

# SEMI-CHARMED LIFE

Words and Music by  
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## Heavy Beat

G D C

*mf*

The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord diagrams for G, D, and C are shown above the staff. The second system continues the same accompaniment pattern.

G D C  $\frac{3}{4}$  G D

Doo doo doot doo doo doot\_doo.

The vocal line begins with a treble clef staff. The first two measures are whole rests. The third measure contains a half note G4. The fourth measure contains a half note D5. The fifth measure contains a quarter note G4 and a quarter note D5. The sixth measure contains a quarter note G4 and a quarter note D5. The seventh measure contains a quarter note G4 and a quarter note D5. The eighth measure contains a quarter note G4 and a quarter note D5. The ninth measure contains a quarter note G4 and a quarter note D5. The tenth measure contains a quarter note G4 and a quarter note D5. The eleventh measure contains a quarter note G4 and a quarter note D5. The twelfth measure contains a quarter note G4 and a quarter note D5. The thirteenth measure contains a quarter note G4 and a quarter note D5. The fourteenth measure contains a quarter note G4 and a quarter note D5. The fifteenth measure contains a quarter note G4 and a quarter note D5. The sixteenth measure contains a quarter note G4 and a quarter note D5. The seventeenth measure contains a quarter note G4 and a quarter note D5. The eighteenth measure contains a quarter note G4 and a quarter note D5. The nineteenth measure contains a quarter note G4 and a quarter note D5. The twentieth measure contains a quarter note G4 and a quarter note D5. The twenty-first measure contains a quarter note G4 and a quarter note D5. The twenty-second measure contains a quarter note G4 and a quarter note D5. The twenty-third measure contains a quarter note G4 and a quarter note D5. The twenty-fourth measure contains a quarter note G4 and a quarter note D5. The twenty-fifth measure contains a quarter note G4 and a quarter note D5. The twenty-sixth measure contains a quarter note G4 and a quarter note D5. The twenty-seventh measure contains a quarter note G4 and a quarter note D5. The twenty-eighth measure contains a quarter note G4 and a quarter note D5. The twenty-ninth measure contains a quarter note G4 and a quarter note D5. The thirtieth measure contains a quarter note G4 and a quarter note D5. The thirty-first measure contains a quarter note G4 and a quarter note D5. The thirty-second measure contains a quarter note G4 and a quarter note D5. The thirty-third measure contains a quarter note G4 and a quarter note D5. The thirty-fourth measure contains a quarter note G4 and a quarter note D5. The thirty-fifth measure contains a quarter note G4 and a quarter note D5. The thirty-sixth measure contains a quarter note G4 and a quarter note D5. The thirty-seventh measure contains a quarter note G4 and a quarter note D5. The thirty-eighth measure contains a quarter note G4 and a quarter note D5. The thirty-ninth measure contains a quarter note G4 and a quarter note D5. The fortieth measure contains a quarter note G4 and a quarter note D5. The forty-first measure contains a quarter note G4 and a quarter note D5. The forty-second measure contains a quarter note G4 and a quarter note D5. The forty-third measure contains a quarter note G4 and a quarter note D5. The forty-fourth measure contains a quarter note G4 and a quarter note D5. The forty-fifth measure contains a quarter note G4 and a quarter note D5. The forty-sixth measure contains a quarter note G4 and a quarter note D5. The forty-seventh measure contains a quarter note G4 and a quarter note D5. The forty-eighth measure contains a quarter note G4 and a quarter note D5. The forty-ninth measure contains a quarter note G4 and a quarter note D5. The fiftieth measure contains a quarter note G4 and a quarter note D5. The fifty-first measure contains a quarter note G4 and a quarter note D5. The fifty-second measure contains a quarter note G4 and a quarter note D5. The fifty-third measure contains a quarter note G4 and a quarter note D5. The fifty-fourth measure contains a quarter note G4 and a quarter note D5. The fifty-fifth measure contains a quarter note G4 and a quarter note D5. The fifty-sixth measure contains a quarter note G4 and a quarter note D5. The fifty-seventh measure contains a quarter note G4 and a quarter note D5. The fifty-eighth measure contains a quarter note G4 and a quarter note D5. The fifty-ninth measure contains a quarter note G4 and a quarter note D5. The sixtieth measure contains a quarter note G4 and a quarter note D5. The sixty-first measure contains a quarter note G4 and a quarter note D5. The sixty-second measure contains a quarter note G4 and a quarter note D5. The sixty-third measure contains a quarter note G4 and a quarter note D5. The sixty-fourth measure contains a quarter note G4 and a quarter note D5. The sixty-fifth measure contains a quarter note G4 and a quarter note D5. The sixty-sixth measure contains a quarter note G4 and a quarter note D5. The sixty-seventh measure contains a quarter note G4 and a quarter note D5. The sixty-eighth measure contains a quarter note G4 and a quarter note D5. The sixty-ninth measure contains a quarter note G4 and a quarter note D5. The seventieth measure contains a quarter note G4 and a quarter note D5. The seventy-first measure contains a quarter note G4 and a quarter note D5. The seventy-second measure contains a quarter note G4 and a quarter note D5. The seventy-third measure contains a quarter note G4 and a quarter note D5. The seventy-fourth measure contains a quarter note G4 and a quarter note D5. The seventy-fifth measure contains a quarter note G4 and a quarter note D5. The seventy-sixth measure contains a quarter note G4 and a quarter note D5. The seventy-seventh measure contains a quarter note G4 and a quarter note D5. The seventy-eighth measure contains a quarter note G4 and a quarter note D5. The seventy-ninth measure contains a quarter note G4 and a quarter note D5. The eightieth measure contains a quarter note G4 and a quarter note D5. The eighty-first measure contains a quarter note G4 and a quarter note D5. The eighty-second measure contains a quarter note G4 and a quarter note D5. The eighty-third measure contains a quarter note G4 and a quarter note D5. The eighty-fourth measure contains a quarter note G4 and a quarter note D5. The eighty-fifth measure contains a quarter note G4 and a quarter note D5. The eighty-sixth measure contains a quarter note G4 and a quarter note D5. The eighty-seventh measure contains a quarter note G4 and a quarter note D5. The eighty-eighth measure contains a quarter note G4 and a quarter note D5. The eighty-ninth measure contains a quarter note G4 and a quarter note D5. The ninetieth measure contains a quarter note G4 and a quarter note D5. The ninety-first measure contains a quarter note G4 and a quarter note D5. The ninety-second measure contains a quarter note G4 and a quarter note D5. The ninety-third measure contains a quarter note G4 and a quarter note D5. The ninety-fourth measure contains a quarter note G4 and a quarter note D5. The ninety-fifth measure contains a quarter note G4 and a quarter note D5. The ninety-sixth measure contains a quarter note G4 and a quarter note D5. The ninety-seventh measure contains a quarter note G4 and a quarter note D5. The ninety-eighth measure contains a quarter note G4 and a quarter note D5. The ninety-ninth measure contains a quarter note G4 and a quarter note D5. The hundredth measure contains a quarter note G4 and a quarter note D5.

The piano accompaniment for the first vocal line consists of two systems of music. The first system has a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The second system continues the same accompaniment pattern.

C G D C

Doo doo doot doo doo doot\_doo. Doo doo doot doo doodoot\_doo. Doo doo doot. { I'm packed and I'm  
The sky was

The vocal line continues with the same melody as the first line. The lyrics are: "Doo doo doot doo doo doot\_doo. Doo doo doot doo doodoot\_doo. Doo doo doot. { I'm packed and I'm The sky was".

The piano accompaniment for the second vocal line consists of two systems of music. The first system has a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The second system continues the same accompaniment pattern.

G D C

hold-ing. I'm smil-ing, she's liv-ing, she's gold-en, she lives for me. Says she lives\_ for me, o -  
gold, it was rose. I was tak-ing sips of it through my nose, and I wish I could get back there\_ some - place,

The vocal line continues with the same melody as the previous lines. The lyrics are: "hold-ing. I'm smil-ing, she's liv-ing, she's gold-en, she lives for me. Says she lives\_ for me, o - gold, it was rose. I was tak-ing sips of it through my nose, and I wish I could get back there\_ some - place,".

The piano accompaniment for the third vocal line consists of two systems of music. The first system has a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The second system continues the same accompaniment pattern.

-hanim 04/06/05-

G D C

va - tion, her own mo - ti - va - tion. She comes round and she goes down on me.  
back there smil - ing in the pic - tures you would take. Do - ing crys - tal meth will lift you up un - til you break. It won't

G D C To Coda ⊕

stop, And I'll make you smile, like a drug for you. Do ev - er what you want to do, com - ing o - ver  
I won't come down. I keep stock with the tick - tock rhy - thm, a bump for the drop, and then I

G D C

you. Keep on smil - ing what we go through. One stop to the rhy - thm that di - vides you.

G D C

And I speak to you — like the cho - rus to the verse. Chop an - oth - er line like a co - da with a

G D C

curse. Come on like a freak show takes the stage. We give them the games we play. She say,

G D C G D

"I want some - thing else to get me through this sem-i-charmed kind of life,

C G D C

— ba - by, ba - by. I want some - thing else, — I'm not lis - tening when you

G D C

D.S. al Coda

— say — good - bye."

CODA G D

bumped up. I took the hit that I was giv-en, then I

C D C D C

bumped a - gain, \_ then I bumped a - gain, \_ I said how do I get back there to the place where I \_ fell a - sleep in - side you?

D C D G D

How do I get my - self back to \_ the place where you said, \_ "I want some - thing \_

C G D C

else to get me through this sem-i-charmed kind of life, \_ ba - by, ba - by.

G D C G D

I want some - thing else, \_ I'm not lis - tening when you \_ say \_ good -

C G D C

bye." I be-lieve in the sand be - neath\_ my toes. — The beach gives a feel-ing, an — earth - y

G D C G D

feel-ing. I be-lieve\_ in the faith that grows, — and the four right chords can make\_ me cry.

C G D C

When I'm with you I feel\_ like I could die, — and that would be all\_ right, all right. — And when the

D C D C

plane came in, — she said\_ she was crash - ing. The vel - vet, it rips in the cit - y. We tripped\_

D C G D C

— on the urge to feel a - live, — but now I'm strug - gling to sur - vive. — Those days you were wear - ing that vel - vet dress. —

D C D C G N.C.

You're the priest - ess, I must con - fess. Those lit - tle red pant - ies, they pass the test. Slides up a - round the bel - ly, face down on the mat - tress.

G/D G/C G/D G/C G/D G/C

One, and you hold me, and we are bro - ken. — Still it's

G D C

all that I want to do, — just a lit - tle now. Feel my - self head made of — the ground. — I'm scared I'm not com - ing down. —

G D C G D

No, no, and I won't run for my life.

Detailed description: This system contains the first line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Above the vocal line, five guitar chords are indicated: G, D, C, G, and D. The piano accompaniment consists of chords and moving lines in both hands.

C G D C

She's got her jaws now locked down in a smile, but nothing is all right, all right.

Detailed description: This system contains the second line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Above the vocal line, four guitar chords are indicated: C, G, D, and C. The piano accompaniment continues with chords and moving lines.

G D C G D C

I want something else to get me through this life, baby.

Detailed description: This system contains the third line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Above the vocal line, six guitar chords are indicated: G, D, C, G, D, and C. The piano accompaniment continues with chords and moving lines.

G D C G D

I want something else, not listening when you say good

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Above the vocal line, five guitar chords are indicated: G, D, C, G, and D. The piano accompaniment continues with chords and moving lines.

C G/B Am C G/B Am

bye, \_\_\_\_\_ good - bye, \_\_\_\_\_ good -

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 features a melodic line with a long note on 'bye,' followed by a phrase 'good - bye,' and another long note on 'good -'. Above the staff are guitar chord diagrams for C, G/B, and Am, which are repeated. The bottom staff is a piano accompaniment in bass clef, consisting of a steady eighth-note bass line and a more active treble line with chords and moving lines.

C G/B Am G D

bye, \_\_\_\_\_ good - bye. \_\_\_\_\_

Detailed description: This system contains the next two staves of music. The top staff continues the vocal melody from the first system, with a long note on 'bye,' followed by 'good -' and another long note on 'bye.'. Above the staff are guitar chord diagrams for C, G/B, Am, G, and D. The bottom staff continues the piano accompaniment, with the bass line and treble line providing harmonic support for the vocal line.

C G D C

Detailed description: This system contains two staves of music. The top staff is mostly empty, with a few notes and rests, and a '2' above the first measure. Above the staff are guitar chord diagrams for C, G, D, and C. The bottom staff continues the piano accompaniment, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.

G D C G D

Doo doo doot doo doo doot\_doo. Doo doo doot doo doo doot\_doo. Doo doo doot doo doo doot\_doo.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with a melodic line of eighth notes and chords. The lyrics are 'Doo doo doot doo doo doot\_doo. Doo doo doot doo doo doot\_doo. Doo doo doot doo doo doot\_doo.'. Above the staff are guitar chord diagrams for G, D, C, G, and D. The bottom staff continues the piano accompaniment, with a rhythmic bass line and chords in the treble.



C G D

The sky was gold, — it was rose. I was tak - ing sips of it through my

C G D

nose, and I wish I could get back there some - place, back there in the place we used — to

C G D C

start. Doo doo doot doo doo doot\_doo. Doo doo doot doo doo doot\_doo.

G D C G/B Am

Doo doo doot doo doo doot\_doo.