

All the songs from her No. 1 album, arranged for piano, voice & guitar

# LIL ALLEN



**PARENTAL  
ADVISORY  
EXPLICIT LYRICS**



LILY ALLEN *ALRIGHT, STILL...*

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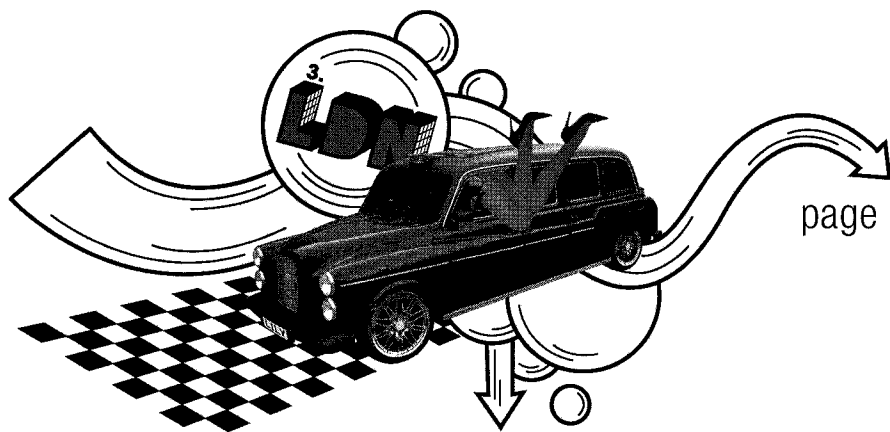
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page 8



page 13



page 18



page 24



page 29



page 34



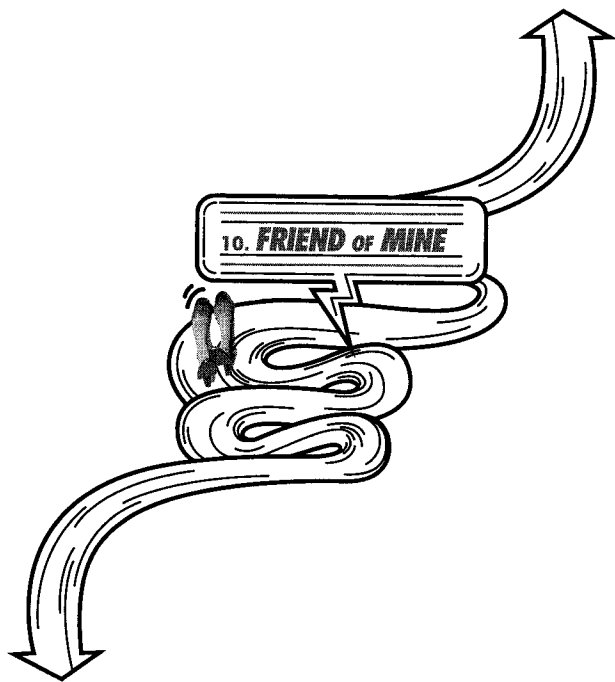
page 40



page 45



page 50



page 56



page 60



# Smile

Words & Music by Lilly Allen, Jackie Mittoo,  
Clement Dodd, Iyiola Babalola & Darren Lewis

♩ = 96

Gm



F



Gm



F



Gm



F



1. When you first left me, — I was want - ing more, — but you were fuck - ing that  
(2.) - ev - er you see me, — you say that you want me back, — and I tell you it

Gm



F



girl next door; what'd you do that for?  
don't mean jack; no, it don't mean jack. I



When you first left me, I did-n't know what to say. I'd nev - er been on my  
 could - n't stop laugh - ing; no, I just could - n't help my - self. See, you messed up my



own that way; just sat by my - self all day.  
 men - tal health; I was quite un - well.



I was so lost back then, but, with a lit - tle help from my friends,



I found the light in the tun - nel at the end.

Gm



F



Now you're call-ing me up on the phone,

so you can have a lit-tle whine and a moan;

Gm



F



it's on-ly be-cause you're feel-ing

a-lone.

Gm7



Fmaj7



At first, when I see you cry,

it makes me

Gm7





Fmaj7



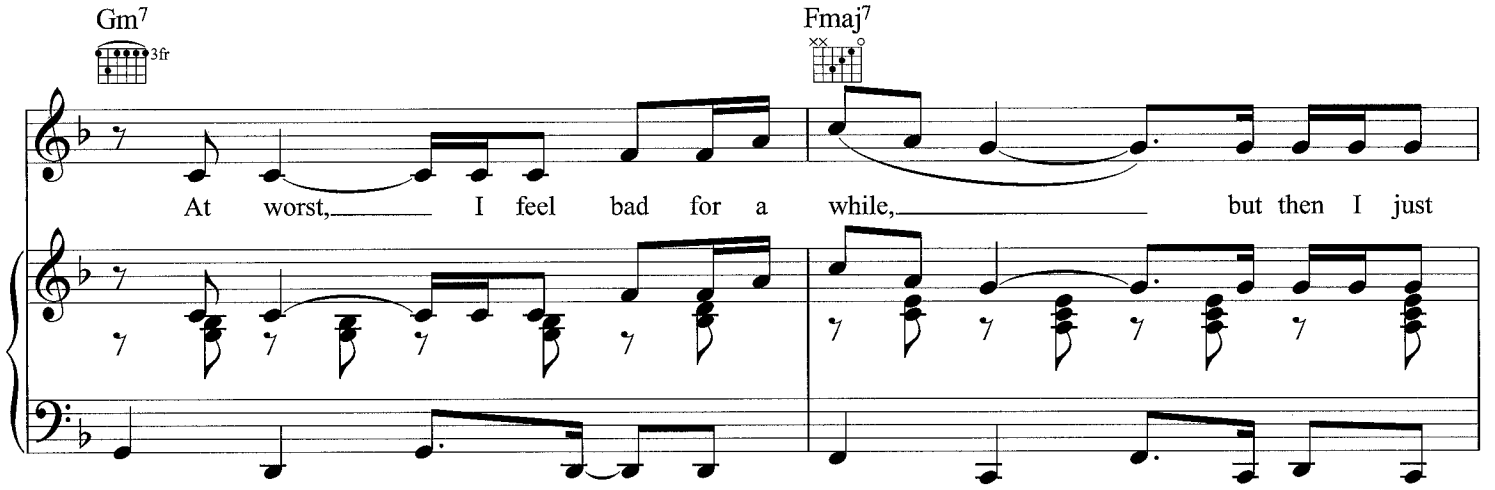
smile,



yeah, it makes me

smile.

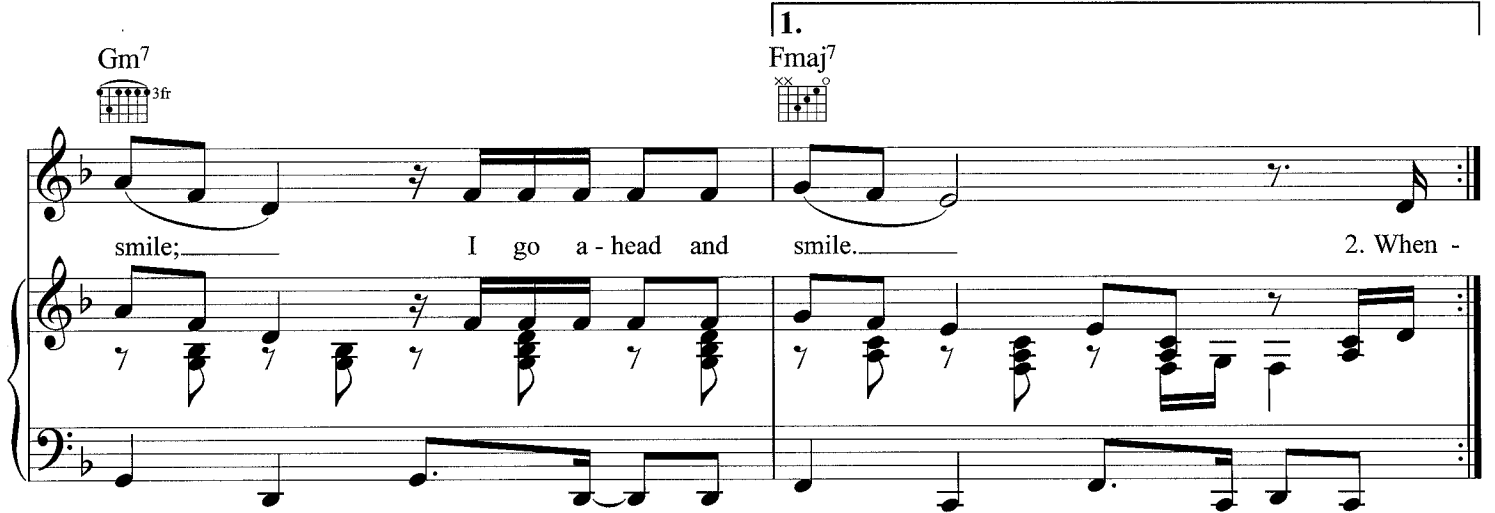
Gm7  Fmaj7 




At worst, I feel bad for a while, but then I just



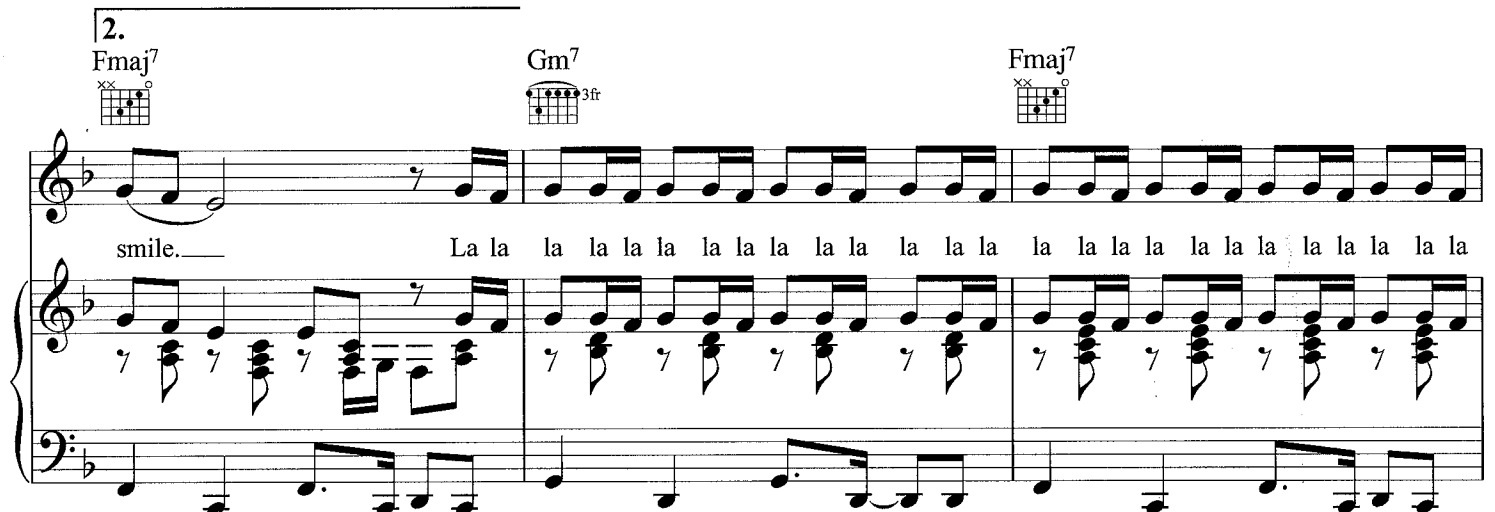
1. Gm7  Fmaj7 



smile; I go a-head and smile. 2. When -



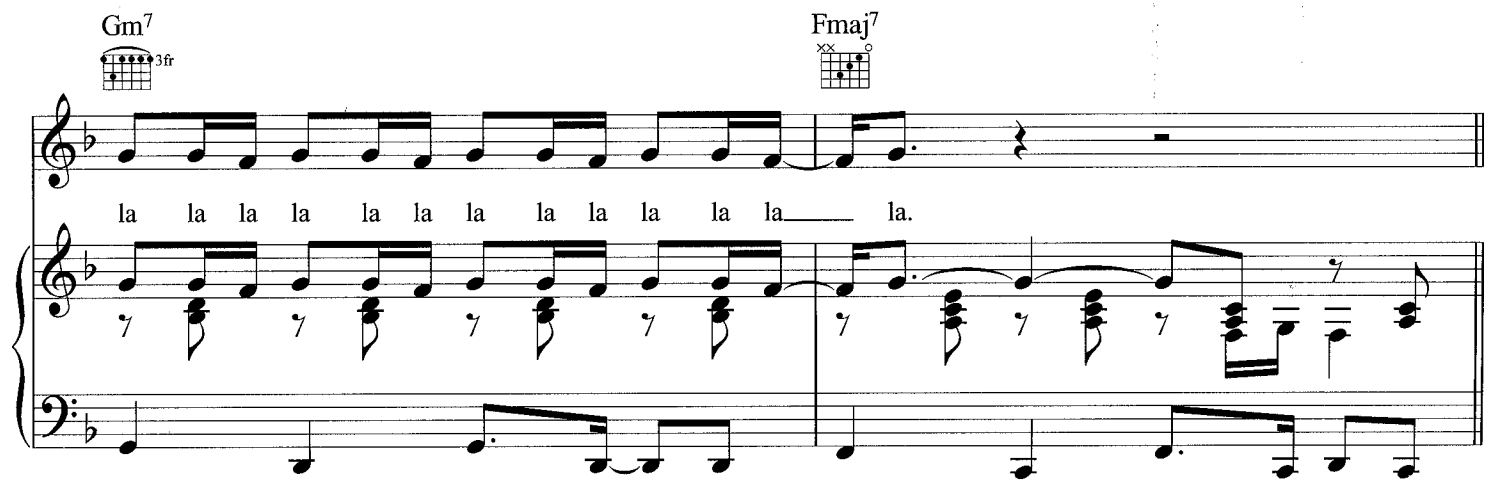
2. Fmaj7  Gm7  Fmaj7 


smile. La la la la la la la la la la la la la la la la la la la la la la




Gm7  Fmaj7 

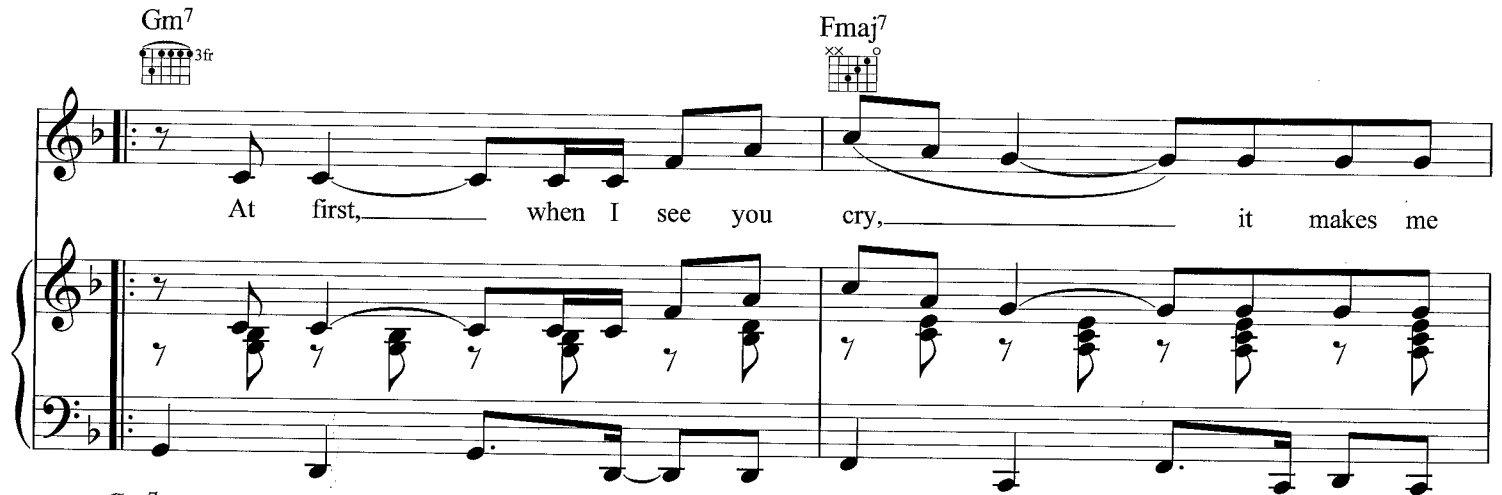
la la la la la la la la la la la la la la.





Gm<sup>7</sup>  3fr

Fmaj<sup>7</sup> 

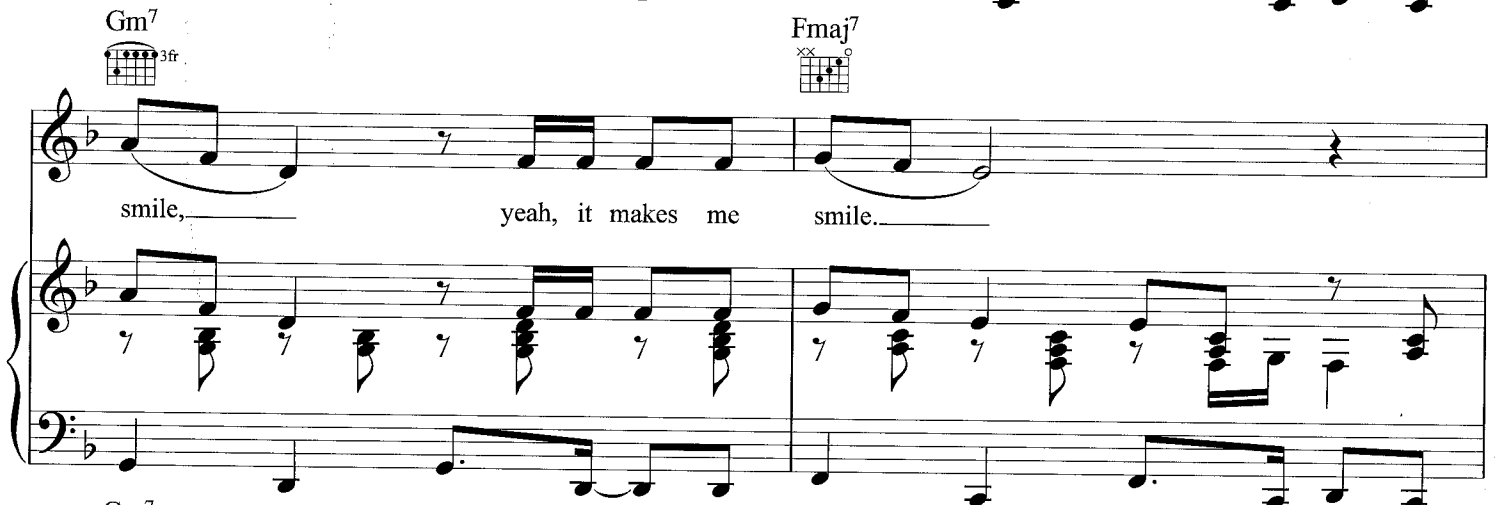
At first, when I see you cry, it makes me



Gm<sup>7</sup>  3fr

Fmaj<sup>7</sup> 

smile, yeah, it makes me smile.





Gm<sup>7</sup>  3fr


Fmaj<sup>7</sup> 

At worst, I feel bad for a while, but then I just

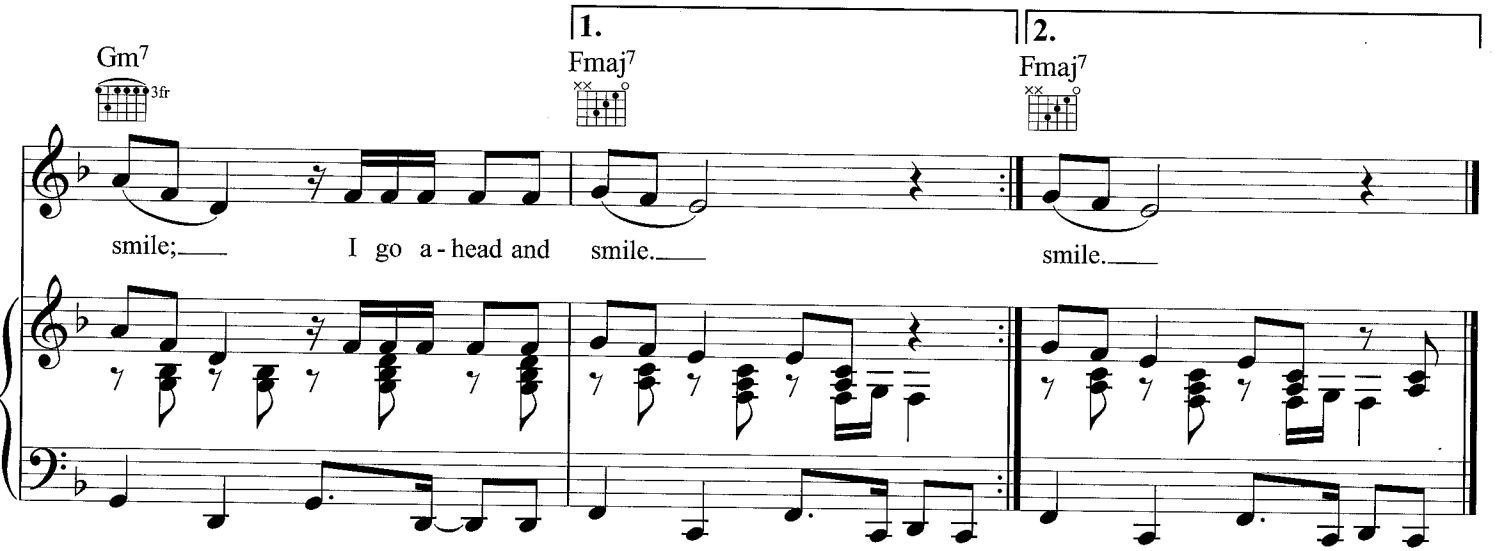


Gm<sup>7</sup>  3fr

Fmaj<sup>7</sup> 

Fmaj<sup>7</sup> 

1. smile; I go a-head and smile. 2. smile.



# Knock 'Em Out

Words & Music by Lily Allen, Iyiola Babalola, Darren Lewis & Earl King

$\text{♩} = 128$   
N.C.

$E^b7$

1. Spoken: *Alright, so this is a song about*



anyone; it could be anyone. You're just doing your own thing and someone comes out of the blue. They're, like, "Alright? What you

A<sup>b</sup>7 E<sup>b</sup>7

saying? Yeah, can I take your digits?" And you're, like, "No, not in a million years; you're nasty, please

leave me alone." 2. Rap: Cut to the pub on a lads' night out, man at the bar, 'cause it was his shout. (3.) recognise this guy's way of thinking; as he walks over her face starts sinking.

A<sup>b</sup>7

Clocks this bird and she looked okay; she caught him looking, and walks his way. (Girl) "Alright, darlin'? You gonna buy us a She's, like, "Oh, here we go." It's a routine check that she already knows. She's thinking, (Girl) "They're all the

E<sup>b</sup>7



drink then?"  
same." (Boy) "Yeah, you alright, baby?" (Boy) "Er, no, but I was thinking about buying one for your friend."  
You look alright still. Yeah, what's your name?" Sung: She

N.C.

Sung: She's got no taste, hand on his waist; tries to pull a-way, but her lip's on his face.  
looks in her bag, takes out a fag, tries to get a-way from the guy on a blag;

Spoken: (Girl) "If you insist, I'll have a white wine spritzer."  
can't find a light. Spoken: (Boy) "Here, use mine." (Boy) "Sorry, love, but you ain't a pretty picture."  
(Girl) "See, the thing is, I just don't have the time."

E<sup>b</sup>7



Sung: Can't knock 'em out, you can't walk a-way; try desp-'rate-ly to think of the po-

A<sup>b</sup>7



- li - test way to say: "Just get out my face, just leave me a - lone. And

E<sup>b</sup>7



1.  
N.C.

no, you can't have my num - ber." "Why?" "Cause I lost my phone." Spoken: "Oh, yeah, actually, yeah, I'm,

I'm pregnant, I'm having a baby in, like, six months; so no, yeah, yeah." 2. I

2.

N.C.

Go a - way, now; let me go. Are you stu - pid, or

just a lit - tle slow? Go a - way, now; I've made my - self clear.

E<sup>b</sup>7

*Spoken: No, it's not gonna happen; not in a million years!* You can't knock 'em out, you can't walk a-way; try  
(3° ad lib. vocal)

A<sup>b</sup>7

desp-'rate - ly to think of the po - li - test way to say: "Just get out my face, just

E<sup>b</sup>7

*Repeat ad lib. and fade*

leave me a - lone... And no, you can't have my num - ber, 'cause I lost my phone." You

# LDN

Words & Music by Lily Allen, Iyiola Babalola,  
Darren Lewis & Arthur 'Duke' Reid

♩ = 100

F C<sup>7</sup> F C<sup>7</sup>

The first system of music features a guitar part with four chords: F, C7, F, and C7. The piano accompaniment consists of a treble and bass clef staff. The treble clef staff has a melody of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef staff has a bass line of quarter notes: F3, G3, A3, Bb3, C4, Bb3, A3, G3. The time signature is 2/2.

F C<sup>7</sup> F

1. Rid - ing through the ci - ty on my bike all day, 'cause the filth took a - way my  
(2.) lit - tle old la - dy who was walk - ing down the road, she was strug - gl - ing with bags from

The second system of music features a guitar part with three chords: F, C7, and F. The piano accompaniment consists of a treble and bass clef staff. The treble clef staff has a melody of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef staff has a bass line of quarter notes: F3, G3, A3, Bb3, C4, Bb3, A3, G3. The time signature is 2/2.

C<sup>7</sup> F C<sup>7</sup>

li - cence. It does - n't get me down and I feel o - kay, 'cause the  
Tes - co. There were peo - ple from the ci - ty hav - ing lunch in the park, I be -

The third system of music features a guitar part with three chords: C7, F, and C7. The piano accompaniment consists of a treble and bass clef staff. The treble clef staff has a melody of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef staff has a bass line of quarter notes: F3, G3, A3, Bb3, C4, Bb3, A3, G3. The time signature is 2/2.

F C7 F

sights that I'm see - ing are price - less. Ev 'ry - thing seems to  
 - lieve that it's called al fres - co. When a kid came a - long to

C7 F C7

look as it should, but I won - der what goes on be - hind doors. A  
 of - fer a hand, but, be - fore she had time to ac - cept it, hits her

F C7 F

fel - low look - ing dap - per and he's sit - ting with a slap - per; then I see it's a pimp and his  
 o - ver the head, does - n't care if she's dead, 'cause he's got all her jew' - ll - ry and

C7 F C7 F

crack - whore. } You might laugh, you might  
 wal - let. }



C7 F C7 F

frown walk - - ing round Lon - don

C7 F C7

town. Sun is in the sky; oh why, oh why would I

F C7 F

wan - na be an - y - where else? Sun is in the sky; oh

C7 F C7

why, oh why would I wan - na be an - y - where else?

F C7 F

When you look with your eyes, — ev - 'ry - thing seems

C7 F C7

nice; — but, if — you look twice, —

F C7 C7

1. you can see it's all lies. — 2. There was a lies. —

F C7 F C7

Life: yeah, that's ci - ty life. — Yeah, that's ci - ty

1.

F C7 F C7

life. Yeah, that's ci - ty life.

2.

C7 F C7

Sun is in the sky; oh why, oh why would I

F C7 F

wan - na be an - y - where else? Sun is in the sky; oh

C7 F C7

why, oh why would I wan - na be an - y - where else?

F C7 F

When you look with your eyes, — ev - 'ry - thing seems

C7 F C7

nice; — but, if — you look twice, —

F C7 F

you can see it's all lies. —

C7 F C7

*Play 4 times*

# Everything's Just Wonderful

Words & Music by Lily Allen & Greg Kurstin

♩ = 158

E<sup>b</sup>m<sup>7</sup>

A<sup>b</sup>13

E<sup>b</sup>m<sup>7</sup>

The first system of piano accompaniment consists of two staves. The right hand starts with a chord of E<sup>b</sup>m<sup>7</sup> (indicated by a guitar chord diagram) and plays a series of eighth notes. The left hand plays a steady eighth-note bass line. The system concludes with a final chord of E<sup>b</sup>m<sup>7</sup>.

A<sup>b</sup>13

D<sup>b</sup>9

The second system of piano accompaniment continues the melody and bass line. It features a change in the right-hand melody to a more flowing eighth-note pattern. The system ends with a final chord of D<sup>b</sup>9.

N.C.

The third system contains the vocal line and piano accompaniment for the lyrics. The vocal line is written in a single staff with two verses. The piano accompaniment is in two staves, providing harmonic support with chords and a bass line. The lyrics are: 1. Do you think ev - 'ry - thing, ev - 'ry - one; 2. Don't you want some-thing else, some-thing new.

is go - ing men - tal? It seems to me it's spi - ral - ling  
 than what we've got here? And don't you feel it's all the same,

§

out of con - trol, and it's in - e - vi - ta - ble. Now don't you think  
 some sick game, and it's so in - sin - cere? I wish I could  
*3° ad lib. vocal*

this time is yours, this time is mine? It's temp-'re-men - tal.  
 change the ways of the world, make it a nice place.

It seems to me we're on all fours, crawl - ing on our knees; some - one  
 Un - til that day, I guess we stay do - ing what we do, screw - ing



Cm



help us, please. who we screw. (1, 3.) Oh, Je - sus Christ Al - might - y,  
(2.) Why can't I sleep at night?

F



A<sup>b</sup>



Cm



do I feel al - right? No, not slight - ly! I wan - na get a flat, I  
Don't say it's gon - na be al - right. I wan - na be a - ble to

F



A<sup>b</sup>



know I can af - ford it; it's just the bu - reau - crats who won't give me a mort - gage.  
eat spa - ghett - ti bo - log - naise, and not feel bad a - bout it for days and days and days.

Cm



F



It's ve - ry fun - ny, 'cause I've got your fuck - ing mo - ney, and I'm nev - er gon - na get it just 'cause  
All the ma - ga - zines they talk a - bout weight loss; if I buy those jeans

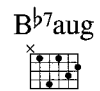


of my bad cre - dit. Oh, well, I guess I must - n't grum - ble;  
 I can look like Kate Moss. Oh, no, it's not the life that I chose;



To Coda ◊

I sup - pose it's just the way the cook - ie crum - bles. Oh, \_\_\_\_\_ yes,  
 but I guess it's just the way that things go.



I'm fine; \_\_\_\_\_ ev - 'ry - thing's just won - der - ful, \_\_\_\_\_ I'm



1.

2.

hav - ing the time of my life.

B<sup>b</sup>m<sup>7</sup>



F<sup>7</sup>aug



B<sup>b</sup>7<sup>aug</sup>



Oh, yes, I'm fine; ev - 'ry - thing's just won -

E<sup>b</sup>9



A<sup>b</sup>13



D<sup>b</sup>6/9



D<sup>b</sup>



*D.S. al Coda*

- der - ful, I'm hav - ing the time of my life.

♩ *Coda*

Cm



F



A<sup>b</sup>



But I guess it's just the way that things go.

Cm



F



A<sup>b</sup>



*Repeat and fade*

I sup - pose it's just the way the cook - ie crum - bles.

# Not Big

Words & Music by Lily Allen & Greg Kurstin

$\text{♩} = 102 \text{ } \frac{\text{♩}}{\text{♩}} = \overset{-3-}{\text{♩}}$

Gm



B<sup>b</sup>m



Am



A<sup>b</sup>m



Gm



G<sup>b</sup>m



Fm



Em



G<sup>b</sup>/D<sup>b</sup>



The first system of piano accompaniment is in 4/4 time and G minor. It features a series of chords in the right hand, including Gm, Bbm, Am, Abm, and Gm, with a triplet of eighth notes in the right hand. The left hand provides a bass line with a triplet of eighth notes and a single eighth note.

Gm



Cm



The first line of lyrics is: "1. Now lis - ten, I think you and me have come to the end of our time." The vocal line is in G minor, 4/4 time, with a melody of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Gm



The second line of lyrics is: "What 'dya want? Some kind of re - ac - tion? Well, o - kay, that's fine." The vocal line continues with a melody of eighth notes. The piano accompaniment maintains the eighth-note bass line and chord accompaniment.

Gm



Cm



Al - right, how would it make you feel\_ if I said you'd nev - er made me come?\_ In the  
 2. So you thought this was gon-na be ea - sy? Well, you're out of luck. Yeah,

Gm



year and a half that we spent to - geth - er, yeah, I nev - er real - ly had much\_ fun.  
 let's re - wind, let's turn back time to when you could-n't get it\_ up.

Cm



All the times that I said I was so - ber, well, I'm a - fraid I lied; I've been  
 You know what? It should-a end - ed there, that's when I should-'ve shown you the door.

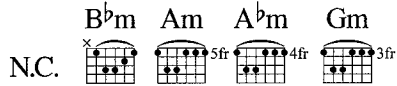
Gm



ly - ing next to you and you\_ next to me, all the while I was high as a kite.\_ I can  
 As if that weren't e-nough to deal\_ with, you be - came prem a - ture. I'm



see it in your face, as you break it to me gent-ly, how you real-ly must think you're great. Well, let's  
 sor-ry if you feel that I'm be-ing kin-da men-tal, but you left me in such a state. Now I'm



see how you feel in a cou-ple of weeks, when I've worked my way through your mates. }  
 gon-na do to you what you did to me, gon-na re-ci-pro-cate. }



I nev-er want-ed it to end up this way, you've on-ly got your-self to



blame. I'm gon-na tell the world you're rub-bish in bed now,





To Coda

and that you're small in the game.

1. Ebdim Edim Fdim F#dim

2. Gm Gbm Fm Em Gbm

N.C. N.C.

You're not big, you're not

cle - ver. No, you ain't a big bro - ther, not big what - so -

- ev - er. You're not big, you're not

cle - ver. No you're not a big bro - ther, not big what - so -

*D.S. al Coda*

*⊕ Coda*

- ev - er. I'm

F

E<sup>b</sup>

B<sup>b</sup>

*(Freely)* You're not big, you're not cle - ver. No, you ain't a big

F

E<sup>b</sup>

B<sup>b</sup>

*Repeat and fade*

bro - ther, not big what - so - ev - er.

# Friday Night

Words & Music by Lily Allen, Pablo Cook & Johnny Bull

♩ = 126

C#m



N.C.

C#m



G#m7



C#m



G#m7



C#m



N.C.



1. Fri - day night, last or - ders at the pub;  
2. In the club, make our way to the bar;



get in the car and drive to the club. There's a  
good danc - ing, love, but you should - 've worn a bra.



mas - sive crowd out - side, so we get in - to the queue; it's quar - ter  
Guy on the mike, and he's mak - ing too much noise; there's these...



past e - le - ven now, we won't get in till quar - ter to.  
— girls in the cor - ner want at - ten - tion from the boys.

G#m7



It's quar - ter to, and we get \_\_\_\_\_ to the front;  
I see these girls and they're shout - ing through the crowd;

C#m



girl on the guest list, dressed like a c\*\*\*.  
don't un - der - stand why they're be - ing real - ly loud. Make their

G#m7



She asks se - cu - ri - ty to check in - side my shoes. You can  
way o - ver to me and try and push me out the way; I push her

C#m



play this game with me, but you know you're gon - na lose. }  
back, she looks at me and says "What you try'n' to say?" }

F#m  C#m 

Looked me up and down, I don't



F#m 


make a sound... There's a lesson that I want you to learn: it's if you're



G#  4fr G#7  4fr



gon - na play with fi - re then you're gon - na get burned.



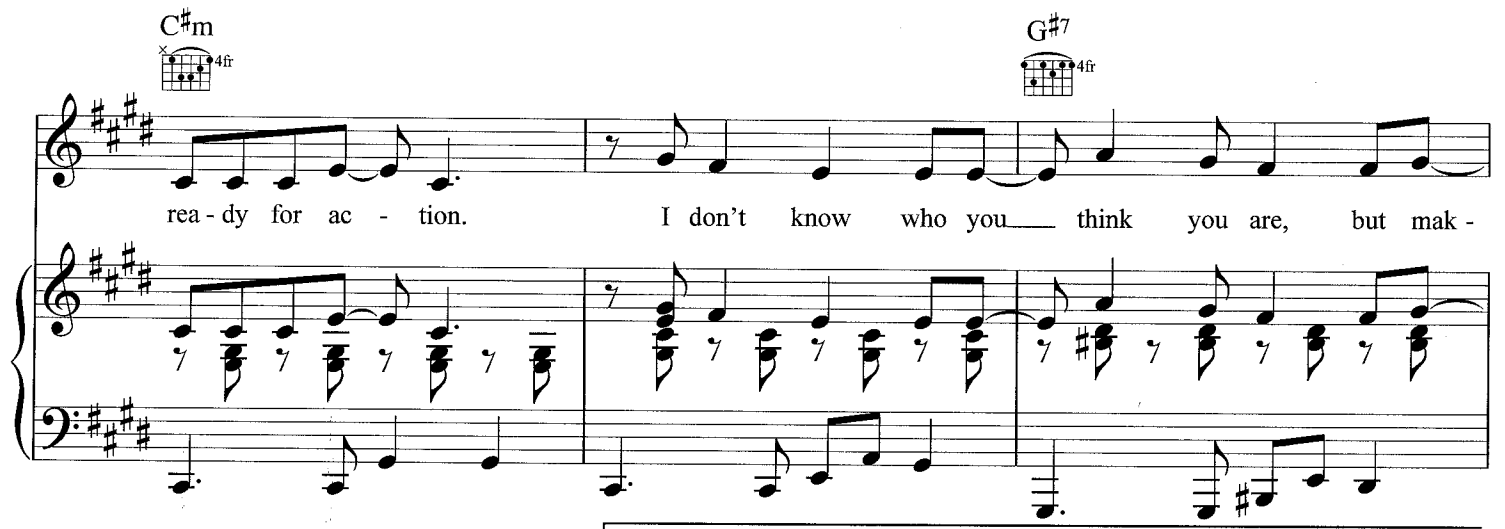
C#m  4fr G#7  4fr

Don't try and test me, 'cause you'll get a re - ac - tion; an - oth - er drink, and I'm



**C#m**  **G#7** 




rea - dy for ac - tion. I don't know who you think you are, but mak -



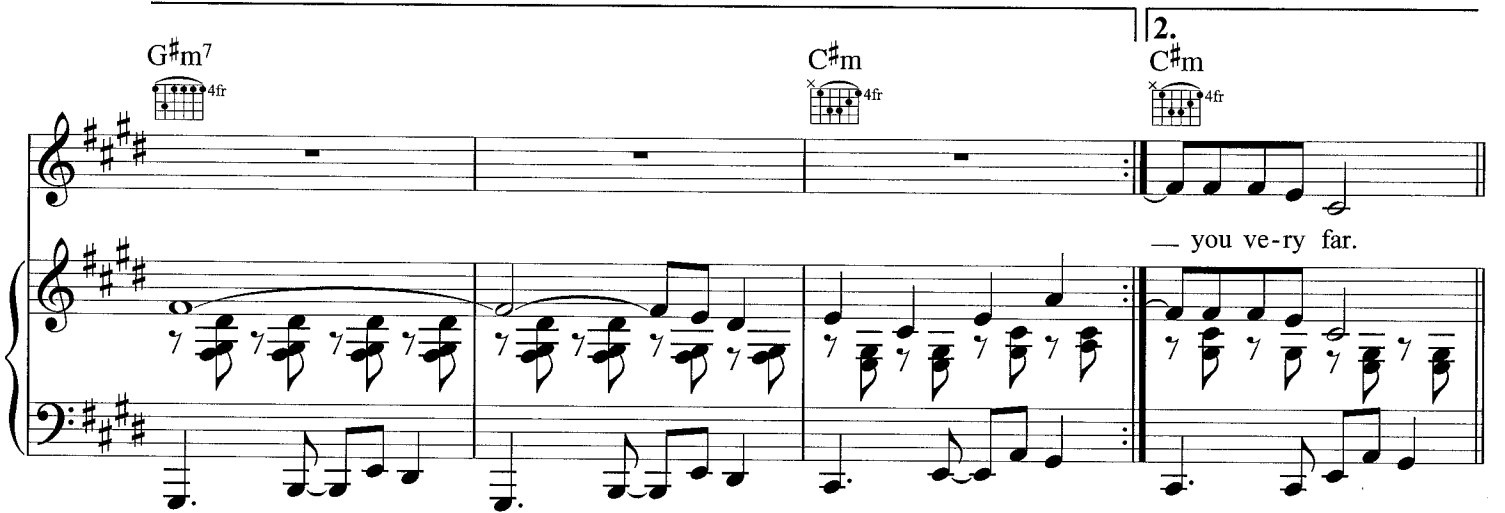
**1.**  
**C#m** 

- ing peo - ple scared won't get you ve - ry far.



**G#m7**  **C#m**  **2.**  
**C#m** 

- you ve - ry far.



**C#m**  **G#7** 

Don't try and test me, 'cause you'll get a re - ac - tion; an - oth - er drink, and I'm





rea - dy for ac - tion. I don't know who you think you are, but mak -

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three sharps (F#, C#, G#).



- ing peo-ple scared won't get you ve - ry far.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern. The key signature remains three sharps.



The third system shows the piano accompaniment continuing. The vocal line is silent. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand. The key signature is three sharps.



The fourth system shows the piano accompaniment continuing. The vocal line is silent. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand. The key signature is three sharps.



# Shame For You

Words & Music by Lily Allen & Blair MacKichan

$\text{♩} = 148$   $\text{♪} = \text{♪} \text{ (triple)} \text{♪}$

D7b9



D7b9



1. I've been think ing that you've crossed the line;— if you dis - ap - pear, well, that would  
 2. Please don't come a - round and knock on my door,— 'cause I don't wan - na have to pick you

Am6



be just fine,— 'cause you waste my time and waste my mon - ey, and you're  
 up off the floor.— When you ask if we can still be lov - ers, I'll

D7b9



N.C.

not too cool and you're not so fun - ny. Spread - ing your seed all  
 have to in - tro - duce my broth - ers; I think that they could teach you a

o - ver the town,— get - ting too greed - y and mess - ing a - round;  
 les - son or two.— By the time they've fi - nished you'll be black and blue;—



C F#dim G7 Am

Don't try to de-ny, 'cause my fuse is rea-dy to blow.

C F#dim G Am

Your turn to learn; I think you know where to go. It's a shame,

F7 E7 D7b9

shame, shame, shame for you. Uh uh uh uh uh uh uh uh uh.

*To Coda* ☉

1. 2. *D.S. al Coda*

♩ Coda



shame\_ for you; shame\_ shame, shame, shame\_ for you.

D7b9



Uh uh uh uh uh uh uh uh uh. Uh uh uh uh uh uh uh uh uh.

Am



*ad lib. vocal*

D7b9



1, 2. 3.

# Littlest Things

Words & Music by Lily Allen, Pierre Bachelet, Mark Ronson & Herve Roy

♩ = 82

Am



D7



G



Em



Am



F#7



B



Am



D7



G



Em



Am



F#7



B



B/A



Gmaj7



G



Em



Am7



1. Some - times I find my - self sit - ting back and re - min - is - cing,  
 2. Drink - ing tea in bed, watch - ing D V Ds,  
 3. *Tacet Vocal*

D7



G



Gmaj9



es - pec - 'lly when I have to watch oth - er peo - ple kiss - ing;  
 when I dis - cov - ered all your dir - ty, grot - ty ma - ga - zines.

Em



Am7



and I re - mem - ber when you start - ed call - ing me your mis - sus:  
 You take me out shop - ping, and all we'd buy is train - ers;

F#7



B7



all the play fight - ing, all the flir - ta - tious dis - ses.  
 as if we ev - er need - ed an - y - thing to en - ter - tain us!

Em



Am7



I'd tell you sad sto - ries a - bout my child - hood;  
The first time that you in - tro - duced me to your friends,

Dadd9



G



I don't know why I trust - ed you, but I knew that I could.  
and you could tell that I was ner - vous, so you held my hand.

Em



Am7



We'd spend the whole week - end ly - ing in our own dirt;  
When I was feel - ing down, you'd make that face you do.

F#



B7



I was just so hap - py in your box - ers and your t - shirt.  
There's no - one in the world who could re - place you.



Am7



D7



G



Em



Dreams, \_\_\_\_\_ dreams\_ of when we had\_ just start - ed things;\_

Am7



F#7



B



dreams\_\_\_\_\_ of you and me.\_\_\_\_\_

Am7



D7



G



Em



It seems, \_\_\_\_\_ it seems that I can't shake those mem - or - ies.\_\_\_\_\_

Am7



F#m7



B



B/A



Gmaj7



G



I won - der if you have the same\_ dreams too.

Em Am<sup>7</sup> D Gmaj<sup>9</sup>

The lit - tl - est things that take me there;— I know it sounds lame, but it's so

Em Am<sup>7</sup> F#<sup>6</sup> B<sup>7</sup>

true. I know it's not right, but it seems un - fair that things are re - mind - ing me of

Em Am<sup>7</sup> D Gmaj<sup>9</sup>

you. Some-times I wish we could just pre - tend,— ev - en if on - ly for one week -

Em Am<sup>7</sup> 1. F#<sup>7</sup> B<sup>7</sup> 2. F#<sup>7</sup> B<sup>7</sup> D.S. and fade

- end. So come on, tell me: is this the end?— is this the end?—

# Take What You Take

Words & Music by Iyiola Babalola, Darren Lewis & Lily Allen

$\text{♩} = 100$   
N.C.

F

E<sup>b</sup>

pic - ture paints a thou - sand words;\_ as one\_ door clo - ses,\_\_\_\_\_ an - oth - er door  
2. by a horse\_ I once\_ was told\_ that all that glit - ters is\_ not gold,\_ and

B<sup>b</sup>



F7sus4/B<sup>b</sup>



o - pens; two wrongs don't make a right; now  
 all that is to fear is fear it - self. This

F



E<sup>b</sup>



good things come to those who wait; take the highs with the lows, dear; you'll get what you're  
 hor - sey al - so told me I should keep my friends close, but keep my en - e - mies

B<sup>b</sup>



F7sus4/B<sup>b</sup>



giv - en, and ev - 'ry - thing's gon - na be al - right." } What the fuck do you  
 clos - er, so as to pro - tect my - self. }

F



E<sup>b</sup>



— know? Just 'cause you're old, do you think you're wise? Who the hell are you,

B $\flat$



F



— though? I did-n't ev - en ask\_\_\_ for your\_ ad - vice. You wan-na keep your mouth\_

E $\flat$



— shut! You wan-na take your thoughts\_\_\_ else - where. 'Cause you're do - ing in

B $\flat$



F



N.C.

my nut, and do\_\_\_ you think I care?\_\_\_



F



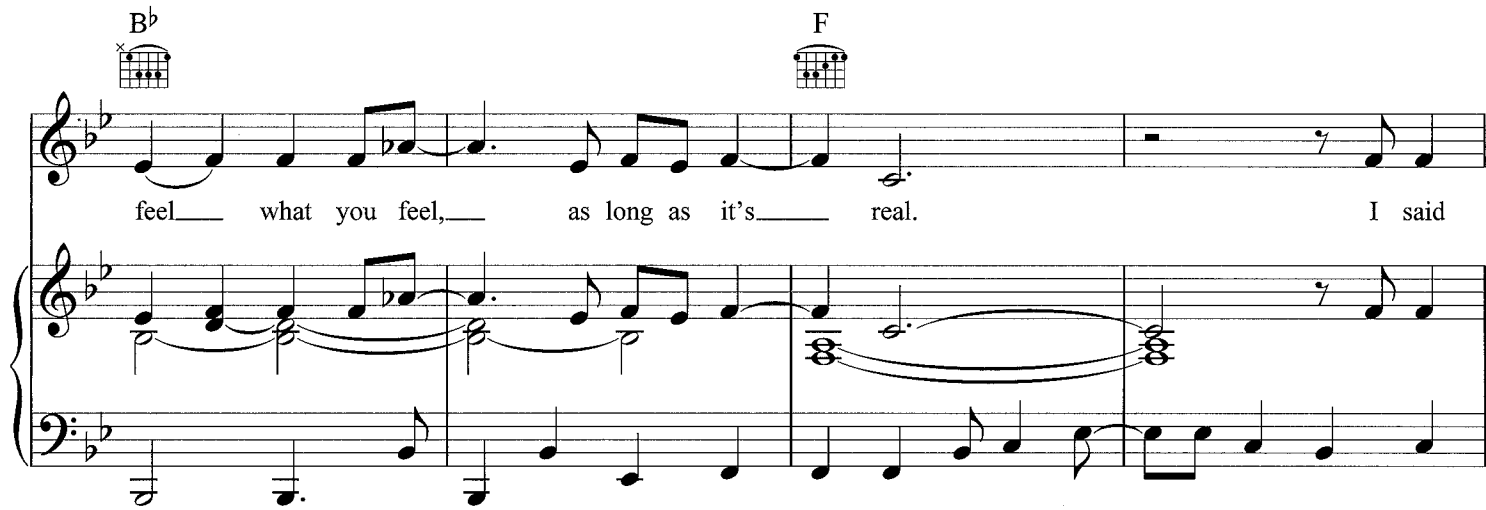
E $\flat$




Say\_\_\_ what you say, do\_\_\_ what you do,\_\_\_

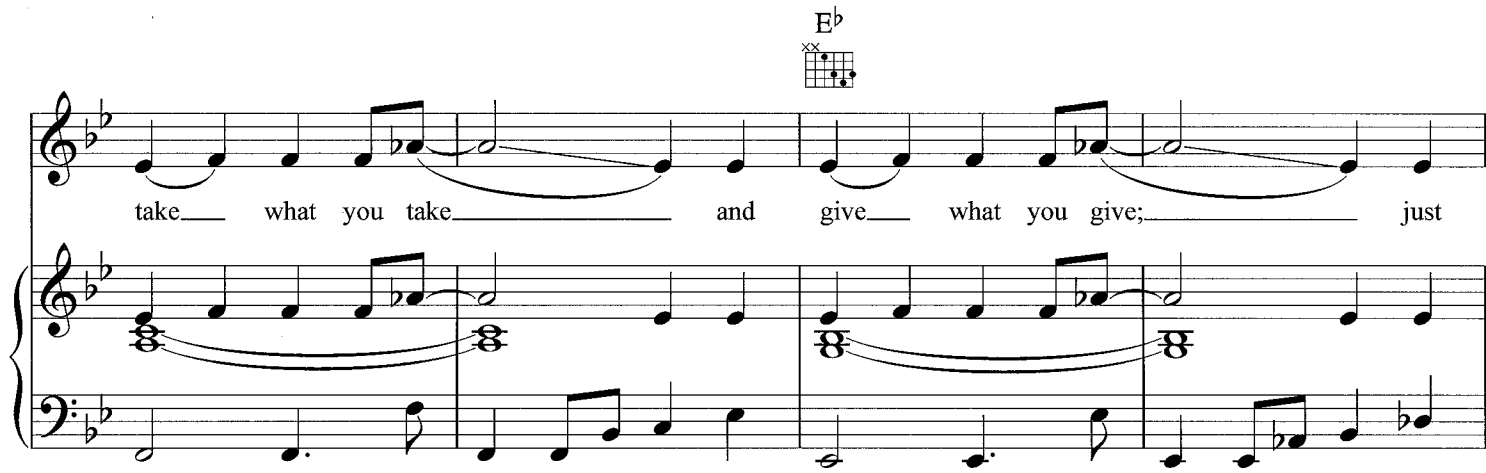
B $\flat$   F 



feel what you feel, as long as it's real. I said



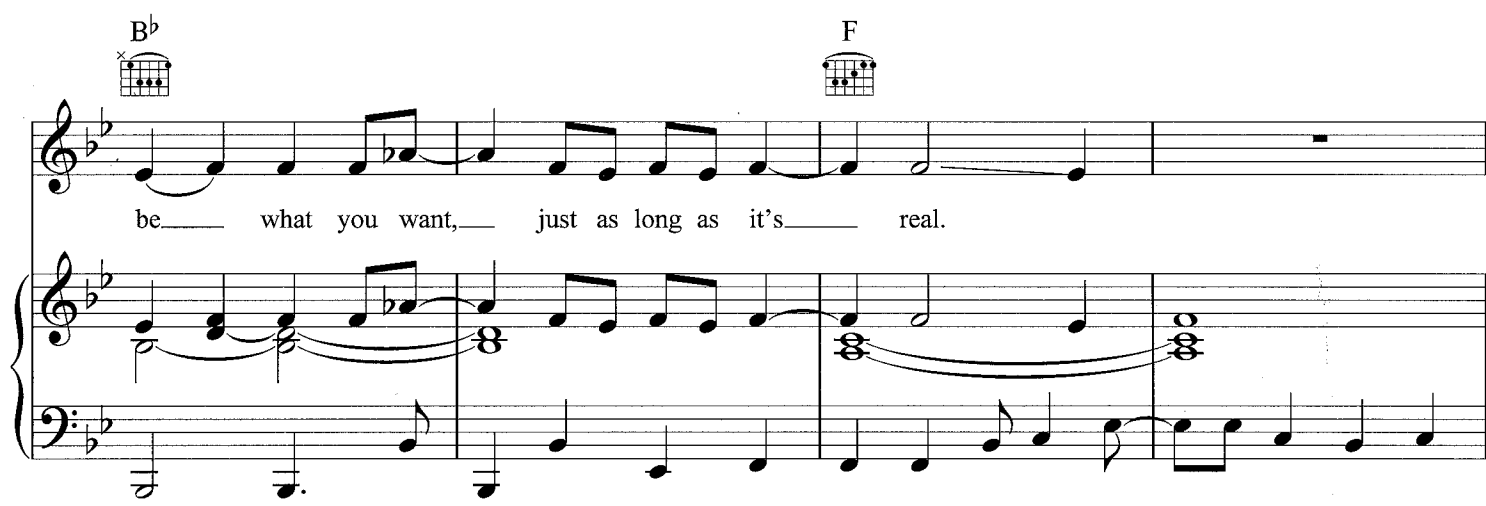
E $\flat$  


take what you take and give what you give; just

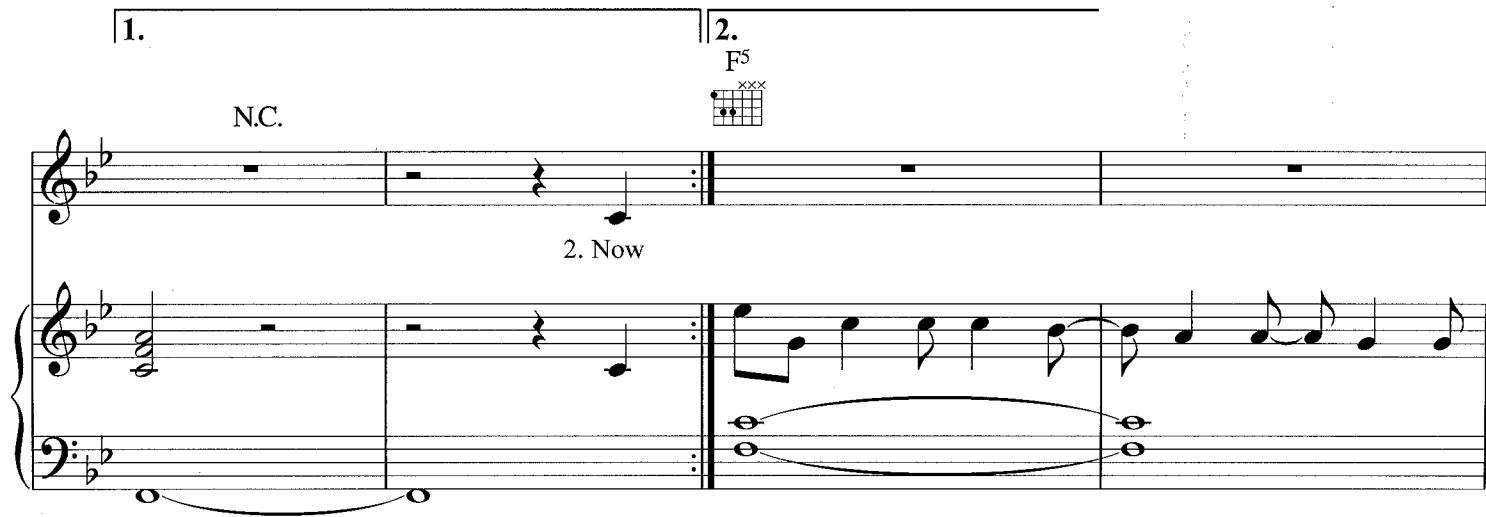


B $\flat$   F 

be what you want, just as long as it's real.



1. N.C.  2. Now



First system of musical notation. The vocal line (top staff) contains four measures of rests. The piano accompaniment (bottom two staves) features a melodic line in the right hand and a bass line with sustained chords in the left hand.

F<sup>7</sup>sus<sup>4</sup>



Second system of musical notation. The vocal line (top staff) has four measures of rests followed by a phrase starting with "Ah,". The piano accompaniment (bottom two staves) continues with the same accompaniment pattern as the first system.

F<sup>7</sup>sus<sup>4</sup>/E<sup>b</sup>



F<sup>7</sup>sus<sup>4</sup>/B<sup>b</sup>



Third system of musical notation. The vocal line (top staff) has four measures of rests followed by a phrase starting with "ah.". The piano accompaniment (bottom two staves) continues with the same accompaniment pattern.

1-3.

F<sup>7</sup>sus<sup>4</sup>





4.

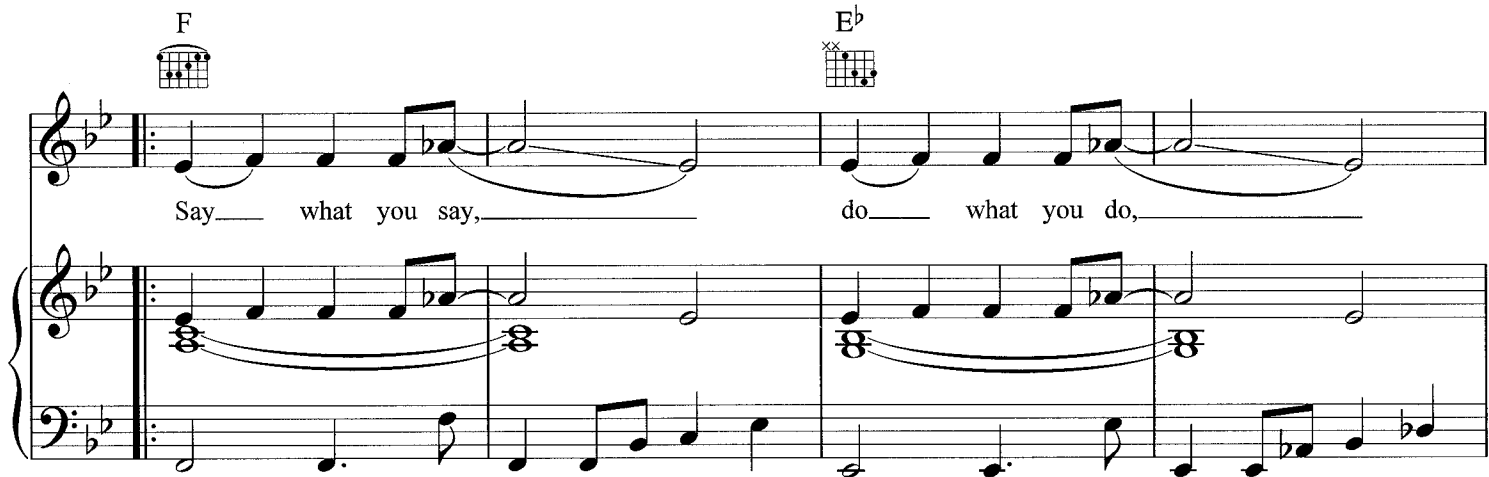
F<sup>7</sup>sus<sup>4</sup>




Fourth system of musical notation. The vocal line (top staff) has four measures of rests. The piano accompaniment (bottom two staves) continues with the same accompaniment pattern.

F  E $\flat$  


Say what you say, do what you do,



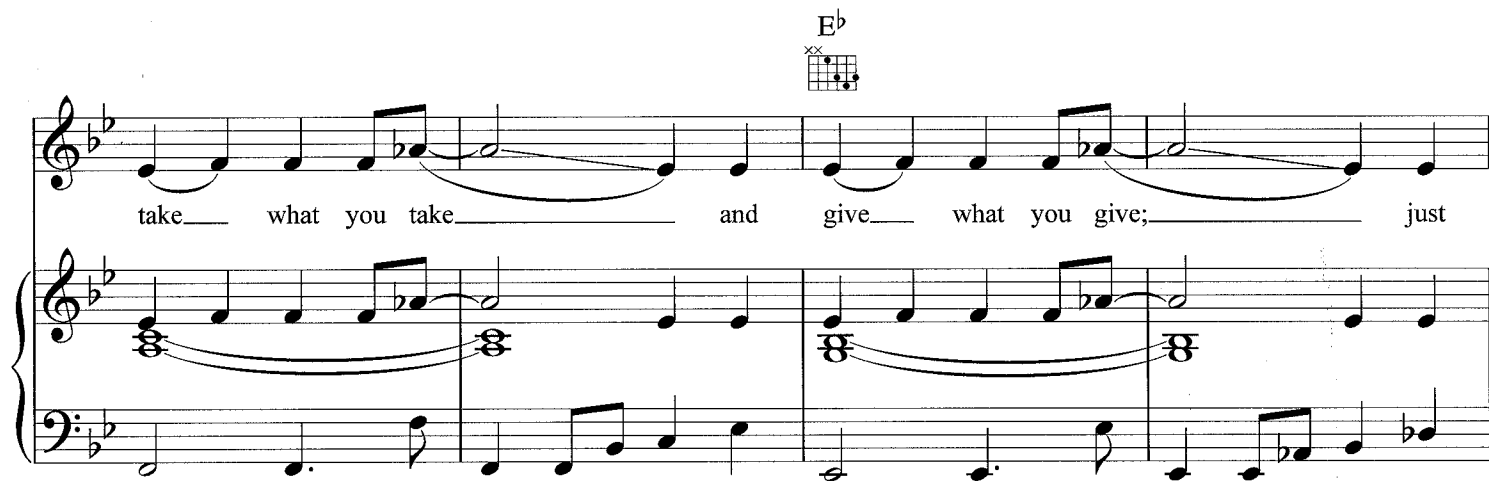
B $\flat$   F 

feel what you feel, as long as it's real. I said



E $\flat$  

take what you take and give what you give; just



B $\flat$   F  *Repeat and fade*

be what you want, just as long as it's real.





# Friend Of Mine

Words & Music by Ronald Isley, Rudolph Isley, Christopher Jasper,  
O'Kelly Isley, Iyiola Babalola, Darren Lewis, Lily Allen & Ernest Isley

♩ = 82 ♪ = ♩ = <sup>3</sup>♩

B<sup>b</sup>m



Fm



The first system of musical notation for 'Friend Of Mine' is in 4/4 time and B-flat major. It features a piano accompaniment with a steady bass line of eighth notes and a treble staff with a long, sustained chord in the first measure, followed by a melodic line. Chord diagrams for B<sup>b</sup>m and Fm are provided above the treble staff.

The second system of musical notation continues the piano accompaniment. The treble staff has a more active melodic line with eighth and sixteenth notes. A B<sup>b</sup>m chord diagram is shown above the treble staff in the second measure.

Fm



The third system of musical notation concludes the piano accompaniment. The treble staff features a melodic line with eighth notes and a final chord. An Fm chord diagram is shown above the treble staff in the first measure.

B<sup>b</sup>m



1. I don't want us to have a\_\_ fight, but in the back-ground I can hear you chat-ting\_\_ shite.  
wreck. 2. Whathap-pened to the good old\_\_ days? I was kind - a hop-ing this was all a stu-pid phase.

Fm



I hear\_\_ it ev - 'ry night.  
Who are\_\_ you, an - y - way?

B<sup>b</sup>m



And you think you're be-ing real-ly\_\_ cool, and you've been do-ing it since we were both at\_\_ school.  
I know you've heard this all be - fore. I know some peo-ple who are call-ing you a\_\_ whore.

Fm



Now who\_\_ looks like\_\_ a fool. }  
Don't know\_\_ you an - y - more. }

B<sup>b</sup>m



Fm



1, 2. You're no friend of mine, girl, and I've known it for a while,  
3, 4. wreck. *Instrumental to \**

B<sup>b</sup>m



girl. You're just a waste of time,

Fm



girl. Why don't you have another line, girl?

B<sup>b</sup>m



\* Tell me, what did you expect? Have you got no self-res-

Fm



- pect? Re - pu - ta - tion to pro - tect? Soon you'll be a ner - vous

B<sup>b</sup>m



wreck! Tell me, what did you ex - pect? Have you got no self - res -

Fm



1.

- pect? Re - pu - ta - tion to pro - tect? Soon you'll be a ner - vous

2.

*D.S.*

3.

*D.S. and fade*

- tect? Soon you'll be a ner - vous - tect? Soon you'll be a ner - vous

# Alfie

Words & Music by Lily Allen & Greg Kurstin

♩ = 120  
N.C.

The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The second system shows a treble clef staff with a whole note chord and a bass clef staff with a whole note chord. The third system shows a treble clef staff with a whole note chord and a bass clef staff with a whole note chord. The fourth system shows a treble clef staff with a whole note chord and a bass clef staff with a whole note chord.




1. Oh, \_\_\_\_\_ oh, dear - y \_\_\_\_\_ me, \_\_\_\_\_ my lit - tle broth - er's in his  
2. Oh, Al - fie, get up, it's a brand new \_\_\_\_\_ day; \_\_\_\_\_ I just can't sit back and watch you

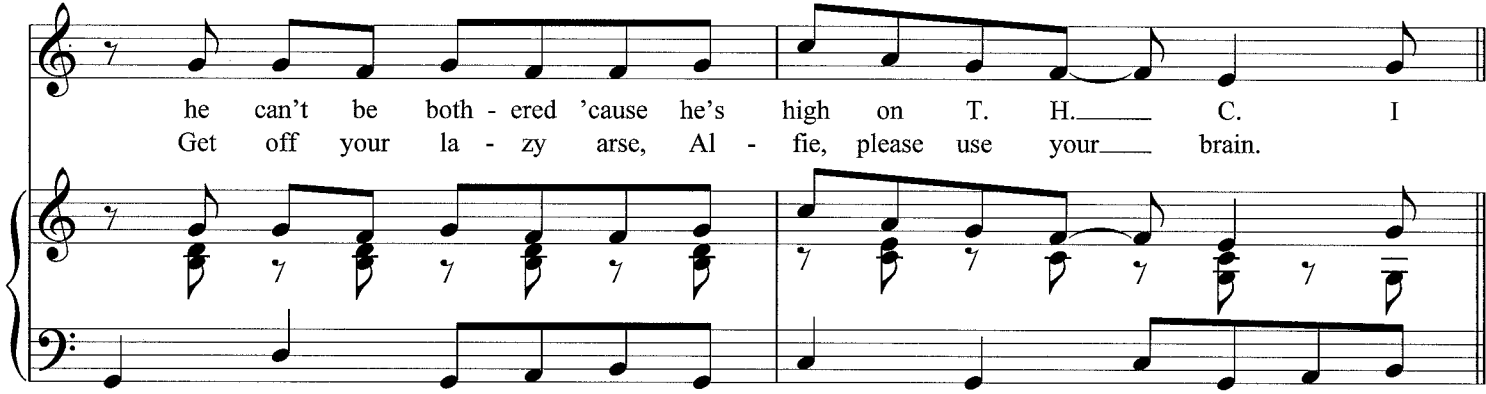


bed - room smok ing \_\_\_\_\_ weed. I tell him he should get up 'cause it's near - ly half past \_\_\_\_\_ three; \_\_\_\_\_  
waste your life a - way. You need to get a job, be - cause the bills need to get \_\_\_\_\_ paid. \_\_\_\_\_



C




he can't be both - ered 'cause he's high on T. H. C. I  
 Get off your la - zy arse, Al - fie, please use your brain.




C G7

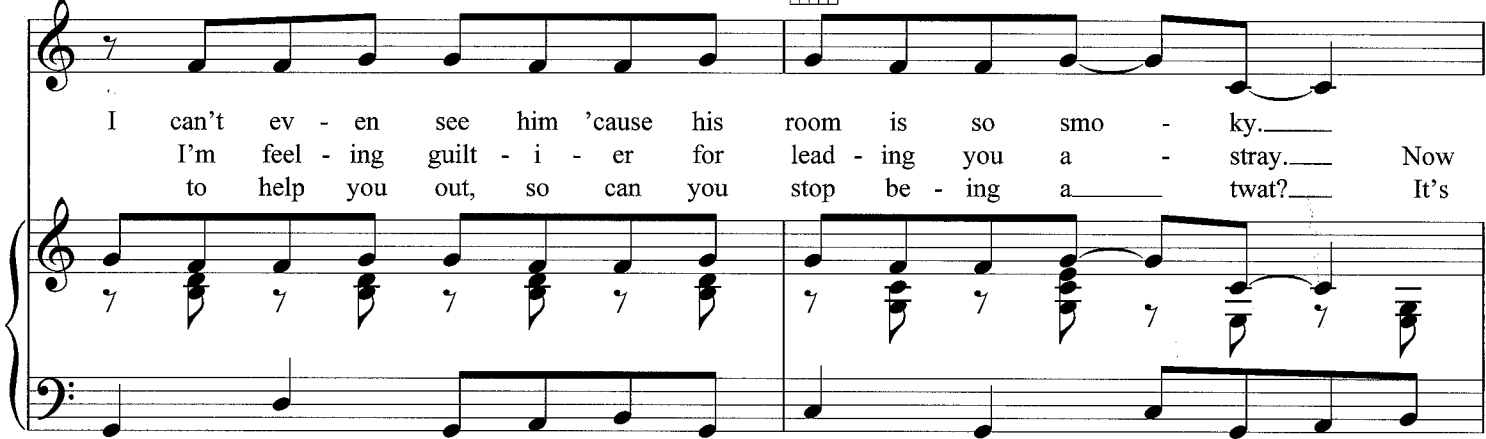
ask him ve - ry nice - ly if he'd like a cup of tea;  
 Sure - ly there's some walls out there that you can go and spray?  
 3. Oh, lit - tle broth - er, please re - frain from do - ing that. I'm




C



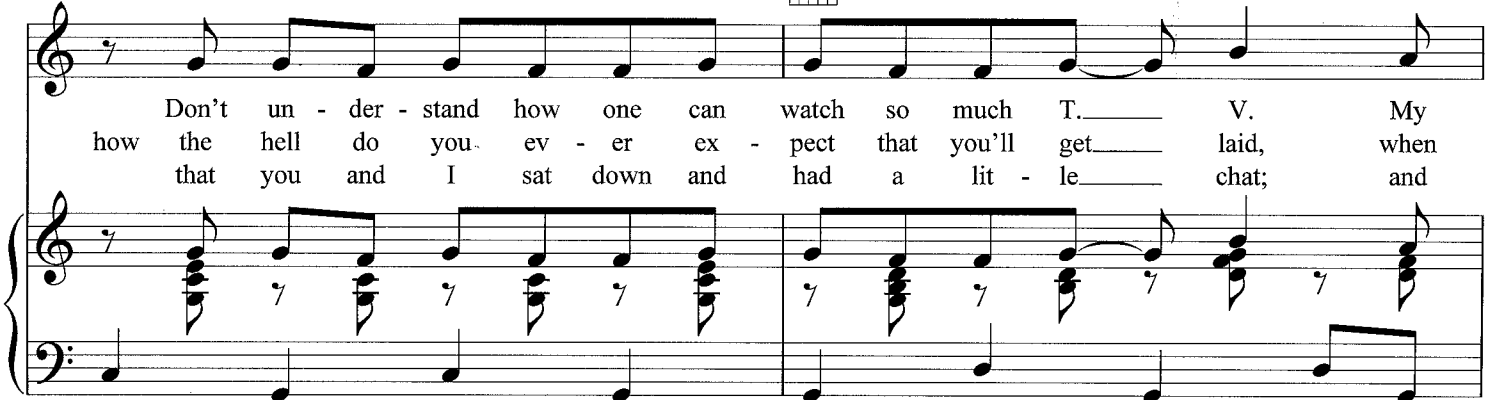
I can't ev - en see him 'cause his room is so smo - ky.  
 I'm feel - ing guilt - i - er for lead - ing you a - stray. Now  
 to help you out, so can you stop be - ing a twat? It's



G7



Don't un - der - stand how one can watch so much T. V. My  
 how the hell do you ev - er ex - pect that you'll get laid, when  
 that you and I sat down and had a lit - tle chat; and





N.C.

ba - by broth - er Al - fie, how I wish that you could see.  
 all you do is stay in play - ing your com - pu - ter games.  
 look me in the eyes, take off that stu - pid fit - ted cap.

F



G

I on - ly say it 'cause I care; so please can you stop



To Coda ◊

pull - ing my hair. Now, now there's no need to swear; please



1.



N.C.

2.



N.C.

don't des - pair, my dear, mon frère. dear, mon frère.

C G C

G C N.C. *D.S. al Coda*

⊕ *Coda*

G

don't des-pair, please don't des-pair,

C N.C.

no, mon frère.



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