

MISSUNDAZTOOD

Words and Music by ALECIA MOORE
and LINDA PERRY

Medium Pop

A G A G A G

I might be the way — eve - ry - bod - y likes to say, I know what - cha think - ing a - bout —
There might be a day, — eve - ry - thing, it goes my way. Can't you think I know I'm su - per -

mf

A G A G A G

— me. — There might be a day — you might have a cer - tain way,
— fly. — I might see a world — in a world in - side of you,

A G A G

but you don't have my lux - u - ries. — And it's me I know, — I know my
then I just might say — good bye. — And it's my name, I know, — I say it

A G A G A

name, 'cause I say it proud, — eve - ry - thing I want I al - ways — do. — Look - ing for the
loud, 'cause I'm real - ly proud — of all the things I used to do. — 'Cause it's the

8 G A G A G

right track, al - ways on the wrong track, but
wrong track, look - ing for the right track, and
right track, al - ways on the wrong track, but } are you catch - ing all these tracks — that I'm

A G A G

lay - ing down for you? There's a song I was listen - ing to, — up all — night, — there's a

A G A G A G

voice I am hear - ing say - ing it's all right. { When I'm hap - py I am sad, — but —
(D.S.) I was tak - en for grant - ed, but —

A G A G

eve - ry - thing's good. — It's not that com - pli - cat - ed, I'm just
 it's all good. — 'Cause I'll do it a - gain, I'm just

1 2

A G A G A G

mis - un - der - stood. mis - un - der - stood. There's a song I was listen - ing to, —

A G A G A G

up all — night, — there's a voice I am hear - ing say - ing it's all right. When I'm

A G A G A G

hap - py I am sad, — but — eve - ry - thing's good. — It's not that com - pli - cat - ed, I'm just

DON'T LET ME GET ME

A **G** **A**

mis - un - der - stood. Na na na na na na na. —

N.C.

Yeah yeah yeah.

D.S. al Coda

Look - ing for the

CODA

A **G** **A** **G** **A** **G**

mis - un - der - stood. I said I'll do it a - gain, — I'm just mis - un - der - stood, I said I'll

A G A G

do it a - gain, I'm just mis - un - der - stood, I said I'll

This system contains the first two measures of the piece. The guitar part features chords A, G, A, and G. The vocal line begins with the lyrics 'do it a - gain, I'm just mis - un - der - stood, I said I'll'. The piano accompaniment consists of a treble and bass clef with a key signature of three sharps (F#, C#, G#).

A G A G A G

do it a - gain, I'm just mis - un - der - stood, yeah_ yeah.____

This system contains the next two measures. The guitar part features chords A, G, A, G, A, and G. The vocal line continues with 'do it a - gain, I'm just mis - un - der - stood, yeah_ yeah.____'. The piano accompaniment continues with the same key signature and accompaniment style.

A G A A G

Yeah_ yeah.____

This system contains the next two measures. The guitar part features chords A, G, A, A, and G. The vocal line continues with 'Yeah_ yeah.____'. The piano accompaniment features a treble clef with a long note in the right hand and a bass clef with a long note in the left hand, both held across the two measures.

A G A G A

This system contains the final two measures of the piece. The guitar part features chords A, G, A, G, and A. The piano accompaniment concludes with a treble clef and a bass clef, both with notes held across the two measures.

DON'T LET ME GET ME

Words and Music by ALECIA MOORE
and DALLAS AUSTIN

Moderately

E_b
x 3fr

mf

E_b x 3fr **Cm** x 3fr **B_b** x 3fr

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_b x 4fr **E_b** x 3fr **Cm** x 3fr

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, —

B_b x 3fr **To Coda** \oplus **A_b** x 4fr

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. —



7

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.

8



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. — }



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



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

B \flat Ab

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

1 Eb Cm B \flat

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

2 Ab Eb Cm

Don't let me get me,

B \flat Ab

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

E_b  3fr

C_m  3fr

- self, so ir - ri - tat - ing.



B_b  3fr

A_b  4fr

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



B_b  3fr

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



A_b  4fr

B_b  3fr

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

D.S. al Coda



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, -

Repeat and Fade

Optional Ending

Ab

Eb

Eb

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

JUST LIKE A PILL

Words and Music by ALECIA MOORE
and DALLAS AUSTIN

Moderate Pop-Rock

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

mf

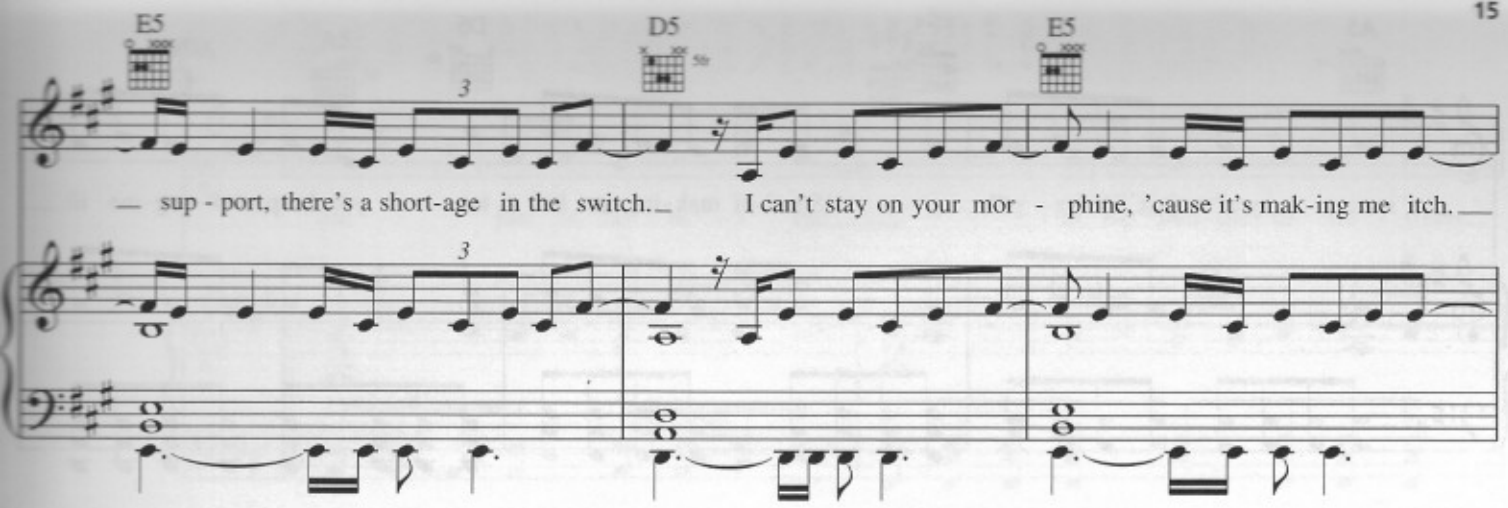
I'm ly - ing here on the floor where you left me. I
I hav - en't moved from the spot where you left me. This

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. }

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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



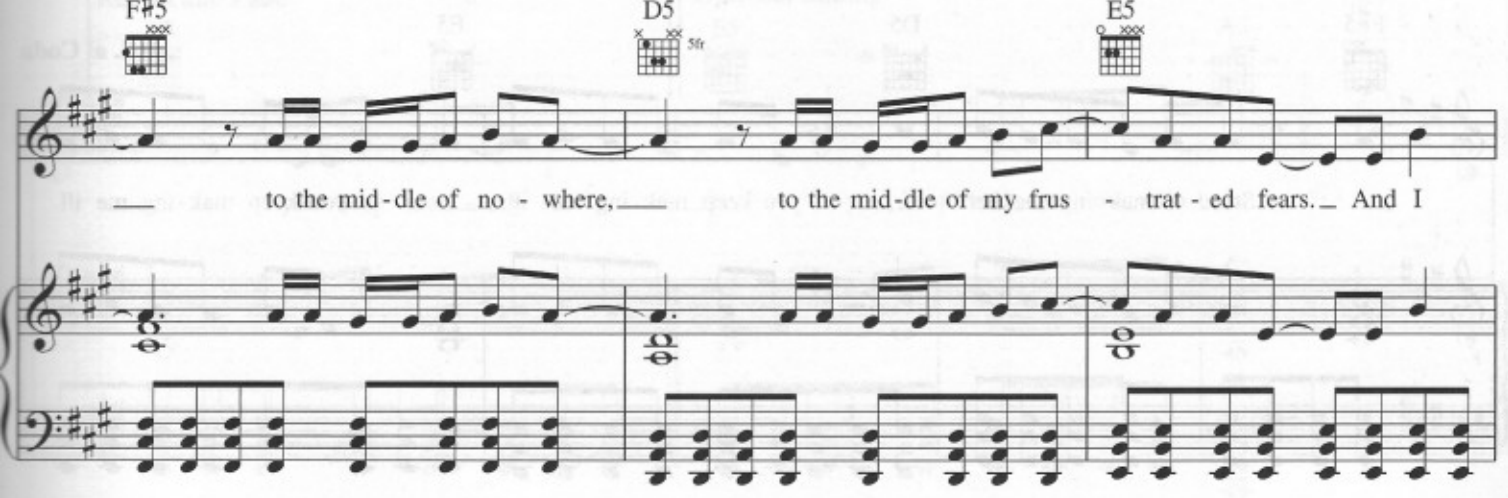
— I said I tried to call the nurse a - gain, but she's being a lit - tle bitch. —

D5 E5 To Coda A5





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

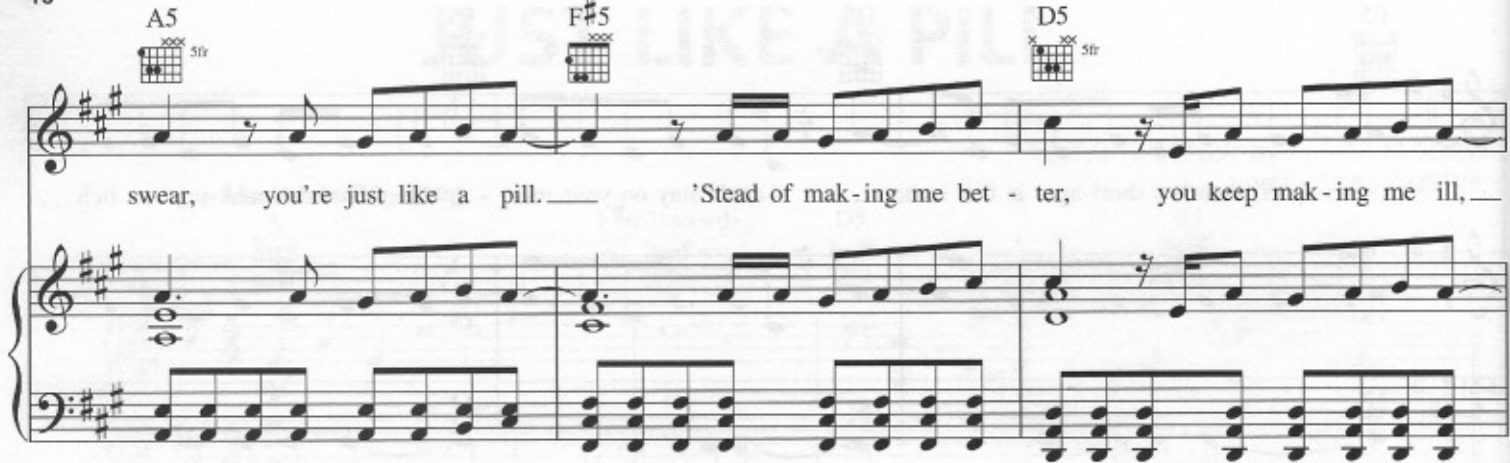
F#5 D5 E5




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

A5  5tr F#5  D5  5tr

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



E5  A5  5tr F#5  5tr

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



D5  5tr E5  A5  5tr

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



F#5  D5  5tr E5  5tr

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

D.S. al Coda



CODA



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

E5



Optional Ending

E5



A5



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

GET THE PARTY STARTED

Words and Music by
LINDA PERRY

Moderate Funk

N.C.

Bm

mf

Guitar chord diagram for Bm:

I'm _____

com - in' up so you bet - ter get this par - ty start - ed.

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

* Vocal written one octave higher than sung.


N.C. Bm


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 "Stunn - er Num - ber One Sup - er - 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.

RESPECT

Bm9
x 0 2 3 4 5

Bm
x 2 4 4 2 3

Bm9
x 0 2 3 4 5

Bm
x 2 4 4 2 3

N.C.

D.S. al Coda

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' up	so you
{	I'm	com - in'.				
{	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 two staves of music. The vocal line (top staff) begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment (middle and bottom staves) starts with a quarter rest, followed by a quarter note G2, and then a series of eighth notes: A2, B2, C3, B2, A2, G2, F2, E2, D2.



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

This system contains the next two staves of music. The vocal line (top staff) has a half note G4, followed by a quarter note A4, then a series of eighth notes: B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment (middle and bottom staves) has a half note G2, followed by a quarter note A2, then a series of eighth notes: B2, C3, B2, A2, G2, F2, E2, D2.



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

This system contains the next two staves of music. The vocal line (top staff) has a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment (middle and bottom staves) has a quarter rest, followed by a quarter note G2, and then a series of eighth notes: A2, B2, C3, B2, A2, G2, F2, E2, D2. The system ends with a fermata over the final note of the vocal line.



This system contains the final two staves of music. The vocal line (top staff) has a whole rest. The piano accompaniment (middle and bottom staves) has a whole note G2.

RESPECT

Words and Music by ALECIA MOORE
and LINDA PERRY

Bright Pop

Fm



It's my

f

rap song.

N.C.

One two three four. I get real - ly sick and tired of
Mir - ror, mir - ror on the wall,

boys up in my face. Pick - up lines — like "What's your sign?" won't
damn, I sure look fine. I can't blame — those horn - y boys,

get you an - y - place. — When me and all my girls go walk - ing down the street, it
I would make me mine. — When I pass you in a club, — "Ooh la la," you gasp.

seems we can't go an - y - where — with - out a car that goes, "beep beep." }
Back up, boy, I ain't your toy or your piece of ass. }

Fm
And this bod - y is a price - less piece — of lov - ing un - con - di - tion - al - ly, —

yes - a. So Mis - ter Big - stuff, who'd you think ___ you are? ___ You was

think - ing you's gon' get it for free, ___ no no ___ no. Hey la - dies, } (Yeah!) ___ let them
La - dies, }

know it ain't eas - y, R - E - S - P - E - C - T, ___ let's come to - geth - er.

Sis - ters, (Yeah!) ___ it's time to be greed - y, noth - ing good comes ___ for free. ___

1 2, 3

— Noth - ing good_ comes_ for free. — Hey la - dies, (Yeah!)_ let them

know it ain't eas - y, R - E - S - P - E - C - T, — let's come to - geth - er.

To Coda ⊕

Sis - ters, (Yeah!)_ it's time to be greed - y, Noth - ing good comes_ for free. —

— Noth - ing good_ comes_ for free. — No jeal - ous - y, — no en - vy, girls, —

come one, let's work it out. — No free - bies in the lim - ou - sine, — that's

not what it's a - bout. — Let them know — there's work to do. — Give it - up, — he won't call you. Re -

spect is just a min - i - mum, — go on, girl, — and get you some.

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

One two three four.

CODA



Let's come to - geth - er.

Come on, girls, — let's work it out. — Let's come to - geth - er. Let's

show - a - bout. — Let's come to - geth - er.

Repeat and Fade

Optional Ending

Come on, girls, — let's work it out. — Let's come to - geth - er.

18 WHEELER

Words and Music by ALECIA MOORE
and DALLAS AUSTIN

Medium Rock

C5



F5



Bb5



C5



Can't keep me down, can't keep me

F5



Bb5



C



down down, — can't keep me down. — I say you can't keep me

Bb/F



Bb



C



F



down, — no, you can't keep me down, — I say you can't keep me down.

Original key: B major. This edition has been transposed up one half-step to be more playable.

C B \flat /F B \flat

Hey, — hey, man, what's your prob - lem? — I see you're trying to
 Hey, — hey, girl, are you read - y for — to - day? — You got your

C F B \flat

hurt — me bad, don't know what you're up — a - gainst. — May - be you should
 shield — and sword, 'cause it's time to play — the games. — You are

C B \flat /F B \flat

re - con - sid - er, come up with a - noth - er plan. — 'Cause you
 beau - ti - ful, e - ven though — you're not — for sure. — Don't

C F B \flat

know I'm not — that kind — of girl — that - 'll lay there and let — you come — first. } You can push me out the
 let him pull — you by — the skirt, — you're gon - na get your feel - ings hurt. — }

C Bb/F Bb C

win - dow, _____ I'll just get back up. You can run o - ver me with your eigh - teen wheel - er truck and I

F Bb C Bb/F Bb

won't give a f***. You can hang me like a slave, _____ I'll go un - der - ground. You can run o - ver me

C F Bb

with your eigh - teen wheel - er, but you can't keep me down _ down _ down

C Bb/F Bb

down. You can't keep me down _ down, _ you can't keep me down down _ down.

Chord diagrams: C, F, Bb, F, Bb

2

Can't keep me down, down, uh uh uh. can't keep me down. You can push me out the

Chord diagrams: C, F, Bb

win - dow, I'll just get back up. You can run o - ver me

Chord diagrams: C, F, Bb

with your eigh - teen wheel - er truck and I won't give a f***. You can hang me like a

Chord diagrams: C, F, Bb

slave, I'll go un - der - ground. You can run o - ver me

C F Bb Am

with your eigh - teen wheel - er, but you can't keep me down__ down__ down down. Ev - 'ry - where that I go, —

Bb C

— there's some - one wait - ing to chain__ me. Ev - 'ry - thing that I pay, — there's some - one trying to short - change —

Am Bb G7

— me. I am on - ly this way__ be - cause of what you have made__ me, and

C

I'm not gon - na break. You can push me out the win - dow, — I'll

Bb/F  Bb  C 

just get back up. You can run o - ver me with your eigh - teen wheel - er truck and I



F  Bb  C 


won't give a f***. You can run me like a slave, I'll



Bb/F  Bb  C 

go un - der - ground. You can run o - ver me with your eigh - teen wheel - er, but you



Repeat and Fade	Optional Ending
<p>F  Bb </p>	<p>F  Bb  C </p>
<p>can't keep me down... You can push me out the can't keep me down_ down_ down down.</p>	
	

FAMILY PORTRAIT

Words and Music by ALECIA MOORE
and SCOTT STORCH

Moderately

Chords: Cm, Fm, Eb

1 Chords: Dm, G
2 Chords: Dm, G, Cm

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

Chords: 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.

Chords: 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_b  3fr **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  3fr **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_b  3fr **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  3fr **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 }

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



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



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



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



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



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



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



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



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_b **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_b **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  3fr Fm  Eb  3fr

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



Dm  G  Cm  3fr Fm 

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



Eb  3fr Dm  G 

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



Cm  3fr Fm  Eb  3fr

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 -

Fm

Eb

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

Dm

G

Cm

Fm

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

Repeat and Fade
(Vocal ad lib.)

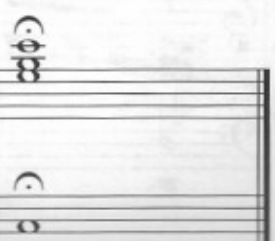
Optional Ending

Eb

Dm

G

Cm



MISERY

Words and Music by
 RICHIE SUPA

Medium slow Blues (♩ = ♩♩♩)

mf

Shad-ows are fall-ing all o-ver town, an-oth-er

night, and these blues got me down. Oh, mis-e-ry,

I sure could use some com-pa-ny. Since you've been

Chord diagrams: C, Gm7, C, F, G7#5, C, Gm7, C7, F, Abmaj7, Fm6, C, Bb, A7, D7, G, Am7/G, Gdim, G.

C Gm7 C7

gone I ain't been the same. I car-ry the weight like an old ball and

Abmaj7 Bb9 C A7 D7 G7sus

chain. Guess it's all meant to be, for love to cause such

C F F#dim7 C/G G9sus C

mis - e - ry. Oh, mis - e - ry, oh, mis - e -

Gm7 C7 F Abmaj7 Fm

ry. Tell me, why does my heart make a fool of me? Seems it's

C A7 D7 G7sus C F Eb Dm7

my des - ti - ny for love to cause me mis - e - ry.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment with a treble and bass clef. Chord diagrams for C, A7, D7, G7sus, C, F, Eb, and Dm7 are shown above the staff. A handwritten '#' is written above the A7 chord. The piano part features triplets and various rhythmic patterns.

C F Cmaj7/E

And oh, I've been down this road be - fore, where the

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Chord diagrams for C, F, and Cmaj7/E are shown above the staff. The piano part continues with complex rhythmic accompaniment, including triplets.

Dm7 G9sus F/C C F/C C C7 F

pas - sion, it turns in - to pain. And each time I saw

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Chord diagrams for Dm7, G9sus, F/C, C, F/C, C, C7, and F are shown above the staff. The piano part features a mix of chords and rhythmic patterns.

C/E D7 G9sus G7#5

love walk out the door I swore I'd nev - er get caught up a - gain. But ain't it

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Chord diagrams for C/E, D7, G9sus, and G7#5 are shown above the staff. The piano part concludes with sustained chords and rhythmic accompaniment.

C Gm7 C F

true, — it takes — what it takes. — And some - times we get too smart —

Abmaj7 Fm6 C/G A7

too late. One more heart - ache for me,

D7 G9sus C Bb6 Am7 F

an - oth - er night — of — mis - e - ry. —

C Bb6 Am7 F C A7

D7  G7sus  F  G9sus  3fr

Oh, mis - e -

C  Gm7  C7  F 

ry, oh, mis - e - ry. Tell me, why does my heart make a

Abmaj7  F7  C  Gm7  C7 

fool of me? Mis - e - ry, mis - e - ry. Tell me,

Abmaj7  Bb6 

why, why, why, why, why, why does my heart make a fool of me? Seems it's



C#

C A7 D7 G7sus

my des - ti - ny for love to cause mis - e -

C B Bb A

ry, mis - e - ry. Guess it's

D7 G7#5 **A tempo** C Eb

walk up

all meant to be for love to cause me mis - e - ry,

D Dbmaj7 C

mis - e - ry.

rit.

DEAR DIARY

Words and Music by ALECIA MOORE
and LINDA PERRY

Medium Pop

Am C G Dsus Am C G Dsus

mp

Dear, dear di - a - ry, I wan - na tell my se - crets. 'Cause you're the on - ly one

that I know will keep them. Dear, dear di - a - ry, I wan - na tell my se - crets.

Am C G Dsus

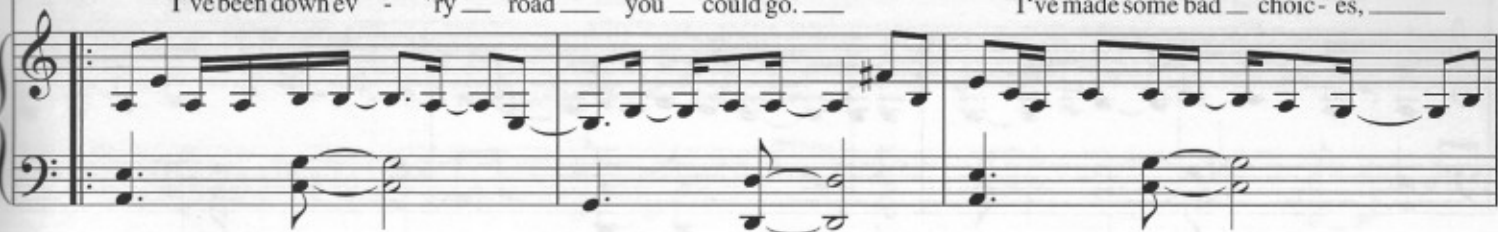
I know you'll keep them, so this is what I've done.

Detailed description: This is a sheet music page for the song 'Dear Diary'. It is written in 4/4 time and features a piano accompaniment and a vocal line. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is written in a single treble clef. The music is divided into four systems. Each system includes guitar chord diagrams for Am, C, G, and Dsus. The first system is an instrumental introduction. The second system contains the first line of the verse. The third system contains the second line of the verse. The fourth system contains the third line of the verse. The tempo is marked 'Medium Pop' and the dynamics are marked 'mp'.



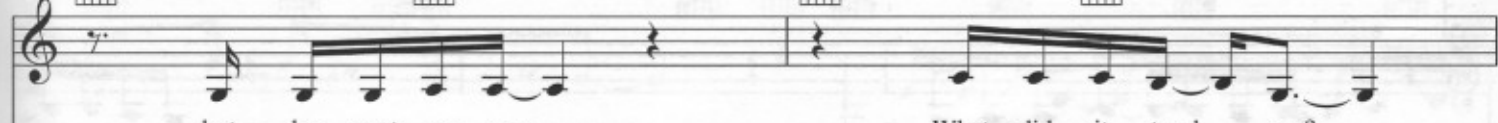
I've been a bad, bad girl for so long.
I've been down every road you could go.

I don't know how to change,
I've made some bad choices.



what went wrong.
as you know.

Daddy's little girl,
Seems I've got this whole world



but he went away.
cradled in my hand,

What did it teach me?
but it's just like me



That love leaves, yeah-yeah.
not to understand.

Dear, dear diary, I wanna tell my secrets.



Am C G Dsus Am C

'Cause you're the on - ly one — that I know — will keep — them. — Dear, — dear di - a - ry, I

G Dsus 1 Am C G Dsus

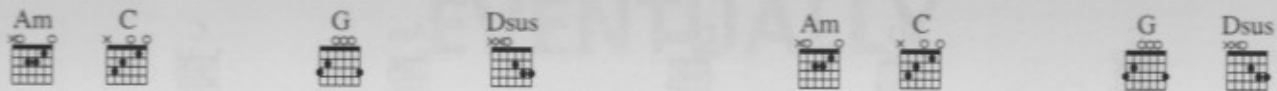
wan - na tell — my se - crets. — I know you'll keep — them, — so this is what — I've done. —

2 Am C G Dsus Am C

I've been a bad, — bad — girl. — Na na na na —

G Dsus Am C G Dsus

— na na — na na — na na — na. Ah. —



Na — na na na — na na — na na — na.



I — learned — my les - sons young. I —



— turned — my - self — a - round. — I've got a guar - di - an an - gel tat -



- toed on — my shoul - der. — She's — been watch - ing o - ver — me. —

Am C G Dsus Am C

Dear, dear di - a - ry, I wan - na tell my se - crets. 'Cause you're the on - ly one

G Dsus Am C G Dsus

that I know will keep them. Dear, dear di - a - ry, I wan - na tell my se - crets.

1 Am C G Dsus

I know you'll keep them, so this is what I've done.

2 Am C G Dsus A5 N.C.

I've been a bad, bad girl. I've been a bad, bad girl.

EVENTUALLY

Words and Music by ALECIA MOORE
and LINDA PERRY

Slowly, steadily

Gm Cm F Bb

mp

Gm Cm F

I'm an op - por - tu - ni - ty, and I knock so soft -

Bb Gm Cm

- ly. Some - times I get loud when I wish -

F Bb Gm

eve - ry - bod - y'd just get off me. So man - y play - ers you'd think I

Cm  3fr F  Bb  3 D/A  3

was a board - game. — It's eve - ry man for them - selves, — there are no team - mates. —



Cm  3fr F  Bb  3

This life — gets lone - ly when eve - ry - bod - y wants some -
To win — my love, — to them a game, — to watch me live my life in



Gm  3fr Cm  3fr Gm  3fr

thing. They'll smile up in your face, —
vain. When all is done — and the glit - ter fades, — fades a - way, —



F  Eb  3fr D  Gm  3fr

but they'll get theirs — e - ven - tual - ly, — and I hope I'm there. —
they'll get theirs — e - ven - tual - ly, — and I hope I'm there. —



1

Cm 3fr F9 Bb

Sur - round - ed by fa - mil - iar fac - es with no names. None of them know me — or

Gm 3fr Cm 3fr F

want to share — my pain. — They on - ly wish to bask in — my light, — then fade a-

Bb D/A 2 Bb F

way. — I drank — your poi - son, —


Cm 3fr Gm7 Bb F

'cause you told me it's wine. — Shame on you if you fooled — me once, —

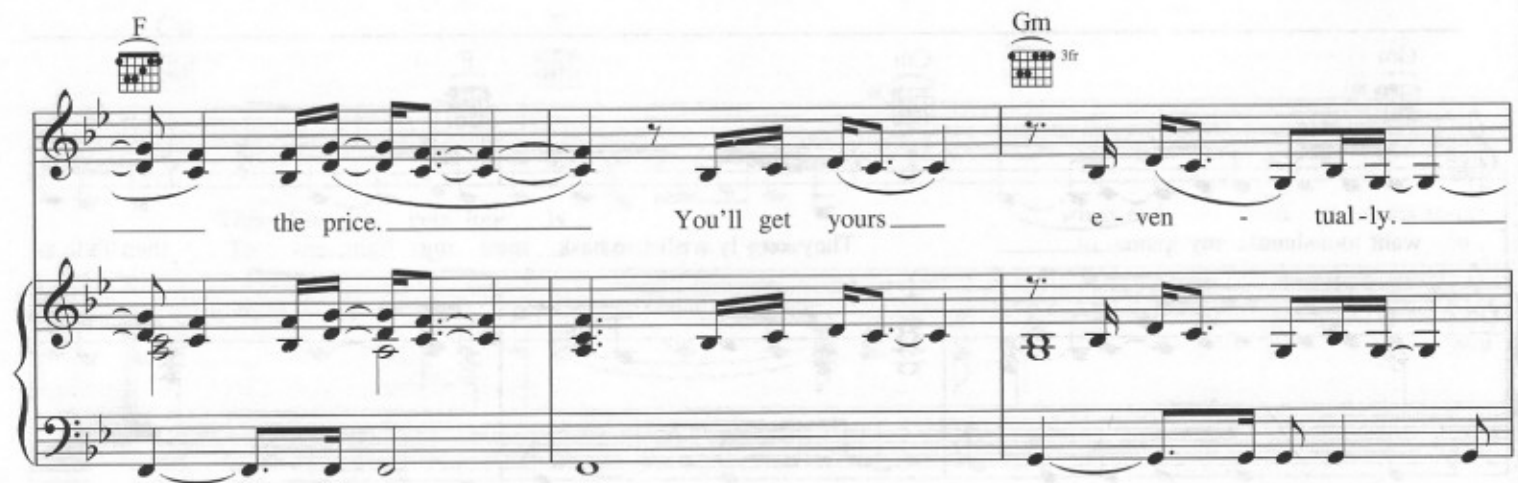
Cm  3fr  3fr 

shame on me if you fooled me twice. 'Cause I did - n't know -



F   3fr

the price. You'll get yours e - ven tual-ly.



Cm  3fr  

So what good am I to you if I can't be bro - ken?



Ebmaj7  3fr   3fr

You'll get yours, yes, you'll get yours e - ven tual-ly.



LONELY GIRL

Words and Music by
LINDA PERRY

Moderately slow

Am

C

F

Bb

The piano introduction is in 4/4 time, marked 'Moderately slow' and 'mf'. It consists of four measures. The first measure has a treble clef and a bass clef. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5. The left hand plays a sequence of eighth notes: G3, F3, E3, D3. The second measure has a treble clef and a bass clef. The right hand plays a sequence of eighth notes: C5, Bb4, A4, G4. The left hand plays a sequence of eighth notes: C3, B2, A2, G2. The third measure has a treble clef and a bass clef. The right hand plays a sequence of eighth notes: F4, E4, D4, C4. The left hand plays a sequence of eighth notes: F2, E2, D2, C2. The fourth measure has a treble clef and a bass clef. The right hand plays a sequence of eighth notes: Bb4, A4, G4, F4. The left hand plays a sequence of eighth notes: Bb2, A2, G2, F2.

Am

C

I can re - mem - ber the ver - y first time I cried, — how I
Ly - ing a - wake, — watch - ing the sun - light. — How the

wiped my eyes — and bur - ied the pain in - side. —
birds will sing — as I count the rings — a - round my eyes.

All of my mem - 'ries, good and bad — that's passed, — did - n't e - ven
Con - stant - ly push - ing the world I know — a - side, — I don't e - ven

Original key: A \flat minor. This edition has been transposed up one half-step to be more playable.

LOVELY GIRL

F Bb/D

take the time — to re - al - ize. —
 feel the pain, — I don't e - ven want to try. — I'm

Dm A/E F G9

Star - ing at the cracks in the walls, — 'cause I'm wait - ing for it all —
 look - ing for a way to be - come — the per - son I dreamt up —

C/G Cmaj7/G C7/G Dm A/E

— to come to an end. — Still I curl up right un - der the bed, —
 — when I was six - teen. — Oh, — noth - ing is e - ver e - nough, —

F G9 C/G Cmaj7/G C7/G

— 'cause it's tak - ing o - ver my head — all o - ver a - gain. —
 — ooh, — ba - by, it ain't e - nough, — or what it may seem. — }

B \flat F Gm 3fr

(Do you e - ven know who you are?) _____ { I guess - I'm trying - to find. -
I'm _____ still trying - to find. -

B \flat F Gm 3fr

_____ } (A bor - rowed dream - or a su - per - star?) _____ { I want - to be - a star. -
Ev - 'ry - bod - y wants - to be. -

B \flat F Gm 3fr

_____ } (Is life good - to you or is it bad?) _____ I can't - tell an - y - more. -

B \flat F C

_____ (Do you e - ven know what you have?) _____ No. _____

F C

(Sor - ry girl. — Tell a tale — for me, — 'cause I'm

Dm7

won - der - ing — how you real - ly feel.) — I'm a

F Am

— lone - ly girl, — I'll tell a tale — for you. — 'Cause I'm

Dm7

— just trying to make — all my dreams — come true. —

B \flat F Gm

(Do you e - ven know who you are?) _____

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. Chord diagrams for B \flat , F, and Gm (3fr) are shown above the vocal staff.

B \flat F Gm

(A bor - rowed dream or a su - per - star?) _____ Oh, _____ I want - ed to be a star. _____

This system contains the next three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. Chord diagrams for B \flat , F, and Gm (3fr) are shown above the vocal staff.

B \flat F Gm

_____ (Is life good to you or is it bad?) _____ I can't tell an - y - more. _____

This system contains the next three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. Chord diagrams for B \flat , F, and Gm (3fr) are shown above the vocal staff.

B \flat F Gm

_____ (Do you e - ven know what you have?) _____ I guess not, ah, _____ I guess not. _____

This system contains the final three staves of music on the page. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. Chord diagrams for B \flat , F, and Gm (3fr) are shown above the vocal staff.



(Do you e - ven know who you are?) Oh, I'm try - ing to find.



(A ris - ing dream or a fall - ing star?) Oh, I have all these dreams.



(Is life good to you or is it bad?) I can't tell an - y - more.

Repeat and Fade



Optional Ending



(Do you e - ven know what you have?) No no.

NUMB

Words and Music by ALECIA MOORE
and DALLAS AUSTIN

Moderately

G5 F5 C5 Bb

No sleep, — no sex — for you from your ex - girl - friend.
I laid — there quiet, — watched you have your way with me.

mf

G5 F5 C5 Bb

I was — too deep, — can't let you call — me just jump in.
I might — have cried, — but the tears were si - lent in - side, — you see.

G5 F5 C5 Bb

At times — I would — push my feel - ings a - side — to let you feel.
You called — me names, — made me feel — like I was dumb.

G5 F5 C5 Bb

I'm No - vo - caine, I'm numb and noth - ing's real.
I did - n't feel a thing, and now I'm gone, gone, - gone.

Eb D

Like the cold - est win - ter I am fro - zen
Like a bat - tered child I got used to your

G5 F5 E5 Eb5

from pain, you. } I was weak be - fore, now you've made me so
but you know it's 'cause.

G5 F5 E5 Eb5 G5 F5

numb I can't feel much for you an - y - more. I gave you my all,

E5 Eb5 G5 F5 E5 Eb5

— my ba - by, I'm — numb.
(Numb, numb, numb.)

1 G5 F5 C5 Bb5

But the tears were si - lent in - side, — you see.

G5 F5 C5 Bb5 2 G5 F5

But the tears were si - lent in - side, — you see. I was weak be -

E5 Eb5 G5 F5 E5 Eb5

fore, now you've made me so numb I can't feel much for you an - y - more. —

G5 F5 E5 Eb5 G5 F5

I gave you my all, — my ba - by, I'm — numb. (Numb, numb,

E5 Eb5 G5 F5 C5 Bb5 G5 F5

numb.)

C5 Bb5 G5 F5 C5 Bb5 G5 F5

(Numb, numb,

C5 Bb5 G5 F5 E5 Eb5 G5 F5

numb.) Say, — I was weak be - fore, now you've made me so numb I can't feel

E5

E♭5

G5

F5

E5

E♭5



much for you an - y - more. — I gave you my all, — my ba - by, I'm —

G5

F5

E5

E♭5

G5

F5

E5

E♭5



— numb.
(Numb, numb, numb.)

So now I'm numb, numb, — numb.

G5

F5

E5

E♭5

G5

F5



Numb. —

E5

E♭5

G5

F5

E5

E♭5



(Numb, numb, numb.) Numb numb numb numb.

GONE TO CALIFORNIA

Words and Music by ALECIA MOORE
and LINDA PERRY

Slow Pop Ballad

N.C.

Gm



I'm go - ing to Cal - i - for - nia
- ner,
Saxophone solo

mf

Cm



to live in the sum - mer sun. The
hus - tlers sell - ing sweets.

streets are made of sil - ver, I'm like a rab - bit on the run.
Ba - by is home cry - ing, while her ma - ma's on the streets.



Phil - a - del - phi - a free - dom,
Ev - 'ry - bod - y's dy - ing.
Go - ing to Cal - i - for - nia



well, it's not like you have heard. —
Have you heard the news to - day? —
to res - ur - rect my soul. —

The
A
The



Cit - y of Broth - er - ly Love is full of pain and hurt. —
wom - an in north Phil - ly is mourn - ing, a bul - let took an - oth - er son a - way. —
sun is al - ways shin - ing, or at least that's what I'm told. —



GONE TO CALIFORNIA

Gm 3fr

Dm

C#m 4fr

I'm go - ing to Cal - i - for - nia

Cm 3fr

Gm 3fr

to find my pot of gold.
 go - ing far far far a - way.
 There's a bet - ter life for me.

1, 2

3

Gm 3fr

Dm

C#m 4fr

Cor - rup - tion on eve - ry cor -

Go - ing to Cal - i - for - nia,



I'll write and tell you what I see.

I'm

go - ing to Cal - i - for - nia,

some - bod - y say a prayer for me.

MY VIETNAM

Words and Music by ALECIA MOORE
and LINDA PERRY

Moderately

Bm

mf

Bm

Dad - dy was a sol - dier.
Ma - ma was a lu - na - tic.

He taught me a - bout free - dom; peace and all the
She liked to push my but - tons. She said I was - n't

great things that we take ad - van - tage of.
good e - nough, but I guess I was - n't try - ing.

D **A** **Bm**

Once I fed the home - less. — I'll nev - er for -
 Nev - er liked school that much. They tried to teach me

F# **D** **A5** 5fr

- get — the look u - pon — their fac - es — as I —
 bet - ter. But I just was - n't hear - ing it, be - cause

E5 **Bm**

— treat - ed them with re - spect. — This is my —
 I thought I was al - read - y pret - ty clev - er. }

C#m7b5 4fr **D** **E7(no3rd)** **Bm**

— Viet - nam, — I'm — at — war. — Life keeps

C#m7b5  4fr  D  E7(no3rd)

on drop - ping — bombs and I keep score.



Bm  Bm  C#m7b5 4fr  D

This is my — Viet - nam, — I'm — at —



E7(no3rd)  E7(no3rd)  Bm  C#m7b5 4fr

— war. — They keep on — drop - ping bombs — and I —



D  D  E7(no3rd)  G  Bm

— keep — score. —



G Bm G

What do you ex - pect —

Bm G Bm

— from me?

What am I not — giv - ing you? —

G Bm Em9

What could I — do for you — to make — me o - kay in your —

Bm C#m7b5 D

— eyes? —

This is my — Viet - nam, —

I'm — at —

E7(no3rd)

Bm

C#m7b5



war. { They keep } on drop-ping bombs and I
 { Life keeps }



E7(no3rd)

Bm

keep score. This is my

C#m7b5

D5

E5

Bm



Viet - nam. This is my

C#m7b5

D5

E5

N.C.



Viet - nam.