

OVER 30 FANTASTIC SONGS  
FROM THE BIGGEST **DIVAS OF POP**

PianoVocalGuitar



SONGS FROM KELLY CLARKSON, MADONNA,  
SUGABABES, GIRLS ALOUD AND MANY MORE.

FABER *ff* MUSIC

# DIVAS OF POP

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# BABY BOY

Words and Music by Sean Henriques, Beyoncé Knowles,  
Scott Storch, Robert Waller, Shawn Carter and Ini Kamoze

Moderately ♩ = 92



(Rap intro, feat. Sean Paul - See additional lyrics)



Chorus:



Ba - by boy, you stay on my mind, ful - fill my fan - ta - sies.

Baby Boy - 8 - 1



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. The melody consists of eighth and quarter notes.

I think a - bout you all the time, I see you in\_\_\_ my dreams.\_

Piano accompaniment for the first system, including treble and bass staves with chords and bass lines.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. The melody consists of eighth and quarter notes.

Ba - by boy, not a day goes by with - out my fan - ta - sies.\_

Piano accompaniment for the second system, including treble and bass staves with chords and bass lines.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. The melody consists of eighth and quarter notes.

I think a - bout you all the time, I see you in\_\_\_ my dreams.\_

Piano accompaniment for the third system, including treble and bass staves with chords and bass lines.

Verse 1:



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. The melody consists of quarter notes.

1. Ahh, oh, my ba-by's fly ba-by, oh. Yes, no,

Piano accompaniment for the fourth system, including treble and bass staves with chords and bass lines.



hurt me so good, ba-by, oh. I'm so wrapped up in your love, let me go.



Let me breathe, stay out of my fan - ta - sies.



Rap (featuring Sean Paul):

1.2. See additional lyrics down.



Chorus:



Ba - by boy, you stay on my mind, ful - fill my fan - ta - sies.



I think a - bout you all the time, I see you in my dreams.



Ba - by boy, not a day goes by with - out my fan - ta - sies.



To Coda ♯ Ab



I think a - bout you all the time, I see you in my dreams.

## Verse 2:



2. Pic-ture us danc-in' real close in a dark, dark cor-ner of a base-ment par - ty.



Ev-'ry time I close my eyes, it's like ev-'ry-one left but you and me. In our



own lit - tle world, the mu - sic is the sun, the dance floor be-comes the sea.



N.C.

Feels like true pa - ra - dise\_\_ to me\_\_

Chorus:



Ba - by boy, you stay on my mind, ful - fill my fan - ta - sies.



I think a - bout you all the time, I see you in my dreams.



Ba - by boy, not a day goes by with - out my fan - ta - sies.



I think a - bout you all the time, I see you in my dreams.



Chorus:



Ba - by boy, you stay on my mind. Ba - by boy, you are so damn fine.



Ba - by boy, won't you be mine. Ba - by boy, let's con - sid - er lay - ing



down. Ba - by boy, you stay on my mind. Ba - by boy, you are so damn fine.



*D.S. al Coda*

Ba - by boy, won't you be mine. Ba - by boy, let's con - sid - er lay - ing

**Coda**

see you in my dreams.

**Repeat ad lib. and fade**

**Rap Intro (Sean Paul):**

Certified quality.  
 A dat da girl dem need and dem not stop cry without apology.  
 Buck dem da right way, dat my policy.  
 Sean Paul alongside Beyoncé.  
 Now hear what da man say.  
 Dutty Ya, Dutty Ya, Dutty Ya  
 Beyoncé, sing it now, ya.  
 (To Verse 1:)

**Rap Verse 1 (Sean Paul):**

Ya ready gimme da ting dat ya ready get ya live.  
 And tell me all about da tings that you will fantasize.  
 I know you dig da way me step da way me make my stride.  
 Follow your feelings, baby girl, because they cannot be denied.  
 Come check me in-a night and make we get it amplified.  
 Me have da ting to run da ship cause I'm go slip and I'm go slide.  
 And in the words of love I got ta get it certified.  
 But I give you da toughest longest kinda ride, girl.  
 (To Chorus:)

**Rap Verse 2 (Sean Paul):**

Top top, girl  
 Me and you together is a wrap, dat girl.  
 Driving around da town in your drop top, girl.  
 You no stop shock, girl.  
 Little more da Dutty, we'll rock dat world.  
 Top top, girl.  
 Me and you together is a wrap, dat girl.  
 Driving around da town in your drop top, girl.  
 You no stop shock, girl.  
 Little more da Dutty, we'll rock dat world.  
 (To Chorus:)

# BEHIND THESE HAZEL EYES

Words and Music by Kelly Clarkson, Lukasz Gottwald and Martin Sandberg

Original key F#m

♩ = 96



Uh\_ oh oh\_ oh, uh\_ oh oh\_

5 Gm (3fr) Bb Gm (3fr)

1. Seems like just yes - ter - day\_ you were a part of me\_ I used to stand so tall, I

8 Bb Gm (3fr) Eb (6fr) Bb F

used to be\_ so strong. Your arms a - round\_ me tight\_ ev-'ry-thing it felt\_ so right, \_

11

Gm 3fr Eb 6fr Bb F Ebmaj7 6fr

un-break - a - ble, - like noth - ing could go wrong. Now I can't breathe - - no,

14

Gm7 3fr Ebmaj7 6fr F N.C. Gm 3fr Eb 6fr

I can't sleep - - I'm bare - ly hang - ing on. - - Here I am - - once a - gain - - I'm

18

Bb F Gm 3fr Eb 6fr Bb F

torn in - to pie - ces, can't de - ny - - it, can't pre - tend - - just thought you were the one. - - Bro - ken up -

21

Gm 3fr Eb 6fr Cm7 3fr Gm 10fr F 8fr Eb 6fr

- - deep in - side - - but you won't get to see - - the tears I cry be -

24

B<sup>b</sup> F Gm E<sup>b</sup> B<sup>b</sup> F

hind these ha - zel eyes... 2. I told you ev - 'ry - thing, op - ened up and let you in, —

27

Gm E<sup>b</sup> B<sup>b</sup> F Gm E<sup>b</sup>

you made me feel all right\_ for once in my life. Now all that's left of me —

30






B<sup>b</sup> F Gm E<sup>b</sup> B<sup>b</sup> F

is what I pre - tend to be: — so to - ge - ther but so bro - ken up — in - side. 'Cos


33







E<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

I can't breathe — no I can't sleep — I'm bare - ly hang - ing on. —

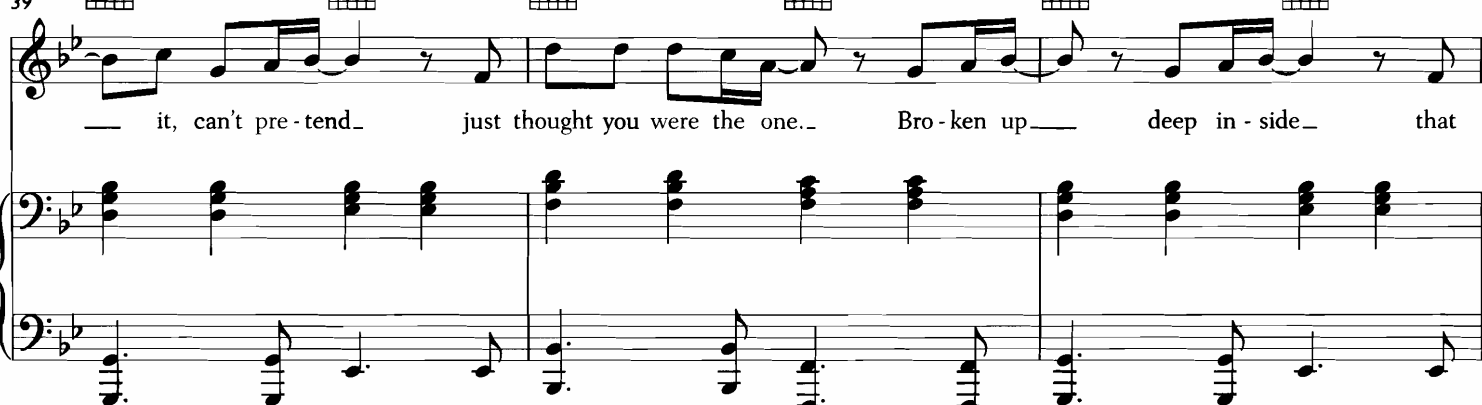
36  N.C.    







Here I am — once a - gain — I'm torn in - to pie - ces, can't de - ny -




39      





— it, can't pre - tend — just thought you were the one — Bro - ken up — deep in - side — that



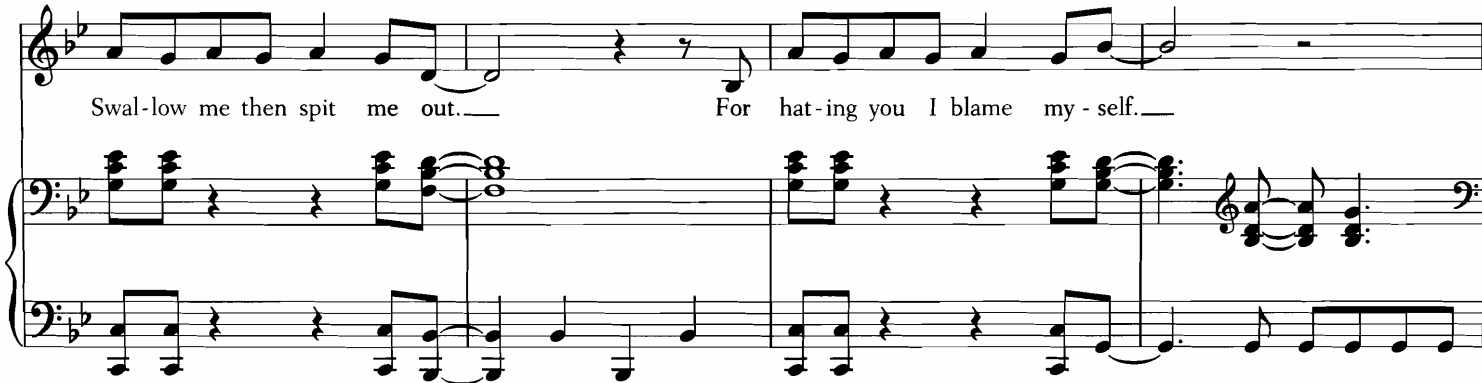
42      

you won't get to see — the tears I cry — be - hind these ha - zel eyes.



45    

Swal - low me then spit me out. — For hat - ing you I blame my - self. —



49 Cm 6fr Bb 6fr Cm(add9) 8fr

See - ing you, it kills me now, no I don't cry on the out -

52 Ebmaj7 6fr F Gm 3fr Eb 6fr Bb F Gm 3fr Eb 6fr







- side an - y - more, an - y - more.

56 Fsus4 F N.C. Gm 3fr Eb 6fr Bb F


Here I am once a - gain I'm torn in - to pie - ces, can't de - ny -

59 Gm 3fr Eb 6fr Bb F Gm 3fr Eb 6fr

- it, can't pre - tend just thought you were the one. Bro - ken up deep in - side but

62      






you won't get to see\_ the tears I cry be - hind these ha - zel eyes. Here I am\_




65      






\_ once a - gain\_ I'm torn in - to pie - ces, can't de - ny\_ it, can't pre - tend\_ just




68     

thought you were the one.. Bro - ken up\_ deep in - side\_ but you won't get to see\_ the tears I



71     

cry be - hind these ha - zel eyes.





# BIOLOGY

Words and Music by Miranda Cooper, Brian Higgins, Timothy Powell, Lisa Cowling and Giselle Sommerville

$\text{♩} = 138$

A  $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline \end{array}$  D/A  $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline \end{array}$  A  $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline \end{array}$  D/A  $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline \end{array}$

Why don't you

5 A  $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline \end{array}$  D/A  $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline \end{array}$  A  $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline \end{array}$  D/A  $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline \end{array}$

fool me, feed me, say you need me\_ with-out wick-ed games?\_ Come on and

9 A  $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline \end{array}$  D/A  $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline \end{array}$  1. A  $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline \end{array}$  D/A  $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline \end{array}$

hold me, hug me, say you love\_ me\_ and not my dir - ty brain.\_ Why don't you

2.

13

A

A

and not my dir - ty brain. —

1. I got one — A - la - ba - ma re - turn.  
So I got — my cap - puc - ci - no to go —

17

G/A

A

— that - ll take — me far a - way from you, — 'cos when you take me in your arms I turn.  
— and I'm head - ing for the hills a - gain, — 'cos if we par - ty a - ny - more we'll start —

21

G/A

1. 2.



— to slave — but I can't be saved. — pure de - si - re. Clo -  
— a fi - re of of

24

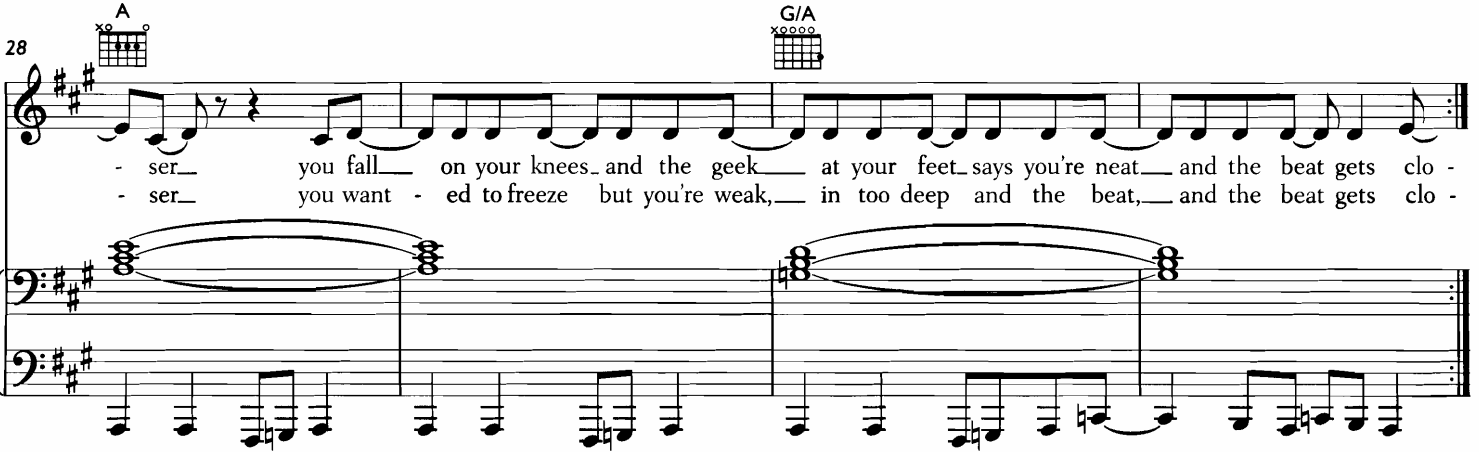
A

G/A

- ser — your mind's — fir - ing blind — with your head — in your face. get - ting red — and your heart beats, clo -  
- ser — you dive — for the thrill — at the kill — and your heart's had its fill — but he still creeps clo -

28  





- ser\_ you fall\_ on your knees\_ and the geek\_ at your feet\_ says you're neat\_ and the beat gets clo -  
 - ser\_ you want - ed to freeze but you're weak, in too deep and the beat, and the beat gets clo -




32 





- ser, clo - ser, clo - ser, clo - ser, clo - ser, clo - ser, clo - ser, clo - ser, We



36    

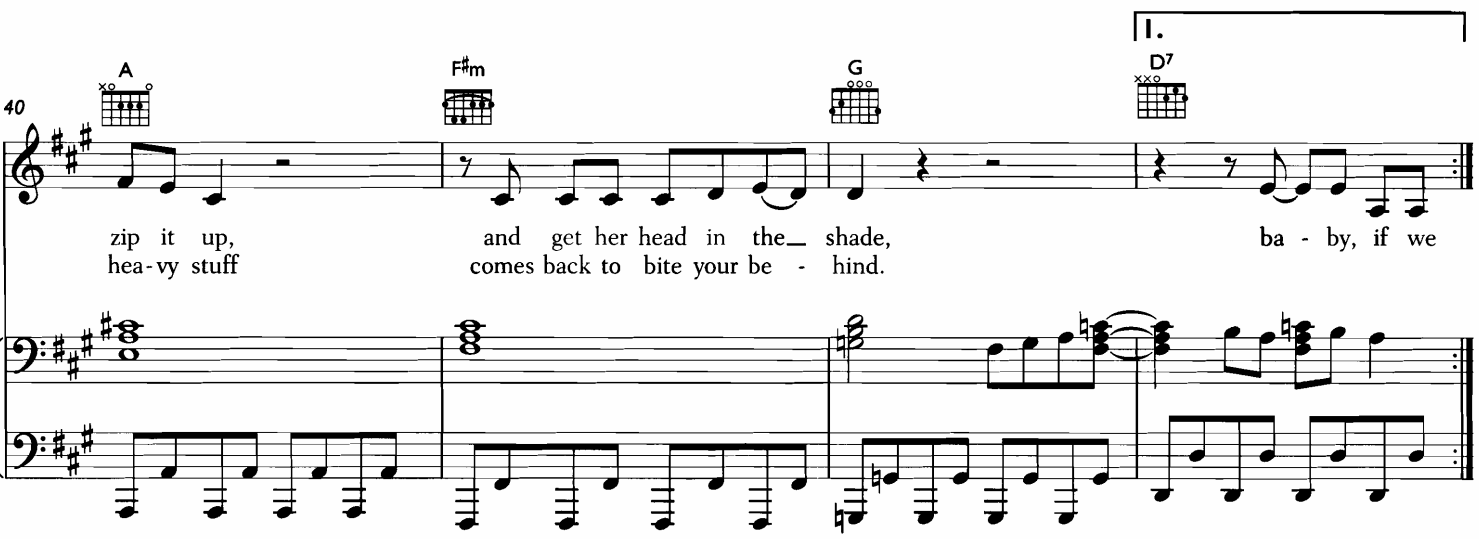
give it up and then they take it a way. A girl's got to  
 give it up it's just a mat-ter of time be-fore\_ all the



40    

zip it up, and get her head in the shade, ba - by, if we  
 hea-vy stuff comes back to bite your be - hind.

I.



2.

44 **D7** **A** **F#m**

You can't mis-take my bi - o - lo - gy (the way that we talk, the way that we walk,

47 **G** **D7** **A**




it's there in our thoughts). The mag - ic numb - er's in front of me, (the way that we talk,

50 **F#m** **G** **D7**


the way that we walk, so eas - i - ly caught). You can't mis-take my bi - o -




53 **A** **F#m** **G**

- lo - gy, (the way that we talk, the way that we walk, it's there in our thoughts).


56   





We're gon - na cause a con - tro - ver - sy, (the way that we talk, the way that we walk,



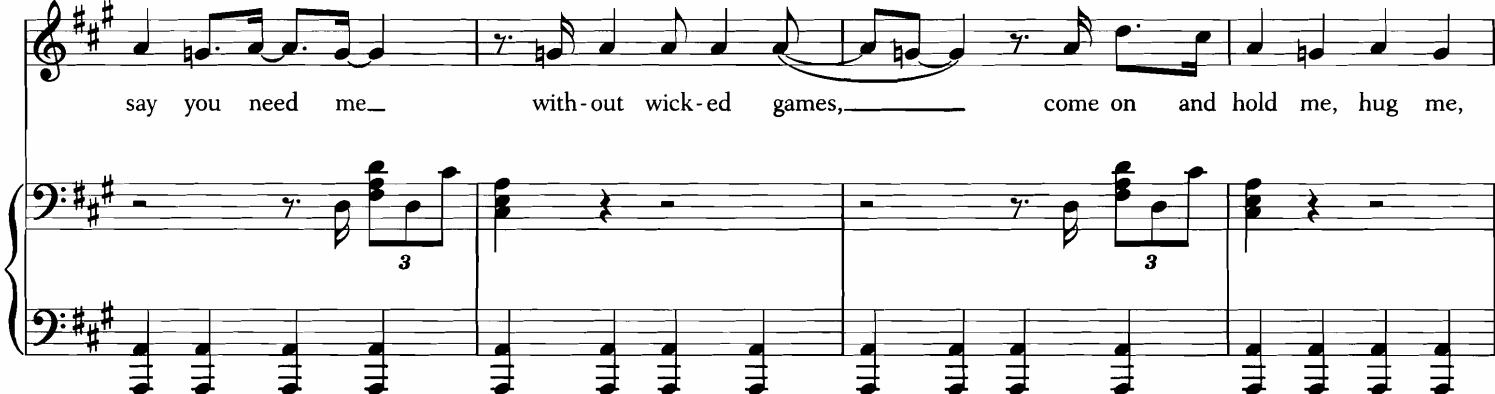
59   





so eas - i - ly caught). Why don't you fool me, feed me,



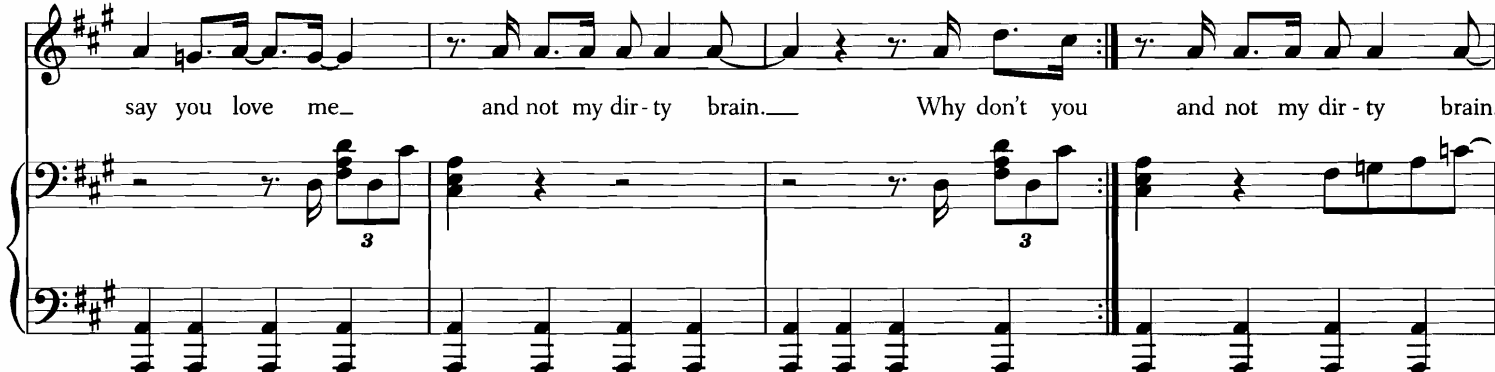
62    

say you need me\_ with-out wick-ed games, come on and hold me, hug me,



66    

say you love me\_ and not my dir - ty brain. Why don't you and not my dir - ty brain..



70

— You can't mis-take my bi - o - lo - gy, (the way that we talk, the way that we walk,

**F#m**

73

it's there in our thoughts). The mag - ic num-ber's in front of me, (the way that we talk,

**G** **D7** **A**

76

the way that we walk, so eas - i - ly caught). You can't mis take my bi - o -

**F#m** **G** **D7**

79

- lo - gy, (the way that we talk, the way that we walk, it's there in our thoughts).

**A** **F#m** **G**

82

D7 A F#m

We're gon - na cause a con - tro - ver - sy, (the way that we talk, the way that we walk,

Detailed description: This system covers measures 82 to 84. The vocal line starts with a 7/8 note rest, followed by eighth notes for 'We're gon - na cause a con - tro - ver - sy,' and a quarter note for '(the way that we talk,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for D7, A, and F#m are provided above the staff.

85

G D7 A D/A

so eas - i - ly caught).

Detailed description: This system covers measures 85 to 88. The vocal line has a 7/8 note rest followed by eighth notes for 'so eas - i - ly caught).' and then rests. The piano accompaniment continues with eighth-note patterns and chords. Chord diagrams for G, D7, A, and D/A are shown above the staff.

89

A D/A A D/A

Detailed description: This system covers measures 89 to 92. The vocal line is silent. The piano accompaniment continues with eighth-note patterns and chords. Chord diagrams for A, D/A, A, and D/A are shown above the staff.

93

A D/A A

Detailed description: This system covers measures 93 to 96. The vocal line is silent. The piano accompaniment continues with eighth-note patterns and chords. Chord diagrams for A, D/A, and A are shown above the staff.

# BRING ME TO LIFE

Words and Music by Ben Moody, Amy Lee and David Hodges

Moderately ♩ = 96

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately' with a quarter note equal to 96 beats per minute. The score is divided into three systems, each with guitar chord diagrams for Em and Am/E. The piano accompaniment includes a 'pedal' section. The vocal line includes the following lyrics:

How can you see in-to my eyes like o-pen doors  
lead-ing you down in-to my core where I've be-come so numb?  
Verse:  
1. With-out a soul, my spir-it sleep-  
2. Now that I know what I'm with-out, you can't just leave-  
3. See additional lyrics



Em



ing some - where cold, un - til you find it there and lead  
me. Breathe in - to me and make me real,

Am/E



1.

N.C.

To Next Strain

it bring back home.

2.

N.C.

To Next Strain

3.

me to life. me to

Chorus:

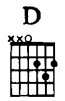
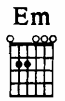
Em



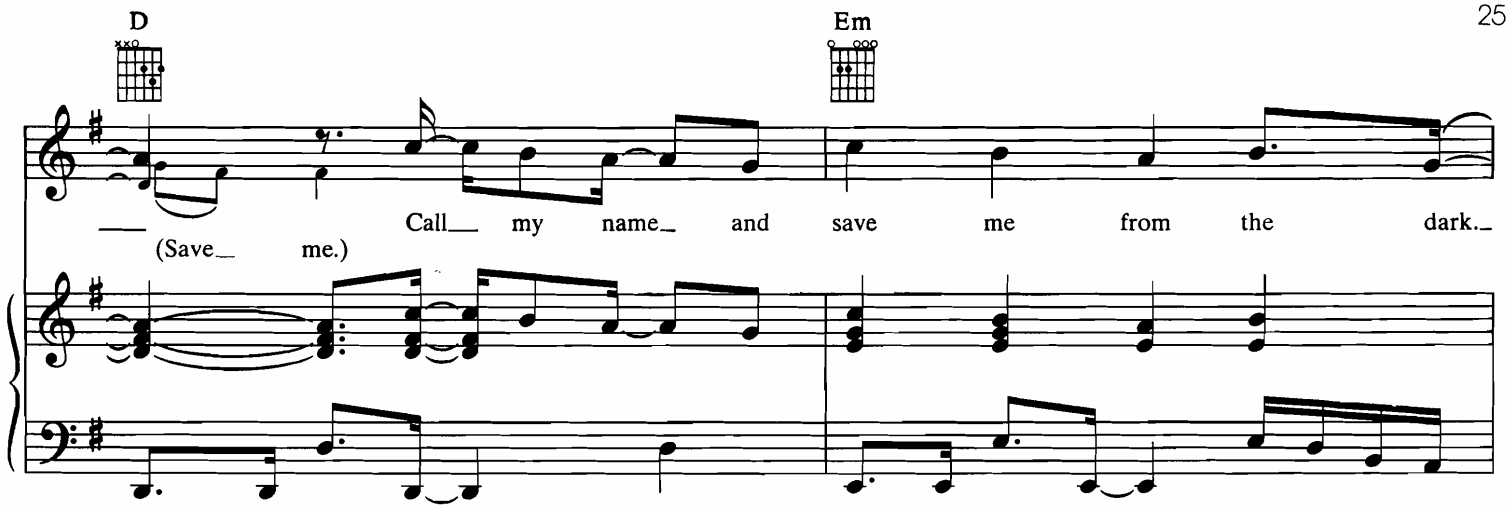
G

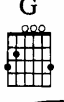


(3rd time:) life. Wake me up in - side, wake me up in - side.  
(Wake me up.) (I can't wake up.)

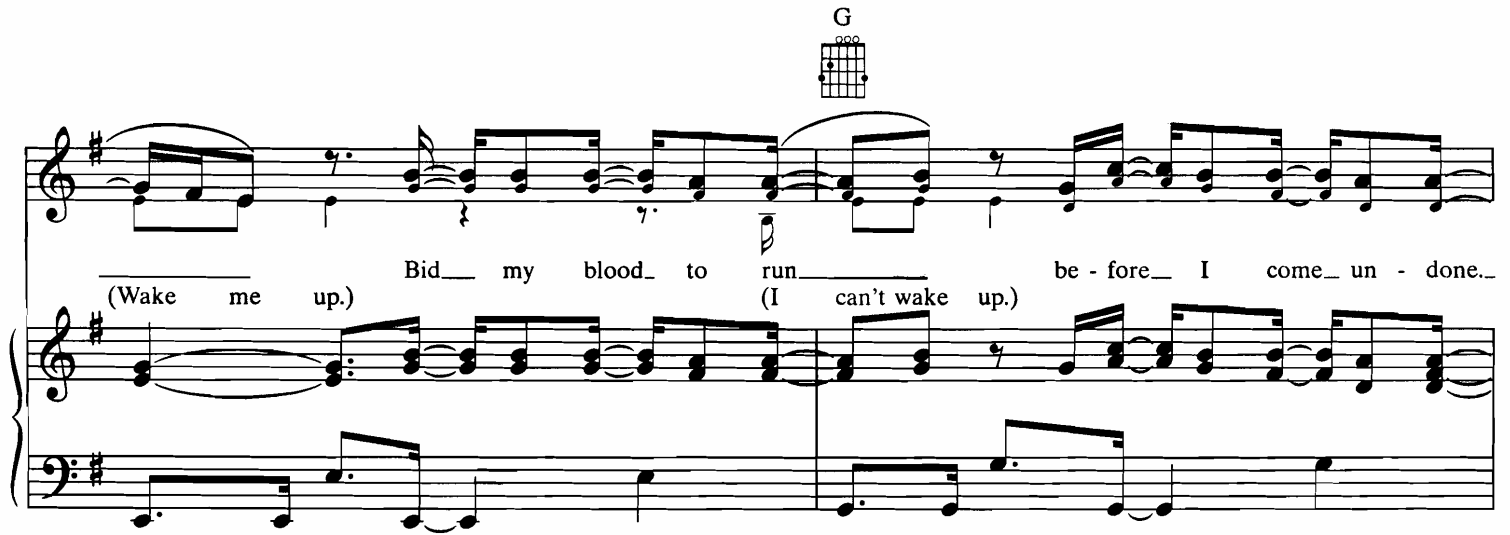
**D**  **Em** 

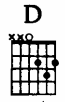
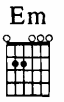
(Save me.) Call my name and save me from the dark...



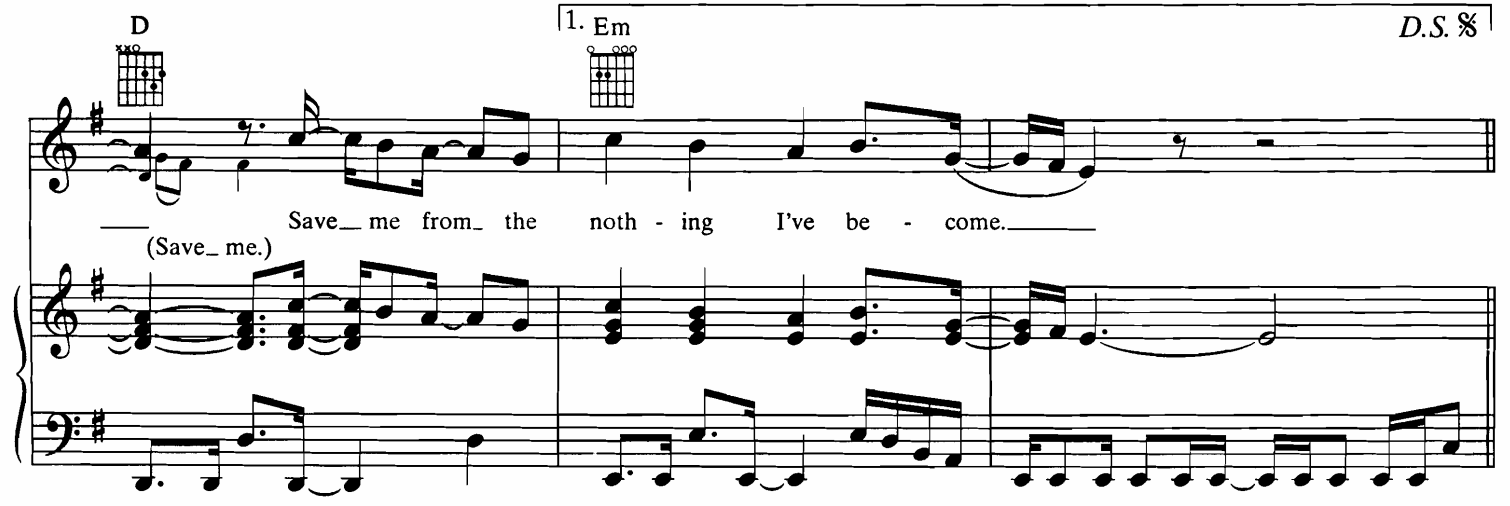
**G** 

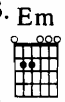
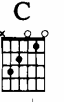
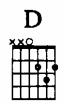
(Wake me up.) Bid my blood to run before I come undone...  
(I can't wake up.)



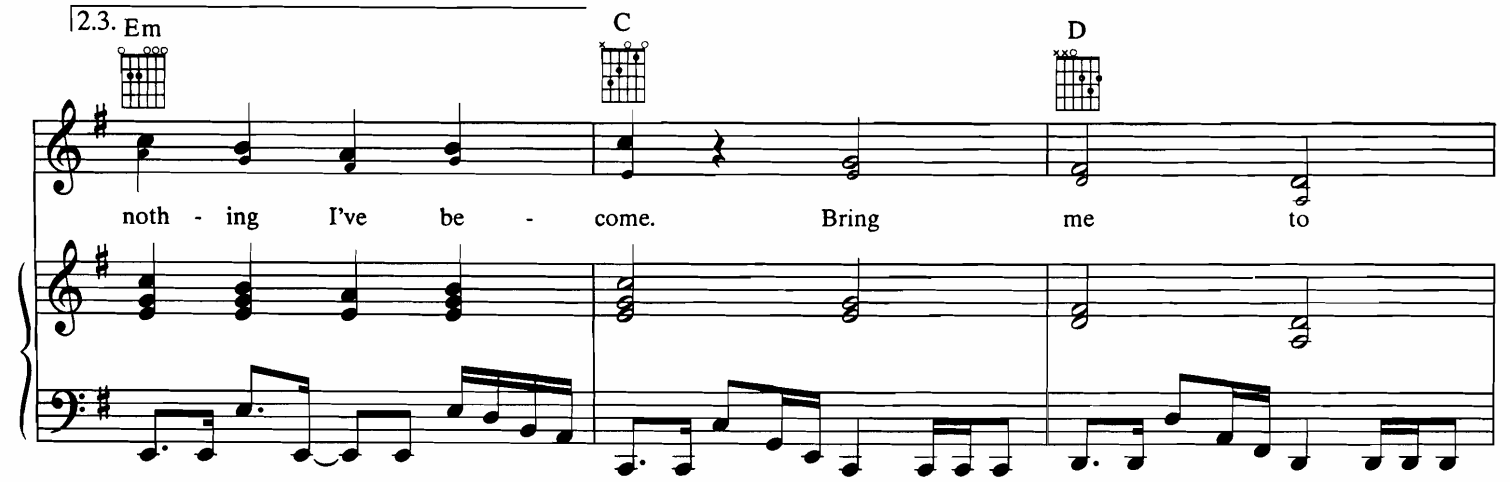
**D**  **1. Em**  *D.S. %*

(Save me.) Save me from the nothing I've become...



**2.3. Em**  **C**  **D** 

nothing I've become. Bring me to



Em



To Coda

life. (I've been liv - ing a lie.) (There's noth - ing in - side.)

C



D



Em



Bring me to life.

Bridge:

Am



Em/G



B7sus/F#



Em



Fro - zen in - side with-out your touch, with-out your love, dar - ling. On-

Am



Em/G



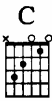
B7sus



D.S. al Coda

ly you are the life a - mong the dead.

♩ Coda



Bring me to

(There's noth - ing in - side.)

Em



Am/E



life.

*mp*

Em



Am/E



*Repeat ad lib. and fade*

**Verse 3:**

All this time I can't believe I couldn't see.  
 Kept in the dark, but you were there in front of me.  
 I've been sleeping a thousand years, it seems.  
 Got to open my eyes to everything.  
 Without a thought, without a voice, without a soul.  
 Don't let me die here.  
 There must be something more.  
 Bring me to life.  
 (To Chorus:)

# CAN'T GET YOU OUT OF MY HEAD

Words and Music by Cathy Dennis and Robert Davis

♩ = 126



First system of musical notation. It features a guitar part with a treble clef and a piano accompaniment with grand staff notation (treble and bass clefs). The guitar part consists of whole notes on a single string, corresponding to the chords D5, F5, A5, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and quarter notes in the treble.



Second system of musical notation. It features a vocal melody line with a treble clef and a piano accompaniment with grand staff notation. The vocal line includes the lyrics: "La la la la— la la la la. La la la la— la la la la." The piano accompaniment continues with the same rhythmic pattern as the first system.



Third system of musical notation. It features a vocal melody line with a treble clef and a piano accompaniment with grand staff notation. The vocal line includes the lyrics: "La la la la— la la la la. La la la la— la la la. I just". The piano accompaniment continues with the same rhythmic pattern.

Dm F Am C

can't get you out of my head; boy, your lov - ing is all I think a-bout. I just

Dm F Am C

can't get you out of my head; boy, it's more than I dare to think a-bout.

2. C Bbmaj7 A

think a - bout. Ev - - - 'ry night,  
There's a dark

G#dim 4 A Gm 3

e - - - ve - ry day, just - - - to - be  
se - - - cret in me. Don't - - - leave - me

Asus4



A



there locked in your arms! Won't you  
in your heart. Set me

Dm7



F



Am9



C



stay? Won't you  
free. Feel the

Dm7



F



Am9



To Coda ⊕

lay? Stay for  
need in me.

Bbmaj7



N.C.

D.%. (2°) al Coda

ev - er and ev - er and ev - er and ev - er.

⊕ Coda

Dm7



F



set me free.

Am9



Bbmaj7



Stay for ever and

ev - er and ev - er and ev - er.

Repeat ad lib. to fade

Dm



F



Am



C



La la la la la la la. La la la la la la la.



# COME CLEAN

Words and Music by John Shanks and Kara Dio Guardi

Moderately fast ♩ = 120



*mf*

Verse:



1. Let's go back, shed - ding, back, ding,



back to the be - gin - ning. Back to when the  
shed-ding ev - 'ry col - or. Try'n' to find a



earth, the sun, the stars all a - lined.  
 pig - ment of truth be - neath my skin.



'Cause per - fect did - n't feel so  
 'Cause dif - f'rent does - n't feel so



per - fect. Try'n' to fit a square in - to a cir -  
 dif - f'rent. And go - in' out is bet - ter than al -



cle was no life. I de - fy.  
 ways stay - ing in. Feel the wind.

Chorus:

N.C.



Let the rain\_\_\_\_\_ fall down and

B

F#

G#m7

Emaj9

B

C#

wake my dreams... Let it wash... a - way my san - i - ty... 'Cause I wan -

G#m7

Emaj9

B

F#

G#m7

Emaj9 To Coda ⊕

na feel the thun-der, I wan - na scream... Let the rain\_\_\_\_\_ fall down, I'm

B

C#7

com - ing clean... I'm\_\_\_\_\_ com - ing

1.



clean.

2.



2. I'm

clean.



(Rain

fall

I'm down,

please.

com - ing

Rain

clean. fall



down,

please.

I hear

rain.

Rain

fall

down.)

G#m7

Emaj7

B

F#sus

G#m7

Emaj7

Let the rain fall. Let the rain fall.

B

F#sus

E2

*D.S. al Coda*

N.C.

I'm com - ing clean. Let the rain\_

**Chorus:**

*Coda*

B

C#

G#m7

Emaj9

B

F#

*(Bkgd voc.)*

*(Lead vocal ad lib.)*

com - ing clean. Let the rain\_ fall down and wake my dreams. Let it wash\_

G#m7

Emaj9

B

C#7

G#m7

Emaj9

a - way my san - i - ty. 'Cause I wan - na feel the thun - der, I wan -

B      F#      G#m7      Emaj9      B      C#

na scream. Let the rain fall down.      Let the rain I'm coming clean.

C#9      G#m7

fall down.

E2      G#m7

Let's go back,

E2

back to the beginning.

# COMPLICATED

Words and Music by Lauren Christy, David Alspach, Graham Edwards and Avril Lavigne

Gtr. tuned down 1 whole step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Moderately slow rock ♩ = 80

Guitar → Em



Cmaj7



G



D



Piano → Dm

Bmaj7

F

C

mf

Em



Dm

Cmaj7



Bmaj7

G



F

D



C

Em7



Dm7

Cmaj9



Bmaj9

G



F

D



C

Em7



Dm7

Cmaj9



Bmaj9

G



F

D



C

Verse:



F



Dm7

1. Chill out, what - cha yell - ing for? Lay back, it's all been done\_\_ be - fore.  
 2. You come o - ver, un - an - nounced, dressed up\_\_ like you're some - thing else.  
 no. 3. (Inst. solo ad lib...)

**C(9)** **Bb(9)** **Dsus** **Csus** **D** **C**

And if you could on - ly let it be, you will see  
 Where you are ain't where\_ it's at. You see, you're mak - ing me...

...end solo)

**G** **F** **Em7** **Dm7**

I like you the way\_ you are when we're driv - ing in\_ your car  
 laugh out when you strike\_ your pose. Take off all your prep - py clothes.  
 Chill out, what - cha yell - ing for? Lay back, it's all been done\_ be - fore.

**C(9)** **Bb(9)** **Dsus** **Csus** **D** **C**

and you're talk - ing to\_ me one on one. But you be - come\_ }  
 You know you're not fool - ing an - y - one\_ when you be - come\_ }  
 And if you could on - ly let it be, you will see\_ }



C(9)



Bb(9)

Em



Dm

some - bod - y else 'round ev - 'ry - one else. You're watch - ing your back like you can't re - lax. You're

C(9)



Bb(9)

D5



C5

try'n' to be cool, you look like a fool to me. Tell me

Chorus: Em7



Dm7

C(9)



Bb(9)

G



F

Dsus



Csus

D



C

why'd you have to go and make things so com - pli - cat - ed? See, the way you're

Em7



Dm7

C(9)



Bb(9)

G



F

Dsus



Csus

D



C

act - ing like you're some - bod - y else gets me frus - trat - ed. Life's like this, you,

Em7



Dm7

C(9)



Bb(9)

G



F

Dsus



Csus

D



C

you fall\_\_\_ and you crawl\_\_\_ and you break\_\_\_ and you take\_\_\_ what you get\_\_\_ and you turn\_\_\_ it in - to

Am9



Gm9

1.

C2



Bb2

hon - es - ty. \_\_\_ Prom - ise me I'm nev - er gon - na find ya fake \_\_\_ it. No, no, \_\_\_

G5



F5

2.

C2



Bb2

no. \_\_\_ it. No, no, \_\_\_

3.

C2



Bb2

D.S. %

4.

C2







Bb2


\_\_\_ it. No, no. \_\_\_ it. No, no, \_\_\_ no.

# CAN'T FIGHT THE MOONLIGHT




Words and Music by Diane Warren

Moderately slow  $\text{♩} = 98$


Ab  4    G     Fm     G 






Verse:

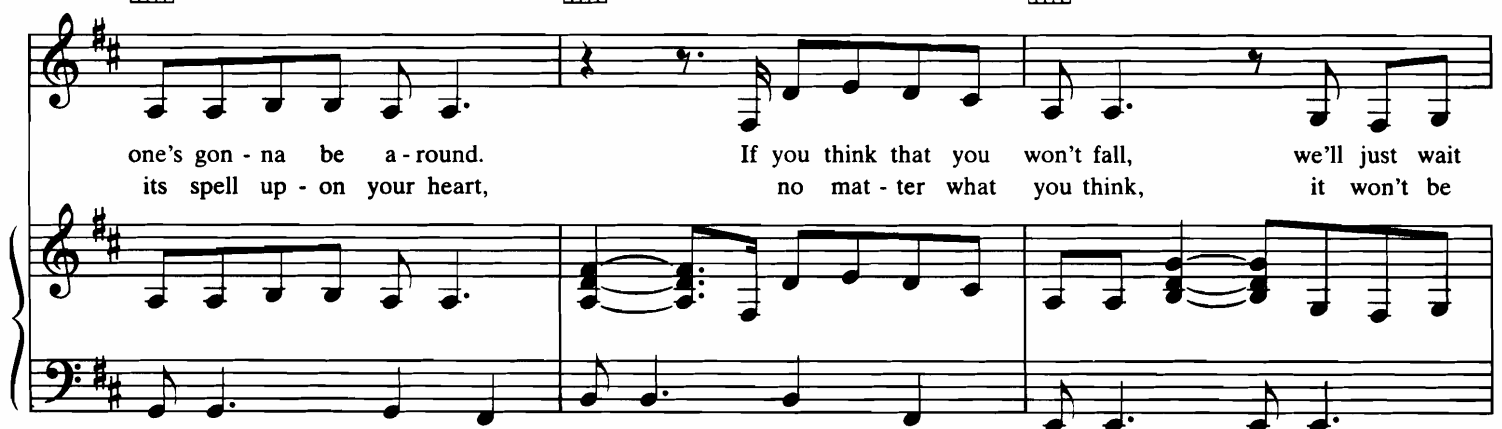
Bm7     Em7     A 

1. Un - der a lov - er's sky,    gon - na be with you,    and no  
2. There's no es - cape from love.    Once the gen - tle breeze    weaves



G     Bm7     Em7 

one's gon - na be a - round.    If you think that you won't fall,    we'll just wait  
its spell up - on your heart,    no mat - ter what you think,    it won't be



**A** **Em7**

un - til, 'til the sun goes down. Un - der - neath the star -  
 too long 'til you're in my arms. Un - der - neath the star -

**D** **Em7** **D/F#**



light, star - light, there's a mag - i - cal feel - ing so right.  
 light, star - light, we'll be lost in a rhy - thm so right.

**G** **G5** **N.C.** **Chorus: Cm**

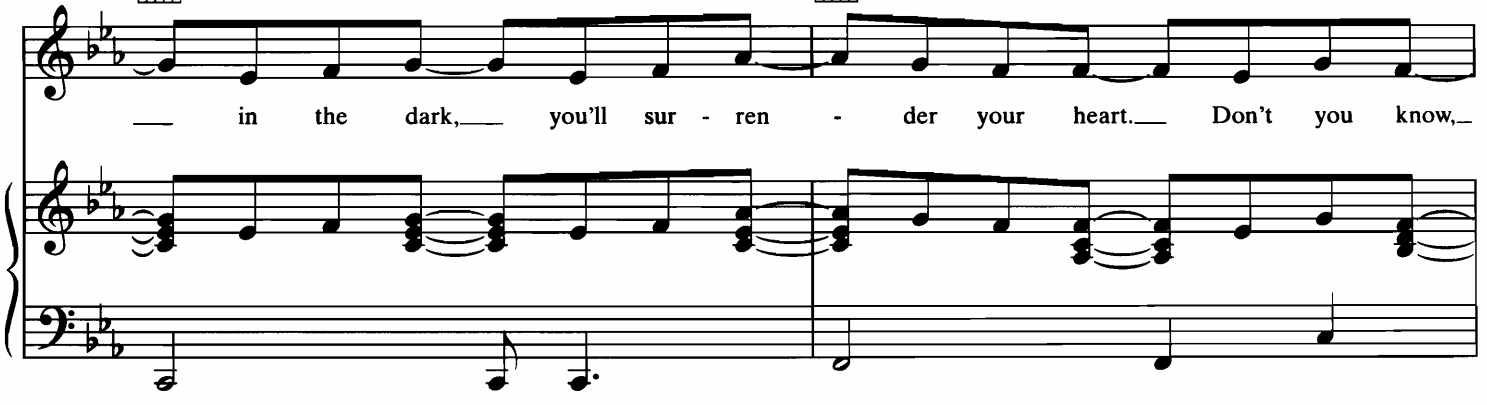
It will take you in to-night. } You can try to re - sist, try to hide.  
 Feel it steal your heart to-night. }





**Fm7** **Bb** **Ab** **G**

— from my kiss, but you know, but you know that you can't fight the moon - light. Deep -

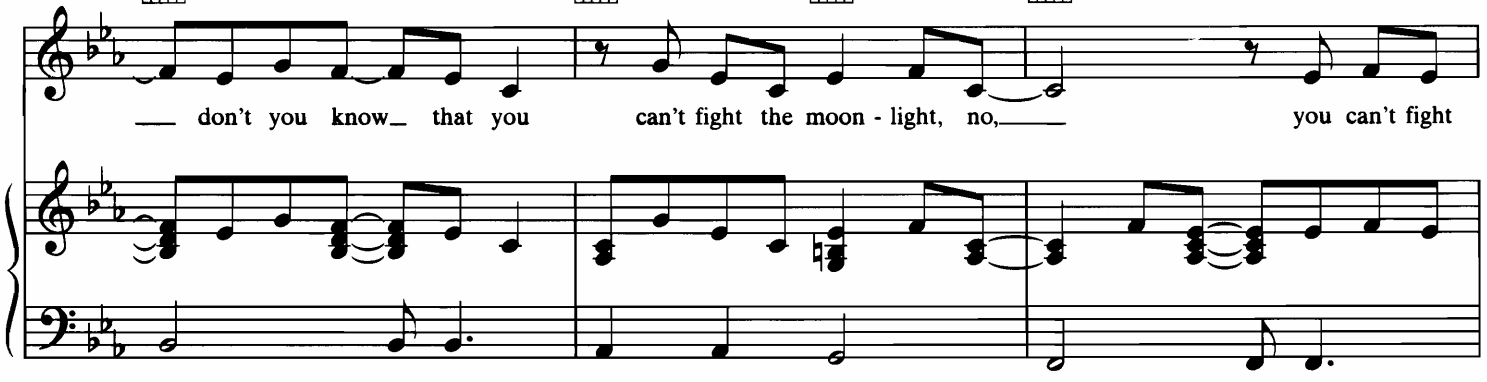
**Cm**  **Fm7** 




— in the dark, — you'll sur - ren - der your heart. — Don't you know, —




**Bb**  **Ab**  **G**  **Fm7** 



— don't you know — that you can't fight the moon - light, no, — you can't fight




1. **G7**  **G/B**  2. **G7** 

it. It's gon - na get to your heart. — it.



**Fm7**  **G7**  N.C.

No mat - ter what you do the night is gon - na get to you. —



## Bridge:

Bm7 Em7 A

Can't fight it. Don't try it, you're nev -

Fm7

er gon - na win, cuz, un - der - neath the star -

E♭ Fm7 E♭/G

light, star - light, there's a mag - i - cal feel - ing so right.

A♭ A♭5

It will steal your heart to - night. You can try

## Chorus:



— to re - sist, — try to hide — from my kiss, — but you know, — but you know — that you



can't fight the moon - light. Deep — in the dark, — you'll sur - ren - der your heart. — Don't you know, —



— don't you know — that you can't fight the moon - light, no, — you can't fight

1.



2.



it. You can try — it. It's gon-na get to your heart. —

# FALLIN'

Words and Music by Alicia Augello-Cook

Freely

N.C.

Musical score for the first system of "Fallin'". It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The vocal line begins with the lyrics "I keep on fall - in' in \_\_\_\_\_ (Vocal ad lib.) and". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The bass line is mostly silent, with a few notes in the final measure.

Moderate Blues tempo

Musical score for the second system of "Fallin'". It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked "Moderate Blues tempo". The vocal line begins with the lyrics "out of love with - a you. Some - times\_ I". Above the vocal line, guitar chord diagrams for Em and Bm7 are provided. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.

Musical score for the third system of "Fallin'". It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The vocal line begins with the lyrics "love you some - times you make me blue. Some - times I feel". Above the vocal line, guitar chord diagrams for Em and Bm7 are provided. The piano accompaniment continues with the same eighth-note bass line and melody as the previous system.



Em Bm7 Em Bm7

good. At times I feel used. Lov - ing you

Em Bm7 Em Bm7



dar - ling — makes me so con - fused. I — keep — on

Em Bm7 Em Bm7

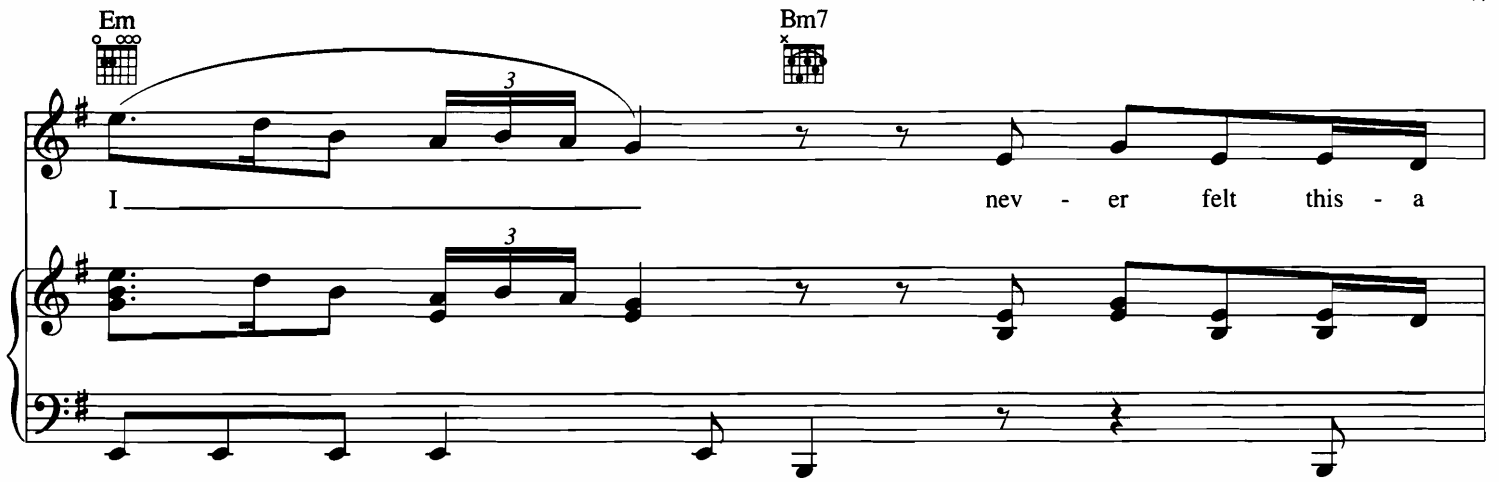
fall - in' in and out — of love with - a you. I —



Em Bm7 Em Bm7

nev - er loved some - one — the way that I love a - you. Oh, oh,

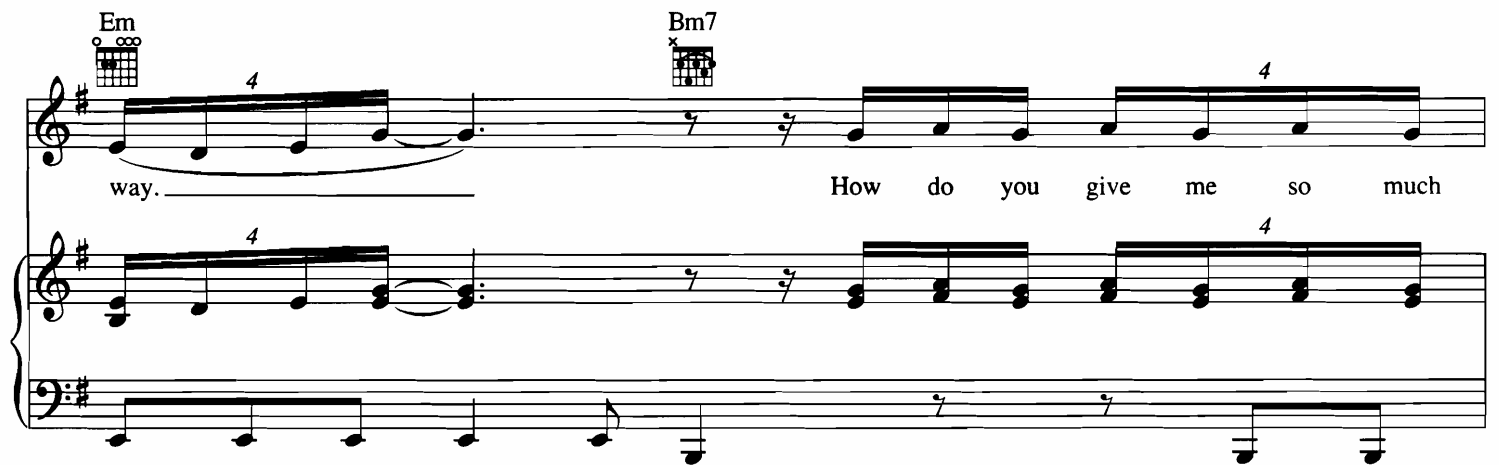
Em  Bm7 





I nev - er felt this - a



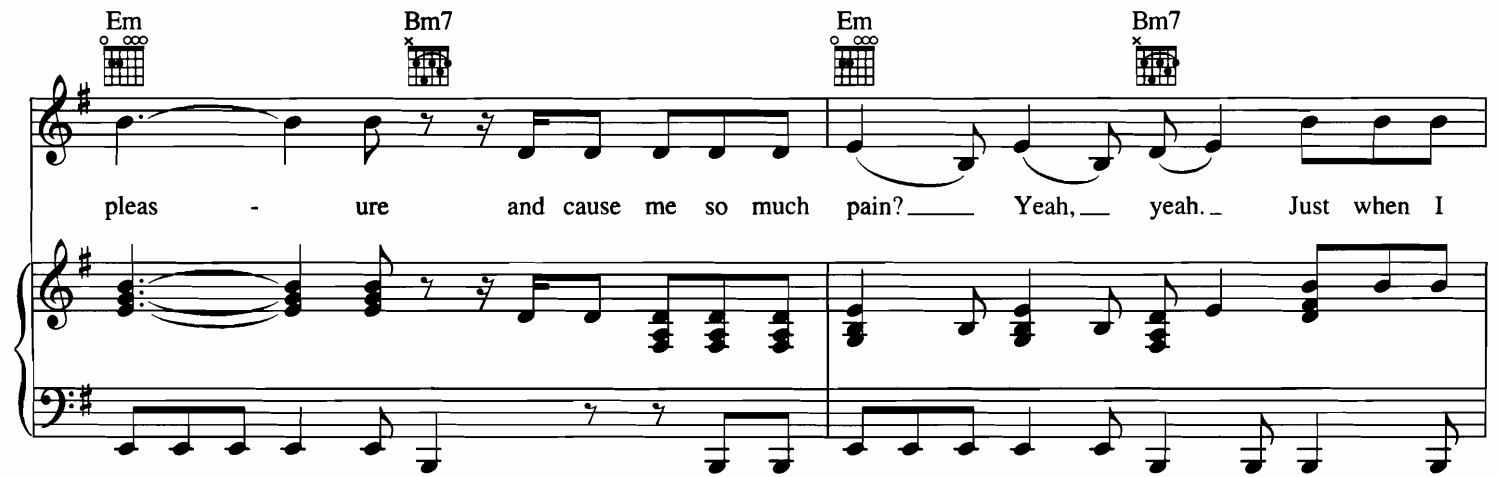
Em  Bm7 





way. How do you give me so much



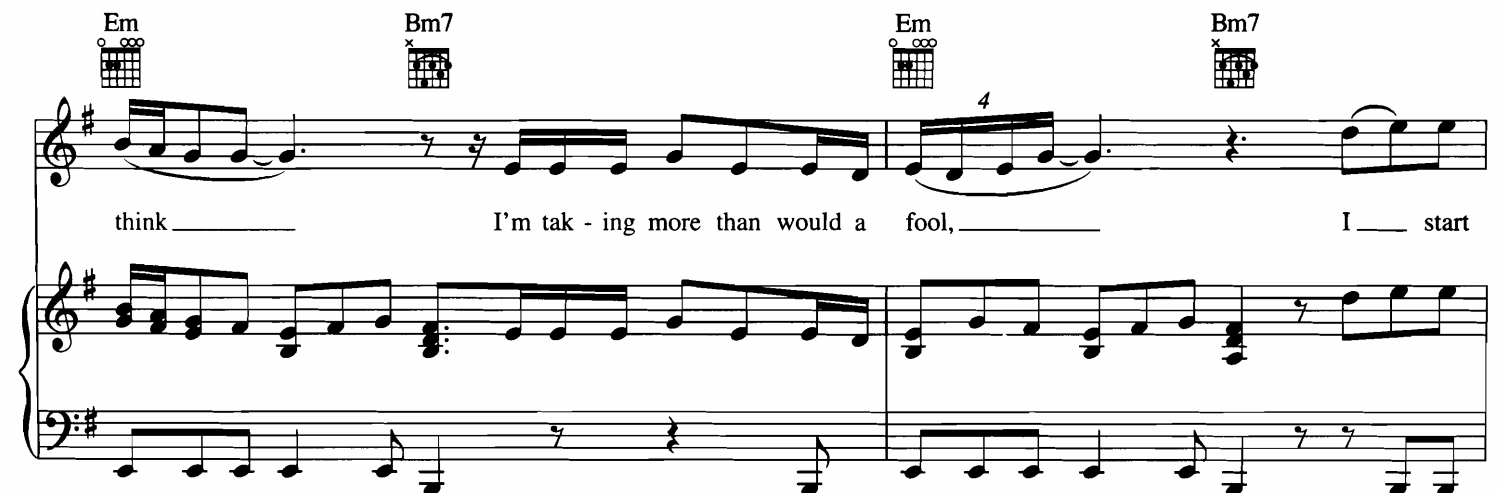
Em  Bm7  Em  Bm7 

pleas - ure and cause me so much pain? Yeah, yeah. Just when I



Em  Bm7  Em  Bm7 

think I'm tak - ing more than would a fool, I start



Em Bm7 Em Bm7

fall - in' back in love with you I keep on

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Em and Bm7 are provided above the staff.

Em Bm7 Em Bm7

fall - in' in and out of love with - a you. I

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with quarter notes E5, D5, C5, and B4. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for Em and Bm7 are provided above the staff.

Em Bm7 Em Em/B B7#9

nev - er loved some - one the way that I love a - you. Oh ba - by.

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody features a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes a B7#9 chord in the right hand at the end of the system. Chord diagrams for Em, Bm7, Em, Em/B, and B7#9 are provided above the staff.

Em Bm7 Em Bm7

I, I, I, I'm fall - in'.

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the established pattern. Chord diagrams for Em and Bm7 are provided above the staff.

Em Bm7 Em Bm7

I, I, I, I'm fall in'.

Em Bm7

Fall

Em Bm7 Em Bm7

fall fall.

Em Bm7 Em Bm7

I keep on fall in in and out of

Em Bm7 Em Bm7

love with - a you. I \_\_\_\_\_ nev - er loved some - one \_\_\_\_\_ the way that

Detailed description: This system contains the first two measures of the piece. The guitar part features chords Em and Bm7. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The lyrics are: "love with - a you. I \_\_\_\_\_ nev - er loved some - one \_\_\_\_\_ the way that".

Em Bm7 Em Bm7

I love a - you. I'm \_\_\_\_\_ fall - in' in and out \_\_\_\_\_ of

Detailed description: This system contains the next two measures. The guitar part continues with Em and Bm7 chords. The piano accompaniment maintains the same rhythmic pattern. The lyrics are: "I love a - you. I'm \_\_\_\_\_ fall - in' in and out \_\_\_\_\_ of".

Em Bm7 Em Bm7

love with a - you. I \_\_\_\_\_ nev - er loved some - one \_\_\_\_\_ the way that

Detailed description: This system contains the next two measures, which are a repeat of the first system. The guitar part features Em and Bm7 chords. The piano accompaniment is consistent. The lyrics are: "love with a - you. I \_\_\_\_\_ nev - er loved some - one \_\_\_\_\_ the way that".

Em Bm7 Em Bm7

I love a - you. I'm \_\_\_\_\_ fall - in' in and out \_\_\_\_\_ of

Detailed description: This system contains the final two measures, which are a repeat of the second system. The guitar part continues with Em and Bm7 chords. The piano accompaniment remains the same. The lyrics are: "I love a - you. I'm \_\_\_\_\_ fall - in' in and out \_\_\_\_\_ of".

Em Bm7 Em Bm7

love with a - you. I \_\_\_\_\_ nev - er loved some - one \_\_\_\_\_ the way that

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams for Em and Bm7 are shown above the staff. The key signature has one sharp (F#).

Em Em/B N.C. Em Bm7

I love a - you. What?

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams for Em, Em/B, N.C., and Bm7 are shown above the staff. The key signature has one sharp (F#).

Em Bm7 Em Bm7

Detailed description: This system contains the fifth and sixth lines of music. The top line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams for Em and Bm7 are shown above the staff. The key signature has one sharp (F#).

Em Bm7 Em

Detailed description: This system contains the seventh and eighth lines of music. The top line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams for Em and Bm7 are shown above the staff. The key signature has one sharp (F#).

# GENIE IN A BOTTLE

Words and Music by Steve Kipner, David Frank and Pamela Sheyne

Moderately slow ♩ = 84




N.C.



3




N.C.





5

1. I feel like I've been locked up tight for a cen -  
mu - sic's play - ing and the light's down low.. Just one more..

7

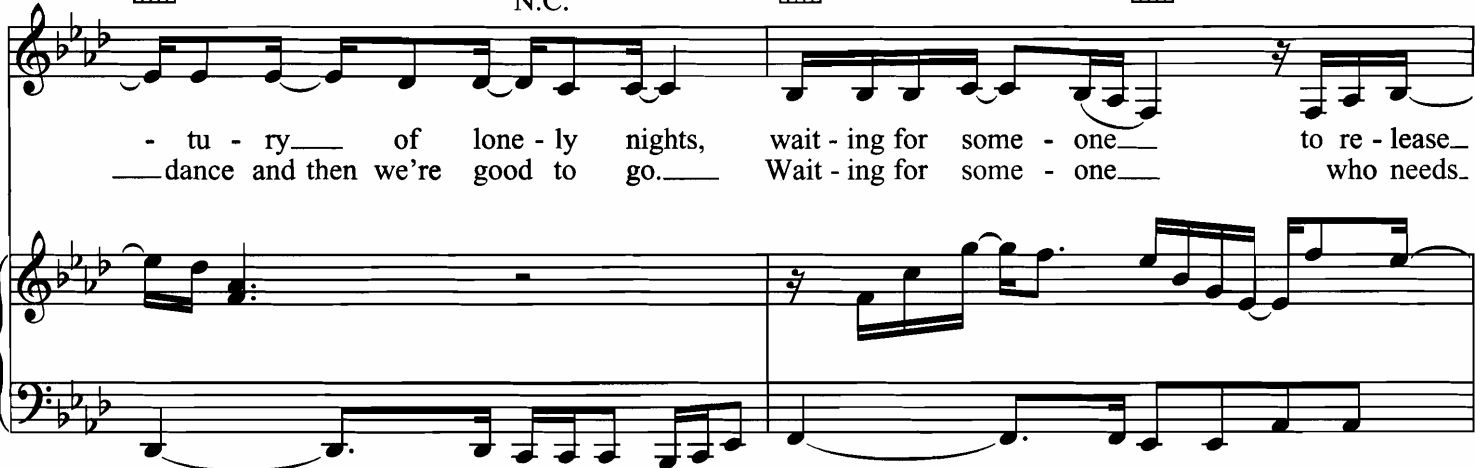
**D<sup>b</sup>**  4fr

**Fm** 


**E<sup>b</sup>** 


N.C.


- tu - ry of lone - ly nights, wait - ing for some - one to re - lease  
 — dance and then we're good to go. Wait - ing for some - one who needs.



9

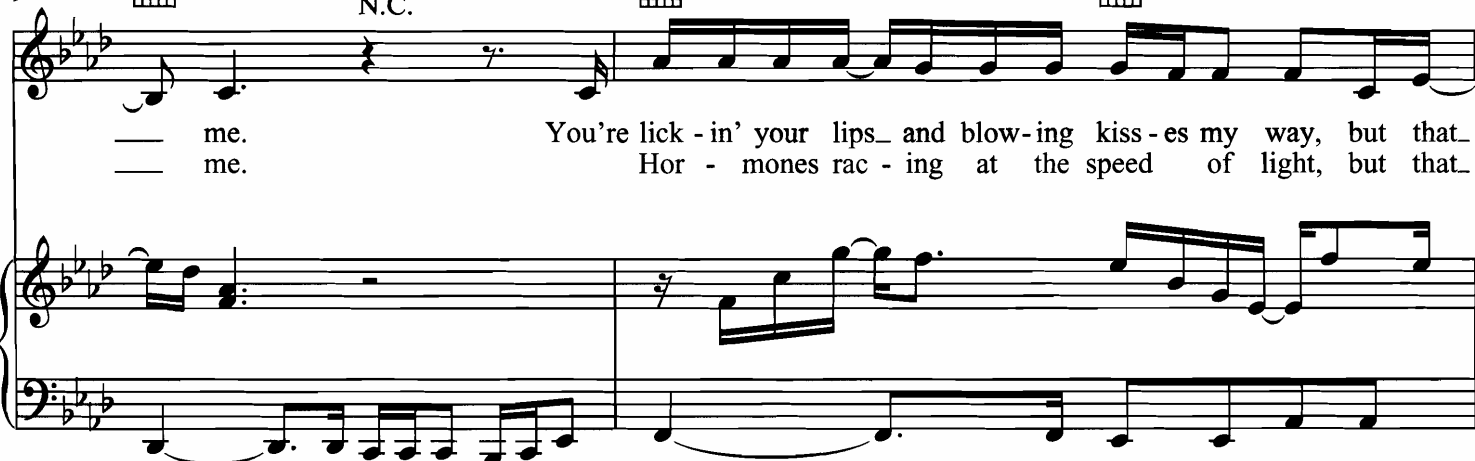
**D<sup>b</sup>**  4fr

**Fm** 


**E<sup>b</sup>** 


N.C.


— me. You're lick - in' your lips and blow - ing kiss - es my way, but that  
 — me. Hor - mones rac - ing at the speed of light, but that.



11

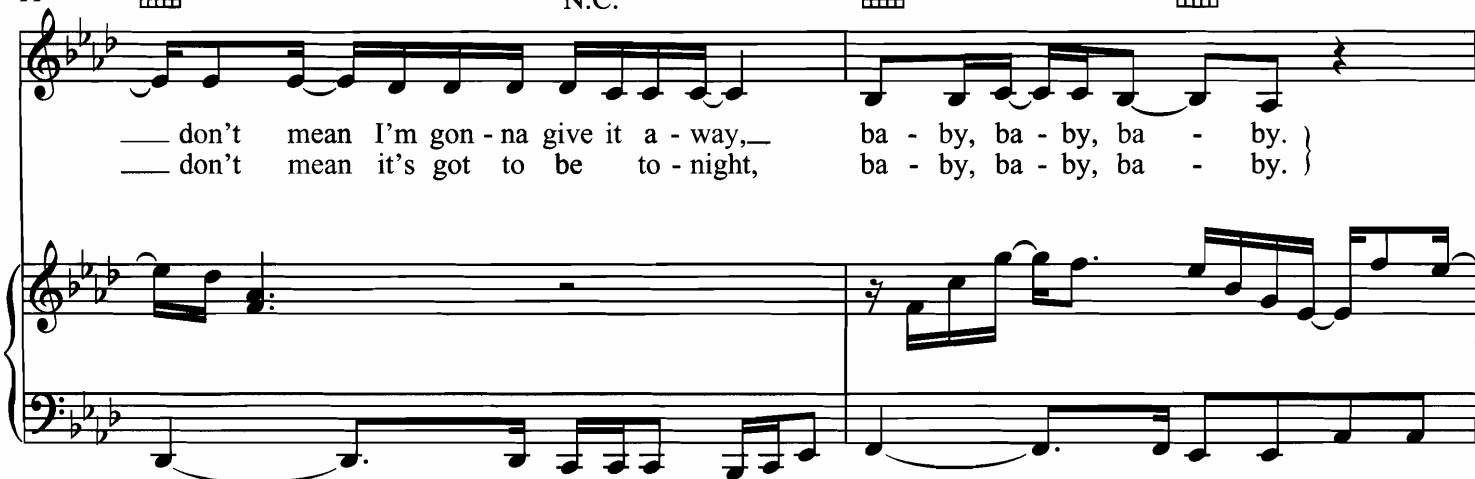
**D<sup>b</sup>**  4fr

**Fm** 




**E<sup>b</sup>** 

N.C.


— don't mean I'm gon - na give it a - way, — ba - by, ba - by, ba - by. }  
 — don't mean it's got to be to - night, — ba - by, ba - by, ba - by. }










13  N.C.  




Oh,




15    





my bo - dy's say - ing, "Let's go!" Oh,




17     *Chorus*





but my heart is say - ing, "No." If you want to be with




19    





me, ba - by, there's a price to pay. I'm a ge - nie in a bot -




21    





tle, you got - ta rub me the right way. If you want to be with




23    





me, I can make your wish come true. { You got - ta make a big\_ im - pres -  
Just come and set me




25   *To Coda*  

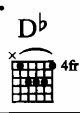
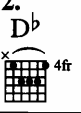
sion, I got - ta like what you do. I'm a ge - nie in a bot - tle, ba - by,  
free, and, ba - by, I'll be with you.



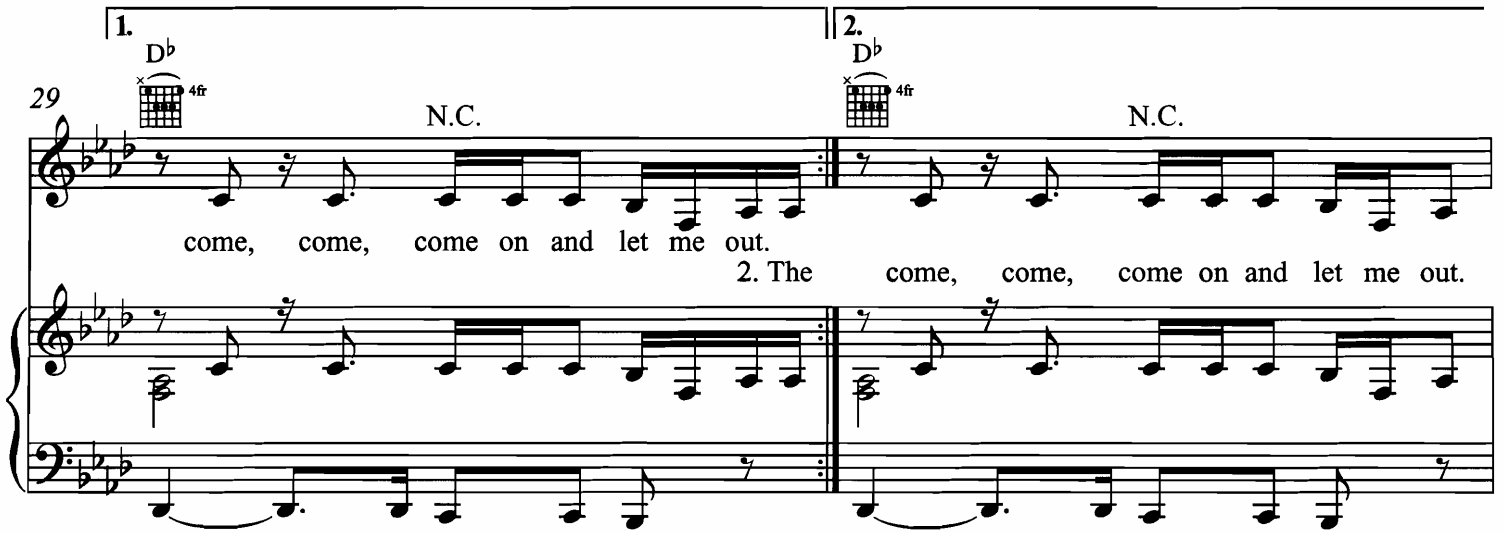
27    


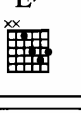
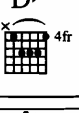
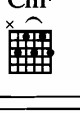
you got - ta rub\_ me the right\_ way, ho - ney. I'm a ge - nie in a bot - tle, ba - by,



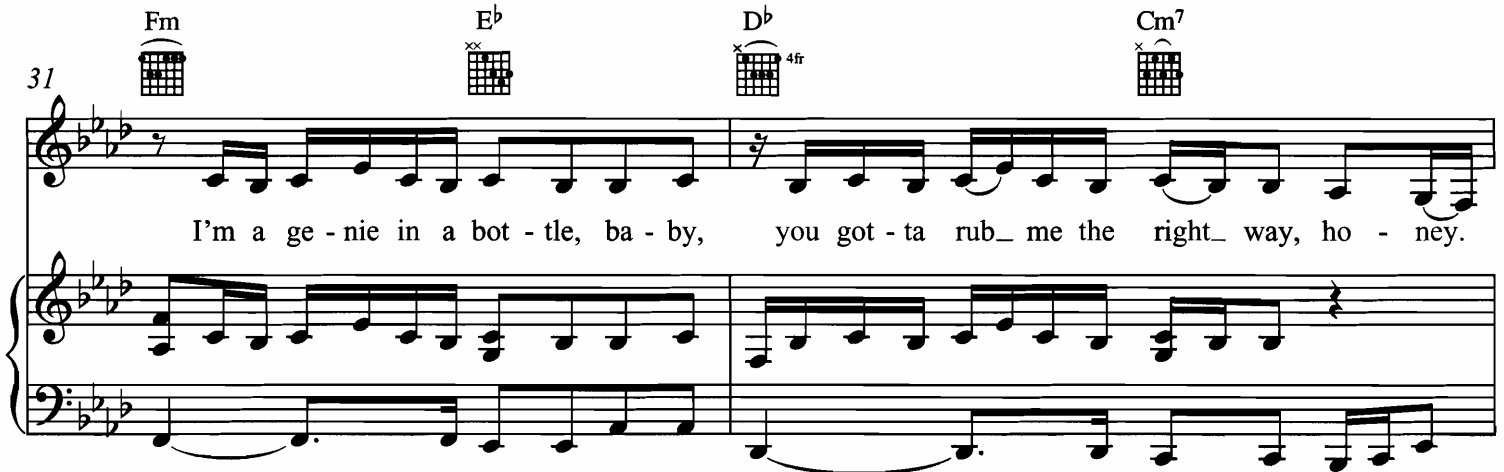
1.  4fr N.C. 2.  4fr N.C.


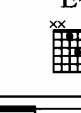
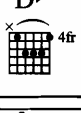
29 come, come, come on and let me out. 2. The come, come, come on and let me out.



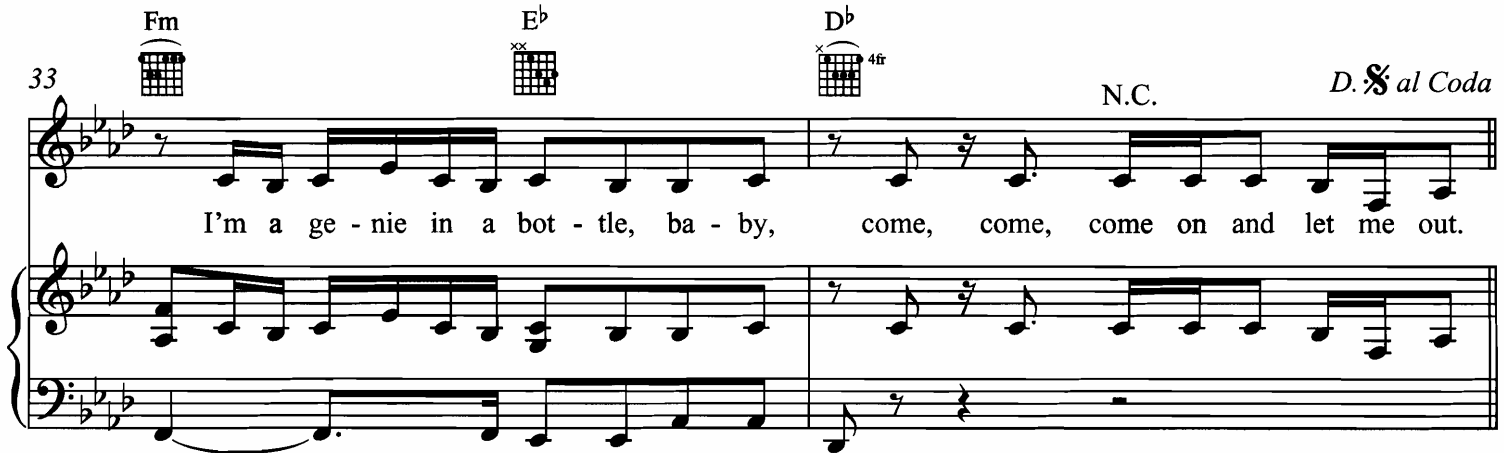
31  Fm  E $\flat$   4fr D $\flat$   Cm $^7$

31 I'm a ge - nie in a bot - tle, ba - by, you got - ta rub\_ me the right\_ way, ho - ney.



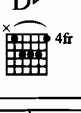
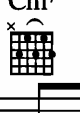


33  Fm  E $\flat$   4fr D $\flat$  N.C. *D.  $\text{al Coda}$*

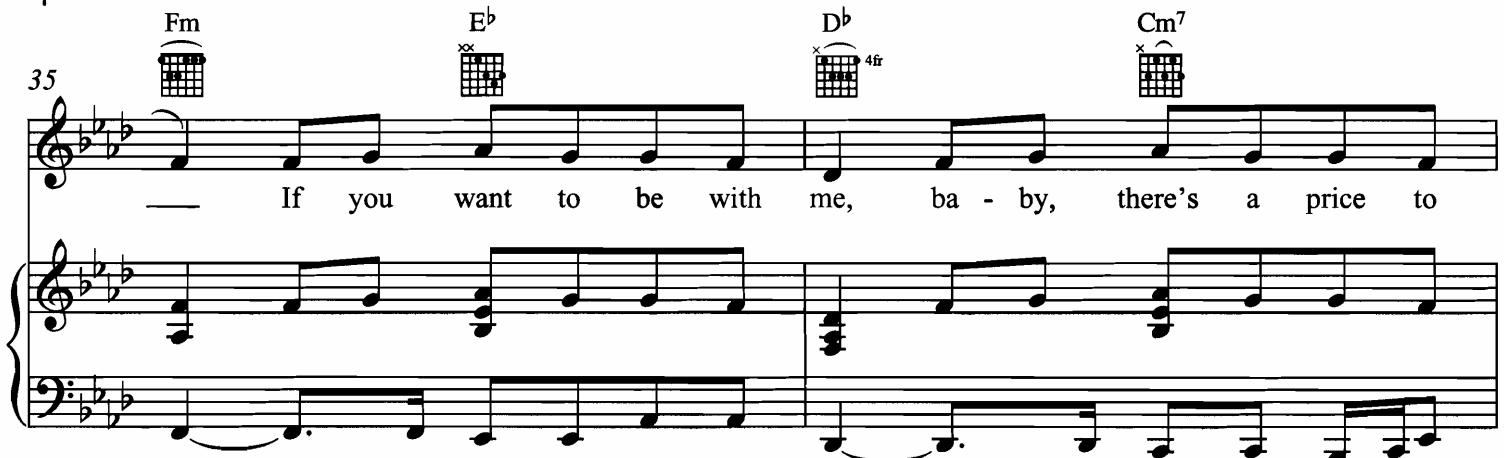
33 I'm a ge - nie in a bot - tle, ba - by, come, come, come on and let me out.







**♩ CODA**

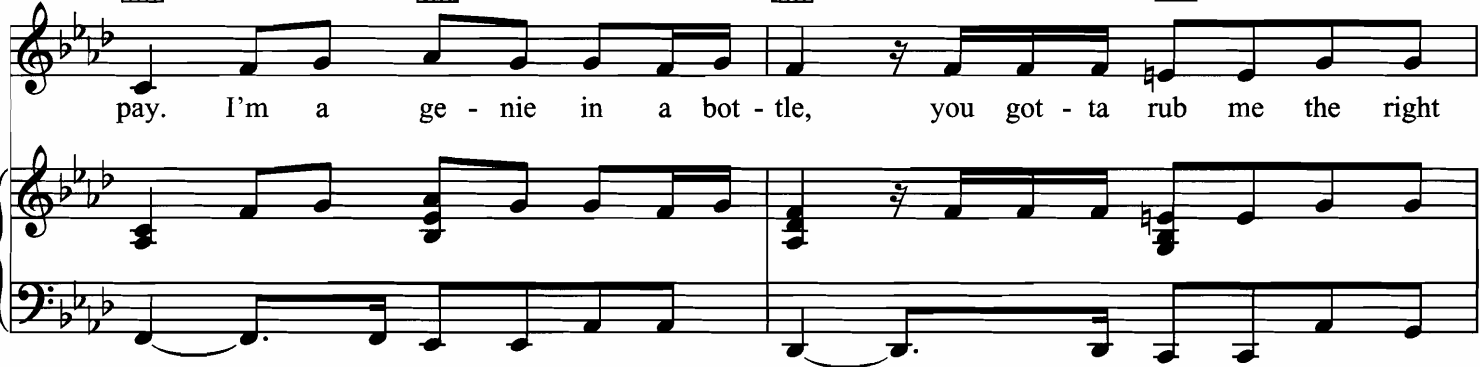
35  Fm  E $\flat$   4fr D $\flat$   Cm $^7$





35 — If you want to be with me, ba - by, there's a price to




37    





pay. I'm a ge - nie in a bot - tle, you got - ta rub me the right




39    




way. If you want to be with me, I can make your wish come




41    

true. Just come and set me free, ba - by, and I'll be with you..



43    N.C.

I'm a ge - nie in a bot - tle, ba - by, come, come, come on and let me out.



# GROOVEJET (IF THIS AIN'T LOVE)

Words and Music by Vincent Montana Jr, Ron Walker,  
Cristiano Spiller, Sophie Ellis-Bextor and Robert Davis

$\text{♩} = 120$



1. | 2.



1. Hold - ing you clos - er, it's time that I told you ev - 'ry-thing's going to be fine.  
(2.) Shame comes to - mor - row, we beg, steal or bor - row to make all we can in the sun.

Know that you mean it and try to be - lieve it, take me one step at a time. } If — this ain't love...  
While we are mov - ing the mu - sic is sooth - ing, trou - bles we thought had be - gun. }

Dm7



(Why does it feel, — ah.) (Why does it feel, — ah.) (Why does it feel, — ah.)

Am



Why does it feel — so good? —

Dm7



If — this ain't love. — (Why does it feel, — ah.)

G



(Why does it feel, — ah.) (Why does it feel, — ah.) Why does it feel — so good? —

Am



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

G9sus4



C



Em7



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

Will you re - mem-ber— me,— boy? — Re - mem-ber me, boy,— will you—

Am7



Am



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

— re - mem-ber?

Am



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

3. Just for this life - time you can be my pas - time, here are the rules of our—

Dm7



— play. In it to - geth - er 'til I know you bet - ter.

Am



Dar-ling, dar - ling, now what do you say. If this ain't love..

Dm7



(Why does it feel, — ah.) (Why does it feel, — ah.) (Why does it feel, — ah.)

Am



Dm7



(Ah.) (Why does it feel, — ah.) (Why does it feel, — ah.)





(Why does it feel,— ah.) Why does it feel— so good?—

If— this ain't love.—



(Why does it feel,— ah.) (Why does it feel,— ah.) (Why does it feel,— ah.)



Why does it feel— so good?— If— this ain't love.—

G9sus4



C



Em7



Why does it feel — so good? —

Am7



Am



Dm7



Am



Am



Repeat to fade

Perc.

# HERE WITH ME

Lyrics by Dido Armstrong  
 Music by Dido Armstrong, Paul Statham and Pascal Gabriel

$\text{♩} = 84$

G/B  Bm 

1. I did-n't hear you leave,  
 2. I don't wan-na call my friends,-

I won-der how am I still here.  
 they might wake me from this dream.

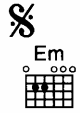
G/B  Bm 

And I don't wan-na move a thing,-  
 And I can't leave this bed,-

G/B 



it might change risk for - get - ting all my me - mo - ry. }  
that's been.



Oh, I am what I am, I'll do what I want. But



I can't hide. And I won't go, I won't



sleep, I can't breathe - un - til you're rest - ing here with - me. And I

Bm



won't- leave, and I can't hide, I can - not

3

3

1.

A



be un - til you're rest - ing here with me.

2,3.

A



be un - til you're rest - ing here. And I won't-

G



D



go, and I won't sleep, and I can't breathe un - til you're

Dmaj7



Bm



rest - ing here with me. And I \_\_\_\_\_ won't\_ leave, and I \_\_\_\_\_ can't

Asus4



A



To Coda ◊

hide, — I \_\_\_\_\_ can-not be un - til you're rest-ing here — with me. —



D. §. al Coda

Oh, I

◊ Coda



# HUNG UP

Words and Music by Madonna, Stuart Price, Benny Andersson and Björn Ulvaeus

♩ = 125

N.C.

Time goes by so slow-ly. Time goes by

5

Dm F Am Dm

so slow-ly. Time goes by so slow-ly. Time goes by so slow-ly.

10




F Am Dm

Time goes by so slow-ly. Time goes by so slow-ly.

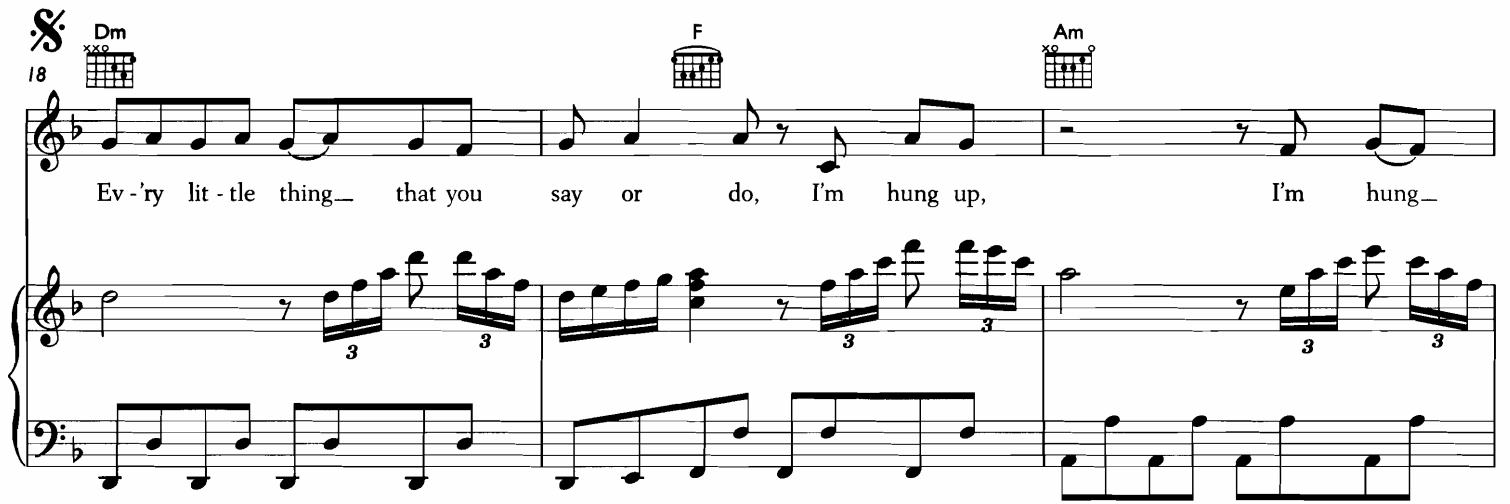
14

F Am Dm

18

Dm  F  Am 

Ev-'ry lit-tle thing— that you say or do, I'm hung up, I'm hung—





21

Dm  F 

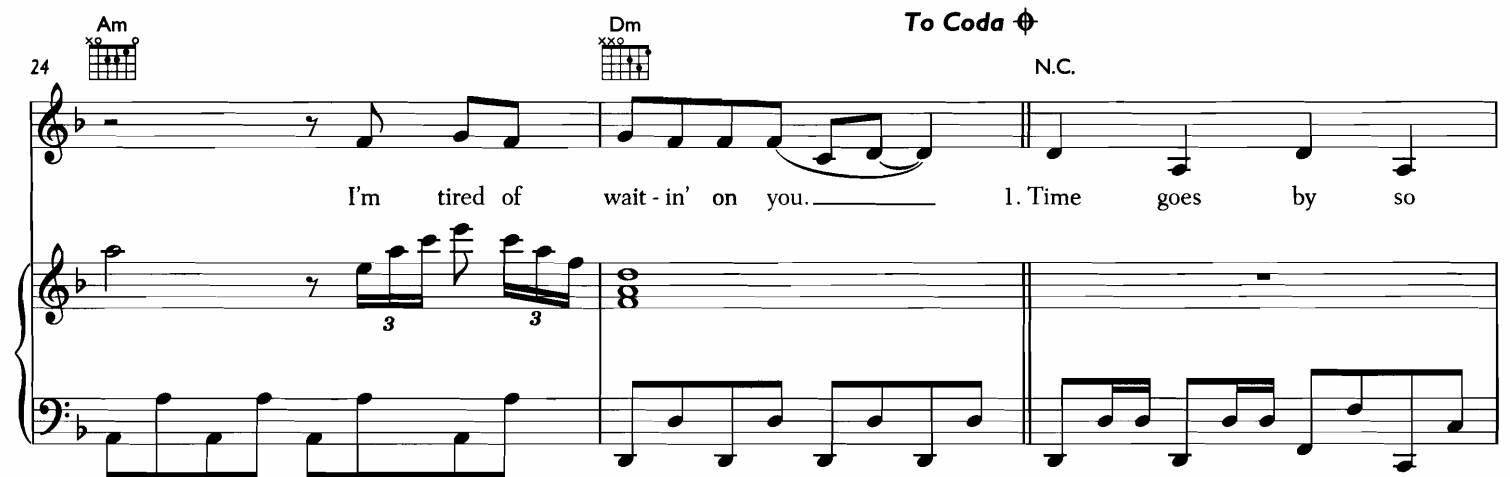
up on you. — Wait-in' for your call, — ba-by, night and day, I'm fed up,



24

Am  Dm  **To Coda**  $\Phi$  N.C.

I'm tired of wait-in' on you. — 1. Time goes by so



27

slow-ly for those who wait, no time to hes-i - tate. — Those who run seem to





31

have all the fun, I'm caught up, I don't know what to do.

34

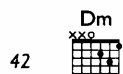
Time goes by so slow-ly. Time goes by so slow-ly.

38



*D.º. al Coda*

Time goes by so slow-ly, I don't know what to do.



♠ **Coda**



Ev-ry lit-tle thing\_ that you say or do, I'm hung up, I'm hung\_

45  

up on you. Wait-in' for your call— ba-by night and day, I'm fed up,

48   N.C.

I'm tired of wait-in' on you. 2. Ring, ring, ring goes the

51

te-le - phone, the lights are on but there's no - one home. Tick, tick, tock, it's a

55

quar-ter to two, and I'm done, I'm hang-ing up on you.

58

B $\flat$  F A Dm

I can't keep \_\_\_\_\_ on wait - ing \_\_\_\_\_ for you, \_\_\_\_\_

62

B $\flat$  F A Dm

I know that you're still he - si - ta - ting. \_\_\_\_\_

66

B $\flat$  F A Dm

Don't cry for me, 'cos I'm find - - ing my way, \_\_\_\_\_

70

B $\flat$  F A

you'll wake up \_\_\_\_\_ one \_\_\_\_\_ day \_\_\_\_\_ but it'll be too late. \_\_\_\_\_

74

Dm F Am

Ev-'ry lit-tle thing\_ that you say or do, I'm hung up, I'm hung-

77

Dm F

up on you. Wait-in' for your call\_ ba-by night and day, I'm fed up,

80

Am Dm

I'm tired of wait-in' on you.

F Am Dm

83

F Am Dm

86

F Am Dm

repeat to fade

# I'M LIKE A BIRD

Words and Music by Nelly Furtado

$\text{♩} = 90$   
N.C.

1. You're

(1.) beau-ti - ful, — and that's for sure, — you'll nev - er ev - er — fade. —  
2. faith in me — brings me to tears — ev - en af - ter all these — years. —

— You're love - ly — but it's not for sure — that  
And it pains me so much to tell — that



I won't ev - er trade. } And tho' my love is rare,

you don't know me that well. }



— yeah, — and tho' my love is true, —



I'm like a bird, I'll on - ly fly a - way. I don't know where my



soul is, I don't know where my home is. (And ba - by all I need for you to

B $\flat$  F6

I'm like a bird, I'll on-ly fly a-way. I don't know where my  
know is:)

Cm E $\flat$

soul is, I don't know where my home is. 2. Your  
(All I need for you to know is:)

2. E $\flat$  E $\flat$  maj9

home is. (And ba-by all I need for you to know is:)  
It's not that I wan-na say good-by,

Gm7 E $\flat$  maj7 F

it's just that ev-'ry time you try to tell me, me, that you love me, oh, oh,



each and ev - 'ry sin - gle day, — I know I'm gon - na have - to e - ven - tu - al - ly give - you - a -



- way, — yeah, yeah, yeah, — yeah. — And tho' my love - is — rare, — rare, — rare, —



— and — tho' my love - is true, — yeah, — I'm just —



— scared, — yeah, — yeah, — and tho' we may fall through - woo - woo - woo - woo - woo - woo - woo - woo, —



F6 F Bb

yeah, — yeah, yeah, — yeah. — I'm like — a bird, —

This system contains the first three measures of the piece. The guitar part features chords F6, F, and Bb. The vocal line begins with the lyrics 'yeah, — yeah, yeah, — yeah. — I'm like — a bird, —'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

F6 Cm

I — don't know — where my soul is, I — don't know — where my

This system contains measures 4 and 5. The guitar part features chords F6 and Cm. The vocal line continues with 'I — don't know — where my soul is, I — don't know — where my'. The piano accompaniment continues with the same rhythmic pattern.

Eb Bb

home is. (And ba - by all I need for you to know is:) I'm like — a bird, — I'll on - ly fly a -

This system contains measures 6 and 7. The guitar part features chords Eb and Bb. The vocal line includes the lyrics 'home is. (And ba - by all I need for you to know is:) I'm like — a bird, — I'll on - ly fly a -'. The piano accompaniment continues with the same rhythmic pattern.

F6 Cm

- way — I — don't know — where my soul is, I — don't know — where my

This system contains measures 8 and 9. The guitar part features chords F6 and Cm. The vocal line continues with '- way — I — don't know — where my soul is, I — don't know — where my'. The piano accompaniment continues with the same rhythmic pattern.



home is. (And ba - by all I need for you to know is:) I'm like a bird, I'll on - ly fly a -



- way I don't know where my soul is, I don't know where my



home is. (And ba - by all I need for you to know is:) I'm like a bird, I'll on - ly fly a -



*Repeat to fade*

- way I don't know where my soul is, I don't know where my home is. (And ba-by all I need for you to

# INNOCENT EYES

Words and Music by Vince Pizzinga and Delta Goodrem

$\text{♩} = 96$  ( $\text{♩} = \text{♪} \text{♪}$ )



1. Do you re - mem - ber when you were sev - en, and the  
 2. Do you re - mem - ber when you were fif - teen, and the






3

on - ly thing that you want-ed to do\_\_\_ was show your mom that you could play the pi - a - no?  
 kids at school called you a fool 'cause you took the chance to\_\_\_ dream? In the

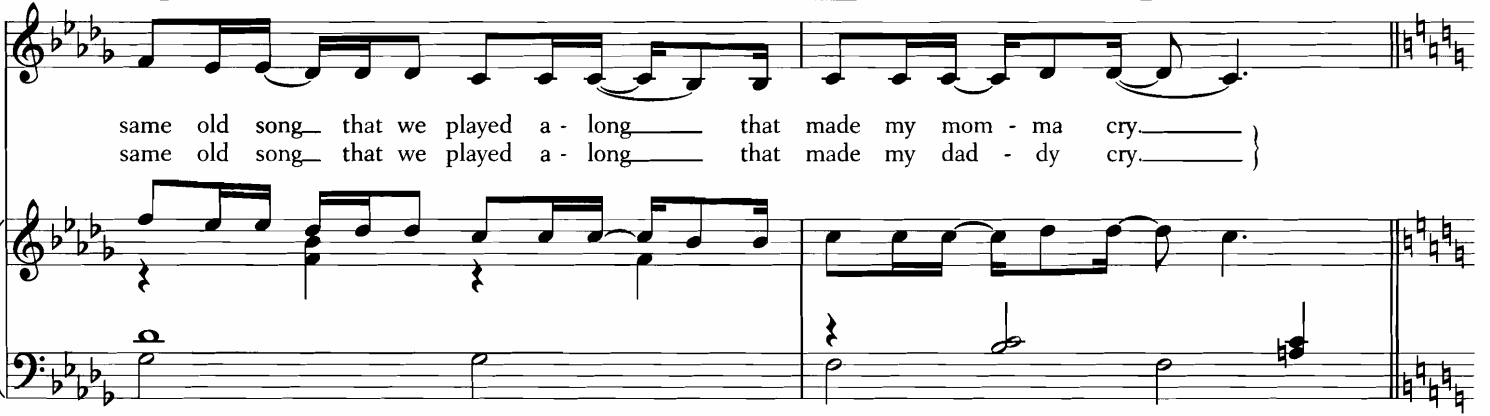





5

Ten years have passed,\_\_\_ and the one thing that will last\_\_\_\_\_ is that  
 time that's\_\_\_ passed,\_\_\_ and the one thing that will last,\_\_\_\_\_ is that

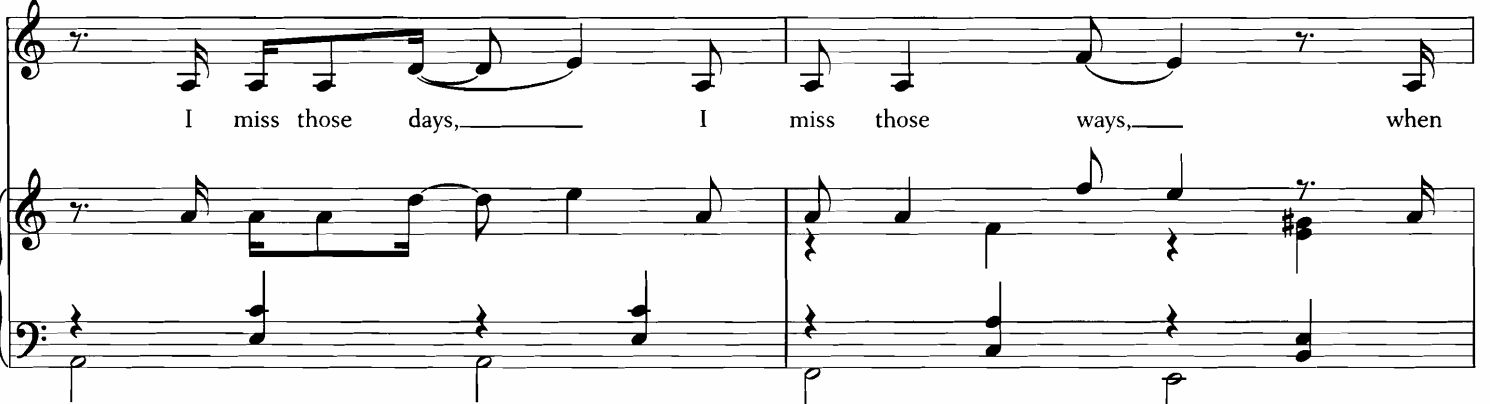
7   




same old song\_ that we played a - long\_ that made my mom - ma cry.\_\_\_\_\_ }  
 same old song\_ that we played a - long\_ that made my dad - dy cry.\_\_\_\_\_ }



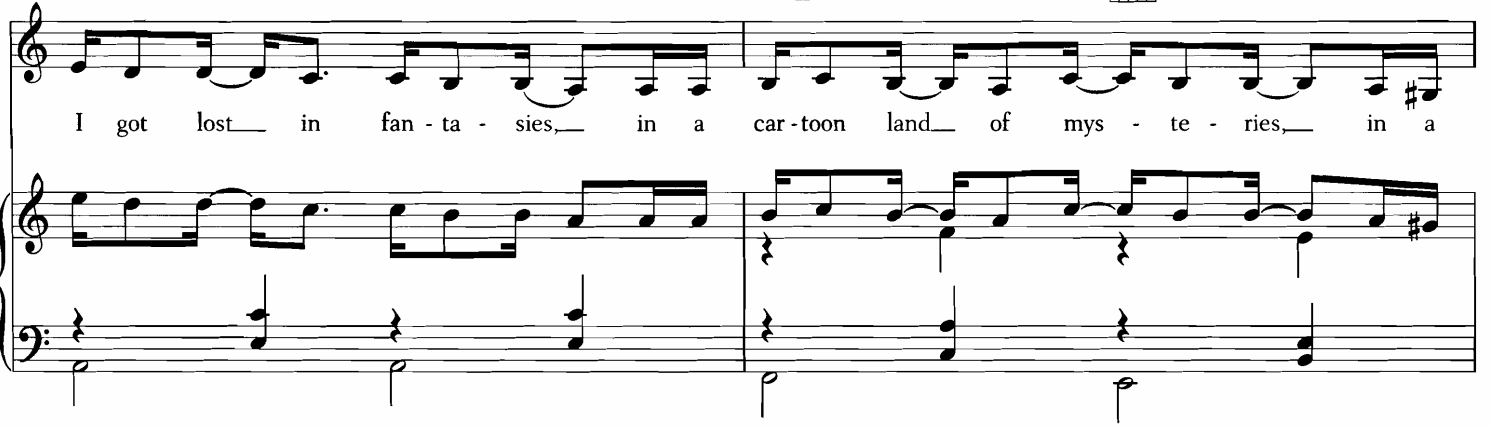
9   

I miss those days,\_\_\_\_\_ I miss those ways,\_\_\_\_\_ when



11   

I got lost\_ in fan - ta - sies,\_\_\_\_\_ in a car - toon land\_ of mys - te - ries,\_\_\_\_\_ in a



13

place you won't grow old,\_\_\_\_\_ in a place you won't feel cold.\_\_\_\_\_ And I'll sing



15

Am F G Em

(Da - da - da - da da - da da - da - da - da da - da). Seems I'm lost in my re -

17

Am F G Em

- flec - tion. (Da - da - da - da da - da da - da - da - da da - da). Find a star for my di -

19

Am F G Em

- rec - tion. (Da - da - da - da da - da da - da - da - da da - da). For the lit - tle girl in -

21

Am F G Em Am F

- side, who won't just hide. Don't let me see mis - takes and lies, let me keep my

24 **G** **Em** *To Coda* **E** **F** **A/C#**

— faith in in - no - cent eyes. — Un - der my feel - ings, un -

27 **Dm** **F** **A/C#** **Dm**

- der my skin — un - der the thoughts, or with - in —

30 **F** **A/C#** **Dm** **F** **A/C#** **Dm**

Learn - ing the sub - text of the mind — See cre - a - tion, how we're de - fined —

34 **Am** **D. al Coda**

 **Coda**

36    

(Da - da - da - da da - da da - da - da - da da - da). Faith in in - no - cent eyes. —

38      

— (Da-da-da - da da - da da - da da - da). Faith in in - no - cent eyes. — (Da-da-da - da da - da da - da - da

41      

da - da). For the lit - tle girl in - side, who won't just hide. — Don't let me see mis - takes and

44     

lies, let me — keep my — faith in in - no - cent eyes. —



# OVER THE RAINBOW

Words by E Y Harburg  
 Music by Harold Arlen

♩ = 90

Capo  
1st fret

A<sup>b</sup>add9 A<sup>b</sup>5 A<sup>b</sup>add9 A<sup>b</sup>5 A<sup>b</sup>add9 A<sup>b</sup>5 A<sup>b</sup>add9 A<sup>b</sup>5 B<sup>b</sup>m7 B<sup>b</sup>7sus4 B<sup>b</sup>m7 B<sup>b</sup>7sus4 D<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>7sus4/B<sup>b</sup>

Piano accompaniment for the first system, featuring a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has three flats (B-flat major/D-flat minor).

A<sup>b</sup>add9 Fm Cm7 A<sup>b</sup>7

Vocal line for the first system, showing the melody with lyrics. The key signature has three flats.

1. Some - - - - where ov - er the rain - bow -  
 2. Some - - - - where ov - er the rain - bow -  
 (3<sup>rd</sup> Instrumental)

Piano accompaniment for the second system, continuing the melody and bass line from the first system.

D<sup>b</sup> D<sup>b</sup>m7 A<sup>b</sup>add9 A<sup>b</sup>7 A<sup>b</sup>sus4/B<sup>b</sup> A<sup>b</sup>/C

Vocal line for the second system, showing the melody with lyrics: "way skies up high, are blue,".

Piano accompaniment for the third system, concluding the piece with a final chord.



in a land  
 and the dreams

that I heard of once,  
 that you dared to dream  
 once in a lul - - -  
 real - ly do

- la - by. Some -  
 come - true.

day I'll wish up-on a star  
 and wake up where the

E<sup>b</sup>7/G   E<sup>b</sup>/G   E<sup>b</sup>7/G   E<sup>b</sup>/G   A<sup>b</sup>ma<sup>9</sup>   Fm

clouds are far \_\_\_\_\_ be - hind me.

B<sup>b</sup>m7   B<sup>b</sup>m9   Cm/E<sup>b</sup>   B<sup>b</sup>m/E<sup>b</sup>   A<sup>b</sup>add9   A<sup>b</sup>5   A<sup>b</sup>add9   A<sup>b</sup>5



Where \_\_\_\_\_ trou - bles


A<sup>b</sup>add9   A<sup>b</sup>5   A<sup>b</sup>add9   A<sup>b</sup>5   G7

melt like le - mon drops a - way a - bove \_\_\_\_\_ the chim - ney tops, that's

Cm   Cm/B   To Coda ⊕   B<sup>b</sup>m7   E<sup>b</sup>7/G   D.%. al Coda





where \_\_\_\_\_ you'll \_\_\_\_\_ find \_\_\_\_\_ me. \_\_\_\_\_


**Coda**  **rit.** 









me.


**a tempo**







Some - - - where - - - ov - er - - - the rain - bow - - -



skies - - - are - blue, - - - and - - -



the - - - dreams - - - that you dared - to -

rit.

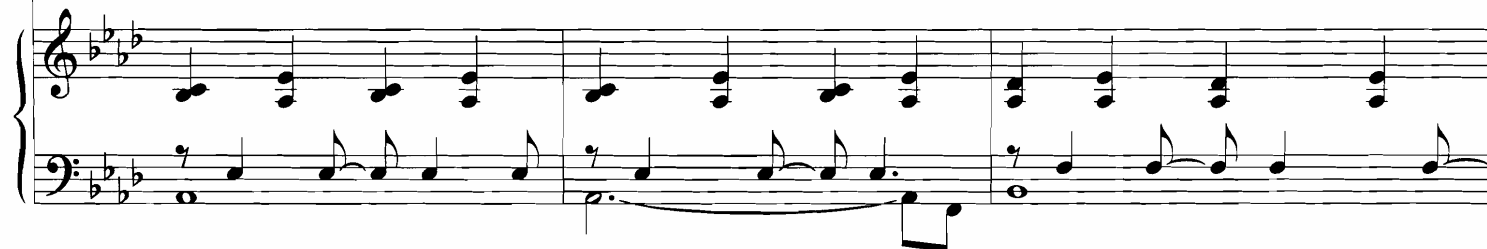
a tempo



— dream — real - ly do — come — true. — If



hap - py — lit - tle blue - birds — fly — a - bove the rain - bow,



rubato

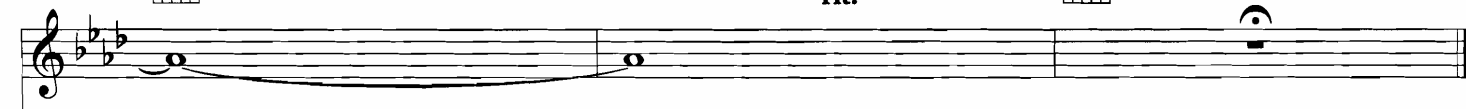
a tempo



why, oh why can't I?



rit.



# JUST LIKE A PILL

Words and Music by Alecia Moore and Dallas Austin

## Moderate Pop-Rock

**A** **F#m7(no3rd)** **D5** **E5**

*mf*

I'm ly - ing here on the floor where you left me. I  
I hav - en't moved from the spot where you left me. This

think I took too much. I'm cry - ing here, what have you  
must be a bad trip. All of the oth - er pills, they were dif -

done? I thought it would be fun. I can't stay on your life -  
f'rent, may - be I should get some help. }

**A5** **F#m** **D5**



**E5** **A5** **F#m**

**D5** **E5** **D5**

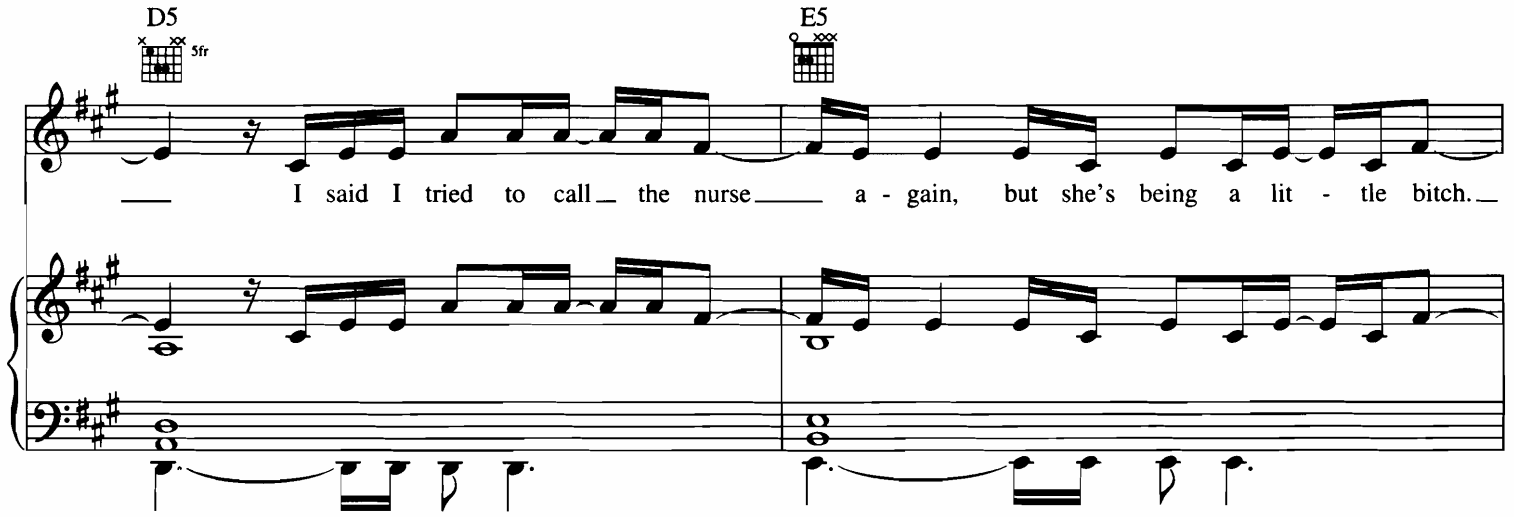
E5  D5  E5 





— sup - port, there's a short-age in the switch. — I can't stay on your mor - phine, 'cause it's mak-ing me itch. —



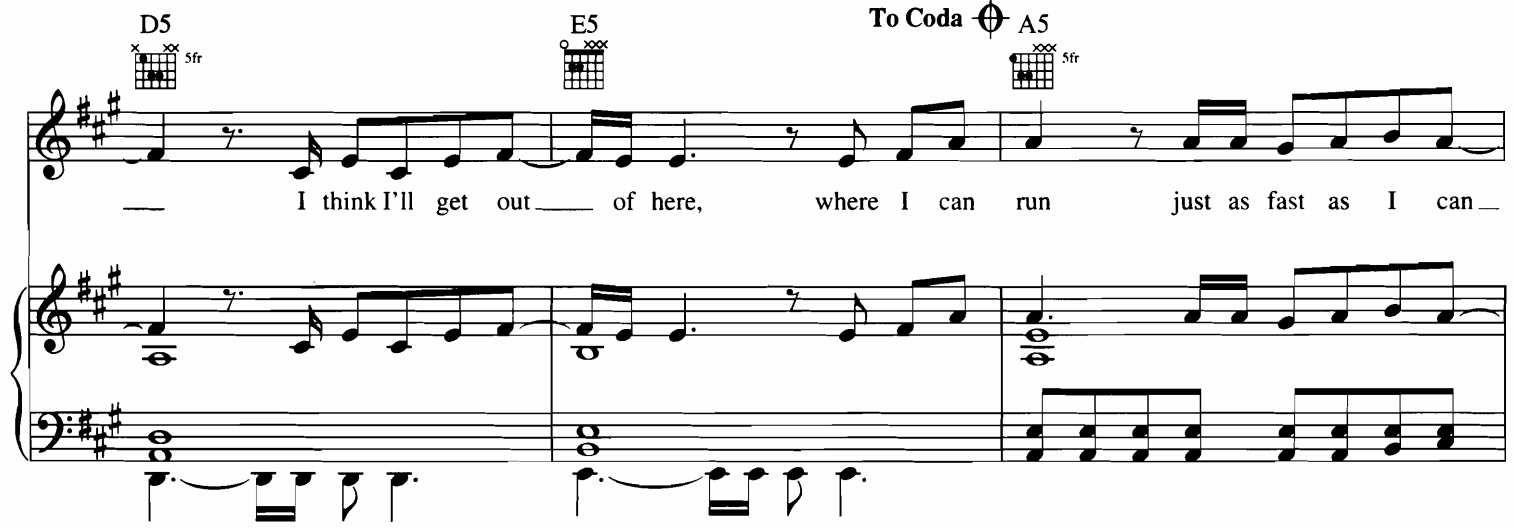
D5  E5 




— I said I tried to call — the nurse — a - gain, but she's being a lit - tle bitch. —



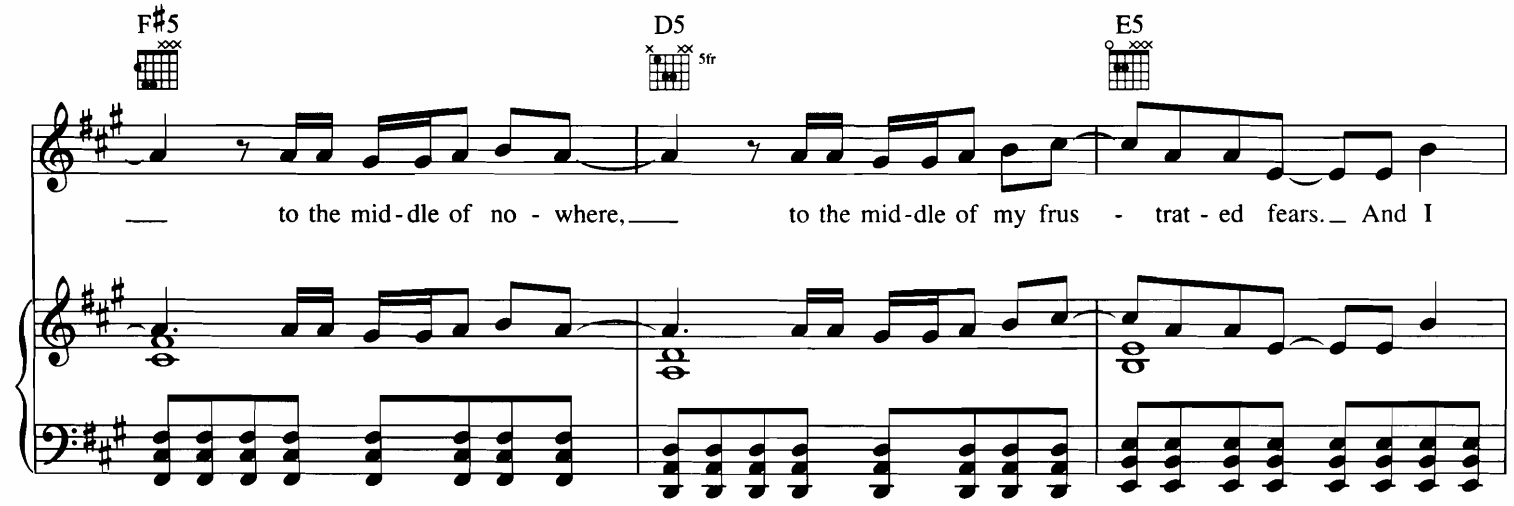
D5  E5  To Coda  A5 

— I think I'll get out — of here, where I can run just as fast as I can —



F#5  D5  E5 

— to the mid-dle of no - where, — to the mid-dle of my frus - trat - ed fears. — And I



A5

F#5

D5



swear, you're just like a pill. — 'Stead of mak-ing me bet - ter, you keep mak-ing me ill, —

E5

A5

F#5



— you keep mak-ing me ill. Run just as fast as I can — to the mid-dle of no - where, —

D5

E5

A5



— to the mid-dle of my frus - trat - ed fears. — And I swear, you're just like a pill. —

F#5

D5

E5



D.S. al Coda

— 'Stead of mak-ing me bet - ter, you keep mak-ing me ill, — you keep mak-ing me ill.

CODA

A5

F#5

run just as fast as I can \_\_\_\_\_ to the mid-dle of no - where, \_

D5

E5

\_\_\_\_\_ to the mid-dle of my frus - trat - ed fears. \_ And I

A5

F#m

D5

swear, you're just like a pill. \_ 'Stead of mak-ing me bet - ter, you keep mak-ing me ill, \_

Repeat and Fade

Optional Ending

E5

E5

A5

\_\_\_\_\_ you keep mak - ing me \_\_\_\_\_ you keep mak - ing me ill. \_



# NO MORE DRAMA

Words and Music by Terry Lewis, James Harris, Barry De Vorzon and Perry Botkin Jr

Moderate groove

F#(add2)



F#m



F#m(add2)



F#m



E(add2)



E



Spoken: *I'm so tired.*

*mf*

E(add2)



E



D(add2)



D



D(add2)



D



*Tired of all this drama.* *You go your way,*

F#(add2)



F#m



F#(add2)



F#m



F#(add2)



F#m



*I'll go mine.* *I need to be free.* Sung: *Ooh,*

F#(add2) F#m E(add2) E E(add2) E

ooh, no more, no more. Umm,

*Spoken: I'm so tired. Tired, tired of all this drama.*

D(add2) D D(add2) D F#(add2) F#m

hey ooh, well.

F#(add2) F#m F#(add2) F#m F#(add2) F#m

Bro - ken heart a - gain, an - oth - er les - son learned.

E(add2) E E(add2) E D(add2) D

Bet - ter know your friends or else you will get burned. Got - ta count on me

D(add2)
D
F#(add2)
F#m
F#(add2)
F#m

'cause I can guar - an - tee that - a I'll be fine. No more

F#(add2)
F#m
F#(add2)
F#m
E(add2)
E

pain. No more pain. No more pain. No more

E(add2)
E
D(add2)
D

pain. No dra - ma, (No more dra - ma in my life.)

D(add9)
D
F#(add2)
F#m

no more in my life. No - one's gon - na make me hurt a - gain,

F#(add2) F#m F#(add2) F#m

ooh.) Why'd I play the fool,

F#(add2) F#m E(add2) E E(add2) E

go through ups and downs, know-ing all the time you would-n't be a-round?\_

D(add2) D D(add2) D F#(add2) F#m

But may-be I like the stress, 'cause I was young and rest-less. But that was long a-go.

F#(add2) N.C. F#(add2) F#m F#(add2) F#m

I don't wan-na cry no more. — { pain. tears. No more No more

E(add2) E E(add2) E D(add2) D

game. }  
fears. }

No dra - ma,

D(add2) D F#(add2) F#m

1 F#(add2) F#m

no more in my life. No more

2 F#(add2) F#m E/G#

Gon - na speak my mind, o - kay. Ooh, \_\_\_\_\_ it feels \_\_\_\_\_ so good \_\_\_\_\_ when you

Dmaj7 E/G# G#m7 C#7

\_\_\_\_\_ let go \_\_\_\_\_ of all the dra - ma in \_\_\_\_\_ your life. \_\_\_\_\_ Now you're free \_\_\_\_\_

Dmaj7 F#m

— from all the pain. — Free — from all the game Free —

Dmaj7 Amaj7 G#m7 C#7

— from all the stress, — so bide your hap - pi - ness. —

F#(add2) F#m F#(add2) F#m E(add2) E

I don't know, on - ly God knows where the stor - y ends for - me. But - a

E(add2) E D(add2) D

I know where the stor - y be - gins. — It's up — to us to choose.

D(add2) 2fr      D      F#(add2)      F#m

Wheth-er we win\_ or lose.\_\_\_\_\_ And I choose\_ to win,\_\_\_\_\_

F#(add2)      N.C.      F#(add2)      F#m

ooh. No more { 1. 3. pain. 2. tears. }

F#(add2)      F#m      E(add2)      E      E(add2)      E

No more game. } No dra -  
No more fears. }

D(add2) 2fr      D      D(add2) 2fr      D      F#(add2)      F#m

ma, no more in my life.

1, 2	F#(add2)	F#m	3	F#m(add2)	F#m	E/G#
------	----------	-----	---	-----------	-----	------

No more No more. No more

A	C#7	F#m	E/G#	A	C#7	C#7#9
---	-----	-----	------	---	-----	-------

dra - ma. No more dra - ma.

F#m	E/G#	A	C#7	C#7#9	F#m	E/G#	Dmaj7
-----	------	---	-----	-------	-----	------	-------

No more dra - ma. No more dra - ma.

F#m	E/G#	A	C#7	F#m	E/G#	A	C#7	C#7#9
-----	------	---	-----	-----	------	---	-----	-------

No more dra - ma. No more dra - ma.



F#m E/G# A C#7 C#7#9 F#m E/G#

No more dra - ma. No more

This system contains the first two lines of music. The top line is a guitar part with chords F#m, E/G#, A, C#7, C#7#9, F#m, and E/G# above it. The lyrics "No more dra - ma. No more" are written below the staff. The bottom two staves show piano accompaniment with treble and bass clefs.

Dmaj7 F#m E/G# A C#7

dra - ma. No more dra - ma.

This system contains the third and fourth lines of music. The top line has guitar chords Dmaj7, F#m, E/G#, A, and C#7. The lyrics "dra - ma. No more dra - ma." are written below. The piano accompaniment includes a triplet of eighth notes in the bass line.

F#m E/G# A C#7 F#m E/G#

No more dra - ma. Oh no. Oh no,

This system contains the fifth and sixth lines of music. The top line has guitar chords F#m, E/G#, A, C#7, F#m, and E/G#. The lyrics "No more dra - ma. Oh no. Oh no," are written below. The piano accompaniment features a fermata over the final notes of the vocal line.

Dmaj7 C#m7 4fr Bm7 A(add9) G#m7 4fr C#7sus 4fr

no more, no more, no more dra - ma. No more dra - ma in my, in my

This system contains the seventh and eighth lines of music. The top line has guitar chords Dmaj7, C#m7 4fr, Bm7, A(add9), G#m7 4fr, and C#7sus 4fr. The lyrics "no more, no more, no more dra - ma. No more dra - ma in my, in my" are written below. The piano accompaniment continues with a melodic line in the treble clef.

F#m(add2) F#m F#m(add2) F#m E(add2) E

life. \_\_\_\_\_ Spoken: I'm so tired. I'm \_\_\_\_\_ so tired, \_\_\_\_\_

E(add2) E D(add2) D D(add2) D F#m(add2) F#m

\_\_\_\_\_ so tired. \_\_\_\_\_ Go a-head, let go \_\_\_\_\_ the dra-ma, \_\_\_\_\_ well, \_\_\_\_\_ well.

*So tired of all this drama*

**Repeat and Fade**

F#m(add2) F#m F#m(add2) F#m F#m(add2) F#m E(add2) E

E(add2) E D(add9) D D(add9) D F#m(add2) F#m F#m(add2) F#m

**Optional Ending**

# PUSH THE BUTTON

Words and Music by Dallas Austin, Keisha Buchanan, Mutya Buena and Heidi Range

$\text{♩} = 126$



Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is 126 beats per minute. The notation shows a piano accompaniment with a steady bass line and a treble line featuring eighth-note patterns.

Bm

E

5

Musical notation for measures 5-8. Measure 5 includes a Bm chord diagram. Measure 6 includes an E chord diagram. The piano accompaniment continues with a consistent rhythmic pattern.

A



9

Musical notation for measures 9-11. Measure 9 includes an A chord diagram. The vocal line begins with the lyrics: "1. Bu - sy throw - ing hints that he keeps miss - ing, don't have to think a - bout it I". The piano accompaniment features a sustained chord in the right hand during the vocal phrase.

Bm

12


Musical notation for measures 12-14. Measure 12 includes a Bm chord diagram. The vocal line continues with the lyrics: "wan - na kiss — and ev - 'ry - thing a - round it but he's too dis - tant I". The piano accompaniment maintains the same rhythmic foundation.

15  

wan - na feel his bo - dy I can't re - sist — it. I know my hid - den looks can

18


be de - cei - ving but how — ob - vi - ous should a girl be? I was

21  


ta - ken by the ear - ly con - ver - sa - tion piece, — and I real - ly like the way that he

24 


re - spect - ed me. — I've been wait - ing pa - tient - ly for him to come and get it, I

27  Bm


won-der if he knows that he can say it and I'm with it? I knew I had my mind made up from

30  E



the ve - ry be - gin - ning catch this op - por - tu - ni - ty so you and me could feel it. 'Cos

33  A

if you're rea - dy for me boy— you bet - ter push the but - ton let

36  Bm

me know— be - fore I get the wrong i - dea and go— you're gon - na

39  


miss the freak that I con - trol. 2. I'm bu - sy show - ing him what

42

he's been miss - ing, I'm kind of show - ing off for his full at - ten - tion, my

45  

sex - y ass has got him in the new di - men - sion, I'm rea - dy to do some - thing to re - lieve this mis - sion.

49 



Af - ter wait - ing pa - tient - ly for him to come and get it, he came on through and asked me if I want - ed to get with him, I

53  

knew I had my mind made up from the ve-ry be-gin-ning, won't miss this op-por-tu-ni-ty so you and me could feel it. 'Cos



57 


if you're rea-dy for me boy— you bet-ter push the but-ton let me know— be-fore I

61  

get the wrong i - dea and go— you're gon-na miss the freak that I con - trol. —

65 


69  

73 



Af-ter wait-ing pa-tient-ly for him to come and get it, he came on through and asked me if I wan-ted to get with him, I

77  

knew I had my mind made up from the ve-ry be-gin-ning won't miss this op-por-tu-ni-ty so you and me could feel it. 'Cos

81 

if you're rea-dy for me boy— you bet-ter push the but-ton let me know \_ be-fore I

85   *repeat and fade*

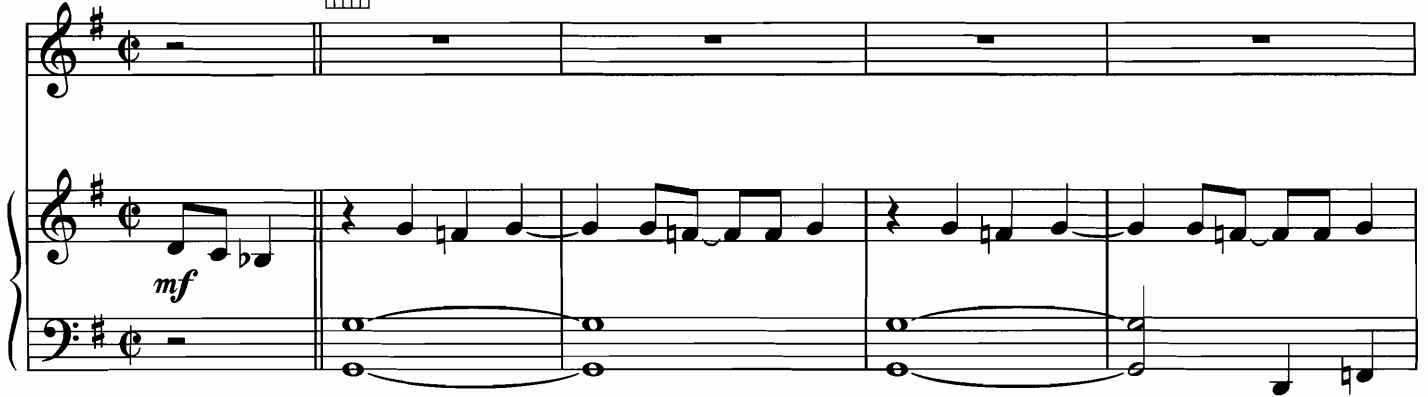
get the wrong i - dea and go—you're gon-na miss the freak that I con - trol. \_\_\_\_\_



# REDNECK WOMAN

Words and Music by John Rich and Gretchen Wilson

G5 \*

N.C.



1. Well, I ain't

Verse:

G




nev - er                      been the Bar - bie - doll                      type. —                      No,

2. See additional lyrics

I can't swig that sweet cham-pagne. I'd rath-er drink beer all night in a tav-

C7

ern, or in a hon-ky-tonk, or on a four-wheel-drive tail - gate.

G

I've got post - ers on my wall of Sky-nyrd, Kid and Strait. Some

D7

peo - ple look down on me, but I don't give a rip. I

C7



N.C.

stand bare-foot-ed in my own front yard with a ba-by on my hip. 'Cause I'm a

*Chorus:*

G



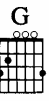
red-neck wom-an, I ain't no high-class broad. I'm just a

prod-uct of my rais-in'. I say, "Hey, y'all," and "Yee haw!" And I

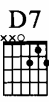
C7



keep my Christ-mas lights on on my front porch all year long. And



I know all the words to ev - 'ry { Char - lie Dan - iels } song. — So  
 { Tan - ya Tuck - er }  
 { Ol' Bo - ce - phus }



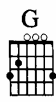
here's to all my sis - ters out there, keep - in' it coun - try. —



N.C.

To Coda ⊕ C

Let me get a big "Hell yeah!" from the red - neck girls like



1.

me. Hell yeah! (Hell yeah!)

| 2.

2. Vic - to - ri - a's

The first system consists of a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign follows, with a first ending leading to a second ending: a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#). The bass line starts with a whole rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The piano accompaniment includes various chords and melodic lines in both hands.

(Inst. solo ad lib...)

The second system features an instrumental solo and piano accompaniment. The vocal line is empty. The piano accompaniment continues with a treble and bass clef. The bass line starts with a whole rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The piano accompaniment includes various chords and melodic lines in both hands.

G C7

The third system features an instrumental solo and piano accompaniment. The vocal line is empty. The piano accompaniment continues with a treble and bass clef. The bass line starts with a whole rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The piano accompaniment includes various chords and melodic lines in both hands.

A7 D7 D.S. % al Coda

...end solo) I'm a

The fourth system features an instrumental solo and piano accompaniment. The vocal line is empty. The piano accompaniment continues with a treble and bass clef. The bass line starts with a whole rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The piano accompaniment includes various chords and melodic lines in both hands.

Coda

C Bb G

red - neck girls like me. (Hell yeah!...)

(Hell yeah!...) (Hell yeah!...) (Hell yeah!...)

(Hell yeah!) I said, "Hell yeah!"

Verse 2:  
 Victoria's Secret,  
 Well, their stuff's real nice.  
 Oh, but I can buy the same damn thing  
 On a Wal-Mart shelf, half price  
 And still look sexy,  
 Just as sexy as those models on TV.  
 No, I don't need no designer tag  
 To make my man want me.  
 You might think I'm trashy,  
 A little too hard-core,  
 But in my neck of the woods,  
 I'm just the girl next door.  
 (To Chorus:)

# RIGHT TO BE WRONG

Words and Music by Desmond Child, Betty Wright and Joss Stone

♩ = 70 **Gentle ballad**






3

I've got a right to be






5

wrong, my mistakes will


7  

make me strong. I'm step-ping out\_\_\_\_\_ in - to the



9  



great un - known, I'm feel-ing wings\_\_\_\_\_ though I've ne-




11  

- ver flown. Got a mind of my\_





13  



own, I'm flesh and\_ blood\_\_\_\_\_






15  

to the bone, I'm not made of stone. Got a right to be



17   N.C.

wrong, so just leave me a - lone..

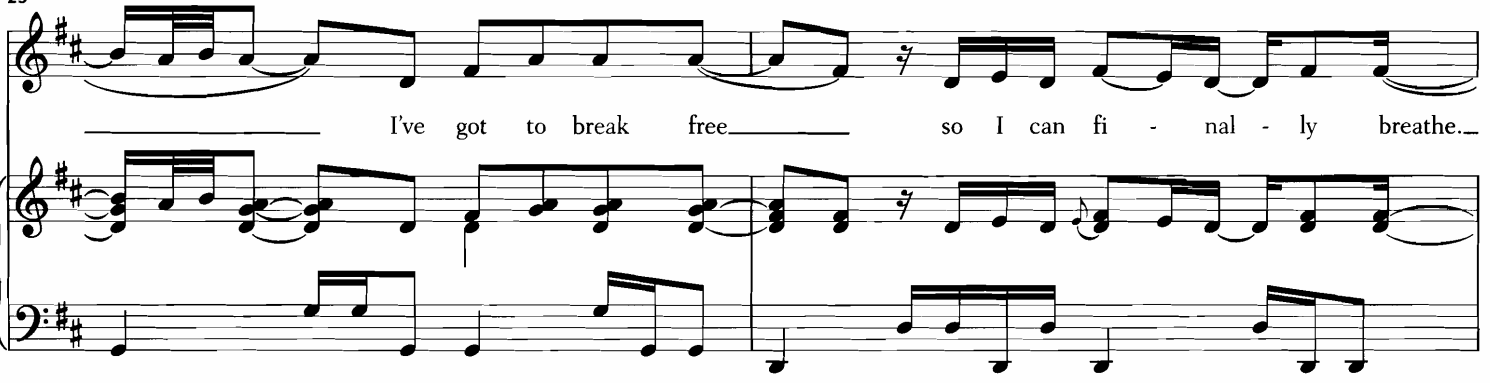
19  



21 

Got - ta right to be wrong, I've been held down too long..


23  



I've got to break free\_\_\_\_\_ so I can fi - nal - ly breathe...



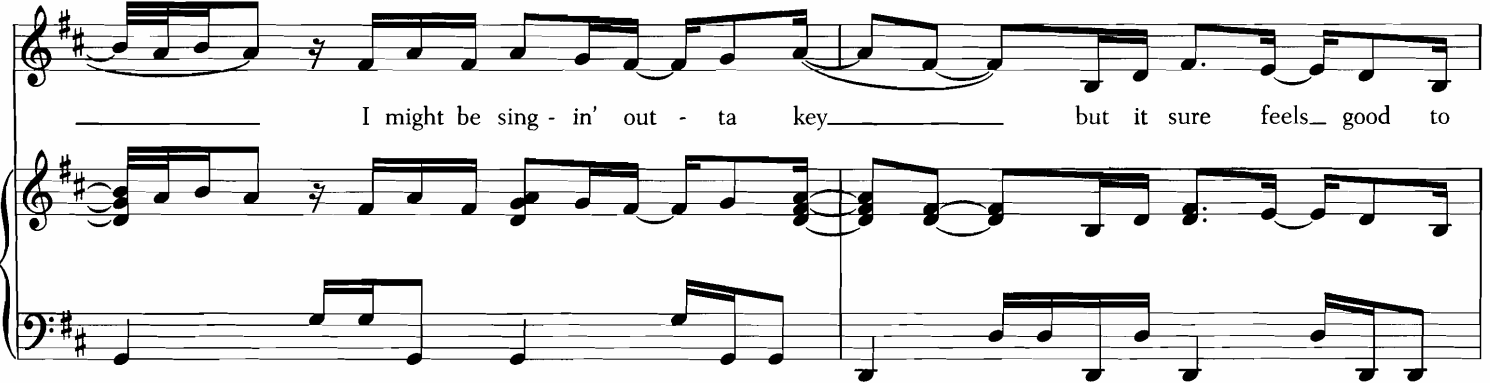
25  

Got a right to be wrong,\_\_\_\_\_ got - ta sing my own song,...



27  



I might be sing - in' out - ta key\_\_\_\_\_ but it sure feels\_ good to





29  

me. Got a right\_\_\_\_\_ to be\_\_\_\_\_ wrong,...





31 **I. G**  N.C. **D<sup>5</sup>**  2fr




so just leave me a - lone.

33 **A**  **G<sup>7</sup>** 




You're en - ti - tled to your o - pin - ion, but it's real - ly my de - ci - sion. I

35 **D<sup>7</sup>**  **Bm<sup>7</sup>** 

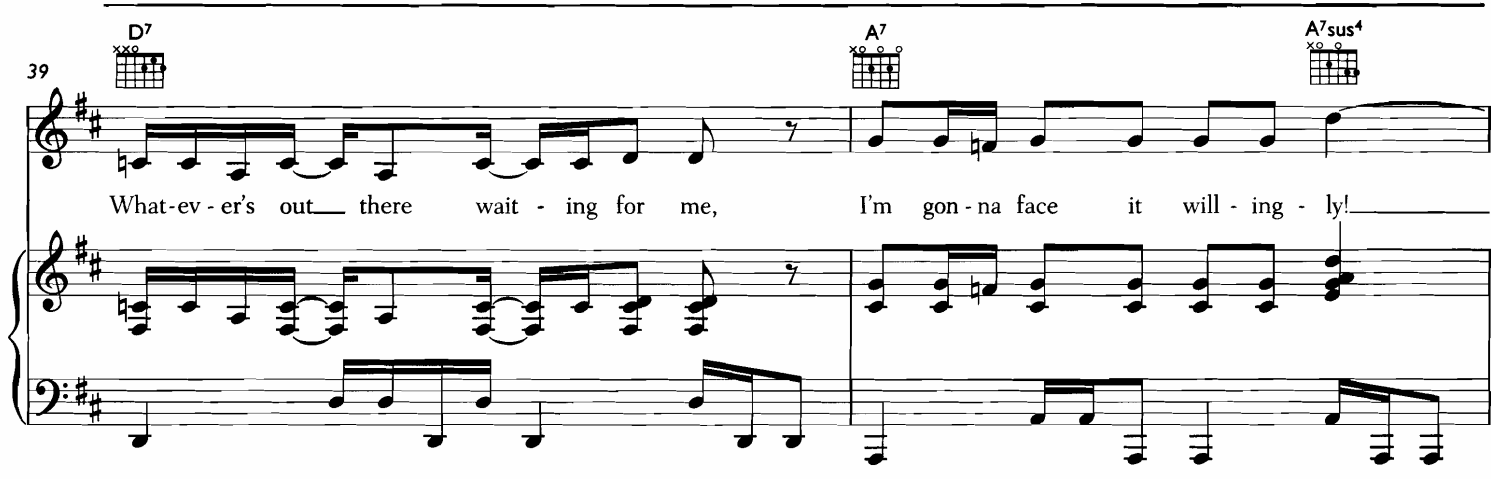
can't turn back I'm on a mis - sion, if you care, don't you dare blur my vi - sion.

37 **Am**  **A**  **G** 

Let me be all that I can be, don't smo - ther me with ne - ga - ti - vi - ty.

39   

What-ev - er's out there wait - ing for me, I'm gon - na face it will - ing - ly!





Detailed description: This system contains measures 39 and 40. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "What-ev - er's out there wait - ing for me, I'm gon - na face it will - ing - ly!". The piano accompaniment is in a grand staff (treble and bass clefs). Measure 39 has a 7/8 time signature. Chord diagrams for D7, A7, and A7sus4 are provided above the staff.

41  N.C.

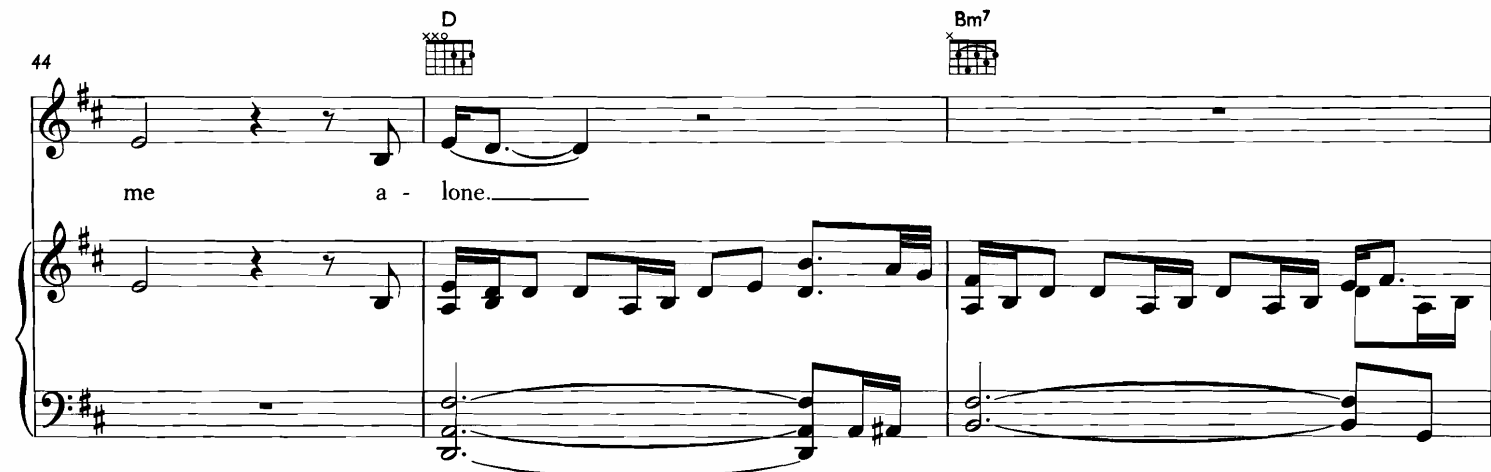
Oh! Got a right to be so just leave






Detailed description: This system contains measures 41 and 42. The vocal line continues with "Oh! Got a right to be so just leave". The piano accompaniment continues. Measure 41 has a 7/8 time signature. A chord diagram for G and the instruction "N.C." are shown above the staff.

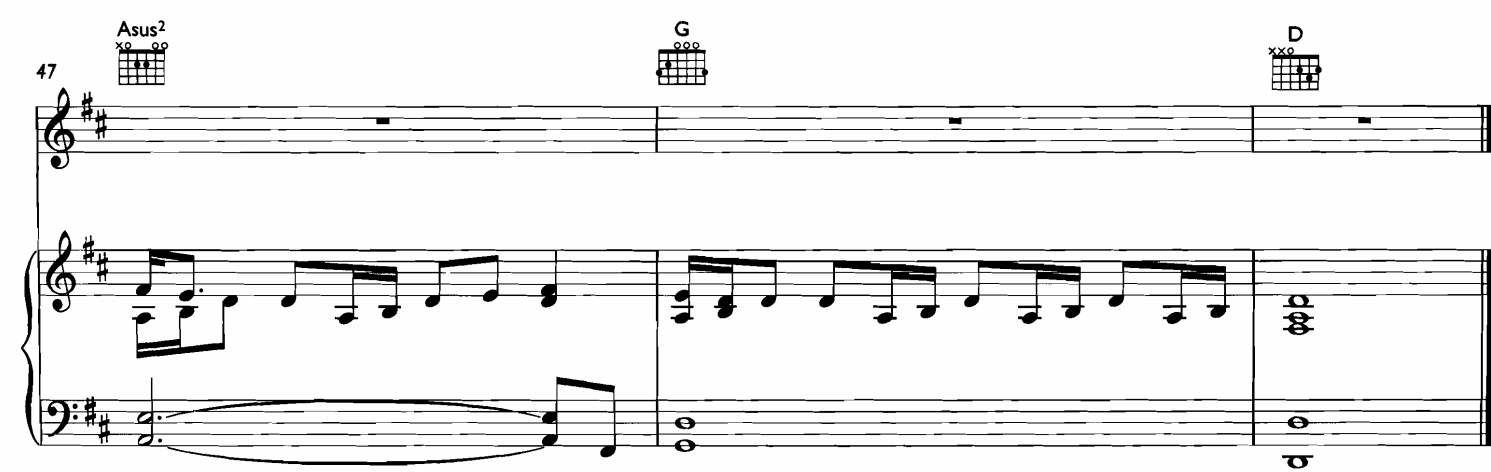
44  

me a - lone.



Detailed description: This system contains measures 44 and 45. The vocal line has "me a - lone.". The piano accompaniment features a long note in the bass line. Chord diagrams for D and Bm7 are shown above the staff.

47   



Detailed description: This system contains measures 47, 48, and 49. The piano accompaniment continues. Chord diagrams for Asus2, G, and D are shown above the staff.

# SICK AND TIRED

Words and Music by Dallas Austin, Glen Ballard and Anastacia Newkirk

♩ = 95



My love\_ is\_ on the line,







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


(De








My love\_ is\_ on the line, my love\_ is\_ on the line.  
la li a bib bot a wah de la\_ de. De la li a bib bot a wah de la\_ de.)










A lit-tle late\_\_ for all\_\_ the things you did-n't say,\_\_ I'm not sad\_\_ for you.\_\_  
 No\_\_ warn - ing of\_\_ such a sad\_\_ song\_\_ of brok - en hearts\_\_






But I'm sad\_\_ for all\_\_ the time I had to waste\_\_  
 My dreams of fai - ry tales and fan - ta - sies\_\_








'cause I learned\_\_ the truth\_\_  
 were torn\_\_ a - part\_\_



Your heart is in\_\_ a place\_\_ I no long - er wan - na be,\_\_  
 I lost my peace\_\_ of mind\_\_ some - where a - long\_\_ the way,\_\_



Dm Csus<sup>2</sup> G Dm

I knew there'd come a day I'd set you free 'cause } I'm sick and tired of  
 I knew there'd come a time you'd hear me say }

Csus<sup>2</sup> G Dm Csus<sup>2</sup> G

al-ways be-ing sick and tir - ed. (De la li a bib bot a wah de la de. De la li a bib bot a wah de la de.)

Am C G Dm Am C

Your love is - n't fair, you live in a world where you did - n't lis -

G Dm Am C G Dm

- ten and you did - n't care. So I'm float - ing, I'm float - ing on air.

F G<sup>6</sup> 1.  
To Coda Dm

(La li a bib bot a wah de la\_\_ de. De

Csus<sup>2</sup> G Dm Csus<sup>2</sup> G

I'm\_\_ on\_\_ air.\_\_  
 la li a bib bot a wah de la\_\_ de. De la li a bib bot a wah de la\_\_ de. De la li a bib bot a wah de la\_\_ de.)

2. F G F

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

G Am C G Dm

my love\_\_ is\_\_ on the line.





(La li a bib bot a wah de la de. De la li a bib bot a wah de la de.)

My love is on the line,

*D. al Coda*

*Coda*



my love\_

Your love\_ is - n't fair, you live in a world\_



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



N.C.

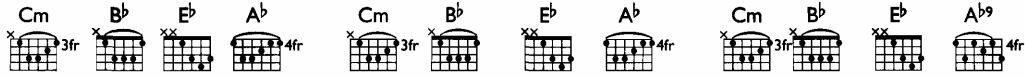
- ing, I'm float-ing on air\_

I'm float-ing, I'm float-ing on air\_

# SUNRISE

Words and Music by Lee Alexander and Norah Jones

♩ = 75



Sun -

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

5

Chord diagrams for the second system: B $\flat$ , Cm, B $\flat$ , E $\flat$ , Cm, E $\flat$ , A $\flat$ .

- rise, sun - rise looks like morn - ing in your eyes, - but the clocks held nine fif - teen for

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

8

Chord diagrams for the third system: E $\flat$ , Gm, Cm, B $\flat$ , E $\flat$ .

hours. Sun - rise, sun - rise, could - n't tempt us if it tried, 'cos the

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

11

Cm 3fr      A<sup>b</sup> 4fr      E<sup>b</sup>      Cm 3fr      B<sup>b</sup>      E<sup>b</sup>      A<sup>b</sup> 4fr

af - ter - noon's al - rea - dy come\_ and gone.      And I said "Ooo, \_\_\_\_\_"

14

Cm 3fr      B<sup>b</sup>      E<sup>b</sup>      A<sup>b</sup> 4fr

ooo, \_\_\_\_\_

17

Cm 3fr      B<sup>b</sup>      E<sup>b</sup>      A<sup>b</sup> 4fr      Fm7      B<sup>b</sup>      Cm 3fr

ooo," \_\_\_\_\_ to you.      Sur - prise, sur - prise, could-n't

21

B<sup>b</sup>      E<sup>b</sup>      Cm 3fr      E<sup>b</sup>      A<sup>b</sup> 4fr      E<sup>b</sup>

find it in your eyes,      but I'm sure it's writ - ten all o - ver my face.      Sur -

24

Gm Cm B<sup>b</sup> E<sup>b</sup> Cm A<sup>b</sup>

prise, sur-prise, ne-ver some-thing I could hide, when I see we made it through an-oth-er day,

27

E<sup>b</sup> Cm B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> Cm B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

then I say "Ooo, ooo,

31

Cm B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> Fm<sup>7</sup>

ooo", to you.

35

B<sup>b</sup> Cm B<sup>b</sup> E<sup>b</sup> Cm E<sup>b</sup> A<sup>b</sup>

38

$E^b$   $Gm$   $Cm$   $B^b$   $E^b$

Now the night,

41

$Cm$   $A^b$   $E^b$   $F/A$

Now the night,

44

$A^b$   $F/A$   $A^b$

will throw its cov - er down, mmm on me a - gain,

47

$F/A$   $A^b$   $F/A$

oo and if I'm right, it's the on - ly way to

50

A<sup>b</sup> Cm B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> Cm B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

bring me back. "Ooo, ooo,

54

Cm B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> Fm7

ooo" to you.

58

Cm B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> Cm B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

"Ooo, ooo,

62

Cm B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> Fm7 E<sup>b</sup>

ooo", to you

# SITTING DOWN HERE

Words and Music by Lene Marlin Pedersen

♩ = 124

N.C.

I'm sit-ting down here\_ but hey,\_\_\_ you can't see\_\_\_ me,\_\_\_ (see\_\_\_ me,\_\_\_ see\_\_\_ me,\_\_\_ see\_

*no pedal*

me,\_\_\_ see\_\_\_ me.)\_\_\_

(Acoustic guitar)

D 5fr      A 5fr      Em 7fr

1. Your

G 3fr      A 5fr      D 5fr      A 5fr      Em 7fr      G 3fr      A 5fr



words cut rath-er deep - ly, they're just some oth - er lies \_\_\_\_\_ I'm  
 (2.) try-ing to a - void\_\_\_ you, just don't wan - na hear\_ your voice,\_\_\_ when you

*with pedal*



hid-ing from a dis - tance, I have got to pay the price. \_ De - fend-ing all\_ a - gainst it, I  
 call me up so of - ten I don't real-ly have a choice. You're talk-ing like you know me and



real - ly don't know why, \_\_\_ you're ob - sessed with all\_ my se - crets, you  
 wan - na be\_\_\_ my friend, \_\_\_ but that's real - ly\_\_\_ too late\_\_\_ now, I won't



al-ways make me cry. \_\_\_ You <sup>(1,3,)</sup> seem to wan - na hurt\_ me, no mat-ter what I do, \_\_\_ I'm  
 try it once a - gain. \_\_\_ You may think that I'm\_ a los - er, that I don't real - ly care, \_\_\_ may





*(with pedal)*



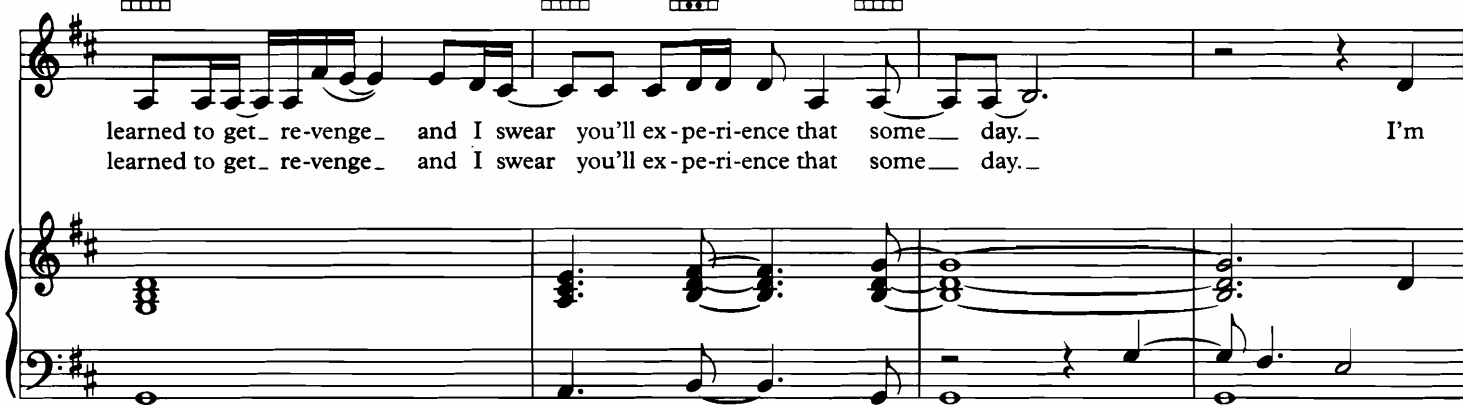
D  A/C#  Bm  A 




tell - ing just a cou - ple, but some - how it gets to you. But I've  
 think that it's for - got - ten, but you should be a - ware. 'Cause I've



G  3fr A  Bm  G  3fr


learned to get re-venge and I swear you'll ex-pe-ri-ence that some day. I'm  
 learned to get re-venge and I swear you'll ex-pe-ri-ence that some day.



D  5fr A  5fr Em  7fr

sit - ting down here but hey, you can't see me, kind - a in - vi - si - ble, you don't

*no pedal*



G  3fr A  5fr D  5fr A  5fr

— sense my stay. Not real - ly hid - ing, not like a sha - dow, just



Em 7fr      Bm7 7fr      A 5fr      1. D 5fr

thought I\_\_\_ would join you for\_\_\_ one\_\_\_ day. I'm sit - ting down here\_\_\_ but hey, -

A 5fr      G 3fr

\_\_\_ you can't see\_\_\_ me,\_\_\_ (see\_\_\_ me,\_\_\_ see\_\_\_ me,\_\_\_ see\_\_\_ me,\_\_\_ see\_\_\_ me.) 2. I'm not

2., 3. D 5fr      A 5fr      Em 7fr

sit - ting down here\_\_\_ but hey,\_\_\_ you can't see\_\_\_ me,\_\_\_ kind - a in - vi - si - ble, you don't

G 3fr      A 5fr      D 5fr      A 5fr

\_\_\_ sense my\_\_\_ stay. Not real - ly hid - ing,\_\_\_ not\_\_\_ like a sha - dow,\_\_\_ but

Em *x* 7fr      to Coda ⊕ Bm7 *x* 7fr      A *x* 5fr      D *x* 5fr      A *x* 5fr

sure I wan-na join\_ you for one\_ day. (Acoustic guitar)

Em *x* 7fr      G *x* 3fr      A *x* 5fr      D *x* 5fr      A *x* 5fr      Em *x* 7fr

*D. al Coda* G *x* 3fr      A *x* 5fr      ⊕ CODA      Bm7 *x* 7fr      A *x* 5fr      D *x* 5fr

3. You      \_ day. I'm sit - ting down here\_ but hey,




A *x* 5fr      Em *x* 7fr      G *x* 3fr      A *x* 5fr

\_ you can't see\_ me, kind - a in - vi - si - ble, you don't\_ sense my\_ stay.\_

D  5fr      A  5fr      Em  7fr





Not real - ly hid - ing, — not — like a sha - dow, — just thought I — would join you for — one —



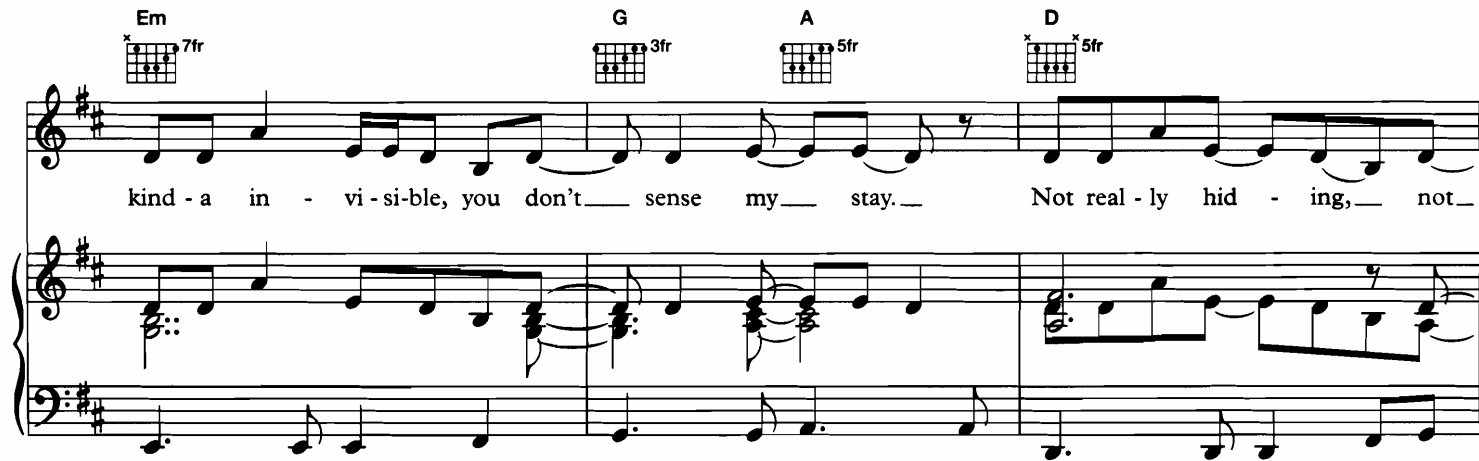
Bm7  7fr      A  5fr      D  5fr      A  5fr





— day. — I'm sit - ting down here — but hey, — you can't see — me, —



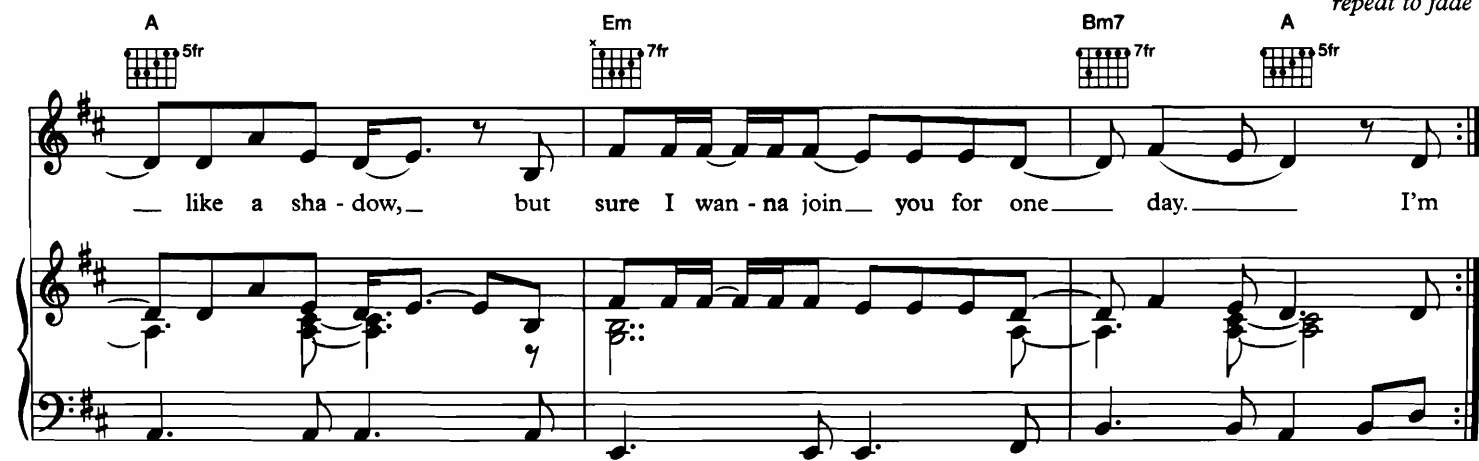
Em  7fr      G  3fr      A  5fr      D  5fr

kind - a in - vi - si - ble, you don't — sense my — stay. — Not real - ly hid - ing, — not —



A  5fr      Em  7fr      Bm7  7fr      A  5fr *repeat to fade*

— like a sha - dow, — but sure I wan - na join — you for one — day. — I'm




# STRICT MACHINE

Words and Music by Alison Goldfrapp, William Gregory and Nick Batt

♩ = 123    ♪♪ =  $\overset{3}{\text{♪}}$

(B $\flat$ )                      (D $\flat$ )                      (B $\flat$ )                      (D $\flat$ )                      (B $\flat$ )                      (D $\flat$ )

Musical notation for the first system, including piano accompaniment and guitar chords.

(B $\flat$ )                      (D $\flat$ )                                                                                        

I get high on a buzz, then a rush when I'm plugged in you.  
me a pulse, feel a wave of new love through me.

Musical notation for the second system, including piano accompaniment and guitar chords.

I connect when I'm flush, you get love.  
I'm dressed in white noise, you know just

Musical notation for the third system, including piano accompaniment and guitar chords.

B $\flat$ 5      D $\flat$ 5      B $\flat$ 5      D $\flat$ 5      B $\flat$ 5      D $\flat$ 5

— when told what to do.  
— what I want so please.

1, 2. Won - der - ful e - lec - tric,  
3° Instrumental

B $\flat$ 5      D $\flat$ 5      B $\flat$ 5      D $\flat$ 5      B $\flat$ 5      D $\flat$ 5      B $\flat$ 5      F5      A $\flat$ 5

won - der - ful e - lec - tric,

To Coda ◊

B $\flat$ 5      D $\flat$ 5      B $\flat$ 5      D $\flat$ 5      B $\flat$ 5      D $\flat$ 5      B $\flat$ 5

won - der - ful e - lec - tric,      co - ver

Ab<sup>5</sup>      Gb<sup>5</sup>      F<sup>5</sup>      N.C.

me, \_\_\_\_\_ you. I'm in love, \_\_\_\_\_

Ab<sup>5</sup>    Bb<sup>5</sup>      Ab<sup>5</sup>    Bb<sup>5</sup>      Ab<sup>5</sup>    Bb<sup>5</sup>

\_\_\_\_\_ I'm in love, \_\_\_\_\_ I'm in love \_\_\_\_\_ with a strict ma - chine.

Ab<sup>5</sup>    Bb<sup>5</sup>      Ab<sup>5</sup>    Bb<sup>5</sup>      Ab<sup>5</sup>    Bb<sup>5</sup>

\_\_\_\_\_ I'm in love, \_\_\_\_\_ I'm in love, \_\_\_\_\_ I'm in love.

Ab<sup>5</sup>    Bb<sup>5</sup>      Ab<sup>5</sup>    Bb<sup>5</sup>

\_\_\_\_\_ with a strict ma - chine. \_\_\_\_\_ When you send.

1. N.C.

2.

N.C.

*D. & al Coda*

I'm in love.---

**Coda**

N.C.



I'm in love,--- I'm in love,--- I'm in love---

Ab5

Bb5

Ab5

Bb5

Ab5

Bb5

--- with a strict ma - chine.--- I'm in love,--- I'm in love,---

Ab5

Bb5

Ab5

Bb5

Ab5

Bb5

*Repeat to fade*

I'm in love--- with a strict ma - chine.--- I'm in love,---



# SUPERSTAR

Words and Music by Mich Hansen, Joseph Belmaati and Mikkel Sigvardt

♩ = 102

N.C.(E<sup>b</sup>)

5

(D<sup>b</sup>)

(E<sup>b</sup>)

9

E<sup>b</sup>m



Peo-ple al - ways talk a - bout (ey oh, ey oh, ey oh.) all the things they're al a - bout.  
 Ba - by take a look a - round, (ey oh, ey oh, ey oh.) ev - 'ry - bo - dy's get - ting down.

12

D<sup>b</sup>

(ey oh, ey oh, ey oh.) Write it on a piece of pap - er,  
 (ey oh, ey oh, ey oh.) Deal with all the prob - lems lat - er.



15

got a feel - ing I'll see you lat - er. There's some - thing  
 Bad boys on their best be - ha - viour. There's some - thing



17

'bout this, - } let's keep it mov - ing, - and if it's good let's - just get some - thing  
 'bout you - }



20

cook - ing, - 'cause I real - ly wan - na rock with you. I'm




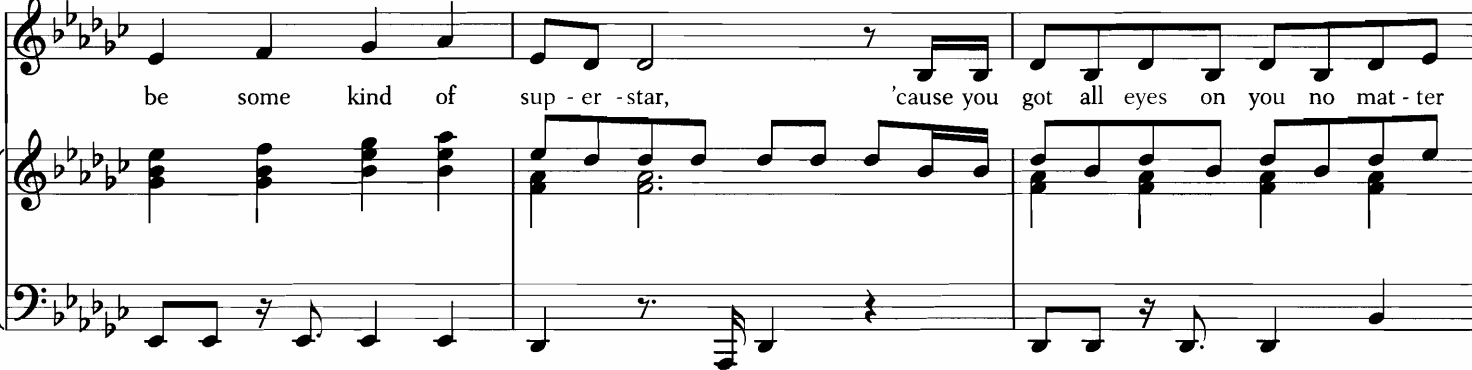
N.C.

22




feel - ing some con - nec - tion to the things you do. (You do, - you do.) - I don't know

25  

what it is \_\_\_\_\_ that makes me feel like this, \_\_\_\_\_ I don't know who you are, \_\_\_\_\_ but you must

28  



be some kind of sup - er - star, 'cause you got all eyes on you no mat - ter

31  **To Coda**  

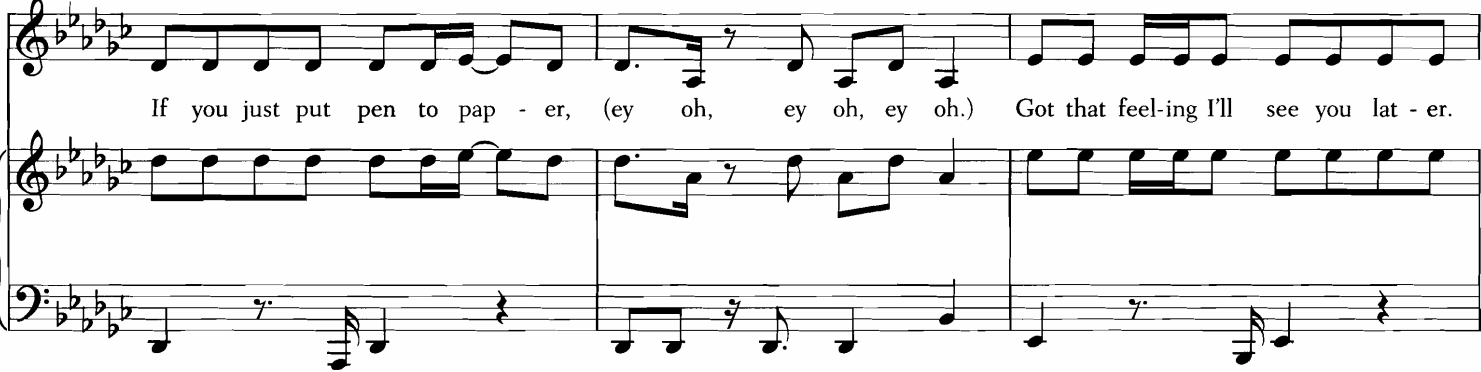
where you are. (You just make me wan - na play.) I like the way you're mov - ing, -

34 

(ey oh, ey oh, ey oh.) I just get in - to the grove and then. (you just make me wan - na play.)

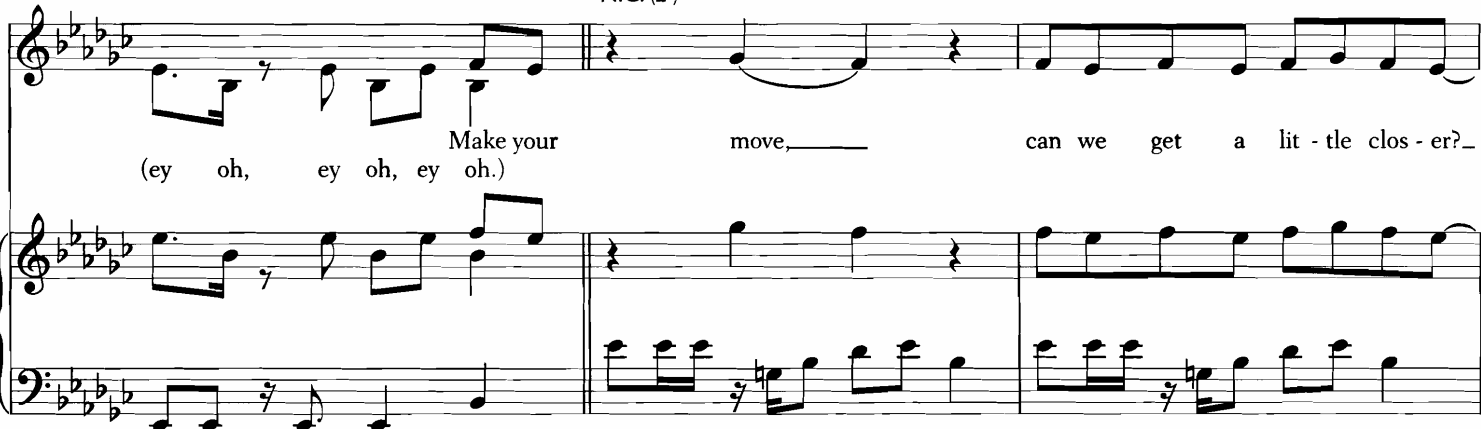
37  

If you just put pen to pap - er, (ey oh, ey oh, ey oh.) Got that feel-ing I'll see you lat - er.



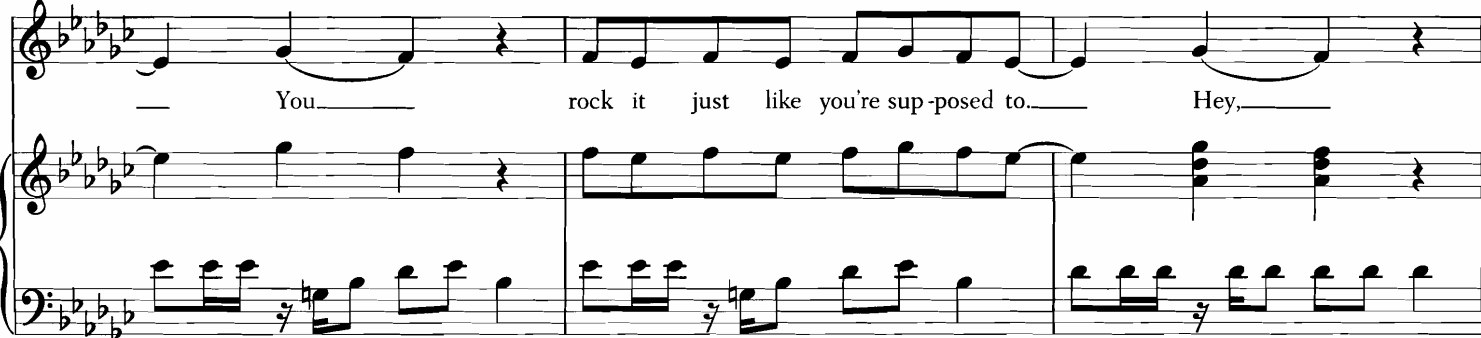
40 N.C. (Eb)

(ey oh, ey oh, ey oh.) Make your move, \_\_\_\_\_ can we get a lit - tle clos - er?\_



43 (Db)

— You \_\_\_\_\_ rock it just like you're sup-posed to. \_\_\_\_\_ Hey, \_\_\_\_\_



**D.º al Coda**

(ad lib. vocal)

46 (Eb)

boy I ain't got no-thing more to \_\_\_\_\_ say \_\_\_\_\_ 'cause you just make me wan - na



**Coda**



49

(you just make me wan - na I don't know what it is that makes me play.)

Musical notation for measures 49-50, including vocal line, piano accompaniment, and guitar chord diagram for Ebm.

51

feel like this, I don't know who you are, but you must be some kind of

Musical notation for measures 51-53, including vocal line and piano accompaniment.



54

sup - er - star, 'cause you got all eyes on you no mat - ter where you are.

Musical notation for measures 54-56, including vocal line and piano accompaniment.

1. | 2.

57

(you just make me wan - na) I don't know (You just make me wan - na play.)

Musical notation for measures 57-59, including vocal line and piano accompaniment.

# SWEET DREAMS MY L.A. EX

Words and Music by Cathy Dennis, Pontus Winnberg, Christian Karlsson and Henrik Jonback

♩ = 128



Musical notation for the first system, including guitar chords and piano accompaniment.



5

1. Hey, hang your red gloves up 'cause there's no - thing left to prove  
 2. We've had it on full sting, 'til the light comes back to you

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



8

now Hey, hang your red gloves up ba - by,  
 now Hey, is it all it seems, is it

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



11

no - one cares but you.  
all you dreamed and more?



13

What pla - net are you from? Ac - cuse me of things that I



16

ne - ver done. List - en to you carry - ing on,



19

cheat - ing an - oth - er love song



21

If I were in your shoes, I'd whisper before I



24

shout. Can't you stop play - ing that re - cord a - gain? Find



27

some - bo - dy else to talk a - bout.



29

If I were in your shoes, I'd worry of the ef -





32

A  Dm 

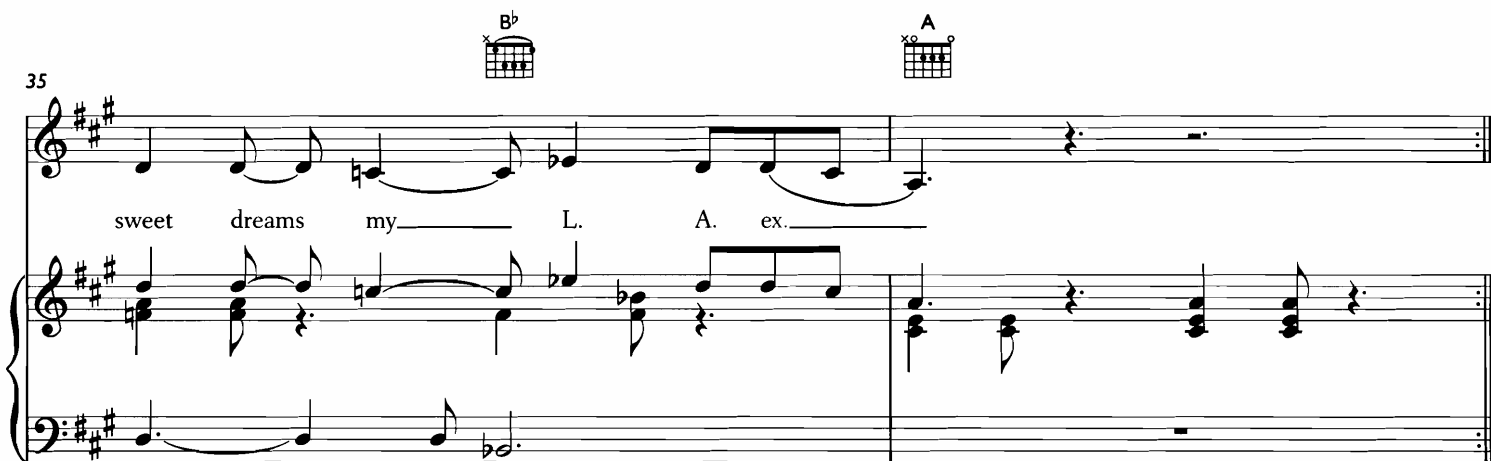
- fects... You've had your say but now it's my turn,







35

B<sup>b</sup>  A 

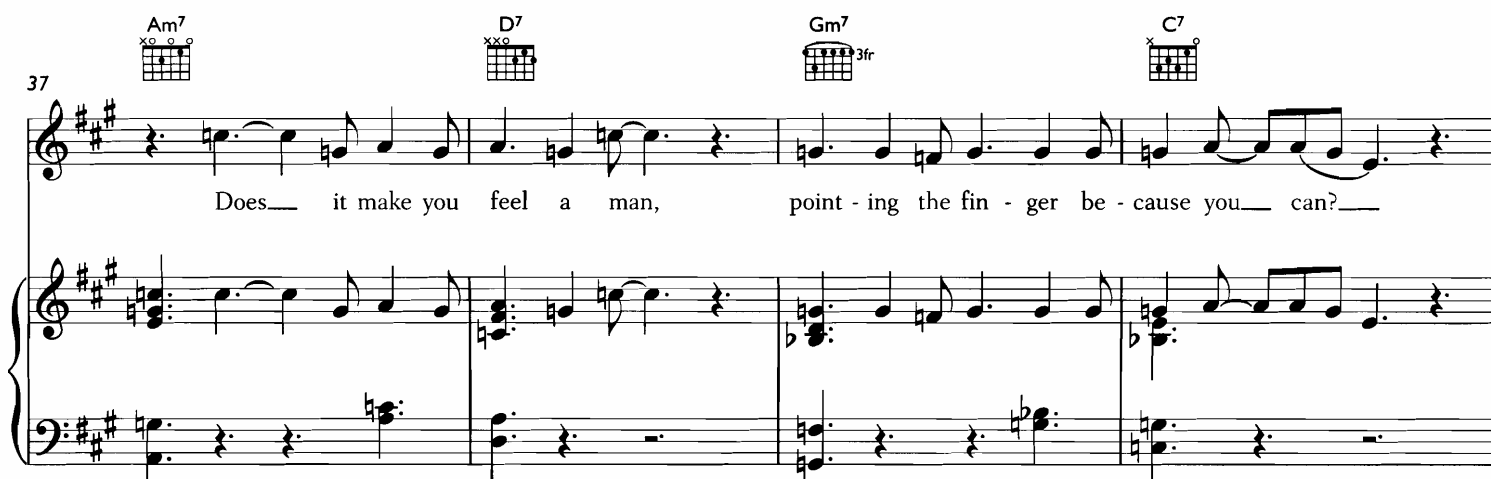
sweet dreams my L. A. ex.









37

Am7  D7  Gm7  3fr C7 

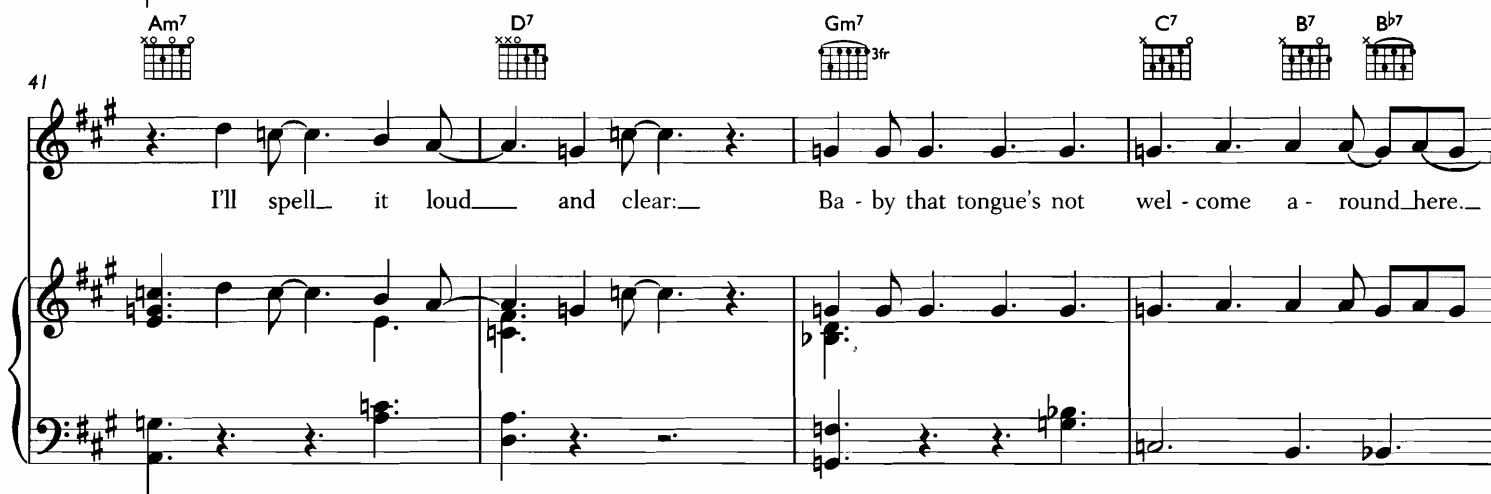
Does it make you feel a man, pointing the finger because you can?






41

Am7  D7  Gm7  3fr C7  B7  B<sup>b</sup>7 

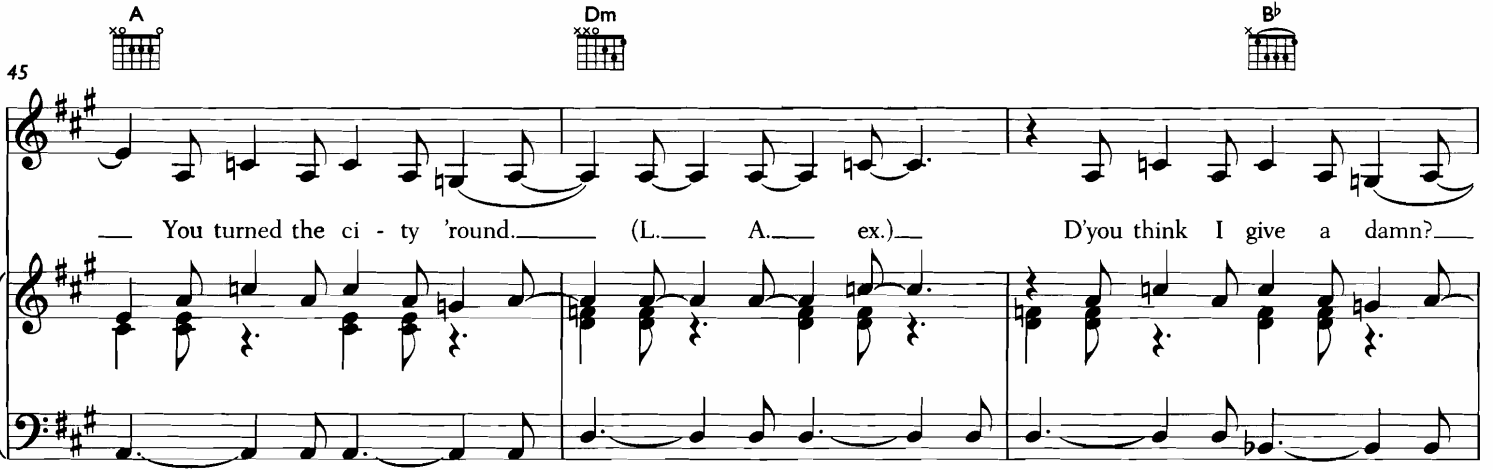
I'll spell it loud and clear: Ba-by that tongue's not welcome around here.



45

A  Dm  Bb 

You turned the ci - ty 'round. (L. A. ex.) D'you think I give a damn?



48

A 

(L. A. ex.) D'you think that I'm the fair - er



50

Dm  Bb  N.C.

S - E - X? Sweet dreams my L. A. ex.



53

A  Dm  Bb 





56

Musical notation for measures 56-58. Measure 56 has an A major chord above it. Measure 58 has a Dm chord above it. The system includes a vocal line with rests and piano accompaniment.



59

Musical notation for measures 59-60. Measure 59 has a Bb major chord above it. Measure 60 has an A major chord above it. The system includes a vocal line with rests and piano accompaniment.



61

Musical notation for measures 61-63. Measure 61 has a Dm chord above it. Measure 63 has a Bb major chord above it. The system includes a vocal line with lyrics and piano accompaniment.

If I were in your shoes, I'd whisper before I



64

Musical notation for measures 64-66. Measure 64 has an A major chord above it. Measure 66 has a Dm chord above it. The system includes a vocal line with lyrics and piano accompaniment.

shout. Can't you stop playing that record again? Find



67

some - bo - dy else \_\_\_\_\_ to talk a - bout \_\_\_\_\_

Musical score for measures 67-68. The system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and two guitar chord diagrams: Bb (x21332) and A (x02221).



69

If I \_\_\_\_\_ were in your shoes, \_\_\_\_\_ I'd wor - ry \_\_\_\_\_ of the ef -

Musical score for measures 69-71. The system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and two guitar chord diagrams: Dm (xx0232) and Bb (x21332).



72

- fects \_\_\_\_\_ You've had your \_\_\_\_\_ say \_\_\_\_\_ but now it's \_\_\_\_\_

Musical score for measures 72-73. The system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and one guitar chord diagram: A (x02221).



N.C.

74

my \_\_\_\_\_ turn. sweet dreams my \_\_\_\_\_ L. A. ex \_\_\_\_\_

Musical score for measures 74-75. The system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and one guitar chord diagram: Dm (xx0232). The system concludes with a double bar line.

# THESE WORDS

Words and Music by Stephen Kipner, Andrew Frampton, Natasha Bedingfield and Wayne Wilkins

♩ = 100



N.C.(B<sup>b</sup>)

(F)

These words are my own. Yeah.

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



4

1. Threw some chords to - ge - ther,  
(Verse 2 see block lyrics)

the com - bi - na - tion D - E - F

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



6

it's who I am, it's what I do, and I was gon - na lay it down for you.

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

8

F Dm Dm C/E F

I try to foc - us my at - ten - tion, but I feel so A - D - D.

10

B<sup>b</sup> F

I need some help, some in - spi - ra - tion, but it's not com - ing ea - si - ly.

Not 2°

12






Gm Dm Gm

Try'n to find the mag - ic, try'n to write a clas - sic, don't you know?\_ Don't you know?\_

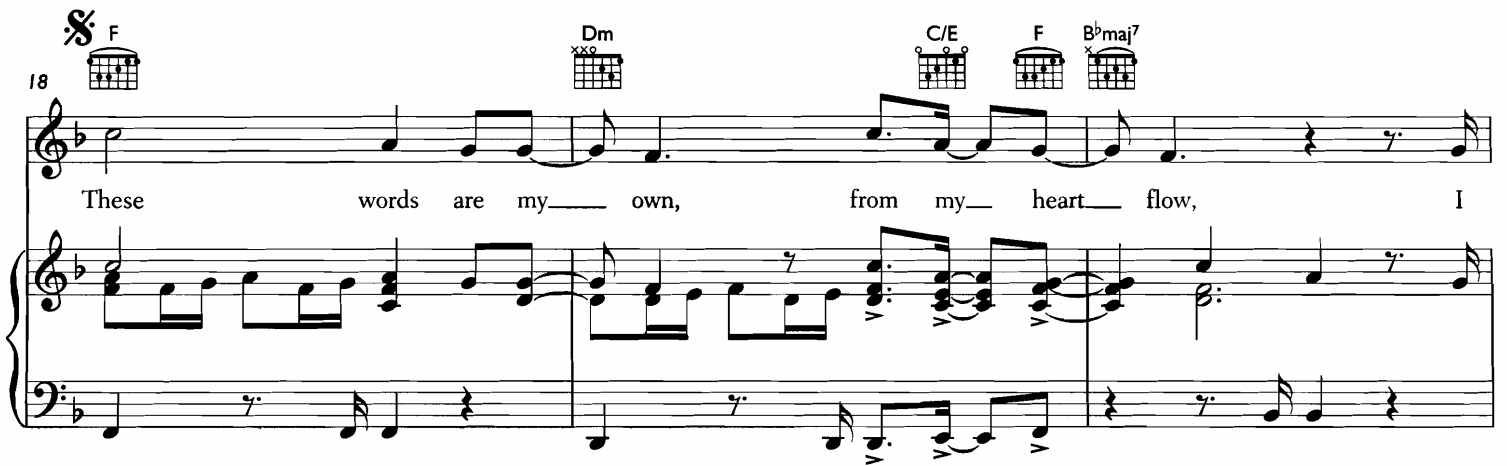
15




Dm Gm Dm

— Don't you know?\_ Waste bin full of pap - er, clev - er rhymes\_ see you lat - er.

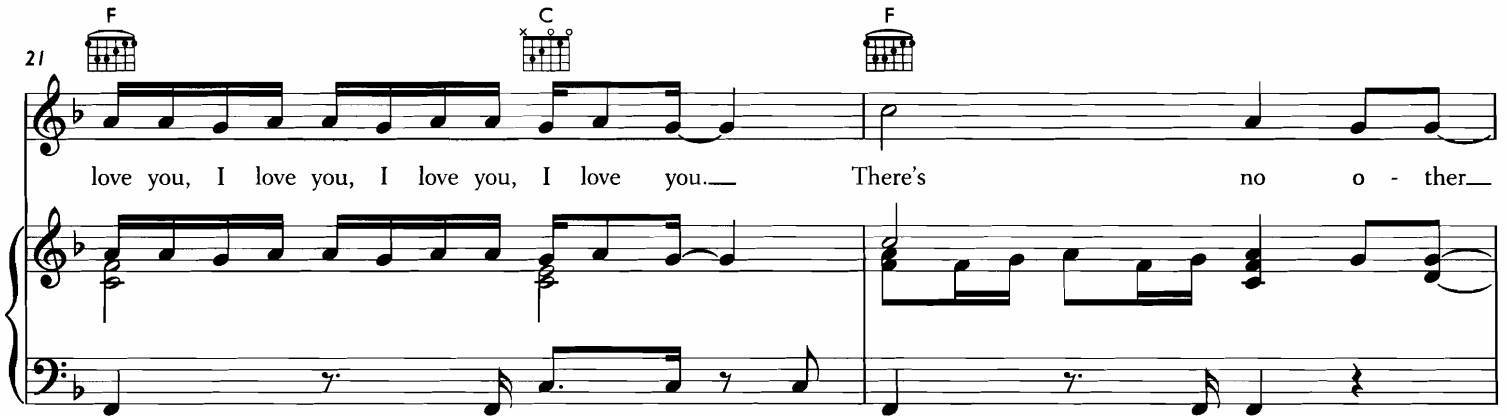
18     







These words are my own, from my heart flow, I



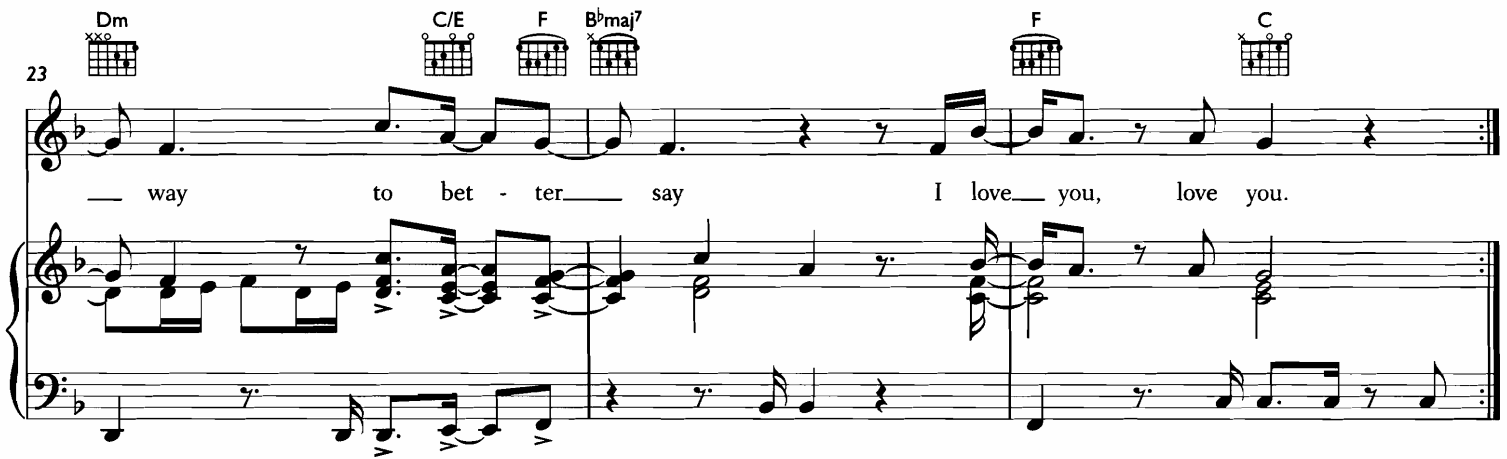
21   






love you, I love you, I love you, I love you. There's no other



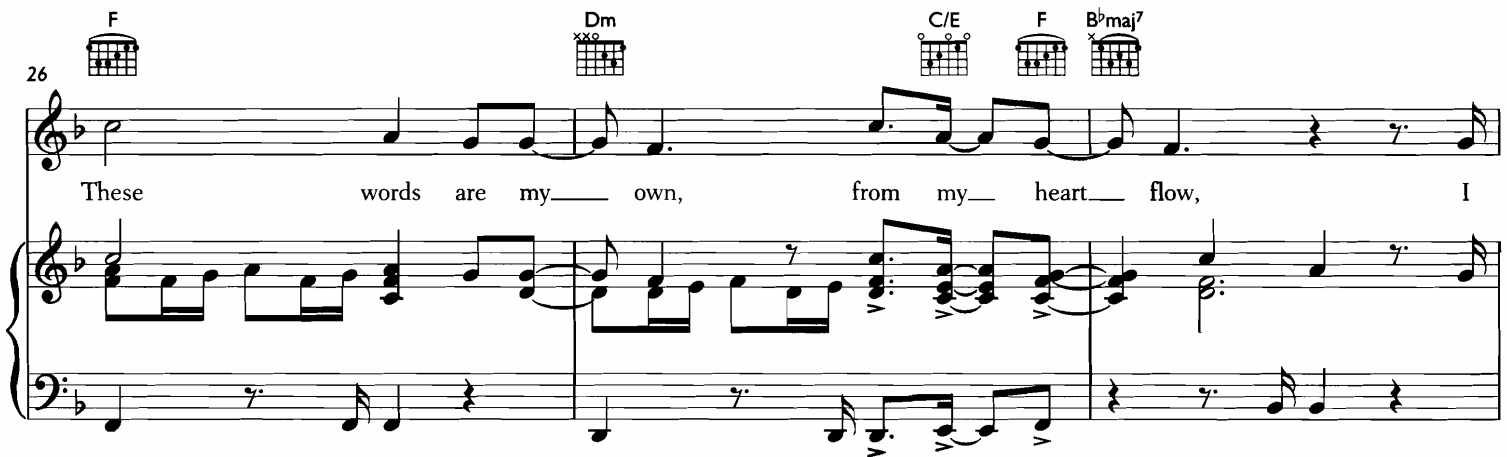
23      




— way to bet - ter say I love you, love you.










26     

These words are my own, from my heart flow, I



29   

love you, I love you, I love you, I love you. — There's no o - ther —

31       To Coda 

— way to bet - ter — say I love — you, love you.

34 N.C.(Dm)

I'm get-ting off my stage, the cur - tains — pull a - way. No —

36

— hy - per-bole — to hide be - hind — My nak - ed soul ex - pos - ed.



39

Woah, woah, woah, woah, woah

42

Gm 3fr

Dm

Try'n to find the mag - ic, try'n to write a clas - sic,

44

Gm 3fr

N.C.

D. % al Coda (no repeats)

waste bin full of pap - er, clev - er rhymes see you lat - er.

⊕ Coda

46

F Dm C/E F

These words are my own, they're from my heart.

48   

I love you, — I love you. —

50    

That's — all I got to say, can't think — of a bet - ter

52   N.C.

way and that's — all I got to say. I love — you, is that o - kay?



*Verse 2:*

Read some Byron, Shelley and Keats  
 Recited it over a hip-hop beat.  
 I'm having trouble saying what I mean  
 With dead poets and drum machines  
 You know I had some studio time booked  
 But I couldn't find a killer hook  
 Now you're gonna raise the bar right up  
 Nothing I write is ever good enough.

# TOXIC

Words and Music by Cathy Dennis, Pontus Winnberg, Christian Karlsson and Henrik Jonback

Fast ♩ = 144



Verse:

1. Ba - by, can't you see  
2. There's no es - cape.  
3. It's get - ting late

I'm call - in'? \_\_\_\_\_  
I can't\_ wait. \_\_\_\_\_  
to give you up. \_\_\_\_\_

A guy like you  
I need a hit.  
I took a sip



should wear a warn - in'. \_\_\_\_\_  
Ba - by, give me it. \_\_\_\_\_  
from the dev - il's cup. \_\_\_\_\_

It's dan - ger - ous.  
You're dan - ger - ous.  
Slow - ly,

I'm fall - in'.  
I'm lov - in' it.  
it's tak - ing o - ver me.



1.

2.3.

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

Pre-chorus:

1. Too high, can't come down. Los - in' my head, spin - nin'  
 2. Too high, can't come down. It's in the air and it's



'round and 'round. Do you feel me now?  
 all a - round. Can you feel it now?



N.C.

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

## Chorus:

Cm Eb7

Oh, the taste of your lips, I'm on a ride.

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

D7 Db7 Cm

You're tox - ic. I'm slip - pin' un - der. Oh, the taste of a poi - son

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

Eb7 Ab G7(#9) Db7

par - a - dise. I'm ad - dict - ed to you. Don't you know that you're tox - ic?

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

Cm Eb7 D7

— And I love what you do. Don't you

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

D $\flat$ 7



Cm



E $\flat$ 7



know that you're tox - ic? \_\_\_\_\_

1.



G7(#9)



D $\flat$ 7



*D.S.* %

2.



G7(#9)



N.C.

Don't you know that you're tox - ic? \_\_\_\_\_

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

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

*Chorus:*

Cm

E $\flat$ 7

D7

Musical notation for the chorus, including a vocal line with lyrics "taste of your lips, I'm on a ride. You're tox - ic." and piano accompaniment.

D $\flat$ 7

Cm

E $\flat$ 7

Musical notation for the chorus, including a vocal line with lyrics "I'm slip - pin' un - der. Oh, the taste of a poi - son par - a - dise. I'm ad -" and piano accompaniment.

1.

A $\flat$  G7(#9) D $\flat$ 7

dict - ed to you. Don't you know that you're tox - ic?

2.

G7(#9) D $\flat$ 7 Cm Eb7

know that you're tox - ic? In - tox - i - cate me now, with your lov - in' now.

D7 D $\flat$ 7 Cm

I think I'm read - y now. *I think I'm ready now.* In - tox - i - cate me now,

E $\flat$ 7 A $\flat$  N.C.

with your lov - in' now. I think I'm read - y now.

8va-----



# WHOLE AGAIN

Words and Music by Andrew McCluskey, Stewart Kershaw, Bill Padley and Jeremy Godfrey

**♩ = 94**

E5  B5  E5  B  Bsus4  B 



**E** 

1. If you see me walk-ing down— the street,— star - ing at— the sky,—



**C#m**  **C#m/B**  **A** 

— and drag-ging my— two feet,— you just pass me by.— It still makes me



B E B Bsus4 B

cry, — but you can make me whole — a - gain. —

E C#m

2. If you see me with an - oth - er man, — laugh - ing and — jok - ing, do - ing what I can, —  
 3. Time is lay - ing hea - vy on my heart, — seems I've got — too much of it since we've been a - part. —

C#m/B A B

I won't put you down, — 'cos I want you a - round, — and you can make me  
 My friends make me smile, — if on - ly for a while; — you can make me

E B Bsus4 B E

whole - a - gain. — }  
 whole - a - gain. — }      Look - ing back on when we first met,      I — can - not es -

B  A 

3





- cape— and I can - not for - get. — Ba - by you're the one, you— still turn me



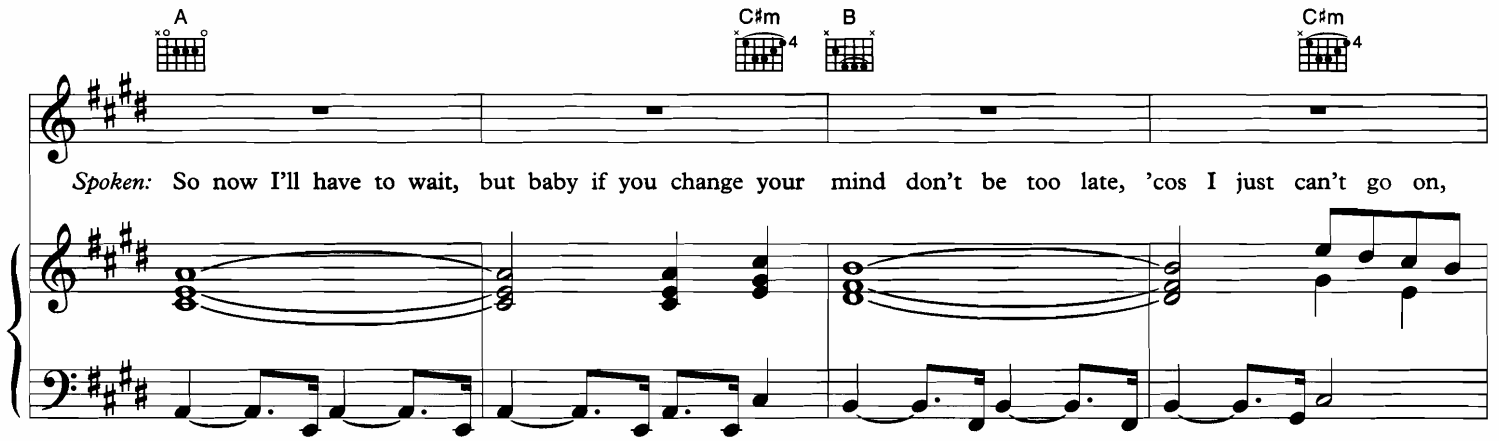
1. B  Bsus4  B  2. B  Bsus4  B 

on,— and you can make me whole— a - gain.—



A  C#m  B  C#m 

*Spoken:* So now I'll have to wait, but baby if you change your mind don't be too late, 'cos I just can't go on,



A  B  E  Bsus4  B  Badd9  B 

it's already been too long, but you can make me whole again.









3

Look-ing back on when we first met, I can-not es - cape and I can - not for - get.



Ba - by you're the one you still turn me on, and you can make me

1.    2. 



whole a - gain. Huh, woh. Oh ba - by you're the



N.C.



one, you still turn me on, you can make me whole a - gain.

# THEY

Words and Music by Ward Swingle, Jem Griffiths and Gerard B. Young Jr

**Moderately Fast**

Fm      Fm/C      C      C7(no3)      C7/F      Fm      Fm/B<sup>b</sup>      B<sup>b</sup>m<sup>6</sup>      C7(no3)      C7(no3)/F      Fm

5

Fm      Fm/C      C      C7(no3)      C7(no3)/F      Fm      Fm/B<sup>b</sup>      B<sup>b</sup>m<sup>6</sup>      Bdim7      Fm/C      C

9

Fm      C7(no3)      Fm      C7(no3)      Fm      C7(no3)      Fm      C7(no3)

13

Fm C7(no3) Fm C7(no3) Fm C7(no3)

1. Who made up all the rules? We fol - low  
2. And it's i - ro - nic too, coz what we

16

Fm C7(no3) Fm C7(no3) Fm C7(no3)

them like fools. Be - lieve them to be true,  
tend to do is act on what they say,

19

Fm C7(no3) Fm C7(no3)

don't care then to it think is them through. }  
and then it is that way. }

21

Fm Fm/Bb Bbm Eb Eb/Ab Ab Fm Fm/Bb Bbm C7(no3) C7(no3)/F Fm

I'm sor - ry, so sor - ry, I'm sor - ry it's like this.

25

Fm Fm/B<sup>b</sup> B<sup>b</sup>m E<sup>b</sup> E<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> Fm Fm/B<sup>b</sup> B<sup>b</sup>m

I'm sor - ry, so sor - ry, I'm sor - ry

28

C7(no<sup>3</sup>) C7(no<sup>3</sup>)/F Fm Fm C7(no<sup>3</sup>)

we do this.

I.

30

Fm C7(no<sup>3</sup>) Fm C7(no<sup>3</sup>) Fm C7(no<sup>3</sup>)

33

Fm C7(no<sup>3</sup>) Fm C7(no<sup>3</sup>) Fm C7(no<sup>3</sup>) Fm C7(no<sup>3</sup>)

Who are\_ they? Where are\_ they? How can\_ they pos - si - bly know all this?

2.

37

C Fm/C Dm<sup>7</sup>(no<sup>5</sup>)/C C C Fm/C Dm<sup>7</sup>(no<sup>5</sup>)/C C

41

Fm Fm/C C C<sup>7</sup>(no<sup>3</sup>) Gm(no<sup>5</sup>)/F Fm Fm/B<sup>b</sup> B<sup>b</sup>m<sup>6</sup>

Do you see what I see? Why do we

44

C C/F Fm Fm Fm/C C C<sup>7</sup>(no<sup>3</sup>) Gm(no<sup>5</sup>)/F Fm

live like this? Is it be - cause it's true

47

Fm/B<sup>b</sup> B<sup>b</sup>m<sup>6</sup> C C/F Fm Fm/B<sup>b</sup> B<sup>b</sup>m

that ig - no - rance is bliss? Who are they?



50

E<sup>b</sup> E<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> Fm Fm/B<sup>b</sup> B<sup>b</sup>dim C<sup>7</sup> C<sup>7</sup>/F Fm

Where are they? How do they know all this?

53

Fm/B<sup>b</sup> B<sup>b</sup>m E<sup>b</sup> E<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> Fm Fm/B<sup>b</sup> B<sup>b</sup>dim C<sup>7</sup> C<sup>7</sup>/F Fm

I'm sor - ry, so sor - ry. I'm sor - ry it's like this.  
we do this.

57

Fm Fm/C C C<sup>7</sup>(no<sup>3</sup>) C<sup>7</sup>/F Fm Fm/B<sup>b</sup> B<sup>b</sup>m<sup>6</sup> C<sup>7</sup>(no<sup>3</sup>) C<sup>7</sup>(no<sup>3</sup>)/F Fm

61

Fm Fm/C C C<sup>7</sup>(no<sup>3</sup>) C<sup>7</sup>(no<sup>3</sup>)/F Fm Fm/B<sup>b</sup> B<sup>b</sup>m<sup>6</sup> Bdim<sup>7</sup> Fm/C C

# POP DIVAS

OVER 30 SONGS FROM THE GREATEST DIVAS OF POP, ARRANGED FOR PIANO AND VOICE WITH GUITAR CHORD BOXES.

- BABY BOY BEYONCÉ  
BEHIND THESE HAZEL EYES KELLY CLARKSON  
BIOLOGY GIRLS ALoud  
BRING ME TO LIFE EVANESCENCE  
CAN'T FIGHT THE MOONLIGHT LEANN RIMES  
CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE  
COME CLEAN HILARY DUFF  
COMPLICATED AVRIL LAVIGNE  
FALLIN' ALICIA KEYS  
GENIE IN A BOTTLE CHRISTINA AGUILERA  
GROOVEJET (IF THIS AIN'T LOVE) SPILLER  
HERE WITH ME DIDDY  
HUNG UP MADONNA  
I'M LIKE A BIRD NELLY FURTADO  
INNOCENT EYES DELTA GOODREM  
JUST LIKE A PILL PINK
- NO MORE DRAMA MARY J BLIGE  
OVER THE RAINBOW EVA CASSIDY  
PUSH THE BUTTON SUGABABES  
REDNECK WOMAN GRETCHEN WILSON  
RIGHT TO BE WRONG JOSS STONE  
SICK AND TIRED ANASTACIA  
SITTING DOWN HERE LENE MARLIN  
STRICT MACHINE GOLDFRAPP  
SUNRISE NORAH JONES  
SUPERSTAR JAMELLA  
SWEET DREAMS MY L.A. EX RACHEL STEVENS  
THESE WORDS NATASHA BEDINGFIELD  
THEY JEM  
TOXIC BRITNEY SPEARS  
WHOLE AGAIN ATOMIC KITTEN

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