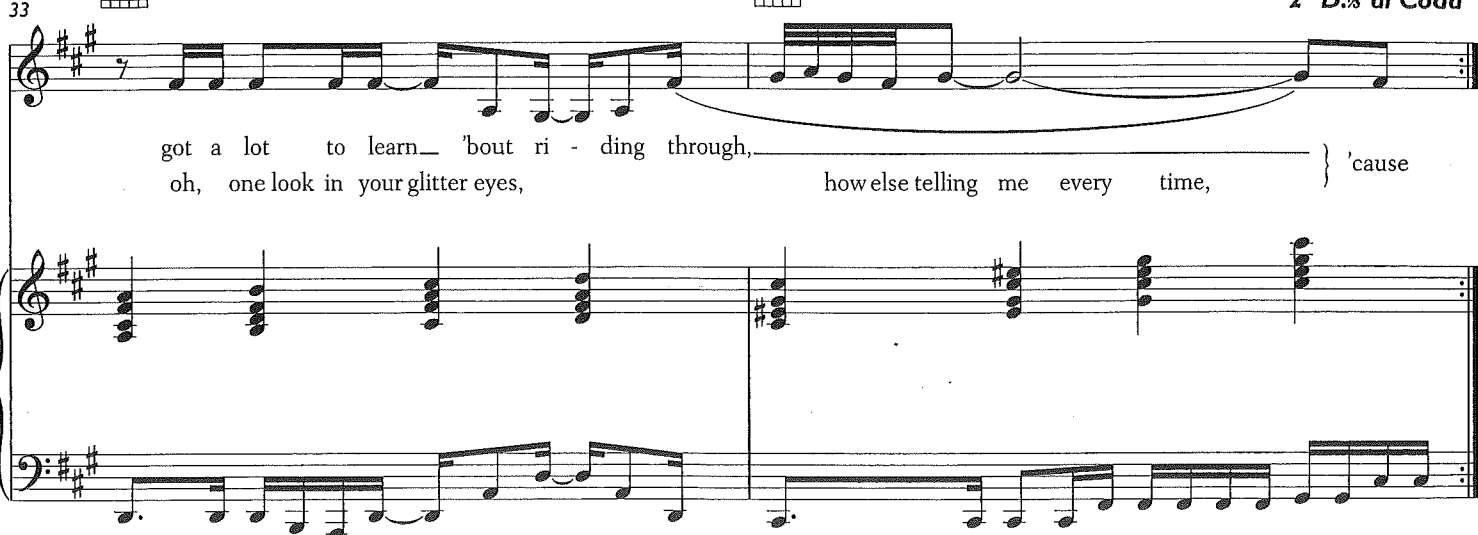


33

Dmaj⁷  C#  4fr

got a lot to learn 'bout ri - ding through, oh, one look in your glitter eyes, howelse telling me every time, } 'cause

2° D. al Coda



♠ Coda

35

Bm⁷ 

May-be it's not that hard to know you, may-be we'll make it up and go,



Amaj7
x02220

37

may-be we'll work things out, there's on - ly one way up and one way down. I know.

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and quarter notes, including rests and slurs. The lyrics are written below the notes. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of two sharps. It consists of block chords in the right hand and a simple bass line in the left hand, with a long slur spanning across the two measures.

Bm7
x24432

E
022100

39

If you wan-na con - vince me start a - gain, if you wan-na be with me in my

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It features a melodic line with eighth and quarter notes, including rests and slurs. The lyrics are written below the notes. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of two sharps. It consists of block chords in the right hand and a simple bass line in the left hand.

Amaj7
x02220

41

arms... 'Cause

Drum break

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It features a melodic line with eighth and quarter notes, including rests and slurs. The lyrics are written below the notes. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of two sharps. It features a drum break in the right hand, indicated by 'x' marks on the notes, and a simple bass line in the left hand.

43 **Cm7**  3fr

you're gon-na make me, make me love_ you, no-thing at all, no - thing that I_ do. (The)



45 **Bbmaj7** 

pro-mise I made, pro-mise I made is start-ing to fade, start-ing to fade, babe,___



47 **Cm7**  3fr **F7** 

you're gon-na make me, make me love_ you, no-thing at all_ that I_ can - not_ do. (The)



49 **Bbmaj7** 

pro-mise I made, pro-mise I made is start-ing to fade, start-ing to fade. Babe!___



RAIN ON YOUR PARADE

Words and Music by Duffy and Stephen Booker

♩ = 142

N.C.



B7add11



First system of musical notation. It features a piano part with treble and bass staves. The piano part starts with a piano (*p*) dynamic and transitions to forte (*f*). The guitar part is shown above the piano staff with a treble clef and a key signature of one sharp (F#). It includes a 'N.C.' (No Chords) instruction and two chord diagrams: Em and B7add11. The tempo is marked as ♩ = 142.



Second system of musical notation. It includes a vocal line and a piano accompaniment. The vocal line begins at measure 6 and contains the lyrics "1. I wish you well,". The piano part continues with treble and bass staves, showing a dynamic shift from piano (*p*) to forte (*f*). The guitar part is indicated by chord diagrams for A5 and Em.



Third system of musical notation. It includes a vocal line and a piano accompaniment. The vocal line contains the lyrics "I hope you sur- vive,—" and "I hope you live—". The piano part continues with treble and bass staves, starting with a piano (*p*) dynamic and a forte (*f*) dynamic. The guitar part is indicated by a chord diagram for E5.

14

— on, ba - by, — so I can watch you cry. — 'Cos I know

18

B7sus4

Em/B

A5

— in time you'll see — what — you did — to me — and you'll come run - ning back. —

21

Bsus4

Am9

Am9b6



— I'm gon - na rain on your —

24

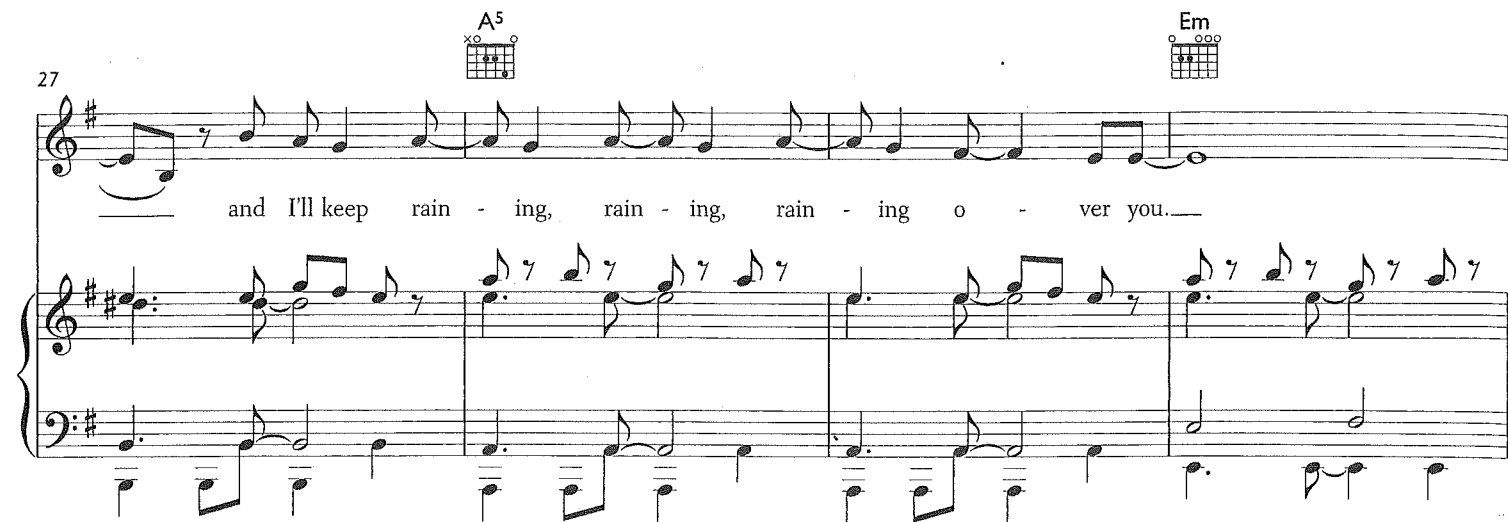
Em



b7add11

— par - ade, — no, I won't take it a - gain, —

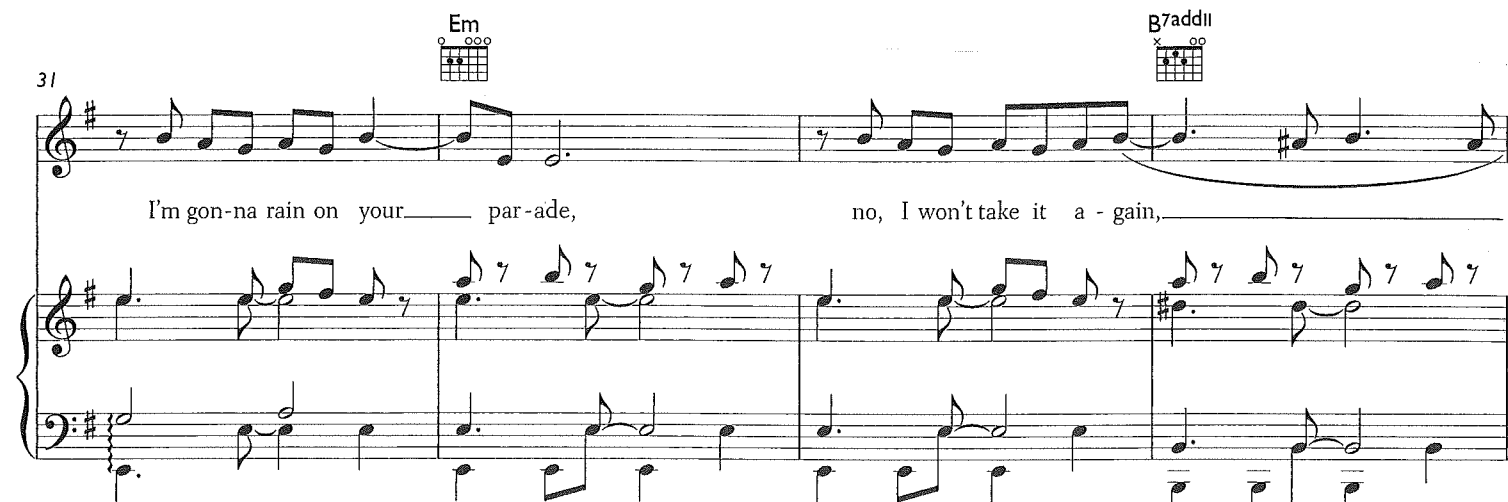
27  

and I'll keep rain - ing, rain - ing, rain - ing o - ver you.



31  


I'm gon-na rain on your par-ade, no, I won't take it a - gain,



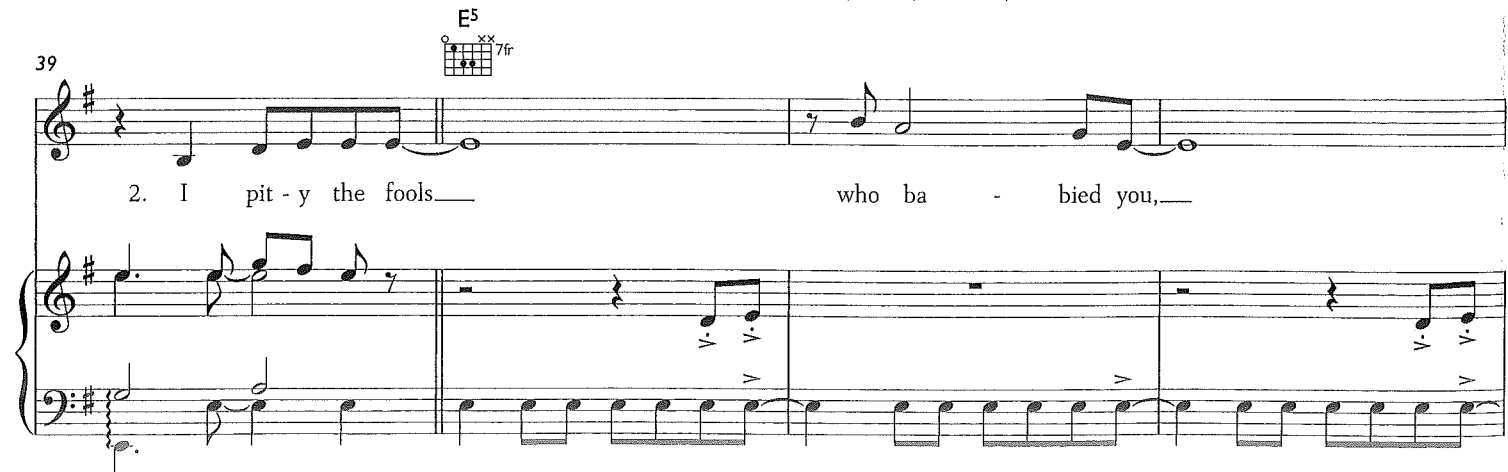
35   **To Coda** 

and I'll keep rain - ing, rain - ing, rain - ing o - ver you.



39 

2. I pit - y the fools who ba - bled you,



43

E5/7
x x 0 0 7fr

'cos I know some day now they'll see your col-ours too.

47

E5
o x x x 7fr

— And if you see a smile, — both sides — my face,

50

— no, I'm do - ing good — now —

53

D.º al Coda

— since you've been e - rased. — 'Cos I know

♠ Coda



56

Musical notation for measures 56-59, including piano and guitar parts.



60

Musical notation for measures 60-64, including piano and guitar parts. Includes the vocal line with the text "Ooo!" and a piano dynamic marking *p*.



65

Musical notation for measures 65-68, including piano and guitar parts. Includes the vocal line with the lyrics "(I'm gon-na rain_ on, I'm gon-na rain_ on," and a mezzo-forte dynamic marking *mf*.




69

Musical notation for measures 69-72, including piano and guitar parts. Includes the vocal line with the lyrics "I'm gon-na rain_ on...)" and "I'm_ gon-na rain on your_".

73

Em



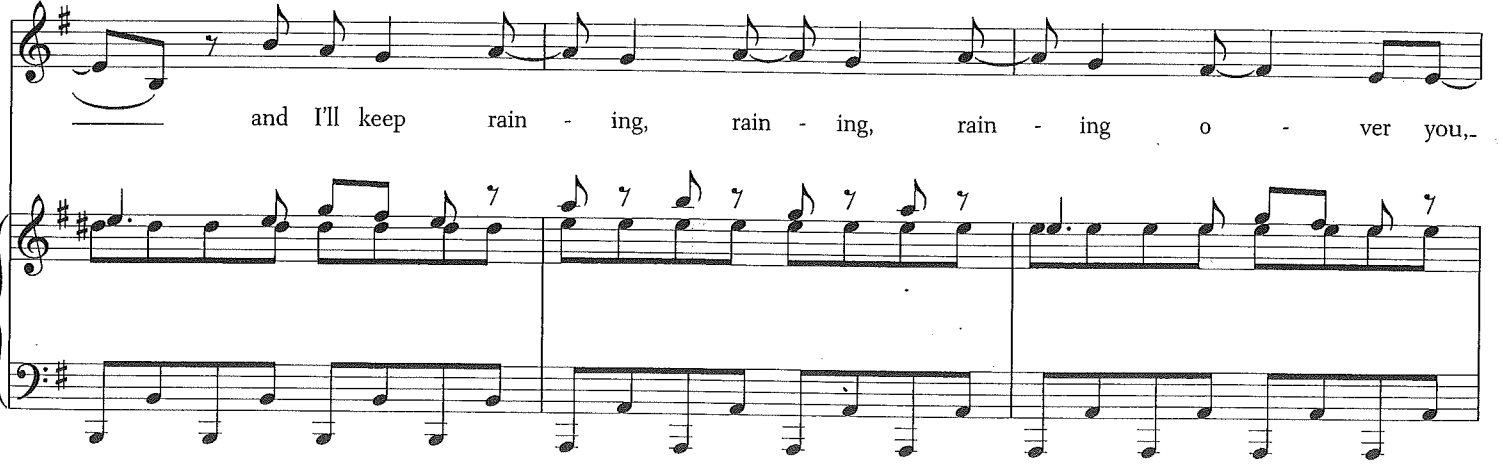
B7add11




— par - ade, no, I won't take it a - gain,

76

A5


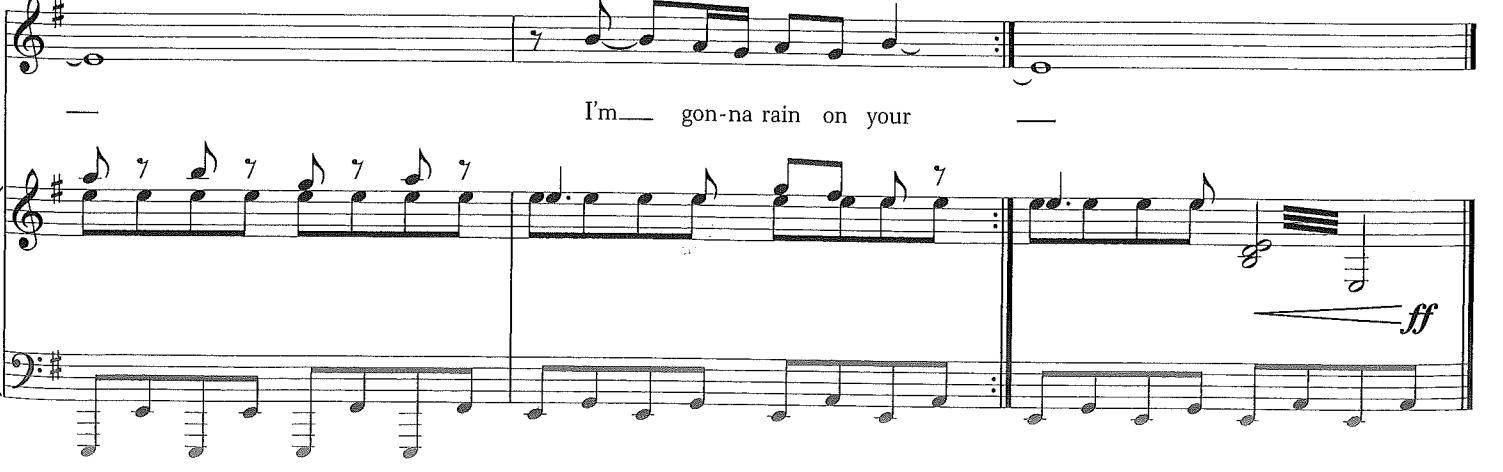



and I'll keep rain - ing, rain - ing, rain - ing o - ver you,-

1.2. | 3.

79

Em

I'm — gon-na rain on your —

ff

SANCTUARY

Words and Music by Gabriella Cilmi, Miranda Cooper, Brian Higgins, Timothy Powell and Nick Coler

$\text{♩} = 96$

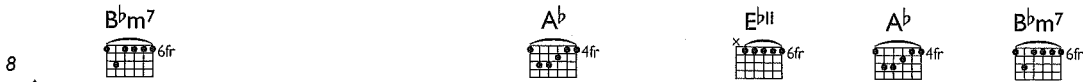


1. That old pair of jeans
2. And I'll kick off my shoes,

mp



you al - ways see me wear - ing when it's grey. You know what I mean,
think a - bout the things that I'd like to do, every - thing go - ing smooth,



oh, I'm rid - in' a laz - y mood...
there ain't no - thing that I'd rather do... } 'Cos you've been

11

Fm7 Bbm7 Fm7 Bbm7

wait-ing, got me read-y to go, — and I've been stray-ing off the way that I know, — keep — me wise

15

Fm7 Bbm7 Dbsus2 Db6 Dbmaj7 Eb11 Eb7

— en-ough, no - thing to owe, — guess I need — ya and I want it to show. —

19





Ab Eb11 Ab Bbm7 Ab Eb11 Ab

Ly - ing here in my sanc - tu - ar - y, days go past, it's Au-tumn al-read - y and I wish it would thund-er, —

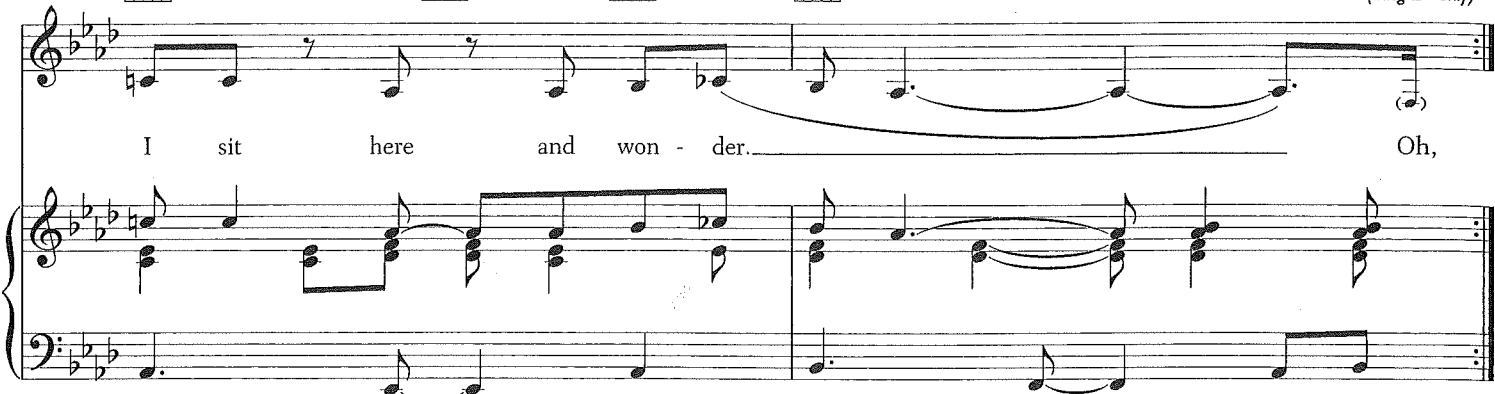
22








Bbm7 Ab Eb11 Ab Bbm7

oh, high up in my sanc - tu - ar - y, days go past, it's Au-tumn al-read - y and

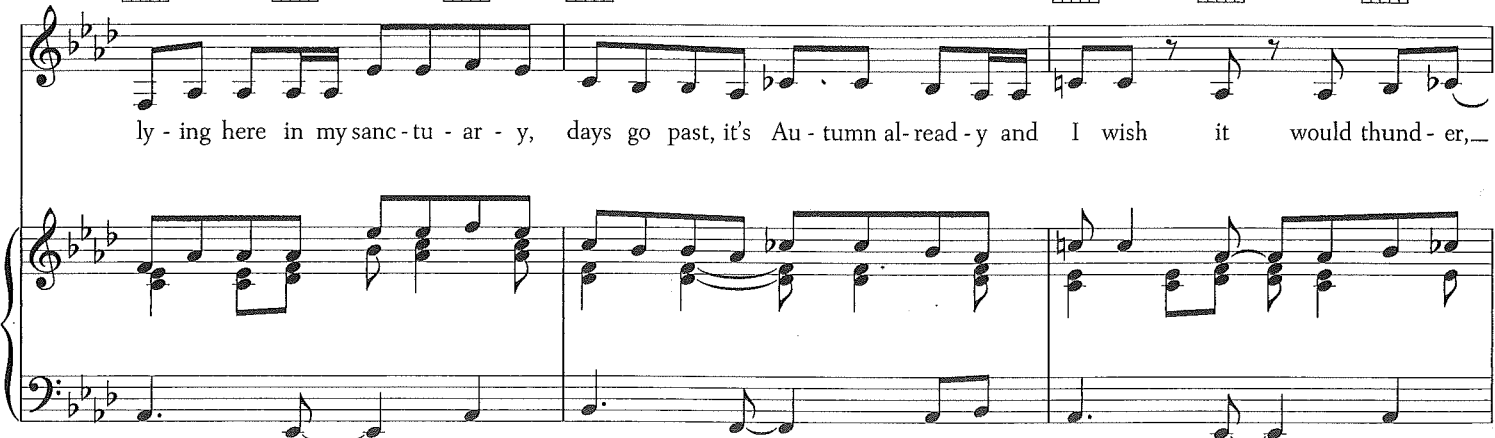
25     (Sing 2° only)






I sit here and won - der. Oh,



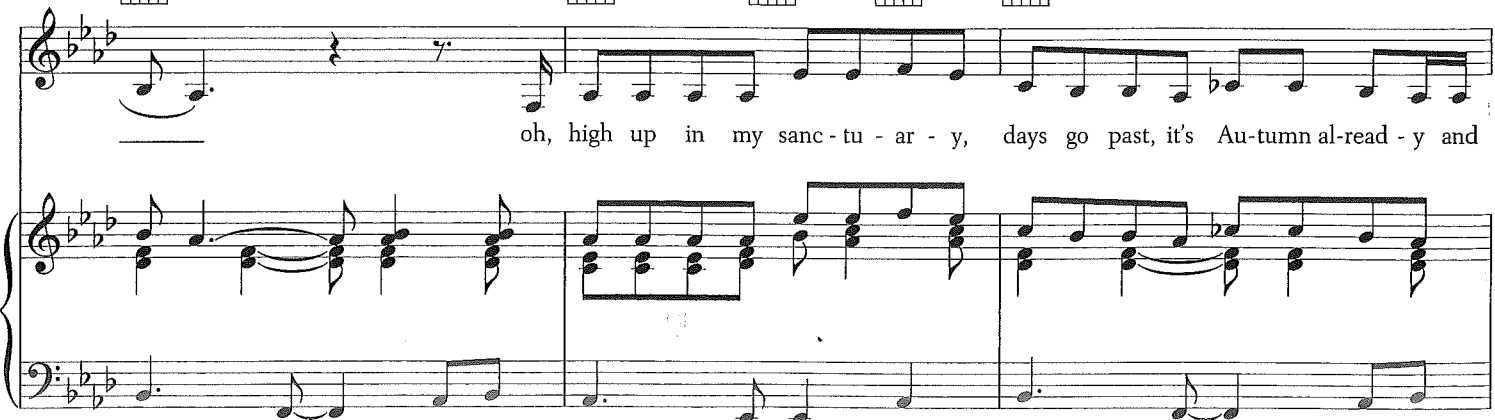
27       

ly - ing here in my sanc - tu - ar - y, days go past, it's Au - tumn al-read - y and I wish it would thund - er, -



30     

oh, high up in my sanc - tu - ar - y, days go past, it's Au - tumn al-read - y and



33

A^b 4fr E^b 6fr A^b 4fr $B^b m7$ 6fr

I sit here and wonder. What I

35

A^b 4fr E^b 6fr A^b 4fr $B^b m7$ 6fr A^b 4fr E^b 6fr A^b 4fr

say and what I mean are two very different things, can't tell life from lies, got a

38

$B^b m7$ 6fr A^b 4fr E^b 6fr A^b 4fr

bad sense of spins. What I say and what I mean are two

40

$B^b m7$ 6fr A^b 4fr E^b 6fr A^b 4fr $B^b m7$ 6fr

very different things, babe, it's time to figure it out.

43

A^b 4fr E^b11 6fr A^b 4fr B^bm7 6fr A^b 4fr E^b11 6fr A^b 4fr

Hold - ing your hand in my hands and I won't let go, — keep

46

B^bm7 6fr A^b 4fr E^b11 6fr A^b 4fr B^bm7 6fr

- ing your words and your face — is a place like home, oh, I've been blind, don't you

49

A^b 4fr E^b11 6fr A^b 4fr B^bm7 6fr A^b 4fr E^b11 6fr A^b 4fr

know?

52

B^bm7 6fr A^b 4fr E^b11 6fr A^b 4fr B^bm7 6fr A^b 4fr E^b11 6fr A^b 4fr

La, la, la, la, la, la, — la, la, — la, la, la, la, la, la, — la, la, —

Repeat ad lib. to fade

SHUT UP AND LET ME GO

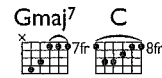
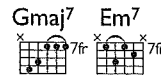
Words and Music by Julian De Martino and Katie White

♩ = 108



N.C.

Repeat section x4
(Sing 4th only)



Hey!

(Drums)

f *cont. sim.*

5



1. Shut up and let me go,
2. Shut up and let me go,

this hurts, I tell you so.
this hurts what I can't show.

For the
For the

(Play small notes on ♯ only)

8



last time you will kiss my lips, now shut up and let me go.
last time you have me in bits, now shut up and let me go.

Your jeans were once so clean I bet you've
For fear of liv - ing in reg - ret, I've

Em7

Em

11

changed your ward-robe since we met. Now, oh, so ea-si-ly you're o-ver me, gone is love, it's you that ought to be
 changed since from when we first met. Now, oh, so ea-si-ly you're o-ver me, gone is love, it's me that ought to be

Cmaj7

Eoct/D

Eoct

G5

14

hold-ing me, I'm not cont-ain-ab-le, this time love is not sus-tain-ab-le. } I ain't freak-ing, I ain't fak-ing this...
 mov-ing on, you're not a-dor-ab-le, I want some-thing un-ig-nor-ab-le. }

Eoct

G5

C

Am7

Eoct

N.C.

D.8

17

I ain't freak-ing, I ain't fak-ing this... I ain't freak-ing, I ain't fak-ing this... shut up and let me go, hey!

(Drums)

Em7

Gmaj7

Em7

Gmaj7

C

Am7

Em7

Gmaj7

20

24

Em7 Gmaj7 Em7 Gmaj7 C Am7 Em7 N.C.

Oh love, hold this! Hey!

28

Eoct G5 Eoct G5 C Am7 Eoct G5 Repeat section x4

32

Eoct G5 Eoct G5

Shut up and let me go, this hurts I tell you so. For the

34

C Am7 Eoct N.C. (Snare)

last time you will kiss my lips, so shut up and let me go, hey!

SOBER

Words and Music by Nate Hills, Kara Dioguardi, Alecia Moore and Marcella Araica

Original key E^b minor

♩ = 91



1. I don't wan-na be the girl_ who laughs the loud - est, -
 (2.) be the girl_ that has_ to fill_ the si-



4
 -lence, or the girl who ne - ver wants to be_ a - lone._ I don't wan-na
 the qui - et scares me 'cause it screams_ the truth._ Please don't.



7
 be that call at four o' - clock_ in the morn - ing, 'cause I'm the
 tell me that_ we had_ that con - ver - sa - tion, I won't re -

9

E5 C5 E5 Em7

on - ly one you know in the world that won't be home.
mem - ber, save your breath 'cause what's the use?

11

G C5 Em G Am

Aah, sun is blind - ing, I stayed up a - gain.
Aah, the night is call - ing, and it whispers to me soft - ly, "come and play."

14

E5 Em7 G C5 Em

But Oh, I am find - ing I am fall - ing, and if I

17

G Am Em E5 C5

that's not the way I want my sto - ry to end.
let my - self go I'm the on - ly one to blame. I'm safe up high, -

20

G⁵ A⁵ E⁵

no-thing can touch_ me, but why do I feel this par - ty's o - ver?_

23

C⁵ G⁵ A⁵

No pain in - side, you're my pro - tec - tion, but how do I feel this good so - ber?

26

I. Em 2. E⁵

2. I don't wan-na (ber?) Co - min'

Red.

28

E⁵ C⁵ G D/G

down, co - min' down, co - min' down. Spin - nin' round, spin - nin' round, spin - nin' round. I'm

30

G Am Em

look - ing for my - self _____ so - ber. _____ Co - min'

32

C⁵ G D⁶/G

down, co - min' down, co - min' down. Spin - nin' round, spin - nin' round, spin - nin' round. _____

34

Em/G Am E⁵

Look - ing for my - self _____ so - ber. _____ When it's

36

C G

good then it's good, it's so _____ good _____ 'til it goes _____ bad. 'Til you

Em Dadd9/E Em D C

38

try to find the you that you once had. I have heard my - self cry, ne - ver a - gain.

G D/G G D/G D Em7/D D Em7/D D Em7/D D

41

Bro - ken down in a - go - ny, and just tryin' to find a friend.

E5 Cmaj7 G E5 Cmaj7 Em

44

Oh. Oh.

Em C5 G Am

48

I'm safe up high, no-thing can touch me, but why do I feel this par - ty's o - ver?

51

Em E5 C5 G

No pain in - side, — you're my pro - tec - tion, — but

54

Am Em

how do I feel this good — so - ber? —

56

E5 C5 G D6/G Em7/G Am Em

60

E5 C5 G D6/G Em7/G Am Em

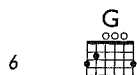
STAY WITH ME

Words and Music by Ronald Wood and Rod Stewart

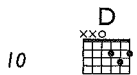
$\text{♩} = 185$



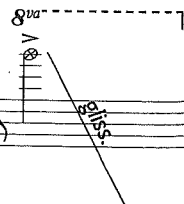
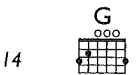
Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef and a bass clef. The melody in the treble clef consists of quarter and eighth notes, often beamed together. The bass line provides a steady accompaniment with quarter notes and rests. Measure 5 ends with a fermata over the final note.



Musical notation for measures 6-9. The melody continues with quarter and eighth notes. Measure 7 features a fermata over a chord. Measure 8 has a whole rest in the treble clef. Measure 9 ends with a fermata over the final note.



Musical notation for measures 10-13. The melody continues with quarter and eighth notes. Measure 13 ends with a fermata over the final note.



Musical notation for measures 14-17. The melody continues with quarter and eighth notes. Measure 17 ends with a fermata over the final note.



Musical notation for measures 18-21. The melody continues with quarter and eighth notes. Measure 21 features a triplet of eighth notes. Measure 21 ends with a fermata over the final note.

22

G

3

G# 4fr

A

26

C

29

G

1. In the morn-

32

G

A

ing, don't say you love me, 'cos I'll


36

C  G 

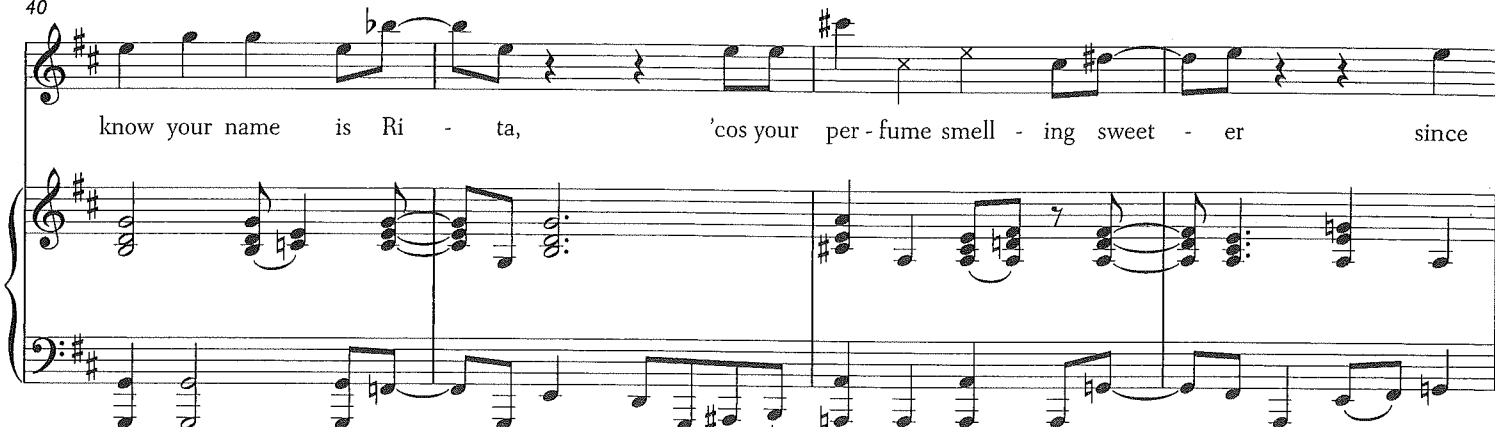
on - ly kick you out of the door. I





40

G  A 


know your name is Ri - ta, 'cos your per - fume smell - ing sweet - er since





44


C  G 


when I saw you down on the floor. Gui - tar...



48

G  A 




52 






2. Won't
3. So in the

56 

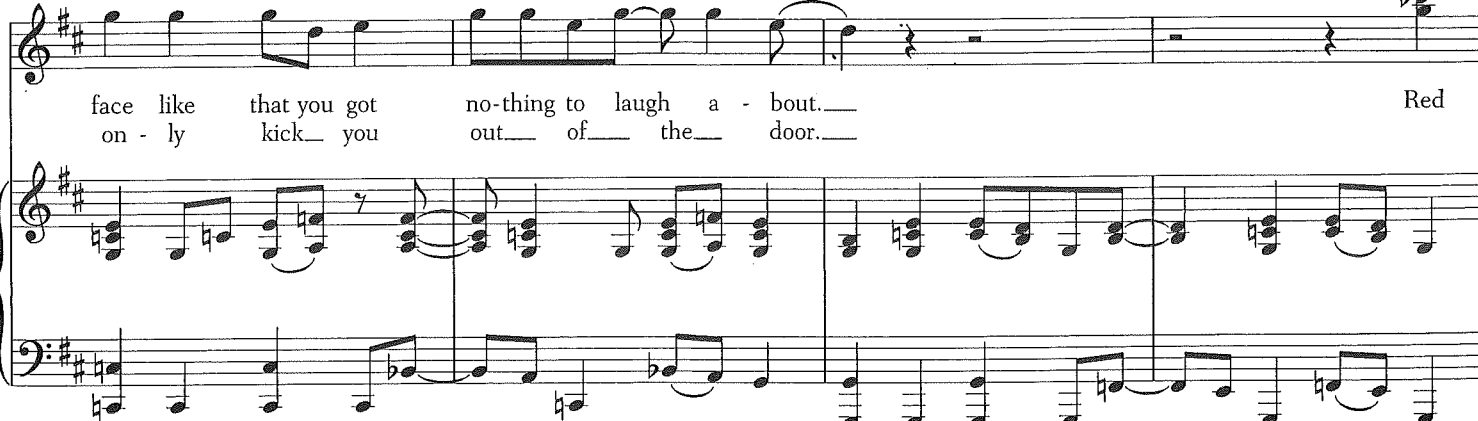





need too much per - sua - ding; I don't mean to sound de - gra - ding, but with a
morn - ing, don't say you love me, 'cos I'll

60 





face like that you got no-thing to laugh a - bout. Red
on - ly kick you out of the door.

64 





lips, hair and fing - er - nails, I hear you're a mean old Je - ze - bel, let's
Yeah I'll pay your cab fare home, you can e - ven use my best cologne, just

68  

go up - stairs and read my ta - rot cards. Hey!
 don't be here in the morning when I wake_____ up.



72  



Stay with me, stay_____ with me, for to - night
 Stay with me, stay_____ with me, 'cos to - night



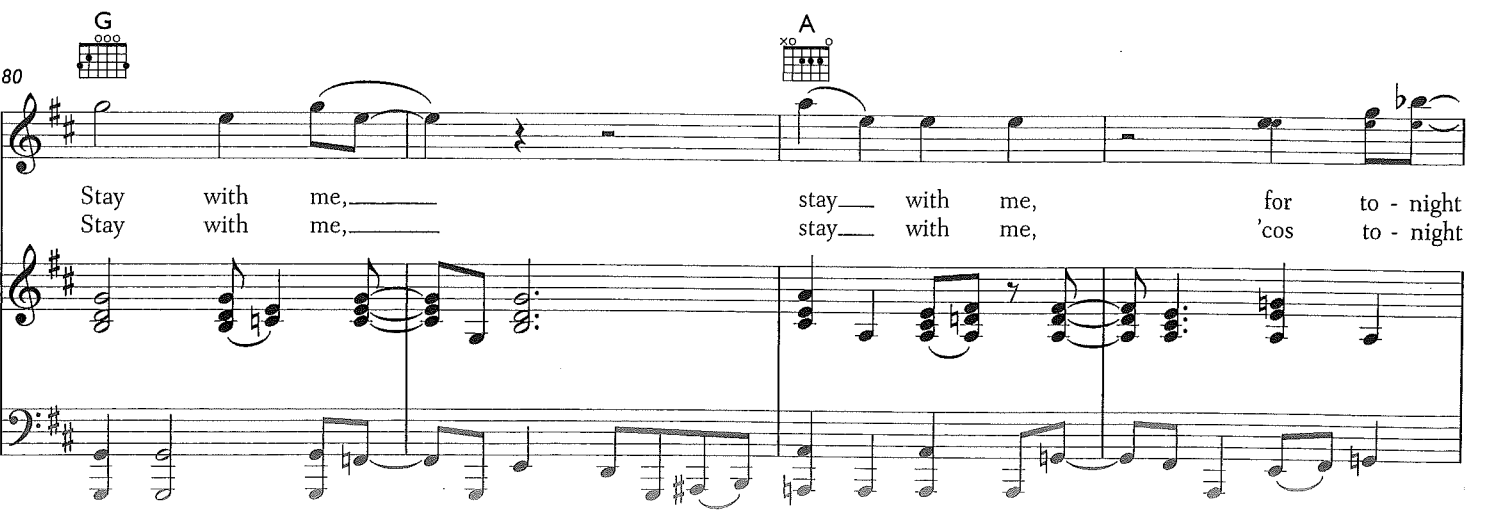
76  

— you're bet - ter stay with me.
 — you're gon - na stay with me.



80  

Stay with me,_____ stay_____ with me, for to - night
 Stay with me,_____ stay_____ with me, 'cos to - night



I.



84

Musical staff with notes and a circled section of notes.

— you bet - ter stay with me, come on.
— you're gon - na stay with me.

Piano accompaniment for measures 84-86.

2.



87

Musical staff for measures 87-90 with guitar chord diagrams above.



90

Musical staff for measures 90-93.



94

Musical staff for measures 94-97.

98

D C

102

G

106

D C

110

G

Oh,

114

G⁵ A⁵

Stay with me, stay with me, for to - night

(Play bracketed notes 2° only) (Drums & hand claps)

118

C⁵ G

you bet - ter stay with me, oh,

I.

121

B^{b5} G⁵ A⁵ B^{b5} B⁵ C⁵ C^{#5}

come on, oh,

2.

124

Stay with me, (Stay with me, stay with me, for to - nigh

128

— you bet - ter stay with me, you bet - ter, oh, stay with... you bet - ter.)

(Sing bracketed notes 2° only)

132

135

N.C.

SUPERWOMAN

Words and Music by Alicia Augello-Cook, Linda Perry and Steve Mostyn

♩ = 85



Play x3

p



3







5

1. Ev - 'ry - where... I'm turn - ing,




7

no - thing seems... com - plete,

9    




I stand up and I'm search - ing



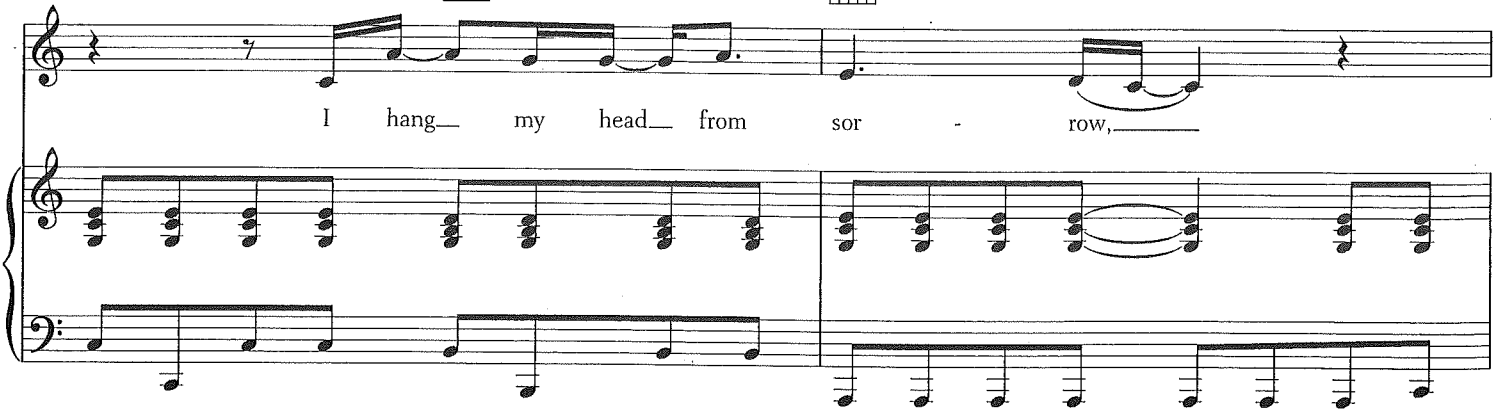
11   




for the bet - ter part of me.



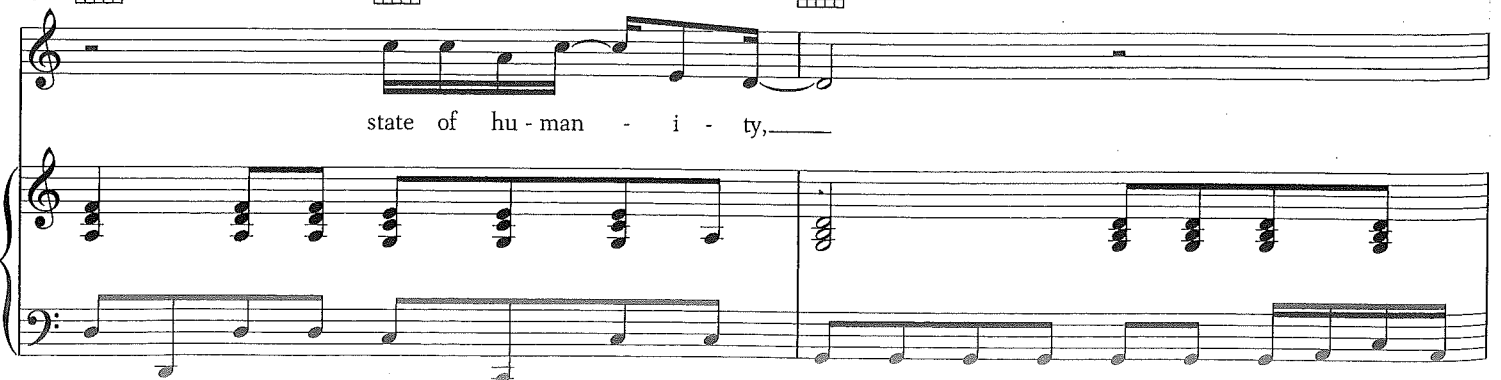
13   

I hang my head from sor - row,



15   

state of hu - man - i - ty,



17

C G/B Am G

wear_ it on_ my shoul - ders, _ got - ta find_

19

F G C

the strength in me. _ 'Cause

21





Am Caug/G# C/G F#6

I am Su - per - wo - man,

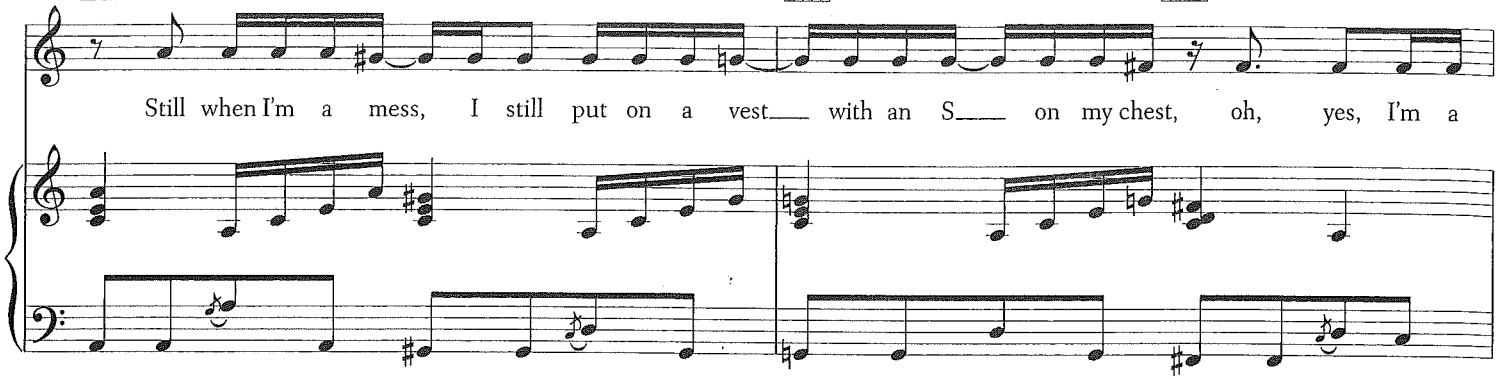
23

F C F G

yes, I am, _ (yes, she is). _

25    




Still when I'm a mess, I still put on a vest with an S on my chest, oh, yes, I'm a




27    




Su - per - wo - man. This is for...




29   

2. For all the mothers fight ing



31   

for bet - ter days to come,



33

C G/B Am Am7

and all my wo - men, all my wo - men sit - ting here try - ing—

35

F C/E Dm7

to come home be - fore the sun.

37

C G/B Am Em/G

And all my sis - ters com - ing to - ge - ther say,

39

F C F G

"Yes I will, yes I can." 'Cause

41

Am Caug/G# C/G F#6 F C

I am Su - per - wo - man, yes, I am, —

44

F G Am Caug/G#

(yes, she is). — Still when I'm a mess, — I still put on a vest —

46

C/G F#6 F C

— with an S — on my chest, oh, yes, I'm a su - per - wo - man. —

48

F C F

When I'm break - ing down, — and I

50

Fm Em Dm C C7

can't be found, I start to get weak— 'cause

53

F Fm

no one knows— me un - der - neath these clothes,— but

55







G G6 G7

I can fly,


57


G G7b9

we can fly. 'Cause

59     4fr  





I am Su - per - wo - man, yes, I am




62    





(yes, she is). Still when I'm a mess, I still put on a vest.



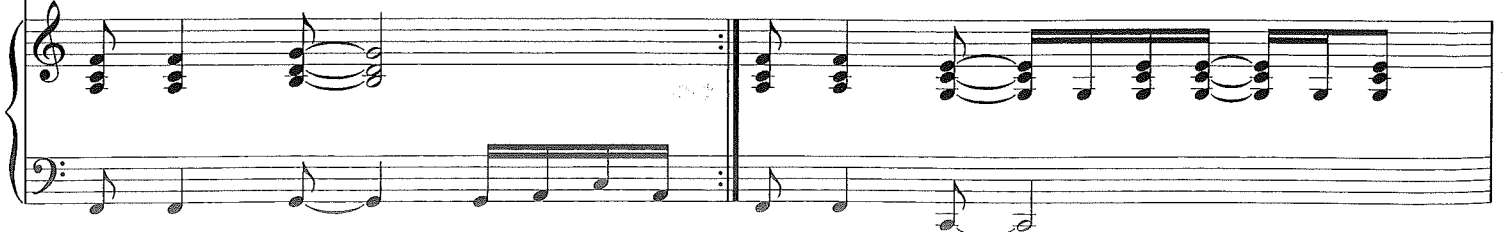
64   4fr  

with an S on my chest, oh yes, I'm a Su - per - wo - man,



66 **1.**   **2.**  

(yes she is). (yes, I am). And I'm a



68

F C F C

Su - per - wo - man, (yes, you are).

70

Am Caug/G# C/G F#6 Am Caug/G#

(Ah, ah, ah, ah, nah, nah,

73

C/G F#6 Am Caug/G# C/G F#6

nah, nah, nah, nah, nah, nah, nah,

76

F C F C F C F C

yes, I am, yes, we are.) Yes, I am, yes, you are.

TRAINS AND WINTER RAINS

Words and Music by Enya, Nicky Ryan and Roma Ryan

♩ = 96

N.C.



Musical notation for the first system, including piano (p) dynamics and guitar accompaniment.

6



Ci - ty streets pas - sing by, —

un - der - neath —

mp

cont. sim.



storm - y skies...

11



15

1. Ne - on signs_ in the night, red and blue_
 2. Ev - ry time_ it's the same, one more night, —

f

18

B F#m7 B

cit - y lights, car - go trains_ rol - ling by,
 one more train, ev - 'ry - where. emp - ty roads

21

F#m7 B F#sus4 F#

once a - gain_ some-one cries...
 where they go_ no - one knows... }

24

B F# B F#

Trains and win-ter rains_ no go-ing back,_ no go-ing home,_

28

B F# B I. F#

(Sing small notes 2° only)

trains a - cross the plains_ and_ in the sky_ a star a - lone,_

32

2.

B F# B

bah, bah, bah. — Trains and win - ter rains

mp

36

F# B F# B

— no go-ing back, — no go-ing home, — trains a - cross the plains

40

F# B F#

— and — in the sky — a star a - lone, — bah, bah...

mp

44

I.

B F#m7 E D F#sus4 F#

Da, da, da, da, da, — da, da, da, da, — da, da, da, da, da, da,

2.



48

— da, da, da, da.

Trains and win-ter rains— no go-ing back,



51

— no go-ing home,—

trains a-cross the plains



54

— and in the sky— a star a-lone.—

2.
F#



57

TO WHERE YOU ARE

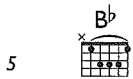
Words and Music by Linda Thompson and Richard Marx

♩ = 60



p

Ped. Ped. Ped. Ped.



5

1. Who can say for cer - tain, — may - be you're still here? I feel you all a-round me, your

Ped. Ped. ped. cont. sim.



8

rit. a tempo

me-mor - y's — so clear. Deep — in the still - ness, — I can hear you speak, you're

mp

11 **E^bm** **Fsus⁴** **F** *rit.* **Gm** **B^b6/F**

still an in - spi - ra - tion, can it be _____ that you are my _____ for - ev - er

14 **E^b** **Cm** *rit.* **Fsus⁴** **F**

love? _____ And you are watch - ing ov - er me from up a - bove.

17 **C** **Dm¹¹** **Cadd⁹/E** **Fadd⁹** **Dm** **A/C[#]**

Fly _____ me up to where _____ you are _____ be - yond the dis - tant star, I

20 **F/C** **G** **Em** **Asus⁴** **Am** **Asus⁴** **Am**

wish up - on _____ to - night to see you smile if on - ly for _____ a while to know you're

23      rit. 

there, a breath a - way's not far to where you are.

mp *p*






27   

2. Are you gent - ly sleep - ing — here in - side my dream? And is - n't faith be - liev - ing all

mp





30    

po - wer can't be seen? As my heart holds you — just one beat a - way, I


33     





che - rish all — you gave me, ev - 'ry day. — 'Cos you are my — — — — — for - ev - er

mf


36    




love watch-ing me from up a - bove. And I be -



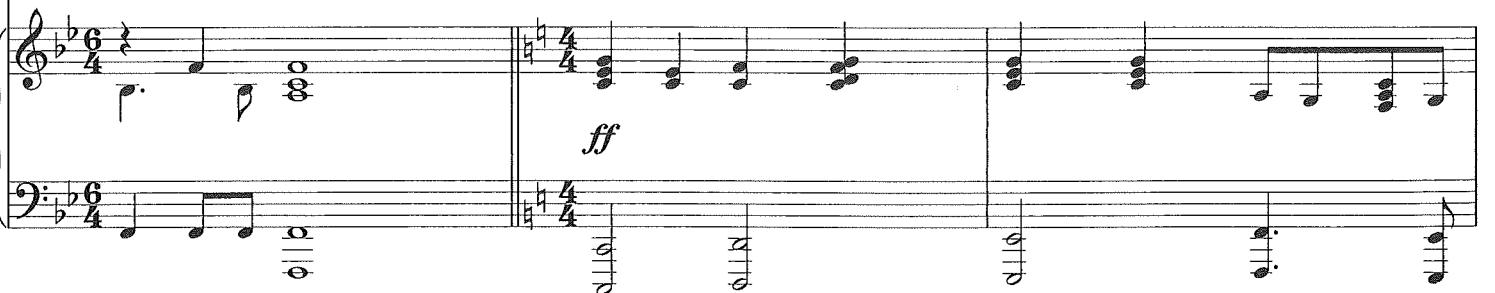
39    






- lieve that an - gels breeze and that love will live on and ne-ver




42      

leave. Fly me up to where you are be - yond the dis - tant



45     

star, I wish up - on to - night to see you smile if



48

Asus⁴ Am Asus⁴ Am Dm Fm⁶

on - ly for_ a while to know you're there, a breath a - way's not far to where you

mp

51

C Am Dm⁷

are. I know_ you're there, a

p

54

Fadd⁹ rit. C G⁷/C C G⁷/C C

breath a - way's not far to where you are. _____

YOU FOUND ME

Words and Music by Joseph King and Isaac Slade

♩ = 162



1.1 found

mp

con ped.



5 God on the corn - ner of First and Am - is - tad,



8 where the west was all but won,

12

C#5 4fr D#5 6fr G#m7 4fr F#5 B5

all a - lone_ smo - king His_ last

15

E5 C#5 4fr D#5 6fr G#m7 4fr

cig - ga - rette, I said, "Where_ You been?"_ He said "Ask_

18

F#5 B5 E5 C#5 4fr D#5 6fr

_ an - y - - thing."_ Where were

21

G#m7 4fr F#5 B5 E5

You_ when ev - 'ry - thing_ was fall - ing a - part?_

24

C#5 4fr D#5 6fr G#m7 4fr F#5 B5 E5

All my days were spent by a te - le - phone, that

28

C#5 4fr D#5 6fr G#m7 4fr F#5 B5

ne - ver rang and all I need - ed was

31

E5 C#5 4fr D#5 6fr G#m7 4fr

a call, that ne - ver came to the

34

F#5 B5 E5 C#5 4fr D#5 6fr

cor - ner of First and Am - is - tad.

37

Lost and in - se - cure, _____ You found me, You found me,

f

41

ly - ing on _____ the floor, _____ sur - round - ed, sur-round - ed,

45

why'd You have... to wait, _____ where were... You, where were... You?

49 **To Coda**

Just a lit - tle late, _____ You found me, You found me. _____

53 **G#m7** 4fr **C#5** 4fr **D#5** 6fr

3. In the

57 **G#m7** 4fr **F#5** **B5** **E5** **C#5** 4fr **D#5** 6fr

end — ev - 'ry - one ends up a-lone, los - ing

61 **G#m7** 4fr **F#5** **B5** **E5** **C#5** 4fr **D#5** 6fr

her, — the on - ly one — who's ev - er known who I

65 **G#m7** 4fr **F#5** **B5** **E5** **C#5** 4fr **D#5** 6fr

am, who I'm not, who I want to be, no way I to

D. % al coda

69

G#m7 4fr F#5 B5 E5 C#5 4fr D#5 6fr

know — how long — she will — be next — to me. —

♠ Coda

73

F#/A F# G#m7 4fr E5

You found me. —

77

F# G#m7 4fr N.C.

81

F# G#m7 4fr E5

Ear - ly — morn - ing, the ci - ty breaks, —

85



I've been call - ing for years_ and years_ and years_ and years. You

102

G#m 4fr E 7fr B F#

ly - ing on the floor, where were You, where were You?

106

G#m 4fr E 7fr B F#/A F#

Lost and in - se - cure, You found me, You found me,

f

110

G#m 4fr E 7fr B F#/A F#

ly - ing on the floor, sur - round - ed, sur - round - ed,

114

G#m 4fr E 7fr B F#/A F#

why'd You have to wait, where were You, where were You?

118

G#m 4fr E 7fr B F#/A F#

Just a lit - tle late, _____ You found me, You found me...

122

G#m 4fr Emaj7 B B/F#

126

G#m 4fr Emaj7 B B/F#

Why'd you have to wait _____ to find me, to find me? _____

130

G#m7 4fr rit.

mp

TOP of the CHARTS

Over 20 massive chart hits arranged for piano and voice with guitar chord boxes

Better

Boyzone

Don't Believe In Love

Dido

The Fear

Lily Allen

Gotta Be Somebody

Nickelback

Greatest Day

Take That

Hero

X Factor Finalists

I Hate This Part

Pussycat Dolls

I Kissed A Girl

Katy Perry

If I Was A Boy

Beyoncé

James Bond

Scouting For Girls

L.E.S. Artistes

Santogold

Love Love Love

James Blunt

The Man Who Can't Be Moved

The Script

The Promise

Girls Aloud

Rain On Your Parade

Duffy

Sanctuary

Gabriella Cilmi

Shut Up And Let Me Go

Ting Tings

Sober

Pink

Stay With Me

McFly

Superwoman

Alicia Keys

To Where You Are

Rhydian

Trains And Winter Rains

Enya

You Found Me

The Fray



TOP of the CHARTS

Over 20 massive chart hits arranged for piano and voice with guitar chord boxes

Better

Boyzone

Don't Believe In Love

Dido

The Fear

Lily Allen

Gotta Be Somebody

Nickelback

Greatest Day

Take That

Hero

X Factor Finalists

I Hate This Part

Pussycat Dolls

I Kissed A Girl

Katy Perry

If I Was A Boy

Beyoncé

James Bond

Scouting For Girls

L.E.S. Artistes

Santogold

Love Love Love

James Blunt

The Man Who Can't Be Moved

The Script

The Promise

Girls Aloud

Rain On Your Parade

Duffy

Sanctuary

Gabriella Cilmi

Shut Up And Let Me Go

Ting Tings

Sober

Pink

Stay With Me

McFly

Superwoman

Alicia Keys

To Where You Are

Rhydian

Trains And Winter Rains

Enya

You Found Me

The Fray

