

Hard Times

CURTIS MAYFIELD

Rubato

F#m

On cue (♩ = 100)

Vamp: Strums, Rolls, Cymbals
f
F#m blues

drum fill

This system shows the beginning of the piece. The piano part starts with a rubato section in F#m, marked with a fermata and a dynamic of *f*. The tempo then shifts to a steady 100 bpm on cue. The music is in 4/4 time. The first part includes a vamp with strums, rolls, and cymbals. The second part features a drum fill.

Hip Hop (♩ = $\overset{\frown}{\text{3}}$)

flute

Guitar chug

3x

This system introduces a hip hop section. The tempo is set to 100 bpm. The music is in 4/4 time. The first part features a flute melody and a guitar chug. The section is repeated three times, indicated by the **3x** marking.

This system continues the hip hop section from the previous system. It features a flute melody and a guitar chug. The music is in 4/4 time.

Verse

"Cold, Cold Eyes..."

Sax

F#m

A

This system marks the beginning of the verse. The saxophone part is in F#m. The piano part is in 4/4 time. The section is marked with a fermata and a dynamic of *f*. The section is repeated three times, indicated by the **A** marking.

Snare

Bm

D

F#m

This system continues the verse. The piano part is in 4/4 time. The section is marked with a fermata and a dynamic of *f*. The section is repeated three times, indicated by the **A** marking.

15 "From my Party House..."

F#m

18

A Bm D

21 *drum fill* Chorus

F#m Bm F#m

24 *guitar*

A Bm F#m Bm E

27 *guitar* *to flute* →

Bm F#m A Bm F#m Bm

31 *flute* **3**

F#m

33

Hip Hop

35 *After Rap*
"So many Hard times..."

f *After 2nd verse continue chug groove for Rap* *mp* *F#m* *E/F#*

39 *Bm7/F#* *Gmaj7/F#* *F#m11*

"...motel floors"

42 "... Spam, Oreos"

drum fill *bass fill*

Gb6 *F#m7* *Bm6/F#*

4
45 **Chorus**

guitar

Bm F#m A Bm F#m

Detailed description: This system contains measures 45, 46, and 47. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 45 features a piano accompaniment with chords Bm and F#m, and a guitar part with eighth-note patterns. Measure 46 has a piano accompaniment with chord A and a guitar part with eighth-note patterns. Measure 47 returns to piano accompaniment with chords Bm and F#m, and a guitar part with eighth-note patterns.

guitar

Bm E Bm F#m A

Detailed description: This system contains measures 48, 49, and 50. Measure 48 has piano accompaniment with chords Bm and E, and a guitar part with eighth-note patterns. Measure 49 has piano accompaniment with chords Bm and F#m, and a guitar part with eighth-note patterns. Measure 50 has piano accompaniment with chord A, and a guitar part with eighth-note patterns.

1. 2. drum fill

51 Bm F#m Bm E Bm

Detailed description: This system contains measures 51, 52, and 53. Measure 51 has piano accompaniment with chords Bm and F#m, and a guitar part with eighth-note patterns. Measure 52 has piano accompaniment with chords Bm and E, and a guitar part with eighth-note patterns. Measure 53 has piano accompaniment with chord Bm, and a guitar part with eighth-note patterns. A first ending bracket covers measures 51-52, and a second ending bracket covers measure 53, which includes a drum fill. The time signature changes from 4/4 to 2/4 for the drum fill and back to 4/4.

54 flute

Detailed description: This system contains measures 54 and 55. Measure 54 features a flute part with a melodic line and a piano accompaniment with eighth-note patterns. Measure 55 continues the flute part and piano accompaniment. The time signature is 4/4.

56 Transition Groove continue direct Segue "Over You"

Detailed description: This system contains measures 56, 57, and 58. The piano accompaniment consists of eighth-note patterns. The text "Transition Groove continue direct Segue 'Over You'" is written across the top of the system. The time signature is 4/4.

Over You

DELL PARKER
JUSTIN PYNE

Intro

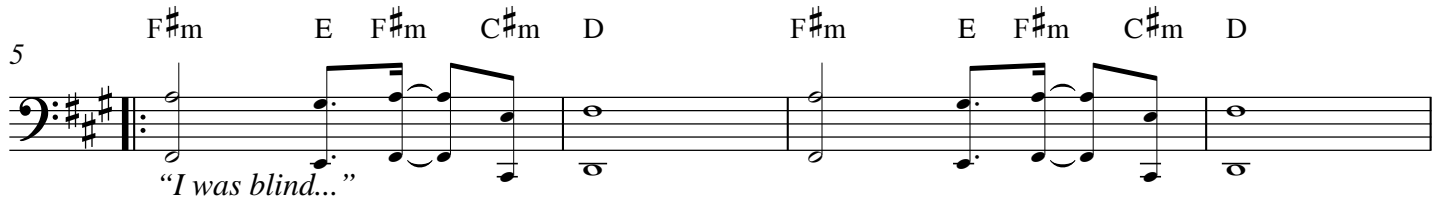
F#m E F#m C#m D F#m E F#m C#m D



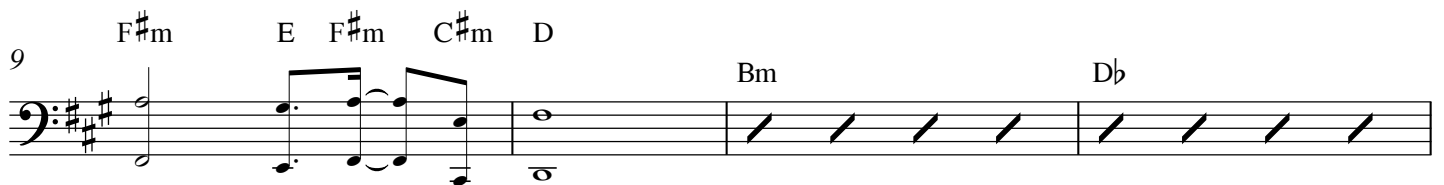
VERSE

5 F#m E F#m C#m D F#m E F#m C#m D

"I was blind..."



9 F#m E F#m C#m D Bm Db



13 Dmaj7 C#m7 Bm7 Dmaj7 C#m7 Bm7




17 Dmaj7 C#m7 Bm7 G#m7b5 Db



CHORUS

21 Dmaj7 C#m7 Bm7 F#m A B



25 Dmaj7 C#m7 Bm7 F#m A B



2

Dmaj7 C#m7 Bm7 F#m A B

33 Bm E Amaj7 Dmaj7 C#m7 Bm E

BRIDGE

39 D# Dmaj7 C#m7 Bm7 Esus E

44 A/C F#m7 C#m7 D Bm A G

49 F#m E F#m C#m D Esus E F#m7 C#m7 D

55 G D# Dmaj7 C#m7 Bm7 Esus E

60 F#m7 C#m7 D Bm D#

65 Dmaj7 C#m7 Bm7 F#m A B repeat ad lib.

CHORUS-OUTRO

Stormy Monday

T-BONE WALKER

Slow Blues Drawl

12/8

guitar

5

guitar

Slow Blues Shuffle

11

guitar

15

guitar

18

guitar

21

to end →

25

guitar rough riffs Ab blues dirty

TUTTI

God Bless the Child

BILLIE HOLIDAY

Blues ballad

Gmaj7 Bbmaj9/C Gmaj7 G7 Cmaj7 Am7/C

3 Gmaj7 Cmaj7 Gmaj7 Cmaj7 Dm9 A7b9 Dm9 Ab7+ G7sus G7

7 Cmaj7 Cm(maj7) F13#11 F9 Bm9 E7#5b9 Am11 D13

11 Gmaj7 Bbmaj9/C To Coda 1. Gmaj7 G7 Cmaj7 Am7/C 2. Gmaj7 G7 Cmaj9 B7#5#9

14 Em D#+ Em7/D C#m7b5 Bm7 F#7+ Bm9 E13 E+

BRIDGE

18 Em D#+ Em7/D C#m7b5 F#7b9 Bm9 E7+ E7#5b9 Am9 D7
D.S. al CODA

CODA

Gmaj7 G7 Cmaj7 Am7/C Gmaj7 Bbmaj9/C Gmaj7 G7 Cmaj7 Am7/C Gmaj7

REPEAT AD LIB.
last time rit.

Nobody Knows You When You're Down & Out

JIMMY COX

Jaunty Blues

C E7 A A7 Dm A A7 Dm

4 F F#dim7 C A7

7 D7 G7 C E7 A7

1. Once I lived the life of a millionaire
2. Then I began to fall so low
3. Nobody knows you
4. When you get back on your feet again

11 Dm A7 Dm F F#dim7

*spent all my money, didn't have any cares
lost all my friends, had nowhere to go
when You're down and out
everybody wanna be your long lost friend*

*Took all my friends out for a
If I get my hands on
In your pocket
It's mighty strange*

14 C A7 D7 D7/F# 1. G7

*mighty good time
a dollar again
not one penny
without any doubt*

*Bought bootleg liquor
I'll hang on to it
and as for friends
don't nobody know you, when you're down and out*

*champagne and wine
till that Old Eagle grins, because
you don't have any*

17 2. G7 C A7 D7 G7 C

down and out, said, when you're down and out.

You're Still a Young Man

TOWER OF POWER

Slow doo-wop

E♭maj7 Fm7 E♭maj7 Fm7 E♭maj7 Fm7

7 E♭maj7 Fm7 E♭maj7 E♭maj7 Gm7

You're still a young man, Ba - by, Oo-

13 Fm7 A♭ B♭7♭9 E♭maj7 Gm7 Fm7 A♭ B♭7♭9

oo, Don't waste your__time. You're still a young man, Ba - by, Oo - oo, Don't waste your__time.

19 E♭maj7 Dmaj7 E♭maj7 D♭ B♭ Cmaj7 Dm7 Em7 Fm7 B♭7♭9

2nd time: You're too

Jazz waltz-esque

29 E♭maj7 Fm7 E♭maj7 D♭maj7 E♭maj7 Fm7 E♭maj7 D♭maj7

young to love._____ You're too young to love._____ You're too

33 E♭maj7 Fm7 E♭maj7 D♭maj7 E♭maj7 Fm7 E♭maj7 D♭maj7

young to love._____ You're too young to love._____ You're too

37 E♭maj7 Gm7 Fm7 E9 Dmaj7

young,___ Oo._____ Don't waste your time
The damage is done

41 Ebmaj7 Db Bb Cmaj7 Dm7

47 Em7 Dm7 Em7 F Abmaj7 Bb7b9 Ebmaj7

You're

55 Ebmaj7 Gm7 Fm7 Ab Bb7b9

still a young man, Ba - by, Oo - oo, Don't waste your___ time. You're

59 Ebmaj7 Gm7 Fm7 Ab Bb7b9

still a young man, Ba - by, Oo - oo, Don't waste your___ time.

63 Abmaj7 Bb Ebmaj7 Abmaj7 Bb Ebmaj7

71 Abmaj7 Bb Ebmaj7 Abmaj7 Bb Ebmaj7

79 Abmaj7 Bb N.C. Emaj7#11 Ebmaj7

rit.

TRY AGAIN

C#m
G#m

Evelyn

WHAT WOULD YOU DO TO GET TO ME?
WHAT WOULD YOU SAY TO HAVE YOUR WAY?
WOULD YOU GIVE UP, OR TRY AGAIN?
IF I HESITATE TO LET YOU WIN
OR WOULD YOU BE YOURSELF
OR PLAY YOUR ROLE
TELL ALL THE BOYS OR KEEP IT LOW
IF I SAY NO WOULD YOU TURN AWAY
OR PLAY ME OFF OR WOULD YOU STAY

[CHORUS]

IF AT FIRST YOU DON'T SUCCEED
DUST YOURSELF OFF AND TRY AGAIN
YOU CAN DUST IT OFF AND TRY AGAIN

IF AT FIRST YOU DON'T SUCCEED
YOU CAN DUST IT OFF AND TRY AGAIN
DUST YOURSELF OFF AND TRY AGAIN

I'M INTO YOU, YOU INTO ME
BUT I CANT LET IT GO SO EASILY
NOT 'TIL I SEE WHAT THIS COULD BE
BE ETERNITY OR JUST A WEEK

YOU KNOW, OUR CHEMISTRY IS OFF THE CHAIN
IS PERFECT NOW BUT WILL IT CHANGE
THIS AINT A YES THIS AINT A NO
JUST DO YOUR THANG, WE'LL SEE HOW IT GOES...OHHH

IF AT FIRST YOU DON'T SUCCEED
DUST YOURSELF OFF AND TRY IT AGAIN
YOU CAN DUST IT OFF AND TRY AGAIN

IF AT FIRST YOU DON'T SUCCEED
YOU CAN DUST IT OFF AND TRY IT AGAIN
DUST YOURSELF OFF AND TRY AGAIN (2x)

Where Have All the Flowers Gone?

Pete Seeger

Smooth Bolero (♩ = 120)

Musical notation for the first system of the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as 'Smooth Bolero' with a quarter note equal to 120 beats per minute. The first four measures are marked with chords B, G#m, B, and G#m. The melody in the treble clef features a rhythmic pattern of eighth and sixteenth notes. The bass line is a simple accompaniment of quarter notes. A repeat sign is placed after the second measure, and the word '...learn.' is written below the treble clef in the third measure.

5 *rhythm continues*

Musical notation for the second system of the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first four measures are marked with chords B, G#m, E, and F#. The melody in the treble clef features a rhythmic pattern of eighth and sixteenth notes. The bass line is a simple accompaniment of quarter notes. The lyrics are: 'Where have all the flow - ers gone?_ young girls gone?_ hus-bands gone?_ Long time pass - ing._'

9

Musical notation for the third system of the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first four measures are marked with chords B, G#m, C#m, and F#. The melody in the treble clef features a rhythmic pattern of eighth and sixteenth notes. The bass line is a simple accompaniment of quarter notes. The lyrics are: 'Where have all the flow - ers gone?_ young girls gone?_ hus-bands gone?_ Long time a - go._'

13

Musical notation for the fourth system of the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first four measures are marked with chords B, G#m, E, and F#. The melody in the treble clef features a rhythmic pattern of eighth and sixteenth notes. The bass line is a simple accompaniment of quarter notes. The lyrics are: 'Where have all the flow - ers gone?_ young girls gone?_ hus-bands gone?_ Young girls_ have picked them ev-'ry One._ Gone_ for hus - bands ev-'ry One._ Gone_ for sol - diers ev-'ry One._'

17

Musical notation for the fifth system of the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first four measures are marked with chords E, B, E, and F#. The melody in the treble clef features a rhythmic pattern of eighth and sixteenth notes. The bass line is a simple accompaniment of quarter notes. The lyrics are: 'Oh, when will_ they ev - er learn? Oh, when will they ev - er'

WHAT'S UP

A
Bm
D
A

Amanda

TWENTY-FIVE YEARS AND MY LIFE IS STILL
TRYING TO GET UP THAT GREAT BIG HILL OF HOPE
FOR A DESTINATION
AND I REALIZED QUICKLY WHEN I KNEW I SHOULD
THAT THE WORLD WAS MADE UP OF THIS BROTHERHOOD OF MAN
FOR WHATEVER THAT MEANS
AND SO I CRY SOMETIMES
WHEN I'M LYING IN BED
JUST TO GET IT ALL OUT
WHAT'S IN MY HEAD
AND I AM FEELING A LITTLE PECULIAR
AND SO I WAKE IN THE MORNING
AND I STEP OUTSIDE
AND I TAKE A DEEP BREATH AND I GET REAL HIGH
AND I SCREAM AT THE TOP OF MY LUNGS
WHAT'S GOING ON?

AND I SAY, HEY HEY HEY HEY
I SAID HEY, WHAT'S GOING ON?
OOH, OOH OOH

AND I TRY, OH MY GOD DO I TRY
I TRY ALL THE TIME, IN THIS INSTITUTION
AND I PRAY, OH MY GOD DO I PRAY
I PRAY EVERY SINGLE DAY
FOR A REVOLUTION
AND SO I CRY SOMETIMES
WHEN I'M LYING IN BED
JUST TO GET IT ALL OUT
WHAT'S IN MY HEAD
AND I AM FEELING A LITTLE PECULIAR

AND SO I WAKE IN THE MORNING
AND I STEP OUTSIDE
AND I TAKE A DEEP BREATH AND I GET REAL HIGH

AND I SCREAM AT THE TOP OF MY LUNGS
WHAT'S GOING ON?
AND I SAY, HEY HEY HEY HEY
I SAID HEY, WHAT'S GOING ON?

TWENTY-FIVE YEARS AND MY LIFE IS STILL
TRYING TO GET UP THAT GREAT BIG HILL OF HOPE
FOR A DESTINATION

UPRISING

Dm Gm F A Gm F C#+
Dm Gm F G# A Gm F C#+

Dm Gm F
PARANOIA IS IN BLOOM, THE PR TRANSMISSIONS WILL RESUME

A
THEY'LL TRY TO PUSH DRUGS THAT KEEP US ALL DUMBED DOWN,

Gm F C#+ Dm
AND HOPE THAT WE WILL NEVER SEE THE TRUTH AROUND (SO COME ON)

Dm F /G#
ANOTHER PROMISE, ANOTHER SEED, ANOTHER PACKAGED LIE TO KEEP US TRAPPED IN GREED

A
AND ALL THE GREEN BELTS WRAPPED AROUND OUR MINDS,

Gm F C#+ Dm
AND ENDLESS RED TAPE TO KEEP THE TRUTH CONFINED (SO COME ON)

Dm Gm F A Gm F C#+
THEY WILL NOT FORCE US, THEY WILL STOP DEGRADING US

Dm Gm F /G# A Gm F C#+ Dm
THEY WILL NOT CONTROL US, WE WILL BE VICTORIOUS, (SO COME ON)

Dm Gm F
INTERCHANGING MIND CONTROL, COME, LET THE REVOLUTION TAKE ITS TOLL

A
IF YOU COULD FLICK THE SWITCH AND OPEN YOUR THIRD EYE

Gm F C#+ Dm
YOU'D SEE THAT WE SHOULD NEVER BE AFRAID TO DIE (SO COME ON)

Dm Gm F /G#
RISE UP AND TAKE THE POWER BACK, IT'S TIME THE FAT CATS HAD A HEART ATTACK

A
YOU KNOW THAT THEIR TIME'S COMING TO AN END

Gm F C#+ Dm
WE HAVE TO UNIFY AND WATCH OUR FLAG ASCEND (SO COME ON)

Dm Gm F A Gm F C#+
THEY WILL NOT FORCE US, THEY WILL STOP DEGRADING US

Dm Gm F /G# A Gm F C#+ Dm
THEY WILL NOT CONTROL US, WE WILL BE VICTORIOUS, (SO COME ON)

Dm Gm F A Gm F C#+
THEY WILL NOT FORCE US, THEY WILL STOP DEGRADING US

Dm Gm F /G# A Gm F C#+ Dm
THEY WILL NOT CONTROL US, WE WILL BE VICTORIOUS, (SO COME ON)

The Phoenix

FALL OUT BOY

Drums of War (♩ = 138)

toms, bass

4x

Tribal Thump

Em

you are a **brick** tied to me that's **dragging** me down
 strike a **match** and i'll **burn** you to the ground
 we are the **jack-o-lanterns** in july **setting** fire to the sky
here-here comes this rising tide, so come on

Em

cross walks and crossed hearts and **hope-to-dies**
 silver clouds with grey linings

PRE-CHORUS

Em Am6 Em Em Am6 Em Em D7 C

so we can take the world **back** from a **heart** attack one maniac at a **time**, we will **take** it back you know, **time** crawls on when you're **waitin** for the song

Bm7sus D

CHORUS
Em

to start, so dance alone to the **beat** of your heart Hey **Youngblood...** doesn't it

C C#dim C D

feel like our time is running out,
 I'm gonna change you like a remix then I'll raise you like a Phoenix

Em C C#dim C D

wearing our *vintage* misery Nope, I think it **looked** a little better on me, I'm gonna

Em C C#dim N.C. Em

change you like a remix then I'll raise you like a Phoenix

Verse 2

Bring home the **boys** and scrap,

scrap **metal** the tanks, get hitched, because the **world** is just a teller
make a **career** out of **robbing** banks and we are wearing **black** masks

PRE-CHORUS

CHORUS

"you **broke** our **spirits**"
says the **note** we pass

Em

48

50

Em D C#m7b5 C 4x

the war is won before it's begun release the doves, surrender love

54

D

CHORUS

Hey...

Youngblood...

Hey...

HALF-TIME CHORUS !

57

Em C C#dim C D 3x

Youngblood...

61

4. N.C. Em

64

SHOUT

Words and Music by
ORZABAL and STANLEY

(CHORUS)



Shout shout let it all out

(Tacet 1^o)



these are the things I can do with-out come on I'm




talk - ing to you come on

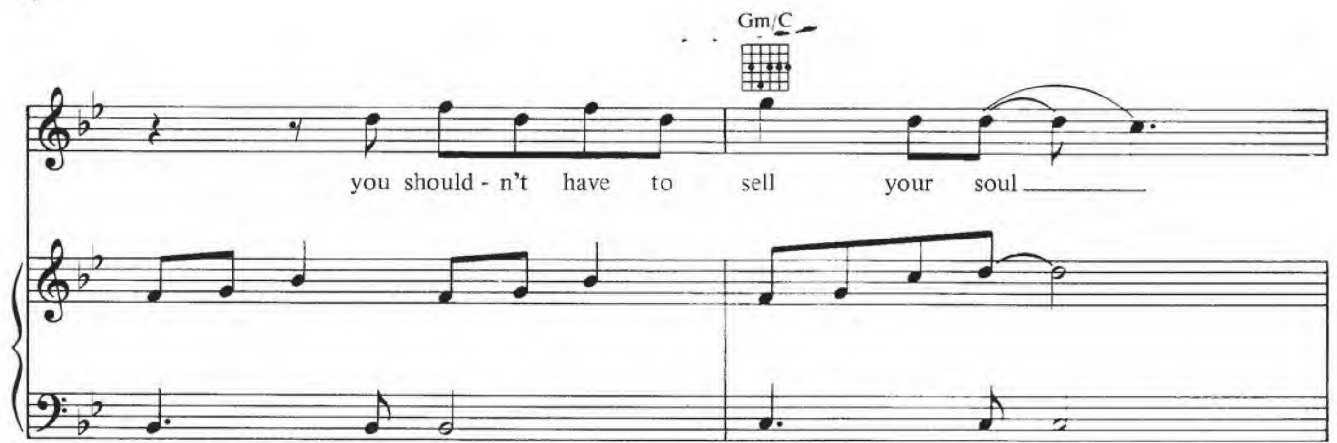


1. In vio - lent times

Gm/C



you should - n't have to sell your soul _____



Gm/Bb



In black___ and white___ they real - ly real - ly




Gm/C



ought to know_____ Those one___



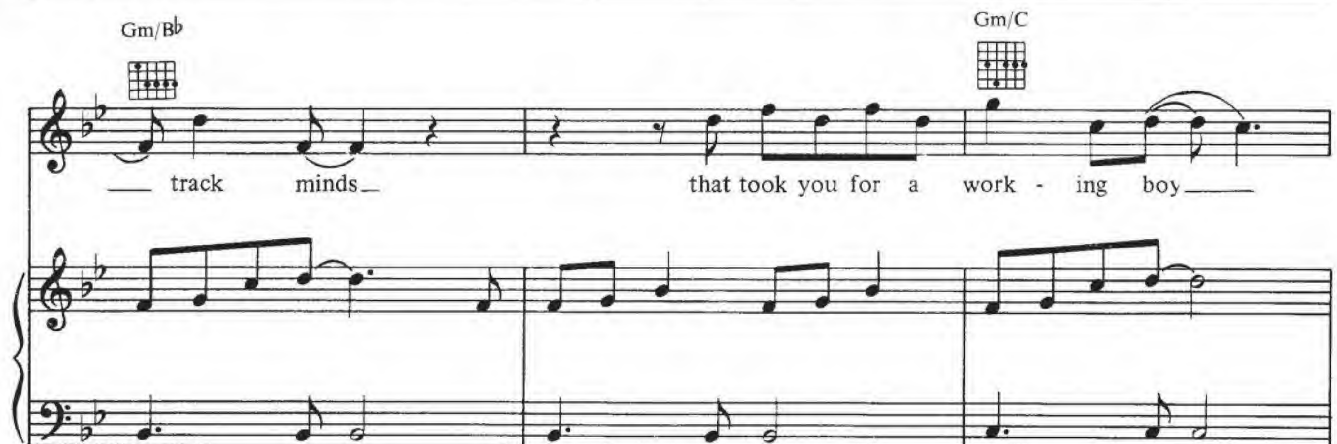
Gm/Bb



Gm/C



___ track minds___ that took you for a work - ing boy___



EVERYBODY WANTS TO RULE THE WORLD

Words and Music by
ORZABAL, STANLEY and HUGHES

Musical notation for the first system, including a guitar chord diagram for D.

(INTRO)

A D G/D (x 4)

Musical notation for the second system, including guitar chord diagrams for A D and G/D.

A/D G/D A D G D

1. Wel - come to your life
2. It's my own de - sign

Musical notation for the third system, including guitar chord diagrams for A/D, G/D, A D, and G D.

A/D G/D

There's no turn - ing back ev - en while we
It's my own re - morse help me to de - cide

Musical notation for the fourth system, including guitar chord diagrams for A/D and G/D.



(CHORUS)



sleep_____ we will find you act - ing on your
 help me make the most of free - dom



best be - hav - iour you turn your back on moth - er na - ture
 and of pleas - ure noth - ing ev - er lasts for ev - er



Eve - ry - bo - dy wants to rule the world.



WHERE ARE YOU GOING?

D5 Gsus2/D Gmaj7/D Asus4/D

Dsus2

Gsus2

Gmaj7/B

Asus4

WHERE ARE YOU GOING, WITH YOUR LONG FACE PULLING DOWN?

D5

Gsus2

Gmaj7/B

DON'T HIDE AWAY, LIKE AN OCEAN BUT YOU CAN'T SEE, BUT YOU CAN SMELL

Asus4

D5

AND THE SOUND WAVES CRASH DOWN

(D5) D5/C G/B Gm/Bb

I AM NO SUPERMAN

(D5) D5/C G/B Gm/Bb

I HAVE NO ANSWERS FOR YOU

(D5) D5/C G/B Gm/Bb

I AM NO HERO, OH THAT'S FOR SURE

(D5) D5/C Gm/Bb

D

BUT I DO KNOW ONE THING IS WHERE YOU ARE, IS WHERE I BELONG

Cmaj9

D

I DO KNOW, WHERE YOU GO, IS WHERE I WANT TO BE

D5

Gsus2

Bm7

Asus4

WHERE ARE YOU GOING,

D5

Gsus2

Gmaj7/B

Asus4

WHERE DO YOU GO? ARE YOU LOOKING FOR ANSWERS, TO QUESTIONS UNDER THE STARS?

D5

Gsus2

Bm7

IF ALONG THE WAY YOU ARE GROWING WEARY, YOU CAN REST WITH ME

UNTIL A BRIGHTER DAY AND YOU'RE OKAY, WHERE ARE YOU GOING, WHERE DO YOU GO?

(D5) D5/C G/B Gm/Bb

I AM NO SUPERMAN

(D5) D5/C G/B Gm/Bb

I HAVE NO ANSWERS FOR YOU

(D5) D5/C G/B Gm/Bb

I AM NO HERO, OH THAT'S FOR SURE

(D5) D5/C Gm/Bb

D

BUT I DO KNOW ONE THING IS WHERE YOU ARE, IS WHERE I BELONG

Cmaj9

D

I DO KNOW, WHERE YOU GO, IS WHERE I WANT TO BE

D5

Gsus2

Gmaj7/B

Asus4

WHERE ARE YOU GOING,

D5

Gsus2

Gmaj7/B

Asus4

WHERE DO YOU GO? TELL ME WHERE ARE YOU GOING?

Dsus2

WHERE? YEAH, LET'S GO.

Stubborn Love

LUMINEERS

In 2

F Am F C

F Am G C

She'll

F Am F C

lie and steal and cheat,
tear a hole in you,

and beg you from her knees
the one you can't re - pair

F Am G C

Make you think she means it this time
But I still love her, I don't real - ly care

1. 2. F/C C

She'll

When we were young,

Am G F C

oh we did e - nough. When it got cold,

Am G F C

oh we bun - dled up. I can't be told

Am G C

ah it can't be done.

45 F/C Am

It's bet - ter to feel pain than

50 F C

noth - ing at all.

53 F Am G C

The op - po - site of love's in - dif - fer - ence.

58 F Am

So pay at - ten - tion now

62 F C

I'm stand - ing on your porch scream - ing out_

67 F Am G C

and I won't leave un - til you come down - stairs.

74 F C Am G

When we were young, oh we did e - nough.

79 F/C C Am G

When it got cold, oh we bun - dled up.

83 F C Am G C

I can't be told ah it can't be done.

88 F C

Keep your head up,

94 G Am Am/G C

keep your love

GRAVITY

Words and Music by
SARA BAREILLES

Gently ♩ = 80

N.C.

C/E Fmaj7

Cmaj7/E Fmaj7

The first system of music features a vocal line in 4/4 time. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The chords are N.C., C/E Fmaj7, and Cmaj7/E Fmaj7.

Dm9

G7

C/E

Cmaj7/E Fmaj7

The second system of music includes a vocal line with lyrics: "Some-thing al - ways _ brings me back to you. _ It nev - er _ takes _ too _ long. _". The piano accompaniment continues with chords Dm9, G7, C/E, and Cmaj7/E Fmaj7.

G7sus/D

G7

C(add9)/E

The third system of music includes a vocal line with lyrics: "No mat-ter what _ I _ say or _ do, _ I'll still feel _ you _ here till the". The piano accompaniment continues with chords G7sus/D, G7, and C(add9)/E.

C/E Fmaj9 Dm7

mo - ment I'm _____ gone. _____ You hold_ me _____

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with a quarter note 'mo', a quarter note 'ment', a half note 'I'm', a quarter rest, a quarter note 'gone.', a quarter rest, a quarter note 'You', a quarter note 'hold', a quarter note 'me', and a quarter rest. The piano accompaniment consists of chords and moving lines in both hands.

G9 Cmaj9/E Cmaj7/E Fmaj7

with-out touch, _____ you keep_ me _____ with-out _____ chains. _____

The second system continues the piece. The vocal line has a triplet of eighth notes for 'with-out touch,' followed by a quarter rest, a quarter note 'you', a quarter note 'keep', a quarter note 'me', a quarter rest, a quarter note 'with-out', a quarter note 'chains.', and a quarter rest. The piano accompaniment includes a triplet of eighth notes in the right hand.

G7sus/D G7 Cmaj9/G

I nev - er want - ed an - y - thing_ so much_ than to drown in your love_ and

The third system features a vocal line with a 7/8 time signature. The lyrics are 'I nev - er want - ed an - y - thing_ so much_ than to drown in your love_ and'. The piano accompaniment is in grand staff with chords and moving lines.

Cmaj7/E Fmaj9 Cmaj7/E Fmaj7

not feel your _____ rain. _____ Set _____

The fourth system concludes the piece. The vocal line has a quarter note 'not', a quarter note 'feel', a quarter note 'your', a quarter rest, a quarter note 'rain.', a quarter rest, a quarter note 'Set', and a quarter rest. The piano accompaniment features chords and moving lines in both hands.

G7sus/D

G/B

C(add9)

Cmaj9

me free, _ leave _ me be. _ I don't want to fall an-oth - er mo - ment in - to your _

Am9

Dm(add9)

G/B

_ grav - i - ty. _ Here _ I am _ and I stand _ so _ tall _

C

G(add4)/B

Fmaj7/A

Cmaj7/G

Fmaj7/A

To Coda ⊕

_ just _ the way I'm _ sup-posed _ to be. _ But you're on to me and all

C7/Bb

Dm7

Dm9

Gsus4

G

o - ver me. _ Oh. You loved _ me _ 'cause I'm _ fra - gile, _

C/E Cmaj7/E Fmaj7 Csus2/D

when I ___ thought_ that I ___ was _ strong.. But you ___ touch me _ for ___

G G7 Cmaj7/E Fmaj7

___ a lit-tle while and all my ___ fra - gile strength ___ is ___ gone..

D.S. al Coda

Coda

Cmaj7/E Fmaj7

C9/B \flat B \flat \flat \flat

Set ___ o - ver me ___

Csus4/F Csus4/G Csus4/A B \flat \flat \flat Csus4/F Csus4/G

I live here on _ my knees _ as I ___ try to make you see _ that you're ev-'ry-thing I think _ I need ___

Csus4/A

Cmaj7/F

Cmaj7/B

here on the ground. _____ But you're nei - ther friend _ nor foe __ though I

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with a half note 'here', followed by a quarter note 'on', a quarter note 'the', and a quarter note 'ground.' with a long horizontal line underneath. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

Cmaj7/E

F/A

Cmaj9/D

Cmaj9/E

can't seem to let you go. _____ The one thing that I still know __ is that you're

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'can't', a quarter note 'seem', a quarter note 'to', a quarter note 'let', a quarter note 'you', and a quarter note 'go.' with a long horizontal line underneath. The piano accompaniment continues with chords and a bass line.

Dm/F C/F F

N.C.

C(add9)/D

keep - ing me down. _____

The third system features a vocal line with a half note 'keep - ing', a quarter note 'me', and a quarter note 'down.' with a long horizontal line underneath. The piano accompaniment includes a triplet of eighth notes in the right hand. The key signature has one flat (Bb).

G7/B

C

Em7/B

Am9

_____ You're keep - ing me _____

The fourth system shows the vocal line with a long horizontal line followed by a quarter note 'You're', a quarter note 'keep -', a quarter note 'ing', and a quarter note 'me' with a long horizontal line underneath. The piano accompaniment continues with chords and a bass line.

Dm7 G7sus/D G7/B C Cmaj9/B

down. Yeah, yeah, yeah, yeah.

Am9 G(add4) Cmaj7/G Csus4/A C/A Gm/Bb Bb

You're on to me you're on to me and all o - ver.

Csus4/D G7 Em7

Some-thing al - ways brings me back to you, it nev - er takes

Cmaj7/E Fmaj9 Cmaj7/E Fmaj9

too long.

"Worth It"

Em C
Your time will come That's what they'd say to me
G F
But it's really hard to listen When you'd rather be livin your dream

Em C G F
Instead of always chasing I've seen so many sunsets When will I see the sunrise oh

Am7 C Am Em7 C/E
But I know I'm still learning I know I'll keep growing Baby I was born for this

G Dm F
I'm not gonna sit around and do nothing But while I'm waiting
C G Dm
I might as well just spill my heart out on these pages And just be patient
F C G Dm F C
It'll all be worth it, It'll all be worth it, in the end

Em C G
Sometimes I feel like giving up But now I know
F Em
When the door is closed It's not the end no, it's only the beginning
C G F
But I'ma keep my head up high Singing my songs till the day I die yeah

Am7 C Am Em C
But I know I'm still learning I know I'll keep growing Baby I was born for this

G Dm F
I'm not gonna sit around and do nothing But while I'm waiting
C G Dm
I might as well just spill my heart out on these pages And just be patient
F C
It'll all be worth it, It'll all be worth it,

double time: **Em C G D (x4) ... Em C G**

G Dm F C (x2)

Am7 C Am Em C
But I know I'm still learning I know I'll keep growing Baby I was born for this

G Dm F
I'm not gonna sit around and do nothing But while I'm waiting
C G Dm
I might as well just spill my heart out on these pages And just be patient
F C G Dm F C
It'll all be worth it, It'll all be worth it, in the end

G Dm
Whatever is meant to be will be Whatever is meant to be will be
F C
Whatever is meant to be will be Whatever is meant to be will be

SIR DUKE

Words and Music by
STEVIE WONDER

Moderate

B

G#m

G

F#

B

G#m

B

G

F#

B

(2nd time only)

Mus - ic is a world with - in it - self with a
Mus - ic knows it is and al - ways will be one of
lan - guage we all un - der - stand, with an e - qual op - por -
the things that life just won't quit. But here are some of mus - ic's

G7m G F# F7

tu - ni - ty — for all to sing — dance and clap their hands — but just be -
 pi - o - neers, — that time will not al - low us to for - get — for there's

E9 Eb9 D9 Db9 D9 D#9 E9

cause a re - cord has a groove — don't make it in the groove but you can
 Ba - sie, Mil - ler, Satch - mo, and the king of all, Sir Duke, and with a

E9 Eb9 D9 Db9 D9 D#9 E9 F9 F#9

tell right a way at let - ter A — when the peo - ple start to move.
 voice like El - la's ring - in' out — there's no way the band can lose.

B Fm Emaj7

(They) can feel it all — o - ver. — (They) can feel it all —
 (You) can feel it all — o - ver. — (You) can feel it all —

(They) can feel it all — o - ver. — (They) can feel it all —
 (You) can feel it all — o - ver. — (You) can feel it all —

(They) can feel it all — o - ver. — (They) can feel it all —
 (You) can feel it all — o - ver. — (You) can feel it all —

(They) can feel it all — o - ver. — (They) can feel it all —
 (You) can feel it all — o - ver. — (You) can feel it all —

(They) can feel it all — o - ver. — (They) can feel it all —
 (You) can feel it all — o - ver. — (You) can feel it all —

C#m7 F#11 B Fm

o - ver, — peo - ple. (They You) can feel it all — o - ver. —

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Above the first staff are four guitar chord diagrams: C#m7, F#11, B, and Fm. The lyrics are: "o - ver, — peo - ple. (They You) can feel it all — o - ver. —".

Ema7 C#m7 F#11 N. C.

(They You) can feel it all — o - ver, — peo - ple, go!

Detailed description: This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Above the first staff are three guitar chord diagrams: Ema7, C#m7, and F#11, followed by "N. C." (No Chords). The lyrics are: "(They You) can feel it all — o - ver, — peo - ple, go!".

Detailed description: This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes with some slurs.

Detailed description: This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes with some slurs.

2nd time - D. S.
3rd time - Fine

Detailed description: This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes with some slurs. The system concludes with a double bar line and repeat dots.

PRETTY WINGS

TIME WILL BRING THE REAL END OF OUR TRIAL
ONE DAY THERE'LL BE NO REMNANTS NO TRACE, NO RESIDUAL
FEELINGS WITHIN YA, ONE DAY YOU WON'T REMEMBER ME

C#m7 **A**
Esus2/G# **F#m**
E **A**
Esus2/G# **A**

YOUR FACE WILL BE THE REASON I SMILE
BUT I WILL NOT SEE WHAT I CANNOT HAVE FOREVER
I'LL ALWAYS LOVE YA, I HOPE YOU FEEL THE SAME

OH YOU PLAYED ME DIRTY, YOUR GAME WAS SO BAD
YOU TOYED WITH MY AFFLICTION, HAD TO FILL OUT MY PRESCRIPTION
FOUND THE REMEDY, I HAD TO SET YOU FREE

AWAY FROM ME TO SEE CLEARLY THE WAY THAT LOVE CAN BE
WHEN YOU ARE NOT WITH ME
I HAD TO LIVE, I HAD TO LIVE
I HAD TO LEAVE, I HAD TO LEAVE

A **F#m**
IF I CAN'T HAVE YOU, LET LOVE SET YOU FREE TO FLY YOUR PRETTY WINGS AROUND
E **A** **Esus2/G#** **A**
PRETTY WINGS, YOUR PRETTY WINGS YOUR PRETTY WINGS, PRETTY WINGS AROUND

I CAME WRONG YOU WERE RIGHT
TRANSFORMED YOUR LOVE INTO LIGHT
BABY BELIEVE ME I'M SORRY I TOLD YOU LIES

C#m7 **A**
Esus2/G# **F#m**
E **A**
Esus2/G# **A**

I TURNED DAY INTO NIGHT
SLEEP 'TIL I DIED A THOUSAND TIMES
I SHOULD'VE SHOWED YOU BETTER NIGHTS BETTER TIMES BETTER DAYS
I MISS YOU MORE AND MORE

A **F#m**
IF I CAN'T HAVE YOU, LET LOVE SET YOU FREE TO FLY YOUR PRETTY WINGS AROUND
E **A** **Esus2/G#** **A**
PRETTY WINGS, YOUR PRETTY WINGS YOUR PRETTY WINGS, YOUR PRETTY WINGS

E **A** **Esus2/G#** **A**
SO PRETTY WINGS, YOUR PRETTY WINGS YOUR PRETTY WINGS, YOUR PRETTY WINGS

E **A** **Esus2/G#** **A**

E **B/D#** **C#m7** **B** **A**

BEST MISTAKE

Bbm A+ Db7/Ab

Gb

F

HOW SOON DO WE FORGET HOW WE FELT?
DEALING WITH EMOTIONS THAT NEVER LEFT
PLAYING WITH THE HAND THAT WE WERE DEALT IN THIS GAME...

MAYBE I'M THE SINNER, AND YOU'RE THE SAINT
GOTTA STOP PRETENDING WHAT WE AIN'T
WHY WE POINTING FINGERS, ANYWAY?
WHEN WE'RE THE SAME

BREAK UP, MAKE UP, TOTAL WASTE OF TIME
CAN WE PLEASE MAKE UP OUR MINDS
AND STOP ACTING LIKE WE'RE BLIND?

'CAUSE IF THE WATER DRIES UP AND THE MOON STOPS SHINING
STARS FALL, AND THE WORLD GOES BLIND, BOY
YOU KNOW, I'LL BE SAVIN' MY LOVE FOR YOU, FOR YOU

'CAUSE YOU'RE THE BEST MISTAKE I'VE EVER MADE
BUT WE HOLD ON, HOLD ON
THERE'S NO POT OF GOLD IN THE RAINBOWS WE CHASE
BUT WE HOLD ON, HOLD ON

BREAK UP, MAKE UP, TOTAL WASTE OF TIME
CAN WE PLEASE MAKE UP OUR MINDS
AND STOP ACTING LIKE WE'RE BLIND?

'CAUSE IF THE WATER DRIES UP AND THE MOON STOPS SHINING
STARS FALL, AND THE WORLD GOES BLIND, BOY
YOU KNOW, I'LL BE SAVIN' MY LOVE FOR YOU, FOR YOU

'CAUSE YOU'RE THE BEST MISTAKE I'VE EVER MADE
BUT WE HOLD ON, HOLD ON
THERE'S NO POT OF GOLD IN THE RAINBOWS WE CHASE
BUT WE HOLD ON, HOLD ON

YOU'RE, YOU'RE, YOU'RE, YOU'RE...
MMM, I'LL BE SAVIN' MY LOVE FOR YOU, FOR YOU

TAKE ME TO CHURCH

Em **Am** **Em** **Am**
MY LOVER'S GOT HUMOUR, SHE'S THE GIGGLE AT A FUNERAL
G **Am** **Em** **Am**
KNOWS EVERYBODY'S DISAPPROVAL, I SHOULD'VE WORSHIPPED HER SOONER
Em **Am** **Em** **Am**
IF THE HEAVENS EVER DID SPEAK, SHE'S THE LAST TRUE MOUTHPIECE
G **Am** **Em** **Am**
EVERY SUNDAY'S GETTING MORE BLEAK, A FRESH POISON EACH WEEK
D(add2) **C**
'WE WERE BORN SICK, ' YOU HEARD THEM SAY IT
Em **Am** **Em** **Am**
MY CHURCH OFFERS NO ABSOLUTES, SHE TELLS ME, 'WORSHIP IN THE BEDROOM.'
G **Am** **Em** **Am**
THE ONLY HEAVEN I'LL BE SENT TO IS WHEN I'M ALONE WITH YOU—
D(add2) **Am/C** **C**
I WAS BORN SICK, BUT I LOVE IT COMMAND ME TO BE WELL

G **C** **G** **D** **G** **Cm6/G** **G**
A - - - A - - MEN A - - MEN A - - MEN

g **g^b** **g^b** **f** **Em** **B**
TAKE ME TO CHURCH, I'LL WORSHIP LIKE A DOG AT THE SHRINE OF YOUR LIES
(B) **G**
I'LL TELL YOU MY SINS AND YOU CAN SHARPEN YOUR KNIFE
Am **Em** **a** **g** **g** **f[#]**
OFFER ME THAT DEATHLESS DEATH, GOOD GOD, LET ME GIVE YOU MY LIFE

(a **g** **g** **f[#])** **Em** **B**
TAKE ME TO CHURCH, I'LL WORSHIP LIKE A DOG AT THE SHRINE OF YOUR LIES
(B) **G**
I'LL TELL YOU MY SINS AND YOU CAN SHARPEN YOUR KNIFE
Am **Em** **a** **g** **g** **f[#]**
OFFER ME THAT DEATHLESS DEATH GOOD GOD, LET ME GIVE YOU MY LIFE

Em **Am** **Em** **Am**
IF I'M A PAGAN OF THE GOOD TIMES, MY LOVER'S THE SUNLIGHT
G **Am** **Em** **Am**
TO KEEP THE GODDESS ON MY SIDE, SHE DEMANDS A SACRIFICE
D(add2) **C**
DRAIN THE WHOLE SEA, GET SOMETHING SHINY
Em **Am** **Em** **Am**
SOMETHING MEATY FOR THE MAIN COURSE, THAT'S A FINE LOOKING HIGH HORSE
G **Am** **Em** **Am**
WHAT YOU GOT IN THE STABLE? WE'VE A LOT OF STARVING FAITHFUL
D(add2) **Am/C** **C**
THAT LOOKS TASTY, THAT LOOKS PLENTY, THIS IS HUNGRY WORK

CHORUS

SLOW DANCING IN A BURNING ROOM

IT'S NOT A SILLY LITTLE MOMENT,
IT'S NOT THE STORM BEFORE THE CALM.
THIS IS THE DEEP AND DYING BREATH OF
THIS LOVE THAT WE'VE BEEN WORKING ON.

C#m
A E

CAN'T SEEM TO HOLD YOU LIKE I WANT TO
SO I CAN FEEL YOU IN MY ARMS.
NOBODY'S GONNA COME AND SAVE YOU,
WE PULLED TOO MANY FALSE ALARMS.

WE'RE GOING DOWN, AND YOU CAN SEE IT TOO.
WE'RE GOING DOWN, AND YOU KNOW THAT WE'RE DOOMED.
MY DEAR, WE'RE SLOW DANCING IN A BURNING ROOM.

B C#m A
B C#m F#m7
C#m A E

I WAS THE ONE YOU ALWAYS DREAMED OF,
YOU WERE THE ONE I TRIED TO DRAW.
HOW DARE YOU SAY IT'S NOTHING TO ME?
BABY, YOU'RE THE ONLY LIGHT I EVER SAW.

C#m
A E

I'LL MAKE THE MOST OF ALL THE SADNESS,
YOU'LL BE A BITCH BECAUSE YOU CAN.
YOU TRY TO HIT ME JUST TO HURT ME
SO YOU LEAVE ME FEELING DIRTY
BECAUSE YOU CAN'T UNDERSTAND.

WE'RE GOING DOWN, AND YOU CAN SEE IT TOO.
WE'RE GOING DOWN, AND YOU KNOW THAT WE'RE DOOMED.
MY DEAR, WE'RE SLOW DANCING IN A BURNING ROOM.

B C#m A
B C#m F#m7
C#m A E

A Drop In The Ocean

Words & Music by Zachary Berkman & Ronald Pope

♩ = 132

Dm

B^b

F

C

A drop in the o - cean, a change in the weath - er. I was

Dm

B^b

F

C

Dm

B^b

pray - ing that you and me might end up to - geth - er. It's like wish - ing for rain as I

F

C

Dm

B^b

F

C

stand in the des - ert. But I'm hold - ing you clos - er than most, 'cause you are my

B \flat

F

C

Dm

B \flat

F

C



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

heav - en.

1. I don't

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

B \flat

F

C

Dm



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

wan - na waste the week - end. —
2. Mis - placed trust and old friends,

If you don't love me, pre - tend. —
nev - er count - ing re - grets.

A
By the

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

B \flat

F

C



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

few more hours — then it's time — to go.
grace of God — I do not rest at all.

As my train —
New Eng -

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

B \flat

F

C

Dm



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

— rolls down the East coast —
— land as the leaves change.

I won - der how you'll keep warm, s'too
The last ex - cuse that I'll claim, I was a

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

B^b F C Gm F C

late to cry, — too bro-ken to move on. } And still I can't let you be.
 boy who loved a wom-an like a lit-tle girl. }

Gm F C Gm F C B^b

Most nights I hard-ly sleep. Don't take what you don't need — from me. It's just a

Dm B^b F C Dm B^b

drop in the o - cean, a change in the weath-er. I was pray-ing that you and me might

F C Dm B^b F C

end up to-geth-er. — It's like wish-ing for — rain — as I stand in the des-ert. — But I'm

1. 2.

Dm B \flat F C F C

To Coda

hold-ing you clos - er than_ most,_ 'cause you are my most,_ 'cause you are my...

Gm F C Gm F

3fr

Heav-en does-n't seem far a - way an - y - more. No, no, heav-en does-n't seem far a -

C Dm C/E Dm/F Gm F C

3fr

- way. Heav-en does-n't seem far a - way an - y - more. No, no,



heav-en does-n't seem far a - way. Ah.



N.C. *D.S. al Coda*

Ah. It's just a

Coda



most, 'cause you are my heav - en.



Oh, you are my heav - en.

Even If

DELL PARKER
JUSTIN PYNE

Funky

D F#m7b5 G N.C. D F#m7b5 G N.C.

They say it's the end, -

5 D F#m7b5 G N.C. Fsus F Dm C Am C

It's our last__ year here. I've heard_ this be - fore_ like a knock_ on my door. All a-round
when I have_ to leave, - but I'll be by your side_ if you fall__ to your knees. If the walls

9 D F#m7b5 G N.C. Fsus F Dm Em7b5 A7

is de - struc - tion and war. Some-times I won - der if they know what they're_ fight-ing for. -
are_ cav - ing__ in, - I'll lead you out un-til we see the light__ a - gain. -

13 Gm7 C Dm7 Gm7 C

But if it's all going to end, __ then ba-by just take my hand. I'll be your shel-ter and lead_ you from out__ of the rain.
starts

17 Bb C/Bb Bbmaj7 Am7 A7

And if it's all going to fall, __ then there's no need_ to call. I'll be right with you un - til__ the end. ____
starts

CHORUS

21 Dm A+ Dm7 G7 Gm7 A7

E - ven if__ the skies__ turn dark_ and gray, __ I'll be with you. __ And

25 Dm A+ Dm7 G7 Gm7 A7

E - ven if__ the moon_ falls from_ the sky, ____ I'll be with you. __ And

29 Dm A+ Dm7 G7 Gm7 F Em7b5 A7

E - ven if the earth splits in half and the oceans run dry and the land starts to die,

33 Bb A+ Dm7 G7 Gm7 F Em7b5 A7

I'll be with you, I'll be holding you, I'll be loving you till the end of time, I'll be a-round.

37 D F#m7b5 G N.C. D F#m7b5 G N.C.

41 D F#m7b5 G N.C. D F#m7b5 G N.C.

There may come a time

45 **BRIDGE**
N.C. Ebmaj7 D

When the wind starts to blow and the thun - der starts to roll, then the light -

48 Cm7 D Bb

ning starts to crash as it streaks a-cross the sky, I will take you by the hand, look you straight

51 C Am7 C/E F

in the eye and we'll go through the storm and e - merge on the oth - er side like a phoe -

54 $B\flat$ C $Am7$ A

nix on the rise through the purge_ of the fire, and I'll be right by your side e-ven un - til the end!_____

CHORUS

58 Dm $A+$ $Dm7$ $G7$ $Gm7$ $A7$

E - ven if_ the skies_ turn dark_ and gray, I'll be with you. And

63 Dm $A+$ $Dm7$ $G7$ $Gm7$ $A7$

E - ven if_ the moon_ falls from_ the sky, I'll be with you. And

67 Dm $A+$ $Dm7$ $G7$ $Gm7$ F $Em7\flat5$ $A7$

E - ven if_ the earth_ splits in half and the o - ceans run dry_ and the land_ starts to die,_____

71 $B\flat$ $A+$ $Dm7$ $G7$ $Gm7$ F $Em7\flat5$ $A7$

I'll be with_ you, I'll be_ hold-ing you, I'll be_ lov-ing you_ till the end_ of_ time,

75 $B\flat$ $A+$ $Dm7$ $G7$ $Gm7$ F $Em7\flat5$ $A7$

I'll be with_ you, I'll be_ hold-ing you, I'll be_ lov-ing you_ till the end_ of_ time,

79 *a capella* N.C. $Gm7$ F $Em7\flat5$

I'll be with_ you, I'll be_ hold - ing you, I'll be_ lov - ing you_ till the end_

82 $A7$ D $F\sharp m7\flat5$ G

of time, I'll be a - round._____

SOAR

Words and Music by CHRISTINA AGUILERA,
ROB HOFFMAN and HEATHER HOLLEY

Moderately

mp

8vb-----J

8vb-----J

F Eb Bb F Eb Bb

When they_ push, when_ they_ pull,_ tell me, can you hold_ on? _____
The boy_ who won - ders, _____ is he good e - nough for them, _____

F Eb Bb

When they_ say you_ should_ change,_ can you lift your head high_ and stay strong?
keeps try'n'_ to please_ 'em_ all_ but he just nev - er seems_ to fit in.

F Eb Bb

Will you_ give up,_ give_ in;_ when your heart's cry - ing out_ that it's_ wrong?
Then there's_ the girl_ who_ thinks_ she'll nev - er ev - er be_ good e - nough for him;

F Eb Bb

Will you love you for you at the end of it all? } Now,
 keeps try'n' to change, and that's a game she'll never win. }

F Ab6 Eb Bb F Ab6

in life, there's gon-na be times when you're feel-ing low and in your mind

mf

Eb Bb F Ab6

in - se-cur - i - ty seems to take con - trol. We start to look out - side our - selves

Eb Bb F Ab6

for ac - cep - tance and ap - prov - al; we keep for - get - ting that the








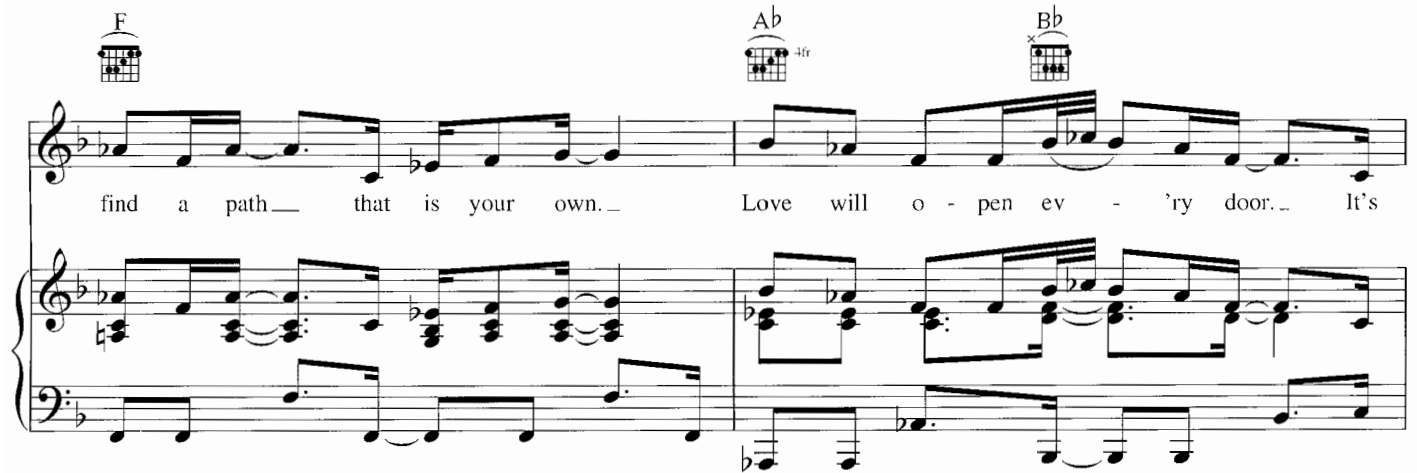
one thing we should know — is: Don't be scared to fly — a - lone;



cresc. *f*



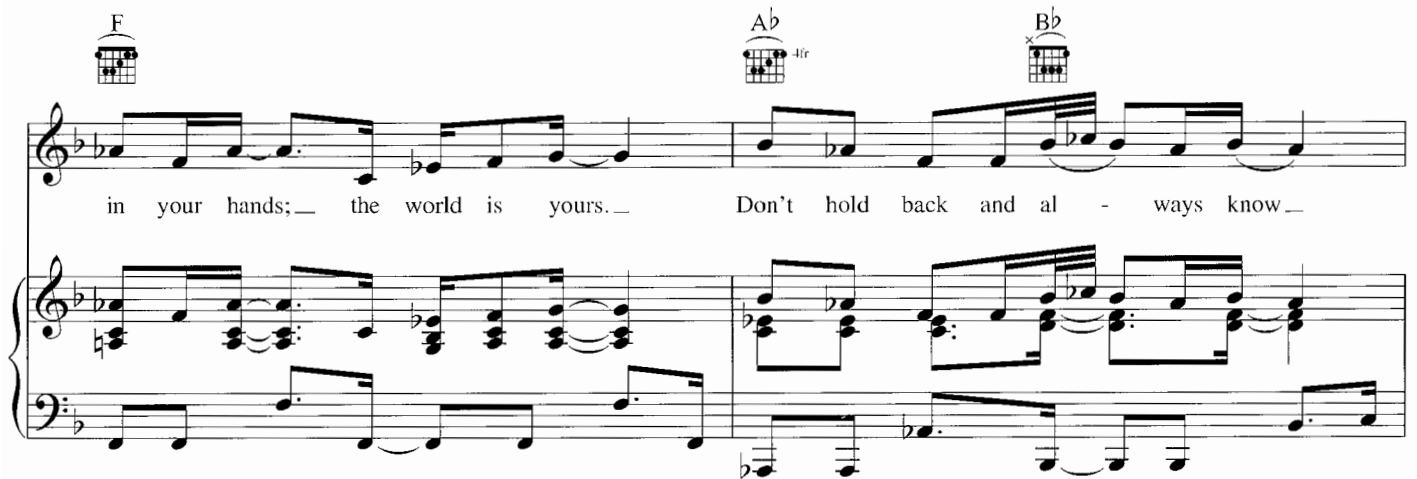




find a path — that is your own. — Love will o - pen ev - 'ry door. — It's



in your hands; — the world is yours. — Don't hold back and al - ways know —







all the an - swers, they will un - fold. — What are — you wait - ing for?



Fm Eb Dbmaj7 C

her own re - flec - tion, now for - eign to her af - ter all these_ years._

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are four guitar chord diagrams: Fm, Eb (with 3fr), Dbmaj7, and C. The piano accompaniment features a bass line with a 7-fingered pattern and a treble line with triplet eighth notes.

Fm Eb Dbmaj7

All of her life, she has tried to be some-thing be - sides her - self._

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are three guitar chord diagrams: Fm, Eb (with 3fr), and Dbmaj7. The piano accompaniment continues with similar rhythmic patterns.

Fm Eb Dbmaj7 C

Now, time has passed, and she's end - ed up some-one else, with re - gret._

cresc.

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are four guitar chord diagrams: Fm, Eb (with 3fr), Dbmaj7, and C. The piano accompaniment includes a *cresc.* marking in the bass line.

Ab6 Bb F Ab6 Bb

What is it in up that makes us feel_ the need_ to keep_ pre-tend - ing? Got - ta

mf



Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are five guitar chord diagrams: Ab6 (with 3fr), Bb, F, Ab6 (with 3fr), and Bb. The piano accompaniment starts with a *mf* dynamic marking.

F5  Ab  Bb 

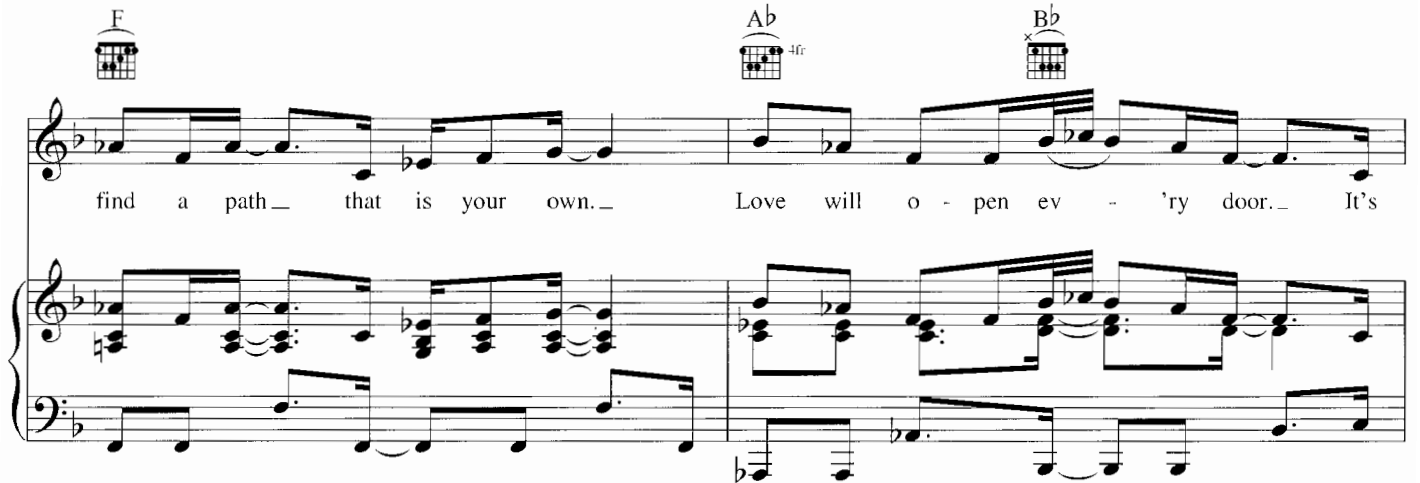
let our - selves be! _____ Oh, whoa. _____ Don't be scared to fly__ a - lone;




cresc. *f*




F  Ab  Bb 

find a path__ that is your own.____ Love will o - pen ev - 'ry door.____ It's



F  Ab  Bb 

in your hands;__ the world is yours.____ Don't hold back and al - ways know__



F  Ab  Bb 

all the an - swers, they will un - fold.____ What are__ you wait-ing for?



1 F

2 F

Spread your wings — and soar! — Spread your wings — and soar! —

Lead vocal continues *ad lib.*
(Don't wait no more. You can soar!) —

(Don't wait no more. You can soar!) —

dim.

dim. *p*

Ab 4fr Bb F Ab 4fr Bb F

Ab 4fr Bb F Ab 4fr Bb F5

Ab sus2 3fr Bb (add2) 3fr F Ab sus2 3fr Bb (add2) 3fr F

Ab sus2 3fr Bb (add2) 3fr F Ab sus2 3fr Bb (add2) 3fr F5