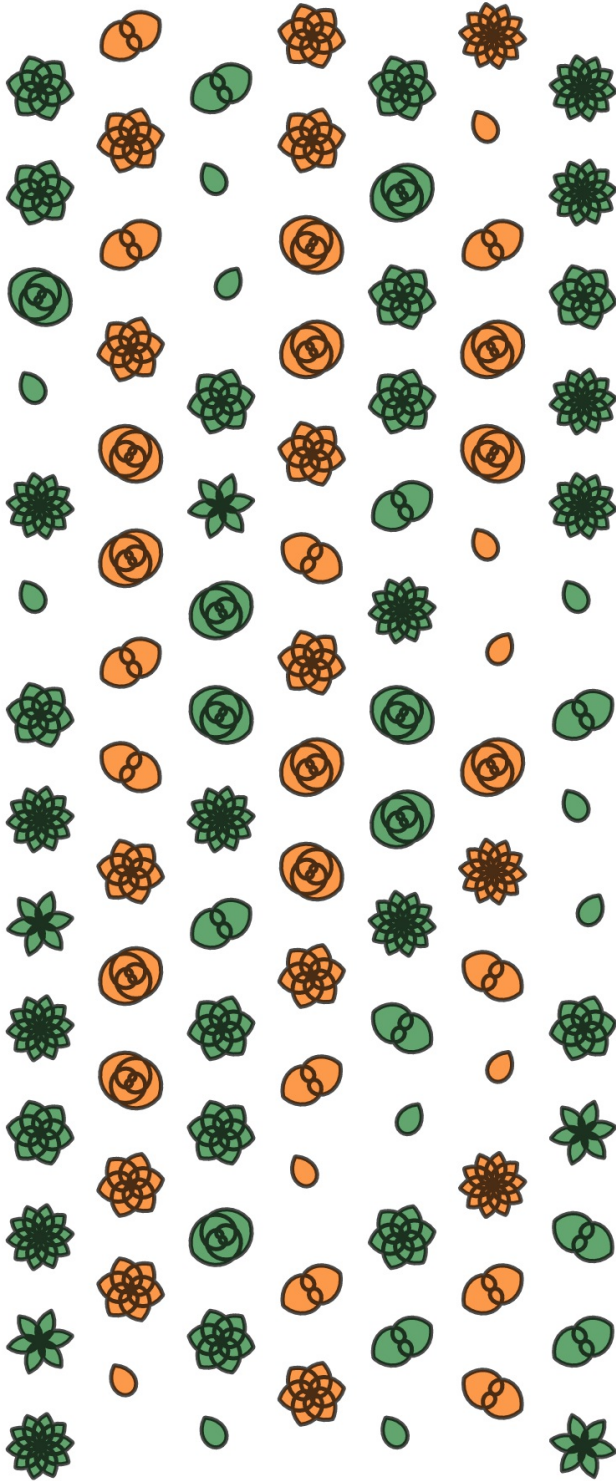


# F-C-G-Am Medley

A journey through Lydia~~~

Izz Hafeez



## Songs Included:

Umbrella (Rihanna)

Try (P!nk)

I don't wanna live forever (Taylor Swift & Zayn)

Angel in blue jeans (Train)

Castle of glass (Linkin Park)

Not afraid (Eminem)

I really like you (Carly Rae Jepsen)

The nights (Avicii)

50 ways to say goodbye (Train)

Drive by (Train)

Let her go (Passenger)

Red (Taylor Swift)

If I die young (The Band Perry)

Elastic heart (Sia)

Sweet but psycho (Ava Max)

Down (Jay Sean)

Scared to be lonely (Martin Garrix)

Innocence (Avril Lavigne)

Dragostea din tei (O-Zone)

As if it's your last (BLACKPINK)

Sans toi (Pomme)

Is there still anything that love can do (RADWIMPS)

Whatever it takes (Imagine Dragons)

Don't let me down (The Chainsmokers)

Boulevard of broken dreams (Green Day)

Last hurrah (Bebe Rexha)

Everytime we touch (Cascada)

My happy ending (Avril Lavigne)

It ain't me (Selena Gomez & Kygo)

These days (Rudimental)

The greatest (Sia)

♩ = 98

umbrella

when the sun shines we shine to - ge - ther told you i'll be here for - e -

*f*

This system contains the first two measures of the piece. The music is in 4/4 time with a tempo of 98. The piano part features a steady accompaniment of eighth notes in the right hand and a bass line of quarter notes in the left hand. The vocal line begins with the lyrics 'when the sun shines we shine to - ge - ther told you i'll be here for - e -'.

3  
ver said i'll al - ways be your friend took an oath that i'm a stick it out til the end

This system contains measures 3 and 4. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with the lyrics 'ver said i'll al - ways be your friend took an oath that i'm a stick it out til the end'.

5  
now that it's rai - ning more than e - ver know that we still have each o -

This system contains measures 5 and 6. The piano accompaniment remains consistent. The vocal line continues with the lyrics 'now that it's rai - ning more than e - ver know that we still have each o -'.

7  
ther you can stand un - der my um - br - e - lla you can stand un - der my um - br - e

This system contains measures 7 and 8. The piano accompaniment continues. The vocal line continues with the lyrics 'ther you can stand un - der my um - br - e - lla you can stand un - der my um - br - e'.

9  
e - lla e - lla e - lla e - e - e un - der my um - br - e

*mp*

This system contains measures 9 and 10. The piano accompaniment continues. The vocal line continues with the lyrics 'e - lla e - lla e - lla e - e - e un - der my um - br - e'. The dynamic marking changes to *mp* at the start of this system.

11

lla e-lla e-lla e - e - e un-der my um - br - e

13

lla e-lla e-lla e - e - e un-der my um - br - e

*mf*

15

lla e-lla e-lla e - e - e where there is de sire there is gon-na be a

*mp*

18

flame where there is a flame some-one's bound to get burned but just be-cause it

21

burns does - n't mean you're gon - na die you got - ta get up and try try

24

try got-ta get up and try try try you got-ta get up and try try

28

try beensit-ting eyes wide o-pen b'hind these four walls hoping you'd

*p*

32

call it's just a cruel e-xis-tence like there's no point hoping at all

♩ = 110

36

angel in blue jeans like a ri-ver made of sil-ver e-vry-one came

*mf*

40

run-ning to the scene i was shot down in cold blood by an an-gel in blue

castle of glass

44

jeans cause i'm on-ly a crack in this cas-tle of

48

glass hard-ly a - ny-thing else for me to be -

52

eee cause i'm on - ly a crack in this cas - tle of

56

glass hard-ly a - ny-thing else for you to see

60

not afraid  
and i just can't keep li-ving this way so star-ting to - day i'm brea-king

63

out of this cage i'm stan - ding up i - mmaface my de - mon i'm man - ning

up i-mmahold my ground i've had e - nough now i'm so fed up time to put my

Detailed description: This block contains the musical notation for measures 65 and 66. It features a grand staff with a vocal line and a piano accompaniment. The lyrics are: "up i-mmahold my ground i've had e - nough now i'm so fed up time to put my". The piano part consists of a steady bass line with chords.

i really like you ♩ = 121  
life to-ge - ther right now i real-ly wan-na stop but i just got the taste

*p*

Detailed description: This block contains the musical notation for measures 67, 68, and 69. It features a grand staff with a vocal line and a piano accompaniment. The lyrics are: "i really like you", "life to-ge - ther right now", "i real-ly wan-na stop but i just got the taste". A tempo marking "♩ = 121" is present above measure 68. A dynamic marking "*p*" is at the bottom right. The piano part includes a melodic line in the right hand and a bass line in the left hand.

for it i feel like i could fly with the boy on the moon so ho-ney hold my

Detailed description: This block contains the musical notation for measures 70, 71, and 72. It features a grand staff with a vocal line and a piano accompaniment. The lyrics are: "for it i feel like i could fly with the boy on the moon so ho-ney hold my". The piano part consists of a steady bass line with chords.

hand you like ma-king me wait for it i feel like i could die wal-king up to the room

Detailed description: This block contains the musical notation for measures 73, 74, and 75. It features a grand staff with a vocal line and a piano accompaniment. The lyrics are: "hand you like ma-king me wait for it i feel like i could die wal-king up to the room". The piano part consists of a steady bass line with chords.

late night wat-ching te - le-vi - sion but how d'we get in this po-si - tion it's

Detailed description: This block contains the musical notation for measures 76, 77, 78, and 79. It features a grand staff with a vocal line and a piano accompaniment. The lyrics are: "late night wat-ching te - le-vi - sion but how d'we get in this po-si - tion it's". The piano part includes a melodic line in the right hand and a bass line in the left hand.

81 the nights

way too soon i know this is - n't love well i need to tell one day my

85  $\text{♩} = 125$

fa-ther he told me son don't let it slip a-way he took me in his arms i heard him

*mp*

88

say when you get ol-der your wild life will live for young-er days

91 drive by / 50 ways to say goodbye

think of me if e-very you're a - fraid she went down in an air-plane fried get-tingsun - tan

*mf*

95

this is not a drive - by help me help me i'm not good at good-byes

99

ty bag to hold my lo - ves he met a shark un - der - wa - ter e - vry - thing is groo - vy

103

i re - turned e - vry - thing the way you do me help me help me im all out of lies

107

let her go / red / try

this is not a drive by cos you on - ly need the light when it's burn - ing low

*mp*

110

mis - sing him was dark grey all a - long for - get - ting him was

113

i dont wanna live forever

like try - na knowsome - bo - dy you ne - ver - met just wan - na keep cal - ling your name

*mp*



116

on - ly know you've been high when you're fee-ling low on - ly hate the

119

road when you're mis-sing home on - ly know you love her when you let her go

122

end of first part, you may stop here or continue.

124

if i die young  
and lo - ving him was white when i come in - to your king-dom i'm as

127

green as the ring on my lit - tle cold fin-ger i've ne-ver known the lo - vin of a man but it

131

sure felt nice when he was holding my hand there's a boy here in town says

*mf*

134

he'll love me for - e - ver who would have thought for - e - ver could be se - vered by

*mf*

137

the sharp knife of a short life well i've had

*mp*

142

just e-nough time i've got thick skin and an e-las-tic heart

*mf*

147

but your blade it might be too sharp i'm like a rub-ber band

*mf*

150

un-til you pull too hard yeah i may snap and i move fast you won't see me

154

fall a - part cos i've got an e - las - tic heart

*mp*

160

sweet but psycho she'll make you curse but she a blessing she'll rip your shirt

*mp*

164

wi-thin a se - cond she'll be co-ming back back for as - conds with your plate

168

so leave it be-hind cos we have a night to get a-way

172

so come on and fly with me as we make our great escape so why don't we run

176

a-way so baby don't worry you are my only a little bit psycho even if the

*mf*

180

sky is falling down you'll be my only so left but you're right though baby are you

184

down down down down grab a cop gun kinda crazy she's poison but tas-

187

- ty the people say run don't walk away oh she's sweet but a psycho a little bit psycho

191 the nights

- cho at night she's screa-ming i'm-ma-ma-out my mind

194

198 scared to be lonely

e - ven when we know it's

*mp*

202

wrong beensome-bo - dy bet - ter for us all a - long tell me how can we keephol - ding

206

on hol - dingon to-night cos we'rescared to be lone - ly is it

210

just our bo - dies are we both lo - sing our minds is the on-ly

214

rea-son you're hol - ding me to-night is we're scared to be lone - ly

217 innocence

it's a state of bliss; you think you're drea - ming it's the hap - pi - ness in - side that you're fee - ling

221

it's so beau - ti - ful, it makes you wan - na cry

225 short rit.. for dramatic effect

it's so beau - ti - ful it makes him say one day you'll leave this world be - hind so live a

*mf* *p*

$\text{♩} = 125$   
the nights

229

life you will re-mem-ber my fa-ther told me when i was just a child these are the

233  $\text{♩} = 130$   
dragostea din tei

nights that ne-ver die vrei sa pleci - dar nu-ma nu-ma iei nu-ma nu-ma iei nu-ma nu-ma

*mf*

238

nu-ma iei chi - pul tau si dra-go-steadin tei mi-a - min-tesc de o - chii tai

242

ma-i - a-hii ma-i - a-huu ha-i - a-hoo ma-i - a-haa

246

ma-i - a-hii ma-i - a-huu ma-i - a-hoo ma-i - a-haa

250 as if it's your last

haa ba-by nal teo - jil geo - tcheo-reom a - na - jwo geu-man saeng -  
 ba-by 날 터 - 질 것 - 처 - 럼 안 - 아 - 쥐 그 - 만 - 생 -

*p*

253

- ga - kae mwo-ga geu - ri eo - ryeo - wo geo - jin - mal - cheo-reom kiseu -  
 - 각 - 해 뭐-가 그 리 어 - 려 - 워 거 - 짓 - 말 - 처 - 럼 키스 -

256

- hae - jwo nae-ga neo - e - ge ma - ji-mak sa - rang - in geo - tcheo - reom  
 - 해 - 쥐 내-가 너 - 에 - 게 마-지-막 사-랑-인 것 - 처 - 럼

259

ma - ji-mak-cheo-reom ma-ma ma - ji-mak-cheo-reom ma ji-mak ba-min geo - tcheo - reom  
 마-지-막-처-럼 마-마 마-지-막-처-럼 마 지-막 밤-인 것 - 처 - 럼

*f*



262

love love  
 ma - ji - mak - cheo - reom ma - ma ma - ji - mak - cheo - reom naeil  
 마 - 지 - 막 - 처 - 럼 마 - 마 마 - 지 - 막 - 처 - 럼 내일

265

ttawin eom-neun geo - tcheo - reom  
 따 - 윈 - 없 - 는 것 - 처 - 럼

sans toi  
 et la nuit tom-bée pour ne

*mp*

268

plus ja-mais pleu-rer je chas - se deux trois paires de bras

271

pour m'y ré - fu-gier seule-ment le temps d'un bai-ser pour ne plus ja-mais me voir a-i  
 愛

is there still a

275

nide - ki-ru ko-to wa ma - da a - ru kai bo-ku nide - ki-ru  
 にて きる こと はま だあ るかい 僕 にて きる

*p*

280  $\text{♩} = 130$

ko-to wa ma - da a - ru kai na-ni-mo mo-ta - zu ni u-  
こと はま だあ るかい 何 も持た ずに 生

*pp*

285 rit..

ma-re-o-chi-ta bo-ku to-wa no su-ki - ma de no ta-u-chi-ma-wat - te-ru a-  
まれ落ちた 僕 永遠の隙 間で の たうち回っ てる 諦

291

ki-ra-me-ta mo - no to kashi - ko-i mo-no da-ke ga shou - shano ji-da - i ni  
めたもの と 賢 いもの だけ が 勝 者の時代 に

296

do - ko de i - ki o suu  
何 処 で 息 を 吸う

end of second part, you may stop or continue

298  $\text{♩} = 130$   
scared to be lonely  
a tempo

scared to be lonely  
a tempo

*mp*

305

it was great at the ve-ry start hands oneach-o-ther could-n't stand

311

to be far a - part clo - ser the bet-ter now we're pick - ing fights

315

i dont wanna live forever  
ba-by ba-by i feelcrazy all our flaws and i won-der why

319

give mesome-thing ohbutyou say no-thing what is hap-pen-ing to

322

me i don'twan-na live for-e - ver cause i knowi'll be li-ving in vain

326

till you come back home where-e - ver i

329

just wan - na keep call - ing your name till you come back home oh

333

just wan - na keep call - ing your name i don't wan - na live oh

337

just wan - na keep call - ing your name sweet but psycho you're just like me

340

you're out your mind i know it's strange we're both the cra - zy kind

343

you're tell-ing me that i'm in-sane boy don't pre-tend

This system contains three measures of music. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

346

whatever it takes that you don't love the pain cause i love the a-dre-na-line in my veins

This system contains four measures of music. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active bass line with eighth-note patterns and chords in the right hand.

350

what-e-ver it takes cause i love how it feels when i break the chains

This system contains four measures of music. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth-note bass lines and chords.

354

what-e-ver it takes you take me to the top i'm

This system contains four measures of music. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

358

rea-dy for what-e-ver it takes cause i love the a-dre-na-line in my veins rit..

This system contains four measures of music. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features eighth-note bass lines and chords. The system concludes with the instruction 'rit..' (ritardando).

$\text{♩} = 137$   
dont let me down  
a tempo

acc.

362

crash-ing hit a wall right now i need a mi-ra-cle hur-ry up now

This system contains measures 362 through 367. The music is written for piano with a treble and bass clef. The lyrics are: "crash-ing hit a wall right now i need a mi-ra-cle hur-ry up now". The tempo is marked as 137 bpm and "a tempo". The dynamics include "acc." (accelerando) at the end of the system.

368

i need a mi-ra-cle stran-ded rea-ching out

This system contains measures 368 through 372. The music is written for piano with a treble and bass clef. The lyrics are: "i need a mi-ra-cle stran-ded rea-ching out".

373

i call your name but you're not a-round i say your name but you're not a-round

This system contains measures 373 through 376. The music is written for piano with a treble and bass clef. The lyrics are: "i call your name but you're not a-round i say your name but you're not a-round".

377

i need you i need you i need you right now

This system contains measures 377 through 380. The music is written for piano with a treble and bass clef. The lyrics are: "i need you i need you i need you right now".

381

yeah i need you right now so don't let me don't let me don't let me down

This system contains measures 381 through 384. The music is written for piano with a treble and bass clef. The lyrics are: "yeah i need you right now so don't let me don't let me don't let me down".

385

i think i'm lo-sing my mind now it's in my head dar-ling i hope that you'll be

389

here when i need you the most so don't let me don't let me don't let me down

$\text{♩} = 148$

boulevard of broken dreams

393

don't let me down don't let me down my sha - dow's on - ly one that walks

*f*

398

be - side me my shal - low heart's the on - ly one that's bea - ting

403

some-times i wish some - one out there will find me till then

♩ = 155  
last hurrah

408

Musical score for measures 408-416. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The lyrics are: "i walk a-lone". The music features a piano accompaniment with chords in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *p* (piano) is shown at the beginning, with a hairpin crescendo leading to *mf* (mezzo-forte) by the end of the system.

417

♩ = 160

Musical score for measures 417-420. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The lyrics are: "i'm done with the drin - king i'm done with the smo - king i'm done with the pla -". The music features a piano accompaniment with chords in the right hand and a rhythmic bass line in the left hand.

421

Musical score for measures 421-423. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The lyrics are: "- ying i'm done with the jo - king i'm done with the la - dies i'm done with the fel -". The music features a piano accompaniment with chords in the right hand and a rhythmic bass line in the left hand.

424

Musical score for measures 424-427. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The lyrics are: "- las just sa - yin fare-well te - qui - la so long mar - ga - ri -". The music features a piano accompaniment with chords in the right hand and a rhythmic bass line in the left hand.

428

Musical score for measures 428-431. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The lyrics are: "- ta and la - dy sa - ti - va i hate to leave ya don't want the pres -". The music features a piano accompaniment with chords in the right hand and a rhythmic bass line in the left hand.



431

- sure i don't need a lec - ture no thank you ho - ney God bless ya for -

435 everytime we touch

give me my weak - ness but i don't know why wi - thout you it's

440

hard to sur - vive you were e - ve - rything e - ve - rything that i wan -

*mp*

445

- ted we were meant to be sup - posed to be but we lost it

450

and all of the me - mo - ries so close to me just fade a - way

*rit..*

455

all this time you were pre-ten - ding so much for my hap who's gon - na walk

$\text{♩} = 200$   
tempo may change alot here  
it aint me

459

you through the dark side of the mor - ning who's gon - na rock you when the sun

*ff*

464

won't let you sleep who's wa - king up to drive you home when you're

rit..

469

drunk and all a-lone who's gon - na walk you through the dark side of the mor - ning

474

these days

these days

*mf*

481

487

493

498

505

these days these days these days

*mp*