



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

85

Erhältlich in zwei Versionen:

Songbook + Playback CD
Best-Nr. EH 3977 ISBN 978-3-86626-493-9

Songbook + Playback CD + Midifiles (USB-Stick)
Best-Nr. EH 3978U ISBN 978-3-86626-494-6

© 2019 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 Hal Leonard Europe production exclusively distributed by HAGE Musikverlag.
Unerlaubtes Kopieren und Vervielfältigen ist verboten und kann privat- und strafrechtlich verfolgt werden.

Melodie-Arrangements: Rainer Pink, Dieter Viehweider
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: Dean Lewis © Universal Music

HAGE
MUSIKVERLAG

Vorwort

Top Charts 85 - Die aktuellsten Hits der erfolgreichsten Stars und das Beste aus den Charts!

Los geht es mit einem absoluten Nummer 1 Hit: Ava Max schnellte mit **SWEET BUT PSYCHO** gleich in 17 Ländern an die Spitze der Singlecharts. Optisch erinnert die Newcomerin an die frühen Jahre von Lady Gaga, steht ihr aber musikalisch in nichts nach. Mit ordentlich Power und Tempo kommen Panic! At The Disco zurück in die Charts. Sänger Brendon Urie singt in **HIGH HOPES** nicht nur extrem hoch, er will auch im Video zum Song hoch hinaus. „Zeit heilt alle Wunden“ verspricht Dean Lewis in **BE ALRIGHT**. Der Australier schrieb eine der wohl schönsten Klavierballaden der letzten Jahre, die bereits über 450 Millionen Mal gestreamt wurde. Lukas Graham ist eine vierköpfige Band aus Dänemark. Ihr neuer Hit **LOVE SOMEONE** ist die erste Single aus dem neuen „The Purple Album“. Frontman Lukas Forchhammer widmete den Song seiner Frau und der gemeinsamen Tochter. Ein erfolgreiches Duett bilden Kerstin Ott und Helene Fischer. Sie singen gemeinsam den Song **REGENBOGENFARBEN** und machen ein klares Statement zur Ehe für alle und gegen Intoleranz. Der Song **SOMEONE YOU LOVED** von Sänger und Songtexter Lewis Capaldi komplettiert mit emotionalem Text und beeindruckender Stimme die Ausgabe 85. Ein Tipp für alle Klavierspieler.

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	Sweet But Psycho - Ava Max	Seite
	Melodiestimme in C und Bb _____	04
	Melodiestimme in Eb _____	22
	Klavier _____	40
	Gitarre und Gesang ohne Noten _____	76

2	Love Someone - Lukas Graham	Seite
	Melodiestimme in C und Bb _____	08
	Melodiestimme in Eb _____	26
	Klavier _____	47
	Gitarre und Gesang ohne Noten _____	80

3	High Hopes - Panic! At The Disco	Seite
	Melodiestimme in C und Bb _____	10
	Melodiestimme in Eb _____	28
	Klavier _____	52
	Gitarre und Gesang ohne Noten _____	83

4	Be Alright - Dean Lewis	Seite
	Melodiestimme in C und Bb _____	13
	Melodiestimme in Eb _____	31
	Klavier _____	58
	Gitarre und Gesang ohne Noten _____	86

5	Regenbogenfarben - Kerstin Ott & Helene Fischer	Seite
	Melodiestimme in C und Bb _____	16
	Melodiestimme in Eb _____	34
	Klavier _____	64
	Gitarre und Gesang ohne Noten _____	89

6	Someone You Loved - Lewis Capaldi	Seite
	Melodiestimme in C und Bb _____	19
	Melodiestimme in Eb _____	37
	Klavier _____	70
	Gitarre und Gesang ohne Noten _____	93

Sweet But Psycho

Melodiestimme in C Titel 01
Melodiestimme in Bb Titel 07

Interpret: Ava Max

Rhythmus: Modern Ballad Melodieinstrument: Flute

Tempo: ♩ = 133

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

Copyright © 2018 Songs By Cook Classic, Artist 101 Publishing Group, Artist Publishing Group West, Livemadlove, Prescription Songs LLC, and Cirkut Breaker LLC
All Rights Administered Worldwide by Kobalt Songs Music Publishing
All Rights Reserved Used by Permission

Musik und Text: Henry Walter / William Lobban Bean /
Amanda Koci / Andreas Haukeland / Madison Love

Scream out loud!

Ah! Oh, she's sweet but a psy - cho. A lit - tle bit psy -

- cho. At night she's scream - in', "I'm - ma - ma - ma out my mind!"— Oh, she's hot but a psy -

- cho. So left but she's right— tough. At night she's scream - in', "I'm - ma - ma - ma out my mind!"—

She'll make you curse, but she a bless - ing. She'll rip your shirt

with - in a se - cond.— You'll be com - ing back,— back for se -

conds. With your plate, you just can't help it. No,

no, you'll play a - lo - o - ong. Let her lead you o - o - on. You'll be say - ing,

"No, no." Then say - ing, "Yes, yes,— yes." 'Cause she mess - in'

25 Am G F C
 with your— head. Oh, she's sweet but a psy - cho. A lit - tle bit psy -

28 G Am G F
 - cho. At night she's scream - in', "I'm - ma - ma - ma out my mind!"— Oh, she's hot but a psy -

31 C G Am G
 - cho. So left but she's right— though. At night she's scream - in', "I'm - ma - ma - ma out my mind!"—

34 F C G
 Grab a cop gun kin - da cra - zy. She's poi - son but tas - ty. Yeah, peo - ple say,

37 Am G F C
 "Run,— don't— walk a - way."— 'Cause she's sweet but a psy - cho. A lit - tle bit psy -

40 G Am G F
 - cho. At night she's scream - in', "I'm - ma - ma - ma out my mind!"— See, some - one said,

43 C G Am G
 "Don't drink her po - tions." She'll kiss your neck with no e - mo -

46 F C G
 tion. When she's mean,— you know you love it. 'Cause she tastes so sweet,—

49 Am G F C
 — don't su - gar - coat it. No, no. You'll play a -

52 **G** **Am** **G** **F**
 lo - o - ong, let her lead you o - o - on. You'll be say - ing, "No, no, no, no, —

55 **C** **G** **Am** **G**
 no, no." — Then say - ing, "Yes, yes, — yes." 'Cause she mess - in' with your — head. —

58 **F** **C** **G**
 Oh, she's sweet but a psy - cho. A lit - tle bit psy - cho. At night she's scream - in',

61 **Am** **G** **F** **C**
 "I'm - ma - ma - ma out my mind!" — Oh, she's hot but a psy - cho. So left but she's right —

64 **G** **Am** **G** **F**
 — though. At night she's scream - in', "I'm - ma - ma - ma out of mind!" — Grab a cop gun kin - da cra -

67 **C** **G** **Am** **G**
 - zy. She's poi - son but tas - ty. Yeah, peo - ple say, "Run, — don't — walk a - way." —

70 **F** **C** **G**
 'Cause she's sweet but a psy - cho. A lit - tle bit psy - cho. At night she's scream - in',

73 **Am** **G** **F** **C**
 "I'm - ma - ma - ma out my mind!" —

76 **G** **Am** **G** **F**
 You're just like me, —

79 C G Am G

— you're out your mind. — I know it's strange, — we're both the cra - zy kind. —

82 F C G

You're tell - in' me — that I'm in - sane. — Boy, don't pre - tend —

85 Am G F C

that you don't love the pain. Oh, she's sweet but a psy - cho. A lit - tle bit psy -

88 G Am G

- - cho. At night she's scream - in', "I'm - ma - ma - ma out my mind!" —

90 F C G

Oh, she's hot but a psy - cho. So left but she's right — though. At night she's scream - in',

93 Am G F

"I'm - ma - ma - ma out my mind!" — Grab a cop gun kin - da cra -

95 C G Am G

- zy. She's poi - son but tas - ty. Yeah, peo - ple say, "Run, — don't — walk a - way." —

98 F C

'Cause she's sweet but a psy - cho. A lit - tle bit psy -

100 G N.C.

- - cho. At night she's scream - in', "I'm - ma - ma - ma out my mind!" —

Love Someone

Melodiestimme in C Titel 02
Melodiestimme in Bb Titel 08

Interpret: Lukas Graham

Rhythmus: 8-Beat Ballad Melodieinstrument: Flute

Tempo: ♩ = 86

Tonart: C-Dur (Originaltonart)

© 2018 Lukas Graham Songs, WB MUSIC CORP., BIG DREAMS APS, HALLAHALLA! PUBLISHING, MORTEN PILEGAARD PUB DESIGNEE, JARAMYE DANIELS MUSIC, STEFPUBLISHING, DAVID LABREL PUBLISHING DESIGNEE, MARTIN SHADOWSKI MUSIC GROUP, ANNAMYLOVEMUSIC and MXM Music AB All Rights for BIG DREAMS APS, HALLAHALLA! PUBLISHING, MORTEN PILEGAARD PUB DESIGNEE, JARAMYE DANIELS MUSIC and STEFPUBLISHING Administered by WB MUSIC CORP. All Rights for MARTIN SHADOWSKI MUSIC GROUP, ANNAMYLOVEMUSIC and MXM Administered Worldwide by SONGS OF KOBALT MUSIC PUBLISHING All Rights Reserved Used by Permission. Warner/Chappell North America Ltd, London, WB SDA Reproduced by permission of Faber Music Limited. All Rights Reserved.

Musik und Text: Lukas Forchhammer / Morten Pilegaard / Jaramye Daniels / Stefan Forrest / Morten Ristorp / James Ghaleb & David LaBrel

There are days I wake up and I pinch my - self. You're with me, not some-one else.

And I'm - scared, yeah, I'm still scared_____ that is all a dream. 'Cause you still look—

per - fect as days go by. E - ven the worst ones, you make me smile. I'd stop the world if it gave us

time. 'Cause when you love some-one you o - pen up your heart. When you

love some - one_____ you make room._____ If you love some - one_____ and you're

not a - fraid_____ to lose_____ 'em, you prob - ably ne - ver loved some - one_____ like I do._____

_____ You prob - ably ne - ver loved some - one_____ like I do._____

_____ When you say_____ you love the way I make you feel eve - ry - thing be -

30 F C Em Am

comes so real. Don't be scared, no, don't be scared 'cause you're all I

34 F G F/A F

need. And you still look perfect as days go by. E - ven the

38 G F/A F G F/A C/E F Gsus4 G D.S. al $\oplus - \oplus$

worst ones, you make me smile. I'd stop the world if it gave us time. 'Cause when you

43 Am7 F Dm G C

All my live I thought it'd be hard to find the one 'til I found you.

47 Am Dm G Am

And I find it bit-ter-sweet 'cause you gave me some - thing to lose.

51 Dm7 C/E F G C Am

But when you love some - one you o - pen up your heart. When you

54 F G Am7 F G

love some - one you make room. If you love some - one and you're

57 C Am F G Am7

not a - fraid - to lose - 'em, you probably ne - ver loved some - one like I do. You prob - ably ne - ver

60 F G Am7 F G G7 C

loved some - one like I do. You prob - ably ne - ver loved some - one like I do.

High Hopes

Melodiestimme in C Titel 03
Melodiestimme in Bb Titel 09

Interpret: Panic! At The Disco

Rhythmus: Modern Rock Melodieinstrument: Alto Sax

Tempo: ♩ = 82

Tonart: F-Dur (Originaltonart)

Musik und Text: Brendon Urie / Samuel Hollander / William Lobban Bean /
Jonas Jeberg / Jacob Sinclair / Jenny Youngs / Ilsey Juber / Lauren Pritchard / Taylor Parks

Copyright © 2018 Listen To This Shhh, Slushie Fund, Songs By Cook Classic, Artist 101 Publishing Group, BMG Rights Management (UK) Ltd., A BMG Company, Big Deal Beats, Sinclair Empire, Big Deal Notes, A Song Can Be About Anything Music, Girls Raised By Wolves, Sony/ATV Music Publishing LLC, Sparko Phone Music, LoloPlich Music, Warner-Tamerlane Publishing Corp. and Taylor Monet Music. All Rights for Listen To This Shhh and Slushie Fund Administered Worldwide by Kobalt Songs Music Publishing. All Rights for Songs By Cook Classic and Artist 101 Publishing Group Administered Worldwide by Songs Of Kobalt Music Publishing. All Rights for BMG Rights Management (UK) Ltd., A BMG Company Administered by BMG Rights Management (US) LLC. All Rights for Big Deal Beats, Sinclair Empire, Big Deal Notes, A Song Can Be About Anything Music and Girls Raised By Wolves Administered by Words & Music. All Rights for Sony/ATV Music Publishing LLC, Sparko Phone Music and LoloPlich Music Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219. All Rights for Taylor Monet Music Administered by Warner-Tamerlane Publishing Corp. Warner/Chappell North America Ltd, London, W8 5DA. Reproduced by permission of Faber Music Limited. All Rights Reserved. All Rights Reserved. Used by Permission

Bb F Dm C Bb F

4 Dm Am Bb F

Had to have high, high hopes for a liv - ing. Shoot - ing for the

6 Dm C Bb F

stars when I could - n't make a kill - ing. Did - n't have a dime but I al - ways had a vi - sion. Al - ways had

8 Dm Am Bb F

high, high hopes. — Had to have high, high hopes for a liv - ing. Did - n't know

10 Dm C Bb F

how but I al - ways had a feel - ing. I was gon - na be that one in a mil - lion. Al - ways had

12 Dm Am Bb F Dm C

high, high hopes. — Mama said: "Ful - fill the proph - e - cy. Be some - thing great. Go make a leg - a - cy.

15 Bb F Dm Am

Man - i - fest des - ti - ny. Back in the days — we want - ed eve - ry - thing, want - ed eve - ry - thing."

17 Bb F Dm C

Ma - ma said: "Burn your bi - og - ra - phies. Re - write your his - to - ry. Light up your wild - est dreams,

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

Mu-se-um vic-to-ries. E-ve-ry day— we want-ed eve-ry-thing, want-ed eve-ry-thing." Ma-ma said:

21 **F** **Aaug** **Dm** **B $\flat$ m6**

"Don't give up,— it's a lit-tle com- pli- cat- ed. All tied up,—

23 **F** **Aaug** **Dm** **N.C. D.S. al $\oplus$ - $\oplus$**

no more love— and I'd hate— to see— you wait- ing." Had to have

25 $\oplus$ **B $\flat$** **F** **Dm** **C**

Ma-ma said: "It's up-hill for odd-i- ties. Strang-er cru- sades, ain't e-ver wan-na- bes. The

27 **B $\flat$** **F** **Dm** **Am**

weird and the nov-el- ties don't e-ver change. We want-ed eve-ry-thing, want-ed eve-ry-thing."

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

Stay up on that rise, stay up on that rise and nev-er come down, oh.— Stay up on that rise, stay up on that

32 **Dm** **N.C.** **F** **Aaug** **Dm** **B $\flat$ m6**

rise and nev-er come down. Ma-ma said: "Don't give up,— it's a lit-tle com- pli- cat-ed. All tied—

35 **F** **Aaug** **Dm** **B $\flat$ m**

up, no more love— and I hate— to see— you wait- ing." They say it's

37 **F** **A/E** **Dm** **B $\flat$ m6**

all been done but they have-n't seen the best— of me,— eh, eh, eh. So I got

39 **F** **A/E** **Dm** **Bbm6**

one more run and it's gon-na be a sight— to see, eh, eh, eh. Had to have

41 **N.C.**

high, high hopes for a liv-ing. Shoot-ing for the stars when I could-n't make a kill-ing. Did-n't have a

43

dime but I al-ways had a vi-sion. Al-ways had high, high hopes. Had to have

45

high, high hopes for a liv-ing. Did-n't know how but I al-ways had a fee-ling. I was gon-na

47

be that one in a mil-lion. Al-ways had high, high hopes. Had to have

49 **Bb** **F** **N.C.** **Dm** **C** **N.C.**

high, high hopes for a liv-ing. Shoot-ing for the stars when I could-n't make a kil-ling. Did-n't have a

51 **Bb** **F** **N.C.** **Dm** **N.C.**

dime but I al-ways had a vi-sion. Al-ways had high, high hopes. Had to have

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

high, high hopes for a liv-ing. Did-n't know how but I al-ways had a feel-ing. I was gon-na

55 **Bb** **F**

be that one in a mil-lion. Al-ways had high, high hopes.

Be Alright

Melodiestimme in C Titel 04
Melodiestimme in Bb Titel 10

Interpret: Dean Lewis

Rhythmus: Piano Ballad Melodieinstrument: Tenor Sax

Tempo: ♩ = 63

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

© Copyright © 2018 Sony/ATV Music Publishing (Australia) Pty Limited and Specific Music Pty Ltd.
All Rights on behalf of Sony/ATV Music Publishing (Australia) Pty Limited.
Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219,
All Rights on behalf of Specific Music Pty Ltd
Administered Worldwide by Kobalt Songs Music Publishing,
International Copyright Secured. All Rights Reserved

Musik und Text:
Dean Lewis & Jon Hume

C Am F

I look up from the ground to see your sad and— tear-y eyes. You look a -

4 C Em Am

way from me, and I see there's some-thing you're try-ing to hide. And I reach for your hand but it's cold,—

7 F C Em F

— you pull a-way a-gain. And I won-der what's on— your mind. And then you say to me "you

11 Am G

made a dump mis - take." You start to trample— and your voice be-gins to break. You say the

14 F Am G

cig-a-rettes on the coun-ter were-n't your friend's, they were my mate's. And I feel the col-or drain - ing from my

17 Am F C

face. And my friend said,— "I know you love her, but it's o - ver, mate. It does-n't mat-ter, put the

22 G Am F C G

phone a - way.— It's nev-er eas - y to walk a - way. Let her go,— it'll— be al - right."

27 Am F C

So I still look back at all— the mes-sag - es— you'd sent. And I know it was-n't right,— but it was

30 **Em** **Am** **F**

fuck-ing with my_ head. And eve-ry-thing de - let - ed like the past, it_ was gone. And

33 **C** **Em** **F**

when I touched your face, I could tell you're mov - ing on. But it's not the fact that_ you

36 **Am** **G**

kissed him yes - ter - day. It's the feel - ing of be - trayal, that I just can't seem to shake. And

39 **F** **Am** **G**

eve-ry - thing I know tells me that I should walk a - way. But I just want — to stay. —

43

Am F C

And my friend said, — "I know you love her, but it's o - ver, mate. It does-n't mat-ter, put the

47 **G** **Am** **F** **C**

phone a - way. It's nev - er eas - y to walk a - way. Let her go, _____

51 **G** **Am** **F** **C**

— it'll be o - kay. It's gon-na hurt for a bit of time. So bot-toms up, let's for -

Detailed description: This image shows the musical notation for the chorus of the song 'I Wanna Dance with Somebody' by Whitney Houston. The notation is on a single staff with a treble clef. It consists of four measures. The first measure is in G major, the second in A minor, the third in F major, and the fourth in C major. The melody is written with eighth and quarter notes, including some beamed eighth notes. The lyrics are written below the staff, aligned with the notes. The lyrics are: '— it'll be o - kay. It's gon-na hurt for a bit of time. So bot-toms up, let's for -'. The lyrics are written in a simple, sans-serif font.

55 **G** **Am** **F** **C**

get to - night.____ You'll find an - oth - er and you'll be just fine.____ Let her go."_____

Detailed description: This image shows the musical notation for the chorus of the song 'I Wanna Dance with Somebody' by Whitney Houston. The notation is on a single staff with a treble clef. It begins with a G major chord, followed by an A minor chord, then an F major chord, and finally a C major chord. The melody consists of eighth and quarter notes, with some phrases spanning across bar lines. The lyrics are written below the staff, aligned with the notes: 'get to - night.____ You'll find an - oth - er and you'll be just fine.____ Let her go."_____'. The chords G, Am, F, and C are written above the staff at the beginning of their respective measures.

59 **G** **Am** **F** **C** **Gsus4** **Am**

But noth-ing heals the past like time. And they can't steal

65 F C Gsus4 Am F

the love you're born- to find. But noth-ing heals the

70 C Gsus4 Am F C

past like time. And they can't stea - eal the love you're born- to find.

75 Gsus4 Am F

I know you love her, but it's o - ver, mate.

79 C G Am F

It does-n't mat-ter, put the phone a - way. It's nev-er eas - y to walk a - way. Let her

83 C G Am

go, it'll be o - kay. It's gon - na hurt for a

86 F C G Am

bit of time. So bot-toms up, let's for - get to - night. You'll find an - oth - er and you'll

90 F C G Am

be just fine. Let her go. It'll be al - right.

94 F C G Am

It'll be al - right, it'll be al - right.

98 F C G Am

It'll be al - right, it'll be al - right.

Regenbogenfarben

Melodiestimme in C Titel 05
Melodiestimme in Bb Titel 11

Interpret: Kerstin Ott & Helene Fischer

Rhythmus: Modern 8-Beat Melodieinstrument: Flute

Tempo: ♩ = 123

Tonart: D-Moll (Originaltonart)

© 2018 Phlexton Edition, Edition Balalaika Media and Kerstin Ott Edition.
Sony/ATV / Warner/Chappell Overseas Holdings Ltd, London, W8 5DA.
Reproduced by permission of Faber Music Limited. All rights reserved.

Musik und Text: Kerstin Ott / Berislaw Audenaerd /
Steven Fritsch / Kraans de Lutin / Jan Simonsen

35 **B $\flat$** **F**
 — in Re - gen - bo - gen - far - ben. Wir woll'n sie ü - ber - all:—

39 **C** **Dm**
 — Re - gen - bo - gen - fah - nen.— Komm! Komm, lass die Welt er - strahl'n

43 **B $\flat$** **F**
 — in Re - gen - bo - gen - far - ben. Man sieht sie ü - ber - all:—

47 **C** **Dm**
 — Re - gen - bo - gen - fah - nen. Dup Du Du Dup Du Du Dup Du Dup Du Du

51 **B $\flat$** **F**
 Dup Du Du Dup Du Du Dup Du Dup Du Du Dup Du Du Dup Du Dup Du Du—

55 **C** **Dm**
 — Du Dup Du Du— Er und er, zwei El - tern, die ihr Kind zur Ki -

59 **B $\flat$** **F**
 - ta bring'n. Sie und sie tra - gen jetzt den glei - chen Ring. Al - les ganz nor - mal.—

63 **C** **Dm**
 — Al - les ganz nor - mal.— Er und sie, er schmiert die Bröt - chen, die sie nach Hau -

67 **B $\flat$** **F**
 - se bringt. Du und ich, ganz e - gal, wer wir— auch sind. Wir sind ganz nor - mal.—

71 **C** **Dm**
 — Wir sind ganz nor - mal. — Komm, lass uns die Welt be - mal'n —

75 **Bb** **F**
 — in Re - gen - bo - gen - far - ben. Wir woll'n sie ü — ber all: —

79 **C** **Dm**
 — Re - gen - bo - gen - fah - nen. — Komm! Komm, lass die Welt er - strahl'n

83 **Bb** **F**
 — in Re - gen - bo - gen - far - ben. Man sieht sie ü - ber - all. —

87 **C** **Dm**
 — Dreh dich um — dann kannst du ü - bern Tel - ler - rand seh'n. Al - les bunt, —

91 **Bb** **F**
 — musst nur ein Stück - chen wei - ter geh'n. — Ich spiel — die Luft - gi - tar - re und wir sing'n:

95 **C** **Dm**
 — und wir sing'n: — Du Dup Du Du Dup Du Du Dup Du Du Dup Du Dup Du Du

99 **Bb** **F**
 Dup Du Du Dup Du Du Dup Du Dup Du Du Re - gen - bo - gen - far - ben Re - gen - bo - gen - far - ben

103 **C** **Dm**
 1. 2.
 Re - gen - bo - gen - far - ben Re - gen - bo - gen - far - ben Re - gen - bo - gen - far - ben. —

Someone You Loved

Melodiestimme in C Titel 06
Melodiestimme in Bb Titel 12

Interpret: Lewis Capaldi

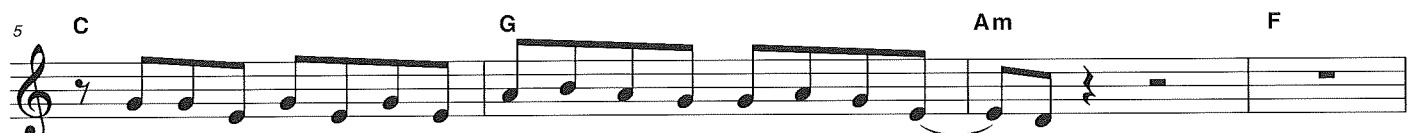
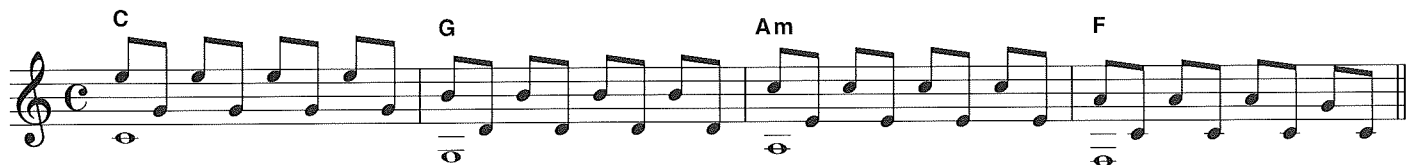
Rhythmus: Piano Ballad Melodieinstrument: Tenor Sax

Tempo: ♩ = 110

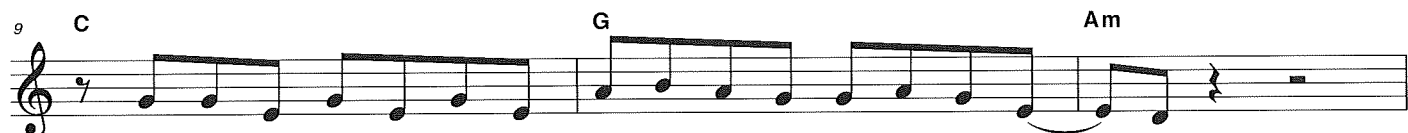
Tonart: C-Dur (Originaltonart: Db-Dur)

© 2018 BMG Gold Songs, BMG Rights Management (UK) Ltd.
and Sony/ATV Music Publishing Allegro (UK)
All Rights for BMG Gold Songs and BMG Rights Management (UK) Ltd.
Administered by BMG Rights Management (US) LLC
All Rights for Sony/ATV Music Publishing Allegro (UK)
Administered by Sony/ATV Music Publishing LLC,
424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured All Rights Reserved

Musik und Text: Lewis Capaldi / Benjamin Kohn /
Peter Kelleher, Thomas Barnes / Samuel Roman



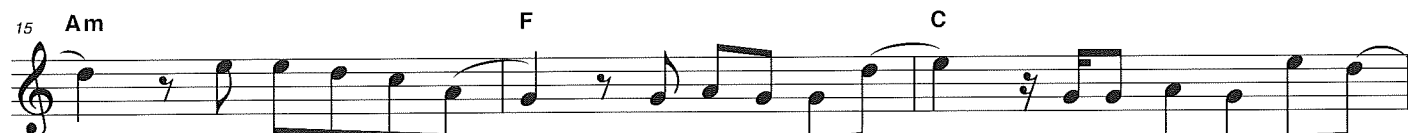
I'm go - ing un - der and this time I fear there's no one to save_____ me.



This all or noth - ing real - ly got a way of driv - ing me cra - zy.



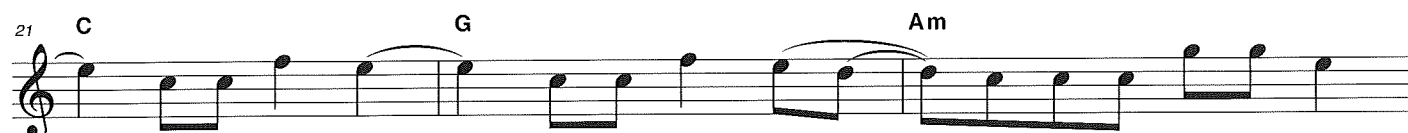
I need some-bod - y to heal,_____ some-bod - y to know,_____ some-bod - y to have,_____



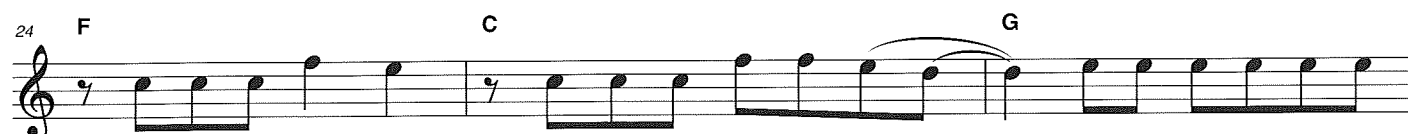
_____ some-bod - y to hold._____ It's eas - y to say_____ but it's nev - er the same._____



_____ I guess I kind - a liked the way you numbed all the pain._____ Now the day bleeds



in - to night - fall_____ and you're not here_____ to get me through it all.



I let my guard down and then you pulled the rug._____ I was get - ting kin - da

27 Am F C

used to be - ing some - one you loved. I'm go - ing un - der and this

30 G Am F C

time I fear there's no one to turn to. This all or noth - ing way of

34 G Am F

love - ing got me sleep - ing with - out you. Now, I need some - bod - y to know, -

37 C G Am

some - bod - y to heal, some - bod - y to have. Just to know how it feels. -

40 F C G

It's eas - y to say but it's nev - er the same. I guess I kin - da

43 Am F C

liked the way you helped me es - cape. Now the day bleeds in - to night - fall

46 G Am F

and you're not here to get me through it all. I let my guard down

49 C G Am

and then you pulled the rug. I was get - ting kin - da used to be - ing some - one you loved. -

52 F Dm7 Am

And I tend to close my eyes when it hurts

55 **G** **Am** **Dm7**
 — some - times. — I fall — in to — your arms. — I'll be save —

58 **Am** **G** **N.C.**
 — in your sound — 'til I come — back a - round. — For now the day bleeds —

61 **C** **G** **Am**
 — in - to night - fall — and you're not here — to get me through it all.

64 **F** **C** **G**
 I let my guard down and then you pulled the rug. — I was get - ting kind - a

67 **Am** **F** **C**
 used to be - ing some - one you loved. — But now the day bleeds — in - to night - fall —

70 **G** **Am** **F**
 — and you're not here — to get me through it all. I let my guard down

73 **C** **G** **Am**
 and then you pulled the rug. — I was get - ting kin - da used to be - ing some - one you loved. —

76 **F** **C** **G**
 — I let my guard down — and then you pulled the rug. — I was get - ting kin - da

79 **Am** **Fm** **C**
 used to be - ing some - one you loved. —

Sweet But Psycho

Melodiestimme in Eb  Titel 07

Interpret: Ava Max

Tempo: ♩ = 133

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

Copyright © 2018 Songs By Cook Classic, Artist 101 Publishing Group, Artist Publishing Group West, Livemadlove, Prescription Songs LLC, and Cirkut Breaker LLC
All Rights Administered Worldwide by Kobalt Songs Music Publishing
All Rights Reserved Used by Permission

Musik und Text: Henry Walter / William Lobban Bean /
Amanda Koci / Andreas Haukeland / Madison Love

Scream out loud!

Ah! Oh, she's sweet but a psy - cho. A lit - tle bit psy -

cho. At night she's scream - in', "I'm - ma - ma - ma out my mind!" — Oh, she's hot but a psy -

cho. So left but she's right — tough. At night she's scream - in', "I'm - ma - ma - ma out my mind!" —

She'll make you curse, but she a bless - ing. She'll rip your shirt

with - in a se - cond. — You'll be com - ing back, — back for se -

conds. With your plate, you just can't help it. No,

no, you'll play a - lo - o - ong. Let her lead you o - o - on. You'll be say - ing,

"No, no." Then say - ing, "Yes, yes, — yes." 'Cause she mess - in'

25 **Gm** **F** **E♭** **B♭**
 with your— head. Oh, she's sweet but a psy - cho. A lit - tle bit psy -

28 **F** **Gm** **F** **E♭**
 - cho. At night she's scream - in', "I'm - ma - ma - ma out my mind!"— Oh, she's hot but a psy -

31 **B♭** **F** **Gm** **F**
 - cho. So left but she's right— though. At night she's scream - in', "I'm - ma - ma - ma out my mind!"—

34 **E♭** **B♭** **F**
 Grab a cop gun kin - da cra - zy. She's poi - son but tas - ty. Yeah, peo - ple say,

37 **Gm** **F** **E♭** **B♭**
 "Run,— don't— walk a - way."— 'Cause she's sweet but a psy - cho. A lit - tle bit psy -

40 **F** **Gm** **F** **E♭**
 - cho. At night she's scream - in', "I'm - ma - ma - ma out my mind!"— See, some-one said,

43 **B♭** **F** **Gm** **F**
 "Don't drink her po - tions." She'll kiss your neck with no e - mo -

46 **E♭** **B♭** **F**
 tion. When she's mean,— you know you love it. 'Cause she tastes so sweet,—

49 **Gm** **F** **E♭** **B♭**
 — don't su - gar - coat it. No, no. You'll play a -

You're just like me,_____

79 **Bb** **F** **Gm** **F**

— you're out your mind. — I know it's strange, — we're both the cra - zy kind. —

82 **Eb** **Bb** **F**

You're tell - in' me — that I'm in - sane. — Boy, don't pre - tend —

85 **Gm** **F** **Eb** **Bb**

that you don't love the pain. Oh, she's sweet but a psy - cho. A lit - tle bit psy -

88 **F** **Gm** **F**

- - cho. At night she's scream - in', "I'm - ma - ma - ma out my mind!" —

90 **Eb** **Bb** **F**

Oh, she's hot but a psy - cho. So left but she's right — though. At night she's scream - in',

93 **Gm** **F** **Eb**

"I'm - ma - ma - ma out my mind!" — Grab a cop gun kin - da cra -

95 **Bb** **F** **Gm** **F**

- zy. She's poi - son but tas - ty. Yeah, peo - ple say, "Run, — don't — walk a - way." —

98 **Eb** **Bb**

'Cause she's sweet but a psy - cho. A lit - tle bit psy -

100 **F** **N.C.**

- - cho. At night she's scream - in', "I'm - ma - ma - ma out my mind!" —

Love Someone

Melodiestimme in Eb  Titel 08

Interpret: Lukas Graham

Tempo: ♩ = 86

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

© 2018 Lukas Graham Songs, WB MUSIC CORP., BIG DREAMS APS, HALLAHALLA! PUBLISHING, MORTEN PILEGAARD PUB DESIGNEE, JARAMYE DANIELS MUSIC, STEFPUBLISHING, DAVID LABREL PUBLISHING DESIGNEE, MARTIN SHADOWSKI MUSIC GROUP, ANNAMYLOVEMUSIC and MXM Music AB
All Rights for BIG DREAMS APS, HALLAHALLA! PUBLISHING, MORTEN PILEGAARD PUB DESIGNEE, JARAMYE DANIELS MUSIC and STEFPUBLISHING Administered by WB MUSIC CORP.
All Rights for MARTIN SHADOWSKI MUSIC GROUP, ANNAMYLOVEMUSIC and MXM Administered Worldwide by SONGS OF KOBALT MUSIC PUBLISHING
All Rights Reserved Used by Permission. Warner/Chappell North America Ltd, London, WB 5DA
Reproduced by permission of Faber Music Limited. All Rights Reserved.

Musik und Text: Lukas Forchhammer / Morten Pilegaard / Jaramye Daniels / Stefan Forrest / Morten Ristorp / James Ghaleb & David LaBrel

Bb Dm Gm Eb

There are days I wake up and I pinch my-self. You're with me, not some-one else.

Bb Dm Gm Eb

And I'm scared, yeah, I'm still scared that is all a dream. 'Cause you still look

F Eb/G Eb F Eb/G Eb F Eb/G

per-fect as days go by. E - ven the worst ones, you make me smile. I'd stop the world if it gave us

Bb/D Eb Fsus4 F Eb F Bb Gm

time. 'Cause when you love some-one you o - pen up your heart. When you

Eb F Gm7 Eb F

love some - one you make room. If you love some - one and you're

Bb Gm Eb F

not a - fraid to lose 'em, you prob-ably ne - ver loved some - one like I do.

Gm7 Eb F Gm7 Eb

You prob-ably ne - ver loved some - one like I do.

Bb Dm Gm

When you say you love the way I make you feel eve - ry - thing be -

30 E_b B_b Dm Gm
 comes so real. Don't be scared, no, don't be scared— 'cause you're all I

34 E_b F E_b/G E_b
 need.— And you still— look per - fect as days go by. E - ven— the

38 F E_b/G E_b F E_b/G B_b/D E_b $Fsus4$ F **D.S. al $\oplus - \oplus$**
 worst ones, you make me smile. I'd stop the world if it gave us time.— 'Cause when you

43 $Gm7$ E_b Cm F B_b
 All my live— I thought it'd be hard to find— the one 'til I found you.

47 Gm Cm F Gm
 — And I find it bit-ter-sweet— 'cause you gave me some-thing to lose.—

51 $Cm7$ B_b/D E_b F B_b Gm
 — But when you love some - one you o - pen up your heart. When you

54 E_b F $Gm7$ E_b F
 love some - one— you make room.— If you love some - one— and you're

57 B_b Gm E_b F $Gm7$
 not a-fraid— to lose 'em, you prob-ably ne-ver loved some-one— like I do.— You prob-ably ne-ver

60 E_b F $Gm7$ E_b F $F7$ B_b
 loved some-one— like I do.— You prob-ably ne-ver loved some-one— like I do.—

High Hopes

Interpret: Panic! At The Disco

Tempo: ♩ = 82

Tonart: C-Dur (Akkorde: Eb-Dur klingend)

Copyright © 2018 Listen To This Shhh, Slushie Fund, Songs By Cook Classic, Artist 101 Publishing Group, BMG Rights Management (UK) Ltd., A BMG Company, Big Deal Beats, Sinclair Empire, Big Deal Notes, A Song Can Be About Anything Music, Girls Raised By Wolves, Sony/ATV Music Publishing LLC, Sparko Phone Music, Lolopritch Music, Warner-Tamerlane Publishing Corp. and Taylor Monet Music. All Rights for Listen To This Shhh and Slushie Fund Administered Worldwide by Kobalt Songs Music Publishing. All Rights for Songs By Cook Classic and Artist 101 Publishing Group Administered Worldwide by Songs Of Kobalt Music Publishing. All Rights for BMG Rights Management (UK) Ltd., A BMG Company Administered by BMG Rights Management (US) LLC. All Rights for Big Deal Beats, Sinclair Empire, Big Deal Notes, A Song Can Be About Anything Music and Girls Raised By Wolves Administered by Words & Music. All Rights for Sony/ATV Music Publishing LLC, Sparko Phone Music and Lolopritch Music Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219. All Rights for Taylor Monet Music Administered by Warner-Tamerlane Publishing Corp. Warner/Chappell North America Ltd, London, W8 5DA. Reproduced by permission of Faber Music Limited. All Rights Reserved. All Rights Reserved. Used by Permission.

Musik und Text: Brendon Urie / Samuel Hollander / William Lobban Bean / Jonas Jeberg / Jacob Sinclair / Jenny Youngs / Ilsey Juber / Lauren Pritchard / Taylor Parks

Had to have high, high hopes for a liv - ing. Shoot - ing for the

stars when I could - n't make a kill - ing. Did - n't have a dime but I al - ways have a vi - sion. Al - ways had

high, high hopes. Had to have high, high hopes for a liv - ing. Did - n't know

how but I al - ways had a feel - ing. I was gon - na be that one in a mil - lion. Al - ways had

high, high hopes. Ma - ma said: "Ful - fill the proph - e - cy. Be some - thing great. Go make a leg - a - cy.

Man - i - fest des - ti - ny. Back in the days - we want - ed eve - ry - thing, want - ed eve - ry - thing."

Ma - ma said: "Burn your bi - og - ra - phies. Re - write your his - to - ry. Light up your wild - est dreams,

19 **A $\flat$** **E $\flat$** **Cm** **N.C.**

Mu-se-um vic-to-ries. E-ve-ry day— we want-ed eve-ry-thing, want-ed eve-ry-thing." Ma-ma said:

21 **E $\flat$** **Gaug** **Cm** **A $\flat$ m6**

"Don't give up,— it's a lit-tle com- pli- cat- ed. All tied up,—

23 **E $\flat$** **Gaug** **Cm** **N.C.**

no more love— and I'd hate— to see— you wait- ing." Had to have

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

Ma-ma said: "It's up-hill for odd-i-ties. Strang-er cru- sades, ain't e-ver wan-na-bes. The

27 **A $\flat$** **E $\flat$** **Cm** **Gm**

weird and the nov-el-ties don't e-ver change. We want-ed eve-ry-thing, want-ed eve-ry-thing."

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

Stay up on that rise, stay up on that rise and nev-er come down, oh. Stay up on that rise, stay up on that

32 **Cm** **N.C.** **E $\flat$** **Gaug** **Cm** **A $\flat$ m6**

rise and nev-er come down. Ma-ma said: "Don't give up, it's a lit-tle com- pli- cat- ed. All tied up,

35 **E $\flat$** **Gaug** **Cm** **A $\flat$ m**

no more love— and I hate— to see— you wait- ing." They say it's

37 **E $\flat$** **G/D** **Cm** **A $\flat$ m6**

all been done but they have- n't seen the best— of me, eh, eh, eh. So I got

39 Eb G/D Cm Abm6

one more run and it's gon - na be a sight__ to see,__ eh, eh, eh. Had to have

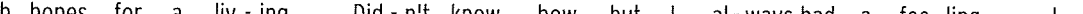
41 **N.C.**

high, high hopes for a liv-ing. Shoot-ing for the stars when I could-n't make a kill-ing. Did-n't have a

43



dime but I al - ways had a vi - sion. Al - ways had high, high hopes. Had to have

45 

47

be that one in a mil - lion. Al - ways had high, high hopes. Had to have

49 **A $\flat$** **E $\flat$** **N.C.** **Cm** **B $\flat$** **N.C.**

 high, high hopes for a liv - ing. Shoot - ing for the stars when I could - n't make a kil - ling. Did - n't have a

51 **A^b** **E^b** **N.C.** **Cm** **N.C.**

dime but I al - ways had a vi - sion. Al - ways had high, high hopes. — Had to have

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



high, high hopes for a liv-ing. Did-n't know how but I al-ways had a feel-ing. I was gon-na

55 **A^b** **E^b** **Cm** **Gm**



be that one in a mil - lion. Al - ways had high, high hopes. _____

Be Alright

Melodiestimme in Eb  Titel 10

Interpret: Dean Lewis

Tempo: ♩ = 63

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

© Copyright © 2018 Sony/ATV Music Publishing (Australia) Pty Limited and Specific Music Pty Ltd.
All Rights on behalf of Sony/ATV Music Publishing (Australia) Pty Limited.
Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219,
All Rights on behalf of Specific Music Pty Ltd
Administered Worldwide by Kobalt Songs Music Publishing,
International Copyright Secured. All Rights Reserved

Musik und Text:
Dean Lewis & Jon Hume

Bb Gm Eb

I look up from the ground to see your sad and tear-y eyes. You look a -

Bb Dm Gm

way from me, and I see there's some-thing you're try-ing to hide. And I reach for your hand but it's cold, -

Eb Bb Dm Eb

— you pull a-way a-gain. And I won-der what's on — your mind. — And then you say to me "you

Gm F

made a dump mis - take." You start to trample and your voice be-gins to break. You say the

Eb Gm F

cig-a-rettes on the coun-ter were-n't your friend's, they were my mate's. And I feel the col-or drain - ing from my

Gm Eb Bb

face. And my friend said, "I know you love her, but it's o - ver, mate. It does-n't mat-ter, put the

F Gm Eb Bb F

phone a-way. — It's nev-er eas - y to walk a - way. Let her go, — it'll — be al-right."

Gm Eb Bb

So I still look back at all — the mes-sag-es — you'd sent. And I know it was-n't right, — but it was

30 **Dm** **Gm** **E♭**

fuck-ing with my— head. And eve-ry-thing de-let - ed like the past, it— was gone. And

33 **B♭** **Dm** **E♭**

when I touched your face, I— could tell you're mov-ing on. But it's not the fact that— you

36 **Gm** **F**

kissed him yes - ter - day. It's the feel-ing of be - trayal, that I just can't seem to shake. And

39 **E♭** **Gm** **F**

eve-ry - thing I know tells me that I should walk a - way. But I just want— to stay.——

43 **Gm** **E♭** **B♭**

And my friend said,— "I know you love her, but it's o - ver, mate. It does-n't mat-ter, put the

47 **F** **Gm** **E♭** **B♭**

phone a - way.—— It's nev-er eas - y to walk a - way. Let her go,——

51 **F** **Gm** **E♭** **B♭**

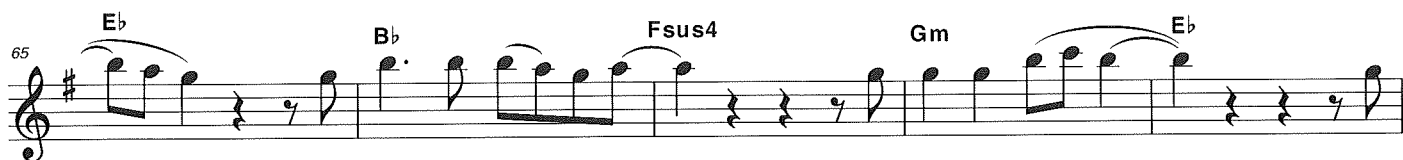
— it'll— be o - kay. It's gon-na hurt— for a bit of time.—— So bot-toms up, let's for -

55 **F** **Gm** **E♭** **B♭**

get to - night.—— You'll find an - oth - er and you'll be just fine.—— Let her go."——

59 **F** **Gm** **E♭** **B♭** **Fsus4** **Gm**

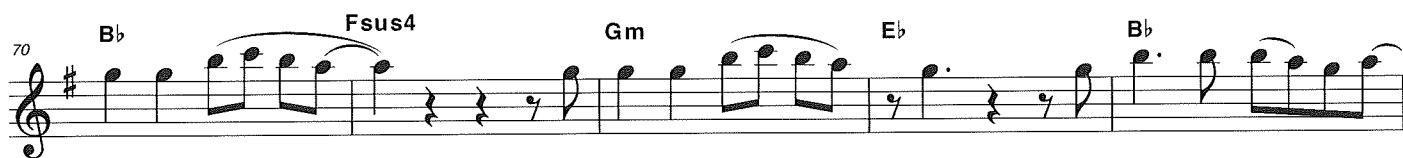
—— But noth-ing heals—— the past like time.—— And they can't steal——

65 

the love you're born_ to find.____

But noth-ing heals_____

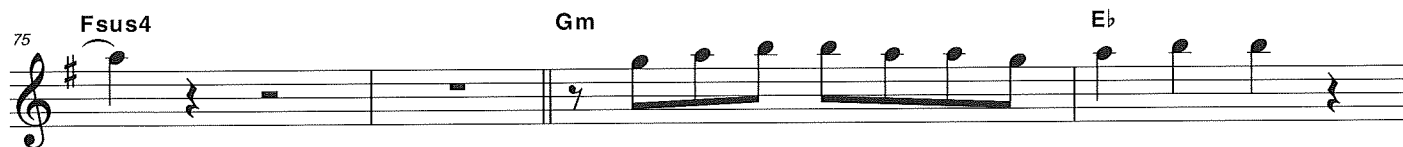
the

70 

past like time.____

And they can't stea - eal

the love you're born to find._

75 

I know you love her, but it's o - ver, mate.

79 

It does-n't mat-ter, put the phone a - way.____

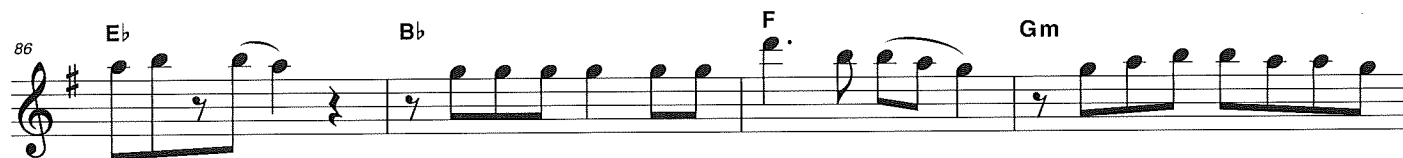
It's nev-er eas - y to walk a - way. Let her

83 

go,_____

it'll_____ be o - kay.

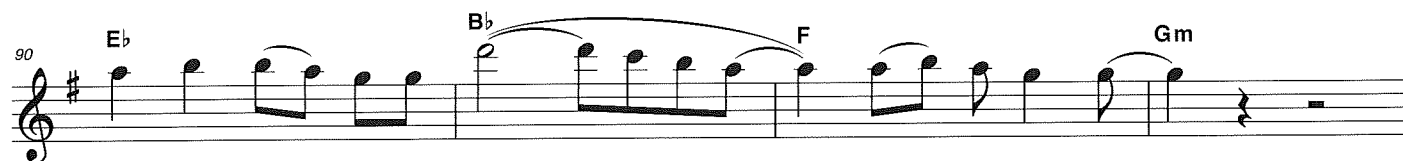
It's gon - na hurt_____ for a

86 

bit of time._

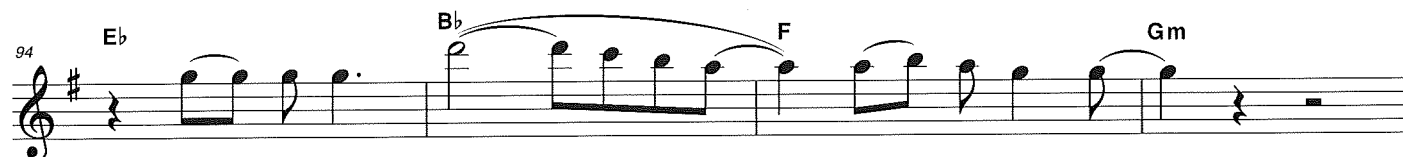
So bot-toms up, let's for - get to - night.____

You'll find an - oth - er and you'll

90 

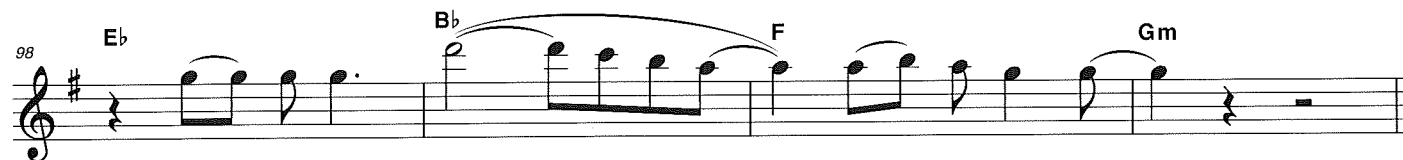
be just fine._ Let her go._____

It'll_____ be al - right.____

94 

It'll_____ be al - right,_____

it'll_____ be al - right.____

98 

It'll_____ be al - right,_____

it'll_____ be al - right.____

Regenbogenfarben

Melodiestimme in Eb  Titel 11

Interpret: Kerstin Ott & Helene Fischer

Tempo: ♩ = 123

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

© 2018 Phlexton Edition, Edition Balalaika Media and Kerstin Ott Edition.
Sony/ATV / Warner/Chappell Overseas Holdings Ltd, London, W8 5DA.
Reproduced by permission of Faber Music Limited. All rights reserved.

Musik und Text: Kerstin Ott / Berislaw Audenaerd /
Steven Fritsch / Kraans de Lutin / Jan Simonsen



Hast du — schon ein'n Re - gen - bo - gen in schwarz-weiß —
 — ge-seh'n? Kin-der, die im-mer nur lei - se sind? Das gibt es nicht, — Gibt es nicht.
 Hast du — Träu-me, die du nicht er - rei - chen kannst? Ge -
 füh - le, die du nie-man-den zei - gen kannst? Die gibt es nicht, — die gibt es nicht.
 — Dreh dich um, dann kannst du ü - bern Tel - ler - rand seh'n. — Al - les bunt, —
 — musst nur ein Stück-chen wei-ter geh'n. Ich spiel — die Luft - gi - tar - re und wir sing'n,
 — und wir sing'n: — Komm, lass uns die Welt be - mal'n —

35 **F** **C**
 — in Re - gen - bo - gen - far - ben. Wir woll'n sie ü - ber - all:—

39 **G** **Am**
 — Re - gen - bo - gen - fah - nen.— Komm! Komm, lass die Welt er - strahl'n.

43 **F** **C**
 — in Re - gen - bo - gen - far - ben. Man sieht sie ü - ber - all:—

47 **G** **Cm**
 — Re - gen - bo - gen - fah - nen. Dup Du Du Dup Du Du Dup Du Dup Du Du

51 **A^b** **E^b**
 Dup Du Du Dup Du Du Dup Du Dup Du Du Dup Du Du Dup Du Dup Du Du—

55 **B^b** **Cm**
 — Du Dup Du Du— Er und er, zwei El - tern, die ihr Kind zur Ki -

59 **A^b** **E^b**
 - ta bring'n. Sie und sie tra - gen jetzt den glei - chen Ring. Al - les ganz nor - mal.—

63 **B^b** **Cm**
 — Al - les ganz nor - mal.— Er und sie, er schmiert die Bröt - chen, die sie nach Hau -

67 **A^b** **E^b**
 - se bringt. Du und ich, ganz e - gal, wer wir— auch sind. Wir sind ganz nor - mal.—

71 **Bb** **Am**

Wir sind ganz nor - mal. Komm, lass uns die Welt be - mal'n -

75 **F** **C**

in Re - gen - bo - gen - far - ben. Wir woll'n sie ü - ber all: -

79 **G** **Am**

Re - gen - bo - gen - fah - nen. Komm! Komm, lass die Welt er - strahl'n -

83 **F** **C**

in Re - gen - bo - gen - far - ben. Man sieht sie ü - ber - all. -

87 **G** **Am**

Dreh dich um dann kannst du ü - bern Tel - ler - rand seh'n. Al - les bunt, -

91 **F** **C**

musst nur ein Stück - chen wei - ter geh'n. Ich spiel die Luft - gi - tar - re und wir sing'n:

95 **G** **Cm**

und wir sing'n: Du Dup Du Du Dup Du Du Dup Du Du Dup Du Dup Du Du

99 **Ab** **Eb**

Dup Du Du Dup Du Du Dup Du Dup Du Du Re - gen - bo - gen - far - ben Re - gen - bo - gen - far - ben

103 **Bb** 1. 2. **Cm**

Re - gen - bo - gen - far - ben Re - gen - bo - gen - far - ben Re - gen - bo - gen - far - ben. -

Someone You Loved

Melodiestimme in Eb  Titel 12

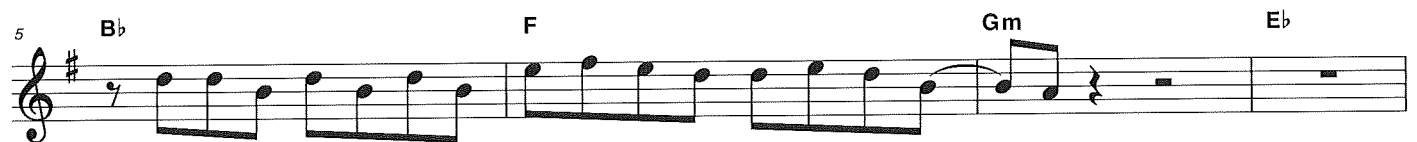
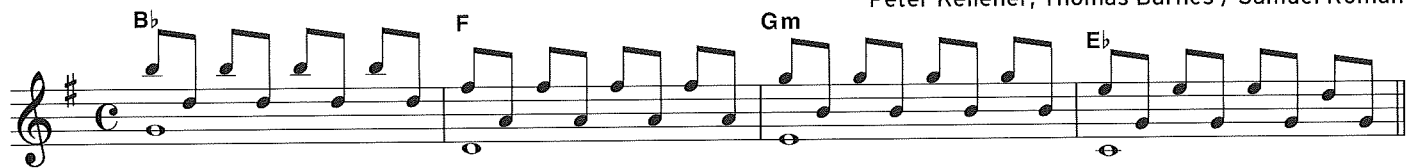
Interpret: Lewis Capaldi

Tempo: ♩ = 110

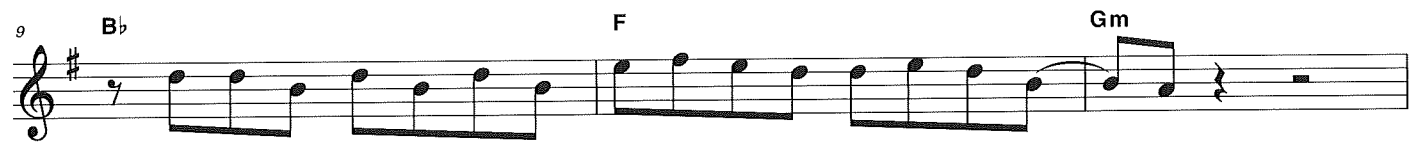
Tonart: G-Dur (Akkorde: Bb-Dur klingend)

© 2018 BMG Gold Songs, BMG Rights Management (UK) Ltd.
and Sony/ATV Music Publishing Allegro (UK)
All Rights for BMG Gold Songs and BMG Rights Management (UK) Ltd.
Administered by BMG Rights Management (US) LLC
All Rights for Sony/ATV Music Publishing Allegro (UK)
Administered by Sony/ATV Music Publishing LLC,
424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured All Rights Reserved

Musik und Text: Lewis Capaldi / Benjamin Kohn /
Peter Kelleher, Thomas Barnes / Samuel Roman



I'm go - ing un - der and this time I fear there's no one to save — me.



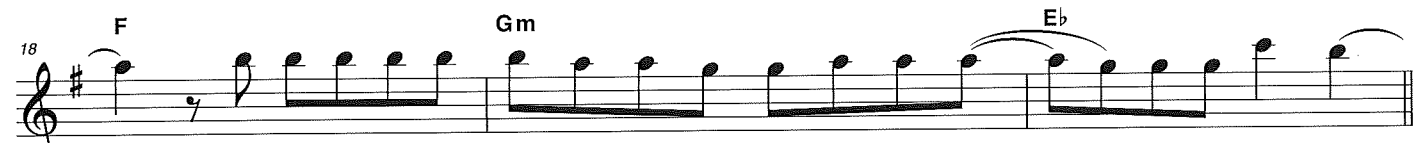
This all or noth - ing real - ly got a way of driv - ing me cra - zy.



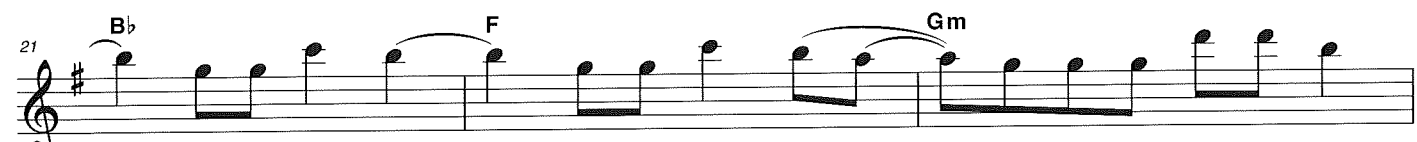
I need some-bod - y to heal, — some-bod - y to know, — some-bod - y to have, —



— some-bod - y to hold. — It's eas - y to say — but it's nev - er the same. —



— I guess I kind - a liked the way you numbed all the pain. — Now the day bleeds



in - to night - fall — and you're not here — to get me through it all.



I let my guard down and then you pulled the rug. — I was get - ting kin - da

27 **Gm** **E♭** **B♭**
 used to be - ing some - one you loved. _____ I'm go - ing un - der and this

30 **F** **Gm** **E♭** **B♭**
 time I fear there's no one to turn _____ to. This all or noth - ing way of

34 **F** **Gm** **E♭**
 love - ing got me sleep - ing with - out _____ you. Now, I need some - bod - y to know, —

37 **B♭** **F** **Gm**
 — some - bod - y to heal, — some - bod - y to have. — Just to know how it feels. —

40 **E♭** **B♭** **F**
 — It's eas - y to say — but it's nev - er the same. — I guess I kin - da

43 **Gm** **E♭** **B♭**
 liked the way you helped me es - cape. — Now the day bleeds in - to night - fall —

46 **F** **Gm** **E♭**
 — and you're not here — to get me through it all. I let my guard down

49 **B♭** **F** **Gm**
 and then you pulled the rug. — I was get - ting kin - da used to be - ing some - one you loved. —

52 **E♭** **Cm7** **Gm**
 — And I tend to close — my eyes — when it hurts —

55 **F** **Gm** **Cm7**
 some - times. I fall in to your arms. I'll be save

58 **Gm** **F** **N.C.**
 in your sound 'til I come back a - round. For now the day bleeds

61 **Bb** **F** **Gm**
 in - to night - fall and you're not here to get me through it all.

64 **Eb** **Bb** **F**
 I let my guard down and then you pulled the rug. I was get - ting kind - a

67 **Gm** **Eb** **Bb**
 used to be - ing some - one you loved. But now the day bleeds in - to night - fall

70 **F** **Gm** **Eb**
 and you're not here to get me through it all. I let my guard down

73 **Bb** **F** **Gm**
 and then you pulled the rug. I was get - ting kin - da used to be - ing some - one you loved.

76 **Eb** **Bb** **F**
 I let my guard down and then you pulled the rug. I was get - ting kin - da

79 **Gm** **Ebm** **Bb**
 used to be - ing some - one you loved.

Sweet But Psycho

Titel 13

Ava Max

Tempo: ♩ = 133

Tonart: A-Moll (Originaltonart: C-Dur, Db-Dur)

Musik und Text: Henry Walter /
William Lobban Bean / Amanda Koci /
Andreas Haukeland / Madison Love
Arr.: Gerhard Kölbl

Scream out loud!

Ah! *mf*

Oh, she's sweet but a psy - cho. A lit - tle bit psy -

Red. * Red. * simile

cho. At night she's scream-in', "I'm - ma - ma - ma out my mind!" — Oh, she's hot but a psy -

cho. So left but she's right — tough. At night she's scream-in', "I'm - ma - ma - ma out my mind!" —

She'll make you curse, but she a bless - ing. She'll rip your shirt

with - in a se - cond. — You'll be com - ing back, — back for se -

16 G Am G F

conds. With your plate, you just can't help it. No,

19 C G Am G

no, you'll play a - lo - o - ong. Let her lead you o - o - on. You'll be say - ing,

22 F C G

"No, no." Then say - ing, "Yes, yes, — yes." 'Cause she mess - in'

25 Am G F C

with your — head. Oh, she's sweet but a psy - cho. A lit - tle bit psy -

f

Red. * *simile*

28 G Am G F

- cho. At night she's scream-in', "I'm - ma - ma - ma out my mind!" — Oh, she's hot but a psy -

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

31 **C** **G** **Am** **G**

- cho. So left but she's right though. At night she's scream-in', "I'm - ma - ma - ma out my mind!" —

simile *Red.* * *Red.* *

34 **F** **C** **G**

Grab a cop gun kin - da cra - zy. She's poi - son but tas - ty. Yeah, peo - ple say,

Red. * *simile*

37 **Am** **G** **F** **C**

"Run, — don't — walk a - way." — 'Cause she's sweet but a psy - cho. A lit - tle bit psy -

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

40 **G** **Am** **G** **F**

- cho. At night she's scream-in', "I'm - ma - ma - ma out my mind!" — *mf* See, some-one said,

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

43 **C** **G** **Am** **G**

"Don't drink her po - tions." She'll kiss your neck with no e - mo -

simile

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

tion. When she's mean, you know you love it. 'Cause she tastes so sweet,

49 **Am** **G** **F** **C**

don't su - gar - coat it. No, no. You'll play a -

52 **G** **Am** **G**

lo - o - ong, let her lead you o - o - on. You'll be say - ing,

54 **F** **C**

"No, no, no, no, no, no." Then say - ing,

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

"Yes, yes, yes." 'Cause she mess - in' with your head.

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

Oh, she's sweet but a psy - cho. A lit - tle bit psy - cho. At night she's scream-in',

f

Red. * *simile*

61 **Am** **G** **F** **C**

"I'm - ma - ma - ma out my mind!" — Oh, she's hot but a psy - cho. So left but she's right —

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

64 **G** **Am** **G**

— though. At night she's scream - in', "I'm - ma - ma - ma out of mind!" —

Red. * *Red.* *

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

Grab a cop gun kin - da cra - zy. She's poi - son but tas - ty. Yeah, peo - ple say,

Red. * *simile*

69 **Am** **G** **F** **C**

"Run, — don't — walk a - way." — 'Cause she's sweet but a psy - cho. A lit - tle bit psy -

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

72 **G** **Am** **G** **F**

- cho. At night she's scream-in', "I'm - ma - ma - ma out my mind!" —

Red. * *Red.* * *simile*

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

78 **F** **C** **G**

You're just like me, you're out your mind. I know it's strange, -

81 **Am** **G** **F** **C**

we're both the cra - zy kind. You're tell - in' me that I'm in - sane. —

84 **G** **Am** **G** **F**

Boy, don't pre - tend — that you don't love the pain. Oh, she's sweet but a psy -

Red. *

87 **C** **G** **Am** **G**

- cho. A lit - tle bit psy - cho. At night she's scream - in', "I'm - ma - ma - ma out my mind!"—

simile *Red.* * *Red.* *

90 **F** **C** **G**

Oh, she's hot but a psy - cho. So left but she's right— though. At night she's scream - in',

Red. * *simile*

93 **Am** **G** **F** **C**

"I'm - ma - ma - ma out my mind!"— Grab a cop gun kin - da cra - zy. She's poi - son but tas -

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

96 **G** **Am** **G** **F**

- ty. Yeah, peo - ple say, "Run, don't— walk a - way."— 'Cause she's sweet but a psy -

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

99 **C** **G** **N.C.**

- cho. A lit - tle bit psy - cho. At night she's scream - in', "I'm - ma - ma - ma out my mind!"—

simile *Red.* * *Red.* *

Love Someone

Titel 14

Lukas Graham

Musik und Text:

Tempo: ♩ = 86
Tonart: C-Dur (Originaltonart)

Lukas Forchhammer / Morten Pilegaard /
Jaramye Daniels / Stefan Forrest /
Morten Ristorp / James Galeb / David LaBrel
Arr.: Gerhard Kölbl

C **Em** **Am**

p There are days I wake up and I pinch my - self. You're with me, not

Red. * *simile*

F **C** **Em**

some-one else. And I'm - scared, - yeah, I'm still scared that is

Am **F**

all a dream. 'Cause you still look -

G **F/A** **F** **G** **F/A**

per - fect as days go by. E - ven - the worst ones, you make me

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

F **G** **F/A** **C/E** **F** **Gsus4**

smile. I'd stop - the world if it gave us time.

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

© 2018 Lukas Graham Songs, WB MUSIC CORP., BIG DREAMS APS, HALLAIHALLA! PUBLISHING, MORTEN PILEGAARD PUB DESIGNEE, JARAMYE DANIELS MUSIC, STEFPUBLISHING, DAVID LaBREL PUBLISHING DESIGNEE, MARTIN SHADOWSKI MUSIC GROUP, ANNAMYLOVEMUSIC and MXM Music AB. All Rights for BIG DREAMS APS, HALLAIHALLA! PUBLISHING, MORTEN PILEGAARD PUB DESIGNEE, JARAMYE DANIELS MUSIC and STEFPUBLISHING Administered by WB MUSIC CORP. All Rights for MARTIN SHADOWSKI MUSIC GROUP, ANNAMYLOVEMUSIC and MXM Administered Worldwide by SONGS OF KOBALT MUSIC PUBLISHING. All Rights Reserved. Used by Permission. Warner/Chappell North America Ltd, London, W8 5DA. Reproduced by permission of Faber Music Limited. All Rights Reserved.

16 *mf* 'Cause when you love some-one you o - pen up your heart. When you

G F G C Am

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

19 love some - one you make room. If you love some - one and you're

F G Am7 F G

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

22 not a - fraid to lose 'em, you prob-ably ne - ver loved some - one like I do.

C Am F G

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

24 You prob-ably ne-ver loved some-one like I do.

Am7 F G Am7 F

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

27 *mp* When you say you love the way I make you feel eve-ry-thing be-

C Em Am

* Red. * simile

30 F C Em

comes so real. Don't be scared, no, don't be scared. 'cause you're

33 Am F

all need... And you still look

36 G F/A F G F/A

per - fect as days go by. E - ven the worst ones, you make me

39 F G F/A C/E F Gsus4

smile. I'd stop the world if it gave us time.

42 G F G C Am

mf 'Cause when you love some-one you o - pen up your heart. When you

45 F G Am7 F G

love some - one — you make room. If you love some - one — and you're

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

48 C Am F G

not a - fraid — to lose — 'em, you prob - ably ne - ver loved some - one — like I do.

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

50 Am7 F G Am7 F

— You prob - ably ne - ver loved some - one — like I do.

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

53 Dm G C 3

All my live I thought it'd be hard to find — the one 'til I found you.

Red. * simile

56 Am Dm G

— And I find it bit - ter - sweet — 'cause you

59 **Am** **Dm7** **C/E** **F** **G**

gave me some - thing to lose. *p* But when you love some - one 3 you

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

62 **C** **Am** **F** **G** **Am7**

o - pen up your heart. When you love some - one you make room. *mf* If you

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

65 **F** **G** **C** **Am**

love some - one and you're not a - fraid to lose 'em, you prob-ably ne - ver

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

67 **F** **G** **Am7** **F** **G**

loved some-one like I do. You prob-ably ne-ver loved some-one like I do.

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

70 **Am7** **F** **G** **G7** **C**

You prob-ably ne - ver loved some - one like I do. *mp*

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

High Hopes

Panic! At The Disco

Tempo: ♩ = 82
Tonart: F-Dur (Originaltonart)

Musik und Text:
Brendon Urie / Samuel Hollander /
William Lobban Bean / Jonas Jeberg /
Jacob Sinclair / Jenny Youngs /
Ilsey Juber / Lauren Pritchard / Taylor Parks
Arr.: Gerhard Kölbl

mf

*Red. * Red. * simile*

4 **Dm** **Am** **B♭** **F**

Had to have high, high hopes for a liv - ing. Shoot-ing for the

6 **Dm** **C** **B♭** **F**

stars when I could-n't make a kill-ing. Did - n't have a dime but I al - ways have a vi - sion. Al - ways had

8 **Dm** **Am** **B♭** **F**

high, high hopes. — Had to have high, high hopes for a liv - ing. Did - n't know

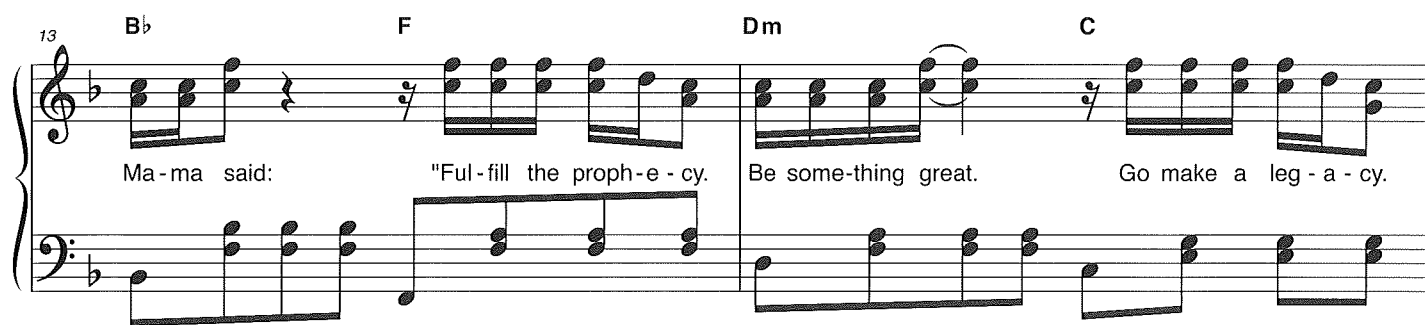
10 **Dm** **C** **B♭** **F** **Dm** **Am**

how but I al - ways had a feel - ing. I was gon - na be that one in a mil - lion. Al - ways had high, high hopes.

Copyright © 2018 Listen To This Shhh, Slushie Fund, Songs By Cook Classic, Artist 101 Publishing Group, BMG Rights Management (UK) Ltd., A BMG Company, Big Deal Beats, Sinclair Empire, Big Deal Notes, A Song Can Be About Anything Music, Girls Raised By Wolves, Sony/ATV Music Publishing LLC, Sparko Phone Music, Lolopritch Music, Warner-Tamerlane Publishing Corp. and Taylor Monet Music. All Rights for Listen To This Shhh and Slushie Fund. Administered Worldwide by Kobalt Songs Music Publishing. All Rights for Songs By Cook Classic and Artist 101 Publishing Group Administered Worldwide by Songs Of Kobalt Music Publishing. All Rights for BMG Rights Management (UK) Ltd., A BMG Company Administered by BMG Rights Management (US) LLC. All Rights for Big Deal Beats, Sinclair Empire, Big Deal Notes, A Song Can Be About Anything Music and Girls Raised By Wolves. Administered by Words & Music. All Rights for Sony/ATV Music Publishing LLC, Sparko Phone Music and Lolopritch Music. Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219, All Rights for Taylor Monet Music Administered by Warner-Tamerlane Publishing Corp. Warner/Chappell North America Ltd, London, W8 5DA. Reproduced by permission of Faber Music Limited. All Rights Reserved. All Rights Reserved. Used by Permission

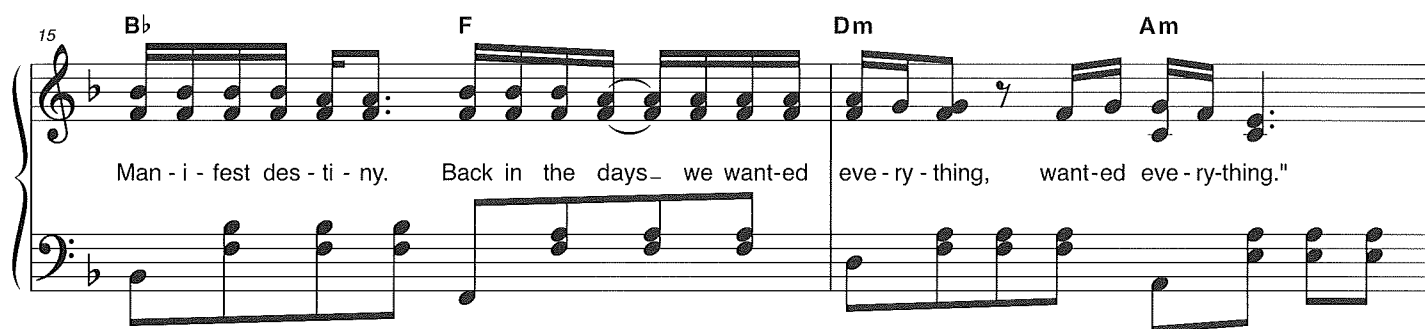
13 **B $\flat$** **F** **Dm** **C**

Ma-ma said: "Ful-fill the proph-e-cy. Be some-thing great. Go make a leg-a-cy.



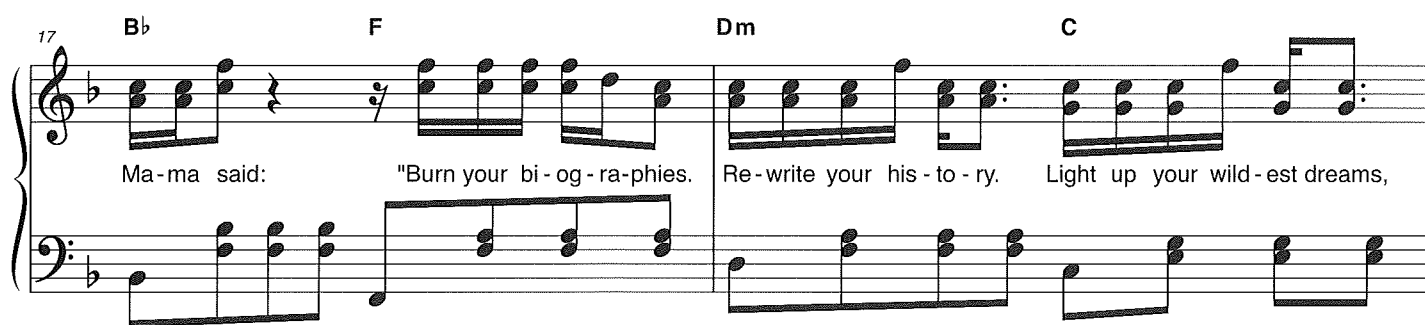
15 **B $\flat$** **F** **Dm** **Am**

Man-i-fest des-ti-ny. Back in the days— we want-ed eve-ry-thing, want-ed eve-ry-thing."



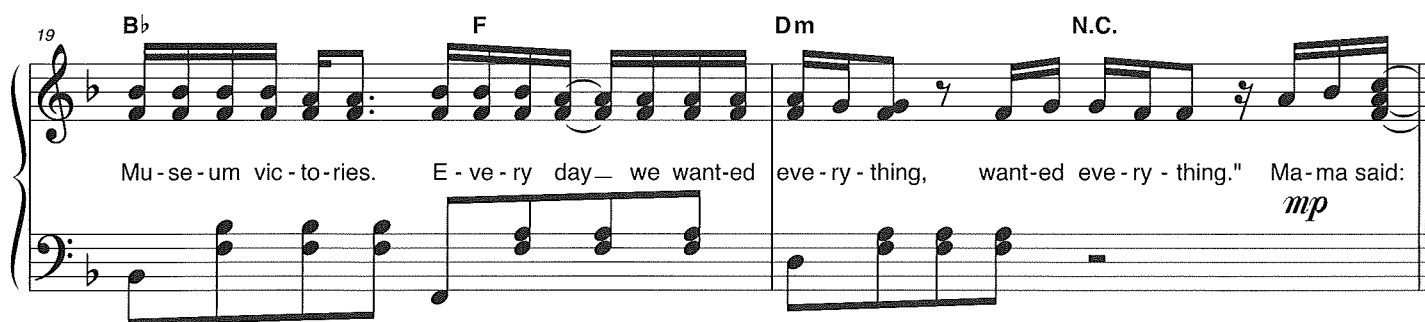
17 **B $\flat$** **F** **Dm** **C**

Ma-ma said: "Burn your bi-og-ra-phies. Re-write your his-to-ry. Light up your wild-est dreams,



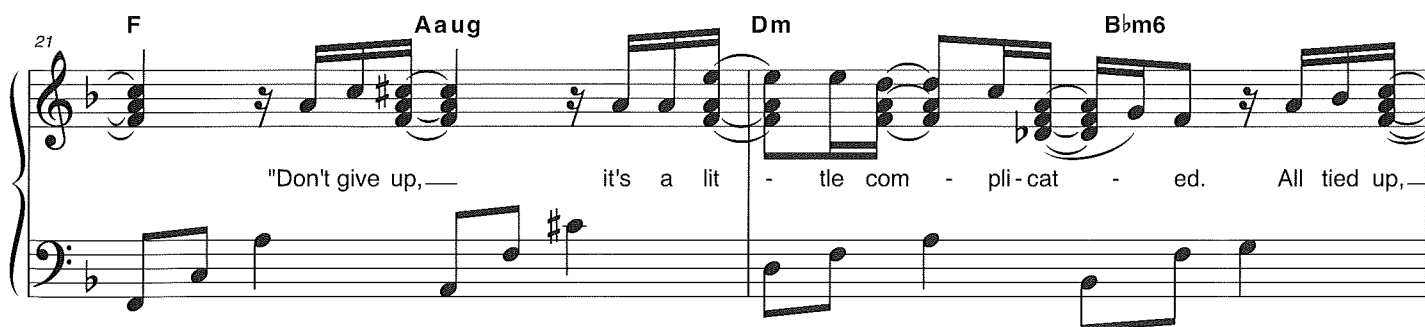
19 **B $\flat$** **F** **Dm** **N.C.**

Mu-se-um vic-to-ries. E-ve-ry day— we want-ed eve-ry-thing, want-ed eve-ry-thing." Ma-ma said: *mp*



21 **F** **Aaug** **Dm** **B $\flat$ m6**

"Don't give up,— it's a lit-tle com- pli-cat-ed. All tied up,—



23 F Aug Dm N.C.

no more love — and I'd hate — to see — you wait — ing." Had to have *f*

25 B♭ F Dm C

high, high hopes for a liv-ing. Shoot-ing for the stars when I could-n't make a kil-ling. Did - n't have a

27 B♭ F Dm Am

dime but I al-ways had a vi-sion. Al-ways had high, high hopes. — Had to have

29 B♭ F Dm C

high, high hopes for a liv-ing. Did - n't know how but I al-ways had a feel-ing. I was gon-na

31 B♭ F Dm N.C. B♭ F

be that one in a mil-lion. Al-ways had high, high, hopes. Ma-ma said: "It's up-hill for odd-i-ties. *mf*

34 Dm C B $\flat$ F

Strang-er cru - sades, ain't e-ver wan-na-bes. The weird and the nov-el-ties don't e-ver change. We want-ed

36 Dm Am B $\flat$ F

eve - ry - thing, want - ed eve - ry-thing." Stay up on that rise, stay up on that

38 Dm C B $\flat$ F Dm N.C.

rise and nev-er come down, oh. Stay up on that rise, stay up on that rise an nev-er come down. Ma-ma said: *mp*

41 F Aaug Dm B $\flat$ m6

"Don't give up, — it's a lit - tle com - pli - cat - ed. All tied

43 F Aaug Dm B $\flat$ m

— up, no more love — and I hate — to see — you — wait - ing." They say it's

45 F A/E Dm Bbm6

all been done but they have - n't seen the best — of me, eh, eh, eh. So I got

47 F A/E Dm Bbm6

one more run and it's gon - na be a sight — to see, eh, eh, eh. Had to have

mf

49 N.C.

high, high hopes for a liv - ing. Shoot - ing for the stars when I could - n't make a kill - ing. Did - n't have a

51

dime but I al - ways had a vi - sion. Al - ways had high, high hopes. — Had to have

53

high, high hopes for a liv - ing. Did - n't know how but I al - ways had a fee - ling. I was gon - na

55

be that one in a mil-lion. Al-ways had high, high hopes. Had to have

f

57

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

high, high hopes for a liv-ing. Shoot-ing for the stars when I could-n't make a kil-ling. Did-n't have a

59

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

dime but I al-ways had a vi-sion. Al-ways had high, high hopes. Had to have

61

B $\flat$ F Dm C

high, high hopes for a liv-ing. Did-n't know how but I al-ways had a feel-ing. I was gon-na

63

B $\flat$ F Dm Am

be that one in a mil-lion. Al-ways had high, high hopes.

Be Alright

Titel 16

Tempo: ♩ = 63

Dean Lewis

Tonart: A-Moll (Originaltonart: A-Moll, Ab-Moll)

Musik und Text:
Dean Lewis / Jon Hume
Arr.: Gerhard Kölbl

Chords: C, Am, F

p

I look up from the ground to see your sad and— tear-y eyes. You look a -

And. * *simile*

Chords: C, Em, Am

way from me, and I see there's some-thing you're try-ing to hide. And I reach for your hand but it's cold, -

Chords: F, C, Em

— you pull a-way a - gain. - And I won-der what's on— your mind. —

Chords: F, Am, G

mp And then you say to me "you made a dump mis - take." You start to trample - and your

Chords: F, Am

voice be-gins to break. You say the cig-a-rettes on the coun-ter were-n't your friend's, they were my mate's. And I

16 **G**

feel the col - or drain - ing from my face. And my friend said, —

19 **Am** **F** **C**

mf "I know you love her, but it's o - ver, mate. It does - n't mat - ter, put the

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

phone a - way. — It's nev - er eas - y to walk a - way. Let her

25 **C** **G** **Am**

go, — it'll be al - right." *p* So I still look back at all — the

28 **F** **C** **Em**

mes - sag - es — you'd sent. And I know it was - n't right, — but it was fuck - ing with my — head.

31 **Am** **F** **C**

mp And eve-ry-thing de-let - ed like the past, it — was gone. And when I touched your face, I — could

34 **Em** **F** **Am**

tell you're mov - ing on. But it's not the fact that — you kissed him yes - ter - day. It's the

37 **G** **F**

feel-ing of be - trayal, that I just can't seem to shake. And eve-ry - thing I know tells - me that

40 **Am** **G**

I should walk a - way. But I just want — to stay. And my friend said, —

44 **Am** **F** **C**

mf "I know you love her, but it's o - ver, mate. It does - n't mat - ter, put the

47 **G** **Am** **F**

phone a - way. It's nev - er eas - y to walk a - way. Let her

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

go, it'll be o - kay. It's gon - na hurt for a

53 **F** **C** **G**

bit of time. So bot - toms up, let's for - get to - night.

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

You'll find an - oth - er and you'll be just fine. Let her go." But

60 **Am** **F** **C** **Gsus4**

p noth - ing heals the past like And

64 Am F C Gsus4

they can't steal the love you're born to find. But

68 Am F C Gsus4

noth - ing heals the past like time. And

mp

72 Am F C Gsus4

they can't steal the love you're born to find.

Red. *

77 Am F C

mf I know you love her, but it's o - ver, mate. It does - n't mat - ter, put the

Red. * simile

80 G Am F

phone a - way. It's nev - er eas - y to walk a - way. Let her

83 C G Am

go, it'll be o - kay. It's gon - na hurt — for a

86 F C G Am

bit of time. So bot-toms up, let's for - get to - night. — You'll find an-oth-er and you'll

90 F C G Am

be just fine. — Let her go. It'll be al - right. —

94 F C G Am

It'll be al - right, it'll be al - right. —

98 F C G Am

It'll be al - right, it'll be al - right. —

Regenbogenfarben

Titel 17

Tempo: ♩ = 123
Tonart: D-Moll (Originaltonart)

Kerstin Ott & Helene Fischer

Musik und Text: Kerstin Ott /
Berislav Audenaerd / Steven Fritsch /
Kraans de Lutin / Jan Simonsen
Arr.: Gerhard Kölbl

Dm **Bb**

mp

Red. *simile*

F **C**

5 Hast du

Dm **Bb**

9 schon ein'n Re-gen-bo-gen in schwarz-weiß ge-seh'n? Kin-der, die im-mer nur lei-

Red. *simile*

F **C**

13 - se sind? Das gibt es nicht. Gibt es nicht. Hast du

Dm **Bb**

17 Träu-me, die du nicht er-rei - chen kannst? Ge-füh-le, die du nie-man-den zei-

21 **F** **C**

- gen kannst? Die gibt es nicht, die gibt es nicht. Dreh dich um,

25 **Dm** **Bb**

dann kannst du ü - bern Tel - ler-rand seh'n. Al - les bunt, musst nur ein Stück-chen

28 **F** **C**

wei-ter geh'n. Ich spiel die Luft - gi - tar - re und wir sing'n, und wir sing'n:

33 **Dm** **Bb**

mf Komm, lass uns die Welt be - mal'n in Re - gen-bo - gen - far -

37 **F** **C**

- ben. Wir woll'n sie ü - ber - all: Re - gen -

40 **Dm**

bo - gen - fah - nen. — Komm! Komm, lass die Welt er - strahl'n.

43 **Bb** **F**

in Re - gen - bo - gen - far - ben. Man

46 **C**

sieht sie ü - ber - all: Re - gen - bo - gen - fah - nen.

49 **Dm** **Bb**

Dup Du Du Dup Du Du Dup Du Dup Du Dup Du Du

52 **F**

Dup Du Dup Du Du Dup Du Dup Du Dup Du Dup Du Dup Du

55 C Dm

Du Dup Du Du Er und er, *mp* zwei El-tern, die ihr Kind zur Ki-

59 Bb F

- ta bring'n. Sie und sie tra - gen jetzt den glei - chen Ring.

62 C

Al - les ganz nor - mal. Al - les ganz nor - mal. Er und sie,

65 Dm Bb

er schmiert die Bröt-chen, die sie nach Hau - se bringt. Du und ich, ganz e-gal, wer wir-

69 F C

— auch sind. Wir sind ganz nor - mal. Wir sind ganz nor - mal.

73 **Dm** **Bb**

mf Komm, lass uns die Welt be - mal'n in

76 **F**

Re - gen - bo - gen - far - ben. Wir woll'n sie ü - ber all:

79 **C** **Dm**

Re - gen - bo - gen - fah - nen. Komm! Komm,

82 **Bb**

lass die Welt er - strahl'n in Re - gen - bo - gen - far -

85 **F** **C**

- ben. Man sieht sie ü - ber - all. *p* Dreh dich um

89 **Dm** **Bb**

— dann kannst du ü - bern Tel - ler - rand seh'n. Al - les bunt, — musst nur ein Stück - chen

92 **F** **C**

wei - ter geh'n. Ich spiel — die Luft - gi - tar - re und wir sing'n: — und wir sing'n:

96 **Dm** **Bb**

— *mf* Du Dup Du Du Dup Du Du Dup Du Du Dup Du Dup Du Du Dup Du Du Dup Du Du Dup Du Du

100 **F** **C**

Dup Du Dup Du Du Re - gen - bo - gen - far - ben Re - gen - bo - gen - far - ben Re - gen - bo - gen - far - ben

104 1. 2. **Dm**

Re - gen - bo - gen - far - ben Re - gen - bo - gen - far - ben. *mp*

Someone You Loved

Titel 18

Lewis Capaldi

Tempo: ♩ = 110

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

Musik und Text: Lewis Capaldi /
Benjamin Kohn / Peter Kelleher /
Thomas Barnes / Samuel Roman
Arr.: Gerhard Kölbl

Chords: C, G, Am, F

p

The piano introduction consists of four measures. The right hand plays a melody of eighth notes: C4-E4-G4-A4-B4-A4-G4-F#4-E4-D4-C4. The left hand plays a simple bass line: C3, G2, F2, E2, D2, C2.

And. * *simile*

5 C G Am

I'm go - ing un - der and this time I fear there's no one to save me.

The vocal entry begins on measure 5 with a half note C4. The piano accompaniment continues with the same bass line as the introduction, with the right hand playing a steady eighth-note accompaniment.

8 F C G

This all or noth - ing real - ly got a way of driv - ing me cra -

The piano accompaniment continues with the same bass line. The right hand plays a melody of eighth notes: C4-E4-G4-A4-B4-A4-G4-F#4-E4-D4-C4.

11 Am F C

- zy. I need some - bod - y to heal, some - bod - y to know,

The piano accompaniment continues with the same bass line. The right hand plays a melody of eighth notes: C4-E4-G4-A4-B4-A4-G4-F#4-E4-D4-C4.

14 G Am F

some - bod - y to have, some - bod - y to hold. It's eas - y to say

The piano accompaniment continues with the same bass line. The right hand plays a melody of eighth notes: C4-E4-G4-A4-B4-A4-G4-F#4-E4-D4-C4.

Copyright © 2018 BMG Gold Songs, BMG Rights Management (UK) Ltd. and Sony/ATV Music Publishing Allegro (UK). All Rights for BMG Gold Songs and BMG Rights Management (UK) Ltd. Administered by BMG Rights Management (US) LLC. All Rights for Sony/ATV Music Publishing Allegro (UK). Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219. International Copyright Secured. All Rights Reserved

Someone You Loved

Titel 18

Lewis Capaldi

Tempo: ♩ = 110

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

Musik und Text: Lewis Capaldi /
Benjamin Kohn / Peter Kelleher /
Thomas Barnes / Samuel Roman
Arr.: Gerhard Kölbl

Chords: C, G, Am, F

p

Red. * *simile*

5 C G Am

I'm go - ing un - der and this time I fear there's no one to save me.

8 F C G

This all or noth - ing real - ly got a way of driv - ing me cra -

11 Am F C

- zy. I need some - bod - y to heal, some - bod - y to know,

14 G Am F

some - bod - y to have, some - bod - y to hold. It's eas - y to say

Copyright © 2018 BMG Gold Songs, BMG Rights Management (UK) Ltd. and Sony/ATV Music Publishing Allegro (UK). All Rights for BMG Gold Songs and BMG Rights Management (UK) Ltd. Administered by BMG Rights Management (US) LLC. All Rights for Sony/ATV Music Publishing Allegro (UK). Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219. International Copyright Secured. All Rights Reserved

17 **C** **G** **Am**

but it's nev - er the same. I guess I kind - a liked the way you numbed all the pain.

20 **F** **C** **G**

Now the day bleeds *mf* in - to night - fall and you're not here

23 **Am** **F** **C**

to get me through it all. I let my guard down and then you pulled the rug.

26 **G** **Am** **F**

I was get - ting kin - da used to be - ing some - one you loved.

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

p I'm go - ing un - der and this time I fear there's no one to turn — to.

33 C G Am

This all or noth-ing way of lov-ing got me sleep-ing with-out you.

36 F C G

Now, I need some-bod - y to know, some-bod - y to heal, some-bod - y to have.

39 Am F C

Just to know how it feels. It's eas - y to say but it's nev - er the same.

42 G Am F

I guess I kin - da liked the way you helped me es - cape. Now the day bleeds

45 C G Am

mf in - to night - fall and you're not here to get me through it all.

48 F C G

I let my guard down and then you pulled the rug. I was get-ting kin-da

51 Am F Dm7

used to be-ing some-one you loved. And I tend to close

54 Am G Am

my eyes when it hurts some-times. I fall in-to your arms.

57 Dm7 Am G N.C.

I'll be save in your sound 'til I come back a-round. *p* For now the day bleeds

61 C G Am F

in-to night-fall and you're not here to get me through it all. I let my guard down

65 C G Am

and then you pulled the rug. I was get-ting kind - a used to be - ing some - one you loved.

68 F C G

But now the day bleeds *mf* in - to night - fall and you're not here

71 Am F C G

to get me through it all. I let my guard down and then you pulled the rug. I was get-ting kin-da

75 Am F C

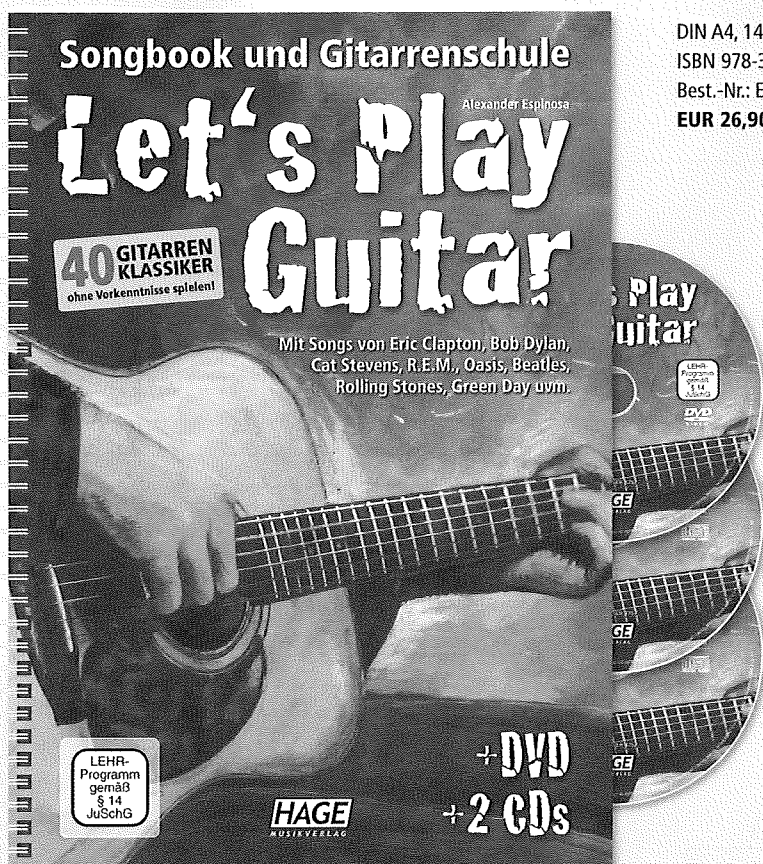
used to be - ing some - one you loved. I let my guard down and then you pulled the rug.

78 G Am F C

I was get-ting kin - da used to be - ing some - one you loved.

Let's Play Guitar - Band 1

Songbook und Gitarrenschule
Mit 2 CDs und DVD



DIN A4, 144 Seiten, Spiralbindung
ISBN 978-3-86626-158-7
Best.-Nr.: EH 3757
EUR 26,90

Inhalt:

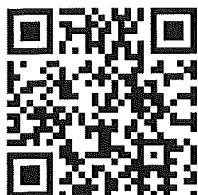
American Pie Don McLean
As Tears Go By Rolling Stones
Baby Come Back The Equals
Bad Moon Rising Creedence Clearwater Revival
TIPP **Breakfast At Tiffany's** Deep Blue Something
Brown Eyed Girl Van Morrison
Father And Son Cat Stevens
Get Back The Beatles
Hang On Sloopy The McCoys
TIPP **Horse With No Name** America
House Of The Rising Sun The Animals
Hymn Barclay James Harvest
I Want To Hold Your Hand The Beatles
I'm A Believer The Monkees
Island In The Sun Weezer
TIPP **Killing Me Softly** The Fugees
Kiss Me Sixpence None The Richer
Knocking On Heaven's Door Bob Dylan
La Bamba Los Lobos
Lady In Black Uriah Heep
Losing My Religion R.E.M.
Love Is All Around The Troggs
Love Me Do The Beatles
Morning Has Broken Cat Stevens
Mrs. Robinson Simon & Garfunkel
Nobody's Home Avril Lavigne
One Of Us Joan Osborne
Redemption Song Bob Marley
Ring Of Fire Johnny Cash
Runaway Train Soul Asylum
TIPP **Save Tonight** Eagle Eye Cherry
Tulsa Time Eric Clapton
Warning Green Day
Welcome To Heartlight Kenny Loggins
Whiskey In The Jar Thin Lizzy
TIPP **Wonderwall** Oasis
Yellow Submarine The Beatles
You've Got To Hide Your Love Away The Beatles
Zombie The Cranberries
500 Miles Traditional

NOCH NIE WAR GITARRE SPIELEN SO EINFACH

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

Die einzigartige Methode führt dich in nur sieben Schritten und sieben Einführungssongs zum ersten Gitarrenklassiker. Die ersten Akkordübungen und Songs werden auf der Video-DVD ausführlich erklärt und vorgespielt, damit du schnelle Fortschritte machst. Mit jedem Song erweiterst du deine Kenntnisse. Zwischen den Liedern erwarten dich immer wieder kurze Lerneinheiten, in denen du deine Fähigkeiten weiterentwickeln kannst.

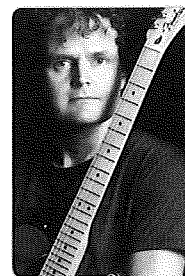
Das Songbook enthält tolle Rockklassiker von Eric Clapton oder den Beatles, weltbekannte Lagerfeuerlieder von Simon & Garfunkel oder Bob Dylan und aktuelle Popsongs von Eagle Eye Cherry und Joan Osborne. Die Songs sind nach Schwierigkeit geordnet und passen sich deinen Fähigkeiten an. Alle Lieder auf den CDs wurden speziell für das Buch mit Gitarre und Gesang aufwändig produziert. So kannst du gleich zur CD mitspielen. Da du alle Songs in der Originaltonart lernst, kannst du auch zum Original mitspielen.



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

Alexander Espinosa

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



Sweet But Psycho

Titel 01

Ava Max

Tonart: C-Dur

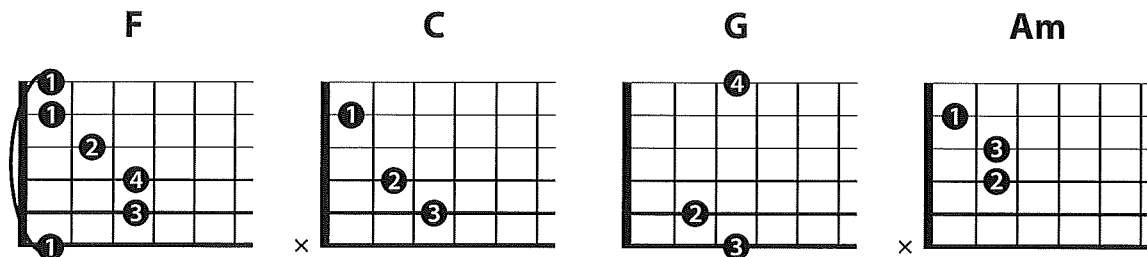
(Originaltonart: Db-Dur, Kapodaster 1. Bund)

Takt: 4/4, Tempo: ♩ = 133

Copyright © 2018 Songs By Cook Classic, Artist 101 Publishing Group, Artist Publishing Group West, Livemadlove, Prescription Songs LLC, and Cirkut Breaker LLC
All Rights Administered Worldwide by Kobalt Songs Music Publishing
All Rights Reserved. Used by Permission

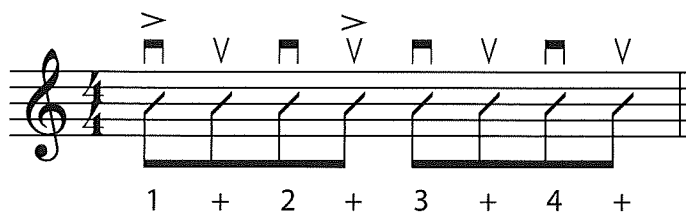
Musik und Text: Henry Walter / William Lobban Bean /
Amanda Koci / Andreas Haukeland / Madison Love

Akkorde

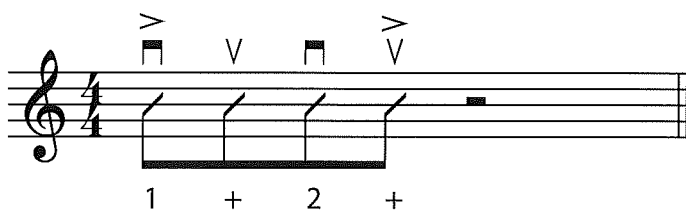


Begleit-Rhythmus

Refrain 2, 3 und 4



Interlude



Refrain 1
(je 1 Abschlag pro Akkord)

A! **F** Oh, she's sweet but a **C** psycho. A little bit **G** psycho.
At night she's screamin', **Am** "I'm-ma-ma-ma out my mind!" **G** (Stopp auf 2+)
F Oh, she's hot but a **C** psycho. So left but she's **G** right though.
At night she's screamin', **Am** "I'm-ma-ma-ma out my mind!" **G**

Strophe 1
(je 1 Abschlag pro Akkord)

F She'll make you curse, **C** but she a bles- **G** sing.
She'll rip your shirt **Am** within a sec- **G** ond. **F**
You'll be coming back, **C** back for sec- **G** onds.
With your plate, **Am** **G** you just can't help it.

Pre-Refrain 1
(je 1 Abschlag pro Akkord)

F **C** No, no. You'll play a- **G** lo-o-ong. Let her lead you **Am** **G** o-o- on.
You'll be saying, **F** **C** "No, no." Then saying, **G** "Yes, yes, yes."
'Cause she messin' **Am** **G** with your head.

Refrain 2

F Oh, she's sweet but a **C** psycho. A little bit **G** psycho.
At night she's screamin', **Am** "I'm-ma-ma-ma out my mind!" **G**
F Oh, she's hot but a **C** psycho. So left but she's **G** right though.
At night she's screamin', **Am** "I'm-ma-ma-ma out my mind!" **G**
F Grab a cop gun kinda **C** crazy.
She's poison but **G** tasty. Yeah, people say, **Am** **G** "Run, don't walk away."
F 'Cause she's sweet but a **C** psycho. A little bit **G** psycho.
At night she's screamin', **Am** **G** "I'm-ma-ma-ma out my mind!"

Strophe 2

(je 1 Abschlag pro Akkord)

F See, someone said, **C** "Don't drink her po- **G** tions."
She'll kiss your neck, **Am G** with no emo- **F** tion.
When she's mean, **C** you know you love **G** it.
'Cause she tastes so sweet, **Am G** don't sugarcoat it.

Pre-Refrain 2

(je 1 Abschlag pro Akkord)

F **C** No, no. You'll play a- **G** lo-o-ong, let her lead you **Am G** o-o- on.
You'll be saying, **F** "No, no, no, no, **C** no, no."
Then saying, **G** "Yes, yes, yes." 'Cause she messin' **Am G** with your head.

Refrain 3

F Oh, she's sweet but a **C** psycho. A little bit **G** psycho.
At night she's screamin', **Am G** "I'm-ma-ma-ma out my mind!"
F Oh, she's hot but a **C** psycho. So left but she's **G** right though.
At night she's screamin', **Am G** "I'm-ma-ma-ma out my mind!"
F Grab a cop gun kinda **C** crazy.
She's poison but **G** tasty. Yeah, people say, **Am G** "Run, don't walk away."
F 'Cause she's sweet but a **C** psycho. A little bit **G** psycho.
At night she's screamin', **Am G** "I'm-ma-ma-ma out my mind!"

Interlude

F | **C** | **G** | **Am G** |

F You're just like me, | **C** you're out your mind. |

G I know it's strange, | **Am** **G** we're both the crazy kind. |

F You're tellin' me | **C** that I'm insane. |

G Boy, don't pretend | **Am** **G** that you don't love the pain. |

Refrain 4

F Oh, she's sweet but a | **C** psycho. A little bit | **G** psycho.

At night she's screamin', | **Am** **G** "I'm-ma-ma-ma out my mind!" |

F Oh, she's hot but a | **C** psycho. So left but she's | **G** right though.

At night she's screamin', | **Am** **G** "I'm-ma-ma-ma out my mind!" |

F Grab a cop gun kinda | **C** crazy.

She's poison but | **G** tasty. Yeah, people say, | **Am** **G** "Run, don't walk away."

F 'Cause she's sweet but a | **C** psycho. A little bit | **G** psycho.

At night she's screamin', | **N.C.** "I'm-ma-ma-ma out my mind". |

Love Someone

Titel 02

Lukas Graham

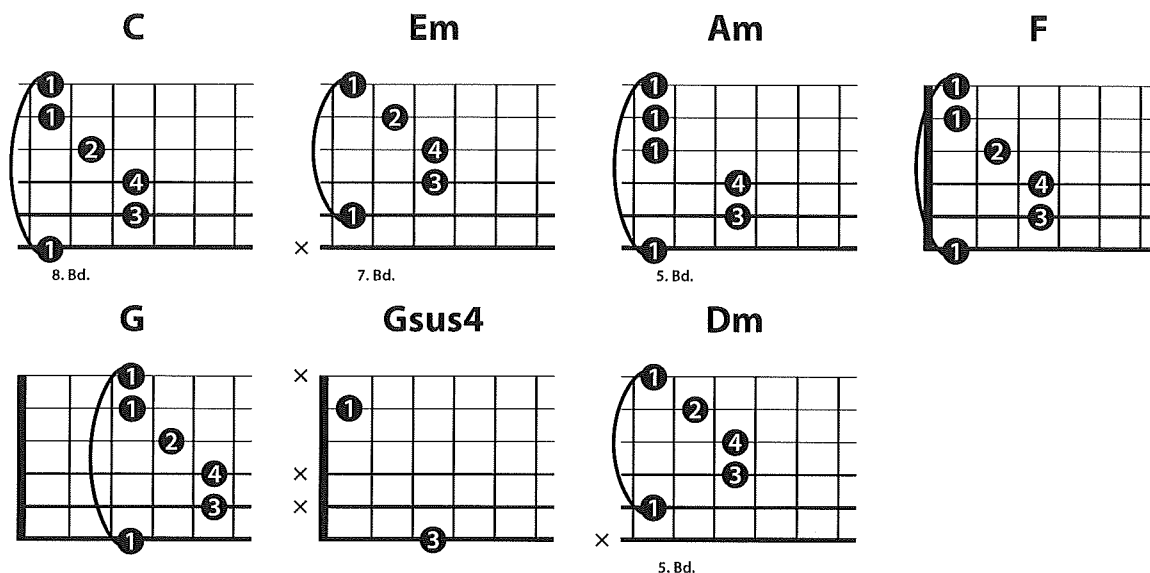
Tonart: C-Dur (Originaltonart)

Takt: 4/4, Tempo: ♩ = 86

© 2018 Lukas Graham Songs, WB MUSIC CORP, BIG DREAMS APS, HALLA!HALLA! PUBLISHING, MORTEN PILEGAARD PUB DESIGNEE, JARAMYE DANIELS MUSIC, STEFPUBLISHING, DAVID LaBREL PUBLISHING DESIGNEE, MARTIN SHADOWSKI MUSIC GROUP, ANNAMYLOVEMUSIC and MXM Music AB All Rights for BIG DREAMS APS, HALLA!HALLA! PUBLISHING, MORTEN PILEGAARD PUB DESIGNEE, JARAMYE DANIELS MUSIC and STEFPUBLISHING Administered by WB MUSIC CORP. All Rights for MARTIN SHADOWSKI MUSIC GROUP, ANNAMYLOVEMUSIC and MXM Administered Worldwide by SONGS OF KOBALT MUSIC PUBLISHING All Rights Reserved Used by Permission. Warner/Chappell North America Ltd, London, W8 5DA Reproduced by permission of Faber Music Limited. All Rights Reserved.

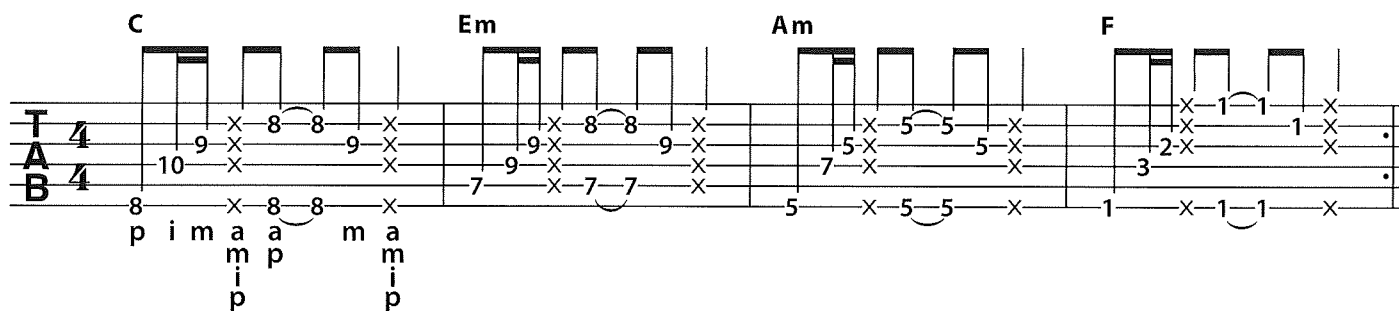
Musik und Text: Lukas Forchhammer / Morten Pilegaard / Jaramye Daniels / Stefan Forrest / Morten Ristorp / James Ghaleb / David LaBrel

Akkorde

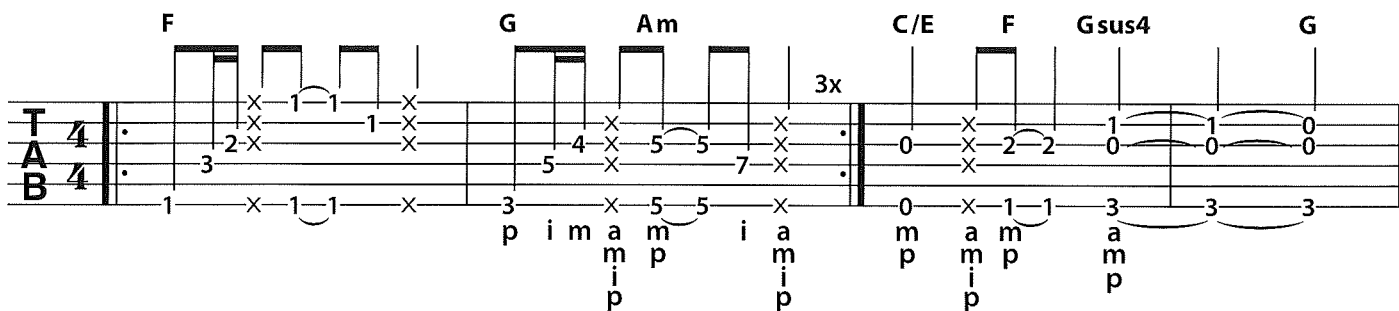


Tabulatur

Strophe



Pre-Refrain



Refrain

Chords: F, G, C, Am, F, G, Am

Vocal line: i p a m i p a m i p

Bridge

Chords: F, G, Am, F, Dm, G

Vocal line: i p a m i p a m i p

Chords: 1. C, Am; 2. Am, Dm

Strophe 1

C There are days | **Em** I wake up and I | **Am** pinch myself.

You're with me, not | **F** someone else.

C And I am scared, yeah, I'm still | **Em** scared that it's | **Am** | **F** all a dream.

Pre-Refrain 1

F 'Cause you still look | **G** | **Am** perfect as days go | **F** by.

Even the | **G** | **Am** worst ones, you make me | **F** smile.

I'd stop the | **G** | **Am** world if it gave us | **C/E** | **F** | **Gsus4** | **G** time.

Refrain 1

'Cause when you | **F** | **G** love someone you | **C** | **Am** open up your heart.

When you | **F** | **G** love someone you make | **Am** room.

If you | **F** | **G** love someone and you're | **C** | **Am** not afraid to lose 'em,

you probably never | **F** | **G** | **Am** |
loved someone like I do.

You probably never | **F** | **G** | **Am F** |
loved someone like I do.

Strophe 2

C | When you say | **Em** | you love the way I | **Am** | make you feel everything be- | **F** | comes so real.

C | Don't be scared, no, don't be | **Em** | scared 'cause you're | **Am F** | all I | need.

Pre-Refrain 2

F | And you still look | **G** | **Am** | **F** |
perfect as days go by.

Even the | **G** | **Am** | **F** |
worst ones, you make me smile.

I'd stop the | **G** | **Am** | **C/E F Gsus4** | **G** |
world if it gave us time.

Refrain 2

'Cause when you | **F** | **G** | **C** | **Am** |
love someone you open up your heart.

When you | **F** | **G** | **Am** |
love someone you make room.

If you | **F** | **G** | **C** | **Am** |
love someone and you're not afraid to lose 'em,

you probably never | **F** | **G** | **Am** |
loved someone like I do.

You probably never | **F** | **G** | **Am F** |
loved someone like I do.

Bridge

Dm | All my life | **G** | I thought it'd be | **C** | hard to find the one 'til I found | **Am** | you.

And I find it | **Dm** | bittersweet | **G** | 'cause you | **Am** | gave me something to | **Dm** | lose.

Refrain 3

But when you | **F** | **G** | **C** | **Am** |
love someone you open up your heart.

When you | **F** | **G** | **Am** |
love someone you make room.

If you | **F** | **G** | **C** | **Am** |
love someone and you're not afraid to lose 'em,

you probably never | **F** | **G** | **Am** |
loved someone like I do.

You probably never | **F** | **G** | **Am** |
loved someone like I do.

Ending

You probably never | **F** | **G** | **C** |
loved someone like I do.

High Hopes

Titel 03

Panic! At The Disco

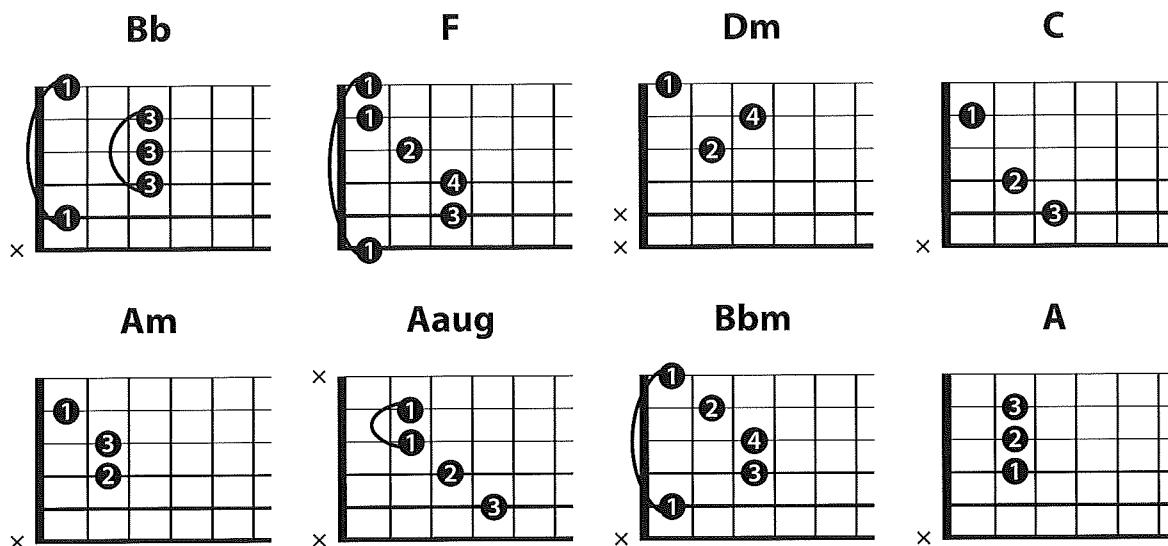
Tonart: F-Dur (Originaltonart)

Takt: 4/4, Tempo: ♩ = 82

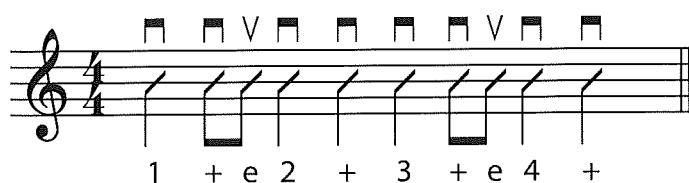
Copyright © 2018 Listen To This Shhh, Slushie Fund, Songs By Cook Classic, Artist 101 Publishing Group, BMG Rights Management (UK) Ltd., A BMG Company, Big Deal Beats, Sinclair Empire, Big Deal Notes, A Song Can Be About Anything Music, Girls Raised By Wolves, Sony/ATV Music Publishing LLC, Sparko Phone Music, Lolopritch Music, Warner-Tamerlane Publishing Corp. and Taylor Monet Music. All Rights for Listen To This Shhh and Slushie Fund Administered Worldwide by Kobalt Songs Music Publishing
All Rights for Songs By Cook Classic and Artist 101 Publishing Group Administered Worldwide by Songs Of Kobalt Music Publishing
All Rights for BMG Rights Management (UK) Ltd., A BMG Company Administered by BMG Rights Management (US) LLC
All Rights for Big Deal Beats, Sinclair Empire, Big Deal Notes, A Song Can Be About Anything Music and Girls Raised By Wolves Administered by Words & Music. All Rights for Sony/ATV Music Publishing LLC, Sparko Phone Music and Lolopritch Music Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219, All Rights for Taylor Monet Music Administered by Warner-Tamerlane Publishing Corp. Warner/Chappell North America Ltd, London, W8 5DA. Reproduced by permission of Faber Music Limited. All Rights Reserved. Used by Permission

Musik und Text: Brendon Urie / Samuel Hollander / William Lobban Bean / Jonas Jeberg / Jacob Sinclair / Jenny Youngs / Ilsey Juber / Lauren Pritchard / Taylor Parks

Akkorde



Begleit-Rhythmus



Intro **Bb F** | **Dm C** | **Bb F** | **Dm Am**

Refrain 1

Had to have **Bb** high, high hopes for a living. **F**
 Shooting for the **Dm** stars when I couldn't make a killing. **C**
 Didn't have a **Bb** dime but I always had a vision. Always had **Dm** high, high hopes. **Am**
 Had to have **Bb** high, high hopes for a living. **F**
 Didn't know **Dm** how but I always had a feeling. **C**
 I was gonna **Bb** be that one in a million. Always had **Dm** high, high hopes. **Am**

Strophe 1

Bb **F** **Dm** **C**
 Mama said: "Fulfill the prophecy. Be something greater, go make a legacy."
Bb **F** **Dm** **Am**
 Manifest destiny, back in the days. We wanted everything, wanted everything."
Bb **F** **Dm**
 Mama said: "Burn your biographies, rewrite your history,
C
 light up your wildest dreams.
Bb **F** **Dm** **N.C.**
 Museum victories, every day. We wanted everything, wanted everything."

Pre-Refrain 1

Mama **F (Abschlag)** **Aaug (Abschlag)** **Dm (Abschlag)** **Bbm (Abschlag)**
 said: "Don't give up, it's a little complicated."
 All tied **F (Abschlag)** **Aaug (Abschlag)** **Dm (Abschlag)** **Bbm (Abschlag)**
 up, no more love and I'd hate to see you waiting."

Refrain 2

N.C. **Bb** **F**
 Had to have high, high hopes for a living.
 Shooting for the **Dm** stars when I couldn't make a killing. **C**
 Didn't have a **Bb** dime but I always had a vision. Always had **Dm** high, high hopes. **Am**
 Had to have **Bb** high, high hopes for a living. **F**
 Didn't know **Dm** how but I always had a feeling. **C**
 I was gonna **Bb** be that one in a million. Always had **Dm** high, high hopes. **N.C.**

Strophe 2

Bb **F** **Dm** **C**
 Mama said: "It's uphill for oddities, the stranger crusaders, ain't ever wannabes.

Bb **F**
 The weird and the novelties don't ever change.

Dm **Am**
 We wanted everything, wanted everything."

Bb **F** **Dm** **C** **Bb**
 Stay up on that rise. Stay up on that rise and never come down, oh.

F **Dm** **N.C.**
 Stay up on that rise. Stay up on that rise and never come down.

Pre-Refrain 2

F (Abschlag) **Aaug (Abschlag)** **Dm (Abschlag)** **Bbm (Abschlag)**
 Mama said: "Don't give up, it's a little complicated.

F (Abschlag) **Aaug (Abschlag)** **Dm (Abschlag)** **Bbm (Abschlag)**
 All tied up, no more love and I'd hate to see you waiting."

F (Abschlag) **A (Abschlag)** **Dm (Abschl.)** **Bbm (Abschlag)**
 They say it's all been done but they haven't seen the best of me-e-e-e.

F (Abschlag) **A (Abschlag)** **Dm (Abschlag)** **Bbm (Abschlag)**
 So I got one more run and it's gonna be a sight to see-e-e-e.

Interlude

N.C.
 Had to have high, high hopes for a living.

Shooting for the stars when I couldn't make a killing.

Didn't have a dime but I always had a vision. Always had high, high hopes.

Had to have high, high hopes for a living.

Didn't know how but I always had a feeling.

I was gonna be that one in a million. Always had high, high hopes.

Refrain 3

Bb **F**
 Had to have high, high hopes for a living.

Dm **C**
 Shooting for the stars when I couldn't make a killing.

Bb **F** **Dm**
 Didn't have a dime but I always had a vision. Always had high, high hopes.

Ending

Bb **F**
 Had to have high, high hopes for a living.

Dm **C**
 Didn't know how but I always had a feeling.

Bb **F** **Dm** **Am**
 I was gonna be that one in a million. Always had high, high hopes.

Be Alright

Titel 04

Dean Lewis

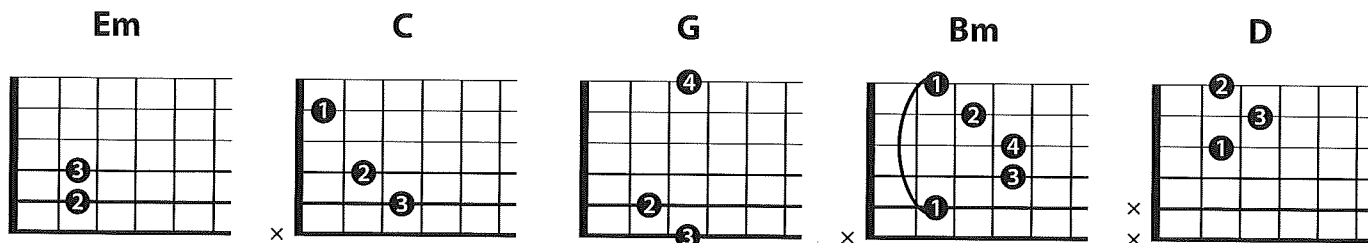
Tonart: A-Moll, Kapodaster 5. Bund
(Originaltonart As-Moll, Kapodaster 4. Bund)

Takt: C (Alla-Breve), Tempo: $\text{♩} = 63$

Copyright © 2018 Sony/ATV Music Publishing (Australia) Pty Limited and Specific Music Pty Ltd
All Rights on behalf of Sony/ATV Music Publishing (Australia) Pty Limited
Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
All Rights on behalf of Specific Music Pty Ltd Administered Worldwide by Kobalt Songs Music Publishing
International Copyright Secured All Rights Reserved

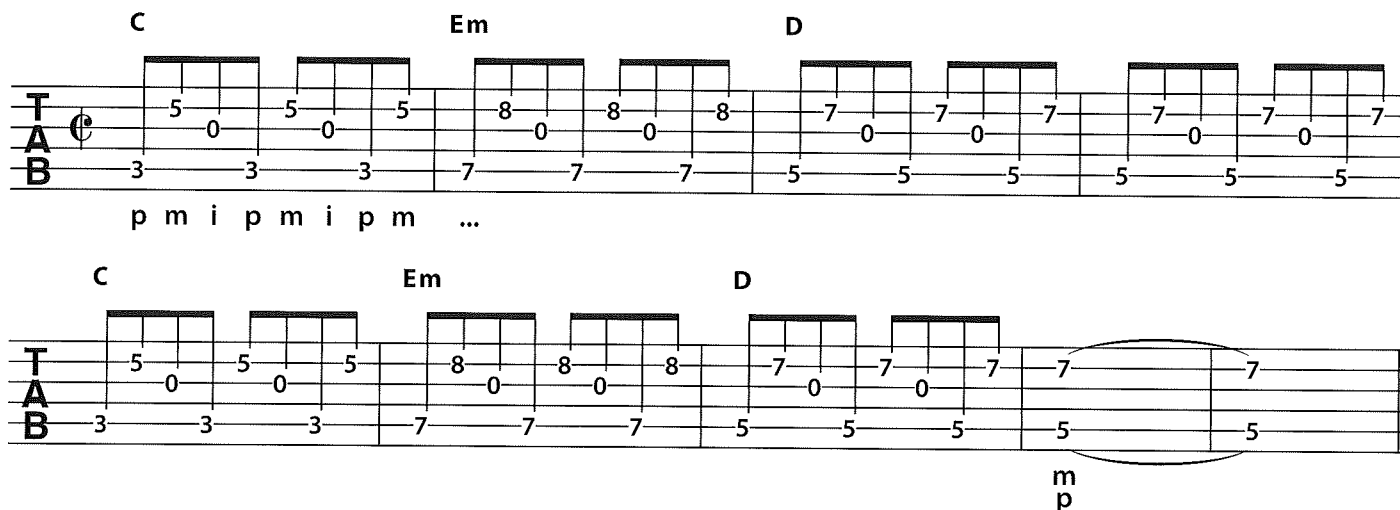
Musik und Text: Dean Lewis / Jon Hume

Akkorde

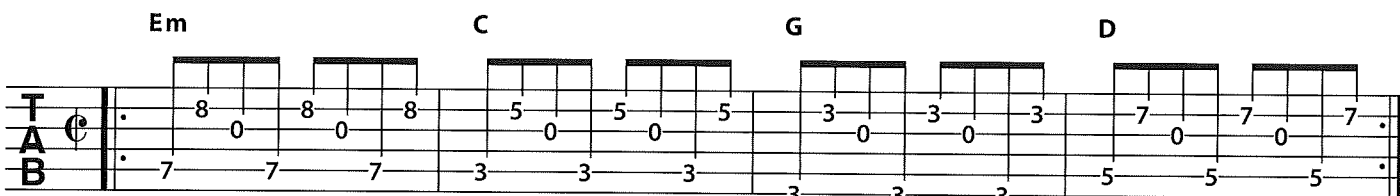


Tabulatur

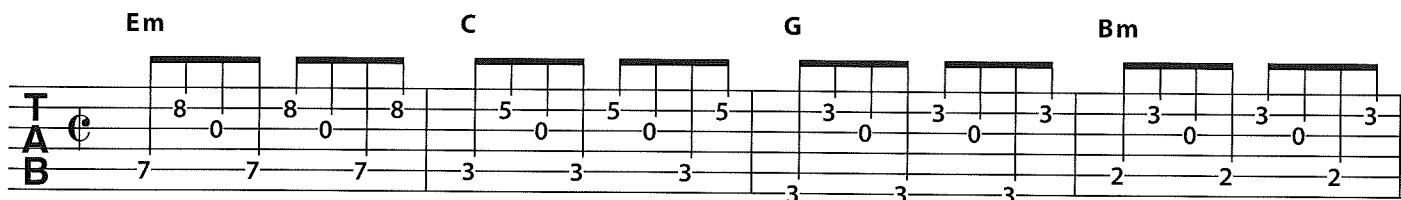
Pre-Refrain



Refrain



2. Hälfte Strophe 2



Fade-In**G** | |**Strophe 1****Em** (*Abschlag*) | **C** (*Abschlag*)
I look up from the ground to see your | sad and teary eyes.You look a- | **G** (*Abschlag*) | **Bm** (*Abschlag*)
way from me, and I see there's | something you're trying to hide.And I | **Em** (*Abschlag*) | **C** (*Abschlag*)
reach for your hand but it's cold, | you pull away again.And I | **G** (*Abschlag*) | **Bm** (*Abschlag*) |
wonder what's on your | mind.**Pre-Refrain 1****C** | **Em**
And then you say to me you | made a dumb mistake. |**D**
You start to tremble and your | voice begins to break.You say the | **C** | **Em**
cigarettes on the counter weren't your | friend's,they were my mate's. And I | **D** | **D** (*Abschlag*) |
feel the color draining from my | face.**Refrain 1**And my friend said, | **Em** | **C**
"I know you love her, but it's | over, mate. |**G** | **D**
It doesn't matter, put the | phone away. |**Em** | **C** | **G** | **D**
It's never easy to | walk away. Let her | go, | it'll be alright." |**Strophe 2****Em** (*Abschlag*) | **C** (*Abschlag*)
So I still look back at all the | messages you'd sent.And I | **G** (*Abschlag*) | **Bm** (*Abschlag*)
know it wasn't right, but it was | fucking with my head. |**Em** | **C**
And everything deleted like the | past, it was gone.And | **G** | **Bm**
when I touched your face, I could | tell you're moving on. |

Pre-Refrain 2

C But it's not the fact that you **Em** kissed him yesterday.
D It's the feeling of betrayal, that I just can't seem to shake.
C And everything I know tells me that **Em** I should walk away.
D But I just want to stay. **D (Abschlag)**

Refrain 2

Em And my friend said, "I know you love her, but it's **C** over, mate."
G It doesn't matter, put the **D** phone away.
Em It's never easy to **C** walk away. Let her **G** go, **D** it'll be okay.
Em It's gonna hurt for a **C** bit of time. **G** So bottoms up, let's for- **D** get tonight.
Em You'll find another and you'll **C** be just fine. Let her **G** go." **D**

Interlude

Em (Abschlag) But nothing heals **C (Abschlag)** the **G (Abschlag)** past like time.
D (Abschlag) And **Em (Abschlag)** they can't steal **C (Abschlag)** the **G (Abschlag)** love you're born to **D (Abschlag)** find.
Em But nothing heals **C** the **G** past like time.
D And **Em** they can't steal **C** the **G** love you're born to **D (Abschlag)** find.

Refrain 3

Em "I know you love her, but it's **C** over, mate. **G** It doesn't matter, put the **D** phone away.
Em It's never easy to **C** walk away. Let her **G** go, **D** it'll be okay.
Em It's gonna hurt for a **C** bit of time. **G** So bottoms up, let's for- **D** get tonight.
Em You'll find another and you'll **C** be just fine. Let her **G** go." **D** It'll be alright.

Ending

Em **C** It'll be al- **G** right. **D** It'll be alright.
Em **C** It'll be al- **G** right. **D** It'll be alright. **Em**

Regenbogenfarben

Kerstin Ott & Helene Fischer

Tonart: D-Moll (Originaltonart)

Takt: 4/4, Tempo: ♩ = 123



Titel 05

© 2018 Phlexton Edition, Edition Balalaika Media and Kerstin Ott Edition.
Sony/ATV / Warner/Chappell Overseas Holdings Ltd, London, W8 5DA.
Reproduced by permission of Faber Music Limited. All Rights Reserved.

Musik und Text: Kerstin Ott / Berislaw Audenaerd /
Steven Fritsch / Kraans de Lutin & Jan Simonsen

Akkorde

Dm

Bb

F

C

Begleit-Rhythmus

Ab Strophe 1 Hälfte 2

Intro

Dm (Abschlag) | Du Dup Du Du | **Bb** (Abschlag) | Dup Du Du Dup Du Du | Dup
Du Dup Du Du | **F** (Abschlag) | Dup Du Du Dup Du Du | Dup
Du Dup Du Du | **C** (Abschlag) | Du Dup Du Du |

Strophe 1

Hast **Dm** (Abschlag) | Du, schon einen | **Bb** (Abschlag) | Regenbogen in Schwarz- | **Bb** (Abschlag) | Weiß gesehen? |
Kinder die immer nur | **F** (Abschlag) | leise sind? | Das gibt es | **C** (Abschlag) | nicht. Das gibt es | nicht.
Hast **Dm** | Du, Träume die du nicht er- | **Bb** | reichen kannst?
Ge- | fühle die Du niemandem | **F** | zeigen darfst? | Die gibt es | **C** | nicht. Die gibt es | nicht.

Pre-Refrain 1

Dreh dich | **Dm** | um, dann kannst du übern | Tellerrand sehen.
Alles | **Bb** | bunt, musst nur ein Stückchen | weiter gehen.
Ich | **F** | spiel die Luftgitarre und wir | **C** | singen. Und wir | **N.C.** | singen.

Refrain 1

Dm | Komm lass | uns die Welt be- | **Bb** | malen. In | Regenbogen- | **F** | farben.
Wir | wollen sie über- | **C** | all: Regen- | bogenfahren. |
Dm | Komm, komm | lass die Welt er- | **Bb** | strahlen In Regenbogen- | **F** | farben.
Man | sieht sie über- | **C** (Stopp) | all: Regen- | bogenfahren.

Interlude

Dm | Dup Du Du Dup Du Du | Dup
Du Dup Du Du | **Bb** | Dup Du Du Dup Du Du | Dup
Du Dup Du Du | **F** | Dup Du Du Dup Du Du | Dup
Du Dup Du | **C** | Du Du Dup Du | Du

Strophe 2

Er und **Dm** (Abschlag) | er, zwei | Eltern die ihr Kind zur **Bb** (Abschlag) | Kita bringen.
Sie und | sie, tragen jetzt den **F** (Abschlag) | gleichen Ring.
Alles ganz nor- **C** (Abschlag) | mal. Alles ganz nor- | mal.
Er und **Dm** | sie, er schmiert die | Brötchen die sie nach **Bb** | Hause bringt.
Du und | ich, ganz egal wer **F** | wir auch sind.
Wir sind ganz nor- **C** | mal. Wir sind ganz nor- | mal.

Refrain 2

Dm | Komm lass | uns die Welt be- **Bb** | malen. In | Regenbogen- **F** | farben.
Wir | wollen sie über- **C** | all: Regen- | bogenfahren.
Dm | Komm, komm | lass die Welt er- **Bb** | strahlen in Regenbogen- **F** | farben.
Man | sieht sie über- **C** | all. Sieht sie über- **N.C.** | all.

Bridge

Dreh dich **Dm** | um, dann kannst du übern | Tellerrand sehen.
Alles **Bb** | bunt, musst nur ein Stückchen | weiter gehen.
Ich **F** | spiel die Luftgi- | tarre und wir **C** (Abschlag) | singen. Und wir | singen.

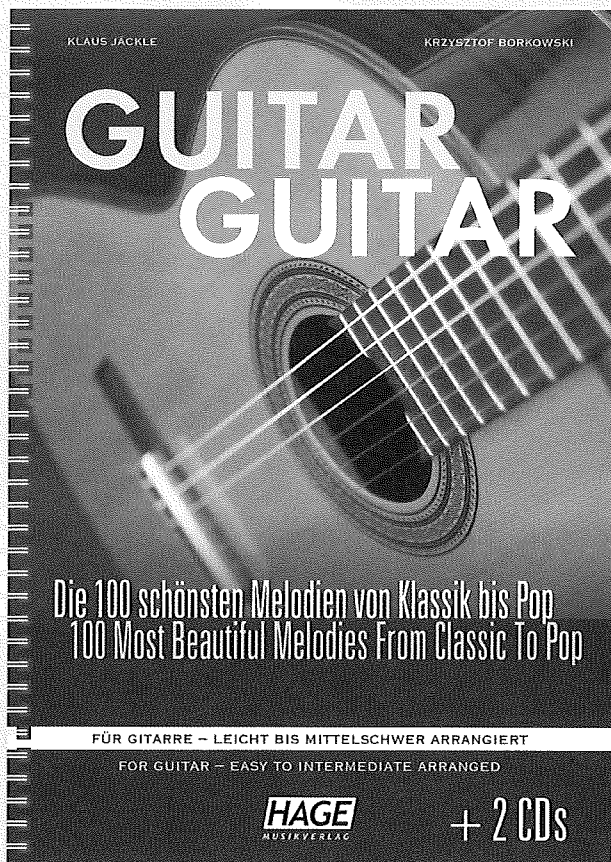
Ending (2x)

Du Dup Du Du **Dm** | Dup Du Du Dup Du Du | Dup
Du Dup Du Du **Bb** | Dup Du Du Dup Du Du | Dup
Du Dup Du Du **F** | Regenbogenfarben. | Regenbogenfarben.
C | Regenbogenfarben. | Regenbogenfarben.

Klaus Jäckle, Krzysztof Borkowski

Guitar Guitar

Die 100 schönsten Melodien von Klassik bis Pop
Für Gitarre – leicht bis mittelschwer arrangiert



Notenbuch, DIN A4, 208 Seiten, Spiralbindung
ISBN 978-3-86626-398-7
Best.-Nr.: EH 3833
EUR 24,90

Notenbuch mit 2 CDs
ISBN 978-3-86626-428-1
Best.-Nr.: EH 4833
EUR 34,90

CD-Paket mit 2 CDs
ISBN 978-3-86626-429-8
Best.-Nr.: CD 3833
EUR 16,90



Diese Sammlung der 100 schönsten und beliebtesten Melodien aus Klassik, Liedern aus aller Welt, Evergreens, Pop-/Rock-Hits und Filmmusik ist absolut einmalig. Sie enthält wundervolle klassische Werke von Mozart, Beethoven, Bach uvm., weltbekannte Lieder von z.B. Django Reinhardt, Francisco Tárrega, Isaac Albéniz, tolle Pop- und Rock-Klassiker von Eric Clapton, Santana oder den Beatles und legendäre Film- und Musical-Hits aus Der Pate, Evita oder Gladiator.

Die Autoren Klaus Jäckle und Krzysztof Borkowski verstehen es meisterhaft, weltbekannte Melodien originalgetreu, einfach spielbar und trotzdem abwechslungsreich für die Gitarre zu arrangieren. Die leichten bis mittelschweren Stücke sind sowohl für das Selbststudium als auch für den klassischen Gitarrenunterricht bestens geeignet. Aufgrund ihrer Qualität und des Umfangs bietet die Auswahl Fingerpicking-Spielen und klassischen Gitarristen gleichermaßen viel Spielspaß.

Im Gitarrenunterricht bietet Guitar Guitar eine willkommene Abwechslung und zusätzliche Motivation, denn viele Stücke sind bekannt und beliebt, jedoch selten in der herkömmlichen Gitarrenliteratur zu finden. Geübte Spieler finden in Guitar Guitar eine Fülle an tollen Spielstücken für jede Gelegenheit. Damit gehört das Buch in die Notenbibliothek jedes Gitarristen und ist so ein jahrelanger Begleiter. Neben der klassischen Notation sind die Stücke auch in Tabulatschreibweise angegeben.

Auch mit 2 CDs oder als CD-Paket erhältlich: Alle 100 Stücke aus Guitar Guitar wurden originalgetreu nach den Noten von Klaus Jäckle live eingespielt. Die CDs empfehlen sich als Lernhilfe zum Üben oder zum Anhören.

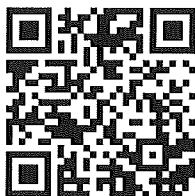
Inhalt:

Klassik: Barcarole • Adagio Cantabile • Freude schöner Götterfunken • Der Frühling • Plaisir D'Amour • Tristesse • Für Elise • Candlelight Waltz • Guten Abend, gut' Nacht • Abendsegen • Andante • Die Moldau • Sinfonie Nr. 5 • Nocturne • Largo • Thema (Klavierkonzert Nr. 1) • Kanon in D-Dur • Romanze (Eine kleine Nachtmusik) • Morgenstimmung • An der schönen blauen Donau • Gefangenchor • Ave Maria • Liebestraum Nr. 3 • O wie so trügerisch • Walzer • Thema (Schwanensee) • Largo • Solveigs Lied • Hochzeitsmarsch • Träumerei

Lieder aus aller Welt / Evergreens: Greensleeves • Santa Lucia • Danny Boy • Swanee River • La Sorella • Amazing Grace • Morning Has Broken • Das einsame Glöckchen • Taiga-Melodie • Verwehter Glockenklang • Schlafe, mein Prinzchen, schlaf ein • Stenka Rasin • Dark Eyes • Spanische Romanze • Malagueña • Recuerdos de la Alhambra • Asturias • Summertime • Guantanamera • El Condor Pasa • Manha da Carnaval • Aura Lee • Dolannes Melodie • O Mia Bella Napoli • O Sole Mio • Mack The Knife • My Way • La Paloma • Minor Swing • Scarborough Fair • Zum Geburtstag viel Glück

Pop / Rock Hits: Every Breath You Take • Knockin' On Heaven's Door • One Moment In Time • Yellow Submarine • Yesterday • Let It Be • Ain't No Sunshine • No Woman, No Cry • Über den Wolken • House Of The Rising Sun • Are You Lonesome Tonight • Summer Of 69 • As Tears Go By • Lambada • Fallen Leaves • Bridge Over Troubled Water • Streets Of London • Volare (orig. „Nel Blu Di Pinto Di Blu“) • Samba Pa Ti • Hotel California • Wake Me Up When September Ends • Tears In Heaven • Behind Blue Eyes • Shoot The Moon • Nights In White Satin • A Whiter Shade Of Pale • River Flows In You • Without You • Something Stupid • Nothing Else Matters • Is There Anybody Out There? • Why Worry • Losing My Religion

Film / Musical: Don't Cry For Me Argentina • Moon River • As Time Goes By • Gladiator • The Pink Panther • Speak Softly Love



HAGE
MUSIKVERLAG

Someone You Loved

Titel 06

Lewis Capaldi

Tonart: C-Dur

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

Takt: 4/4, Tempo: ♩ = 110

Copyright © 2018 BMG Gold Songs, BMG Rights Management (UK) Ltd.

and Sony/ATV Music Publishing Allegro (UK)

All Rights for BMG Gold Songs and BMG Rights Management (UK) Ltd.

Administered by BMG Rights Management (US) LLC

All Rights for Sony/ATV Music Publishing Allegro (UK)

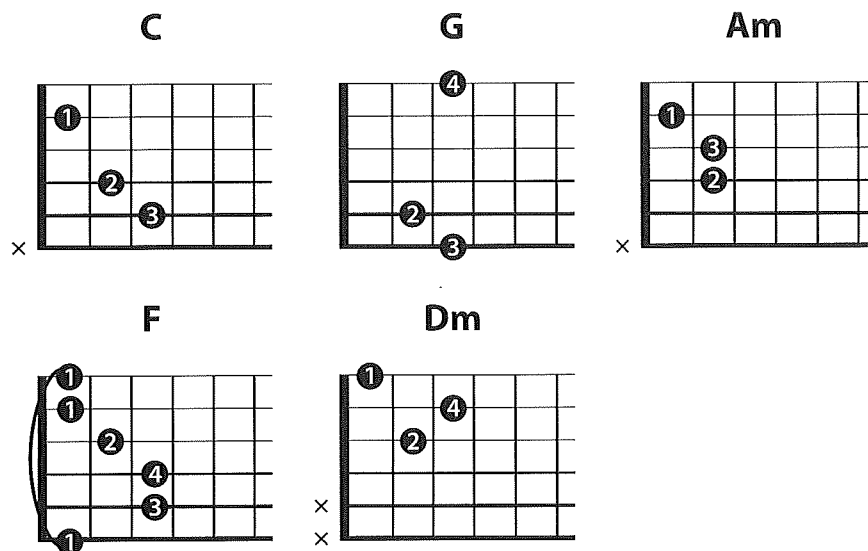
Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219

International Copyright Secured. All Rights Reserved

Musik und Text: Lewis Capaldi / Benjamin Kohn /

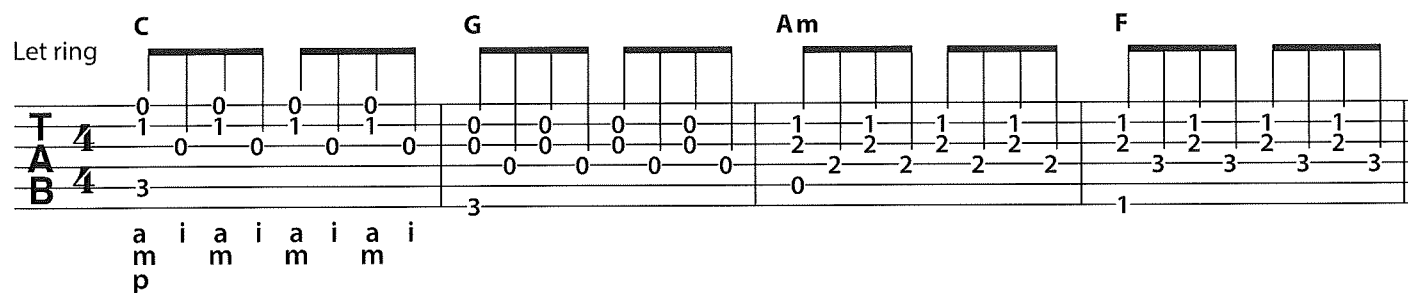
Peter Kelleher / Thomas Barnes / Samuel Roman

Akkorde

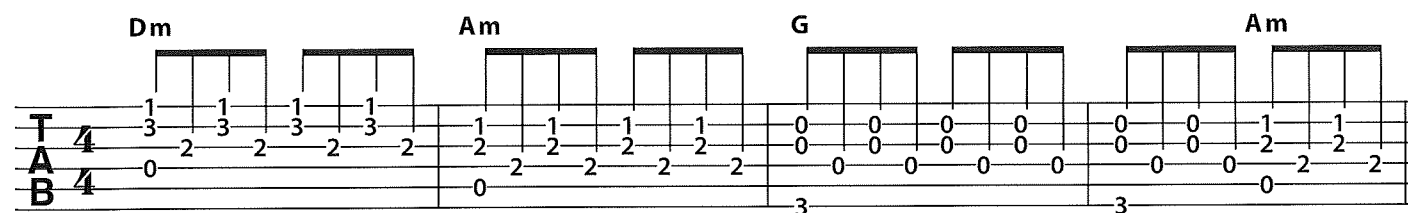


Tabulatur

Picking ab Intro



Interlude



Intro

C | G | Am | F |

Strophe 1

C | I'm going under and this | G | time I fear there's no one to | Am | save me. | F |

C | This all or nothing really | G | got a way of driving me | Am | crazy. | F |

Pre-Refrain 1

C | I need somebody to | C | heal. Somebody to | G | know. Somebody to | Am | have. Somebody to | F | hold.

C | It's easy to | C | say. But it's never the | G | same.

C | I guess I kinda | Am | liked the way you numbed all the | F | pain.

Refrain

C | Now the day | C | bleeds into night- | G | fall. And you're not | Am | here to get me through it | F | all.

C | I let my guard | C | down and then you pulled the | G | rug.

C | I was getting kinda | Am | used to being someone you | F | loved.

Strophe 2

C | I'm going under and this | G | time I fear there's no one to | Am | turn to. | F |

C | This all or nothing way of | G | loving got me sleeping with- | Am | out you. | F |

Pre-Refrain 2

C | I need somebody to | C | know. Somebody to | G | heal. Somebody to | Am | have.

C | Just to know how it | F | feels. It's easy to | C | say but it's never the | G | same.

C | I guess I kinda | Am | liked the way you helped me es- | F | cape.

Refrain 2

C | Now the day | C | bleeds into night- | G | fall. And you're not | Am | here to get me through it | F | all.

C | I let my guard | C | down and then you pulled the | G | rug.

C | I was getting kinda | Am | used to being someone you | F | loved.

Interlude

And | **Dm** | **Am** | **G** |
I tend to close my eyes when it hurts sometimes.
| **Am** | **Dm** | **Am** | **G** | (Abschlag)
I fall into your arms. I'll be safe in your sound 'til I come back around.

Refrain 3

For now the day | **C** (Abschlag) | **G** (Abschlag) |
bleeds into night- fall
and you're not | **Am** (Abschlag) | **F** (Abschlag) |
here to get me through it all.
I let my guard | **C** (Abschlag) | **G** (Abschlag) |
down and then you pulled the rug.
I was getting kinda | **Am** (Abschlag) | **F** (Abschlag) |
used to being someone you loved.
But now the day | **C** | **G** |
bleeds into night- fall.
And you're not | **Am** | **F** |
here to get me through it all.
I let my guard | **C** | **G** |
down and then you pulled the rug.
I was getting kinda | **Am** | **F** |
used to being someone you loved.

Ending

I let my guard | **C** (Abschlag) | **G** (Abschlag) |
down and then you pulled the rug.
I was getting kinda | **Am** (Abschlag) | **F** (Abschlag) | **C** |
used to being someone you loved.

Extra:
Für Gitarre
OHNE NOTEN!



TOP CHARTS

HOL' DIR DAS ABO!

Alle 1-2 Monate landen die 6 besten und erfolgreichsten Popsongs aus den aktuellen Charts direkt in diesem Heft. Da ist für jeden etwas dabei! Diese Auswahl an Noten für verschiedene Instrumente ist einmalig.

Neben den tollen Arrangements für Klavier und Keyboard gibt es auch Melodiestimmen in Bb und Eb für Bläser. Für Gitarristen gibt es alle Songs im Heft auch ohne Noten! Mit Songtexten, Akkord-Diagrammen, Schlagmustern und Pickings kannst du sofort und einfach loslegen. Auch transponierte Songs kann man mit einem Kapodaster in der Original-Tonart begleiten.

Alle Titel sind auf der beiliegenden CD als professionelles Playback enthalten und eignen sich hervorragend zum Mitsingen oder Mitspielen. Zusätzlich wurden alle Klavierarrangements von Gerhard Kölbl am Piano live eingespielt.

Top Charts-Abo

Verpasse keine Ausgabe!

- Frage deinen Händler nach dem HAGE Top Charts-Abo!
- Du kannst das Heft bei deinem Händler abholen oder mit ihm vereinbaren, dass er es dir nach Hause schicken soll.

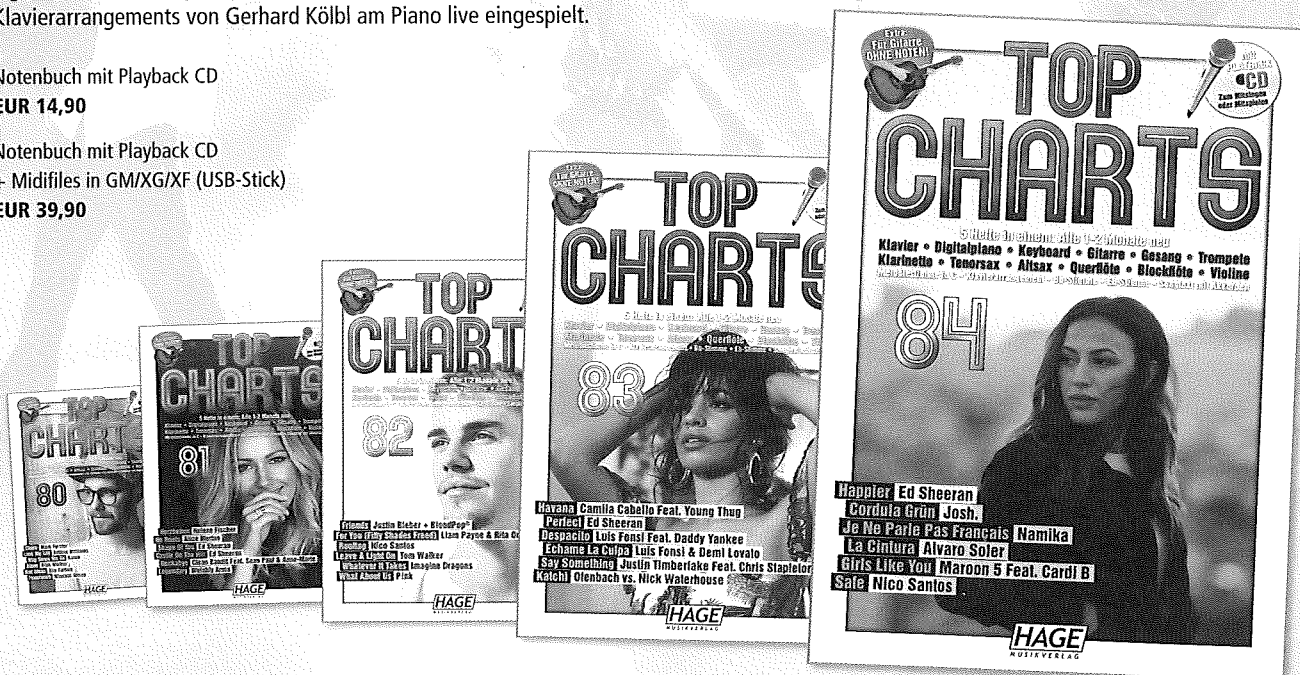
Notenbuch mit Playback CD

EUR 14,90

Notenbuch mit Playback CD

+ Midifiles in GM/XG/XF (USB-Stick)

EUR 39,90



HAGE
MUSIKVERLAG