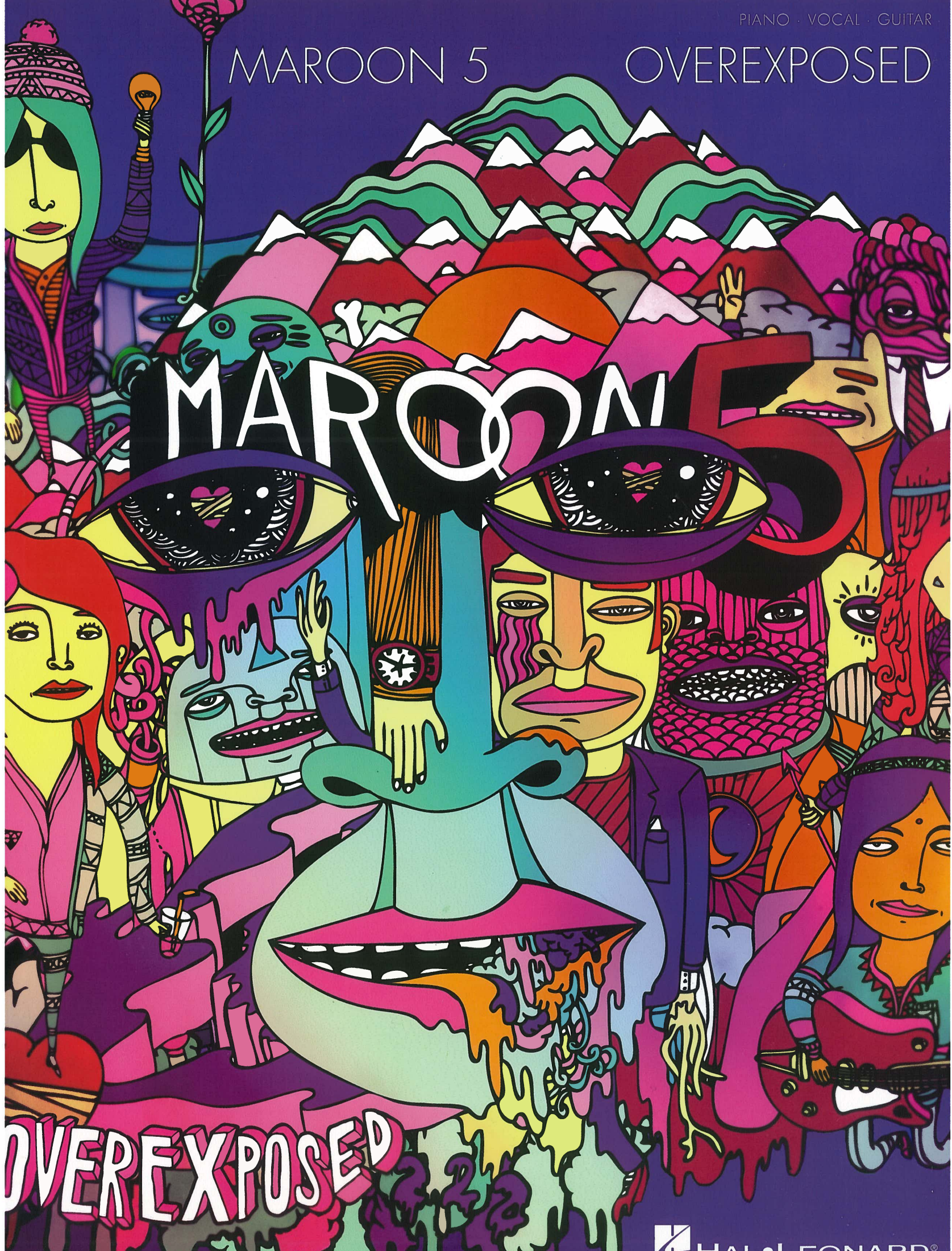


PIANO · VOCAL · GUITAR

MAROON 5

OVEREXPOSED



OVEREXPOSED

PIANO · VOCAL · GUITAR

MAROON 5 OVEREXPOSED

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ONE MORE NIGHT

Words and Music by ADAM LEVINE,
JOHAN SCHUSTER and MAX MARTIN

Moderate Reggae groove

Chords: Fm, Eb, Bbm

Lyrics:

Ooh _____ ooh ooh ooh ooh ooh ooh.

Ooh _____ ooh ooh ooh ooh ooh ooh. You and I go

hard at each oth - er like we're go - ing to war. _____ You and I go
 "no," but my bod - y keeps on tell - ing you, "yes." _____ Try to tell you,

Fm Eb Bbm

rough, we keep throw - ing things and slam - ming the doors. — You and I get
 "stop," but your lip - stick got me so out of breath. — I'll be wak - ing

Fm Eb Bbm

so damn dys - func - tion - al, we start keep - ing score. — You and I get
 up in the morn - ing prob - 'bly hat - ing my - self. — I'll be wak - ing

Fm Eb Bbm

sick and I know that we can't do this no more, — yeah. But
 up feel - ing sat - is - fied but guilt - y as hell, — yeah.

Fm Eb Bbm

ba - by, there you go a - gain, there you go a - gain, mak - ing me love you. — Yeah.

Fm



Eb



Bbm



I stopped us - ing my head, us - ing my head, let it all go, ooh. _____ Got

Fm



Eb



Bbm



you stuck on my bod - y, on my bod - y like a tat - too. _____ And

Fm



Eb



Bbm



now I'm feel - ing stu - pid, feel - ing stu - pid crawl - ing back to you. _____ So I

Fm



Eb



Bbm



cross my heart and I hope to die _____ that I'll

Fm Eb Bbm

on - ly stay with you one more night. _____ And I

Fm Eb Bbm

know I said it a mil - lion times _____ but I'll

Fm Eb Bbm N.C.

on - ly stay with you one more night. _____ Try to tell you

2 Eb Bbm Fm

Ooh _____ ooh ooh ooh ooh ooh ooh.



Yeah, ba - by, give me one more _ night. _ Ooh _ ooh ooh ooh ooh ooh ooh.



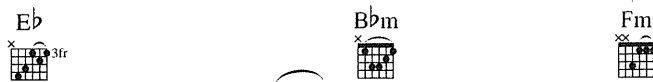
Yeah, ba - by, give me one more _ night. _ Ooh _ ooh ooh ooh ooh ooh ooh. Whoa, _ yeah.



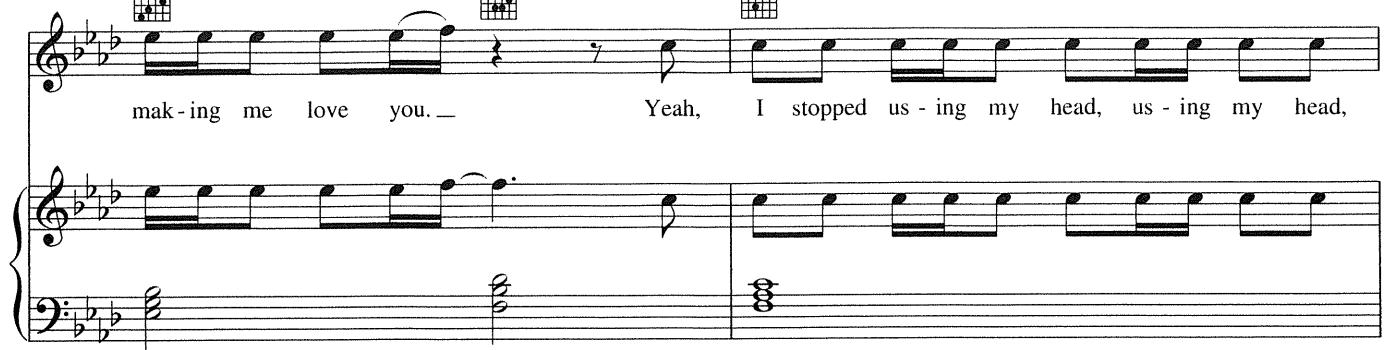
Yeah, ba - by, give me one more _ night. _ Ooh _ ooh ooh ooh ooh ooh ooh. Oh, _ yeah.




Oh, ba - by, there you go a - gain, there you go a - gain,





mak - ing me love you. — Yeah, I stopped us - ing my head, us - ing my head,



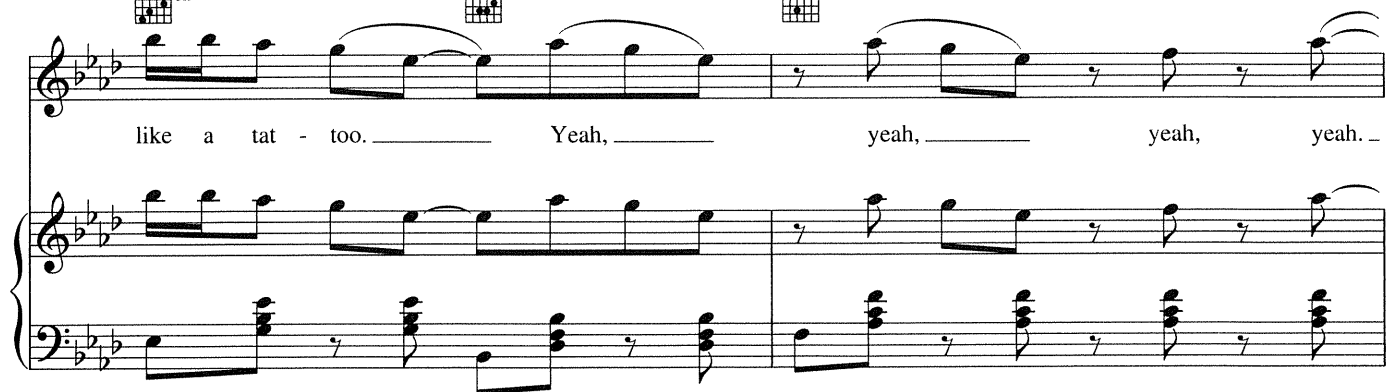


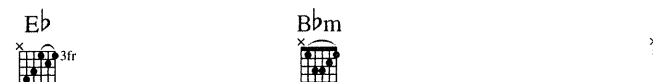
let it all go. — Got you stuck on my bod - y, on my bod - y






like a tat - too. — Yeah, — yeah, — yeah, — yeah. —





So I cross my heart and I hope to die —



E \flat B \flat m Fm

that I'll on - ly stay with you one more night. _____

E \flat B \flat m Fm

And I know I said it a mil - lion times _____

E \flat B \flat m Fm

but I'll on - ly stay with you one more night. _____

1 E \flat B \flat m 2 E \flat B \flat m Fm

So I _____ *Spoken: "I don't know, whatever."*

PAYPHONE

Words and Music by ADAM LEVINE,
BENJAMIN LEVIN, AMMAR MALIK,
JOHAN SCHUSTER, DANIEL OMELIO
and WIZ KHALIFA

Moderately fast

E♭sus2 *B♭5*

*
I'm at a pay - phone try - in' to call ___ home. All of my change -

mf



Gm7 *Fsus* *F* *E♭sus2*

___ I spent ___ on you. ___ Where have the times ___ gone? Ba - by, it's all -

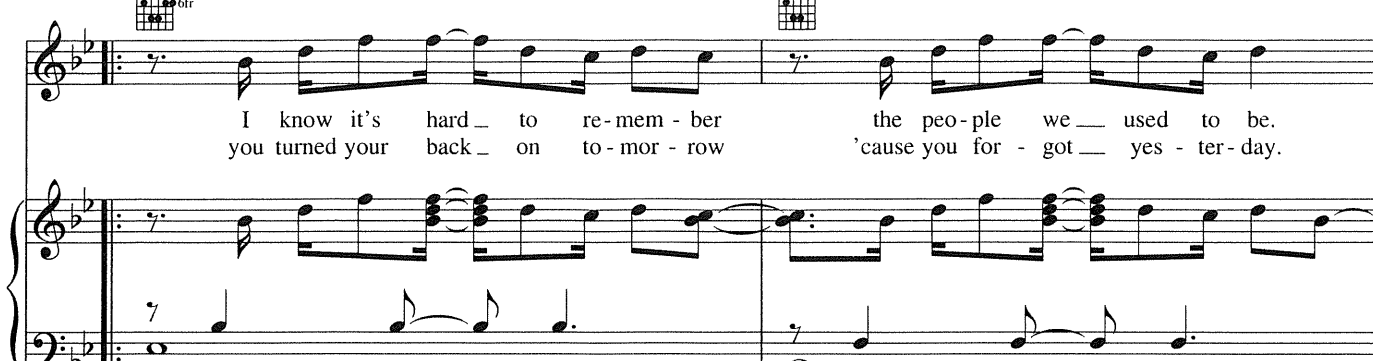
B♭ *Gm7* *F5* *N.C.*




___ wrong. Where are the plans ___ we made ___ for two? ___ Yeah, I,

* Recorded a half step higher.

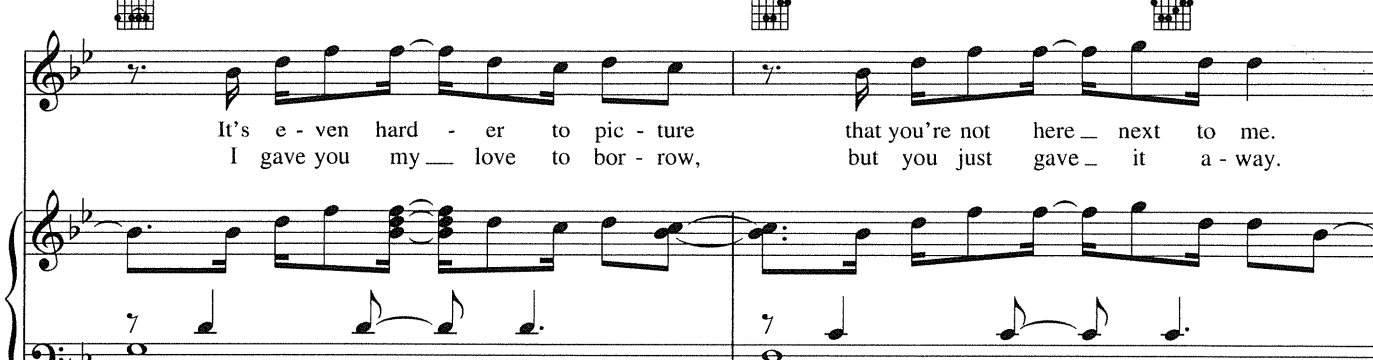
E \flat sus2  **B \flat 5** 



I know it's hard__ to re-mem - ber the peo - ple we__ used to be.
 you turned your back__ on to - mor - row 'cause you for - got__ yes - ter - day.



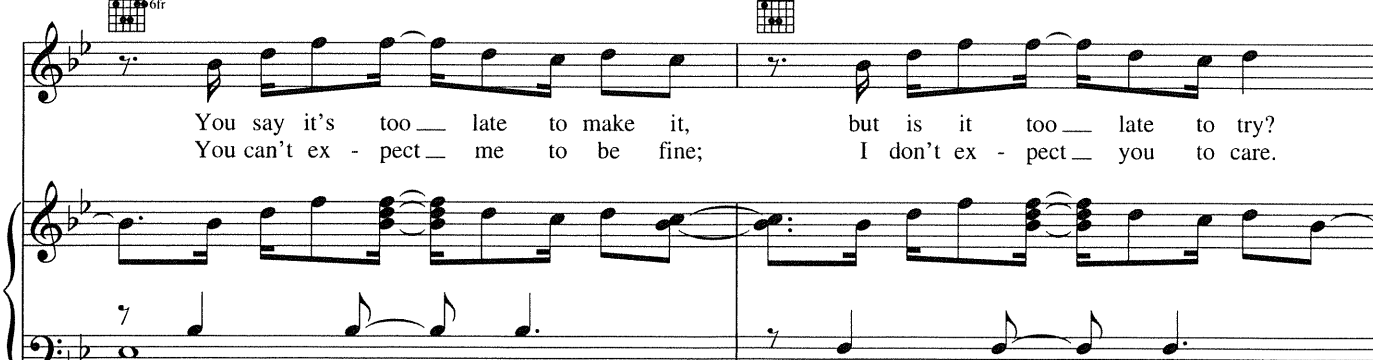
Gm7  **Fsus**  **F** 




It's e - ven hard - er to pic - ture that you're not here__ next to me.
 I gave you my__ love to bor - row, but you just gave__ it a - way.



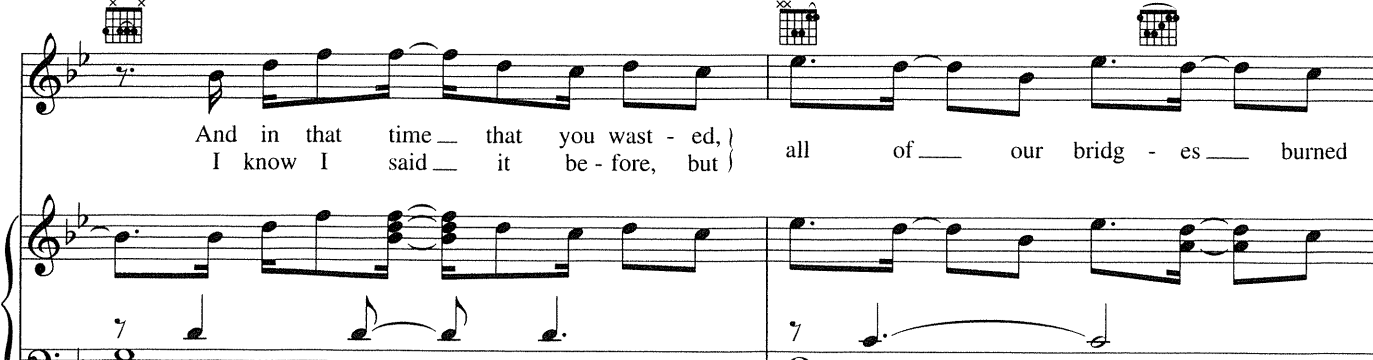
E \flat sus2  **B \flat 5** 



You say it's too__ late to make it, but is it too__ late to try?
 You can't ex - pect__ me to be fine; I don't ex - pect__ you to care.



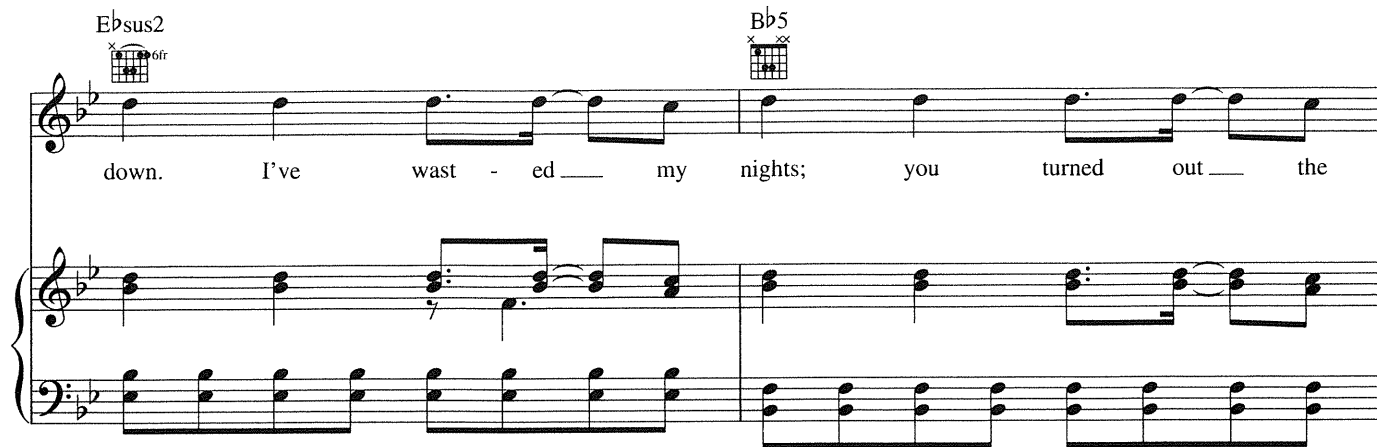
Gm7  **Fsus**  **F** 

And in that time__ that you wast - ed, } all of__ our bridg - es__ burned
 I know I said__ it be - fore, but }



E \flat sus2  B \flat 5 



down. I've wast - ed ___ my nights; you turned out ___ the



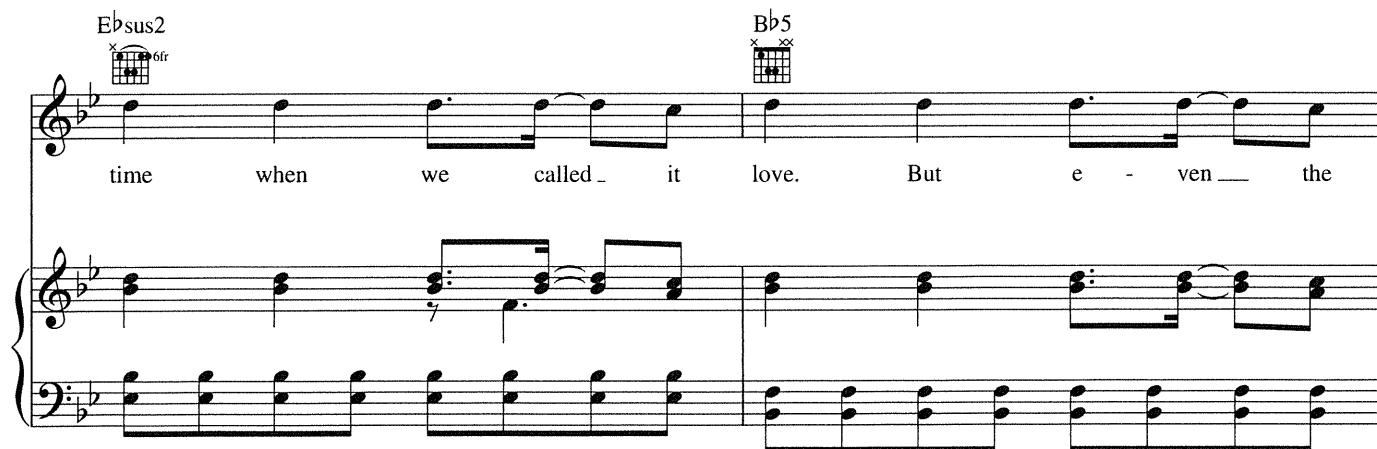
Gm7  F 

lights. Now I'm par - a - lyzed, still stuck in ___ that



E \flat sus2  B \flat 5 



time when we called _ it love. But e - ven ___ the



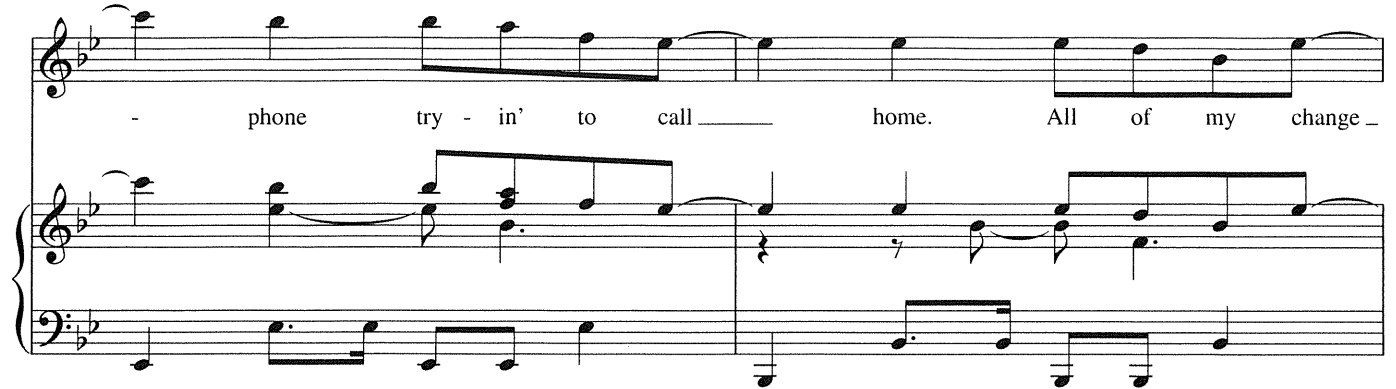
Gm7  F  Fsus  N.C.




sun sets in Par - a - dise. I'm at a pay -




E \flat sus2  B \flat 



- phone try - in' to call _____ home. All of my change _




Gm7  Fsus  F 




_____ I spent _____ on you. _____ Where have the times _



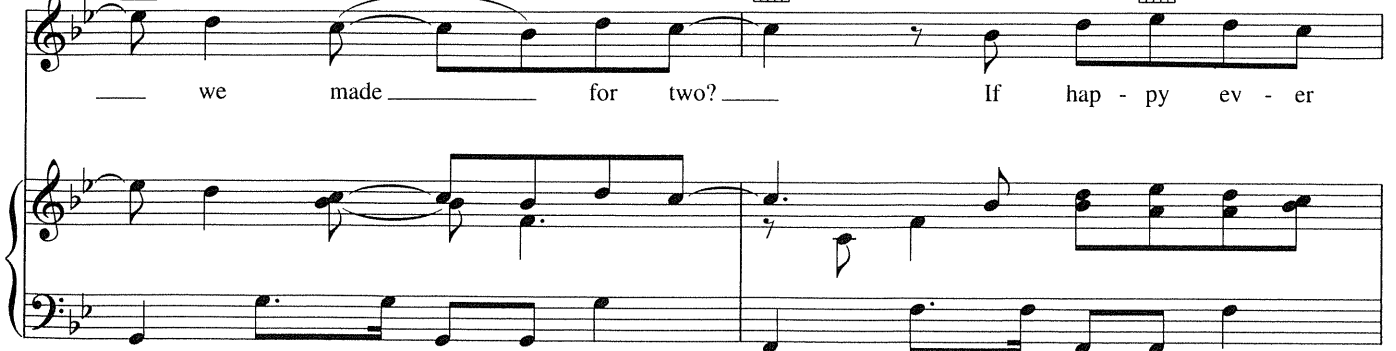
E \flat sus2  B \flat 




_____ gone? Ba - by, it's all _____ wrong. Where are the plans _



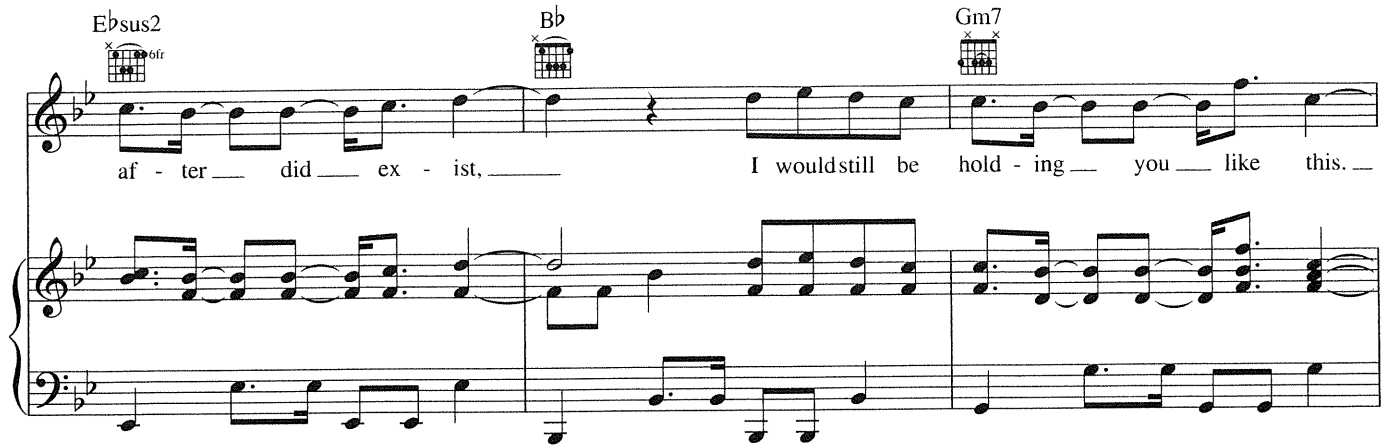
Gm7  Fsus  F 





_____ we made _____ for two? _____ If hap - py ev - er



E \flat sus2  6fr  B \flat  Gm7

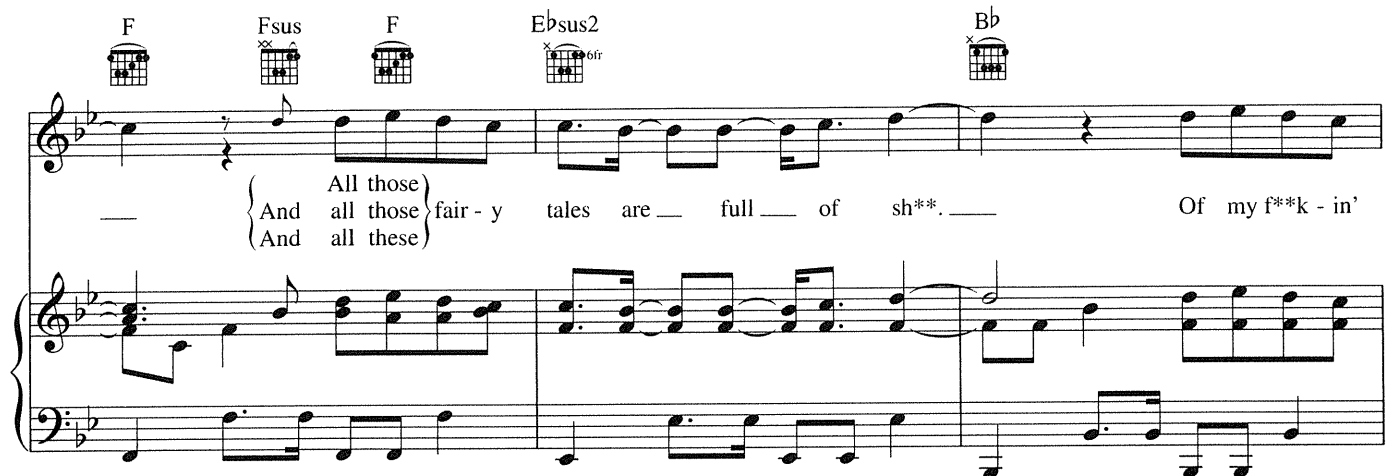
af - ter did ex - ist, I would still be hold - ing you like this.










F  Fsus  F  E \flat sus2  B \flat

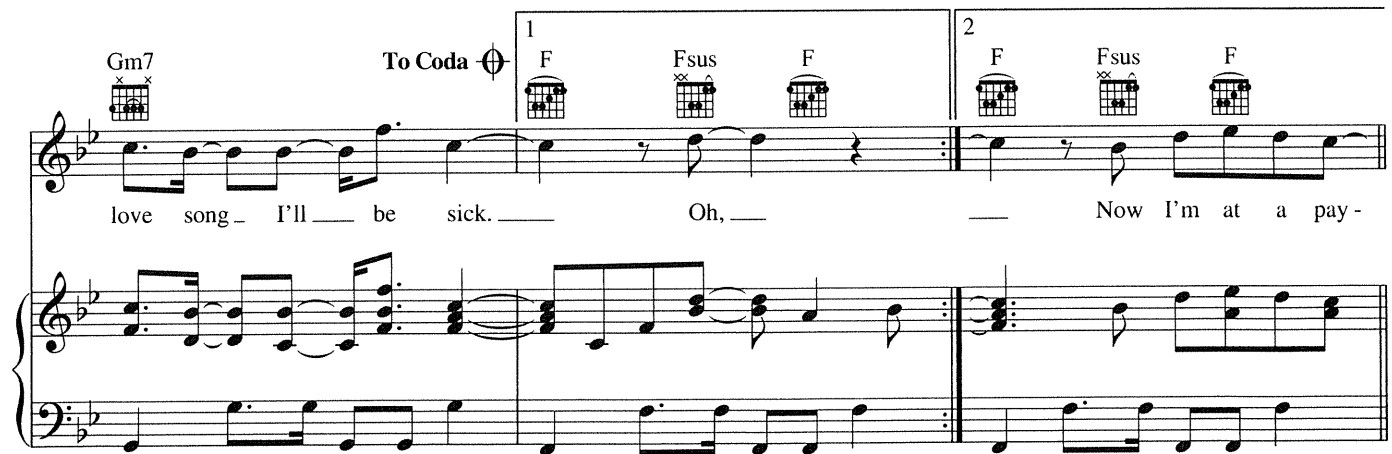
And all those } fair - y tales are full of sh**.
And all these }

Of my f**k - in'



Gm7  To Coda \oplus 1 F  Fsus  F  F 2 F  Fsus  F  F

love song I'll be sick. Oh, Now I'm at a pay -



E \flat sus2  6fr  B \flat  Gm7

- phone.

(1.) Rap: (See rap lyrics)
(2.) (Rap continues)



Fsus
F(add4)
E♭sus2
B♭

1 Gm7 Fsus 2 Gm7

D.S. al Coda

Fsus
F(add4)
CODA
F(add4)
F
N.C.

I'm at a pay -

Now I'm at a pay - phone.

Rap Lyrics

Man, f**k that sh**. I'll be out spending all this money while you're sittin' 'round
 Wondering why it wasn't you who came up from nothin'. Made it from the bottom. Now when you see me I'm stuntin'.
 And all of my cars start with a push of a button, tellin' me the chances I blew up, or whatever you call it.
 Switched the number to my phone so you never could call it. Don't need my name; on my shirt you can tell it, I'm ballin'.

Swish. What a shame, coulda got picked. Had a really good game but you missed your last
 Shot, so you talk about who you see at the top, or what you coulda saw, but sad to say, you saw before.
 Phantom pull up, valet open doors. Wished I'd go away; got what you was lookin' for.
 Now it's me who they want, so you can go and take that little piece of sh** wit' ya.

DAYLIGHT

Words and Music by ADAM LEVINE,
MAX MARTIN, SAM MARTIN
and MASON LEVY

With energy

Chord diagrams: D, Dsus2, D

Lyrics: Here I am, wait - ing, - I'll have to leave soon. - Why am I

Dynamic: *mf*

Detailed description: This system contains the first three measures of the song. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is two sharps (D major) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the bass and a melody in the treble. The vocal line has a melodic line with lyrics: "Here I am, wait - ing, - I'll have to leave soon. - Why am I". Chord diagrams for D, Dsus2, and D are provided above the vocal line.

Chord diagrams: Dsus2, D, Dsus2

Lyrics: hold - ing on? We knew this day would come, - we knew it all a - long. -

Detailed description: This system contains measures 4-6. The vocal line continues with lyrics: "hold - ing on? We knew this day would come, - we knew it all a - long. -". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Dsus2, D, and Dsus2 are provided above the vocal line.

Chord diagrams: D, Dsus2, D

Lyrics: How did it come so fast? - This is our - last night, -

Detailed description: This system contains measures 7-9. The vocal line continues with lyrics: "How did it come so fast? - This is our - last night, -". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for D, Dsus2, and D are provided above the vocal line.

G Bm G

but it's late — and I'm try - ing not — to sleep. —

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for G, Bm, and G are shown above the vocal staff.

D G Bm

'Cause I know — when I wake — I will have —

This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for D, G, and Bm are shown above the vocal staff.

G

to slip — a - way. — And when the day -

This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. A chord diagram for G is shown above the vocal staff.

D Bm G

- light — comes I'll have to go, but to - night — I'm gon - na hold you so —

This system contains the final two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for D, Bm, and G are shown above the vocal staff.

D Bm

— close. 'Cause in the day - light — we'll be on our own but to - night -

G D

— I need to hold you — so — close. Oh. — Oh. —

Bm G D

Oh. — Oh. —

Bm G

Oh. — Oh. —

D To Coda Dsus2

Here I am star - ring at your per - fec - tion

Detailed description: This system contains the first line of music. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). Above the vocal line, there are guitar chord diagrams for D and Dsus2. A 'To Coda' symbol is placed above the second measure. The lyrics are: 'Here I am star - ring at your per - fec - tion'.

D Dsus2 D

in my arms, so beau - ti - ful. The sky is get - ting light,

Detailed description: This system contains the second line of music. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). Above the vocal line, there are guitar chord diagrams for D, Dsus2, and D. The lyrics are: 'in my arms, so beau - ti - ful. The sky is get - ting light,'.

Dsus2 D Dsus2

the stars are burn - ing out. — Some - bod - y slow it down. — This is way —

Detailed description: This system contains the third line of music. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). Above the vocal line, there are guitar chord diagrams for Dsus2, D, and Dsus2. The lyrics are: 'the stars are burn - ing out. — Some - bod - y slow it down. — This is way —'.

D G Bm

too hard — 'cause I know — when the sun —

Detailed description: This system contains the fourth line of music. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). Above the vocal line, there are guitar chord diagrams for D, G, and Bm. The lyrics are: 'too hard — 'cause I know — when the sun —'.

G D G

comes up I will leave. This is my last glance

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "comes up I will leave. This is my last glance". Above the vocal line, guitar chord diagrams for G, D, and G are provided. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

Bm G D.S. al Coda

that will soon be mem - o - ry. And when the day -

The second system continues the musical score. The vocal line lyrics are: "that will soon be mem - o - ry. And when the day -". Above the vocal line, guitar chord diagrams for Bm and G are shown. The instruction "D.S. al Coda" is placed at the end of the system. The piano accompaniment continues with the same two-staff structure as the first system.

CODA A Bm G

I nev-er want-ed to stop be-cause I don't want to start, all o - ver, start

The third system is marked "CODA" and features a vocal line and piano accompaniment. The vocal line lyrics are: "I nev-er want-ed to stop be-cause I don't want to start, all o - ver, start". Above the vocal line, guitar chord diagrams for A, Bm, and G are provided. The piano accompaniment continues with the same two-staff structure.

D A Bm

all o - ver. I was a - fraid of the dark, but now it's all that I want,

The fourth system continues the musical score. The vocal line lyrics are: "all o - ver. I was a - fraid of the dark, but now it's all that I want,". Above the vocal line, guitar chord diagrams for D, A, and Bm are shown. The piano accompaniment continues with the same two-staff structure.

G

— all that — I want, — all that — I want. —

D Bm

And when the day - light _____ comes I'll have to go, but to - night -

G D

— I'm gon - na hold you so _____ close. 'Cause in the day - light _____ we'll be on

Bm G 1 D

our own but to - night _____ I need to hold you _____ so _____ close. And when the day -

2

D

Bm

- close. Oh. Oh. Oh.

G

D

Oh. Oh.

Bm

G

1

D

Oh. Oh.

2

D

LUCKY STRIKE

Words and Music by ADAM LEVINE,
RYAN TEDDER and NOEL ZANCANELLA

Driving Rock

Bm D A E

mf

This block shows the piano introduction for the song. It consists of four measures of music in 4/4 time, with a key signature of one sharp (F#). The chords are Bm, D, A, and E. The melody is simple, with the right hand playing chords and the left hand playing a steady bass line.

Bm D

You're such a mo - ti - va - tor, got to get your way.
Stuck in her el - e - va - tor, she took me to the sky.

This block contains the first line of the song. The vocal line starts with a Bm chord and continues with a D chord. The piano accompaniment provides a rhythmic foundation for the vocal melody.

A E Bm

So sick of say - ing, "Yes sir, yes sir."
And I don't want to go down, go down.

You're such an in - sti - ga - tor,
She said, "I'll feel you lat - er,

This block contains the second line of the song. The vocal line starts with an A chord, followed by an E chord, and then a Bm chord. The piano accompaniment continues with a steady rhythm.

D A E

you won't play the game. Take it or leave it, that's her, that's her. And
go a-head and fan - ta - size." She'd make me want to right now, right now.

This block contains the third line of the song. The vocal line starts with a D chord, followed by an A chord, and then an E chord. The piano accompaniment continues with a steady rhythm.

Bm D A

I can't wait an - oth - er min - ute. I can't

This system contains the first line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two sharps (F# and C#). Chord diagrams for Bm, D, and A are provided above the vocal line.

E Bm D

take the look she's giv - ing. Your bod - y's rock - ing, keep me up all night.

This system contains the second line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Chord diagrams for E, Bm, and D are provided above the vocal line.

A E N.C. Bm

One in a mil - lion, my luck - y strike. Ooh, got me so high -

This system contains the third line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Chord diagrams for A, E, and Bm are provided above the vocal line. The notation includes a 'N.C.' (Natural Chord) symbol.

D A E

— and then she dropped me. But she got — me, she got — me, she got — me, yeah.

This system contains the fourth line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Chord diagrams for D, A, and E are provided above the vocal line.

Bm

D

A

Ooh, took me in - side and then she rocked me, she keep me up all night,

E

N.C.

Bm

D

this is what it sounds like. Oh. My luck - y strike.

A

E

Bm

Oh. My luck - y strike. Oh. Your bod - y rock-ing,

D

A

To Coda

1
N.C.

keep me up all night. Oh. One in a mil-lion, my luck - y strike.

2

N.C.

my luck - y strike. Hey, you've

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a measure of rest, followed by the lyrics "my luck - y strike." and "Hey, you've". A bracket labeled "2" spans the first two measures. A guitar chord diagram for Bm is shown above the vocal line. The piano accompaniment (bottom two staves) features a bass line with quarter notes and a treble line with chords and a melodic line.

D

tak - en all my pain a - way. You're shak - ing like an earth -

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics "tak - en all my pain a - way." and "You're shak - ing like an earth -". A guitar chord diagram for D is shown above the vocal line. The piano accompaniment continues with similar rhythmic patterns and chordal accompaniment.

A

E

quake.

Detailed description: This system contains the third and fourth staves of music. The vocal line concludes with the word "quake." and a long note. A guitar chord diagram for A is shown above the vocal line. The piano accompaniment features sustained chords in the treble and a moving bass line. A guitar chord diagram for E is shown above the piano accompaniment.



1


2

N.C.

Detailed description: This system contains the final two staves of music. The vocal line has two measures, each with a long note, marked with "1" and "2" above the staff. A guitar chord diagram for N.C. is shown above the vocal line. The piano accompaniment concludes with a final chord and a bass line ending in a quarter note. The system ends with a double bar line and a 4/4 time signature.

D.S. al Coda

A  E 






CODA


Bm  D 

my luck - y strike. My luck - y strike.



A  E  Bm 

My luck - y strike. Oh. Your bod - y rock - ing,



D  A  N.C.

keep me up all night. Oh. One in a mil - lion.



THE MAN WHO NEVER LIED

Words and Music by ADAM LEVINE,
BRIAN WEST and MARIUS MOBA

Moderate Dance feel

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderate Dance feel'. The piano part begins with a forte (*f*) dynamic. The first system features guitar chords G and D. The second system features guitar chords Bm and A. The third system features guitar chords Bm and A. The vocal line includes the lyrics 'Oh.' in two places. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

N.C.

In the mid - dle of Hol - ly - wood Bou - le - varde, scream - ing at each oth - er, scream -
 Some - times hon - es - ty is the worst po - li - cy. Hap - py ev - er af - ter, hap -

drums only

- ing at each oth - er like oh, oh, oh. _____ Can't take it an - y -
 - py ev - er af - ter. Let it go, oh, oh. _____ You nev - er need to

more, oh, oh. _____ Like a tra - ge - dy, like
 know, oh, oh. _____ I don't want to be pick -

G D

a dark co - me - dy, laugh - ing at each oth - er, laugh - ing at each oth - er like
 ing up all of these ti - ny lit - tle piec - es, ti - ny lit - tle piec - es of your

Bm A

G D Bm A

oh, oh, oh, it is - n't fun - ny an - y - more - ore - ore.
heart - art - art. Don't do it an - y - more - ore - ore.

N.C. G D

I was the man who nev - er lied, I nev - er

Bm A G D

lied un - til to - day. But I just could - n't break your heart

Bm A

like you did mine yes - ter - day. I was the



man who nev - er lied. _____ Oh. _____



_____ I was the man who nev - er lied. _____ Oh, _____



_____ yeah. _____ I was the...



Yeah. _____ Yeah. _____

G D Bm A

Oh. _____ Oh. _____

G D Bm A





In the mid - dle of Hol - ly - wood Bou - le - varde. What am I do - ing, Hol -

G D

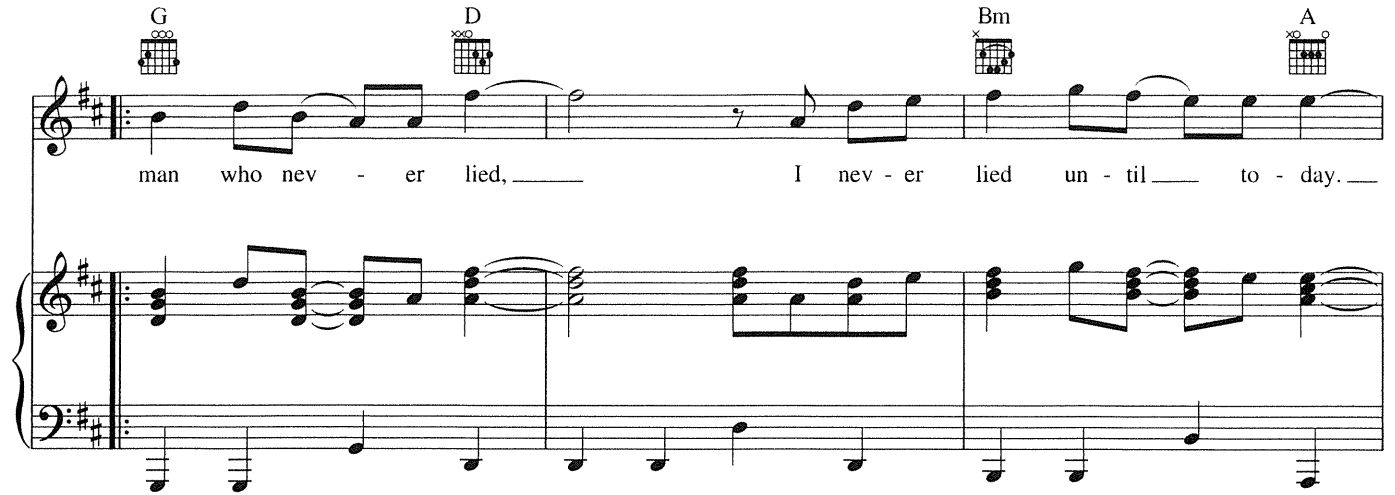
ly - wood Bou - le - varde? In the mid - dle of Hol - ly - wood Bou - le - varde, scream -



Bm A

- ing at each oth - er, scream... _____ I was the

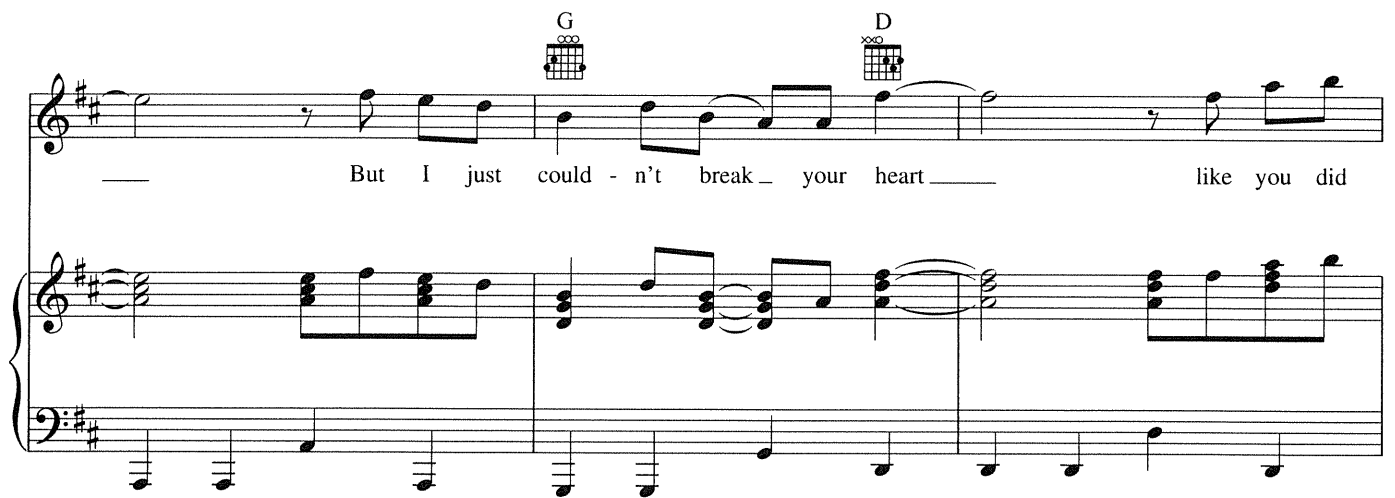
G  D  Bm  A 



man who nev - er lied, _____ I nev - er lied un - til _____ to - day. _____



G  D 

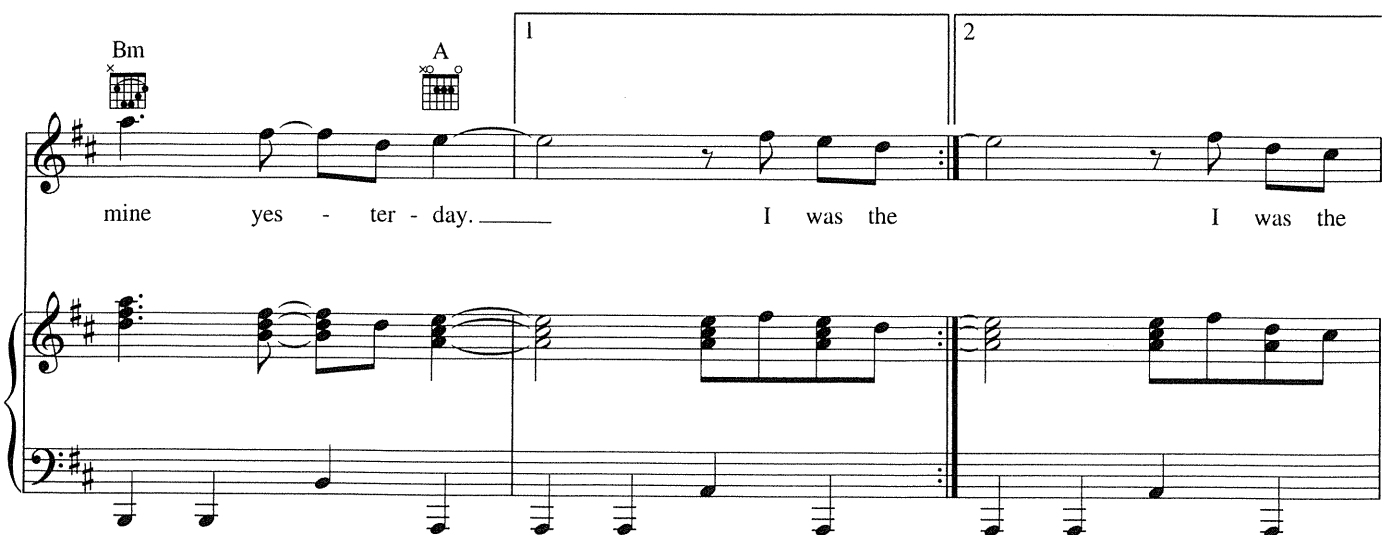
_____ But I just could - n't break _____ your heart _____ like you did



Bm  A 

mine yes - ter - day. _____ I was the _____ I was the _____

1 2



G D Bm A

man who nev - er lied. Oh.

G D

I was the man who nev - er lied. Oh.

Bm A

Yeah.

LOVE SOMEBODY

Words and Music by ADAM LEVINE,
NATHANIEL MOTTE, RYAN TEDDER
and NOEL ZANCANELLA

Pop Rock

C *G/B* *F*

* *mp*

I know your in - sides are feel - ing so hol - low.
You're such a hard act ___ for me to fol - low.

C *G/B*

And it's a hard pill for you to swal -
Love me to - day, don't leave me to - mor -

F *Am* *G* *C*

low.
row. Yeah. But if I

The musical score is presented in 4/4 time. The guitar part (top staff) includes a key signature change to one flat (F major) indicated by an asterisk (*). The piano accompaniment (middle and bottom staves) is marked *mp* (mezzo-piano). Chord diagrams are provided for the guitar part, showing fingerings for C, G/B, F, Am, and G. The lyrics are written below the vocal line, with some words split across lines. The score consists of three systems of music.

* Recorded a half-step higher

G/B F

fall for you, — I'll nev - er re - cov - er. If

C G/B F N.C.

I fall for you, — I'll nev - er be the same. _

C G/B F

I real - ly want to love some - bod - y. I real - ly want to

Am G C G/B

dance the night a - way. — I know we're on - ly half - way — there but you

F Am G

take me all the way, you take me all the way.

C G/B F

I real-ly want to touch some-bod-y, I think a-bout you

Am G C G/B

ev-'ry sin-gle day. I know we're on-ly hal-way there but you

F Am G

take me all the way, you take me all the way.

2, 3
Am G C

take me all the way. Whoa,

This system features a vocal line with lyrics "take me all the way. Whoa," and a piano accompaniment. The guitar chords are Am, G, and C. The piano part consists of a steady bass line in the left hand and chords in the right hand.

G/B F Am G

whoa, whoa, oh, oh, oh.

This system continues the vocal line with lyrics "whoa, whoa, oh, oh, oh." and piano accompaniment. The guitar chords are G/B, F, Am, and G.

C G/B To Coda F

Whoa, whoa, whoa,

This system features a vocal line with lyrics "Whoa, whoa, whoa," and piano accompaniment. The guitar chords are C, G/B, and F. A "To Coda" symbol is placed above the F chord.

Am G C

oh, oh, oh. I don't know where to start,

This system concludes the vocal line with lyrics "oh, oh, oh. I don't know where to start," and piano accompaniment. The guitar chords are Am, G, and C.

G/B F Am G

I'm just a lit - tle lost. I want to feel like we're nev - er gon - na ev - er stop.

C G/B F

I don't know what to do, I'm right in front of you, ask - ing you to stay, you should

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

stay, stay with me to - night, — yeah. —————

CODA F Am G C

take me all — the way, — you take me all — the way. —————

LADYKILLER

Words and Music by JAMES VALENTINE,
MICKEY MADDEN and ADAM LEVINE

With a groove

Em7 Cmaj7 C6

mp

May - be it's not al - right, the sec - ond that you
Ba - by, she'll eat you a - live, as

turn your back, she'll be out of sight. May - be she'll break your
soon as she smells your blood in the wa - ter. You'd bet - ter run to sur -

heart the sec - ond that you spend the night a - part.
vive, be - fore she makes you her lat - est slaugh - ter.

G B Em C G B Em C G B



How could you do it? Oh, — how could you walk a - way from ev - 'ry -
 How could you do it? Oh, — just come back to me, ba - by, I'm



thing we made. How could you do it? Oh, — you'd bet - ter
 beg - ging please. How could you do it? Oh, — she knows I



N.C.



watch your - self, I think that girl's in - sane. Ooh. _____
 love you still, you're just her lat - est kill.



_____ She's in it just to win it, don't you stop for a min - ute.


Em  C 

Ooh. _____ It's like a cheap thrill - ler,

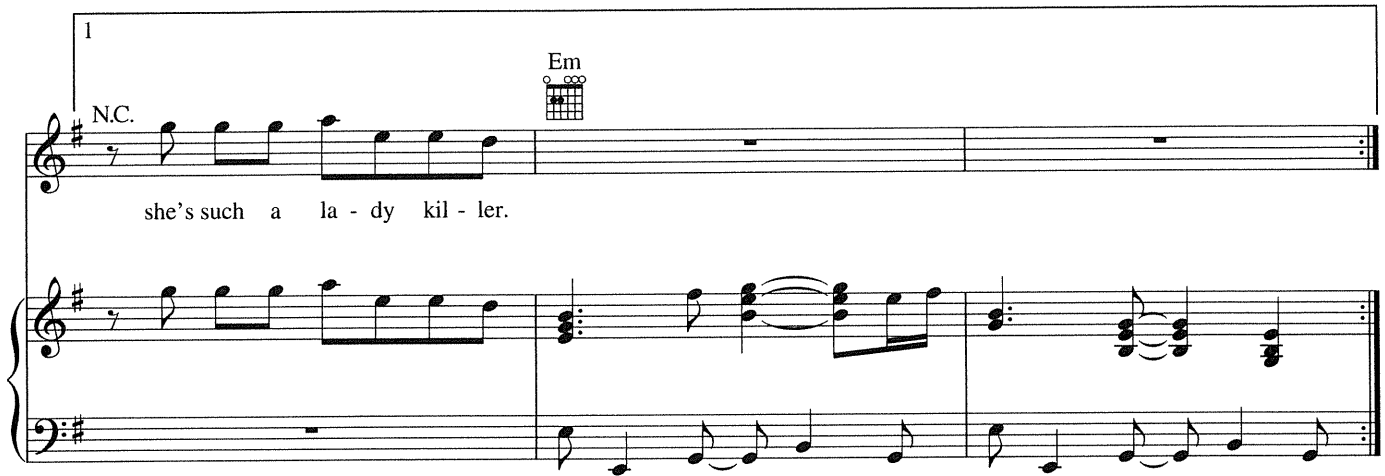


The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a long note on 'Ooh.' followed by the lyrics 'It's like a cheap thrill - ler,'. The piano accompaniment consists of a treble and bass clef with chords and a melodic line.

1


N.C. 

she's such a la - dy kil - ler.

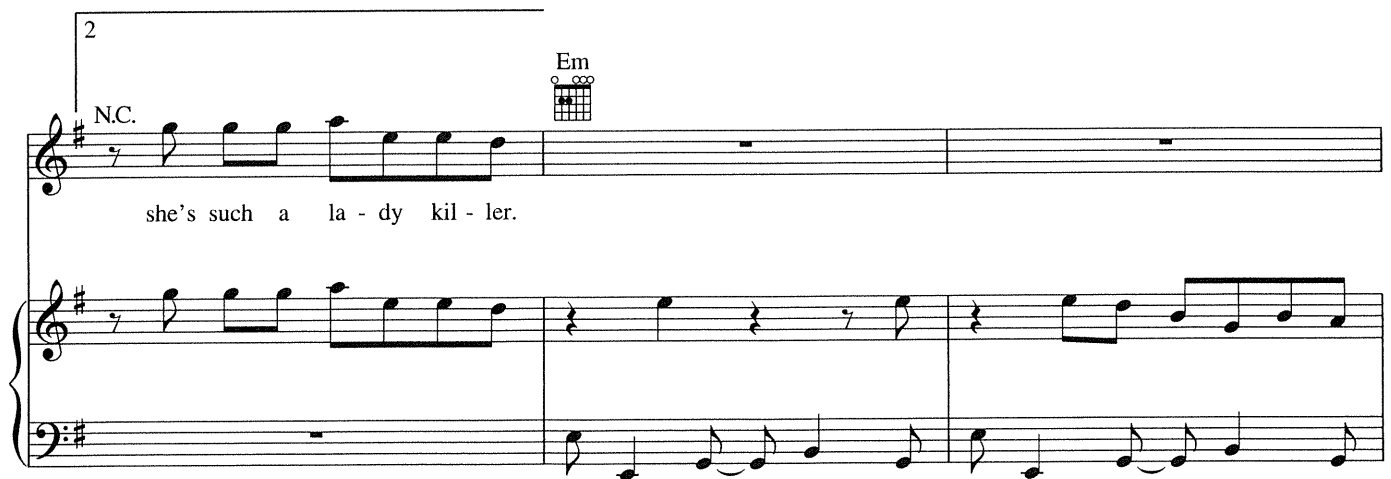


The second system shows the first ending of the piano accompaniment. The vocal line continues with the lyrics 'she's such a la - dy kil - ler.' The piano accompaniment features a treble and bass clef with chords and a melodic line.





2

N.C. 

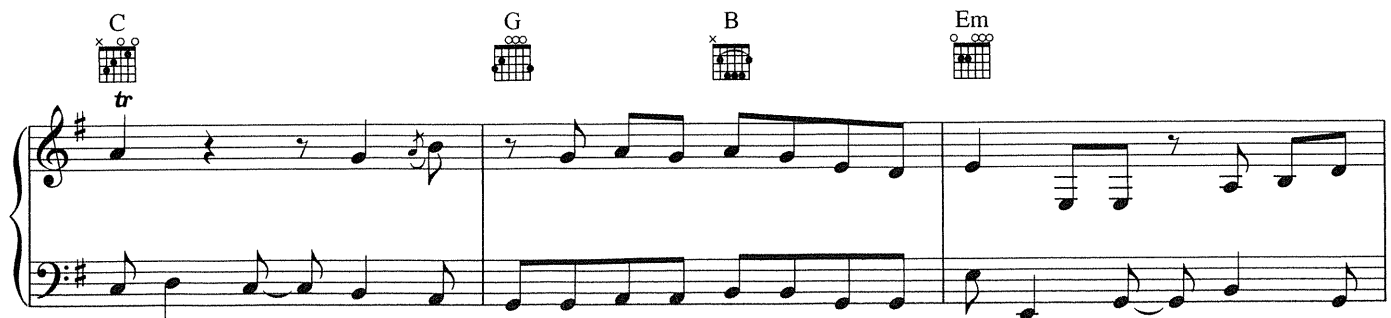
she's such a la - dy kil - ler.



The third system shows the second ending of the piano accompaniment. The vocal line continues with the lyrics 'she's such a la - dy kil - ler.' The piano accompaniment features a treble and bass clef with chords and a melodic line.

C  G  B  Em 

tr



The fourth system is a piano accompaniment section. It features a treble and bass clef with chords and a melodic line. The chords are C, G, B, and Em. A trill (tr) is indicated above the first note of the treble clef.

C G B

Em C

Ooh. _____ She's in it just to win it,

G B Em

don't you stop for a min - ute. Ooh. _____

C G B

1 2
N.C.

It's like a cheap thril - ler, she's such a la - dy kil - ler. she's such a la - dy kil - ler.

FORTUNE TELLER

Words and Music by JAMES VALENTINE,
MICKEY MADDEN and ADAM LEVINE

Pop Rock

C
x 0 0 0 0 0

Am
x 0 2 2 0 0 0

mp

I'm not a for - tune tel - ler, I won't be bring - ing news _
I don't like watch - ing T - V, I don't know what it all means.

of what to - mor - row brings, _ I'll leave that up to you. _
And your A - me - ri - can dream, ba - by, it just is - n't me.

C
x 0 0 0 0 0

I'm not a for - tune tel - ler, don't have a crys - tal ball. _
I know that what I'm think - ing may not be on your mind.

Am

I can't pre - dict the fu - ture, can't see noth - ing at all. —
I know this song I'm sing - ing is not your fa - v'rite kind.

C

It does - n't mean I'm a - fraid of all the things that you say, but I just think we should stay

C

stuck in the mo - ment to - day. And as the seas - ons roll by, no mat - ter how hard I try,

Am

Sum - mer will end and the leaves will turn — a - gain. I don't know why you're

Am

locked in — like this, — I don't know why you had to do it a - gain. —

C Am

— Why'd you have to go and ru - in the night? — Don't

C

wor-ry a - bout to - mor-row's mess. I'll nev - er know — how the fu - ture will go, —

Am C

I don't know what to tell you, I'm not a for - tune tel - ler. I'll nev - er change, — but I

1

Am

N.C.

want you to stay. — I don't know what to tell you, I'm not a for-tune tel - ler.

C

Am

2

N.C.

Dm

I'm not a for - tune tel - ler. This feel - ing keeps grow - ing.

Em

F

These riv - ers keep flow - ing. How can I —

G

have an - swers when you drown me in ques - tions?

C Am

I'll nev - er know how the fu - ture will go, I don't know what to tell you,

C

I'm not a for - tune tel - ler. I'll nev - er change, but I want you to stay.

Am

1	2	
		N.C.

I don't know what to tell you, I'm not a for - tune tel - ler. I'm not a for - tune tel - ler.

SAD

Words and Music by ADAM LEVINE
and JAMES VALENTINE

Moderately

mp

G Am Em G Am Em

Man, it's been a long day, stuck think - ing 'bout it.
Man, it's been a long night, just sit - ting here —

G Am Em

driv - ing on the free - way. Won - d'ring if I real - ly
try - ing not to look back. Still — look - ing at the

G Am Em

tried ev - 'ry - thing that I could, not know - ing if I should
road we nev - er drove — on, won - d'ring if the one I

G Am Em G

try a lit - tle hard - er. Oh, — but I'm scared to death —
 chose — was the right one.

Am7 Em C

— that there may not be an - oth - er one — like this. And I —

G Am7 Em

— con - fess — that I'm on - ly hold - ing on — by a

C G D

thin, thin thread. I'm kick - ing the curb — 'cause you nev - er heard the

C G D

word that you need - ed so ___ bad. ___ Now I'm kick - ing the dirt ___ 'cause I nev -

C To Coda

er gave you ___ the things that you need - ed to ___ have, I'm so

G Am Em G Am Em

sad. Sad. _____

1 2 G Am Em

I'm so sad, _____

G Am Em

D.S. al Coda

so _____ sad. Oh, _____ but I'm

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a melodic line with lyrics "so _____ sad. Oh, _____ but I'm". The piano accompaniment consists of chords and moving lines in both hands.

CODA

Em D

have. And I'm kick-ing the curb_ 'cause you nev - er heard the

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics "have. And I'm kick-ing the curb_ 'cause you nev - er heard the". The piano accompaniment continues with chords and moving lines.

C

G Am7 Em

word that you need - ed so _____ bad. I'm so sad,

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics "word that you need - ed so _____ bad. I'm so sad,". The piano accompaniment continues with chords and moving lines.

G Am7 Em



so _____ sad. _____

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has lyrics "so _____ sad. _____". The piano accompaniment continues with chords and moving lines.

TICKETS

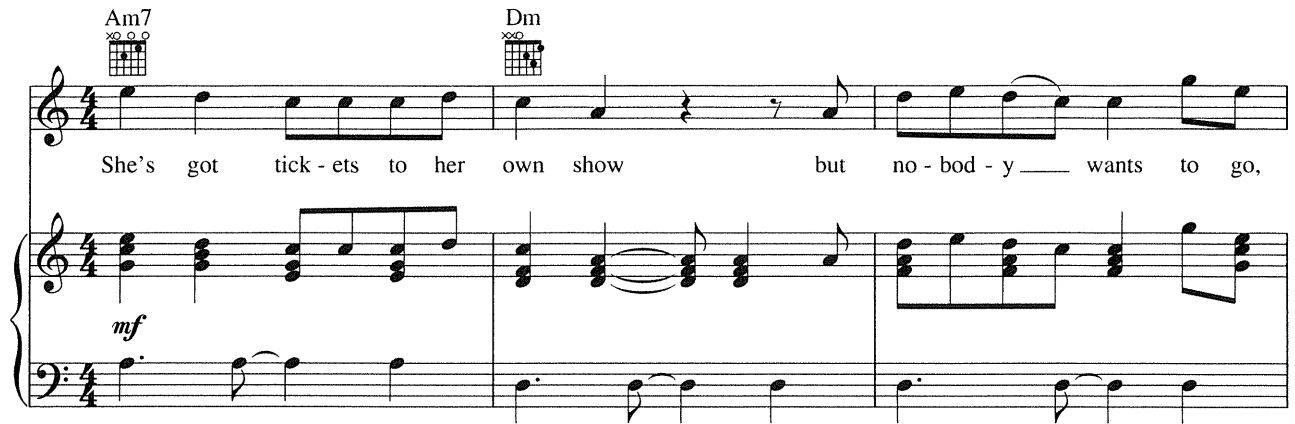
Words and Music by JAMES VALENTINE,
MICKEY MADDEN and ADAM LEVINE

With a groove

Am7  Dm 

She's got tick - ets to her own show but no - bod - y ___ wants to go,


mf



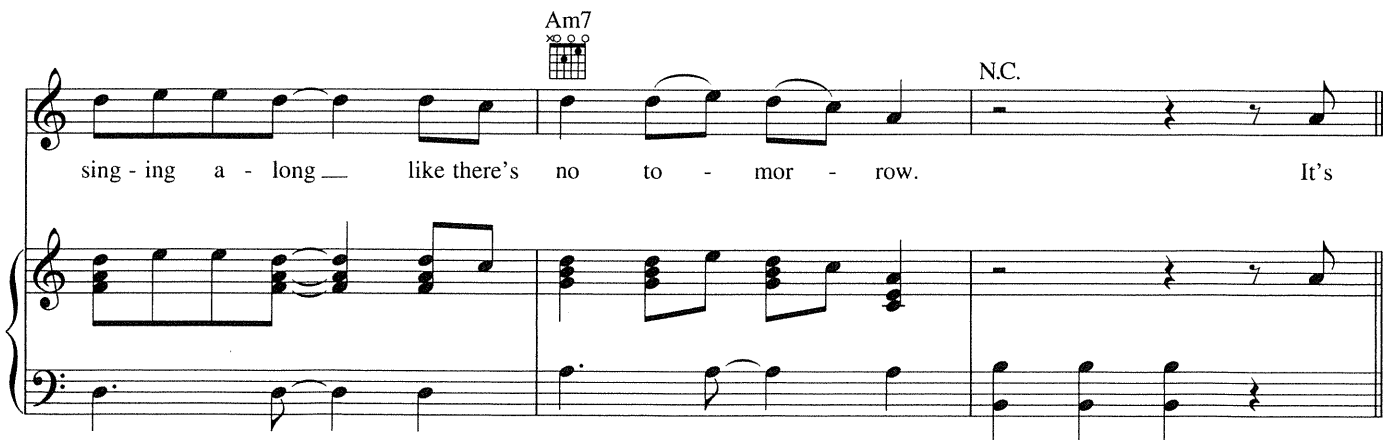
Am7  Dm 

oh, oh, oh. ___ And I'm stuck sit - ting in the front row. ___ I'm



Am7  N.C.

sing - ing a - long ___ like there's no to - mor - row. It's



Am



fun - ny how you say that you made it on your own when you
 know you want to stay but I think that you should go 'cause you

have - n't worked for an - y - one your dad - dy did - n't know. You
 got noth - ing to say, — you just sit there on your phone. I

say you got a job, but I don't know what you do. Such a
 try not to give in but temp - ta - tion has me lost. So

fu - u - uck - ing snob that you'll nev - er know the truth. You're per - fect on the out - side, but
 I will try my best to ge - ge - ge - ge - ge - get you off.

noth - ing at the core. _ It's ea - sy to for - get when you show up at my door. _ Stop

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The lyrics are: "noth - ing at the core. _ It's ea - sy to for - get when you show up at my door. _ Stop". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex eighth-note melody in the right hand.

mess - ing with my mind 'cause you'll nev - er have my heart. _ But your per - fect lit - tle bod - y ma - ma -

The second system continues the vocal line and piano accompaniment. The lyrics are: "mess - ing with my mind 'cause you'll nev - er have my heart. _ But your per - fect lit - tle bod - y ma - ma -". The musical notation remains consistent with the first system, showing the vocal melody and piano accompaniment.

makes me fall a - part. _ Your per - fect lit - tle bod - y ma - ma - makes me fall a - part. N.C.

The third system concludes the previous phrase. The lyrics are: "makes me fall a - part. _ Your per - fect lit - tle bod - y ma - ma - makes me fall a - part. N.C.". The "N.C." marking indicates a natural ending. The musical notation shows the final vocal notes and piano accompaniment for this section.



She's got tick - ets to her own show but no - bod - y _ wants to go,

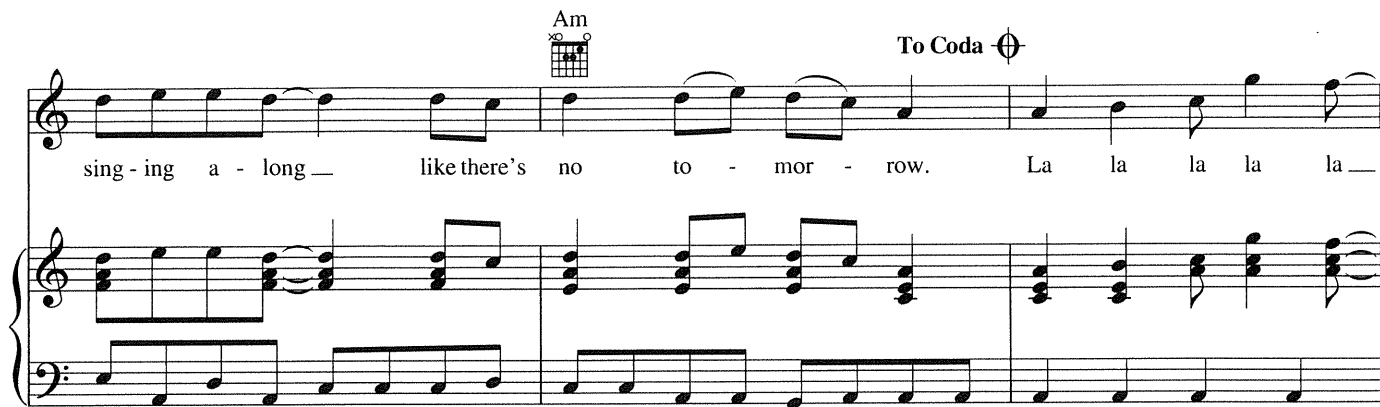
The fourth system introduces a new phrase. The lyrics are: "She's got tick - ets to her own show but no - bod - y _ wants to go,". Above the vocal staff, there are two guitar chord diagrams: an Am chord (x02020) and a Dm chord (xx0232). The musical notation includes the vocal line and piano accompaniment for this section.

Am  Dm 



oh, oh, oh. — And I'm stuck sit - ting in the front row. — I'm

Am  To Coda 



sing - ing a - long — like there's no to - mor - row. La la la la la —

1



— la la — la. — La la la la. — I

2




La la la la la — la la — la. —

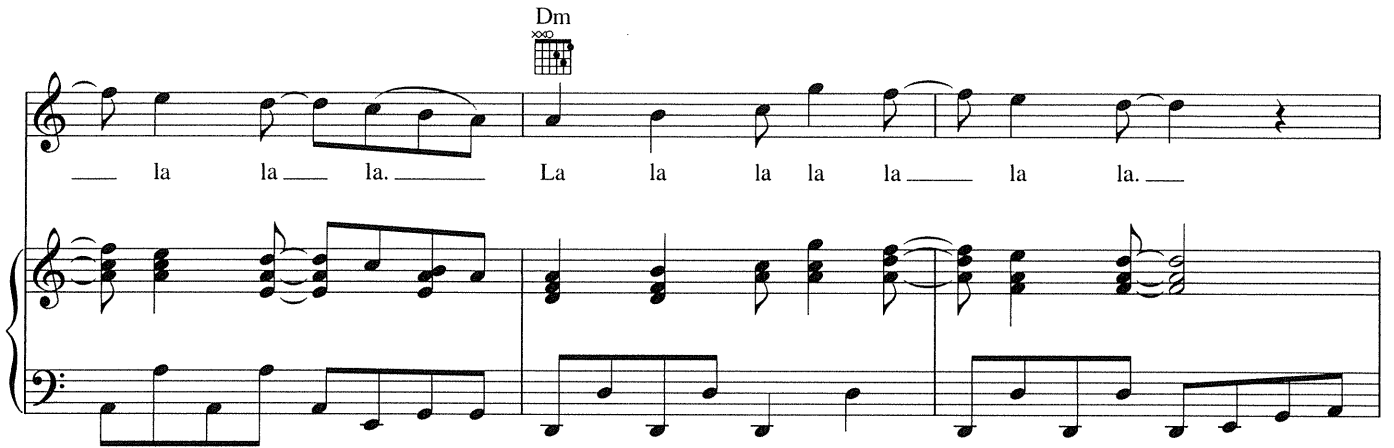
Dm  Am 



La la la la la la la La la la la la



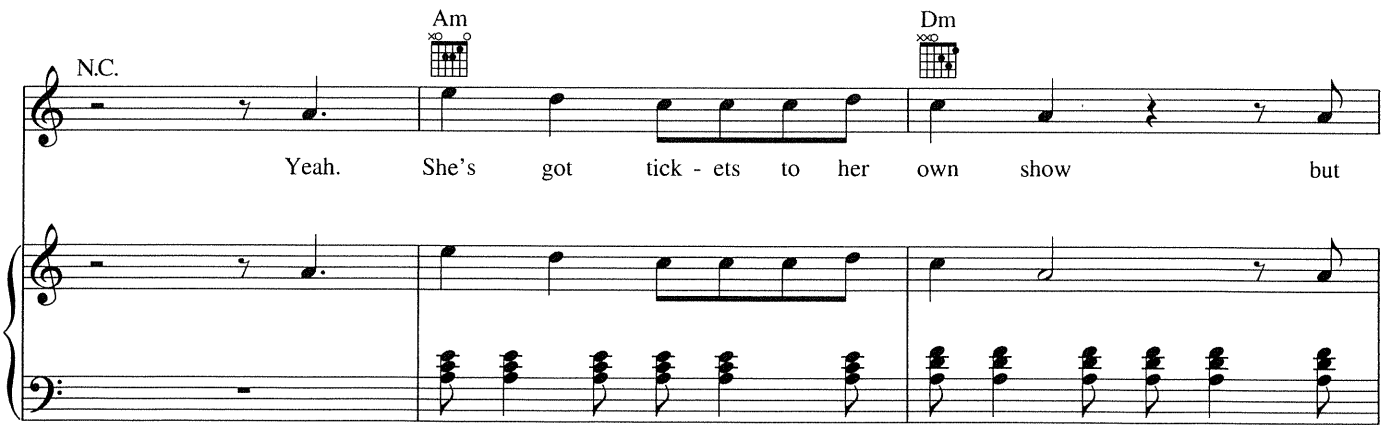
Dm 


la la la La la la la la la la



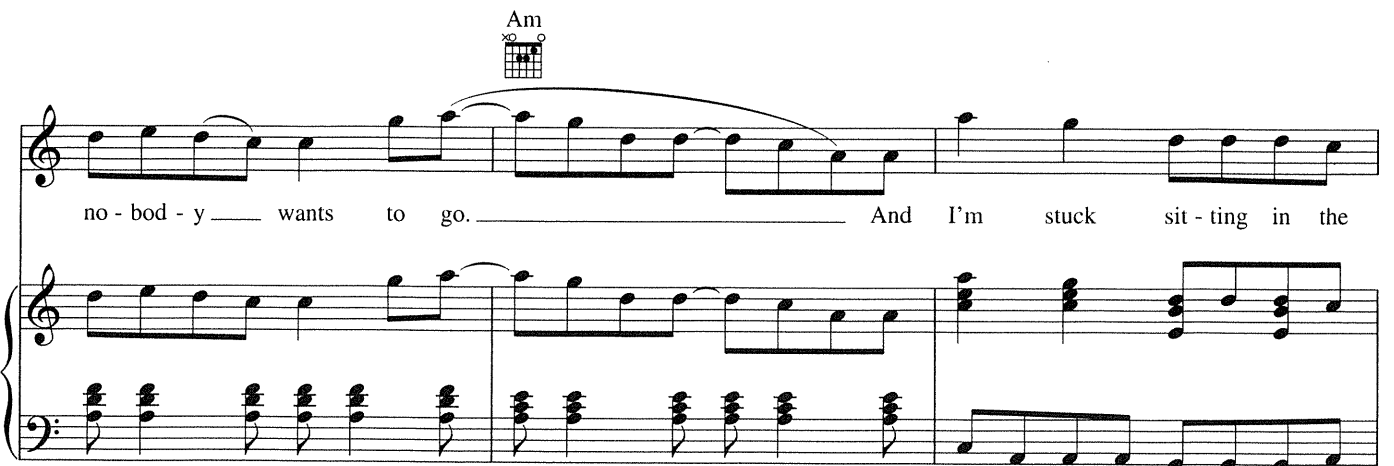
NC.  Dm 

Yeah. She's got tick - ets to her own show but



Am 

no - bod - y wants to go. And I'm stuck sit - ting in the



Dm Am D.S. al Coda

front row. I'm sing-ing a - long — like there's no to - mor - row.

CODA Dm

La la la la la — la la — la. — La la la la la —

Am Dm

— la la — la. — La la la la la — la la — la. —

Am

La la la la la — la la — la. —

DOIN' DIRT

Words and Music by ADAM LEVINE
and JOHAN SCHUSTER

Pop Rock

Am

mf

C

Em

Oh, yeah.

D

Oh, yeah. — Hey,

Am

you, don't want to love you on the
you say that you're on - ly hav - ing


C




tel - e - phone, you hang it up and I am
fun and then you call me up at three A.




Em




all a - lone. Ba - by, you've got me do - ing
M. a - gain. Ba - by, you've got me do - ing



D



dirt, do - ing dirt, do - ing dirt. _____ And
dirt, do - ing dirt, do - ing dirt. _____ And



Am



now, I want to find you but you're
now, all that I've got is just a



C

on the run. My heart's ex - plod - ing like a
mi - cro - phone to let you know that I am

Em

burn - ing sun. I know you like it when it
all a - lone. I know you like it when it

D

hurts, when it hurts, when it hurts. _____ N.C.
hurts, when it hurts, when it hurts. _____

Am

Hold me, _____ we're danc - ing in the dark of the night, _



you're shin - ing like a ne - on light, _



I light you up when I get in - side. _



So, won't you touch me, _ 'cause



ev - 'ry - bod - y's watch - ing us now, _ we're

Em



put - ting on a show for the crowd. _____ So turn it

D



To Coda ⊕

up, ba - by make it loud. _____

1

2

Hey, Come on. So,

Am



right now, I want to leave_ with you right now. I want to be ___ with you

C



all night, in the car, — let's go. Yeah, let's take — it

Em



oh, oh, — oh. — Let's take it oh, oh, — oh. — Let's take it

D



oh, oh, — oh, oh, oh, — oh, oh, oh, — oh. — So,

Am



right now, I want to leave — with you right now. I want to be — with you

C



all night, in the car, ___ let's go. Yeah, let's take ___ it



Em



oh, oh, ___ oh. ___ Let's take it oh, oh, ___ oh. ___ Let's take it



D



oh, oh, ___ oh, oh, oh, ___ oh, oh, oh, ___ oh. ___

D.S. al Coda





CODA



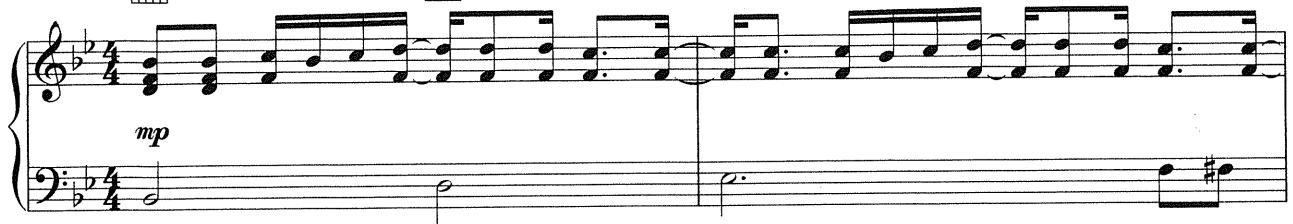

BEAUTIFUL GOODBYE




Words and Music by ADAM LEVINE,
BENJAMIN LEVIN and AMMAR MALIK


Moderate Shuffle (♩ = $\overset{\frown}{\text{3}}$)




B♭  B♭/D  E♭sus2 

mp







Gm7  B♭/D  E♭sus2 



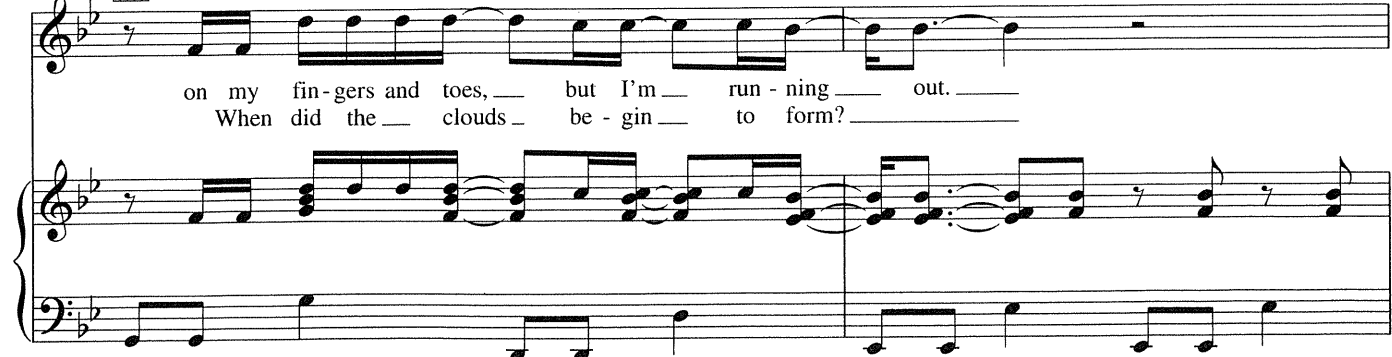
B♭  B♭/D  E♭sus2 

I count the ways — I let — you down —
When did the rain — be - come — a storm? —



Gm7  B♭/D  E♭sus2 

on my fin - gers and toes, — but I'm — run - ning — out. —
When did the — clouds — be - gin — to form? —



B \flat B \flat /D E \flat sus2

- ing your tears — good - night, — and I can't take —

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams are provided above the vocal line for B \flat , B \flat /D, and E \flat sus2.

Gm7 B \flat /D E \flat sus2

— it, you're e - ven per - fect when — you cry. — Beau - ti - ful — good - bye —

This system contains the second two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams are provided above the vocal line for Gm7, B \flat /D, and E \flat sus2.

B \flat B \flat /D E \flat sus2

is drip - ping from — your eyes. —

This system contains the third two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams are provided above the vocal line for B \flat , B \flat /D, and E \flat sus2.

Gm7 B \flat /D E \flat sus2

A beau - ti - ful — good - bye, —

This system contains the final two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams are provided above the vocal line for Gm7, B \flat /D, and E \flat sus2.

Bb



Bb/D



Ebsus2



whoa, _____ is drip-ping from your eyes.

Gm7



Bb/D



To Coda

1

Ebsus2



Oh, yeah.

2

Ebsus2



F



Oh, yeah. All the pain you try to hide,

Eb



Bb/D



shows through your mas-car-a lines as they stream down from your eyes.

E \flat F

Let them go, — let them fly, —

E \flat Cm B \flat /D

— hold - ing back — won't turn — back time, — be - lieve me, — I've




E \flat B \flat B \flat /D E \flat

tried. — And your eyes — were so bright, — I re - mem -


Gm B \flat /D E \flat D.S. al Coda


- ber your eyes — were so bright. — I re - mem -

CODA

E \flat sus2  **B \flat**  **B \flat /D** 




yeah, yeah. _____ You, _____




E \flat sus2  **Gm7**  **B \flat /D** 





ooh. _____ Oh, yeah. _____




E \flat sus2  **B \flat**  **B \flat /D** 

Ooh. _____ Oh. _____



E \flat sus2  **Gm7**  **B \flat /D**  **E \flat sus2** 



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