20 CHART HITS

Including
I Gotta Feeling
Pokerface
Don't Stop Believin'
& many more...
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& many more...
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Bad Boys

Words & Music by Alex James, James Busbee, Larry Summerville,
Lauren Evans & Melvin Watson

\[ \begin{array}{c}
\text{Bad boys, bad boys.} \\
\text{Oh...} \\
\text{Yeah, yeah,} \\
\text{(Bad boys, bad boys.)}
\end{array} \]
1. Some people call them players but I'm far from terrified.
2. Some think it's complicated, but they're straight up fun for me.

'Cause somehow I'm drawn to danger I don't need no explanation,
and have been all of my life. It feels my
it's nothing more than what you see. My heart still

heart's divided halfway 'tween wrong and right.
feels divided halfway 'tween wrong and right.
I know I'm playing with fire but I don't know why.
Yeah, the bad boys are always catching my eye.
(Ooh ay, ooh ah.) I said the bad boys are always spinning my mind.
(Ooh ay, ooh ah.) Even though...
I know they're no good for me, it's the risk I take for the chemistry.
With the bad boys always catching my eye.
(Ooh ay, ooh ay, ooh ah.)
(Ohh, bad boos.

I know you want me, shaw-ty, 'cause I'm a bad boy. Hey, shshaw-ty, can't help it she so so ad-
-dicted to them rougher fel-las. With e-ven the al-pha-bet she on-ly sings the crook-ed let-ters.

Let mam-ma take all the risks for that chem-is-try she like 'em tough-er than leath-er.

Not e-ven a pause, it's more like a ma-ma beat out most dec-i-mal reg-lar.

By an-y means ne-ces-sa-ry, girl, she like 'em ruth-less, that's my
world. It's not the news it's what I heard to get the more the mer-

-er. It's not a big sur-prise: I know them bad boys catch your eyes.

Look at her, why would I go in dis-guise? You'll have them, shaw-ty, don't wor-ry you fly. Yeah, the

bad boys are al-ways catch-ing my eye. (Ooh ay,
ooh ah.) I said the bad boys are always spinning

my mind... (Ooh ay, ooh ah.) Even though I know they're no good

for me, it's the risk I take for the chemistry. With the

bad boys always catching my eye... (Ooh ay,
Ooh ah.) With the bad boys are always spinning

my mind. (Ooh ay, ooh ah.) I said the bad boys are always catching my eye. (Ooh ay, ooh ay, ooh ah.)

(Bad boys, bad boys.)
Broken Strings

Words & Music by James Morrison, Fraser T. Smith & Nina Woodford

Original key: B♭ minor

\[ \text{\textit{Bm7}}} \]

\[ \text{\textit{Bm9}}} \]

(Male) 1. Let me hold you for the last time. It's the last

(F.) (2.) we doing? We are turn-

\[ \text{\textit{Gmaj9}}} \]

\[ \text{\textit{Bm9}}} \]

chance to feel again. But you broke me, now I can't

\[ \text{\textit{Gmaj9}}} \]

\[ \text{\textit{Bm9}}} \]

-ing into dust. Playing house in the ru-

\[ \text{\textit{Gmaj9}}} \]

\[ \text{\textit{Bm9}}} \]

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When I love you rings so uns
ins of us.
Running back through the fire.

true, I can't even convince myself.
When I'm speak-
when there's nothing left to save.
It's like chasing

it's the voice of some-one else.
Oh, it

the very last train when it's too late.
Too late.
Oh, it
t - e - a - r - s  m - e - j - e - u - p - u - p
I t - r - y - t - o  h - o - l - d  o - n - ,  b - u - t  i - t  h - u - r - t - s  t - o - o - o - m - u - c - h - u - p - u - p
I
t - e - a - r - s  m - e - j - e - u - p - u - p
I t - r - y - t - o  h - o - l - d  o - n - ,  b - u - t  i - t  h - u - r - t - s  t - o - o - m - u - c - h - u - p - u - p
I
G  A  F#m  G  D/F#
tr - y  t - o  f - o - r - g - i - v - e - ,  b - u - t  i - t ' s  n - o - t  e - n - o - u - g - h - t  t - o  m - a - k - e  i - t  a - l - l  O. K.
Y - o - u  c - a - n't  p - l - a - y
tr - y  t - o  f - o - r - g - i - v - e - ,  b - u - t  i - t ' s  n - o - t  e - n - o - u - g - h - t  t - o  m - a - k - e  i - t  a - l - l  O. K.
Y - o - u  c - a - n't  p - l - a - y
Em  Bm  D  A
o - n  b - r - o - k - e - n  s - t - r - i - n - g - s - s
Y - o - u  c - a - n't  f - e - l - l  a - n - y - t - h - i - n - g - t - h - a - t  y - o - u  h - e - a - r - t.
(s)
O - n  b - r - o - k - e - n  s - t - r - i - n - g - s - s
Y - o - u  c - a - n’t  f - e - l - l  a - n - y - t - h - i - n - g - t - h - a - t  y - o - u  h - e - a - r - t.
Em        Bm          D
---          ---          ---
don't want to     feel.     I can't tell you some-thing that ain't real.

A        Gmaj7          Bm
---          ---          ---
Oh, the truth    hurts,    a lie's worse.

D          A            Em7
---          ---          ---
How can I give an-y more, when I love you a lit-tle less.

How can I give an-y more, when I love you a lit-tle less.
(Female) 2. Oh, what are...

Oh, we're run-

ning through the fire,
when there's noth-
ing left to save.

It's like chas-
ing the very last train when we both.
know it's too late. Too late. You can't play.

Oh, you know that I love you a little less.
Oh, oh, oh. A little less.

than before. a little less than before.

(Both) Let me hold you for the last time. It's the last chance to feel again.
The Climb

Words & Music by Jessica Alexander & Jon Mabe

Original key: B major

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I, I gotta keep try-ing. Gon-na keep my head held high. 'Cause...
I, I gotta 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
Am | G | Faddo | Fsus²
side.

C

It’s the climb.

2.
C

F

There’s al-ways gon-na be an-oth-er moun-tain,
I’m al-ways gon-na wan-na make it move.
Always gonna be an uphill battle. Sometimes I'm gonna have to lose.

(There's always gonna be another mountain, I'm always gonna wanna make it move.)

Always gonna be an uphill battle. Sometimes I'm gonna have to lose. Ain't about how fast I get there.

Ain't about what's waiting on the other side. It's the climb...
(There’s al-ways gon-na be an-oth-er moun-tain, I’m al-ways gon-na wan-na make it move)

Always 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 side. It’s the climb
Cry Me Out

Words & Music by Pixie Lott, Mads Hauge, Phil Thomaalley
& Colin Campsie

J = 60

Amaj7

F#m

Dmaj7

D/E

Amaj7

Bm7

1. I got your e-mails. You just don’t get females, now, do you?
2. When I found out how you messed me about I was broken.

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What's in the heart isn't on your head anywhere.
then I believed you. Now, I don't need you no more.
The
Mate, you're too late and you weren't worth the wait, now, were you?
It's pic on your phone proves you weren't a lone. She was with you,
yeah. Now,
out of my hands since you blew your last chance when you played me.
I couldn't care 'bout who, what or where, we're through.
You'll have to

cry me out. You'll have to cry me out.
The
Dmaj7  
D/E  
E  
tears that'll fall mean nothing at all. It's time to get over yourself. Baby, you

Amaj7  
F#m  
ain't all that. Maybe there's no way back.

Dmaj7  
D/E  
E  
You can keep talking but, baby, I'm walking away.

Dmaj7  
C#m7  
Dmaj7  
C#m7  
Gonna have to cry me out. Gonna have to cry me out. Boy, there ain't no doubt: gonna have to cry me out.
Won't hurt a little bit, boy, better get used to it.

You can keep talking, baby, I'm walking away...

Ooh...

You'll have to
cry me out. You'll have to cry me out. The tears that'll fall mean nothing at all. It's time to get over yourself. Baby, you ain't all that. Maybe there's no way back. You can keep talking, but baby, I'm walking away. You'll have to
Don’t Stop Believin’

Words & Music by Steve Perry, Neal Schon & Jonathan Cain

1. Just a small town girl,
   liv-ing in a
3. Walk-ing hard to get my fill,
   Ev’ry-bod-y
lonely world, wants a thrill, She took the midnight train going
Pay anything to roll the dice just any where,
one more time,

Just a city boy,

born and raised in South Detroit,
some were born to sing the blues,

He took the He took the

midnight train going anywhere,
never ends, it goes

To Coda
2. A singer in a smokey room,
   the smell of wine and cheap perfume.

For a smile, they can share the night. It goes on and on and on and on.
Strangers, waiting, up and down the
Street light, people,

Boulevard, Their shadows searching in the night,
Find emotion, hiding,

somewhere in the night.

D.S. al Coda
Strangers
Streetlight

waiting
up and down the boulevard

Their
living just to find emotion

shadows
searching in the night

someplace in the night
Don’t stop believin’.

Hold on to that feeling.

Repeat ad lib. to fade

Streetlight people. Oh.
"Fireflies"
Words & Music by Adam Young

\[ j = 96 \]

N.C.

1. You would not believe your eyes if ten million fireflies
2. 'Cause I'd get a thousand hugs from ten thousand lightning bugs

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-wake when I’m asleep. ’Cause ev’ry-thing is nev-er as it seems.

I’d like to make my-self be-lieve that pla-net earth turns slowly. It’s hard to say that I’d rath-er stay a-wake when I’m asleep. ’Cause
ev'rything is never as it seems when I fall asleep.

Leave my door open just a crack (Please take me away from here.) 'cause I feel like such an insomniac. (Please take me away from here.)

Why do I tire of counting sheep (Please take me away from here.)
(here,) when I'm far too tired to fall asleep?

To ten million fireflies I'm weird 'cause I hate goodbyes.

I got misty eyes as they said farewell.

But I'll know where several are if my dreams get real bizarre 'cause I
saved a few and I keep them in a jar

I'd like to make myself believe that planet earth turns slowly. It's hard to say that I'd rather stay awake when I'm asleep. 'Cause everything is never as it seems when I fall a
sleep. I'd like to make myself believe that planet Earth

turns slowly. It's hard to say that I'd rather stay awake when I'm asleep. 'Cause everything is never as it seems when I fall a-
sleep. I'd like to make myself believe that planet Earth

turns slowly. It's hard to say that I'd rather stay a-

-wake when I'm asleep. Because my dreams are bursting at the seams.
1. Remember those walls I built?
   Well, baby they're tumbling down

2. Hit me like a ray of sun
   Burning through my darkest night

and they didn't even put up a fight,
You're the only one that I want,

I found a way to let you in,
I swore I'd never fall again,

Standing in the light of your halo,
I got my angel now

Gravity can't forget
To pull me back to the ground
It's like I've been awakened,
every rule I had you breaking,
It's the risk that I'm taking,
I ain't never gonna shut you out,
Everywhere I'm looking now,
I'm surrounded by your embrace,
Baby, I can see your halo,
You know you're my saving 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. (I can see your ha-lo, ha-lo.) (I can feel your

Ha-lo. Ha-lo. Ha-lo. (I can see your ha-lo, ha-lo.)
Fight For This Love

Words & Music by Steve Kipner, Wayne Wilkins
& Andre Merritt

\[ J = 124 \]

\[ \text{Am} \quad \text{G} \quad \text{D} \quad \text{G} \quad \text{Bm7} \quad \text{Em} \]

\[ \text{Mm} \]

N.C.

Too much of anything can make you sick.

Even the good can be a curse.

Makes it hard to know which road to go down,

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know-ing too much can get you hurt.
Is it better is it worse, are we

sitting in re-verse? It's just like we're go-ing back-wards. I know where

I want this to go. Driv-in' fast, but let's go slow. What I don't wan-na do is crash.

No. Just know that you're not in this thing a-lone. There's always a place...
Now every day ain't gon' be no picnic.

Love ain't no walk in the park.

All you can do is make the best of it now. Can't be afraid of the dark. Just know that you're not.

I don't know where we're heading. I'm will-$
We’ve been driving and ready to go.

Driving so fast, we just need to slow down and just roll.

An anything that’s worth having is sure enough worth fighting for.

Quitting’s out of the ques-
- tion. When it gets tough got - ta fight some more. We got - ta

fight, fight, fight, fight, fight for this love. We got - ta fight, fight, fight, fight,

fight for this love. We got - ta fight, fight, fight, fight, fight for this love. If it's worth

having it's worth fight - ing for. We got - ta

Repeat ad lib. to fade
I'm Yours

Words & Music by Jason Mraz

Original key: B major

Moderately slow, with a Reggae feel (\( \frac{3}{4} \) = \( \frac{3}{4} \))

Am	F

you done done me in; you bet I felt it. I tried to be chill, but you're so hot that I melted.

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fell right through the cracks, now I'm trying to get back, before the cool done run out, I'll be giving it my best, and nothing's gonna stop me but divine intervention. I reckon it's again my turn to win some or learn some. But I won't hesitate no more, no
Look into your heart and you'll find love, love, love.

Listen to the music of the moment; people dance and sing. We're just one big family.

—and it's our god forsaken right to be loved, loved, loved, loved.

So I won't hesitate no more, no.
more. It cannot wait. I'm sure. There's no

need to complicate. Our time is

short. This is our fate. I'm yours. Scat sing...

Skooch on over closer,
and I will nibble your ear.

Scat sing...

I've been spending

way too long checking my tongue in the mirror and bending over backwards just to try to see it clearer. But
Am
my breath fogged up the glass,
and so I drew a new face… and I laughed.

F

I
guess what I’ll be saying is there ain’t no better reason to

C

G

rid yourself of vanities and just go with the seasons. It’s

G

Am

F

what we aim to do. Our name is our virtue. But
I won't hesitate no more, no more.
It cannot wait. I'm yours.

Open up your mind and see like me,
Open up your plans and, damn, you're free.

Look into your heart and you'll find that
the sky is yours. So sure.

No
please don't, please don't... There's no need... to complicate 'cause our time is

Am

is short. This is short. This is, this is, this is our fate. I'm yours.

F

D/F#

Scat sing...

C

G

Am

F

Repeat and fade
I Gotta Feeling
Words & Music by Will Adams, Jaime Gomez, Allan Pineda, Stacy Ferguson, David Guetta & Frederic Riesterer

Moderately fast

G

C

E

C

G

C

E

C

I got-ta feel

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That tonight's gonna be a good night,
That tonight's gonna be a good night,
Gonna be a good night.
A feeling (Woo hoo.)
That tonight's gonna be a good night,
That tonight's gonna be a good night.
gon-na be a good night, tonight's gon-na be a good, good night. A feel good night. Tonight's the night.

Let's live it up. I got my money. Let's spend it up.

Go out and smash it. Like, oh my God, jump off that sofa.
Let's get, get off.
I know that we'll have a ball if we get
down and go out and just lose it all.
I feel stressed out. I want
-
na let go. Let's go way out, spaced out and losing all control.

Fill up my cup.
Ma-zel tov!
Look at her dancing;
just take it off. Let's paint the town. We'll shut it down.

Let's burn the roof and then we'll do it again. Let's do it, let's do it, let's do it, let's do it, and do it, and do it. Let's live it up, and do it, and do it, and do it, do it, do it. Let's do it. Let's do it.
do it, 'cause I gotta feeling (Woo hoo.) tonight's.

 gonna be a good night, tonight's gonna be a good

gonna be a good night, tonight's gonna be a good, good night. A feel-

2.

---

good night. Tonight's the night. (Hey!) Let's live it up. (Let's live it
I got my money. Let's spend it up. Go out and smash it. (I'm paid.) (Let's spend it up.) (Smash it.)

Like, oh my God. Jump off that sofa. Let's get, get off. (Like, oh my God.) (C'mon!)

Fill up my cup. Mazel tov! Look at her Dancing; (Drink!) (L'chay-im!) (Move it, just take it off. Let's paint the town. We'll shut it down. move it.) (Paint the town.) (We'll shut it down.)
C

Let's burn the roof, (Woo.) and then we'll do it again. Let's do it, let's

C

do it, let's do it, let's do it, and do it, and do it. Let's live it up, and

E

do it, and do it, and do it, do it, do it. Let's do it. Let's do it. Let's

C

do it, do it, do it. Here we come, here we go. We got-ta rock.
Easy come, easy go. Now we on top. Feel the shot, body rock.

Rock it, don't stop. 'Round and 'round, up and down, a-round the clock.

Monday, Tuesday, Wednesday and Thursday. Friday, Saturday.

Saturday to Sunday. Get, get, get, get, get with us. You know what we say, say:
Party ev'ry day. P - P - P - Party ev'ry day. And I'm feeling (Woo hoo.)
that tonight's gonna be a good night, that tonight's gonna be a good night.
E
gonna be a good night, tonight's gonna be a good night.
C
1. Good night. A feel good night. (Woo hoo.)
for your-self, my man you'll nev'er be what is in your heart.

Weep, little lion man, you're not as brave as you were at the start.

Rate your-self and rake your-self,

take all the courage you have left.
waste it on fixing all the problems that you made in your own head.

But it was not your fault, but mine. And it was your heart on the line. I really f***ed it up this time.

— did-n't I my dear? — Did-n't I my...
2. Tremble for your self, my man, you know that you have seen this all before.
Tremble little lion man, you'll never settle any of your scores.
Your grace is wasted in your face, your boldness stands alone among the wreck.
Now learn from your mother or else spend your days biting your own neck.
But it was not your fault, but mine. And it was

your heart on the line. I really f***ed it up this time, did-n’t I my...

dear? But it was not your fault, but mine...

And it was your heart on the line. I really f***ed it up this time,
f***ed it up this time. did-n’t I my_ dear?

But it was not your fault, but mine. And it was

your heart on the line. I real-ly f***ed it up this time,

did-n’t I my_ dear? Did-n’t I my_ dear.
New York
Words & Music by Paloma Faith & Jodi Marr

Original key: G# minor

\[\text{\(\mathbf{j} = 97\) (swung \(\mathbf{j}\)-s)}\]

Am | Em/G | D/F# | Dm/F | Am | Em/G | D/F#
---|------|------|------|---|------|------

1. The
days were long and the nights so cold, the pages turned and the tale unfolds, he'd left me for another land.

2. wolves they howled, for my lost soul, I fell down a deep black hole, he'd left me for another land.

She stood so tall and she never slept, there was not one moment he could regret, he'd dy.

She poured the drinks and she poured the powder, diamond girl who could talk for hours, he'd
Am   Em/G   D/F#   F
left me for another lady, yeah.
He took my

C   E7   Am   G
hand one day and told me he was leaving, me disbelieving, and
on my own he told me he was leaving and I was pleading and

Fsus²   C   E7   E7/G²
I I I I I I I I I had to let him go.

Am   G   F   C
Her name was New York, New York, and she
took his heart away, oh my. Her name was New York, New York, she had

poisoned his sweet mind. Mmm.

2. The

2.

The greatest times, I
Dm7  

Dm7  

F  

Dm7  

F  

F#m7b5  

G  

Am  

G  

Am  

F  

F#m7b5  

G  

Am  

don't want to hear it. Your new laugh-ter lines, I don't wan-na hear it. The

new - found friends she in - tro - duced you to, I don't wan-na know them I just

wan-na be with you. Please don't make me go to New York,
New York, she took your heart away.

oh my. Her name was New York, New York, she

poisoned your sweet mind. Her name was New York, New York,
She took your heart away, oh my. Her name was New York.

New York, she poisoned your sweet mind.

She poisoned your sweet mind.
Poker Face
Words & Music by Stefani Germanotta & Nadir Khayat

\( \text{\textbf{N.C.}} \)

\( \text{\textbf{Muh, muh, muh,}} \)
1. I wanna hold 'em like they do in Texas, please.
   Fold 'em, let 'em hit me, raise it,
   M*A*H.

2. I wanna roll with him, a hot pair we will be.
   A little gambling is baby stay with me. (I love it.)
   Luck and intuition play the cards with spades to start,
   and fun when you're with me. (I love it.)
   Russian Roulette is not the same without a gun; and

after he's been hooked I'll play the one that's on his heart.
(Oh, whoa, oh,

baby, when it's love, if it's not rough it isn't fun.

oh, oh, oh.) I'll get him hot,
show him what I've got.
(Oh, whoa, oh, oh, oh, oh.) I'll get him hot, show him what I've got...

G#m
E
E/F#
B

Can't read my, can't read my, no he can't read-a my poker face...

F#/A#
F#
G#m
E
E/F#

(She's got me like no-body.) Can't read my, can't read my, no he can't read-a my poker face...

B
F#/A#
F#
G#m

(She's got me like no-body.) Po-po-po-poker face, po-
N.C.

- po- po- ker face... (Muh, muh, muh, mah.) Po- po- po- ker face, po- po- po- ker face... (Muh, muh, muh,

2.

- po- po- ker face... (Muh, muh, muh, mah.) (Muh, muh, muh,

mah.) (Spoken:) I won’t tell you that I love you, kiss or (Muh, muh, muh, mah.)

hug you, ’cause I’m bluff-in’ with my muffin'; I'm not ly- ing, I'm just stun- nin' with my love glue-gunn- in'.
Just like a chick in the casino, take your bank before I pay you out. I promise this,

(Mah.)

(freely) promise this; check this hand, 'cause I'm marvellous!

Can't read my, can't read my, no he can't read-a my poker face. (She's got me like no-body.) Can't read my, can't read my,

no he can't read-a my poker face. (She's got me like no-body.)

Play 3 times
Po-poker face, po-poker face... Po-poker face, po-
po-poker face...
(She's got me like no-body.) Po-poker face, po-
po-poker face...
(Muh, muh, muh, muh.) Po-poker face, po-
po-poker face...
(Muh, muh, muh, mah.) Po-poker face, po-
po-poker face...
(Muh, muh, muh, muh.)
Many Of Horror  
(When We Collide)  
Words & Music by Simon Neil

Original key: D\b major

You say "I love you, boy."

But I know you lie.....
I trust you all the same.

I don't know why.....
'Cause when my back is turned,
my bruises shine.

Our broken fairytale.

So hard to hide.
I still believe.

It's you and me till the end of time.
we collide, we come together. If we don't we'll always be apart.

I'll take a bruise, I know you're worth it.

When you hit me, hit me hard.

Sitting in a wishing hole. Hoping it stays dry.
Bm
Feet cast in solid stone.

A
I've got Gilligan's eyes.

G
I still believe.

A
It's you and me till the end of time.

When

D
we collide, we come together.

Bm
If we don't, we'll always be a-
G
-part.

D
I'll take a bruise, I know you're worth it.

Bm

G
When you hit me, hit me hard. 'Cause you said love, was

A

Bm

G
letting us go against what our future is for

A

Bm A/C#

D

F#m

G
Man - y of hor - ror.
It's you and me till the end of time.

When we collide, we come together.

If we don't, we'll always be apart.

I'll take a bruise, I know you're worth it.

When you hit me, hit me hard.

N.C.
Sweet Disposition

Words & Music by Lorenzo Sillitto & Abby Mandagi

\[ j = 136 \]

\( D \)

\( \text{echo} \)

1. Sweet disposition.

\( \text{Drums} \)

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-ing for you.

moment, a love, a dream, a lie. A kiss, a cry, our

gm7 add13

rights, our wrongs. A moment, a love, a dream, a lie. A
young_____ it runs____ and won't stop till it's o-

ver._________ Won't

stop to surrender.

1. N.C.

2. D

3. Songs
(Moment, a love, a
Bm⁹

Gmaj⁹

E₉sus⁴

Won’t stop till it’s o-

dream, a lie. A kiss, a cry, our rights, our wrongs.) (A

D

Bm⁹

Gmaj⁹

ver...

mo-

ment, a love, a dream, a lie. A kiss, a cry, our

1, 2.

E₉sus⁴

E₉sus⁴

N.C.

stop till it’s o-

rights, our wrongs.) (A

rights, our wrongs.)

Drums

109
She Said

Words & Music by Benjamin Ballance-Drew, Eric Appapoulay, Casell & Tom Goss

Original key: Eb minor

\[ \text{j = 148} \]

N.C.

\( \text{(Mm mm, mm mm, mm mm mm, mm mm, mm.)} \)

\( \text{Percussion cont. sim.} \)

\( \text{Mm mm, mm mm, mm mm mm, mm mm, mm.)} \)

\( \text{§ Em} \)

1. She said "I love you boy, I love you so."
2. "But I love you boy, I love you so." She said "I love you baby,}
She said "I love you more than words can say."

She said "I love you baby."
Em

Drums

Em

So I said, "What you're saying girl, it can't be right..."

B7

How can you be in love with me?

Em

We only just met tonight..."

So she said..."
"Boy, I loved you from the start."

When I first heard, 'Love Goes Down',
something started burning

in my heart.”

I said “Stop, this crazy talk, and leave right
now and close the door."

She said

So now I'm up in the courts, pleading my case from the witness box.

'Cause she like the sound of my music, which makes her a fan of my music.

Telling the judge and the jury---the same thing that I said to the cops.

'S'why 'Love Goes Down' makes her lose it, 'cause she can't separate the man from the music.

on the day that I got arrested. "I'm innocent" I protested.

And I'm saying all this in the stand while my girl cries tears in the gallery.
She just feels rejected, had her heart broken by someone she's obsessed with. This has got bigger than I ever could have planned.

like that song by the Zutons, 'Valerie'. 'Cept the jury don't look like they're buying it,

this is making me nervous. Arms crossed, screwed face, like I'm trying it,

their eyes fixed on me like I'm murderous. They wanna lock me up.
and throw away the key.

They wanna send me down,

even though I told them she...

Drums

D.S. al Coda II
So I said “Then why the hell you got to treat me this way?”

You don’t know what love is.

You wouldn’t do this if you did.

rit.

N.C.

No no no no.

Oh.
Starry Eyed
Words & Music by Ellie Goulding & Jonny Lattimer

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1. Handle bars that I let go, let go for anyone.
2. So we burst into colours, colours and carousels.

Take me in and I'll throw out my heart.
Fall head first like paper planes and play-

—and get a new one.

Next thing, we're touching. You
look at me, it's like you hit me with lightning. Ah, ah.
F♭5

Oh, ev-'ry-bod- y's star- ry eyed, and ev-'ry-bod-y
glows. Oh, ev-'ry-bod- y's star- ry eyed, and my bod-y goes.

Whoa, oh, oh, ah, ah. Whoa, oh, oh, ah, ah.

Whoa, oh, oh.
Whoa, oh, oh, whoa-ah-ah-ah-ah, oh, oh, oh, oh.

Next thing, we're touching. Next thing, we're touching.

Next thing, we're touching. Next thing,
Next thing, we're touching.
Next thing, we're touching.

Next thing, we're touching.
Hit me with lightning.

Oh, everybody's starry-eyed.
and everybody

glows.
Oh, everybody's starry-eyed,
and my body goes.
Oh, ev'rybody's starry-eyed, and ev'rybody
glows. Oh, ev'rybody's starry-eyed, and my body goes...

(vocal ad lib.)

Whoa, oh, oh, ah, ah. Whoa, oh, oh, ah, ah.

Whoa, oh, oh, ah, ah, hoo.
Try Sleeping With A
Broken Heart

Words & Music by Jeff Bhasker, Alicia Keys & Patrick Reynolds

Heavily \( \frac{1}{4} = 84 \)

N.C.

\[ \text{Bb} \quad \text{C} \]

1. Even if you were a million miles away,

\[ \text{F} \quad \text{Bb} \]

I could still feel you in my bed, near me, touch me, feel me.

And even at the bottom of the sea, I could still hear inside my head,
tellin' me, touch me, feel me.

And all the time you were tellin' me lies. So, to-night...

I'm gonna find a way to make it without you. To-night.
I'm gonna find a way to make it without you.

I'm gonna hold on to the times that we had, to

2. Have you ever tried sleepin' with a broken heart? Well, you could try sleepin' in my
bed, lonely, own me, nobody ever shut it down like you.
You wore the crown, you made my body feel heaven bound. Why don't you

hold me, need me, I thought you told me you'd never leave me?

3. Lookin' in the sky I could see your face, and I know right where I fit
Take me, make me, you know that always be in love with you, right till the end. Oh, so to-night.

Anybody could have told you right from the start, it's 'bout to fall a-part. So rather than hold on to a broken dream.
I’ll just hold onto love, And I could find a way to make it, don’t hold on too tight, I’ll make it without you, tonight. So, tonight I’m gonna find a way to make it, without you. Tonight I’m gonna find a way to make it.
1. I've been roaming around,

always looking down at all I see.

(2.) and all you know and how you speak.

(3.) while you live it up, I'm off to sleep.

Painted faces fill the places I can't reach.

Countless lovers, under cover of the street.

Waging wars to shake the poet and the beat.

You know that I could use some body.

You know that I could use some body.

I hope it's gonna make you notice.
You know that I could
You know that I could
I hope it's gonna

use somebody.
use somebody.
makes you notice.

1.

2. Someone like you
Someone like you. Oh,

2° Someone like me.
Somebody, somebody
Somebody like you

Somebody, somebody
Somebody like you

I've been roaming around

Always looking down at all I see
Whatcha Say

Words & Music by Imogen Heap, Jonathan Rotem, Kisean Anderson & Jason Derülo

Original key: B major

\[ \text{\textit{J = 75}} \]

N.C.

Wha wha wha wha what did she say?

Mm, what-cha say, mm, that you on-ly meant well? Well, of course you did.

Mm, what-cha say, mm, that it's all for the best? Of course it is.
I was so wrong for so long
On-ly try'-na please my-

F  
C  
Am  
G  

Girl,

how could I live with my-self
know-ing that I let our love
go? (Love go.) And

F  
C  
Am  
Em  

I was caught up in her lust when I don't real-ly want no-one

C  
C  
Am  
G  

I just got-ta let you

F  
C  
Am  
G  

So, ooh, what'd I do with one chance.

F  
C  
Am  
Em  

I just got-ta let you

F  
C  
Am  
G  

But me and you were meant to last for-ev-

F  
C  
Am  
Em  

But me and you were meant to be to-get-

F  
C  
Am  
Em  

'Cause when the

F  
C  
Am  
Em  

So let me in, give me an-oth-er chance... to real-ly be your

man

So let me in, give me an-oth-er chance... to real-ly be your

man

'Cause when the
roof caved in and the truth came out I just didn’t know what to do. But when

I become a star we’ll be living so large I’ll do anything for you. So tell me girl...

Mm, what-chya say, mm, that you only meant well? Well, of course you did...

Mm, what-chya say, mm, that it’s all for the best? Of course it is.
Mm, what cha say, mm, that you on ly meant well? Well, of course you did.

Mm, what cha say? Wha wha wha wha what did she say?

Girl, tell me what cha say I, (Say I.) I don’t want you to leave me though you caught me cheat in’.

Tell me, tell me what cha say I, (Say I.) I real ly need you in my life cause things ain’t right, girl.
Tell me, tell me what-cha say
I, (Say I.) I don't want you to leave me though you caught me cheat-in'.

Tell me, tell me what-cha say
I, (Say I.) I real-ly need you in my life...'cause things ain't right...'Cause when the

roof caved in and the truth came_ out I just did-n't know what_ to do._ But when

I be-come a star we'll be liv-ing so_ large I'll do an-y thing for you. So ba-by, what-cha say?
Mm, what-cha say, mm, that you only meant well? Well, of course you did.

Mm, what-cha say, mm, that it's all for the best? Of course it is.

Mm, what-cha say, mm, that you only meant well? Well, of course you did.

Mm, what-cha say? Wha wha wha wha what did she say?
Twenty huge hit songs arranged for piano, voice and guitar.

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FIGHT FOR THIS LOVE  Cheryl Cole
FIREFLIES  Owl City
HALO  Beyoncé
I GOTTA FEELING  The Black Eyed Peas
I'M YOURS  Jason Mraz
LITTLE LION MAN  Mumford & Sons
MANY OF HORROR (WHEN WE COLLIDE)  Biffy Clyro
NEW YORK  Paloma Faith
POKER FACE  Lady Gaga
SHE SAID  Plan B
STARRY EYED  Ellie Goulding
SWEET DISPOSITION  The Temper Trap
TRY SLEEPING WITH A BROKEN HEART  Alicia Keys
USE SOMEBODY  Kings Of Leon
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