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OHNE NOTEN!



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oder Mitspielen

TOP CHARTS

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Klarinette • Tenorsax • Querflöte • Blockflöte • Violine
Melodiestimme in C und Bb • Klavierarrangement • Songtext mit Akkorden

88

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Vorwort

Top Charts 88 - Die aktuellsten Hits der erfolgreichsten Stars und das Beste aus den Charts!

Dua Lipa ist zurück! Mit ihrer neuen Single **DON'T START NOW** möchte die erfolgreiche Sängerin ein Kapitel ihres Lebens abschließen, um ein anderes zu beginnen: In eine neue Ära mit einem neuen Sound. **RIDE IT** von Regard ist ein toller Allrounder. Ob in der Lounge oder auf dem Dancefloor, die House-Beats sorgen für eine entspannte Atmosphäre und machen einfach gute Laune. Besser geht es nicht - Lena und Nico Santos schließen sich zusammen und liefern den gemeinsamen Hit **BETTER**. Es ist ein bittersüßes Duett und ein packender Ohrwurm, dem man die besondere Chemie zwischen den zwei erfolgreichen Pop-Acts Deutschlands deutlich anmerkt. LOTTE und Max Giesinger singen ein Loblied **AUF DAS, WAS DA NOCH KOMMT**: Das Sich-Hineinstürzen in den nächsten Moment, das Aufstehen nach dem Hinfallen und das Niemals-Stillstehen. Eine Hymne auf das Leben! In ihrem neuen Song **MEMORIES** blicken Maroon 5 auf ihre 25-jährige Bandgeschichte zurück. In ihrer Single will die Band daher all denjenigen ‚Danke‘ sagen, die sie seit ihren Anfängen bis heute begleitet haben und schaffen damit wortwörtlich neue Erinnerungen. Mit seiner neuen Single will Tim Bendzko wieder **HOCH** hinaus. Ein Motivations-Song, der ins Ohr geht, musikalisch einiges parat hält und dazu aufruft, auf den letzten Metern nicht aufzugeben, sondern über seinen Schatten zu springen.

Das universelle Songbook für viele Instrumente!



Für Gitarre und Gesang ohne Noten: Songtexte mit Akkorden

Mit allen Songtexten und Akkorden, einfachen Rhythmusmustern und Finger-Pickings kannst du die Songs in kürzester Zeit spielen und singen. Eine übersichtliche Darstellung, Taktstriche und nützliche Spielhinweise helfen dir beim Üben. Alle Akkorde findest du auf einen Blick beim jeweiligen Song.



Für Klavier und Digitalpiano: Klavierarrangement

Die Klavierarrangements wurden leicht bis mittelschwer arrangiert und sind so aufgebaut, dass sie optimal am Klavier klingen. Auf der beiliegenden CD wurden alle Songs von Gerhard Kölbl am Piano „live“ eingespielt. Somit können alle Songs vor dem Spielen angehört werden und sind dadurch leichter zu spielen und zu erlernen.



Für Keyboard, Querflöte, Blockflöte, Violine: Melodiestimme in C

Melodiestimme mit Akkorden und alternativen Stichnoten, vollständigem Songtext, Soundvorschlägen, Tempohinweisen und Rhythmusangaben.



Für Trompete, Tenorhorn, Tenorsax und Klarinette: Melodiestimme in Bb

Die Melodiestimme in Bb entspricht der Melodiestimme in C. Zum Mitspielen gibt es deshalb auf der CD zusätzliche Playbacks für Bb-Instrumente.

Tipp: Ein Keyboard kann deine Stimme mit den Keyboard-Noten begleiten. Es muss nur um zwei Halbtöne tiefer transponiert werden.



Professionelle Playbacks

Zu jedem Song gibt es ein professionelles Playback auf der beiliegenden CD. Die Playbacks eignen sich hervorragend zum Mitsingen oder Mitspielen.

Titel 1-6: Playback für Keyboard (C-Instrumente)

Titel 7-12: Playback für Trompete, Tenorhorn, Tenorsax und Klarinette (Bb-Instrumente)

Titel 13-18: Piano Version

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Don't Start Now

Melodiestimme in C Titel 01
Melodiestimme in Bb Titel 07

Interpret: Dua Lipa

Rhythmus: 8-Beat Melodieinstrument: Tenor Sax

Tempo: ♩ = 124

Tonart: F-Dur (Originaltonart: D-Dur)

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Musik und Text: Dua Lipa / Caroline Ailin /
Ian Kirkpatrick / Emily Schwartz

29 **Gm** **Dm** **Bb** $\oplus$

way, you know how, don't start car - ing a - bout me

32 **F** **N.C.** **Gm7** **Dm**

now. Aren't you the guy who tried to

35 **Bb** **F** **C** **Gm7**

hurt me with the word "good - bye"? Though it took some time to

38 **Dm** **Bb** **F** **C** **D.S. al** $\oplus - \oplus$

sur - vive you, I'm bet - ter on the oth - er side. I'm all

41 $\oplus$ **F** **Gm** **Dm**

now. Up, up, don't come out, out, out.

44 **Bb** **F** **Gm**

Don't show up, up, up, don't start now, oh. Up, up,

47 **Dm** **Bb** **F** **C**

don't come out, out. I'm not where you left me at all, so.

50 **Dm** **F** **Gm7**

If you don't wan - na see me danc - ing with some - bod - y,

53 **Am7** **BbMaj7** **Dm** **F**

If you wan - na be - lieve that an - y - thing could

56 **Gm7** **Am7** **BbMaj7** **N.C.**

stop me.____ Don't____ show

58 **Dm** **F**

up (Don't____ show up), don't____ come out (Don't____ come out), don't____ start

60 **Gm7** **Am7** **BbMaj7** **Csus4**

car - ing____ a - bout____ me now____ ('Bout____ me now). Walk____ a -

62 **Dm** **F**

way (Walk____ a - way), you____ know how (You____ know how), don't____ stop

64 **Gm7** **Am7** **BbMaj7** **Csus4**

car - ing____ a - bout____ me now.____ Ha,____ ha, ha. (So)____

66 **Dm** **F**

Up,____ up,____ don't come out (Out, out),

68 **Gm7** **Am7** **BbMaj7**

don't show up (Up,____ up),____ walk a - way, walk a - way. (So)____

70 **Dm** **F**

Up,____ up,____ dont! come out (Out, out),

72 **Gm7** **Am7** **BbMaj7** **Csus4**

don't show up (Up,____ up),____ walk a - way, walk a - way, oh.____

Ride It

Melodiestimme in C Titel 02
Melodiestimme in Bb  Titel 08

Interpret: Regard

Rhythmus: 8-Beat Ballad Melodieinstrument: Alto Sax

Tempo: ♩ = 118

Tonart: A-Moll (Originaltonart: G-Moll)

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Musik und Text:
Jay Sean / Alan Sampson

Am G

Ride it, we're all a-lone, ride it, just lose con-trol,

3 F Em

ride it, ride it, touch my soul, ride it, ride, let me feel you.

5 Am G

Ride it, turn the lights down low, ride it, from head to toe,

7 F Em

ride it, ride it, touch my soul, ride it, ride, let me feel you.

9 Am G

Been a-bout a month and twen-ty days, and we're go-ing 'round and 'round, play-ing sil-ly games. Now you're say-ing,

11 F Em

slow it down, not right now, then ya wink at me and walk a-way. Now

13 Am G

let it be, let it be, let it be known hold on, don't go

15 F Em

touch-ing and teas-ing me, tell-ing me no, but this time I need to feel you.

17 **Am** **G** **F**

Ride it, we're all a-lone, — ride it, just lose con-trol, — ride it, ride it, touch my soul, —

20 **Em** **Am** **G**

ride it, ride, let me feel you. Ride it, turn the lights down low, — ride it, from head to toe, —

23 **F** **Em**

ride it, ride it, touch my soul, — ride it, ride, let me feel you.

25 **Am** **G** **F**
8va

28 **Em** **Am** **G**
(8va)

31 **F** **Em**
(8va)

Mo -

33 **Am** **G**

vi-da was the club on the Sat-ur-day, ya act-in' like a di-va, say-in' you don't wan-na pay, it's got-ta be ya

35 **F** **Em**

feist - y style, raise that brow. I love it when you look at me that way. Now we're in, you

37 **Am** **G**

or-der a mo-ji-to at the bar, — you re-ap-ply lip-py 'cause it came off on the glass. — The D - J plays your

39 **F** **Em**

fa - vorite songs, Kan - ye's on. Now ya beck - on - ing for me to dance, mmh,

41 **Am** **G**

pull - in' me, pull - in' me, pull - in' me close. Just close your eyes, girl,

43 **F** **Em**

whis - per - ing, tell - in' me we got - ta go. Won't you take me home? I wan - na

45 **Am** **G**

ride it, we're all a - lone, ride it, just lose con - trol,

47 **F** **Em** **Am**

ride it, ride it, touch my soul, ride it, ride, let me feel you. Ride it, turn the lights down low,

50 **G** **F** **Em** **D.S. al Φ - Φ**

ride it, from head to toe, ride it, ride it, touch my soul, ride it, ride, let me feel you.

53 **Em** **Am** **G**

Won't you take me home? I wan - na ride it, we're all a - lone, ride it, just lose con - trol,

56 **F** **Em** **Am**

ride it, ride it, touch my soul, ride it, ride, let me feel you. Ride it, turn the lights down low,

59 **G** **F** **Em**

ride it, from head to toe, ride it, ride it, touch my soul, ride it, ride, let me feel you.

Better

Melodiestimme in C Titel 03
Melodiestimme in Bb Titel 09

Interpret: Lena & Nico Santos

Rhythmus: HipHop Melodieinstrument: Alto Sax

Tempo: ♩ = 75

Tonart: F-Dur (Originaltonart: E-Dur)

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Musik und Text: Joe Walter / Kate Morgan / Lena Meyer-Landrut / Nico Wellenbrink / Pascal Reinhardt

Dm F C Gm7

It was

5 Dm F C Gm

on - ly you and I, but now I feel like I am trapped in - side. A

9 Dm F C Gm7

life that does - n't feel right, it's not me, it's not me. I thought

13 Dm F C Gm7

you're my ride or die but our love died on the ride. And we

17 Dm F C Gm7

tried 'til it turned to lies and you see, don't you see? (Yeah.)

21 Dm F

Now we nev - er gon - na be like that and I nev - er gon - na feel like that.

23 C Gm7 Dm F

You're look - ing o - ver your shoul - der, like I'll hold ya back. Why you taste like cig - a - rettes

26 C Gm7

when you said you quit on that? You don't know how it feels. Why you

29 N.C. Dm F C Gm7

take my love just to rip it up? Guess for you it was not e-nough. All the

33 Dm F C Gm7

best, good luck now, try to find some-one new who's gon - na love you bet - ter.

37 Dm F C Gm7

Take my love just to rip it up. Guess for you it was not e-nough. All the

41 Dm F C Gm7 N.C.

best, good luck now, try to find some-one new who's gon - na love you bet - ter.

45 Dm F C Gm7

Bet - ter, bet - ter, bet - ter, bet - ter, who's gon - na love you bet - ter?

49 Dm F C Gm7 N.C.

Bet - ter, bet - ter, bet - ter, bet - ter, who's gon - na love you bet - ter?

53 Dm F C Gm7

On - ly you and I know how to real - ly start each oth - er's fire. We don't

57 Dm F C Gm7

talk, so we don't fight but we do, ba - by, we do. I

61 Dm F N.C. C Gm7

see your prob - lems and I make all of them mine. Should - n't do it, but do it

64 N.C. Dm F C Gm7
all of the time. On - ly you and I know the truth, so tell me the truth.

68 Dm F
(Yeah.) Now we nev - er gon - na be like that

70 C Gm7
and I nev - er gon - na feel like that. I'm look - ing o - ver my shoul -

72 Dm F
der, be - cause you hold me back. Now I taste like cig - a - rettes

74 C Gm7
when I said I quit on that. You don't know how it feels. Why you

77 N.C. Dm F C Gm7
take my love just to rip it up? Guess for you it was not e-nough. All the

81 Dm F C Gm7 N.C.
best, good luck now, try to find some-one new who's gon - na love you bet - ter.

85 Dm F C Gm7
Bet - ter, bet - ter, bet - ter, bet - ter. Who's gon - na love you bet - ter.

89 Dm F C Gm7
Bet - ter, bet - ter, bet - ter, bet - ter. Who's gon - na love you bet - ter. Why you

93 **Dm** **F** **C** **Gm7**
 take my love just to rip it up? Guess for you _____ it was not e-nough. All the

97 **Dm** **F**
 best, good luck now, try to find some-one new who's gon - na love you bet - ter.

101 **Dm** **F** **C** **Gm7**
 Take my love just to rip it up. Guess for you _____ it was not e-nough. All the

105 **Dm** **F** **C** **Gm7**
 best, good luck now, try to find some-one new, (some - one new, yeah,) who's gon - na

108 **Dm** **F** **C** **Gm7**
 love you bet - ter. (Oh.) _____ Bet - ter, bet - ter, bet - ter, bet - ter. Who's gon - na

112 **Dm** **F** **C** **Gm7**
 love you bet - ter. _____ Bet - ter, bet - ter, bet - ter, bet - ter. Who's gon - na

116 **Dm** **F**
 love you bet - ter. _____ Bet - ter, bet - ter, bet - ter,

119 **C** **Gm7** **Dm** **F**
 bet - ter. Who's gon - na love you bet - ter. _____ Bet - ter,

122 **C** **N.C.**
 bet - ter, bet - ter, bet - ter. Who's gon - na love you bet - ter. _____

Memories

Melodiestimme in C Titel 04
Melodiestimme in Bb Titel 10

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Interpret: Maroon 5

Rhythmus: Piano Ballad Melodieinstrument: Tenor Sax

Tempo: ♩ = 91

Tonart: G-Dur (Originaltonart: H-Dur)

Musik und Text: Adam Levine / Jonathan Bellion / Jordan Johnson / Jacob Hindlin / Stefan Johnson / Michael Pollack / Vincent Ford

Here's to the ones that we got, cheers to the wish you were here, but you're not. 'Cause the
 drinks bring back all the me-mo-ries of ev-ery-thing we've been through. Toast to the ones here to-day,
 toast to the ones that we lost on the way. 'Cause the drinks bring back all the mem-o-ries and the
 mem-o-ries bring back, mem-o-ries bring back you. There's a time that I re-mem-ber when I
 did not know_ no pain,_ when I be-lieved in_ for - ev - er_ and ev - ery -
 thing would stay_ the same._ Now my heart feel like_ De - cem - ber when some -
 bod - y say_ your name._ 'Cause I can't reach out_ to call_ you,_ but I

21 **C** **D** **G** 1.x **D**
 know I will one day, yeah. Ev - ery - bod - y hurts some - times,

23 **Em** **Bm** **C** **G**
 ev - ery - bod - y hurts some - day, ayy - ayy. But ev - ery - thing gon' be al - right.

25 **C** **D** **G** **D** (Oh, oh)
 Go and raise a glass and say, -ay. Here's to the ones that we got,

27 **Em** **Bm** **C** **G**
 cheers to the wish you were here, but you're not. 'Cause the drinks bring back all the mem - o - ries of

29 **C** **D** (No, no) **G** **D** (ayy)
 ev - ery - thing we've been through. Toast to the ones here to - day,

31 **Em** **Bm** **C** **G** (Ayy)
 toast to the ones that we lost on the way. 'Cause the drinks bring back all the mem - o - ries and the

33 **C** **D** **G** **D**
 mem - o - ries bring back, mem - o - ries bring back you. Doo - doo, doo doo doo doo.

35 **Em** **Bm** **C** **G** 
 Doo doo doo - doo, doo doo doo doo. Doo doo doo - doo, doo doo doo.

37 **C** **D** **N.C.**
 Mem - o - ries bring back, mem - o - ries bring back you. There's a

39 **G D Em Bm**
time that I re - mem - ber when I nev - er felt so lost, when I

41 **C G C D**
felt all of the ha - tred was too pow - er - ful to stop (Ooh, yeah). Now my

43 **G D Em Bm**
heart feel like an em - ber and it's light - ing up the dark. I'll car -

45 **C G C D D.S. al $\oplus - \oplus$**
ry these torch - es for ya that you know I'll nev - er drop, yeah.

47 **C D G D**
Mem - o - ries bring back, mem - o - ries bring back you. Doo doo, doo doo doo doo.

49 **Em Bm C G**
Doo doo doo doo, doo doo doo doo, doo doo doo doo, doo doo doo.

51 **C D G D**
Mem - o - ries bring back, mem - o - ries bring back you. Yeah, yeah, yeah.

53 **Em Bm C G**
Yeah, yeah, yeah, yeah, doh, doh.

55 **C D N.C.**
Mem - o - ries bring back, mem - o - ries bring back you.

Hoch

Melodiestimme in C Titel 05
Melodiestimme in Bb Titel 11

Interpret: Tim Bendzko
Rhythmus: Modern 16-Beat Melodieinstrument: E-Piano
Tempo: ♩ = 153
Tonart: E-Moll (Originaltonart)

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Musik und Text: Timothy Auld, Tim Bendzko,
Toni Mudrack, Julian Schmit and Benedikt Schöller

Em G/B C

5 Em G/B C

9 Em G/B C

13 Em G/B C

17 Em G/B C

20 Em G/B

23 C G/B Am

26 G/B C Bsus4

Uh - - - uh - - - - - uh, _____

uh - - - uh - - - - - uh. _____ Yeah! _____

Die Leu - te fra - gen: "Wie viel Ex - tra - me - ter gehst du?" _____ Ich fang' erst an zu

zäh - len, wenn es weh tut. _____ Feh - ler prä - gen mich, mach' mehr als ge - nug, _____ bin zu

mü - de für Pau - sen, komm' nicht da - zu. _____ Und wenn ich glau - be, mei - ne

Bei - ne sind zu schwer, _____ dann geh' ich noch - mal tau - send Schrit - te mehr. _____

29 **Em** **G/B** **C**

Auch wenn wir schon weit ge - kom - men sind, wir geh'n

32 **Em** **G/B**

im - mer wei - ter hoch hin - aus, e - gal, wie hoch die Hür - den auch sind,

35 **C** **D** **Em**

sie seh'n so viel klei - ner von hier o - ben aus. Wenn dir die Luft

38 **G/B** **C**

aus - geht, nur nicht nach un - ten seh'n.

41 **Em** **G/B** **C** Φ

Wir geh'n im - mer wei - ter hoch hin - aus, im - mer, im - mer wei - ter hoch hin - aus.

45 **Em** **G/B** **C**

49 **Em** **G/B** **C**

Ich kann das näch - ste Le - vel nicht er - war - ten, auch wenn ich dann

52 **Em** **G/B**

wie - der kein'n Schlaf krieg'. Mei - ne Aus - re - den sind hart - nä - ckig,

55 **C** **Am**

a - ber auf - ge - ben darf ich nicht. Manch - mal löst ein

58 **G/B** **C** **Bsus4**

Ab - grund in mir Angst aus, — ich geh' nicht zu - rück, ich nehm' nur An - lauf.

61 Φ **D** **Am**

im - mer wei - ter hoch hin - aus. — Auch wenn wir schon weit ge - kom - men — sind,

64 **C** **Em**

wir geh'n im - mer wei - ter hoch — hin - aus, — e -

67 **D** **Em**

gal, wie hoch die Hür - den auch sind. Yeah! — Wenn dir die Luft —

71 **G/B** **C** **Em**

— aus - geht, — nur nicht nach un - ten seh'n. — Wir geh'n

75 **G/B** **C**

im - mer wei - ter hoch hin - aus, im - mer, im - mer wei - ter hoch hin - aus. —

78 **Em** **G/B** **C**

— Uh - - - uh - - - - - uh, —

82 **Em** **G/B** **C**

uh - - - uh - - - - - uh. —

86 **Em** **G/B** **C**

Auf das, was da noch kommt

Melodiestimme in C  Titel 06
Melodiestimme in Bb Titel 12

Interpret: LOTTE & Max Giesinger

Rhythmus: 16-Beat Ballad Melodieinstrument: Flute

Tempo: ♩ = 120

Tonart: A-Moll (Originaltonart: F#-Moll)

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Charlotte Rezbach / Max Giesinger /
Julius Kalmbacher / Jens Schneider

Am

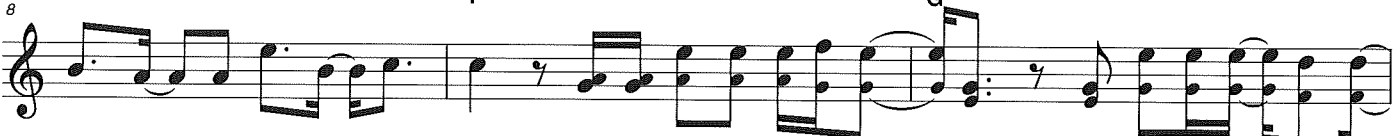


5 **Dm7**



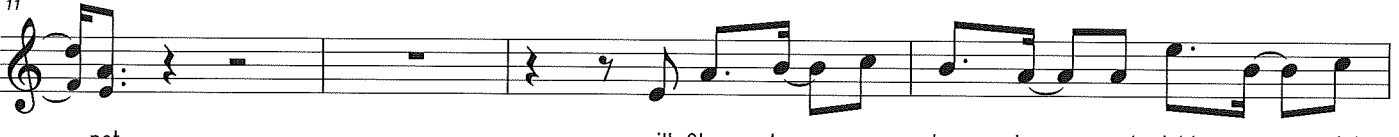
Es geht grad erst los, ich will so viel noch seh'n, will ge - gen die

8 **F** **G**



Wand fahr'n und wie - der auf - steh'n, will der größ - te Op - ti - mist sein, wenn's ta - ge - lang nur reg -

11 **Am**



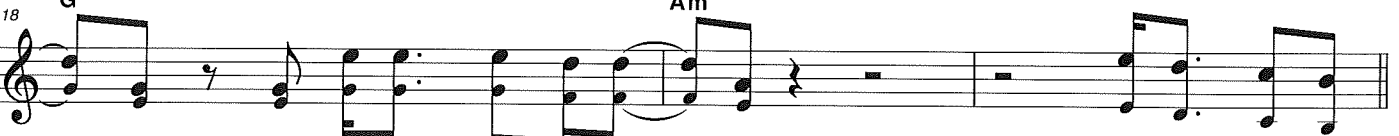
- net, will Stun - den ver - schwen - den und nicht so viel

15 **Dm7** **F**



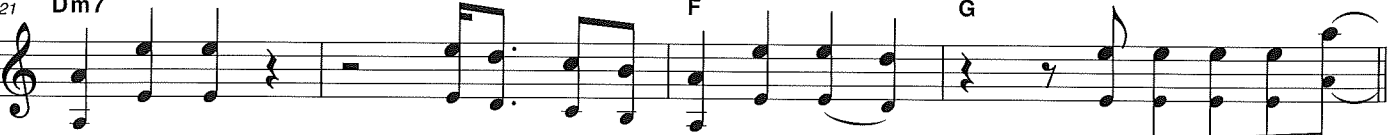
plan'n, mich in Träu - men ver - ller'n und von vor - ne an - fang'n. Ich will nie mehr Pes - si - mist

18 **G** **Am**



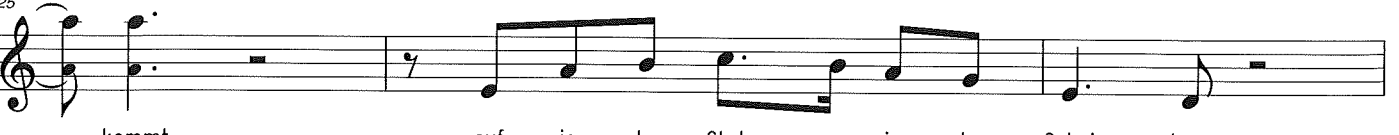
sein, wenn wir uns mal be - geg - nen. Wenn ich so an

21 **Dm7** **F** **G**



all das denk', will ich, dass es jetzt be - ginnt. Auf das, was da noch

25 **Am** **F**



kommt, auf je - des Stol - pern, je - des Schei - tern.

28 G

Es bringt uns al - les ein — Stück wei - ter — zu uns, — auf das, was da noch —

31 Am

— kommt. Auf das, was da noch — kommt,

34 F

auf Eu - pho - rie und — al - les Leich - te. Hoff', das wird lan - ge noch — so

37 G Am ⊕

blei - ben — für uns, — auf das, was da noch — kommt.

40

Zu - rück in — den Sü - den — und lang - sa - mer leb'n, mehr Zeit für — die

43 Dm7

Zu - rück in — den Sü - den — und lang - sa - mer leb'n, mehr Zeit für — die

46 F

Lie - be, — mal seh'n, was — da geht. Und wenn ich da nicht an -

48 G Am D.S. al ⊕ - ⊕

- komm', bin ich zu - min - dest auf - 'm Weg. — Und wenn ich so an

51 Dm7 F

Wenn ich so an all das denk', will ich, dass es jetzt be - ginnt.

55 **Am**
 Wenn ich so an mor - gen denk', kann ich's kaum er - war - ten, dass es

58 **G** **N.C.** **Am**
 jetzt be-ginnt. Auf das, was da noch — kommt, auf je - des Stol - pern, je - des

62 **F**
 Schei - tern. Es bringt uns al - les ein — Stück wei - ter — zu uns, —

65 **G** **Am**
 — auf das, was da noch — kommt. Auf das, was da noch —

68 **F**
 — kommt, auf Eu - pho - rie und — al - les Leich - te.

71 **G**
 Hoff', das wird lan - ge noch — so blei - ben — für uns, — auf das, was da noch —

74 **Am**
 — kommt. Auf das, was da noch — kommt,

78 **F** **G**
 auf das, was da noch — kommt.

82 **Am**
 Auf das, was da noch — kommt.

Don't Start Now



Titel 13

Dua Lipa

Musik und Text:

Dua Lipa / Caroline Ailin /

Ian Kirkpatrick / Emily Schwartz

Arr.: Gerhard Kölbl

Tempo: ♩ = 124

Tonart: F-Dur (Originaltonart: D-Dur)

Musical notation for measures 1-3. Chords: Dm, F, Gm7. Lyrics: *mf* If you — don't wan - na see me...

Musical notation for measures 4-6. Chords: N.C., Gm, Dm. Lyrics: Did a full one - eight - y, — cra - zy, —

Musical notation for measures 7-9. Chords: B♭, F, C, Gm. Lyrics: think - ing 'bout the way — I was. Did the heart - break change — me? —

Musical notation for measures 10-12. Chords: Dm, B♭, F, C. Lyrics: May - be. But look at where I end - ed up. I'm all

Musical notation for measures 13-15. Chords: Gm, Dm, B♭. Lyrics: good al - read - y, so moved on, it's — scar - y, I'm not where you — left — me at all,

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16 F C Dm F

so. If you don't wan-na see me danc-ing with some -

Red. * Red. *

19 Gm7 Am7 BbMaj7 Dm F

bod - y, if you wan-na be-lieve that an - y - thing could

Red. * Red. * Red. *

23 Gm7 Am7 BbMaj7 N.C. Gm

stop me. Don't show up, don't come

Red. *

26 Dm Bb F C

out, don't start car-ing a-bout me now. Walk a -

29 Gm Dm Bb

way, you know how, don't start car-ing a-bout me

⊕

32 F N.C. Gm7 Dm

now. Aren't you the guy who tried to

35 Bb F C Gm7

hurt me with the word "good - bye"? Though it took some time to

38 Dm Bb F C D.S. al $\Phi - \Phi$

sur - vive you, I'm bet - ter on the oth - er side. I'm all

41 Φ F Gm Dm

now. Up, up, don't come out, out, out.

44 Bb F Gm

Don't show up, up, up, don't start now, oh. Up, up,

47 **Dm** **Bb** **F** **C**

don't come out, out. I'm not where you— left— me at all, so.—

50 **Dm** **F** **Gm7**

mp If you— don't wan - na see me danc - ing with some - bod - y,—

Red. * *Red.* * *Red.* *

53 **Am7 BbMaj7** **Dm** **F**

If you— wan - na be - lieve that an - y - thing could

Red. * *Red.* * *Red.* *

56 **Gm7** **Am7 BbMaj7** **N.C.**

stop me.— *mf* Don't— show

Red. *

58 **Dm** **F** **Gm7**

up (Don't— show up), don't— come out (Don't— come out), don't— start car - ing— a - bout— me

61 **Am7 B♭Maj7 Csus4 Dm**

now — ('Bout — me now). Walk — a — way (Walk — a — way), you — know

63 **F Gm7 Am7 B♭Maj7 Csus4**

how (You — know how), don't — stop car - ing — a - bout — me now. — Ha, — ha, ha. (So) —

66 **Dm F Gm7**

Up, — up, — don't come out (Out, out), don't show up (Up, — up), —

69 **Am7 B♭Maj7 Dm F**

walk a - way, walk a - way. (So) — Up, — up, — don't come out (Out, out),

72 **Gm7 Am7 B♭Maj7 Csus4**

don't show up (Up, — up), — walk a - way, walk a - way, oh. —

Ride It

Titel 14

Tempo: ♩ = 118

Tonart: A-Moll (Originaltonart: G-Moll)

Regard

Musik und Text:

Jay Sean / Alan Sampson

Arr.: Gerhard Kölbl

Am G

Ride it, we're all a-lone, — ride it, just lose con-trol, —

mf

Red. * *Red.* * *simile*

3 F Em Am

ride it, ride it, touch my soul, — ride it, ride, let me feel you. Ride it, turn the lights down low, —

6 G F Em

ride it, from head to toe, — ride it, ride it, touch my soul, — ride it, ride, let me feel you.

9 Am G

Been a-bout a month and twen-ty days, and we're go-ing 'round and 'round, play-ing sil-ly games. Now you're say-ing,

11 F Em

slow it down, not right now, then ya wink at me and walk a-way. Now —

13 Am G

let it be, let it be, let it be known hold on, don't go

15 F Em

touch - ing and teas - ing me, tell - ing me no, but this time I need to feel you.

17 Am G

Ride it, we're all a - lone, — ride it, just lose con - trol, —

19 F Em Am

ride it, ride it, touch my soul, — ride it, ride, let me feel you. Ride it, turn the lights down low, —

22 G F Em

ride it, from head to toe, — ride it, ride it, touch my soul, — ride it, ride, let me feel you.

25 Am 8va G F

28 Em (8va) Am G

31 F (8va) Em

33 Am G

vi - da was the club on the Sat - ur - day, ya act - in' like a di - va, say - in' you don't wan - na pay, it's got - ta be ya

35 F Em

feist - y style, raise that brow. I love it when you look at me that way. Now we're in, you

37 **Am** **G**

or - der a mo - ji - to at the bar, — you re - ap - ply lip - py 'cause it came off on the glass. — The D - J plays your

39 **F** **Em**

fa - vorite songs, Kan - ye's on. Now ya beck - on - ing for me to dance, mmh,

41 **Am** **G**

pull - in' me, pull - in' me, pull - in' me close. Just close your eyes, girl,

43 **F** **Em**

whis - per - ing, tell - in' me we got - ta go. Won't you take me home? I wan - na

45 **Am** **G** **F**

ride it, we're all a - lone, — ride it, just lose con - trol, — ride it, ride it, touch my soul, —

48 **Em** **Am** **G**

ride it, ride, let me feel you. Ride it, turn the lights down low,— ride it, from head to toe,—

51 **F** **Em** **D.S. al Φ - Φ**

ride it, ride it, touch my soul,— ride it, ride, let me feel you.

53 **Em** **Am** **G**

Won't you take me home? I wan-na ride it, we're all a-lone,— ride it, just lose con-trol,—

56 **F** **Em** **Am**

ride it, ride it, touch my soul,— ride it, ride, let me feel you. Ride it, turn the lights down low,—

59 **G** **F** **Em**

ride it, from head to toe,— ride it, ride it, touch my soul,— ride it, ride, let me feel you.

Better

Titel 15

Tempo: ♩ = 75
Tonart: F-Dur (Originaltonart: E-Dur)

Lena & Nico Santos

Musik und Text: Joe Walter /
Kate Morgan / Lena Meyer-Landrut /
Nico Wellenbrink / Pascal Reinhardt
Arr.: Gerhard Kölbl

mp

Red. * *simile*

It was

on - ly you and I, but now I feel like I am trapped in - side. A

life that does - n't feel right, it's not me, it's not me. I thought

you're my ride or die but our love died on the ride. And we

tried 'til it turned to lies and you see, don't you see? (Yeah.)

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21 **Dm** **F**

Now we nev - er gon - na be like that and I nev - er gon - na feel like that.

23 **C** **Gm7** **Dm** **F**

You're look - ing o - ver your shoul - der, like I'ma hold ya back. — Why you taste like cig - a - rettes

26 **C** **Gm7**

when you said you quit on that? You don't know how it feels. — Why you *mf*

29 **N.C.** **Dm** **F** **C** **Gm7**

take my love justs to rip it up? Guess for you — it was

32 **Dm** **F**

not e-nough. All the best, good luck now, try to find some-one new

35 C Gm7 Dm F

who's gon - na love you bet - ter. Take my love just to

38 C Gm7

rip it up. Guess for you it was not e-nough. — All the

41 Dm F C Gm7 N.C.

best, good luck now, try to find some-one new who's gon-na love you bet-ter. —

45 Dm F C Gm7

Bet-ter, bet-ter, bet-ter, bet-ter, who's gon-na love you bet-ter? —

49 Dm F C Gm7 N.C.

Bet-ter, bet-ter, bet-ter, bet-ter, who's gon-na love you bet-ter? —

53 Dm F C Gm7

mp On - ly you and I know how to real-ly start each oth-er's fire. We don't

57 Dm F C Gm7

talk, so we don't fight but we do, ba-by, we do. I

61 Dm F N.C. C Gm7 N.C.

see your prob-lems and I make all of them mine. Should-n't do it, but do it all of the time.

65 Dm F C Gm7

On - ly you and I know the truth, so tell me the truth. (Yeah.)

69 Dm F

Now we nev - er gon - na be like that and I nev - er gon - na feel like that.

71 C Gm7 Dm F

I'm look-ing o-ver my shoul-der, be-cause you hold me back. Now I taste like cig-a-rettes

74 C Gm7

when I said I quit on that. You don't know how it feels. *mf* Why you

77 N.C. Dm F C Gm7

take my love just to rip it up? Guess for you it was not e-nough. All the

81 Dm F C Gm7 N.C.

best, good luck now, try to find some-one new who's gon-na love you bet-ter.

85 Dm F C Gm7

Bet-ter, bet-ter, bet-ter, bet-ter. Who's gon-na love you bet-ter.—

89 Dm F C Gm7

Bet-ter, bet-ter, bet-ter, bet-ter. Who's gon-na love you bet-ter. Why you *p*

93 Dm F C Gm7

take my love just to rip it up? Guess for you it was not e-nough. All the

97 Dm F

best, good luck now, try to find some-one new who's gon-na love you bet-ter. *mf*

101 Dm F C Gm7

Take my love just to rip it up. Guess for you it was

104 Dm F

not e-nough. All the best, good luck now, try to find some-one new,

107 C Gm7 Dm F

(some - one new, yeah,) who's gon - na love you bet - ter. (Oh.) Bet - ter,

110 C Gm7

bet - ter, bet - ter, bet - ter. Who's gon - na love you bet - ter. —

113 Dm F C Gm7

Bet - ter, bet - ter, bet - ter, bet - ter. Who's gon - na love you bet - ter.

117 Dm F C Gm7

Bet - ter, bet - ter, bet - ter, bet - ter. Who's gon - na love you bet - ter. —

121 Dm F C N.C.

Bet - ter, bet - ter, bet - ter, bet - ter. Who's gon - na love you bet - ter. —

Memories

Titel 16

Tempo: ♩ = 91
Tonart: G-Dur (Originaltonart: B-Dur)

Maroon 5

Musik und Text: Adam Levine /
Jonathan Bellion / Jordan Johnson /
Jacob Hindlin / Stefan Johnson /
Michael Pollack / Vincent Ford
Arr.: Gerhard Kölbl

G D Em Bm C G C D

mf

*Red. * Red. * simile*

The piano introduction consists of two staves. The right hand plays a series of chords (G, D, Em, Bm, C, G, C, D) with a melodic line. The left hand plays a bass line. The tempo is marked as 91 beats per minute and the key signature is G major. The dynamics start at mezzo-forte (mf).

5 G D Em Bm

Here's to the ones that we got, cheers to the wish you were here, but you're not. 'Cause the

The vocal entry begins on measure 5. The piano accompaniment continues with chords G, D, Em, and Bm. The lyrics are: "Here's to the ones that we got, cheers to the wish you were here, but you're not. 'Cause the".

7 C G C D

drinks bring back all the me-mo-ries of ev-ery-thing we've been through.

The vocal entry continues on measure 7. The piano accompaniment continues with chords C, G, C, and D. The lyrics are: "drinks bring back all the me-mo-ries of ev-ery-thing we've been through."

9 G D Em Bm

Toast to the ones here to-day, toast to the ones that we lost on the way. 'Cause the

The vocal entry continues on measure 9. The piano accompaniment continues with chords G, D, Em, and Bm. The lyrics are: "Toast to the ones here to-day, toast to the ones that we lost on the way. 'Cause the".

11 C G C D

drinks bring back all the mem-o-ries and the mem-o-ries bring back, mem-o-ries bring back

*Red. * Red. **

The vocal entry continues on measure 11. The piano accompaniment continues with chords C, G, C, and D. The lyrics are: "drinks bring back all the mem-o-ries and the mem-o-ries bring back, mem-o-ries bring back". The piece ends with a repeat sign and a key signature change to D major.

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13 N.C. G D Em Bm

you. There's a time that I re-mem-ber when I did not know— no pain,— when I

*Red. * Red. * simile*

16 C G C D

be-lieved in— for - ev - er— and ev - ery - thing would stay— the same.— Now my

18 G D Em Bm

heart feel like— De - cem - ber when some - bod - y say— your name.— 'Cause I

20 C G C D

can't reach out— to call— you,— but I know I will— one day,— yeah.

22 G D Em Bm

Ev - ery - bod - y hurts some - times, ev - ery - bod - y hurts some - day, ayy - ayy.

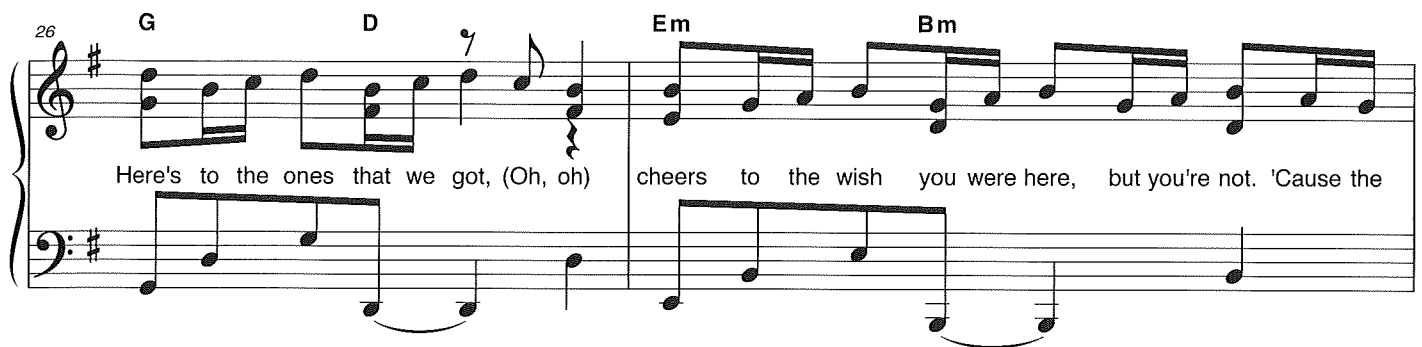
24 C G C D

But ev - ery - thing gon' be al - right. Go and raise a glass and say, -ay.



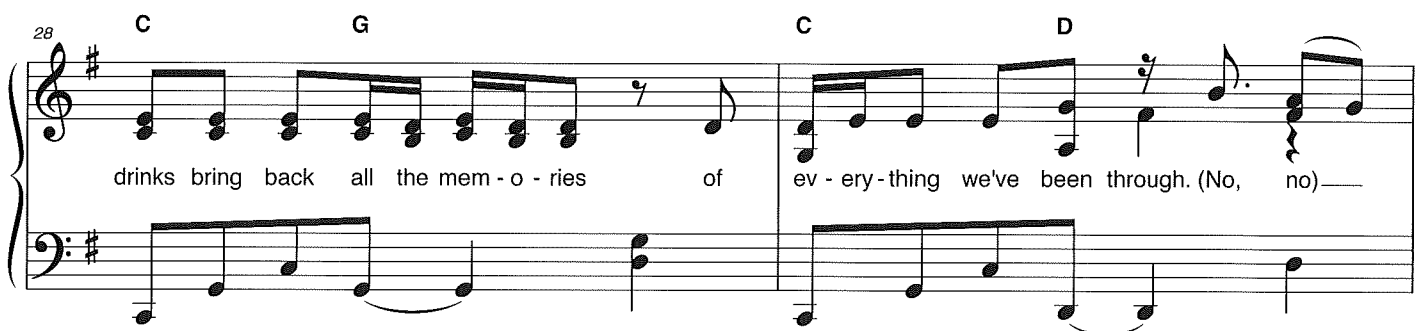
26 G D 7 Em Bm

Here's to the ones that we got, (Oh, oh) cheers to the wish you were here, but you're not. 'Cause the



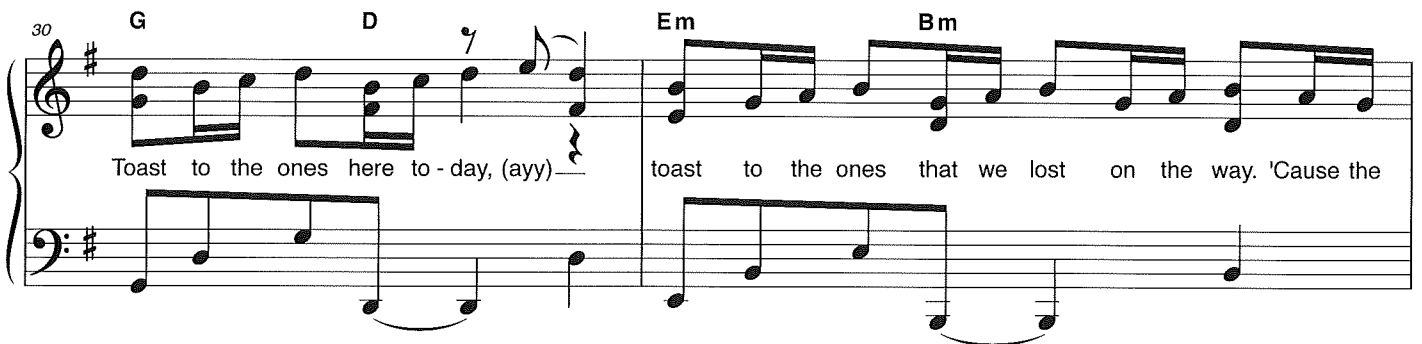
28 C G C D

drinks bring back all the mem - o - ries of ev - ery - thing we've been through. (No, no) —



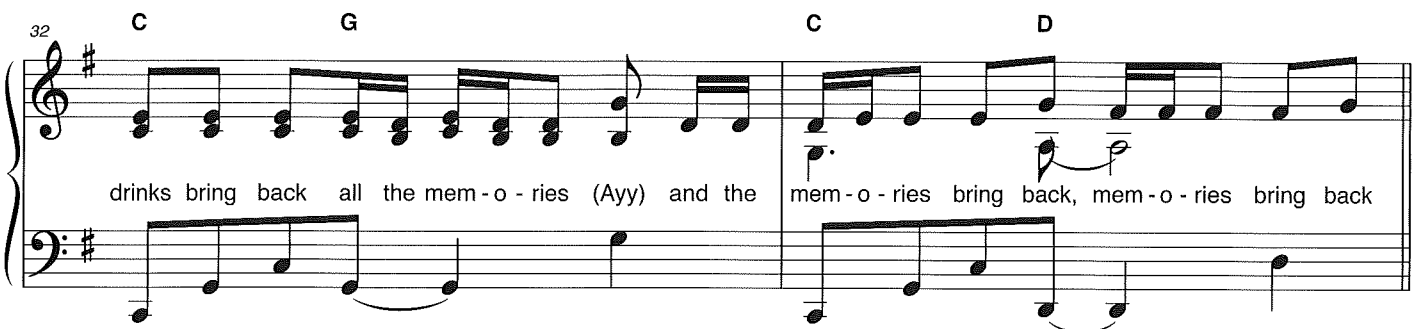
30 G D 7 Em Bm

Toast to the ones here to - day, (ayy) — toast to the ones that we lost on the way. 'Cause the



32 C G C D

drinks bring back all the mem - o - ries (Ayy) and the mem - o - ries bring back, mem - o - ries bring back



34 **G D Em Bm**

you. Doo— doo, doo doo doo doo. Doo doo doo— doo, doo doo doo doo.

36 **C G C D**

Doo doo doo— doo, doo doo doo. Mem - o - ries bring back, mem - o - ries bring back

Red. * *Red.* *

38 **N.C. G D Em Bm**

you. There's a time that I— re-mem - ber when I nev - er felt— so lost,— when I

Red. * *Red.* * *simile*

41 **C G C D**

felt all of— the ha - tred— was too pow - er - ful— to stop— (Ooh, yeah). Now my

43 **G D Em Bm**

heart feel like— an em - ber and it's light - ing up— the dark.— I'll car -

45 **C** **G** **C** **D** **D.S. al** $\emptyset - \emptyset$

ry these torch - es for — ya — that you know I'll nev - er drop, — yeah.

47 $\emptyset$ **C** **D** **G** **D**

Mem - o - ries bring back, mem - o - ries bring back you. Doo — doo, doo doo doo doo.

49 **Em** **Bm** **C** **G**

Doo doo doo — doo, doo doo doo doo, doo doo doo — doo, doo doo doo.

51 **C** **D** **G** **D** **Em** **Bm**

Mem-o-ries bring back, mem-o-ries bring back you. Yeah, — yeah, yeah. Yeah, — yeah, yeah,

54 **C** **G** **C** **D** **N.C.**

— yeah, doh, — doh. Mem - o - ries bring back, mem - o - ries bring back you.

Hoch

Tim Bendzko

 Titel 17

Tempo: ♩ = 153
Tonart: E-Moll (Originaltonart)

Musik und Text: Timothy Auld,
Tim Bendzko, Toni Mudrack,
Julian Schmit and Benedikt Schöller
Arr.: Gerhard Kölbl

Em G/B C

p

5 Em G/B C

Yeah! _____

9 Em G/B C

mf Uh - - - uh - - - uh,

13 Em G/B C

uh - - - uh - - - uh. Yeah! _____

17 Em G/B C

mp Die Leu - te fra - gen: "Wie viel Ex - tra - me - ter gehst du?" Ich fang' erst an zu

20 **Em** **G/B**

zäh - len, wenn es weh tut. — Feh - ler prä - gen mich, mach' mehr als ge - nug, — bin zu

23 **C** **G/B** **Am**

mü - de für Pau - sen, komm' nicht da - zu. — Und wenn ich glau - be, mei - ne

Red. ** Red.*

26 **G/B** **C** **Bsus4**

Bei - ne sind zu schwer, — dann geh' ich noch - mal tau - send Schrit - te mehr. —

** Red.* ***

29 **Em** **G/B** **C**

f Auch wenn wir schon weit ge - kom - men — sind, wir geh'n

32 **Em** **G/B**

im - mer wei - ter hoch — hin - aus, — e - gal, wie hoch die Hür - den auch sind,

35 C D Em

sie seh'n so viel klei - ner von hier o - ben aus. Wenn dir die Luft

38 G/B C Em

aus - geht, nur nicht nach un - ten seh'n. Wir geh'n

42 G/B C $\emptyset$

im - mer wei - ter hoch hin - aus, im - mer, im - mer wei - ter hoch hin - aus.

45 Em G/B C Em

mp Ich kann das näch - ste

50 G/B C Em

Le - vel nicht er - war - ten, auch wenn ich dann wie - der kein'n Schlaf krieg'. Mei - ne

54 **G/B** **C** **Am**

Aus-re-den sind hart-nä-ckig, a-ber auf-ge-ben darf ich nicht. Manch-mal löst ein

Red. * *Red.*

58 **G/B** **C** **D.S. al $\oplus - \oplus$**
Bsus4

Ab-grund in mir Angst aus, — ich geh' nicht zu-rück, ich nehm' nur An-lauf.

* *Red.* *

61 $\oplus$ **D** **Am**

im-mer wei-ter hoch hin-aus. *mp* Auch wenn wir schon weit ge-kom-men — sind,

Red. *

64 **C** **Em**

wir geh'n im-mer wei-ter hoch — hin-aus, e-

Red. * *Red.*

67 **D**

gal, wie hoch die Hür-den auch sind. Yeah!

* *Red.* *

70 **Em** **G/B** **C**

f Wenn dir die Luft aus-geht, nur nicht nach un - ten seh'n.

74 **Em** **G/B** **C**

Wir geh'n im-mer wei-ter hoch hin - aus, im-mer, im-mer wei-ter hoch hin-aus.

78 **Em** **G/B** **C**

Uh - - - uh - - - uh,

82 **Em** **G/B** **C**

uh - - - uh - - - uh.

86 **Em** **G/B** **C**

p

Auf das, was da noch kommt

Titel 18

Tempo: ♩ = 120

Tonart: A-Moll (Originaltonart: F#-Moll)

LOTTE & Max Giesinger

Musik und Text:
Charlotte Rezbach / Max Giesinger /
Julius Kalmbacher / Jens Schneider
Arr.: Gerhard Kölbl

Am

mf

4

Es geht grad— erst los, ich— will so viel— noch

Red. * *Red.* * *simile*

7

Dm7

seh'n, will ge - gen— die Wand fahr'n— und wie - der— auf -

9

F

G

steh'n, will der größ - te Op - ti - mist— sein, wenn's ta - ge - lang— nur reg -

11

Am

- net, will Stun - den— ver -

14 **Dm7**

schwen-den und nicht so viel plan'n, mich in Träu-men ver-lie'n und von vor-ne an-

17 **F** **G**

fang'n. Ich will nie mehr Pes-si-mist sein, wenn wir uns mal be-geg-

19 **Am** **Dm7**

-nen. Wenn ich so an all das denk',

mp

Red. *

22 **F** **G**

will ich, dass es jetzt be-ginnt. Auf das, was da noch

f

Red. * *Red.* * *Red.* *

25 **Am** **F**

— kommt, auf je-des Stol-pern, je-des Schei-tern.

Red. * *Red.* * *Red.* * *Red.* * *simile*

28 G

Es bringt uns al-les ein Stück wei-ter zu uns, auf das, was da noch

31 Am

— kommt. Auf das, was da noch kommt,

34 F

auf Eu-pho-rie und al-les Leich-te. Hoff', das wird lan-ge noch so

37 G Am Ø

blei-ben für uns, auf das, was da noch kommt.

40

Red. * Red. * Red. * Red. *

mf

Red.

43 Dm7

Zu-rück in— den Sü - den— und lang - sa - mer leb'n, mehr Zeit für— die

Red. * *Red.* * *simile*

46 F

Lie - be, — mal seh'n, was — da geht. Und wenn ich da nicht an -

48 G Am D.S. al Φ - Φ

- komm', bin ich zu - min - dest auf - 'm Weg. — Und wenn ich so an

51 Dm7

Wenn ich so an *mp* all das denk', will ich, dass es

Red. * *simile*

54 F Am

jetzt be - ginnt. Wenn ich so an mor - gen denk',

57 G N.C.

kann ich's kaum er - war - ten, dass es jetzt be - ginnt. Auf das, was da noch

Red. * *Red.* *

60 Am F

— kommt, auf je - des Stol - pern, je - des Schei - tern.

Red. * *Red.* * *simile*

63 G

Es bringt uns al - les ein — Stück wei - ter — zu uns, auf das, was da noch

66 Am

— kommt. Auf das, was da noch — kommt, *f*

Red. * *Red.* * *Red.* * *Red.* *

69 F

auf Eu - pho - rie und — al - les Leich - - te.

simile

71 Hoff', das wird lan-ge noch— so blei - ben— für uns, auf das, was da noch—

G

74 Am — kommt. Auf das, was da noch — kommt,

77 F auf das, was da noch—

80 G Am — kommt.

83 Auf das, was da noch — kommt. *mf*

Red. * Red. * Red. * Red. *

Don't Start Now

Titel 01

Dua Lipa

Tonart: F-Dur, Kapodaster 5. Bund
(Originaltonart: D-Dur, Kapodaster 2. Bund)

Takt: 4/4, Tempo: ♩ = 124

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Musik und Text: Dua Lipa / Caroline Ailin / Ian Kirkpatrick / Emily Schwartz

Akkorde

Am 	C 	Dm
Em 	F 	G

Begleit-Rhythmus

Strophe 2, Refrain 2 und Bridge

Tabulatur

Intro, Pre-Refrain, Refrain 3 und Ending

Am	C	C Dm	Em F

Intro Am If you don't wanna C see me... Dm

Strophe 1 N.C. Did a full one- Dm eighty, Am crazy, F thinking 'bout the way I C was.
 G Did the heartbreak Dm change me? Am Maybe. But F look at where I ended C G up. I'm all
 Dm good already, so moved Am on, it's scary, I'm not F where you left me at all, C G so.

Pre-Refrain 1 Am If you don't wanna C see me dancing with some- Dm body, Em F
 Am If you wanna be- C lieve that anything could Dm stop me. Em F

Refrain 1 N.C. Don't show Dm up, don't come Am out, don't start F caring about me C G now.
 Walk a- Dm way, you know Am how, don't start F caring about me C(Abschlag) now.

Strophe 2 N.C. Aren't you the Dm guy who Am tried to F hurt me with the word "good- C bye"? Though it G
 took some Dm time to Am survive you, I'm F better on the other C side. G I'm all
 Dm good already, so moved Am on, it's scary, I'm not F where you left me at all, C G so.

Pre-Refrain 2 Am If you don't wanna C see me dancing with some- Dm body, Em F
 Am If you wanna be- C lieve that anything could Dm stop me. Em F

Refrain 2 N.C. Don't show Dm up, don't come Am out, don't start F caring about me C G now.
 Walk a- Dm way, you know Am how, don't start F caring about me C now.

Bridge Dm Up, up, Am don't come out, out, out. F Don't show up, up, up, C don't start now, oh.
 Dm Up, up, Am don't come out, out. I'm not F where you left me at all, C G so.

Pre-Refrain 3

Am | **C** | **Dm** | **Em** **F** |
If you don't wanna see me dancing with some- body,
Am | **C** | **Dm** | **Em** **F** |
If you wanna be- lieve that anything could stop me.

Refrain 3

N.C. | **Am** | **C** |
Don't show up (Don't show up), don't come out (Don't come out),
| **Dm** | **Em** **F** | **Am** |
don't start caring about me now ('Bout me now). Walk a- way (Walk away),
| **C** | **Dm** | **Em** **F** |
you know how (You know how), don't stop caring about me now. Ha, ha, ha.(So) |

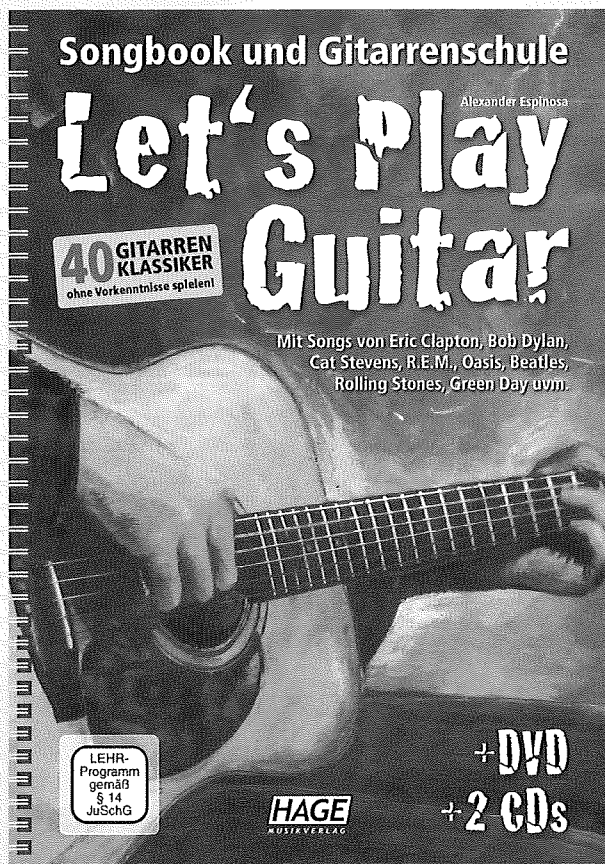
Ending

Am | **C** | **Dm** |
Up, up, don't come out (Out, out), don't show up, (Up, up), |
Em **F** | **Am** | **C** |
walk away, walk away (So) Up, up, don't come out (Out, out) |,
Dm | **Em** **F** |
don't show up (Up, up), walk away, walk away, oh. |

Alexander Espinosa

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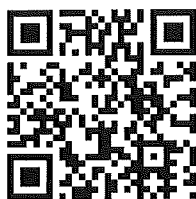
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Brown Eyed Girl Van Morrison
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Whiskey In The Jar Traditional
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Yellow Submarine The Beatles
You've Got To Hide Your Love Away The Beatles
Zombie The Cranberries
500 Miles Traditional

NOCH NIE WAR GITARRE SPIELEN SO EINFACH

Dieses prall gefüllte Songbook enthält 40 weltbekannte Gitarrenklassiker, die jeder Anfänger ohne Vorkenntnisse schnell erlernen kann. Die wichtigsten Techniken der Begleitgitarre werden im Verlauf des Songbooks anschaulich und leicht nachvollziehbar erklärt. Let's Play Guitar eignet sich ideal für Selbststudium, Unterricht oder als Songbook.

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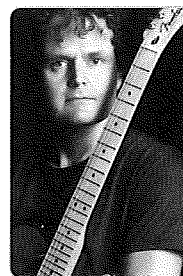
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Der Let's Play Guitar Trailer auf YouTube: www.youtube.com/hagemusikverlag

Alexander Espinosa

Jahrgang 1965, vielseitiger Live- und Studiogitarrist mit diversen CD-Produktionen und Veröffentlichungen. Staatlich anerkannter Gitarrenlehrer, Dozent und Pädagoge, Songschreiber und Autor. Er arbeitet für Rundfunk und Fernsehen und ist tätig für unzählige Künstler aus den verschiedensten Musikstilrichtungen. Er stand mit Albert Hammond, Matthias Reim und Helene Fischer auf der Bühne und ist Mitglied der Formation „Hotwire“. Der selbst bekennende Rockfan und Freund der Gypsy-Gitarre spielt seit 40 Jahren Gitarre und ist seit über 25 Jahren Profi.



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Ride It

Titel 02

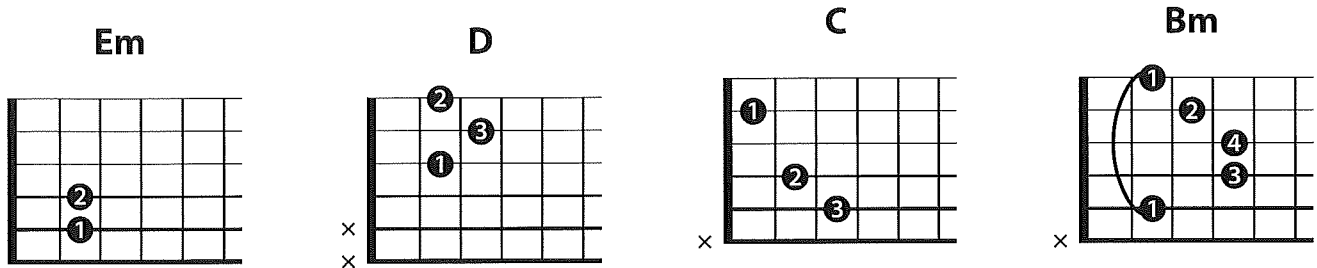
Regard

Tonart: A-Moll, Kapodaster 5. Bund
(Originaltonart: G-Moll, Kapodaster 3. Bund)
Takt: 4/4, Tempo: ♩ = 118

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Musik und Text:
Jay Sean / Alan Sampson

Akkorde



Begleit-Rhythmus

Je Akkord 1x anschlagen.

Refrain 1

Em Ride it, we're all alone, **D** ride it, just lose control,
C ride it, ride it, touch my soul, **Bm** ride it, ride, let me feel you.
Em Ride it, turn the lights down low, **D** ride it, from head to toe,
C ride it, ride it, touch my soul, **Bm** ride it, ride, let me feel you.

Strophe 1

Em Been about a month and twenty days, and we're going **D** 'round
and 'round, playing silly games. Now you're saying, **C** slow it down,
not right now, **Bm** then ya wink at me and walk away. Now
Em let it be, let it be, let it be known **D** hold on, don't go
C touching and teasing me, telling me no, **Bm** but this time I need to feel you.

Refrain 2

Em | **D**
 Ride it, we're all alone, | ride it, just lose control, |
C | **Bm**
 ride it, ride it, touch my soul, | ride it, ride, let me feel you. |
Em | **D**
 Ride it, turn the lights down low, | ride it, from head to toe, |
C | **Bm**
 ride it, ride it, touch my soul, | ride it, ride, let me feel you. |

Interlude 1

Em | **D** | **C** | **Bm** | **Em** | **D** | **C** | **Bm**

Strophe 2

Em | **D**
 Mo-vida was the club on the Saturday. Ya actin' like a diva,
C
 sayin' you don't wanna pay. It's gotta be ya feisty style, raise that brow.
Bm | **Em**
 I love it when you look at me that way. Now we're in, you order a mojito
D
 at the bar. You reapply lippy 'cause it came off on the glass The DJ plays your
C | **Bm**
 favorite songs, Kanye's on. Now ya beckoning for me to dance, mmh,
Em | **D**
 pullin' me, pullin' me, pullin' me close. Just close your eyes, girl,
C | **Bm**
 whispering, tellin' me we gotta go. Won't you take me home? I wanna

Refrain 3

Em | **D**
 ride it, we're all alone, | ride it, just lose control, |
C | **Bm**
 ride it, ride it, touch my soul, | ride it, ride, let me feel you. |
Em | **D**
 Ride it, turn the lights down low, | ride it, from head to toe, |
C | **Bm**
 ride it, ride it, touch my soul, | ride it, ride, let me feel you. |

Refrain 4

Em
 Ride it, we're all alone,...

Interlude 2

Em | **D** | **C** | **Bm** | **Em** | **D** | **C** |
Bm
 Won't you take me home? I wanna

Refrain 5

Em
 ride it, we're all alone,...

Better



Lena & Nico Santos

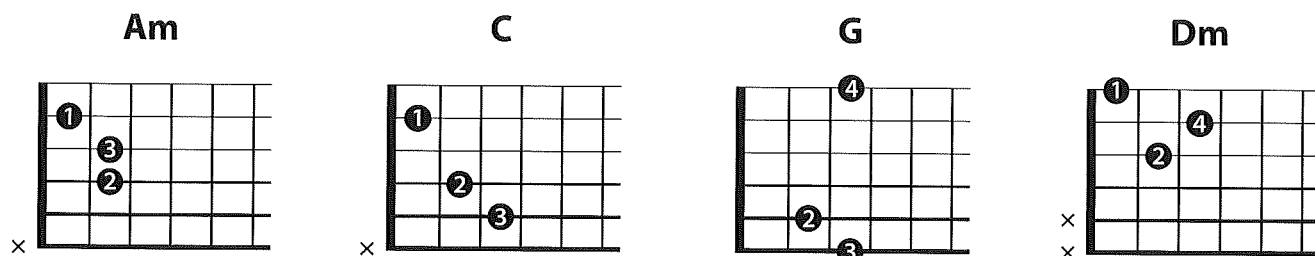
Tonart: F-Dur, Kapodaster 5. Bund
(Originaltonart: E-Dur, Kapodaster 4. Bund)

Takt: 4/4, Tempo: $\text{♩} = 75$

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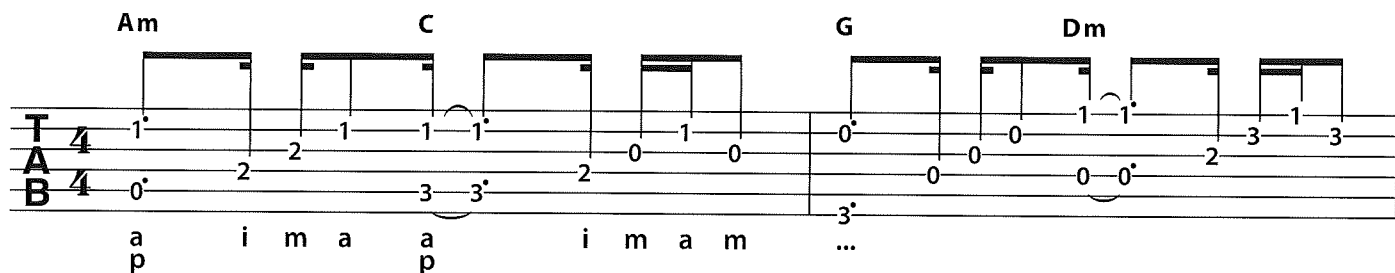
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Akkorde

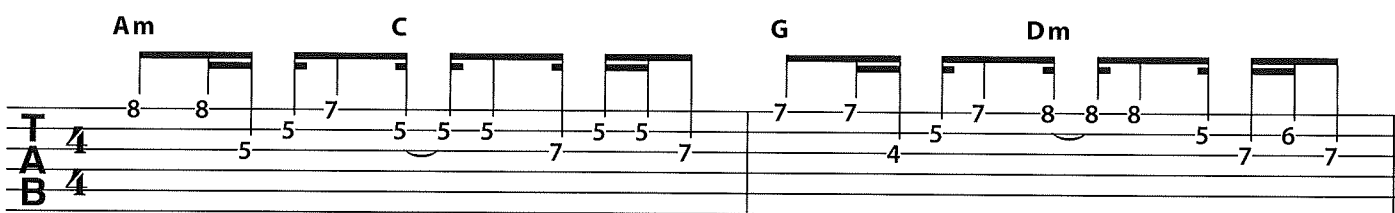


Tabulatur

Picking Intro und Strophe

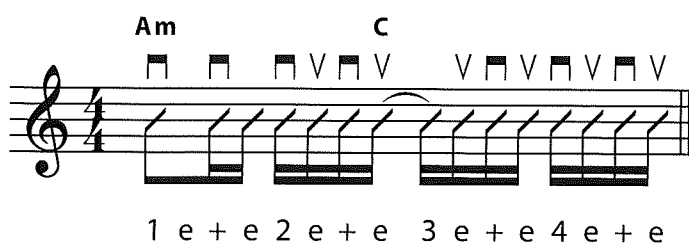


Melodie Intro und Post-Refrain



Begleit-Rhythmus

Refrain und Post-Refrain



Intro

Am C | | G Dm | |

Strophe 1

It was | Am C | but now | G Dm | A |
 life that doesn't feel right, | C | it's not me, | G Dm |
 I thought | Am C | but our | G Dm | And we |
 tried 'til it turned to lies | C | and you see, | G Dm | (Yeah.) |

Pre-Refrain 1

Am C | and I never gonna feel like that. |
 G Dm | You're looking over your shoul- | der, like I'ma hold ya back. |
 Am C | Why you taste like cigarettes | when you said you quit on that? |
 G Dm | You don't know how it feels. |

Refrain 1

Why you | N.C. Am C | rip it up? Guess for | G Dm | you it was | not enough. All the |
 Am C | best, good luck now, | try to find someone new | G Dm | who's gonna | love you better. |
 Am C | Take my love just to | rip it up. Guess for | G Dm | you it was | not enough. All the |
 Am C | best, good luck now, | try to find someone new | G Dm | who's gonna | love you better. | N.C. |

Post-Refrain 1

Am C | Better, | better, better, | G Dm | better, who's gonna | love you better. |
 Am C | Better, | better, better, | G Dm | better, who's gonna | love you better? | N.C. |

Strophe 2

Am C | Only you and I | know how to | G Dm | really start each other's fire | We don't |
 Am C | talk, so we don't fight | but we do, | G Dm | baby, we do. | I |
 Am C | see your problems and I make | all of them mine. | N.C. | G Dm | Shouldn't do it, but do it |
 N.C. | Am C | all of the time. | Only you and I | know the truth, | G Dm | so tell me the truth. | (Yeah.) |

Pre-Refrain 2

Am Now we never gonna be like that **C** and I never gonna feel like that.

G I'm looking over my shoul- **Dm** der, because you hold me back.

Am Now I taste like cigarettes **C** when I said I quit on that?

G You don't know how it feels. **Dm**

Refrain 2

Why you **N.C.** **Am** **C** take my love just to rip it up? Guess for **G** **Dm** you it was not enough. All the

Am **C** best, good luck now, try to find someone new **G** **Dm** **N.C.** who's gonna love you better.

Post-Refrain 2

Am **C** Better, better, better, **G** **Dm** better, who's gonna love you better.

Am **C** Better, better, better, **G** **Dm** better, who's gonna love you better? Why you

Bridge
(pro Akkord je 1 Abschlag)

Am **C** take my love just to rip it up? Guess for **G** **Dm** you it was not enough. All the

Am **C** best, good luck now, try to find someone new who's gonna love you better.

Refrain 3

Am **C** Take my love just to rip it up. Guess for **G** **Dm** you it was not enough. All the

Am **C** best, good luck now, try to find someone new **G** (someone new, yeah,)

Dm who's gonna love you better.

Post-Refrain 3

Am **C** (Oh.) Better, better, better, **G** **Dm** better, who's gonna love you better.

Am **C** Better, better, better, **G** **Dm** better, who's gonna love you better.

Ending
(pro Akkord je 1 Abschlag)

Am **C** Better, better, better, **G** **Dm** better, who's gonna love you better.

Am **C** Better, better, better, **G** **N.C.** better, who's gonna love you better.

Memories

Titel 04

Maroon 5

Tonart: G-Dur

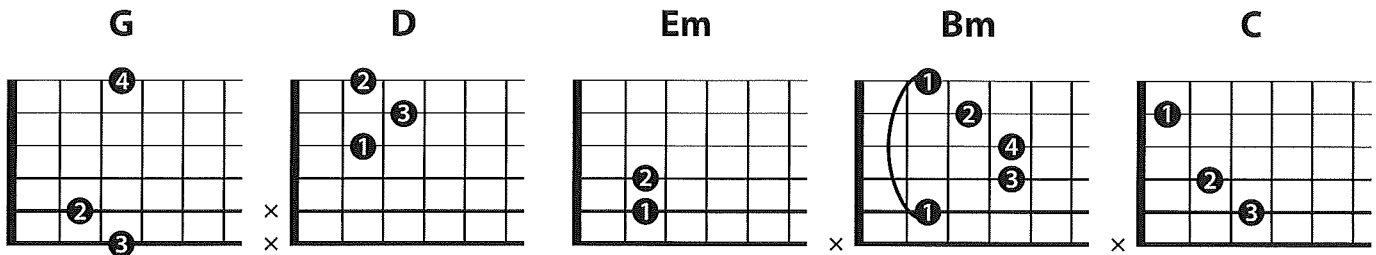
(Originaltonart: H-Dur, Kapodaster 4. Bund)

Takt: 4/4, Tempo: ♩ = 91

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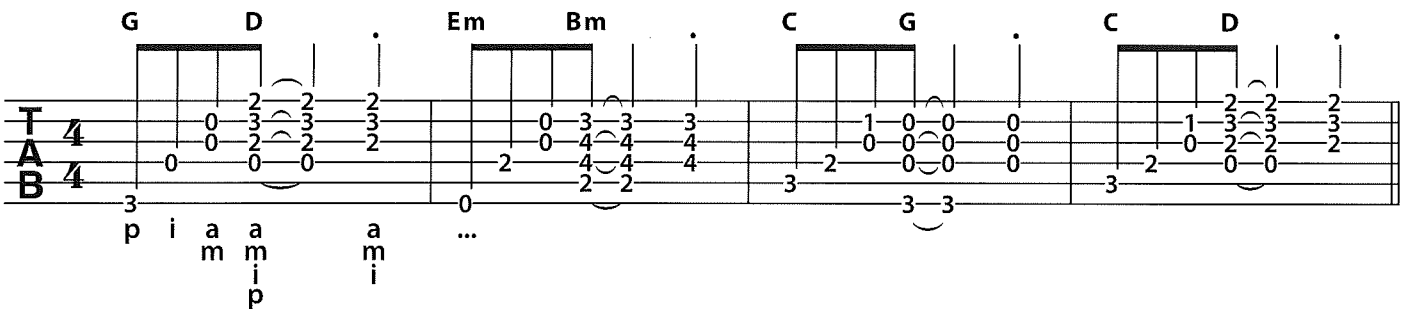
Musik und Text: Adam Levine / Jonathan Bellion / Jordan Johnson / Jacob Hindlin / Stefan Johnson / Michael Pollack / Vincent Ford

Akkorde



Tabulatur

Picking



Intro

G D | Em Bm | C G | C D |

Refrain 1

G D | Em Bm |
Here's to the ones that we got, cheers to the wish you were here,
C G |
but you're not. 'Cause the drinks bring back all the memories of
C D | G D |
everything we've been through. Toast to the ones here today,
Em Bm |
toast to the ones that we lost on the way. 'Cause the
C G | C |
drinks bring back all the memories and the memories bring back,
D N.C. |
memories bring back you.

Strophe 1

There's a **G** time that I remember, when I **D** did not know no pain, when I **Em** **Bm**
C believed in forever and every- **G** thing would stay the same. Now my **C** **D**
G heart feel like December when some- **D** body say your name. 'Cause I **Em** **Bm**
C can't reach out to call you, but I **G** know I will one day, yeah. **C** **D**

Pre-Refrain 1

G **D** Everybody hurts sometimes, **Em** **Bm** Everybody hurts someday, ayy-ayy.
C **G** But everything gon' be alright. **C** **D** Go and raise a glass and say, ay.

Refrain 2

G **D** Here's to the ones that we got, **Em** **Bm** Cheers to the wish you were here, but you're not.
C 'Cause the **G** drinks bring back all the memories of **C** **D** everything we've been through.
G **D** Toast to the ones here today, **Em** **Bm** toast to the ones that we lost on the way.
C 'Cause the **G** drinks bring back all the memories and the **C** **D** memories bring back,
 memories bring back **G** you.

Post-Refrain 1

D Doo doo, doo doo doo doo. **Em** **Bm** Doo doo doo doo, doo doo doo doo.
C **G** Doo doo doo doo, doo doo doo. **C** **D** Memories bring back, memories bring back **N.C.** you.

Strophe 2

There's a **G** time that I remember when I **D** never felt so lost, when I **Em** **Bm**
C felt all of the hatred was too **G** powerful to stop (Ooh, yeah). Now my **C** **D**
G heart feel like an ember and it's **D** lighting up the dark. I'll car- **Em** **Bm** **C** ry these
G torches for ya that you **C** know I'll never drop, yeah. **D**

Pre-Refrain 2

G **D** Everybody hurts sometimes, **Em** **Bm** Everybody hurts someday, ayy-ayy.
C **G** But everything gon' be alright. **C** **D** Go and raise a glass and say, ay.

Refrain 3

G **D** | **Em** **Bm**
Here's to the ones that we got, Cheers to the wish you were here, but you're not.
C **G** | **C** **D**
'Cause the drinks bring back all the memories of everything we've been through.
G **D** | **Em** **Bm**
Toast to the ones here today, toast to the ones that we lost on the way.
C **G** | **C** **D**
'Cause the drinks bring back all the memories and the memories bring back,
G
memories bring back you.

Post-Refrain 2

D | **Em** **Bm**
Doo doo, doo doo doo doo. Doo doo doo doo, doo doo doo doo.
C **G** | **C** **D** | **G**
Doo doo doo doo, doo doo doo. Memories bring back, memories bring back you.
D | **Em** **Bm**
Doo doo, doo doo doo doo. Doo doo doo doo, doo doo doo doo.
C **G** | **C** **D** | **G** **D**
Doo doo doo doo, doo doo doo. Memories bring back, memories bring back you.

Ending

Em **Bm** | **C** **G**
Yeah, yeah, yeah. Yeah yeah, yeah, yeah, doh, doh.
C **D** | **N.C.**
Memories bring back, memories bring back you.

Tim Bendzko

Tonart: E-Moll (Originaltonart)

Takt: 4/4, Tempo: ♩ = 153

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Akkorde

Em G/B C Am Bsus4

The image shows five guitar fretboard diagrams for the chords Em, G/B, C, Am, and Bsus4. Each diagram is a 5-fret section of a guitar neck. Em: Fret 1, index (1), middle (2). G/B: Fret 1, index (1), fret 4, ring (4). C: Fret 1, index (1), fret 2, middle (2), fret 3, ring (3). Am: Fret 1, index (1), fret 2, middle (2), fret 3, ring (3). Bsus4: Fret 1, index (1), fret 3, ring (3), fret 4, ring (4).

Begleit-Rhythmus

Em G/B

The image shows a musical staff in 4/4 time with a treble clef. The rhythm is: 1 (quarter), 2 (quarter), 3 (quarter), 4 (quarter), 1 (quarter), 2 (quarter), 3 (quarter), 4 (quarter). Above the staff, there are chord markings: Em above the first two notes, G/B above the next two notes, and then Em, G/B, C, and Bsus4 above the final four notes. There are also 'V' markings above the 3rd and 4th notes of the first two measures.

Intro

Em | G/B | C | | Em | G/B | C | Yeah! |
 Em | G/B | C | uh, | Em | G/B | C | uh. | Yeah! |

Strophe 1

Em | G/B | C | Die Leute fragen "Wie viel Extrameter gehst du?" | C | Ich? fang' erst an zu
 zählen, wenn es weh tut. | Em | Fehler prägen mich, mach' | G/B | mehr als genug, bin zu
 müde für Pausen, | komm' nicht dazu. | Am(Abschlag) | Und wenn ich glaube, meine
 Beine sind zu schwer, | C(Abschlag) | dann geh' ich nochmal | Bsus4(Abschlag) | tausend Schritte mehr.

Refrain 1

Em Auch wenn **G/B** wir schon weit gekommen sind, **C** wir geh'n
 immer weiter hoch hinaus, **Em** e- **G/B** gal, wie hoch die Hürden auch sind,
C sie sehen so viel kleiner von hier oben aus. **Em** Wenn dir die Luft **G/B** ausgeht,
C nur nicht nach un- ten seh'n. **Em** Wir geh'n **G/B** immer weiter hoch hinaus,
C immer, immer weiter hoch hinaus.

Interlude

Em **G/B** **C**

Strophe 2

Em Ich kann das nächste **G/B** Level nicht erwarten, **C** auch wenn ich dann wieder
 keinen Schlaf krieg'. **Em** Meine **G/B** Ausreden sind hartnäckig, **C** aber
 aufgeben darf ich nicht. **Am(Abschlag)** Manchmal löst ein **G/B(Abschlag)** Abgrund in mir Angst aus,
C(Abschlag) ich geh' nicht zu- **Bsus4(Abschlag)** rück, ich nehm' nur Anlauf.

Refrain 2

Em Auch wenn **G/B** wir schon weit gekommen sind, **C** wir geh'n
 immer weiter hoch hinaus, **Em** e- **G/B** gal, wie hoch die Hürden auch sind,
C sie sehen so viel kleiner von hier oben aus. **Em** Wenn dir die Luft **G/B** ausgeht,
C nur nicht nach un- ten seh'n. **Em** Wir geh'n **G/B** immer weiter hoch hinaus,
C immer, immer weiter hoch hinaus.

Refrain 3

Am(Abschlag) Auch wenn **C(Abschlag)** wir schon weit gekommen sind, wir geh'n
 immer weiter hoch hinaus, **Em(Abschlag)** e- gal, wie hoch die Hürden auch sind.
D(Abschlag) Yeah! **Em** Wenn dir die Luft **G/B** ausgeht, **C** nur nicht nach un- ten seh'n.
Em Wir geh'n **G/B** immer weiter hoch hinaus, **C** immer, immer weiter hoch hinaus.

Ending

Em Uh **G/B** uh **C** uh, **Em** uh **G/B** uh **C** uh, **Em** **G/B** **C**

Auf das, was da noch kommt

Titel 06

LOTTE & Max Giesinger

Tonart: A-Moll, Kapodaster 3. Bund

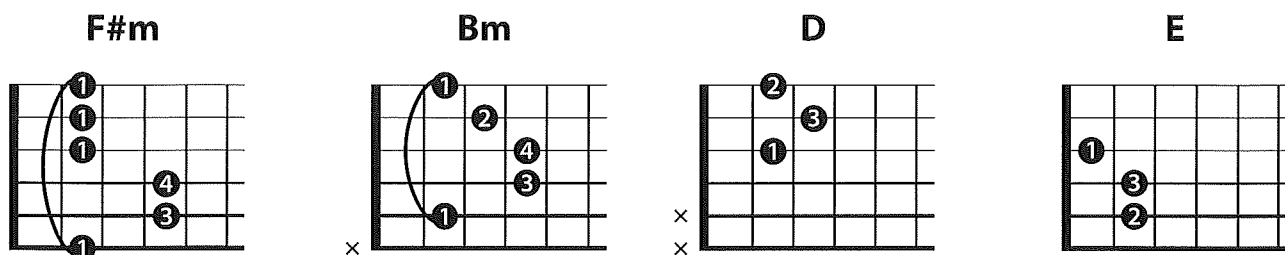
(Originaltonart: Fis-Moll)

Takt: 4/4, Tempo: ♩ = 120

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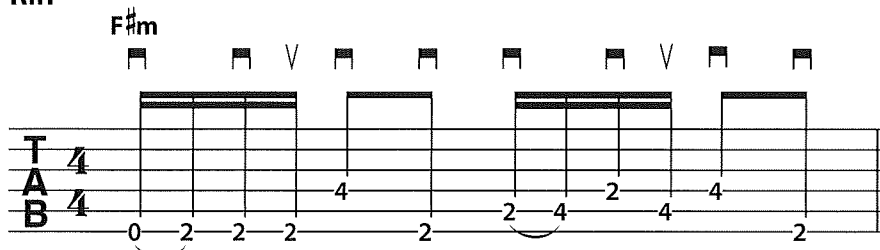
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Akkorde



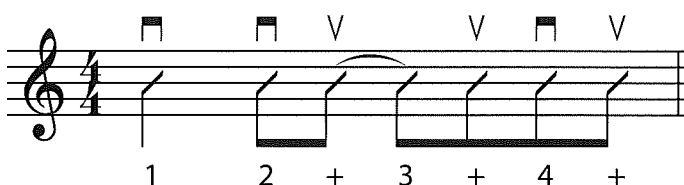
Tabulatur

Riff



Begleit-Rhythmus

Refrain und Ending



Intro

F#m("Riff")

Strophe 1 (pro Akkord je 1 Abschlag)

F#m Es geht grad erst los, ich will so viel noch Bm seh'n, will gegen die
Wand fahr'n und wieder auf- D steh'n, will der größte Optimist
E sein, wenn's tagelang nur reg- F#m net, will Stunden ver- schwenden
und nicht so viel Bm plan'n, mich in Träumen ver- D lier'n und von vorne an- fang'n.
Ich will nie mehr Pessimist E sein, wenn wir uns mal begeg- F#m nen.

Pre-Refrain 1

Wenn ich so an **Bm (Abschlag)** all das denk', will ich, dass es **D(Abschlag)** jetzt beginnt.

Refrain 1

E (Abschlag) Auf das, was da noch **F#m** kommt, auf jedes Stolpern, jedes **D** Scheitern.

Es bringt uns alles ein Stück weiter zu uns, **E** auf das, was da noch **F#m** kommt.

Auf das, was da noch kommt, auf Euphorie und alles **D** Leichte.

Hoff, das wird lange noch so bleiben für uns, **E** auf das, was da noch **F#m** kommt.

"Riff"

Strophe 2

(pro Akkord je
1 Abschlag)

F#m Zurück in den Süden und langsamer **Bm** leb'n, mehr Zeit für die Liebe, mal seh'n,

was da **D** geht. Und wenn ich da nicht an- **E** komm', bin ich zumindest auf'm Weg. **F#m**

Pre-Refrain 2

Und wenn ich so an **Bm (Abschlag)** all - das denk', will ich, dass es **D(Abschlag)** jetzt beginnt.

Refrain 2

E (Abschlag) Auf das, was da noch **F#m** kommt, auf jedes Stolpern, jedes **D** Scheitern.

Es bringt uns alles ein Stück weiter zu uns, **E** auf das, was da noch **F#m** kommt.

Auf das, was da noch kommt, auf Euphorie und alles **D** Leichte.

Hoff, das wird lange noch so bleiben für uns, **E** auf das, was da noch **F#m** kommt.

Bridge

Wenn ich so an **Bm(Abschlag)** all das denk', will ich, dass es **D(Abschlag)** jetzt beginnt.

Wenn ich so an **F#m(Abschlag)** morgen denk', kann ich's kaum erwarten, dass es **E(Abschlag)** jetzt beginnt.

Pre-Refrain 3

N.C. Auf das, was da noch **F#m ("Riff")** kommt, auf jedes Stolpern, jedes **D** Scheitern.

Es bringt uns alles ein Stück weiter zu uns, **E** auf das, was da noch **F#m** kommt.

Refrain 3

Auf das, was da noch kommt, auf Euphorie und alles **D** Leichte.

Hoff, das wird lange noch so bleiben für uns, **E** auf das, was da noch **F#m** kommt.

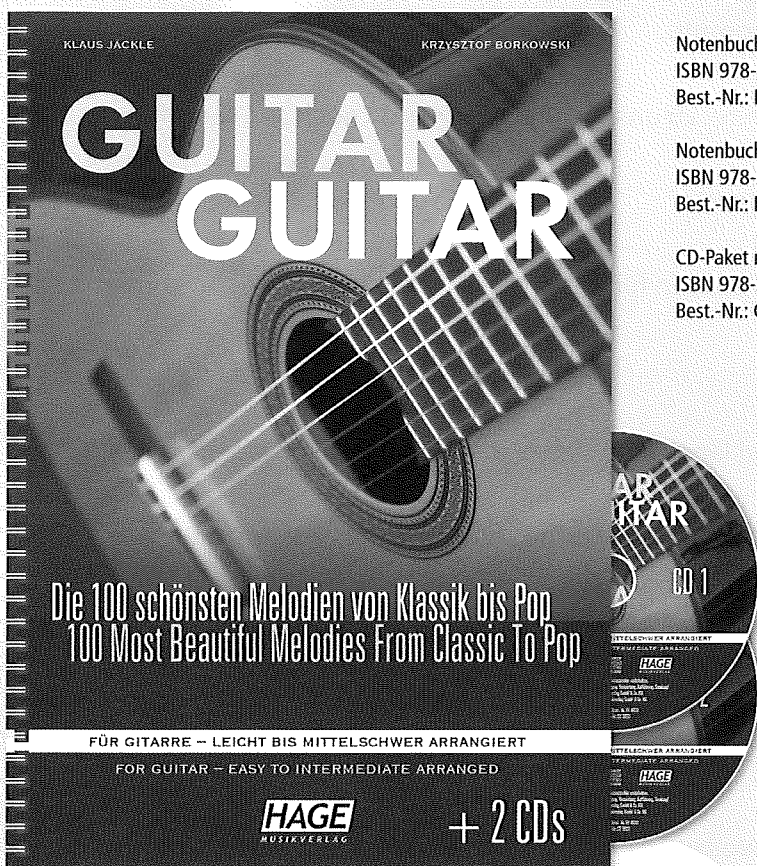
Ending

Auf das, was da noch kommt, **D** auf das, was da noch

kommt. **E** **F#m** Auf das, was da noch **"Riff"** kommt.

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