


Mastacia



ARRANGED FOR PIANO, VOICE & GUITAR



anastacia



seasons change
3

left outside alone
10

time
18

sick and tired
24

heavy on my heart
30

i do
44

welcome to my truth
37

pretty little dum dum
76

sexy single
50

where do i belong
62

rearview
56

maybe today
68

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Seasons change

WORDS & MUSIC BY KARA DIOGUARDI, ANASTACIA & JOHN RZEZNIK

♩ = 106

N.C.

The first system of music consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff contains whole rests for the first four measures. The grand staff features a bass line with eighth notes and rests, and a treble line with eighth notes and rests.

E⁵

G⁵

F^{#5}

The second system includes guitar chord diagrams for E⁵, G⁵ (with a 3fr barre), and F^{#5}. The piano accompaniment continues with a rhythmic pattern of eighth notes in both hands.

E⁵

N.C.(E)

(G)

The third system features a vocal line with lyrics and piano accompaniment. The lyrics are: "1. Cra - dle the weight of your life, you can sur - vive" and "2. Are you scared of to - day? Run - ning a - way?". The piano accompaniment continues with eighth notes.

(F#) (E) E⁵

what lies be-fore you... I can see through you... It's on-ly a mat-ter of time... It feels like an e-ter-nal haze;

R.H. 2° only

be-fore the night... it's on-ly a phase, turns in-to day... it's all in your mind. Oh, you should Oh, when you

feel in-cre-di-ble, oh, to know you're not a-lone, feel in-vi-si-ble, uh, just know you're not a-lone.



R.H. both times

huh. Just look in my eyes, oh, Just look in my eyes, oh,

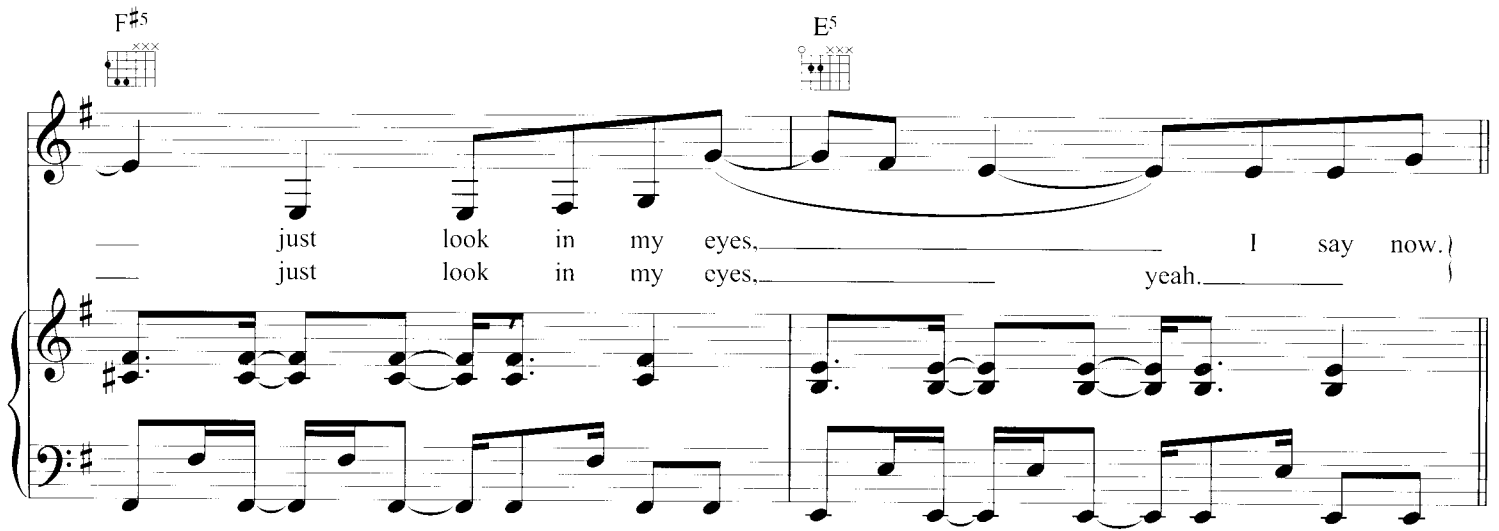
G⁵ F#⁵ E⁵


G⁵ F#⁵

E⁵ G⁵

F#5  E5 



just look in my eyes, I say now.
 just look in my eyes, yeah.



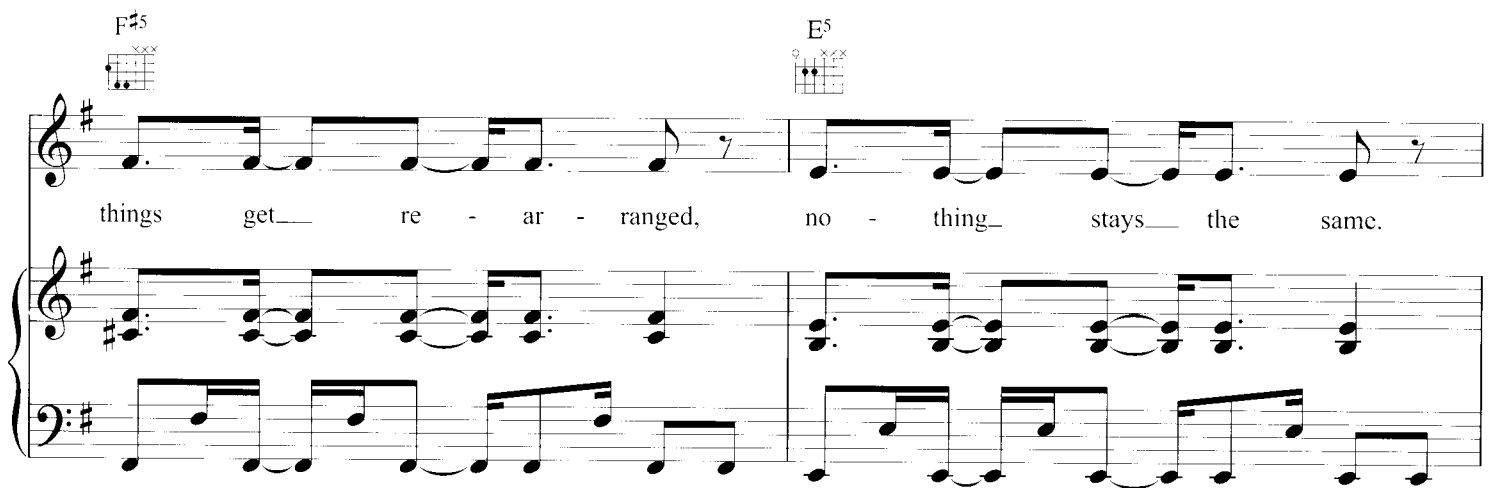
G5 


(Hap - py — turns — to sad, some - times — life — gets bad,



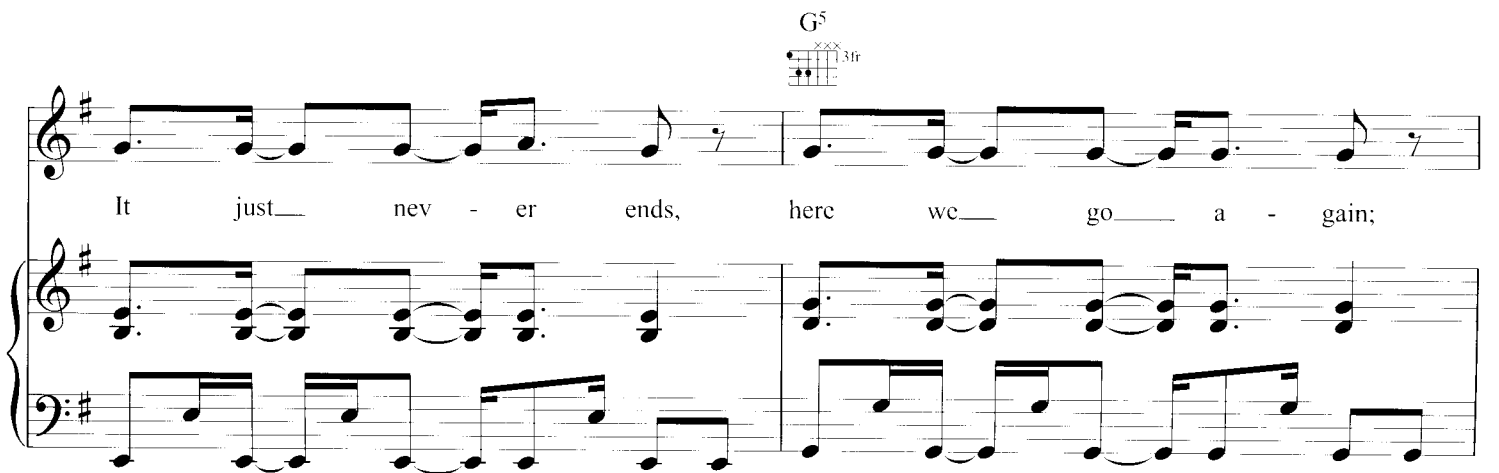
F#5  E5 

things get — re - ar - ranged, no - thing — stays — the same.



G5 

It just — nev - er ends, here we — go — a - gain;



F#5



E5



one thing still re - mains: sea - sons, sea - sons change.)

1.

G5



Spoken: Come on, let seasons change. Come on, let seasons change.

F#5



E5



Come on, let seasons change.

2.

N.C.

You can



feel the air start to change_ when you're walk - ing out in the rain_ and the



co - lours in - side your brain_ start - ed fad - ing_ till the



win - ter is washed a - way_ and no - thing real - ly feels the same. When



sun - light's in your eyes_ you feel_ a - live_

N.C.

What I real - ly want, —

what I real - ly want, — what I

real - ly want, — what I real - ly want, — I say

E⁵

yeah, yeah, — yeah. (Hap - py — turns — to sad,
(3^o ad lib. vocal)

G⁵



F#⁵



some - times_ life___ gets bad, things get___ re - ar - ranged,

E⁵



no - thing_ stays___ the same. It just___ nev - er ends,

G⁵



F#⁵



here we___ go___ a - gain; one thing_ still___ re - mains:

1-3.

E⁵



4.

E⁵



sea - sons,_ sea - sons change.) sea - sons,_ sea - sons change.

left outside alone

WORDS & MUSIC BY GLEN BALLARD, DALLAS AUSTIN & ANASTACIA

♩ = 103

D⁵
xx0xx

B^b

Cadd⁹
x0233

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

Dm
xx0xx

A⁷sus⁴/D
xx000

Dm
xx0xx



B^b
x0233

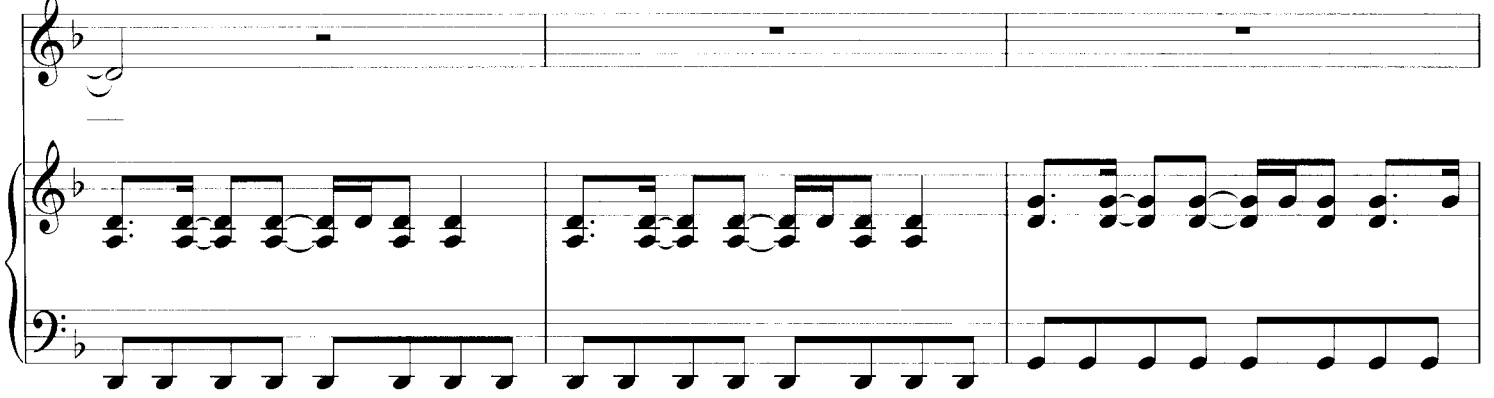
fai - ry - tale my way, — been liv - ing in a fan - ta - sy with - out mean -

C
x0232

A⁷sus⁴
xx000

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

D⁵  



Gm  A⁵/G 

I don't feel safe, Ohhh...




Dm 

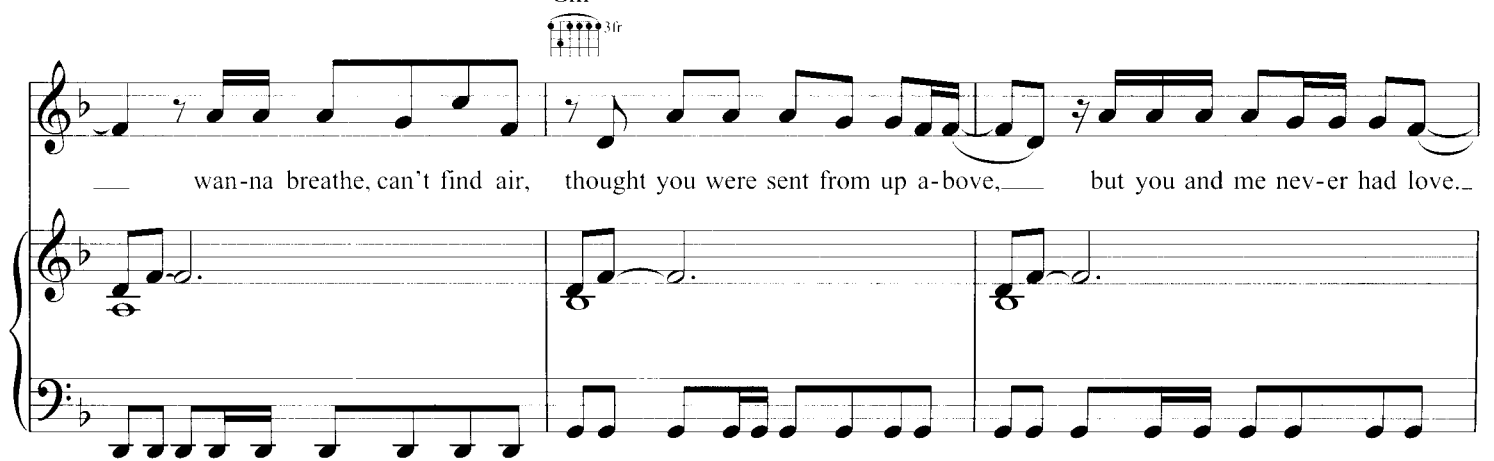
(8vb until chorus)

Left bro-ken, emp-ty, in des-pair,



Gm⁷ 

wan-na breathe, can't find air, thought you were sent from up a-bove, but you and me nev-er had love...



B \flat A Dm

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

(loco) B \flat C

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

Dm B \flat

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

C Asus 4 A

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

B \flat C Dm

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



B \flat C

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

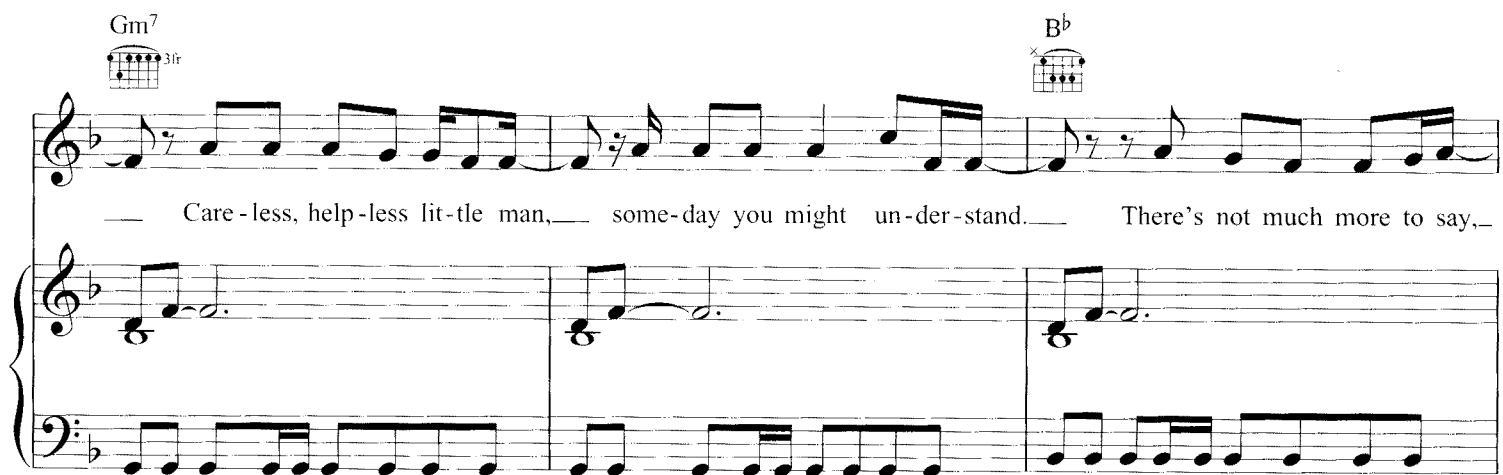
A 7^{sus4} Dm



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

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

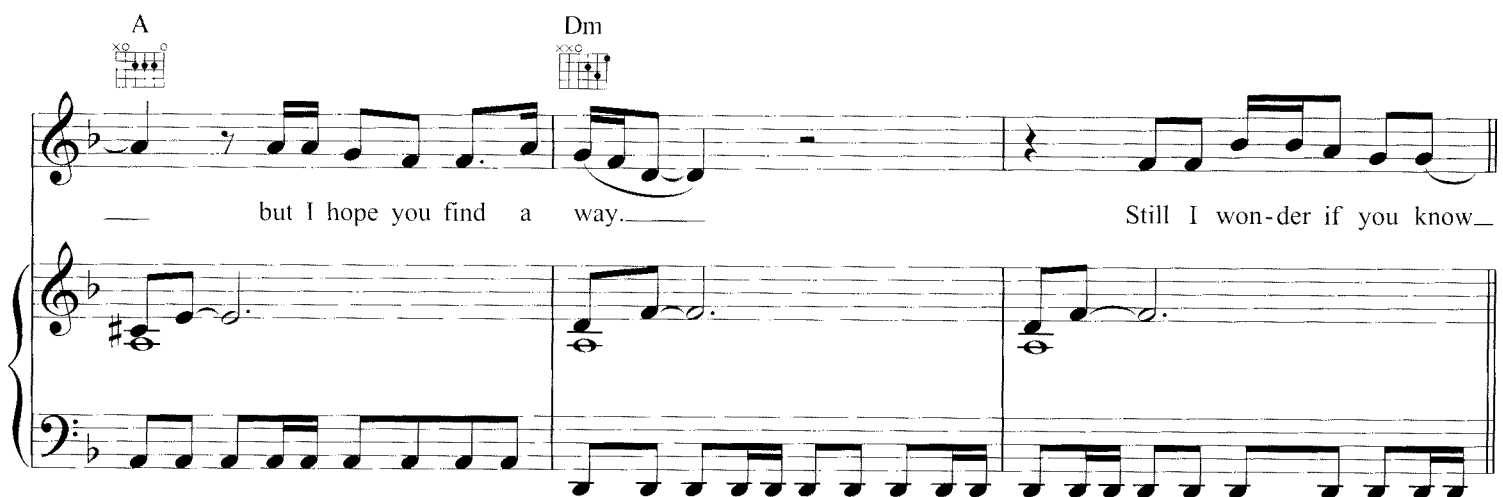
Gm7  Bb 


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



A  Dm 



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



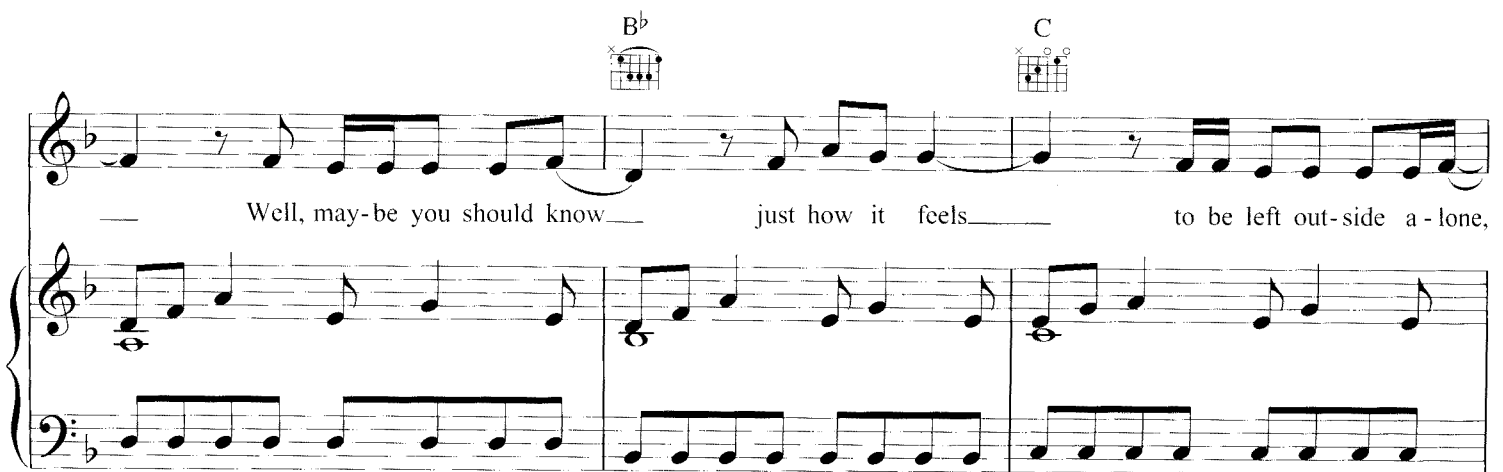
Bb  C  Dm 

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



Bb  C 

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



Asus⁴ A B^b

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

C Dm

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

B^b C A⁷sus⁴

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

Dm

safe, I need to pray. Ohhh...

Gm B^b



3 3

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



Asus⁴ A Dm



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



B^b C Dm



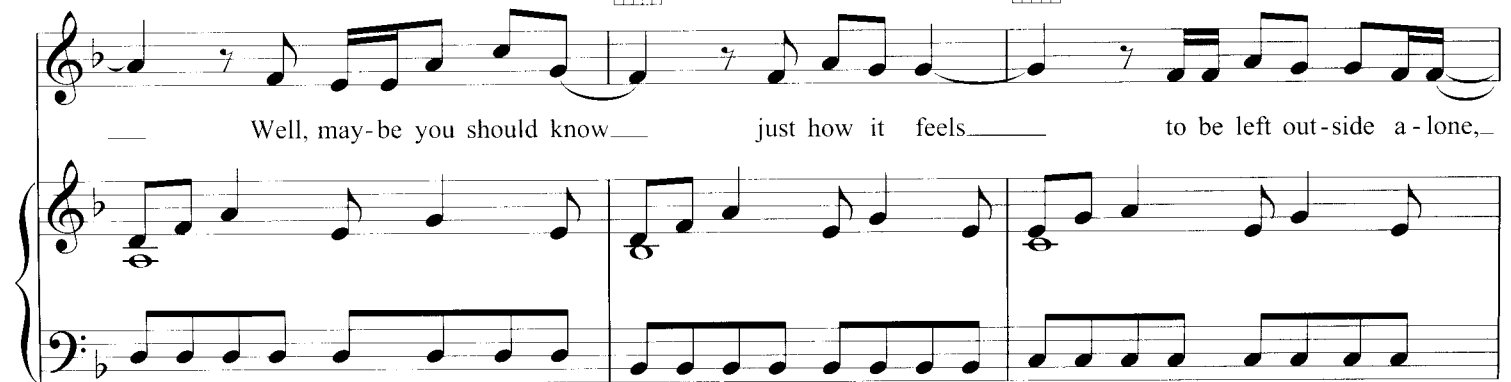
— how it real-ly feels — to be left out-side a-lone — when it's cold out here. —



B^b C



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



Asus⁴



A



B^b



to be left out-side a - lone.

All my life I've been wait-

C



Dm



- ing for you to bring a

fair - y - tale my way.

Been liv - ing in a

B^b



C



A⁷sus⁴



fan - ta - sy with-out mean - ing,

ooh...

it's not o - kay,

I don't feel

safe,

I need to

pray.

(voice echoes and fades)

time

WORDS & MUSIC BY GLEN BALLARD, DALLAS AUSTIN & ANASTACIA

♩ = 105

C#m



B%



(Time keeps run - ning a - way; — no mat - ter what's left

Amaj7



C#5/G#



G#sus4



C#m



be - hind, — it keeps — on mov - ing.) Time, —

B%



Amaj7





C#5/G#



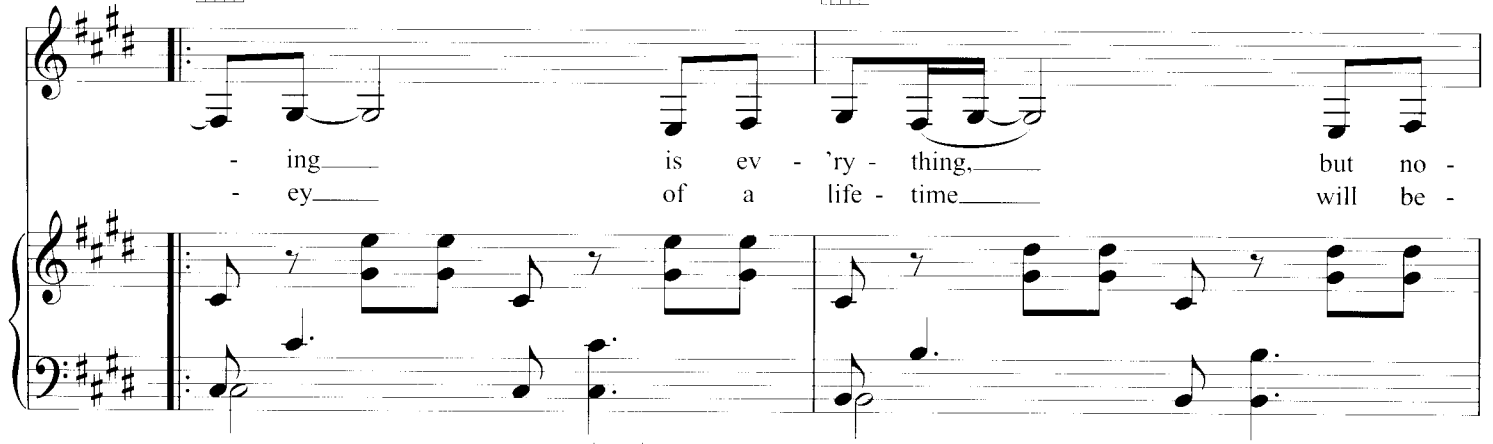
G#sus4







mm, — time. — 1. They say tim -


C[#]m  B⁹ 





ing is ev - 'ry - thing, but no -
 ey of a life - time will be -



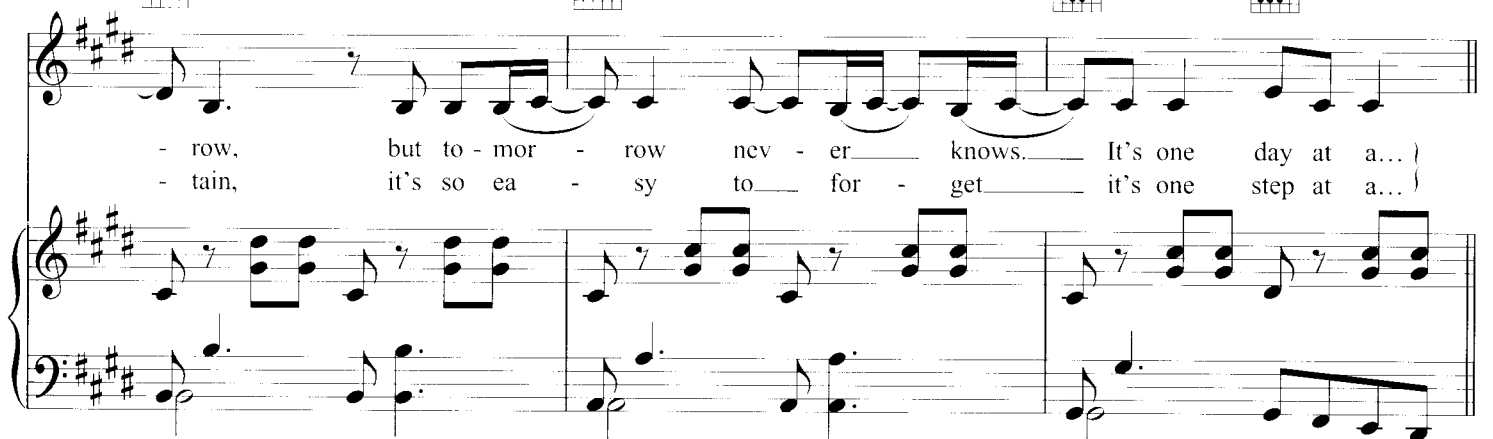
Amaj⁷  C[#]5/G[#]  G[#]sus⁴  C[#]m 




- thing you con - trol. 'Cause there's al - ways to - mor -
 - gin with one step. When you're climb - ing up that moun -




B⁹  Amaj⁷  C[#]5/G[#]  G[#]sus⁴ 

- row, but to - mor - row nev - er knows. It's one day at a...)
 - tain, it's so ea - sy to for - get it's one step at a...)



C[#]m  Eadd⁹  Amaj⁷ 

Time keeps run - ning a - way; no mat - ter what's left be - hind, it keeps.



B⁶ C[#]m Eadd⁹

— on mov - ing. To - mor - row is not in to - day — and all of your yes -

Amaj⁷ G[#]sus⁴ 1. C[#]m

- ter - days — are on - ly a mat - ter of time,

B⁶ Amaj⁷ C[#]5/G[#] G[#]sus⁴

time. 2. And the jour -

2. C[#]m Eadd⁹ Amaj⁷

Time keeps run - ning a - way; — no mat - ter what's left be - hind, — it keeps.

B⁶ C[#]m Eadd⁹

— on — mov - ing. To - mor - row's.. not in to - day, — and all of your yes -

A^{ma}7 G[#]sus⁴ C[#]m

- ter - days — are on - ly a mat - ter of time;

B⁶ A^{ma}7 C[#]5/G[#] G[#]sus⁴

oh, ————— time. *ad lib. vocal*

C[#]m B⁶ A^{ma}7 N.C.



Instrumental

(Time keeps run - ning a - way; — no mat - ter what's left

be - hind, — it keeps — on mov - ing.) To -

-mor - row's not in to - day, — and all of your yes -

1, 2.

Amaj7

B6

C#m

- ter - days_ are on - ly a mat - ter of... Time keeps run - ning a - way;_

Eadd9

Amaj7

G#sus4

_ no mat - ter what's left be - hind... it keeps_ on mov - ing. To -

3.

C#m

Eadd9

Time keeps run - ning a - way._____

Amaj7

G#sus4

N.C.

Time keeps run - ning a - way)._ Time.

sick and tired

WORDS & MUSIC BY GLEN BALLARD, DALLAS AUSTIN & ANASTACIA

♩ = 100

Am C G Dm Am C

My love is on the line,

The first system of music features a 4/4 time signature with a tempo of 100. It includes guitar chord diagrams for Am, C, G, Dm, Am, and C. The vocal line begins with a rest for two measures, followed by the lyrics "My love is on the line,". The piano accompaniment consists of a simple bass line in the left hand and chords in the right hand.

G Dm Am C




my love is on the line. My love is on the line,

The second system continues the piece. It features guitar chords G, Dm, Am, and C. The vocal line has a rest for two measures, then sings "my love is on the line." followed by "My love is on the line,". The piano accompaniment continues with the same bass line and chords.

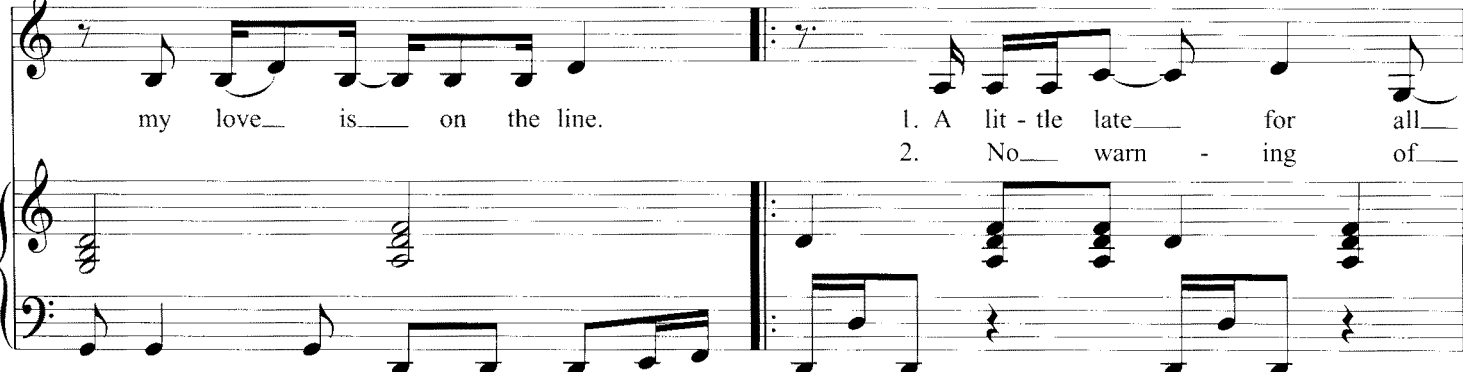
G Dm Am C





my love is on the line. My love is on the line,

The third system is identical to the second, featuring guitar chords G, Dm, Am, and C. The vocal line repeats the lyrics "my love is on the line." and "My love is on the line,". The piano accompaniment remains consistent with the previous systems.


G  Dm  Dm 





my love is on the line. 1. A lit - tle late for all
2. No warn - ing of



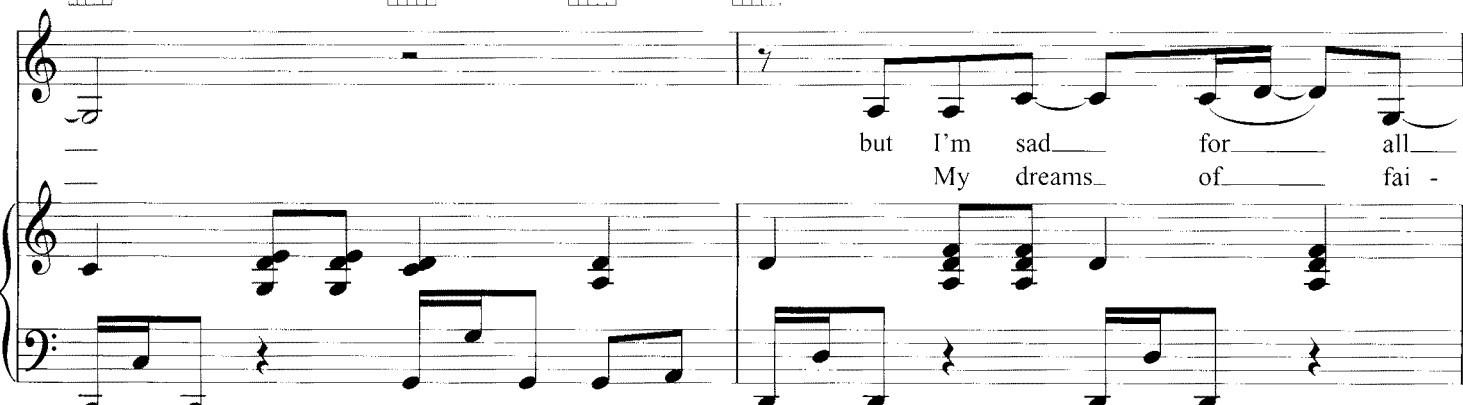
Cadd9  Gsus4  Gsus2  Dm 





the things you did - n't say. I'm not sad for you,
such a sad song of brok - en hearts.



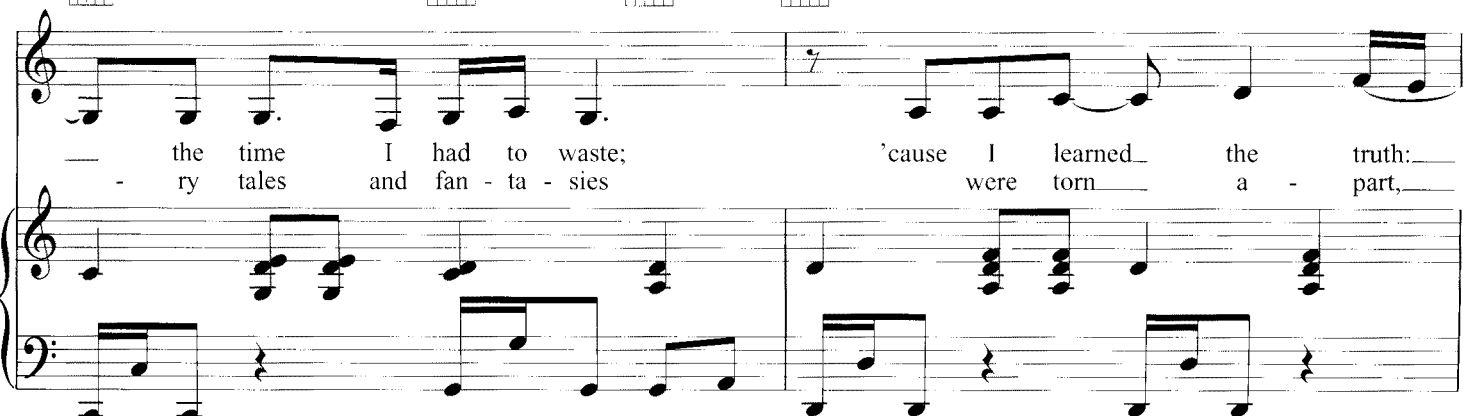
Cadd9  Gsus4  Gsus2  Dm 

but I'm sad for all
My dreams of fai -



Cadd9  Gsus4  Gsus2  Dm 

the time I had to waste; 'cause I learned the truth:
ry tales and fan - ta - sies were torn a - part,



Cadd9 Gsus⁴ Gsus² Dm

oh. _____

your heart is in _____ a place I no
I lost my peace of mind some -

Cadd9 Gsus⁴ Gsus² Dm

long - er wan - na be. _____ I knew there'd come a day I'd
- where a - long the way. _____ I knew there'd come a time you'd

Cadd9 Gsus⁴ Gsus² Dm

set _____ you _____ free, _____ 'cause I'm sick and tired _____ of
hear _____ me _____ say _____ I'm sick and tired _____ of

Cadd9 Gsus⁴ Gsus² Dm

al - ways be - ing _____ sick and tired. _____ }
al - ways be - ing _____ sick and tired. _____ }

Cadd9 Gsus4 Gsus2 Am C G Dm

Your love is - n't fair: you live in a world

Am C G Dm Am C

where you did - n't lis - ten and you did - n't care. So I'm float -

G Dm F 1. G6

- ing. I'm float - ing on air.

Dm Cadd9 Gsus4 Gsus2 Dm

I am on air.

Chord diagrams: Cadd9, Gsus⁴, Gsus², G⁶, F

My love_ is_ on the line,

Chord diagrams: G⁶, F, G⁶

my love_ is_ on the line My love_ is_ on the line, my love_ is_ on the line.

Chord diagrams: Am, C, G, Dm, Am, C

Chord diagrams: G, Dm, Am, C, G, Dm

My love_ is_ on the line. My love_

Am C G Dm

Your love is - n't fair: you live in a world

Am C G Dm Am C

where you did - n't lis - ten and you did - n't care. So I'm float -

1. G Dm Am C G Dm

- ing, I'm float - ing on air.

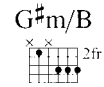
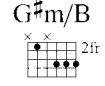
2. Am C G D⁵ N.C.

I'm float - ing, I'm float - ing on air.

heavy on my heart

WORDS & MUSIC BY BILLY MANN & ANASTACIA

♩ = 70



1. Try to fly — a - way, — but it's — im - pos - si - ble, — and ev - 'ry breath.

Amaj7



Aadd9



G#



I take gives birth to deep - er sighs: and for a

Aadd9



G#7sus4



G#7



C#m



B6



mo - ment I am weak, so it's hard for me to

F#A#



Amaj7



G#7sus4



G#7



speak ev - en though we're un - der - neath the same blue

C#m



Badd9



A



G#sus4



sky. 2. If I



could paint a pic - ture of this me - lo - dy. it would be
 (3.) had my share of plea - sure, and I've tast - ed pain I nev - er.



a vi - o - lin with - out its strings, and the
 thought that I would touch an ang - el's wings. There's a



can - vas in my mind sings of songs I left be -
 jour - ney in my eyes it's get - ting hard for me to



hide, like pret - ty flow - ers and a
 hide, like the o - cean at the

G#sus4



G#7



F#m7



E



sun - set.
sun - rise.

(It's hea - vy on my heart.)

B



F#m7



E



I can't make it a - lone.

(Hea - vy on my heart.)

B



F#m7



E



I can't find my way home.

(Hea - vy on my heart.)

B



D



To Coda

So come and free me,

it's so

1.

G[#]7 C[#]m/G[#] G[#]7

hea - vy on my heart.

3. I've

2.

G[#]7 C[#]m/G[#] G[#]7 F[#]m

hea - vy on my heart. Lord, can you

C[#]m A⁶

find me in the dark - ness? And Lord, don't

G[#]7 C[#]m/G[#] G[#]7

let me down.

C[♯]m

B

C[♯]m/G[♯]

B/F[♯]

There's a

A/C[♯]

G[♯]m/B

A

C[♯]m/G[♯]

G[♯]

jour - ney in my eyes, it's get - ting hard for me to hide; and I

A

A[♯]

D.S. al Coda

nev - er thought I'd touch an ang - el's wings.

♠ *Coda*

G[♯]

G[♯]sus⁴

G[♯]

G[♯]sus⁴

G[♯]7

hea - vy on my heart.

$C^{\#}m$
B
 $C^{\#}m/G^{\#}$
B/F \sharp

This system shows the first two measures of the piece. The guitar part is indicated by four chord diagrams: $C^{\#}m$, B, $C^{\#}m/G^{\#}$, and B/F \sharp . The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

$C^{\#}m$
B
 $C^{\#}m/G^{\#}$
B/F \sharp

This system contains the first two measures of the vocal line. The lyrics are "So hea - vy." and "(So hea - vy.)". The piano accompaniment continues with the same rhythmic pattern as in the first system.

$C^{\#}m$
B
 $C^{\#}m$
B

This system contains the third and fourth measures of the vocal line. The lyrics are "So hea - vy." and "(So hea - vy.)". The piano accompaniment continues with the same rhythmic pattern.

$C^{\#}m$
B
rit. $C^{\#}m/G^{\#}$
B/F \sharp
 $C^{\#}m$

This system contains the final two measures of the vocal line. The lyrics are "(So hea - vy.)". The piano accompaniment concludes with a final chord. A "rit." (ritardando) marking is placed above the $C^{\#}m/G^{\#}$ chord diagram.

welcome to my truth

WORDS & MUSIC BY KARA DIOGUARDI, ANASTACIA & JOHN SHANKS

♩ = 128

Fm



Fm



Cm







Sen - ti - ment - al days in a mist - y cloud - ed haze

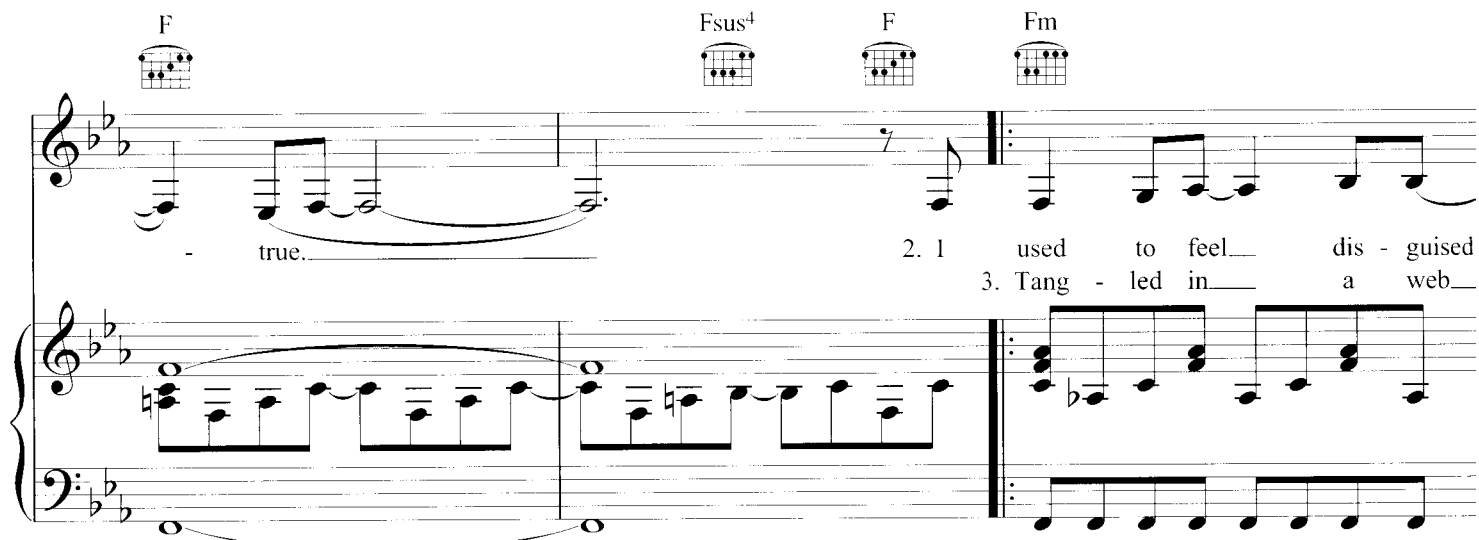
Gm




of a mem - 'ry that now feels un -

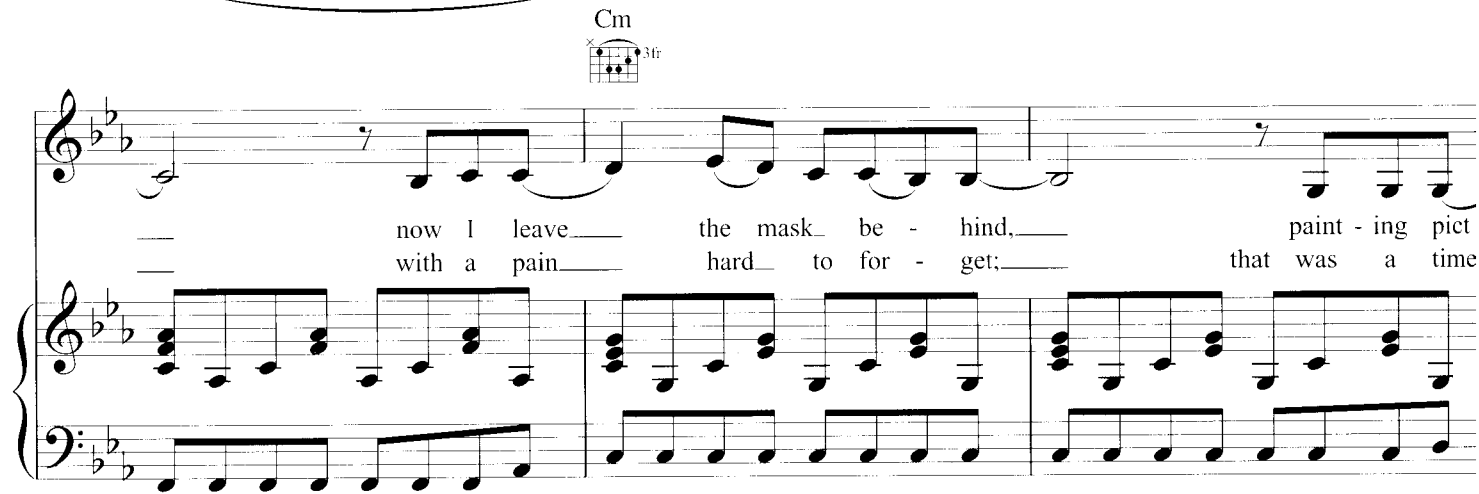
F  Fsus⁴  F  Fm 



true. 2. I used to feel dis - guised
3. Tang - led in a web



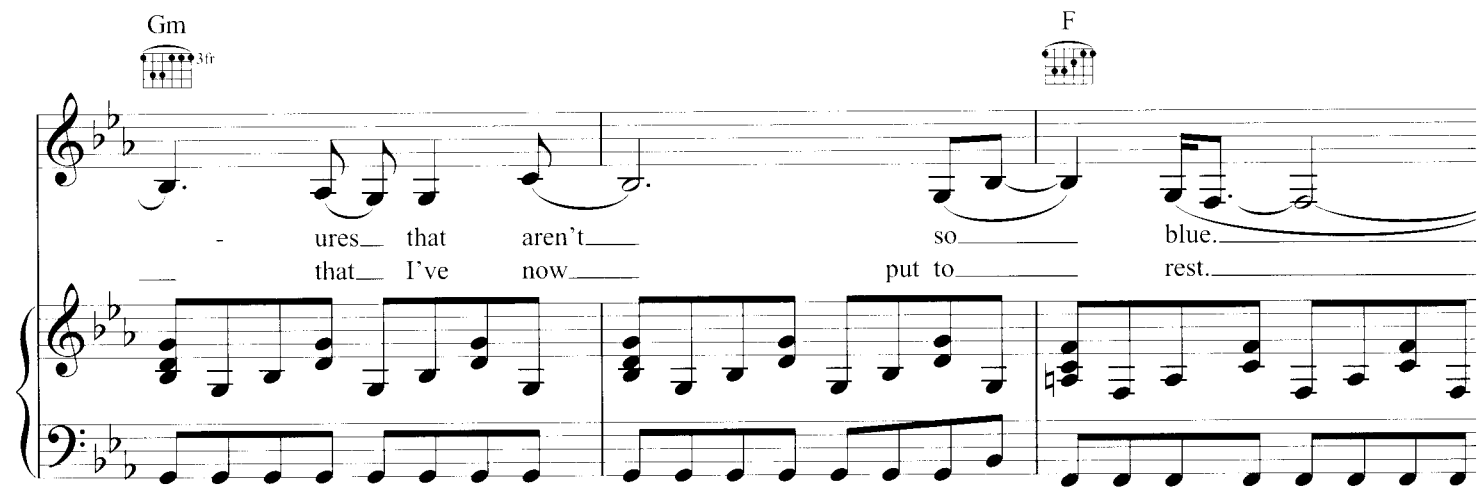
Cm  ^{3fr}





now I leave the mask be - hind, paint - ing pict
with a pain hard to for - get; that was a time



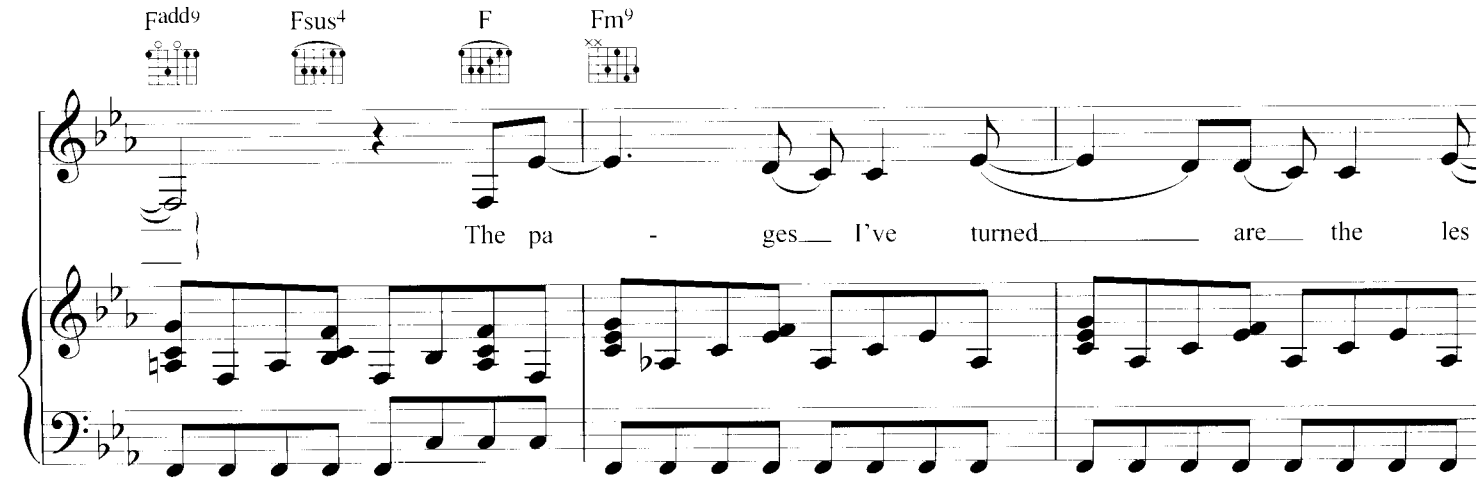
Gm  ^{3fr} F 

ures that aren't so blue.
that I've now put to rest.



Fadd⁹  Fsus⁴  F  Fm⁹ 

The pa - ges I've turned are the les





A^b




sons I've learned. Some - bo - dy bring up the






E^b B^b


lights, I want you to see (Don't you feel sor - ry for me.) my





A^b E^b B^b


life turned a - round but I'm still liv - ing my dream. (Yes it's true)






Cm A^b

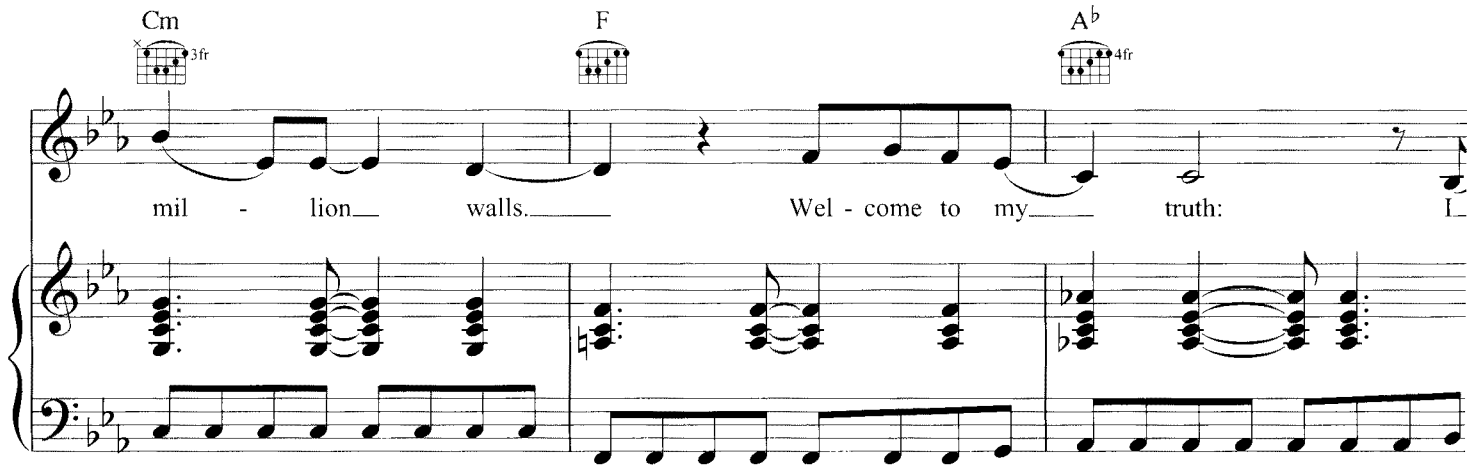





that I've been) through it all I've hit a - bout a



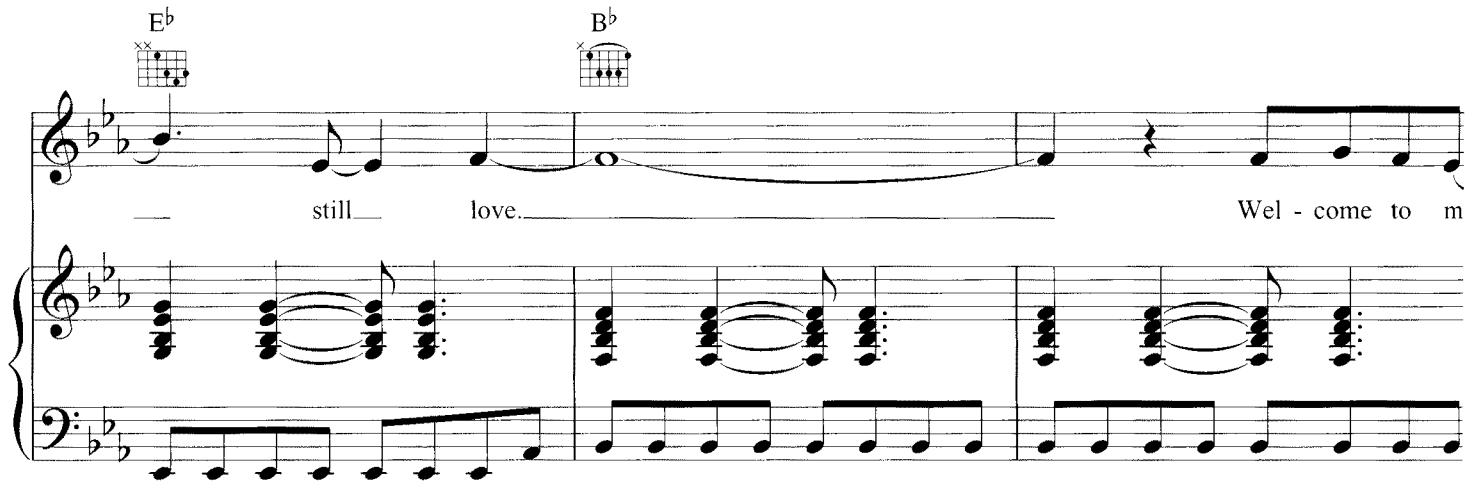
Cm  3fr F  A^b 




mil - lion walls. Wel - come to my truth: I



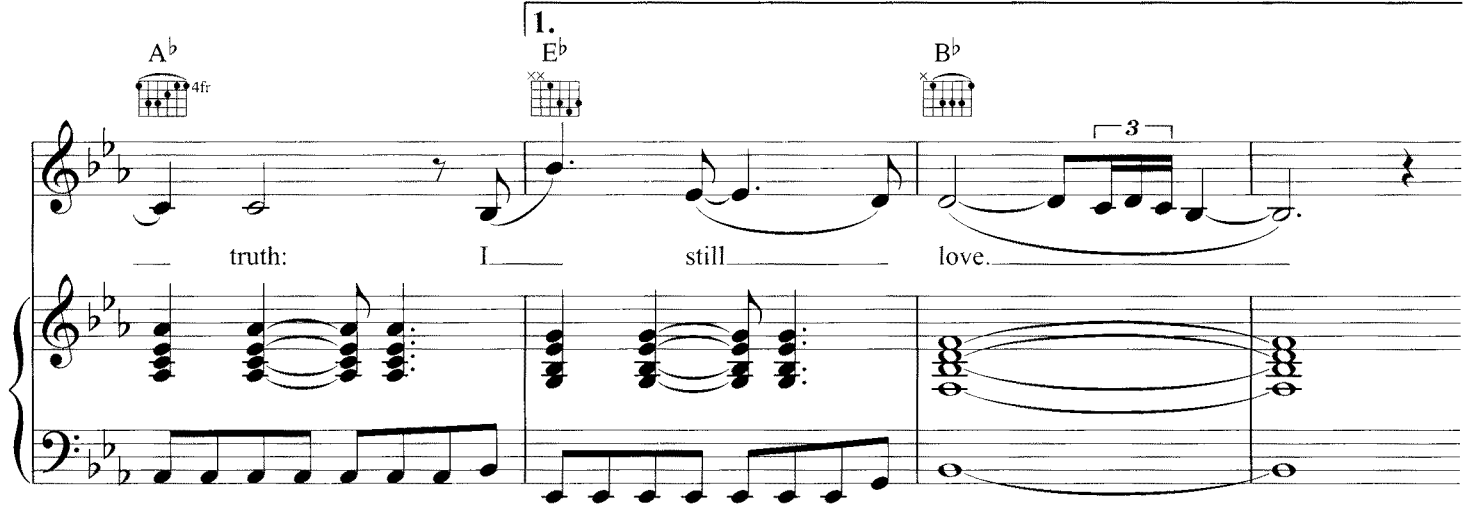
E^b  B^b 







still love. Wel - come to m



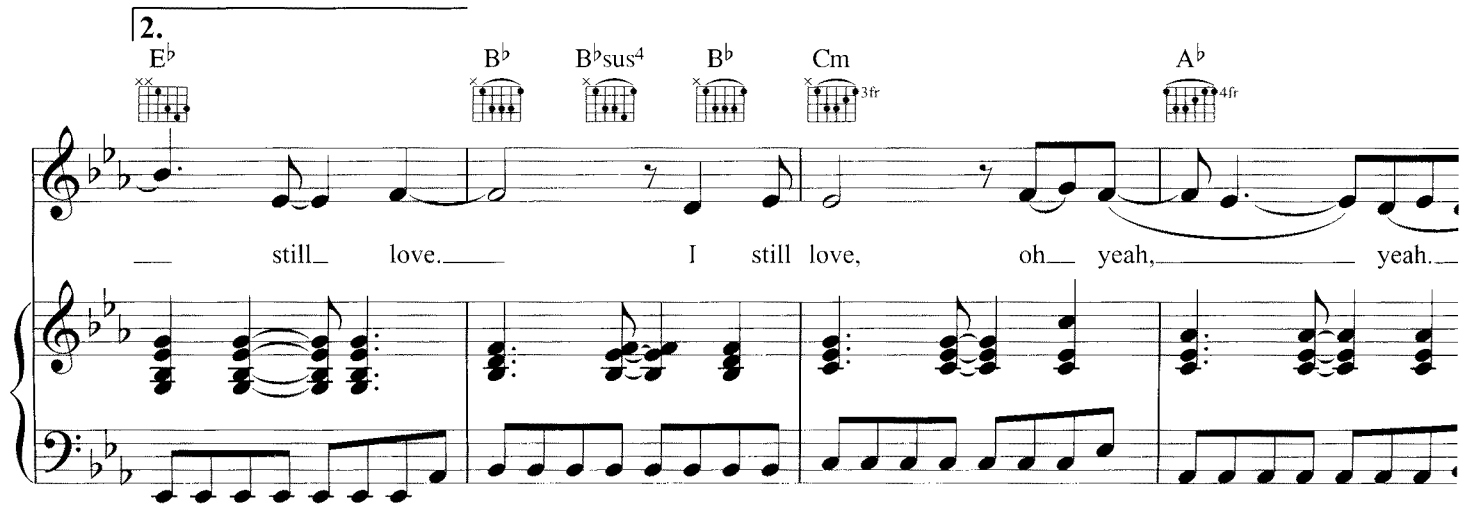
A^b  4fr **1.** E^b  B^b  3

truth: I still love.



2. E^b  B^b  B^bsus⁴  B^b  Cm  3fr A^b  4fr

still love. I still love, oh yeah, yeah.



E^b B^b B^bsus⁴ B^b Cm A^b

And you know_ that I_ still, oh yeah, yeah, yeah,

E^b B^b B^bsus⁴ B^b Cm

And you know_ that I_ still, oh yeah, yeah, yeah,

A^b Fm Cm

— yeah. — Sen - ti ment - al days_ in a mist - y cloud - ed_ haze_

Gm F

of a mem - 'ry_ that now_ feels un - true. So

freely
A^b



E^b



B^b



Some - bo - dy bring up the lights, I want you to see (Don't you feel so

A^b



E^b



- ry for me.) my life turned a - round but I'm still liv - ing my

B^b



To Coda Φ

Cm



dream. (Yes it's true that I've been) through it all

A^b



Cm



F



I've hit a - bout a mil - lion walls. Wel - come to n



D.S. al Coda

truth: I still love.

⊕ Coda



that I've been,) I still, I still love.



(Yes it's true that I've been,) I still,



I still love.

i do

WORDS & MUSIC BY ANASTACIA, LUCAS BURTON & DANNY WEISSFELD

♩ = 98
N.C.

B^bmaj7



Cadd9



Dm



1. Who are they a - ny - way,
(2.) - na breathe, wan - na move and not

Dm/F



C/G



Dm



with their sticks and stones? Don't they know that we know there's a
ev - er feel a - fraid. Wan - na live in a place where th

B^bmaj⁷ Cadd⁹ Dm

chill with - in their bones? They blame and they name,
truth still finds a way to rise and ad - vise and when

3

Dm/F C/G Dm

make us feel so cold in - side; but they
ev - 'ry - thing is lies you break 'cause there's

7

B^bmaj⁷ Cadd⁹ Dm

can - not take us there 'cause we will fight.
no - where you can run and still feel safe.

(I think the world's gone cra - zy.)

Dm/F C/G Dm

(I think the world's gone cra - zy.) (I think the world's gone cra - zy.)

(I think the world's gone cra - zy.) Who wants a love with - out an - ger and rage?

I do! Who wants a world where the kids 'll be safe?

I do! Who wants to pray for the end of the pain?

For the calm at the end of the day, where there's not al - ways more of the same?

1.

B \flat C Dm

I do! Wan -

2.

Dm B \flat

do! I won't be part -


C Dm C B \flat F \sharp /G F \sharp /G

of some - thing so ob - scene. I think I'm fall -

F \sharp /G F \sharp /G


- ing. but I, I won't be fall - - ing.

Dm  5fr

Fadd9 

Cadd9/G 

Who wants a love with - out an - ger and hate? I _____




Dm  5fr


B \flat 


C  3fr

do! Who wants a world where the kids 'll be safe? I _____

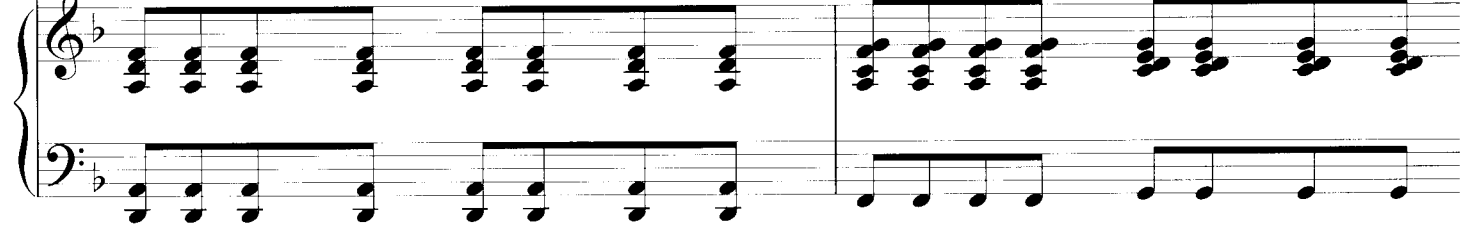



Dm  5fr


Fadd9 


Cadd9/G 

do! Who wants to pray for the end of the pain? For the calm at the end of the da




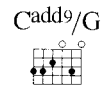
Dm  5fr

B \flat 

C  3fr

where there's not al - ways more of the same? I _____





do! I

The first system features a vocal line starting with a long note on 'do!' followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.



do! I do! I do! I do! I do! I do! I do!

The second system features a vocal line with a rhythmic pattern of eighth notes on 'do!' and 'I do!'. The piano accompaniment continues with a steady eighth-note bass line and chords.



do! I do! I do!

The third system features a vocal line with a long note on 'do!' followed by 'I do!' and 'I do!'. The piano accompaniment continues with a steady eighth-note bass line and chords.



N.C.

The fourth system features a vocal line with a long note on 'do!' followed by a melodic phrase. The piano accompaniment continues with a steady eighth-note bass line and chords.

sexy single

WORDS & MUSIC BY DAVE STEWART & ANASTACIA

♩ = 104

G N.C. Em G Em G Em

1. For

N.C.

all my life I've tried to find a love to give me peace of mind and

E A E A E A E

I looked in - to your eyes.

B E B E B E

2. Cap - ti - vat - ed by your wick - ed smile, I was mes - mer - ized there
 3. Birds of a fea - ther, we flock to - geth - er like leaves on a tree, we were

B E A Asus⁴ A Asus⁴ A

for a while or two. But what's a girl gon - na do?
 meant to be in love. I guess it was just a dream.

E A E A E/B A D

Ooh, I lay in my bed with your
 Ooh, I lay in my bed with your

A E Esus⁴ E Esus⁴ E

stu - pid face in my head: just an - oth -
 stu - pid face in my head: just an - oth -

D A E A⁶/E

- er piece in my life, now I'm a sex - y sin - gle.
 - er piece in my life, now I'm a sex - y sin - gle.
 (Sex - y sin - gle, -

E A⁶/E E A⁶/E E A⁶/E

I'm liv - ing on my own and I'm feel - ing the way I do:
 I'm liv - ing on my own in my spe - cial way: -
 that's o - kay.) -

G/D Em/D G/D Em/A A E A⁶/E

like a sex - y sin - gle.
 like a sex - y sin - gle.
 (Sex - y sin - gle.) -

1. Esus⁴ E 2. Esus⁴ E A/E

(Sex - y sin - gle.) -

E A/E E

(Sex - y sin - gle.)

A/E E A E N.C.

(Sex - y sin - gle.) Oh, sex - y sin -

(Sex - y sin - gle.)

Esus⁴ E Esus⁴ E Esus⁴ E

-gle. Oh, oh yeah, oh yeah, oh

Esus⁴ E Dsus⁴ A⁷

yeah... I said I'm liv - ing on my own and I'm feel - ing the way I do

Esus⁴ E Esus⁴ E Esus⁴ E

when I'm not with you, huh. I said I'm sex - y sin - gle, (Sex - y sin - gle.)

Esus⁴ E Dsus⁴ A⁷

that's o - kay. Liv - ing on my own and I'm feel - ing the way I d

G/D Em/D G/D Em/A A Esus⁴ E

I say when I'm not with you. (Sex - y sin - gle.)

Esus⁴ E A E

I said I'm sex - y sin - gle, that's o - kay, I'm

N.C.

Em⁷

G/A



liv - ing on my own_ in my spe - cial way, yeah!_

Esus⁴



E

Esus⁴



E

Esus⁴



E

Esus⁴



E

(Sex - y sin - gle.)_

(Sex - y sin - gle.)_

Esus⁴



E

Esus⁴



E

Dsus⁴



(Sex - y sin - gle.)_



A⁷



Esus⁴



E



Esus⁴



E

(Sex - y sin - gle.)_

(echo)

rearview

WORDS & MUSIC BY KARA DIOGUARDI, ANASTACIA & JOHN SHANKS

♩ = 122

G#m



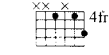
E/G#



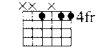
D#/G



D#m/F#



G#5/F#



G#m



E/G#



D#/G



1. I used to tell my self that you would wait...
2. Some times the things you want are hard to take...

D#m/F#



G#5/F#



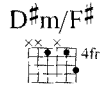
G#m



E/G#



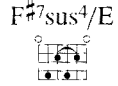
I bor rowed time for two and I...
Some times the ones you love are...



risks twist - ed fate. I left us float -
 you don't make. The dust has set -



- ing in the air for the wind to hold on to.
 - tled in to no - thing - ness, and I yearn for yes - ter - day.



It let me down, it let you go.
 Just look a - round, I'm still the same. I



drive a - round like ev - 'ry - thing's o - kay;

F# G#m G#sus4 G#m E Emaj7 E6

and I feel the light - 'ning—

B F# G#m G#sus4 G#m

in our own mis - takes. And I was gon - na tell you I wish—

E Emaj7 E6 B F#

all our wrongs could be right. I'm too late: I looked in my

C#m/E# F#

rear - view, and now I don't see

To Coda ⊕

1.

G#m



E/G#



D#m/G



you.

2.

D#m/F#



G#m



B



you. So ma - ny things that we

C#



E



G#m



did - n't say, so ma -

B



C#



E



- ny rea - sons, the world's not the same.

G#m E

Oh, it's not the same. I drive a-round like

B F#sus4 G#m

no - thing here has changed, but I know the

E B F#sus4

has one more cloud to break. And I v

G#m E Emaj7 E6 B

gon - na tell you I wish all our wrongs could be right. I'm too

F# G#m G#sus4 G#m E Emaj7 E6

late: I looked in my rear - - view, and now I don't

B F# D.S. al Coda

see you. I said I

⊕ Coda G#m

you.

E/G# D#/G F#6 G#m

I used to tell

E/G# D#/G F#6 Emaj7

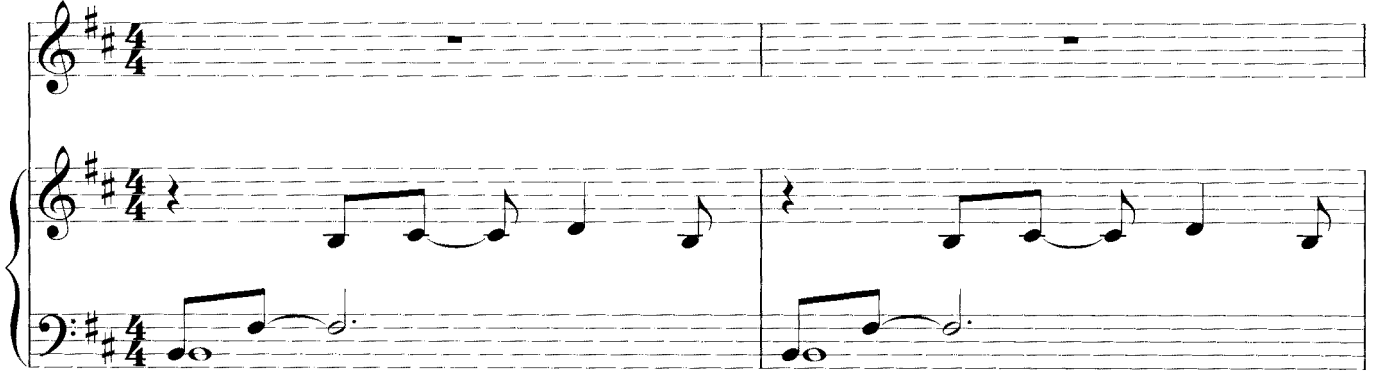
my - self that you would wait.

where do i belong

WORDS & MUSIC BY KARA DIOGUARDI, PATRICK LEONARD & ANASTACIA

♩ = 115


Bm(add9)



E7omit3



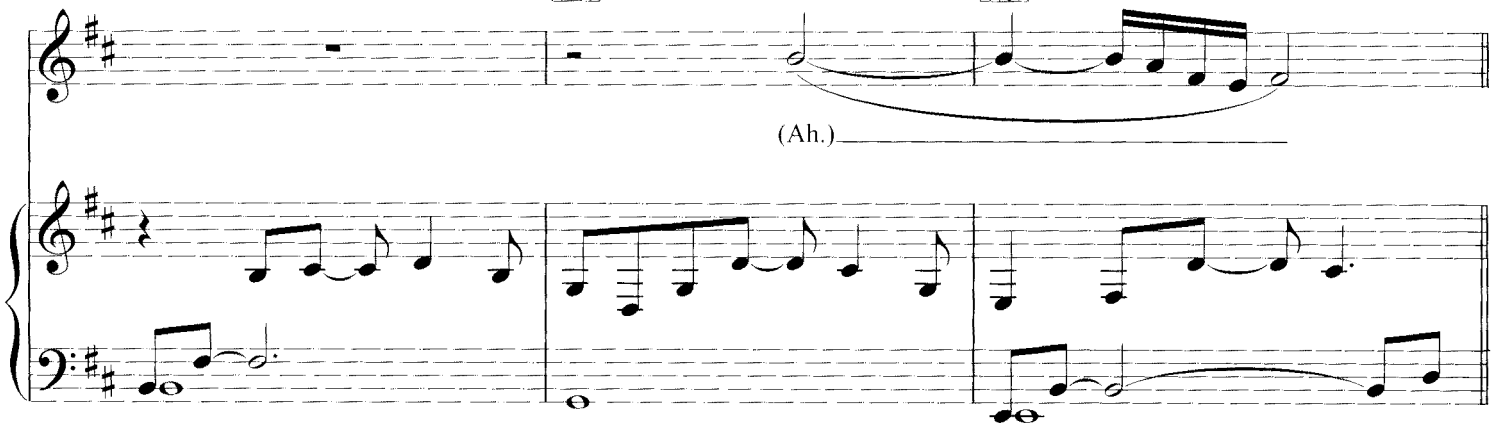
Bm(add9)



(Ah.)



E7omit3



(Ah.)

Bm(add9)



1. Life does - n't pro - mise a bed of ros - es or
 (2.) paint you a pic - ture of per - fect no - where:

G⁵



E7omit3



Bm(add9)



— white_ knights.
 — blue_ skies._

Field of e - mo - tions, I'm
 With - in ev - 'ry lie__ there's a

G⁵



trapped__ in dark - ness;__
 web__ of com - fort,__

why__ me?__
 for__ them,__

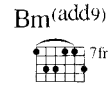
E7omit3



Bm(add9)



Save me__ To win this twist - ed war__ in - side__ me__ won't
 not me!__ To win this twist - ed war__ in - side__ me__ won't



jus - ti - fy the pain. Life does - n't pro - mise a
 jus - ti - fy the pain. They paint you a pic - ture of



bed of ros - es.
 per - fect no - where.



Light - ning strikes, the pa - ges keep on turn - ing; help me to be strong



I'm float - ing in a sea of strange be - liev - ers

1.

G Em Bm(add9)

where do I be - long?

G⁵ **E7omit3**

(Ah.) 2. They

2.

Gmaj7 **F#7sus4/E** **Gmaj7**

Where do we go from here? I

F#7sus4/E **Gmaj7**

wish I could dis - ap - pear. I'm a lone -

F#7sus4/E

Gmaj7

ly soul,

B⁵

B⁵

B⁵

N.C.

N.C.

it's so far from home.

G⁵

E⁵

Bm

3fr

N.C.

2fr

Yeah, yeah, yeah, yeah. The light - ning strikes, the pa

G

Em

- ges keep on turn - ing; help me, help me.

Bm



I'm float - ing in a sea of strange be - liev - ers and where

G



Em



Bm



do I... I said the light - ning strikes,

G



Em



I said the light - ning strikes.

molto rit.

Bm



Bm/F#



Gmaj7



Em9



Bm



Float - ing in a sea of strange be - liev - ers, and where do I be - long?

8^{vb}

maybe today

WORDS & MUSIC BY ANASTACIA & DAVE STEWART

♩ = 112

E^bm⁷



B^b5



A^bsus⁴



G^bm



E^bm⁷



1. Poi - son, like the air we breathe in, this com - pli - ca - ted world
2. Un - der - neath the way we feel, we've lost our - selves be - twee

B^{b5}



A^bsus⁴



we weave... oh, spins a - round,
 what's real. No lost and found,

G^bm



E^bm⁷



pulls us down. This life we lead is ov -
 we're brok - en down. Take a piece of some -

er - rat - ed, mixed up, fucked up, cal - cu - lat - ed.
 one's dreams, they're nev - er sim - ple as they seem.

G^b/B^b



A^bsus⁴



G^bm



That's the way, so they say. And
 They're thrown a - way like yes - ter - day.

all we ev - er need is a chance to be, free - dom lies be - neath

re - al - it - y. Find a way, may - be to - day.

And all the fair - y - tales and fan - ta - sies:

can we find a way where we can be free

D^b/A^b

E^bm

G^bm

1.

to - day? (To - day.)

2. B^bm

We all will be a lone,

F

E

if this house is not a home, it won't

F[#]/E

be too long be - fore the air is gone, gone, gone, gone,

N.C. E^bm G^b6

gone, gone. The love that lone - ly peo - ple crave it

B^bsus⁴ E^bm B^bm

fol - lows them in - to their grave.

A^b G^bm

Oh, we should nev - er leave them lone -

D^b A^bsus⁴

ly. (All we ev - er need.)
(ad lib. main vocal)

E^bm⁹

G^bmaj⁷

D^b

(Free - dom lies be - neath.) (Find a way)

A^b7

D^b/A^b

E^bm⁷

G^bm

(To - day.)

D^b

A^bsus⁴

E^bm⁹

(All the fair - y - tales and fan - ta - sies.)

G^bmaj⁷

D^b

A^b7

D^b

(Find a way.)

1. | 2.

E^bm⁷



G^bm



G^bm



(To - day.) _____ Just find it to - day, -

D^bsus⁴



D^b



B^bm



to - day. _____

G^b/B^b



D^{b5}/A^b



A^b/C



_____ All we ev - er need _____ is a chance _____ to be.

B^{b5}



G^b/B^b



D^{b5}/A^b



Free - dom lies _____ be - neath _____ re - al - it - y. Find _____ a way, -

A^b5



B^bm



G^b/B^b



just may - be, may - be, to - day. I said now,

D^b5/A^b



A^b/C



A^b5



B^bm

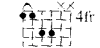


all the fair - y - tales and fan - ta - sies: can't we find a way

G^b/B^b



D^b5/A^b



A^b/C

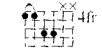


where we can be free

G^b/B^b



D^b5/A^b



N.C.

to - day, to - day.

pretty little dum dum

WORDS & MUSIC BY KARA DIOGUARDI, ANASTACIA & JOHN SHANKS

♩ = 105

Bm



A



E7



Ba ba ba ba ba ba ba ba ba ba ba ba ba ba

Piano tacet 1°

Bm



A



ba ba ba ba ba. 1. Float - ing in a cir - cle of il -
(2.) nev - er - end - ing si - lence in a



E



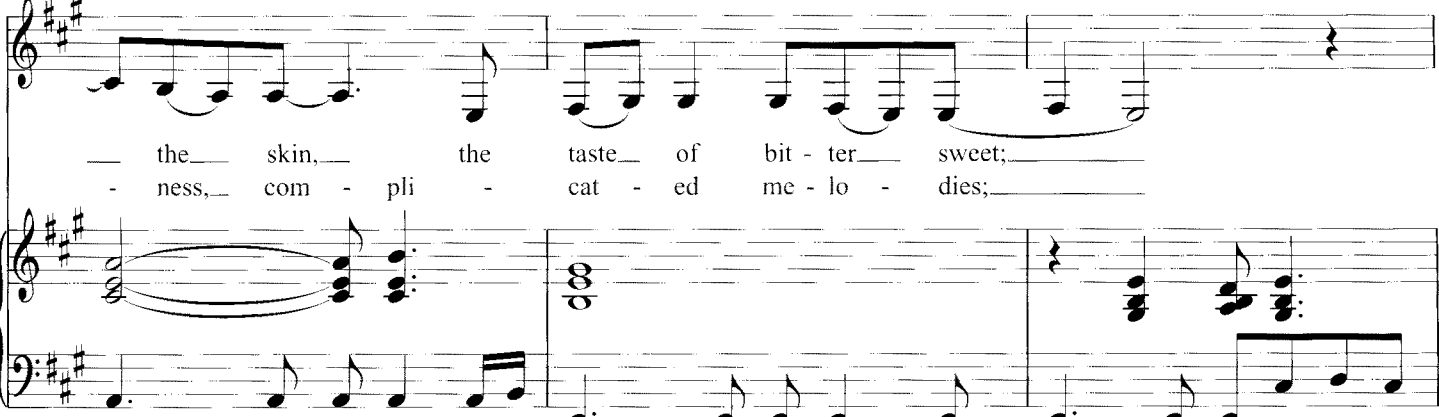
Bm






- lu - sion and de - ceit; drift - ing far be - neath
nev - er end - ing sleep; walk - ing through the dark -

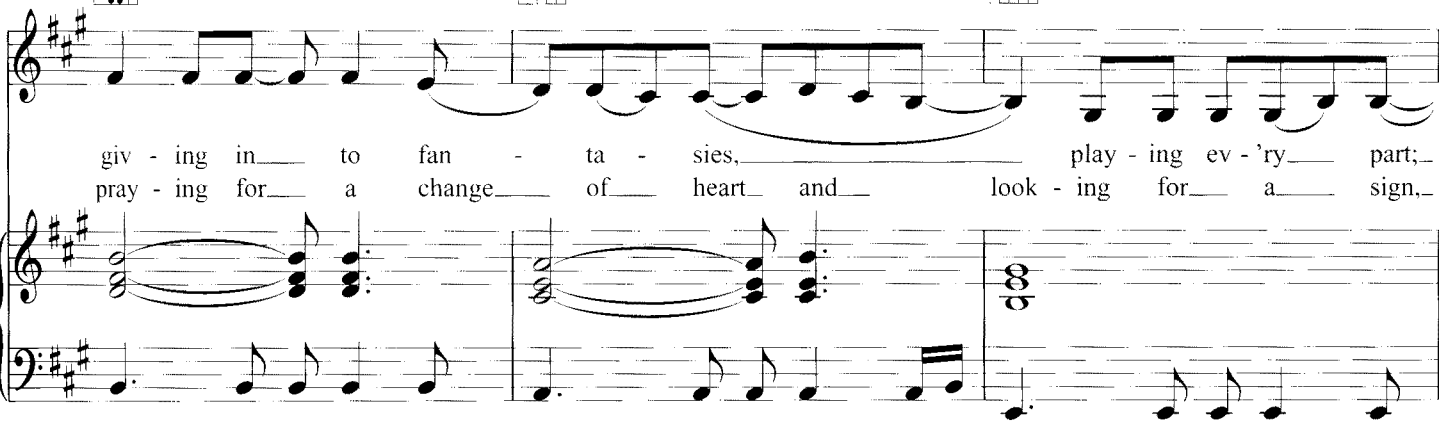
A  E 



the skin, the taste of bit - ter sweet;
 - ness, com - pli - cat - ed me - lo - dies;



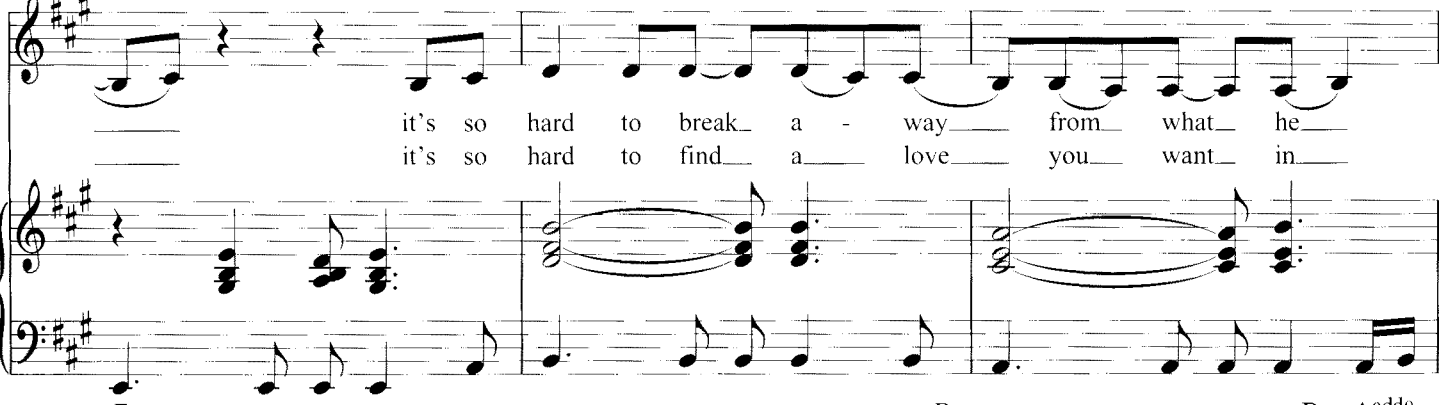
Bm  A  E 





giv - ing in to fan - ta - sies, play - ing ev - 'ry part;
 pray - ing for a change of heart and look - ing for a sign,



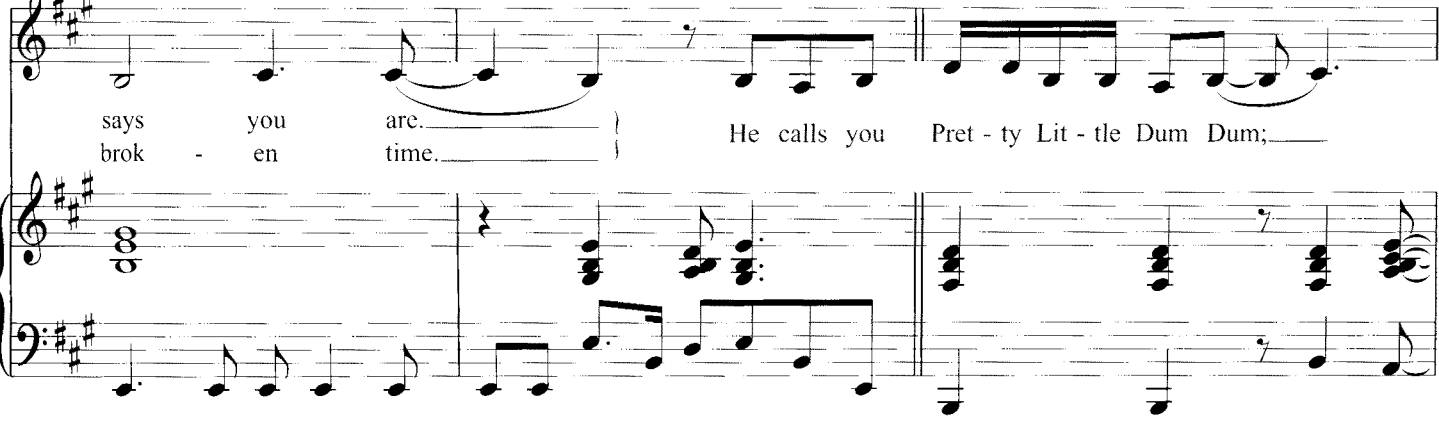
Bm  A 


it's so hard to break a - way from what he
 it's so hard to find a love you want in




E  Bm  Bm Aadd9 
 N.C. 

says you are. He calls you Pret - ty Lit - tle Dum Dum;
 brok - en time.



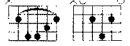
Aadd9
N.C. 


Em9 

Em9
N.C. 


he says he loves you but he lies, oh no. He says that

Bm 

N.C. Bm Aadd9 

Aadd9
N.C. 

Em9 

Em9
N.C. 

you're the one one, but that's el - ev - en in his eyes.


Bm 

Aadd9 

What - ev - er hap - pens from one through ten,

Em9 

Bm 

N.C. Bm Aadd9 

don't be a vic - tim of his past tense.

Pret - ty lit - tle one one,

Em⁹

Em⁹

N.C.

To Coda ⊕



don't, don't, don't be a Pret - ty Lit - tle Dum Dum...

1.
Bm

A

E⁷



Ba ba ba ba ba ba ba ba ba ba ba ba ba

2.

Bm

A





ba ba ba ba. 2. A Oh, it's so hard.

E

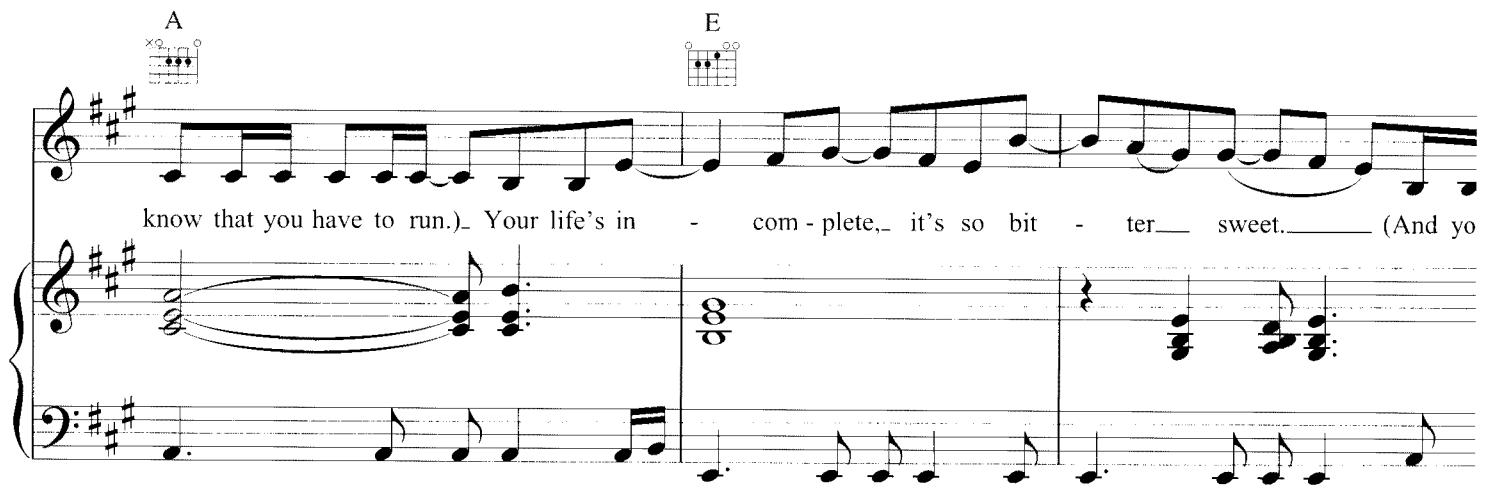
Bm





to be what you wan - na be. (And you want - ed to be the one.. but you

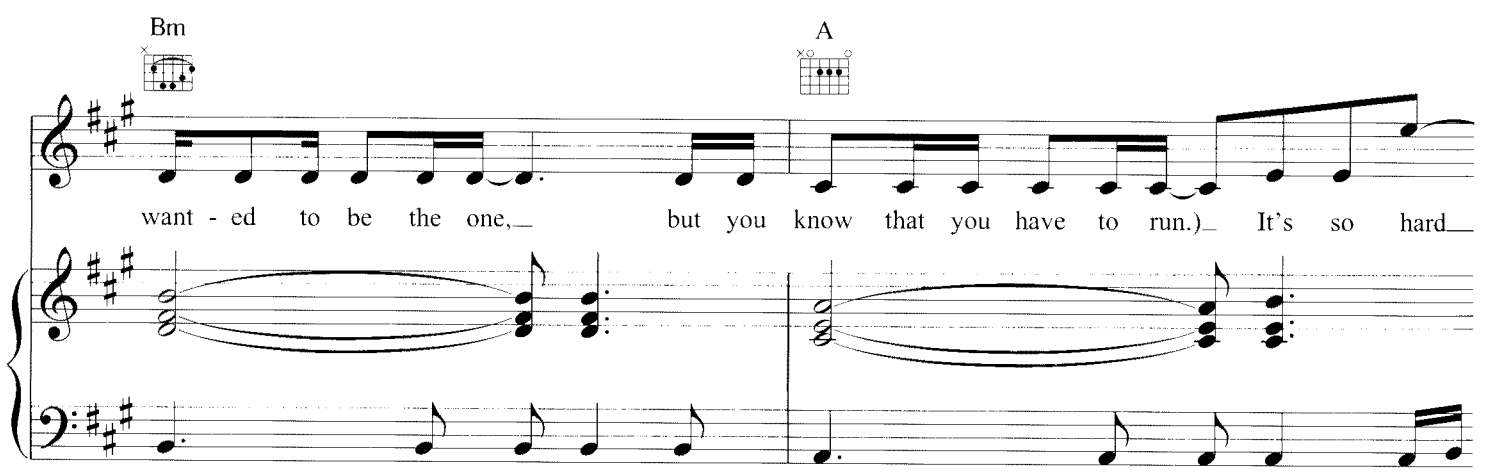
A  E 


know that you have to run.)_ Your life's in - com - plete, - it's so bit - ter - sweet. (And yo



Bm  A 

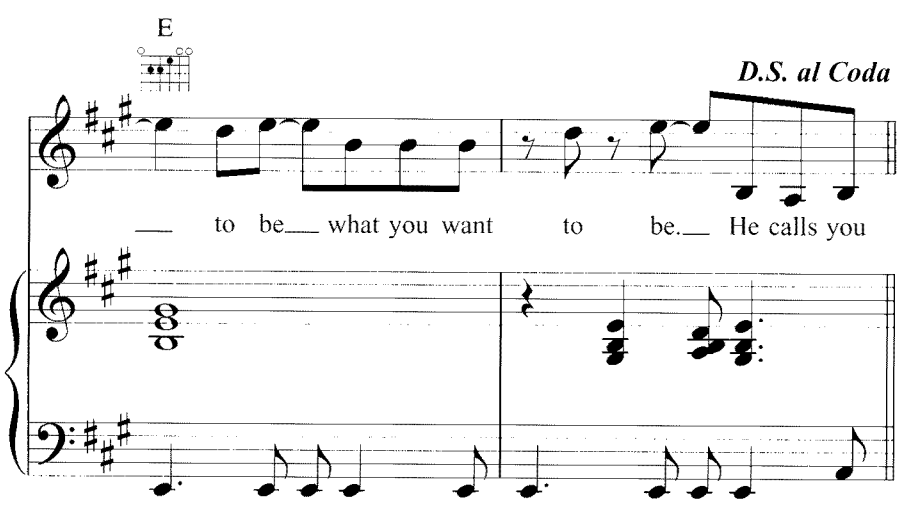
want - ed to be the one, - but you know that you have to run.)_ It's so hard -




E 

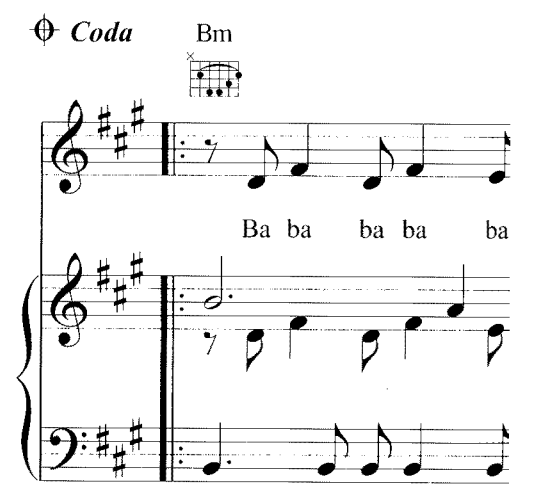
D.S. al Coda



to be - what you want to be. - He calls you



Coda Bm 

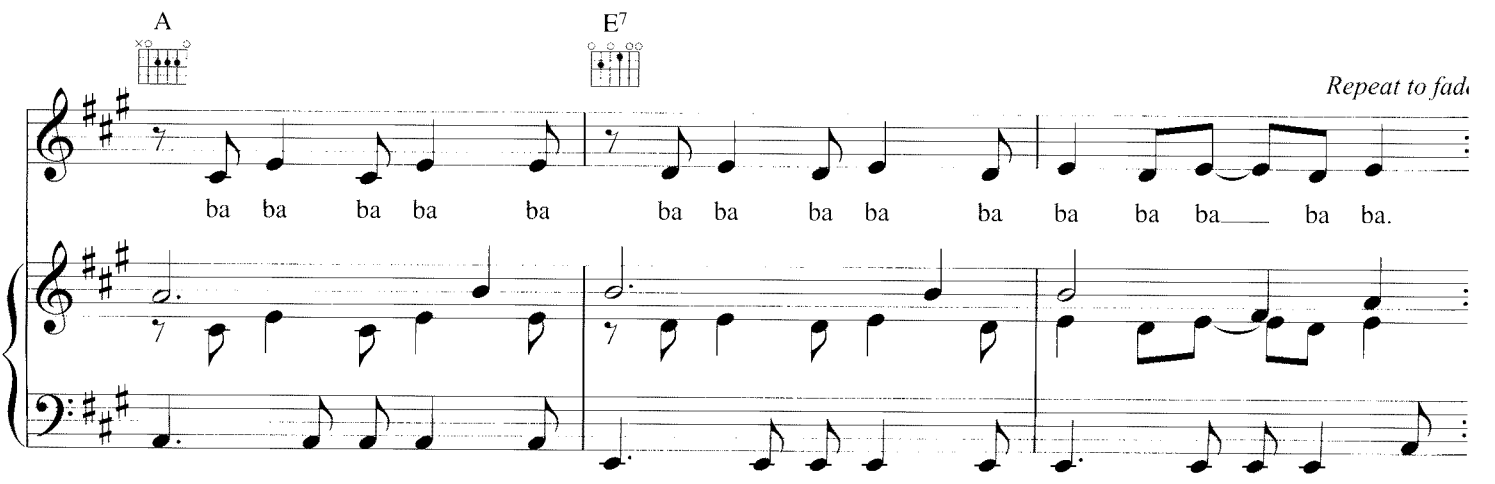
Ba ba ba ba ba



A  E7 

Repeat to fade

ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba.



ALL THE SONGS FROM THE HIT ALBUM

ARRANGED FOR PIANO, VOICE & GUITAR

1 seasons change 2 left outside alone
3 time 4 sick and tired 5 heavy on my heart 6 i do
7 welcome to my truth 8 pretty little dum dum
9 sexy single 10 rearview
11 where do i belong 12 maybe today



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