

HERE COME THE GIRLS... AGAIN!

Sixteen hits from today's hottest female acts including
Pixie Lott, Alesha Dixon, Lily Allen, La Roux, Beyoncé & many more...
Arranged for piano, voice and guitar.



**PARENTAL
ADVISORY
EXPLICIT LYRICS**

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Words & Music by Lily Allen & Greg Kurstin

♩ = 132 $\text{♩} = \text{♩}^3$



1. When she was twen-
 2. She's got an al-



- ty - two, the fu - ture looked bright.
 - right job, but it's not a ca - reer.



But she's near-ly thir - ty now and she's out ev-'ry night.
 When-ev - er she thinks a - bout it, it brings her to tears.



I see that look in her face, she's
'Cause all she wants is a boy - friend,



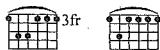
got that look in her eye. She's think - ing how did I get
she gets one - night stands. She's think - ing how did I get



here, and won - der - ing why.)
here, I'm do - ing all that I can.)



It's sad, but it's true, how so - ci - e - ty says her life is al - read - y o -



ver. ————— There's noth - ing to do ——— and there's noth - ing to ———

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a melodic phrase in the key of B-flat major, marked with a '4fr' guitar chord diagram. The lyrics are 'ver. ————— There's noth - ing to do ——— and there's noth - ing to ———'. The piano accompaniment consists of chords and moving lines in both hands, with a '3' triplet marking over the final notes of the first phrase.



— say. ————— Un - til the man of her dreams. —

The second system continues the musical score. The vocal line starts with a long note on 'say.' followed by 'Un - til the man of her dreams. —'. Above the vocal line, guitar chord diagrams for B^b, B^b7, and F^m are provided. The piano accompaniment features a steady chordal accompaniment in the right hand and a moving bass line in the left hand.

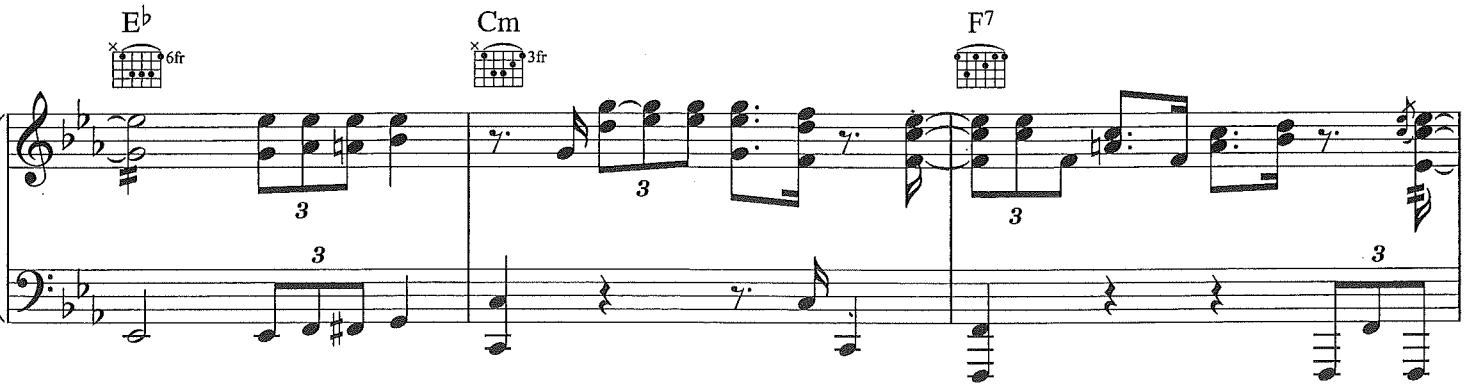
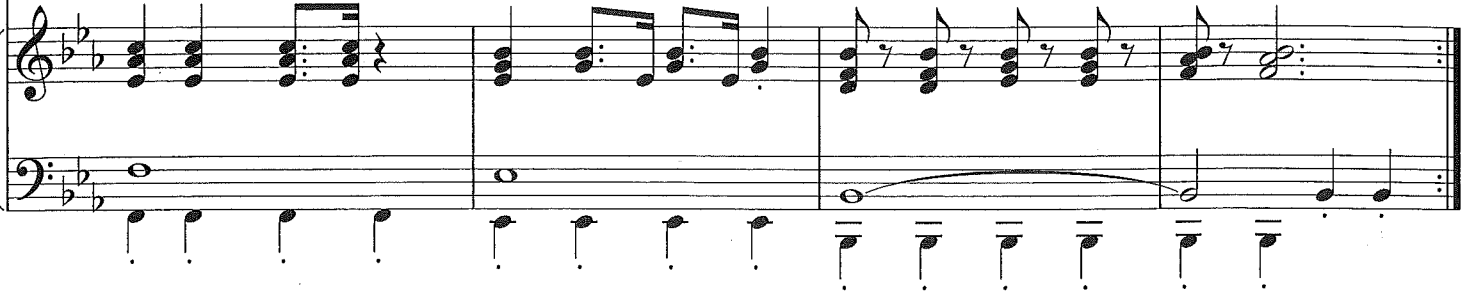


— comes a - long, — picks her up ——— and puts her o - ver his shoul - der, —

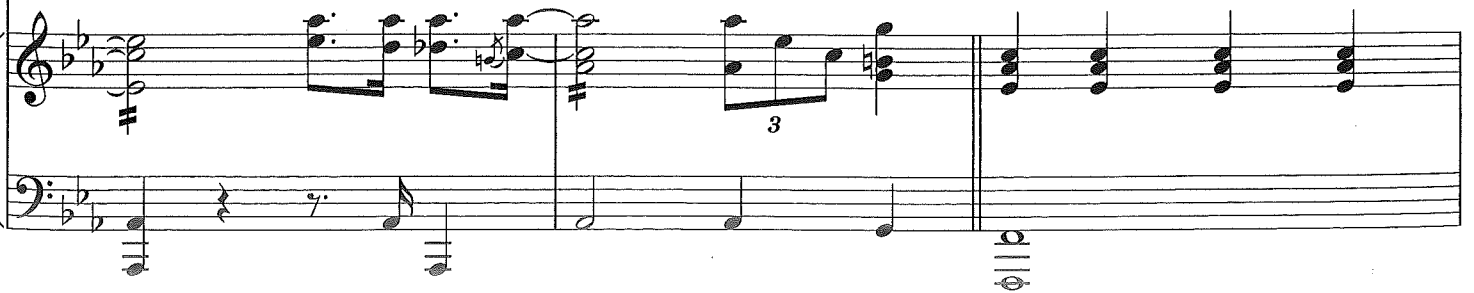
The third system of the musical score features a vocal line and piano accompaniment. The vocal line begins with '— comes a - long, — picks her up ——— and puts her o - ver his shoul - der, —'. Above the vocal line, guitar chord diagrams for C^m, B^b, A^b, and G^m7 are provided. The piano accompaniment continues with chords and moving lines, including a '3fr' marking for the C^m chord.



it seems so un-like - ly in this day and age.

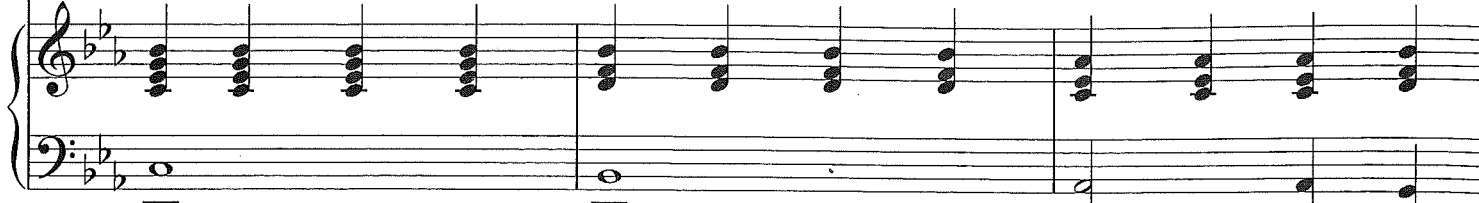


It's sad, but it's true,

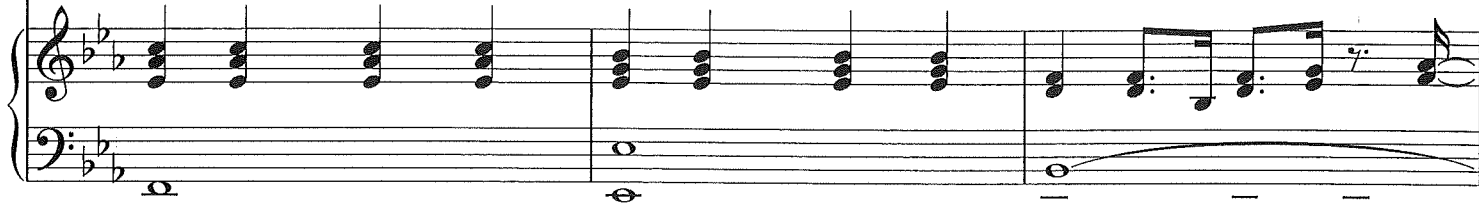




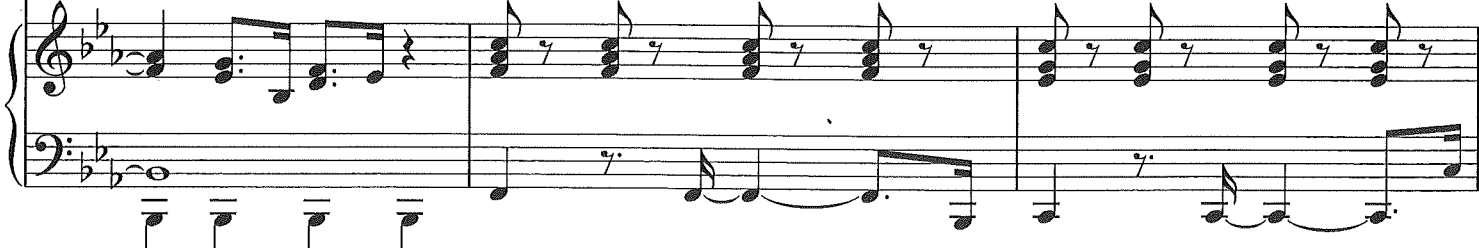
— how so - ci - e - ty says — her life is al - read - y o - ver —



There's noth - ing to do — and there's noth - ing to — say —



— Un - til the man of her dreams — comes a - long, — picks her up —



— and puts her o - ver his shoul - der, — it seems so un - like -





ly in this day and age. (Ah,



ah, ah, ah, ah. Ooh, ooh,



ooh, ooh, ooh, ooh, ooh, ooh.)
(Ah, ah.)

If This Isn't Love

Words & Music by Brian Seals, Theron Thomas & Timothy Thomas

♩ = 130

A/C#



C#m



B5



A/C#



C#m



B5



A/C#



C#m



1. I'm call-ing his phone up, just to tell him how much I real-ly love him,
 2. I'm sel - fish 'cause I don't wan-na share him with no - bod-y, not e - ven

B5



A/C#



'cause he's ev - 'ry - thing I want. He lis - tens to me, _____ cares_ for me.
 those peo - ple that came be - fore me. _____ But see, _____

C#m



B5



A/C#



So I tru - ly be - lieve _____ God sent me an an - gel } from a - bove____
I nev - er be - lieve _____ God would send me an an - gel }

C#m



B5



A/C#



_____ that's gon-na love_____ me_____ for life_____ Might as well be per - fect, on-ly be-cause_____

C#m



B5



_____ it's the on - ly way I can de - scribe_____ him. So, if this is - n't love,_____

§ E



B



F#m7



_____ tell me what it is, _____ 'cause I could be dream - ing or just plain cra -

A E B E/B F#m7

- zy. If this is-n't love, tell me what it is 'cause I nev - er felt like this, ba-

Amaj7 E B F#m7

- by. If this is-n't love. L O V E, what it means to me. L O V E;

A E B E/B F#m7

oh, if this is-n't love L O V E, what it means to me. L O V E;

To Coda ☐

1. A 2. A

oh, if this is - n't love. Oh, so if you've got real love, let me

B C#m B/D# E

see you put your hands up, see you put your hands up. The kind of love that fits

A B C#m

right like a glove, let me see you put your hands up, see you put your hands up.

B/D# E F#m7add11 E/G#

If this is - n't love. 'Cause I know I ain't cra- zy, I know I ain't trip- ping, I know I ain't slip-

Aadd9 B7sus4 F#m7add11

-ping, I know that it's love. Can you see me with my hands up? If you think I'm dream- ing, I know I

Aadd9



A/E



A/B



ain't dream-ing, for this rea-son: you know I know what is love. If this is - n't love_

⊕ Coda

A



E



B



oh, if this is - n't love.

F#m7



A



E



Love.

B



E/B



F#m7



A



Jordin Sparks

Battlefield

Words & Music by Louis Biancaniello, Wayne Wilkins, Ryan Tedder
& Samuel Watters

$\text{♩} = 78$

Em



D



1. Don't try to ex-plain_ your mind. I know what's hap - 'ning here.

Em



D



One min-ute it's love_ and sud-den-ly it's like a bat - tle - field.

Em



D



One word turns in - to a war. Why is it the small-est things_ that tear_ us down?
2. Can't swal - low our pride, nieth-er of us wan-na raise that flag. Mmm.



My world's noth-ing when you done, I'm not here with - out a shield. Can't go back now.
 If we can't sur-ren-der, then we both gon-na lose what we have, oh, no.



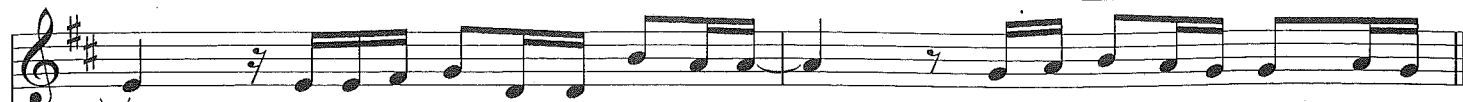
Both hands, tied be-hind my back with noth - ing. Oh no,



these times when we climb so fast to fall a - gain. Why we got-ta fall for it now?



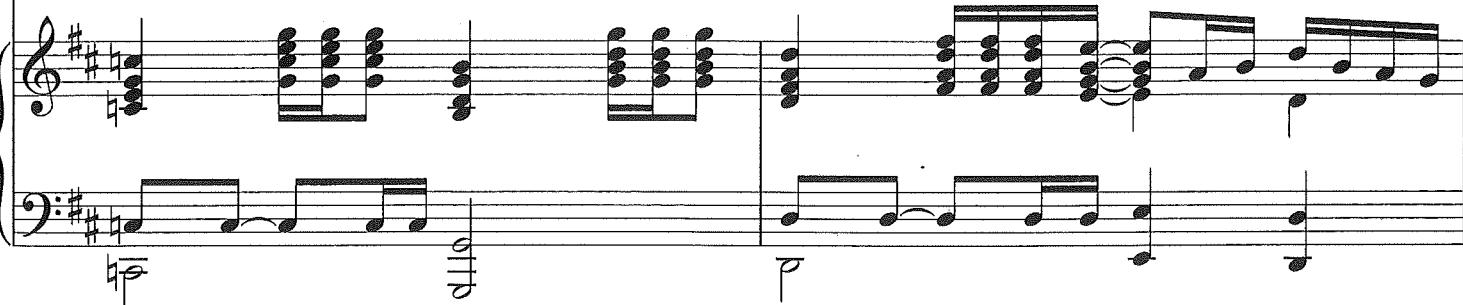
I nev - er meant to start a war. You know I nev - er wan-na hurt you.



Don't e - ven know what we're fight - ing for. — Why does love al - ways feel like a



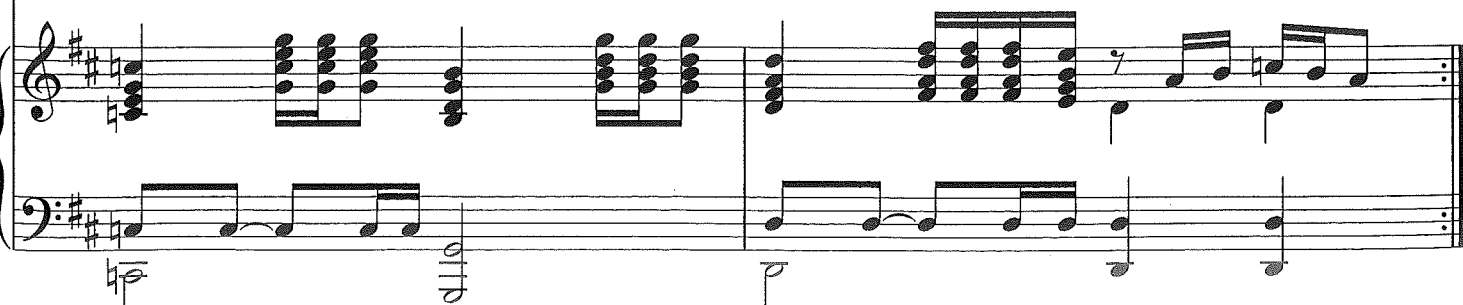
bat - tle - field, a bat - tle - field, a bat - tle - field? Why does love al - ways feel like a



1.



bat - tle - field, a bat - tle - field, a bat - tle - field? Why does love al - ways feel like....



D



N.C.

bat - tle - field? I guess you bet - ter go and get your ar -

C



G



D



Em



D



- mor, (Get your ar - mor.) get your ar - mor. — Bet-ter go and get your ar -
(Get your ar - mor.)

C



G



D



- mor, (Get your ar - mor.) get your ar - mor. — (Get your ar - mor.)

N.C.

Wecould pre-tend that we are friends to-night (Oh, oh, oh.) and in the morn-ing we'll wake up and we'll be al-right.

B



'Cause ba-by, we don't have to fight_____ and I don't want this love to feel_____ like a

N.C.

bat - tle - field, a bat - tle - field, a bat - tle - field. Why does love al-ways feel_____ like a

bat - tle - field a bat - tle - field, a bat - tle - field? Guess you bet - ter go and get your ar -

C G D Em D

- mor. I nev- er meant to start a war. You know I nev- er wan-na hurt you.

C G D Em

Don't e - ven know what we're fight - ing for. Why does love al-ways feel like a

C G D Em D

bat-tle- field, a bat-tle-field, a bat-tle- field? Why does love al-ways feel like a

C G D N.C.

bat-tle-field a bat-tle-field, a bat-tle- field? I guess you bet-ter get your ar-

C G D Em D

- mor, (Get your ar - mor.) get your ar - mor. Bet-ter go and get your ar -
(Get your ar - mor.)

C G D

- mor, (Get your ar - mor.) get your ar - mor. Why does love al-ways feel like....

C G D Em D

Vocal ad lib. Oh, oh.

C G D Em

Oh, oh. *Repeat to fade*

Breathe Slow

Words & Music by Carsten Schack, Kenneth Karlin, Harold Lilly,
Antonio Dixon & Jay Valentine

♩ = 120

E⁵



B⁵



C^{#5}



G^{#m7}



E⁵



B⁵



C^{#5}



G^{#m7}



1. I'm

E⁵



B⁵



C^{#5}



run-ning out of pa-tience, 'cause I can't be-lieve what the hell I'm hear-ing...
2. Not gon-na lie or e-ven try, you've got my wheels spin-ning...

G#m7

E5

B5

And, speak-ing of hell,___ it don't com - pare to the heat that I am
 And I ain't the one to shoot the gun,___ 'cause that means you will be

C#5

G#m7

E5

feel - ing... } I love you too much,___ it shows, all my e - mo-
 win - ning... }

B5

C#5

G#m7

E5

- tions go out of con-trol. Good for you, bad___ for me, when I can hard-

B5

C#5

G#m7

- ly see from___ the tears___ that flow. Can't for - get to

E B C#m G#m7

breathe slow, count from one to ten_ with my eyes closed; 'cause la-dies take it in and get com-

E B C#m G#m7

- po - - sure, be-fore I lose it get com - po - o - sure. I'm gon-na

E B C#m G#m7

breathe slow, count from one to ten_ with my eyes closed; 'cause la-dies take it in and get com-

E B C#m G#m7

- po - - sure. La-dies nev-er lose com - po - - sure.

1.

12.
G#m7

A

- sure. Some-bod - y bet - ter hold me back,

F#m

A

— you're luck - y I know how to act. (So luck - y ain't gon - na at - tack.) I'm be - ing calm,

E/G#

B

Bsus4

B5

and cool, but be - lieve me you, it's tak - ing ev - 'ry - thing to just

E5

B5

C#5

G#m7

breathe. (Breathe, breathe.) Can't for - get to

E B C#m

breathe slow, count from one to ten with my eyes closed; 'cause

G#m7 E B

la - dies take it in and get com - po - - - sure, be - fore I lose it get com -

C#m G#m7 E

- po - - o - sure. I'm gon - na breathe slow, count from

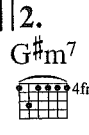
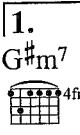
B C#m G#m7

one to ten with my eyes closed; 'cause la - dies take it in and get com -



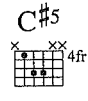
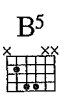
- po - - - - - sure. La - dies nev - er lose com - po - - - - -

Accompanying piano part for the first system, including treble and bass staves.

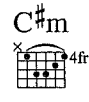


- sure. Can't for - get to - sure. *ad lib. vocal*

Accompanying piano part for the second system, including treble and bass staves.



Accompanying piano part for the third system, including treble and bass staves.



Accompanying piano part for the fourth system, including treble and bass staves.

La Roux

Bulletproof

Words & Music by Ben Langmaid & Elly Jackson

Original key Eb minor

♩ = 124

Dm



G



Bb



Dm



Dm



G



1. Been there, done that, messed a - round;_ I'm hav-ing fun,_ don't put me down... I'll
2. I won't let you turn a - round_ and tell me now_ I'm much too proud to

B^b



Dm



nev - er let you sweep me off my feet.
walk a - way from some - thing when it's dead.

G



I won't let you in a - gain. The mes - sag - es I've tried to send, my
Do, do, do your dir - ty words come out to play when you are hurt? There's

B^b



Dm



in - for - ma - tion's just not go - ing in.
cer - tain things that should be left un - said.

G



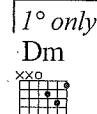
Burn - ing brid - ges shore to shore, I break a - way from some - thing more; I'm
Tick, tick, tick, tick on the watch, and life's too short for me to stop; oh,



not turned on to love_ un - til it's cheap.
ba - by, your time is run-ning out.



Been there, done that, messed a - round; I'm hav-ing fun, don't put me down. I'll
I won't let you turn a - round_ and tell me now_ I'm much too proud. All_



1° only

nev - er let_ you sweep me off_ my_ feet.
_ you do_ is fill me up_ with



doubt. This_ time, ba - by, I'll_



be - bul - let - proof. This -



time, ba - by, I'll be - bul - let -

1.



- proof.

2, 3.





- proof. This -

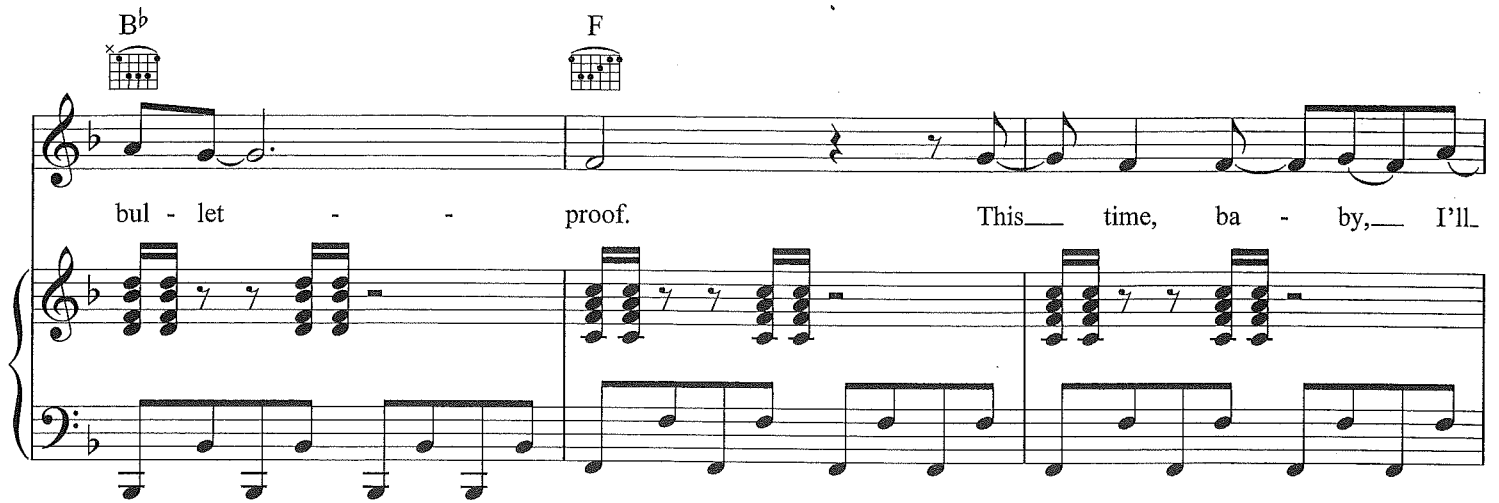
Gm 

time, baby, I'll be



B^b  F 







bul - let - - proof. This time, ba - by, I'll



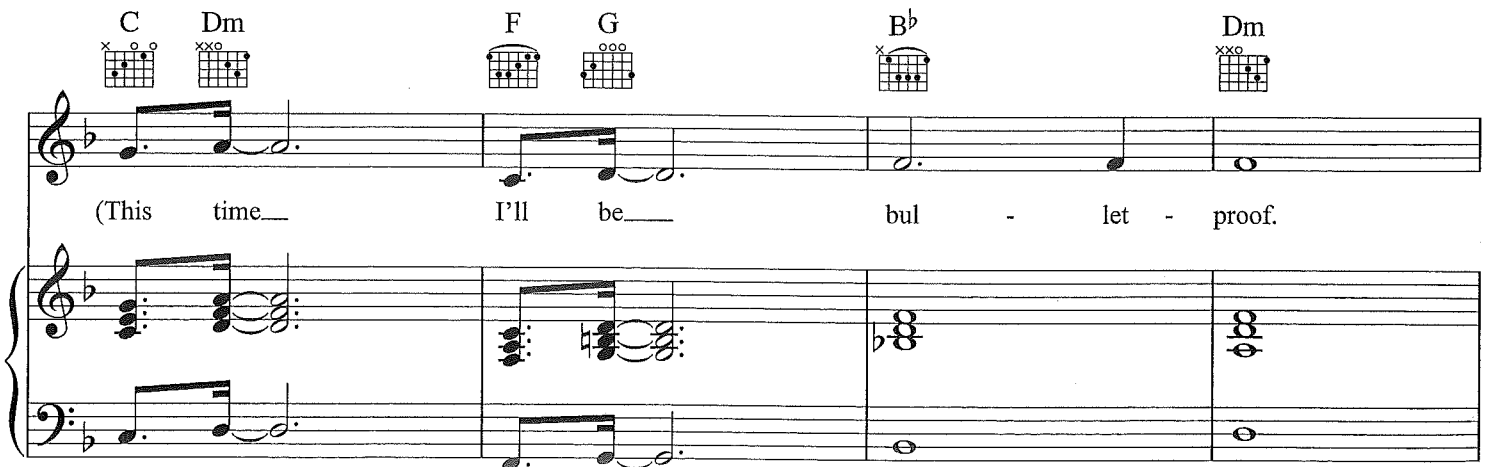
Gm  B^b  F  *Fine*

be bul - let - - proof.



C  Dm  F  G  B^b  Dm 

(This time I'll be bul - let - proof.

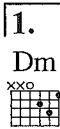




This time... I'll be... bul - let - proof.)



Empty staff with repeat signs



D.S. al Fine

This_

The Climb

Words & Music by Jessica Alexander & Jon Mabe

♩ = 76

E⁵



E⁵



1. I can al-most see it, that dream I'm dream - ing. But
 2. The strug-gles I'm fac-ing, the chanc-es I'm tak-ing,

2° only

Asus²



F#7sus⁴



E⁵



there's a voice in - side my head say-ing "You'll nev - er reach it." Ev-'ry step I'm tak - ing,
 some - times might knock me down but, no, I'm not break - ing. I may not know it

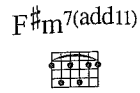
Asus²



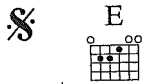
F#7sus⁴



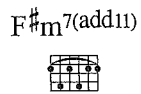
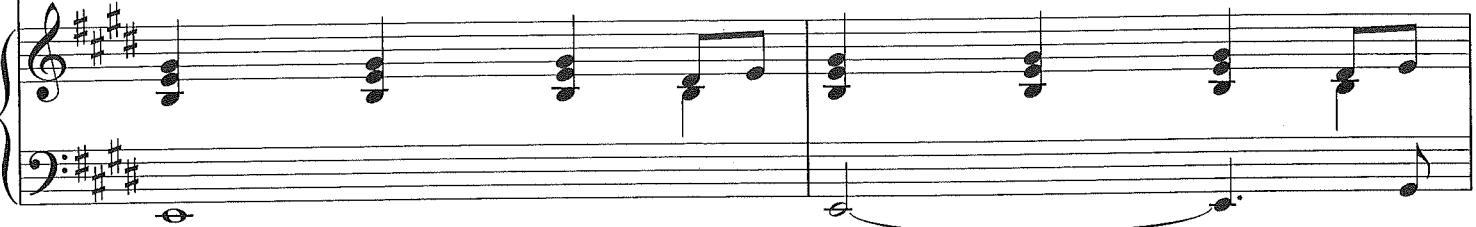
ev -'ry move I make feels_ lost with no_ di - rec - tion. My faith is sha-ken. But
 but these are the mo-ments that I'm gon-na re-mem-ber most, yeah. Just got - ta keep go-ing. And



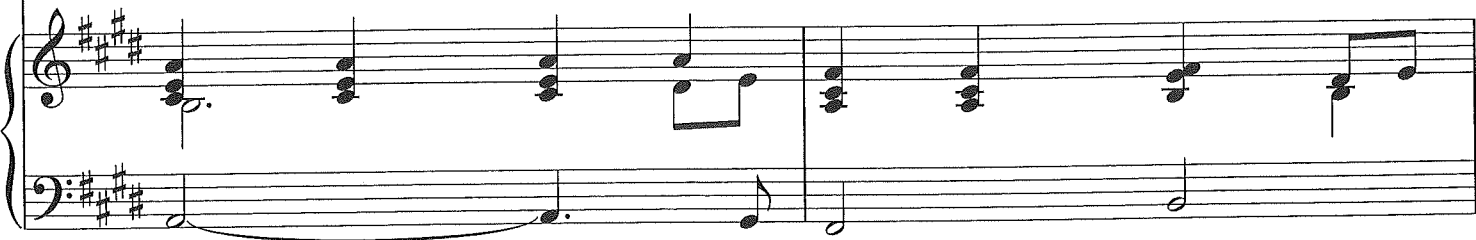
I, I got-ta keep try-ing. Gon-na keep my head held high. 'Cause...
 I, I got-ta be strong. Just keep push-ing on.



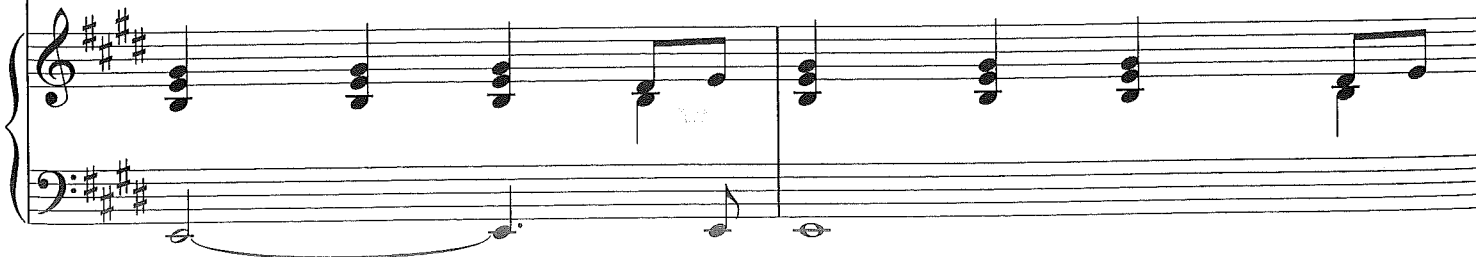
There's al-ways gon-na be an-oth-er moun-tain, I'm al-ways gon-na wan-na make it move.



Al-ways gon-na be an up-hill bat-tle. Some-times I'm gon-na have to lose.



Ain't a-bout how fast I get there. Ain't a-bout what's wait-ing on the oth-er



C#m

B

Aadd9

E

Asus2

side. _____ It's the climb. _____

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a half note 'side.' followed by a phrase 'It's the climb.' with a slur. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

2.

E

A

The second system continues the musical piece. The vocal line has a rest for the first measure, then resumes with a phrase. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

F#m7

G#m

A

Bsus4

B

D.S. al Coda

The third system concludes the main body of the piece. The vocal line ends with a phrase. The piano accompaniment features a consistent eighth-note bass line and chords in the treble.

Coda

A

E

It's the climb. _____ Yeah. _____

The Coda section is marked with a diamond symbol. It features a vocal line with the lyrics 'It's the climb.' and 'Yeah.' and a piano accompaniment that provides a final harmonic resolution.

Aadd9



E



Yeah.

Keep on mov - ing, keep climb - ing, keep -

Aadd9



the faith ba - by.

It's all a - bout, it's all a - bout the climb.

E



Keep your faith, keep your faith.

Aadd9



E



Whoa.

8^{vb}

Beyoncé
Halo

Words & Music by Ryan Tedder, Beyoncé Knowles & Evan Bogart

♩ = 80

A



Bm



F#m



D



The first system of musical notation for 'Halo' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains four measures of whole rests. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays chords in the first three measures, and the left hand plays single notes. The chords are A major, B minor, F# minor, and D major.

A



Bm



The second system of musical notation for 'Halo' features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a 4/4 time signature, containing four measures of whole rests. The piano accompaniment is in grand staff with the same key signature and time signature. The right hand plays a continuous eighth-note melody, while the left hand plays single notes. The chords are A major and B minor.

F#m



D



The third system of musical notation for 'Halo' features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a 4/4 time signature, containing four measures of whole rests. The piano accompaniment is in grand staff with the same key signature and time signature. The right hand plays a continuous eighth-note melody, while the left hand plays single notes. The chords are F# minor and D major.



Bm



8vb throughout

1. Re-mem-ber those walls I built? _____ Well, ba - by they're tum - bl - ing down...
 2. Hit me like a ray of sun _____ burn - ing through my dark - est night...

F#m

D



and they did - n't e - ven put up a fight, _____ they did - n't e - ven make a sound...
 You're the on - ly one that I want, _____ think I'm ad - dict - ed to your light...

A

Bm

N.C.





I found a way to let you in, _____ but I nev - er real - ly had a doubt...
 I swore I'd nev - er fall a - gain, _____ but this don't e - ven feel like fall -

F#m

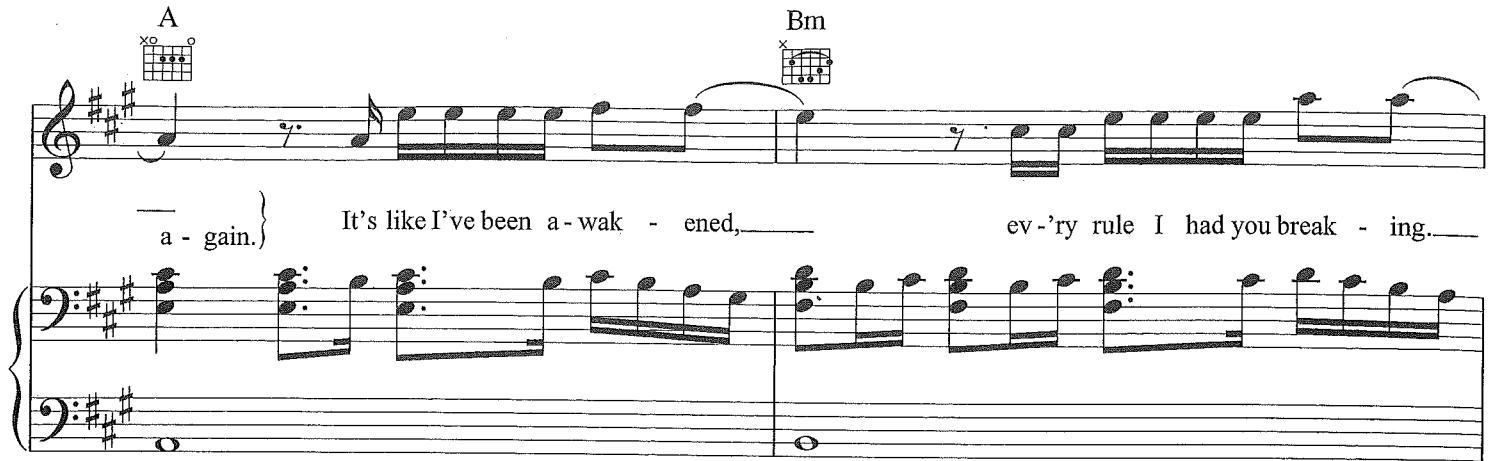
D




ing. _____ Stand - ing in the light of your ha - lo, _____ I got my an - gel now...
 Gra - vi - ty can't for - get _____ to pull me back to the ground


A  Bm 



a - gain. } It's like I've been a - wak - ened, _____ ev - 'ry rule I had you break - ing. _____



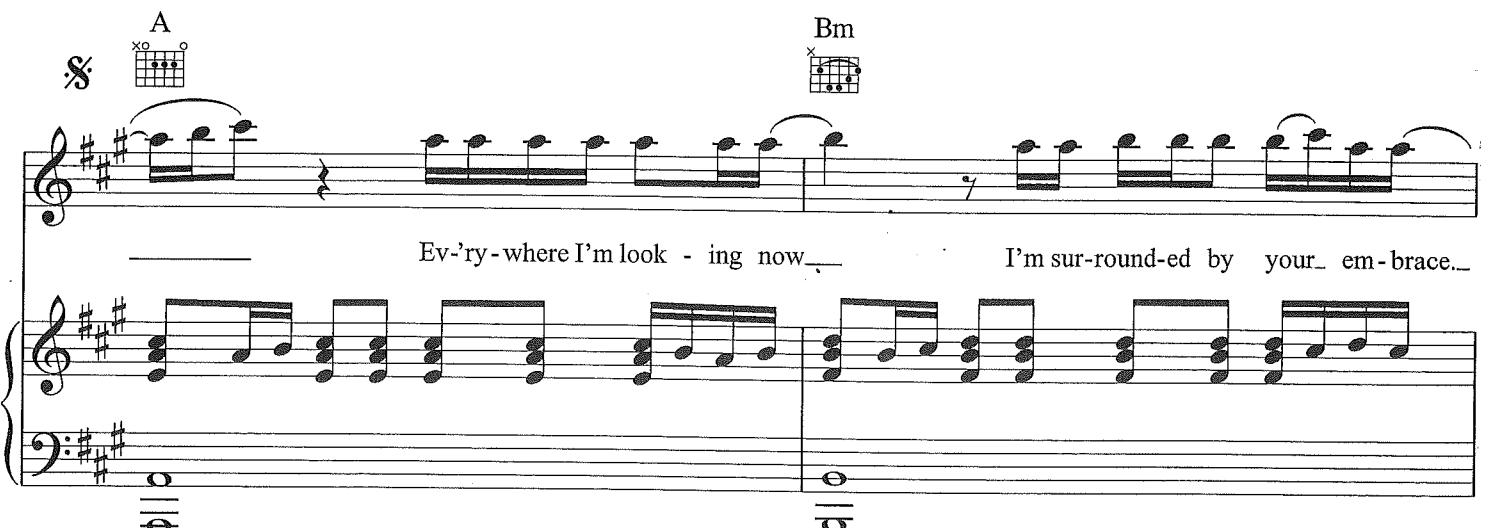
F#m  D 



_____ It's the risk that I'm tak - ing. _____ I ain't nev - er gon - na shut you out. _____



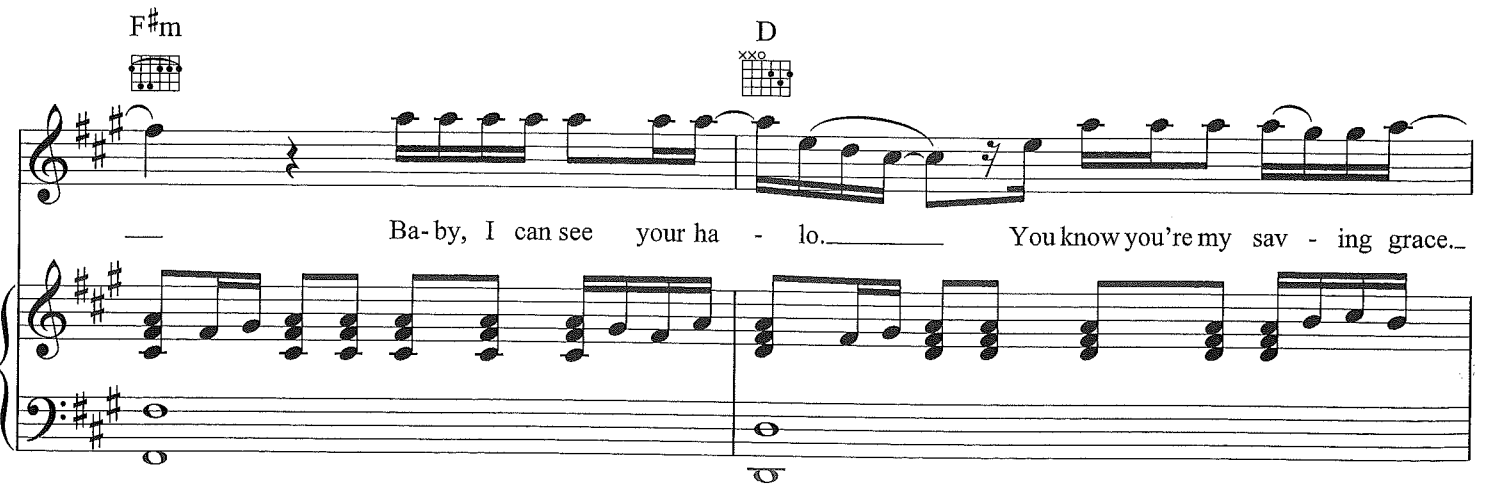
A  Bm 

_____ Ev - 'ry - where I'm look - ing now, _____ I'm sur - round - ed by your em - brace. _____



F#m  D 

_____ Ba - by, I can see your ha - lo. _____ You know you're my sav - ing grace. _____





You're ev-'ry-thing I need and more. It's writ-ten all o-ver your face.



Ba-by I can feel your ha-lo. Pray it won't fade a-way.
(I can feel your



ha-lo, ha-lo.) Ha-lo. (I can see your ha-lo, ha-lo.) Ha-lo. (I can feel your



1. Ha-lo. (I can see your ha-lo, ha-lo.) Ha-lo.

U A

ha - lo, ha - lo.) Ha - lo. (I can feel your ha - lo, ha - lo.) Ha - lo. (I can see your

Bm F#m To Coda ◊

ha - lo, ha - lo.) Ha - lo. (I can feel your ha - lo, ha - lo.) Ha - lo. (I can see your



D A

ha - lo, ha - lo.) Ha - lo.

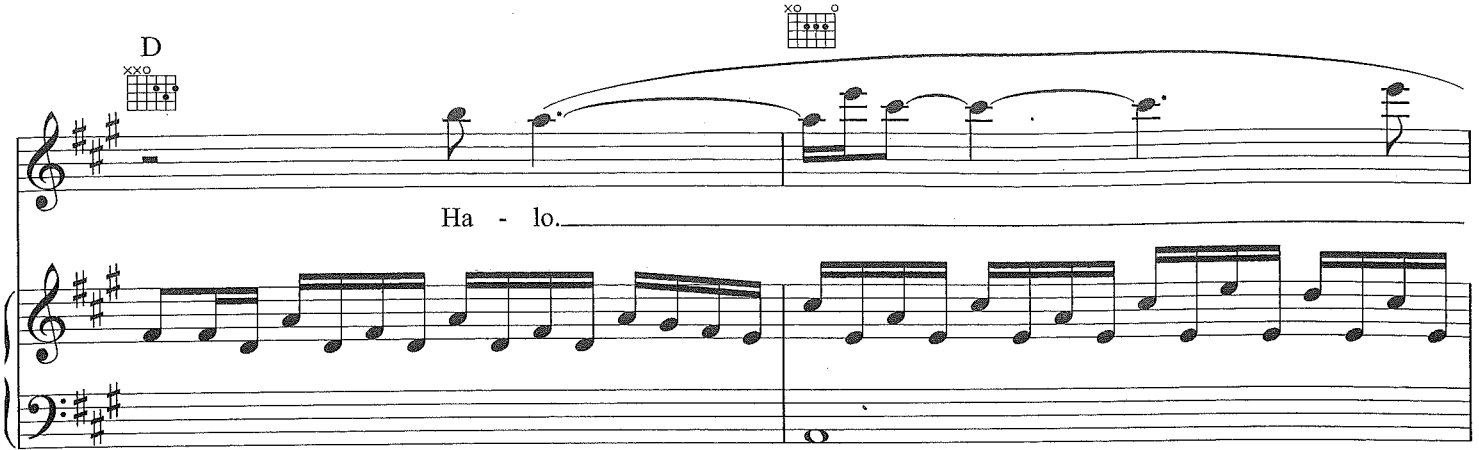
Bm F#m

Ha - lo.


D

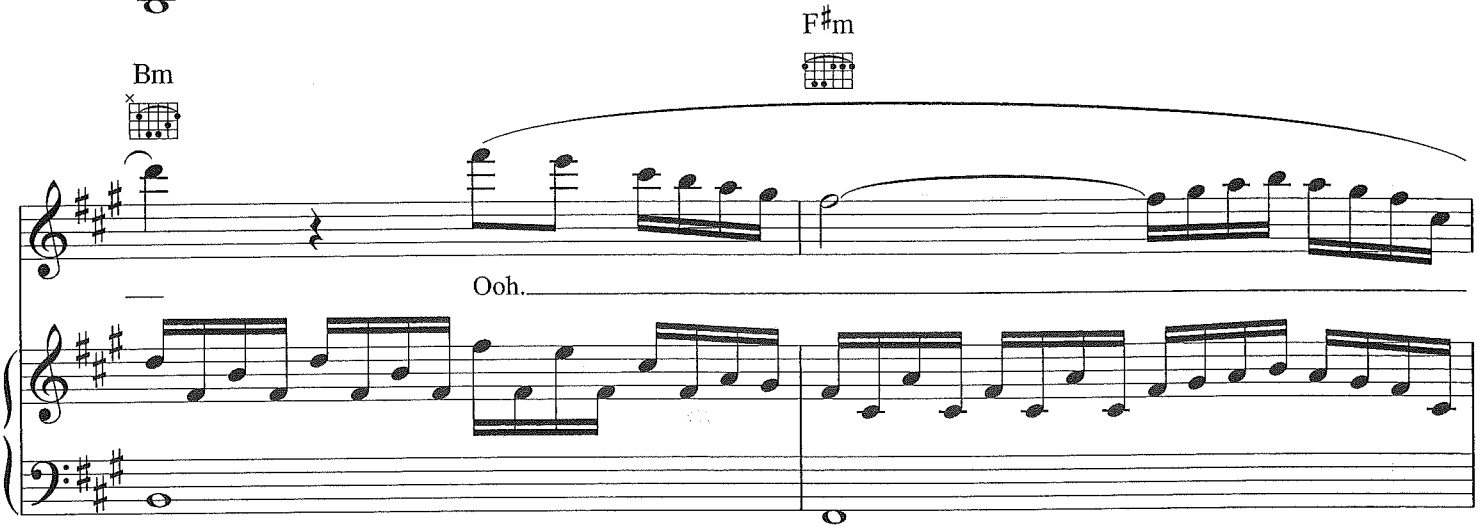
Ha - lo.




Bm



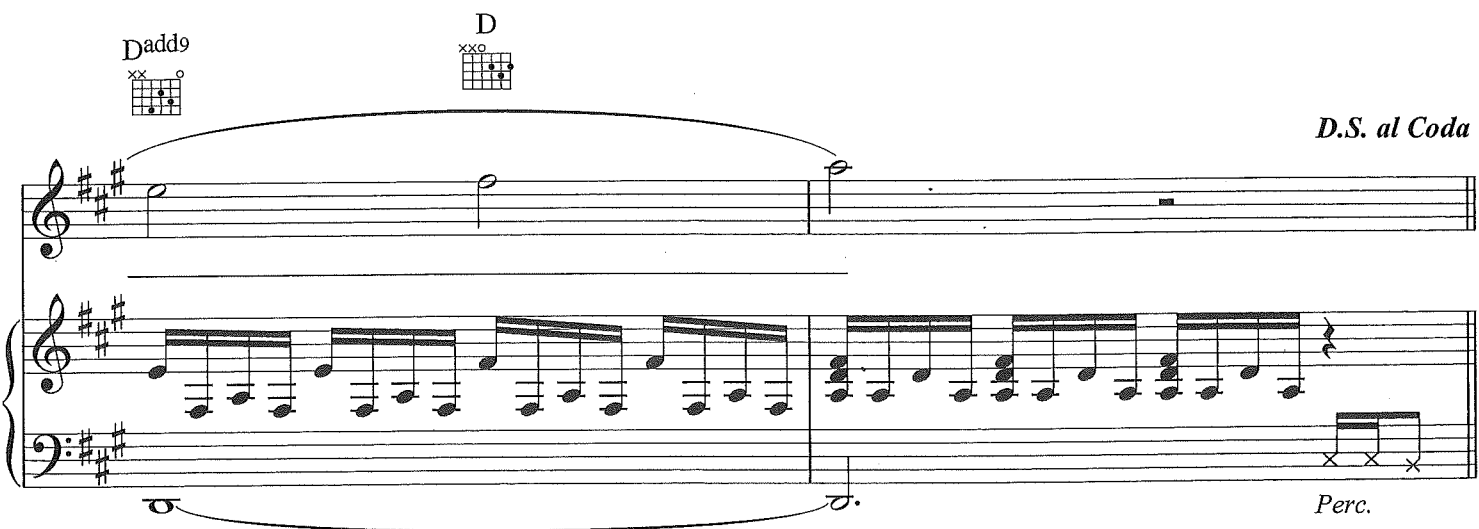
Ooh.



D




D.S. al Coda



Perc.

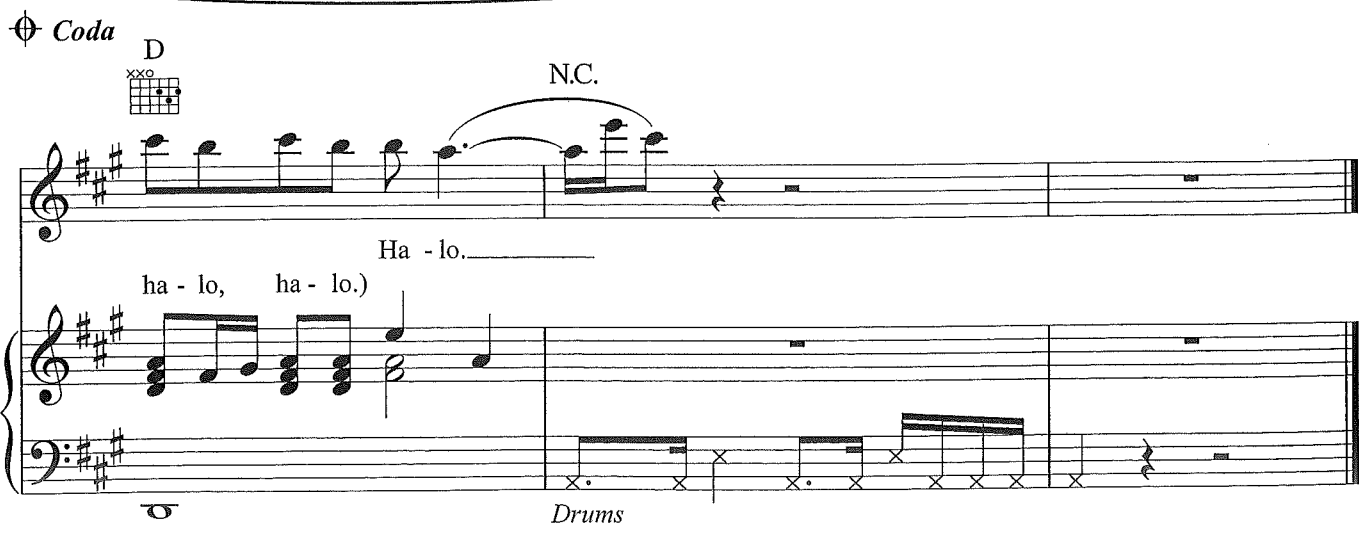
♢ Coda

D



NC.

ha - lo, ha - lo.) Ha - lo.



Drums

Mama Do

Words & Music by Phil Thornalley & Mads Hauge

Original key E \flat minor

$\text{♩} = 120$

N.C.

Uh oh, uh oh.

Dm



1. Ev - 'ry night I go, ev - 'ry night I go

Gm



A



sneak - ing out the door. I lie a lit - tle more,

Dm



ba - by I'm help - less. There's

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Dm



some - thing 'bout the night and the way it hides
 (2.) should I feel a - shamed? Feel - ing guil - ty at the

Gm



A



all the things I like. Lit - tle black but - ter - flies
 men - tion of your name. Here we are a - gain:

Dm



deep in - side me. } What would my
 it's near - ly per - fect. }

Gm



Dm



Ma - - ma do. (Uh oh, uh



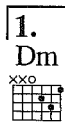
oh.) if she knew 'bout me_____ and you?_____



(Uh oh, uh oh.) What would my Dad - - dy



say_____ (Uh oh, uh oh.) if he saw me



hurt_____ this way?_____ Uh oh, uh oh.

2.

Dm



N.C.

Musical staff with notes and rests.

Uh oh, uh oh. 2. Why Uh oh, uh oh.

Piano accompaniment for the first system.

Dm



Musical staff with notes and rests.

(Ooh...) What would my Ma - ma do?

Piano accompaniment for the second system.

Gm



A



Musical staff with notes and rests.

(Ooh...) A - ha... (Ooh...)

Piano accompaniment for the third system.

Dm



Bb5



Musical staff with notes and rests.

What would my Dad - dy say?

Piano accompaniment for the fourth system.



All the things a girl should know, are the things she can't con - trol,



all the things a girl should know, she can't con - trol. What would my



Ma - ma do (Uh oh, uh oh.) if she knew 'bout



me and you? (Uh oh, uh oh.) What would my

Gm

Dm



Dad - - dy say (Uh oh, uh

A



oh.) if he saw me hurt this way?

Dm



Uh oh, uh oh. Uh oh, uh oh.

N.C.

Uh oh, uh oh. Uh oh, uh oh.

My Life Would Suck Without You

Words & Music by Max Martin, Lukasz Gottwald & Claude Kelly

♩ = 145

A



D



A



C#m



F#m/C#



D



E



A



D

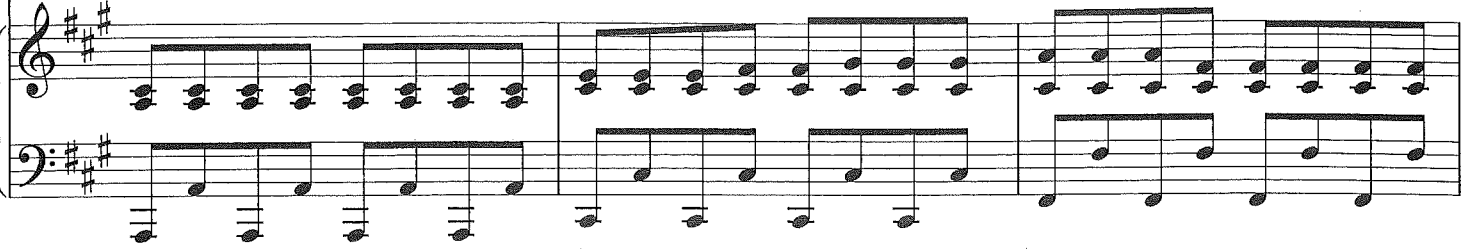


1. Guess this means you're sor - ry, you're stand - ing at my door...

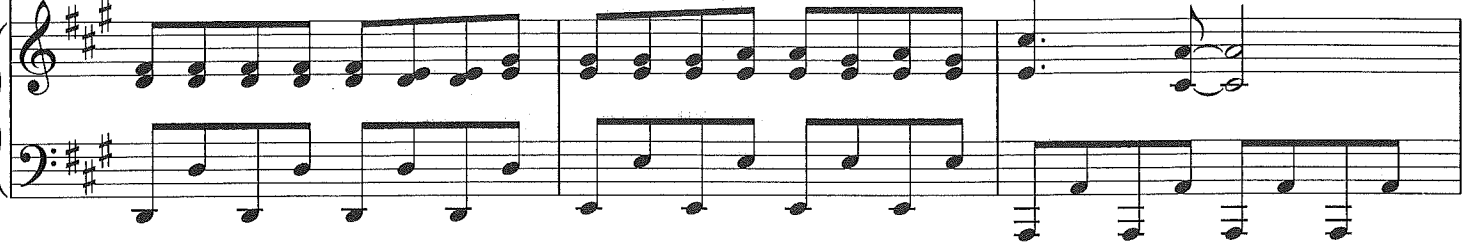
2. May - be I was stu - pid for tell - ing you good - bye...



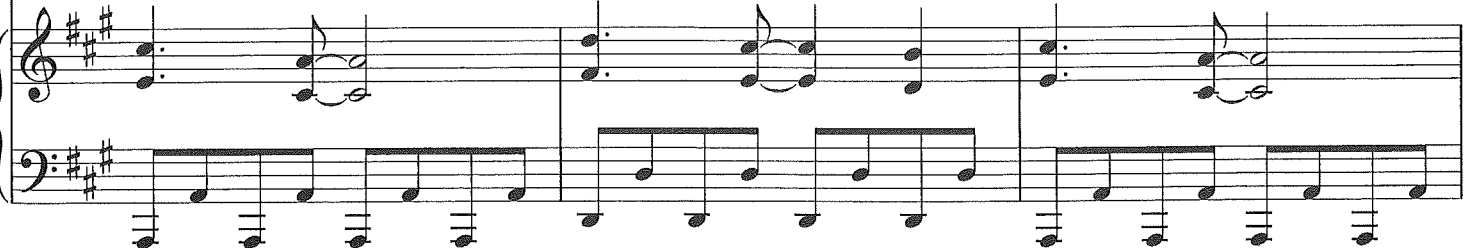
Guess this means you take back
May - be I was wrong for



all you said be - fore, like how much you want -
try'n' to pick a fight. I know that I've got is -



- ed an - y - one but me.
- sues, but you're pret - ty messed up too.



Said you'd nev - er come back, but here you are a - gain.
Eith - er way, I've found out I'm noth - ing with - out you.



E N.C. A

'Cause we be - long _____ to - geth -

F#m D E

er now, _____ yeah, _____ for - ev - er u - ni -

A F#m C#m 4fr

ted here. _____ some - how, _____ yeah. _____

E A F#m

You got a piece _____ of me _____

Bm D A

and, hon - est - ly, my life would suck

F#m D E E



with - out you.

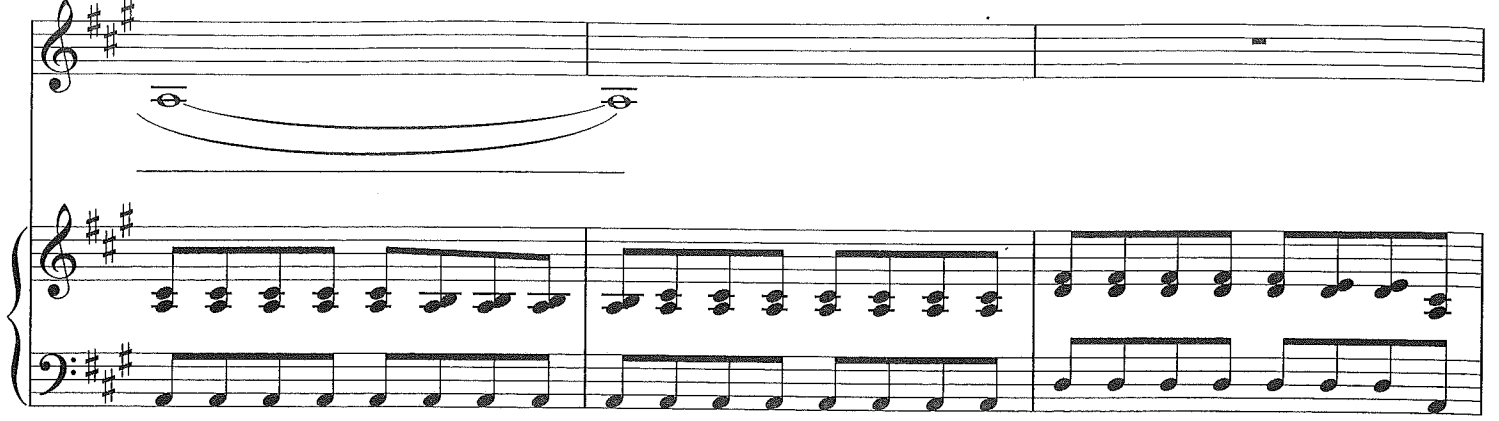
A D A




Be - ing with you is so dys - func - tion - al. I

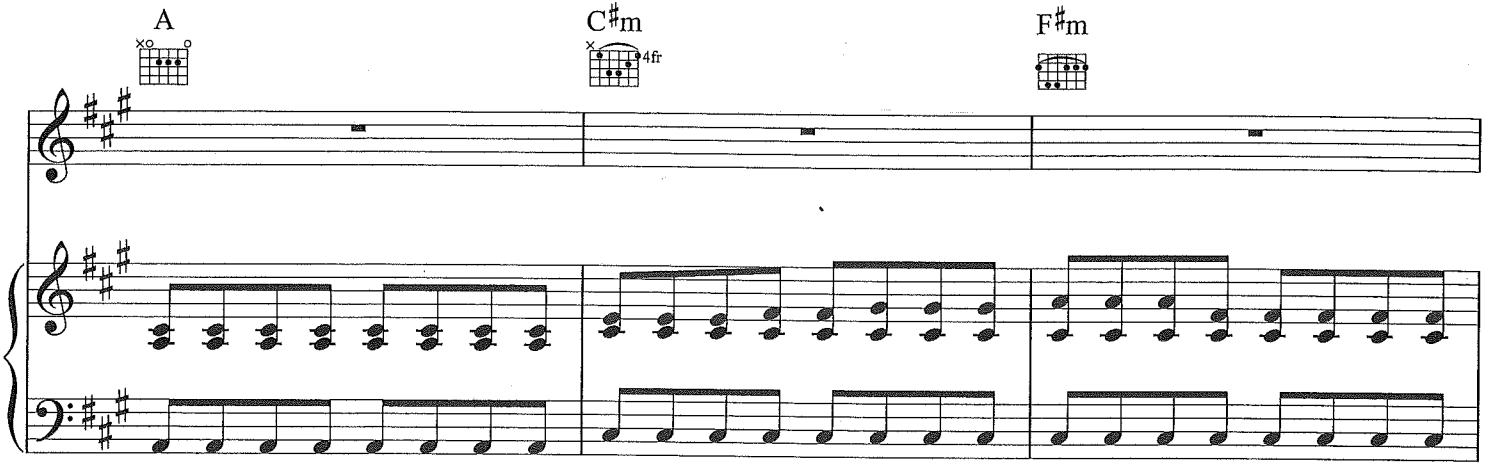
C#m F#m D E5




real - ly should - n't miss you, but I can't let you go, oh yeah.

A  D 

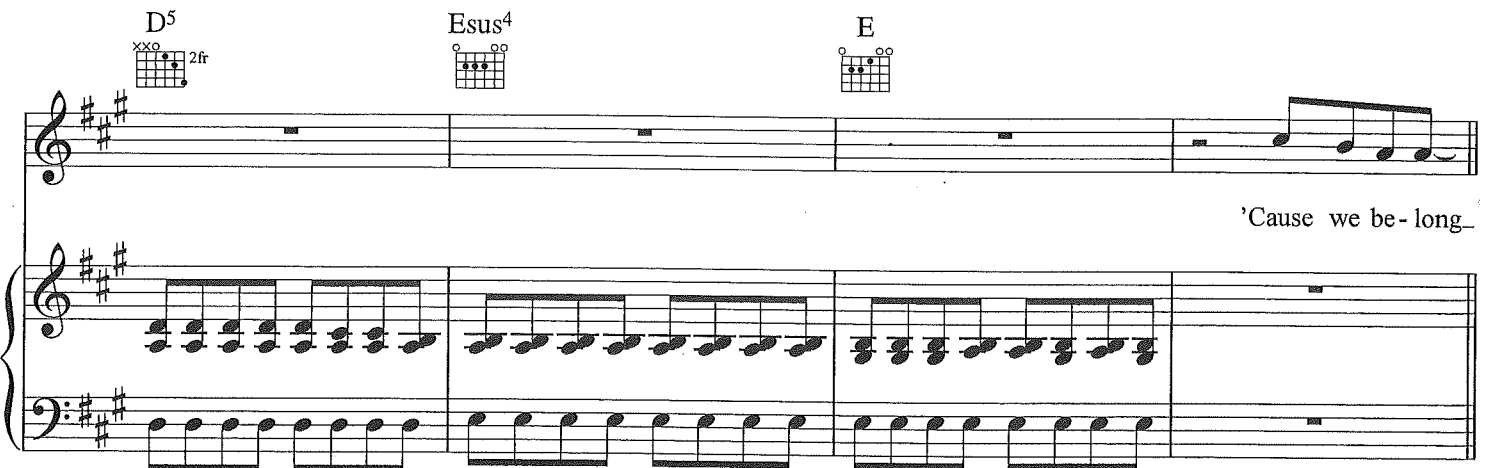





A  C#m  F#m 



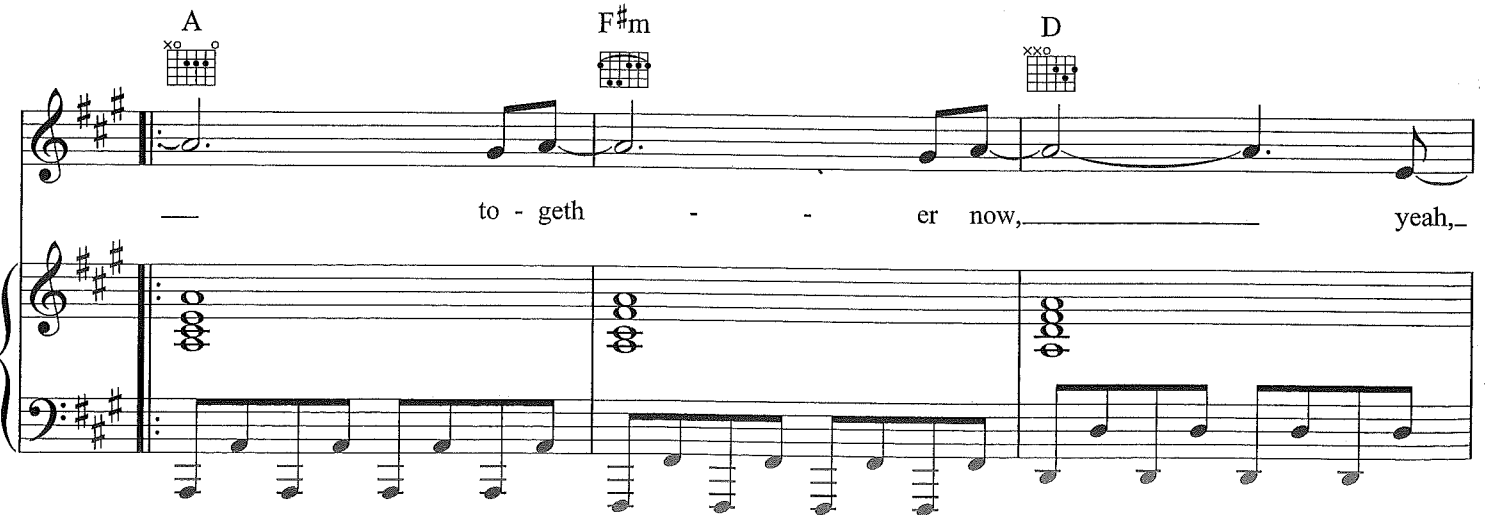
D⁵  Esus⁴  E 

'Cause we be-long_



A  F#m  D 

to - geth - - er now, yeah_



E A F#m C#m

for-ev-er u-ni - - - ted here - - - some-how, - - - - - yeah - - -

E A F#m Bm

You got a piece - - - of me - - - and, hon - est-ly, - - -

D A F#m

my - - - life - - - would suck - - - with - out - - -

D E E N.C.

you - - - 'Cause we be-long - - -

Never Forget You

Words & Music by George Astasio, Jason Pebworth, James Morrison,
Shingai Shoniwa & Daniel Smith

♩ = 140

N.C.

Tambourine

D



Bm



1. What you drink - in', rum or whis - key?
2. We were mis - chie - vous and you were al - ways wear - ing black.

D



Now won't you have a dou - ble
I was so se - ri - ous. You know my boy - friend's moth - er near - ly

Bm



G



with me.—
had a heart at - tack.

I'm sor - ry I'm a lit - tle late.
I'm sor - ry I'm a lit - tle late.

You know the

D



G



I got your mes - sage
stripes on a ti - ger are

by the way.—
hard to change. I know this

I'm call - in' in sick
world_ feels like an

D



to - day
emp - ty stage.

so— let's go— 'round
I would - n't change a— thing,

for old times sake.
so glad you're back a - gain.—

G



D



A



F#



I'll nev - er for - get you.

They said we'd nev - er make it.

G A D G D

My sweet joy, al-ways re-mem-ber me.

2. D G D

I'll nev-er for-get you.

A F# G A

At times we could-n't shake it. You're my joy. Al-ways re-

D G D Em

-mem-ber me. We just got swal-lowed up.

Bm/F#



G



You know I did - n't for - get you. We just got swal-owed up.

F#m7



F#7



Em



Oh. Yeah, we just got swal-owed up.

Bm



G



But you know that I did - n't for - get you. We just

F#7



got swal-owed up by the whole damn world.

E



C#m



What ya think - in? Did you miss

E



me? I bor-rowed your sil - ver boots. Now if you

C#m



A



just let me give them back to you. I'll nev - er for - get
I'll nev - er for - get

E



B



G#7



you. They said we'd nev - er make it.
you. Al - though at times we could - n't shake it.

A B E A

My sweet joy, al - ways re - mem - ber me.
You're my joy, al - ways re - mem - ber me.

3

1. E 2. E A

Don't you know that you're my

B E A E

joy? Al - ways re - mem - ber me. Don't you know that

3

A B E A E

you're my joy? Al - ways re - mem - ber me.

3

Lady GaGa

Paparazzi

Words & Music by Robert Fusari & Stefani Germanotta

♩ = 114

Cm



A^b



The first system of piano accompaniment consists of three measures. The right hand plays sustained chords in the treble clef, while the left hand plays a rhythmic pattern of eighth notes in the bass clef. The key signature is C minor and the time signature is 4/4.

Cm



The second system features vocal lines and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 1. We are the crowd, we're c - com - ing out. Got my flash on it's true, need that; 2. I'll be your girl back - stage at your show. Vel - vet ropes and gui - tars, yeah, 'cause

A^b



The third system continues the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: pic - ture of you. It's so mag - i - cal, we'd be so fan -; you're my rock star. In - be - tween the sets, eye - lin - er and

Cm



Cm



-tas - ti - cal.____
ci - gar - ettes.____

Leath - er and jeans,____ ga -
Shad - ow is burnt____ yel -

-rage glam - our - ous.____ Not sure what it means____ but this pho - to of us,____ it don't
- low, dance and re - turn. My lash - es are dry,____ pur - ple tear - drops I cry,____ it don't

A^b



have a price.____
have a price.____

Rea - dy for those
Lov - ing you is

Fm



flash - ing lights.____
cher - ry pie.____

'Cause you know that ba - by I...

A^b

E^b

Fm

I'm your big-gest fan, I'll fol - low you un - til you love me. Pa - pa,

D^b

A^b

E^b

pa - pa - raz - zi. Ba - by, there's no oth - er su - per-star, you know that I'll

Fm

D^b

A^b

E^b

— be your pa - pa, pa - pa - raz - zi. Prom - ise I'll be kind, but I won't stop un -

Fm

D^b

A^b

-til that boy is mine. Ba - by, you'll be fa - mous, chase.

E^b 6fr Fm D^b 4fr

— you down un - til you love me. Pa - pa, pa - pa - raz - zi.

1. N.C. Cm 3fr

2. N.C.

Real good, we dance in the stu-di-o. Snap, snap to that shit on the ra-di-o.

Drums cont. sim.

D.S. to fade

Don't stop for an - y - one. We're plas-tic but we'll still have fun.

Rabbit Heart (Raise It Up)

Words & Music by Paul Epworth & Florence Welch

♩ = 116

N.C.

Am



1. The look - ing glass_ so shin - y and_ new,
 2. I look a - round but I can't find_ you. (Raise it up.)

Drums

G



F



how quick - ly the glam - our fades. I start spin - ning, slip - ping
 If on - ly I could see your face. (Raise it up.) I start rush - ing to - wards_

out of time. Was that_ the wrong_ pill to take?_ (Raise it up.)
 _ the sky - line. (Raise it up.) I wish_ that I could just be brave._ I must be -

1° only

Am



You made a deal and now it seems you have to offer all.

G



F



But will it ever be enough? (Raise it up.) (Raise it up.)

It's not enough... (Raise it up.) (Raise it up.) Here I

Am



G



am, a rab - bit heart - ed girl. Fro -
- come a li - on heart - ed girl. Rea -

F



- zen in the head - lights. It seems I've made
 - dy for a fight, be - fore I make

Am



the fi - nal sa - cri - fice.
 the fi - nal sa - cri - fice.

Am/C



Fmaj7



G



Am



We raise it up. This of - fer - ing.

Am/C



Fmaj7



G



We raise it up. This is a gift,

Dm7



F



it comes with a price. Who is the lamb

Am



G



Dm7



and who is the knife? And Mi - das is King and he holds me so

F



Am



1.

G



tight. And turns me to gold in the sun - light.

2.

G



N.C.

(Raise it up.) (Raise it up.)

Drums

(Raise it up.) (Raise it up.) And in the Spring—

Dm⁷



F



I shed my skin and it blows a - way—

Am



G



Dm⁷



— with the chang - ing winds... The wa - ters turn from blue to

Fmaj⁷



Am



G



red as to - wards the sky I of - fer it. This is a gift,

Dm7

F

Am



it comes with a price. Who is the lamb and who is the knife?

G

Dm7



And Midas is King and he holds me so

1, 2.

Am

Repeat ad lib.

F



G



tight. And turns me to gold in the sun - light. This is a gift,

3.

G

Am





in the sun - light. This is a gift.

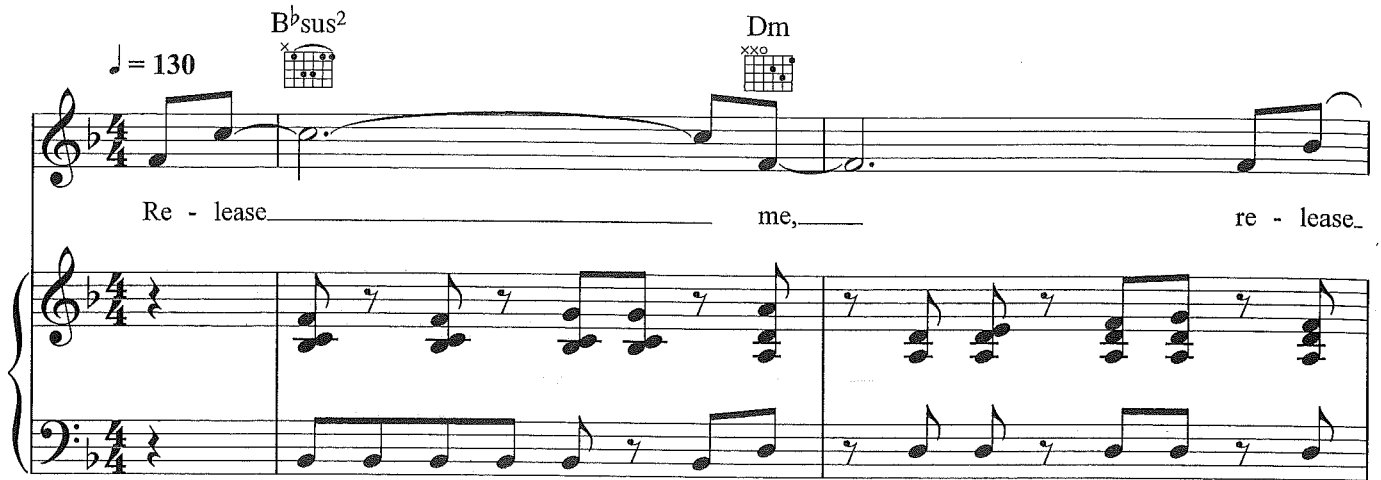
Release Me.



Words & Music by Sharon Vaughn, Anders Hansson & Agnes Carlsson

$\text{♩} = 130$


B^bsus²  **Dm** 



Re - lease _____ me, _____ re - lease.



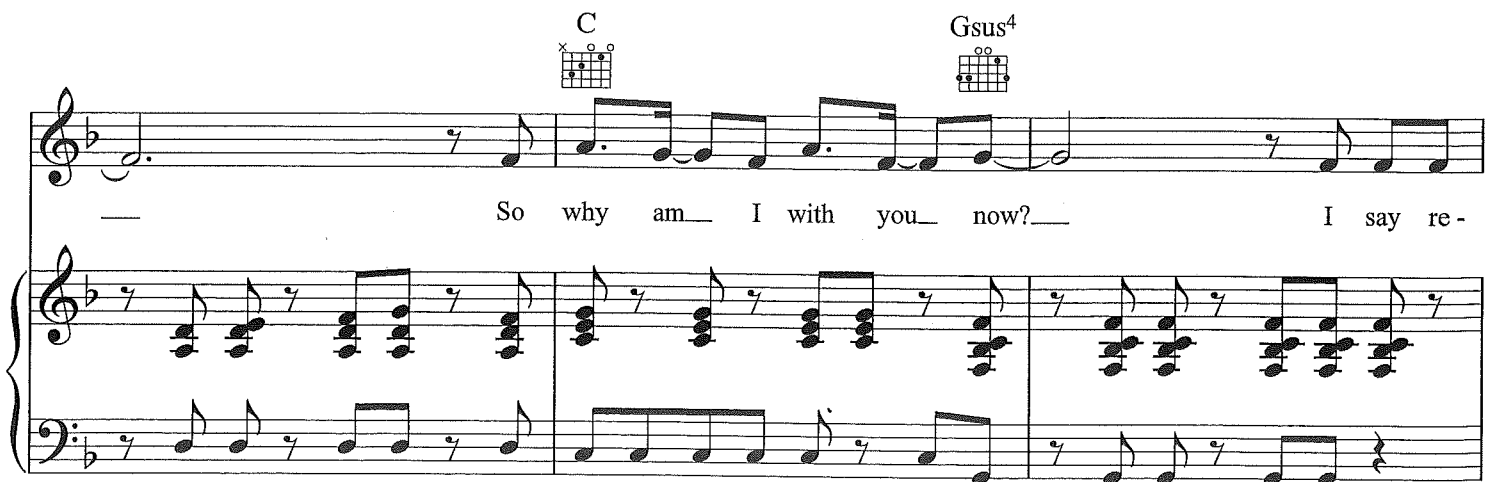
C  **Gsus⁴**  **B^bsus²**  **Dm** 

— my bod - y. _____ I know _____ it's wrong.



C  **Gsus⁴** 

— So why am I with you now? _____ I say re -



B^bsus²



Dm



C



Gsus⁴



-lease me 'cause I'm not ab-

B^bsus²



Dm



-le to con-vince my-self that

C



I'm bet-ter off with-out you.



Dm



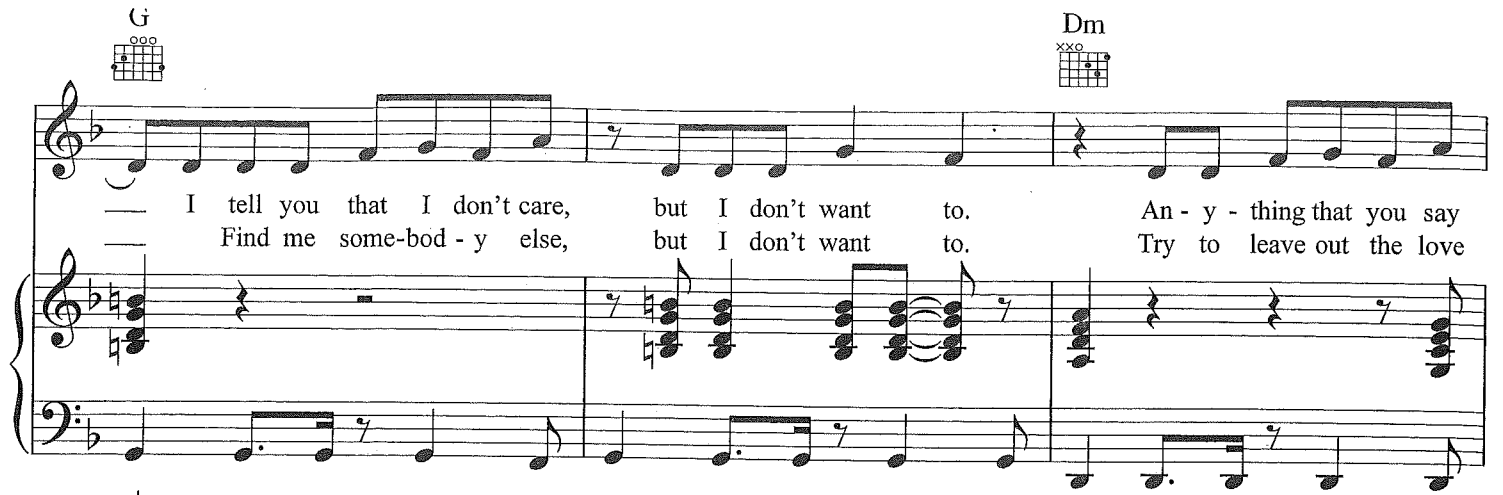
B^b





1. Yeah, it's per-fect-ly clear that it's not what you need.
 2. I could sleep by my-self you would burn me a-live.

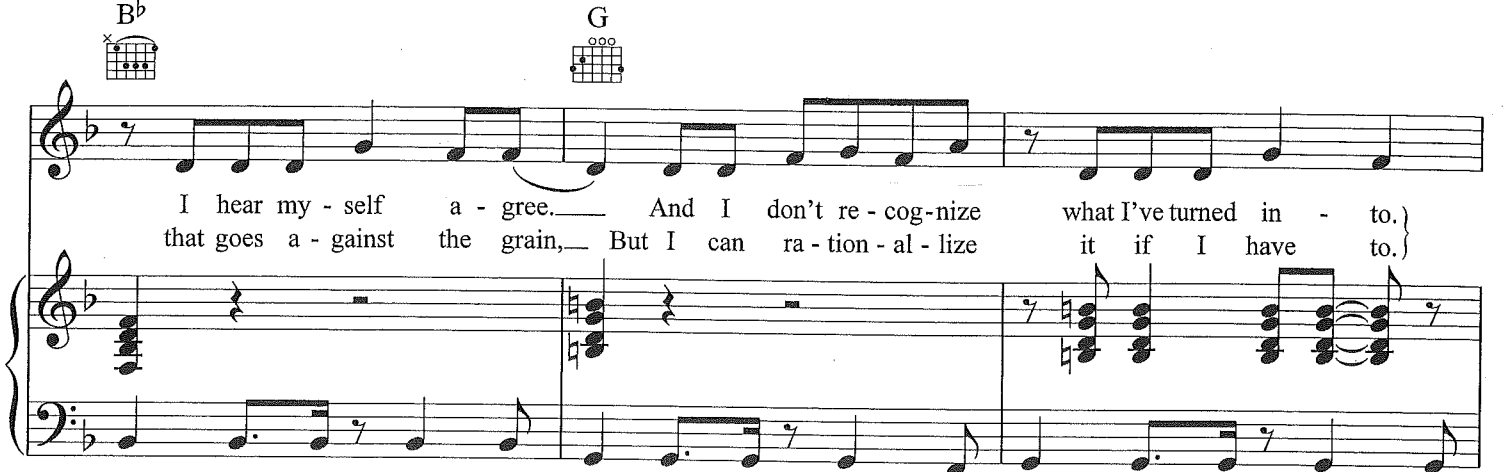
G  Dm 

I tell you that I don't care, but I don't want to. An - y - thing that you say
 Find me some-bod - y else, but I don't want to. Try to leave out the love



Bb  G 

I hear my - self a - gree. — And I don't re - cog-nize what I've turned in - to.)
 that goes a - gainst the grain, — But I can ra - tion - al - lize it if I have to.)



Dm  Bb  G 

I don't know why — I want you so — 'cause



Dm  Bb 

I don't need the heart break. — I don't know what — ad - dic - tive hold —





you have on me I can't shake. No,



I'm not in con - trol, so let me go. Re - lease



me, re - lease my bod -



y. I know it's wrong. So

C Gsus⁴ B^bsus² Dm

why do I keep com - ing back? I say re - lease

C Gsus⁴

me 'cause I'm not ab - le to con - vince

B^bsus² Dm 1. C

my - self that I'm bet - ter off with - out

2. C

you... I'm bet - ter off with - out you. Re - lease

B^bsus²



Dm



Musical staff with treble clef and lyrics: me 'cause I'm

Musical staff with treble and bass clefs, accompaniment for the first system

C



Gsus⁴



Musical staff with treble clef and lyrics: not ab - le to con - vince

Musical staff with treble and bass clefs, accompaniment for the second system

B^bsus²



Dm



Musical staff with treble clef and lyrics: my - self that

Musical staff with treble and bass clefs, accompaniment for the third system

C



Dm



Musical staff with treble clef and lyrics: I'm bet - ter off with - out you

Musical staff with treble and bass clefs, accompaniment for the fourth system



Remedy

Words & Music by Nadir Khayat & Victoria Hesketh

♩ = 128

F#m



N.C.

N.C.

1. I can see you stalk - ing like a pred - a - tor, I've been here be - fore...
2. Spin me fast - er like a ka - lei - do - scope, all I've got's the floor...

Temp - ta - tion calls like Ad - am to the ap - ple but
Yeah, you can try , but I've found the an - ti - dote,

I will not be caught. — 'Cause I can read those
 mu - sic is the cure. — So you can try to

vel - vet eyes. — and all I see is lies. } No more
 pa - ra - lyze. — but I know best this time. }

D **A** **E**

poi - son kill - ing my e - mo - tion. I will not be fro - zen. Danc - ing is my

F#m **D** **A**

rem - e - dy, rem - e - dy. Oh, stop, stop pray - ing 'cause I'm not, not play - ing. I'm not

E F#m D

fro - zen. Danc-ing is my rem - e - dy, rem - e - dy. Oh, move while you're watch-ing me,

A E F#m D

dance with the en - e - my. I've got a rem - e - dy. Oh, ah - oh, ah - oh. Move while you're watch-ing me,

A E F#m

dance with the en - e - my. Here is my rem - e - dy. Oh, ah - oh, ah - oh.

To Coda ☐

1.
N.C.

| 2.
D

A

E



Da da da da da da da da Da da da

F#m

D

A



Da da da da da da da da

C#

F#m

D

A



Da da And when the mu - sic fades a - way

E

F#m

D



I know I'll be O. K. Con - ta - gious rhy -



D.S. al Coda

thms in my brain. Let it play. No more

♠ *Coda*



Move while you're watch - ing me, dance with the en - e - my.



I've got a rem - e - dy. Oh, ah - oh, ah - oh. Move while you're watch - ing me,



N.C.

dance with the en - e - my. Here is my rem - e - dy. Oh, ah - oh, ah - oh.

Kelly Rowland

When Love Takes Over

Words & Music by Kelly Rowland, David Guetta, Frederic Riesterer,
Miriam Nervo & Olivia Nervo

Original key F# major

♩ = 130



First system of musical notation. It consists of a guitar part on a single staff and a piano accompaniment on two staves (treble and bass clef). The guitar part has three measures with chords F, Cm/F, and Gm/F. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand.

Fsus⁴



Second system of musical notation. It includes a vocal line with lyrics: "It's com-pli - cat - ed, it al-ways is;". The piano accompaniment continues with the same eighth-note melody and bass line. Chords Fsus⁴, F, and Cm/F are indicated above the vocal line.

Gm/F

Fsus⁴

F

Third system of musical notation. It includes a vocal line with lyrics: "that's just the way it goes. Feels like I've wait - ed so". The piano accompaniment continues. Chords Gm/F, Fsus⁴, and F are indicated above the vocal line.



long_ for this, I won-der if it shows.



Head un-der wat - er, now I can't breathe, it nev-er felt so good.



'Cause I can feel it com - ing o - ver me, I would-n't



stop it if I could. When love takes o - ver,

Cm7

E^bmaj7

E^bmaj9

F

yeah, you know you can't de - ny when love takes o -

Cm7

E^bmaj7

To Coda ◊

- ver, yeah, 'cause some-things's here to - night.

E^bmaj9

F

(Fine)

Cm/F

Give me a rea - son, I've got - ta know;

Gm/F

Fsus4

F

do you feel it too? Can't you see me here on



o - ver - load? — And this time I — blame you. —



I'm look - ing out — for you to hold my — hand; — It feels like I — could fall —



— Now love me right, — like I know you — can, — or



D.S. al Coda

we could lose — it all. — When love takes o -

♩ Coda

E^bmaj⁹

F

Cm⁷



To - night, to - night, to - night, to - night, to - night, to - night,

E^bmaj⁷

E^bmaj⁹

F



to - night, to - night, To - night, to - night, to - night, to - night,

Cm⁷

E^bmaj⁷

E^bmaj⁹

F



to - night, to - night, to - night, to - night. And

Cm⁷

E^bmaj⁷



I'll be lov - ing you all the time, it's true;

E^bmaj⁹ F Cm⁷

'cause I wan - na make

E^bmaj⁷ E^bmaj⁹ F Cm/F

it right with you. When love takes o -

Gm/F Fsus⁴ F Cm/F

- ver. When love takes o - ver. When love takes o -

Gm/F Fsus⁴ F Cm/F

- ver. When love takes o - ver. When love takes o -

Gm/F

Fsus⁴

F

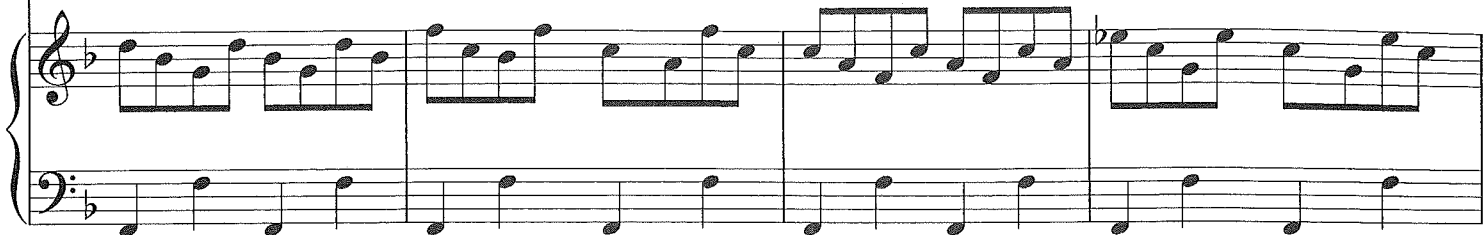
Cm/F



- ver...

When love takes o - ver.

When love takes o -



Gm/F

Fsus⁴

F

Cm⁷/F



- ver,

o - ver,

o - ver,

o - ver,

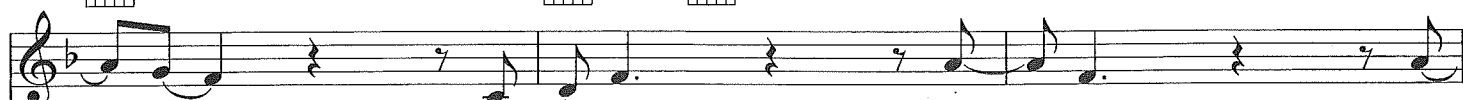
o -



Gm/F

Fsus⁴

F



- ver,

o - ver,

o - ver,

o -



Cm⁷/F

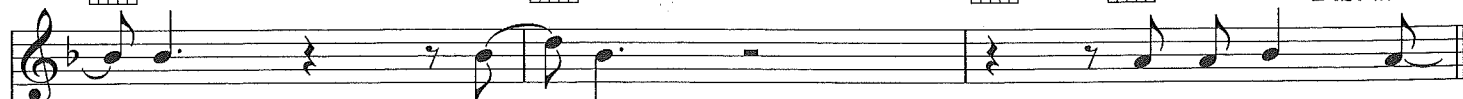
Gm/F

Fsus⁴

F



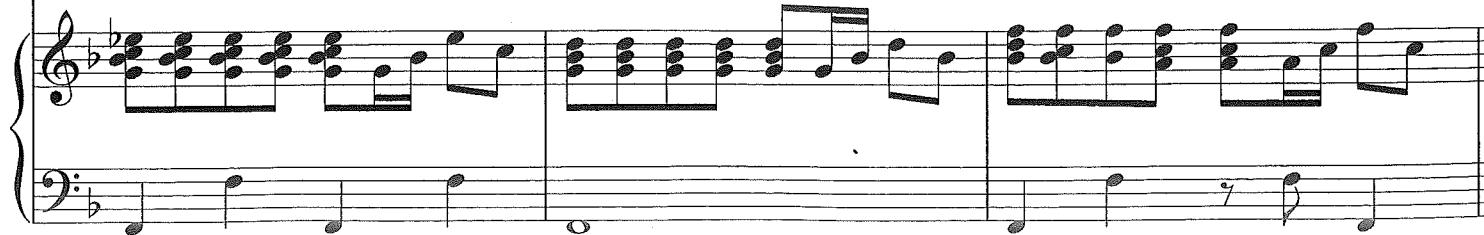
D.S. al Fine



- ver,

o - ver.

When love takes o -



Stone Cold Sober

Words & Music by Blair MacKichan, Paloma Faith & Paddy Byrne

$\text{♩} = 104$
N.C.

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a key signature of one sharp (F#) and a 2/2 time signature, containing five measures of whole rests. The second system shows a grand staff (treble and bass clefs) with a key signature of one sharp and a 2/2 time signature. It contains eight measures of music, with the first three measures featuring a sustained bass line and the last five measures featuring a more active melody in the right hand.

N.C.

The first system shows the vocal line starting with a key signature of one sharp and a 2/2 time signature. The lyrics are: "1. I'll be the late night lady you won't recognize." and "2. You're telling me something, but there's nothing cheap as words." The piano accompaniment is shown in a grand staff below the vocal line, with a key signature of one sharp and a 2/2 time signature. The piano part features a sustained bass line and a melody in the right hand that follows the vocal line.

The second system shows the vocal line continuing with the lyrics: "I'm a chameleon, I'm always in disguise." and "I'm walking away, before I do I'll flip the bird." The piano accompaniment is shown in a grand staff below the vocal line, with a key signature of one sharp and a 2/2 time signature. The piano part features a sustained bass line and a melody in the right hand that follows the vocal line.

I'd read your fu - ture, but it's writ - ten in the past.
 Ex - cuse me, mis - ter, I've got oth - er things to do.



Take a good look, might be your last.
 than to stand here list - 'ning to you.



Don't try to show me, 'cause you don't know
 Stop talk - ing at my face take a rock - et out to



me. Stay a - way.
 space, an' stay a - way.

E A G C

I can be wild - er than the wind, hun-dred and nine - ty miles an hour.

E A G C

I'm in a whole oth - er di - men - sion, danc - ing dou-

E A

- bles on the floor. You think I'm cra - zy, a lit - tle bit ha -

1. G C C

- zy; but I'm stone cold so

2, 3.
G C

- ber. - y; but I'm stone

E A





cold. I can be wild - er than the wind,

G C E A

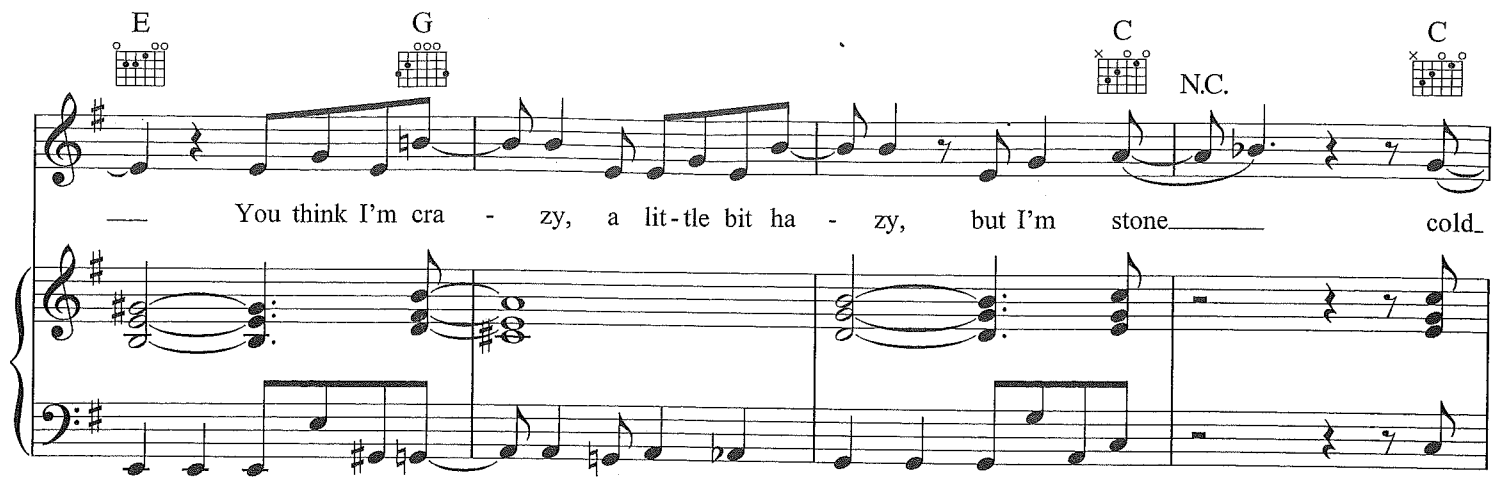
hun - dred and nine - ty miles an hour. I'm in a whole


G C

oth - er di - men - sion, danc - ing dou - bles on the floor.

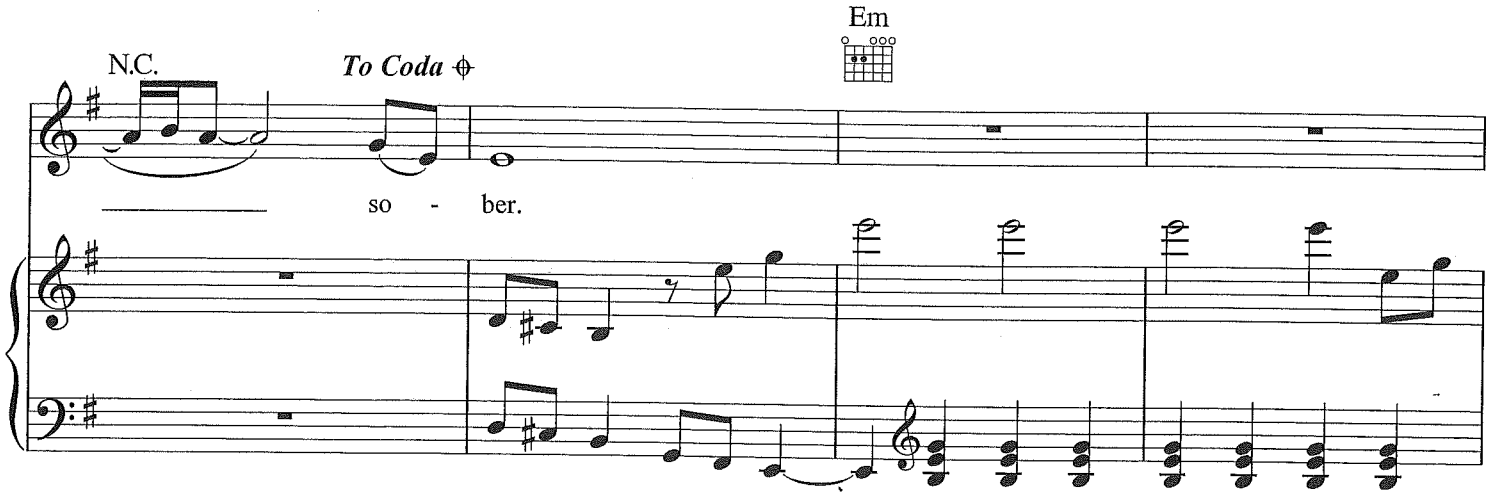
E  G  C  N.C. 

You think I'm cra - zy, a lit - tle bit ha - zy, but I'm stone cold.

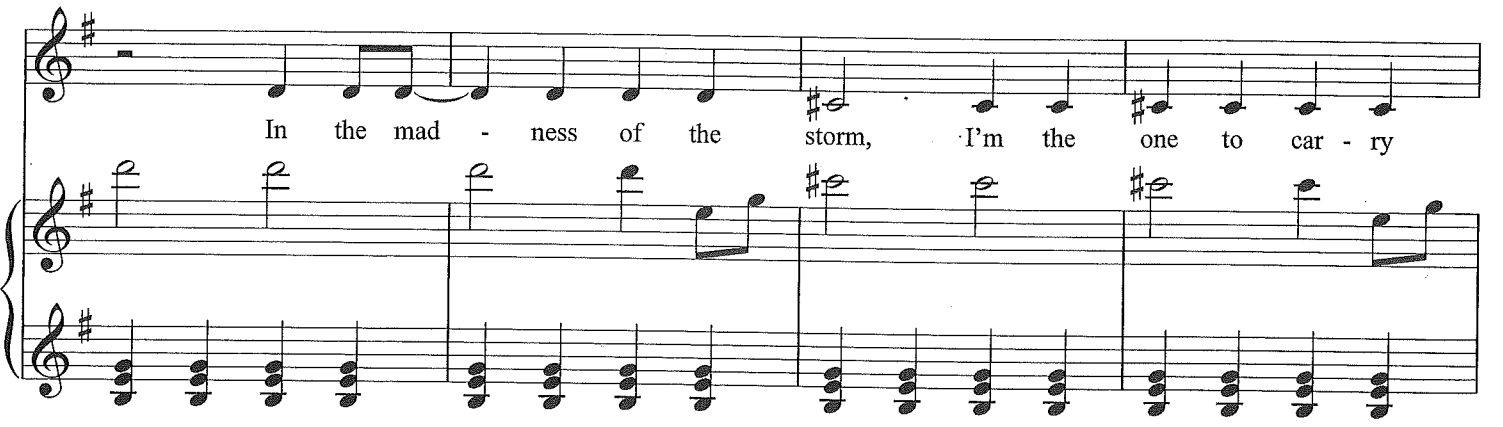


N.C. *To Coda* 

so - ber.



In the mad - ness of the storm, I'm the one to car - ry



on, I don't need no me - di - cine.



If you're look-ing for a cure, don't be knock-ing at my

Cmaj7

door; I'll nev - er let you in. Take a rock - et in - to

Am

Cmaj7

space and stay out of my

Am

D.S. al Coda

⊕ *Coda*

face.

- ber.

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Release Me Agnes
Remedy Little Boots
Stone Cold Sober Paloma Faith
When Love Takes Over Kelly Rowland



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