



TOP CHARTS

4 Hefte in einem: Alle 1-2 Monate neu

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

87

Erhältlich in zwei Versionen:

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Vorwort

Top Charts 87 - Die aktuellsten Hits der erfolgreichsten Stars und das Beste aus den Charts!

Heiß, heißer, Shawn Mendes und Camila Cabello! Dank ihres Hit-Songs **SEÑORITA** haben die Sängerin und der Popstar zueinander gefunden. In ihrem gemeinsamen Song geht es um die heiße Romanze der beiden, die die Fanherzen dahinschmelzen lässt. Kygo trifft auf Whitney Houston! Mit dem Remix ihrer Single **HIGHER LOVE** verhilft der norwegische DJ und Produzent einer der bedeutendsten Künstlerinnen unserer Zeit zu posthumen Erfolg in den Charts. Daddy Yankee ist einer der erfolgreichsten Reggaeton-Künstler des 21. Jahrhunderts und verschafft mit der gemeinsamen Single **CON CALMA** dem 90er-Star Snow aus Kanada einen weiteren Top 10 Song. Mit **SO AM I** stürmt Newcomerin Ava Max weltweit die Charts – und das mit einer Botschaft, die man dem Nachwuchs nur zu gern mit auf dem Weg gibt: Niemand ist wie du, du bist wunderschön und einzigartig! Star-DJ Avicii gehörte zu den erfolgreichsten DJs der Welt. Nun erscheint ein neuer Track, auf dem er zu hören ist: **SOS** wird von dem US-Amerikanischen Soulsänger Aloe Blacc gesungen, mit dem Avicii schon früher zusammengearbeitet hatte. Mit der ersten Singleauskopplung **VINCENT** meldet sich Sarah Connor mit einer klaren Botschaft zurück und präsentiert dabei den ersten Vorboten ihres zweiten deutschsprachigen Albums „Herz Kraft Werke“.

Das universelle Songbook für viele Instrumente!



Für Gitarre und Gesang ohne Noten: Songtexte mit Akkorden

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



Für Klavier und Digitalpiano: Klavierarrangement

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



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

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



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

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

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



Professionelle Playbacks

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

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

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

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Señorita

Melodiestimme in C Titel 01
Melodiestimme in Bb Titel 07

Interpret: Shawn Mendes & Camila Cabello

Rhythmus: Slow Bossa Melodieinstrument: Accordion

Tempo: ♩ = 117

Tonart: A-Moll (Originaltonart)

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Musik und Text: Camila Cabello / Charlotte Aitchison / Jack Patterson / Shawn Mendes / Magnus Hoiberg / Benjamin Levin / Ali Tamposi and Andrew Wotman

Am C Maj7 F Maj7

6 Em7 G Am

10 C Maj7 F Maj7

14 Em7 G Am

18 C Maj7 F Maj7

22 Em7 G Am

26 C Maj7 F Maj7

30 Em7 G N.C. Am

I love it when you call me se - ño - ri -

- ta, I wish I could pre - tend I did - n't need — ya but ev - ery touch is ooh - la - la - la, it's

true, la - la - la, ooh, — I should be run - nin', ooh, — you keep me com - ing — for ya. Land in Mi - am - i, —

the air was hot from sum - mer - rain, sweat drip - pin' off me be - fore I e - ven knew her name, la - la - la.

It felt like ooh - la - la - la, yeah, — no. — Sap - phire — moon - light,

we danced for hours in the sand. Te - qui - la Sun - rise, her bod - y fit right in my hands, la - la - la.

It felt like ooh - la - la - la, yeah. — I love it when you call me se - ño - ri -

34 **CMaj7** **FMaj7**

- ta, I wish I could pre - tend I did - n't need — ya but ev - ery touch is ooh - la - la - la, it's

38 **Em7** **G** **Am**

true, la - la - la, ooh, — I should be run - nin', ooh, — you know I love it when you call me se - ño - ri -

42 **CMaj7**

- ta, I wish it was - n't so damn hard to leave — ya, but ev - ery touch is

45 **FMaj7** **Em7**

ooh - la - la - la, it's true, la - la - la, ooh, — I should be run - nin', ooh, —

48 **G** **Am**

— you keep me com - ing — for ya. Locked in the ho - tel there's just some things that nev - er

51 **CMaj7** **FMaj7**

change. You say we're just friends, — but friends don't know the way you taste, la - la - la la - la. —

54 **Em7**

— 'Cause you know it's been a long — time — com - ing don't ya let me fall, —

56 **G** **N.C.** **Am**

oh. — Ooh, when — your lips un - dress me, hooked on — your tongue.

59 **CMaj7** **G** **N.C.** **Am**

Ooh, love, — your kiss is dead - ly, don't stop. I love it when you call me se - ño - ri -

62 **CMaj7** **FMaj7**

ta, I wish I could pre - tend I did - n't need ya but ev - ery touch is ooh - la - la - la. It's

66 **Em7** **G**

true, la - la - la, ooh, I should be run - nin', ooh, you know I love it when you

69 **Am** **CMaj7**

call me se - ño - ri - ta, I wish it was - n't so damn hard to leave

72 **FMaj7**

ya, but ev - ery touch is ooh - la - la - la, it's true, la - la - la, ooh,

75 **Em7** **G** **Am**

I should be run - nin', ooh, you keep me com - ing for ya. All a -

78 **CMaj7**

long, I've been com - ing for ya, and I hope it meant some - thing to

81 **FMaj7** **Em7** **G**

you. Call my name, I'll be com - ing for ya, com - ing for ya, for ya.

85 **Am** **CMaj7**

For ya. (Oh, she loves it when I come). For ya.

89 **FMaj7** **Em7** **G** **N.C.**

Ooh, I should be run - nin', ooh, you keep me com - ing for ya.

Higher Love

Melodiestimme in C Titel 02
Melodiestimme in Bb Titel 08

Interpret: Kygo & Whitney Houston
Rhythmus: Dance Melodieinstrument: Brass
Tempo: ♩ = 104
Tonart: G-Dur (Originaltonart: Ab-Dur)

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Musik und Text:
Will Jennings / Steve Winwood

Am G D Em C G

(Ba ba da ba, bring me high - er love, love, ba ba da ba, bring

4 D Em Am G F G F C

me high-er love.) Think a-bout it, there must be a high-er love, down in the heart or hid-den

8 Am G Am G F G

in the stars a-bove. With-out it, life is wast-ed time, look

11 F C G D

in-side your heart and I'll look in-side mine. Things look so bad ev-

14 Em D Bm C D

-ery-where, in this whole-world, what is fair? We walk the line and try

18 C G D Bm Em

to see, fall-ing be-hind in what could be, oh.

21 C G D Em C G D Em

Bring me a high-er love, bring me a high-er love, oh,

25 C G D Em C G Em D

bring me a high-er love. Where's that high-er love I keep think-ing of?

29 C G D Em C G D Em

(Ba ba da ba)- Bring—me high-er love,- love.- (Ba ba da ba)- Bring—me high-er love,- oh.—

33 C G D Em C G N.C.

(Ba ba da ba)- Bring—me high-er love,- love.- (Ba ba da ba)- Bring—me a high-er love.—

37 C G D Em C G D Em

(Ba ba da ba)- Bring—me high-er love,- love.- (Ba ba da ba)- Bring—me high-er love,- oh.—

41 C G D Em C G Em D

(Ba ba da ba)- Bring—me high-er love,- love.- (Ba ba da ba)- Bring—me a high-er love.-

45 N.C. Am G F G F C

Worlds are turn - ing and we're just hang - ing on,— fac - ing our fear,- and stand - ing

49 Am G Am G F G F C

out there a - lone. A yearn - ing, yeah,— and it's real to me, there—must be some-one—who's

53 G D Em

feel - ing for me.— Things—look so—bad—ev - ery - where,—

56 D Bm C D C G

in—this whole—world, what is fair? We walk the line— and try— to see,—

60 D Bm Em C G

fall - ing be - hind— in what— could— be,— oh.— Bring me a high - er— love,—

63 D Em C G D Em C G

(My love) bring me a high - er love, oh, oh. Bring me a high - er love.

67 D Em C G Em D C G

(My love) Where's that high - er love, I keep think - ing of? (Ba ba da ba) Bring

71 D Em C G D Em C G

me high - er love, love. (Ba ba da ba) Bring me high - er love, oh. (Ba ba da ba) Bring

75 D Em C G Em D C G

me high - er love, love. (Ba ba da ba) Bring me a high - er love. (Bring me a high - er love.)

79 D Em C G D Em C G

Oh, bring me love, bring me a high - er love,

83 D Em C G Em D

bring me, bring me, yeah, a high - er love. I keep think - ing of.

86 C G D Em C G D Em

Bring high - er love, love, Bring high - er love, oh.

90 C G D Em C G Em D

Bring high - er love, love, a high - er love. I keep think - ing of.

94 Am G Dadd9 Em C G D Em

Bring me a high - er love, bring me a high - er love, oh.

Vincent

Melodiestimme in C  Titel 03
Melodiestimme in Bb Titel 09

Interpret: Sarah Connor
Rhythmus: 8-Beat Melodieinstrument: E-Piano
Tempo: ♩ = 97
Tonart: G-Dur (Originaltonart: Ab-Dur)

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Musik: Daniel Faust / Peter Plate / Ulf Leo Sommer / Sarah Connor
Text: Peter Plate / Ulf Leo Sommer / Sarah Connor

G Em Am

Vin - cent kriegt kein'n hoch, wenn er an Mäd - chen - denkt, er hat es oft ver - sucht und sich echt

4 C G Em

an - ge - strengt. Al - le sei - ne Freun - de spie - len G T A, Vin - cent taucht

7 Am C G

lie - ber - ab und tanzt zu Be - yon - cé. Er denkt nur an ihn,

10 Em C Am

und an den Tag, als er ihn zum ers - ten Mal sah.

13 G Em C Am

So cool stand er da und Vin - cent war klar, dass es jetzt wohl Lie - be war.

17 G Am C G

Ma - ma, ich kann nicht mehr den - ken, ich glaub', ich hab Fie - ber, ich glau - be, ich will das nicht.

21 Am C G

Ma - ma, was soll ich jetzt ma - chen? Ich glaub', ich muss ster - ben. Was, wenn mein Herz zer - bricht?

25 Am

Nein, mein Kind, das wird es nicht, und bit - te glaub' mir Schatz, du stirbst auch nicht. Es ist nur

27 **C** **G**
 Lie - be, und da hilft kei - ne Me - di - zin, oh, ho. Beim

29 **Am**
 ers - ten Mal tut's rich - tig weh. Doch auch das geht vor - bei, du wirst schon seh'n, es ist nur

31 **C** **G**
 Lie - be, und da hilft kei - ne Me - di - zin.

33 **Em** **Am** **C**
 Lin - da war die Schöns - te, Ben 'n Foot - ball - star, Trä - me so groß, das per - fek - te Paar.

37 **G** **Em** **Am** **C**
 Hoch - zeit, Haus und Kind, al - les durch - ge - plant, doch jetzt liegt sie wach, ob das schon al - les war? -

41 **G** **Em** **C** **Am**
 Und sie denkt an ihn und an die Zeit, als sie noch so ver - knallt war'n.

45 **G** **Em** **C** **Am** **D.S. al** $\oplus \oplus$
 Jetzt ist al - les so ernst, und sie weiß nicht mehr, ob das wirk - lich Lie - be war.

49 $\oplus$ **G** **Am**
 Nein, mein Kind, das wird es nicht und bit - te glaub' mir Schatz, du stirbst auch nicht, es ist nur

51 **C** **G**
 Lie - be und da hilft kei - ne Me - di - zin, oh. Ich

53 **Am**
 weiß, es tut be - schis - sen weh, doch auch das geht vor - bei, — du wirst schon seh'n, es ist nur

55 **C** **G**
 Lie - be, und da hilft kei - ne Me - di - zin, — oh, — ho. Du

57 **Em** **Am**
 kannst die Deut - sche Bank ver - kla - gen, Die Bi - bel le - sen, Whit - ney fra - gen, von der

59 **C** **G**
 Lie - be hab'n sie al - le kei - nen Plan, — ah. Nicht

61 **Am**
 ich, nicht du, nicht er, — nicht sie, — was du jetzt fühlst, fühl'n man - che nie, — es ist nur

63 **C** **G**
 Lie - be, da - für gibt's kei - ne Me - di - zin. — Oh ye -

65 **Em** **Am** **C**
 - ah, o ye - ah, oh, — es ist nur Lie - be, da - für gibt's kei - ne Me - di - zin, —

68 **G** **Em** **Am** **C** **G**
 — oh, — ho, oh, — ho. — Es ist nur Lie - be, oh — ye - - - ah.

73 **Em** **Am** **C**
 Lin - da hängt auf Tin - der, Ben ist nicht mehr da, — er küsst jetzt Mo - dels in A - me - ri - ka. —

77 **G** **Em** **Am** **C**

Vin-cent hat zwei Kin-der und 'n star-ken-Mann, er hätt' nie ge-dacht, dass man so lie-ben-kann.

81 **G** **Em** **C** **Am**

Und jetzt lieg' ich hier wach, und denk' an den Tag, als ich zum ers-ten Mal ver-knallt war.

85 **G** **Am** **C** **G**

Ma-ma, ich kann nicht mehr den-ken, ich glaub', ich hab' Fie-ber, ich glau-be ich will das nicht.

89 **Am** **C** **G**

Ma-ma, was soll ich jetzt ma-chen? Ich glaub', ich muss ster-ben. Was, wenn mein Herz zer-bricht?

93 **Am**

Nein, mein Kind, das wird-es nicht, und bit-te glaub' mir, Schatz, du stirbst auch nicht. Es ist nur

95 **C** **G**

Lie-be, und da hilft kei-ne Me-di-zin, ah. Ich

97 **Am**

weiß, es tut be-schis-sen weh, doch auch das geht vor-bei, du wirst schon seh'n, es ist nur

99 **C** **G**

Lie-be, und da hilft kei-ne Me-di-zin, ah. Vin-cent kriegt kein'n hoch wenn er an

102 **Em** **Am** **C**

Mäd-chen denkt, er hat es oft ver-sucht und sich echt an-ge-strengt.

Interpret: Avicii Feat. Aloe Blacc

Rhythmus: Dance Melodieinstrument: Tenor Sax

Tempo: ♩ = 100

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

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Musik und Text: Tim Bergling / Kandi Burruss / Tameka Cottle / Kevin Briggs / Albin Nedler / Kristoffer Fogelmark

Em7

Can you hear me? S. O. S.

Bm **C**

Help me put my mind to rest.

D **Em7**

Two times clean a - gain, I'm act - in' low, a

Bm **C**

D **Em7** **N.C.** **Em7** **G**

pound of weed and a bag of blow. I can feel your love

D **CMaj9** **Em7** **G**

pull - in' me up from the un - der - ground, and I don't need my drugs,

Bm7 **CMaj9** **Em7** **G**

we could be more than just part - time lov - ers. I can feel your touch

D **CMaj9** **Em7** **G**

pick - in' me up from the un - der - ground, and I don't need my drugs,

18 **D** **CMaj9** **Em** **Bm**

(2.x) (1.x)

we could be more— than just part - time— lov - ers.

20 **C** **D** **Em** **Bm**

22 **C** **N.C.** **Em** **Bm**

We could be more— than just part - time— lov - ers.

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

26 **1. C** **D** **2. C** **D**

We could be more— than just part - time— lov - ers.

28 **Em7** **Bm** **C**

I get robbed— of all my— sleep—

30 **D** **Em7**

as my— thoughts— be - gin to— bleed.

32 **Bm** **C**

I'd let go, but I don't know— how, yeah, I don't—

34 **D** **Em7** **D.S. al N.C.**

— know— how, but I need— you now.

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

Hey. _____

38 **Em7** **Bm** **C** **D**

I can feel your touch pick - in' me up from the un - der - ground, and

40 **Em7** **Bm** **C** **D**

I don't need my drugs, we could be more_ than just part - time_ lov - ers.

42 **Em** **Bm** **C** **D**

44 **Em** **Bm** **C** **D**

(We could be.)_ We could be more_ than just part - time lov - ers, _____

46 **Em** **Bm** **C** **D**

(yeah, more then,

48 **Em** **Bm** **C** **D**

more than lov - ers.)_ We could be more_ than just part - time_ lov - ers.

50 **Em** **Bm** **C**

Can you hear_ me? S. O. _____ S. _____

52 **D** **Em7**

Help me_ put_ my mind to rest. _____

So Am I

Melodiestimme in C Titel 05

Melodiestimme in Bb Titel 11

Interpret: Ava Max

Rhythmus: Hip Hop Melodieinstrument: Alto Sax

Tempo: ♩ = 130

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

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Am D

Do you ev - er feel like a mis - fit? Eve - ry - thing in -

3 G E

side you is dark and twist - ed. Oh, but

5 Am D

it's o - kay to be dif - ferent, 'cause ba - by, so am

7 G Esus4 E

I. (So am I, so am I, so am I - | - | - |

9 Am N.C. D N.C.

I.) Can you hear the whis - pers all a - cross the room?

11 G N.C. E N.C.

You feel her eyes all o - ver you like cheap per - fume.

13 Am N.C. D N.C.

You're beau - ti - ful, but mis - un - der - stood.

15 G N.C. E N.C.

So why you try - na be just like the neigh - bor - hood?

17 **Am** **D**
 I can see ya, I know what you're feel - in'. So

19 **G** **E**
 let me tell you 'bout my lit - tle se - cret.

21 **Am** **D**
 I'm a lit - tle cra - zy un - der - neath this, un - der -

23 **G** **E** **N.C.**
 neath this. Do you

25 **Am** **D** (2.x) Ooh.
 ev - er feel like a mis - fit? Eve - ry - thing in -

27 **G** **Esus4** **E**
 side you is dark and twist - ed. Oh, but

29 **Am** **D**
 it's o - kay to be dif - ferent. 'Cause ba - by, so am

31 **G** **Esus4** **E**
 I. (So am I, so am I, so am I.) Do you

33 **Am** **D**
 ev - er feel like an out - cast? You don't have to

35 **G** **Esus4** **E** **Am** **D**
 fit in - to the for - mat. Oh, but it's o - kay to be dif -

38 **G** **Esus4** **E**
 - ferent. 'Cause ba - by, so am I. (So am I, so am I, so am I - - -)

41 **Am** **N.C.** **D** **N.C.** **G** **N.C.**
 I.) Oh, so dress up fan - cy, like Sid and Nan - cy. Walk - in! Kill - er

44 **E** **N.C.** **Am** **N.C.**
 Queen, got - ta keep 'em guess - in'. So, ba - by, come pass me a

46 **D** **N.C.** **G** **N.C.**
 light - er, we're gon - na leave 'em on fi - re, we're the

48 **E** **N.C.** **D.S. al** 50 **Am** **D**
 sin - ners and the bless - ings I had. (Ah, ah, ah.) You're king

50 **G**
 and you're queen, you're strong and you're weak, you're bound

52 **E** **Am** **D**
 but so free. (Ah, ah, ah.) So come and join me and call

55 **G** **E** **D.S.S. al** 57 **Am**
 me "Har - ley", and we'll make 'em scream. Do you I.)

Con Calma

Melodiestimme in C  Titel 06

Melodiestimme in Bb  Titel 12

Interpret: Daddy Yankee Feat. Snow

Rhythmus: Reggae Melodieinstrument: Alto Sax

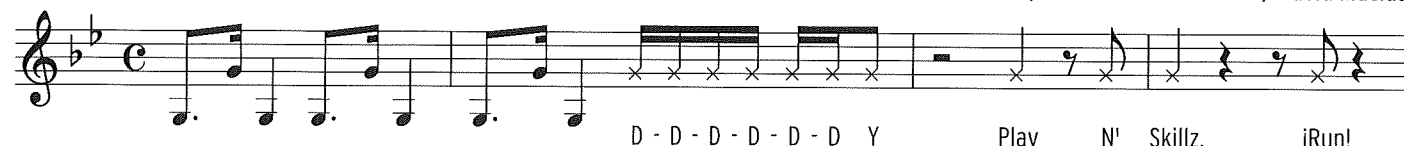
Tempo: ♩ = 94

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

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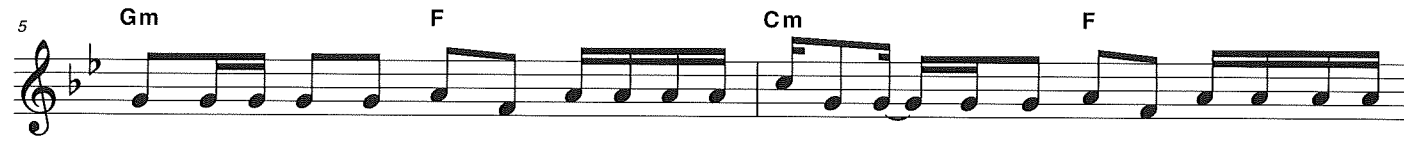
Musik und Text: Terri Moltke / Michael L. Grier / Edmond Daryll Leary / Shawn Leigh Moltke / Ramon L. Ayala / Darrin O'Brien / Juan Carlos Salinas Jr. / Oscar Edward Salinas / David Macias

N.C.



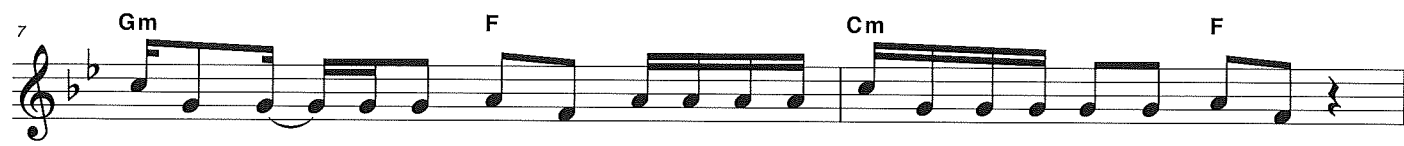
D - D - D - D - D - D Y Play N' Skillz. iRun!

5 Gm F Cm F



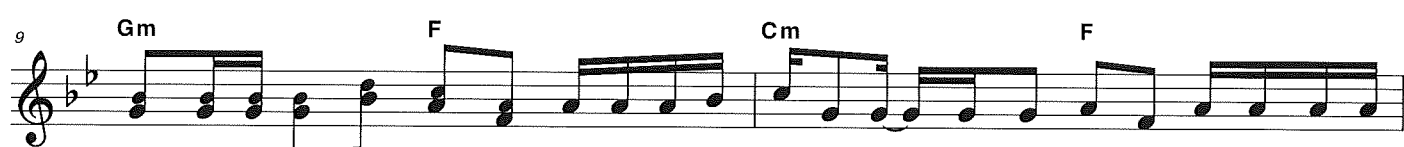
¿CÓ - mo te lla - mas, ba - by? Des - de que te vi su - pe - que_e - ras pa' mí. Di - le_a tus a -

7 Gm F Cm F



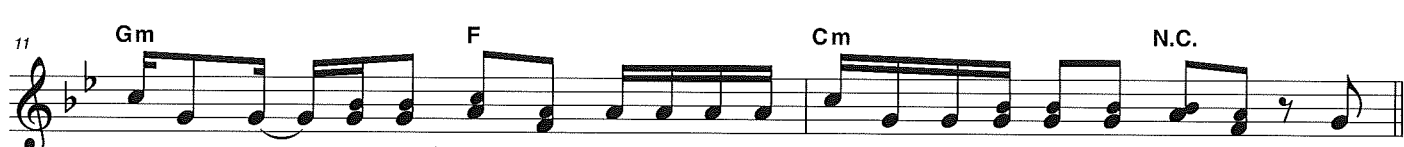
mi - gas que_an - da - mo' read - y. Es - to lo se - gui - mo' en el af - ter par - ty.

9 Gm F Cm F



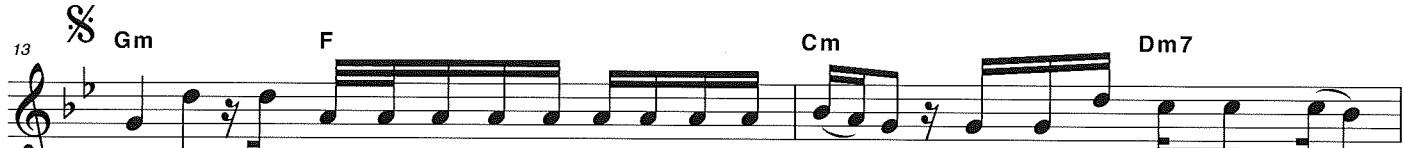
¿CÓ - mo te lla - mas, ba - by? Des - de que te vi su - pe - que_e - ras pa' mí. Di - le_a tus a -

11 Gm F Cm N.C.



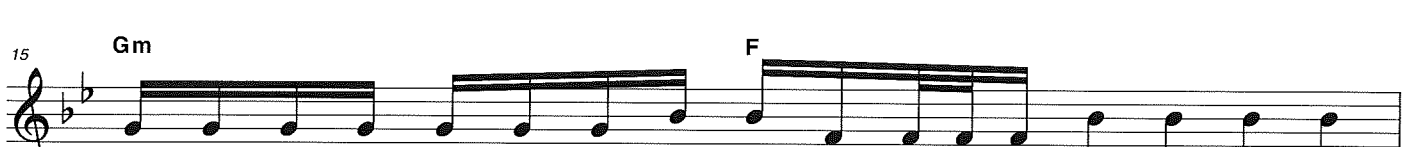
mi - gas que_an - da - mo' read - y. Es - to lo se - gui - mo' en el af - ter par - ty. Con

13 Gm F Cm Dm7



cal - ma, yo quie - ro ver co - mo e - lla lo me - ne - a. Mue - ve_e - se poom - poom, girl...

15 Gm F



Es u - na_a - se - si - na, cuan - do bai - la quie - re que to'el mun - do la

16 Cm N.C.



ve - a. I like your poom - poom, girl. Con

17 **Gm** **F** **Cm** **Dm7**

cal - ma, yo quie - ro ver co - mo e - lla lo me - ne - a. Mue - ve_e - se poom - poom, girl._

19 **Gm** **F**

Tie - ne_a - dre - na - li - na, en me - dio_e la pis - ta, ven - te haz - me lo que

20 **Cm** **N.C.** **Gm** **F**

se - a. I like your poom - poom, girl._ (iHey!) Ya vi que_es - tás so - li - ta_a - com - páñ - a - me._

22 **Cm** **Dm7** **Gm** **F**

— La no - che_es de no - so - tro', tú lo sa - be'. — Que ga - nas me dan - dan - dan. De gua - yar -

24 **Cm** **N.C.** **Gm** **F**

- te, ma - mi_e - se ram - pam - pam, yeah. E - sa cri - mi - nal co - mo lo mue - ve_e' un de - li - to.

26 **Cm** **Dm**

Ten - go que_ar - res - tar - te por - que_em - pie - zo_y no me qui - to.

27 **Gm** **F**

Tie - nes cri - mi - na - li - ty, pe - ro te doy fa - ta - li - ty, ví -

28 **Cm** **Dm7**

ve - te la pe - lí - cu - la flo - tan - do en mi grav - i - ty.

29 **Gm** **F**

Dad - dy po - ne las — reg - la', tie - ne' que_o - be - de - cer. —

30 Cm Dm7

Ma - mi, no tie - ne pau - sa, ¿qué_e' lo que vas a ha - cer? ____

31 Gm F Cm Dm D.S. al $\oplus - \oplus$

É - cha - le, é - cha - le, é - cha - le pa' - trás. É - cha - le, é - cha - le, pa' - lan - te_y pa' - trás. Con

33 Cm N.C. Gm F

se - a. I like your poom-poom, girl. Tú tie - ne' can - de - la y yo ten - go la ve - la. Lla - ma_el nue - ve

35 Cm Dm7

on - ce, se_es - tán que - man - do las sue - la'. Me da - ña cuan - do la

36 Gm F Cm Dm7

fal - di - ta, e - sa me la mo - de - la. Ma - mi, 'tás en - fer - ma, pe - ro tu show no lo can - ce - la'. Te lla - man a

38 Gm F

ti la rei - na del par - ty. Mu - cha san - dun - ga tie - ne_e - se bod - y. Tí - ra - te_un

39 Cm N.C.

pa - so, no - no - no pa - re. ¡Wow! ____ Da - le, da - le.

40 Gm F Cm Dm7

So - mos dos ban - di - do'en - tre la rum - ba_y ro - man - ce. Zúm - ba - le, D - J, o - tra ve' pa' que dan - ce.

42 Gm F Cm Dm7 D.S. al $\oplus - \oplus - \oplus$

É - cha - le, é - cha - le, é - cha - le pa' - trás. É - cha - le, é - cha - le, pa' - lan - te_y pa' - tras. Con

44 Cm N.C. Gm F

se - a. I like your poom - poom, girl.— Come with a nice young la - dy. In - tel - li -

46 Cm F Gm F

gent, yes, she gen - tle and i - rie. Eve - ry - where me go me nev - er lef' her at all - ie. Yes - a Dad - dy me

48 Cm F Gm F

Snow me are the roam dance man - a. Roam be - tween - a danc - in' in - a in - a na - tion - a. You nev - er

50 Cm Dm7

know say Dad - dy me Snow me are the boom sha - ka - ta. Me nev - er

51 Gm F Cm N.C.

lay - a down flat in - a one card - board box. Yes - a Dad - dy me a Yan - kee I go reach - in' out da top. Con

53 Gm F Cm F

cal - ma, yo qui - ero ver co - mo e - lla lo me - ne - a. Mue - ve_e - se poom - poom, girl.—

55 Gm F Cm Dm7

Es u - na_a - se - si - na, cuan - do bai - la quie - re que to'el mun - do la ve - a. I like your poom - poom, girl. Con

57 Gm F Cm Dm7

cal - ma, ya' no say Dad - dy me Snow me I go blame.—— I like your poom - poom, girl.—

59 Gm F Cm N.C.

'Tect - ive man a say, say Dad - dy me Snow me stop - a girl down the lane.—— I love your poom - poom, girl.—

Señorita

Titel 13

Tempo: ♩ = 117
Tonart: A-Moll (Originaltonart)

Shawn Mendes & Camila Cabello

Musik und Text: Camila Cabello /
Charlotte Aitchison / Jack Patterson /
Shawn Mendes / Magnus Hoiberg /
Benjamin Levin / Ali Tamposi and Andrew Wotman
Arr.: Gerhard Kölbl

Am CMaj7

mp

Red. * *simile*

5 FMaj7 Em7 G

I love it when you

9 Am CMaj7

call me se - ño - ri - ta, I wish I could pre - tend I did - n't need — ya but ev - ery touch is

13 FMaj7 Em7 G

ooh - la - la - la, it's true, la - la - la, ooh, — I should be run - nin', ooh, — you keep me com - ing — for

17 Am CMaj7

ya. Land in Mi - am - i, — the air was hot from sum - mer — rain, sweat drip - pin' off me

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20 **FMaj7** **Em7**

be - fore I e - ven knew her name, la - la - la. It felt like ooh - la - la - la, yeah,

24 **G** **Am**

no. — Sap - phire — moon - light, we danced for hours — in the

27 **CMaj7** **FMaj7**

sand. Te - qui - la Sun - rise, her bod - y fit right in my hands, la - la - la. It felt like

31 **Em7** **G** **N.C.** **Am**

ooh - la - la - la, yeah. — I love it when you call me se - ño - ri - ta, I wish I could pre -

mf

35 **CMaj7** **FMaj7**

tend I did - n't need — ya but ev - ery touch is ooh - la - la - la, it's true, la - la - la, ooh,

39 **Em7** **G** **Am**

— I should be run-nin', ooh, — you know I love it when you call me se - ño - ri - ta, I wish it was - n't

43 **CMaj7** **FMaj7**

so damn hard to leave — ya, but ev - ery touch is ooh - la - la - la, it's true, la - la - la, ooh, —

47 **Em7** **G** **Am**

— I should be run - nin', ooh, — you keep me com - ing — for ya. Locked in the ho - tel

mp

50 **CMaj7**

there's just some things that nev - er change. You say we're just friends, — but friends don't know the way you

53 **FMaj7** **Em7**

taste, la - la - la la - la. 'Cause you know it's been a long - time - com - ing don't ya let me fall, —

56 G N.C. Am

oh. Ooh, when— your lips un - dress me, hooked on— your tongue.

59 CMaj7 G N.C. Am

Ooh, love,— your kiss is dead - ly, don't stop. I love it when you call me se - ño - ri -

mf

62 CMaj7 FMaj7

ta,— I wish I could pre - tend I did - n't need— ya but ev - ery touch is ooh - la - la - la. It's

66 Em7 G Am

true, la - la - la, ooh,— I should be run - nin', ooh,— you know I love it when you call me se - ño - ri -

70 CMaj7 FMaj7

- ta, I wish it was - n't so damn hard to leave— ya, but ev - ery touch is ooh - la - la - la, it's

74 **Em7** **G** **Am**

true, la - la - la, ooh, I should be run - nin', ooh, you keep me com - ing - for ya. All a -

78 **CMaj7** **FMaj7**

long, I've - been com - ing - for ya, and I hope it - meant some - thing - to you. Call my

82 **Em7** **G** **Am** *mp*

name, I'll - be com - ing - for ya, com - ing - for ya, for ya.

86 **CMaj7** **FMaj7**

For ya. (Oh, she loves - it when I come). For ya.

90 **Em7** **G** **N.C.**

Ooh, I should be run - nin', ooh, you keep me com - ing - for ya.

Higher Love

Titel 14

Tempo: ♩ = 104

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

Kygo & Whitney Houston

Musik und Text:
Will Jennings / Steve Winwood
Arr.: Gerhard Kölbl

Am G D Em C G

p (Ba ba da ba, — bring — me high - er love, — love, — ba ba da ba, — bring —

Red. * *Red.* * *simile*

4 D Em Am G F G

— me high - er love.) — Think *mp* a - bout — it, there must be a high - er love, —

7 F C Am G Am G

down in the heart - or hid - den in the stars a - bove. — With - out — it, life is

10 F G F C G D

wast - ed time, — look — in - side your — heart and I'll look in - side mine. —

13 Em D

Things — look so — bad — ev - ery - where, — in — this whole — world, —

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

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16 **Bm** **C** **D** **C** **G**

what is fair?— We walk the line— and try— to see,—

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

19 **D** **Bm** **Em**

fall - ing be - hind— in what— could be,— oh.—

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

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

mf Bring me a high - er— love, bring— me a high - er— love,

simile

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

oh,— bring me a high - er— love. Where's that

27 **C** **G** **Em** **D** **C** **G**

high - er love— I— keep think - ing of?— (Ba ba da ba)— Bring—

mp

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

— me high - er love,— love.— (Ba ba da ba)— Bring — me high - er love,— oh.—

33 **C** **G** **D** **Em** **C** **G**

(Ba ba da ba)— Bring — me high - er love,— love.— (Ba ba da ba)— Bring

36 **N.C.** **C** **G** **D** **Em**

— me a high - er love.— *f* (Ba ba da ba)— Bring — me high - er love,— love.—

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

(Ba ba da ba)— Bring — me high - er love,— oh.— (Ba ba da ba)— Bring

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

— me high - er love,— love.— (Ba ba da ba)— Bring — me a high - er love.—

45 N.C. Am G F G

Worlds are turn - ing and we're just hang - ing on, — fac -

mf

48 F C Am G

- ing our fear, — and stand - ing out there a - lone. — A yearn -

50 Am G F G

- ing, yeah, — and it's real to me, there —

52 F C G D

— must be some - one — who's feel - ing for me. —

54 Em

Things — look so — bad — ev - ery - where, —

Red. * *Red.* *

56 **D** **Bm** **C** **D**

in this whole world, what is fair? We walk the line and try

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

59 **C** **G** **D**

to see, fall - ing be - hind in what

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

61 **Bm** **Em** **C** **G** **D** **Em**

could be, oh. Bring me a high - er love, (My love) bring

Red. * *Red.* * *simile*

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

me a high - er love, oh, oh. Bring me a high - er love.

67 **D** **Em** **C** **G** **Em** **D**

(My love) Where's that high - er love, I keep think - ing of?

70 C G D Em C G

(Ba ba da ba)— Bring — me high - er love,— love.. (Ba ba da ba)— Bring

73 D Em C G D Em

— me high - er love,— oh. (Ba ba da ba)— Bring — me high - er love,— love..

76 C G Em D C G

(Ba ba da ba)— Bring — me a high - er love.— (Bring me a high - er love.)

*Red. * Red. * simile*

79 D Em C G D Em

Oh,— bring— me— love,— bring— me— a high - er love,—

82 C G D Em

bring — me,— bring — me,— yeah,—

84 C G Em D

a high - er love. I keep think - ing of.

86 C G D Em C G

Bring high - er love, love, Bring

89 D Em C G D Em

high - er love, oh. Bring high - er love, love, a

92 C G Em D Am G

high - er love. I keep think - ing of. Bring me a high - er love, *mp*

95 Dadd9 Em C G D Em

bring me a high - er love, oh.

Vincent

Sarah Connor

Titel 15

Tempo: ♩ = 97

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

Musik: Daniel Faust / Peter Plate /
Ulf Leo Sommer / Sarah Connor
Text: Peter Plate / Ulf Leo Sommer /
Sarah Connor
Arr.: Gerhard Kölbl

G **Em** **Am** **C**

mp *Ad.* * *simile*

Vin-cent krieg't kein'n hoch, wenn er an Mäd-chen denkt, er hat es oft ver-sucht und sich echt an-ge-strengt.

G **Em** **Am** **C**

Al-le sei-ne Freun-de spie-len G T A, Vin-cent taucht lie-ber ab und tanzt zu Be-yon-cé.

G **Em** **C** **Am**

mf Er denkt nur an ihn, und an den Tag, als er ihn zum ers-ten Mal sah.

G **Em** **C** **Am**

So cool stand er da und Vin-cent war klar, dass es jetzt wohl Lie-be war.

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

f Ma-ma, ich kann nicht mehr den-ken, ich glaub', ich hab Fie-ber, ich glau-be, ich will das nicht.

21 Am C G

Ma-ma, was soll ich jetzt ma - chen? Ich glaub', ich muss ster - ben. Was, wenn mein Herz zer-bricht?

25 Am

Nein, mein Kind, das wird es nicht, und bit - te glaub' mir Schatz, du stirbst auch nicht. Es ist nur

27 C G

Lie - be, und da hilft kei - ne Me - di - zin, oh, ho. Beim

29 Am

ers - ten Mal tut's rich - tig weh.. Doch auch das geht vor - bei, du wirst schon seh'n, es ist nur

31 C G

Lie - be, und da hilft kei - ne Me - di - zin.

33

Em Am C

Lin-da war die Schöns-te, Ben 'n Foot-ball - star,- Träu-me so groß, das per-fek-te Paar.—

mp

37

G Em Am C

Hoch-zeit, Haus und Kind, al-les durch-ge - plant, doch jetzt liegt sie wach, ob das schon al-les war?—

41

G Em C Am

Und sie denkt an ihn— und an die Zeit, als sie noch so ver-knallt— war'n.

mf

45

G Em C Am D.S. al $\oplus - \oplus$

Jetzt ist al-les so ernst, und sie weiß nicht mehr, ob das wirk-lich Lie-be war.—

49

G Am

Nein, mein Kind, das wird— es nicht und bit-te glaub' mir Schatz, du stirbst auch nicht, es ist nur

51 **C** **G**

Lie - be und da hilft kei - ne Me - di - zin, oh. Ich

53 **Am**

weiß, es tut be - schis - sen weh, doch auch das geht vor - bei, - du wirst schon seh'n, es ist nur

55 **C** **G**

Lie - be, und da hilft kei - ne Me - di - zin, oh, ho. Du

57 **Em** **Am**

kannst die Deut - sche Bank ver - kla - gen, Die Bi - bel le - sen, Whit - ney fra - gen, von der

59 **C** **G**

Lie - be hab'n sie al - le kei - nen Plan, ah. Nicht ich, nicht du, nicht er, - nicht sie, - was

62 **Am** **C**

du jetzt fühlst, fühl'n man - che nie, — es ist nur Lie - be, da - für gibt's kei - ne Me - di - zin.

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

— Oh ye ah, o ye — ah, oh, — es ist nur

67 **C** **G** **Em**

Lie - be, da - für gibt's kei - ne Me - di - zin, oh, — ho, oh, — ho.

70 **Am** **C** **G**

Es ist nur Lie - be, oh — ye — ah.

73 **Em** **Am**

mp Lin - da hängt auf Tin - der, Ben ist nicht mehr — da, — er küsst jetzt Mo - dels in A -

76 **C** **G** **Em**

me - ri - ka. — Vin - cent hat zwei Kin - der und 'n star - ken — Mann, — er

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

hätt' nie ge-dacht, dass man so lie - ben — kann. — Und jetzt lieg' ich hier wach, — und denk' an den Tag, —

p

83 **C** **Am** **G**

— als ich zum ers - ten Mal — ver - knallt — war. Ma - ma, ich kann nicht mehr den -

f

86 **Am** **C** **G**

- ken, ich glaub', ich hab' Fie - ber, ich glau-be ich will — das nicht. — Ma-ma, was soll ich jetzt ma -

90 **Am** **C** **G**

- chen? Ich glaub', ich muss ster - ben. Was, wenn mein Herz — zer - bricht? —

93 Am

Nein, mein Kind, das wird es nicht, und bit - te glaub' mir, Schatz, du stirbst auch nicht. Es ist nur

95 C G

Lie - be, und da hilft kei - ne Me - di - zin, ah. Ich

97 Am

weiß, es tut be - schis - sen weh, - doch auch das geht vor - bei, - du wirst schon seh'n, es ist nur

99 C G

Lie - be, und da hilft kei - ne Me - di - zin, ah. Vin - cent kriegt kein'n hoch wenn er an

102 Em Am C

Mäd - chen - denkt, - er hat es oft ver - sucht - und sich echt an - ge - strengt.

SOS

Titel 16

Tempo: ♩ = 100

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

Avicii Feat. Aloe Blacc

Musik und Text: Tim Bergling /
Kandi Burruss / Tameka Cottle /
Kevin Briggs / Albin Nedler /
Kristoffer Fogelmark
Arr.: Gerhard Kölbl

Em7

p

Red.

3

Bm C

Can you hear me? S. O. S.

Red.

5

D Em7

Help me put my mind to rest.

Red.

7

Bm C

Two times clean a - gain, I'm act - in' low, a

Red.

9

D Em7 N.C.

pound of weed and a bag of blow.

Red.

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11 **Em7** **G** **D** **CMaj9**

mp I can feel your love pull - in' me up from the un - der - ground, and

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

13 **Em7** **G** **Bm7** **CMaj9**

I don't need my drugs, we could be more — than just part - time — lov - ers.

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

15 **Em7** **G** **D** **CMaj9**

I can feel your touch pick - in' me up from the un - der - ground, and

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

17 **Em7** **G** **D** **CMaj9**

I don't need my drugs, we could be more — than just part - time — lov - ers.

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

19 **Em** **Bm** **C** **D**

Red. * *Red.* * *simile*

21 Em Bm C N.C.

We could be more— than just part - time— lov - ers.

23 Em Bm C D

mf

25 Em Bm 1. C 3 D

We could be more— than just part - time— lov - ers.

27 2. C D Em7 Bm C

I get robbed— of all my— sleep—

Red. * Red. * Red. *

29 D Em7

as my— thoughts be - gin to— bleed.—

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

32 **Bm** **C**

I'd let go, — but I don't know — how, — yeah, I don't —

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

34 **D** **Em7** **D.S. al $\oplus - \oplus$**
N.C.

— know — how, — but I need — you now. —

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

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

Hey. —

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

38 **Em7** **Bm** **C** **D**

I can feel your touch pick - in' me up from the un - der - ground, and

Red. * *Red.* * *simile*

40 **Em7** **Bm** **C** **D**

I don't need my drugs, we could be more — than just part - time — lov - ers.

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

42 **Em Bm C D Em Bm**

mf (We could be.)—

45 **C D Em Bm**

We could be more— than just part - time lov - ers.

47 **C D Em Bm**

(yeah, more then, more than lov - ers.)—

49 **C D Em Bm C**

We could be more— than just part - time— lov - ers. Can you hear— me? S. O. S.

mp

Red. * Red. * Red.

51 **D Em7**

Help me— put— my mind to rest.

* Red. * Red. * Red. *

So Am I

Ava Max

Titel 17

Tempo: ♩ = 130

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

Musik und Text: Maria Jane Smith /
Victor Theil / Amanda Ava Koci /
Charlie Puth / Gigi Grombacher /
Henry Russell Walter / Roland Spreckley
Arr.: Gerhard Kölbl

Am D G E

mf

Do you ev - er feel like a mis - fit? Eve - ry - thing in - side you is dark - and twist -

Red. * *simile*

Am D G

- ed. Oh, but it's o - kay to be dif - ferent, 'cause ba - by, so am I. (So am I, - so am

Esus4 E Am N.C. D N.C.

I, - so am I - I - I - I. I.) Can you hear the whis - pers - all a - cross the room?

Red. * *simile*

G N.C. E N.C. Am N.C.

You feel her eyes all o - ver you like cheap per - fume. You're beau - ti - ful, -

D N.C. G N.C. E N.C.

but mis - un - der - stood. So why you try - na be just like the neigh - bor - hood? -

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17 **Am** **D** **G**

I can see ya, I know what you're feel - in'.— So let me tell you 'bout my lit - tle

And. *simile*

20 **E** **Am** **D**

se - cret. — I'm a lit - tle cra - zy un - der - neath this, — un - der -

23 **G** **E** **N.C.** **Am** **D**

neath this. — (2.x) Ooh. — Do you ev - er feel like a mis -

f

26 **G** **Esus4** **E**

- fit? Eve - ry - thing in - side you is dark — and twist - ed. Oh, but

29 **Am** **D** **G**

it's o - kay to be dif - ferent. 'Cause ba - by, so am I. (So am I, — so am

32 **Esus4** **E** **Am** **D**

I, — so am Do I.) you ev - er feel like an out - cast? You — don't have to

35 **G** **Esus4** **E** **Am** **D**

fit in - to — the for - mat. Oh, but it's o - kay to be dif -

38 **G** **Esus4** **E**

- ferent. 'Cause ba - by, so am I. (So am I, — so am I, — so am I - I - I - I

41 **Am** **N.C.** **D** **N.C.** **G** **N.C.**

mf I.) Oh, so dress up fan - cy, — like Sid and Nan - cy. — Walk - in' Kill - er

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

44 **E** **N.C.** **Am** **N.C.**

Queen, got - ta keep 'em guess - in'. — So, ba - by, come pass me a

46 **D** **N.C.** **G** **N.C.** **E** **N.C.** **D.S. al** $\oplus - \oplus$

light - er, we're gon - na leave 'em on fi - re, we're the sin - ners and the bless - ings I had.

49 $\oplus$ **Am** **D** **G**

(Ah, ah, ah.) You're king and you're queen, you're strong and you're weak, you're bound

52 **E** **Am** **D**

but so free. (Ah, ah, ah.) So come and join me and call

55 **G** **E** **D.S.S. al** $\oplus \oplus - \oplus \oplus$

me "Har - ley", and we'll make 'em scream. Do you

57 $\oplus \oplus$ **Am**

I.)

Con Calma

Titel 18

Tempo: ♩ = 94

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

Daddy Yankee Feat. Snow

Musik und Text: Terri Moltke /

Michael L. Grier / Edmond Daryll Leary /

Shawn Leigh Moltke / Ramon L. Ayala / Darrin O'Brien /

Juan Carlos Salinas Jr. / Oscar Edward Salinas / David Macias

Arr.: Gerhard Kölbl

N.C.

mf

D - D - D - D - D - D Y Play N' Skillz. ¡Run!

Red. Red. simile

5 Gm F Cm F

¿Có - mo te lla - mas, ba - by? Des - de que te vi su - pe - que e - ras pa' mí. Di - le a tus a -

7 Gm F Cm F

mi - gas que an - da - mo' read - y. Es - to lo se - gui - mo' en el af - ter par - ty.

9 Gm F Cm F

¿Có - mo te lla - mas, ba - by? Des - de que te vi su - pe - que e - ras pa' mí. Di - le a tus a -

11 Gm F Cm N.C.

mi - gas que an - da - mo' read - y. Es - to lo se - gui - mo' en el af - ter par - ty. Con

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13 Gm F Cm Dm7

cal - ma, yo quie - ro ver co - mo e - lla lo me - ne - a. Mue - ve_e - se poom - poom, girl. -

15 Gm F Cm N.C.

Es u-na_a-se-si-na, cuan-do bai-la quie-re que to'el mun-do la ve - a. I like your poom-poom, girl. - Con

17 Gm F Cm Dm7

cal - ma, yo quie - ro ver co - mo e - lla lo me - ne - a. Mue - ve_e - se poom - poom, girl. -

19 Gm F Cm N.C.

Tie-ne_a-dre-na-li-na, en me-dio'e la pis-ta, ven-te haz-me lo que se - a. I like your poom-poom, girl. -

21 Gm F Cm Dm7

(¡Hey!) Ya vi que_es - tás so - li - ta, a - com - pñi - a - me. La no - che_es de no - so - tro!, tú lo sa - be! -

23 Gm F Cm N.C.

Que ga - nas me dan - dan - dan. De gua - yar - te, ma - mi, e - se ram - pam - pam, - yeah.

25 Gm F Cm Dm

E - sa cri - mi - nal co - mo lo mue - ve, e' un de - li - to. Ten - go que ar - res - tar - te por - que em - pie - zo, y no me qui - to.

27 Gm F Cm Dm7

Tie - nes cri - mi - na - li - ty, pe - ro te doy fa - ta - li - ty, ví - ve - te la pe - lí - cu - la flo - tan - do en mi grav - i - ty.

29 Gm F Cm Dm7

Dad - dy po - ne las - reg - la', tie - ne' que o - be - de - cer. Ma - mi, no tie - ne pau - sa, ¿qué e' lo que vas a ha - cer?

31 Gm F Cm Dm D.S. al $\oplus - \oplus$

É - cha - le, é - cha - le, é - cha - le pa' - trás. É - cha - le, é - cha - le, pa' - lan - te y pa' - trás. Con

33 Φ Cm N.C. Gm F

se - a. I like your poom-poom, girl. — Tú — tie - ne' can - de - la y yo ten - go la — ve - la. Lla - ma el nue - ve

35 Cm Dm7

on - ce, se es - tán que - man - do las sue - la'. Me da - ña cuan - do la

36 Gm F Cm Dm7

fal - di - ta, e - sa me la mo - de - la. Ma - mi, 'tás en - fer - ma, pe - ro tu show no lo can - ce - la'. Te lla - man a

38 Gm F Cm N.C.

ti la rei - na del par - ty. Mu - cha san - dun - ga tie - ne e - se bod - y. Tí - ra - te un pa - so, no - no - no pa - re. ¡Wow! Da - le, da - le.

40 Gm F Cm Dm7

So - mos dos ban - di - do' en - tre la rum - ba y ro - man - ce. Zúm - ba - le, D - J, o - tra ve' pa' que dan - ce.

42 Gm F Cm Dm7 D.S. al $\oplus\oplus - \oplus\oplus$

É - cha - le, é - cha - le, é - cha - le pa' - trás. É - cha - le, é - cha - le, pa' - lan - te y pa' - tras. Con

44 $\oplus\oplus$ Cm N.C. Gm F

se - a. I like your poom - poom, girl. — Come with a nice young la - dy. In - tel - li - *mp*

46 Cm F Gm F

gent, yes, she gen - tle and i - rie. Eve - ry - where me go me nev - er lef' her at all - ie. Yes - a Dad - dy me

48 Cm F Gm F

Snow me are the roam dance man - a. Roam be - tween - a danc - in' in - a in - a na - tion - a. You nev - er *mf*

50 Cm Dm7 Gm F

know say Dad - dy me Snow me are the boom sha - ka - ta. Me nev - er lay - a down flat in - a one card - board box.

52 Cm N.C.

Yes - a Dad - dy me a Yan - kee I go reach - in' out da top. Con

53 Gm F Cm F

cal - ma, yo qui - ero ver co - mo e - lla lo me - ne - a. Mue - ve_e - se poom - poom, girl. -

55 Gm F Cm Dm7

Es u - na_a - se - si - na, cuan - do bai - la quie - re que to'el mun - do la ve - a. I like your poom - poom, girl. - Con

57 Gm F Cm Dm7

cal - ma, ya' no say Dad - dy me Snow me I go blame. — I like your poom - poom, girl. -

59 Gm F Cm N.C.

'Tect - ive man a say, say Dad - dy me Snow me stop - a girl down the lane. — I love your poom - poom, girl. -

Señorita

Titel 01

Shawn Mendes & Camila Cabello

Tonart: A-Moll (Originaltonart)

Takt: 4/4, Tempo: ♩ = 117

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Musik und Text: Camila Cabello / Charlotte Aitchison / Jack Patterson / Shawn Mendes / Magnus Hoiberg / Benjamin Levin / Ali Tamposi and Andrew Wotman

Akkorde

Am **CMaj7** **FMaj7** **Em** **G**

Diagram showing the fingerings for the chords Am, CMaj7, FMaj7, Em, and G on a guitar fretboard. The fretboard is shown with strings 1-6 and frets 1-4. Fingerings are indicated by numbers 1-4 and 'x' for muted strings.

Tabulatur

Melodie Intro und Ending

Am **CMaj7** **FMaj7** **Em** **G**

Diagram showing the melody intro and ending for the song Señorita. The tab is written for guitar in 4/4 time, using the chords Am, CMaj7, FMaj7, Em, and G. The melody is written on the treble and bass staves, with fret numbers and string numbers indicated.

Picking

Hinweis: Die perkussiven Anschläge (x) können auch nur mit dem Daumen (p) gespielt werden.

Am **CMaj7** **FMaj7** **Em** **G**

Diagram showing the picking pattern for the song Señorita. The tab is written for guitar in 4/4 time, using the chords Am, CMaj7, FMaj7, Em, and G. The picking pattern is written on the treble and bass staves, with fret numbers and string numbers indicated. The pattern includes percussive hits (x) and plucks (p).

Intro **Am** | **CMaj7** | **FMaj7** | **Em** **G** |

Strophe 1

I love it when you **Am** call me senori- ta I wish I could pre- **CMaj7** tend I didn't need |
ya but every touch is **FMaj7** ohh-la-la-la, it's true, la-la-la, ooh, |
Em **G** | I should be runnin', ooh, you keep me coming for **Am** ya. Land in Miami, |
the air was hot from summer **CMaj7** rain, sweat drippin' off me before I even knew her |
FMaj7 name, la-la-la. | It felt like **Em** **G** | no. **Am** Sapphire moonlight, |
We danced for hours in the **CMaj7** sand. Tequila Sunrise, her body fit right in my |
FMaj7 hands, la-la-la. | It felt like **Em** **G** | ooh la-la-la, yeah. |

Refrain 1

N.C. **Am** | I love it when you call me senori- ta, I wish I could pre- **CMaj7** tend I didn't need |
ya but every touch is **FMaj7** ohh la-la-la, it's true, la-la-la, ooh, |
Em **G** | I should be runnin', ooh, you know I love it when you **Am** call me senori- ta, |
I wish it wasn't **CMaj7** so damn hard to leave ya, but every touch is |
FMaj7 **Em** **G** | ooh la-la-la, it's true, la-la-la, ooh, I should be runnin', ooh, |
you keep me coming for **Am** ya. |

Strophe 2

Locked in the hotel | there's just some things that never |
CMaj7 change. You say we're just friends, | but friends don't know the way you |
FMaj7 taste, la-la-la la-la. | **Em** 'Cause you know it's been a long time coming |
G **N.C.** **Am** | don't ya let me fall, oh. Ooh, when your lips undress me, |
CMaj7 **G** | hooked on your tongue. Ooh, love, your kiss is deadly, don't stop. |

Refrain 2

N.C. **Am** | I love it when you call me senori- ta... |

Ending

All a- **CMaj7** long, I've been coming for ya, and I hope it meant something to |
FMaj7 you. Call my name, I'll be coming for **Em** **G** | ya, coming for ya, for ya. **Am** |
For ya. **CMaj7** (Oh, she loves it when I come). For ya. **FMaj7** |
Em **G** | Ooh, I should be runnin', ooh, you keep me coming for **N.C.** ya. |

Higher Love

Kygo & Whitney Houston

Tonart: G-Dur

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

Takt: 4/4, Tempo: $\text{♩} = 104$

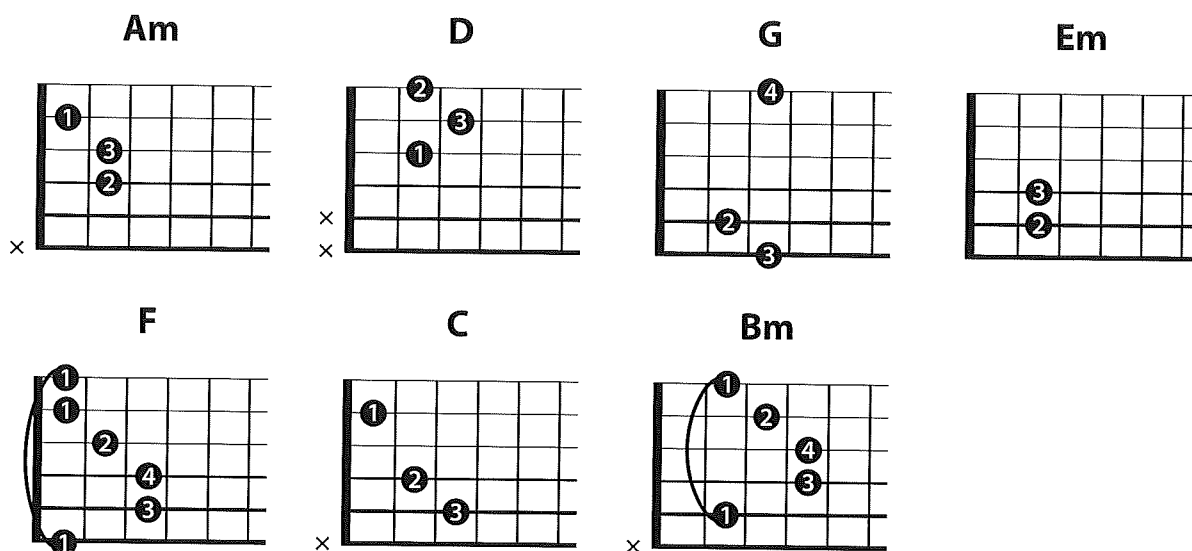


Titel 02

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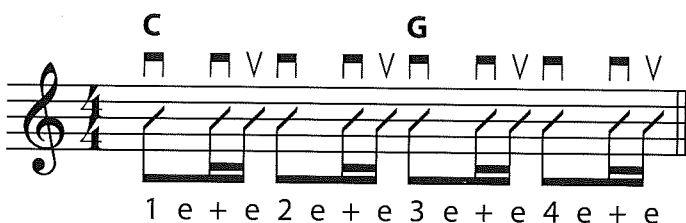
Musik und Text: Will Jennings / Steve Winwood

Akkorde



Begleit-Rhythmus

2. Hälfte Post-Refrain 1, Post-Refrain 2 und 3, Refrain 3. Ansonsten jeden Akkord 1x anschlagen.



Intro

Am	G	D	Em
(Ba ba da ba, bring		me higher love, love,	
C	G	D	Em
ba ba da ba, bring		me higher love.)	

Strophe 1

Think about it, - there must be a higher love, down in the heart or hidden
 in the stars above. Without it, - life is wasted time, look inside your heart
 and I'll look inside mine.

Pre-Refrain 1

Things look so bad ev- erywhere, in this whole world, what is fair?
 We walk the line and try to see, falling behind in what could be, oh.

Refrain 1

Bring me a higher love, bring me a higher love, oh,
 bring me a higher love. Where's that higher love I keep thinking of?

Post-Refrain 1

(Ba ba da ba) Bring me higher love, love. (Ba ba da ba) Bring
 me higher love, oh. (Ba ba da ba) Bring me higher love, love.

(Ab hier bis Ende Post-Refrain 1: **Begleit-Rhythmus**)

(Ba ba da ba) Bring me a higher love. (Ba ba da ba) Bring
 me higher love, love. (Ba ba da ba) Bring me higher love, oh.
 (Ba ba da ba) Bring me higher love, love. (Ba ba da ba) Bring
 me a higher love.

Strophe 2

Worlds are turn- ing, and we're just hanging on, fac- ing our fear,
 and standing out there alone. A yearn- ing, yeah, and it's
 real to me, there must be someone who's feeling for me.

Pre-Refrain 2

Things look so bad ev- erywhere, in this whole world, what is fair?
 We walk the line and try to see, falling behind in what could be, oh.

Refrain 2

C G D Em C G D Em
 Bring me a higher love, (My love) bring me a higher love, oh, oh.

C G D Em
 Bring me a higher love. (My love) Where's that

C G Em D
 higher love I keep thinking of?

Post-Refrain 2*(Begleit-Rhythmus)*

C G D Em C G
 (Ba ba da ba) Bring me higher love, love. (Ba ba da ba) Bring

D Em C G D Em
 me higher love, oh. (Ba ba da ba) Bring me higher love, love.

C G Em D
 (Ba ba da ba) Bring me a higher love.

Refrain 3*(Begleit-Rhythmus)*

C G D Em C G
 (Bring me a higher love.) Oh, bring me love,

D Em C G D Em
 bring me a higher love, bring me, bring me, yeah,

C G Em D
 a higher love. I keep thinking of.

Post-Refrain 3*(Begleit-Rhythmus)*

C G D Em C G D Em
 Bring higher love, love, bring higher love, oh.

C G D Em C G Em D
 Bring higher love, love, a higher love. I keep thinking of.

Ending

Am G D Em C G D Em
 Bring me a higher love, bring me a higher love, oh.

Vincent

Titel 03

Sarah Connor

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Tonart: G-Dur

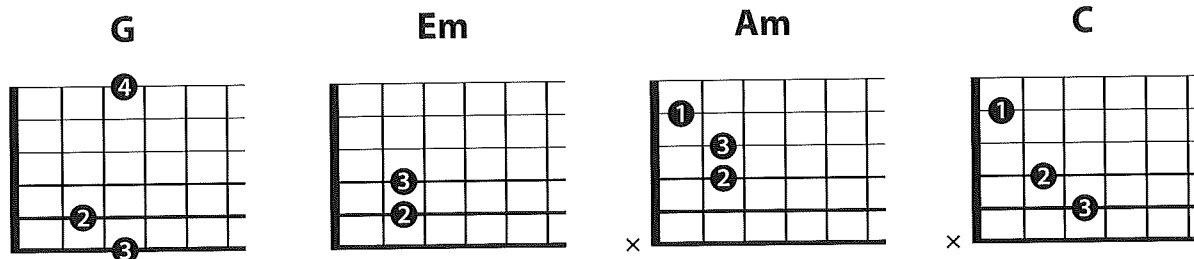
(Originaltonart: Ab-Dur, Kapodaster 1. Bund)

Takt: 4/4, Tempo: ♩ = 97

Musik: Daniel Faust / Peter Plate / Ulf Leo Sommer / Sarah Connor

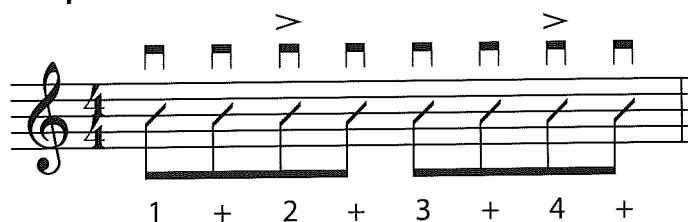
Text: Peter Plate / Ulf Leo Sommer / Sarah Connor

Akkorde

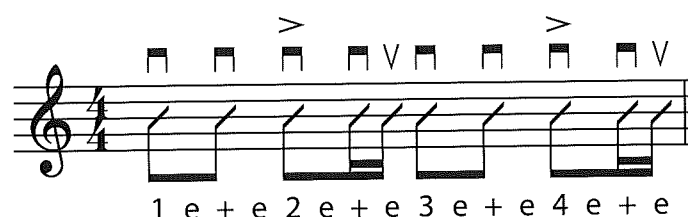


Begleit-Rhythmus

Strophe 2 und 3



Refrain 1, 2, 3 und Bridge



Strophe 1 (pro Akkord je 1 Abschlag)

G	Vincent kriegt kein'n hoch, wenn er an	Em	Mädchen denkt, er hat es
Am	oft versucht und sich echt	C	angestrengt.
G	Alle seine Freunde spielen		
Em	GTA, Vincent taucht	Am	lieber ab und tanzt zu
C	Beyoncé.	G	Er denkt nur an ihn
Em	und an den Tag,	C	als er ihn zum ers-
Am	ten Mal sah.	G	So cool stand er da
Em	und Vincent war klar,	C	dass es jetzt wohl Lie-
Am	be war.		

Refrain 1

G Mama, ich kann nicht mehr den- **Am** ken, ich glaub', ich hab' Fie- **C** ber,
ich glaube, ich will **G** das nicht. **Am** Mama, was soll ich jetzt ma- **Am** chen?
Ich glaub', ich muss ster- **C** ben. Was, wenn mein Herz **G** zerbricht?
Nein, mein Kind, das wird es nicht und bitte **Am** glaub' mir Schatz,
du stirbst auch nicht. Es ist nur **C** Liebe und da hilft keine Medizin,
G oh, ho. Beim **C** ersten Mal tut's richtig weh. Doch auch das
Am geht vorbei, du wirst schon seh'n, es ist nur **C** Liebe
und da hilft keine Medizin. **G**

Strophe 2

Em Linda war die Schönste, Ben 'n **Am** Footballstar, **C** Träume so groß, das per- **C** fekte Paar.
G Hochzeit, Haus und Kind, alles **Em** durchgeplant, doch **Am** jetzt liegt sie wach,
ob das schon **C** alles war? **G** Und sie denkt an ihn **Em** und an die Zeit,
C als sie noch so **Am** verknallt war'n. **G** Jetzt ist alles so ernst,
Em und sie weiß nicht mehr, **C** ob das wirklich Lie- **Am** be war.

Refrain 2

G Mama, ich kann nicht mehr den- **Am** ken, ich glaub', ich hab' Fie- **C** ber,
ich glaube, ich will **G** das nicht. **Am** Mama, was soll ich jetzt ma- **Am** chen?
Ich glaub', ich muss ster- **C** ben. Was, wenn mein Herz **G** zerbricht?
G Nein, mein Kind, das wird es nicht und bitte **Am** glaub' mir Schatz,
du stirbst auch nicht. Es ist nur **C** Liebe und da hilft keine Medizin,
G oh. Ich **Am** weiß, es tut beschissen weh, doch auch das **Am** geht vorbei,
du wirst schon seh'n, es ist nur **C** Liebe und da hilft keine Medizin, **G** oh, ho.

Bridge

Du **Em** kannst die Deutsche Bank verklagen, die **Am** Bibel lesen, Whitney fragen, von der
C Liebe hab'n sie alle keinen Plan, **G** ah. Nicht ich, nicht du, nicht er,
 nicht sie, was **Am** du jetzt fühlst, fühl'n manche nie, es ist nur **C** Liebe,
 dafür gibt's keine Medizin. **G** Oh ye- **Em** ah, o ye- **Am** ah, oh, es ist nur **C** Liebe,
 dafür gibt's keine Medizin, **G** oh,ho, **Em** oh,ho. **Am** Es ist nur **C** Liebe, oh ye- **G** ah.

Strophe 3

Linda hängt auf Tinder, Ben ist **Em** nicht mehr da, **Am** er küsst jetzt Models in A-
C merika. **G** Vincent hat zwei Kinder und 'n **Em** starken Mann, er **Am** hätt' nie gedacht,
 dass man so **C** lieben kann. **G (Abschlag)** Und jetzt lieg' ich hier wach, **Em (Abschlag)** und denk' an den Tag,
C (Abschlag) als ich zum ersten Mal **Am** verknallt war.

Refrain 3

G Mama, ich kann nicht mehr den- **Am** ken, ich glaub', ich hab' Fie- **C** ber,
 ich glaube, ich will **G** das nicht. Mama, was soll ich jetzt ma- **Am** chen?
 Ich glaub', ich muss ster- **C** ben. Was, wenn mein Herz **G** zerbricht?
 Nein, mein Kind, das wird es nicht und bitte **Am** glaub' mir Schatz,
 du stirbst auch nicht. Es ist nur **C** Liebe und da hilft keine Medizin,
G oh. Ich weiß, es tut beschissen weh, doch auch das **Am** geht vorbei,
 du wirst schon seh'n, es ist nur **C** Liebe und da hilft keine Medizin, **G** ahh.

Ending

G (Abschlag) Vincent kriegt kein'n hoch, wenn er an **Em (Abschlag)** Mädchen denkt, er hat es
Am (Abschlag) oft versucht und sich echt **C (Abschlag)** angestrengt.

Avicii Feat. Aloe Blacc

Tonart: E-Moll

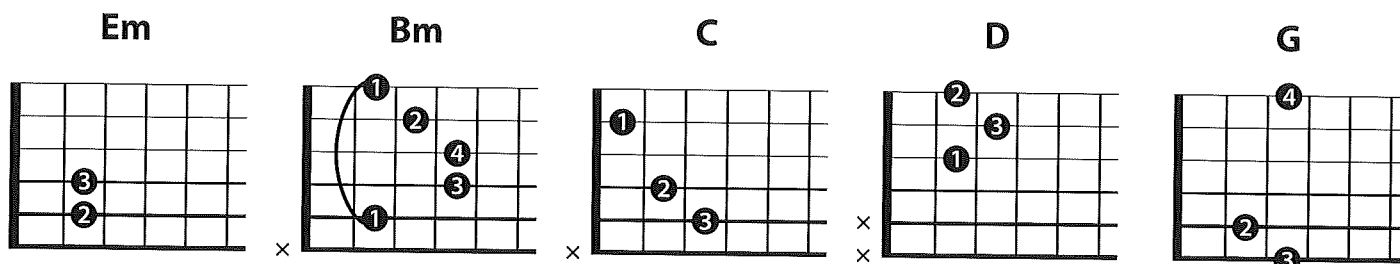
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Takt: 4/4, Tempo: ♩ = 100

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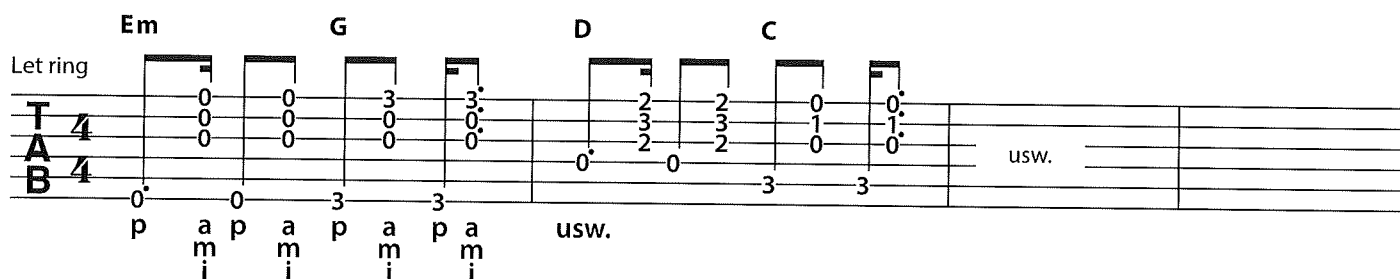
Musik und Text: Tim Bergling / Kandi Burruss / Tameka Cottle / Kevin Briggs / Albin Nedler / Kristoffer Fogelmark

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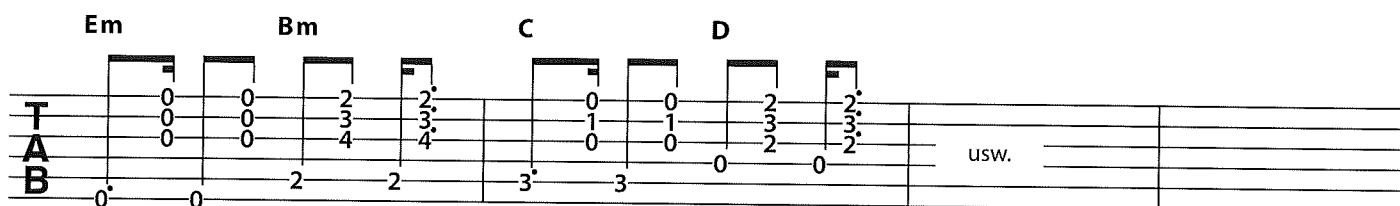


Tabulatur

Picking Pre-Refrain



Picking Refrain



Intro

Em7 | Em7 |

Strophe 1 (pro Akkord je 1 Abschlag)

Em Bm C | C D Em |
Can you hear me? S.O. S. | Help me put my mind to rest. |

Em Bm C | a |
Two times clean again, I'm actin' low, |

C D Em | N.C. |
pound of weed and a bag of blow. |

Pre-Refrain 1

Em G D C
I can feel your love pullin' me up from the underground, and
Em G Bm C
I don't need my drugs, we could be more than just parttime lovers.
Em G D C
I can feel your touch pickin' me up from the underground, and
Em G D C
I don't need my drugs, we could be more than just parttime lovers.

Refrain 1

Em Bm C D Em Bm C N.C.
We could be more than just part time lovers.
Em Bm C D Em Bm C D
We could be more than just part time lovers.
Em Bm C D Em Bm C D

Strophe 2 (pro Akkord je 1 Abschlag)

Em Bm C C D Em
I get robbed of all my sleep as my thoughts begin to bleed.
Em Bm C
I'd let go, but I don't know how, yeah, I don't
C D Em N.C.
know how, but I need you now.

Pre-Refrain 2

Em G D C
I can feel your love pullin' me up from the underground, and
Em G Bm C
I don't need my drugs, we could be more than just parttime lovers.
Em G D C
I can feel your touch pickin' me up from the underground, and
Em G D C
I don't need my drugs, we could be more than just parttime lovers.

Refrain 2

Em Bm C D Em Bm C D
Hey. I can feel your touch pickin' me up from the underground, and
Em Bm C D
I don't need my drugs, we could be more than just parttime lovers.
Em Bm C D Em Bm C D
(We could be.) We could be more than just parttime lovers,
Em Bm C D Em Bm
(yeah, more than, more than lovers.)
C D
We could be more than just parttime lovers.

Ending (pro Akkord je 1 Abschlag)

Em Bm C C D Em
Can you hear me? S.O.-S. Help me put my mind to rest.

So Am I

Titel 05

Ava Max

Tonart: D-Dur, Kapodaster 5. Bund

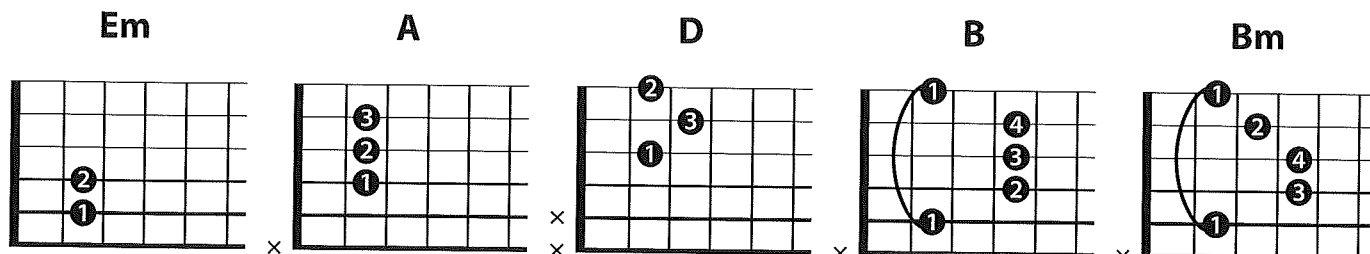
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Takt: 4/4, Tempo: ♩ = 130

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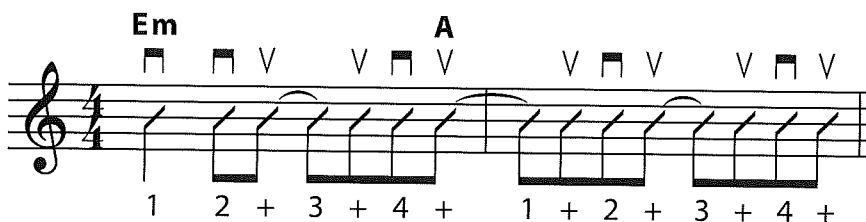
Musik und Text:
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Gigi Grombacher / Henry Russell Walter / Roland Spreckley

Akkorde



Begleit-Rhythmus

Refrain



Intro (pro Akkord je 1 Abschlag)

Do you | **Em** ever feel like a mis- | **A** fit? Everything in- | **D** side you is dark and twis- | **B** ted
Oh, but | **Em** it's okay to be dif- | **A** ferent, 'cause baby, so am | **D** I
(So am I, so am | **B** I, so am I-I-I-I- | **Em** I.)

Strophe 1 (pro Akkord je 1 Abschlag)

Can you hear the whispers | **N.C.** all across the room? | **A** You feel her eyes all | **N.C.**
over you like cheap perfume. | **Bm** You're beautiful, | **N.C.** but misunderstood. | **A**
So why you tryna | **D** be just like the neighborhood? | **N.C.** | **Bm**

Pre-Refrain 1 (pro Akkord je 1 Abschlag)

I can see ya, I know what you're | **Em** feelin'. So | **A** let me tell you 'bout my little | **D**
secret | **Bm** I'm a little crazy under- | **Em** neath this, under- | **A** neath this. | **D** | **B**

Refrain 1

N.C. | **Em** | **A** | **D** | **B**
 Do you | ever feel like a mis- | fit? Everything in- | side you is dark and twist- | ed.
Em | **A** | **D**
 Oh, but | it's okay to be dif- | ferent. 'Cause baby, so am | I. (So am I, so am |
B | **Em** | **A**
 I, so am I.) Do you | ever feel like an out- | cast? You don't have to |
D | **B** | **Em** | **A**
 fit into the for- | mat. Oh, but | it's okay to be dif- | ferent. 'Cause baby, so am |
D | **B** | **Em**
 I. (So am I, so am | I, so am I-I-I-I- | I.)

Strophe 2*(pro Akkord je 1 Abschlag)*

N.C. | **A** | **N.C.** | **D** | **N.C.**
 Oh so, dress up fancy, | like Sid and Nancy. | Walkin' Killer |
Bm | **N.C.** | **Em** | **N.C.** | **A**
 Queen, gotta keep 'em guessin'. | So baby come pass me a | lighter,
N.C. | **D** | **N.C.** | **B** | **N.C.**
 we're gonna leave 'em on | fire, | we're the | sinners and the blessings I had. |

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

Em | **A** | **D**
 I can see ya, I know what you're | feelin'. So | let me tell you 'bout my little |
Bm | **Em** | **A** | **D** | **B**
 secret. | I'm a little crazy under- | neath this, under- | neath this. | Ooh.

Refrain 2

N.C. | **Em** | **A**
 Do you | ever feel like a mis- | fit?...

Bridge*(pro Akkord je 1 Abschlag)*

Em | **A** | **D**
 (Ah,ah,ah.) You're king | and you're queen, you're strong | and you're weak,
B | **Em** | **A**
 you're bound | but so free. | (Ah,ah,ah.) So come | and join me and call |
D | **B** | **N.C.**
 me "Harley", and we'll | make 'em scream. Do you |

Refrain 3

Em | **A** | **D** | **B**
 ever feel like a mis- | fit? Everything in- | side you is dark and twist- | ed.
Em | **A** | **D**
 Oh, but | it's okay to be dif- | ferent. 'Cause baby, so am | I. (So am I, so am |
B | **Em** | **A**
 I, so am I.) Do you | ever feel like an out- | cast? You don't have to |
D | **B** | **Em** | **A**
 fit into the for- | mat. Oh, but | it's okay to be dif- | ferent. 'Cause baby, so am |
D | **B** | **Em (Abschlag)**
 I. (So am I, so am | I, so am I-I-I-I- | I.)

Con Calma

Titel 06

Daddy Yankee Feat. Snow

Tonart: G-Moll, Kapodaster 3. Bund

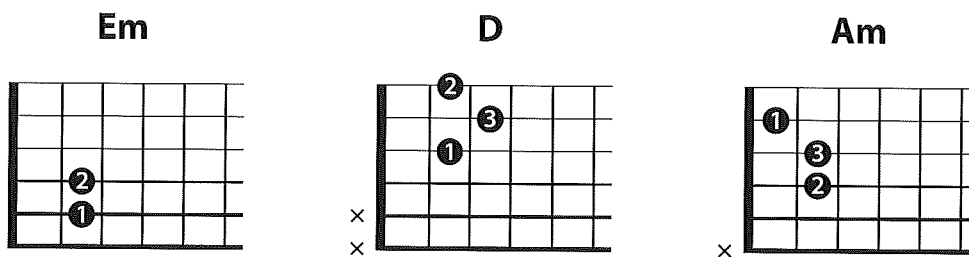
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Takt: 4/4, Tempo: ♩ = 94

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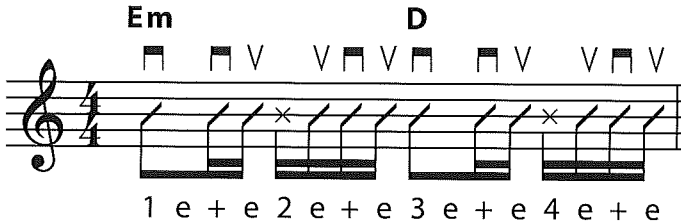
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Akkorde



Begleit-Rhythmus

Ab Pre-Refrain 1



Intro N.C. | D-D-D-D-D-D-Y | Play N' Skillz. !Run!

Pre-Refrain 1

Em	D	Am	D	Em
?Cómo te llamas, baby?	Desde que te	vi supe que eras pa mí.	Dile a tus a-	migas
D	Am	D		
que andamo' ready. Esto lo se-	guimo' en el after party.			
Em	D	Am	D	Em
?Cómo te llamas, baby?	Desde que te	vi supe que eras pa mí.	Dile a tus a-	migas
D	Am	N.C.		
que andamo' ready. Esto lo se-	guimo' en el after party.			

Refrain 1

Con **Em** **D** calma, yo quiero ver como ella lo me- **Am** **D** nea. Mueve ese poom-poom, girl.
Em **D**
 Es una asesina, cuando baila quiere que to' el mundo la
Am **N.C.** **Em** **D** **Am**
 vea. I like your poom-poom, girl. Con calma, yo quiero ver como ella lo me- nea.
D **Em** **D**
 Mueve ese poom-poom, girl. Tiene adrenalina, en medio 'e la pista, vente
Am **N.C.**
 hazme lo que sea. I like your poom-poom, girl.

Strophe 1

Em **D** **Am** **D**
 (!Hey!) Ya vi que estás solita, acompáname. La noche es de nuestro',
Em **D** **Am** **N.C.**
 tú lo sabe'. Que ganas me dan-dan-dan. De guayar- te, mami, ese rampampam,
Em **D** **Am**
 yeah. Esa criminal como lo mueve e' un delito. Tengo que arrestarte porque
D **Em** **D** **Am**
 empiezo y no me quito. Tienes criminality, pero te doy fatality, ví- vete
D **Em** **D**
 la película flotando en mi gravity Daddy pone las regla, tiene que obedecer.
Am **D**
 Mami, no tiene pausa, ¿qué e' lo que vas a hacer?
Em **D** **Am** **D**
 Échale, échale, échale pa'trás. Échale, échale, pa'lante y pa'trás.

Refrain 2

Con **Em** **D** **Am** **D**
 calma, yo quiero ver como ella lo me- nea. Mueve ese poom-poom, girl.
Em **D**
 Es una asesina, cuando baila quiere que to' el mundo la
Am **N.C.** **Em** **D** **Am**
 vea. I like your poom-poom, girl. Con calma, yo quiero ver como ella lo me- nea.
D **Em** **D**
 Mueve ese poom-poom, girl. Tiene adrenalina, en medio 'e la pista, vente
Am **N.C.**
 hazme lo que sea. I like your poom-poom, girl.

Strophe 2

Em **D** **Am**
 Tú tiene'can- dela y yo tengo la vela. Llama el nueve once,
D
 se están quemando las suela'. Me dana cuando la
Em **D** **Am**
 faldita, esa me la modela. Mami, 'tás en- ferma,
D **Em**
 pero tu show no lo cancela'. Te llaman a ti la reina del party.

D Mucha sandunga tiene ese body. Tírate un **Am** paso, no-no-no pare.
N.C. **Em** **D** ¡Wow!, dale, dale. Somos dos bandido' entre la rumba y romance.
Am **D** **Em** **D** Zúmbale, DJ, otra ve'pa' que dance. Échale, échale, échale pa'trás.
Am **D** Échale, échale, pa'lante y pa'trás.

Refrain 3

Em **D** **Am** **D** Con calma, yo quiero ver como ella lo me- nea. Mueve ese poom-poom, girl.
Em **D** Es una asesina, cuando baila quiere que to' el mundo la
Am **N.C.** **Em** **D** **Am** vea. I like your poom-poom, girl. Con calma, yo quiero ver como ella lo me- nea.
D **Em** **D** Mueve ese poom-poom, girl. Tiene adrenalina, en medio 'e la pista, vente
Am **N.C.** hazme lo que sea. I like your poom-poom, girl.

Pre-Refrain 2

Em **D** **Am** **D** Come with a nice young lady. Intelli- gent, yes, she gentle and irie.
Em **D** Everywhere me go me never lef' her at allie. Yesa Daddy me
Am **D** **Em** **D** Snow me are the roam dance mana. Roam betweena dancin' ina ina nationa.
Am **D** **Em** You never know say Daddy me Snow me are the boom shakata. Me never laya down
D **Am** **N.C.** flat ina one cardboard box. Yesa Daddy me a Yankee I go reachin' out da top.

Refrain 4

Em **D** **Am** **D** Con calma, yo quiero ver como ella lo me- nea. Mueve ese poom-poom, girl.
Em **D** Es una asesina, cuando baila quiere que to' el mundo la
Am **D** **Em** **D** vea. I like your poom-poom, girl. Con calma, ya' no say Daddy me Snow me I go
Am **D** **Em** blame. I like your poom-poom, girl. 'Tective man a say, say Daddy me
D **Am** **N.C.** Snow me stop a girl down the lane. I love your poom-poom, girl.