

MIKA

Life in Cartoon Motion



MIKA

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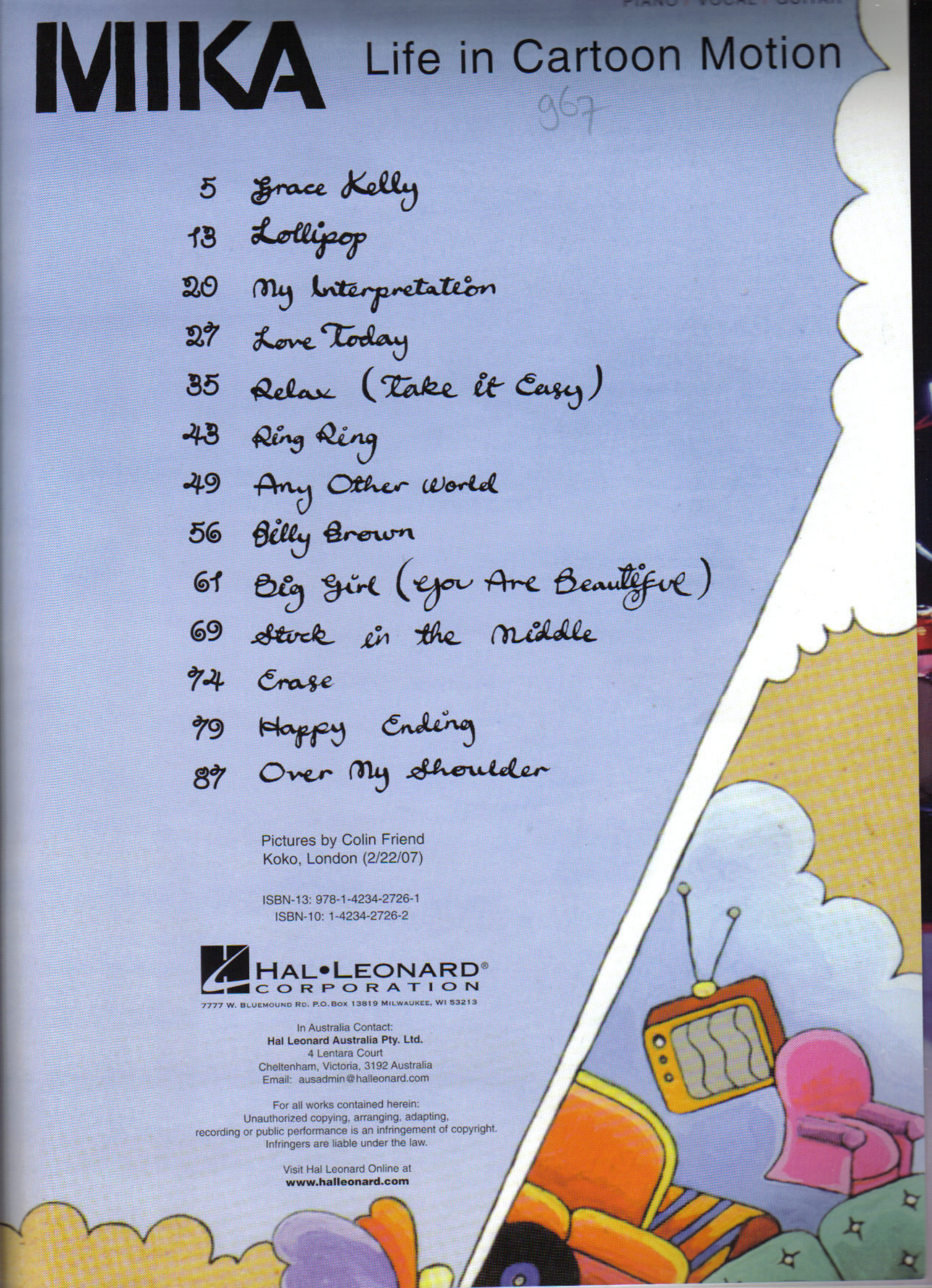
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GRACE KELLY

Words and Music by MIKA, JODI MARR,
JOHN MERCHANT and DAN WARNER

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

N.C.

I wan-na talk to you. —

(The last time we talked, Mr. Smith, you reduced me to tears.

mf

I promise you it won't happen again.)

Do I at-tract you? Do I re-

G

3

3

pulse you with my quea - sy smile? — Am I too dirt - y? Am I too

D/F#

G5

3fr

3

3

D/F# G5

flirt - y? Do I like what you like? — Yeah, I could be whole - some, I could be

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are: "flirt - y? Do I like what you like? — Yeah, I could be whole - some, I could be". There are guitar chord diagrams for D/F# and G5. The piano accompaniment features a steady bass line and chords in the right hand.

D/F# G5

loath - some; guess I'm a lit - tle bit — shy. — Why don't you like me? Why don't you

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics: "loath - some; guess I'm a lit - tle bit — shy. — Why don't you like me? Why don't you". There are guitar chord diagrams for D/F# and G5. The piano accompaniment continues with similar rhythmic patterns.

N.C. G Dm7 F6

like me with - out mak - ing me try? — I try to be like Grace Kel - ly, (Mm.) —

Detailed description: This system contains the next two staves of music. The vocal line has the lyrics: "like me with - out mak - ing me try? — I try to be like Grace Kel - ly, (Mm.) —". There are guitar chord diagrams for N.C., G, Dm7, and F6. The piano accompaniment has a more active bass line in this system.

Am7 D7sus D7

but all her looks were too sad. — (ah.) —

Detailed description: This system contains the final two staves of music on the page. The vocal line has the lyrics: "but all her looks were too sad. — (ah.) —". There are guitar chord diagrams for Am7, D7sus, and D7. The piano accompaniment concludes with a final chord in the right hand.

G Dm7 Fmaj7 Am7

So I tried a lit - tle Fred - die, mm; I've gone i - den - ti - ty

D7sus D7 G

mad! I could be brown, I could be

G/A G/B C

blue, I could be vi - o - let sky. I could be hurt - ful, I could be

D7sus D7 G

pur - ple, I could be an - y - thing you like. Try to be green, try to be

G/A  3fr G/B  C 

To Coda

mean, got - ta be ev - 'ry - thing more. Why don't you like me? Why don't you

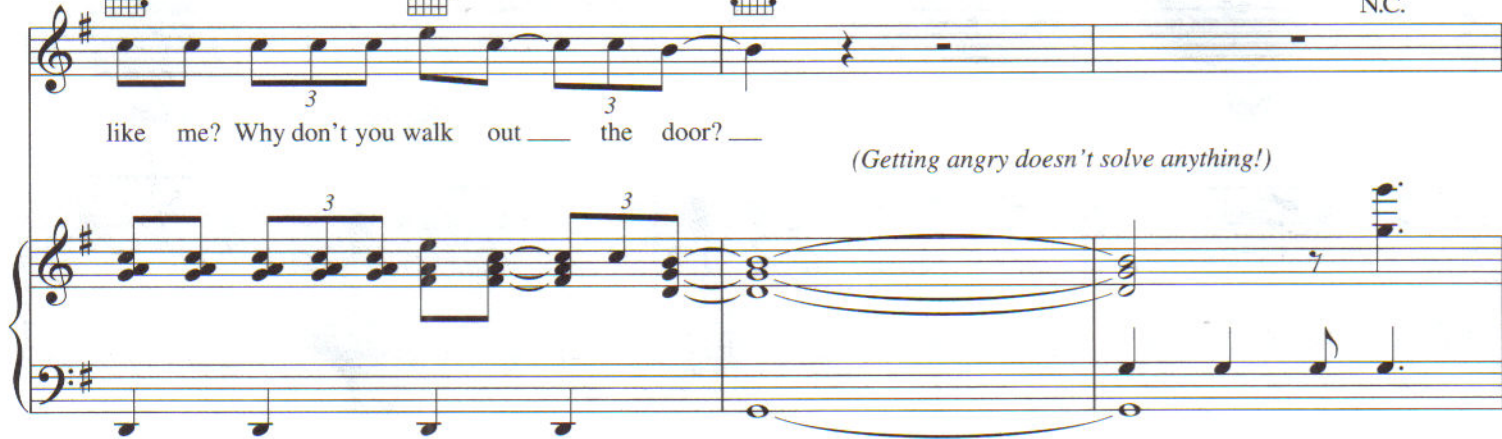


D7sus  D7  G 

N.C.

like me? Why don't you walk out the door? —

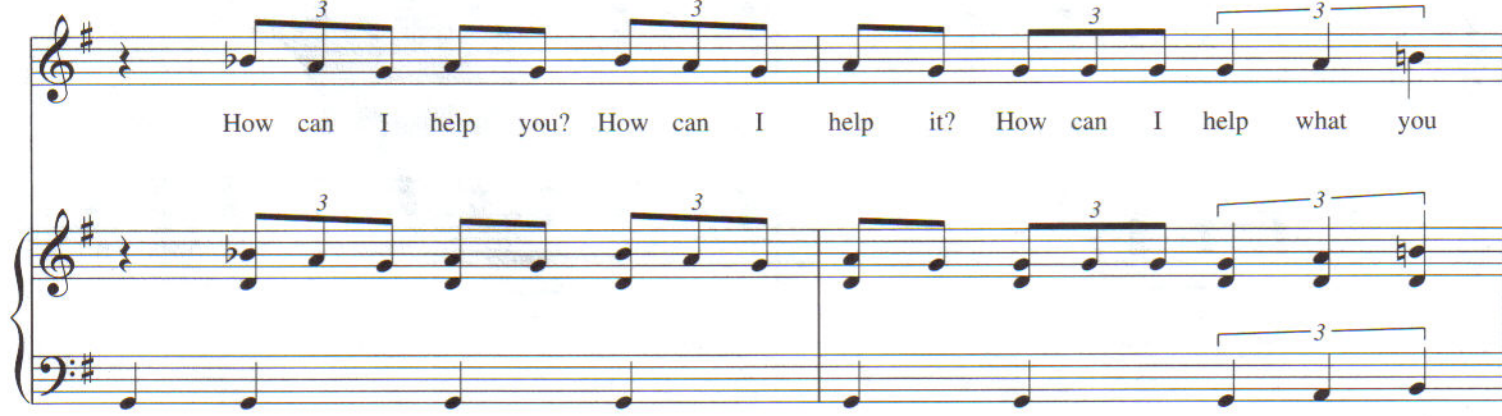
(Getting angry doesn't solve anything!)



G 

G/A  3fr G/B 

How can I help you? How can I help it? How can I help what you






C 

D7sus 

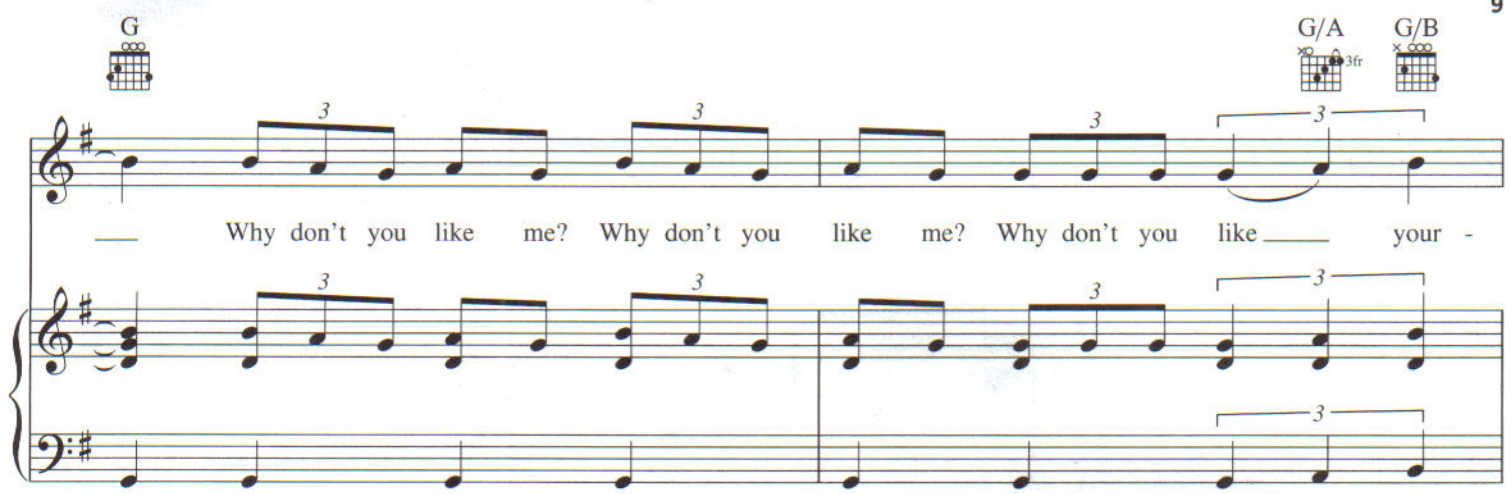
D7 




think? Hel - lo, my ba - by, hel - lo, my ba - by, put - ting my life on the brink. —



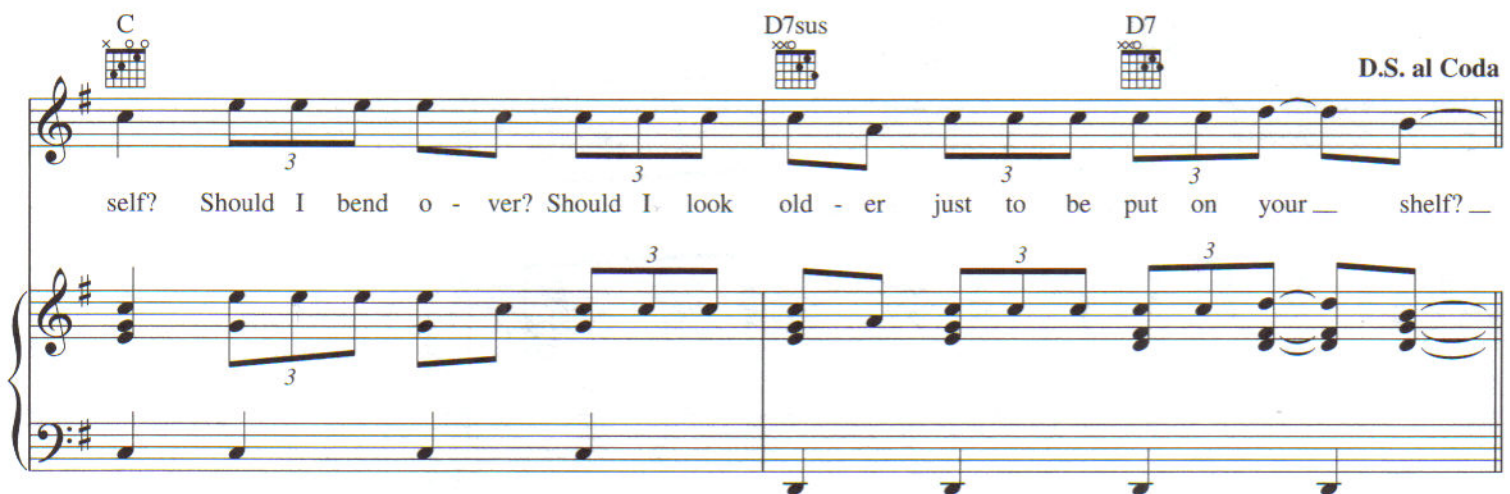
G  **G/A**  **G/B** 




Why don't you like me? Why don't you like me? Why don't you like your -



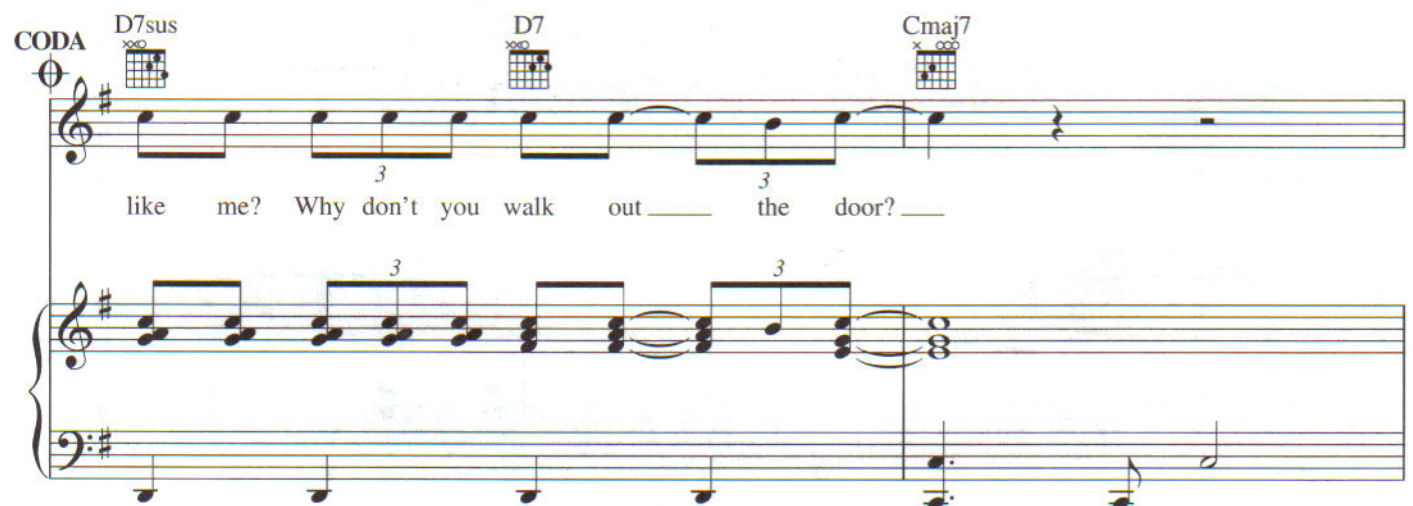
C  **D7sus**  **D7**  **D.S. al Coda**

self? Should I bend o - ver? Should I look old - er just to be put on your shelf? -



CODA **D7sus**  **D7**  **Cmaj7** 

like me? Why don't you walk out the door? -



Cm  **G** 

Say what you want to sat - is - fy your - self; hey!

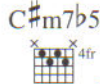




Am7b5/Eb



But you on - ly want — what ev - 'ry - bod - y else —



— says you — should want, — you



know. — I could be brown, I could be



blue, I could be vi - o - let sky. I could be hurt - ful, I could be

Dsus

D

G

Musical notation for the first system, including guitar chords (Dsus, D, G) and a vocal line with triplets.

pur - ple, I could be an - y - thing you like. Try to be green, try to be

Piano accompaniment for the first system, featuring chords and triplets.

G/A

G/B

C

Musical notation for the second system, including guitar chords (G/A, G/B, C) and a vocal line with triplets.

mean, got - ta be ev - 'ry - thing more. Why don't you like me? Why don't you

Piano accompaniment for the second system, featuring chords and triplets.

D7sus

D7

G

Musical notation for the third system, including guitar chords (D7sus, D7, G) and a vocal line with triplets.

like me? Walk out the door! I could be brown, I could be

Piano accompaniment for the third system, featuring chords and triplets.

G/A

G/B

C

Musical notation for the fourth system, including guitar chords (G/A, G/B, C) and a vocal line with triplets.

blue, I could be vi - o - let sky. I could be hurt - ful, I could be

Piano accompaniment for the fourth system, featuring chords and triplets.

D7sus



D7



G



pur - ple, I could be an - y - thing you like. Try to be green, try to be

G/A



G/B



C



mean, got - ta be ev - 'ry - thing more. Why don't you like me? Why don't you

D7sus



D7



Em



D



like me? Walk out the door!

C



G/B



Am7



G



Fmaj9



Ooh. (Humphrey! We're leaving!)

LOLLIPOP

Words and Music by
MIKA

Bright tempo

* N.C.

I said, suck - in' too hard on your lol - li - pop, — yeah,

mf

This system contains the first two staves of music. The vocal line is in treble clef with a 7/8 time signature. The piano accompaniment is in bass clef. A dynamic marking of *mf* is present in the piano part.

love's gon - na get you down. — I said, —

1 2

This system contains the next two staves of music. It includes a first ending bracket with two endings. The vocal line continues in treble clef, and the piano accompaniment continues in bass clef.



8va

(Suck - in' too hard on your lol - li - pop, — oh, love's gon - na get you down. —

This system contains the final two staves of music. The vocal line is in treble clef and includes an 8va marking. The piano accompaniment is in bass clef.

* Recorded a half step higher.



(8va)



F

Suck - in' too hard on your lol - li - pop, — oh,



(8va)



G/B



C



F

love's gon - na get you down. — Say love, say love, oh,



(8va)



C



F

love's gon - na get you down. — Say love, say love, oh,



(8va)



G/B

To Coda



C

N.C.

love's gon - na get you down.) — { I went walk - ing with my mom - ma one
Mom - ma told me what I should

day, when she warned me what peo - ple say: Live your life —
 know: Too much can - dy gon - na rot your soul. If she loves —

— un - til love is found, — 'cause love is gon - na get you down. —
 — you, — let her go, — 'cause love on - ly gets you down. —

— Take a look — at the girl next door; she's a play -
 — Take a look — at a boy like me; nev - er stood —

— er and a down - right boor. Je - sus loves — her; she wants
 — on — my own two feet. Now I'm blue — as I can

1

more. be; Oh, oh, bad love girls come get get you down. — me down. — Sing it:

2

D.S. al Coda

Sing out:

CODA



N.C.

I went walk -

- ing with my mom - ma one day, when she warned — me what peo - ple

say: Live your life — un - til love is found, or

love's gon - na get you down. — Sing out: (Suck - in' too hard on your

lol - li - pop, — oh, love's gon - na get you down. —

Suck - in' too hard on your lol - li - pop, — oh, love's gon - na get you down. —

— Say love, say love, oh, love's gon - na get you down. —



(8va)

Say love, say love, oh, love's gon-na get you down.)



N.C.

(8va)-7

Mom - ma told me what I should know: Too much can -

- dy gon - na rot your soul. If she loves you, let her go,

'cause love on - ly gets you down.

C (8va) C/E F G G/B 1 C

(La oh, — la oh, — la oh, — lol - li - pop.

2 C (8va) C/E F

lol - li - pop.) (Suck - in' too hard on your lol - li - pop, — oh,

G (8va) G/B C C/E

loves gon - na get you down.) — I said, suck - in' too hard on your (La oh, —


F (8va) G G/B N.C.

lol - li - pop, — yeah, love's gon - na get you down. lol - li - pop.)
la oh, — la oh, —

MY INTERPRETATION

Words and Music by MIKA,
JODI MARR and RICHIE SUPA

Moderately

G5  Csus2 



With pedal

Em7  Fsus2 



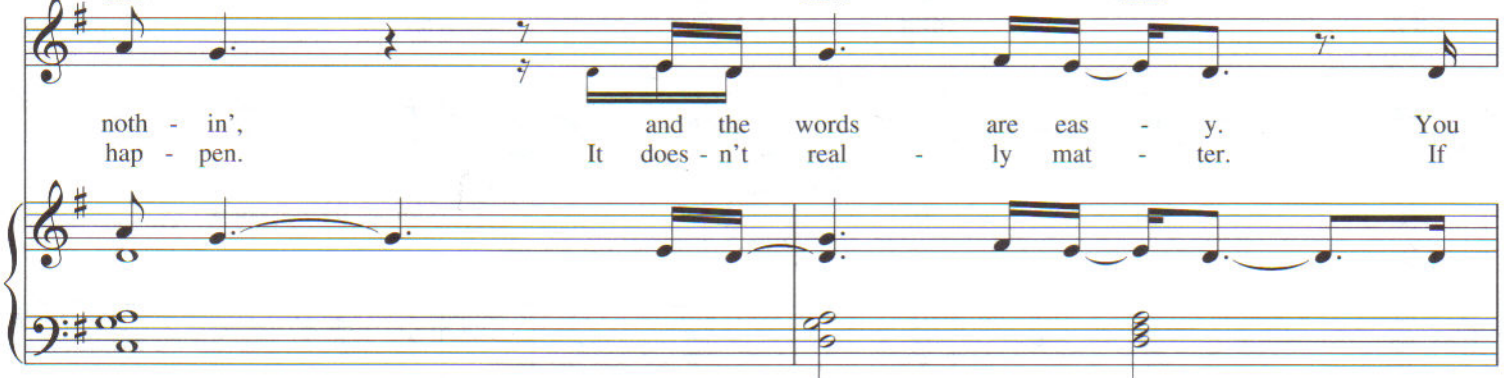
You

G5  Dsus 



talk a - bout life, you, talk a - bout death and ev - 'ry-thing in ___ be - tween ___ like it's
first _ two weeks turn in - to ten; I hold _ my breath _ and won - der when _ it - 'll

Csus2  Dsus  D 



noth - in', hap - pen. and the words are eas - y. You
It does - n't real - ly mat - ter. If

G5

Dsus

talk a - bout me, and talk a - bout you — and ev - 'ry - thing — I do — like it's some -
half — of what you said — is true — and half of what — I did - n't do could be dif -

Csus2

Dsus

D

- thin' — that needs re - peat - ing.
- f'rent, — would it make it bet - ter?

G5

A7

I don't need — an al - i - bi, — or for you — to re - al - ize —
If we for - get — the things — we know, — would we have — some - where — to go? —

Csus2

Omit 2nd time

Dsus




D

— the things we left — un - said — are on - ly tak - ing space — up in our heads. —
— The on - ly way — is down; —


G5  3fr 






— Make it my — fault, win the game; — point the fin - ger, place the blame —




Csus2  3fr   N.C.

— and cuss me up — and down. — It does-n't mat - ter now. — } 'Cause I — don't
I can see — that now. — }



G5  3fr  3fr   3fr 

care if I — ev - er talk to you — a - gain. — This is not —



Em7    3fr 

— a - bout — e - mo - tion; I don't need a rea - son not — to



G5 Csus2 Dsus G5 G5/F#

care what you say — or what hap - pened in — the end. — This is my —

Em7 A7 Csus2 Dsus

— in - ter - pre - ta - tion, and it don't, don't — make —

1 G5 Csus2 Em7

— sense.

Fsus2 Em7

The — sense. *Instrumental solo*



Solo ends



It's real - ly not _____ such a sad _____



_____ day _____ if I, _____



if I _____ nev - er talk to you _____ a - gain. _____ This is not _____

Em7

A7

Csus2

Dsus

a - bout e - mo - tion; I don't need a rea - son not to

G5

Csus2

Dsus

G5

G5/F#

care what you say or what hap - pened in the end. This is my

Em7

A7

Csus2

Dsus

in - ter - pre - ta - tion, and it don't, don't make

G5

Csus2

Dsus

G5

G5/F#

Em7

A7

sense.

Csus2



Dsus



G5



Csus2



And it don't have _ to make _ no

Dsus



G5



G5/F#



Em7



A7



sense to you _ at all, _ 'cause this is my _ in - ter - pre - ta - tion, yeah, _

Csus2



Dsus



G5



Csus2



yeah, _ yeah. _

Em7



Fsus2



LOVE TODAY

Words and Music by
MIKA

Moderately

N.C.

(Doom, da da dee da dee doom, da da dee da dee.)

mf

(Boom ba ba boom ba ba boom ba ba boom ba ba boom ba ba boom ba ba boom.)

Bb5



Ev - 'ry - bod - y's gon-na love to - day, - gon-na love to - day, - gon-na love to - day. -

*Recorded a half step higher.

Ev - 'ry - bod - y's gon - na love to - day, — gon - na love to - day, — An - y way you want

A \flat 5



E \flat 5



F5



to, an - y way you've got to, love, love

B \flat 5



N.C.

B \flat 5



Vocals 8va to end

me. Love, love me. Love, love. I've been cry - in'
Car - o - li - na sits on

for so long, — fight - in' tears just to car - ry on; —
nine - ty - five; — give her a dol - lar, and she'll make you smile. —

Ab5



Eb5



F5



but now, — Hook — er, — book her, nook her; — it's gone a - way. Walk a - way!

Bb5



Bbm



Ab5



Hey — girl, why can't you car - ry on?
 Girl — dress - es like a kid for fun;

Eb5



F5



Bb5



It's a curse; you're just like your moth - er.
 licks her lips like there's some - thin' oth - er. You're the type like to
 Tries to tell you life has

Ab5



Eb5



tease for fun; well, you ain't gon - na
just be - gun; but you know she's get - tin'

F5



tease some - no thin' long - er, gon - na make you a lov - er. }
oth - er than the love from her moth - er. }

Bb5



Ev - 'ry - bod - y's gon - na love to - day, love to - day, love to - day.

Ev - 'ry - bod - y's gon - na love to - day. An - y way you

Ab5 Eb5 F5 Bb5

want to, an - y way you've got to, love, love me. Love, love

me. Love, love. Girl in the groove when the big bust on,

big bust on, big bust on; wait till your moth - er and your pa - pa's gone,

Ab5

pa - pa's gone. Ma - ma, ma - ma,

Eb5



F5



Bb5



pa - pa, shock, shock me. Shock, shock me. Shock, shock. Said,

Bb



Ab/Eb



Bb/F



ev - 'ry - bod - y's gon-na love to - day, - gon-na love to - day, - gon-na love to - day. - Said,

A



ev - 'ry - bod - y's gon-na love to - day, - gon-na love to - day. - An - y way you want

Ab



Eb



Eb/F



to, an - y way you've got to, love, love

1

Bb

Ab/Bb

me. Love, love me. Love, love.

2 (Lead vocal 2nd time only)

Ab/Bb

Bb5

me. Love, love. Ev - 'ry - bod - y's gon - na love to - day, - gon - na
(Doom, da da dee da dee

love to - day, - gon - na love to - day, - Ev - 'ry - bod - y's gon - na love to - day, - gon - na
doom, da da dee da dee doom, da da dee da dee

Ab5

love to - day, - An - y way you want to, an - y way you've got
doom, da da dee da dee doot doo, da dee da dee

1

E \flat **E \flat /F** **B \flat 5**

to, doot doo. love, love Da dee da dee doom, Love, love. da da dee da dee doom. Da da dee da dee.

2

B \flat **A \flat**

me. doom. Love, love. Da da dee da dee doom, da da dee da dee doom, da da dee da dee

B \flat **A \flat**

doo, da da dee da dee doom, da da dee da dee doot doo, da dee da dee

E \flat **B \flat**

doot doo. Da dee da dee doom, da da dee da dee doom, da da dee da dee.

F#m D

on a bro - ken train with
we don't un - der - stand it, but the

Bm7 E Bm7

no - bod - y I know. But the pain and the long -
last thing on my mind is to leave you. I be - lieve -

E7 F#m

- ing's the same when you're dy - in'. Now I'm lost,
that we're in this to - geth - er. Don't scream;

Bm7 E7

and there I'm scream - ing for help, and no
are so man - y roads left to
(Re -

F#m



Bm7



F#m/B



E



one.
take.
lax,

take it eas

y, —

for there is

C#m



C#m7



F#m



Bm7



F#m/B



noth - in' that we can do. (Re - lax.)

Take it eas

y; —

To Coda

E



A



E/G#



F#m



— blame it on me or blame it on you.) —

Bm7



F#m/B



E



C#m C#m7 F#m

(It's as if I'm scared; it's as if I'm

ter - ri - fied. _____ It's as if I'm scared; it's as if I'm

Bm7 F#m/B E

ter - ri - fied. _____ It's as if I'm scared; it's as if I'm

C#m C#m7 F#m D

play - in' with fire. Scared; it's as if I'm ter - ri - fied. _____ Are you scared? _

Bm7 E F#m

Are we play - in' with fire? Re - lax.)

D.S. al Coda

CODA

C#m 4fr C#m7 4fr F#m

me or blame it _____ on (Re - lax.) you. _____ Take it eas -

Bm7 F#m/B E C#m 4fr C#m7 4fr

_____ y, _____ for there is noth - in' that we _____ can (Re - do. _____

F#m Bm7 F#m/B E

_____ lax.) Take it eas _____ y; _____ blame it on

C#m 4fr C#m7 4fr F#m Bm7

me or blame it _____ on you.) _____

E C#m F#m

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass clef staff provides a simple harmonic accompaniment. Above the treble staff, three guitar chord diagrams are shown: E (open strings), C#m (x24333), and F#m (x23333). The melody in the treble staff consists of eighth and quarter notes.

Bm7 E C#m

(Re -

The second system continues the musical piece. It includes guitar chord diagrams for Bm7 (x24423), E (open strings), and C#m (x24333). The treble staff has a whole rest in the first two measures, followed by a melodic line starting in the third measure. The bass staff continues with a steady accompaniment. The text "(Re -" appears at the end of the system.

N.C.

lax, take it eas - y, — for there is

The third system is primarily for the vocal line. It begins with the instruction "N.C." (No Chords). The melody is written in a treble clef with a key signature of three sharps. The lyrics "lax, take it eas - y, — for there is" are written below the notes. The piano accompaniment is shown in the lower staves.

noth - in' that we — can do. — (Re - lax.) Take it eas - y; —

The fourth system continues the vocal line. The lyrics "noth - in' that we — can do. — (Re - lax.) Take it eas - y; —" are written below the notes. The piano accompaniment continues in the lower staves.

blame it on me or blame it on you. (Re - lax.) Take it eas -

Bm7 F#m/B E C#m C#m7

y. for there is noth - in' that we can do. (Re -

F#m Bm7 F#m/B E

lax.) Take it eas y; blame it on

C#m C#m7 F#m

me or blame it on (It's as if I'm scared; it's as if I'm

Bm7

F#m/B

E

C#m

C#m7



ter - ri - fied. _____ It's as if I'm scared; it's as if I'm play - in' with fire. (Re -

F#m

Bm7

F#m/B

E

Scared; (lax.) it's as if I'm ter - ri - fied. _____ Are you scared? _ Are we

C#m

C#m7

N.C.

play - in' with fire? Re - lax.) (Ah. _____

1

2

(Re - _____

RING RING

Words and Music by MIKA
and JODI MARR

Moderately

N.C.

mf

With pedal

The piano introduction consists of two staves in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The tempo is marked 'Moderately' and the dynamics are 'mf'. The instruction 'With pedal' is written below the bass staff.

I was sit - ting on the fence, and I thought that I would

The first vocal line is on a treble clef staff in G major. The lyrics are 'I was sit - ting on the fence, and I thought that I would'. A guitar chord diagram for B5 is shown above the staff. The piano accompaniment continues with the same eighth-note pattern.

The piano accompaniment continues with the same eighth-note pattern in both hands.

kiss you. I nev - er thought I would-n't miss you;




The second vocal line is on a treble clef staff in G major. The lyrics are 'kiss you. I nev - er thought I would-n't miss you;'. Guitar chord diagrams for Dsus2 and A5 are shown above the staff. The piano accompaniment continues with the same eighth-note pattern.

The piano accompaniment continues with the same eighth-note pattern in both hands.

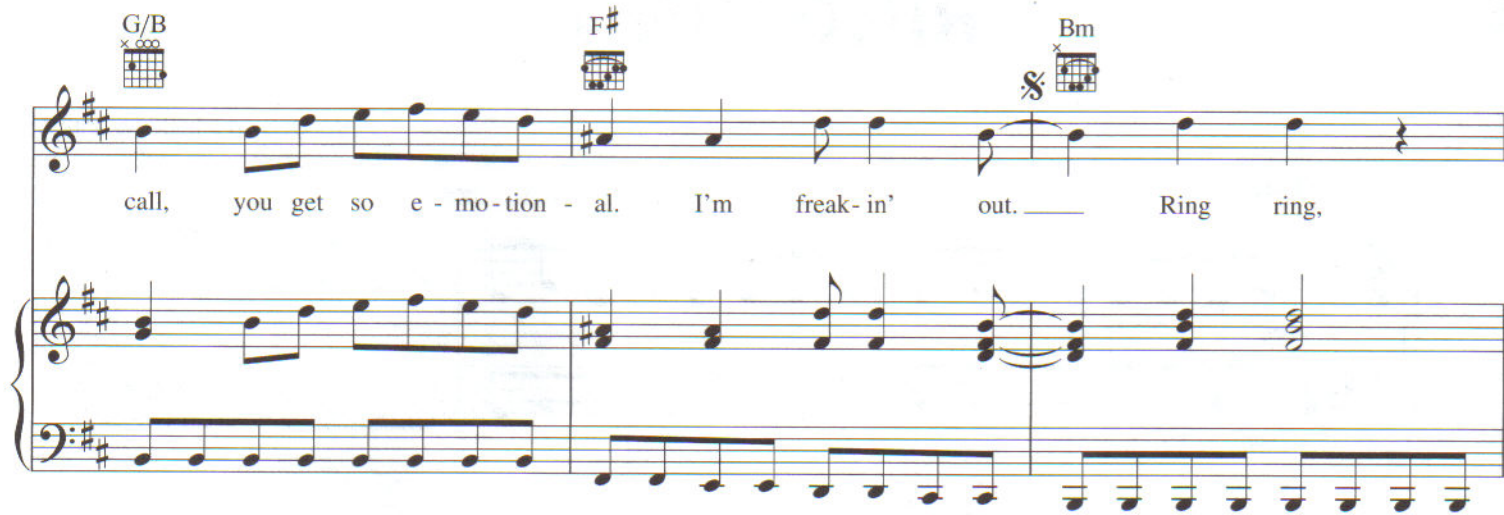
but you nev - er let me fall, pushed my back a - gainst the wall. Ev - 'ry time you



The third vocal line is on a treble clef staff in G major. The lyrics are 'but you nev - er let me fall, pushed my back a - gainst the wall. Ev - 'ry time you'. Guitar chord diagrams for G5 and A5 are shown above the staff. The piano accompaniment continues with the same eighth-note pattern.

The piano accompaniment continues with the same eighth-note pattern in both hands.

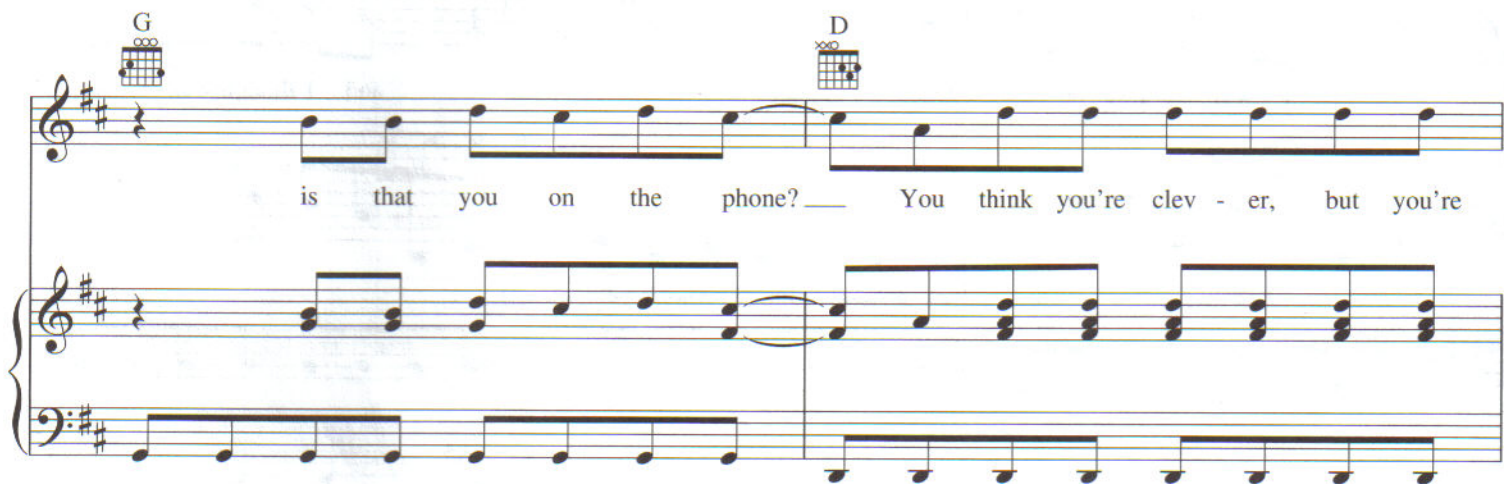
G/B  F#  Bm 

call, you get so e - mo - tion - al. I'm freak - in' out. — Ring ring,



G  D 

is that you on the phone? — You think you're clev - er, but you're



F#  Bm  G 

nev - er say - in' noth - in' at all. — Hey hey, the way you spin me a - round, —



D  F#  To Coda 

— you make me diz - zy when you play me like a kid with a crown. —



Bm

Bm/D

Musical notation for the first system, including guitar chords Bm and Bm/D, and piano accompaniment.

Gmaj7

F#

N.C.

Musical notation for the second system, including guitar chords Gmaj7, F#, and N.C., and piano accompaniment.

You've got a dan - ger - ous ob -

B5

A5

B5

A5

B5

D5

A/C#

D5

Musical notation for the third system, including guitar chords B5, A5, B5, A5, B5, D5, A/C#, and D5, and piano accompaniment.

ses - sion;

now I'm in need of some pro - tec - tion.

A/C#

D5

G5

F#5

Musical notation for the fourth system, including guitar chords A/C#, D5, G5, and F#5, and piano accompaniment.

That was nev - er my in - ten - tion.

Used to love me, now you

G5 A5 G/B

hate me, say I drove you cra - zy. Well, if I did, you made me. Won't some-bod - y

F# D.S. al Coda

save me from you now? _

CODA Bm G

It's what I

D F# Bm

want - ed, un -

G D F#

til you blast - ed.

Bm G D

Why won't you leave me a - lone? Hang up the phone, just

F# Bm G

save me. Go! _____ Ring ring, is that you on the phone? _

D F#

— You think you're clev - er, but you're nev - er say - in' noth - in' at all. —

Bm G D

— Hey hey, the way you spin me a - round, — you make me diz - zy when you

1 **F#** **Bm** 2 **F#**

play me like a kid with a crown. — Ring ring, play me like a kid with a crown. — (Whoa, —

Bm **G** **D**

— Ring ring. whoa, — whoa.) — Ring ring.

F#7 **Bm** **G**

(Whoa, — whoa, — whoa.) —

D 1, 2 **F#7** 3 **F#7**

— (Whoa, —

ANY OTHER WORLD

Words and Music by
MIKA

Quickly
N.C.

mp

With pedal

E_b

E_b/D Cm

In an - y oth - er world, —
I tried to live — a - lone, —

Ab Eb

but you could tell the dif - lone - ly is - so lone -

Bbsus Bb Eb




fer - ence,
- ly a - lone. -

Eb/D Cm

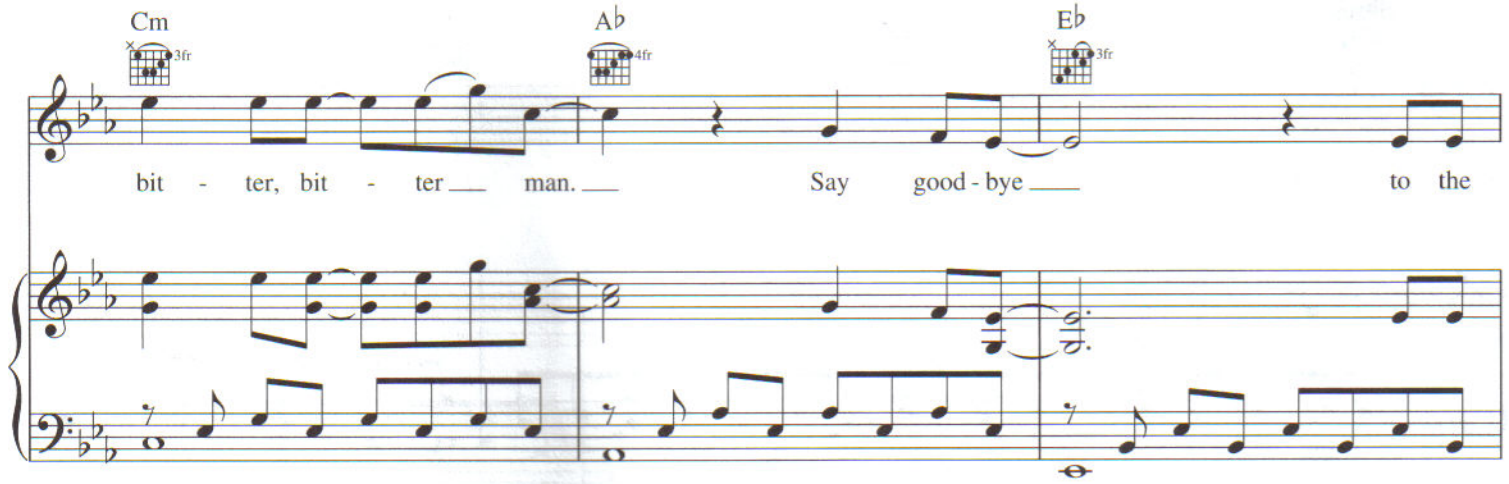
and let it all un - furl
So, hu - man as I am,





Ab Eb

I had to in - to give up bro - ken rem - de - fens -

Cm  3fr  4fr  3fr

bit - ter, bit - ter — man. — Say good - bye — to the



Bbsus  3fr  3fr  4fr  4fr


world you thought you lived — in. Take a bow; —




Eb  3fr  3fr  3fr

— play the part — of a lone - ly, lone - ly — heart. —





Ab  4fr  3fr  3fr


— Say good - bye — to the world you thought you lived —




1

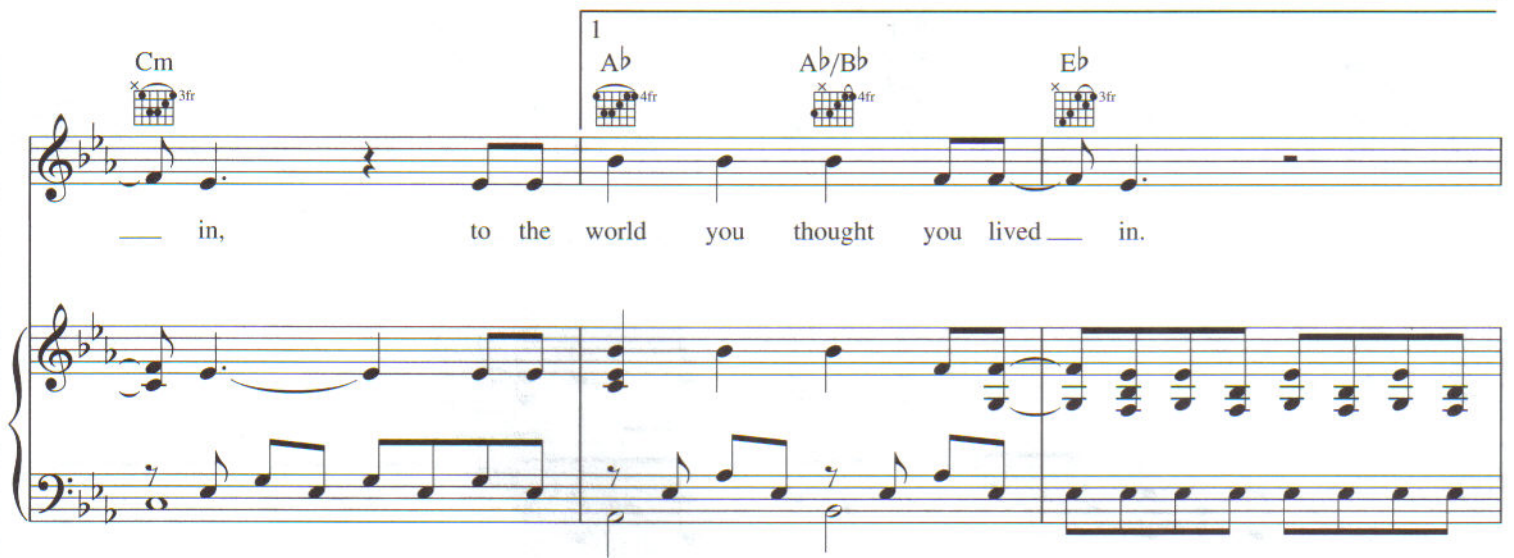
Cm  3fr

Ab  4fr

Ab/Bb  4fr

Eb  3fr

— in, to the world you thought you lived — in.




Eb/D  3fr


Cm  3fr

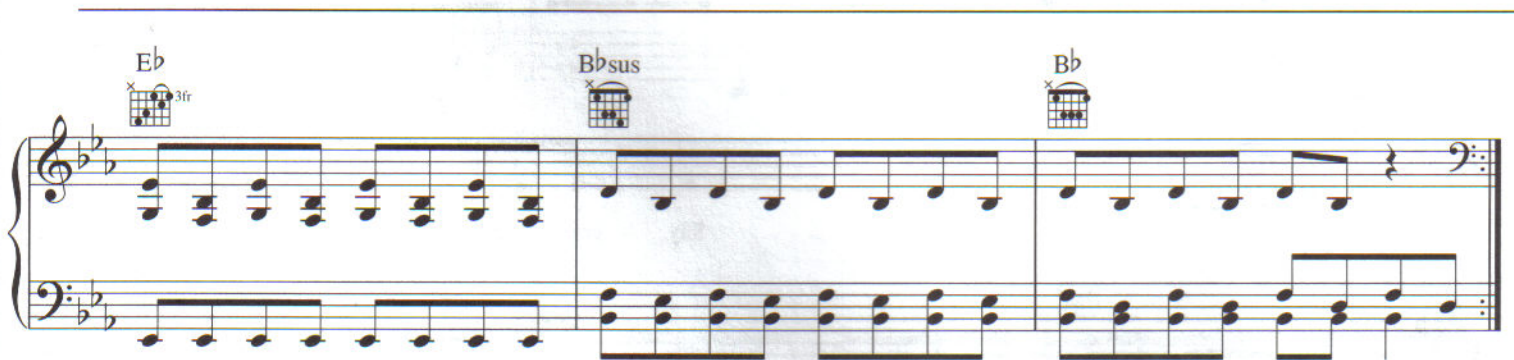
Ab  4fr




Eb  3fr


Bb/sus  3fr


Bb  3fr



2


Ab  4fr


Ab/Bb  4fr

Eb  3fr

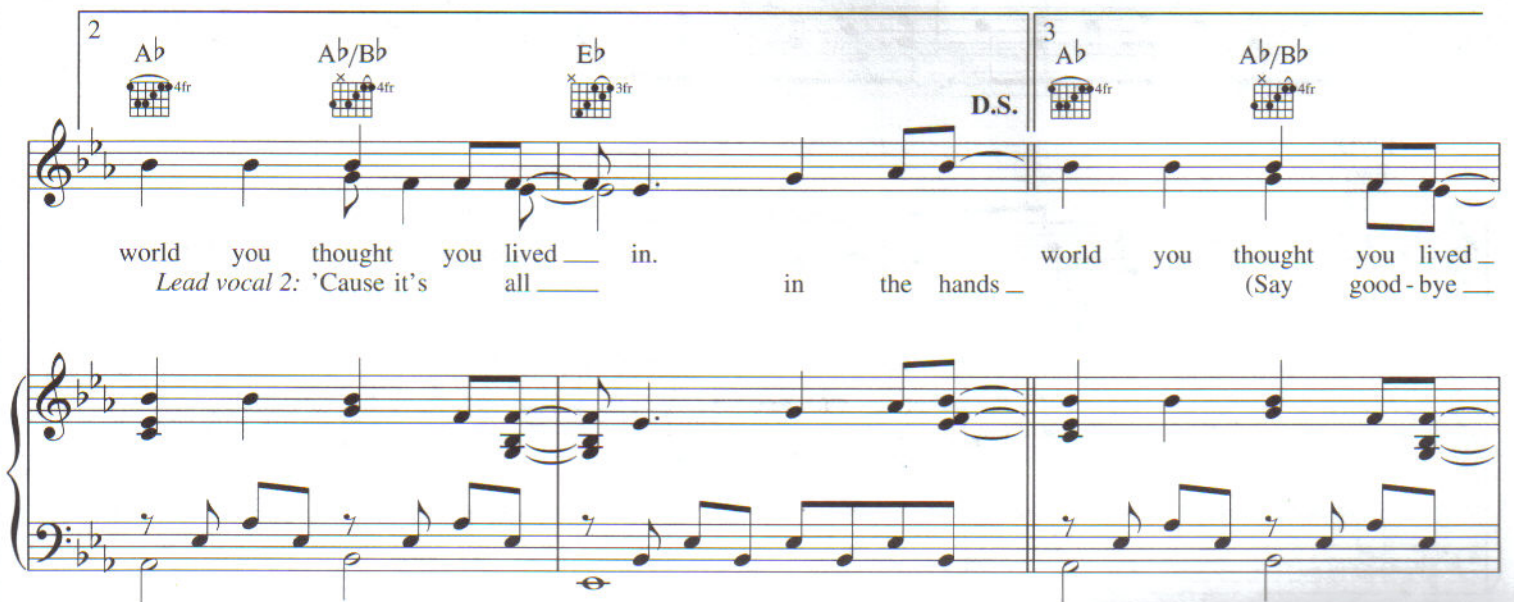
D.S.

3

Ab  4fr

Ab/Bb  4fr

world you thought you lived — in.
Lead vocal 2: 'Cause it's all — in the hands — world you thought you lived —
(Say good - bye —



E \flat **E \flat /D** **Cm**

in. to the world you thought you lived in.

A \flat **E \flat**

Say good - bye to the world you thought you lived

B \flat sus **B \flat** **E \flat**

in. Say good - bye.)

E \flat /D **Cm**

In an - y oth - er world,



you could tell the dif -



fer - ence.




BILLY BROWN

Words and Music by
MIKA

Moderate Shuffle

G D7sus

Oh, Bil - ly Brown had ³ lived an or - di - nar - y life; ³ two kids, a
Brown need - ed a place, some - where to go; ³ he found an

mp

G C

dog and ³ then the cau - tion - ar - y wife. ³ While it was
is - land ³ off the coast of Mex - i - co. ³ Leav - ing his

G D7sus

all go - ing ³ ac - cord - ing - ly ³ to plan, ³ then ³ Bil - ly
lov - er ³ and his fam - i - ly be - hind, ³ oh, ³ Bil - ly

G D7sus G D7sus

Brown fell in love with an - oth - er man. He met his
 Brown need - ed to find some peace of mind. And on his

G D7sus

lov - er al - most ev - 'ry sin - gle day, mak - ing ex -
 jour - ney and his trav - els on the way, he met a

G C

cus - es for his dodg - y hol - i - day un - to re -
 girl - ie who was brave e - nough to say, (when they made

G D7sus

li - gion that he said and du - ly found. They did - n't know
 love he shared the bur - den of his mind;) "Oh, Bil - ly Brown,

G D7sus G D7sus G

— that his faith was earth - ly bound. }
 — you are a vic - tim of the times.” } Brown, _____

G7 C Cmaj7

— oh, Bil - ly Brown, — don't let the stars —

Am Em/B D D/E Am Em/B

— get you down; — don't let the waves — let you drown. —

D G G7

— Brown, _____ oh, Bil - ly _____



Brown, _____ gon - na pick you up _____ like a pa - per cup; -



_____ gon - na shake the wa - ter out of ev - 'ry nook. _____ Oh, Bil - ly Brown. -



To Coda



Oh, Bil - ly



Instrumental solo

Am Em/B D D/E Am Em/B D N.C. D.S. al Coda

Solo ends

CODA D7sus D7 G D7sus

Oh, Bil-ly Brown had ___ lived an or - di - nar - y life; ___ two kids, a

G G7 C G

dog and ___ then the cau - tion - ar - y wife. ___ While it was all go - ing ac - cord - ing - ly to plan, -

D7sus G D7sus G

then ___ Bil - ly Brown fell in love ___ with an - oth - er man. ___

rit.

BIG GIRL

(You Are Beautiful)

Words and Music by
MIKA

Freely

* (Big girl, you are beau - ti - ful.) _____

mf

Dance tempo

N.C.

Walks in - to the room; _

feels like a big bal - loon. _ I said, "Hey girl, you are beau - ti - ful." _

*Recorded a half step higher.

"Di - et Coke and a piz - za, please?" _

Di - et Coke, I'm on my knees _ scream-in', "Big girl, you are beau - ti - ful." _

Omit 2nd time

You take your skin - ny girl; _ I

feel like I'm _ gon - na die, 'cause a re - al wom - an needs a

re - al man. Here's why: You take your girl and mul - ti - ply - her by four; now a

whole lot - ta wom - an needs a whole lot more.

Get your - self - to the But - ter - fly Lounge; find your - self - a big la - dy.

Big boy, come on a - round, - and they'll be call - in' you "ba - by".

Bb

Eb

C7

F7sus

F7

Bb  **Eb** 




No need to fan - ta - size — since I was — in my brac - es; a



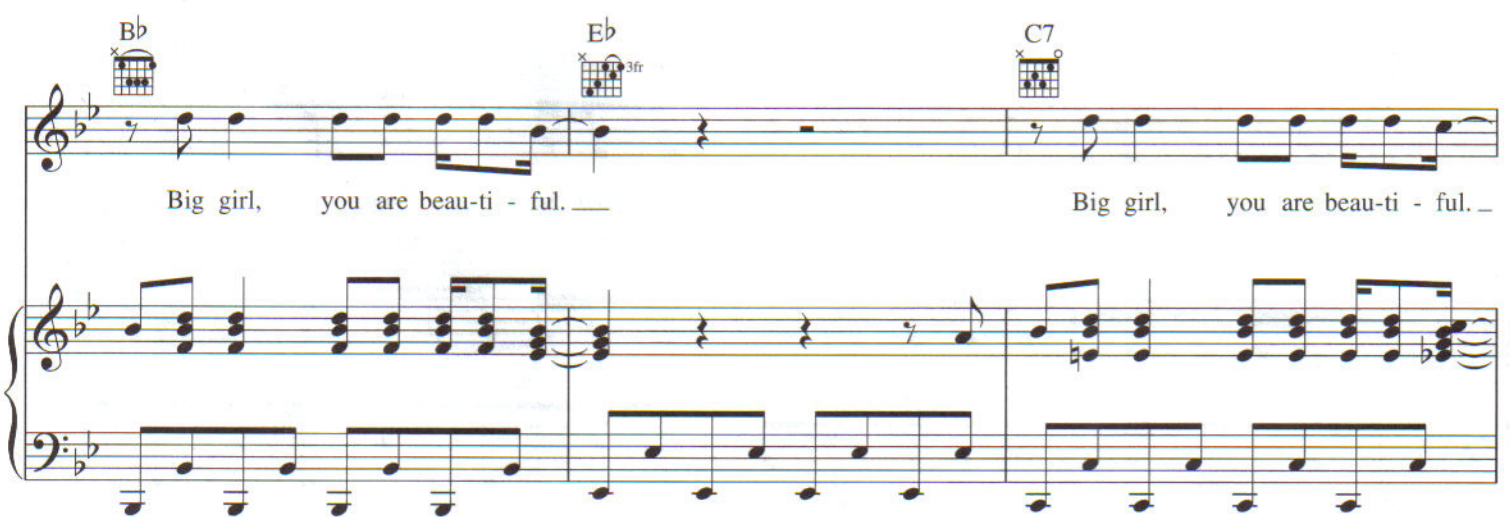
C7  **F7sus**  **F7** 

wa - ter - ing hole — with the girls a - round — and curves in all — the right plac - es.



Bb  **Eb**  **C7** 

Big girl, you are beau - ti - ful. — Big girl, you are beau - ti - ful. —



F7sus  **F7**  **Bb**  **Eb** 

— Big girl, you are beau - ti - ful. —



1

C7 F7sus F7

Big girl, you are beau - ti - ful. _____

2

F7sus F7 Bb

Get your - self _____ to the But - ter - fly Lounge;

Eb C7

find your - self _____ a big la - dy. Big boy, come on a - round, _____ and

F7sus F7 Bb

they'll be call - in' you "ba - by". No need to fan - ta - size

E_b **C7**

since I was in my brac - es; a wa - ter - ing hole with the girls a - round and

F7sus **F7** **B_b**

curves in all the right plac - es. Big girl, you are beau - ti - ful.

E_b **C7**

Big girl, you are beau - ti - ful.



F7sus **F7** **B_b** **E_b**

Big girl, you are beau - ti - ful.

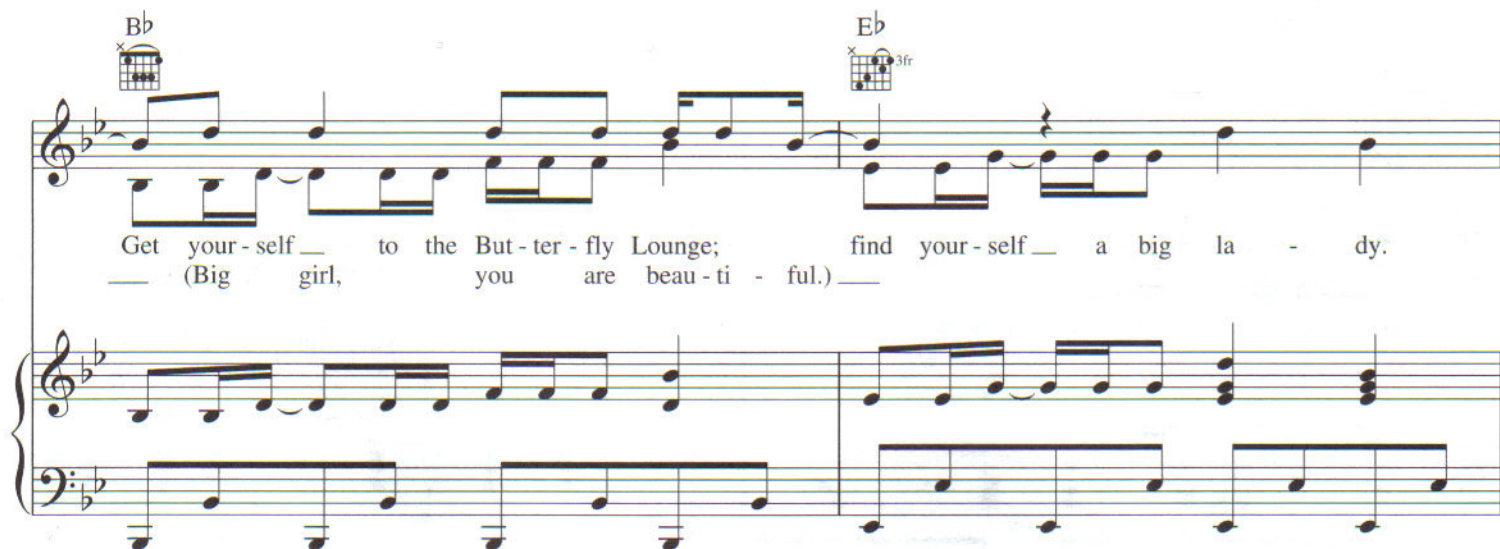
C7  F7sus  F7 

Big girl, you are beau - ti - ful. — (You are beau - ti - ful.) —



Bb  Eb 

Get your - self — to the But - ter - fly Lounge; find your - self — a big la - dy.
— (Big girl, you are beau - ti - ful.) —



C7  F7sus  F7 

Big boy, come on a - round, — and they'll be call - in' you "ba - by".
(Big girl, you are beau - ti - ful.) —



Bb  Eb 

No need to fan - ta - size — since I was — in my brac - es; a
(Big girl, you are beau - ti - ful.) —



1

C7 F7sus F7

wa - ter - ing hole _ with the girls a - round _ and curves in all _ the right plac - es.
 (Big girl, you are beau - ti - ful.) _

2

F7sus F7 N.C.

curves in all _ the right plac - es. (Big girl, you are beau - ti - ful.) _

1

(Big girl, you are beau - ti - ful.) _

2

(Big girl, you are beau - ti - ful.) _

STUCK IN THE MIDDLE

Words and Music by
MIKA

Moderate Shuffle (♩ = ♪³)

Dm7

Gm9

C

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The tempo is marked 'Moderate Shuffle' with a note equal to a triplet eighth note. The dynamics are marked 'mf'.

F

C/E

Dm7

Gm9

The first system shows the vocal melody and piano accompaniment for the first verse. The vocal line starts with a rest, followed by the lyrics. The piano accompaniment provides harmonic support with chords and a steady rhythm.

I sit and think a - bout the day
I look at you, you look at me,

C

F

C/E

Dm7

Gm9

The second system shows the vocal melody and piano accompaniment for the second verse. The vocal line continues with the lyrics. The piano accompaniment remains consistent with the first system.

that you're gon - na die.
we bite each oth - er;

Your wrin - kled eyes be - tray the joy
and with your bit - ter words, you kick

C

F

Gm7(add4)

The third system shows the vocal melody and piano accompaniment for the third verse. The vocal line concludes with the lyrics. The piano accompaniment provides a final harmonic setting.

with which you smile.
me in the gut - ter.

Care to see my rea - son?
But my truths are big - ger than yours,



is there an - y - bod - y home who will be - lieve - me, won't de - ceive -

Gm7(add4)



me, won't try to change - me? Ah, ah, ah,



To Coda

8va

is there an - y - bod - y home who wants to have - me just to love -

Gm7(add4)



N.C.



(2nd time only)

me? Stuck in the mid-dle.) Yeah, yeah.



Musical staff with treble clef, key signature of one flat, and a melodic line with a slur and a dashed line indicating a breath mark.

{ Yeah. _____
{ Yeah. _____

Piano accompaniment for the first system, showing the left and right hands with chords and a bass line.



Musical staff with treble clef, key signature of one flat, and a melodic line with lyrics.

This is just who I am; _____ This ain't a great - ter plan _____ to break _____

Piano accompaniment for the second system, showing the left and right hands with chords and a bass line.



Musical staff with treble clef, key signature of one flat, and a melodic line with lyrics.

_____ your heart _____ of _____ me. _____

Piano accompaniment for the third system, showing the left and right hands with chords and a bass line.



Musical staff with treble clef, key signature of one flat, and a melodic line with lyrics.

I know that what I've start - ed _____ means that, when we have part - ed, I _____

Piano accompaniment for the fourth system, showing the left and right hands with chords and a bass line.

D.S. al Coda

F G7 C

— can live — in hon - es - ty. —

CODA Gm7(add4) C7 N.C. Dm7

— me? Stuck in the mid - dle.) *Lead vocal ad lib.*

Gm9 C

(Stuck in the mid - dle.)



Repeat and Fade F C/E	Optional Ending F C/E Dm7
--	---

(Stuck in the (Stuck in the mid-dle.)

ERASE

Words and Music by MIKA,
JODI MARR and DESMOND CHILD



Slowly

F5  F5 


I should-n't have called so late — last night, — un -
Ev - 'ry - thin's cool; your rent — is paid, — the

mp

With pedal

F5/E  Dm7 

in - se - cure, — out of my mind. — I should-n't have left that mes - sage on your phone. —
house is clean, — your bed is made. — But it's a ghost - town in your mind. —

Bbsus2  F/A  Gm  3fr

I should-n't have said the things — I said, —
We nev - er had time to go — to sleep; — we'd

Dm/F

Csus

C

look - in' for love — we left for dead — in a grave with - out a stone. —
 wake up tan - gled in the sheets — on a bed that we called home. —

E♭

Dm7

— As soon as you hear — my voice, — don't hes - i - tate; — put your
 — When the pain — won't go — a - way, — you might as well — put your

C7sus

C7

N.C.

Gm

Dm/F

fin - ger on — the but - ton... } e - raise — my love. —
 fin - ger on — the trig - ger... }

C7sus

C7

Gm

Dm/F

— I'll bet you can't — e - raise — my touch. —

C7sus



C7

B \flat sus2

F/A



— You're try - in' to — re - place — a feel - ing with - out — a name —

Gm



F

E \flat (add2)1 B \flat sus2

— with some-bod-y else - 's face — in your head. —

2 B \flat sus2

Fm

A \flat maj7/E \flat D \flat maj7

C7sus







Csus




— E - rase. —





B \flat mFm/A \flat E \flat B \flat mFm/A \flat 

— E - rase —


Gm  3fr Dm/F  C7sus  C7 

— my love. — I'll bet you can't — e - rase —



Gm  3fr Dm/F  C7sus  C7 

— my touch, — 'cause you're try - in' to — re - place —



Bb sus2  F/A  Gm  3fr F 

— a feel - ing with - out — a name — with some - bod - y else - 's face —



Eb(add2)  6fr Bb sus2  Gm  3fr Dm/F 

— in your head. — E - rase. —



C7sus



C7



Gm



Dm/F



C7sus



C7



E - rase. ____

You're try - in' to ____ re - place _

Bbsus2



F/A



Gm



F



____ a feel - ing with - out ____ a name ____

with some - bod - y else - 's face _

Eb(add2)



Bbsus2



Fm



Cm/Eb



____ in your head. ____

E - rase. ____

Dbmaj7



Cm7



Bbm



Ab(add2)



Gb(add2)



rit.

HAPPY ENDING

Words and Music by
MIKA

Moderately

C

G

(This is the way you left me; I'm not pre - tend - ing. —

mp

With pedal

Am

F

C

No hope, no love, no glo - ry, no hap - py end - ing. — This is the way that we love,

G

Am

F

like it's for - ev - er; — then live the rest of our life, but not to - geth - er.) —

*Recorded a half step higher.

Am G F C

Wake up in the morn - in'; stum - ble on ___ my life.
Two o' - clock in the morn - in'; some - thin's on ___ my mind.

Am G F C



Can't get no love _____ with - out sac - ri - fice. _____
Can't get no rest _____ keep walk - in' a - round. _____

Am G F C


If an - y - thing should hap - pen, _____ I guess I wish ___ you well.
If I pre - tend that noth - in' _____ ev - er _____ went wrong,

Am G F C

Mm, a lit - tle bit of heav - en, but a lit - tle bit of hell. _____ }
I could get ___ to my sleep, I could think that we just ___ car - ried on. _____ }

Am  Gsus  3fr


This is the hard - est sto - ry _____ that I've ev - er told. _____



F  G 

_____ No hope or love or glo - ry; hap - py end - ing's gone for - ev - er - more. _



C  Gsus  3fr

I _____ feel as if _____ I'm wast -



Am7  F(add2)  G5  3fr C 

ed, _____ and I've _____



Gsus

Am7

F(add2)

G5

(Lead vocal 2nd time only)

— wast - ed ev-'ry day. Oh,

C

Gsus

I (This is the way you left me; I'm not pre - tend - ing, I'm wast -

Am7

F(add2)

G5

ed, No hope, no love, no glo - ry, no hap - py end - ing, and

C

Gsus

I've This is the way that we love, like it's for - ev - er; wast - ed ev - 'ry

Am7 1 F(add2) G5

day. then live the rest of our life, but not to - geth - er.) —

2 F(add2) G5 C G

but not to - geth - er.) — Lit - tle bit o' love.

Am F C

Lit - tle bit o' love... (Lit - tle bit o' love, lit - tle bit o'

G Am

love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o'

F C Dm7(add4)

love, lit - tle bit o' love, Lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o'

G G/G# Am Am/C

(Lead vocal continues ad lib.)

love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o'

1 F Gsus 2 F Gsus

love, lit - tle bit o' love, lit - tle bit o' love, Lit - tle bit o' love, love, lit - tle bit o' love, lit - tle bit o'

C Dm7(add4) G G/G#

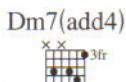
love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' feel as if I'm wast-



Musical staff with treble clef and guitar accompaniment. Includes a 7-measure rest in the vocal line.

love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' and

Musical staff with piano accompaniment (treble and bass clefs).



Musical staff with treble clef and guitar accompaniment.

I've love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' wast - ed ev - 'ry

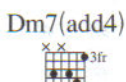
Musical staff with piano accompaniment (treble and bass clefs).



Musical staff with treble clef and guitar accompaniment.

day. love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o'

Musical staff with piano accompaniment (treble and bass clefs).



Musical staff with treble clef and guitar accompaniment.

love.) (This is the way you left me; I'm not pre - tend - ing.

Musical staff with piano accompaniment (treble and bass clefs).

Am Am/C F Gsus C Dm7(add4)

No hope, no love, no glo - ry, no hap - py end - ing. — This is the way that we love,

G G/G# Am Am/C 1 F Gsus

like it's for - ev - er; — then live the rest of our life, but not to - geth - er.) —

C Dm7(add4) 2 F Gsus C

(This is the way you left me; but not to - geth - er.) — (This is the way you left me;

G Am F

I'm not pre - tend - ing. — No hope, no love, no glo - ry, no hap - py end - ing. —

OVER MY SHOULDER

Words and Music by
MIKA

Slow Waltz

Dm



Gm6/9/Bb



p

With pedal

Dm



Gm



Bb



O - ver my shoul - der, run -
Fog out my day - light, tor -

F



C/E



Dm



Dsus4(add2)



ning a - way; feels like I'm
ture my night; feels like I'm

Gm



Bb(add2)



Bb



fall - ing, los - ing out my
fall - ing far out of

F



C/E



Dm



day.
sight.

Cold _____
Cold, _____

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a half note 'day.' followed by a half note 'sight.' in the first measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for F, C/E, and Dm are provided above the staff.

Gm



and dry.
drunk,

The second system continues the vocal line with 'and dry.' and 'drunk,'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A Gm chord diagram is shown above the staff.

Bb



Cold
tired,

The third system features the vocal line with 'Cold tired,'. The piano accompaniment continues with chords and a bass line. A Bb chord diagram is shown above the staff.

F



1



and dry.
lost.

The fourth system concludes the vocal line with 'and dry.' and 'lost.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord diagrams for F and C/E are shown above the staff.

2

C/E

N.C.

Instrumental solo

Dm

Solo ends

O Fog

ver out

my my

Gm

Bb

shoul day

der, light,

run tor

ning ture

a my



Musical staff with treble clef, key signature of one flat, and a single note on the first string.

way;
night;

feels
feels

like
like

I'm
I'm

fall
fall

-
-

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



Musical staff with treble clef, key signature of one flat, and notes for the second system.

ing,
ing

los
far

ing
out

my
of

way.
sight.

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



Musical staff with treble clef, key signature of one flat, and notes for the third system.

Cold,
Cold,

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



Musical staff with treble clef, key signature of one flat, and notes for the fourth system.

dry.
drunk.

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

Bb



Cold
Cold

and
and



1

F



dry.
drunk.

C/E




2

C/E




Dm





1-4

Bbmaj7#11


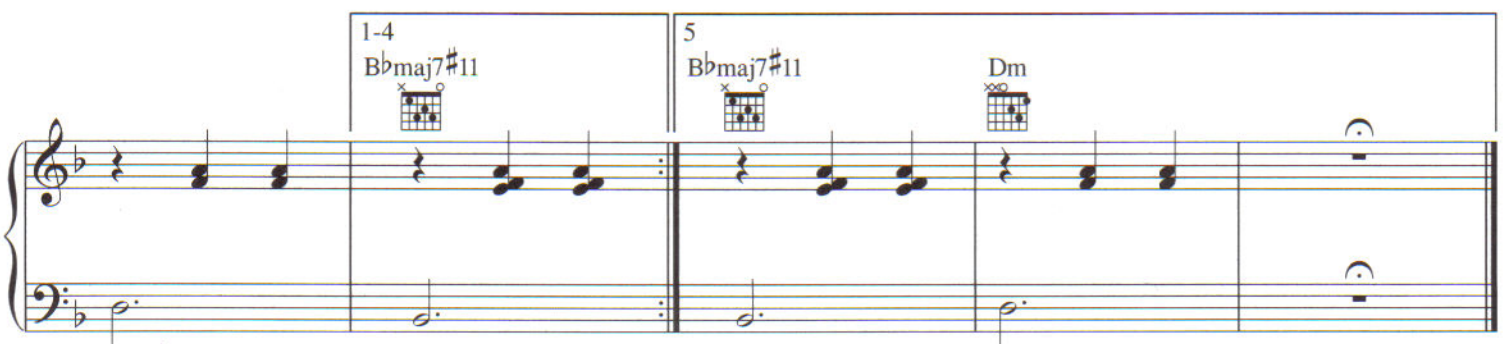


5

Bbmaj7#11



Dm

Grace Kelly

Lollipop

My Interpretation

Love Today

Relax (Take it Easy)

Ring Ring

Any Other World

Billy Brown

Big Girl (you Are Beautiful)

Stuck in the Middle

Erase

Happy Ending

Over My Shoulder



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