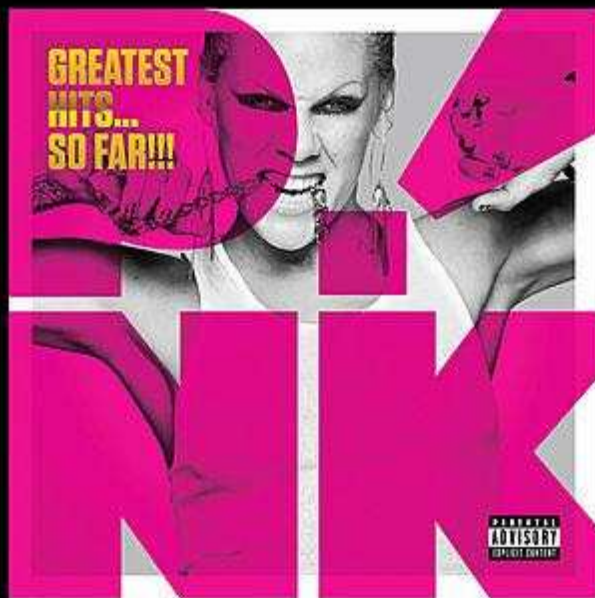


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SOBER

Words and Music by ALECIA MOORE,
KARA DioGUARDI, NATHANIEL HILLS
and MARCELLA ARAICA

Pop Rock

E5 C5 G N.C.

I don't want to

mp

Em C G Gsus G

be the girl — who laughs — the loud — est, or the
be the girl — who has to fill the si — lence, the

Em C Em

girl who nev - er wants to be — a - lone. — I don't want to
qui - et scares me 'cause it screams — the truth. — Please — don't —

* Recorded a half step lower.

C G Gsus G

be that call at four o' - clock _ in the morn - ing
tell me that we had that con - ver - sa - tion, _ 'cause I'm the 'cause I won't re -

Em C Em

on - ly one you know in the world that won't _ be home. _
mem - ber. _ Save your _ breath, 'cause what's _ the use? _

G C Em

Ah, _ the sun is blind - ing,
Ah, _ the night is call - ing, and it

G Am Em

I _ stayed up a - gain. _
whis - pers to me soft - ly, "Come and play." _

G C Em

Oh, _____ I am find - ing
I, _____ I am fall - ing and if I

G Am Em

that's not the way I want my sto - ry to end. _____
let my - self go, I'm the on - ly one to blame. _____

C G Am

I'm safe up high, - noth - ing can touch me, - but why do I feel this par - ty's o - ver? -

Em C G

_____ No pain in - side, you're my pro - tec - tion, _____ but

1

Am

Em

how do I feel this good — so - ber? — I don't want to

2

Em

C

Com - ing down, com - ing down, com - ing — down, — spin - ning

G

Am

round, spin - ning round, spin - ning — round, I'm look - ing for my - self so -

Em

C

ber. Com - ing down, com - ing down, com - ing — down, spin - ning

G Am

round, spin - ning round, spin - ning round, — look - ing for my - self so -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The guitar chord diagrams for G and Am are shown above the vocal line. The lyrics are: "round, spin - ning round, spin - ning round, — look - ing for my - self so -".

Em C

ber. — When it's good, then it's good, it's so — good 'til it goes —

The second system continues the music. The guitar chord diagrams for Em and C are shown above the vocal line. The lyrics are: "ber. — When it's good, then it's good, it's so — good 'til it goes —".

G Em

— bad, 'til you're try - ing to find — the you — that you — once had. —

The third system continues the music. The guitar chord diagrams for G and Em are shown above the vocal line. The lyrics are: "— bad, 'til you're try - ing to find — the you — that you — once had. —".

D C

— I have heard my - self cry, — "Nev - er a - gain," —

The fourth system concludes the music on this page. The guitar chord diagrams for D and C are shown above the vocal line. The lyrics are: "— I have heard my - self cry, — 'Nev - er a - gain,' —".

G G/D D

bro - ken down _ in ag - o - ny _ and just

Em Cmaj7

try - ing to find _ a friend. _ Oh, _

G Em Cmaj7 Em

oh. _

C G Am

I'm safe up high, _ noth - ing can touch _ me, _ but why do I feel this par - ty's o - ver? _

Em C G

No pain in - side, you're my pro-tec - tion, but

1 2

Am Em Em

how do I feel this good - so - ber?

C G Am Em

C G Am E5

TROUBLE

Words and Music by ALECIA B. MOORE
and TIM ARMSTRONG

Driving Rock



No at - tor - neys _ to plead my

ff



case. No o - pi - ates _ to send me in - to out - er space. And my



fin - gers _ are be - jeweled with dia-monds and gold _ but that ain't

G5 3fr D5 3fr G5 3fr C5 3fr G5 3fr C5 3fr

gon - na help me now. I'm trou - ble, — yeah, trou - ble now. I'm

G5 3fr C5 3fr D5 3fr C5 3fr G5 3fr C5 3fr

trou - ble ya'll. I dis - turb — my — town. I'm trou - ble, — yeah,

G5 3fr C5 3fr G5 3fr C5 3fr D5 3fr C5 3fr

trou - ble now. I'm trou - ble ya'll. I got trou - ble in my town. You think you're

G5 3fr D5 3fr C5 3fr


right but you were wrong. You tried to take me but I knew —


G5  3fr


D5  5fr


all a - long. You can't take me for a ride. { I'm not a
You're not a




C5  3fr

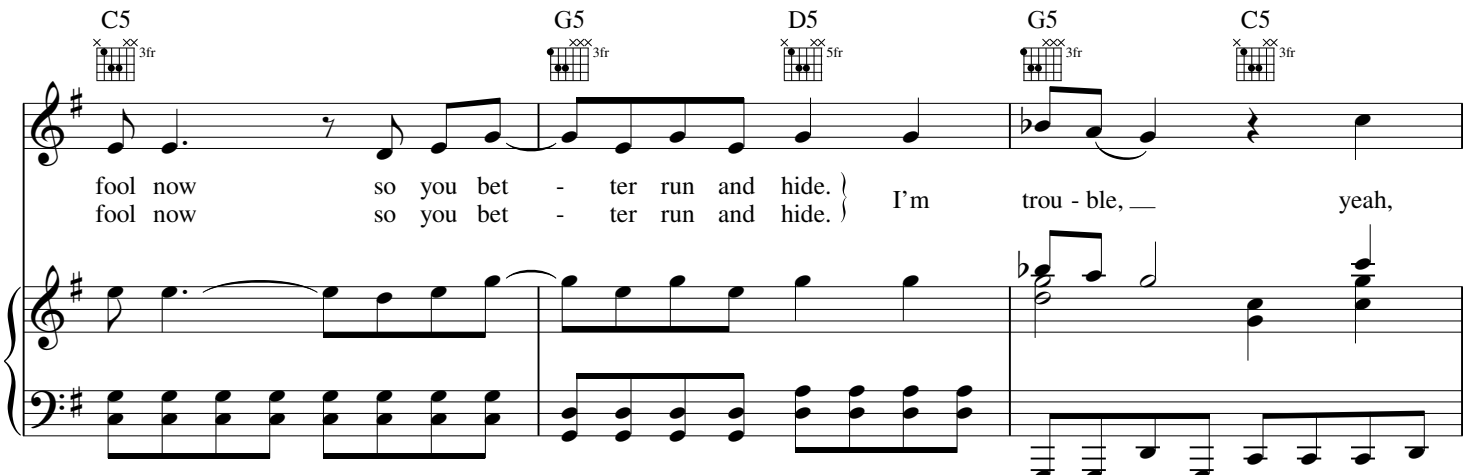
G5  3fr


D5  5fr


G5  3fr


C5  3fr


fool now so you bet - ter run and hide. } I'm trou - ble, — yeah,
fool now so you bet - ter run and hide. }





G5  3fr

C5  3fr

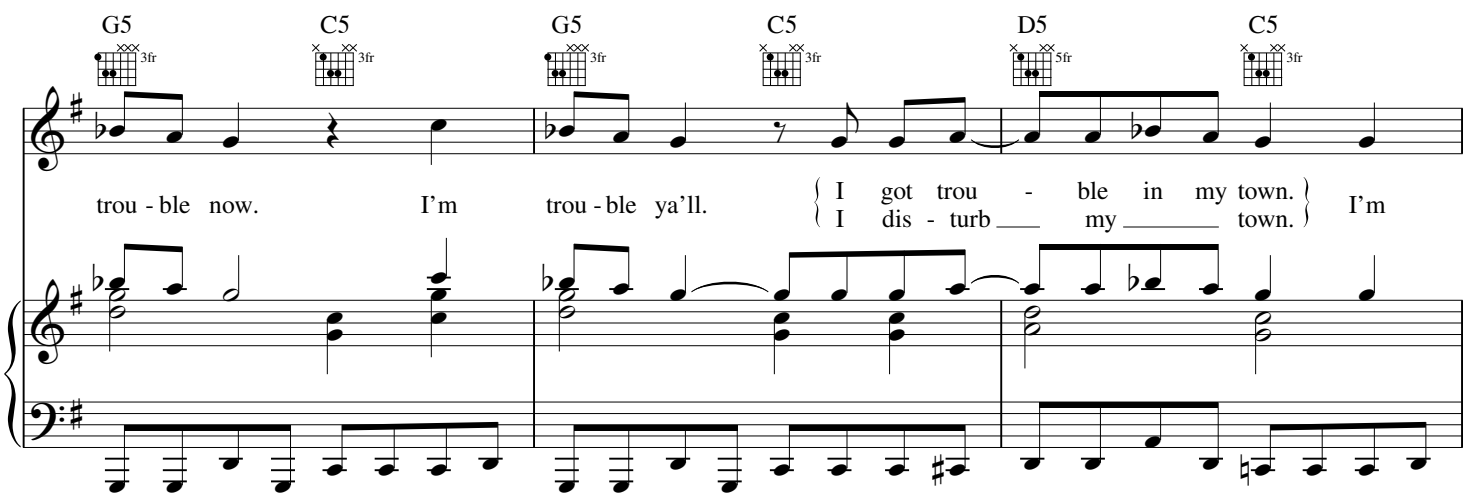
G5  3fr


C5  3fr


D5  5fr


C5  3fr


trou - ble now. I'm trou - ble ya'll. { I got trou - ble in my town. } I'm
I dis - turb — my town. }





G5  3fr

C5  3fr

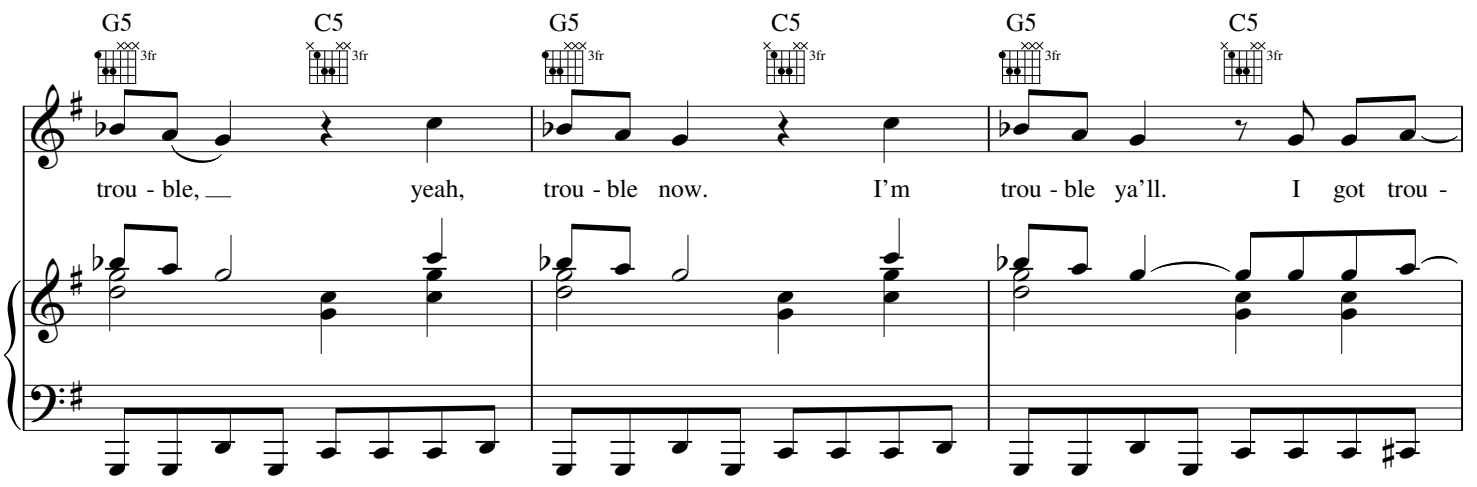
G5  3fr

C5  3fr

G5  3fr

C5  3fr

trou - ble, — yeah, trou - ble now. I'm trou - ble ya'll. I got trou -





- ble in my town. If you see me com - ing



down the street then you know it's

To Coda



time to go. Yeah, you know it's time to go 'cause you got



trou - ble.

D5 C5 G5 C5 G5 C5

This system contains the first six measures of the piece. The guitar part features chords D5, C5, G5, C5, G5, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand.

G5 C5 D5 C5 N.C.

No at - tor - neys to plead my

This system contains measures 7-10. The guitar part includes chords G5, C5, D5, and C5, followed by a 'N.C.' (No Chords) instruction. The lyrics 'No at - tor - neys to plead my' are written under the vocal line. The piano accompaniment continues with the same rhythmic pattern.

C5 G5

case. No o - pi - ates to send me in - to out - er space. And my

This system contains measures 11-14. The guitar part features chords C5 and G5. The lyrics 'case. No o - pi - ates to send me in - to out - er space. And my' are written under the vocal line. The piano accompaniment continues with the same rhythmic pattern.

D5 C5

fin - gers _ are be - jeweled with dia - monds and gold _ but that ain't




This system contains measures 15-18. The guitar part features chords D5 and C5. The lyrics 'fin - gers _ are be - jeweled with dia - monds and gold _ but that ain't' are written under the vocal line. The piano accompaniment continues with the same rhythmic pattern.


G5  3fr

D.S. al Coda









gon - na help me now. You think you're

CODA Am  C  D 










go, go. I got

G5  3fr C5  3fr G5  3fr C5  3fr G5  3fr



trou - ble, — yeah, trou - ble now. I'm trou - ble ya'll. I got trou -

D5  5fr C5  3fr G5  3fr C5  3fr G5  3fr C5  3fr



- ble in my town. I got trou - ble, — yeah, trou - ble now. I'm

G5  3fr D5  5fr C5  3fr G5  3fr C5  3fr



trou - ble ya'll. I got trou - ble in my town. — I got trou - ble, — yeah,

G5 C5 G5 C5 D5 C5

trou - ble now. I'm trou - ble ya'll. I got trou - ble in my town. I'm

G5 C5 G5 C5 G5 C5

trou - ble, — yeah, trou - ble now. I'm trou - ble ya'll. I got trou -

D5 C5 G5 C5 G5 C5

- ble in my town, yeah, yeah.

G5 C5 D5 C5 G5

I got trou - ble in my town, yeah, yeah.

SO WHAT

Words and Music by ALECIA MOORE,
MAX MARTIN and JOHAN SCHUSTER

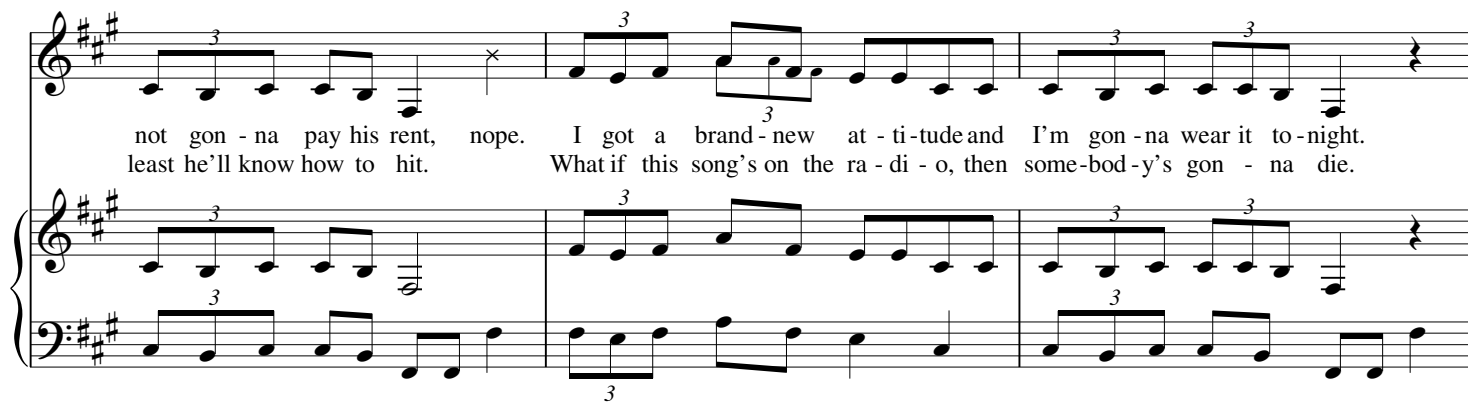
Moderately (♩ = $\overset{\frown}{\text{3}}\text{♩}$)

N.C.

Na, na, na, na, na, na, na,

na, na, na, na, na, na. Na, na, na, na, na, na, na, na, na, na, na. I

guess I just lost my hus - band, I don't know where he went. So I'm gon - na drink my mon - ey, I'm
wait - er just took my ta - ble and gave it to Jes - si - ca Simp, shit. I guess I'll go sit with Tom boy, at



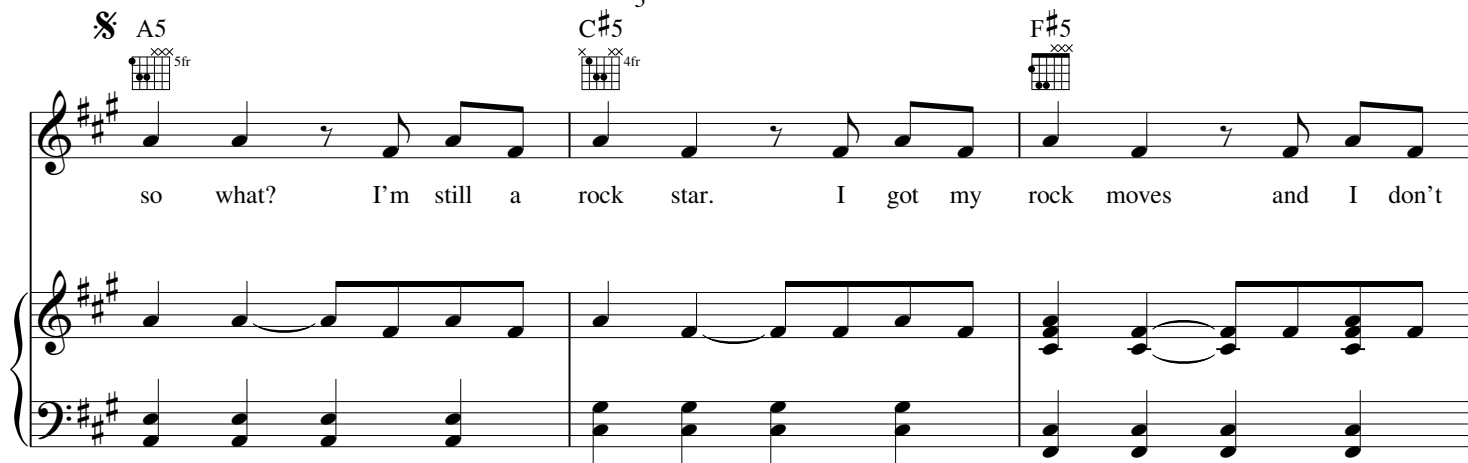
not gon - na pay his rent, nope. I got a brand - new at - ti - tude and I'm gon - na wear it to - night.
least he'll know how to hit. What if this song's on the ra - di - o, then some - bod - y's gon - na die.




I'm gon - na get in trou - ble, I wan - na start a fight. Na, na, na, na, na, na, na, na, na,
I'm gon - na get in trou - ble, my ex will start a fight. Na, na, na, na, na, na, na, na, na,





I wan - na start a fight. Na, na, na, na, na, na, na, I wan - na start a fight. } So,
he's gon - na start a fight. Na, na, na, na, na, na, na, na, we're all gon - na get in a fight. }



so what? I'm still a rock star. I got my rock moves and I don't

A5
 5fr

C#5
 4fr

F#5


D5 A5 C#5

need you. And guess what? I'm hav - in' more fun. And now that

F#5 D5 A5


we're done, I'm gon - na show you to - night I'm al - right,

C#5 F#5 D5

I'm just fine, and you're a tool. So,

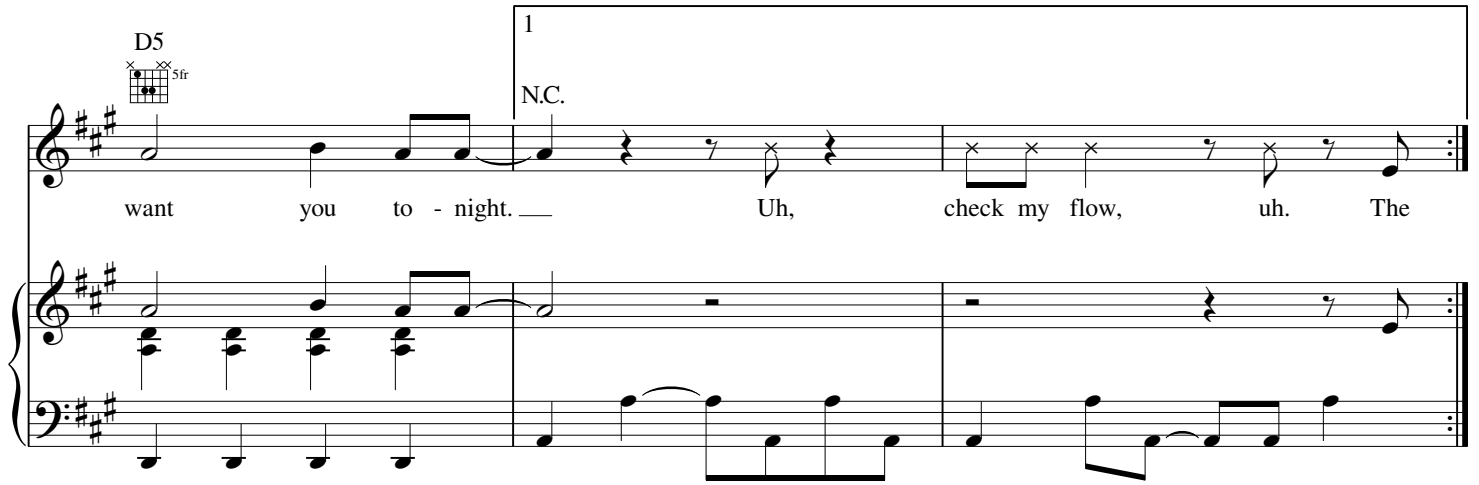
A5 C#5 F#5 To Coda


so what? I am a rock star. I got my rock moves and I don't


D5  5fr

1 N.C.

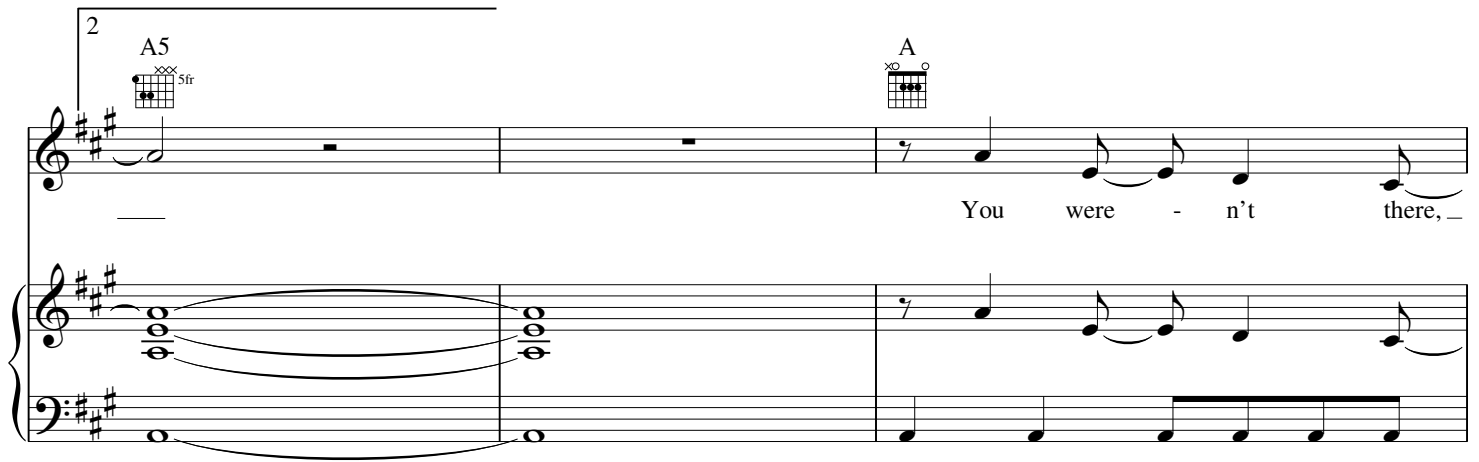
want you to - night. — Uh, check my flow, uh. The



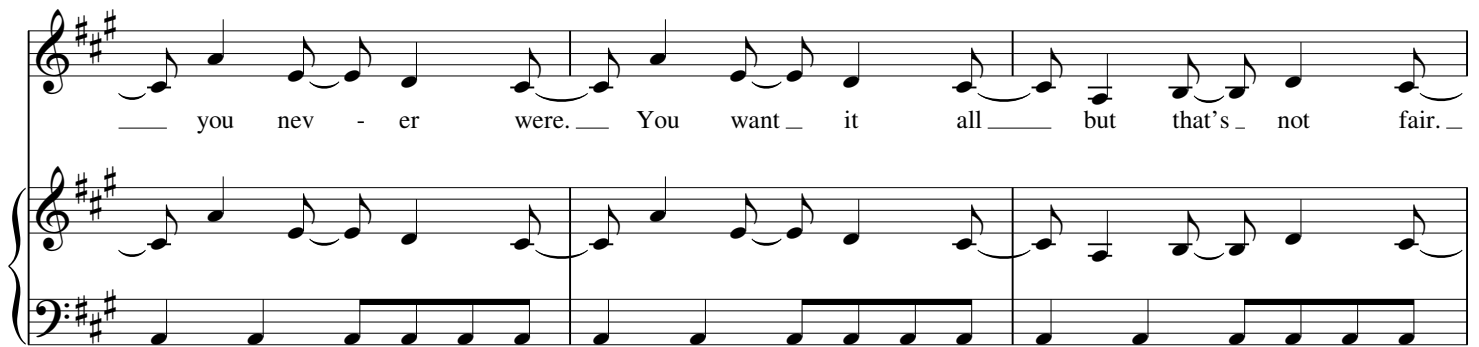
2 A5  5fr

A 

— You were - n't there, —



— you nev - er were. — You want — it all — but that's — not fair. —



— I gave — you life, — I gave — my all. — You were - n't there, —



D.S. al Coda

A5

you let me fall. So,

CODA

D5 A5 C#5

want you to - night, no, no. No, no,

F#5 D5 A5

I don't want you to - night.

C#5 F#5 D5

You were - n't there. I'm gon - na show you to - night

A5 C#5 F#5

I'm al - right, I'm just fine, and you're a

D5 A5 C#5

tool. So, so what? I am a rock star. I got my

F#5 D5 N.C.

rock moves and I don't want you to - night.

Ba, da, da, da, da, da, pfft.

THERE YOU GO

Words and Music by ALECIA MOORE,
KANDI L. BURRUSS and KEVIN BRIGGS

Medium R&B

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Chord diagrams for Am and E7 are provided above the first system and below the second, third, and fourth systems. The lyrics are written below the vocal line.

System 1: Am, E7, Am. The piano part begins with a rhythmic pattern of eighth notes. The vocal line starts with a melodic phrase.

System 2: E7. The vocal line continues with the lyrics: "Please don't come a-round talk-in'bout how you love me, 'cause that love just for me, Please don't come a-round talk-in'bout how you changed, how you said good-bye to what's her name." The piano accompaniment continues with the same rhythmic pattern.

System 3: Am. The vocal line continues with the lyrics: "me, I don't wan-na hear that you a-dore me. And I was All this sounds like to me is new game. And I was". The piano accompaniment continues with the same rhythmic pattern.

System 4: E7. The vocal line continues with the lyrics: "know that all you're do-ing is spin-nin' your mind games. Don't you know that game beats right when I thought I'd be much bet-ter off with-out you, had to get my-self a-round". The piano accompaniment continues with the same rhythmic pattern.

* Recorded a half step higher.

** Melody is written an octave higher than sung.

Am

— game, so your best bet is to be straight — with me. — So you
— you, 'cause my life was all a - bout — you. So you

E7

say you wan - na talk, let's talk. If you won't talk, I'll walk. Yes, like that. I've
say you wan - na talk, I don't. Say you wan - na change, I won't. Yes, like that.

Am

got a new man, he's wait - ing out back, now what? What - cha think a - bout that? Now }
Had your chance, won't take you back, now what? What - cha think a - bout that? And }

E7

when I say I'm through, I'm through. Ba - sic - 'ly I'm through with you. What - cha wan - na say?


Am




Had to have it your way, had to play games, now you're beg - ging me to stay. — There you




E7



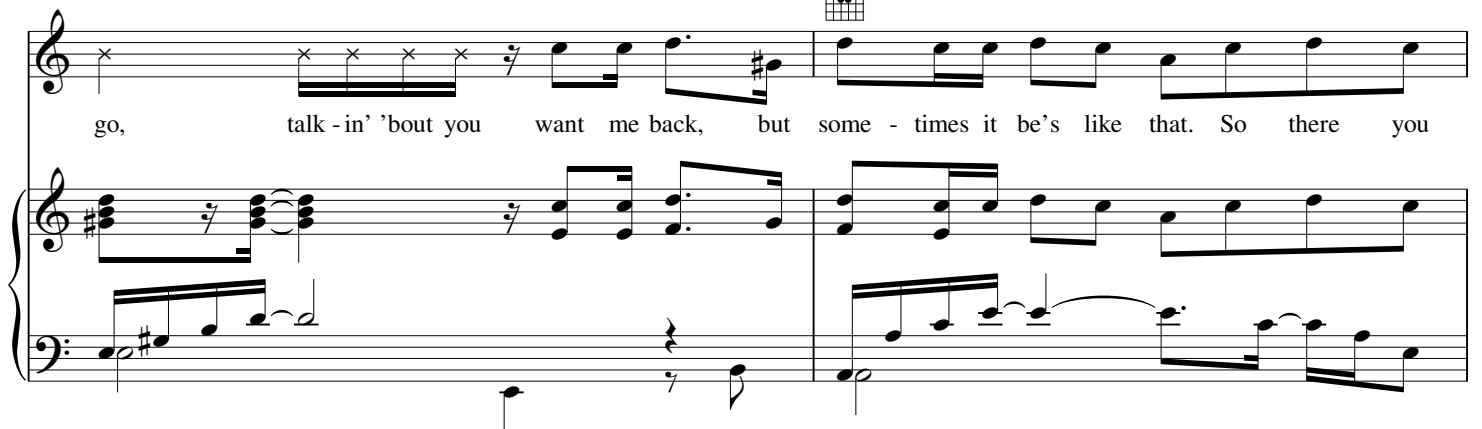
go, look - in' pi - ti - ful, just be - cause I let you go. There you




Am



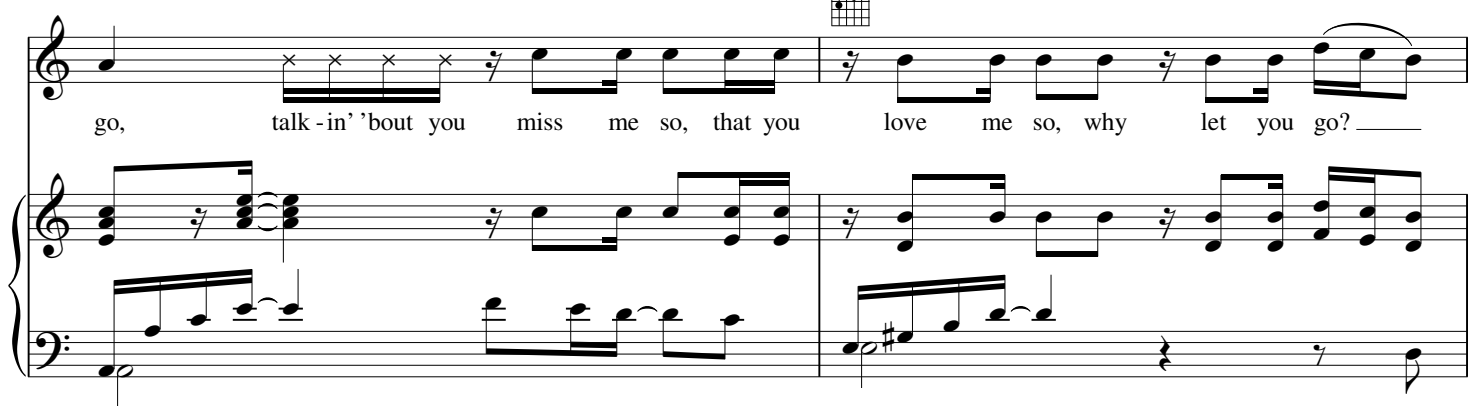
go, talk - in' 'bout you want me back, but some - times it be's like that. So there you



E7




go, talk - in' 'bout you miss me so, that you love me so, why let you go? —



1


Am



There you go, 'cause your life's not whole. Look at you, there you go.


2

Am




Look at you, there you go.

Dm7




Don't you wish you — could turn the hands of time, —

Am




— don't you wish that you still — were mine, — don't you wish I'd take you back, — don't you

E7




Am




wish that things were sim - ple like that? Oh,


G




Fmaj7





Em



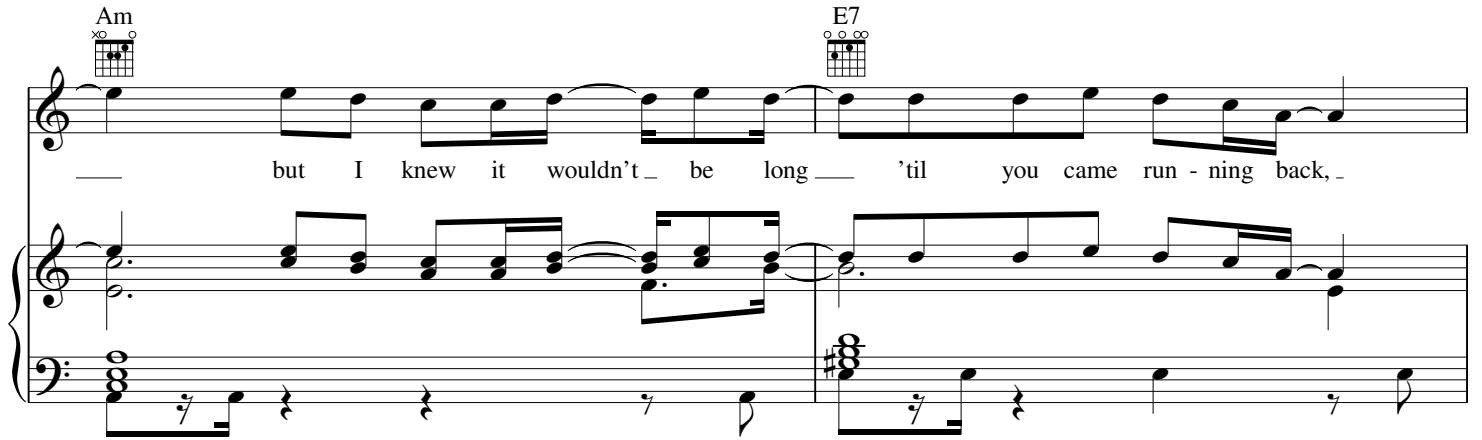
Dm7




did - n't miss a good thing 'til it's gone, —

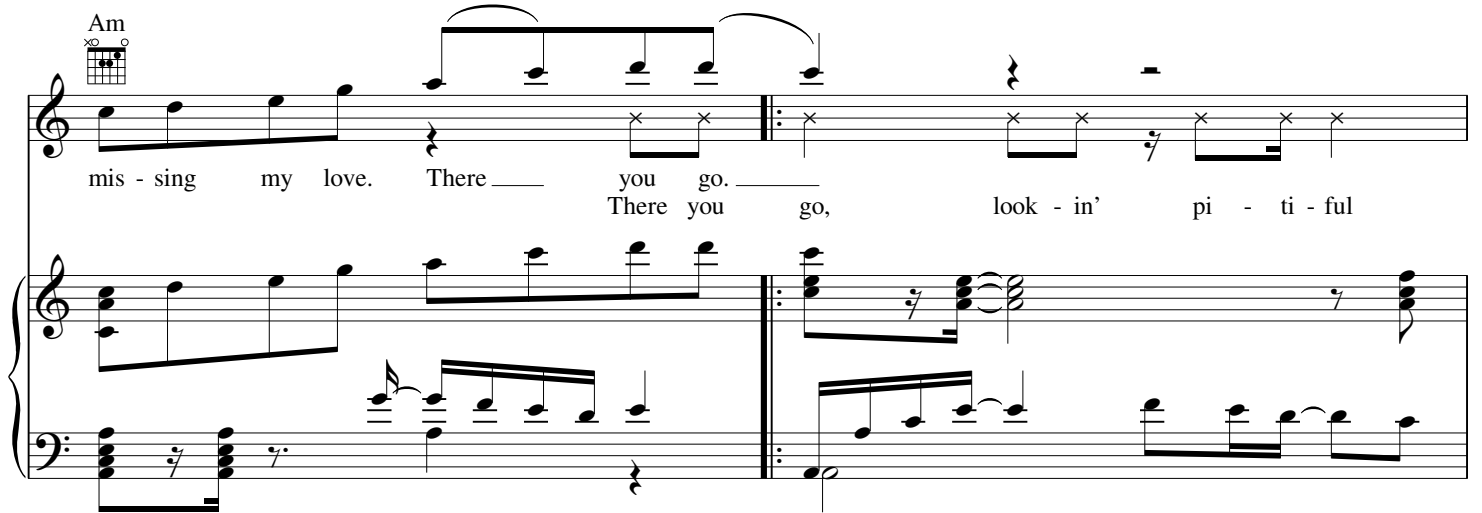
Am  E7 

but I knew it wouldn't be long 'til you came run - ning back,



Am 

mis - sing my love. There you go. There you go, look - in' pi - ti - ful



E7 

just be-cause I let you go. There you go, talk - in' 'bout you want me back, but



Am 

some - times it be's like that. There you go, talk - in' 'bout you miss me so, that you



E7



love me so, why let you go? There you go, 'cause you life's not whole. _

1, 2

Am



3

Am



Look at you, there you go. There you Look at you, there you go.

E7



Repeat and Fade

Am



Optional Ending

Am



GET THE PARTY STARTED

Words and Music by
LINDA PERRY

Moderate Funk

N.C.

Bm



mf

* Vocal written one octave higher than sung.



Bm



N.C.

— Get — this par - ty start - ed on a Sat - ur - day night. — Ev - 'ry - bod - y's
 vol - ume, break - in' down to the beat. — Cruis - in' through the
 nec - tion as I en - ter the room. — Ev - 'ry - bod - y's

wait - in' for me to ar - rive. — Send - in' out the mes - sage to all of my friends. —
 west side we'll be check - in' the scene. — Bou - le - vard is freak - in' as I'm com - in' up fast. —
 chill - in' as I set up the groove. — Pump - in' up the vol - ume with this brand new beat. —

— We'll — be look - in' flash - y in my Mer - ced - es Benz. — I — get lots of
 — I'll — be burn - in' rub - ber, you'll be kiss - in' my ass. — Pull — up to the
 — Ev - 'ry - bod - y's danc - in' and they're danc - in' for me. — I'm — your op - er -

style, — got my gold dia - mond rings. — I — can go for miles — if you know what I mean. —
 bump - er, get out of the car. — Li - cense plate says "Stun - ner Num - ber One Su - per - star." —
 a - tor, you can call an - y - time. — I'll — be your con - nec - tion to the par - ty — line. —

To Coda

I'm _____ com - in' up so you

bet - ter get this par - ty start - ed. _____ I'm com - in' up _____ I'm com - in'. I'm _____

_____ com - in' up so you bet - ter get this par - ty start - ed. _____ { Pump - in' up the
Get _____ this par - ty

start - ed.

Bm9

Bm

Bm9

Bm

D.S. al Coda

N.C.

Mak - in' my con-

CODA

I'm _____ com - in' up so you bet - ter get this par - ty start - ed _

Play 3 times

I'm com - in' up, — { uh huh. — } I'm com - in'. I'm _____ com - in' up so you
 { you bet - ter. }

bet - ter get this par - ty start - ed. — Get — this par - ty start - ed.

Get this par - ty start - ed right now. Get this par - ty

This system contains the first line of the musical score. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "Get this par - ty start - ed right now. Get this par - ty".

start - ed. Get this par - ty start - ed.

This system contains the second line of the musical score. The vocal line continues with the lyrics: "start - ed. Get this par - ty start - ed.". The piano accompaniment continues with chords and moving lines in both hands.

Get this par - ty start - ed right now. N.C.

This system contains the third line of the musical score. The vocal line has the lyrics: "Get this par - ty start - ed right now. N.C.". The piano accompaniment continues, ending with a fermata over a whole note in the bass clef.

This system contains the final line of the musical score. It shows the continuation of the piano accompaniment, ending with a fermata over a whole note in the bass clef.

FAMILY PORTRAIT

Words and Music by ALECIA MOORE
and SCOTT STORCH

Moderately

mp

Cm Fm Eb

1. Dm G 2. Dm G Cm

Ma - ma, please stop cry - ing,
Dad - dy, please stop yell - ing,

Fm Eb Dm G

I can't stand the sound. — Your pain is pain - ful and it's tear - ing me down. —
I can't stand the sound. — Make Ma - ma stop cry - ing, 'cause I need you a - round.

Cm Fm

I hear glass - es break - ing as I sit up in my bed.
My ma - ma, she loves you, no mat - ter what she says, it's true.

E \flat **Dm** **G**

I told God you did - n't mean those nas - ty things you said.
I know that she hurts you, but re - mem - ber, I love you too.

Cm **Fm**

You fight a - bout mon - ey, 'bout me and my broth - er,
I ran a - way to - day, ran from the noise, ran a - way.

E \flat **Dm** **G**

and this I come home to, this is my shel - ter.
Don't wan - na go back to that place, but don't have no choice, no way.

Cm **Fm**

It ain't eas - y grow - ing up in World War Three, nev - er know - ing what love could be. { You'll
But I've

E_b **Dm** **G**

see, } I don't want love to de - stroy me like it { has done — } my fam - i - ly. Can we
seen, } did }

3 3 3

Cm **Fm**

work it out, _____ can we be a fam - i - ly? — I prom - ise, I'll be

E_b **Dm** **G**

bet - ter, Mom - my, I'll do an - y - thing. — Can we

Cm **Fm**

work it out, _____ can we be a fam - i - ly? — I prom - ise, I'll be

E \flat **Dm** **G** **Cm**

bet - ter, Dad - dy, please don't leave. In our fam - 'ly por - trait

Fm **E \flat**

we look pret - ty hap - py. ——— Let's play pre - tend, — let's act like it comes

Dm **G** **Cm**

nat - 'ral - ly. — I don't wan - na have to split — the hol - i - days, I don't want

Fm **E \flat**

two address - es, — I don't want a step - broth - er an - y - way, — and I don't want my

Dm G Cm Fm

mom to have to change her last name. In our fam - 'ly por - trait we look pret - ty hap - py, we look

Eb Dm G Cm

pret - ty nor - mal, let's go back _ to that. In our fam - 'ly por - trait we look

Fm Eb Dm G

pret - ty hap - py, let's _ play pre - tend, _ act like it comes nat - 'ral - ly. _ In our
Can we

Cm Fm

fam - 'ly por - trait we look pret - ty hap - py, we look
work it out, _ can we be a fam - i - ly? _ I prom - ise I'll be

E \flat **Dm** **G**

pret - ty nor - mal, let's go back - to that. In our
bet - ter, Mom - my, I'll do an - y - thing. Can we

Cm **Fm**

fam - 'ly por - trait we look pret - ty hap - py.
work it out, can we be a fam - i - ly? I prom - ise, I'll be

E \flat **Dm** **G**

Let's play pre - tend, act like it comes so nat - 'ral - ly. In our
bet - ter, Dad - dy, please don't leave. Can we

2.

Fm Eb Dm G

pret - ty hap - py, we look pret - ty nor - mal, let's go back _ to that. _

fam - i - ly? _ I prom - ise I'll be bet - ter, Dad - dy, please don't leave.

Cm Fm

Dad - dy, don't _ leave, Dad - dy, don't _ leave,

Eb Dm G

Dad - dy, don't leave, Dad - dy, don't leave, Dad - dy, don't leave, turn a - round, please.

Cm Fm Eb

Re - mem - ber that the night you left — you took my shin - ing

Dm G Cm Fm

star. Dad - dy, don't — leave, — Dad - dy, don't — leave, — Dad - dy, don't —

Eb Dm G

— leave, — don't leave — us here — a - lone. Ma - ma'll be

Cm Fm Eb

nic - er, I'll be so much bet - ter, — I'll tell my broth - er. I won't

Dm **G** **Cm**

spill the milk at din - ner. I'll be so much bet - ter, — I'll do ev -

First system of musical notation with vocal line and piano accompaniment.

Fm **E♭**

- 'ry - thing right, I'll be your lit - tle girl — for - ev - er,

Second system of musical notation with vocal line and piano accompaniment.

Dm **G** **Cm** **Fm**

I'll go to sleep at night. — Oh, — oh, — oh.

Third system of musical notation with vocal line and piano accompaniment.

E♭ **Dm** **G**

Optional Ending
Cm

Repeat and Fade
(Vocal ad lib.)

Fourth system of musical notation with vocal line and piano accompaniment, including an optional ending section.

DON'T LET ME GET ME

Words and Music by ALECIA MOORE
and DALLAS AUSTIN

Moderately

E \flat



mf

E \flat



Cm



B \flat



Nev - er ___ win first place, ___ I don't sup - port the team, ___ I can't take di - rec - tion and my
L. A. told me, ___ you'll be a pop star, ___ all you have ___ to change is

Instrumental solo

A \flat



E \flat



Cm



socks are nev - er ___ clean. Teach - ers dat - ed me, ___ my ___ par - ents hat - ed me, ___
ev - 'ry - thing you ___ are. Tired of being com - pared ___ to ___ damn Brit - ney Spears, ___

I was al - ways in a fight, ___ 'cause I can't ___ do noth - ing right. ___
she's so pret - ty, ___ that's ___ just ain't me. ___

To Coda

A \flat



Bb



Ev - 'ry - day I fight a war a - gainst the mir - ror,
So doc - tor, doc - tor, won't you please pre - scribe me some - thing.

Ab



Bb



I can't take the per - son star - ing back at me. } I'm a haz - ard to my -
A day in the life of some - one else.

Eb



Cm



Bb



- self. Don't let me get me, I'm my own worst en - e - my.

Ab



Eb



Cm



It's bad when you an - noy your - self, so ir - ri - tat - ing.

Bb Ab

Don't wan - na be my friend no more, I wan - na be some - bod - y else.

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter rest, followed by a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes. Chord diagrams for Bb and Ab are shown above the vocal staff.

1 Eb Cm Bb

I wan - na be some - bod - y else.

Detailed description: This system contains measures 3-5. Measure 3 has a whole rest for the vocal line. Measure 4 starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 5 continues with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment has a consistent eighth-note bass line and treble accompaniment. Chord diagrams for Eb, Cm, and Bb are shown above the vocal staff.

2 Ab Eb Cm

Don't let me get me,

Detailed description: This system contains measures 6-8. Measure 6 has a whole rest for the vocal line. Measure 7 starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 8 continues with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with its eighth-note bass line and treble accompaniment. Chord diagrams for Ab, Eb, and Cm are shown above the vocal staff.

Bb Ab

I'm my own worst en - e - my. It's bad when you an - noy your -

Detailed description: This system contains measures 9-11. Measure 9 starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 10 continues with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 11 continues with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with its eighth-note bass line and treble accompaniment. Chord diagrams for Bb and Ab are shown above the vocal staff.

E \flat **Cm**

self, so ir - ri - tat - ing.

B \flat **A \flat**

Don't wan - na be my friend no more, I wan - na be some - bod - y else.



B \flat

Doc - tor, doc - tor, won't you please pre - scribe me some - thing,

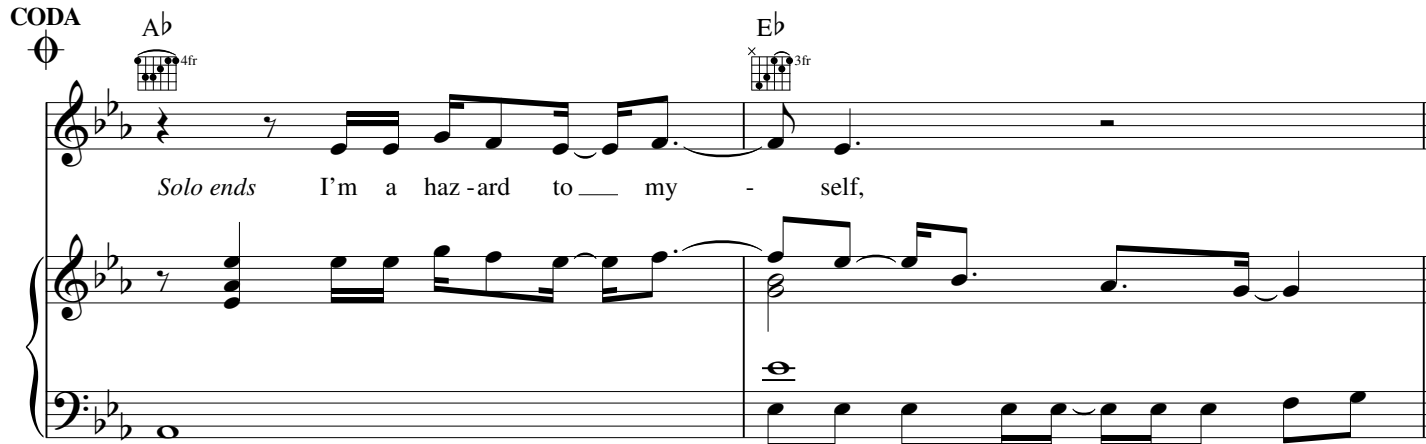
A \flat **B \flat** **D.S. al Coda**

a day in the life of some - one else. Don't let me get me.

CODA

Ab  Eb 

Solo ends I'm a haz - ard to — my - self,



Cm  Bb  Ab 


Don't let me get — me, — I'm my own — worst en - e - my. — It's bad when you an - noy — your -



Eb  Cm  Bb 

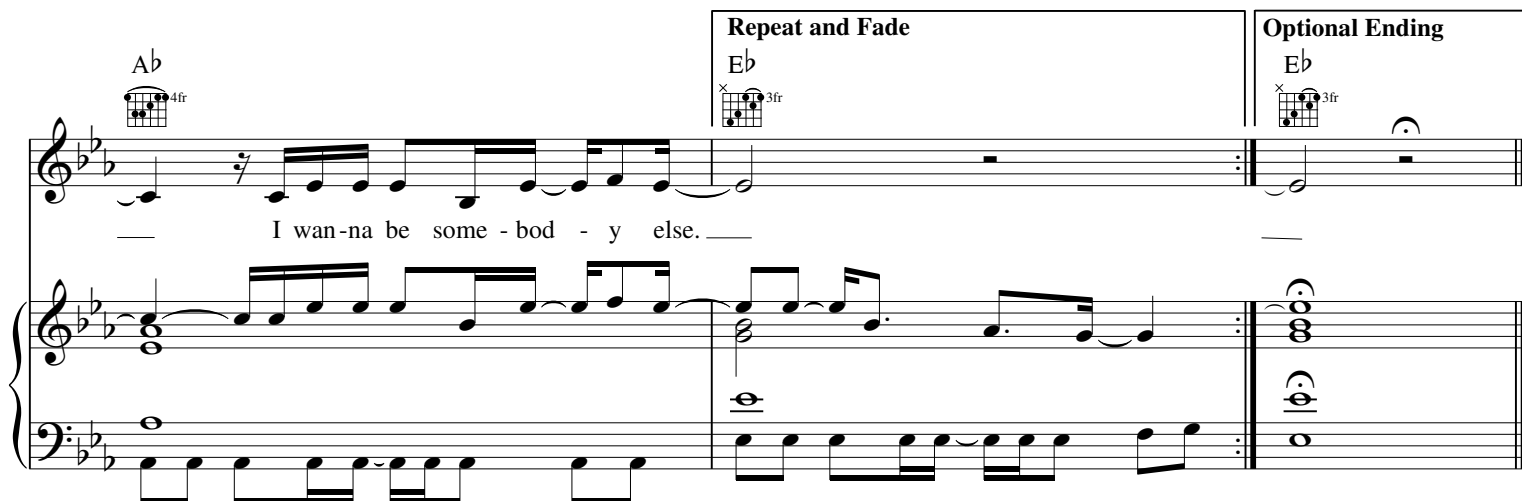
- self, so ir - ri - tat - ing. — Don't wan - na be — my friend — no more, —



Ab  Eb  **Optional Ending** Eb 

I wan - na be some - bod - y else. —

Repeat and Fade



JUST LIKE A PILL

Words and Music by ALECIA MOORE
and DALLAS AUSTIN

Moderate Pop-Rock

A **F#m7(no3rd)** **D5** **E5**

mf

A5 **F#m** **D5**

I'm ly - ing here on the floor where you left me. I
I hav - en't moved from the spot where you left me. This

think I took too much. I'm cry - ing here, what have you
must be a bad trip. All of the oth - er pills, they were dif -

— done? I thought it would be fun. I can't stay on your life —
- f'rent, may - be I should get some help. }

E5 **A5** **F#m**

D5 **E5** **D5**

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E5 D5 E5

— sup - port, there's a short-age in the switch. — I can't stay on your mor - phine, 'cause it's mak-ing me itch. —

D5 E5

— I said I tried to call — the nurse — a - gain, but she's being a lit - tle bitch. —

D5 E5 To Coda A5

— I think I'll get out — of here, where I can run just as fast as I can —

F#5 D5 E5

— to the mid-dle of no - where, — to the mid-dle of my frus - trat - ed fears. — And I

A5  str F#5  D5  str

swear, you're just like a pill. — 'Stead of mak-ing me bet - ter, you keep mak-ing me ill, —



E5  str A5  str F#5 

— you keep mak-ing me ill. Run just as fast as I can — to the mid-dle of no - where, —



D5  str E5  A5  str

— to the mid-dle of my frus - trat - ed fears. — And I swear, you're just like a pill. —



F#5  str D5  str E5  D.S. al Coda

— 'Stead of mak-ing me bet - ter, you keep mak-ing me ill, — you keep mak-ing me ill.



CODA

A5

F#5

run just as fast as I can _____ to the mid-dle of no - where, —

D5

E5

_____ to the mid-dle of my frus - trat - ed fears. — And I

A5

F#m

D5

swear, you're just like a pill. — 'Stead of mak-ing me bet - ter, you keep mak-ing me ill, —

Repeat and Fade

Optional Ending

E5

E5

A5

_____ you keep mak - ing me _____ you keep mak - ing me ill. —

STUPID GIRLS

Words and Music by ALECIA MOORE,
BILLY MANN, NIKLAS OLOVSON
and ROBIN LYNCH

Moderately, with a beat

Em Am

Stu - pid girls.

The first system of music is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics 'Stu - pid girls.' The piano accompaniment begins with a forte (f) dynamic and consists of chords and eighth notes.

Em Am

Stu - pid girls. Stu - pid girls.

The second system continues the vocal and piano parts. The vocal line repeats the lyrics 'Stu - pid girls.' twice. The piano accompaniment continues with a steady eighth-note bass line and chordal accompaniment.

Em Am

Ba - by, if I act like that, that guy will call me back.

The third system continues the vocal and piano parts. The vocal line has the lyrics 'Ba - by, if I act like that, that guy will call me back.' The piano accompaniment features a more active eighth-note bass line and chordal accompaniment.

Em Am

What a pa - pa - raz - zi girl. I don't wan - na be a stu - pid girl. ___

Em Am

Go to Fred Se - gal, you'll find 'em there. ___ Laugh - in' loud ___ so all the lit - tle peo - ple ___ stare.

Em Am

Look - in' for a dad - dy to pay for the ___ cham - pagne. ___ Drop a name. ___ What

Em Am

hap-pen'd to the dream of a girl pres-i - dent? She's danc-in' in the vid - e - o next - to Fif - ty Cent. They

Em Am

trav - el in packs of two or three - with their it - sy bit - sy dog - gies and their tee - nie wee - nie tees.

B5 C5 B5 C5

Where oh, where have the smart peo - ple gone? Oh,

B5 C5 B5

where oh, where could they be?

Em Am

Ba - by, if I act like that, that guy will call me back.

Em Am

What a pa - pa - raz - zi girl. I don't wan - na be a stu - pid girl. —

Em Am

Ba - by, if I act like that, flip - pin' my blond hair back.

Em Am

Push up my bra like that. I don't wan - na be a stu - pid girl. —

To Coda ⊕

Ebm Cm Am F#m Em

The dis - ease is grow - ing. It's ep - i - dem - ic.

Am Em

I'm scared that there ain't a cure. — The world be - lieves it and I'm go - in' cra - zy.

Am Em N.C.

I can - not take an - y - more. I'm so glad that I'll nev - er fit in.

Am Em

That will nev - er be me. Out - casts and girls with am - bi - tion,

Am B5 C5

that's what I wan - na see. Dis - as - ters all a - round. _

B5 C5 B5 C5

A world of de - spair. Their on - ly con - cern, _

B5 N.C. D.S. al Coda

will they fuck up my hair?

CODA Em


Pink, and do your thing. Do your



Am Em

thing and do your thing. Do your huh. I like this

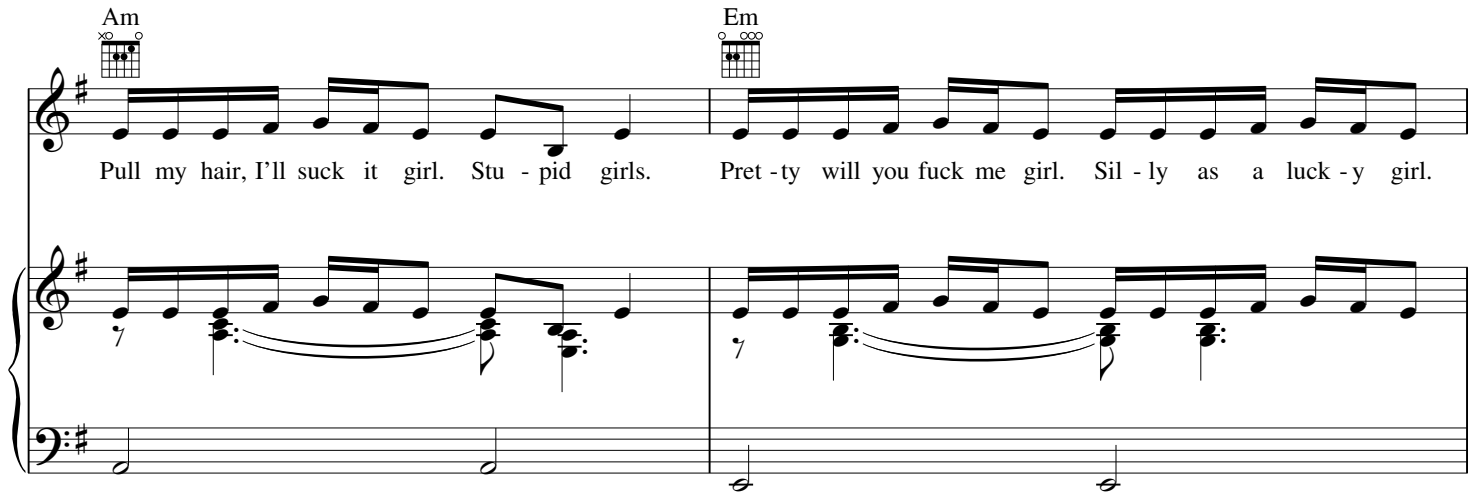
Am  Em 

like this, like this. Pret - ty will you fuck me girl. Sil - ly as a luck - y girl.



Am  Em 

Pull my hair, I'll suck it girl. Stu - pid girls. Pret - ty will you fuck me girl. Sil - ly as a luck - y girl.



NC. 

Pull my hair, I'll suck it girl. Stu - pid girls. Ba - by, if I, ba - by, if I act like that,



Am Em N.C.

Flip-pin' my blond hair back. — Push up my bra like that. Stu-pid girls,

Em Am

girls, girls. Ba-by, if I act like that, that guy will call me back.

Em Am

What a pa-pa-raz-zi girl. I don't wan-na be a stu-pid girl. —

Em Am

Ba - by, if I act like that flip - pin' my blond hair back.

Em Am

Push up my bra like that. I don't wan - na be a stu - pid girl. —

Em Am

Girls, stu - pid girls. — Stu - pid girls. —

Em Am

Optional Ending

Repeat and Fade

— Stu - pid girls. — Stu - pid girls. —

DEAR MR. PRESIDENT

Words and Music by ALECIA MOORE
and BILLY MANN

Slowly, in 2

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'pp' (pianissimo). The key signature has two flats (Bb and Eb). The introduction features a melody in the right hand and a bass line in the left hand. Chord diagrams for Bb sus2 and F/A are provided above the first system. The second system features a Gm11 chord diagram. The third system includes a section for the vocal line, with lyrics 'Dear Mis - ter' appearing below the notes. The fourth system continues the vocal line with lyrics 'Pres - i - dent, { come take a walk with me. / were you a lone - ly boy? (Were you a lone - ly boy?)'. Chord diagrams for F/A and Bb sus2 are placed above the vocal line. The piano accompaniment continues throughout, providing harmonic support for the vocal melody.

Gm11



F/A



— Were you a lone - ly boy? — (Are you a lone - ly boy?) —

Bbsus2



Let's pre - tend _____ we're just two peo - ple and
How can you say, _____ "no child is left be - hind?"

F/A



Gm11



you're not bet - ter than me. _____ I'd like to ask you some
We're not dumb _____ and we're not blind. _ They're all sit - ting

F/A



ques-tions if we can speak hon - est - ly. _____
in your cells _____ while you pave _____ the road to hell. _

E \flat B \flat /D Cm

What do you of feel _____ when you see _____ all the home -
 What kind of fa - ther would take _____ his own daugh -

B \flat F/A

- less on the street?
 - ter's rights a - way?

E \flat B \flat /D Cm

And Who do you pray _____ for at night _____ be - fore _____
 what kind of fa - ther might hate _____ his own daugh -

B \flat F/A To Coda E \flat B \flat /D

_____ you if go to sleep? _____ What do you feel -
 - ter if she were gay? _____

Cm Gm F(add4) Fsus

— when you look — in the mir - ror? — Are you proud? —

Ebsus2 Eb Bb

— How do you sleep — while — the rest —

F Cm Bb/D Eb

— of us cry? — How do you dream —

Bb F Cm Dm Eb

— when a moth - er has — no chance to say good - bye?

E \flat 3fr F B \flat 3fr F

How do you walk with your head held high?

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 grand staff. Above the vocal line are four guitar chord diagrams: E \flat 3fr, F, B \flat 3fr, and F. The lyrics are: "How do you walk with your head held high?"

E \flat 3fr Gm 3fr

Can you e - ven look me

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 grand staff. Above the vocal line are two guitar chord diagrams: E \flat 3fr and Gm 3fr. The lyrics are: "Can you e - ven look me".

F/A E \flat (add2) 6fr

in the eye and tell me why?

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 grand staff. Above the vocal line are two guitar chord diagrams: F/A and E \flat (add2) 6fr. The lyrics are: "in the eye and tell me why?"

B \flat sus2 F/A

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef, mostly consisting of rests. The second line is a piano accompaniment in grand staff. Above the vocal line are two guitar chord diagrams: B \flat sus2 and F/A.

Gm11



Musical notation for the first system, including piano accompaniment and vocal line.

F/A



D.S. al Coda

Musical notation for the second system, including piano accompaniment and vocal line.

CODA

E♭



B♭/D



Musical notation for the third system, including piano accompaniment and vocal line.

Cm



B♭



Musical notation for the fourth system, including piano accompaniment and vocal line.

F/A



Gm



Musical notation for the fifth system, including piano accompaniment and vocal line.

C7 C7sus C Csus Bb

caine. _____ How do you sleep _____ while _____ the rest _____

F Cm Bb/D Eb

_____ of us cry? _____ How do you dream _____

Bb F Cm Dm Eb

_____ when a moth - er has _____ no chance to say good - bye? _____

Bb F

How do you walk _____ with your _____ head _____ held high? _____

E \flat Gm

Can you e - ven look — me

F/A E \flat

in the eye? — Let me tell you 'bout hard —

Gm F/A B \flat

— work, min - i - mum wage —

B \flat /D E \flat

— with a ba - by on the way. — Let me tell you 'bout hard —

Gm F/A Bb

work, re - build - ing your house _

Cm Bb/D Eb





af - ter the bombs _ took them a - way. _ Let me tell you 'bout hard _

Gm F/A Bb Cm Bb/D


work, build - ing a bed _ out of a card - board box. _





Eb Gm F/A Bb

Let me tell you 'bout hard _ work, hard _ work, hard _

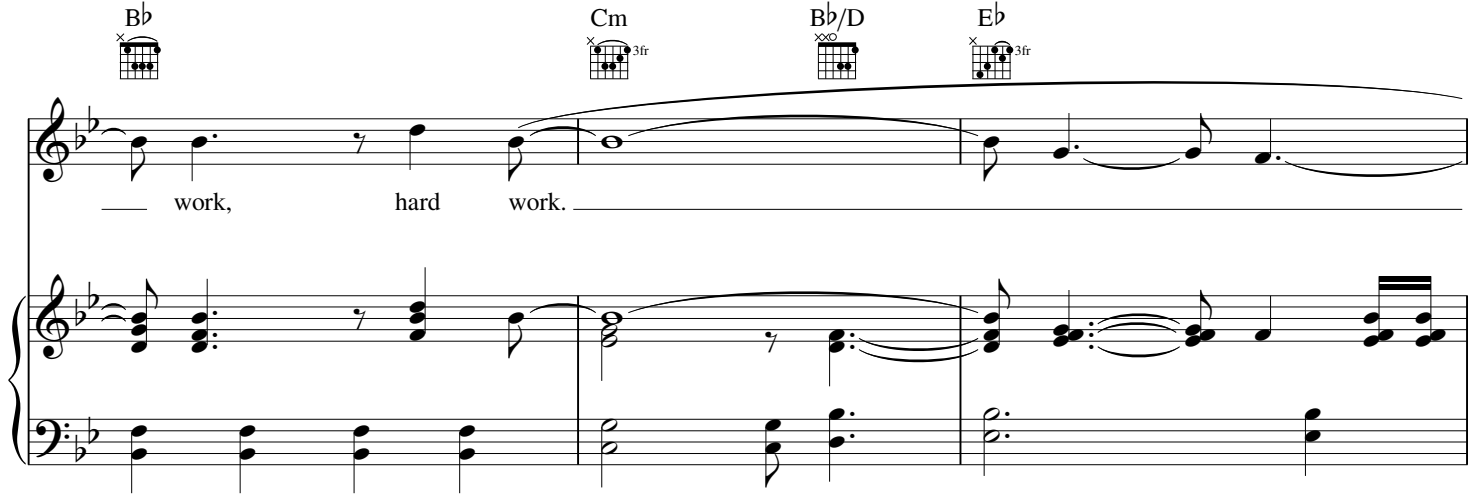
Cm  Bb/D  Eb  Gm  F/A 


work. — You don't know noth - ing 'bout hard — work, hard —

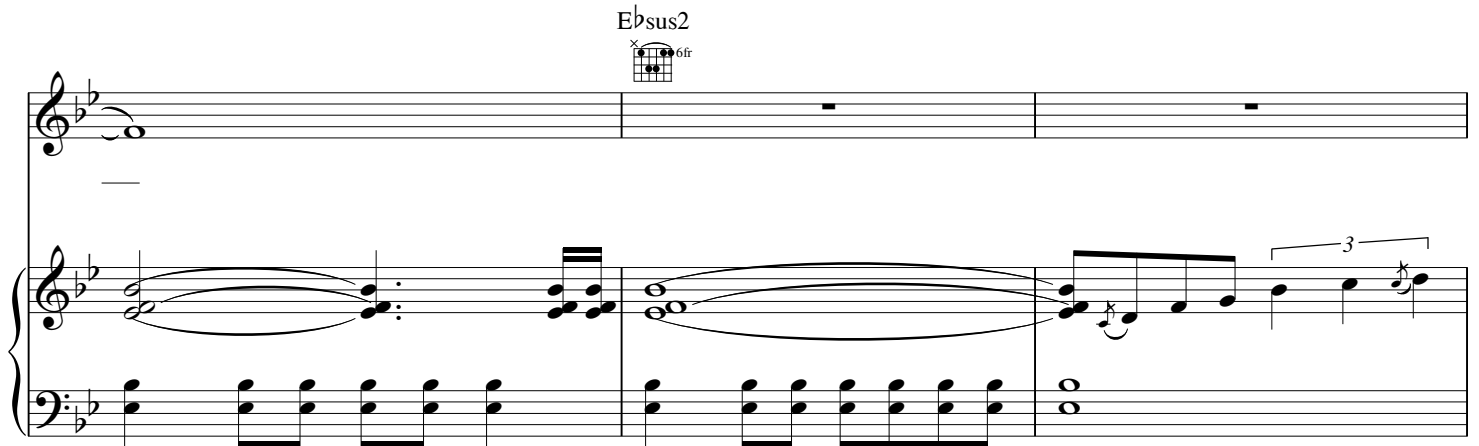




Bb  Cm  Bb/D  Eb 

work, hard work. —

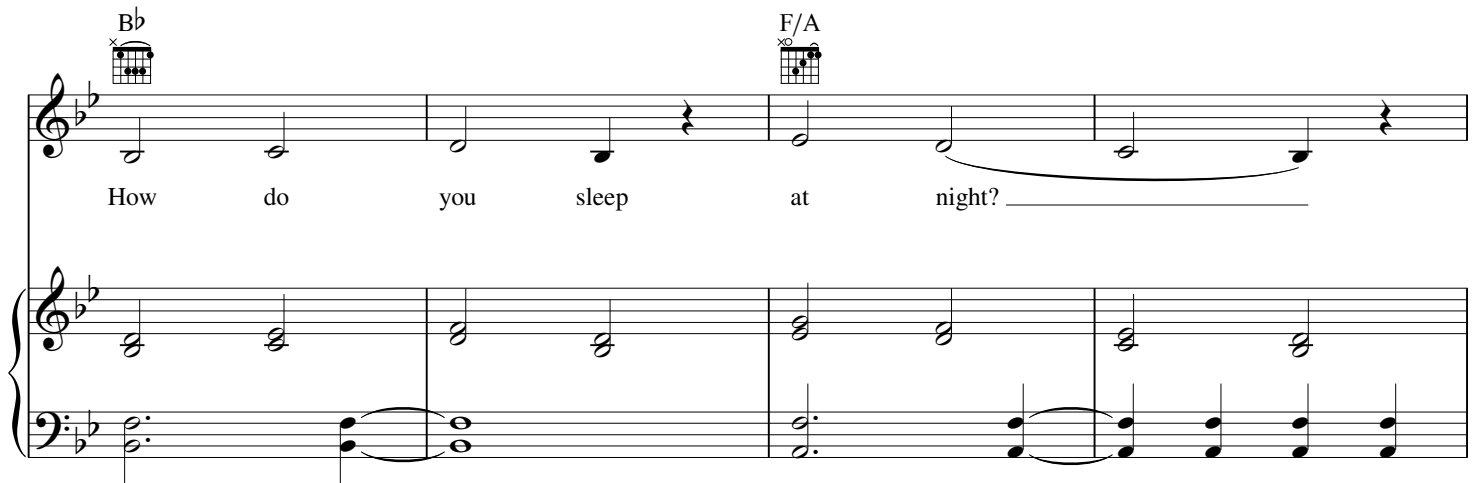


Ebsus2 



Bb  F/A 

How do you sleep at night? —



Gm7 F/A

How do you walk with your

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics 'How do you walk with your'. The piano accompaniment is in G major, featuring a steady bass line and chords in the right hand. Chord diagrams for Gm7 and F/A are shown above the staff.

Bb

head held high? Dear Mis - ter Pres - i - dent,

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with lyrics 'head held high? Dear Mis - ter Pres - i - dent,'. The piano accompaniment features a more active bass line. A Bb chord diagram is shown above the staff.

F/A Gm11

you'd nev - er take a walk with me, —

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has lyrics 'you'd nev - er take a walk with me, —'. The piano accompaniment has a long, sustained bass line. Chord diagrams for F/A and Gm11 are shown above the staff.

F/A

hmmm, — would — you? —

rit.

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has lyrics 'hmmm, — would — you? —'. The piano accompaniment includes a 'rit.' (ritardando) marking and a long, sustained bass line. A final F/A chord diagram is shown above the staff.

U & UR HAND

Words and Music by ALECIA MOORE,
MAX MARTIN, LUKASZ GOTTWALD and RAMI

Moderately fast

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a piano accompaniment and a vocal line. The piano part features a driving bass line and chords in the right hand. The vocal line is written one octave higher than sung. Chord diagrams for E5, G5 (3fr), and D5 (5fr) are provided above the staff. The lyrics are as follows:

Check it out, go - ing out on the late night.
Mid - night, I'm ___ drunk, I don't give a fuck.

Look - in' tight, feel - ing nice, it's a cock of fight.
Wan - na dance by my - self; guess you're out of luck.

I can tell, I just know that it's go - ing down ___
Don't ___ touch; back ___ up. I'm ___ not the one. ___

* Vocal line is written one octave higher than sung.

F5

D5

E5



to - night. _
Buh - bye. _

At the door we don't
Lis - ten up: it's _

G5

D5

E5

G5

D5

E5



wait, 'cause we know them.
just not _ hap - pen - ing.

At the bar, six shots, just be - gin - ning.
You can say what you want to your boy - friends.

G5

D5

E5

F5



That's when dick - head put his hands on me, _
Just let me have my _ fun to - night, _

but you see, _
ai - ight? _

D5

E5





Em

Cmaj7

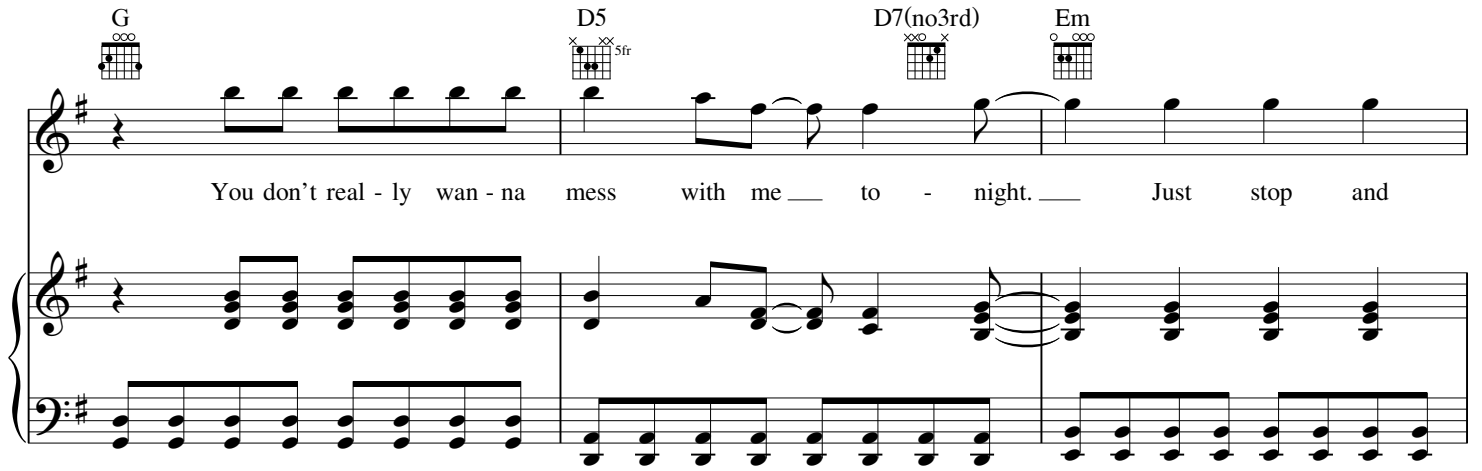
Cmaj13









I'm not here for your en - ter - tain - ment.

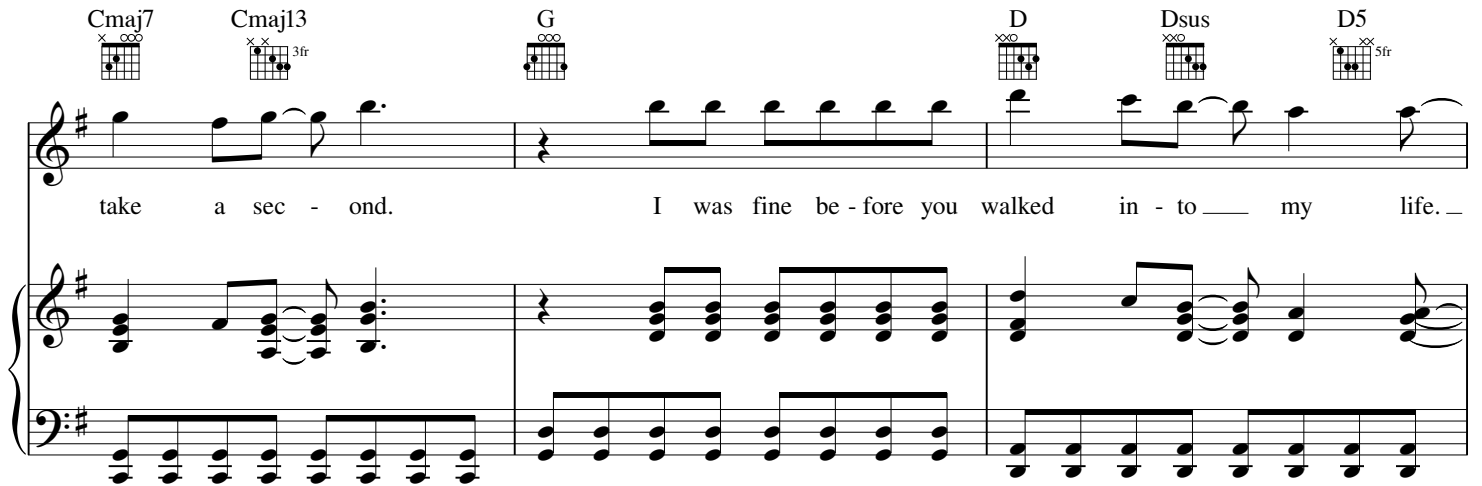
G  D5  D7(no3rd)  Em 




You don't real - ly wan - na mess with me ___ to - night. ___ Just stop and



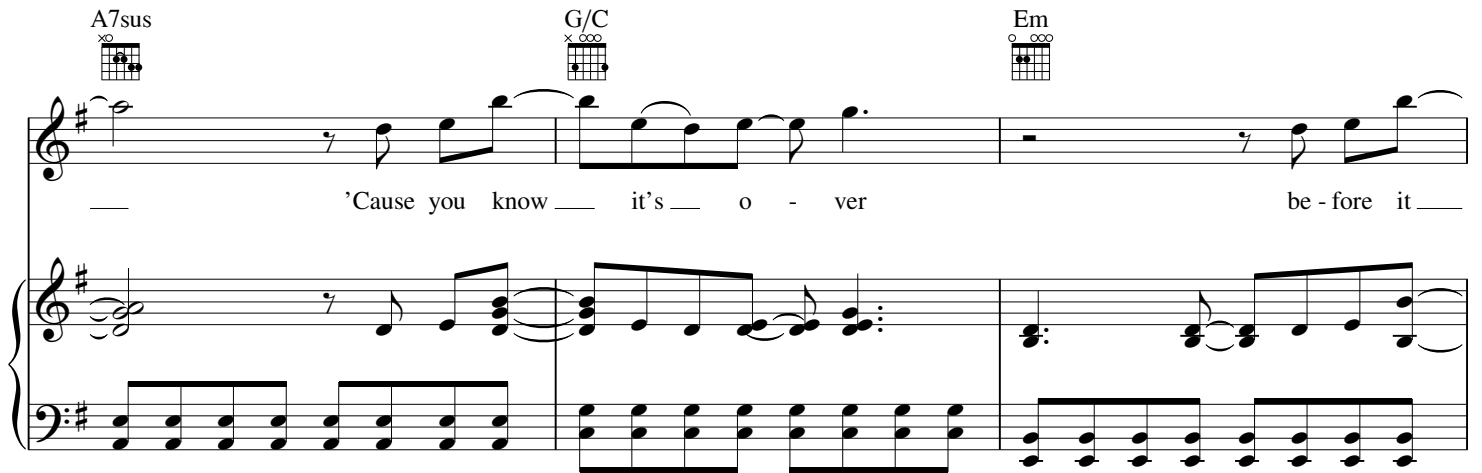
Cmaj7  Cmaj13  G  D  Dsus  D5 



take a sec - ond. I was fine be - fore you walked in - to ___ my life. _



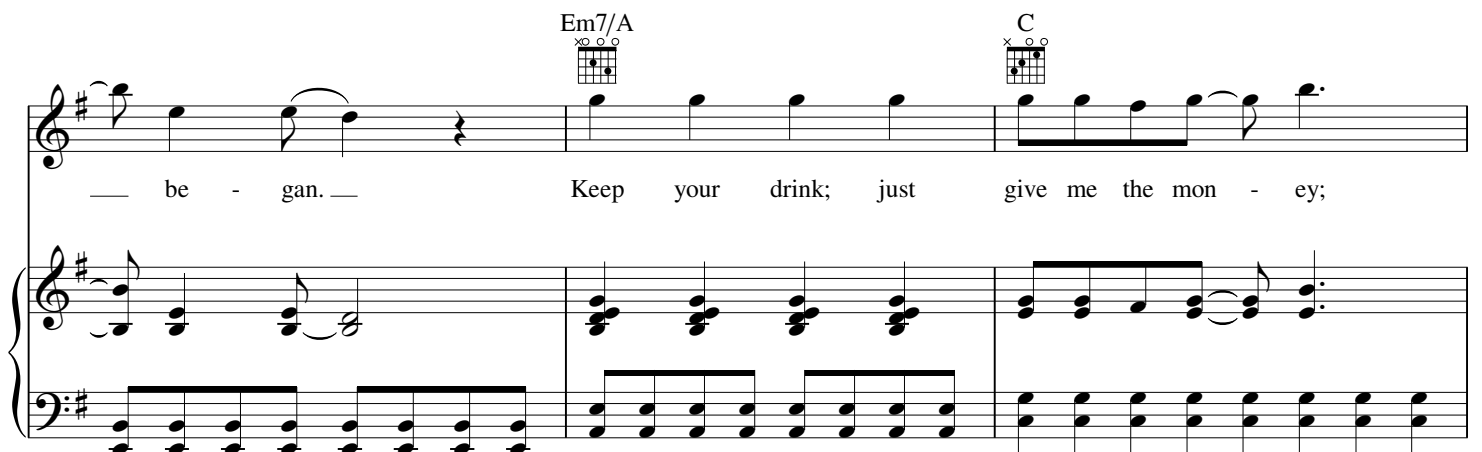
A7sus  G/C  Em 

___ 'Cause you know ___ it's ___ o - ver be - fore it ___



Em7/A  C 

___ be - gan. ___ Keep your drink; just give me the mon - ey;



G5



D



Dsus



D5



N.C.

it's just you and your hand to - night. —

E5



G5



D5



E5



You're in the cor - ner with your boys. You bet them five bucks you'd get the girl that just walked

G5



D5



E5



G5



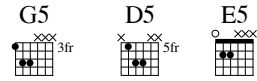
D5



E5



in, but she thinks you suck. We did - n't get all dressed up just for you to see, —



so quit spill - ing your — drinks on me, — yeah. — N.C.
(Spoken:) You

know who you are,...high five-ing, talking shit, but you're going home alone, aren't ya? 'Cause

I'm not here for your en - ter - tain - ment. You don't real - ly wan - na

mess with me — to - night. — Just stop and take a sec - ond.

G D Dsus D5 A7sus

I was fine be - fore you walked in - to ___ my life. ___ 'Cause you know _

G/C Em(add4)

___ it's ___ o - ver be - fore it ___ be - gan. ___

Em7/A C G5

Keep your drink; just give me the mon - ey; it's just you and your

D Dsus D5 N.C.

hand to - night. _ Hand, ___ oh. ³ ___

WHO KNEW

Words and Music by ALECIA MOORE,
MAX MARTIN and LUKASZ GOTTWALD

Moderately fast

The musical score is written for piano and voice. It begins with a guitar chord diagram for the A major chord (x02232) above the first system. The tempo is marked 'Moderately fast' and the dynamics are 'mp'. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. The vocal line is written in a higher register than the piano part. The lyrics are: 'You took my hand, Re-mem-ber when you showed me how. You promised me we were such fools and so convinced you'd be a round. Uh, huh, and just too cool? Oh, no,'. There are two guitar chord diagrams: 'A' (x02232) at the start of the first system and 'Bm' (x24432) above the final system. A double bar line with repeat dots is placed before the vocal entry. An asterisk (*) is placed above the first vocal note.

* Vocal is written one octave higher than sung.

F#m E

that's right. —
no, no. —

A

I took your words and I be - lieved —
I wish I could touch you a - gain; —

— in ev - 'ry - thing you said to me, —
— I wish I could still call you friend. —

Bm F#m E

yah, — huh, — that's right. —
I'd — give — an - y - thing.

D5



If some - one said
When some - one said

E5



F#5



three years from now you'd be long
count your bless - ings now 'fore they're long

A5



D5



gone, I'd stand up and
gone, I guess I just




E5



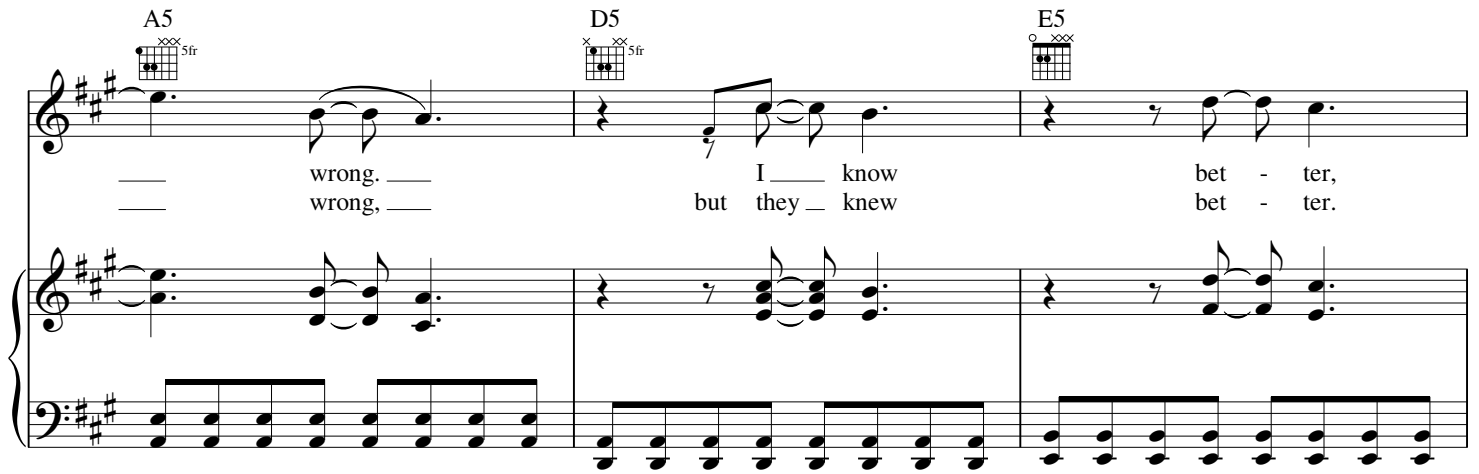
F#5






punch did - them out, 'cause they're all
n't know how. I was all

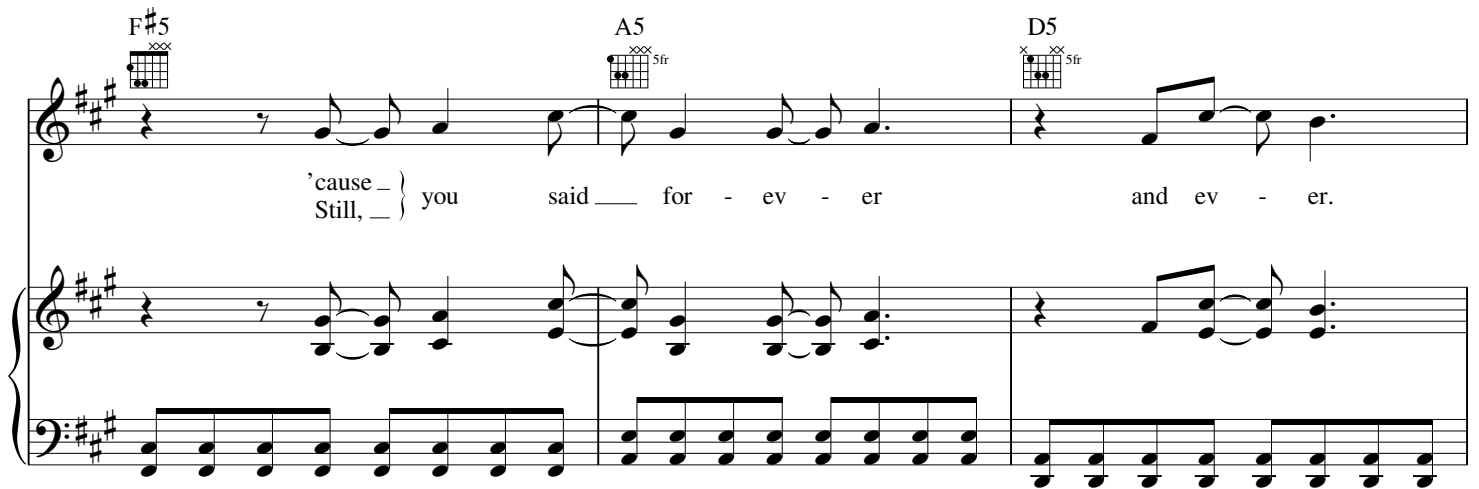
A5  D5  E5 



wrong, — I — know bet - ter,
 wrong, — but they — knew bet - ter.



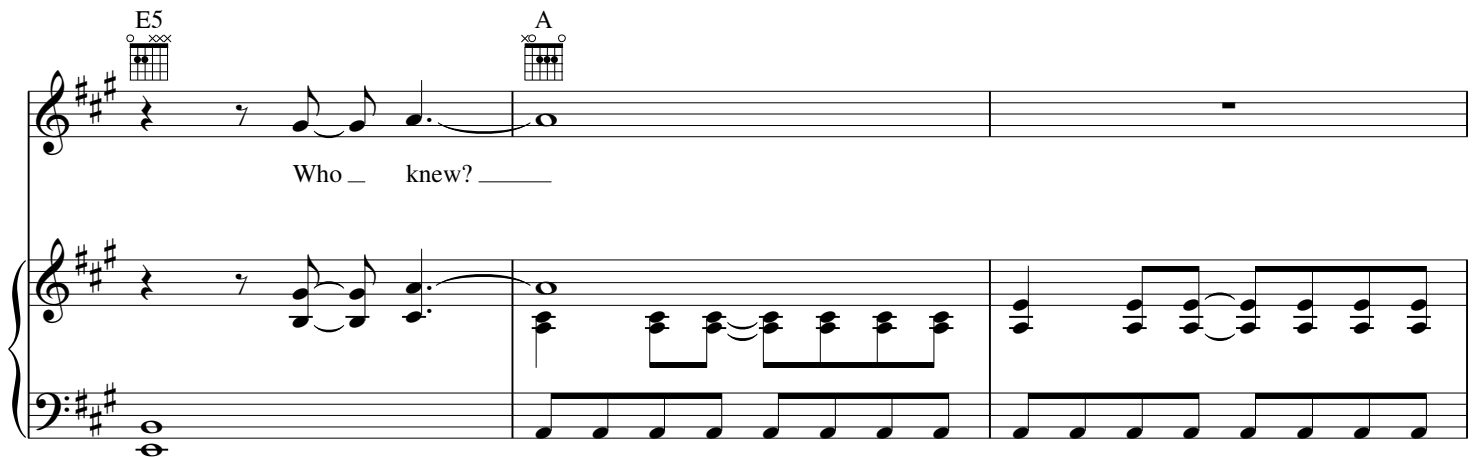
F#5  A5  D5 

'cause — } you said — for - ev - er and ev - er.
 Still, — }



E5  A 

Who — knew? —



1 2



Bm F#m E

I'll keep _ you locked _ in my _ head un - til _ we meet _

A

_ a - gain. _ (Un - til _ we,

Bm

un - til _ we meet _ a - gain.) _ And I won't _ for - get _

F#m E

_ you, my _ friend. What hap - pened? If

D5 E5 F#5

some - one — said three years — from now — you'd be long —

A5 D5 E5

— gone, - I'd stand up — and punch them — out, —

F#5 A5

— 'cause they're all — wrong, — and




D5 E5 F#5

that last — kiss I'll cher - ish un - til — we meet —

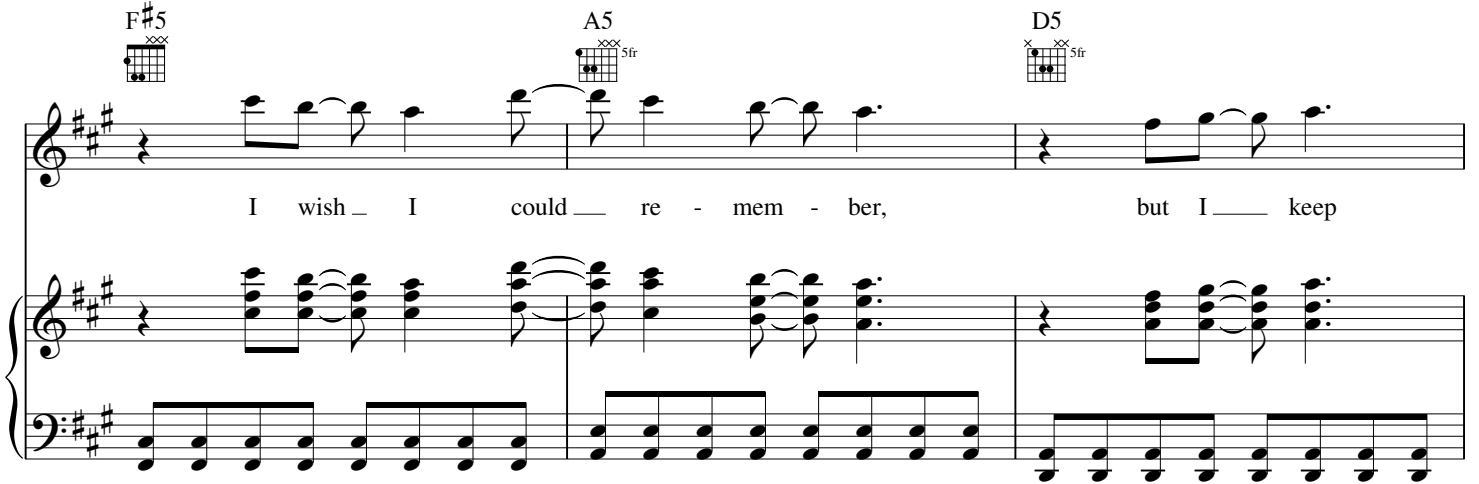
A5  5fr D5  5fr E5 

— a - gain. ——— And time _ makes it hard - er.



F#5  A5  5fr D5  5fr




I wish _ I could _ re - mem - ber, but I _ _ keep




E5  F#5  A5  5fr

your mem - 'ry: you vis - it me _ _ in my _ _ sleep.



D5  5fr E5  A 

My dar - ling, who _ knew?



My dar - ling, my dar - ling, who - knew?

My dar - ling, I miss - you, my dar - ling.

Who - knew?

Who - knew?

GLITTER IN THE AIR

Words and Music by ALECIA MOORE
and BILLY MANN

Ballad, with movement (♩ = $\overset{\frown}{\text{3}} \overset{\frown}{\text{3}}$)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of five systems, each with a guitar chord chart above the vocal line and a piano accompaniment below. The guitar chords are: F5, F5/E, Dm7, F5/C, Dm7, F5/C, F5/Bb, F/A, F5, F5/E, Dm7, F5/C, Dm7, F5/C, F5/Bb, F/A, F5, F5/E, Dm7, F5/C, Dm7, F5/C, F5/Bb, F/A, F5, F5/E, Dm7, F5/C, Dm7, F5/C, F5/Bb, F/A, F5, F5/E, Dm7, F5/C, Dm7, F5/C, F5/Bb, F/A, Dm7, F5/C, F5/Bb, F/A, F5, F5/E, Dm7, F5/C, Dm7, F5/C, F5/Bb, F/A, Dm7, F5/C, F5/Bb, F/A, F5, F5/E, Dm7, F5/C, Dm7, F5/C, F5/Bb, F/A. The piano accompaniment is marked *mp* and features a steady bass line and chords. The vocal line includes the following lyrics: Have you ever fed a lover with just your hands? at the phone? Have you ever hated yourself for star- ing Your Closed your eyes and whole life wait- ing on the trust - ed, ring to prove just you're not trust - ed? a - lone?

Gm7 F/A Bb Gm7 F/A Bb

Have you ev - er thrown a hand - ful of glit - ter in the
 Have you ev - er been touched so gen - tly you had to

F5 F5/E Dm7 F5/C Dm7 F5/C F5/Bb F/A

air? cry? Have you

Gm7 F/A Bb Gm7 F/A Bb

ev - er looked fear in the face and said, "I just don't
 Have you ev - er in - vit - ed a stran - ger to come in -

F5 F5/E Dm7 F5/C Dm7 F5/C F5/Bb F/A C

care?" side? It's on - ly half past the
 It's on - ly half past the

Bb C

point of no re - turn, the tip of the ice - berg, the
point of o - bliv - i - on, the ho - ur - glass on the ta - ble, the

Bb F

sun be - fore the burn. The thun - der be - fore the light - ning, and the
walk be - fore the run. The breath be - fore the kiss, and the





C Bb

breath be - fore the phrase. Have you ev - er felt this way?
fear be - fore the phrase. Have you ev - er felt this way?









1

F5 F5/E Dm7 F5/C Dm7 F5/C F5/Bb F/A

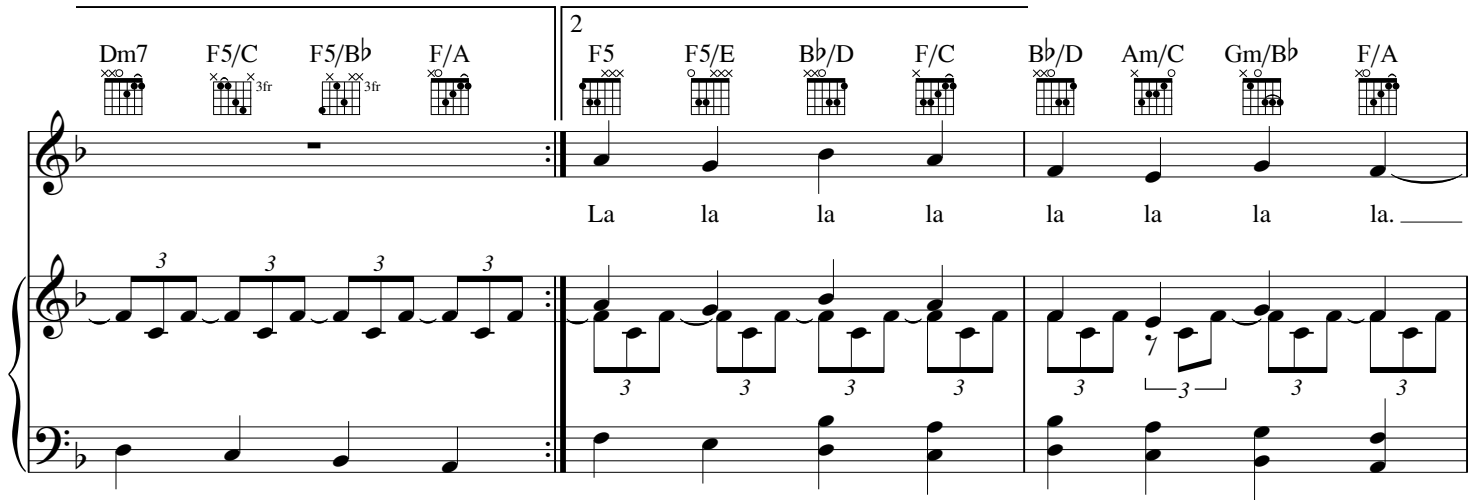
F5 F5/E Dm7 F5/C Dm7 F5/C F5/Bb F/A










Dm7  F5/C  F5/Bb  F/A 

2

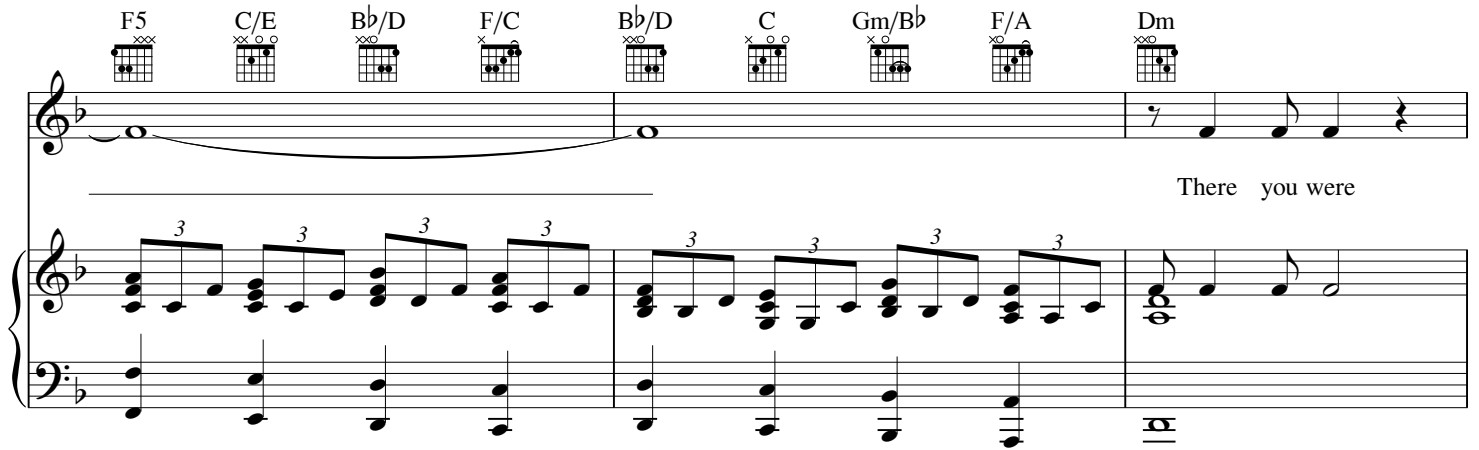
F5  F5/E  Bb/D  F/C  Bb/D  Am/C  Gm/Bb  F/A 




La la la la la la la la.



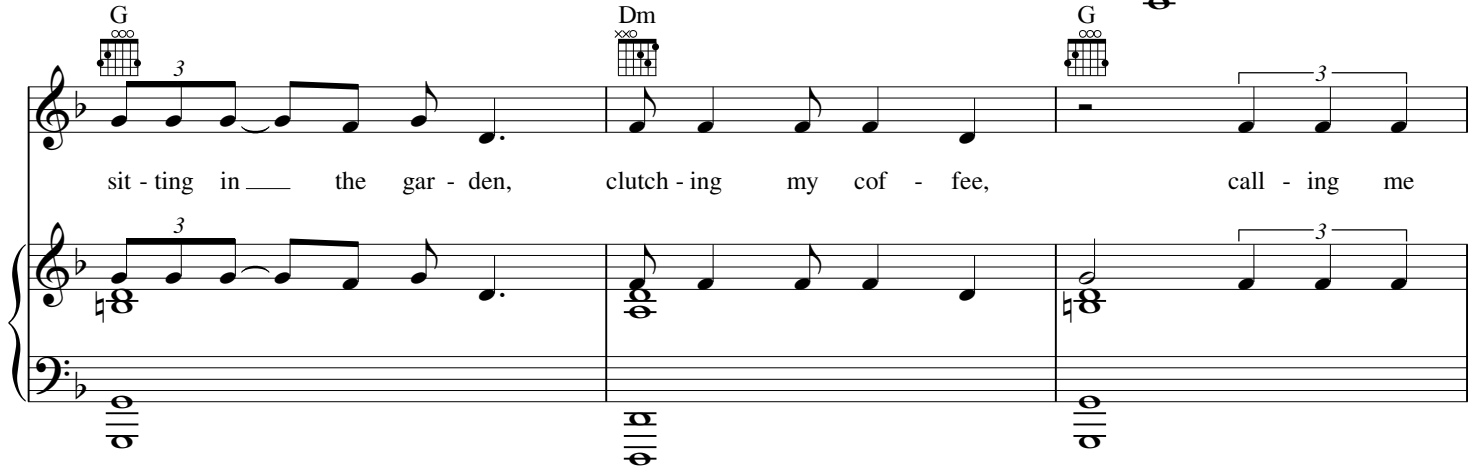
F5  C/E  Bb/D  F/C  Bb/D  C  Gm/Bb  F/A  Dm 




There you were



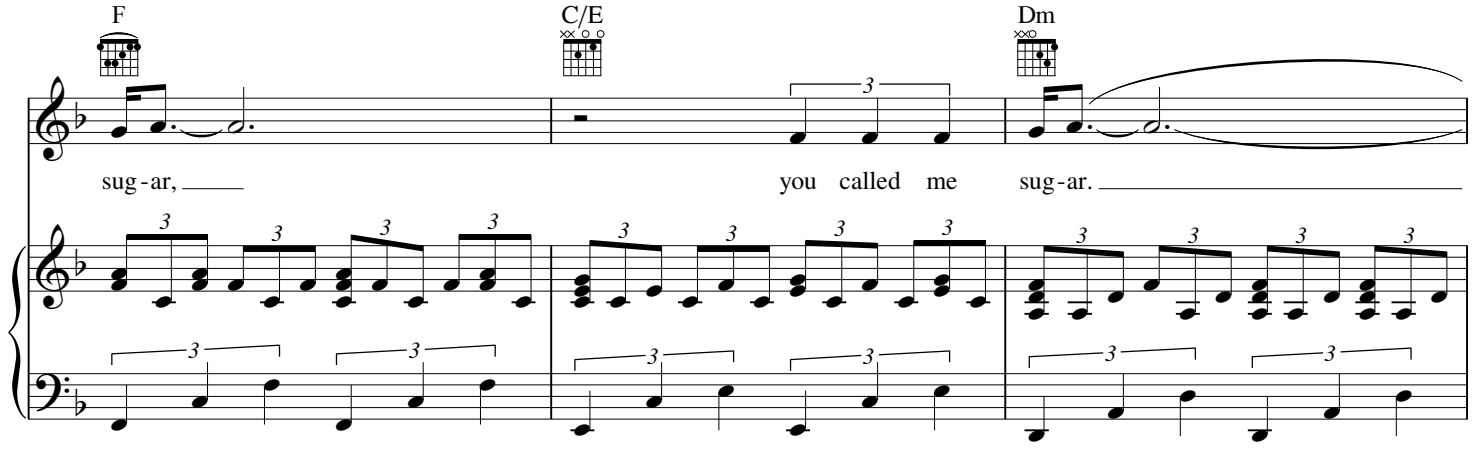
G  Dm  G 

sit - ting in the gar - den, clutch - ing my cof - fee, call - ing me



F  C/E  Dm 

sug - ar, you called me sug - ar.



C/E F C/E

Oh, no, no, no,

Dm C/E F5 F5/E Dm7 F5/C

no. Have you ev - er

Dm7 F5/C F5/Bb F/A F5 F5/E Dm7 F5/C Dm7 F5/C F5/Bb F/A

wished for an end - less night? _

F5 F5/E Dm7 F5/C Dm7 F5/C F5/Bb F/A

Las - soed the moon and the stars and pulled that

F5 F5/E Dm7 F5/C Dm7 F5/C F5/Bb F/A Gm7 F/A Bb N.C.

rope tight? _ Have you ev-er

This system contains the first two measures of the piece. The guitar part features chords: F5, F5/E, Dm7, F5/C, Dm7, F5/C, F5/Bb, F/A, Gm7, F/A, Bb, and N.C. The vocal melody starts with the lyrics 'rope tight?' followed by a rest and then 'Have you ev-er'. The piano accompaniment consists of eighth-note triplets in the right hand and quarter notes in the left hand.

Gm7 F/A Bb Gm7 F/A Bb

held your breath and asked your - self will it

This system contains measures 3 and 4. The guitar part features chords: Gm7, F/A, Bb, Gm7, F/A, and Bb. The vocal melody continues with 'held your breath and asked your - self will it'. The piano accompaniment continues with eighth-note triplets in the right hand and quarter notes in the left hand.

Gm7 F/A Bb F5 F5/E Dm7 F5/C

ev - er get _ bet - ter than _ to _ - night?

This system contains measures 5 and 6. The guitar part features chords: Gm7, F/A, Bb, F5, F5/E, Dm7, and F5/C. The vocal melody continues with 'ev - er get _ bet - ter than _ to _ - night?'. The piano accompaniment continues with eighth-note triplets in the right hand and quarter notes in the left hand.

Dm7 F5/C F5/Bb F/A F5 F5/E Dm7 F5/C Dm7 F5/C F5/Bb F/A F

To - night.

This system contains measures 7 and 8. The guitar part features chords: Dm7, F5/C, F5/Bb, F/A, F5, F5/E, Dm7, F5/C, Dm7, F5/C, F5/Bb, F/A, and F. The vocal melody concludes with 'To - night.'. The piano accompaniment continues with eighth-note triplets in the right hand and quarter notes in the left hand, ending with a final chord.

PLEASE DON'T LEAVE ME

Words and Music by ALECIA MOORE
and MAX MARTIN

Upbeat Pop-Rock

* N.C.

Da da da da, _____ da da da da. _____

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The vocal line begins with a whole rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, and a half note B4. This is followed by a quarter rest and another quarter note G4, quarter note A4, quarter note B4, quarter note C5, and a half note B4. The piano accompaniment consists of two staves (treble and bass clefs) with whole rests in both.

Da da da da da.

mf

The second system continues the vocal line with a quarter rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, and a half note B4. The piano accompaniment remains with whole rests in both staves until the third measure, where it begins with a melody in the right hand and a bass line in the left hand, marked with a mezzo-forte (*mf*) dynamic.

Da da da da da.

The third system continues the vocal line with a quarter rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, and a half note B4. The piano accompaniment continues with the melody and bass line from the previous system.

* Recorded a half step lower.



I don't know if I could yell an - y loud - er.
How did I be - come so ob - nox - ious?



How man - y times have I kicked you out of here
What is it with you that makes me act like this?

Bm



or I've said some - thing in - sult -
nev - er been this nas -



- ing?
- ty. (Da da da da da da.)
(Da da da da da da.)

D

I can be so that this mean when I want to be,
 Can't you tell that this is all just a con - test?

A

The I am ca - pa - ble of real - ly an - y - thing.
 one that wins will be the one that hits the hard - est.

Bm

I can cut you in - to piec - es
 But, ba - by, I don't mean it.

G

when my heart is bro -
 I mean it, I

A D

- ken. (Da da da da da.) } Please _____
 prom - ise. (Da da da da da.) }

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a whole note rest, followed by a half note 'ken.' and a dotted half note 'prom - ise.'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments. Chord diagrams for A and D are shown above the staff.

A Bm G

_____ don't leave _____ me.

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note rest, followed by a half note 'don't' and a dotted half note 'leave _____ me.'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for A, Bm, and G are shown above the staff.

D A Bm

Please _____ don't leave _____ me.

The third system features a vocal line with a long note for 'Please _____' and a dotted half note for 'don't leave _____ me.'. The piano accompaniment continues. Chord diagrams for D, A, and Bm are shown above the staff.

G D A

I al - ways say _____ how I _____ don't need _____ you, but it's

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole note rest, followed by a half note 'I', a dotted half note 'al - ways', a half note 'say _____', a half note 'how', a whole note 'I _____', a dotted half note 'don't', a half note 'need _____', a half note 'you, but it's'. The piano accompaniment continues. Chord diagrams for G, D, and A are shown above the staff.

Bm G Bm

al - ways gon - na come _ right back _ to this. _ Please _

1 A/C# D G

_ don't leave _ me. (Da da da _ da da.)

2 A/C# D

_ don't _ leave _ me. I for -

A Bm D

got to say _ out loud _ _ how beau - ti - ful _ you real - ly _

A

— are to me. I can't be — with - out; — you're my

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. A guitar chord diagram for A major is shown above the vocal line.

Bm D G

per - fect lit - tle punch - ing — bag, and I need — you.

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Guitar chord diagrams for Bm, D, and G are shown above the vocal line.

Asus

I'm sor - ry. (Da da da — da da.)

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. A guitar chord diagram for Asus2 is shown above the vocal line.

D A Bm

Da da da da, — da da da da. —

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Guitar chord diagrams for D, A, and Bm are shown above the vocal line.

G D A

Da da da da da. Please, please don't leave

Detailed description: This system contains the first three measures of the song. The vocal line starts with 'Da da da da da.' followed by 'Please, please don't leave'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for G, D, and A are shown above the staff.

Bm G D

me. Ba - by... Please

Detailed description: This system contains measures 4-6. The vocal line continues with 'me. Ba - by... Please'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bm, G, and D are shown above the staff.

A Bm G

don't leave me.

Detailed description: This system contains measures 7-9. The vocal line says 'don't leave me.'. The piano accompaniment continues. Chord diagrams for A, Bm, and G are shown above the staff.

D A Bm

Please don't leave me.

Detailed description: This system contains measures 10-12. The vocal line says 'Please don't leave me.'. The piano accompaniment continues. Chord diagrams for D, A, and Bm are shown above the staff.

G D A

I al - ways say — how I — don't need — you, but it's

Bm G Bm

al - ways gon - na come — right back — to this.

A/C# D G

Please don't leave — me. Ba - by,

Bm A/C# D

please, please don't leave — me.

RAISE YOUR GLASS

Words and Music by ALECIA MOORE,
MAX MARTIN and JOHAN SCHUSTER

Moderately fast

Guitar chords: G, D, C. Dynamics: *mf*. The system shows the first two measures of the piece, with a treble clef staff and a bass clef staff.

Guitar chords: Em, D. The system shows the next two measures of the piece, continuing the melody and accompaniment.

Guitar chords: G, D, C. Lyrics: Right, right, turn off the lights; we gon - na lose our minds to - night. Slam, slam, oh, hot — damn, what part of "par - ty" don't you un - der - stand?

Guitar chords: Em, D. Lyrics: What's the — deal - i - o? Wish you'd — just — freak out. (2.) (Spoken:) Freak out, already.

G D C

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

Em D

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

G D C

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

Em D

call me up if you a gang - sta.

G D C Csus2

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a G chord (x00032) and moving through D (xx0232) and C (x02100) to Csus2 (x02100). The lyrics are "Don't be fan - cy; just get danc - y. Why so se - ri - ous? _". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand.

G D C

So raise your glass if you are wrong

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with a repeat sign at the start, followed by G (x00032), D (xx0232), and C (x02100) chords. The lyrics are "So raise your glass if you are wrong". The piano accompaniment continues with similar rhythmic patterns.

Em D

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with Em (002100) and D (xx0232) chords. The lyrics are "in all the right ways, all my un - der - dogs.". The piano accompaniment features a steady accompaniment.

G D C

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

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with G (x00032), D (xx0232), and C (x02100) chords. The lyrics are "We will nev - er be, nev - er be an - y - thing but loud". The piano accompaniment concludes with a final chord.

and nit - ty - grit - ty, dirt - y lit - tle freaks.

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "and nit - ty - grit - ty, dirt - y lit - tle freaks." The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. Above the vocal line, two guitar chord diagrams are provided: Em (E minor) and D (D major).

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

The second system continues the musical score. The vocal line has the lyrics "Won't you come on and, come on and raise your glass?". The piano accompaniment continues in the same key and time signature. Above the vocal line, three guitar chord diagrams are provided: G (G major), D (D major), and C (C major).

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

The third system continues the musical score. The vocal line has the lyrics "Just come on and, come on and raise your glass.". The piano accompaniment continues in the same key and time signature. Above the vocal line, two guitar chord diagrams are provided: Em (E minor) and D (D major).

1 2, 3
Won't you come on and, come on and

The fourth system features a first ending structure. The vocal line has the lyrics "Won't you come on and, come on and". The piano accompaniment continues in the same key and time signature. Above the vocal line, the first ending is marked with a "1" and the second ending with "2, 3".

To Coda 

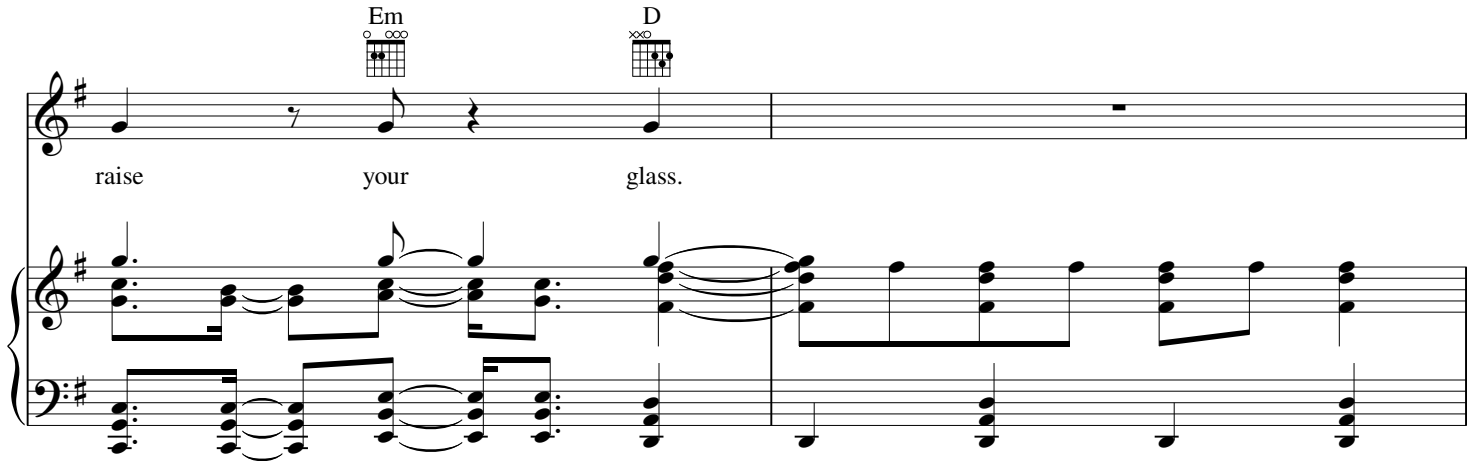
G D C

raise your { glass? / glass } Just come on and, come on and



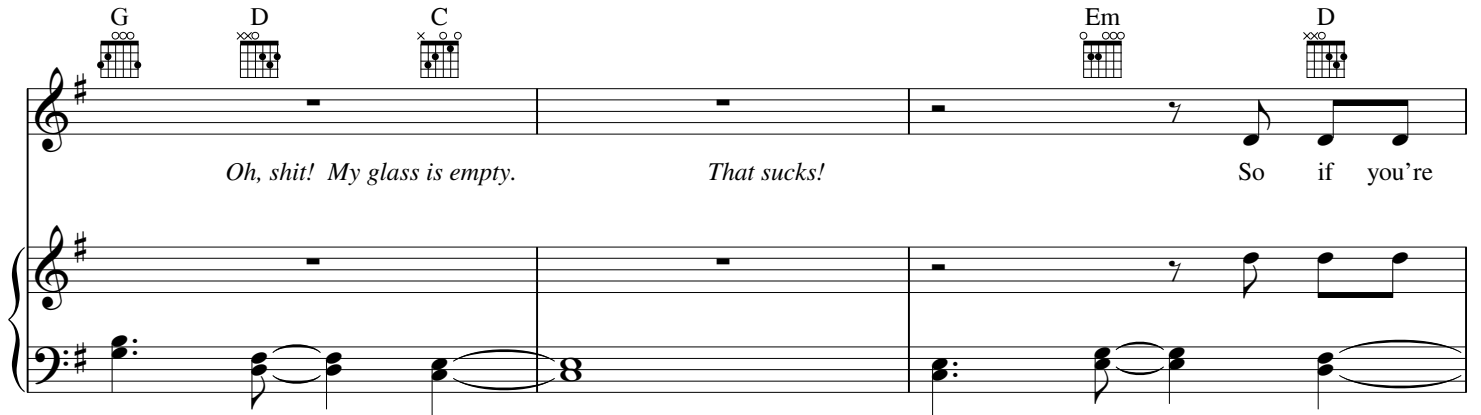
Em D

raise your glass.



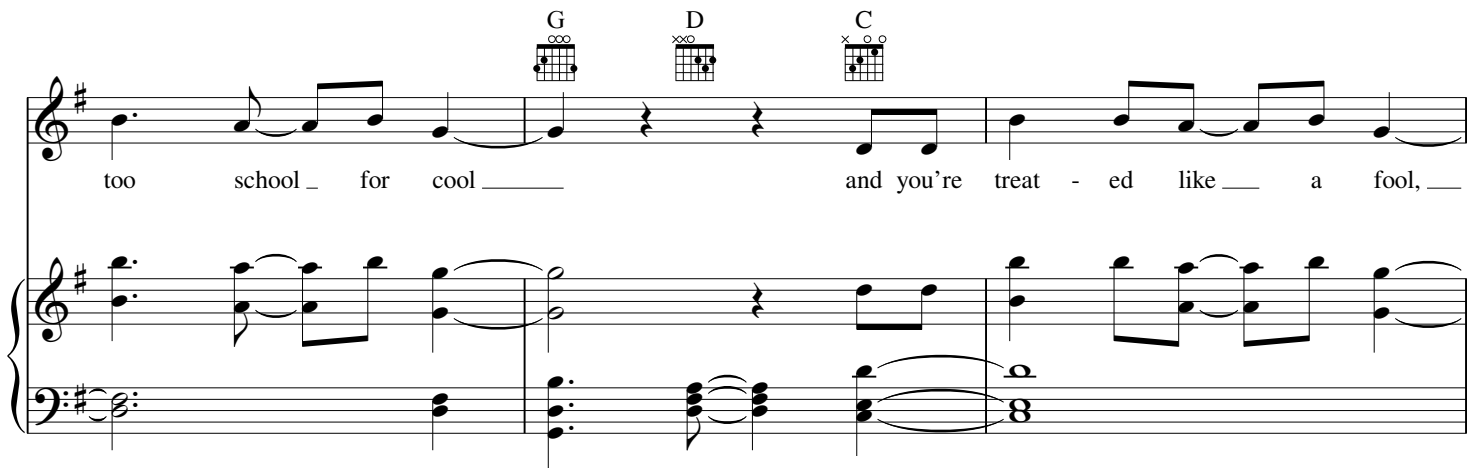
G D C Em D

Oh, shit! My glass is empty. That sucks! So if you're



G D C

too school_ for cool_ and you're treat - ed like_ a fool, _



Em D G D C

— you can choose to let — it go. — We can al - ways,

Csus2

we can al - ways par - ty on our own. — So raise your...

G D C

... aw, fuck! So raise your glass if — you — are wrong

Em D

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

G D C

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

Em D

and nit - ty - grit - ty, dirt - y — lit - tle freaks.

D.S. al Coda
(take 2nd ending)

So raise your

CODA

for me? Just come on and, come on and

Em D G5 3fr

raise your glass for me.

F***IN' PERFECT

Words and Music by ALECIA MOORE,
MAX MARTIN and JOHAN SCHUSTER

Moderate Pop

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Chord diagrams are provided above the vocal line for each measure. The first system covers the lyrics: "Made a wrong turn once or twice. Dug my way out blood and". The second system covers: "fire. Bad de - ci - sions, that's al - right. Wel - come". The third system covers: "to my sil - ly life. Mis - treat - ed, mis - placed, mis - un - der - cat - ed, look how we all". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic. The bass line provides a simple harmonic accompaniment.

Dsus

Em

Csus2

stood. Miss know it, it's all good. It did - n't slow me down. Mis -
make it. Filled with so much ha - tred, such a tired game. It's e -

G5

Dsus

Em

tak - en. Al - ways sec - ond - guess - ing, un - der - es - ti - mat - ing. Look, I'm still a -
nough, I've done all I can think of. Chased down all my de - mons, I've seen you do the

Csus2

G5

Dsus

round. } Pret - ty, pret - ty please, don't you ev - er, ev - er feel like you're
same. }

Em

Csus2

G5

less than ___ f*** - in' per - fect. ___ Pret - ty, pret - ty please, if you

To Coda

Dsus Em Csus2

ev - er, ev - er feel like you're noth - in', you're f*** - in' per - fect to me.

G5 Dsus

You're so mean when you talk a - bout your -

Em Csus2 G5

self. You were wrong. Change the voic - es in your

Dsus Em Csus2 D.S. al Coda

head, make them like you in - stead. So com - pli -

CODA Csus2



G5



per - fect — to me. The whole world's scared so I swal - low the fear. — The on - ly

D



Em



thing I should be drink - in' is an ice cold beer. So cool in line — and we try, try, try, but we

C



G5



try so hard and it's a waste of my time. Done look - in' for the crit - ics 'cause they're ev - 'ry - where. — They don't


D



Em






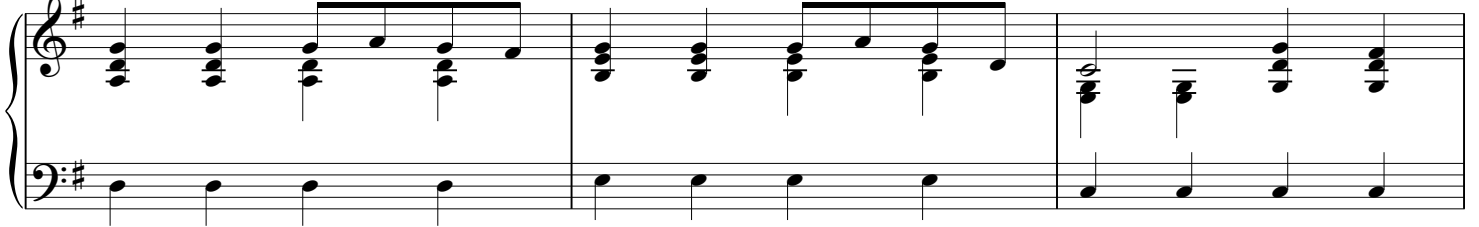
like my jeans, they don't get my hair. Ex - change our - selves — and we do it all the time.




C  G5 

Why do we do — that? Why do I do — that? (Spoken:) Why do I do that? Yeah. —




Dsus  Em  Csus2 



G5  Dsus  Em 

Pret-ty, pret-ty please, don't you ev - er, ev - er feel like you're less than — f*** - in'



Csus2  G5  Dsus 

per - fect. — Pret-ty, pret-ty please, if you ev - er, ev - er feel like you're



Em Csus2 G5

noth - in', ___ you're f*** - in' per - fect ___ to me. ___

Dsus Em Csus2

G5 Dsus

Pret - ty, pret - ty please, if you ev - er, ev - er feel like you're

Em Csus2 G5

noth - in', ___ you're f*** - in' per - fect ___ to me. ___