

Ai Se Eu Te Pego (Nossa Nossa)

Melodiestimme in C
Melodiestimme in Bb

Titel 01
Titel 07

Interpret: Michel Teló

Rhythmus: Samba Melodieinstrument: Accordion

Tempo: ♩ = 96

Tonart: C-Dur (Originaltonart: B-Dur)

© Copyright 2008 Universal Music Publishing Limited.
All Rights Reserved. International Copyright Secured.
Used by permission of Music Sales Limited.

Musik und Text:
Sharon Acioly Arcoverde

C G Am F C G Am F

Nos-sa, nos-sa, as - sim vo - cê me ma - ta. Ai seu te pe-go, ai ai seu te pe-go. De -

5 C G Am F C G Am F

lí - cia, de - lí - cia, as - sim vo - cê me ma - ta. Ai seu te pe-go, ai ai seu te pe-go. —

9 C G Am F C G F

13 C G Am F C G Am F

Sá - ba - do na ba - la - da. A ga - le - ra co - me - çou a — dan - çar. —

17 C G Am F C G Am F

E pas-sou a me - ni - na mais lin - da. To - mei co - ra - gem!, e co - me - cei a fa - lar. —

21 C G Am F C G Am F

Nos-sa, nos-sa, as - sim vo - cê me ma - ta. Ai seu te pe-go, ai ai seu te pe-go. De -

25 C G Am F C G Am F C G

lí - cia, de - lí - cia, as - sim vo - cê me ma - ta. Ai seu te pe-go, ai ai seu te pe-go.

30 Am F C G F 1. 2. 6 3

Somebody That I Used To Know

Melodiestimme in C  Titel 02
Melodiestimme in Bb  Titel 08

Interpret: Gotye Feat. Kimbra

Rhythmus: Modern Cha Cha Melodieinstrument: Flute

Tempo: ♩ = 129

Tonart: D-Moll (Originaltonart)

© 2011 Unichappell Music Inc. and Cabana Music Inc., USA
All Rights Administered by Unichappell Music Inc. (USA), London W6 8BS
(Contains samples of "Seville", by Luiz Bonfá, © 1967 (Renewed)
Unichappell Music Inc. and Cabana Music Inc., USA)
Reproduced by permission of Faber Music Ltd. All Rights Reserved

Musik und Text: Luiz Bonfá

Now and then I think of when we were to-gether

13 Dm C Dm C Dm C Dm C Dm C Dm C



The piano accompaniment is written in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The accompaniment features a steady bass line with chords indicated by letters (Dm, C) above the staff. The piece concludes with a final chord of C major.

er.

Like when you said you felt so hap - py you____ could die._____

[illegible]

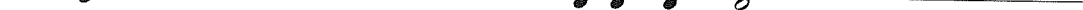
Told my - self that you were right for me, but felt so lone - ly in your com - pa - ny.

23 Dm C Dm C Dm C Dm C Dm C Dm C Dm C



Exercise 23 is a single-measure exercise in D minor. The staff shows a sequence of chords: Dm, C, Dm, C, Dm, C, Dm, C, Dm, C, Dm, C. The melody consists of eighth and quarter notes, with some measures containing rests.

But that was love and it's an ache I still re-mem - ber.

30 

You can get ad-dict-ed to a

[illegible]

cer - tain kind of sad - ness.

Like res-ig-na-tion to the end, al-ways— the end.

12 

So when we found that we could not make sense, well, you said that we would still be friends.

47 Dm C Dm C Dm C Dm C Dm C

But I'll ad-mit that I was glad that it was — o - ver. But you did-n't have to

52 Bb C Dm C Bb C Dm C

cut me off, make out like it nev-er hap-pened and that we were noth - ing. And I don't e - ven

56 Bb C Dm C Bb C Dm C

need your love. But you treat me like a stran-ger, and that feels so rough. No, you did-n't have to

60 Bb C Dm C Bb C Dm C

stoop so low. Have your friends col-lect your rec-ords, and then change your — num - ber? I guess that I don't

64 Bb C Dm C Bb C Dm C Bb C

need that though, now you're just some-bod - y that I used to know.

69 Dm C Bb C Dm C Bb C Dm C

Now you're just some-bod - y that I used to know. Now you're just some-bod - y that I

74 Bb C Dm C Dm C Dm C Dm C Dm C Dm C Dm C

used to know. —

83 Dm C Dm C Dm C Dm C

Now and then I think of all the times you screwed me o - ver. But had me be-liev-ing it was

88 Dm C Dm C Dm C

al - ways some - thing that I'd done. — And I don't wan-na live that way,

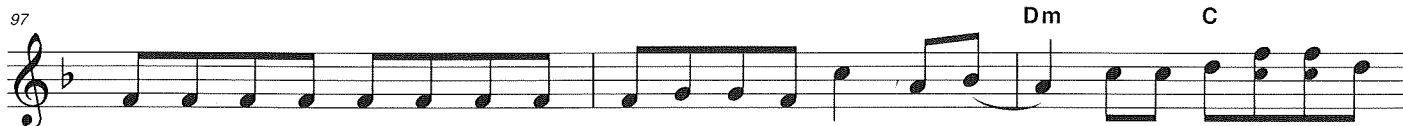
93



read-ing in - to ev - ery word you say.

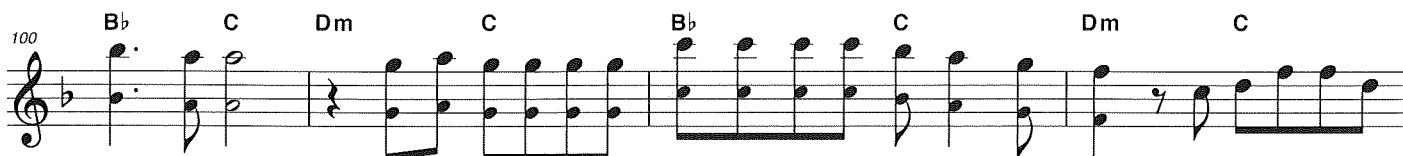
You said that you could let it go. And I

97



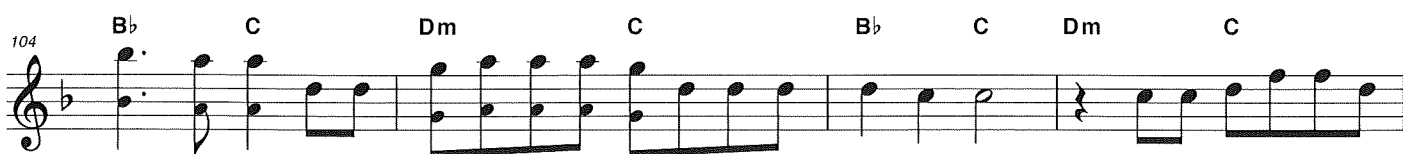
would - n't catch you hung up on some - bod - y that you used to know. But you did - n't have to

100



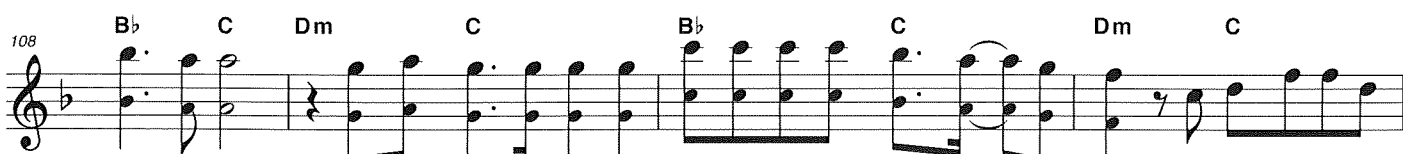
cut me off, make out like it nev - er hap - pened and that we were noth - ing. And I don't e - ven

104



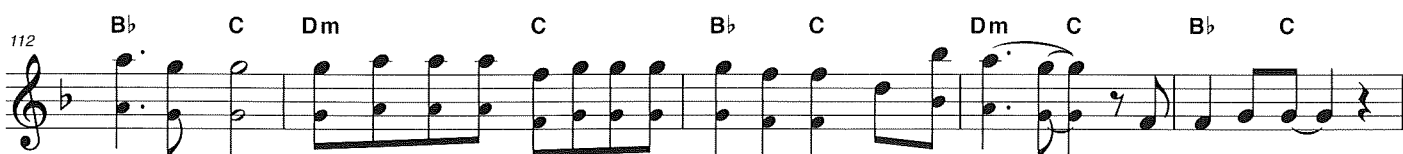
need your love. But you treat me like a stran - ger, and that feels so rough. No, you did - n't have to

108



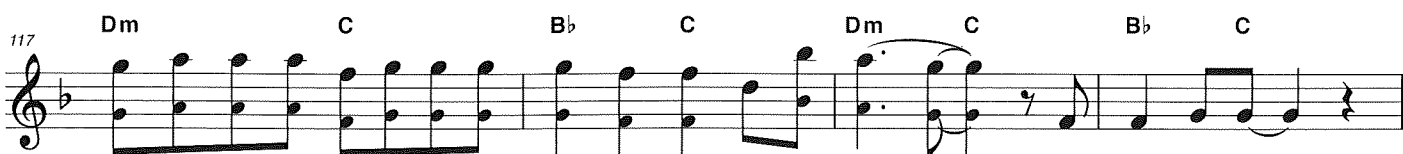
stoop so low. Have your friends col - lect your rec - ords, and then change your num - ber? I guess that I don't

112



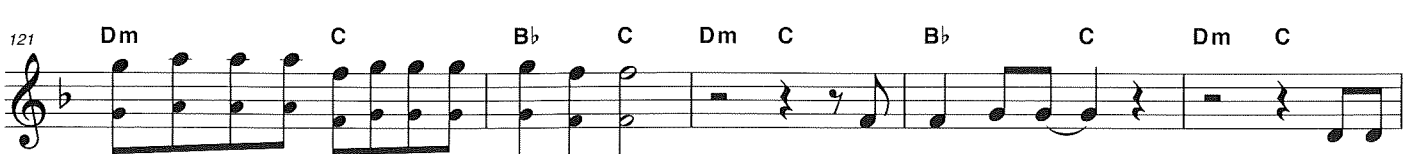
need that though, now you're just some - bod - y that I used to know. Some - bod - y. I used to know.

117



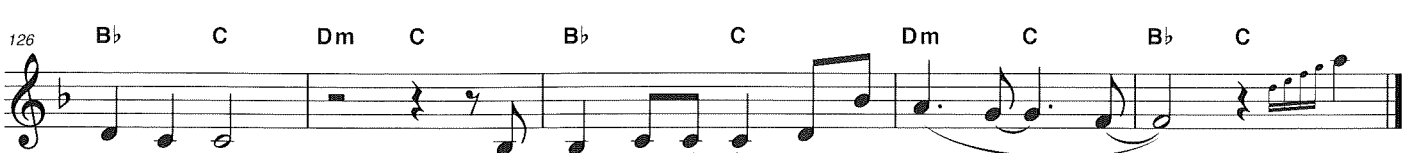
Now you're just some - bod - y that I used to know. Some - bod - y. I used to know.

121



Now you're just some - bod - y that I used to know. I used to know. That I

126



used to know. I used to know. Some - bod - y.

New Age

Melodiestimme in C  Titel 03
Melodiestimme in Bb Titel 09

Interpret: Marlon Roudette

Rhythmus: Piano Melodieinstrument: Piano Ballad

Tempo: ♩ = 95

Tonart: Bb-Dur (Originaltonart)

© 2011 EMI MUSIC PUBLISHING LTD. and STAGE THREE MUSIC (Catalogues) LIMITED.
This arrangement © 2012 EMI MUSIC PUBLISHING LTD. and STAGE THREE MUSIC PUBLISHING LIMITED.
All Rights for MUSIC OF STAGE THREE Administered by BMG CHRYSALIS.
Subverlag für Deutschland, Österreich und Schweiz: BMG Rights Management GmbH (Germany).
All Rights Reserved. International Copyright Secured. Used by Permission.
Reprinted with Permission of Hal Leonard Corporation.

Musik und Text:

Guy Chambers / Marlon McVey

Bb F Gm Dm Eb Bb F

4 Gm Bb F Gm Dm Eb

7 Bb F Gm Bb F

10 Gm Dm Eb Bb F Gm

13 Cm Bb F

16 Cm Bb F Gm

18 Cm Bb F Eb

21 F Bb F Gm Dm Eb

If love was a word, I don't un-der-stand.

The sim-plest sound, with four let-ters. What-ev-er it was,

I'm o-ver it now. With ev-er-y day, it gets bet-ter, it gets

bet-ter. Are you lov-ing the pain, lov-ing the pain? And with

ev-er-y day, ev-er-y day I try to move on.

What-ev-er it was, what-ev-er it was, there's noth-ing now.

You changed. New Age.

24 **B♭** **F** **Gm** **B♭** **F**

I'm walk-ing a - way —

27 **Gm** **Dm** **E♭** **B♭** **F** **Gm**

from ev-ery-thing I — had. I need a room — with new col-ours.

30 **B♭** **F** **Gm** **Dm** **E♭** **B♭** **F**

And there was a time, — when I did-n't mind — liv-ing the life — of

33 **Gm** **Cm** **B♭** **F**

oth-ers. Are you lov-ing the pain, — lov-ing the pain? — And with

36 **Cm** **B♭** **F** **Gm**

ev - er - y day, — ev - er - y day — I try — to move on.

38 **Cm** **B♭** **F** **E♭**

What-ev - er it was, — what-ev - er it was, — there's noth-ing now. —

41 **F** **B♭** **F** **Gm**

You changed. — New Age. — So much fi - re that it burned my wings. —

44 **B♭** **F** **Gm** **B♭** **F**

Her heat was a - maz - ing. — Now I'm dream-ing of the

47 **Gm** **E♭** **F**

sim - ple things. — Old ways, — e - rased. —

50 **B $\flat$** **F** **Gm** **Dm** **E $\flat$** **B $\flat$** **F**

If love was a word, — I don't un-der-stand. — The sim - plest sound, — with four

53 **Gm** **Cm** **B $\flat$**

let-ters. Are you lov - ing the pain, — lov - ing the pain? —

56 **F** **Cm** **B $\flat$** **F** **Gm**

— Yeah! — And with ev - er - y day, — with ev - er - y day — I try — to move on.

59 **Cm** **B $\flat$** **F** **E $\flat$**

What - ev - er it was, — what - ev - er it was, — oh, — there's noth - ing now. —

62 **F** **Cm** **B $\flat$** **F**

You changed. — New Age. Lov - ing the pain, — lov - ing the pain? — Yeah! — And with

65 **Cm** **B $\flat$** **F** **Gm** **Cm** **B $\flat$**

ev - er - y day, — ev - er - y day — I try — to move on. What - ev - er it was, — what - ev - er it was, —

68 **F** **E $\flat$** **F**

— oh, — there's noth - ing now. — You changed. — New Age.

71 **B $\flat$** **F** **Gm** **Dm** **E $\flat$** **B $\flat$** **F**

74 **Gm**

Hangover

Melodiestimme in C  Titel 04

Melodiestimme in Bb Titel 10

© 2011 EMI MUSIC PUBLISHING LTD., KASZ MONEY PUBLISHING and TRAINTRACKS STUDIO and Prescription Songs, LLC.
This arrangement © 2012 EMI MUSIC PUBLISHING LTD., KASZ MONEY PUBLISHING and TRAINTRACKS STUDIO.

All Rights for EMI MUSIC PUBLISHING LTD. in the U.S. and Canada

Controlled and Administered by EMI APRIL MUSIC INC.

All Rights for KASZ MONEY PUBLISHING and TRAINTRACKS STUDIO

Administered by KOBALT MUSIC PUBLISHING LIMITED AMERICA, INC.

All Rights Reserved. International Copyright Secured. Used by Permission.

Reprinted with Permission of Hal Leonard Corporation.

Interpret: Taio Cruz

Rhythmus: Dance Melodieinstrument: FireWire

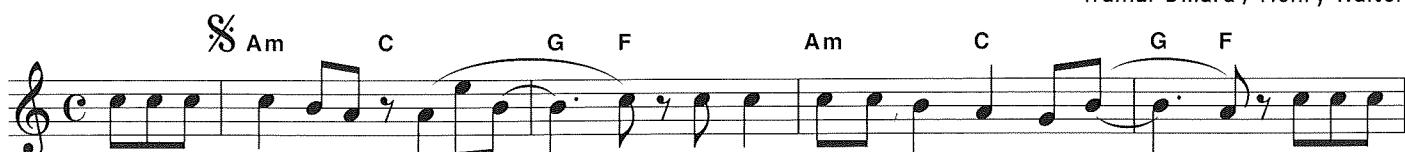
Tempo: ♩ = 128

Tonart: C-Dur (Originaltonart: Eb-Dur)

Musik und Text: Taio Cruz / Lukasz Gottwald /

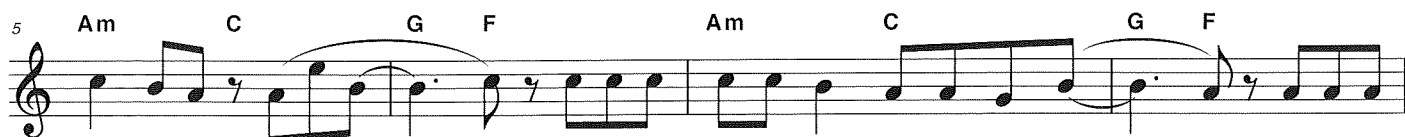
Tramar Dillard / Henry Walter

Am C G F Am C G F



I got a hang-o-ver, oh! I've been drink-ing too much for sure. I got a

Am C G F Am C G F



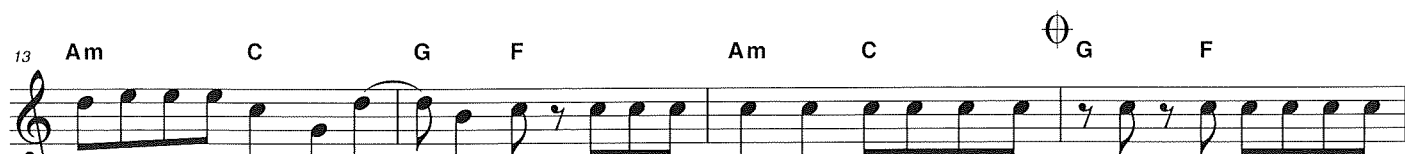
hang-o-ver, oh! I got an emp-ty cup, pour me some more. So I can

Am C G F Am C G F



go un-til I blow up, eh. And I can drink un-til I throw up, eh. And I don't

Am C G F Am C G F



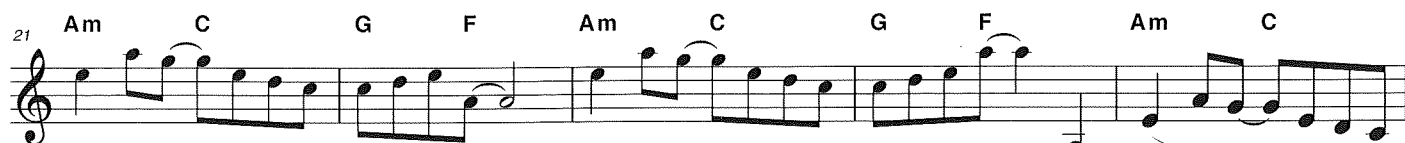
ev-er, ev-er want to grow up, eh. I wan-na keep it go-ing, keep keep keep it go-ing, go-ing,

17



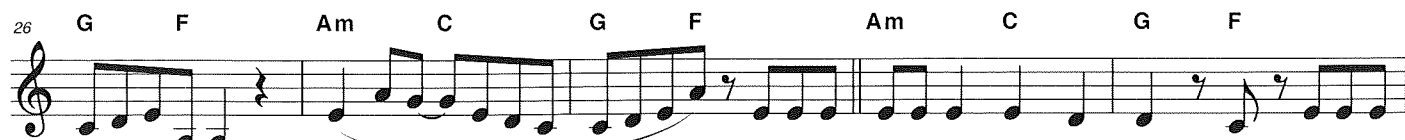
go-ing, go-ing, go-ing, go-ing, go-ing, go-ing, go-ing, go-ing, go, go, go, go, go, go, go, go, go, go, go-ing.

Am C G F Am C G F Am C



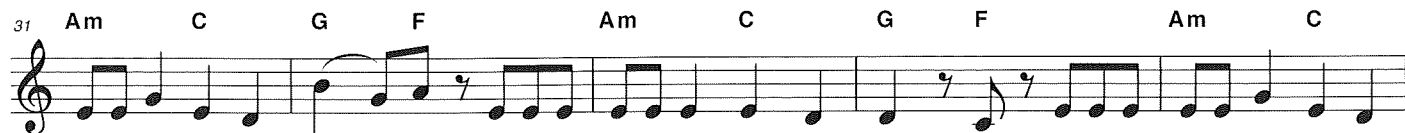
Yeah! Oh!

G F Am C G F Am C G F



Oh! I got a lit-tle bit trashed last night, night. I got a

Am C G F Am C G F Am C



lit-tle bit wast-ed yeah, yeah. I got a lit-tle bit mashed last night, night. I got a lit-tle shit faced it

36 G F Am C G F Am C G F
 yeah, — yeah. Well. Oh! I'm on the roof. Oh! If you don't

41 Am C G F Am C G F D.S. al $\oplus - \oplus$
 know. Oh! Well now you know. Oh! I got a

45 $\oplus$ G F
 keep it go-ing, come on, — come on, — come on, — come on, — come on, — come on, — come on, —

50 Am C G F Am C G F Am C
 Yeah! Oh!

55 G F Am C G F Am C G F
 Oh! I'm gon-na get a bit trashed to - night, night. I'm gon-na

60 Am C G F Am C G F Am C
 get a bit tip - sy, yeah, — yeah. I'm gon-na rock the last dance to - night, night. O. k. now tell me, who's with me?

65 G F Am C G F Am C G F
 Yeah, — yeah. Well. Oh! I'm on the roof. Oh! If you don't

70 Am C G F Am C G F
 know. Oh! Well now you know. Oh! I got a

74 Am C G F Am C G F
 hang - o - ver, oh! I've been drink-ing too much for sure. I got a

13

Bridge Of Light

Melodiestimme in C Titel 05
Melodiestimme in Bb Titel 11

Interpret: Pink

Rhythmus: Piano Ballad Melodieinstrument: E-Piano

Tempo: ♩ = 72

Tonart: F-Dur / G-Dur (Originaltonart)

© Copyright 2011 by Pink Inside Publishing /
EMI Blackwood Music Inc / Sony ATV Sounds LLC / Turtle Victory.
Rechte für Deutschland, Österreich, Schweiz:
EMI Music Publishing Germany GmbH / Sony/ATV Music Publishing.
All Rights Reserved. International Copyright Secured.
Used by permission of Music Sales Limited.

Musik und Text:
Alecia Moore / Dilly Mann

F **C/E**

Just when you think— hope is lost, and

5 **Eb** **Bb/D** **Dm**

giv-ing up is all you got,— blue turns black, your

8 **Eb/Bb** **Bb** **Eb/Bb** **Bb** **C**

con-fi-dence— is cracked,— there seems no turn-ing back from here.—

11 **Dm** **Bb** **F** **C**

Some-times there is - n't and ob - vi - ous ex - pla - na - tion, while the

13 **Dm** **Bb** **F** **C**

ho - li - est stars— can feel the strong - est pal - pi - ta - - - tions.—

15 **F** **Bb** **C** **Dm**

That's when you can build a bridge— of light,— that's what turns the wrong— so right,—

17 **Bb** **G7/B** **Csus4** **C**

— that's when you can't give up— the fight.—

19 **F** **Bb** **C** **Dm**

That's when love turns night - time in - to day,— that's when lone - li - ness goes— a - way,—

21 **B♭** **G7/B** **Csus4** **C**
 — that's when you got - ta be strong — to - night, —

23 **B♭** **C** **F**
 on - ly love — can build — us a bridge — of light. On your feet, — I

26 **C/F** **E♭** **B♭**
 made a storm, — you're con - vinced — that you're all a - lone, —

29 **Dm** **E♭** **B♭** **E♭** **B♭**
 look at the stars, it's straight up — the dark. — You'll find — your heart — shines like the sun. —

32 **C** **Dm** **B♭** **F** **C**
 — Let's not let their an - ger get — us lost. — And the

35 **Dm** **B♭** **F** **C**
 need to be right — cause us way too high — costs. —

37 **F** **B♭** **C** **Dm** **C**
 That's when love can build a bridge — of light, — that's what turns the wrong — so right, —

39 **B♭** **G7/B** **Csus4** **C** **F** **B♭**
 — that's when you know it's worth — to fight. — That's when love turns night-time in - to day, —

42 **C** **Dm** **C** **B♭** **G7/B**
 — that's when lone - li - ness goes — a - way, — that's when you got - ta be strong — to -

44 **Csus4** **C** **B $\flat$** **C** **Dm** **C6**

night, 'cause on - ly love can build us a bridge of light.

47 **B $\flat$ Maj7** **Asus4** **Dm** **C6** **B $\flat$ Maj7** **Asus4** **A** **G** **F**

Deep breath, take it

52 **C/E** **E $\flat$** **B $\flat$**

on the chin, but don't for-get to let the love back in.

55 **G** **C** **D** **Em** **D**

That's when love can build a bridge of light, that's what turns the wrong so right,

57 **C** **A7/C $\sharp$** **Dsus4** **D** **G** **C**

that's when you can't give up the fight. And that's when love turns night-time in - to day,

60 **D** **Em** **D** **C** **A7/C $\sharp$**

that's when lone - li - ness goes a - way, that's when you got - ta be strong to -

62 **Dsus4** **D** **C** **D**

night, 'cause on - ly love can build us a bridge of light.

64 **Em** **D** **C** **D** **G**

On - ly love can build us a bridge of light,

68 **CMaj7/G** **G** **CMaj7/G** **G**

of light, of light.

Moves Like Jagger

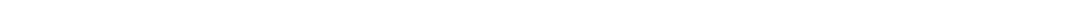
Melodiestimme in C  Titel 06
Melodiestimme in Bb Titel 12

Interpret: Maroon 5 Feat. Christina Aguilera
Rhythmus: Modern Dance Melodieinstrument: Brass
Tempo: ♩ = 128
Tonart: A-Moll (Originaltonart: B-Moll)

© Copyright 2011 Universal Music Publishing MGB Limited.
Published by Prescription Songs, LLC and MXM Music AB.
Administered by Kobalt Music Publishing Limited.
All Rights Reserved. International Copyright Secured.
Used by permission of Music Sales Limited.

Musik und Text: Adam Levine / Benjamin Levin /
Shellback / Ammar Malik / Johan Schuster

Am7



5 Dm7



Musical notation for measure 5, Dm7 chord. The notation shows a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a Dm7 chord indicated above the staff.

Just shoot for the stars.—

9 Am7

Measure 9 contains the Am7 chord. The notation shows a treble clef with a half note G3, a quarter rest, an eighth note A3, an eighth note B3, a quarter note C4, an eighth note D4, an eighth note E4, a quarter note F4, a quarter rest, an eighth note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The notes are grouped into four eighth-note pairs, each with a slur.

— if it feels— right, and aim for my heart,— if you feel— like, and take me a - way,—

[illegible]

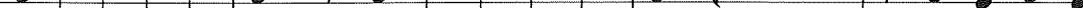
_____ and make it o - kay. _____ I swear I'll be - have. _____ You wan - ted con - trol. _____

17 Am7

Measure 17 contains the Am7 chord. The notation shows a treble clef with a whole note chord consisting of A2, C3, E3, and G3. The chord is labeled 'Am7' above the staff.

_____ so we waited, I put on a show,_____ now I make_____ it, you say I'm a kid,_____

21 Dm7



_____ my e - go is big,_____ I don't give a shit,_____ And it goes_____ like this.

25 Am7

Take me by the tongue, and I'll know____ you._____ Kiss me till you're drunk,

28 Dm7



Musical notation for measure 28. The staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The key signature has one flat (Bb). The chord Dm7 is indicated above the staff.

and I'll show— you all the moves like Jag - ger, I've got the moves like Jag - ger. I've got the

31 **Am7**
 moves _____ like Jag - ger. I don't e - ven try to con - trol _____ you, _____

35 **Dm7**
 _____ look in - to my eyes and I'll own _____ you with the moves like Jag - ger, I've got the

38 Φ
 moves like Jag - ger. I've got the moves _____ like Jag - ger. Ba - by, it's hard, _____

41 **Am7**
 _____ when you feel _____ like you're bro - ken and scared, _____ noth - ing feels _____ right. But when you're with me, _____

45 **Dm7**
 _____ I'll make you be - lieve, _____ that I've got the key. _____ Oh, so get in the car, _____

49 **Am7**
 _____ we can ride _____ it, wher - ev - er you want, _____ get in - side _____ it. And you want to steer, _____

53 **Dm7** **D.S. al Φ - Φ**
 _____ but I'm shift - ing gears, _____ I'll take it from here. _____ Oh, yeah, yeah, and it goes _____ like this.

57 Φ **Am7**
 _____ like Jag - ger. Ah, you wan - na know _____ how to make me smile, _____ take con - trol, _____

61 **Dm7**
 own me just for the night. And if I share my se - cret, _____ you're gon - na have to keep _____ it, _____

64 Am7

no-bod-y else can see this. Ah, so watch and learn,

67

I won't show you twice, head to toe, oh ba-by, rub me right, yeah.

70 Dm7

But if I share my se-cret, you're gon-na have to keep it, no-bod-y else can see this,

73 Am7

ey, ey, ey, yeah. And it goes like this. Take me by the tongue,

76

and I'll know you. Kiss me till you're drunk, and I'll show you

79 Dm7

moves like Jag-ger, I've got the moves like Jag-ger. I've got the moves

82 Am7

like Jag-ger. I don't e-ven try to con-trol you, look in-to my eyes

86 Dm7

and I'll own you with the moves like Jag-ger, I've got the moves like Jag-ger. I've got the

89 Am7

moves like Jag-ger.

64 Am7

no-bod-y else can see this. Ah, so watch and learn,

67

I won't show you twice, head to toe, oh ba-by, rub me right, yeah.

70 Dm7

But if I share my se-cret, you're gon-na have to keep it, no-bod-y else can see this,

73 Am7

ey, ey, ey, yeah. And it goes like this. Take me by the tongue,

76

and I'll know you. Kiss me till you're drunk, and I'll show you all the

79 Dm7

moves like Jag-ger, I've got the moves like Jag-ger. I've got the moves

82 Am7

like Jag-ger. I don't e-ven try to con-trol you, look in-to my eyes

86 Dm7

and I'll own you with the moves like Jag-ger, I've got the moves like Jag-ger. I've got the

89 Am7

moves like Jag-ger.

Ai Se Eu Te Pego (Nossa Nossa)

Titel 13

Tempo: ♩ = 96

Tonart: C-Dur (Originaltonart: B-Dur)

Musik und Text: Sharon Acioly Arcoverde

Arr.: Gerhard Kölbl

C G Am F C G

Nos-sa, nos-sa, as - sim vo - cê me ma - ta. Ai se eu te pe - go, ai

mf

4 Am F C G Am F

ai se eu te pe - go. De - lí - cia, de - lí - cia, as - sim vo - cê me ma - ta.

G Am F C G

se eu te pe - go, ai ai se eu te pe - go. *f*

F C G F

13 C G Am F C G

Sá-ba-do na ba - la - da. A ga-le-ra co-me-çou a dan-çar.

© Copyright 2008 Universal Music Publishing Limited. All Rights Reserved. International Copyright Secured. Used by permission of Music Sales Limited.

16 Am F C G Am F

E pas-sou a me-ni - na mais lin - da. To-mei co -

19 C G Am C G

ra-gem', e co-me-cei a fa - lar. Nos-sa, nos-sa, as -

22 Am F C G Am F

sim vo - cê me ma - ta. Ai se eu te pe - go, ai ai se eu te pe - go. De -

25 C G Am F C G

lí - cia, de - lí - cia, as - sim vo - cê me ma - ta. Ai se eu te pe - go, ai

28 Am F C G Am F

ai se eu te pe - go.

Ai Se Eu Te Pego (Nossa Nossa)

Titel 13

Tempo: ♩ = 96

Tonart: C-Dur (Originaltonart: B-Dur)

Musik und Text: Sharon Acioly Arcoverde

Arr.: Gerhard Kölbl

Sheet music for "Ai Se Eu Te Pego (Nossa Nossa)" in C major, 4/4 time, tempo 96. The music is arranged for piano and voice.

Chords: C, G, Am, F

Lyrics:

Nos-sa, nos-sa, as - sim vo - cê me ma - , ta. Ai se eu te pe - go, ai

ai se eu te pe - go. De - lí - cia, de - lí - cia, as - sim vo - cê me ma - ta.

Ai se eu te pe - go, ai ai se eu te pe - go. —

Sá-ba-do na ba - la - da. A ga-le-ra co-me-çou a — dan-çar.

Performance markings: *mf*, *f*

© Copyright 2008 Universal Music Publishing Limited. All Rights Reserved. International Copyright Secured. Used by permission of Music Sales Limited.

16 Am F C G Am F

E pas-sou a me-ni - na mais lin - da. To-mei co -

19 C G Am C G

ra-gem', e co-me-cei a fa - lar. Nos-sa, nos-sa, as -

22 Am F C G Am F

sim vo - cê me ma - ta. Ai se eu te pe-go, ai ai se eu te pe-go. De -

25 C G Am F C G

lí - cia, de - lí - cia, as - sim vo - cê me ma - ta. Ai se eu te pe-go, ai

28 Am F C G Am F

ai se eu te pe-go.

31 C G F C G

Sá-ba-do na ba - la -

mf

34 Am F C G Am F

- da. A ga - le - ra co-me - çou a dan - çar.

37 C G Am F C G

E pas-sou a me-ni - na mais lin - da. To-mei co - ra-gem', e co-me-cei a fa - lar.

40 Am F C G Am F C G

Nos-sa, nos-sa, as - sim vo - cê me ma - ta. Ai se eu te pe-go, ai

f

44 Am F C G Am F C G

ai se eu te pe-go. De - lí-cia, de - lí-cia, as - sim vo - cê me ma - ta. Ai se eu te pe-go, ai

48 Am F C G Am F

ai se eu te pe - go.

51 C G F C G

Nos-sa, nos-sa, as -

mp

54 Am F C G Am F C G

sim vo-cê me ma - ta. Ai se eu te pe-go, ai ai se eu te pe-go. De lí-cia, de lí-cia, as -

f

58 Am F C G Am F C G

sim vo - cê me ma - ta. Ai se eu te pe-go, ai ai se eu te pe-go.

62 Am F C G F

Somebody That I Used To Know

Titel 14

Tempo: ♩ = 129
Tonart: D-Moll (Originaltonart)

Musik und Text: Luiz Bonfá
Arr.: Jürgen Meini

Sheet music for piano, featuring chords (Dm, C) and lyrics.

p *mp*

5 9 13 17

Now and then I think of when we were to-gether.
er. Like when you said you felt so hap-py you— could die.
Told my-self that you were right for me,

© 2011 Unichappell Music Inc. and Cabana Music Inc., USA. All Rights Administered by Unichappell Music Inc. (USA), London W6 8BS. (Contains samples of „Seville“, by Luiz Bonfá, © 1967 (Renewed) Unichappell Music Inc. and Cabana Music Inc., USA). Reproduced by permission of Faber Music Ltd. All Rights Reserved.

21 Dm C Dm C Dm C Dm C

but felt so lone-ly in your com - pa-ny. — But that was love and it's an ache I still re-mem-

25 Dm C Dm C Dm C Dm C

ber. *mf*

29 Dm C Dm C Dm C Dm C

33 Dm C Dm C Dm C Dm C

You can get ad-dict-ed to a cer - tain kind of sad-

37 Dm C Dm C Dm C Dm C

ness. Like res - ig - na - tion to the end, al - ways — the

41 Dm C Dm C Dm C Dm C

end. So when we found that we could not make sense,

45 Dm C Dm C Dm C

well, you said that we would still be friends.— But I'll ad-mit that I was

48 Dm C Dm C Dm C Dm C

glad that it was— o-ver. *f* But you did-n't have to

52 Bb C Dm C Bb C Dm C

cut me off, make out like it nev-er hap-pened and that we were noth-ing. And I don't e-ven

56 Bb C Dm C Bb C

need your love. But you treat me like a stran-ger, and that feels so rough.

59 Dm C B $\flat$ C Dm C

No, you did - n't have to stoop so low. Have your friends col-lect your

62 B $\flat$ C Dm C B $\flat$ C

rec-ords, and then change your num - ber? I guess that I don't need that though,

65 Dm C B $\flat$ C Dm C B $\flat$ C

now you're just some-bod - y that I used to know.

69 Dm C B $\flat$ C Dm C B $\flat$ C

Now you're just some-bod - y that I used to know.

73 Dm C B $\flat$ C Dm C Dm C

Now you're just some-bod - y that I used to know. *mf*

77 Dm C Dm C Dm C Dm C

81 Dm C Dm C Dm C Dm C

Now and then I think of all the times you screwed me o -

85 Dm C Dm C Dm C Dm C

ver. But had me be-liev-ing it was al-ways some-thing that I'd done.

89 Dm C Dm C

mf And I don't wan-na live that way,

93

read-ing in - to ev-ery word you say. You said that you could let it go. — And I

97

would - n't catch you hung up on some bod - y that you used to know. But you did - n't have to

Dm C

f

100

cut me off, make out like it nev - er hap - pened and that we were noth - ing. And I don't e - ven

Bb C Dm C Bb C Dm C

104

need your love. But you treat me like a stran - ger, and that feels so rough.

Bb C Dm C Bb C

107

No, you did - n't have to stoop so low. Have your friends col - lect your

Dm C Bb C Dm C

110

rec - ords, and then change your — num - ber? I guess that I don't need that though,

Bb C Dm C Bb C

113 Dm C B $\flat$ C Dm C

now you're just some-bod - y that I used to know. Some-bod - y. ——— I

116 B $\flat$ C Dm C B $\flat$ C

used to know. ——— Now you're just some-bod - y that I used to know. Some-bod -

119 Dm C B $\flat$ C Dm C B $\flat$ C

y. ——— I used to know. ——— Now you're just some-bod - y that I used to know.

123 Dm C B $\flat$ C Dm C B $\flat$ C

I used to know. ——— That I used to know.

127 Dm C B $\flat$ C Dm C B $\flat$ C

I used to know. ——— Some-bod - y. ———

New Age



Titel 15

Tempo: ♩ = 95

Tonart: Bb-Dur (Originaltonart)

Musik und Text:
Guy Chambers / Marlon McVey
Arr.: Gerhard Kölbl

mp

Bb F Gm Dm Eb Bb F

4 Gm Bb F Gm Dm Eb

If love was a word,— I don't un-der-stand.—

7 Bb F Gm Bb F

The sim - plest sound,— with four let-ters. What-ev-er it was,—

10 Gm Dm Eb Bb F Gm

I'm o-ver it now.— With ev-er-y day,— it gets bet-ter, it gets

13 Cm Bb F

bet-ter. Are you *mf* lov-ing the pain,— lov-ing the pain? And with

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

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

*Red. * Red. * simile*

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

© 2011 EMI MUSIC PUBLISHING LTD. and STAGE THREE MUSIC (Catalogues) LIMITED. This arrangement © 2012 EMI MUSIC PUBLISHING LTD. and STAGE THREE MUSIC PUBLISHING LIMITED. All Rights for MUSIC OF STAGE THREE Administered by BMG CHRYSALIS. Subverlag für Deutschland, Österreich und Schweiz: BMG Rights Management GmbH (Germany). All Rights Reserved. International Copyright Secured. Used by Permission. Reprinted with Permission of Hal Leonard Corporation.

16 Cm B $\flat$ F Gm Cm B $\flat$

ev-er-y day, — ev-er-y day — I try — to move on. What-ev-er it was, — what-ev-er it was,

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

19 F E $\flat$ F

— there's noth-ing now. — You changed. — New Age.

simile

22 B $\flat$ F Gm Dm E $\flat$ B $\flat$ F

mp

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

25 Gm B $\flat$ F Gm Dm E $\flat$

mf I'm walk-ing a-way — from ev-ery-thing I — had.

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

28 B $\flat$ F Gm B $\flat$ F

I need a room — with new col-ours. And there was a time, —

*Red. * Red. * simile*

31 **Gm** **Dm** **E♭** **B♭** **F** **Gm**

when I did-n't mind— liv-ing the life— of oth-ers. Are you

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

34 **Cm** **B♭** **F** **Cm** **B♭**

lov-ing the pain,— lov-ing the pain? And with ev-er-y day,— ev-er-y day—

37 **F** **Gm** **Cm** **B♭** **F**

— I try— to move on. What-ev-er it was,— what-ev-er it was,— there's

Red. * *Red.* * *simile*

40 **E♭** **F** **B♭** **F**

noth-ing now.— You changed.— New Age. *f* So much fi - re that it

43 **Gm** **B♭** **F** **Gm**

burned my wings.— Her heat was a - maz - ing.—

46 **B $\flat$** **F** **Gm** **E $\flat$**

Now I'm dream-ing of the sim-ple things.— Old ways,—

49 **F** **B $\flat$** **F** **Gm** **Dm** **E $\flat$**

e-rased.— *mp* If love was a word,— I don't un-der-stand.—

*Red. * Red. * Red. **

52 **B $\flat$** **F** **Gm**

The sim - plest sound,— with four let-ters. Are you

*Red. * Red. * simile*

55 **Cm** **B $\flat$** **F** **Cm** **B $\flat$**

f lov-ing the pain,— lov-ing the pain? Yeah!— And with ev-er-y day,— with ev-er-y day—

58 **F** **Gm** **Cm** **B $\flat$** **F**

— I try— to move on. What-ev-er it was,— what-ev-er it was,— oh,— there's

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

61 *E $\flat$* *F* *Cm* *B $\flat$*

noth-ing now. — You changed. — New Age. Lov-ing the pain, — lov-ing the pain?

64 *F* *Cm* *B $\flat$* *F* *Gm*

— Yeah! — And with ev-er-y day, — ev-er-y day — I try — to move on.

67 *Cm* *B $\flat$* *F* *E $\flat$*

What-ev-er it was, — what-ev-er it was, — oh, — there's noth-ing now. —

70 *F* *B $\flat$* *F* *Gm* *Dm* *E $\flat$* *B $\flat$* *F*

mp
You changed. — New Age.

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

74 *Gm*

p

simile

Hangover

Titel 16

Tempo: ♩ = 128

Tonart: C-Dur (Originaltonart: Eb-Dur)

Musik und Text: Taio Cruz / Lukasz Gottwald /
Tramar Dillard / Henry Walter
Arr.: Gerhard Kölb

Am C G F Am C

mf

I got a hang - o - ver, oh! I've been drink-ing too much for sure.

*Red. * Red. * simile*

4 G F Am C G F

I got a hang - o - ver, oh! I got an

7 Am C G F Am C

emp - ty cup, pour me some more. So I can go un - til I blow

10 G F Am C G F

— up, eh. And I can drink un - til I throw — up, eh. And I don't

13 Am C G F Am C

ev - er, ev - er want to grow — up, eh. I wan-na keep it go - ing, keep keep

© 2011 EMI MUSIC PUBLISHING LTD., KASZ MONEY PUBLISHING and TRAINTRACKS STUDIO and Prescription Songs, LLC. This arrangement © 2012 EMI MUSIC PUBLISHING LTD., KASZ MONEY PUBLISHING and TRAINTRACKS STUDIO. All Rights for EMI MUSIC PUBLISHING LTD. in the U.S. and Canada Controlled and Administered by EMI APRIL MUSIC INC. All Rights for KASZ MONEY PUBLISHING and TRAINTRACKS STUDIO Administered by KOBALT MUSIC PUBLISHING LIMITED AMERICA, INC. All Rights Reserved. International Copyright Secured. Used by Permission. Reprinted with Permission of Hal Leonard Corporation.

16 G F

keep it go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing,

19 Am C G F

go, go, go, go, go, go, go, go, go, go, go, go, go-ing.

f

23 Am C G F Am C G F

Yeah! Oh!

27 Am C G F Am C G F Am C

Oh! I got a lit-tle bit trashed last night, night. I got a lit-tle bit wast-ed

mf

32 G F Am C G F Am C G F

yeah,—yeah. I got a lit-tle bit mashed last night, night. I got a lit-tle shit faced it yeah,—yeah. Well.

37 Am C G F Am C G F

Oh! *f* I'm on the roof. Oh! If you don't

41 Am C G F Am C G F D.S. al $\oplus - \oplus$

know. Oh! Well now you know. Oh! I got a *mf*

45 G F

keep it go-ing, come on, — come on, — come on, — come on, — come on, — come on, — come on.

49 Am C G F Am C G F

f Yeah!

54 Am C G F Am C G F

Oh! Oh! I'm gon-na *mf*

58 Am C G F Am C G F

get a bit trashed to - night, night. I'm gon-na get a bit tip - sy, yeah, — yeah. I'm gon-na

62 Am C G F Am C G F

rock the last dance to - night, night. O. k. now tell me, who's with me? Yeah, — yeah. Well.

66 Am C G F Am C G F

Oh! *f* I'm on the roof. Oh! If you don't

70 Am C G F Am C G F

know. Oh! Well now you know. Oh! I got a *mf*

74 Am C G F Am C G F

hang - o - ver, oh! I've been drink-ing too much for sure. I got a

78 Am C G F Am C G F

hang - o - ver, oh! I got an emp - ty cup, pour me some more. So I can

82 Am C G F Am C G F

go un - til I blow up, eh. And I can drink un - til I throw up, eh. And I don't

f

86 Am C G F Am C

ev - er, ev - er want to grow up, eh. I wan - na keep it go - ing, keep, keep,

89 G F Am C G F

keep it go - ing, come on, — go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, come on, —

92 Am C G F Am C

go - ing, go - ing, go - ing, go - ing, go, go, go, go, go, go, come on, — go, go, go, go, go, go, go, go,

95 G F Am C G F Am C

go, go, go, go, go, go, go, go. I got a hang - o - ver, oh!

99 G F Am C G F Am C

I've been drink-ing too much for sure. I got a hang - o - ver, oh!

103 G F Am C G F Am C

I got an emp-ty cup, pour me some more. So I can go un - til I blow

107 G F Am C G F Am C

— up, eh. And I can drink un - til I throw — up, eh. And I don't ev - er, ev - er want to grow

111 G F Am C G F Am

— up, eh. I wan-na keep it go-ing, keep, keep, keep it go-ing, come on!

Bridge Of Light

Titel 1

Tempo: ♩ = 72

Tonart: F-Dur / G-Dur (Originaltonart)

Musik und Text: Alecia Moore / Dilly Man

Arr.: Gerhard Kölb

F **C/E**

p Just when you think— hope is lost, and

Red. * *simile*

5 **E♭** **B♭/D** **Dm**

giv-ing up is all you got,— blue turns black, your

8 **E♭/B♭** **B♭** **E♭/B♭** **B♭**

con - fi - dence— is cracked,— there seems no turn-ing back from here.—

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

10 **C** **Dm** **B♭**

Some-times there is - n't and ob - vi - ous ex - pla - na -

mp

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

12 **F** **C** **Dm** **B♭**

- tion, while the ho - li - est stars— can feel the strong - est pal - pi - ta -

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

© Copyright 2011 by Pink Inside Publishing / EMI Blackwood Music Inc / Sony ATV Sounds LLC / Turtle Victory. Rechte für Deutschland, Österreich, Schweiz: EMI Music Publishing Germany GmbH / Sony/ATV Music Publishing. All Rights Reserved. International Copyright Secured. Used by permission of Music Sales Limited.

14 **F** **C** **F** **B♭**

tions. — That's *mf* when you can build a bridge — of light,

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

16 **C** **Dm** **B♭** **G7/B**

— that's what turns the wrong — so right, — that's when you can't give up — the

simile

18 **Csus4** **C** **F** **B♭**

fight. — That's when love turns night - time in - to day,

20 **C** **Dm** **B♭** **G7/B**

— that's when lone - li - ness goes — a - way, — that's when you got - ta be strong — to -

22 **Csus4** **C** **B♭** **C** **F**

night, — on - ly love — can build — us a bridge — of light.

mp

25 C/F E $\flat$

On your feet, — I made a storm, — you're con-vinced — that you're

28 B $\flat$ Dm E $\flat$ B $\flat$

all a-lone, — look at the stars, it's straight up — the dark. —

31 E $\flat$ B $\flat$ C

You'll find — your heart — shines like the sun. —

33 Dm B $\flat$ F C

Let's not *mf* let their an - ger get — us lost. — And the

35 Dm B $\flat$ F C

need to be right — cause us way too high — costs. —

37 F B $\flat$ C Dm C

That's when love can build a bridge of light, that's what turns the wrong so right,

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

39 B $\flat$ G7/B C $\text{sus}4$ C

that's when you know it's worth to fight.

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

41 F B $\flat$ C Dm C

That's when love turns night-time into day, that's when loneliness goes away,

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

43 B $\flat$ G7/B C $\text{sus}4$ C

that's when you got to be strong to night, 'cause

Red. * *Red.* * *simile*

45 B $\flat$ C Dm C6

only love can build us a bridge of light.

mp

47 **B♭Maj7** **Asus4** **Dm** **C6** **B♭Maj7** **Asus4** **A**

50 **G** **F** **C/E**

p Deep breath, take it on the chin, — but

53 **E♭** **B♭**

don't for-get — to let the love — back — in. —

mf

55 **G** **C** **D** **Em** **D**

f That's when love can build a bridge — of light, — that's what turns the wrong — so right, —

57 **C** **A7/C♯** **Dsus4** **D**

— that's when you can't give up — the fight. — And

59 **G C D Em D**

that's when love turns night - time in - to day, that's when lone - li - ness goes a - way,

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

61 **C A7/C# Dsus4 D**

that's when you got - ta be strong to - night, 'cause

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

63 **C D Em D**

on - ly love can build us a bridge of light.

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

65 **C D G**

On - ly love can build us a bridge of light,

mf *p*

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

68 **CMaj7/G G CMaj7/G G**

of light, of light.

Moves Like Jagger

Titel 18

Tempo: ♩ = 128

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

Musik und Text: Adam Levine / Benjamin Levin /
Shellback / Ammar Malik / Johan Schuster

Arr.: Gerhard Kölbl

Am7

mf

5 Dm7

Just shoot for the stars,

9 Am7

if it feels right, and aim for my heart, if you feel

12 Dm7

like, and take me a - way, and make it o - kay, I swear I'll be - have.

15 Am7

You wan - ted con - trol, so we wai -

© Copyright 2011 Universal Music Publishing MGB Limited. Published by Prescription Songs, LLC and MXM Music AB. Administered by Kobalt Music Publishing Limited. All Rights Reserved. International Copyright Secured. Used by permission of Music Sales Limited.

18

- ted, I put on a show, now I make it, you say I'm a kid,

21 **Dm7**

my e-go is big, I don't give a shit.

24 **Am7**

And it goes like this. *f* Take me by the tongue, and I'll know you.

27 **Dm7**

Kiss me till you're drunk, and I'll show you all the moves like Jag-ger, I've got the

30

moves like Jag-ger. I've got the moves like Jag-ger.

33 Am7

I don't e - ven try to con - trol — you, look in - to my eyes

36 Dm7

and I'll own — you with the moves like Jag-ger, I've got the moves like Jag-ger. I've got the

39 Am7

moves — like Jag-ger. Ba - by, it's hard, when you feel

42

— like you're bro - ken and scared, noth - ing feels — right. But when you're with me,

45 Dm7

— I'll make you be - lieve, that I've got the key.

48 **Am7**

Oh, so get in the car, — we can ride — it, wher - ev - er you want,

51 **Dm7**

— get in - side — it. And you want to steer, — but I'm shift - ing gears,

54 **D.S. al $\emptyset$ - $\emptyset$**

— I'll take it from here. — Oh, yeah, yeah, — and it goes — like this.

57 **Am7**

— like Jag - ger. ***mf*** Ah, you wan - na know — how to make me smile,

60 **Dm7**

— take con - trol, own me just for the night. And if I share my se - cret,

63

you're gon-na have to keep — it, — no-bod-y else can see — this.

66 **Am7**

f Ah, so watch and learn, — I won't show you twice, — head to toe,

69 **Dm7**

oh ba - by, rub me right, yeah. — But if I share my se - cret, — you're gon-na have to keep — it,

72

— no-bod-y else can see — this, — ey, ey, ey, yeah. — And it goes — like this.

75 **Am7**

Take me by the tongue, and I'll know — you. — Kiss me till you're drunk,

78 **Dm7**

and I'll show you all the moves like Jag-ger, I've got the moves like Jag-ger. I've got the

81 **Am7**

moves like Jag - ger. I don't e - ven try

84

to con - trol you, look in - to my eyes and I'll own you with the

87 **Dm7**

moves like Jag-ger, I've got the moves like Jag-ger. I've got the moves

90 **Am7**

like Jag - ger. *mf*