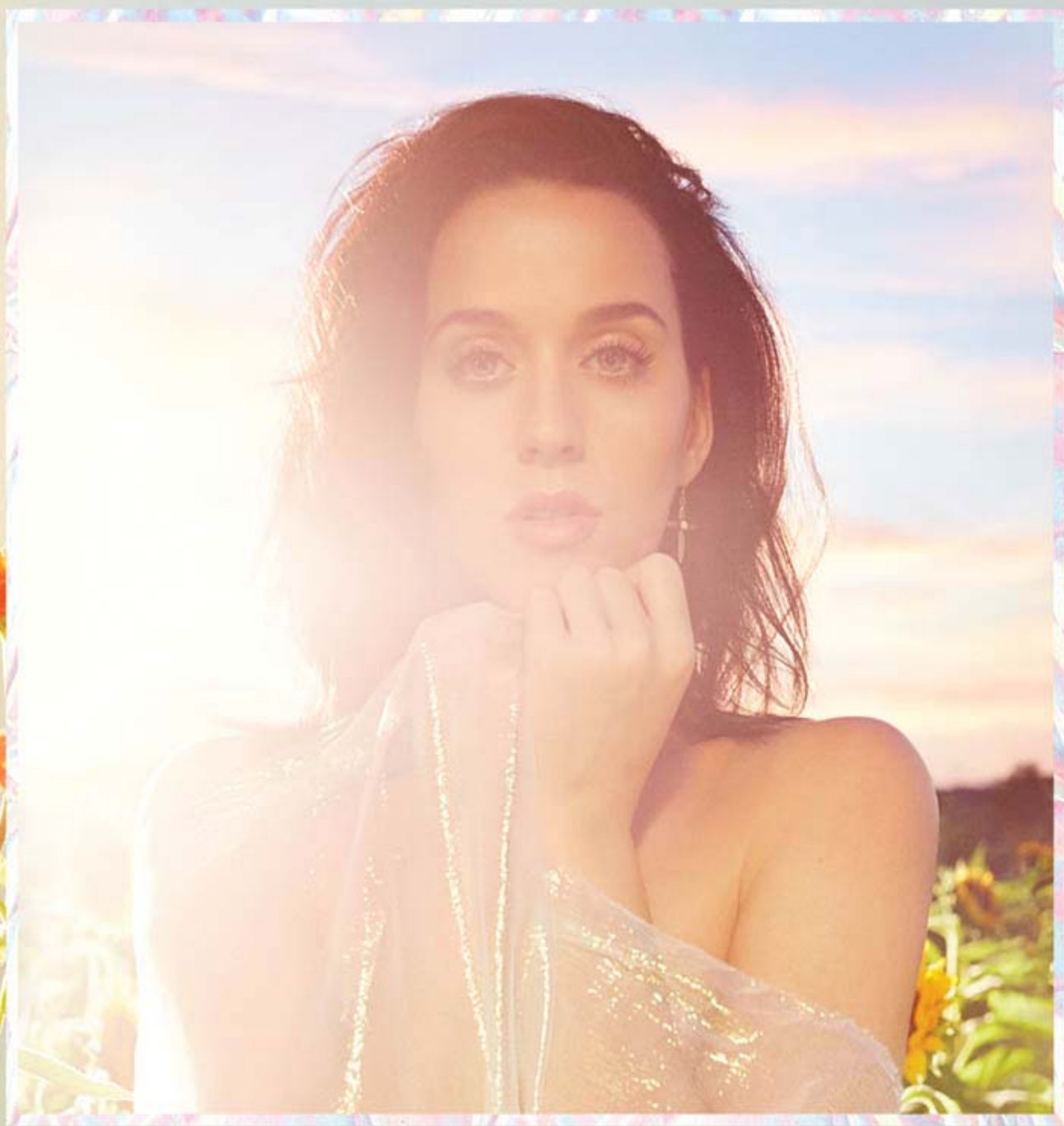


PIANO/VOCAL/GUITAR

KATY PERRY

PRISM



 HAL • LEONARD®

ROAR
LEGENDARY LOVERS
BIRTHDAY
WALKING ON AIR
UNCONDITIONALLY
DARK HORSE [FEAT. JUICY J.]
THIS IS HOW WE DO
INTERNATIONAL SMILE
GHOST
LOVE ME
THIS MOMENT
DOUBLE RAINBOW
BY THE GRACE OF GOD
SPIRITUAL
IT TAKES TWO
CHOOSE YOUR BATTLES

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
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ROAR

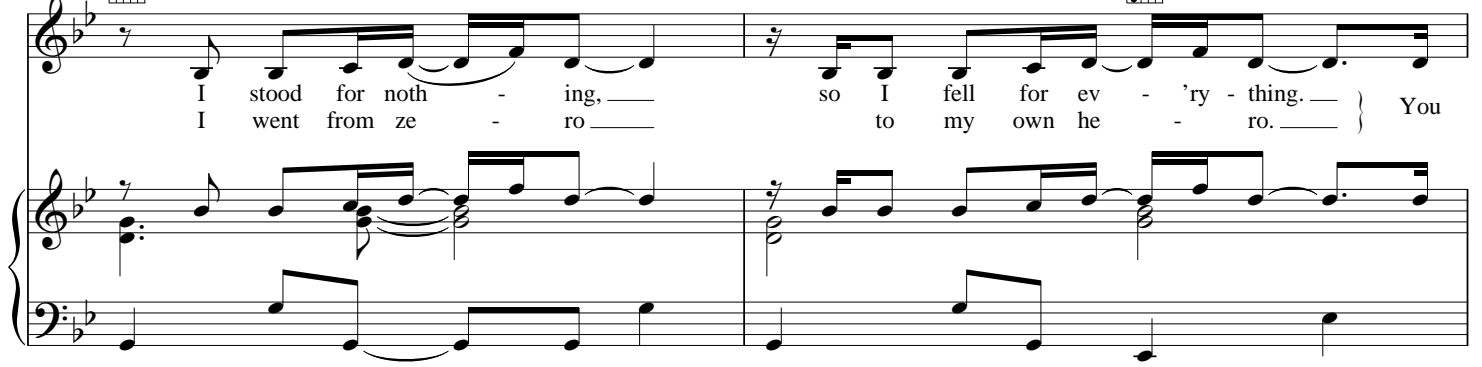
Words and Music by KATY PERRY, LUKASZ GOTTWALD
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

Moderate Pop

The musical score is written in 4/4 time with a key signature of two flats (Bb). It consists of four systems of music. Each system includes a piano accompaniment (piano and bass clefs) and a vocal line (treble clef). The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line includes lyrics with syllable breaks. Chord diagrams are provided above the vocal line for each system: Bb, Bb(add9), Bb, Cm, Gm, Eb, Bb, and Cm. The first system is marked *mf*. The lyrics are: "I used to bite my tongue and hold my breath, scared to rock the boat and make a mess. So I sat quiet ly, agreed polite ly. I guess that I forgot I had a choice. Now I'm float-in' like a but-ter-fly. I let you push me past the break-ing point. Sting-in' like a bee, I earned my stripes."

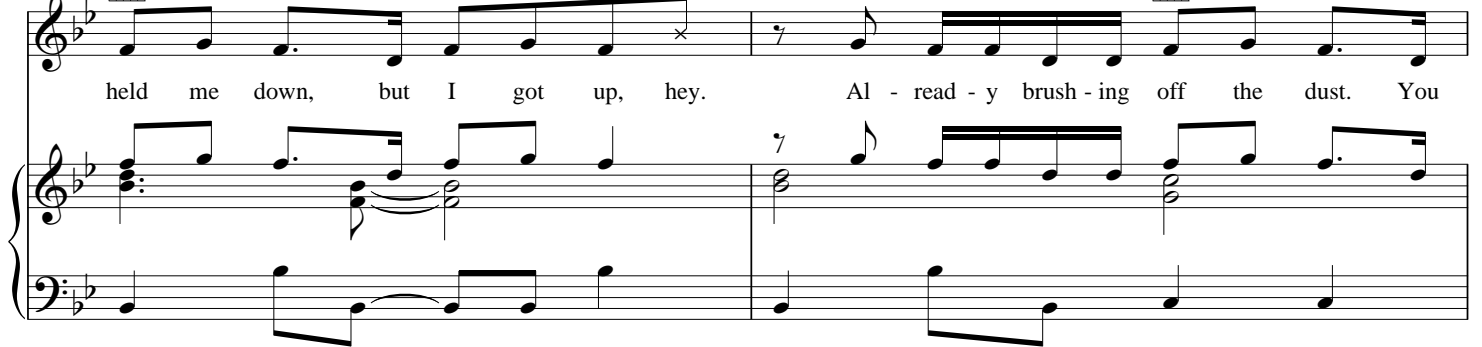
Gm  Eb 



I stood for noth - ing, ___ so I fell for ev - 'ry - thing. ___ } You
 I went from ze - ro ___ to my own he - ro. ___



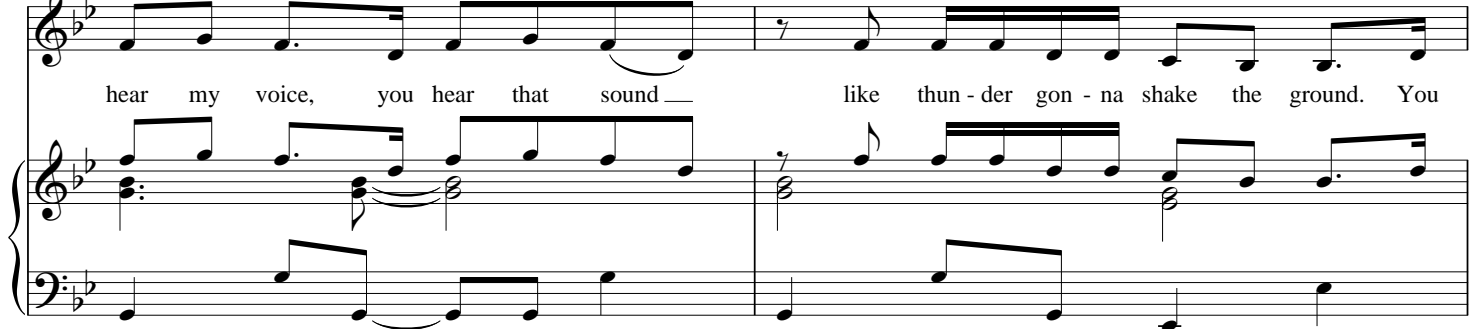
Bb  Cm 


held me down, but I got up, hey. Al - read - y brush - ing off the dust. You



Gm  Eb 

hear my voice, you hear that sound ___ like thun - der gon - na shake the ground. You



Bb  Cm 

held me down, but I got up, hey. Get read - y 'cause I've had e - nough. I



Gm Eb

see it all, I see it now. I got the eye of the ti -

Bb Cm Gm

- ger, a fight - er, danc - ing through the fire. 'Cause I am a cham - pion and

Eb Bb Cm

you're gon - na hear me roar. Loud - er, loud - er than a li - on 'cause I

Gm Eb Bb

am a cham - pion and you're gon - na hear me roar,

Cm



Gm



oh, oh.

1

E \flat



B \flat



You're gon - na hear me roar.

2, 3

E \flat



B \flat



You're gon - na hear me roar,

Cm



Gm



To Coda

oh, oh.

Chord diagrams: Eb (3fr), Bb

You're gon - na hear me roar.

Chord diagrams: Cm (3fr), Gm (3fr), F

Roar, oh,

D.S. al Coda
(take 3rd ending)

roar, oh, roar. I got the eye of the ti -

CODA

Chord diagrams: Eb (3fr), Bb

You're gon - na hear me roar.

LEGENDARY LOVERS

Words and Music by KATY PERRY,
LUKASZ GOTTWALD, MAX MARTIN,
BONNIE McKEE and HENRY WALTER

Moderately fast

Un - der a sil - ver moon, —
Go down in his - to - ry, —

— trop - i - cal tem - p'ra - ture, I feel my lo - tus bloom. Come clos - er.
— go down to - geth - er in - to in - fi - ni - ty for - ev - er.

I want your en - er - gy, I want your au - ra. you are my des - ti - ny,
Your Cle - o - pat - ra, your blush - ing Ju - li - et, an - y - thing for your love,

a ride or my man die. (1., 2.) I tra. } nev - er knew I could see

some - thing so clear - ly, look - ing through my third eye, nev - er knew kar - ma could

be so re - ward - ing and bring me to your light. May - be this is the be -

gin - ning of some - thing so mag - i - cal to - night, oh, oh,



oh. Take me down to the riv - er un - der -






neath the blood orange sun. Say my name like a



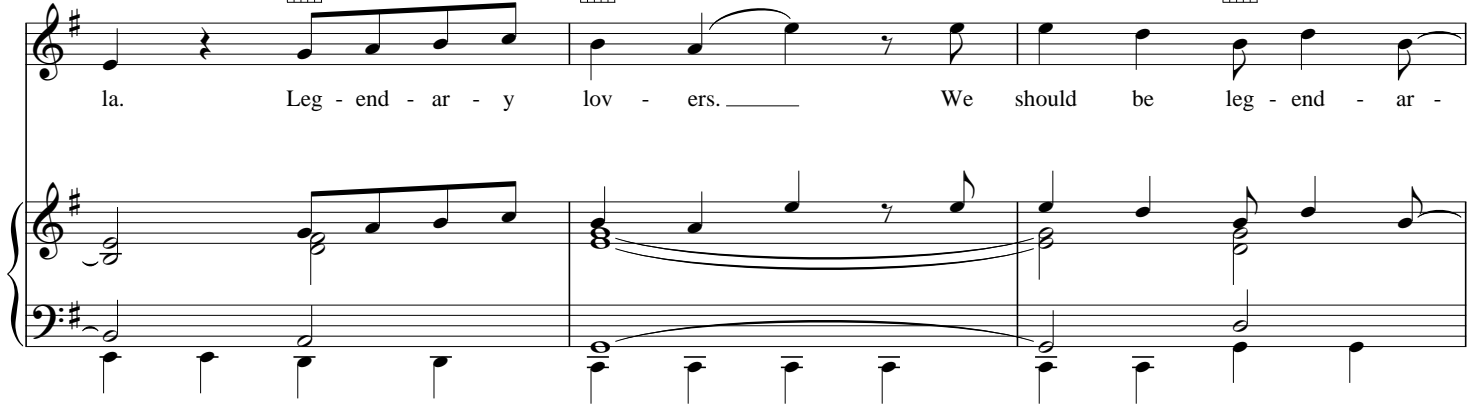
scrip - ture; keep my heart beat - ing like a drum. Leg - end - ar - y







lov - ers. We could be leg - end - ar - y. La, la, la, la,


D(add4)  C  G 

la. Leg - end - ar - y lov - ers. We should be leg - end - ar -

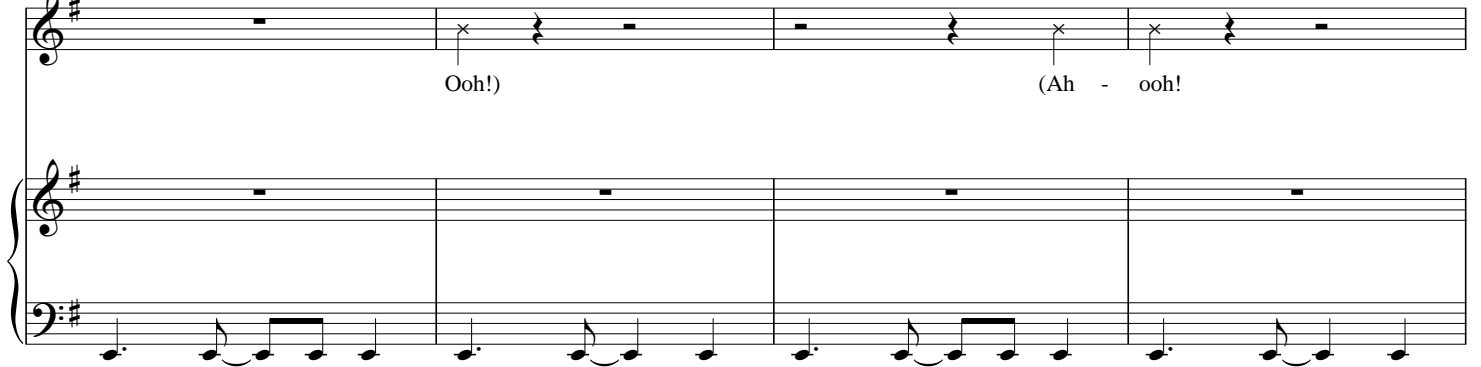



Em  **To Coda**  1 D(add4)  2 D(add4)  N.C.

- y. La, la, la, la, la. la. (Ah - ooh!)

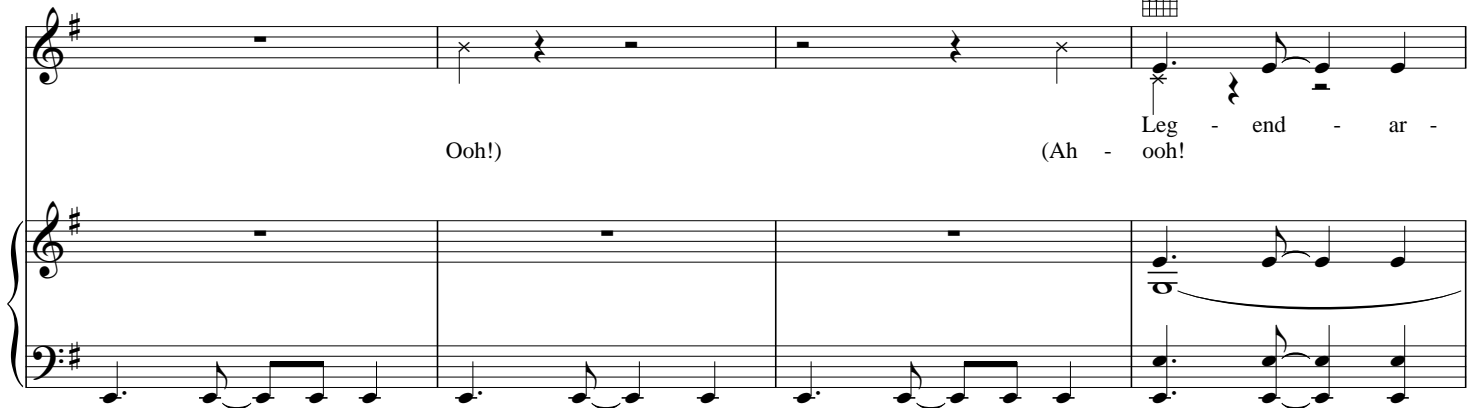


Ooh!) (Ah - ooh!)



Em 

Ooh!) (Ah - Leg - end - ar - ooh!)



y lov - ers. Leg Ooh!) - end - ar - y lov - ers. (Ah -

Leg ooh! - end - ar - y lov - ers. ooh!)

C/E Em

Oh, take me down to the riv - er un - der -

C G

neath the blood orange sun. Say my name like a

Em D C

G Em

scrip - ture; keep my heart beat - ing like a drum. Leg - end - ar - y

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for G and Em are shown above the staff.

Am G Em

lov - ers. We could be leg - end - ar - y. La, la, la, la,

Detailed description: This system contains measures 3-4. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a steady eighth-note bass line. Chord diagrams for Am, G, and Em are shown above the staff.

D(add4) C G

la. Leg - end - ar - y lov - ers. We should be leg - end - ar -

Detailed description: This system contains measures 5-6. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line. Chord diagrams for D(add4), C, and G are shown above the staff.

D.S. al Coda

Em D(add4)

- y. La, la, la, la, la. Take me

Detailed description: This system contains measures 7-8. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line. Chord diagrams for Em and D(add4) are shown above the staff.

CODA

D(add4) N.C.

la. (Ah - ooh!)

Detailed description: This system contains the coda, measures 9-10. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line. Chord diagrams for D(add4) and N.C. are shown above the staff.

BIRTHDAY

Words and Music by KATY PERRY,
LUKASZ GOTTWALD, MAX MARTIN,
BONNIE McKEE and HENRY WALTER

Pop

* Recorded a half-step lower

Fmaj9 Dm7 Fmaj9

Dm7 C Fmaj9 Dm7

Fmaj9 Dm7 C Fmaj9

Dm7 Fmaj9 Dm7 C

I heard you're feel - ing noth - ing's go - ing right. —
Pop your con - fet - ti, pop your Per - ig - non. —

Why don't you let me stop by. — The clock is tick - ing,
So hot and heav - y 'til dawn. — I got you spin - ning

run - ning out of time, — so we should par - ty all night. — So
like a dis - co ball. — All night they're play - ing your song. — We're

* Recorded a half-step lower

F Dm7 F

know you like it sweet, so you can have your cake. Give you some-thing good to

Dm C F Dm7

cel - e - brate. — So make a wish, — I'll

F Dm C F

make it like your birth - day ev - 'ry day. — I'll be your

Dm7 F 1 Dm C

gift, — give you some-thing good to cel - e - brate. —

2

Dm C Am F/G

cel - e - brate. —

This system contains the first two measures of the piece. The guitar part features chords Dm, C, Am, and F/G. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The lyrics 'cel - e - brate.' are written under the first measure.

Fmaj7 Dm9 Csus C Am F/G

This system contains the next two measures. The guitar part features chords Fmaj7, Dm9, Csus, C, Am, and F/G. The piano accompaniment continues with a melody and bass line.

Fmaj7 Dm9 Csus C

Spoken: "Happy birthday."

This system contains the next two measures. The guitar part features chords Fmaj7, Dm9, Csus, and C. The piano accompaniment continues. The lyrics 'Spoken: "Happy birthday."' are written under the first measure.

Am F/G Fmaj7 Dm9

So let me get you in your birth - day suit. It's time to bring out the

This system contains the final two measures. The guitar part features chords Am, F/G, Fmaj7, and Dm9. The piano accompaniment continues. The lyrics 'So let me get you in your birth - day suit. It's time to bring out the' are written under the first measure.

1 2

Csus C Csus

big bal - loons. big, big, big, big, big, big,

N.C. F Dm7

bal - loons. Boy, when you're with me, I'll give you a taste,

F Dm C F

make it like your birth - day ev - 'ry day. I know you like it sweet, so

Dm7 F 1

Dm C

you can have your cake. Give you some-thing good to cel - e - brate.

2

Dm C F Dm7

cel - e - brate. — So make a wish, — I'll

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'cel - e - brate. — So make a wish, — I'll'. Above the staff are guitar chord diagrams for Dm, C, F, and Dm7. The second line shows the piano accompaniment with treble and bass staves.

F Dm C

make it like your birth - day ev - 'ry day. — I'll

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'make it like your birth - day ev - 'ry day. — I'll'. Above the staff are guitar chord diagrams for F, Dm, and C. The second line shows the piano accompaniment.

F Dm7

be your gift, —

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics 'be your gift, —'. Above the staff are guitar chord diagrams for F and Dm7. The second line shows the piano accompaniment.

F Dm C N.C.

give you some - thing good to cel - e - brate. — *Whispered: "Happy birthday."*

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics 'give you some - thing good to cel - e - brate. —' followed by the instruction '*Whispered: "Happy birthday."*'. Above the staff are guitar chord diagrams for F, Dm, and C, and the text 'N.C.'. The second line shows the piano accompaniment.

WALKING ON AIR

Words and Music by KATY PERRY,
KLAS AHLUND, MAX MARTIN,
ADAM BAPTISTE and CAMELA LEIERTH

Moderate Dance groove

F#m



To - night, _____ to - night, _____ to -

mf

E



C#m



D



F#m



night, _____ I'm walk-ing on air. _____ To - night, _____ to - to - to -

E



C#m



D



night, _____ to - to - to - night, _____ I'm walk ing on air. _____ You're

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


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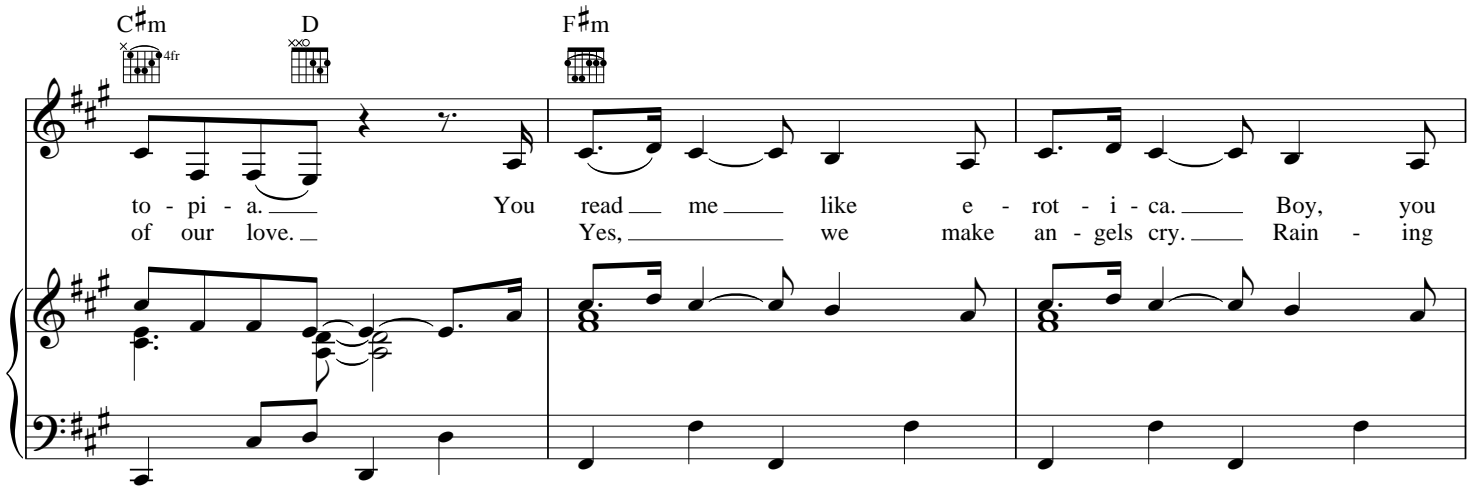
 




giv - in' me _____ sweet, - sweet ec - sta - cy. _____ Yeah, - you take _____ me to _____ u -
 This _____ is _____ pure par - a - dise. _____ E - ven heav - en is jea - lous



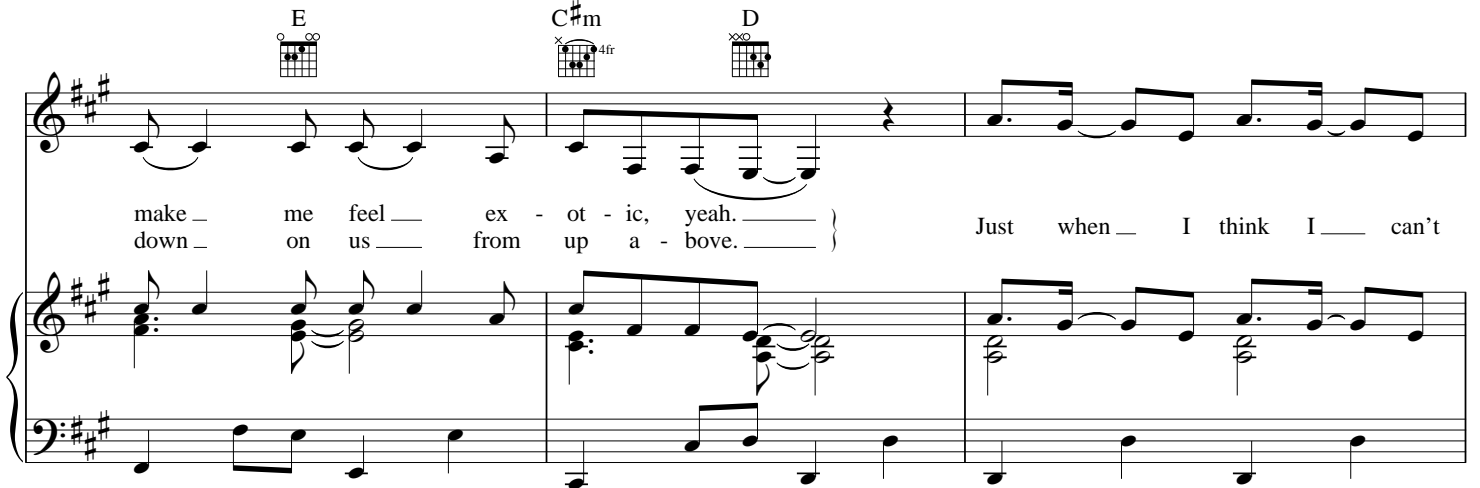
  


to - pi - a. _____ You read _____ me _____ like e - rot - i - ca. _____ Boy, you
 of our love. _____ Yes, _____ we make an - gels cry. _____ Rain - ing



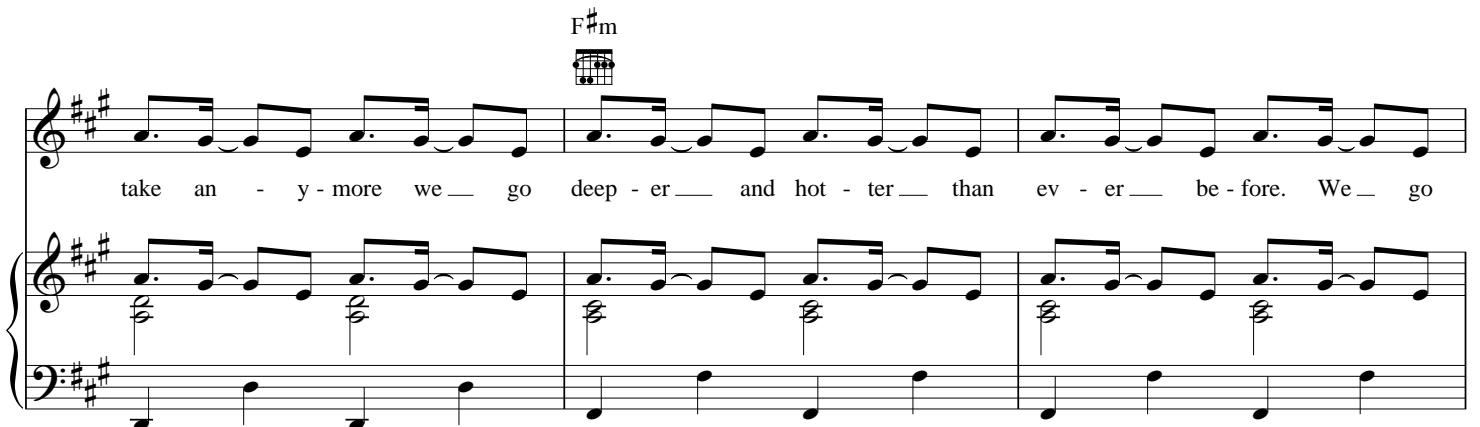
  

make _____ me feel _____ ex - ot - ic, yeah. _____ } Just when _____ I think I _____ can't
 down _____ on us _____ from up a - bove. _____ }





take an - y - more we _____ go deep - er _____ and hot - ter _____ than ev - er _____ be - fore. We _____ go



E

high - er — and high - er, — I feel like — I'm al - read - y there. —

This system features a guitar chord diagram for E at the top left. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#). The lyrics are: "high - er — and high - er, — I feel like — I'm al - read - y there. —". The piano accompaniment is on a grand staff (treble and bass clefs).

To Coda

I'm walk - ing on air — to - night. I'm walk - ing on air. —

This system begins with the instruction "To Coda" and a Coda symbol. It includes a guitar chord diagram for D. The vocal line continues with the lyrics: "I'm walk - ing on air — to - night. I'm walk - ing on air. —". The piano accompaniment continues on the grand staff.

F#m E C#m D

I'm walk - ing, I'm walk - ing on air. — To - night,

This system includes guitar chord diagrams for F#m, E, C#m (4fr), and D. The vocal line has the lyrics: "I'm walk - ing, I'm walk - ing on air. — To - night,". The piano accompaniment continues on the grand staff.

F#m E C#m

I'm walk - ing on air. — I'm walk - ing on air —

This system includes guitar chord diagrams for F#m, E, and C#m (4fr). The vocal line concludes with the lyrics: "I'm walk - ing on air. — I'm walk - ing on air —". The piano accompaniment continues on the grand staff.

D F#m E

to - night. I'm walk - ing on air. I'm

Detailed description: This system contains the first two measures of the piece. The guitar part has chords D, F#m, and E. The vocal line starts with 'to - night.' followed by 'I'm walk - ing on air.' and 'I'm'. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

C#m D

walk - ing, I'm walk - ing on air. To - night, I'm walk - ing on air. -

Detailed description: This system contains the next two measures. The guitar part has chords C#m and D. The vocal line continues with 'walk - ing, I'm walk - ing on air.' followed by 'To - night,' and 'I'm walk - ing on air. -'. The piano accompaniment continues with similar harmonic support.

F#m E C#m D F#m

I'm walk - ing on air to - to - to - to -

Detailed description: This system contains the next two measures. The guitar part has chords F#m, E, C#m, D, and F#m. The vocal line continues with 'I'm walk - ing on air' followed by 'to - to - to - to -'. The piano accompaniment provides harmonic accompaniment.

D.S. al Coda

night, to - to - to.

Detailed description: This system contains the final two measures of the main section. The vocal line ends with 'night, to - to - to.' The piano accompaniment concludes the section.

CODA D

to - night.

Detailed description: This system is the coda. It starts with a Coda symbol and a D chord. The vocal line says 'to - night.' The piano accompaniment provides a final harmonic resolution.

F#m



C#m



I'm walk - ing on air. _____ I'm walk - ing, I'm walk - ing on air. _____

F#m



To - night, I'm walk - ing on air. _____



I'm walk - ing on air _____ to - night. I'm walk - ing on air. _____

F#m



C#m



I'm walk - ing, I'm walk - ing on air. _____ To - night,

F#m

E

C#m

D



I'm walk - ing on air. _____ I'm walk - ing on air. _____
To -

F#m

E

night, _____ to - night, _____ to - night, _____ I'm

C#m

D

N.C.



walk - ing on air. _____ To - night, _____ to - to - to - night, _____ to - to - to -

F#m11

night, _____ I'm walk - ing on air. _____ Heav - en _____ is

F#m Esus E

jea - lous of our love, ooh, yeah.

D5(add#4) D C#sus

An - gels are cry - ing from up a - bove.

C# N.C. D

Hey, yeah. To - night,

F#m E C#m D

I'm walk - ing on air. I'm walk - ing, I'm walk - ing on air.

To - night, I'm walk - ing on air. _____

F#m E

I'm walk - ing on air. _____ To - night, I'm walk - ing on air. —

C#m D

I'm walk - ing, I'm walk - ing on air. — To - night,

F#m E C#m D

I'm walk - ing on air. _____ I'm walk - ing on air. — To -

F#m E C#m D

night, _____ to - night, _____ to - night, _____ I'm

F#m E

walk - ing on air. _____ To - night, _____ to - to - to -

C#m D

night, _____ to - to - to - night, _____ I'm

F#m E

walk - ing on air. _____ I'm walk - ing on air. _____

C#m D

UNCONDITIONALLY

Words and Music by KATY PERRY,
LUKASZ GOTTWALD, MAX MARTIN,
and HENRY WALTER

Moderate groove

Em7 C(add9) G

mp

D Em7 C(add9)

Oh no, did I get too

G D Em7

close? Oh, did I almost see what's

C(add9) G D

real - ly on the in - side?

Em7 C(add9) G

All your in - se - cur - i - ties, all

D Em7 C(add9)

the dirt - y laun - dry nev - er made me blink one

G Em7

time. Un - con - di - tion - al,

C(add9) G D

un - con - di - tion - al - ly, I will love

Em7 C(add9) G

you un - con - di - tion - al - ly.

This system features a vocal line in treble clef and piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). The guitar chords are Em7, C(add9), and G. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

D Em7 C(add9)

There is no fear now, let go and

This system continues the vocal and piano accompaniment. The guitar chords are D, Em7, and C(add9). The piano accompaniment includes triplets in both the right and left hands.

G D Em7

just be free. I will love you un - con -

This system continues the vocal and piano accompaniment. The guitar chords are G, D, and Em7. The piano accompaniment includes triplets in both the right and left hands.

C(add9) G D

- di - tion - al - ly.

To Coda

This system concludes the vocal line and piano accompaniment. The guitar chords are C(add9), G, and D. The piano accompaniment continues with eighth-note patterns. A 'To Coda' symbol is present at the end of the system.

Em7 C(add9) G

Come just as you are — to me, — don't

This system contains the first three measures of the piece. The guitar chord diagrams are: Em7 (x02020), C(add9) (x02030), and G (320033). The vocal line starts with a quarter note 'Come', followed by a quarter note 'just', a quarter note 'as', a quarter note 'you', a quarter note 'are', a quarter note 'to', a quarter note 'me', a quarter note 'don't', and a final quarter note. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

D Em7 C(add9)

need a - pol - o - gies. — Know that you are — wor -

This system contains measures 4-6. The guitar chord diagrams are: D (xx0232), Em7 (x02020), and C(add9) (x02030). The vocal line continues with 'need', 'a - pol - o - gies.', 'Know', 'that', 'you are', and 'wor -'. The piano accompaniment continues with the same rhythmic pattern.

G D Em7

- thy. — I'll take your

This system contains measures 7-9. The guitar chord diagrams are: G (320033), D (xx0232), and Em7 (x02020). The vocal line has a rest for the first measure, then 'thy.', a rest for the second measure, and 'I'll take your' for the third measure. The piano accompaniment continues.

C(add9) G D

bad days with — your good. — Walk through the storm — I would. —

This system contains measures 10-12. The guitar chord diagrams are: C(add9) (x02030), G (320033), and D (xx0232). The vocal line continues with 'bad days with', 'your good.', 'Walk through the storm', and 'I would.'. The piano accompaniment concludes the system.

Em7 C(add9) G

I do it all be - cause I love you.

I love you un - con - di -

Em7 C(add9) G

tion - al, un - con - di - tion - al -

D Em7 C(add9)

ly. I will love you un - con - di - tion - al - ly.

G D Em7

There is no fear now,

C(add9) G D

let go and just be free. I will love

Em7 C(add9) G

you unconditional ly.

D Em7 C(add9)

So open up your heart and just let it begin. Open up your

G D Em7

heart and just let it be - gin. O - pen up your heart and just let it be -

C(add9) G D

gin. O - pen up your heart. Ac -

Em7 C(add9) G

cept - ance is the key to be,

Em7 C(add9)

to be tru - ly free. Will you do the same

G

for me?

D.S. al Coda

Un - con - di -

CODA

D Em7

Oh,

C(add9) G D

oh, I will love

Em7 C(add9) G

you un - con - di - tion - al - ly.

D Em7 C(add9)

I will love you, oh,

This system contains the first three measures of the piece. It features a vocal line with a triplet of eighth notes in the first measure and a half note in the second. The piano accompaniment includes a triplet of eighth notes in the bass line and chords in the right hand. Chord diagrams for D, Em7, and C(add9) are provided above the staff.

G D

oh. I will love

This system contains measures 4 and 5. The vocal line has a long note for 'oh.' followed by a triplet of eighth notes for 'I will love'. The piano accompaniment features a long chord in the right hand and a triplet of eighth notes in the bass line. Chord diagrams for G and D are shown above the staff.

Em7 C(add9)

you un - con - di - tion - al - ly. —

This system contains measures 6 and 7. The vocal line has a quarter note for 'you' followed by a series of eighth notes for 'un - con - di - tion - al - ly'. The piano accompaniment has a steady eighth-note bass line and chords in the right hand. Chord diagrams for Em7 and C(add9) are shown above the staff.



G

This system contains measures 8 and 9. The vocal line has a long note for 'oh.' followed by a whole note. The piano accompaniment has a long chord in the right hand and a steady eighth-note bass line. A chord diagram for G is shown above the staff.

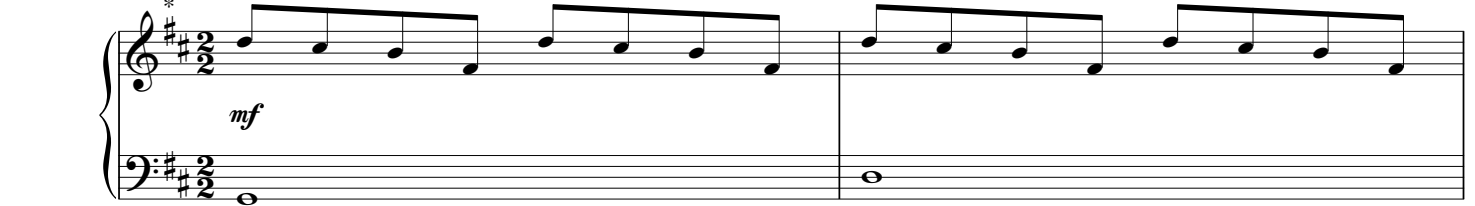
DARK HORSE




Words and Music by KATY PERRY,
 JORDAN HOUSTON, LUKASZ GOTTWALD,
 SARAH HUDSON, MAX MARTIN
 and HENRY WALTER

Half-time groove

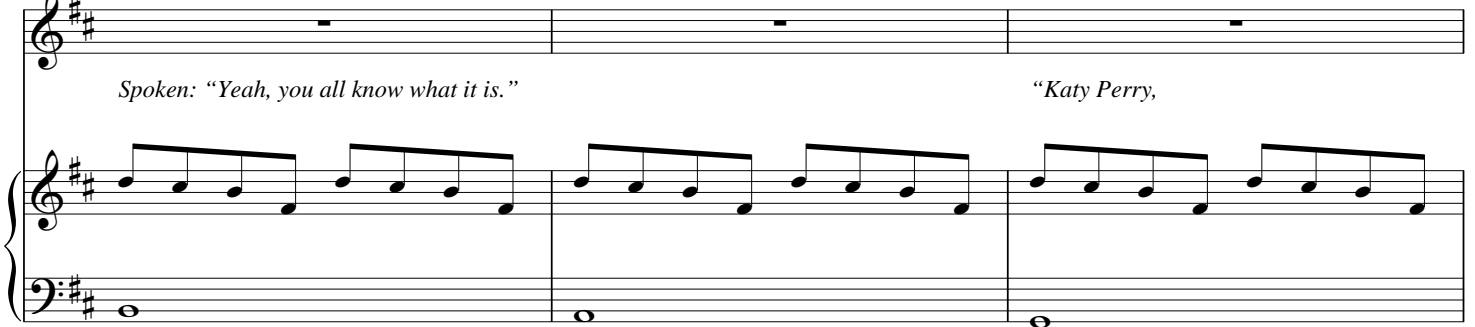
Gmaj7  Bm/D 



mf




Bm  Bm/A  Gmaj7 

Spoken: "Yeah, you all know what it is." "Katy Perry,



Bm/D  Bm  N.C.

Juicy J, Uh huh." Let's rage. I



Bm 

knew you were, — you were gon - na come to me. And here you are, — but you
 Mark my words, — this love will make you lev - i - tate — like a bird, —



* Recorded a half step lower.

bet - ter choose care - ful - ly. 'Cause I, _____ I'm ca - pa - ble of an - y - thing, —
like a bird with - out a cage. But down to earth, _____ if you choose to walk a - way, —

_____ of an - y - thing _____ and ev - 'ry - thing. Make me your Aph - ro -
don't walk a - way. _____ It's in the palm of your hand now,

di - te. _____ Make me your one and on - ly. But
ba - by. It's a yes or a no, no may - be. So

add cued notes on repeat

don't _____ make me your en - e - my, _____ your en - e - my, _____
just be sure, _____ be - fore you give it all to me, _____ all to me, _____

G D

your en - e - my. _____ } So, you want to play with mag - ic,
 give it all to me. _____ }

Bm A G

boy, you should know what you're fall - ing for. _____ Ba - by, do you

D Bm A

dare to do _____ this? 'Cause I'm com - ing at - cha like a dark horse. _

G D Bm

Are you read - y for, read - y for a

A G D

per - fect storm, per - fect storm? 'Cause once you're mine, once you're mine,

1

Bm N.C. Bm

there's no go - ing back.

Continuation of piano accompaniment from the second system.

2

N.C. Bm

there's no go - ing back. Uh, she's a beast, I call her Kar - ma,

she'll eat your heart out like Jef - frey Dah - mer. Be care - ful, try

not to lead her on. Short - y heart__ is on ster - oids,__ 'cause

her love__ is so strong. You may fall in love__ when you meet her, if you

get the chance,__ you bet - ter keep her. She's sweet as pie,__ but if you break her heart,__ she'll

turn cold as a freez - er. That fair - y tale end - ing with a

knight in shin - ing ar - mor, she can be my Sleep - ing Beau - ty. I'm gon'

put her in a co - ma. Now I think I love her, Short - y so bad,

G

sprung and I don't care. She ride me like a rol - ler coast - er, turned the

D

Bm

A G

bed - room in - to a fair. Her love is like a drug, I was

Detailed description: This system contains the first two measures of the piece. The guitar part starts with an A major chord (x02232) and a G major chord (x02332). The vocal line begins with a quarter rest, followed by a quarter note 'f' (fair) and a quarter note 'H' (Her). The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

D Bm

try - na hit it and quit it, but lil' ma - ma so dope, I messed a -

Detailed description: This system contains the next two measures. The guitar part changes to a D major chord (x02023) and a Bm minor chord (x21232). The vocal line continues with 'try - na hit it and quit it, but lil' ma - ma so dope, I messed a -'. The piano accompaniment maintains the same rhythmic pattern as the first system.

A G D

round and got ad - dict - ed. So, you want to play with mag - ic,

Detailed description: This system contains the next three measures. The guitar part features chords A (x02232), G (x02332), and D (x02023). The vocal line has a quarter rest for 'round and got ad - dict - ed.' followed by 'So, you want to play with mag - ic,'. The piano accompaniment continues with the established eighth-note bass line and right-hand melody.

Bm A G

boy, you should know what you're fall - ing for. Ba - by, do you

Detailed description: This system contains the final three measures. The guitar part uses Bm (x21232), A (x02232), and G (x02332) chords. The vocal line concludes with 'boy, you should know what you're fall - ing for. Ba - by, do you'. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

D Bm A

dare to do ___ this? 'Cause I'm com - ing at - cha like a dark horse. _

G D Bm

Are you read - y for, read - y for a

A G D

per - fect storm, per - fect storm? 'Cause once you're mine, once you're mine,

Bm N.C.

there's no go - ing back.

THIS IS HOW WE DO

Words and Music by KATY PERRY,
KLAS AHLUND and MAX MARTIN

Moderate Hip-hop (♩ = ♪³)

Am G C/E F G Am G

(This is how we do.)

mf

With pedal

C/E F G Am Am G

This is how we do.) (Oh, ___ is oh.) Sip - pin' on ro - sé, Sil - ver - lake

C/E F Am G

sun com - in' up all la - zy. Slow - cook - in' pan - cakes for my boy, still

C/E F Am G

up, still fresh as a dai - sy. (Oh, — oh.) Play - in' Ping - Pong all night long, ev - 'ry -

C/E F Am G

thing's — ne - on and ha - zy. Chan - el this, Chan - el that, hell yeah, all my

C/E F N.C.

girls vin - tage Chan - el ba - by. (Oh, — It's no oh.) big — deal. It's

no big — deal. It's no big — deal. This is

no big deal! This is how we do, yeah, chill - in', laid back, straight

Am G

stunt - in', yeah we do it like that. This is how we do, do do do do.

C/E F G Am G

(This is how we do.) _____ This is how we do, yeah, chill - in', laid back, straight

C/E F G Am G

stunt - in', yeah we do it like that. This is how we do, do do do do.

C/E F G Am G

To Coda

C/E F G Am Am G

(This is how we do.) (Oh, — oh.) Big hoops and ma - roon lips, my clique

C/E F G N.C. N.C.

hop-ping in my Ma - se - ra - ti. San - ta Bar - bara - chic at La Su - per Ri - ca, grab-bin'

C/E N.C. Am G

ta - cos, check-in' out hot - ties. (Oh, — oh.) Now we're talk - in' as - trol - o - gy, get - tin' our

C/E F Am G

nails did all Jap - an - ese - y. Day drink - in' at the Wild - cat, suck - in' real

C/E F D.S. al Coda

bad at Ma - ri - ah Car - ey - o - ke. It's (Oh, —

CODA C/E F G Am

(This is how we do.)

Am G C/E F G Am

(Spoken:) This one goes out to the ladies... at breakfast... in last night's dress.
Yo, this one goes out to all you kids that still have their cars at the club valet.... and it's Tuesday.
Shout out to all you kids buying bottle service with your rent money!

G C/E F G Am

(It's how we do, straight stunt - in' like that, uh - huh.)

Uh-huh. I see you. Yo.

Re-spect!

3 N.C. Am G

This is how we do, yeah, chill - in', laid back, straight

(Spoken:) This goes out to all you people goin' to bed with a ten,

C/E F G Am G

stunt - in', yeah we do it like that. This is how we do, do do do do.
and wakin' up with a two. This is how we do, do do do do.

C/E F G Am G

(This is how we do.)
Ha, not me! } This is how we do, yeah, chill - in', laid back, straight

C/E F G Am G

stunt - in', yeah we do it like that. This is how we do, do do do do.

1 C/E F G Am 2 C/E F N.C.

(This is how we do.) _____ This is how we (Oh, — oh.)

INTERNATIONAL SMILE

Words and Music by KATY PERRY,
LUKASZ GOTTWALD, MAX MARTIN,
and HENRY WALTER

Moderately fast

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics in English and French. Chord diagrams are provided above the vocal line for each measure.

System 1: Chords: Cmaj7, D, Em7, G, Am11, Cmaj7, D, Em7. Lyrics: She's got that Flow - ers in her hair, she don't care.

System 2: Chords: G, Am11, Cmaj7, D, Em7, G, Am11. Lyrics: je - ne sais - vous, you know it.

System 3: Chords: Cmaj7, D, Em7, G, Am11. Lyrics: Peach pink lips, yeah, ev - 'ry - bod - y stares. So très chic, yeah, she's a clas - sic.

System 4: Chords: Cmaj7, D, Em7, G, Am11. Lyrics: You think you've seen her in a mag - a - zine. Oh, she's foot - loose, and so fan - cy free.

Cmaj7 D Em7 G Am11

It's like she walked right out of your dreams.
Yeah, she dances to her own beat.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a whole rest followed by a quarter note G4, then eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The lyrics are 'It's like she walked right out of your dreams.' The second line continues the melody with a quarter note G4, eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The lyrics are 'Yeah, she dances to her own beat.' The piano accompaniment features a steady bass line of G2, B2, D3, E3 and a treble line with chords and moving lines.

Cmaj7 D Em7 G Am11

'Cause she's Black Ray the Bans; you know she's with the band.
the muse and the art - ist;

Detailed description: This system contains the third and fourth lines of music. The top line starts with a whole rest, then a quarter note G4, eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The lyrics are ''Cause she's Black Ray the Bans; you know she's with the band.' The second line continues with a quarter note G4, eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The lyrics are 'the muse and the art - ist;'. The piano accompaniment continues with the same bass line and treble accompaniment.

Cmaj7 D Em7 G Am11

Pass - port ways stamps; she's cos - mo - pol - i - tan.
al - ways leaves a trail of star - dust,

Detailed description: This system contains the fifth and sixth lines of music. The top line starts with a whole rest, then a quarter note G4, eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The lyrics are 'Pass - port ways stamps; she's cos - mo - pol - i - tan.' The second line continues with a quarter note G4, eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The lyrics are 'al - ways leaves a trail of star - dust,'. The piano accompaniment continues with the same bass line and treble accompaniment.

Cmaj7 D Em7 G Am11

Yeah, she runs the place like Pen - ny Lane.
'cause she's a lit - tle bit Yo - ko

Detailed description: This system contains the seventh and eighth lines of music. The top line starts with a whole rest, then a quarter note G4, eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The lyrics are 'Yeah, she runs the place like Pen - ny Lane.' The second line continues with a quarter note G4, eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The lyrics are ''cause she's a lit - tle bit Yo - ko'. The piano accompaniment continues with the same bass line and treble accompaniment.

Cmaj7 D Em7 G Am11

and Yeah, you're luck - y if you're on her plane.
she's a lit - tle bit 'Oh no.'

Am7

From To - ky - o to Mex - i - co to Ri - o -
From L. A., Mi - am - i, to

Cmaj7 D Em7 G Am11

New York Cit - y. } That girl's a trip. A one

Cmaj7 D Em7 G Am11 Cmaj7 D Em7

way tick - et takes you miles high

G Am11 Cmaj7 D Em7 G Am11

(so high), 'cause she's got — that one in - ter - na - tion - al smile. Catch

Cmaj7 D Em7 G Am11 Cmaj7 D Em7

her ————— if you can. Yeah, she's so ————— in de - mand,

G Am11 Cmaj7 D Em7 G Am11

takes you miles ————— high (so high), 'cause

Cmaj7 D Em7 1 G Am11

she's got — that one in - ter - na - tion - al smile.

2

G Am11 D(add4) Em G

na - tion - al smile. — *Spoken: Please fasten your seatbelts*

Detailed description: This system contains the first two measures of the piece. The guitar part features chords G, Am11, D(add4), Em, and G. The vocal line has the lyrics 'na - tion - al smile.' followed by a spoken instruction: 'Spoken: Please fasten your seatbelts'. The piano accompaniment consists of a treble and bass clef with various notes and rests.

C(add2) G5 D(add4) Em7

and make sure your champagne glasses are empty. We are now approaching

Detailed description: This system contains the next two measures. The guitar part features chords C(add2), G5, D(add4), and Em7. The vocal line continues with the lyrics 'and make sure your champagne glasses are empty. We are now approaching'. The piano accompaniment continues with similar notation.

G C(add2) G D(add4) Em7

the runway, so get ready for takeoff. (She's _____ got —

Detailed description: This system contains the next two measures. The guitar part features chords G, C(add2), G, D(add4), and Em7. The vocal line continues with the lyrics 'the runway, so get ready for takeoff. (She's _____ got —'. The piano accompaniment continues with similar notation.

G5 C(add2) G

that _____ in - ter - na -

Detailed description: This system contains the final two measures. The guitar part features chords G5, C(add2), and G. The vocal line continues with the lyrics 'that _____ in - ter - na -'. The piano accompaniment continues with similar notation.

D(add4)



Em7



G



C(add2)



- tion - al smile.)

Cmaj7



D



Em7



G



Am11



Play 3 times

Cmaj7



D



Em7



Synthesizer solo ad lib.

G



Am11



D.S. al Coda

(Solo ends)

That

CODA

G



Am11



na - tion - al smile.

GHOST

Words and Music by KATY PERRY,
LUKASZ GOTTWALD, MAX MARTIN,
BONNIE McKEE and HENRY WALTER

Moderately fast

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent bass line of D-F#-A in the left hand and a more melodic line in the right hand. Chord diagrams are provided above the vocal line for each system: D, G, Bm, A; D, G(add2); Bm, A; D, G(add2), Bm, A. The lyrics are: 'You sent a text; — it's like the wind changed — your mind. — We were best friends; — yeah, we were'.

build-ing a life _____ with ev - 'ry {kiss } and ev - 'ry let - ter,

(Musical notation: Treble and Bass clefs, key signature of two sharps, time signature of 4/4. Includes guitar chord diagrams for D and Gmaj9.)

ev - 'ry prom - ise of { for - ev - er. Oh, but you hit }
 { for - ev - er now is out of

(Musical notation: Treble and Bass clefs, key signature of two sharps, time signature of 4/4. Includes guitar chord diagrams for Bm7, A, D, and G(add2).)

send _____ and dis - ap - peared in
 sight, _____ like you were

(Musical notation: Treble and Bass clefs, key signature of two sharps, time signature of 4/4. Includes guitar chord diagrams for Bm and A.)

front of my eyes. _____ } And now you're just _____
 nev - er a - live. _____ }

(Musical notation: Treble and Bass clefs, key signature of two sharps, time signature of 4/4. Includes guitar chord diagrams for D and G.)

Bm A

a ghost. (When I look back, nev - er would have known that.)

D G Bm A

You could be so cold. (Like a stran - ger,

Dmaj7 Gmaj9

van - ished like a va - por.) There's just an ech - o where your

Bm A

heart used to be; now I see it clear - ly. And

Dmaj7

Gmaj9

Bm

A

there's just a pil - low where your head used to sleep; _ my vi - sion's twen - ty twen -

To Coda

I

D

G(add2)

- ty. I see through you now. Some - thing has

Bm

A

died, _ now that I have made up _ my mind. _

D

G(add2)

I'll be al - right; _

Bm A

it does - n't haunt me at night. _____ 'Cause

2 D G Bm A

now, now, now, now, now, now, now, now, now, now,

D G

now. _____ So rest in peace; _____

Bm A(add4)

I'll see you on the oth - er side. _____

D.S. al Coda

And

CODA

D(add4)

D

G(add2)

now, now, now, now, now,

G/B

Bm7

A

now, now, now, now, now. (I see through you now.)

D(add4)

D

G(add2)

Now, now, now, now, now,

G/B

Bm7

A

N.C.

now, now, now, now, now. I see through you now.

LOVE ME

Words and Music by KATY PERRY,
MAX MARTIN, CHRISTIAN "BLOODSHY" KARLSSON,
VINCENT PONTARE and MANGUS LIDEHALL

Moderately fast

* N.C.

mf

With pedal

Chords: Dsus2, D, Dsus2, D, Bm7

I lost times my self in fear of
I wish my skin was

Chords: F#sus, F#m, Gsus2, G, Dsus2, D, Dsus2

los - ing you. I wish I did - n't
a - cos - tune that I could just

Chords: D, Bm7, G, Gmaj9, A5

do, but I did. I
un - zip and strip. But

* Recorded a half step lower.

Dsus2
D
Dsus2
D
Bm7
F#sus
F#m

lost who my I own, am my is own who I'm i - den meant ti - ty, be,

Gsus2
G
Dsus2
D
Dsus2
D
Bm7

and it's for - got who you that in you picked me

G
Gmaj9
A5
Bsus
Bm
G

for me. in love with. But now, So now, I don't ne - I don't ne -

Bsus
Bm

go - ti - ate with in - se - cu - ri - ties; they al - ways
go - ti - ate with in - se - cu - ri - ties; they're gon - na

seem to get the best of _____ me. _____ I found I
 have to take a back _____ seat. _____ I know I

Bsus Bm G

had to love my - self the way I want you _____ I to
 have to love my - self the way I want you _____ I to

Bsus Bm

love me. } No more sec - ond guess - ing; _____
 love me. }

Dsus2 D Dsus2 D Bm7

no, there's no more ques - tion - ing. _____ I'll be the

F#sus F#m Gsus2 G Dsus2 D Dsus2

one de - fin - ing who I'm gon - na be.

No con - ceal - ing feel - ings, or

chang - ing sea - son - 'ly. I'm gon - na love my - self the way I

want you to love me.

To Coda

1

N.C.

Some -

2

A5 Bm A D

love me. No more stand - ing in my own way.

G A Bm A

(Let's go deep - er, let's get clos - er.) No more stand - ing

D G

in my own way. (The way I want you to love me.)

Bm A 2 G

No more stand - ing want you to love me.)

Dsus2 D Dsus2 D Bm7 F#sus F#m

No more sec - ond guess - ing; no, there's

Gsus2 G Dsus2 D Dsus2 D Bm7

no more ques - tion - ing. I'll be the one de - fin - ing

G Gmaj9 A5 Dsus2 D Dsus2

who I'm gon - na be. No con -

D Bm7 F#sus F#m Gsus2 G

ceal - ing my feel - ings, _____ or chang - ing sea - son - 'ly. _____

Dsus2 D Dsus2 D Bm7 G Gmaj9

_____ I'm gon - na love my - self the way I want you _____ to _____

A5 Dsus2 D Dsus2 D Bm7

love _____ me. No more sec - ond guess - ing. _____

D.S. al Coda

CODA A5 N.C.

love me.

THIS MOMENT

Words and Music by KATY PERRY,
TOR HERMANSEN, MIKKEL ERIKSEN,
and BENJAMIN LEVIN

Moderate Pop Rock

The musical score is written for piano and guitar. It consists of four systems of music. The first system starts with a G major chord (G) and a dynamic marking of *mf*. The second system features a C major chord (C). The third system features an E minor chord (Em). The fourth system features a C major chord (C) and includes the lyrics "Can you tell ___". The piano part consists of a steady bass line of quarter notes in the left hand and a melody of quarter notes in the right hand. The guitar part is indicated by chord diagrams above the treble clef staff.

G



think me, that we're just who called a

race? tails? Can Like an - y - one stay in one


place? mill And when you get to the fin - ish line

— if you wish — for more time? — Or say one —

— if it gets — us first prize. — But you know



C

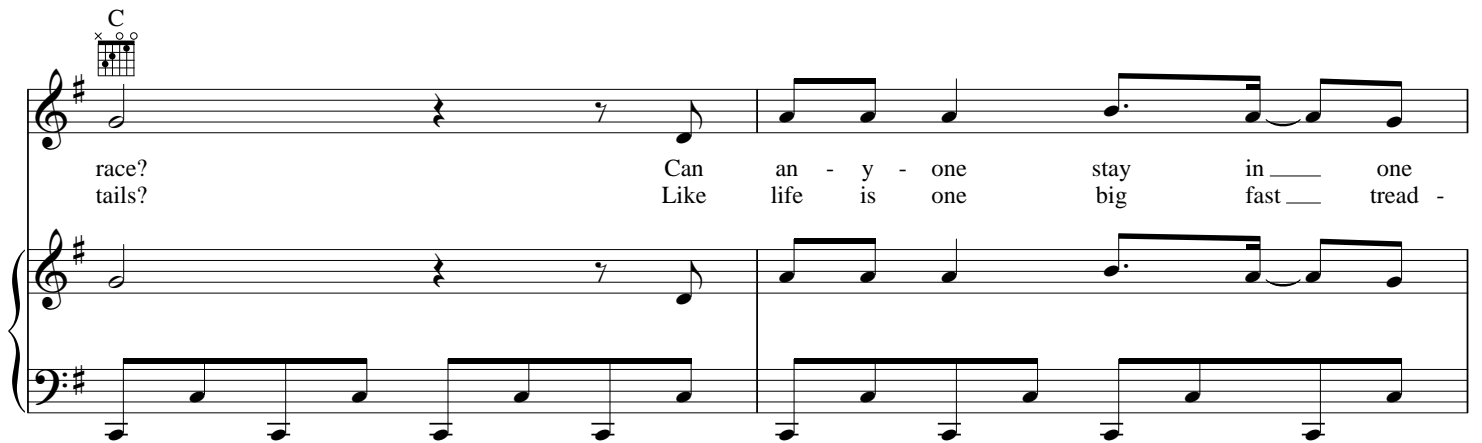


Can Like an - y - one stay in one


place? mill And when you get to the fin - ish line

— if you wish — for more time? — Or say one —

— if it gets — us first prize. — But you know



Em



place? mill And when you get to the fin - ish line

— if you wish — for more time? — Or say one —

— if it gets — us first prize. — But you know



C



— if you wish — for more time? — Or say one —

— if it gets — us first prize. — But you know



G

who day, I, who one day you think will

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics: "who day, I, who one day you think will". The middle line is the piano accompaniment in G major, featuring a sustained chord in the right hand and a steady eighth-note bass line in the left hand. A guitar chord diagram for G major is shown at the top left.

C

will, but may - be one day you will find win are the ones that let love in,

Detailed description: This system contains the next two lines of music. The top line is the vocal melody in C major, with lyrics: "will, but may - be one day you will find win are the ones that let love in,". The middle line is the piano accompaniment in C major, with a sustained chord in the right hand and a steady eighth-note bass line in the left hand. A guitar chord diagram for C major is shown at the top left.

Em

that you just can't push re - wind. are the ones that take the time.

Detailed description: This system contains the next two lines of music. The top line is the vocal melody in E minor, with lyrics: "that you just can't push re - wind. are the ones that take the time." The middle line is the piano accompaniment in E minor, with a sustained chord in the right hand and a steady eighth-note bass line in the left hand. A guitar chord diagram for E minor is shown at the top left.

C

All we have is this mo -

Detailed description: This system contains the final two lines of music. The top line is the vocal melody in C major, with lyrics: "All we have is this mo -". The middle line is the piano accompaniment in C major, with a sustained chord in the right hand and a steady eighth-note bass line in the left hand. A guitar chord diagram for C major is shown at the top left.

ment. _____ To - mor - row's un - spo - ken. _____

G C

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, starting with a half note 'ment.' followed by a quarter rest, then a quarter note 'To', an eighth note 'mor', a quarter note 'row's', an eighth note 'un', a quarter note 'spo', an eighth note 'ken', and a quarter rest. The bottom line is the piano accompaniment, featuring a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for G and C are shown above the staff.

Yes - ter - day _____ is his - to - ry, so

Em

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with 'Yes - ter - day' (quarter note), a quarter rest, 'is' (quarter note), 'his - to - ry,' (quarter note), and 'so' (quarter note). The piano accompaniment continues with the same eighth-note bass line and chords. A chord diagram for Em is shown above the staff.

why don't you be here with me? All we have is this mo -

C

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with 'why don't you be here with me?' (quarter note), a quarter rest, and 'All we have is this mo -' (quarter note). The piano accompaniment continues with the same eighth-note bass line and chords. A chord diagram for C is shown above the staff.

ment _____ to put a love in - to mo -

G

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with 'ment' (quarter note), a quarter rest, and 'to put a love in - to mo -' (quarter note). The piano accompaniment continues with the same eighth-note bass line and chords. A chord diagram for G is shown above the staff.

C

tion. Yes - ter - day is his - to -

Detailed description: This system features a guitar chord diagram for C major (x02321) at the top left. The vocal line starts with a half note 'tion.' followed by a quarter rest, then a melodic phrase for 'Yes - ter - day is his - to -'. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

Em

ry so why don't you be here with

Detailed description: This system features a guitar chord diagram for E minor (020210) at the top left. The vocal line begins with a quarter rest, followed by the lyrics 'ry so why don't you be here with'. The piano accompaniment continues with a consistent bass line and chordal accompaniment.

C

me? Be here with me

1

Detailed description: This system features a guitar chord diagram for C major (x02321) at the top left. The vocal line starts with a quarter rest, then 'me?' followed by a quarter rest, and then 'Be here with me'. A first ending bracket labeled '1' spans the final two measures of the system. The piano accompaniment remains consistent.

G

now. Do you ev - er

Detailed description: This system features a guitar chord diagram for G major (013200) at the top left. The vocal line starts with a quarter rest, then 'now.' followed by a quarter rest, and then 'Do you ev - er'. The piano accompaniment concludes with a final chord and a fermata over the last note.

2

Em D

Be here with — me now.

G/B C Em D

Be here with — me now. 'Cause

C Em D G/B C Em D

the fu - ture is right now, — right in front of you. Don't let the clock, the clock —

C Em D G/B

— tell you what to do. — the fu - ture is right now, — right in front of you.

C Em D G

Ba - by, don't blink and miss ___ this mo - ment. _

This system contains the first four measures of the song. The guitar chords are C, Em, D, and G. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#).

C

To - mor - row is un - spo - ken. ___

This system contains the next four measures. The guitar chord is C. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef.

Em

Yes - ter - day ___ is his - to - ry, so

This system contains the next four measures. The guitar chord is Em. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef.

C

why don't you be here with me?

This system contains the final four measures. The guitar chord is C. The melody concludes in the treble clef, and the piano accompaniment concludes in the bass clef.

G

All we have is — this mo - ment to put a love in - to mo -

C

- tion. Yes - ter - day — is his - to -

Em

ry, so why don't you be here with

C

G

me? Be here with — me now.

DOUBLE RAINBOW

Words and Music by KATY PERRY,
SIA FURLER and GREGORY KURSTIN

Moderate Pop



You're a one of a one, —
Se - cret - ly, — hit the

mp



a one of a kind —
lot - ter - y — 'cause you're that you on - ly find — once in a
bright - er than — all of the

3



life - time.
north - ern lights. You Made to fit — like a
You speak to me — e - ven

G Am

fin - ger - print, — a code that clicks — and o - pens a
 in my dreams, would - n't let you go, — for e - ven the

F Am Cmaj7/G

gold mine. — They say one man's trash is an -
 high - est price. — They say one man's trash is an -

F Am Cmaj7/G

oth - er man's treas - ure. When I found you, it was
 oth - er girl's treas - ure. So if it's up to me, I'm gon - na

1 2

F F

all — pit - ter pat - ter. keep you for -

ev - er. 'Cause I un - der - stand — you, we see eye to eye —

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a quarter note 'ev', followed by a dotted quarter note 'er'. After a whole rest, it continues with 'Cause I un - der - stand — you, we see eye to eye —'. The piano accompaniment consists of chords and moving lines in both hands.

— like a dou - ble rain - bow in the sky. —

The second system continues the vocal line with '— like a dou - ble rain - bow in the sky. —'. The piano accompaniment provides harmonic support with chords and melodic fragments.

— And wher - ev - er you — go, so will I. —

The third system features the vocal line with '— And wher - ev - er you — go, so will I. —'. The piano accompaniment continues with chords and moving lines.

— 'Cause a dou - ble rain - bow is hard to find. —

To Coda ◉

The fourth system concludes the page with the vocal line '— 'Cause a dou - ble rain - bow is hard to find. —'. The piano accompaniment ends with a final chord. A 'To Coda' symbol is placed at the end of the system.

F C

Da da da da da, da da da da

Detailed description: This system contains the first two measures of the piece. The guitar part starts with a chord of F (x33211) and then changes to C (x32010). The vocal line features a melodic phrase with lyrics 'Da da da da da, da da da da'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

da. Was a phe - nom - e - non — when you

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'da. Was a phe - nom - e - non — when you'. The piano accompaniment continues with the same rhythmic pattern as the first system.

G Am7

came a - long. — Yeah, our che - mis - try — was more than

Detailed description: This system contains measures 5 and 6. The guitar part starts with a chord of G (x32003) and then changes to Am7 (x02010). The vocal line continues with 'came a - long. — Yeah, our che - mis - try — was more than'. The piano accompaniment continues with the same rhythmic pattern.

Fsus2 C

sci - ence. It was deaf - en - ing, — loud like

Detailed description: This system contains measures 7 and 8. The guitar part starts with a chord of Fsus2 (x33211) and then changes to C (x32010). The vocal line continues with 'sci - ence. It was deaf - en - ing, — loud like'. The piano accompaniment continues with the same rhythmic pattern.

G Am7

light - ning, — it was strik - ing, — you could - n't de -

Fsus2 Am Cmaj7/G

ny it. They say one man's trash is an -

F Am Cmaj7/G

oth - er man's treas - ure. The two of us to - geth - er make

F D.S. al Coda

ev - 'ry - thing glit - ter. — 'Cause I un - der - stand —

CODA

Fsus2

Am

Am/C

To the bot-tom of the sea, I'd

F

G

Am

Am/C

go to find — you. Climb the high - est peak to be

F

G

Am

Am/C

right be - side — you. Ev' - ry step I take,

F

C/E

Am7

G

I'm keep - ing you in mind.

G C

Musical notation for the first system, featuring a guitar chord diagram for G and C.

G Dm

Musical notation for the second system, featuring a guitar chord diagram for G and Dm.

F C

Ooh — ooh, — ooh. 'Cause I un - der - stand — you, we see eye to eye —

Musical notation for the third system, including vocal lines and guitar chord diagrams for F and C.

G Dm

— like a dou - ble rain - bow in the sky. —

Musical notation for the fourth system, including vocal lines and guitar chord diagrams for G and Dm.

F C

And wher - ev - er you go, so will I.

G Dm

'Cause a dou - ble rain - bow is hard to find.

F C G

It's hard to find, oh, it's hard to

Dm F C

Optional Ending

Repeat ad lib and Fade

find. Once in a life - time.

BY THE GRACE OF GOD

Words and Music by KATY PERRY
and GREG WELLS

Ballad

Gm9 Eb7sus2 Bb

p

Gm9 Eb7sus2 Fsus

Gm9 Eb7sus2 Bb

Was twen - ty sev - en, sur - viv - ing — my re - turn of Sa - turn.
I thank my sis - ter for keep - ing my head a - bove the wa - ter

Gm9 Eb7sus2 Fsus

A long va - ca - tion did - n't sound so — bad. —
when the truth — was like swal - low - ing — sand. —

Gm9 Eb7sus2 Bb

Was full of secrets locked up tight like I - ron Moun - tain.
Now, ev - 'ry morn - ing, _____ there is no more mourn - ing. Oh, I _____

Gm9 Eb7sus2 F7sus





_____ can Run - ning on emp - ty, so out of _____ gas.
_____ fi - nal - ly see _____ my - self _____ a - gain.

Eb7sus2 Eb7 Gm

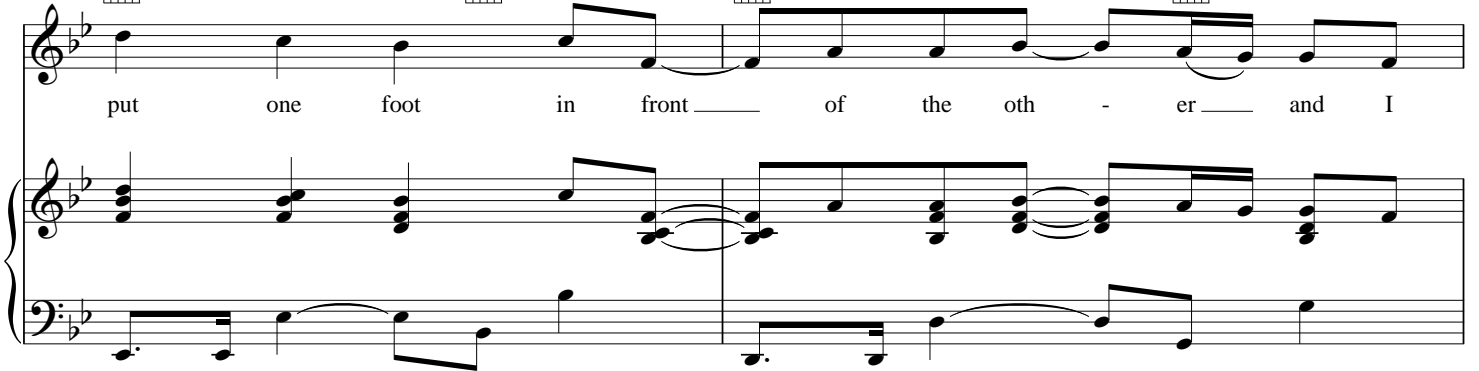
I know Thought I was - n't e - nough, found I was - n't so _____ tough _____
I am e - nough, pos - si - ble to be _____ loved. _____





Bb F7sus/A

_____ lay - ing on the bath - room floor.
_____ It was not _____ a - bout me.


E \flat sus2  6fr B \flat  B \flat sus2/D  Gm7 





put one foot in front _____ of the oth - er _____ and I



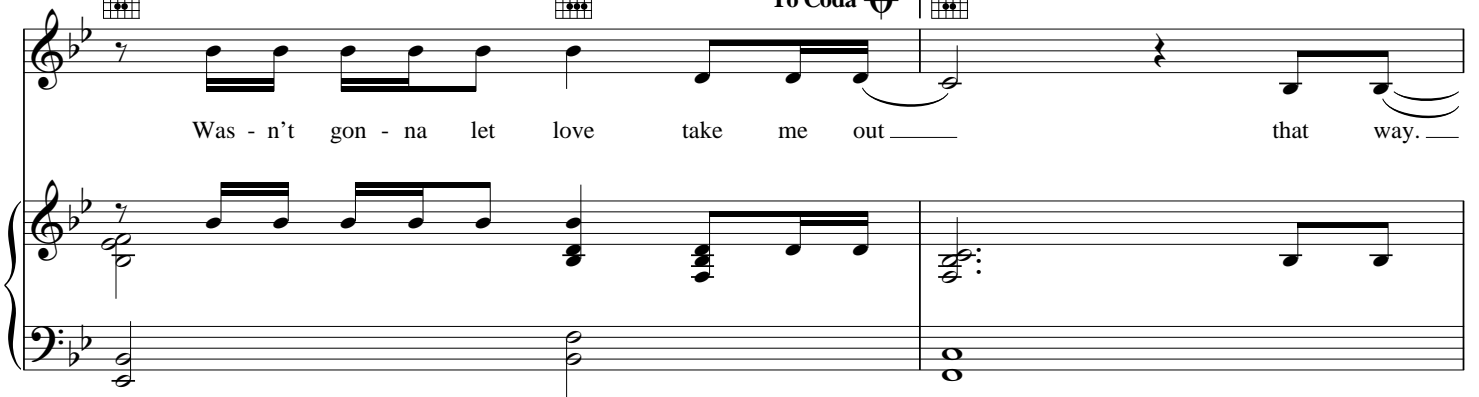
E \flat sus2  6fr B \flat  F \sharp sus  Gm7 




looked in the mir - ror and de - cid - ed to stay. _____

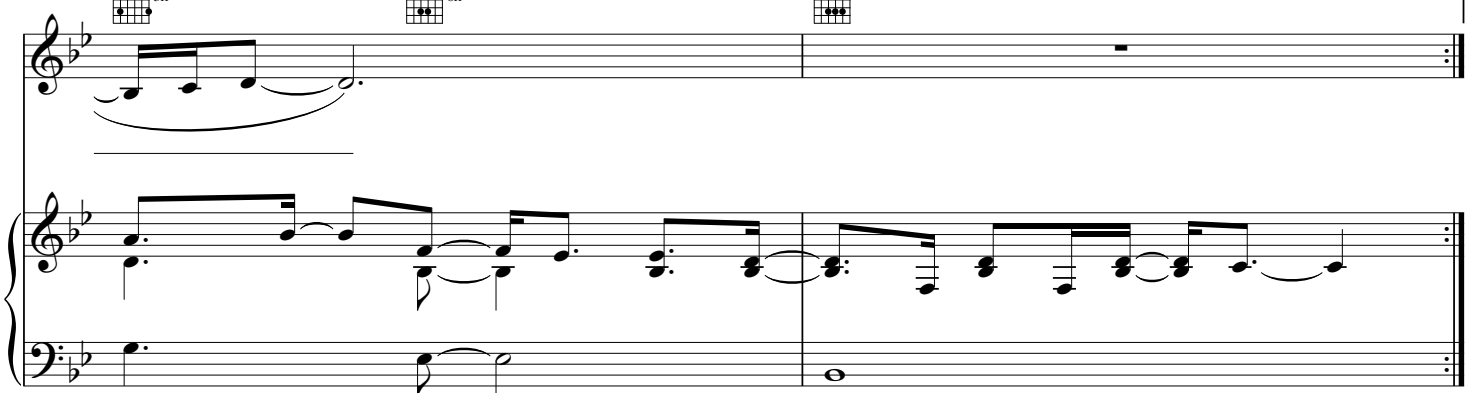


E \flat sus2  6fr B \flat  To Coda  1 F \sharp sus 

Was - n't gon - na let love take me out _____ that way. _____



Gm9  3fr E \flat sus2  6fr B \flat 



2

Fsus F#(b5) Gm Fsus2/A

Oh, that way, no.

that way, no, that way, no.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams are provided for Fsus, F#(b5), Gm (3fr), and Fsus2/A.

Bb Cm Ebmaj9 Gm

Not in the name, in the name of love. That way,

Not in the name of love. That way, no, that way,

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams are provided for Bb, Cm (3fr), Ebmaj9 (3fr), and Gm (3fr).

F/A Bb Cm

no.

no. I am not giving up.

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams are provided for F/A, Bb, and Cm (3fr).

E♭maj9

B♭sus2

Fsus

By the grace of God, ———

I

E♭sus2

B♭sus2

Fsus

E♭sus2

B♭

picked my - self back up. ———

I put one foot in front —

Fsus

Gm7

E♭sus2

B♭

Fsus

Gm

D.S. al Coda

— of the oth - er and I looked in the mir - ror, looked in the mir - ror.

CODA

Fsus

Gm9

E♭sus2

B♭

that way. ———

rit.

♩

SPIRITUAL

Words and Music by KATY PERRY,
GREGORY KURSTIN and JOHN MAYER

Moderately

mf
With pedal

G Dm7 Bb5

Dm G Dm7



Lay me down at your altar, ba - by; —

Bb5 Dm G


I'm a slave to this love. — Your e - lec - tric lips — have got —




Dm7 Bb5 Dm

me speak - ing in tongues. —


G  Dm7 




I have prayed for a power like you to
Fly - ing high as a kite on your love; —




Bb5  Dm  G 



see deep down in my soul. — Oh, you make me bloom like a flow -
lost in sweet ec - sta - sy. — Found a nir - van -




Dm7  Bb5  Dm 

- er, a des - ert rose. —
- a, — fi - nal - ly. —



G  Dm7(add4) 

Mag - ic - al one, a mys - ter - y, all of your charms have worked on me. —



Bb5 Dm

I will sur - ren - der my - self. _____

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, starting with a 7-measure rest followed by the lyrics 'I will sur - ren - der my - self.' The piano accompaniment is in G major, with a bass line in the left hand and a treble line in the right hand. Chord diagrams for Bb5 and Dm are shown above the vocal line.

G Dm7(add4)

Ho - ly hell ___ and heav - en high, ___ you have o - pened up my eyes,

Detailed description: This system contains the next two lines of music. The vocal melody continues with the lyrics 'Ho - ly hell ___ and heav - en high, ___ you have o - pened up my eyes,'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for G and Dm7(add4) are shown above the vocal line.

Bb5 Dm G

and I am fi - nal - ly healed. ___ This is spir -

Detailed description: This system contains the next two lines of music. The vocal melody continues with the lyrics 'and I am fi - nal - ly healed. ___ This is spir -'. The piano accompaniment features a section with sustained chords in the right hand. Chord diagrams for Bb5, Dm, and G are shown above the vocal line.

Ebmaj7 Bbmaj7 F

- i - tual; ___ un - der ___ your spell. ___

Detailed description: This system contains the final two lines of music. The vocal melody concludes with the lyrics '- i - tual; ___ un - der ___ your spell. ___'. The piano accompaniment continues with sustained chords. Chord diagrams for Ebmaj7, Bbmaj7, and F are shown above the vocal line.

G Ebmaj7 Bb

1.2. Phe - nom - e - nal, _____ the
 3. So phe - nom - e - nal, _____

F G Ebmaj7

way you make me feel. _____ Like an an - gel, -

Bb F G

_____ all a - glow. _____ Like a feath -

Ebmaj7 Bb 1 F

To Coda ⊕ _____ er, _____ you make me float. _____

G Dm7 B♭maj7 Dm7

This system shows the first four measures of the piece. The guitar part has chords G, Dm7, B♭maj7, and Dm7. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

2 F E♭maj7 Gm9

you make me float. _____ You _____ make me float. _____

This system contains the second system of music, starting with a '2' above the first measure. The guitar chords are F, E♭maj7 (with a 3fr barre), and Gm9 (with a 3fr barre). The lyrics are 'you make me float. _____ You _____ make me float. _____'. The piano accompaniment continues with a melodic line and bass line.

F(add2) Dm7 E♭maj7

_____ You _____

This system shows the third system of music. The guitar chords are F(add2), Dm7, and E♭maj7 (with a 3fr barre). The lyrics are '_____ You _____'. The piano accompaniment continues with a melodic line and bass line.

Gm9 F(add2) F

_____ make me float. _____

D.S. al Coda

This system shows the fourth system of music. The guitar chords are Gm9 (with a 3fr barre), F(add2), and F. The lyrics are '_____ make me float. _____'. The piano accompaniment continues with a melodic line and bass line. The system ends with the instruction 'D.S. al Coda'.

CODA

F G

you make me float. _____

Ebmaj7 Bb

Oh, _____ oh oh, _____ Oh,

1 2 F G

you make me float. _____ you make me float. _____

Ebmaj7 Bb F N.C.

IT TAKES TWO

Words and Music by KATY PERRY,
TOR HERMANSEN, MIKKEL ERIKSEN,
BENJAMIN LEVIN and EMELI SANDE

Moderately

Ab5



Is Mer-cu - ry in

F5



ret - ro - grade, or is that the ex - cuse — that I've al - ways made, — 'cause

Db5



Eb5



I want to blame - you. But I can on - ly blame my -

A \flat 5



- self. Yeah, it's eas - y to throw _ you

F5



un - der the bus. Or call you cra - zy while

D \flat 5



fill - ing my cup. I say these things to hurt you,

E \flat 5



E \flat 5



but I on - ly hurt my - self.

Oh, — I can on - ly take re - spon - si -
I can on - ly be the change you

bil - i - ty see, yeah, to me. — } It takes
want to see, yeah, to see. — }

two, two sides to ev - 'ry sto - ry. Not just you. I can't

keep ig - nor - ing. I ad - mit half of it; I'm not that in - no - cent.


Absus2 Ab5 Absus2 Ab5 Absus Ab




Oh — yeah, it takes two, two sides to




Absus Ab Bbm/F Fm7




ev - 'ry sto - ry. Not just me. You can't




Bbm/F Fm7 Absus2 Ab/Db




keep ig - nor - ing. Let me be first, ba - by,



Ebsus Ab/Eb Bbm/Ab Ab To Coda 1 Bbm/Ab Ab



to say I'm sor - ry. (I'm sor - ry.) I've



Absus Ab Absus Ab

faced my de - mons, — yeah, I paid my dues. — I

Db6/9/F Fm7 Db6/9/F Fm7 Absus2/Db Ab/Db

had to grow up; I wish you could too. — I want - ed to save _ you

Eb7sus Ab/Eb Absus2 Ab5 Absus2 Ab5

but I can on - ly save my - self. Oh, —

2 Bbm/Ab Ab Fm

I point my fin - ger, but it

E^b(add4)
E^b
D^bsus2
E^b

does me no good. I look in the mir - ror and it tells me the truth, — yeah.

Fm
E^b(add4)
E^b

Why are these les - sons al - ways learned the hard way?

C5
D.S. al Coda

Is it too late to change? — Oh, — it takes

CODA
B^bm/Ab
Ab

(I'm sor - ry.)

Fm7
E^b/G
Ab
E^b
D^b

CHOOSE YOUR BATTLES

Words and Music by KATY PERRY,
JONATHA BROOKE and GREG WELLS

Rhythmically

Bm

mf

G/B

Em

C/E

Bm

You are — my — hurt
tried to — pick — off

lock - er — lov - er, keep me — walk - ing on a — wi - re.
your red — flags — while danc - ing — on — on bro - ken — glass. — Your

G Em

Don't know _____ when you'll
mind games _____ hit like gre -

C Bm

blow. _____ So I tip - toe _____ through your trig - gered - mind, _____ you
nades. _____ We're cursed just _____ like _____ the Ken - ne - dys, _____ but you

G

fight me _____ but _____ I'm on your _____ side. _____ De - feat -
some - how _____ get _____ me on my _____ knees. _____ De - feat -

Em C

ed, _____ now re - treat _____ ing. _____
ed, _____ now re - treat _____ ing. _____

Em Bm

Why you try'n' to make me your en - e - my?

Cmaj7 C6

All I real - ly need is a lit - tle peace. I just want to be your

G/B D Em

lov - er. Oh,

Bm

this is not a com - pe - ti - tion, so ba - by, why the am - mu - ni - tion?

Cmaj7 C6 G/B

I don't want to be the last one stand

D C G

ing. Choose your bat - tles,

D Em C

babe, then you'll win the war. Stop

G D Em

dig - ging your own grave when there's so much to live

C G D

for. Choose your bat - tles, babe, 'cause I'm not

To Coda

fight - ing an - y - more,

Dsus Bm

I'm not fight - ing an - y - more.

G/B Em C/E D.S. al Coda

I've

CODA C G D

more No, I am not

Em C G

fight - ing an - y more. If you want to go, then go.

D Em C

If you want to stay, then stay. 'Cause I don't want to fight no more

1

G D Em

{ ba - by. _____ }
{ an - y - way. _____ }

I am not fight - ing an - y -

2

Em C G

If you want to go, then go. _____

fight - ing an - y - more. Choose your bat - tles,

D Em C

If you want to stay, then stay. _____ 'Cause I don't want to fight no more _

babe, then you'll win the war. Stop

G D Em

ba - by. _____

dig - ging your own grave when there's so much to live _____

C G D

If you want to go, then go. _____ If you want to stay, then stay. —

for. Choose your bat - tles babe, 'cause I'm not

Em C G

'Cause I don't want to fight no more _____ an - y - way. —

fight - ing an - y - more,

	Repeat and Fade	Optional Ending
D Em	C	Csus2/A
I am not fight - ing an - y - more.		

more.