



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 • B-Stimme • Es-Stimme • Songtexte mit Akkorden**

56

Erhältlich in drei Versionen:

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Songbook + Playback CD + Midifiles (Diskette)
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Telefon +49 (0)9154/916940, Telefax +49 (0)9154/916941, E-Mail: info@hagemusikverlag.de

Melodie-Arrangements: Frank Spear, Wilhelm Binder

Klavier-Arrangements: Jürgen Mehl, Gerhard Kölbl

Gitarren-Schlagmuster: Alexander Espinosa

Playbacks: Andy Sieber

Klaviereinspielung: Gerhard Kölbl

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Gesamtherstellung: Helmut Hage, Rainer Hage

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Vorwort

Top Charts 56 - Die Hit-Serie mit den aktuellen Chart-Stürmern aus Rock und Pop

Taio Cruz ist der zurzeit heißeste Newcomer. Zusammen mit Kylie Minogue liefert er einen der erfolgreichsten Dance-Tracks des Jahres: **HIGHER**. Es war klar, dass **CALL MY NAME**, der Titel von DSDS-Sieger Pietro Lombardi, die Spitze der Charts erreichen würde. Aber, dass der Song innerhalb eines Tages mehr als 125.000 Mal heruntergeladen wurde, ist einsamer Rekord und zeigt die musikalische Qualität dieser Pop-Dance Nummer. Die exzentrische Lady Gaga ist anders als alle anderen Popstars. Ihre Videos und Outfits überschreiten Grenzen und provozieren manchmal. **BORN THIS WAY**, die Vorab-Single ihres dritten Albums erinnert an Madonna, die Neunziger und besticht mit unwiderstehlicher Tanzbarkeit. Der Singer-Songwriter Milow meldet sich mit der Akustik-Nummer **YOU AND ME (IN MY POCKET)** eindrucksvoll zurück. Nachdem er die Hitparaden zuletzt mit einer Cover-Version gestürmt hatte, gelingt ihm dieses Kunststück nun auch mit einer Eigenkomposition. Martin Solveig & Dragonette beweisen mit **HELLO**, dass ausgefallene Melodien und ein großartiger Beat, einen Song ganz nach oben in den Charts katapultieren können. Martin Solveig weiß wie es geht, schließlich zählt der Franzose zu den angesagtesten DJs der Welt. Sunrise Avenue führten mit **HOLLYWOOD HILLS** die Airplay-Charts an. Die schnelle Rock-Nummer der finnischen Band macht aber auch als Akustik-Stück einen Riesenspaß.

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 zusätzlich auf einen Blick in der Griffabelle.



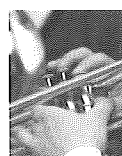
Für Klavier und Digitalpiano: Klavierarrangement

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 B

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

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



Für Altsax und Es-Klarinette: Melodiestimme in Es

Für Es-Instrumente gibt es eine extra Stimme in Es. 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 (B- und Es-Instrumente)

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Hello

Melodiestimme in C Titel 01
Melodiestimme in B Titel 07

Interpret: Martin Solveig & Dragonette

Rhythmus: HipHop Beat Melodieinstrument: Clarinet

Tempo: ♩ = 128

Tonart: D-Dur (Originaltonart: Es-Dur)

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Musik und Text: Martina Sorbara / Martin Picandet

D A D A D A

I could stick a-round and get a-long with you, hel-lo,—

7 D A D A

ooh - oh - oh. It does-n't real-ly mean that I'm in-to you, hel-lo,—

11 D A D A

ooh - oh - oh. You are al-right but I'm here, dar-ling, to en-joy the par-ty.

15 D A D

Don't get too ex-cit-ed 'cause that's all you get from me, hey. Yeah, I think you're cute, but

18 A G $\times$ D A

real-ly you should know I just came to say hel-lo, hel-lo,—

23 D A D A G

hel-lo, hel-lo, ooh - oh - oh. I'm

29 D A D A

not the kin-da girl to get messed up with you, hel-lo, ooh - oh - oh.

33 D A G

I'm-ma let you try to con-vince me to, hel-lo, ooh - oh - oh.

37 **D** **A** **D**

It's al - right I'm get - ting diz - zy just en - joy the par - ty. It's o - kay with me if you don't

40 **A** **D** **A** **G** Φ

have that much to say, hey. Kin-da like this thing, but there's some-thing you— should know— I just

44 **D**

came to say hel-lo,— hey. I could stick a-round and get a -

50 **A** **D** **A** **D**

long with you,— hel - lo,— ooh - oh - oh.— Does - n't real - ly mean that I'm

54 **A** **D** **A** **D**

in - to you,— hel - lo,— ooh - oh - oh.— You are al - right but I'm here, dar - ling,

58 **A** **D** **A**

to en - joy the par - ty. You're al - right but I'm here, dar - ling, to en - joy the par - ty.

61 **D** **A** **D**

You're al - right but I'm here, dar - ling, to en - joy the par - ty. You're al - right but I'm here, dar - ling,

64 **A** **D** **A** **G** **D.S. al** $\Phi - \Phi$

to en - joy the par - ty. You're al - right but I'm here, dar - ling, to en - joy the par - ty. I just

68 Φ **D**

came to say hel - lo,— hey, hey!

Call My Name

Melodiestimme in C Titel 02
Melodiestimme in B Titel 08

Interpret: Pietro Lombardi

Rhythmus: Modern 16-Beat Melodieinstrument: Harmonica

Tempo: ♩ = 123

Tonart: A-Dur/Bb-Dur (Originaltonart: Bb-Dur/B-Dur)

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Musik und Text: Dieter Bohlen

A **Bm7** **A/C#**

Oh - oh, _____ it's Pie - tro style. _____

6 **D** **A**

Oh-oh. Say my name, say it loud, say it just to me, _____
Oh I know, oh I know, that my time will come. _____

11 **Bm7** **A/C#**

_____ say it once, say it twice, but don't dis - ap - pear, _____ 'cause I say and I
_____ And I pray just to God, miss you like the sun. _____ 'cause I know just for

14 **D** **A**

pray, that you al - ways be _____ the one. _____ All I swear, all I
sure, that you al - ways be _____ the one. _____ It's my time, it's the

18 **Bm7**

swear, that it is so true, _____ that I miss your sweet kiss and the ren - dez - vous, _____
place, where I wan - na go. _____ Take this chance for ro - mance, all I know it grows. _____

21 **A/C#** **D**

_____ 'cause I say and I pray, that you al - ways be _____ the one. _____
_____ 'cause I know, oh I know, that you al - ways make _____ me strong. _____

25 **A** **E/G#**

Say _____ it a - gain, _____ I miss you ba - by. Say _____ it a - gain, _____ I drive you cra - zy.

29 **Bm** **E**

Say _____ it a - gain, _____ please stay _____ with me. _____ Cause if you will

33 **A** **F#m**
 call, call my name. — Ba - by this love will nev - er end. — You can - not ig - nore, —

37 **D** **E** **A**
 — I love you more, — more and more. — Cause if you will call my — name, —

42 **F#m** **D**
 — oh a - gain, — a - gain, — a - gain. — You can - not ig - nore, — I love you more, —

46 **E** **A** **E/G#**
 — more and more. — Oh, — oh, oh, —

51 **F#m** **E** **D** **E**
 — ye - ah hey, — it's Pie - tro style. —

55 **A** **Bb**
 — Cause if you will call, call my name. —

58 **Gm** **Eb**
 — Ba - by — this love will nev - er end. — You can - not ig - nore, — I love you more, —

62 **F** **Bb**
 — more and more. — More and more. — More and

67 **Gm** **Eb** **F** **Bb**
 more. — Oh, rit. more and more. —

Higher

Melodiestimme in C Titel 03
Melodiestimme in B Titel 09

Interpret: Taio Cruz Feat. Kylie Minogue
Rhythmus: Dance Melodieinstrument: Alto Sax
Tempo: ♩ = 128
Tonart: A-Moll (Originaltonart: Gis-Moll)

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Musik und Text: Taio Cruz / Sandy Wilhelm

Dm F Am G Dm F Am

Uh-uh-uh - uuh, uh-uh-uuh, uh-uh-uh - uuh, uh-uh-uuh.

8 G/B Dm F Am G/B

Uh - uh - uh - uuh, uh - uh-uuh, uh - uh - uh - uuh, uh - uh-uuh. Now

13 Dm F Am G

I know how to get down on the floor. Ex - pe - ri - enced in moves you can't ig - nore. But

17 Dm F Am G

some-thing bout this beat just got me hooked. Come o-ver here and take a clo-ser look. Cause

21 Dm F Am G Dm

I can't get e-nough, I can't get e-nough. I can't stay on the ground. Ooh, I can't get e-nough,

26 F Am G Dm F

I can't get e-nough. This is tak-ing me now. It's tak-ing me high - er, high - er, high -

31 Am G/B Dm F

- er off the ground. It's tak-ing me high - er, high - er, high -

35 Am G/B Dm F Am

- er off the ground. Uh-uh-uh - uuh, uh-uh-uuh, Uh-uh-uh - uuh, uh-uh-uuh.

40 G/B Dm F Am

— I do this just for kicks, just for the thrill. I got this high with-out gett-ing a

44 G Dm F Am G D.S. al $\Phi - \Phi$

pill.— This move has got me way o-ver the sun. I'm danc-ing like I am the on-ly one.— Cause

49 G/B Dm F Am G Dm

— The mu-sic's got — me go-ing high - er, I feel like I —

55 F Am G Dm F

— can touch — the sky. — It's tak-ing me high - er, — high - er, — high -

60 Am G/B Dm F

- er off the ground. — It's tak-ing me high - er, — high - er, — high -

64 Am G/B Dm F

- er off the ground. — It's tak-ing me high - er, — high - er, — high -

68 Am G/B Dm F

- er off the ground. — It's tak-ing me high - er, — high - er, — high -

72 Am G/B Dm F Am

- er off the ground. — Uh-uh-uh - uuh, uh-uh-uuh, — Uh-uh-uh - uuh, uh-uh-uuh.

77 G/B Dm F Am G

— Uh - uh - uh - uuh, uh - uh - uuh, — Uh - uh - uh - uuh, uh - uh - uuh. —

Born This Way

Melodiestimme in C Titel 04
Melodiestimme in B Titel 10

Interpret: Lady Gaga

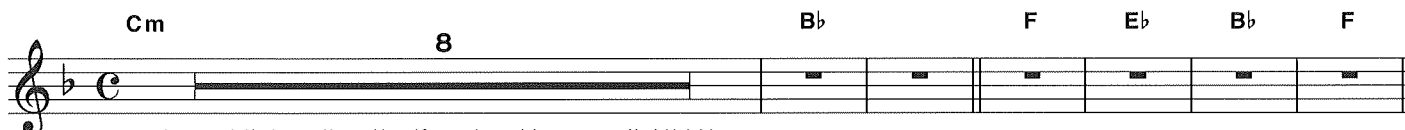
Rhythmus: Modern Dance Melodieinstrument: FireWire

Tempo: ♩ = 124

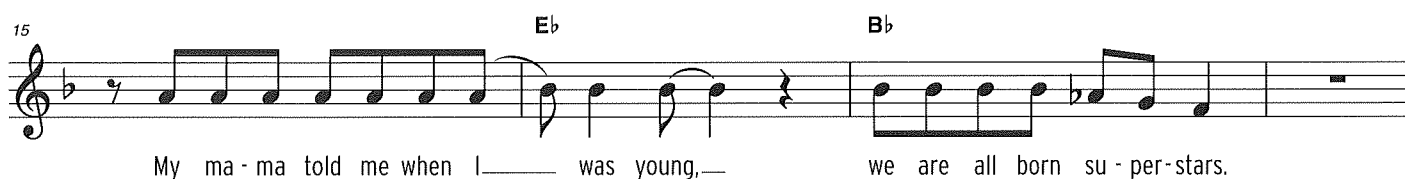
Tonart: F-Dur (Originaltonart: Fis-Dur)

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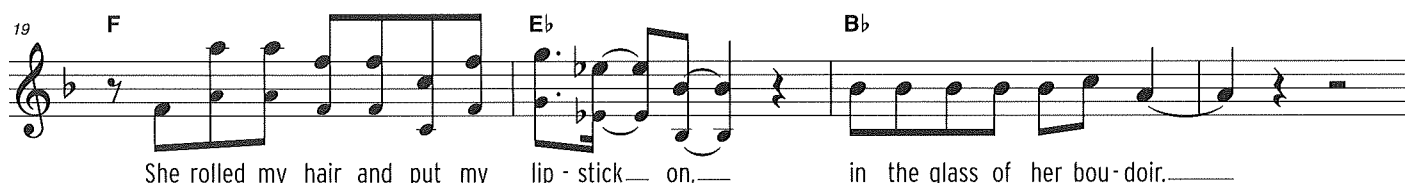
Musik und Text: Stefani Germanotta / Jeppe Laursen / Fernando Garibay / Paul Blair



(gespr.:) It doesn't matter if you love him, or capital H-I-M.
Just put your paws up, 'cause you were born this way, baby.



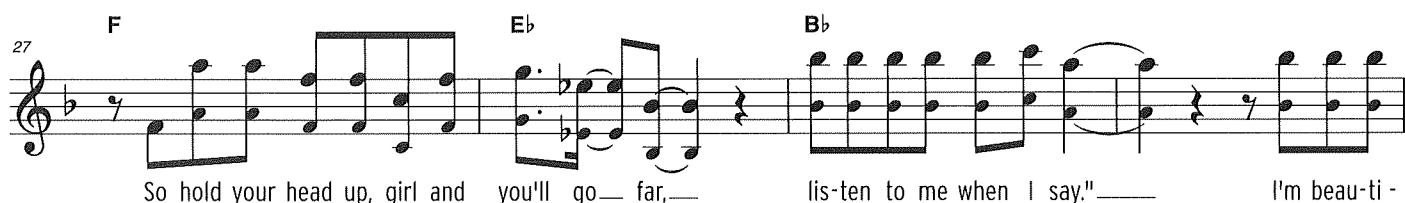
My ma - ma told me when I _____ was young, _____ we are all born su - per - stars.



She rolled my hair and put my lip - stick _____ on, _____ in the glass of her bou - doir. _____



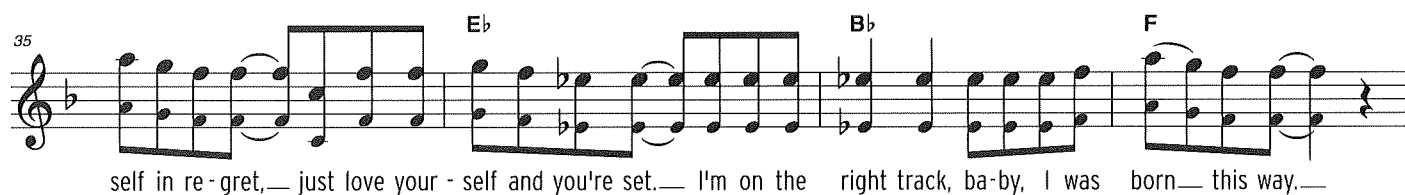
"There's noth - in' wrong with lov - in' who you are", _____ she said, " 'cause He made you per - fect, babe.



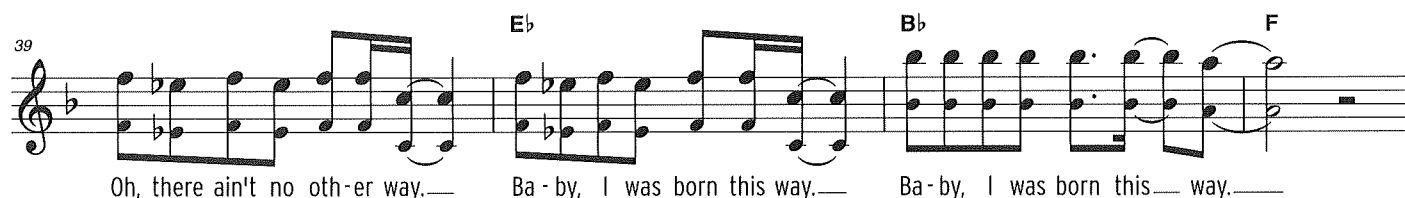
So hold your head up, girl and you'll go _____ far, _____ lis - ten to me when I say." _____ I'm beau - ti -



ful in my way, _____ 'cause God makes no _____ mis - takes. _____ I'm on the right track, ba - by, I was born _____ this way. _____ Don't hide your -



self in re - gret, _____ just love your - self and you're set. _____ I'm on the right track, ba - by, I was born _____ this way. _____



Oh, there ain't no oth - er way. _____ Ba - by, I was born this way. _____ Ba - by, I was born this _____ way. _____

43 Oh, there ain't no oth-er way.— Ba-by, I was born this way.— Right track, ba-by, I was born— this way.— Don't

47 be a drag, just be a queen. Don't be a drag, just be a queen. Don't be a drag, just be a queen. Don't be!

51 Give your-self pru-dence and love your friends, sub-way kid, re-joice the truth.

55 In the re-li-gion of the in-se-cure,— I must be my-self, res-pect my youth.

59 A diff-'rent lo-ver is not a sin, be-lieve ca-pi-tal H-I-M.— Yeah.—

63 I love my life, I love this re-cord— and— "Mi a-mo-re vo-le fe yah." I'm beau-ti-

67 born— this way.— Don't be a drag, just be a queen. Wheth-

73 er you're broke or ev-er-green. You're black, white, beige, cho-la de-scent. You're leb-a-nese, you're or-i-ent. Wheth-

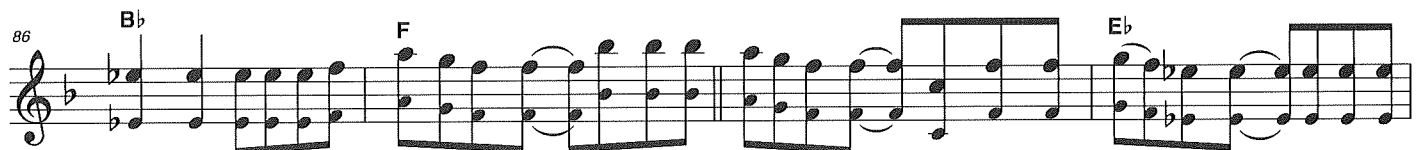
76 er life's dis-ab-i-li-ties, left you out-cast, bul-lied or teased. Re-joice and love your-self to-day, 'cause

79 

ba-by, you were born this way. No mat-ter gay, straight or bi, — les-bi-an, trans-gen-dered — life. I'm on the

82 

right track, ba-by, I was born to sur-vive. — No mat-ter black, white or beige, — cho-la or o-ri-ent — made. I'm on the

86 

right track, ba-by, I was born to be brave. — I'm beau-ti - ful in my way, — 'cause God makes no — mis-takes. — I'm on the

90 

right track, ba-by, I was born — this way. — Don't hide your - self in re-gret, — just love your - self and you're set. — I'm on the

94 

right track, ba-by, I was born — this way. — Oh, there ain't no oth-er way. — Ba-by, I was born this way. —

98 

Ba-by, I was born this way. — Oh, there ain't no oth-er way. — Ba-by, I was born this way. —

102 

Right track, ba-by, I was born — this way. — I was born this way, hey! — I was born this way, hey! — I'm on the

106 

right track, ba-by, I was born this way, hey! — I was born this way, hey! — I was born this way, hey! — I'm on the

110 

right track, ba-by, I was born this way, hey! —

repeat and fade out

You And Me (In My Pocket)

Melodiestimme in C Titel 05
Melodiestimme in B Titel 11

Interpret: Milow

Rhythmus: Modern Country Melodieinstrument: Flute

Tempo: ♩ = 135

Tonart: F-Dur (Originaltonart: Fis-Dur)

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Musik und Text: Johan Maria L. Francken /
Jonathan Ivo Gilles Hem Vandenbroeck

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

Mmh mmh. — Mmh mmh. — I wish you smelled — a lit -

6 C F B $\flat$ Dm C F B $\flat$ Dm

- tle fun - ny. Not just fun - ny, real - ly bad. — We could roam — the streets —

10 C F B $\flat$ Dm C F B $\flat$ Dm

— for - ev - er. Just like cats — but we'd nev - er stray. — Mmh mmh. —

14 C F B $\flat$ Dm C B $\flat$ Dm C F

Mmh mmh. — I some - times wish — you were — a mer - maid.

19 B $\flat$ Dm C F B $\flat$ Dm C F

I could raise — you in the tub at home. — We could take — a swim — to - geth - er, on

23 B $\flat$ Dm C F B $\flat$ Dm C F

week - ly day — trips to — the bay. — Oh, — you and me, —

27 B $\flat$ Dm C F B $\flat$ Dm C F

it would be on - ly you — and me. — Oh, — you and me, —

31 B $\flat$ Dm C F B $\flat$ Dm C F

it would be on - ly you — and me. — You and me. Mmh mmh. —

35 **B♭** **Dm** **C** **B♭** **Dm** **C** **F**

Mmh mmh. I wish you were a lit - tle big - ger.

39 **B♭** **Dm** **C** **F** **B♭** **Dm** **C** **F**

Not just big but real - ly fat. Doors you would no lon - ger fit through. In

43 **B♭** **Dm** **C** **F** **B♭** **Dm** **C** **F**

my bed you would have to stay. I of - ten wish that you had feath - ers. I'd

47 **B♭** **Dm** **C** **F** **B♭** **Dm** **C** **F**

keep you in a gi - ant cage. All day long I'd sit and watch you, I'd

51 **B♭** **Dm** **C** **F** **B♭** **Dm** **C** **F**

sing for you and that would be o - kay. Oh, you and me,

55 **B♭** **Dm** **C** **F** **B♭** **Dm** **C** **F**

it would be on - ly you and me. Oh, you and me,

59 **B♭** **Dm** **C** **F** **B♭** **Dm** **C** **F**

it would be on - ly you and me. You and me. Mmh mmh.

63 **B♭** **Dm** **C** **Am** **Dm** **B♭**

Mmh mmh. Peop - le say there are plen - ty of fish

68 **C** **Am** **Dm** **B♭** **C**

in the sea, ba - by, all I do is wish. I

73 B♭ Dm C F

wish, I wish. I wish you were a lit - tle slow - er.

76 B♭ Dm C F B♭ Dm

Not just slow but p - p - p - pa - ra - lyzed. Then I could plug you in -

79 C F B♭ Dm C F

- to a sock - et. So you could nev - er run a - way. I

82 B♭ Dm C F B♭ Dm

real - ly wish that you were smal - ler. Not just small but real -

85 C F B♭ Dm C F

- ly real - ly short. So I could put you in my pock - et, and

88 B♭ Dm C F B♭ Dm C F

car - ry you a - round all day. Oh, you and me,

92 B♭ Dm C F B♭ Dm C F

it would be on - ly you and me. Oh, you and me,

96 B♭ Dm C F B♭ Dm C F

it would be on - ly you and me. You and me.

100 B♭ Dm C B♭ Dm C F B♭ Dm C F

Mmh mmh. You and me. Mmh mmh.

Hollywood Hills

Melodiestimme in C Titel 06
Melodiestimme in B Titel 12

Interpret: Sunrise Avenue

Rhythmus: 8-Beat-Rock Melodieinstrument: Tenor Sax

Tempo: ♩ = 138

Tonart: C-Dur (Originaltonart)

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Musik und Text: Samu Haber

C G Am G C

6 G Am G C

Now this is — not the time — or the place —

10 G/B Am

— for a bro - ken - hear - ted, — 'cause this is the end — of the rain - bow, where

14 G C

no one can be — too sad. — No I don't — wan - na leave, — but I must —

18 G/B Am

— keep mov - ing a - head. — 'cause my life be - longs — to the oth - er side, be -

22 C C/E

hind the great o - cean's waves. — Bye bye, Hol - ly - wood Hills, — I'm gon - na

27 G G/B Am C/E F

miss you, wher - ev - er I go. — I'm gon - na come back to walk these streets — a - gain. — Bye bye,

32 C G Am

Hol - ly - wood Hills — for - ev - er.

36 **G C G/B**
 Thank you____ for the morn - ing walks____ on the sweet____ sun - set.____ And

40 **Am**
 for the hot____ night mo - ments, for the fan-ta-sy in____ my bed.____ I take a part____

45 **C G/B**
 ____ of you with____ me now,____ and you won't____ get it back.____ And a part of me____ will stay____

49 **Am D F#sus2**
 ____ here, you can keep it for-ev-er, dear.____ Oh-uh-oh - oh.____

55 **C C/E G G/B**
 Bye bye, Hol - ly - wood Hills,____ I'm gon - na miss you, wher - ev - er I go.____ I'm gon - na

59 **Am C/E F G**
 come back to walk these streets____ a - gain.____ Re - mem - ber that we had fun____ to - geth - er.

63 **C C/E G G/B**
 Bye bye, Ro - de - o Girls,____ I'm gon - na love you, wher - ev - er I go.____ I'm gon - na

67 **Am C/E F G**
 come back so we can play____ to - geth - er. Bye bye, Hol - ly - wood Hills____ for - ev - er.

71 **C G/B**
 Long dis - tance love____ does - n't work.____ All the miles____ in be - tween____ gett - ing naugh -

75 **Am** **C**

- ty. No I don't— wan-na go.— I don't— wan-na go.— Bye bye,

80 **G** **Am**

Hol - ly - wood Hills,— I'm gon-na miss you, wher - ev - er I go.— I'm gon-na come back to

84 **C/E** **F** **C** **C/E**

walk these streets— a - gain.— Bye bye. Bye bye, Hol - ly - wood Hills,— I'm gon-na

89 **G** **G/B** **Am** **C/E**

miss you, wher - ev - er I go.— I'm gon-na come back to walk these streets— a - gain.—

93 **F** **G** **C** **C/E** **G**

Re - mem - ber that we had fun— to - geth - er. Bye bye, Ro - de - o Girls,— I'm gon-na love you, wher -

98 **G/B** **Am** **C/E** **F**

ev - er I go.— I'm gon-na come back so we can play— to - geth - er. Bye bye,

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

Hol - ly - wood Hills— for - ev - er.

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

Hol - ly - wood Hills— for - ev - er, yeah.

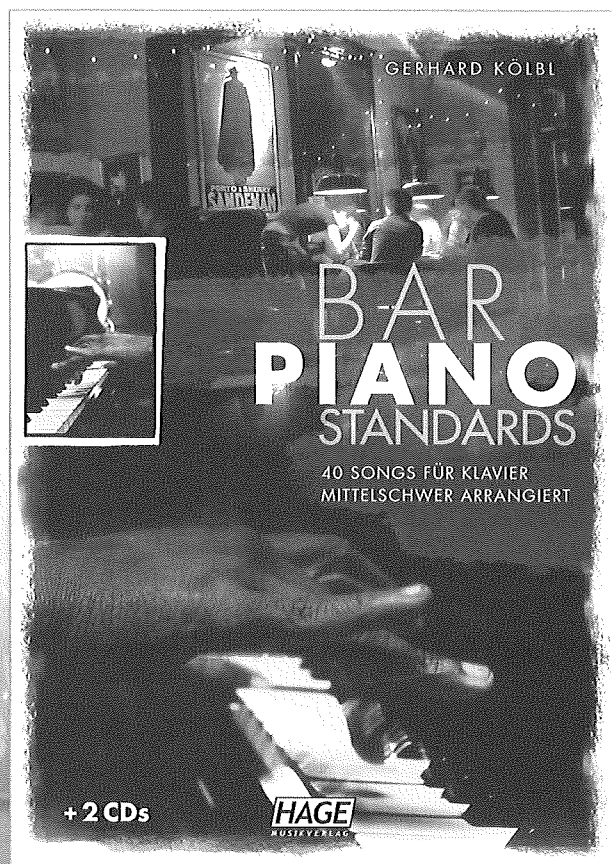
110 **G** **C** **G** **Am** **G** **C** **G** **Am** **G** **C**

Hol - ly - wood Hills— for - ev - er.—

Gerhard Kölbl

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Inhalt:

A Foggy Day	Mack The Knife
As Time Goes By	Moon River
Aura Lee	Morning Has Broken
Autumn Leaves	Mister Sandman
Begin The Beguine	My Way
Besame Mucho	New York, New York
Black Orpheus	Night And Day
Blue Bossa	Oh, Lady Be Good
Blue Moon	One Note Samba
Can You Feel The Love Tonight	Over The Rainbow
Dream A Little Dream Of Me	Please Release Me
Fascination	Smoke Gets In Your Eyes
Fly Me To The Moon	Somethin' Stupid
Für mich soll's rote Rosen regnen	Summertime
How High The Moon	Swanee River
I Got Rhythm	Tea For Two
I Like Chopin	The Girl From Ipanema
Killing Me Softly	The Shadow Of Your Smile
Londonderry Air	This Masquerade
	True love
	You Are The Sunshine Of My Life

Hello

Melodiestimme in Es



Titel 07

Interpret: Martin Solveig & Dragonette
Tempo: ♩ = 128
Tonart: A-Dur (Akkorde: C-Dur klingend)

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Musik und Text: Martina Sorbara / Martin Picandet

C G C G C G

I could stick a-round and get a - long with you, hel-lo, —

7 C G C G

— ooh - oh - oh. — It does-n't real-ly mean that I'm in - to you, hel-lo, —

11 C G C G

— ooh - oh - oh. — You are al-right but I'm here, dar-ling, to en-joy the par - ty.

15 C G C

Don't get too ex - cit - ed 'cause that's all you get from me, hey. Yeah, I think you're cute, but

18 G F % C G

real-ly you should know — I just came to say hel-lo, — hel-lo, —

23 C G C G F

— hel-lo, — hel-lo, — ooh - oh - oh. — I'm

29 C G C G

not the kin-da girl to get messed — up with you, hel-lo, — ooh - oh - oh. —

33 C G F

I'm-ma let you try to con - vince me to, — hel-lo, — ooh - oh - oh. —

37 C G C

It's al - right I'm get - ting diz - zy just en - joy the par - ty. It's o - kay with me if you don't

40 G C G F ⊕

have that much to say, hey. Kin - da like this thing, but there's some - thing you — should know — I just

44 C

came to say hel - lo, — hey. I could stick a - round and get a -

50 G C G C

long with you, — hel - lo, — ooh - oh - oh. — Does - n't real - ly mean that I'm

54 G C G C

in - to you, — hel - lo, — ooh - oh - oh. — You are al - right but I'm here, dar - ling,

58 G C G

to en - joy the par - ty. You're al - right but I'm here, dar - ling, to en - joy the par - ty.

61 C G C

You're al - right but I'm here, dar - ling, to en - joy the par - ty. You're al - right but I'm here, dar - ling,

64 G C G F D.S. al ⊕ - ⊕

to en - joy the par - ty. You're al - right but I'm here, dar - ling, to en - joy the par - ty. I just

68 ⊕ C

came to say hel - lo, — hey, hey!

Call My Name

Melodiestimme in Es  Titel 08

Interpret: Pietro Lombardi

Tempo: ♩ = 123

Tonart: E-Dur/F-Dur (Akkorde: G-Dur/Ab-Dur klingend)

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Musik und Text: Dieter Bohlen

G **Am7** **G/B**

Oh - oh, _____ it's Pie - tro style. _____

6 **C** **G**

Oh-oh. Say my name, say it loud, say it just to me, —
Oh I know, oh I know, that my time will come. —

11 **Am7** **G/B**

— say it once, say it twice, but don't dis - ap - pear, — 'cause I say and I
— And I pray just to God, miss you like the sun. — 'cause I know just for

14 **C** **G**

pray, that you al - ways be — the one. — All I swear, all I
sure, that you al - ways be — the one. — It's my time, it's the

18 **Am7**

swear, that it is so true, — that I miss your sweet kiss and the ren - dez - vous, —
place, where I wan - na go. — Take this chance for ro - mance, all I know it grows. —

21 **G/B** **C**

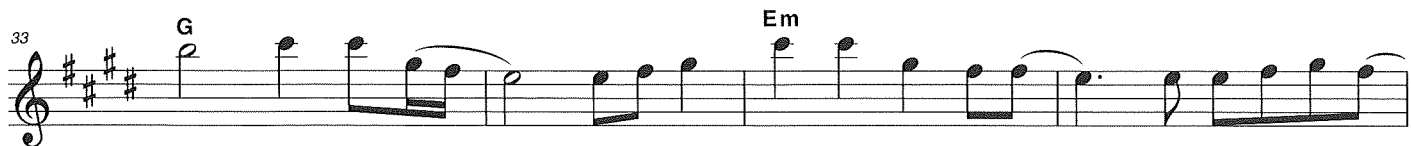
— 'cause I say and I pray, that you al - ways be — the one. —
— 'cause I know, oh I know, that you al - ways make — me strong. —

25 **G** **D/F#**

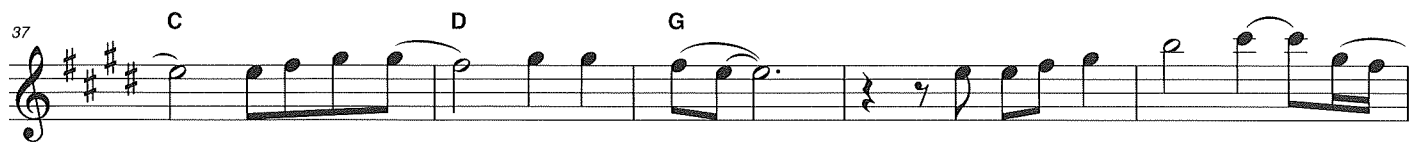
Say — it a - gain, — I miss you ba - by. Say — it a - gain, — I drive you cra - zy.

29 **Am** **D**

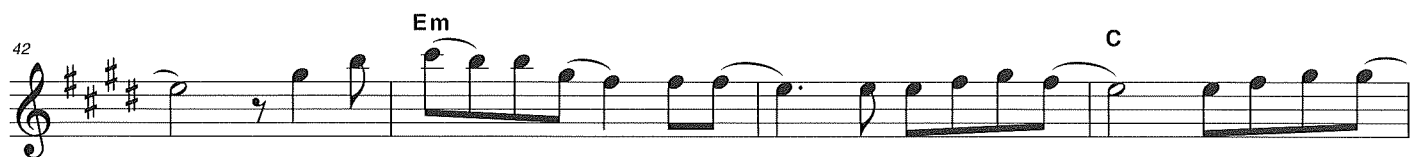
Say — it a - gain, — please stay — with me. — Cause if you will

33 

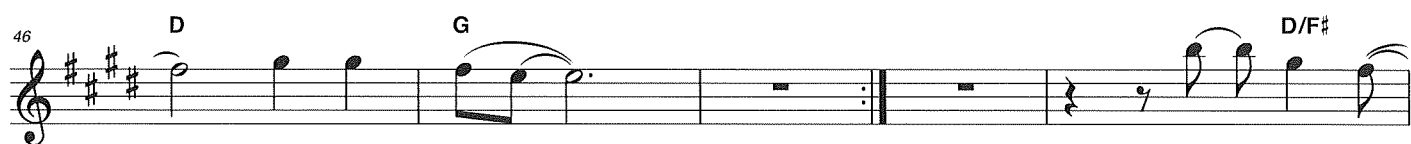
call, call my name._____ Ba - by this love will nev - er end._____ You can - not ig - nore, -

37 

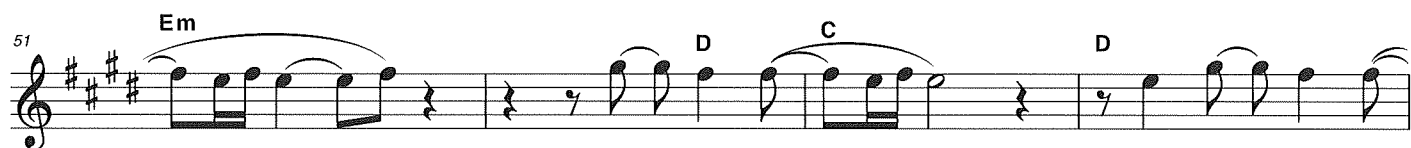
_____ I love you more, _____ more and more. _____ Cause if you will call my _____ name, -

42 

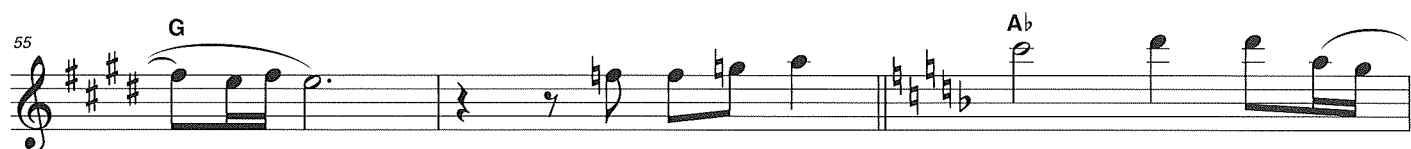
_____ oh a - gain, _____ a - gain, _____ a - gain. _____ You can - not ig - nore, _____ I love you more, -

46 

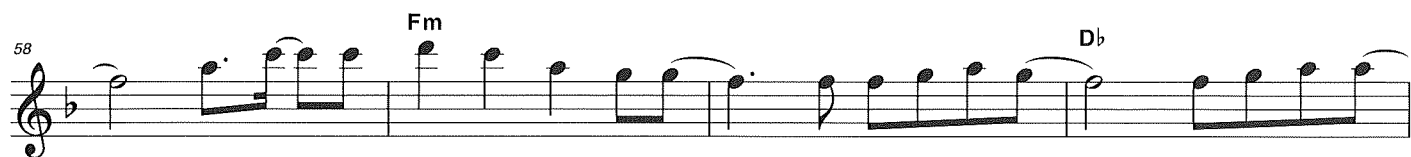
_____ more and more. _____ Oh, _____ oh, oh, -

51 

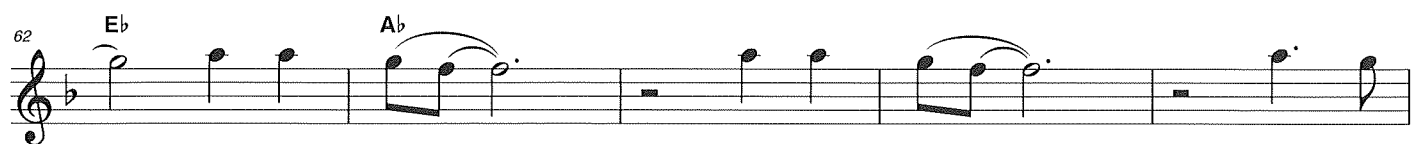
_____ ye - ah hey, _____ it's Pie - tro style. -

55 

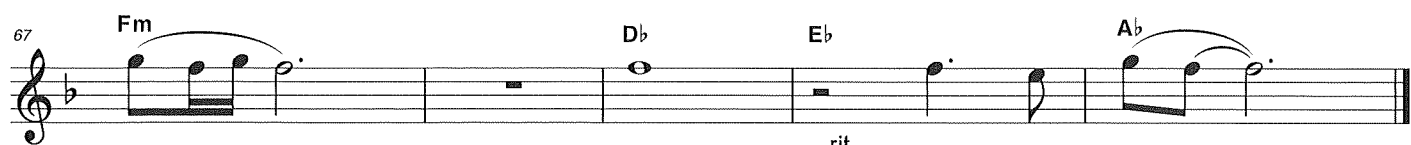
_____ Cause if you will call, call my name. _____

58 

_____ Ba - by _____ this love will nev - er end. _____ You can - not ig - nore, _____ I love you more, -

62 

_____ more and more. _____ More and more. _____ More and

67 

more. _____ Oh, rit. more and more. _____

Higher

Melodiestimme in Es  Titel 09

Interpret: Taio Cruz Feat. Kylie Minogue
Tempo: ♩ = 128
Tonart: E-Moll (Akkorde: G-Moll klingend)

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Musik und Text: Taio Cruz / Sandy Wilhelm

Chords: Cm Eb Gm F

Uh-uh-uh - uuh, uh-uh-uuh, uh-uh-uh - uuh, uh-uh-uuh.

Chords: F/A Cm Eb Gm F/A

Uh-uh-uh - uuh, uh-uh-uuh, uh-uh-uh - uuh, uh-uh-uuh. Now

Chords: Cm Eb Gm F

I know how to get down on the floor. Ex - pe - ri - enced in moves you can't ig - nore. But

Chords: Cm Eb Gm F

some-thing bout this beat just got me hooked. Come o-ver here and take a clo-ser look. Cause

Chords: Cm Eb Gm F Cm

I can't get e-nough, I can't get e-nough. I can't stay on the ground. Ooh, I can't get e-nough,

Chords: Eb Gm F Cm Eb

I can't get e-nough. This is tak-ing me now. It's tak-ing me high - er, high - er, high -

Chords: Gm F/A Cm Eb

- er off the ground. It's tak-ing me high - er, high - er, high -

Chords: Gm F/A Cm Eb Gm

- er off the ground. Uh-uh-uh - uuh, uh-uh-uuh, Uh-uh-uh - uuh, uh-uh-uuh.

40 F/A Cm Eb Gm

I do this just for kicks, just for the thrill. I got this high with-out gett-ing a

44 F Cm Eb Gm F D.S. al $\oplus - \oplus$

pill. This move has got me way o-ver the sun. I'm danc-ing like I am the on-ly one. Cause

49 $\oplus$ F/A Cm Eb Gm F Cm

The mu-sic's got me go-ing high - er, I feel like I

55 Eb Gm F Cm Eb

can touch the sky. It's tak-ing me high - er, high - er, high-

60 Gm F/A Cm Eb

- er off the ground. It's tak-ing me high - er, high - er, high-

64 Gm F/A Cm Eb

- er off the ground. It's tak-ing me high - er, high - er, high-

68 Gm F/A Cm Eb

- er off the ground. It's tak-ing me high - er, high - er, high-

72 Gm F/A Cm Eb Gm

- er off the ground. Uh-uh-uh - uuh, uh-uh-uuh, Uh-uh-uh - uuh, uh-uh-uuh.

77 F/A Cm Eb Gm F

Uh-uh-uh - uuh, uh-uh-uuh, Uh-uh-uh - uuh, uh-uh-uuh.

Born This Way

Melodiestimme in Es  Titel 10

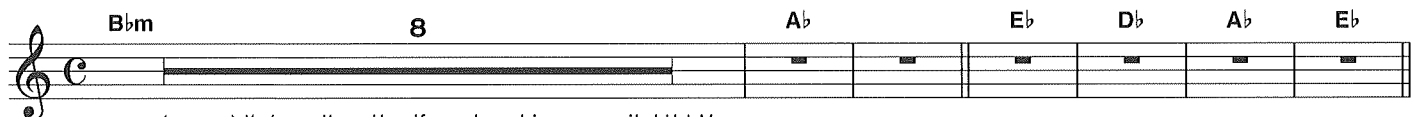
Interpret: Lady Gaga

Tempo: ♩ = 124

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

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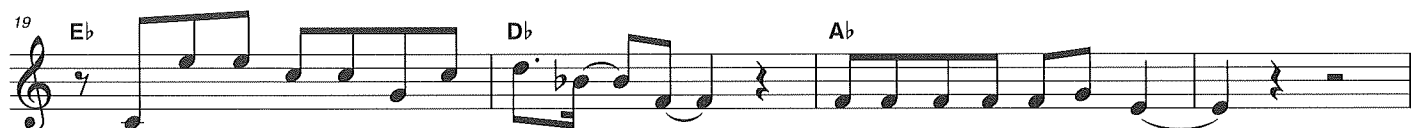
Musik und Text: Stefani Germanotta / Jeppe Laursen / Fernando Garibay / Paul Blair



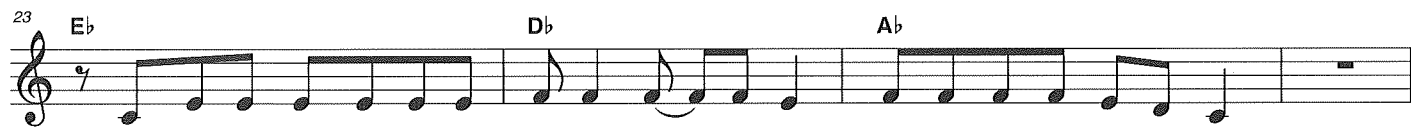
(gespr.:) It doesn't matter if you love him, or capital H-I-M.
Just put your paws up, 'cause you were born this way, baby.



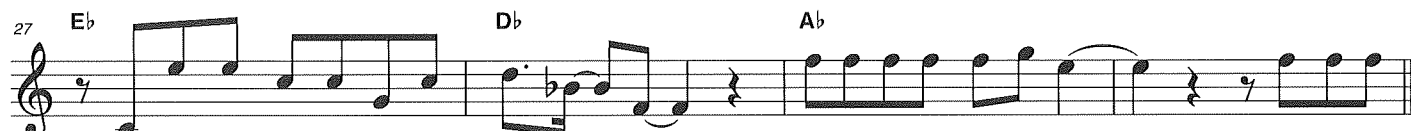
My ma - ma told me when I _____ was young, _____ we are all born su - per - stars.



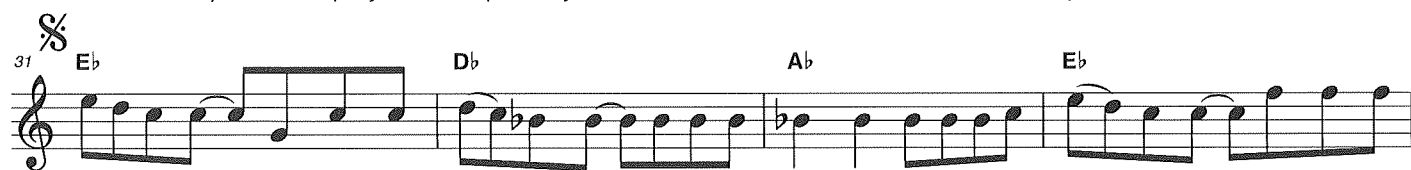
She rolled my hair and put my lip - stick _____ on, _____ in the glass of her bou - doir. _____



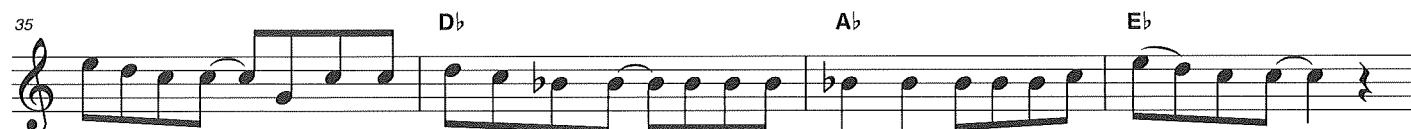
"There's noth - in' wrong with lov - in' who you are", _____ she said, " 'cause He made you per - fect, babe.



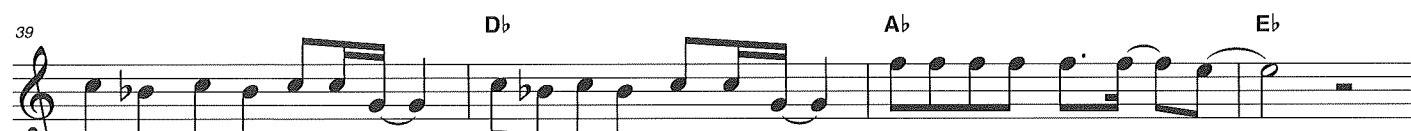
So hold your head up, girl and you'll go _____ far, _____ lis - ten to me when I say." _____ I'm beau - ti -



ful in my way, _____ 'cause God makes no _____ mis - takes. _____ I'm on the right track, ba - by, I was born _____ this way. _____ Don't hide your -



self in re - gret, _____ just love your - self and you're set. _____ I'm on the right track, ba - by, I was born _____ this way. _____



Oh, there ain't no oth - er way. _____ Ba - by, I was born this way. _____ Ba - by, I was born this _____ way. _____

43 $\text{D}\flat$ $\text{A}\flat$ $\text{E}\flat$

Oh, there ain't no oth-er way.— Ba-by, I was born this way.— Right track, ba-by, I was born— this way.— Don't

47

be a drag, just be a queen. Don't be a drag, just be a queen. Don't be a drag, just be a queen. Don't be!

51 $\text{D}\flat$ $\text{A}\flat$

Give your-self pru-dence and love your friends, sub-way kid, re-joice the truth.

55 $\text{E}\flat$ $\text{D}\flat$ $\text{A}\flat$

In the re-li-gion of the in-se-cure,— I must be my-self, res-pect my youth.

59 $\text{E}\flat$ $\text{D}\flat$ $\text{A}\flat$

A diff-'rent lo-ver is not a sin, be-lieve ca-pi-tal H-I-M.— Yeah.—

63 $\text{E}\flat$ $\text{D}\flat$ $\text{A}\flat$ D.S. al $\text{E}\flat$ $\text{E}\flat$

I love my life, I love this re-cord— and— "Mi a-mo-re vo-le fe yah." I'm beau-ti-

67 $\text{E}\flat$ $\text{B}\flat\text{m}$

born— this way.— Don't be a drag, just be a queen. Wheth-

73

er you're broke or ev-er-green. You're black, white, beige, cho-la de-scent. You're leb-a-nese, you're or-i-ent. Wheth-

76 $\text{E}\flat$

er life's dis-ab-i-li-ties, left you out-cast, bul-lied or teased. Re-joice and love your-self to-day, 'cause

79 D $\flat$

ba-by, you were born this way. No mat-ter gay, straight or bi, les-bi-an, trans-gen-dered life. I'm on the

82 A $\flat$ E $\flat$ D $\flat$

right track, ba-by, I was born to sur-vive. No mat-ter black, white or beige, cho-la or o-ri-ent made. I'm on the

86 A $\flat$ E $\flat$ D $\flat$

right track, ba-by, I was born to be brave. I'm beau-ti-ful in my way, 'cause God makes no mis-takes. I'm on the

90 A $\flat$ E $\flat$ D $\flat$

right track, ba-by, I was born this way. Don't hide your-self in re-gret, just love your-self and you're set. I'm on the

94 A $\flat$ E $\flat$ D $\flat$

right track, ba-by, I was born this way. Oh, there ain't no oth-er way. Ba-by, I was born this way.

98 A $\flat$ E $\flat$ D $\flat$

Ba-by, I was born this way. Oh, there ain't no oth-er way. Ba-by, I was born this way.

102 A $\flat$ E $\flat$ D $\flat$

Right track, ba-by, I was born this way. I was born this way, hey! I was born this way, hey! I'm on the

106 A $\flat$ E $\flat$ D $\flat$

right track, ba-by, I was born this way, hey! I was born this way, hey! I was born this way, hey! I'm on the

110 A $\flat$ E $\flat$ E $\flat$ E $\flat$ m E $\flat$ E $\flat$ m

right track, ba-by, I was born this way, hey!

repeat and fade out

You And Me (In My Pocket)

Melodiestimme in Es  Titel 11

Interpret: Milow

Tempo: ♩ = 135

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

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Musik und Text: Johan Maria L. Francken /
Jonathan Ivo Gilles Hem Vandenbroeck

Musical score for "You And Me (In My Pocket)" in E-flat major (C major with E-flat key signature). The score is written for a single melodic line in treble clef, 4/4 time. The key signature is one flat (B-flat), which is E-flat major. The tempo is 135 beats per minute. The lyrics are in English.

Lyrics:

Mmh mmh. — Mmh mmh. — I wish you smelled — a lit -
tle fun - ny. Not just fun - ny, real - ly bad. — We could roam — the streets —
— for - ev - er. Just like cats — but we'd nev - er stray. — Mmh mmh. —
Mmh mmh. — I some - times wish — you were — a mer - maid.
I could raise — you in the tub at home. — We could take — a swim — to - geth - er, on
week - ly day — trips to — the bay. — Oh, — you and me, —
it would be on - ly you — and me. — Oh, — you and me, —
it would be on - ly you — and me. — You and me. Mmh mmh. —

35 $A\flat$ Cm $B\flat$ $A\flat$ Cm $B\flat$ $E\flat$

Mmh mmh. — I wish you were — a lit - tle big - ger.

39 $A\flat$ Cm $B\flat$ $E\flat$ $A\flat$ Cm $B\flat$ $E\flat$

Not just big — but real - ly fat. — Doors you would — no lon - ger fit through. In

43 $A\flat$ Cm $B\flat$ $E\flat$ $A\flat$ Cm $B\flat$ $E\flat$

my bed you — would have — to stay. — I of - ten wish — that you — had feath - ers. I'd

47 $A\flat$ Cm $B\flat$ $E\flat$ $A\flat$ Cm $B\flat$ $E\flat$

keep you in — a gi - ant cage. — All day long — I'd sit — and watch you, I'd

51 $A\flat$ Cm $B\flat$ $E\flat$ $A\flat$ Cm $B\flat$ $E\flat$

sing for you — and that would be o - kay. — Oh, — you and me, —

55 $A\flat$ Cm $B\flat$ $E\flat$ $A\flat$ Cm $B\flat$ $E\flat$

it would be on - ly you — and me. — Oh, — you and me, —

59 $A\flat$ Cm $B\flat$ $E\flat$ $A\flat$ Cm $B\flat$ $E\flat$

it would be on - ly you — and me. — You and me. Mmh mmh. —

63 $A\flat$ Cm $B\flat$ Gm Cm $A\flat$

Mmh mmh. — Peop - le say there are plen - ty of fish —

68 $B\flat$ Gm Cm $A\flat$ $B\flat$

— in the sea, ba - by, all I do — is wish. — I

73 $A\flat$ Cm $B\flat$ $E\flat$
 wish, I wish. I wish you were a lit - tle slow - er.

76 $A\flat$ Cm $B\flat$ $E\flat$ $A\flat$ Cm
 Not just slow but p - p - p - pa - ra - lyzed. Then I could plug you in -

79 $B\flat$ $E\flat$ $A\flat$ Cm $B\flat$ $E\flat$
 - to a sock - et. So you could nev - er run a - way. I

82 $A\flat$ Cm $B\flat$ $E\flat$ $A\flat$ Cm
 real - ly wish that you were smal - ler. Not just small but real -

85 $B\flat$ $E\flat$ $A\flat$ Cm $B\flat$ $E\flat$
 - ly real - ly short. So I could put you in my pock - et, and

88 $A\flat$ Cm $B\flat$ $E\flat$ $A\flat$ Cm $B\flat$ $E\flat$
 car - ry you a - round all day. Oh, you and me,

92 $A\flat$ Cm $B\flat$ $E\flat$ $A\flat$ Cm $B\flat$ $E\flat$
 it would be on - ly you and me. Oh, you and me,

96 $A\flat$ Cm $B\flat$ $E\flat$ $A\flat$ Cm $B\flat$ $E\flat$
 it would be on - ly you and me. You and me.

100 $A\flat$ Cm $B\flat$ $A\flat$ Cm $B\flat$ $E\flat$ $A\flat$ Cm $B\flat$ $E\flat$
 Mmh mmh. You and me. Mmh mmh.

Hollywood Hills

Melodiestimme in Es  Titel 12

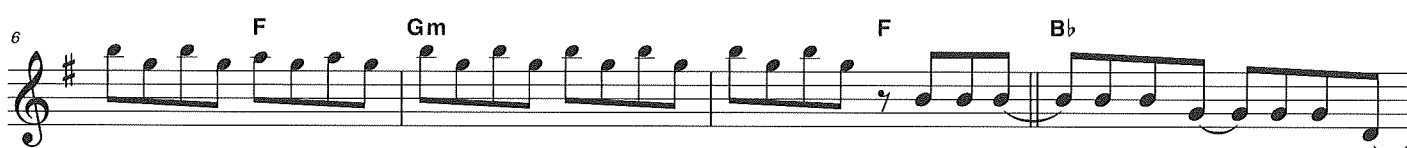
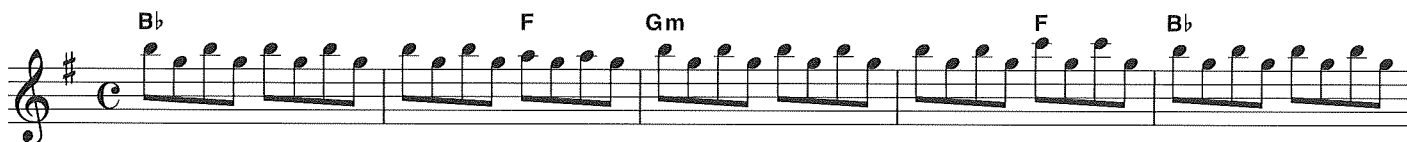
Interpret: Sunrise Avenue

Tempo: ♩ = 138

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

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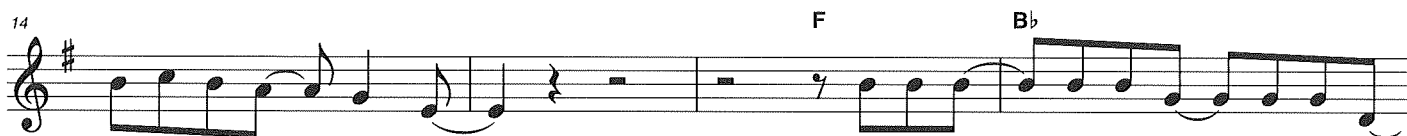
Musik und Text: Samu Haber



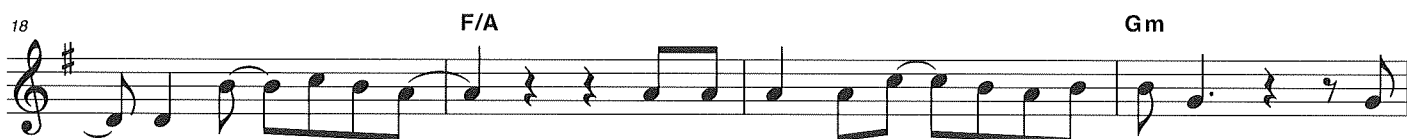
Now this is____ not the time____ or the place__



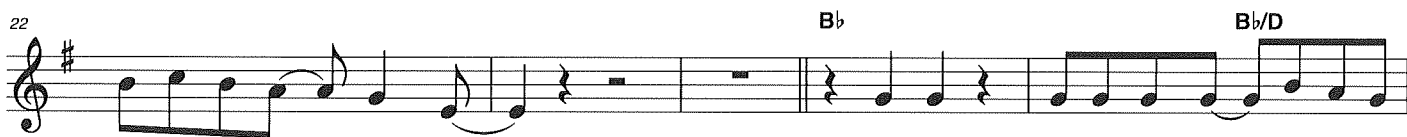
____ for a bro - ken - hear - ted,____ 'cause this is the end____ of the rain - bow, where



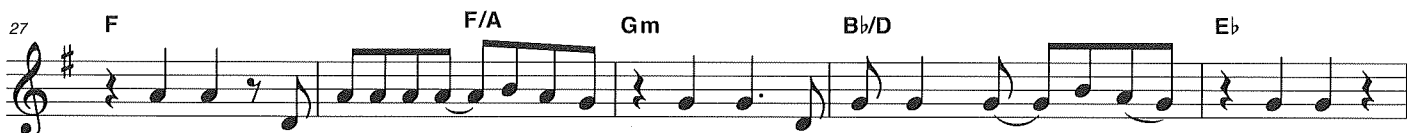
no one can be____ too sad.____ No I don't____ wan - na leave,____ but I must__



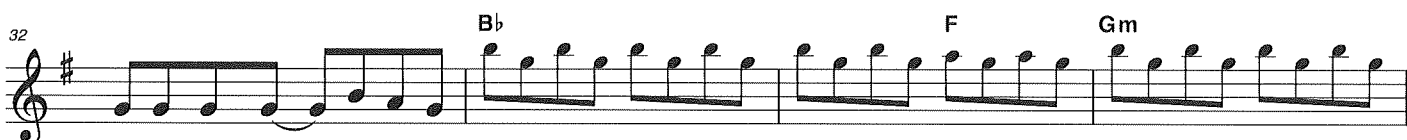
____ keep mov - ing a - head.____ 'cause my life be - longs____ to the oth - er side, be -



hind the great o - cean's waves.____ Bye bye, Hol - ly - wood Hills,____ I'm gon - na



miss you, wher - ev - er I go.____ I'm gon - na come back to walk these streets____ a - gain.____ Bye bye,



Hol - ly - wood Hills____ for - ev - er.



Thank you____ for the morn - ing walks____ on the sweet____ sun - set.____ And



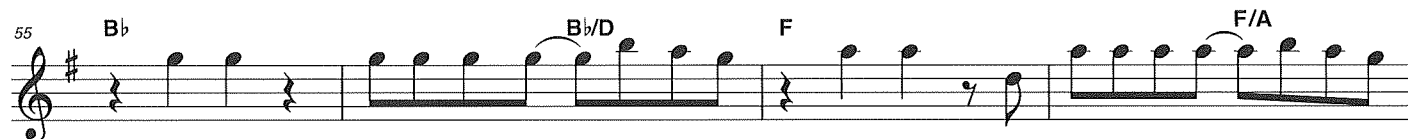
for the hot____ night mo - ments, for the fan-ta-sy in____ my bed.____ I take a part____



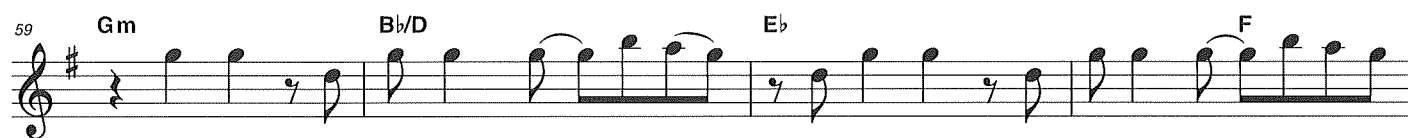
____ of you with____ me now,____ and you won't____ get it back.____ And a part of me____ will stay____



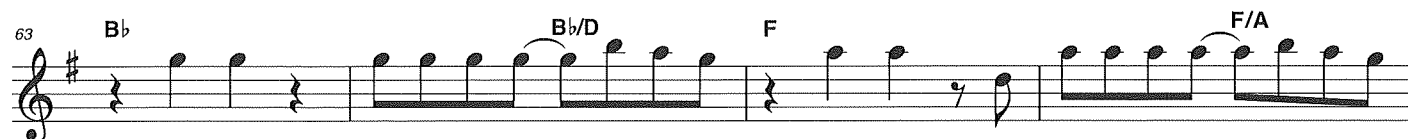
____ here, you can keep it for-ev-er, dear.____ Oh-uh-oh - oh.____



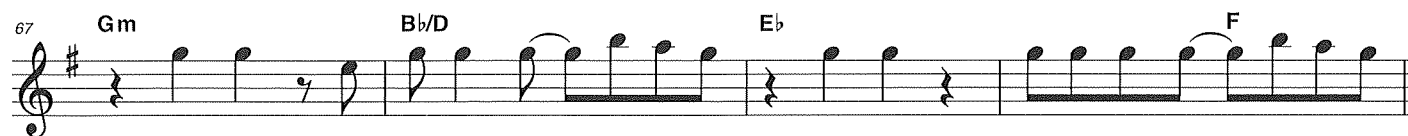
Bye bye, Hol - ly - wood Hills,____ I'm gon - na miss you, wher - ev - er I go.____ I'm gon - na



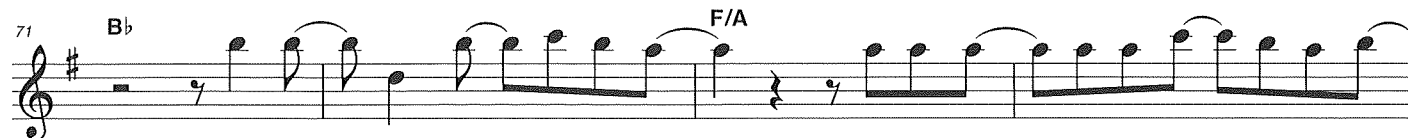
come back to walk these streets____ a - gain.____ Re - mem - ber that we had fun____ to - geth - er.



Bye bye, Ro - de - o Girls,____ I'm gon - na love you, wher - ev - er I go.____ I'm gon - na



come back so we can play____ to - geth - er. Bye bye, Hol - ly - wood Hills____ for - ev - er.



Long dis - tance love____ does - n't work.____ All the miles____ in be - tween____ gett - ing naugh -

75 **Gm** **Bb**

ty. No I don't— wan-na go.— I don't— wan-na go.— Bye bye,

80 **F** **Gm**

Hol - ly - wood Hills,— I'm gon - na miss you, wher - ev - er I go.— I'm gon - na come back to

84 **Bb/D** **Eb** **Bb** **Bb/D**

walk these streets— a - gain.— Bye bye. Bye bye, Hol - ly - wood Hills,— I'm gon - na

89 **F** **F/A** **Gm** **Bb/D**

miss you, wher - ev - er I go.— I'm gon - na come back to walk these streets— a - gain.—

93 **Eb** **F** **Bb** **Bb/D** **F**

Re - mem - ber that we had fun— to - geth - er. Bye bye, Ro - de - o Girls,— I'm gon - na love you, wher -

98 **F/A** **Gm** **Bb/D** **Eb**

ev - er I go.— I'm gon - na come back so we can play— to - geth - er. Bye bye,

102 **F** **Bb** **F** **Gm**

Hol - ly - wood Hills— for - ev - er.

106 **F** **Bb** **F** **Gm**

Hol - ly - wood Hills— for - ev - er, yeah.

110 **F** **Bb** **F** **Gm** **F** **Bb** **F** **Gm** **F** **Bb**

Hol - ly - wood Hills— for - ev - er.—

Hello



Titel 13

Tempo: ♩ = 128

Tonart: D-Dur (Originaltonart: Es-Dur)

Musik und Text:
Martina Sorbara / Martin Picandet
Arr.: Gerhard Kölbl

D A D A

mf

5 **D A D**

I could stick a - round and get a - long with you, — hel - lo, — ooh - oh - oh.

8 **A D A**

— It does - n't real - ly mean that I'm in - to you, — hel - lo, —

11 **D A D**

— ooh - oh - oh. — You are al - right but I'm here, dar - ling,

14 **A D A**

to en - joy the par - ty. Don't get too ex - cit - ed 'cause that's all you get from me, hey.

17 **D** **A** **G**

Yeah, I think you're cute, but real - ly you — should know I just

20 **D** **A**

came to say hel - lo, hel - lo,

f

23 **D** **A** **D** **A**

hel - lo, hel - lo,

27 **G** **D**

ooh - oh - oh. I'm not the kin - da girl to get messed

30 **A** **D** **A**

up with you, hel - lo, ooh - oh - oh.

33 D A G

I'm - ma let you try to con - vince me to, — hel - lo, — ooh - oh - oh.

36 D A

It's al - right I'm get - ting diz - zy just en - joy the par - ty.

39 D A D

It's o - kay with me if you don't have that much to say, hey. Kin - da like this thing, but there's

42 A G $\emptyset$

some - thing you — should know — I just came to say hel - lo, —

45 D

hey.

48 A

I could stick a - round and get a - long with you, — hel - lo, —

mp

51 D A D

— ooh - oh - oh. — Does - n't real - ly mean that I'm

54 A D A

in - to you, — hel - lo, — ooh - oh - oh. — You

57 D A D

mf are al - right but I'm here, dar - ling, to en - joy the par - ty. You're al - right but I'm here, dar - ling,

60 A D A

to en - joy the par - ty. You're al - right but I'm here, dar - ling, to en - joy the par - ty.

63 **D** **A** **D**

You're al - right but I'm here, dar - ling, to en - joy the par - ty. You're al - right but I'm here, dar - ling,

66 **A** **D** **A**

to en - joy the par - ty. You're al - right but I'm here, dar - ling, to en - joy the par - ty.

69 **D** **A** **G** **D.S. al $\oplus - \oplus$**

You're al - right but I'm here, dar - ling, to en - joy the par - ty. *mp* I just

72 $\oplus$ **D**

came to say hel - lo, hey,

75

hey!

Call My Name

Titel 14

Tempo: ♩ = 123
Tonart: A-Dur (Originaltonart: B-Dur)

Musik und Text: Dieter Bohlen
Arr.: Jürgen Meinel

A **Bm7**

mf Oh - oh, it's Pie - tro style.

A/C# **D**

Oh - oh.

A **Bm7**

Say my name, say it loud, say it just to me, say it once, say it
Oh I know, oh I know, that my time will come. And I pray just to

simile

A/C#

twice, but don't dis - ap - pear, 'cause I say and I pray, that you al - ways be
God, miss you like the sun. 'cause I know just for sure, that you al - ways be

D **A**

the one. the one. All I swear, all I swear, that it is so true,
It's my time, it's the place, where I wan-na go.

simile

19 **Bm7** **A/C#**

that I miss your sweet kiss and the ren - dez - vous, 'cause I say and I
 Take this chance for ro - mance, all I know it grows. 'cause I know, oh I

22 **D**

pray, that you al - ways be the one. —
 know, that you al - ways make me strong. —

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

25 **A** **E/G#**

Say — it a - gain, I miss you ba - by. Say — it a - gain, —

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

28 **Bm**

I drive you cra - zy. Say — it a - gain, please stay — with

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

31 **E** **A**

me. Cause if you will call, call my name. —

f

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

34 **F#m**

Ba - by this love will nev - er end. You can - not ig - nore,

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

37 **D E A**

I love you more, more and more. Cause if you will

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

41 **F#m**

call my name, oh a - gain, a - gain, a - gain. You can - not ig - nore,

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

45 **D E A**

I love you more, more and more.

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

49 **E/G# F#m E**

Oh, oh, oh, ye - ah hey,

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

53 **D** **E** **A**

it's Pie - tro style. Cause if you will

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

57 **Bb** **Gm**

call, call my name. Ba - by this love will nev - er end.

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

60 **Eb** **F** **Bb**

You can-not ig-nore, I love you more, more and more.

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

64 **Gm**

More and more. More and more.

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

68 **Eb** **F** **Bb**

Oh, *p rit.* more and more.

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

 Титул 15

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

Arr.: Gerhard Kölbl

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21 **Dm** **F** **Am** **G**

I can't get e-nough, I can't get e-nough. I can't stay on the ground. Ooh,

Red. * *Red.* * *simile*

25 **Dm** **F** **Am** **G**

I can't get e-nough, I can't get e-nough. This is tak-ing me now. *f* It's tak-ing me high-

29 **Dm** **F** **Am** **G/B**

- er, high - er, high - er off the ground. It's tak-ing me high-

Red. * *simile*

33 **Dm** **F** **Am** **G/B**

- er, high - er, high - er off the ground. Uh-uh-uh-

Red. *

37 **Dm** **F** **Am** **G/B**

uuh, uh-uh-uuh, Uh-uh-uh uuh, uh-uh-uuh. *mf*

Red. * *simile* *Red.* *

41 **Dm** **F** **Am** **G**

do this just for kicks, just for the thrill. I got this high with-out gett-ing a pill. This

Red. * *simile*

45 **Dm** **F** **Am** **G** **D.S. al $\oplus - \oplus$**

move has got me way o-ver the sun. I'm danc-ing like I am the on-ly one. Cause

49 **G/B** **Dm** **F** **Am**

mp The mu-sic's got me go-ing high - - -

Red. * *Red.* * *simile*

53 **G** **Dm** **F** **Am**

er, I feel like I can touch the sky.

57 **G** **Dm** **F** **Am**

f It's tak-ing me high - er, high - er, high - er off the ground.

Red. * *Red.* * *simile*

61 G/B Dm F Am

It's tak-ing me high - er, — high - er, — high - er off the ground.

65 G/B Dm F Am

It's tak-ing me high - er, — high - er, — high - er off the ground.

69 G/B Dm F Am

It's tak-ing me high - er, — high - er, — high - er off the ground.

73 G/B Dm F Am

Uh-uh-uh uuh, uh-uh-uuh, Uh-uh-uh uuh, uh-uh-uuh.

*Red. * simile*

77 G/B Dm F Am G

Uh-uh-uh uuh, uh-uh-uuh, Uh-uh-uh uuh, uh-uh-uuh.

*Red. **

Born This Way

Titel 16

Tempo: ♩ = 124

Tonart: F-Dur (Originaltonart: Fis-Dur)

Musik und Text: Stefani Germanotta /
Jeppe Laursen / Fernando Garibay / Paul Blair
Arr.: Jürgen Meinel

F **E♭** **B♭** **F**

f

Red. * *simile*

5 **E♭** **B♭**

mp My ma-ma told me when I — was young, — we are all born su-per-stars.

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

9 **F** **E♭** **B♭**

mf She rolled my hair and put my lip - stick — on, — in the glass of her bou-doir. —

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

13 **F** **E♭** **B♭**

"There's noth-in' wrong with lov-in' who you are", — she said, " 'cause He made you per-fect, babe.

16 **F** **E♭**

So hold your head up, girl and you'll go — far, —

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19 **B $\flat$** **F**

lis - ten to me when I say." *f* I'm beau - ti - ful in my way, — 'cause God makes

*Red. ** *Red. **

22 **E $\flat$** **B $\flat$** **F**

no — mis - takes. — I'm on the right track, ba - by, I was born — this way. — Don't hide your -

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

25 **E $\flat$** **B $\flat$**

self in re - gret, — just love your self and you're set. — I'm on the right track, ba - by, I was

28 **F** **E $\flat$**

born — this way. — Oh, there ain't no oth - er way. — Ba - by, I was born this way. —

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

31 **1. B $\flat$** **F** **2. B $\flat$** **F**

Ba - by, I was born this — way. — Right track, ba - by, I was born — this way. — Don't

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

35

1. 2.

mp be a drag, just be a queen. Don't be a drag, just be a queen. Don't be!

38

E♭ *B♭*

Give your-self pru-dence and love your friends, sub-way kid, re-joice the truth.

42

F *E♭* *B♭*

mf In the re-li-gion of the in - se - cure, — I must be my-self, res-pect my youth.

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

46

F *E♭* *B♭*

A diff-'rent lo-ver is not a sin, be-lieve ca-pi-tal H - I - M. — Yeah. —

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

50

F *E♭* *B♭* *D.S. al* $\oplus - \oplus$

I love my life, I love this re - cord — and — "Mi a-mo-re vo-le feyah." *f* I'm beau-ti -

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

54 Φ F Cm

born — this way. — *p*

57

Don't be a drag, just be a queen. Wheth -

60

er you're broke or ev - er - green. You're black, white, beige, cho - la de - scent. You're

62 F

leb-a - nese, you're or-i - ent. Wheth - er life's dis-ab - i - li - ties, left you out-cast, bul-lied or teased. Re -

65

joice and love your - self to - day, 'cause ba - by, you were born this way. No mat - ter *f*

67 E $\flat$ B $\flat$

gay, straight or bi, — les - bi - an, trans - gen - dered — life. I'm on the right track, ba - by, I was

70 F E $\flat$

born to sur - vive. — No mat - ter black, white or beige, — cho - la or o - ri - ent — made. I'm on the

73 B $\flat$ F

right track, ba - by, I was born to be brave. — I'm beau - ti - ful in my way, — 'cause God makes

Red. * Red. *

76 E $\flat$ B $\flat$ F

no — mis - takes. — I'm on the right track, ba - by, I was born — this way. — Don't hide your -

simile

79 E $\flat$ B $\flat$

self in re - gret, — just love your self and you're set. — I'm on the right track, ba - by, I was

82 **F** **E $\flat$**

born — this way. — Oh, there ain't no oth - er way. — Ba - by, I was born this way. —

*Red. * Red. * simile*

85 1. **B $\flat$** **F** 2. **B $\flat$**

Ba - by, I was born this way. Right track, ba - by, I was

88 **F** **E $\flat$**

born — this way. — I was born this way, hey! — I was born this way, hey! — I'm on the

*Red. * Red. **

91 **B $\flat$** **F**

right track, ba - by, I was born this way, hey! — I was born this way, hey! — I was

94 **E $\flat$** **B $\flat$** **F**

born this way, hey! — I'm on the right track, ba - by, I was born this way, hey! —

You And Me (In My Pocket)

 Titel 17

Tempo: ♩ = 135
Tonart: F-Dur (Originaltonart: Fis-Dur)

Musik und Text: Johan Maria L. Francken /
Jonathan Ivo Gilles Hem Vandenbroeck
Arr.: Gerhard Kölbl

B♭ Dm C F B♭ Dm C F

Mmh *mp* mmh. —

Mmh mmh. —

And. * *And.* * *simile*

5 B♭ Dm C F B♭ Dm C F

wish you smelled — a lit - tle fun-ny. Not just fun - ny, real - ly bad. —

9 B♭ Dm C F B♭ Dm C F

We could roam — the streets — for - ev - er. Just like cats — but we'd nev - er stray. —

13 B♭ Dm C F B♭ Dm C

Mmh mmh. —

Mmh mmh. —

17 B♭ Dm C F B♭ Dm C F

mf some-times wish — you were — a mer - maid. I could raise — you in the tub at home. —

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

We could take — a swim — to-gether, on week-ly day — trips to — the bay. —

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

Oh, — you and me, — it would be on - ly you —

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

— and me. — Oh, — you and me, —

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

it would be on - ly you — and me. — You and me. Mmh mmh. —

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

Mmh mmh. — I

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

wish you were— a lit - tle big-ger. Not just big— but real - ly fat.—

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

Doors you would— no lon - ger fit through. In my bed you— would have— to stay.— I

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

of - ten wish— that you— had feath-ers. I'd keep you in— a gi - ant cage.—

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

All day long— I'd sit— and watch you, I'd sing for you— and that would be o-kay.—

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

Oh, you and me,— it would be on - ly you—

56

C F B $\flat$ Dm C F

— and me. — Oh, — you and me, —

59

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

it would be on - ly you — and me. — You and me. Mmh mmh. —

62

C F B $\flat$ Dm C Am

Mmh mmh. — *f* Peop - le

66

Dm B $\flat$ C Am

say there are plen - ty of fish — in the

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

70

Dm B $\flat$ C

sea, ba - by, all I do — is wish. — I wish, I wish. — I

simile *Red.* *

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

wish you were— a lit - tle slow - er. Not just slow— but p - p -

mf

*Red. * Red. * simile*

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

p - pa - ra - lyzed.— Then I could plug— you in - to a sock - et. So

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

you could nev - er run— a - way.— I real - ly wish— that you—

*Red. * Red. **

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

— were smal - ler. Not just small— but real - ly real - ly short. So I could put— you in—

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

— my pock - et, and car - ry you— a - round— all day.—

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

Oh, *f* you and me, it would be on - ly you

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

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

— and me. Oh, you and me,

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

it would be on - ly you and me. You and me.

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

Mmh *mf* mmh. — You and me.

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

Mmh mmh. —

Hollywood Hills

 Titel 18

Tempo: ♩ = 138
Tonart: C-Dur (Originaltonart)

Musik und Text: Samu Haber
Arr.: Jürgen Meinel

Sheet music for "Hollywood Hills" in C major, 4/4 time, tempo 138. The music is arranged for piano and voice. The key signature is C major (one sharp, F#). The tempo is 138 beats per minute. The arrangement is by Jürgen Meinel.

The sheet music is divided into five systems, each with a treble and bass staff. The lyrics are written below the treble staff.

System 1: Measures 1-4. Chords: C, G, Am, G. Dynamics: *mp*. Pedal marks: Ped., * Ped., * Ped., * Ped., *

System 2: Measures 5-8. Chords: C, G, Am, G. Dynamics: *mf*. Pedal marks: Ped., * Ped., * Ped., *

System 3: Measures 9-11. Chords: C, G/B. Lyrics: "not the time or the place for a broken-heart-ed, 'cause". Pedal marks: Ped., * Ped., * Ped., *

System 4: Measures 12-15. Chords: Am. Lyrics: "this is the end of the rain-bow, where no one can be too sad.". Pedal marks: Ped., * Ped., * Ped., * Ped., *

System 5: Measures 16-19. Chords: G, C, G/B. Lyrics: "No I don't wan-na leave, but I must keep mov-ing a-head. 'cause my". Pedal marks: Ped., * Ped., * Ped., * Ped., *

20 **Am**

life be-longs— to the oth-er side, be-hind the great o-cean's waves.

* Ped. * Ped. * Ped. * Ped. * Ped.

24 **C C/E G**

Bye bye, Hol-ly-wood Hills,— I'm gon-na miss you, wher-

* Ped. * Ped. * Ped. * Ped. * simile

28 **G/B Am C/E F**

ev-er I go.— I'm gon-na come back to walk these streets— a-gain.— Bye bye,

* Ped. * Ped. * Ped. * Ped.

32 **C G Am**

Hol-ly-wood Hills— for-ev-er.

f * Ped. * Ped. * Ped.

36 **G C G/B**

mf Thank you— for the morn-ing walks— on the sweet— sun-set.— And

* Ped. * Ped. * Ped. * Ped. * Ped. * simile

40 **Am**

for the hot— night mo - ments, for the fan-ta-sy in— my bed.

Red.

44 **C** **G/B**

I take a part— of you with— me now, and you won't— get it back. And a

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

48 **Am**

part of me— will stay— here, you can keep it for-ev-er, dear.

Red.

52 **D** **Fsus2** **C**

f Oh-uh-oh - - - oh. Bye bye,

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

56 **C/E** **G** **G/B** **Am**

Hol-ly-wood Hills, — I'm gon-na miss you, wher-ev-er I go. — I'm gon-na come back to

Red. * *Red.* * *simile*

60 C/E F G

walk these streets — a - gain. — Re-mem - ber that we had fun — to - geth - er.

63 C C/E G G/B

Bye bye, Ro-de - o Girls, — I'm gon-na love you, wher - ev - er I go. — I'm gon-na

67 Am C/E F G

come back so we can play — to-geth-er. Bye bye, Hol-ly-wood Hills — for-ev-er.

71 C G/B

f Long dis - tance love — does-n't work. — All the miles — in be-tween — gett-ing naugh-

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

75 Am

- ty. No I don't — wan-na go. — I don't — wan-na go. —

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

79 **C** **G**

mp Bye bye, Hol-ly-wood Hills, — I'm gon-na miss you, wher-ev-er I go. — I'm gon-na

83 **Am** **C/E** **F**

come back to walk these streets — a - gain. — Bye bye.

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

87 **C** **C/E** **G** **G/B**

f Bye bye, Hol-ly-wood Hills, — I'm gon-na miss you, wher-ev-er I go. — I'm gon-na

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

91 **Am** **C/E** **F**

come back to walk these streets — a - gain. — Re-mem - ber that

94 **G** **C** **C/E**

we had fun — to - geth - er. Bye bye, Ro - de - o Girls, — I'm gon - na

97 **G** **G/B** **Am** **C/E**

love you, where ev-er I go. I'm gon-na come back so we can play to-geth-er.

101 **F** **G** **C** **G**

Bye bye, Hol-ly-wood Hills for-ev-er. *f*

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

Hol-ly-wood Hills for-ev-er, yeah.

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

Hol-ly-wood Hills for-ev-er. *mp*

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

m.d. *m.s.* *p*

Hello

Titel 01

Martin Solveig & Dragonette

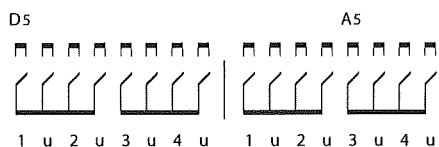
Tonart: D-Dur (Originaltonart: Eb-Dur, Kapodaster 1. Bund)

Takt: 4/4, Tempo: ♩ = 128

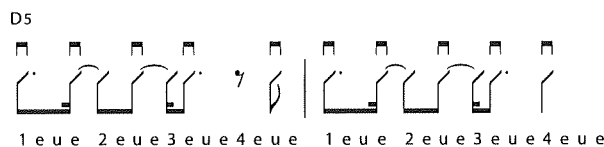
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Musik und Text: Martina Sorbara / Martin Picandet

Rhythmus



Rhythmus Ende 2. und 4. Strophe



Intro

D5 | A5 | D5 | A5 |

1. Strophe

D5 | A5 | D5 |
I could stick around and get a- | long with you, hel- | lo, oohoh- | oh.

A5 | D5 | A5 | D5 |
It | doesn't really mean that I'm | into you, hel- | lo, oohoh- | oh.

A5 | D5 | A5 |
You | are alright but I'm here, darling, | to enjoy the party. |

D5 | A5 |
Don't get too excited 'cause that's | all you get from me, hey. |

D5 | A5 | G5 |
Yeah, I think you're cute, but | really you should | know.

D5 | A5 | D5 | A5 | D5 | A5 | G5 |
I just | came to say hel- | lo, | hel- | lo, | hel- | lo, | lo, oohoh- | oh.

2. Strophe

D5 | A5 | D5 | A5 |
I'm | not the kinda girl to get | messed up with you, hel- | lo, oohoh- | oh.

D5 | A5 | G5 |
I'mma let you try to con- | vince me to, hel- | lo, oohoh- | oh.

D5 | A5 |
It's alright I'm getting dizzy | just enjoy the party. |

D5 | A5 |
It's okay with me if you don't | have that much to say, hey. |

D5 | A5 | G5 |
Kinda like this thing, but there's | something you should | know.

D5 |
I just | came to say hel- | lo, | hey. |

3. Strophe

D5 | I could stick around and get a- | **A5** | **D5** | **A5** |
long with you, hel- | lo, oohoh- | oh.

D5 | Doesn't really mean that I'm | **A5** | **D5** |
into you, hel- | lo, oohoh- | oh.

A5 | **D5** | You are alright but I'm here, darling, | **A5** |
to enjoy the party.

D5 | You're alright but I'm here, darling, | **A5** |
to enjoy the party.

D5 | You're alright but I'm here, darling, | **A5** |
to enjoy the party.

D5 | You're alright but I'm here, darling, | **A5** |
to enjoy the party.

D5 | You're alright but I'm here, darling, | **A5** |
to enjoy the party.

D5 | You're alright but I'm here, darling, | **A5** |
to enjoy the party.

D5 | You're alright but I'm here, darling, | **A5** |
to enjoy the party.

G5 | I just | **D5** | **A5** | **D5** | **A5** | **D5** | **A5** | **G5** |
came to say hel- | lo, | hel- | lo, | hel- | lo, | hel- | lo, oohoh- | oh.

4. Strophe

D5 | I'm | **A5** | **D5** |
not the kinda girl to get | messed up with you, hel- | lo, oohoh- | oh.

A5 | **D5** | I'mma let you try to con- | **A5** | **G5** |
vince me to, hel- | lo, oohoh- | oh.

D5 | It's alright I'm getting dizzy | **A5** |
just enjoy the party.

D5 | It's okay with me if you don't | **A5** |
have that much to say, hey.

D5 | Kinda like this thing, but there's | **A5** | **G5** |
something you should know.

I just | **D5** |
came to say hel- | lo, | hey, | hey!

Call My Name

Titel 02

Pietro Lombardi

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Arabella Musikverlag GmbH.

Tonart: A-Dur/Bb-Dur (Originaltonart: Bb-Dur/B-Dur, Kapodaster 1. Bund)

Takt: 4/4, Tempo: ♩ = 123

Musik und Text: Dieter Bohlen

Picking Intro & Strophe

Guitar notation for the Picking Intro & Strophe. The intro consists of two measures: the first measure is in A major (A) and the second measure is in Bm7. The strophe consists of two measures: the first measure is in A/C# and the second measure is in D. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is written for a standard tuning (E-A-D-G-B-E) with a capo on the first fret. The picking pattern is indicated by numbers 0, 2, 3, and 5 on the strings.

Rhythmus Bridge/Refrain

Rhythmic notation for the Bridge/Refrain. It shows two measures of a 4/4 time signature. The first measure has a rhythm of 1 2 u 3 u 4 u, and the second measure has a rhythm of 1 u 2 u 3 u 4 u. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is written for a standard tuning (E-A-D-G-B-E) with a capo on the first fret. The picking pattern is indicated by numbers 1, 2, 3, and 4 on the strings.

Picking Ending

Guitar notation for the Picking Ending. It consists of two measures: the first measure is in A major (A) and the second measure is in Bm7. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is written for a standard tuning (E-A-D-G-B-E) with a capo on the first fret. The picking pattern is indicated by numbers 5 and 7 on the strings.

Intro

A | Oh- | Bm7 | oh, it's Pietro | A/C# | style. | D | Oh-oh. |

1. Strophe

A | Say my name, say it | loud, say it just to | Bm7 | me,
say it once, say it | twice, but don't disap- | A/C# | pear,
'cause I say and I | pray, that you always | D | be the one.
A | All I swear, all I | swear, that it is so | Bm7 | true,
that I miss your sweet | kiss and the rendez- | A/C# | vous,
'cause I say and I | pray, that you always | D | be the one.

Bridge

A | Say it a- | gain, I miss you baby. | E | Say it a- | gain, I drive you crazy. |
Bm7 | Say it a- | gain, please stay with | E | me.

Refrain

Cause if you will | **A** | call, call my | name. Baby this | **F#m** | love will never | end.

You cannot ig- | **D** | nore, I love you | **E** | more, more and | **A** | more.

Cause if you will | call my | name, oh a- | **F#m** | gain, again, a- | gain.

You cannot ig- | **D** | nore, I love you | **E** | more, more and | **A** | more.

2. Strophe

A | Oh I know, oh I | know, that my time will | **Bm7** | come.

And I pray just to | God, miss you like the | **A/C#** | sun.

'cause I know just for | sure, that you always | **D** | be the one.

A | It's my time, it's the | place, where I wanna | **Bm7** | go.

Take this chance for ro- | mance, all I know it | **A/C#** | grows.

'cause I know, oh I | know, that you always | **D** | make me strong.

Bridge

A | Say it a- | gain, I miss you baby. | **E** | Say it a- | gain, I drive you crazy.

Bm | Say it a- | gain, please stay with | **E** | me.

Refrain

Cause if you will | **A** | call, call my | name. Baby this | **F#m** | love will never | end.

You cannot ig- | **D** | nore, I love you | **E** | more, more and | **A** | more.

Cause if you will | **A** | call my | name, oh a- | **F#m** | gain, again, a- | gain.

You cannot ig- | **D** | nore, I love you | **E** | more, more and | **A** | more.

Interlude

A | **E** | **F#m** | **E** | **D** | **E** | **A** |

Oh oh | oh, | yeah | hey, | it's Pietro | style.

Refrain

Cause if you will | **Bb** | call, call my | name. Baby this | **Gm** | love will never | end.

You cannot ig- | **Eb** | nore, I love you | **F** | more, more and | **Bb** | more.

Ending

More and | more. | More and | **Gm** | more. | **Eb** | **F** | more and | **Bb** | more.

Higher

Taio Cruz Feat. Kylie Minogue

Tonart: A-Moll, Kapodaster 5. Bund

(Originaltonart: Gis-Moll, Kapodaster 4. Bund)

Takt: 4/4, Tempo: ♩ = 128

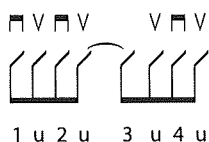


Titel 03

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Musik und Text: Taio Cruz / Sandy Wilhelm

Rhythmus



Intro

Am	C	Em	D	Uh-uh-uh-
Am	C	Em	D	uuh, uh-uh- uuh, Uh-uh-uh- uuh, uh-uh- uuh. Uh-uh-uh-
Am	C	Em	D	uuh, uh-uh- uuh, Uh-uh-uh- uuh, uh-uh- uuh.

1. Strophe

Now	Am	C	I know how to get down on the floor.
Ex-	Em	D	perienced in moves you can't ignore.
But	Am	C	something bout this beat just got me hooked.
Come	Em	D	over here and take a closer look.
Cause	Am	C	I can't get enough, I can't get enough.
Em	D	Am	I can't stay on the ground. Ooh, I can't get enough,
C	Em	D	I can't get enough. This is taking me now.

Refrain

It's taking me	Am	C	Em	higher, higher, higher off the ground.	
D	Am	C	Em	It's taking me higher, higher, higher off the ground.	
D	Am	C	Em	D	Uh-uh-uh- uuh, uh-uh- uuh, Uh-uh-uh- uuh, uh-uh- uuh.

2. Strophe

Am
 I do this just for kicks, just for the **C** thrill.
Em
 I got this high without getting a **D** pill.
Am
 This move has got me way over the **C** sun.
Em
 I'm dancing like I am the only **D** one.
Am
 Cause I can't get enough, **C** I can't get enough.
Em
 I can't stay on the **D** ground. Ooh, **Am** I can't get enough,
C
 I can't get enough. **Em** This is taking me **D** now.

Refrain

Am
 It's taking me higher, **C** higher, **Em** higher off the ground.
D
 It's taking me higher, **Am** higher, **C** higher off the ground.
D
 Uh-uh-uh- **Am** uuh, uh-uh- **C** uuh, Uh-uh-uh- **Em** uuh, uh-uh- **D** uuh.

Bridge

Am
 The music's got me going **C** high- **Em** er, **D** I feel like **Am** I can touch the **C** sky. **Em**

Refrain

D
 It's taking me higher, **Am** higher, **C** higher off the ground.
D
 It's taking me higher, **Am** higher, **C** higher off the ground.
D
 It's taking me higher, **Am** higher, **C** higher off the ground.
D
 It's taking me higher, **Am** higher, **C** higher off the ground.
D
 Uh-uh-uh- **Am** uuh, uh-uh- **C** uuh, Uh-uh-uh- **Em** uuh, uh-uh- **D** uuh.
 Uh-uh-uh- **Am** uuh, uh-uh- **C** uuh, Uh-uh-uh- **Em** uuh, uh-uh- **D** uuh.

Born This Way

 Titel 04

Lady Gaga

Tonart: F-Dur, Kapodaster 1. Bund

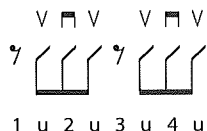
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Takt: 4/4, Tempo: ♩ = 124

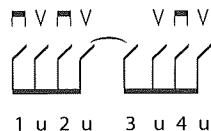
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Musik und Text: Stefani Germanotta /
Jeppe Laursen / Fernando Garibay / Paul Blair

Rhythmus Strophe



Rhythmus Refrain



Intro

Bm

It doesn't matter if you love him, or capital H-I-M.

Just put your paws up, 'cause you were born this way, baby.

Interlude

A | E | D | A | E

1. Strophe

E My mama told me when **D** I was young, **A** we are all born superstars.

E She rolled my hair and put my **D** lipstick on, **A** in the glass of her boudoir.

E "There's nothin' wrong with lovin' **D** who you are", she said,

A "'cause He made you perfect, babe.

E So hold your head up, girl and **D** you'll go far, **A** listen to me when I say."

Refrain

E I'm beauti- **D** ful in my way, 'cause God makes **D** no mistakes.

I'm on the **A** right track, baby, I was **E** born this way.

Don't hide your- **D** self in regret, just love your- **D** self and you're set.

I'm on the **A** right track, baby, I was **E** born this way.

Oh, there ain't no other way. **D** Baby, I was born this way. **A** Baby, I was born this **E** way.

Oh, there ain't no other way. **D** Baby, I was born this way.

A Right track, baby, I was **E** born this way.

Bridge

Don't be a drag, just be a queen. Don't be a drag, just be a queen.

Don't be a drag, just be a queen. Don't be!

2. Strophe

E Give yourself prudence and **D** love your friends, **A** subway kid, rejoice the truth.

E In the religion of the **D** insecure, I must **A** be myself, respect my youth.

E A different lover is **D** not a sin, believe **A** capital H-I- M. Yeah.

E I love my life, I love this **D** record and "Mi **A** amore vole fe yah."

Refrain

Interlude

Bm Don't be a drag, just be a queen. Whe- ther you're broke or evergreen.

You're black, white, beige, chola descent. You're lebanese, you're orient.

E Whe- ther life's disabilities, left you outcast, bullied or teased.

Re- joice and love yourself today, 'cause baby, you were born this way.

2. Refrain

E No matter gay, straight or bi, lesbian, **D** transgendered life.

A I'm on the right track, baby, I was **E** born to survive.

D No matter black, white or beige, chola or orient made.

A I'm on the right track, baby, I was **E** born to be brave.

Refrain

Ending

E I was born this way, hey! **D** I was born this way, hey!

A I'm on the right track, baby, I was **E** born this way, hey!

D I was born this way, hey! **D** I was born this way, hey!

A I'm on the right track, baby, I was **E** born this way, hey!

E **Em** **E** **Em** **E** **Em** **E**

You And Me (In My Pocket)

 Titel 05

Milow

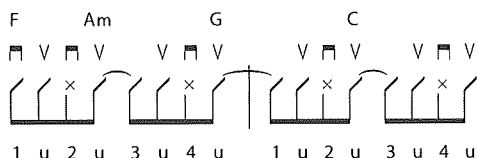
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Takt: 4/4, Tempo: ♩ = 135

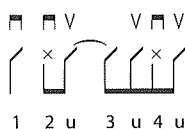
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Musik und Text: Johan Maria L. Francken /
Jonathan Ivo Gilles Hem Vandenbroeck

Rhythmus



Rhythmus Interlude



Intro

F Am G C F Am G C
Mmh mmh. Mmh mmh.

1. Strophe

F Am G C F Am G C
I wish you smelled a little funny. Not just funny, really bad.
F Am G C F Am G C
We could roam the streets forever. Just like cats but we'd never stray.

Interlude

F Am G C F Am G
Mmh mmh. Mmh mmh.

2. Strophe

F Am G C F Am G C
I sometimes wish you were a mermaid. I could raise you in the tub at home.
F Am G C F Am G C
We could take a swim together, on weekly day trips to the bay.

Refrain

F Am G C F Am G C
Oh, you and me, it would be only you and me.
F Am G C F Am G C
Oh, you and me, it would be only you and me. You and me.

Interlude

F Am G C F Am G
Mmh mmh. Mmh mmh.

3. Strophe

F Am G C F Am G C
I wish you were a little bigger. Not just big but really fat.
F Am G C F Am G C
Doors you would no longer fit through. In my bed you would have to stay.
F Am G C F Am G C
I often wish that you had feathers. I'd keep you in a giant cage.
F Am G C F Am G C
All day long I'd sit and watch you, I'd sing for you and that would be okay.

Refrain

F Am G C F Am G C
Oh, you and me, it would be only you and me.

F Am G C F Am G C
Oh, you and me, it would be only you and me. You and me.

Interlude

F Am G C F Am G
Mmh mmh. Mmh mmh.

Em Am F G Em Am F G
People say there are plenty of fish in the sea, baby, all I do is wish. I wish, I wish.

4. Strophe

F Am G C F Am G C
I wish you were a little slower. Not just slow but p-p- p-paralyzed.

F Am G C F Am G C
Then I could plug you into a socket. So you could never run a-way.

F Am G C F Am G C
I really wish that you were smaller. Not just small but really really short.

F Am G C F Am G C
So I could put you in my pocket, and carry you a-round all day.

Refrain

F Am G C F Am G C
Oh, you and me, it would be only you and me.

F Am G C F Am G C
Oh, you and me, it would be only you and me. You and me.

Ending

F Am G C F Am G
Mmh mmh. You and me.

F Am G C F Am G C
Mmh mmh.

Hollywood Hills

Sunrise Avenue

Tonart: C-Dur (Originaltonart)

Takt: 4/4, Tempo: ♩ = 135

Titel 06

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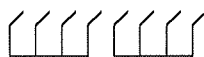
Musik und Text: Samu Haber

Rhythmus Intro/Strophe/Interlude



1 2 3 4 1 2 3 4

Rhythmus Refrain/Ending



1 u 2 u 3 u 4 u

Intro C | G | Am | G | C | G | Am |

1. Strophe

G C
Now this | is not the time or the | place for a broken-heart- | G/B
ted,

Am
'cause | this is the end of the | rainbow, where | no one can be too | sad.

G C
No I | don't wanna leave, but I | must keep moving a- | G/B
head.

Am
'cause my | life belongs to the | other side,

be- | hind the great ocean's | waves.

1. Refrain

C G
Bye bye, | Hollywood Hills, I'm gonna | miss you, wher- | ever I go.

Am C
I'm gonna | come back to | walk these streets again.

F
Bye bye, | Hollywood Hills forever.

Interlude

C | G | Am |

2. Strophe

G C
Thank | you for the morning | walks on the sweet | G/B
sunset.

Am
And | for the hot night | moments, for the | fantasy in my | bed.

C G/B
I take a | part of you with me | now, and you won't get it | back.

Am D Fsus2
And a | part of me will | stay here, you can | keep it forever, dear. | Ohuh- | oh-oh.

2. Refrain

C Bye bye, Hollywood Hills, I'm gonna **G** miss you, wher- ever I go.
Am I'm gonna come back to **C** walk these streets again.
F Remember that **G** we had fun together.

3. Refrain

C Bye bye, Rodeo Girls, I'm gonna **G** love you, wher- ever I go.
Am I'm gonna come back so **C** we can play together.
F Bye bye, Hollywood Hills forever. **G** Long **C** distance love doesn't **G** work.
Am All the miles in between getting naughty. No I don't wanna go. I don't wanna go.

2. Refrain

C Bye bye, Hollywood Hills, I'm gonna **G** miss you, wher- ever I go.
Am I'm gonna come back to **C** walk these streets again. **F** Bye bye.
C Bye bye, Hollywood Hills, I'm gonna **G** miss you, wher- ever I go.
Am I'm gonna come back to **C** walk these streets again.
F Remember that **G** we had fun together.

3. Refrain

C Bye bye, Rodeo Girls, I'm gonna **G** love you, wher- ever I go.
Am I'm gonna come back so **C** we can play together.

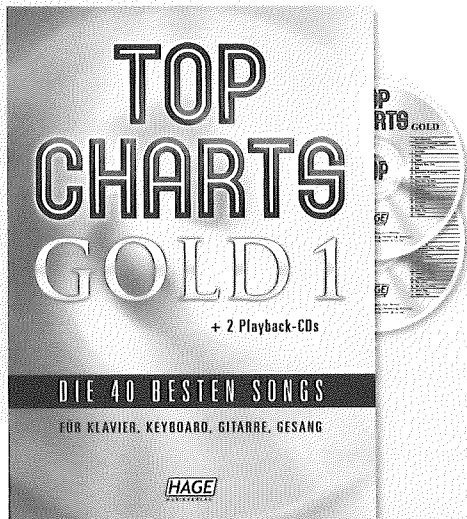
Ending

F Bye bye, Hollywood Hills forever. **G** **C** **G** **Am** **G** Hollywood Hills forever, **C** yeah.
G **Am** **G** **C** **G** **Am** **G** **C** **G** **Am** **G** **C**

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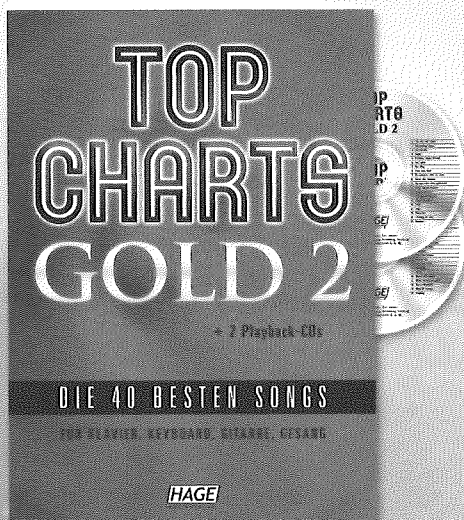
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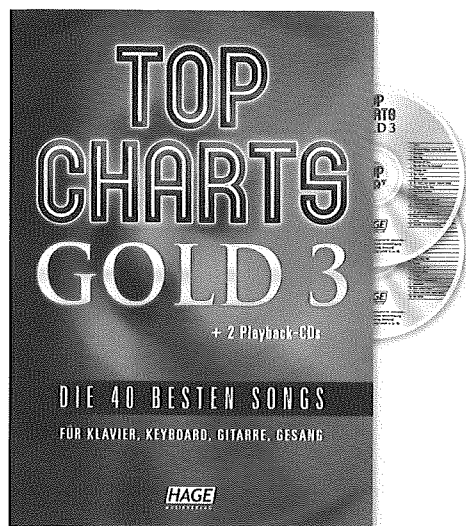
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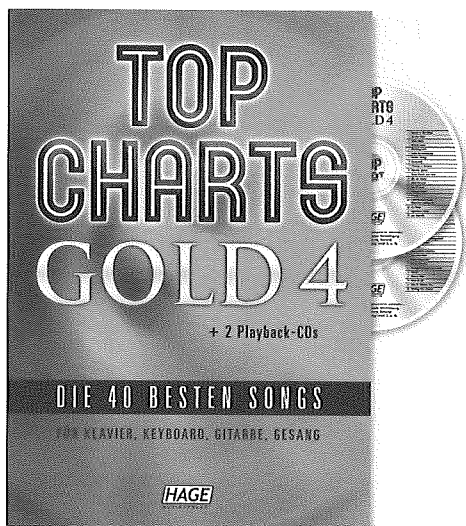
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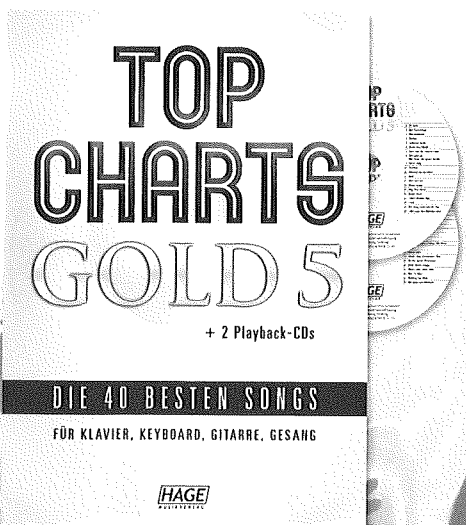
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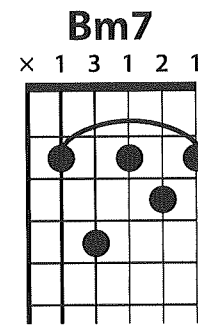
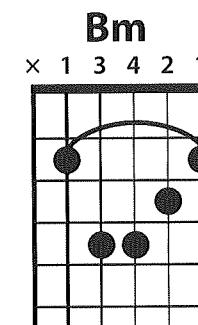
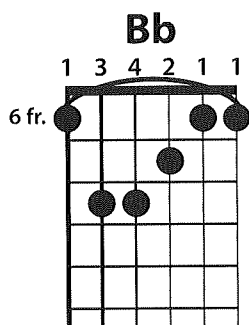
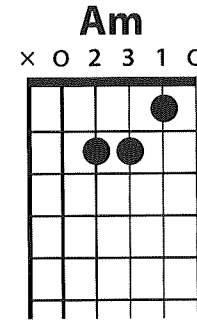
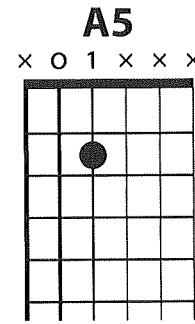
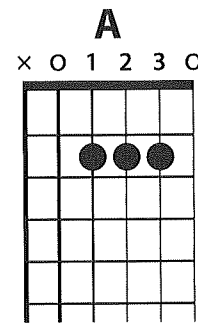
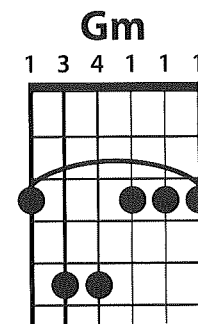
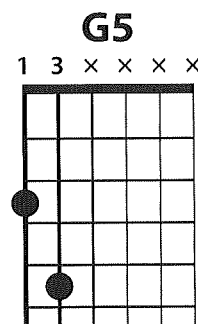
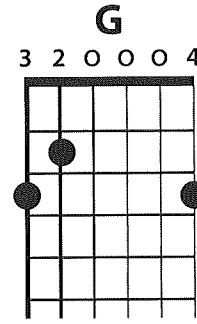
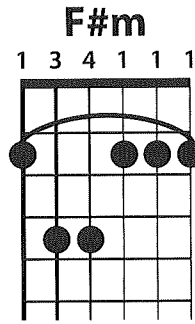
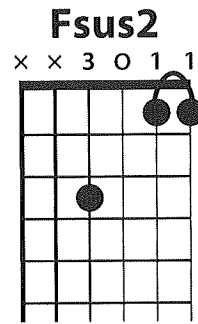
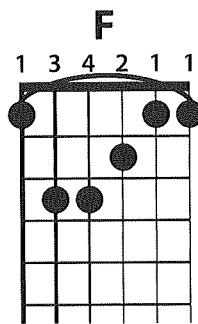
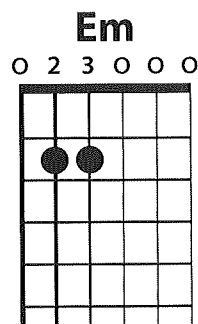
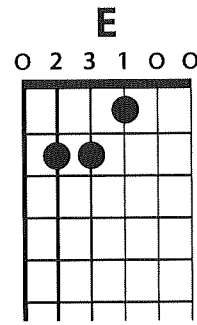
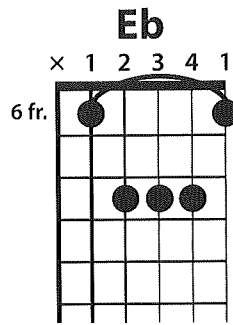
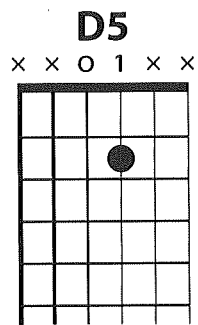
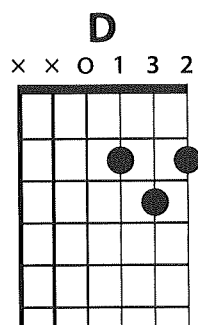
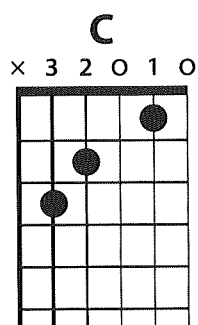
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