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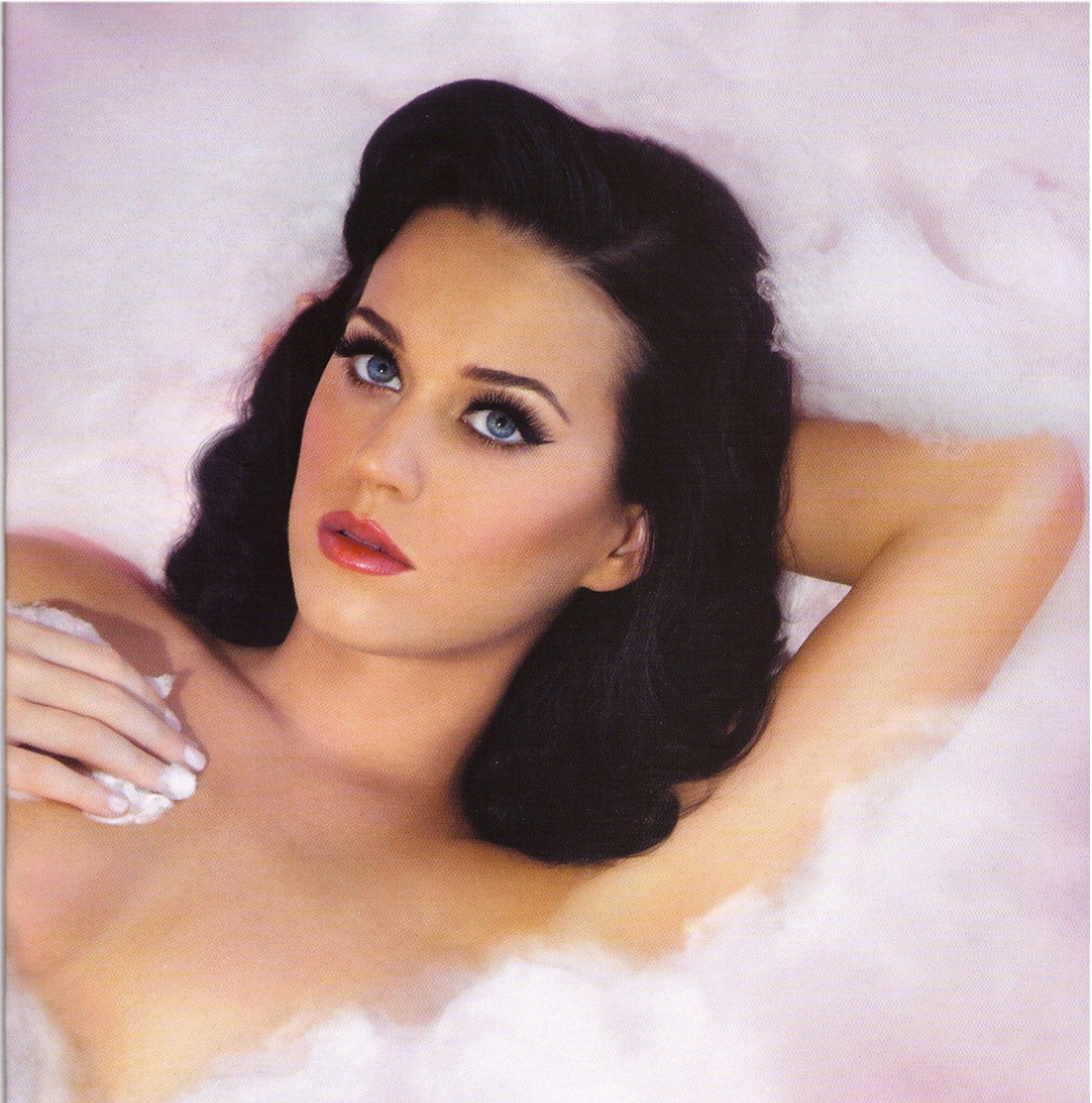
# Katy Perry



## Teenage Dream







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# TEENAGE DREAM

Words and Music by  
KATY PERRY, LUKASZ GOTTWALD,  
MAX MARTIN, BENJAMIN LEVIN  
and BONNIE MCKEE

Moderately ♩ = 116

B♭

B♭2

*mp*

Verse 1:

B♭

B♭2

B♭

1. You think I'm pret - ty with - out an - y make - up on. You think I'm fun - ny, when

B♭2

B♭

B♭2

I tell the punch - line wrong. I know you get me, so I let my walls - come down,

Verses 2 & 3:

B♭

B♭2

E♭maj7

Gm

down.

2. Be - fore you met me,  
3. We drove to Cal - i

*mf*



Fsus Ebmaj7 Gm Fsus

I was al - right, but things were kind - a heav - y. You brought me to life, now ev -  
and got drunk on the beach, got a mo - tel and built a fort out of sheets.

Ebmaj7 Gm Fsus Ebmaj7 Gm

'ry Feb - ru - ar - y, you'll be my Val - en - tine, Val - en - tine.  
I fi - n'ly found you, my miss - ing puz - zle piece. I'm com - plete.

*Pre-chorus:*  
Fsus Ebmaj7 Gm Fsus

Let's go all the way to - night. No re - grets,

Ebmaj7 Gm Fsus Ebmaj7 Gm

just love. We can dance un - til



Fsus

Ebmaj7

Gm

N.C.

we die. You and I, we'll be young for - ev - er.

Chorus:

Ebmaj9

Gm7

Fsus

Ebmaj9

Gm7

You make me feel like I'm liv - ing a teen - age dream,

Fsus

Ebmaj9

Gm7

Fsus

the way you turn me on. I can't sleep. Let's run a - way and don't

Ebmaj9

Gm7





Fsus

Ebmaj9






Gm7

ev - er look back, don't ev - er look back. My heart stops











when you look at me. Just one touch, now, ba - by, I be - lieve

this is real. So take a chance and don't ev - er look back, don't

1. ev - er look back. 2. ev - er look back. I'm - a get your heart rac - ing in my

skin - tight jeans, be your teen - age dream to - night. Let you put your



Ebmaj9 Gm7 Fsus Ebmaj9 Gm7

hands on me in my skin - tight jeans, be your teen - age dream to-night...

Fsus Ebmaj9 Gm7 Fsus

*mp*

Ebmaj9 Gm7 Fsus Ebmaj9 Gm7

Chorus:  
You make me make me...

*mf*

Fsus Ebmaj9 Gm7 Fsus

feel like I'm living a teen - age dream, the way you turn me on.









I can't sleep. Let's run a - way and don't ev - er look back, don't






ev - er look back. No. My heart stops when you look at me.







Just one touch, now, ba - by, I be - lieve this is real.






So take a chance and don't ev - er look back, don't ev - er look back. I'm-a get your



Bridge:

E♭maj9

Gm7

Fsus

E♭maj9

Gm7

heart rac - ing in my skin - tight\_ jeans, be your teen - age\_ dream to-night\_

Fsus

E♭maj9

Gm7

Fsus

Let you put your hands on\_ me in my skin - tight\_ jeans, be your

E♭maj9

Gm7

Fsus

E♭maj9

Gm7

teen - age\_ dream to - night\_

*mp*

Fsus

E♭maj9

Gm7

Fsus



# LAST FRIDAY NIGHT

(T.G.I.F.)

Words and Music by  
KATY PERRY, LUKASZ GOTTWALD,  
MAX MARTIN, BENJAMIN LEVIN  
and BONNIE MCKEE

Moderately ♩ = 126

\*  C  Am7





 Em7  D

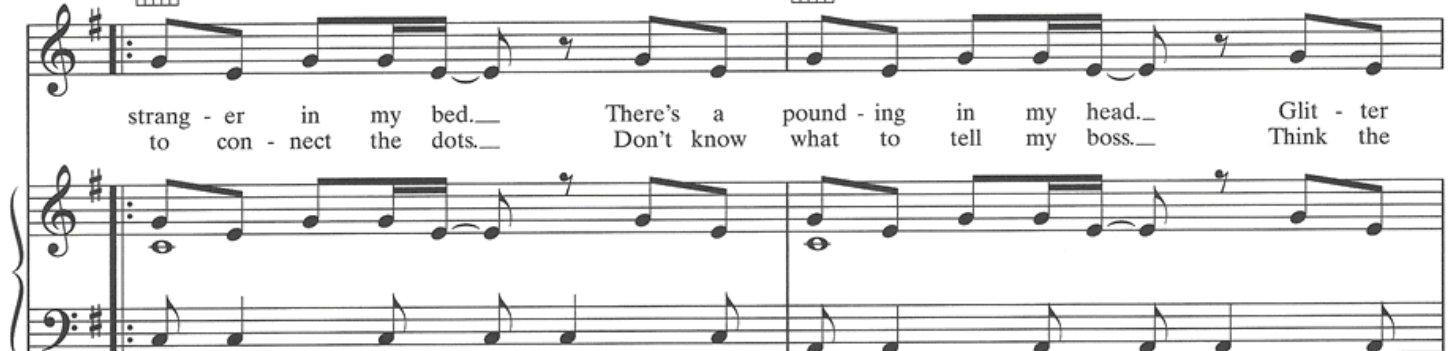
1. There's a



Verse:

 C  Am7

strang - er in my bed... There's a pound - ing in my head... Glit - ter  
to con - nect the dots... Don't know what to tell my boss... Think the



\*Recorded in F# major.





all o - ver the room... Pink fla - min - gos in the pool... I smell  
cit - y towed my car... Chan - de - lier is on the floor... Ripped my



like a mi - ni - bar... D Js passed out in the yard... Bar - bies  
fa - v'rite par - ty dress... War - rants out for my ar - rest... Think I





on the bar - be - cue... This a hick - ey or a bruise?\_ } Pic - tures  
need a gin - ger - ale... That was such an ep - ic fail... }






of last night end - ed up on - line. I'm screwed...



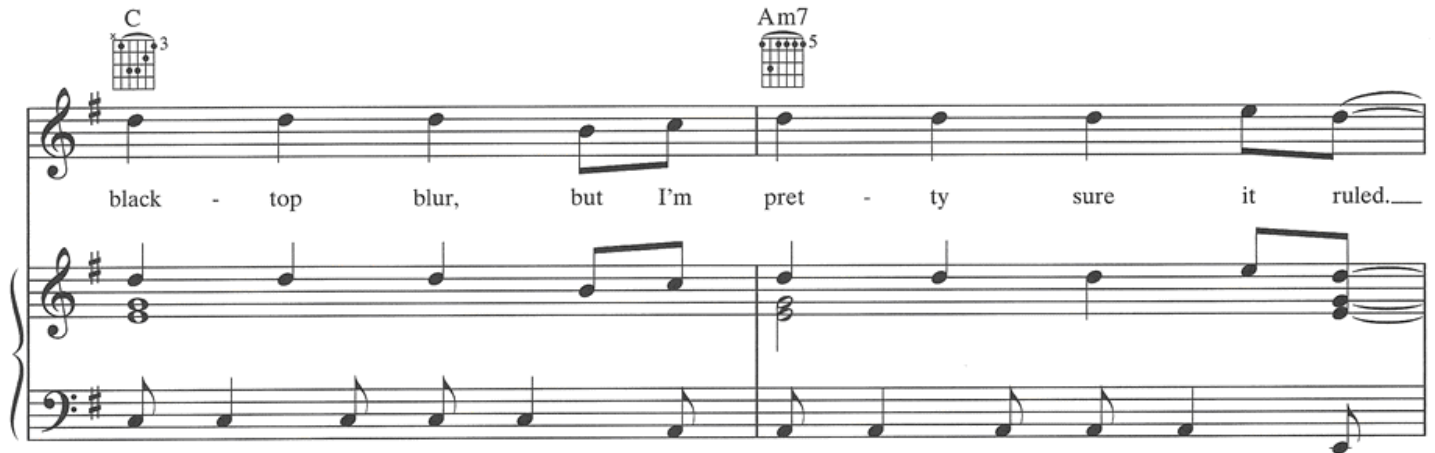
Em7  D 



Oh, well. \_\_\_\_\_ It's a



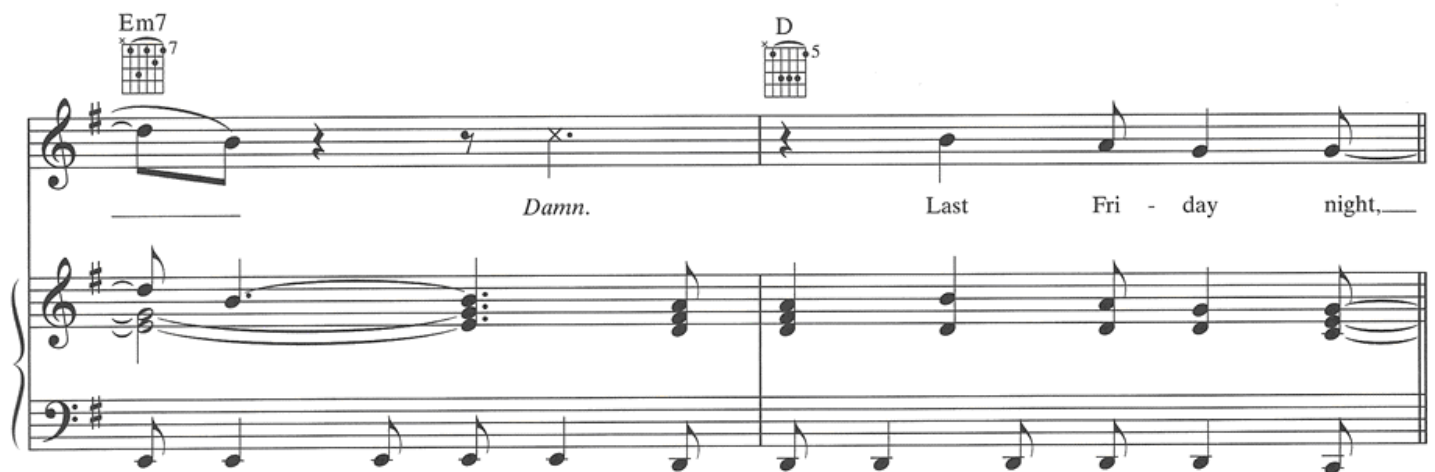
C  Am7 

black - top blur, but I'm pret - ty sure it ruled. \_\_\_\_\_





Em7  D 

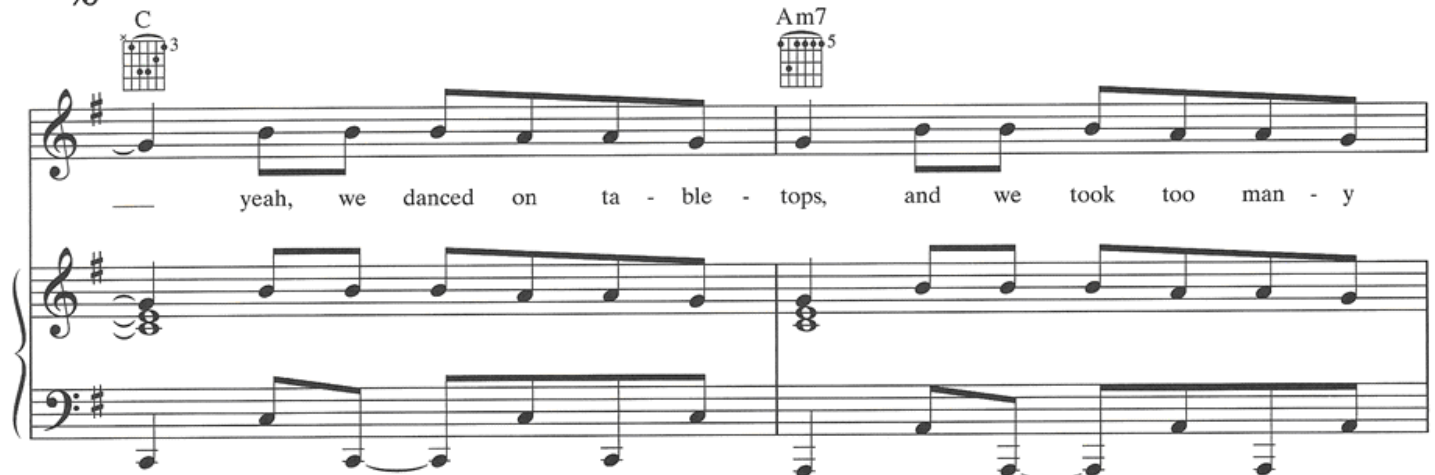
*Damn.* Last Fri - day night, \_\_\_\_\_





♩ Chorus:

C  Am7 

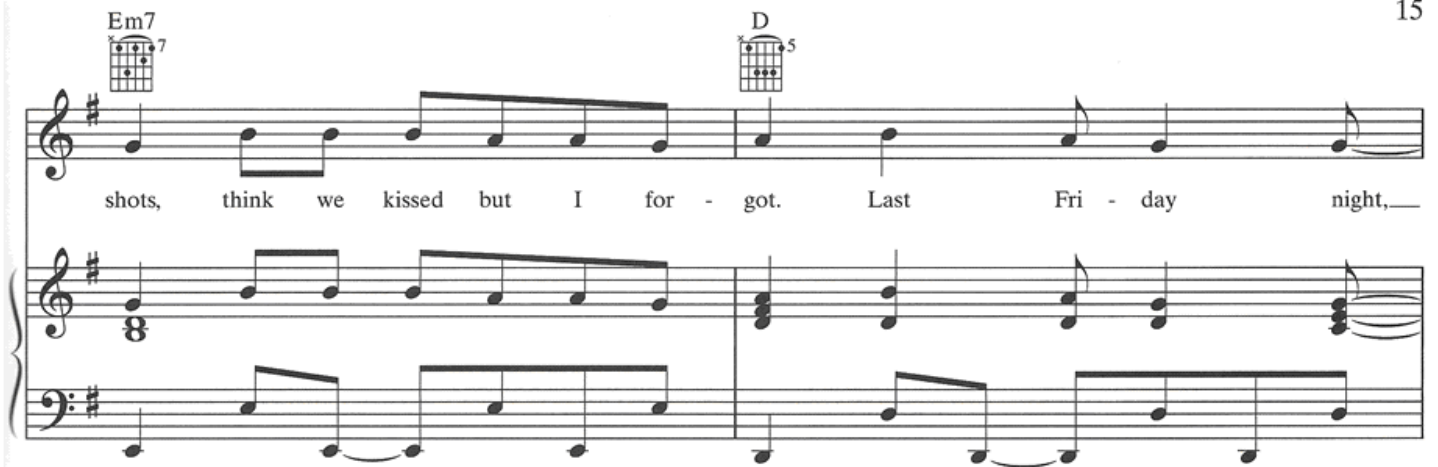
— yeah, we danced on ta - ble - tops, and we took too man - y







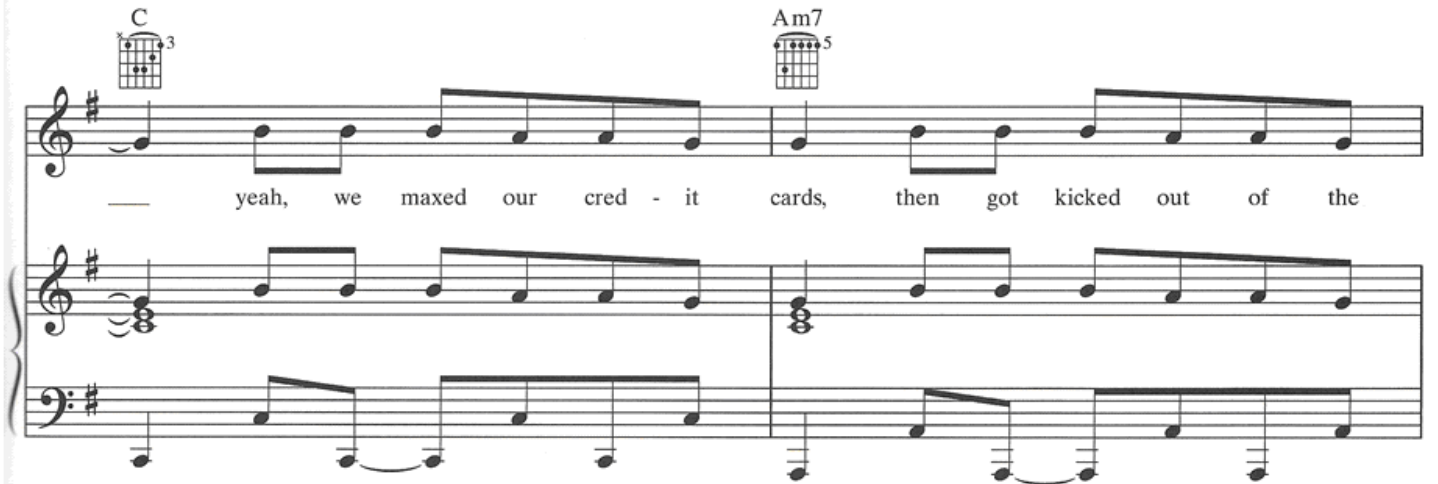
Em7  D 



shots, think we kissed but I for - got. Last Fri - day night, —



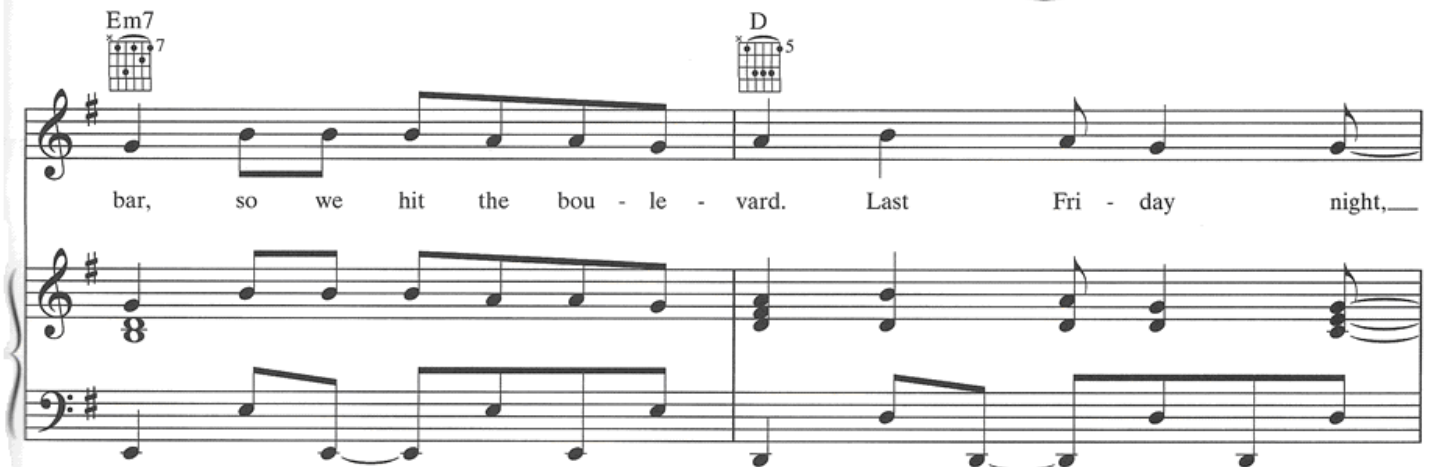
C  Am7 



— yeah, we maxed our cred - it cards, then got kicked out of the



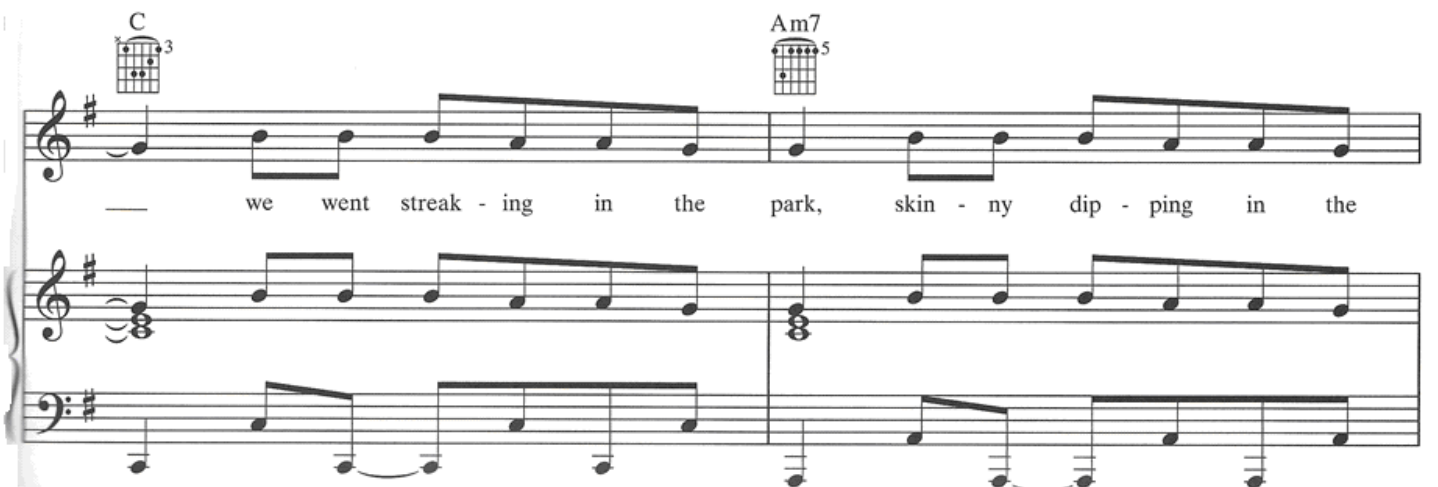
Em7  D 

bar, so we hit the bou - le - vard. Last Fri - day night, —





C  Am7 

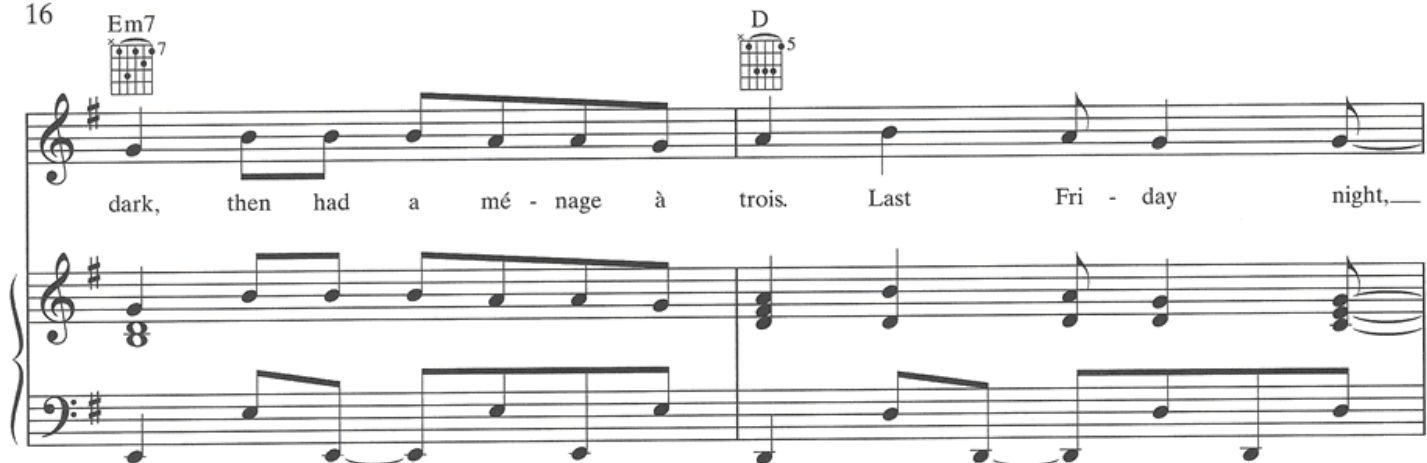
— we went streak - ing in the park, skin - ny dip - ping in the







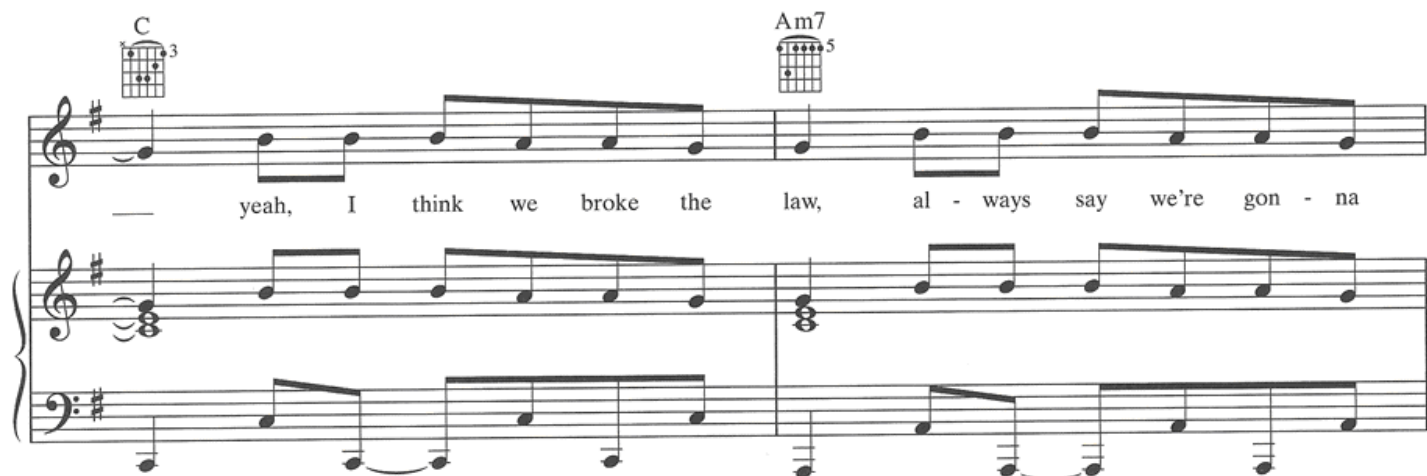
Em7  D 





dark, then had a mé - nage à trois. Last Fri - day night, —



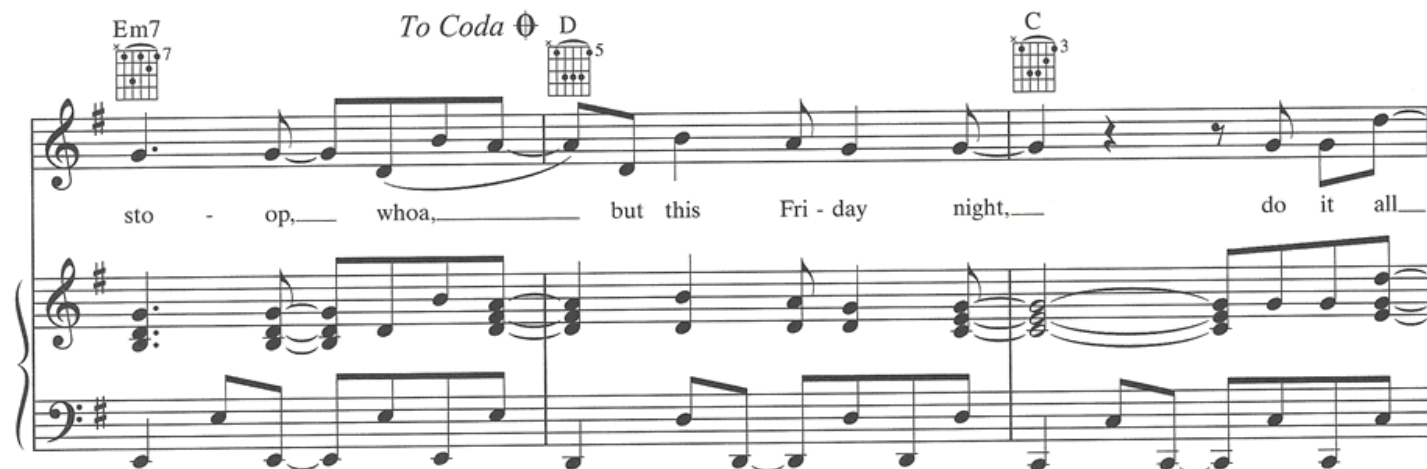
C  Am7 




— yeah, I think we broke the law, al - ways say we're gon - na



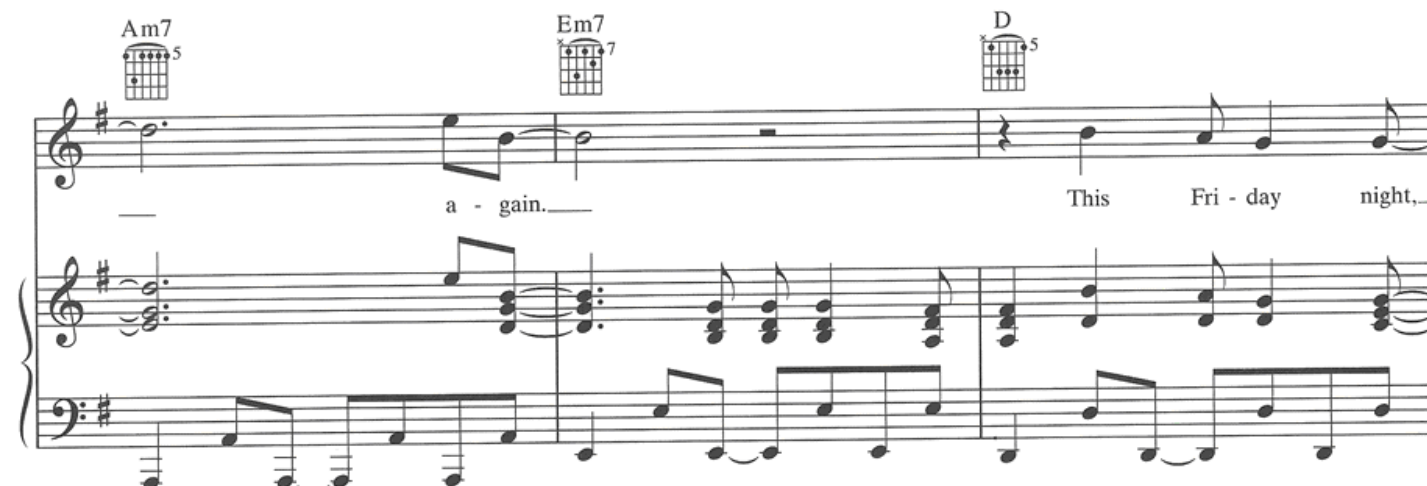
Em7  *To Coda*  D  C 

sto - op, — whoa, — but this Fri - day night, — do it all —






Am7  Em7  D 


— a - gain. — This Fri - day night, —









C  3      Am7  5      Em7  7

do it all \_\_\_\_\_ a - gain. \_\_\_\_\_



1.  5      2.  5      C  3




2. Try - ing      This      Fri - day      night. \_\_\_\_\_ T.      G.      I.      F.




Am7  5      Em7  7      D  5

T.      G.      I.      F.      T.      G.      I.      F.      T.      G.      I.      F.



C  3      Am7  5      Em7  7

T.      G.      I.      F.      T.      G.      I.      F.      T.      G.      I.      F.





T. G. I. F. (Inst. solo ad lib...)




*D.S. al Coda*

...end solo) Last Fri - day night, -

**♩ Coda**



— but this Fri - day night, — do it all — a - gain. —



# CALIFORNIA GURLS

Words and Music by  
KATY PERRY, LUKASZ GOTTWALD,  
MAX MARTIN, BONNIE MCKEE,  
BENJAMIN LEVIN and CALVIN BROADUS

Moderately ♩ = 126

F/A B♭ C Dm F/A B♭

*Snoop: Greetings, loved ones.*

*mp*

Verse 1:

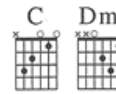
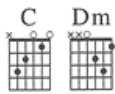
C Dm F/A B♭ C Dm

*Let's take a journey. 1. I know a place — where the*

*mf*

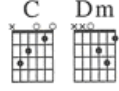
F/A B♭ C Dm F/A B♭

*grass is real - ly green - er. Warm, wet, and wild, —*

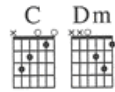
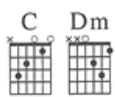


there must be some-thing in the wa - ter.

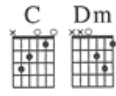
Verses 2 & 3:



2. Sip - pin' — gin and juice, — lay - ing un - der-neath the palm trees  
 3. Sex on the beach. — We don't mind sand in our sti - let - tos.



(un - done...) The boys — break their necks — trying to  
 We freak — in my Jeep, — Snoop Dog - gy



creep a lit - tle sneak peek (at us...)  
 Dogg on the ste - re - o. (Oh oh...)

You could trav - el the world, —  
 (Sing harmony vocal 2nd time only)



**Dm** **Bb**

\_\_\_\_\_ but noth - ing comes close to the gold - en coast.\_\_\_\_  
 (You could trav - el the world.)

**C** **Dm**

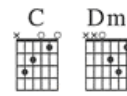
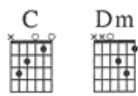
Once you par - ty with us, \_\_\_\_\_ you'll be fall - ing in love, o  
 (Once you par - ty with us.)

**Chorus:** **F/A** **Bb** **C** **Dm**

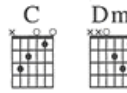
o, o o o. Cal - i - for - nia girls, we're un - for - get - ta - ble.

**F/A** **Bb** **C** **Dm** **F/A** **Bb**

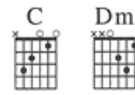
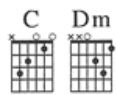
Dai - sy Dukes, bi - ki - nis on top. Sun - kissed skin so hot, \_\_\_\_\_



we'll melt your pop - si - cle. Oh, oh, oh, oh.



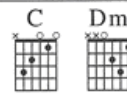
Cal - i - for - nia girls, we're un - de - ni - a - ble. Fine, fresh, fierce, we got



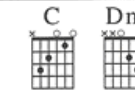
it on lock. West Coast rep - re - sent, now put your hands up.



To Coda  $\oplus$  1.



2.



Oh, oh, oh, Oh, oh, oh, oh, oh.



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

Rap - See additional lyrics

F B $\flat$  C Dm

1.2.3. 4. D.S.  $\text{\textcircled{C}}$  al Coda

F B $\flat$  C Dm C Dm

$\text{\textcircled{C}}$  Coda C Dm F/A B $\flat$  C Dm

oh, Cal - i - for - nia, Cal - i -

for - nia girls. Cal - i - for - nia.

Snoop: California girls, man.

Cal - i - for - nia girls. (Synth.)

N.C.

*Snoop rap:*  
 Toned, tan,  
 Fit and ready.  
 Turn it up 'cause it's getting heavy.  
 Wild, wild West Coast,  
 These are the girls I love the most.  
 I mean the ones,  
 I mean, like she's the one.  
 Kiss her, touch her, squeeze her buns.

*The girl's a freak,*  
 She drive a Jeep,  
 And live on the beach.  
 I'm okay, I won't play.  
 I love the bait,  
 Just like I love L.A.  
 Venice Beach and Palm Springs,  
 Summertime is everything.



*Homeboys bangin' out.*  
 All that a\*\* hangin' out.  
 Bikinis, zucchinis, martinis,  
 No weenies,  
 Just a king and a queenie.  
 Katy, my lady. (Yeah.)  
 Lookie here, baby.  
 I'm all up on ya,  
 'Cause you're representin' California.  
 (To Chorus:)

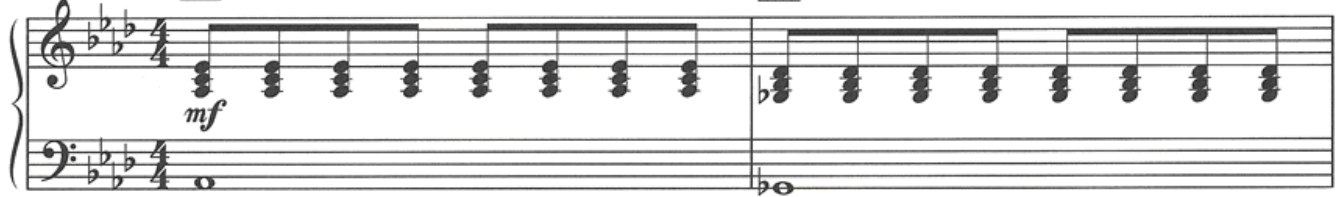




# FIREWORK


Words and Music by  
 KATY PERRY, MIKKEL ERIKSEN,  
 TOR ERIK HERMANSEN,  
 SANDY WILHELM and ESTER DEAN

Moderately ♩ = 126



Ab  Gb 




Fm  Db(9) 






Verse:

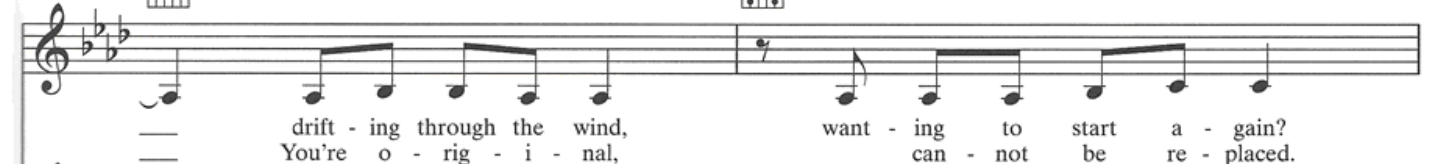
Ab  Gb 




1. Do you ev - er feel like a plas - tic bag  
 2. You don't have to feel like a wast - ed space.



Fm  Db(9) 



drift - ing through the wind, want - ing to start a - gain?  
 You're o - rig - i - nal, can - not be re - placed.



Ab 4 Gb

Do you ev - er feel, feel so pa - per - thin,  
If you on - ly knew what the fu - ture holds.

Fm Db(9)

— like a house of cards, — one blow from cav - ing in? —  
— Af - ter a hur - ri - cane — comes a rain - bow. —

Ab 4 \*(Bbm) Gb Fm

Do you ev - er feel al - read - y bur - ied deep? Six feet un - der screams, but  
May - be a rea - son why all the doors were closed, so you could o - pen one that

Db(9) Ab 4 \*(Bbm) Gb

no one seems to hear a thing. — Do you know that there's still a chance for you?  
leads you to the per - fect road. — Like a light - ning bolt, your heart will glow,

\*Play Bbm chord 2nd time.



Pre-chorus:



'Cause there's a spark in you. } and when it's time, you'll know. } You just got - ta ig - nite the light\_



and let\_ it shine\_ Just own\_



the night\_ like the Fourth\_ of\_ Ju - ly\_

Chorus:



'Cause, ba - by, you're a fi - re - work\_ Come on, show 'em

Fm7 Db(9) Ab

what you're worth. — Make 'em go, — "Aah, aah, — ahh,"

Bbm7(4) Fm7 Db(9)

as you shoot a - cross the sky - y - y. Ba - by, you're a

Ab Bbm7(4) Fm7

fi - re - work. — Come on, let your col - ors burst. —

Db(9) Ab Bbm7(4) To Coda ♯

— Make 'em go — "Aah, aah, — ahh." You're gon - na leave them all in

\*Sing cue notes 3rd time (on D.S.).



1. Fm7 Db(9) 2. Db(9)

awe, awe, awe.

Bridge: Fm7 Db(9)

Boom, boom, boom, e - ven bright - er than the moon, moon, moon.

Ab

It's al - ways been in - side of you, you, you.

Eb D.S. al Coda

And now, it's time to let it through. 'Cause, ba - by, you're a

## Coda





awe, awe, awe. Boom, boom, boom,





e - ven bright - er than the moon, moon, moon.




Boom, boom, boom, e - ven bright - er than the




moon, moon, moon.





# PEACOCK

Words and Music by  
KATY PERRY, MIKKEL ERIKSEN,  
TOR ERIK HERMANSEN and ESTER DEAN

Up-tempo dance beat ♩ = 138

N.C.

The first system of the musical score consists of three staves. The top staff is a vocal line in 4/4 time, starting with a treble clef and a key signature of one flat. The lyrics are: "I wan-na see your pea-cock, - cock, - cock, your pea-cock, - cock, your". The middle staff is a piano accompaniment in 4/4 time, starting with a grand staff (treble and bass clefs) and a key signature of one flat. It includes a drum part labeled "(Drums)" and a dynamic marking of "mf". The bottom staff is a bass line in 4/4 time, starting with a bass clef and a key signature of one flat.

The second system of the musical score consists of three staves. The top staff is a vocal line in 4/4 time, continuing the lyrics: "pea-cock, - cock, - cock, your pea-cock. I wan-na see your pea-cock, - cock, - cock, your". The middle staff is a piano accompaniment in 4/4 time, continuing the drum part and piano accompaniment. The bottom staff is a bass line in 4/4 time, continuing the bass line.

The third system of the musical score consists of three staves. The top staff is a vocal line in 4/4 time, concluding the lyrics: "pea-cock, - cock, your pea-cock, - cock, - cock, your pea-cock." The middle staff is a piano accompaniment in 4/4 time, concluding the drum part and piano accompaniment. The bottom staff is a bass line in 4/4 time, concluding the bass line.

Gm F C Gm

1. Word\_ on the street, you got some - thing to show\_ me, me, mag - i - cal, col - or -

F C Gm F C

ful, Mis - ter Mys - ter - y. I'm in - trigued for a peek, heard it's fas - ci - nat -

Gm F C

ing.  
Come on, ba - by, let me see what you hid - ing un - der - neath.

## Verses 2 &amp; 3:

Gm F C Gm

2. What's\_ up your sleeve? Such a tease; wan - na see the show\_ in 3 - D, a mov -  
3. Skip the talk, heard it all, time to walk the walk. Break me off, if you



F C Gm F C

ie, heard it's beau - ti - ful. I'll be the judge, and my girls gon - na take a vote.  
 bad, show me who's the boss. Need some Goose to get loose, come on, take the shot.

Gm F C

Come on, ba - by, let me see what you hid - ing un - der - neath. I want the  
 (Both times)

Gm F C Gm

jaw - drop - ping, eye - pop - ping, head - turn - ing, bod - y - shock - ing. Oh, oh, oh,

F C Gm

oh, oh. I want my heart - throb - bing, ground - shak - ing,



show - stop - ping a - maz - ing. — Oh, oh, oh, oh, oh.

*Chorus:*



Are you brave e - nough to let me see your pea - cock? Don't be a chick - en, boy; stop



act - ing like a bee - otch. I'm - a peace out if you don't give me the pay - off.



Come on, ba - by, let me see — what you hid - ing un - der - neath. Are you brave e - nough to





let me see your pea - cock? What - cha wait - ing for? It's time for you to show it off.



Don't be a shy kind of guy, I bet it's beau - ti - ful. Come on, ba - by, let me see you



N.C.

1.

I wan - na see your pea - cock, - cock, - cock, your pea - cock, - cock, your  
what you hid - ing un - der - neath.

pea - cock, - cock, - cock, your pea - cock. I wan - na see your pea - cock, - cock, - cock, your

pea-cock, - cock, your pea-cock, - cock, - cock, your pea-cock. I wan - na see it.

2.

pea-cock, - cock, your pea-cock, - cock, - cock, your pea-cock, - cock.

*Bridge:*

Oh, my God, no ex - ag - ger - a - tion. Boy, all this



time was worth the wait - ing. I just shed a tear.



F Cm

I am so un - pre - pared. You got the

Detailed description: This system contains the first two lines of music. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment, and the bottom staff is the bass line. Chord diagrams for F and Cm are shown above the first two measures.

Bb(9)/D Eb F

fin - est ar - chi - tec - ture, end - of - the - rain - bow - look - ing trea -

Detailed description: This system contains the third and fourth lines of music. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment, and the bottom staff is the bass line. Chord diagrams for Bb(9)/D, Eb, and F are shown above the first three measures.

Gm F

sure. Such a sight to see, and it's

Detailed description: This system contains the fifth and sixth lines of music. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment, and the bottom staff is the bass line. Chord diagrams for Gm and F are shown above the first two measures.

*Chorus:*  
Gm F C

all for me. Are you brave e - nough to let me see your pea - cock?

Detailed description: This system contains the seventh and eighth lines of music, which form the chorus. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment, and the bottom staff is the bass line. Chord diagrams for Gm, F, and C are shown above the first three measures.



Don't be a chick-en, boy; stop act - ing like a bee - otch. I'm - a peace out if you



don't give me the pay - off. Come on, ba - by, let me see— what you hid - ing un - der-neath.



Are you brave e - nough to let me see your pea - cock? What-cha wait - in' for? It's



time for you to show it off. Don't be a shy kind of guy. I bet it's beau - ti - ful.



Am B $\flat$  C Dm

Come on, ba - by, let me see. — I wan - na see your

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with a key signature of one flat (F major). It starts with a whole note 'Come on, ba - by, let me see.' followed by a half note rest, then a quarter note 'I' and a half note 'wan - na see your'. Above the staff are four guitar chord diagrams: Am, Bb, C, and Dm. The piano accompaniment consists of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays a simple bass line.

Gm F C Gm

pea-cock, - cock, - cock, your pea-cock, - cock, your pea-cock, - cock, - cock, your

Detailed description: This system contains the second and third lines of music. The vocal melody continues with 'pea-cock, - cock, - cock, your pea-cock, - cock, your pea-cock, - cock, - cock, your'. Above the staff are four guitar chord diagrams: Gm, F, C, and Gm. The piano accompaniment continues with similar patterns in the right hand and a steady bass line in the left hand.

F C Gm F C

pea-cock. I wan - na see your pea-cock, - cock, - cock, your pea-cock, - cock.

Detailed description: This system contains the fourth and fifth lines of music. The vocal melody concludes with 'pea-cock. I wan - na see your pea-cock, - cock, - cock, your pea-cock, - cock.'. Above the staff are five guitar chord diagrams: F, C, Gm, F, and C. The piano accompaniment continues with similar patterns in the right hand and a steady bass line in the left hand.

Am B $\flat$  C Dm

Come on, ba - by, let me see — what you hid - ing un - der - neath.

Detailed description: This system contains the sixth and seventh lines of music. The vocal melody starts with 'Come on, ba - by, let me see — what you hid - ing un - der - neath.'. Above the staff are four guitar chord diagrams: Am, Bb, C, and Dm. The piano accompaniment continues with similar patterns in the right hand and a steady bass line in the left hand.

# CIRCLE THE DRAIN

Words and Music by  
KATY PERRY, CHRISTOPHER STEWART  
and MONTE NEUBLE

Moderately fast ♩ = 132

\* N.C.

Piano introduction in 4/4 time, marked *mf*. The music consists of a steady eighth-note accompaniment in the bass clef and a melody in the treble clef. The key signature has one sharp (F#).

Vocal entry: "1. This is the". The piano accompaniment continues with the same eighth-note pattern as the introduction.

Verse:



last time, you say, af - ter the last line you break...  
helps you write your rhymes. What-ev - er helps you sleep at night...

Bm7(4)



It's not e - ven a hol - i - day, noth - ing to cel - e - brate -  
You've be - come what you de - spise, a ster - e - o - type...

\*Recorded in E♭ minor.



brate - brate - brate...  
type, type, type...

You give a hun-dred rea - sons why...  
You think you're so rock and roll...

D(9)



and say you're real - ly gon - na try... If I had a  
but you're real - ly just a joke... Had the

Bm7(4)



nick - el for ev - 'ry time... I'd own the bank, bank, bank, bank...  
world in the palm of your hand... but you f\*\*\* - ing cho - o - o - oked...

Em



Thought that I was the ex - cep - tion, I could  
Should - 've been my team - mate.



D(9)



Bm7(4)



re - write your ad - dic - tion. You could have been the great - est, ———  
 Could - 've changed your fate. You say ——— that you love me, ———

C



but you'd rath - er get wast - ed. ——— } You  
 you won't re - mem - ber in the morn - ing. ——— }

♩ Chorus:

Em



C



fall a - sleep dur - ing fore - play 'cause the pills you take are

E/G#



G



more your for - té. I'm not stick - ing a - round ——— to watch ——— you go ———

C Fmaj7 Em

— down. Wan-na be your lov - er, not — your f\*\*\* - ing

C

moth - er. Can't be your sav - ior, I — don't have the pow - er.

E/G# G C


I'm not gon - na stay — and watch you cir - cle the drain, — watch you cir - cle the drain, —

Fmaj7 Em

To Coda 1.

— watch you cir - cle the drain. —

|| 2.  
Em




2. You say it



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.



The second system continues the piano accompaniment. The vocal line remains silent. The piano accompaniment maintains the eighth-note bass line and the eighth-note melody in the right hand.



The third system continues the piano accompaniment. The vocal line remains silent. The piano accompaniment maintains the eighth-note bass line and the eighth-note melody in the right hand.



The fourth system continues the piano accompaniment. The vocal line remains silent. The piano accompaniment maintains the eighth-note bass line and the eighth-note melody in the right hand.





Musical notation for the first system, including vocal line and piano accompaniment.

Chords: C, D

Vocal line: You

Piano accompaniment: Treble and Bass clefs with notes and rests.

$\text{\textcircled{R}}$  Coda

E5



Musical notation for the second system, including vocal line and piano accompaniment.

Chord: E5

Vocal line: Watch you cir - cle the

Piano accompaniment: Treble and Bass clefs with notes and rests.

E2



Musical notation for the third system, including vocal line and piano accompaniment.

Chord: E2

Vocal line: drain. Watch you cir - cle the drain. Da da

Piano accompaniment: Treble and Bass clefs with notes and rests.

Em



C



Musical notation for the fourth system, including vocal line and piano accompaniment.

Chords: Em, C

Vocal line: da da da da da da da, da da da da da da bum, bum. You're go -

Piano accompaniment: Treble and Bass clefs with notes and rests.

E/G# G C

ing down, — you're go - ing down, — you're go - ing down, — you're go -

N.C. Em

ing down, — You fall a - sleep dur - ing fore - play 'cause the

D<sup>6</sup> G/B

pills you take are more your for - té. I'm not stick - ing a - round -

C(9) Fmaj7 N.C.

— to watch you go down, —

# THE ONE THAT GOT AWAY

Words and Music by  
KATY PERRY, LUKASZ GOTTWALD  
and MAX MARTIN

Bright rock beat ♩ = 138

Verse 1:

N.C.



(Drums)

*mf*

1. Sum - mer af - ter high school, when



we first met, we'd make out in your Mus-tang to Ra - di - o - head. And



on my eigh-teenth birth-day, we got match-ing tat - toos. Used to



E



G#m



steal your par-ents' li- quor and climb to the roof;\_ talk a- bout our fu- ture like we had a clue.\_

C#m



A



Nev - er planned that one day I'd be los - ing you.\_\_\_\_ In an - oth - er life,\_\_\_\_

*Chorus:*

E



G#m



\_\_\_\_ I would be\_\_\_\_ your girl.\_\_\_\_ We'd keep all\_\_\_\_ our prom-

C#m



A



E



is - es;\_\_\_\_ be us\_\_\_\_ a - gainst\_ the world.\_\_\_\_ In an - oth - er life,\_\_\_\_



I would make\_ you stay, — so I don't have\_ to say — you were\_ the one\_



N.C.

— that got\_ a - way, — the one that got a - way.

(Drums)

Verse 2:



2. I was June and you were my John - ny Cash. — Nev - er one with - out the oth - er; we



made a pact. — Some-times when I miss you, I put those rec - ords on, —



whoa. \_\_\_\_\_ Some-one said you had your tat - too re - moved...



Saw you down - town, sing - ing the blues... It's time to face the mu - sic; I'm



N.C.

no lon - ger your muse. \_\_\_\_\_ But in an - oth - er life, \_\_\_\_\_

♩ Chorus:




I would be \_\_\_\_\_ your girl. \_\_\_\_\_ We'd keep all \_\_\_\_\_ our prom-




C#m  A 

is - es; be us a - gainst the world. In an - oth - er life,



E  G#m 

I would make you stay, so I don't have to say



C#m  A 

you were the one that got a - way, the one that got a-way.



E  G#m 

The one, the one,





## To Coda



the one, \_\_\_\_\_ the one that got a-way.

## Bridge:



All this mon-ey can't buy me a time ma - chine, \_\_\_\_\_ no. \_\_\_\_\_



\_\_\_\_\_ Can't re-place you with a mil - lion rings, \_\_\_\_\_ no. \_\_\_\_\_



\_\_\_\_\_ I should have told you what you meant to me, \_\_\_\_\_ whoa, \_\_\_\_\_

B B7 N.C.

'cause now I pay the price. In another life,

$\oplus$  *Coda*

A E

one. In another life,

G#m C#m

I would make you stay, so I don't have to say you were the one.

A E

that got a way, the one that got a way.



# E.T.

Words and Music by  
KATY PERRY, LUKASZ GOTTWALD,  
MAX MARTIN and JOSH COLEMAN

Slowly ♩ = 76

Verse 1:

Fm



1. You're so hyp-no-tiz-ing. Could you be the dev-il? Could you be an an-gel?

Your touch, mag-ne-tiz-ing. Feels like I am float-ing, leaves my bod-y glow-ing.

*mf*

2. You're so su-per-son-ic. Wan-na feel your pow-ers, They say be a-fraid. You're not like the oth-ers, fu-tur-is-tic lov-er, stun me with your la-ser.

Verse 1 cont., Verse 2:

Fm



They say be a-fraid. You're not like the oth-ers, fu-tur-is-tic lov-er,  
2. You're so su-per-son-ic. Wan-na feel your pow-ers, stun me with your la-ser.

dif - frent D N A. They don't un - der - stand - you. } You're from a  
Your kiss is cos - mic, ev - 'ry move is mag - ic. }

*Pre-chorus:*

whole 'noth - er world, a dif - frent di - men - sion. You

Chords: Db/F, Eb/F, Db/F, Fm

o - pen my eyes, and I'm read - y to go. Lead me in - to the light.

Chords: Db/F, Eb/F, Db/F, Csus, C

**Chorus:**

Kiss me, K - k - kiss me, in - fect me with your lov - ing, fill me with your poi - son.

Chords: Db<sup>4</sup>, Ebsus, Fm, Ab<sup>4</sup>



Take me, ta - ta - take me. Wan - na be your vic - tim, read - y for ab - duc - tion.



To Coda

Boy, you're an a - li - en, — your touch, so for - eign. — It's su - per - nat - u - ral, —



N.C.

— ex - tra - ter - res - tri - al. —



Bridge:



— ex - tra - ter - res - tri - al. — This is tran - scen - den - tal,

*mp*



Chord diagrams: D $\flat$ , Fm, E $\flat$ , Fm

on an - oth - er lev - el. Boy, you're my luck - y star. —

Chord diagrams: Bbm, D $\flat$

I wan - na walk on your wave - length, and be there when you vi - brate. —

Chord diagrams: F, E $\flat$ , C

For you, I'll risk — it all, — all. —

*D.S.  $\text{‰}$  al Coda*

$\text{‰}$  Coda

Chord diagrams: Fm, A $\flat$ , D $\flat$ , E $\flat$ 2

ex - tra - ter - res - tri - al. —

Fm



Ab



Db



Eb2



Ex - tra - ter - res - tri - al.\_\_\_\_\_

Fm



Ab



Db



Ebsus



Ex - tra - ter - res - tri - al.\_\_\_\_\_ Boy, you're an a - li - en,\_\_\_\_\_

Fm



Ab



Db



Ebsus



\_\_\_\_\_ your touch, so for - eign.\_\_\_\_\_ It's su - per - nat - u - ral,\_\_\_\_\_

Fm






N.C.

\_\_\_\_\_ ex - tra - ter - res - tri - al.\_\_\_\_\_

# WHO AM I LIVING FOR?




Words and Music by  
KATY PERRY, CHRISTOPHER STEWART,  
THOMAS BRIAN and MONTE NEUBLE

Slowly ♩ = 63




A5  G2  Dm7 

E-yea\_

*mp*

A5  G2  Dm7 

eh e-yea e-yea\_

Verse:  
Am  G  Dm7 

1. I can feel a phoe - nix in-side of me as I march a - lone\_ to a dif-f'rent beat,  
2. I can feel this light\_ that's in-side of me grow-ing fast in - to\_ a bolt of light - ning.

*mf*





slow - ly swal - low - ing down my fear. E - yea e - yea.  
I know one spark will shock the world. E - yea e - yea.



I am read - y for the road less trav - eled, suit - ing up for my crown - ing bat - tle.  
So I pray for fav - or like Es - ther. I need your strength to han - dle the pres - sure.



N.C.

This test is my own cross to bear, but I will get there.  
I know there will be sac - ri - fice, but that's the price. } It's nev - er

*Pre-chorus:*

eas - y to be cho - sen, nev - er eas - y to be called, stand - ing on the front line when the bombs start to fall.

Am G Dm7

I can see the heav-ens, but I still hear the flames call - ing out my na - ame.

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). Above the vocal staff are three guitar chord diagrams: Am (A minor), G (G major), and Dm7 (D minor 7). The lyrics are written below the vocal staff. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

**Chorus:**

Am G Dm7

I can see the writ - ing on the wall. I can't ig - nore this war...

*f*

Detailed description: This system contains the first line of the chorus. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Above the vocal staff are three guitar chord diagrams: Am, G, and Dm7. The lyrics are written below the vocal staff. A dynamic marking of *f* (forte) is placed below the piano accompaniment. The piano accompaniment continues with a consistent rhythmic pattern.

Am G Dm7

At the end of it all, who am I liv - ing for?...

Detailed description: This system contains the second line of the chorus. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Above the vocal staff are three guitar chord diagrams: Am, G, and Dm7. The lyrics are written below the vocal staff. The piano accompaniment continues with a consistent rhythmic pattern.

A5 G Dm7

who am I liv - ing for?...

1. 2. 3.

Detailed description: This system contains the third line of the chorus. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Above the vocal staff are three guitar chord diagrams: A5 (A dominant 5th), G, and Dm7. The lyrics are written below the vocal staff. The piano accompaniment continues with a consistent rhythmic pattern. At the end of the system, there are three first endings marked '1.', '2.', and '3.'.

Am



G



Dm7



I can see the writ - ing on the wall. I can't ig - nore this war.

Am



G



Dm7



At the end of it all, who am I liv - ing for?

Am



G



Dm7



Who am I liv - ing for?  
At the end, at the end.

*mf*

To Coda ☺

Am



G



Dm7



Who am I liv - ing for?  
At the end, at the end.



Am G<sup>6</sup>

Heav-y is the head that wears the crown... Don't let the great - ness get you down.

Am G<sup>6</sup> D.S.  $\text{§}$  al Coda

Heav-y is the head that wears the crown... Don't let the great - ness get you down. Oh, yeah.

$\text{⊕}$  Coda G Dm7 N.C.

At the end, at the end. Who am I liv - ing for? \_\_\_\_\_

## PEARL

Words and Music by  
KATY PERRY, CHRISTOPHER STEWART  
and GREG WELLS

Moderately ♩ = 112

Verse 1:



1. She is a pyr - a - mid, \_\_\_\_\_ but with him, she's just a grain of sand. This

*mp*



love's too strong, like Mice and Men, squeez-ing out the life that should be let in. 2. She was a

Verses 2 & 3:



hur - ri - cane - cane - cane - cane, but now, she's just a gust of wind. She used to  
stop - pa - ble, move fast just like an av - a - lanche. But

G Am

set the sails of a thousand ships, was a force to be reckoned with.  
 now she's stuck deep in cement, wish-ing that they nev - er, ev - er met.

F G Em7 F

She could be a Stat-ue of Lib - er - ty. She could be a Joan of Arc.

G Em7 F

But he's scared of the light that's in-side of her, so he keeps her in the dark.

♩ Chorus:

C Gsus Am7 Fmaj9

1. 2. Oh, she used to be a pearl. Oh.  
 3. You don't have to be a shell, no.





Yeah, she used to rule the world. Oh.  
 You're the one that rules your world. Oh.



Can't be - lieve she's be - come a shell\_  
 You are strong, and you'll learn that you\_



To Coda

1.

of her - self. 'Cause she used to be a pearl.  
 can still go on. And you'll



Bridge:

3. She was un - used to be a... Do you know that\_ there's a way out, there's a

Fmaj7

Dm9

Am

way out, there's a way out, there's a way out? You don't have to

Em7/G

Fmaj7

be held down, be held down, be held down, be held down.

*decresc.*

C

Am

Fmaj7

'Cause I used to be a shell.

*mp*

C

Am

Fmaj7

Yeah, I let him rule my world, my world. Oh, yeah.

*cresc.*

C Gsus Am7 Fmaj7

But I woke up and grew strong, and I can still go on...

*mf*

C Gsus Dm9 F

*D.S. % al Coda*

And no one can take my pearl.

⊕ Coda

Gsus Dm9 F(9)

al - ways be a, a pearl.

*mp*

Am

She is un - stop - pa - ble.

*rit.*



# HUMMINGBIRD HEARTBEAT

Words and Music by  
KATY PERRY, CHRISTOPHER STEWART,  
STACY BARTHE and MONTE NEUBLE

Moderately ♩ = 120

C2  3

D 

Bm7 

C2  3

*mf*



Verse:

Cmaj7  3


D 


Bm7 

C(9)  3

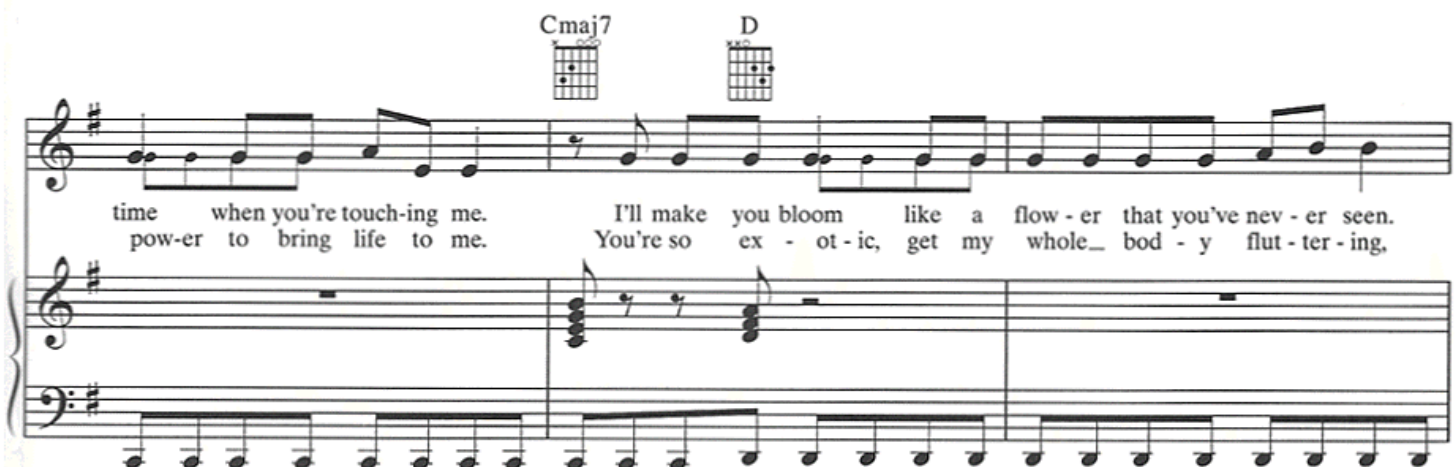
1. You make me feel like I'm los - ing my vir - gin - i - ty... The first time, ev - 'ry  
2. I've flown a mil - lion miles... just to find a mag - ic seed... a wild flow - er with the



Cmaj7  3

D 

time when you're touch - ing me. I'll make you bloom like a flow - er that you've nev - er seen.  
pow - er to bring life to me. You're so ex - ot - ic, get my whole... bod - y flut - ter - ing,



\*Original recording in F# major.

Hummingbird Heartbeat - 5 - 1

Bm7

C(9)

Cmaj7

D

Un - der the sun, we are one buzz - ing en - er - gy. Let's pol - li - nate to cre -  
con - stant - ly crav - ing for a taste of your stick - y sweet. Al - ways on the brink

Bm7

C(9)

ate a fam - 'ly tree. This ev - o - lu - tion with you comes nat - 'ral - ly.  
of a heart at - tack, you keep me a - live, and keep me com - ing back.

Cmaj7

D

Bm7

C(9)



Some call it sci - ence, we call it chem - is - try. This is the sto - ry of the  
I see the sun rise in your eyes, your eyes. We've got a fu - ture full of

*Pre-chorus:*

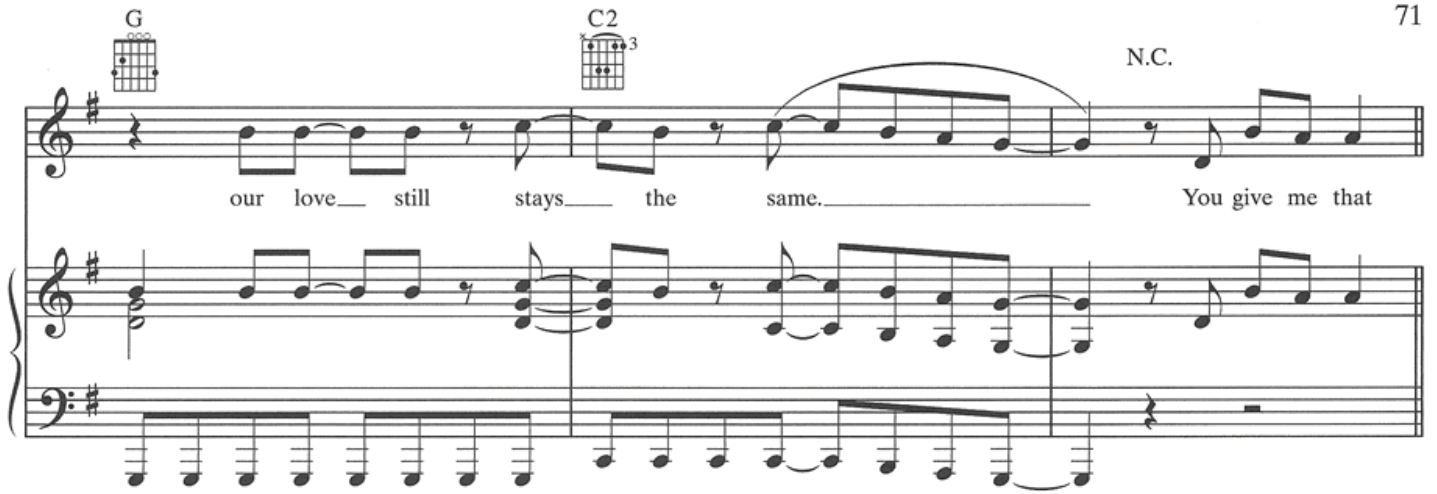
Em

D




birds and the bees. }  
blue skies, blue skies. } And e - ven when sea - sons change, —

G  C2  N.C.

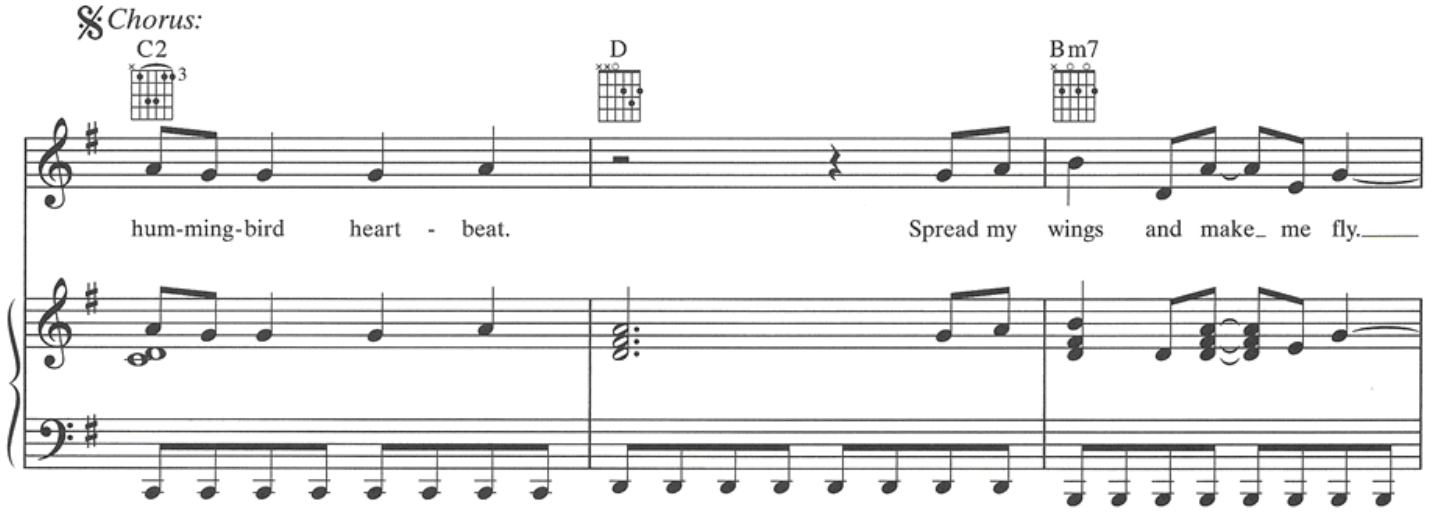
our love still stays the same. You give me that




**Chorus:**

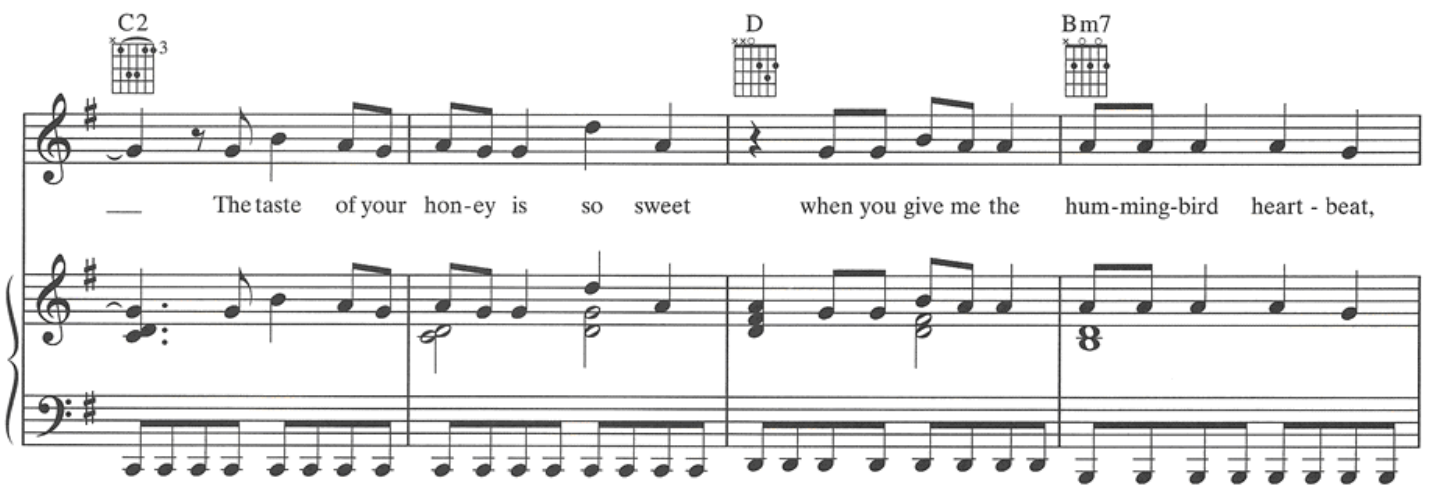
C2  D  Bm7 

hum-ming-bird heart - beat. Spread my wings and make me fly.



C2  D  Bm7 

The taste of your hon-ey is so sweet when you give me the hum-ming-bird heart - beat,



C2  D 

hum-ming-bird heart - beat. Ah, ah, hum-ming-bird heart - beat.





To Coda ♪ 1.

| 2.

Bm7 C2

Ah, ah, hum - ming-bird heart - beat. ming-bird heart - beat.

Bridge:

F2 G

You love me, you love me, nev - er love me not, not.

F2

Oh, no. When we're in per - fect har - mo - ny,

D C2

you make me sound like, like a sym-pho - ny. Oh.

D Bm7 C2

Spread my wings and make me fly. The taste of your

D Bm7

hon-ey is so sweet, when you give me the hum-ming-bird heart - beat,

*D.S. % al Coda*  $\oplus$  Coda

C2 D

hum-ming-bird heart - beat. ming-bird heart - beat. Ah, ah,

Bm7 C2

hum-ming-bird heart - beat. Ah, ah, hum - ming-bird heart - beat.

# NOT LIKE THE MOVIES

Words and Music by  
KATY PERRY and GREG WELLS

Moderately ♩ = 100

Ab5 Fm7 Cm Eb Ab5 Fm7

*mp*  
(with pedal)

The piano introduction consists of two staves in 4/4 time. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a bass line with quarter notes. Above the staff, six guitar chord diagrams are provided: Ab5 (4 fingers), Fm7 (4 fingers), Cm (3 fingers), Eb (4 fingers), Ab5 (4 fingers), and Fm7 (4 fingers).

Verse 1 (sing 1st time only):

Cm Eb Ab5 Fm7 Cm Eb

1. He put it on me, I put it on, like there was noth - ing

The first system of the verse shows the vocal line and piano accompaniment. The vocal line starts with a whole rest followed by a repeat sign. The piano accompaniment continues from the introduction. Above the staff, six guitar chord diagrams are provided: Cm (3 fingers), Eb (4 fingers), Ab5 (4 fingers), Fm7 (4 fingers), Cm (3 fingers), and Eb (4 fingers).

Verse 2 (sing 2nd time only):

2. Snow White said when I was young, "One day my prince will

The second system of the verse shows the vocal line and piano accompaniment. The vocal line starts with a whole rest followed by a repeat sign. The piano accompaniment continues from the introduction. A double bar line with a repeat sign and a first ending bracket is present. An asterisk (\*) is placed above the piano accompaniment staff at the start of the second system.

Ab5 Fm7 Cm Eb Ab5 Fm7

wrong. It did-n't fit, it was -n't right, was -n't just the size. They say you know when you

come." So I wait for that date. They say it's hard to meet your

The final system of the song shows the vocal line and piano accompaniment. The vocal line continues from the previous system. The piano accompaniment continues from the previous system. Above the staff, six guitar chord diagrams are provided: Ab5 (4 fingers), Fm7 (4 fingers), Cm (3 fingers), Eb (4 fingers), Ab5 (4 fingers), and Fm7 (4 fingers).

\*2nd time, piano 8<sup>th</sup>.





know. I don't know, \_\_\_\_\_  
 match, got - ta find my bet - ter half, so we make per - fect shapes.

*cresc.*



I did - n't feel \_\_\_\_\_ the fair - y - tale feel - ing, \_\_\_\_\_ no. \_\_\_\_\_  
 If stars don't a - lign, \_\_\_\_\_ if it does - n't stop time, if you can't see the sign, \_\_\_\_\_

*(loco)*



\_\_\_\_\_ Am I \_\_\_\_\_ a stu - pid girl \_\_\_\_\_ for e - ven  
 \_\_\_\_\_ wait for it. One hun - dred per - cent, \_\_\_\_\_ worth ev - 'ry pen - ny spent, \_\_\_\_\_

Fm7



Cm



Eb



dream - ing — that I — could? —

— he'll be the one that fin - ish - es your sen - tenc - es. —

*Chorus:*

If it's not — like the mov - ies, — that's — how it should —



— be, yeah. — When he's the one, — I'll come un - done, and my world will stop

Bbm(9) 6

Ab/C 3

1. Dbmaj7 4 3

spin - ning. And that's just the be - gin - ing.

Ab5 4

Fm7 3

Cm 3

Eb 3

yeah.

Ab5 4

Fm7 3

Cm 3

Eb 3

2. Dbmaj7 4 3

gin - ing.

*Bridge:*

Fm 3

Ab/Eb 4

Oh, oh, yeah. 'Cause I know you're out there... And you're,

*mf*



B $\flat$ 9/DB $\flat$ m

Fm



you're look - ing\_ for me, oh. It's a cra - zy i -

A $\flat$ /E $\flat$ B $\flat$ 7/DB $\flat$ mA $\flat$ /CD $\flat$ 

dea that you were made per - fect - ly for\_ me,

Fm

E $\flat$ A $\flat$ 5D $\flat$ 5

— you see. Just\_ like the mov -

*8va* — — — — —

*mp*

G $\flat$ 2A $\flat$ 5D $\flat$ 5G $\flat$ 2

ies, that's\_ how it will\_ be.

*(8va)* — — — — —



Cin-e - mat - ic and dra - mat - ic, with the per - fect end - ing. Oh, — whoa, —



— it's not — like the mov - ies, — but that's — how it should —

*mf*



— be, yeah. — When he's the one, — you'll come un - done, and your world will stop



spin - ning. — And it's just the be - gin - ing.

*dim.*







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