

PIANO • VOCAL • GUITAR

# KESHA ANIMAL



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# YOUR LOVE IS MY DRUG

Words and Music by KESHA SEBERT,  
JOSHUA COLEMAN and PEBE SEBERT

## Dance Pop

\* N.C.

*f*

May - be I need some re - hab  
Won't lis - ten to an - y ad - vice;

or may - be just need some sleep. I got a sick ob - ses - sion,  
Mom's tell - ing me I should think twice. But left to my own de - vic - es,

I'm see - in' it in my dreams. I'm look - in' down ev - 'ry al - ley,  
I'm ad - dict - ed. It's a cri - sis. My friends - think I've gone cra - zy,

\* Recorded a half step higher.

I'm mak - in' those des - p'rate calls. I'm stay - in' up all night hop - in',  
my judge - ment's get - tin' kind of ha - zy. My es - teem is gon - na be af - fect - ed

hit - tin' my head a - gainst the wall. What you got, boy, is  
if I keep it up like a love - sick crack - head.

hard to find. I think a - bout it

all the time. I'm all strung out; my

C Dm Am Bb

heart is fried. I just can't get you

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "heart is fried. I just can't get you". Above the staff are four guitar chord diagrams: C, Dm, Am, and Bb. The bottom two staves are piano accompaniment, with a treble clef staff and a bass clef staff.

Am Bb N.C. F C Dm

off my mind. Be-cause your love, your love, your love is my drug. Your

This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics: "off my mind. Be-cause your love, your love, your love is my drug. Your". Above the staff are six guitar chord diagrams: Am, Bb, N.C., F, C, and Dm. The bottom two staves are piano accompaniment.

Am Bb Am Bb F

love, your love, your love. I said your love, your love, your love

This system contains the fifth and sixth staves of music. The top staff continues the vocal line with lyrics: "love, your love, your love. I said your love, your love, your love". Above the staff are five guitar chord diagrams: Am, Bb, Am, Bb, and F. The bottom two staves are piano accompaniment.

C Dm Am Bb 1 Am Bb

is my drug. Your love, your love, your love.

This system contains the seventh and eighth staves of music. The top staff continues the vocal line with lyrics: "is my drug. Your love, your love, your love.". Above the staff are seven guitar chord diagrams: C, Dm, Am, Bb, and a first ending box containing Am and Bb. The bottom two staves are piano accompaniment.

2

Am B $\flat$  C

I don't care what peo - ple say. The

Detailed description: This system contains the first three measures of the song. It features a guitar part with chord diagrams for Am, B $\flat$ , and C. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "I don't care what peo - ple say. The".

Dm B $\flat$

rush is worth the price I pay. I get so high when

Detailed description: This system contains the next three measures. The guitar part has chord diagrams for Dm and B $\flat$ . The vocal melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "rush is worth the price I pay. I get so high when".

C Dm F

you're with me, but crash and crave you when you leave.

Detailed description: This system contains the next three measures. The guitar part has chord diagrams for C, Dm, and F. The vocal melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "you're with me, but crash and crave you when you leave.".

B $\flat$  C

So I got a ques - tion. — Do you wan-na have a slum-ber par - ty in my base-ment? Do you

Detailed description: This system contains the final three measures of the page. The guitar part has chord diagrams for B $\flat$  and C. The vocal melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "So I got a ques - tion. — Do you wan-na have a slum-ber par - ty in my base-ment? Do you".

Dm



wan - na make your heart beat like an "eight - o - eight" drum? Is my love your drug?

Bb



Gm



Your drug, huh, your drug,

Dm



N.C.

huh, your drug? Is my love your drug? Be - cause your

F



C



Dm



love, your love, your love is my drug. Your

Am Bb Am Bb F

love, your love, \_ your love. I said your love, your love, \_ your love

This system contains the first line of music. It features a vocal line with lyrics and guitar chord diagrams for Am, Bb, Am, Bb, and F. Below the vocal line is a piano accompaniment consisting of a treble and bass clef staff.

C Dm Am Bb

is my drug. \_ Your love, your love, \_ your love. Be-cause your

This system contains the second line of music. It features a vocal line with lyrics and guitar chord diagrams for C, Dm, Am, Bb, and a first ending box containing Am and Bb. Below the vocal line is a piano accompaniment.

2 Am Bb F C Dm

This system contains the third line of music, which is a piano accompaniment. It features guitar chord diagrams for Am, Bb, F, C, and Dm. The piano part consists of a treble and bass clef staff.

Am Bb Am Bb

Optional Ending  
F

Repeat and Fade

This system contains the final line of music. It features a piano accompaniment with guitar chord diagrams for Am, Bb, Am, and Bb. The piano part consists of a treble and bass clef staff. To the right, there is a box labeled "Optional Ending" with a guitar chord diagram for F and a repeat sign. Below the piano part, the text "Repeat and Fade" is written.



# TIK TOK

Words and Music by KESHA SEBERT,  
LUKASZ GOTTWALD and BENJAMIN LEVIN

## Dance Pop

Bb C Dm

Wake up in the morn - ing feel - ing like P. Did - dy. Grab my glass -

*mf*

Bb C Dm

es, I'm out the door, I'm gon - na hit this cit - y. Be - fore I

Bb C Dm Bb

leave, brush my teeth with a bot - tle of Jack, 'cause when I leave for the night, I ain't

N.C.

com - ing — back. — I'm talk - ing ped - i - cure on our toes, toes,

C

Dm

Bb

try - ing on all our clothes, clothes, boys blow - ing up our phones, phones.

C

Dm

Bb


Drop - top - ping, play - ing our fa - v'rite C - Ds,

C


Dm





Gm

pull - ing up to the par - ties, tryin' to get a lit - tle bit tip -

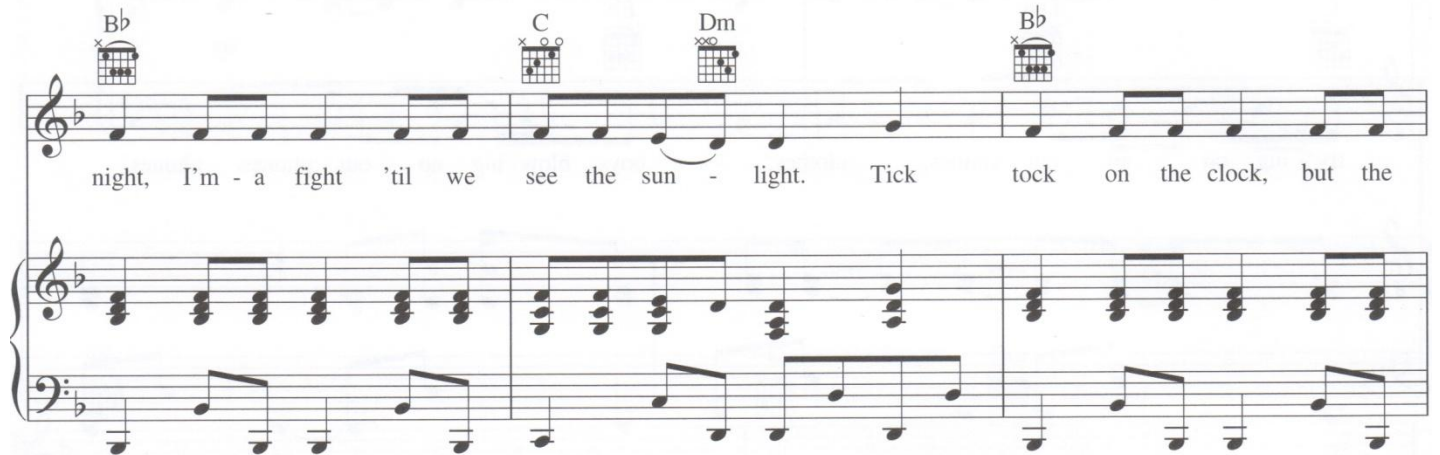
N.C.   

sy. Don't stop, make it pop, D - J. Blow my speak - ers up. To -





night, I'm - a fight 'til we see the sun - light. Tick tock on the clock, but the



par - ty don't stop, no. (Oh, oh, — oh, oh. Oh, oh, — oh, oh.) Don't



stop, make it pop, D - J. Blow my speak - ers up. To - night, I'm - a fight 'til we



C Dm Bb C Dm

see the sun - light. Tick tock on the clock, but the par - ty don't stop, no.

Gm To Coda Dm C Bb

(Oh, oh, — oh, oh. Oh, oh, — oh, oh.) Ain't got a care in the world, but got

C Dm Bb C Dm

plen - ty of beer. — Ain't got no mon - ey in my pock - et, but I'm al - read - y here. — And now the

Bb C Dm Gm

dudes are lin - ing up 'cause they hear we got swag - ger, but we kick 'em to the curb un - less they



N.C.

look like Mick Jag - ger. I'm talk - ing 'bout ev - 'ry - bod - y get - ting crunk, crunk,



boys tryin' to touch my junk, junk. Gon - na smack him if he get - ting too drunk, drunk.



Now, now, we go - ing 'til they kick us out, out or the



N.C.

N.C.

D.S. al Coda

po - lice shut us down, down, po - lice shut us down, down, po - po shut us... Don't

CODA



Oh, oh, oh, oh.) You build me up,





you break me down. My heart, it pounds,



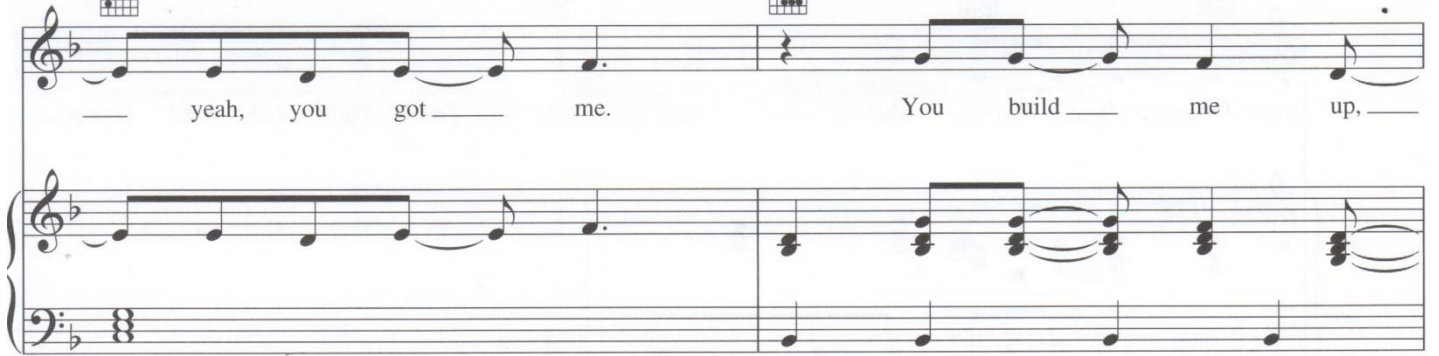
yeah, you got me with my hands up.



You got me now, you got that sound,

C  Bb 

— yeah, you got — me. You build — me up, —



Gm  Dm  C 

— you break — me down. — My heart, — it pounds, — yeah, you got — me



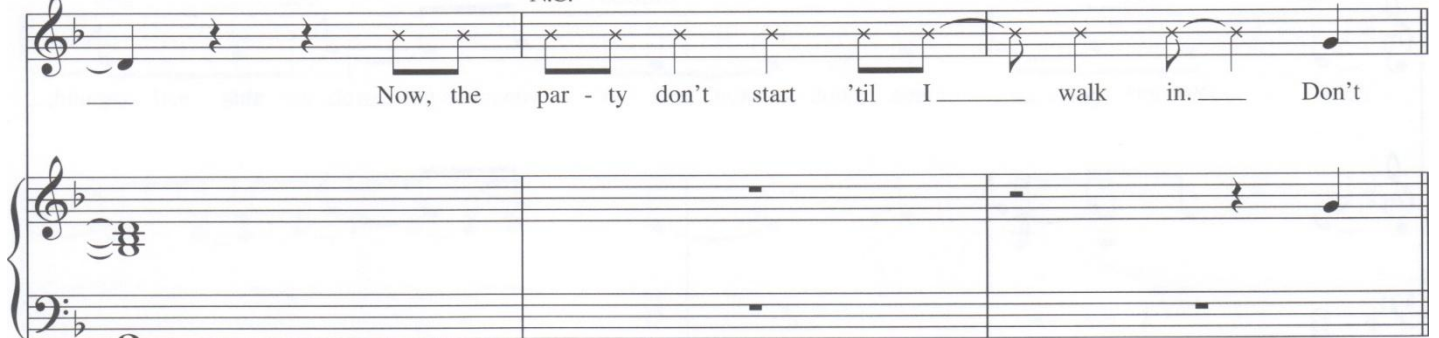
Bb  Gm 

with my — hands up. — Put your — hands up, — put your — hands up. —



N.C.

— Now, the par - ty don't start 'til I — walk in. — Don't



B $\flat$  C Dm

stop, make it pop, D - J. Blow my speak - ers up. To -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are three guitar chord diagrams: B $\flat$  (x2 0 3 3 3 1), C (x3 0 3 3 3 3), and Dm (x0 2 3 2 3 3).

B $\flat$  C Dm B $\flat$

night, I'm - a fight 'til we see the sun - light. Tick tock on the clock, but the

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are four guitar chord diagrams: B $\flat$  (x2 0 3 3 3 1), C (x3 0 3 3 3 3), Dm (x0 2 3 2 3 3), and B $\flat$  (x2 0 3 3 3 1).

C Dm Gm 1 Dm C

par - ty don't stop, no. (Oh, oh, — oh, oh. Oh, oh, — oh, oh.) Don't

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are five guitar chord diagrams: C (x3 0 3 3 3 3), Dm (x0 2 3 2 3 3), Gm (x3 0 3 3 3 3) with a '3fr' marking, and two instances of C (x3 0 3 3 3 3). A first ending bracket labeled '1' spans the final two measures of the system.

2 Dm C B $\flat$

Oh, oh, — oh, oh.)

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are three guitar chord diagrams: Dm (x0 2 3 2 3 3), C (x3 0 3 3 3 3), and B $\flat$  (x2 0 3 3 3 1). A second ending bracket labeled '2' spans the final two measures of the system.



# TAKE IT OFF

Words and Music by KESHA SEBERT,  
LUKASZ GOTTWALD and CLAUDE KELLY

Dance Pop



There's a place down - town where the freaks all come a - round. It's a

The first system of the musical score for 'Take It Off'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The piano part starts with a mezzo-forte (mf) dynamic. The vocal line begins with the lyrics 'There's a place down - town where the freaks all come a - round. It's a'.



hole in the wall, it's a dirt - y free - for - all to - night.

The second system of the musical score. The vocal line continues with the lyrics 'hole in the wall, it's a dirt - y free - for - all to - night.' The piano accompaniment continues with a steady eighth-note bass line and a melodic line in the right hand.



When the dark -

The third system of the musical score. The vocal line ends with the lyrics 'When the dark -'. The piano accompaniment continues with the same rhythmic pattern.

Db Eb Fm

of the night — comes a - round, — that's the time —  
lose it now, — lose your clothes — in the crowd. —

Db Eb

that the an - i - mal comes a - live, — look - ing for —  
We're de - lir - i - ous, tear it down — 'til the sun

Fm

comes some - thing wild. — Now, now, we  
back a - round. — Now, now, we've

Db Eb

look - ing like pimps in my gold Trans Am, got a  
got - ten so smashed, knock - ing o - ver trash cans. Ev - 'ry -

Fm



wa - ter bot - tle full of whis - key in my hand - bag. Got my  
bod - y break - ing bot - tles; it's a filth - y hot - mess. And I'm

Db



Eb



drunk text on; I'll re - gret it in the morn - ing.  
down to get fad - ed; I'm not the des - ig - nat - ed

Fm



But to - night, I don't give a, I don't give a, I don't give a...  
driv - er, so There's a

Db



Eb



Fm



place down - town where the freaks all come a-round. It's a hole in the wall, it's a

Chord diagrams: Db, Eb

dirt - y free - for - all. And they turn me on \_\_\_ when they take it off, \_\_\_ when they

Chord diagrams: Fm, Db

take it off, \_\_\_ ev - 'ry - bod - y take it off. \_\_\_ There's a place I know, if you're

Chord diagrams: Eb, Fm

look - ing for a show, where they go hard - core and there's glit - ter on the floor. And they

Chord diagrams: Db, Eb, Fm

turn me on \_\_\_ when they take it off, \_\_\_ when they take it off, \_\_\_ ev - 'ry -

To Coda ⊕

1

Db Eb

bod - y take it off. \_

2

Fm

Lose your mind, \_ bod - y take it off. \_ Oh, \_

Db Eb Fm

oh, \_ oh. (Ev - 'ry -

1 2

Db

bod - y take it off.) \_ Oh, \_ bod - y take it off.) \_ Right now, (take it off.) \_ Right

E $\flat$  Fm

now, (take it off.)\_ Right now, (take it off.)\_ Oh. \_\_\_\_\_ Right

D $\flat$  E $\flat$

now, (take it off.)\_ Right now, (take it off.)\_ Right

Fm

now, (take it off, \_ ev - 'ry - bod - y take it off.)\_ There's a

D.S. al Coda

CODA

N.C.

bod - y take it off. \_

# KI\$\$ N TELL

Words and Music by KESHA SÉBERT,  
LUKASZ GOTTWALD, MAX MARTIN  
and JOHAN SCHUSTER

## High-energy Pop

**E5**



*mf*

**B5**



Lis - ten to your - self; you're a hot mess,  
You're look - ing like a tool and not a ball - er.

**C#5**



**E/G#**



stut - stut - stut - ter through your words, break - ing a sweat.  
You're act - ing like a chick; why — both - er?

**A5**



**E5**



**A5**



What's it gon - na take to con - fess? We both  
I can find some - one way hot - ter with a big - ger,

B5 E5 B5

know. well... Yeah, I was out of town last week - end, —  
'Cause on top of all the ways that you messed up, —

C#5 E/G#

you were feel - ing like a pimp 'round your lame friends.  
you weren't smart e - nough to keep your stu - pid mouth shut.

A5 E5

Now your lit - tle par - ty's gon - na end,  
I'm so sick of it, I've had — e - nough.

A5 B5 C#m


so here we go. Whoa, —  
I hope you cry.




A  C#m 

you got a se - cret. Whoa, \_\_\_\_\_ you could - n't keep it.



A 




Whoa, \_\_\_\_\_ some - bod - y leaked it and now some shit's a - bout \_




N.C.  B 

\_\_\_\_\_ to go down. I nev - er thought that you would be \_\_\_\_\_ the one \_



C#m  E/G#  A 

\_\_\_\_\_ act - ing like a slut when I \_\_\_\_\_ was gone. \_\_\_\_\_ May - be you should -



E A B

- n't, oh, kiss and tell.

E B C#m

You real - ly should -'ve kept it in your pants. I'm hear - ing dirt - y

E/G# A E



sto - ries from your friends. May - be you should - n't, oh,

A


To Coda


1 B 2 B

kiss and tell, oh, tell, oh,

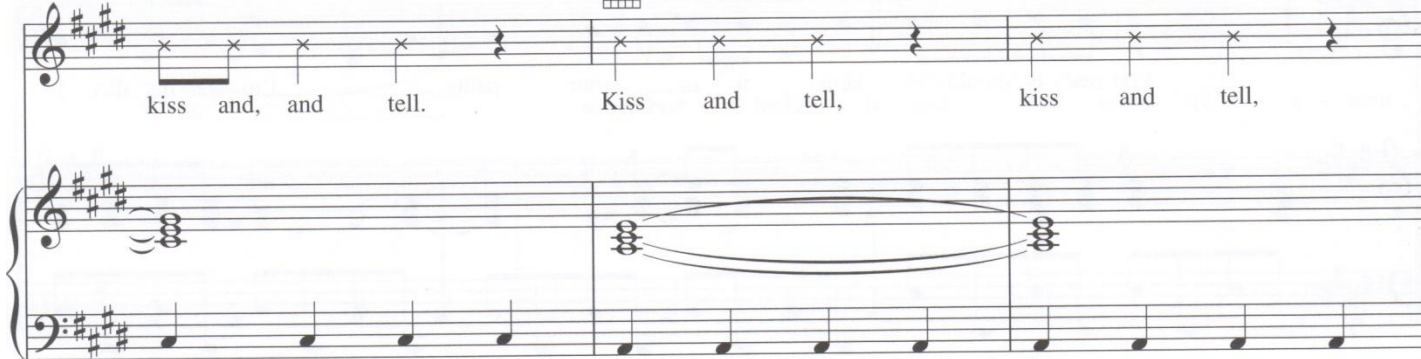
A  C#m 




Kiss and tell, kiss and tell, kiss and tell, and, and,



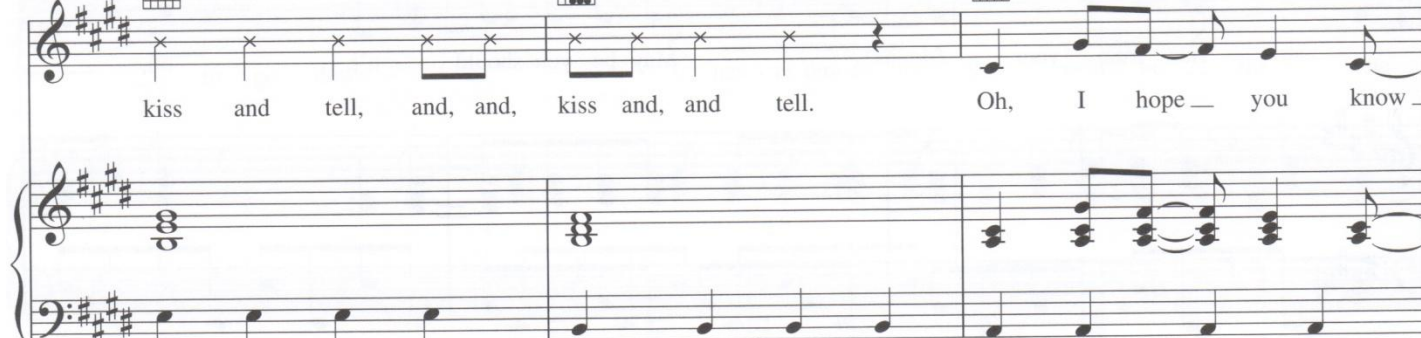
A 

kiss and, and tell. Kiss and tell, kiss and tell,



E  B  A 



kiss and tell, and, and, kiss and, and tell. Oh, I hope — you know —



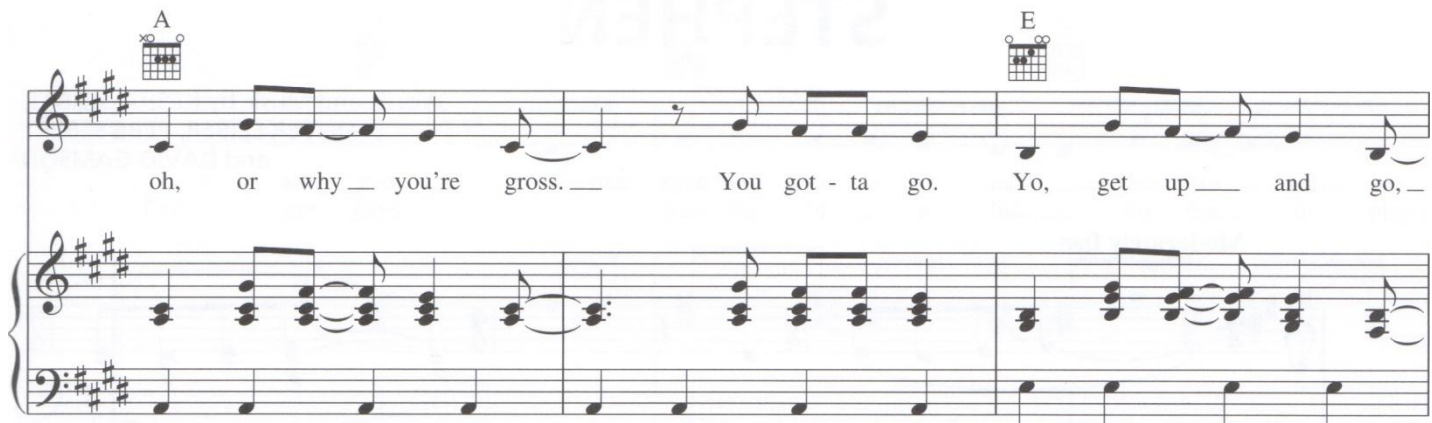
C#m 



— you got - ta go. Yo, get up — and go, — I don't want to know,



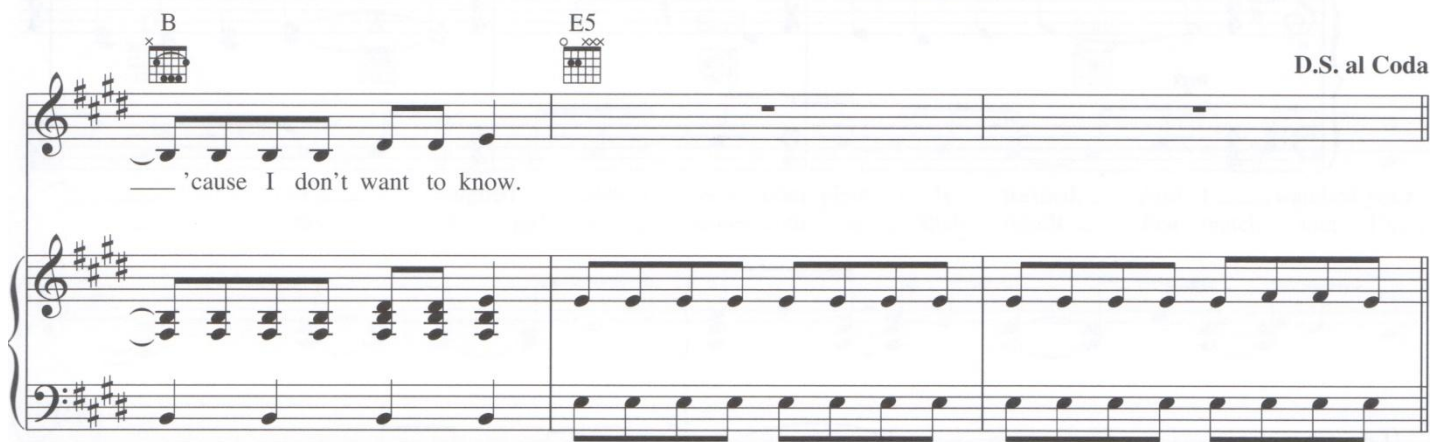
A  

oh, or why — you're gross. — You got - ta go. Yo, get up — and go, —



B  E5  D.S. al Coda

— 'cause I don't want to know.



CODA  B  A  E 

tell, kiss — and tell. — May-be you should - n't, oh, —



A  B  E 

— kiss and tell, oh. —



# STEPHEN

Words and Music by KESHA SEBERT,  
OLIVER LEIBER, PEBE SEBERT  
and DAVID GAMSON

Moderately fast

N.C.

Ste - phen, Ste -

*mp*

- phen, - why - - - - - won't you call me? Ste - phen,

why won't you call me?

D A Bm7 G

I saw you in your tight-ass rock - er pants; - you saw me, too. -  
I've got guys wait-ing in a line for me to play -

D A Bm7 Asus

I laughed 'cause I was com-plete - ly trashed. - And I watched your  
my e - vil girl - y games with all their minds. - Just watch me; I've

D A Bm7 G

ug - ly girl - friend sneer a - cross the room, - as if I  
got it down to a sim - ple art: - just bat - my

D A Bm7 G Asus

real eyes - ly care and that she's here with you. - All I know is  
like this and there's a bro - ken heart. - But some - how you've

Bm7 Asus G

you're my ob - ject of af - fec - tion, my drug of choice, - my sick - ob - ses - sion. -  
 turned the ta - bles. What the hell? - I can charm the pants - off an - y - one - else -

D A

but you. } Ste - phen, why - won't you

Bm7 G D A

call me? I'm sit - ting here wait - ing. - Why - won't

Bm7 G Asus D A

you call me? - Ste - phen, I'm feel - ing pa -

Bm7 G D A To Coda

thet - ic. I can't take re - jec - tion. Why won't

1 Bm7 G Asus 2 Bm7 G Asus

you call me? you call me?

G Bm7

Ste - phen, I'm think - ing that may - be you might think I'm...

Gm(maj7)/Bb D/A

(cra - zy.) Is that why you won't call me?



G D/F# Bm7

Steve, don't you think I'm pret - ty? Do you not

The first system of the musical score features a vocal line in G major with lyrics: "Steve, don't you think I'm pret - ty? Do you not". Above the vocal line are guitar chord diagrams for G, D/F#, and Bm7. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

G D/F# G A

love me? Is that why you won't call me? 'Cause

The second system continues the vocal line with lyrics: "love me? Is that why you won't call me? 'Cause". Guitar chords G, D/F#, G, and A are indicated above the staff. The piano accompaniment continues with a consistent rhythmic pattern.

Bm7 Asus G

you're my ob - ject of af - fec - tion, my drug of choice, my sick ob - ses - sion. I

The third system features the vocal line with lyrics: "you're my ob - ject of af - fec - tion, my drug of choice, my sick ob - ses - sion. I". Guitar chords Bm7, Asus, and G are shown above the staff. The piano accompaniment includes some chordal textures in the right hand.

Bm7 Asus G D.S. al Coda

want to keep you as my pet to play with and hide un - der my bed for-ev-er.

The final system on the page contains the vocal line with lyrics: "want to keep you as my pet to play with and hide un - der my bed for-ev-er." and the instruction "D.S. al Coda". Guitar chords Bm7, Asus, and G are indicated. The piano accompaniment concludes with sustained chords in the right hand.

CODA

Bm7 G Asus D A

you call me? — (Spoken:) Stephen, Ste - phen, I'll knit you a sweater.

Bm7 G D A Bm7 G Asus

call me, — wait - ing, you call me. — I want to wrap you up in my love forever.

D A Bm7 G

Ste - phen, feel - ing, — I'll never let you go, Stephen.

D A Bm7 G Asus

Ste - phen, why — won't you call me? — I'll never let go.

D A Bm7 G

Ste - phen, why - won't you call me? I'm sit - ting here

D A Bm7 G Asus

wait - ing. Why - won't you call me? -

D A Bm7 G

Ste - phen, I'm feel - ing pa - thet - ic. I can't - take re -

D A Bm7 G Asus

jec - tion. Why - won't you call me? -

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

# BLAH BLAH BLAH

Words and Music by KESHA SEBERT,  
BENJAMIN LEVIN, SEAN FOREMAN  
and NEON HITCH

### Dance Pop

N.C.

Blah de blah blah blah de blah blah blah. Com - in' out your mouth wit' your blah blah blah.

*f*

Zip your lip like a pad - lock and meet me in the back with the Jack and the juke - box.

I don't real - ly care where you live at, just turn a - round, boy, let me hit that. Don't

be a lit - tle bitch with your chit - chat, just show me where your dick's at. — Mu - mu - mu - mu - sic's

D5 5fr  
 F5   
 A5 5fr  
 Bb5   
 D5 5fr  
 F5

up. Lis - ten, hot — stuff, I'm in love — with this —

A5 5fr  
 Bb5   
 D5 5fr  
 F5   
 A5 5fr  
 Bb5

— song. — So just hush, — ba - by, shut — up, heard e - nough. —

D5 5fr  
 F5   
 A5 5fr  
 Bb5   
 Dm   
 F

— Stop talk - talk - talk - in' that blah, blah, — blah.

Am Bb Dm F Am Bb

Think you'll be get - tin' this? Nah, nah, — nah, not in the back of my

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: Am, Bb, Dm, F, Am, and Bb. The piano accompaniment consists of a treble and bass clef with chords and a steady bass line.

Dm F Am Bb Dm F

car, ah, — ah, if you keep talk - in' that blah, blah, — blah, —

The second system continues the musical score. The guitar chords above the vocal line are Dm, F, Am, Bb, Dm, and F. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Am Bb To Coda D5 F5 A5 Bb5

— blah, blah. Boy, come on, get your rocks off. Come put a lit-tle love in my glove - box. Want to

The third system begins with a 'To Coda' symbol. The guitar chords are Am, Bb, D5 (5fr), F5, A5 (5fr), and Bb5. The piano accompaniment continues with the established accompaniment.

D5 F5 A5 Bb5

dance with no pants on? Meet me in the back with the Jack and the juke - box.

The fourth system concludes the musical score. The guitar chords are D5 (5fr), F5, A5 (5fr), and Bb5. The piano accompaniment continues to the end of the system.

D5 F5 A5 Bb5

So cut to the chase, kid, 'cause I know you don't care what my middle name is.

D5 F5 A5 Bb5 D.S. al Coda

I want to be naked, and you're wasted. Mu - mu - mu - mu - sic's

CODA Dm Am Dm

You be de - lay - in', you al - ways say - in' some shit. You say I'm play - in', I'm nev -

Am Dm Am

er lay - in' the dick. Say - in' blah, blah, — blah, 'cause I don't care who you are —

G D5

in this bar. It on - ly mat - ters who I is.

N.C. Dm F Am Bb

Stop talk - talk - talk - in' that blah, blah, \_ blah. } Think you'll be get - tin' this?  
Blah, blah, \_ blah. }

Dm F Am Bb Dm F

Nah, nah, \_ nah, not in the back of my car, ah, \_ ah,



Am Bb Dm F

1 Am Bb

if you keep talk - in' that blah, blah, \_ blah, \_\_\_\_ blah, blah.

2 N.C. Dm F Am Bb

\_\_ blah, blah. Ow! Blah, blah, blah.

Dm F Am Bb D5 F5

Stop talk - in'!

A5 Bb5 Dm F Am

N.C.

7 Stop talk - talk - talk - in' that...

# HUNGOVER

Words and Music by KESHA SEBERT,  
LUKASZ GOTTWALD, MAX MARTIN  
and JOHAN SCHUSTER

## Rhythmic Ballad

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. Each system includes a vocal line, a piano accompaniment, and guitar chord diagrams. The first system starts with a C#m chord and a G#m chord. The second system features A, E, and G#m chords. The third system returns to C#m and G#m chords. The piano accompaniment is marked with a mezzo-piano (*mp*) dynamic. The vocal line includes lyrics with melisma lines (indicated by horizontal lines) for the words 'home', 'you', and 'know'.

**System 1:**

**Guitar Chords:** C#m (4fr), G#m (4fr)

**Vocal Line:** And now the sun is ris - ing, and now the long — walk — back home, —  
E - ven my dirt - y laun - dry, ev - 'ry - thing — just smells — like you, —

**Piano Accompaniment:** *mp*

**System 2:**

**Guitar Chords:** A, E, G#m (4fr)

**Vocal Line:** back home. —  
like you. —

**System 3:**

**Guitar Chords:** C#m (4fr), G#m (4fr)

**Vocal Line:** There's just so man - y fac - es, but no one I need to know, —  
And now my head is throbb - ing, ev - 'ry song is out of tune, —

A E G#m

need to know. In the  
just like you. In the

C#m G#m

dark, I can fight it; I  
dark, I can fight it 'til

A E G#m

fake 'til I'm numb. But in the  
it dis ap pears. But in the

C#m G#m A

bright light, I taste you on my tongue.  
day light, I taste you in my tears.

Play 1st time only

B

B7

E

G#m

Now the par - ty's o - ver and ev - 'ry - bod - y's gone. — I'm

*mf*

C#m

A

left here with — my - self — and I — won - der what — went wrong. — And

E

G#m

now my heart — is bro - ken like the bot - tles on — the floor. — Well,

C#m  4fr  A

does it real - ly mat - ter, or am I just hung o - ver



1  E  G#m 4fr

you? Ah, ah. \_\_\_\_\_ Ah, ah. \_\_\_\_\_



C#m  4fr  A (D.C.)

Or am I just hung o - ver?



2  B  A

you? Now I've got \_\_\_ my - self \_\_\_ look - ing like \_\_\_ a mess, -



B A

stand - ing a - lone, here at the end, — tryin' to pre-tend. But, —

This system contains the first two lines of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for B and A. The bottom two staves are the piano accompaniment.

B A

no, I put up — my fight. — But this is it — this time, —

This system contains the second two lines of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for B and A. The bottom two staves are the piano accompaniment.

B A

'cause I'm here at the end, — tryin' to pre - tend, —

This system contains the third two lines of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for B and A. The bottom two staves are the piano accompaniment.

B E

here at the end, — tryin' to pre - tend. —

*mp*

This system contains the final two lines of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for B and E. The bottom two staves are the piano accompaniment, ending with a *mp* dynamic marking.

G#m C#m

Oh, \_\_\_\_\_ oh. \_\_\_\_\_

Detailed description: This system shows the first two measures of the piece. The guitar part has two chord diagrams: G#m (4fr) and C#m (4fr). The vocal line has two measures with lyrics 'Oh, \_\_\_\_\_' and 'oh. \_\_\_\_\_'. The piano accompaniment consists of a single eighth note in the right hand and a single eighth note in the left hand for each measure.

A E

And now the par - ty's o - ver and

Detailed description: This system covers measures 3 and 4. The guitar part has chord diagrams for A and E. The vocal line has two measures with lyrics 'And now the par - ty's o - ver' and 'and'. The piano accompaniment features a sustained chord in the right hand and a moving bass line in the left hand. A dynamic marking of *mf* is present in the second measure.

G#m C#m

ev - 'ry - bod - y's gone. \_\_\_\_\_ I'm left here with \_\_\_\_\_ my - self \_\_\_\_\_ and I \_\_\_\_\_

Detailed description: This system covers measures 5 and 6. The guitar part has chord diagrams for G#m (4fr) and C#m (4fr). The vocal line has two measures with lyrics 'ev - 'ry - bod - y's gone. \_\_\_\_\_' and 'I'm left here with \_\_\_\_\_ my - self \_\_\_\_\_ and I \_\_\_\_\_'. The piano accompaniment continues with a consistent harmonic texture.

A E

won - der what \_\_\_\_\_ went wrong. \_\_\_\_\_ And now my heart \_\_\_\_\_ is bro - ken like the

Detailed description: This system covers measures 7 and 8. The guitar part has chord diagrams for A and E. The vocal line has two measures with lyrics 'won - der what \_\_\_\_\_ went wrong. \_\_\_\_\_' and 'And now my heart \_\_\_\_\_ is bro - ken like the'. The piano accompaniment remains consistent with the previous systems.



bot - tles on the floor. Well, does it real - ly mat - ter, or am I

1



2



just hung o - ver? just hung o - ver



you? Ah, ah. Ah, ah.



Or am I just hung o - ver?



# PARTY AT A RICH DUDE'S HOUSE

Words and Music by KESHA SEBERT,  
JOHAN SCHUSTER and BENJAMIN LEVIN

## Driving Rock

N.C.

Swim - ming pool, lim - ou - sines, — come on, let's do it. Come on, let's cause a scene, —

F5      Db5      Eb5      Ab5      Eb/G      F5      Db5      Eb5  
 (4fr)    (4fr)    (6fr)    (4fr)    (3fr)    (4fr)    (4fr)    (6fr)

— come on, let's do it. Ci - gar in the cav - i - ar, — come on, let's do it.

Ab5      Eb/G      F5      Db5      Eb5      Ab5      Eb/G  
 (4fr)    (3fr)    (4fr)    (4fr)    (6fr)    (4fr)    (3fr)

Piss - ing in the Dom Pé - ri - gnon, — come on, let's do it now.

F5      Db5      Eb5      Ab5      Eb/G      F5      Db5      Eb5  
 (4fr)    (4fr)    (6fr)    (4fr)    (3fr)    (4fr)    (4fr)    (6fr)

Ab5 Eb/G F5 Db5 Eb5 Ab5 Eb/G

Come on, let's do it. We gon - na do it

F5 Db5 Eb5 Ab5 Eb/G F5 Db5 Eb5

now. Come on, let's do it.

N.C. Cm Db

Come on, let's do this! Whoa, \_\_\_\_\_ there's a

Ab Eb Cm

par - ty at a rich dude's house. Whoa, \_\_\_\_\_

Db Ab Eb

there's a par - ty at a rich dude's house. If you

Cm Db Ab

wan - na go, then you know — we're gon - na fight 'til we do it right. —

Eb Cm To Coda Db

So let's whoa — to - night. —

F5 Db5 Eb5 Ab5 Eb/G F5 Db5 Eb5 Ab5 Eb/G

Da na na na na na na, — da na na na na.

F5 Db5 Eb5 Ab5 Eb/G F5 Db5 Eb5

No, we're not on the list, — come on, let's do it. No, we don't give a shit, —

Ab5 Eb/G F5 Db5 Eb5 Ab5 Eb/G

— come on, let's do it. Dance 'til your pants come off, — come on, get na - ked.

F5 Db5 Eb5 Ab5 Eb/G F5 Db5 Eb5

Par - ty 'til the break of dawn, — come on, let's do it now.

Ab5 Eb/G F5 Db5 Eb5 N.C. D.S. al Coda

Come on, let's do it. Come on, let's do this!

CODA

$D\flat$

$B\flat m$

to - night. — Wake up in the front —

$E\flat$

$B\flat m$

— yard, we don't — care. — Wine stain on the so -

$E\flat$

$B\flat m$

- fa, we don't — care. — I

$E\flat$

threw up in the clos - et, but I don't — care. — 'Cause we're young —

Db Cm

and we're broke\_ and I can't\_ find my coat,\_ and the sun\_ is com-ing up and, oh my

Eb N.C.

God, I think I'm still drunk. Where's my coat?

Cm Db Ab

Where?\_

Eb Ab

Whoa, there's a par-ty at a rich dude's





house. Whoa, \_\_\_\_\_ there's a








par - ty at a rich dude's house. If you wan - na go, then you know \_







we're gon - na fight 'til we do it right. \_\_\_\_\_ So let's







whoa \_\_\_\_\_ to - night. \_\_\_\_\_



# BACK\$TABBER

Words and Music by KESHA SEBERT,  
MARC NELKIN, DAVID GAMSON  
and JON INGOLDSBY

Up-tempo groove

Em7 Cmaj9 Am7

Back, back, back - stab - ber.

*mf*

Em7 Cmaj9 Am7 Em7 Cmaj9

Back, back, back - stab - ber. Back,

Am7 Em D C G

back, back - stab - ber.



## BACKSTABBER

N.C.

Bored, sick and stoned, and ti - red of sit - ting in your base - ment, hear - ing all a - bout my life a - lone 'cause your from oth - er

lit - tle con - ver - sa - tions got a - round, now look - ie what we all found  
 peo - ple with all of your lies wrapped up so tight. So may - be you should

Em7 Csus2

out. (Look - ie what we found, look - ie what we all found out.) That you have  
 shut your - mouth, shut your mouth. You nev - er shut your mouth. Hon - est - ly, I

N.C. Em7 Csus2 N.C.

got a set of loose lips, twist - ing sto - ries all be - cause you're jeal - ous.  
 think it's kind of fun - ny that you waste your breath talk - ing a - bout me.

Em7 Csus2 N.C. Em D C

Now I know ex - act - ly what you're all a - bout, what you're all a - bout,  
 Got me feel - ing kind of spe - cial.

G Em Cmaj7 Am7

this is what you're all a - bout. Girl, you're such \_\_\_ a back - stab - ber.  
 This is what you're all a - bout.

Em Cmaj7 Am7 Em Cmaj7

You're such \_\_\_ a back - stab - ber. Oh, girl, you're such \_

To Coda

Am7 Em D C G

\_\_\_ a shit talk - er and ev - 'ry - bod - y knows it, ev - 'ry - bod - y knows it.

Em Cmaj7 Am7 Em Cmaj7

Girl, you're such a back - stab - ber. You're such \_

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 starts with a quarter rest, followed by eighth notes for 'you're such a back - stab - ber.' and ends with a quarter rest for 'You're such \_'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Am7 Em Cmaj7 Am7

\_ a back - stab - ber. Run your mouth \_ more than an - y - one I've ev - er known, and

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest for the first part of the phrase, followed by eighth notes for 'a back - stab - ber. Run your mouth \_ more than an - y - one I've ev - er known, and'. The piano accompaniment maintains the same harmonic structure.

Em D C G

ev - 'ry - bod - y knows it, ev - 'ry - bod - y knows it. Back, back, back, back,

1  
N.C.

The third system introduces new chords: Em, D, C, and G. The vocal line has a quarter rest for 'ev - 'ry - bod - y knows it,' followed by eighth notes for 'ev - 'ry - bod - y knows it. Back, back, back, back,'. The piano accompaniment features a more active bass line. A first ending bracket labeled '1' and 'N.C.' (No Chords) covers the final two measures of the system.

back, back - stab - ber. Talk, talk, talk, talk, talk, talk, talk, talk. I'm

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest for 'back, back - stab - ber. Talk, talk, talk, talk, talk, talk, talk, talk. I'm'. The piano accompaniment continues with the established harmonic and rhythmic patterns.

2

Em Bm Cmaj7

Ka - tie's to my left, rip - ping my style. \_ Damn, Jean - ie, why you got - ta tell the

Detailed description: This system contains the first three measures of the piece. The guitar part features chords Em, Bm, and Cmaj7. The vocal line has lyrics: "Ka - tie's to my left, rip - ping my style. \_ Damn, Jean - ie, why you got - ta tell the". The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

Cm(maj7) G Bm/D

se - crets 'bout my sex life? All I ev - er did was drive your broke ass a - round,

Detailed description: This system contains measures 4-6. The guitar part features chords Cm(maj7), G, and Bm/D. The vocal line has lyrics: "se - crets 'bout my sex life? All I ev - er did was drive your broke ass a - round,". The piano accompaniment continues with a consistent bass line and chordal accompaniment.

Em D C G Em7 Cmaj9

pick you up, take you out when your car broke down. Back,

Detailed description: This system contains measures 7-9. The guitar part features chords Em, D, C, G, Em7, and Cmaj9. The vocal line has lyrics: "pick you up, take you out when your car broke down. Back,". The piano accompaniment features more complex chordal textures in the right hand.

Am7 Em7 Cmaj9 N.C.

back, back - stab - ber. Stab - ber, stab - ber.

Detailed description: This system contains the final three measures. The guitar part features chords Am7, Em7, Cmaj9, and N.C. (No Chords). The vocal line has lyrics: "back, back - stab - ber. Stab - ber, stab - ber.". The piano accompaniment concludes with sustained chords in the right hand and a simple bass line in the left hand.

Em7 Cmaj9 Am7 Em D C G D.S. al Coda

Back, back, back - stab - ber.

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics 'Back, back, back - stab - ber.' and a piano accompaniment in bass clef. Above the vocal line, seven guitar chord diagrams are provided: Em7, Cmaj9, Am7, Em, D, C, and G. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

CODA

G Em Cmaj7 Am7

ev - 'ry - bod - y knows it. Girl, you're such — a back - stab - ber.

Detailed description: This system is labeled 'CODA' and contains the second line of music. It features a vocal line in treble clef with lyrics 'ev - 'ry - bod - y knows it. Girl, you're such — a back - stab - ber.' and a piano accompaniment in bass clef. Above the vocal line, five guitar chord diagrams are provided: G, Em, Cmaj7, and Am7. The piano accompaniment continues with chords and a bass line.

Em C Am7 Em Cmaj7

Tak - ing and twist - ing and tell - ing, so ma - nip - u - la - tive, oh. Run your mouth - more than

Detailed description: This system contains the third line of music. It features a vocal line in treble clef with lyrics 'Tak - ing and twist - ing and tell - ing, so ma - nip - u - la - tive, oh. Run your mouth - more than' and a piano accompaniment in bass clef. Above the vocal line, six guitar chord diagrams are provided: Em, C, Am7, Em, and Cmaj7. The piano accompaniment continues with chords and a bass line.

Am7 Em D C 1 G

an - y - one I've ev - er known, and ev - 'ry - bod - y knows it, ev - 'ry - bod - y knows it.

Detailed description: This system contains the fourth line of music. It features a vocal line in treble clef with lyrics 'an - y - one I've ev - er known, and ev - 'ry - bod - y knows it, ev - 'ry - bod - y knows it.' and a piano accompaniment in bass clef. Above the vocal line, six guitar chord diagrams are provided: Am7, Em, D, C, and G. A first ending bracket is shown above the final chord (G). The piano accompaniment continues with chords and a bass line.

2

G

N.C.

ev - 'ry - bod - y knows it. Ev - 'ry - bod - y knows.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "ev - 'ry - bod - y knows it." followed by "Ev - 'ry - bod - y knows." The guitar part is indicated by a G chord diagram above the first measure and "N.C." (Natural Chord) above the second measure. The piano accompaniment is shown in grand staff notation (treble and bass clefs).

Em7

Cmaj9

Yeah, you're look - ing like a lu - na -

Detailed description: This system contains the next two measures. The vocal line continues with "Yeah, you're look - ing like a lu - na -". The guitar part features an Em7 chord diagram above the first measure and a Cmaj9 chord diagram above the second measure. The piano accompaniment continues in grand staff notation.

Am7

Em7

Cmaj9

Am7

tic, and ev - 'ry - bod - y knows. Yeah,

Detailed description: This system contains the next two measures. The vocal line continues with "tic, and ev - 'ry - bod - y knows." followed by "Yeah,". The guitar part features four chord diagrams: Am7, Em7, Cmaj9, and Am7. The piano accompaniment continues in grand staff notation.

Em7

Cmaj9

Am7

ev - 'ry - bod - y knows. Back - stab - ber.

Detailed description: This system contains the final two measures. The vocal line continues with "ev - 'ry - bod - y knows." followed by "Back - stab - ber." The guitar part features three chord diagrams: Em7, Cmaj9, and Am7. The piano accompaniment concludes in grand staff notation.

# BLIND

Words and Music by KESHA SEBERT,  
LUKASZ GOTTWALD, BENJAMIN LEVIN  
and JOSHUA COLEMAN

Moderately fast

*mp* slightly detached

I think you got the best of me. You're sleep - ing  
I've let go, fi - n'ly o - ver you, this dra - ma

with the en - e - my. You left me all a - lone, -  
that you put me through. I'm bet - ter all a - lone, -

— a - lone, — a - lone, — a - lone. — The beat drops,  
— a - lone, — a - lone, — a - lone. — The beat drops,

N.C. Ab Dbmaj7

I'm so low. My heart stops, I al - read - y know.  
 you're so low. It's last call and it's got - ten old.

Fm Eb Ab

You left me all a - lone, a - lone, a - lone,  
 Now look who's all a - lone, a - lone, a - lone,

Dbmaj7 N.C. Fm Eb

a - lone. } I'm sick and tired of the mess you made me, nev -  
 a - lone. }

Ab Db Fm

- er gon - na catch me cry. You must be blind if you -



E $\flat$  3fr      A $\flat$  4fr      D $\flat$

— can't see — you'll — miss — me 'til the day you die. — With - out —

Fm      E $\flat$  3fr      A $\flat$  4fr

me, — you're noth — ing. —

D $\flat$       Fm      E $\flat$  3fr

To Coda  $\oplus$

You must be blind if you — can't see — you'll — miss —

A $\flat$  4fr      D $\flat$

me 'til the day you die. —

1  
N.C.

(drum fill)

2

**Dbmaj7** **Ab** **Eb**

I trust-ed you. You were the first, then you lied,

Detailed description: This system contains the first three measures of the song. The guitar part features chords Dbmaj7, Ab, and Eb. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

**Fm** **Dbmaj7** **Ab**

and it gets worse. You broke me down, now just look a-round.

Detailed description: This system contains the next three measures. The guitar part features chords Fm, Dbmaj7, and Ab. The piano accompaniment continues with the same rhythmic pattern as the first system.

**Eb** **Fm** N.C. **D.S. al Coda**

Who's all a-lone? Who's all a-lone now? I'm

Detailed description: This system contains the final two measures of the main section. The guitar part features chords Eb and Fm, followed by a N.C. (no chord) measure. The piano accompaniment concludes the main section with a final chord.

**CODA** **Eb** N.C.

— can't see — you'll miss — me 'til the day you die. —

Detailed description: This system contains the CODA section. It begins with a Coda symbol and a chord Eb. The piano accompaniment features a more complex, flowing melody in the right hand and a simple bass line in the left hand.

# D.I.N.O.\$A.U.R

Words and Music by KESHA SEBERT,  
MAX MARTIN and JOHAN SCHUSTER

## Jungle beat

N.C.

D - I - N - O - S - A - U - R, a di - no - saur. D - I - N - O - S - A -

- U - R, a di - no - saur. An O - L - D M - A - N, you're just an old man.

Hit - ting on me, what? \_ You need a CAT scan!

N.C.

Old man, why are you star - ing at me? Mack -  
 Not long 'til you're a sen - ior cit - i - zen and


— on strut me and my friends, it's kind of creep - y.  
 you can strut a - round with your sex - y tank of ox - y - gen.

You should be prowl - ing a - round the old folks home.  
 Hon - ey, your tou - pee is fall - ing to your left side.

Come on, dude, — leave us a - lone. At  
Get up and go, — bro. — Oh, wait; you're fos - sil - ized.

first we thought that it — was kind of ill when we saw that you — were, like, a bil - lion  
You sit down, buy me — a mar - ti - ni, won't go a - way; my hints, — they aren't — sink - ing.

and still out tryin' — to make a kill - in'. Get back to — the mu - se - um. }  
"Hey," you say, — "want to come - with me?" I'm a - bout to barf, se - ri - ous - ly! }

E5 

D - I - N - O - S - A - U - R, a di - no - saur.

(drum fill)



D - I - N - O - S - A - U - R, a di - no - saur. An O - L - D M - A - N, -



— you're just an old man. Hit-ting on me, what? — You need a CAT scan!



Hey, di - no - saur, ba - by, you're pre - his - tor - ic. Hey, di - no - saur,



that's what you are. — Hey, car - ni - vore, you want my meat, — I know it.

1

Hey, di - no - saur, that's what you are. \_\_\_

(Spoken:) Yeah, you're pretty old.

2

Hey, di - no - saur, ba - by, you're pre - his - tor - ic. Hey, di - no - saur,

D/E E

that's what you are. \_\_\_ Hey, car - ni - vore, you want my meat, - I know it.

Hey, di - no - saur, that's what you are. — D - I - N - O - S - A -

D/E E

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "Hey, di - no - saur, that's what you are. — D - I - N - O - S - A -". Above the vocal line, two guitar chord diagrams are shown: D/E and E. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively, with a key signature of three sharps. The piano part features a steady eighth-note bass line and a treble line with chords and melodic fragments.

- U - R, a di - no - saur. D - I - N - O - S - A... that's what you are. —

D/E E

The second system continues the musical score. The vocal line (top staff) has lyrics "- U - R, a di - no - saur. D - I - N - O - S - A... that's what you are. —". Above the vocal line, two guitar chord diagrams are shown: D/E and E. The piano accompaniment (middle and bottom staves) continues with the same rhythmic and harmonic structure as the first system.

D - I - N - O - S - A - U - R, a di - no - saur.

The third system continues the musical score. The vocal line (top staff) has lyrics "D - I - N - O - S - A - U - R, a di - no - saur.". The piano accompaniment (middle and bottom staves) continues with the same rhythmic and harmonic structure.

D - I - N - O - S - A... that's what you are. —

D/E E

The fourth system concludes the musical score. The vocal line (top staff) has lyrics "D - I - N - O - S - A... that's what you are. —". Above the vocal line, two guitar chord diagrams are shown: D/E and E. The piano accompaniment (middle and bottom staves) concludes with the same rhythmic and harmonic structure.



# DANCING WITH TEARS IN MY EYES

Words and Music by KESHA SEBERT,  
LUKASZ GOTTWALD, BENJAMIN LEVIN  
and CLAUDE KELLY




## Pop Rock

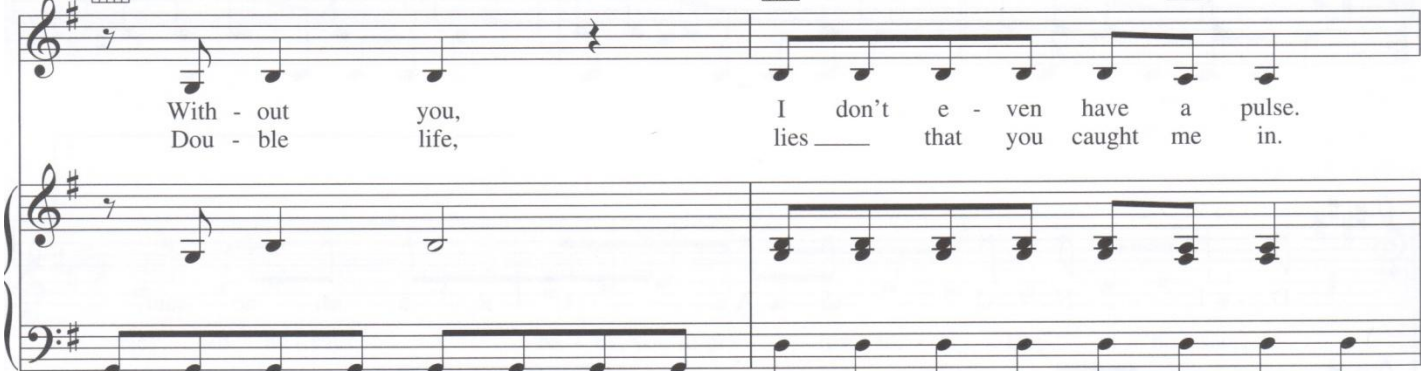
E5  Cmaj7 





Here we go,  
When did I  
wel - come to my fu - ner - al.  
be - come such a hyp - o - crite?

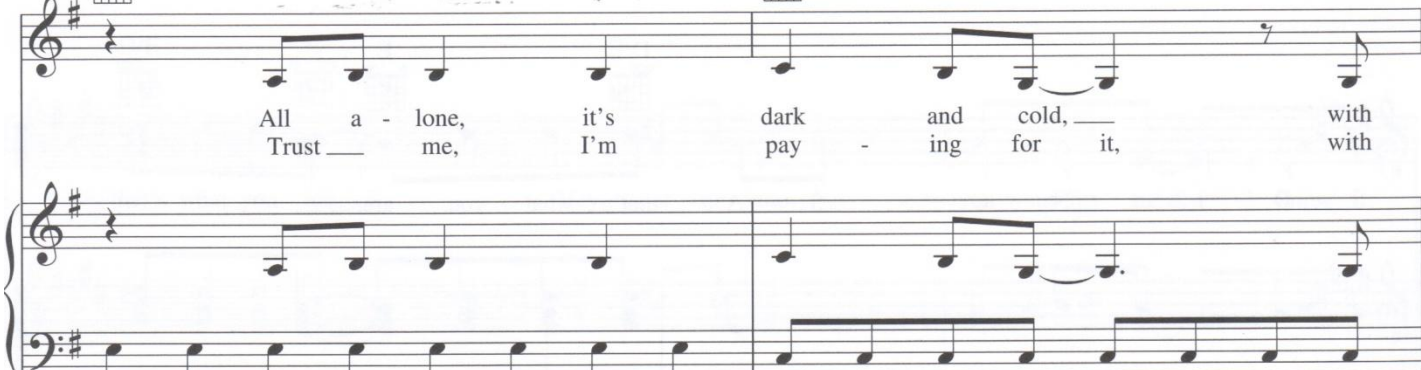
*mp*

G  G/D  D 



With - out you,  
Dou - ble life,  
I don't e - ven have a pulse.  
lies — that you caught me in.

E5  Cmaj7 



All a - lone, it's dark and cold, — with  
Trust — me, I'm pay - ing for it, with

G D D5 E5

ev - 'ry move - I die. — Here I go,  
ev - 'ry move - I die. — On the floor,

Cmaj7 G

this is my con - fes - sion - al. A lost  
I'm — just a zom - bie. Who I cause, am

G/D D E5

no - bod - y can save my soul. I am so de -  
is not who I want to be. I am such a

Cmaj7 G D

lu - sion - al, — with ev - 'ry move - I die. — I have de - stroyed —  
trag - e - dy, — with ev - 'ry move - I die. —

Cmaj7 D6 D5 Cmaj7

my life, — it's gone. — Pay-back is sick, — it's all — my fault. —

D5 5fr N.C. Em C

I'm danc - ing with tears in my eyes, just

*mf*

G D Em

fight - ing to get through the night. — I'm los - ing it. —

C G D

With ev - 'ry move — I die. — I'm

Em C G

fad - ing, I'm bro - ken in - side. I've wast - ed the

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'fad' on a G4, followed by a quarter note 'ing,' on an A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Em, C, and G are provided above the staff.

D Em C

love of my life. I'm los - ing it. — With

Detailed description: This system contains the next three measures. The vocal line continues with 'love of my life.' and 'I'm los - ing it.' followed by a long dash. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for D, Em, and C are provided above the staff.

G To Coda (D.C.) 2 Bm

ev - 'ry move — I die. — Oh. —

Detailed description: This system contains the next three measures, ending with a double bar line and repeat sign. The vocal line says 'ev - 'ry move — I die. — Oh. —'. The piano accompaniment features a repeat sign. Chord diagrams for G, D, and Bm are provided above the staff.

C G Bm

— This is it, — and now — you're real - ly gone — this time. —

Detailed description: This system contains the final three measures. The vocal line says '— This is it, — and now — you're real - ly gone — this time. —'. The piano accompaniment continues with chords and a bass line. Chord diagrams for C, G, and Bm are provided above the staff.

C G

Oh. Nev - er once thought I'd be

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a rest, followed by the lyrics 'Oh.' and 'Nev - er once thought I'd be'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. Chord diagrams for C and G are shown above the vocal staff.

Bm B Em

in piec - es, left be - hind.

Detailed description: This system contains the next two measures. The vocal line continues with 'in piec - es, left be - hind.'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Bm, B, and Em are shown above the vocal staff.

Cmaj7 G D N.C. D.S. al Coda

I'm

Detailed description: This system contains the final two measures of the page. The vocal line ends with 'I'm'. The piano accompaniment concludes with a final chord. Chord diagrams for Cmaj7, G, and D are shown above the vocal staff. The instruction 'D.S. al Coda' is written above the final measure.

CODA D Em

Detailed description: This system contains the coda section. It begins with a 'CODA' symbol and a rest for the vocal line. The piano accompaniment plays a final melodic and harmonic sequence. Chord diagrams for D and Em are shown above the vocal staff.

# BOOTS & BOYS

Words and Music by KESHA SEBERT,  
OLIVIA NERVO, MIRIAM NERVO  
and TOM NEVILLE

With energy

N.C.

Boots \_\_\_\_\_ and

*f*

Detailed description: This system contains the first two measures of the song. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a similar eighth-note line in the right hand, both in the key of D major and 4/4 time.

boys, oh. I think it's time that I men - tion, I've got my - self an ob - ses -

Detailed description: This system contains measures 3 through 5. The vocal line continues with a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note pattern.

sion for the smell, \_\_\_\_\_ for the touch, \_\_\_\_\_ keep that scruff look - ing rough.

Detailed description: This system contains measures 6 through 8. The vocal line continues with a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note pattern.

## BOOTS &amp; BOYS

I know I've got my - self a hab - it, but I've got to have it

now. Don't care where, work it out, let me break it down. I try it on, —

I take it off. — So what you got? — Some-thing 'bout boots and

boys. (Boots — and boys.) — They bring me so much joy. (Bring — me joy.) —

C#m C#m/E A C#m C#m/E

A C#m C#m/E A

I've got to say, I wear them both so pret-ty as I walk in the cit-y, watch out.

C#m F#5 To Coda A C#m C#m/E

Boots and boys. Give me boots and boys. (Boots and boys.)

A C#m C#m/E A

Give me boots and boys, oh, yes, oh.

N.C.

I'm keep-ing quite the col-lec-tion, take noth-ing less than per-fec-tion. Cow-boy boots, cow-boy boys,



C#5 4fr      E5      A5 5fr

mm, oh, the joy. My men drop beats like a bomb. Ex-cuse me now, huh?

C#5 4fr      F#5      A5 5fr      N.C.      D.S. al Coda

Wind me up, spin me 'round, oh, look-ie what I found. Ooh, boots and

CODA

A      C#m 4fr      C#m/E 4fr      A

Give me boots and boys. Cra-zy for you, cra-zy for you. Give me boots and boys.

C#m 4fr      C#m/E 4fr      A      C#m 4fr      C#m/E 4fr

Cra-zy for you, cra-zy for you. Give me boots and boys. Cra-zy for you, cra-zy

— for you. Give me boots and boys. Oh, yes, oh.

Oh. Hey, hey, hey, hey, what you look - ing at?

Hey, hey, hey, hey, some-thing you can't have. Yeah, yeah, yeah, yeah,

they've got me look - ing rad. You feel - ing that?

N.C.

N.C.

Boots and

C#m C#m/E A C#m C#m/E

boys. (Boots — and boys.) — They bring me so much joy. (Bring — me joy.) —

A C#m C#m/E A

— I've got to say, I wear them both so pret - ty as I walk in the cit - y, — watch out.

1 2

C#m F#5 A A

Boots and \_ boys. \_ Some-thing 'bout boots and Give me boots and \_ boys. \_

C#m C#m/E A C#m C#m/E

Cra - zy for you, cra - zy \_ for you. Give me boots and \_ boys. \_ Cra - zy for you, cra - zy \_

A C#m C#m/E A

\_ for you. Give me boots and \_ boys. \_ Cra - zy for you, cra - zy \_ for you. Give me boots and

C#m F#5 A A7

boys. Oh, yes, oh.

# ANIMAL

Words and Music by KESHA SEBERT,  
LUKASZ GOTTWALD, PEBE SEBERT  
and GREG KURSTIN

Fast



*p cresc.*

I am in  
I'm not a -

*mf*

love sleep, I'm up for the fight,

*F#m* *Bm*

not what we should be. And  
in to the mag ic. And

*G*

D F#m

I am, I want am star - struck  
I don't the con - crete,

Bm

with ev - 'ry part of this whole  
I am a - live, comes with the

G D

sto - ry. So  
trag - ic.

F#m

if it's just to - night, the an - i - mal in - side,  
let it live, then die.

To Coda



Bm7



let it live, — then die. —

D



Like it's the end — of time, —

F#m



Bm7



like ev - 'ry - thing — in - side, —

G




let it live — and die. — This is — our

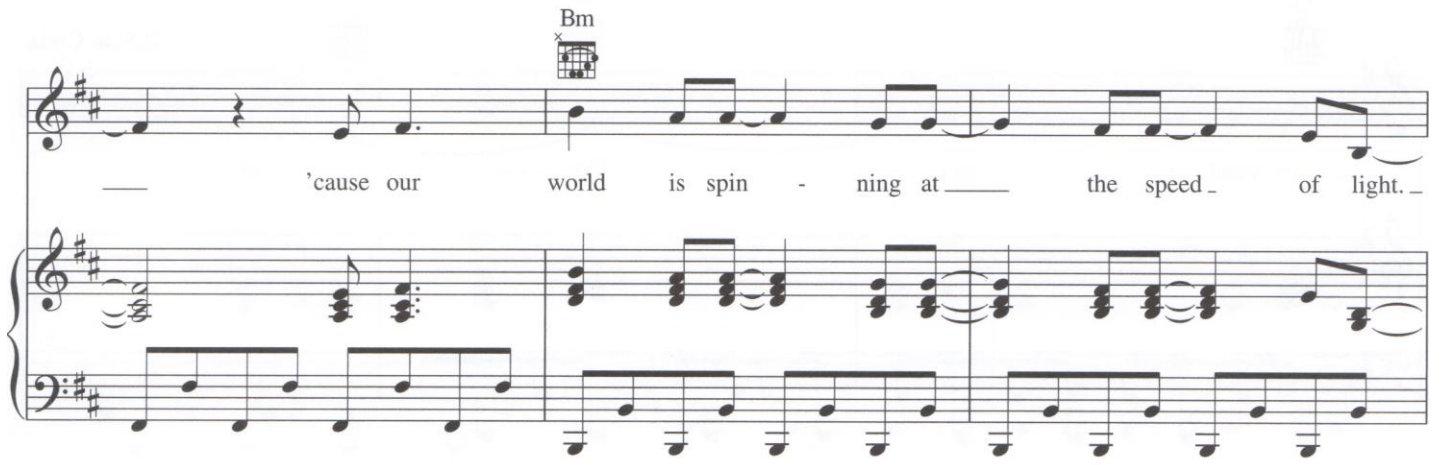
D  F#m 

last \_\_\_\_\_ chance. \_ Give me your \_\_\_\_\_ hands, \_



Bm 


\_\_\_\_\_ 'cause our world is spin - ning at \_\_\_\_\_ the speed \_ of light. \_



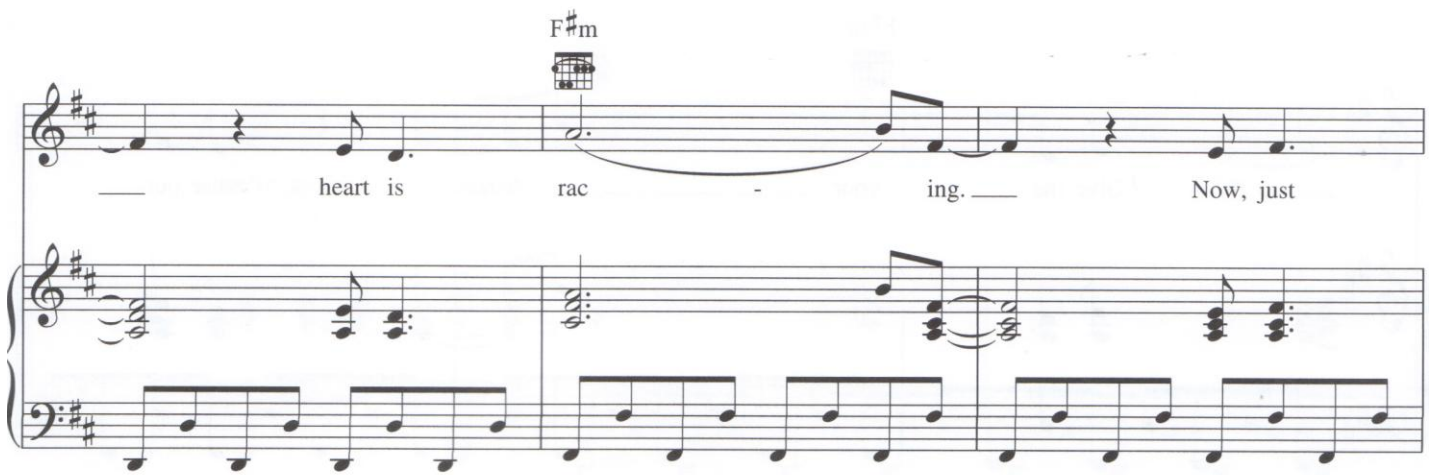
G  D 

\_\_\_\_\_ The night \_ is fad - ing, \_



F#m 

\_\_\_\_\_ heart is rac - ing. \_\_\_\_\_ Now, just





Bm

come and love me like we're gonna die.

G

D

D.S. al Coda

Oh.

CODA


G

D


This is our last chance.


F#m

Give me your hands, 'cause our


Bm  G 

world is spin - ning at \_\_\_\_\_ the speed - of light. \_\_\_\_\_



D 

The night - is fad - ing, \_\_\_\_\_ heart is



F#m  Bm 

rac - ing. \_\_\_\_\_ Now, just come and love - me like -



G 

\_\_\_\_\_ we're gon - na die. \_\_\_\_\_ Oh. \_\_\_\_\_



Musical score for the first system. The treble clef staff contains chords and a melodic line. The bass clef staff contains a bass line. Chord diagrams for D/A and D/F# are shown above the staff.

Musical score for the second system. The treble clef staff contains chords and a melodic line. The bass clef staff contains a bass line. A chord diagram for D is shown above the staff.

Musical score for the third system. The treble clef staff contains long notes. The bass clef staff contains a bass line. First and second endings are indicated by the numbers 1 and 2.

Musical score for the fourth system. The top staff is a vocal line with lyrics: "This is \_\_\_ our last \_\_\_\_\_ chance. \_\_\_ Give me". The bottom two staves are a piano accompaniment.

F#m



your \_\_\_\_\_ hands, \_\_\_\_\_ 'cause our

Bm



world is spin - ning at \_\_\_\_\_ the speed \_\_\_\_\_ of light. \_

G



The night \_\_\_\_\_ is

D



fad \_\_\_\_\_ ing, \_\_\_\_\_ heart is

F#m Bm

rac - ing. — Now, just come and love — me like —

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a half note 'rac' followed by a quarter rest, then a quarter note 'ing.' with a long horizontal line underneath. The next measure has a quarter rest, followed by a quarter note 'Now,' and a quarter note 'just'. The final measure has a quarter note 'come', a quarter note 'and', a quarter note 'love' with a long horizontal line underneath, and a quarter note 'me' with a long horizontal line underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The top piano staff has chords and moving lines, while the bottom piano staff has a steady eighth-note bass line. Chord diagrams for F#m and Bm are shown above the vocal staff.

G

we're gon - na die. — Oh. —

This system contains the next two staves of music. The top staff is a vocal line in treble clef. It starts with a quarter rest, followed by a quarter note 'we're', a quarter note 'gon' with a long horizontal line underneath, a quarter note 'na', and a quarter note 'die.' with a long horizontal line underneath. The final measure has a quarter rest, followed by a quarter note 'Oh.' with a long horizontal line underneath. The bottom two staves are piano accompaniment. The top piano staff has chords and moving lines, while the bottom piano staff has a steady eighth-note bass line. A chord diagram for G is shown above the vocal staff.

D/A D/F#

This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature chords and moving lines. Chord diagrams for D/A and D/F# are shown above the staves.

D

This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature chords and moving lines. A chord diagram for D is shown above the staves.

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