

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

82

Erhältlich in zwei Versionen:

Songbook + Playback CD
Best-Nr. EH 3969 ISBN 978-3-86626-462-5

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Vorwort

Top Charts 82 - Die aktuellsten Hits der erfolgreichsten Stars und das Beste aus den Charts!

Die neueste Ausgabe von Top Charts startet mit einer groovigen Popnummer, die derzeit von allen Radiosendern gespielt wird. In dem Song **FRIENDS** von Justin Bieber + BloodPop® geht es um eine verflossene Liebe, mit der man gerne noch befreundet wäre. Der Soundtrack zum dritten Teil des Kinofilms Fifty Shades of Grey enthält wieder einen Mega-Hit. **FOR YOU** von Liam Payne & Rita Ora ist ein cooles Duett mit einem pumpenden Dancebeat. Bei dem Song **ROOFTOP** trifft leichter Neo-Soul auf modern produzierte Popmusik. Über dem Ganzen schwebt die eingängige Gesangslinie des Newcomers Nico Santos. Mit einem Solo-Piano-Intro beginnend gipfelt der dramatische Song **LEAVE A LIGHT ON** in einem emotionalen Crescendo, inklusive modernen Synthsound-Refrain. Der eindringliche Gesang von Sänger Tom Walker ist ein Appell an einen Freund in Not. Mit Thunder lieferten Imagine Dragons einen der größten Hits des letzten Jahres. **WHATEVER IT TAKES** ist die Nachfolge-Single der Indie-Rocker und sie steht dem Vorgänger in Sachen Spielspaß in nichts nach. Sängerin P!nk steht für emotionale Songs mit Rockeinschlag. Bei **WHAT ABOUT US** setzt sie diesmal auf Dancefloor-Sound und hält dabei die richtige Balance zwischen Power und Gefühl.

Das universelle Songbook für viele Instrumente!



Für Gitarre und Gesang ohne Noten: Songtexte mit Akkorden

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



Für Klavier und Digitalpiano: Klavierarrangement

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



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

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



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

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

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



Für Altsax und Eb-Klarinette: Melodiestimme in Eb

Für Eb-Instrumente gibt es eine extra Stimme in Eb. Die über den Noten stehenden Akkorde sind klingend in C für Gitarre notiert.

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



Professionelle Playbacks

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

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

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

Titel 13-18: Piano Version

1	What About Us - P!nk	Seite
	Melodiestimme in C und Bb _____	04
	Melodiestimme in Eb _____	21
	Klavier _____	39
	Gitarre und Gesang ohne Noten _____	74

2	Rooftop - Nico Santos	Seite
	Melodiestimme in C und Bb _____	07
	Melodiestimme in Eb _____	24
	Klavier _____	46
	Gitarre und Gesang ohne Noten _____	77

3	For You (Fifty Shades Freed) - Liam Payne & Rita Ora	Seite
	Melodiestimme in C und Bb _____	10
	Melodiestimme in Eb _____	27
	Klavier _____	52
	Gitarre und Gesang ohne Noten _____	80

4	Leave A Light On - Tom Walker	Seite
	Melodiestimme in C und Bb _____	13
	Melodiestimme in Eb _____	30
	Klavier _____	58
	Gitarre und Gesang ohne Noten _____	82

5	Friends - Justin Bieber + BloodPop®	Seite
	Melodiestimme in C und Bb _____	16
	Melodiestimme in Eb _____	34
	Klavier _____	64
	Gitarre und Gesang ohne Noten _____	84

6	Whatever It Takes - Imagine Dragons	Seite
	Melodiestimme in C und Bb _____	18
	Melodiestimme in Eb _____	36
	Klavier _____	68
	Gitarre und Gesang ohne Noten _____	86

What About Us

Melodiestimme in C  Titel 01
Melodiestimme in Bb Titel 07

Interpret: P!nk

Rhythmus: Modern Dance Melodieinstrument: Harmonica

Tempo: ♩ = 114

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

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Musik und Text:
Steve Mac / Alecia Moore / John McDaid

Em C G

5 Em C G Em

La, da, da, da, da, la, da, da, da, da, da, da, da, da. We are search - lights, -

10 C G Em C

we can see in the dark. We are rock - ets, point-ed up at the stars. -

15 G Em C G

We are bil - lions of beau-ti - ful hearts. And you

21 Em C G Em

sold us down the riv - er too far. What a - bout us? What a - bout

26 C G Em

all the times you said you had the an - swers? What a - bout us? What a - bout

30 C G Em

all the bro - ken hap - py ev - er aft - ers? What a - bout us? What a - bout

34 C G Em C

all the plans that end-ed in dis - as - ter? What a - bout love? What a - bout trust? What a - bout

39 **G** **Em** **C** **G**

us? We are prob - lems that want to be solved. We are

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

chil - dren that need to be loved. We were wil - ling, we came when you called.

51 **G** **Em** **C** **G**

But man you fooled us, e - nough is e - nough. Oh!

56 **Em** **C** **G**

What a-bout us? What a-bout all the times you said you had the an - swers? What a-bout

61 **Em** **C** **G**

us? What a-bout all the bro - ken hap - py ev - er aft - ers? Oh! What a-bout

65 **Em** **C** **G** **Em**

us? What a-bout all the plans that end-ed in dis - as - ter? Oh! What a-bout love? What a-bout

70 **C** **G** **Em** **C**

trust? What a-bout us?

75 1. **G** 2. **G**

Oh! What a-bout

79 **Em** **C** **G** **Em**

us? What a-bout all the plans that end-ed in dis - as - ter? What a-bout love? What a-bout

84 C G Em C
 — trust? What a-bout — us? Sticks and — stones, — they may break these — bones. — But then

89 G Em C
 I'll be read - y, are you read - y? It's the — start — of us, wak - ing — up, — come on.

93 G Em C G
 Are you read - y? I'll be read - y. I don't — want — con-trol, I want — to — let go. Are you read - y?

98 Em C G
 I'll be read - y. 'Cause now it's — time — to let them — know. — We are read - y. What —

102 Em C G
 — a - bout? — What a-bout us? What a-bout all the times you said you had the an - swers? —

106 Em C G
 So what a-bout — us? What a-bout all the bro-ken hap-py ev - er aft - ers? — Oh! — What a-bout us? —

111 Em C G Em
 — What a-bout all the plans that end-ed in dis - as - ter? — Oh! — What a-bout — love? What a-bout —

116 C G Em C
 — trust? What a-bout — us? What a-bout us? — What a-bout us? — What a-bout —

121 G Em C N.C.
 — us? What a-bout us? — What a-bout us? — What a-bout — us?

Rooftop

Melodiestimme in C Titel 02
Melodiestimme in Bb Titel 08

Interpret: Nico Santos

Rhythmus: HipHop Melodieinstrument: Tenor Sax

Tempo: ♩ = 81

Tonart: A-Moll (Originaltonart)

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Musik und Text: Nico Wellenbrink /
Christoph Cronauer / Vito Kovach / Michelle Leonard

Am F C G

I got your fin-

5 Am F

- ger-prints on my skin ev - er since — that day you've let me in. I feel your vibes, —

7 C G

— they are cir - cl - in', — you cut so deep, — cut so deep. — Who needs love —

9 Am F

— lean - ing to one side? We're free fall - in' in the jun - gle lights. You have it all, —

11 C G E7/G#

— got me on stand-by, — you cut so deep, — cut so deep. — 'Cause I thought —

13 Dm F

— that the trust had gone, did - n't see — this com - in' a - long. — You made me a be -

15 Am G

liev - er, — you made me a be - liev - er. — And now I'm,

17 Am F C G E7/G#

I'm shout-in' from the roof - top, ba - by. Tell me, will you come and save me? —

19 Am F C G E7/G#

I'm shout-in' from the roof - top, ba - by. Come pick me up, come pick me up! Are you

21 Am F C G E7/G#

just a lov - er or my twin's soul? — Fi - re the shots and I need to know. —

23 Am F C G E7/G#

I'm shout-in' from the roof - top, ba - by. Come pick me up, come pick me up!

25 Am

So my heart — was so tir - ed and numb. It got so sick, — too — much went wrong. You had that match —

28 C G

— and you let it strike. — You cut so deep, — cut so deep. — Got your darts —

30 Am F

— hit - ting my bull's - eye, watch - ing hope — do - in' o - ver - time. Keep me hang -

32 C G E7/G#

- in' on through the night. — You cut so deep, — cut so deep. — Hey, I thought —

34 Dm F

— that the trust had gone, did - n't see — this com - in' a - long. — You made me a be -

36 Am G D.S. al

liev - er, — you made me a be - liev - er, oh! — And now I'm,

38 **C** **G** **E7/G#** **Dm7**

Come pick me up, come pick me up! Pick me up — when I'm feel - ing low, pick me up —

40 **Fmaj7** **Am** **G**

— and show me home. All my sens - es just need to know, — why your heart — feels like gold. — So pick me up —

43 **Dm9** **Fmaj7** **Am7**

— when I'm feel-ing low, pick me up — and show me home. All my sens - es just need to know, — why your heart —

46 **Gsus4** **G** **Am** **F** **C** **G**

— feels like gold. — I'm shout-in' from the roof-top, ba-by. Tell me, will you come and save me? —

49 **Am** **F** **C** **G** **E7/G#**

I'm shout-in' from the roof - top, ba - by. Come pick me up, come pick me up! Are you

51 **Am** **F** **C** **G** **E7/G#**

just a lov - er or my twin's soul? — Fi - re the shots and I need to know. —

53 **Am** **F** **C** **G** **E7/G#**

I'm shout-in' from the roof - top, ba - by. Come pick me up, come pick me up! Pick me up —

55 **Am** **F** **C** **G** **E7/G#**

— when I'm feel - ing low, pick me up — and show me home. — All my sens -

57 **Am** **F** **C** **G** **E7/G#** **N.C.**

- es just need to know, — why your heart — feels like gold, — feels like gold. —

For You (Fifty Shades Freed)

Melodiestimme in C  Titel 03
Melodiestimme in Bb Titel 09

Interpret: Liam Payne & Rita Ora

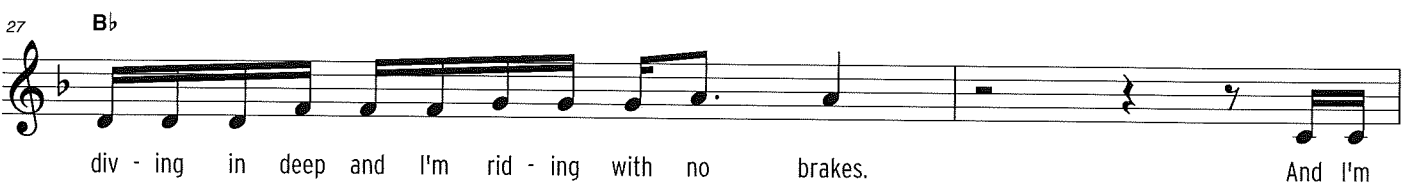
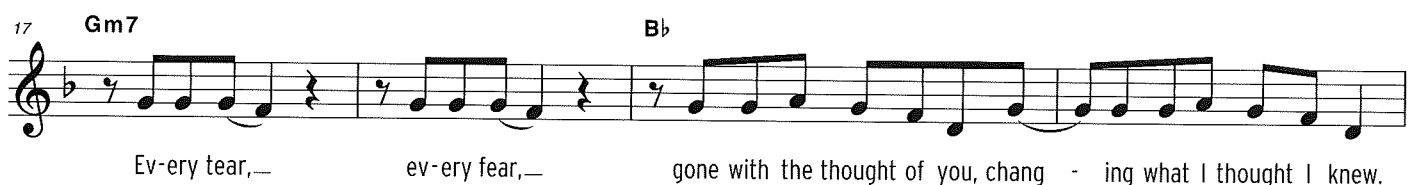
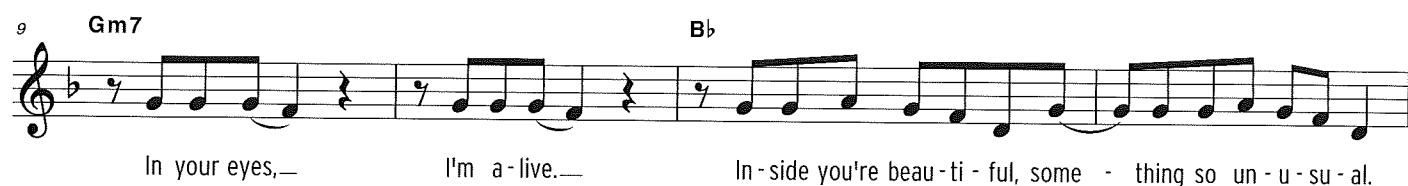
Rhythmus: Modern 8-Beat Melodieinstrument: Flute

Tempo: ♩ = 113

Tonart: D-Moll (Originaltonart)

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Musik und Text:
Ali Tamposi / Ali Payami / Andrew Wotman



31 **C** **Gm7**
 Been wait - ing for a life - time for ya.— Been break - ing for a

35 **Bb** **Dm**
 life - time for ya.— Was - n't look - in' for love— till I found— you. Oh, na, na, yeh. For love—

39 **C** **Gm7**
 — till I found— you, oh.— Skin to skin,— breathe me in.—

43 **Bb** **Dm**
 Feel with your kiss on me, lips— are made of ec - sta - sy. I'll be yours—

46 **C** **D.S. al** $\oplus - \oplus$
 for a thou - sand lives,— for— a thou - sand lives.— I'm

49 $\oplus$ **Gm7** **Bb**
 — Been wait - ing for a life - time for ya.— Been break - ing for a life - time for ya.—

53 **Dm** **C**
 Was - n't look - in' for love— till I found— you. Oh, na, na, yeh. For love— till I found— you, oh.—

57 **Gm7** **Bb** **Dm**

64 **C** **Gm7**
 I'm free as a bird when I'm fly - ing in your cage. I'm

68 **B♭**

div - ing in deep and I'm rid - ing with no brakes. And I'm

70 **Dm**

bleed - ing your love when you're swim - ming in my veins. You've got me now.

72 **C** **Gm7**

Been wait - ing for a life - time for ya. Been break - ing for a

76 **B♭** **Dm**

life - time for ya. Was - n't look - in' for love till I found you.

79 **C**

Oh, na, na, yeh. For love till I found you, oh. Been wait - ing for a

82 **Gm7** **B♭**

life - time for ya. Been break - ing for a life - time for ya. Was - n't look - in' for love

86 **Dm** **C**

till I found you. Oh, na, na, yeh. For love till I found you, oh.

89 **Gm7** **B♭**

Was - n't look - in' for love

94 **Dm** **C**

till I found you. Oh, na, na, yeah. For love till I found you, oh.

Leave A Light On

Melodiestimme in C Titel 04
Melodiestimme in Bb Titel 10

Interpret: Tom Walker
Rhythmus: Ballad Melodieinstrument: Piano
Tempo: ♩ = 69
Tonart: D-Moll (Originaltonart)

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Musik und Text:
Steve Mac / Thomas Walker

Dm

The sec - ond some - one men - tioned you were all a - lone, I could feel

Bb **F**

the trou - ble cours - ing through your veins. Now I know, it's got a hold.

C **Dm**

Just a phone call left un - an - swered, had me spark - ing up. These cig -

Bb **F**

a - rettes won't stop me won - dering where you are. Don't let go, keep a

C **Dm**

hold. If you look in - to the dis - tance, there's a house up - on the hill, guid -

Bb

- - ing like a light - house, it's a place where you'll be safe to feel our

F

grace 'cause we've all made mis - takes, if you've lost your way.

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

I will leave the light on. I will leave the light on.

16 C Dm Bb F

I will leave the light on. I will leave the light on.

20 C Dm

Tell me what's been hap-pen-ing, what's been on your mind. Late -

22 Bb F

ly you've been search-ing for a dark - er place to hide, that's al -

24 C Dm

right. But if you car - ry on a - bus - ing, you'll be robbed from us. I

26 Bb F

re - fuse to lose an - oth - er friend to drugs. Just come home, don't let

28 C Dm

go. If you look in - to the dis - tance, there's a house up - on the hill, guid -

30 Bb

- ing like a light - house, it's a place where you'll be safe to feel our

31 F

grace 'cause we've all made mis - takes, if you've lost your way.

32 C Dm Bb F

I will leave the light on. I will leave the light on.

36 C Dm Bb F

I will leave the light on. I will leave the light on.

40 C Dm

I will leave the light on. If you look in - to the dis - tance, there's a house up - on the hill, guid -

42 Bb

- ing like a light - house, it's a place where you'll be safe to feel our

43 F

grace and if you've lost your way, if you've lost your way,

44 C Dm

And I know you're down and out now but I need you to be brave. Hid - I will leave the light on.

46 Bb

- ing from the truth ain't gon - na make this all o - kay. I'll see your

47 F

pain if you don't feel our grace and you've lost your way.

48 C Dm Bb

I will leave the light on. I will leave the light on.

51 F C

'Cause I will leave the light on.

Friends

Melodiestimme in C Titel 05
Melodiestimme in Bb Titel 11

Interpret: Justin Bieber & BloodPop®
Rhythmus: Dance Melodieinstrument: Pan Flute
Tempo: ♩ = 105
Tonart: A-Moll (Originaltonart: C-Moll)

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Musik und Text:
Michael Diamond / Justin Bieber / Julia Michaels / Justin Tranter

G6 F Am

I was won - derin' 'bout your ma - ma.

4 G Am F

Did she get — that job she want - ed, sell that car — that gave her prob -

7 Am G Am

- lems? I'm just cu - rious 'bout her, hon - est.

10 F Am G

Know your're won - derin' why — I been call - in', like I got — ul - te - ri - or

13 Am F Am G

mo - tives. Know we did - n't end — this so good, but you know — we had — some - thing

17 Am F Am G

so good. So I'm won - derin', — can we — still be — friends? — (Ah) — Can we —

21 Am F Am G

— still be — friends? — (Ah) — Does - n't — have to — end. — (Ah) — And if it ends, —

25 N.C. F Am G

— can we be friends?

29 **Am** Φ **F** **Am** **G**
 Can we be friends?

33 **N.C.** **F** **Am**
 Can we be friends? Won-derin' if you got a bod - y

36 **G** **Am** **F**
 to hold you tight - er since I left, since I left. Won-derin' if you think a-bout

39 **Am** **G** **D.S. al** Φ Φ **Am**
 me. Ac - tual - ly, don't an - swer that.

42 Φ **F** **Am** **G** **N.C.**
 And if it ends, can we be friends?

46 **F** **Am** **G** **Am**
 Know your're won - derin' why I been call - in', like I got ul - te - ri - or mo - tives.

50 **F** **Am** **G** **N.C.**
 Know we did - n't end this so good, but you know we had some-thing so good. I'm won-derin',

54 **F** **Am** **G** **Am**
 can we still be friends? (Ah) Can we still be friends?

58 **F** **Am** **G** **N.C.**
 (Ah) Does - n't have to end. (Ah) And if it ends, can we be friends?

Whatever It Takes

Melodiestimme in C Titel 06
Melodiestimme in Bb Titel 12

Interpret: Imagine Dragons

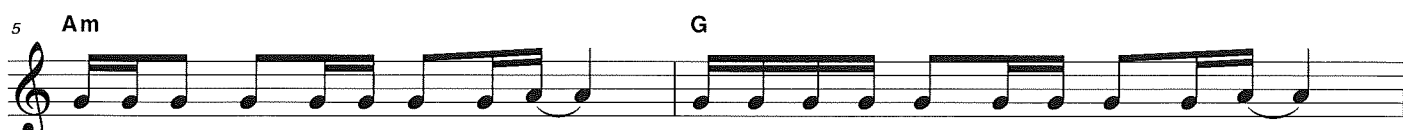
Rhythmus: Modern R&B Melodieinstrument: Tenor Sax

Tempo: ♩ = 135

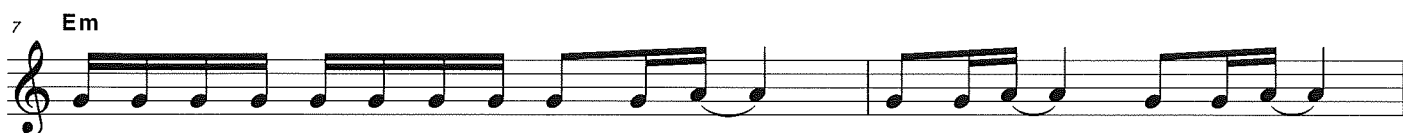
Tonart: A-Moll (Originaltonart: Bb-Moll)

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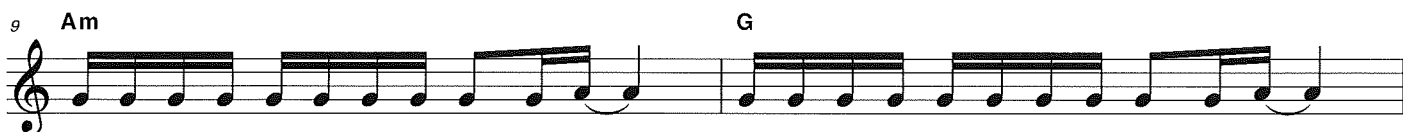
Musik und Text: Joel Little / Benjamin McKee /
Daniel Platzman / Daniel Reynolds / Daniel Sermon



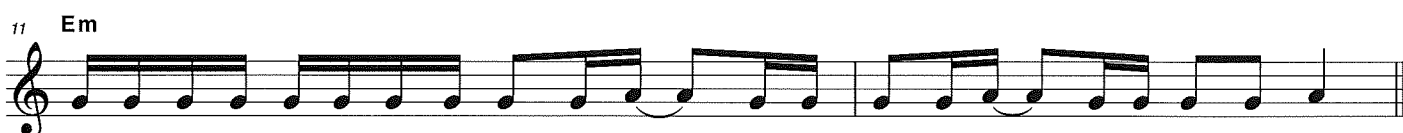
Fall - ing too fast to pre - pare for this, — trip - ping in the world could be dan - ger - ous. —



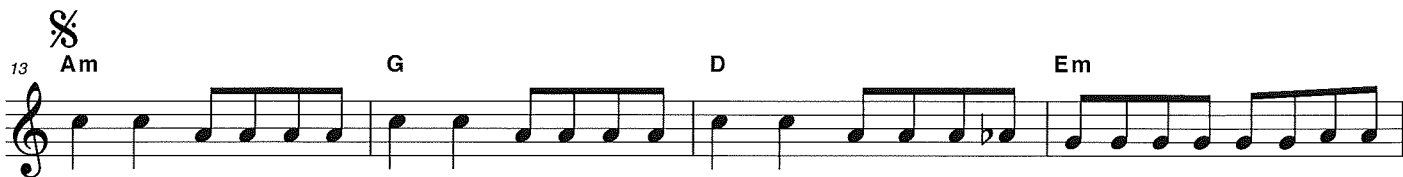
Ev - ery - bod - y cir - cl - ing is vul - tur - ous, — neg - a - tive, — nep - o - tist. —



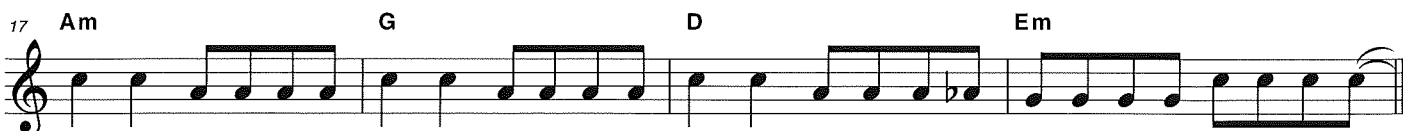
Ev - ery - bod - y wait - ing for the fall of man. — Ev - ery - bod - y pray - ing for the end of times. —



Ev - ery - bod - y hop - ing they could be the one. — I was born to run, — I was born for this.



Whip, whip! Run me like a race - horse. Pull me like a rip - cord. Break me down and build me up. I wan - na be the



slip, slip. Word up - on your lip, lip. Let - ter that you rip, rip. Break me down and build me up. What - ev - er it takes, —



'cause I love the a - dren - a - lin in my veins. — I do what - ev - er it takes, —

25 F C G Am
 'cause I love how it feels when I break the chains.____ What-ev-er it takes,--

29 F C G Am
 you take me to the top, I'm read-y for. What-ev-er it takes,--

33 F C G Am N.C. $\oplus$
 'cause I love the a-dren-a-lin in my veins.____ I do what it takes.

37 Am G
 Al-ways had a fear of be-ing typ-i-cal,____ look-ing at my bod-y feel-ing mis-era-ble.____

39 Em
 Al-ways hang-ing on to the vis-u-al,____ I wan-na be____ in-vis-i-ble.____

41 Am G
 Look-ing at my years like a mar-tyr-dom,____ ev-ery-bod-y needs to be a part of 'em.____

43 Em **D.S. al $\oplus$ - $\oplus$**
 Nev-er be e-nough, I'm the prod-i-gal son,____ I was born to run,____ I was born for this.

45 $\oplus$ Am G Em
 Hyp-o-crit-i-cal, e-go-tis-ti-cal. Don't wan-na be the par-en-thet-i-cal, hy-po-

48 Am G
 thet-i-cal. Work-ing hard on some-thing that I'm proud of, out of the box.____ An e-pox-

51 **Em** **Am**

- y to the world and the vi - sion we've lost. I'm an a - pos - tro - phe. I'm just a

54 **G** **Em**

sym - bol to re - mind you that there's more to see. I'm just a prod - uct of the sys - tem of ca -

57 **Am** **G** **Em**

tas - tro - phe, and yet a mas - ter - piece, and yet I'm half - dis - eased. And when I

60 **Am** **G**

am de - ceased, at least I'll go down to the grave and die hap - pi - ly. And leave the

63 **Em** **N.C.**

bod - y and the soul to be a part of me. I do what it takes. What - ev - er it takes,

67 **F** **C** **G** **Am**

'cause I love the a - dren - a - lin in my veins. I do what - ev - er it takes,

71 **F** **C** **G** **Am**

'cause I love how it feels when I break the chains. What - ev - er it takes,

75 **F** **C** **G** **Am**

you take me to the top, I'm read - y for. What - ev - er it takes,

79 **F** **C** **G** **Am** **N.C.**

'cause I love the a - dren - a - lin in my veins. I do what it takes.

What About Us

Melodiestimme in Eb  Titel 07

Interpret: P!nk

Tempo: ♩ = 114

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

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Musik und Text:

Steve Mac / Alecia Moore / John McDaid

Dm **B♭** **F**
 5 **Dm** **B♭** **F** **Dm**
 10 **B♭** **F** **Dm** **B♭**
 15 **F** **Dm** **B♭** **F**
 21 **Dm** **B♭** **F** **Dm**
 26 **B♭** **F** **Dm**
 30 **B♭** **F** **Dm**
 34 **B♭** **F** **Dm** **B♭**

La, da, da, da, da, la, da, da, da, da, da, da, da, We are search - lights, -
 we can see in the dark. We are rock - ets, point-ed up at the stars.
 We are bil - lions of beau-ti - ful hearts. And you
 sold us down the riv - er too far. What a - bout us? What a - bout
 all the times you said you had the an - swers? What a - bout us? What a - bout
 all the bro - ken hap - py ev - er aft - ers? What a - bout us? What a - bout
 all the plans that end-ed in dis - as - ter? What a - bout love? What a - bout trust? What a - bout

39 F Dm B♭ F

— us? We are prob - lems — that want to be solved. — We are

45 Dm B♭ F Dm B♭

chil - dren — that need to be loved. — We were wil - ling, — we came when you called. —

51 F Dm B♭ F

— But man you fooled — us, — e - nough is e - nough. — Oh! —

56 Dm B♭ F

— What a-bout us? What a-bout all the times you said you had the an - swers? — What a-bout

61 Dm B♭ F

us? What a-bout all the bro - ken hap - py ev - er aft - ers? — Oh! — What a-bout —

65 Dm B♭ F Dm

— us? What a-bout all the plans that end-ed in dis - as - ter? — Oh! — What a-bout — love? What a-bout —

70 B♭ F Dm B♭

— trust? What a-bout — us?

75 1. F 2. F

Oh! — What a-bout —

79 Dm B♭ F Dm

— us? What a-bout all the plans that end-ed in dis - as - ter? — What a-bout love? What a-bout —

84 **B $\flat$** **F** **Dm** **B $\flat$**

___ trust? What a-bout ___ us? Sticks and ___ stones, ___ they may break these ___ bones. ___ But then

89 **F** **Dm** **B $\flat$**

I'll be read - y, are you read - y? It's the ___ start ___ of us, wak - ing ___ up, ___ come on.

93 **F** **Dm** **B $\flat$** **F**

Are you read - y? I'll be read - y. I don't ___ want ___ con-trol, I want ___ to ___ let go. Are you read - y?

98 **Dm** **B $\flat$** **F**

I'll be read - y. 'Cause now it's ___ time ___ to let them ___ know. ___ We are read - y. What ___

102 **Dm** **B $\flat$** **F**

___ a - bout? ___ What a-bout us? What a-bout all the times you said you had the an - swers? ___

106 **Dm** **B $\flat$** **F**

So what a-bout ___ us? What a-bout all the bro-ken hap-py ev - er aft - ers? ___ Oh! ___ What a-bout us? ___

111 **Dm** **B $\flat$** **F** **Dm**

___ What a-bout all the plans that end-ed in dis - as - ter? ___ Oh! ___ What a-bout ___ love? What a-bout ___

116 **B $\flat$** **F** **Dm** **B $\flat$**

___ trust? What a-bout ___ us? What a-bout us? ___ What a-bout us? ___ What a-bout ___

121 **F** **Dm** **B $\flat$** **N.C.**

___ us? What a-bout us? ___ What a-bout us? ___ What a-bout ___ us?

Rooftop

Melodiestimme in Eb  Titel 08

Interpret: Nico Santos

Tempo: ♩ = 81

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

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Musik und Text: Nico Wellenbrink /
Christoph Cronauer / Vito Kovach / Michelle Leonard

Gm Eb Bb F

I got your fin-

5 Gm Eb

- ger-prints on my skin ev - er since — that day you've let me in. I feel your vibes, —

7 Bb F

— they are cir - cl - in', — you cut so deep, — cut so deep. — Who needs love —

9 Gm Eb

— lean-ing to one side? We're free fall - in' in the jun - gle lights. You have it all, —

11 Bb F D7/F#

— got me on stand-by, — you cut so deep, — cut so deep. — 'Cause I thought —

13 Cm Eb

— that the trust had gone, did - n't see — this com - in' a - long. — You made me a be -

15 Gm F

liev - er, — you made me a be - liev - er. — And now I'm,

17 Gm Eb Bb F D7/F#

I'm shout-in' from the roof - top, ba - by. Tell me, will you come and save me? —

19 **Gm** **E♭** **B♭** **F** **D7/F#**

I'm shout-in' from the roof - top, ba - by. Come pick me up, come pick me up! Are you

21 **Gm** **E♭** **B♭** **F** **D7/F#**

just a lov - er or my twin's soul? Fi - re the shots and I need to know.

23 **Gm** **E♭** **B♭** **F** **D7/F#**

I'm shout-in' from the roof - top, ba - by. Come pick me up, come pick me up!

25 **Gm** **E♭**

So my heart was so tir-ed and numb. It got so sick, too much went wrong. You had that match-

28 **B♭** **F**

and you let it strike. You cut so deep, cut so deep. Got your darts-

30 **Gm** **E♭**

hit - ting my bull's - eye, watch - ing hope do - in' o - ver - time. Keep me hang -

32 **B♭** **F** **D7/F#**

in' on through the night. You cut so deep, cut so deep. Hey, I thought-

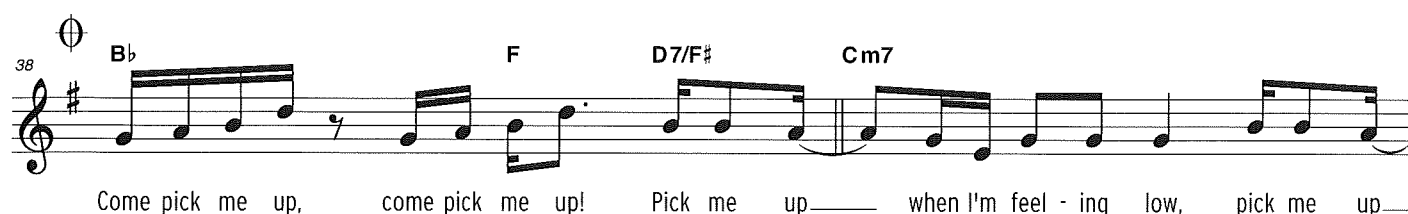
34 **Cm** **E♭**

that the trust had gone, did - n't see this com - in' a - long. You made me a be -

36 **Gm** **F** **D.S. al**

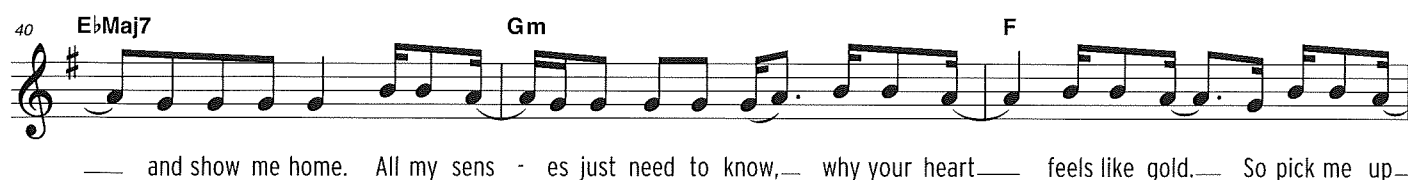
liev - er, you made me a be - liev - er, oh! And now I'm,

38 **B $\flat$** **F** **D7/F $\sharp$** **Cm7**



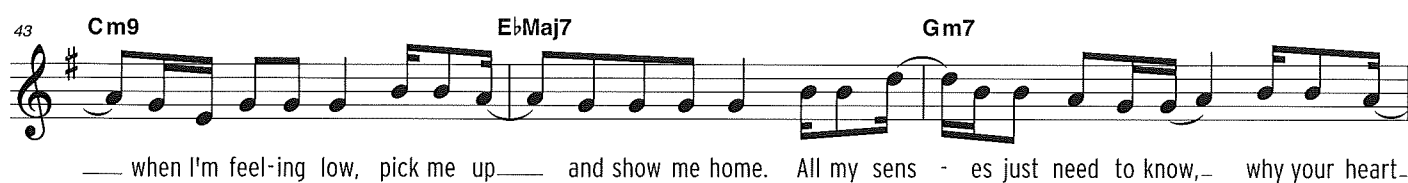
Come pick me up, come pick me up! Pick me up when I'm feel - ing low, pick me up

40 **E $\flat$ Maj7** **Gm** **F**



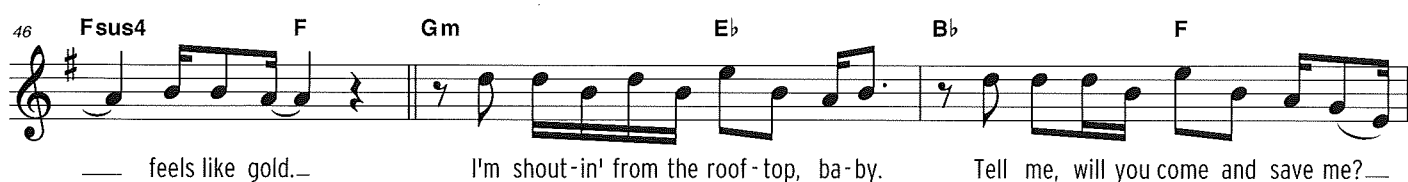
and show me home. All my sens - es just need to know, why your heart feels like gold. So pick me up

43 **Cm9** **E $\flat$ Maj7** **Gm7**



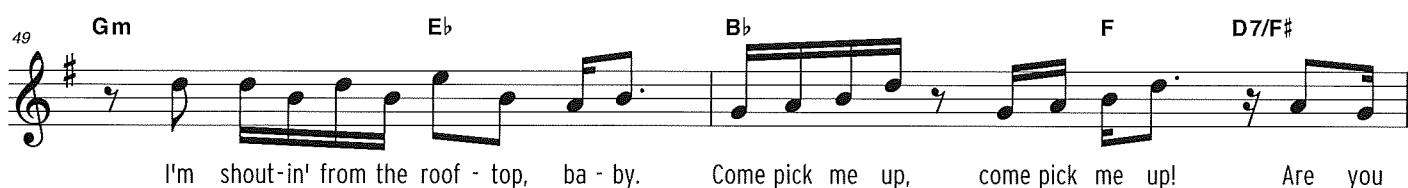
when I'm feel - ing low, pick me up and show me home. All my sens - es just need to know, why your heart

46 **Fsus4** **F** **Gm** **E $\flat$** **B $\flat$** **F**



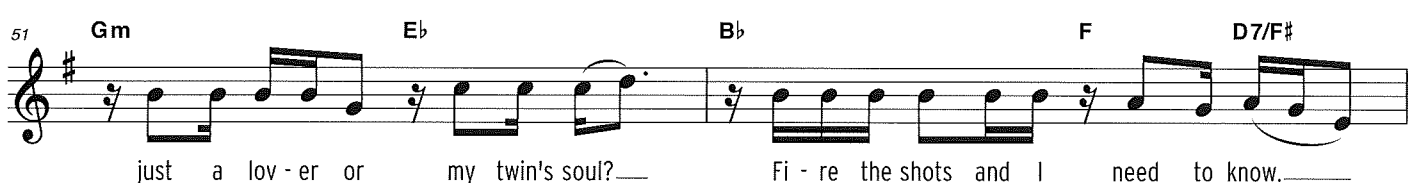
feels like gold. I'm shout-in' from the roof - top, ba - by. Tell me, will you come and save me?

49 **Gm** **E $\flat$** **B $\flat$** **F** **D7/F $\sharp$**



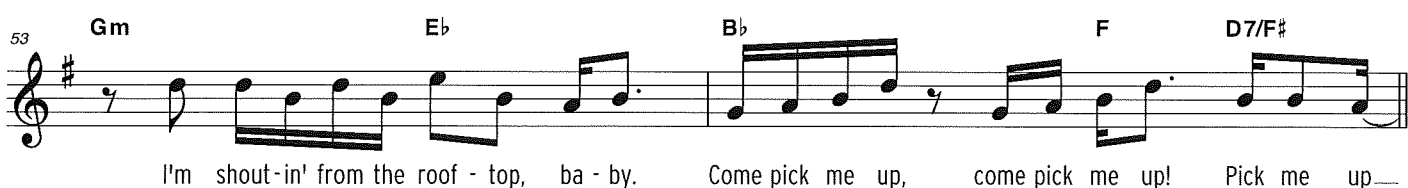
I'm shout-in' from the roof - top, ba - by. Come pick me up, come pick me up! Are you

51 **Gm** **E $\flat$** **B $\flat$** **F** **D7/F $\sharp$**



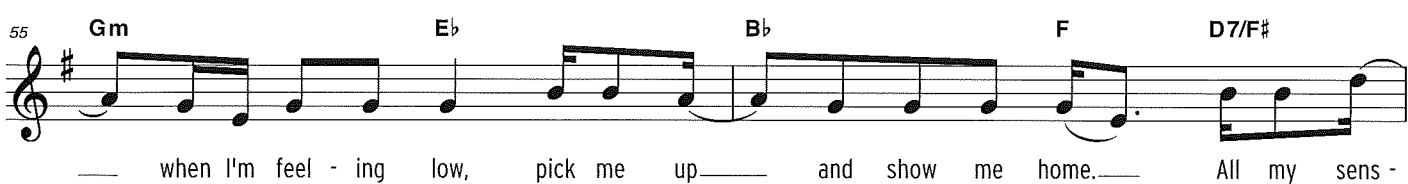
just a lov - er or my twin's soul? Fi - re the shots and I need to know.

53 **Gm** **E $\flat$** **B $\flat$** **F** **D7/F $\sharp$**



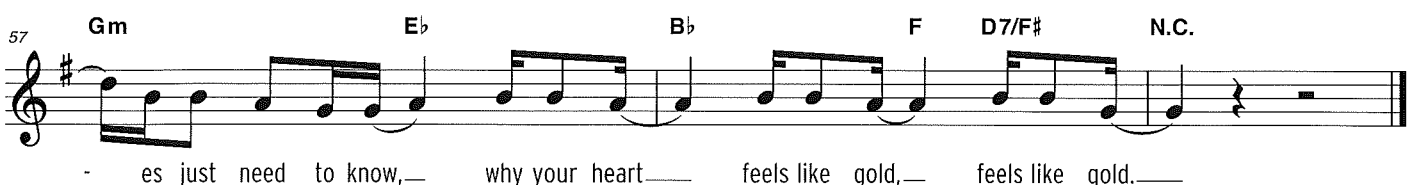
I'm shout-in' from the roof - top, ba - by. Come pick me up, come pick me up! Pick me up

55 **Gm** **E $\flat$** **B $\flat$** **F** **D7/F $\sharp$**



when I'm feel - ing low, pick me up and show me home. All my sens -

57 **Gm** **E $\flat$** **B $\flat$** **F** **D7/F $\sharp$** **N.C.**



es just need to know, why your heart feels like gold, feels like gold.

For You (Fifty Shades Freed)

Melodiestimme in Eb  Titel 09

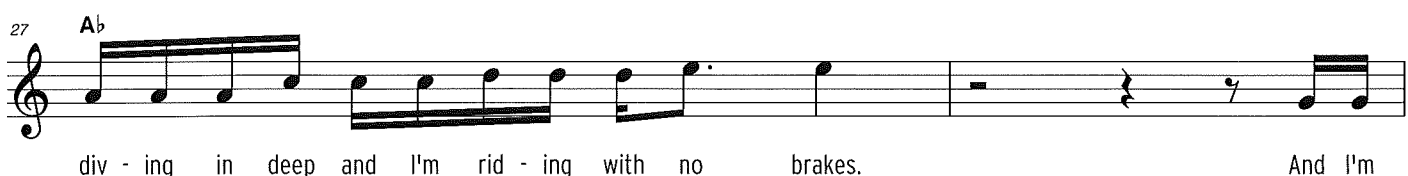
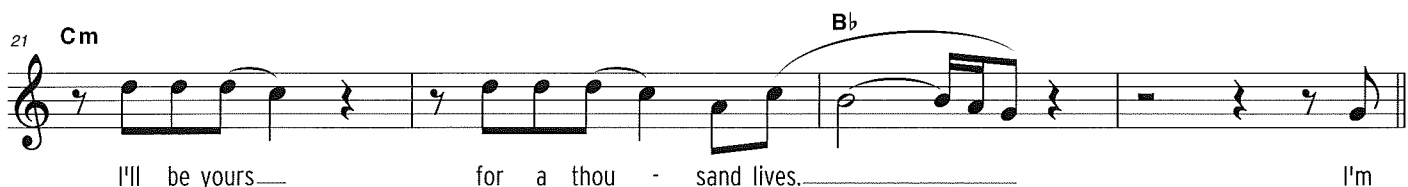
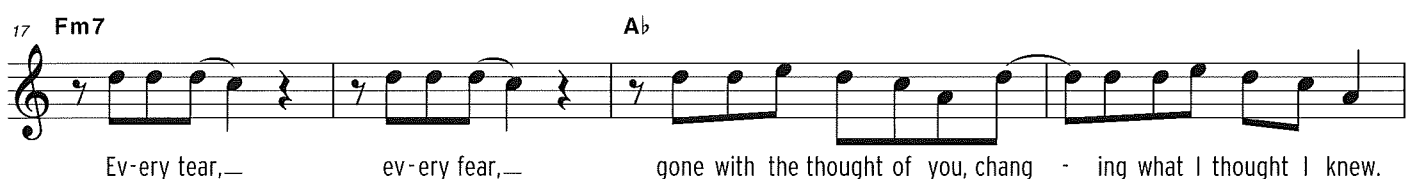
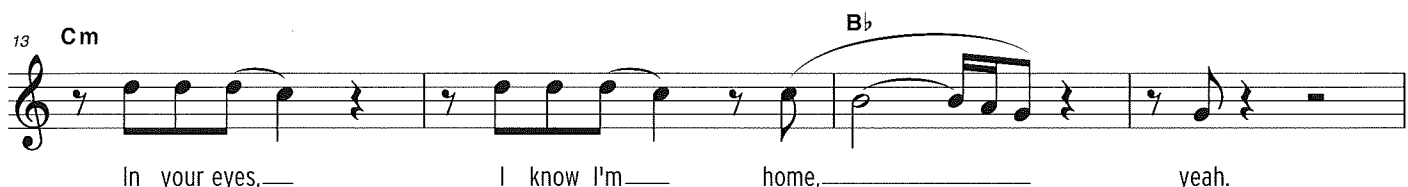
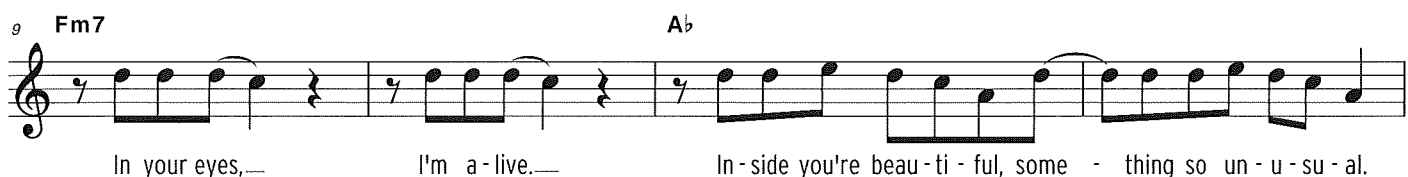
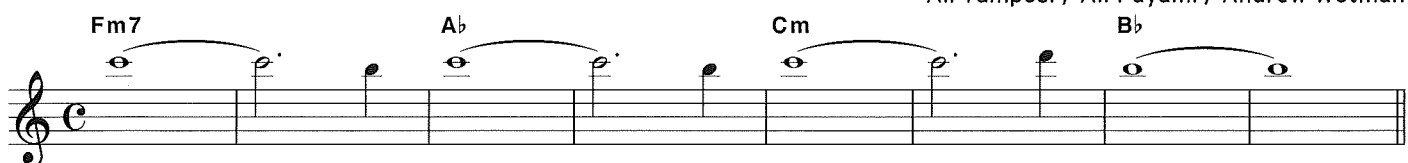
Interpret: Liam Payne & Rita Ora

Tempo: ♩ = 113

Tonart: A-Moll (Akkorde: C-Moll klingend)

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Musik und Text:
Ali Tamposi / Ali Payami / Andrew Wotman



31 **B $\flat$** **Fm7**

— Been wait - ing for a life - time for ya. — Been break - ing for a

35 **A $\flat$** **Cm**

life - time for ya. — Was - n't look - in' for love — till I found - you. Oh, na, na, yeh. For love —

39 **B $\flat$** **Fm7** $\oplus$

— till I found - you, oh. — Skin to skin, — breathe me in. —

43 **A $\flat$** **Cm**

Feel with your kiss on me, lips — are made of ec - sta - sy. I'll be yours —

46 **B $\flat$** **D.S. al $\oplus - \oplus$**

for a thou - sand lives, — for — a thou - sand lives. — I'm

49 $\oplus$ **Fm7** **A $\flat$**

— Been wait - ing for a life - time for ya. — Been break - ing for a life - time for ya. —

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

Was - n't look - in' for love — till I found - you. Oh, na, na, yeh. For love — till I found - you, oh. —

57 **Fm7** **A $\flat$** **Cm**

—

64 **B $\flat$** **Fm7**

I'm free as a bird when I'm fly - ing in your cage. I'm

68 **A $\flat$**

div - ing in deep and I'm rid - ing with no brakes. And I'm

70 **Cm**

bleed - ing your love when you're swim - ming in my veins. You've got me now.

72 **B $\flat$** **Fm7**

Been wait - ing for a life - time for ya. Been break - ing for a

76 **A $\flat$** **Cm**

life - time for ya. Was - n't look - in' for love till I found you.

79 **B $\flat$**

Oh, na, na, yeh. For love till I found you, oh. Been wait - ing for a

82 **Fm7** **A $\flat$**

life - time for ya. Been break - ing for a life - time for ya. Was - n't look - in' for love

86 **Cm** **B $\flat$**

till I found you. Oh, na, na, yeh. For love till I found you, oh.

89 **Fm7** **A $\flat$**

Was - n't look - in' for love

94 **Cm** **B $\flat$**

till I found you. Oh, na, na, yeah. For love till I found you, oh.

Leave A Light On

Melodiestimme in Eb  Titel 10

Interpret: Tom Walker

Tempo: ♩ = 69

Tonart: A-Moll (Akkorde: C-Moll klingend)

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Musik und Text:
Steve Mac / Thomas Walker

Cm

The sec - ond some - one men - tioned you were all a - lone, I could feel

A^b **E^b**

the trou - ble cours - ing through your veins. Now I know, it's got a hold.

B^b **Cm**

Just a phone call left un - an - swered, had me spark - ing up. These cig -

A^b **E^b**

a - rettes won't stop me won - dering where you are. Don't let go, keep a

B^b **Cm**

hold. If you look in - to the dis - tance, there's a house up - on the hill, guid -

A^b

- ing like a light - house, it's a place where you'll be safe to feel our

E^b

grace 'cause we've all made mis - takes, if you've lost your way.

B^b **Cm** **A^b** **E^b**

I will leave the light on. I will leave the light on.

16 **B $\flat$** **Cm** **A $\flat$** **E $\flat$**

I will leave the light on. I will leave the light on.

20 **B $\flat$** **Cm**

Tell me what's been hap - pening, what's been on your mind. Late -

22 **A $\flat$** **E $\flat$**

ly you've been search - ing for a dark - er place to hide, that's al -

24 **B $\flat$** **Cm**

right. But if you car - ry on a - bus - ing, you'll be robbed from us. I

26 **A $\flat$** **E $\flat$**

re - fuse to lose an - oth - er friend to drugs. Just come home, don't let

28 **B $\flat$** **Cm**

go. If you look in - to the dis - tance, there's a house up - on the hill, guid -

30 **A $\flat$**

- ing like a light - house, it's a place where you'll be safe to feel our

31 **E $\flat$**

grace 'cause we've all made mis - takes, if you've lost your way.

32 **B $\flat$** **Cm** **A $\flat$** **E $\flat$**

I will leave the light on. I will leave the light on.

36 **B $\flat$** **Cm** **A $\flat$** **E $\flat$**

I will leave the light on. I will leave the light on.

40 **B $\flat$** **Cm**

I will leave the light on. If you look in - to the dis - tance, there's a house up - on the hill, guid -

42 **A $\flat$**

- - ing like a light - house, it's a place where you'll be safe to feel our

43 **E $\flat$**

grace and if you've lost your way, if you've lost your way,

44 **B $\flat$** **Cm**

And I know you're down and out now but I need you to be brave. Hid -
I will leave the light on.

46 **A $\flat$**

- - ing from the truth ain't gon - na make this all o - kay. I'll see your

47 **E $\flat$**

pain if you don't feel our grace and you've lost your way.

48 **B $\flat$** **Cm** **A $\flat$**

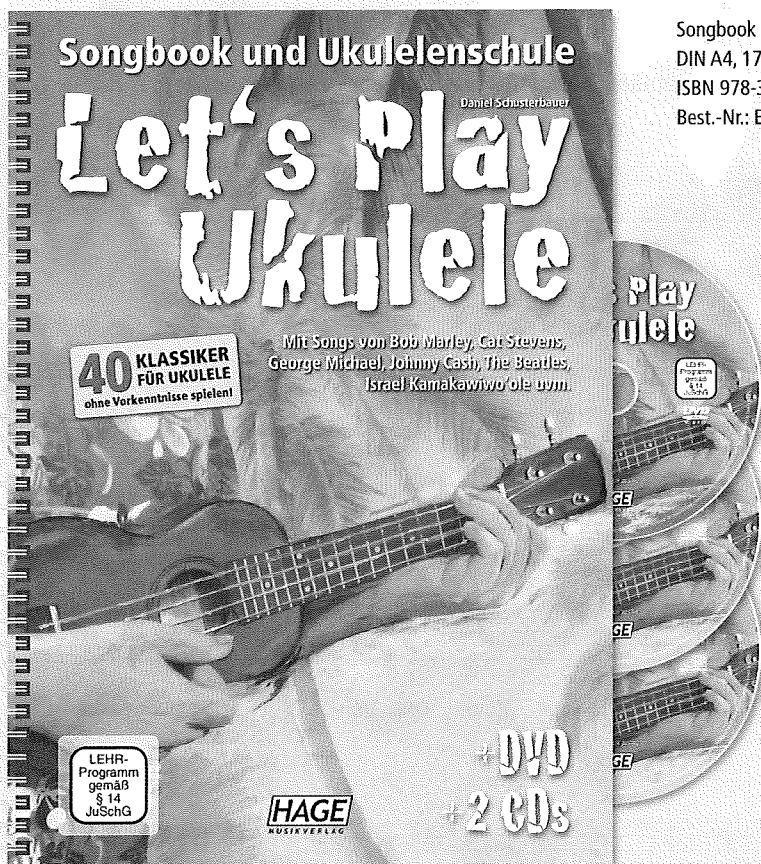
I will leave the light on. I will leave the light on.

51 **E $\flat$** **B $\flat$**

'Cause I will leave the light on.

Let's Play Ukulele

Songbook und Ukulelenschule
Mit 2 CDs und DVD



Songbook und Ukulelenschule mit 2 CDs und DVD

DIN A4, 172 Seiten, Spiralbindung

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A Hard Day's Night The Beatles

All This Time Maria Mena

TIPP **Aloha Oe** Freddy Quinn

As Tears Go By Rolling Stones

Bad Moon Rising Creedence Clearwater Revival

Born To Be Wild Steppenwolf

Cotton Fields Creedence Clearwater Revival

Every Body Needs Somebody To Love

The Blues Brothers

Faith George Michael

Father And Son Cat Stevens

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Hit The Road, Jack Ray Charles

House Of The Rising Sun The Animals

I Follow Rivers Triggerfinger

I Want To Hold Your Hand The Beatles

TIPP **Kiss Me** Sixpence None The Richer

Knockin' On Heaven's Door Bob Dylan

La Bamba Los Lobos

Lady In Black Uriah Heep

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Lola The Kinks

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Morning Has Broken Cat Stevens

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Over The Rainbow Israel „IZ“ Kamakawiwo'ole

Redemption Song Bob Marley

TIPP **Ring Of Fire** Johnny Cash

Runaway Train Soul Asylum

Scarborough Fair Simon & Garfunkel

Something Stupid Robbie Williams & Nicole Kidman

Summer Of '69 Bryan Adams

The Joker Steve Miller Band

Volare Gypsy Kings

Whiskey In The Jar Thin Lizzy

TIPP **Y.M.C.A.** Village People

Yellow Submarine The Beatles

500 Miles Traditional

NOCH NIE WAR UKULELE SPIELEN SO EINFACH

Let's Play Ukulele ist Ukulelenschule und Songbook in einem. Es enthält 40 Pop- und Rocksongs, die jeder Anfänger ohne Vorkenntnisse schnell erlernen kann. Die Songs sind nach Schwierigkeit geordnet und passen sich deinen Fähigkeiten an. Kurze Lerneinheiten zwischen den Songs erweitern deine Kenntnisse und erklären dir die wichtigsten Techniken des Ukulelenspiels.

Einsteiger lernen in nur 7 Schritten und 10 Einführungssongs die wichtigsten Grundtechniken. Auf der Video-DVD werden diese genau gezeigt und vorgespielt. Fortgeschrittene können das Buch als Songbook nutzen und lernen dabei Spezialtechniken wie Fingerpicking, Slap, Flamenco-Roll, Palm Mute uvm. kennen.

Die zwei mitgelieferten CDs enthalten alle Übungen und Songs und wurden speziell für dieses Buch mit Ukulelenbegleitung und Gesang aufwendig produziert. So kann man sofort mitüben und mitspielen. Die meisten Songs lernst du in der Originaltonart. Let's Play Ukulele eignet sich ideal für Selbststudium, Unterricht oder als Songbook.

Neben "Over The Rainbow" von Israel Kamakawiwo'ole, dem Ukulelenklassiker schlechthin, und Popsongs wie 'Faith' von George Michael, findest du tolle Rockklassiker von den Rolling Stones, den Beatles, Johnny Cash und vielen mehr. Dass man auf der Ukulele auch richtige Rock-Riffs spielen kann, beweisen Songs wie "Born To Be Wild" oder "Summer Of 69". So lernst du nicht nur das Ukulelenspiel, sondern hast von Anfang an ein tolles und abwechslungsreiches Repertoire, das viel Spaß beim Spielen und Zuhören macht. Darum geht's ja bei der Ukulele!

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Friends

Melodiestimme in Eb  Titel 11

Interpret: Justin Bieber & BloodPop®

Tempo: ♩ = 105

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

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Musik und Text:
Michael Diamond / Justin Bieber / Julia Michaels / Justin Tranter

F6 **E♭** **Gm**

I was won - derin' 'bout your ma - ma.

F **Gm** **E♭**

Did she get that job she want - ed, sell that car that gave her prob -

Gm **F** **Gm**

- lems? I'm just cu - rious 'bout her, hon - est.

E♭ **Gm** **F**

Know your're won - derin' why I been call - in', like I got ul - te - ri - or

Gm **E♭** **Gm** **F**

mo - tives. Know we did - n't end this so good, but you know we had some-thing

Gm **E♭** **Gm** **F**

so good. So I'm won - derin', can we still be friends? (Ah) Can we

Gm **E♭** **Gm** **F**

still be friends? (Ah) Does - n't have to end. (Ah) And if it ends,

N.C. **E♭** **Gm** **F**

can we be friends?

29 Can we be friends?

33 Can we be friends? Won-derin' if you got a bod - y

36 to hold you tight - er since I left, since I left. Won-derin' if you think a-bout -

39 me. Ac - tual - ly, don't an - swer that.

42 And if it ends, can we be friends?

46 Know your're won - derin' why I been call - in', like I got ul - te - ri-or mo - tives.

50 Know we did - n't end this so good, but you know we had some-thing so good. I'm won-derin', -

54 can we still be friends? (Ah) Can we still be friends?

58 (Ah) Does-n't have to end. (Ah) And if it ends, can we be friends?

Whatever It Takes

Melodiestimme in Eb  Titel 12

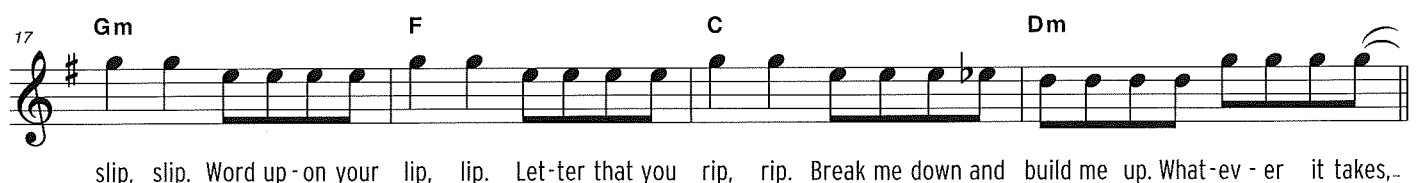
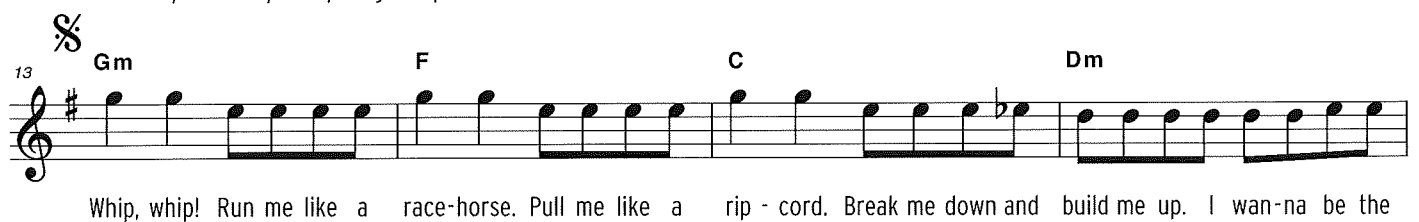
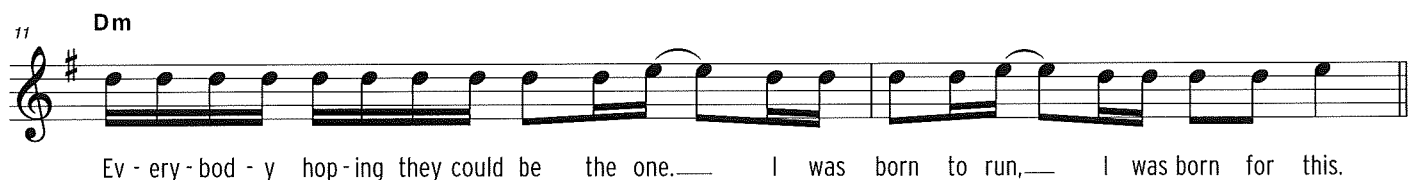
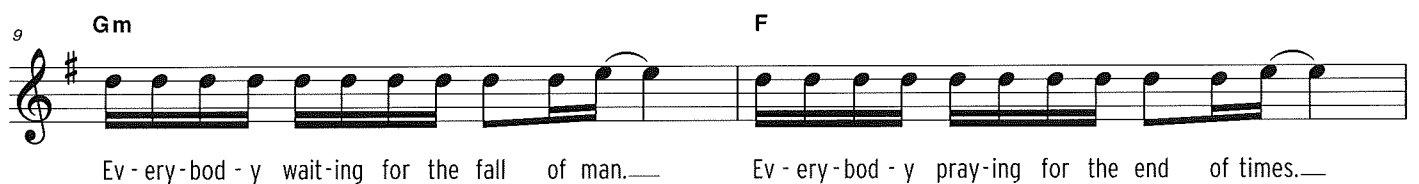
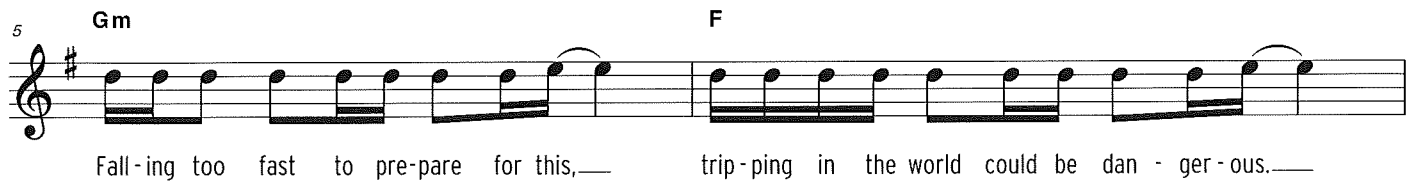
Interpret: Imagine Dragons

Tempo: ♩ = 135

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

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Musik und Text: Joel Little / Benjamin McKee /
Daniel Platzman / Daniel Reynolds / Daniel Sermon



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

'cause I love how it feels when I break the chains. What-ev - er it takes, _

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

you take me to the top, I'm read - y for. What-ev - er it takes, _

33 **E $\flat$** **B $\flat$** **F** **Gm** **N.C.**

'cause I love the a - dren - a - lin in my veins. I do what it takes.

37 **Gm** **F**

Al-ways had a fear of be-ing typ - i - cal, look-ing at my bod - y feel-ing mis - era - ble.

39 **Dm**

Al - ways hang - ing on to the vis - u - al, I wan - na be in - vis - i - ble.

41 **Gm** **F**

Look-ing at my years like a mar - tyr-dom, ev - ery-bod - y needs to be a part of 'em.

43 **Dm** **D.S. al**

Nev - er be e-nough, I'm the prod - i - gal son, I was born to run, I was born for this.

45 **Gm** **F** **Dm**

Hyp - o - crit - i - cal, e - go - tis - ti - cal. Don't wan - na be the par - en - thet - i - cal, hy - po -

48 **Gm** **F**

thet - i - cal. Work-ing hard on some-thing that I'm proud of, out of the box. An e - pox -

51 **Dm** **Gm**

- y to the world and the vi - sion we've lost. I'm an a - pos - tro - phe. I'm just a

54 **F** **Dm**

sym - bol to re - mind you that there's more to see. I'm just a prod - uct of the sys - tem of ca -

57 **Gm** **F** **Dm**

tas - tro - phe, and yet a mas - ter - piece, and yet I'm half - dis - eased. And when I

60 **Gm** **F**

am de - ceased, at least I'll go down to the grave and die hap - pi - ly. And leave the

63 **Dm** **N.C.**

bod - y and the soul to be a part of me. I do what it takes. What - ev - er it takes,

67 **E♭** **B♭** **F** **Gm**

'cause I love the a - dren - a - lin in my veins. I do what - ev - er it takes,

71 **E♭** **B♭** **F** **Gm**

'cause I love how it feels when I break the chains. What - ev - er it takes,

75 **E♭** **B♭** **F** **Gm**

you take me to the top, I'm read - y for. What - ev - er it takes,

79 **E♭** **B♭** **F** **Gm** **N.C.**

'cause I love the a - dren - a - lin in my veins. I do what it takes.

What About Us

Titel 13

P!nk

Tempo: ♩ = 114

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

Musik und Text: Steve Mac /

Alecia Moore / John McDaid

Arr.: Gerhard Kölbl

Em C G

p

Red. * *simile*

5 Em C G

La, da, — da, — da, da, la, da, — da, — da, da, da, da, da, — da. We are

9 Em C G

search — — lights, we can see in the dark. We are

13 Em C G

rock — — ets, point-ed up at the stars. We are

17 Em C G

bil — — lions of beau-ti-ful hearts. And you

21 **Em** **C** **G**

sold us down the riv-er too far. What a-bout

Red. *

25 **Em** **C** **G**

us? *mf* What a-bout all the times you said you had the an - swers? -

Red. * simile

28 **Em** **C**

What a-bout us? What a-bout all the bro - ken hap - py ev - er

31 **G** **Em**

aft - ers? - What a-bout us? What a-bout

34 **C** **G**

all the plans that end - ed in dis - as - ter? - What a-bout

37 Em C G

love? What a-bout trust? What a-bout us? We are

41 Em C G

p prob - - - lems that want to be solved. We are

45 Em C G

chil - - - dren that need to be loved. We were

49 Em C G

wil - - - ling, we came when you called. But man you

53 Em C G

fooled us, e-nough is e-nough. Oh! What a-bout

Red. *

57 **Em** **C** **G**

us? *mf* What a-bout all the times you said you had the an - swers?_

Red. * simile

60 **Em** **C**

What a-bout us? What a-bout all the bro - ken hap - py ev - er

Red. * *Red.* * simile

63 **G** **Em**

aft - ers?_ Oh! What a-bout us? What a-bout

66 **C** **G**

all the plans that end - ed in dis - as - ter?_ Oh! What a-bout

Red. *

69 **Em** **C** **G**

— love? What a-bout trust? What a-bout us? *mp*

Red. * simile

73 **Em** **C** 1. **G**

f

77 2. **G** **Em**

Oh! What a-bout us? What a-bout

Red. * *Red.* *

80 **C** **G**

all the plans that end - ed in dis - as - ter?_ What a-bout

simile

83 **Em** **C** **G**

love? What a-bout trust? What a-bout us?

86 **Em** **C** **G**

p Sticks and - stones, they may break these - bones. But then I'll be read - y,

90

Em C G

are you read - y? It's the start of us, wak - ing up, come on. Are you read - y?

94

Em C G

I'll be read - y. I don't want con - trol, I want to let go. Are you read - y?

98

Em C G

I'll be read - y. now it's time to let them know. We are read - y. *f* What

102

Em C

a - bout? What a-bout us? What a-bout all the times you said you had the

105

G Em

an - swers? So what a-bout us? What a-bout

108 **C** **G**

all the bro - ken hap - py ev - er aft - ers?_ Oh! What a - bout us?_

Red. *

111 **Em** **C** **G**

What a - bout all the plans that end - ed in dis - as - ter?_

Red. * simile

114 **Em** **C** **G**

Oh!_ What a - bout love? What a - bout trust? What a - bout us?

118 **Em** **C** **G**

What a - bout us? *p* What a - bout us? What a - bout us?

122 **Em** **C** **N.C.**

What a - bout us? What a - bout us? What a - bout us?

Rooftop

Titel 14

Tempo: ♩ = 81
Tonart: A-Moll (Originaltonart)

Nico Santos

Musik und Text:
Nico Wellenbrink / Christoph Cronauer /
Vito Kovach / Michelle Leonard
Arr.: Gerhard Kölbl

Am F

p

Red. * *simile*

3 C G

mf I got your fin -

5 Am F

- ger-prints on my skin ev - er since that day you've let me in. I feel your vibes,

7 C G

— they are cir - cl - in', — you cut so deep, — cut so deep. — Who needs love

9 Am F

— lean - ing to one side? We're free fall - in' in the jun - gle lights. You have it all,

11 **C** **G** **E7/G#**

got me on stand-by, you cut so deep, cut so deep. 'Cause I thought

Red. * *Red.* *

13 **Dm** **F**

that the trust had gone, did - n't see this com - in' a - long. You made me a be -

Red. * *simile*

15 **Am** **G**

liev - er, you made me a be - liev - er. And now I'm,

17 **Am** **F**

f I'm shout - in' from the roof - top, ba - by.

Red. * *Red.* *

18 **C** **G** **E7/G#** **Am** **F**

Tell me, will you come and save me? I'm shout-in' from the roof - top, ba - by.

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

20 C G E7/G# Am F

Come pick me up, come pick me up! Are you just a lov - er or my twin's soul?—

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

22 C G E7/G# Am F

Fi - re the shots and I need to know. I'm shout-in' from the roof - top, ba - by.

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

24 C G E7/G# Am

Come pick me up, come pick me up! *mf* So my heart—

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

26 F

— was so tir - ed and numb. It got so sick, — too — much went wrong. You had that match—

Red. * *simile*

28 C G

— and you let it strike. — You cut so deep, — cut so deep. — Got your darts—

30 **Am** **F**

hit - ting my bull's - eye, watch - ing hope do - in' o - ver - time. Keep me hang -

32 **C** **G** **E7/G#**

- in' on through the night. You cut so deep, cut so deep. Hey, I thought

34 **Dm** **F**

that the trust had gone, did - n't see this com - in' a - long. You made me a be -

36 **Am** **G** **D.S. al** $\Phi - \Phi$

liev - er, you made me a be - liev - er, oh! And now I'm,

38 Φ **C** **G** **E7/G#** **Dm7** **mp**

Come pick me up, come pick me up! Pick me up when I'm feel - ing low, pick me up

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

40 **FMaj7** **Am**

— and show me home. All my sens - es just need to know, — why your heart

simile

42 **G** **Dm9**

— feels like gold. — So pick me up — when I'm feel - ing low, pick me up —

mf

44 **FMaj7** **Am7**

— and show me home. All my sens - es just need to know, — why your heart

46 **Gsus4** **G** **Am** **F**

— feels like gold. — I'm shout - in' from the roof - top, ba - by.

Red * *Red* * *simile*

48 **C** **G** **Am** **F**

Tell me, will you come and save me? — I'm shout-in' from the roof - top, ba - by.

50 C G E7/G# Am F

Come pick me up, come pick me up! Are you just a lov - er or my twin's soul?—

f

Red. * Red. * Red. * Red.

52 C G E7/G# Am F

Fi - re the shots and I need to know. — I'm shout - in' from the roof - top, ba - by.

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

54 C G E7/G# Am F

Come pick me up, come pick me up! Pick me up — when I'm feel - ing low, pick me up —

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

56 C G E7/G# Am F

— and show me home. — All my sens - es just need to know, — why your heart —

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

58 C G E7/G# N.C.

— feels like gold, — feels like gold. —

Red. * Red. * Red. *

For You (Fifty Shades Freed)

Titel 15

Tempo: ♩ = 113

Tonart: D-Moll (Originaltonart)

Liam Payne & Rita Ora

Musik und Text: Ali Tamposi /

Ali Payami / Andrew Wotman

Arr.: Gerhard Kölbl

Sheet music for piano and voice, featuring chords (Gm7, Bb, Dm, C) and lyrics.

Measures 1-6: Chords Gm7, Bb, Dm. Dynamics: *mf*. *Red.* ** simile*

Measures 7-10: Chord C. Dynamics: *p*. Lyrics: "In your eyes, — I'm a - live. —" *Red.* ** simile*

Measures 11-13: Chord Bb. Lyrics: "In - side you're beau - ti - ful, some - thing so un - u - su - al." *Red.*

Measures 14-16: Chord C. Lyrics: "I know I'm — home, — yeah." *Red.*

Measures 17-19: Chords Gm7, Bb. Lyrics: "Ev - ery tear, — ev - ery fear, — gone with the thought of you, chang -" *Red.*

20 **Dm**

- ing what I thought I knew. I'll be yours— for a thou - sand lives.

23 **C** **Gm7**

I'm free as a bird when I'm fly-ing in your cage. *mf*

26 **Bb**

I'm div - ing in deep and I'm rid - ing with no brakes.

28 **Dm**

And I'm bleed - ing your love when you're swim - ming in my veins.

30 **C**

You've got me now. Been wait - ing for a

33 **Gm7** **Bb**

life - time for ya.— Been break - ing for a life - time for ya.—

36 **Dm**

Was - n't look - in' for love— till I found— you. Oh, na, na, yeh. For love—

39 **C** **Gm7**

— till I found— you, oh. *mp* Skin to skin,—

42 **Bb** **Dm**

p breathe me in.— Feel with your kiss on me, lips— are made of ec-sta-sy. I'll be yours—

46 **C** **D.S. al** $\oplus - \oplus$

for a thou - sand lives, — for — a thou - sand lives.— I'm

49 Φ Gm7

— Been wait - ing for a life - time for ya.— Been break - ing for a

52 B $\flat$ Dm

life - time for ya.— Was - n't look - in' for love— till I found— you.

55 C

Oh, na, na, yeh. For love— till I found— you, oh.—

58 Gm7 B $\flat$

62 Dm C

I'm

66 **Gm7** **Bb**

free as a bird when I'm fly-ing in your cage. I'm div-ing in deep and I'm rid-ing with no brakes.

p

69 **Dm**

And I'm bleed-ing your love when you're swim-ming in my veins.—

71 **C** **Gm7**

You've got me now. Been wait-ing for a life-time for ya.—

mp

Red.

75 **Bb** **Dm**

Been break-ing for a life-time for ya.— Was-n't look-in' for love till I found— you.

f

** Red. **

79 **C**

Oh, na, na, yeh. For love— till I found— you, oh.— Been wait-ing for a

simile

82 **Gm7** **Bb**

life - time for ya.— Been break - ing for a life - time for ya.—

85 **Dm**

Was - n't look - in' for love — till I found — you. Oh, na, na, yeh. For love —

88 **C** **Gm7**

till I found — you, oh. —

92 **Bb** **Dm**

Was - n't look - in' for love — till I found — you.

95 **C**

Oh, na, na, yeah. For love — till I found — you, oh. —

Leave A Light On

 Titel 16

Tempo: ♩ = 69
Tonart: D-Moll (Originaltonart)

Tom Walker

Musik und Text:
Steve Mac / Thomas Walker
Arr.: Gerhard Kölbl

Dm

The *mp* sec - ond some - one men - tioned you were all a - lone, — I could feel —

Red. *

B♭ **F**

— the trou - ble cours - ing through your veins. Now I know, — it's got a hold.

simile

C **Dm**

— Just a phone — call left un - an - swered, had me spark - ing up. These cig -

B♭ **F**

- a - rettes won't stop me won - dering where you are. Don't let go, — keep a

C **Dm**

hold. If you look — in - to the dis - tance, there's a house up - on the hill, guid -

82 **Gm7** **Bb**

life - time for ya.— Been break - ing for a life - time for ya.—

85 **Dm**

Was - n't look - in' for love— till I found— you. Oh, na, na, yeh. For love—

88 **C** **Gm7**

— till I found— you, oh.—

92 **Bb** **Dm**

Was - n't look - in' for love— till I found— you.

95 **C**

Oh, na, na, yeah. For love— till I found— you, oh.—

Leave A Light On

Titel 16

Tempo: ♩ = 69

Tom Walker

Tonart: D-Moll (Originaltonart)

Musik und Text:
Steve Mac / Thomas Walker
Arr.: Gerhard Kölbl

Dm

The *mp* sec - ond some - one men - tioned you were all a - lone, I could feel

B♭ **F**

the trou - ble cours - ing through your veins. Now I know, it's got a hold.

simile

C **Dm**

Just a phone call left un - an - swered, had me spark - ing up. These cig -

B♭ **F**

a - rettes won't stop me won - dering where you are. Don't let go, keep a

C **Dm**

hold. If you look in - to the dis - tance, there's a house up - on the hill, guid -

10 **B $\flat$**

- ing like a light - house, it's a place where you'll be safe to feel our

11 **F** **C**

grace 'cause we've all made mis-takes, if you've lost your way. *f* I will leave the light on.

13 **Dm** **B $\flat$**

I will leave the light on.

15 **F** **C**

I will leave the light on.

17 **Dm** **B $\flat$**

I will leave the light on.

19 **F** **C**

Tell *mp*

21 **Dm**

me what's been hap - pening, what's been on your mind. Late -

22 **Bb** **F**

ly you've been search - ing for a dark - er place to hide, that's al -

24 **C** **Dm**

right. But if you car - ry on a - bus - ing, you'll be robbed from us. I -

26 **Bb** **F**

re - fuse to lose an - oth - er friend to drugs. Just come home, don't let

28 C Dm

go. If you look in - to the dis-tance, there's a house up - on the hill, guid -

30 Bb

- ing like a light - house, it's a place where you'll be safe to feel our

31 F C

grace 'cause we've all made mis-takes, if you've lost your way. I will leave the light on.

f

33 Dm Bb

I will leave the light on.

35 F C

I will leave the light on.

37 **Dm** **Bb**

I will leave the light on.

39 **F** **C**

I will leave the light on. —
If you look —

41 **Dm**

— in - to the dis - tance, there's a house up - on the hill, guid -

42 **Bb**

- ing like a light - house, it's a place where you'll be safe to feel our

43 **F** **C**

grace and if you've lost your way, — if you've lost your way, —
And I know —
I will leave the light on. —

45 **Dm**

— you're down and out now but I need you to be brave. Hid -

46 **Bb**

- ing from the truth ain't gon - na make this all o - kay. I'll see your

47 **F** **C**

pain if you don't feel our grace — and you've lost your way. I will leave the light on.

49 **Dm** **Bb** *8va*

I will leave the light on.

51 **F** **C** *(8va)* *p*

'Cause I will leave the light on.

Friends

Titel 17

Tempo: ♩ = 105

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

Justin Bieber & BloodPop®

Musik und Text:

Michael Diamond / Justin Bieber /

Julia Michaels / Justin Tranter

Arr.: Gerhard Kölbl

G6 **F** **Am**

mf

I was won - derin' 'bout your ma - ma.

G **Am** **F**

Did she get that job she want - ed, sell that car that gave her prob -

Am **G** **Am**

- lems? I'm just cu - rious 'bout her, hon - est.

F **Am** **G**

Know you're won - derin' why I been call - in', like I got ul - te - ri - or

Am **F** **Am**

mo - tives. Know we did - n't end this so good,

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16 **G** **Am** **F**

but you know— we had— some-thing so good. So I'm won - derin', can we—

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

19 **Am** **G** **Am**

still be— friends? (Ah)— Can we still be— friends?

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

22 **F** **Am** **G**

(Ah)— Does - n't have to— end. (Ah)— And if it ends,

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

25 **N.C.** **F** **Am** **G**

can we be friends? *f*

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

29 **Am** **F** **Am** **G**

Can we be friends?

33 N.C. F Am

Can we be friends? *mf* Won-derin' if— you got a bod - y

Red. * Red. * Red. *

36 G Am F

to hold you tight - er since I left, since I left. Won-derin' if— you think a-bout—

Red. * Red. * Red. *

39 Am G Am D.S. al $\oplus - \oplus$

— me. Ac-tual - ly, — don't an - swer that.

Red. * Red. * Red. *

42 $\oplus$ F Am G

And if it ends,

45 N.C. F Am

can we be friends? *mp* Know you're won - derin' why— I been call - in',

Red. * Red. * Red. *

48 **G** **Am** **F**

like I got — ul - te - ri - or mo - tives. Know we did - n't end — this

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

51 **Am** **G**

so good, but you know — we had — some - thing

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

53 **N.C.** **F** **Am**

so good. I'm won - derin', can we still be — friends?

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

56 **G** **Am** **F**

(Ah) — Can we still be — friends? (Ah) — Does - n't

59 **Am** **G** **N.C.**

have to — end. (Ah) — And if it ends, can we be friends?

Red. *

Whatever It Takes

Titel 18

Tempo: ♩ = 135

Imagine Dragons

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

Musik und Text: Joel Little /
Benjamin McKee / Daniel Platzman /
Daniel Reynolds / Daniel Sermon
Arr.: Gerhard Kölbl

Am G Em

mp

Red. * *simile*

The piano introduction consists of four measures. The first measure is in A minor (Am) with a mezzo-piano (mp) dynamic. The second measure is in G major (G). The third and fourth measures are in E minor (Em). The right hand plays a continuous eighth-note melody, while the left hand plays a simple harmonic accompaniment of chords.

5 Am G

Fall-ing too fast to pre-pare for this, — trip-ping in the world could be dan-ger-ous. —

Measures 5 and 6. Measure 5 is in A minor (Am) and measure 6 is in G major (G). The vocal line enters in measure 5 with the lyrics 'Fall-ing too fast to pre-pare for this, — trip-ping in the world could be dan-ger-ous. —'. The piano accompaniment continues with the same harmonic pattern.

7 Em

Ev-ery-bod-y cir-cl-ing is vul-tur-ous, — neg-a-tive, — nep-o-tist. —

Measures 7 and 8. Measure 7 is in E minor (Em). The vocal line continues with 'Ev-ery-bod-y cir-cl-ing is vul-tur-ous, — neg-a-tive, — nep-o-tist. —'. The piano accompaniment continues with the same harmonic pattern.

9 Am G

Ev-ery-bod-y wait-ing for the fall of man. — Ev-ery-bod-y pray-ing for the end of times. —

Measures 9 and 10. Measure 9 is in A minor (Am) and measure 10 is in G major (G). The vocal line continues with 'Ev-ery-bod-y wait-ing for the fall of man. — Ev-ery-bod-y pray-ing for the end of times. —'. The piano accompaniment continues with the same harmonic pattern.

11 Em

Ev-ery-bod-y hop-ing they could be the one. — I was born to run, — I was born for this.

Measures 11 and 12. Measure 11 is in E minor (Em). The vocal line continues with 'Ev-ery-bod-y hop-ing they could be the one. — I was born to run, — I was born for this.' The piano accompaniment continues with the same harmonic pattern.

13 **Am** **G** **D**

Whip, whip! Run me like a race - horse. Pull me like a rip - cord. Break me down and

mf

16 **Em** **Am** **G**

build me up. I wan - na be the slip, slip. Word up - on your lip, lip. Let - ter that you

19 **D** **Em** **F**

rip, rip. Break me down and build me up. What - ev - er it takes,

f

Red. * *Red.* *

22 **C** **G** **Am**

'cause I love the a - dren - a - lin in my veins. I do what - ev - er it takes,

simile

25 **F** **C** **G**

'cause I love how it feels when I break the chains.

28 Am F C

What - ev - er it takes, you

31 G Am F

take me to the top, I'm read - y for. What - ev - er it takes,

34 C G Am N.C. Ø

'cause I love the a - dren - a - lin in my veins. I do what it takes.

mf

37 Am G

Al - ways had a fear of be - ing typ - i - cal, — look - ing at my bod - y feel - ing mis - era - ble. —

39 Em

Al - ways hang - ing on to the vis - u - al, — I wan - na be — in - vis - i - ble. —

41 **Am** **G**

Look-ing at my years like a mar - tyr-dom,— ev - ery-bod - y needs to be a part of 'em.—

43 **Em** **D.S. al $\oplus - \oplus$**

Nev - er be e-nough, I'm the prod - i - gal son,— I was born to run,— I was born for this.

45 **Am** **G** **Em**

Hyp - o - crit - i - cal, e - go - tis - ti - cal. Don't wan - na be the par - en - thet - i - cal, hy - po -

p

48 **Am** **G**

thet - i - cal. Work-ing hard on some-thing that I'm proud of, out of the box.— An e - pox -

51 **Em** **Am**

- y to the world and the vi - sion we've lost.— I'm an a - pos - tro - phe.— I'm just a

mp

54 **G** **Em**

sym - bol to re - mind you that there's more to see. I'm just a prod - uct of the sys - tem of ca -

57 **Am** **G** **Em**

tas - tro - phe, and yet a mas - ter - piece, and yet I'm half - dis - eased. And when I

60 **Am**

am de - ceased, at least I'll go down to the grave and die

mf

62 **G** **Em**

hap - pi - ly. And leave the bod - y and the soul to be a part of me.

Red. *

65 **N.C.** **F**

I do what it takes. What - ev - er it takes,

p *f*

Red. *

68 **C** **G** **Am**

'cause I love the a - dren - a - lin in my veins. I do what - ev - er it takes,

simile

71 **F** **C** **G**

'cause I love how it feels when I break the chains.

74 **Am** **F** **C**

What - ev - er it takes, you

77 **G** **Am** **F**

take me to the top, I'm read - y for. What - ev - er it takes,

80 **C** **G** **Am** **N.C.**

'cause I love the a - dren - a - lin in my veins. I do what it takes.

p

Red. *

What About Us

Titel 01

P!nk

Tonart: G-Dur

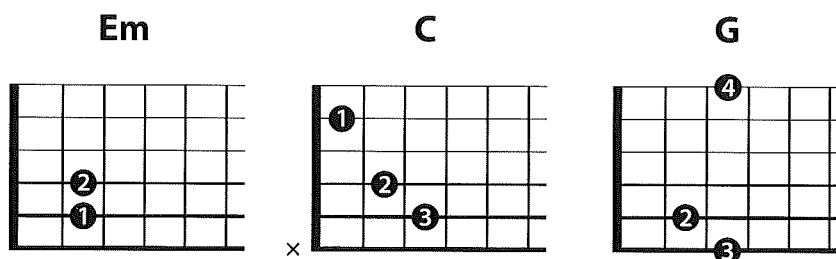
(Originaltonart: Ab-Dur, Kapodaster 1. Bund)

Takt: 4/4, Tempo: ♩ = 114

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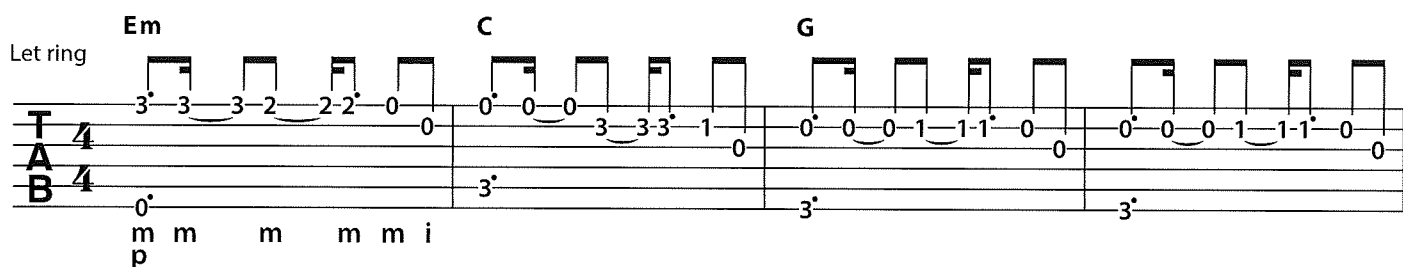
Musik und Text: Steve Mac / Alecia Moore / John McDaid

Akkorde



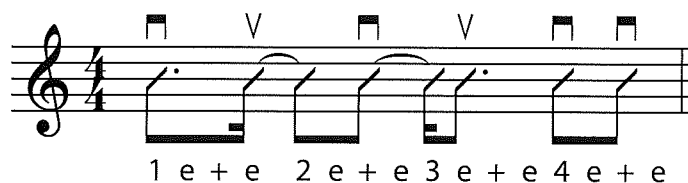
Tabulatur

Picking Intro, Strophe, Bridge, Ending



Begleit-Rhythmus

Refrain, Interlude



Intro

Em | C | G | |

Em La, da, da, da, da, | C la, da, da, da, da, | G da, da, da da. |

Strophe 1

We are | Em search- | C lights, we can see in the | G dark. | We are | Em roc- | C kets, pointed up at the | G stars. |

We are | Em bil- | C lions of beautiful | G hearts. | And you | Em sold | C us down the river too | G far. |

Refrain 1

What about | Em us? What about | C all the times you said you had the | G answers? |

What about | Em us? What about | C all the broken happy ever | G afters? |

What about | Em us? What about | C all the plans that ended in di- | G saster? |

What about | Em love? What about | C trust? What about | G us? |

Strophe 2

We are | Em prob- | C lems that want to be | G solved. | We are | Em chil- | C dren that need to be | G loved. |

We were | Em wil- | C ling, we came when you | G called. |

But man you | Em fooled | C us, enough is e- | G nough. Ooh! |

Refrain 2

What about | Em us? What about | C all the times you said you had the | G answers? |

What about | Em us? What about | C all the broken happy ever | G afters? Ooh! |

What about | Em us? What about | C all the plans that ended in di- | G saster? Ooh! |

What about | Em love? What about | C trust? What about | G us? |

Interlude

Em | C | G | |

Em | C | G | Ooh! What about | Em | C | us? What about | all the plans that ended in di- | G | saster? |

What about | Em | C | love? What about | G | trust? What about | G | us? |

Bridge

Em | C | Sticks and stones, they may | G | break these bones. But then | I'll be ready, | are you ready? |

Em | C | It's the start of us, | G | waking up, come on. | Are you ready? | I'll be ready. |

Em | C | I don't want control, | G | I want to let go. | Are you ready? | I'll be ready. |

Cause | Em | C | now it's time to | G | let them know. | We are ready. What | N.C. | about? |

Refrain 3

What about | Em | C | us? What about | G | all the times you said you had the | answers? |

So what about | Em | C | us? What about | G | all the broken happy ever | afters? Ooh! |

What about | Em | C | us? What about | G | all the plans that ended in di- | saster? Ooh! |

What about | Em | C | love? What about | G | trust? What about | G | us? |

Ending

What about | Em | C | us? What about | G | us? What about | G | us? |

What about | Em | C | us? What about | N.C. | us? What about | N.C. | us? |

Rooftop

Titel 02

Nico Santos

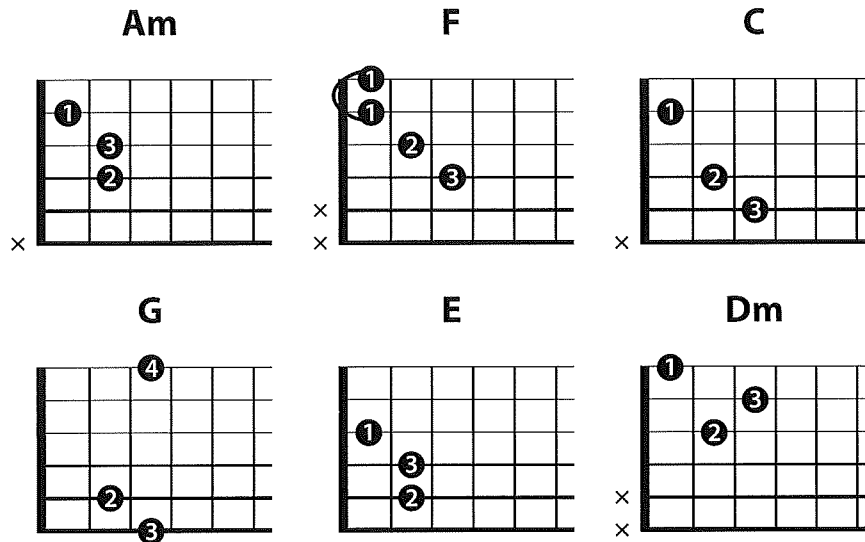
Tonart: A-Moll (Originaltonart)

Takt: 4/4, Tempo: ♩ = 81

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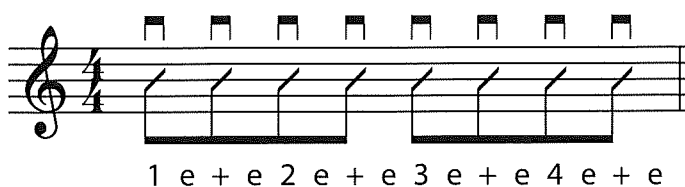
Musik und Text: Nico Wellenbrink / Christoph Cronauer /
Vito Kovach / Michelle Leonard

Akkorde

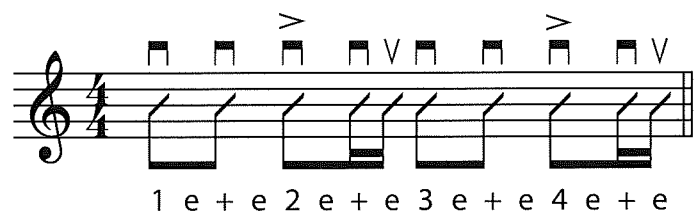


Begleit-Rhythmus

Intro, Strophe 1



Ab Refrain 1



Hinweis: Spiele jeweils einen Abschlag pro Akkord in den Pre-Refrains und der Bridge.

Die erste Hälfte des Refrains kann a cappella vorgetragen werden.

Intro

Am | F | C | G

Strophe 1

I got your | Am fingerprints on my skin ever | F since that day you've let me in.

I feel your | C vibes, they are circlin', you cut so | G deep, cut so deep.

Who needs | Am love leaning to one side? We're free | F fallin' in the jungle lights.

You have it | C all, got me on standby, you cut so | G deep, cut so deep. E

Pre-Refrain 1*(je 1 Abschlag pro Akkord)*

'Cause I | Dm thought that the trust had gone, didn't | F see this comin' along.

You made me a be- | Am liever, you made me a be- | G liever.

Refrain 1

And now I'm, | Am I'm shoutin' from the rooftop, baby. | F

C Tell me, will you come and save me? | G E

Am I'm shoutin' from the rooftop, baby. | F Come pick me up, come pick me up! | C G

E Are you | Am just a lover or my twins soul? | F Fire the shots and I need to know. | C G E

Am I'm shoutin' from the rooftop, baby. | F Come pick me up, come pick me up! | C G E

Strophe 2

N.C. So my | Am heart was so tired and numb. It got so | F sick, too much went wrong.

You had that | C match and you let it strike. You cut so | G deep, cut so deep.

Got your | Am darts hitting my bull's-eye, watching | F hope doin' overtime.

Keep me | C hangin' on through the night. You cut so | G deep, cut so deep.

Pre-Refrain 2*(je 1 Abschlag pro Akkord)*

Hey, I **Dm** thought that the trust had gone, didn't **F** see this comin' along.
 You made me a be- **Am** liever, you made me a be- **G** liever, oh!

Refrain 2

And now I'm, **Am** I'm shoutin' from the rooftop, baby. **F**
C Tell me, will you come and save me? **G** **E**
Am I'm shoutin' from the rooftop, baby. **F** **C** Come pick me up, come pick me up! **G**
E Are you **Am** just a lover or my twins soul? **F** **C** Fire the shots and I need to know. **G** **E**
Am I'm shoutin' from the rooftop, baby. **F** **C** Come pick me up, come pick me up! **G**

Bridge*(je 1 Abschlag pro Akkord)*

E Pick me **Dm** up when I'm feeling low, pick me **F** up and show me home.
 All my **Am** senses just need to know, why your **G** heart feels like gold.
 So pick me **Dm** up when I'm feeling low, pick me **F** up and show me home.
 All my **Am** senses just need to know, why your **G** heart feels like gold.

Refrain 3

Am I'm shoutin' from the rooftop, baby. **F** **C** Tell me, will you come and save me? **G**
Am I'm shoutin' from the rooftop, baby. **F** **C** Come pick me up, come pick me up! **G**
E Are you **Am** just a lover or my twins soul? **F** **C** Fire the shots and I need to know. **G** **E**
Am I'm shoutin' from the rooftop, baby. **F** **C** Come pick me up, come pick me up! **G**

Ending

E Pick me **Am** up when I'm feeling low, pick me **F** up and show me home. **C** **G**
E All my **Am** senses just need to know, why your **F** heart feels like gold, feels like **C** gold. **G** **E** **N.C.**

For You (Fifty Shades Freed)

Titel 03

Liam Payne & Rita Ora

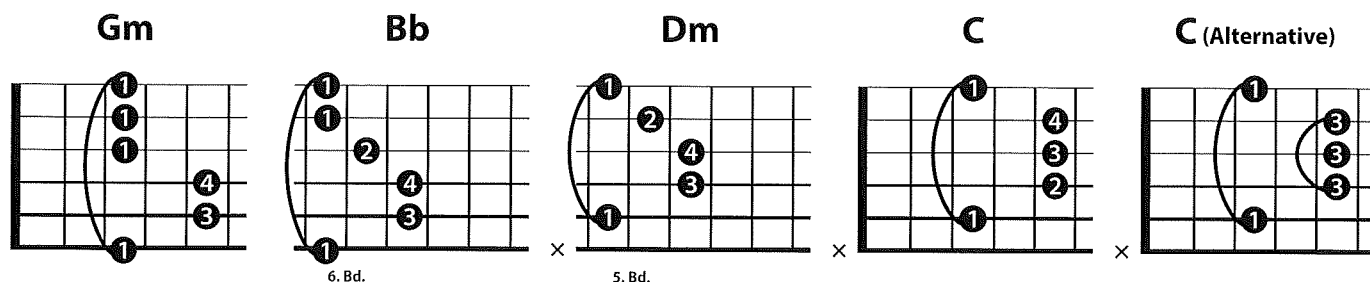
Tonart: D-Moll (Originaltonart)

Takt: 4/4, Tempo: ♩ = 113

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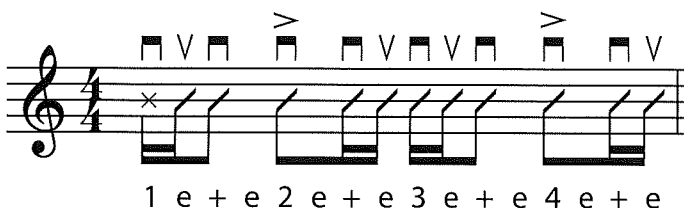
Musik und Text: Ali Tamposi / Ali Payami / Andrew Wotman

Akkorde



Begleit-Rhythmus

Ab Refrain 1



Hinweis: Spiele jeweils einen Abschlag pro Akkord in Intro, Strophe 1, Pre-Refrain 1 und Pre-Refrain 3

Intro

Gm | Bb | Dm | C |

Strophe 1

Gm In your eyes, I'm alive. Bb Inside you're beautiful, some- thing so unusual.

Dm In your eyes, I know I'm C home, yeah.

Gm Every tear, every fear, Bb gone with the thought of you, chan- ging what I thought I knew.

Dm I'll be yours C for a thousand lives.

Pre-Refrain 1

Gm I'm free as a bird when I'm flying in your cage.

Bb I'm diving in deep and I'm riding with no brakes.

Dm And I'm bleeding your love when you're swimming in my veins. C You've got me now. N.C.

Refrain 1	Been waiting for a Gm lifetime for ya. Been breaking for a Bb lifetime for ya. Wasn't lookin' for Dm love, till I found you. Oh, na, na, yeh. For C love, till I found you, oh.
Strophe 2	Gm (<i>Abschlag</i>) breathe me in. Bb Feel with your kiss on me, lips are made of ecstasy. Dm I'll be yours for a thousand C lives, for a thou- sand lives.
Pre-Refrain 2	Gm I'm free as a bird when I'm flying in your cage. Bb I'm diving in deep and I'm riding with no brakes. Dm And I'm bleeding your love when you're swimming in my veins. You've got me C now.
Refrain 2	Been waiting for a Gm lifetime for ya. Been breaking for a Bb lifetime for ya. Wasn't lookin' for Dm love till I found you. Oh, na, na, yeh. For C love, till I found you, oh. Been waiting for a Gm lifetime for ya. Been breaking for a Bb lifetime for ya. Wasn't lookin' for Dm love till I found you. Oh, na, na, yeh. For C love, till I found you, oh.
Interlude	Gm Bb Dm C
Pre-Refrain 3	Gm I'm free as a bird when I'm flying in your cage. Bb I'm diving in deep and I'm riding with no brakes. Dm And I'm bleeding your love when you're swimming in my veins. You've got me C now.
Refrain 3	Been waiting for a Gm lifetime for ya. Been breaking for a Bb lifetime for ya. Wasn't lookin' for Dm love, till I found you. Oh, na, na, yeha. For C love, till I found you, oh. Been waiting for a Gm lifetime for ya. Been breaking for a Bb lifetime for ya. Wasn't lookin' for Dm love, till I found you. Oh, na, na, yeh. For C love, till I found you, oh.
Ending	Gm Bb Wasn't lookin' for Dm love, till I found you. Oh, na, na, yeh. For C love, till I found you, oh.

Leave A Light On

Tom Walker

Tonart: D-Moll (Originaltonart)

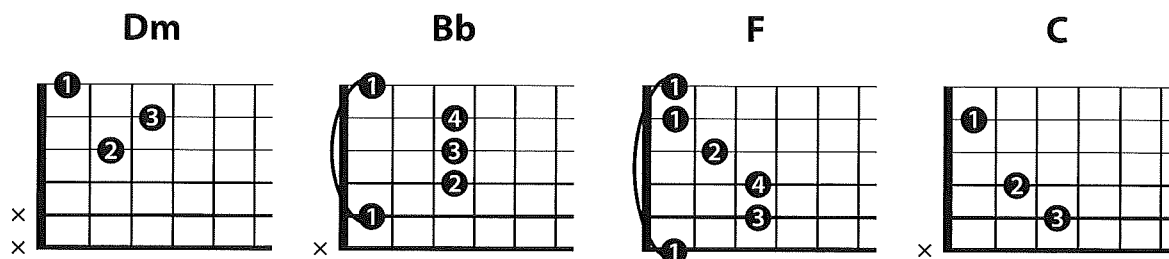
Takt: 4/4, Tempo: ♩ = 69

Titel 04

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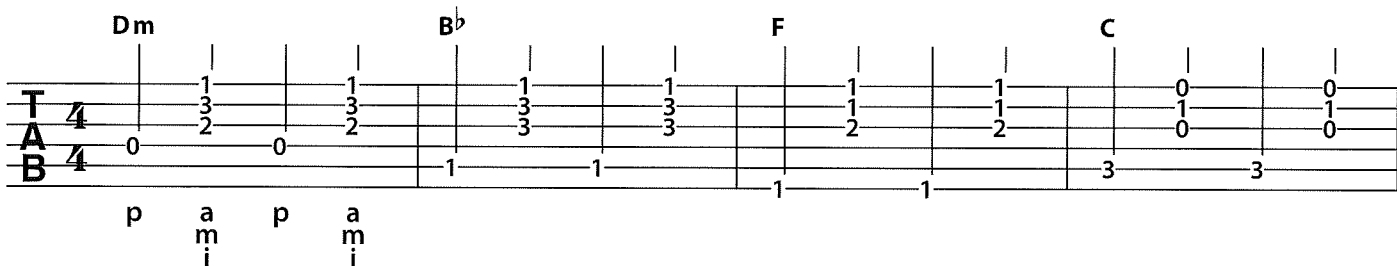
Musik und Text: Steve Mac / Thomas Walker

Akkorde



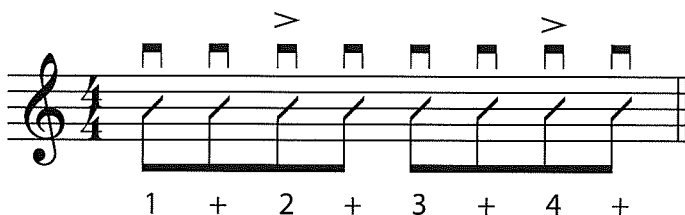
Tabulatur

Picking Strophe, Pre-Refrain und Ending



Begleit-Rhythmus

Refrain und Bridge



Strophe 1

The **Dm** second someone mentioned you were all alone,
I could **Bb** feel the trouble coursing through your veins. Now I **F** know, it's got a **C** hold.
Just a **Dm** phone call left unanswered, had me sparking up.
These **Bb** cigarettes won't stop me wondering where you are. Don't let **F** go, keep a **C** hold.

Pre-Refrain 1

Dm
If you look into the distance, there's a house upon the hill,
Bb
guiding like a lighthouse, to a place where you'll be safe to feel our
F **C (Abschlag)**
grace 'cause we've all made mistakes, if you've lost your way.

Refrain 1

Dm **Bb** **F** **C**
I will leave the light on. I will leave the light on.
Dm **Bb** **F** **C**
I will leave the light on. I will leave the light on.

Strophe 2

Dm
Tell me what's been happening, what's been on your mind.
Bb **F** **C**
Lately you've been searching for a darker place to hide, that's all right.
Dm
But if you carry on abusing, you'll be robbed from us.
Bb **F** **C**
I refuse to lose another friend to drugs. Just come home, don't let go.

Pre-Refrain 2

Dm
If you look into the distance, there's a house upon the hill,
Bb
guiding like a lighthouse, it's a place where you'll be safe to feel our
F **C (Abschlag)**
grace 'cause we've all made mistakes, if you've lost your way.

Refrain 2

Dm **Bb** **F** **C**
I will leave the light on. I will leave the light on.
Dm **Bb** **F** **C**
I will leave the light on. I will leave the light on. I will leave the light on.

Bridge

Dm
If you look into the distance, there's a house upon the hill,
Bb
guiding like a lighthouse, it's a place where you'll be safe to feel at
F **C**
grace and if you've lost your way, if you've lost your way, I will leave the light on.
Dm
And I know you don't know you're down and out now but I need you to be brave.
Bb
Hiding from the truth ain't gonna make this all okay.
F **C**
I'll see your pain if you don't feel our grace and you've lost your way.

Ending

Dm **Bb** **F** **C (Abschlag)**
I will leave the light on. I will leave the light on.
'Cause I will leave the light on.

Friends

Titel 05

Justin Bieber + BloodPop®

Tonart: A-Moll

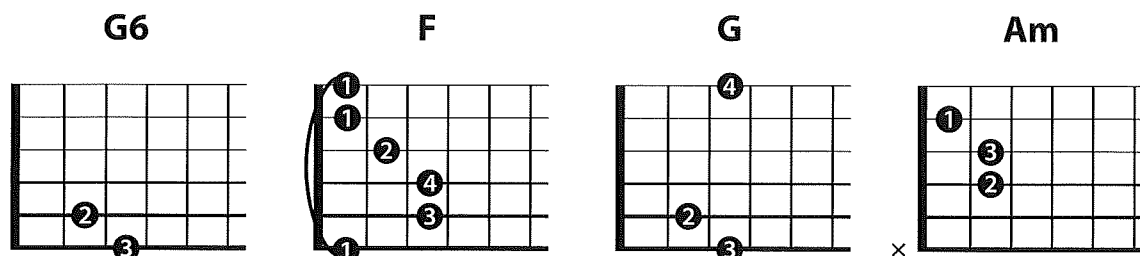
(Originaltonart: C-Moll, Kapodaster 3. Bund)

Takt: 4/4, Tempo: ♩ = 105

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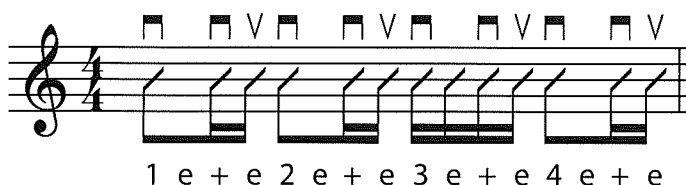
Musik und Text: Michael Diamond / Justin Bieber / Julia Michaels / Justin Tranter

Akkorde



Begleit-Rhythmus

Ab Strophe 1



Intro

G6

Strophe 1

F I was wonderin' 'bout your mama. Am G Did she get that job she wanted, Am
F sell that car that gave her problems? Am G I'm just curious 'bout her, honest. Am

Pre-Refrain 1

F Know you're wonderin' why I been callin', Am G like I got ulterior motives. Am
F Know we didn't end this so good, Am G but you know we had something so good. Am

Refrain 1

So I'm wonderin', can we still be friends? Can we still be friends?
Does- n't have to Am G end. And if it ends, can we be friends? N.C.

Interlude

F | Am | G | Am |
Can we be friends?

F | Am | G | N.C. |
Can we be friends?

Strophe 2

F Wonderin' if you got a body | Am | G | to hold you tighter since I | left, since I left. | Am |

F Wonderin' if you think a- | Am | G | bout me. | Actually, don't answer that. | Am |

Pre-Refrain 2

F Know you're wonderin' why I been | Am | G | callin', | like I got ulterior | motives. | Am |

F Know we didn't end this | so good, | Am | G | but you know we had something | so good. | Am |

Refrain 2

So I'm wonde- | F | rin', can | we still be | Am | G | friends? Can | we still be | Am | F | friends?

Does- | Am | G | n't have to | end. And if it | N.C. | ends, can we be friends? |

Interlude

F | Am | G | Am |
Can we be friends?

F | Am | G | N.C. |
And if it ends, can we be friends?

Pre-Refrain 3

F Know you're wonderin' why I been | Am | G | callin', | like I got ulterior | motives. | Am |

F Know we didn't end this | so good, | Am | G | but you know we had something | so good. | N.C. |

Refrain 3

I'm wonde- | F | rin', can | we still be | Am | G | friends? Can | we still be | Am | F | friends?

Does- | Am | G | n't have to | end. And if it | N.C. | ends, can we be friends? |

Whatever It Takes

Titel 06

Imagine Dragons

Tonart: A-Moll

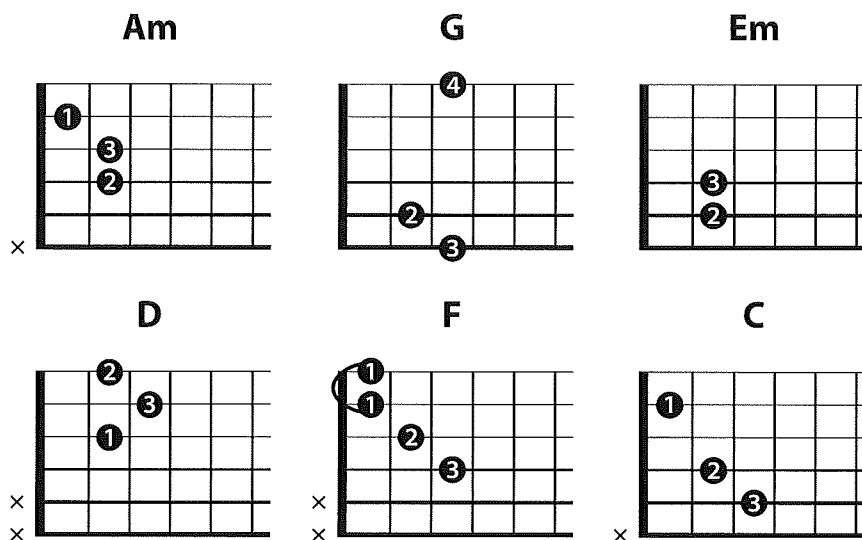
(Originaltonart: Bb-Moll, Kapodaster 1. Bund)

Takt: 4/4, Tempo: ♩ = 135

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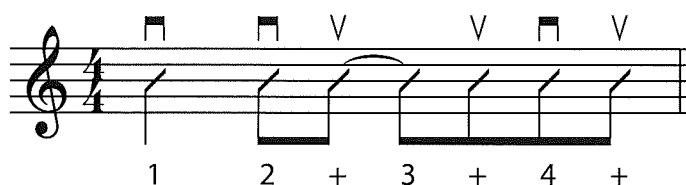
Musik und Text: Joel Little / Benjamin McKee /
Daniel Platzman / Daniel Reynolds / Daniel Sermon

Akkorde

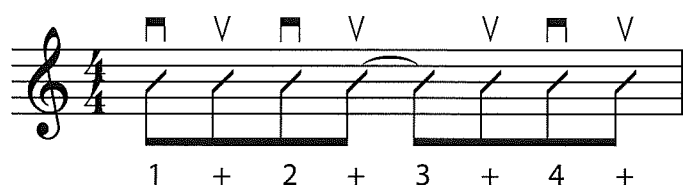


Begleit-Rhythmus

Pre-Refrain



Refrain



Intro
(je 1 Abschlag pro Akkord)

Am | G | Em | | Am | G | Em | |

Strophe 1
(je 1 Abschlag pro Akkord)

Am | G
Falling too fast to prepare for this, tripping in the world could be dangerous.

Em
Everybody circling is vulturous, negative, nepotist.

Am | G
Everybody waiting for the fall of man. Everybody praying for the end of times.

Em
Everybody hoping they could be the one. I was born to run, I was born for this.

Pre-Refrain 1

Am | G
Whip, whip! Run me like a racehorse.

D | Em
Pull me like a ripcord. Break me down and build me up.

Am | G
I wanna be the slip, slip. Word upon your lip, lip.

D | Em
Letter that you rip, rip. Break me down and build me up.

Refrain

F | C | G
Whatever it takes, 'cause I love the a-drenaline in my veins.

Am | F | C | G | Am
I do whatever it takes, 'cause I love how it feels when I break the chains.

F | C | G | Am
Whatever it takes, you take me to the top, I'm ready for.

F | C | G | Am (Abschlag)
Whatever it takes, 'cause I love the a-drenaline in my veins. I do what it takes.

Strophe 2
(je 1 Abschlag pro Akkord)

Am | G
Always had a fear of being typical, looking at my body feeling miserable.

Em
Always hanging on to the visual, I wanna be invisible.

Am | G
Looking at my years like a martyrdom, everybody needs to be a part of 'em.

Em
Never be enough, I'm the prodigal son, I was born to run, I was born for this.

Pre-Refrain 2

Am | **G**
Whip, whip! Run me like a | racehorse.

D | **Em**
Pull me like a | ripcord. Break me down and | build me up.

Am | **G**
I wanna be the | slip, slip. Word upon your | lip, lip.

D | **Em**
Letter that you | rip, rip. Break me down and | build me up.

Refrain 2

F | **C** | **G**
Whatever it | takes, | 'cause I love the a- | drenaline in my veins. |

Am | **F** | **C** | **G** | **Am**
I do whatever it | takes, | 'cause I love how it | feels when I break the | chains.

F | **C** | **G** | **Am**
Whatever it | takes, | you | take me to the top, I'm | ready for.

F | **C** | **G** | **Am (Abschlag)**
Whatever it | takes, | 'cause I love the a- | drenaline in my | veins. I do what it takes. |

Bridge*(je 1 Abschlag pro Akkord)*

Am | **G** | **Em**
Hypocritical, ego- | tistical. Don't wanna be the | parenthetical, hypoth- | etical.

Am | **G**
Working hard on | something that I'm proud of, | out of the box.

Em
An epo- | xy to the world and the | vision we've lost.

Am | **G** | **Em**
I'm an a- | postrophe. I'm just a | symbol to remind you that there's | more to see.

Am | **G**
I'm just a | product of the system of ca- | tastrophe, and yet a | masterpiece,

Em
and yet I'm | half-diseased. And when I | am deceased,

Am | **G**
at least I'll | go down to the grave and die | happily.

Em | **N.C.**
And leave the | body and the soul to be a | part of me. | I do what it takes. |

Refrain 3

F | **C** | **G**
Whatever it | takes, | 'cause I love the a- | drenaline in my veins. |

Am | **F** | **C** | **G** | **Am**
I do whatever it | takes, | 'cause I love how it | feels when I break the | chains.

F | **C** | **G** | **Am**
Whatever it | takes, | you | take me to the top, I'm | ready for.

F | **C** | **G** | **Am (Abschlag)**
Whatever it | takes, | 'cause I love the a- | drenaline in my | veins. I do what it takes. |