

High Hopes

Kodaline

Verse 1

♩ = 75

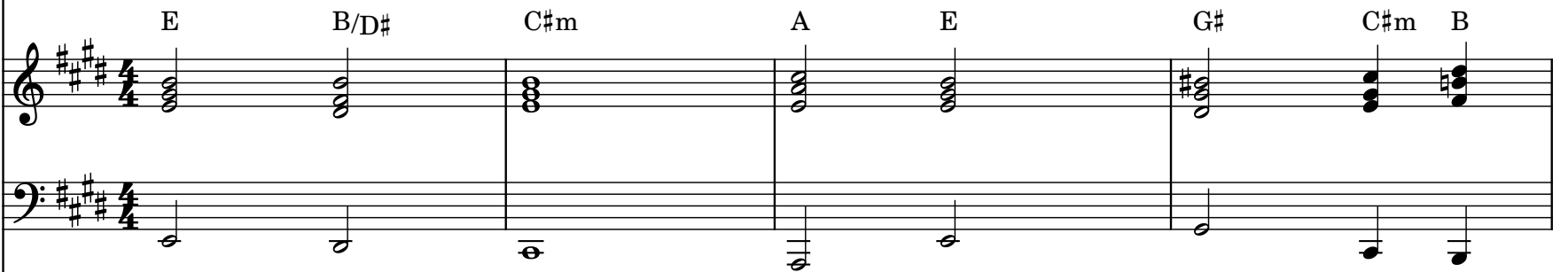
Stimme



The vocal melody is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of a series of eighth and quarter notes, with some phrases connected by slurs. The melody starts with a quarter rest, followed by a sequence of notes that correspond to the lyrics below.

1. Bro-ken bot - tles_ in the ho-tel lob - by._ Seems to me like I'm just scared_ of ne-ver feel-ing it_ a-gain.

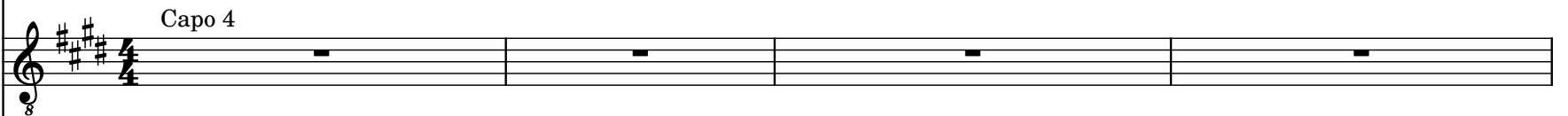
Klavier



The piano accompaniment is written in treble and bass clefs with a key signature of three sharps and a 4/4 time signature. The right hand plays chords corresponding to the chord symbols above. The left hand plays a simple bass line with quarter notes.

E B/D# C#m A E G# C#m B

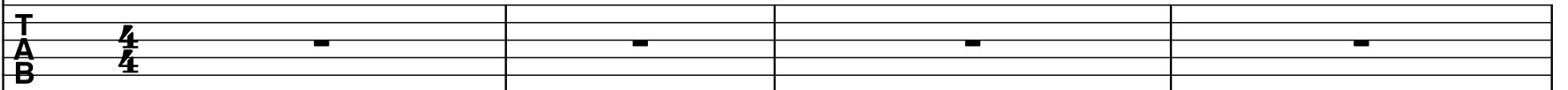
Akustische Gitarre



Capo 4

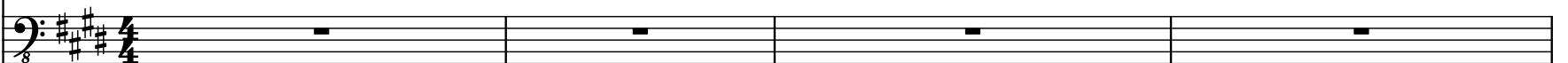
The acoustic guitar part is written in treble clef with a key signature of three sharps and a 4/4 time signature. It consists of a single line with a capo at the 4th fret and a series of rests, indicating that the guitar is muted throughout the verse.

Elektrische Gitarre



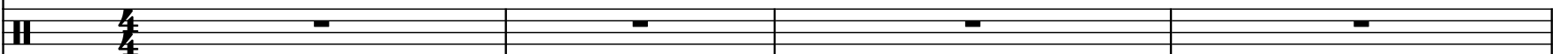
The electric guitar part is written in treble clef with a key signature of three sharps and a 4/4 time signature. It consists of a single line with a series of rests, indicating that the guitar is muted throughout the verse.

Elektrischer Bass



The electric bass part is written in bass clef with a key signature of three sharps and a 4/4 time signature. It consists of a single line with a series of rests, indicating that the bass is muted throughout the verse.

Schlagzeug



The drum part is written in a standard drum notation with a key signature of three sharps and a 4/4 time signature. It consists of a single line with a series of rests, indicating that the drums are muted throughout the verse.

5

St.

But I know it's cra - zy to_ be-lieve in sil-ly things._ But it's not that eas - y.

Klav.

Git.

E-Git.

E. B.

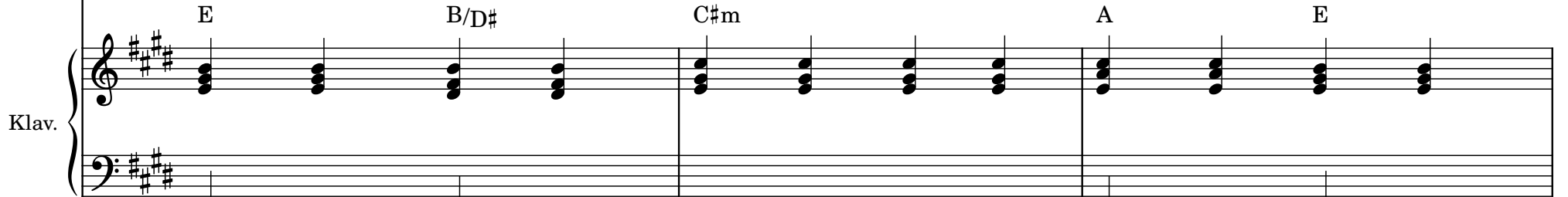
Schlgz.

Verse 2

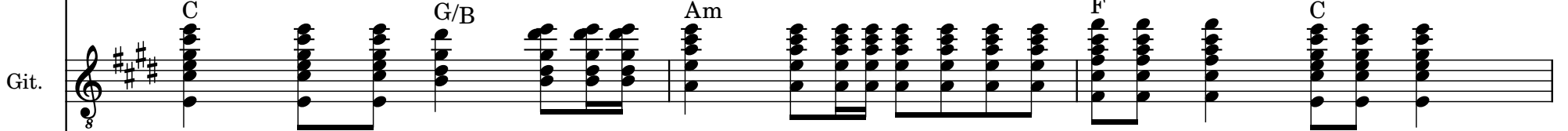
9

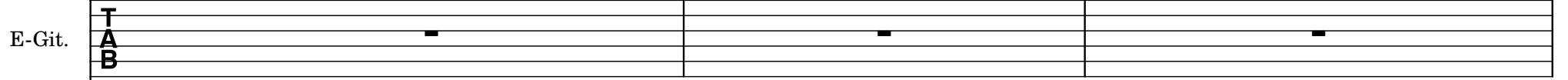
St. 

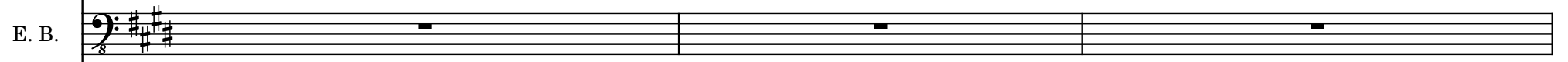
I re-mem-ber it now, it takes me back___ to when it all___ firs start-ed. But I've on-ly got___ my-self to blame

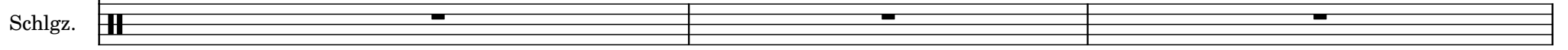
Klav. 

Capo 4

Git. 

E-Git. 

E. B. 

Schlgz. 

12

St.

Klav.

Git.

E-Git.

E. B.

Schlgz.

Chorus 1

16

St. y. But I've got high hopes, it takes me back to when we start-ed. High hopes, when you

Klav. B A E B A C# B A E

Git. G F C G Am G F C

E-Git. TAB

E. B. A E B A C# B A E

Schlgz.

20

St.

let it go, go out and start a-gain. High hopes, when it all comes to an end, but the world keeps

Klav.

G#7 C#m B A E G#7 C#m B A

Git.

E7 Am G F C E7 Am G F

E-Git.

T
A
B

E. B.

G# C#m B A E G# C#m B A

Schlgz.

The musical score is for a song in G major (one sharp) and 4/4 time. It consists of six staves: vocal line (St.), piano accompaniment (Klav.), guitar accompaniment (Git.), electric guitar (E-Git.), electric bass (E. B.), and drums (Schlgz.).

- Vocal Line (St.):** The lyrics are "let it go, go out and start a-gain. High hopes, when it all comes to an end, but the world keeps". The melody is in G major and 4/4 time.
- Piano Accompaniment (Klav.):** The piano part features chords G#7, C#m, B, A, and E. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef.
- Guitar Accompaniment (Git.):** The guitar part features chords E7, Am, G, and F. The guitar part is in G major and 4/4 time.
- Electric Guitar (E-Git.):** The electric guitar part is in G major and 4/4 time, with a simple pattern of quarter notes on the bass drum and snare.
- Electric Bass (E. B.):** The electric bass part features chords G#, C#m, B, and A. The bass part is in G major and 4/4 time.
- Drums (Schlgz.):** The drum part features a simple pattern of quarter notes on the bass drum and snare.

Interlude

24

St. spin-ning a - round.

Klav. B E/G# B/D# C#m A/E E G# C#m B

Git. G C G/B Am F C E7 Am G

E-Git. T A B

E. B. B

Schlgz. H

29

St.

Klav.

A B

F G

Git.

E-Git. T A B

E. B.

Schlgz. H

Verse 3

31

St.

3. And in my dreams, I meet the ghosts of all the people who've come and gone. Mem-o - ries, they seem to show up

Klav.

Git.

E-Git.

E. B.

Schlgz.

34

St.

soquick but they leave you far too soon. Na-ive— I was just star-ing at—the bar rel of a gun,— and I do be-lieve

Klav.

G# C#m B A E G# C#m B A

Git.

E7 Am G F C E7 Am G F

E-Git.

T
A
B

E. B.

Schlgz.

38

St.

that. But I've got

Klav.

B

Git.

B

8

E-Git.

T
A
B

E. B.

B

8

Schlgz.

Chorus 2

39

St. high hopes, it takes me back to when we start-ed. High hopes, when you let it go, go out and start a-gain.

Klav. A E B C#m B A E G# C#m B

Git. F C G Am G F C E7 Am G

E-Git. T A B

E. B. A E B C#m B A E G# C#m B

Schlgz. HH leicht offen

43

St. 

Klav. 

Git. 

E-Git. 

E. B. 

Schlgz. 

Solo

47

St. 

Klav. 

Git. 

E-Git. 

E. B. 

Schlgz. 

51

St.

Klav.

Git.

E-Git.

E. B.

Schlgz.

58

St.

let it go, go out and start a-gain. High hopes. Oh... but the world keeps

Klav.

G# C#m B A E G# C#m B A

Git.

E7 Am G F C E7 Am G F

E-Git.

T	7	9	11	12	12	12	12	11	11	11	12	14	14	16	16
A	5	9	9	9	9	9	9	9	9	9	9	14	14	16	16
B												14	14	16	16

E. B.

G# C#m B A E G# C#m B A

Schlgz.

62

St. spin-ning ooh,— yeah this world keeps spin-ning.

Klav. B A B A B

Git. G F G F G

E-Git. TAB 14 14 14 7 14 16 16 5 7 7 8 9 9 8 7 5

E. B. B A B A B

Schlgz.

67

St.

Klav.

Git.

E-Git.

E. B.

Schlgz.

Outro

69

St.

round.

Klav.

E/G#

Git.

C

G/B

G/B

Am

Fmaj7

G

C

E-Git.

T
A
B

E. B.

Schlgz.

The musical score is arranged in a system of seven staves. The top staff is for the voice (St.) and begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains a single note on the first beat followed by a rest and a slash indicating a round. The second staff is for the piano (Klav.), with a grand staff (treble and bass clefs) and a key signature of three sharps. It contains a whole note chord on the first beat, labeled E/G#. The third staff is for the guitar (Git.), with a treble clef and a key signature of three sharps. It contains a sequence of chords: C, G/B, G/B, Am, Fmaj7, G, and C. The guitar part includes a capo symbol on the first fret. The fourth staff is for the electric guitar (E-Git.), with a treble clef and a key signature of three sharps. It contains a whole note chord on the first beat, labeled T, A, B. The fifth staff is for the electric bass (E. B.), with a bass clef and a key signature of three sharps. It contains a whole note chord on the first beat. The sixth staff is for the drums (Schlgz.), with a drum set symbol and a key signature of three sharps. It contains a whole note chord on the first beat. The system concludes with a double bar line.

High Hopes

Kodaline

Verse 1

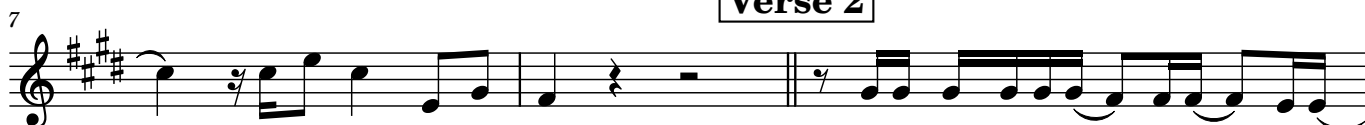
♩ = 75



1. Bro-ken bot - tles in the ho-tel lob - by. — Seems to me like I'm just scared



— of ne-ver feel-ing it — a-gain. But I know it's cra - zy to — be-lieve in sil-ly things.

Verse 2

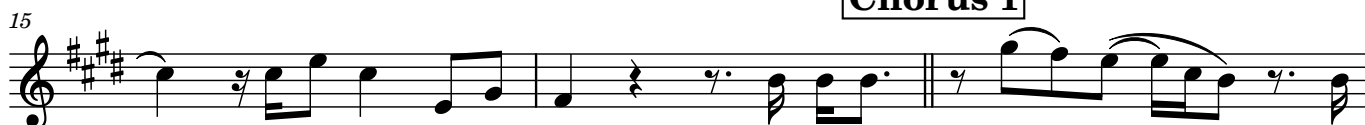
— But it's not that eas - y. I re-mem-ber it now, it takes me back



— to when it all — firs start-ed. But I've on-ly got — my-self — to blame



— for it, — and I — ac-cept that now. It's time to let it go, — go out and start a-gain.

Chorus 1

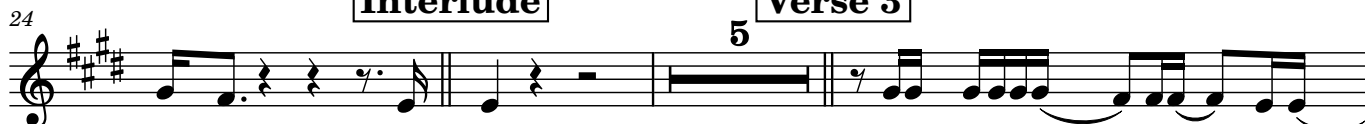
— But it's not that eas - y. But I've got high hopes, — it



takes me back to when we start-ed. — High hopes, — when you let it go, go out and start a-gain.




— High hopes, — when it all comes to an end, — but the world keeps

Interlude**Verse 3**


spin-ning a - round.

3. And in my dreams, I meet the ghosts

32 
 — of all the peo-ple_ who've come and gone. Mem-o - ries, they seem to show up

34 
 so quick but they leave you far too soon. Na-ive_ I was just star-ing at_ the bar rel of a gun,

Chorus 2


37 
 — and I do be-lieve that. But I've got high hopes, — it

40 
 takes me back to when we start-ed. — High hopes, — when you let it go, go out and start a-gain.

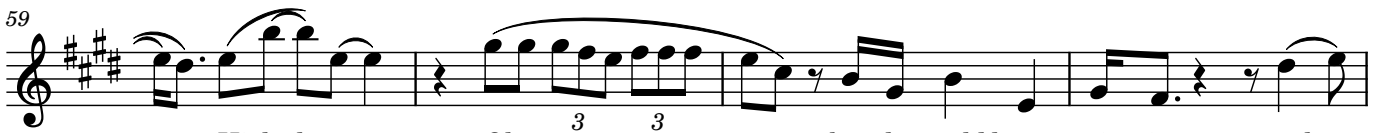
43 
 — High hopes, when it all comes to an end, — but the world keeps spin-ning

Solo

Chorus 3

47 
 yeah, the world keeps spin-ning a - round. High hopes_ it

56 
 takes me back to when we start-ed. — High hopes, — when you let it go, go out and start a-gain.

59 
 — High hopes. Oh... 3 3 but the world keeps spin-ning ooh, —

63 
 yeah this world keeps spin-ning.

Outro

67 
 How this world keeps spin-ning a - round.

High Hopes

Kodaline

Verse 1

♩ = 75

Verse 2

E B/D# C#m A E G# C#m B A E G# C#m B A B E B/D#

10 C#m A E G# C#m B A E G#7 C#m B A B

Chorus 1

17 A E B C#B A E G#7 C#m B A E G#7 C#m B A B

Interlude

25 E/G# B/D# C#m A/E E G# C#m B

Verse 3

29 A B E/G# C#m A E G# C#m B

Chorus 2

35 A E G# C#m B A B A E B C#m B A E

42 Solo

G# C#m B A E G# C#m B A B A B E B/D#

Musical score for measures 42-49. The right hand plays chords, and the left hand plays a bass line. The key signature has three sharps (F#, C#, G#). The section is labeled "Solo".

50 Chorus 3

C#m A E G# C#m B A B A E B C#m B A E G# C#m B

Musical score for measures 50-58. The right hand plays chords, and the left hand plays a bass line. The key signature has three sharps (F#, C#, G#). The section is labeled "Chorus 3".

59 Outro

A E G# C#m B A B A B A B A B E/G#

Musical score for measures 59-66. The right hand plays chords, and the left hand plays a bass line. The key signature has three sharps (F#, C#, G#). The section is labeled "Outro".

70

Musical score for measures 70-71. The right hand plays a final chord, and the left hand plays a final bass note. The key signature has three sharps (F#, C#, G#).

Verse 1

♩ = 75

Capo 48

Verse 2

Capo 4

Chords: C, G/B, Am, F, C, E7, Am, G, F

Chorus 1

Chords: G, F, C, G, Am, G, F, C, E7, Am, G, F, C, E7, Am, G, F, G

Interlude

Chords: C, G/B, Am, F, C, E7, Am, G, F, G

Verse 3

Capo 4

Chords: C, G/B, Am, F, C, E7, Am, G

35

F C E7 Am G F G

Chorus 2

39

F C G Am G F C

42

E7 Am G F C E7 Am G

45

F G F G

Solo

Chorus 3

49

C G/B Am F C E7 Am G F G F C

56

G Am G F C E7 Am G F C E7 Am G F G

63

F G F G F G

Outro

69

C G/B G/B Am Fmaj7

72

G C

High Hopes

Kodaline

Verse 1

Chorus 1

$\text{♩} = 75$

8 8

A E B C#B A E G# C#mB A E G# C#mB

23

A B

Interlude

6

E B/D# C#m

33

A E G# C#m B A E

36

G# C#m B A B

Chorus 2

39

A E B C#m B A B E

42

G# C#m B A E G# C#m B

45

A B A B

Solo

49

E B/D# C#m A E

52

G# C#m B A B

Chorus 3

55

A E B C#m B A E

2

58 G# C#m B A E G# C#m B

61 A B A

64 B A B A B

Outro

69 5

Verse 1

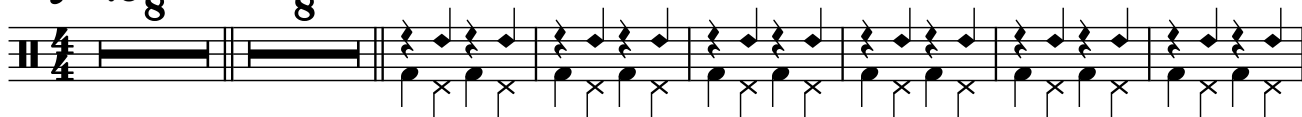
Chorus 1

Verse 2

♩ = 75

8

8

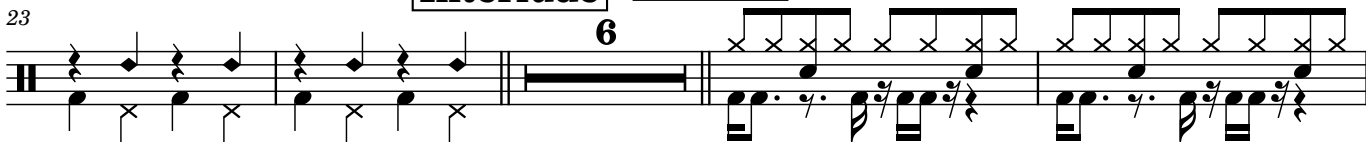


Interlude

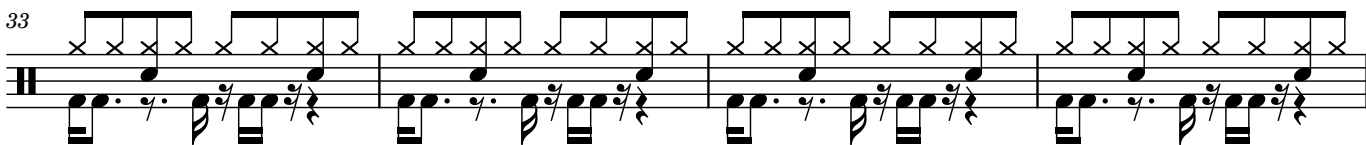
Verse 3

23

6

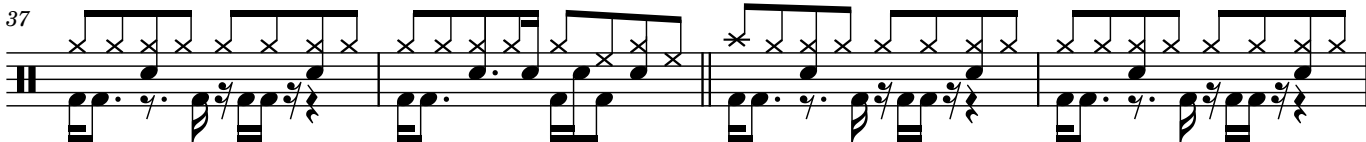


33



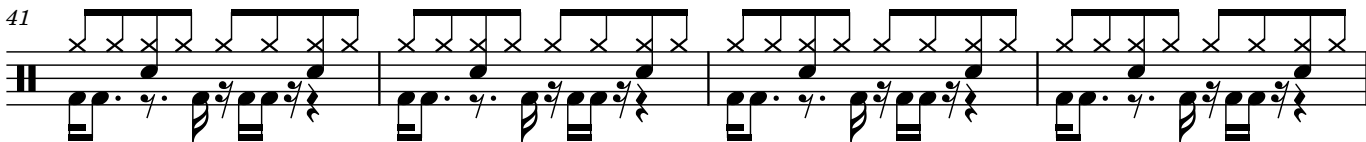
Chorus 2

37

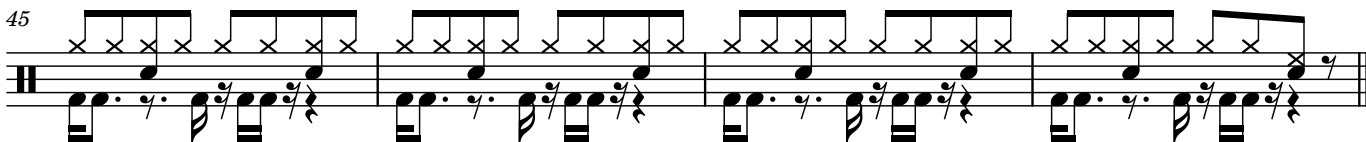


HH leicht offen

41

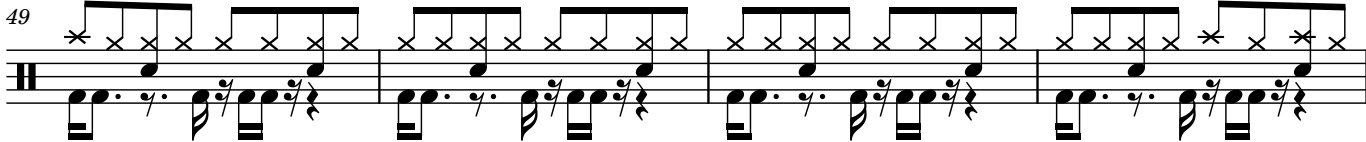


45



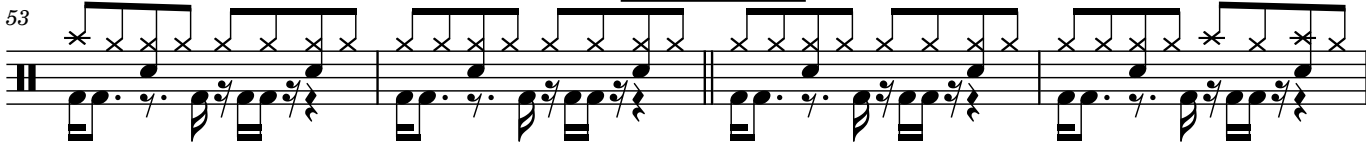
Solo

49

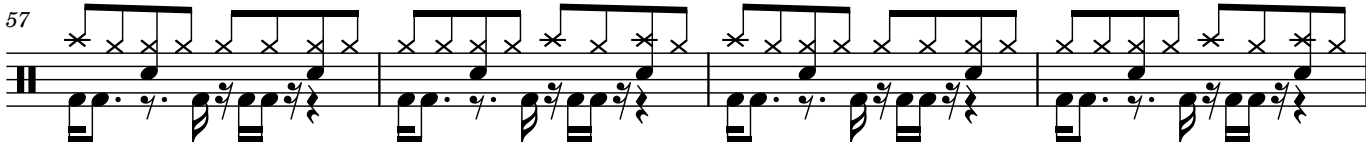


Chorus 3

53



57



2

61

Musical notation for measures 61-64. The top staff shows a melodic line with eighth-note patterns and rests. The bottom staff shows a bass line with eighth-note chords and rests.

65

Musical notation for measures 65-69. Measures 65-68 continue the previous pattern. Measure 69 is a whole rest. Measure 70 is a double bar line followed by a thick black bar and the number 5.

Outro 5

High Hopes

Kodaline

Verse 3

Verse 1 **Verse 2** **Chorus 1** **Interlude** **Chorus 2**

♩ = 75 8 8 8 6 8 9

Solo

49

Chorus 3

54

57

Outro

61