

piano • vocal • guitar

Lovestrong.

christina perri



lovestrong.

christina perri

2	<i>introduction</i>
4	bluebird
12	arms
22	bang bang bang
29	distance
34	jar of hearts
42	mine
50	interlude
51	penguin
56	miles
64	the lonely
70	sad song
79	tragedy

This book was approved by Christina Perri

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christina perri

In July 2010, a struggling singer-songwriter and musician named Christina Perri had a life-changing moment when she was asked to perform a song she had written, a defiant break-up anthem called “Jar of Hearts,” on the Fox show *So You Think You Can Dance*. The raw, emotional quality of her performance connected with viewers and catapulted the 24-year-old Philadelphia native into the public eye. “Jar of Hearts” went on to sell a million downloads and land Perri, who was then supporting herself as a café manager in Beverly Hills, a deal with Atlantic Records.

“Jar of Hearts” is just one of 12 brutally honest gems that Perri unveils on her debut album *lovestrong.*, a title she says reflects how her heart feels today. “I looked at the album as a whole piece and the two themes that stood out were love and strength,” she says. “It really titled itself. Writing about love is just who I am. I’ve tried to write about other things, but ultimately this is what comes out of me.”

Perri lays herself bare on *lovestrong.*, using her soaring, bittersweet voice and expressive piano playing to sketch out her stories. Some, like “Penguin” and “Arms,” are happy and hopeful; some, like “Bang Bang Bang” and “Mine,” are fun and playful; and others, like “The Lonely” and “Jar of Hearts,” are downright wrenching. The common thread? “They’re all songs I felt I needed to give away,” she says. “I have been writing songs since I was 15, so I reached into my arsenal and picked the ones I felt others should hear. My intention for my music is pretty simple: I want to make people feel less broken and alone.”

Perri sets *lovestrong.*’s hopeful tone with the second single, “Arms,” a towering acoustic-guitar driven tune that builds to an urgent crescendo as its tale of the fight between the heart and the mind unfolds. “Your heart wants to be loved, but your head is telling you that you shouldn’t be with that person,” Perri says. “The song is about that struggle and finally giving in and letting love win.”

It didn’t really register how emotionally raw the album was going to be until Perri’s 20th day in the recording studio. “In the vocal booth, I had to go back to the place and time that made me feel so vulnerable and rip open old wounds to sing each song, sometimes two songs in a day,” she says. “Emotionally, it was the hardest 33 days of my life, but it was worth it because the result is that this album is 100 percent me. It’s heartfelt, real, bold, honest, vulnerable, hopeful, strong, poetic, bluesy, gritty, pretty, and simple.”

Produced by Joe Chiccareli (White Stripes, Tori Amos) and mixed by Michael Brauer (Coldplay, Regina Spektor), *lovestrong.* boasts a bold creative vision that is very much in keeping with Perri's spirited personality. A petite, tattooed ball of energy with an engaging smile, she has always embraced life to the fullest. Her adventures have included touring the world as an assistant to a rock band, spending a year at a prestigious university, producing popular music videos, making olive oil in Italy, and even serving as a fashionista barista in Beverly Hills.



On June 30, 2010, Perri got word that “Jar of Hearts” was going to air on *So You Think You Can Dance* as a backdrop to a memorable piece choreographed by Stacey Tookey. Viewers began downloading the song from iTunes in droves, sending “Jar of Hearts” into the Top 10 on the iTunes Pop chart and into the Top 15 on the Overall chart overnight. Impressed, *SYTYCD*'s producers invited Perri to play the song live on the show two weeks later. After Perri performed the song on July 15, “Jar of Hearts” landed at No. 25 on the *Billboard* Hot 100 chart, at No. 1 on Amazon's digital singles chart, and sold 200,000 downloads in three weeks. “While all of this was happening, I barely slept,” Perri says, “because I was afraid it was just a dream; that I'd wake up and none of it would be real. One minute I didn't exist in the music world and the next minute I did.”

Perri had actually been preparing for her big moment since she was a child. The daughter of hairdressers (whom she describes as “not musical, though my mom can whistle in many octaves”), Perri first sang in public at her Holy Communion at age six. Piano lessons began at age 8, but her piano teacher “fired” her (as she puts it) because “I would change the endings to the songs when I didn't like the way they were written.” Eventually, Perri picked up a guitar and taught herself to play. She was in London working as a gofer for her brother's band Silvertide when she got word that she had been accepted to Philadelphia's prestigious University of the Arts with a sizeable scholarship. She attended for a year, but took a leave of absence to visit her father's extensive family in Italy. “I was 19 and I needed to soul search,” she says. “I was still writing music, but I didn't know what I wanted to do with my life.”

Still searching, Perri moved to Los Angeles with a suitcase and a guitar and recommitted herself to being a singer and a songwriter. She posted YouTube videos of herself performing her own songs, as well as covers, and shared her struggles in her uniquely humorous way. A video of one of her original compositions, “Tragedy” (which is included on *lovestrong.*), caught the attention of Bill Silva Management, who signed on to represent her. And so began Perri's charmed odyssey.

“Every day something happens that blows my mind,” she says. “Being able to wake up and play music is more than I've ever dreamed my life could be. I'm looking forward to sharing my experiences, my hope, my strength, my guts, and my heart with the world.”

Bluebird

Words and Music by
Christina Perri

Moderately slow, in 2

Chord diagrams: C (x02233), Am (x02233), F (113333)

How the hell — does a bro - ken heart get back to - geth - er when it's

p

Detailed description: This system contains the first three measures of the song. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The first measure has a C chord, the second an Am chord, and the third an F chord. The lyrics are: "How the hell — does a bro - ken heart get back to - geth - er when it's". The piano part starts with a piano (*p*) dynamic and features a simple harmonic accompaniment.

Chord diagrams: G (x02333), C (x02233), Am (x02233)

tom a - part — and teach it - self — to start —

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics: "tom a - part — and teach it - self — to start —". The piano accompaniment continues with the same harmonic structure, featuring G, C, and Am chords.

Chord diagrams: F (113333), G (x02333), C (x02233)



beat - ing a - gain? — Ba ba ba ba — This lit - tle blue - bird —

Detailed description: This system contains the final three measures. The vocal line concludes with the lyrics: "beat - ing a - gain? — Ba ba ba ba — This lit - tle blue - bird —". The piano accompaniment features F, G, and C chords, with a long note in the bass line for the final measure.

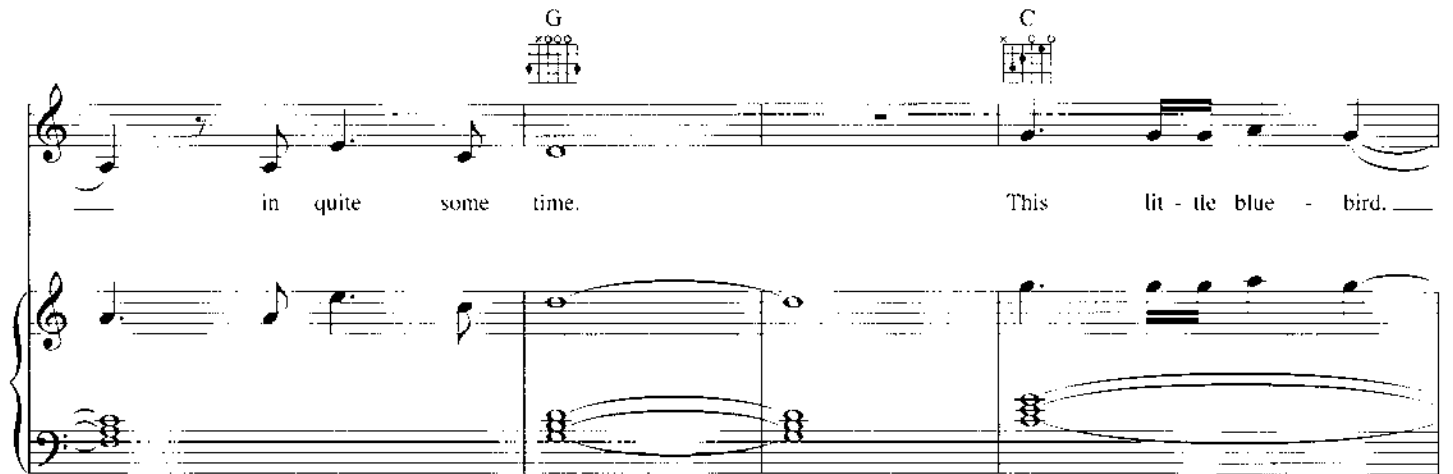
Am  F 

came look-ing for you. — I said that I had - n't seen .. you —



G  C 


in quite some time. This lit - tle blue - bird. —



Am  F 

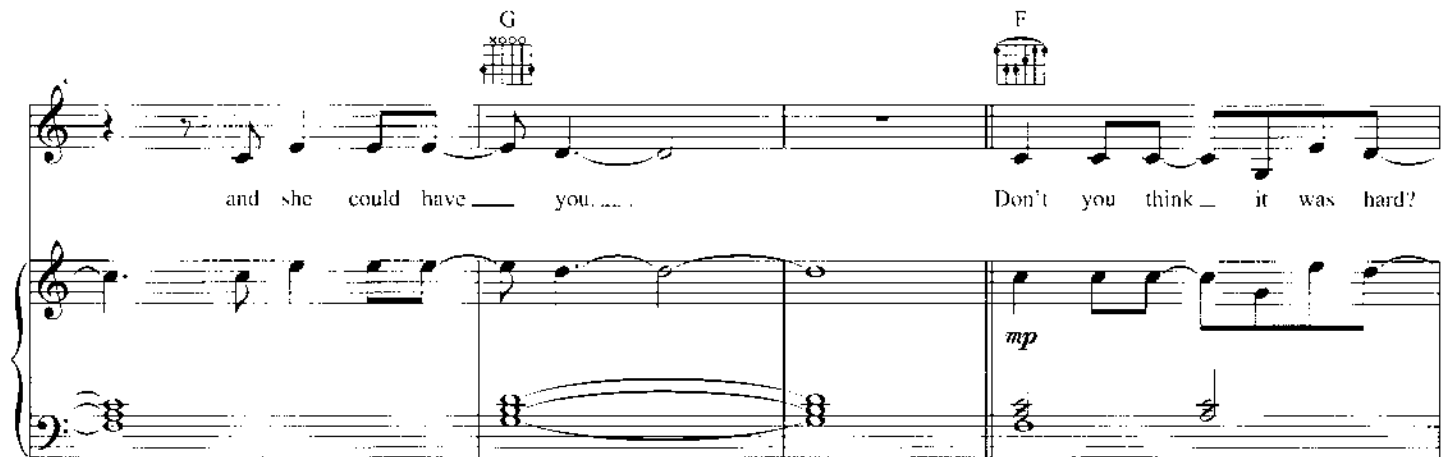
she came — look-ing a - gain. — I said we weren't e - ven friends



G  F 

and she could have — you. — Don't you think — it was hard?

mp



G C F

I did - n't e - ven say that you died. But it

C F

would - n't have been such a lie. 'cause then I start - ed to

G C

cry. This lit - tle blue - bird sure won't

Am F

give it a rest. She swears that you may be

G



bet - ter than all the rest. I said

C



Am



no, you've got it all wrong. If

F



G



he was some - thing spe - cial, I would - n't have this song.

F



G



C



Don't you think it was hard? I did - n't e - ven say that you died.

F C F

But it would - n't have been such a lie.

G

'cause then I start - ed to cry.

C Am F

How the hell does a bro - ken heart get back to - geth - er when it's

G C Am

torn a - part and teach it - self to start

F G C

beat - ing a - gain? — Ba ba ba ba ba ba ba ba ba ba ba.





Dm Bb sus⁴₂

What if when she comes o - ver, I

F C Dm Bb sus⁴₂

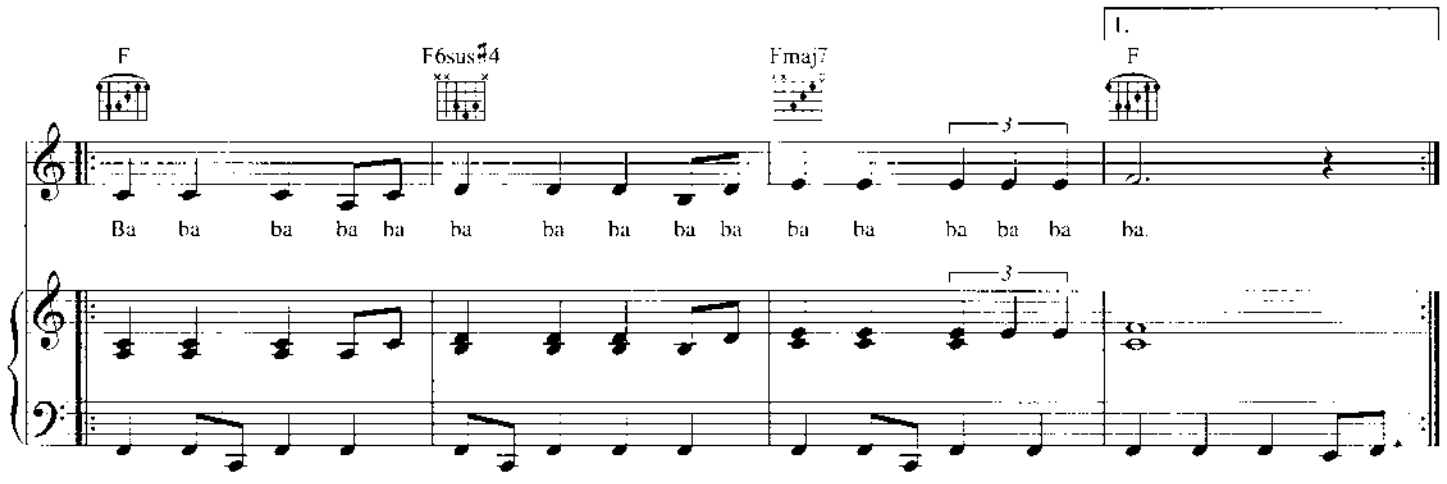
am in your arms, — tak - ing all I want from you a - gain? ..

F F6 sus⁴₂ Fmaj7 F6









1.

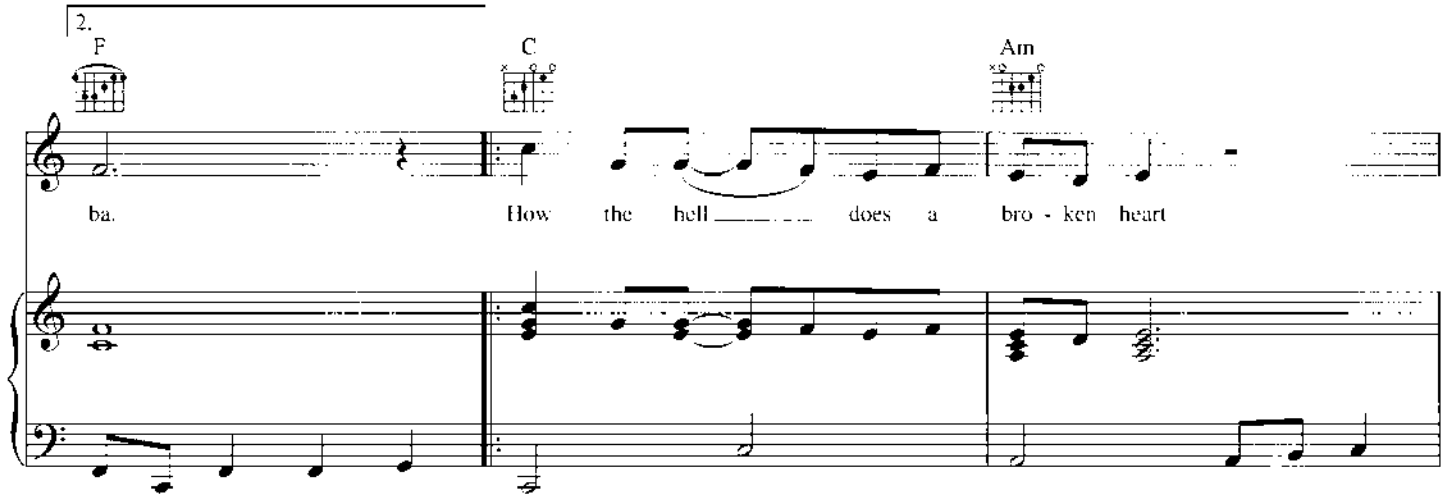
Ba ba ba ba ha ba ha ba ba ba ha ba ba ba.






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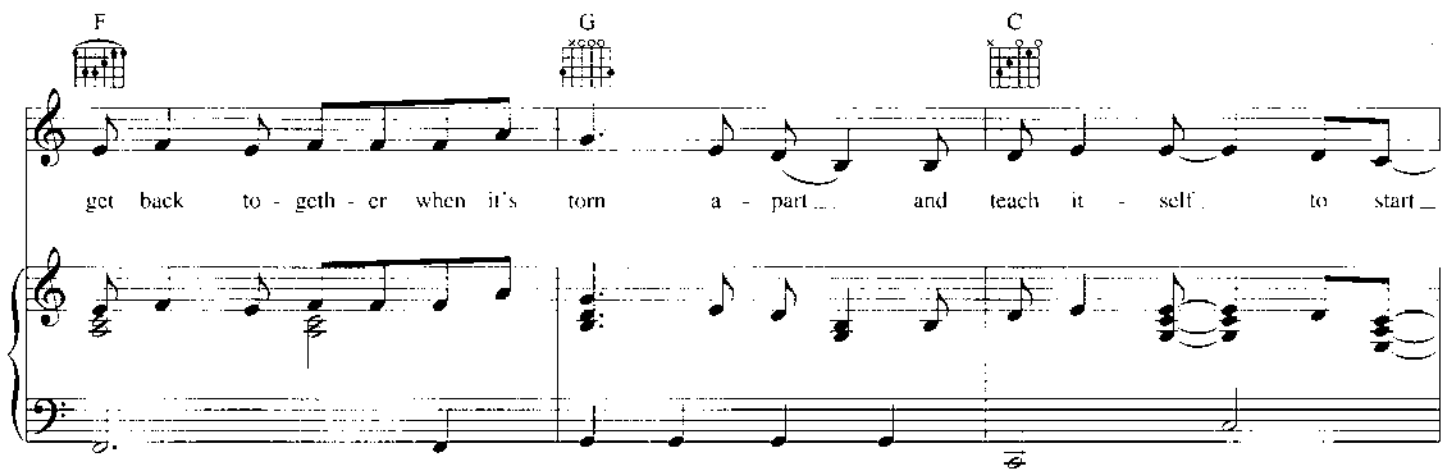







ba. How the hell _____ does a bro - ken heart



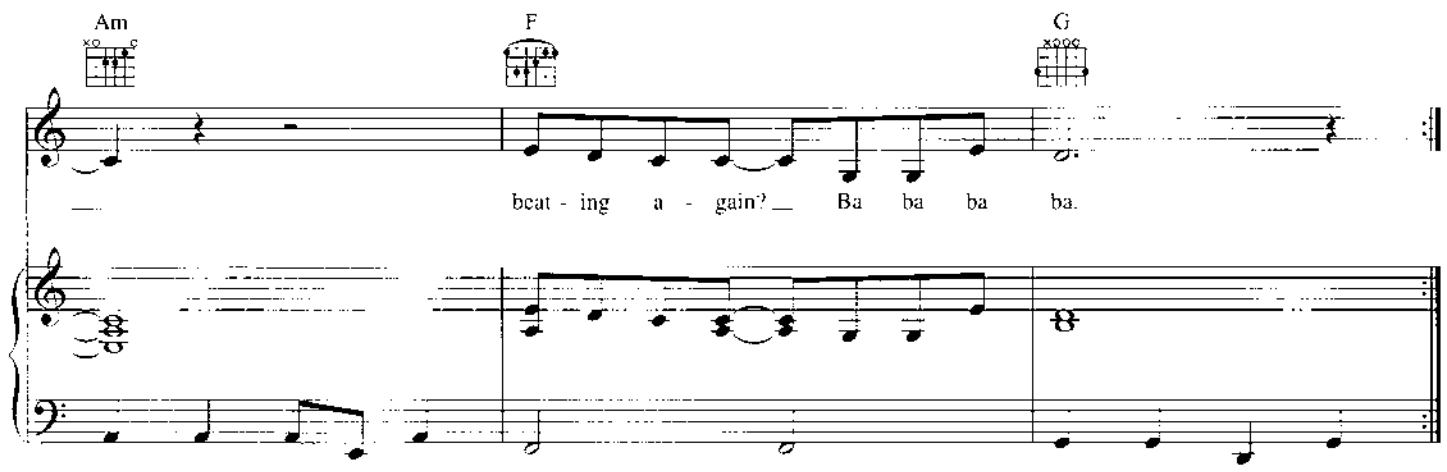




get back to - geth - er when it's torn a - part... and teach it - self to start _



beat - ing a - gain? Ba ba ba ba.



F G

Beat - ing a - gain. — Ba ba ba ba. —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of one flat (F major). The lyrics are "Beat - ing a - gain. — Ba ba ba ba. —". Above the first and second measures are guitar chord diagrams for F and G. The bottom two lines are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

C Am

This lit - tle blue - bird — don't come 'round here an - y - more. —

mp

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody, continuing from the previous system. The lyrics are "This lit - tle blue - bird — don't come 'round here an - y - more. —". Above the first and fourth measures are guitar chord diagrams for C and Am. The bottom two lines are the piano accompaniment. A dynamic marking of *mp* (mezzo-piano) is placed at the beginning of the piano part. The piano part continues with a steady accompaniment.

F

So I went look - ing for her... and I found

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody. The lyrics are "So I went look - ing for her... and I found". Above the second measure is a guitar chord diagram for F. The bottom two lines are the piano accompaniment. The piano part continues with a steady accompaniment.

G C

you.

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody. The lyrics are "you.". Above the first and fourth measures are guitar chord diagrams for G and C. The bottom two lines are the piano accompaniment. The piano part concludes with a final chord in the C position.

Arms

Words and Music by
Christina Perri and David Hodges

Moderately fast

The piano introduction is in the key of E major (one sharp) and 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note E, followed by quarter notes G# and B, and then a half note D. The bass line consists of a steady eighth-note pattern: E, G#, B, E, G#, B, E, G#. Above the staff, there are two guitar chord diagrams: an E major chord (x21220) and a G#m chord (x21220).

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "I nev - er thought — that — you — would be the". The piano accompaniment has a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line. Above the staff, there is a guitar chord diagram for E major (x21220).

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "one to hold my heart. But". The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Above the staff, there is a guitar chord diagram for G#m (x21220).

E

you came a - round _ then you knocked me off the

G7m




ground _ _ _ _ _ from the start.

A B A

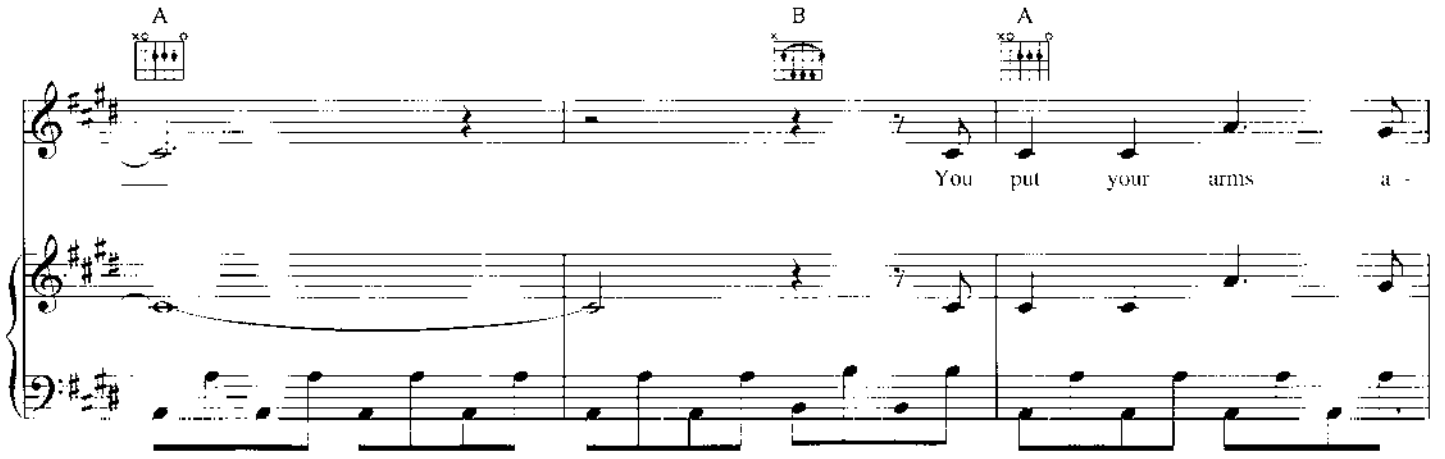
You put your arms a - round me, and I be - lieve _




B E B

that it's eas - i - er _ for you _ _ to let _ _ me go _

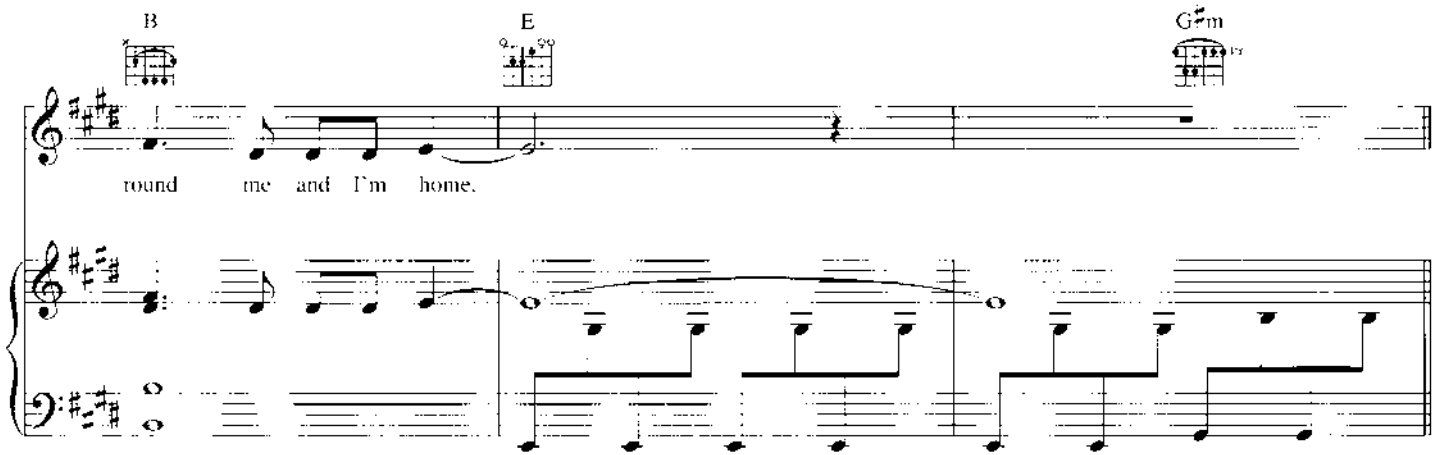
A  B  A 

You put your arms a -



B  E  G⁷m 


round me and I'm home.



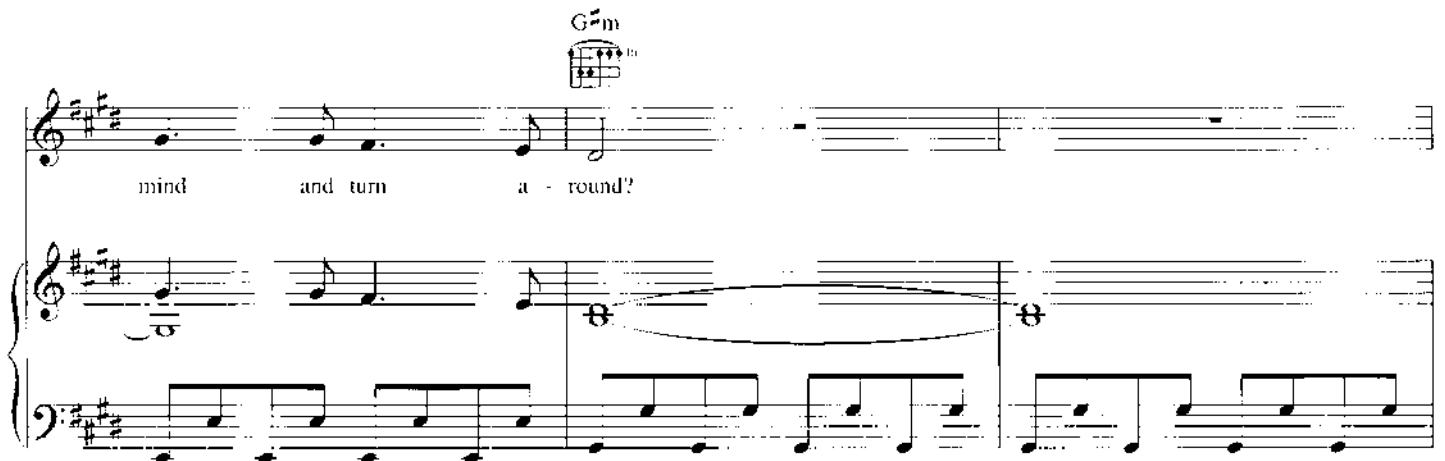
E 

How man - y times — will you let me change my



G⁷m 

mind and turn a - round?



E

I can't de - cide if I'll let you save my

G#m

life or if I'll drown. —

C#m B E

I hope that you see right through — my walls. —

A C#m B

I hope that you catch me 'cause I'm al -



read - y fall - ing. I'll nev - er



let a love get so close. You

To Coda I

To Coda II




put your arms a - round me and I'm home. —

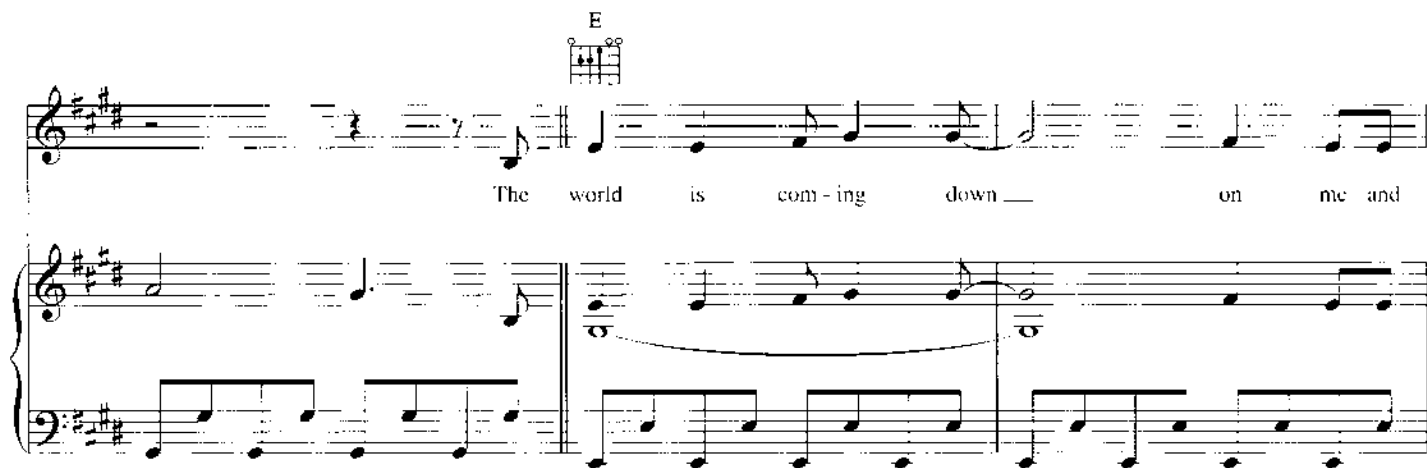


E  G#m 



E 


The world is com - ing down — on me and



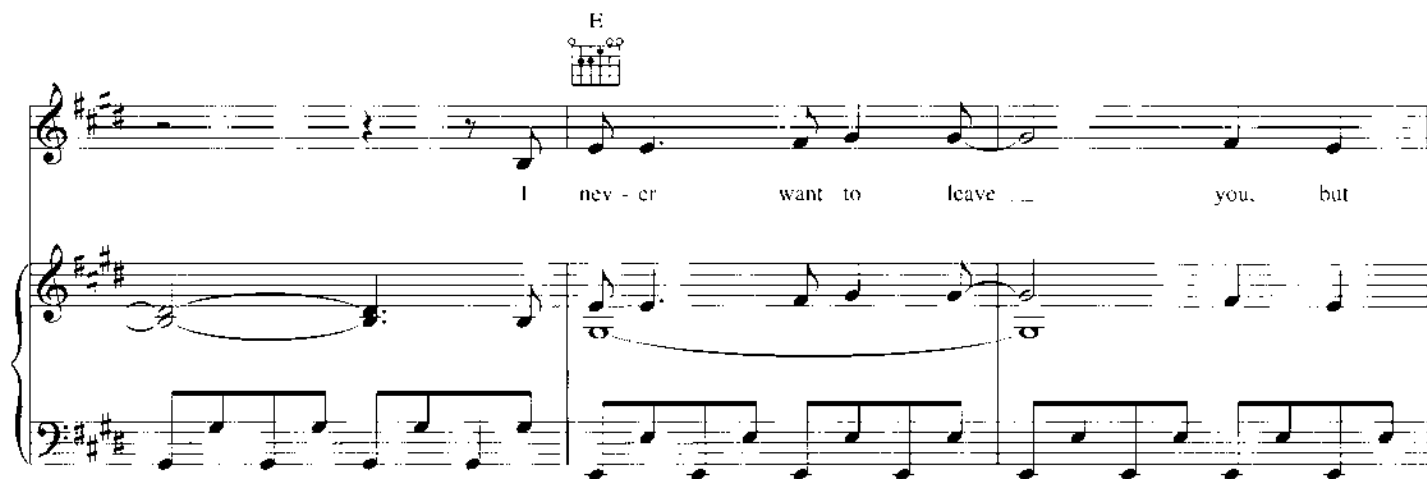
G#m 

I can't find a rea - son to be loved.




E 

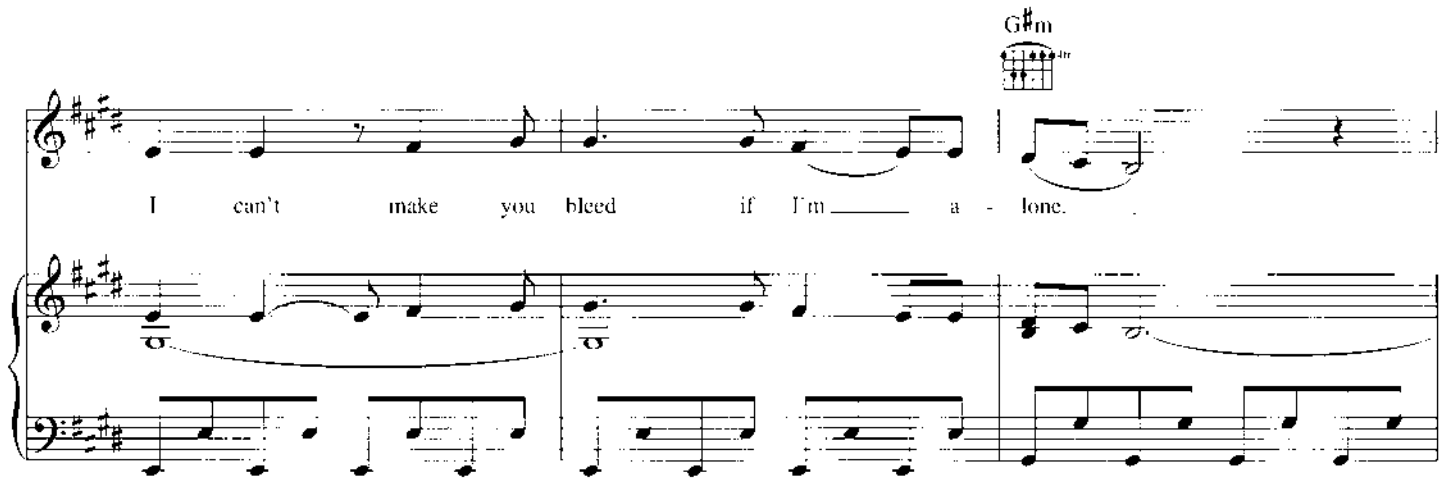
I nev - er want to leave — you, but




G#m




I can't make you bleed if I'm a lone.



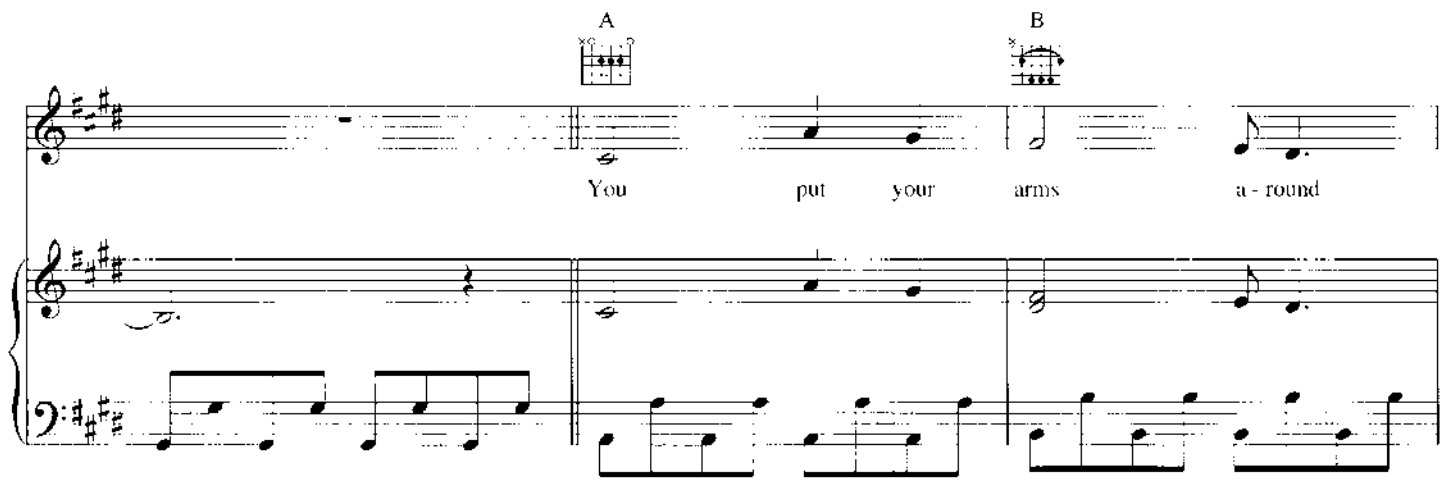
A



B



You put your arms a-round




A



B



E




me. and I be-lieve that it's eas-i-er for you




D.S. al Coda 1

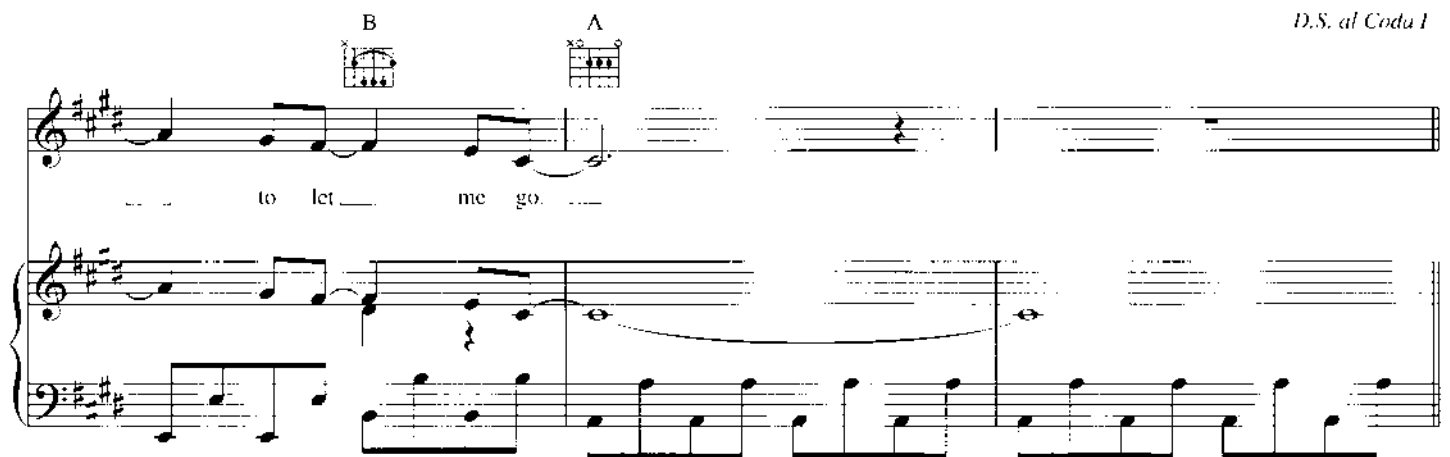
B



A



to let me go.



Coda 1

B

C#m

B

round me and I'm home (home.

G#m

home).

A

C#m

I tried nev my
nev er

B

best to nev let you
o pened up. I've nev er

1.

G^m A

in to see the truth. And I've
tru - ly

2.

A B



loved till you put your arms a - round

A B E



me. and I be - lieve that it's eas - i - er for you


B A

to let me go.

E  G⁷m 




mf

E  G⁷m 

B  *D.S. al Coda II*

Coda II E 

You

A  B  E 

put your arms a - round me and I'm home...

Bang Bang Bang

Words and Music by
Barrett Yeretsian, Christina Perri
and Drew Lawrence

Moderately, in 2 ($\text{♩} = \text{♩}^{\text{tr}} \text{♩}$)

The musical score is written in G major and 2/4 time. It begins with a piano introduction marked 'N.C.' (No Chords) and 'mf' (mezzo-forte). The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line enters in the second measure. The lyrics are: 'All my life you know I have - n't been ver - y love strong. There's been so'. Chord diagrams for G, B, Em, D, and C are provided above the corresponding measures. The piano accompaniment continues throughout the vocal lines.

Em D C

man - y fights that I've fought and I've nev - er won.

G

So I de - cid - ed that I should just give up on try - ing to

B Em

right your wrongs. And word on the street is that

D C Cm

she did to you what you did to me. Five. four.

cresc.

Fast 4 (♩ = ♪)



(♩ = ♪)

three, two, one... Bang. bang. bang. boy, you're go - ing

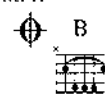


down, down, down. boy, to the ground where you left my



heart to bleed. Bang, she shot you: kar - ma tastes so...

To Coda II



Bang. bang. bang. boy, you're go - ing down, down, down.

C



boy, to the ground where you left my heart to bleed...

To Coda I



Tempo I

Cm



N.C.

Bang, she shot you; kar - ma tastes so sweet.

G



So, un - for - tu - nate - ly for girls like me, there are



B



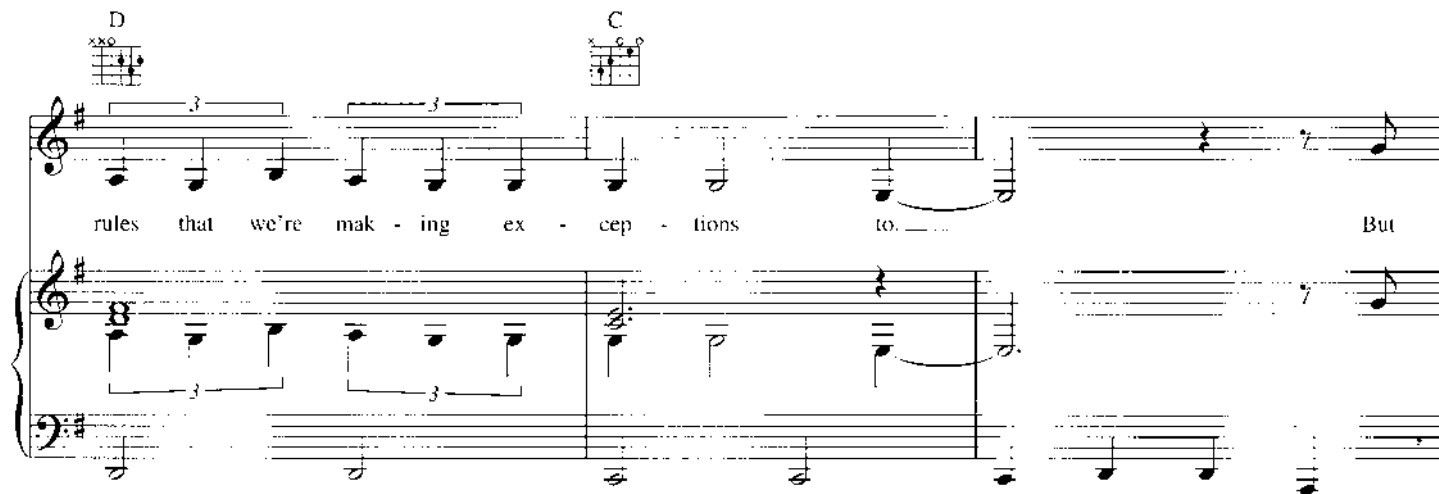
Em





more like you bend - ing and break - ing the

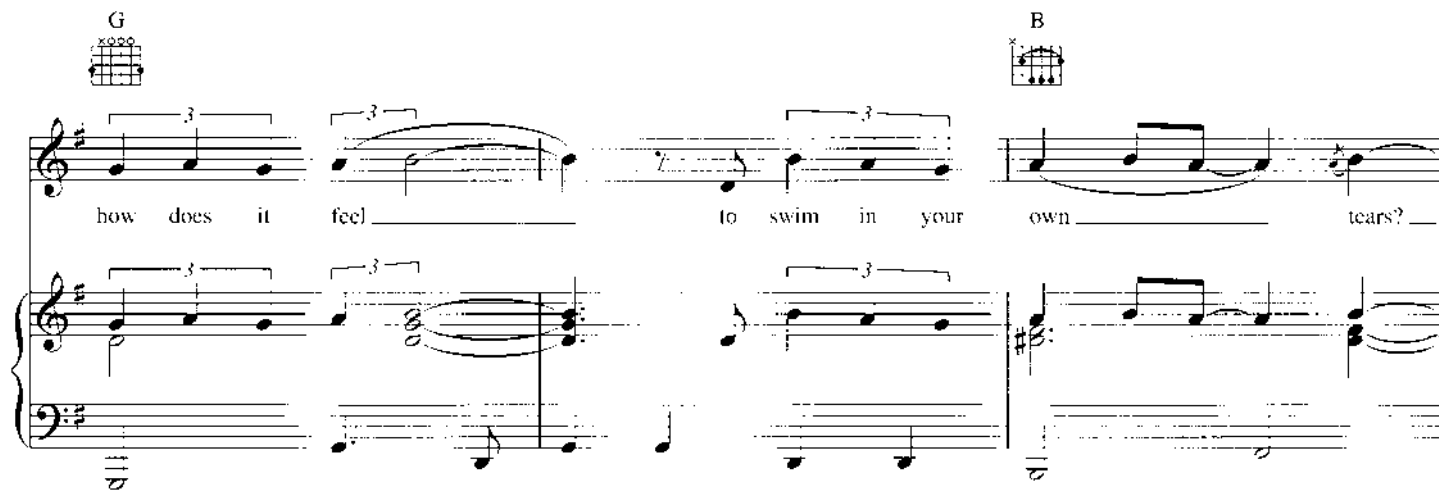
D  C 



rules that we're mak - ing ex - cep - tions to. But



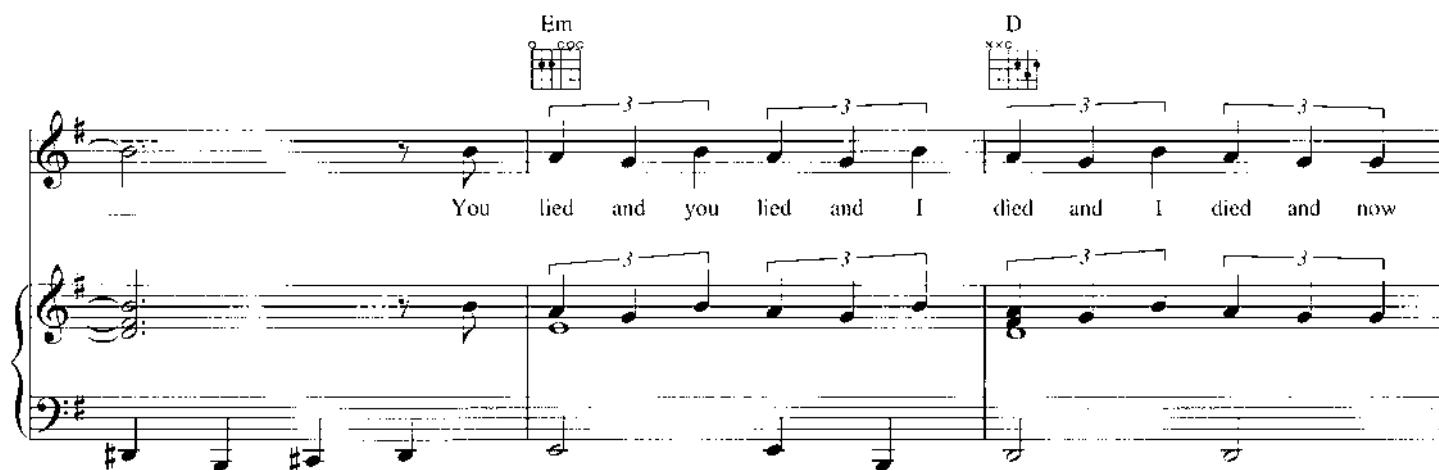
G  B 



how does it feel to swim in your own tears?



Em  D 

You lied and you lied and I died and I died and now

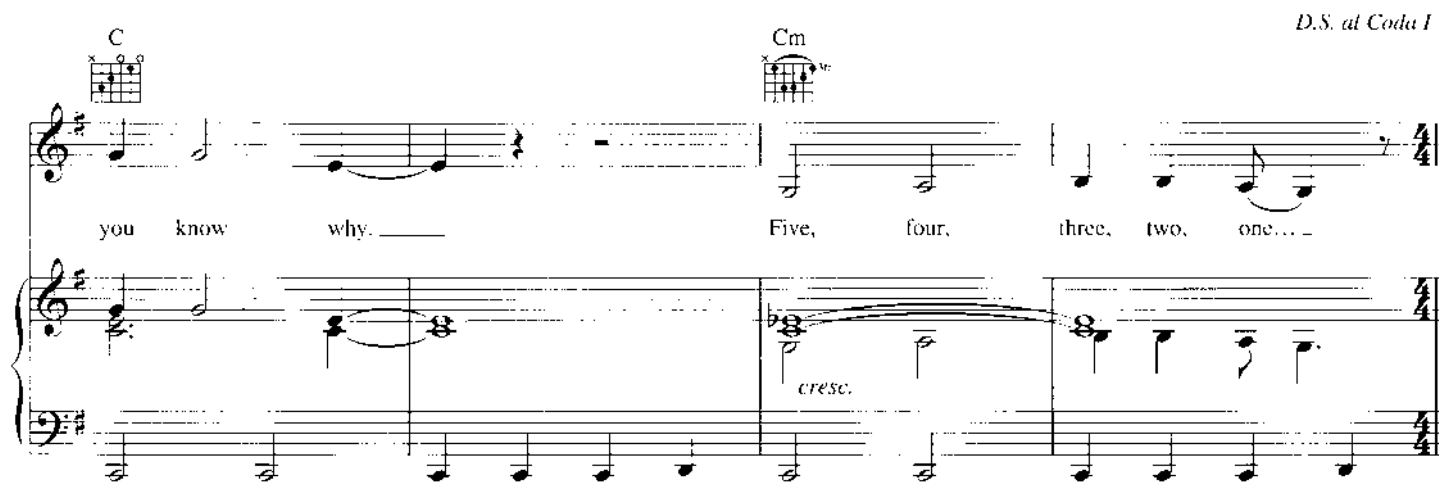


C  Cm 

you know why. Five, four, three, two, one...

cresc.

D.S. al Coda I



Tempo I

Coda I

kar - ma tastes so sweet.

G

B

Detailed description: This system contains the first two measures of the Coda I section. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "kar - ma tastes so sweet." are written below the notes. The piano accompaniment is in bass clef. Above the first measure, a guitar chord diagram for G major is shown. Above the second measure, a guitar chord diagram for B major is shown.

Em

D

C

Detailed description: This system contains the next four measures of the piano accompaniment. It features several triplet markings (indicated by a '3' over the notes) in the right hand. Above the first measure, a guitar chord diagram for E minor (Em) is shown. Above the second measure, a guitar chord diagram for D major is shown. Above the third measure, a guitar chord diagram for C major is shown.

G

B

Detailed description: This system contains the next four measures of the piano accompaniment. Above the first measure, a guitar chord diagram for G major is shown. Above the second measure, a guitar chord diagram for B major is shown.

Em

D



C

Detailed description: This system contains the next four measures of the piano accompaniment. It continues with triplet markings in the right hand. Above the first measure, a guitar chord diagram for E minor (Em) is shown. Above the second measure, a guitar chord diagram for D major is shown. Above the third measure, a guitar chord diagram for C major is shown.

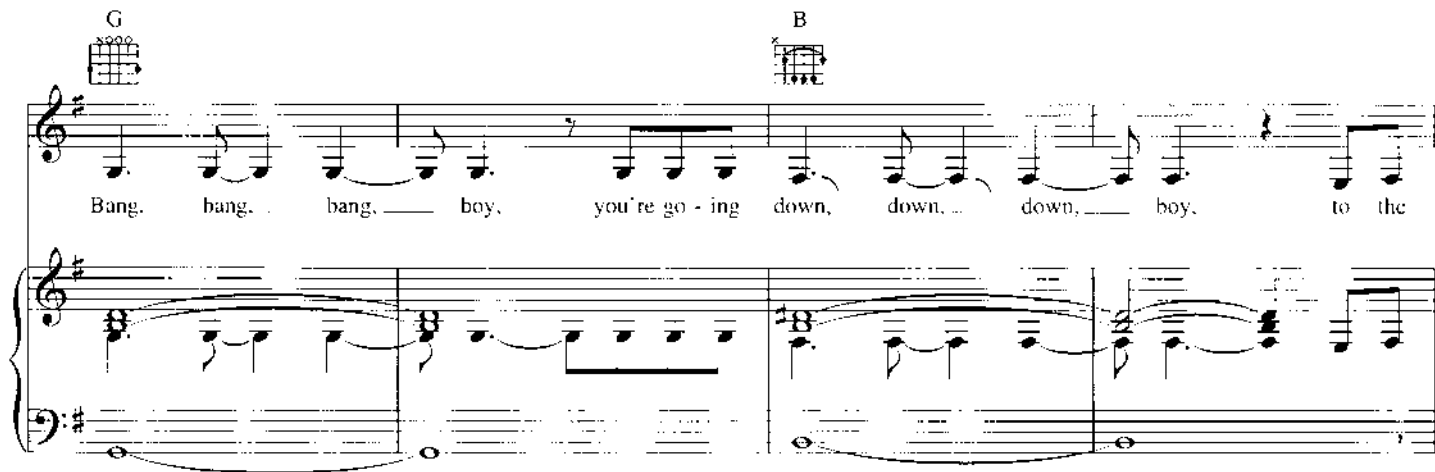
NC.



mf

Detailed description: This system contains the final four measures of the Coda I section. The first measure has a triplet marking. The second measure is marked with a fermata and the dynamic marking *mf*. Above the first measure, the text "NC." is written.

G  B 

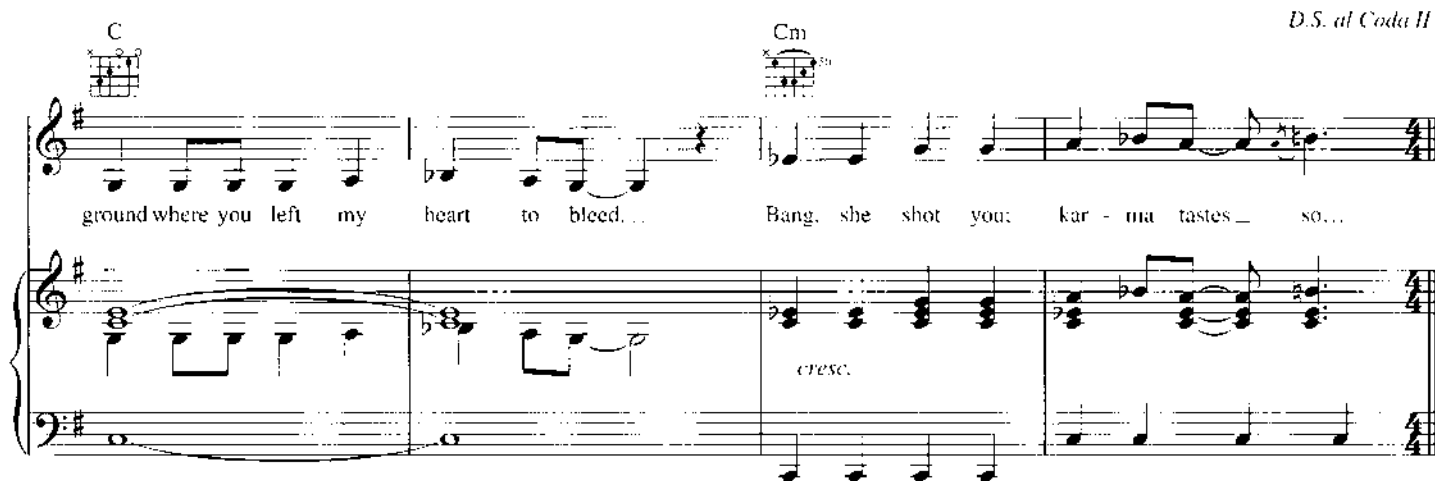
Bang. bang. bang. boy, you're go - ing down, down, down, boy, to the





C  Cm  *D.S. al Coda II*

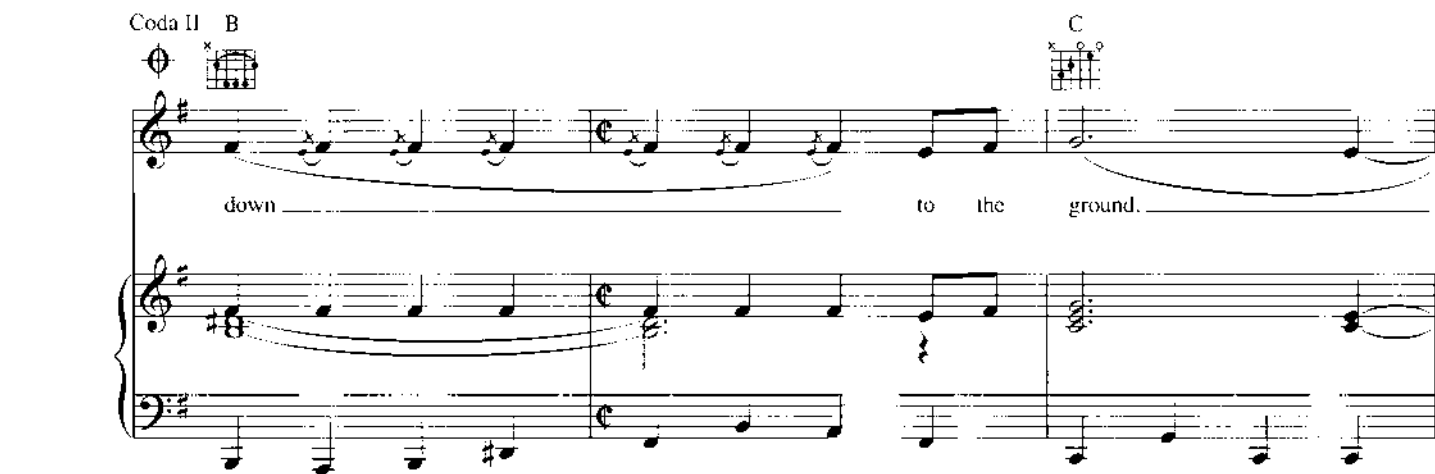
ground where you left my heart to bleed... Bang, she shot you: kar - ma tastes so...

cresc.



Coda II B  C 

down to the ground.



Cm  G 

Ooh.



Distance

Words and Music by
Christina Perri and David Hodges

Moderately slow

Piano introduction in D major, 4/4 time. The music is marked *mp*. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady bass line. Chord diagrams for D, Bm, and D are provided above the staff.

Vocal and piano accompaniment for the first verse. The music is marked *mp, mf*. The vocal line includes the lyrics: "The sun is fill - ing up the room and I can hear you dream - ing. Please don't stand so close to me; I'm hav - ing trou - ble breath - ing." Chord diagrams for D, Bm, D, and Bm are provided above the staff.

Vocal and piano accompaniment for the second verse. The music is marked *mp, mf*. The vocal line includes the lyrics: "Do you feel the way I do right now? I'm a - fraid of what you'll see right now." Chord diagrams for D, Bm, F#m, and A are provided above the staff.

D Bm D Bm

I wish we — would just — give up 'cause the best part — is fall - ing. —
I'd give ev - 'ry - thing I am, all my bro - ken heart - beats —

D Bm F#m A

— Call it an - y - thing — but love. — And I will
un - til I know you'll un - der - stand. —

Gsus2 A




make sure to keep my dis - tance, say I love you when

mf

Bm7

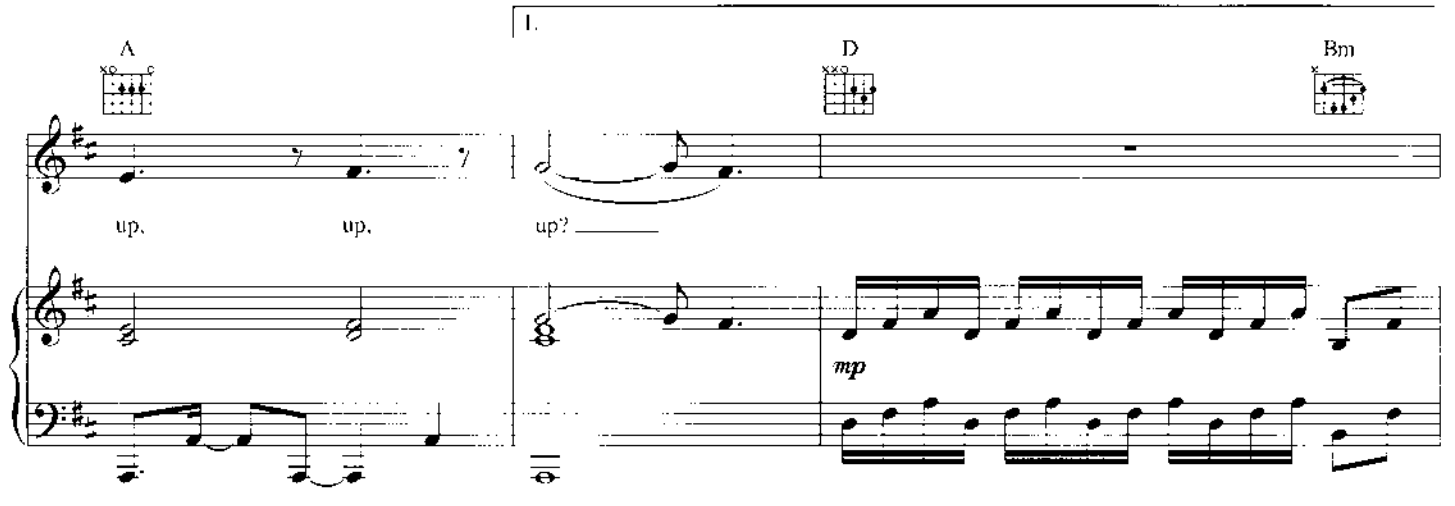
you're not lis - 'ning. And how long can we — keep this

1.




A   

up, up, up? _____

mp

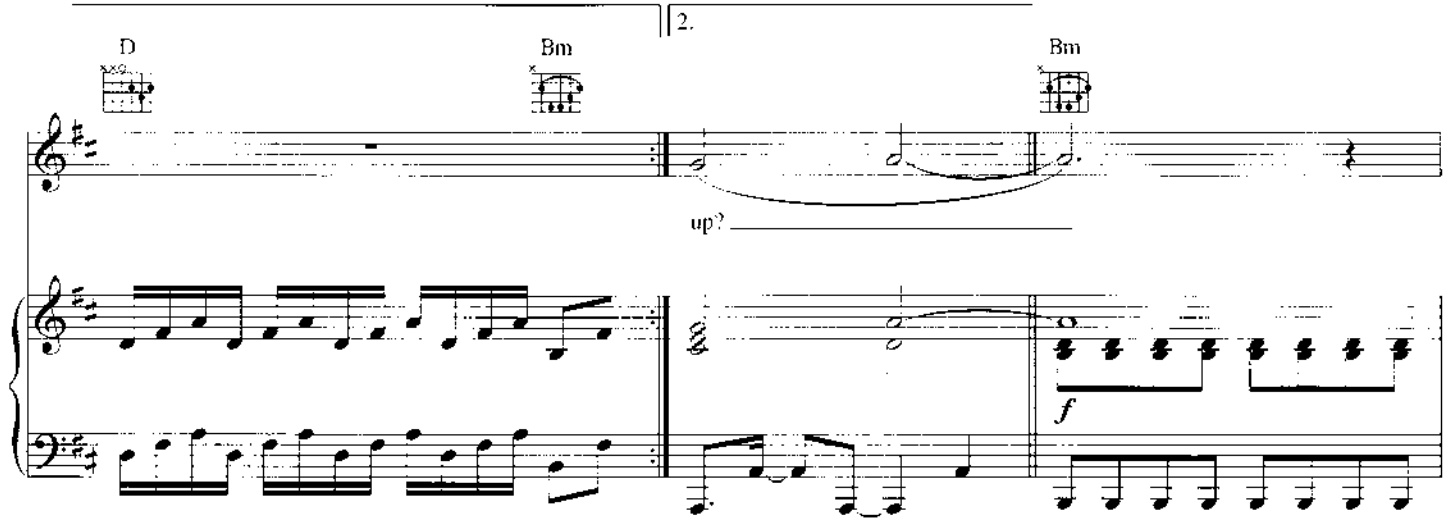



2.

D  Bm  Bm 

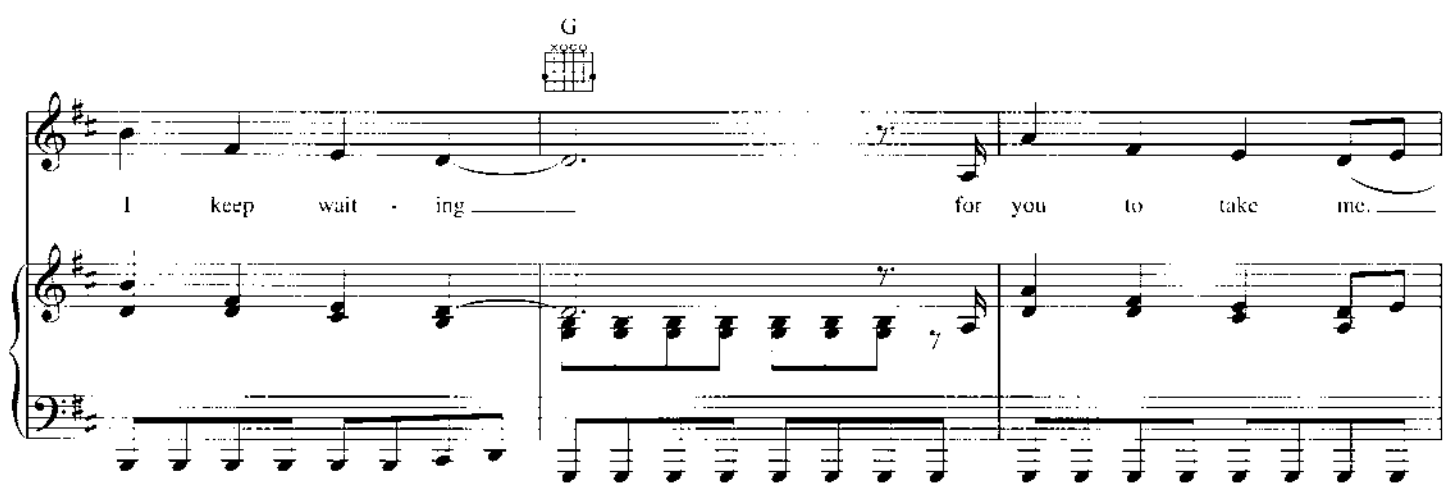
up? _____



f



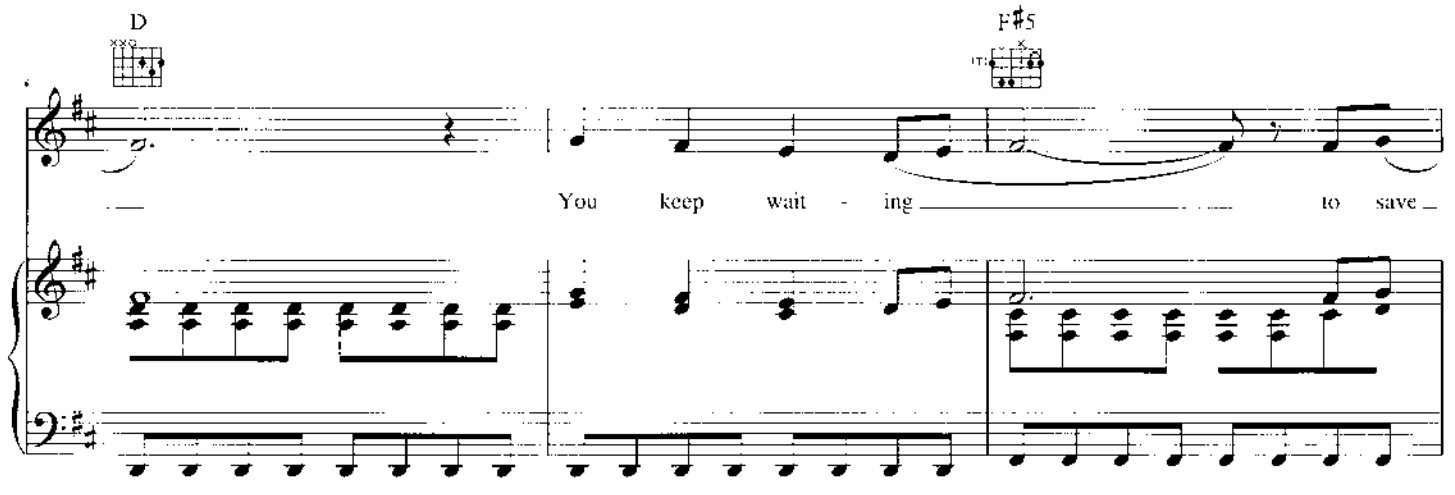
G 

I keep wait - ing _____ I keep wait - ing _____ for you to take me. _____



D  F#5 

_____ You keep wait - ing _____ to save _____



Gsus2



— what we have. — So I'll make sure to keep my dis - tance,

mp

A



Bm7



say I love you when you're not lis - 'ning. And how long

A



can we keep this up, up, up?

Gsus2



A



Bm7



Make sure — to keep my dis - tance, say I love — you when

f

A/C# D Gsus2

you're not lis - 'ning. — How long till we call this

Detailed description: This system contains the first two measures of the song. The guitar part has chords A/C# (x02320), D (xx0232), and Gsus2 (x02333). The vocal line has lyrics 'you're not lis - 'ning. — How long till we call this'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

A D Bm

love, — love, — love? —

mp

Detailed description: This system contains the next two measures. The guitar part has chords A (x02220), D (xx0232), and Bm (xx2123). The vocal line has lyrics 'love, — love, — love? —'. The piano accompaniment continues with a steady eighth-note bass line. A dynamic marking of *mp* (mezzo-piano) is present in the second measure.

D Bm D Bm D Bm

Detailed description: This system contains the next two measures, which are instrumental. The guitar part has a sequence of chords: D (xx0232), Bm (xx2123), D (xx0232), Bm (xx2123), D (xx0232), and Bm (xx2123). The piano accompaniment continues with a steady eighth-note bass line.

D Bm D Bm

Detailed description: This system contains the final two measures. The guitar part has a sequence of chords: D (xx0232), Bm (xx2123), D (xx0232), and Bm (xx2123). The piano accompaniment continues with a steady eighth-note bass line.

Jar of Hearts

Words and Music by
Barrett Yeretsian, Christina Perri
and Drew Lawrence

Moderately slow

Guitar → Am
(capo 3rd fret)

Piano → Cm

C
Eb

I know I can't take one more — step towards you.

G
Bb


Dm
Fm

'cause all that's wait - ing is re - gret.

Am
Cm







C
Eb

And don't you know I'm not your — ghost — an - y - more: —


G  Bb
 F  Ab
 C/E  Eb/G
 Dm  Fm
 F  Ab



you lost the love I loved the most. I learned to live



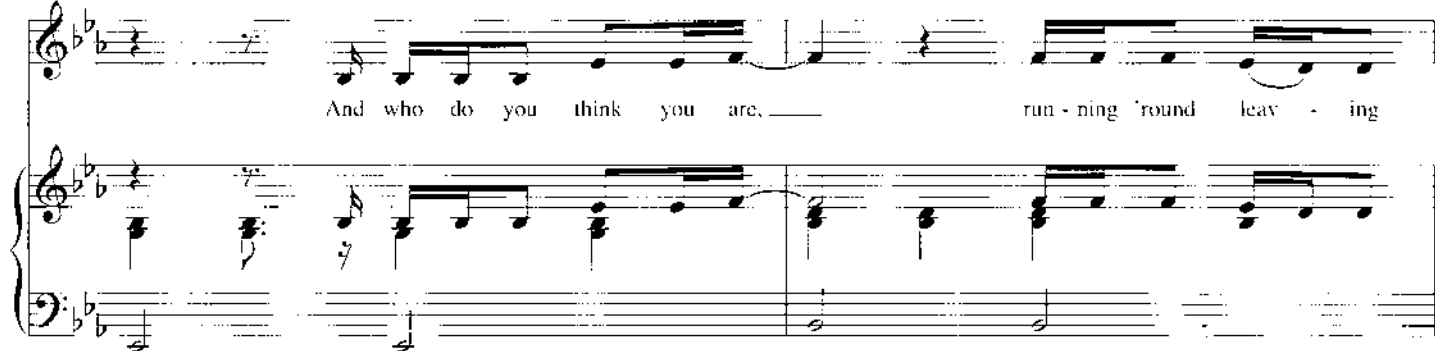
Am  Cm
 G  Bb
 Dm  Fm
 F  Ab
 Gsus4  Bbsus4
 G  Bb

half a - live, and now you want me one more time.



C  Eb
 G  Bb

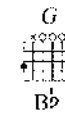
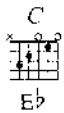
And who do you think you are, — run - ning 'round leav - ing



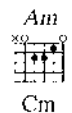
Am  Cm
 F  Ab
 Fm  Abm

scars. — col - lect - ing your jar of hearts. — and tear - ing love a - part? —



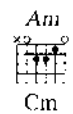
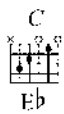


— You're gon - na catch — a cold — from the ice in - side — your

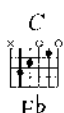


To Coda


soul. — So don't come back for me. Who do you think you are? —




— I hear you're ask - ing all a - round —




if I am an - y - where to — be —


Dm *Am*

Fm *Cm*


found. But I have grown too




C *G* *F* *C/E*

E♭ *B♭* *A♭* *E♭/G*


strong — to ev - er fall — back in your arms.



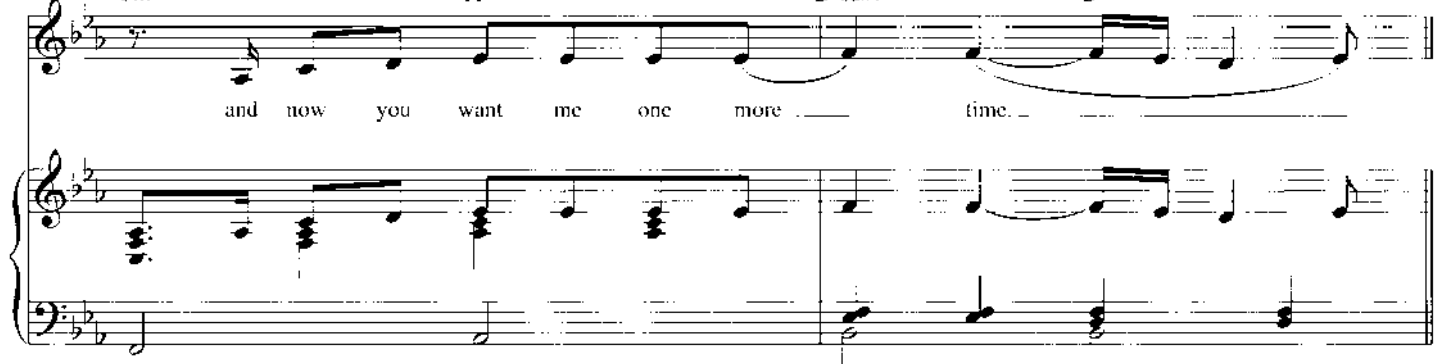
Dm *F* *Am* *G*

Fm *A♭* *Cm* *B♭*


I've learned to live half — a - live,





Dm *F* *Gsus4* *G* *D.S. al Coda*

Fm *A♭* *B♭sus4* *B♭*

and now you want me one more — time.

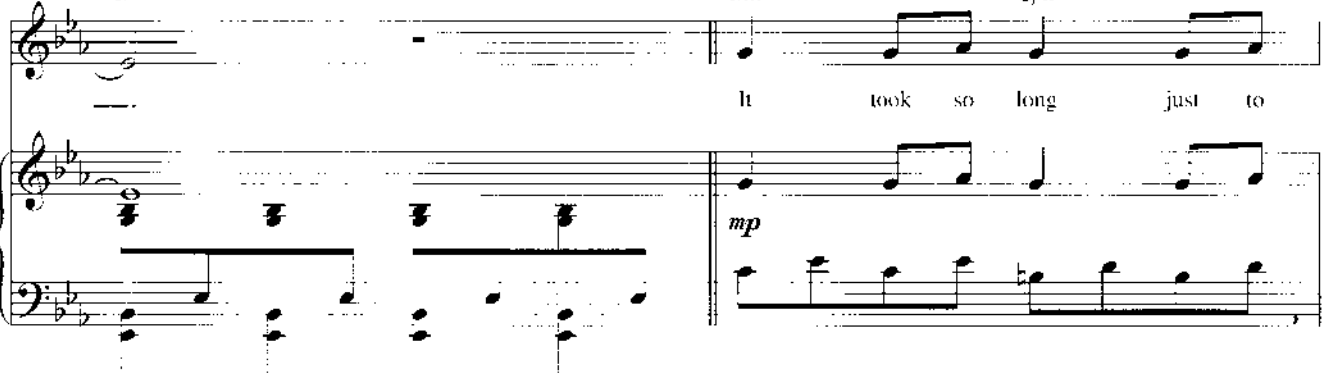






Coda  E^\flat

Am  E/G^\sharp 
 Cm G/B


It took so long just to





mp



Am/G  D/F^\sharp  Am  E/G^\sharp 
 Cm/B^\flat F/A Cm G/B

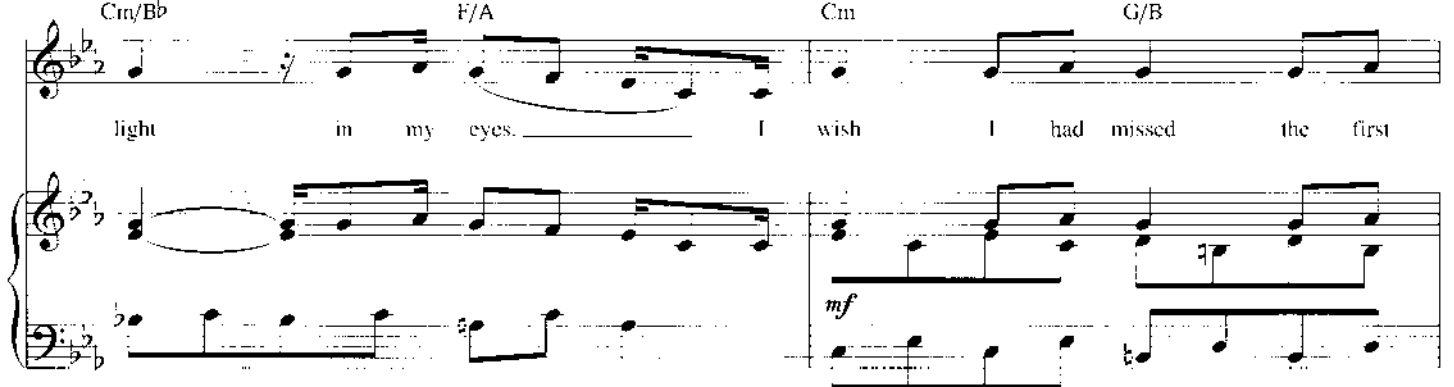
feel al - right, re - mem - ber how to put back the







Am/G  D/F^\sharp  Am  E/G^\sharp 
 Cm/B^\flat F/A Cm G/B

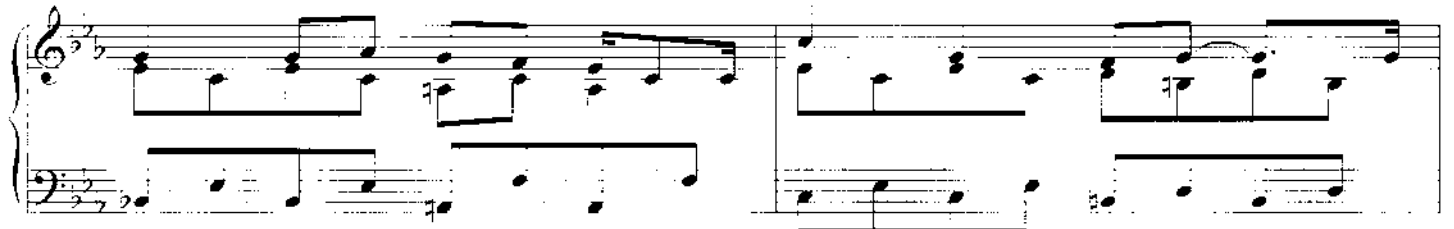
light in my eyes. I wish I had missed the first

mf



Am/G  D/F^\sharp  Am  E/G^\sharp 
 Cm/B^\flat F/A Cm G/B

time that we kissed 'cause you broke all your



Am/G



Cm/Bb

D/F#



F/A

F



Ab

prom - is - es. And now you're back. _ you don't get to

E



G

C



Eb

get me back. _ And who do you think you are. _

G



Bb

Am



Cm

... run - ning 'round leav - ing scars. _ col - lect - ing your jar of hearts.

F



Ab

Fm



Abm

C



Eb

_ and tear - ing love a - part? _ You're gon - na catch _ a cold

G
x9900
Bb

Am
x9900
Cm

from the ice in - side your soul. So don't come back for

F
Ab

Fm
Abm

C
Eb

me, don't come back at all. And who do you think you're are.

G
x9900
Bb

Am
x9900
Cm

run - ning 'round leav - ing scars, col - lect - ing your jar of hearts.

F
Ab

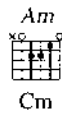
Fm
Abm

C
Eb

tear - ing love a - part? You're gon - na catch a cold



Bb



Cm

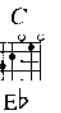
from the ice in - side your soul. Don't come back — for



Ab



Abm



Eb

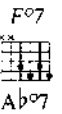
me. don't come back at all.



Ab⁷



Eb

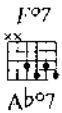


Ab⁷

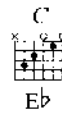
Who do you think you — are? Who do you think you —



Eb



Ab⁷



Eb

are? Who do you think you are? —

rit. e dim.

mp

Mine

Words and Music by
Christina Perri

Moderately fast

N.C.

Play 4 times

The piano introduction is in 4/4 time, marked 'Moderately fast' and 'N.C.' (No Chords). It features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand. The dynamic is marked 'mf'.

Dm



The piano accompaniment for the first line of the verse, featuring a steady eighth-note bass line and chords in the right hand.

Dm



The first two lines of the verse, including the vocal line and piano accompaniment. The lyrics are: "Wait a min - ute; I don't want you to know."

The second two lines of the verse, including the vocal line and piano accompaniment. The lyrics are: "It's the on - ly way that I might

G

grow. _____ A se - cret's safe be - hind

A

_____ a pret - ty _____ smile, _____ and it's
| but |

Dm



mine, mine, mine, mine, mine, mine.

To Coda



Dm

What's with all the late - night liq - uored

phone calls? _____ I don't think _ your lov -

D.S. al Coda

er likes _ me at all. _____ A

Coda G

A

What. what might you do _____

Moderately slow, in 2

Dm

(• = ♮)

F/C

Bb

_____ to find out _ why ... I can't love _ you. ...

A

I can't love you?

Detailed description: This system contains the first system of music. It features a vocal line in treble clef with lyrics 'I can't love you?' and a piano accompaniment in grand staff. A guitar chord diagram for the A chord is shown above the vocal line. The piano accompaniment includes a triplet in the right hand and a steady bass line in the left hand.

Tempo I

Dm

Play 3 times

Dm

Detailed description: This system contains the second system of music. It features a piano accompaniment in grand staff. A guitar chord diagram for the Dm chord is shown above the first measure. The instruction 'Play 3 times' is written above the piano part. The piano part consists of a rhythmic pattern of chords and single notes.

Bb

C

Detailed description: This system contains the third system of music. It features a piano accompaniment in grand staff. A guitar chord diagram for the Bb chord is shown above the first measure. The piano part consists of a rhythmic pattern of chords and single notes. A guitar chord diagram for the C chord is shown above the second measure.

F

And

Detailed description: This system contains the fourth system of music. It features a piano accompaniment in grand staff. A guitar chord diagram for the F chord is shown above the first measure. The piano part consists of a rhythmic pattern of chords and single notes. The instruction 'And' is written below the piano part. The system concludes with a double bar line.

Moderately slow, in 2; swing feel (♩ = ♩♩)

Chord diagrams: Dm, Bb, C

who said it was cool — to be ask - ing — me these —

Chord diagrams: F, Dm, Bb



— ques - tions? — Your who, what and when, — where and why

Chord diagrams: C, F, Dm

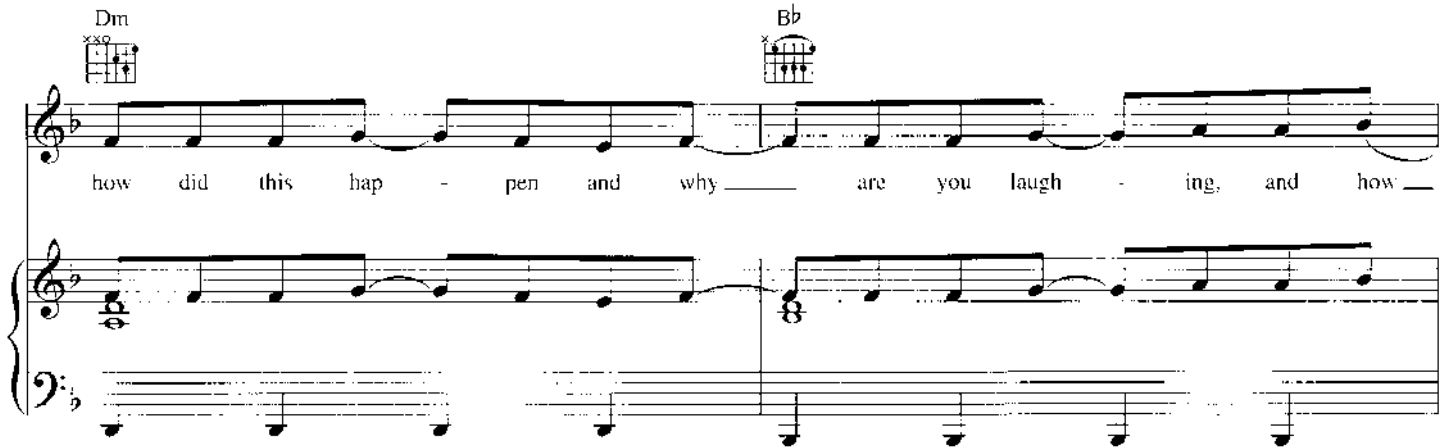
are mak - ing my head spin. — And when was it an op -




Chord diagrams: Bb, C, F

tion — to put your lips up - on my lips? And

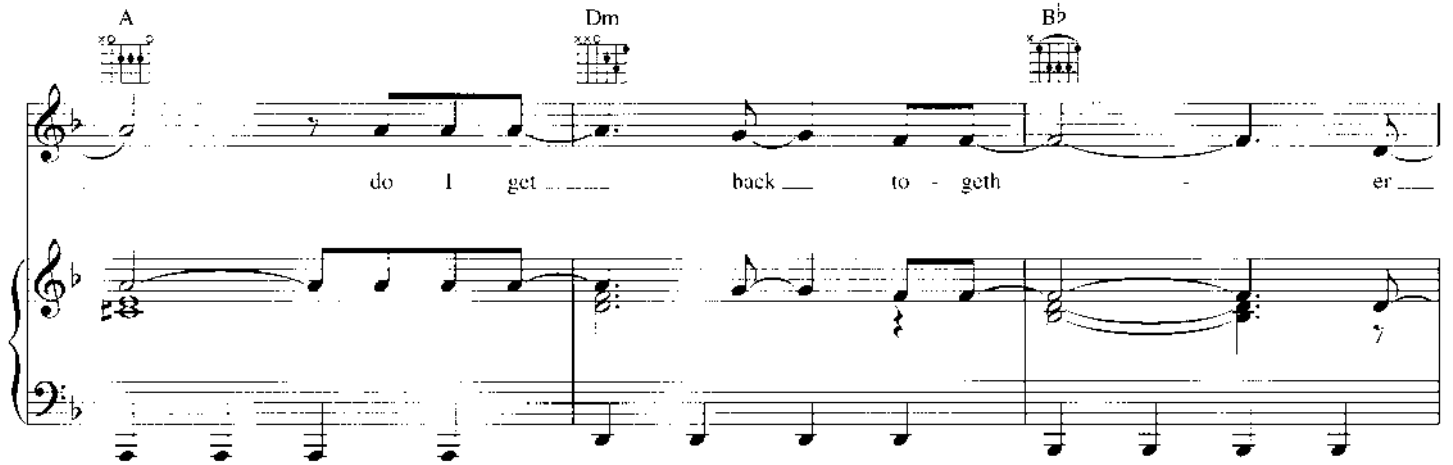
Dm  Bb 


how did this hap - pen and why — are you laugh - ing, and how —



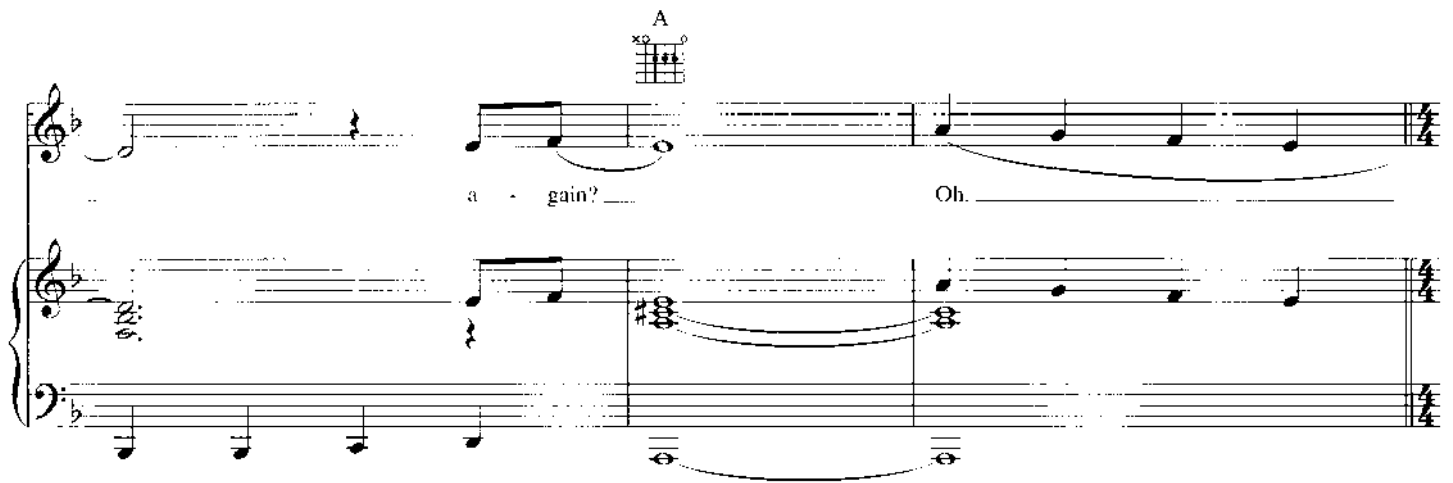
A  Dm  Bb 

do I get — back — to - geth - er —



A 

a - gain? — Oh. —



Tempo I (no swing)

Dm  G 

(Sing 1st time only) What.





what might you do, — and what,



what might you do ————— to

Moderately slow, in 2



find out — why, — to find out — why —



I can't love — you, —



I can't love you.

I can't love

Tempo I



you?



Interlude

Words and Music by
Christina Perri and David Hodges

Moderately slow, in 2

The musical score is written for piano and guitar. It consists of five systems of music. The first system includes a guitar part with a 'N.C.' (Natural Chord) instruction and a dynamic marking of 'mp'. The piano part features a bass line with a 'with pedal' instruction. Chord diagrams for Dm and Am are provided above the staff. The second system continues the piano part with a C chord diagram. The third system includes guitar parts with G and Dm chord diagrams. The fourth system continues the piano part with Am and C chord diagrams. The fifth system shows two first endings, both starting with a G chord diagram. The score is written in 2/4 time and includes various musical notations such as treble and bass clefs, notes, rests, and slurs.

Penguin

Words and Music by
Christina Perri and John Anderson

Moderately slow, in 2 (♩ = ♩)

*Guitar

→

D



12^{tr}

A/D



10^{tr}

Dmaj7



11^{tr}

D6



11^{tr}

Piano

→

E

B/E

Emaj7

E6

Dmaj7



11^{tr}

Gadd2/D



12^{tr}

Gmadd2/D



12^{tr}

D



11^{tr}

Emaj7

Aadd2/F

Amadd2/E

E

D



E

Em



F#m

Can you find... the time... to let your lov - er I love hold.

F#m



G#m

... you? He on - ly wants... to show... you the
... you? He needs some - bod - y to hold... too. His

*Guitarists: Use open D tuning (low to high: D-A-D-F#-A-D) with capo at 2nd fret. Fret numbers to right of chord diagrams are relative to capo.



A **B**

things he wants to learn too: the hard - est parts you'll get
 love is strong and so true. His ar - row is aim - ing for



C

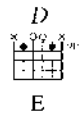
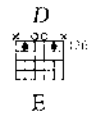
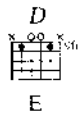
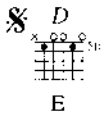
through. And in the end, you'll have your best friend.)
 you. And he's the one that you were born to love. ♯



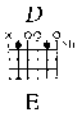
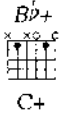
E **F#m**



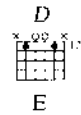
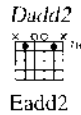
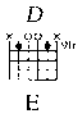
G#m **Amadd2**



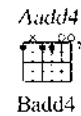
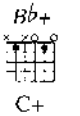
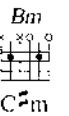
Love like this may come once.



1. 2. Ba - by, it's fate. Like a soul
3. Ba - by, we're fate. Like a soul



mate, he's your pen - guin.
mate, you're my pen - guin.



Ba - by, it's fate. Ba - by, it's
Ba - by, we're fate.

Gmadd2



Amadd2

To Coda



D



E

A/D



B/E

fate. not luck.

D



E

Dadd2



Eadd2

D



E

Dadd2



Eadd2

(Ooh, ooh.)

D



E

Dadd2



Eadd2

D



E

Dadd2



Fadd2

Let go. let go of time for

D/G



E/A

Dadd2/G



Eadd2/A

1.2.

D/G



E/A

Dadd2/G



Eadd2/A

you and I.

3.

D/G
E/A

Dadd2/G
Eadd2/A

D
E

Dadd4
Eadd4

D
E

I ————— Love like — this is

Dadd2
Eadd2

D
E

D
E

Bm
C#m

Bb+
C+

D.S. al Coda

all I want — Ba - by, we're late. ...

Coda
E

A/D
B/E

Dmaj7
Emaj7

D6
E6

Dmaj7
Emaj7

Gadd2/D
Aadd2/E

Gmadd2/D
Amadd2/E

D
E

Miles

Words and Music by
Christina Perri, David Hodges
and Greg Kurstin

Moderately slow

C

mf

C

I'm scared to - day... more than I told you I

mp

Em/B

was yes - ter - day. Give me a mo - ment to catch my breath and hold me

mp

F

ev - 'ry sec - ond left. Proud of me: that's the on - ly way I want

mp

Em/B



Am7



— you to be. — Look at me and love — what you — see. —

F



Dm



Am



I won't make it a - lone. I need some-thing to

C



G



hold.

cresc.

C





G






Kiss me on my shoul - der — and tell me it's not o - ver. — I

mf


Am  F 




prom - ise to al - ways come home to you. Re -




C  G 

mind me that... I'm old - er. to be brave, smart, sweet and bold - er. and




Am  *To Coda*  F 

don't give up on what we're try - 'n' to do.



G  C 

Don't count the miles, count the "I love _ you's."





We made it out — and all the oth - er peo - ple are

mp





ask - ing how. — This does - n't e - ven sound like — truth. — to

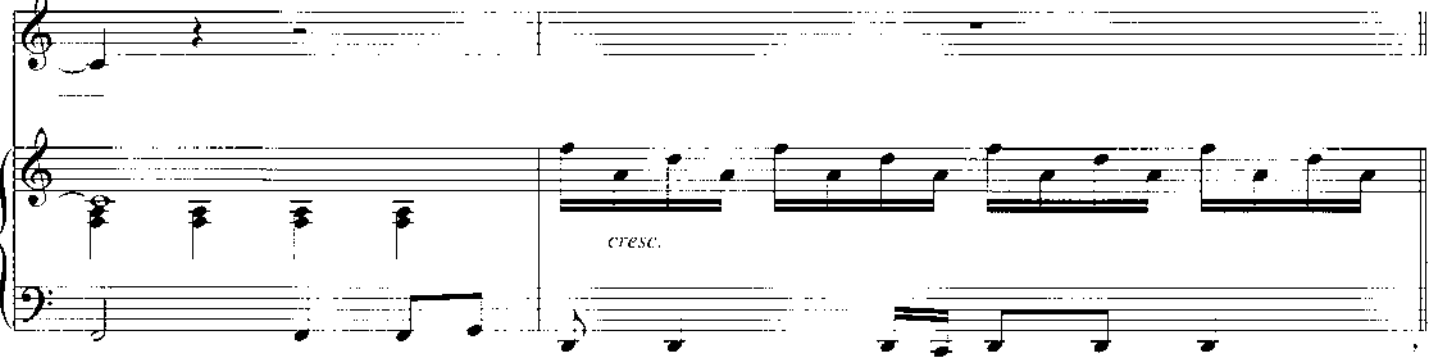


grow from a bruise. — One day we will re - al - ize — how



hard it was, — how hard we tried, — and how our hearts made it out — a - live..

F  Dm 







cresc.


Coda F  G 






do. Don't count the miles. count the "I love




C  G  B  C 

you's." And these are words I wish you said. but



G  B  C  G  B 

that's not how it went 'cause you gave up on us in the



C G D

end.

Em C

Am Em D/F# G

And I won't make it a - lone. I need some - thing to hold.

mp

C G

Kiss me on my shoul - der and tell me it's not o - ver. I

mf

Am F

prom - ise to al - ways come home to you. Re -

C G E/G#

mind me that I'm old - er. to be brave, smart, sweet and bold - er, and

Am F

don't give up on what we're try - 'n' to do.

C G E/G#

Kiss my on my shoul - der and tell me it's not o - ver. I

Am F

prom - ise to come home to you. Re -

C G

mind me that I'm old - er, to be brave, smart, sweet and bold - er, and

Am F

don't give up on what we're try - 'n' to do.

G C

Don't count the miles, count the "I love you's."

mp

The Lonely

Words and Music by
Christina Perri and David Hodges

Moderately slow

Guitar → Em
(capo 3rd fret)

B/D#

C

G

B7

Piano → Gm

D/F#

Eb

Bb

D7

with pedal

Em

B

Gm

D

Two a - m... where do I be - gin?

C

G

B7

Eb

Bb

D7

Cry - ing off my face a - gain.


Em

B


Gm


D

The si - lent sound of lone - li - ness




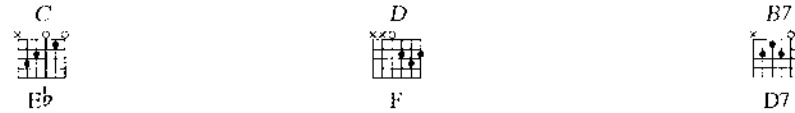
wants to fol - low me to bed. I'm the ghost







of a girl that I want to be most. I'm the






shell of a girl that I used to know well.





Dan - cing slow - ly in an emp - ty room.



C Eb G B7 D7

Can the lone - ly take the place of you? I

Em Gm B/D# D/F#

sing my - self a qui - et lull - a - by.

C Eb G Bb

Let you go and let the lone - ly in to take my

To Codas I & II

B D Em Gm B/D# D/F#

heart a - gain.

mp

Em Gm B D

Too a - fraid — to go in - side

C G B7 Eb Bb D7

for the pain of one more love - less night.

Em Gm B D

But the lone - li - ness — will stay with me

C G B7 Eb Bb D7

and hold me — till I fall — a - sleep. I'm the ghost —

C Eb D F G Bb G/F# Bb/A Em Gm

of a girl that I want — to be most... I'm the

C Eb D F B7 D7

shell of a girl that I used — to know well.

D.S. al Coda I

cresc.

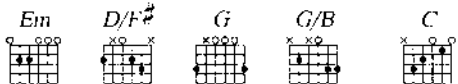
Coda I B D Em Gm D/F# F/A G Bb G/B Bb/D

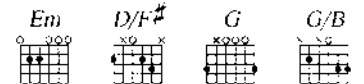
heart a - gain. Bro - ken piece - es

mp

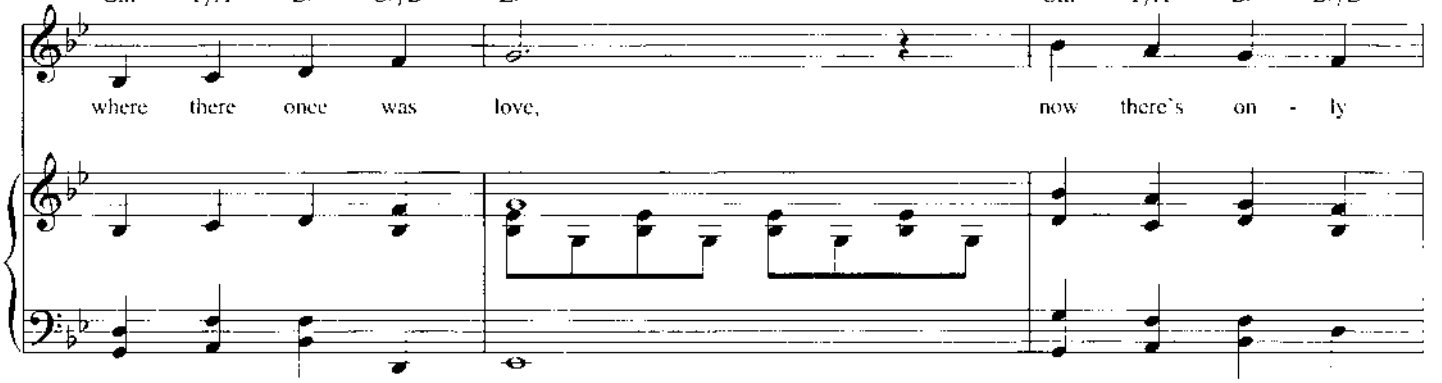
C Eb Em Gm D/F# F/A G Bb G/B Bb/D Am Cm G Bb


of a bare - ly breath - ing sto - ry

Em *D/F#* G G/B C

 Gm F/A Bb Bb/D Eb

Em *D/F#* G G/B

 Gm F/A Bb Bb/D

where there once was love, now there's on - ly



Am

 Cm

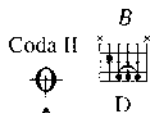
B


 D

D.S. al Coda II

me and the lone - ly.



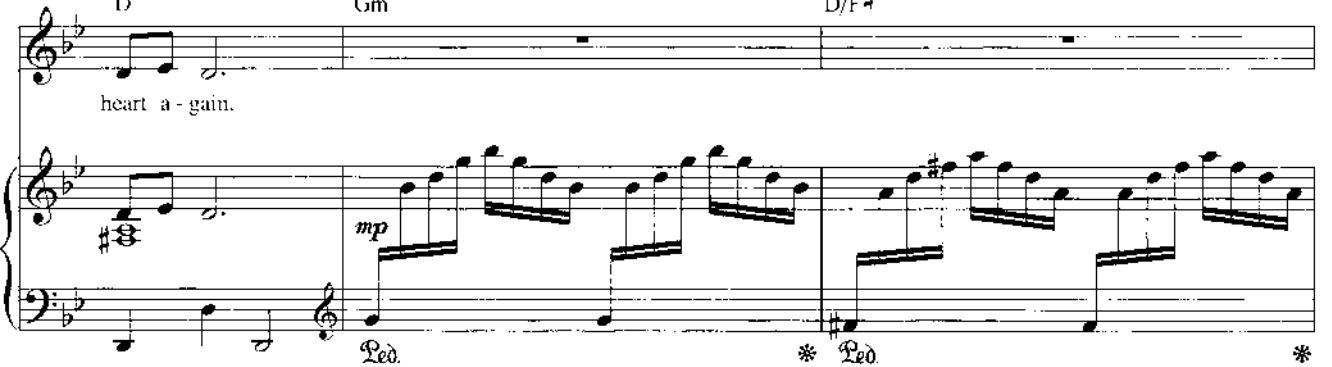
Coda II

 B D


Em

 Gm


B/D#

 D/F#

heart a - gain.



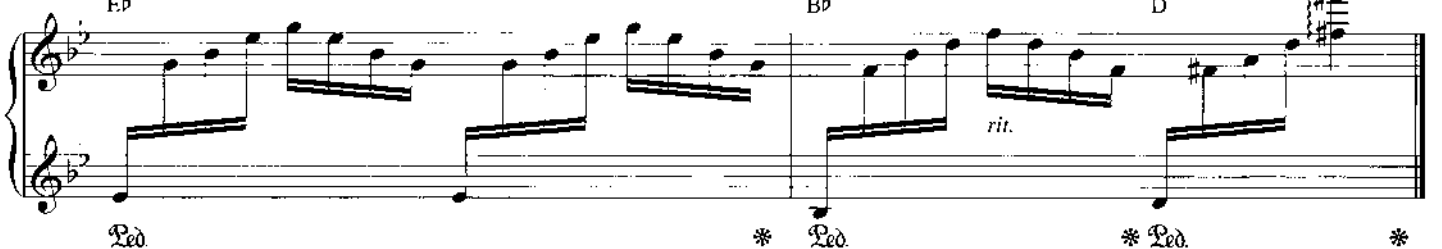
C

 Eb

G

 Bb

B

 D

rit.



Sad Song

Words and Music by
Christina Perri

Moderately fast

Guitar → C
(capo 4th fret)

Piano → E

Am
C#m

p
with pedal

F
A

G
B

Em
G#m

Am
C#m

C
E

To - day I'm gon - na write a sad song; gon - na

mp

Am



C#m

make it real - ly long — so that

F



A

G



B

Em



G#m

ev - 'ry - one can see that I'm ver - y un - hap - py...

Am7



C#m7

C



E

I wish I was - n't
I wish I was - n't

al - ways — wrong. I wish it was - n't al - ways — my
al - ways — cold. I wish I was - n't al - ways — a -

Am



C#m

F



A

fault. _____
lone. _____

The fin - ger that you're point -
When the par - ty is o -

G



B

Em



G#m

Am7



C#m7

ing _____ has knocked me on my get knees _____
ver, _____ how will I get home? _____

D



F#

And all you need to know is... "I'm

G



B

Em







G#m

so sor - ry." It's not like me. _____ It's ma -

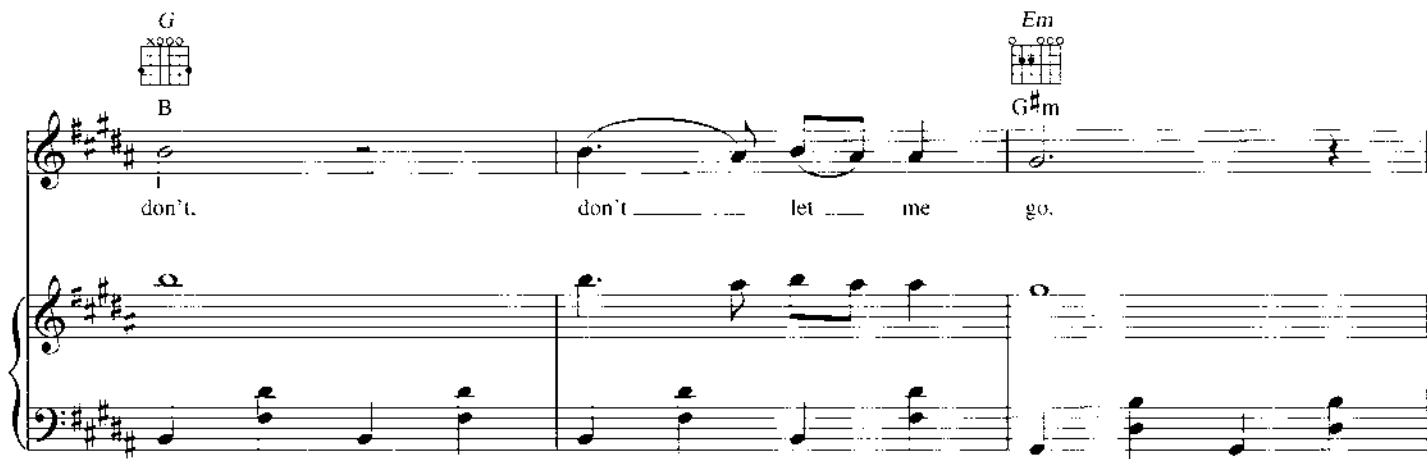
Am7  D7 
 C#m7  F#7 



tu - ri - ty that I'm lack - ing. so



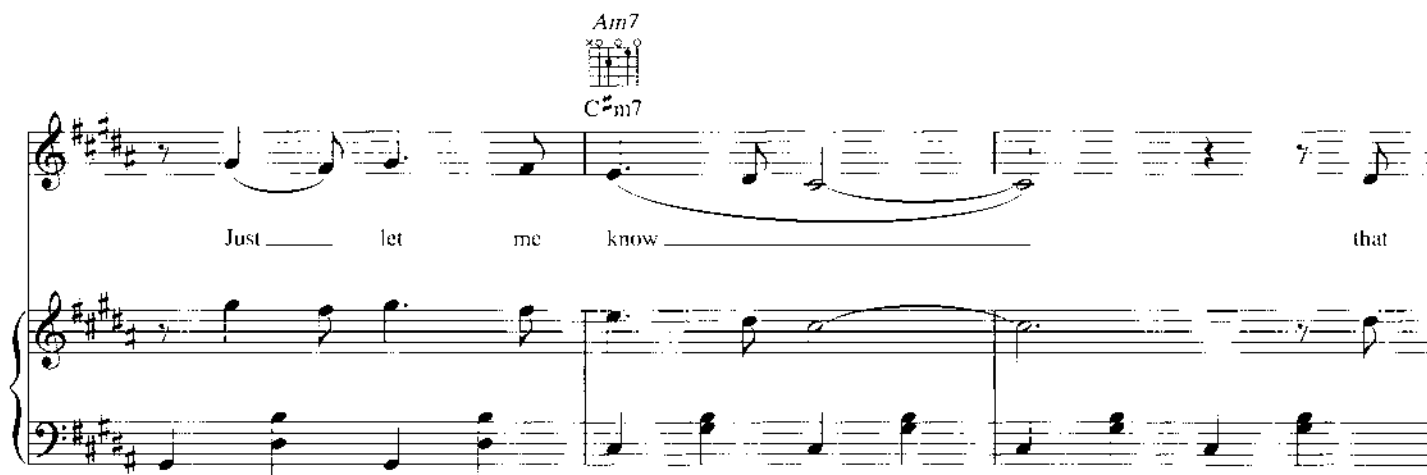
G  B  Em  G#m 






don't. don't let me go.



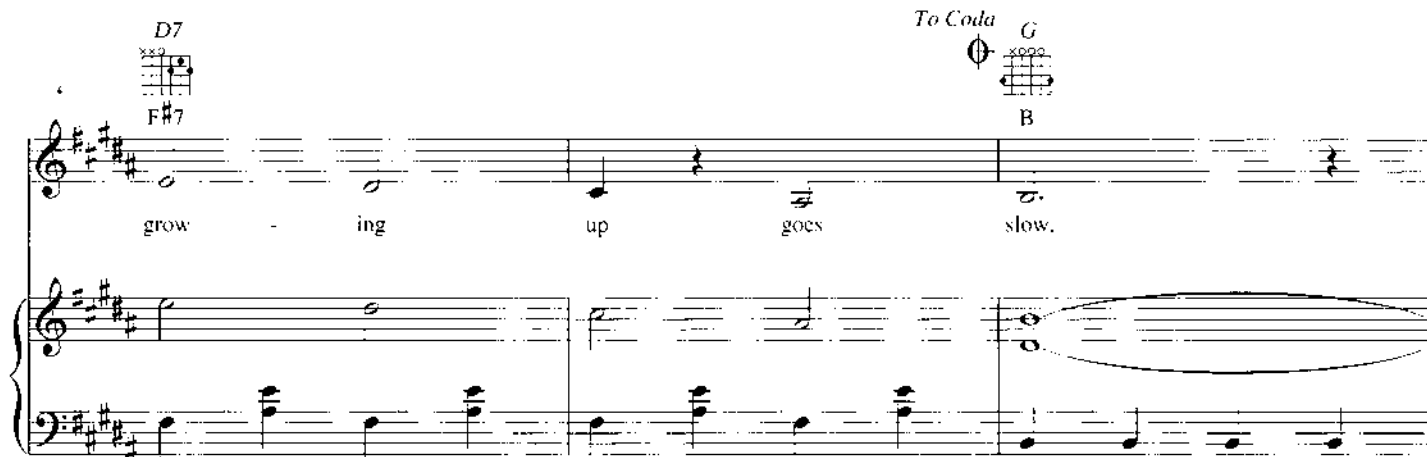
Am7  C#m7 

Just let me know that



D7  F#7  To Coda  G  B 

grow - ing up goes slow.



Em



G#m

Am7



C#m7

It's not like me. — It's ma - tu - ri -

D7



F#7

G



B

ty that I'm lack - ing. so don't,

Em



G#m

Am7



C#m7

don't — let — me go. Just — let me know —

D7



F#7

G



B

that grow - ing up goes slow.

rit.

Coda

G

B

slow.

E

G#

If all the
'Cause no one's

cresc.

mf

Am

C#m

rules are meant to bend and you swore you were my
go - ing to take your place and I'm scared we'll nev - er

D

F#

friend, save now all I have to start all o - ver a -

1. G

B

2. G

Am

C#m

B

C#m

D

F#

gain. love we made.



G

B

And "I'm so sor - ry." It's not



Em

G#m



Am7

C#m7

like me. It's ma - tu - ri - ty that



D7

F#7



G

B

I'm lack - ing, so don't, don't... let me



Em

G#m




Am7

C#m7

go. Just let me know that


D7

 F#7

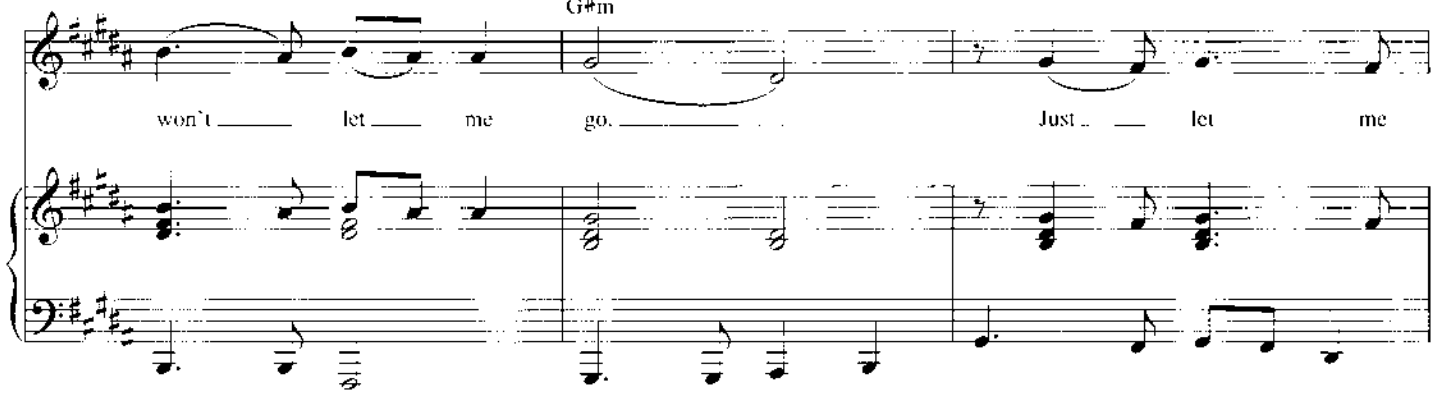
G

 B


I can slip and fall and you




F#m

 G#m

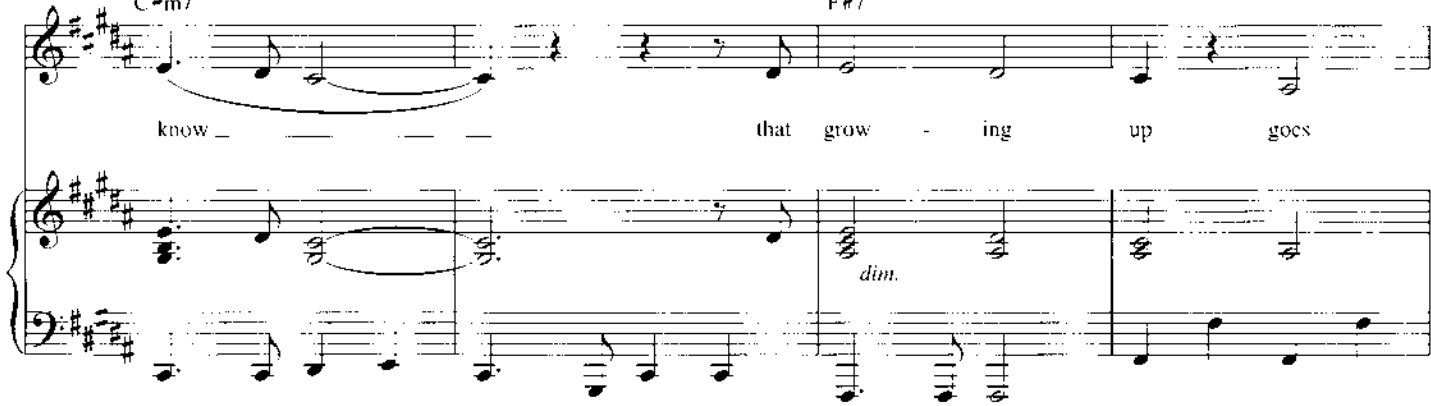
won't let me go. Just let me




Am7

 C#m7

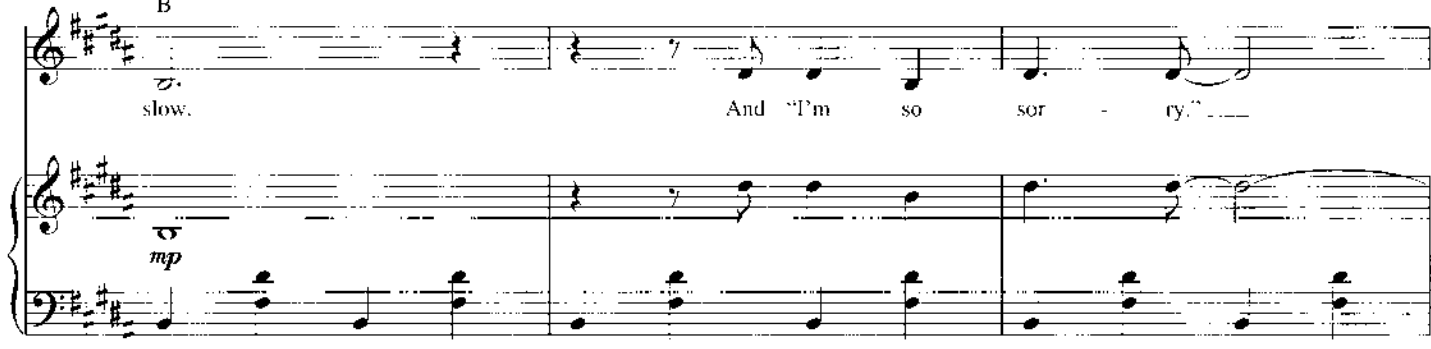
D7

 F#7

know that grow ing up goes



G

 B

slow. And "I'm so sor ry."



Em



G#m

Am7



C#m7

It's not like me. — It's ma - tu - ri -

D7



F#7

G



B

ty that I'm lack - ing, so don't.

Em



G#m

Am7



C#m7

don't — let — me go. Just — let me know —

D7



F#7

G



B

that grow - ing up goes slow.

rit.

Tragedy

Words and Music by
Christina Perri and Nick Perri

Moderately slow

Dm



A7



mp

Dm



If you could en - vi - sion

mf

A7



the mean - ing of a trag - e - dy, ooh.

Dm



you ... might be sur - prised ... to hear it's

A7



you and me. — But when it

Dm



A7



comes down to it. you nev - er made the most — of it.

Dm



Ooh. — so I cried. — cried. — cried

A7



— and now — I say good - bye.

Dm

And I won't be made a fool

A7b9sus4

of... Don't call this love...

Am

C

G

Dm

Dm

When did you decide... that I didn't have e -

A7 Dm

nough — to buy — for - give and for - get you a thou - sand times

A7

for the fi - re and the sleep - less nights? —

Dm

And I won't be made a fool of ..

A7⁹sus4 Dm Am

— Don't call this love. — Don't

C G Dm

call this love. La la la la la la la



Am C G

la love, la la la love. la love. la la love. la love, la la la love.

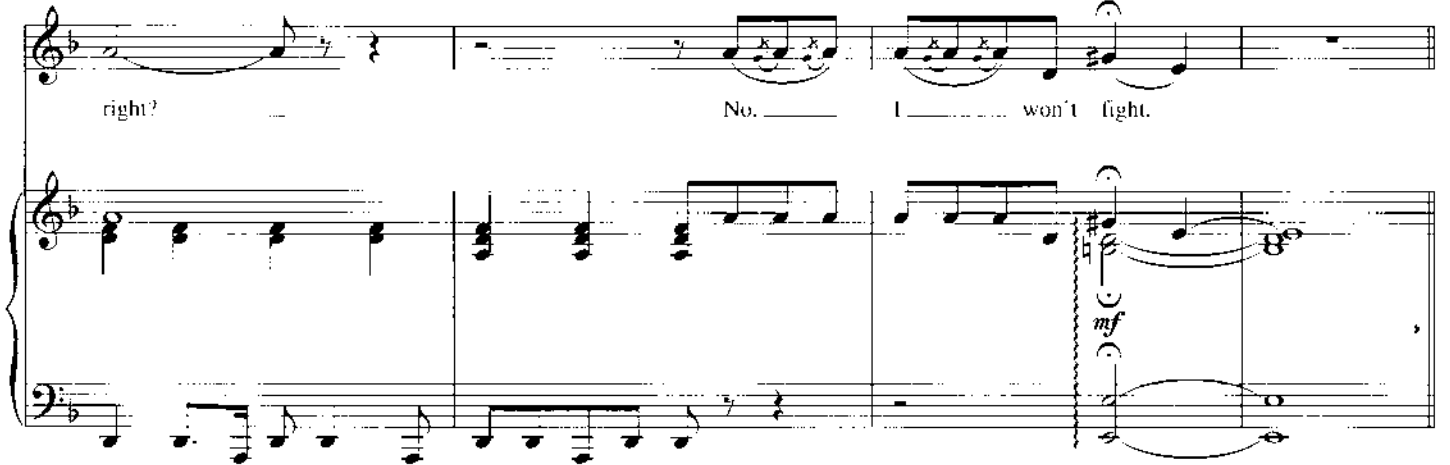
Dm C

Why did you

feel the need to prove that ev - ry - bod - y else was

Dm  **Freely**  Tacet

right? No. I won't fight.



The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics "right?" followed by a short rest, then "No. I won't fight." The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. A "Tacet" instruction is placed above the piano part during the vocal phrase "I won't fight." The system concludes with a dynamic marking of *mf* (mezzo-forte).

Tempo I
Dm  A7 





The second system is a piano accompaniment piece. It begins with a dynamic marking of *f* (forte). The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line. The system ends with a change in chord to A7.

Dm  Am 


Oh. you're my trag - e - dy.



The third system features a vocal line and piano accompaniment. The vocal line has the lyrics "Oh. you're my trag - e - dy." The piano accompaniment continues with chords and a bass line. The system ends with a dynamic marking of *mf*.

C  G 

trag - e - dy. oh. you're my trag - e - dy. Oh,



The fourth system features a vocal line and piano accompaniment. The vocal line has the lyrics "trag - e - dy. oh. you're my trag - e - dy. Oh,". The piano accompaniment continues with chords and a bass line. The system ends with a dynamic marking of *mf*.

Dm Am C

this is... Oh,

G Dm Am

no, no, no. La la la la la la la la love. la la la love.

C G Dm

la la la la love, la love, la la love... La la la la la la la

Am C G

la love, la la love, la la la la love, love.