

ARE WE ALL WE ARE

Words and Music by ALECIA MOORE,
BUTCH WALKER, JOHN HILL
and EMILE HAYNIE

Moderately slow, in 2

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. Chord diagrams are provided for the guitar, with 'x' indicating muted strings and '4fr' indicating a four-finger fretting. The lyrics are: (Oh.) (Are we all we are?) (Are we all we are?) { Cut to now: ho - ly Sev - en sec - onds, sev - en

System 1: Chords: C#m7, E, B(add4). Lyrics: (Oh.)

System 2: Chords: Amaj7, C#m7, E. Lyrics: (Oh.)

System 3: Chords: B(add4), Amaj7, C#m7. Lyrics: (Are we all we are?) (Are we all we are?) { Cut to now: ho - ly Sev - en sec - onds, sev - en



E B(add4)

wow, how did ev - 'ry - thing be - come such a hell of a mess? _
 sec - onds, that is all the time you've got to make ___ your ___ point. _

Amaj7 C#m7

May - be now, may - be
 My at - ten - tion, my at -

E B(add4)

now, can some - bod - y come and take this off ___ my chest? _
 ten - tion's like an in - fant try - in' to grow, a - round ___ this joint. _

Amaj7 C#m7

I know you think it's not your
 I know we're bet - ter than the

E B(add4) Amaj7

prob - lem;
mass - es,

I know you think that God 'll solve them.
but we're all fol - low - ing our ass - es,

C#m7 E B(add4)

But if your } shit is not to - geth - er, it - 'll nev - er be you and me. Plant the seed.
and if our }

Amaj7 C#m7 E

O - pen up and let it be. We are the peo - ple that you'll nev - er get the best of,

B(add4) Amaj7 C#m7

not for - get the rest of, rest of. (Oh.) We've had our fill, we've had e -



E B(add4) Amaj7

nough, we've had it up to here. (Are we all we are?) — (Are we all we are?) —

C#m7 E B(add4)



We are the peo - ple that you'll nev - er get the best of, not for - get the rest of,

Amaj7 C#m7 E

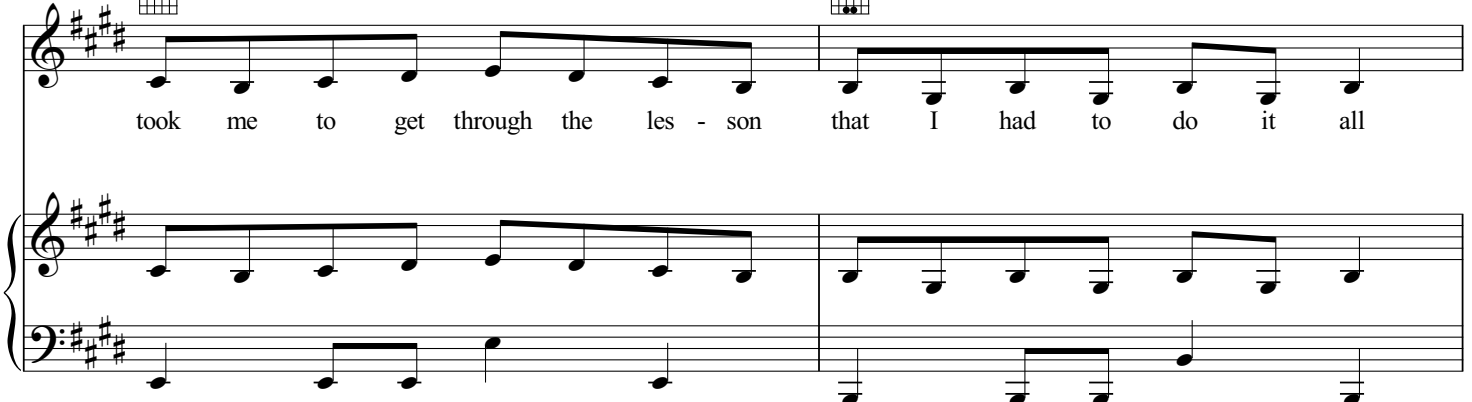
rest of. (Oh.) — Just sing it loud un - til the kids 'll sing it right back:

B(add4) Amaj7 C#5

(Are we all we are?) — (Are we all we are?) — Four: that's how man - y years it

E5  B5 

took me to get through the les - son that I had to do it all



A5  C#5  E5 




on my own. Three: that's how man - y Hail Mar - ys they would pray for me,



B5  A5  C#m7 

think - ing I was gon - na end up all a - lone. _ Two, for sec - ond chanc - es that you've



E  B(add4)  Amaj7 

giv - en me. Can it be? Luck - y me, luck - y me. Now let's go.



C#m7 E N.C.

One is what we are, is what we are. (Are we all we are?)

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C#m7 and E are shown above the staff.

C#m7

(Are we all we are?) We are the peo - ple that you'll

Detailed description: This system contains measures 3 and 4. Measure 3 continues the vocal line with a quarter note C5 and a half note G4. Measure 4 starts with a repeat sign, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment continues with similar patterns. A C#m7 chord diagram is shown above the staff.

E B(add4) Amaj7

nev - er get the best of, not for - get the rest of, rest of. (Oh.)

Detailed description: This system contains measures 5 and 6. Measure 5 has quarter notes G4, A4, B4, and C5. Measure 6 has quarter notes G4, A4, B4, and C5, ending with a fermata. The piano accompaniment features chords in the right hand and a bass line in the left hand. Chord diagrams for E, B(add4), and Amaj7 are shown above the staff.

C#m7 E

We've had our fill, we've had e - nough, we've had it up to here.

Detailed description: This system contains measures 7 and 8. Measure 7 has quarter notes G4, A4, B4, and C5. Measure 8 has quarter notes G4, A4, B4, and C5. The piano accompaniment continues with chords and a bass line. Chord diagrams for C#m7 and E are shown above the staff.

B(add4) Amaj7 C#m7

(Are we all we are?) — (Are we all we are?) — We are the peo - ple that you'll

E B(add4) Amaj7

nev - er get the best of, not for - get the rest of, rest of. (Oh.)

C#m7 E B(add4)

{ Just sing it loud un - til the kids 'll sing it right back: } (Are we all we are?) —
 { Cut to the fu - ture, sing it loud and take the pow - er back. }

Amaj7 B(add4) N.C.

(Are we all we are?) — (Are we all we are?) — (Are we all we are?) —



BEAM ME UP

Words and Music by ALECIA MOORE
and BILLY MANN

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

The musical score is written for guitar and piano. It consists of four systems of music. 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 are provided above the vocal line for each measure. The lyrics are: "There's a whole 'noth - er con - ver - sa - tion ___ go - ing on in a par - al - lel u - ni - verse ___ where noth - ing breaks and noth - ing hurts. There's a". The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp*.

Chord diagrams shown: C, F, C, F, C, Am, Bb, F, Fsus, F.



C F C

waltz play - ing, fro - zen in time, — blades of grass on

F Am Bb




ti - ny bare _____ feet. I look at you, and you're look - ing at

F Fsus F C


me. Could you beam me up? —




F C G

Give me a min - ute: I don't know what — I'd say in — it;


Am  D7  F 




prob - 'ly just stare, hap - py just to be there, hold - ing — your face. —




G  C  F 




— Beam me up. — Let me be light -




C  G  Am 

- er: tired — of be - ing a fight - er, I think. —



D7  F(add2)  To Coda 

A min - ute's e - nough, — just beam me up. —



Chord diagrams: C, F, C

Chord diagrams: F, Cmaj9, Fmaj9

Saw a black - bird soar - ing in the sky.

Chord diagrams: Cmaj9, F, Am

Bare - ly a breath, I caught one last sight. Tell me that was you,

Chord diagrams: Bb, F, C/E, Bb/D, F

say - ing good - bye. There are

C Fmaj9 C

times I feel the shiv - er and cold. It on - ly hap - pens when I'm

F Am Bb Bb/D

on my own. That's how you tell me I'm not a - lone. _

F Gm/C F D.S. al Coda

Could you beam me up? _

CODA

just beam me up. _

C Dm/C C

Dm/C Eb Bb

In my head I see your ba -

C F/C Eb

- by blues. I hear your voice, -

Bb Db Ab

and I, I break in two, and now there's

Cb Gb N.C.

one of me with you.

E \flat D G

Guitar solo ad lib.

D 1 G 2 G

So when I

D G D

need you, can I send you a sign? I'll burn a can - dle and turn

G Bm C

off the lights, I'll pick a star and watch your shine.

G Am G D

Just beam me up. _____

8vb

G D A

Give me a min - ute: I don't know what _____ I'd say in _____ it; I'd

(8vb)

Bm E7 G

prob - 'ly just stare, hap - py just to be there, hold - ing _____ your face.

D G

_____ Beam me up. _____ Let me be light -

D A Bm

- er: I'm tired of be - ing a fight - er, I think.

E7 G(add2)

A min - ute's e - nough, beam me up.

D Gmaj9 A/D Gmaj9

Beam me up. Beam me

A/D Gmaj9 D(add2)

up. Could you beam me up?

BLOW ME

(One Last Kiss)

Words and Music by ALECIA MOORE
and GREG KURSTIN

Driving Dance beat

Sheet music for guitar and piano. The score is in 4/4 time with a key signature of one sharp (F#). It features a driving dance beat. The guitar part includes chord diagrams for G, Bm, Em, C, and G. The piano part includes a piano (mp) dynamic marking. The lyrics are:

White knuckles and
I won't miss
sweat - y palms from hang - ing on too tight. Clenched, shut jaw,
all of the fight - ing that we al - ways did. Take it in,
I've got an - oth - er head - ache a - gain to - night.
I mean what I say when I say there is noth - ing left.



G Bm

Eyes on fire, ___ eyes on fire, ___ and the burn ___ from all the tears ___
 No more sick ___ whis - key dick, ___ no more bat - tles for me. ___

Em C

___ I've been cry'n', ___ I've been cry'n', ___ I've been dy - in' o - ver you. ___
 ___ You'll be call - ing a trick, ___ 'cause you'll no ___ long - er sleep. ___

G Bm

___ Tie a knot ___ in the rope, ___ try'n' to hold, ___ try'n' to hold, ___
 ___ I'll dress nice, ___ I'll look good, ___ I'll go danc - ing a - lone. ___

Em N.C.

___ but there's noth - ing to grab ___ so I ___ let ___ go. ___
 ___ I will laugh, ___ I'll get drunk, ___ I'll take some - bod - y home. ___

G Bm

I think I've fi - n'ly had ___ e-nough, I think I may - be think ___ too much.

Em C

I think this might be it ___ for us. Blow me one ___ last kiss. _

G Bm

___ You think I'm just too se - ri - ous, I think you're full of sh**._

Em C

My head is spin - ning, so blow me one ___ last kiss. _



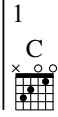
Just when it can't get ___ worse, ___ I've had a sh** day.



Have you had a sh** _ day? We've had a sh** _ day.

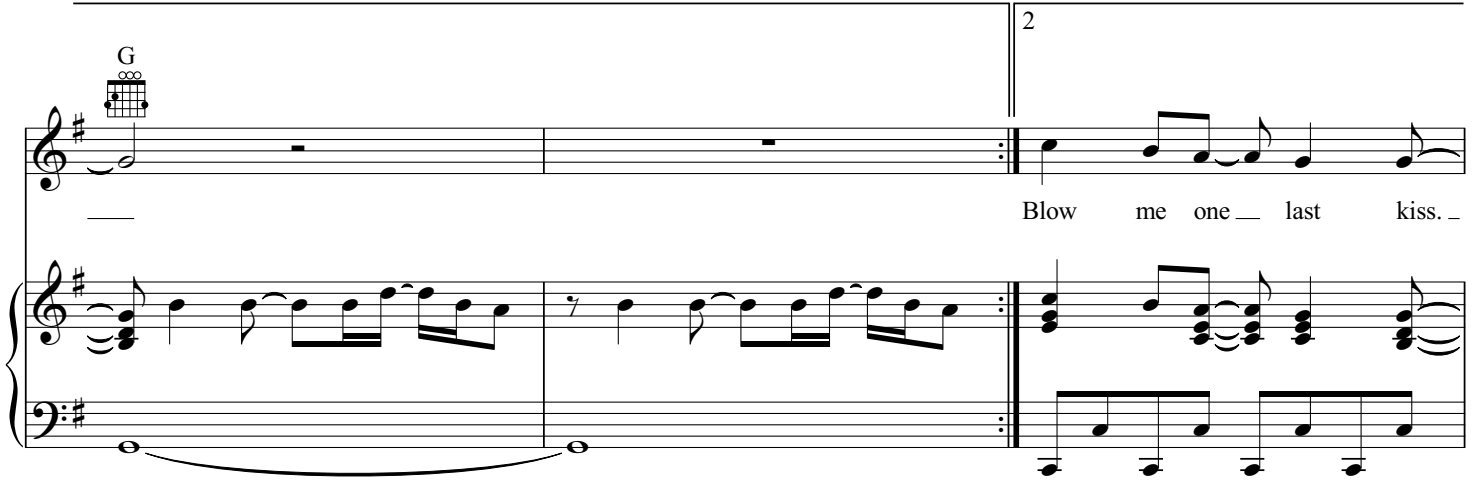


I think that life's too short _ for this, want back my ig - no - rance _ and bliss.



To Coda

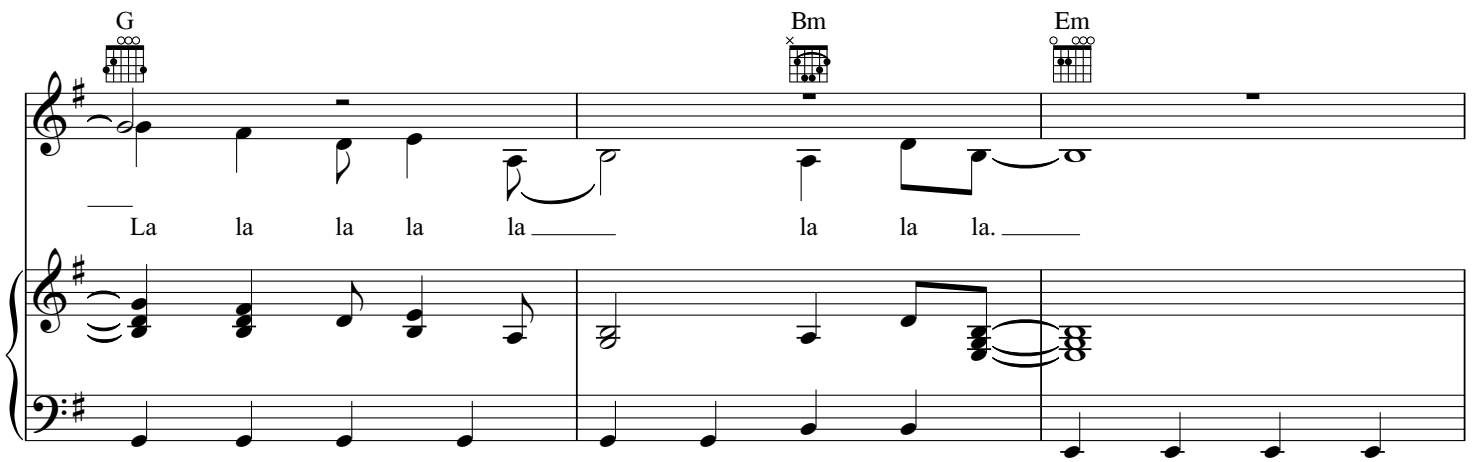
I think I've had e - nough ___ of this. Blow me one ___ last kiss. _



G

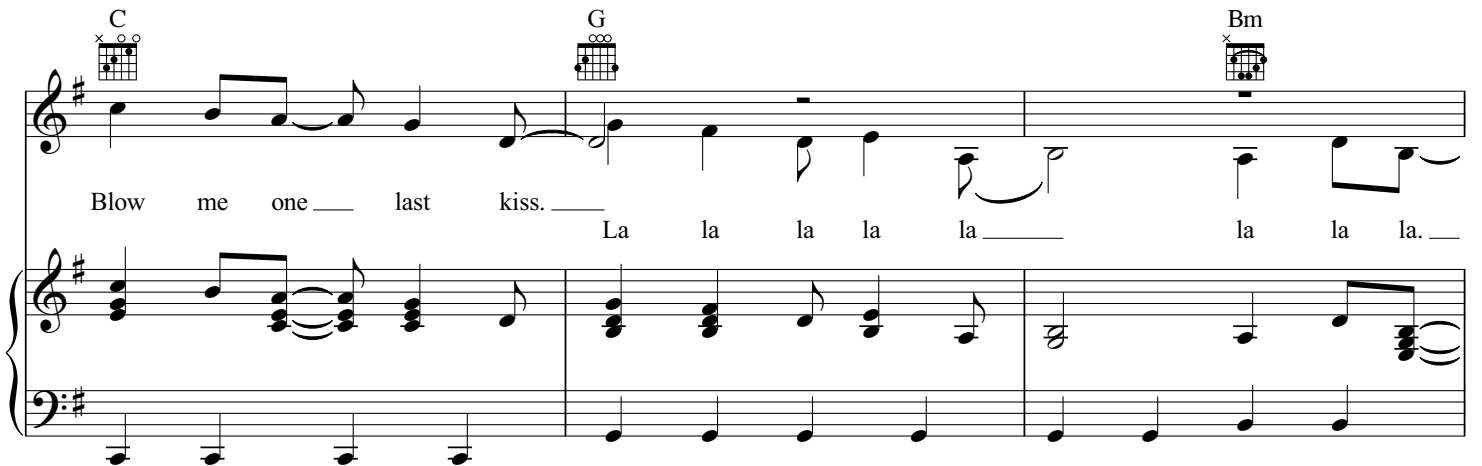
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Blow me one last kiss.



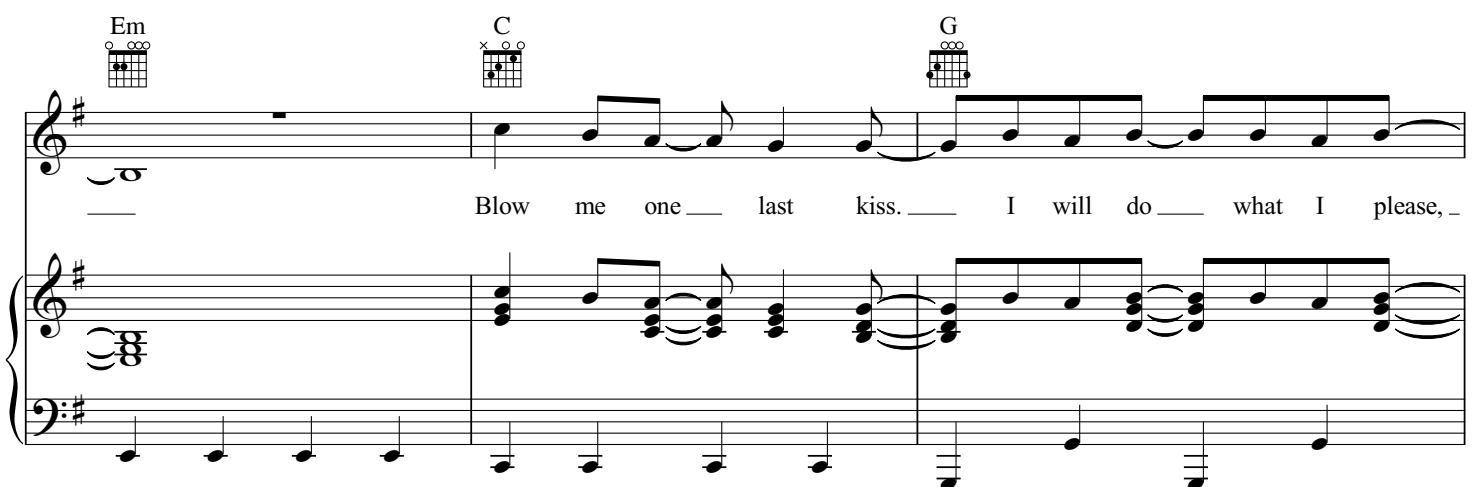
G Bm Em

La la la la la la la la la.



C G Bm

Blow me one last kiss. La la la la la la la la.



Em C G

Blow me one last kiss. I will do what I please.

Bm Em C

an - y - thing - that I want. — I will breathe, — I will breathe, — I won't wor - ry at all. —

G Bm

You will pay — for your sins, — you'll be sor - ry, my dear. —

Em N.C. D.S. al Coda

All the lies, — all the whys — will all be — crys - tal clear.

CODA C G

Blow me one — last kiss. — Na na na na na na — na na.

Bm Em

Na na na na na na na na. Na na na na na na na na.

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

C G

Blow me one last kiss. Na na na na na na na na.

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'Blow me one last kiss.' followed by a series of 'na' syllables. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for C and G are provided above the staff.

Bm Em

Na na na na na na na na. Na na na na na na na na.

Detailed description: This system contains the next two measures, repeating the 'na na na' vocal pattern. The piano accompaniment remains consistent. Chord diagrams for Bm and Em are provided above the staff.

C G

Blow me one last kiss. Just when it can't get worse,

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics 'Just when it can't get worse,'. The piano accompaniment ends with a final chord. Chord diagrams for C and G are provided above the staff.

Bm Em

I've had a sh** day. Have you had a sh** day?

C G

We've had a sh** day. I think that life's too short for this,

Bm Em

want back my ig - no - rance and bliss. I think I've had e - nough of this.

C G

Blow me one last kiss.

HERE COMES THE WEEKEND

Words and Music by ALECIA MOORE,
KHALIL ABDUL RAHMAN, PRANAM INJETI,
ERIK ELCOCK, LIZ RODRIQUES
and MARSHALL MATHERS

Moderately fast

The musical score is written in 4/4 time with a key signature of one sharp (F#). It includes guitar chords and piano accompaniment. The lyrics are: "Here comes, comes the week - end. Hear it call - ing like a si - ren. (Oh.) We don't (1.) want no prob - lems. We don't (2., 3.) look for trou - ble; just e - like them. Keep it mov - ing. Here comes the week - nough to see - ing dou - ble.) - end. Set off your si - rens. (Oh.)"

Guitar Chords:
F#m: x02341
D: xx0232
A: x02023
E7/G#: x02023
F#m: x02341
D: xx0232
A: x02023
E7/G#: x02023
F#m: x02341
D: xx0232
A: x02023
E7/G#: x02023

Piano Dynamics:
f

F#m

D

A

To Coda

Here comes the week - end. Set off your si -

E7/G#

F#m

D

- rens. (Oh.) { I just wan - na play. Big cit -
 Drink some pink cham - pagne. I don't know -

A

E7/G#

F#m

- y you yet, but hol - i - day, so get out of my way -
 will for - get, so fuck what they say -

D

A

E7/G#

(1., 2.)(Oh.)

if you know what's bet - ter for you.
 Let the rum up - load un - til it rains.



F#m D A

I'm tear-ing up the night, lip-stick, and leath-er tight. Not look-ing for a fight,

E E7 F#m D

no. (Oh.) _____ High heels and cher-ry wine, not wast-ing an-y time.

1 A E E7 2 A

We're tick-ing like a bomb a-bout to blow. (Oh.) _____ We're tick-ing like a bomb a-

E E7 D.C. al Coda

bout to blow. (Oh.) _____

CODA E7/G#

-rens. (Oh.) _____

F#m D A

Rap (see Rap Lyrics)

This system contains the first three measures of the piece. The guitar part is shown in a treble clef with a key signature of three sharps (F#, C#, G#). Chords are indicated above the staff: F#m, D, and A. The piano accompaniment is shown in a grand staff (treble and bass clefs). The bass line features a steady eighth-note pattern. The vocal line is marked with a double bar line and a repeat sign, indicating a rap section with lyrics to be inserted.

1 2

E7/G# E7/G# F#m

This system contains measures 4 through 6. It is divided into two parts by a double bar line. The first part (measure 4) has a guitar chord of E7/G# and piano accompaniment. The second part (measures 5 and 6) has guitar chords of E7/G# and F#m, with piano accompaniment. The piano accompaniment continues with eighth-note patterns in the bass line.

D A E E7

This system contains measures 7 through 9. The guitar part has chords D, A, E, and E7. The piano accompaniment features a bass line with eighth notes and some rests. The vocal line is marked with a double bar line and a repeat sign.

F#m D A

This system contains the final three measures (10-12). The guitar part has chords F#m, D, and A. The piano accompaniment continues with eighth-note patterns in the bass line. The vocal line is marked with a double bar line and a repeat sign.

E E7 F#m E

(Rap ends) (Here comes the week - end.

1 A D N.C.

Set off your si - rens) Set off your si -

F#m D

- rens.) (Oh.)

1 2 E7/G# E7/G#

(Oh.)

F#m D A
 Here comes the week - end. Set off your si -
 - rens. (Oh.) Set off your si - rens. (Oh.)

Rap Lyrics

Nothing high class in my glass, only bottles of pop.
 The bottles are popped, so when I pop up in the spot
 I'm probably not gonna be wanting to pop bubbly or Ciroc.
 I'm not Puffy, but I'm gonna run the city tonight.

When I hit it I might act like a frickin' idiot,
 Diddy mixed with a medieval knight.
 Big city lights, little indignity.
 Hot diggety, this biggie is getting me hyped.

I don't get some liquor, I'll hurt you,
 I'll knock your dick in the dirt.
 Bickering worse than that chick in that Snickers commercial.
 A mixture of Stiffler and Urkel, hangin' from the light fixture.

I hope you pricks are insured for this building,
 'Cause we're tearing it down.
 Security, get out the frickin' way.
 Jesus Christ, when the blarin' is loud.
 I swear, only thing I hear is the sound of sirens going,
 Ah, ah, ah, ah. 'Cause...

HOW COME YOU'RE NOT HERE

Words and Music by ALECIA MOORE
and GREG KURSTIN

Moderately fast (♩ = ♩³)

The musical score is written for guitar and piano. It features a 4/4 time signature and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Moderately fast' with a metronome marking of ♩ = ♩³. The score includes guitar chord diagrams for F#5, A5, E5, B5, and F#5, with some chords marked '5fr' for five-fingered. The piano part is marked with a forte 'f' dynamic. The lyrics are: 'Where have you been? I've heard some ru - - mors a - bout an - oth - er girl. And have I done - - I heard she's cute - - but she stores some - thing wrong? squir - rel. You're the tooth - fair - y; And that's all cool;'. The score is divided into systems, each with guitar and piano staves.










you're like San - ta Claus; _____ you're like white noise _____
 I'll _____ wait right here _____ 'til _____ you get _____








_____ when I'm on my fa - v'rite song. Just come on the back _____
 bored and she gets card - ed for beer. I'm the one; _____








_____ and come on home. It ain't su - per smart _____
 I'm just as slick. You _____ won't find bet -








_____ to leave me a - lone. _____ Well, light a flare, _____
 - ter; I'm hon - ey - dipped. _____ There ain't a thing _____

F#5 B5 E5 F#5 A5 E5

pick up the on phone. I'm like as ston - er babe
 that's fake on me. I miss you, ba -

3

F#5 A E

by; with - out my bong. } Are you hid - ing in the clos - et?
 come home to me. }



A D A

Are you un - der - neath the bed? Did you go for a

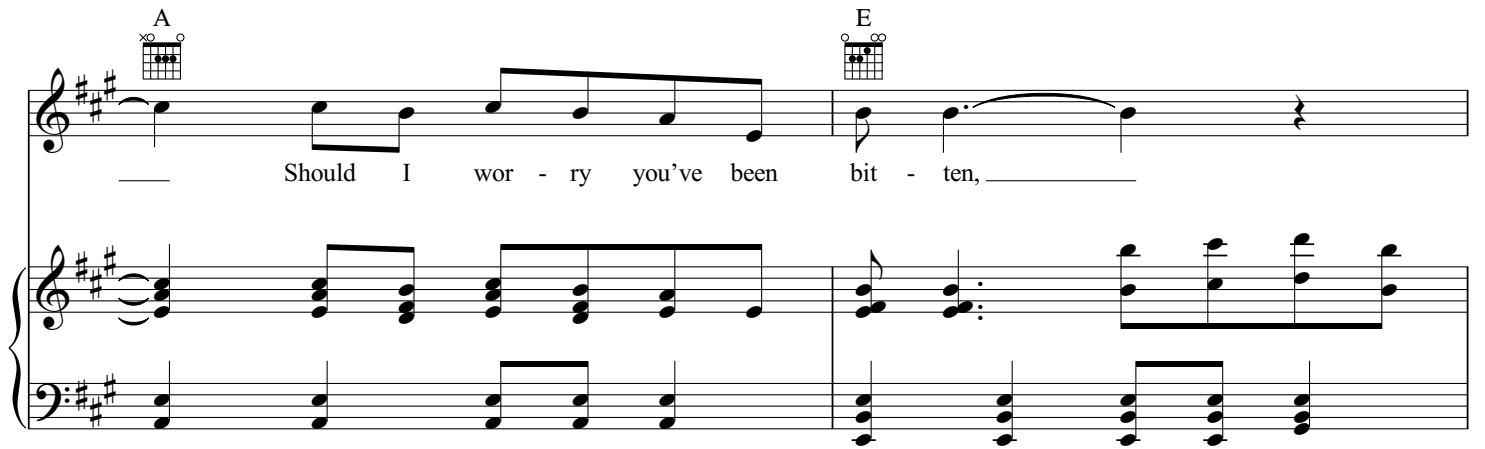
E A E





long walk off a short pier? How come you're not here? _

3 3 3 3

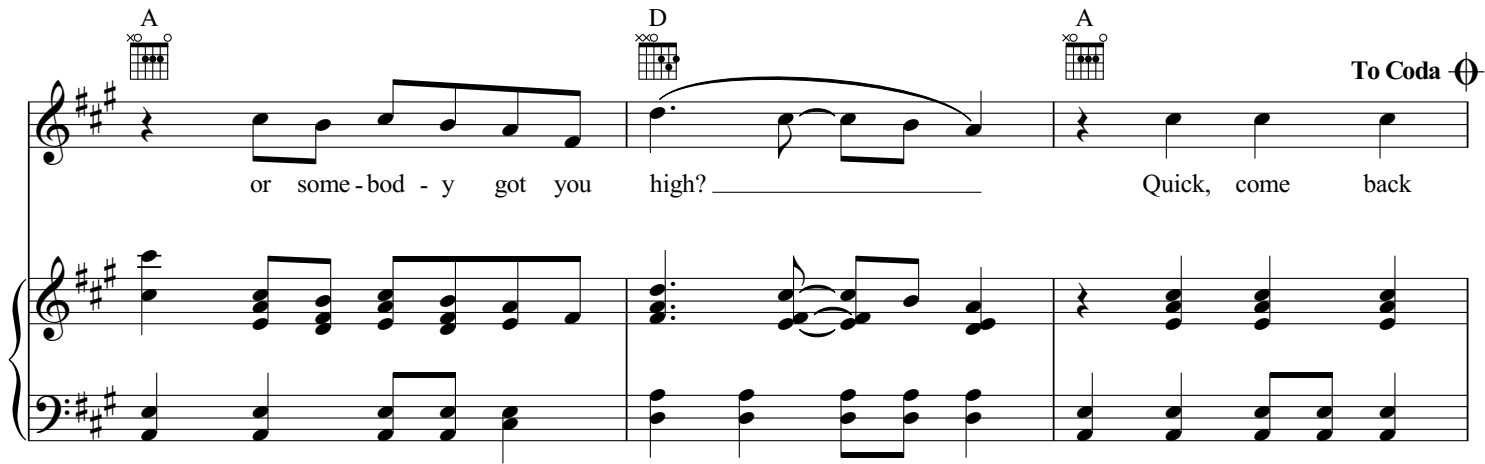
A  E 




Should I wor - ry you've been bit - ten,



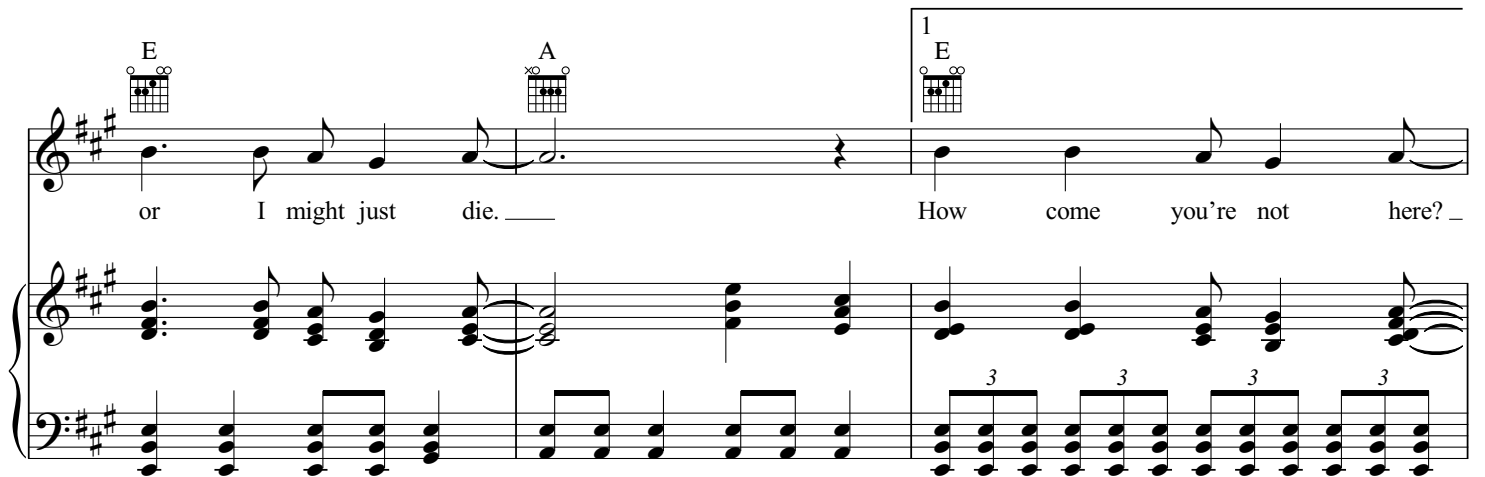
A  D  A  To Coda 










or some - bod - y got you high? Quick, come back

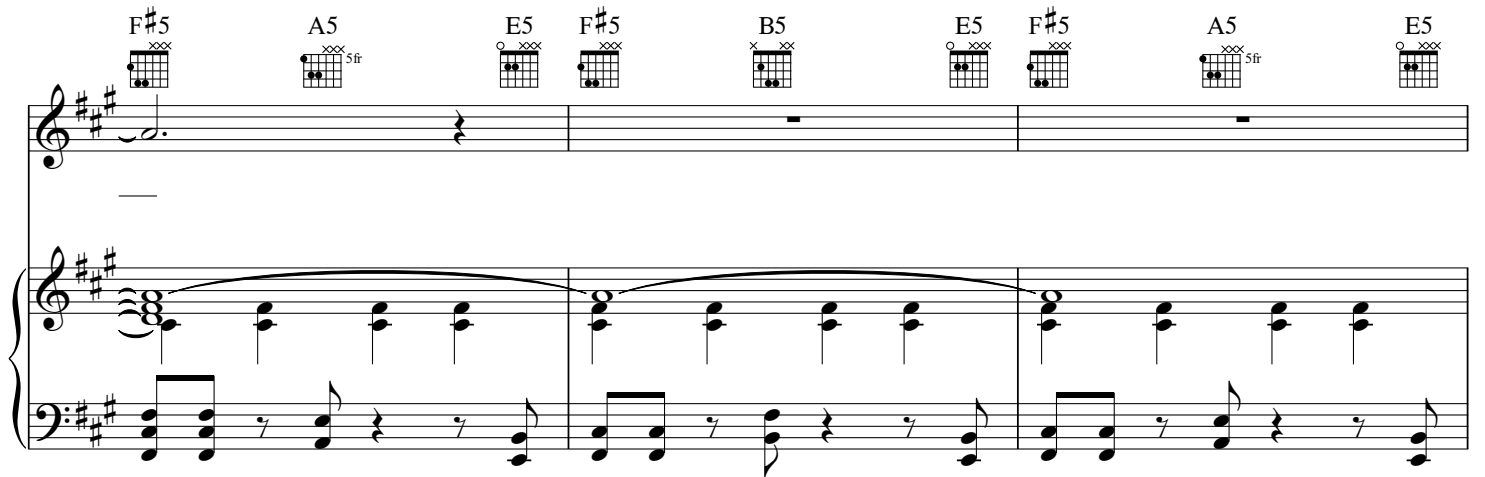


E  A  1 E 

or I might just die. How come you're not here? _



F#5  A5  5fr E5  F#5  B5  E5  F#5  A5  5fr E5 



How come you're not here? —

Has an - y - one — seen, — has an - y - one — seen, — has an - y - one — seen —

— why he's hid - ing from me? — Can an - y - one — see, —

F#m7 F#m6 N.C.

can an - y - one see, can an - y - one see? Let's play "Hide and

A E D.S. al Coda

Seek." Are you hid - ing in the clos - et? _____

CODA E

or I might just die. _

C# F# Bm7

Quick, come back

E5 A/Bb A5

or I might just die. _____

rit.

JUST GIVE ME A REASON

Words and Music by ALECIA MOORE,
JEFF BHASKER and NATE RUESS

Moderately

Em Bm/D A/C# D G/B C G/B

mp

Am G

Female: Right from the start — you were a thief, —

C Em C G

— you stole my heart, and I, your will - ing vic - tim. I

C Em

let you see the parts — of me that weren't all that pret - ty, and with



C G Em Bm/D A/C#

ev - 'ry touch, you fixed them. Now you've been talk - ing in your

D Dsus Em Bm/D A/C# D Dsus

sleep, oh, oh, things you nev - er say to me, oh, oh.

Em Bm/D A/C# D G/B C G/B

Tell me that you've had e - nough of our love, our

Dsus D G D/F#

love. Just give me a rea - son, just a lit - tle bit's e - nough, just a

Em Bm/D C Bm D7sus

sec - ond. We're not bro - ken, just bent, _____ and we can learn to love a - gain. _

G D/F# Em Bm/D C Bm

_____ It's in the stars. It's been writ - ten in the scars on our hearts: we're not bro - ken, just bent, _

D7sus G

_____ and we can learn to love a - gain. _____ *Male: I'm*

C Em

sor - ry, I don't un - der - stand where all of this is com - ing from. I



C G

thought that we were fine. _____ *Female:* (Oh, we had ev - 'ry - thing.) Your

C Em

head is run - ning wild ___ a - gain. My dear, we still have ev - 'ry - thing and

C G

it's all in ___ your mind. *Female:* (Yeah, but this is hap - pen - ing.)

Em Bm/DA/C# D Dsus Em Bm/DA/C#

Male:
You've been hav - ing real bad dreams, oh, oh, you used to lie so close to

D Dsus Em Bm/D A/C# D G/B
 me, oh, *Both:* oh, there's noth - ing more than emp - ty sheets be - tween our

C G/B Am C G/B
 love, our ³ love, *Female:* (love, our
Male: oh, our love, our

Dsus D G D/F#
 love.)
 love. *Both:* Just give me a rea - son, just a lit - tle bit's e - nough, just a

Em Bm/D C Bm D7sus
 sec - ond. We're not bro - ken, just bent, and we can learn to love a - gain.



Musical notation for the first system, including treble and bass clefs and piano accompaniment.

Male:

I nev - er stopped: you're still writ - ten in the scars on my heart.

Both:

You're not bro - ken, just bent, -

Musical notation for the second system, including piano accompaniment.



Musical notation for the third system, including treble and bass clefs and piano accompaniment.

and we can learn to love a - gain. Female: Oh, tear ducts and rust. Male: I'll fix it for us. -

Musical notation for the fourth system, including piano accompaniment.



Musical notation for the fifth system, including treble and bass clefs and piano accompaniment.

Female:

We're col - lect - ing dust, but our love's e - nough.

Male:

You're hold - ing it in. -

Musical notation for the sixth system, including piano accompaniment.



Musical notation for the seventh system, including treble and bass clefs and piano accompaniment.

Female:

You're pour - ing a drink. -

Male:

Now noth - ing is as bad as - - - as - - -

Musical notation for the eighth system, including piano accompaniment.



N.C.

it _____ seems. *Female:* We'll _ come clean. _ *Both:* Just give me a rea-son, just a

lit - tle bit's e - nough, just a sec - ond. We're not bro - ken, just bent, _

_ and we can learn to love a - gain. ____ It's in the stars. It's been

writ - ten in the scars on our hearts, that we're not bro - ken, just bent,



G D/F#

and we can learn to love a-gain. Just give me a rea-son, just a lit-tle bit's e-nough, just a

Em Bm/D C Bm D7sus

sec-ond. We're not bro-ken, just bent, ___ and we can learn to love a-gain. _

G D/F#

___ It's in the stars. It's been writ-ten in the scars on our hearts,

Em Bm/D C Bm D7sus

that we're not bro-ken, just bent, and we can learn to love a-gain. _

G D/F# Em Bm/D C Bm

Female: Oh, _____ we can learn to love a - gain. _____ Oh, _____

D7sus G D/F#

_____ we can learn to love a - gain. _____ Oh, _____

Em Bm/D C Bm D7sus Em Bm/D A/C#

that we're not bro - ken, just bent, _____ and we can learn to love a - gain. _____

D G/B C G/B Am G5

SLUT LIKE YOU

Words and Music by ALECIA MOORE,
MAX MARTIN and SHELLBACK

Moderately fast

N.C.



Spoken: I'm not a slut, I just love love!

Tell me some-thing new, 'cause I've heard this. O - kay, I'll fuck you.

A lit - tle taste test. You'll be my lit - tle friend, you'll be my lit - tle friend,



E5 D5 G5 D5 E5 D5

you'll be my lit - tle friend. And they think we fall in love,

G5 D5 E5 D5 G5 D5

but that's not it. Just wan - na get some. Ain't that some shit!

E5 D5 G5 D5 E5 D5

You'll be my lit - tle friend, you'll be my lit - tle friend, you'll be my lit - tle

G5 A5

friend. Yeah, _____

yeah, yeah, yeah, — I got a lit - tle piece of you - hoo. —

E5 D5

And it's just like, woo - hoo! — Wham, bam, thank you, man. —

G5 D5 E5 D5 G5 D5

Woo - hoo! — I'm a slut like you.

E5 D5 G5 D5 E5 D5

You say you're look - ing for a foo - ool, — and I'm just like,

G5 D5 E5 D5 G5 D5



E5 D5 G5 D5 E5 D5

“Me too.” — I’m gon - na let you know the tru - uth: —

G5 D5 E5 D5 To Coda \oplus G5 D5

I’m a slut like you. Go!

E5 D5 G5 D5 E5 D5

Sit - ting with my friends, and we’re pick - ing who we might let in.
Spoken: (That one?)

G5 D5 E5 D5 G5 D5

Them boys are starv - ing. They’re just our lit - tle friend, they’re just our lit - tle friend,
(What?)

E5 D5 G5 D5 E5 D5

they're just our lit - tle — friend. *Spoken: Listen, you little fucker: you think you call the shots.*
(Huh?)

G5 D5 E5 D5 G5 D5

I just bought you some. Drink up; your ride's gone. This might be fun.
(Nope.)

E5 D5 G5 D5 E5 D5

You're now my lit - tle friend, you're now my lit - tle friend, you're now my lit - tle —

G5

D.S. al Coda

friend.

CODA

N.C.

Rap: *(see Rap Lyrics)*

E5  D5 







You, male: come now.



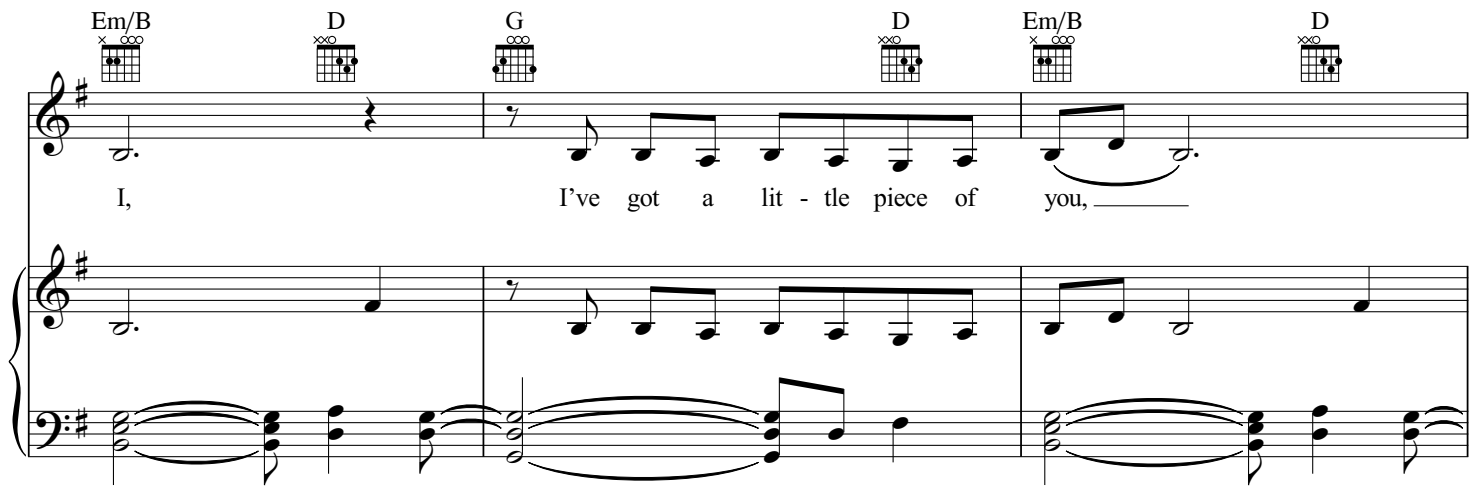
G5  D5  E5  D5  G5  D5 







You, cave - man: _ sit down. You! Shh. Don't ru - in it. Wow! Check, please.



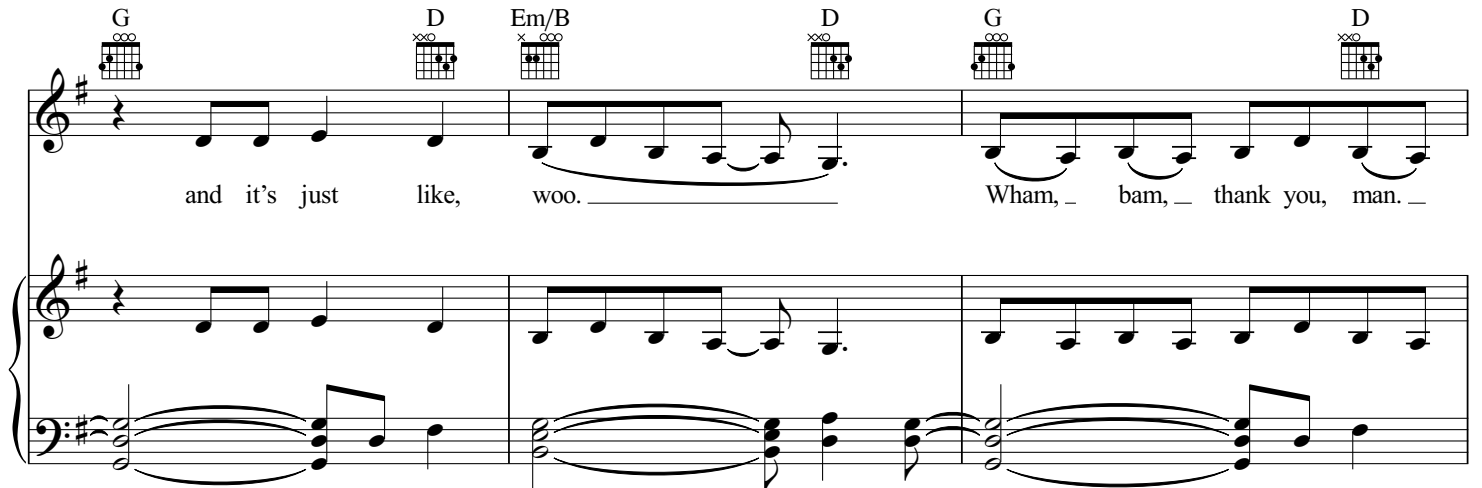
Em/B  D  G  D  Em/B  D 

I, I've got a lit - tle piece of you, _____



G  D  Em/B  D  G  D 

and it's just like, woo. _____ Wham, _ bam, _ thank you, man. _





Boo hoo. I'm a slut like you. (You - hoo.)



Looks like the joke's on (you - hoo!) So go home and cry, like



(boo - hoo.) I'm a slut like you.



I got a lit - tle piece of you - hoo. And it's just like, and I'm just like,

E5 D5 G5 D5 E5 D5

woo - hoo! — Wham, bam, thank you, man. — Woo - hoo! —
 “Me too.” — I’m gon - na let you know the tru - uth: —

G5 D5 E5 D5 G5 D5

I’m a slut like you. You say you’re look - ing for a

2

E5 D5 G5 D5 E5

you. (Slut like you.)

Rap Lyrics

You don't win a prize with your googly eyes.
 I'm not a cracker jack; you can't go inside unless I
 Let you, Jack. Ah, damn,
 Fuck, what's your name again?

THE GREAT ESCAPE

Words and Music by ALECIA MOORE
and DAN WILSON

Moderately

The musical score is written in 4/4 time with a key signature of two flats (Bb and Gm). It features a guitar part with chords and a piano accompaniment. The lyrics are as follows:

I can un - der - stand how, when the
feel like I could wave my fist in
ed - ges are rough and they cut you like they're ti - ny sliv - ers of
front of your face and you would - n't flinch, or e - ven feel a
glass, thing; and you've re - treat - ed to your and you feel too much, and you
and you feel too much, and you
si - lent cor - ner like you de -



Chords: Eb, Cm, Bb, Gm7

don't know how long you're gon - na last. }
 cid - ed the fight was o - ver for you. }

Chords: Bb, Gm7, F

But ev - 'ry - one you know _____ is try - in' to

Chords: Eb, Bb, Eb, Bb

smooth _____ it o - ver, _____ find a way _____ to make the hurt go a - way. _

Chords: F, Bb, F

{ But } ev - 'ry - one you know _____ is try - in' to
 { Yeah, }

E \flat B \flat E \flat B \flat

smooth it o - ver { like you're try - in' to scream un - der - wa -
Ev - 'ry - one needs a floor they can fall

F E \flat

ter. through. But I } But I } won't let you make the

B \flat F sus F E \flat E \flat (add2)

great es - cape; I'm nev - er gon - na watch you check - ing

B \flat F sus F E \flat (add2)

out of this place. I'm not gon - na lose you, 'cause the



B \flat F

1 B \flat F

pas - sion and the pain — are gon - na keep you a - live — some - day, —

E \flat E \flat

gon - na keep you a - live — some - day. —

B \flat Gm7 B \flat Gm7

2 B \flat F

I keep you a - live — some - day, —

E \flat

they're gon - na keep you a - live — some - day. —

Bb Gm Bb Gm Bb Gm

The first system of music features a vocal line with a whole note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Above the system are six guitar chord diagrams: Bb (x21332), Gm (3fr) (x20332), Bb (x21332), Gm (3fr) (x20332), Bb (x21332), and Gm (3fr) (x20332).

Bb Gm Bb Gm

Oh, ter - ri - fied of the dark, but not if

The second system continues the piano accompaniment. The vocal line has a rest followed by the lyrics "Oh, ter - ri - fied of the dark, but not if". The piano accompaniment features a consistent bass line and a right-hand melody with some rests.

Bb Gm Bb Gm

you go with me. — And I won't need a pill — to make me

The third system continues the piano accompaniment. The vocal line has a rest followed by the lyrics "you go with me. — And I won't need a pill — to make me". The piano accompaniment maintains its rhythmic pattern.

Bb Gm Eb Cm

numb. And I wrote the book _ on run - nin', _ but that

The fourth system continues the piano accompaniment. The vocal line has a rest followed by the lyrics "numb. And I wrote the book _ on run - nin', _ but that". The piano accompaniment features a steady bass line and a right-hand melody.






chap - ter of my life will soon be done.





Ah, I'm the king of the





great es - cape. You're not gon - na watch me check - ing





out of this place. You're not gon - na lose me, 'cause the

E \flat B \flat E \flat B \flat

pas - sion and pain _____ are gon - na keep us _____ a - live _____ some - day. _____

This system contains the first two lines of music. The top line is the vocal melody in G \flat major, with lyrics: "pas - sion and pain _____ are gon - na keep us _____ a - live _____ some - day. _____". Above the staff are four guitar chord diagrams: E \flat (3rd fret), B \flat , E \flat (3rd fret), and B \flat . The piano accompaniment is in the left hand, featuring a steady eighth-note bass line and chords in the right hand.

F

_____ Yeah, the pas - sion and _____ the pain _____ are gon - na

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics: "_____ Yeah, the pas - sion and _____ the pain _____ are gon - na". Above the staff is a guitar chord diagram for F. The piano accompaniment continues with similar rhythmic patterns.

E \flat B \flat Gm

keep us a - live _____ some - day, _____

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics: "keep us a - live _____ some - day, _____". Above the staff are guitar chord diagrams for E \flat (3rd fret), B \flat , and Gm (3rd fret). The piano accompaniment features a long, sustained chord in the left hand.

B \flat Gm B \flat Gm B \flat

some - day, _____ yeah. _____

This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics: "some - day, _____ yeah. _____". Above the staff are guitar chord diagrams for B \flat , Gm (3rd fret), B \flat , Gm (3rd fret), and B \flat . The piano accompaniment concludes with a final chord in the left hand.

THE TRUTH ABOUT LOVE

Words and Music by ALECIA MOORE,
BILLY MANN and DAVID J. SCHULER

Moderately fast

N.C.

The score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano introduction in the bass clef, marked *f* and N.C. (No Chords). The vocal line starts in the second system with the lyrics: "The truth a - bout love comes at three a. m. — You wake". A guitar chord diagram for E7(no3rd) is shown above the first vocal note. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The second system of the piano part includes an A7 chord diagram above the right hand. The lyrics continue: "up fucked up and you grab a pen and you say to your - self, — 'I'm gon - na". The third system of the piano part includes an E7 chord diagram above the right hand. The lyrics continue: "fig - ure it out; I'm gon - na crack that code, gon - na break it, break it down. I'm". The score concludes with a final piano accompaniment line.

* Lead vocal written an octave higher than sung.

B7(no3)

A7(no3)

E7(no3rd)

tired of all these ques-tions, and now it's just an - noy - ing, 'cause no one has the an - swers, so I

E7

guess it's up to me to find the truth a - bout love as it comes and it goes, _ a

A7

strange fas - ci - na - tion that is lips on toes. _ Morn - ing breath, bed - room eyes on a

E7

smil - ing face, sheet marks, rug - burn and a sug - ar glaze. _

B7 A7 E7

Shock and the awe_ that can eat you raw._ Is this the truth a - bout love (the

Detailed description: This system contains the first three measures of the song. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "Shock and the awe_ that can eat you raw._ Is this the truth a - bout love (the". Above the first measure is a B7 chord diagram, above the second is an A7 chord diagram, and above the third is an E7 chord diagram. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a steady eighth-note bass line and a more melodic treble line.

truth a - bout love)? I think it just may be per - fect. _____

Detailed description: This system contains the next three measures. The vocal line continues with "truth a - bout love)? I think it just may be per - fect. _____". A repeat sign with a first ending slash is placed above the second measure. The piano accompaniment continues with similar rhythmic patterns, ending with a sustained chord in the final measure.

A7

You're the per - son of my ___ dreams. I've nev - er, ev - er, ev - er,

Detailed description: This system contains the next three measures. The vocal line says "You're the per - son of my ___ dreams. I've nev - er, ev - er, ev - er,". An A7 chord diagram is placed above the second measure. The piano accompaniment features a consistent eighth-note bass line and a treble line with some chordal textures.

E7

ev - er been this hap - py, but now some - thing has changed, and the

Detailed description: This system contains the final three measures. The vocal line says "ev - er been this hap - py, but now some - thing has changed, and the". An E7 chord diagram is placed above the second measure. The piano accompaniment maintains the eighth-note bass line and melodic treble line.

* Lead vocal written at recorded pitch.



B7 A7 E7

truth a - bout love is, it's all a lie. _ I thought you were the one, {and} I
{but}

To Coda

N.C.

hate good - byes. _ *Spoken: Oh, you want the truth?* The

E7(no3rd)

truth a - bout love is, it's nas - ty and salt - y. It's the re - gret in the morn - ing. It's the

A7

smell - ing of arm - pits. It's wings and songs _ and trees and birds. _ It's

* Lead vocal written an octave higher than sung.

E7 B7

all the po - e - try that you ev - er heard. _ Ter - ra coup d'e - tat, life -

A7 E7

line, for - get - me - nots; it's the hunt and the kill, _ the schemes and the plots. _ The

truth a - bout love is, it's blood and it's guts, pure - bred and mutts, sand-wich-

A7

es with-out the crust. It takes your breath, 'cause it leaves a scar, _ but those un -




touched nev - er got, nev - er got ver - y far. It's rage and it's hate and a




sick twist of fate, — and that's the truth a - bout love (the truth a - bout love). **D.S. al Coda**

CODA   

Oh, _____ you can lose your breath, and oh, _____ you can shoot —



— a gun; and con - vinced — you're the on - ly one that's

E7 B7

ev - er felt ___ this way be - fore, ___ it hurts ___ in - side the

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'ev - er felt ___ this way be - fore, ___ it hurts ___ in - side the'. The second line is the piano accompaniment in grand staff (treble and bass clefs). Chord diagrams for E7 and B7 are shown above the first two measures of the vocal line.

A7 B7 A7

hurt with - in, and it falls ___ to - geth - er perk - y thin, and

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics 'hurt with - in, and it falls ___ to - geth - er perk - y thin, and'. The piano accompaniment continues. Chord diagrams for A7, B7, and A7 are shown above the vocal line.

B7 A7 B5

it's whis - pered by the an - gels' lips and

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with lyrics 'it's whis - pered by the an - gels' lips and'. The piano accompaniment continues. Chord diagrams for B7, A7, and B5 are shown above the vocal line.

B B7

it can turn ___ you in - to a son of a bitch, man. (The

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with lyrics 'it can turn ___ you in - to a son of a bitch, man. (The'. The piano accompaniment continues. Chord diagrams for B and B7 are shown above the vocal line.



N.C.

truth, the truth, the truth a - bout love is, truth, the truth, the

E7

truth a - bout love is...) (Truth, I think it just may be the

per - fect. ————

truth a - bout love is...) (Truth, You're the per - son of my — the

A7

— dreams. ————

truth a - bout love is...) (Truth, I've nev - er, ev - er, ev - er, the

E7

ev - er been this hap - py, (Truth, but now the some - thing has the
truth a - bout love is...) (Truth, the truth, has the

B7

changed, and the truth a - bout the love truth is, it's the
truth a - bout love is...) (Truth, the truth, is, the

A7 E7

all a lie. I thought you were the one, and I the
truth a - bout love is... (Truth, the truth, and the

N.C.

hate good - byes. (Truth a - bout love.)
truth a - bout love is...) (Truth a - bout love.)

TRUE LOVE

Words and Music by ALECIA MOORE,
GREG KURSTIN and LILY ROSE COOPER

Moderately fast

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of a piano accompaniment and a lead vocal line. The piano part features a driving bass line and chords in the right hand. The vocal line is written an octave higher than sung. The lyrics are as follows:

Some - times I hate ev - 'ry
Just once, try to wrap _ your
sin - gle stu - pid word _ you say; some - times I wan - na slap _ you in
lit - tle brain a - round my feel - ings. Just once, but please try not _ to _
your whole face. } (Whoa - oh - oh.) { There's no one quite like _ you:
be so mean. } Re - peat af - ter me _ now:

*Lead vocal written an octave higher than sung.

Bm D A E

you push all my but - tons down. I know my life would suck - with -
 R - O - M - A - N - C - E - E - E. Come on! I'll say it slow - ly:

Bm D A E

out you. (Whoa-oh - oh.) } At the same time, I wan - na hug you,
 Ro - mance. (Spoken): You can do it, baby. }

Bm D A E

I wan - na wrap my hands a - round_ your neck. You're an ass - hole, but I love you,

Bm D A E

and you make me so mad, I ask_ my - self, _ why I'm still here or where could I go.

Bm D A E

You're the on - ly love I've ev - er known, - but I hate you, I real - ly hate you

Bm D A E

so much, I think it must - be true love, -

Bm D A E

true - - - - - love. - - - - - It must - be true - - - - - love. - - - - -

Bm D A E

Noth - ing else - - - - - can break - my heart - like true love, - - - - -



true love. It must be true love.



No one else can break my heart like you.
(Yo - oh - oh - oh - oh - oh - oh - oh - oh -

To Coda



oh - oh - oh - oh - oh.) (Yo - oh - oh - oh - oh - oh - oh - oh - oh -

1



2



(I love you.) -
oh - oh-oh - oh.) Think it must be love.
oh - oh-oh - oh.)



 (I love you.)

I think it must be love.



 Why do you rub me up the wrong way? Why do you say the things that

you say? Some-times I won-der how we ev-er came to be,



 but with-out you I'm in-com-plete. Oh, I think it must be ...

D.S. al Coda

gliss.



CODA

A E Bm D

(Yo - oh - oh - oh - oh - oh - oh - oh - oh, — No one else — can break my heart — like oh - oh - oh - oh.)

A E Bm D

you. (Yo - oh - oh - oh - oh - oh - oh - oh, — oh - oh - oh - oh - oh.)

A E Bm D

(Yo - oh - oh - oh - oh - oh - oh - oh, — No one else — can break my heart — like oh - oh - oh - oh.)

A E Bm D A

you.

rit.

TRY

Words and Music by busbee
and BEN WEST

Moderately

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Above the vocal line, guitar chords are indicated with diagrams and fret numbers. The piano accompaniment is marked with a dynamic of *mf*. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Ev - er won - der 'bout what he's do - ing, how it all turned to lies?"

System 1: Chords: Bm, G, D, A5 (5fr), Bm, G. Lyrics: (none)

System 2: Chords: D, A5 (5fr), Bm, G, D, A5 (5fr). Lyrics: (none)

System 3: Chords: Bm, G, D, A5 (5fr), Bm, G. Lyrics: Ev - er won - der 'bout what he's

System 4: Chords: D, A5 (5fr), Bm, G, D, Asus. Lyrics: do - ing, how it all turned to lies?



Bm G D A5 Bm G

Some-times I think that it's bet - ter to nev - er ask why.

D A5 Bm G D A5

Where there is de - sire, there is gon - na be a

Bm G D G

flame. Where there is a flame, some-one's bound to get burned. But just be-cause it

D A Bm

flame. Where there is a flame, some-one's bound to get burned. But just be-cause it

G D A

burns does - n't mean you're gon - na die; you got - ta get up _____ and try and try and

Bm G D

try, got - ta get up _____ and try, and try, and try, _____ got - ta get up _____

A Bm G D A Bm G

_____ and try, and try, and try.

D A5 B5 Bm G D A5

{ Fun - ny, how the heart can be de - ceiv - ing
{ Ev - er wor - ry that it might be ru - ined? And

Bm

G

D

A5

B5

Bm

G

more than just a cou - ple times.
does it make you wan - na cry?

Why do we fall in love so
When you're out there do - ing what you're

D

A5

Bm

G

1
D

A5

B5

eas - y,
do - ing,

e - ven when it's not right?
are you just get - ting by?

2

D

A5

Bm

G

D

Tell me, are you just get - ting by, by, by? Where there is de -

G

D

A5

sire, there is gon - na be a flame.

Where there is a flame, some - one's bound to get



Bm G D

burned. But just be-cause it burns does-n't mean you're gon - na die; you got - ta get up —

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes: 'burned.' (quarter), 'But just be-cause it' (quarter), 'burns' (quarter), 'does-n't mean you're gon - na' (quarter), 'die;' (quarter), 'you got - ta' (quarter), and 'get up —' (quarter). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

A Bm G

— and try and try and try, got - ta get up — and try and try,

Detailed description: This system contains measures 4-6. The vocal line continues with '— and try' (quarter), 'and try' (quarter), 'and try,' (quarter), 'got - ta get up —' (quarter), 'and try' (quarter), and 'and try,' (quarter). The piano accompaniment continues with similar rhythmic patterns, including a repeat sign at the end of the system.

D A Bm

try. — You got - ta get up — and try and try, try, got - ta get up —

Detailed description: This system contains measures 7-9. The vocal line has 'try. —' (quarter), 'You got - ta get up —' (quarter), 'and try' (quarter), 'and try,' (quarter), 'try,' (quarter), and 'got - ta get up —' (quarter). The piano accompaniment features a consistent bass line and chordal accompaniment.

2 Bm G D

try, you got - ta get up — and try and try, try. — You got - ta get up —

Detailed description: This system contains measures 10-12. The vocal line starts with 'try,' (quarter), 'you got - ta get up —' (quarter), 'and try' (quarter), 'and try,' (quarter), 'try. —' (quarter), and 'You got - ta get up —' (quarter). The piano accompaniment continues with the established rhythmic and harmonic structure.



A Bm G D A

— and try and try and try.

Bm G D A5 B5 Bm G

You got - ta get up — and try and try and

D A Bm G(b5) D A5

try, got - ta get up — and try, try, try.

Bm G D A5 Bm G(b5) D Asus Bm

WALK OF SHAME

Words and Music by ALECIA MOORE
and GREG KURSTIN

Moderately fast

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment line, and guitar chord diagrams. The chords are: Em11, G5, B5, E5, C5, G5, B5, E5, C5, G5, B5, E5, C5, G5, B5, E5, C5, G5, B5, E5, C5.

One step, two steps, count - ing tiles on the floor. — Three steps, four steps.

Guess this means that I'm a whore. — Uh oh, hell no,

how long 'til I reach the door. — Fuck me, my feet are sore.

G5 B5 E5 C5

I'm wear - ing last night's dress, but I look like a hot ass mess,
O - kay, now, raise two hands if you've ev - er been guilt - y;

G5 B5 E5

al - though my hair looks good 'cause I have - n't slept yet. }
and clap, clap, clap, clap it out if you've walked with me - e. }

G5 B5 E5 C5 G5 B5 E5

Make the el - e - va - tor come a lit - tle fast - er. I'm push - ing on the but - tons

C5 Am7 G D

but noth - ing's hap - pen - ing. Please, God, don't let an - y - bod - y see me.

Am7 G D

Please, God, I'll do an - y - thing You ask of me.

Am7 B Em C D

I prom - ise, no more walks of shame.

G5 B5 E5 C5

So walk this _ way. (We're walk - ing, we're walk - ing.) Walk this _ way. _

To Coda 1

G5 B5 E5 C5 G5 B5 E5

(We're walk - ing, we're walk - ing.) Last night's bub - ble gum:



C5 G5 B5 E5

no more bub - bles, no more yum. — Where'd I get the wrist - band?

C5 G5 B5 E5 C5

Tell me there's no tramp stamp. — One, two, three, shoot. No, I know that shit ain't cute, but

G5 B5 E5 C5

damn it, man, it sure is fun, par - ty 'til the sun wakes up. — walk - ing.)

2

G5 B5 E5 Dmaj7 G5 B5 E5

I should - n't have let — them take my keys, take my keys. They left me

here with too much beer. My friends, _____ they hung me out to

Dmaj7 **G5** **B5** **E5** **C5** **D5**

dry. It's not my fault, and that's why

G

D.S. al Coda

I'm do-ing the walk of shame. walk - ing.) So walk this _ way. (We're walk - ing, we're

CODA **C5** **G5** **B5** **E5**

walk - ing.) Walk this _ way. (We're walk - ing, we're walk - ing.)

C5 **G5** **B5** **E5** **C5**

WHERE DID THE BEAT GO?

Words and Music by ALECIA MOORE,
BILLY MANN, STEVE DALY
and JON KEEP

Moderately

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features a piano accompaniment and a vocal line. The piano part consists of a bass line with a steady eighth-note pattern and a treble line with chords and melodic fragments. The vocal line includes lyrics and is supported by piano accompaniment. Chord diagrams are provided for various chords: E, D, A5, B5, Em, D, Bsus, and D(add2). The score is divided into systems, with lyrics appearing in the vocal line of each system.

Chord diagrams shown: E, D, A5, B5, Em, D, Bsus, D(add2).

Lyrics: Ba-dup-bup-bum, ba-dup-bup - bum, ba-dup-bup-bum. I can hear planes - fly-ing o - ver my head just hours be-fore you oc-cu-py my bed.

* Recorded a half step lower.

Em D(add2)

In our dark - ness we con - jured up sun - light.

Em A5 Bsus

In our haste, our need, our thirst, we lost our sight.

Em D(add2)

But I was in - spired, trac - ing the lines on your face,

Em A5 Bsus Em

to the po - e - try the first time I heard your name. when I trip from your lips

D(add2)

Em

A5

Bm

my heart was like a kick drum, _____ and it silenced the guilt. I was-n't raised to hurt an - y - one. _____

E5

Em

§

_____ Oh, oh, does he know, ly-ing in the af - ter-glow, _____

D

Em

_____ that I'm ly - ing, but I can't go, can't say no. _____ Make him think he's cra - zy _____

A5

Bm

Em

_____ while his par - a - noi - a grows. _____ And what I should be ask - ing _____



D Em

is, "Where did our love go?" Then I would-n't be bask - ing

A5 Bm Em

in an - oth - er man's af - ter - glow. Where'd the beat,

D(add2) Em

where did the beat go? — Where is the beat?
(An - oth - er man's af - ter - glow.) —

To Coda

A Bm Em D

Where did the beat go? — So how do I jus - ti - fy to the judge and the ju - ry —

Em D(add2) Em

— voic - es in my head that cause this fu - ry? — Nev - er had to play with

D(add2) Em A5 Bsus

match - es to start a fire, but it got so cold, — and I thought _ I'd for - got - ten de - sire. _

Em D(add2) Em

— I was your con - cu - bine _ and your Ma - don - na. _ You could - n't see an - y - thing be

A5 Bsus Em D(add2)

yond your ba - by's ma - ma. _ How long is lone - ly _ sup - posed to last?

Em A5 Bm Em7 **D.S. al Coda**

I was na-ked and wait - ing for you to come back. Oh,

CODA Em D(add2) Em

In an - oth - er man's af - ter-glow. _____

A5 Bm Em

There's a cause and ef - fect, al -

D(add2) Em

though I took the steps. I dove off the

A5 Bsus Em

bridge, 'cause I had noth - ing left. All I ev - er want - ed was you, —

D(add2) Em A5 Em/B


— and in the ab - sence of you — I fell through

Em7 Em

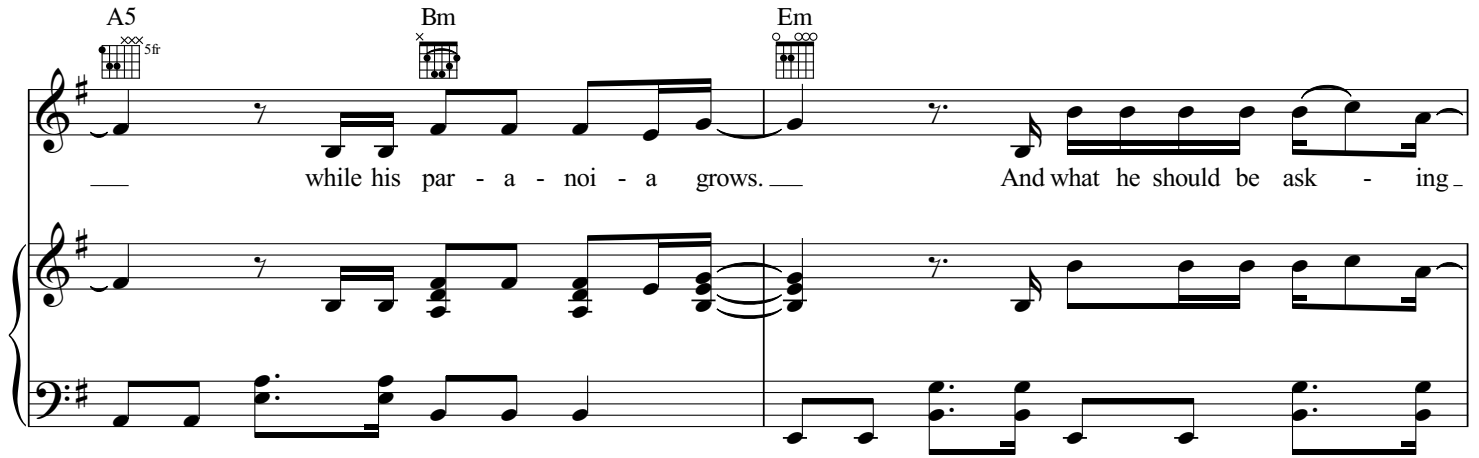
Oh, oh, does he know, ly - ing in the af - ter - glow, —



D Em

— that I'm ly - ing, but I can't go, can't say no? — Make him think he's cra - zy —

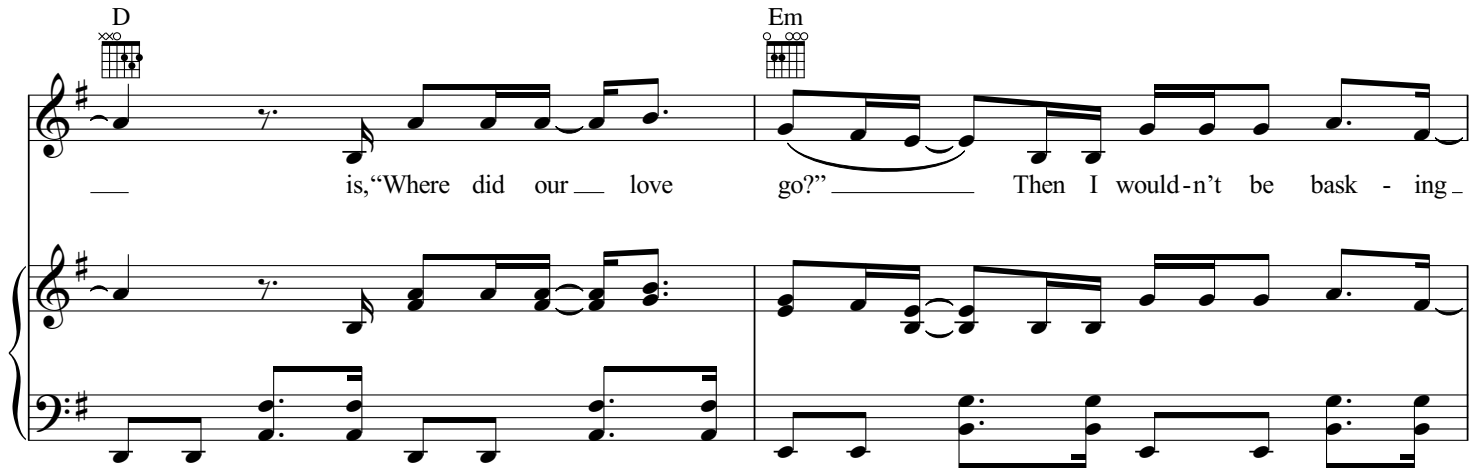
A5  5fr  




while his par - a - noi - a grows. And what he should be ask - ing



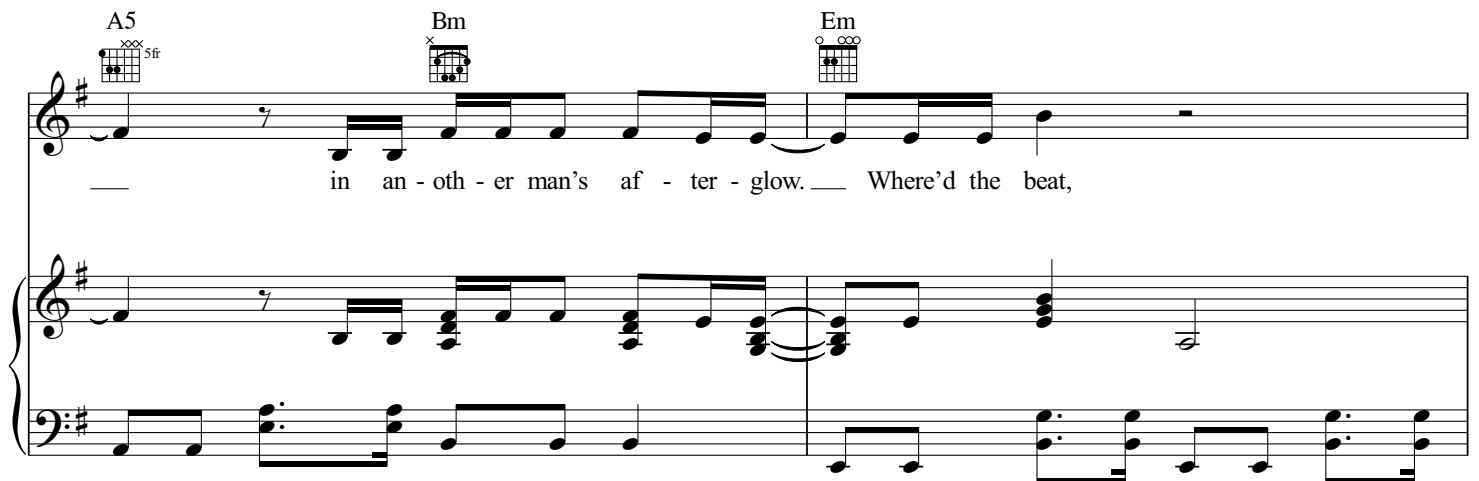
D  



is, "Where did our love go?" Then I would-n't be bask - ing



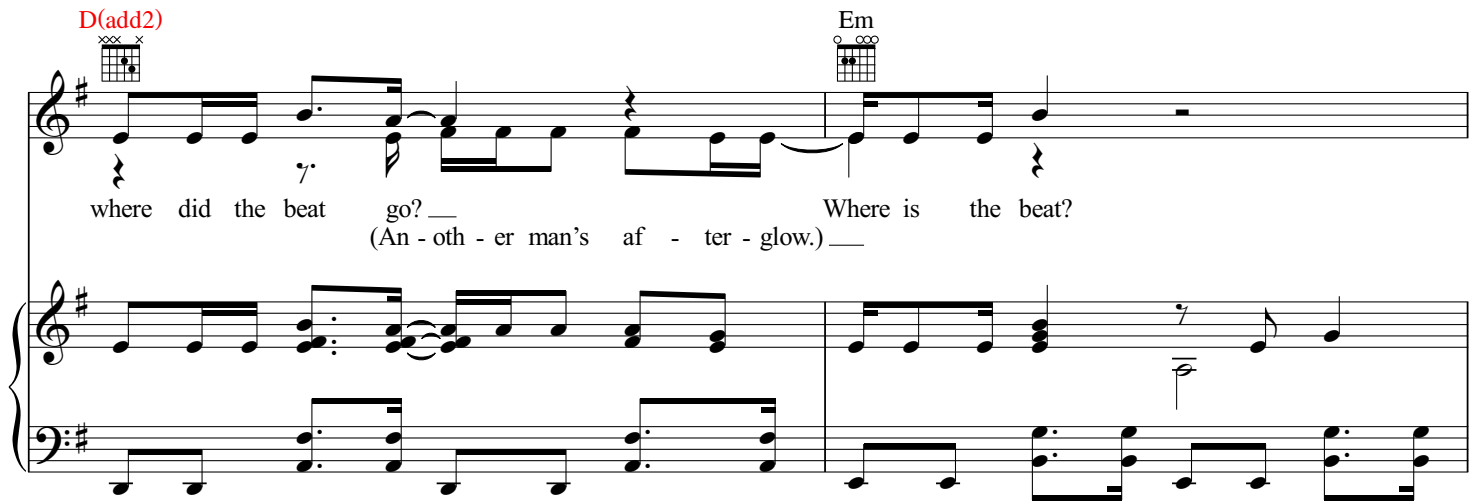
A5  5fr  

in an - oth - er man's af - ter - glow. Where'd the beat,



D(add2)  

where did the beat go? Where is the beat?
(An - oth - er man's af - ter - glow.)



A Bm Em

Where did the beat go? —
(Where did the love go?) —

D Em

Where did the beat go? —

A5 Bsus Em Em7 Em6/9 D/E

Where did the love go?

Em D Bm9 G(add2) Em6/9

rit.

