

Extra:
Für Gitarre
OHNE NOTEN!



mit
PLAYBACK
CD

Zum Mitsingen
oder Mitspielen

TOP CHARTS

5 Hefte in einem: Alle 1-2 Monate neu

**Klavier • Digitalpiano • Keyboard • Gitarre • Gesang • Trompete
Klarinette • Tenorsax • Altsax • Querflöte • Blockflöte • Violine
Melodiestimme in C • Klavierarrangement • Bb-Stimme • Eb-Stimme • Songtext mit Akkorden**

64

Erhältlich in zwei Versionen:

Songbook + Playback CD

Best-Nr. EH 3839 ISBN 978-3-86626-318-5

Songbook + Playback CD + Midifiles (USB-Stick)

Best-Nr. EH 3840U ISBN 978-3-86626-319-2

© 2013 HAGE Musikverlag GmbH & Co. KG, Eschenbach 542, 91224 Pommelsbrunn, Deutschland
Telefon +49 (0)9154/916940, Telefax +49 (0)9154/916941, E-Mail: info@hagemusikverlag.de

A Bosworth production exclusively distributed by HAGE Musikverlag.

Unerlaubtes Kopieren und Vervielfältigen ist verboten und kann privat- und strafrechtlich verfolgt werden.

Melodie-Arrangements: Jörg P. Tippmann

Klavier-Arrangements: Gerhard Kölbl

Gitarren-Schlagmuster: Alexander Espinosa

Playbacks: Andy Sieber

Klaviereinspielung: Gerhard Kölbl

Notensatz/Satz: HAGE Musikverlag

Gesamtherstellung: Helmut Hage, Rainer Pink

Bildnachweis Cover: © Universal Music / iStockphoto/Thinkstock

HAGE

MUSIKVERLAG

1 Blurred Lines - Robin Thicke Feat. T.I. & Pharrell **Seite**

Melodiestimme in C und Bb	04
Melodiestimme in Eb	24
Klavier	43
Gitarre und Gesang ohne Noten	82

2 Applaus, Applaus - Sportfreunde Stiller **Seite**

Melodiestimme in C und Bb	08
Melodiestimme in Eb	28
Klavier	52
Gitarre und Gesang ohne Noten	84

3 Safe And Sound - Capital Cities **Seite**

Melodiestimme in C und Bb	10
Melodiestimme in Eb	30
Klavier	56
Gitarre und Gesang ohne Noten	86

4 Millionen Lichter - Christina Stürmer **Seite**

Melodiestimme in C und Bb	12
Melodiestimme in Eb	32
Klavier	60
Gitarre und Gesang ohne Noten	88

5 Mirrors - Justin Timberlake **Seite**

Melodiestimme in C und Bb	15
Melodiestimme in Eb	35
Klavier	66
Gitarre und Gesang ohne Noten	90

6 Let Her Go - Passenger **Seite**

Melodiestimme in C und Bb	20
Melodiestimme in Eb	40
Klavier	75
Gitarre und Gesang ohne Noten	94

Blurred Lines

Melodiestimme in C Titel 01
Melodiestimme in Bb Titel 07

Interpret: Robin Thicke Feat. T.I. & Pharrell
Rhythmus: Funk Melodieinstrument: Brass
Tempo: ♩ = 120
Tonart: G-Dur (Originaltonart)

© 2013 by EMI April Music Inc. / More Water From Nazareth.
Rechte für Deutschland, Österreich, Schweiz
EMI Music Publishing (Germany) GmbH.

Musik und Text: Pharrell Williams /
Robin Thicke / Clifford Harris

G

Every-bod-y get up! Hey, hey,

D

hey! Hey, hey, hey! Hey, hey, hey!

G

If you can't hear what I'm trying to say, if you can't read from the same page,

D

may - be I'm go - ing deaf, ma - ybe I'm go - ing blind, may - be I'm out of my

G

mind. O - K, now he was close, tried to do - mes - ti - cate you,

D

but you're an an - i - mal, ba - by, it's in your na - ture. Just let me lib - er - ate you,

you don't need no pa - pers, that man is not your mak - er. And that's why I'm gon' take a

G

good girl. I know you want it. I know you want it. I know you want it. You're a

D

good girl.

31

Can't let it get past me, you're far from plas-tic, talk a-bout get-ting blast-ed. I hate these

34

G

blurred lines. I know you want it. I know you want it. I know you want it. But you're a

38

D

good girl. The way you grab me, must wan-na get nas-ty, go a-head, get at me.

42

G

What do they make dreams for, when you got them jeans on? What do we need steam for?

45

D

You're the hot-test bitch in this place. I feel so luck-y, you wan-na hug me,

48

D.S. al

what rhymes with 'hug me'? Hey! _____

50

G

One thing I ask of you.____ Let me be the one you back that ass to.____ Yo,

52

from Ma-li-bu to Pa-ris, boo.____ Yeah, had a bitch,____ she ain't bad as you. So,

54

D

hit me up when you pass-ing through.____ I'll give you some-thing big e-nough to tear your ass in two. Swag



on, e - ven when you dress ca - su - al. I mean it's al - most un - bear - a - ble. Then,



hon - ey you're not there when I'm with my fore - sight bitch you pay me by. Noth - ing



like your last guy, he's too square for you. He don't smack that ass and pull your hair for you. So I,



just watch, and wait, for you to sa - lute, but you did - n't pick.



Not man - y wom - en can re - fuse this pimp - in'. I'm a nice guy, but don't get it if you get with me.



Shake the vibe, get down, get up. Do you like to get hurt, like get



hurt, what you don't like work? Hey!



Ba - by can you breathe? I got this from Ja - mai - ca. It al - ways works for me



Da - ko - ta to De - ca - tur. No more pre - tend - ing, 'cause now you win - ning,

80 G

here's our be-gin-ning. I al-ways want-ed a good girl. I know you want it.

84 D

I know you want it. I know you want it. You're a good girl.

87

Can't let it get past me, you're far from plas-tic, talk a-bout get-ting blast-ed. I hate these

90 G

blurred lines. I know you want it. I know you want it.

93 D

I know you want it. But you're a good girl. The way you grab me,

96

must wan-na get nas-ty, go a-head, get at me.

98 G

Eve-ry-bo-dy get up! Eve-ry-bo-dy get up!

101 D

Hey, hey, hey! Hey, hey, hey! Hey, hey,

104 G

hey! Huh!

Applaus, Applaus

Melodiestimme in C Titel 02
Melodiestimme in Bb Titel 08

Interpret: Sportfreunde Stiller

© Ed. Sportfreunde / Arabella Musikverlag GmbH.

Rhythmus: Modern Ballad Melodieinstrument: Tenor Sax

Tempo: ♩ = 91

Tonart: G-Dur (Originaltonart)

Musik: Peter Brugger / Rüdiger Linhof / Florian Weber

Text: Florian Weber

G D Em G D Em G D Em

Ist mei - ne Hand — ei - ne Faust, — machst du sie wie - der auf, —

7 G D Em G D

— und legst die dei - ne in mei - ne. Du flüs - terst Sät - ze mit Be - dacht —

10 Em G D Em

— durch all den — Lärm, — als ob sie mein Sex - tant und Kom - pass wär'n. —

13 C Em G D C Em

Ap - plaus, Ap - plaus — für dei - ne Wor - te. — Mein Herz geht auf, —

16 G D C Em G D

wenn du — lachst. — Ap - plaus, Ap - plaus, — für dei - ne Art, — mich zu be - geis - tern.

19 C Em G D

Hör nie - mals da - mit auf! — Ich wünsch mir so sehr, — du hörst nie - mals da - mit auf.

23 G D Em G D Em G D Em

Ist mei - ne Er - de ei - ne Schei - be, machst du sie wie - der rund. —

29 G D Em G D

— Zeigst mir auf lei - se Art und Wei - se, was Weit - sicht heißt. Will ich mal wie - der mit dem Kopf —

32 Em G D Em D.S. al $\oplus - \oplus$

— durch die— Wand,— legst du mir Helm und Ham-mer in die Hand.—

35 C Em G D C Em G D

39 C Em G D C Em G D

43 C Em G D C Em G D

47 C Em G D C Em G D

51 C Em G D C Em

Ap - plaus, Ap-plaus—

für dei - ne Wor - te.— Mein Herz geht auf,—

54 G D C Em G D

wenn du— lachst.— Ap - plaus, Ap-plaus,—

für dei - ne Art,— mich zu be-geis - tern.

57 C Em G

Hör nie - mals da - mit auf!—

Ich wünsch mir so sehr,— du hörst

60 D G D Em G D 1. Em 2. Em

nie - mals da - mit auf.

2.x rit.

Safe And Sound

Melodiestimme in C Titel 03
Melodiestimme in Bb Titel 09

Interpret: Capital Cities

Rhythmus: Modern Dance Melodieinstrument: Brass Section

Tempo: ♩ = 119

Tonart: C-Dur (Originaltonart)

© Copyright 2010 Sony/ATV Ballad / Sony/ATV Allegro /
Lazy Hooks Music. Sony/ATV Music Publishing.
All Rights Reserved. International Copyright Secured.

Musik und Text: Ryan Merchant / Sebu Simonian

Fadd9 C Am7 1. G 2. G

6 **F C Am G**

I could lift you up. I could show you what you want to see and take you where you want to be.____
You could be my luck. E-ven if the sky is fall-ing down I know that we'll be safe and sound.____

10 **F C Am G**

We're safe and sound.____

14 **Fadd9 C Am7 G**

I could fill your cup. You know my riv-er won't e-vap-o-rate this world we still ap-pre-ci-ate.____
You could be my luck. E-ven in a hur-ri-cane of frowns I know that we'll be safe and sound.____

18 **F C Am Em7**

Safe and sound. We're safe and sound.____ Safe and sound. We're safe and sound.

22 **F C Am G**

On your ground. We're safe and sound.____ Safe and sound.

26 **Dm7 FMaj7 Gadd6**

I could show you love. In a tid-al wave of mys-ter-y you'll still be stand-ing next to me.____
You could be my luck. E-ven if we're six feet un-der-ground I know that we'll be safe and sound.____

30 **Dm7 FMaj7 Gadd6**

33 **Dm7** **FMaj7**

We're safe and sound.

36 **Gadd6** **F** **C**

Safe and sound.

40 **Am** **Em7** **F** **C** **Am** **G**

Safe and sound. On your ground. Safe and sound.

46 **F** **C** **Am** **G**

I could lift you up. I could show you what you want to see and take you where you want to be.—
You could be my luck. E-ven if the sky is fall-ing down I know that we'll be safe and sound.—

50 **Fadd9** **C** **Am** **G**

I could lift you up. I could show you what you want to see and take you where you want to be.—
You could be my luck. E-ven if the sky is fall-ing down I know that we'll be safe and sound.—

54 **F** **C** **Am** **G**

We're safe and sound.— We're safe and sound.

58 **F** **C** **Am** **G**

We're safe and sound.— We're safe and sound.

62 **F** **C** **Am** **G**

Safe and sound. We're safe and sound.— Safe and sound. We're safe and sound.

66 **F** **C** **Am** **G**

On your ground. We're safe and sound.— Safe and sound. We're safe and sound.

Millionen Lichter

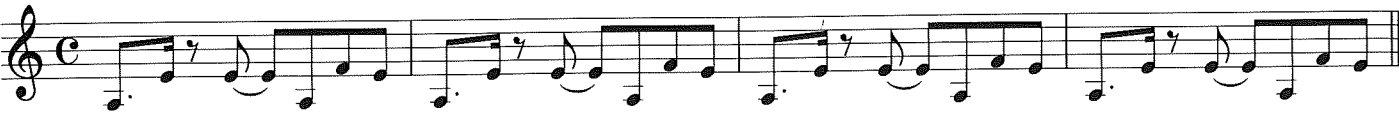
Melodiestimme in C Titel 04
Melodiestimme in Bb Titel 10

© 2013 Edition Tonhalle /
Napa Songs

Interpret: Christina Stürmer
Rhythmus: 8-Beat Rock Melodieinstrument: Alto Sax
Tempo: ♩ = 128
Tonart: A-Moll (Originaltonart: C-Moll)

Musik und Text: Tobias Röger

Am



5



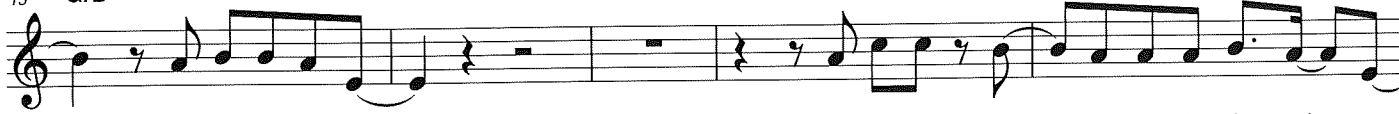
Als wär Dein Kopf ein Ka - rus - sell, — und al - les dreht —

10 **Asus2** **Am** **C**



— sich ir - gend - wie — zu schnell. — Die Stra - ßen sind leer —

15 **G/B** **Am** **C** **Asus2**



— und Du bist es auch, — als wär das Le - ben, das hier ein - mal — war, —

20 **Am** **C** **G/B**



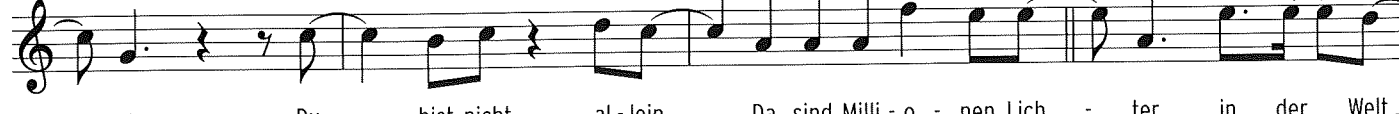
— ver - braucht. — Als ob dort in der Fer - ne ein wei - ter - er Stern — wär, der wie

24 **Am** **C**



Du so ein - sam scheint. — Doch da sind weit ü - ber tau - send, de - nen geht es ge - nau -

27 **G/B** **Am** **F**



- so, Du — bist nicht al - lein. — Da sind Milli - o - nen Lich - ter in der — Welt, —

31 **G** **Am7** **F**



— Milli - ar - den Far - ben, sie leuch - ten — so hell. Milli - o - nen Lich - ter ü - ber der Stadt, —

35 G Am7 F
 sie bring'n uns si - cher durch die Nacht. Da sind Milli-o - nen Lich - ter, siehst Du sie nicht?

39 G Am7 F
 Milli - o - nen Ge - sich - ter, wie Du und ich,

43 G Am C G/B
 wie Du und ich. Du kommst Dir vor wie ein Ko-met,-

48 Am C Asus2
 der in die Erd - um - lauf - bahn fliegt und ver-glüht.

53 Am C G/B Am
 Du spürst wie Du rennst, den Re-gen auf dei-ner Haut.

57 C Asus2
 Durch Dei-ne A - dern fließt Strom, Du warst noch nie-mals so gut ge-launt.

61 Am C G/B Am
 Als ob dort in der Fer - ne noch mehr von Dir wä - ren, sie zieh'n Dich mag-ne - tisch an.

65 C G/B
 All die Ster - ne da drau - ßen, die den Nacht - him - mel auf - sehn, wir

68 Am F G
 ge-hör'n zu-samm'n. Da sind Milli-o - nen Lich - ter in der Welt, Milli-ar - den Far -

72 Am7 F G
 - ben, sie leuch - ten — so hell. Milli - o - nen Lich - ter ü - ber der Stadt, — sie bring'n uns si -

76 Am7 F
 - cher durch die — Nacht. — Da sind Milli - o - nen Ge - schich - ten, sie spre - chen für sich. —

79 G Am7 F G
 — Milli - o - nen Lich - ter, — wie Du und ich, — wie Du und

84 Am F G Am
 ich. Wie Du und ich, wie Du und ich.

91 F G
 Da sind Milli - o - nen Lich - ter in der — Welt, — Milli - ar - den Far -

96 Am7 F G
 - ben, sie leuch - ten — so hell. Milli - o - nen Lich - ter ü - ber der Stadt, — sie bring'n uns si -

100 Am7 F
 - cher durch die — Nacht. — Da sind Milli - o - nen Lich - ter, siehst Du sie — nicht? —

103 G Am7 F G
 — Milli - o - nen Ge - sich - ter, — wie Du und ich, — wie Du und

108 Am F G Am
 ich. Wie Du und ich, wie Du und ich.

Mirrors

Melodiestimme in C Titel 05
Melodiestimme in Bb Titel 11

Interpret: Justin Timberlake

Rhythmus: Modern R&B Melodieinstrument: Alto Sax

Tempo: ♩ = 77

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

Musik und Text: Timothy Mosley / Leslie Jerome Harmon / Justin Timberlake /
James Edward Fauntleroy II / Chris Godbey / Garland Waverly Mosley Jr.

C G F C G Dm Am

5 C G F Am Em

Aren't you some - thin' to ad-mire, 'Cause your shine -

8 Dm F Am Em

is some-thin' like a mir - ror. And I can't help but no - tice you re-flect in this heart of mine.

10 Dm E Am Em Dm F

If you ev - er feel a-lone and the glare makes me hard to find, just know that I'm al -

13 Am Em Dm E

- ways par - al - lell on the oth - er side. 'Cause with your hand in my hand -

15 Am Em Dm F

and a pock-et full of soul I can tell you there's no place we could-n't go, just put your hand on the past,

17 Am Em Dm G

I'm here tryin' to pull you through, you just got-ta be strong. 'Cause I don't wan-na lose you now.

19 C G F

I'm look-in' right at the oth - er half of me. The va-can-cy that sat in my heart -

21 C G F
 _____ is a space _____ that now you hold. _____ Show me how to fight for now _____

23 C G Dm Am
 _____ and I'll tell you ba-by _____ it was eas-y, com-in' back in-to you once I fig-ured it out, _____

25 C G F
 _____ you were right _____ here all a-long. _____ It's like you're my mir-

27 C G F
 -ror, my mir-ror star-ing back at me. _____ I could-n't get an-y big-

29 C G F
 -ger, with an-y-one else be-side of me. _____ And now it's clear as this prom-

31 C G Dm Am
 -ise that we're mak-ing, two re-flec-tions in-to one. 'Cause it's like you're my mir-

33 C G F E
 -ror, my mir-ror star-ing back at me, _____ star-ing back at me. _____ Aren't you some-

35 Am Em Dm F
 -thin' an o-rig-i-nal, 'cause it does-n't seem mere-ly as-sem-bled. And I can't help but stare, _____

37 Am Em Dm F E
 _____ 'cause I see truth _____ some-where in your eyes. _____ Uh, _____ I can't ev-

39 Am Em Dm F

- er change with-out you, you re-flect me, I love that a-bout you. And if I could-

41 Am Em Dm F E

- I would look at us all the time. 'Cause with your hand in my hand-

43 Am Em Dm F

- and a pock-et full of soul I can tell you there's no place we could-n't go, just put your hand on the past,-

45 Am Em Dm G

- I'm here tryin' to pull you through, you just got-ta be strong. 'Cause I don't wan-na lose you now.-

47 C G F

- I'm look-in' right at the oth-er half of me. The va-can-cy that sat in my heart-

49 C G F

- is a space that now you hold. Show me how to fight for now-

51 C G Dm Am

- and I'll tell you ba-by it was eas-y, com-in' back in-to you once I fig-ured it out,-

53 C G F

- you were right here all a-long. It's like you're my mir-

55 C G F

- ror, my mir-ror star-ing back at me. I could-n't get an-y big-

57 C G F
 - ger, with an - y - one else be - side of me. And now it's clear as this prom -

59 C G Dm Am
 - ise that we're mak - ing, two re - flec - tions in - to one. 'Cause it's like you're my mir -

61 C G F
 - ror, my mir - ror star - ing back at me, star - ing back at me.

63 Dm Am Dm Am G
 Yes - ter - day is his - to - ry, oh, to - mor - row's a mys - ter - y, oh.

67 Dm Am F
 I can see you look - in' back at me, keep your eyes on me. Ba - by, keep your eyes

70 C G
 on me. 'Cause I don't wan - na lose you now. I'm look - in' right at the oth - er half

72 F C G
 of me. The va - can - cy that sat in my heart is a space that now you hold.

74 F C G
 Show me how to fight for now and I'll tell you ba - by it was eas -

76 Dm Am C G
 - y, com - in' back in - to you once I fig - ured it out, you were right here all a - long.

78 F C G

It's like you're my mir - ror, oh, my mir - ror star - ing back

80 F C G

at me. I could-n't get an - y big - ger, oh, with an - y - one else be - side

82 F C G

of me. And now it's clear as this prom - ise that we're mak - ing, two re - flec -

84 Dm Am C G

- tions in - to one. 'Cause it's like you're my mir - ror, oh, my mir - ror star - ing back

86 F C G F

at me, star - ing back at me. Aaah aaah,

89 C G F C G

aaah aaah. Aaah

92 Dm Am C G F C G

uuh aaah. Oh, oh,

96 F C G F C G

oh, oh, oh, Oh, oh, oh, Oh,

100 Dm Am C G F C

oh, oh, oh, Oh, oh, oh,

Let Her Go

Melodiestimme in C Titel 0
Melodiestimme in Bb Titel 1

Interpret: Passenger

Rhythmus: Guitar Ballad Melodieinstrument: Piano

Tempo: ♩ = 74

Tonart: G-Dur (Originaltonart)

© Copyright 2012 Sony/ATV Music Publishing
All Rights Reserved. International Copyright Secured

Musik und Text: Michael Rosenberger

Sheet music for "Let Her Go" by Passenger, featuring guitar ballad melody and piano accompaniment. The key signature is G major (one sharp), and the tempo is 74 beats per minute. The music is written in treble clef with a common time signature (C). The lyrics are written below the staff, and the chords are indicated above the staff.

Chords: C, D, Em, G, Bm.

Lyrics:

Well you on-ly need the light when it's burn-ing low. On-ly miss the sun when it starts to snow.— On-ly know you love her when you let her go. On-ly know you've been high when you're feel-ing low. On-ly hate the road when you're miss-ing home.— On-ly know you love her when you let her go. And you let her go.— Sta-ring at the bot-tom of your glass. Hop-ing one— day you'll make a dream last. But dreams come slow— and they go so— fast. You see her when you close— your eyes. May-be one— day you'll un-der-stand why. Eve-ry-thing you touch sure-ly dies.— But you on-ly need the

26 C G D Em
 light when it's burn-ing low. On - ly miss the sun when it starts to snow. On - ly know you

28 C G D C G
 love her when you let her go. On - ly know you've been high when you're feel-ing low. On - ly hate the

31 D Em C G D
 road when you're miss-ing home. On - ly know you love her when you let her go.

34 Em C D Bm
 Star-ing at the ceil-ing in the dark. Same old emp - ty feel - ing in your heart. 'Cause love comes slow -

36 Em C D Em C
 — and it goes so fast. Well you see her when you fall a-sleep. But ne-ver to touch -

39 D Bm Em C D
 — and ne-ver to keep. 'Cause you loved her too much and you dive too deep. Well you on - ly need the

42 C G D Em
 light when it's burn-ing low. On - ly miss the sun when it starts to snow. On - ly know you

44 C G D C G
 love her when you let her go. On - ly know you've been high when you're feel-ing low. On - ly hate the

47 D Em C G D
 road when you're miss-ing home. On - ly know you love her when you let her go. And you let her go.

50 **Em C D Em C D**
 Oh oh, oh no. And you let her go. Oh oh, oh no. Well you let her go.

54 **Em C D Bm Em C D**
 'Cause you on-ly need the

58 **C G D Em**
 light when it's burn-ing low. On - ly miss the sun when it starts to snow. On - ly know you

60 **C G D C G**
 love her when you let her go. On - ly know you've been high when you're feel-ing low. On - ly hate the

63 **D Em C G**
 road when you're miss-ing home. On - ly know you love her when you let her go.

65 **D C G**
 'Cause you on - ly need the light when it's burn-ing low. On - ly miss the

67 **D Em C G D**
 sun when it starts to snow. On - ly know you love her when you let her go. On - ly know you've been

70 **C G D Em**
 high when you're feel-ing low. On - ly hate the road when you're miss-ing home. On - ly know you

72 **C G D Em**
 love her when you let her go. And you let her go.

Blurred Lines

Melodiestimme in Eb  Titel 07

Interpret: Robin Thicke Feat. T.I. & Pharrell

Tempo: ♩ = 120

Tonart: D-Dur (Akkorde: F-Dur klingend)

© 2013 by EMI April Music Inc. / More Water From Nazareth
Rechte für Deutschland, Österreich, Schweiz
EMI Music Publishing (Germany) GmbH

Musik und Text: Pharrell Williams /
Robin Thicke / Clifford Harris

F

Eve-ry-bo-dy get up! Hey, hey,

C

hey! Hey, hey, hey! Hey, hey, hey!

F

If you can't hear what I'm trying to say, if you can't read from the same page,

C

may - be I'm go - ing deaf, ma - ybe I'm go - ing blind, may - be I'm out of my

F

mind. O - K, now he was close, tried to do - mes - ti - cate you,

C

but you're an an - i - mal, ba - by, it's in your na - ture. Just let me lib - er - ate you,

you don't need no pa - pers, that man is not your mak - er. And that's why I'm gon' take a

F **C**

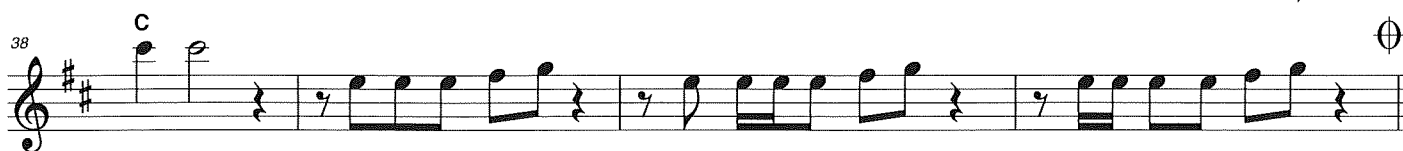
good girl. I know you want it. I know you want it. I know you want it. You're a good girl.



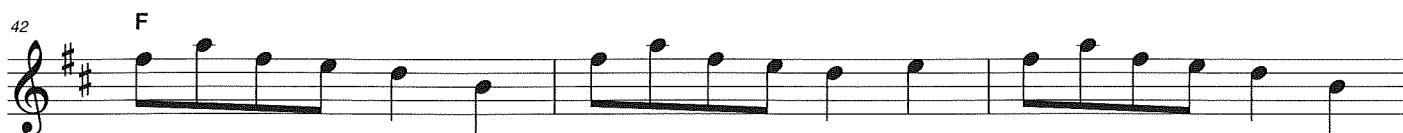
Can't let it get past me, you're far from plas-tic, talk a-bout get-ting blast-ed. I hate these



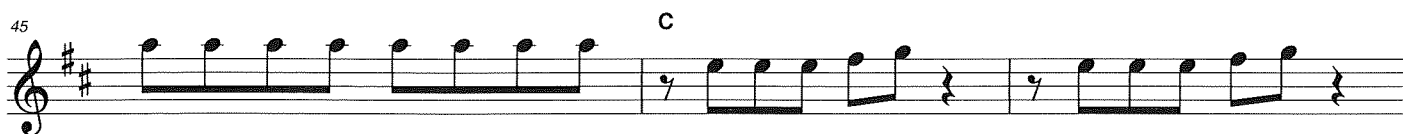
blurred lines. I know you want it. I know you want it. I know you want it. But you're a



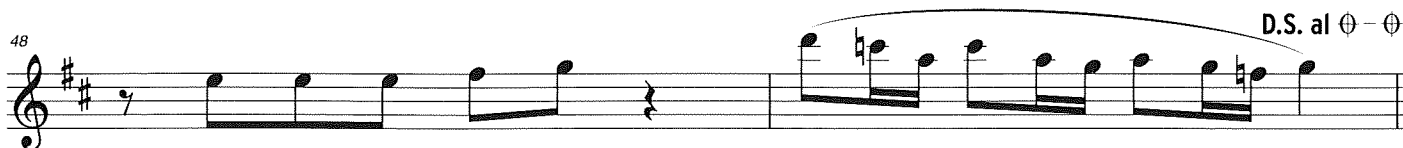
good girl. The way you grab me, must wan-na get nas-ty, go a-head, get at me.



What do they make dreams for, when you got them jeans on? What do we need steam for?



You're the hot-test bitch in this place. I feel so luck-y, you wan-na hug me,



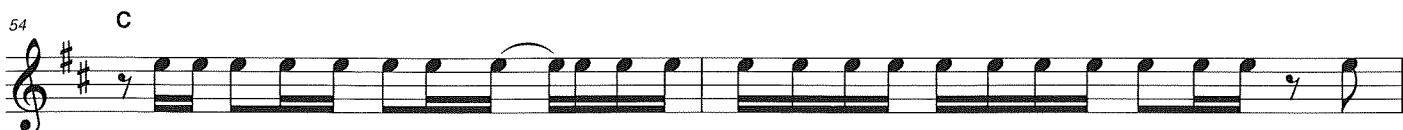
what rhymes with 'hug me'? Hey! _____



One thing I ask of you.____ Let me be the one you back that ass to.____ Yo,



from Ma-li-bu to Pa-ris, boo.____ Yeah, had a bitch,____ she ain't bad as you. So,



hit me up when you pass-ing through.____ I'll give you some-thing big e-nough to tear your ass in two. Swag

56

on, e - ven when you dress ca - su - al. I mean it's al - most un - bear - a - ble. Then,

58 **F**

hon - ey you're not there when I'm with my fore - sight bitch you pay me by. Noth - ing

60

like your last guy, he's too square for you. He don't smack that ass and pull your hair for you. So I,

62 **C**

just watch, and wait, for you to sa - lute, but you did - n't pick.

64

Not man - y wom - en can re - fuse this pimp - in'. I'm a nice guy, but don't get it if you get with me.

66 **F** **C**

Shake the vibe, get down, get up. Do you like to get hurt, like get

71

hurt, what you don't like work? Hey! _____

74 **F**

Ba - by can you breathe? I got this from Ja - mai - ca. It al - ways works for me _____

77 **C**

Da - ko - ta to De - ca - tur. No more pre - tend - ing, 'cause now you win - ning,

80 here's our be-gin-ning. I al-ways want-ed a good girl. I know you want it.

84 I know you want it. I know you want it. You're a good girl.

87 Can't let it get past me, you're far from plas-tic, talk a-bout get-ting blast-ed. I hate these

90 blurred lines. I know you want it. I know you want it.

93 I know you want it. But you're a good girl. The way you grab me,

96 must wan-na get nas-ty, go a-head, get at me.

98 Eve-ry-bo-dy get up! Eve-ry-bo-dy get up!

101 Hey, hey, hey! Hey, hey, hey! Hey, hey,

104 hey! Huh!

Applaus, Applaus

Melodiestimme in Eb  Titel 0

Interpret: Sportfreunde Stiller

Tempo: ♩ = 91

Tonart: D-Dur (Akkorde: F-Dur klingend)

© Ed. Sportfreunde / Arabella Musikverlag GmbH

Musik: Peter Brugger / Rüdiger Linhof / Florian Weber

Text: Florian Weber



Ist mei - ne Hand — ei - ne Faust, — machst du sie wie - der auf, —
 — und legst die dei - ne in mei - ne. Du flüs - terst Sät - ze mit Be - dacht
 — durch all den — Lärm, — als ob sie mein Sex - tant und Kom - pass wär'n. —
 Ap - plaus, Ap - plaus — für dei - ne Wor - te. — Mein Herz geht auf, —
 wenn du — lachst. — Ap - plaus, Ap - plaus, — für dei - ne Art, — mich zu be - geis - tern.
 Hör nie - mals da - mit auf! — Ich wünsch mir so sehr, — du hörst nie - mals da - mit auf.
 Ist mei - ne Er - de ei - ne Schei - be, machst du sie wie - der rund.
 — Zeigst mir auf lei - se Art und Wei - se, was Weit - sicht heißt. Will ich - mal wie - der mit dem Kopf

32 Dm F C Dm D.S. al $\oplus - \oplus$

— durch die— Wand,— legst du mir Helm und Ham-mer in die Hand.—

35 $\oplus$ B $\flat$ Dm F C B $\flat$ Dm F C

39 B $\flat$ Dm F C B $\flat$ Dm F C

43 B $\flat$ Dm F C B $\flat$ Dm F C

47 B $\flat$ Dm F C B $\flat$ Dm F C

51 B $\flat$ Dm F C B $\flat$ Dm

Ap-plaus, Ap-plaus— für dei-ne Wor-te.— Mein Herz geht auf,—

54 F C B $\flat$ Dm F C

wenn du— lachst.— Ap-plaus, Ap-plaus,— für dei-ne Art,— mich zu be-geis-tern.

57 B $\flat$ Dm F

Hör nie-mals da-mit auf!— Ich wünsch mir so sehr,— du hörst

60 C F C Dm F C

nie - mals da - mit auf.

2.x rit.

1. Dm 2. Dm

Safe And Sound

Melodiestimme in Eb  Titel C

Interpret: Capital Cities

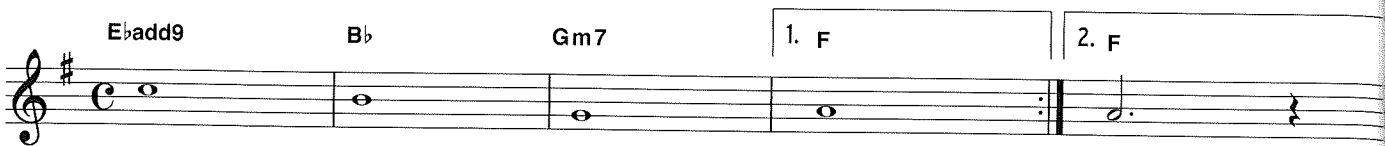
Tempo: ♩ = 119

Tonart: G-Dur (Akkorde: Bb-Dur klingend)

© Copyright 2010 Sony/ATV Ballard / Sony/ATV Allegro
Lazy Hooks Music. Sony/ATV Music Publishing
All Rights Reserved. International Copyright Secured

Musik und Text: Ryan Merchant / Sebu Simonian

E♭add9 B♭ Gm7 1. F 2. F



6 E♭ B♭ Gm F



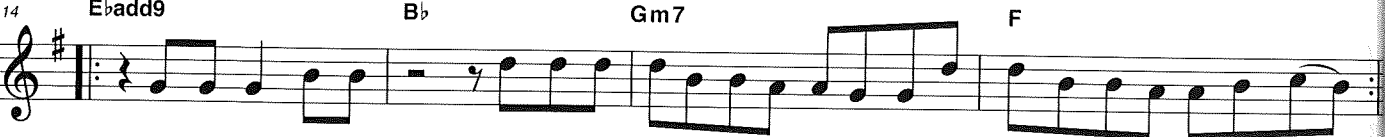
I could lift you up. I could show you what you want to see and take you where you want to be.
You could be my luck. E-ven if the sky is fall-ing down I know that we'll be safe and sound.

10 E♭ B♭ Gm F



We're safe and sound.

14 E♭add9 B♭ Gm7 F



I could fill your cup. You know my riv-er won't e-vap-o-rate this world we still ap-pre-ci-ate.
You could be my luck. E-ven in a hur-ri-cane of frowns I know that we'll be safe and sound.

18 E♭ B♭ Gm Dm7



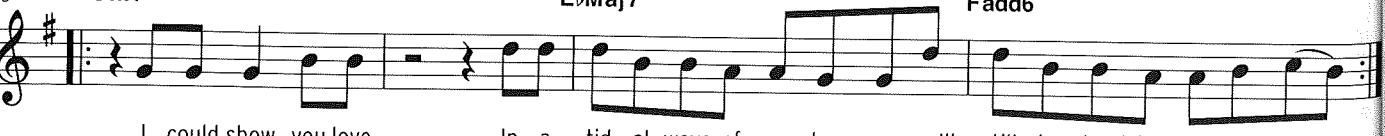
Safe and sound. We're safe and sound. Safe and sound. We're safe and sound.

22 E♭ B♭ Gm F



On your ground. We're safe and sound. Safe and sound.

26 Cm7 E♭Maj7 Fadd6



I could show you love. In a tid-al wave of mys-ter-y you'll still be stand-ing next to me.
You could be my luck. E-ven if we're six feet un-der-ground I know that we'll be safe and sound.

30 Cm7 E♭Maj7 Fadd6



33 Cm7 EbMaj7

We're safe and sound.

36 Fadd6 Eb Bb

Safe and sound.

40 Gm Dm7 Eb Bb Gm F

Safe and sound. On your ground. Safe and sound.

46 Eb Bb Gm F

I could lift you up. You could be my luck. I could show you what you want to see and take you where you want to be. E - ven if the sky is fall - ing down I know that we'll be safe and sound.

50 Ebadd9 Bb Gm F

I could lift you up. You could be my luck. I could show you what you want to see and take you where you want to be. E - ven if the sky is fall - ing down I know that we'll be safe and sound.

54 Eb Bb Gm F

We're safe and sound. We're safe and sound.

58 Eb Bb Gm F

We're safe and sound. We're safe and sound.

62 Eb Bb Gm F

Safe and sound. We're safe and sound. Safe and sound. We're safe and sound.

66 Eb Bb Gm F

On your ground. We're safe and sound. Safe and sound. We're safe and sound.

Millionen Lichter

Melodiestimme in Eb  Titel

Interpret: Christina Stürmer

Tempo: ♩ = 128

Tonart: E-Moll (Akkorde: G-Moll klingend)

© 2013 Edition Tonhalle
Napa Son

Musik und Text: Tobias Rögner

5

10

15

20

24

27

31

Gm

Gsus2

Gm

Bb

F/A

Gm

Bb

F/A

Gm

Bb

F/A

Gm

Bb

F

Gm7

Eb

Als wär Dein Kopf ein Ka - rus - sell, und al - les dreht
sich ir - gend - wie zu schnell. Die Stra - ßen sind leer
und Du bist es auch, als wär das Le - ben, das hier ein - mal war,
ver - braucht. Als ob dort in der Fer - ne ein wei - ter - er Stern wär, der wie
Du so ein - sam scheint. Doch da sind weit ü - ber tau - send, de - nen geht es ge - nau -
so, Du bist nicht al - lein. Da sind Milli - o - nen Lich - ter in der Welt,
Milli - ar - den Far - ben, sie leuch - ten so hell. Milli - o - nen Lich - ter ü - ber der Stadt,

35 **F** **Gm7** **E♭**

— sie bring'n uns si - cher durch die — Nacht. — Da sind Milli-o - nen Lich - ter, siehst Du sie — nicht? —

39 **F** **Gm7** **E♭**

— Milli - o - nen Ge - sich - ter, — wie Du und ich,

43 **F** **Gm** **B♭** **F/A**

wie Du und ich. Du kommst Dir vor — wie ein — Ko-met, —

48 **Gm** **B♭** **Gsus2**

— der in die Erd - um - lauf - bahn fliegt — und ver-glüht. —

53 **Gm** **B♭** **F/A** **Gm**

— Du spürst wie Du rennst, — den Re - gen auf dei - ner Haut. —

57 **B♭** **Gsus2**

Durch Dei - ne A - dern fließt Strom, — Du warst noch nie-mals so gut — ge-launt. —

61 **Gm** **B♭** **F/A** **Gm**

— Als ob dort in der Fer - ne noch mehr von Dir wä - ren, sie zieh'n Dich mag-ne - tisch an. —

65 **B♭** **F/A**

— All die Ster - ne da drau - ßen, die den Nacht - him - mel auf - sehn, wir —

68 **Gm** **E♭** **F**

— ge-hör'n — zu-samm'n. — Da sind Milli-o - nen Lich - ter in der — Welt, — Milli-ar - den Far -

72 **Gm7** **E♭** **F**
 - ben, sie leuch-ten__ so hell. Milli-o - nen Lich - ter ü-ber der Stadt,__ sie bring'n uns si -

76 **Gm7** **E♭**
 - cher durch die__ Nacht.__ Da sind Milli - o - nen Ge-schich - ten, sie spre-chen für sich.__

79 **F** **Gm7** **E♭** **F**
 __ Milli-o - nen Lich - ter,__ wie Du und ich, wie Du und

84 **Gm** **E♭** **F** **Gm**
 ich. Wie Du und ich, wie Du und ich.

91 **E♭** **F**
 Da sind Milli - o - nen Lich - ter in der__ Welt,__ Milli-ar - den Far -

96 **Gm7** **E♭** **F**
 - ben, sie leuch-ten__ so hell. Milli-o - nen Lich - ter ü-ber der Stadt,__ sie bring'n uns si -

100 **Gm7** **E♭**
 - cher durch die__ Nacht.__ Da sind Milli - o - nen Lich - ter, siehst Du sie__ nicht?__

103 **F** **Gm7** **E♭** **F**
 __ Milli-o - nen Ge-sich - ter,__ wie Du und ich, wie Du und

108 **Gm** **E♭** **F** **Gm**
 ich. Wie Du und ich, wie Du und ich.

Mirrors

Melodiestimme in Eb  Titel 11

Interpret: Justin Timberlake

Tempo: ♩ = 77

Tonart: G-Dur (Akkorde: Bb-Dur klingend)

© Copyright 2013 Tennman Tunes / Underdog West Songs / Almo Music Corporation / Fautleroy Music / W B Music Corp / Universal Music Z Tunes LLC / Sony/ATV Ballard / Universal Music Publishing Limited / Sony/ATV Music Publishing / Universal Music Publishing MGB Limited / Virginia Beach Music administered by WB Music Corp, Jerome Harmon Productions administered by Warner-Tamerlane Publishing Corp. Warner/Chappell North America Limited, London. Reproduced by permission of Faber Music Limited. All Rights Reserved. International Copyright Secured.

Musik und Text: Timothy Mosley / Leslie Jerome Harmon / Justin Timberlake / James Edward Fautleroy II / Chris Godbey / Garland Waverly Mosley Jr.

B $\flat$ F E $\flat$ B $\flat$ F Cm Gm

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

Aren't you some - thin' to ad-mire, 'Cause your shine -

8 Cm E $\flat$ Gm Dm

is some-thin' like a mir - ror. And I can't help but no - tice you re-flect in this heart of mine.

10 Cm D Gm Dm Cm E $\flat$

If you ev - er feel a-lone and the glare makes me hard to find, just know that I'm al -

13 Gm Dm Cm D

- ways par-al-lel on the oth-er side. 'Cause with your hand in my hand -

15 Gm Dm Cm E $\flat$

and a pock-et full of soul I can tell you there's no place we could-n't go, just put your hand on the past,

17 Gm Dm Cm F

I'm here tryin' to pull you through, you just got-ta be strong. 'Cause I don't wan-na lose you now.

19 B $\flat$ F E $\flat$

I'm look-in' right at the oth-er half of me. The va-can-cy that sat in my heart -

21 is a space that now you hold. Show me how to fight for now—

23 and I'll tell you ba-by it was eas-y, com-in' back in-to you once I fig-ured it out,—

25 you were right here all a-long. It's like you're my mir-

27 -ror, my mir-ror star-ing back at me. I could-n't get an-y big-

29 -ger, with an-y-one else be-side of me. And now it's clear as this prom-

31 -ise that we're mak-ing, two re-flec-tions in-to one. 'Cause it's like you're my mir-

33 -ror, my mir-ror star-ing back at me, star-ing back at me. Aren't you some-

35 -thin' an o-rig-i-nal, 'cause it does-n't seem mere-ly as-sem-bled. And I can't help but stare,—

37 'cause I see truth some-where in your eyes. Uh, I can't ev-

39 **Gm** **Dm** **Cm** **E♭**
 - er change with-out you, you re-lect me, I love that a-bout you. And if I could—

41 **Gm** **Dm** **Cm** **E♭** **D**
 — I would look at us all the time. — 'Cause with your hand in my hand—

43 **Gm** **Dm** **Cm** **E♭**
 — and a pock-et full of soul I can tell you there's no — place we could-n't go, — just put your hand on the past,—

45 **Gm** **Dm** **Cm** **F**
 — I'm here tryin' to pull you through, you just got-ta be strong. — 'Cause I don't wan-na lose you now.—

47 **B♭** **F** **E♭**
 — I'm look-in' right at the oth-er half of me. The va-can-cy that sat in my heart—

49 **B♭** **F** **E♭**
 — is a space — that now you hold. — Show me how to fight for now—

51 **B♭** **F** **Cm** **Gm**
 — and I'll tell you ba-by it was eas-y, com-in' back in-to you once I fig-ured it out,—

53 **B♭** **F** **E♭**
 — you were right — here all a-long. — It's like you're my mir-

55 **B♭** **F** **E♭**
 - ror, my mir-ror star-ing back at me. — I could-n't get an-y big-

57 - ger, with an - y - one else be - side of me. And now it's clear as this prom -

59 - ise that we're mak - ing, two re - flec - tions in - to one. 'Cause it's like you're my mir -

61 - ror, my mir - ror star - ing back at me, star - ing back at me.

63 Yes - ter - day is his - to - ry, oh, to - mor - row's a mys - ter - y, oh.

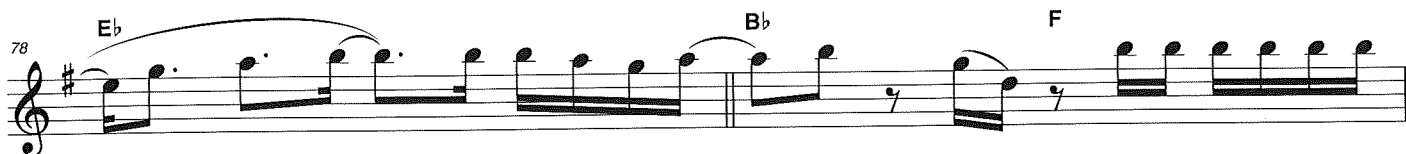
67 I can see you look - in' back at me, keep your eyes on me. Ba - by, keep your eyes

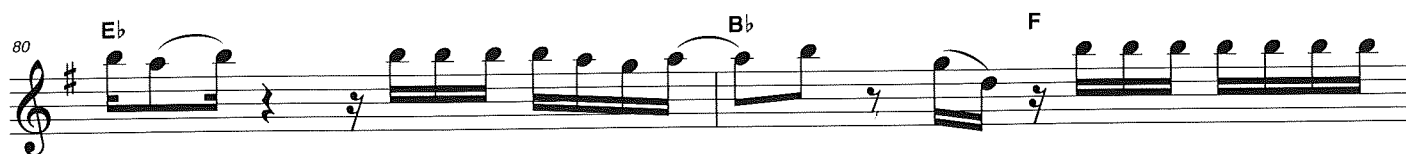
70 on me. 'Cause I don't wan - na lose you now. I'm look - in' right at the oth - er half

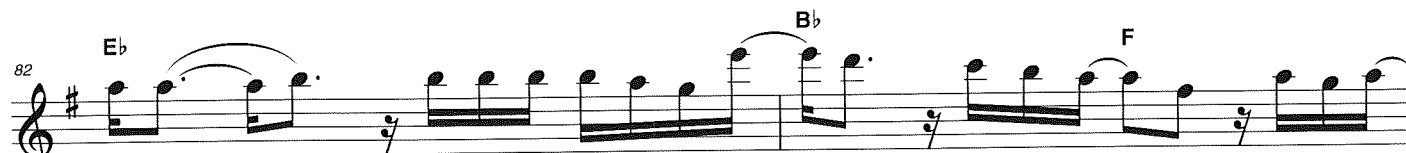
72 of me. The va - can - cy that sat in my heart is a space that now you hold.

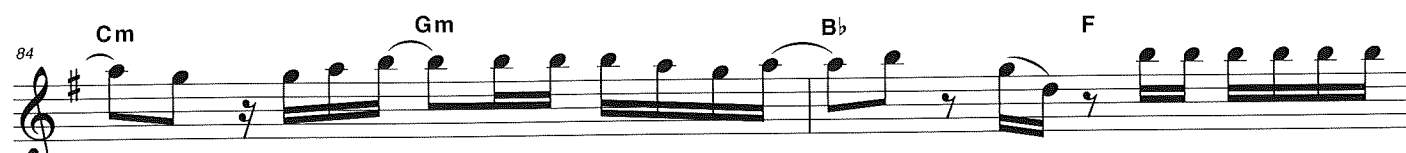
74 Show me how to fight for now and I'll tell you ba - by it was eas -

76 y, com - in' back in - to you once I fig - ured it out, you were right here all a - long.

78  It's like you're my mir - ror, oh, my mir - ror star - ing back

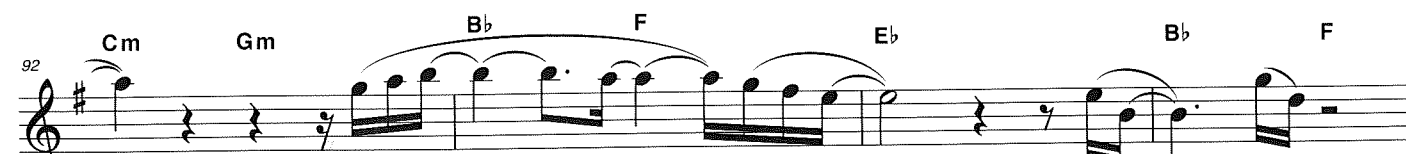
80  at me. I could-n't get an - y big - ger, oh, with an - y - one else be - side

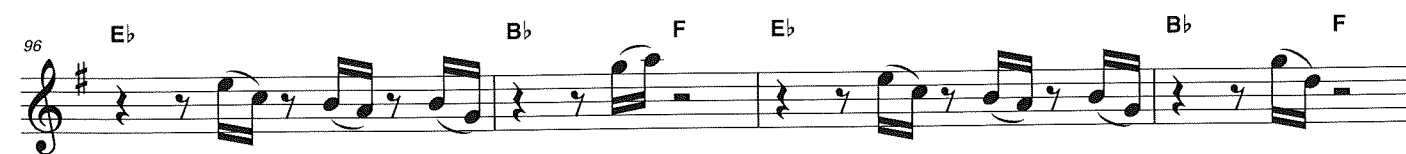
82  of me. And now it's clear as this prom - ise that we're mak - ing, two re - flec -

84  - tions in - to one. 'Cause it's like you're my mir - ror, oh, my mir - ror star - ing back

86  at me, star - ing back at me. Aaah aaah,

89  aaah aaah. Aaah

92  uuh aaah. Oh, oh,

96  oh, oh, oh, Oh, oh, oh, Oh,

100  oh, oh, Oh, oh, oh,

Let Her Go

Melodiestimme in Eb  Titel 12

Interpret: Passenger

Tempo: ♩ = 74

Tonart: D-Dur (Akkorde: F-Dur klingend)

© Copyright 2012 Sony/ATV Music Publishing.
All Rights Reserved. International Copyright Secured.

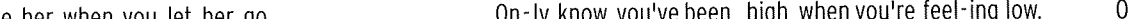
Musik und Text: Michael Rosenberg



Well you on-ly need the light when it's burn-ing low. On-ly miss the
 sun when it starts to snow. On-ly know you love her when you let her go. On-ly know you've been
 high when you're feel-ing low. On-ly hate the road when you're miss-ing home. On-ly know you
 love her when you let her go. And you let her go.
 Sta-ring at the bot-tom of your glass. Hop-ing one day you'll make a dream last. But dreams come slow
 and they go so fast. You see her when you close your eyes. May-be one
 day you'll un-der-stand why. Eve-ry-thing you touch sure-ly dies. But you on-ly need the

26 **B $\flat$** **F** **C** **Dm**

light when it's burn-ing low. On - ly miss the sun when it starts to snow.—— On - ly know you

28 

31 

34 **Dm** **B $\flat$** **C** **Am**

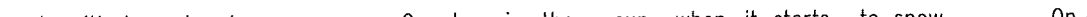
Star-ing at the ceil-ing in the dark. Same old emp - ty feel - ing in your heart. 'Cause love comes slow—

36 **Dm** **B $\flat$** **C** **Dm** **B $\flat$**

— and it goes so — fast. Well you see her when you fall — a-sleep. — But ne-ver to touch—

—and ne-ver to keep.—'Cause you loved her too much and you dive too— deep. Well you on-ly need the

42 **B $\flat$** **F** **C** **Dm**



light when it's burn-ing low. On - ly miss the sun when it starts to snow. On - ly know you

44 B $\flat$ F C B $\flat$ F

love her when you let her go. On-ly know you've been high when you're feel-ing low. On-ly hate the

47

road when you're miss-ing home. On-ly know you love her when you let her go. And you let her go.

50 **Dm** **Bb** **C** **Dm** **Bb** **C**

Oh oh, oh no. And you let her go. Oh oh, oh no. Well you let her go.

54 **Dm** **Bb** **C** **Am** **Dm** **Bb** **C**

'Cause you on-ly need the

58 **Bb** **F** **C** **Dm**

light when it's burn-ing low. On - ly miss the sun when it starts to snow. On - ly know you

60 **Bb** **F** **C** **Bb** **F**

love her when you let her go. On - ly know you've been high when you're feel-ing low. On - ly hate the

63 **C** **Dm** **Bb** **F**

road when you're miss-ing home. On - ly know you love her when you let her go.

65 **C** **Bb** **F**

'Cause you on - ly need the light when it's burn-ing low. On - ly miss the

67 **C** **Dm** **Bb** **F** **C**

sun when it starts to snow. On - ly know you love her when you let her go. On - ly know you've been

70 **Bb** **F** **C** **Dm**

high when you're feel-ing low. On - ly hate the road when you're miss-ing home. On - ly know you

72 **Bb** **F** **C** **Dm**

love her when you let her go. And you let her go.

Blurred Lines

 Titel 13

Tempo: ♩ = 120
Tonart: G-Dur (Originaltonart)

Musik und Text: Pharrell Williams /
Robin Thicke / Clifford Harris
Arr.: Gerhard Kölbl

G

mf Eve-ry - bo - dy get up!

D

Hey, hey, hey! Hey, hey,

hey! Hey, hey, hey!

G

If you can't hear what I'm trying to say, if you can't read

D

from the same page, may - be I'm go - ing deaf, ma - ybe I'm go - ing blind,



16

may - be I'm out of my mind.

18

G

O - K, now he was close, tried to do - mes - ti - cate you,

20

but you're an an - i - mal, ba - by, it's in your na - ture.

22

D

Just let me lib - er - ate you, you don't need no pa - pers,

24

that man is not your mak - er. And that's why I'm gon' take a

26 **G**

good girl. I know you want it. I know you want it.

29 **D**

I know you want it. You're a good girl. Can't let it get past me,

32

you're far from plas - tic, talk a - bout get - ting blast - ed. I hate these

34 **G**

blurred lines. I know you want it.

36

I know you want it. I know you want it. But you're a

38 **D**

good girl. The way you grab me,

40

must wan - na get nas - ty, go a - head, get at me.

42 **G**

What do they make dreams for, when you got them jeans on? What do we need steam for?

45 **D**

You're the hot - test bitch in this place. I feel so luck - y, you wan - na hug me,

48 **D.S. al** $\oplus - \oplus$

what rhymes with 'hug me'? Hey!

50 Φ G

One thing I ask of you. — Let me be the one you back that ass to. — Yo,

52

from Ma - li - bu to Pa - ris, boo. — Yeah, had a bitch, — she ain't bad as you. So,

54 D

hit me up when you pass-ing through. — I'll give you some-thing big e-nough to tear your ass in two. Swag

56

on, e - ven when you dress ca - su - al. — I mean — it's al - most un - bear - a - ble. Then,

58 G

hon - ey you're not there when I'm — with my fore - sight bitch you pay me by. — Noth - ing

60

like your last guy, he's too square for you.— He don't smack that ass and pull your hair for you.— So I,

62 **D**

just watch, and wait, for you to sa - lute, but you did - n't pick

64

Not man - y wom-en can re-fuse this pimp-in'. I'm a nice guy, but don't get it if you get with me.

66 **G**

Shake the vibe, get down, get up.

68 **D**

Do you like to get hurt, like get

71

hurt, what you don't like work? Hey!

74

G

Ba - by can you breathe? I got this from Ja - mai - ca.

76

It al - ways works for me. Da - ko - ta to De - ca - tur.

78

D

No more pre - tend - ing, 'cause now you win - ning,

80

here's our be - gin - ning. I al - ways want - ed a

Blurred Lines



Titel 13

Tempo: ♩ = 120
Tonart: G-Dur (Originaltonart)

Musik und Text: Pharrell Williams /
Robin Thicke / Clifford Harris
Arr.: Gerhard Kölbl

G

mf Eve-ry - bo - dy get up!

D

Hey, hey, hey! Hey, hey,

hey! Hey, hey, hey!

G

If you can't hear what I'm trying to say, if you can't read

D

from the same page, may - be I'm go - ing deaf, ma - ybe I'm go - ing blind,

16

may - be I'm out of my mind.

18

G

O - K, now he was close, tried to do - mes - ti - cate you,

20

but you're an an - i - mal, ba - by, it's in your na - ture.

22

D

Just let me lib - er - ate you, you don't need no pa - pers,

24

that man is not your mak - er. And that's why I'm gon' take a

26 **G**

good girl. I know you want it. I know you want it.

29 **D**

I know you want it. You're a good girl. Can't let it get past me,

32

you're far from plas - tic, talk a - bout get - ting blast - ed. hate these

34 **G**

blurred lines. I know you want it.

36

I know you want it. I know you want it. But you're a

38 **D**

good girl. The way you grab me,

40

must wan - na get nas - ty, go a - head, get at me.

42 **G**

What do they make dreams for, when you got them jeans on? What do we need steam for?

45 **D**

You're the hot - test bitch in this place. I feel so luck - y, you wan - na hug me,

48 **D.S. al** $\oplus - \oplus$

what rhymes with 'hug me'? Hey!

50 Φ G

One thing I ask of you.— Let me be the one you back that ass to.— Yo,

52

from Ma - li - bu to Pa - ris, boo.— Yeah, had a bitch,— she ain't bad as you. So,

54 D

hit me up when you pass-ing through.— I'll give you some-thing big e-nough to tear your ass in two. Swag

56

on, e - ven when you dress ca - su - al.— I mean— it's al - most un - bear - a - ble. Then,

58 G

hon - ey you're not there when I'm— with my fore - sight bitch you pay me by.— Noth - ing

60

like your last guy, he's too square for you.— He don't smack that ass and pull your hair for you.— So I,

62 **D**

just watch, and wait, for you to sa - lute, but you did - n't pick

64

Not man - y wom - en can re - fuse this pimp - in'. I'm a nice guy, but don't get it if you get with me.

66 **G**

Shake the vibe, get down, get up.

68 **D**

Do you like to get hurt, like get

71

hurt, what you don't like work? Hey!

74

G

Ba - by can you breathe? I got this from Ja - mai - ca.

76

It al - ways works for me Da - ko - ta to De - ca - tur.

78

D

No more pre - tend - ing, 'cause now you win - ning,

80

here's our be - gin - ning. I al - ways want - ed a

82 **G**

good girl. I know you want it. I know you want it.

85 **D**

I know you want it. You're a good girl. Can't let it get past me,

88

you're far from plas - tic, talk a - bout get - ting blast - ed. hate these

90 **G**

blurred lines. I know you want it.

92 **D**

I know you want it. I know you want it. But you're a good girl.

95

The way you grab me, must wan-na get nas-ty, go a-head, get at me.

98

G

Eve-ry - bo - dy get up!

100

Eve-ry - bo - dy get up! Hey, hey,

102

D

hey! Hey, hey, hey! Hey, hey,

104

G

hey! Huh!

Applaus, Applaus

Titel 14

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

Musik: Peter Brugger / Rüdiger Linhof / Florian Weber
Text: Florian Weber
Arr.: Gerhard Kölbl

Sheet music for piano and voice, featuring chords (G, D, Em, C) and lyrics.

Measure 1: Chords G, D, Em. Dynamics: *mp*. Pedal: *Red.*

Measure 2: Chords G, D, Em. Dynamics: *mf*. Pedal: *Red.*

Measure 3: Chords G, D, Em. Lyrics: "Ist mei - ne Hand — ei - ne Faust, — machst du sie wie - der auf, —". Pedal: *Red.*

Measure 4: Chords G, D, Em. Lyrics: "und legst die dei - ne in mei - ne. Du flüs - terst Sät - ze mit Be - dacht —". Pedal: *Red.*

Measure 5: Chords G, D, Em. Lyrics: "durch all den — Lärm, — als ob sie mein Sex - tant und Kom - pass wär'n. —". Pedal: *Red.*

Measure 6: Chords G, D, Em. Lyrics: "Ap - plaus, Ap - plaus — für dei - ne Wor - te. — Mein Herz geht auf, —". Pedal: *Red.*

Measure 7: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 8: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 9: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 10: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 11: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 12: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 13: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 14: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 15: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 16: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 17: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 18: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 19: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 20: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 21: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 22: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 23: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 24: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 25: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 26: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 27: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 28: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 29: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 30: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 31: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 32: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 33: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 34: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 35: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 36: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 37: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 38: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 39: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 40: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 41: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 42: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 43: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 44: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 45: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 46: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 47: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 48: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 49: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 50: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 51: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 52: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 53: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 54: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 55: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 56: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 57: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 58: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 59: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 60: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 61: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 62: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 63: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 64: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 65: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 66: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 67: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 68: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 69: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 70: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 71: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 72: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 73: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 74: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 75: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 76: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 77: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 78: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 79: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 80: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 81: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 82: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 83: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 84: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 85: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 86: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 87: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 88: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 89: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 90: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 91: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 92: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 93: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 94: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 95: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 96: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 97: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 98: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 99: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

Measure 100: Chords G, D, Em. Dynamics: *f*. Pedal: *Red.*

© Ed. Sportfreunde / Arabella Musikverlag GmbH.

16 G D C Em G D

wenn du — lachst. — Ap-plaus, Ap-plaus, — für dei-ne Art, — mich zu be-geis - tern.

19 C Em G

Hör nie-mals da-mit auf! — Ich wünsch mir so sehr, — du hörst

Red. * simile

22 D G D Em G D

nie - mals da-mit auf. *mp*

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

26 Em G D Em

mf Ist mei-ne Er-de ei-ne Schei - be, machst du sie wie-der rund.

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

29 G D Em G D

— Zeigst mir auf lei-se Art und Wei - se, was Weit-sicht heißt. Will ich mal wie-der mit dem Kopf —

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

32 **Em** **G** **D** **Em** **D.S. al $\Phi - \Phi$**

durch die Wand, legst du mir Helm und Ham-mer in die Hand.

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

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

Red. * *Red.* * *simile*

38 **G** **D** **C** **Em** **G** **D**

41 **C** **Em** **G** **D** **C** **Em** **G** **D**

45 **C** **Em** **G** **D** **C** **Em** **G** **D**

49 C Em G D C Em

Ap-plaus, Ap-plaus—

52 G D C Em G D

für dei-ne Wor-te. Mein Herz geht auf, wenn du lachst.

55 C Em G D C

Ap-plaus, Ap-plaus, für dei-ne Art, mich zu be-geis-tern. Hör nie-mals da-mit auf!

Red. *

58 Em G D

Ich wünsch mir so sehr, du hörst nie-mals da-mit auf.

simile

61 G D Em G D 1. Em 2. Em

p 2.x rit.

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

Safe And Sound

Titel 15

Tempo: ♩ = 119
Tonart: C-Dur (Originaltonart)

Musik und Text: Ryan Merchant / Sebu Simonian
Arr.: Gerhard Kölbl

1. G

Fadd9 C Am7

mf

scd. * *simile*

2. G F C

I could lift you up. I could
You could be my luck. E - ven

8 Am G F

show you what you want to see and take you where you want to be. —
if the sky is fall - ing down I know that we'll be safe and sound. —

11 C Am G Fadd9

We're safe and sound. — I could fill your cup. —
You could be my luck. —

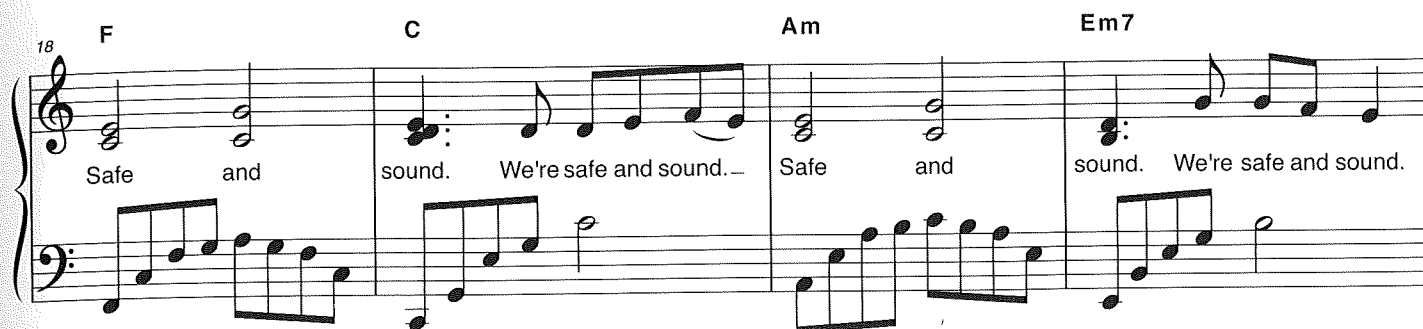
15 C Am7 G

You know my riv - er won't e - vap - o - rate this world we still ap - pre - ci - ate. —
E - ven in a hur - ri - cane of frowns I know that we'll be safe and sound. —

© Copyright 2010 Sony/ATV Ballard / Sony/ATV Allegro / Lazy Hooks Music. Sony/ATV Music Publishing.
All Rights Reserved. International Copyright Secured.

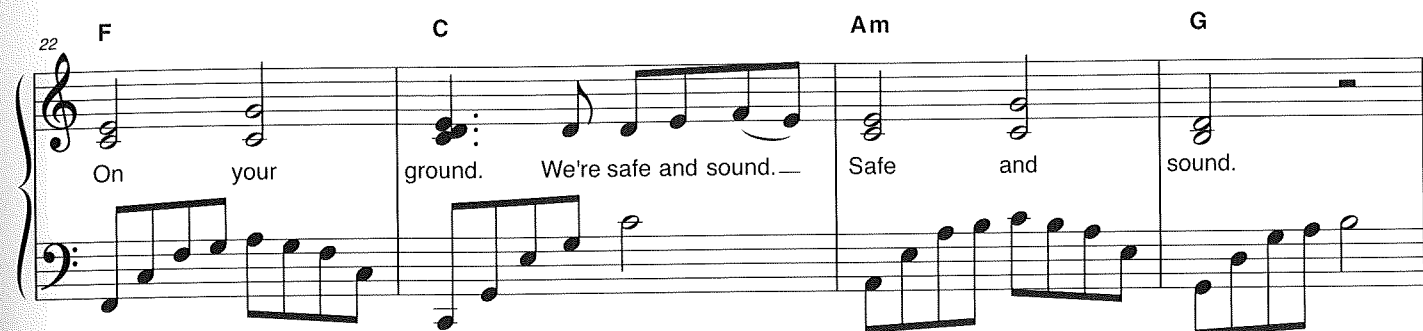
18 F C Am Em7

Safe and sound. We're safe and sound. Safe and sound. We're safe and sound.



22 F C Am G

On your ground. We're safe and sound. Safe and sound.



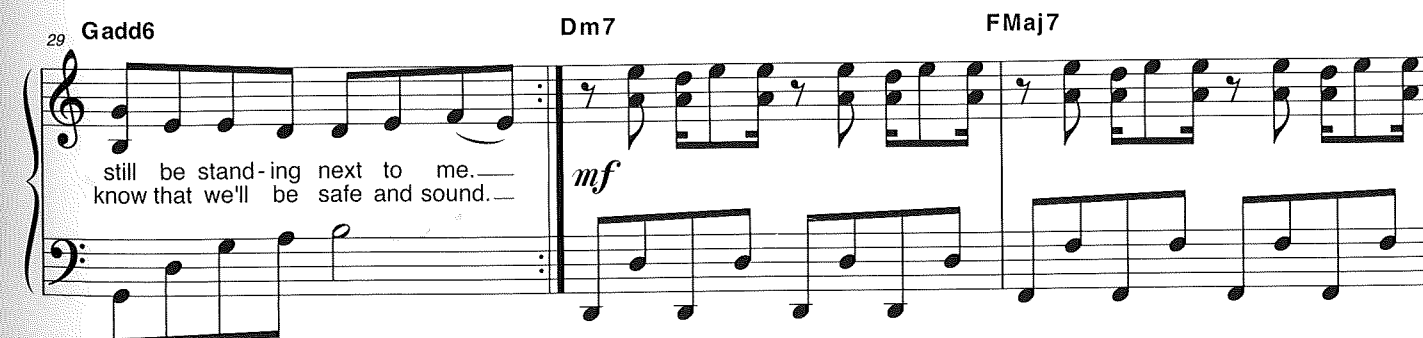
26 Dm7 FMaj7

mp I could show you love. In a tid - al wave of mys - ter - y you'll
You could be my luck. E - ven if we're six feet un - der - ground I



29 Gadd6 Dm7 FMaj7

still be stand - ing next to me. know that we'll be safe and sound. *mf*



32 Gadd6 Dm7

We're safe and sound.



35 FMaj7

Gadd6

38

F

C

Am

Em7

Safe and sound. Safe and sound.

42

F

C

Am

G

On your ground. Safe and sound.

46

F

C

Am

p I could lift you up. You could be my luck. I could E - ven show you what you want to see and if the sky is fall - ing down I

49

G

Fadd9

C

take you where you want to be. know that we'll be safe and sound. *mf* I could lift you up. You could be my luck. I could E - ven

52 Am G F

show you what you want to see and take you where you want to be.—
if the sky is fall - ing down I know that we'll be safe and sound.—

55 C Am G F

We're safe and sound.— We're safe and sound.

59 C Am G F

We're safe and sound.— We're safe and sound. Safe and

63 C Am G F

sound. We're safe and sound.— Safe and sound. We're safe and sound. On your

67 C Am G

ground. We're safe and sound.— Safe and sound. We're safe and sound.

Millionen Lichter



Titel 16

Tempo: ♩ = 128

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

Musik und Text: Tobias Röger

Arr.: Gerhard Kölbl

Am

mf

Red. * *simile*

5

Als wär Dein Kopf ein Ka - rus - sell,

9

Asus2 **Am**

und al - les dreht sich ir - gend - wie zu schnell.

13

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

Die Stra - ßen sind leer und Du bist es auch,

17

C **Asus2**

als wär das Le - ben, das hier ein - mal war, ver - braucht.

21 Am C G/B

Als ob dort in der Fer - ne ein wei - ter - er Stern - wär, der wie

24 Am C

Du so ein - sam scheint. Doch da sind weit ü - ber tau - send, de - nen geht es ge - nau -

27 G/B Am

- so, Du bist nicht al - lein. Da sind Milli - o - nen Lich -

30 F G Am7

ter in der Welt, Milli - ar - den Far - ben, sie leuch - ten so

33 F G

hell. Milli - o - nen Lich - ter ü - ber der Stadt, sie bring'n uns si -

36 Am7 F

- cher durch die Nacht. Da sind Milli - o - nen Lich - ter, siehst Du sie nicht?

39 G Am7 F

— Milli - o - nen Ge - sich - ter, — wie Du und ich,

43 G Am C

wie Du und ich. *mf* Du kommst Dir vor—

47 G/B Am C

— wie ein — Ko - met, — der in die Erd—

51 Asus2 Am C

- um - lauf - bahn fliegt — und ver - glüht. — Du spürst wie Du rennst,

55 G/B Am C

— den Re-gen auf dei-ner Haut. Durch Dei-ne A-der-n fließt Strom,

59 Asus2 Am

— Du warst noch nie - mals so gut ge-launt. Als ob dort in der Fer -

62 C G/B Am

- ne noch mehr von Dir wä - ren, sie zieh'n Dich mag - ne - tisch an.

65 C G/B

— All die Ster - ne da drau - ßen, die den Nacht - him - mel auf - sehn, wir -

68 Am F G

— ge-hör'n zu-samm'n. Da sind Milli - o - nen Lich - ter in der Welt, Milli - ar - den Far -

72 Am7 F G

- ben, sie leuch-ten— so hell. Milli-o - nen Lich - ter ü-ber der Stadt, sie bring'n uns si -

76 Am7 F G

- cher durch die— Nacht. Da sind Milli-o-nen Ge-schich - ten, sie spre-chen für sich. Milli-o - nen Lich-

80 Am7 F G

- ter, — wie Du und ich, wie Du und

84 Am

ich. Wie Du und

88 F G Am

ich, wie Du und ich. *mf*

93 F G Am7

Da sind Milli-o - nen Lich - ter in der Welt, Milli-ar - den Far - ben, sie leuch-ten so

f

97 F G Am7

hell. Milli-o - nen Lich - ter ü - ber der Stadt, sie bring'n uns si - cher durch die Nacht.

101 F G Am7

— Da sind Milli-o - nen Lich - ter, siehst Du sie nicht? Milli - o-nen Ge-sich - ter,

105 F G Am

wie Du und ich, wie Du und ich.

109 F G Am

Wie Du und ich, wie Du und ich.

Mirrors



Titel 17

Tempo: ♩ = 77
Tonart: C-Dur (Originaltonart: Eb-Dur)

Musik und Text: Timothy Mosley / Leslie Jerome Harmon /
Justin Timberlake / James Edward Fauntleroy II /
Chris Godbey / Garland Waverly Mosley Jr.
Arr.: Gerhard Kölbl

mf

C G F C G Dm Am

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

5 C G F Am Em

Aren't you some - thin' to ad-mire, — 'Cause your shine —

*Red. * Red. * Red. **

8 Dm F Am Em

— is some-thin' like a mir - ror. And I can't help but no - tice you re-lect — in this heart of mine. —

simile

10 Dm E Am Em Dm F

— If you ev - er — feel a-lone — and the glare — makes me hard to find, — just know that I'm al -

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

13 Am Em Dm E

— ways par - al - lell — on the oth - er side. — 'Cause with your hand in my hand —

*Red. **

© Copyright 2013 Tennman Tunes / Underdog West Songs / Almo Music Corporation / Fauntleroy Music / W B Music Corp / Universal Music Z Tunes LLC / Sony/ATV Ballard / Universal Music Publishing Limited / Sony/ATV Music Publishing / Universal Music Publishing MGB Limited / Virginia Beach Music administered by WB Music Corp, Jerome Harmon Productions administered by Warner-Tamerlane Publishing Corp. Warner/Chappell North America Limited, London. Reproduced by permission of Faber Music Limited. All Rights Reserved. International Copyright Secured.

15 Am Em Dm F

— and a pock-et full of soul I can tell you there's no — place we could-n't go, just put your hand on the past,

Red. * *Red.* * *simile*

17 Am Em Dm G

— I'm here tryin' to pull you through, you just got-ta be strong. — 'Cause I don't wan-na lose you now.

Red. *

19 C G F

I'm look-in' right at the oth-er half of me. The va-can-cy that sat in my heart.

Red. * *Red.* * *simile*

21 C G F

is a space — that now you hold. — Show me how to fight for now.

23 C G Dm Am

and I'll tell you ba-by — it was eas-y, com-in' back in-to you once I fig-ured it out,

25 C G F

you were right — here all a - long. It's like you're my mir -

27 C G F

f - ror, my mir - ror star - ing back at me. I could - n't get an - y big -

29 C G F

- ger, with an - y - one else be - side of me. And now it's clear as this prom -

31 C G Dm Am

- ise that we're mak - ing, two re - flec - tions in - to one. 'Cause it's like you're my mir -

33 C G F E

- ror, my mir - ror star - ing back at me, star - ing back at me. Aren't you some -

Red.

35 Am Em Dm F

mf - thin' an o-rig - i-nal, 'cause it does - n't seem mere-ly as-sem - bled. And I can't help but stare,

Red. * *Red.* * *simile*

37 Am Em Dm F E

— 'cause I see truth — some-where in your eyes. — Uh, — I can't ev -

Red. * *Red.* *

39 Am Em Dm F

- er change with-out — you, you re - flect — me, I love that a - bout — you. And if I could —

Red. * *Red.* * *simile*

41 Am Em Dm F E

— I would look at — us all the time. — 'Cause with your hand in my hand —

Red. * *Red.* *

43 Am Em Dm F

— and a pock-et full of soul I can tell you there's no — place we could -n't go, — just put your hand on the past,

Red. * *Red.* * *simile*

45 Am Em Dm G

I'm here tryin' to pull you through, you just got-ta be strong. 'Cause I don't wan-na lose you now.

Red *

47 C G F

I'm look-in' right at the oth - er half of me. The va-can-cy that sat in my heart.

Red * *Red* * *simile*

49 C G F

is a space that now you hold. Show me how to fight for now.

51 C G Dm Am

and I'll tell you ba-by it was eas - y, com-in' back in - to you once I fig-ured it out,

53 C G F

you were right here all a-long. It's like you're my mir -

55 C G F

ror, my mir - ror star - ing back at me. I could - n't get an - y big -

f

57 C G F

- ger, with an - y - one else be - side of me. And now it's clear as this prom -

59 C G Dm Am

- ise that we're mak - ing, two re - flec - tions in - to one. 'Cause it's like you're my mir -

61 C G F

- ror, my mir - ror star - ing back at me, star - ing back at me.

63 Dm Am Dm

Yes - ter - day is his - to - ry, oh,

66 Am G Dm Am

to-mor-row's a mys-ter-y, oh. I can see you look-in' back at me, keep your eyes

69 F

on me. Ba-by, keep your eyes on me. 'Cause I don't wan-na lose you now.

71 C G F

mp I'm look-in' right at the oth-er half of me. The va-can-cy that sat in my heart.

73 C G F

is a space that now you hold. Show me how to fight for now.

75 C G Dm Am

and I'll tell you ba-by it was eas-y, com-in' back in-to you once I fig-ured it out,

77 C G F

you were right here all a-long. It's like you're my mir -

79 C G F

mf - ror, oh, my mir - ror star-ing back at me. I could-n't get an - y big -

81 C G F

- ger, oh, with an - y - one else be-side of me. And now it's clear as this prom -

83 C G Dm Am

- ise that we're mak - ing, two re-flec - tions in - to one. 'Cause it's like you're my mir -

85 C G F

- ror, oh, my mir - ror star-ing back at me, star-ing back at me. Aaah

87 C G F C G

aaah,

f

90 F C G Dm Am

aaah— aaah. Aaah uuh

93 C G F C G

aaah. Oh, oh,—

mp

96 F C G F C G

oh,— oh,— oh,— Oh,— oh,— oh,— Oh,—

100 Dm Am C G F C

oh,— oh,— oh,— Oh,— oh,— oh,— rit.

And.

Let Her Go

 Titel 18

Tempo: ♩ = 74
Tonart: G-Dur (Originaltonart)

Musik und Text: Michael Rosenberg
Arr.: Gerhard Kölbl

mp

C D Em D

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

3 C D 1. Em D 2. Em D

Well you on-ly need the

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

6 C G D Em

light when it's burn-ing low. On - ly miss the sun when it starts to snow. — On - ly know you

Red. * Red. * simile

8 C G D

love her when you let her go. On - ly know you've been

10 C G D Em

high when you're feel-ing low. On-ly hate the road when you're miss-ing home. — On - ly know you

© Copyright 2012 Sony/ATV Music Publishing.
All Rights Reserved. International Copyright Secured.

12 C G D

love her when you let her go. And you let her go.—

14 Em C D Bm Em C D

mf

18 Em C D Bm

Sta- ring at the bot- tom of your glass. Hop- ing one — day you'll make a dream last. But dreams come slow —

20 Em C D

— and they go so — fast. You

22 Em C D Bm

see her when you close — your eyes. May- be one — day you'll un- der- stand why. Eve- ry- thing you

24 **Em** **C** **D**

touch sure - ly dies. ——— But you on - ly need the

26 **C** **G** **D** **Em**

light when it's burn-ing low. ——— On - ly miss the sun when it starts to snow. ——— On - ly know you

28 **C** **G** **D**

love her when you let her go. ——— On - ly know you've been

30 **C** **G** **D** **Em**

high when you're feel-ing low. ——— On - ly hate the road when you're miss-ing home. ——— On - ly know you

32 **C** **G** **D**

love her when you let her go. ———

34 **Em** **C** **D** **Bm**

Star-ing at the ceil-ing in the dark. Same old emp - ty feel - ing in your heart. 'Cause love comes slow -

36 **Em** **C** **D**

— and it goes so — fast. Well you

38 **Em** **C** **D** **Bm**

see her when you fall — a-sleep. — But ne-ver to touch — and ne-ver to keep. — 'Cause you loved her too

40 **Em** **C** **D**

much and you dive too — deep. Well you on - ly need the

42 **C** **G** **D** **Em**

light when it's burn-ing low. — On - ly miss the sun when it starts to snow. — On - ly know you

44 **C** **G** **D** ³

love her when you let her go. On - ly know you've been

46 **C** **G** **D** **Em**

high when you're feel-ing low. On - ly hate the road when you're miss-ing home. On - ly know you

48 **C** **G** **D**

love her when you let her go. And you let her go.

50 **Em** **C** **D**

Oh oh, oh no. And you let her go.

52 **Em** **C** **D**

Oh oh, oh no. Well you let her go.

54 **Em** **C** **D** **Bm**

56 **Em** **C** **D**

f 'Cause you on - ly need the

58 **C** **G** **D** **Em**

light when it's burn - ing low. — On - ly miss the sun when it starts to snow. — On - ly know you

60 **C** **G** **D**

love her when you let her go. — On - ly know you've been

62 **C** **G** **D** **Em**

high when you're feel - ing low. — On - ly hate the road when you're miss - ing home. — On - ly know you

64 C G D

love her when you let her go. 'Cause you on - ly need the
mp rubato

66 C G D Em

light when it's burn - ing low. On - ly miss the sun when it starts to snow. — On - ly know you

68 C G D

love her when you let her go. On - ly know you've been
p

70 C G D Em

high when you're feel - ing low. On - ly hate the road when you're miss - ing home. — On - ly know you

72 C G D Em

love her when you let her go. And you let her go. —

Blurred Lines

Robin Thicke Feat. T.I. & Pharrell

Tonart: G-Dur (Originaltonart)

Takt: 4/4, Tempo: ♩ = 120

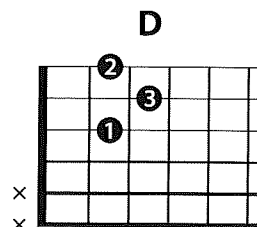
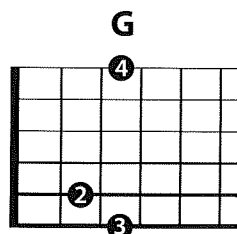


Titel 01

© 2013 by EMI April Music Inc. / More Water From Nazareth.
Rechte für Deutschland, Österreich, Schweiz
EMI Music Publishing (Germany) GmbH.

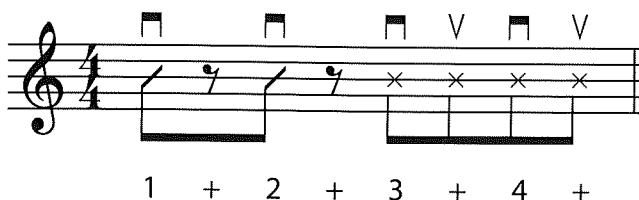
Musik und Text: Pharrell Williams / Robin Thicke / Clifford Harris

Akkorde



Begleit-Rhythmus

Intro, Strophe



Tipp: Die ersten beiden Schläge werden kurz gespielt. Bei den „x-Notenköpfen“ dämpfst du die Saiten mit der Greifhand ab.

Intro

Everybody get up! **G** Hey, hey, **D** hey! Hey, hey, hey! Hey, hey, hey!

1. Strophe

G If you can't hear what I'm trying to say, if you can't read from the same page,
D maybe I'm going deaf, maybe I'm going blind, maybe I'm out of my mind.

1. Bridge

G OK, now he was close, tried to domesticate you, but you're an animal,
D baby, it's in your nature. Just let me liberate you,
you don't need no papers, that man is not your maker.

Refrain

And that's why I'm gon' take a **G** good girl. I know you want it. I know you want it.
I know you want it. You're a **D** good girl. Can't let it get past me,
you're far from plastic, talk about getting blasted. I hate these **G** blurred lines.
I know you want it. I know you want it. I know you want it.
But you're a **D** good girl. The way you grab me, must wanna get nasty, go ahead, get at me.

2. Strophe

G What do they make dreams for, when you got them jeans on?
What do we need steam for? You're the hottest bitch in this place.

D I feel so lucky, you wanna hug me, what rhymes with 'hug me'? Hey!___

1. Bridge

G OK, now he was close, tried to domesticate you, ...

Refrain

And that's why I'm gon' take a good girl. ...

Rap

G One thing I ask of you. Let me be the one you back that ass to. Yo, from Malibu to Paris, boo.
Yeah, had a bitch, she ain't bad as you. So, **D** hit me up when you passing through.
I'll give you something big enough to tear your ass in two.
Swag on, even when you dress casual. I mean it's almost unbearable.
Then, **G** honey you're not there when I'm with my foresight bitch you pay me by.
Nothing like your last guy, he's too square for you. He don't smack that ass
and pull your hair for you. So I, **D** just watch, and wait, for you to salute,
but you didn't pick. Not many women can refuse this pimpin'.
I'm a nice guy, but don't get it if you get with me.

2. Bridge

G Shake the vibe, get down, get up. Do you like to get **D** hurt, like get hurt,
what you don't like work? Hey!___

3. Strophe

G Baby can you breathe? I got this from Jamaica. It always works for me
Dakota to Decatur. **D** No more pretending, cause now you winning, here's our beginning.

Refrain

G I always wanted a good girl. ...

Ending

G Everybody get up! Everybody get up!
Hey, hey, **D** hey! Hey, hey, hey! Hey, hey, hey! Huh! **G**

Applaus, Applaus

Titel 02

Sportfreunde Stiller

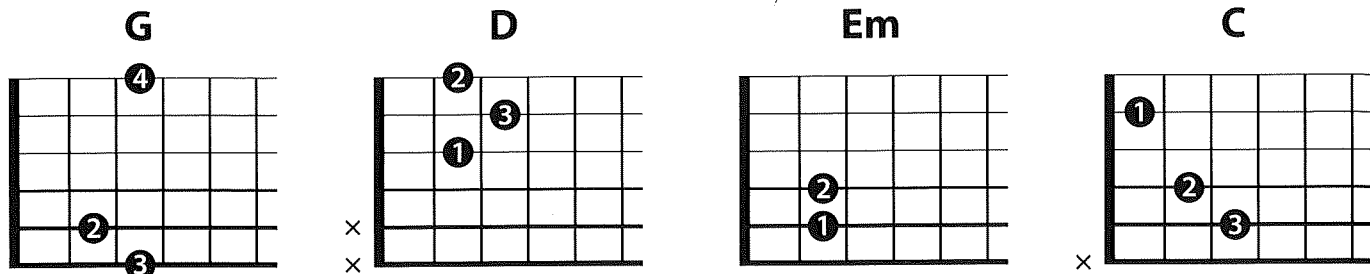
© Ed. Sportfreunde / Arabella Musikverlag GmbH.

Tonart: G-Dur (Originaltonart)

Musik: Peter Brugger / Rüdiger Linhof / Florian Weber
Text: Florian Weber

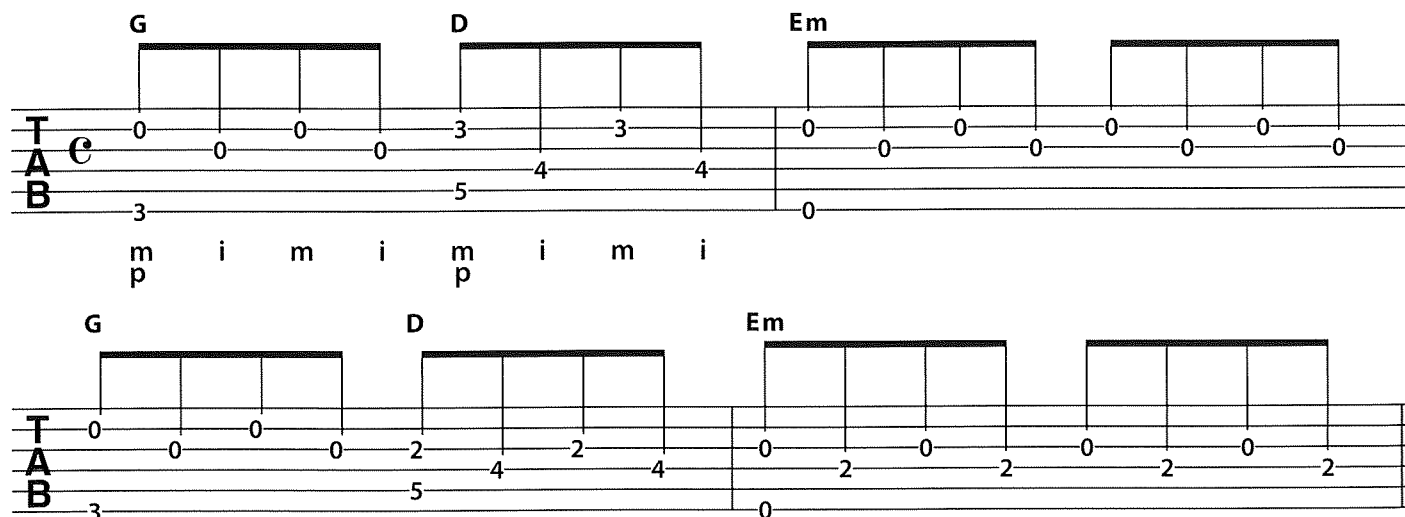
Takt: 4/4, Tempo: ♩ = 91

Akkorde



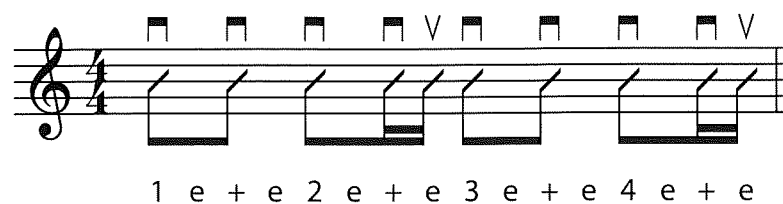
Tabulatur

Picking Intro, Strophe, Interlude, Ending



Begleit-Rhythmus

Refrain, Solo



Intro

G D | Em | G D | Em |

1. Strophe

G D | Em | G D | Em |
Ist meine Hand eine Faust, machst du sie wieder auf, und legst die deine in meine.G D | Em | G |
Du flüsterst Sätze mit Be- dacht durch all den Lärm,D | Em |
als ob sie mein Sextant und Kompass wär'n.

Refrain

C Em | G D | C Em | G D |
Applaus, Applaus für deine Worte. Mein Herz geht auf, wenn du lachst.C Em | G D |
Applaus, Applaus, für deine Art, mich zu begeistern.C | Em | G | D |
Hör niemals damit auf! Ich wünsch mir so sehr, du hörst niemals damit auf.

Interlude

G D | Em | G D | Em |

2. Strophe

G D | Em | G |
Ist meine Erde eine Scheibe, machst du sie wieder rund.D | Em |
Zeigst mir auf leise Art und Weise, was Weitsicht heißt.G D | Em | G |
Will ich mal wieder mit dem Kopf durch die Wand,D | Em |
legst du mir Helm und Hammer in die Hand.

Refrain

C Em | G D | C Em | G D |
Applaus, Applaus für deine Worte. Mein Herz geht auf, wenn du lachst.C Em | G D |
Applaus, Applaus, für deine Art, mich zu begeistern.C | Em | G | D |
Hör niemals damit auf! Ich wünsch mir so sehr, du hörst niemals damit auf.

Solo

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

Refrain

C Em | G D | C Em | G D |
Applaus, Applaus für deine Worte. Mein Herz geht auf, wenn du lachst.C Em | G D |
Applaus, Applaus, für deine Art, mich zu begeistern.C | Em | G | D |
Hör niemals damit auf! Ich wünsch mir so sehr, du hörst niemals damit auf.

Ending

G D | Em | G D | Em | G D | Em | G D | Em |

Safe And Sound

Titel 03

Capital Cities

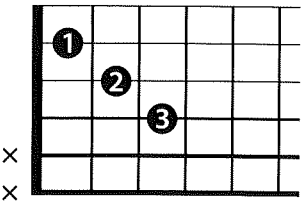
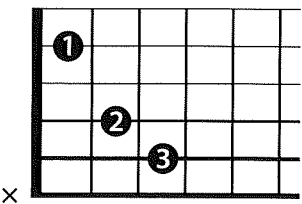
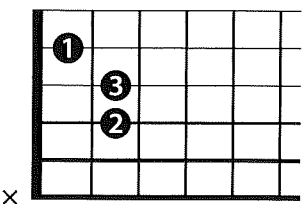
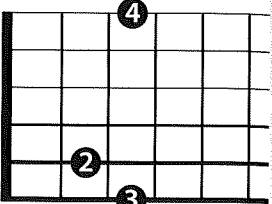
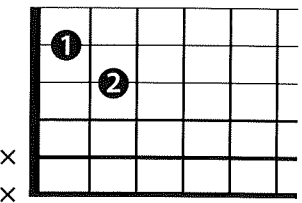
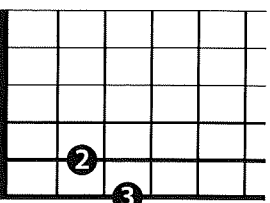
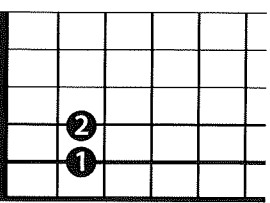
Tonart: C-Dur (Originaltonart)

Takt: 4/4, Tempo: ♩ = 119

© Copyright 2010 Sony/ATV Ballad / Sony/ATV Allegro / Lazy Hooks Music.
Sony/ATV Music Publishing. All Rights Reserved. International Copyright Secured.

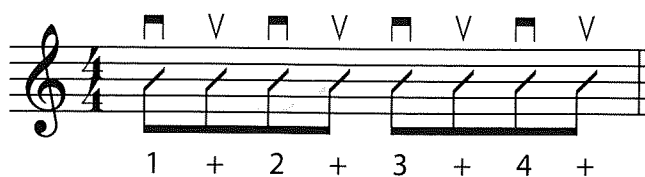
Musik und Text: Ryan Merchant / Sebu Simonian

Akkorde

Fmaj7 	C 	Am 	G 
Dm7/9 	G6 	Em 	

Begleit-Rhythmus

Intro, 1./2. Strophe, Bridge, Refrain, Ending



Interlude, 3. Strophe



Intro	Fmaj7 C Am G Fmaj7 C Am G
1. Strophe	Fmaj7 C Am I could lift you up. I could show you what you want to see G Fmaj7 C and take you where you want to be. You could be my luck. Am G Even if the sky is falling down I know that we'll be safe and sound.
Interlude	Fmaj7 C Am G We're safe and sound.
2. Strophe	Fmaj7 C Am I could fill your cup. You know my river won't evaporate G Fmaj7 this world we still appreciate. You could be my luck. C Am G Even in a hurricane of frowns I know that we'll be safe and sound.
Refrain	Fmaj7 C Am Em Safe and sound. We're safe and sound. Safe and sound. We're safe and sound. Fmaj7 C Am G On your ground. We're safe and sound. Safe and sound.
3. Strophe	Dm7/9 Fmaj7 I could show you love. In a tidal wave of mystery G6 Dm7/9 you'll still be standing next to me. You could be my luck. Fmaj7 G6 Even if we're six feet underground I know that we'll be safe and sound.
Bridge	Dm7/9 Fmaj7 G6 Dm7/9 Fmaj7 G6 We're safe and sound. Fmaj7 C Am Em Fmaj7 C Am G Safe and sound. Safe and sound. On your ground. Safe and sound.
1. Strophe (2x)	Fmaj7 C Am I could lift you up. I could show you what you want to see...
Ending	Fmaj7 C Am G We're safe and sound. We're safe and sound. Fmaj7 C Am G We're safe and sound. We're safe and sound. Fmaj7 C Am G Safe and sound. We're safe and sound. Safe and sound. We're safe and sound. Fmaj7 C Am G On your ground. We're safe and sound. Safe and sound. We're safe and sound.

Millionen Lichter

Titel 04

Christina Stürmer

© 2013 Edition Tonhalle / Napa Songs.

Tonart: A-Moll (Originaltonart: C-Moll, Kapodaster 3. Bund)

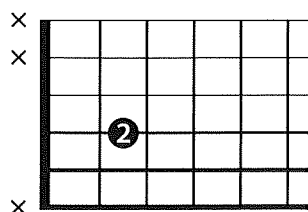
Musik und Text: Tobias Röger

Takt: 4/4, Tempo: ♩ = 128

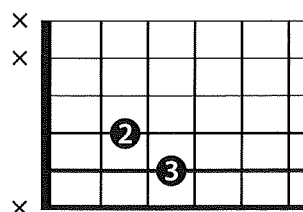
Akkorde

Akkorde Strophe

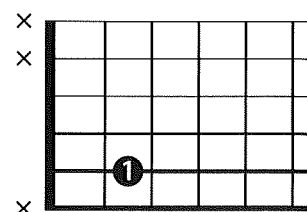
Am7



C

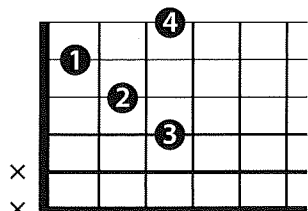


G/B

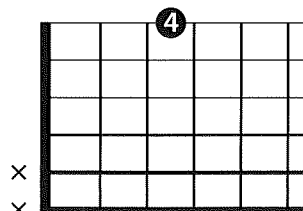


Akkorde Refrain

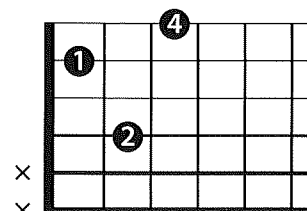
F9



G



Am7



Tabulatur

Riff Strophe

Am7 C G/B

P.M.

1 e + e 2 e + e 3 e + e 4 e + e 1 e + e 2 e + e 3 e + e 4 e + e 1 e + e 2 e + e 3 e + e 4 e + e

Begleit-Rhythmus

Refrain

1 e + e 2 e + e 3 e + e 4 e + e

Intro

Am | | | |

1. Strophe

Am7
Als wär Dein Kopf ein Karus- sell, und alles dreht sich irgend- wie
zu schnell. C Die Straßen sind G/B leer und Du bist es auch, Am7
C Am7
als wär das Leben, das hier einmal war, ver- braucht.
C G/B Am7
Als ob dort in der Ferne ein weiterer Stern wär, der wie Du so einsam scheint.
C G/B Am7
Doch da sind weit über tausend, denen geht es ge- nauso, Du bist nicht al- lein.

1. Refrain

F9 G Am7
Da sind Millionen Lich- ter in der Welt, Milliarden Far- ben,
sie leuchten so hell. Millionen Lich- F9 G
ter über der Stadt,
Am7
sie bring'n uns sicher durch die Nacht.
F9 G Am7
Da sind Millionen Lich- ter, siehst Du sie nicht? Millionen Gesich- ter,___
F9 G Am7
wie Du und ich, wie Du und ich.

2. Strophe

C G/B Am7 C Am7
Du kommst Dir vor wie ein Ko- met, der in die Erdumlaufbahn fliegt
und ver- glüht. C G/B Am7
Du spürst wie Du rennst, den Regen auf deiner Haut.
C Am7
Durch Deine Adern fließt Strom, Du warst noch niemals so gut ge- launt.
C G/B Am7
Als ob dort in der Ferne noch mehr von Dir wären, sie zieh'n Dich magnetisch an.
C G/B Am7
All die Sterne da draußen, die den Nachthimmel aufsehn, wir ge- hör'n zusamm'n.

2. Refrain

F9 G Am7
Da sind Millionen Lich- ter in der Welt, Milliarden Far- ben,
sie leuchten so hell. Millionen Lich- F9 G
ter über der Stadt,
Am7
sie bring'n uns sicher durch die Nacht.
F9 G Am7
Da sind Millionen Ge- schichten, sie sprechen für sich. Millionen Lichter,
F9 G Am7
wie Du und ich, wie Du und ich.

Bridge

F9 G Am7
Wie Du und ich, wie Du und ich.

1. Refrain

F9 G Am7
Da sind Millionen Lichter in der Welt, Milliarden Far- ben, ...

Ending

F9 G Am7
Wie Du und ich, wie Du und ich.

Mirrors

Titel 05

Justin Timberlake

Tonart: C-Dur

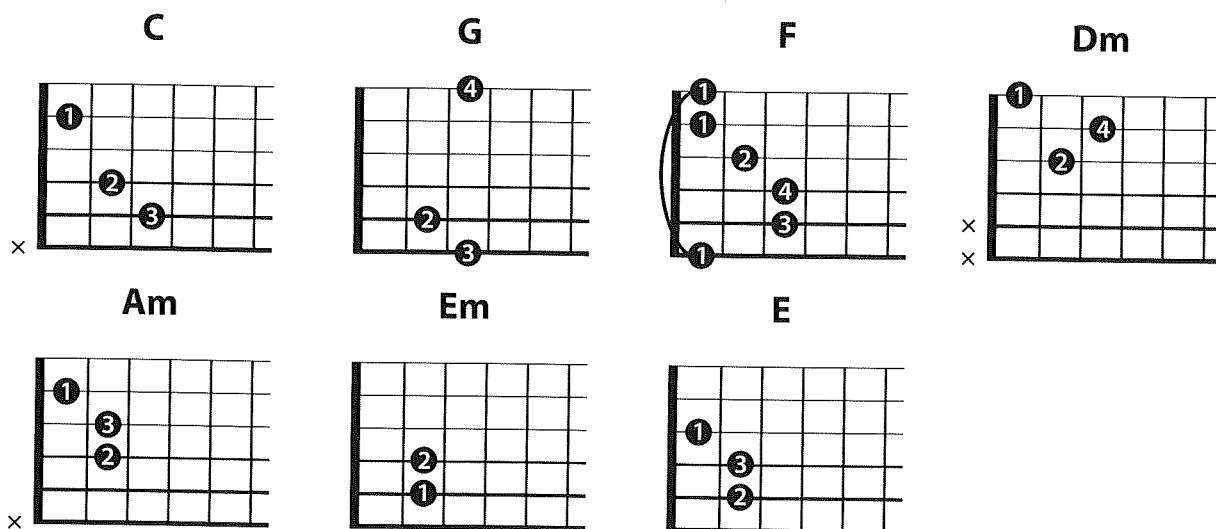
(Originaltonart: Eb-Dur, Kapodaster 3. Bund)

Takt: 4/4, Tempo: ♩ = 77

© Copyright 2013 Tennman Tunes / Underdog West Songs / Almo Music Corporation / Fauntleroy Music / WB Music Corp / Universal Music Z Tunes LLC / Sony/ATV Ballad / Universal Music Publishing Limited / Sony/ATV Music Publishing / Universal Music Publishing MGB Limited / Virginia Beach Music administered by WB Music Corp, Jerome Harmon Productions administered by Warner-Tamerlane Publishing Corp. Warner/Chappell North America Limited, London. Reproduced by permission of Faber Music Limited. All Rights Reserved. International Copyright Secured.

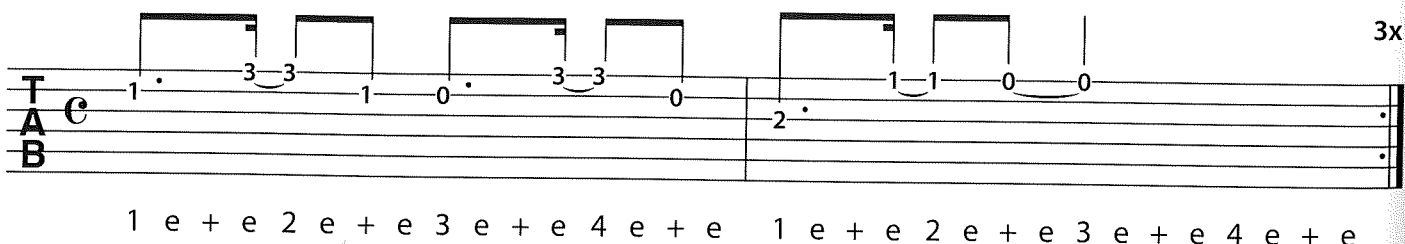
Musik und Text: Timothy Mosley / Leslie Jerome Harmon / Justin Timberlake / James Edward Fauntleroy II / Chris Godbey / Garland Waverly Mosley Jr.

Akkorde

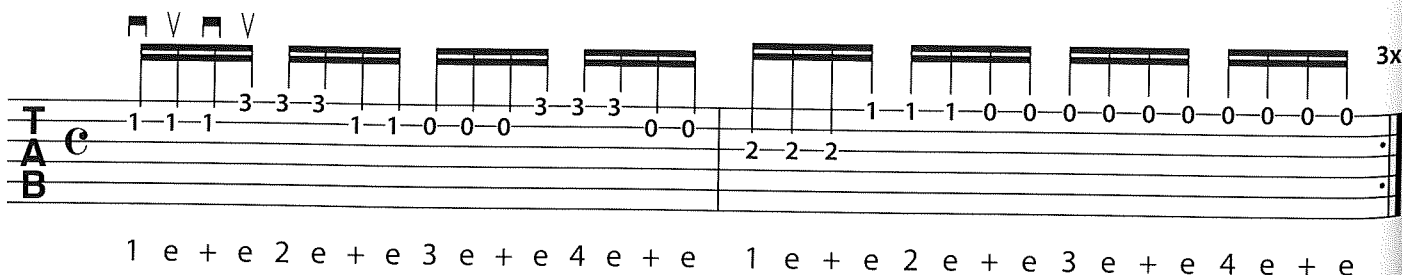


Tabulatur

Intro



2. Hälfte Refrain, Ending



Tabulatur

Interlude

P.M. **Dm** **Am**

T
A
B

Dm **Am** **G**

T
A
B

Dm **Am**

T
A
B

F

T
A
B

Begleit-Rhythmus

Strophe, Bridge

1 e + e 2 e + e 3 e + e 4 e + e

Refrain, Ending

1 e + e 2 e + e 3 e + e 4 e + e

Intro

C G | F | C G | F | C G | Dm Am | C G | F

1. Strophe

Aren't you **Am** somethin' to **Em** admire, 'Cause your **Dm** shine is somethin' like a **F** mirror.
 And I can't help but **Am** notice you **Em** reflect in this heart of **Dm** mine. **E**
 If you **Am** ever feel alone and the **Em** glare makes me hard to **Dm** find, **F**
 just know that I'm **Am** always parallell on the other **Em** side. **Dm**

Bridge

'Cause with your hand in my **E** hand and a pocket full of **Am** soul **Em**
 I can tell you there's **Dm** no place we couldn't go, just put your hand on the **F**
Am past, I'm here tryin' to pull you through, you just gotta be **Em** strong. **Dm**

Refrain

'Cause I don't wanna lose you **C** now. I'm lookin' right at the other half **G** of me. **F**
 The vacancy that sat in my **C** heart is a space that now you hold. **G**
F Show me how to fight for **C** now and I'll tell you baby it was **G** easy, **Dm**
 comin' back into you once I figured it **Am** out, you were right here all along. **C** **G**
F It's like you're my **C** mirror, my mirror staring back **G** at me. **F**
 I couldn't get any **C** bigger, with anyone else beside **G** of me. **F**
 And now it's clear as this **C** promise that we're making, two re- **G** flections into one. **Dm** **Am**
 'Cause it's like you're my **C** mirror, my mirror staring back **G** at me, staring back at me. **F** **E**

2. Strophe

Aren't you **Am** somethin' an original, 'cause it **Em** doesn't seem merely assembled. **Dm** **F**
 And I can't help but **Am** stare, 'cause I see truth somewhere in your **Em** eyes. **Dm** **F**
E Uh, I can't **Am** ever change without you, you re- **Em** flect me, I love that about you. **Dm** **F**
 And if I **Am** could I would look at us all the **Em** time. **Dm** **F**

Bridge

'Cause with your hand in my ^E hand and a pocket full of soul ... ^{Am} ^{Em}

Refrain

'Cause I don't wanna lose you ^C now. I'm lookin' right at the other half ^G of me. ... ^F

Interlude

^{Dm} ^{Am} Yesterday is history, oh, ^{Dm} ^{Am} tomorrow's a mystery, oh. ^G

^{Dm} ^{Am} I can see you lookin' back at me, keep your eyes ^F on me.

Baby, keep your eyes on me.

Refrain

'Cause I don't wanna lose you ^C now. I'm lookin' right at the other half ^G of me. ^F

The vacancy that sat in my ^C heart is a space that now you hold. ^G

^F Show me how to fight for ^C now and I'll tell you baby it was ^G easy, ^{Dm}

comin' back into you once I figured it ^{Am} out, you were right here all along. ^C ^G

^F It's like you're my ^C mirror, my mirror staring back ^G at me. ^F

I couldn't get any ^C bigger, with anyone else beside ^G of me. ^F

And now it's clear as this ^C promise that we're making, two re- ^G flections into one. ^{Dm} ^{Am}

'Cause it's like you're my ^C mirror, my mirror staring back ^G at me, staring back at me. ^F

Ending

Aaah, ^C ^G ^F aaah, ^C ^G ^F aaah, aaah. ^C ^G

Aaah ^{Dm} ^{Am} uuh ^C ^G aaah. ^F Oh, ^C ^G oh,

^F oh, oh, oh. ^C ^G Oh, ^F oh, oh, oh. ^C ^G Oh, ^{Dm} ^{Am} oh, oh, oh.

^C ^G Oh, ^F oh, oh, oh. ^C

Let Her Go

Titel 06

Passenger

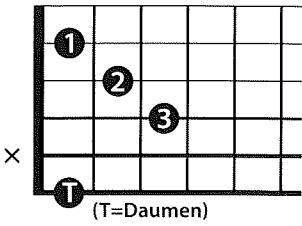
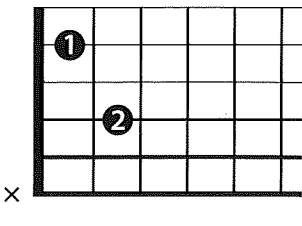
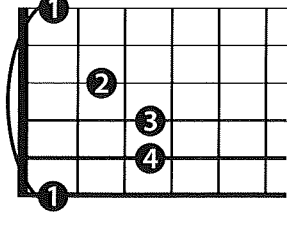
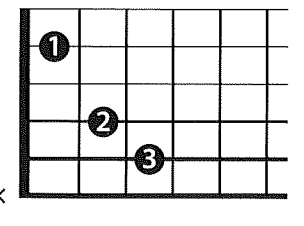
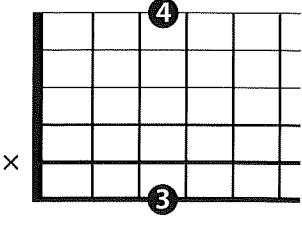
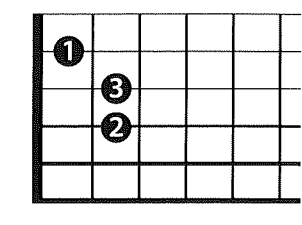
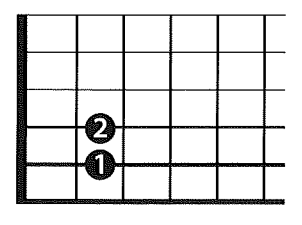
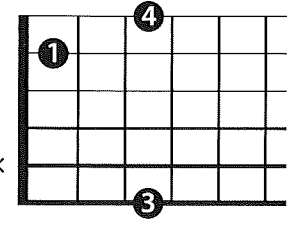
Tonart: G-Dur (Originaltonart, Kapodaster 7. Bund)

Takt: 4/4, Tempo: ♩ = 74

© Copyright 2012 Sony/ATV Music Publishing.
All Rights Reserved. International Copyright Secured.

Musik und Text: Michael Rosenberg

Akkorde

F (Intro)	Am7 (Intro)	F	C
			
G	Am	Em	Gsus4
			

Tabulatur

Intro

Let ring

F

G

Am

G

F

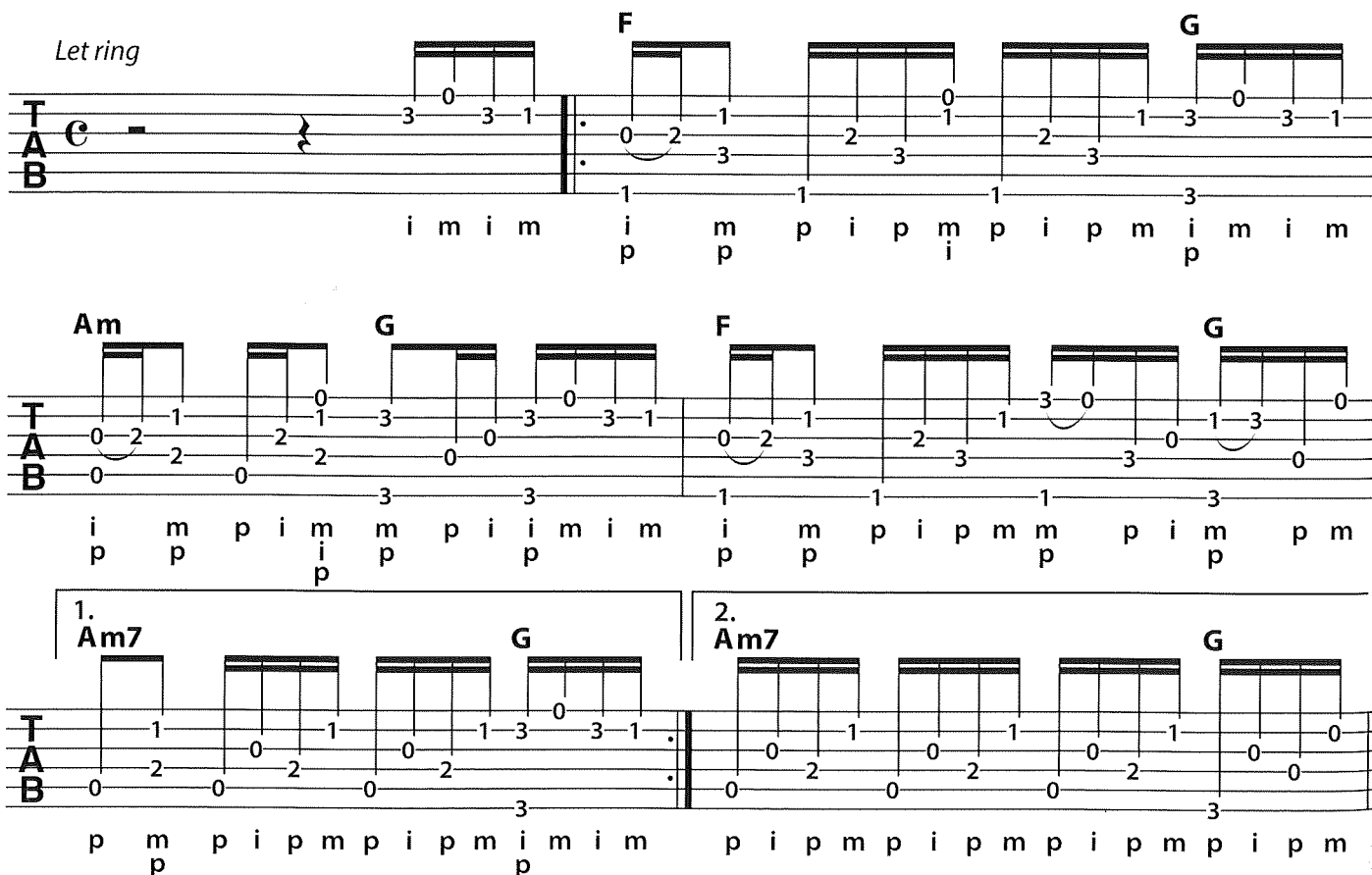
G

1. Am7

G

2. Am7

G



Begleit-Rhythmus

Rhythmus ab Interlude

Am F G Em

1 e + e 2 e + e 3 e + e 4 e + e 1 e + e 2 e + e 3 e + e 4 e + e

Am F G Gsus4 G

1 e + e 2 e + e 3 e + e 4 e + e 1 e + e 2 e + e 3 e + e 4 e + e

Refrain 1

1 e + e 2 e + e 3 e + e 4 e + e

Intro

F G Am G F G Am G F G Am G F G Am

1. Refrain

G F C G
Well you only need the light when it's burning low. Only miss the sun
Am F C
when it starts to snow. Only know you love her when you let her go.
G F C
Only know you've been high when you're feeling low.
G Am
Only hate the road when you're missing home.
F C G
Only know you love her when you let her go. And you let her go.

Interlude	Am F G Em Am F G Gsus4
1. Strophe	Am F G Em Staring at the bottom of your glass. Hoping one day you'll make a dream last. Am F G Gsus4 But dreams come slow and they go so fast. Am F G Em You see her when you close your eyes. Maybe one day you'll understand why. Am F G Gsus4 Everything you touch surely dies.
2. Refrain	F C G But you only need the light when it's burning low. Only miss the sun Am F C when it starts to snow. Only know you love her when you let her go. G Gsus4 F C Only know you've been high when you're feeling low. G Am Only hate the road when you're missing home. F C G Gsus4 Only know you love her when you let her go.
2. Strophe	Am F G Em Staring at the ceiling in the dark. Same old empty feeling in your heart. Am F G Gsus4 'Cause love comes slow and it goes so fast. Am F G Em Well you see her when you fall asleep. But never to touch and never to keep. Am F G Gsus4 'Cause you loved her too much and you dive too deep.
1. Refrain	F C G Well you only need the light when it's burning low. Only miss the sun ...
Bridge	Am F G Gsus4 Oh oh__ oh no. And you let her go. Am F G Gsus4 Oh oh__ oh no. Well you let her go.
Interlude	Am F G Em Am F G Gsus4
2. Refrain (2x)	F C G 'Cause you only need the light when it's burning low. Only miss the sun ...
Ending	Am