TOP CHARTS 2010

25 massive chart hits arranged for piano and voice with guitar chord boxes

SUSAN BOYLE
LEONA LEWIS
MICHAEL BUBLE
GREEN DAY
ROBBIE WILLIAMS

And many more!
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C0000 009 033 025
1. Born into Nixon, I was raised in hell._
   A welfare child where the condemnation is

2. I was made of poison and blood._
   Teamsters dwelled what I understood.

   The last one born and the first one to run.
   Video games to the tower's fall.

My town was blind from refinery sun._
Home-land Security could kill us all._

   My generation is zero.

   I never made it as a working class hero.
Twenty-first century breakdown.
I once was lost but never was found.
I think I'm losing what's left of my mind to the twentieth century deadline.

(Woo.)

line.
3. We are the class of, the class of 'thirteen, born in the year of humility.

We are the desperate in the decline, raised by the bastards of nineteen sixty
4. My name is no one, the long lost son, I've born on the Fourth of Ju - ly...  
(5.) swal-lowed my pride and I choked on my faith. I've given my heart and my soul...  

Raised in the era of heroes and cons, who...
left me for dead or alive.
I am a nation, a

pillar of damage control.
I've been to the edge and I've

work - er of pride. My debt to the status quo.
The scars on my hands and a

thrown the bouquet of flowers left over the grave.
I sat in the waiting room,

means to an end is all that I have to show.

wasting my time and waiting for judgment

Hey! Hey!
Hey!

Praise liberty, the

"Freedom to obey" is the song that strangles me. Well,

don't cross the line.
dream, America, dream. I can't even sleep from light's early dawn. Oh...

scream, America, scream, believe what you see from heroes and cons.
Broken Heels

Words by Savan Kotecha, Nadir Khayat and Bilal Hajji
Music by Savan Kotecha and Nadir Khayat

$J = 166$ Swing feel

Original key $E\text{-}\text{min}$

$\text{(E)}$

$\text{LJH only}$

Hey, you

Hey,

know I can do it better than you,

I can do it even better in broken heels...
Hey, hey, all the ladies tell their fellas we can do what they can do, we can do it even better in broken heels.

1. I roll my sleeves up, wrap my hair up, there's no sign on the road

2. When you step it up, I'm twenty levels up, I took the escalator, escalator to the top. Can you catch me? Yeah, yeah, yeah, you'll never stop. How you like me? Yeah, yeah, yeah, you got ta
catch me_____ Ay, ay, ay_____ I'm fresh out the box, (box,)

fast like a fox, (fox,) Fast - en my shoes, tick tock, twelve-o-clock, you bet - ter
we con - trol the block, what-ev-er's go-ing down, the la-dies take the big- gest cut. We bring the

watch me, yeah, yeah, yeah, sit back and watch me, ay, ay, ay______
par - ty, yeah, yeah, yeah, we bought the par - ty, Ay, ay, ay______

You go hard, yes you do, but when I go it's a ma-gie show.
oh oh oh oh, I get it when I want it and I get it right.

Hey, hey, all the

ladies tell their fel-las we can do what they can do, we can do it ev-en bet-ter in bro-ken heels.

Hey, hey, all the
d-a-dies tell their fel-las we can do what they can do, we can do it ev-en bet-ter in bro-ken heels.

A-ny-thing you can do, I can do bet-ter, boy I can do it in bro-ken heels.

A-ny-thing you can do, we can do bet-ter, boy I can do it in bro-ken, bro-ken heels.

1. N.C.

(heels.)
(1.) all the peo-ple wan-na try you, girl, and I hope you tell them where to go.
(2.) ev-ry-bod-y's got op-in-ions, girl, their own ver-sion of a good idea.

'Cos I've got so much here to of-fer, girl, oh, I love you more than you can know. Some peo-ple wan-na,
but the best one I can think of now is to make sure that I keep you near. And I know I've got to

speed it up, in fact I want to slow it down, I wan-na get my-
keep it up 'cos I can see you're feel-ing down, and I wan-na get my-

self dressed up, yeah, and take you out on the town. And be a
model pupil tonight, babe, I want to get ten out of ten, be a

model pupil tonight, babe, I want to get ten out of ten, oh,

get ten out of ten, oh,

Get an A in the taxi, A in the restaurant and get ten out of ten, get an A in the kitchen and an A in the bedroom and get ten out of ten, ah-ee-ee, oh,
you make it out of nothing, turn it into something and

give it to me all for free. Be a model pupil tonight,

babe, I want to get ten out of ten, oh.
CHASING PIRATES
Words and Music by Norah Jones

\[J = 104\] Lightly

1. In your

(Drum cue 4")

(Sing 2")

1. In your

mp

2. Having the screams while the silliest things are flapping round in my brain.

3. (Instrumental)

So I stayed up and read but your words in my head got me mixed
And I try not to dream of impossible schemes that swim a
up, so I turned out the light.
- round, wanna drive me in-sane.)

And I don't know how.

to slow it down, my mind's ra-cing from

chasing pirates.

(1.2.)

2. Now I'm

My mind's ra-cing from chasin-g pi-rates,
my mind's racing from chasing pirates,
THE CLIMB
Words and Music by Jessica Alexander and Jon Mabe

\[ J = 78 \text{ Steadily} \]

1. I can almost see it, that dream I'm dreaming, but

there's a voice inside my head saying you'll never reach it. Ev'ry step I'm taking,

ev'ry move I make feels lost with no direction, my faith is shaking. But
I gotta keep trying, gotta keep my head held high.

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.

2. The struggles I'm facing, the chances I'm taking, sometimes might knock me down, but

no, I'm not breaking. I may not know it, but these are the moments that

I'm gonna remember most, yeah, just gotta keep going. And I, I gotta b,
strong, just keep pushing on, cause...

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
it's the climb...

Yeah... yeah...

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.
1. There's al-ways gon-na be a-no-ther moun-tain,... I'm al-ways gon-na wan-na make... it move,...

(2.) (climb.)

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 o-ther side...

1.

It's the climb. (side.)

2. It's the climb.
DON'T STOP BELIEVIN'
Words and Music by Jonathan Cain, Neal Schon and Steve Perry

\[ \text{\scriptsize \textit{G}^5} \quad \text{\scriptsize \textit{D}^5} \quad \text{\scriptsize \textit{Em}^7} \quad \text{\scriptsize \textit{C}} \]

\[
\begin{align*}
\text{\scriptsize \textit{G}^5} & \quad \text{\scriptsize \textit{D}^5} & \quad \text{\scriptsize \textit{Em}^7} & \quad \text{\scriptsize \textit{C}} \\
\text{\scriptsize \textit{G}^5} & \quad \text{\scriptsize \textit{D}^5} & \quad \text{\scriptsize \textit{G/B}} & \quad \text{\scriptsize \textit{C}} \\
\text{\scriptsize \textit{G}^5} & \quad \text{\scriptsize \textit{D}^5} & \quad \text{\scriptsize \textit{Em}^7} & \quad \text{\scriptsize \textit{C}} \\
\text{\scriptsize \textit{G}^5} & \quad \text{\scriptsize \textit{D}^5} & \quad \text{\scriptsize \textit{G/B}} & \quad \text{\scriptsize \textit{C}}
\end{align*}
\]

\[
\begin{align*}
\text{\scriptsize \textit{Male vocal}} & \quad \text{\scriptsize \textit{D}^5} & \quad \text{\scriptsize \textit{Em}^7} & \quad \text{\scriptsize \textit{C}} \\
\text{\scriptsize \textit{G}^5} & \quad \text{\scriptsize \textit{D}^5} & \quad \text{\scriptsize \textit{G/B}} & \quad \text{\scriptsize \textit{C}} \\
\text{\scriptsize \textit{G}^5} & \quad \text{\scriptsize \textit{D}^5} & \quad \text{\scriptsize \textit{G/B}} & \quad \text{\scriptsize \textit{C}}
\end{align*}
\]

\[
\begin{align*}
\text{\scriptsize \textit{Just a small town girl...}} & \quad \text{\scriptsize \textit{livin' in... a lonely world...}} \\
\text{\scriptsize \textit{she took the midnight train... goin' anywhere...}}
\end{align*}
\]

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Just a city boy, born and raised in South Detroit,
he took the midnight train goin' any where...
A singer in a smoky room,
a 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 boulevard, their shadows searching in the night.
Streetlight people living just to find emotion,

hiding somewhere in the night...

2. Working hard to get my fill, everybody wants a thrill,
G\(^6\)  Both
pay-in' anything to roll the dice, just one more time.

C\(^\flat\)  D\(^5\)  G\(^5\)  Both
Female vocal
Some will win, some will lose,

Em\(^7\)  C  G\(^5\)
some were born to sing the blues, And oh the movie

D\(^5\)  G/B  C
never ends, it goes on and on and on and on
Don't stop believing, hold on to that feeling, streetlight, people.

Don't stop.
DON'T STOP THE MUSIC

Words and Music by Michael Jackson, Mikkel Eriksen, Tor Erik Hermansen and Frankie Storm

J = 100

1. It's getting late, I'm making my way over to my favorite place, I gotta get my body moving, shake the stress away, wasn't looking for nobody when you looked my way, possible candidate, yeah.

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[This song contains a sample from "Wanna Be Startin' Somethin'" by Jackson © Mijac Music]
Who knew that you'd be up in here looking like you do, you're making staying over here impossible.

So baby, are you ready 'cause it's getting close, don't you feel the passion ready to explode.

Baby I must say your aura is incredible, if you don't have to go, don't.

What goes on between us no one has to know, this is a private show, oh.

Do you know what you started? I just came here to party, now we're rocking on the dance floor acting naughty.

Your hands around my waist, just let the music play, we're hand in hand, chest to chest, now we're face to face. 'Cause
Fmaj9   Am9   Fmaj9
I wanna take you away, let's escape into the music, DJ let it play.

Am9   Fmaj9   Am9
I just can't refuse it, like the way you do this, keep on rocking to it, please don't stop the, please don't stop the music. I wanna take you away, let's escape into the music, DJ let it play.

Like the way you
do this, keep on rock-ing to it, please don't stop the mu-sic, please don't stop the,

please don't stop, please don't stop the mu-sic.

Please don't stop the mu-sic, please don't stop,

please don't stop, please don't stop the, please don't stop the mu-sic.
Am  

G  

Am  

Em\(^7\)

D.S al Coda

2. I said...

con ped.

Coda

Fmaj\(^9\)  

Am\(^9\)  

Cmaj\(^\#\)  

music,  

yeah...

Em\(^7\)(add\(4\))

Fmaj\(^9\)  

Am\(^9\)  

Please don't stop the music...
Oh...

Slowly

Fmaj9
Cmaj7/E
Fmaj9

G

pp
EET

Words and Music by Regina Spektor

\[ J = 138 \]

\[ \text{B}^b\text{maddi} \quad \text{A}^b\text{sus4/C} \quad \text{Dadd9} \quad \text{G}^b \]

\[ P \]

with pedal

\[ \text{B}^b\text{maddi} \quad \text{A}^b\text{sus4/C} \quad \text{Dadd9} \quad \text{G}^b \quad \text{N.C.} \]

1. It's like for -

\[ \text{B}^b\text{maddi} \quad \text{A}^b\text{sus4/C} \quad \text{Dadd9} \quad \text{G}^b \]

- getting the words to your favorite song. You can't be -

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-lieve it, you were always singing along. It was so easy and the words... so sweet, you can't remember... you try to feel the beat...
2. You spent half of your life trying to fall behind, you're using your head

phones to drown out your mind, it was so easy, and the words so sweet, you can't remember
Remember, you try to move your feet...

...eet, ...eet, ...eet, ...eet, ...eet.
window, just to feel the chill, he hears that

outside a small boy just started to cry, 'cause it's his

turn but his brother won't let him try.
4. It's like for-

get- ting the words to your fav- rite song. You can't be-

lieve it, you were al- ways sing- ing a- long, it was so
easy, and the words _ so

sweet, you can't remember, you try to

move your feet. It was so easy,
and the words so sweet, you can't remember,

you try to feel the beat...
EMPIRE STATE OF MIND (PART II)

Words and Music by Sylvia Robinson, Bert Keyes, Shawn Carter, Angela Hunte, Alicia Augello-Cook, Janet Sewell and Al Shuckburgh

Original key down a semitone

\[ J = 92 \]

1. Grew up in a town, that is famous as a place of movie
2. On the avenue there ain't never a curfew, ladies work so

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si-rens all a-round and the streets are mean.
cor-ner sel-ling rock... preach-ers pray... to God.

If I can make it here, I can make it a-ny where, that's what they say,
Hail a gyp-sy cab... takes me down from Har-lem to the Brook-lyn Bridge.

See-ing my face in lights, or my name in mar-ques found down on Broad-
Some will sleep to-night with the hun-ger for more than an emp-ty

- way... frid-ge.
Even if it ain't all it seems, I'm gon' make it by any means, I got a pocket full of dreams, baby I'm from New York, concrete jungle where dreams are made of, there's nothing you can't do now you're in New York, these streets will make you feel brand new, big lights will inspire you, hear it for New York, New York, New York.
One hand in the air for the big city,
street lights, big dreams all looking pretty,

no place in the world that can compare,
put your lighters in the air, everybody say_

yeah, yeah, yeah, yeah!

New York,
concrete jungle where dreams are made of,
there's nothing you can't
COMING HOME
Words and Music by Jake Hook, Nick Patrick and Jeff Chegwin

\( \textit{J = 63} \) Steady ballad

\[ \text{Ab} \quad \text{Bb} \quad \text{Cm} \quad \text{Eb/G} \quad \text{Emaj7/G} \quad \text{Abmaj9} \quad \text{Gb} \quad \text{Gb7} \quad \text{Eb} \]

\[ I. \text{ Ev'-ry} \]

\[ \text{soldier who gave their life... lives forever. Ev'ry soldier who fought the fight...} \]

\[ \text{with pedal throughout} \]

\[ \text{echoes in our minds. All the wounded and the brave, the ones God couldn't save,} \]

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we salute your courage, coming home with pride.

coming home with pride, heads held high.

coming home with pride, heads held high.

coming home from lands afar, I'm coming home.

to your arms.

All those heroes who defend our flag will live on forever.

All the heroes, both young and old, that
soldier on unknowns. From across this changing world we live in the hope.

that you come back home. Coming home with pride. I'm coming home with pride.

home with heads held high. Coming home. From

lands afar. I'm coming home to your arms.
I'm com- ing home...

Com- ing home...

I'm com- ing home with pride.

Oh! Com- ing home with heads held high.
lands afar  Coming home to your arms. Com ing

Whoa, whoa, whoa.

home from lands afar I'm coming home I'm com ing home to your

arms.

I'm coming home to your arms. To your arms.
FIGHT FOR THIS LOVE

Words and Music by Stephen Kipner, Wayne Wilkins and Andre Merritt

J = 123

1. Too much of anything can make you sick,
2. Now every day ain't gon be no picnic,

Even the good can be a curse.

Makes it hard to know which road to go down,

All you can do is make the best of it now,

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know-ing too much can get you hurt.  Can’t be a fraid of the dark. Just know that you’re not...

I want this to go, dri-ving 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 al - ways a place...
_ in me that you can call home. Whenever you feel like we're growing apart,

let's just go back, back, back, back, back to the start, oh.

_A nything that's worth hav ing is sure e nough worth fight ing for.

Quit-ting'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 for this love. We got ta

fight, fight, fight, fight, fight for this love, if it's worth having it's worth fighting for. I don't know

where we're heading, I'm willing and ready to go. We've been dri-

- ving so fast, we just need to slow down and just roll, oh.
A-ny-thing that's worth hav-ing is sure e-nough worth fight-ing for.

Quit-ting's out of the ques-tion, when it gets tough, got-ta fight some more.

We got-ta

(for.) We got-ta 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 for this love, if it's worth hav-ing it's worth fight-ing for,

oh.
FLASHBACK
Words and Music by Adam Wiles

J = 128

1. I'm com-ing round and now my vi-sion is so clear.
2. The love I get from you is some-thing I can't chance.

If I could change my state of mind then I would di-sap-pear.
And I could let you slip a way with out a se-cond glance.

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(glance.) Why can't I realise I'm fighting for my life?

Woaah, woaah.

Why can't I realise I'm fighting for my life?

Woaah, woaah.
This is like a flash-back, (flash-back, flash-back.) This is like a dream.

This is like all the things you can fit inside a memory.
This is like a flash-back, (flash-back, flash-back.) Flash-back, (flash-back, flash-back.) This is like a

flash-back, (flash-back, flash-back.) Flash-back, (flash-back.) Why can't I
This is like a flashback, (flashback, flashback.) This is like a dream.

This is like all the things... you can fit inside a memory...
HAPPY

Words and Music by Ryan Tedder, Evan Bogart and Leona Lewis

\[ J = 76 \]

\[ C \quad Am \]

1. Someone once told me that you have to choose what you

\[ mp \]

win or lose, you can't have every thing.

Don't you take chances, you might

\[ Em \quad G \quad C \]

feel the pain, don't you love in vain, 'cause love won't set you free..

I could stand by the side, and watch this life pass me by,
so unhappy, but safe as could be.
So what if it hurts me? So what if I break down?
world just throws me off the edge, my feet run out of ground?
I gotta find my place, I wanna hear...
my sound, don't care about all the pain in front of me, 'cause I'm just tryin' to be happy.

yeah. Just wanna be happy, yeah.

2. Holding on tightly, just can't let it go, just tryin' to play my role, just

slowly disappear, oh. All these days they feel like they're the same, just

different faces, different names, get me out of here... Well I could stand by the side...

oh no, and watch this life pass me by,

by, pass me by. So what if it

I'm just tryin' to be happy, oh...
Happy, oh... So many turns that I can't see, like I'm a
stranger on this road. But don't say victim, don't say anything. So what if it
hurts me? So what if I break down? So what if this world just throws me off the edge, my
feet run out of ground? I got to find my place, I wanna hear...
HOLD UP A LIGHT

Words and Music by Gary Barlow, Jason Orange, Howard Donald, Mark Owen, Jamie Norton and Ben Mark

\[ J = 131 \]

1. You can dance if you like,
you can sing ev'ry line of ev'ry song,... no, you don't have to

steal the show,
it was your show all a-long... As the or-ches-tra
plays,
the people take their seats, there's no room left in
this house.
It's only you and me and if life is your
stage,
I'll be watching.

Hold up a light... for me, hold up a light... for me, hold up a light... for me,
and I'll be watching.

Hold up a light for me, hold up a light for me, hold up a light for me, hold up a light for me,

To Coda

and I'll be watching

you, (and) every thing that you do.

2. As we
start, rehearsing every scene, the words to every thing,

we realise that the crowd is listening. And then the

tears fall down on your face at exactly the right place

as the people start to stand up in the aisles. You can
hear the sound of violins on every street tonight,
you can

see our lovers dancing round, I'll be watching

Coda

N.C.

you.
All things, you see, end up where they should be, all things, you see, end up where they should...

Hold up a light for me, hold up a light, hold up a light for me, hold up a light, hold up a light for me, hold up a light for me, hold up a light for me.
F

hold up a light... for me, hold up a light...

Fmaj9

hold up a light... for me, hold up a light... 'cos I'm

Bb

loving you... and I'm loving this... oh...

Bb

F

hold up a light... for me, hold up a light...

Fmaj9

hold up a light... for me, hold up a light...
a light, for me.

I'll be watching you,

I'll be watching you,
HOLLYWOOD
Words and Music by Marina Diamandis

\( J = 120 \)

\( \text{G} \quad \text{F} \quad \text{E} \quad \text{G} \quad \text{F} \quad \text{E} \)

American queen is the American dream.

\( \text{D}^5 \quad \text{C}^5 \quad \text{A}^5 \quad \text{D}^5 \quad \text{C}^5 \quad \text{A}^5 \)

1. She is a Polish girl in America, tall, tanned hot blonde called Anya.

\( \text{D}^5 \quad \text{C}^5 \quad \text{A}^5 \quad \text{D}^5 \quad \text{C}^5 \quad \text{A}^5 \)

I asked her: "Why would you wanna be a Hollywood wife?" "Because I don't wanna end up

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living in a dive on Vine, a dive on Vine.

(1.) Air hostesses doing gossip magazine cross-words on a flight to
(2.) fat security making plays for me soon as I touch down in

J. F. K. Thirty-nine years old with a mile-high sheen, trying to
old L. A. He says: "OH, MY GOD... YOU LOOK JUST LIKE SHA-KI-RA, NO, NO!

stimulate a mind that is slowly starting to decay.
YOU'RE Cat-HERINE ZETA." "Actually, my name's Ma-ri-na. Your mind is just like
I itch my skin to jump up and say:

All filled up with things be

gin. You're mine.

"Lady... for

know... why your thoughts turn grey. Hollywood in-fec-ted your

brain, you want-ed kis-sing in the rain,

oh, oh:

Living in a mo-vie scene, pul-ling A-mer-i-can dreams,
oh... I'm obsessed with the mess that's America.

ooo, I'm obsessed with the mess that's Amer-

ica.

American dream is the American queen,
American queen is the American dream,

is the American dream.

Hollywood infected your brain, you wanted kissing in the rain,
oh.

I've been living in a movie scene, pulling American
dreams, oh, oh, I'm obsessed with the mess that's America, ooo, ooo, I'm obsessed with the mess that's America.
HOLD ON

Words and Music by Michael Bublé, Alan Chang and Amy Foster-Gillies

\[ J = 63 \] Steadily

F F/A Bb C\textsuperscript{II} F F/A Bb C\textsuperscript{II}

\[ F \] A Dm Gm\textsuperscript{7} C

1. Didn't they al - ways say ___ we were the luck - y ones?
I guess that we were once,

2. There's a thou - sand ways ___ for things to fall a - part,
but it's no - one's fault,

no, it's

\[ Gm\textsuperscript{7} \] C F A Dm

were once...
not our fault.

But luck will leave you cursed, it is a faith - less friend and

And may - be all the plans we made might not work out,

but I
in the end, when life has got you down, you've got
have no doubt, even though it's hard to see, I've got

some-one here that you can wrap your arms a-round. So hold on
faith in us and I be-lieve in you and me. So hold on

—to me tight, hold on to me tight, I promise it'll be all-right,
to me tight, hold on, hold on. I promise it'll be all-right,

— tonight — we are stron-ger here to-get her than we could ev-er be a-lone, so hold on.
to me, don't you ever let me go.

'Cos it's you and me together and baby all we got is time, so hold on...

to me, hold on to me... tonight...
But there's so many dreams that we have given up, take a look, that's all we've got...

And with this kind of love, and what we've got here is enough.

So hold on to me tight, hold on, I promise it'll be alright, 'cos we are
you got... for all it hurts... It out-runs all of the sadness...

it's terrify- ing light... to the dark- ness... And I'd... do it all...

again... I'd... do it all... again... I'd... do it all...

again... I'd... do it all... again... You try... some- times
you did it all again, you broke another skin, it's hard to believe this time

it's hard to believe that my heart, my heart's an open door, you've got what

you came for, baby, so be real

to love is bigger than your pride's worth, it's bigger than the pain
But there's so many dreams that we have given up, take a look, that's all we've got.

And with this kind of love, and what we've got here is enough.

So hold on to me tight, I promise it'll be alright, 'cos we are
Bm7
but it won't stop.
You've got my heart and my head's lost, oh.

A7m7
I've been burning down these candles for love, for love, so be real.

Bm7
Someone to love is bigger than your

Dmaj7
pride.

E/D

Dmaj7
Someone to love.

E/D
It's bigger
I AM YOUR MAN
Words and Music by Nickolas Ashford and Valerie Simpson

Re-ly on me
to sup-ply your needs from now on.

Shel-ter you,
and be a pil-low to lean on.

For in your eyes I see
what I was born to be.
And now, now my life can begin, for I am your man.

Oh yes I am, yes I am

I'm your man.

2. Listen darlin',

there's no sacrifice great or small.

I wouldn't do...
My ambition is bringing happiness to you.

If trouble comes our way, I won't run I promise to stay.

right by your side. That's where I wanna stay, for I am

Oh yes I am, little darling. Little
dar-ling, dar-ling I'm your man.

child-ish days are through, I wanna be some-one you can look up to.

Some-one who can pro-tect, oh, some-one who you can re-

You can count on
I'm just tryin' to make myself worthy.

All the precious, precious love I know you've been givin', givin' me.

I want nothin'more for myself, your love is my greatest wealth.

When you take my hand, when you take my hand you will proudly say:
This is my man.
Oh, yes I am, yes I am little darlin',

Ooh, I am your man.
I am your man.
I am your man,
2nd Vocals ad lib.

'Cos I am, I am, I am your man.
IT'S THE SAME OLD SONG

Words and Music by Brian Holland, Lamont Dozier and Eddie Holland

Slowly

Bb

A sentimental fool am I to hear an

p

old love song and wanna cry

But the melody keeps on haunting me, reminding me how in love we used to be. I keep hearing the part that used to

Cm7

Eb

F

Bb

Gm

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touch my heart, saying 'together for ever,' breaking up never.' Ah, it's the

same old song, but with a different meaning since you've been gone. It's the

same, same old song, but with a different meaning since you've been gone.

Faster
N.C.

1. You're
sweet... memories
as a honey bee
keep lingering on,
but like a honey bee stings you've gone and
every time I heard our...

left my heart in pain. All you left is our favourite song,
left it empty I only reminisce all the

night long. It used to bring sweet memories of a tender love
happiness we spent. We used to dance to the music make romance to the music.
used to be... Now it's the same... old song, but with a

diff'rent meaning since you've been gone... It's the same same old song, but with a

diff'rent meaning since you've been gone...

1.

N.C.

2. Precious

2.

N.C.

Sax solo
fool am I to hear an old love song, and

wanna cry. But the melody keeps haunting me,
-minding me how in love we used to be. I keep hearing the part that used to
touch my heart, saying 'together for ever, breaking up never'. It's the
same old song, but with a different meaning since you've
been gone. It's the same same old song, but with a
different meaning since you've been gone.

Bb

Bb

Bb

F

Bb

F

Cm7

F

Repeat and fade
WHO'D HAVE KNOWN

Words and Music by Greg Kurstin, Lily Allen, Gary Barlow, Jason Orange, Howard Donald, Mark Owen and Steve Robson

It's five o'clock in the morning, conversation got boring,
you'd said you'd go into bed soon, so I snuck off to your bedroom.
And I thought I'd just wait there, until I heard you come up.

This song contains a sample from "Shine" by Barlow/Orange/Donald/Owen/Robson © EMI Music Publishing I Ltd.
the stairs. And I pretended I was sleeping, and I was hoping you would creep in with me.

2. You put your arm around my shoulder, and it was if the room got
cold, how

3. I haven't left here for days, now, and I'm becoming amazed

4. Instrumental till

and we moved closer together, in public,

and started talking 'bout the

in fact, your friend said it made
weather. You said tomorrow would be fun, and we could watch A Place
her feel sick. And even though it's moving forward, there's just the right amount of

In The Sun... I didn't know where this was going... when you kissed me.
awkward; and today you accidently called me baby.

"Are you mine... are you mine... 'Cos I'd stay... here all the time,

watching tellingly drinking wine...
Who'd have known, who'd have known?
When you flash up on my phone

I no longer feel alone, no longer feel alone.

Let's just stay, let's just stay.
I wanna lie in bed all day, we'll be laughing all the way.

You told your friends, they all know,

we exist but we're taking it slow, now let's just see how we go.

let's see how we go.
RUSSIAN ROULETTE

Words and Music by Charles Harmon and Shaffer Smith

\[
J = 80
\]

N.C.

1. Take a breath,

\[
\text{Fm} \\
\text{D#} \\
\text{Bm7/F#} \\
\text{C#7/F#}
\]

- take it deep... calm your self... he says to me... If you play,
you play for keeps, (2.)
take the gun, he says, close your eyes, some-times it helps.

I'm sweat-in' now, mov-in' slow, no time to think, that he's here.
And then I give, a scar-y thought, beat-ing.

my turn to go, means he's ne-ver lost. And you can see my heart, beating.

you can see it through my chest, that I'm ter-ri-fied, but I'm not leaving.
1. To Coda

E | Bm | C#7 | N.C. |

know that I must pass this test, so just pull the trigger.

2. Say a prayer

Bm | C#7 | D | A |

so just pull the trigger. As my life flashes before my eyes I'm

Bm7 | F#m | F#m/E | D |

wondering will I ever see another sunrise? So many won't get the

B/D♯ | Esus4 | C#7/F |

chance to say goodbye, but it's too late to think of the value of my life. And you can see my heart

D. ♩ al Coda
You can see my heart beating, oh...

you can see it through my chest that I'm terrified but I'm not leaving.

no, no, I know that I must pass this test, so just pull the trigger.

N.C.
UNDISCLOSED DESIRES

Words and Music by Matthew Bellamy

\[ J = 112 \]

1. I know you've suffered but I don't want you to hide,
2. You trick your lovers that you're wicked and divine,

it's cold and loveless, I won't let you be denied,
you may be a sinner but your innocence is mine.

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(1.) Soothing, I'll make you feel pure,
(2, §) Please me, show me how it's done,

trust me, you can be sure.

tease me, you are the one.

I want to reconcile the violence in your heart,
I want to recognise your beauty's not just a mask,
I want to exorcise the demons from your past,
I want to satisfy the undisclosed desires in your heart.

Ooh,
Coda

vocals 2\(^{\text{th}}\) only

(Play small notes 2\(^{\text{nd}}\))

N.C.

mmm.
Wild Horses

Words and Music by Mick Jagger and Keith Richards

Slowly \( \text{\textit{J} = 72} \)

\[
\text{Cm(add9)} \quad \text{Ab(add9)} \quad \text{Cm(add9)} \quad \text{Ab(add9)}
\]

1. Childhood living is easy to do.

\[
\text{mp}
\]

with pedal

\[
\text{Bm(add9)} \quad \text{Db} \quad \text{Ab} \quad \text{E7 sus4} \quad \text{Eb}
\]

The things that you wanted, well, I bought them for you.

\[
\text{Cm(add9)} \quad \text{Ab(add9)} \quad \text{Cm(add9)} \quad \text{Ab(add9)}
\]

Graceless lady, you know who I am.

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You know I can't let you just slide through my hands.

And wild horses couldn't drag me away.

And wild horses couldn't drag me away.

2. I watched you suffer a dull aching pain.
Now you decided
to show me the same.

No sweeping exits
or off-stage lines.

could make me feel better
or treat you unkind.

And wild horses couldn't drag me away.
And wild horses could not drag me away.

3. I know I've dreamed you a sin and a lie.

And I have my freedom, but I don't have much time.

Faith has been severed, and tears must be cried.
So let's do some living after we die.

And wild horses couldn't drag me away.

And wild horses couldn't drag me away.

Freely
YOU DON'T KNOW LOVE

Words and Music by Thomas Smith, Christopher Urbanowicz, Russell Leetch and Edward Lay

\[ J = 130 \]

Em

You don't know love like you used to.

\[ 5 \]

Em

You don't feel love like you did before.

\[ 9 \]

Em

Ah.

Esus\(^2\)

(2\(^{nd}\) only)

Esus\(^4\)

Cmaj\(^7\)

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1. You ran with the dead today, with the moles from the CIA.

2. You ran with the dead today, through the cemeteries where ghosts still play.

They say more than you ever say.
The more you ran, love got farther away.

Headlights in your rear view mirror, a panther's eyes as he preys on fear.
One look and I saw inside, every little thing you'd die to hide.
You hunt for love, you e-lec-tioneer.
You were the truth when you lied.

Ah, ah, ah, ah.
Ah,

You don't know love like you used to.

You don't feel love like you did before.

Ah,
You don't know love like you used to.

You don't feel love like you did before.

You don't know love like you used to.
YOU KNOW ME

Words and Music by Robbie Williams, Danny Spencer and Kelvin Andrews

\[ J = 101 \]

\[ A^b \]

1. If a man can be his own fantasy, then to only breed in captivity is pointless.

2. What a waste of war, this peace, baby steps and two more sleeps, till I get to say

3. I'm doing fine and the sun often shines, what are you thinking?

... 

sor-ry, I get hys-te-ri-cal his-to-ri-cals of love it's just che-mi-cals, when I like, how I like, it's

I done bruised up my mind with this Thunder-bird wine

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joy-less.
give us something to stop me.

baby I'm drink-ing.

Only you know

me.

Since you went away my heart breaks
every day, and you don't know 'cause you're not there.

You simply found the words to make all modern feelings
fade away, only you know me.

(me.) Only you know me.
Since you went a-way my heart breaks ev'-ry day, and you don't know 'cause you're not there.

You simply found the words to make all modern feelings fade a-way, On-ly
you

know

me,

On - ly

you,

on - ly

you,

on - ly

you,

know

me,

All the way, waiting for you all my life... (ad lib. to fade)
TOP of the CHARTS

25 huge chart hits arranged for piano, voice and guitar.

10/10
Paolo Nutini

21st Century Breakdown
Green Day

Broken Heels
Alexandra Burke

Chasing Pirates
Norah Jones

The Climb
Joe McElderry

Coming Home
The Soldiers

Don’t Stop Believin’
Cast of Glee

Don’t Stop The Music
Jamie Cullum

Eet
Regina Spektor

Empire State Of Mind
(Apart II)
Alicia Keys

Fight For This Love
Cheryl Cole

Flashback
Calvin Harris

Happy
Leona Lewis

Hold On
Michael Bublé

Hold Up A Light
Take That

Hollywood
Marina & The Diamonds

I Am Your Man
Seal

I’d Do It All Again
Corinne Bailey Rae

It’s The Same Old Song
Rod Stewart

Russian Roulette
Rihanna

Undisclosed Desires
Muse

Who’d Have Known
Lily Allen

Wild Horses
Susan Boyle

You Don’t Know Love
Editors

You Know Me
Robbie Williams