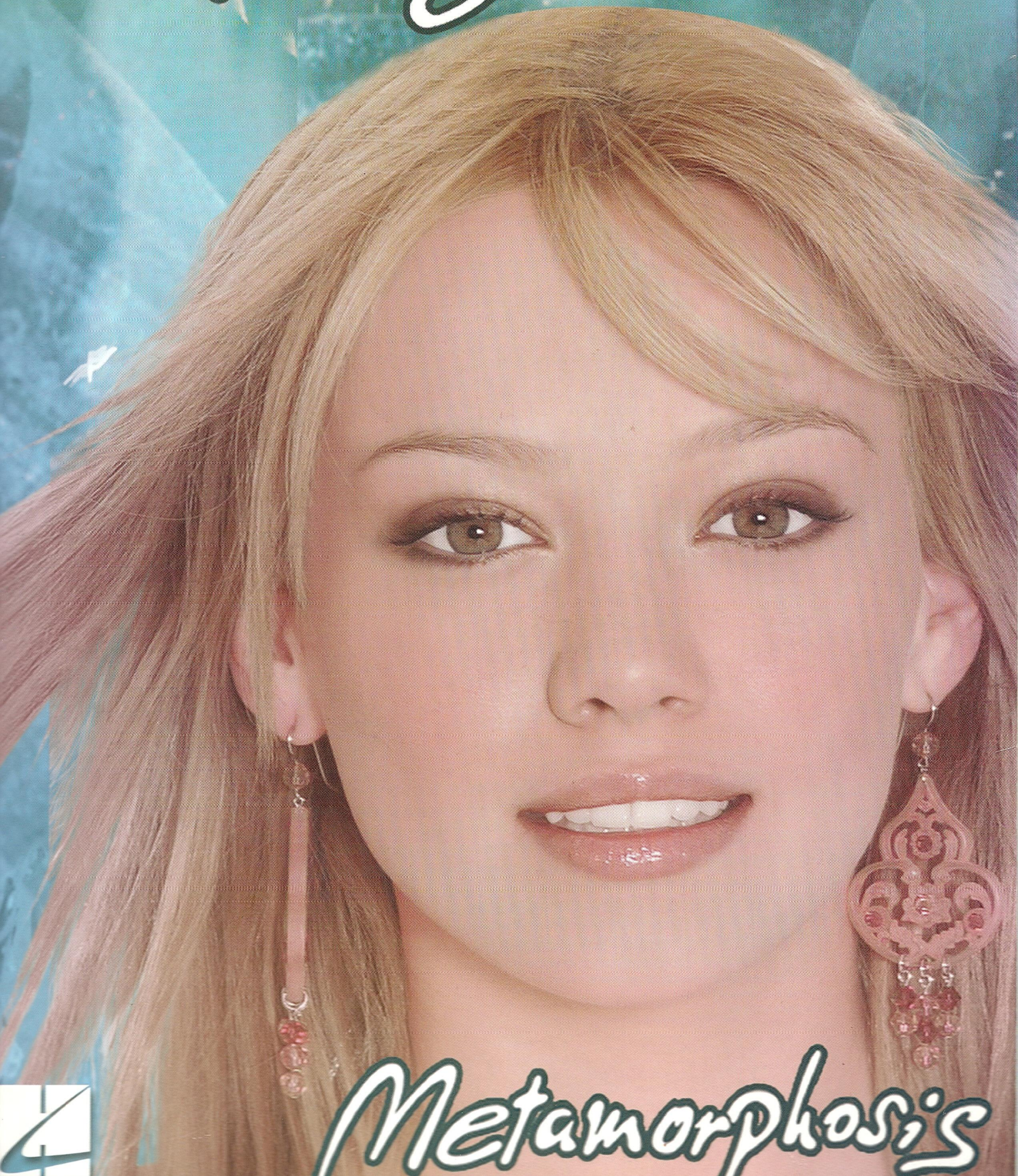


Piano · Vocal · Guitar

Hilary Duff



Metamorphosis



Hilary Duff

Piano • Vocal • Guitar

Metamorphosis



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SO YESTERDAY

Words and Music by GRAHAM EDWARDS,
SCOTT SPOCK, LAUREN CHRISTY
and CHARLIE MIDNIGHT

Moderate Rock

C5 **G5** **F5**

So — yes - ter - day, — so —

A5 **G5** **F5**

yes - ter - day, — so — yes - ter - day. — You can

Am **G** **Fmaj7**

change your — life if you wan - na. You can change your — clothes if you wan - na. If you
say you're — bored if you wan - na. You could act real — tough if you wan - na. You could

Am G Fmaj7

change your mind, well that's the way it goes. But I'm gon - na
 say you're torn but I've heard e - nough. Thank you. You made my

Am G Fmaj7

keep your jeans and your old black hat 'cause I wan - na. They look
 mind up for me when you start - ed to ig - nore me. Do you see a

Am G Fmaj7

good on me. You're nev - er gon - na get them back, } at least
 sin - gle tear? It is - n't gon - na hap - pen here, }

Dm C G

not to - day, not to - day, not to - day. 'Cause,

C5 G5 F5

if it's o - ver let it go — and come to - mor - row it will seem — so —

A5 G5 F5

yes - ter - day, — so — yes - ter - day, — I'm — just a bird — that's al - read - y flown — a - way. —

C5 G5 F5


— Laugh it off and let it go — and when you wake up it will seem — so —


A5 G5 F5


To Coda


yes - ter - day, — so — yes - ter - day, — Have - n't you heard — that I'm — gon - na be o - kay? —

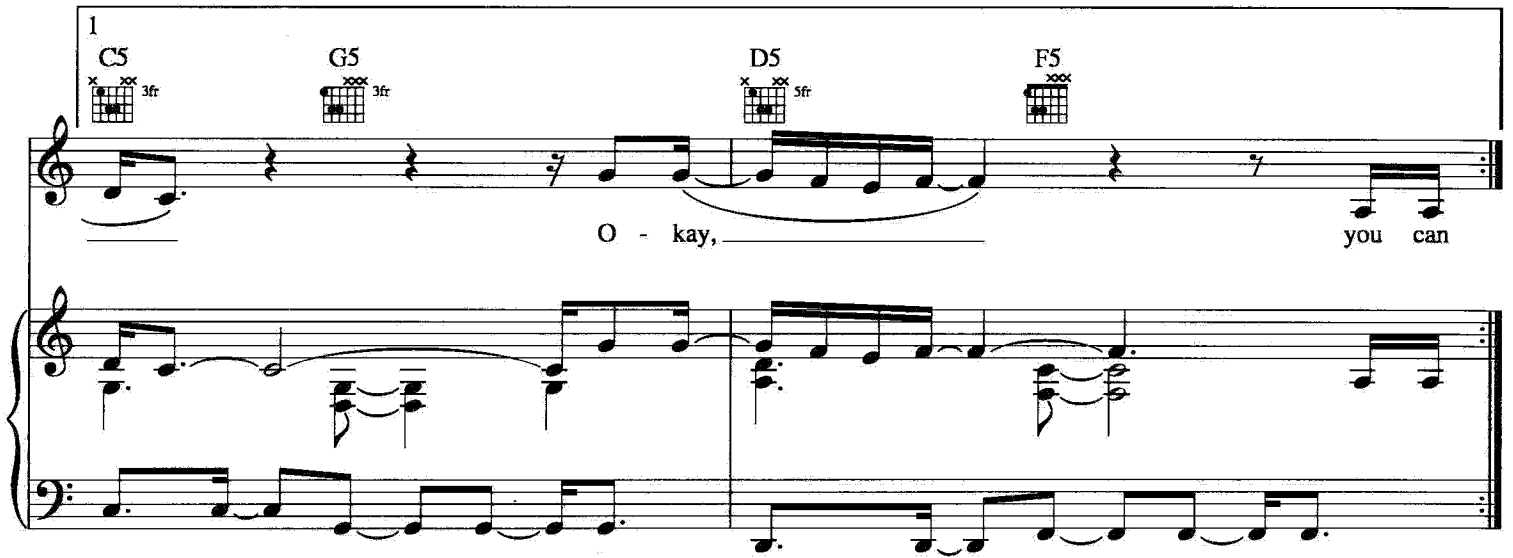
1

C5  3fr

G5  3fr

D5  3fr

F5  3fr



O - kay, you can

2

C5  3fr

G 





If you're o - ver me, I'm al - read - y o - ver you.

Fmaj7 


G 





If it's all been done, what is left to do? How can you hang up if the line is dead?


Fmaj7  Dm 




— If you wan-na walk, — I'm a step a - head. — If you're mov-in' on, — I'm al-read - y gone. —




Fmaj7  G 

— If the light is off, — then it is - n't on, — at least



Dm  Csus2  G  D.S. al Coda

not to - day, — not to - day, — not to - day. — 'Cause



CODA  F5  C5  G5 

- n't you heard? — If it's o - ver, let it go — and





come to-mor - row it will seem_ so_ yes - ter - day, so_ yes - ter - day. I'm_



_ just a bird_ that's al - read - y flown a - way. Laugh it off and let it go_ and



when you wake up it will seem_ so_ yes - ter - day, so_ yes - ter - day. Have -



- n't you heard_ that I'm_ gon - na be o - kay?

COME CLEAN

Words and Music by JOHN SHANKS
and KARA DioGUARDI

Moderately

N.C. *mp* Am9 5fr

Fsus2 Am9 5fr

Let's go back,

F#sus2

back to the be - gin - ning. Back to when the

Original key: A \flat minor. This edition has been transposed up one half-step to be more playable.

Am9



Cmaj7



Fsus2



earth, the sun, — the stars — all — a - lined. —

Dsus



Am9



'Cause per - fect — did - n't feel so —

Fsus2



Am9



per - fect. — Try'n to fit a square in - to — a cir -

Cmaj7



Fsus2



Dsus



cle was — no life. — I — de - fy. —

N.C. Am F

Let the rain — fall down and

C Gsus2 Am F C D

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

Am F C G Am F

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

C D To Coda

com - ing clean. — I'm com - ing —



clean, oh.



I'm shed - ding. Shed - ding ev - 'ry



col - or try'n to find a pig - ment of truth



be - neath my skin, oh. 'Cause

Am9
 5fr

Fsus2


dif - f'rent _____ does - n't feel so _____ dif - f'rent.



Am9
 5fr

Cmaj7


_____ And go - ing out is bet - ter _____ than al - ways stay - ing in. _____



Fsus2


Dsus


_____ Feel _____ the wind.



D.S. al Coda

Let the rain _____

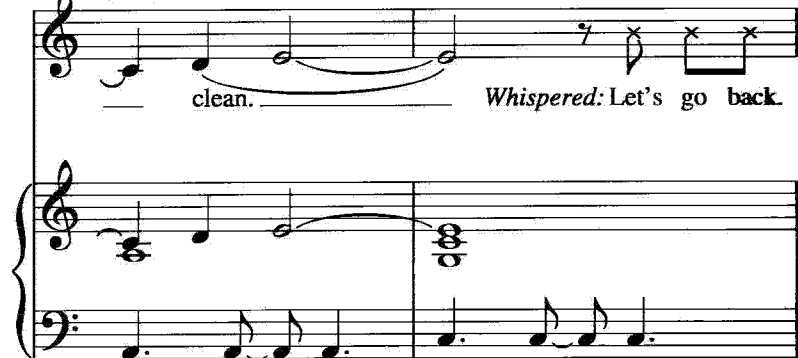


CODA

Am


C


clean. _____ *Whispered:* Let's go back.



F Dsus Am

Rain fall down please. Pain goes

C F D

down please. Rain comes down.

N.C.

Let the rain fall. Let the rain fall,

Gsus N.C.

I'm com - ing. Let the rain

Am F C Gsus2 Am F

fall down and wake my dreams. Let it wash a - way my

C D Am F C G

san - i - ty 'cause I wan - na feel the thun - der. I wan - na scream. Let the rain

Am F C D Am F

fall down. I'm com - ing clean Let the rain fall down. And

C Gsus2 Am F C D

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

Am F C G Am F

- na feel the thun - der. I wan - na scream. — Let the rain — fall down.

C D Am9

Let the rain — fall down.

Fsus2

Mmm, ooh. Let's

Am9 Fsus2

go — back, — back to the be - gin - ning.

WORKIN' IT OUT

Words and Music by CHARLIE MIDNIGHT,
CHARLTON PETTUS and MARC SWERSKY

Moderately

N.C.

mp

Some days I start off
Some - times I'm just sur -

drag - gin' my feet. _____
round - ed by friends. _____

Some days I wan - na fly. _____
Some - times we've nev - er met. _____

Am C6 D9/F# Fmaj7

Some days it all makes sense to me. Some days I just don't
 Some - times I pray, - some - thin' I need. - But hey, you

Esus E7sus F5 C5 G5 A5 B5

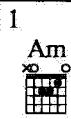
wan - na know why. Hey, hey, I'm not giv - in' up, - no -
 nev - er know - what you're gon - na get - and.... }

F5 C5 G5 G/B C5 F5 C5

Gon - na stand up and shout - it. - Oh, - no way,

G5 A5 B5 F5 C5 G5

I'm not slack - in' off - or back - in' out - or crack - in' up - with doubt. -



1

I'm work - in' it out. *Spoken: Oh cool, that's awesome.*

2

N.C.

It's hard e - nough to be what you are, hard - er to be what you're not.

Hard to know what you need to get. Hard - er to know what you've got.



D9/F# Am D9/F#

This system shows the first three measures of the piece. The guitar part features chords D9/F# and Am. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Dm E7 Gb5 Db5

Hey, hey,

This system contains the vocal line starting with 'Hey, hey,'. The guitar part includes chords Dm, E7, Gb5, and Db5. The piano accompaniment continues with the same rhythmic pattern.

N.C. Ab/C Db5 Gb5 Db5 Ab5

I'm not giv - in' up, no. I'm gon - na stand up and shout

This system features the vocal line: 'I'm not giv - in' up, no. I'm gon - na stand up and shout'. The guitar part includes chords N.C., Ab/C, Db5, Gb5, Db5, and Ab5. The piano accompaniment has a more active bass line.

Ab/C Db5 Gb5 Db5 Ab5 Bb5 Ab/C

it. Oh, no way I'm not slack - in' off or

This system continues the vocal line: 'it. Oh, no way I'm not slack - in' off or'. The guitar part includes chords Ab/C, Db5, Gb5, Db5, Ab5, Bb5, and Ab/C. The piano accompaniment features a complex bass line with some triplets.

1

Gb5 Db5 Ab5 Ab/C Db5

back - in' out ___ or crack - in' up ___ with doubt. ___ I'm work - in' it out. ___

2

Gb5 Db5 Ab5 Ab/C Db5 Ab/C Db5

Hey, hey, I'm not giv - in' up ___ no. ___ I'm work - in' it out. ___

Repeat and Fade

Gb5 Db5 Ab5 Bb5 Ab/C Gb5 Db5 Ab5

Hey, hey. I'm work - in' it out ___ now. ___

Optional Ending

Ab/C Db5 Gb5 Db5 Ab5

I'm work - in' it out. ___ Hey, hey....

LITTLE VOICE

Words and Music by PATRIK BERGER
and KARA DioGUARDI

Moderate Rock

N.C.

E C A G E C

I won't tell you what I'm think - ing 'cause it's not the same thing you're think - ing -
When I see you I ad - mit I start to lose my grip and all of my -

N.C.

— too. You could say I got a best friend and she's al - ways
— cool. You smell so sweet, just like my per - fume. What have you been

E C A G Asus2

tell - ing me what to do. She's out of ___ sight but eas - y to ___
do - in' since I left ___ you? You're al - ways ___ there in my -



find. She's in the front of my mind. The lit - tle
thoughts but that does - n't mean that it's on. }



voice in my head won't let me for - get. The lit - tle voice in my head is



nev - er mis - led. All of this noise is what keeps me from mak - in' a mess. The lit - tle



To Coda

voice in my head just won't let me get with you. La, la, la, la, la, la

1

A5 5fr B5 C5 3fr E5 B5

A5 5fr B5 C5 3fr

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

2

A5 5fr B5 C5 3fr E5 C5 3fr A5 5fr

la, la, la, la. I know I sound in - sane, like I'm play - ing games 'cause

E5 C5 3fr A5 5fr E5 C5 3fr A5 5fr

all I real - ly want is — you. — But there's some things a girl won't — do, —

D E N.C.

ooh, ahh. The lit - tle voice. The lit - tle

E5  B5  A5  B5  C5 

D.S. al Coda

voice. The lit - tle voice in my head won't let me for - get. The lit - tle










CODA

A5  B5  C5  E5  B5  A5  B5  C5 

la, la, la. The lit - tle voice. La, la, la, la, la, la, la, la, la. The lit - tle












E5  B5  A5  B5  C5  E5  B5 

voice. La, la, la, la, la, la, la, la, la, don't go.



Repeat and Fade

Optional Ending




A5  B5  C5  E5  B5  A5  B5  C5  E5 

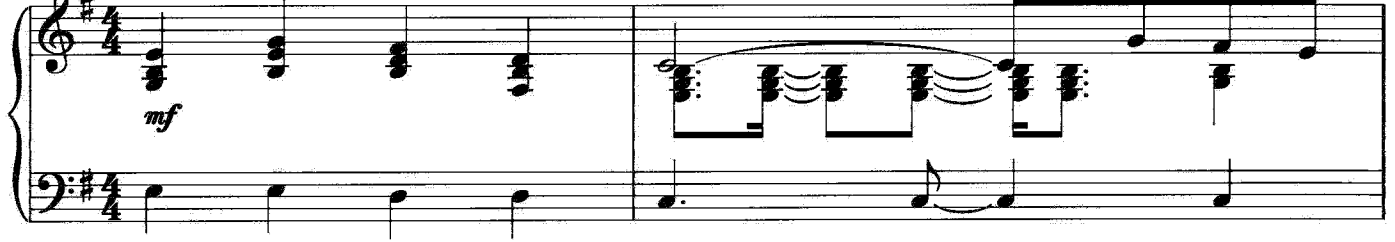


WHERE DID I GO RIGHT?

Words and Music by GRAHAM EDWARDS,
SCOTT SPOCK, LAUREN CHRISTY
and CHARLIE MIDNIGHT

Moderately



Em  D6  Cmaj7 




Em  D6 



I'm al - ways too -



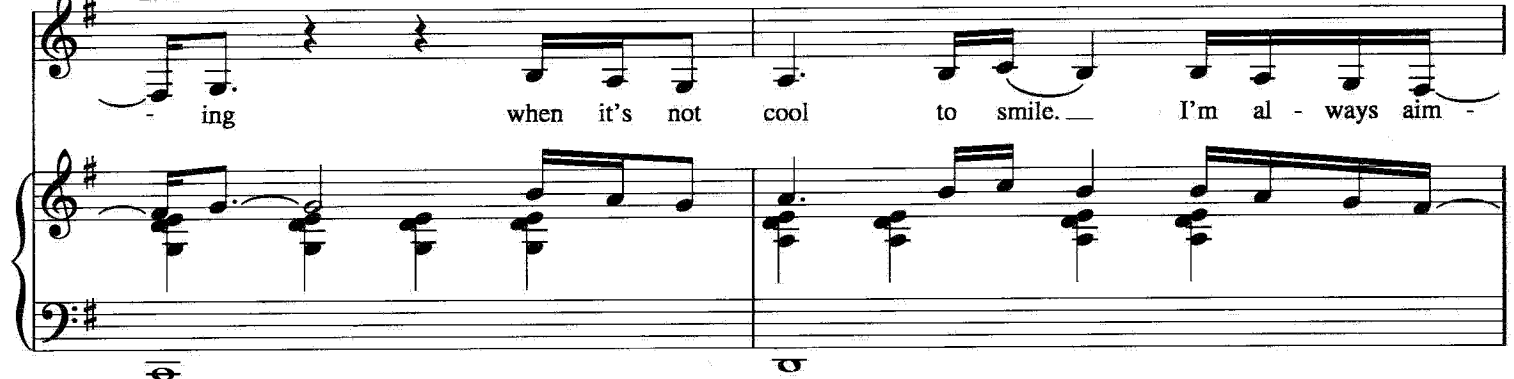
Em  Dsus2 

late. I see the train leav - ing. I'm al - ways laugh -



C(add9)  Dsus2 

ing when it's not cool to smile. I'm al - ways aim -



Em Dsus2

ing but some - how keep miss - ing. So how did you get -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'ing', followed by a quarter rest, then a quarter note 'but', a quarter note 'some - how', a quarter note 'keep', a quarter note 'miss', a quarter note 'ing.', a quarter note 'So', a quarter note 'how', a quarter note 'did', a quarter note 'you', and a quarter note 'get -'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand.

C(add9) Dsus2

here? Some - thing is wrong. Where did I go right? -

Detailed description: This system contains the next two measures. The vocal line begins with a quarter note 'here?', followed by a quarter rest, a quarter note 'Some - thing', a quarter note 'is', a quarter note 'wrong.', a quarter note 'Where', a quarter note 'did I', a quarter note 'go', and a quarter note 'right? -'. The piano accompaniment continues with similar rhythmic patterns.

G D/F#

How did I get you? How come all this blue -

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note 'How', a quarter note 'did I', a quarter note 'get you?', a quarter note 'How', a quarter note 'come', a quarter note 'all', a quarter note 'this', and a quarter note 'blue -'. The piano accompaniment features a consistent eighth-note bass line.

Am G Fmaj7 Dsus2

sky is a - round me and you found me? Where did I go right? -

Detailed description: This system contains the final two measures. The vocal line begins with a quarter note 'sky', a quarter note 'is', a quarter note 'a - round', a quarter note 'me', a quarter note 'and', a quarter note 'you', a quarter note 'found', a quarter note 'me?', a quarter note 'Where', a quarter note 'did I', a quarter note 'go', and a quarter note 'right? -'. The piano accompaniment concludes with the same eighth-note bass line.

G C#m7b5 Am G/B

How did I get you? I don't know how I

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics "How did I get you? I don't know how I". The guitar chords are G, C#m7b5 (4fr), Am, and G/B. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

C(add9) To Coda Em D6/9

did but some - how now I do, ooh.

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics "did but some - how now I do, ooh.". The guitar chords are C(add9), To Coda (represented by a circle with a cross), Em, and D6/9 (4fr). The piano accompaniment continues with chords and moving lines.

Cmaj7 Em

I'm al - ways driv - ing, for - get where I'm go -

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics "I'm al - ways driv - ing, for - get where I'm go -". The guitar chords are Cmaj7 and Em. The piano accompaniment continues with chords and moving lines.

Dsus2 C(add9)

- ing. Should have turned left but I was sing - ing some

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics "- ing. Should have turned left but I was sing - ing some". The guitar chords are Dsus2 and C(add9). The piano accompaniment continues with chords and moving lines.

Dsus2  **Em** 

song and I, I am ar - riv - ing as ev - 'ry - one's leav -



Dsus2  **C(add9)** 



ing. But there you are wait - ing. Some - thing is




Dsus2  **D.S. al Coda**




wrong. Where did I go right?




CODA  **Cmaj7** 

do. Makes no sense



Dsus2  **Em**  **D** 

to me. No, it is - n't clear but some - how you're



Cmaj7 Cmaj9 Dsus2

stand - ing here. — Some - thing gets — to me. — It's that

Am7 D

noth - ing is — wrong. — Where did I — go right? —

G D/F#

— How did I — get you? — How come all — this blue —

Am G Fmaj7 Dsus2

— sky is a - round — me and — you found — me. Where did I — go right? —



How did I get you? I



don't know how I did. Where did I go right?



(Where did I go right? How did I get you?) How come all this blue



sky is a - round me and you found me? Where did I go right?

G C#m7b5

How did I get you? I
 (Where did I go right? How did I get you?)

Am G/B C(add9)

don't know how I did but some - how now I

Em Dsus2 Cmaj7

do, ooh. Some - how now I

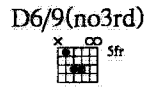
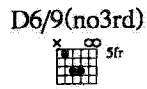
Em Dsus2 Cmaj7 Em

do, yeah, yeah. Some - how now I do.

ANYWHERE BUT HERE

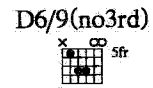
Words and Music by JIM MARR,
WENDY PAGE and CHICO BENNETT

Moderately

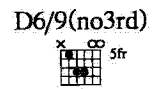


Ooh.

f



When I'm in a crowd



or on an is - land by my - self. Si - lent or too loud,

Asus2



Cmaj7



D6/9(no3rd)



wish - ing I ___ was some - where else. ___ And I can't ___ be - lieve ___

Asus2



Cmaj7



D6/9(no3rd)



you hit me fast ___ and hard ___ when you turn to me ___ and say ___

Asus2



E5



D6/9(no3rd)



nev - er change ___ the way ___ you are. ___ Tryn' to catch ___ your eye. ___

Asus2



E5



D6/9(no3rd)



Things will nev - er look ___ the same. ___ Now I can't ___ de - ny, ___



you're the moth and I'm the flame. There I go a - gain.



I should walk be - fore I run. How can I ex - plain?



I can't stop what you've be - gun. I'm fall - in' through the door,



fly - in' 'cross the floor. When you look at me

Asus2

E5

sud - den - ly it's clear, You're burn - in' up my dreams,

B5

F#m11

cra - zy as it seems. I don't wan - na be

Asus2

F#m11

To Coda

an - y - where but here. Ahh,

B7sus

E5

D6/9(no3rd)

an - y - where but here.

Asus2



E5



D6/9(no3rd)



What goes on in - side

Asus2



E5



D6/9(no3rd)



is a mys - ter - y, no doubt. Roll - er coast - er ride.

Asus2



E5



D6/9(no3rd)



I may nev - er work it out. Here's the brand new me,

Asus2



C5



D5



skates a - round and floats on air. I'm a sight to see.

Asus2



C5



D5



Rain - bow col - ors in my hair. You have set me free. The

B



D.S. al Coda

one who gets me there.

CODA

B7sus



an - y - where but

C#m



G#m7



here is the place where my head is spin - ning.

Asus2



E



B/D#



Time is be - gin - ning to race a - way.

C#m 4fr B

You come to throw me, knock me off my feet. You

The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line starts with a C#m chord (4th fret) and a B chord. The lyrics are: "You come to throw me, knock me off my feet. You". The piano accompaniment consists of a treble and bass clef with chords and moving lines.

A Am D

give me wings to fly. The world goes crash - ing by a - gain,

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "give me wings to fly. The world goes crash - ing by a - gain,". The piano accompaniment continues with chords and moving lines.



E B

ahh.

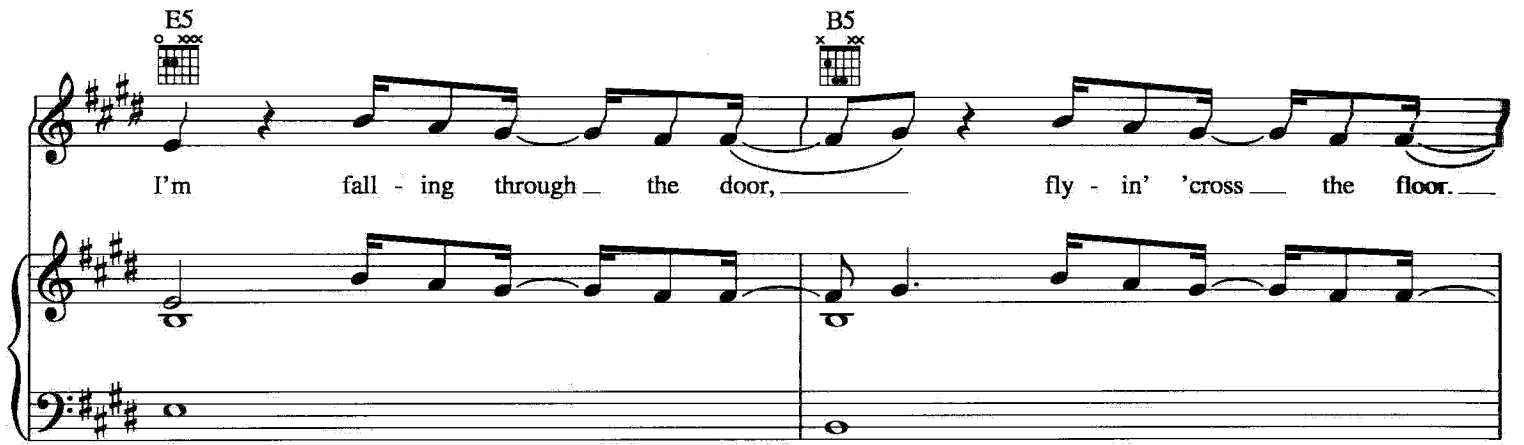
The third system features a vocal line with a long note and the lyric "ahh.". The piano accompaniment continues with chords and moving lines.



F#m11 B7sus 2fr

The fourth system shows the vocal line and piano accompaniment. The vocal line has a long note. The piano accompaniment continues with chords and moving lines.

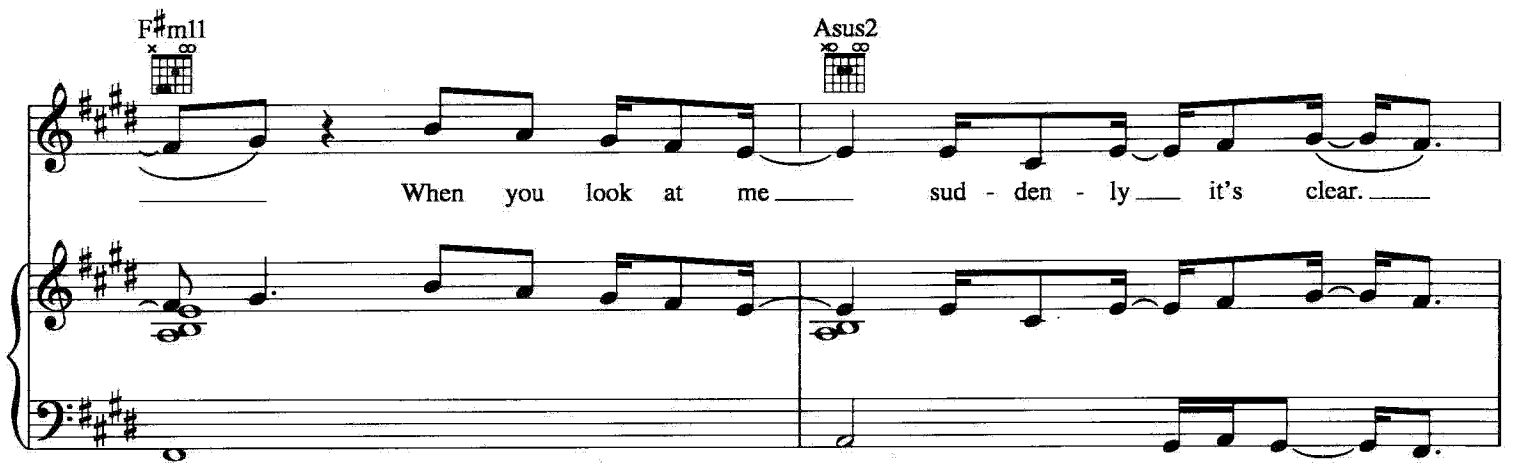
E5  B5 



I'm fall - ing through — the door, — fly - in' 'cross — the floor. —



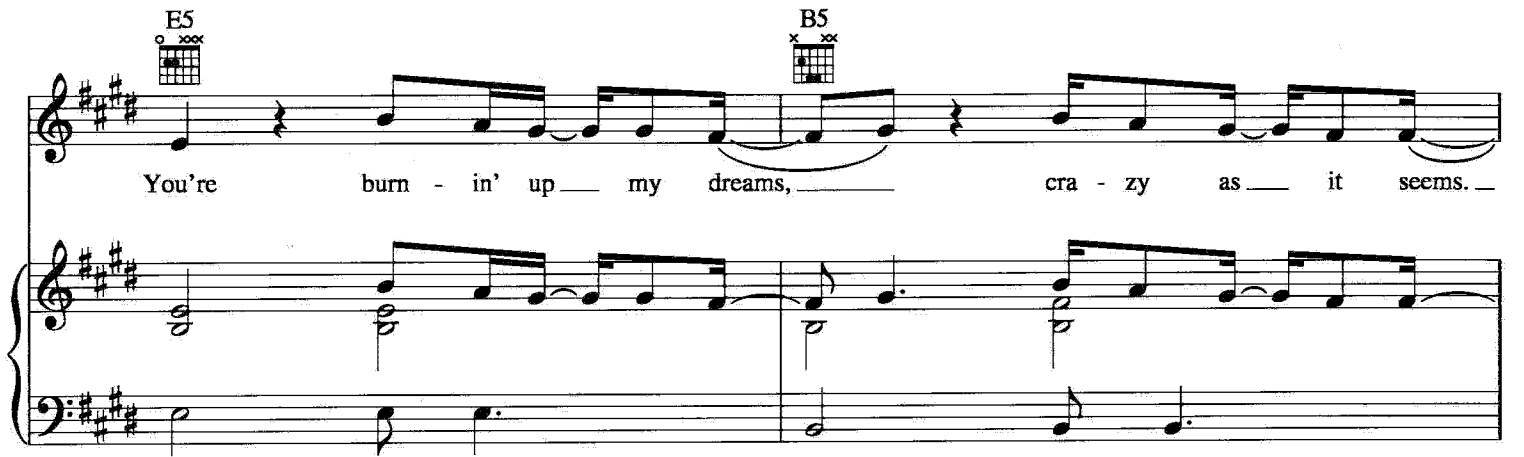
F#m11  Asus2 



When you look at me — sud - den - ly — it's clear. —



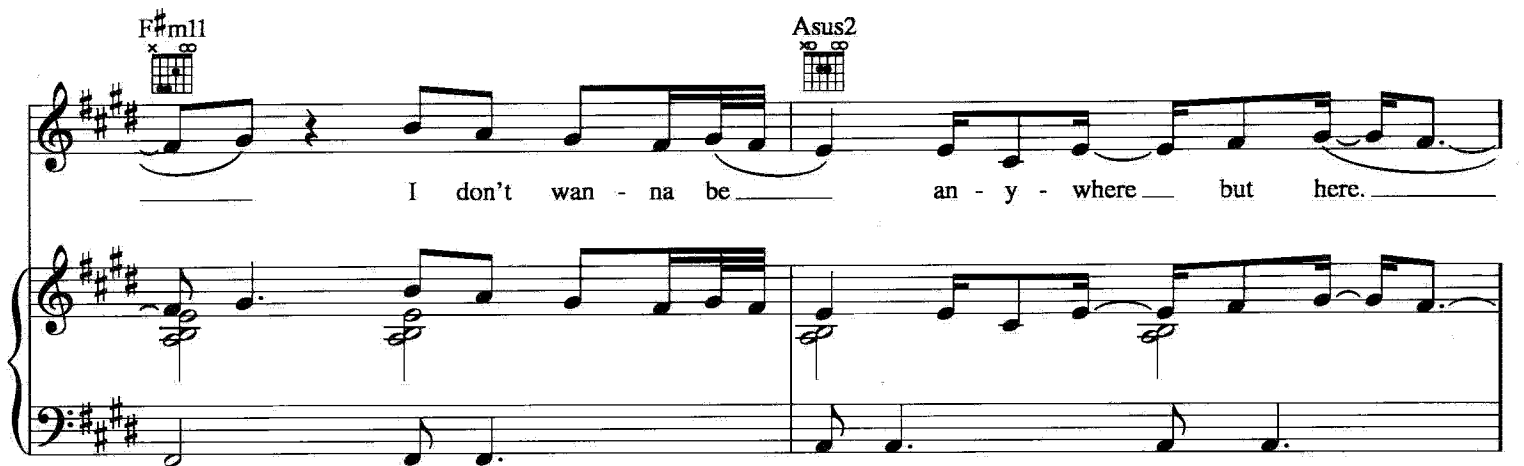
E5  B5 



You're burn - in' up — my dreams, — cra - zy as — it seems. —



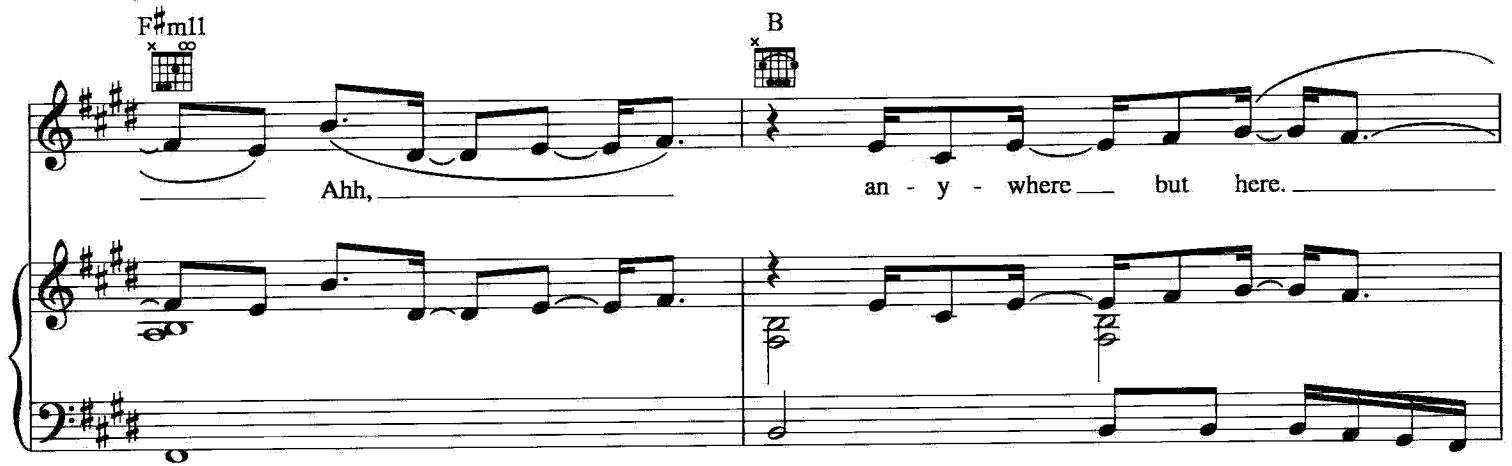
F#m11  Asus2 



I don't wan - na be — an - y - where — but here. —



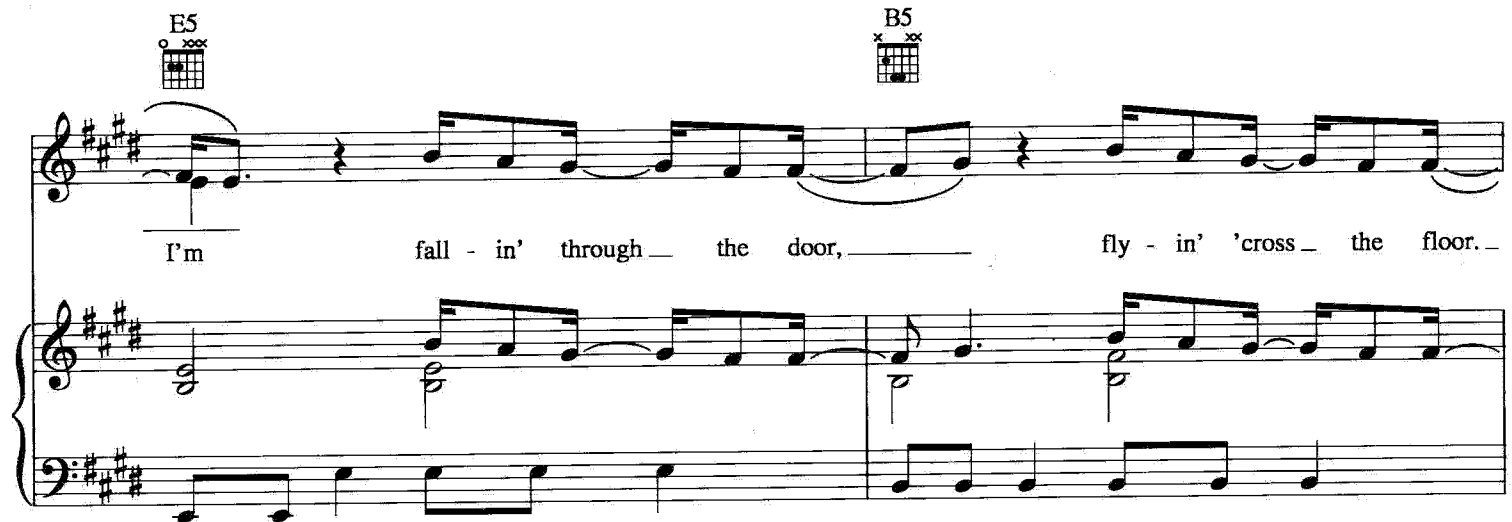
F#m11  B 



Ahh, an - y - where but here.



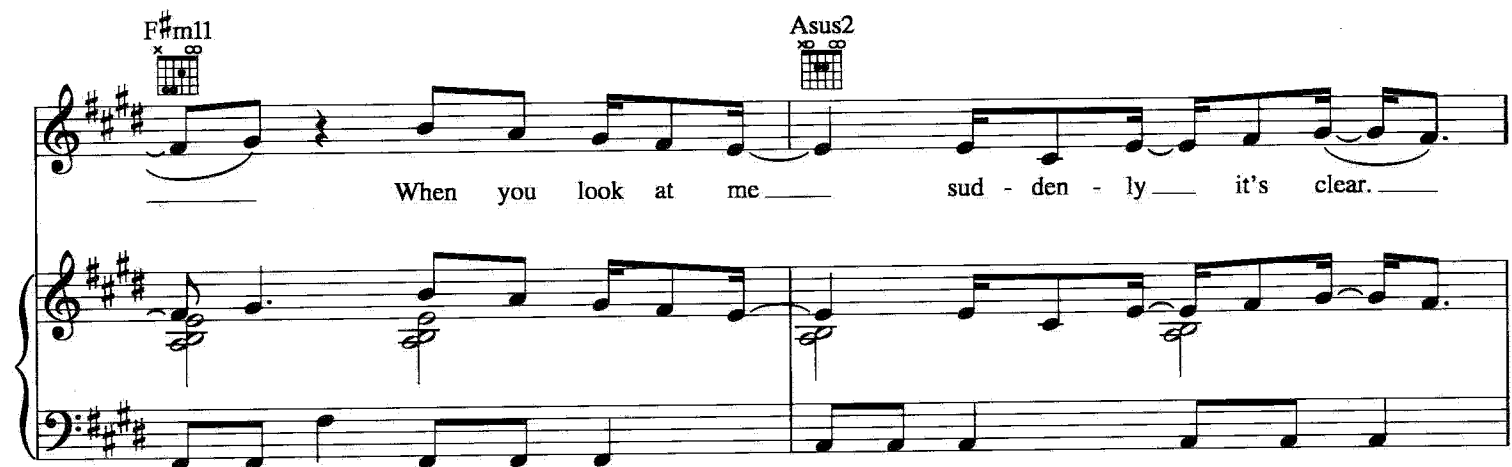
E5  B5 

I'm fall - in' through the door, fly - in' 'cross the floor.



F#m11  Asus2 

When you look at me sud - den - ly it's clear.



E5  B5 

You're burn - in' up my dreams, cra - zy as it seems.



F#m11 **B7sus**

I don't wan - na be an - y - where but here.

E5 **B5**

I'm fall - in' through the door, fly - in' 'cross the floor.

F#m11 **Asus2** **Optional Ending** **E5**

Repeat and Fade

An - y - where but here.

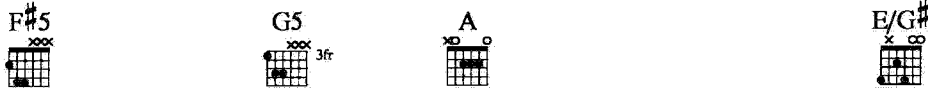
THE MATH

Words and Music by GRAHAM EDWARDS,
SCOTT SPOCK, LAUREN CHRISTY
and CHARLIE MIDNIGHT

Driving Rock



f



You're al - ways try - ing to



fig - ure out what I am all a - bout. If you don't



know what the an - swer is then just shut up and kiss.

C#5

It should - n't take _____ for - ev - er to

D5

E5

put it all _____ to - geth - er. _____ If you

A5

D5

A5

can't do the math _____ then get _____ out _____ of the e - qua -

E5

A5

D5

- tion. _____ I am call - ing you back. _____ This is _____

A5



E5



C#5



star six - ty nine. — Is it a mi - nus or — a plus. —

D5



F#5



E5



Does e - nough — e - qual — e - nough? —

D5



A5



D5



— If you can't do the math — then

E5



N.C.

E5




F#5




E5



noth - ing adds — up. Tell me why — I'm here. —

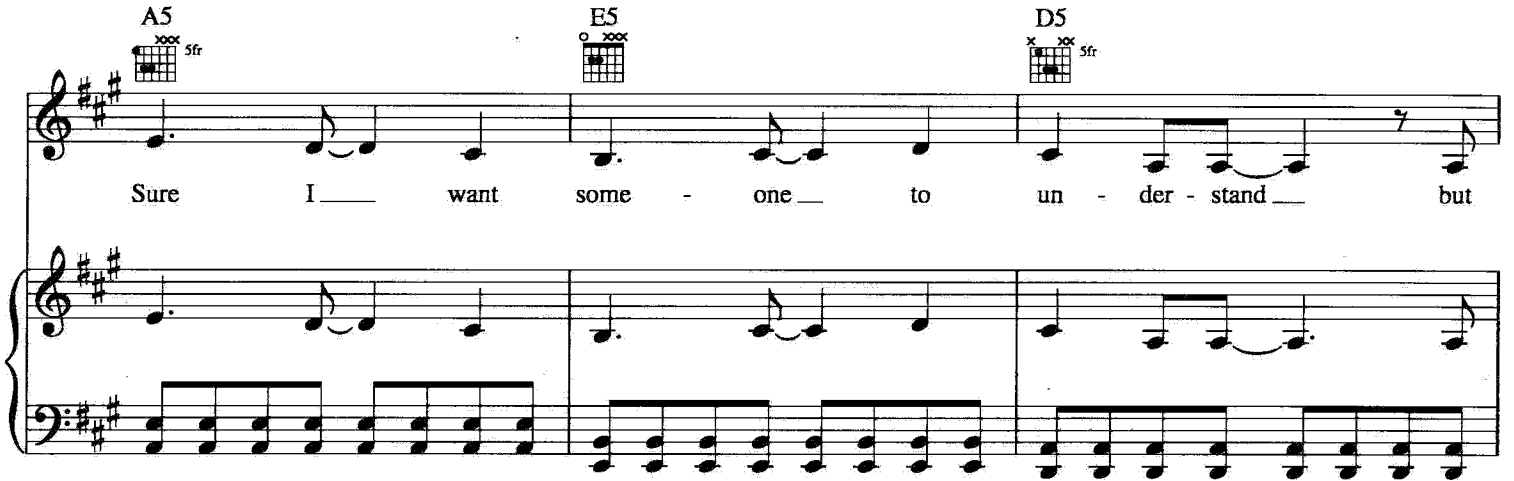
To Coda 

Chord diagrams: F#5, G5 (3fr), E5, F#5, E5, F#5, G5 (3fr)



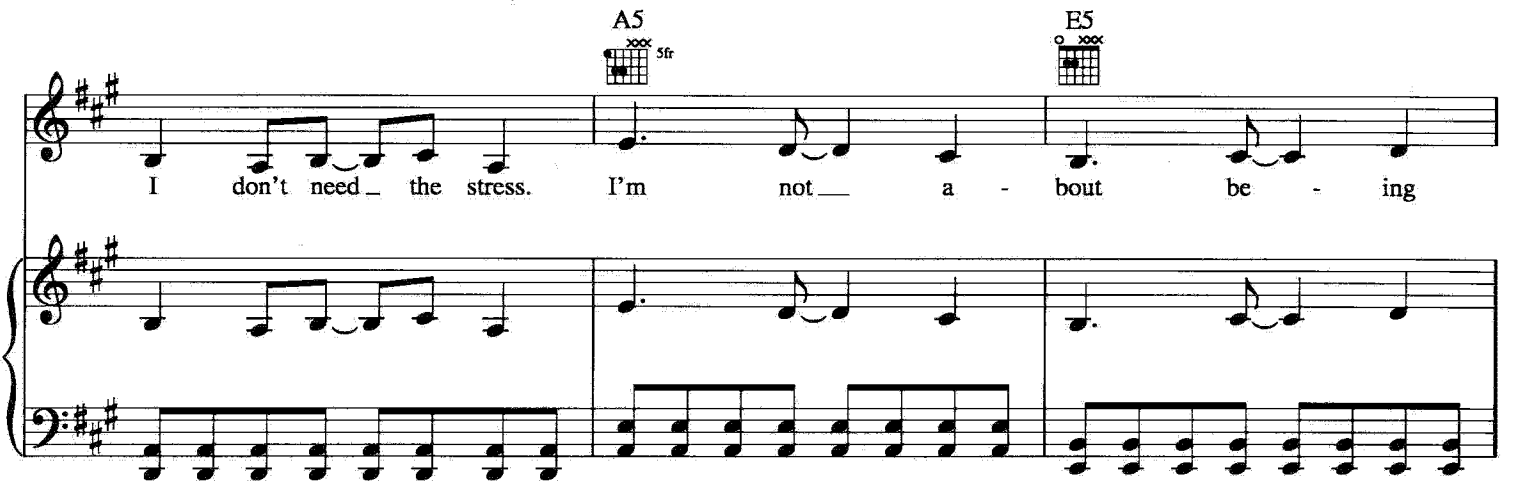
Chord diagrams: A5 (5fr), E5, D5 (5fr)

Sure I want some - one to un - der - stand but



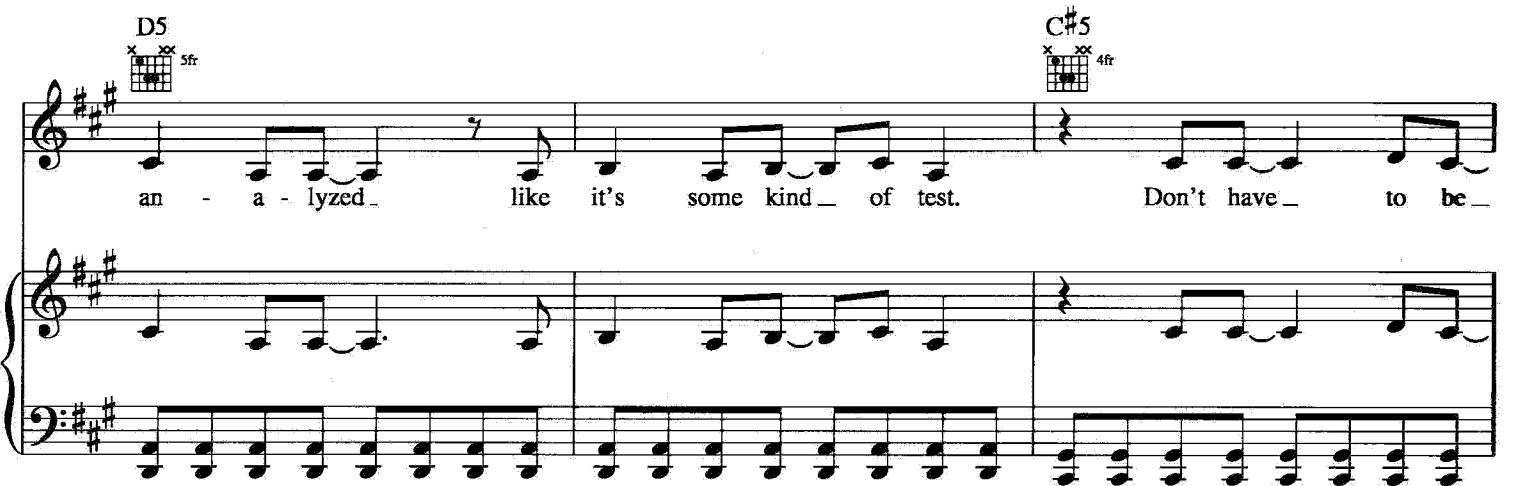
Chord diagrams: A5 (5fr), E5


I don't need the stress. I'm not a - bout be - ing

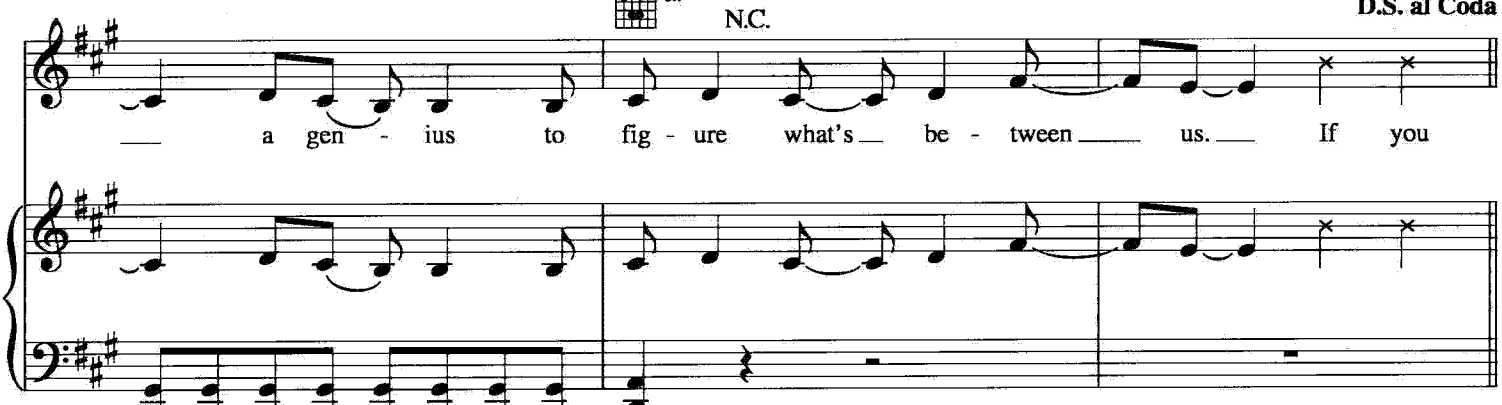


Chord diagrams: D5 (5fr), C#5 (4fr)

an - a - lyzed like it's some kind of test. Don't have to be






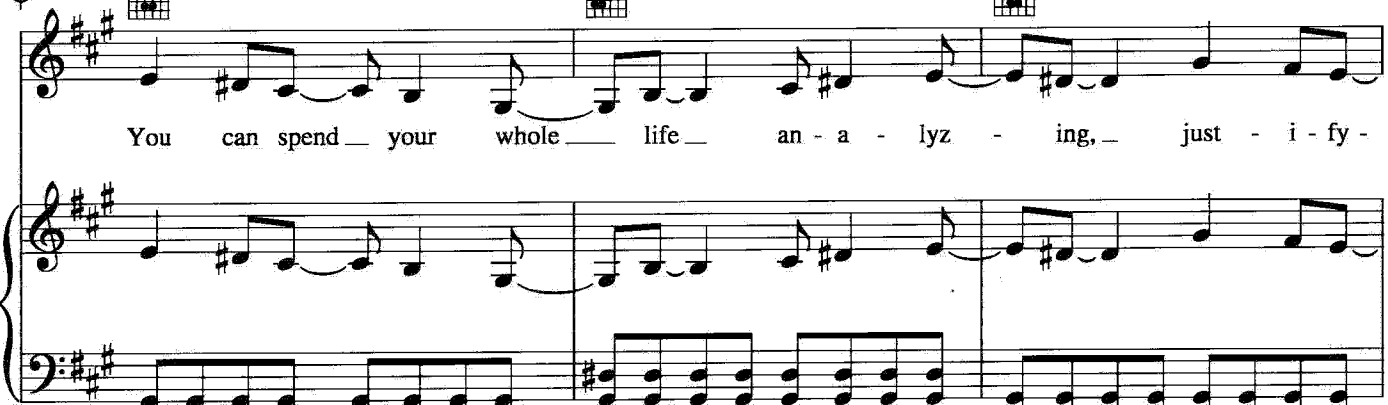
D5
 5fr N.C. D.S. al Coda



a gen - ius to fig - ure what's be - tween us. If you

CODA

C#5  4fr G#5  4fr C#5  4fr







You can spend your whole life ana - lyz - ing, just i - fy -

G#5  4fr C#5  4fr G#5  4fr





- ing, quan - ti - fy - ing and div - id - ing 'til there's noth -

F#5  4fr A5  5fr C#5  4fr

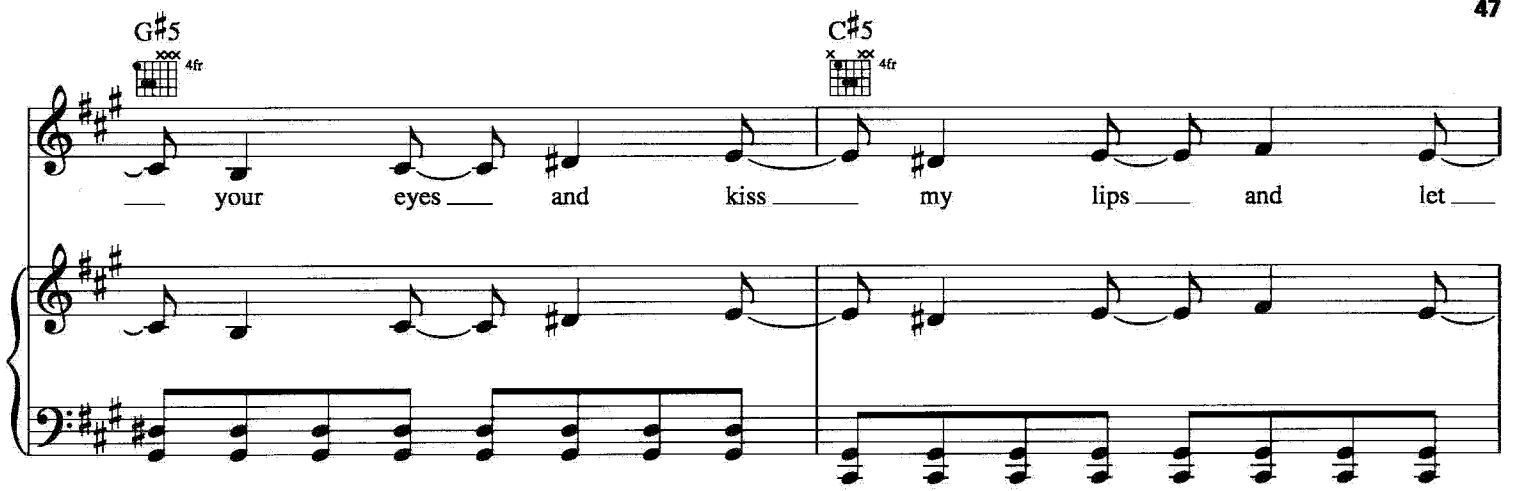



- ing an - y - more. Why don't you just close


G#5  4fr


C#5  4fr

your eyes and kiss my lips and let

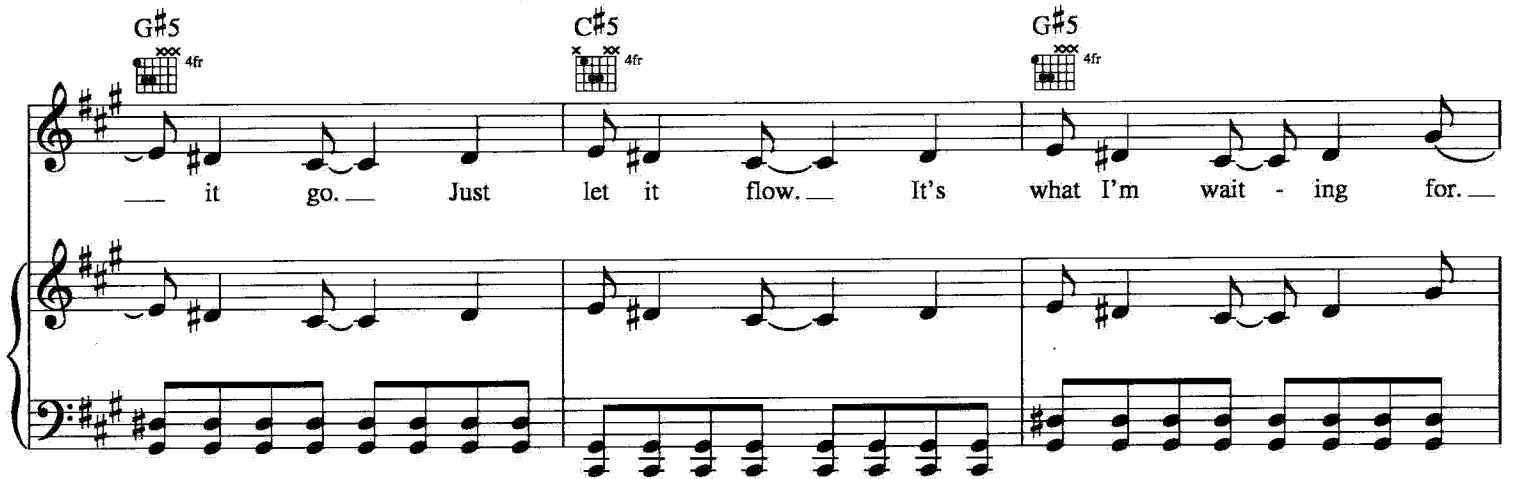



G#5  4fr


C#5  4fr


G#5  4fr

it go. Just let it flow. It's what I'm wait - ing for.

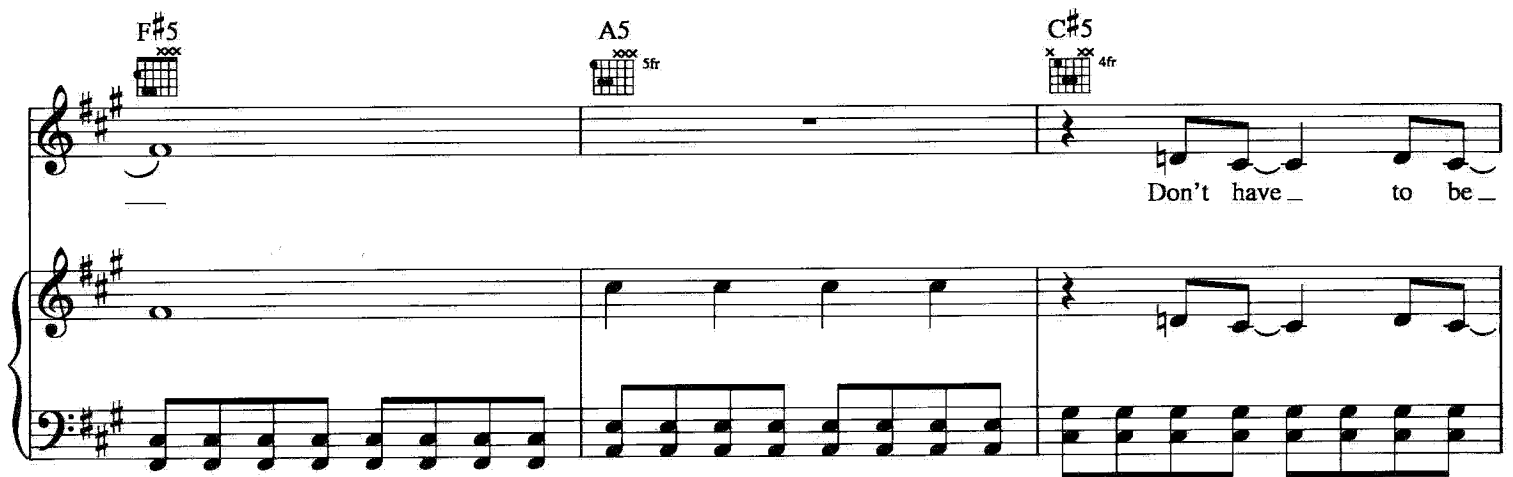



F#5 

A5  5fr

C#5  4fr

Don't have to be

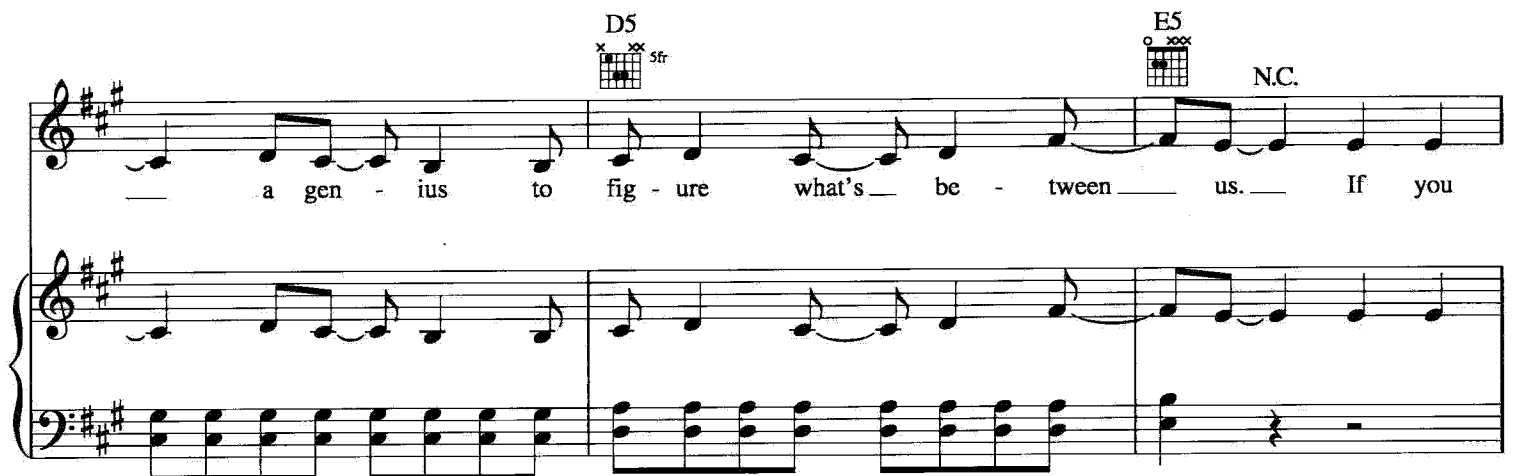


D5  5fr

E5 

N.C.

a gen - ius to fig - ure what's be - tween us. If you



A5



D5



A5



can't do the math _____ then get _____ out of the e - qua -

E5



A5



D5



tion. I am call - ing you back. _____ this is _____

A5



E5



C#5



star six - ty nine. _____ Is it a mi - nus or _____ a plus. _____

D5



F#5




E5





D5



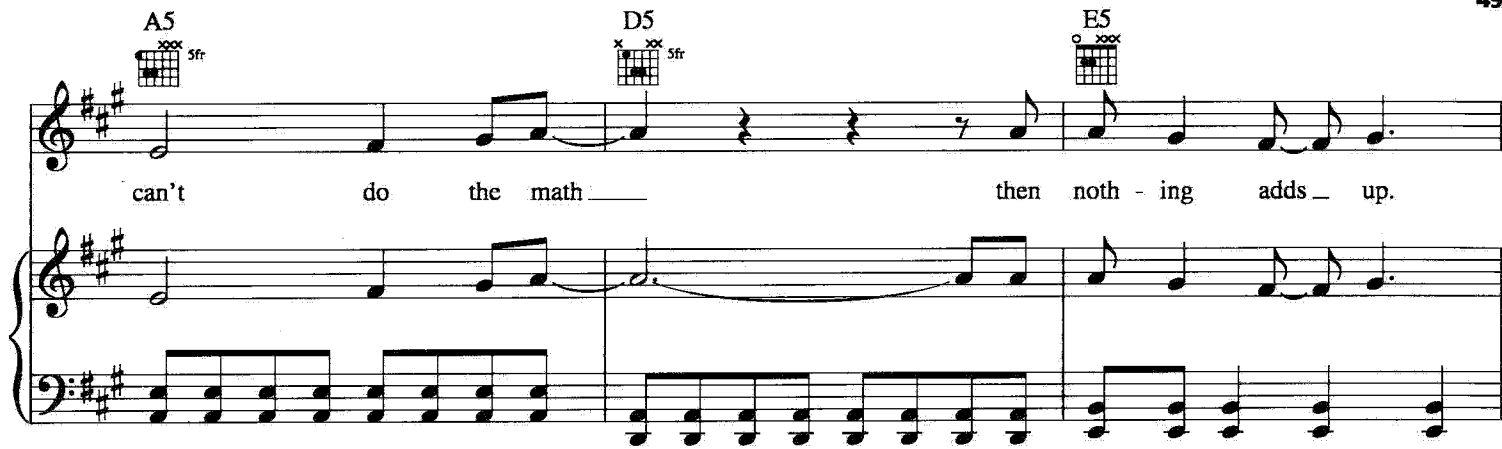
Does e - nough _____ e - qual _____ e - nough? _____ If you

A5  5fr

D5  5fr


E5 

can't do the math then noth - ing adds up.



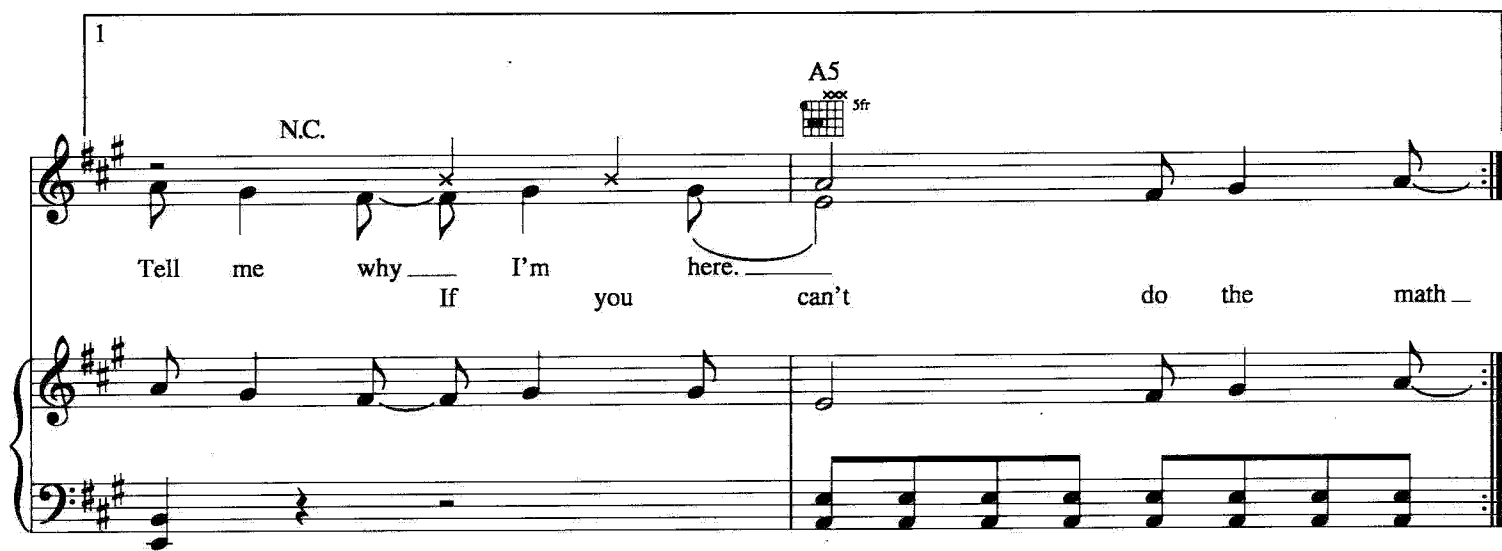
1

N.C.

A5  5fr






Tell me why I'm here.

If you can't do the math

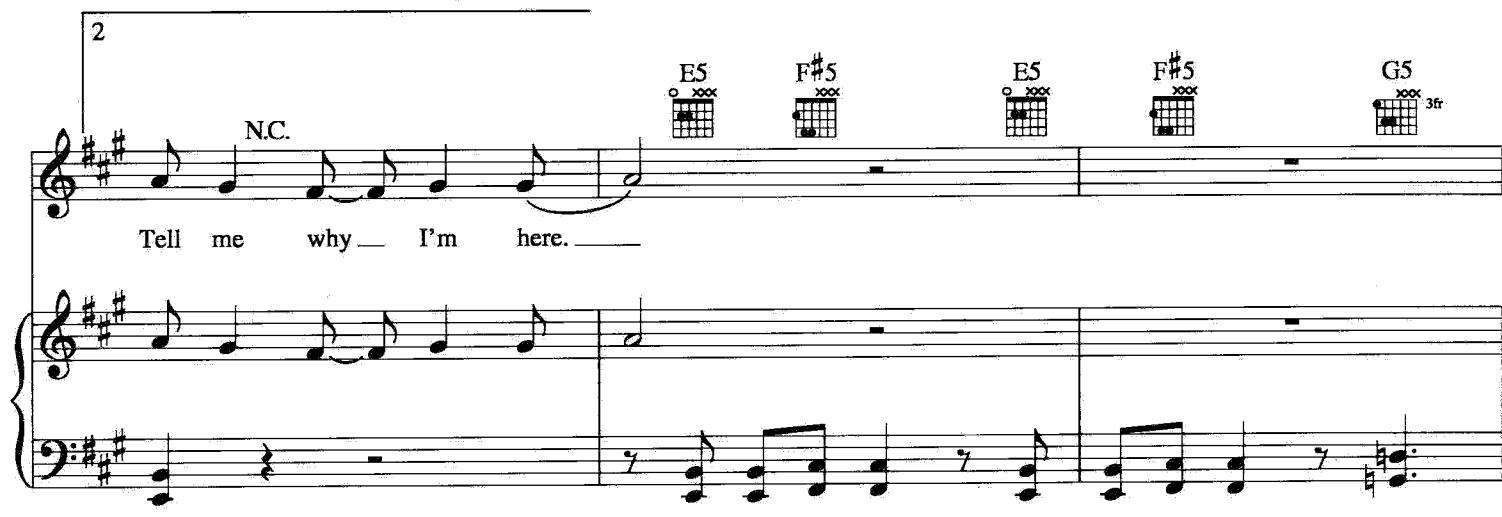




2

N.C.

E5  F#5  E5  F#5  G5  3fr

Tell me why I'm here.



E5  F#5  E5  F#5 




Tell me why I'm here.




LOVE JUST IS

Words and Music by CHARLIE MIDNIGHT,
JAMES MARR and WENDY PAGE

Moderately

E5  Bsus/D#  4fr C#m7  4fr






Oh, ho. Oh, ho.

Asus2  E5 



When the night won't fall and the
ask to stay and then

Bsus/D#  4fr C#m7  4fr



sun won't rise and you see the best as you
dis - ap - pear, it seems you're gone but you're

Asus2



E5



close your eyes. When you reach the top as you
 real - ly here. When ev - 'ry move seems

Bsus/D#



C#m7



bot - tom out but you un - der - stand what it's
 out of place but ev - 'ry kiss is

Asus2



F#m



B



all a - bout. Noth - ing's ev - er what it seems
 full of grace. Some things nev - er get de - fined

F#m



B



F#m



F#m/E



in your life or in your dreams. } It don't make sense, what
 in your heart or in your mind. }



can you do? So I won't try mak - in' sense of you.



Love just is. What -



ev - er it may - be. Love just



is you and me. Noth - ing less and

B E B/D# C#m7 B

noth - ing more. I don't know what I love you for.

To Coda

Asus2 B E5

Love just is.

Emaj7 E6 Asus2

Oh, ho. Oh, ho. When you

2 E5 D

is. Don't ev - er ask me for rea -



sons. I can't get to you.

D



F#m



Don't ev - er ask me for rea - sons, why I live for

B



E5



Bsus/D#



you, I just do. Oh, ho. Oh, ho.

(Lead Guitar ad lib.)

C#m7



Asus2



E5



I just do. Oh, ho.

Bsus/D#

C#m7

Asus2

Oh, ho.

CODA

E5

B/D#

C#m7

B

Asus2

is, ahh, oh. Love

B

E5

Emaj7

just is. Oh, ho.

E6

Asus2

E5

Oh, ho.

SWEET SIXTEEN

Words and Music by HAYLIE DUFF
and TORAN CAUDELL

Moderate Rock

N.C.



mf

Asus2



Asus2



To - day — I'm gon - na ride a - way — and feel — the sun — through -





out my hair. — Fin - 'ly free to be who I wan - na be.


B5  E5  Asus2 




Who that — is — I don't real - ly care. — 'Cause I have got




B5  Asus2  B5 





friends who love — me. { Blue skies are a - bove — me. } My
 { Bright stars shine a - bove — me. }




Asus2  B5  D5  sfr

blonde hair — is ev - 'ry - where, —




N.C.  B5  Asus2  N.C. 

sweet six - teen. Gon - na spread my — wings, sweet six - teen.













It's my chance to shine, — sweet six - teen. Dis - cov - er -

ing, sweet six - teen, so much more — to life. — Sweet six - teen.

To Coda 











Driv - in' down to the club where we go to dance.

B5 E5 B5

Rad - i - o is blast - in' and the top is down. There ain't noth - in' in -

E5 B5 E5 D.S. al Coda

— my way — 'cept the traf - fic of — L. A. — And

CODA B5 C#m B

Sweet six - teen. Mam - ma loves — me and a

C#m B Asus2

sis - ter who shows — me — and Dad - dy's

B

D5

al - ways there, yeah, yeah, yeah.

E5

B5

Asus2

E5

B5

Asus2

E5

B5

Asus2

D5

B5

Sweet six - teen.

E5

B5

Asus2

N.C.

E5

B5

Gon - na spread my wings, sweet six - teen. It's my chance to shine, -

Asus2



N.C.

E5



B5



Asus2



N.C.

D5



5fr

— sweet six - teen. Dis - cov - er - ing, sweet six - teen, so much more _ to life. _

— Sweet six - teen. I wan - na know _ what it feels _ like.

I need to see _ it from the in - side. I can taste a bit _

Asus2



D5



5fr

1

B5



2

B5



N.C.

— of what I will find, so much more _ to life. — Sweet six - teen. — Sweet six - teen.

PARTY UP

Words and Music by ASHLEY HAMILTON,
MEREDITH BROOKS and TAYLOR RHODES

Moderate Rock





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





la, la, la, la, la, la, la. — You are





driv - in' me out of my mind. — 'Cause





you — take me ev - 'ry - where but out at night.

C5 D5 Bb5 F5 C5 G5

What more _ do you need _ for

F5 E5 A5 D5

me to get _ with you? _ I did - n't see this com - in' _

A5 D5 A5 D5 F5 E5

_ Why don't you start me up? There's no more mess - in' a - round. _ Come on and light me up.

A5 D5 A5 D5

This could be the start of some - thin' _ Why don't you par - ty up?



Time for you to come on down, down, down. La, la, la, la, la, la,



To Coda

la, la, la, la, la, la, la, la, la, la, la.



I dream a - bout it in my sleep.



You seem to like me bet - ter when I creep.

A5 G5 C5 D5 Bb5 F5

This time

C5 G5 E5 D.S. al Coda

I won't lose.

CODA A5 D5

La, la, la, la, la, la,

A5 D5 A5 D5 F5 E5

la, la, la, la, la, la, la, la, la, la, la.

A5 D NC.

Hey,



N.C.

you roll me, you use me, you love me and then — you



N.C.

N.C.





wrap me up and reel me in and use me a - gain. — You love me, you hate me, you



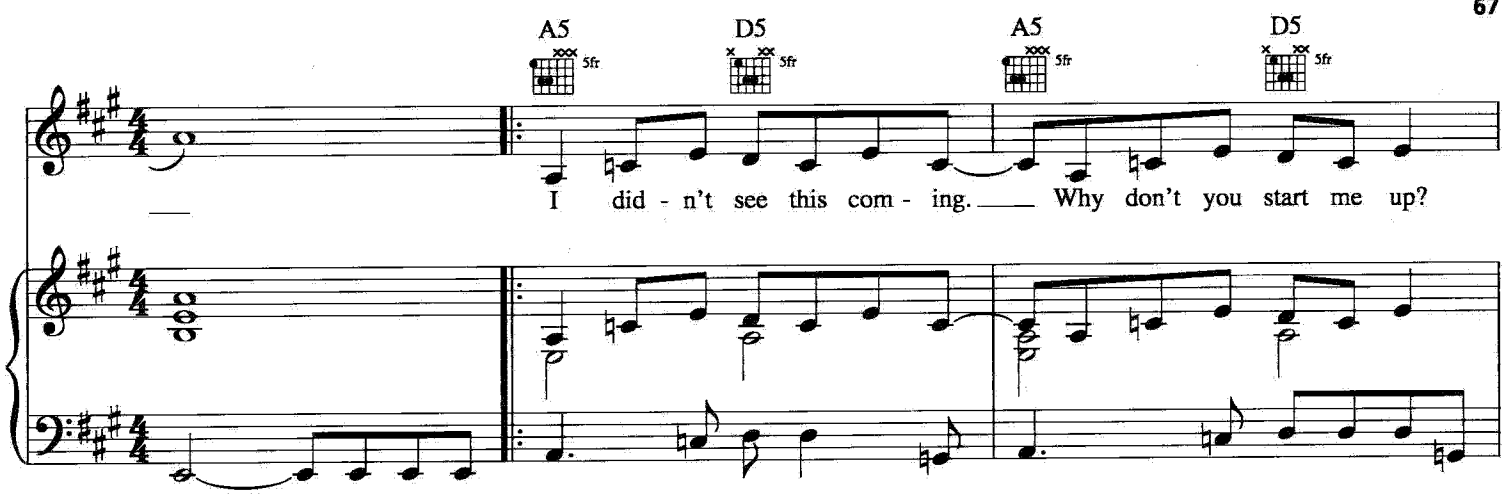
N.C.





say it's the end. — I know you're gon - na do it a - gain, — and a - gain, — and a - gain, —

— and a - gain, — and a - gain, — hey.

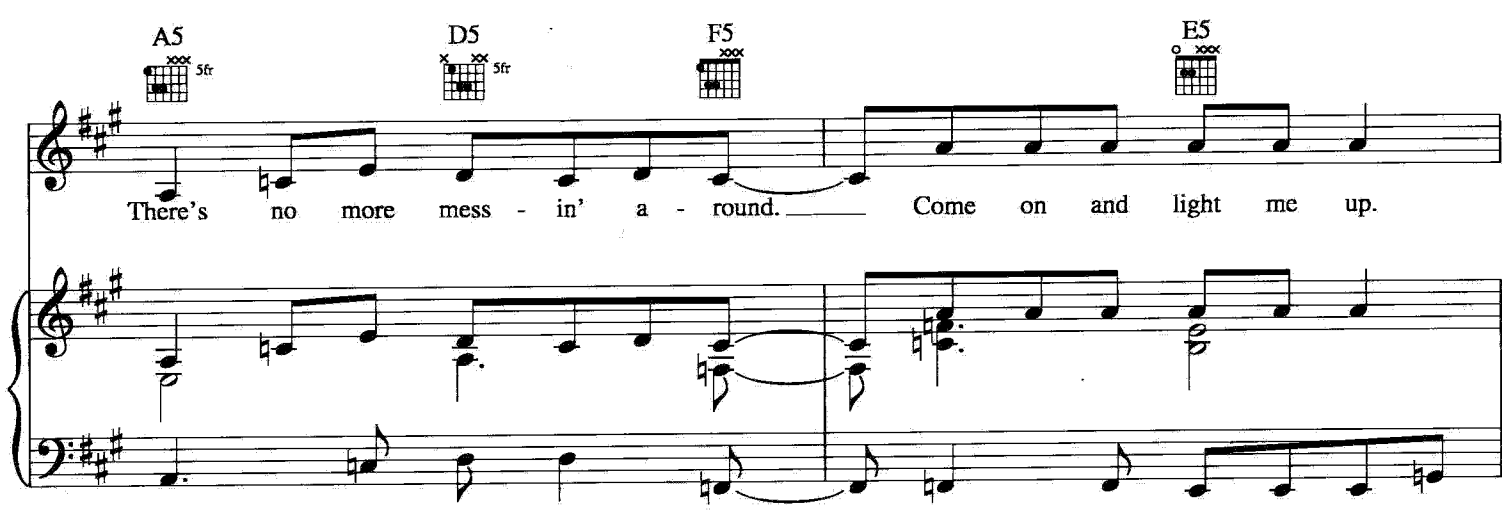
A5  5fr D5  5fr A5  5fr D5  5fr





I did - n't see this com - ing. — Why don't you start me up?



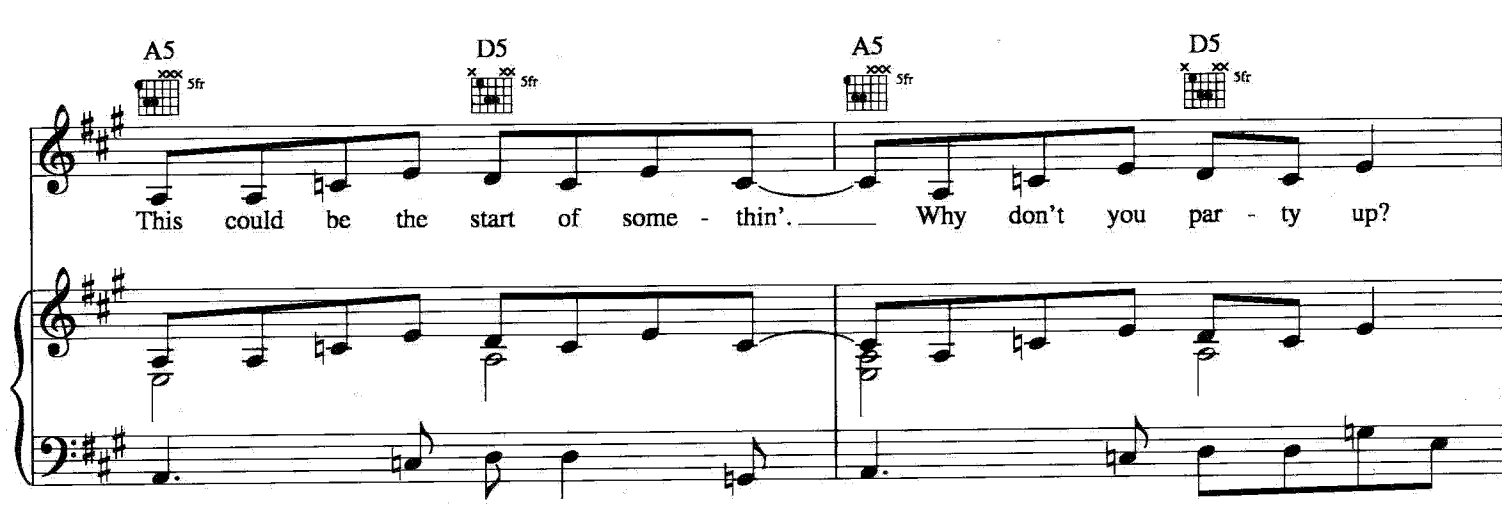
A5  5fr D5  5fr F5  5fr E5  5fr


There's no more mess - in' a - round. — Come on and light me up.



A5  5fr D5  5fr A5  5fr D5  5fr


This could be the start of some - thin'. — Why don't you par - ty up?



A5  5fr D5  5fr F5  5fr E5  5fr A5  5fr D5  5fr

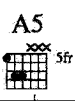
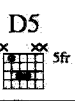

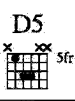
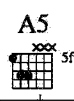
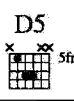

Time for you to come on — down, — down, down. — La, la, la, la, la, la,
La, la, la, la, la, la, —



A5  5fr D5  5fr A5  5fr D5  5fr F5  E5 







la, la, la, la, la, la, la, la, la, la, la, la. — Come on and light me up.
 — la, la, la, la, la, la, la, la, la, la, la, la. — Come on and par - ty up.

A5  5fr D5  5fr A5  5fr D5  5fr A5  5fr D5  5fr F5 










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

1  E5 2  E5 **Repeat and Fade**
 A5  5fr D5  5fr



Par - ty up. La, la, la, la, la, la
 La, la, la, la, la, la, —

A5  5fr D5  5fr A5  5fr D5  5fr F5  E5  **Optional Ending**
 A5  5fr



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

METAMORPHOSIS

Words and Music by CHARLIE MIDNIGHT,
HILARY DUFF, ANDRE RECKE
and CHICO BENNETT

Moderate Rock

N.C.

I

E5 G5 A5

won - der, I won - der what I will be - come? —

Bm F#m

Bm F#m

B5



I've been so wrapped up in my warm coon.
 Things are different now when I walk by.

F#5



Some-thing's hap - pen - in', things are chang - in' soon.
 You start to sweat and you don't know why.

B5



I'm push - in' the edge. I'm feel - in' it crack.
 It gets me nerv - ous but it makes me calm.

F#5



And once I get out, there's no turn - in' back.
 to see life a - round me mov - in' on.

Bm Em

Watch - in' the but - ter - fly — go towards the sun. — I won - der what I —

G5 A5 Bm

— will be - come. — Met - a - mor - pho - sis, —

F#m Bm

what - ev - er this is. — What - ev - er I'm go -

F#m Bm

- in' through. — Come on — and give me a kiss. —

F#m Bm

Come on, I in - sist. I'll be some - thing new,

F#m B5 E5 F#m7

a met - a - mor - pho - sis.

2 Bm F#m

Met - a - mor - pho - sis, what - ev - er this is.

Bm F#m

What - ev - er I'm go - in' through.

Bm F#m

Come on and give me a kiss. Come on, I insist.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for Bm and F#m are shown above the vocal line. The key signature has two sharps (F# and C#).

Bm F#m To Coda

I'll be some-thing new, a met-a-mor-pho-sis.

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Chord diagrams for Bm and F#m are shown above the vocal line. The system ends with a 'To Coda' symbol. The key signature remains two sharps.

B5 C5 B5 A5 G5 F#5 G5 A5

Detailed description: This system shows piano accompaniment for the third system. The top line is a treble clef staff with chord diagrams for B5, C5 (3fr), B5, A5 (5fr), G5 (3fr), F#5, G5 (3fr), and A5 (5fr). The bottom two lines are piano accompaniment in treble and bass clefs. The key signature is two sharps.

B5 C5 B5 A5 G5 F#5 G5

Detailed description: This system shows piano accompaniment for the fourth system. The top line is a treble clef staff with chord diagrams for B5, C5 (3fr), B5, A5 (5fr), G5 (3fr), F#5, and G5 (3fr). The bottom two lines are piano accompaniment in treble and bass clefs. The key signature is two sharps.

B5 C5 B5 A5 G5 F#5 G5 A5

Ev - 'ry day is a trans - for - ma - tion. Ev - 'ry day — is a new sen - sa - tion,

B5 C5 B5 A5 G5 F#5 G5

al - ter - a - - tion, mod - i - fi - ca - tion, in - car - na - tion, cel - e - bra - tion.

B5 C5 B5 A5 G5 F#5 G5 A5

Ev - 'ry day — is a new e - qua - tion. Ev - 'ry day is a rev - e - la - tion,

B5 C5 B5 A5 G5 F#5 G5

in - for - ma - tion an - ti - ci - pa - tion. On to an - oth - er des - ti - na - tion.

N.C.

Met - a - mor - pho - sis,

Bm

what - ev - er this is.

D.S. al Coda

CODA

Bm

Umm,

F#m

what - ev - er this is.

Bm

What -

F#m

ev - er I'm go - in' through.

Bm

Umm, come on,

F#m



Bm



come on, I in - sist. I'll be some - thin' new, -

Repeat and Fade

F#m



Bm



a met - a - mor - pho - sis. I'll be some - thin' new. -

F#m



Bm



I'll be some - thin' new, -

Optional Ending

F#m



Bm



a met - a - mor - pho - sis.

INNER STRENGTH

Words and Music by HAYLIE DUFF
and TORAN CAUDELL

Moderately

Ab5 4fr Eb5 6fr Bb Ab5 4fr

Play 4 times

The first system of music features a piano introduction. It begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The tempo is marked 'Moderately'. The music starts with a piano (*p*) dynamic. Above the staff, four guitar chord diagrams are provided: Ab5 (4fr), Eb5 (6fr), Bb, and Ab5 (4fr). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The system concludes with a double bar line and repeat dots.

Eb5 6fr Bb Ab5 4fr

Got - ta find — your in - ner — strength. — If you

The second system contains the first line of the vocal melody. The guitar chord diagrams Eb5 (6fr), Bb, and Ab5 (4fr) are positioned above the staff. The lyrics 'Got - ta find — your in - ner — strength. — If you' are written below the notes. The piano accompaniment continues with the same eighth-note bass line and melodic accompaniment as in the first system.

Eb5 6fr Bb Ab5 4fr

don't then just — throw — life a - way. —

The third system contains the second line of the vocal melody. The guitar chord diagrams Eb5 (6fr), Bb, and Ab5 (4fr) are positioned above the staff. The lyrics 'don't then just — throw — life a - way. —' are written below the notes. The piano accompaniment continues with the same eighth-note bass line and melodic accompaniment as in the previous systems.

C5



Bb5



C5



Got - ta learn — to re - ly on — you. —

Cm



Bb5



Ab5



Beau - ty, strength — and wis - dom — too. —

You're

Eb5



Bb



Ab5



beau - ti - ful — in - side and — out. —

Lead a

Eb5



Bb



Ab5



— great life with - out a — doubt. —

Don't

C5



Bb5



C5



need a man to make things fair 'cause

Bb5



Ab5



more than likely he won't be there.

Eb5



Bb



Ab5



Listen girl, got to know it's true.

Eb5



Bb



Ab5







In the end all you've got is you.

WHY NOT





Words and Music by CHARLIE MIDNIGHT
and MATTHEW GERRARD

Moderate Rock





N.C.  4fr  5fr  

Yah, ahh, ahh, yah, ahh, — yah, ahh, — yah,

mf

 4fr  5fr  

yah. — Why not? Why not? You


  5fr  4fr 

act like you don't know — me when you see me on — the street. — You're

E5  A5  C#5  B5 

mak - in' like — I turn — you off — when I know you think — I'm sweet. —



E5  A5  C#5  B5 





It don't have — to be — like that. — I guess you're in - se - cure. —



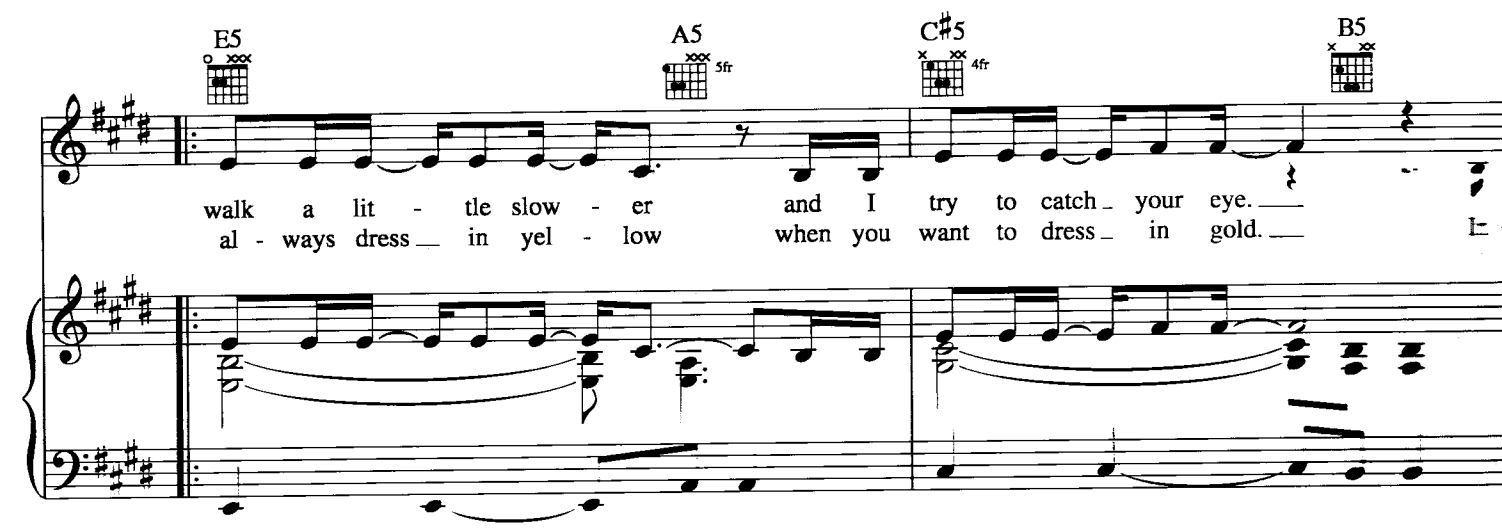
Asus2  N.C. 

If you say — what's on — your mind — I might an - swer sure. — So I



E5  A5  C#5  B5 

walk a lit - tle slow - er and I try to catch — your eye. —
al - ways dress — in yel - low when you want to dress — in gold. — E -





Some - times it's so hard to see the good things pass - ing by. And
 stead of list'n - in' to your heart you do just what you're told.



there may nev - er be a sign. No flash - ing ne - on light
 You keep wait - ing where you are. For what, you'll nev - er know.



N.C.

tell - ing you to make your move, or when the time is right. } So,
 Let's just get in - to your car and go ba - by go. }



why not, why not, take a cra - zy chance?



Why — not, — why not, do a cra - zy dance? —



If you lose — the mo - ment, you might lose — a lot. — So,



why — not? — Why — not?

1



Why — not take — a cra - zy chance? Why — not take — a cra - zy chance? You

2

B5 C#5 A5 E5

Oh. I could be the one for you.

B5 C#5 A5 E5

Oh yeah, — may - be yes, — may - be no.

B5 C#5 A5 E5

Oh, it could be the thing to do.

F#7 A5

What I'm say - in' is you got - ta let me know.

E5



Asus2



Mmm, ahh, ahh, — yah, ahh, — yah, ahh, — yah — ahh.

E5



Mmm, ahh, ahh, yah, ahh, —

Asus2



— yah, ahh, — yah, — yah. You'll

C#m7



Bsus



nev - er get — to heav - en or e - ven to — L. A. —

B²dim

C[#]m7
4fr

Asus2

if you don't be - lieve there's a way. Why not, why not

E

Bsus

C[#]m7
4fr

Asus2

take a star from the sky. Why not, why not

E

Bsus

N.C.

C[#]m7
4fr

Asus2

spread your wings and fly. Oh, it might take a lit - tle and

E

Bsus

Asus2

E

Asus2

E

it might take a lot but why not? Why not?

C#m7 4fr Asus2 E Bsus

Why not take a crazy chance? —
Take a crazy chance.

Detailed description: This system contains the first two measures of the piece. The guitar part features a melodic line with a 4-finger barre on the 4th fret for the C#m7 chord, followed by an Asus2 barre. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

C#m7 4fr Asus2 E Bsus

Why not Do a crazy dance. —
Do a crazy dance.

Detailed description: This system contains the next two measures. The guitar part continues with the C#m7 4fr and Asus2 chords, then moves to E and Bsus. The piano accompaniment continues with a steady rhythmic pattern.

C#m7 4fr Asus2 E Bsus

If you lose the moment, you might lose a lot. — So,

Detailed description: This system contains the next two measures. The guitar part uses C#m7 4fr, Asus2, E, and Bsus. The piano accompaniment features a more active bass line in the second measure.

Asus2 E Asus2 E

why not, why not?

Detailed description: This system contains the final two measures. The guitar part uses Asus2 and E chords. The piano accompaniment concludes with sustained chords and a final melodic flourish.



Hilary Duff

So Yesterday
Come Clean
Workin' It Out
Little Voice
Where Did I Go Right?
Anywhere But Here
The Math
Love Just Is
Sweet Sixteen
Party Up
Metamorphosis
Inner Strength
Why Not

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