

# ANYONE

Woozi, Bumzu (gruppen Seventeen)

Komp

sida 1 av 4

111 bpm

## INTRO

Dm C F Bb C

Synt 8:va samt så lågt det går. Ev. även elbas.

## A VERS 1

Dm C F Bb C

Plus bastrumma på fjärdedelar

## BREAK

Dm C F Bb C

## B FÖR-REFRÄNG 1

Dm F C Bb C Dm C

Dm F C Bb C Dm C

## C REFRÄNG 1

Dm F C F Bb C

Musical notation for the first system, featuring a piano accompaniment with chords Dm, F, C, F, Bb, and C.

**D** VERS 2  
Två svaga avlägsna syntar. En spelar noterna, den andra ackordarpeggion adlib.

Musical notation for the second system, featuring a piano accompaniment with chords Dm, C, Bb, and C.

Musical notation for the third system, featuring a piano accompaniment with chords Dm, C, Bb, and C.

Break på 4

**E** FÖR-REFRÄNG 2

Musical notation for the fourth system, featuring a piano accompaniment with chords Dm, F, C, Bb, C, Dm, and C.

Musical notation for the fifth system, featuring a piano accompaniment with chords Dm, F, C, Bb, C, Dm, and C.

**F** REFRÄNG 2

Musical notation for the sixth system, featuring a piano accompaniment with chords Dm, F, C, F, Bb, and C.

Musical notation for the first system, featuring a piano accompaniment with chords Dm, F, C, F, Bb, and C.

**G** BRYGGA  
Pad (dubbla basen också, basigt som bara den)

Musical notation for the second system, featuring a piano accompaniment with chords Dm, Am, Bb, Gm, C(SUS4), and C.

Musical notation for the third system, featuring a piano accompaniment with chords Dm, F#o, Gm, Bbo, C(SUS4), and C.

**H** FÖR-REFRÄNG 3  
(simile)

Musical notation for the fourth system, featuring a piano accompaniment with chords Dm, C, F, Bb, Dm/C, and C.

Crescendo



Musical notation for the fifth system, featuring a piano accompaniment with chords Dm, F, C, F, Bb, and C.

I INTERLUDE

Musical score for section I, INTERLUDE. It consists of a grand staff with a treble and bass clef. The key signature has one flat (Bb). The melody in the treble clef features eighth-note patterns. The bass clef contains a bass line with some sixteenth-note runs. Chords are indicated below the staff: Dm, F, C, F, Bb, and C.

J REFRÄNG 3

Musical score for section J, REFRÄNG 3. It consists of a grand staff with a treble and bass clef. The key signature has one flat (Bb). The melody in the treble clef features eighth-note patterns. The bass clef contains a bass line with some sixteenth-note runs. Chords are indicated below the staff: Dm, F, C, F, Bb, and C.

K OUTRO

Musical score for section K, OUTRO. It consists of a grand staff with a treble and bass clef. The key signature has one flat (Bb). The melody in the treble clef features eighth-note patterns. The bass clef contains a bass line with some sixteenth-note runs. Chords are indicated below the staff: Dm, C, F, Bb, and C.

# ANYONE

Dm C F B $\flat$  C

INTRO

I'll ne-ver

INTRO

Dm C F B $\flat$  C

Detailed description: This system contains the first four measures of the song. The vocal line is in 4/4 time, starting with a Dm chord and moving through C, F, B-flat, and C. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Synt 8:va samt så lågt det går. Ev. även elbas.

**A**

5 Dm VERS 1 C F B $\flat$  C

let go Gabonjeokeom-neungo se so neouiso-neul, oh no\_\_\_ I swear, I pro

Detailed description: This system contains measures 5-8. It is marked 'A' and 'VERS 1'. The vocal line continues with the lyrics 'let go Gabonjeokeom-neungo se so neouiso-neul, oh no\_\_\_ I swear, I pro'. The piano accompaniment maintains the same rhythmic pattern as the first system.

**A** VERS 1

Dm C F B $\flat$  C

Detailed description: This system contains measures 9-12. It is marked 'A' and 'VERS 1'. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

Plus bastrumma på fjärdedelar

9 Dm C F B $\flat$  C

mise. Gi peun sim -jan gui, ul lim -ka - ji ne ee ge mo du ju ge ta do

Detailed description: This system contains measures 13-16. The vocal line continues with the lyrics 'mise. Gi peun sim -jan gui, ul lim -ka - ji ne ee ge mo du ju ge ta do'. The piano accompaniment continues with the same rhythmic pattern.

BREAK

Dm C F B $\flat$  C

Detailed description: This system contains measures 17-20. It is marked 'BREAK'. The piano accompaniment continues with the same rhythmic pattern.

2 **B**  
 13 Dm F C Bb C Dm C  
 FÖR-REFRÄNG 1  
 Wemakætherules. Se sangehanappun\_in gyuchik.Bakkusueopso Nota nyone a -nyone.

**B**  
 FÖR-REFRÄNG 1

Dm F C Bb C Dm C

17 Dm F C Bb C Dm C  
 Naumodæun iyu -reulnegagarechyeqjwæso sesangeoneu go -sesedananne-origomalhae.

Dm F C Bb C Dm C

21 **C**  
 Dm REFRÄNG 1 C F Bb C  
 Bak kul sueop so... Notan - y one an - y one.

**C**  
 REFRÄNG 1

Dm F C F Bb C

25 Dm F C F Bb C

I loveyou, 'causeI Po-gi-halsu eom-neunon llyou, Neora seo,yeah

Dm F C F Bb C

**D**

29 Dm VERS 2 C Bb C  
*8va basso! loco*

A vy, thisrule ormine onmymind, yeah\_ mudaewi joyeon - i eomneunjuy-eondul.

**D**

VERS 2

Två svaga avlägsna syntar. En spelar noterna, den andra ackordarpeggion adlib.

Dm C Bb C

33 Dm C F Bb C (break)

Hoheubeuhanwo gaj yeo, \_iksukatheuleum majeo Yeongvoharjak aneseo\_ u ri hamke.

Dm C Bb C

Break på 4

**E**  
 4 37 Dm F C Bb C Dm C  
 FÖR-REFRÄNG 2

Wenaketherules. Se-sangehanappun\_in gyuchik.Bakkusueopso Nota-nyone a - nyone.

**E**  
 FÖR-REFRÄNG 2

Dm F C Bb C Dm C

41 Dm F C Bb C Dm C  
 Nauimodeun iyu-reulnegagarechyeqjwæso sesangeoneu go-sesedananne-oragomalhae.

Dm F C Bb C Dm C

**F**  
 45 Dm F C F Bb C  
 REFRÄNG 2

Bak kul sueopso... Notan - yone an - y one.

**F**  
 REFRÄNG 2

Dm F C F Bb C



49 Dm F C F Bb C

I love you, 'cause I Po-gi-hal su eom-neunon ly you, Neora seo, yeah

Dm F C F Bb C

**G**

53 Dm BRYGGA Am Bb Gm C(SUS4) C

Haneulwie se otteoreo jin jageunkkot Sa makhanggeunde seo. Nemoksori i  
(nar eul wi hanseon mul)

**G**

Pad (dubbla basen också, basigt som bara den)  
BRYGGA

Dm Am Bb Gm C(SUS4) C

57 Dm F#o Gm Bbo C(SUS4)C

- e sim jan - gi gye so ka seo ttwi go is seo. Nae sa ran ge iyun eun eop-seo.

Dm F#o Gm Bbo C(SUS4)C

6 H Dm C F B $\flat$  Dm/C C  
 FÖR-REFRÄNG 3  
 61 Wénakætherules. Se - sangehanappun\_in gyuchilBakkusueopsoNota-ny one a - ny one.

H FÖR-REFRÄNG 3  
 (simile)  
 Dm Crescendo C F B $\flat$  Dm/C C

65 Dm F C F B $\flat$  Dm/C C  
 Na uimodæun iyu - reulnegagarechyejwæso sesangeoneu go - sesedananne-oragomalhae.

Dm F C F B $\flat$  C

69 | Dm F C B $\flat$  B $\flat$  Dm/C C  
 INTERLUDE  
 Not an - y-one an - y-one.

| INTERLUDE  
 Dm F C F B $\flat$  C

J

73 Dm F C F Bb C 7  
REFRÄNG 3

I love you, 'cause I Po-gi-hal su eom-neun on ly you, Neo ra seo, yeah

J

REFRÄNG 3

K

77 Dm C F Bb C  
OUTRO

K

OUTRO

# ANYONE

Sång

Woozi, Bumzu (gruppen Seventeen)

sida 1 av 4


111 bpm

Dm C F

INTRO



Bb C

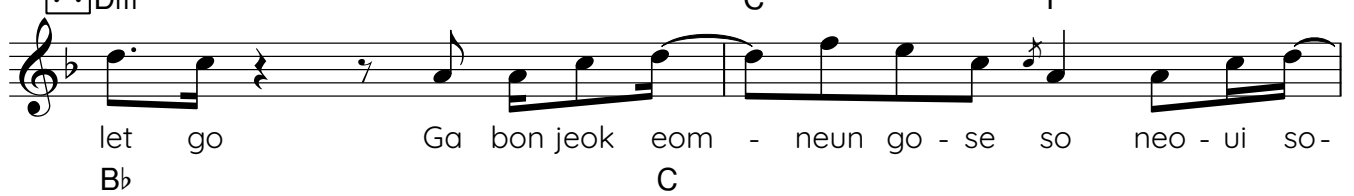


I'll ne - ver

VERS 1

A Dm C F

let go Ga bon jeok eom - neun go - se so neo - ui so -



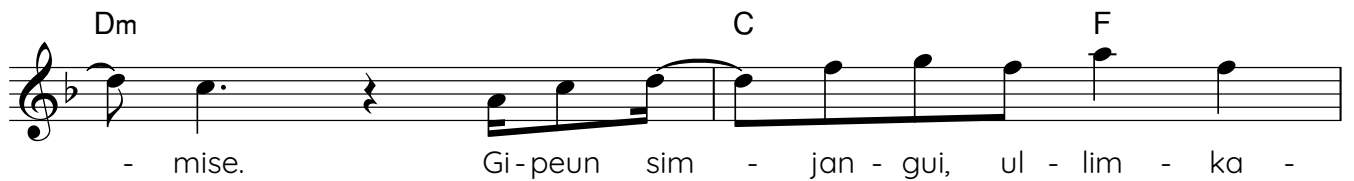
Bb C

- neul, oh\_\_ no\_\_ I swear, I pro



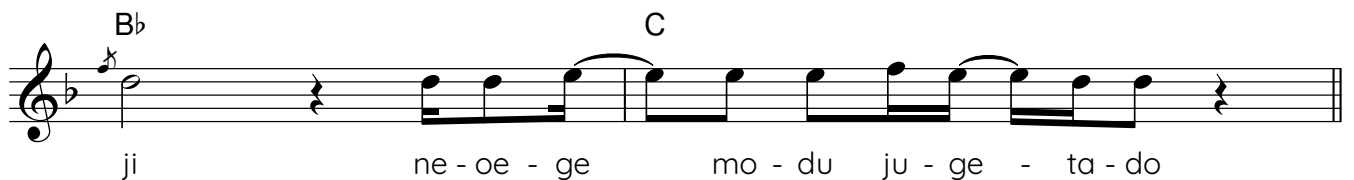
Dm C F

- mise. Gi-peun sim - jan - gui, ul - lim - ka -



Bb C

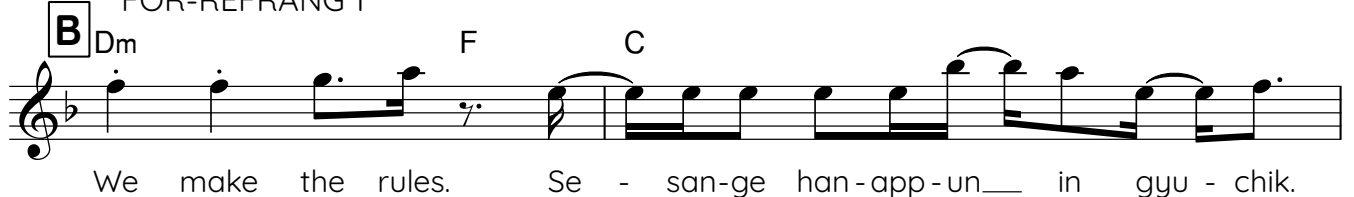
ji ne - oe - ge mo - du ju - ge - ta - do



FÖR-REFRÄNG 1

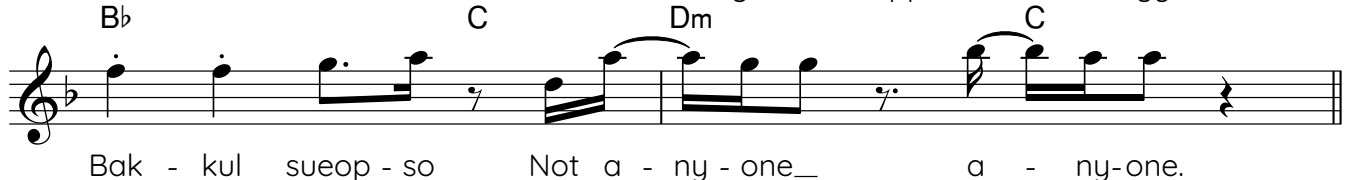
B Dm F C

We make the rules. Se - san-ge han-app-un\_\_ in gyu - chik.



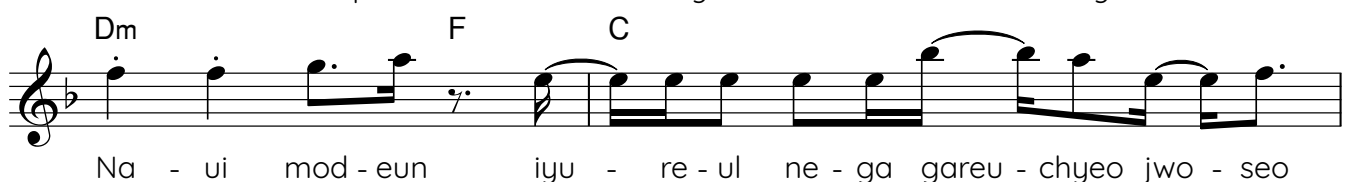
Bb C Dm C

Bak - kul sueop - so Not a - ny - one\_\_ a - ny-one.



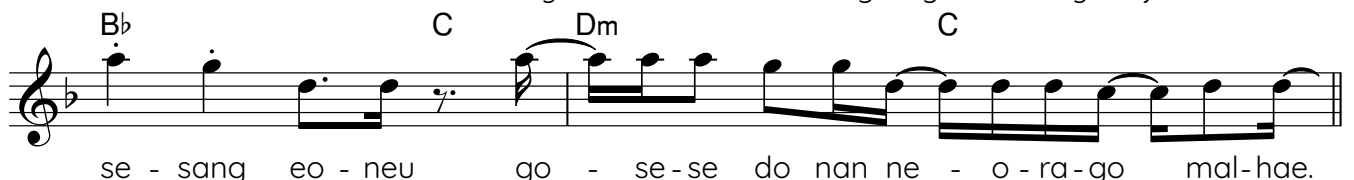
Dm F C

Na - ui mod - eun iyu - re - ul ne - ga gareu - chyeo jwo - seo



Bb C Dm C

se - sang eo - neu go - se-se do nan ne - o - ra-go mal-hae.



REFRÄNG 1

**C** Dm C F

Bak - kul su\_\_\_ eop - so\_\_\_

**Bb** C

Not an - y - one an - y - one.

Dm F C F

I love\_\_\_ you, 'cause\_\_\_ I

**Bb** C

Po - gi - hal su eom - neun on - ly you, Neo - ra - seo, yeah

VERS 2

**D** Dm *8va bassol loco* C

A - vy, this rule or mine on my mind, yeah\_\_\_

**Bb** C

mu-dae wi joy-eon - i eom-neun juy - eon dul.

Dm C F

Ho - heu-beul nan - wo gaj - yeo,\_\_\_ ik - su-kan heur-eum - ma - jeo

**Bb** C (break)

Yeong-won-han jak a - ne - seo\_\_\_ u - ri hamk - ke.

**E** FÖR-REFRÄNG 2

Dm F C

We make the rules. Se - san-ge han-app-un\_\_\_ in gyu - chik.

**Bb** C Dm C

Bak - kul sueop - so Not a - ny - one\_\_\_ a - ny-one.

Dm F C

Na - ui mod - eun iyu - re - ul ne - ga gareu - chyeo jwo - seo

Bb C Dm C

se - sang eo - neu go - se - se do nan ne - o - ra - go mal - hae.

**F** REFRÄNG 2

Dm F C F

Bak - kul su\_\_\_ eop - so\_\_\_

Bb C

Not an - y - one an - y - one.

Dm F C F

I love\_\_\_ you, 'cause\_\_\_ I

Bb C

Po - gi - hal su eom - neun on - ly you, Neo - ra - seo, yeah

**G** BRYGGA

Dm Am Bb

Haneul wie - se - o tteo - reo - jin jag - eun kkot

Gm C(sus4) C

Sa - mak\_ hang - gaun - de - seo. Ne mok - sor - i -  
(nar - eul wi - han\_\_\_ seon - mul)

Dm F#°

- - e sim - jan - - gi gye - so - ka -

Gm Bb° C(sus4) C

seo ttwi - go is - seo. Nae sa - ran - ge iyun - eun eop - seo.

FÖR-REFRÄNG 3

**H** Dm C F

We make the rules. Se - san - ge han - app - un\_\_ in gyu - chik.

Bb Dm/C C

Bak - kul sueop - so Not a - ny - one\_\_ a - ny - one.\_\_\_\_

Dm F C F

Na - ui mod - eun iyu - re - ul ne - ga gareu - chyeo jwo - seo

Bb Dm/C C

se - sang eo - neu go - se - se do nan ne - o - ra - go mal - hae.

INTERLUDE

**I** Dm F C Bb

Bb Dm/C C

Not an - y - one an - y - one.

REFRÄNG 3

**J** Dm F C F

I love\_\_ you, 'cause\_\_ I

Bb C

Po - gi - hal su eom - neun on - ly you, Neo - ra - seo, yeah

OUTRO

**K** Dm C F Bb C

# BAD HABITS

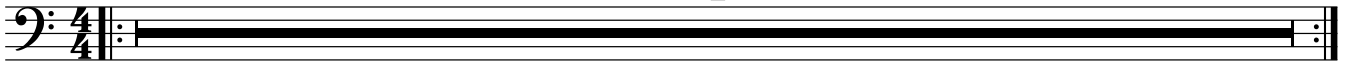
Elbas

126 bpm

Ed Sheeran/Johnny McDaid/Fred Gibson

## INTRO

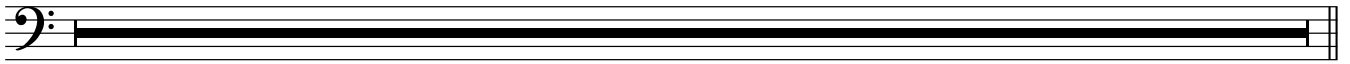
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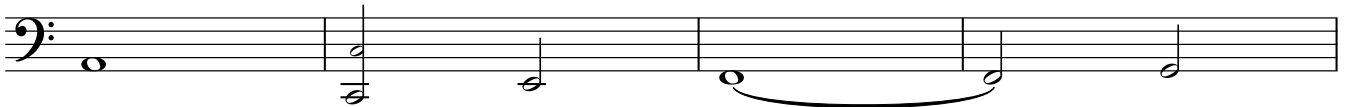
A

## VERS 1

8



Am Cmaj7 C/E F G



Am Cmaj7 C/E (Break)

2



## REFRÄNG 1 (bara sång, bas och trummor i 8 takter)

Am Cmaj7 C/E F G



Am Cmaj7 C/E Dm (trummor breakar) F G



Am Cmaj7 C/E F G



Am Cmaj7 C/E Dm F G



Am Cmaj7 C/E F G



Am Cmaj7 C/E Dm F G BREAK





Vad gör basen här? Typ fjärdedelar lite legato? Inget?

01.38

**B** Am Cmaj7 C/E F G

Am Cmaj7 C/E F G

Am Cmaj7 C/E F G

Am Cmaj7 C/E F ("Break")

REFRÄNG 2 (bara sång, bas och trummor i 8 takter)

02.09

Am Cmaj7 C/E F G

Am Cmaj7 C/E Dm F G (trummor breakar)

Am Cmaj7 C/E F G

Am Cmaj7 C/E Dm F G

Am Cmaj7 C/E F G

Am Cmaj7 C/E Dm F G

02.55 **C** *LEGATO*  
 Am C C/E F G  
 p (väx fram till D)

Am C C/E Dm F G(add2)

**D** REFRÄNG 3 (endast sång, gitarr och trummor)

8

Am Cmaj7 C/E F G

Am Cmaj7 C/E Dm F G

Am Cmaj7 C/E F G

Am Cmaj7 C/E Dm F G BREAK

126 bpm

Ed Sheeran/Johnny McDaid/Fred Gibson

INTRO  
Gitarren spelar noterna. Keyboard har något pad-aktigt.  
Ev. kan ett keyboard ibland dubbla basen (se basstämma).

Am Cmaj7 C/E F G

*p*

**A** VERS 1  
Am Cmaj7 C/E F G

*mp*

Am Cmaj7 C/E F G

(trummor tillkommer)

Am Cmaj7 C/E F G

*mf*

Am Cmaj7 C/E (Break) **2**

REFRÄNG 1 (bara sång, bas och trummor)

**8**

Am Cmaj7 C/E F G

Am Cmaj7 C/E F G

(här kan ett keyboard dubbla gitarren 8va)

Am Cmaj7 C/E F G

Am Cmaj7 C/E F G BREAK

VERS 2

**B** (ej bastrumma)

Am Cmaj7 C/E F G

*mp*

(bastrumma på fjärdedelar)

Am Cmaj7 C/E F G

Am Cmaj7 C/E F G

Am Cmaj7 C/E ("Break") F

REFRÄNG 2 (bara sång, bas och trummor)

8

Am Cmaj7 C/E F G

(här kan ett keyboard dubbla gitarren 8va)

(cresc, lite åttondelar också, högt B)

Am Cmaj7 C/E F G

Am Cmaj7 C/E F G

Am Cmaj7 C/E F G

**C** (Syntlead tar noterna, gitarr tar långa ackord)  
 Am C C/E F G  
 p (väx fram till D)

Am C C/E Dm F G(SUS2)

**D** REFRÄNG 3 (bara gitarr och lite trummor)

Am C<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

Am C<sup>5</sup> F<sup>5</sup> (Break)

ALLA SPELAR

Am Cmaj7 C/E F G

Am Cmaj7 C/E F G

Am Cmaj7 C/E F G

Am Cmaj7 C/E F G BREAK

# BAD HABITS

Sida 1 av 4

Sång 126 bpm

Ed Sheeran/Johnny McDaid/Fred Gibson

INTRO

Sjungs endast i reprisen.

Am Cmaj7 C/E F G

ooh,\_\_\_\_\_

**A** VERS 1

Am Cmaj7 C/E F G

Ev-'ry time you come a round,\_\_\_ you know I can't say\_\_\_ no,

Am C C/E F G

ev-'ry time the sun goes down,\_\_\_ I let you take con - trol.

Am Cmaj7 C/E F G

I can feel the par-a dise\_\_\_ be-fore my world im - plodes, and to-

Am Cmaj7 C/E (Break)

night had some - thing\_ won-der ful. My bad hab-its lead to

REFRÄNG 1

Am Cmaj7 C/E F

late nights end-ing a lone,\_\_\_ con-ver sa-tions with a strang-er I bare-ly know,

G Am Cmaj7 C/E

swear-ing this will be the last, but it prob-a-bly won't, I've got noth-ing left to

Dm F G Am Cmaj7 C/E

lose,or use,or do.My badhab its lead to wideeyesstare in to space\_\_\_ and I know I lose con

F G Am

trol of the things that I say,\_\_\_yeah, I was look-ing for a way out, now I can't es cape,

**Cmaj7** **C/E** **Dm** **F** **G**

noth-ing hap-pens af-ter two, it's true, it's true my bad hab-its lead to

**Am** **Cmaj7** **C/E** **F** **G**

you. Ooh, my bad hab-its lead to

**Am** **Cmaj7** **C/E** **Dm** **F** **G** (Break)

you, ooh, my bad hab-its lead to you.

**B** VERS 2

**Am** **Cmaj7** **C/E** **F** **G**

Ev-'ry pure in-ten-tion ends when the good times start,

**Am** **C** **C/E** **F** **G**

fall-ing o-ver ev-'ry thing to reach the first times spark.

**Am** **Cmaj7** **C/E** **F** **G**

Start-ed un-der ne-on lights and then it all got dark, I

**Am** **Cmaj7** **C/E** (Break)

on - ly know how to go to far. My bad hab-its lead to

REFRÄNG 2

**Am** **Cmaj7** **C/E** **F**

late nights end-ing a lone, con-ver sa-tions with a strang-er I bare-ly know,

**G** **Am** **Cmaj7** **C/E**

swear-ing this will be the last, but it prob-a-bly won't, I've got noth-ing left to

F G Am

lose, or use, or do. My bad hab-its lead to wide\_ eyes stare in - to space

Cmaj7 C/E F G

— and I know I lose con- trol\_ of the things that I say, — yeah, I was look- ing for a

Am Cmaj7 C/E Dm

way out, now I can't es cape, — noth- ing hap- pens af- ter two, it's true, it's

F G Am Cmaj7 C/E F

true my bad hab-its lead to you. Ooh, \_\_\_\_\_

G Am Cmaj7 C/E Dm F G

my bad hab-its lead to you, ooh, \_\_\_\_\_

**C** Am C C/E F G

We took the long\_ way\_ round, \_ and

Am C C/E Dm F G(sus2)

burned\_ 'til the fun\_ run\_ out. \_ My bad hab-its lead to



REFRÄNG 3

**D** Am Cmaj7 C/E F

late nights end-ing a - lone,\_\_\_ con-ver sa-tions with a strang-er I bare-ly know,

G Am Cmaj7 C/E

swear-ing this will be the last, but it prob-a-bly won't, I've got noth-ing left to

F G Am

lose, or use, or do. My bad hab-its lead to wide\_ eyes stare in - to space

Cmaj7 C/E F G

\_\_\_ and I know I lose con - trol\_ of the things that I say,\_\_\_yeah, I was look-ing for a

Am Cmaj7 C/E Dm

way out, now I can't es-cape,\_\_\_ noth-ing hap-pens af-ter two, it's true, it's

F G Am Cmaj7 C/E F

true my bad hab-its lead to you. Ooh,\_\_\_\_\_

G Am Cmaj7 C/E

my bad hab-its lead to you, ooh,\_\_\_\_\_

Dm F G

\_\_\_ my bad\_ hab-its lead to you.

# DAVY JONES THEME

Bas och trummor

Hans Zimmer

sida 1 av 1

**A** TEMPO 1 (80 bpm)

**B**

**C** TEMPO 2 (131 BPM)

**D**

**E**

**F**

**G** Bara trummor och bas (samt en lång keyboardton)

**H**

piano el. ev. klockspel

sida 1 av 4

solo

**TEMPO 1 (80 bpm)**

plus sång (unis med g-klaven)

**A** Dm Dm Dm C

Dm Gm Dm Em7(b5) A7 Dm C

Am Dm **B** plus "stråk" (keyboard 2)  
Dm

Dm C Dm

Gm Dm Em7(b5) A7 Dm C Am Dm Snabbt ljudbyte till draculaorgel!

Draculaorgel

**C** TEMPO 2 (131 BPM)

**D**

First system of musical notation, measures 1-6. The key signature has one flat (B-flat). The tempo is marked as TEMPO 2 (131 BPM). The notation is in a grand staff with treble and bass clefs.

Second system of musical notation, measures 7-10. The key signature has one flat (B-flat).

Third system of musical notation, measures 11-14. The key signature has one flat (B-flat).

Fourth system of musical notation, measures 15-18. The key signature has one flat (B-flat). The system ends with a double bar line and a key signature change to two sharps (D major).

**E**

Fifth system of musical notation, measures 19-22. The key signature has two sharps (D major).

Sixth system of musical notation, measures 23-26. The key signature has two sharps (D major).

The first system of the Davy Jones Theme for keyboard. It consists of two staves, treble and bass clef. The key signature is two sharps (F# and C#). The melody in the treble clef is a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment consists of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

The second system of the Davy Jones Theme. It continues the melody and accompaniment from the first system. The treble clef melody is: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment is: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

The third system of the Davy Jones Theme. It begins with a fermata (F) over the first measure. The key signature changes to three sharps (F#, C#, G#). The treble clef melody is: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment is: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

The fourth system of the Davy Jones Theme. The key signature remains three sharps. The treble clef melody is: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment is: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

The fifth system of the Davy Jones Theme. The key signature remains three sharps. The treble clef melody is: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment is: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

The sixth system of the Davy Jones Theme. It concludes the piece with a double bar line. The key signature remains three sharps. The treble clef melody is: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment is: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

Snabbt ljudbyte  
till ljudet i A!

**G**

piano el. ev. klockspel

**TEMPO 1 (80 bpm)**

**H** Ensam med sång (unis med g-klaven) och lång ton från det andra keyboardet.

**Bm** **Bm** **A**

**Bm** **Em** **Bm** **C#m7(b5)** **F#7** **Bm**

**A** **F#m** **Bm**

# DAVY JONES THEME

Hans Zimmer

Keyboard 2

sida 1 av 2

Stråkljud

**A** TEMPO 1 (80 bpm)

8 8

stråkljud

**B** Dm

Dm

C

Dm

Gm

Dm

Em<sup>7</sup>(b5)

A<sup>7</sup>

Dm

C

Am

Dm

TEMPO 2 (131 BPM)

**C** 2

**D** Dm

Dm

C

Dm

Gm

Dm

Em<sup>7</sup>(b5)

A<sup>7</sup>

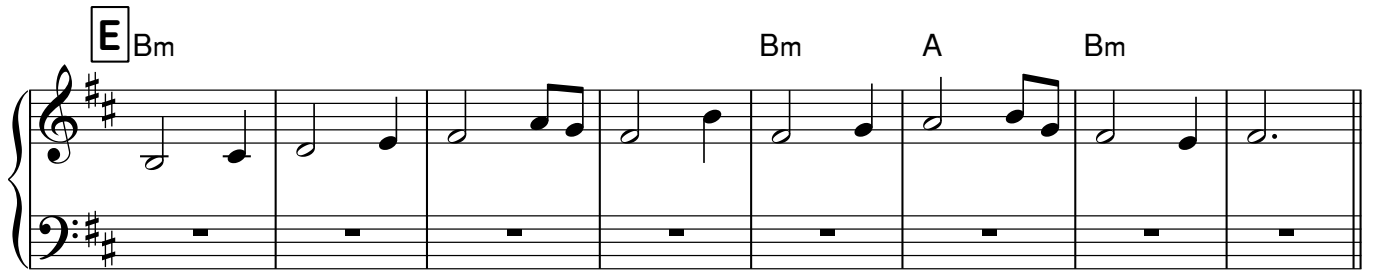
Dm

C

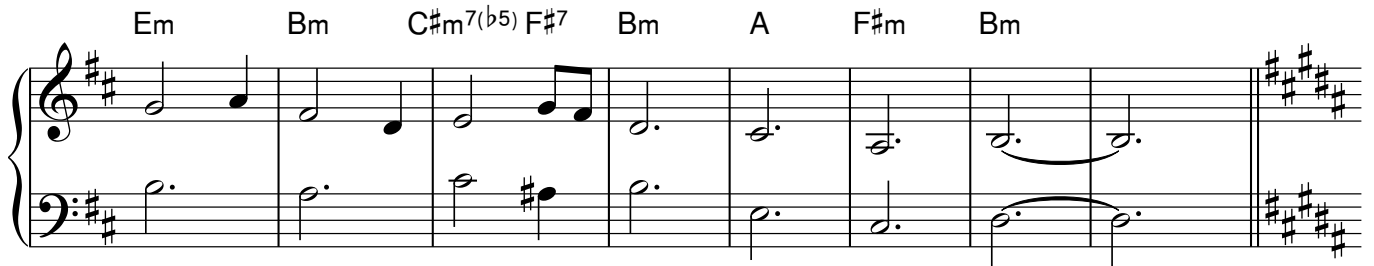
Am

Dm


**E** Bm Bm A Bm



Em Bm C#m7(b5) F#7 Bm A F#m Bm



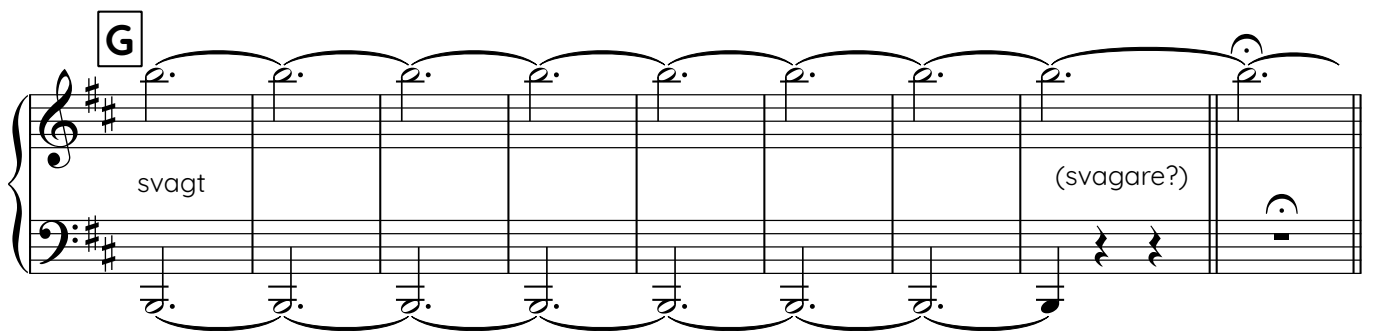
**F** G#m G#m F# G#m



C#m G#m A#m7(b5) D#7 G#m F# D#m G#m



**G** svagt (svagare?)



**TEMPO 1 (80 bpm)**  
med sång och keyboard 1

**H**



smyg in



# DAVY JONES THEME

Sång och elgitarr

sida 1 av 3

Hans Zimmer

Gitarr: spela endast i E och F  
(ev mer, tex i D, om du kommer på något som passar).  
Spela långa ackord och røj på.

**A** TEMPO 1 (80 bpm)  
Dm

Cruel and cold like winds on the sea,

will you ev - er re - turn to me?

Hear my voice sing with the tide. My

love will ne - ver die.

Ov - er waves and deep in the blue

I will give up my heart for you.

Ten long years I'll wait to go by. My

love will ne - ver die.

**C** TEMPO 2 (131 BPM)  
2

**D** Dm

Come my love be one with the sea.

Dm C Dm

Rule with me for et - ern - i - ty.

Gm Dm Em7(b5) A7 Dm

Drown all dreams so mer - ci - less - ly, and

C Am Dm

leave their souls to me.

**E** Bm

Play the song you sang long a - go,

Bm A Bm

and where - ev - er the storm may blow.

Em Bm C#m7(b5) F#7 Bm

You will find the key to my heart. We'll

A F#m Bm

nev - er be a - part.

**F** G#m

Wild and strong you can't be con - tained.

G#m F# G#m

Nev - er bound nor ev - er chained.

DAVY JONES THEME SÅNG SIDA 3 av 3

C#m G#m A#m7(b5) D#7 G#m

Wounds you caused will ne - ver mend. And

F# D#m G#m

you will ne - ver end.

**G** Pukor 8 Bm

TEMPO 1 (80 bpm)

**H** Bm

Cruel and cold like winds on the sea,

Bm A Bm

will you ev - er re - turn to me?

Em Bm C#m7(b5) F#7 Bm

Hear my voice sing with the tide. Our

A F#m Bm

love will ne - ver die.

KEYBOARD

# DID I TELL YOU

ORG: F-DUR

JERRY WILLIAMS

♩ = 130

## INTRO

SYNTH

SYNTHBAS

1 2 3 4

5

TRUMFILL

6 7 8

9

BAS OCH TRUM IN

SYNTHPAD

10 11 12

13

14 15 16

17

## VERS

18 19 20

21

22 23 24

2

KEYBOARD

25

Musical notation for measures 25-28. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (Bb). The right hand contains whole rests for all four measures. The left hand plays a rhythmic pattern of eighth notes. Chords are indicated as F in measure 25 and Bb in measure 27.

29

Musical notation for measures 29-32. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (Bb). The right hand contains whole rests for measures 29-31 and a quarter rest in measure 32. The left hand plays a rhythmic pattern of eighth notes. Chords are indicated as F in measure 29, C in measure 30, F in measure 31, and C in measure 32.

33 **REFRÄNG**

Musical notation for measures 33-36. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (Bb). The right hand contains whole rests for all four measures. The left hand plays a rhythmic pattern of eighth notes. Chords are indicated as F in measure 33 and Bb in measure 35.

37

Musical notation for measures 37-40. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (Bb). The right hand contains whole rests for all four measures. The left hand plays a rhythmic pattern of eighth notes. Chords are indicated as C in measure 37, F in measure 39, Bb in measure 40, and C in measure 40.

41

Musical notation for measures 41-44. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (Bb). The right hand contains whole rests for all four measures. The left hand plays a rhythmic pattern of eighth notes. Chords are indicated as F in measure 41 and Bb in measure 43.

45

Musical notation for measures 45-48. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (Bb). The right hand contains whole rests for measures 45-47 and a first ending in measure 48. The left hand plays a rhythmic pattern of eighth notes. Chords are indicated as F in measure 45, C in measure 46, F in measure 47, and C in measure 48.

**STICK** KEYBOARD

49 <sup>2.</sup>

C Am Bb C

53

C Am Bb G(SUS4)

57 **REFRÄNG**

G C(SUS4) C F

BAS OCH GITARR BORT

61

Bb C

65

F Bb C F

GITARR IN

BAS IN

69

Bb F

4

KEYBOARD

73

Musical score for keyboard, measures 73-76. The score is written for two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. The first two measures (73 and 74) are marked with diagonal slashes, indicating they are omitted. Measure 75 contains a first ending (1.) and measure 76 contains a second ending (2.).

Measure 73: Treble staff has a whole rest. Bass staff has a C major chord (C4, E4, G4) with a quarter-note melody: C4, D4, E4, F4, G4, A4, B4, C5.

Measure 74: Treble staff has a whole rest. Bass staff has an F major chord (F4, A4, C5) with a quarter-note melody: F4, G4, A4, B4, C5, B4, A4, G4.

Measure 75 (1.): Treble staff has a C major chord (C4, E4, G4) with a quarter-note melody: C4, E4, G4, F4, E4, D4, C4. Bass staff has a C major chord (C4, E4, G4) with a quarter-note melody: C4, E4, G4, F4, E4, D4, C4.

Measure 76 (2.): Treble staff has an F major chord (F4, A4, C5) with a quarter-note melody: F4, A4, C5, B4, A4, G4, F4. Bass staff has an F major chord (F4, A4, C5) with a quarter-note melody: F4, A4, C5, B4, A4, G4, F4.

KEYBOARD

# DID I TELL YOU

SIDA 1 AV 5

ORG: F-DUR

JERRY WILLIAMS  
(G. POVEY)

♩ = 130

## INTRO

SYNTH

Musical notation for SYNTH and SYNTHBAS parts of the intro. The SYNTH part is in the treble clef, and the SYNTHBAS part is in the bass clef. Both are in 4/4 time. The SYNTH part starts with a chord of F (F4, A4, C5) and then moves to Bb (Bb4, D5, F5). The SYNTHBAS part starts with a chord of F (F2, A2, C3) and then moves to Bb (Bb2, D3, F3).

TRUMFILL

Musical notation for TRUMFILL part of the intro. The TRUMFILL part is in the treble clef. It starts with a chord of C (C4, E4, G4) and then moves to F (F4, A4, C5). The TRUMFILL part ends with a diamond symbol (◊) and a chord of F (F4, A4, C5).

SYNTHPAD

BAS OCH TRUM IN

Musical notation for SYNTHPAD part of the intro. The SYNTHPAD part is in the treble clef. It starts with a chord of F (F4, A4, C5) and then moves to Bb (Bb4, D5, F5). The SYNTHPAD part ends with a diamond symbol (◊) and a chord of F (F4, A4, C5).

Musical notation for SYNTHPAD part of the intro. The SYNTHPAD part is in the treble clef. It starts with a chord of C (C4, E4, G4) and then moves to F (F4, A4, C5). The SYNTHPAD part ends with a chord of C (C4, E4, G4).

## VERS 1

Musical notation for SYNTHPAD part of the first verse. The SYNTHPAD part is in the treble clef. It starts with a chord of F (F4, A4, C5) and then moves to Bb (Bb4, D5, F5). The SYNTHPAD part ends with a diamond symbol (◊) and a chord of F (F4, A4, C5).

Musical notation for SYNTHPAD part of the first verse. The SYNTHPAD part is in the treble clef. It starts with a chord of C (C4, E4, G4) and then moves to F (F4, A4, C5). The SYNTHPAD part ends with chords of Bb (Bb4, D5, F5) and C (C4, E4, G4).



First system of musical notation. The treble clef staff contains four measures of rests, with a chord symbol 'F' under the first measure and 'Bb' under the third. The bass clef staff contains a continuous eighth-note accompaniment pattern.

Second system of musical notation. The treble clef staff contains four measures of rests, with chord symbols 'F', 'C', 'F', and 'C' under each measure. The bass clef staff contains a continuous eighth-note accompaniment pattern.

**REFRÄNG I**

First system of the Refräng I section. The treble clef staff contains four measures of rests, with chord symbols 'F' and 'Bb' under the first and third measures. The bass clef staff contains a continuous eighth-note accompaniment pattern.

Second system of the Refräng I section. The treble clef staff contains four measures of rests, with chord symbols 'C', 'F', 'Bb', and 'C' under each measure. The bass clef staff contains a continuous eighth-note accompaniment pattern.

Third system of the Refräng I section. The treble clef staff contains four measures of rests, with chord symbols 'F' and 'Bb' under the first and third measures. The bass clef staff contains a continuous eighth-note accompaniment pattern.

Fourth system of the Refräng I section. The treble clef staff contains four measures of rests, with chord symbols 'F', 'C', 'F', and 'C' under each measure. The bass clef staff contains a continuous eighth-note accompaniment pattern.

**VERS 2**

First system of musical notation for 'VERS 2'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four measures of whole rests, with a chord symbol 'F' under the first measure and 'Bb' under the third measure. The bass staff contains a continuous eighth-note accompaniment pattern. The key signature has one flat (Bb).

Second system of musical notation for 'VERS 2'. The treble staff has four measures of whole rests with chord symbols 'C', 'F', 'Bb', and 'C' under each measure. The bass staff continues with the eighth-note accompaniment pattern.

Third system of musical notation for 'VERS 2'. The treble staff has four measures of whole rests with chord symbols 'F' and 'Bb' under the first and third measures. The bass staff continues with the eighth-note accompaniment pattern.

Fourth system of musical notation for 'VERS 2'. The treble staff has four measures of whole rests with chord symbols 'F', 'C', 'F', and 'C' under each measure. The bass staff continues with the eighth-note accompaniment pattern.

**REFRÄNG 2**

First system of musical notation for 'REFRÄNG 2'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four measures of whole rests, with a chord symbol 'F' under the first measure and 'Bb' under the third measure. The bass staff contains a continuous eighth-note accompaniment pattern. The key signature has one flat (Bb).

Second system of musical notation for 'REFRÄNG 2'. The treble staff has four measures of whole rests with chord symbols 'C', 'F', 'Bb', and 'C' under each measure. The bass staff continues with the eighth-note accompaniment pattern.

First system of musical notation. Treble clef contains slash marks. Bass clef contains a rhythmic pattern of eighth notes. Chords F and Bb are indicated.

Second system of musical notation. Treble clef contains slash marks. Bass clef contains a rhythmic pattern of eighth notes. Chords F, C, and F are indicated.

**STICK**

Third system of musical notation. Treble clef contains chord symbols. Bass clef contains a rhythmic pattern of eighth notes. Chords Am, Bb, C, and C are indicated.

Fourth system of musical notation. Treble clef contains chord symbols. Bass clef contains a rhythmic pattern of eighth notes. Chords Am, Bb, G(SUS4), and G are indicated.

Fifth system of musical notation. Treble clef contains chord symbols. Bass clef contains a rhythmic pattern of eighth notes. Chords C(SUS4) and C are indicated.

# REFRÄNG 3 OCH 4

Chords: F, Bb

BAS OCH GITARR BORT

Chords: C, F, Bb, C

GITARR IN

Chords: F, Bb

BAS IN

Chords: F, C, F, C, F

1.

2.

# DID I TELL YOU

ORG: F-DUR

JERRY WILLIAMS

## INTRO

♩ = 130

VOICE

F Bb

0 0 0 0 0

SYNTH

SYNTHBAS

VOICE

5

C F (G. POVEY)

0 0 0 0 0

C F

TRUMFILL

VOICE

9

F Bb

DID I TELL YOU 0 0 0 0 0

SYNTHPAD

F Bb

BAS OCH TRUM IN

VOICE

13

C F C

DID I TELL YOU 0 0 0 0 0 YES I

C F C

# VERS 1

2 VOICE 17 F Bb 3

KNOW THAT THE WAY WE LIVE\_ IS BREAK-ING YOUR HEART AND IT

VOICE 21 C F 3

DON'T HELP THAT I'M AL-WAYS A - WAY. AND I

VOICE 25 F Bb

KNOW THOUGH THAT DEEPDOWN IN-SIDE WE JUST CAN'T HIDE\_ "HÖ"THIS  
DID I TELL YOU KEYBOARDS SIDA 2 AV 5

VOICE 29 C F C

FEEL-ING "HÖ" THAT LOVE'S SLIP-PING A WAY\_ DID I TELL YOU THAT I

# REFRÄNG 1

33

F

Bb

3

VOICE

LOVE YOU DID I TELL YOU THAT I NEED YOU SO? DID I TELL YOU THAT THE

F Bb

37

C

F

Bb

C

VOICE

SUN SHINES WHEREEV ER YOU GO?\_ DID I TELL YOU THAT THE

C F Bb C

41

F

Bb

VOICE

STARS SHINE FROM THE BOR DER' CROSS THE RI-O GRANDE. CAST IN

F Bb

45

F

C

F

C

VOICE

HEA-VEN\_ AND SET JUST FOR YOU? I CAN

F C F C

**VERS 2**

49 F Bb

VOICE

TELL BY THE LOOK IN YOUR EYES YOU'RE WOR-RIED 'BOUT ME "HÖ" YOU'RE  
DID I TELL YOU KEYBOARDS SIDA 3 AV 5

Detailed description: This system contains the first four measures of Verse 2. The voice part starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are F major and Bb major.

53 C

VOICE

WOND-RING IF OUR LOVE'S ALL IN VAIN. BUT DON'T

Detailed description: This system contains measures 53-56. The voice part has quarter notes G4, A4, Bb4, and C5, followed by a quarter rest and then quarter notes G4, A4, Bb4, and C5. The piano accompaniment continues with eighth-note bass lines and chords. Chords are C major, F major, Bb major, and C major.

57 F Bb 3

VOICE

THINK I DON'R CARE A-BOUT THE WAY THAT YOU FEEL. "HÖ" THERE'S

Detailed description: This system contains measures 57-60. The voice part starts with quarter notes G4, A4, Bb4, and C5, followed by a quarter rest and then quarter notes G4, A4, Bb4, and C5. A triplet of eighth notes (G4, A4, Bb4) is marked above the third measure. The piano accompaniment features eighth-note bass lines and chords. Chords are F major and Bb major.

61 C F C

VOICE

SOME-THINGS I THINK YOU SHOULD KNOW. DID I TELL YOU THAT I

Detailed description: This system contains measures 61-64. The voice part has quarter notes G4, A4, Bb4, and C5, followed by a quarter rest and then quarter notes G4, A4, Bb4, and C5. The piano accompaniment continues with eighth-note bass lines and chords. Chords are F major, C major, F major, and C major.



# REFRÄNG 2

65 F Bb

VOICE

LOVE YOU DID I TELL YOU THAT I NEED YOU SO? "HÖ" DID I TELL YOU THAT THE

F Bb

69 C F Bb C

VOICE

SUN SHINES WHEREEV ER YOU GO?\_ "HÖ" DID I TELL YOU THAT THE

C F Bb C

73 F Bb

VOICE

STARS SHINE FROM THE BOR DER 'CROSS THE RI-O GRANDE. CAST IN

F Bb

77 F C F C (GITARR)

VOICE

HEA VEN\_ AND SET JUST FOR YOU?

F C F C

# STICK

6 81 Am Bb C C

VOICE

Am Bb C C

85 Am Bb G(SUS4) G

VOICE

Am Bb G(SUS4) G

## REFRÄNG 3 OCH 4

89 C(SUS4) C F

VOICE

"HÖ" DID I TELL YOU THAT I LOVE YOU DID I TELL YOU THAT I

C(SUS4) C F

93 Bb C

VOICE

NEED YOU SO? "HÖ" DID I TELL YOU THAT THE SUN SHINES WHEREVER YOU

BAS OCH GITARR BORT

Bb C

97 F Bb C F 7  
 VOICE  
 GO?\_ "HÖ'DID I TELL YOU THAT THE STARS SHINE FROM THE BORDER CROSS THE

F Bb C F

101 Bb F C  
 VOICE  
 GITTARR IN RI-O GRANDE. CAST IN BAS IN HEA-VEN\_ AND SET JUST FOR

Bb F C

105 F C F  
 VOICE  
 YOU? DID I TELL YOU THAT I

F C F

# DID I TELL YOU

SIDA 1 AV 3

ORG: F-DUR

JERRY WILLIAMS  
(G. POVEY)

♩ = 130

**INTRO**

DID I TELL YOU 0 0 0 0 0 DID I TELL YOU 0 0 0 0 0 YES I

**VERS 1**

KNOW THAT THE WAY WE LIVE\_ IS BREAK-ING YOUR HEART AND IT  
DON'T HELP THAT I'M AL-WAYS A - WAY. AND I  
KNOW THOUGH THAT DEEP DOWN IN-SIDE\_ WE JUST CAN'T HIDE\_ "HÖ" THIS  
FEEL-ING "HÖ" THAT LOVE'S SLIP-PING A- WAY.\_ DID I TELL YOU THAT I

**REFRÄNG 1**

LOVE YOU DID I TELL YOU THAT I NEED YOU SO? DID I TELL YOU THAT THE  
SUN SHINES WHERE EV-ER YOU GO?\_ DID I TELL YOU THAT THE  
STARS SHINE FROM THE BOR-DER 'CROSS THE RI - O GRANDE. CAST IN

F C F C

HEA - VEN\_ AND SET JUST FOR YOU? I CAN

**VERS 2**

F Bb

TELL BY THE LOOK IN YOUR EYES\_ YOU'RE WOR-RIED 'BOUT ME "HÖ" YOU'RE

C

WOND-RING IF OUR LOVE'S ALL IN VAIN\_ BUT DON'T

F Bb

THINK I DON'R CARE A - BOUT THE WAY THAT YOU FEEL. "HÖ" THERE'S

C F C

SOME -THINGS I THINK YOU SHOULD KNOW. DID I TELL YOU THAT I

**REFRÄNG 2**

F Bb

LOVE YOU DID I TELL YOU THAT I NEED YOU SO? "HÖ" DID I TELL YOU THAT THE

C F Bb C

SUN SHINES WHERE EV-ER YOU GO?\_ "HÖ" DID I TELL YOU THAT THE

F Bb

STARS SHINE FROM THE BOR-DER 'CROSS THE RI - O GRANDE. CAST IN

F C F C (GITARR)

HEA - VEN\_ AND SET JUST FOR YOU?

**STICK**

Am Bb C C Am Bb

G(SUS4) G C(SUS4) C

"HÖ" DID I TELL YOU THAT I

**REFRÄNG 3 OCH 4**

F Bb

LOVE YOU DID I TELL YOU THAT I NEED YOU SO? "HÖ" DID I TELL YOU THAT THE

C F Bb C

SUN SHINES WHERE EV-ER YOU GO? "HÖ" DID I TELL YOU THAT THE

F Bb

STARS SHINE FROM THE BOR-DER 'CROSS THE RI - O GRANDE. CAST IN

F C F C F

HEA-VEN\_ AND SET JUST FOR YOU? DID I TELL YOU THAT I

1. C 2. F

128 bpm

INTRO  
Am

(välj oktav själv. Originalet gick i Cm men transp till Am går lägre än fyrsträngad bas, så jag skrev en oktav upp./ Dicken)

VERS 1

**A**

Am G Am G/B C

Am Em Am G Am

C G Am E break

REFRÄNG 1 OCH 2

**B**

Am C Am G/B C

Am C Am G Am Break

**C**

VERS 2

3

Am Em Am G Am

C G Am E break

**D** REFRÄNG 3  
Am

Am C Am G/B C

Am C Am G Am

**E** INTERLUDE (som intron)  
Am

Am C/A E/A

Am C E

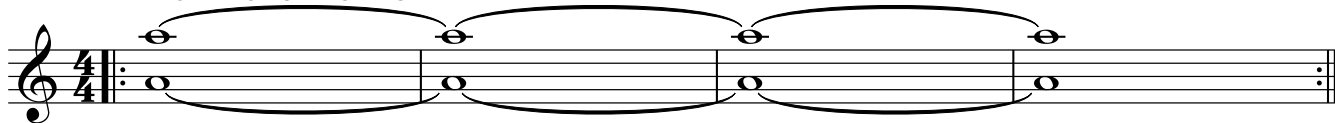
**F** REFRÄNG 4 OCH 5  
Bm

Bm D Bm A/C# D

Bm D Bm A 1. Bm 2.



TACET FÖRSTA GÅNGEN



**A**

VERS 1

8

"KÖR" i ackord

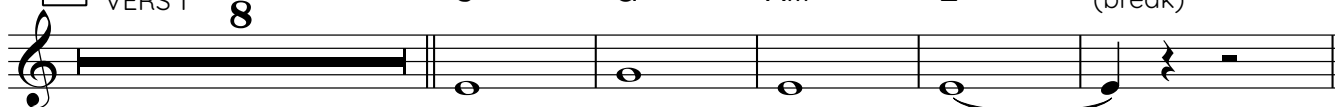
C

G

Am

E

(break)



REFRÄNG 1 OCH 2

Stråkar i ackord

**B**

Am

C

Am

G/B

C



Am

C

Am

G

Am

(break)

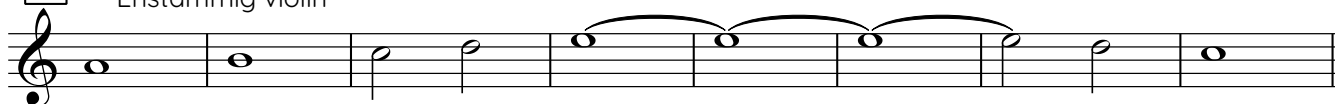


**C**

VERS 2 (ej bas)

"Enstämig violin"

(plus bas)



"KÖR" i ackord

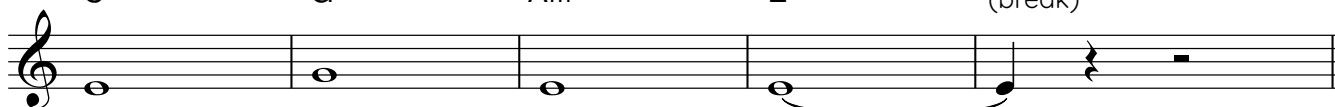
C

G

Am

E

(break)



REFRÄNG 3

Stråkar i ackord

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

Am C Am G Am

**E** INTERLUDE (som intron)

REFRÄNG 4 OCH 5

Stråkar i ackord

**F** Bm D Bm A/C# D

Bm D Bm A 1. Bm 2. Bm (break på 3)

128 bpm

sida 1 av 2

INTRO  
Am0.17 **A** VERS 10.42 **B** REFRÄNG 1 OCH 21.13 **C** VERS 2 (ej bas)

1.38 **D** REFRÄNG 3

Am C Am G/B C

Gen - om skog och berg och hav, ska vi van - dra mån - en och jag,

Am C Am G Am

för att hit - ta den di - am - ant som jag gjort av seg - el och spant.

1.53 **E** INTERLUDE (som intron)

Am C/A E/A

Am C E

2.10 **F** REFRÄNG 4 OCH 5

Bm D Bm A/C# (C 2:a ggn) D

Gen - om skog och berg och hav, ska vi van - dra mån - en och jag,

Bm D Bm A 1. Bm 2. Bm (break på 3)

för att hit - ta den di - am - ant som jag gjort av seg - el och spant. spant.

# IN I DIMMAN

sida 1 av 3

Jimmy "Joker" Thörnfeldt/Sami Rekik/Dino Medanhodzic/Ali Jammali

123 bpm

INTRO (*finns ej i originalversionen, men det vore kanske bra för att ge tonart och tempo?*)

Elpiano Tromb. F#m C# F#m

*Ensam elpiano, stilla ackord i vänster hand, åttondelsarp i höger (modell Fiss ner till Ciss).*

*Elgitarr kan efter hand smyga in små drömska glitterkommentarer.*

Min kä-ra

## VERS 1

A F#m Bm F#m

lil-le, har du gått vil-se? För den-na vä-gen le-der in-te nå-gonstans. Mam-ma sa

Bm F#m C#

till mig Gör guld av sil-ver, sen le ver vi som in-te mor-gon-da-gen

## F#m Bm FÖR-REFRÄNG 1

TRUMMOR OCH BAS TILLKOMMER. BASMODELL: se sist på sida 3!

F#m Bm

fanns. Nu ska vi dan - sa till vi dör. Sjun-ga för allt som vi för

F#m Bm F#m C#

stör. La bel-la noc-he. När vi når bot-ten så ska vi re-sa oss i -

## C REFRÄNG 1

F#m F#m F#m

gen. In i dim-man dim-man ja nu ska vi le-va. Vi ska le-va som ej mor-gon-da-gen

Bm (trummor rör sig) F#m C#

finns. Nu ska he-la värl-den än - tli-gen få ve-ta att vi ska he-la he-la he-la vä-gen  
(näm-lig en?)

(trummor break på "2 och")

## D INSTRUMENTALDEL 1

F#m

in.

**E** VERS 2  
 F#m BREAK: alla långt ackord. FULLT band igen!

La dol-ce vi-ta, så mån-ga tår-rar som jag

spa-rat un-der stjär-nor-na i natt. Och mam-ma sa till mig Det kom-mer

ord-na sig. Så län-ge vi le-ver som in-te mor-gon-da-gerfanns. Nu ska vi

**F** FÖR-REFRÄNG 2  
 F#m Fullt ös tutti

dan - sa tills vi dör. Sjun-ga för allt som vi för stör. La bel-la

noc-he. När vi når bot-ten så ska vi re-sa oss i - gen. In i

**G** REFRÄNG 2  
 F#m "Break": ALLA (inkl trummor): lägg långackord där det står ackord, ända till H.

dim-man dim-man ja nu ska vi le - va. Viska le-va som ej mor-gon-da-gen

finns. Nu ska he - la världen än - tli-gen få ve - ta att vi ska

(trummor break på "2 och")

**H** INSTRUMENTALDEL 2  
 F#m

he-la he-la he-la vä-gen in.



Nu ska vi

**FÖR-REFRÄNG 3**

"Break": ALLA (inkl trummor): lägg långackord där det står ackord, ända till J.



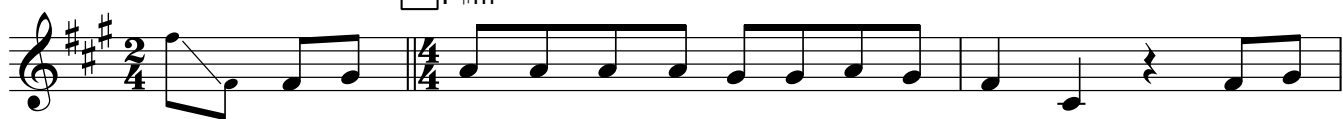
dan - sa tills vi dör. Sjun-ga för allt som vi för stör. La bel-la



noc-he. När vi når bot-ten så ska vi re-sa oss i - gen.

**REFRÄNG 3**

Fullt ös, tutti. Lead-synt dubblar melodin.



In i dim-man dim-man ja nu ska vi le - va. Vi ska



le - va som ej mor-gon-da-gen finns. Nu ska he - la världen än - tli-gen få



ve - ta att vi ska he - la he - la he - la vä-gen in.

OUTRO (men syntleadet tar istället om senast spelade 4 takter)



Oh \_\_\_\_\_ Att vi ska he-la he-la he-la vä-gen in.

MODELL FÖR BAS



## STRUMMING

There is no strumming pattern for this song yet. [Create](#) and get +5 IQ

[Verse 1]

**B**

Vaken när du somnar

**E**

Sover när du vaknar

**F#**

**B**

**F#**

Samma säng men vi går om varandra

**B**

Jag hann inte svara

**E**

Ringer dig tillbaka

**F#**

**B**

**F#**

Då är du på linjen med någon annan

[Pre-Chorus]

**F#**

**G#m**

Tänk om vi har

**E**

Har slutat va

**F#**

Samma lag

**B**

**F#**

**G#m**

Och någonstans på vägen glömt av

**E**

**F#**

Det som gör oss så bra

N.C

Jag vill ha dig tillbaks

[Chorus]

**G#m**

För jag vill ligga nära jag vill känna

**E**

**B**

Att det inte finns någon luft mellan dig

**F#**

Och mellan mig

**G#m**

**E**

För känslor kan ibland bli tungt att bära ensam



**B**

Och då vill jag vara nära dig

**F#**

Så nära dig som möjligt

**G#m | E | F# | B F# |**

[Verse 2]

**B**

Vi går ut på middag

**E**

Säger något ibland

**F#**

**B**

**F#**

Men vi lyssnar mest på alla andra

**B**

Jag har inte fixat

**E**

Bordet som vi gillar

**F#**

**B**

**F#**

Och du har inte dina fina klackar

[Pre-Chorus]

**F#**

**G#m**

Tänk om vi har

**E**

Har slutat va

**F#**

Samma lag

**B**

**F#**

**G#m**

Och någonstans på vägen glömt av

**E**

**F#**

Det som gör oss så bra

N.C

Jag vill ha dig tillbaks

[Chorus]

**G#m**

För jag vill ligga nära jag vill känna

**E**

**B**

Att det inte finns någon luft mellan dig

**F#**

Och mellan mig

**G#m**

**E**

För känslor kan ibland bli tungt att bära ensam

**B**

Och då vill jag vara nära dig

**F#**

Så nära dig som möjligt

**G#m | E | F# | B F# |**

[Bridge]

**G#m**

Någon sjöng ibland så minns jag

**E**

**F#**

hur det kunde kännas inombords

**B**

**F#**

Utan luft mellan oss

**G#m**

Men nu så känns det mer och mer

**E**

**F#**

Som mellanrummet börjar bli för stort

[Chorus]

**G#m**

För jag vill ligga nära jag vill känna

**E**

**B**

Att det inte finns någon luft mellan dig

**F#**

Och mellan mig

**G#m**

**E**

För känslor kan ibland bli tungt att bära ensam

**B**

Och då vill jag vara nära dig

**F#**

Så nära dig som möjligt

# INGEN LUFT MELLAN OSS

PADSYNTH

PADSYNTH

**VERS**

♩ = 102

LS: TÅRT 1-7 SPELAS BARA I REPRISEN.

SVAG PAD

5

9 **BRYGGA**

13 TRUM & BAS IN

17 **REFRÄNG**

BREAK

21

2 **INTERLUDE**

SYNTHESIZER

25

G#m E F#/A# B F#/A#

29 **STICK**

G#m E F# B F#/A#

(BARA GITARR)

33

G#m E F# B

SVAG PAD OCH TRUM IN

BORT

37 **REFRÄNG**

G#m E B F#

TRUMFILL

41

G#m E B F#

45 **OUTRO**

G#m E F#/A# B F#/A#

# MOT EN NY HORISONT

Ulf Georg Georgsson

Hela bandet

sida 1 av 4

162 bpm

"Förintro"

E♭



INTRO

E♭

A♭

E♭

B♭7



E♭

A♭

E♭

B♭7

E♭



Jag har känt

0.29 **A** VERS 1

E♭

A♭

E♭



att det är nu som all - ting händer

Och

E♭

A♭

B♭7



liv - et ver - kar gå åt helt rätt håll.

Jag kan se

E♭

A♭

E♭

Cm



nu hur al - la vin - dar vänder

När

E♭

B♭7

E♭



all - ting är und - er kont roll.

Nu när vi

0.53 **B** VERS 2

E♭

A♭

E♭



har fått var - and - ra lev - er hoppet

om att

E♭

A♭

B♭7



var - je mor - gon - dag blir din och min.

För jag vet

E♭

A♭

E♭

Cm



att du och jag i lån - ga loppet

Kan få var

**E<sub>b</sub>** **B<sub>b</sub>7** **E<sub>b</sub>** PIANO Hela bandet: helnot.

- je öns-ke - dröm\_\_ att fal - la in. Mot en

1.17 **C** REFRÄNG 1 **E<sub>b</sub>** **A<sub>b</sub>**

ny\_\_ ho - ri - sont\_\_ Bät - tre

**E<sub>b</sub>** **B<sub>b</sub>7** PIANO

tid\_\_ är nu\_\_ på gång\_\_ Du\_\_ och\_\_

**E<sub>b</sub>** **A<sub>b</sub>**

jag,\_\_ vi ska\_\_ gå\_\_ långt\_\_ mot\_ en ny\_

**E<sub>b</sub>** **B<sub>b</sub>7** **E<sub>b</sub>**

ho - ri - sont.\_\_ Sen den

1.40 **D** VERS 3 **E<sub>b</sub>** **A<sub>b</sub>** **E<sub>b</sub>**

dag - en vi möt - tes har\_ jag känt\_\_ att en tid

**E<sub>b</sub>** **A<sub>b</sub>** **B<sub>b</sub>7**

\_\_ av för- vand-ling är\_\_ på gång.\_\_ kän-ner ock

**E<sub>b</sub>** **A<sub>b</sub>** **E<sub>b</sub>** **C<sub>m</sub>**

- så du\_\_ att liv - et nu har vä - nt?\_ Att den väg

**E<sub>b</sub>** **B<sub>b</sub>7** **E<sub>b</sub>** PIANO Hela bandet: helnot.

- en som vi går\_\_ kan\_ bli lång.\_\_ Mot en

2.05 **E** Eb REFRÄNG 2 Ab

ny ho - ri - sont Bät - tre

Eb Bb7 PIANO

tid är nu på gång Du och

Eb Ab

jag, vi ska gå långt mot en ny

Eb Bb7 Eb Instrumentalt

ho - ri - sont.

2.28 **F** Eb INSTRUMENTALREFRÄNG MED ETT AD LIB GITARRSOLO SOM OM DET INTE FANNS NÅGON MORGONDAG Ab Eb Bb7

Eb Ab Eb Bb7 Eb

Med din blick

2.52 **G** Eb VERS 4 Ab Eb

kan du helt för-trol - la mig. Få mig att va

Eb Ab Bb7

- ra den jag ald - rig vart för - ut. Skul-le ald

Eb Ab Eb Cm

- rig kun - na tän - ka mig att sä - ga nej till

Eb Bb7 Eb PIANO Hela bandet: helnot.

all-ting som du ger mig här och nu. Mot en

**H** REFRÄNG 3 (förlängd)

3.15

E $\flat$  A $\flat$

ny ho - ri - sont Bät - tre

E $\flat$  B $\flat$ 7 ORGEL

tid är nu på gång Du och

E $\flat$  A $\flat$

jag, vi ska gå långt mot en ny

E $\flat$  B $\flat$ 7 E $\flat$

ho - ri - sont. Ja, mot en ny

E $\flat$  B $\flat$ 7 E $\flat$  Instrumentalt

ho - ri - sont.

**I** INSTRUMENTALREFRÄNG (förlängd)

3.45

E $\flat$  A $\flat$

E $\flat$  B $\flat$ 7

E $\flat$  A $\flat$

E $\flat$  B $\flat$ 7 E $\flat$

E $\flat$  B $\flat$ 7 E $\flat$

(låt leadet ligga kvar)



# RÖDA TRÅDENS SLUT

Oscar Magnusson  
(Sven-Ingvars)

115 bpm

Under intro/mellanspel/outrö spelar en keyboard noterna med stråkljud medan den andra keyboarden lägger pad.) I verser och refräng kompar särskilt gitarr, som kan vara "dansbandsrockig". Gitarren kan rocka på ordentligt även i intro/mellanspel/outrö.

sida 1 av 3

## INTRO

Jag

**A** VERS 1

står här vid si-dan om... Ditt hjär-ta\_ är närmst min kropp. Nu

\_ går vi ut,\_ nu är allt slut. Nu ska vi till him-len opp. Jag

re - ser\_med dig en bit,\_ men kan in - te föl - ja dit\_ där allt

\_ är för bi,\_ där allt\_ så för-blir. Där ses vi\_ i si-nom tid. Och jag

**B**

öns - kar du\_ var här.\_ Far-

väl, ett sis - ta far- väl.\_

## REFRÄNG 1

**C** F Dm Am C

vi möts, vi möts, vi möts,\_\_\_ vid möts vid rö - da trå-dens slut.

F Dm Am C

vi möts, vi möts, vi möts,\_\_\_ ig-en vid rö - da trå-dens slut.

**D** F MELLANSPEL 1

F Gm/F

Gm/C F

Jag

**E** F VERS 2

F Gm/F

ris - tar\_ i svart gra nit\_\_\_ da - gar-na i ditt liv.\_\_\_ En

Gm/C F

\_\_\_ blev till år,\_\_\_ en sis-ta\_ vår, en läng-tan om\_\_\_ e-vig frid.\_\_\_ Och

F Gm/F

ing-en-ting är sig likt\_\_\_ u-tan hjäl-ten i mitt liv.\_\_\_ Och jag

Gm/C F C/E

sak-nar din röst, sak-nar din tröst, sak-nar en svun-nen tid. Och jag

**F** Dm Am C

öns - kar du\_\_\_ var här.\_\_\_ Far-

Dm Am Gm C

väl, ett sis - ta far - väl.\_\_\_\_\_

**G** REFRÄNG 2 OCH 3

F Dm Am C

vi möts, vi möts, vi möts, \_\_\_ vid möts vid rö - da trå-dens slut.

F Dm Am C

vi möts, vi möts, vi möts, \_\_\_ ig-en vid rö - da trå-dens slut.

**H** MELLANSPEL 2

F Gm/F

Gm/C F

**I** OUTRO 1

F Gm/F

Vi möts, vi möts, vi möts. \_\_\_

Vi möts, vi möts, ig-en.

Gm/C F

Vi möts, vi möts, vi möts. \_\_\_

Vi möts, vi möts, ig en. \_\_\_

**J** OUTRO 2

F Gm/F

Vi möts, vi möts, vi möts. \_\_\_

Vi möts, vi möts, ig-en.

Gm/C F (instrumentalt)

Vi möts, vi möts, ig- en. \_\_\_

# SOMMARTIDER

Per Gessle

sida 1 av 3

## INTRO EJ KOMP

A

(Ev. ett ackord som tonartsgivare?) Som-mar - ti - der hej, hej som-mar - ti - der.

A D/A A A D/A A

BAS: åttondelar.

## VERS 1

Gitarr i vers: endast där det står ackord!

A A A D/A

Som-mar-ti-der. Jag kän-ner det är nån-ting på gång. Som-mar-ti-der.

A A A D/A

Som-mar-ti-der. Kom och stan-na u-te nat-ten lång. Som-mar-ti-der.

A Bm (ej gitarr:) E

Snur-ra runt i en stad som glö - der, som

Bm (ej gitarr:) E (Bas breakar, trummor spelar)

vis-kar: Bli min i natt! Som-mar - ti - der

## REFRÄNG 1

D E A D

hej, hej som-mar-ti-der, ge mej din hun - ger, ge mej din hand.

Bm E A E

Ge mig allt du vill och allt du kan. Som-mar-ti-der

D E A D

hej, hej som-mar-ti-der, läp-par mot läp-par som tar mej i land,

Bm E

som ger som-mar - ti - der till va-rann.

VERS 2

**C** A Gitarr i vers: endast där det står ackord!

A A F#m E

Som-mar-ti-der. Som-mar, som-mar våt och het. Som-mar-ti-der.

A A F#m E

Som-mar-ti-der. Kom och lek en som-mar lek! Som-mar-ti-der.

Bm (ej gitarr:) E Bm (ej gitarr:) E (Bas bryttar, trummar spelar)

Lev ditt liv i den tid som brin-ner, som lock-ar: Stan-na i natt! Som-mar-ti-der

**D** REFRÄNG 2

D E A D

hej, hej som-mar-ti-der ge mej din hun - ger, ge mej din hand.

Bm E A E

Ge mig allt du vill och allt du kan. Som-mar-ti-der

D E A D

hej, hej som-mar-ti-der, läp-par mot läp - par, två hjär-tan i brand,

Bm E

som ger som-mar - ti - der till va-rann.

**E** MELLANSPEL (gitarr: bara där det står ackord)

A D/A E/A A D/A E/A

Som-mar-ti-der. Som-mar-ti-der.

A D/A E/A A E

Som-mar-ti-der. Du tar mej till en an-nan värld. Som-mar-ti-der

(gasa även guran)

REFRÄNG 3 OCH 4

1:a ggn: BAS/GIT/KEYB BREAKAR OCH PAUSAR 8 TAKTER. Endast trummor och sång fortsätter.  
2:a ggn: Tutti.

**F** D E A D

hej, hej som-mar-ti-der, ge mej din hun - ger, ge mej din hand.\_\_\_\_

Bm E A E

Ge mig allt du vill\_\_\_\_ och allt du kan.\_\_\_\_ Som-mar-ti-der

(Tutti båda gångerna)

D E A D

hej, hej som-mar-ti-der, läp-par mot läp - par som tar mej i-land,\_\_\_\_  
två hjär-tan i brand,\_\_\_\_

Bm E

1. Som-mar-ti - der | 2.

som ger som-mar-ti - der (till va- rann.) till va-rann.

(solist tar undre, men skippa den om kör saknas)

**G** CODA

A D/A A

Som - mar - ti - der. BREAK

(det här slutet finns egentligen inte. I studioversionen fejdar de i refrängen).

# Noter till alla

## ÄNGLAVAKT

Trummor: typ inget... Cymbalslag i refrängbörjan samt hjärtslag enl. noter. Fler cymbalslag mot slutet...

67 bpm (halvnot)

John Lundvik/B Rosenbohm/F Sonefors/A & E Wrethov

sida 1 av 3

### VERS 1

C KOMP: ENDAST PIANO (halvnoter)

G(SUS4)

G

Lju-det i-från ga - tan tyst-nar men vi är vak - na än.

Dm

Am

G(SUS4)

Kan vi stan-na här\_ för all - - tid?\_

C

G(SUS4)

G

Ser må-nen från bal-kong - en. Vi kan läm-na värl-den u - tan - för.

Dm

HELNOTER I PIANOT

B $\flat$

F/A

Och om du in - te\_ finns här,\_ vem är jag då?

Långt pianoackord

### REFRÄNG 1

PIANO/GIT HALVNOTER, BAS OCH ORGEL PÅ ACKORDBYTENA

G(SUS4)

F $^6$

G

För jag kan in - te an - das u - tan dig.\_ Jag lo - var att\_

Am

C

all - ting ord - nar sig.\_ Är du svag är jag stark,\_ med dig kla rar jag av\_

G(SUS4)

G

F $^6$

G

allt.\_ Det finns ing - en vack - ra - re\_ än du.\_ Var - je gång du

Am

C

ser på mig som nu\_ står ti - den still.\_ Stan - na kvar här i

(även pianot bara långt ackord här)

ENDAST PIANO spela melodin 8va samt ackord vid varje ackordbyte

G(SUS4) G C Em F C/E

natt. Vå - ra hjär - tan slår i

F C Em F C/E

takt. (bastrumma) Jag kom mer all-tid va' din äng - la -

(addera ev. pad)

**VERS 2**

Piano halvnoter igen men med mer utsmyckningar

F C

vakt. Lam-por-na är släck - ta,

G(SUS4) G Dm

men jag ser du ly - ser som av\_ guld och jag hål - ler dig\_ så nä

Am G(SUS4) C

- - - ra. Tor-kar di-na tå - rar,

G(SUS4) G Dm

du vet jag gör det tu-sen gång-er om, men om du in-te\_ finns här,

Helnotesackord

Långt ackord

Bb F/A G(SUS4)

vem är jag då? För jag kan in-te

**REFRÄNG 2**

PIANO/GIT HALVNOTER, BAS OCH ORGEL PÅ ACKORDBYTENNA

F6 G Am

an-das u - tan dig. Jag lo-var att\_ all-ting ord-nar sig. Är du svag är jag stark,



C G(SUS4) G

med dig kla-rar jag av allt. Det finns ing-en

F<sup>6</sup> G Am

vack-ra-re än du. Var-je gång du ser på mig som nu står ti - den still.

C G(SUS4) G

Stan-na kvar här i natt. Äng - la -

F G Am

vakt. Oh, oh,

C G(SUS4) **LÅNGT ACKORD**

För jag kan in - te

**REFRÄNG 3**

F<sup>6</sup> (halvnoter igen) G Am

an-das u - tan dig. Jag lo-var att all-ting ord-nar sig. Är du svag är jag stark,

C G(SUS4) G

**LÅNGT ACKORD**

med dig kla-rar jag av allt. Vå - ra

**ENDAST PIANO** spela melodin 8va samt ackord vid varje ackordbyte

C Em F C/E F

hjär - tan slår i takt. Jag kom mer all-tid

(bastrumma)

C Em F C/E F

va' din äng - la - vakt.