

PIANO
VOCAL
GUITAR

RED TAYLOR SWIFT



HAL•LEONARD®

22

Words and Music by TAYLOR SWIFT,
SHELLBACK and MAX MARTIN

Moderately

G5 D5 C5 D5 G5 D5
 3fr 5fr 3fr 5fr 3fr 5fr
 It feels like a per - fect night

C5 D5 G5 D5 C5 D5
 3fr 5fr 3fr 5fr 3fr 5fr
 to dress up like hip - sters and make fun of our ex - es.
 Uh uh, uh, uh.

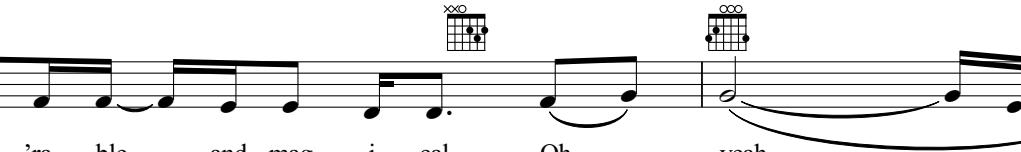
G5 D5 C5 D5 G5 D5
 3fr 5fr 3fr 5fr 3fr 5fr
 It feels like a per-fecct night for break-fast at mid - night, to fall in love with strang - ers.

C5 D5 G D

 Uh uh, uh, uh. Yeah, we're

 C D G D

 hap - py, free, — con-fused and lone - ly {at the same time.}
 in the best way. It's

 C D G D

 mis - 'ra - ble — and mag - i - cal. Oh, — yeah, —
 to -

 C D G D

 night's the night — when we for - get a - bout {the dead lines.
 the heart break.} It's time.

C G D C Em
 Oh, oh, I don't know a - bout you, but I'm feel - in' twen - ty - two. —
 D C D
 Ev - 'ry - thing will be al - right if you keep me next to you. —
 G D C Em
 You don't know a - bout me, but I'll bet you want — to. —
 D C D
 Ev - 'ry - thing will be al - right if we just keep danc - in' like we're

The sheet music consists of eight staves of musical notation. The top staff shows a vocal line with lyrics: "and end up dream - in' instead of sleep - in'.", with chords G5, D5, C5, and D5 indicated above the staff. The second staff shows a piano line. The third staff shows a vocal line with lyrics: "twen - ty - two, _____ twen - ty - two. _____", with chords 2G, D, C, and Em indicated above the staff. The fourth staff shows a piano line. The fifth staff shows a vocal line with lyrics: "It feels like one of those nights", with chords D, G, and D indicated above the staff. The sixth staff shows a piano line. The seventh staff shows a vocal line with lyrics: "we ditch the whole scene. It feels like one of those nights", with chords C and Em indicated above the staff. The eighth staff shows a piano line.





 we won't be sleep - ing. ____ It feels like one of those nights.





 You look like bad news. I got - ta have you, — I got - ta have you. —






 Oh, _____ oh, _____

D.S. al Coda
 (take 2nd ending)
 N.C.




 yeah, _____ yeah!

CODA


 I got - ta have you. —

ALL TOO WELL

Words and Music by TAYLOR SWIFT
and LIZ ROSE

Moderately



mf




I walked through _ the door _ with you,



the air was cold,_

Some -thin'bout it felt _ like

home _ some - how. _ And I

C G
 Autumn leaves fall - in' down like piec - es in - to place __ and I
 moth-er's tell - in' sto - ries 'bout you on the tee __ ball ____ team. You

Am F
 ___ can pic - ture it af - ter all these days. And I
 tell me 'bout your past, think - in' your fu - ture was me. And I

C G
 know it's long gone __ and that mag - ic's not here __ no more and I
 know it's long gone __ and there was noth - in' else I could do. And I for -

Am G F G7
 might be o - kay, __ but I'm not fine at all. __
 get a - bout you long e-nough to for - get why I need - ed to.



'Cause there we are a - gain on that lit - tle town street. You
 'Cause there we are a - gain in the mid - dle of the night. We're



al - most ran the red 'cause you were look - in' o - ver at me. Wind in my hair,
 danc - in' 'round the kitch - en in the re - frig - er - a - tor light. Down the stairs,

1



I was there, I re - mem - ber it } all too well.
 I was there I re - mem - ber it }

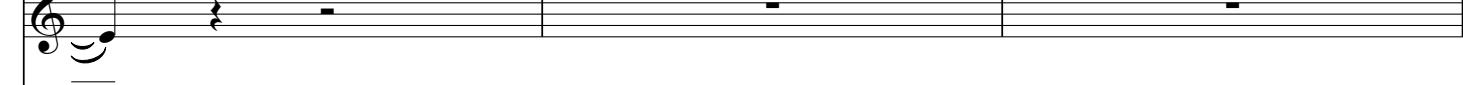
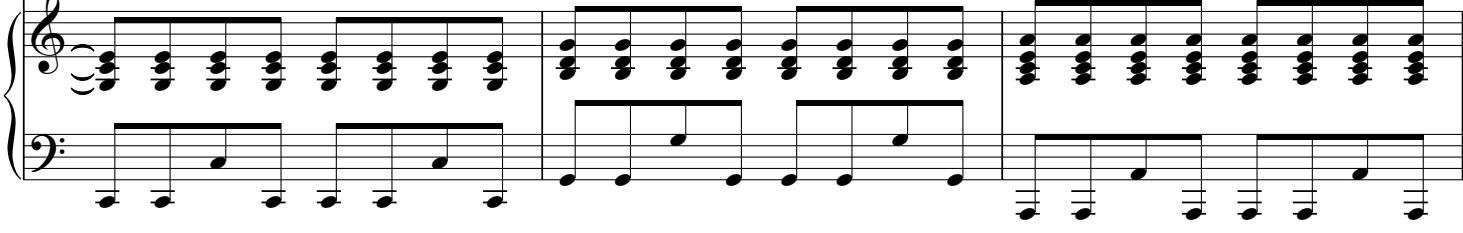


Pho - to

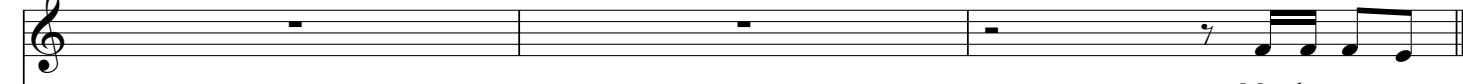
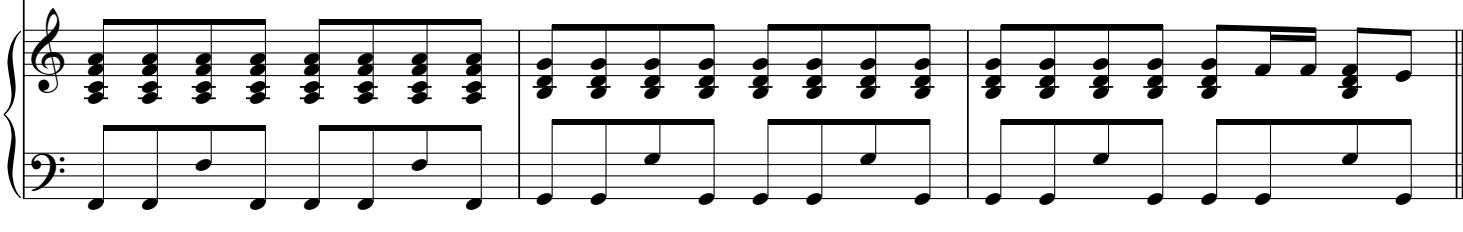
yeah.





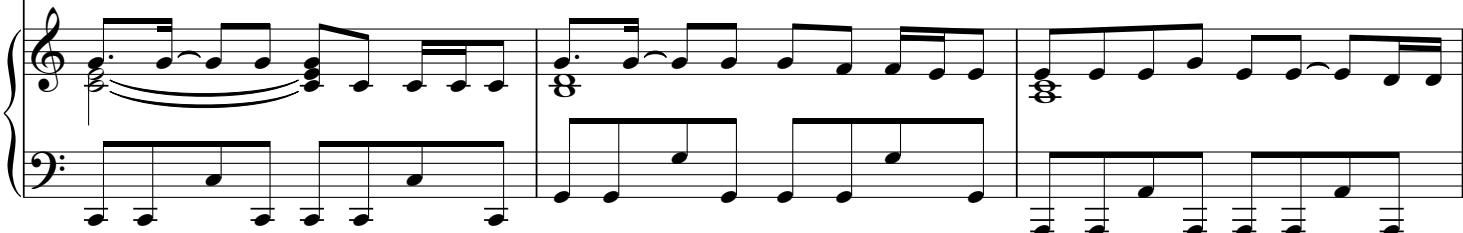






lost in __ trans - la - tion, may-be I asked for __ too much. But may-be this thing was a mas - ter-piece till you








tore it all up, __ run - nin' scared, __ I was there, __ I re - mem - ber it all __ too __




Am F C
 well. And you call me up a - gain just to

G Am F
 break me like a pro-mise. So cas - ual - ly cruel in the name of be - in' hon - est. I'm a crum-

C G Am
 pled up piece of pa - per ly - in' here 'cause I re-mem-ber it all, all, all, all

F C
 too well.

Sheet music for guitar and bass. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The music is divided into three measures by vertical bar lines. The first measure starts with a G5 chord (three dots on the top two strings) and ends with a bass note. The second measure starts with an Am chord (two dots on the top two strings) and ends with a bass note. The third measure starts with an F5 chord (one dot on the top string) and ends with a bass note. The bass part consists of eighth-note chords throughout.

Guitar tablature for the verse of "I'm Paralyzed". The tab shows a 6-string guitar with three chords: C (x o o), G (o o o), and Am (xo o). The lyrics are: Time won't _ fly, __ it's like I'm par-a-lyzed by it. I'd like to be my old self _ a-gain, but I'm

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 consists of eighth-note chords in both staves. Measure 12 begins with a forte dynamic (F) in the bass staff, followed by eighth-note chords. Measure 13 begins with a forte dynamic (F) in the treble staff, followed by eighth-note chords.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a whole note followed by a half note. Measure 12 begins with a dotted half note. Measure 13 starts with a whole note. Measure 14 ends with a half note.

A musical score for 'Hotel California' featuring three chords: Am (xoo), F (oo), and C (xoo). The lyrics are: mail back my things _ and I walk home a - lone. _ But you keep my old scarf _ from that

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dotted half note followed by eighth notes. Measure 12 begins with a bass note and continues with eighth notes. Measure 13 features a bass note and eighth-note pairs. Measure 14 concludes with a bass note and eighth notes.

G Am F

ver -y first _ week _ 'cause it re-minds you of in - no-cence and smells like me. _ You can't get

C G Am

rid of it 'cause you re - mem-ber it all _ too _ well, _

F C G

yeah. _ 'Cause there we are _ a - gain _ when I loved you so _

Am F C

back be - fore _ you lost _ the one real thing you've ev-er known. _ It was rare, _ I was there, _ I re-mem-

ber it all __ too well. Wind in my hair,
 you were there, __ you re - mem - ber it all. __ Down the stairs, __ you were there, __ 'cause you re -
 mem - ber it all. __ It was rare, __ I was there, __ I re - mem - ber it all __ too
 well.

BEGIN AGAIN

Words and Music by
TAYLOR SWIFT

Moderately

G5

Took a deep breath in the mir - ror.

He did - n't like it when I wore high heels, but I _____ do.



Turn the lock and put my head - phones on.
He al - ways said he did - n't



get this song, but I _____ do,



I _____ do.

Walked in ex - pect - ing
You say you nev - er met ____

you'd be late, but you got here ear - ly and you stand and wave. I
 one girl who had as man - y James Tay - lor ____ re - cords as you, but

C

walk to ____ you.
 I do.

G/B

You pull my chair out and help me in.
 We tell ____ sto - ries and you don't know why

And you don't know how nice that is, but I ____ do.
 I'm com - in' off a lit - tle shy, but I ____ do.

Sheet music for "Smells Like Teen Spirit" by Nirvana. The music is in G major, 4/4 time. The vocal part features a mix of eighth and sixteenth notes. The guitar parts include power chords and single-note riffs. Chords shown above the staff are D (with a guitar chord diagram), Em (with a guitar chord diagram), and C (with a guitar chord diagram). The lyrics are as follows:

 And you throw your head back, laughing like a little kid.

 I think it's strange that you think I'm funny, 'cause

 he never did. And I've been spending the last

D

— eight months think - ing all ____ love ev - er does ____ is

G D/F# Em

break and burn and end.

C D

But on a Wednes - day in a ca - fé I watched _

To Coda 1 G

it be - gin a - gain.

Piano (Treble and Bass staves) and guitar (G tuning) music. Measure 1: Piano has sustained notes. Measure 2: Piano has eighth-note chords. Guitar chord: G.

Piano (Treble and Bass staves) and guitar music. Measure 3: Piano has eighth-note chords. Measure 4: Piano has eighth-note chords. Guitar chord: G.

Piano (Treble and Bass staves) and guitar music. Measure 5: Piano has eighth-note chords. Guitar chord: C. Measure 6: Piano has eighth-note chords. Guitar chord: D.

Piano (Treble and Bass staves) and guitar music. Measure 7: Piano has eighth-note chords. Text: And __ we walked down the block __ to my car. Measure 8: Piano has eighth-note chords. Guitar chord: C.

Piano (Treble and Bass staves) and guitar music. Measure 9: Piano has eighth-note chords. Measure 10: Piano has eighth-note chords.

D

and I al - most brought him up, but you start to talk

C

a - bout the mov - ies that your fam - ly watch - es

D

ev - 'ry sin - gle Christ - mas and I want to talk a - bout that._

C

And for the first time, what's past

G/B

Sheet music for a vocal piece with piano accompaniment. The vocal part includes lyrics such as 'and I almost brought him up, but you start to talk', 'a - bout the mov - ies that your fam - ly watch - es', 'ev - 'ry sin - gle Christ - mas and I want to talk a - bout that._', and 'And for the first time, what's past'. The piano part provides harmonic support with chords like D major, C major, and G/B. The vocal line features eighth-note patterns and some sustained notes. The piano accompaniment consists of simple harmonic progressions with bass notes and chords."/>

is past.

D.S. al Coda

CODA

Em

But on a Wednes - day

D

N.C.

in a ca - fé I watched it be - gin a - gain.

EVERYTHING HAS CHANGED

Words and Music by TAYLOR SWIFT
and ED SHEERAN

Moderately

The sheet music consists of eight staves of musical notation. The top staff shows a piano part in G major with a dynamic of *mf*. The second staff shows a vocal line with lyrics in parentheses: "(Female:) All I knew this morning when I woke ...". The third staff continues the vocal line. The fourth staff shows a piano part in C major. The fifth staff shows a vocal line with lyrics: "is I know some-thin' now, know some-thin' now I did - n't be - fore. ..." The sixth staff continues the vocal line. The seventh staff shows a piano part in G major. The eighth staff shows a vocal line with lyrics: "And all I've seen since eighteen hours a - go". The music includes various chords indicated by guitar tunings above the staff, such as G, Em7, D, N.C., and C.

* Recorded a half step lower.

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C


 is green eyes and freck-les and your smile in the back of my mind, mak - in' me feel right.

D


 I just wan - na know you bet - ter, know you bet - ter, know you bet - ter now.

G


 I just wan - na know you bet - ter, know you bet - ter, know you bet - ter now.

Em


 I just wan - na know you bet - ter, know you bet - ter, know you bet - ter now.

D


 I just wan - na know you bet - ter, know you bet - ter, know you bet - ter now.

G


 I just wan - na know you bet - ter, know you bet - ter, know you bet - ter now.

Am


 I just wan - na know you bet - ter, know you bet - ter, know you bet - ter now.

C Em D
 I just wan - na know you, know — you, know — you. 'Cause
 G Em7
 all I know is we said hel - lo — and your eyes look like com - in' home. — All
 D C
 I know is a sim - ple name. — Ev - 'ry - thing has changed.
 G Em7
 All I know is you held the door. — You'll be mine and I'll be yours. — All

 D  C N.C. To Coda 

I know since yes - ter - day _____ is ev - 'ry - thing has changed.



(Male:)

And all my walls stood tall, painted blue.

Chord diagram for Em7:

Em7

Guitar chord diagram for Em7: x x o o | o x o o |

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which consist of six measures of music. The bottom staff uses a bass clef and has a key signature of one sharp. It also contains measures 11 and 12, which consist of six measures of music. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines.

Musical notation for the verse of "Hotel California". The key signature is G major (one sharp). The first measure shows a C chord (x o o) followed by a rest. The second measure starts with a G note (rest), followed by a D note, a B note, another D note, and a C note. The third measure begins with a G note (rest), followed by a D note, a B note, a C note, and a D note. The fourth measure starts with a G note (rest), followed by a D note, a B note, a C note, and a D note. The lyrics "But I'll take them down, take them down and open up the door for you" are written below the notes.

A musical score for piano, featuring two staves. The top staff uses the treble clef and has a key signature of one sharp (F#). It contains measures 11 and 12, which begin with a half note followed by a eighth-note triplet pattern. The bottom staff uses the bass clef and has a key signature of one sharp (F#). It contains measures 11 and 12, which begin with a half note followed by a eighth-note triplet pattern.

G (Female:) And all I feel in my stomach is but - ter - flies,

Em7

C D the beau - ti - ful kind. Mak - in' up for lost time, tak - in' flight, mak - in' me feel right.

G (Male:) (Female:) I just wan - na know you bet - ter, know you bet - ter, know you bet - ter now.

Am

C Em D I just wan - na know you bet - ter, know you bet - ter, know you bet - ter now.

G Am

I just wan - na know you bet - ter, know — you bet - ter, know — you bet - ter now.

C Em D D.S. al Coda

I just wan - na know you, know — you, know — you. 'Cause

CODA

Em (Male:) C

(Female:) has changed. Come back and tell me why I'm

G D

feel - in' like I've miss you all this time.

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Em 

And meet me there _ to - night. __ And

G 

D 

let me know _ that it's ___ not all ___ in my ___ mind. _____

G 

(Female:) Am 

I just wan - na know you bet - ter, know you bet - ter, know

C 

Em 

N.C. D 

you bet - ter now. I just wan - na know you, know ___ you, know ___



N.C.

G Em7

— you. 'Cause all I know is we said hel - lo — and your eyes look like

D C

com - in' home. — All I know is a sim - ple name. — Ev -'ry-thing

G Em7

has changed. All I know is you held the door. — You'll be mine and

D C

I'll be yours. — All I know since yes - ter - day — is ev -'ry-thing

G (Female:) Em7
 has changed. All I know is we said hel - lo. So, dust off your high-
 D C
 - est hopes. All I know is pour - ing rain and ev - 'ry-thing
 G Em7
 has changed. All I know is a new - found grace. All my days I'll know -
 D C N.C.
 — your face. All I know since yes - ter - day is ev - 'ry-thing has changed.

HOLY GROUND

Words and Music by
TAYLOR SWIFT

Moderately fast



E/B

mf



I was rem - in - isc - in' just the oth - er day while hav - ing



cof - fee all a - lone and, Lord, it took me a - way back to a first glance feel - ing on

New York time, _ back when you fit my po - ems like a per - fect rhyme. _

E

Took off fast - er than a green light go. Yeah, you skip the con - ver - sa - tion when you

C[#]m7

al - read - y know I left a note on the door with a joke we'd made - and

Asus2

B



that was the first — day.

And dar - ling,

C[#]m7

A

it was good

E

A

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E

nev - er look - ing down.
 And right there where we
 stood was ho - ly ground. —

A5



Spin-ning like a girl in a brand new dress, we had this

big wide ci - ty all to our - selves. We block the noise with the sound of

"I need you." And for the first time I had some-thin' to lose. And I

E5



Spin-ning like a girl in a brand new dress, we had this

Asus2



big wide ci - ty all to our - selves. We block the noise with the sound of

big wide ci - ty all to our - selves. We block the noise with the sound of

"I need you." And for the first time I had some-thin' to lose. And I

big wide ci - ty all to our - selves. We block the noise with the sound of

"I need you." And for the first time I had some-thin' to lose. And I

big wide ci - ty all to our - selves. We block the noise with the sound of

"I need you." And for the first time I had some-thin' to lose. And I

E

guess we fell a - part __ in the us - u - al way __ and the sto - ry's got dust __ on __

C♯m7



ev - er - y page. - But some - times I won - der how you think a - bout it now. - And I

Asus2



B



see your face __ in ev - 'ry ____ crowd. ____ 'Cause dar - - ling,

C♯m7



A



it was good

nev - er look - ing down.
 And right there where we
 stood was ho - ly ground.

Chords: B, C#m7, A, E, Asus2

C#m7

Asus2

E

To - night I'm __ gon - na dance

for all that we've been through. __ But I don't

want to dance if I'm not danc - ing with you.

Sheet music for a vocal and piano/guitar piece. The vocal part includes lyrics and guitar chords indicated by chord boxes above the staff. The piano part provides harmonic support with sustained notes and eighth-note patterns. The vocal line features melodic phrases with grace notes and slurs.

E

To - night I'm gon - na dance like you were

Asus2

in this room. But I don't want to dance

1

B

if I'm not danc - ing with you.

8

C#m7

It was if I'm not danc - ing with you. ____

4fr

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I ALMOST DO

Words and Music by
TAYLOR SWIFT

Moderately

Asus2

E

B

B(add4)

Asus2

E

B

B(add4)

I bet this time of night you're still up.

Asus2

E

B

B(add4)

I bet you're tired from a long, hard week. —

Asus2

E

B

B(add4)

I bet you think I ei - ther moved on or hate you.

'Cause

Asus2

E

B

B(add4)

each time you reach out, there's no re - ply.

Asus2

E

B

B(add4)

I bet it nev - er ev - er oc - curred to you _ that I can't say _ hel - lo _

Asus2

E

B

B(add4)

D.S. al Coda

to you and risk an - oth - er good - bye.

Coda

al - most do, I al - most do.

E B Asus2

Oh, we made quite a mess,

A B C#m

babe. It's prob - 'ly bet - ter off this way. And I con - fess,

Chords shown above the staff:

- Top staff: B (x o oo)
- Second staff: Asus2 (xo oo)
- Third staff: E (o oo)
- Fourth staff: B (x o oo)
- Fifth staff: Asus2 (xo oo)
- Sixth staff: E (o oo)
- Seventh staff: Bsus (x o oo)
- Eighth staff: C#m (x o oo 4fr)
- Ninth staff: A (x o oo)
- Tenth staff: B (x o oo)
- Eleventh staff: C#m (x o oo 4fr)

babe, in my dreams you're touch - ing my face
 and ask - ing me if I wan - na try a - gain with you.
 And I
 al - most do. And I just wan - na tell you

it takes ev - 'ry - thing in me
 not to call _
 you.
 And
 I wish I could run to you. And I hope __ you know __ that
 ev - 'ry time I __ don't, I al - most do, __ I

Asus2

E

al - most do.

B

Asus2

Asus2

E

B

B(add4)

I bet

this time of night you're still up.

I bet you're tired from a long, hard
 week. — I bet you're

sit - ting in your chair by the win - dow, look - ing out at the cit - y. And I —

— hope some - times you won - der 'bout me.

The sheet music consists of six staves of music. The top staff is for the voice, starting with a treble clef and a key signature of four sharps. It includes lyrics and guitar chord boxes labeled 'Asus2' (x o oo), 'E' (oo oo), 'B' (x ooo), 'B(add4)' (x ooo), 'Asus2' (x o oo), 'E' (oo oo), 'A' (x ooo), 'E' (oo oo), and 'B(add4)' (x ooo). The second staff is for the piano, showing bass and treble clefs with various notes and rests. The third staff is also for the piano. The fourth staff is for the voice, continuing the lyrics and chords. The fifth staff is for the piano. The sixth staff is for the voice, ending with the lyrics '— hope some - times you won - der 'bout me.' The music is in common time.

I KNEW YOU WERE TROUBLE

Words and Music by TAYLOR SWIFT,
SHELLBACK and MAX MARTIN

Moderately fast

G

mf

Once up - on a time a
No a - pol - o - gies, he'll

D

D

A musical score for a duet. The top staff shows a vocal line with lyrics in a treble clef, starting with "few mis-takes a - go, nev - er see you cry." The bottom staff shows a piano part with bass and harmonic support. The key signature is G major (one sharp). The vocal line continues with "I was in your sights, Pre - tends he does - n't know that he's the rea - son why you're" followed by a repeat sign.

Em

Em

C

found _____ me, you found _____ me, you found _____ me, ee,
drown - ing, you're drown - ing, you're drown - ing, ing,

me, you found _____ me, ee,
drown - ing, you're drown - ing, you're drown - ing, ing,

G

ee, ee, ee. And I guess you did - n't care and I guess I liked that. And
ing, ing, ing. And I heard you moved _ on from _ whis-pers on the street. A

D

when I fell hard, you took a step back with - out _____ me, with -
new notch in your belt is all I'll ev - er be. And now _____ I see,

Em

out - me, with - out _____ me, ee, ee, ee, ee.
now _____ I see, now _____ I see, ee, ee, ee, ee.

C

And he's long _____ gone when he's next _
He was long _____ gone when he met _

Em

to me. And I re - a - lize
me. And I re - a - lize

C

the blame is on me.
the joke is on me.

Em

'Cause } I knew you were

C D G D

trou - ble when you walked in, so shame on me now.

Em

C

D

Flew me to plac - es I've nev - er been till you

G D Em C

put me down. Oh, I knew you were trou - ble when you walked in,

D G D Em

so shame on me now. Flew me to

C D G N.C.

plac - es I've nev - er been. Now I'm ly - ing on the cold, hard

Em C D

ground. Oh, oh, trou - ble,

This sheet music page contains eight staves of musical notation. The top staff shows a vocal line with lyrics and piano accompaniment. Chords G, D, Em, and C are marked above the staves. The second staff continues the vocal and piano parts. The third staff shows a vocal line with lyrics and piano accompaniment. Chords D, G, D, and Em are marked above the staves. The fourth staff shows a vocal line with lyrics and piano accompaniment. Chords C, D, and G are marked above the staves, with 'N.C.' written next to the G chord. The fifth staff shows a vocal line with lyrics and piano accompaniment. Chords Em, C, and D are marked above the staves. The sixth staff shows a vocal line with lyrics and piano accompaniment. The bottom staff shows the piano part only.

G D Em C

trou - ble, trou - ble. Oh, _____ oh, _____

To Coda \odot

D 1 G D 2 G D

— trou - ble, trou - ble, trou - ble. trou - ble, trou - ble. And the

C Em

sad - dest fear comes creep - in' in

that you nev - er loved me or her, _____ or

Scans from the original sheet music.

D

an - y - one, or an - y - thing. Yeah, _____

D.S. al Coda

CODA G D Em C

trou - ble, trou - ble. I knew you were trou - ble when you walked in. _____

D G D Em

Trou - ble, trou - ble, trou - ble. I knew you were

C D G N.C.

trou - ble when you walked in. Trou - ble, trou - ble, trou - ble.

This musical score page contains eight staves of music. The top staff shows a vocal line with lyrics 'an - y - one, or an - y - thing. Yeah, _____'. The second staff shows a piano line. The third staff is a continuation of the piano line. The fourth staff starts with a 'CODA' section, indicated by a circle with a dot, followed by chords G, D, Em, and C. The lyrics for this section are 'trou - ble, trou - ble. I knew you were trou - ble when you walked in. _____'. The fifth staff continues with chords D, G, D, and Em, with lyrics 'Trou - ble, trou - ble, trou - ble. I knew you were'. The sixth staff continues with chords D, G, D, and Em, with lyrics 'Trou - ble, trou - ble, trou - ble. I knew you were'. The seventh staff continues with chords C, D, G, and N.C. (No Chords), with lyrics 'trou - ble when you walked in. Trou - ble, trou - ble, trou - ble.'. The eighth staff continues with chords D, G, D, and Em, with lyrics 'Trou - ble, trou - ble, trou - ble.'.

RED

Words and Music by
TAYLOR SWIFT

Moderately fast

Piano Part (Left Hand):

- Chord A: Open position (E-G-B)
- Chord C#m: 4th finger on 3rd string (A-C#-E-G)
- Chord B(add4): 4th finger on 3rd string (A-B-E-G)
- Chord A: Open position (E-G-B)

Guitar Part (Right Hand):

- Chord A: Open position (E-G-B)
- Chord C#m: 4th finger on 3rd string (A-C#-E-G)
- Chord B: 4th finger on 3rd string (A-B-E-G)
- Chord A: Open position (E-G-B)

Lyrics:

Lov - ing him is like driv - ing a new _ Ma - ser - a - ti down a dead _ end street. _

Fast - er than the wind, pas - sion -

ate as sin, end - ing so sud - den - ly. Lov - ing him is like


x o o
A


x o o 4fr
C#m


x o o
B

try'n' to change your mind once you're al - read - y fly'n' _ through the free ___ fall,


x o o
A


x o o 4fr
C#m

like the col - ors in au-tumn so bright, just be - fore they lose ___


x o o
B


x o o
A

it ___ all. Los - ing him was blue ___ like I'd nev - er known.


o o oo
E


x o o
B

Miss - ing him was dark gray, all a - lone. For - get - ting him was

like try'n' to know some - bod - y you nev - er met. —
 But lov - ing him was red. —
 Lov - ing him was red. —
 Touch-ing him was like


 I still see it all in my head
 in burn - ing red.
 Burn-ing, it was
 red.
 Oh, los - ing him was blue, like I'd nev - er known. Miss-ing him was

B

dark gray, all a - lone. For - get - ting him was like try'n to know some - bod -

y you've nev - er met. 'Cause lov - ing him was

red, yeah, yeah, red.

A

C♯m

B

A

C♯m

B

A

C♯m

A burn - in' red.

B

A

And that's why he's spin-nin' 'round __

C♯m

B

__ in my head. Comes back to me burn - in' red. __

A

C♯m

B

Yeah, _____ yeah. _____

A

C♯m

B

His love is like driv-ing a new_ Mas-er - a - ti down a dead_ end street.

SAD BEAUTIFUL TRAGIC

Words and Music by
TAYLOR SWIFT

Moderately

Moderately

G

D

Am⁷

C

G

D

Long hand - writ - ten note, deep in your pock -

Am⁷

C

- et. —

** Sung an octave lower.*



Words, how lit - tle _____ they mean _____ when you're a lit - tle too

{

G

D



late. _____ I

{



stood right by the tracks, _____ your face in a lock -

{



- et. _____ Good

{

 G  D

girls, hope - ful they'll be _____ and long will they _____

 Am7

wait. _____ We _____

 G  D

had a beau - ti - ful mag - ic

 Am7

love _____ there. _____ What a

G

sad

D

beau - ti - ful

trag - ic

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is shown above the piano staves.

Am7

love

af

C

fair.

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is shown above the piano staves.

G

D

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is shown above the piano staves.

Am7

C

In

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is shown above the piano staves.

G  dreams I meet you in warm__ con - ver - sa -

Am7  tion. We both__

G  wake in lone - ly beds,__ dif - fer - ent

Am7  cit - ies. And

G

time is tak - ing its sweet __ time e - ras -

D

Am7

C

- ing you. And

G

you've got your de - mons and dar - ling, they all __ look like

D

me. __ 'Cause we __

Am7

C

Songkick.com logo

G

had a beau - ti - ful mag - ic

D

love there. What a

Am7

sad beau - ti - ful trag - ic

C

love af - fair.

G

D

C

G

D

Sheet music for piano and guitar. The piano part consists of eighth-note chords in G major. The guitar part shows chords G and D.

Am7

C

Sheet music for piano and guitar. The piano part consists of eighth-note chords in Am7 and C major. The guitar part shows chords Am7 and C.

Am7

C

Dis - tance, tim - ing, break down, fight - ing,

Sheet music for piano and guitar. The piano part consists of eighth-note chords in Am7 and C major. The guitar part shows chords Am7 and C. The vocal line includes lyrics: Dis - tance, tim - ing, break down, fight - ing.

Sheet music for piano and guitar. The piano part consists of eighth-note chords in Am7 and C major. The guitar part shows chords Am7 and C.

G

D

si - lence, the train runs off its tracks.

Sheet music for piano and guitar. The piano part consists of eighth-note chords in G major. The guitar part shows chords G and D. The vocal line includes lyrics: si - lence, the train runs off its tracks.

Sheet music for piano and guitar. The piano part consists of eighth-note chords in G major. The guitar part shows chords G and D.

Am7 

Kiss me, try to fix it. Could you just try to lis - ten?

C 

Hang up, give up, for the life of

G 

D 

Am7 

G/B 

C 

us we can't get back.

G 

A



D

Am7

beau - ti - ful mag - ic love _____ there.

C

G

What a sad

D

Am7

beau - ti - ful trag - ic beau - ti - ful trag - ic

C

G

beau - ti - ful... What we had a

Sheet music for vocal and piano/guitar. The vocal part includes lyrics: 'beau - ti - ful mag - ic love _____ there.', 'What a sad', 'beau - ti - ful trag - ic', and 'beau - ti - ful... What we had a'. The piano/guitar part provides harmonic support with chords D, Am7, C, G, and D. The vocal line features eighth-note patterns and sustained notes. The piano part includes eighth-note chords and bassline patterns.

D

beau - ti - ful mag - ic love _____ there. _

Am7

C

G

What a sad

D

beau - ti - ful trag - ic love af

Am7

G/B

1 C

fair.

2 C

We _____ fair.

N.C.

STARLIGHT

Words and Music by
TAYLOR SWIFT

Moderately

I said oh my, what a mar - vel - ous tune. It was the

best night, nev - er would for - get how we moved. The whole place was

dressed to the nines _ and we were danc - ing, danc - ing like _ we're made of

A
B
A
 star - light, like ___ we're made of star - light.

Bsus
A5
 I met Bob - by on the

B5
 board - walk, sum-mer of for - ty - five. _____

A5
B5
 Picked me up late one night, out the win-dow, we were sev - en - teen and cra - zy, run -

A

ning wild, Can't re - mem - ber what song it was play - ing when we

walked in, the night we snuck in - to a yacht— club par -

ty, pre-tend-ing to be a duch-ess and a prince. And I said

oh my, what a mar - vel - ous tune._ It was the best night. Nev - er would for -

N.C.

The sheet music consists of six staves of musical notation for voice and guitar. The key signature is A major (no sharps or flats). The vocal part includes lyrics such as "get how he moved.", "The whole place", "was dressed to the nines", "and we were dancing, dancing", "like we're made of star - light, star - light", and "like we're made of star - light, star - light". The guitar part features chords like C#m, A, B, E, and Asus2, with specific fingerings indicated above the strings. The music concludes with a coda section labeled "To Coda" followed by a circle symbol.



wor - ry - ing too much a - bout things you can't change. _____



You'll spend your whole life sing-ing the blues if you keep think-ing that way." _____



He was try'n' to skip rocks on the o - cean,



say - ing to me, _____ "Don't _ you see the star - light, star - light?

B

D.S. al Coda

N.C.

Don't __ you dream im - pos - si - ble _____ things?" _____

Like

CODA

Ooh, __ ooh, __ he's __ talk - in' __ cra - zy, ooh, __ ooh, __ danc -

C#m7

B

A

B

- in' with me.

Ooh, __

ooh, __ we __ could get __

mar - ried,

A

B

have ten kids __ and teach 'em how to dream. _____

A B E/G#


C#m7 A B


E C#m A

 Oh my, what a

B E C#m

 mar - vel - ous tune. It was the best night. Nev - er would for - get how he moved. The

whole place — was dressed to the nines_ and we were danc - ing, danc - ing
 like — we're made of star - light, star - light,
 like — we're made of star - light, star - light.
 Like — we're made of star - light, star — light,

STATE OF GRACE

Words and Music by
TAYLOR SWIFT

Moderately fast

E

mf

A

E

I'm walk - in' fast through the

traf - fic lights, _ bus - y streets and bus - y lives _ and

A

all we know is touch and go.

E

We are a - lone_ with our chang-ing minds._

A

We fall in love_ till it hurts or bleeds_ or fades in time._

And I

 E

nev - er _____ saw you — com -

 A

- ing.

 E

And I'll nev - er _____

 E

be the — same. _____



A

To Coda

E

A

E

You come a - round and the arm - or falls, -

A

pierce the room like a can - non - ball. Now all we know

is don't let go.

We are a - lone, just you and me, up in your room and our

slates are clean, just twin fire signs,

E

A

E

four blue eyes. So you were nev - er a saint,

and I've loved in shades of wrong. We learn to live with the pain, mo - sa - ic bro - ken hearts.

A

D.S. al Coda

But this love is brave and wild. And I

CODA

E

A

This is a state of grace. This is the worth-while fight.

F♯m

E/G♯
xoo

Love is a ruth - less game un - less you play it

A
xoo

E

good and right. These are the hands of fate.

A
xoo

You're my a - chil - les heel. This is the gold - en age

F♯m

E/G♯
xoo

A
xoo

of some - thing good and right and real. And I

E

nev - er

saw

you — com -

A

ing.

E

And I'll nev - er

1 A

be the — same.

1

I

2

This is a state of

E A

grace. This is the worth - while fight. Love is a ruth - less

F♯m E/G♯ A

game un - less you play it good and right.

STAY STAY STAY

Words and Music by
TAYLOR SWIFT

Moderately fast

Chords: C, F, Am, G.

Instrumental parts: Treble clef piano part with dynamic 'mf' and bass clef piano part.

Chords: C, F, Am, G.

Instrumental parts: Treble clef piano part and bass clef piano part.

Chords: C, F, Am, G.

Lyrics: I'm pret - ty sure we al - most broke up last night.

Instrumental parts: Treble clef piano part and bass clef piano part.

Chords: C, F, Am, G.

Lyrics: I threw my phone a - cross the room at you.

Instrumental parts: Treble clef piano part and bass clef piano part.

Chords: C, F, Am, G.

Instrumental parts: Treble clef piano part and bass clef piano part.

I was ex - pect - ing some dra - ma - tic turn a - way, but

you stayed.

This morn - ing I said we should talk a - bout it 'cause who
Be - fore you I on - ly dat - ed self - in - dul - gent tak - ers who

I read you should never leave a fight un - re - solved. But
took all of their prob - lems out on me.

C F Am G
 That's when you came in wear - in' a foot - ball ways hel - met ___ and said,
 you car - ry my gro - c'ries and now I'm al laugh - in'. ___ I

C F Am G N.C.
 "O - kay, let's talk." love you be - cause you have giv - en me And I choice said, but to

C F Am G
 "Stay, stay, stay. I've been lov - in' you for quite _ some

C F Am G
 time, time, time. You think that it's fun - ny when - I'm

C F Am G

 mad, mad, mad. But I think that it's best _____ if we _____ both

1

C F Am G

 stay."

2

F Am G C F

 stay, stay, stay." _____

Am G C F Am


G Am F
 You took the time to memo - o - rize me, my fears, my hopes and dreams_

C G
 I just like hang-ing out with you all the time.

Am F
 All those times that you did - n't leave it's been oc - cur - ing to

C G
 me I'd like__ to hang out with you for my whole life.

C/G F/C Am


 Stay and I'll be lov - ing

G C/G F/C Am7


 you for quite _ some ___ time. No one else _ is gon - na

G7 C F Am


 love me when I get mad, mad, mad. So, I think that it's best_

G C F Am G


 — if we both stay, stay, stay, stay, stay, stay, — stay. N.C.

C F Am G
 "Stay, stay, stay. I've been lov - in' you for quite _ some

C F Am G
 time, time, time. You think that it's fun - ny when _ I'm

C F Am G C
 mad, mad, mad. But I think that it's best _ if we _ both stay,

1 F Am G C
 stay, stay, stay, stay, stay."

2 G C
 if we _ both stay."

THE LAST TIME

Words and Music by TAYLOR SWIFT,
GARRET LEE (JACKNIFE LEE)
and GARY LIGHTBODY

Moderately

G5



A5



Bm



D5



(Male:)

I

G



A



find my - self __ at your door __ just like all __ those times __ be - fore. __

Bm



D



I'm not sure __ how I got __ there. All roads they lead me here. __

I i - mag - ine you are home, in your room, all a - lone __ and you
 o - pen your __ eyes in - to mine and ev - 'ry - thing __ feels bet - ter. And right __
 be - fore __ your eyes __ I'm
 break - ing. __ No past, no rea - sons __ why. __

Bm

D

A

Just you and me.

G

~~S~~ D

This is the last time I'm asking you this.

Bm

A

G

Put my name at the top of your list. This is the

D

Bm

A

To Coda Θ

last time I'm asking you why you break my heart in the blink of an eye,

G

eye, eye.

(Female:)

You find your - self at my door

G

just like all those times be - fore. You wear your best a - pol - o - gy, but

A

I was there to watch you leave. And all the times I let you in,

D

I was there to watch you leave. And all the times I let you in,

G

just for you to go a - gain. Dis - ap - pear when you come back,

A

Bm

just for you to go a - gain. Dis - ap - pear when you come back,

Bm

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D (Duet:) G A

ev -'ry -thing is bet - ter. And right be - fore your eyes

Bm D G

I'm ach - ing. No past, no - where

A Bm D

to hide, just you and me.

A G D

This is the

A musical score for guitar and piano. The top staff shows a guitar part with three chords: A (two x's and one open string), G (three circles), and D (two double circles). The bottom staff shows a piano part with sustained notes and eighth-note patterns.

Musical score for "Last Time" by The Beatles. The score includes two staves: a vocal staff with lyrics and a guitar staff. The vocal part starts in Bm, moves to A, and then to G (Female). The guitar part provides harmonic support throughout. The lyrics "This is the last time you" appear at the end of the vocal line.

Bm
A
G (Female:
This is the last time you

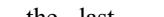
A
Bm
(Male:)
D/A

tell me I've got it wrong. This is the last time I say it's been you all a - long. —

 (Female:)   (Male:)

This is the last time I let you in my door. This is the last time I





 **D**
 **A**
 **G**

D.S. al Coda

won't hurt you an - y - more. Oh. _____

CODA

G D Bm

(Male:) This is the last time I'm ask-ing you this. __

(Female:) This is the last time I'm ask-ing you this. __ Put my

Bm 
 last time I'm ask - ing you why _____ A 
 you break my heart.

<img alt="Treble clef, key signature of F

This is the last time I'm asking you, __ last

 A  G  D
 time I'm ask - ing you _ this. This is the last time I'm ask - ing you, _ last

 Bm  A 
 time I'm ask - ing you, _ last time I'm ask - ing you this. This is the

 D 
 last time I'm ask - ing you, _ last time I'm ask - ing you, _ last

 A 
 time I'm ask - ing you this.

THE LUCKY ONE

Words and Music by
TAYLOR SWIFT

Moderately



E

mf

Music staff showing a steady eighth-note pattern in E major.

S

big few New to town with a made up name _____ in the
black years cars and Riv - i - er - a views. _____ And your
years lat - er I showed up here. _____ and they

C♯m



an - gel's ci - ty chas - ing for - tune and fame. _____ And the
lov - er in the foy - er does - n't e - ven know you. _____ And your
still tell the leg - end of how you dis - ap - peared. _____ How you

A



cam - ra flash - es, make it look _ like a dream. _____
se - crets end _ up splashed on the news _ front page. _____
took the mon - ey and your dig - ni - ty and got the hell out. _____

E

Music staff showing a steady eighth-note pattern in E major.

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Sheet

And they tell You had it fig - ured out since
 They say you that you're luck - y, but you're
 of you bought a bunch

C[#]m

you were in school. — Ev - 'ry - bod - y loves pret - ty, ev - 'ry -
 so con - fused, — 'cause you don't feel pret - ty, — you
 land some - where, — chose the rose gar - den o - ver

A

bod-y loves cool. — So, o - ver - night, — you look like a six - ties queen.
 just feel used. — And all the young things line up to take your place.
 Mad-i - son Square. — And it took some time, — but I un - der - stand it now.

E

B

A

An - oth - er name goes _ up in lights _
 An - oth - er name goes _ up in lights._
 'Cause now my name is _ up in lights.

You won-der like dia-monds in ___ the sky. } And _
 But I think you make it out ___ a - live. } Let _
 got ___ it right.

E B A

they tell you now you're the luck - y one. ___ Yeah, ___ they tell you now you're the
 me tell you now you're the luck - y one. ___ Let ___ me tell you now you're the

E B

luck - y one. ___ But can ___ you tell me now you're the luck - y one? ___ } Oh, _
 luck - y one. ___ Let ___ me tell you now you're the luck - y one. ___ }

A To Coda 1 E

oh, ___ oh. ___

2



Now it's



Oh.



D.S. al Coda



It was a



CODA

E

B

Yeah, __ they'll tell you now you're the luck - y one. __ Yeah, __

A

E

__ they'll tell you now you're the luck - y one. __ Let __ me tell you now you're the

B

A

luck - y one. __ Oh, __ oh, __

oh, __

E

B

Asus2

N.C.

N.C.

oh,

oh,

oh.

TREACHEROUS

Words and Music by TAYLOR SWIFT
and DAN WILSON

Moderately

The sheet music consists of six staves of musical notation. The top staff is for the piano, showing chords D5, Asus, and Em7. The second staff is for the guitar, with chords G5, D5, and Asus. The third staff continues the guitar part. The fourth staff shows the vocal melody with lyrics: "Put your lips close to mine, as I can't de - cide if it's a choice". The fifth staff continues the vocal line with lyrics: "long as they don't touch. Out of fo - cus, eye to get - ting swept a - way. I hear the sound of my own". The sixth staff continues the vocal line with lyrics: "eye, till the grav - i - ty's too much. voice ask - ing you to stay.". Chords shown in the guitar parts include D5, G5, Asus, Em7, and G5.

A

Bm

Your name ___ has ech - oed through ___ my mind ___

G

— and I ___ just think you should, think you should know

A

Bm

that noth - ing safe ___ is worth ___ the drive ___

G

— and I ___ would fol - low you, fol - low you home. ___

The sheet music consists of eight staves of musical notation for voice and piano/guitar. The vocal part uses a treble clef and the piano/guitar part uses a bass clef. The key signature is A major (two sharps). The first staff begins with an A major chord (Xo o) followed by a B minor chord (xoo). The lyrics are: "Your name ___ has ech - oed through ___ my mind ___". The second staff continues with the piano/guitar part providing harmonic support. The third staff begins with an A major chord (Xo o) followed by a B minor chord (xoo). The lyrics are: "— and I ___ just think you should, think you should know". The fourth staff continues with the piano/guitar part. The fifth staff begins with an A major chord (Xo o) followed by a B minor chord (xoo). The lyrics are: "that noth - ing safe ___ is worth ___ the drive ___". The sixth staff continues with the piano/guitar part. The seventh staff begins with an A major chord (Xo o) followed by a B minor chord (xoo). The lyrics are: "— and I ___ would fol - low you, fol - low you home. ___". The eighth staff continues with the piano/guitar part.

D.S. al Coda

I, I, I...

This section shows a vocal line starting with three 'I' notes. The vocal part is in treble clef, and the piano accompaniment is in bass clef. The piano part consists of eighth-note chords.

CODA

Gsus2

The vocal line continues with 'I'll fol-low you, fol-low you home.' The vocal part is in treble clef, and the piano accompaniment is in bass clef. The piano part consists of eighth-note chords.

A

Bm

Gsus2

I'll fol - low you, fol - low you home. _____

The vocal line continues with 'I'll fol - low you, fol - low you home.' The vocal part is in treble clef, and the piano accompaniment is in bass clef. The piano part consists of eighth-note chords.

D

Asus

This slope _ is treach-er - ous.

The vocal line continues with 'This slope _ is treach-er - ous.' The vocal part is in treble clef, and the piano accompaniment is in bass clef. The piano part consists of eighth-note chords.

Em7

Gsus2

I, I, I, I like it.

The vocal line continues with 'I, I, I, I like it.' The vocal part is in treble clef, and the piano accompaniment is in bass clef. The piano part consists of eighth-note chords.

The vocal line concludes with a final phrase. The vocal part is in treble clef, and the piano accompaniment is in bass clef. The piano part consists of eighth-note chords.

WE ARE NEVER EVER GETTING BACK TOGETHER

Words and Music by TAYLOR SWIFT,
SHELLBACK and MAX MARTIN

Moderately

Csus2



G5



Dsus



Em



Then you come a-round a - gain and say, "Ba - by, I miss you and I swear I'm gon-na change. Trust me." Re - real - ly gon-na miss you pick-ing fights, and me __ fall - ing for it, scream-ing that I'm right. And you would

Csus2



G5



Dsus



Em



mem-ber how that last - ed for a day. I say, "I hate you." We break up, you call me. "I love you." hide a-way and find your peace of mind with some - (Spoken:) in - die rec - ord that's much cool-er than mine.

Csus2



G5



Dsus



Em



Ooh, _____ ooh, ____ ooh, ooh, ____ we called it off a - gain ____ last night. - But
Ooh, _____ ooh, ____ ooh, ooh, ____ you called me up a - gain ____ to - night. - But

Csus2



G5



Dsus



Em



ooh, _____ ooh, ____ ooh, ooh, ____ this time ____ I'm tell - ing you, I'm tell - ing you, }
ooh, _____ ooh, ____ ooh, ooh, ____ this time ____ I'm tell - ing you, I'm tell - ing you, }







 we are nev - er ev - er ev - er _____ get - ting back to - geth - er.







 We _____ are nev - er ev - er ev - er _____ get - ting back to - geth - er.







 You go talk to your ___ friends, talk to my ___ friends, talk to me. ___ But


















<img alt="Guitar chord diagram for Dsus with

1

Csus2 G5 Dsus Em


geth - er. Like _ ev - er. I'm

2

Csus2 G Dsus Em D


geth - er. Ooh, ooh, ooh. Ooh, ooh, ooh, ooh,

Csus2 G Dsus Em D


ooh, ooh, ooh. Oh, oh, oh. _____

N.C.

I used to think _ that we _ were for - ev - er, ev - er, and

I used to say, — “Nev - er say nev - er.” —

Csus2 G5 Dsus Em


(Spoken:) So he calls me up and he's like “I still love you,” and I'm like... I'm just... I mean

Csus2 G5 Dsus N.C. D.S. al Coda


this is exhausting, you know? Like we are never getting back together, like ev - er. No,

CODA Dsus Em D Csus G


— ev - er get - ting back to... We, ooh, — ooh, ooh, —

6

Dsus



Em



D



Csus2



G



ooh,

get - ting back to - geth - er.

We, _____

ooh, __ ooh, ooh, __

Dsus



Em



D



Csus2



G



oh, __

get - ting back to - geth - er.

You go talk to your __ friends, talk to my __

D



Em



D



Csus2



G



__ friends, talk to me. __

But we _____ are nev - er ev - er ev - er __

Dsus



N.C.

__ ev - er

get - ting back to - geth - er.