

# BRITNEY SPEARS

# BLACKOUT





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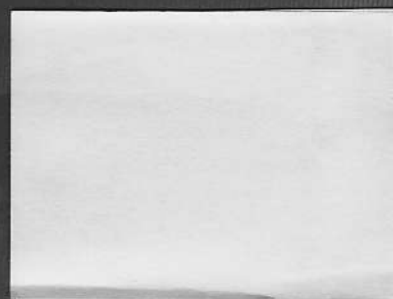
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# GIMME MORE

Words and Music by KERI LYNN HILSON,  
NATE HILLS, JAMES WASHINGTON  
and MARCELLA ARAICA

Moderate Dance groove

N.C.

It's Britney bitch!

*mf*

Detailed description: This system contains the first musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (Bb and Eb) and the time signature is 4/4. The vocal line begins with a whole rest, followed by a quarter rest, and then the lyrics 'It's Britney bitch!' are written below the staff. The piano accompaniment starts with a whole rest in the right hand and a series of eighth notes in the left hand, marked with a mezzo-forte (*mf*) dynamic.

I see you and I just wan-na dance with you. \_

Detailed description: This system contains the second musical notation. The vocal line continues with the lyrics 'I see you' and 'and I just wan-na dance with you. \_'. The piano accompaniment continues with a steady eighth-note pattern in the left hand.

Ha, ha, ha, ha, ha, ha, ha.

Detailed description: This system contains the third musical notation. The vocal line features the lyrics 'Ha, ha, ha, ha, ha, ha, ha.' The piano accompaniment continues with the same eighth-note pattern in the left hand.

Ev - 'ry time they turn the lights down,

just wan - na go that ex - tra mile — for you. — Pub - lic dis - play of af -

fec - tion, feels like no one else — in the room. —

We can get down — like there's no — one a - round. — We'll keep on rock - in', we'll keep on



## GIMME MORE

rock-in'. Cam-ras are flash-in' while we're dirt-y danc-in'. They keep

watch-in', keep watch-in'. Feels like the crowd is say-in' gim-me, gim-me more. Gim-me

Gm Bb

more. Gim-me, gim-me more. Gim-me, gim-me more. Gim-me, uh, gim-me, gim-me more.

Am7b5 F Eb F

Gim-me, gim-me more. Gim-me more. Gim-me, gim-me more. Gim-me, gim-me more. Gim-me,

Gm Bb Am7b5 F Eb

To Coda ⊕

F



N.C.

uh, gim - me, gim - me more. A cen - ter of at - ten - tion

e - ven when you're up a - gainst - the wall. — You got me in a

D.S. al Coda

cra - zy po - si - tion. If you're on a mis - sion you got my per - mis - sion, oh.

CODA



N.C.

Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba,



ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba.

Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba.

ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, — ba, ba, b, b, b, b, b, b, ba.

Gm      Bb      Am7b5      F      Eb

Gim - me, gim - me more.    Gim - me more.    Gim - me, gim - me more.    Gim - me, gim - me more.    Gim - me,

F Gm Bb Am7b5 F

uh, gim - me, gim - me more. Gim - me, gim - me more. Gim - me more. Gim - me, gim - me more.

Eb F Gm Bb

Gim - me, gim - me more. Gim - me, uh, gim - me, gim - me more. *Lead vocal ad lib.*

Am7b5 F Eb F

More, more, m, m, m, m, m, m, m, m, more.

Gm Bb Am7b5 F Eb

Dan - ger, dan - ger.





N.C.

dan - ger, dan - ger, dan - ger, dan - ger. Uhh, uhh, uhh, uhh, — uhh, uhh, uhh, uhh, —

— uhh, uhh, uhh, uhh, — uhh, uhh, uhh, uhh, — uhh, uhh, uhh, uhh, —

— uhh, uhh, uhh, uhh, — uhh, uhh, uhh, uhh, — uhh, uhh, uhh, uhh.



Play 4 times

N.C.

Gim-me, gim-me, gim-me, gim-me, gim-me. *Bet you didn't see*

# PIECE OF ME

*this one comin'. The incredible Lygo. More, more, — m, m, m, m, m, m, m, m. The legendary*

The first system of music features a vocal line in treble clef and piano accompaniment in bass and treble clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by a melodic phrase. A sixteenth-note triplet is marked with a '6' above it. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth-note chords.

*Miss Britney Spears. Ha, ha and the unstoppable Danger.*

The second system continues the musical piece. The vocal line has a rest, followed by the lyrics 'Miss Britney Spears. Ha, ha and the unstoppable Danger.' The piano accompaniment remains consistent with the first system, providing a rhythmic foundation for the vocal melody.

*Ah, you gon' have to remove me 'cause I ain't goin' nowhere. More, more, — m, m, m, m, m, m, m, m, more.*

The third system features a vocal line with the lyrics 'Ah, you gon' have to remove me 'cause I ain't goin' nowhere. More, more, — m, m, m, m, m, m, m, m, more.' A sixteenth-note triplet is again marked with a '6' above it. The piano accompaniment continues with its characteristic eighth-note patterns.

**Optional Ending**

*Ooh, ooh.*

**Repeat and Fade**

The optional ending section is enclosed in a box. It features a vocal line with the lyrics 'Ooh, ooh.' and a piano accompaniment. The section is marked with a double bar line and repeat dots, and includes the instruction 'Repeat and Fade'. The piano accompaniment concludes with a final chord and a fermata over the final note.



# PIECE OF ME

Words and Music by CHRISTIAN KARLSSON,  
PONTUS WINNBERG and KLAS AHLUND

## Insistent Pop groove

N.C.

Uh. Oh yeah.

*mf*

Uh. Oh yeah. I'm Miss A - mer - i - can Dream since I was  
You Want a Piece of Me, tryin' and

sev - en - teen. Don't mat - ter if I step on the scene, - or sneak a - way to the Phil - ip - pines, they  
piss - in' me off. Well, get in line with the pa - pa - raz - zi who's flip - pin' me off. Hop - in' I'll

still gon' put pic - tures of my der - ri - ère in the mag - a - zine. You want a piece of me?  
 re - sort to some hav - oc, end up set - tlin' in court. Now are you sure you want a piece of me?

I'm Miss Bad Me - di - a Kar - ma, an - oth - er day, an - oth - er dra - ma. Guess I  
 I'm Mis - sus Most Like - ly To Get On The T - V for slip - pin' on the streets when  
 1..2. (You want a piece of me?)

can't see the harm in work - ing and be - ing a ma - ma. And with a kid on my arm, I'm still an ex -  
 get - tin' the gro - cer - ies. No, for real, are you kid - din' me? No won - der there's pan - ic in the in -

cep - tion - al earn - er. You want a piece of me? } I'm Mis - sus  
 dus - try. I mean, please, you want a piece of me? }

# PIECE OF ME

C#5



E5



B5



Life-styles of the Rich and Fa-mous.

I'm Mis-sus

Oh My God, That Brit-ney's Shame-less.

*Guy:* (You want a piece of me?)

F#5



C#5



E5



I'm Mis-sus Ex - tra, Ex - tra, This Just In.

I'm Mis-sus

*Britney:* (You want a piece of me?)

*Guy:* (You want a piece of me?)

B5



F#5



N.C.

She's Too Big, Now She's Too Thin.

You want a piece of me?

Uh.

Oh yeah.

Uh.

Oh yeah. I'm Mis - sus

1



2

Oh yeah. I'm Miss A - mer - i - can Dream - since I was sev - en - teen. Don't mat - ter if I

step on the scene, - or sneak a - way to the Phil - ip - pines, they still gon' put pic - tures of my der -

ri - ère in the mag - a - zine. You want a piece of me? You want a piece, piece of

me?

You want a piece of me?

I'm Mis-sus Life-styles of the Rich and Fa-mous.

C#5

E5 B5 F#5

I'm Mis-sus Oh My God, That Brit-ney's Shame-less. I'm Mis-sus

Guy: (You want a piece of me?) Britney: (You want a piece of me?)

C#5 E5

Ex - tra, Ex - tra, This Just In. I'm Mis - sus

Guy: (You want a piece of me?)

B5



1

F#5



She's Too Big, Now She's Too Thin.

*Britney:* (You want a piece of me?) I'm Mis - sus

2

N.C.

C#5



E5



You want a piece of me, piece of me?

B5



C#5



You want a piece of me?

E5



C#5



G#5





# RADAR

Words and Music by EZEKIEL LEWIS, PATRICK SMITH,  
CHRISTIAN KARLSSON, PONTUS WINNBERG, HENRIK JONBACK,  
CANDICE NELSON and BALEWA MUHAMMAD

## Moderate Synth Pop

Em Em/G

*mf*

C A5 B5 Em

Em/G C A5 B5

Em Em/G C

\* Con - fi - dence is a must, — cock - i - ness is a plus, — edg - i - ness is a rush. —  
In - ter - est - ing sense of style, — ten mil - lion dol - lar smile. — Think I can han - dle that —

The musical score is written for piano and voice. It consists of four systems of music. The first system shows the piano introduction with a treble clef and a bass clef, both in 12/8 time. The key signature has one sharp (F#). The piano part features a steady bass line of eighth notes and a treble part with quarter and eighth notes. Chord diagrams for Em and Em/G are provided above the staff. The second system continues the piano accompaniment with chord diagrams for C, A5, B5, and Em. The third system continues with chord diagrams for Em/G, C, A5, and B5. The fourth system introduces the vocal melody, marked with an asterisk (\*), and includes the lyrics. The piano accompaniment continues in the background. Chord diagrams for Em, Em/G, and C are provided above the vocal staff.

\* Melody is written an octave higher than sung.

A5  B5  Em  Em/G 


Edg - es, I like 'em rough. \_ A man with a Mi-das touch, \_ in - tox - i - cate me on the rush.  
an - i - mal in the sack. \_ His eyes see right to my soul, \_ I sur-ren - der self - con - trol.



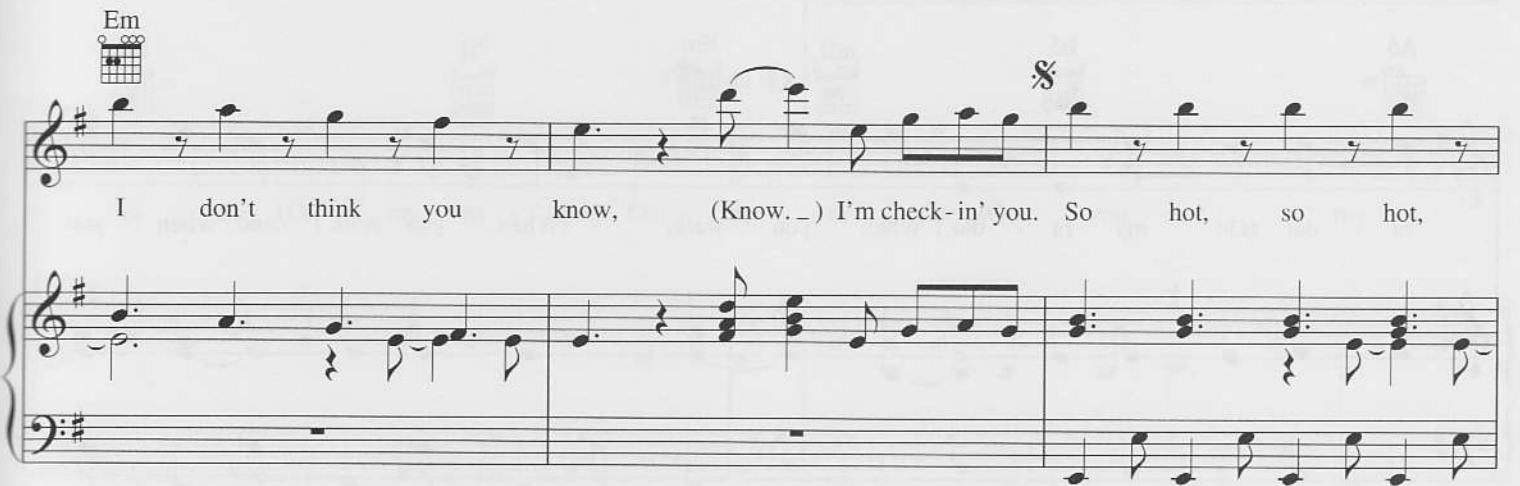
C  A5  B5 

Stop, you're mak - in' me blush, peo - ple are look - in' at us. }  
Catch me look - in' a - gain, fall - in' right in - to my plan. }



Em 

I don't think you know, (Know. \_ ) I'm check - in' you. So hot, so hot,



Em/G  C 

won - der if you know you're on my ra - dar, (On my ra - dar.) on my



A5  B5  Em 

ra - dar. (On my ra - dar.) And if I no - tice you, I know it's you. I



Em/G  C 

choose you, don't wan - na lose you. You're on my ra - dar, (On my ra - dar.) on my



A5  B5  Em 

ra - dar. (On my ra - dar.) When you walk, (When you walk.) and when you



Em/G  C 

talk, (When you talk.) I get the tin - gle, I wan - na min - gle, that's what I





A5  5tr B5  Em 

want. (That's what I want.) Hey, lis - ten, ba - by, turn up the fad - er, try to



Em/G  C 

make you un - der - stand you're on my ra - dar, (On my ra - dar.) on my



A5  5tr B5  To Coda  1 Em 

ra - dar. (On my ra - dar.) On my ra - dar. (Got you on my.)



Em/G  C  A5  5tr N.C.

Ra - dar, (Got you on my.) on my ra - dar. (Got you on my ——— ra - dar.)



2

Em Em/G

ra - dar. (Got you on my.) Ra - dar, (Got you on on my my)

C A5 B5 Em

ra - dar. (Got you on my ——— ra - dar.) On my ra - dar. (Got you on my.)

Em/G C B N.C.

Ra - dar, (Got you on my.) on my ra - dar. (Got you on my ——— ra - dar.)

(Spoken:) I got my eye on you.

Em Em/G

And I can't let you get away. (Sung:) Hey, ba - by, — wheth - er it's now or lat - er, (I got —

C A5 B5

— you.) You can't shake me. (No.) 'Cause I got you on my ra - dar. Wheth - er you

Em Em/G

like it or not, — it ain't gon - na stop. —

C A5 N.C. D. S. al Coda

'cause I got you on my ra - dar, (I got — 'cause I got you on my ra - dar. I'm check - in' you.



CODA

Em Em/G

ra - dar. (Got you on my.) Ra - dar, (Got you on on my)

C A5 B5 Em

ra - dar. (Got you on my) ra - dar.) On my ra - dar. (Got you on my.)

Em/G C A5 B5

Ra - dar, (Got you on my) on my ra - dar. (Got you on my) ra - dar.) Da da

Em Em/G

da da da da da da da da da da

# BREAK THE ICE

**C** **A5** **B5**

da da da. Da da da

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

**Em** **Em/G** **C**

da da da da da da da da da da da

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

**A5** **B5** **N.C.**

da da da da da.

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

Musical notation for the final system, including piano accompaniment.

# BREAK THE ICE

Words and Music by KERI HILSON, NATE HILLS,  
MARCELLA ARAICA and JAMES WASHINGTON

Moderate Pop groove

N.C. Fm(add2) Cm7 Fm7

(Spoken:) *It's been awhile.* *I know I*

*mf*

Detailed description: This system contains the first three measures of the piece. The guitar part starts with a Natural Chord (N.C.) in the first measure, followed by Fm(add2) in the second, Cm7 in the third, and Fm7 in the fourth. The piano accompaniment begins in the second measure with a mezzo-forte (mf) dynamic. The vocal line is spoken and consists of the lyrics 'It's been awhile.' and 'I know I'.

Cm7 Fm

*shouldn't have kept you waiting.* *But I'm here now.*

Detailed description: This system contains the next three measures. The guitar part has Cm7 in the first measure and Fm in the second. The piano accompaniment continues with a steady eighth-note bass line and chords. The vocal line continues with the lyrics 'shouldn't have kept you waiting.' and 'But I'm here now.'

(Sung:) *I know it's*

Detailed description: This system contains the final three measures. The piano accompaniment continues with eighth-note patterns. The vocal line is now sung and begins with the lyrics 'I know it's'.

been a-while, but I'm glad you came, and I've been think - in' 'bout how you  
hyp - no-tized, I nev - er felt this way. You got my heart beat - ing like an

say my name. You got my bod - y spin - nin' like a hur - ri - cane, and it feels  
8 - 0 - 8. Can you rise to the oc - ca - sion? I'm pa - tient - ly

like you got me go - in' in - sane. } And I can't get e-nough, so let me get it  
wait - in', 'cause it's get - tin' late.

up. Ooh, looks like we're a - lone now. Ain't got - ta be scared, we're grown now.

Ab6



## BREAK THE ICE

E $\flat$ B $\flat$ m

I'm - a hit de - frost on you, let's get it blaz - in'.

Fm

A $\flat$ 6

We can turn the heat up if you wan - na, turn the lights down low if you wan - na.

E $\flat$ B $\flat$ m

Just wan - na move you, but you're froze up. That's what I'm say - in'.

Let me break the

Fm



ice. Al - low me to get you right, once you warm up to me.

Ba - by, I can make you feel hot, hot, hot, hot. Let me break the

ice. Al - low me to get you right, once you warm up to me.

Ba - by, I can make you feel hot, hot, hot, hot.

(Spoken:) So, you warming up yet? (Sung:) You got me

2

N.C.

Fm

E $\flat$ /F

The first system shows a guitar part with three measures. The first measure is marked 'N.C.' (Natural Chord). The second measure has a guitar chord diagram for Fm. The third measure has a guitar chord diagram for E $\flat$ /F. A vocal line is present above the guitar staff, consisting of three whole rests.

(Spoken:) I like this part.

The piano accompaniment for the first system consists of two staves. The right hand plays chords in the first two measures, and then a melodic line in the third measure. The left hand plays a rhythmic pattern of eighth notes in the second and third measures.

Fm

The second system shows a guitar part with three measures. The first measure is marked 'Fm'. The second and third measures are whole rests. A vocal line is present above the guitar staff, consisting of three whole rests.

It feels kinda good.

Yeah.

The piano accompaniment for the second system consists of two staves. The right hand plays chords in the first two measures, and then a melodic line in the third measure. The left hand plays a rhythmic pattern of eighth notes in the second and third measures.

E $\flat$ /F

Fm

The third system shows a guitar part with three measures. The first measure is marked 'E $\flat$ /F'. The second measure is a whole rest. The third measure has a guitar chord diagram for Fm. A vocal line is present above the guitar staff, starting with a quarter rest followed by a melodic line.

(Sing:) Let — me break the

The piano accompaniment for the third system consists of two staves. The right hand plays chords in the first two measures, and then a melodic line in the third measure. The left hand plays a rhythmic pattern of eighth notes in the second and third measures.

E $\flat$ /F

The fourth system shows a guitar part with three measures. The first measure is marked 'E $\flat$ /F'. The second and third measures are whole rests. A vocal line is present above the guitar staff, starting with a quarter rest followed by a melodic line.

ice. Al - low me to get you right, once you warm up to me.

The piano accompaniment for the fourth system consists of two staves. The right hand plays chords in the first two measures, and then a melodic line in the third measure. The left hand plays a rhythmic pattern of eighth notes in the second and third measures.

# HEAVEN ON EARTH

Db/F

Ba - by, I can make you feel hot, hot, hot, hot. Let me break the

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter note 'Ba' followed by a quarter note 'by,'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand. A guitar chord diagram for Db/F is shown above the second measure.

Fm Eb/F

ice. Al-low me to get you right, once you warm up to me. Ba - by, I can make you feel

Detailed description: This system contains the next two measures. The vocal line continues with 'ice.' followed by a quarter note 'Al-', a quarter note 'low', a quarter note 'me', a quarter note 'to', a quarter note 'get', a quarter note 'you', a quarter note 'right,', a quarter note 'once', a quarter note 'you', a quarter note 'warm', a quarter note 'up', a quarter note 'to', a quarter note 'me.', a quarter note 'Ba -', a quarter note 'by,', a quarter note 'I', a quarter note 'can', a quarter note 'make', a quarter note 'you', and a quarter note 'feel'. The piano accompaniment continues with the same rhythmic pattern. Guitar chord diagrams for Fm and Eb/F are shown above the first and second measures respectively.

Db/F Fm Eb/F

hot, hot, hot, hot.

Detailed description: This system contains the next two measures. The vocal line consists of four quarter notes: 'hot,', 'hot,', 'hot,', and 'hot.'. The piano accompaniment continues with the same rhythmic pattern. Guitar chord diagrams for Db/F, Fm, and Eb/F are shown above the first, second, and third measures respectively.

Db/F Fm

Detailed description: This system contains the final two measures of the page. The piano accompaniment continues with the same rhythmic pattern. Guitar chord diagrams for Db/F and Fm are shown above the first and second measures respectively.



Eb/F

Db/F

Let — me break the

N.C.

ice. Al - low me to get you right, once you warm up to me.

Fm

Ba - by, I can make you feel hot, hot, hot, hot.  
Let — me break the ice. Al - low me to get you

right, once you warm up to me. Ba - by, I can make you feel hot, hot, hot, hot.

# HEAVEN ON EARTH

Words and Music by MICHAEL T. MCGROARTY,  
NICK HUNTINGTON and NICOLE LOUISE MORIER

Moderate Dance groove

N.C.

*mf*

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It begins with a piano introduction in the bass clef, marked *mf*. The vocal line starts in the second measure. The lyrics are: "Your touch, your taste, your breath, your face, your hands, your head, you're sweet. Your love, your teeth, your tongue, your eyes, you're mine, your lips, you're fine. You're heav-en on earth."

## HEAVEN ON EARTH

I've wait - ed all my life for you. —  
I'd move a - cross the world for you. —

My fav - 'rite kiss, — your per - fect skin, —  
Just tell me when, — just tell me where, —

— your per - fect smile, —  
— I'll come to you. —

Wak  
Take

D

— ing up, and you're next to me.  
— me back to that place in time.


Gsus2

N.C.

D  Gsus2 


Wrap me up in your arms, and back to sleep. \_  
 Im ag - es of you oc - cu - py my mind. \_



N.C.  D/C 

The pal - est green I've ev - er seen, the col - or of your eyes. You've



Bm7  Gm6/Bb  D 

tak - en me so far a - way. One look and you stop time. The pal - est green I've ev - er seen, the



D/C  Bm7  N.C.

col - or of your eyes. You've tak - en me so far a - way. One look and you stop.





D D/A Gm

Fell in love with you and ev - 'ry - thing that you are. — Noth - ing I can do, I'm real - ly

This system contains the first two measures of the song. The guitar part features a treble clef and a key signature of two sharps (D major). Chord diagrams are provided for D (x02321), D/A (x02321), and Gm (320332). The vocal line is in a soprano register, and the piano accompaniment is in a grand staff.

Bb C9 D D/A

cra - zy a - bout — you. When you're next to me, it's just like heav - en on earth. —

This system contains the next two measures. Chord diagrams are provided for Bb (x02341), C9 (x02341), D (x02321), and D/A (x02321). The piano accompaniment continues with a steady accompaniment.

Bb C9 D

(You're heav - en, you're heav - en, you're heav - en on Tell me that I'll al - ways be the earth.)

This system contains the next two measures. Chord diagrams are provided for Bb (x02341), C9 (x02341), and D (x02321). The piano accompaniment continues with a steady accompaniment.

D/A Gm Bb C9



one that you want. — Don't know what I'd do if I ev - er lose — you.

This system contains the final two measures. Chord diagrams are provided for D/A (x02321), Gm (320332), Bb (x02341), and C9 (x02341). The piano accompaniment continues with a steady accompaniment.

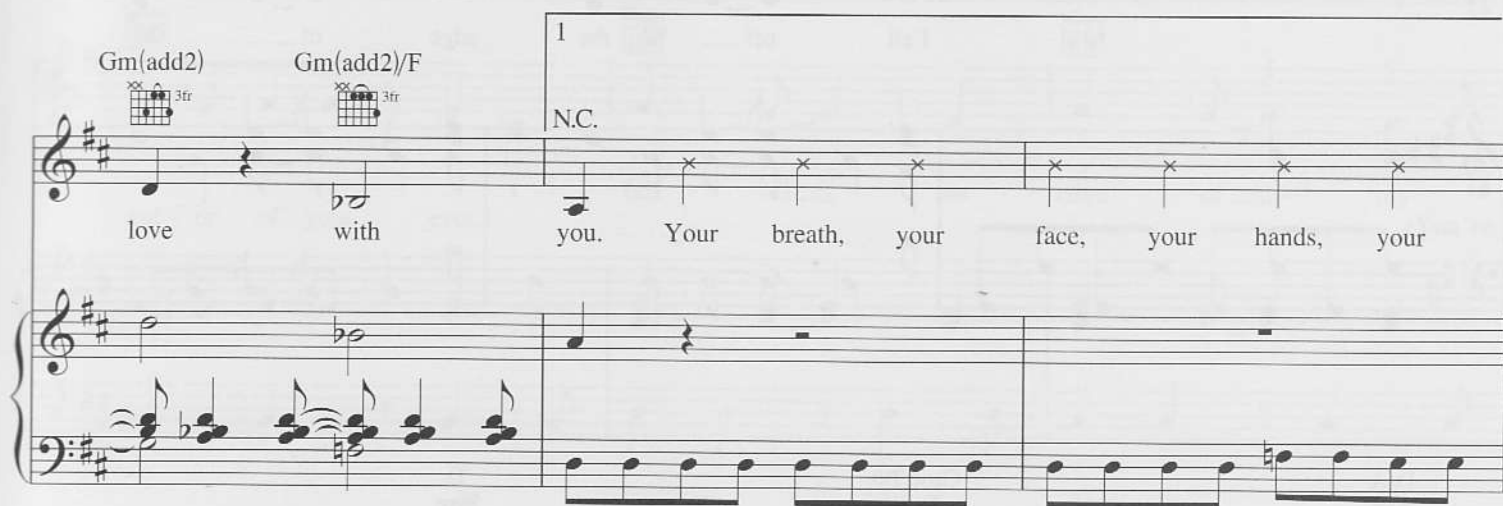
D  D/A  To Coda  G 

Look at you, and what I see is heav - en on earth. \_ I'm \_\_\_\_\_ in \_\_\_\_\_



Gm(add2)  Gm(add2)/F  1  
N.C.

love with you. Your breath, your face, your hands, your



2  
D 

head, you're sweet, your love, your tongue. you.



Gm 



D  8 



D  Bm7 

Fall off the edge of my



D/A  Gm6/Bb  D 

mind. I fall off the



Bm7  D/A  Gm6/Bb 

edge of my mind for you. I



# GET NAMED (I GOT A PLAN)

**D** **D/C** **Bm7**

fall off — the edge of my mind. (The pal - est green I've ev - er seen, the

**Gm6/Bb** **D** **D/C**

col - or of your eyes.) I fall off — the edge of — my (You've

**Bm7** **Gm6/Bb** **D.S. al Coda**

mind for you. (tak - en me so far.)

**CODA** **Bb**

I'm — in —

**C9/E** **D** **Bm7**

love with you. So in love. —



D/A

Gm/Bb

D

Said, I'm so in love.

Bm7

D/A

Gm/Bb

Said, I'm so in love with you.

D

D/C

Bm7

Gm/Bb

Repeat and Fade

Optional Ending

D

D/C

Bm7

Gm/Bb

# GET NAKED (I GOT A PLAN)

Words and Music by NATE HILLS,  
CORTE ELLIS and MARCELLA ARAICA

Moderate Dance groove

N.C.

(Male:) Danger. Heh, heh. Heh. Hah. Heh. Hah. \_

*mf*

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a whole rest, followed by a series of eighth notes with lyrics: "(Male:) Danger. Heh, heh. Heh. Hah. Heh. Hah. \_". The piano accompaniment starts with a whole rest in the right hand and a rhythmic pattern of eighth notes in the left hand, marked with a mezzo-forte (*mf*) dynamic.

Heh. \_ Hah. \_ Heh. \_ Hah. \_ Heh. \_ Hah. \_

The second system continues the vocal line with lyrics: "Heh. \_ Hah. \_ Heh. \_ Hah. \_ Heh. \_ Hah. \_". The piano accompaniment maintains the same rhythmic pattern as the first system.

Heh. \_ Hah. \_ Heh. \_ Hah. \_ Heh. \_ Heh.

The third system concludes the vocal line with lyrics: "Heh. \_ Hah. \_ Heh. \_ Hah. \_ Heh. \_ Heh.". The piano accompaniment continues with the same rhythmic pattern.

F#m/A G# Bm F#m/A F#m

I got a plan. We can do it just when you want it, ba - by, ba -

F#m/A G# Bm F#m/A

- by, ba - by. As long as you want it, come with me. We can do -

F#m NC.

it, ba - by, ba - by, ba - by. (Female:) My bod - y is call -

in' out for you, bad boy. I get the feel - in' that I just wan - na be wit' you.

F#m7



Ba - by, I'm a freak and I don't real - ly give a damn. I'm cra - zy as a moth - er fuck - er,

F#m



Bm/F#



bet that on your man. If you like what you see, and your cu - ri - os - i - ty, let your

F#m



mind roam free. Won't you pay at - ten - tion, please?

Bm/F#



What I got - ta do to get — you to want my bod - y? —



F#m7

Quar-ter past three, and read - y to leave the par - ty. — What - cha tryin' to

F#m/A

G#

Bm

F#m/A

F#m

do? (Male:) I got a plan. We can do it just when you want — it, ba - by, ba -

F#m/A

G#

Bm

F#m/A

- by, ba - by. — As long as you want it, come with me. We can do —

F#m7

1  
F#m/A

G#

— it, ba - by, ba - by, ba - by. I got a plan.

2

F#m Bm/F# F#m

(Female:) Get na - ked, get na - ked, get na - ked, get na - ked, get na - ked, get na - ked,

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are "(Female:) Get na - ked, get na - ked, get na - ked, get na - ked, get na - ked, get na - ked,". The piano accompaniment is on a grand staff (treble and bass clefs). Above the vocal staff, there are three guitar chord diagrams: F#m, Bm/F#, and F#m.

Bm/F#

get na - ked, get na - ked. Take it off, take it off, take it off, take it off.

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "get na - ked, get na - ked. Take it off, take it off, take it off, take it off." The piano accompaniment continues. Above the vocal staff, there is one guitar chord diagram: Bm/F#.

F#m7 F#m

Get na - ked, get na - ked, get na - ked, get na - ked. I'm not a - shamed \_ of my

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "Get na - ked, get na - ked, get na - ked, get na - ked. I'm not a - shamed \_ of my". The piano accompaniment continues. Above the vocal staff, there are two guitar chord diagrams: F#m7 and F#m.

Bm/F# F#m

beau - ty, you can see what I got. — Might freak you out, 'mag - ine if I work it out.

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics "beau - ty, you can see what I got. — Might freak you out, 'mag - ine if I work it out." The piano accompaniment continues. Above the vocal staff, there are two guitar chord diagrams: Bm/F# and F#m.

Bm/F#



N.C.

If I get on top, you're gon-na lose your mind. \_ The way I put it down, boy, you

C#m/G#



F#m/A



know should be up. (Male:) I un - der - stand that you don't got no man, and

F#m



C#m



C#m/G#



I just want to take your hand. And I need you to un - der - stand that, that, that I,

F#m/A



F#m



I got ev - 'ry - thing per - fect, right. If I get it all in - side,

C#m

C#m/G#



work that bod - y, get it all up in, right.  
 (Female:) You got \_\_\_\_\_ it. If you like what you see, and your

F#m/A

F#m

C#m



cu - ri - os - i - ty, let your mind roam free. Won't you pay at - ten - tion, please? If you

C#m/G#

F#m/A

F#m



like what you see, and your cu - ri - os - i - ty, let your mind roam free. Won't you

C#m

F#m



pay at - ten - tion, please? Yeah. Get na - ked, get na - ked, get na - ked, get na - ked,



N.C.

get na - ked, get na - ked, get na - ked, get na - ked. Take it off, take it off,

take it off, take it off. Get na - ked, get na - ked, get na - ked, get na - ked.

(Male:) Ba - by, take it off. (Female:) I just wan - na take it off, —

I just wan - na take it off. — (Male:) I got a plan. We can do it just when you want —

F#m

F#m/A

Fdim/Ab

G#dim/B

F#m/A

F#m7

F#m/A

G#

Bm

F#m/A

F#m F#m/A G#

it, ba - by, ba - by, ba - by. As long as you

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'it', followed by a quarter note 'ba', a quarter note 'by', a quarter note 'ba', a quarter note 'by', a quarter note 'ba', and a quarter note 'by'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

Bm F#m/A F#m7

want it, come with me. We can do it, ba - by, ba -

Detailed description: This system contains the next two measures. The vocal line begins with a half note 'want', followed by a quarter note 'it', a quarter note 'come', a quarter note 'with', a quarter note 'me'. After a double bar line, it continues with a half note 'We', a quarter note 'can', a quarter note 'do', a quarter note 'it', a quarter note 'ba', a quarter note 'by', and a quarter note 'ba'. The piano accompaniment continues with the same eighth-note bass line and vocal-like melody.

F#m/A G# Bm F#m/A

- by, ba - by.

Detailed description: This system contains the final two measures of the main section. The vocal line has a half note '- by', a quarter note 'ba', a quarter note '- by', and a quarter note 'by'. The piano accompaniment features a final chord in the right hand and continues the eighth-note bass line in the left hand.

F#m

Repeat and Fade Optional Ending

Detailed description: This system shows the final piano accompaniment. It starts with a half note chord in the right hand and a quarter note bass line in the left hand. A double bar line separates the 'Repeat and Fade' section from the 'Optional Ending' section, which concludes with a final chord in the right hand.

# FREAKSHOW

Words and Music by BRITNEY SPEARS, EZEKIEL LEWIS,  
PATRICK SMITH, CHRISTIAN KARLSSON,  
PONTUS WINNBERG and HENRIK JONBACK

## Bright Dance groove

N.C.

*mf*

Piano introduction in 4/4 time, key of F# major. The right hand has whole rests. The left hand plays a rhythmic pattern of quarter notes: F#4, A4, B4, C#5, with a repeat sign after the first two notes.

Vocal line: Ten p. m. to four, and I came to hit the floor. I clap when we per-form. Wan-na be cra-zy, we can show 'em. Danc-in'

Piano accompaniment continues with the same rhythmic pattern in the left hand and rests in the right hand.

Vocal line: thought you knew be-fore, but if you don't, then now you know. Well, to-ta-ble-top, freak, freak-y, so out-side the norm. I'm some

Piano accompaniment continues with the same rhythmic pattern in the left hand and rests in the right hand.

Vocal line: night I'm 'bout to mash, make them oth-er chicks so mad. I'm a-su-per-star-ish, push-in' hot Bu-gat-ti whips. O-pen

Piano accompaniment continues with the same rhythmic pattern in the left hand and rests in the right hand.

F#m



bout to shake my ass, watch that boy.  
 new de - sign - er fits. We can do it if you wish.  
 (1., 2.) It's all a - bout me

and you, do - in' how we do. Tear the floor up, up, tell them to make

C#7



room. They wan - na know, — tell them mind their own. — And if they wan - na look,

F#m



we can give 'em a en - core. Make it a freak - show, (freak)



## FREAKSHOW

freak - show. We can give 'em a p - peep show, p - peep -

C#7

peep show, Don't stop it, let it flow, let your in - hi - bi - tions go. It's  
(peep - show. — )

F#m

cra - zy now, let's make 'em make a freak - show. Make it a freak - show, (freak) freak -

show, freak - show. Make it a freak - show, (freak) freak - show, a freak - show. Make 'em

2

a freak - show, (freak) freak - show, freak - show. — Freak - show, (freak) freak -

show, a freak - show. N.C. Me and my girls like to get it on,

grab us a cou - ple boys to go. Said, me and my girls like to get it on,

grab us a cou - ple boys to go. Me and my girls like to get it on,

grab us a cou - ple boys to go. Said, me and my girls like to get it on,

grab us a cou - ple boys to go. Freak - show.

F#m

Continuation of piano accompaniment with a long melodic line in the right hand.

C#7

Continuation of piano accompaniment with a rhythmic pattern in the right hand.

## TOY SOLDIER

F#m



Make it a freak - show, (freak) freak - show. We can give 'em

a p - peep show, p - d - peep show, peep show. Don't

C#7



stop it, let it flow, let your in - hi - bi - tions go. It's

F#m



cra - zy now, let's make 'em make a freak - show. Make it a...



Make it a...

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics "Make it a..." are written below the vocal line. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part includes chords and rhythmic patterns that support the vocal melody.

Me and my girls like to get it on, grab us a cou - ple boys to go. Said,

The second system continues the vocal line with the lyrics "Me and my girls like to get it on, grab us a cou - ple boys to go. Said,". The piano accompaniment continues with similar rhythmic and harmonic patterns, providing a steady accompaniment for the vocal performance.

N.C. C#7

me and my girls like to get it on, grab us a cou-ple boys to go, go, go.

The third system includes a guitar instruction "N.C." (Natural Chord) above the vocal line. A guitar chord diagram for C#7 is shown above the staff. The lyrics "me and my girls like to get it on, grab us a cou-ple boys to go, go, go." are written below the vocal line. The piano accompaniment continues with the same style as the previous systems.

F#m

Freak - show.

The fourth system features a guitar instruction "F#m" above the vocal line, with a corresponding guitar chord diagram. The lyrics "Freak - show." are written below the vocal line. The piano accompaniment concludes the piece with a final chord and a few notes in the bass line.

# TOY SOLDIER

Words and Music by SEAN GARRETT, CHRISTIAN KARLSSON, PONTUS WINNBERG and M. WALLBERT

Moderate Dance groove

N.C. Bm

Yeah, smash on the ra - di - o, bet I penned it. Break me \_ off. \_

*mf*

(Toy sol - dier.) Break me \_ off. \_ (Toy sol - dier.)

Em F#

*Britney:* Break me \_ off. \_ (Toy sol - dier.) Break me \_ off. \_

Bm

(Toy sol - dier.) I'm out the door, it's au - to - mat - ic, sim - ple, babe. I'm  
want it more than ev - er now I re - al - ize that they ain't list - 'nin'.

like a fi - re, bot - tle bust - in' in your face. So  
Like a prin - cess, s'posed to get it. That's why I'm dust - in' off my fit - ted.

Em

tired of you be - in' up in my space. \_ How much more can I take? \_ I'm  
Com - in' \_ back, \_ look - in' de - li - cious. Yes, I know they wan - na kiss me.

F#

tired of pri - vates driv - in', need a gen - er - al that ain't weak.  
Now I hold 'em at at - ten - tion, 'cause new Brit - ney's on a mis - sion. (Both times:)

N.C.

shut the door, — leav - in' with my bag, hit the scene — in my new wag - on,

bet — he gon - na wish he knew the type of fun — I'm get - tin' in - to.

Peek - a - boo, — he good, do - in' things — you wish — you could.

He's not talk - in', he's just walk - in' like them cit - y boys — from New York. This



Bm

time, I need a sol - dier, a real - ly bad - ass sol - dier, that

know how to take, take care of me. I'm so damn glad that's o - - ver. This

F#

time, I need a sol - dier. I'm sick of toy sol - diers. The

Bm

boy that knows how to take care of me won't be just com - in' o - - ver.

1

I don't want no more. — (Toy sol - diers.) I'm sim-ply sick and tired — of those. —

Em

(Toy sol - diers.) I, I don't want no more. — (Toy sol - diers.) I'm

F#

sim - ply sick and tired — of those. — (Toy sol - diers.) I

2

Brit, I heard — that he was say-in' he's still in love with you, and Brit, I heard — he say he could



stay if he want-ed to, and Brit, I heard\_ that ev-'ry man out here is want-ing you now.

F#



Brit, I heard, \_\_\_ I heard, \_\_\_ what you gon - na do now? This

Bm



time, I need a sol - dier, a real - ly bad - ass sol - dier, that

know how to take, take care of me. I'm so damn glad that's o - ver. This

## HOT AS ICE

F#

time, I need a sol - dier. I'm sick of toy sol - diers. The

Bm

boy that knows how to take care of me won't be just com - in' o - ver. —

F#

(I need, I'm so sick of toy sol - diers.) The



Bm

boy that knows how to take care of me won't be just com - in' o - ver. \_\_\_\_\_

Com - in' o - ver, \_\_\_\_\_

com - in' o - ver. \_\_\_\_\_ (I need, I'm so sick of toy sol - diers.) The

boy that knows how to take care of me won't be just com - in' o - ver.

# HOT AS ICE

Words and Music by T-PAIN,  
NATE HILLS and MARCELLA ARAICA

## Bright Pop

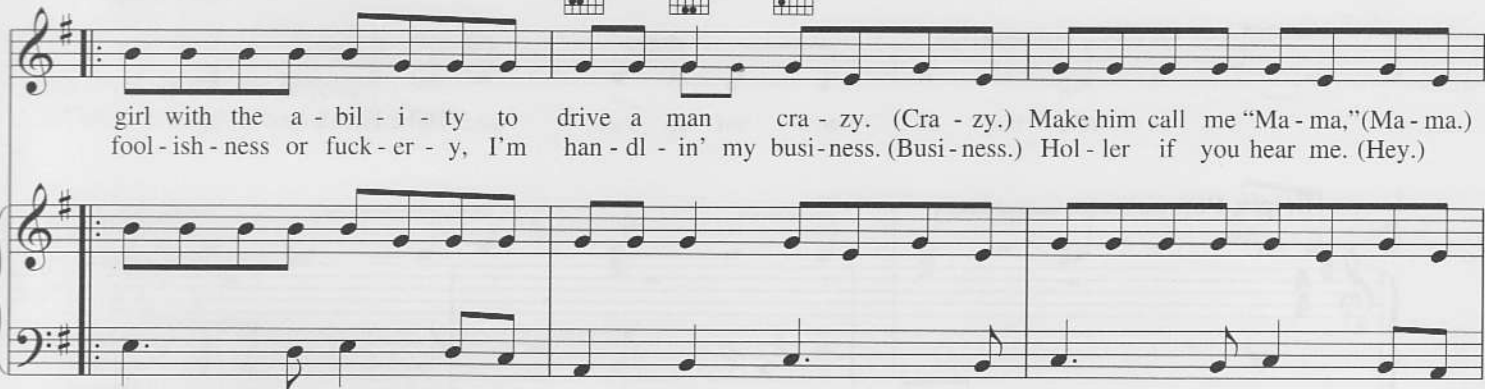
N.C.








*mf*

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 starts with a 'N.C.' (No Chords) instruction and a dynamic marking of *mf*. The vocal line includes the lyrics: "Yeah, — yeah, — yeah, — yeah, — yeah. —". The score includes several guitar chord diagrams: Em, A5 (5fr), B5, C, D5 (5fr), D#5 (6fr), and Em. The piano accompaniment features a steady bass line and chords that support the vocal melody.

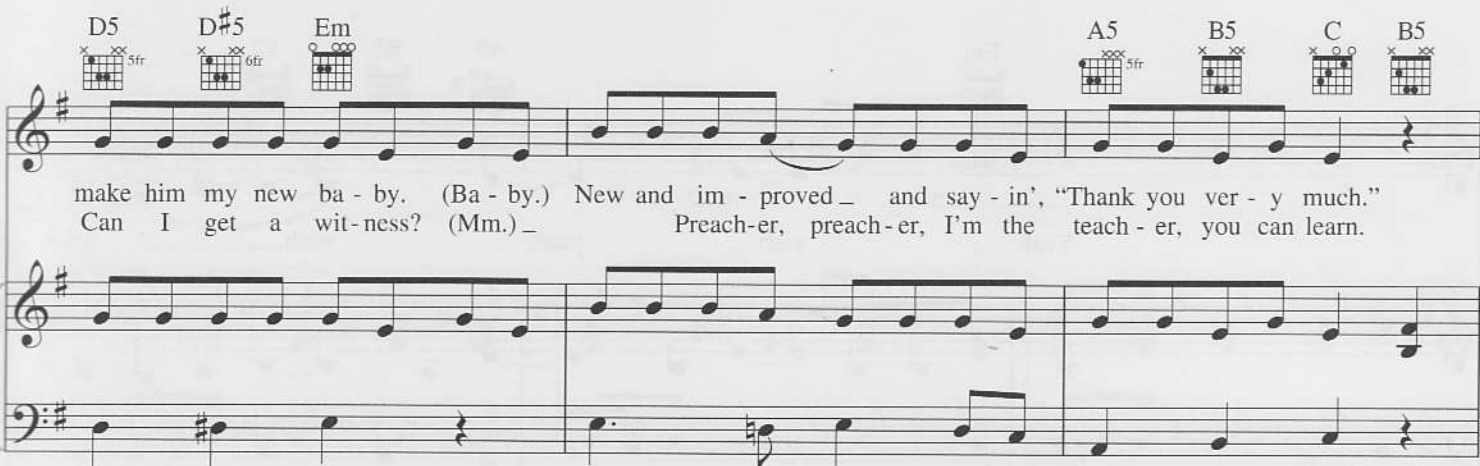





girl with the a - bil - i - ty to drive a man cra - zy. (Cra - zy.) Make him call me "Ma - ma," (Ma - ma.)  
fool - ish - ness or fuck - er - y, I'm han - dl - in' my busi - ness. (Busi - ness.) Hol - ler if you hear me. (Hey.)



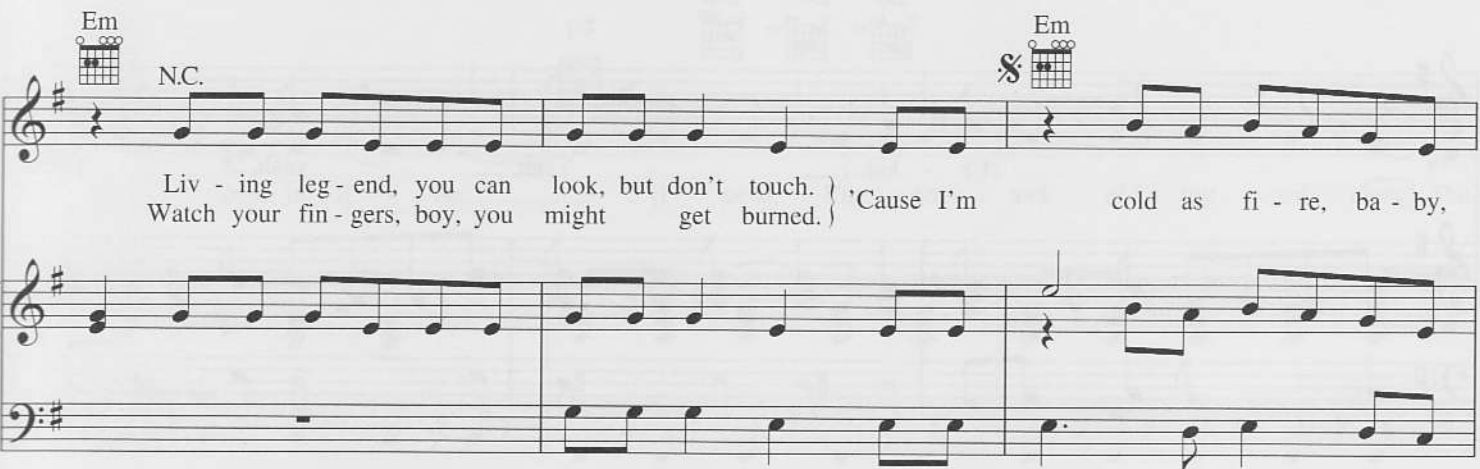
D5  5fr D#5  6fr Em  A5  5fr B5  C  B5 







make him my new ba - by. (Ba - by.) New and im - proved \_ and say - in', "Thank you ver - y much."  
Can I get a wit - ness? (Mm.) \_ Preach - er, preach - er, I'm the teach - er, you can learn.



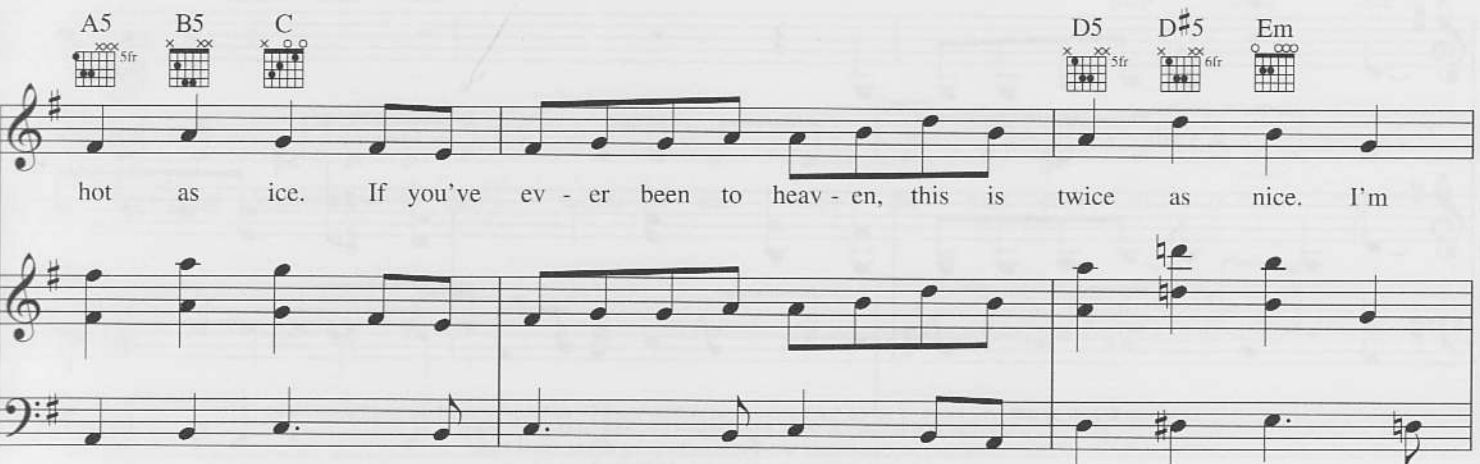
Em  N.C.  Em 




Liv - ing leg - end, you can look, but don't touch. } 'Cause I'm cold as fi - re, ba - by,  
Watch your fin - gers, boy, you might get burned. }



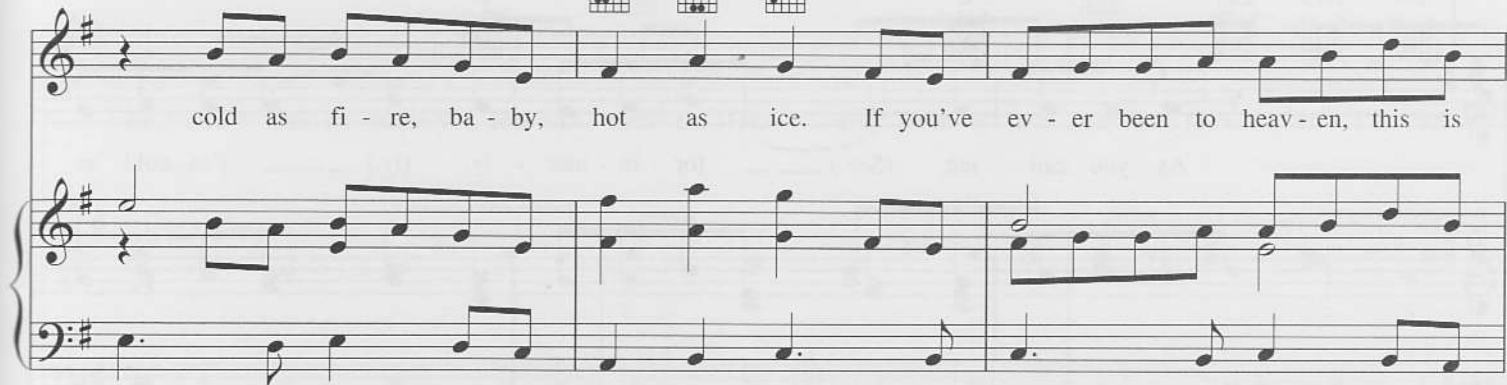
A5  5fr B5  C  D5  5fr D#5  6fr Em 

hot as ice. If you've ev - er been to heav - en, this is twice as nice. I'm



A5  B5  C 

cold as fi - re, ba - by, hot as ice. If you've ev - er been to heav - en, this is



D5  D#5  Em 

A5  B5  C 

twice as nice. Break it down, break it down. — Break it



D5  D#5  Em 

down. Break it down, break it

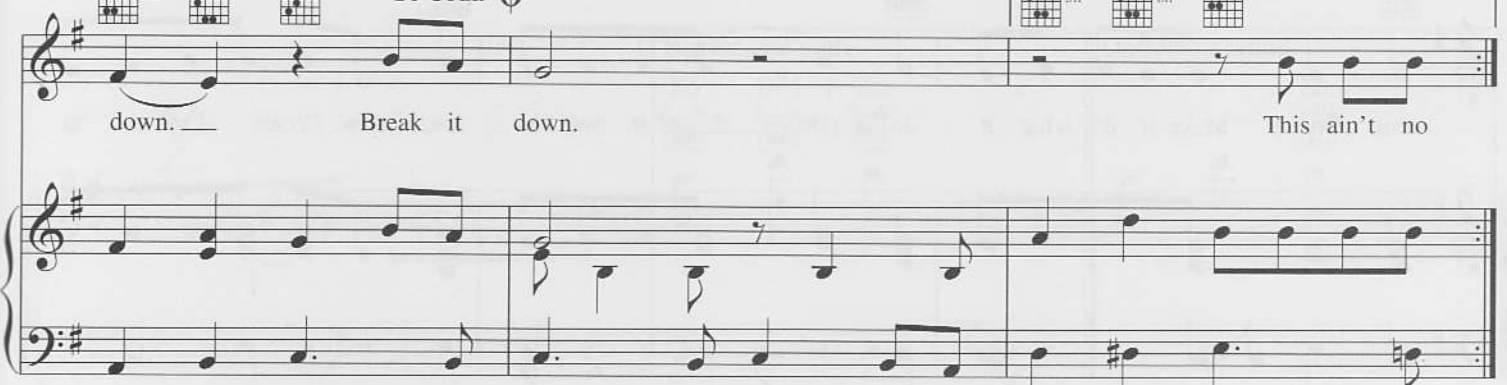


A5  B5  C 

1  
D5  D#5  Em 






To Coda 

down. — Break it down. This ain't no

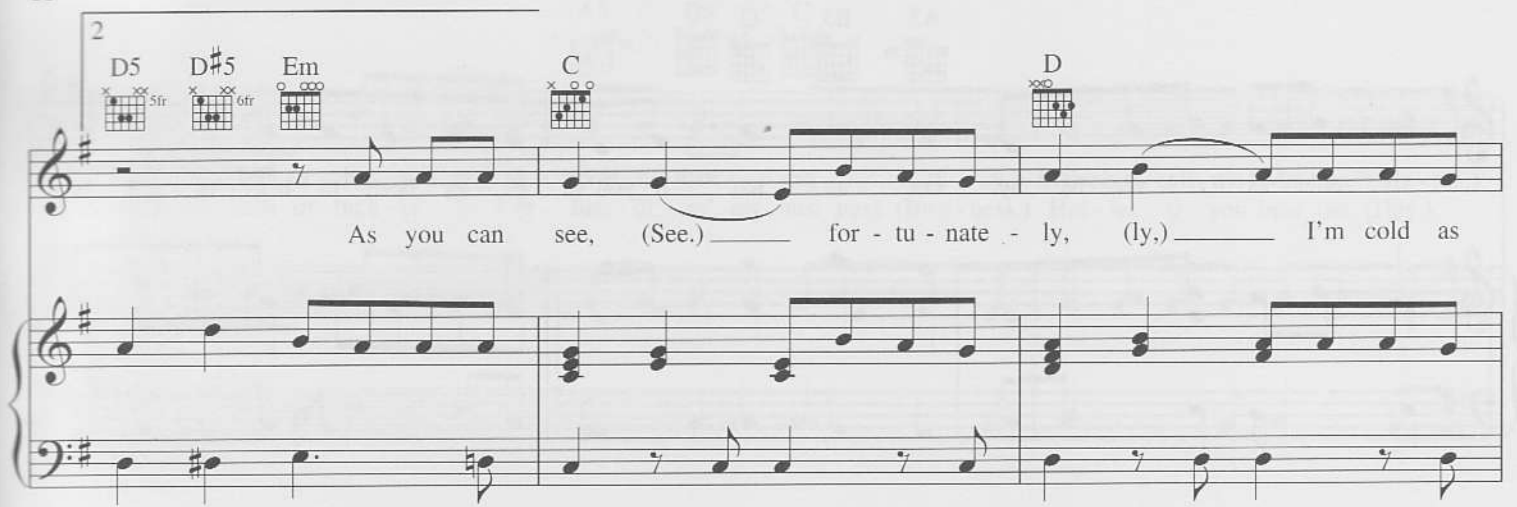




2

D5  5fr D#5  6fr Em  C  D 

As you can see, (See.) — for - tu - nate - ly, (ly.) — I'm cold as



Em  C 

fi - re. (Yeah, — I'm cold as fi - re.) Yeah, — make you be - lieve, (lieve,) make you stop and



D  Fmaj7  Bm 

breathe. (Breathe.) — I'll take you high - er. — I'm just too



C  D  Em 

cool. (Cool.) Make it do what it do. (Do.) — I'm hot as ice, now. (Yeah, — I'm hot as



ice, now.) Gon-na make you feel like heav-en, (Heav - en.) Twen-ty - four sev-en. (Sev - en.) I'm hot as

ice, now. Oh,

**B7#9**

**D. S. al Coda**

down.

**CODA**

**D5** **D#5** **Em** **A5** **B5** **C**

**Repeat and Fade** **Optional Ending**

**D5** **D#5** **Em** **Em**

# OOH OOH BABY

Words and Music by BRITNEY SPEARS, ERIC COOMES,  
KARA DioGUARDI and FRED NASSAR

Moderate Pop Shuffle

N.C. Em N.C.

*mp*

1 2

The

4

Em N.C.

way you smile, the way you taste, you know I have an ap - pe - tite for sex - y  
more you move, the more I tense. It's like you got me hyp - no - tized, I'm in a

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The tempo is marked 'Moderate Pop Shuffle'. The first system shows a piano introduction with a melody in the right hand and a bass line in the left hand. The melody starts with a whole note followed by eighth notes. A dynamic marking of *mp* is present. A guitar chord diagram for Em is shown above the staff. The second system continues the piano introduction. The third system shows the first two measures of the vocal line, with lyrics 'The' appearing at the end of the second measure. The piano accompaniment continues. The fourth system shows the vocal line with lyrics: 'way you smile, the way you taste, you know I have an ap - pe - tite for sex - y more you move, the more I tense. It's like you got me hyp - no - tized, I'm in a'. The piano accompaniment continues. The score ends with a double bar line.



N.C.

things. All you do is look at me, it's a dis-  
 trance. Your jer - sey fits, it's right at home be - tween my

grace. What's run - nin' through my mind is you up in my  
 hands, but now I hope you know that I'm your big - gest



N.C.

face, } yeah. - yeah. - Your voice is like mu - sic to my ears.  
 fan, }

Whis - per soft - ly, and the world just dis - ap - pears.



# OOH OOH BABY



N.C.

Take me high - er and just wipe a - way my fears. When you're

with me, oh boy, it's my heart - beat that I hear.



Ooh, ooh, ba - by, touch me and I come a - live. I can



feel you on my lips, I can feel you deep in - side.

Em



Ooh, ooh, ba - by, in your arms I fi - n'ly breathe. Wrap me



C



Am



B



up in all your love, that's the ox - y - gen I need, ———— yeah. —



Em



— You're fill - in' me up, you're fill - in' me up, you're fill - in' me up, you're fill - in' me



C



1

Em/B



B



up, you're fill - in' me up, you're fill - in' me up ———— with ———— your ———— love. The



2

Em/B B Em F#dim/A

up — with — your — love. You got some-thing that I real - ly want. And

Em/F# B7

come here, — oh, we don't e - ven have to talk. And

Em Am

lay back, — and let me tell you what I'm think - in',

B/F# B/D#

'cause I like — you, — 'cause I like — you. —


Em



Ba - by, ba - by, ba - by, ba - by, ba - by, ba - by, ba - by, ba - by. —




C




Ba - by, ba - by, ba - by, ba - by, ba - by, ba - by, ba - by. —

Am



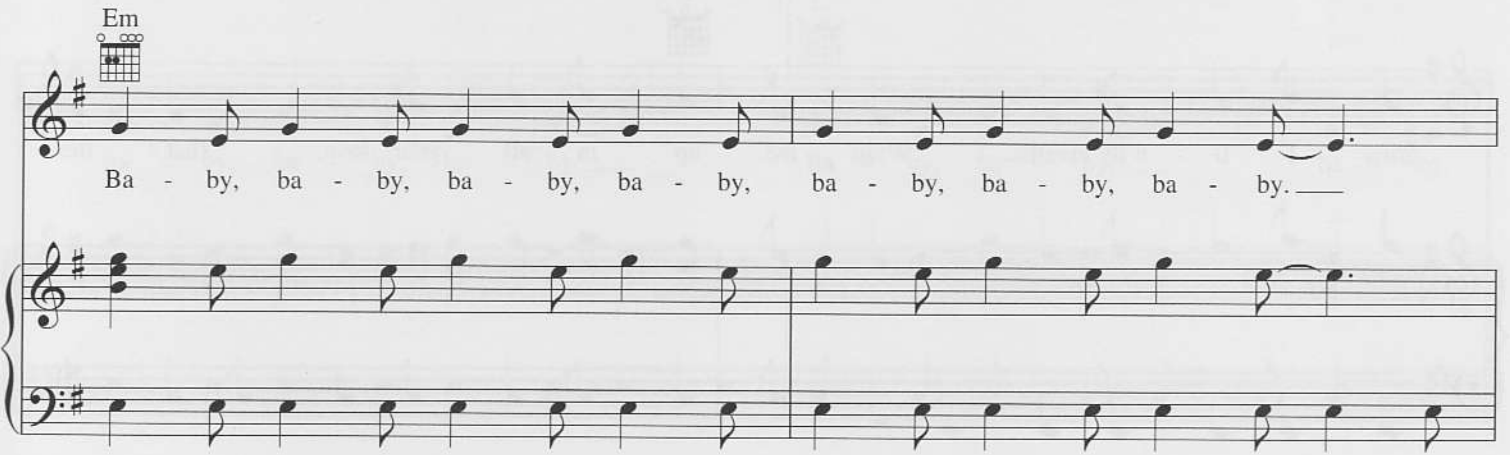
B



Em



Ba - by, ba - by, ba - by, ba - by, ba - by, ba - by, ba - by. —



C



Ba - by, ba - by, — ba - by, ba - by, ba - by, — ba - by.


Am



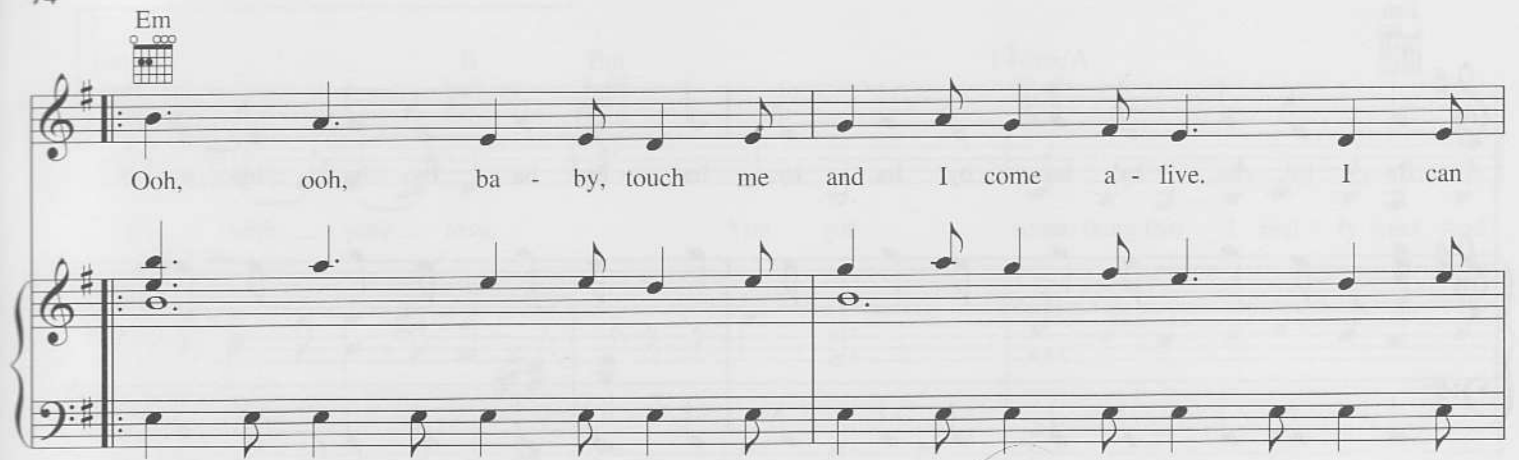
B



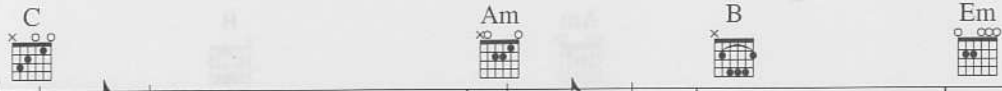
Em



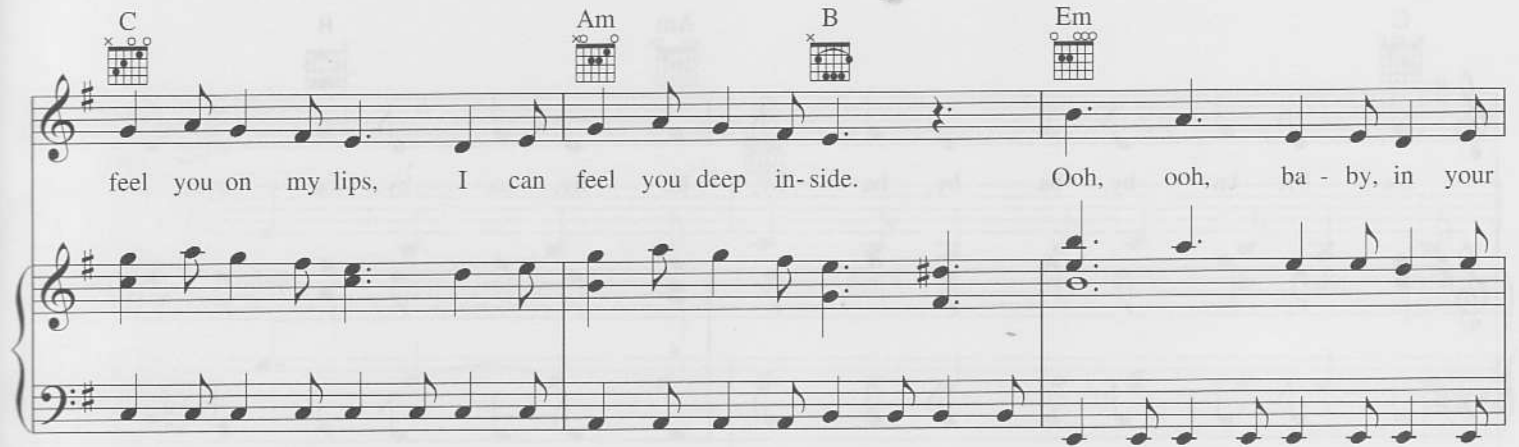
Ooh, ooh, ba - by, touch me and I come a - live. I can



C Am B Em



feel you on my lips, I can feel you deep in-side. Ooh, ooh, ba - by, in your



C



arms I fi - n'ly breathe. Wrap me up in all your love, that's the



1 Am B 2 Am B



ox - y - gen I need. ox - y - gen I need, yeah.





# PERFECT LOVER



Ba - by, ba - by, ba - by, ba - by, ba - by, ba - by.



Ba - by, ba - by, ba - by, ba - by, ba - by, ba - by, ba - by. Ba - by, ba - by, ba - by, ba - by,

### Repeat and Fade



ba - by, ba - by, ba - by. Ba - by, ba - by, ba - by.

### Optional Ending



ba - by, ba - by, ba - by.

# PERFECT LOVER

Words and Music by KERI HILSON, NATE HILLS,  
MARCELLA ARAICA and JAMES WASHINGTON

## Hypnotic Dance groove

F#m

Are we read - y? Uh, are we read - y, read - y?

*mf*

Detailed description: This system contains the first two measures of the song. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and a guitar part indicated by an F#m chord diagram and rhythmic notation. The piano part has a sustained chord in the right hand and a simple bass line in the left hand.

Yes. Are we read - y? Uh, are we read - y, read - y? Uh - huh, uh-huh, uh-huh, uh-huh, uh -

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics and includes a series of 'uh-huh' vocalizations. The piano accompaniment remains consistent with the first system.

huh, uh-huh, uh-huh, uh-huh, uh - huh, uh-huh, uh-huh, uh-huh, uh - huh, uh-huh, uh-huh, uh-huh. My

Detailed description: This system contains the final two measures of the page. The vocal line concludes with the lyrics and more 'uh-huh' vocalizations. The piano accompaniment ends with a final chord and a bass line note.

bod - y feels like an in - fer - no, like I'm in a race and I'm jump - in' the hur - dles. Come

clos - er, we'll pur - sue — it. Ba - by, just let go, we can do — it. Ba - by,

I'm just hot for tak - in', don't you wan - na see my bod - y na - ked? And I bet you

like the way I shake — it, and I hope that you can take — it.

## PERFECT LOVER

Bm F#m/A G# G

You're the per-fect lov - er. I'm in love with all the things you do. — So se - duc - tive when you touch

F#m Bm F#m/A G#

me, I can't get e - nough of you. — You're the best, ba - by, you got me ob - sessed, and I can't —

G F#m

— catch my breath, — ah. Ba - by, I must con - fess, — you got me. —

B/F#

(Ha, ha.) When you come a - round, when you

Bm/F# F#m

come a - round me, (ha, ha,) got me so damn high, I can't come down.

B/F# Bm/F#

Ooh. (Ha, ha.) Ev - 'ry time you touch me there, (ha, ha,)

F#m To Coda N.C.

you make me feel \_\_\_ so hot. I love \_\_\_ it. Ev - 'ry - thing you

F#m

do is so se - duc - tive. You got that thing that I want, and then some.



And I can't e - ven front, so lis - ten. I know what you're miss - in'. Bet - ter hur - ry

up 'cause time is tick - in', tick - tock, tick - tock. Come and get me while I'm hot, now.

**D.S. al Coda**

**CODA**

F#m7

F#m9

B/F#

F#m



Give it to my bump - er, need a jump, not a chump, and the oth - er men know. Uh - huh.

F#m7

F#m9

B/F#

F#m



Let me drive you cra - zy all night 'cause we got so far to go.

Bm

F#m/A

G#

G

You're the per-fect lov-er. I'm in love with all the things you do. — So se-duc-tive when you touch

F#m

Bm

F#m/A

G#

me. I can't get e-nough of you. — You're the best, ba-by, you got me ob-sessed, and I can't

G

F#m

— catch my breath, — ah. Ba-by, I must con-fess, — you got me. —

B/F#

Bm/F#

(Ha, ha.)

When you come a-round,

(ha, ha,) got me

F#m

so damn high, I can't come down. Ooh. (Ha, ha.)

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is F# major (three sharps). The vocal line begins with the lyrics "so damn high, I can't come down. Ooh. (Ha, ha.)". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A guitar chord diagram for F#m is shown above the first measure.

B/F#

Bm/F#

F#m

Ev-'ry time you touch me there, (ha, ha,) you make me feel — so hot.

The second system continues the music with the lyrics "Ev-'ry time you touch me there, (ha, ha,) you make me feel — so hot." The piano accompaniment features more complex chordal textures in the right hand. Guitar chord diagrams for B/F#, Bm/F#, and F#m are provided above the vocal line.



The third system shows the piano accompaniment for the first part of the second system. It features a rhythmic bass line in the left hand and chords in the right hand, with some notes beamed together.

The fourth system shows the piano accompaniment for the second part of the second system. It continues the rhythmic bass line and chordal accompaniment from the previous system.

# WHY SHOULD I BE SAD

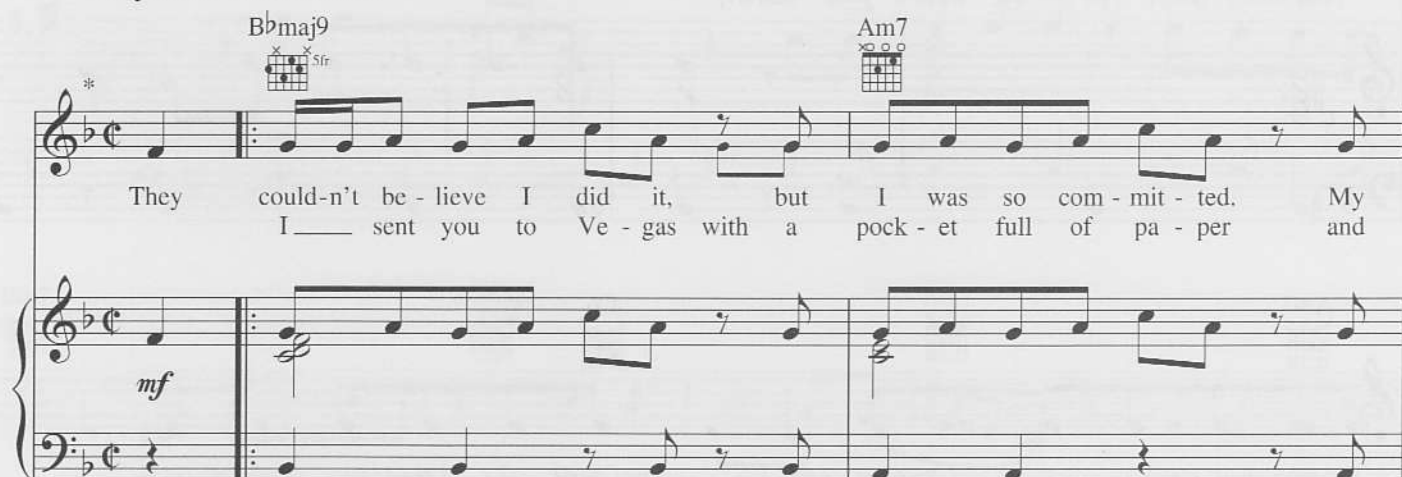
Words and Music by  
PHARRELL WILLIAMS

## Rhythmic R&B Ballad

**B♭maj9**  **Am7** 

\* They could-n't be - lieve I did it, but I was so com - mit - ted. My  
I — sent you to Ve - gas with a pock - et full of pa - per and



*mf*



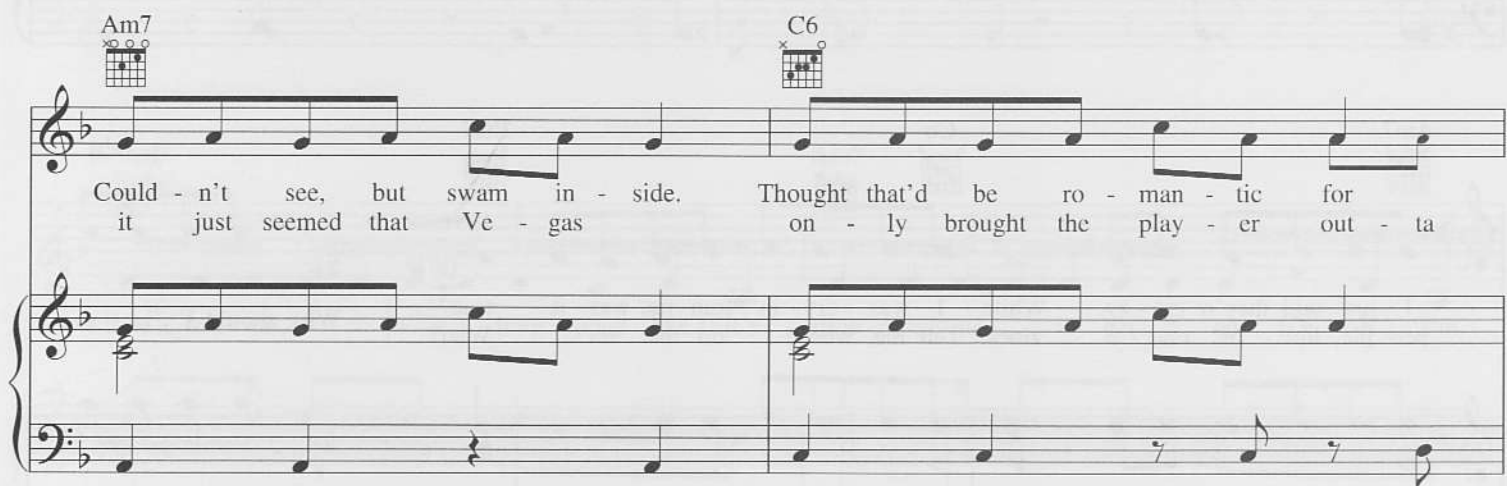
**C6**  **Bm7**  **B♭maj9** 

life was so re - strict - ed for you. — I just dove in - side it blind.  
with no ul - ti - ma-tums on you. — I thought, "What could sep - a - rate us?" but



**Am7**  **C6** 

Could - n't see, but swam in - side. Thought that'd be ro - man - tic for  
it just seemed that Ve - gas on - ly brought the play - er out - ta



\* Recorded a half step lower.

Bm7 Bbmaj9

you. \_\_\_\_\_ Ex - changed my vows and said it all.  
 you. \_\_\_\_\_ Lav - ish homes and fan - cy cars,  
 (2nd time:) (Hey, ba - by, what's your name?)

Am7 C6

Wom - an, let's pre - pare to fall. E - ven scream - in', "Damn it" for  
 e - ven got the drop Fer - ra - ri, filled up our ga - rage \_\_\_\_\_ for

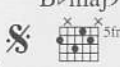


Bm7 Bbmaj9

you. \_\_\_\_\_ (Re - mem - ber?) My friends said you would play me, but  
 you. \_\_\_\_\_ Made your choice with all the teams,

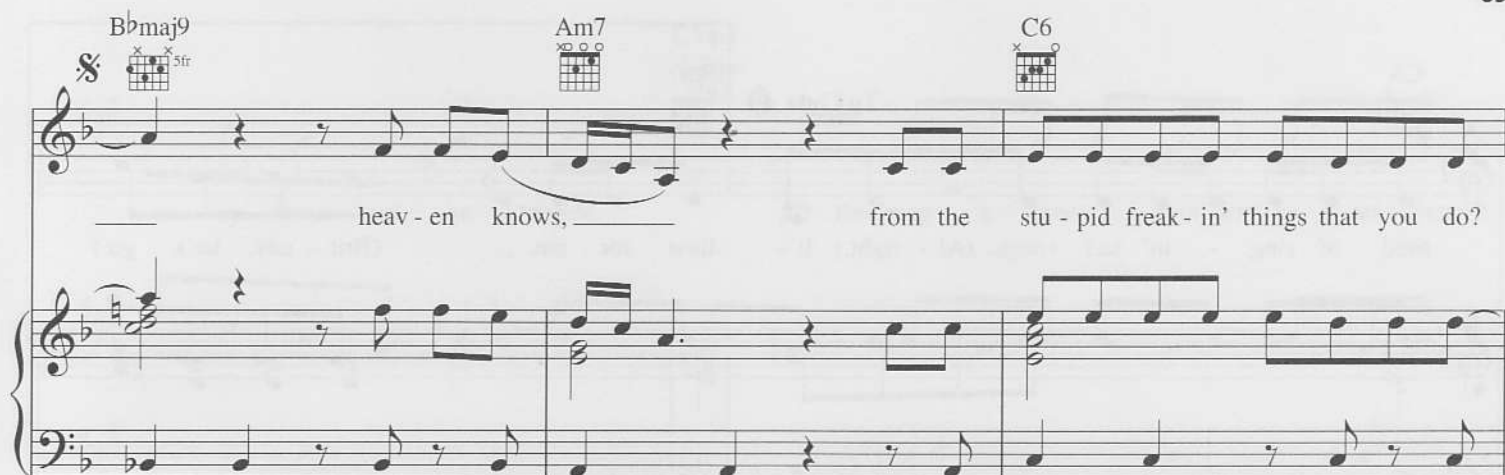
Am7 C6 Bm7

I just said they're cra - zy. While I was cry - in', fran - tic, was it true? - } Why should I be sad, -  
 peo - ple, lim - os, mag - a - zines. Tell me, who'd I do that for? - } Who? - }



**B♭maj9**  **Am7**  **C6** 



heav - en knows, from the stu - pid freak - in' things that you do?



**Bm7**  **B♭maj9**  **Am7** 

Why should I get back? Feel sad? Who knows? Let's just take it



**C6**  **Bm7** 

all as a sign that we're through. Good - bye. It's



**B♭maj9**  **Am7** 

time for me — to move a - long. (Good - bye.) It's time for me — to get it on. (O K.) I'm



C6

To Coda

1 Bm7

tired of sing - in' sad songs. (Al - right.) It's time for me. — (Brit - ney, let's go.)

2 Bm7

Bbmaj9

time for me. — (Brit - ney, let's go.) It's time for me — to move a - long. (Good - bye.) It's

Am7

C6

time for me — to get it on. (O K.) I'm tired of sing - in' sad songs. (Al - right.) It's

Bm7

Dmaj9

time for me. — (Brit - ney, let's go.) And don't you

C#m7  





wor - ry 'bout our an - gels. All the mag - a - zines, - tryin' to in - ter - vene, -

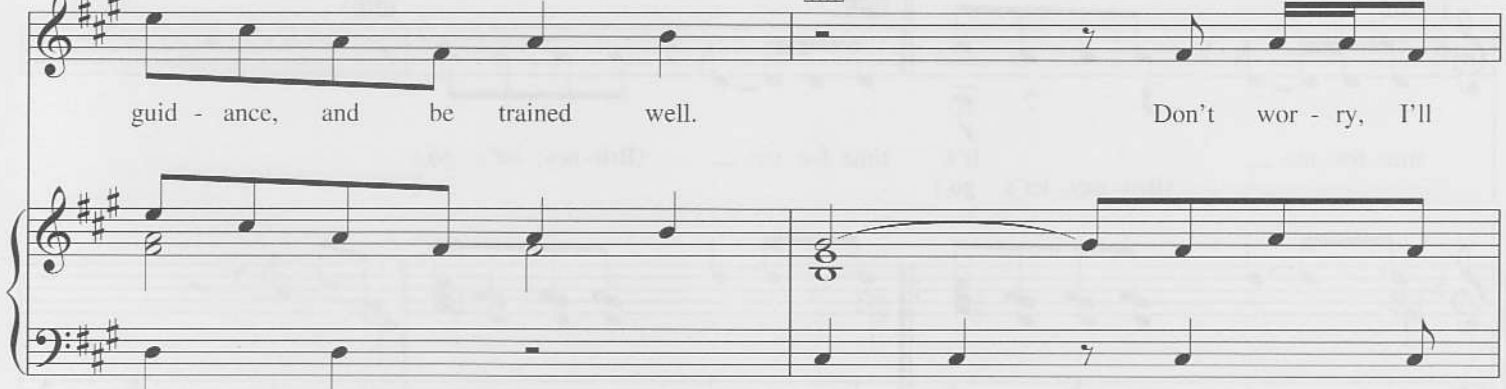
F#m7  

Dmaj9  




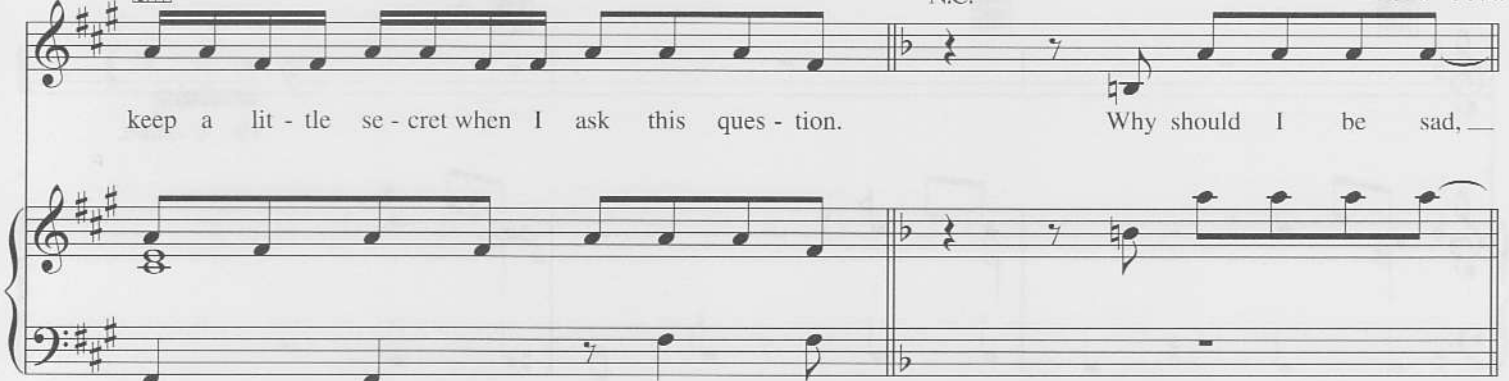

— say - in' things in the gos - sip sec - tion. They'll get good

C#m7  




guid - ance, and be trained well. Don't wor - ry, I'll

F#m7  

N.C.
D. S. al Coda



keep a lit - tle se - cret when I ask this ques - tion. Why should I be sad, -

CODA

Bm7

B♭maj9



time for me. —

(Brit - ney, let's go.)

It's time for me — to move a - long. (Good - bye.) It's



Am7

C6



time for me — to get it on. (O K.) I'm tired of sing - in' sad songs. (Al - right.) It's



1

Bm7

2

Bm7

B♭maj9



time for me. —

(Brit - ney, let's go.)

It's time for me. — (Brit - ney, let's go.)



Am7

C6

Bm7



Uh, c' - mon.

