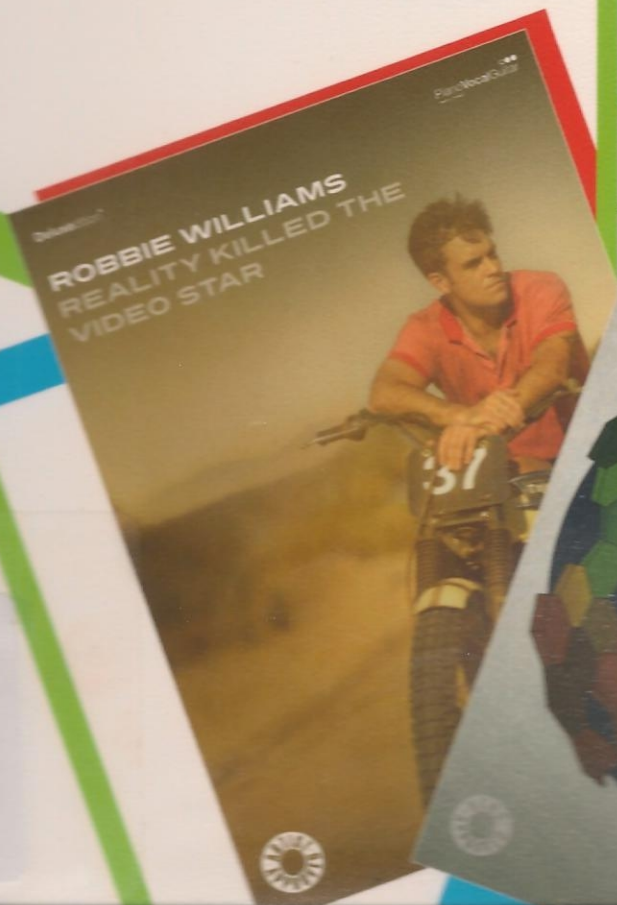
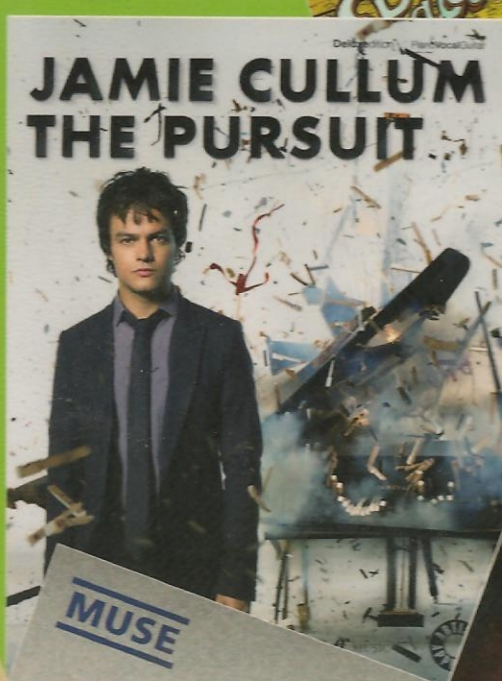
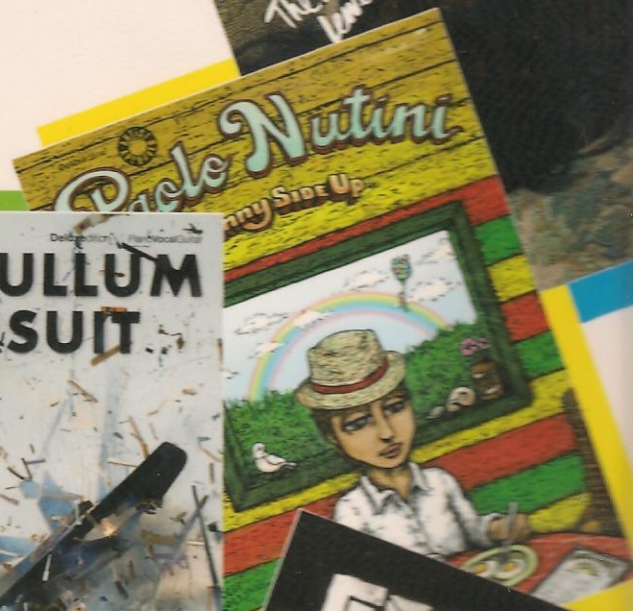
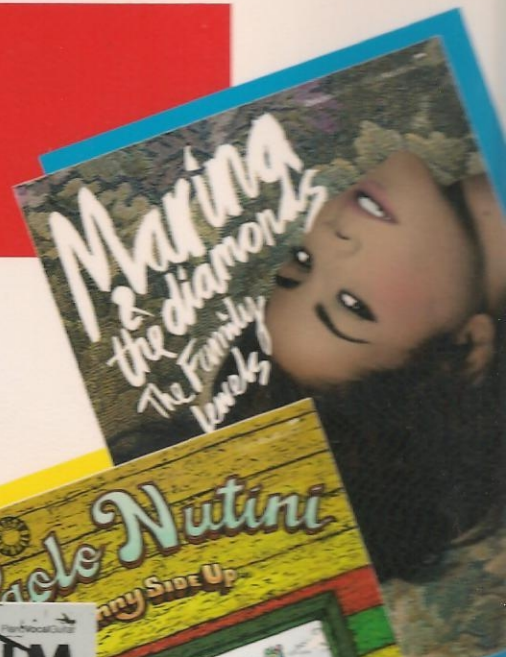


TOP of the 2010 CHARTS

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

SUSAN BOYLE
LEONA LEWIS
MICHAEL BUBLÉ
GREEN DAY
ROBBIE WILLIAMS

And many more!



TOP of the 2010 CHARTS

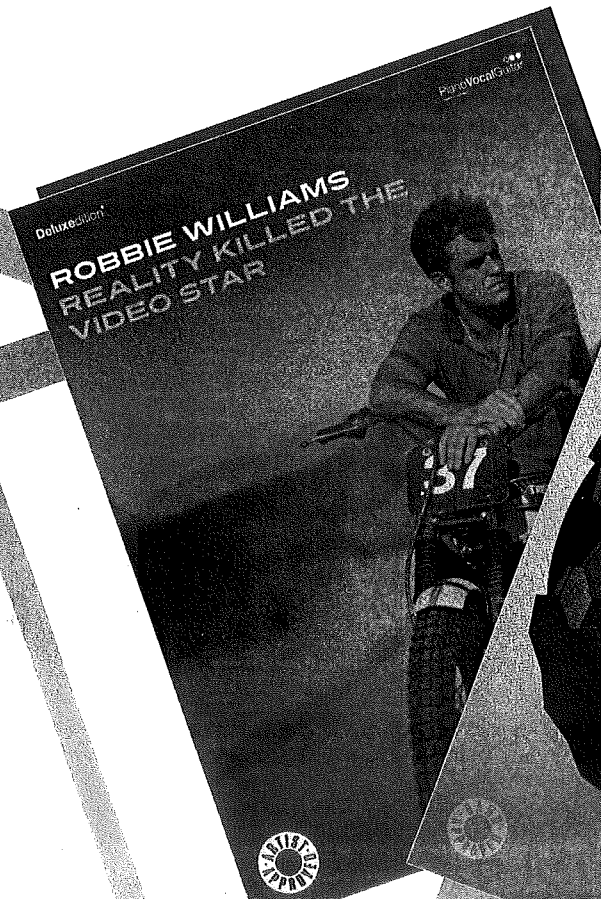
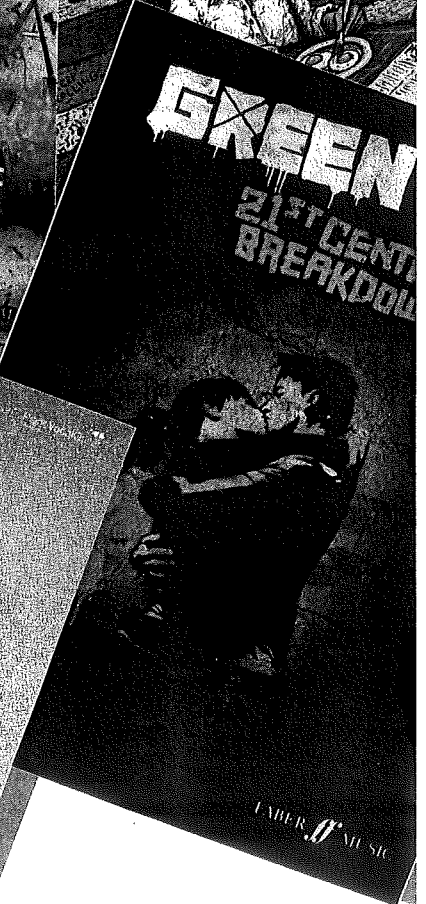
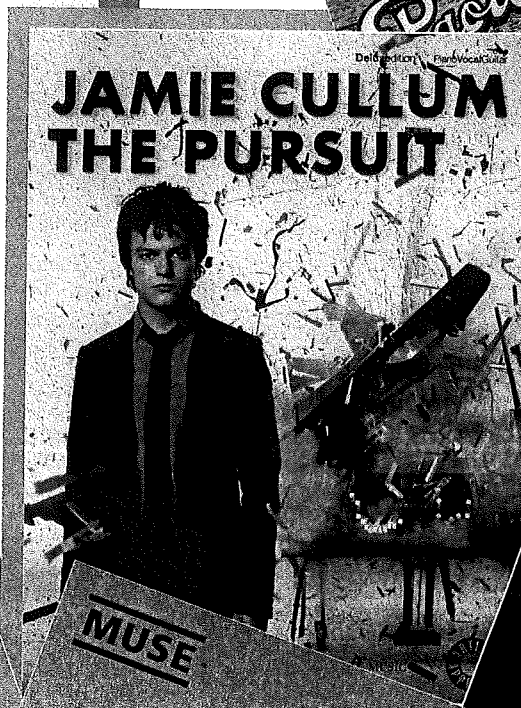
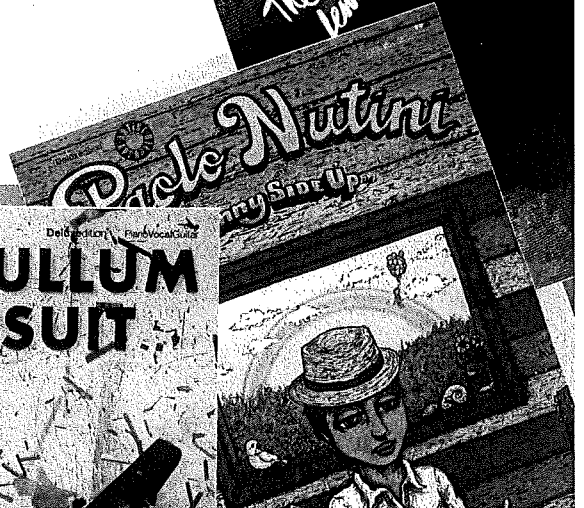
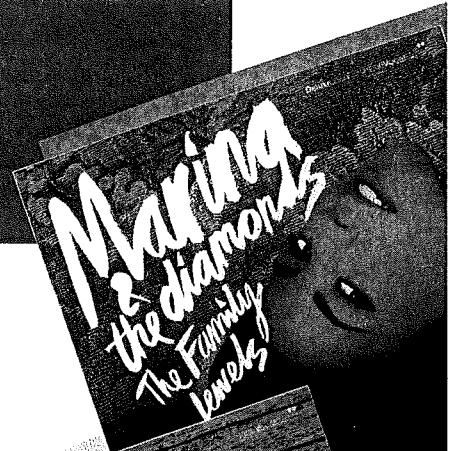
25 massive chart hits arranged for piano and voice with guitar chord boxes

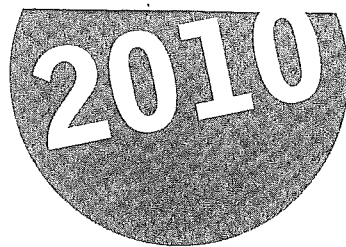
SUSAN BOYLE
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GREEN DAY

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And many more!





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21ST CENTURY BREAKDOWN

Words and Music by Billie Joe Armstrong, Frank E. Wright III and Michael Pritchard

Original recording in D \flat major

Moderately $\text{♩} = 120$



1. | 2.



14

D A G D

1. Born in - to Nix - on, I was raised in hell. A wel - fare child where the
 2. I was made of poi - son and blood. Con - dem - na - tion is

17

A G D A G

team - sters dwelled. The last one born and the first one to run.
 what I un - der - stood. Vid - e - o games to the tow - er's fall.

20

D A G Bm

My town was blind from re - fin - er - y sun. } My gen - er - a - tion is ze -
 Home - land Se - cu - ri - ty could kill us all. }

23

G Bm G A

- ro. I nev - er made it as a work - ing class he - ro.

26

D A G D A G

Twen - ty - first cen - tu - ry break - down. I once was lost but nev - er was_

29

D A G

— found. I think I'm los - ing what's left of my — mind to the

32

I.

D A G D

twen - ti - eth cen - tu - ry dead - line. (Woo.)

35

A G D A G

2.

line.

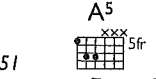
fast ♩ = 152 (♩ = $\overset{\frown}{\text{♩}}$)



39

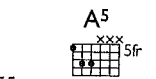
43

47



51

3. We are the class of, the class of 'thir-teen, born in the year of hu - mil - i - ty.



55

We are the des - per - ate in the de - cline, raised by the bas - tards of nine - teen - six - ty -

59

D

- nine. _____

63

67

D

G

A

D

4. My name is no one, the long lost son, born on the Fourth of Ju -
 (5.) swal-owed my pride and I choked on my faith. I've giv - en my heart and my

70

A⁵

D

G

A

D

-ly. _____
 soul. _____

I've Raised in the er - a of he - roes and cons, who
 bro - ken my fin - gers and lied through my teeth, the

73



left me for dead or a - live.
pil - lar of dam - age con - trol.

I am a na - tion, a
I've been to the edge and I've

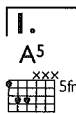
76



work - er of pride. My debt to the sta - tus quo.
thrown the bou - quet of flow - ers left ov - er the grave.

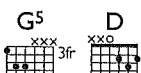
The scars on my hands and a
I sat in the wait - ing room,

80



means to an end is all that I have to show.
wast - ing my time and wait - ing for Judg - ment





83



Hey!

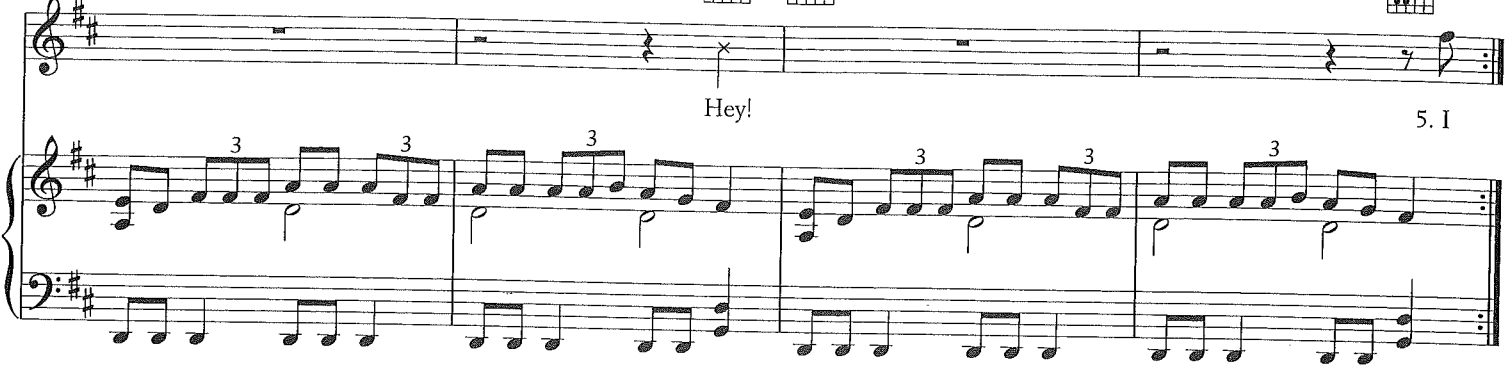
Hey!

87

D  G⁵  D  G⁵ 





Hey!

5. I

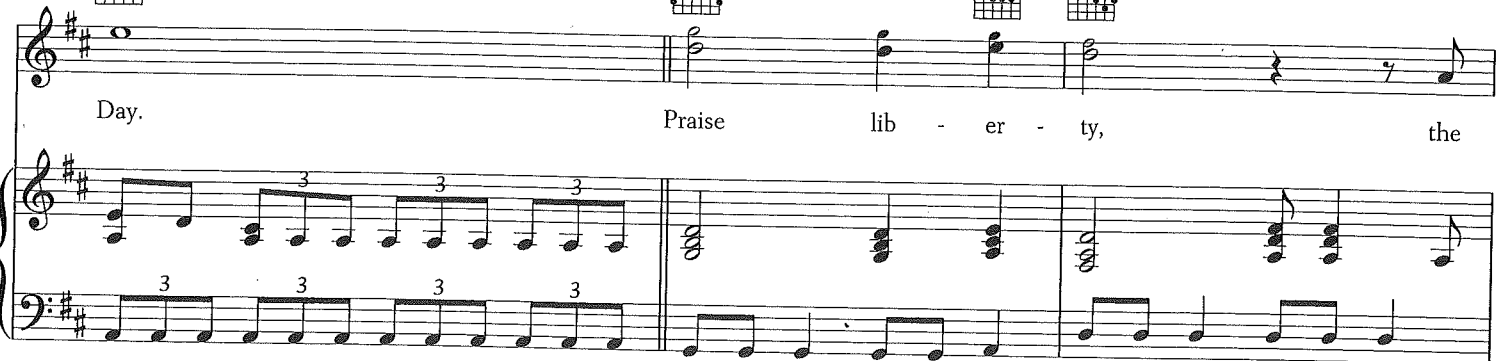


2.



91

A⁵  G  A  D 

Day. Praise lib - er - ty, the













94

G  A  D  G  A  D 


"free - dom to o - bey" is the song that stran - gles me. Well,



98

G⁵  A⁵  G⁵  D⁵  A⁵  G⁵  D⁵  A⁵  G⁵  D⁵ 

don't cross the line.



tempo I ♩ = 120 (♩ = $\frac{3}{4}$)

102

A



mf

slowly ♩ = 72 (♩ = ♩)

106

D A/C# Bm A G Bb D

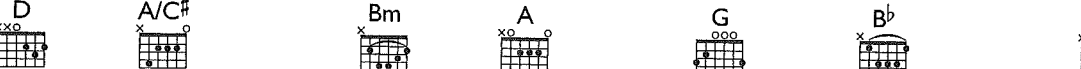


f

Oh,

110

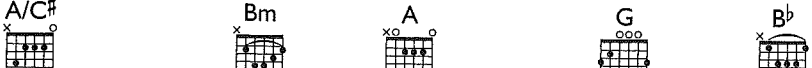
D A/C# Bm A G Bb D



dream, A-mer-i-ca, dream. I can't e-ven sleep from light's ear-ly dawn. Oh,

114

A/C# Bm A G Bb N.C.



scream, A-mer-i-ca, scream, be-lieve what you see from he-roes and cons.

BROKEN HEELS

Words by Savan Kotecha, Nadir Khayat and Bilal Hajji

Music by Savan Kotecha and Nadir Khayat

♩ = 166 Swing feel

Original key E \flat minor

(E)

L/H only

mf

Em



5

Hey, _____ hey, _____ you

D



A



9

know I can do it bet-ter than you, I can do it ev-en bet-ter in bro - ken heels..



13

Hey, Hey, hey, all the



17

la-dies tell their fel-las we can do what they can do, we can do it ev-en bet-ter in bro - ken heels. 1. I




21

roll my sleeves up, wrap my hair up, there's no sign on the road
2. When you step it up, I'm twen - ty le - vels up, I took the es - cal - la - tor, e - le -



24

so I ne - ver stop. Can you catch me? Yeah, yeah, yeah, you'll ne - ver
-va - tor to the top. How you like me? Yeah, yeah, yeah, you got - ta

27 




catch me. _____ Ay, ay, ay. _____ I'm fresh out the box, (box,)
 like me. _____ Ay, ay, ay. _____ Oh you know we rock,



30

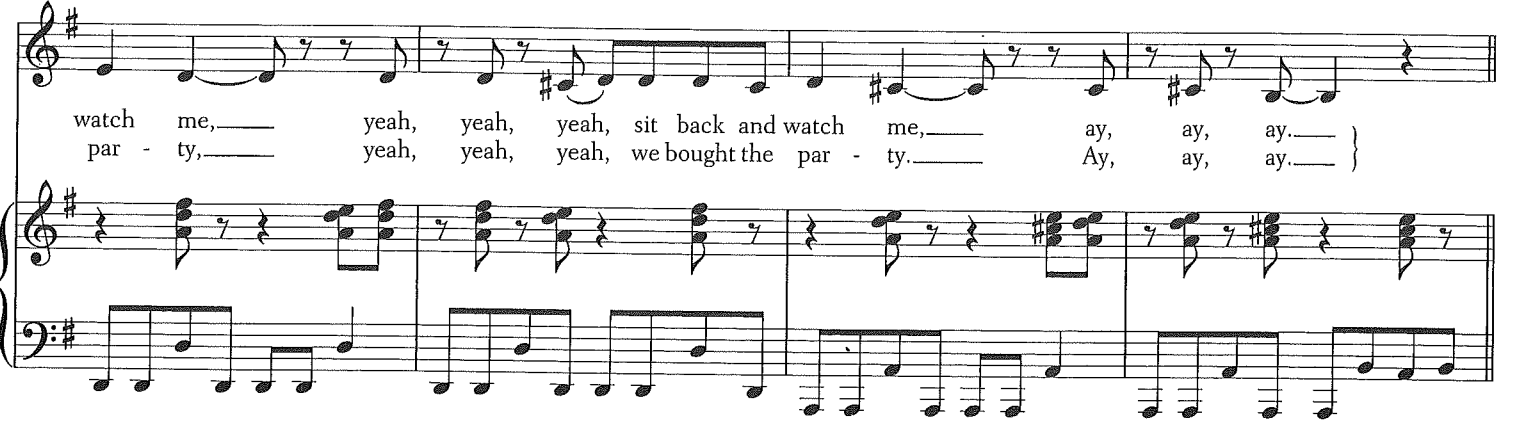
fast like a fox, (fox.) Fast - en my shoes, tick tock, twelve - o - clock, you bet - ter
 we con - trol the block, what - ev - er's go - ing down, the la - dies take the big - gest cut. We bring the




33 



watch me, _____ yeah, yeah, yeah, sit back and watch me, _____ ay, ay, ay. _____
 par - ty, _____ yeah, yeah, yeah, we bought the par - ty. _____ Ay, ay, ay. _____ }



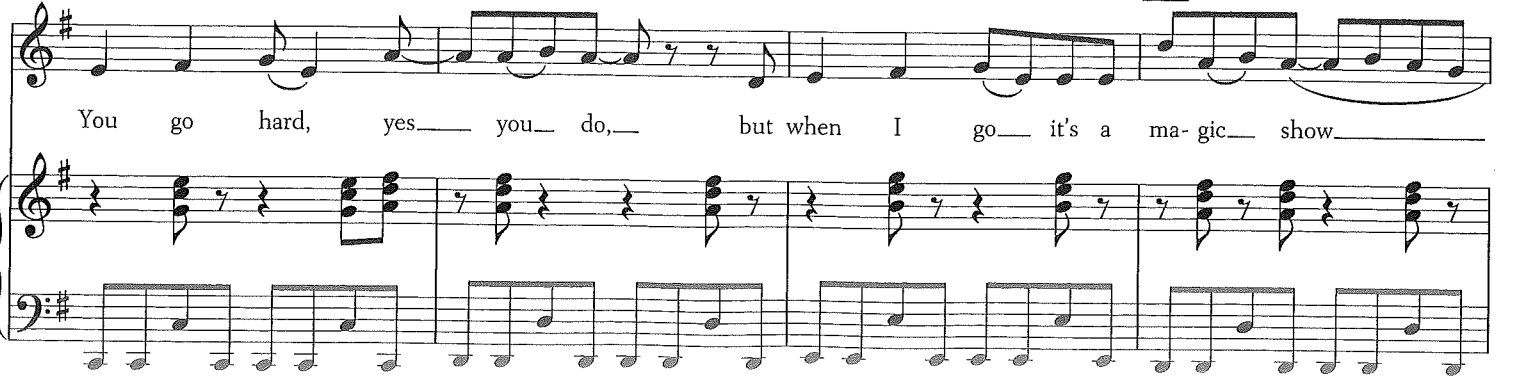
37 









You go hard, yes _____ you do, _____ but when I go _____ it's a ma - gic _____ show _____



41

C  D  Em  B7  N.C.

oh oh oh oh, I get it when I want it and I get it right.



45

Em 

Hey, hey, all the

f



49

D  A 

la-dies tell their fel-las we can do what they can do, we can do it ev-en bet-ter in bro - ken heels.



53

Em 

Hey, hey, all the





57

la - dies tell their fel - las we can do what they can do, we can do it ev - en bet - ter in bro - ken heels...



61

A - ny - thing you can do, I can do bet - ter, boy I can do... it in bro - ken... heels.



65



To Coda ♪

A - ny - thing you can do, we can do bet - ter, boy I can do... it in bro - ken, bro - ken... heels.

I. 2.

69 (E) N.C. (heels.)





75

Em  C 

Oh oh oh, oh oh oh oh, oh oh oh, oh oh oh oh,

mp

79

G  D  B7b9/D#  2. D. al Coda 

oh oh oh, oh oh oh oh, oh oh oh, oh oh oh oh. oh oh oh.

I. | 2.



♢ Coda

84

Em 

A - ny-thing you can do, I can do bet - ter, boy I can do_ it in bro - ken_ heels.

88

D  A  N.C#

A - ny-thing you can do, we can do bet - ter, boy I can do_ it in bro - ken, bro - ken_ heels.

10 OUT OF 10

Words and Music by Paolo Nutini

$\text{♩} = 120$

Chord diagrams: C, F, G, C.

Hey!

f

(RH) 3

Detailed description: This system contains the first four measures of the piece. It features a vocal line in 4/4 time with a tempo of 120 bpm. The guitar accompaniment is in 4/4 time, starting with a forte (*f*) dynamic. The bass line includes a triplet of eighth notes in the right hand, marked "(RH) 3". Chord diagrams for C, F, G, and C are shown above the staff. The vocal line begins with a rest, followed by the word "Hey!" in the fourth measure.

5

Oh.

Detailed description: This system contains measures 5 through 8. The vocal line starts at measure 5 with the word "Oh." and a long note. The guitar accompaniment continues with a steady eighth-note pattern. Chord diagrams for G and C are shown above the staff. Measure numbers 5, 6, 7, and 8 are indicated at the beginning of each measure.

9

1. Oh,

Detailed description: This system contains measures 9 through 12. The vocal line starts at measure 9 with "1. Oh,". The guitar accompaniment continues with the same eighth-note pattern. Chord diagrams for F, G, and C are shown above the staff. Measure numbers 9, 10, 11, and 12 are indicated at the beginning of each measure.

13

(1.) all the peo-ple wan-na try you, girl, and I hope you tell them where to go.
 (2.) ev-'ry-bod-y's got op - in-ions, girl, their own ver - sion of a good i - dea,

17





'Cos I've got so much here to of - fer, girl, oh, I love you more than you can know. Some peo-ple wan-na
 but the best one I can think of now is to make sure that I keep you near. And I know I've got to

21

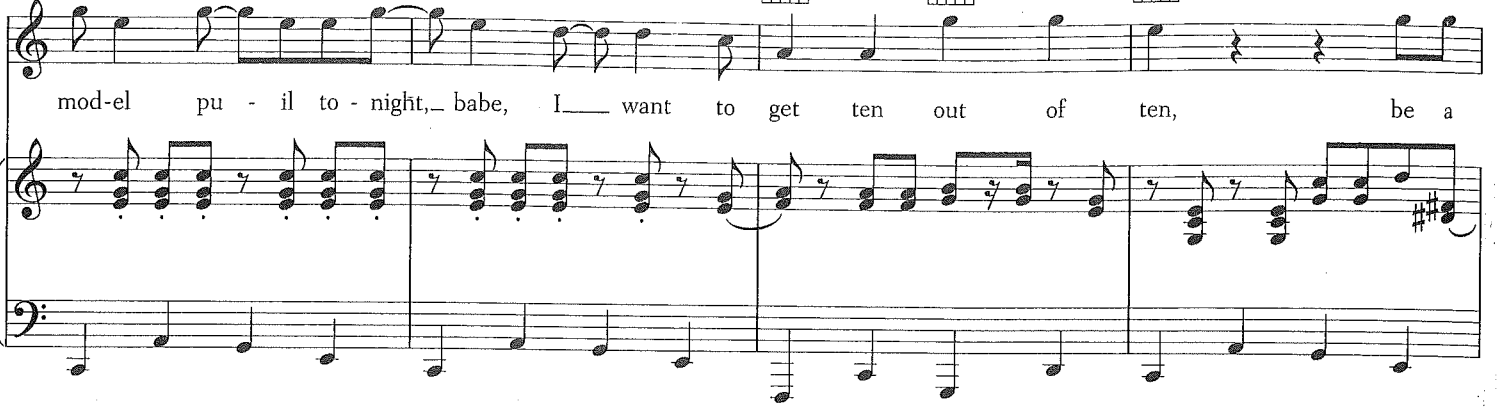
speed it up, in fact I want to slow it down, I wan - na get my -
 keep it up, 'cos I can see you're feel - ing down, and I wan - na get my -




25

- self dressed up and take you out on the town.
 - self dressed up, yeah, and take you out on the town. } And be a


29    





mod-el pu - il to - night, - babe, I want to get ten out of ten, be a



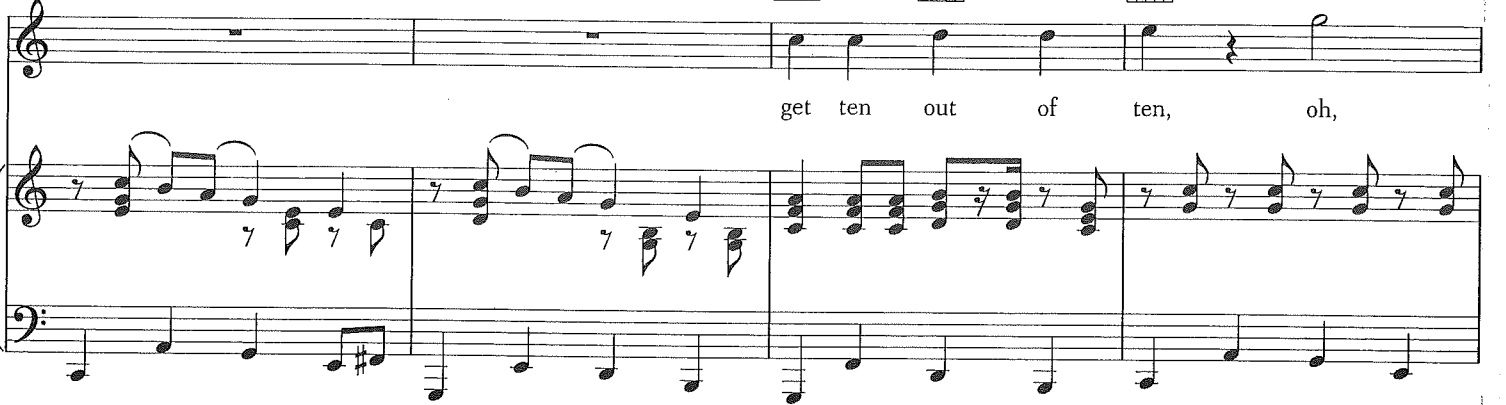
33   

mod-el pu - pil to - night, - babe, I want to get ten out of ten, - oh,



37    

get ten out of ten, oh,



41   

da, da, da, da, da, da, da, da, da, get ten out of ten, oh.



45  2. C

ten. — Get an A — in the tax - i, A — in the rest - 'rant and






Detailed description: This system contains measures 45, 46, and 47. It features a vocal line with lyrics, a guitar line with a C major chord diagram at the start, and a bass line. The lyrics are: "ten. — Get an A — in the tax - i, A — in the rest - 'rant and".

48  F  G  C

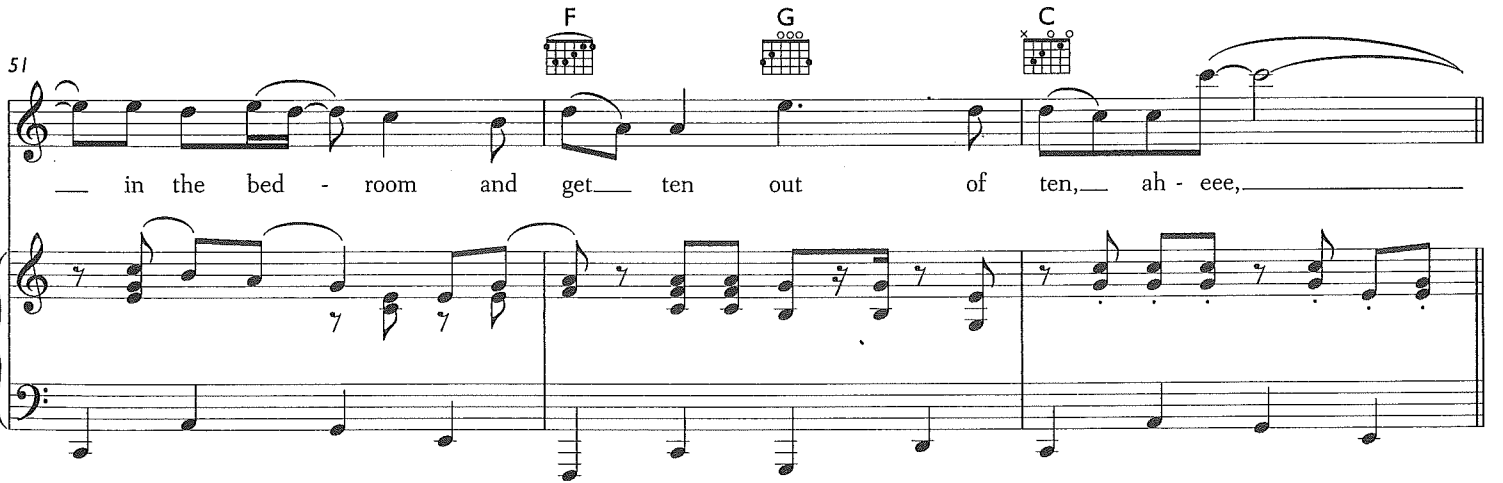
get ten out of ten, get an A — in the kitch - en and an A —




Detailed description: This system contains measures 48, 49, and 50. It features a vocal line with lyrics, a guitar line with F, G, and C chord diagrams, and a bass line. The lyrics are: "get ten out of ten, get an A — in the kitch - en and an A —".

51  F  G  C

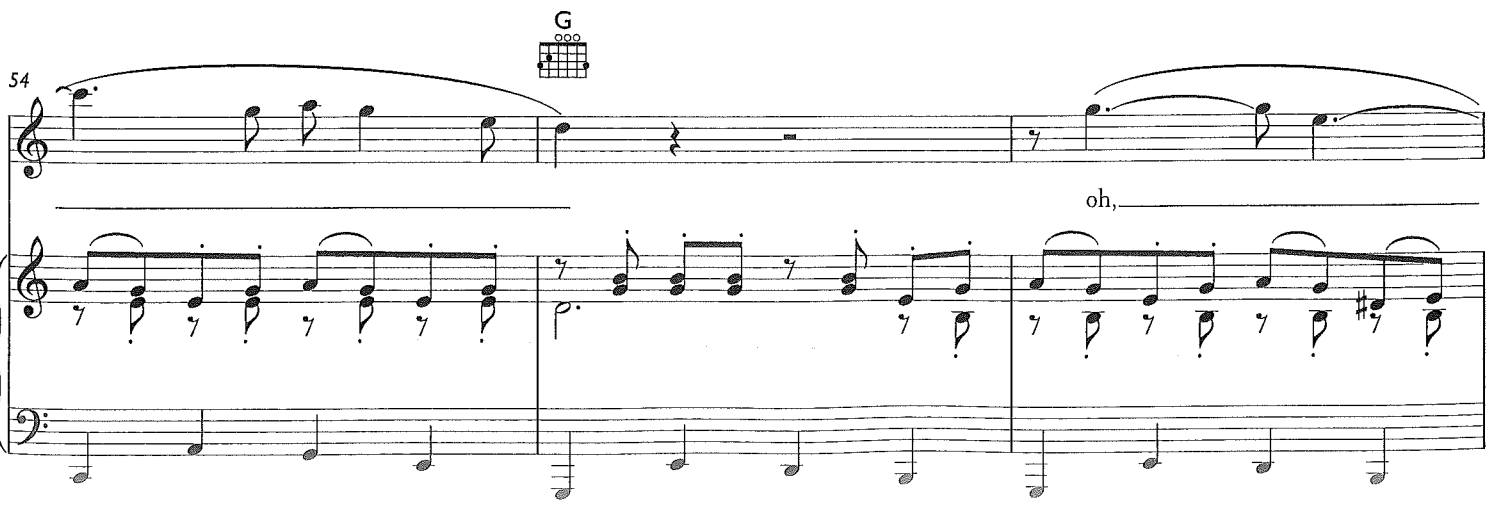
— in the bed - room and get — ten out of ten, — ah - eee, —





Detailed description: This system contains measures 51, 52, and 53. It features a vocal line with lyrics, a guitar line with F, G, and C chord diagrams, and a bass line. The lyrics are: "— in the bed - room and get — ten out of ten, — ah - eee, —".

54  G

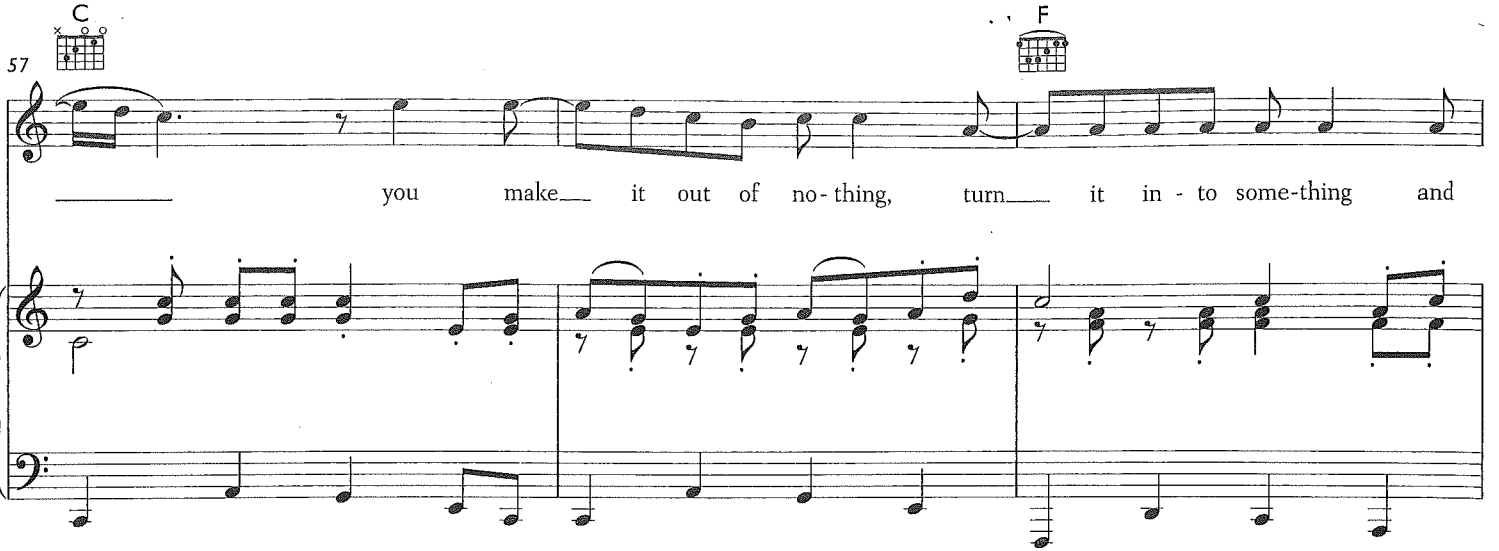
oh, —



Detailed description: This system contains measures 54, 55, and 56. It features a vocal line with lyrics, a guitar line with a G major chord diagram, and a bass line. The lyrics are: "oh, —".

57  




_____ you make___ it out of no-thing, turn___ it in - to some-thing and



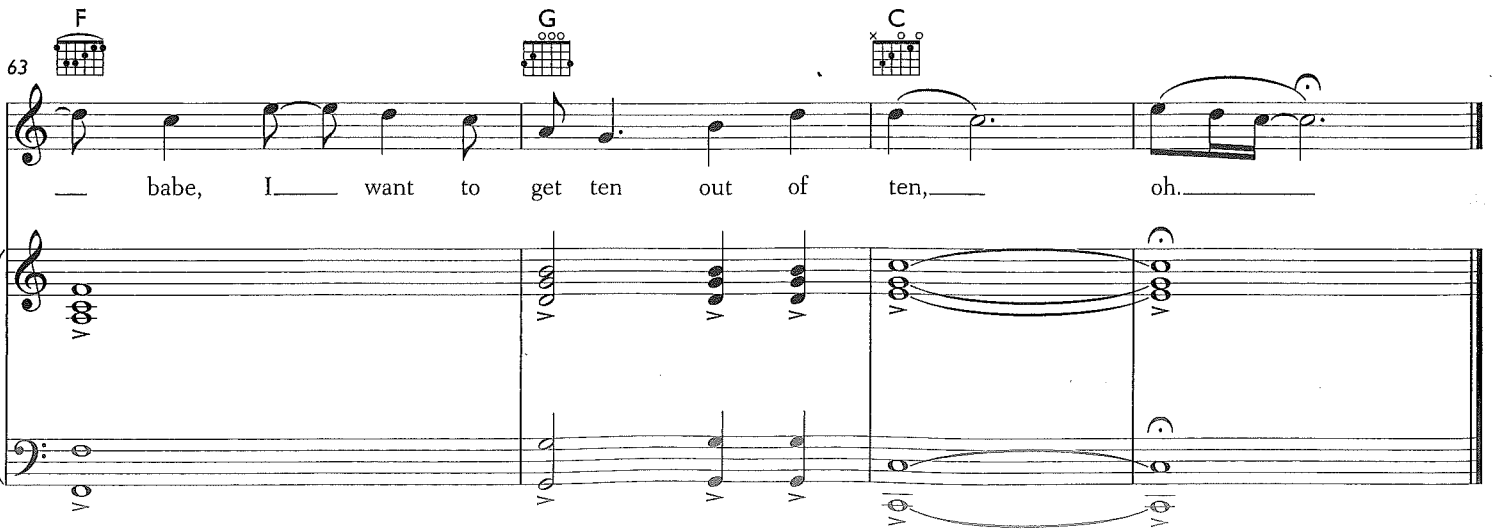
60  

give it to me all for free. Be a mod - el pu - pil to - night,



63   

_____ babe, I___ want to get ten out of ten,___ oh._____



CHASING PIRATES

Words and Music by Norah Jones

♩ = 104 Lightly



(Drum cue 4°)

(Sing 2°)

1. In your

4



(1.) mes - sage you said__ you were go - ing to bed__ but I'm not done with the night.
 (2.) hav - ing the squeams while the sil - li - est things are flap - ping round in my brain.
 3. (Instrumental)

7



So I stayed up and read__ but your words in__ my head__ got me mixed
 And I try not to dream__ of im - pos - si - ble__ schemes that__ swim a -

10 **Gm7** 3fr **Bbmaj7**

up, so I turned out the light... And I don't know how.
 - round, - wanna drive me in - sane. }

mf

13 **C** **Dm7** **Bbmaj7**

to slow it down, my mind's ra - cing from

17 **C** **Dm7** **Bbmaj7** **C**

chas - ing pi - rates. 2. Now I'm

(Omit 2°)

20 **Dm7** **Bbmaj7** **C**

My mind's ra - cing from chas - ing pi - rates,

24 **Dm7** **Bbmaj7**

my — mind's — ra - cing from

27 **C** **Dm7**

chas - ing pi - rates, —

30 **Bbmaj7** **C** **Dm7**

33

THE CLIMB

Words and Music by Jessica Alexander and Jon Mabe

♩ = 78 **Steadily**



1. I can al-most see it, that dream I'm dream - ing, but

p

Ped.



5 there's a voice in - side my head say - ing you'll ne - ver reach it. Ev - ry step I'm ta - king,

Pedal cont. sim



8 ev - ry move I make feels lost with no di - rec - tion, my faith is sha - king. But

11

Gm Dm Eb^{sus}2

I, I got - ta keep try - ing, got - ta keep my head held

mp

Ped.

14

C7^{sus}4 Bb5

high. There's al - ways gon - na be a - no - ther moun - tain, I'm al - ways gon - na wan - na make it move,

mf

Pedal cont. *sim*

17

Eb^{sus}2 Cm¹¹ F5

al - ways gon - na be an up - hill bat - tle, some - times I'm gon - na have to lose.

19

Bb5

Ain't a - bout how fast I get there, ain't a - bout what's wait - ing on the o - ther



21

side, _____ it's the climb. _____

25



2. The strug-gles I'm fa - cing, the chan-ces I'm ta - king, some - times might knock me down, but

28



no, I'm not break - ing. I may not know it, but these are the mo - ments that

31



I'm gon-na re-mem-ber most, yeah, just got-ta keep go - ing. And I, _____ I got - ta be,

34

Dm  5fr

E^b  3fr

Cm^{II} 

strong, just keep push-ing on, cause...

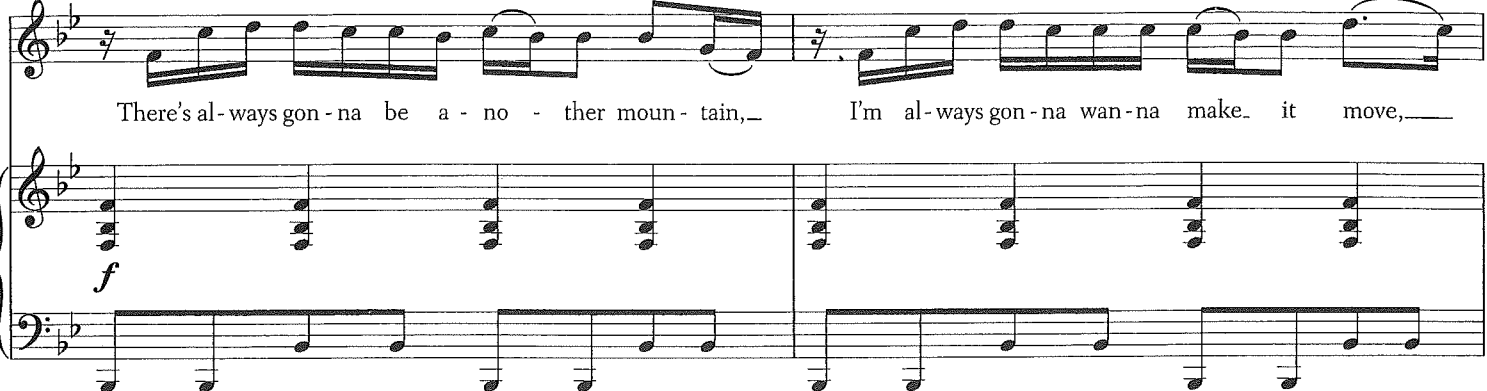


37


B^{b5}  6fr


f


There's al-ways gon-na be a - no - ther moun-tain, I'm al-ways gon-na wan-na make it move,



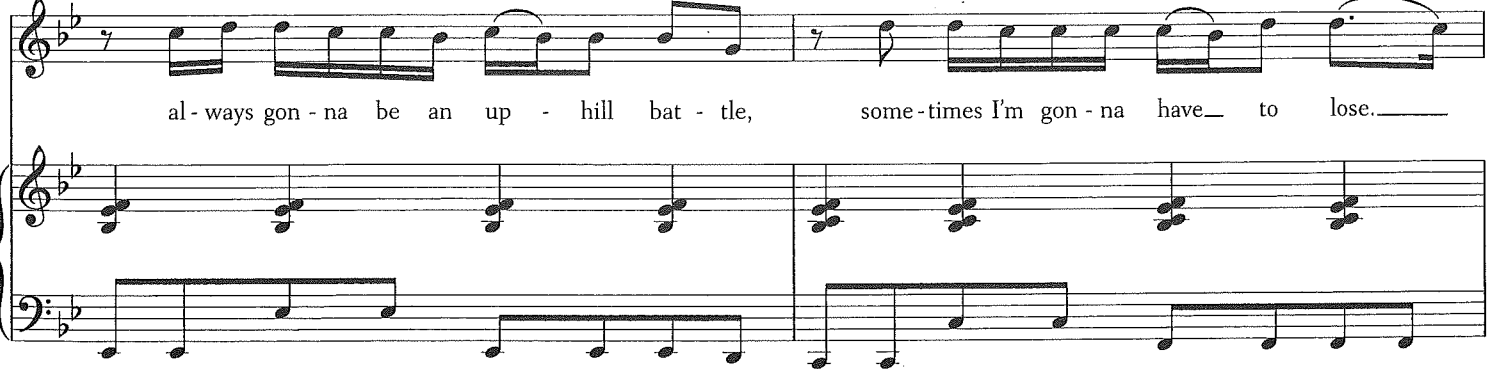
39

E^bsus²  6fr


Cm^{II} 

F⁷sus⁴ 

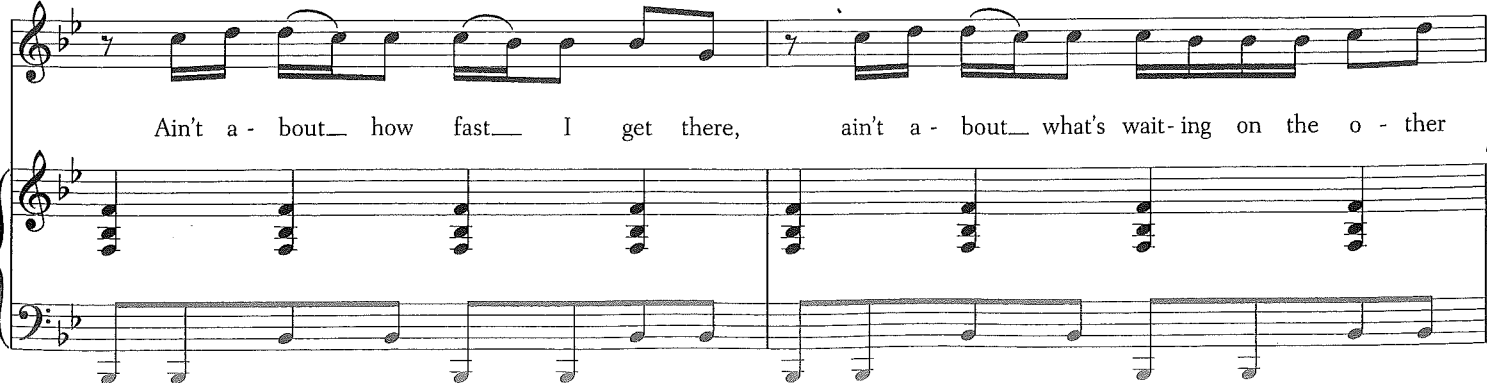
al-ways gon-na be an up - hill bat - tle, some-times I'm gon-na have to lose.



41

B^{b5}  6fr

Ain't a - bout how fast I get there, ain't a - bout what's wait-ing on the o - ther





43

side, _____ it's the climb. _____



46

Yeah, - yeah. _____



49

There's al-ways gon-na be a - no - ther moun-tain, I'm al-ways gon-na wan-na make_ it move, _____

p



51

al-ways gon-na be an up - hill bat - tle, some - times I'm gon-na have_ to lose.

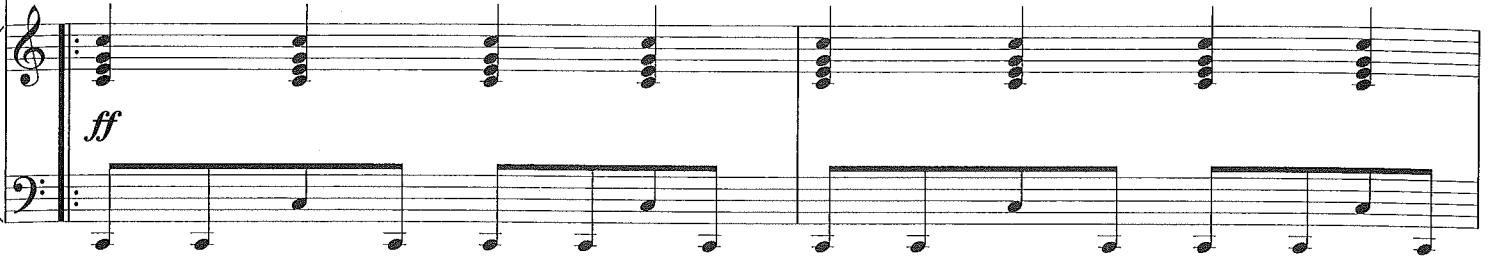
mp



53 Ad-lib. vocals on repeat



1. There's al-ways gon-na be a - no - ther moun-tain, I'm al-ways gon-na wan-na make it move,
 (2.) (climb.)



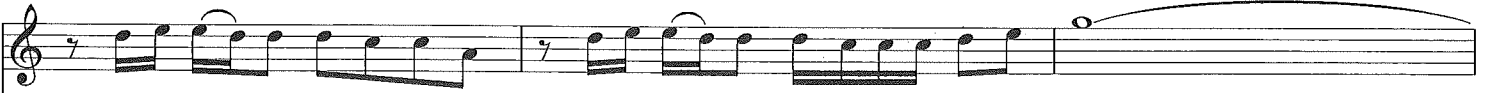
55



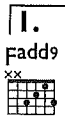
al-ways gon-na be an up-hill bat-tle, some-times I'm gon-na have to lose.



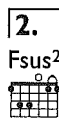
57



Ain't a-bout how fast I get there, ain't a-bout what's wait-ing on the o-ther side.



60



It's the climb. (side.) It's the climb.



DON'T STOP BELIEVIN'

Words and Music by Jonathan Cain, Neal Schon and Steve Perry

♩ = 124



mp



5



9 *Male vocal*

Just a small town girl_ liv-in' in_ a lone - ly world,_



13

she took the mid-night train_ go - in' an - y - where._

17 **G⁵** **D⁵** **Em⁷** **C**
xxx 3fr x xx 5fr

Female vocal





Just a ci - ty boy, - born and raised in South De - troit,

21 **G⁵** **D⁵** **G/B** **C**
xxx 3fr x xx 5fr x 000

he took the mid-night train. go - in' an - y - where. —





25 **G⁵** **D⁵** **Em⁷** **C**
xxx 3fr x xx 5fr

29 **G⁵** **D⁵** **Em⁷** **C** **G**
xxx 3fr x xx 5fr x 000









33  3fr **Male vocal**  5fr **Female vocal**  

A sing-er in a smok-y room, a smell of wine and cheap per-fume, —

mf









37  3fr **Both**  5fr  

for a smile they can share the night, it goes on and on — and on — and on —

41        

Stran - gers — wait - ing — up and down the bou - le - vard, — their

f

45        

sha - dows — search - ing — in the night. —

49

D/C C D/C Cmaj7 D/G G D/G G

Street - light, - peo - ple - liv - ing just to find e - mo - tion,

53

D/C C D/C Cmaj7 D G D G C

To Coda ◊

hid - ing - some - where in the night.

ff

57

G⁵ D⁵ Em⁷ C

mf

61

G⁵ D⁵ Em⁷ C

Female vocal

2. Work - ing hard - to get my fill, - ev - 'ry - bo - dy wants a thrill,

65 **Both**

G⁵ D⁵ G/B

pay - in' an - y - thing to roll the dice, just one more time.

68 **Female vocal** **Both**

C G⁵ D⁵

Some will win, some will lose,

71

Em⁷ C G⁵

some were born to sing the blues, And oh the mov - ie

74 **D. % al Coda**

D⁵ G/B C

nev - er ends, it goes on and on and on and on

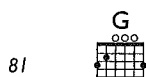
♠ Coda



77

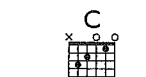
Guitar solo ad lib.

f



81

Don't stop believin', hold on to that



84

feel - ing Street light, peo - ple.



87

Don't stop.

DON'T STOP THE MUSIC

Words and Music by Michael Jackson, Mikkel Eriksen, Tor Erik Hermansen and Frankie Storm

♩ = 100



1. It's

p

drums

5

F C F5 G

get-ting late, I'm mak-ing my way ov - er to my fav'-rite place, I got-ta get my bo - dy mov - ing, shake the

9

A5 G A5 C

stress a - way, was-n't look-ing for_ no - bo - dy when you looked my way, _ poss - i - ble can-di-date, yeah.

13

F5 C F5 G

Who knew that you'd be up_ in here look-ing like you do, you're mak-ing stay-ing ov - er here im -
 (2.) ba - by, so ba - by_ are you ready 'cause it's get-ting close don't you feel the pas-sion rea - dy

17

Am G Am

- poss-i - ble. Ba-by I must say_ your au - ra is in - cre - di - ble, if you don't have to go, don't.)
 to ex-plode, what goes_ on be-tween us no-one has to know, this is a pri-vate show, oh.)

21

Fmaj⁹ F⁶ G⁶




Do you know what you start- ed? I just came here to par- ty, now we're rock-ing on the dance floor act-ing naugh-ty.

mp

25

Am¹¹ Cmaj⁹ Em7(add4)

Your hands a - round my waist, just let the mu-sic play, we're hand in hand, chest to chest, now we're face to face.'Cause

29   

I wan - na take you a - way, let's es - cape in - to the mu - sic, D J let it play.

mf




32   

I just can't re - fuse it, like the way you do this, keep on rock - ing

35   

to it, please don't stop the, please don't stop the mu - sic. I wan - na take you a -

f

38   

- way, let's es - cape in - to the mu - sic, D J let it play. Like the way you

41

Fmaj⁹ Am⁹ Gmaj⁹

do this, — keep on rock - ing to it, — please don't stop the mu - sic, — please don't stop the,

44

Em7(add4) Fmaj⁹ F

To Coda ♪

please don't stop, please don't stop the mu - sic, —

48

G Am G

swing 1/2's Please don't stop the mu - sic, please don't stop,

51

Am Em⁷ F

please don't stop, please don't stop the, please don't stop the mu - sic.

54

Em F G

57

Am G Am

60

Em7 F

62

Em F G

65

Am G Am Em7

D. al Coda

2. I said...

con ped.

♣ Coda

69

Fmaj⁹ Am⁹ Cmaj⁹

mu - sic, yeah...

72

Em7(add4) Fmaj⁹ Am⁹

Please don't stop the mu - sic.

75 **Cmaj⁹** **Em7(add4)** **Fmaj⁹**

Oh. —

78 **Am⁹** **Cmaj⁹** **Em7(add4)**

Slowly

81 **Fmaj⁹** **Cmaj⁷/E** **Fmaj⁹** **G**

p

85 **Fmaj⁷/A** **G** **Am** **C/E** **F**

pp

EET

Words and Music by Regina Spektor

♩ = 138

5

10

Bbmadd11

A^bsus4/C

D^bbadd9

G^b5

14

- lieve it, _____ you were al - ways sing - ing a - long. _____ It was so

Musical notation for measures 14-17. The vocal line features a melodic line with lyrics: "- lieve it, _____ you were al - ways sing - ing a - long. _____ It was so". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Bbmadd11

A^bsus4/C

D^bbadd9

G^b5

18

ea - sy _____ and the words _____ so sweet, you can't re - mem -

Musical notation for measures 18-21. The vocal line features a melodic line with lyrics: "ea - sy _____ and the words _____ so sweet, you can't re - mem -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Bbmadd11

A^bsus4/C

D^bbadd9

G^b5

22

- ber, _____ you try to feel the beat...

Musical notation for measures 22-25. The vocal line features a melodic line with lyrics: "- ber, _____ you try to feel the beat...". The piano accompaniment includes a *cresc.* marking and consists of chords in the right hand and a bass line in the left hand.

G^b/B^b

G^b

A^bsus4

A^b

26

...eet, _____ ...eet, ...eet,

Musical notation for measures 26-29. The vocal line features a melodic line with lyrics: "...eet, _____ ...eet, ...eet,". The piano accompaniment includes a *mf* marking and consists of chords in the right hand and a bass line in the left hand.

G^b/B^bG^bA^bsus⁴A^b

N.C.

30

...eet, ...eet, ...eet. 2. You spent half of your

B^bmadd¹¹A^bsus⁴/CD^badd⁹G^b5

34

life try-ing to fall be - hind, you're us-ing your head -

mp

B^bmadd¹¹A^bsus⁴/CD^badd⁹G^b5

38

- phones to drown out your mind, it was so

cont. sim.

B^bmadd¹¹A^bsus⁴/CD^badd⁹G^b5

42

ea - sy, and the words so sweet, you can't re - mem -

mf

Bbmadd11

Absus4/C

Dbbadd9

Gb5

46



ber, _____ you try to move your feet...

Gb/Bb

Gb

Absus4

Ab

50



...eet, _____ ...eet, ...eet,

f

Gb/Bb

Gb

Ab

Bbm

Ab7/Cb

54



...eet, _____ ...eet, ...eet.

Gb/Bb

Ab

57



60

ff

D^b5 4fr

D^bmaj7 4fr

D^b6 4fr

D^bmaj7 4fr

1.

64

G^b5 9fr

G^bmaj7 9fr

G^b6 9fr

G^bmaj7 9fr

2.

68

G^b5 9fr

G^bmaj7 9fr

G^b6 9fr

G^bmaj7 9fr N.C.

3. Some-one's de -

72

B^bmadd11

A^bsus4/C 3fr

D^bbadd9 4fr

G^b 4fr

- ci - ding whe - ther or not to steal, he o - pens a

p

76

$B^b madd11$ $A^b sus^4/C$ $D^b add9$ G^b5

win - dow, _____ just to feel the chill, _____ he hears that

80

$B^b madd11$ $A^b sus^4/C$ $D^b add9$ G^b5

out - side _____ a small boy just start - ed to cry, _____ 'cause it's _____ his

mf *cont. sim.*

84

$B^b madd11$ $A^b sus^4/C$ D^b

turn but his broth - er won't let him try.

88

D^b5 $D^b maj7$ D^b6 $D^b maj7$

ff *cont. sim.*

92

1. **G^b5** **G^bmaj7** **G^b6** **G^bmaj7**

96

2. **G^b5** **G^bmaj7** **G^b6** **G^bmaj7** N.C.

4. It's like for -

100

B^bmaddii **A^bsus4/C** **D^badd9** **G^b5**

-get- ting _____ the words_ to your fav - 'rite song. You can't be -

p

104

B^bmaddii **A^bsus4/C** **D^badd9** **G^b5**

- lieve it, _____ you were al - ways sing - ing a - long, _____ it was so

108

B^bmadd11 **A^bsus4/C** **D^badd9**

ea - sy _____ and the words _____ so

mp

(Small notes optional)

111

G^b5 **B^bmadd11** **A^bsus4/C**

sweet, you can't re - mem - ber, _____ you try to

114

D^badd9 **G^b5** **B^bmadd11**

move your feet. It was so ea - sy, _____

f

117

A^bsus⁴/C D^badd⁹ G^b5

and the words so sweet, you can't re - mem -

120

B^bmadd¹¹ A^bsus⁴/C D^badd⁹

ber, you try to feel the

123

G^b5

repeat to fade

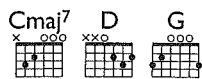
beat... t - ts - t - ts - t - t - tp - tp - tp - t - p - t - p - t - tp - t - tp - tp - tp - t - p - t - p - t - tp - t - tp - tp - tp -

EMPIRE STATE OF MIND (PART II)

Words and Music by Sylvia Robinson, Bert Keyes, Shawn Carter,
Angela Hunte, Alicia Augello-Cook, Janet Sewell and Al Shuckburgh

Original key down a semitone

♩ = 92



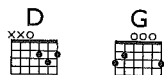
1.

Oh _____ New York _____

mp

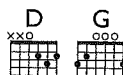
Ped.

2.



6



1. Grew up in a town that is fam-ous as _____ a place of mov - ie
2. On the av - en - ue there ain't nev - er a cur - few, ladies work so



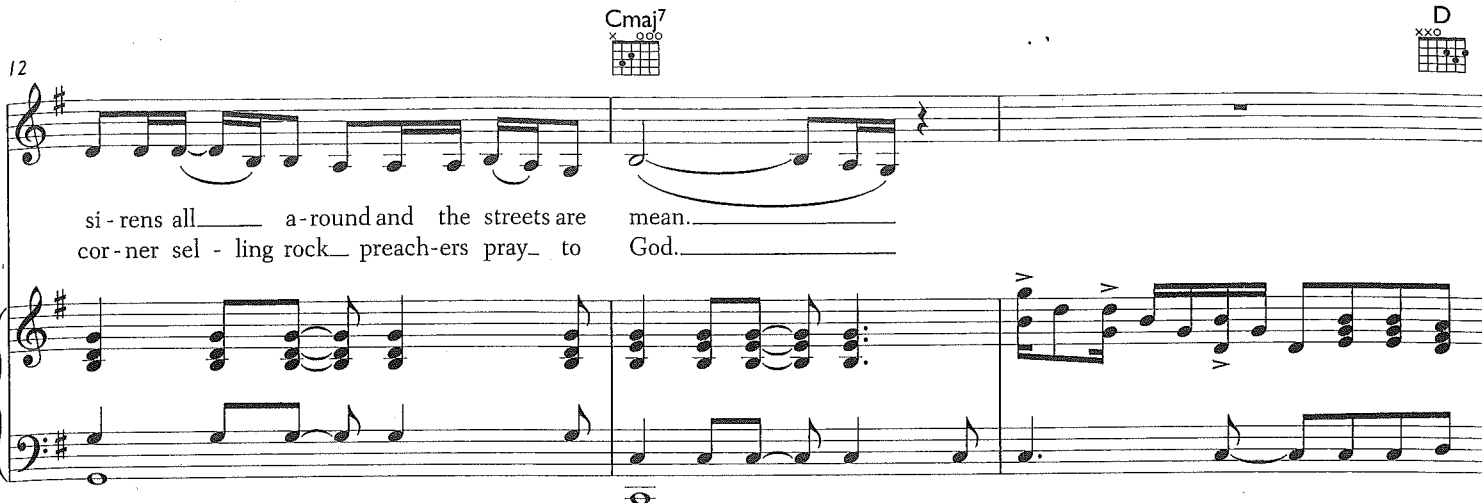
9

scenes, _____ hard, _____ noise is al - ways loud, there are
such a melt - ing pot, on the



12

Cmaj7  D 

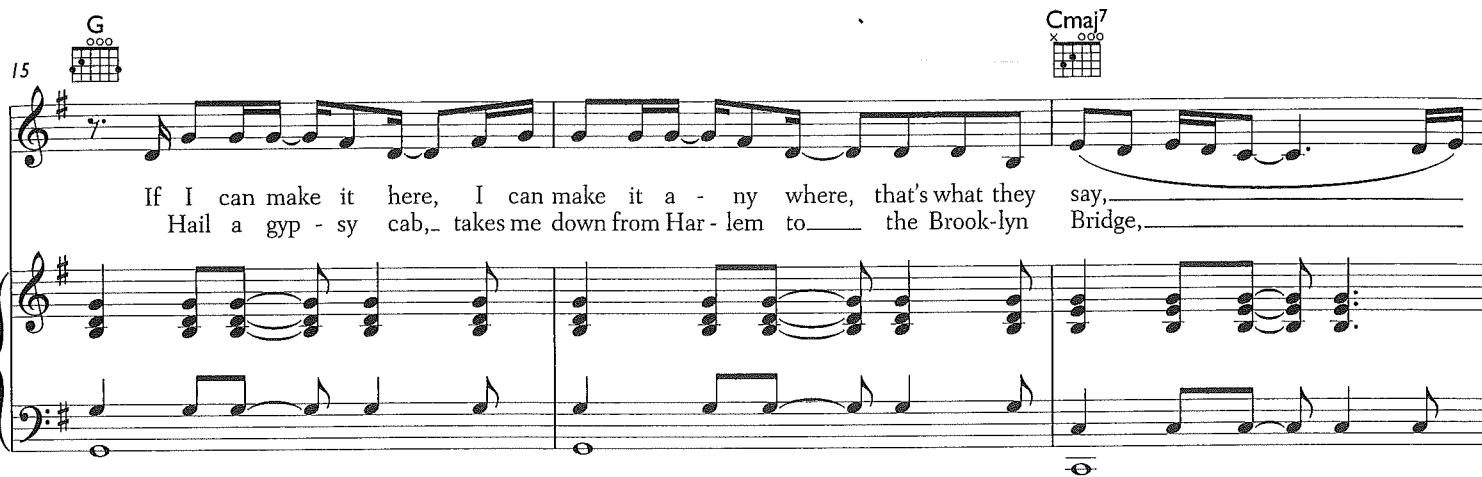
si - rens all a - round and the streets are mean.
 cor - ner sel - ling rock - preach - ers pray - to God.





15

G  Cmaj7 

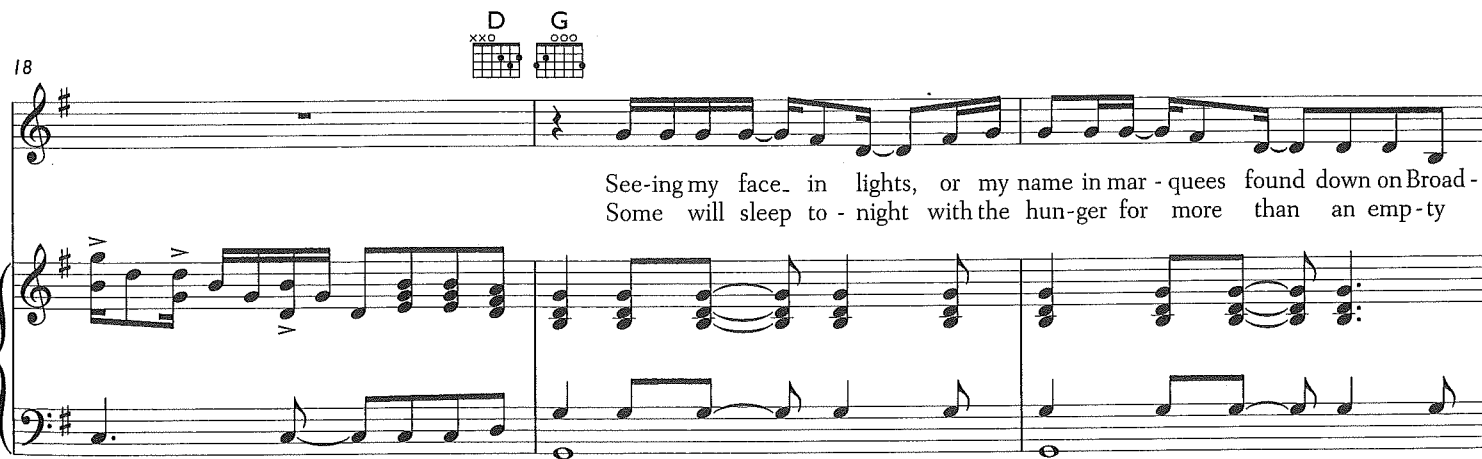
If I can make it here, I can make it a - ny where, that's what they say,
 Hail a gyp - sy cab, - takes me down from Har - lem to the Brook - lyn Bridge,



18

D  G 

See - ing my face in lights, or my name in mar - quees found down on Broad -
 Some will sleep to - night with the hun - ger for more than an emp - ty



21

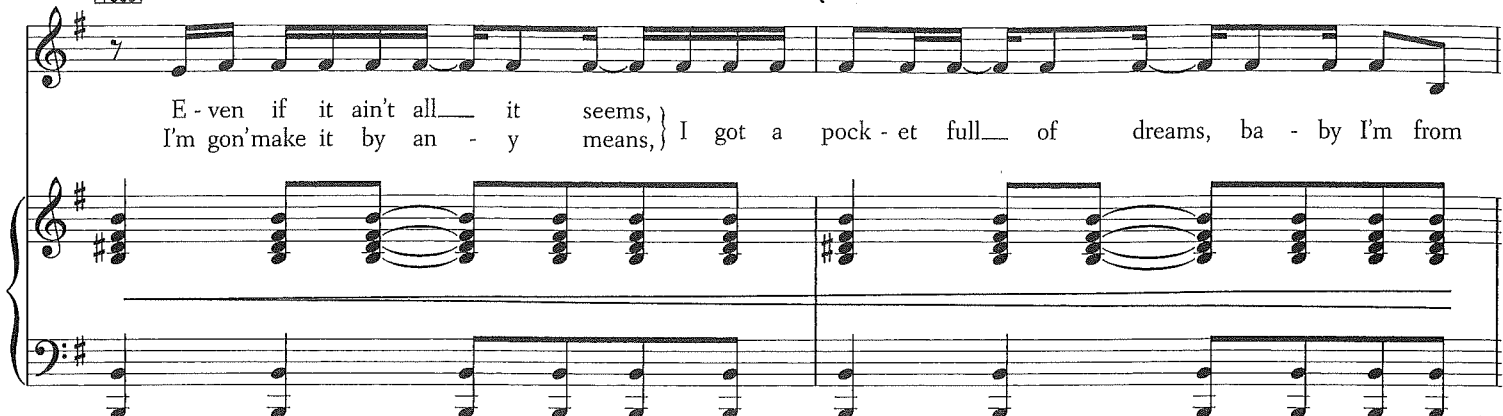
Cmaj7  D 

- way.
 fridge.



23  B

E - ven if it ain't all — it seems, } I got a pock - et full — of dreams, ba - by I'm from
I'm gon' make it by an - y means, }



25  Cmaj7  G

New York, ————— con - crete jun - gle where dreams are made — of, there's no - thing you can't

f



28  D  Cmaj7

— do — now you're in New — York, ————— these streets will make you feel brand



31  G  D  Cmaj7  D



— new, big lights will in - spire — you, — hear it for New — York, New — York, New — York. —————



35 

One hand in the air for the big cit - y, street lights, big dreams all look - ing pret - ty,

p

37  

no place in the world that can com - pare, put your light - ers in the air, ev - 'ry - bo - dy say —

39 

yeah, yeah, yeah, yeah! New —

f

41  

York, con - crete jun - gle where dreams are made of, there's no - thing you can't



44

do now you're in New York, these streets will make you feel brand



47

new, big lights will inspire you, hear it for New



49

York, New York.

COMING HOME

Words and Music by Jake Hook, Nick Patrick and Jeff Chegwin

♩ = 63 **Steady ballad**



1. Ev-'ry

P

Red.

6



sol - dier who gave their life — lives for - e - ver. Ev-'ry sol - dier who fought the fight.

with pedal throughout

9



e-choes in — our — minds. All the woun-ded and — the brave, the ones God — could-n't save,

12

E^b/G 3fr E^b5/B^b B^b5 E^b 3fr A^b 4fr

we sa-lute ³ your cou - rage. Com - ing home with pride.

mp

15

Cm 3fr A^b 4fr E^b/G 3fr

Com - ing home with pride. Com - ing home with heads held high. Heads held high... Com - ing

18

A^b 4fr B^b Cm 3fr E^b/G 3fr A^b 4fr B^b E^b 3fr

home from lands a - far. I'm com - ing home. Com - ing home... to your arms. 2. All those

22

F B^badd9 F

he-roes who de-fend our flag will live on for - e - ver. All the he - roes, both young and old, that

mf

25

C C7 F F/A Bbadd9

sol-dier on_ to un-knowns. From a - cross this chang - ing world we live in_ the hope_

28

F C C7 F Bb Dm9

that you come back_ home. Com - ing home with pride._ I'm com - ing home with pride._

32

Bb F/A Bb C

home with heads_ held high._ Com - ing_ home_ from

35

Dm F/A Bb C C7 Bbmaj9

lands a - far_ I'm com - ing home_ to your_ arms_

38

C7 Fmaj9 Bbadd9 F/A Gm7 F(add4)/A Bb Bbmaj7

I'm com - ing home...

42

C7 Am Am7 Dm9 Cmaj7/G Bbadd9 F/A Gm11 C13 C7

cresc.

48

F C Em Bm/D

Com - ing home... I'm com - ing home with pride. Oh! Com - ing

ff

51

C G/B C D

home with heads held high. Com - ing home Com - ing home, from

54

Em G/B Gmaj7/B C Dsus⁴ D⁵ G

lands a-far... Com-ing home... to your arms. Whoa, whoa, whoa. Com-ing

57

C D Em G/B C Dsus⁴ D

home from lands a-far... I'm com-ing home... I'm com-ing home... to your

60

G Gmaj⁷ Csus² D⁵ G

arms. I'm com-ing home to your arms. To your arms.

FIGHT FOR THIS LOVE

Words and Music by Stephen Kipner, Wayne Wilkins and Andre Merritt

♩ = 123



4

Am G D G Bm7 Em

Hmm.....

mf

5



1. Too much of a - ny - thing can make you sick, — ev - en the good can be a
 2. Now ev - 'ry - day ain't 'gon be no pic - nic, — love ain't no walk — in the

RH 2° only till *

8



curse.
park.

Makes it hard to know which road to go down,
 All you can do is make the best of it now,

Play 1° only

11

G Bm Em Am G

know-ing too much can get you hurt. Is it bet-ter, is it worse, are we sit-
can't be a - fraid of the dark. Just know that you're not

14

D/F# G Bm Em

- ting in re - verse, it's just like we're go - ing back - wards. I know where

17

Am G D/F# G Bm

I want this to go, dri-ving fast but let's go slow, what I don't wan - na do is crash,

20

Em Am G D/F#

no. Just know that you're not in this thing a - lone. There's al - ways a place

* play both times

23

G Bm Em Em⁹ Am G

in me that you can call home. When-ev-er you feel like we're grow - ing a - part,

26

D G D Em

let's just go back, back, back, back, back to the start, oh.

29

Am G D/F# G D Em

A - ny-thing that's worth hav - ing is sure e - nough worth fight - ing for.

33

Am G D G Bm Em

Quit-ting's out of the ques - tion, when it gets tough, got - ta fight some more... We got - ta

37

Am G D/F# G D Em

fight, fight, fight, fight, fight for this love, we got - ta fight, fight, fight, fight, fight for this love. We got - ta

41

Am G D G Bm7 Em

To Coda ⊕

fight, fight, fight, fight, fight for this love, if it's worth hav - ing it's worth fight - ing for. — I don't know

(2° only)

45

Am G D C G D/F#

— where we're head - ing, I'm will - ing and rea - dy to go. — We've been dri-

mp

49

Am G D C G D/F#

- ving so fast, — we just need — to slow down. and just roll, — oh. —

53 N.C.

A - ny-thing that's worth hav - ing is sure e - nough worth fight - ing for.

57

Quit-ting's out of the ques - tion, when it gets tough, got - ta fight some more. — We got - ta

D. al Coda

♠ Coda

61

(for.) We got-ta fight, fight, fight, fight, fight for this love, we got-ta fight, fight, fight, fight,

f

65

fight for this love... We got-ta fight, fight, fight, fight, fight for this love, if it's worth hav-ing it's worth fight - ing for,

69

oh.

Repeat & fade

FLASHBACK

Words and Music by Adam Wiles

♩ = 128




5



Male vocals

9

1. I'm com-ing round and now___ my vi - sion is so___ clear.
 2. The love I get___ from you___ is some-thing I can't___ chance.







II.







13

If I could change my state of___ mind then I would di - sap - pear.
 And I could let___ you slip a - way with - out a se - cond glance.

2. 

C/E Cmaj7   Dm7 




Em7  7fr  Fmaj7  8fr 

17

(glance.) Why can't I re - a - lise I'm fight - ing for my — life?







G  Am7 




G/B  G/C  3fr 

21

Woah, _____ woah, _____





C/E Cmaj7   Dm7  5fr 




Em7  7fr  Fmaj7  8fr 



25

Why can't I re - a - lise I'm fight - ing for my — life?



G  Am7 

G/B  G/C  3fr 

Cmaj9  Cmaj7 


To Coda 


29


Woah, _____ woah, _____




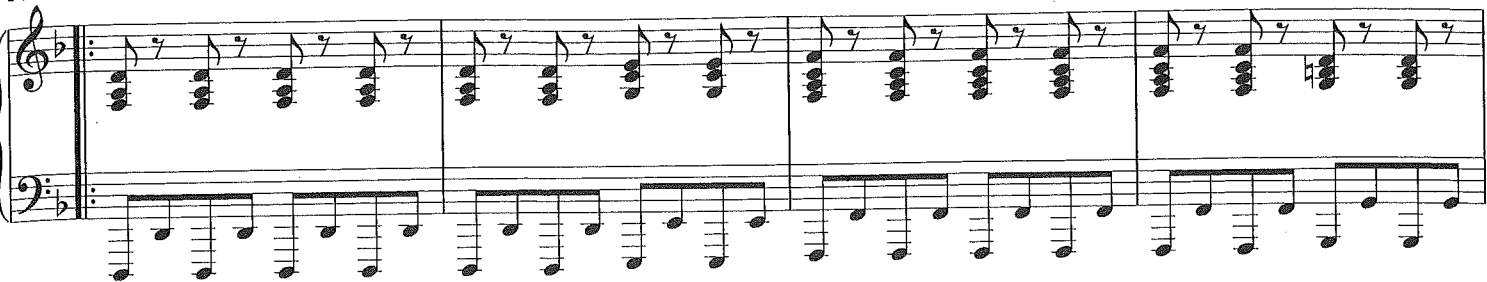
34

Dm  5fr


C/E 


F 


G  3fr





38


Am7 


Gsus4/B 


G/C  3fr


1. C 



2. C 

Dm7  5fr


Em7  7fr


Fmaj7  8fr


42


Female vocals

This is like a flash - back, (*flash - back, flash - back.*) This is like a dream.



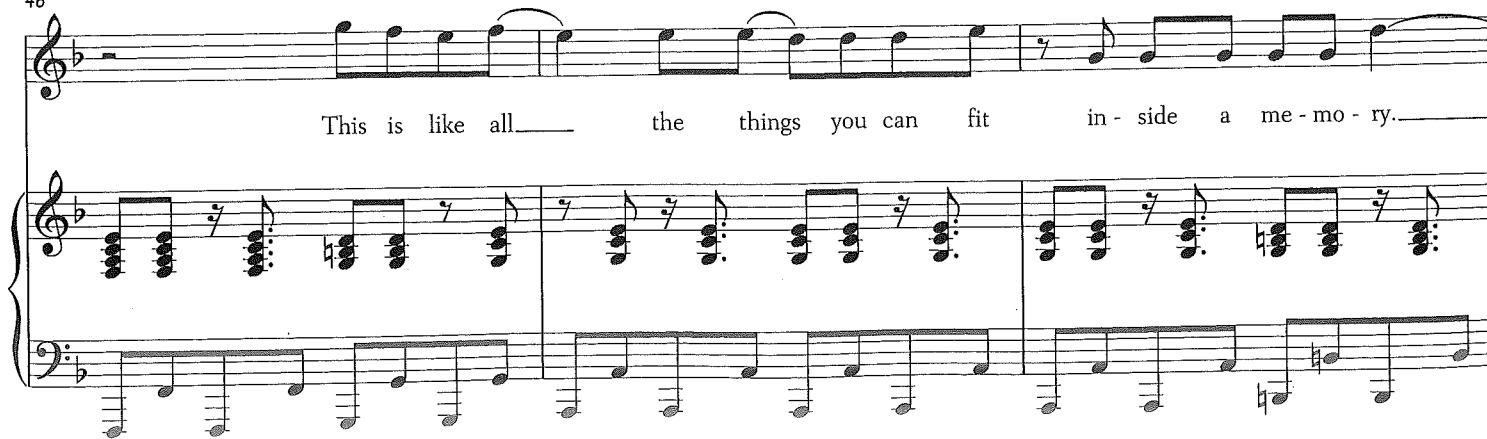
G 

Am7  xo 0 0

G/B  xo 0 0

46

This is like all the things you can fit in - side a me - mo - ry.



Coda

G/C



60

Musical notation for measures 60-62, including piano accompaniment and vocal line.

Dm7



C/E



Female vocals

63

This is like a flash - back, (flash - back, flash - back.) This is like a

Musical notation for measures 63-66, including piano accompaniment and vocal line.

F



G



Am7



67

dream. This is like all the things you can fit

Musical notation for measures 67-70, including piano accompaniment and vocal line.

Gsus4/B



1.

G/C



2.

G/C



70

in - side a me - mo - ry. This is like a (ry.)

Musical notation for measures 70-72, including piano accompaniment and vocal line.

HAPPY

Words and Music by Ryan Tedder, Evan Bogart and Leona Lewis

$\text{♩} = 76$



1. Some-one once told me that you have to choose what you

mp



5 win or lose,— you can't have ev-'ry-thing. Don't you take chan-ces, you might



8 feel the pain,— don't you love in vain,— 'cause love won't set you free.—

11

Dm C G Dm C

I could stand by the side, and watch this life pass me by,

14

G F Fm

so un-hap-py, but safe as could be,

17




N.C. C Am7

So what if it hurts me? So what if I break down? So what if this

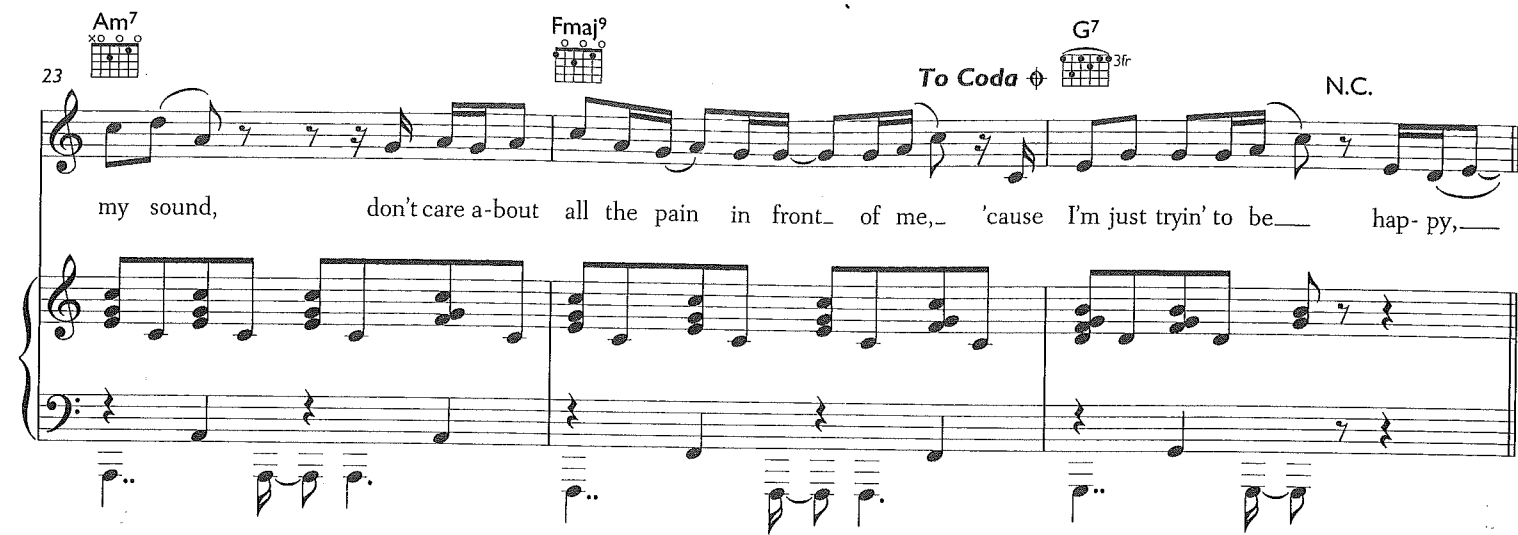
20





Fmaj9 G7 C

world just throws me off the edge, my feet run out of ground? I got-ta find my place, I wan-na hear

23   *To Coda*  3fr N.C.

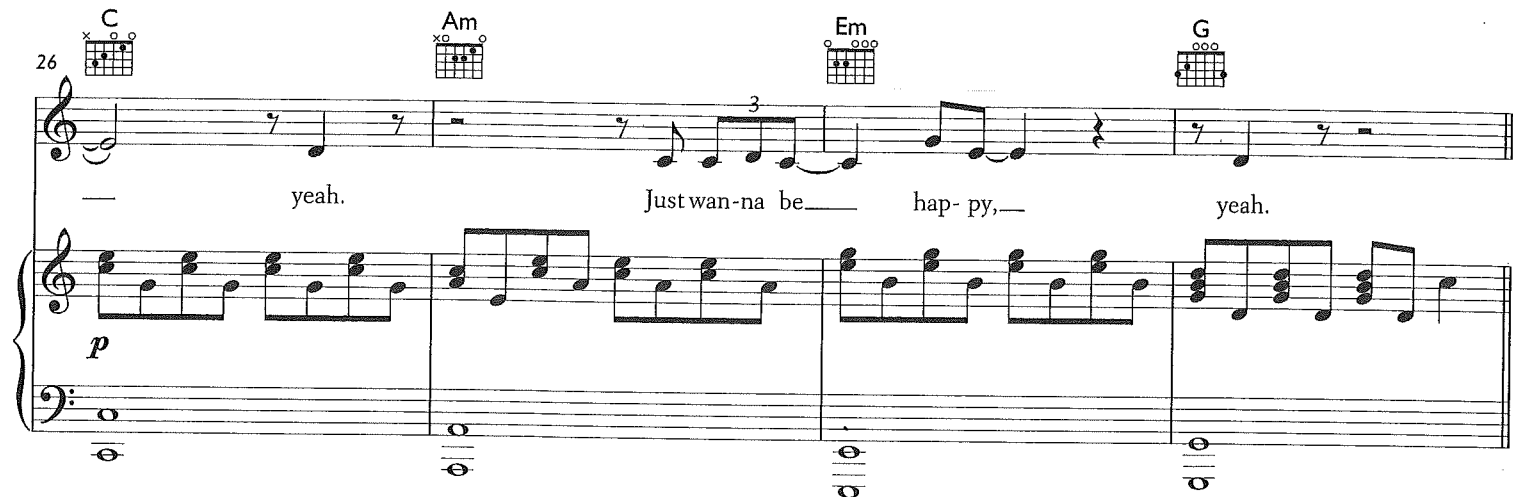
my sound, don't care a-bout all the pain in front_ of me, 'cause I'm just tryin' to be hap- py, —




26    

— yeah. Just wan-na be hap- py, — yeah.

p



30   





2. Hold- ing on tight- ly, just can't let it go, — just tryin' to play my role, — just



33   




slow- ly di- sap- pear, — oh. — All these days they feel_ like they're the same, — just



36    

dif-ferent fa- ces, dif-ferent names, get me out of here.. Well I__ could stand__ by__ the side, _



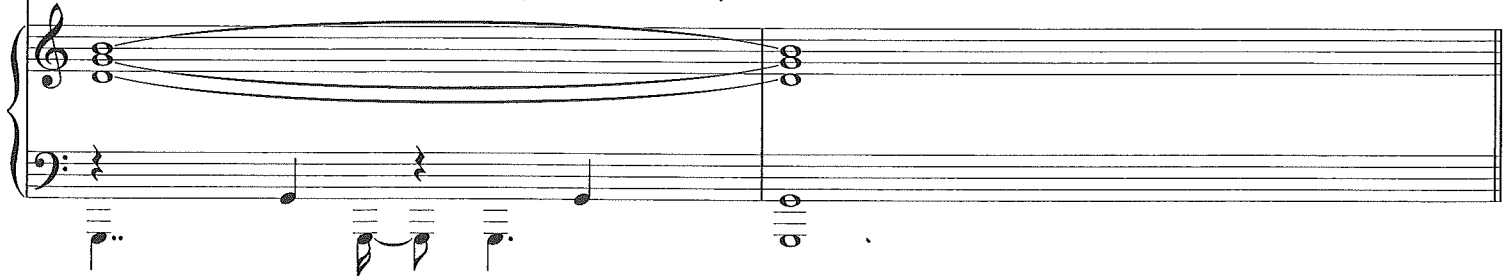
39   

oh__ no, _ and watch this life__ pass__ me



41  **D.º al Coda**

by, _ pass__ me by, _ So what if it



♠ **Coda**     

43

I'm just tryin' to be__ hap- py, _ oh, _



46

Dm Am C Dm Am

Hap - py, oh. So ma - ny turns that I can't see, like I'm a

49

C G F Fm

stran - ger on this road. But don't say vic - tim, don't say a - ny - thing. So what if it

p *rit.*

52

C Am7 Fmaj9

hurts me? So what if I break down? So what if this world just throws me off the edge, my



mf

55

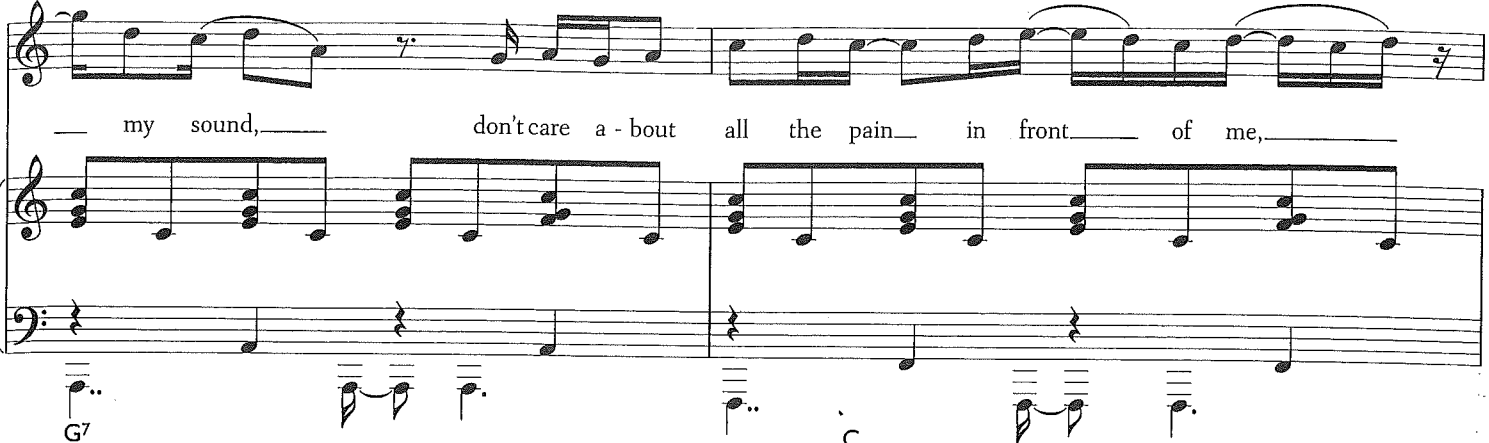
G7 N.C. C

feet run out of ground? I got - ta find my place, I wan - na hear

ff

57  




— my sound, — don't care a - bout all the pain — in front — of me, —




59  





I just wan - na be — hap - py, — hap - py. —



61    N.C.


— I just wan - na be, — oh, — I just wan - na be — hap - py. —



64    

— oh, — hap - py. —

p *rit.*



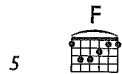
HOLD UP A LIGHT

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

♩ = 131



1. You can dance if you



like, you can sing ev - 'ry line of ev - 'ry song, — no, you don't have to



steal the show, it was your — show all a - long. — As the or - ches - tra

13 **F** **Am7^{b6}**

plays, the peo-ple take their seats, there's no room left in

17 **Dm7** **B^bmaj⁹**

this house. It's on - ly you and me and if life is your

21 **F/G** **Cadd11**

stage, I'll be watch - ing.

25 **F** **Fmaj⁹** **F** **Fmaj⁹**

Hold up a light_ for me, hold up a light_ for me, hold up a light_ for me, hold up a light_ for me,

29  

oh, _____ and I'll be watch - ing.



33    




Hold up a light_ for me, hold up a light_ for me, hold up a light_ for me, hold up a light_ for me,



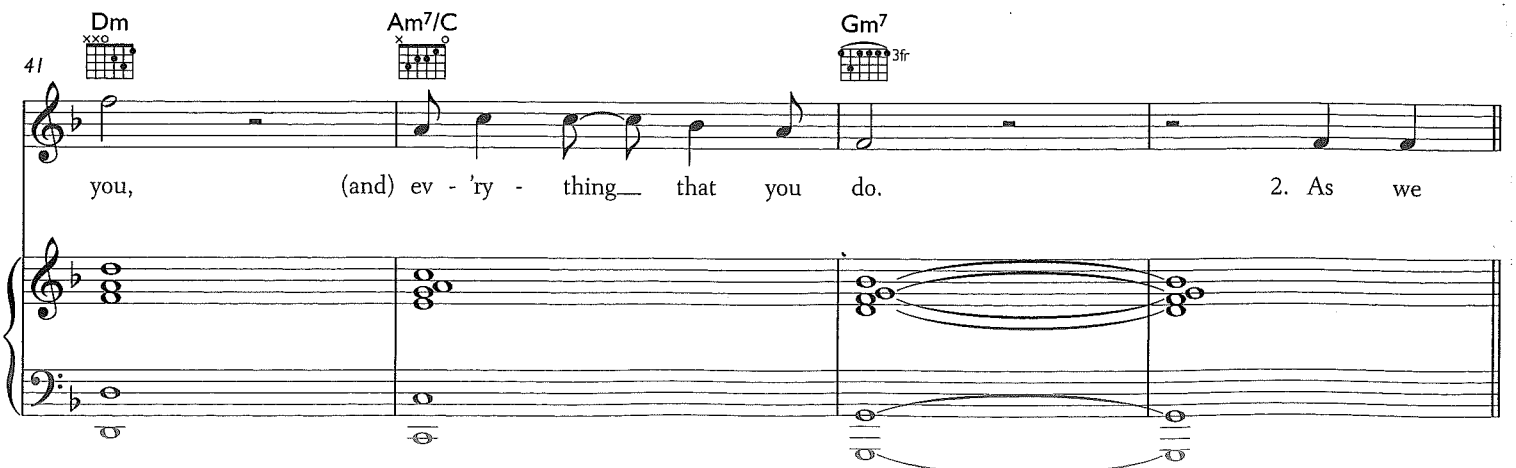
37   **To Coda** 

oh, _____ and I'll be watch - ing



41   

you, (and) ev - ry - thing_ that you do. 2. As we



45

F F/E Dm7 F/C

start, re - hears - ing ev - 'ry scene, — the words_ to ev - 'ry - thing,

49

F/B \flat F/A Gm7 C

— we re - al - ise_ that the crowd is lis - ten - ing_ — And_ then the

53

F F/E Dm7 Fmaj7/C

tears_ — — — fall_ — — — down on your face_ — — — at ex - act - ly the right place

57

B \flat maj 9 F/A Gm7 C

— — — as the peo - ple start to stand_ up in the aisles_ — — — You can

61 **Gm7** **Gm⁹** **C**

hear the sound of vi - o - lins on ev - 'ry street to - night, — you can

65 **Gm7** **Gm⁹** **B^bsus²** **D.º al Coda**





see our lov - ers dan - cing round, I'll be watch - ing —

69 **⊕ Coda** **F** **C/E** **Dm7** **F/C**

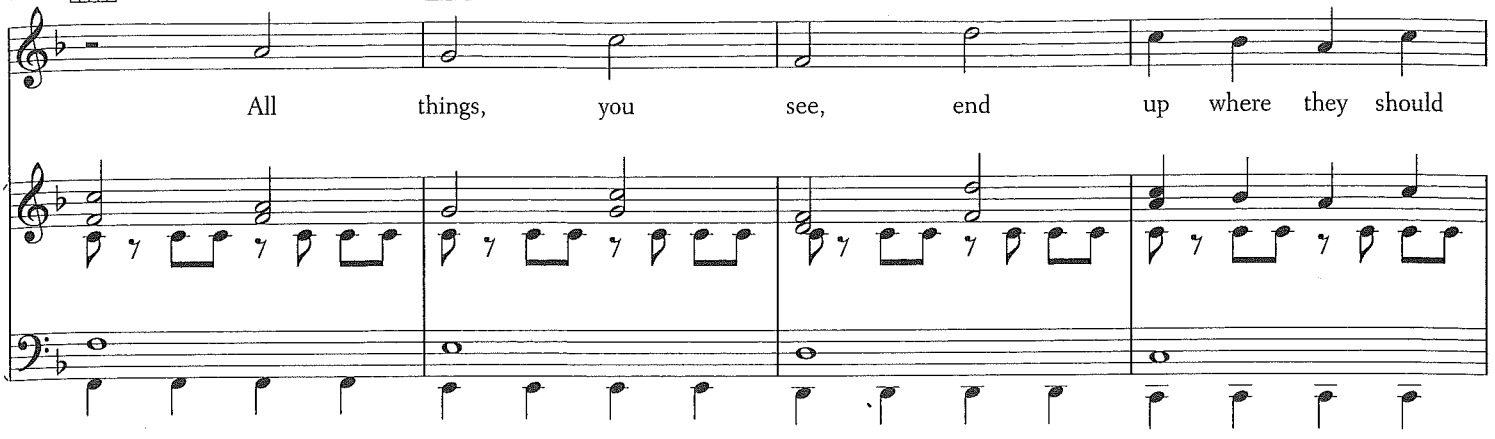
you.





N.C.

74 **B^bsus²** **F/A** **Gm7** **C**

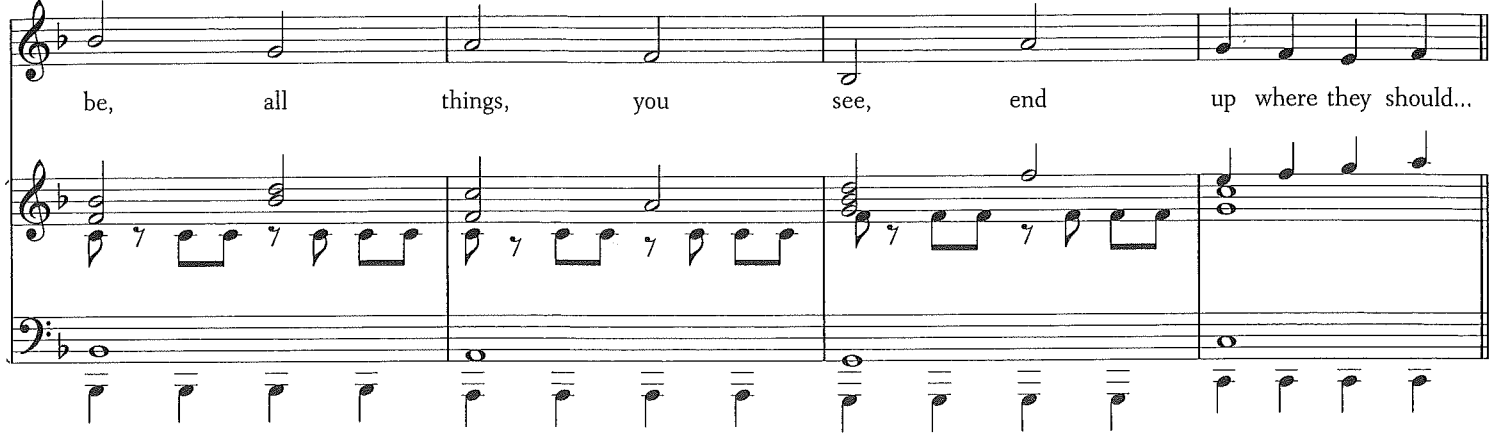
78    


All things, you see, end up where they should



82    

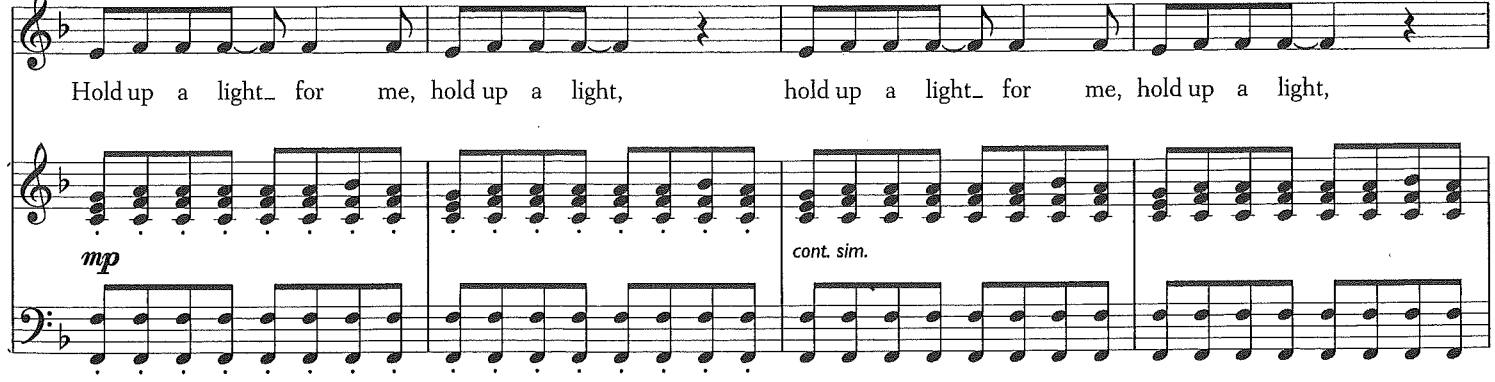
be, all things, you see, end up where they should...




86 

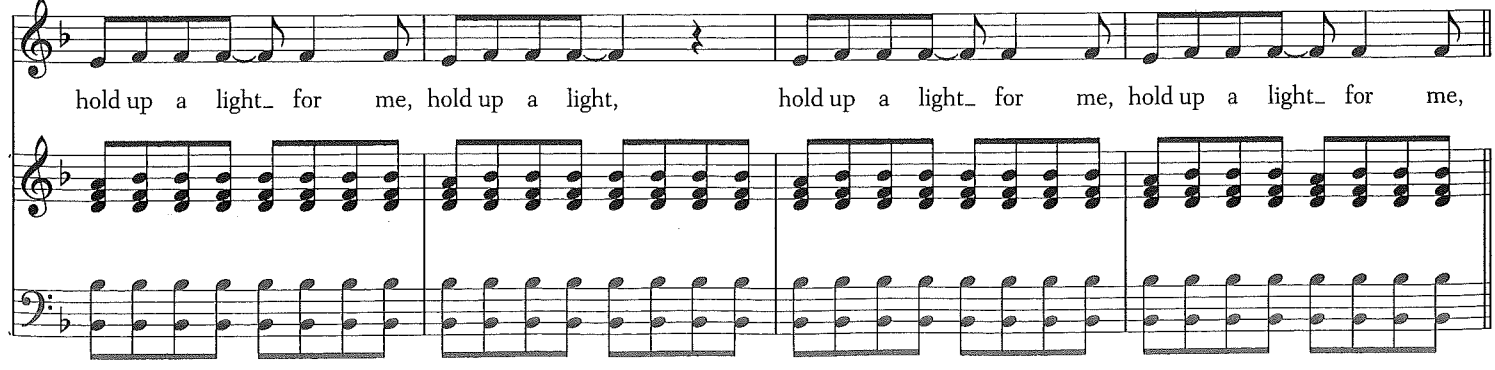
Hold up a light_ for me, hold up a light, hold up a light_ for me, hold up a light,

mp *cont. sim.*



90 

hold up a light_ for me, hold up a light, hold up a light_ for me, hold up a light_ for me,



94

F Fmaj⁹ F Fmaj⁹

hold up a light_ for me, hold up a light,_ hold up a light_ for me, hold up a light,_ 'cos I'm

ff

98

B^bmaj⁹ B^bmaj⁷ Gm⁷ 3fr

lov-ing you, _____ and I'm lov-ing this, _____ oh, _____

102

F Fmaj⁹ F Fmaj⁹

hold up a light_ for me, hold up a light,_ hold up a light_ for me, hold, up_ a light,



106

a light, _____ for me.



110

I'll be watch - ing you,



115

I'll be watch - ing you. _____

HOLLYWOOD

Words and Music by Marina Diamandis

$\text{♩} = 120$

G F E G F E

A - mer - i - can_ queen is the A - me - ri - can dream._

mp

Red.

5 D⁵ C⁵ A⁵ D⁵ C⁵ A⁵

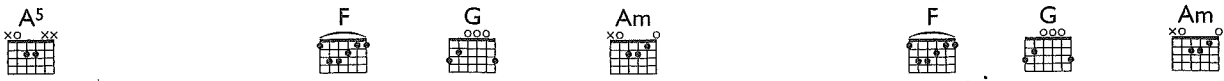
1. She is a Po-lish girl_ in A - me - ri - ca,_ tall,_ tanned hot blonde called An - ya._

f

secco

9 D⁵ C⁵ A⁵ D⁵ C⁵

I asked her: "Why would you wan - na be a Hol - ly - wood wife?" "Be-cause I don't wan-na end up



12

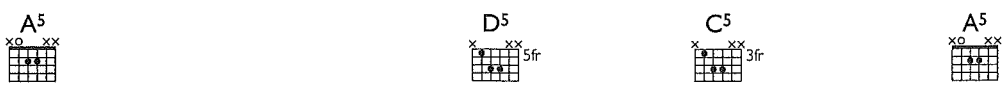
liv-ing in a dive_ on Vine, a dive_ on Vine."

17



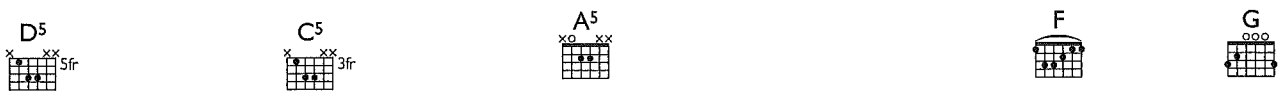
(1.) Air host - es - ses do - ing gos - sip ma - ga - zine cross - words on a flight to
(2.) fat se - cu - ri - ty mak - ing plays for_ me_ soon as I touch_ down in

20



J. - F. - K. Thir - ty - nine years old with a mile - high sheen, try - ing to
old L. - A. He says: "OH, MY_ GOD, - YOU LOOK_ JUST LIKE SHA - KI - RA, NO, NO!

23



stim - u - late a mind that is slow - ly start - ing to de - cay.
YOU'RE CATH - 'RINE ZETA." "Ac - tually, my name's Ma - ri - na." Your_ mind is just like

mp

Ped.

26

Am F G E

mine, I itch my skin to jump up things and say: You're
All filled up with things be - nign.

29

F G C5 F5

"Lad - y, I know why your thoughts turn grey. Hol - ly - wood in - fec - ted your
looking for the gol - den light.

32

G5 D5 C5 F5 G5

brain, you want - ed kis - sing in the rain, oh, oh.

cont. sim.

35

D5 G Am G C5

Liv - ing in a mo - vie scene, puk - ing A - me - ri - can dreams, oh,

38

G⁵ D⁵ G⁵ C⁵ F⁵

oh. I'm ob - sessed with the mess that's A - me - ri - ca,

41

D⁵ G⁵ C⁵ F⁵ D⁵ G⁵

ooo, I'm ob - sessed with the mess that's A -

44

C⁵ F⁵ D⁵ G⁵ C⁵

-me - ri - ca. 1. A





47

G F E G F E

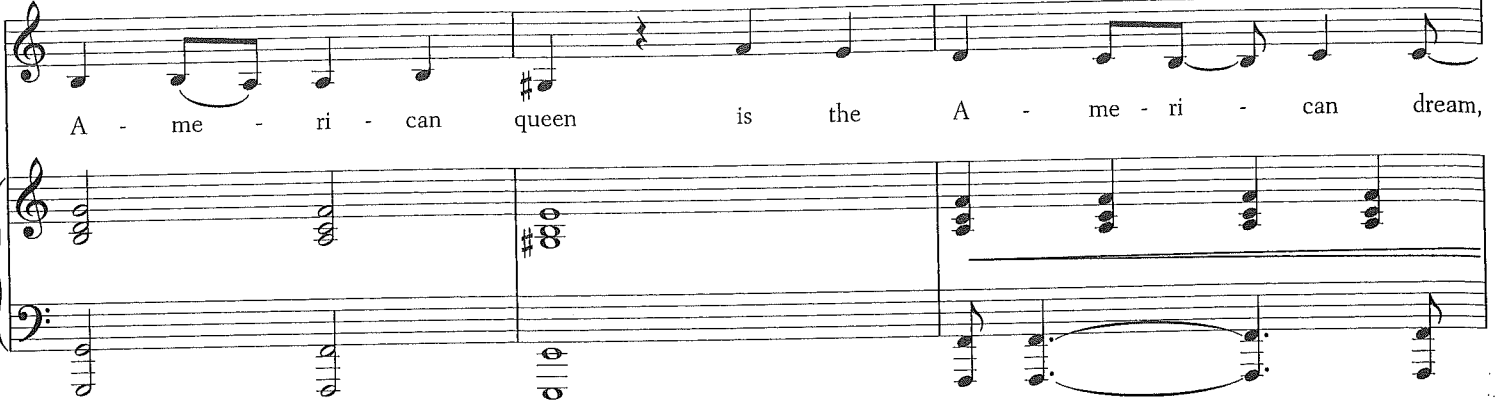
A - me - ri - can dream is the A - me - ri - can queen,

P

Ped.


51    







A - me - ri - can queen is the A - me - ri - can dream,



54  

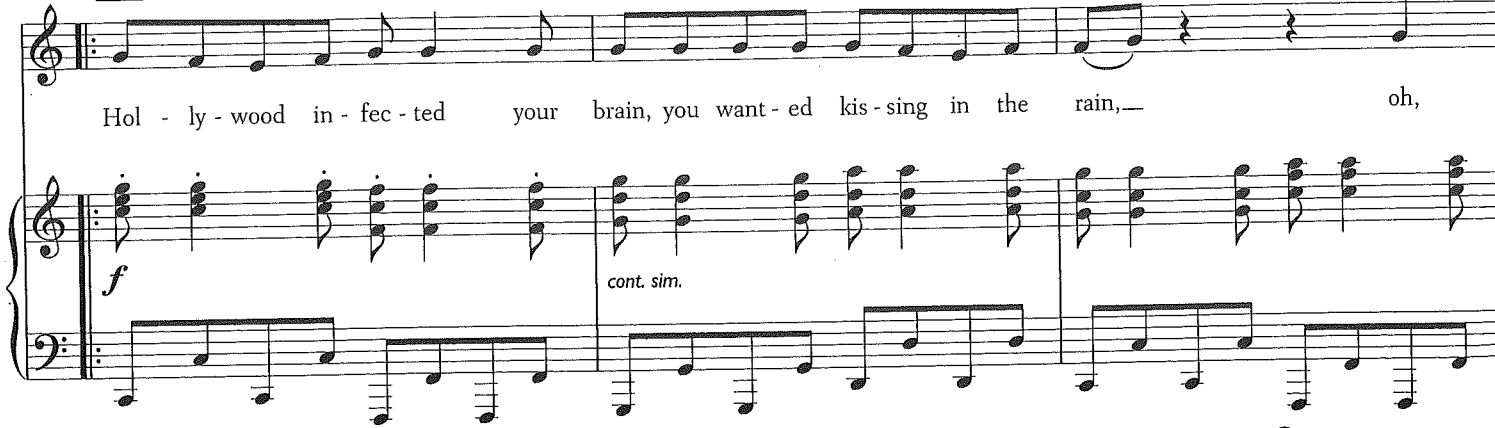
is the A - me - ri - can dream.







57      


Hol - ly - wood in - fec - ted your brain, you want - ed kis - sing in the rain, — oh,

f *cont. sim.*



60     

oh. I've been liv - ing in a mo - vie scene, puk - ing A - me - ri - can.



63

C⁵ G⁵ D⁵ G⁵

(Sing 2°)

— dreams, oh, oh, I'm ob - sessed with the mess that's A -

66

C F Dm G⁵ C⁵ F⁵ D⁵ G⁵

- me - ri - ca, ooo, ooo, I'm ob - sessed with the mess that's A -

70

C F Dm G⁵ C⁵

- me - ri - ca.

HOLD ON

Words and Music by Michael Bublé, Alan Chang and Amy Foster-Gillies

♩ = 63 **Steadily**

F
F7/A
B^b
C¹¹
F
F7/A
B^b
C¹¹

p

5

F
A
Dm
Gm7
C

1. Didn't they al - ways say — we were the luck - y ones? I guess that we were once, — babe, we

2. There's a thou - sand ways — for things to fall a - part, but it's no - one's fault, no, it's

8

Gm7
C
F
A
Dm

were once... not our fault. But luck will leave you cursed, it is a faith-less friend and

And may-be all the plans we made might not work out, but I

11

Gm7 3fr Aaug7 5fr A7/C# Dm G7

in the end, — when life has got you down, you've got
 have no doubt, even though it's hard to see. I've got

13

Gm7 3fr C7 F CII

some-one here — that you can wrap your arms a - round. — So hold on —
 faith in us — and I be - lieve in you and me. — So hold on —

15

F F7/A Bb CII F F7/A

— to — me tight, — hold on — to me —
 — to — me tight, — hold on, — I promise it - 'll be al-right,

mf

I.

18

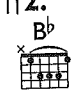
Bb CII Dm F7 Bb F/A

— to - night, — we are stron - ger here to - ge - ther than we could ev - er be a - lone, — so hold on.



21

to me, don't you e - ver let me go.



23

'Cos it's











25

you and me to - ge - ther and ba - by all we got is time, so hold on -








27

to me, hold on to me to - night.

29  3fr   6fr    3fr  







But there's so ma-ny dreams that we have giv-en up, take a look, that's all we've

f

12   3fr  3fr  3fr  3fr

got. And with this kind of love, and what we've got here is e-

ff

5     N.C.  

- nough. So hold on to me tight,

8  6fr  8fr    6fr  8fr 

hold on, I pro-mise it -ll be al - right, 'cos we are

I'D DO IT ALL AGAIN

Words and Music by Corinne Bailey Rae

♩ = 66



Oh, _____ you're search - - - ing for some - thing I _____

p

Red.



3

_____ know _____ won't make _____ you hap - py. Oh _____

rit. - - - - -



6

you're thirst - ing for some-thing I _____ know _____ won't _____ make you hap - py. Oh,




21

Dmaj7  E/D  Dmaj7 


— you got, — for all it hurts. — It out-runs all of the sad - - - ness, —



24

E/D  Dmaj7  E/D 


— it's ter-ri-fy-ing light — to the dark - ness. — And I'd — do it all —



27

Bm7  E13 

— a - gain, — I'd — do it all — a - gain, — I'd — do it all —



29

A#m7b5  F#7b9 

— a - gain, — I'd — do it all — a - gain. — You try — some - times



a tempo

Bm7



E9



A#m7b5



9

you_ did it all_ a - gain, _____ you broke a - no - ther_ skein, it's hard_ to be - lieve this time

mp

F#7



Bm7



E9



12

it's hard to be - lieve that_ my_ heart, my_ heart's_ an o - pen_ door, you've got_ what_

A#m7



F#7b9



Bm7



15

you_ came for, _____ ba - by, _____ so be_ real. _____ Some - one

E9



Dmaj7



E/D



18

to love_ is big - ger than your_ pride's_ worth, _____ it's big - ger than the pain_

cresc.

29 3fr 6fr 3fr 3fr

But there's so ma-ny dreams that we have giv-en up, take a look, that's all we've

f

12 3fr 3fr 3fr 3fr

got. And with this kind of love, and what we've got here is e-

ff

5 N.C. 3fr

- nough. So hold on to me tight,

8 6fr 8fr 3fr 6fr 8fr 3fr

hold on, I pro-mise it -'ll be al - right, 'cos we are

Bm¹¹



E⁹



31

— but it won't stop. — You've got — my heart and my head's lost, oh. —

A[#]m⁷



F[#]7b⁹



33

I've been bur-ning down these can - dles — for love, — for — love, — so be — real. —

Bm⁷



E⁹



35

Some - one — to love — is big - ger than your —

mp

Ped.

Dmaj⁷



E/D



Dmaj⁷



E/D



37

— pride. — Some - one — to love. — It's big - ger

I AM YOUR MAN

Words and Music by Nickolas Ashford and Valerie Simpson

♩ = 55



mf



3

Re-ly_ on me to sup-ly your needs from now on_



5

Shel - ter you_ and be a pil - low_ to lean on.



7

For in your eyes I see what I_ was born to_ be: _

9

E Eaug F#m7 A/B

And now, now my life can be - gin, for I am your

11

E Emaj7 E F#sus4 F#

man. Oh yes I am, yes I am.

13

Am/C A6/B Am E N.C.

I'm your man. 2. Lis-ten darl - in,

15

E Emaj7 Amaj7 F#m

there's no sac-ri- fice great or small. I would-n't do.

17

E Emaj7 Amaj7 F#m F#m/E

My am-bi-tion_ is _____ bring-ing hap - pi - ness to you.

19

C#m F#m7 G#m7 F#m7 G#m7 Amaj7 F#m7/B

If trou-ble comes our way, _____ I won't run I _____ pro - mise to stay _____

21

E Eaug F#m7 A/B

_____ right by your side. _____ That's where I wan-na stay, for I am _____

23

E Emaj7 E F#sus4 F#

_____ your_ man. _____ Oh _____ yes I am, lit-tle dar - ling.. Lit-tle

25

Am/C A⁶/B Am E N.C.

dar - ling, dar - ling I'm your man. 3. My

27

E B⁶ C[#]m B/D[#] E

child-ish days are through, I wan-na be some-one you can look up to.

29

G[#]m7 F[#]m7

Some-one who can pro- tect, oh, some - one who you can res -

31

G[#]sus4 G[#] F[#]m7 N.C.

- pect. You can count on

ff



33

me. _____ I'm _____ just try - in' to make my - self _____ wor - thy.

mp



35

All the pre - cious, pre - cious love _____ I know you've been giv - in', giv - in' me. _____



37

_____ I want no - thin' more for my - self, _____ your love is my great - est wealth. _____



N.C.



N.C.



39

When you take my hand, when you take my hand _____ you will proud - ly say: _____

f

C B E Emaj7 E F#sus4 F#

41

This is my man. Oh, yes I am, yes I am lit-tle dar - lin',

ff

Am/C A6/B Am E E Emaj7 E

44

ooh, I am your man. I am your

mf

F#sus4 F# Am/C A6/B Am E Emaj7 E

47

man. I am your man, I am your

2° Vocals ad lib.

F#sus4 F# Am/C A6/B Am

50

man. 'Cos I am, I am, I am your

Repeat and fade

IT'S THE SAME OLD SONG

Words and Music by Brian Holland, Lamont Dozier and Eddie Holland

Slowly



A sen - ti - men - tal fool — am I — to hear an



5

old love song — and wan - na cry. — But the me - lo - dy keeps on haun - ting me, re -



9

- mind - ing me how — in love we used to be. — I keep hear - ing the part that used to

12

Gm7 Cm7 Eb F

touch my heart, — say - ing 'to - ge - ther for ev - er, ' break - ing up ne - ver.' Ah, it's the

15

Bb Fm Cm7 F Eb

same old song, but with a diff - 'rent mean - ing since you've been gone. — It's the

19

Bb Fm Cm7 Eb Ebadd9/F

same, same old song, but with a diff - 'rent mean - ing since you've been gone. —

Faster
N.C.

23

1. You're

(drums) *mf*

28

B^b E^b/F B^b E^b/F Cm

sweet (2.) me - mo - ries as a ho - ney bee keep - ling - ering on, but like a ho - ney bee stings_ you've gone and ev - 'ry time I hear_ our_

31

E^b F B^b E^b/F B^b E^b/F Cm

left my heart in pain. All you left_ is our fa - vou - rite song, - the one we danced to all -
fa - vou - rite song. Now you've gone, left this emp - ti - ness, I on - ly reminisce the

35

E^b F B^b E^b/F B^b E^b/F Cm

_ night long. It used to bring sweet me - mo - ries of a ten - der love_ that
hap - piness we spent. We used to dance to the music make ro - mance to the music.

39

E^b F B^b B^bsus⁴ F

used to be. Now it's the same } old song, but with a
 Now it's the same }

42

Cm⁷ F E^b B^b B^bsus⁴ F

diff-'rent mean-ing since you've been gone. It's the same same old song, but with a

46

Cm⁷ F E^b





diff-'rent mean - ing since you've been gone. 2.Pre - cious


I.
N.C.





50

N.C. B^b F


Sax solo






54    




57    







Sen - ti - men - tal



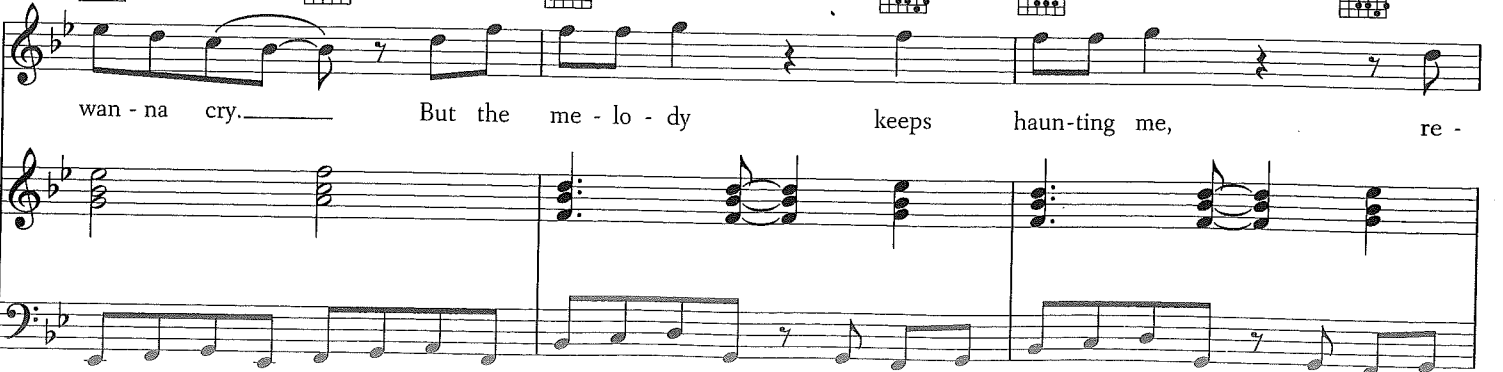
60     

fool am I to hear an old love song, and



63      

wan - na cry. But the me - lo - dy keeps haun - ting me, re -



66



- mind-ing me how in love we used to be. I keep hear-ing the part that used to

69



touch my heart, say-ing 'to - ge - ther for ev - er, break - ing up nev - er'. It's the

72



same old song, but with a diff-'rent mean - ing since you've

75



— been gone. It's the same same old song, but with a

78 Cm7 3fr F Eb N.C.

diff-'rent mean - ing since you've been gone. —

81 Bb Bbsus4 F

— don't wan - na hear it. It's the same old song, with a

84 Cm7 3fr F Eb Bb Bbsus4

diff-'rent mean - ing since you've been gone. — It's the same old

87 F Cm7 3fr F Eb Repeat and fade

song, with a diff-'rent mean - ing since you've been gone. — It's the

WHO'D HAVE KNOWN

Words and Music by Greg Kurstin, Lily Allen, Gary Barlow,
Jason Orange, Howard Donald, Mark Owen and Steve Robson

♩ = 84



It's five o'clock in the morning, conversation got

mp




with pedal



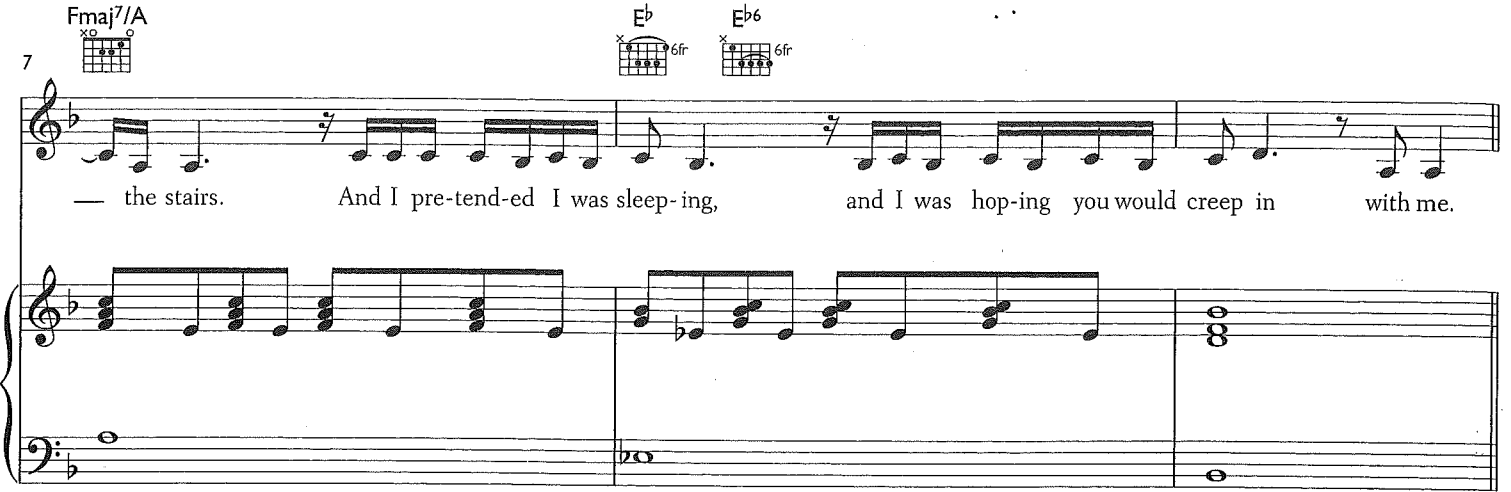
3 bor-ing, you'd said you'd go in-to bed soon, so I snuck off to your bed-



5 - room. And I thought I'd just wait there, un-til I heard you come up-

7   

— the stairs. And I pre-tend-ed I was sleep-ing, and I was hop-ing you would creep in with me.



10  

2. You put your arm a-round my shoul-der, and it was if the room got
 3. I have - n't left here for days__ now, and I'm be-com-ing a - mazed
 4. *Instrumental till **



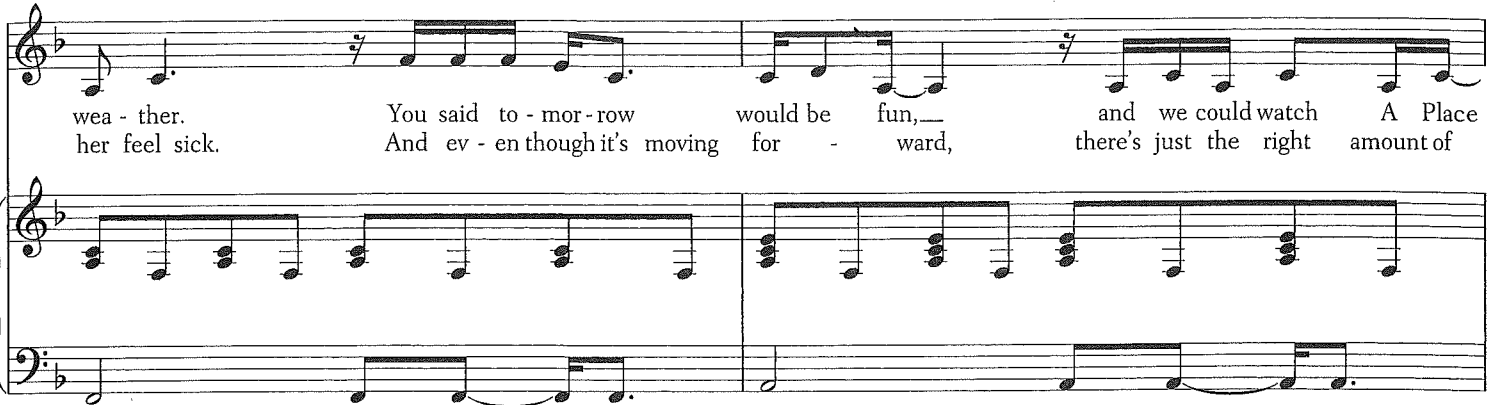
12  



cold - er, and we moved clo - ser in to - ge - ther, and start - ed talk - ing 'bout the
 — how you're quite af - fec - tion - ate in pub - lic, in fact, your friend said it made



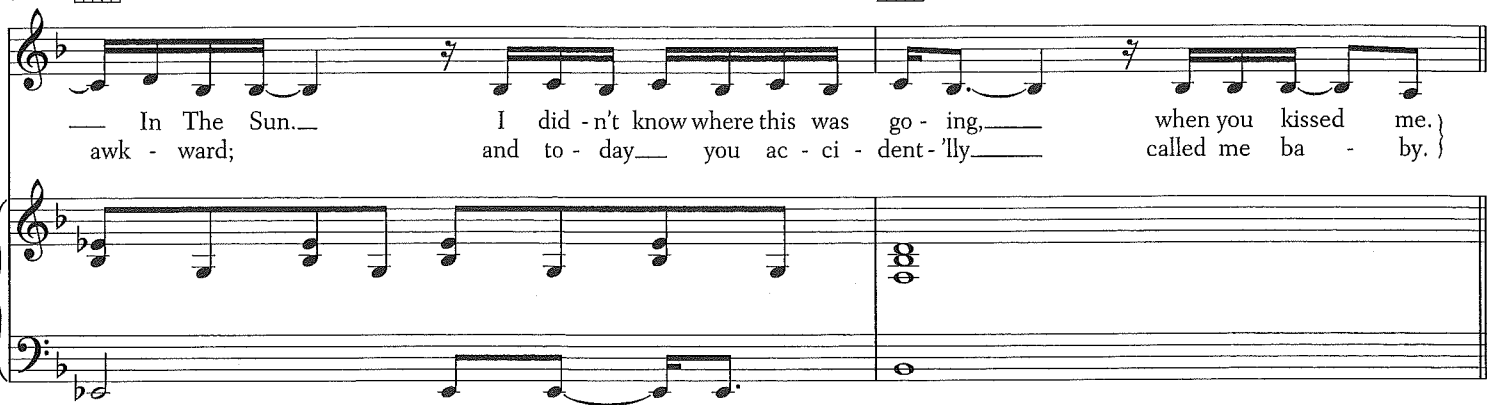
14  





wea - ther. You said to - mor - row would be fun, and we could watch A Place
her feel sick. And ev - en though it's moving for - ward, there's just the right amount of



16  


— In The Sun. I did - n't know where this was go - ing, when you kissed me.)
awk - ward; and to - day you ac - ci - dent - 'ly called me ba - by.)









18    

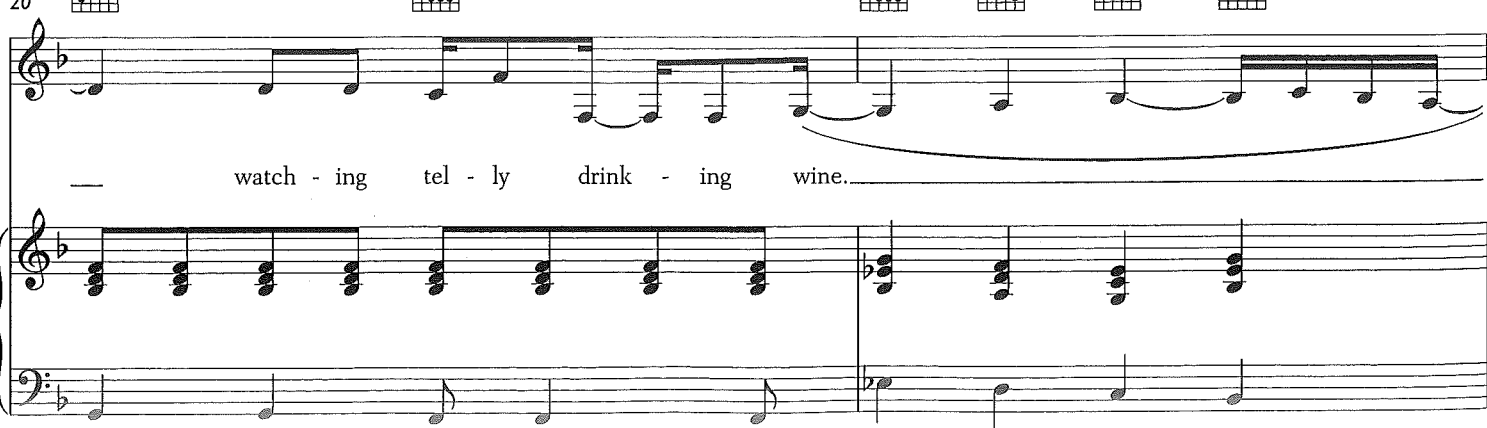
*Are you mine, are you mine? 'Cos I'd stay here all the time,

mf



20      

— watch - ing tel - ly drink - ing wine.



22

F Am Dm F/C

Who'd have known, who'd have known? When you flash up on my phone

24

Gm7 Bb/F C C7 C

I no long - er feel a - lone, no long - er feel a - lone.

26

Eb Dm Cm Eb/Bb F

28

2,3. C C7 C F Am

Let's just stay, let's just stay,-

30

Dm F/C Gm7 B^b/F

I wan - na lie in bed all day, we'll be laugh - ing all the way.

32

E^b Dm Cm E^b/B^b F Am

You told your friends, they all know,

34

Dm F/C Gm7 B^b/F

we ex - ist but we're tak - ing it slow, now let's just see how we go,

36

C C⁷ C E^b Dm Cm E^b/B^b F

let's see how we go.

2° Finish

RUSSIAN ROULETTE

Words and Music by Charles Harmon and Shaffer Smith

♩ = 80

N.C.

Introduction for piano. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 80. The piece begins with a piano (p) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand plays a steady eighth-note accompaniment. The introduction concludes with a *Ped.* (pedal) marking.

6

First line of the song. The vocal line starts at measure 6 with the lyrics "1. Take a breath,". The piano accompaniment continues with the eighth-note pattern from the introduction. The key signature remains three sharps.

10

Second line of the song. The vocal line continues with the lyrics "take it deep, - calm your - self, - he says - to me. - If you play,". The piano accompaniment continues with the eighth-note pattern. The key signature remains three sharps.

14

F#m6 **D/F#** **Bm7/F#**

you play for keeps, — take the gun — and count to three. —
 (2.) to your-self, — he says, close your eyes — some-times it helps. —

17

C#7/F# **F#m** **D/F#**

I'm sweat-in' now, — mov-in' slow, — no time to think,
 And then I give — a scar - y thought. — that he's here. —

20

Bm7 **C#7** **F#m** **D**

my turn to go. — } And you can see my heart — beat - ing, —
 means he's ne - ver lost. }

24

E **Bm** **F#m** **D**

you can see it through my — chest — that I'm ter-ri-fied, — but I'm — not leav-ing, — I

28 **E** **To Coda** **I.** **Bm** **C#7** **N.C.**

know that I must pass this_ test, so just pull the trig-ger. 2. Say a prayer

32 **Bm** **C#7** **D** **A**

so just pull the trig - ger. As my life flash-es be-fore my eyes I'm

35 **Bm7** **F#m** **F#m/E** **D**

won-der-ing will I ev-er see an-o - ther sun - rise? So ma-ny won't get the

38 **B/D#** **Esus4** **C#7/F** **D. % al Coda**

chance to say good-bye, but it's too late to think of the va-lue of my life. And you can see my heart

♠ Coda

41 **Bm** **F#m** **D**

You can see my heart beat - ing, oh

44 **E** **Bm** **F#m**

you can see it through my chest that I'm ter - ri - fied but I'm not leav -

47 **D** **E** **Bm** **C#7**

- ing no, no, I know that I must pass this test, so just pull the trig -

50 N.C.

- ger.

gunshot

UNDISCLOSED DESIRES

Words and Music by Matthew Bellamy

♩ = 112



mf *cont. sim.*



5

1. I know you've suf-fered but I don't want you to hide,
 2. You trick your lov-ers that you're wick-ed and di-vine,



9

it's cold_ and love-less, I won't let you be_ de-nied_
 you may_ be a sin-ner but your in-no-cence is mine_

13

E^b 3fr **Gm** 3fr

(1.) Sooth ing, I'll make you feel pure,
 (2, %) Please me, show me how it's done,

Ped. *secco*

17

E^b 3fr **Gm** 3fr

trust me, you can be sure.
 tease me, you are the one.

Ped. *secco*





21

Cm 3fr **E^b** 3fr **Gm** 3fr **B^b**

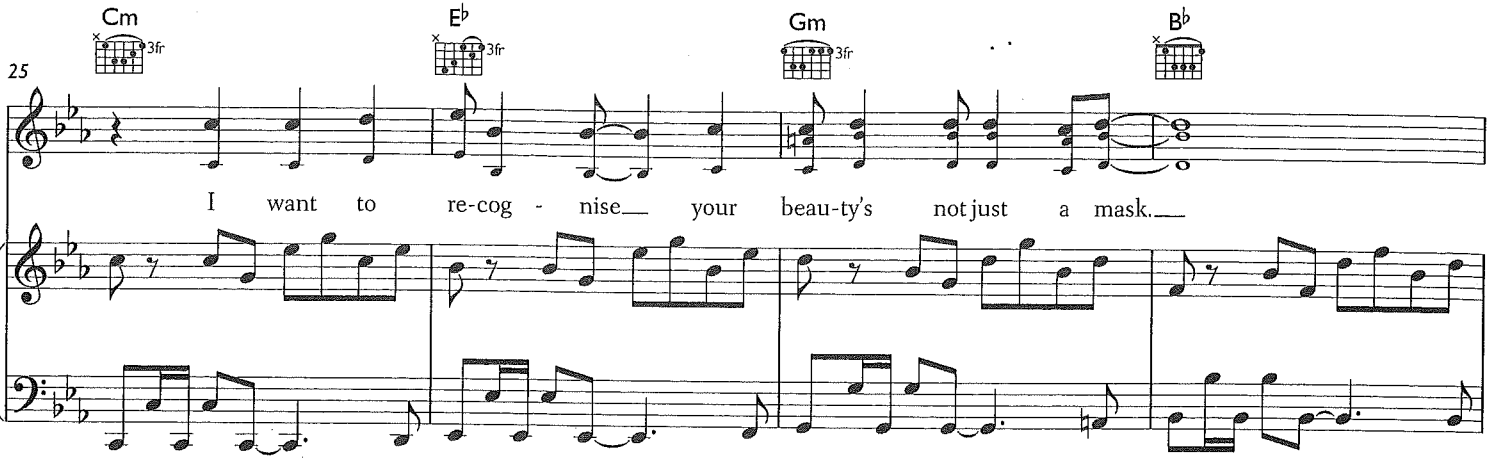
I want to re-con - cile the vio - lence in your heart,

f *cont. sim.*





25

Cm  Eb  Gm  Bb 

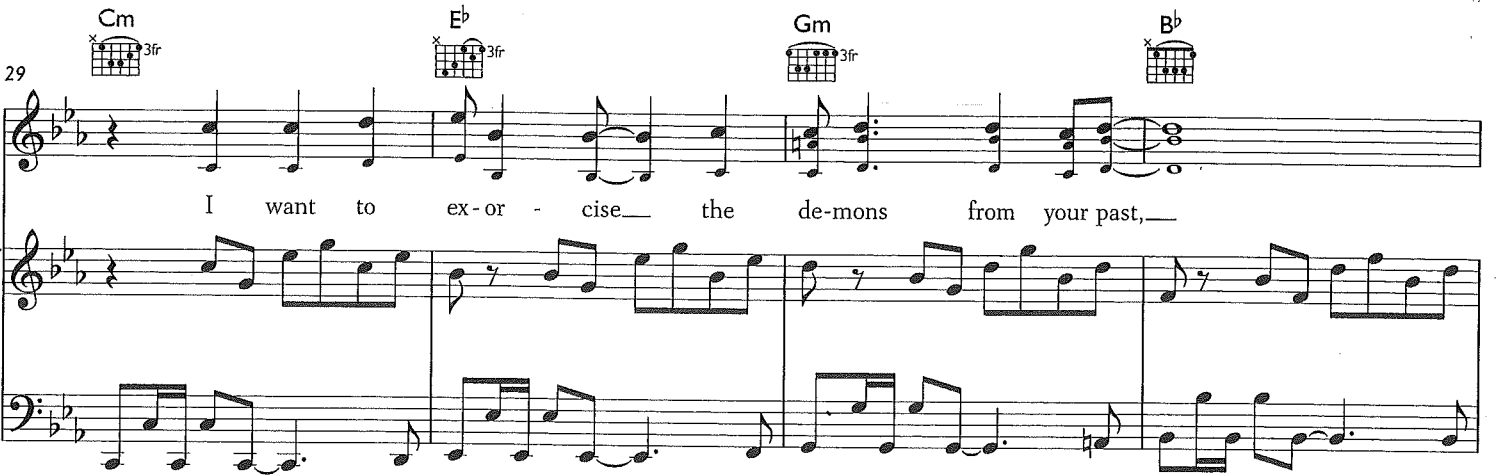
I want to re-cog - nise — your beau-ty's not just a mask. —








29

Cm  Eb  Gm  Bb 

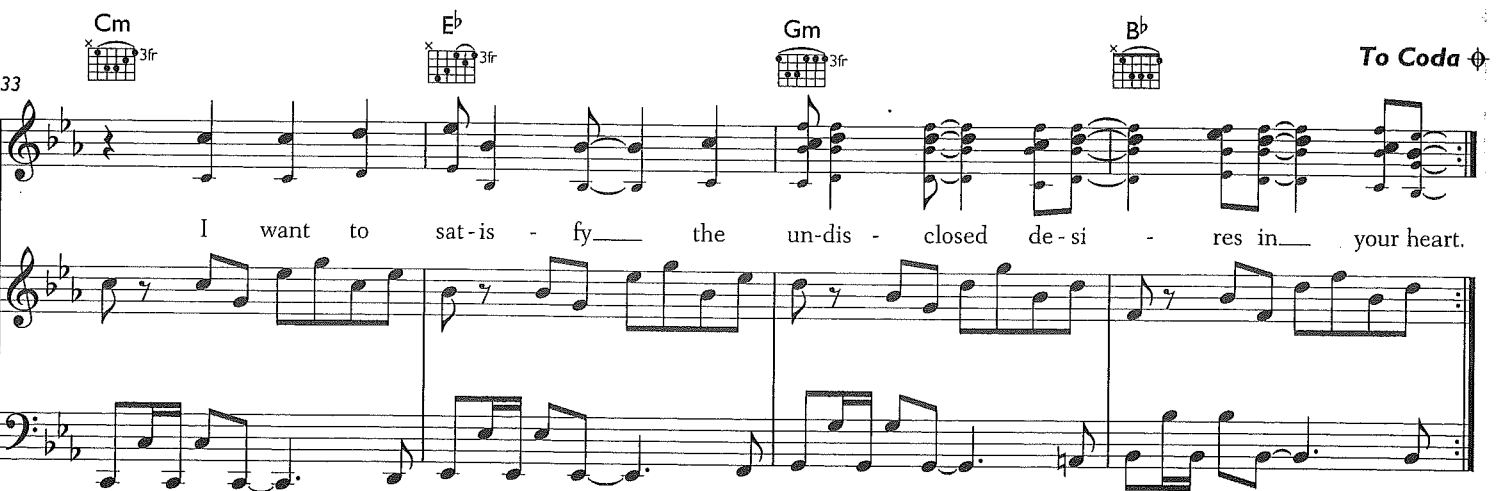
I want to ex - or - cise — the de-mons from your past, —



33

Cm  Eb  Gm  Bb  To Coda 

I want to sat - is - fy — the un-dis - closed de - si - res in — your heart.



37

Cm7  Gm 

Ooh, —

p *cont. sim.*





D.º al Coda

41

ooh.

♠ Coda



vocals 2º only

45

Mmm,

(Play small notes 2º)

mf



N.C.

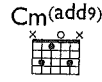
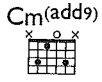
47

mmm.

WILD HORSES

Words and Music by Mick Jagger and Keith Richards

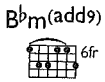
Slowly ♩ = 72



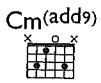
1. Child-hood liv-ing is ea - sy to do.

mp

with pedal



5 The things that you want-ed, well, I bought them for you.



9 Grace-less la-dy, you know who I am.

13 **Bbm(add9)** **Dbbadd9** **A^b** **E^bsus4** **E^b**

6fr *4fr*

You know I can't let you _____ just slide through my hands. _____

17 **Bbm(add9)** **Dbbadd9** **A^b** **E^bsus4** **E^b**

6fr *4fr*

And wild _____ hors-es _____ could-n't drag me a-way. _____

mf

21 **Bbm(add9)** **Dbbadd9** **A^badd9** **E^bsus4** **E^b**

6fr

And wild _____ hors-es _____ could-n't drag me a-way. _____

25 **Cm(add9)** **A^badd9** **Cm(add9)** **A^badd9**

2. I watched you _____ suf-fer _____ a dull ach-ing pain. _____

mp

29 $B^b m(\text{add}9)$ D^b $A^b \text{add}9$ $E^b \text{sus}4$ E^b

Now you de - ci - ded to show me the same.

33 $Cm(\text{add}9)$ $A^b \text{add}9$ $Cm(\text{add}9)$ $A^b \text{add}9$

No sweep - ing ex - its or off - stage lines

37 $B^b m(\text{add}9)$ $D^b \text{add}9$ $A^b \text{add}9$ $E^b \text{sus}4$ E^b

could make me feel bet - ter or treat you un - kind.

41 $B^b m(\text{add}9)$ $D^b \text{add}9$ $A^b \text{add}9$ $E^b \text{sus}4$ E^b

And wild hors - es could - n't drag me a - way.

mf

45

B^bm(add9) 6fr D^badd9 A^badd9 E^bsus⁴ E^b

And wild _____ hors-es could-n't drag me_ a-way_

49

Cm(add9) A^badd9 Cm(add9) A^badd9

3. I know I've dreamed you_ a sin_ and_ a lie_

p

53

B^bm(add9) 6fr D^badd9 A^badd9 E^bsus⁴ E^b

And I have my free-dom, _____ but I don't have much time_

57

Cm(add9) A^badd9 Cm(add9) A^badd9

Faith has been sev-ered, _____ and tears_ must_ be cried_

mp

61 **B^bm(add9)** **D^badd9** **A^badd9** **E^bsus⁴** **E^b**

So let's_ do_ some liv - ing_ af - ter_ we die._

65 **B^bm(add9)** **D^badd9** **A^badd9** **E^bsus⁴** **E^b**

And wild_ hors-es_ could-n't drag me_ a-way._

mf

69 **B^bm(add9)** **D^badd9** **A^badd9** **rit.** **E^bsus⁴** **E^b**

And wild_ hors - es_ could-n't drag me_ a-way,_ a-way._

mp

Freely

73 **D^badd9** **D^b** **E^b7/D^b** **D^b** **D^badd9** **D^b** **E^b7/D^b** **D^b**

YOU DON'T KNOW LOVE

Words and Music by Thomas Smith, Christopher Urbanowicz, Russell Leetch and Edward Lay

♩ = 130



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

You don't know love___ like you used___ to.



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

5 You don't feel love___ like you did___ be - fore._____



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

9 Ah._____

(2° only)



Musical notation for the fourth system, including piano accompaniment.

13

Em

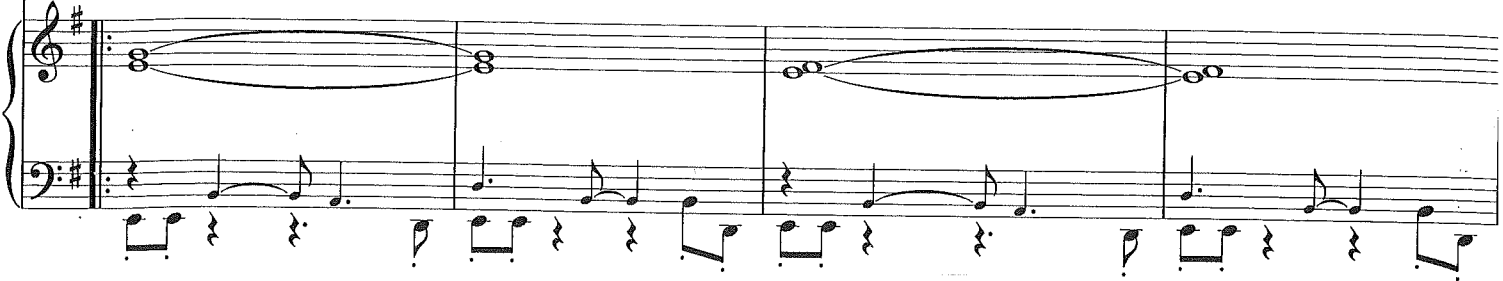
Esus²

17



1. You_ ran with the dead to - day,
 2. You_ ran with the dead to - day,

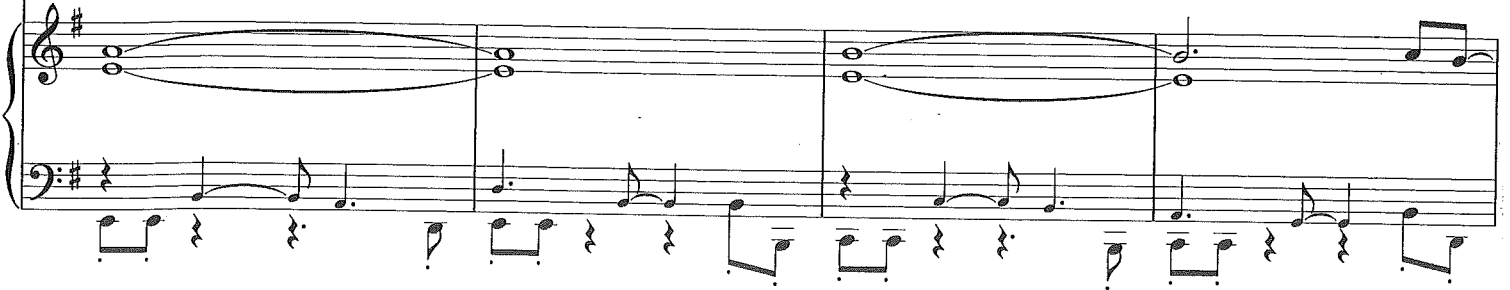
with the moles from the C - I - A_ through the ce-me-'tries where ghosts still_ play..

Esus⁴Cmaj⁷

21



They say more than you e - ver_ say_ The more you ran, love got_ fur ther a - way.



Em

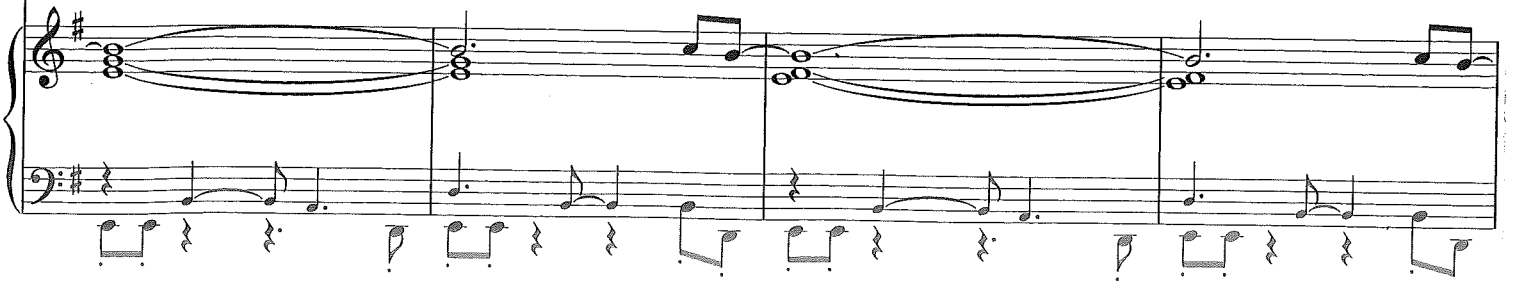
Esus²

25



Head lights in your rear view mir-ror, One_ look and I saw in - side,-

a pan-thers eyes as he preys on fear_ ev - 'ry lit-tle thing you'd die to hide.



29

Esus⁴ 7fr

Cmaj^{7b5}

C

You hunt for love, you e - lec - tion - eer. _____ }
 You were the truth _____ when you lied. }

33

D 5fr

Em 7fr

C

Ah, _____ ah, _____

37

D 5fr

Em 7fr

C

Ah, _____ ah, _____




41

D 5fr

Em 7fr

C

Ah, _____ ah, _____

D  5fr Em  7fr C 

45 N.C.



Ah, ah.

 Em  D/E 

50



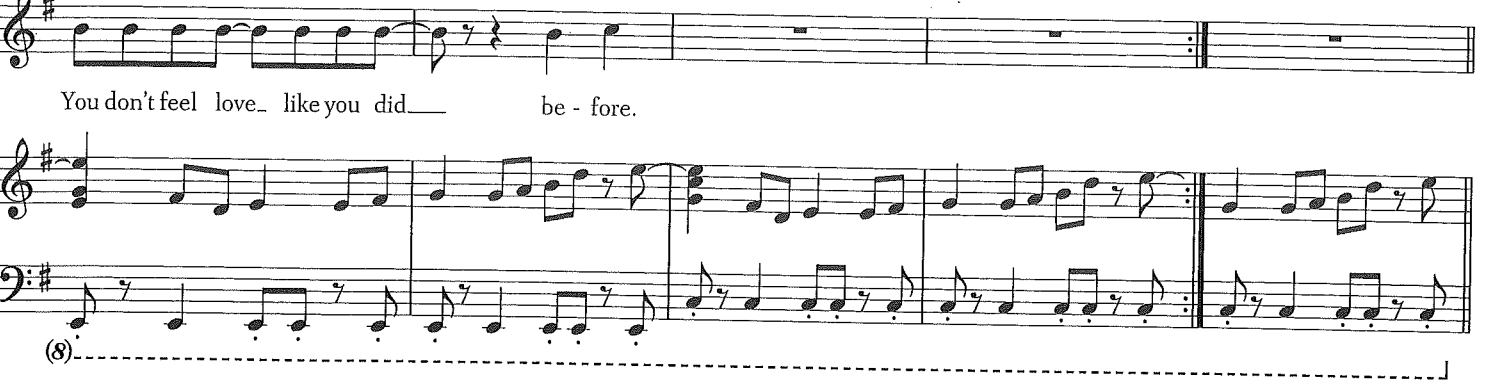
You don't know love like you used to.

ff

8^{vb}

Em  C  1.3. 2.4. To Coda 

54



You don't feel love like you did before.

(8)

Em  7fr Esus²  7fr

59



Ah.

Esus⁴



Cmaj⁷



2° D. al Coda

63

Musical notation for measures 63-66, featuring piano accompaniment in the left hand and vocal melody in the right hand. The key signature is one sharp (F#).

♠ Coda



67

You don't know love__ like you used__ to.

Musical notation for measures 67-70, including piano accompaniment and vocal melody. The lyrics are: "You don't know love__ like you used__ to."



70

You don't feel love__ like you did__ be - fore.

Musical notation for measures 70-73, including piano accompaniment and vocal melody. The lyrics are: "You don't feel love__ like you did__ be - fore."



73

You don't know love__ like you used__ to.

Musical notation for measures 73-76, including piano accompaniment and vocal melody. The lyrics are: "You don't know love__ like you used__ to." The piece concludes with a *mf* dynamic marking and a fermata over the final chord.

YOU KNOW ME

Words and Music by Robbie Williams, Danny Spencer and Kelvin Andrews

♩ = 101



Ah. 1. If a

mf



5

man can be his own fan - ta - sy, then to on - ly breed in cap - ti - vi - ty is point - less.
 2. What a waste of war_ this peace, ba-by steps and two_ more sleeps, till I get to say
 3. I'm_ do - ing fine_ and the_ sun_ of - ten_ shines, what are you thinking?





8

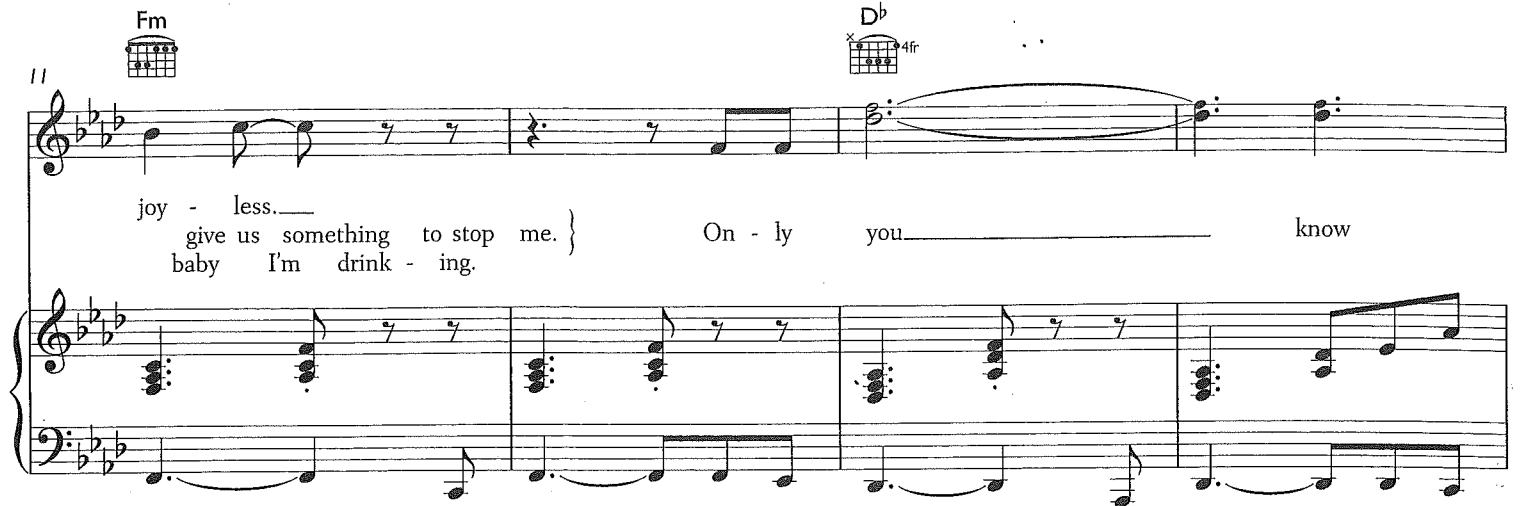
sor - ry, I get hys - te - ri - cal his - to - ri - cals of love it's just che - mi - cals, it's
 I done bruised up_ my_ mind with this Thun - der - bird wine

I've been do - ing what I like, when I like, how I like, it's





11

Fm  D^b 

joy - less. —
 give us something to stop me. } On - ly you _____ know
 baby I'm drink - ing.



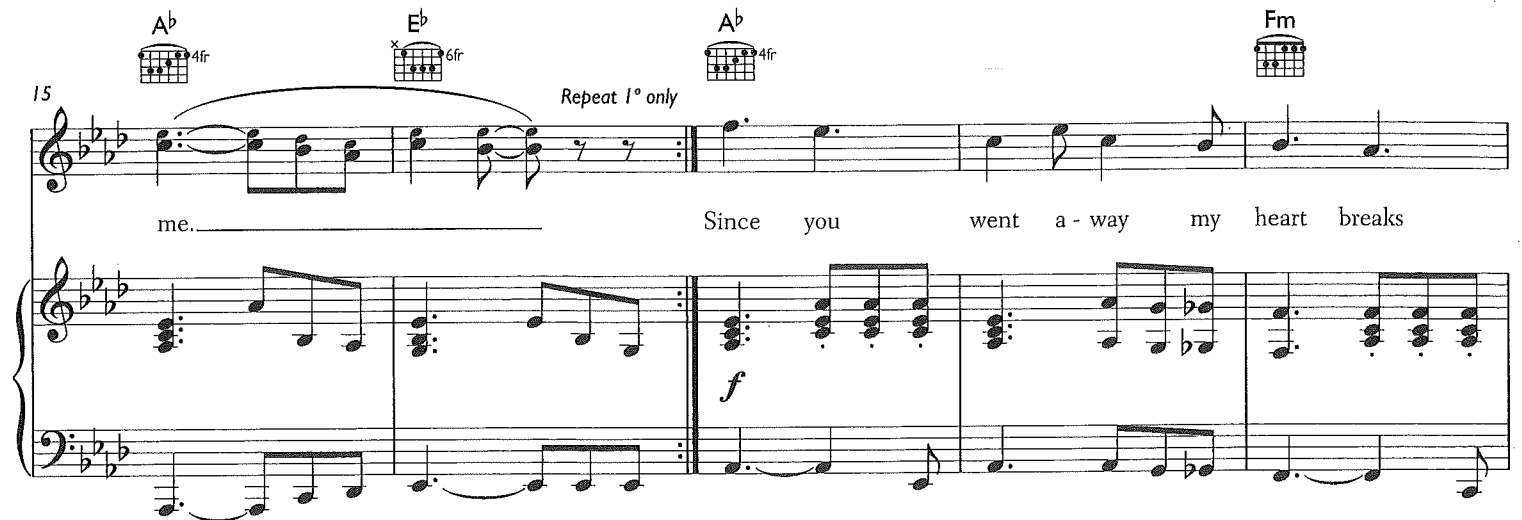
15

A^b  E^b  A^b  Fm 



me. _____ Since you went a - way my heart breaks

Repeat 1^o only

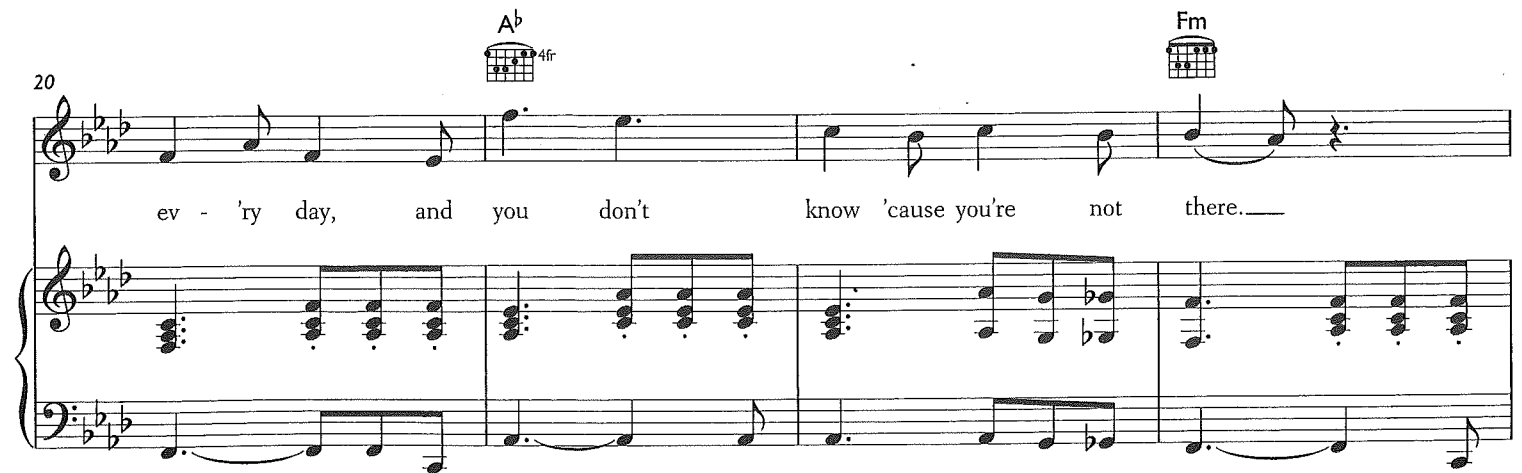
f






20

A^b  Fm 

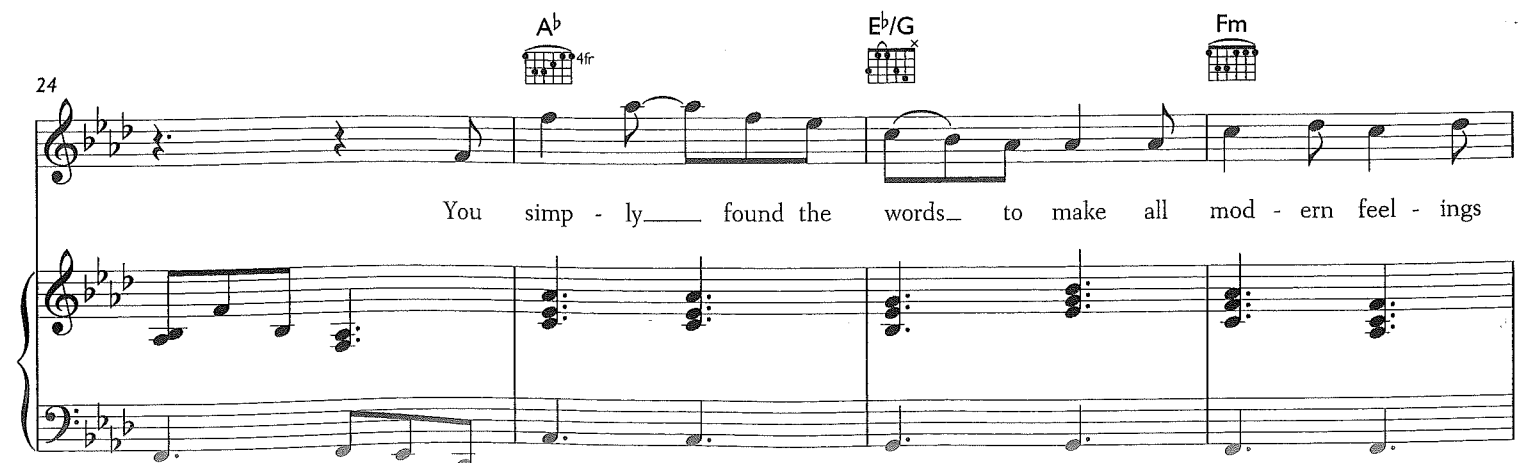
ev - 'ry day, and you don't know 'cause you're not there. —



24

A^b  E^b/G  Fm 

You simp - ly _____ found the words_ to make all mod - ern feel - ings



28

C7 3fr, Db 4fr, Ab 4fr, Eb 6fr

fade a - way, on - ly you know me.

33

Ab 4fr, Fm

Ah.

2.

Eb 6fr, Db 4fr, Ab 4fr, Eb 6fr

(me.) On - ly you know me.

Ab 4fr, Fm

Ah.

Db 4fr
 Ab 4fr
 Eb 6fr
 Db 4fr

Ooh. _____ Ooh. _____ Ooh. _____ Ooh. _____

Ab 4fr
 Eb 6fr
 Ab 4fr N.C.

Ooh. _____ Ooh. _____

Since you went a - way_ my

Fm N.C.
 Ab 4fr N.C.
 Fm N.C.

heart breaks ev - 'ry day, and you don't know_ 'cause you're not there. _____

Ab 4fr
 Eb/G x
 Fm
 C7 3fr

You simp - ly_ found the words to make all mod - ern feel - ings fade a - way. On - ly

Chord diagrams: D^b (4fr), A^b (4fr), E^b (6fr)

you know me. On - ly

Chord diagrams: D^b (4fr), A^b (4fr), E^b/G

you, on - ly you, on - ly

Chord diagrams: D^b/F , A^b/E^b (4fr), E^b (6fr)

you know me.

Chord diagrams: A^b (4fr), Fm

Repeat til fade

All the way, waiting for you all my life.... (ad lib. to fade)

TOP of the CHARTS

25 huge chart hits arranged for piano, voice and guitar.

10/10

Paolo Nutini

21st Century Breakdown

Green Day

Broken Heels

Alexandra Burke

Chasing Pirates

Norah Jones

The Climb

Joe McElderry

Coming Home

The Soldiers

Don't Stop Believin'

Cast of Glee

Don't Stop The Music

Jamie Cullum

Eet

Regina Spektor

**Empire State Of Mind
(Part II)**

Alicia Keys

Fight For This Love

Cheryl Cole

Flashback

Calvin Harris

Happy

Leona Lewis

Hold On

Michael Bublé

Hold Up A Light

Take That

Hollywood

Marina & The Diamonds

I Am Your Man

Seal

I'd Do It All Again

Corinne Bailey Rae

It's The Same Old Song

Rod Stewart

Russian Roulette

Rihanna

Undisclosed Desires

Muse

Who'd Have Known

Lily Allen

Wild Horses

Susan Boyle

You Don't Know Love

Editors

You Know Me

Robbie Williams

