


piano • vocal • guitar

# miley cyrus



breakout



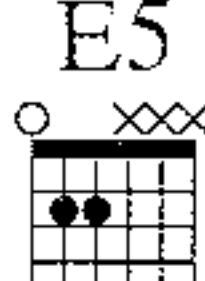
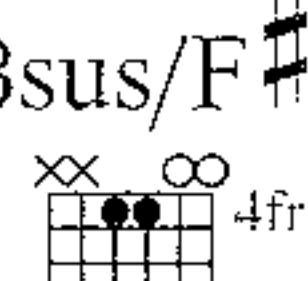
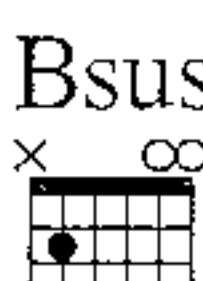

 HAL • LEONARD®




# BREAKOUT




Words and Music by TED BRUNER,  
TREY VITTETOE and GINA SCHOCK

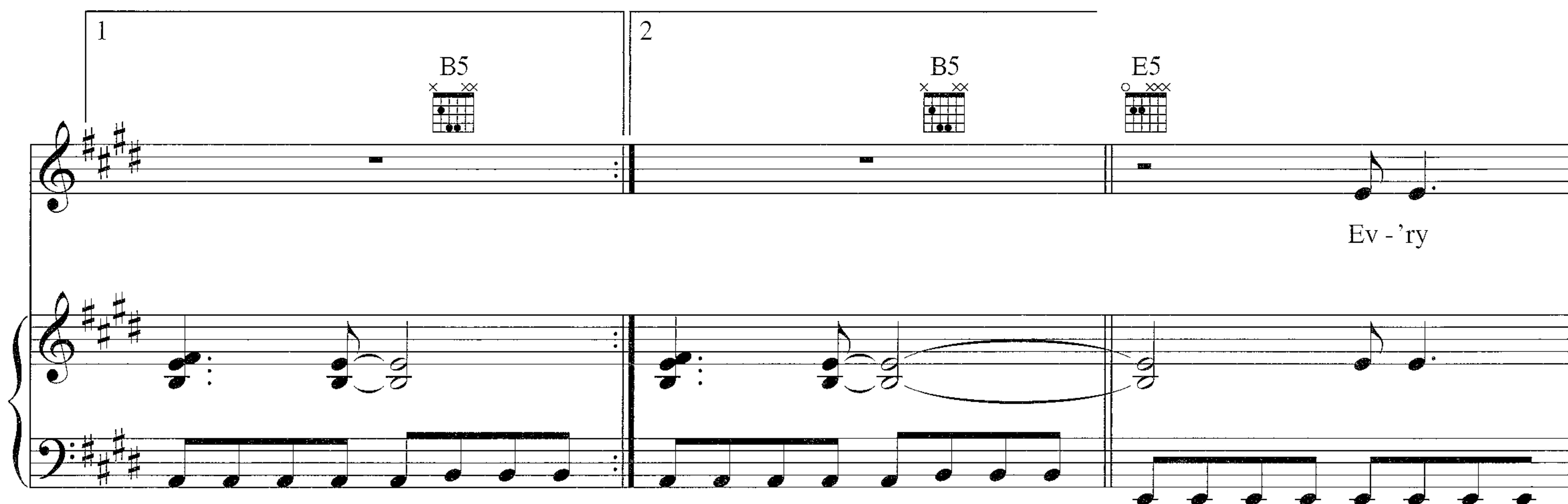
## Fast Rock

E5  Bsus/F#  Bsus  Asus2 



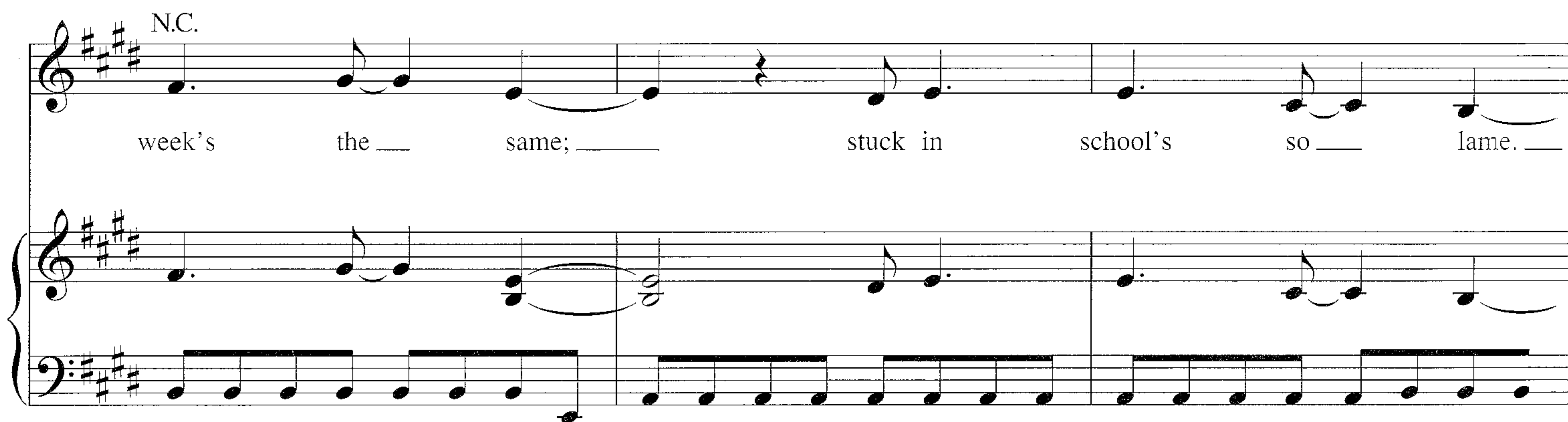
*f*  
*With pedal*

1  2  



Ev - 'ry

N.C.



week's the same; stuck in school's so lame.



My par-ents say that I'm la - zy; get - tin' up at eight

a. m.'s cra - zy! Tired of be - in' told what to do: —

so un - fair, — so un - cool. — The

B5

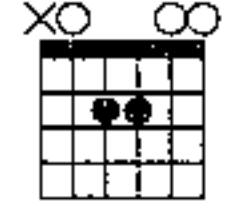
day's too — long, — and I'm hold - ing — on —

F#m C#m 4fr

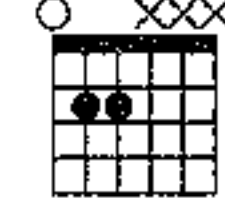
till I hear the bell — ring, — 'cause that's the

B5 F#m

Asus2

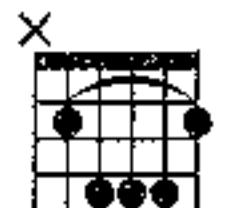


E5

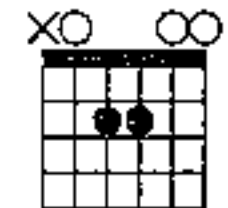


time when \_ we're gon - na, time when \_ we're gon - na break out; let the

B



Asus2

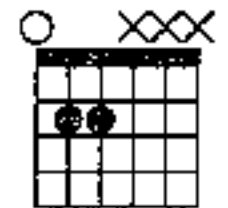


par - ty start. \_ We're gon - na stay out, gon - na

B(add4)



E5

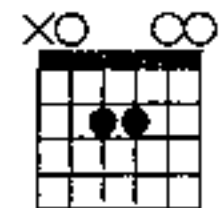


break some hearts. \_ We're gon - na dance till the dance floor

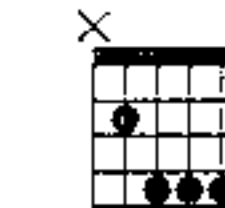
E



Asus2



B(add4)



falls a - part. \_ Wh - oh, all o - ver a - gain. \_ We're gon - na

E5 B Asus2

wake up ev - 'ry - one we know. \_ We're gon - na have some fun, gon - na

B(add4) C#5 C#sus2/D# C#m/E B/D# B E/F#

lose con - trol. \_ It feels so \_ good \_

E E/F# E/G# Asus2 To Coda ⊕

to let go, oh, \_ oh. (Go, oh, \_ oh.)

N.C.

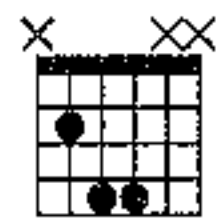
Hang - in' out's just some - thing we like \_ to do; \_



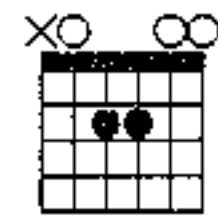


— my friends — and the mess we get in - to. These are the les -

B5



Asus2

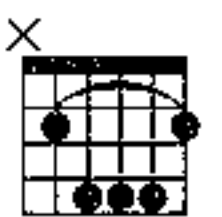


D.S. al Coda

- sons that — we — choose, — not a book full of things we'll nev - er use.

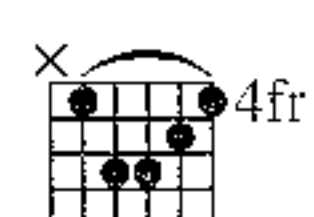
CODA

B



(Go, oh, — oh.)

C#m

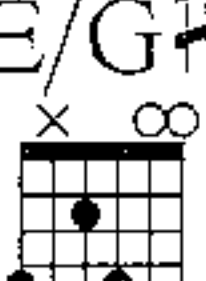
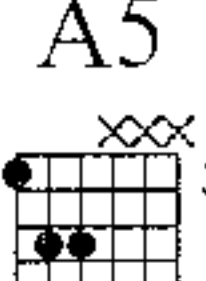


Wish it would nev - er end, —

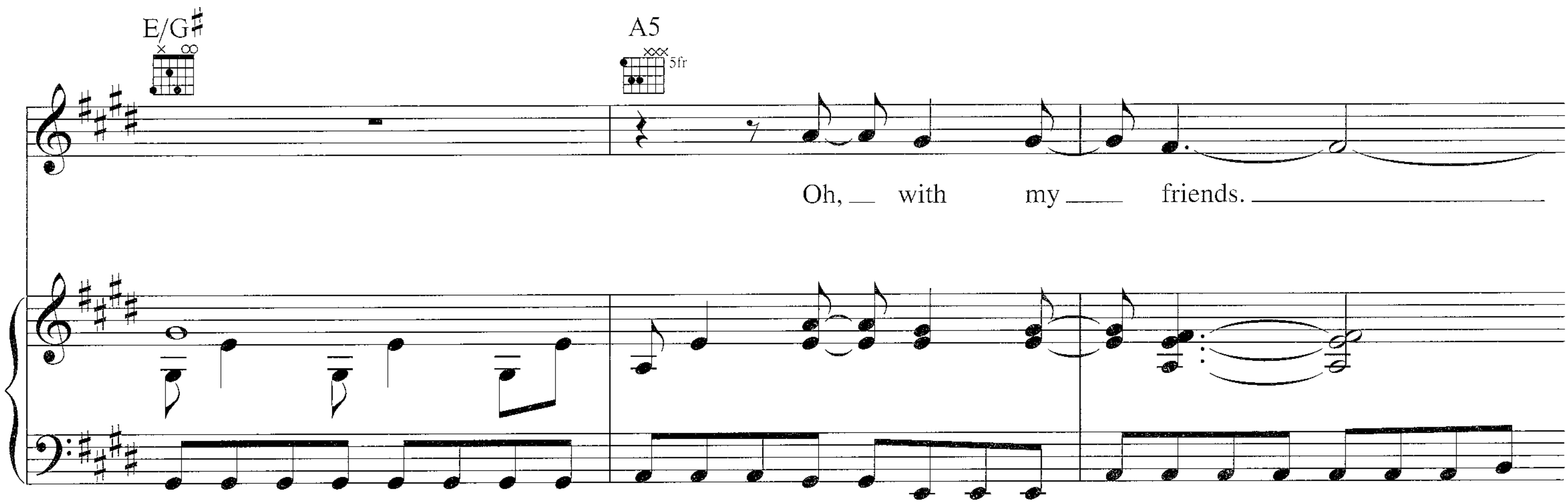
A  E/G#  A5 

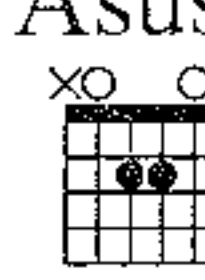
spend - in' time \_ with my \_ friends. \_



E/G#  A5 

Oh, \_ with my \_ friends. \_



E5  Bsus  Asus2 

(Vocal 1st time only)



B5  N.C.

Break out; let the par - ty start. \_ We're gon - na



stay out, gon - na break some hearts. — We're gon - na

E5 B Asus2  
dance till the dance floor falls a - part. — Uh - oh, all

B(add4) E5 B  
o - ver a - gain. — We're gon - na wake up ev - 'ry - one we know. — We're gon - na

Asus2 B(add4) C#5 C#sus2/D# C#m/E  
have some fun, gon - na lose con - trol. —



B/D# B E/F# E E/F# E/G# 1 Asus2

feels so good to let go.

Detailed description: This system contains the first six measures of the piece. The guitar part features chords B/D# (4fr), B, E/F#, E, E/F#, E/G#, and Asus2. The piano accompaniment consists of a treble and bass staff with chords and a melodic line in the bass.

E5 B Asus2

Break out; let the party start. — We're gon - na stay out, gon - na

Detailed description: This system contains the next six measures. The guitar part features chords E5, B, and Asus2. The piano accompaniment continues with chords and a melodic line in the bass.

B(add4) 2 Asus2

break some hearts. — We're gon - na go, oh, oh. (Go, oh, oh.)

Detailed description: This system contains the final six measures of the piece. The guitar part features chords B(add4) and Asus2. The piano accompaniment concludes with a melodic line in the bass.

A5

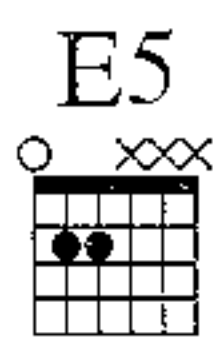
Repeat and Fade Optional Ending

Detailed description: This system contains the final four measures. The guitar part features the A5 chord (5fr). The piano accompaniment includes a section labeled 'Repeat and Fade' and an 'Optional Ending' section.

# 7 THINGS

Words and Music by MILEY RAY CYRUS,  
TIM JAMES and ANTONINA ARMATO

Moderate Rock



Sha,


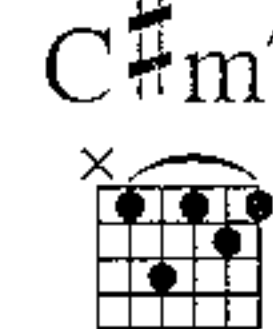
*mp*

sha,

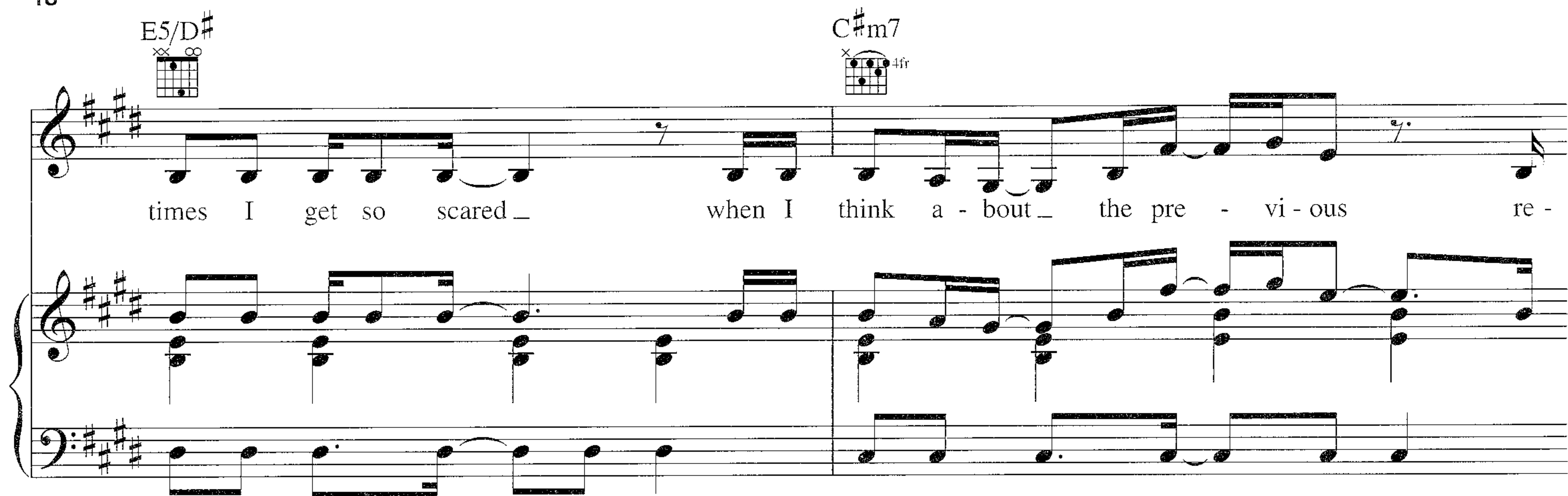
sha.

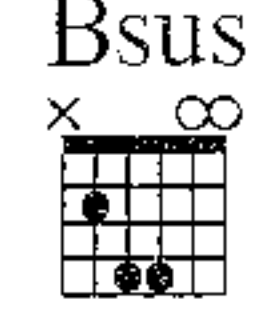
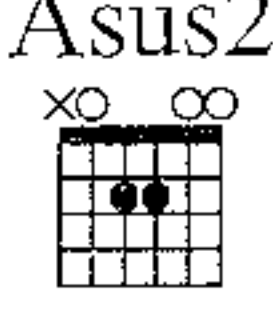
I prob - 'ly should - n't say — this, — but —



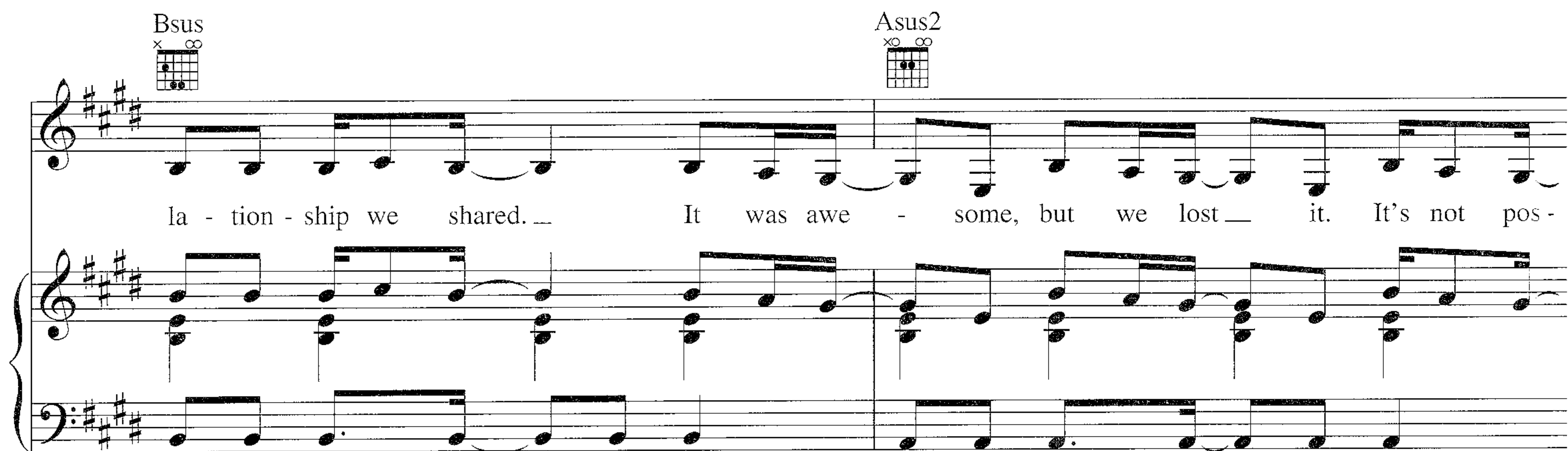
E5/D#  C#m7 

times I get so scared \_ when I think a - bout \_ the pre - vi - ous re -



Bsus  Asus2 

la - tion - ship we shared. \_ It was awe - some, but we lost \_ it. It's not pos -



Bsus  C#m7 

- si - ble \_ for me \_ not to care. \_



Bsus  Asus2 

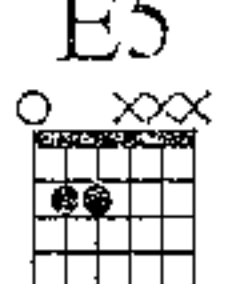
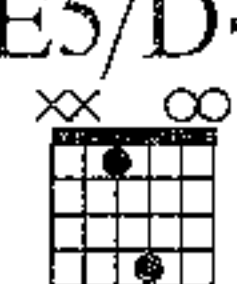
And now we're stand - in' in the rain, \_ but noth - in's



Bsus  C#m7 

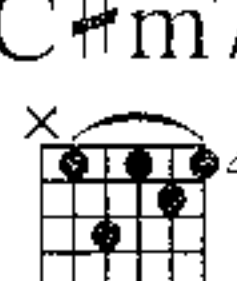
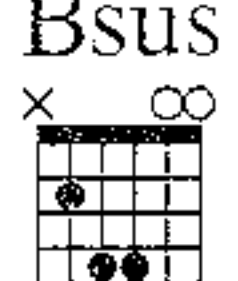

ev - er gon - na change \_ un - til you hear, \_ my dear \_



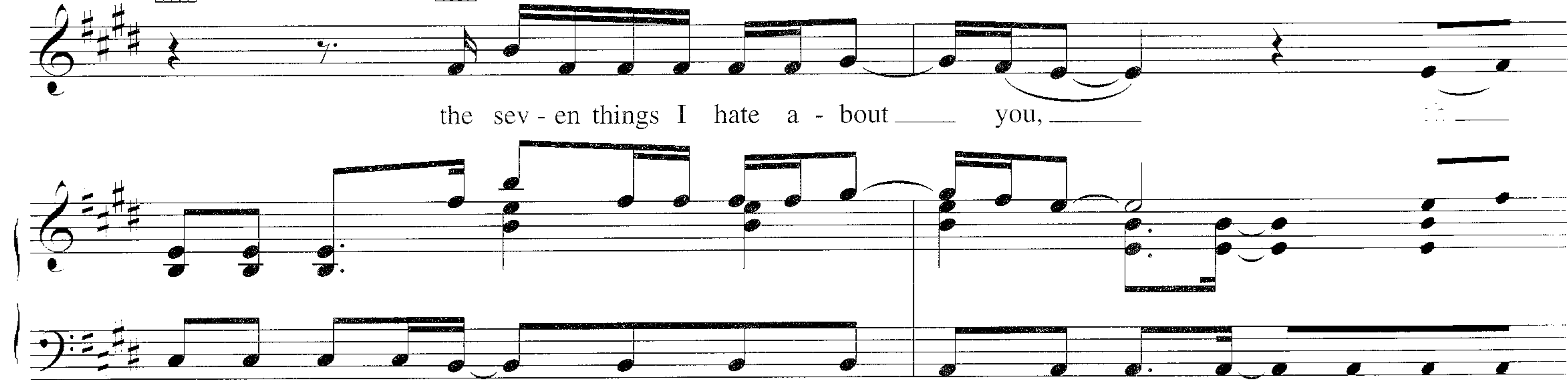
E5  E5/D# 

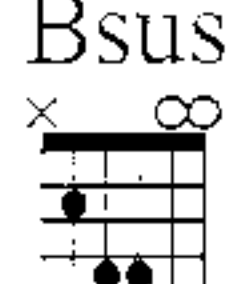
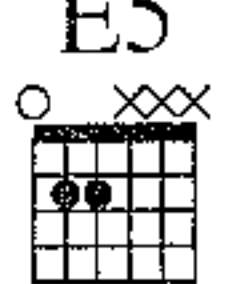
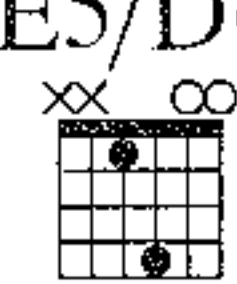
the sev - en things I hate a - bout you, \_



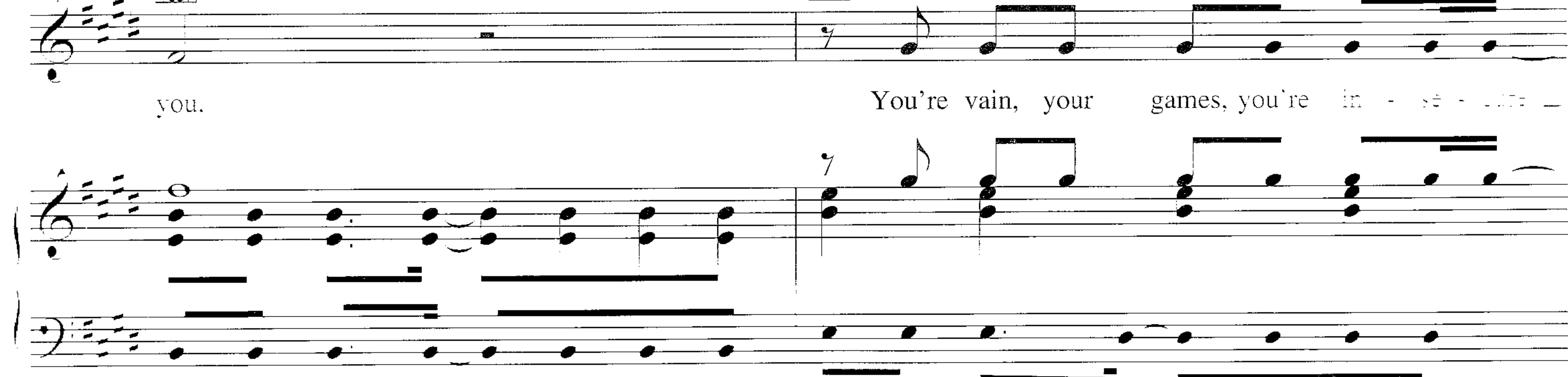
C#m7  Bsus  Asus2 

the sev - en things I hate a - bout you, \_

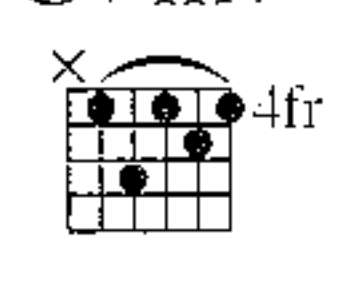


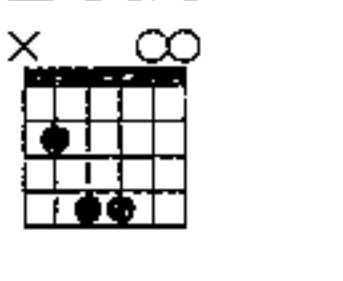
Bsus  E5  E5/D# 

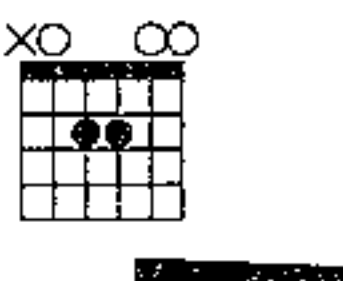
you. You're vain, your games, you're in - se -



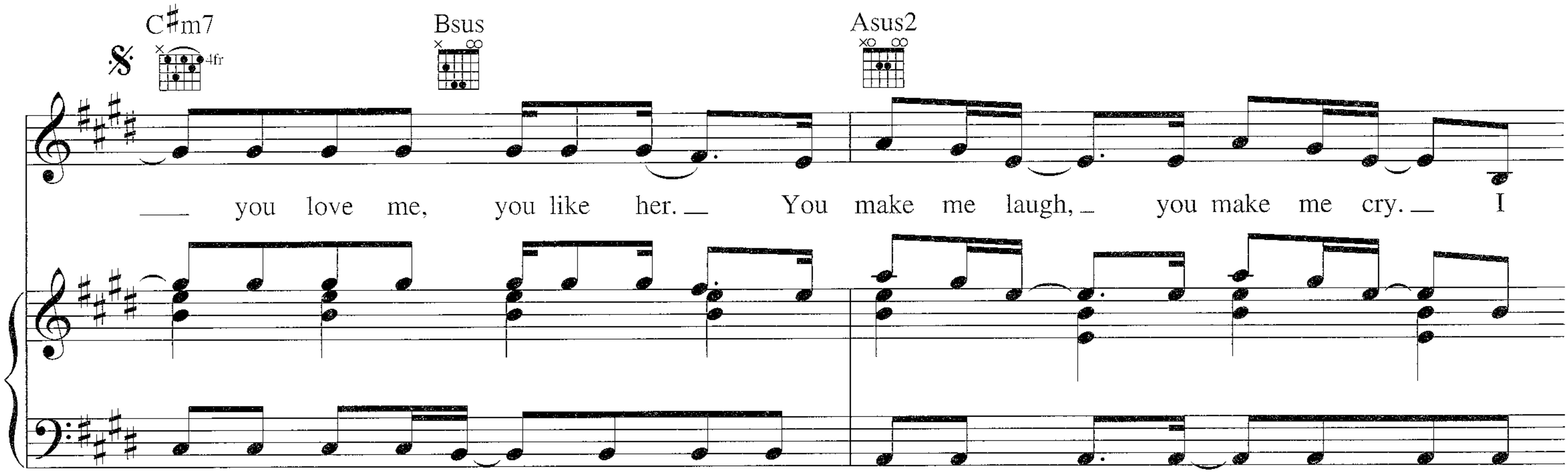


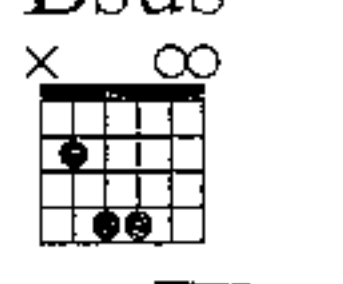
C#m7  4fr

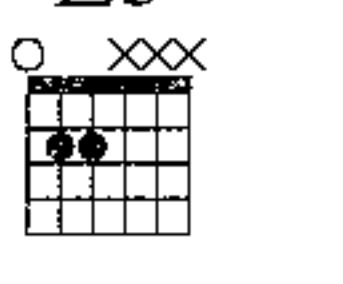
Bsus 

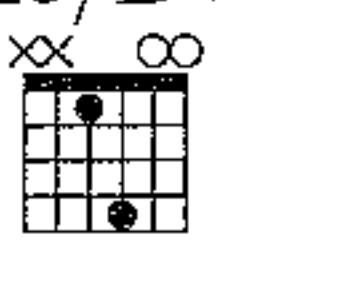
Asus2 

— you love me, you like her. — You make me laugh, — you make me cry. — I

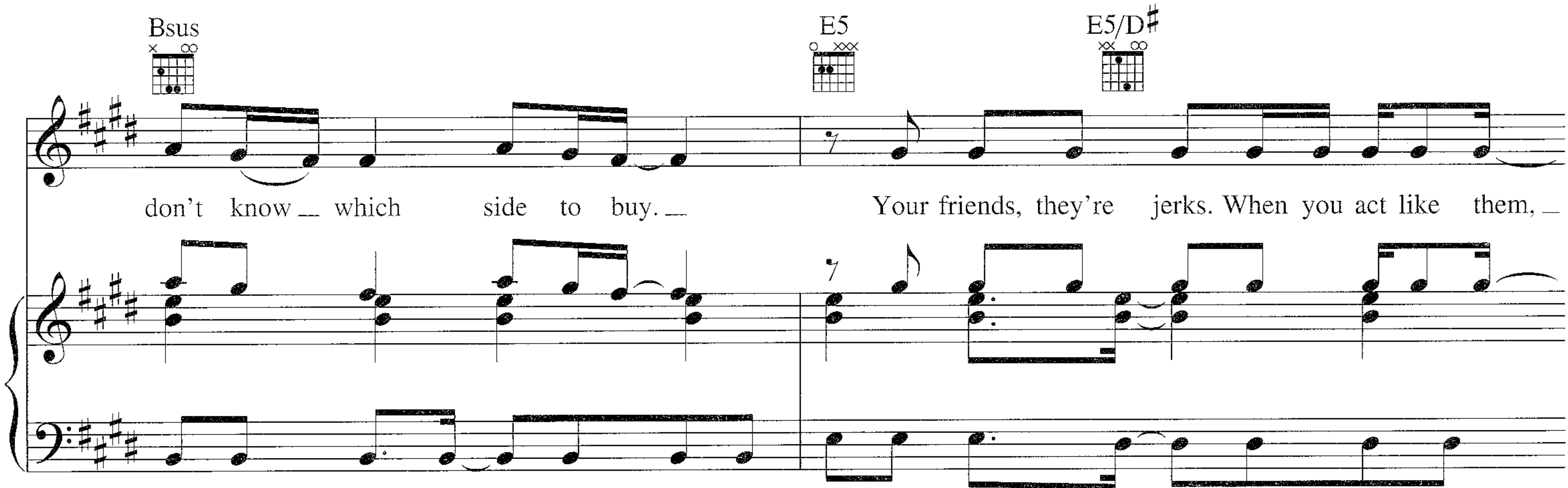


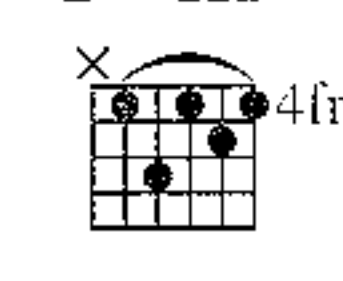
Bsus 

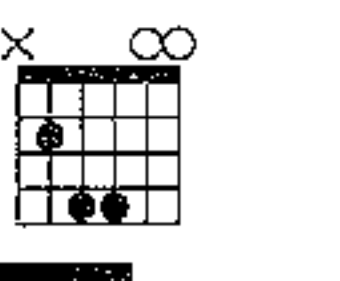
E5 

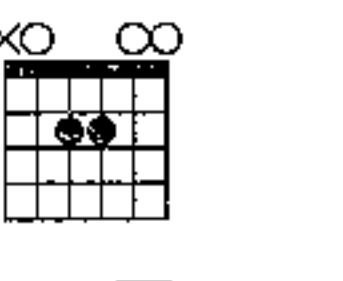
E5/D# 

don't know — which side to buy. — Your friends, they're jerks. When you act like them, —

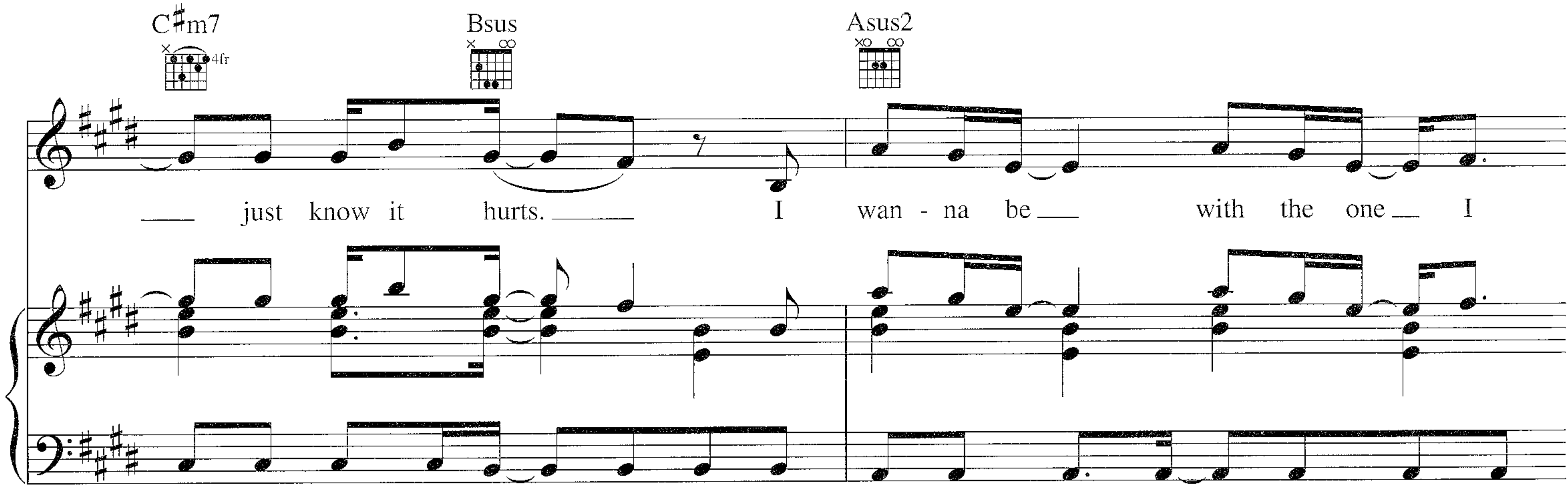


C#m7  4fr

Bsus 

Asus2 

— just know it hurts. — I wan - na be — with the one — I



Bsus 

E/G# 

know. And the sev - enth thing — I



Asus2

Bsus

To Coda

hate the most that you do, you make me love

E5

you. It's awkward and it's silent

E5/D#

C#m7

Bsus

wait for you to say what I need to hear now, your sincere apology. When you

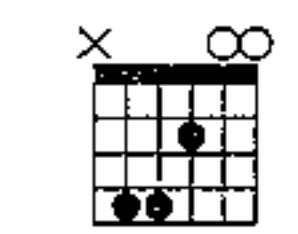
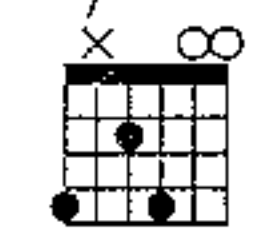
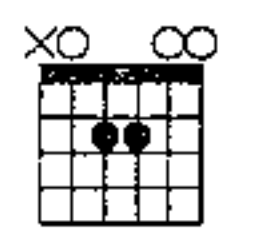
Asus2

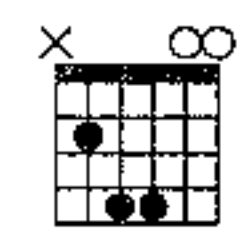
Bsus

C#m7

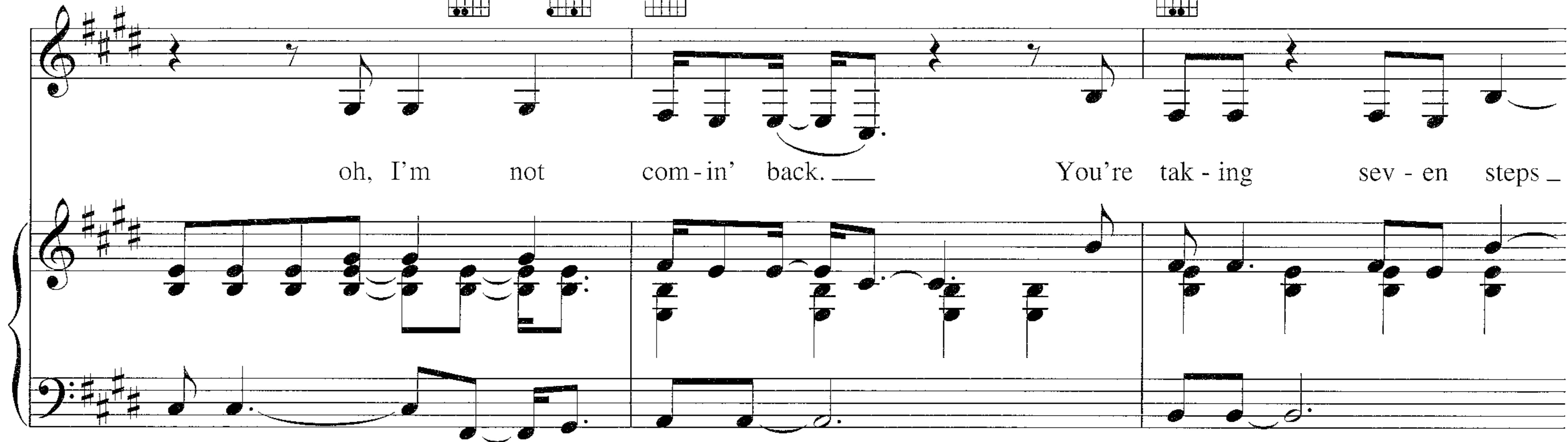
it. I'll believe it. If you text it. I'll delete it. Let's be clear.

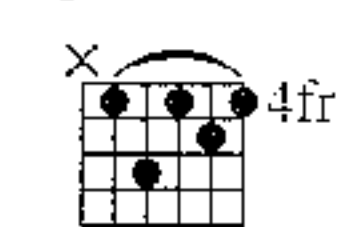


F#m11  E/G#  Asus2 

Bsus 

oh, I'm not com-in' back. — You're tak - ing sev - en steps —



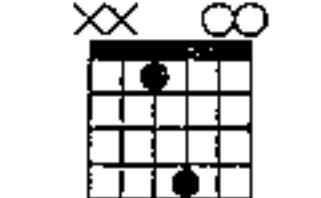
C#m7 

N.C.

here. — The sev - en things I hate a - bout you: —



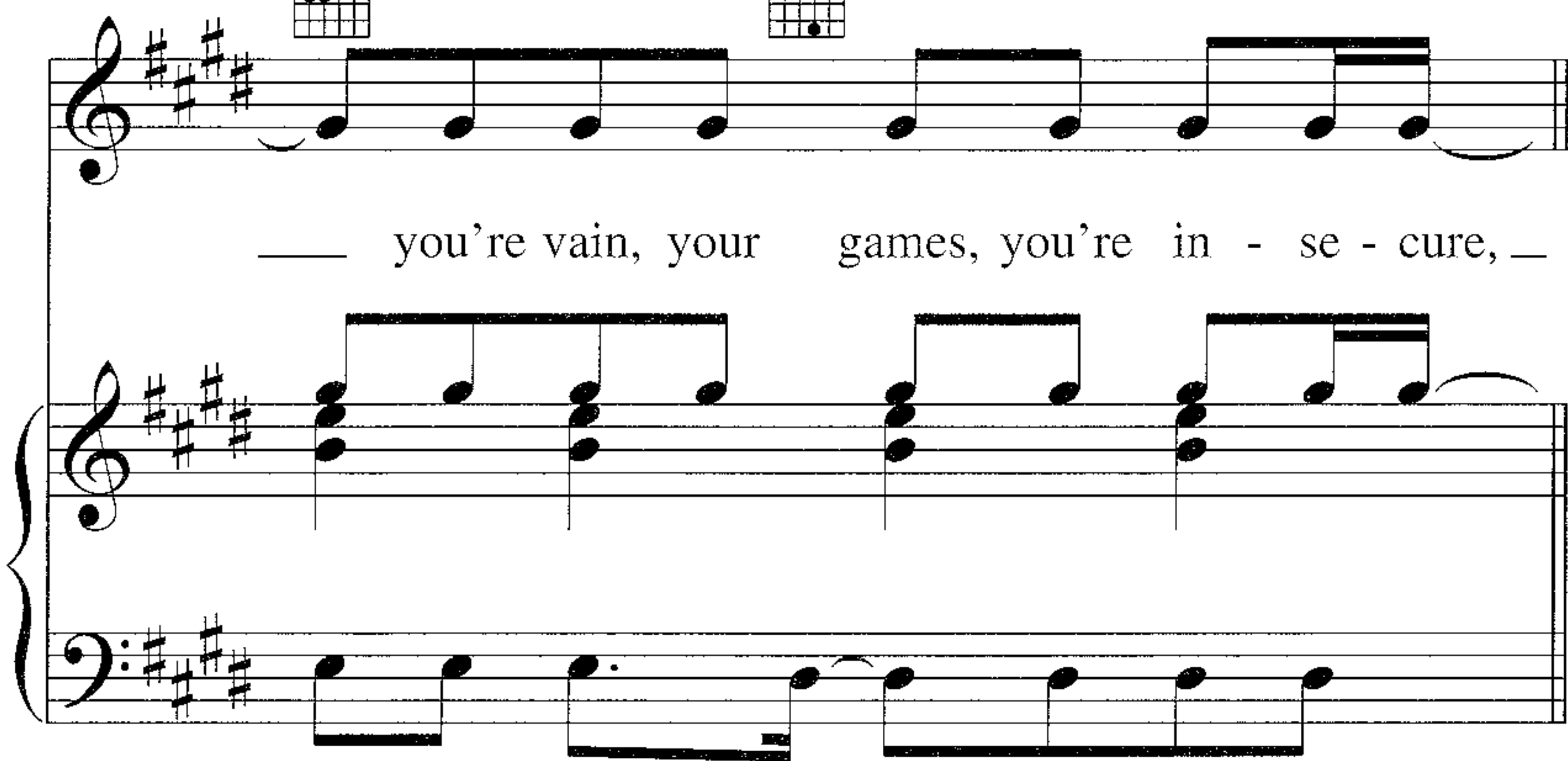
E5 

E5/D# 

D.S. al Coda

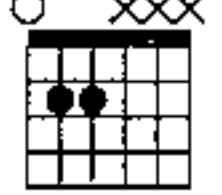
CODA

— you're vain, your games, you're in - se - cure, —



you make — me love

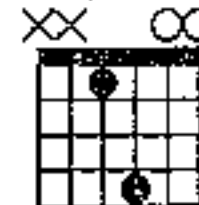


E5 

you. — And com -

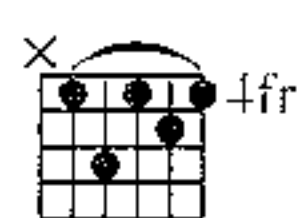


E5/D#

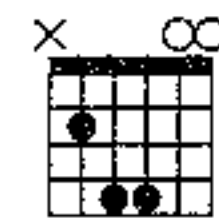


pared to all the great things that would take too long to write, I

C#m7

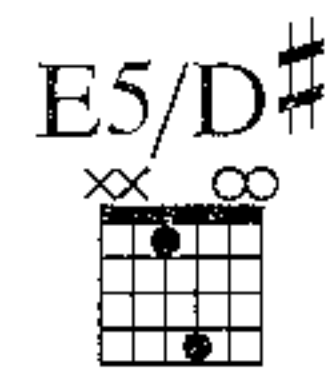
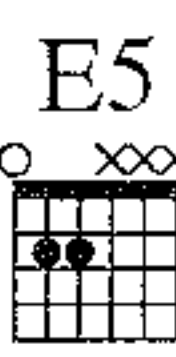


Bsus



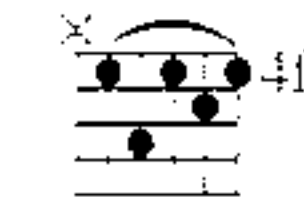
prob - a - bly should men - tion the sev - en that I like.

N.C.

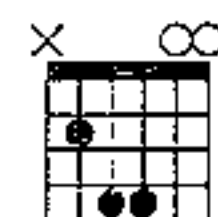


The sev - en things I like a - bout you: your hair, your eyes, your old Le - vel's

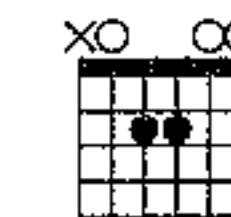
C#m7



Bsus



Asus2

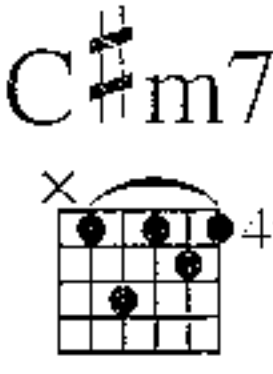
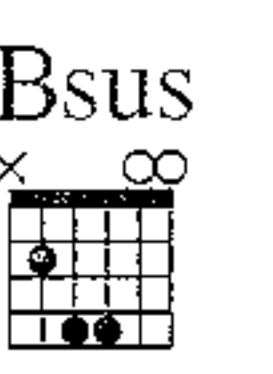



When we kiss, I'm hyp - no - tized. You make me laugh, you make me cry, but


Bsus  E5  E5/D# 

guess that's both I'll have to buy. \_\_\_\_\_ Your hand in mine when we're in - ter - twined, \_




C#m7  Bsus  Asus2 

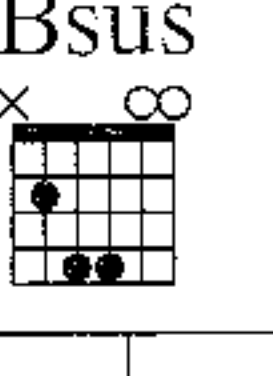
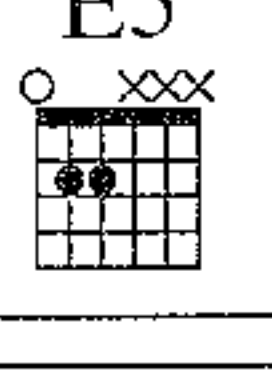
\_\_\_\_\_ ev - 'ry - thing's al - right. \_\_\_\_\_ I wan - na be \_\_\_\_\_ with the one I




Bsus  E/G#  Asus2 

know. \_\_\_\_\_ And the sev - enth thing \_\_\_\_\_ I like the most \_\_\_\_\_ that you \_\_\_\_\_



Bsus  E5 

do, \_\_\_\_\_ you make \_\_\_\_\_ me love you, \_\_\_\_\_ sha.





This system contains a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, all under a slur. The lyrics "You do." are written below the vocal line. The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a simple bass line.

This system includes guitar chord diagrams for Asus2, Bsus, and C#m7. The vocal line has a whole rest followed by a half note G4, a quarter note A4, and a half note B4, with the lyrics "Ooh,". The piano accompaniment continues with the same rhythmic pattern as the first system.

This system includes guitar chord diagrams for Asus2 and Bsus. The vocal line has a whole rest followed by a half note G4, a quarter note A4, and a half note B4, with the lyrics "la, la, la." and "Ooh,". The piano accompaniment continues with the same rhythmic pattern.

This system includes guitar chord diagrams for C#m7 and C#m11. The vocal line has a whole rest followed by a half note G4, a quarter note A4, and a half note B4, with the lyrics "ooh,". The piano accompaniment continues with the same rhythmic pattern.

# THE DRIVEWAY

Words and Music by MILEY RAY CYRUS,  
SCOTT CUTLER and ANNE PREVIN

Fast Rock, half-time feel

E5



*mf*

With pedal



E5



Af - ter twelve; \_\_\_ but not so well. \_\_\_ Won't pre - tend \_\_\_  
A lot to say, \_\_\_ but not to - day. \_\_\_ Let the ra -



E5/C#



E5/A



\_\_\_ it's too soon \_\_\_ to tell what's 'round this bend. \_\_\_  
- di - o break \_ the si - lence as we drive. \_\_\_



E



No dis - grace; \_\_\_ a - bout face. \_\_\_  
A kiss good - bye? \_\_\_ Not this time. \_\_\_



B/E C#m7

an - y - thing — not to have — to chase you  
 Don't re - mem - ber what a - bout — this song I

Asus2

down a - gain. — You know,  
 ev - er liked. —

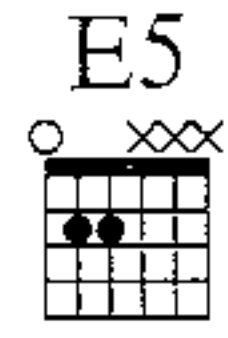
A G#m C#m

noth - ing hurts — like los - ing when you know — it's real - ly gone. —  
 when you know — I'm al - read - y gone. —

G#m/B A G#m B5

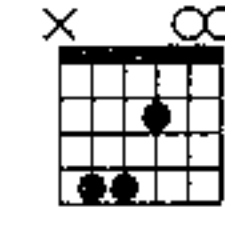
ex - cept for the pain — of choos - ing to hold — too long.



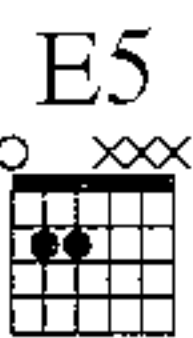


I tried it your way, but I got nothing to show...

F#m7(add4)



It's been the same same, and the



sto - ry's get - ting old. So I guess the drive - way

B



will be the end of the road. For us it's

F#m7(add4)

E5

To Coda

too late; let the credits start to roll

1

B

E

2

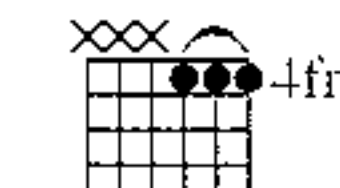
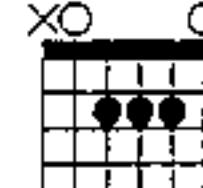
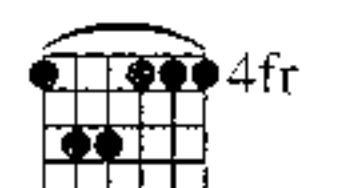
B

A

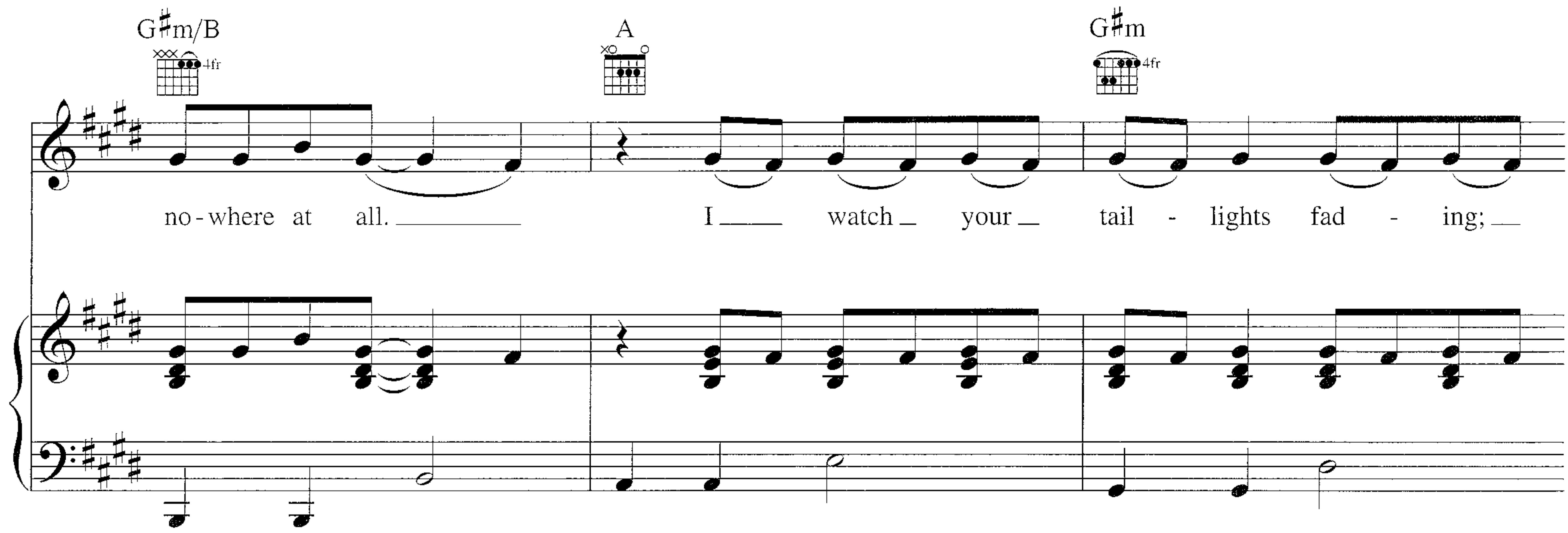
G#m

C#m

I thought maybe we were getting somewhere, but we're still

G#m/B  4fr  A  4fr G#m

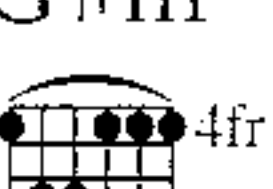

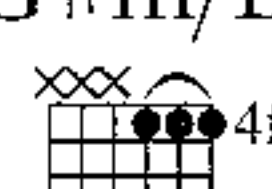
no-where at all. \_\_\_\_\_ I \_\_\_\_\_ watch \_\_\_\_\_ your \_\_\_\_\_ tail - lights fad - ing; \_\_\_\_\_



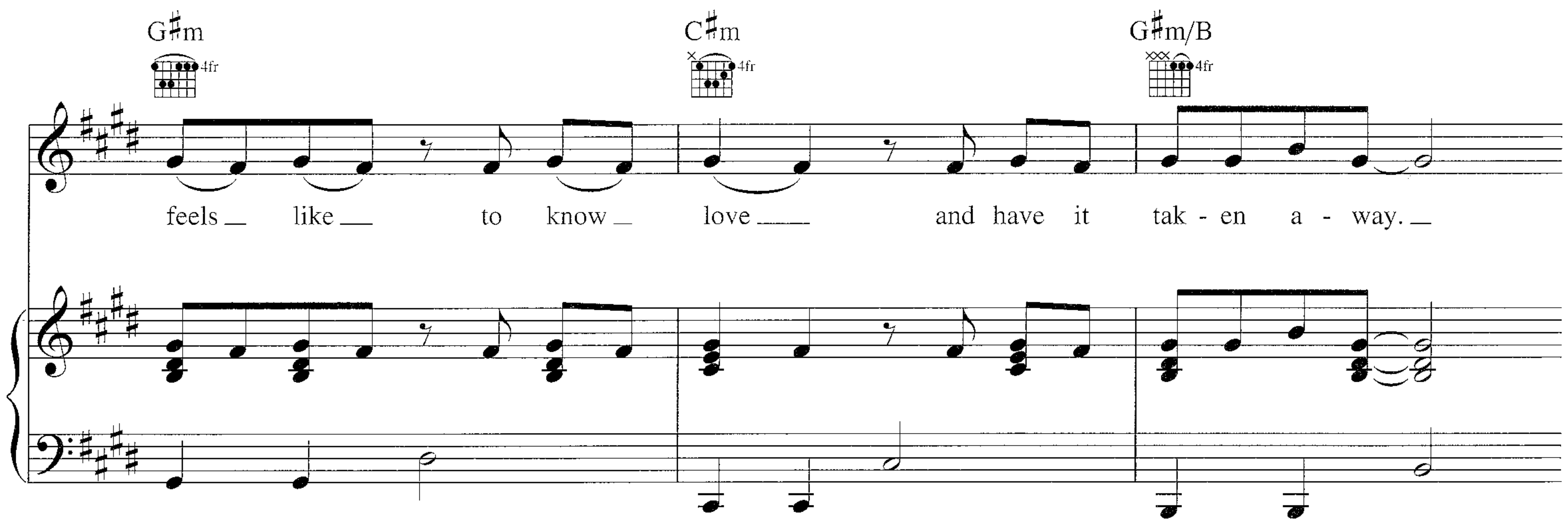
B5   A

I try, but a tear won't fall. \_\_\_\_\_ I re - mem - ber what it



G#m  4fr  4fr C#m  4fr G#m/B

feels \_\_\_\_\_ like \_\_\_\_\_ to know \_\_\_\_\_ love \_\_\_\_\_ and have it tak - en a - way. \_\_\_\_\_

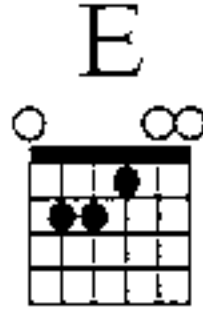
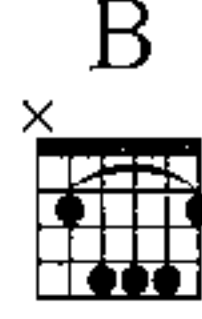


A   4fr G#m  B5

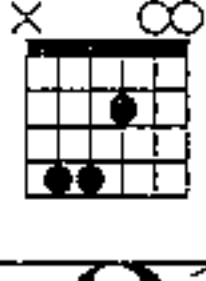
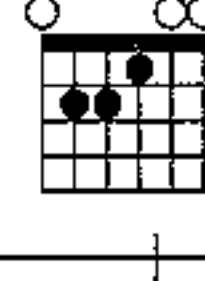
Can't \_\_\_\_\_ think of what I learned \_\_\_\_\_ right now, but I'll be thank - ing you \_\_\_\_\_ some - day. \_\_\_\_\_

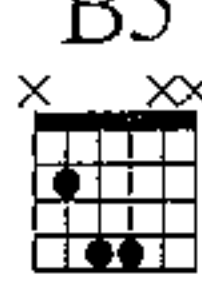





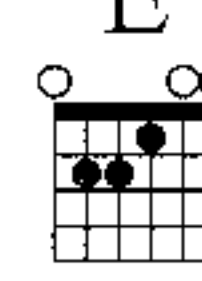
E  B 

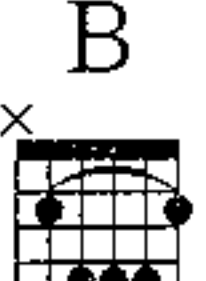
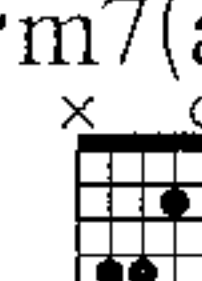
yeah.

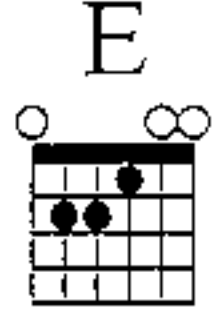
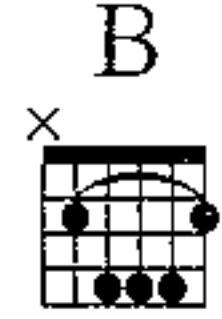
F#m7(add4)  E 

B5  D.S. al Coda

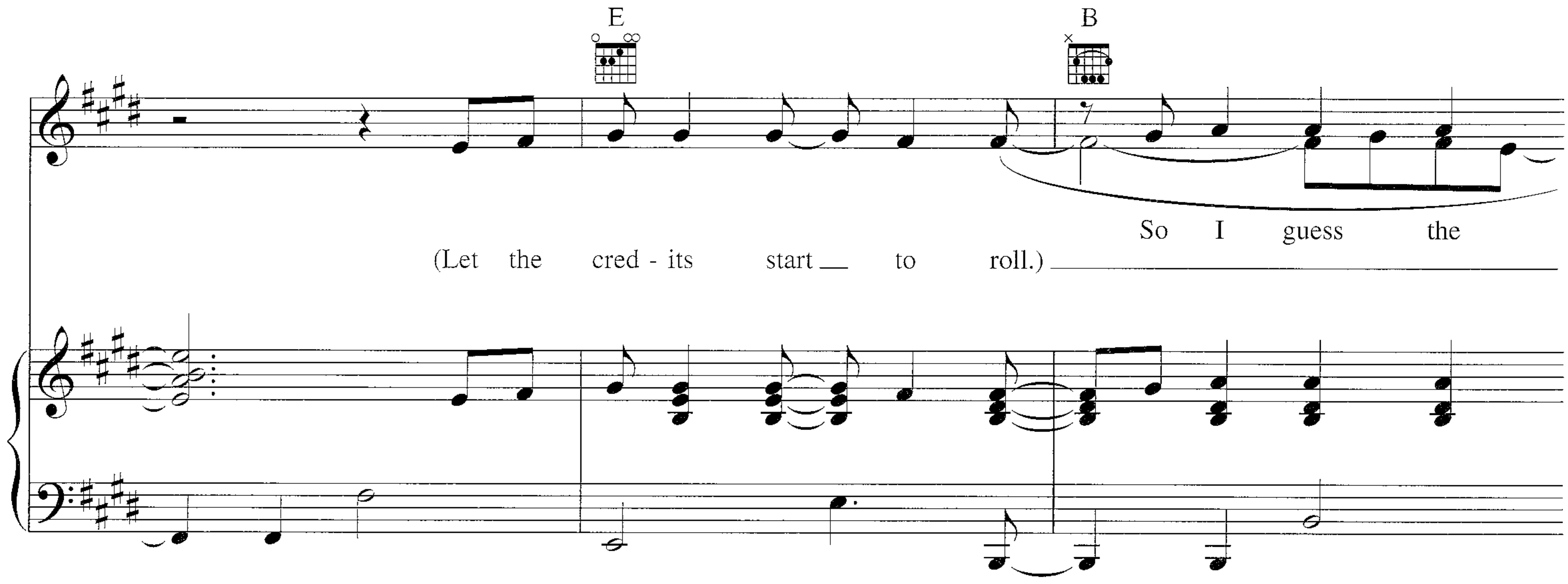
I tried it

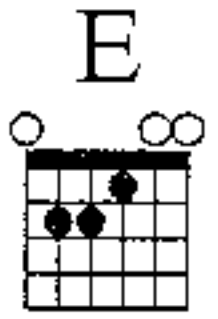
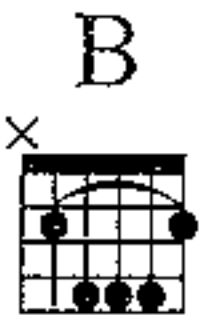
CODA B  E 

B  F#m7(add4) 

E  B 

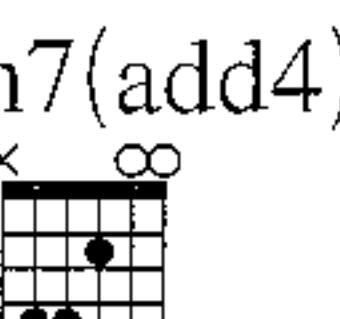
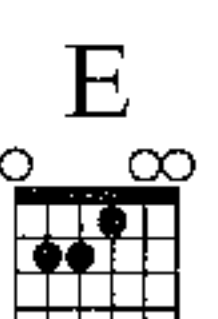
(Let the cred - its start — to roll.) So I guess the



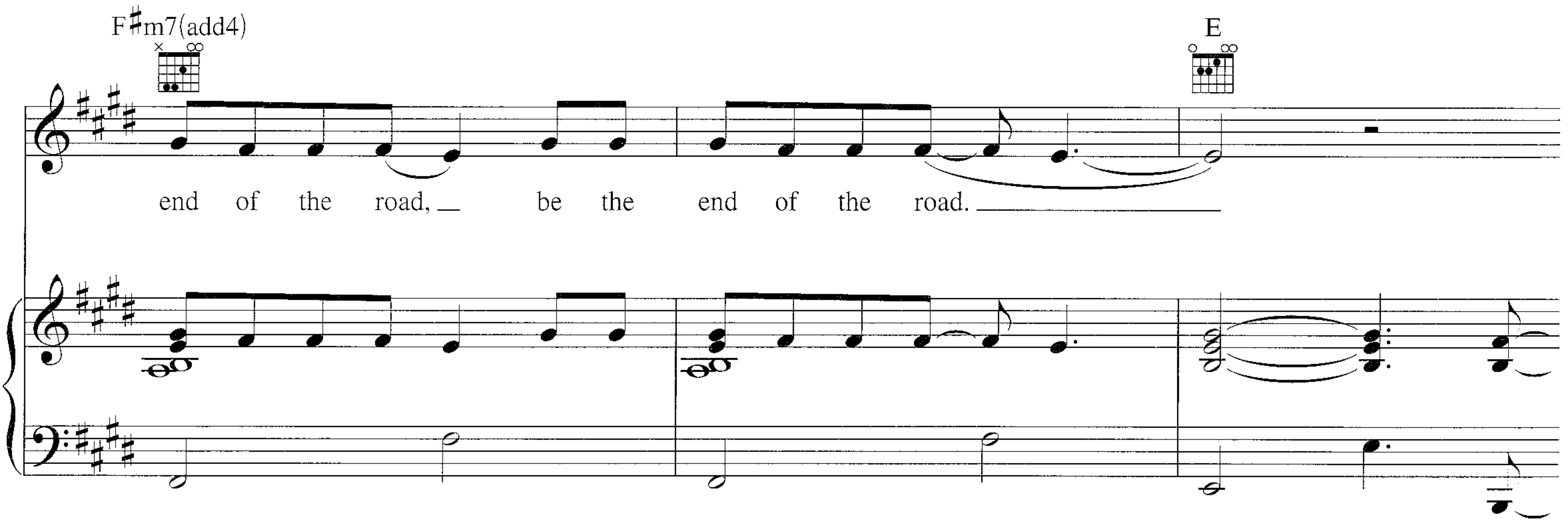
E  B 

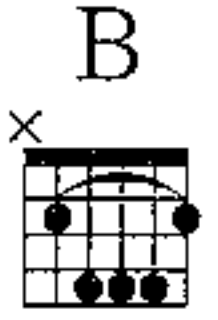
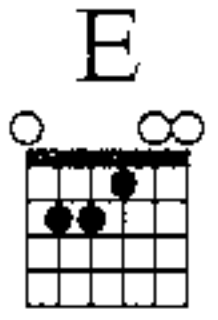
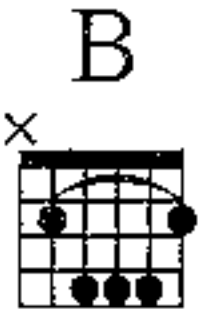
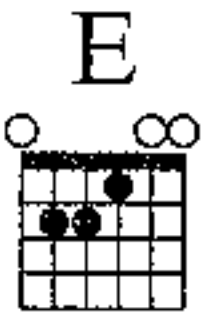
drive - way — will be the

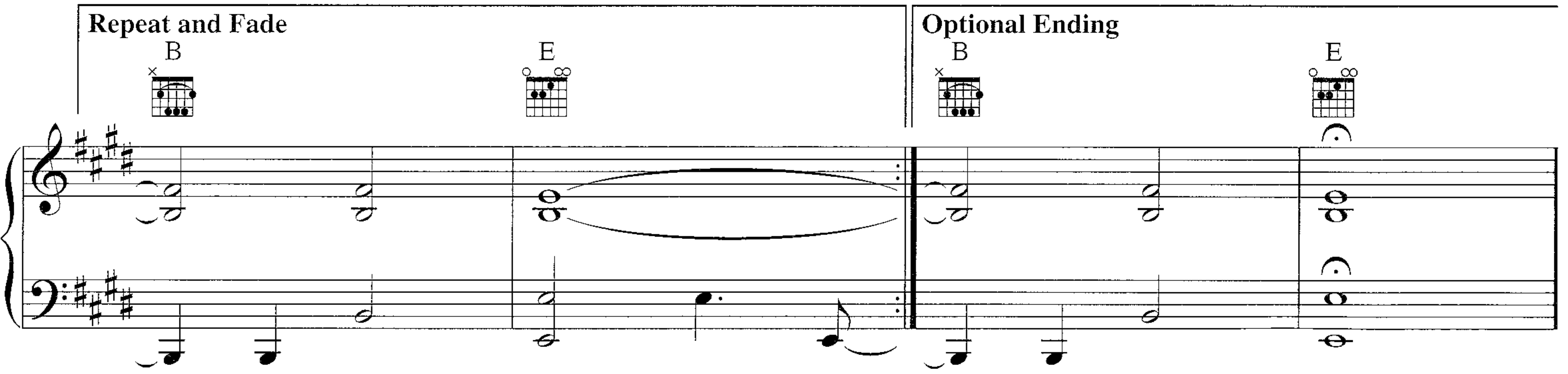


F#m7(add4)  E 

end of the road, — be the end of the road.



<b>Repeat and Fade</b>		<b>Optional Ending</b>	
B 	E 	B 	E 



# GIRLS JUST WANT TO HAVE FUN

Words and Music by  
ROBERT HAZARD

Fast Rock  
N.C.

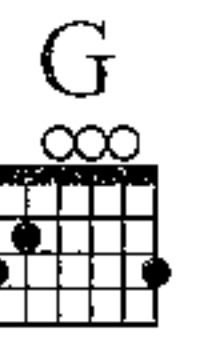
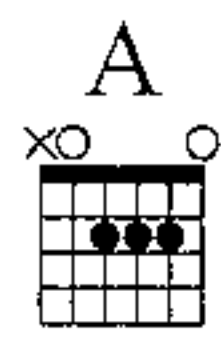
*mf*  
*With pedal*

G5 3fr A5 5fr D N.C. N.C.

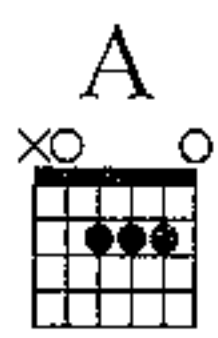
Bm 1 N.C. G5 3fr A5 5fr 2 N.C. G5 3fr A5 5fr

I come home in the morn - ing light; my moth -  
The phone rings in the mid - dle of the night; my fa -  
Some boys take a beau - ti - ful girl and hide

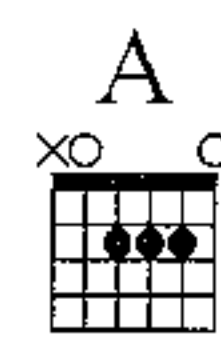
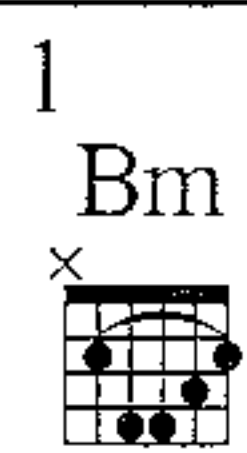
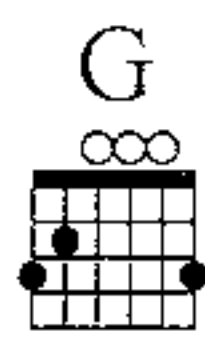
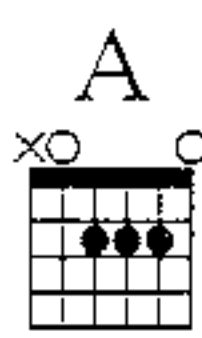
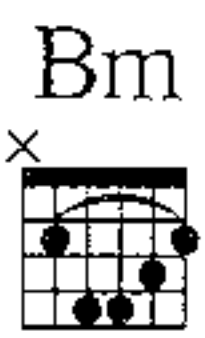




- er says, "When you gon - na live your life right?"  
 - ther yells, "What you gon - na do with your life?"  
 her a - way from the rest of the world.

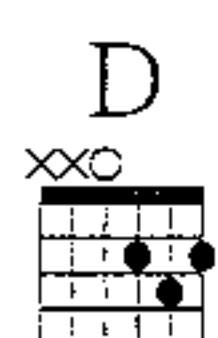


Oh, Moth - er dear, we're not the for - tu - nate ones, and  
 Oh, Dad - dy dear, you know you're still num - ber one, but  
 I wan - na be the one to walk in the sun. Oh,



girls, they wan - na have fu - un. Oh, girls - just wan - na have fun.  
 girls, they wan - na have fu - un. Oh,  
 girls, they wan - na have fu - un. Oh,

N.C.



N.C.



N.C.      G5      A5      2, 3 Bm      A      D

girls — just — wan - na have...      That's all they real - ly want, —

Bm

is some fun. —

D      Bm      A

When the work - ing day — is done, — oh, — girls, — they wan - na have fu -

G      Bm      A      D5

- un.      Oh, — girls — just — wan - na have fun. — (Girls, they wan - na,

Bm To Coda A D5

wan-na have... fun, girls wan-na have...) *Instrumental solo*

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of one sharp (F#). It features the lyrics "wan-na have... fun, girls wan-na have...". Above the vocal line are guitar chord diagrams for Bm, A, and D5. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The first ending is marked with a double bar line and repeat dots. The second ending is marked with a double bar line and repeat dots, and is labeled "Instrumental solo".

1

Bm A

Detailed description: This system shows the first ending of the instrumental solo, marked with a "1" above the staff. It consists of two lines of music in grand staff notation. Above the first line are guitar chord diagrams for Bm and A. The music is in treble clef with a key signature of one sharp.

2

Bm A

**D.S. al Coda**  
(take 2nd ending)

*Solo ends*

Detailed description: This system contains the second ending of the instrumental solo, marked with a "2" above the staff, and the beginning of the Coda. It consists of two lines of music in grand staff notation. Above the first line are guitar chord diagrams for Bm and A. The text "D.S. al Coda (take 2nd ending)" is centered above the second line. The text "Solo ends" is written below the first line. The Coda section begins on the right side of the system, marked with a Coda symbol (a circle with a cross) above the staff.

CODA

G A

wan-na have...

Detailed description: This system shows the Coda section, which includes the lyrics "wan-na have...". It consists of two lines of music in grand staff notation. Above the first line are guitar chord diagrams for G and A. The music is in treble clef with a key signature of one sharp.

D5

(They just - a want, they just - a want,

Detailed description: This system contains the final line of music, featuring a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and contains the lyrics "(They just - a want, they just - a want,". Above the vocal line is a guitar chord diagram for D5. The piano accompaniment is shown in grand staff notation. The music is in treble clef with a key signature of one sharp.



Bm A

they just - a want, — they just - a want.) —

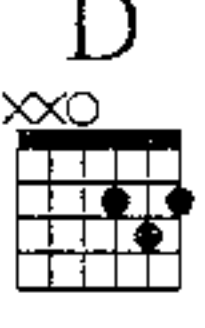
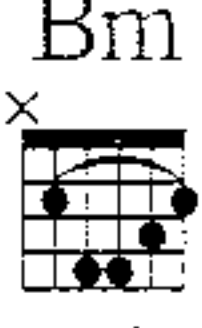
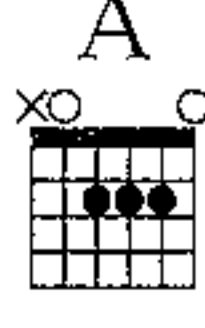
N.C. D N.C. Bm

N.C. G5 A5 D

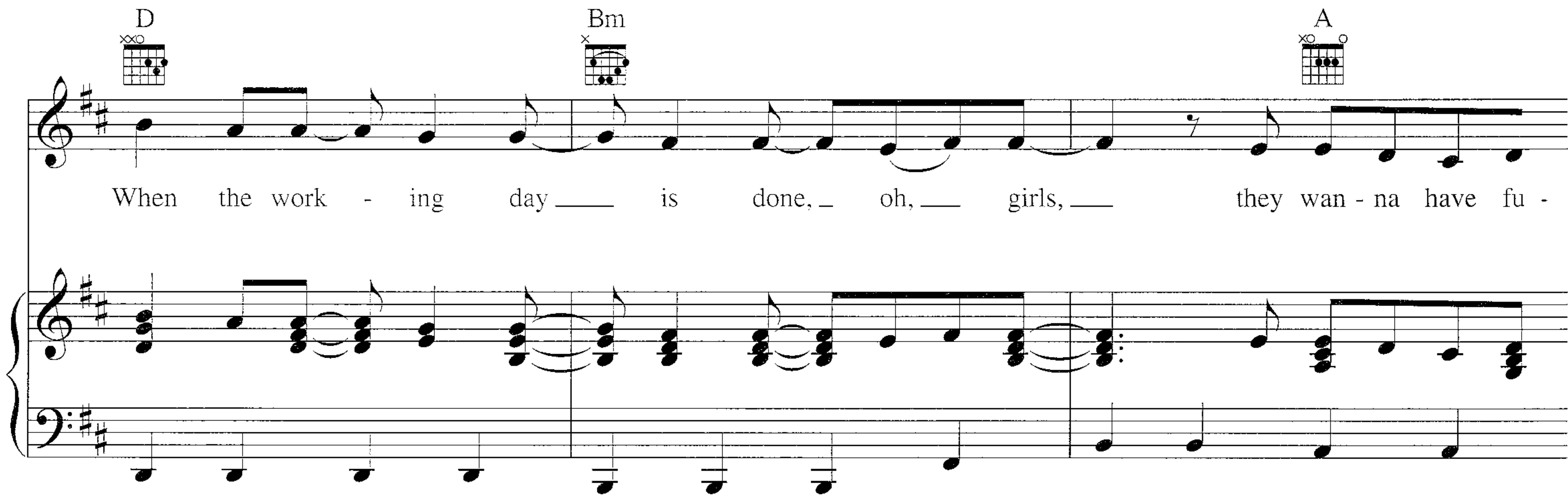
That's all they real - ly want. —

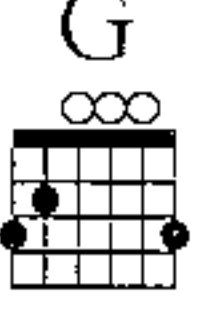
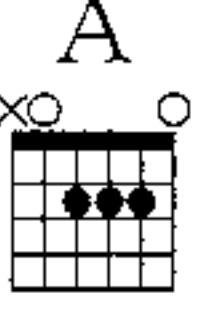
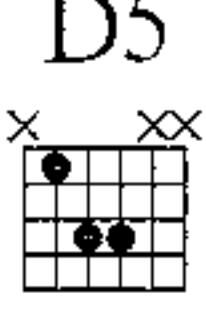
Bm

some fun. —

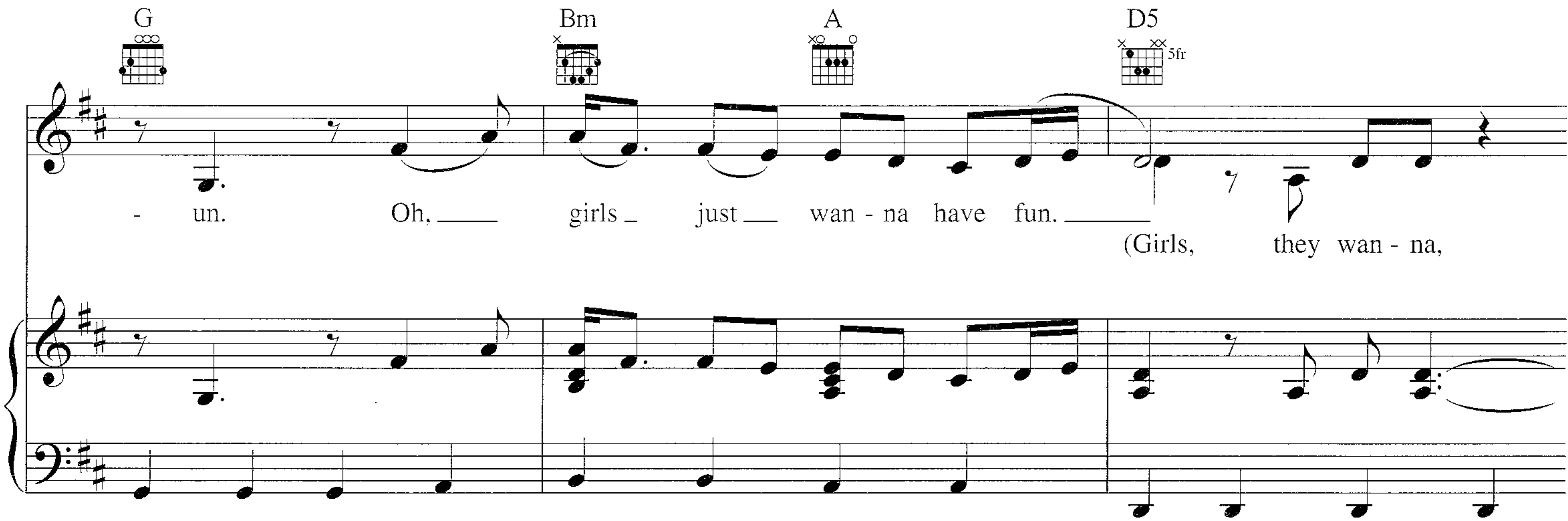
D  Bm  A 

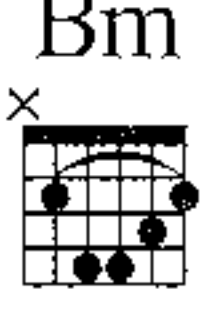
When the work - ing day — is done, — oh, — girls, — they wan - na have fu -



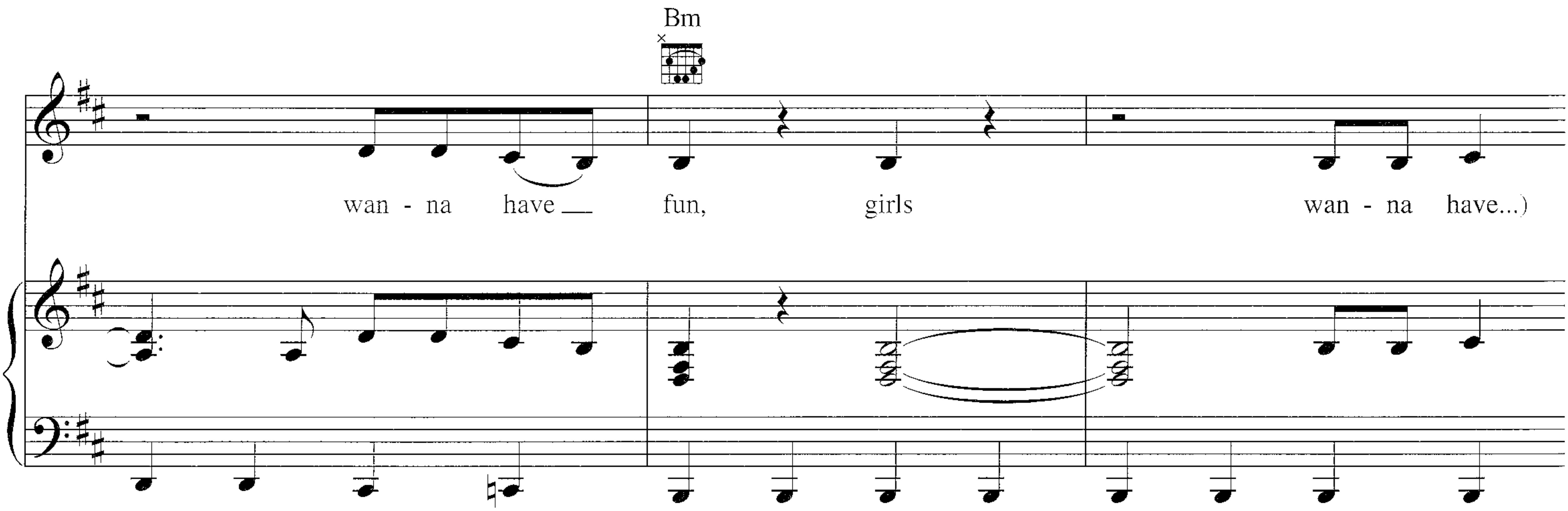
G  Bm  A  D5  5fr

- un. Oh, — girls — just — wan - na have fun. — (Girls, they wan - na,



Bm 

wan - na have — fun, girls wan - na have...)

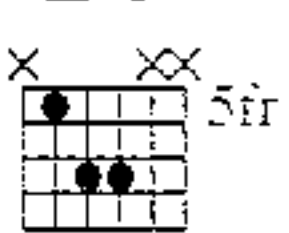


D5  5fr Bm 

When the work - ing, when — the work - ing, when the work - ing day —  
(Girls, they wan - na, wan - na have — fun, girls...)



D5



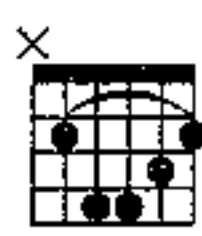
Musical staff with lyrics: is done... (Girls, girls just wan - na have fun.)

Lead vocal continues ad lib.

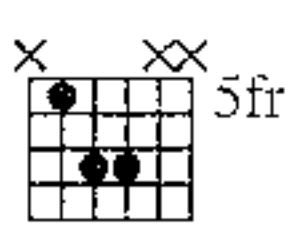
(Girls, girls just wan - na have fun.)

Musical staff with accompaniment for the first system.

Bm



D5



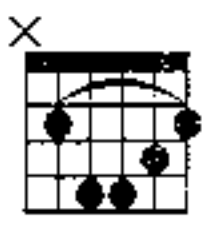
Musical staff with lyrics: (Girls, they wan - na,

(Girls, they wan - na,

Musical staff with accompaniment for the second system.

Repeat and Fade

Bm



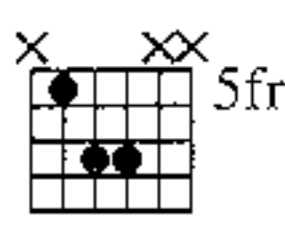
Musical staff with lyrics: they wan - na have fun, girls, they wan - na have

they wan - na have fun, girls, they wan - na have

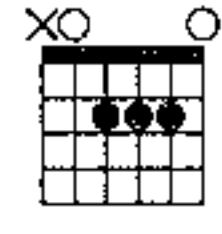
Musical staff with accompaniment for the third system.

Optional Ending

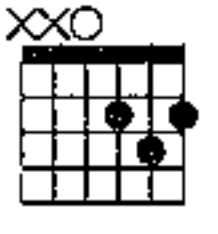
D5



A



D



Musical staff with lyrics: fun, they wan - na, they wan - na have fun.)

fun, they wan - na, they wan - na have fun.)

Musical staff with accompaniment for the optional ending.



# FULL CIRCLE

Words and Music by MILEY RAY CYRUS,  
SCOTT CUTLER and ANNE PREVEN

Moderately fast

N.C.

I've been in a rut, back and  
down a broken path; how long

*With pedal*

forth e-nough, heart like a wheel.  
can it last? Please let me know,

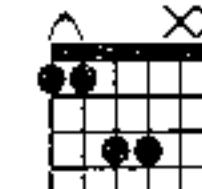
With-out you a-round, so un-com-for-ta-ble is how it  
where's the fin-ish line? 'Cause I got to find some-where to

Bb5



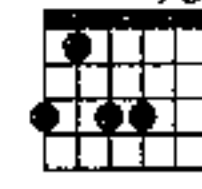
feels. go. Ev - 'ry time you're near, trou - ble  
I don't wan - na hear those peo - ple

Bb5/F



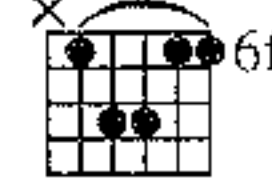
dis - ap - pears un - der the ground.  
in - ter - fere; what do they know

Bb5/G



when you go too far, sil - ver clouds - 'll start hang - ing  
what I feel in - side when I'm up all night need - ing

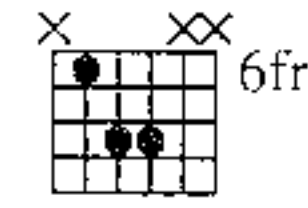
Ebsus2



N.C.

round. home. And I know  
I don't know

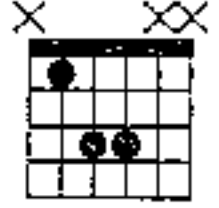
E $\flat$ 5



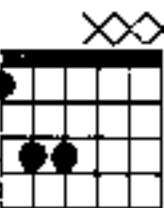
why. \_\_\_\_\_  
why. \_\_\_\_\_

Tried to \_\_\_\_\_ run, \_\_\_\_\_

B $\flat$ 5

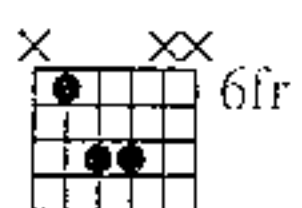


F5

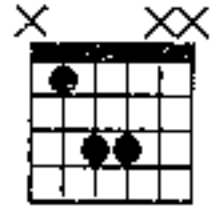


\_\_\_\_\_ but I keep \_\_\_\_\_ on \_\_\_\_\_ com - ing back full cir - cle, and I \_\_\_\_\_

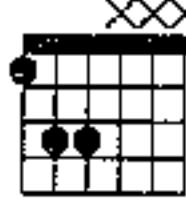
E $\flat$ 5



B $\flat$ 5

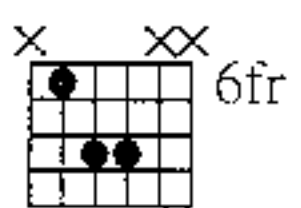


F5

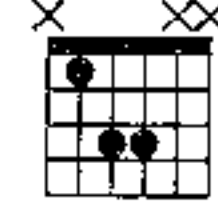


\_\_\_\_\_ can't jump the track, can't let you go, \_\_\_\_\_

E $\flat$ 5



B $\flat$ 5



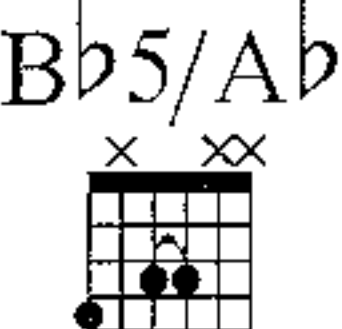
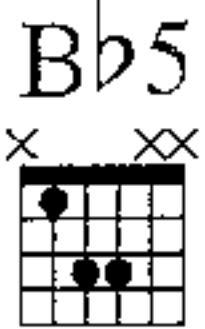
oh. \_\_\_\_\_ Tied to \_\_\_\_\_ one, \_\_\_\_\_ so I keep \_\_\_\_\_ on \_\_\_\_\_




F5  Bb5/Gb 

com - ing back full cir - cle, 'cause I know you'll come a - round, —



Bb5/Ab  Bb5  1 N.C. Skip - ping

— you'll come a - round. —



2 Bb5/Gb  Bb5/Ab 

Yeah, I know you'll come a - round, — you'll come a - round. —

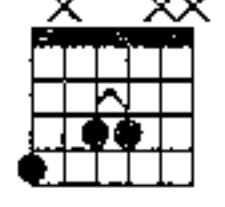


Bb5  Bb5/Gb 

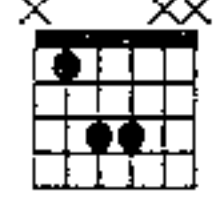
I'll keep on run - ning till we



Bb5/Ab

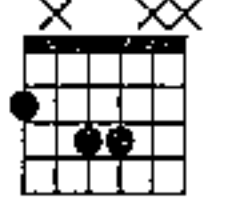


Bb5

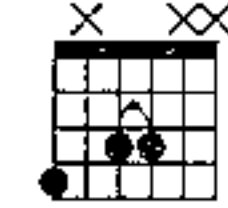


meet in the middle, oh. I'll

Bb5/Gb

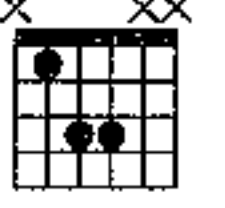


Bb5/Ab

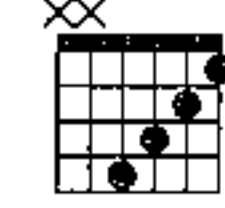


put pride aside and I'll give just a little, oh,

Bb5

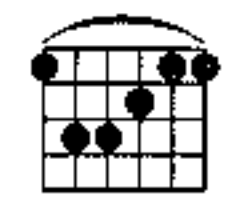


Gbmaj7

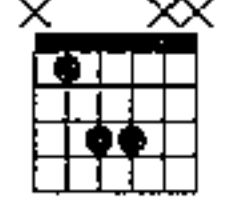


oh. There's miles to go, but

Ab



Bb5



we both know that we'll make it.

N.C.

And I know

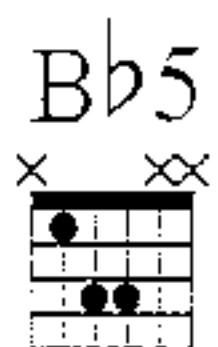
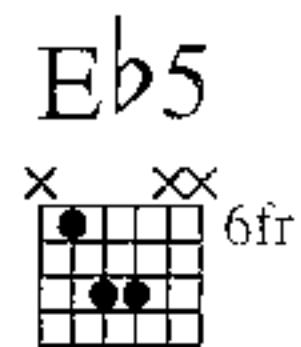
why. \_\_\_\_\_ Tried to \_\_\_\_\_ run. \_\_\_\_\_

\_\_\_\_\_ but I keep \_\_\_\_\_ on \_\_\_\_\_ com - ing back full cir - cle, and I \_\_\_\_\_

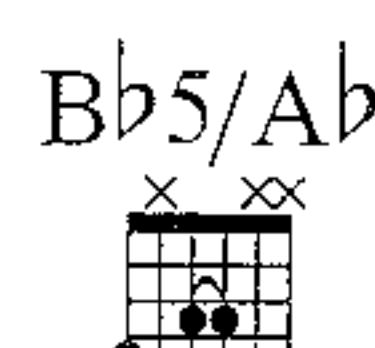
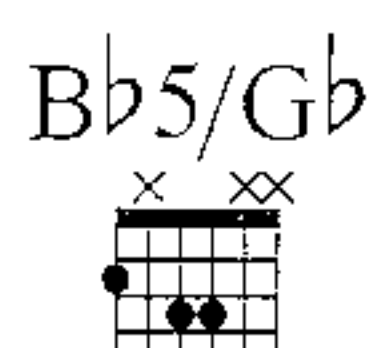
\_\_\_\_\_ can't jump the track, can't let you go, oh.

E $\flat$ 5 B $\flat$ 5 F5





Tied to one, so I keep on coming back

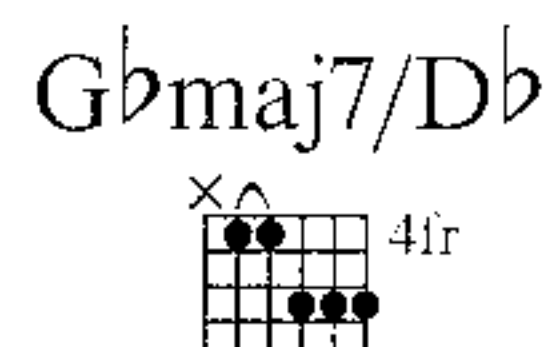


full cir - cle, 'cause I know you'll come a - round, you'll come a - round.



1 2

Yeah, I Yeah, I



know you'll come a - round, you'll come a - round.

# FLY ON THE WALL

Words and Music by MILEY RAY CYRUS,  
TIM JAMES, ANTONINA ARMATO  
and DEVRIM KARAOGLU

Moderately fast Rock

N.C.

mf

With pedal

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of eighth notes, and the left hand plays a bass line with some chords. The tempo is moderately fast rock.

1 2

G5  
x x x 3fr

You don't un - der - stand (a) -  
love to know the

The first system of the vocal melody is shown on a single staff with piano accompaniment. It includes a first ending (1) and a second ending (2). A guitar chord diagram for G5 (3rd fret) is provided. The lyrics are: "You don't un - der - stand (a) - love to know the".

D/G  
x

what it is that makes me tick, but you wish you did. — You al - ways  
things I do when I'm with my friends, and not with you. — You al - ways

The second system of the vocal melody continues with piano accompaniment. A guitar chord diagram for D/G is provided. The lyrics are: "what it is that makes me tick, but you wish you did. — You al - ways things I do when I'm with my friends, and not with you. — You al - ways".

Gm7  
x x x

sec - ond guess, won - der if I'll say yes, but you just  
sec - ond guess, won - der if there's oth - er guys I'm flirt - ing with.

The third system of the vocal melody continues with piano accompaniment. A guitar chord diagram for Gm7 is provided. The lyrics are: "sec - ond guess, won - der if I'll say yes, but you just sec - ond guess, won - der if there's oth - er guys I'm flirt - ing with."

C/G  G5/Eb 

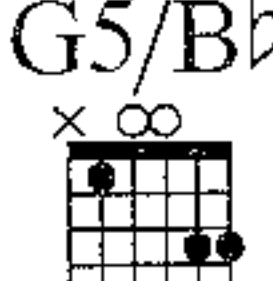
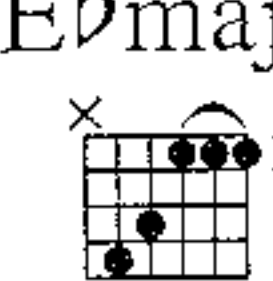
lose out ev - 'ry time. — If you on - ly knew what I  
 You should know by now, — if you were my boy - friend, I'd be



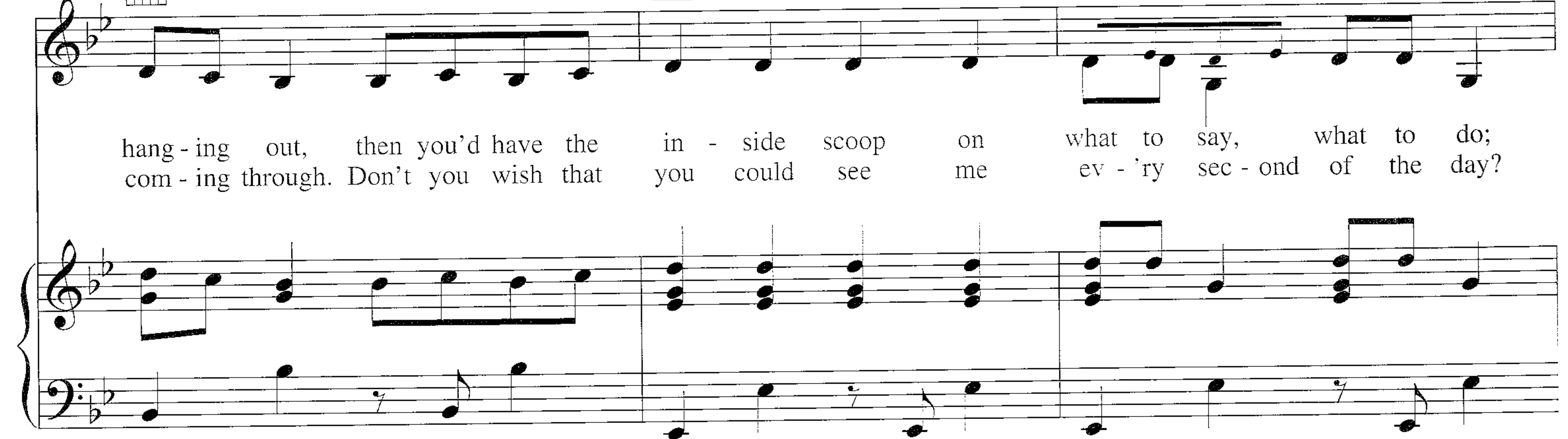
G5 

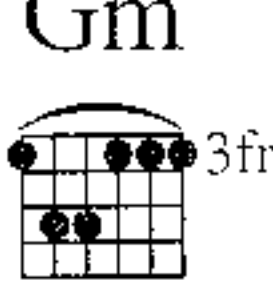

talked a - bout when I'm with my friends just  
 true to you. If I make a prom - ise, I'm



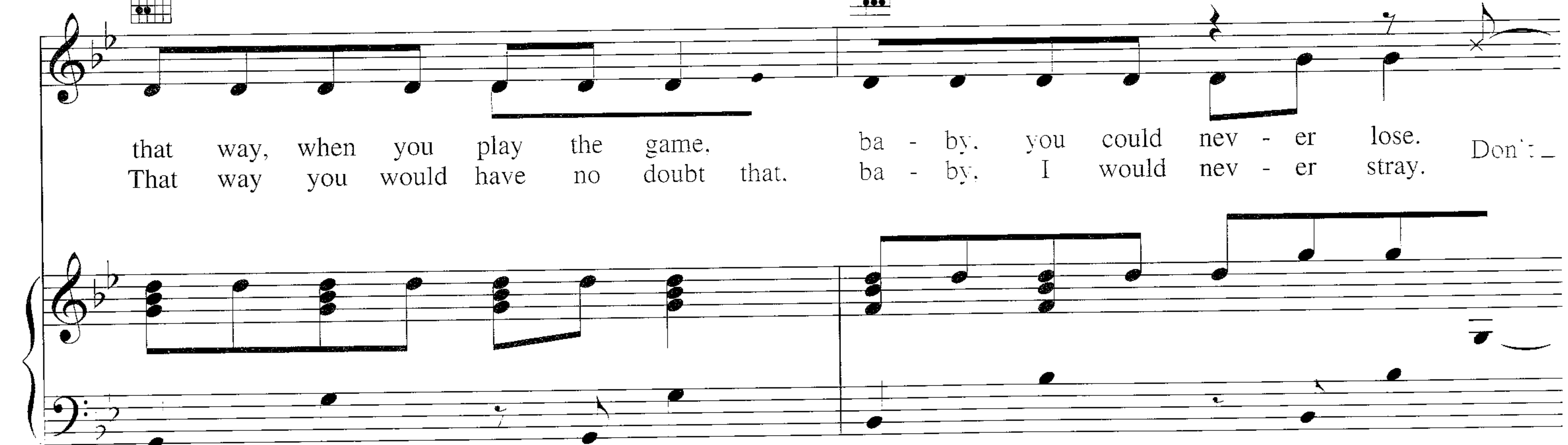
G5/Bb  Ebmaj7 

hang - ing out, then you'd have the in - side scoop on what to say, what to do;  
 com - ing through. Don't you wish that you could see me ev - 'ry sec - ond of the day?



Gm  Bb 

that way, when you play the game. ba - by. you could nev - er lose. Don't  
 That way you would have no doubt that. ba - by. I would nev - er stray.



N.C.

— you wish that you could be a (fly on the wall.) — a creep - y lit - tle, sneak - y lit - tle

(fly on the wall.) — All — my pre - cious se - crets, yeah, you'd know them all. Don't —

1 2

To Coda  $\text{\textcircled{C}}$

— you wish that you could be a (fly on the wall.) — You'd (fly on the wall.) —

C5 B $\flat$ 5 C5 N.C. G5 F5 G5 N.C.

A lit - tle com - mu - ni - ca - tion, well, that'll



C5      Bb5      C5      N.C.

go a long way. You're get - ting

G5      F5      G5      N.C.

mis - in - for - ma - tion; too much hear - say, hear - say.

(Spoken:) And what I say is,

come a little closer. And what I say

gonna say is, don't cha,

don't cha, don't

cha, don't cha wish you were a...

**D.S. al Coda**  
Hey! Don't

**CODA**  
(fly on the wall.)

# BOTTOM OF THE OCEAN

Words and Music by MILEY RAY CYRUS,  
TIM JAMES and ANTONINA ARMATO

Moderately slow

Ab Eb Gb

*mp*

*With pedal*

Db Ab

It's been in the past — for a while. — I get a flash. —  
 — you ap - peared; — for a while. —

Eb Gb

— and I smile. — Am I cra - zy? Still miss you, ba -  
 — you were here. — So I keep sleep - ing just to keep you with —

Db Ab

— by. It was real. — it was right, — but it burned —  
 — me. I'll draw a map. — con - nect the dots — with all the mem -

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It consists of a piano accompaniment and a vocal line. The piano part features a steady bass line with chords in the right hand. The vocal line includes lyrics and melodic lines with various ornaments like slurs and ties. Chord diagrams are provided above the staff for Ab, Eb, Gb, Db, and Ab.

E $\flat$  G $\flat$

— too hot to sur - vive. — All that's left — is all these ash -  
 - 'ries that I got. — What I'm miss - ing, I'll keep re - liv -

The first system of music features a vocal line in a treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line includes lyrics: "— too hot to sur - vive. — All that's left — is all these ash - / - 'ries that I got. — What I'm miss - ing, I'll keep re - liv -". The piano accompaniment consists of chords and moving lines in both hands.

D $\flat$  A $\flat$

- es. Where does love — go, I don't — know, —  
 - ing.

The second system continues the musical score. The key signature changes to two flats (B-flat, E-flat). The vocal line includes lyrics: "- es. Where does love — go, I don't — know, — / - ing.". The piano accompaniment continues with chords and moving lines.

E $\flat$  G $\flat$

when it's all said and done? — How could I be los - ing you — for - ev - er af - ter all the

The third system continues the musical score. The key signature returns to three flats (B-flat, E-flat, A-flat). The vocal line includes lyrics: "when it's all said and done? — How could I be los - ing you — for - ev - er af - ter all the". The piano accompaniment continues with chords and moving lines.

D $\flat$  A $\flat$

time we spent — to - geth - er? I have to know — why I had to lose — you.

The fourth system concludes the musical score. The key signature changes to two flats (B-flat, E-flat). The vocal line includes lyrics: "time we spent — to - geth - er? I have to know — why I had to lose — you.". The piano accompaniment continues with chords and moving lines.



E $\flat$  G $\flat$

Now you've just be-come like ev - 'ry - thing - I'll nev - er find - a - gain -

1

D $\flat$  A $\flat$

at the bot-tom of the o - cean. Doo doo doo. - Doo doo doo

E $\flat$  G $\flat$

doo, doo doo doo doo doo doo. Da da da. doo doo doo - doo. -

D $\flat$  2  
D $\flat$

In a dream, - at the bot-tom of the o -

N.C.  
 cean. (Spoken:) This is it. Let go...

Ab  
 Breathe. You don't have to love me for me \_\_\_ to, ba - by, ev - er un -  
 I don't wan - na hold you if you \_\_\_ don't wan - na tell me you love -

Eb  
 - der - stand; just know \_\_\_ I'll love the time that we \_\_\_  
 \_\_\_ me, babe; just know \_\_\_ I'm gon - na have to walk \_\_\_

Gb  
 1 Db  
 \_\_\_ both had, and I don't ev - er wan - na see \_\_\_ you sad. Be hap - py. 'Cause  
 \_\_\_ a - way. I'll be big e-nough for both of us \_\_\_

2

Db

N.C.

— to say, “Be hap - py.” Doo doo doo. — Doo doo doo

doo, doo doo doo doo doo doo doo. Da da da, doo doo doo — doo. —

— Be hap - py. Mm —

hm. — Be hap - py.

# WAKE UP AMERICA

Words and Music by MILEY RAY CYRUS,  
TIM JAMES, ANTONINA ARMATO  
and AARON DUDLEY

Moderately fast

E5

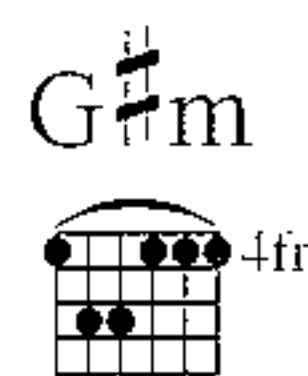


\* Oh, Stand up; can you take care of her? I'll try if you will. Oh, Wake up, may it's not

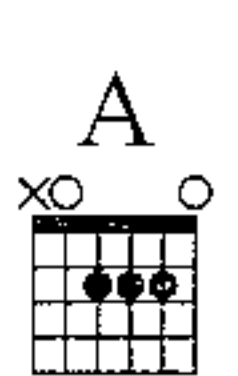
*mf*

With pedal

G#m

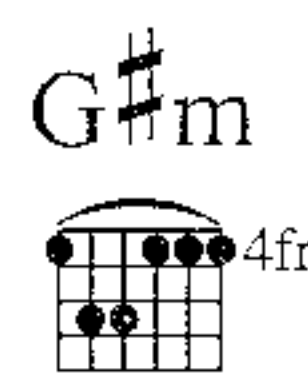


A

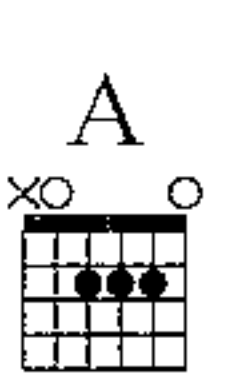


- be you can spare her sev-'ral mo-ments of your con-sid-er-a-tion, a fire drill. All she needs is a lit-tle at-ten-tion.

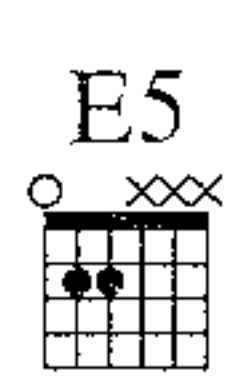
G#m



A



E5



lead-ing up to the fi-nal des-ti-na-tion. Oh, the earth Can you give her just a lit-tle at-ten-tion? Oh, it's eas-

\* Vocal line written one octave higher than sung.



is call - ing out; I wan - na learn what it's all  
 - y to look a - way, but it's get - ting hard -

a - bout, but ev - 'ry - thing I read's "glo - bal  
 - er day by day. Ev - 'ry - thing I read's "glo - bal

warm - ing," "go - ing green." I don't know what all this means, but it seem to be say - ing: —  
 warm - ing," "go - ing green."

Wake up, A - mer - i - ca! We're —

E B E/G# A

all in this to - geth - er. It's \_\_\_\_\_ our \_\_\_\_\_ home, so let's take care \_\_\_\_\_

E Emaj7

\_\_\_\_\_ of it. You know that you want \_\_\_\_\_ to, you know that you got \_\_\_\_\_ to. \_\_\_\_\_

A E

Wake up, A - mer - i - ca; to - mor - row, be - come \_\_\_\_\_ the new \_\_\_\_\_

B To Coda

\_\_\_\_\_ day. And ev - 'ry - thing you do mat - ters; \_\_\_\_\_ yeah,

1

G#m A E N.C.

ev - 'ry - thing you do mat - ters in some way.

2

B E/G#

ev - 'ry - thing you do mat - ters in some way. I know that

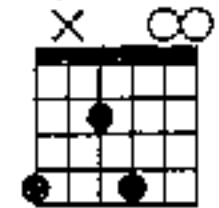
A5 Bsus

you don't wan - na hear it.

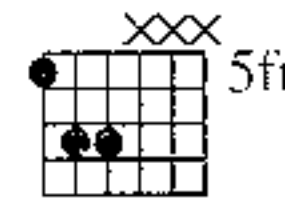
E/G# A5 Bsus

es - pe - cial - ly com - ing from some - one so young.

E/G#

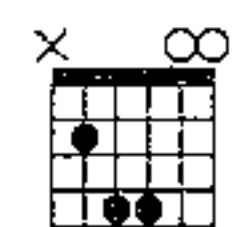


A5

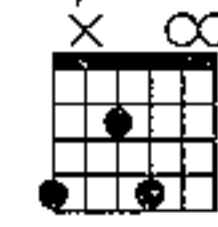


But in the back seat, yeah, they wan - na hear -

Bsus

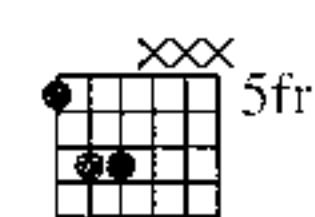


E/G#

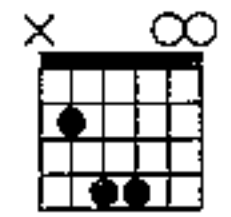


it. So come on, (Turn it up!) come on, -

A5



Bsus

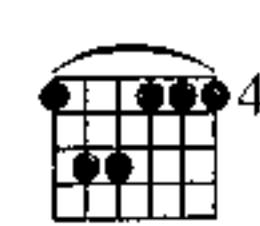


D.S. al Coda

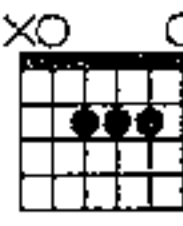
(Turn it up!) so come on! (Turn it up!)

CODA

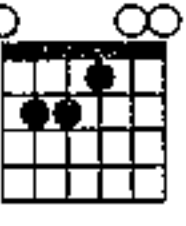
G#m



A



E



ev - 'ry - thing you do mat - ters in some way.



# THESE FOUR WALLS

Words and Music by CHEYENNE KIMBALL,  
SCOTT CUTLER and ANNE PREVEN

Slowly

Ab Eb Bbm7 Db

*mf*

*With pedal*

Ab Eb Bbm7 Db Ab Eb

These four \_\_\_\_\_ walls,

Bbm7 Db Ab Eb

they whis - per \_\_\_\_\_ to me. \_\_\_\_\_ They know a se - cret \_\_\_\_\_

Bbm7 Db Fm Eb

I knew \_\_\_\_\_ they would \_\_\_\_\_ not keep. \_\_\_\_\_ Did - n't take long for the

Bb7/D Db Ab Eb

room to fill with dust, and these four walls came

Bbm7 Eb

down a - round us.

Db Ab Eb Fm

Must-'ve been some - thin' sent me out of my head, with the

Db Ab Eb Fm

words so radical and not what I meant. Now I wait

Db Ab Eb Bbm7 To Coda ⊕

— for a break in the si - lence, 'cause it's all that you left. — Just

Db Ab Eb

me and these four walls — a - gain. —

Bbm7 Db Ab Eb

It's hard now to let — you be. — I won't make ex - cus - es; —

Bbm7 Db Fm Eb

I've — made — my peace. — Did - n't take long for — me —

Bb7/D Db Ab Eb

to lose the trust, 'cause these four walls were not

Bbm7 Eb D.S. al Coda

strong enough. Oh.

CODA Db Fm

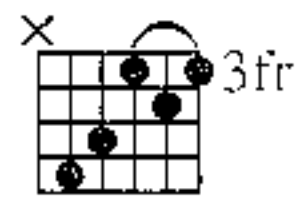
me and these four walls again. Yeah, it's dif -

Db Ab

fi - cult watch - ing us fade, know - ing it's all



E $\flat$

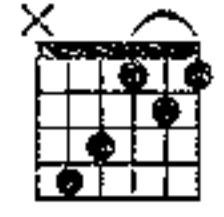


F $\flat$ m

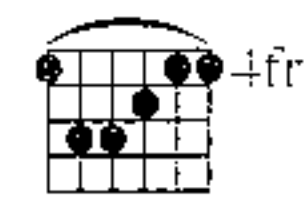


— my fault, — my — mis - take. — Yeah, — and it's dif -

D $\flat$

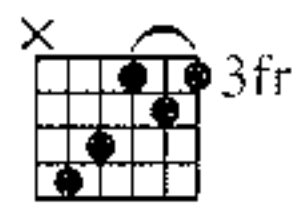


A $\flat$

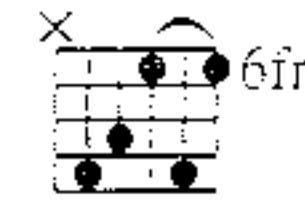


- fi - cult — let - ting you down, know - ing — it's all —

E $\flat$

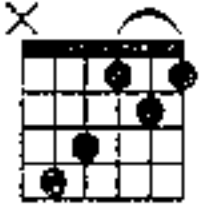


G $\flat$ (add2)

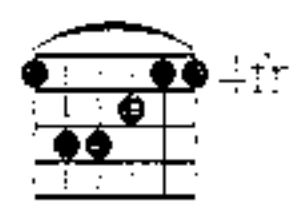


— my fault — you're not — a - round. —

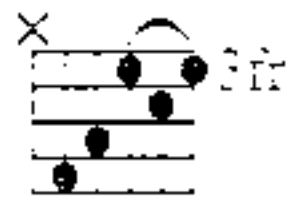
D $\flat$



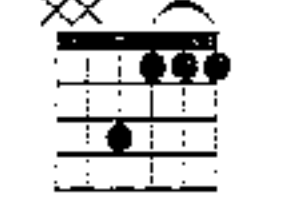
A $\flat$



E $\flat$



F $\flat$ m



Must-'ve been some - thin' sent me out of my head. — with the

Db Ab Eb Fm

words so \_\_\_\_ rad - i - cal \_\_\_\_ and not what I meant. \_\_\_\_ Now I wait \_\_\_\_

Db Ab Eb Bbm7

\_\_\_\_ for a break in the si - lence, 'cause it's all that you left. \_\_\_\_ Just

Db Ab Eb Bbm7 Db

me and these four walls \_ a - gain. \_\_\_\_ A - gain. \_\_\_\_

Ab Eb Bbm7 Db Ab

Ooh, \_\_\_\_ these four walls \_ a - gain. \_\_\_\_

# SIMPLE SONG

Words and Music by JESSE LITTLETON  
and JEFFREY STEELE

Moderately slow

C



*mf*

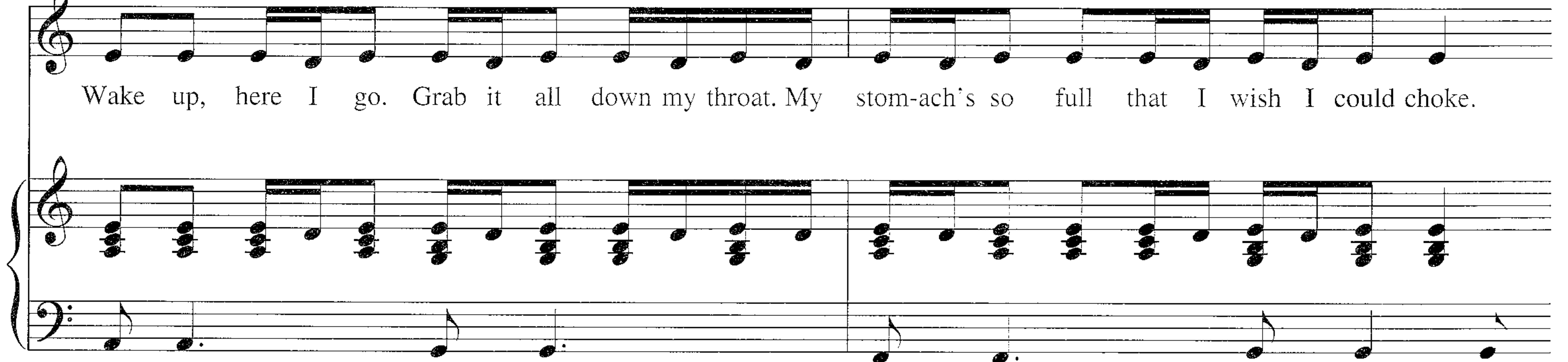


With pedal

Am G6 Fmaj7 G6



Wake up, here I go. Grab it all down my throat. My stom-ach's so full that I wish I could choke.



Am G6 Fmaj7 G6



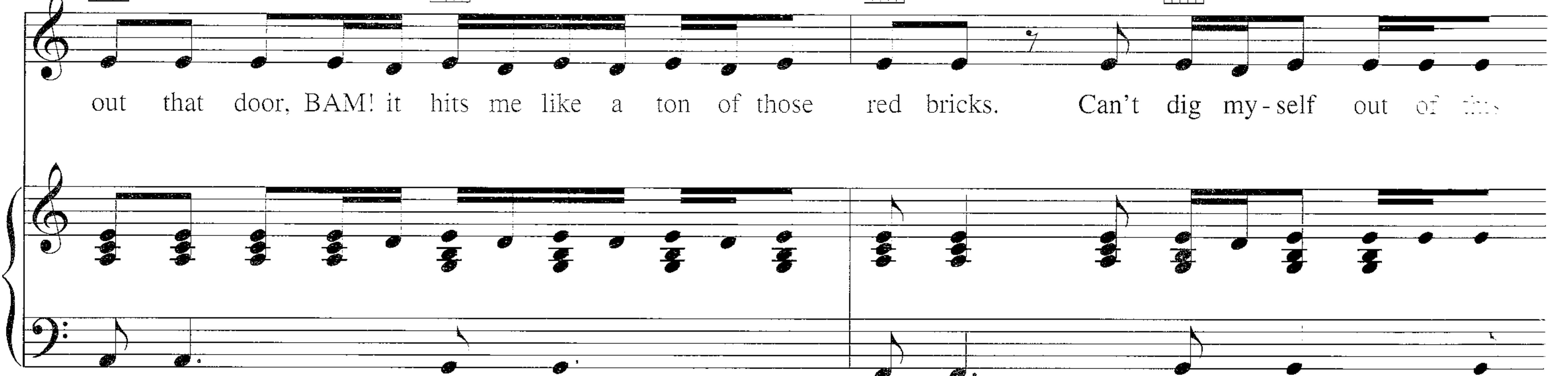
Sev - en — a. m.; — my head's — al - read - y in a spin. — As soon as I'm:



Am G6 Fmaj7 G6



out that door, BAM! it hits me like a ton of those red bricks. Can't dig my-self out of this





Am G6 Fmaj7 G

high - est ditch, — this mad - ness. — I swear — some-times, I can't tell — which

F(add2) G

way is up, — which way is down. — It's all up in my face; need to push it a - way, — some-bod - y

F(add2) N.C. D5 5fr

push it a - way, so all that I — can hear —  
'cause all I wan - na hear —

F5 C5 3fr D5 5fr

is a sim - ple song. —



F5 C5 D5

Sing a - long, now. La la la la la, \_\_\_\_\_

F5 C5 D5 To Coda F5 C5

la la la la. \_\_\_\_\_ La la la la \_\_\_\_\_ la, \_\_\_\_\_ la la la la. \_\_\_\_\_

Stop

Am G6 Fmaj7 G6

Mid - day sun beat - ing on the con - crete, burn - ing up my feet. Too man - y cars on the street.

Am G6 Fmaj7 G6

The noise, \_ the red, \_ the green \_ makes me \_ wan - na scream, \_ Five o' - clock now: it's

Am G6 Fmaj7 G6

bump-er on bump-er on bump-er, horns honk-in'; No - bod - y's look-in', but ev - 'ry-bod-y's talk-in'. Just an -

Am G6 Fmaj7 D.S. al Coda

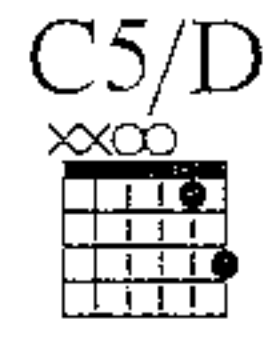
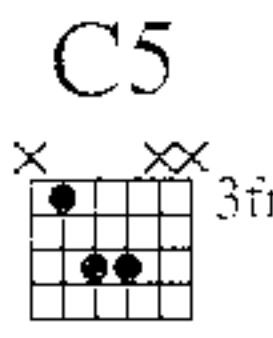
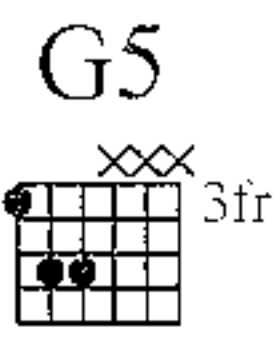
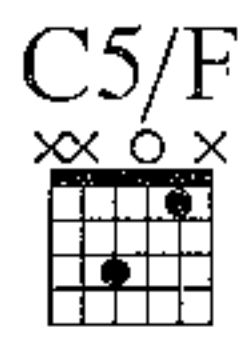
oth - er day \_\_\_\_\_ on this high - way. \_\_\_\_\_ I

CODA F5 C5 C5 C5/D

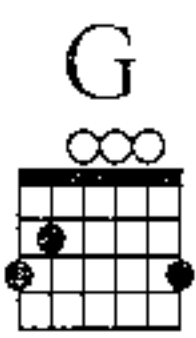
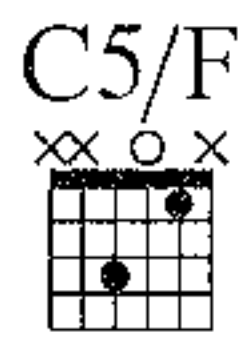
la la la la. \_\_\_\_\_ Hey!

C5/F C5/G C5 C5/D

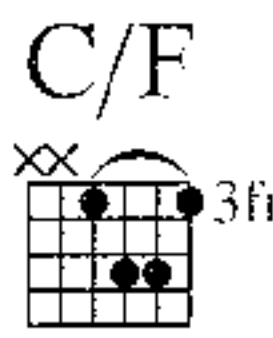
Sing a - long, now. \_\_\_\_\_ (La la la la \_\_\_\_\_ la,



Sing a - long. \_\_\_\_\_  
 la la la la \_\_\_\_\_ la la \_\_\_\_\_ la la. La la la la \_\_\_\_\_ la,



la la la la \_\_\_\_\_ la la \_\_\_\_\_ la.) What I'd give \_\_\_\_\_ to



turn it off \_\_\_\_\_ and make it stop, - make it stop, - you got-ta

N.C.

make it \_\_\_\_\_ stop. \_\_\_\_\_ so all that I \_\_\_\_\_ can hear \_\_\_\_\_

D5 F5 C5 D5

is a sim-ple song. — Mm, —

F5 C5 D5 F5 C5

sing a-long, now. La la la la — la, — la la la la. —

D5 F5 C5 C D

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

C/F C D C/F C

la la la la. — La la la la — la, la la da da.

*rit.*



# GOODBYE

Words and Music by MILEY RAY CYRUS,  
TIM JAMES and ANTONINA ARMATO

Moderately, in 1

*mp*

*With pedal*

G5  3fr

D(add4)  3fr

Csus2  3fr

D(add4)  3fr

G5  3fr

I can hon - est - ly —  
I woke up this —

D(add4)  3fr

Csus2  3fr

D(add4)  3fr

say you've been on my — mind since I woke up to - day, —  
morn - ing and played — our — song, and through my tears, — I

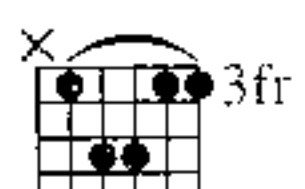
G5  3fr

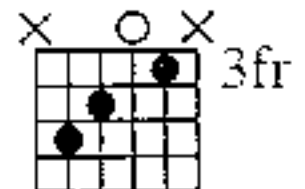
D(add4)  3fr

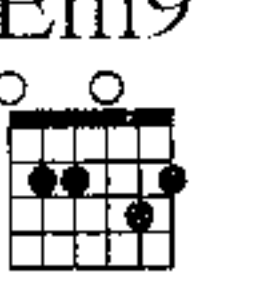
up to - day. — I look at your pho - to - graph — all the time —  
sang a - long. — I picked up the phone, and then — put it down. —

\* Recorded a half step lower.

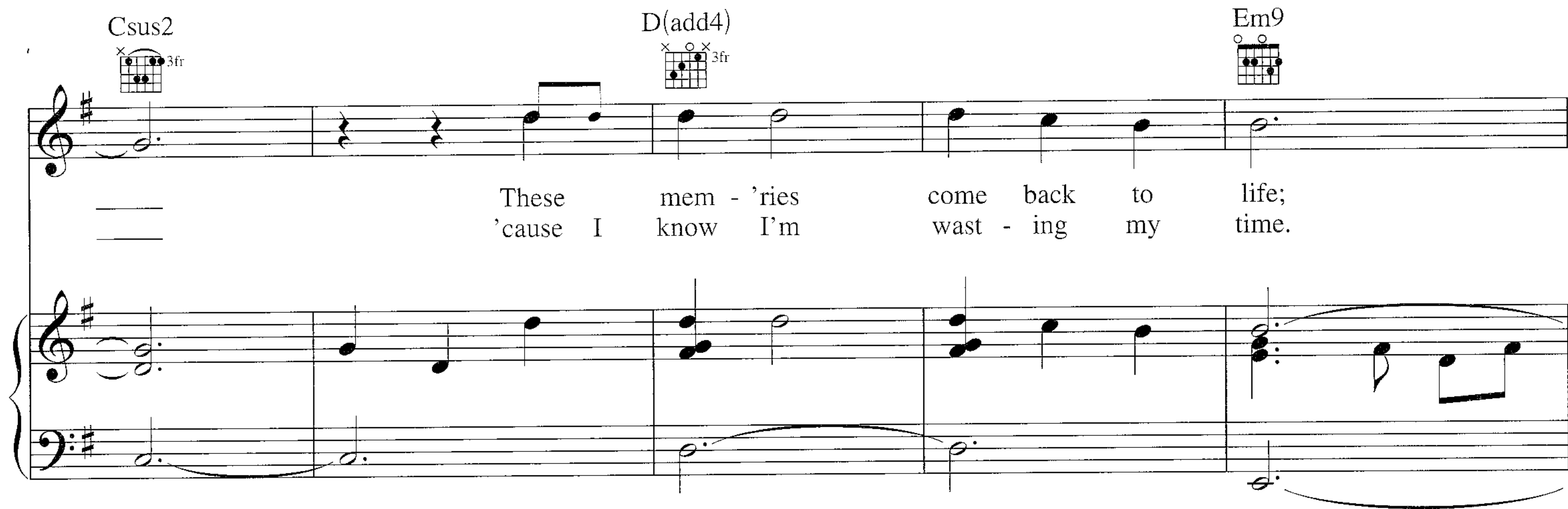
\*\* Vocal line written one octave higher than sung.

Csus2  3fr

D(add4)  3fr

Em9 

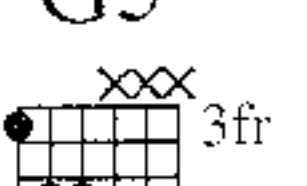
These mem - 'ries come back to life;  
'cause I know I'm wast - ing my time.

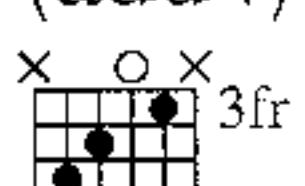


D(add4)  3fr

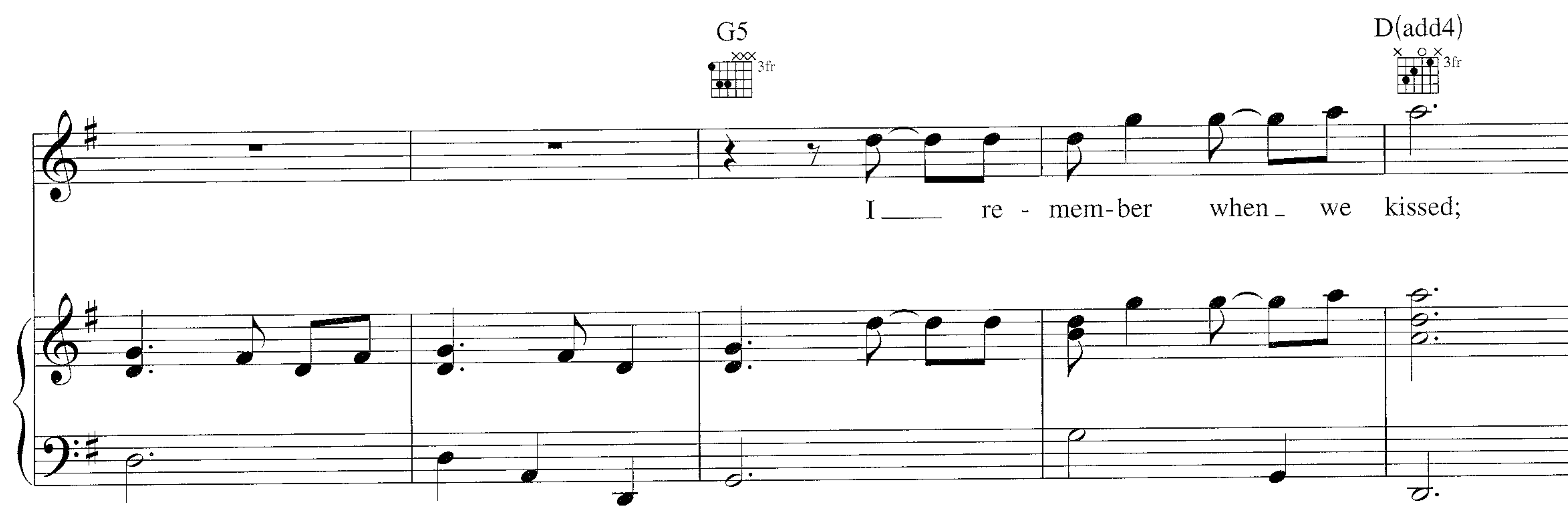
and I don't mind.  
And I don't mind.

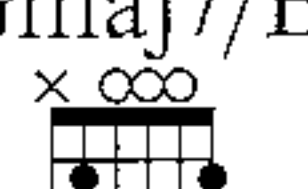


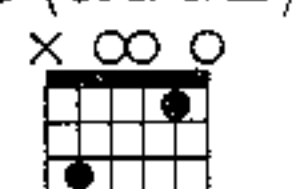
G5  3fr

D(add4)  3fr

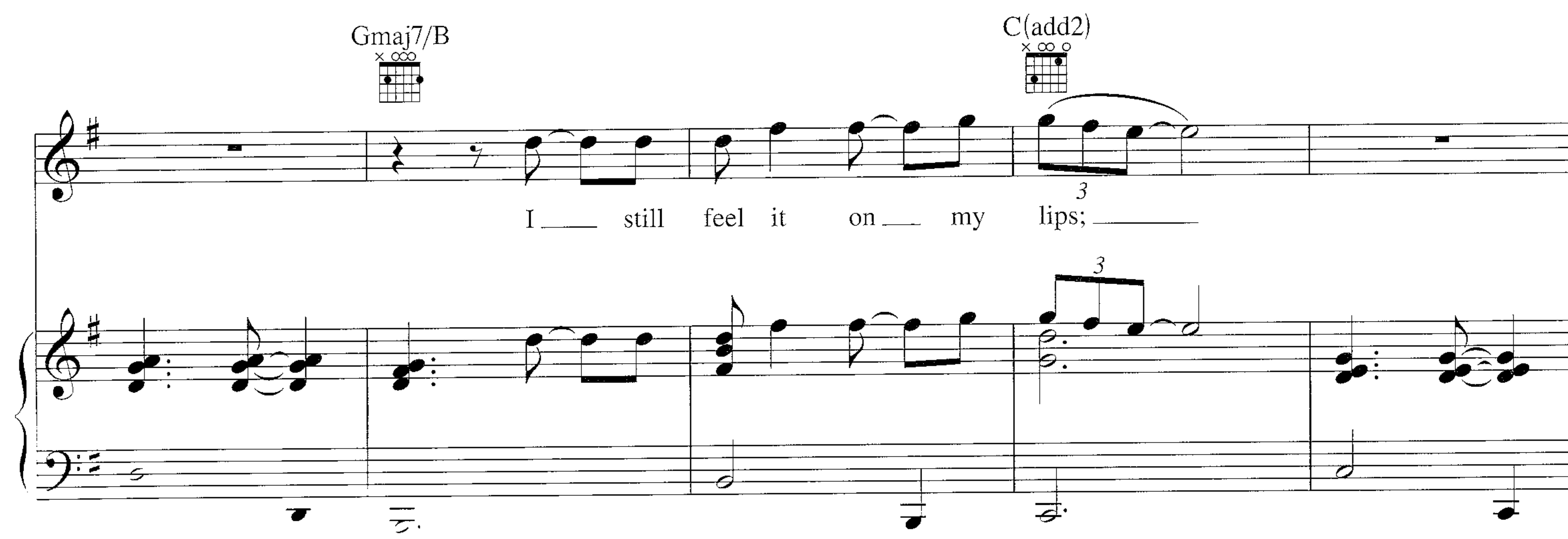
I re - mem - ber when we kissed;



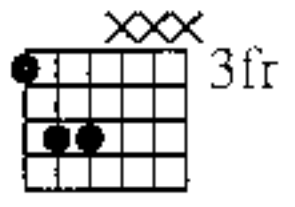
Gmaj7/B 

C(add2) 

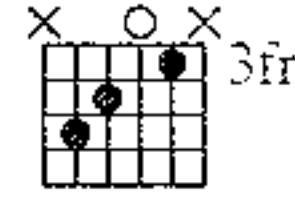
I still feel it on my lips;



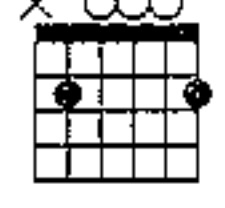
G5



D(add4)

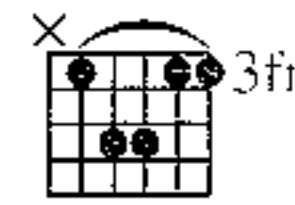


Gmaj7/B

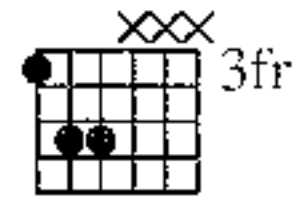


the time that you \_\_\_\_\_ danced with me \_\_\_\_\_ with no mu -

Csus2

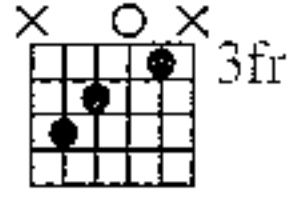


G5

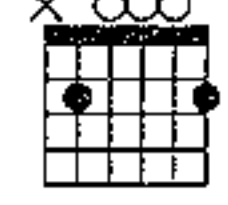


sic \_\_\_\_\_ play - ing. \_\_\_\_\_ 'Cause I re - mem - ber the

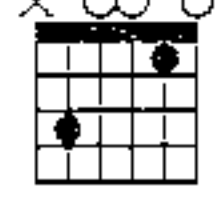
D(add4)



Gmaj7/B

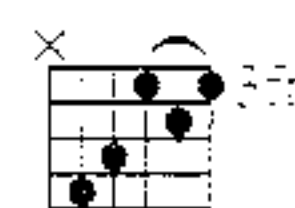


C(add2)



sim - ple things; I \_\_\_\_\_ re - mem - ber till \_\_\_\_\_ I cry. \_\_\_\_\_

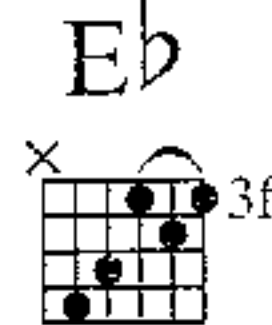
Eb

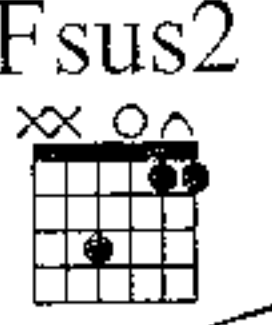


Fsus2

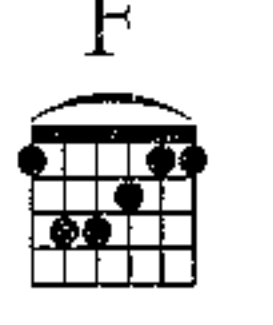


But the one thing I wish I'd for - get, \_\_\_\_\_ the

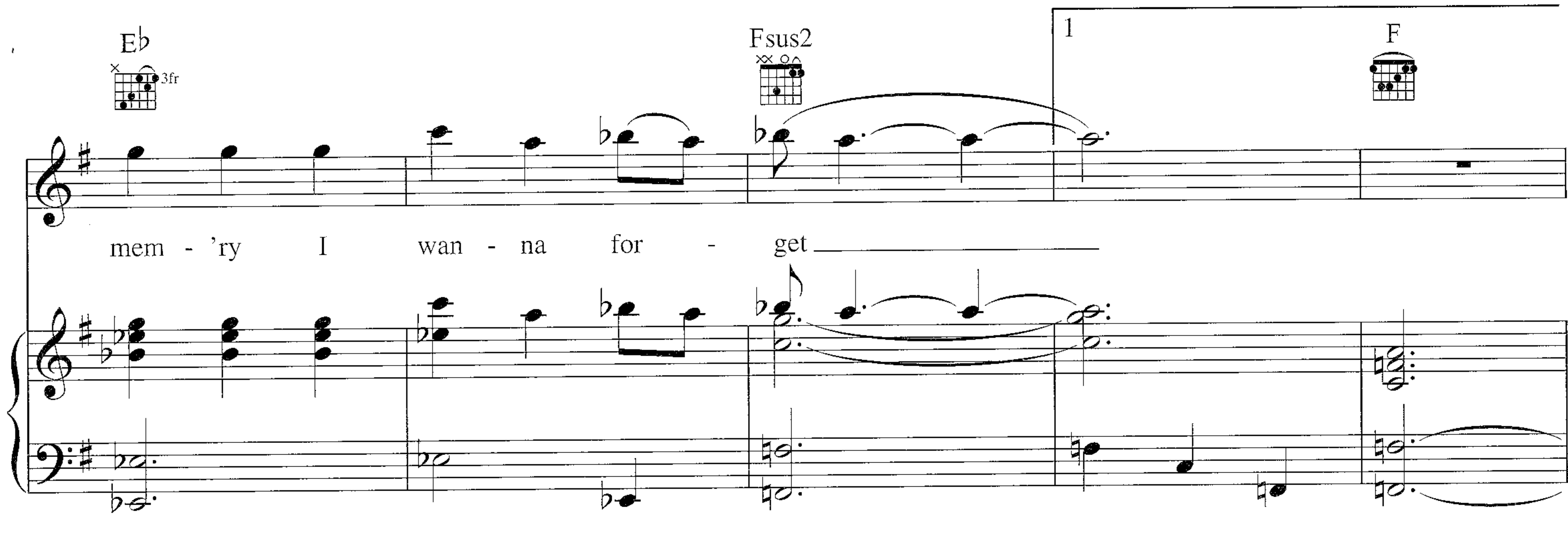
E<sub>b</sub>  3fr

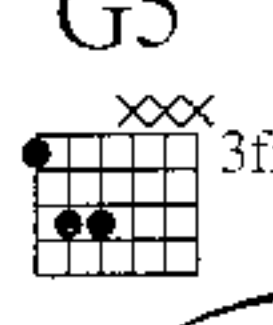
Fsus2  2fr

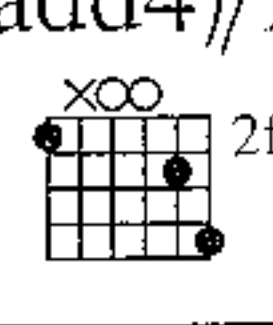
1

F 

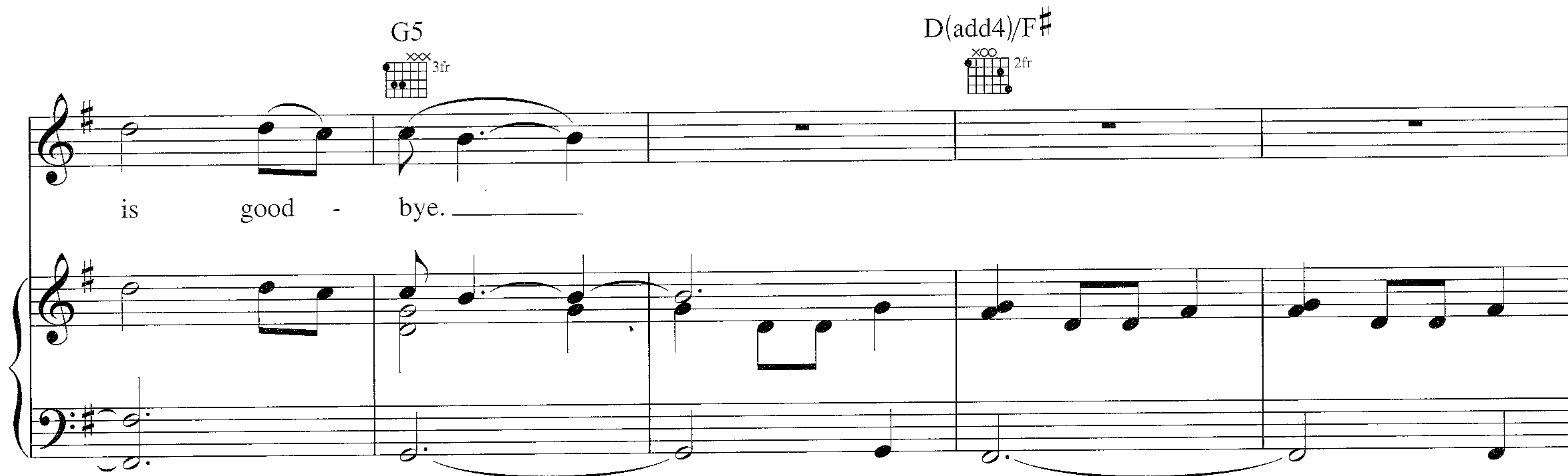
mem - 'ry I wan - na for - get

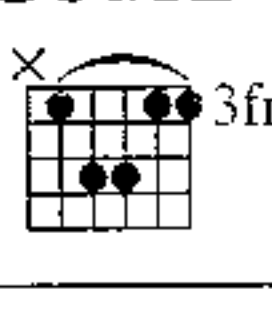


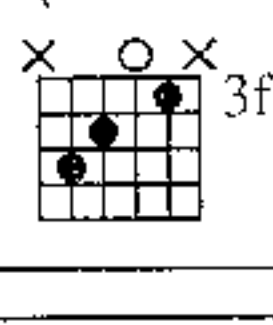
G5  3fr

D(add4)/F#  2fr

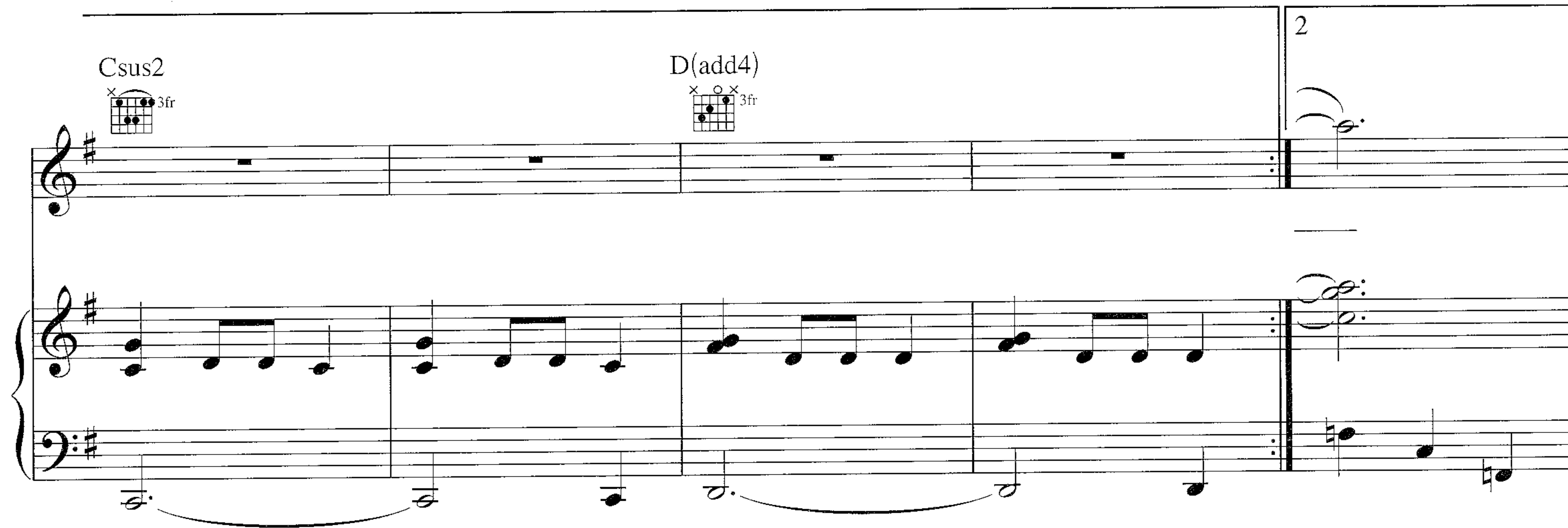
is good - bye.



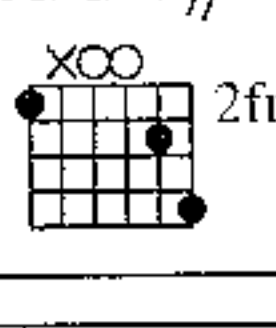
Csus2  3fr

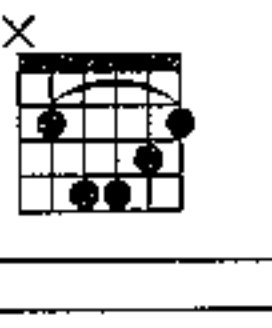
D(add4)  3fr

2




G5  3fr

D(add4)/F#  2fr

Bm  2fr

C 





D Em D/F# D7/A

This system contains guitar chord diagrams for D, Em, D/F#, and D7/A. The piano accompaniment features a treble clef with chords and a bass clef with a simple bass line.

N.C. Csus2 D(add4)

Sud - den - ly — my cell phone's — blow - in' up —

This system includes guitar chord diagrams for N.C., Csus2, and D(add4). The vocal line begins with the lyrics "Sud - den - ly — my cell phone's — blow - in' up —". The piano accompaniment continues with chords in both staves.

Gmaj7/B C(add2) Csus2

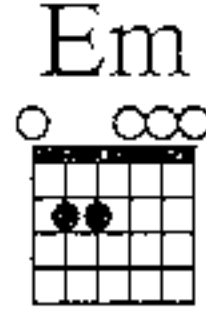
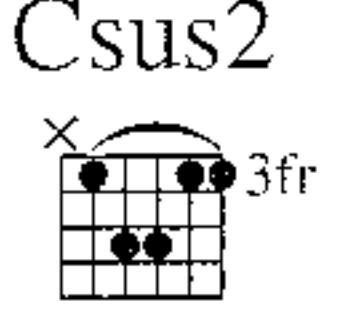
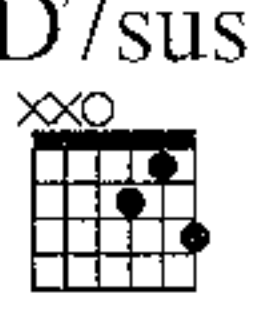
with your ring - tone. I

This system features guitar chord diagrams for Gmaj7/B, C(add2), and Csus2. The vocal line continues with "with your ring - tone. I". The piano accompaniment includes chords in both staves.

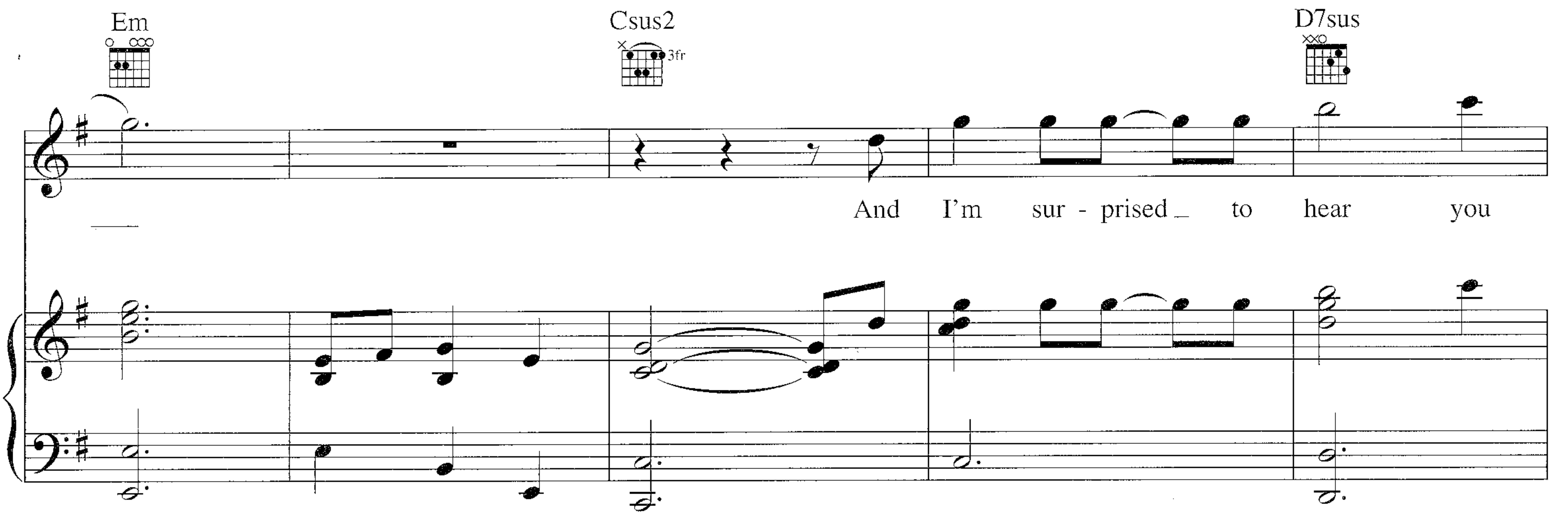
D(add4) Bm Bm7

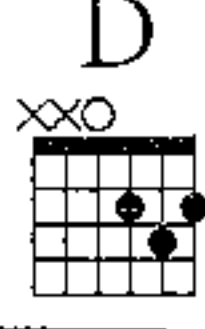
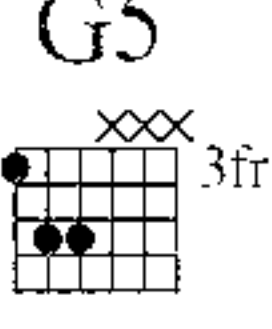
hes - i - tate, — but an - swer it an - y - way: — you sound so a - lone. —

This system includes guitar chord diagrams for D(add4), Bm, and Bm7. The vocal line concludes with "hes - i - tate, — but an - swer it an - y - way: — you sound so a - lone. —". The piano accompaniment continues with chords in both staves.

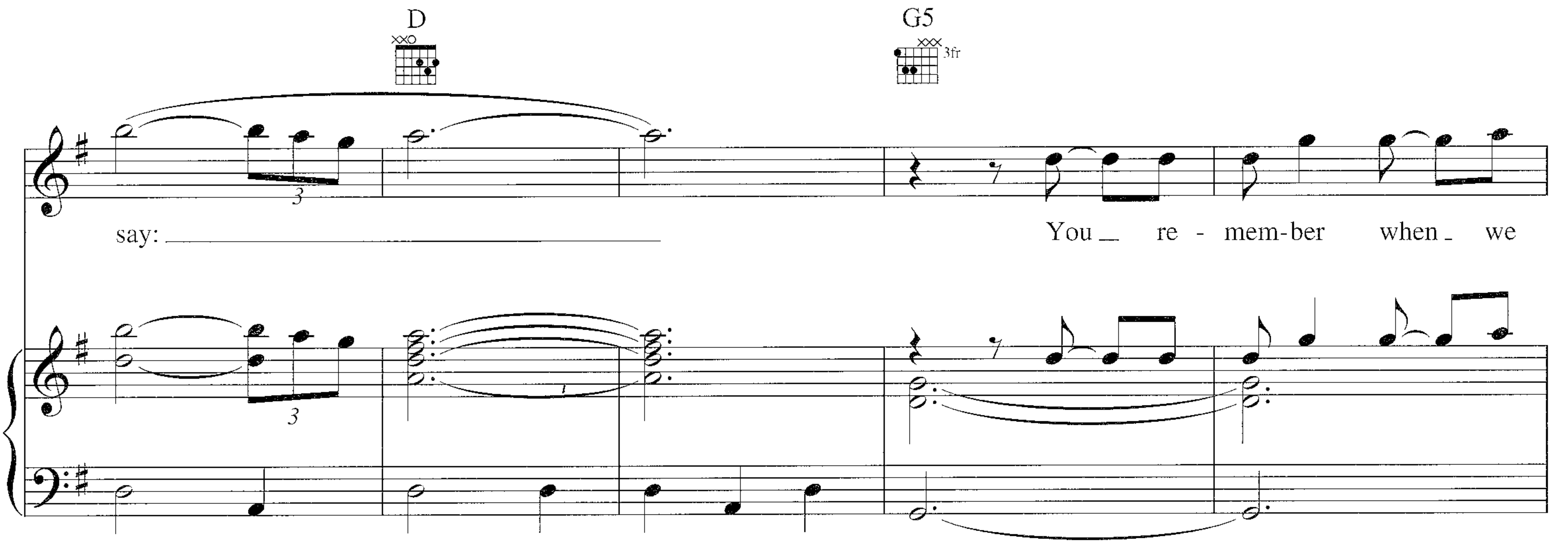
Em  Csus2  D7sus 

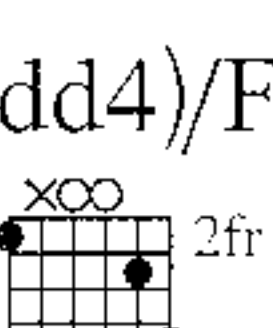
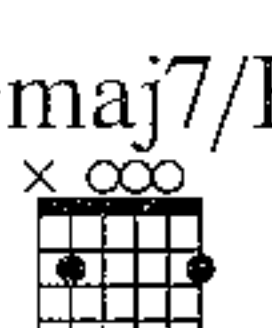

And I'm sur - prised \_ to hear you



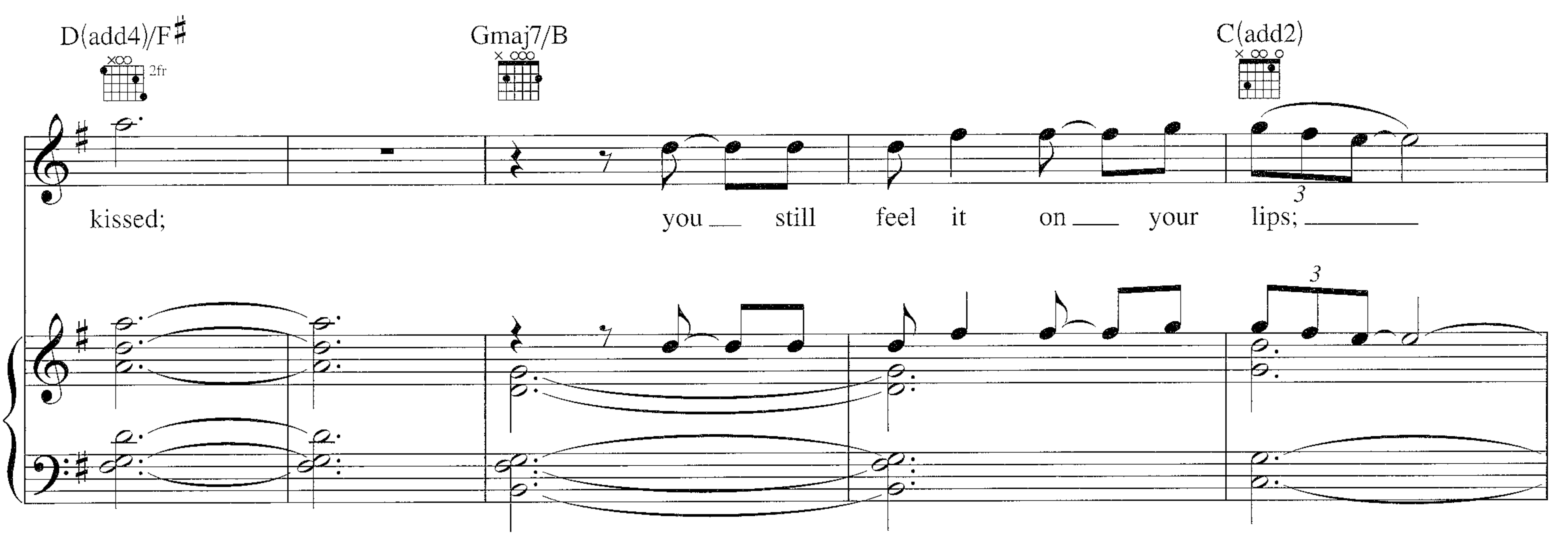
D  G5 



say: \_\_\_\_\_ You \_ re - mem - ber when \_ we



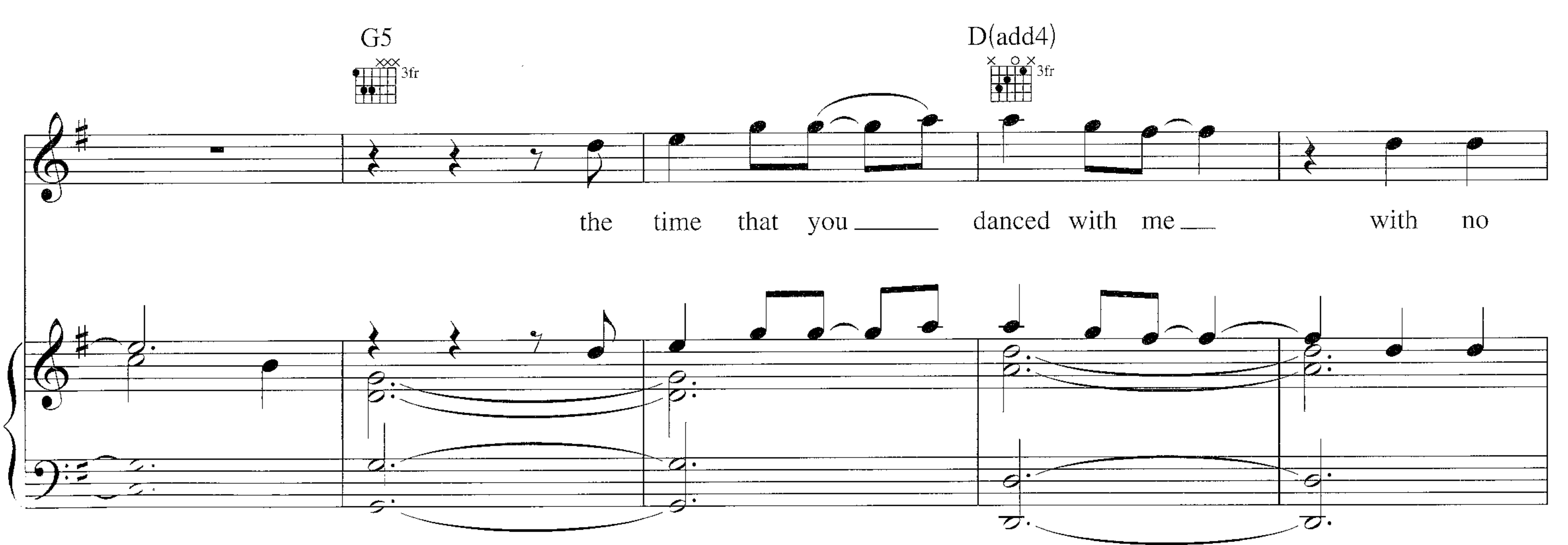
D(add4)/F#  Gmaj7/B  C(add2) 

kissed; you \_ still feel it on \_ your lips; \_\_\_\_\_

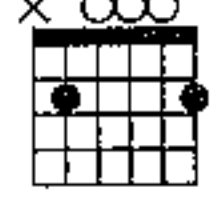


G5  D(add4) 

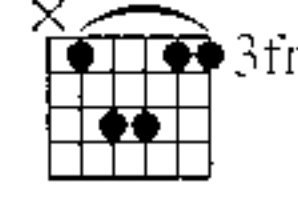
the time that you \_\_\_\_\_ danced with me \_\_\_\_\_ with no



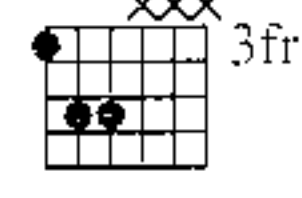
Gmaj7/B



Csus2

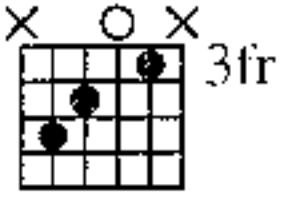


G5

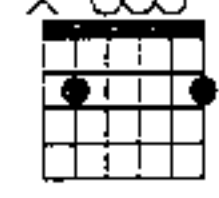


mu - sic \_\_\_\_\_ play - ing. \_\_\_\_\_ You re -

D(add4)

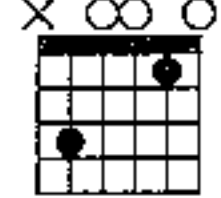


Gmaj7/B

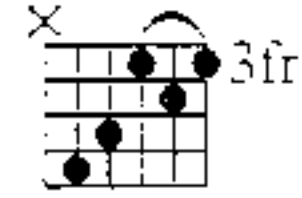


mem - ber the sim - ple things; we \_\_\_\_\_ talked till we \_\_\_\_\_

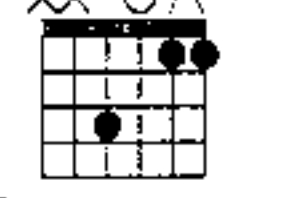
C(add2)



E<sup>b</sup>



Fsus2



cried. \_\_\_\_\_ You said that your big - gest re - gret, \_\_\_\_\_

E<sup>b</sup>



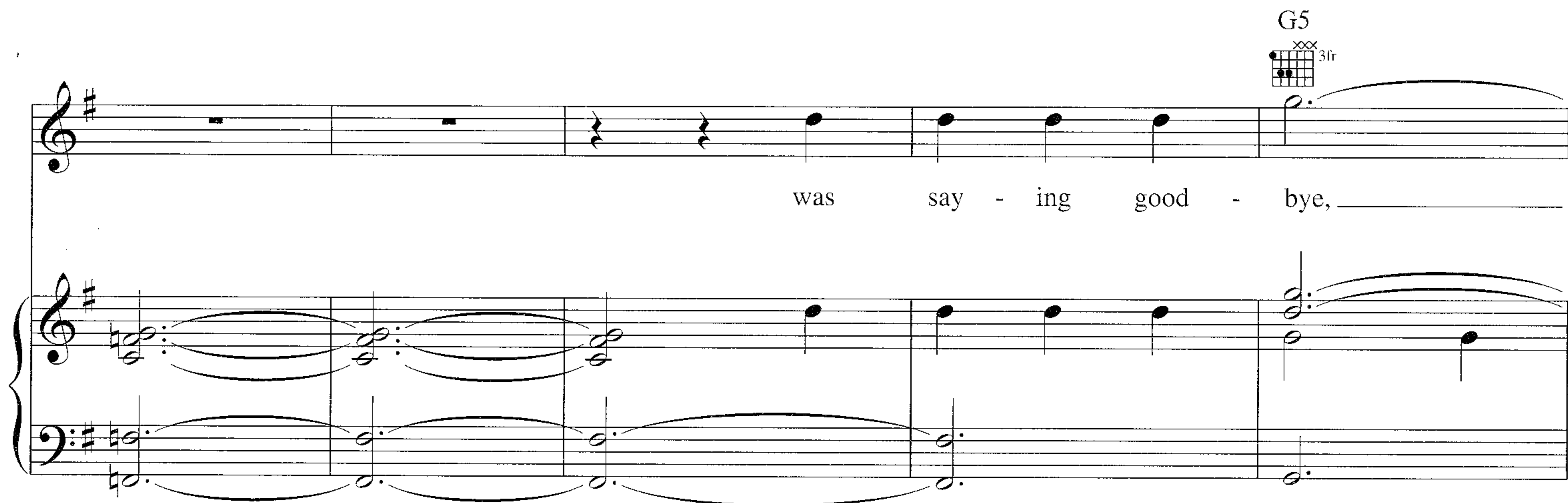
Fsus2



the one thing I wish I'd for - get \_\_\_\_\_

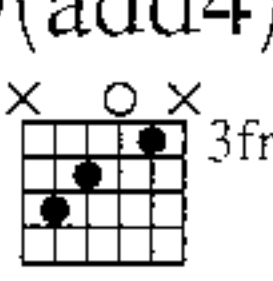
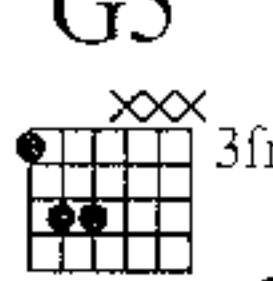
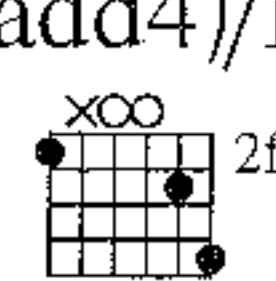
G5 

was say - ing good - bye,

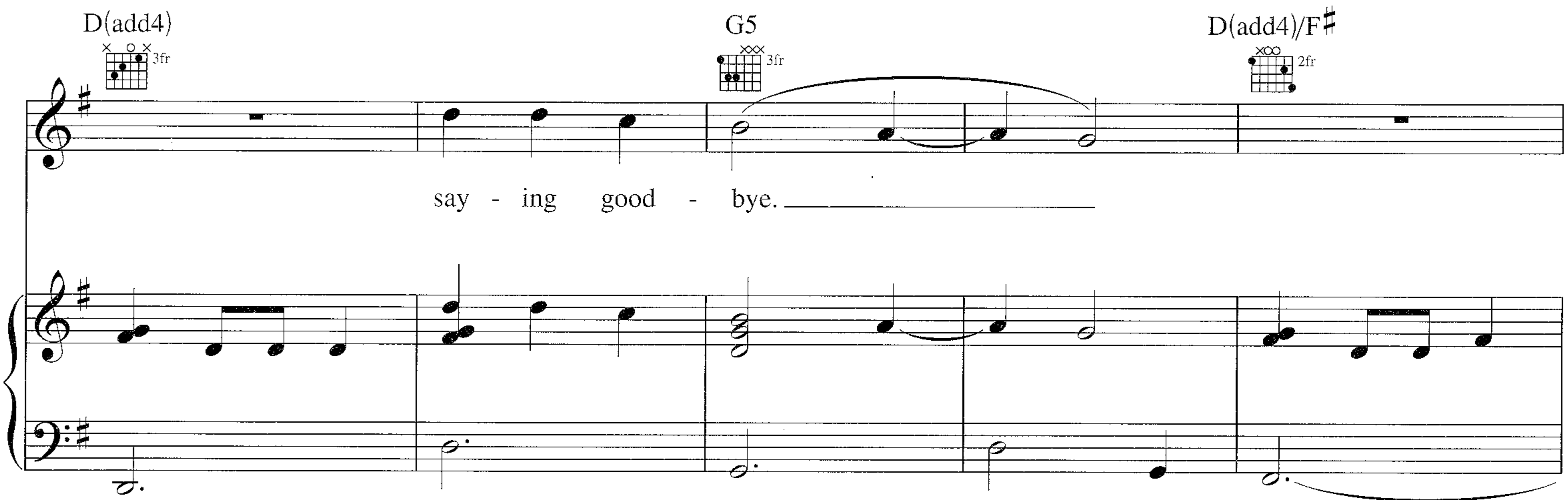


D(add4)/F#  Csus2 



D(add4)  G5  D(add4)/F# 

say - ing good - bye.



Csus2  D(add4)  G 

Mm, good - bye.

*rit.*



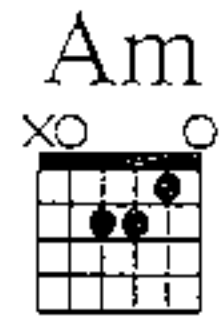


# SEE YOU AGAIN

Words and Music by MILEY RAY CYRUS,  
TIM JAMES and ANTONINA ARMATO


Moderately fast

Am



*mf*

I got my sights set on you,  
I've got a way of know - ing  
I got this cra - zy feel - ing

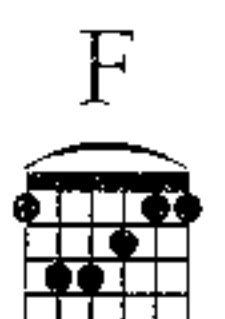


and I'm read - y to aim. \_\_\_\_\_  
when some-thing is right. \_\_\_\_\_  
deep in - side \_\_\_\_\_

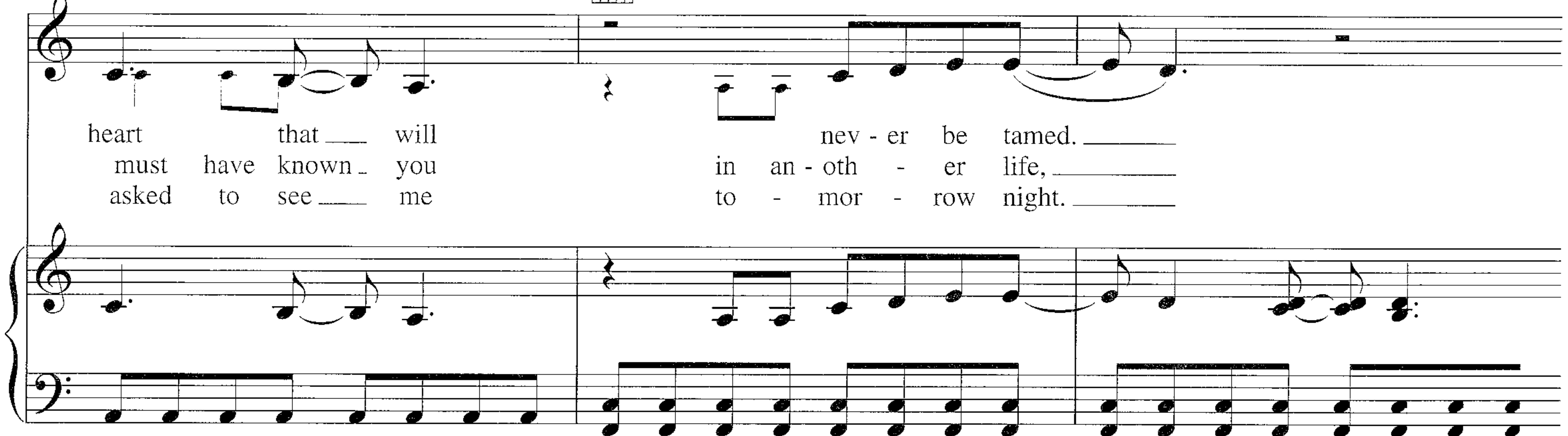
I have a  
I feel like I  
when you called and



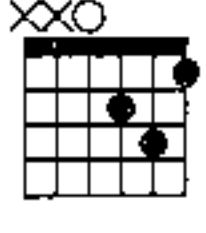
F



heart that will nev - er be tamed. \_\_\_\_\_  
must have known you in an - oth - er life, \_\_\_\_\_  
asked to see me to - mor - row night. \_\_\_\_\_

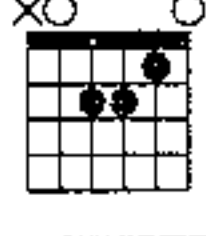


Dm



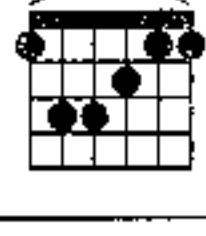
'cause I knew you were some - thing spe - cial  
 I felt this deep con - nec - tion  
 I'm not a mind - read - er,

Am

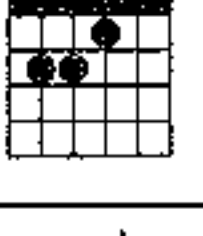


when you spoke my name.  
 when you looked in my eyes.  
 but I'm read - ing the signs.

F

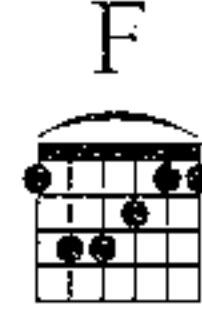
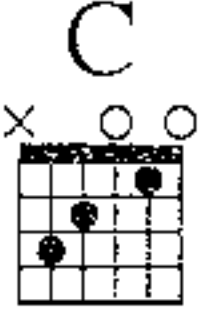


E

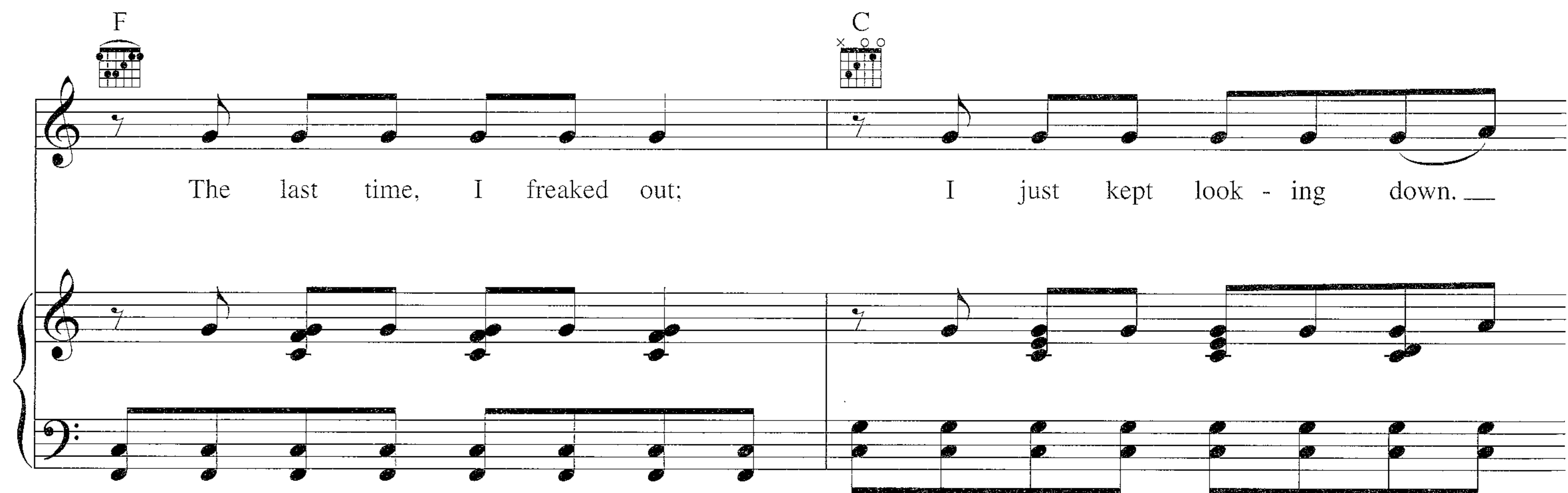


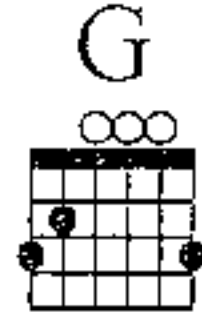
(1., 2.) Now I can't wait to see you a - gain  
 (3.) Now you can't wait to see me a - gain

1	2
---	---

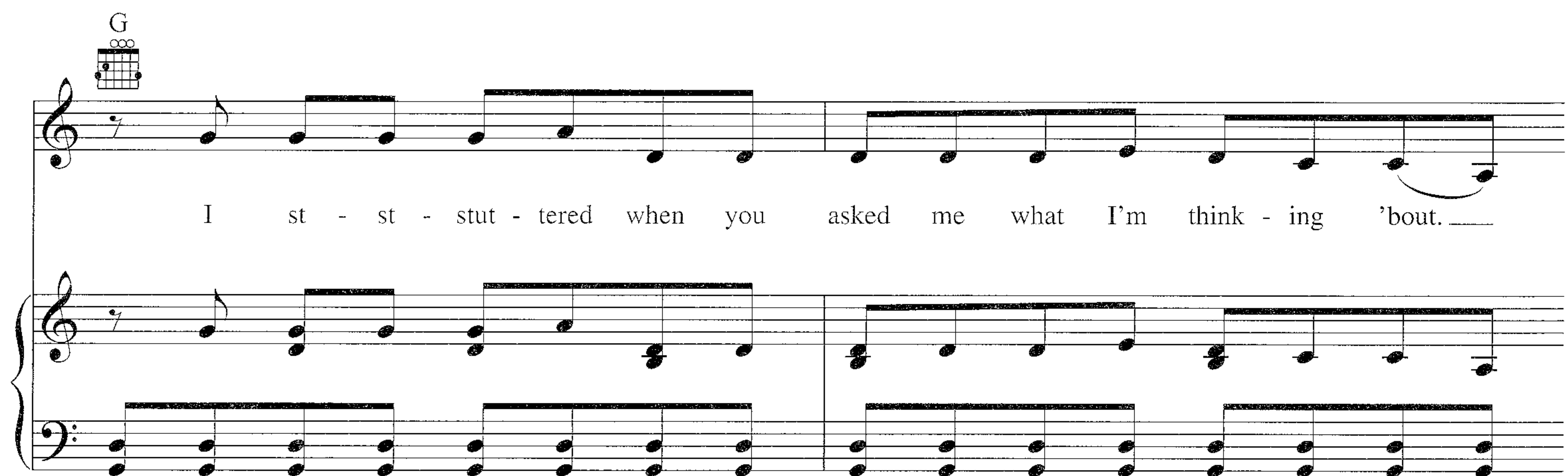
F  C 

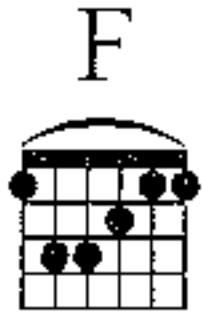
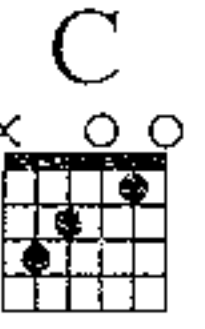
The last time, I freaked out; I just kept look - ing down. \_\_\_\_



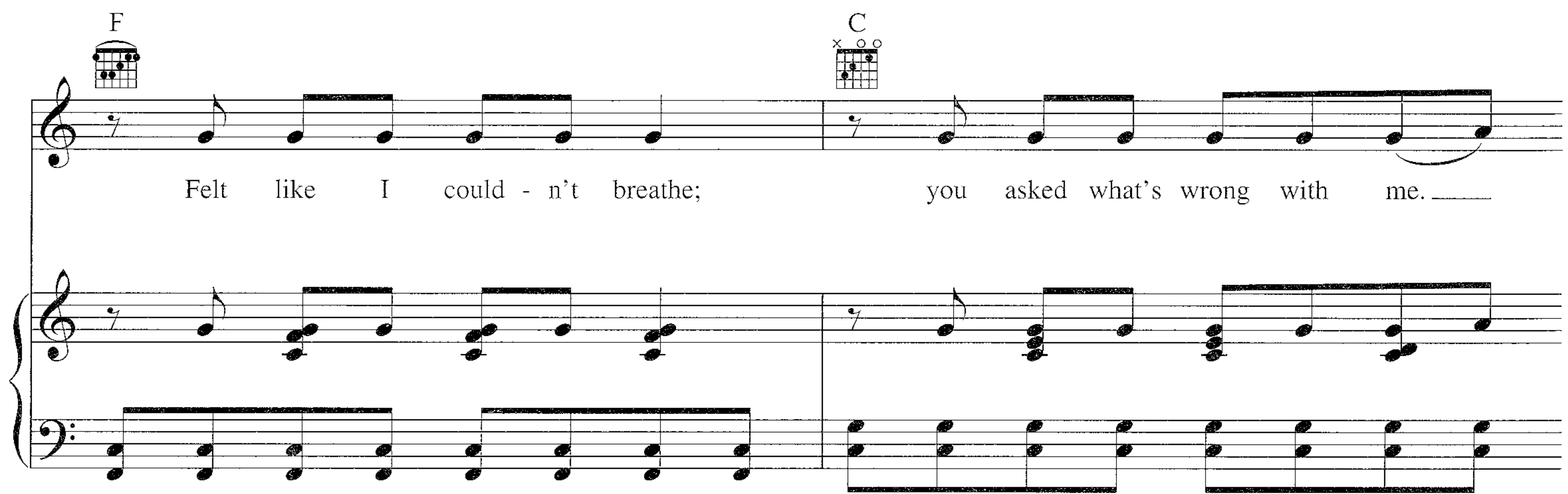
G 

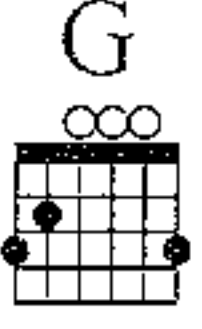
I st - st - stut - tered when you asked me what I'm think - ing 'bout. \_\_\_\_



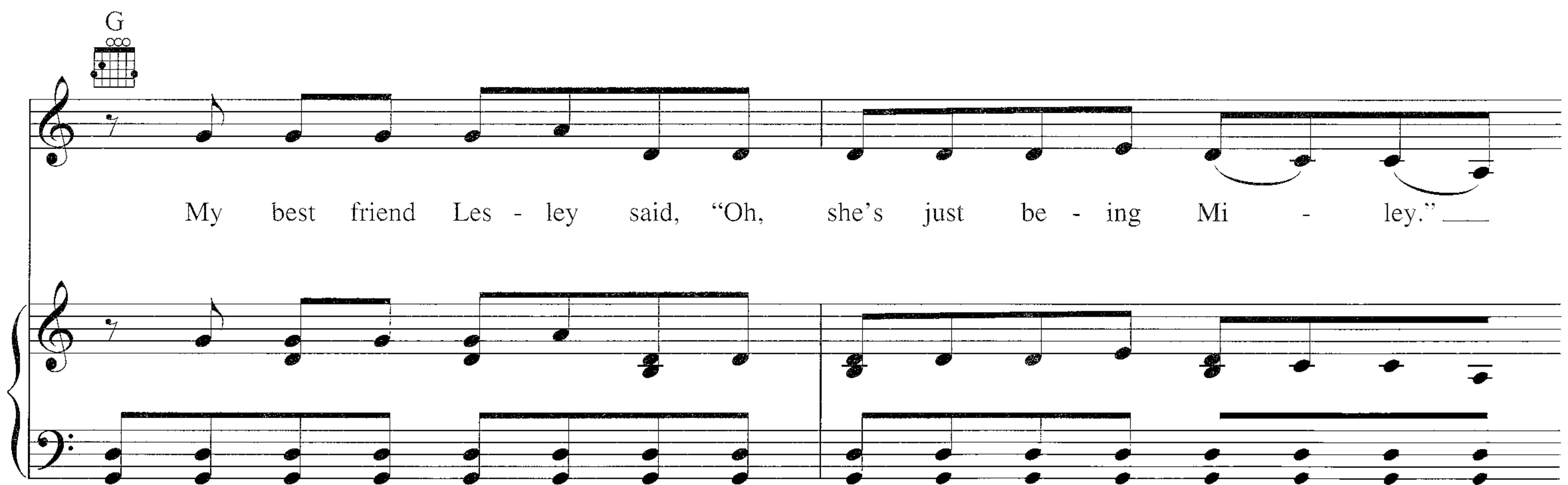
F  C 

Felt like I could - n't breathe; you asked what's wrong with me. \_\_\_\_



G 

My best friend Les - ley said, "Oh, she's just be - ing Mi - ley." \_\_\_\_



F Am C

The next time we hang out, I will re-deem my-self. My heart, it can't rest 'til

F

then. Oh, whoa, — whoa, — I, I can't — wait —

To Coda ⊕

E Am

— to see you a - gain. —

D.C. al Coda (take 2nd ending)

CODA ⊕ E Am

— to see you a - gain. —



Piano introduction for the first system, featuring a treble clef with a whole rest and a piano accompaniment in the right and left hands.

I got my sights set on you,

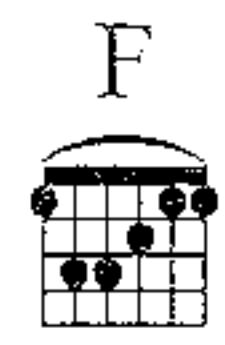
Musical notation for the first system with lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are "I got my sights set on you,".

and I'm ready to aim. The last time, I freaked out:

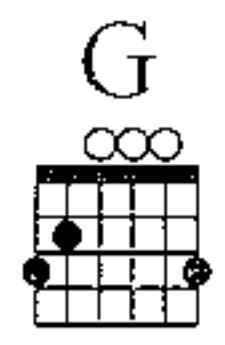
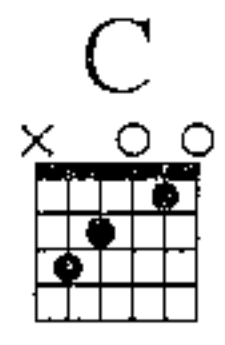
Musical notation for the second system with lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are "and I'm ready to aim. The last time, I freaked out:". A guitar chord diagram for F5 is shown above the vocal line.

I just kept looking down. I st-st-stuttered when you

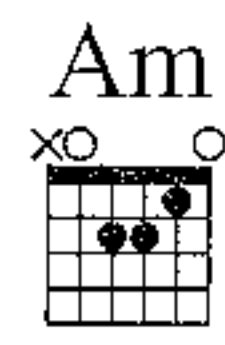
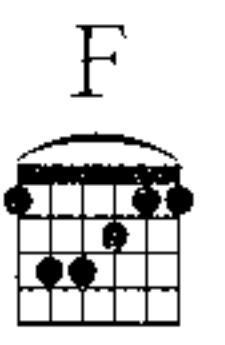
Musical notation for the third system with lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are "I just kept looking down. I st-st-stuttered when you". Guitar chord diagrams for C5 and G are shown above the vocal line.



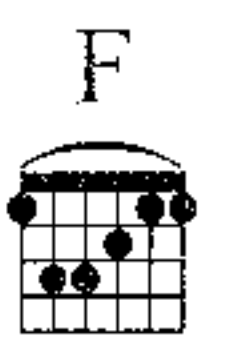
asked me what I'm think - ing 'bout. — Felt like I could - n't breathe:



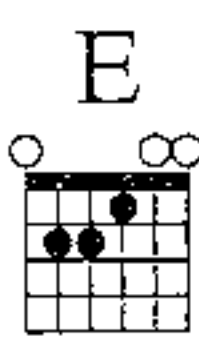
you asked what's wrong with me. — My best friend Les - ley said. "Oh,



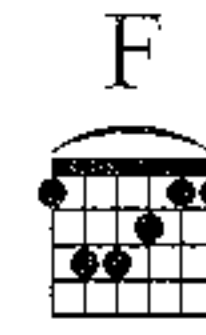
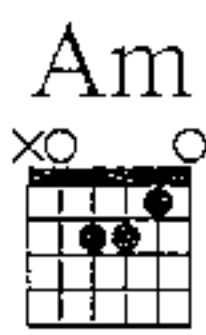
she's just be - ing Mi - ley." — The next time we hang out, I will re - deem my - self.



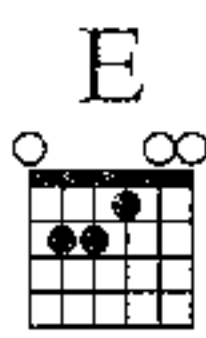
My heart, it can't rest 'til then. Oh, whoa, — whoa. —



I, I can't wait to see you a - gain.



Ooh, whoa, - whoa, - I, I can't wait -



to see you a - gain.

Breakout  
7 Things  
The Driveway  
Girls Just Wanna Have Fun  
Full Circle  
Fly on the Wall  
Bottom of the Ocean  
Wake Up America  
These Four Walls  
Simple Song  
Goodbye  
See You Again (Rock Mafia Remix)

U.S. \$17.95



8 84088 27222 7

SEVEN SUMMITS MUSIC



HAL LEONARD

ISBN 978-1-4234-6260-6



51795