

Piano • Vocal •

p!nk

I'm Not Dead



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p!nk



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STUPID GIRLS



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


Moderately, with a beat

Em  Am 





Stu - pid girls.

Em  Am 



Stu - pid girls. Stu - pid girls.

Em  Am 



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

Em Am

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with the lyrics 'What a pa - pa - raz - zi girl.' followed by 'I don't wan - na be a stu - pid girl. —'. Chord diagrams for Em and Am are shown above the staff. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Em Am

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

The second system continues the musical piece. The vocal line lyrics are 'Go to Fred Se - gal, you'll find 'em there. —' and 'Laugh - in' loud — so all the lit - tle peo - ple — stare.' Chord diagrams for Em and Am are shown above the staff. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Em Am

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

The third system concludes the page. The vocal line lyrics are 'Look - in' for a dad - dy to pay for the — cham - pagne. —' and 'Drop a name. — What'. Chord diagrams for Em and Am are shown above the staff. The piano accompaniment continues with the established pattern.

Em

Am

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

Piano accompaniment for the first system, including treble and bass staves with chords and fingerings.

Em

Am

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

Piano accompaniment for the second system, including treble and bass staves with chords and fingerings.

B5

C5

B5

C5

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

Piano accompaniment for the third system, including treble and bass staves with chords and fingerings.

B5

C5

B5

where oh, where could they be?

Piano accompaniment for the fourth system, including treble and bass staves with chords and fingerings.

Em Am

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

Em Am

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

Em Am

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

Em Am

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

To Coda

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

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

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

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

Am B5 C5

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

B5 C5 B5 C5

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

B5 N.C. D.S. al Coda

_____ will they fuck up my hair?

CODA Em

_____ Pink, and do your thing. Do your

Am Em

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

Am Em

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

Am Em

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

N.C. Em

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

Am Em N.C.

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

This system contains the first three measures of the song. The vocal line starts with a treble clef and a key signature of one sharp (F#). The first measure has a guitar chord of Am and lyrics 'Flip-pin' my blond hair back.' The second measure has a guitar chord of Em and lyrics 'Push up my bra like that.' The third measure has 'N.C.' (No Chords) and lyrics 'Stu-pid girls,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The time signature is 2/4.

Em Am

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

This system contains the next three measures. The vocal line continues with lyrics 'girls, girls. Ba-by, if I act like that, that guy will call me back.' The guitar chords are Em for the first two measures and Am for the third. The piano accompaniment continues with the same rhythmic pattern, featuring a treble clef and a key signature of one sharp. The time signature is 2/4.

Em Am

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

This system contains the final two measures of the page. The vocal line has lyrics 'What a pa-pa-raz-zi girl. I don't wan-na be a stu-pid girl.' The guitar chords are Em for the first measure and Am for the second. The piano accompaniment continues with the same rhythmic pattern, featuring a treble clef and a key signature of one sharp. The time signature is 2/4.



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



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



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



Optional Ending
Em

Repeat and Fade

Stu - pid girls. — Stu - pid girls. —

WHO KNEW

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

Moderately fast



mp



*
You took — my hand, —
Re - mem - ber when —

— you showed — me how. — You prom - ised me —
— we were — such fools — and so — con - vinced —

Bm



— you'd be — a — round. — Uh, — huh, —
— and just — too — cool? — Oh, — no, —

* Vocal is written one octave higher than sung.

F#m E

that's right. ___
no, no. ___

A

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

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

Bm F#m E

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

D5



If some - one said
When some - one said

E5



F#5



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

A5



D5



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

E5



F#5



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

A5



D5



E5



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

F#5



A5



D5



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

E5



A



Who — knew? —

1

2

Bm

F#m

E

I'll keep_ you locked_ in my_ head un - til_ we meet_

_ a - gain. (Un - til_ we,


un - til_ we meet_ a - gain.)_ And I won't_ for - get_


Bm


F#m

E

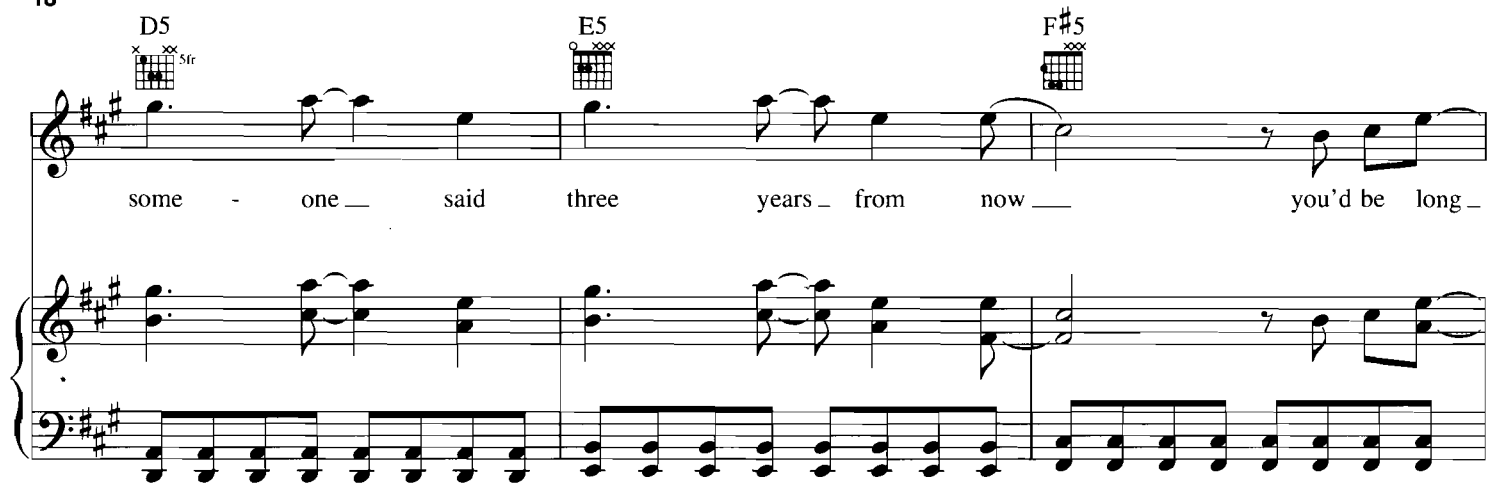
_ you, my_ friend. What hap - pened? If


D5  5fr


E5  5fr


F#5  5fr

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

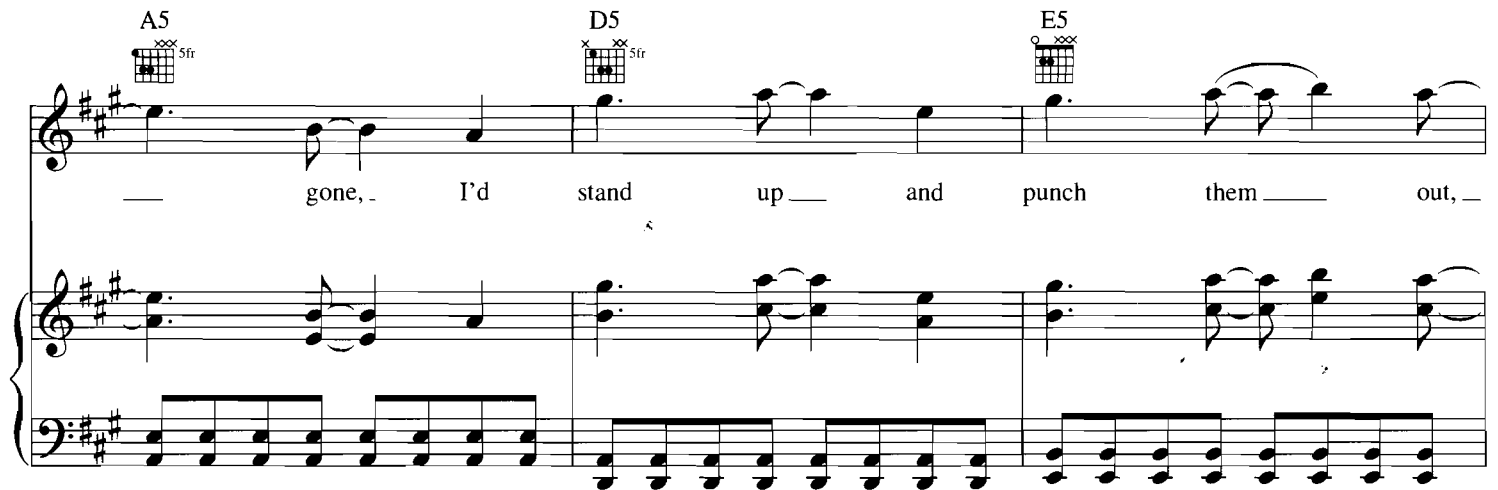



A5  5fr


D5  5fr

E5  5fr

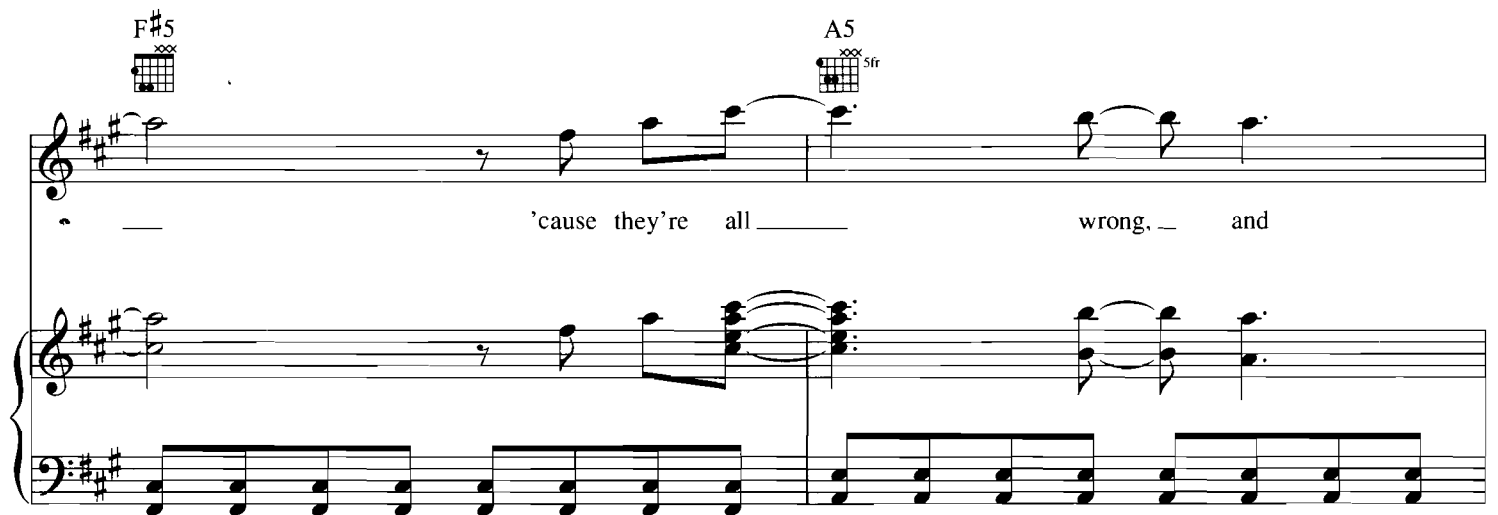
gone, - I'd stand up - and punch them - out, -



F#5  5fr

A5  5fr

'cause they're all - wrong, - and



D5  5fr

E5  5fr

F#5  5fr

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



A5

D5

E5

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

F#5

A5

D5

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

E5

F#5

A5

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

D5

E5

A

My dar - ling, who — knew?

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "My dar - ling, my dar - ling, who - knew?". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note bass line and a treble line with chords and melodic fragments.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "My dar - ling, I miss - you, my dar - ling.". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Who - knew?

The third system of the musical score features a vocal line with the lyrics "Who - knew?". The piano accompaniment continues with the same accompaniment pattern.

Who - knew?

The fourth system of the musical score features a vocal line with the lyrics "Who - knew?". The piano accompaniment concludes the piece with a final chord in the treble clef and a sustained bass line.

LONG WAY TO HAPPY

Words and Music by ALECIA MOORE
and BUTCH WALKER

Moderately

Fm(sus2)



Fm



Fm(sus2)



Fm



Cm(sus2)



Abmaj13



One night to you last-ed

Dbmaj7



Cm(sus2)



Abmaj13



six weeks for me. Just a bit - ter lit - tle pill now, just to

Dbmaj7



Cm(sus2)



Abmaj13



try to go to sleep. No more wak-ing up to in - no - cence; say hel - lo to hes - i - tance, to

* Lead vocal is written one octave higher than sung.

Dbmaj7

Cm(sus2)

Abmaj13

ev - 'ry - one _ I meet. _ Thanks to you _ years a - go, _ I guess I'll _ nev - er know _ what

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with a quarter note G4, followed by eighth notes A4-Bb4, quarter notes C5-Bb4, and quarter notes A4-G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.



Dbmaj7

Bbm

love means to me. _ But _ oh, _ I'll keep on roll -

The second system continues the musical piece. The vocal line features a half note G4, followed by quarter notes A4-Bb4, quarter notes C5-Bb4, and quarter notes A4-G4. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Eb

Bbm

- ing _ down _ this road, _ but I've got a bad, _

The third system shows the vocal line with a half note G4, quarter notes A4-Bb4, quarter notes C5-Bb4, and quarter notes A4-G4. The piano accompaniment continues with the same rhythmic and harmonic structure.

Db

Eb5

Fm

Db

_ bad feel - ing it's gon - na take a long time to love, _ it's gon - na take a

The fourth system concludes the page. The vocal line features a half note G4, quarter notes A4-Bb4, quarter notes C5-Bb4, and quarter notes A4-G4. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.



lot to hold on, — it's gon - na be a long way — to hap -

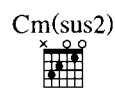


- py, yeah. — Left in the piec - es that — you broke — me in - to,



To Coda

torn a - part, — but now — I've got — to keep on roll - ing like — a stone, — 'cause



it's gon - na be a long, — long way to hap - py.

L.H. over R.H.

Fm



Cm(sus2)



Abmaj13



Left my child - hood be - hind in a

Dbmaj7



Cm(sus2)



Abmaj13



roll - a - way bed. Ev-'ry - thing was so damn sim - ple; now I'm

Dbmaj7



Cm(sus2)



Abmaj13



los-ing my head (los-ing my head). Try-ing to cov-er up the dam-age and pat out all the bruise-s, too

Dbmaj7



Cm(sus2)



Abmaj13



young to know I had it, so it did-n't hurt to lose it (did-n't hurt to lose it), did-n't hurt to lose it

D^bmaj7

D.S. al Coda

CODA

D^bmaj13

(did-n't hurt to lose it) No, but oh,

it's gon-na be a long, long way to...

E^b

C^m

Now I'm numb as hell and I can't feel a thing, but don't wor-

D^b

A^b

E^b

- ry 'bout re-gret or guilt, 'cause I nev-er knew your name. I just wan-na

C^m

D^b

thank you, thank you from the bot-tom of my heart for all



— the sleep - less nights _ and for tear - ing me _ a - part, _ yeah, yeah. _



It's gon-na take a



long time to love, _ it's gon-na take a lot to hold on, _ it's gon-na be a



long way _ to hap - py, yeah. _ Left in the pic -

Fm

Db

Ab

Eb

- es that_ you broke_ me in - to, torn a - part,_ but now_ I've got_ to

1 Bbm7 Ab/C Dbmaj13

keep on roll - ing like_ a stone,_ 'cause it's gon-na be a long,_ long way.
It's gon-na take a

2 Bbm7 Ab/C Dbmaj7

keep on roll - ing like_ a stone,_ 'cause it's gon-na be a long,_ long way to hap -

Repeat and Fade Optional Ending

py. 'Cause

NOBODY KNOWS

Words and Music by ALECIA MOORE
and BILLY MANN

Moderately slow

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal line for the following chords: C, Fm/C, C, Fm/C, C, Fm/C, Am, and G. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

System 1: Chords: C, Fm/C, C. The piano part begins with a *p* (piano) dynamic. The vocal line starts with a whole rest.

System 2: Chords: Fm/C, C. The vocal line begins with the lyrics "No - bod - y knows, —".

System 3: Chords: Fm/C, C. The vocal line continues with "no - bod - y knows — but me, — that I some-times cry. If I could pre-".

System 4: Chords: Fm/C, Am, G. The vocal line concludes with "tend that I'm — a - sleep — when my tears start to fall, — and I peek".

F#m7b5



F



Fsus2



F



out from be-hind these walls, — I think no-bod - y knows, — no-bod - y knows, —

Ab6



C



no, no. No - bod - y likes, —

Fm/C



no - bod - y likes — to lose — that in - ner voice, — the
it's win or lose, — not how — you play the game. — And the

Fm/C



Am



G6



one I used — to hear — be - fore — my life — made a choice. —
road to dark - ness has — a way — of al - ways know - ing my

F#m7b5

F(add9)

name. } But I think no - bod - y knows, — no, no, — no - bod - y knows, —

Ab6

Eb

Gm7/D

no. Ba - by, oh, this se - cret's safe _ with me. _

Eb/Db

Cm7

Ab

— There's no - where else _ in the world _ that I _ could ev - er be. _ And

Eb

Gm7/D

Eb/Db

Cm7

To Coda

ba - by, don't it feel like I'm all a-lone? Who's _ gon - na be _ there af - ter the last _

Db

Ab



an-gel has flown — and I've lost my way _ back home? _ I think no-bod-y knows, —

F7

Ab



no, — said no - bod - y knows. — No-bod - y cares. —

C

CODA

Db



D.S. al Coda

It's,

an-gel has flown — and I've

Abmaj9

F7



lost my way _ back home? — And I know _ no, no, _ no, no - bod-y knows, _ no,

Ab6/9

F7



no, no, no, no, no, no. — To mor-row I'll be there, my friend; — I'll

Db

Eb

Gm7/D



wake up and start — all o - ver a - gain, — when ev - 'ry - bod - y else is gone, —

Db6/9

Ab



no, — no, no. —

C

Fm/C



No-bod - y knows, — no - bod - y knows — the rhy - thm of — my heart, —

C Fm/C

the way I do when I'm ly - ing in the dark,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, and then a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C and Fm/C are provided above the staff.

Am G F#m7b5

when the world is a - sleep. I think no-bod - y knows,

Detailed description: This system contains the next two measures. The vocal line has a whole rest, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and a half note F4. The piano accompaniment continues with eighth-note bass lines and chords. Chord diagrams for Am, G, and F#m7b5 are shown above the staff.

F(add9) Ab6

no - bod - y knows, no - bod - y knows but

Detailed description: This system contains the next two measures. The vocal line has a whole rest, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and a half note F4. The piano accompaniment features a steady eighth-note bass line and chords. Chord diagrams for F(add9) and Ab6 are shown above the staff. The system ends with a double bar line and a 4/4 time signature.

C Fm/C C



me, me.

Detailed description: This system contains the final two measures. The vocal line has a whole rest, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and a half note F4. The piano accompaniment features a steady eighth-note bass line and chords. Chord diagrams for C, Fm/C, and C are shown above the staff. The system ends with a double bar line and a 4/4 time signature. The word 'Ped.' is written below the piano part.

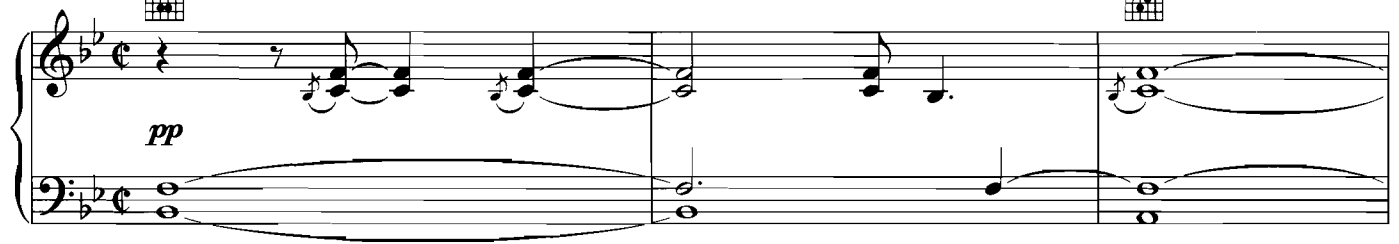
DEAR MR. PRESIDENT

Words and Music by ALECIA MOORE
and BILLY MANN

Slowly, in 2



B \flat sus2  F/A 

pp





Gm11 




F/A  B \flat sus2 

Dear Mis - ter



F/A 

Pres - i - dent, { come take a walk with me. —
were you a lone - ly boy? — (Were you a lone - ly boy?) —



Gm11

F/A

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

Bbsus2

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




F/A

Gm11

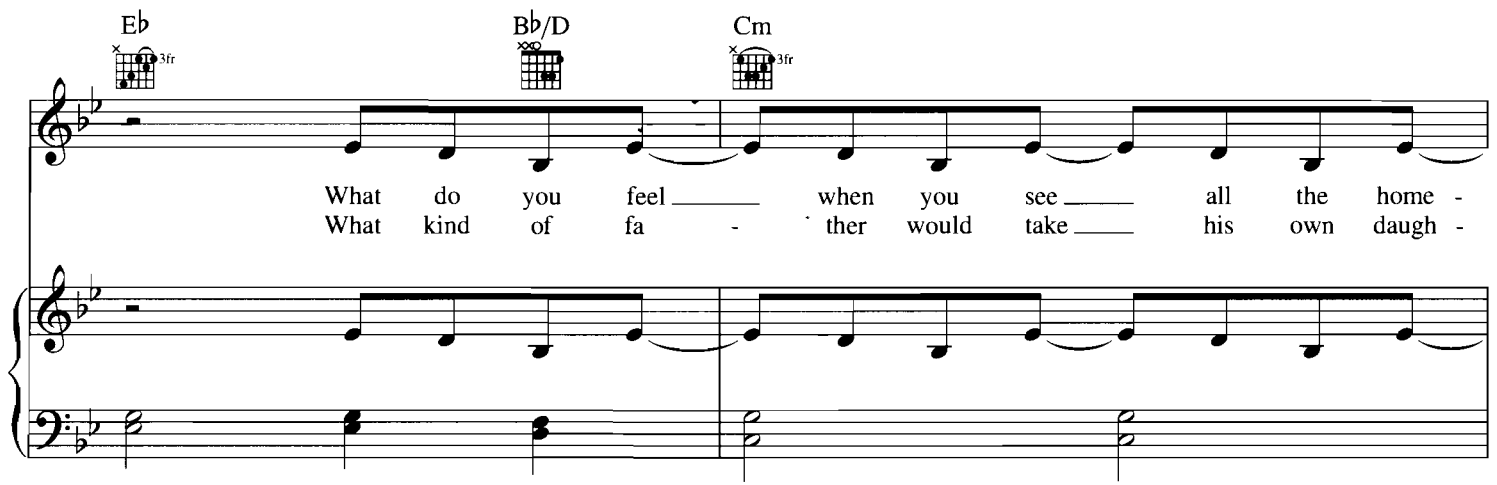
you're not bet - ter than me. — I'd like to ask you some
We're not dumb _____ and we're not blind. — They're all sit - ting



F/A

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

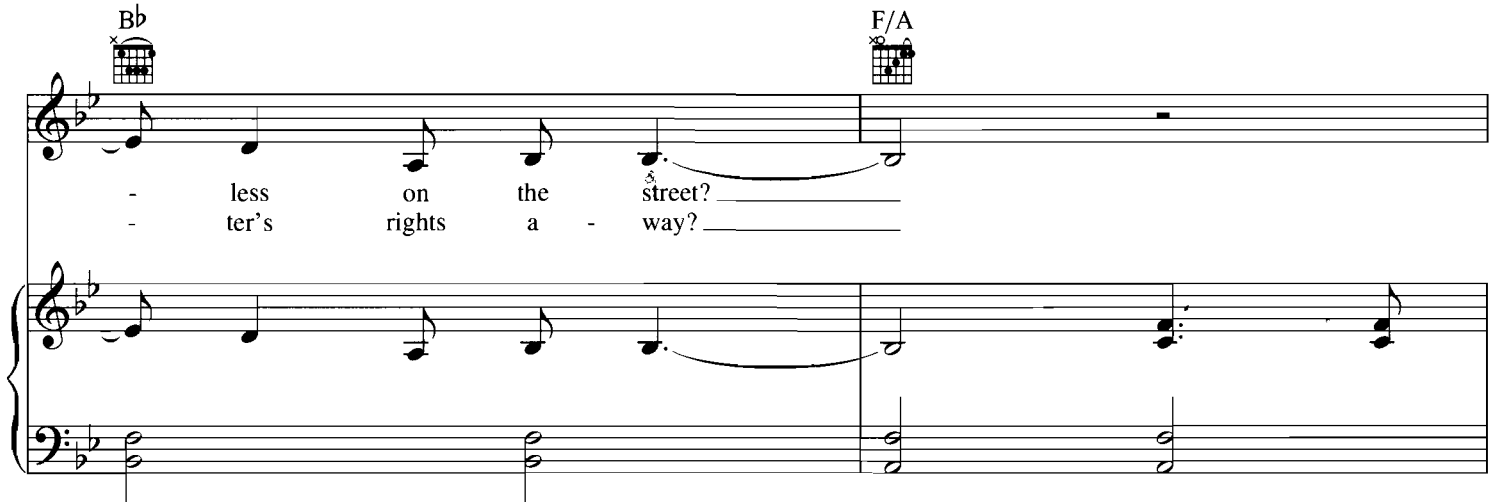







What do you feel _____ when you see _____ all the home -
 What kind of fa - ther would take _____ his own daugh -



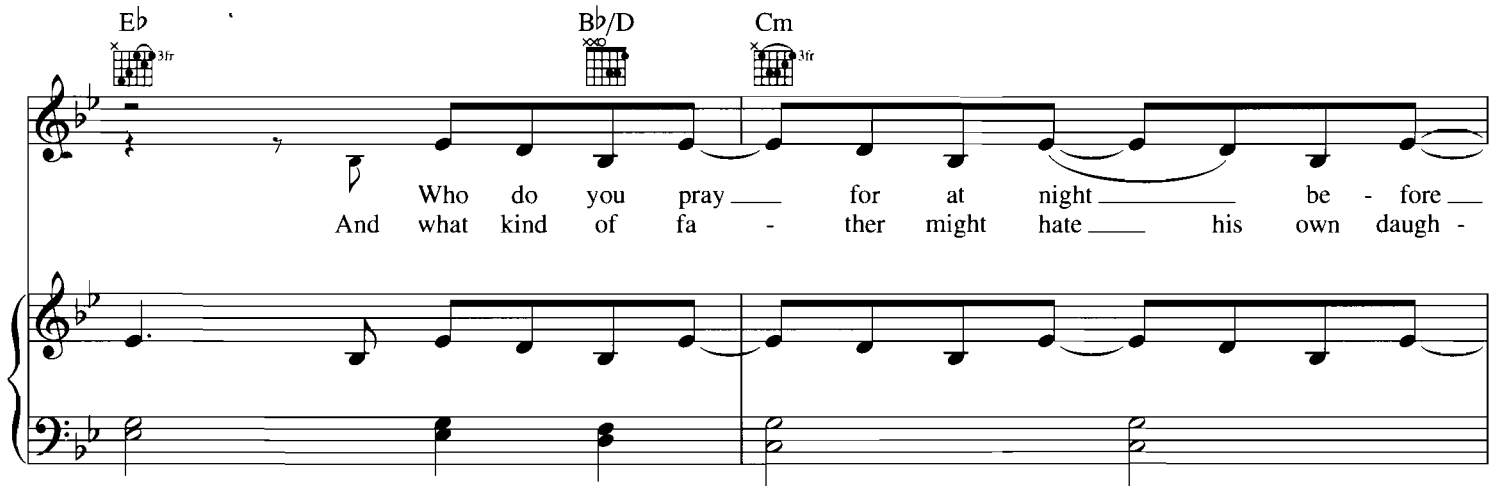








- less on the street?
 - ter's rights a way?



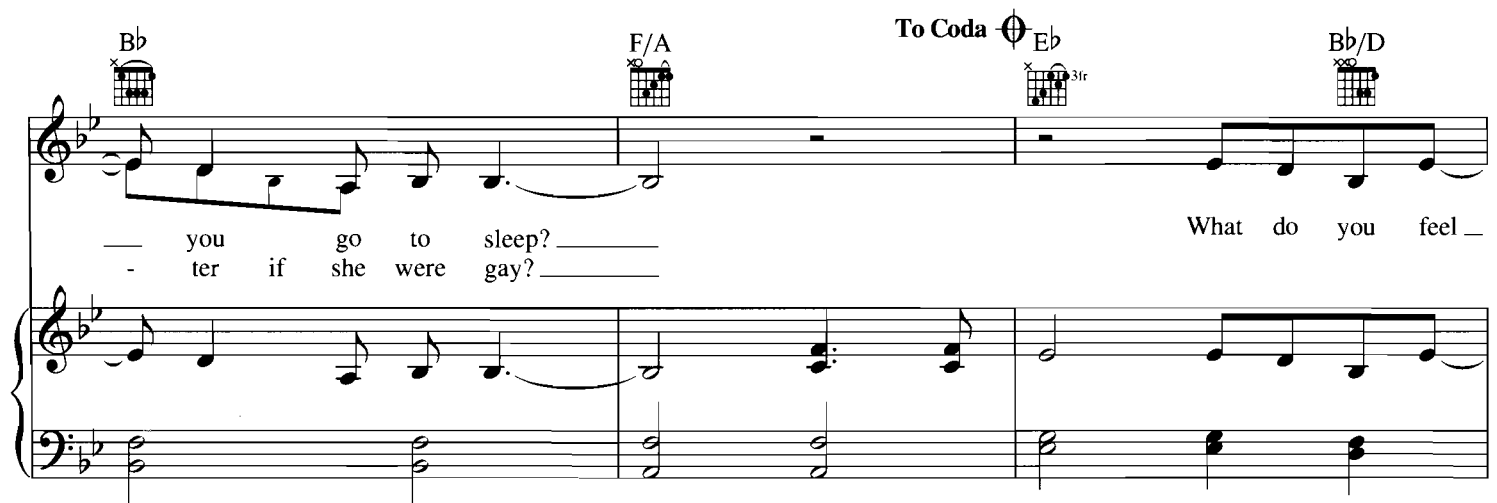




And Who do you pray _____ for at night _____ be - fore _____
 what kind of fa - ther might hate _____ his own daugh -





 To Coda   

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



Cm



Gm



F(add4)



Fsus



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

Ebsus2



Eb



Bb



How do you sleep — while — the rest —

F



Cm



Bb/D



Eb



— of us cry? — How do you dream —

Bb



F



Cm



Dm



Eb



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



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



Can you e - ven look — me



in the eye — and tell me why? —



Gm11



Musical notation for the first system, including treble and bass staves.

F/A



D.S. al Coda

Musical notation for the second system, including treble and bass staves.

CODA

Eb



Bb/D



Musical notation for the Coda section, including treble and bass staves with lyrics: I can on - ly i - mag -

Cm



Bb



Musical notation for the third system, including treble and bass staves with lyrics: - ine what the first la - dy has to say.

F/A



Gm



Musical notation for the fourth system, including treble and bass staves with lyrics: You've come a long way - from whis-key and co-



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



_____ of us cry? _____ How do you dream _____



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



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

E \flat

Gm



Can you e - ven look — me

F/A

E \flat



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

Gm

F/A

B \flat



work, min - i - mum wage —

B \flat /D

E \flat



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

Gm F/A Bb

work, re - build - ing your house _

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note Gm chord, followed by a whole note F/A chord, and then a half note Bb chord. The lyrics are "work, re - build - ing your house _". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Cm Bb/D Eb

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

Detailed description: This system contains the next two measures. The vocal line continues with eighth-note patterns. The lyrics are "af - ter the bombs _ took them a - way. _ Let me tell , you 'bout hard _". The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment.

Gm F/A Bb Cm Bb/D






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

Detailed description: This system contains the next two measures. The vocal line has a whole note Gm chord, followed by a whole note F/A chord, a half note Bb chord, and then eighth-note patterns. The lyrics are "work, build - ing a bed _ out of a card - board box. _". The piano accompaniment maintains the eighth-note bass line.

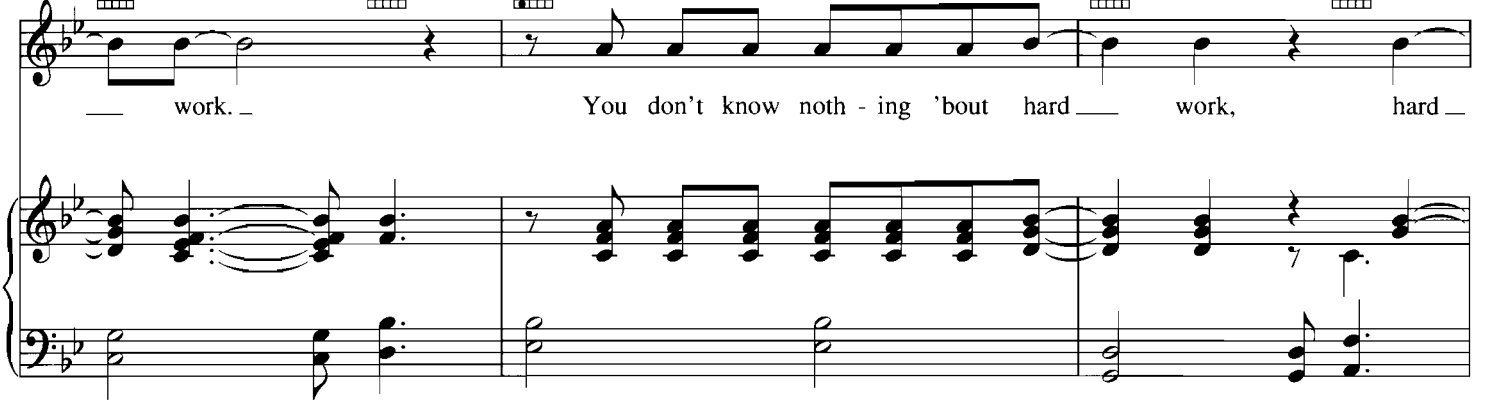
Eb Gm F/A Bb





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

Detailed description: This system contains the final two measures. The vocal line features eighth-note patterns. The lyrics are "Let me tell you 'bout hard _ work, hard _ work, hard _". The piano accompaniment concludes with a final chord and a steady eighth-note bass line.


Cm  3fr Bb/D  Eb  3fr Gm  3fr F/A 


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

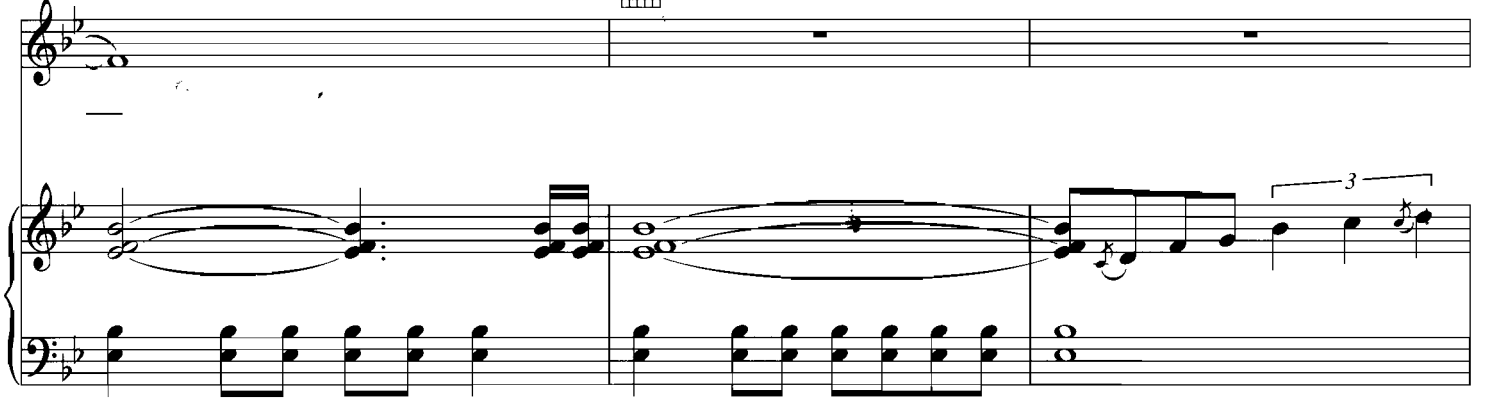




Bb  Cm  3fr Bb/D  Eb  3fr

work, hard work. —

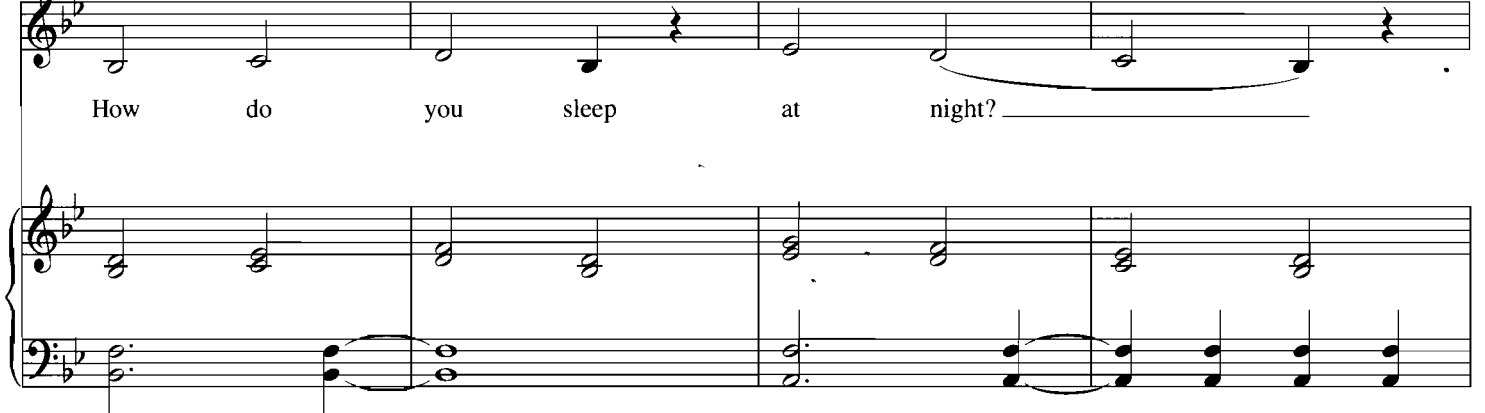


Eb sus2  6fr



Bb  F/A 

How do you sleep at night? —



Gm7



F/A



How do you walk with your

Bb



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

F/A



Gm11



you'd nev - er take a walk with me, —

F/A



hmmm, — would — you? —

rit.

I'M NOT DEAD

Words and Music by ALECIA MOORE
and BILLY MANN

Moderately fast

C5



Ab5



Eb5



mf

Bb5



C5



Ab5



Eb5



Bb5



C5



There's al - ways cracks: — a crack of sun -

Ab5



Eb5



Bb5



- light, a crack in the mir - ror or on your lips. — It's the morn -

* Lead vocal is written one octave higher than sung.

C5



Ab5



Eb5



- ing on a sun - set Fri - day when all con - ver - sa - tions twist _

Bb5



Cm



Abmaj7(no3rd)



It's the fifth day of ice _ on a new _ tat - too, _ but the ice _

Eb



Bb



Cm



_ should be on _ our heads. _ We on - ly spun the web _ to catch _

Abmaj7(no3rd)



Eb



Bb

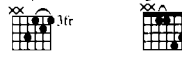


_ our - selves, _ so we weren't left _ for dead. _

Fsus2



Eb/G Abmaj7(no3rd)



And I was nev - er look - in' for ___ ap - prov - al from an - y - one ___

Eb



Bb



___ but you. ___ And though this jour - ney's o - ver, I'd go back ___

Fm



Eb/G Abmaj7(no3rd)



Cm7



___ if you asked ___ me to. ___ I'm not

C(add4)



Fm9



Eb/Ab



dead, just float - ing. ___

Eb^{sus}2

Bb(add4)



Fm9



Eb/G



Right be - tween the ink on your tat - too and the bel - ly of the beast we turned -
 Un - der - neath the ink of my tat - too, I've tried to hide my scars -

Eb/Ab



Cm7



C(add4)



in - to, } I'm not scared, just chang -
 from you. }

Fm9



Eb/Ab



Eb5



ing. Right be - hind the cig - ar - rette -

Bb5



F5



Eb/G

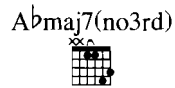


Ab5



To Coda

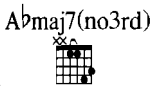
and the dev - il - ish smile, you're my crack of sun - light.




You can do the math - a thou - sand ways - but you can't -



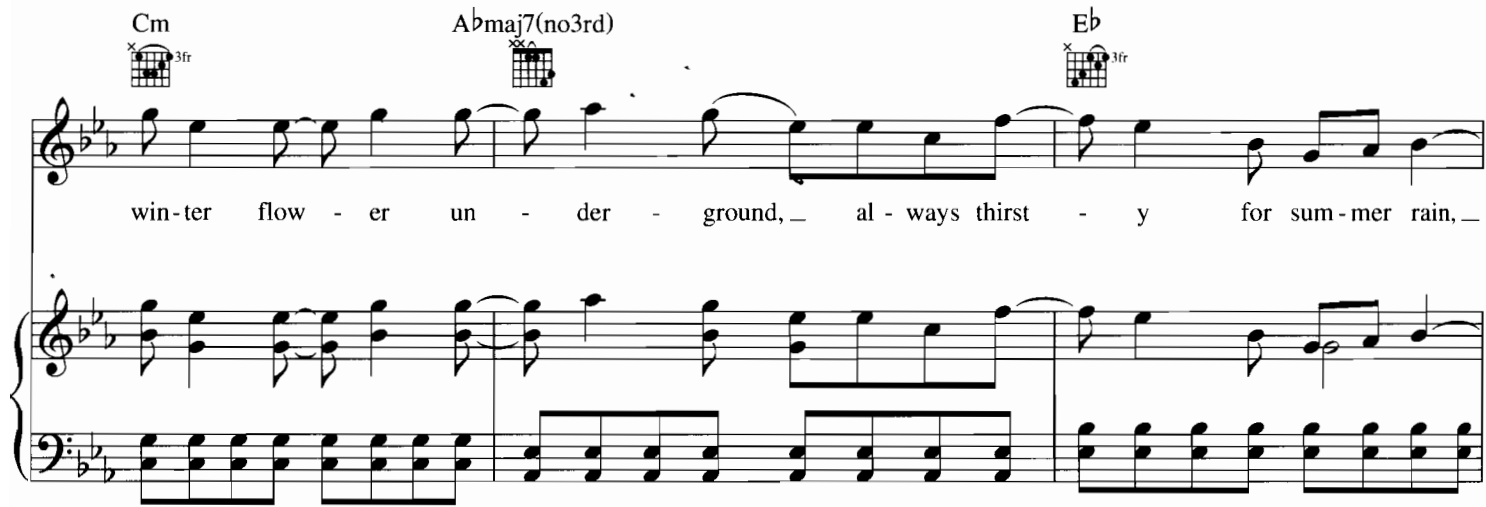
- e - rase - the facts - that oth - ers come - and oth -






- ers go, - but you - al - ways - come back. - I'm the

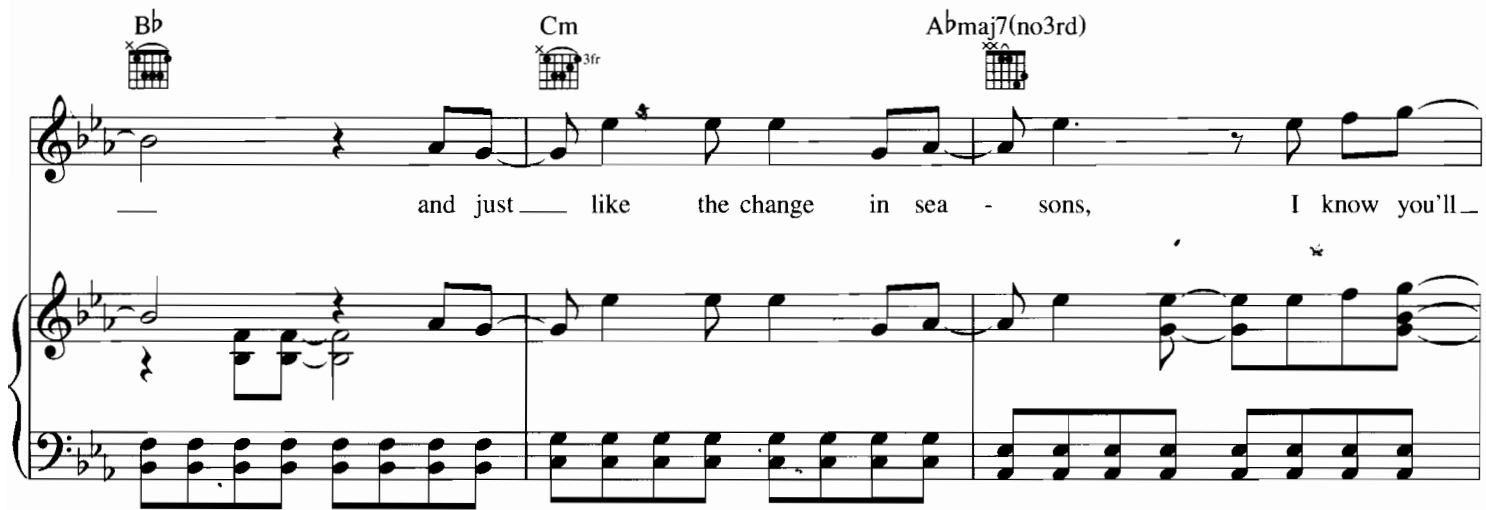
Cm  Abmaj7(no3rd)  Eb 




win-ter flow - er un - der - ground, — al - ways thirst - y for sum - mer rain, —



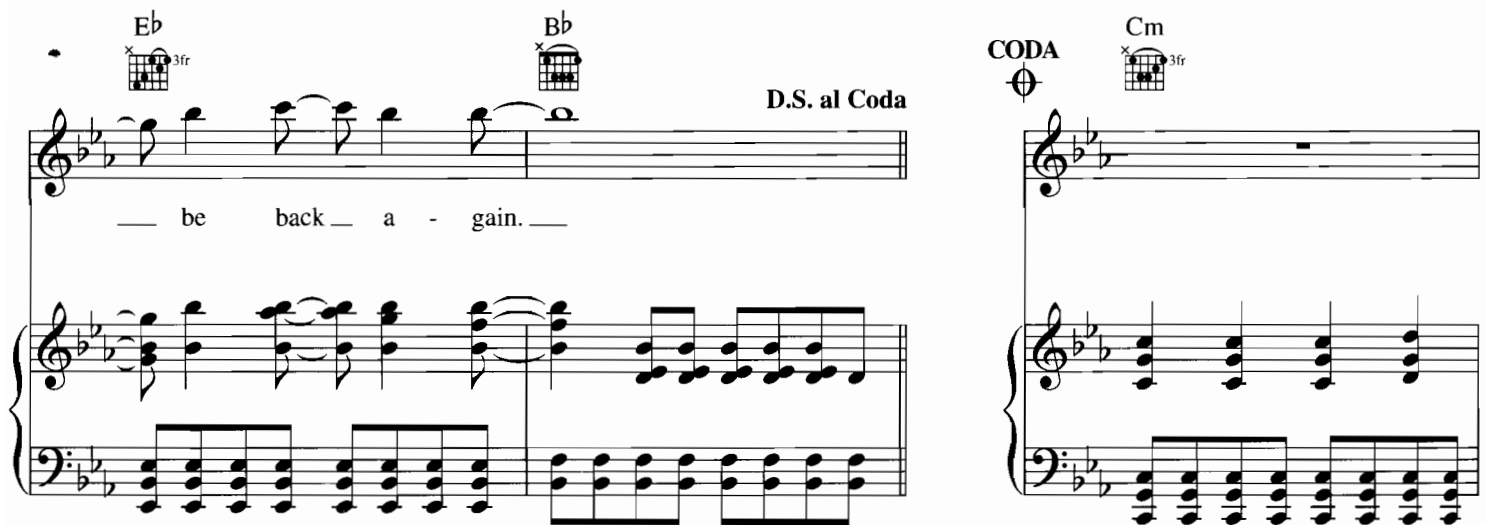
Bb  Cm  Abmaj7(no3rd) 



— and just — like the change in sea - sons, I know you'll —

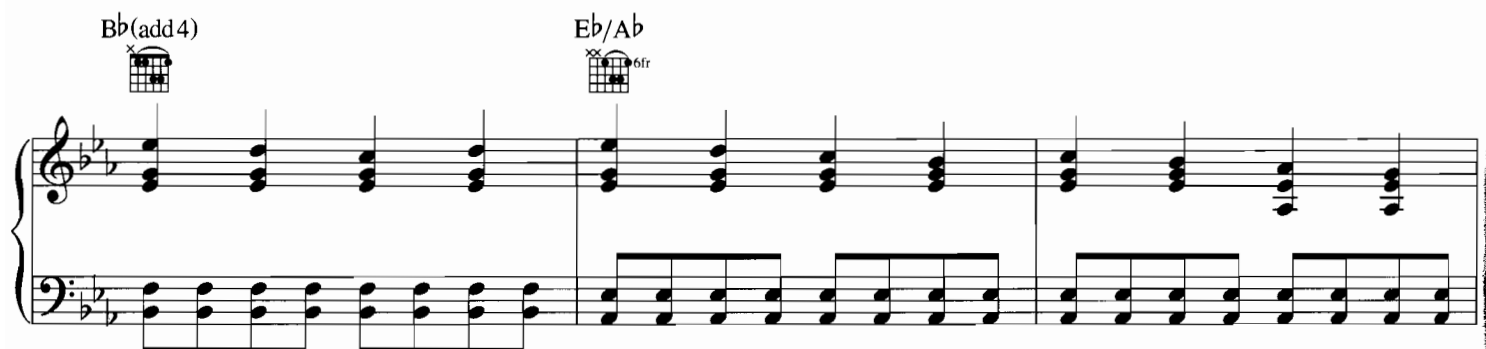


Eb  Bb  CODA  D.S. al Coda

— be back — a - gain. —



Bb(add4)  Eb/Ab 



Cm



Bb(add4)



Eb/Ab



Cm



I'm not dead — just yet. (I'm not dead, — I'm just float - ing.

Bb5



Eb/Ab



does - n't mat - ter where I'm go - ing; I'll find I'm not scared _ at all. _
(you.)

Cm



Bb5




(Un - der - neath the cuts and bruis - es, find the game where no one los - es.


E \flat /A \flat  **Cm7** 




I'll find I will find — you. I'm not



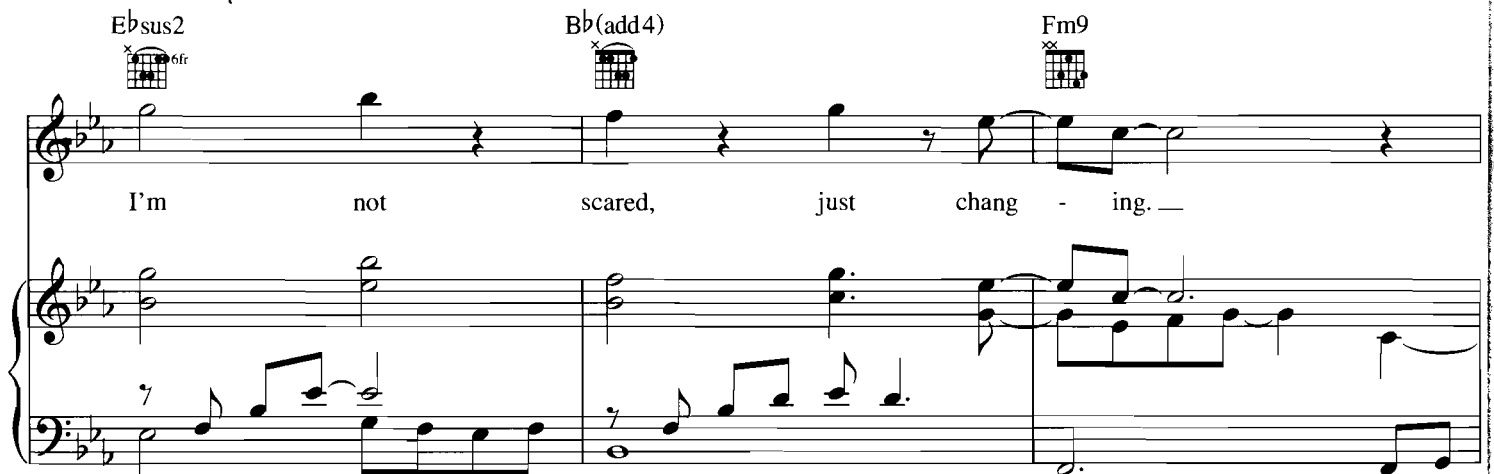
B \flat (add4)  **Fm9**  **E \flat /A \flat** 



dead, just float - ing. —



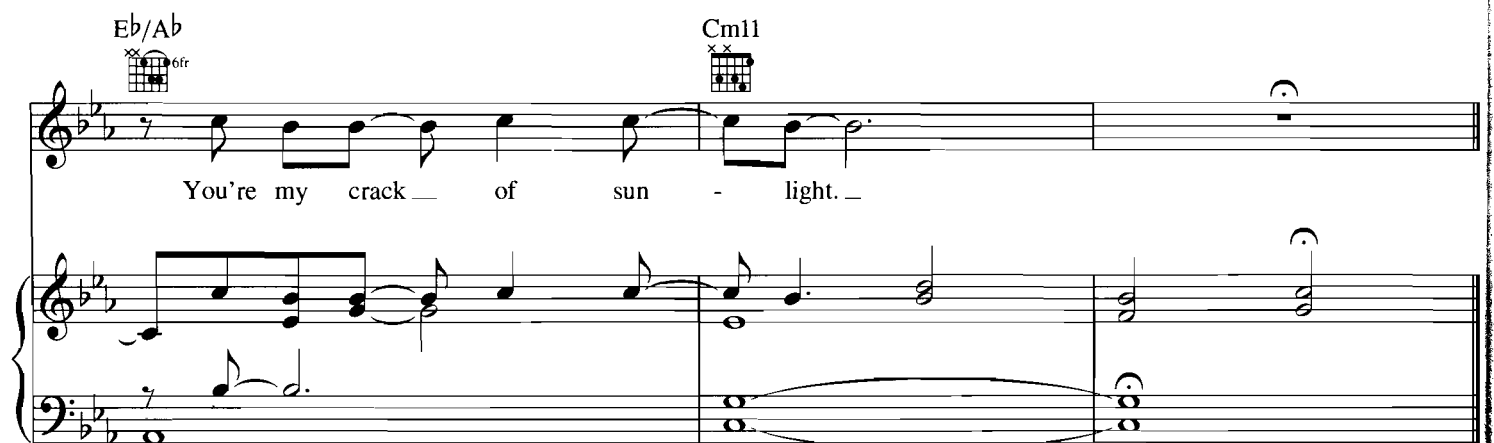
E \flat sus2  **B \flat (add4)**  **Fm9** 

I'm not scared, just chang - ing. —



E \flat /A \flat  **Cm11** 

You're my crack — of sun - light. —



CUZ I CAN

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

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

Am/E



N.C.

(Spoken:) Woo, rock and roll.

The first system of music features a guitar part in the upper staff and a piano accompaniment in the lower staff. The guitar part starts with a whole rest, followed by a whole note chord. The piano part begins with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Em



Rock,...rock.

Arright, I drink more than you,

party harder than you do.

The second system continues the musical piece. The guitar part has a whole rest followed by a whole note chord. The piano accompaniment maintains the same rhythmic pattern as the first system.

Am/E



Em



And my car's faster than yours too.

The third system concludes the piece. The guitar part has a whole rest followed by a whole note chord. The piano accompaniment continues with the established rhythmic pattern.

E5



P. I. N. K., P. I. M. P. I'm
know I'm rare. You stop and stare; you

back a - gain. I know y' - all missed me. I'm so, so sick, can't
think I care? - I don't. You talk real loud, but you ain't

han - dle it. Yeah, I talk shit. Just deal with it. My
say - in' noth - ing cool. I could fit your whole house in my swim - ming pool. My

Am/E



E5



rims are twen - ty - three inch _____ and they're black _____ on black; - no, they're -
life's a fan - ta - sy _____ that you're not smart _____ e - nough - to e -

* Lead vocal is written one octave higher than sung.

Am/E



not his. Dia - monds all o - ver my teefs. —
 ven dream. — My ice is mak - ing me freeze. —

E5



You can try — and try; — you can't — beat me. — So I cash —

C5



A5



E5



— my checks — and place — my bets — and hope I'll al - ways win. —

C5



A5



But e - ven if — I don't, — I'm fucked — be - cause — I

E5



C5



live a life of sin. But it's all right, I don't give a damn.

A5



E5



I don't play your rules; I make my own. To

C5



D5



E5



night I'll do what I want 'cuz I can. (Ice cream, ice cream, we

1

2

N.C.

all want ice cream.) all want ice cream.) (Spoken:) Unh,

Break it down. It's tough times out here, you know what I'm sayin'.

Yeah, I'm su - per thick. Peo - ple say I'm much too chick.

^ Come and kiss the ring: you just might learn a cou - ple things.

I'm try'n' to school you, dog (ruff, ruff, ruff, ruff, ruff, ruff, ruff).



I'm your worst night - mare. Bring it; we can take it there.



(What are you scared?)
So I cash my checks and place my bets and



hope I'll always win. But even if I don't, I'm fucked



because I live a life of sin. But it's all right,

C5

A5

E5



I don't give a damn. I don't play your rules; I make

C5

D5



my own. To - night I'll do what I want 'cuz I can.

E5

C5



(Ice cream, ice cream, we all want ice cream.) Well, I cash my checks and place

A5

E5



my bets and (Ice cream, ice cream, we all want ice cream.)

LEAVE ME ALONE

(I'm Lonely)

Words and Music by ALECIA MOORE
and BUTCH WALKER

Fast

Guitar chords: G5, D/G, Em/G

Guitar chords: D/G, G5, D/G

Guitar chords: Em/G, D/G, G5

Go a - way; give
I don't wan - na

Guitar chords: D/F#, C(add9), D5

me a chance to miss you. Say good-bye; it - 'll make me wan-na kiss you.
wake up with an - oth - er but I don't wan - na al - ways wake up with you, ei - ther.

G5

D/F#

D5



I love you so much more when you're not here
 No, you can't hop in - to my show - er;

C(add9)

D5



watch - ing all the bad shows, drink - ing all of my beer.
 all I ask for is one fuck - ing hour.

G5

D/G

C/G



I don't be - lieve Ad - am and Eve spent ev - 'ry god -
 You taste so sweet, but I can't eat the same thing ev -

Gsus2

D

To Coda

Em

Em/D



- damn day to - geth - er. If you gim - me some room, there will be
 - er - y day.

C G

room e - nough for two. (To - night) tired;

D C 1 D

leave me a - lone. I'm lone - ly, a - lone, I'm lone - ly. (I'm

2 D G D/G

I'm lone - ly to - night.

Em/G D/G D.S. al Coda

CODA Em7

Cut - ting off the phone, leave

D5



C



G5



me the fuck a - lone. To - mor - row I'll be beg - ging you — to come home. (To -



night) _____ } leave me a - lone. — I'm lone - ly, a - lone, -
tired;) _____ }

1



2



C



— I'm lone - ly. (I'm — I'm lone - ly to - night. Go a - way, come



back, go a - way, come back. Why can't — I just — have it — both ways? —



Go a - way, come back, go a - way, come back; I wish you knew



the dif - fer - ence. Go a - way, come back.




Go a - way, give

D/F#

D

C

D

me a chance to miss you. Say good-bye; it - 'll make me wan - na kiss you.

G

D

C

Go a - way, give me a chance to miss you. Say good-bye; it - 'll

D

G

D/G

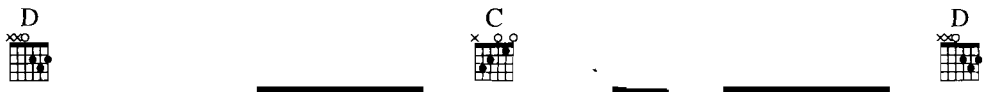
make me wan - na kiss you. Go a - way, give me a chance to miss you.

C/G


D/G


G

Say good-bye; it - 'll make me wan - na kiss (To - night) you.



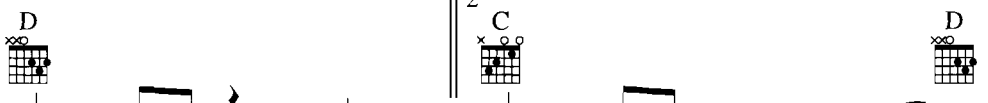
 leave me a - lone. — I'm lone - ly, a - lone, — I'm lone - ly. (I'm







 tired;) — leave me a - lone, — I'm lone - ly, a - lone, —






 I'm lone - ly (To - ly to-night. — I'm lone - ly, a - lone, — I'm lone - ly to - night. —





 (To -



G D/G C/G

night) _____ leave me a - lone. _____ I'm lone - ly, a - lone, -

D/G G D/G

_____ I'm lone - ly. (I'm tired;) _____ leave me a - lone, -

C/G D/G G

_____ I'm lone - ly, a - lone, _____ I'm lone - ly to-night. Go a - way, give

D/G C5 D5

me a chance to miss you. Say good-bye; it - 'll make me wan - na kiss you.

U & UR HAND

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

Moderately fast

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a piano accompaniment and a vocal line. The piano part features a consistent bass line and chords in the right hand. The vocal line is written one octave higher than sung.

Chord Diagrams:

- E5:** 0 2 2 3 3 0
- G5:** 3 5 5 4 3 0
- D5:** 2 4 4 3 2 0

Vocal Lyrics:

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

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

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

* Vocal line is written one octave higher than sung.

F5

D5

E5



to - night. _ At the door we don't
 Buh - bye. _ Lis - ten up: it's _

G5

D5

E5



G5

D5

E5



wait, 'cause we know them. At the bar, six shots, just be - gin - ning.
 just not _ hap - pen - ing. You can say what you want to your boy - friends.

G5

D5

E5

F5



That's when dick - head put his hands on me, _ but you see, _
 Just let me have my _ fun to - night, _ ai - ight? _

D5

E5

Em

Cmaj7

Cmaj13



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

G D5 D7(no3rd) Em

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

Cmaj7 Cmaj13 G D Dsus D5

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

A7sus G/C Em

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

Em7/A C

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



N.C.

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



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



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

G5 D5 E5

N.C.

so quit spill - ing your ___ drinks on me, ___ yeah. ___ *(Spoken:) You*






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

Em Cmaj7 Cmaj13 G

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

D5 D7(no3rd) Em Cmaj7 Cmaj13

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

G  D  Dsus  D5  A7sus 




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



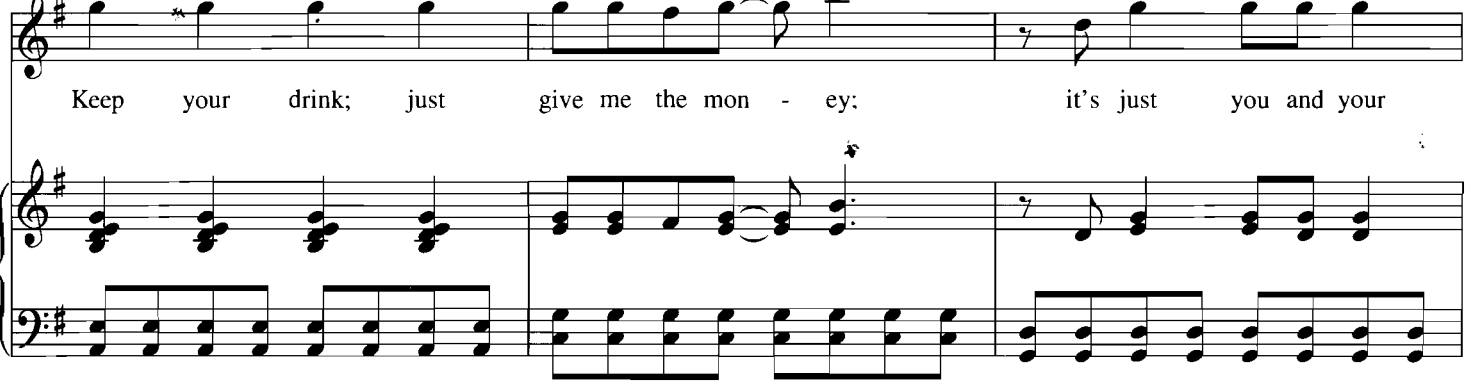
G/C  Em(add4) 




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



Em7/A  C  G5 

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



D  Dsus  D5 

hand to - night. Hand, oh.



RUNAWAY

Words and Music by ALECIA MOORE
and BILLY MANN

Moderately

Bb/Eb



mp

I've got my things packed, _____ my fav-'rite

pil - low, _____ got my sleep - ing - bag, _____

Cm

_____ climbed out the win - dow. _____ All the

*Vocal line written one octave higher than sung.

Bb/Eb



pic - tures and pain I've left be - hind,

Cm



all the free - dom and fame I've got - ta

Fm



find. And I won - der how long it'll take

Bb



Eb



them to no - tice that I'm gone.

Abmaj7

Fm

And I won - der how far it - 'll take -

Bb

Cm

me to run a - way,

Bbsus

Bb

Cm

(Life don't make an - y sense - to me.)
run a - way,

Ab6/9

Cm

(This life makes no sense - to me.)
run a - way,

Bbsus

Bb

Cm

(Life don't make an - y sense_ to me.)

run a - way.

Ab6/9

Cm

(Life don't make an - y sense_ to me.)

I was just try'n' to be ___ my - self. _

Bb

Cm

— You go your , way; I'll meet you_ in hell. — It's all these se - crets that_ I should -

Abbsus2

Cm

- n't tell. _ I've got_ to run_ a - way. — It's hyp - o - crit - i - cal_ of you: _



— do as you say, not as — you do. — I'll nev - er be — your per - fect girl. —

A^bsus2

Cm



— I've got to run a - way. —

8va-----

Bb/Eb



Well, I'm too young to — be —

(8va)-----

— tak - en ser - i - ous - ly, — but I'm too

Cm



old to be- lieve

all this hy - poc - ri - sy.

Fm



Bb



And I won - der how long it'll take — them

to see my bed is made. —

Eb



Abmaj7



Fm



And I won - der

Bb



Cm



if I was a — mis - take.

I might have no - where left — to go, —



— but I know that I can - not go home. — These voic - es trapped in - side my head —



— tell me to run be - fore I'm dead, — chase the rain - bows in my mind. —



— And I will try to stay a - live. — May-be the world will know my name. —



— God, won't you help me run a - way?

Bbsus

Bb

Cm

x 3fr

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter rest, followed by a quarter note G4, an eighth note F4, and a quarter note E4. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

(Life don't make an - y sense - to me. run a - way,

Ab6/9

Cm

x 3fr

The second system continues the musical piece. The vocal line has a quarter rest, followed by a quarter note G4, an eighth note F4, and a quarter note E4. The piano accompaniment maintains the same rhythmic pattern as the first system.

(This life makes no sense - to me.) run a - way.

G7

The third system introduces a new chord, G7, indicated above the staff. The vocal line has a quarter rest, followed by a quarter note G4, an eighth note F4, and a quarter note E4. The piano accompaniment continues with the established eighth-note bass line and chords.

I could sing for change on a Par - is street,


Cm

G7

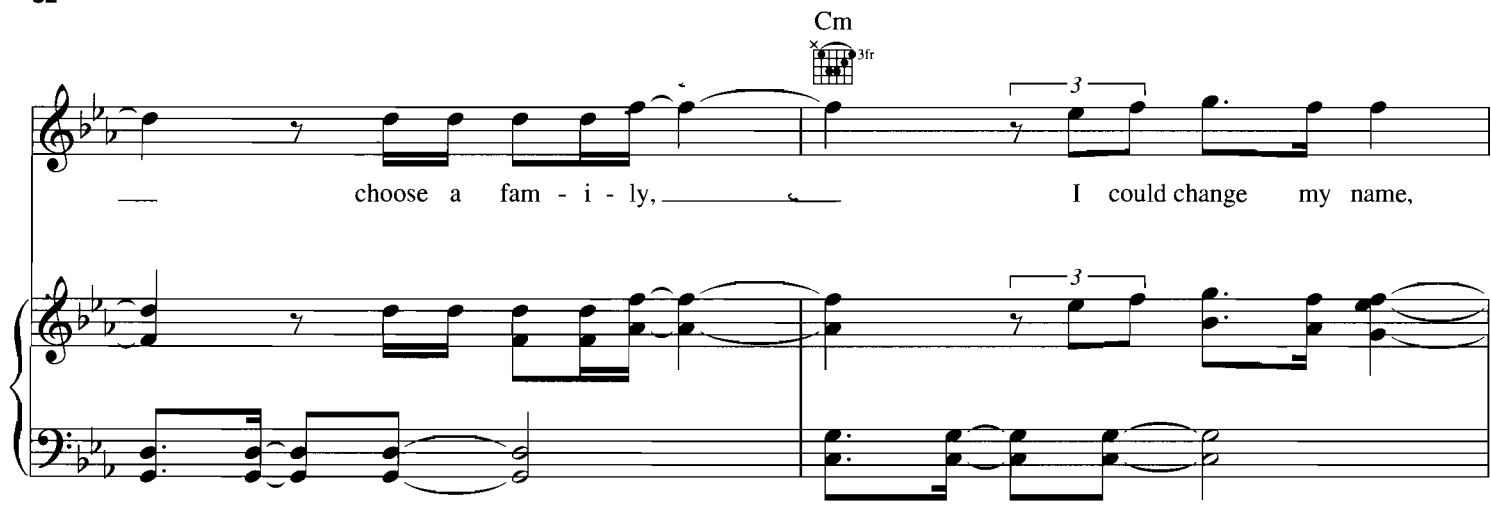
x 3fr


The fourth system features a change in chord to Cm, indicated above the staff. The vocal line has a quarter rest, followed by a quarter note G4, an eighth note F4, and a quarter note E4. The piano accompaniment continues with the established eighth-note bass line and chords.


be a red-light danc - er in New Or - leans, I could start a - gain,

Cm  3fr

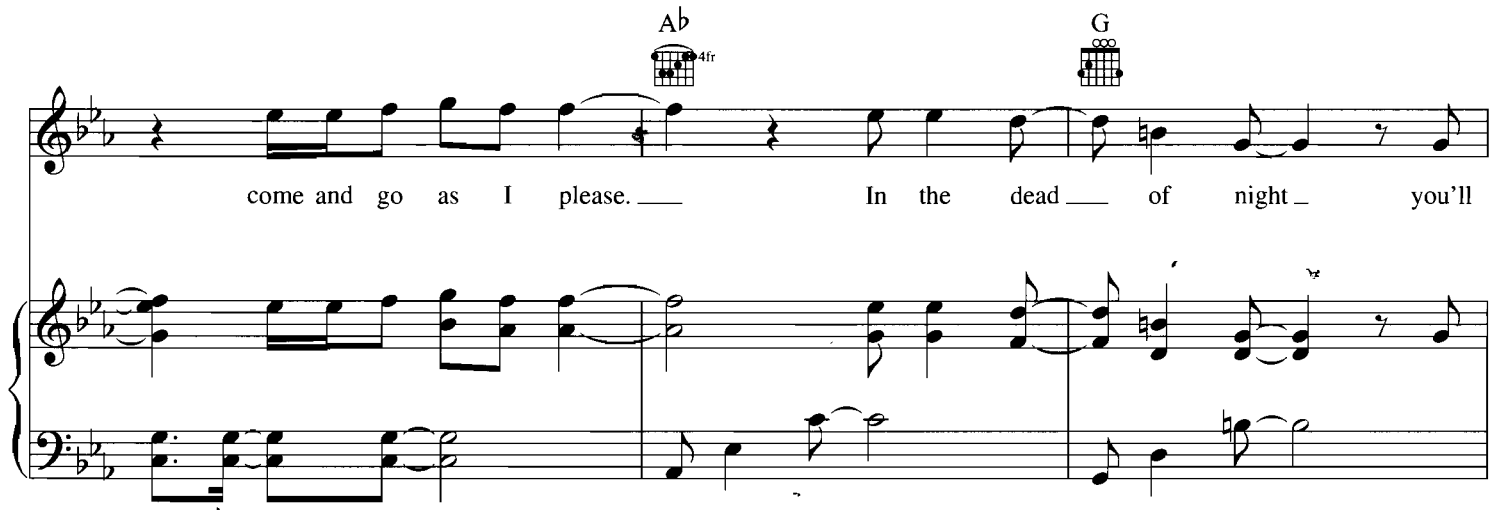
choose a fam - i - ly, I could change my name,





Ab  4fr


G 


come and go as I please. In the dead of night you'll



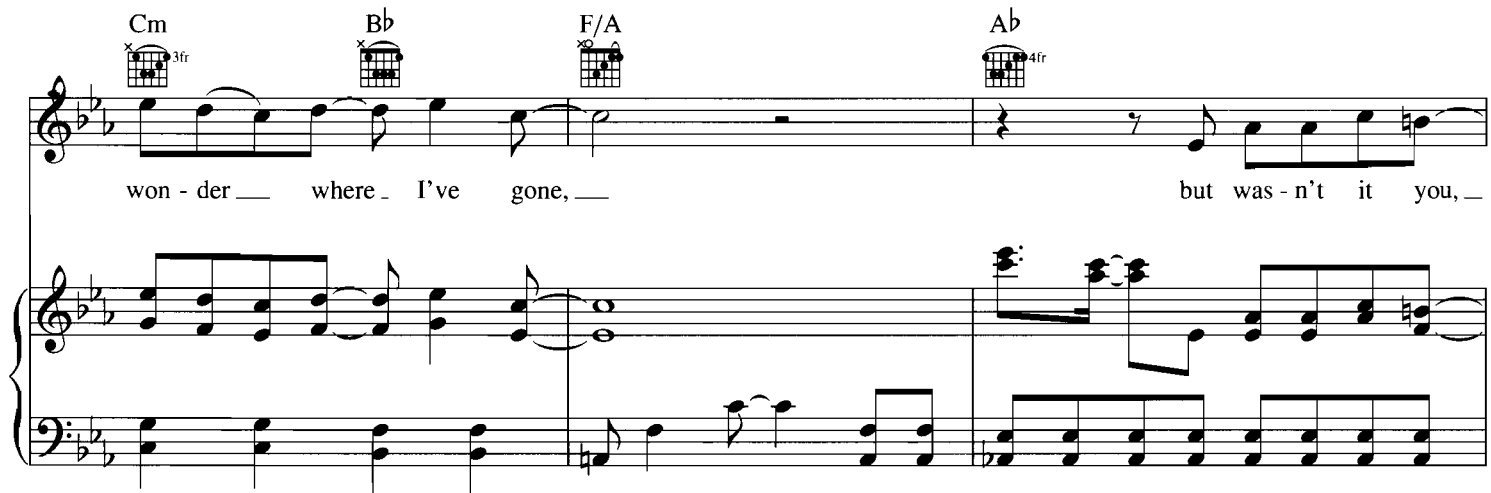
Cm  3fr


Bb  4fr


F/A  4fr


Ab  4fr

won - der where I've gone, but was - n't it you,

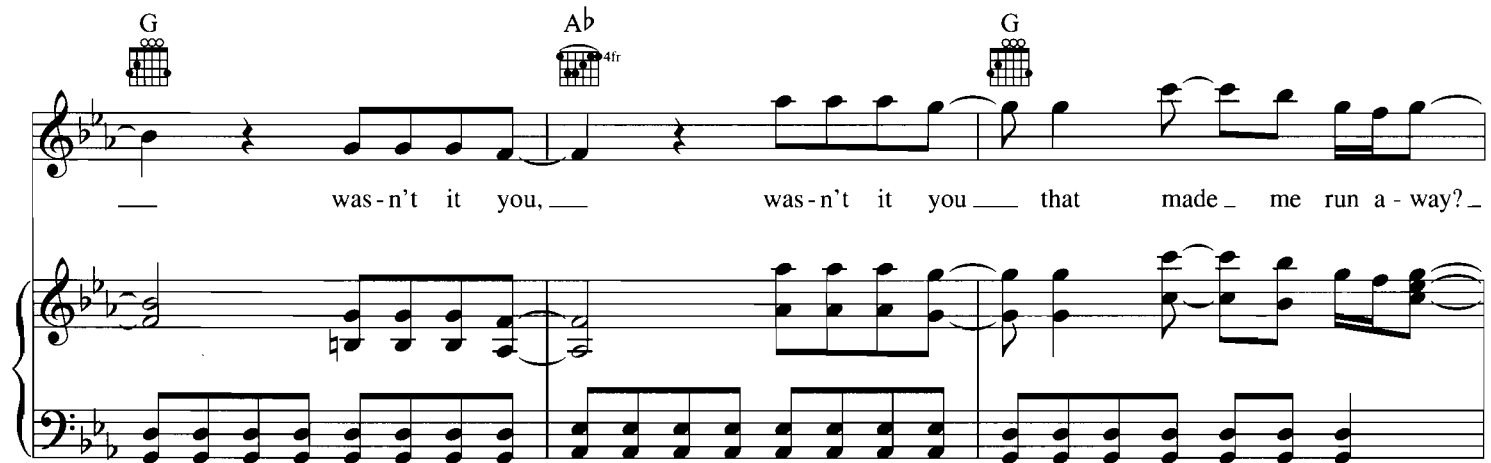


G 

Ab  4fr

G 

was - n't it you, was - n't it you that made me run a - way?



Cm



Bb



I was just try'n' to be my - self. You go your way; I'll meet you in hell.

Cm



Absus2



All these se - crets that I should - n't tell; I've got to run a - way.

Cm



Bb



It's hyp - o - crit - i - cal of you: do as you say, not as you do.

Cm



Absus2



I'll nev - er be your per - fect girl. I've got to run a - way.



way, _____

(Life don't make an - y sense_ to me.)

run a -



way, _____

(This life makes no sense_ to me.)

run a -



way, _____

(Life don't make an - y sense_ to me.)

run a -



way. _____

(Life don't make an - y sense_ to me.)

Bb/Eb



This life makes no sense to me,

it don't make an-y sense to me. It don't make an-y sense to me.

Life don't make an - y sense to me.

Bb/Eb



Repeat and Fade

Optional Ending

THE ONE THAT GOT AWAY

Words and Music by ALECIA MOORE
and BILLY MANN

Moderately, in 2 (♩ = $\overset{\frown}{\text{3}}$)

mp

D **C(add2)** **Gmaj7(no3rd)** **G5**

I stood by the ex - it door in the ho - tel ca - fé. He was

D **C(add2)**

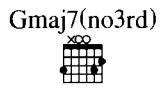
play - ing with his band. I've al - ways been a suck - er, had a weak -

Gmaj7(no3rd) **G5** **D**

ness for a boy with a gui - tar and a drink in his hand. His

C(add2) **Gmaj7(no3rd)** **G5**

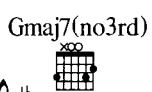
The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is 'Moderately' and the meter is 'in 2'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various chords (D, C(add2), Gmaj7(no3rd), G5) and rhythmic patterns such as triplets and 7/8 notes. The vocal line includes lyrics and is marked with 'mp' (mezzo-piano). The score includes guitar chord diagrams for D, C(add2), Gmaj7(no3rd), and G5. The lyrics are: 'I stood by the exit door in the hotel cafe. He was playing with his band. I've always been a sucker, had a weakness for a boy with a guitar and a drink in his hand. His'.



words were like heav-en in my hur-ri - cane; my knees buck-led un-der; I thought ev -



'ry - one was watch-ing me. Watch-ing you save my life ___ with a song. _



___ You were mine ___



in the back of my mind. ___ Oh just for one

Em7

A7

night, — just for a while. —

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "night, — just for a while. —". The piano accompaniment is in the same key and time, with a bass line and a treble line. The treble line includes triplets of eighth notes. Chord diagrams for Em7 and A7 are shown above the vocal staff.

D

C

There's al - ways one — that — gets a -

The second system of music continues the vocal line with the lyrics "There's al - ways one — that — gets a -". The piano accompaniment features triplets in the treble line. Chord diagrams for D and C are shown above the vocal staff.

Gmaj7(no3rd)

G5

D

way, the one that sneaks up on —

The third system of music continues the vocal line with the lyrics "way, the one that sneaks up on —". The piano accompaniment includes a triplet in the bass line. Chord diagrams for Gmaj7(no3rd), G5, and D are shown above the vocal staff.

C

Gmaj7(no3rd)

G5

— you then — slips a - way.

The fourth system of music concludes the vocal line with the lyrics "— you then — slips a - way.". The piano accompaniment features a triplet in the bass line. Chord diagrams for C, Gmaj7(no3rd), and G5 are shown above the vocal staff.

D

C(add2)



Musical notation for the first system, including a treble clef, a key signature of two sharps (F# and C#), a 7/8 time signature, and a melody line with triplets.

Two weeks lat - er I was sit - tin' in his a - part - ment. He was mak - ing cap - puc - ci -

Piano accompaniment for the first system, including a grand staff with treble and bass clefs, and a bass line.

Gmaj7(no3rd)

G5



Musical notation for the second system, including a treble clef, a key signature of two sharps, and a melody line with triplets.

no. I said, "What kind of man _ makes cap - puc - ci - no?" We

Piano accompaniment for the second system, including a grand staff with treble and bass clefs.

D

C(add2)



Musical notation for the third system, including a treble clef, a key signature of two sharps, and a melody line.

laughed, we laughed, we laughed, we laughed 'til tears ran down my _

Piano accompaniment for the third system, including a grand staff with treble and bass clefs.

Gmaj7(no3rd)

G5

D



Musical notation for the fourth system, including a treble clef, a key signature of two sharps, and a melody line with triplets.

_ face. But my man _ you're some-one else,-

Piano accompaniment for the fourth system, including a grand staff with treble and bass clefs.

C(add2)



Gmaj7(no3rd)



G5



- 's man, _____ and that ain't the man _____ that I wan - na want, - but you keep -

D



C(add2)



Gmaj7(no3rd)



G5



— draw - ing me in with those big, brown, ly - ing eyes. —



Em7



But you'll al - ways be mine { in the back of my mind. - some-where in time. -

A7



A7sus



A7



Em7



Oh, we had a night, — I'll look for you first —

A7



just a lit - tle while. }
in my next life.)

D



C



Gmaj7(no3rd)



G5



There's al - ways one that gets a - way,

D



C



the one who sneaks up on you then slips a -

Gmaj7(no3rd)



G5



D



way. In a closed off



Gmaj7(no3rd)



G5



cor - ner of my heart I'll



Gmaj7(no3rd)



al - ways see your face,



the one that got a - way. The one that got a - way.



Oh, the one that got a - way.

To Coda ⊕



Oh, the one that got a - way. _____ Oh, the one that got a - way. _____

Musical notation for piano accompaniment, including treble and bass staves.



Musical notation for guitar, showing a whole rest in the treble clef.

Musical notation for piano accompaniment, including treble and bass staves.



Musical notation for piano accompaniment, including treble and bass staves.



I'm not a vic-tim of cli - chés; _

Musical notation for piano accompaniment, including treble and bass staves.

C(add2)

Gmaj7(no3rd)

G5

I don't be-lieve in soul mates, hap-py end-ings or "the one."

D

C(add2)

Gmaj7(no3rd)

G5

Oh, but then I met you and all that changed. I had a taste and you're still sit-tin' on the tip of my tongue.

D.S. al Coda

CODA

G

But you were

The one that got a - way.

D

C(add2)

Gmaj7(no3rd)

G5




The one that got a - way.


rit.

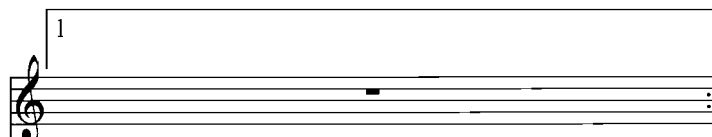

I GOT MONEY NOW

Words and Music by ALECIA MOORE
and MICHAEL ELIZONDO

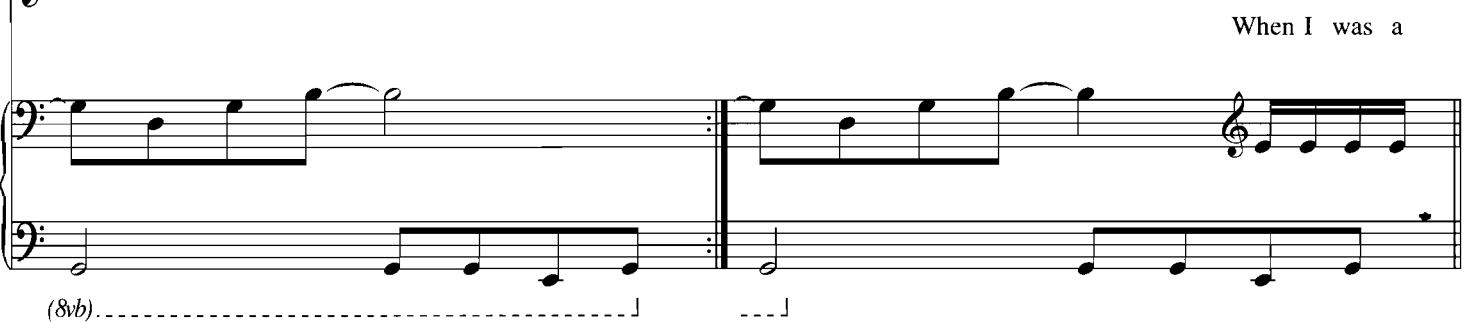
Moderately



Am  C  G 




1  2 


When I was a




Am  C 

young buck I tried to be liked by ev -
old - er, I re - al - ized it's all lies, there



G 

- 'ry - one, ev - 'ry - one. I tried so
is no prize, there is no prize. There is no





hard to be fun - ny and nice; I tried so hard to be sug - ar and spice. It did - n't work -
heart - ache if you can af - ford ev - 'ry - thing de - liv - ered right to your door, no re - spon - si - bil -



— for me; it got old quick - ly. — But
- i - ties. This life is eas - y. — So



now I'm not los - ing sleep at night, — 'cause no one's call - ing me — on — the tel -
now the girl — with ev - 'ry - thing, — how could she — com - plain? — 'Cause — she's got —



- e - phone to see if I'm — at home, 'cause
— it made, yeah, — she's got — it made. I don't

F

C/E

now I've got ev - 'ry - thing that I have ev - er want - ed, or so
need to be tucked - in at night and told that ev - 'ry - thing is gon - na be -

Dm

G

it seems, yeah, so it seems. Yeah,
all right, is gon - na be all right, 'cause I don't have to

Am

C

fight. You don't } have to like me an - y - more: -
You don't }

G

I got mon - ey now.



I don't care what you say a - bout me an - y - more: -



I got mon - ey now. But when I got a lit - tle




- ey now. I would-n't trade a dol - lar for some sense; - I would-n't trade a



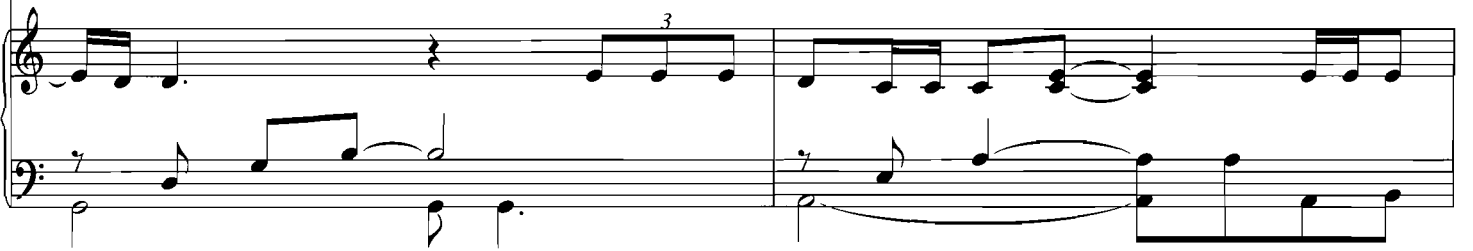
life - time for - some friends, 'cause I've got ev - 'ry-thing and all is what -

Am




— it seems. I worked so hard all of my life just to have


3



C

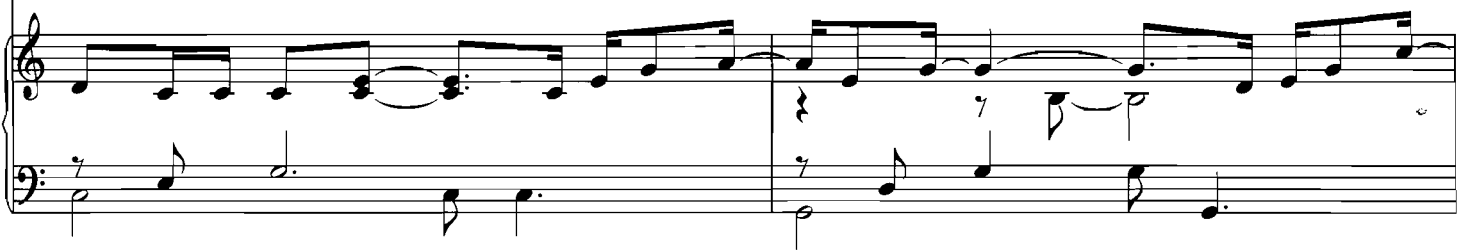


G




things I could call mine, so I don't need no love, 'cause I have got

7




F




— e nough. So now I don't mind be-ing a-lone all the time;



C/E



Dm



— it's all right, 'cause I got mon - ey now. That's what it's all

7





— a - bout. And I'm so bus - y buy - ing things — and trav -



- el - ing — the world, — I don't have time — for friends or fam - i - ly — and that's fine —



— with me, — or so it seems. — You don't — have to —



— like me — an - y - more: — I got mon -

Am



- ey now. I don't care what you say

1

G



a - bout me { an - y - more: I got mon -
an - y - more, _

E



Am



- ey now. You don't have to

2

G



E



'cause I got mon - ey now.

CONVERSATIONS WITH MY 13 YEAR OLD SELF

Words and Music by ALECIA MOORE and BILLY MANN

Moderately, in 2
N.C.

Am

L.H. mp

With pedal throughout

F6

Dm

Con - ver - sa - tions with my thir - teen year - old

8va

E7(no3rd)

Am

F

self. Con - ver - sa - tions with my

Dm

Esus

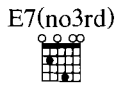
thir - teen year - old self.



You're an - gry. I know _ this. The
 You're laugh - ing but you're hid - ing. God, I



world could - n't _ care less. _ You're lone - ly. I feel _ this, _
 know that trick _ so well. _ You for - get that I've been _ you _



and you wish you were _ the best. _ No teach - ers
 and _ now I'm just _ the shell. _ I prom - ise



or guid - ance, and you al - ways walk _ a - lone. _
 I love _ you, and ev - 'ry - thing will work _ out fine. _



— You're cry - ing at night, — when — no -
 — Don't try — to grow up — yet. — Oh, —



bod - y else — is home. Come o - ver here —
 just give it — some time. The pain — you feel —



— and let — me hold — your hand — and hug — you, dar - ling.
 — is real. — You're not — a - sleep — but it's — a night - mare,



I prom - ise you — that it — won't al - ways feel — this bad. —
 but you — can wake — up an - y time. —

E+ Am Am/B Cmaj13 Am/D

There are so many things I want
 Don't lose your passion or the fight -

Am Am/G F#m7b5

to say to you. You're the girl
 er that's in side of you. You're the girl

Fmaj9 E

I used to be, you lit - tle heart - bro - ken } thir -
 I used to be, the pissed off, com - pli - cat - ed }

1 Am

- teen year old me.

8va

Fmaj7



Am/G



Dm6



C



E



(8va)

Musical notation for the first system, including treble and bass staves. A dotted line is drawn above the treble staff, with the text "(8va)" below it. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a bass line with a triplet of eighth notes.

2



Con - ver - sa - tions with my

Musical notation for the second system, including treble and bass staves. The treble staff contains a melodic line with lyrics "Con - ver - sa - tions with my". The bass staff contains a bass line. A bracket above the treble staff indicates a second ending.

Dm9



Esus



Am



thir - teen year - old self. Con - ver -

Musical notation for the third system, including treble and bass staves. The treble staff contains a melodic line with lyrics "thir - teen year - old self. Con - ver -". The bass staff contains a bass line. A double bar line is present at the end of the system.

Fmaj7



Dm9



E7



sa - tions with my thir - teen year - old self.

Musical notation for the fourth system, including treble and bass staves. The treble staff contains a melodic line with lyrics "sa - tions with my thir - teen year - old self.". The bass staff contains a bass line.

Am Fmaj7 Am/D

Un - til we meet a - gain, _ oh, I wish _ you well. _

Esus Fmaj7 Am/G

Oh, _ I wish _ you well, _ lit - tle girl _

Am/D Am/E Am

un - til we meet a - gain. _ Oh, _

Fmaj13 Am/D

I wish _ you well, _ lit -

Am/E

Am

tle girl. Oh, I wish you well

Fmaj13

Am/D

un - til we meet a - gain,

Slowly, freely

E

Am

my lit - tle thir - teen year old me.

Ped.

Bm7b5

N.C.


rit.

8va









Songs

Stupid Girls

Who Knew

Long Way to Happy

Nobody Knows

Dear Mr. President

I'm Not Dead

'Cuz I Can

Leave Me Alone (I'm Lonely)

U + Ur Hand

Runaway

The One That Got Away

I Got Money Now

Conversations with

My 13 Year Old Self