

# Opening section - Celebrate the Season Ellie. HAPPY 1

LEADSHEET: TINA HARTENFELNER

PHARRELL WILLIAMS

**All**  
**VERSE 1**

**1** Fm7 J = 160 Fm7 Bb C Bb7  
IT MIGHT SEEM CRAZY WHAT I'M BOUT TO SAY:

**6** Fm7 Fm7 Bb C Bb7 Fm7  
SUN-SHINE, SHE'S HERE... YOU CAN TAKE A BREAK. I'M A HOT AIR BALLOON

**11** Fm7 Bb C Bb7 Fm7  
... THAT COULD GO TO SPACE WITH THE AIR... LIKE I DON'T CARE... SA-BY, BY THE WAY...

**16** Fm7 Bb C Bb7 D7 REFRAN Cm7  
CLAP A-LONG IF YOU FEEL LIKE A ROOM WITH-OUT A ROOF.

**21** F7 D7 SE-CAUSE I'M HAP-PIE Cm7 F7  
CLAP A-LONG IF YOU FEEL LIKE HAP PI-NESS IS THE TRUTH

**26** D7 SE-CAUSE I'M HAP-PIE Cm7 F7 SE-CAUSE I'M  
CLAP A-LONG IF YOU KNOW WHAT HAP-PI-NESS IS TO YOU

**30** HAP-PIE D7 Cm7 F7 SE-CAUSE I'M  
CLAP A-LONG IF YOU FEEL LIKE THAT'S WHAT YOU WAN-NA DO.

HAP-PIE

34 **VERSE 2** Fm7 Eb C Eb7 Fm7

HERE COMES BAD NEWS... TALK IN' THIS AND THAT. BUT GIVE ME ALL YOU'VE GOT.

39 Fm7 Eb C Eb7 Fm7 Fm7 Eb C

— DON'T HOLD IT BACK. WELL, I SHOULD PROB'LY WARN YOU I'LL BE JUST FINE.

YEAH!

45 Eb7 Fm7 Fm7 Eb C Eb7

NO OF-FENSE TO YOU... DON'T WASTE YOUR TIME. HERE'S WHY...

BE-CAUSE I'M

50 Fm7 **BRIDGE**

BRING ME DOWN... CAN'T NOTH-ING... BRING ME DOWN... AND LOVE IS TOO HIGH... BRING ME DOWN.

HAP-PY! HAP-PY! HAP-PY!

55 Fm7 **BRIDGE 2**

— CAN'T NOTH-ING... BRING ME DOWN... I SAID... BRING ME DOWN... CAN'T NOTH-ING.

HAP-PY! LET ME TELL YOU NOW! HAP-PY! HAP-PY! HAP-PY! HAP-PY!

60 **SAB**

BRING ME DOWN... AND LOVE IS TOO HIGH... BRING ME DOWN.

HAP - PY! HAP - PY! HAP - PY! HAP - PY! HAP - PY! HAP - PY!

63 -- 2X REFRAIN - BRIDGE 2 - 2X REFRAIN

— CAN'T NOTH-ING... BRING ME DOWN... I SAID

HAP - PY! HAP - PY! HAP - PY! HAP - PY! SE - CAUSE I'M

# I GOT YOU (I FEEL GOOD)

3

Words and Music by  
JAMES BROWN

*Solo*  
Moderately

D7

Woh! I feel good.

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'. A handwritten 'Solo' is written above the first staff. A guitar chord diagram for D7 is shown above the second staff. The lyrics 'Woh! I feel good.' are written below the vocal line.

*All*

I knew that I would now.  
Ah, sug - ar and spice.

Musical notation for the second system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. A handwritten 'All' is written above the first staff. The lyrics 'I knew that I would now. Ah, sug - ar and spice.' are written below the vocal line.

*Solo*

G7

I feel good.  
I feel nice.

*All Second time*

Musical notation for the third system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. A handwritten 'Solo' is written above the first staff. A guitar chord diagram for G7 is shown above the second staff. The lyrics 'I feel good. I feel nice.' are written below the vocal line. A handwritten 'All Second time' is written to the left of the piano accompaniment.

D7

4



I knew that I would now. So good  
 Ah, sug - ar and spice. So nice



To Coda

so good, I got - you. Woh!  
 so nice, I got - you.



I feel nice...

no chord

# Dancing On The Ceiling

Words & Music by Lionel Richie, Carlos Rios & Michael Frenchik

~~4~~ 5

$\text{♩} = 134$

N.C.

First system of piano accompaniment, measures 1-4. Treble clef, 4/4 time signature. The melody consists of eighth notes with a '7' (finger number) above the first note of each measure. The bass line consists of quarter notes.

Second system of piano accompaniment, measures 5-8. Treble clef, 4/4 time signature. The melody continues with eighth notes and a '7' above the first note. The bass line continues with quarter notes.

F/C

C

G/B

F



Third system of piano accompaniment, measures 9-12. Treble clef, 4/4 time signature. Measures 9-10 feature a 'C' chord in the treble clef with a 'C' below it, indicating a capo on the first fret. The melody continues with eighth notes and a '7' above the first note. The bass line continues with quarter notes.

F/C

C

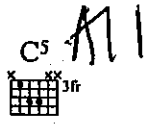
G/B

F

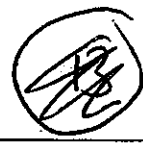


Fourth system of piano accompaniment, measures 13-16. Treble clef, 4/4 time signature. Measures 13-14 feature a 'C' chord in the treble clef with a 'C' below it, indicating a capo on the first fret. The melody continues with eighth notes and a '7' above the first note. The bass line continues with quarter notes.

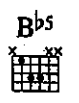
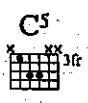
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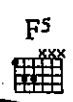
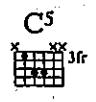
(6)



1. What is hap - pen - ing here?  
 (2.) ——— that's good.



Some - thing's go - ing on that's not ——— quite clear. ———  
 Some of my friends came by from the neigh - bour - hood. ——— With



Some - bo - dy turn on the lights; ——— we're gon -  
 peo - ple start-in' to ——— climb the walls, ——— ooh it



- na have a par - ty, it's start - ing to - night. ———  
 looks like ev - 'ry - bo - dy is hav - ing a ball. ———

F/C

C

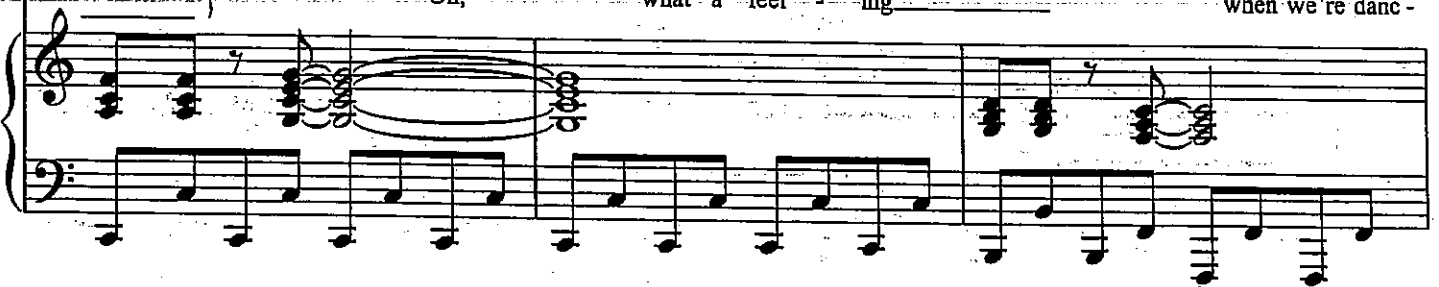
G/B

F

12/4 7



Oh, what a feel - ing when we're danc -



F/C

C



- ing on the ceil - ing! Oh what a feel - ing



G/B

F

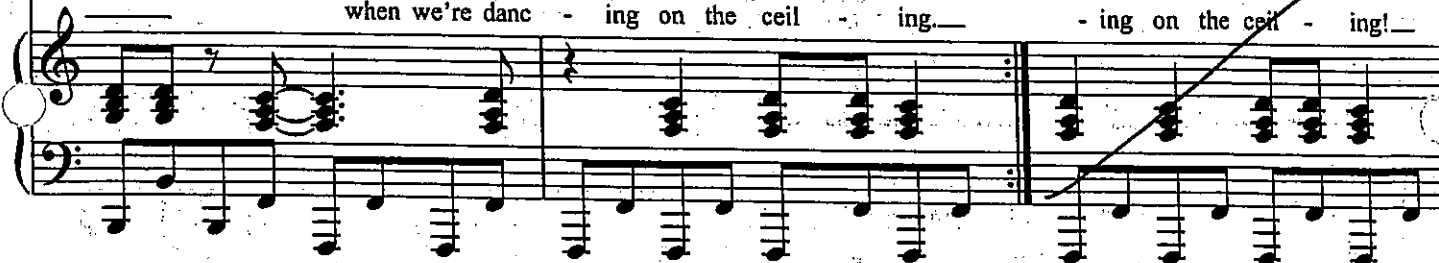
AS

1.

2.



when we're danc - ing on the ceil - ing. 2. Theroom is hot, - ing on the ceil - ing!



F/C

C

G/B

F



Oh what a feel - ing when we're danc -



3

B

# Dance With Me Tonight

8

Words & Music by Stephen Robson, Claude Kelly & Olly Murs

♩ = 160 swung quavers

N.C.

Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

*Spoken: Ladies and Gentlemen... we've got a special treat for you tonight,*

Musical notation for the second system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

D



*I'm gonna call my friend Olly up here, to, to sing to you ladies.*

Musical notation for the third system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

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*Olly!* *Let's go man.*

*men*

Bm

1. My name is Ol - ly, nice to meet you, can I tell you ba - by? Look a - round, there's a

G A

whole lot of pret - ty la - dies. But none like you, you shine so bright,

D

yeah. I was won - der - ing if

Bm

10



you and me could spend a min-ute on the floor up and close get-ting lost in it.

G

A

D



I won't give up with-out a fight. I just wan - na...

§

D

Bm



LADIES AS CD

Ooh... (oh, ba by) I just...

MEN

G

A

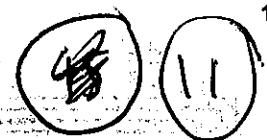
D



To Coda

... want you to dance with me to-night.

# RAISE YOUR GLASS



Words and Music by ALECIA MOORE,  
MAX MARTIN and SHELLBACK

Moderately fast

G D C

Em D

LADIES

D C

Right, right, turn off the lights; we gon - na lose our minds to - night.  
Slam, slam, oh, hot dann, what part of "par - ty" don't you un - der - stand?

Em D

What's the deal i o?  
Wish you'd just freak out. (2.) (Spoken.) ~~Freak out, already.~~

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12

G D C

I love when it's all too much. Five a. m., turn the ra - di - o up.  
 Can't stop, com - in' in hot. I should be locked up right on the spot.

Em D

Where's the rock and roll?  
 It's so on right now.

G D C

Par - ty - crash - er, pen - ny - snatch - er,

Em D

call me up if you a gang sta  
 want answers

13

G D C Csus2

Don't be fan - cy; just get danc - y. Why so se - ri - ous?

G D C

So raise your glass if you are wrong

SOPS HARMONY AS CD

Em D

in all the right ways, all my un - der - dogs.

G D C

We will nev - er be, nev - er be an - y - thing but loud

~~Handwritten scribbles~~ Em (circled) D

and nit - ty - grit - ty, ~~dit~~ lit - tle freaks,  
get your party on

Won't you come on and, come on and raise your glass?

G D C

Just come on and, come on and raise your glass.

Em D

1 2, 3

Won't you come on and, come on and

# I GOTTA FEELING

15 1

Words and Music by WILL ADAMS,  
ALLAN PINEDA, JAIME GÓMEZ,  
STACY FERGUSON, DAVID GUETTA  
and FREDERIC RIESTERER

Moderately fast

The musical score is written for guitar and piano. It consists of four systems of music. Each system has a guitar staff on top and a piano staff on the bottom. The guitar staff includes chord diagrams for G, C, and Em. The piano staff includes a dynamic marking of *mf* and a tempo marking of 'Moderately fast'. The score is in the key of G major and 4/4 time. The first system has 8 measures, the second has 8 measures, the third has 8 measures, and the fourth has 8 measures. The word 'ALL' is written in large, handwritten letters above the fourth system. The lyrics 'I got-ta feel-' are written below the piano staff in the fourth system.

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140

16

ing that to - night's gon - na be a good



night, that to - night's gon - na be a good night, that to - night's



gon - na be a good, good night. A vee - ing (Woo



hoo.) that to - night's gon - na be good night, that to - night's



# LADIES

~~17~~ (17)

Let's get, get off. I know that we'll have a ball if we get



down and go out and just lose it all. I feel stressed out. I wan-



MEN I GOTTA

- na let go. Let's go way out, spaced out and losing all control (Oh - ch - ah - ch.)



Fill up my cup. Ma-zel tov! Look at her danc-ing;

MEN

LADIES

(10)

AKA (28)



do it, 'cause I got - ta feel - - ing (Woo hoo.) that to - night's



gon - na be a good night, that to - night's gon - na be a good



night, that to - night's gon - na be a good, good night. ~~A - - -~~

2



~~good night. To-night's the night. Hey! Let's live it up. Let's live it~~

# Uptown Funk

Words & Music by Mark Ronson, Philip Lawrence, Jeffrey Bhasker,  
Peter Hernandez, Nicholas Williams & Devon Gallaspy

30

(E)

~~1658~~

(19)

♩ = 116

Musical notation for the first system, including a treble clef staff and a grand staff (treble and bass clefs).

Dm

Musical notation for the second system, including a treble clef staff and a grand staff. Chords Dm and G are indicated above the treble staff.

NC

Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with a kick drum line.

This hit that ice cold Michelle Pfeiffer that white gold This one for them hood girls them

*This hit that ice cold Michelle Pfeiffer that white gold*

*This one for them hood girls the*

good girls straight Styl'n' wipin' linn' it up in the city Got

Masker pieces

Chucks on with Saint Lau-rent. Got to kiss my self. I'm so pret-ty. I'm too

Saint Laurent I'm so pretty I'm too

hor. ~~hot damn~~ called a po-lice and a fire-man. I'm too hot. ~~hot damn~~ make a

Hot (hot damn) called a police and a fireman I'm too hot make a

dra-gon wan-na re-tire. Man, I'm too hot. ~~hot damn~~ say my name you know who I am. I'm too

Man I'm too hot Say my name you know who I am

21

3

Hot damn Am I bad about that money

Hot damn Am I bad about that money

MEN LADIES OOH MEN LADIES OOH MEN

Girls hit ya hal-le-lu-jah. (ohh) girls hit ya hal-le-lu-jah. (ohh) girls hit ya hal-le-lu-jah. (ohh) 'cause

Girls hit ya hal-le-lu-jah Cause

Girls back in here

Up-town Funk gon' give it to ya. 'cause Up-town Funk gon' give it to ya. 'cause Up-town Funk gon' give it to ya. 'cause

Up-town Funk gon' give it to you

Up-town Funk gon' give it to ya. Sa-tur-day night and we in the spot Don't believe me just watch.

Saturday night and we in the spot Don't believe me just watch

Dm

F

22

1/8

Dm

G

- full

Don't be - lieve me just watch.

Don't believe me just watch

N.C.

Don't be - lieve me just watch.

Don't be - lieve me just watch.

" "

To Coda

Dm

END THANKS GUYS!

Don't be - lieve me just watch.

Hey hey hey oh! Stop Wait a mi - ure

" "