piano · vocal · guitar

lovestrong.
christina perri
lovestrong.
christina perri

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This book was approved by Christina Perri

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In July 2010, a struggling singer-songwriter and musician named Christina Perri had a life-changing moment when she was asked to perform a song she had written, a defiant break-up anthem called “Jar of Hearts,” on the Fox show So You Think You Can Dance. The raw, emotional quality of her performance connected with viewers and catapulted the 24-year-old Philadelphia native into the public eye. “Jar of Hearts” went on to sell a million downloads and land Perri, who was then supporting herself as a café manager in Beverly Hills, a deal with Atlantic Records.

“Jar of Hearts” is just one of 12 brutally honest gems that Perri unveils on her debut album lovestrong, a title she says reflects how her heart feels today. “I looked at the album as a whole piece and the two themes that stood out were love and strength,” she says. “It really titled itself. Writing about love is just who I am. I’ve tried to write about other things, but ultimately this is what comes out of me.”

Perri lays herself bare on lovestrong, using her soaring, bittersweet voice and expressive piano playing to sketch out her stories. Some, like “Penguin” and “Arms,” are happy and hopeful; some, like “Bang Bang Bang” and “Mine,” are fun and playful; and others, like “The Lonely” and “Jar of Hearts,” are downright wrenching. The common thread? “They’re all songs I felt I needed to give away,” she says. “I have been writing songs since I was 15, so I reached into my arsenal and picked the ones I felt others should hear. My intention for my music is pretty simple: I want to make people feel less broken and alone.”

Perri sets lovestrong’s hopeful tone with the second single, “Arms,” a towering acoustic-guitar driven tune that builds to an urgent crescendo as its tale of the fight between the heart and the mind unfolds. “Your heart wants to be loved, but your head is telling you that you shouldn’t be with that person,” Perri says. “The song is about that struggle and finally giving in and letting love win.”

It didn’t really register how emotionally raw the album was going to be until Perri’s 20th day in the recording studio. “In the vocal booth, I had to go back to the place and time that made me feel so vulnerable and rip open old wounds to sing each song, sometimes two songs in a day,” she says. “Emotionally, it was the hardest 33 days of my life, but it was worth it because the result is that this album is 100 percent me. It’s heartfelt, real, bold, honest, vulnerable, hopeful, strong, poetic, blue-y, gritty, pretty, and simple.”
Produced by Joe Chiccarelli (White Stripes, Tori Amos) and mixed by Michael Brauer (Coldplay, Regina Spektor), *lovesstrong*, boasts a bold creative vision that is very much in keeping with Perri’s spirited personality. A petite, tattooed ball of energy with an engaging smile, she has always embraced life to the fullest. Her adventures have included touring the world as an assistant to a rock band, spending a year at a prestigious university, producing popular music videos, making olive oil in Italy, and even serving as a fashionista barista in Beverly Hills.

On June 30, 2010, Perri got word that “Jar of Hearts” was going to air on *So You Think You Can Dance* as a backdrop to a memorable piece choreographed by Stacey Tookey. Viewers began downloading the song from iTunes in droves, sending “Jar of Hearts” into the Top 10 on the iTunes Pop chart and into the Top 15 on the Overall chart overnight. Impressed, *SYTYCD*’s producers invited Perri to play the song live on the show two weeks later. After Perri performed the song on July 15, “Jar of Hearts” landed at No. 25 on the *Billboard* Hot 100 chart, at No. 1 on Amazon’s digital singles chart, and sold 200,000 downloads in three weeks. “While all of this was happening, I barely slept,” Perri says, “because I was afraid it was just a dream; that I’d wake up and none of it would be real. One minute I didn’t exist in the music world and the next minute I did.”

Perri had actually been preparing for her big moment since she was a child. The daughter of hairdressers (whom she describes as “not musical, though my mom can whistle in many octaves”), Perri first sang in public at her Holy Communion at age six. Piano lessons began at age 8, but her piano teacher “fired” her (as she puts it) because “I would change the endings to the songs when I didn’t like the way they were written.” Eventually, Perri picked up a guitar and taught herself to play. She was in London working as a gofer for her brother’s band Silvertide when she got word that she had been accepted to Philadelphia’s prestigious University of the Arts with a sizeable scholarship. She attended for a year, but took a leave of absence to visit her father’s extensive family in Italy. “I was 19 and I needed to soul search,” she says. “I was still writing music, but I didn’t know what I wanted to do with my life.”

Still searching, Perri moved to Los Angeles with a suitcase and a guitar and recommitted herself to being a singer and a songwriter. She posted YouTube videos of herself performing her own songs, as well as covers, and shared her struggles in her uniquely humorous way. A video of one of her original compositions, “Tragedy” (which is included on *lovesstrong*), caught the attention of Bill Silva Management, who signed on to represent her. And so began Perri’s charmed odyssey.

“Every day something happens that blows my mind,” she says. “Being able to wake up and play music is more than I’ve ever dreamed my life could be. I’m looking forward to sharing my experiences, my hope, my strength, my guts, and my heart with the world.”
Bluebird

Moderately slow, in 2

Words and Music by Christina Perri

C

Am

F

How the hell does a broken heart get back together when it's

p

corn a part and teach itself to start

G

C

Am

F

G

C

beating again? Baba baba baba. This little blue bird

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Am  G  C

came look-ing for you. I said that I had - n’t seen you.

in quite some time. This lit-tle blue bird.

Am  F

she came look-ing a-gain. I said we weren’t e- ven friends.

G  F

and she could have you. Don’t you think it was hard?
I didn't even say that you died. But it wouldn't have been such a lie. Cause then I started to cry.

This little blue bird sure won't give it a rest. She swears that you may be...
I said, "Better than all the rest."

No, you've got it all wrong. If he was something special, I wouldn't have this song.

Don't you think it was hard? I didn't even say that you died."

"C"

Am

G

F

G

C
But it wouldn't have been such a lie.

'cause then I started to cry.

How the hell does a broken heart get back together when it's torn apart and teach itself to start...
beating again! Ba ba ba ba ba ba ba ba ba ba ba ba.

What if when she comes over? I am in your arms —

taking all I want from you again?
Ba ba ba ba ba ba ba ba ba ba ba ba

How the hell does a broken heart get back together when it's torn apart and teach itself to start

beating again?

Ba ba ba ba ba.
Beating a gain. Ba ba ba ba.

This little blue bird

don't come 'round here an - y more.

So I went look - ing for her

and I found you.
Arms

Moderately fast

Words and Music by
Christina Perri and David Hodges

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I never thought that you would be the one to hold my heart.

But
I stood on the ground from the start.

A
You put your arms a-round me, and I be-lieve

B
that it's eas-i-er for you to let me go.
You put your arms around me and I'm home.

How many times will you let me change my mind and turn around?
I can’t decide if I’ll let you save my life or if I’ll drown.

I hope that you see right through my walls.

I hope that you catch me 'cause I’m al-
The world is coming down on me and I can’t find a reason to be loved. I never want to leave you, but...
I can’t make you bleed if I’m alone.

You put your arms around

me, and I believe that it’s easier for you

to let me go.
1.

Gm

A

in
tru-
to
ly
see
the
true
And I've

2.

loved
till
you
put your arms a-round

A

B

A

B

B

use.
and I be-lieve that it's eas-ier for you

to let me go.
E

Gm

E

Gm

B

D.S. al Coda II

Coda II

E

You

A

B

E

put your arms around me and I'm home.
Bang Bang Bang

Words and Music by
Barrett Yeretsian, Christina Perri
and Drew Lawrence

Moderately, in 2 \( \frac{3}{4} \) (\( \text{Clef: Treble} \))

\[ \text{NC} \]

\[ \text{G} \]

\[ \text{B} \]

\[ \text{Em} \]

\[ \text{D} \]

\[ \text{C} \]

\[ \text{G} \]

All my life, you know I

have n't been very love strong.

There's been so...
Em

many fights that I've fought and I've never won.

D

So I decided that I should just give up on trying to

G

right your wrongs. And word on the street is that

B

Em

she did to you what you did to me.

D

C

Cm

Five, four.
three, two, one... Bang, bang, bang, boy, you're going down, down, down, boy, to the ground where you left my heart to bleed.

Bang, she shot your karma tastes so...

Bang, bang, bang, boy, you're going down, down, down.
boy, to the ground where you left my heart to bleed.

To Coda I

Cmaj

N.C.
Bang, she shot you. Karma taxes so sweet.

So, unfortunately for girls like me, there are

B

Em

more like you bending and breaking the
rules that we're making exceptions to...

But

how does it feel to swim in your own tears?

You lied and you lied and I died and I died and now

you know why...

Five, four, three, two, one...

D.S. at Coda I
Coda 1

Tempo 1

karma tastes so sweet.
Hang, hang, hang, boy, you're going down, down, down, boy, to the
ground where you left my heart to bleed... Bang, she shot you: karma tastes so...
down to the ground...

Ooh.
Distance

Words and Music by
Christina Perri and David Hodges

Moderately slow

The sun is filling up the room
And I can hear you dreaming.

Please don’t stand so close to me;
I’m having trouble breathing.

Do you feel the way I do right now?
I’m afraid of what you’ll see right now.

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I wish we would just give up
cause the best part is falling.
I'd give everything I am.
all my broken hearts.

Call it anything but love
until I know you'll understand.
And I will

make sure to keep my distance, say I love you when

you're not listening. And how long can we keep this
I keep waiting for you to take me.

You keep waiting to save...


what we have. So I'll make sure to keep my dis-
tance.

A

say I love you when you're not lis-
tening. And how long


A

can we keep this up. up. up?


Make

sure to keep my dis-
tance, say I love you when


32
you're not listening. How long till we call this
love, love, love?
Jar of Hearts

Words and Music by
Barrett Yeretsian, Christina Perri
and Drew Lawrence

Moderately slow

I know I can't take one more step towards you.

'cause all that's waiting is regret

And don't you know I'm not your ghost any more.

you lost the love I loved the most. I learned to live half alive, and now you want me one more time.

And who do you think you are running round leaving scars collecting your jar of hearts tearing love apart?
You're gonna catch a cold from the ice inside your soul. So don't come back for me. Who do you think you are?

I hear you're asking all around if I am anywhere to be.
Sound.

But I have grown too

strong
to ever fall back in your arms.

I’ve learned to live half alive,

and now you want me one more time.

Dm  Fm  Am  Cm
Ab  Eb

Dm  Fm  Am  G
Cm  Bb

O.S. ad Coda
It took so long just to feel all right. Remember how to put back the light in my eyes. I wish I had missed the first time that we kissed because you broke all your
promises. And now you're back, you don't get to

get me back. And who do you think you are.

running round leaving scars collecting your jar of hearts.

and tearing love apart? You're gonna catch a cold
from the ice inside your soul. So don't come back for me.
don't come back at all. And who do you think you're are...

running 'round leaving scars collecting your jar of hearts.

tearing love a part You're gonna catch a cold.
from the ice inside your soul. Don't come back for me. don't come back at all.

Who do you think you are? Who do you think you are?

..
Mine

Words and Music by
Christina Perri

Moderately fast

Play 4 times

Wait a minute; I don't want you to know,
It's the only way that I might
A secret's safe behind

a pretty smile,

mine, mine, mine, mine, mine, mine,

What's with all the late night liquor?
Moderately slow, in 2; swing feel (\(\text{\(\frac{3}{4}\)}\))

Dm

\(\text{\(\frac{3}{4}\)}\)

who said it was cool to be asking me these questions?

Your who, what and when where and why

are making my head spin. And when was it an op-

Bb

tion to put your lips up on my lips? And

C

F

Dm
how did this happen and why are you laughing and how

did I get back together again?

Oh.

Tempo I (no swing)

(Sing 1st time only)
what might you do, and what, what might you do to find out why.
find out why, to find out why I can't love you.
Interlude

Words and Music by
Christina Perri and David Hodges

Moderately slow, in 2

\[ \text{C} \]

\[ \text{Dm} \]

\[ \text{Am} \]

with pedal

\[ \text{G} \]

\[ \text{Dm} \]

\[ \text{Am} \]

\[ \text{C} \]

\[ \text{G} \]

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Penguin

Words and Music by
Christina Perri and John Anderson

Moderately slow, in 2 (\(\text{\textfrac{4}{4}}\))

*Guitar \(\text{\textfrac{3}{4}}\) \(\text{\textfrac{3}{4}}\)

Piano \(\text{\textfrac{3}{4}}\)

Can you find the time to let your lover I love I hold.

Can you? He only wants to show you the

Can you? He needs someone to hold too.

*Guitarists: Use open D tuning (low to high: D-A-D-F#-A-D) with capo at 2nd fret. Fret numbers to right of chord diagrams are relative to capo.

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G

A

B

things he wants to learn too.
love is strong and so true.

C

D

E

Fm

Gm7

In the end you'll have your best friend.
And he's the one that you were born to love.
Love like this may come once.

(B-flat) Baby, it's fate
(B-flat) Baby, we're fate

Like a soul

Daddy, your pen
Gain

(B-flat) Baby, it's fate
Love like this is all I want. Baby, we're late.

D.S. al Coda

Coda

Emaj7

Dmaj7

Dmadd4

Amadd2/E

Emaj7

Gadd2/D

Gmadd2/D

D
Miles

Words and Music by
Christina Perri, David Hodges and Greg Kurstin

Moderately slow

C

I'm scared today, more than I told you I

Em/B

was yesterday. Give me a moment to catch my breath and hold me

Am7

ev-ry sec-ond felt. Proud of me; that's the only way I want

C

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Em/B

you to be. Look at me and love what you see.

F

I won’t make it alone. I need something to

C

hold.

G

Kiss me on my shoulder and tell me it’s not over.
promise to always come home to you.

mind me that I'm older, to be brave, smart, sweet and bold, and

don't give up on what we're tryin' to do.

Don't count the miles, count the "I love you's."
We made it out and all the other people are asking how.
This doesn't even sound like truth.

grow from a bruise.
One day we will realize how hard it was, how hard we tried, and how our hearts made it out alive.
F

Dm
cresc.

Coda
F

G

do.

Don't count the miles—count the "I love .

C

G

B

C

And these are words I wish you said, but

G

B

C

G

B

that's not how it went 'cause you gave up on us in the
And I won't make it a - fice. I need some - thing to hold.

Kiss me on my shoul - der and tell me it's not o - ver. I
promise to always come home to you.

mind me that I'm older.

don't give up on what we're tryin' to do.

Kiss my on my shoulder and tell me it's not over.

I
prom - ise to come home to you.

mind me that I'm old - er,
to be brave, smart, sweet and hold - er, and
don't give up on what we're try - in' to do.

Don't count the miles, count the "I love you's."
The Lonely

Words and Music by
Christina Perri and David Hodges

Moderately slow

Guitar

(Paper 3rd fret)

Piano

[Music notation]

Em

C

G

B7

B/D7

C

G

B7

D7

Two a.m. where do I begin?

C

Ed

G

B7

D7

Crying off my face again.

Em

Gm

D

Em

Gm

D

The silent sound of loneliness

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wants to follow me to bed. I'm the ghost

of a girl that I want to be more. I'm the

shell of a girl that I used to know well.

Dancing slowly in an empty room.
Can the lonely take the place of you?

Sing myself a quiet lullaby.

Let you go and let the lonely in to take my heart again.

To Coda I & II
of a girl that I want to be most.
I'm the shell of a girl that I used to know well.

D.S. al Coda 1

B
heart again.
Broken pieces

Coda 1

Em D/F♯ G G/B
Em D/F♯ G G/B

of a barely breathing story
where there once was love,

now there's only

and the lonely

cresc.

heart again.

Coda II
Sad Song

Words and Music by Christina Perri

Moderately fast

Guitar → C
(capo 4th fret)
Piano → E

F → A
G → B
Em → G#m

Am

C#m

To-day I'm gonna write a sad song;

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Am
C#m

make it really long.

F
A

every one can see

G
B

that I'm very unhappy.

Em
G7m

I wish I wasn't
I wish I wasn't

Am7
C#m7

always wrong.
always cold.

I wish it wasn't always

S C
E

my
Am

The finger that you're pointing

G

When the party is over,

Em

has knocked me on my knees.

Am7

And all you need to know is...

B

"I'm sorry." It's not like me... It's ni-
It's not like me.
It's maturity.

D7  G

I'm lacking, so don't.

Em  G7

don't let me go.

Am7  C#m7

Just let me know

D7  G

that growing up goes slow.
If all the one's rules are meant to bend and you swore you were my
goin' to take your place and I'm scared we'll never
friend now I have to start all over a-

Gain.

I love we made.
And ‘I’m so sor-ry.’

It’s not like me.

It’s ma- tu- ri- ty that

I’m lack-ing,

so don’t,

don’t . . . let me go . . .

Just let me know that
I can't slip and fall and you won't let me go. Just let me know that growing up goes slow.

And I'm so sorry.
It's not like me
It's mat-

I'm lack-

so don't.

don't let me go.
Just let me know

that growing up goes slow.
Tragedy

Moderately slow

Words and Music by
Christina Perri and Nick Perri

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you and me. But when it
comes down to it, you nev-
er made the most of it.

Ooh, so I cried, cried, cried.

and now I say good-bye.
And I won’t be made a fool
of...

Don’t call this love...

When did you decide.....

that I didn’t have e...
nough to buy and forgive and forget you a thousand times

for the fire and the sleepless nights?

And I won't be made a fool of.

Don't call this love.
call this love...

Am  C  G

la love, la love, la love, la love, la love, la love, la love...

Dm  C

Why did you...

feel the need... to prove that everybody else was
Freely

No. 1 I won’t fight.

Tempo I

Oh, you’re my tragedy.

Oh, you’re my tragedy.

trag e dy, oh. you’re my trag e dy.
Dm

Am

C

this is...

Oh...

G

Dm

Am

no, no, no.

La la la la la la la love.

la la love.

C

G

Dm

la la love.

la love.

la la love.

La la la la la la la

Am

C

G

la love.

la love.

la love.

la love.