

# Blue Jeans

Words & Music by Emile Haynie, Elizabeth Grant & Daniel Heath

♩ = 60  
N.C.

Piano introduction in 4/4 time, key of Bb. The right hand has whole rests. The left hand plays a bass line: G2, F2, E2, D2, C2, B1, A1, G1.

Fm



E<sup>b</sup>



B<sup>b</sup>/F



1. Blue jeans, white shirt, walked in - to the room you know you made my eyes burn... It was  
2. Big dreams, gang - sta, said you had to leave to start your life o - ver... I was

Fm



E<sup>b</sup>



B<sup>b</sup>/F



like, James Dean, for sure. You're so fresh to death and sick as ca - can - cer.  
like, no please, stay here, we don't need no mon - ey we can make it all work. But he

Fm

E<sup>b</sup>B<sup>b</sup>

You were sor-ta punk rock, I grew up on hip hop, but you fit me bet-ter than my fa-vour-ite sweat-er and I know head-ed out on Sun-day, said he'd come home Mon-day. I stayed up wait-in', an-tici-pat-in' and pac-in' but he was

Fm




E<sup>b</sup>B<sup>b</sup>/F

that love is mean, and love hurts. But I still re-mem-ber that day we met in De-cem-ber, oh ba-by!)  
chas-ing pa-per. Caught up in the game that was the last I heard.

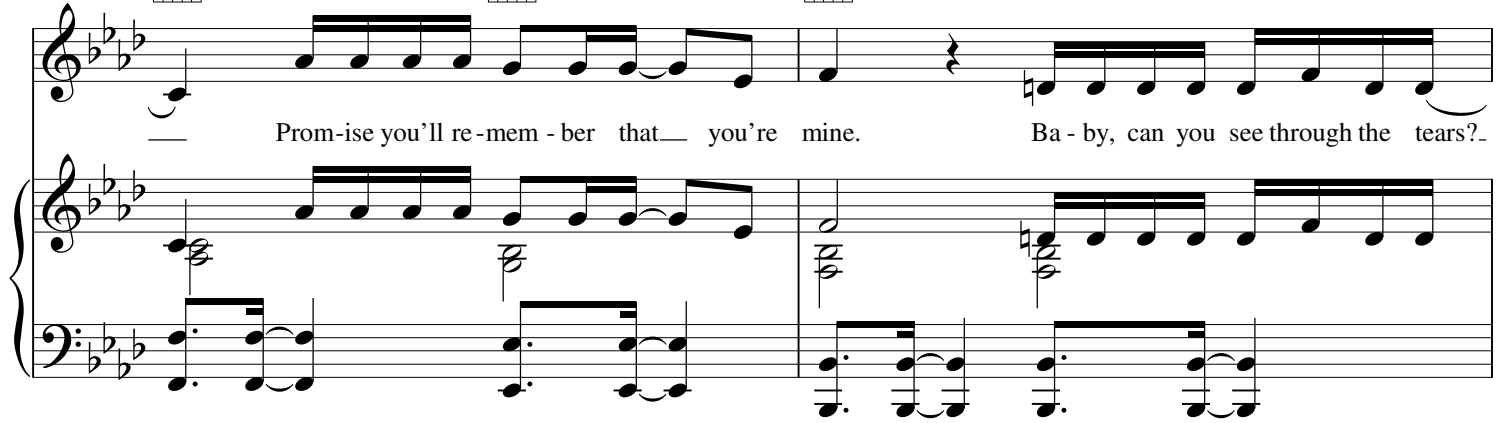
Fm

E<sup>b</sup>B<sup>b</sup>

I will love you till the end of time. I would wait a mil-lion years...

Fm  E<sup>b</sup>  B<sup>b</sup> 




Prom-ise you'll re-mem - ber that\_ you're mine. Ba - by, can you see through the tears?\_



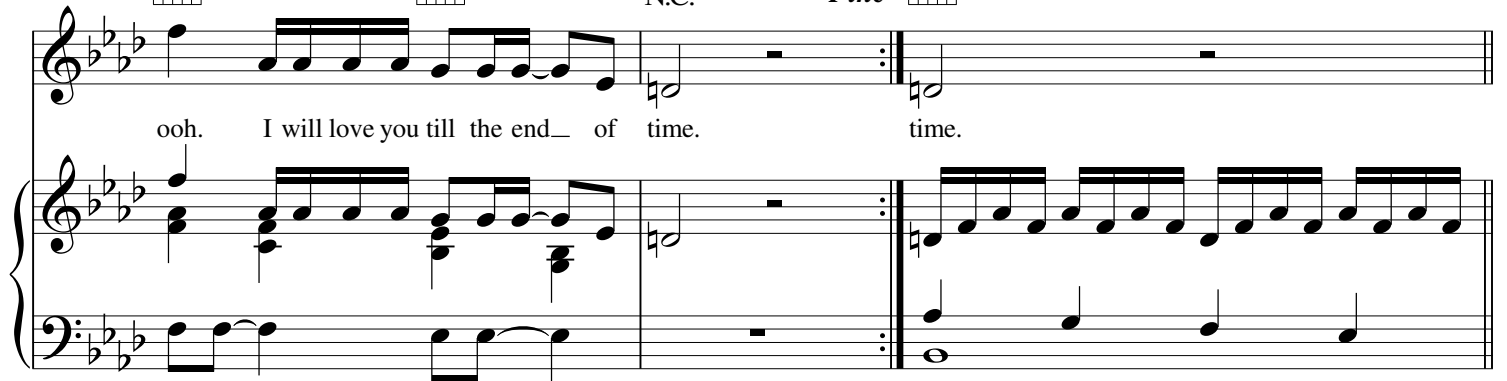
Fm  E<sup>b</sup>  B<sup>b</sup> 

Love you more than those bitch-es be-fore. Say you'll re-mem-ber, say you'll re-mem-ber, oh ba-by,



1.  E<sup>b</sup>  N.C. 2.  *Fine*

ooh. I will love you till the end\_ of time. time.



$\text{♪} = \text{♩}$   
Fm 

You went out ev-'ry night, and ba-by that's al-right. I told you that no mat-ter what you did I'd be by your side.\_



E<sup>b</sup>  
x 0 0 0 6fr

— 'Cause im - ma ride or die — wheth - er you fail or fly. Well, shit at least you tried,

Fm  
x 3 3 3 3 3 3

but when you walked out that door — a piece of me died. — Told you I want - ed more, —

E<sup>b</sup>  
x 0 0 0 6fr

— it's not what I had in mind. — Just want it like be - fore. — We were danc - in' all night —

N.C. *D.S. al Fine*

— Then they took you a - way, — stole you out of my life. — You just need to re - mem - ber...

# Born To Die

Words & Music by Elizabeth Grant & Justin Parker

C Em D C

This system shows the first four measures of the piece. The guitar part is in 4/4 time with a key signature of one sharp (F#). The chords are C, Em, D, and C. The piano accompaniment features a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment.

*Ped.* \*

Em D C

Why? Who, me? Why?

This system contains the vocal line for the first three measures. The guitar chords are Em, D, and C. The piano accompaniment continues with the same eighth-note pattern in the bass and a chordal accompaniment in the treble.

G D G D

1. Feet, don't fail me now. Take me to the fin-ish line. All my heart, it

This system contains the vocal line for the next four measures. The guitar chords are G, D, G, and D. The piano accompaniment continues with the same eighth-note pattern in the bass and a chordal accompaniment in the treble.



breaks ev-ry step that I take, but I'm hop-ing at the gates, they'll tell me that you're mine.



2. Walk-ing through the cit - y streets, is it by mis-take or de - sign?  
 3. Lost but now I am found. I can see but once I was blind.



I feel so a - lone on a Fri - day night. Can you make it feel like  
 I was so con - fused as a lit - tle child. Try'n - a take what I could

D



home, if I tell you you're mine? — It's like I told you hon - ey: }  
 get. Scared that I could - n't find — all the ans - wers, hon - ey }

C



Em



D



Don't make me sad, — don't make me cry. — Some-times love is not e -

C



Em



-nough and the road gets tough, I don't know why. Keep mak - ing me laugh. — Let's go get high..

D



C



— The road is long, we car - ry on. Try to have fun in the mean - time. Come and take a walk on the wild side...

Em



D



C



Let me kiss you hard in the pour-ing rain. You like your girls in - sane.

Em



D



Choose your last words. This is the last time, 'cause you and





1.

2.

N.C.

I, we were born\_ to die.\_\_\_\_



We were born\_ to die.\_\_\_\_ We were born\_ to die.\_\_\_\_



Come and take a walk on the wild side.\_\_\_\_ Let me kiss you hard in the pour-ing



rain. You like your girls in - sane.\_\_\_\_ Don't make me sad,\_\_\_\_ don't make me cry..

D



C



Some-times love is not e-nough and the road gets tough, I don't know why. Keep mak-ing me laugh...

Em



D



C



Let's go get high. The road is long, we car-ry on. Try to have fun in the mean-

Em



-time. Come and take a walk on the wild side. Let me kiss you hard in the pour-ing

D



C



rain. You like your girls in-sane. Choose your last words...

Em                                  D                                  C                                  N.C.

— This is the last time, — 'cause you and I, we were born\_ to die..

C                                  Em                                  G                                  C

Em                                  G                                  C

Em                                  D

# Carmen

Words & Music by Elizabeth Grant & Justin Parker

♩ = 115

C#madd2



C#m



Aadd2



F#m



C#m



E



A



F#m



1. Darl - in', darl - in', does-n't have a prob-lem. Ly-in' to her-self 'cause her li-quer's top\_\_ shelf. It's a -  
2. Car - men, Car - men, stay-ing up till morn-ing. On - ly sev - en - teen, \_ but she walks the streets so mean. It's a -

C#m



E



A



F#m



- larm - ing, ho - nest - ly, how charm - ing she can be. Fool - ing ev - 'ry - one\_\_ tell - ing how she's hav - ing fun.\_\_  
- larm - ing, tru - ly, how dis - arm - ing you can be. Eat - in' soft ice cream, Co - ney Is - land queen..







She says, "You don't want to be like me. — Don't want to see all the things I've seen." I'm  
 She says, "You don't want to be like me, — look - in' for fun, get - tin' high for free." I'm




dy - in', I'm dy - in'. She says, "You don't want to get this way,  
 dy - in', I'm dy - in'. She says, "You don't want to get this way,







fa - mous and dumb at an ear - ly age." Ly - in', I'm ly - in'. } The  
 street walk at night and a star by day." It's tir - in', tir - in'. }

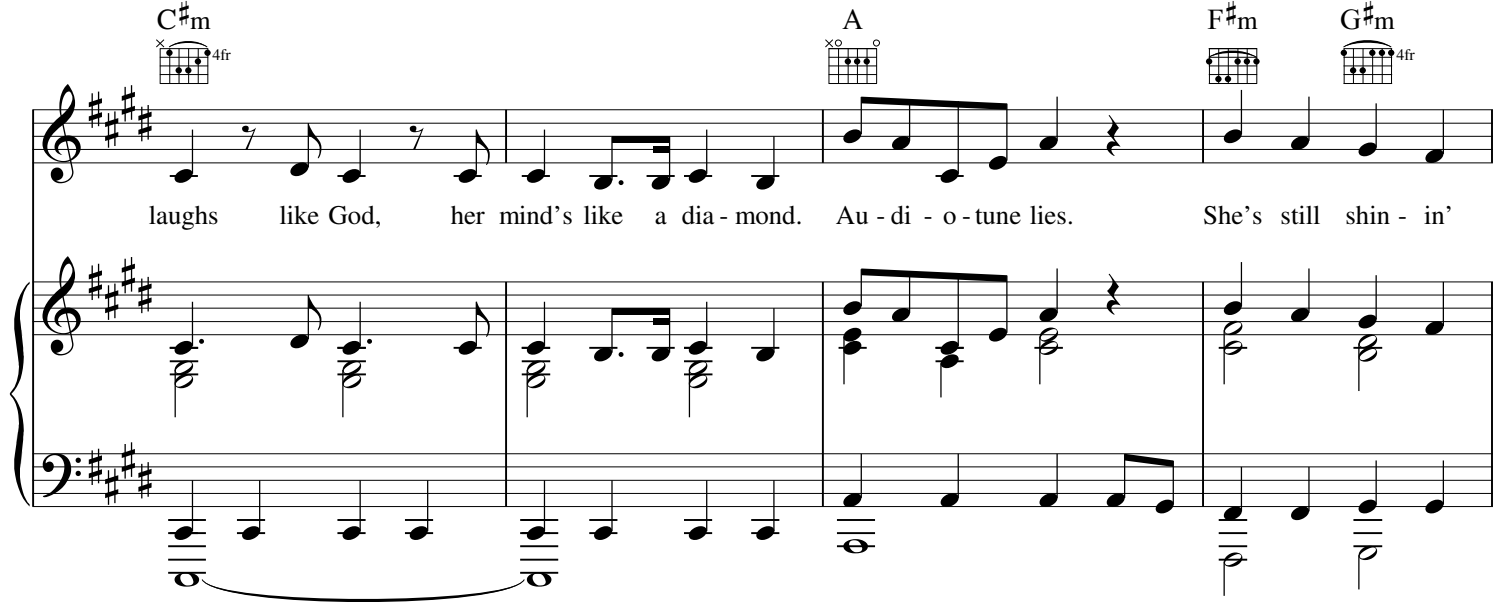









boys, the girls, they all like Car-men. She gives them but-ter-flies, bats her car-toon eyes. She




laughs like God, her mind's like a dia-mond. Au-di-o-tune lies. She's still shin-in'







like light-ning, oh, white light-ning.





*To Coda* ☉




B  C#m  G#m 


Ba - by's all dressed up with no - where to go. — That's the lit - tle sto - ry of the




A  B  C#m  A 

girl you know. Re - ly-ing on the kind-ness of stran - gers, ty-ing cher-ry knots, smil - ing,



F#m  A 

do - ing par - ty fa - vours. Put your red dress on, put your lip - stick on. Sing your song, song,



F#m



N.C.

now the ca-mera's on. And you're a - live a - gain...—

C#madd2



*French spoken words: Mon amour, je sais que tu m'aimes aussi,*

F#m



G#m



C#madd2



*tu as besoin de moi, tu as besoin de mon dans ta vie.*

A



F#m



G#m





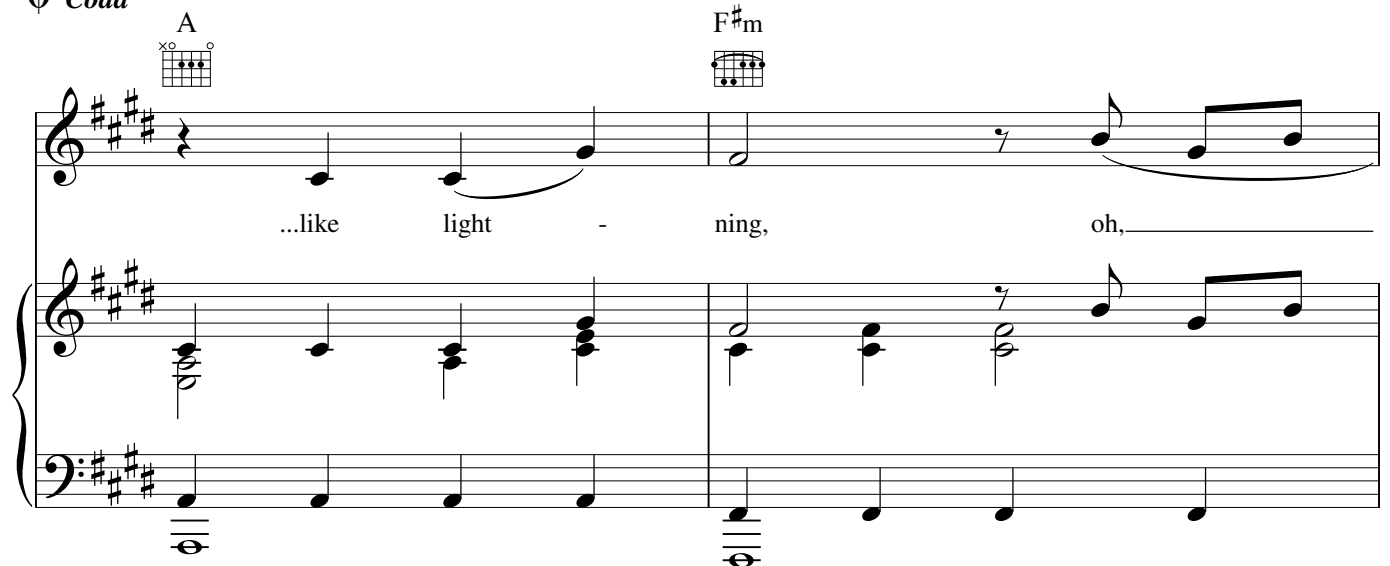
*D.S. al Coda*

*Tu ne peux plus vivre sans moi et je mourrais sans toi. Je tuerais pour toi.* The





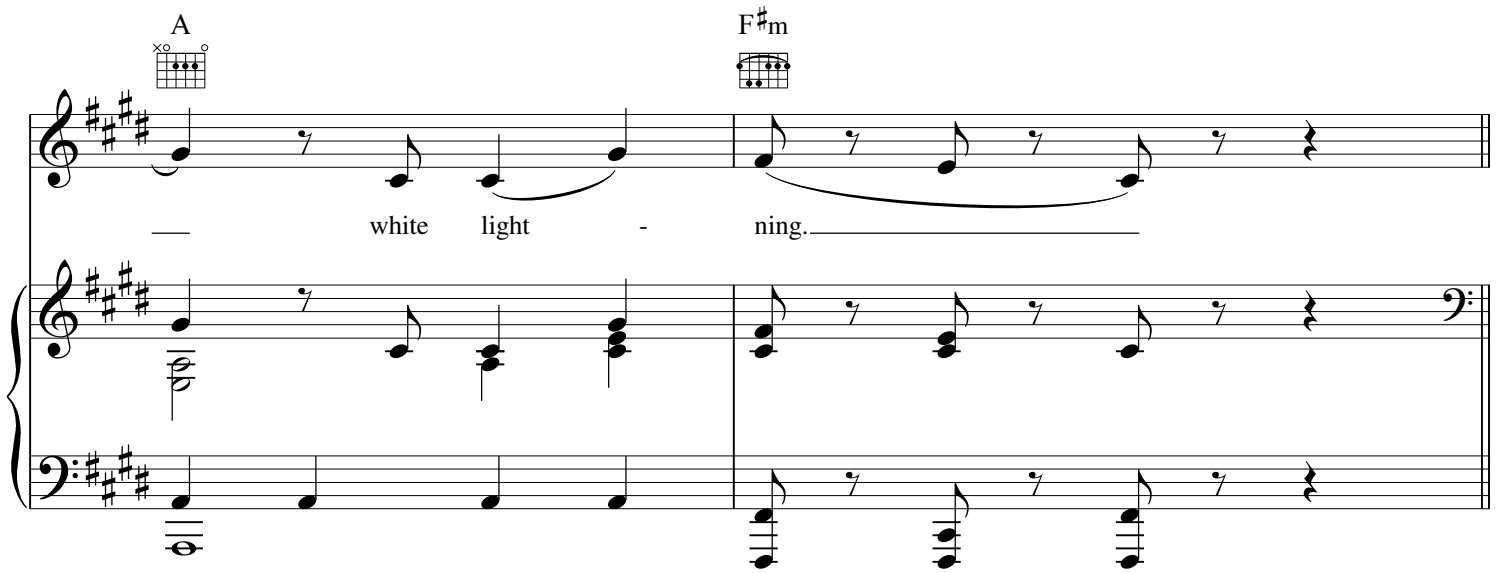
♩ Coda

A  F#m 







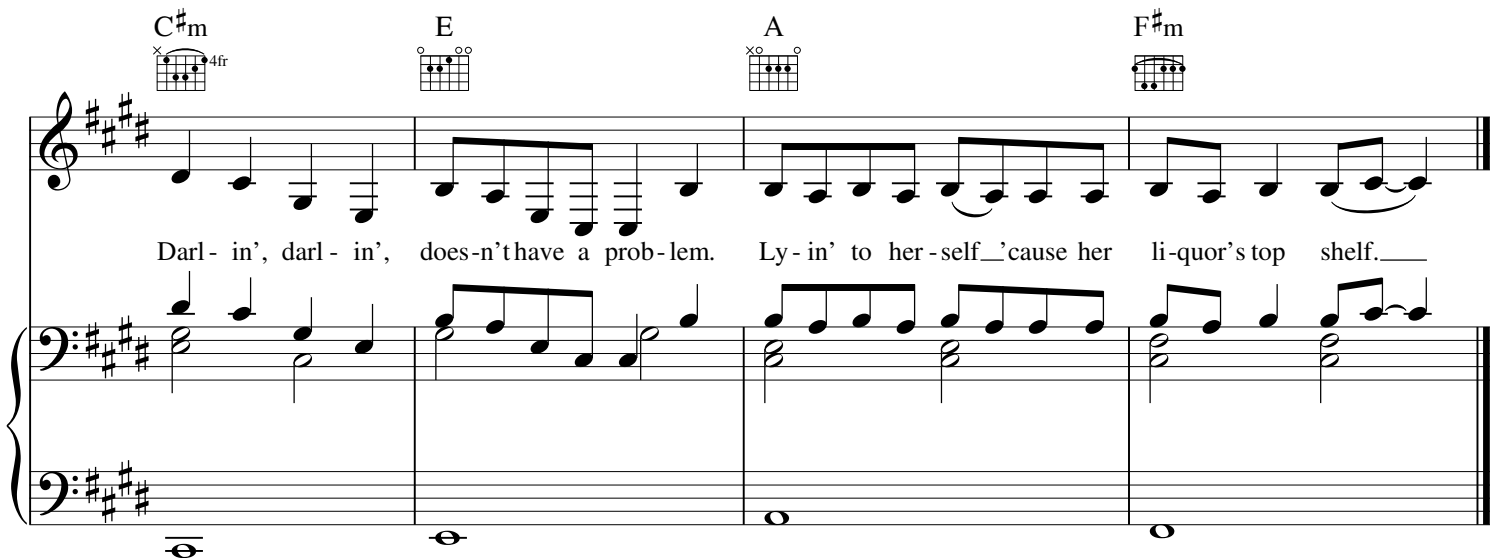
...like light - ning, oh, \_

A  F#m 



white light - ning. \_

C#m  E  A  F#m 



Darl - in', darl - in', does - n't have a prob - lem. Ly - in' to her - self \_ 'cause her li - quor's top shelf. \_

# Dark Paradise

Words & Music by Richard Nowels & Elizabeth Grant

♩ = 66  
N.C.

A

C#m

1. All my friends tell me I should move on... I'm ly-ing in the o - cean sing-ing your song..  
2. All my friends ask me why I stay strong... Tell'em when you find true love, it lives on...

A

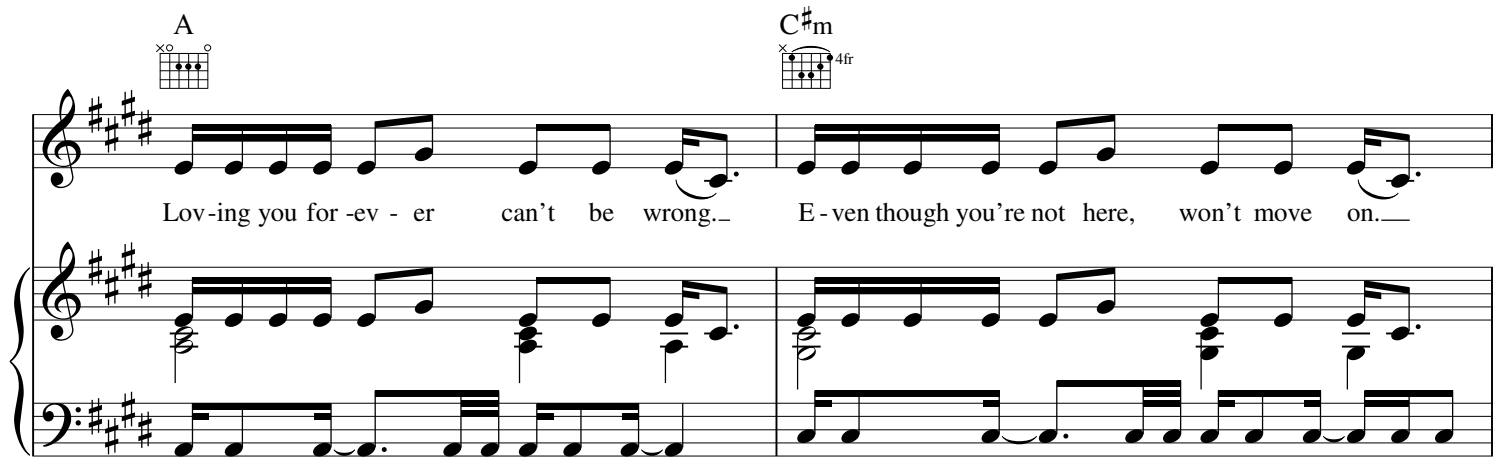
*1° only*  
C#m


Ah... That's how you sang it.  
Ah...




A  C#m 



Lov-ing you for -ev - er can't be wrong... E-ven though you're not here, won't move on...



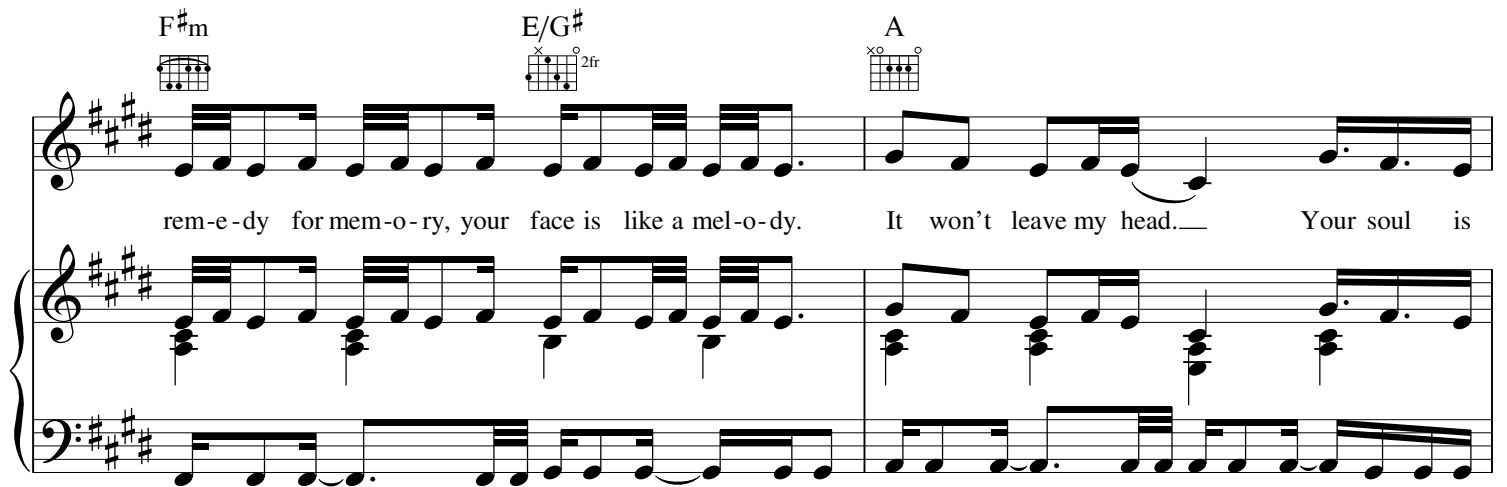
A  C#m 

Ah... That's how we played it. } And there's no  
That's why I stay here. }



F#m  E/G#  A 

rem-e-dy for mem-o-ry, your face is like a mel-o-dy. It won't leave my head... Your soul is



F#m  E/G#  A 

haunt-ing me and tell-ing me that ev-'ry-thing is fine. But I wish I was dead...(Dead, dead.)





Ev -ry time I close my eyes, it's like a dark pa - ra - dise. No one com -


- pares to you. I'm scared that you won't be wait-ing on the oth - er side.




Ev -ry time I close my eyes, it's like a dark pa - ra - dise. No one com -

- pares to you. { I'm scared that you won't be wait-ing on the oth - er side. Oh - oh - oh -  
 But there's no you, - ex - cept in my dreams to - night.


A  B 



-oh - hah - hah - hah hah.\_\_\_\_\_ I don't want to




C#m  B  A 

wake up from this to - night.\_\_\_\_ Oh - oh - oh - oh - hah - hah - hah hah.\_\_\_\_



B  C#m  N.C.

\_\_\_\_\_ I don't want to wake up from this to - night.\_\_\_\_\_ There's



A  G# 






no re-lief, I see you in my sleep. And ev-ry-bod-y's rush-ing me, but I can feel you touch-ing me. There's




A  G# 




no re-lease, I feel you in my dreams. Tell - ing me I'm fine.




C#m  B  F#m  C#m  B 

Ev-ry time I close my eyes, it's like a dark pa - ra - dise. No one com -



A  E  B 

-pars to you. I'm scared that you won't be wait-ing on the oth - er side.



**C#m**  
x 4fr
**B**  
x
**F#m**  
x
**C#m**  
x 4fr
N.C.

Ev-'ry time I close my eyes, it's like a dark pa - ra - dise. No one com-

**A**  
x o
**E**  
o
**B**  
x

-pars to you. But there's no you, ex - cept in my dreams to - night. Oh - oh - oh -

**A**  
x o
**B**  
x
**C#m**  
x 4fr
**B**  
x

-oh - hah - hah - hah - hah. I don't want to wake up from this to - night. Oh - oh - oh -

**A**  
x o
**B**  
x
**C#m**  
x 4fr
N.C.

-oh - hah - hah - hah - hah. I don't want to wake up from this to - night.

# Diet Mountain Dew

Words & Music by Mike Daly & Elizabeth Grant

♩ = 90

N.C.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest followed by a quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The lyrics are: "You're no good for me, — ba - by you're no good for me. —"

Second system of musical notation. It continues the vocal line and piano accompaniment. The lyrics are: "You're no good for me, — but ba - by I want you, I want..."



Third system of musical notation. It includes a double bar line and a repeat sign. The vocal line has two lines of lyrics: "Di - et Moun-tain Dew ba - by, New York Cit - y. Nev - er was there ev - er a girl so pret - ty. }  
Di - et Moun-tain Dew ba - by, New York Cit - y. Can we hit it now, low down and grit - ty? }". The piano accompaniment continues with the same eighth-note pattern.



G<sup>b</sup>



Adim



Do you think we'll be in love\_\_ for-ev-er? Do you think we'll be in love?\_

G<sup>b</sup>



E<sup>b</sup>m



B<sup>b</sup>



1. Ba-by put on\_\_ heart - shaped sun - glass - es, 'cause we're gon-na take a\_\_ ride.\_\_  
 2. Let's\_ take\_\_ Je - sus off the dash-board. Got e - nough on his\_\_ mind.\_\_

G<sup>b</sup>



E<sup>b</sup>m



B<sup>b</sup>



I'm not gon-na lis-ten to what\_ the past\_\_ says. I been wait-ing up all night.\_\_  
 We\_\_ both\_\_ know\_ just what we're here\_\_ for. Saved too\_\_ man-y times\_\_

G<sup>b</sup>



E<sup>b</sup>m



Take an - oth - er drag, turn me to ash - es. Read-y for an - oth - er lie.\_\_  
 May-be I\_\_ like this roll - er coast - er. May-be it\_\_ keeps me high\_\_

A<sup>b</sup>  
4fr

G<sup>b</sup>

N.C.

Says he's gon - na teach me just what fast\_\_ is. Say it's gon - na be al - right.\_ }  
May - be the\_\_ speed it brings me clo - ser. I could spark - le up your eye.\_ }

B<sup>b</sup>m

A<sup>b</sup>  
4fr

Di - et Moun - tain Dew ba - by, New York Cit - y. Nev - er was there ev - er a girl so pret - ty.

G<sup>b</sup>

Adim  
x<sup>o</sup> x<sup>o</sup> x<sup>o</sup>

Do you think we'll be in love\_\_ for - ev - er? Do you think we'll be in love?\_

B<sup>b</sup>m

A<sup>b</sup>  
4fr

Di - et Moun - tain Dew ba - by, New York Cit - y. Can we hit it now, low down and grit - ty?

G<sup>b</sup>



Adim



N.C.

Do you think we'll be in love\_ for-ev - er? Do you think we'll be in love?\_

E<sup>b</sup>m



B<sup>b</sup>m



D<sup>b</sup>



E<sup>b</sup>m



You're no good for me,\_ ba-by you're no good for me.\_ You're no good for me,\_ but ba - by I

B<sup>b</sup>m



E<sup>b</sup>m



B<sup>b</sup>m



want you, I want you. You're no good for me,\_ ba - by you're no good for me.\_

A<sup>b</sup>



Adim



F<sup>7</sup>



You're no good for me,\_ but ba - by I want you, I want you, I want you.



Di - et Moun-tain Dew ba - by, New York Cit - y. Nev - er was there ev - er a girl so pret - ty.



Do you think we'll be in love\_ for - ev - er? Do you think we'll be in love?\_



Ba - by, stop-ping at Sev - en - e - lev - en. There in his white Pon - ti - ac heav - en.



Do you think we'll be in love\_ for - ev - er? Do you think we'll be in love?\_

B<sup>b</sup>m

A<sup>b</sup>

Di - et Moun-tain Dew ba - by, New York Cit - y. Nev-er was there ev - er a girl so pret - ty.

G<sup>b</sup>

Adim

Do you think we'll be in love\_ for - ev - er? Do you think we'll be in love?\_

B<sup>b</sup>m

A<sup>b</sup>

Di - et Moun-tain Dew ba - by, New York Cit - y. Can we hit it now, low down and grit - ty?

G<sup>b</sup>

Adim

Do you think we'll be in love\_ for - ev - er? Do you think we'll be in love?\_



You're no good for me, — ba - by you're no good for me. —

G<sup>b</sup>

Adim



You're no good for me, — but ba - by I want you, I want...

B<sup>b</sup>m

A<sup>b</sup>



You're no good for me, — ba - by you're no good for me. —

G<sup>b</sup>

A<sup>b</sup>



N.C.

You're no good for me, — but ba - by I want you, I want...

# Million Dollar Man

Words & Music by Chris Braide & Elizabeth Grant

♩ = 75

G<sup>#</sup>m<sup>7</sup>



C<sup>#</sup>/G<sup>#</sup>



C<sup>#</sup>m/G<sup>#</sup>



G<sup>#</sup>m



G<sup>#</sup>m<sup>7</sup>



C<sup>#</sup>/G<sup>#</sup>



C<sup>#</sup>m/G<sup>#</sup>



G<sup>#</sup>m



G<sup>#</sup>m<sup>7</sup>



1. You said I was the most ex - o - tic flower, hold - ing me  
2. You've got the world, but ba - by, at what price? Some - thing so

C<sup>#</sup>/G<sup>#</sup>



C<sup>#</sup>m/G<sup>#</sup>



G<sup>#</sup>m



C<sup>#</sup>m



tight in our fi - nal hour. I don't know how you con -  
strange, hard to de - fine. It is - n't that hard, boy, to

F#




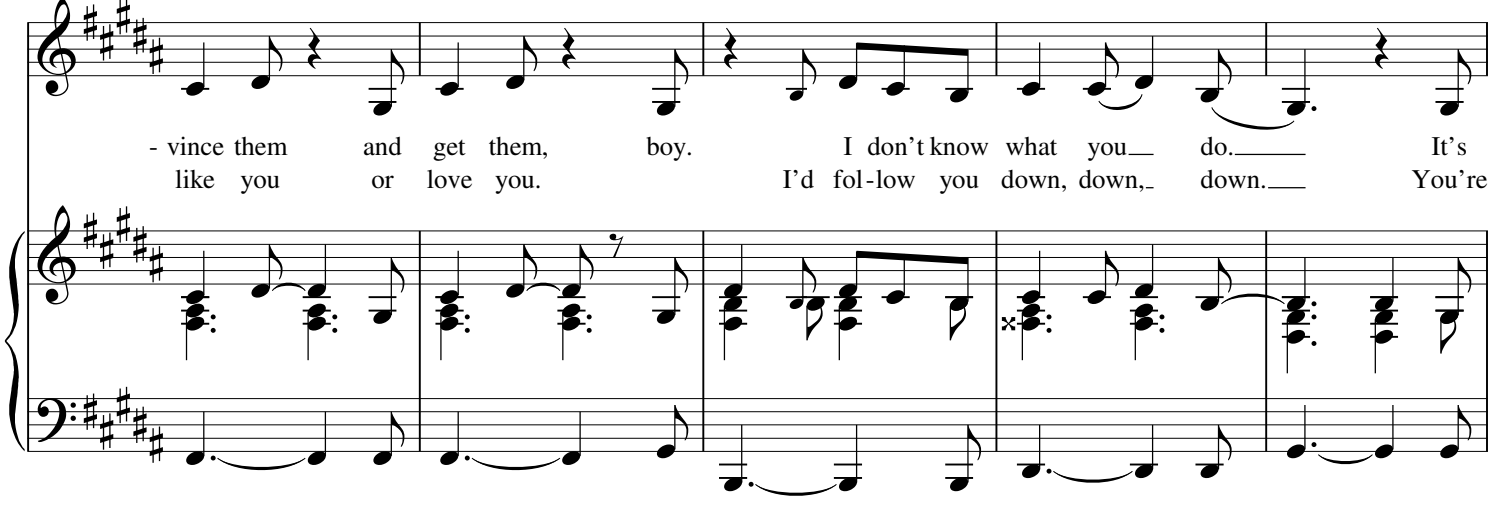
B



D#




G#m





- vince them and get them, boy. I don't know what you do. It's  
like you or love you. I'd fol-low you down, down, down. You're

C#m



F#




un - be - lie - va - ble. And I don't know how you get o - ver, get o - ver  
un - be - lie - va - ble. If you're go - ing cra - zy, just grab me and take me.


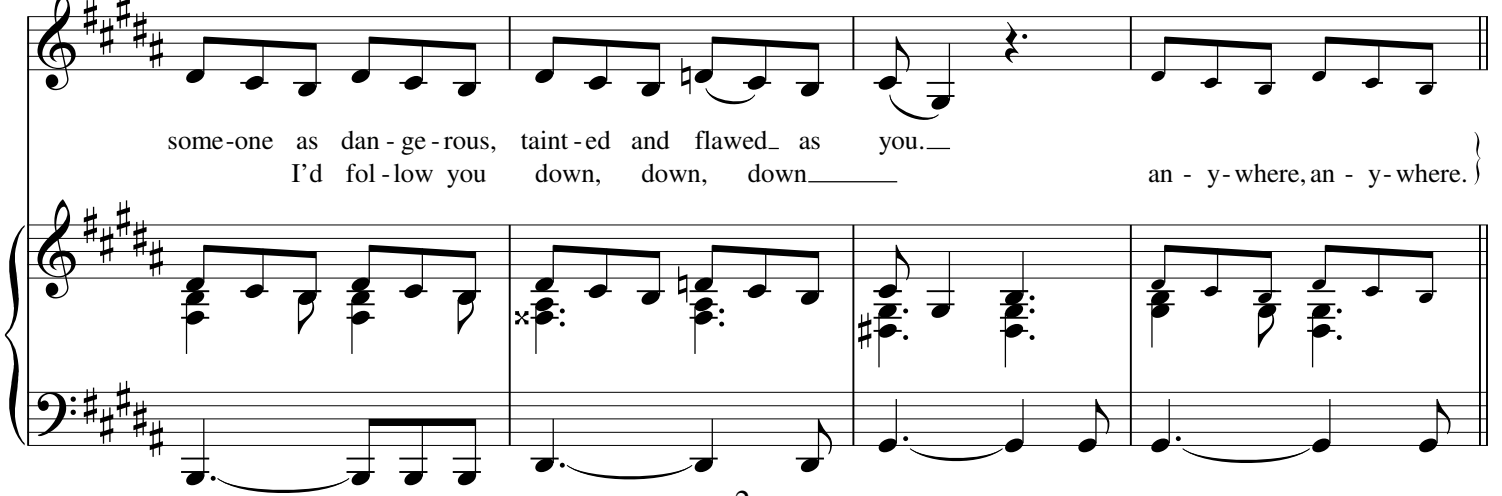
B



D#



G#m

some-one as dan - ge - rous, taint - ed and flawed as you.  
I'd fol-low you down, down, down an - y - where, an - y - where.





B



D#



One for the mon - ey, and two for the show,\_\_\_\_\_

G#m



C#m



F#



I love you hon - ey. I'm read - y, I'm read - y to go.\_\_\_\_\_

B



D#



E



How did you get that\_\_\_ way?\_ I don't know. You're screwed up and bril - liant. You

1.

D#



G#m



To Coda  $\phi$

look like a mil - li - on dol - lar man. So why\_\_\_ is my\_\_\_ heart broke?\_\_\_

2.

G#m7



C#/G#



C#m/G#



G#m



broke? \_\_\_\_\_

*D.S. al Coda*

G#m7



C#/G#



C#m/G#



G#m



⊕ Coda

B



D#



E



broke? I don't know. You're screwed up and bril- liant. You

D#



G#m



look like a mil - li - on dol-lar man. So why \_\_\_\_\_ is my \_\_\_\_\_ heart broke? \_\_\_\_\_

# National Anthem

Words & Music by David Sneddon,  
James Bauer-Mein, Elizabeth Grant & Justin Parker

♩ = 85



The first system of the musical score is in 4/4 time and B-flat major. It features a guitar part with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The guitar part consists of six measures, each with a whole rest. The piano accompaniment provides a rhythmic and harmonic foundation with eighth and quarter notes.

1.



2.

N.C.

The second system continues the musical score. It features a guitar part with a treble clef and a piano accompaniment with a grand staff. The guitar part has two measures with whole rests, followed by a double bar line, and then two more measures with whole rests. The piano accompaniment continues with eighth and quarter notes, including some triplets.

The third system includes the vocal line for the lyrics. The guitar part has a treble clef and contains six measures of rhythmic notation represented by 'x' marks. The piano accompaniment has a grand staff and continues with eighth and quarter notes. The lyrics are: "Mon-ey is the an - them of suc-cess. So be - fore we go out, what's your ad - dress? 1. I'm your".



na - tion - al an - them. God, you're so hand - some. Take me to the Hamp - tons, Bu - gat - ti vey - ron. He  
 (2.) na - tion - al an - them while I am stand - in' o - ver your bod - y, hold you like a py - thon. And you



loves to ro - mance 'em. Reck - less a - ban - don, hold - in' me for ran - som, up - per e - che - lon. He  
 can't keep your hands off me or your pants on. See what you've done to me, king of che - v - ron. He



says to be cool, but I don't know how yet. Wind in my hair, hand on the back of my neck...  
 said to be cool, but I'm al - read - y cool - est. I said to get real, don't you know who you're deal - ing with?..

E<sup>b</sup>

Cm

Gm

I said, "Can we par - ty la - ter on?" He said, "Yes, yes, yes."  
 Umm, do you think you'll buy me lots of dia - monds?

A<sup>b</sup>

Cm

B<sup>b</sup>

Gm<sup>7</sup>

Tell me I'm your na - tion - al an - them.\_\_\_\_  
 (Boo - yah, ba - by bow down mak - ing me say wow now.)

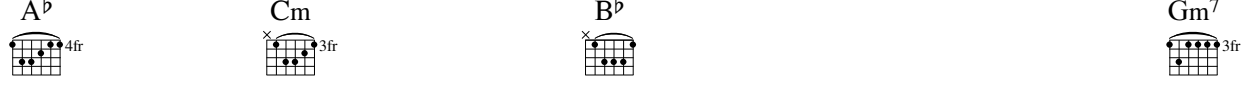
A<sup>b</sup>

E<sup>b</sup>


B<sup>b</sup>

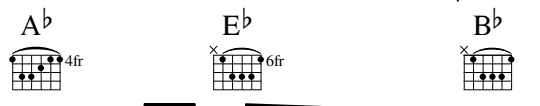
Gm<sup>7</sup>

Tell me I'm your na - tion - al an - them.\_\_\_\_  
 Su - gar, su - gar how now take your bod - y down - town.)



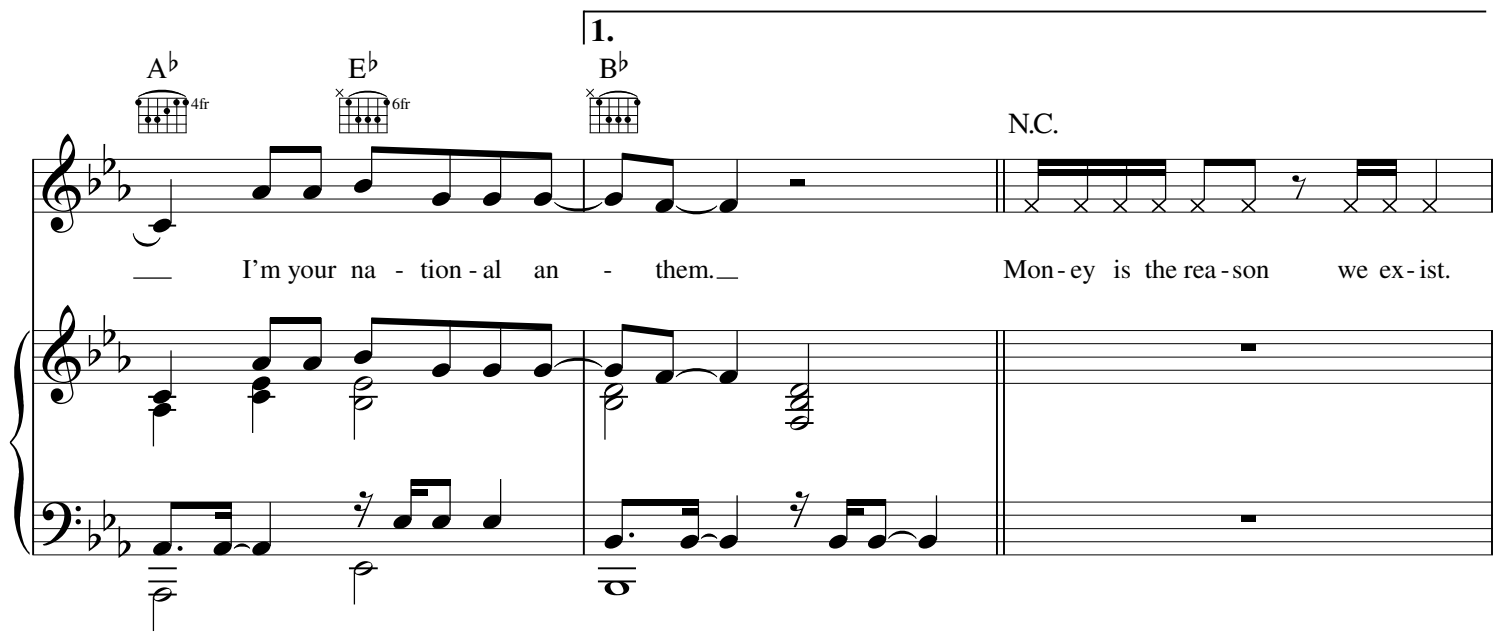
Red, white, blue is in the sky. — Sum-mer's in the air and ba-by, heav-en's in your eyes. —

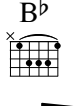


**1.**  


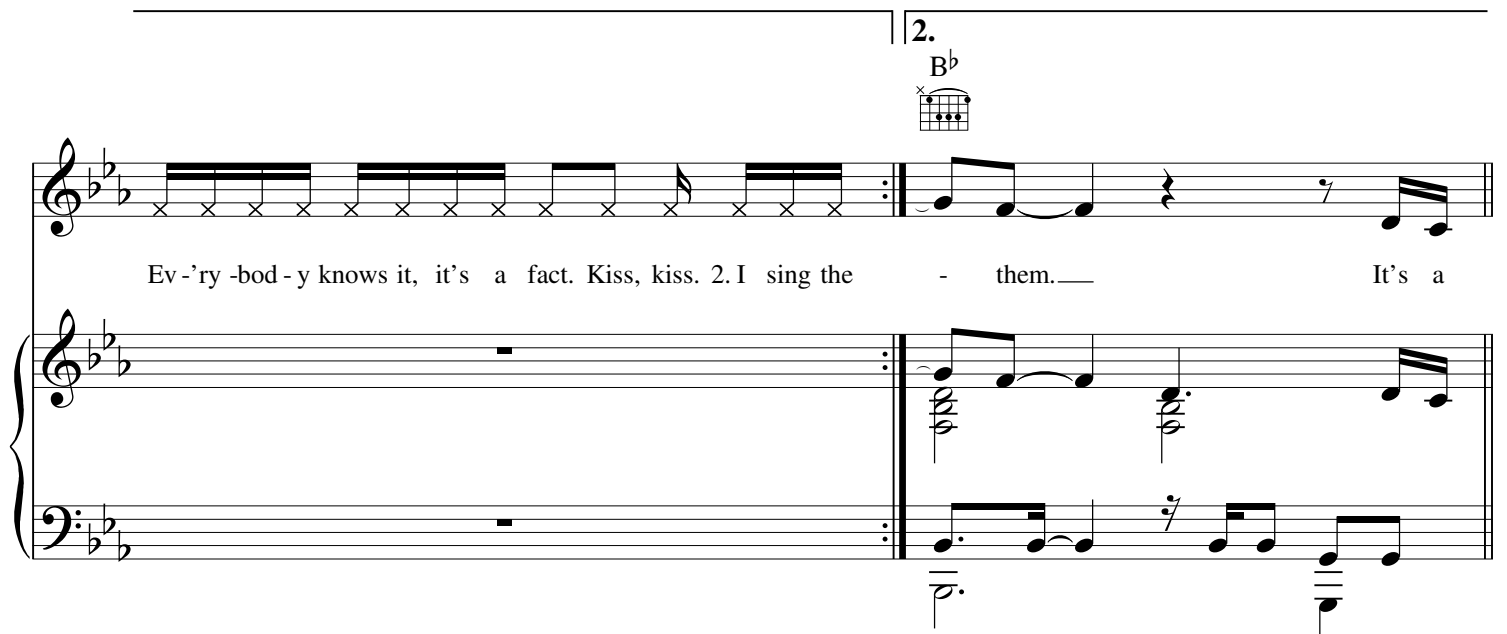
I'm your na - tion - al an - them. — Mon - ey is the rea - son we ex - ist.

N.C.



**2.**  


Ev - ry - bod - y knows it, it's a fact. Kiss, kiss. 2. I sing the - them. — It's a



Gm



F



E<sup>b</sup>



love sto - ry for the new age, for the sixth page. — We're on a quick, sick ram - page,

F



Cm



win - ing and din - ing, drink - ing and driv - ing. Ex - ces-sive buy - ing, o - ver-dose and dy - ing on our

Gm



F



E<sup>b</sup>



drugs and our love and our dreams and our rage. Blur-ring the lines be-tween real and the fake,

F Cm Gm F

dark and lone - ly, I need some-bod - y to hold me. He will do ver - y well,

E<sup>b</sup> F Cm

I can tell, I can tell. Keep me safe, in his bell - tow - er ho - tel.

N.C.

Mon - ey is the an - them of suc - cess, so put on mas - ca - ra and your par - ty dress. I'm your

E<sup>b</sup> Cm Gm

na - tion - al an - them. Boy, put your hands up. Give me a stand - ing o - va - ti - on.



**E<sup>b</sup>**

**Cm**

**Gm**

Boy, you have land - ed. Babe, in the land of sweet-ness and dan - ger queen of Sai - gon.

**A<sup>b</sup>**

**Cm**

**B<sup>b</sup>**

**Gm<sup>7</sup>**

Tell me I'm your na - tion - al an - them.\_\_\_\_  
 (Boo-yah, ba - by bow down mak-ing me say wow now.

**A<sup>b</sup>**

**E<sup>b</sup>**

**B<sup>b</sup>**

**Gm<sup>7</sup>**

Tell me I'm your na - tion - al an - them.\_\_\_\_  
 Su - gar, su - gar how now take your bod - y down - town.)

**A<sup>b</sup>**  
4fr
**Cm**  
3fr
**B<sup>b</sup>**  
3fr
**Gm<sup>7</sup>**  
3fr

Red, white, blue is in the sky. — Sum-mer's in the air and ba-by, heav-en's in your eyes. —

**A<sup>b</sup>**  
4fr
**E<sup>b</sup>**  
6fr
**B<sup>b</sup>**  
3fr

— I'm your na - tion - al an - them. —

**A<sup>b</sup>**  
4fr
**E<sup>b</sup>**  
6fr
**B<sup>b</sup>**  
3fr

Mon-ey is the an - them. God, you're so hand-some. Mon-ey is the an - them of suc-cess.



Mon-ey is the an - them. God, you're so hand - some. Mon-ey is the an - them of suc - cess.



Mon - ey is the an - them. God, you're so hand - some.

1.



2.



N.C.

Mon - ey is the an - them of suc - cess. Mon - ey is the an - them of suc - cess.

# Off To The Races

Words & Music by Timothy Larcombe & Elizabeth Grant

♩ = 85

N.C.

1. My old man is a bad man, but I can't de - ny the way he holds my hand. And  
2. My old man is a tough man, but he got a soul as sweet as blood red jam. And

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line with two verses, a piano accompaniment with a treble and bass clef, and a bass line. The tempo is marked as quarter note = 85. The piece begins with a non-chordal (N.C.) introduction.

he grabs me, he has me by my heart.  
he shows me, he knows me every inch of my tar black soul.

The second system continues the musical score. It includes a triplet of eighth notes in the vocal line and piano accompaniment. The lyrics are: "he grabs me, he has me by my heart. he shows me, he knows me every inch of my tar black soul."

He does-n't mind I have a Las Ve - gas past. He does-n't mind I have an L. A. crass\_ way  
He does-n't mind I have a flat, broke-down life. In fact, he says he thinks it's what he might\_ like

The third system concludes the musical score. It includes a triplet of eighth notes in the piano accompaniment. The lyrics are: "He does-n't mind I have a Las Ve - gas past. He does-n't mind I have an L. A. crass\_ way He does-n't mind I have a flat, broke-down life. In fact, he says he thinks it's what he might\_ like"

a - bout me. — He loves me — with ev - 'ry beat of his co - caine heart.  
 a - bout me, — ad - mires me, — the way I roll like a roll - ing stone. Likes to watch me in the

Em

Edim

Em

Edim

Swim - ming pool glim - mer - ing, darl - ing, white bik - i - ni off with my red nail po - lish. Watch me in the  
 glass — room, bath - room, Cha - teau Mar - mont, slip - pin' on my red dress, put - tin' on my make - up.

Em

Edim

Em

Edim

swim - ming pool, bright blue rip - ples, you sit - tin', sip - pin' on your black cris - tal, — — — — — yeah.  
 Glass room, — per - fume, cog - nac, li - lac — fumes, says it feels like heav - en to him.

Em



Em7



Light of my life, fire of my loins, be a good ba - by, do what I want.  
 Light of his life, fire of his loins, keep me for - ev - er, tell me you own me.

Em



N.C.

Light of my life, fire of my loins, give me them gold coins, } give me them coins.  
 Light of your life, fire of your loins, tell me you own me, } And I'm off to the

Em



D



rac - es, cas - es of Ba-car-di chas - ers. Chas-in' me all o - ver town \_\_\_\_\_ 'cause he knows I'm



wast - ed, fac - in' time a - gain on Ri - kers Is - land and I won't get out. ——— Be-cause I'm



cra - zy ba - by, I need you to come here and save me. I'm your lit-tle scar - let, star - let, sing-in' in the gar-den.

1.



2.

Kiss me on my o-pen mouth. — Read-y for you... Kiss me on my o-pen mouth. — Yo, I'm off to the

Em



D



rac - es, lac - es, leath-er on my waist is tight and I am fall-ing down. I can see your

C



face is shame-less, Ci - pri - a - ni's base-ment, love you but I'm go - ing down. God I'm so

D



Bm





cra - zy ba - by, I'm sor - ry that I'm mis - be - hav - ing. I'm your lit - tle




C  N.C.


har - lot, star-let, queen of Co-ney Is-land, rais-in'hell all o-ver town.\_\_\_\_ Sor-ry 'bout it.



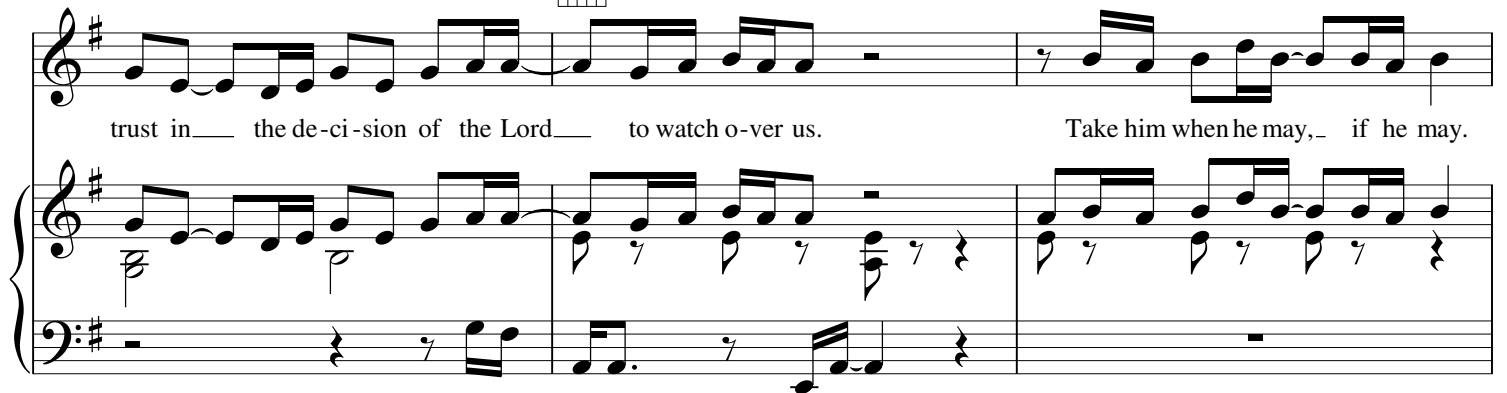
Am/E  Em 



My old man is\_\_\_\_ a thief and I'm\_\_\_\_ gon-na stay and pray with him till the end.\_\_\_\_ But I



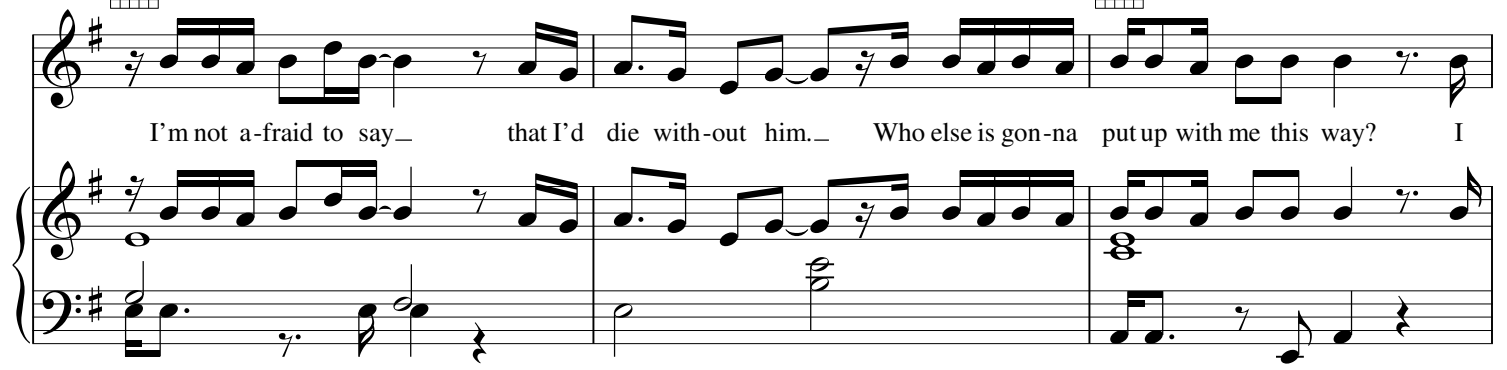
Am 

trust in\_\_\_\_ the de-ci-sion of the Lord\_\_\_\_ to watch o-ver us. Take him when he may,\_\_\_\_ if he may.



Em  Am 

I'm not a-fraid to say\_\_\_\_ that I'd die with-out him.\_\_\_\_ Who else is gon-na put up with me this way? I



Em



need you, I breathe you, I'd nev-er leave you. They would rue the day\_ I was a-lone with-out you. You're

Am



ly - in' with your gold chain on, ci - gar hang - in' from your lips I said, "Hun, you nev - er looked so

Em



D



N.C.

beau - ti - ful\_ as you do now, my man." And we're off to the

Em



D



rac - es, plac - es. Read - y, set, the gate is down and now we're go - ing in\_ to Las

C D

Ve - gas, cha-os, ca-si-no o-a-sis. Hon-ey it is time to spin... Boy you're so cra - zy ba - by I

Bm C

love you for-ev- er, not may - be. You are my one true love. You are my one true love.

Em D C

Ooh, ooh,

D

ooh.

Bm

C

You are my one true love.

Em

D

C

D

Bm



Cmaj7

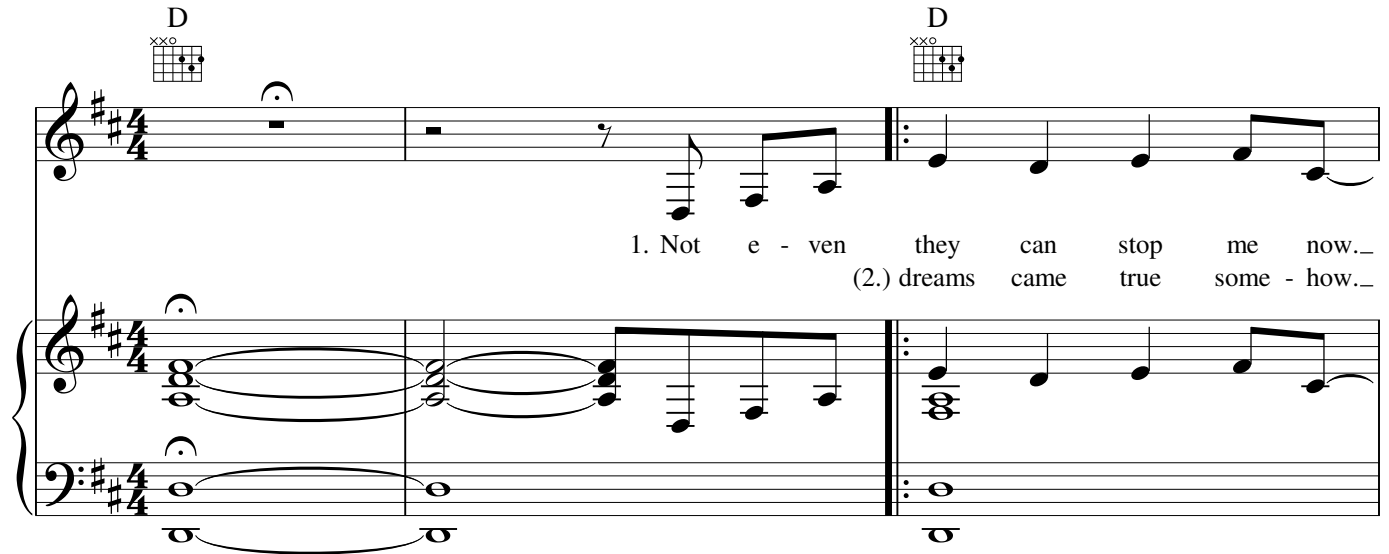
Em

# Radio




Words & Music by Elizabeth Grant & Justin Parker

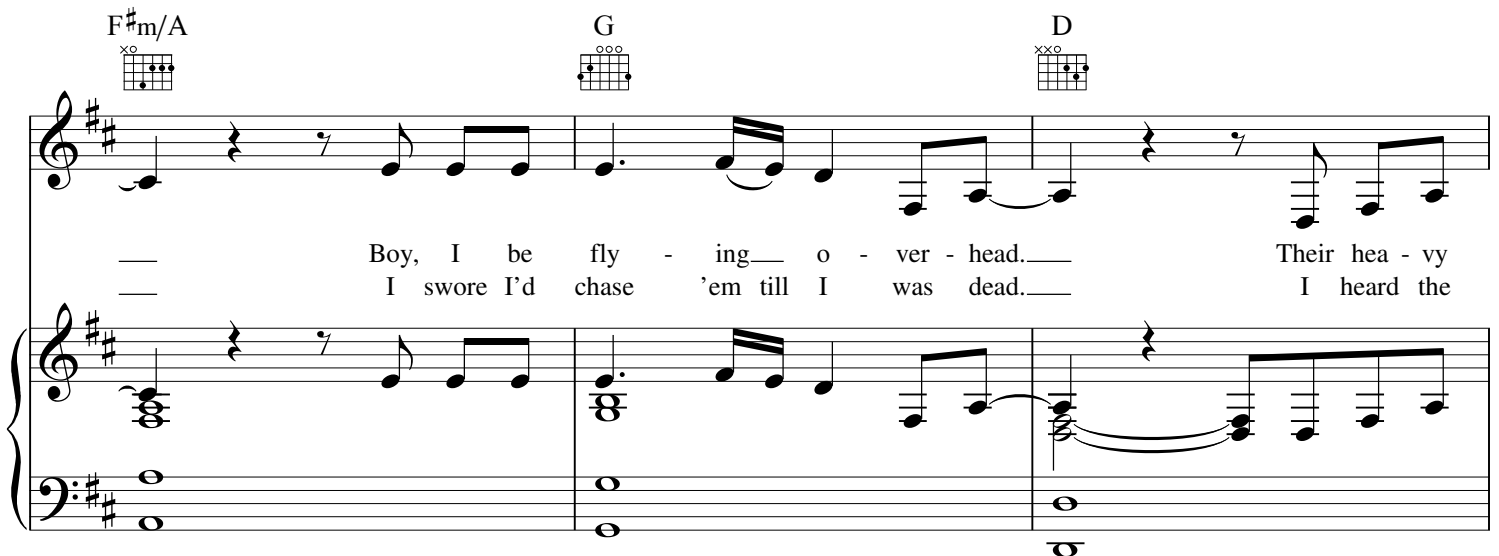
♩ = 90

D  D 





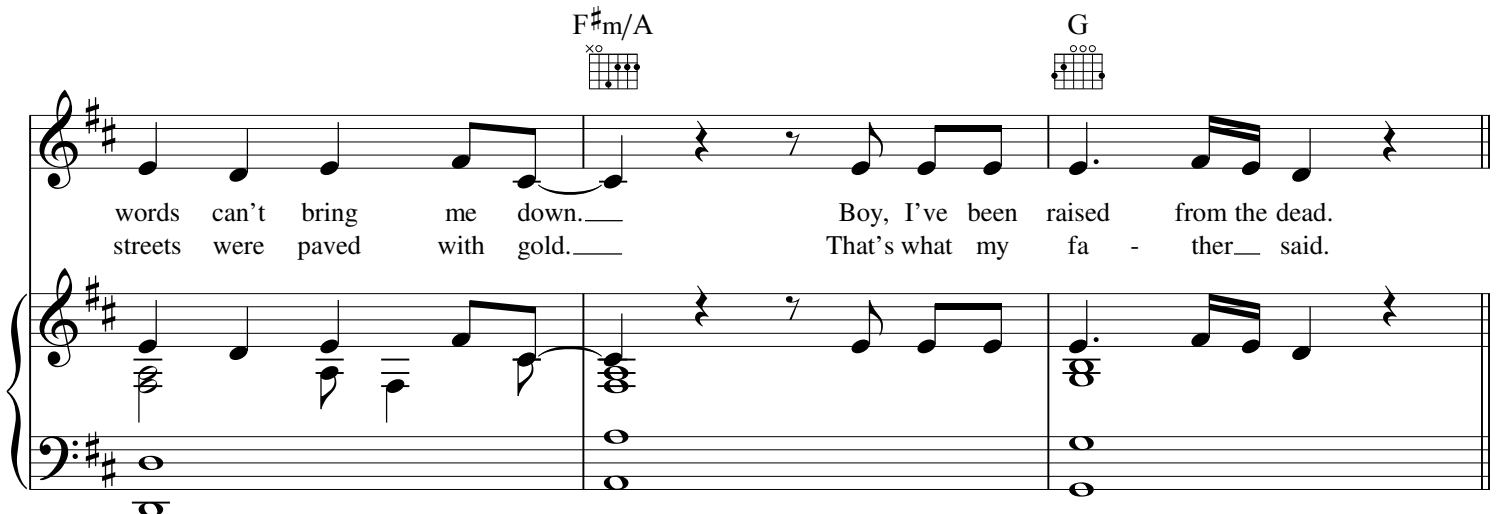
1. Not e - ven they can stop me now...  
(2.) dreams came true some - how...

F#m/A  G  D 



Boy, I be fly - ing o - ver - head. Their hea - vy  
I swore I'd chase 'em till I was dead. I heard the

F#m/A  G 



words can't bring me down. Boy, I've been raised from the dead.  
streets were paved with gold. That's what my fa - ther said.

Em



D/F#



G



No one e - ven knows how hard life was. \_  
No one e - ven knows what life was like. \_

I don't e - ven think a - bout it now, be - cause \_  
Now I'm in L. A. and it's \_ pa - ra - dise. \_

D



A



I fi - n'ly found you. \_

(Sing it to me.)

G



D



Now my life is sweet like cin - na - mon.

Like a fuck - in' dream I'm liv - in' in. \_

A



Em



Ba - by, love me 'cause I'm play - ing on the ra - di - o. \_

How do you like me now?

G



D



Lick me up and take me like a vi - ta - min. 'Cause my bod-y's sweet like su - gar ve - nom. Oh

A



Em



1.

D



yeah. Ba - by, love me 'cause I'm play - ing on the ra - di - o. — How do you like me now? 2. A - me - ri - can

2.

G



D



Sweet like cin - na - mon. Like a fuck - in' dream I'm liv - in' in. —



Ba - by, love me 'cause I'm play-ing on the ra - di - o. How do you like me now?



Sweet like cin - na - mon. Like a fuck - in' dream I'm liv - in' in. —



I fi - n'ly found you. (Sing it to me.)



Now my life is sweet like cin - na - mon. Like a fuck - in' dream I'm liv - in' in. —





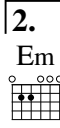
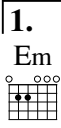
Ba - by, love me 'cause I'm play-ing on the ra - di - o. How do you like me now?



Lick me up and take me like a vi - ta - min. 'Cause my bod - y's sweet like su - gar ve - nom. Oh



yeah. Ba - by, love me 'cause I'm play - ing on the ra - di -



N.C.

- o. How do you like me now? - o. How do you like me now?

# Summertime Sadness

Words & Music by Richard Nowels & Elizabeth Grant

♩ = 125

A C#m B F#m A C#m B F#m

A C#m B F#m

Kiss me hard be - fore you go, — sum - mer - time sad - ness. —

A C#m B F#m

I just wan - ted you to know — that, ba - by, you the best. — 1. I got my

A C#m B F#m

red dress on to - night, — danc - in' in the dark\_ in the pale moon - light. — Done my hair up  
 (2.) e - lec - tric to - night, — cruis - in' down the coast, \_ go - in' 'bout nine - ty - nine. — Got my bad ba - by

A C#m B F#m

real big, beaut - y queen style. — High heels off, — I'm feel - in' a - live. — }  
 by my heav - en - ly side. — I know if I go, — I'll die hap - py to - night. — }

A C#m B F#m

Oh\_ my God, I feel it in the air. Tel - e - phone wires\_ a - bove\_ are siz - zlin' like a snare. Hon - ey

A C#m B F#m

I'm\_ on fire, \_ I feel it ev - 'ry - where. Noth - in' scares me an - y - more. — (Two, three, four.)

Kiss me hard be-fore you go, \_\_\_\_\_ sum-mer-time sad - ness. \_\_\_\_\_

I just want-ed you to know \_\_\_\_\_ that, ba - by, you the best. \_\_\_\_\_

I got that sum-mer-time, sum-mer-time sad - ness. Su-su - sum-mer-time, sum-mer-time sad - ness.

Got that sum-mer-time, sum-mer-time sad-ness. Oh, oh, \_\_\_\_\_ oh. \_\_\_\_\_ 1. N.C. 2. I'm feel-in'

2, 3.

F#m

To Coda

G#m

C#m

A

Think I'll miss you for - ev - er like the stars miss the sun in the

morn - ing sky. La - ter's bet - ter than nev - er, e - ven

if you're gone... I'm gon-na drive, drive, drive.

I got that sum-mer-time, sum-mer-time sad - ness. Su-su-sum-mer-time, sum-mer-time sad - ness.



*D.S. al Coda*

Got that sum-mer-time, sum-mer-time sad - ness. Oh, oh, oh.

⊕ *Coda*





# This Is What Makes Us Girls





Words & Music by Timothy Larcombe,  
Jim Irvin & Elizabeth Grant

♩ = 74

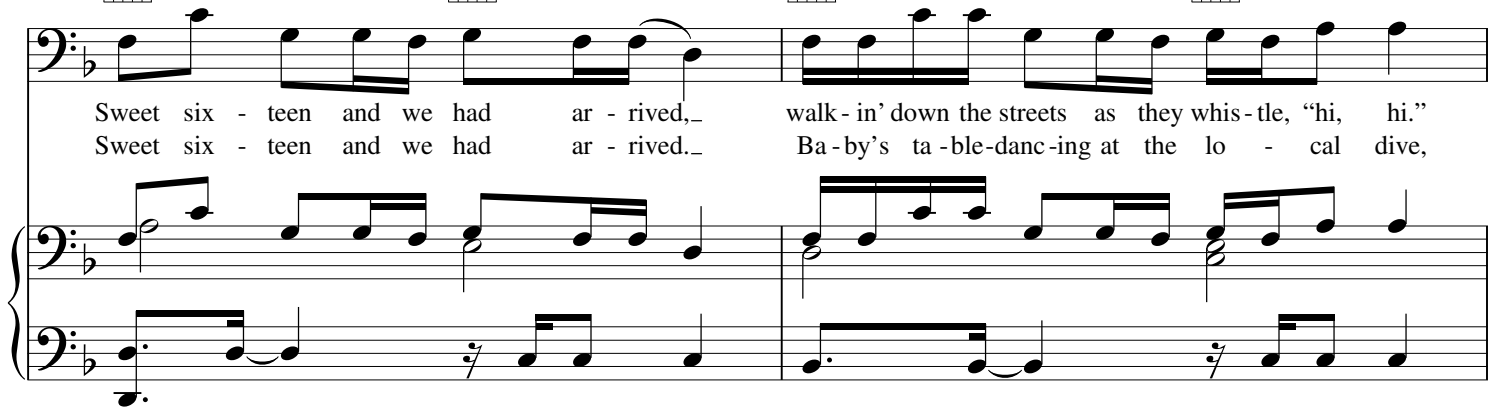
B $\flat$  Dm B $\flat$ /D





1. Re - mem - ber how we used to par - ty up all night, — sneak - in' out and look - in' for a taste of real life, —  
2. And that's where the be - gin - ning of the end be - gan. — Ev - 'ry - bod - y knew that we had too — much fun. —

— drink - in' in the small town fi - re - light. — Pabst blue rib - bon on ice.  
— We were skip - pin' school and drink - in' on the job — with the boss. —

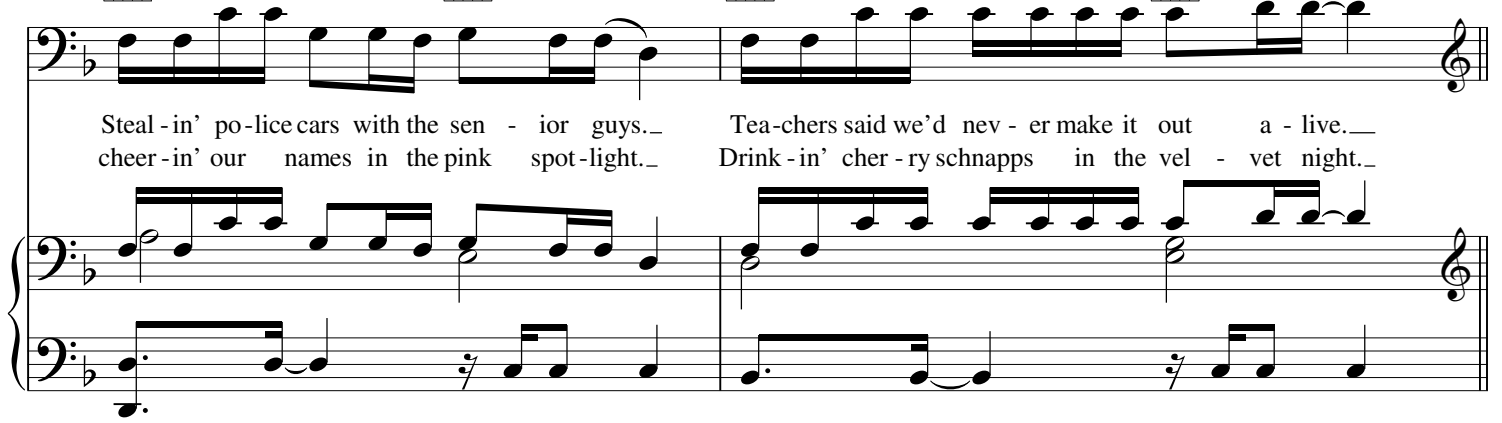









Sweet six - teen and we had ar - rived, walk - in' down the streets as they whis - tle, "hi, hi."  
 Sweet six - teen and we had ar - rived. Ba - by's ta - ble - danc - ing at the lo - cal dive,



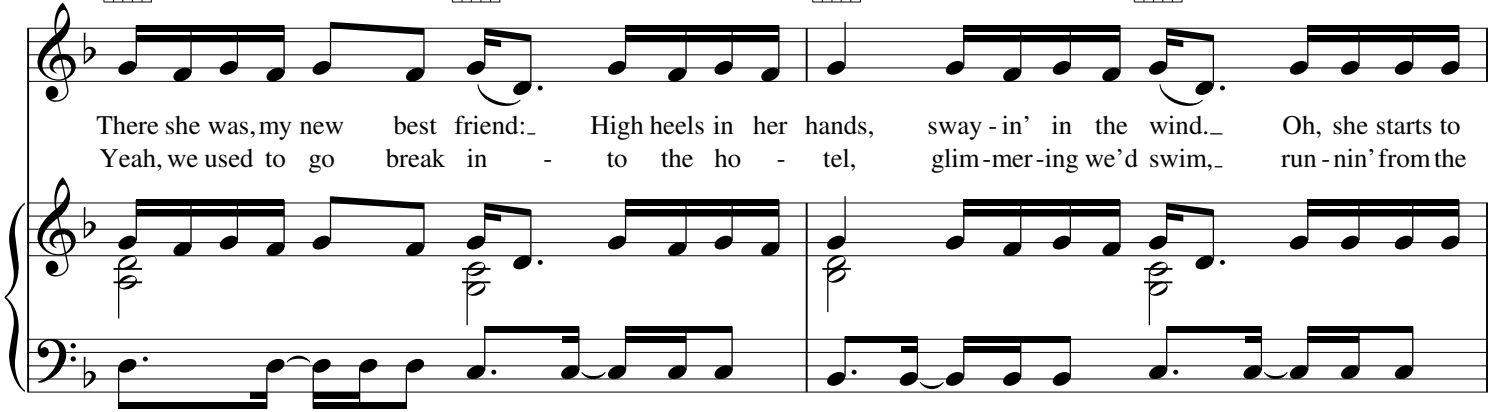










Steal - in' po - lice cars with the sen - ior guys. Tea - chers said we'd nev - er make it out a - live.\_\_\_\_  
 cheer - in' our names in the pink spot - light. Drink - in' cher - ry schnapps in the vel - vet night.\_\_\_\_



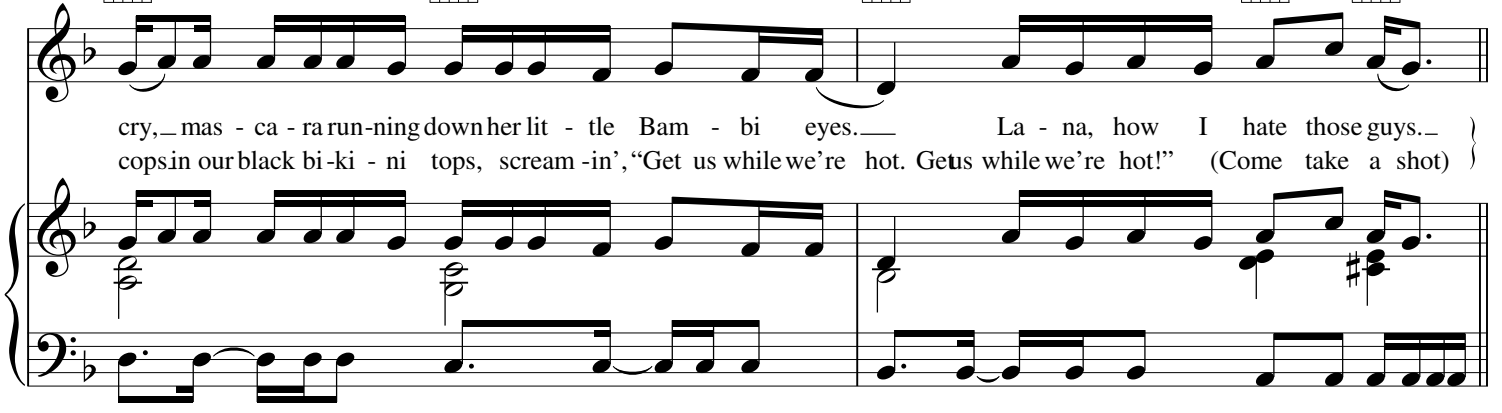





There she was, my new best friend: High heels in her hands, sway - in' in the wind. Oh, she starts to  
 Yeah, we used to go break in - to the ho - tel, glim - mer - ing we'd swim, run - nin' from the



cry, mas - ca - ra run - ning down her lit - tle Bam - bi eyes. La - na, how I hate those guys.\_\_\_\_  
 cops in our black bi - ki - ni tops, scream - in', "Get us while we're hot. Get us while we're hot!" (Come take a shot) }





B $\flat$  C Dm C

This is what makes us girls. We all look for heav-en and we put love first. It's some-thing that we'd

B $\flat$  C Dm C

die for. It's a curse... Don't cry a - bout it, don't cry a - bout it.

B $\flat$  C Dm C

This is what makes us girls. We all stick to - geth-er 'cause we put love first. Don't cry a -

B $\flat$  C A $\text{sus}4$  A

-bout him, don't cry a - bout him. It's all gon - na hap - pen.

N.C.

Spoken: *The prettiest in-crowd that you had ever seen: Ribbons in our hair and our eyes gleamed mean. They were the  
A freshman generation of degenerate beauty queens. And you know something?*

N.C.

on - ly friends I ev - er had... We got in - to trou - ble and when stuff got bad. I got sent a -

- way and was wav - in' on the train plat - form, cry - in' 'cause I know I'm nev - er com - in' back..

B $\flat$  C Dm C

This is what makes us girls. We all look for heav-en and we put love first. It's some-thing that we'd

B $\flat$  C Dm C

die for. It's a curse... Don't cry a - bout it, don't cry a - bout it.

B $\flat$  C Dm C

This is what makes us girls. We all stick to - geth - er 'cause we put love first. Don't cry a -

B $\flat$  C Asus4 A

-bout him, don't cry a - bout him. It's all gon - na hap - pen.

B $\flat$  C Dm C

Musical notation for the first system, measures 1-4. The treble clef contains chords and melodic lines. The bass clef contains a steady eighth-note accompaniment. Chord diagrams for B $\flat$ , C, Dm, and C are shown above the staff.

B $\flat$  C Dm C

Musical notation for the second system, measures 5-8. The treble clef contains chords and melodic lines. The bass clef contains a steady eighth-note accompaniment. Chord diagrams for B $\flat$ , C, Dm, and C are shown above the staff.

B $\flat$  C Dm C

Musical notation for the third system, measures 9-12. The treble clef contains chords and melodic lines. The bass clef contains a steady eighth-note accompaniment. Chord diagrams for B $\flat$ , C, Dm, and C are shown above the staff.

B $\flat$  C A $\text{sus}4$  A

Musical notation for the fourth system, measures 13-16. The treble clef contains chords and melodic lines. The bass clef contains a steady eighth-note accompaniment. Chord diagrams for B $\flat$ , C, A $\text{sus}4$ , and A are shown above the staff.

# Video Games

Words & Music by Elizabeth Grant & Justin Parker

♩ = 62

N.C.

F#m

A

F#m

A

C#m

D

Chord diagrams for F#m, A, F#m, A, C#m, and D are shown above the staff. The piano accompaniment is in 4/4 time, starting with a whole rest in the right hand and a bass line in the left hand.

F#m

A

F#m

A

C#m

D

F#m

A

F#m

A

Chord diagrams for F#m, A, F#m, A, C#m, D, F#m, F#m, A, F#m, and A are shown above the staff. The piano accompaniment continues with a bass line. A double bar line is present.

*8vb throughout*

1. Swing-ing in the back-yard. Pull up in your fast car,  
2. Sing-ing in the old bars. Swing-ing with the old stars.

C#m

D

F#m

A

F#m

A

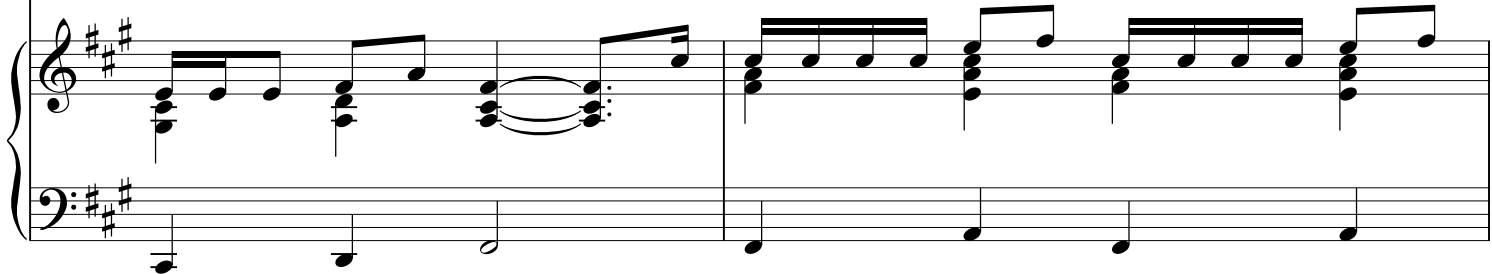
Chord diagrams for C#m, D, F#m, A, F#m, and A are shown above the staff. The piano accompaniment continues with a bass line.

whis-tl-ing my name.  
Liv-ing for the fame.

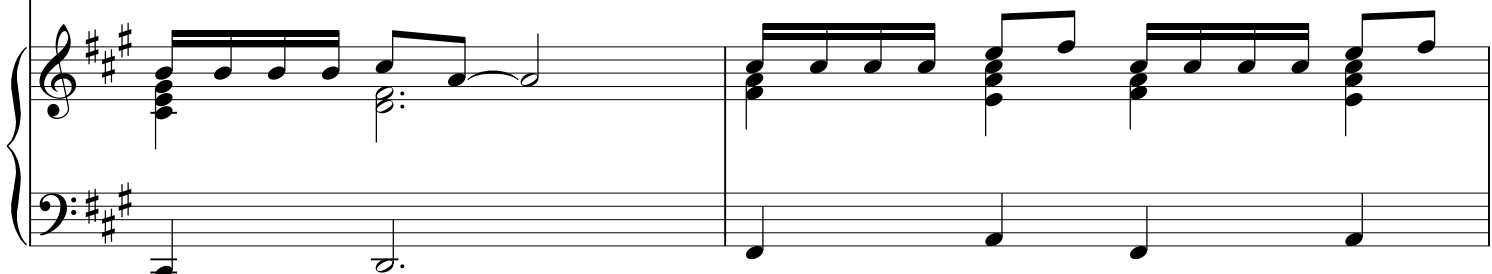
O - pen up a beer and you say get o - ver here and play a  
Kiss-in' in the blue dark. Play-in' pool and wild darts,



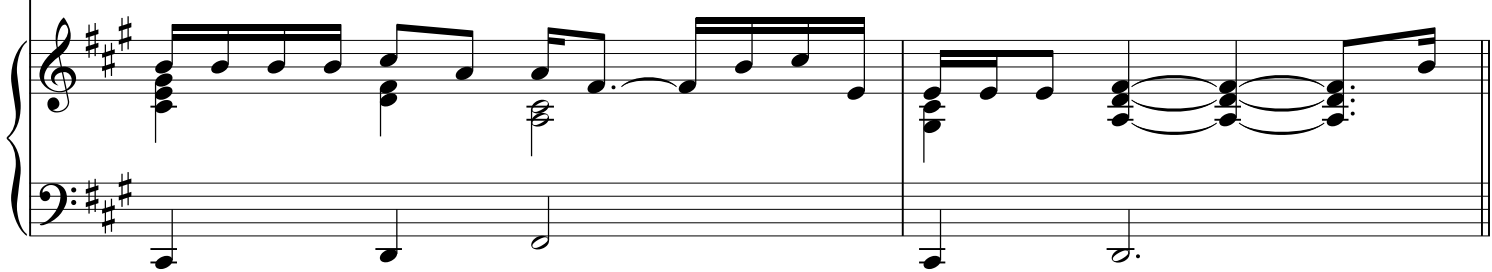
vi - de - o game. — I'm in his fav-'rite sun dress, watch - in' me get un - dressed.  
 vi - de - o games. — He holds me in his big arms. Drunk and I am see-in' stars.



Take that bod - y down town. — I say you the best - est. Lean in for a big kiss.  
 This is all I think of. — Watch-in' all our friends fall in and out of Old Paul's,



Put his fav-'rite per - fume on. — Go play a vi - de - o game. }  
 this is my i - dea of fun. — Play-in' vi - de - o games. } It's



A/E 

Esus<sup>4</sup> 

E 

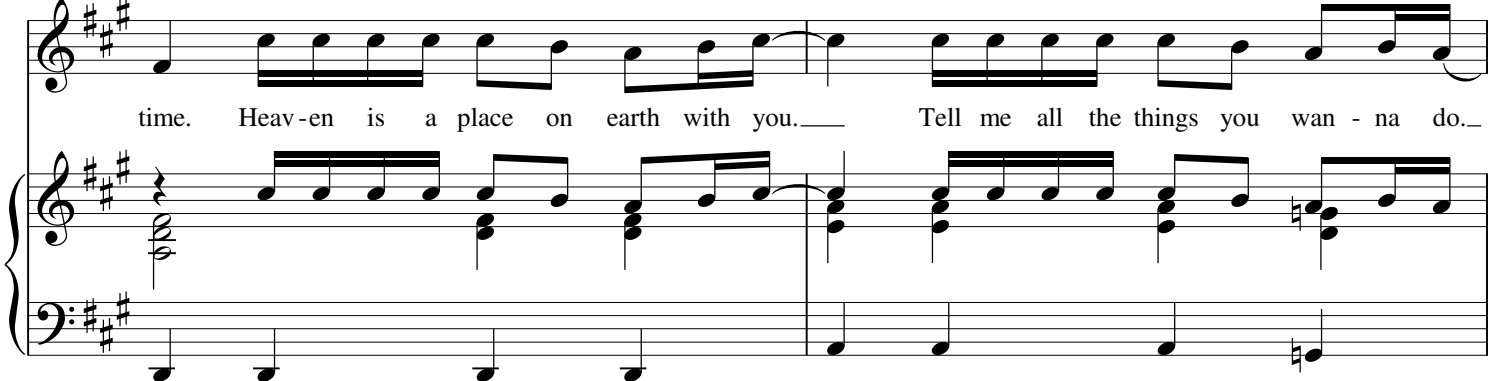


you, it's you. It's all for you. Ev - 'ry - thing I do. I tell you all the

D 

A 

G 



time. Heav-en is a place on earth with you. — Tell me all the things you wan - na do. —

F<sup>#</sup>m 

D 



— I heard that you like the bad — girls. Hon - ey, is that true?

A 

G 



It's bet - ter than I ev - er e - ven knew. They say that the world was built — for two. —

8<sup>vb</sup>

**F#m** **D**

On - ly worth liv - ing if some - bod - y is lov - ing

**Dm<sup>6</sup>/F** **1.** **F#m** **A** **F#m** **A**

*To Coda*  $\diamond$

you... Ba - by, now you do... Mm.

**C#m** **D** **2.** **F#m** **A** **F#m** **A**

do... (Now you do.) (Now you do.)

**C#m** **D** **F#m** **A** **F#m** **A** **C#m** **D** **F#m** *D.S. al Coda*

(Now you do.)... (Now you do.) (Now you do.) (Now you do.)... It's



♩ Coda

F#m

A

F#m

A

C#m

D

down... (Now you do.) (Now you do.) (Now you do.) Now you do...

F#m

A

F#m

A

C#m

D

F#m

F#m

A

F#m

A

— (Now, now you do.) (Now you do.) (Now you do.)—

C#m

D

F#m

A

F#m

A

C#m

D

F#m

8vb