

PIANO • VOCAL • GUITAR

# FUNHOUSE • P!NK



# SO WHAT

Words and Music by ALECIA MOORE,  
MAX MARTIN and JOHAN SCHUSTER

Moderately (♩ = ♩<sup>3</sup>)

CFG#

N.C.

Na, na, na, na, na, na, na,

*mp*

This system contains the first two measures of the song. The vocal line begins with a whole rest, followed by a triplet of eighth notes. The piano accompaniment features a consistent triplet eighth-note pattern in both hands.

na, na, na, na, na, na. Na, na, na, na, na, na, na, na, na, na, na, na. I

This system contains measures 3 through 5. The vocal line continues with triplet eighth notes and includes the lyrics 'na, na, na, na, na, na. Na, na, na, na, na, na, na, na, na, na, na, na. I'. The piano accompaniment maintains the triplet eighth-note pattern.

guess I just lost my hus-band, I don't know where he went. So I'm gon-na drink my mon-ey, I'm  
wait-er just took my ta-ble and gave it to Jes-si-ca Simp, shit. I guess I'll go sit with Tom boy, at

This system contains measures 6 through 8. The vocal line includes the lyrics 'guess I just lost my hus-band, I don't know where he went. So I'm gon-na drink my mon-ey, I'm wait-er just took my ta-ble and gave it to Jes-si-ca Simp, shit. I guess I'll go sit with Tom boy, at'. The piano accompaniment continues with the triplet eighth-note pattern.

not gon - na pay his rent, nope. I got a brand - new at - ti - tude and I'm gon - na wearit to - night.  
 least he'll know how to hit. What if this song's on the ra - di - o, then some - bod - y's gon - na die.

I'm gon - na get in trou - ble, I wan - na start a fight. Na, na, na, na, na, na, na,  
 I'm gon - na get in trou - ble, my ex will start a fight. Na, na, na, na, na, na, na,

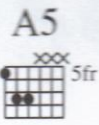
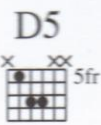
I wan - na start a fight. Na, na, na, na, na, na, na, I wan - na start a fight. So,  
 he's gon - na start a fight. Na, na, na, na, na, na, na, we're all gon - na get in a fight.

§ A5

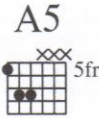
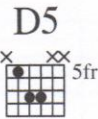
C#5

F#5

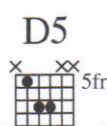
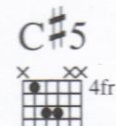
so what? I'm still a rock star. I got my rock moves and I don't



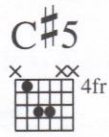
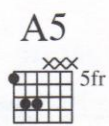
need you. And guess what? I'm hav - in' more fun. And now that



we're done, I'm gon - na show you to - night I'm al - right,



I'm just fine, and you're a tool. So,



so what? I am a rock star. I got my rock moves and I don't

To Coda

1

D5  
x x x x 5fr

N.C.

want you to - night. — Uh, check my flow, uh. The

2

A5  
x x x x 5fr

A

— You were - n't there, —

— you nev - er were. — You want — it all — but that's - not fair. —

— I gave — you life, — I gave — my all. — You were - n't there, —

A5



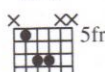
D.S. al Coda

you let me fall. So,

CODA



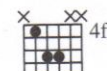
D5



A5



C#5



want you to - night, no, no. No, no,

F#5



D5



A5



I don't want you to - night.

C#5



F#5



D5



You were - n't there. I'm gon - na show you to - night.

A5

C#5

F#5

I'm al - right, — I'm just fine, — and you're a

D5

A5

C#5

tool. So, — so what? I am a rock star. I got my

F#5

D5

N.C.


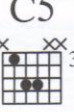
rock moves and I don't want you to - night. —

Ba, da, da, da, da, da, pfft.

# SOBER

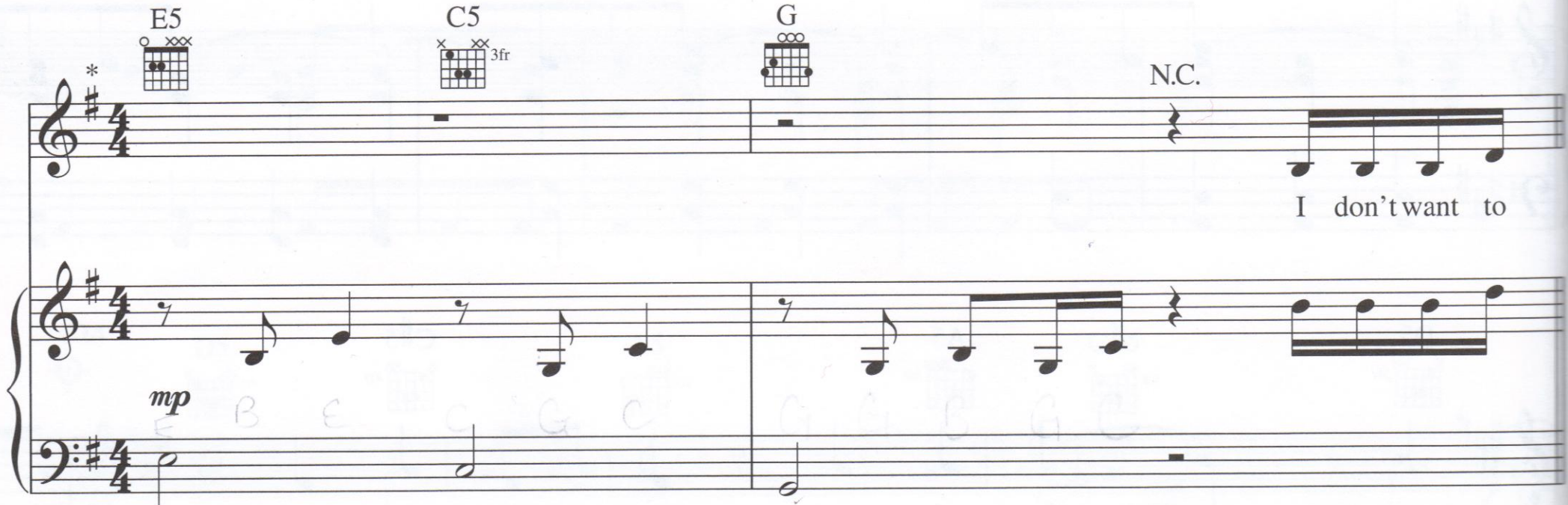
Words and Music by ALECIA MOORE,  
KARA DiOGUARDI, NATHANIEL HILLS  
and MARCELLA ARAICA


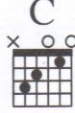



**Pop Rock**

E5  C5  3fr G  N.C.

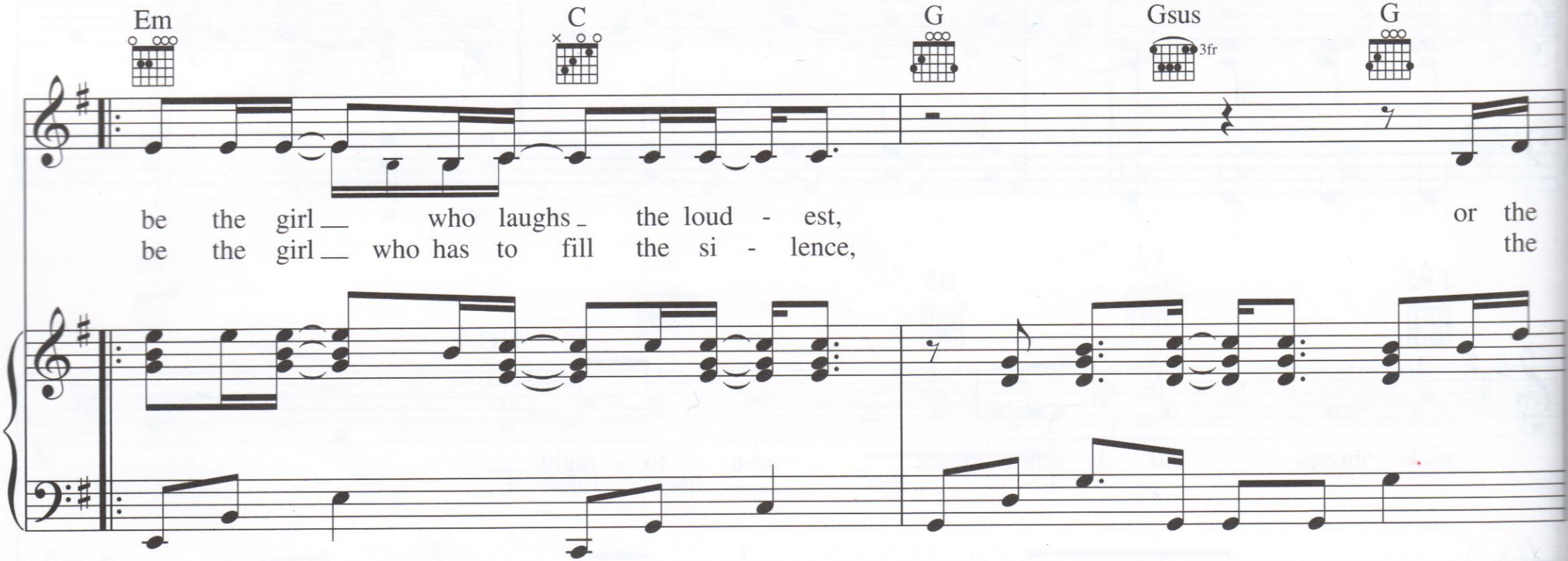
I don't want to




*mp* B E C G C G A B A E



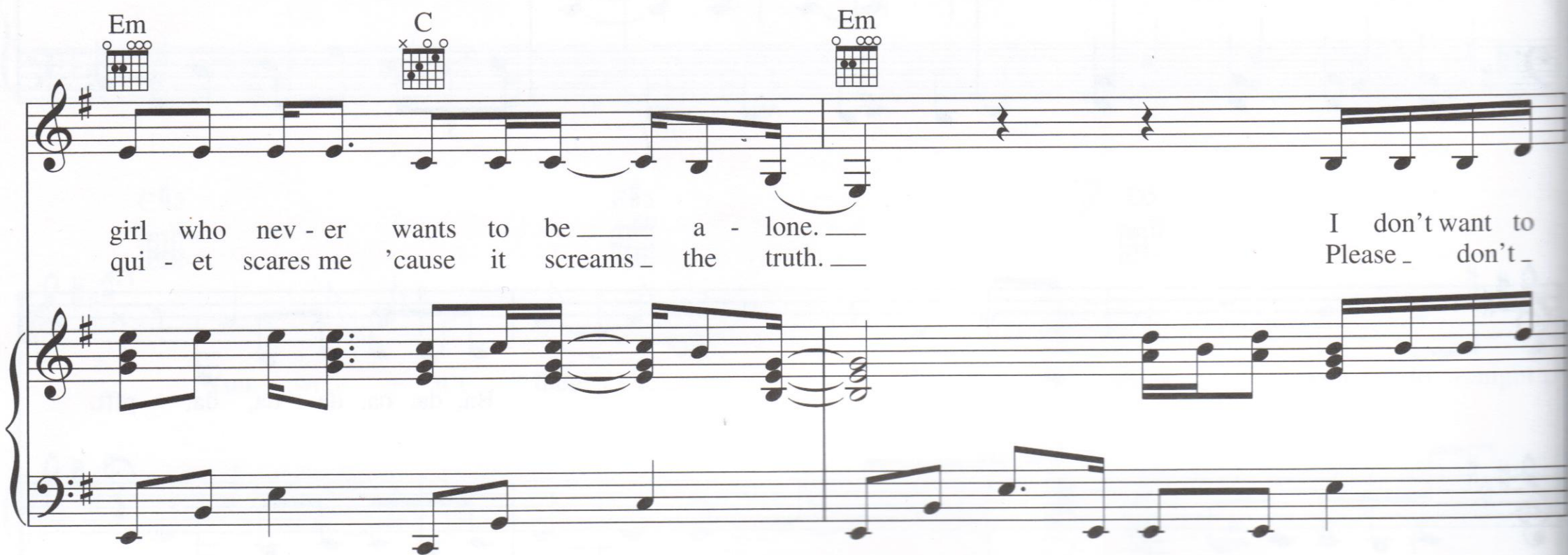
Em  C  G  Gsus  3fr G 

be the girl — who laughs — the loud - est, or the  
be the girl — who has to fill the si - lence, the



Em  C  Em 

girl who nev - er wants to be — a - lone. — I don't want to  
qui - et scares me 'cause it screams — the truth. — Please — don't —



\* Recorded a half step lower.



C G Gsus G

be that call at four o'clock in the morning 'cause I'm the  
 tell me that we had that conversation, 'cause I won't re-

Em C Em

on - ly one you know in the world that won't be home.  
 mem - ber. Save your breath, 'cause what's the use?

G C Em

Ah, the sun is blind - ing,  
 Ah, the night is call - ing, and it

G Am Em

I stayed up a - gain.  
 whis - pers to me soft - ly, "Come and play."

G C Em

Oh, I am find - ing  
I, I am fall - ing and if I

G Am Em

that's not the way I want my sto - ry to end.  
let my - self go, I'm the on - ly one to blame.

C G Am

I'm safe up high, - noth - ing can touch me, - but why do I feel this par - ty's o - ver? -

Em C G

No pain in - side, you're my pro - tec - tion, - but

1

Am

Em

how do I feel this good — so - ber? — I don't want to

2

Em

C

Com - ing down, com-ing down, com - ing — down, — spin - ning

G

Am

round, spin-ning round, spin - ning — round, I'm look - ing for my - self so -

Em

C

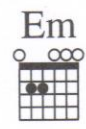
ber. Com - ing down, com - ing down, com - ing — down, spin - ning



round, spin - ning round, spin - ning round, ——— look - ing for my - self so -



ber. ——— When it's good, then it's good, it's so — good 'til it goes —



— bad, 'til you're try - ing to find — the you — that you — once had. —



— I have heard my - self cry, — "Nev - er a - gain," —

G G/D D

bro - ken down - in ag - o - ny and just

Em Cmaj7

try - ing to find a friend. Oh,

G Em Cmaj7 Em

oh.

C G Am

I'm safe up high, - noth - ing can touch me, - but why do I feel this par - ty's o - ver? -

Em C G

No pain in - side, you're my pro-tec - tion, — but

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by eighth notes for 'No pain in - side, you're my pro-tec - tion, — but'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

1 2

Am Em Em

how do I feel this good - so - ber? —

Detailed description: This system contains the next three measures. The vocal line has a melodic phrase 'how do I feel this good - so - ber? —' followed by a whole rest. The piano accompaniment includes a double bar line and a triplet of eighth notes in the right hand.

C G Am Em

Detailed description: This system contains the next four measures of piano accompaniment. It features a consistent eighth-note bass line and chords in the right hand.

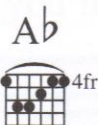
C G Am E5

Detailed description: This system contains the final four measures of piano accompaniment on this page. It continues with the eighth-note bass line and chords, ending with a power chord (E5).

# I DON'T BELIEVE YOU

Words and Music by ALECIA MOORE  
and MAX MARTIN

Moderately



I don't mind it,  
I don't mind it,

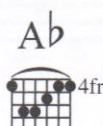
Fm7



Cm





I don't mind at all.  
I still don't mind at all.





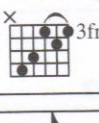
It's like  
It's like  
one of those bad  
you're the swing set  
dreams

# BELIEVE YOU

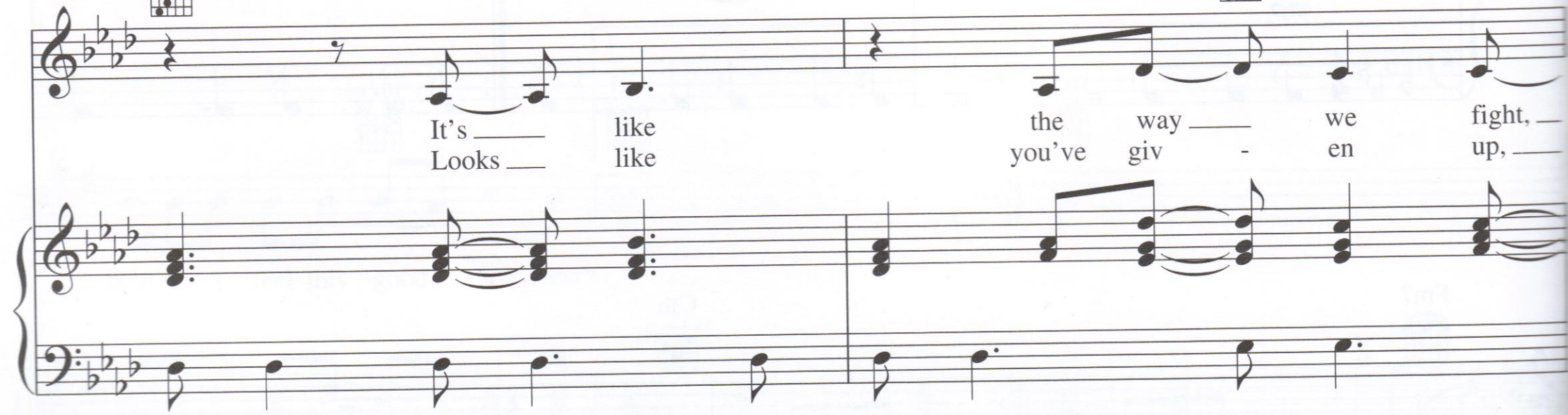
**Fm7**  **Cm** 

and I'm the kid that falls. \_\_\_\_\_  
 when you can't wake up. \_\_\_\_\_



**Db**  **Eb** 

It's \_\_\_\_\_ like the way \_\_\_\_\_ we fight, \_\_\_\_\_  
 Looks \_\_\_\_\_ like you've giv - en up, \_\_\_\_\_



**Fm**  **Eb**  **Db**  **Eb** 

the times \_\_\_\_\_ I cry, \_\_\_\_\_ we come \_\_\_\_\_ to blows \_\_\_\_\_  
 you've had \_\_\_\_\_ e - nough, \_\_\_\_\_ but I \_\_\_\_\_ want more. \_\_\_\_\_



**Fm**  **Eb**  **Db**  **Eb** 

and ev - 'ry night \_\_\_\_\_ the pas - sion's there \_\_\_\_\_  
 No, I \_\_\_\_\_ won't stop \_\_\_\_\_ 'cause I \_\_\_\_\_ just know \_\_\_\_\_





Fm Eb Bbm7 Eb

so it's got to be right, right? No,  
 you'll come a round, right? right?

Ab Fm

I don't believe you

Db Eb

when you say don't come a round here no more

Ab Fm

I won't remind you, you

Db Eb Ab

said we would-n't be a - part. — No, — I don't — be - lieve —

Fm Db Eb

— you — when you say — you don't need me — an - y - more. —

To Coda

Ab Fm Db

— So don't pre - tend — to — not love — me at all. —

1 2

Eb Eb Bbm7

— Just don't stand there and watch — me — fall. —

Fm Db Ab Fm7

Cm Db Ab

'Cause I, 'cause I still don't mind at all.

Fm7 Cm Db

It's like

Eb Fm Eb Db Eb

the way we fight, the times I cry, we come to blows.

Fm Eb Db Eb Fm Eb

and ev - 'ry night the pas - sion's there, so it's got - ta be right,

Bbm Eb

right? No,

D.S. al Coda

CODA

Db Eb

not love me an - y - more.

Bbm7 Fm Db Ab

'Cause I don't be - lieve you.

# ONE FOOT WRONG

Words and Music by ALECIA MOORE  
and FRANCIS EG WHITE

With a groove

Gm F Db Ebm/Gb

Gm F Db Ebm/Gb

Am I sweat - ing, - or are - these tears - on - my face? -  
Does an - y - one see - this? - Luck - y me, I guess I'm - the cho - sen one. -

Gm F Db Ebm/Gb

Should I be hun - gry? - I can't re - mem - ber the last - time that - I ate. -  
Col - or and mad - ness, - first in line - I put - my mon - ey down. -

Gm F Db Cb

Call some - one, — I need a friend to talk — me down. — But  
 Some free - dom, — it's the tin - i - est cell, — it's hell. —

Bbm Ab Gb Ebm7


one foot wrong and I'm gon-na fall, — some-bod - y gets — it, some-bod - y gets — it. (D.S.) Put Just

Bbm Ab Gb Ebm7

one foot wrong and I'm gon-na fall, — some-bod - y gets — it, some-bod - y gets — it. All the

Fm Ab Ebm7 Gb

lights are — on, but I'm in the dark. — Who's gon-na find — me, who's gon-na find — me? Just

To Coda  1

Bbm



Ab



Gb



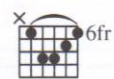
Ebm



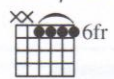
one foot wrong, you'll have to love me when I'm gone.

2

Ebm



Bbm7/Ab



Some people find the beauty in all of this,

I go straight to the dark side, the abyss. If it's bad, is it always my fault?

Bbm



Ab



Gb



Ebm7



Or did some body bring me down?

Did some-body bring me down?

Bbm Ab Gb Ebm7

Did some-bod - y bring - me down? —

Bbm Ab Gb Ebm7

One foot wrong and I'm gon - na fall. — I put

Bbm Ab Gb Ebm7 D.S. al Coda

one foot wrong and I'm gon - na fall. — I put

CODA

Ebm7 Bbm Ab Gb

Have to love me when - I'm gone, — love me when - I'm gone.



Ebm7



Bbm



Ab



Gb



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

you'll have to love me when I'm gone.

Musical notation for the second system, including piano accompaniment.

Ebm7



Bbm



Ab



Gb



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

You'll have to love me when I'm gone.

Vocal tacet on repeats

Musical notation for the fourth system, including piano accompaniment.

Ebm7



Bbm



Ab



Gb



Musical notation for the fifth system, including piano accompaniment.

Repeat and Fade

Optional Ending

Ebm7



Musical notation for the final system, including piano accompaniment and repeat signs.

# PLEASE DON'T LEAVE ME

Words and Music by ALECIA MOORE  
and MAX MARTIN

Upbeat Pop-Rock

CF

\* N.C.

Da da da da, da da da da.

Da da da da da.

*mf*

Da da da da da.

\* Recorded a half step lower.



I don't know if I could yell an - y loud - er,  
 How did I be - come so ob - nox - ious?



how man - y times have I kicked you out of here?  
 What is it with you that makes me act like this?



Or said some - thing in - sult -  
 I've nev - er been this nas -



- ing? (Da da da da da da.)  
 - ty. (Da da da da da da.)

# PLEASE DON'T LEAVE ME



I can be so mean when I want to be,  
 Can't you tell that this is all just a con - test,



I am ca - pa - ble of real - ly an - y - thing.  
 the one that wins will be the one that hits the hard - est.



I can cut you in - to piec - es  
 But, ba - by, I don't mean it,




when my heart is  
 I mean it,

*Handwritten notes: GBF, GBD, FCB*

A  




- ken. (Da da da — da da.) Please \_\_\_\_\_  
 prom- ise. (Da da da — da da.)



A  Bm  G 

don't leave — me.



D  A  Bm 

Please \_\_\_\_\_ don't leave — me.



G  D  A 

I al- ways say — how I — don't need — you, but it's



Bm G Bm

al - ways gon - na come \_\_\_ right back \_\_\_ to this. \_\_\_ Please

1 A/C# D G

don't leave \_\_\_ me. (Da da da \_\_\_ da da.)

2 A/C# D

don't \_\_\_ leave \_\_\_ me. I for -

A Bm D

got to say \_\_\_ out loud \_\_\_ how beau - ti - ful \_\_\_ you real - ly



— are to me. I can't be with - out, you're my



per - fect lit - tle punch - ing bag and I need you,



I'm sor - ry. (Da da da da da.)



Da da da da, da da da da.

G D A

Da da da da da. Please, please don't leave.

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "Da da da da da. Please, please don't leave." Above the staff are three guitar chord diagrams: G, D, and A. The bottom two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom.

Bm G D

me. Ba - by... Please

This system contains the next two staves of music. The top staff is a vocal line with lyrics: "me. Ba - by... Please". Above the staff are three guitar chord diagrams: Bm, G, and D. The bottom two staves are piano accompaniment.

A Bm G

don't leave me.

This system contains the next two staves of music. The top staff is a vocal line with lyrics: "don't leave me." Above the staff are three guitar chord diagrams: A, Bm, and G. The bottom two staves are piano accompaniment.

D A Bm

Please don't leave me.

This system contains the final two staves of music on the page. The top staff is a vocal line with lyrics: "Please don't leave me." Above the staff are three guitar chord diagrams: D, A, and Bm. The bottom two staves are piano accompaniment.



G D A

I al - ways say — how I — don't need — you, but it's

Bm G Bm

al - ways gon - na come — right back — to this.

A/C# D G

Please don't leave — me. Ba - by,

Bm A/C# D

please, please don't leave — me.

# BAD INFLUENCE

Words and Music by ALECIA MOORE,  
BUTCH WALKER, BILLY MANN  
and MACHOPSYCHO

Up-tempo Swing (♩ = ♪<sup>3</sup>)

F#



Da da da da da da da da

*mf*



da da Da da da da da da



da da da da. Al - right,

Em



Em guitar chord diagram

musical notation with lyrics: sir, ma'am, calm sure down, I'll have an - oth - er one, <sup>3</sup> it's he was at

musical notation (piano accompaniment)

D



D guitar chord diagram

musical notation with lyrics: ear - ly. my house. He was Three the o - lives, shake it up, I like <sup>3</sup> it but I

musical notation (piano accompaniment)

Em



Em guitar chord diagram

musical notation with lyrics: dirt - y. turned him out. Te - qui - la for my friend, it makes her He was - n't the first and he won't be the last so

musical notation (piano accompaniment)

D



D guitar chord diagram

musical notation with lyrics: flirt tone - y. it down, this Trust hap - pens me, all the I'm the I'm the

musical notation (piano accompaniment)

# BAD INFLUENCE

Em



in - sti - ga - tor of un - der - wear show - ing up here and there,  
sto - ry they tell, the a - li - bi, they want to go home, I ask them why? It's

D



uh oh, I'm al - ways on a mis - sion from the  
day - light, they might need a break from all the

Em



get go. So what if it's on - ly one o' - clock in the  
real life. It gets to be too much some

D



af - ter - noon? It's nev - er too soon to  
times. It's nev - er too late to

B C B

send out all the in - vi - ta - tions to the last night  
 send out all the in - vi - ta - tions to the last night

C Em

of your life. Lord - y, lord - y, lord - y, I can't  
 of your life.

D

help it I like to par - ty, it's ge - net - ic, it's e - lec - tri - fy - ing.



Em

Wind me up and watch me go, where she stops, no - bod - y knows. A

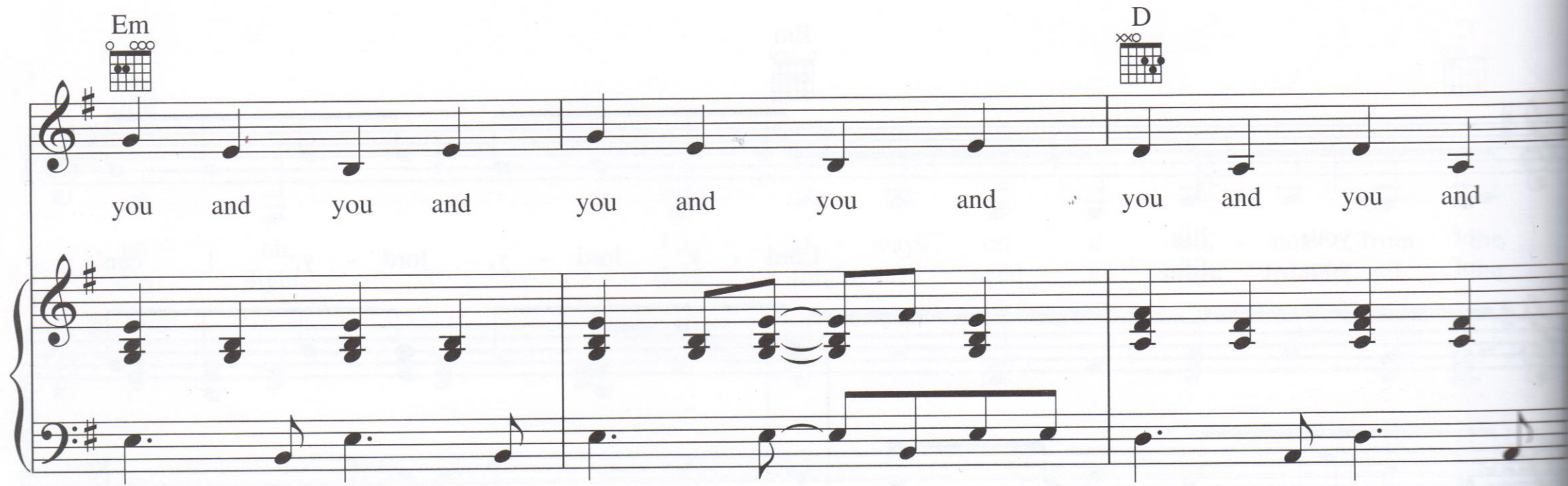
B  C  B 

good ex - cuse to be a bad in - flu - ence on



Em  D 


you and you and you and you and you and you and



Em 

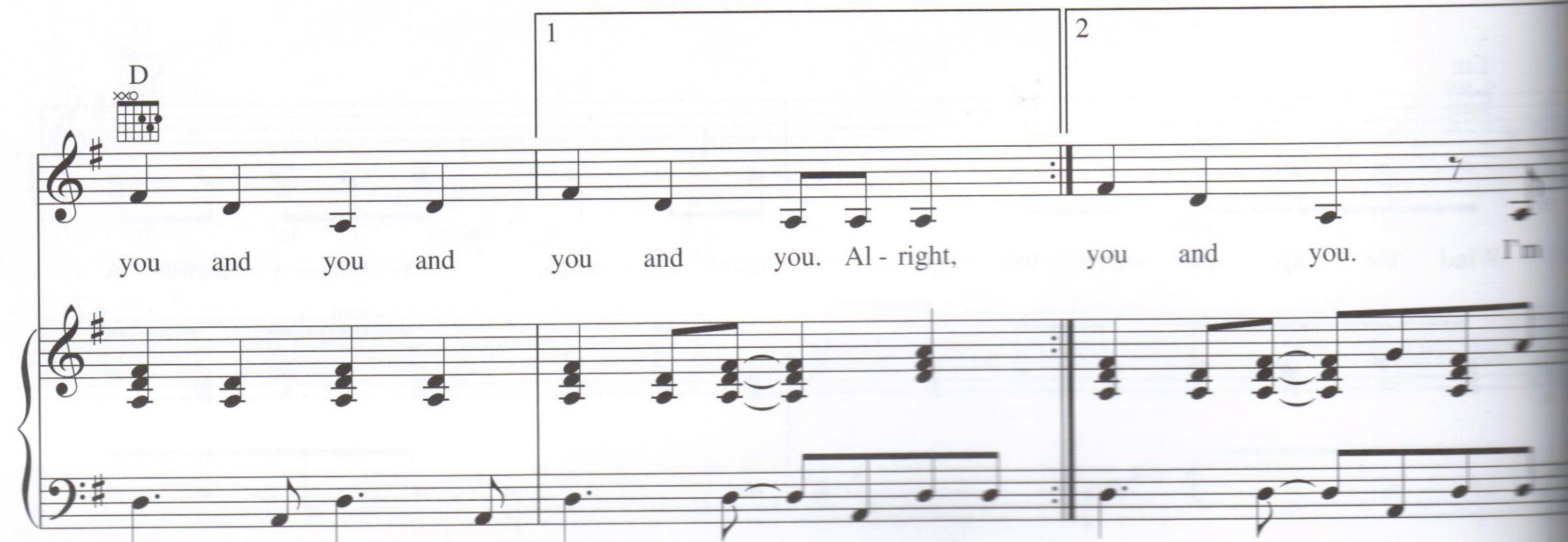
you and you and you and you and you and you and



D 

1 2

you and you and you and you. Al - right, you and you. I'm



Em D

off to see the doc - tor, I hope she has a

Em

cure. I hope she makes me bet - ter, what

D N.C.

does that e - ven mean? We don't know! Lord - y, lord - y, lord - y, I can't

3 help it I like to par - ty, it's ge - net - ic, it's e - lec - tri - fy - ing.

Em



Wind me up and watch me go, where she stops, no - bod - y knows. A

D



good ex - cuse to be a bad in - flu - ence on

Em



Lord - y, lord - y, lord - y, I can't help it I like to par - ty, it's ge -  
you.

D

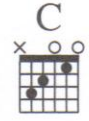
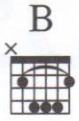


Em



net - ic, it's e - lec - tri - fy - ing. Wind me up and watch me go.





where she stops, <sup>3</sup> no-bod - y knows. A good ex - cuse to be a bad in - flu - ence on



you and \_\_\_\_\_ you. —



I'm a good ex - cuse \_\_\_\_\_ to be a bad in - flu -



- ence on you \_\_\_\_\_ and you \_\_\_\_\_ and you. \_\_\_\_\_

# FUNHOUSE

Words and Music by ALECIA MOORE,  
TONY KANAL and JIMMY HARRY

**Funk Rock**

Em Em/B Cmaj7 Em/B Am7 Am/B Am9 Em Em/B Cmaj7 Em/B

Am7 Am/B Am9 Em Em/B Cmaj7 Em/B

I dance a - round this emp - ty house, -

Am7 Am/B Am9 Em Em/B Cmaj7 Em/B

tear us down, throw you out. — Screa - ing down the halls,

Am7 Am/B Am9 G B5

spin - ning all a - round and now we fall.  
Pic - tures fram - ing up the past, — your

Em C G B5

taunt - ing smirk be - hind the glass. \_ This mu - se - um full of ash, \_

Em C N.C.

once a tick - le, now a rash. \_ This used to be our

*drum fill*

Em C D Em

fun - house but now it's full of e - vil clowns.

C D Em C D

It's time to start the count - down, I'm gon - na burn it

To Coda

Em C D E5 E5/B Cmaj7 E5/B

down, down, down. I'm gon - na burn it down. Nine - eight

E5/A E5/B E5/A E5 E5/B Cmaj7 E5/B E5/A E5/B E5/A

sev - en - six five four three - two one. Fun.

Em Em/B Cmaj7 Em/B Am7 Am/B Am9

Ech - oes knock - ing on locked doors, all the laugh - ter from be - fore. - I'd

Em Em/B Cmaj7 Em/B Am7 Am/B Am9

rath - er live out on the street - than in this haunt - ed mem - o - ry. - I've

G B5 Em C

called the mov - ers, called the maids, - we'll try to ex - or - cise this place.

G B5 Em C

Drag my mat - tress to the yard, - crum - ble, tum - ble house of cards. - This used to be my

D.S. al Coda

CODA C D Em C D

This used to be our fun - house but now it's full of

Em C D Em

e - vil clowns. It's time to start the count - down,

C D Em C D

I'm gon - na burn it down, down, \_ down. I'm gon - na burn it

E5 E5/B E5/C E5/B E5/A E5/B E5/A E5 E5/B E5/C E5/B

down. Nine \_ eight sev - en \_ six five four three \_ two

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

E5/A E5 E5/D# E5/D E5/C# E5/C E5/B

one. Fun. Oh. I'm

E5 E5/D# E5/D E5/C# E5/C E5/B E5 E5/D# E5/D

crawl - ing through \_ the dog - gy door, \_ my key don't fit my

E5/C# E5/C E5/B E5 E5/D# E5/D E5/C# E5/C E5/B

lock no more. I'll change the drapes, I'll break the plates. I'll

G B

find a new place, burn this fuck - er down.

Tempo I (end swing)

Em

Do do do do do do do, do do do do do do do. Do do do do do do do,

Em Em/B Cmaj7 Em/B Am9 Am/B Am9

do do do do do do do. Do do do do do do do, Nine eight sev - en six five Do

Em    Em/B    E5/C    Em/B    Am9    Am/B    Am9    Em

four three two one. This used to be our fun-house  
do do do do do do, — do do do do do do do.

C    D    Em    C    D

but now it's full of e-vil clowns. It's time to start the

Em    C    D    Em

count-down, I'm gon-na burn it down, down, — down.

1    2

C    D    C    D    Em

This used to be our I'm gon-na burn it down.

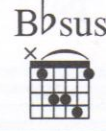


# CRYSTAL BALL

Words and Music by ALECIA MOORE  
and BILLY MANN

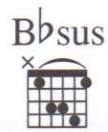
## Acoustic Folk

B $\flat$



*mp*

B D F B B D F B B D F B B D F B B D F B B D





I'm



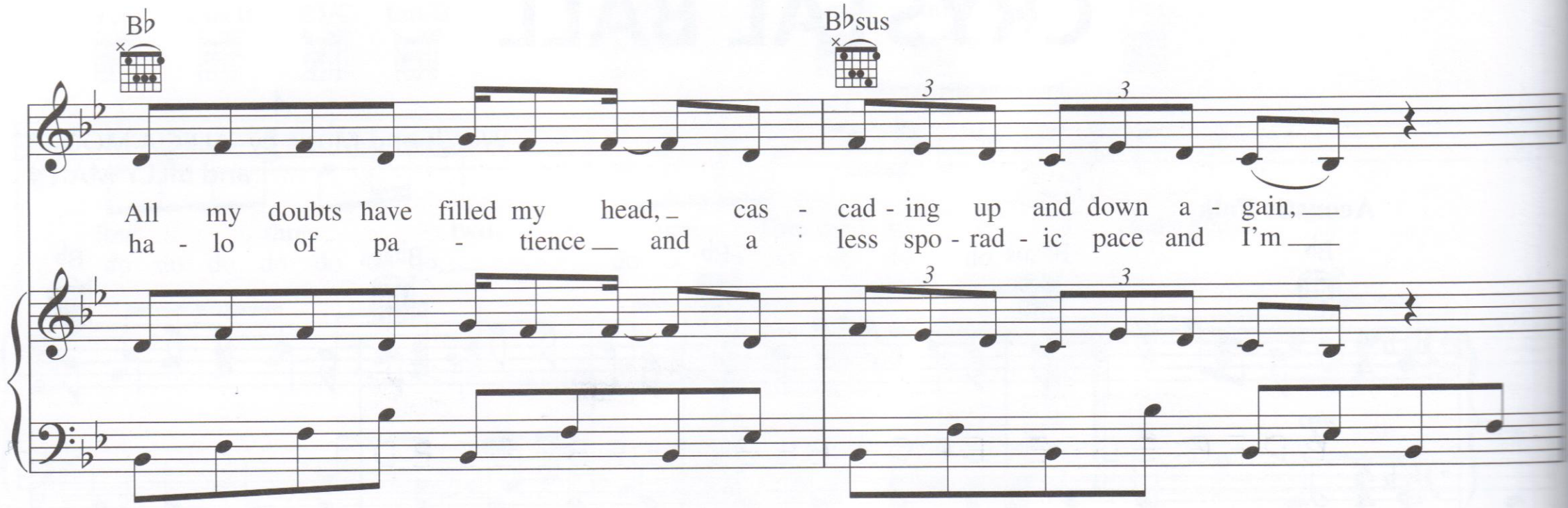
drink - ing wine \_ and think - ing bliss \_ is on the oth - er side \_ of this, \_  
Some - times you \_ think ev - 'ry - thing \_ is wrapped in - side a dia - mond ring, \_



I just need a com - pass \_ and a will - ing \_ ac - com - plice.  
love just needs a wit - ness \_ and a lit - tle \_ for - give - ness and a

Bb  Bbsus 

All my doubts have filled my head, — cas - cad - ing up and down a - gain, —  
 ha - lo of pa - tience — and a less spo - rad - ic pace and I'm —



Bb  Bbsus 




up and down a - round a - gain, down and up — and down a - gain.  
 learn - ing to — be brave in my beau - ti - ful — mis - takes. —



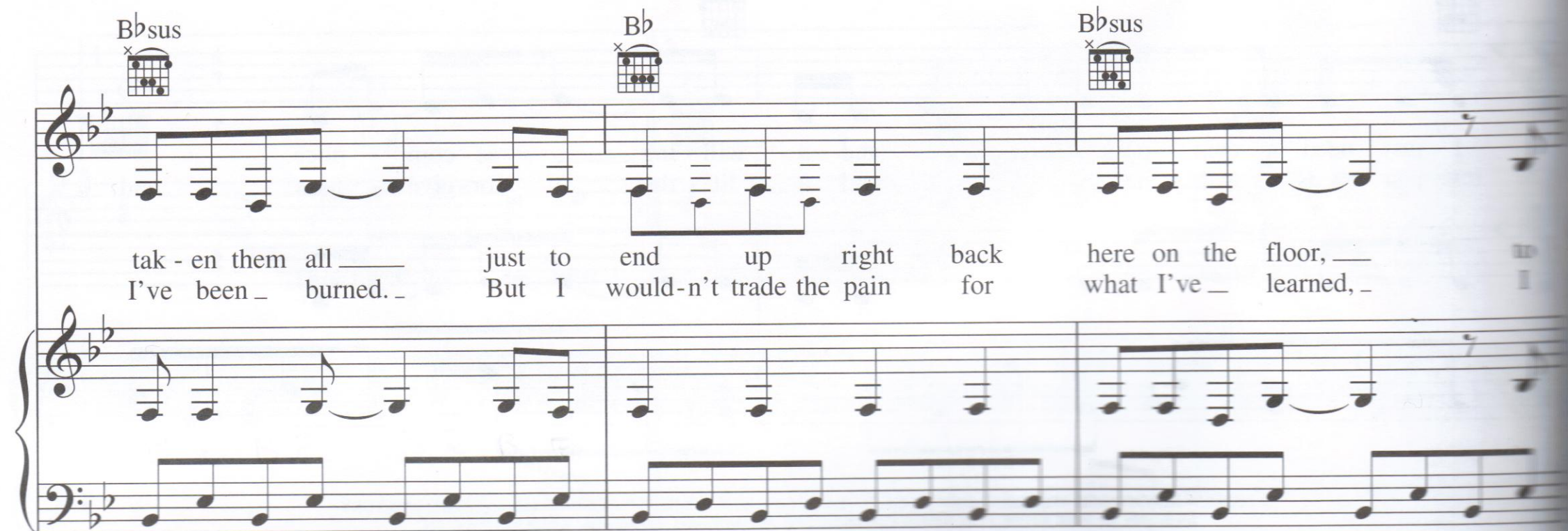
Bb  Bbsus  Bb 

Oh, I've had my chances and I've  
 Oh, I've felt that fi - re and I,



Bbsus  Bb  Bbsus 

tak - en them all — just to end up right back here on the floor, —  
 I've been — burned. — But I would - n't trade the pain for what I've — learned, —



B $\flat$  B $\flat$ sus B $\flat$

end up right back here on the floor. Pen-nies in a well,  
 would-n't trade the pain for what I've learned.

E $\flat$  B $\flat$  E $\flat$

a mil-lion dol-lars in the foun-tain of a ho-tel. For-tune tel-ler says

Gm C7 E $\flat$  B $\flat$ /D Cm B $\flat$  F/A

may-be you will go to hell. But I'm not scared at all,

E $\flat$  B $\flat$ /D Cm B $\flat$  F/A A $\flat$ sus2

mmm, of the cracks of the crys-tal, the

B $\flat$  Eb/B $\flat$  B $\flat$  Eb/B $\flat$  B $\flat$  Eb/B $\flat$

cracks in the crystal ball. —

1 B $\flat$  2 B $\flat$  Cm7


I - ro - ny, —

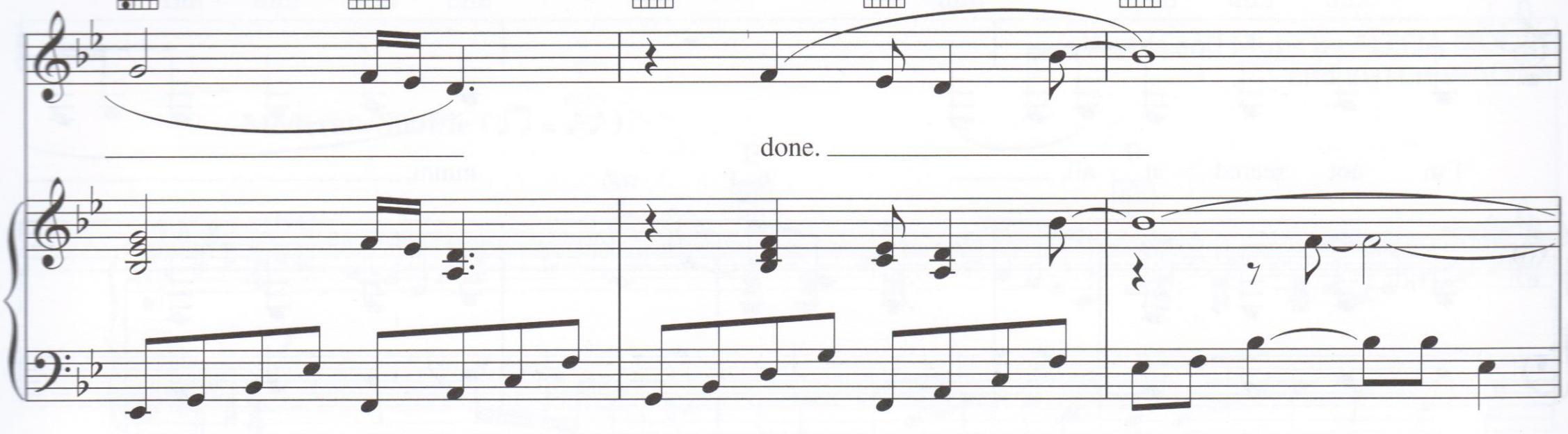
E $\flat$ maj7 B $\flat$  F/A

i - ro - ny — is hat - ing love, — hat - ing love — for what it


Cm7 E $\flat$ maj7 Gm7 F

does to me, — what it's done to me, — what it's done, —





done.





Pen - nies in a well, a mil - lion dol - lars in the





foun - tain of a ho - tel. Bro - ken mir - rors and a black cat's cold stare,





walk un - der lad - ders on my way to hell, I'll meet you there. But

Bb/D Cm Bb F/A Eb Bb/D Cm Bb

I'm not scared at all, \_\_\_\_\_ mmm, \_\_\_\_\_

This system contains the first two lines of music. The top line is a vocal melody in G minor with lyrics "I'm not scared at all, \_\_\_\_\_ mmm, \_\_\_\_\_". Above the staff are guitar chord diagrams for Bb/D, Cm, Bb, and F/A. The second line is a piano accompaniment with a treble and bass clef. The guitar chord diagrams are: Bb/D (x02333), Cm (x02233), Bb (x02233), F/A (x02333), Eb (x02333), Bb/D (x02333), Cm (x02233), and Bb (x02233).

F/A Eb Bb/D Cm Bb F/A

no, I'm not scared at all \_\_\_\_\_ of the

This system contains the second two lines of music. The top line is a vocal melody with lyrics "no, I'm not scared at all \_\_\_\_\_ of the". Above the staff are guitar chord diagrams for F/A, Eb, Bb/D, Cm, Bb, and F/A. The second line is a piano accompaniment. The guitar chord diagrams are: F/A (x02333), Eb (x02333), Bb/D (x02333), Cm (x02233), Bb (x02233), and F/A (x02333).

Ab sus2 Bb Eb/Bb

cracks in the crys - tal, the cracks in the crys - tal ball. \_\_\_\_\_

This system contains the third two lines of music. The top line is a vocal melody with lyrics "cracks in the crys - tal, the cracks in the crys - tal ball. \_\_\_\_\_". Above the staff are guitar chord diagrams for Ab sus2, Bb, and Eb/Bb. The second line is a piano accompaniment. The guitar chord diagrams are: Ab sus2 (x02333), Bb (x02233), and Eb/Bb (x02333).

Bb Eb/Bb Bb Eb/Bb Bb Eb/Bb Bb

This system contains the final two lines of music. The top line is a piano accompaniment in treble clef, and the bottom line is in bass clef. Above the staff are guitar chord diagrams for Bb, Eb/Bb, Bb, Eb/Bb, Bb, Eb/Bb, and Bb. The guitar chord diagrams are: Bb (x02233), Eb/Bb (x02333), Bb (x02233), Eb/Bb (x02333), Bb (x02233), Eb/Bb (x02333), and Bb (x02233).

# MEAN

Words and Music by ALECIA MOORE  
and BUTCH WALKER

Moderate Shuffle (♩ =  $\frac{3}{4}$ )

N.C. *f* 3 *8va* *gliss.* E 3 B

A Am E

B A Am

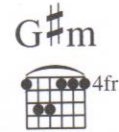
You

E G#m

used to hold the door for me, now you can't wait to leave. You  
 Al - ways sen - ti - men - tal when I think of how it was, when



used to send me flow-ers if you fucked up in my dreams. I  
 love was sweet and new and we just could - n't get e - nough. The



used to make you laugh with all the sil - ly shit I did,  
 show - er, it re - minds me, you'd un - dress me with your eyes,



now you roll your eyes and walk a - way and shake your head. When the  
 now you nev - er touch me and you tell me that you're tired. You know it



spark has gone and the can-dles are out and the song is done and there's no more sound,  
 gets so sad when it all goes bad and all you think a - bout is all the fun you've had.



**A**  **B** 



whis - pers — turn to yell - ing and — I'm think - ing... How did we get — so mean? —  
 all those — sor - rys ain't nev - er gon - na mean a — thing.



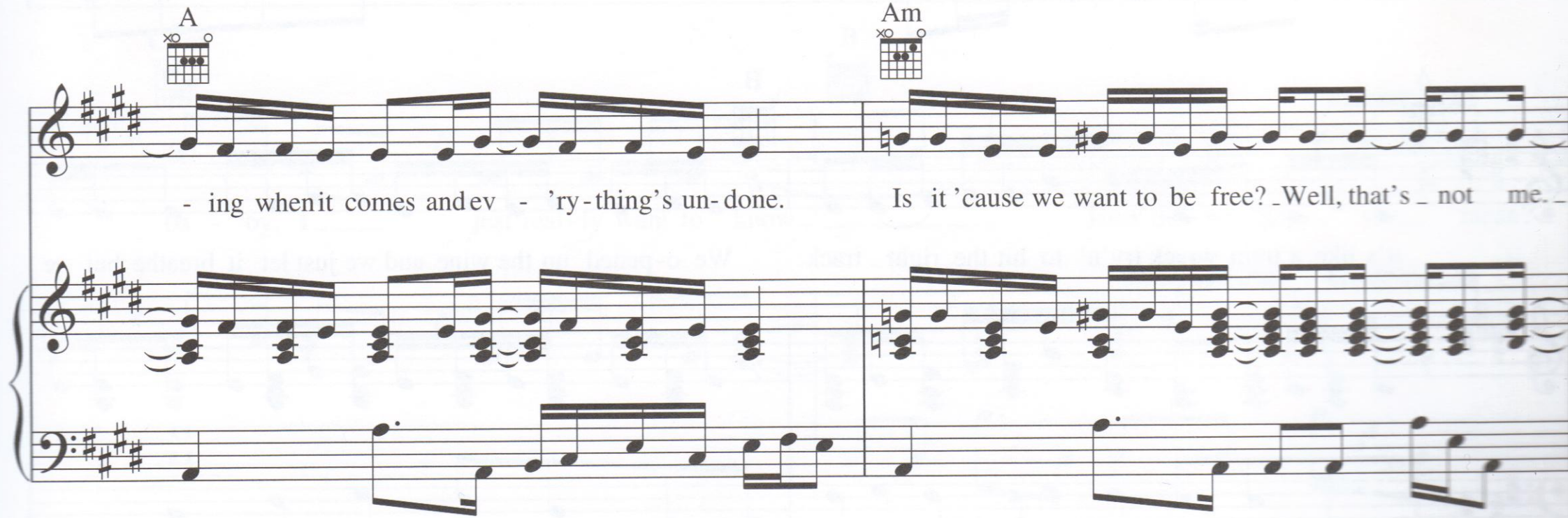
**E**  **B** 

How do we just — move on? — How do you feel — in the morn -



**A**  **Am** 

- ing when it comes and ev - 'ry - thing's un - done. Is it 'cause we want to be free? — Well, that's — not me. —



**E**  **B** 

Nor - mal - ly I'm — so strong, — I just can't — wake up —



1

Am



— on the floor like a thou-sand times be-fore, know - ing — that for - ev - er won't be.

2

Am



B



know - ing that for - ev - er won't be. — I know we said some things that we can nev - er take back.

A



B



it's like a train wreck try'n' to hit the right \_ track. We o-pened up the wine and we just let it breathe but we

A



B



should-'ve drank it down while it was still sweet. — It all goes — bad — e - ven - tu - al -

A E G#m

ly. Now do we stay to- geth - er 'cause we're scared to be \_ a - lone? \_ We

A Am

got so used to this a - buse it kind - a feels \_ like home. \_ But, my

C#m B

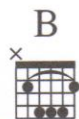
ba - by, I \_ just real - ly want to know... \_ How did we get \_ so \_ mean? \_

E B

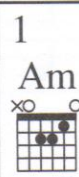
\_ How do we just \_ move \_ on? \_ How do you feel \_ in the morn -



- ing when it comes and ev - 'ry-thing's un-done? Is it 'cause we want to be free? \_ Well, that's \_ not me \_



— Nor-mal - ly I'm — so strong, — I just can't \_ wake up \_



— on the floor like a thou-sand times be - fore, — know - ing \_ that \_ for - ev - er \_ won't be \_

2



know - ing that for - ev - er won't be. \_\_\_\_\_

# IT'S ALL YOUR FAULT

Words and Music by ALECIA MOORE,  
MAX MARTIN and JOHAN SCHUSTER

With energy

**C** **G** **Em**

*mp*

I con - jure up — the thought — of be - ing gone, -

**C** **G**

but I'd prob - a - bly — e - ven -

**Em** **C**

do — that wrong. — I

C G

try to think a - bout which way,

Em C

would I be a - ble to, and would

G Em

I be a - fraid? 'Cause

C G

oh, I'm bleed - ing out in - side

Em C

And oh, I

G Em

don't e - ven mind, yeah.

C G

It's all your fault, you

Em C

called me beau - ti - ful. You turned me out

G Em C

and now I can't turn back. I hold

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). Chord diagrams for G, Em, and C are shown above the vocal staff. The lyrics are: "and now I can't turn back. I hold".

G Em

my breath because you were perfect

This system contains the second two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Chord diagrams for G and Em are shown above the vocal staff. The lyrics are: "my breath because you were perfect".

C G

But I'm running out of air and it's not

This system contains the third two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Chord diagrams for C and G are shown above the vocal staff. The lyrics are: "But I'm running out of air and it's not".

Bm7 C

fair. Da da da da

To Coda ⊕

This system contains the final two staves of music on the page. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Chord diagrams for Bm7 and C are shown above the vocal staff. The lyrics are: "fair. Da da da da". The system ends with the instruction "To Coda" and a Coda symbol.



G Em

da da da.

C G Em

Da da da da da da da da da da da.

C G

I'm try - ing to fig - ure out what else to say -

Em C

to make you turn a - round

G  Em 

— and come back — this way. —



C  G 



I feel like we — would be — real - ly awe - some to - geth -



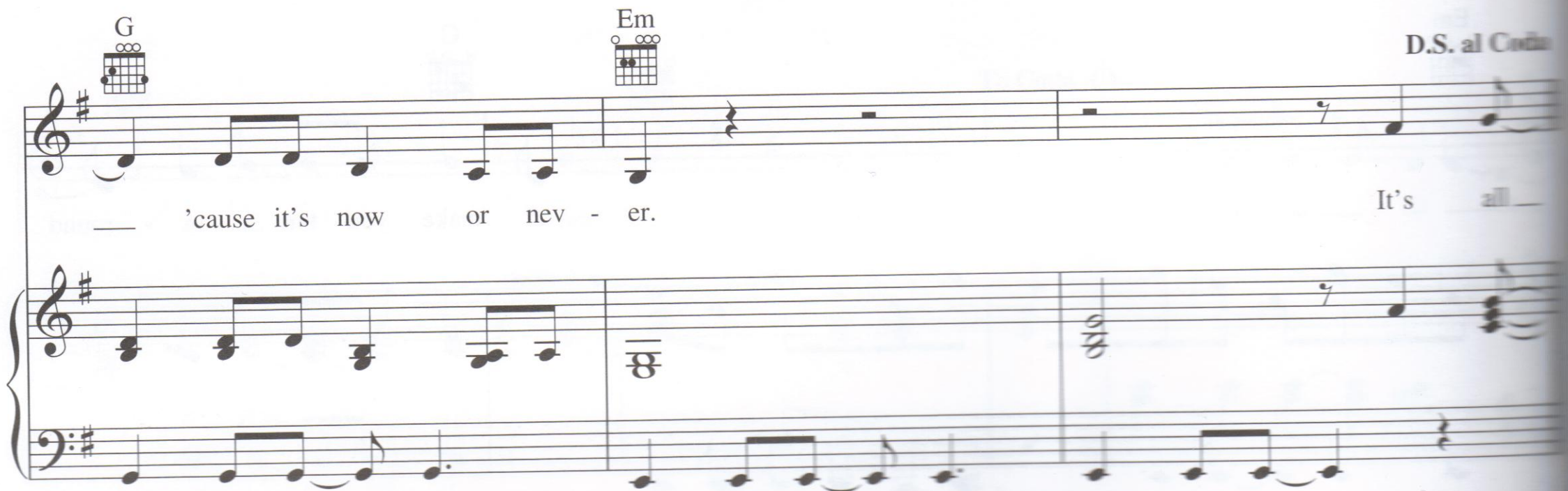
Em  C 

er, so make up — your mind.



G  Em  D.S. al Coda

— 'cause it's now or nev - er. It's all —



CODA

E5

Em

I would nev - er pull the trig-ger, but —

I've cried wolf a thou - sand times. I wish you could

feel as bad — as — I do, I have lost — my — mind.

N.C. C5 G

It's all \_\_\_\_\_ your fault, \_\_\_\_\_ you

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4, a half note A4, and a quarter note B4. A fermata is placed over the A4 and B4 notes. The lyrics "It's all \_\_\_\_\_ your fault, \_\_\_\_\_ you" are written below the notes. The bottom two staves are piano accompaniment in bass clef. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. Chord diagrams for N.C. (Natural Chord), C5, and G are shown above the staff. The C5 diagram shows a barre on the 3rd fret.

Em C

called me beau - ti - ful. \_\_\_\_\_ You turned \_\_\_\_\_

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with a quarter note C5, a quarter note D5, and a quarter note E5. A fermata is placed over the C5, D5, and E5 notes. The lyrics "called me beau - ti - ful. \_\_\_\_\_ You turned \_\_\_\_\_" are written below. The piano accompaniment continues with chords and a bass line. Chord diagrams for Em and C are shown above the staff.

G

\_\_\_\_\_ me out \_\_\_\_\_ and now \_\_\_\_\_ I can't \_\_\_\_\_

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. A fermata is placed over the G4, A4, and B4 notes. The lyrics "\_\_\_\_\_ me out \_\_\_\_\_ and now \_\_\_\_\_ I can't \_\_\_\_\_" are written below. The piano accompaniment continues with chords and a bass line. A chord diagram for G is shown above the staff.

Em C

\_\_\_\_\_ turn \_\_\_\_\_ back. \_\_\_\_\_ I hold \_\_\_\_\_ my breath \_\_\_\_\_

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line with a quarter note C5, a quarter note D5, and a quarter note E5. A fermata is placed over the C5, D5, and E5 notes. The lyrics "\_\_\_\_\_ turn \_\_\_\_\_ back. \_\_\_\_\_ I hold \_\_\_\_\_ my breath \_\_\_\_\_" are written below. The piano accompaniment continues with chords and a bass line. Chord diagrams for Em and C are shown above the staff.

G Em C

be - cause you were per - fect. But I'm run -

This system contains the first system of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in treble and bass clefs. Chord diagrams for G, Em, and C are shown above the vocal line. The lyrics are "be - cause you were per - fect. But I'm run -".

G Bm7

- ning out of air and it's not fair.

This system contains the second system of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in treble and bass clefs. Chord diagrams for G and Bm7 are shown above the vocal line. The lyrics are "- ning out of air and it's not fair."

C Em




This system contains the third system of music. It features a vocal line in treble clef with first and second endings and a piano accompaniment in treble and bass clefs. Chord diagrams for C and Em are shown above the vocal line. The first ending is marked with a '1' and the second ending with a '2'.






This system contains the fourth system of music, which is a piano accompaniment in treble and bass clefs. It concludes the piece with a final chord in the bass clef.







# AVE MARY A





Words and Music by ALECIA MOORE,  
BILLY MANN and PETE WALLACE

## Driving Rock

**D5**  **F5**  **Bb5** 

**Dm7**  **Fmaj7**  **Bbmaj7**  **Dm7**  **Fmaj7** 

**Bbmaj7**  **A5**  **Dm7**  **Fmaj7**  **Bbmaj7**  **A5** 

**Dm7**  **Fmaj7**  **Bbmaj7**  **A5** 

Mo - tor - cy - cles in the park - ing lot, — rev - ving their en - gines and it just won't stop.  
Bro - ken hearts — all a - round the spot, — I can't help — think - ing that we lost the plot.

Dm7 Fmaj7 B♭maj7 A5

Match - es the noise scream - ing in my head, - Hous - ton, I think - we got a prob - lem.  
Su - i - cide bomb - er and a stu - dent shot, - To - ky - o, I think - we got a prob - lem.

Dm7 Fmaj7 B♭maj7 A5

Where does ev - 'ry - bod - y go when they go? They go so fast, I don't think they know. - We  
But for that - they've got a pill, - if that don't kill you then the side ef - fects will. If

Dm7 Fmaj7 B♭maj7 A5 To Coda

hate too fast and we love too slow, Lon - don, I think - we got a prob - lem.  
we don't kill each oth - er then the side ef - fects will. Cape Town, I think - we got a prob - lem.

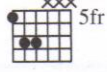
Dm7 Fmaj7 B♭maj7 A5 Dm7 Fmaj7

And when I think a - bout it, I just can't think a - bout it. I try to drink a - bout it,

Bbmaj7



A5



Dm



C/E



I keep spinning. A ve

Fsus



F



Bb



Dm



Mar y A, where did you go, where did you go?

C/E



F



Bb



How did you know to get out of a world gone mad?

Dm



C



Fsus



F



Help me let



Bb Dm C/E

go of the cha - os a - round - me, the dev - il that hounds - me. I need -

F Bb Dm7 Fmaj7

— you to tell — me, — child, be still. —

Bbmaj7 A5 Dm7 Fmaj7 Bbmaj7 A5

Child, be still. —

D.S. al Coda

CODA Dm C/E Fsus F

A - ve - Mar - y



A, where did you go, — where did you go? — How did you know —



— to get out — of a world — gone — mad? — Help



me let — go of the cha —



— os a - round — me, the dev - il that hounds — me. I need — you to tell — me,

Bb Am Dm C/E

child, be still. If the dark - est ho - ur comes -

Bb Am Dm C/E Bb Am

be - fore the light, where is the light, where is the light? -

Dm C/E Bb Am Dm C/E

If the dark - est ho - ur comes - be - fore the light, -

Bb

where is the light, where is the light? Where is the light? -

Yeah. — A ve —

Dm C/E

Mar - y — A, where did you go, — where did you go? —

Fsus F Bb Dm

How did you know — to get out — of a world —

C/E F

gone — mad? — Help — me, — help — me —

Bb Dm C

Fsus F Bb Dm

let \_\_\_\_\_ go \_\_\_\_\_ of the cha - os a - round - me, the dev -

C/E F

- il that hounds - me. I need \_\_\_\_\_ you to tell \_\_\_\_\_ me,

Bb Dm7 Fmaj7 Bbmaj7 A5

child, be still. \_\_\_\_\_ Child, - be still. -

Dm7 Fmaj7 Bbmaj7 A5 N.C.

Child, be still. \_\_\_\_\_

# GLITTER IN THE AIR

Words and Music by ALECIA MOORE  
and BILLY MANN

Ballad, with movement (♩ = ♩<sup>3</sup>)

F5 F5/E Dm7 F5/C Dm7 F5/C F5/B♭ F/A F5 F5/E Dm7 F5/C

Dm7 F5/C F5/B♭ F/A F5 F5/E Dm7 F5/C Dm7 F5/C F5/B♭ F/A

Have you ev - er fed a lov - er with just your -  
Have you ev - er hat - ed your-self for star - ing

F5 F5/E Dm7 F5/C Dm7 F5/C F5/B♭ F/A F5 F5/E Dm7 F5/C

— hands? —  
at the phone? Your Closed — your eyes — and  
Your whole — life wait - ing on the

Dm7 F5/C F5/B♭ F/A F5 F5/E Dm7 F5/C Dm7 F5/C F5/B♭ F/A

trust - ed,  
ring to prove just trust - ed?  
you're not a - lone?

Gm7 F/A Bb Gm7 F/A Bb

Have you ev - er thrown a hand - ful of glit - ter in the  
 Have you ev - er been touched so gen - tly you had to

F5 F5/E Dm7 F5/C Dm7 F5/C F5/Bb F/A



air? cry? Have you

Gm7 F/A Bb Gm7 F/A Bb

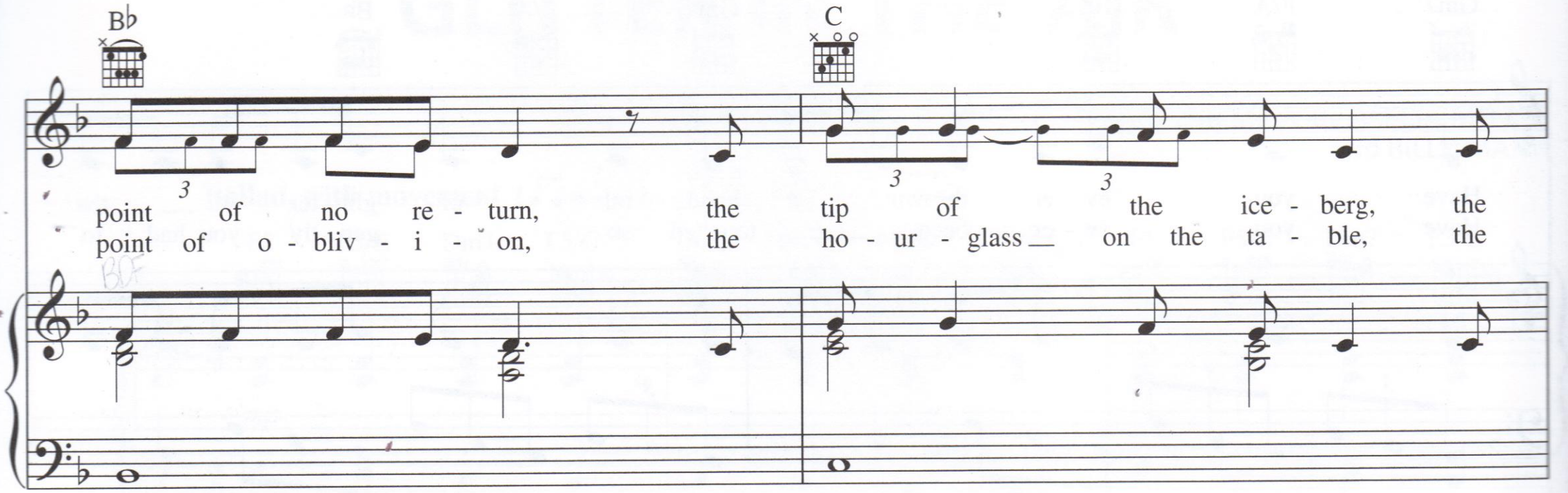
ev - er looked fear in the face and said, "I just don't  
 Have you ev - er in - vit - ed a stran - ger to come in -



F5 F5/E Dm7 F5/C Dm7 F5/C F5/Bb F/A C

care?" side? It's on - ly half past the  
 side? It's on - ly half past the

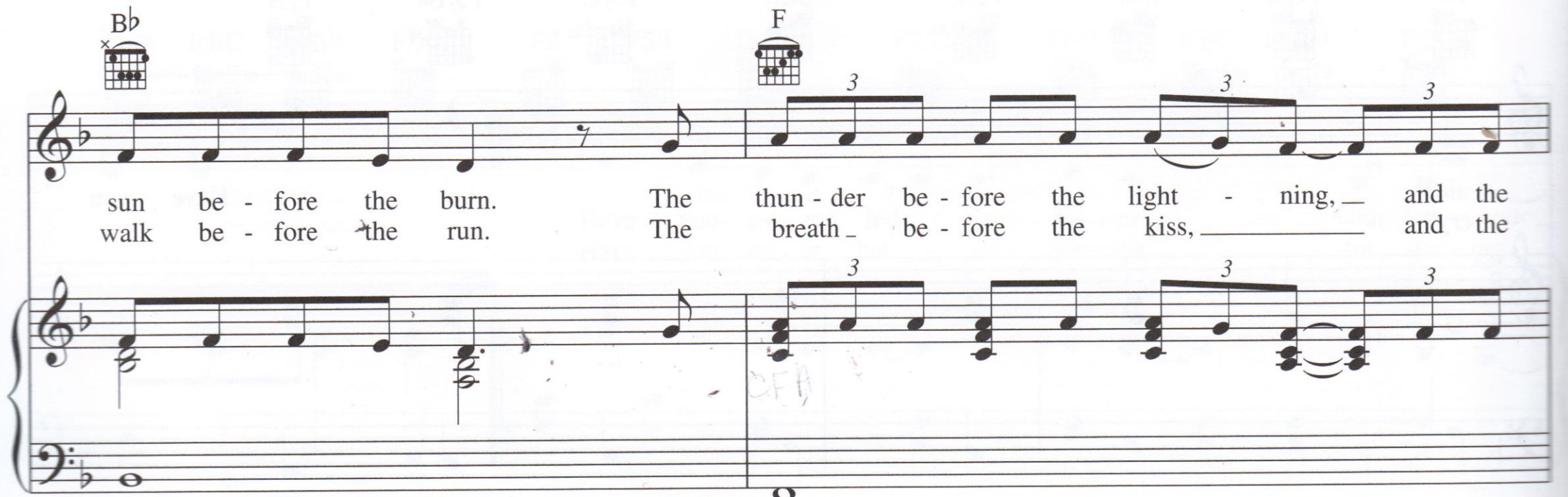
Bb  C 

point of no re - turn, the tip of the ice - berg, the  
 point of o - bliv - i - on, the ho - ur - glass — on the ta - ble, the



Bb  F 

sun be - fore the burn. The thun - der be - fore the light - ning, — and the  
 walk be - fore the run. The breath — be - fore the kiss, — and the




C  Bb 

breath be - fore the phrase. Have you ev - er felt this way?  
 fear be - fore the phrase. Have you ev - er felt this way?



1

F5  F5/E  Dm7  F5/C  Dm7  F5/C  F5/Bb  F/A  F5  F5/E  Dm7  F5/C 





Dm7    F5/C    F5/Bb    F/A    |    2    F5    F5/E    Bb/D    F/C    Bb/D    Am/C    Gm/Bb    F/A

La    la    la    la    la    la    la    la. —

F5    C/E    Bb/D    F/C    Bb/D    C    Gm/Bb    F/A    Dm

There you were

G    Dm    G

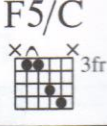
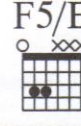
sit - ting in — the gar - den,    clutch - ing my cof - fee,    call - ing me

F    C/E    Dm

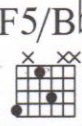
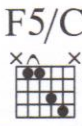
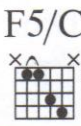
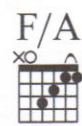
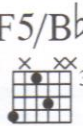
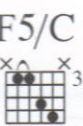
sug - ar, —    you called me    sug - ar. —



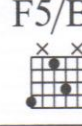
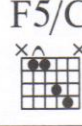
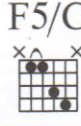
Oh, no, no, no,



no. Have you ev - er



wished for an end - less night?



Las - soed the moon and the stars and pulled that

F5 F5/E Dm7 F5/C Dm7 F5/C F5/Bb F/A Gm7 F/A Bb N.C.

rope tight? \_ Have you ev-er

Gm7 F/A Bb Gm7 F/A Bb

held your breath and asked your - self will it

Gm7 F/A Bb F5 F5/E Dm7 F5/C

ev - er get \_ bet - ter than \_ to - night? \_

Dm7 F5/C F5/Bb F/A F5 F5/E Dm7 F5/C Dm7 F5/C F5/Bb F/A F

To - night. \_

ACF



SO WHAT  
SOBER  
I DON'T BELIEVE YOU  
ONE FOOT WRONG  
PLEASE DON'T LEAVE ME  
BAD INFLUENCE  
FUNHOUSE  
CRYSTAL BALL  
MEAN  
IT'S ALL YOUR FAULT  
AVE MARY A  
GLITTER IN THE AIR

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ISBN 978-1-4234-6833-2



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