

# Any Other World

Mika (Arr. by statoon)

♩=63 *Eb*

*Gm/D*

*Cm*

*Ab*

*Eb*

*Bb*

*Eb*

*Gm/D*

*Cm*

*Ab*

*Eb*

*Bb*

*Eb*

*Gm/D*

*Cm*

*Ab*

*Eb*

*Bb*

11

In - to bro - ken re - mi-nants

Musical notation for measures 11-12, featuring a piano accompaniment in the bass clef and a vocal line in the treble clef. The key signature is three flats (Bb major). The melody consists of eighth and quarter notes.

*Ab*

*Eb*

*Bb*

13

Smile li - ke you mean it

Musical notation for measures 13-14, continuing the piano accompaniment and vocal line. The melody features a dotted quarter note followed by an eighth note.

*Ab*

*Eb*

*Bb*

15

And let your - self let go - o - Cos it's

Musical notation for measures 15-16, with the piano accompaniment and vocal line. The melody includes a quarter rest followed by a quarter note.

*Eb*

*Gm/D*

*Cm*

*Ab*

17

all in the hands of a bi - tter, bi - tter man Say good-

Musical notation for measures 17-18, featuring a piano accompaniment and vocal line. The melody consists of quarter notes.

*Eb*

*Bb*

*Cm*

19

- bye to the world you thought you lived in Take a

Musical notation for measures 19-20, with a piano accompaniment and vocal line. The melody includes a half note followed by quarter notes.

21 *Eb* *Gm/D* *Cm* *Ab*

bow, play the part of a lone - ly lone - ly heart Say good-

23 *Eb* *Bb* *Cm*

- bye to the world you thought you lived in

♩=69

25 *Eb* *Gm/D* *Cm*

*Eb* *Gm/D* *Cm*

27 *Ab* *Eb* *Bb* *Eb* ♩=60

*Ab* *Eb* *Bb* *Eb* ♩=60

# BILLY BROWN

Words and Music by  
MIKA

Moderate Shuffle

Oh, Bil - ly Brown had <sup>3</sup> lived an or - di - nar - y life; <sup>3</sup> two kids, a  
Brown need - ed a place, some - where to go; <sup>3</sup> he found an

dog and <sup>3</sup> then the cau - tion - ar - y wife. <sup>3</sup> While it was  
is - land <sup>3</sup> off the coast of Mex - i - co. <sup>3</sup> Leav - ing his

all go - ing ac - cord - ing - ly to plan, <sup>3</sup> then <sup>3</sup> Bil - ly  
lov - er <sup>3</sup> and his fam - i - ly be - hind, <sup>3</sup> oh, <sup>3</sup> Bil - ly

G D7sus G D7sus

Brown fell in love — with an - oth - er man. — He met his  
Brown need - ed to find — some peace of mind. — And on his

G D7sus

lov - er — al - most ev - 'ry sin - gle day, mak - ing ex -  
jour - ney — and his trav - els on the way, he met a

G C

cus - es — for his dodg - y hol - i - day — un - to re -  
girl - ie — who was brave e - nough to say, — (when they made

G D7sus

li - gion — that he said and du - ly found. — They did - n't know —  
love he — shared the bur - den of his mind;) — "Oh, Bil - ly Brown, —

G D7sus G D7sus G

— that his faith was earth - ly bound. }  
 — you are a vic - tim of the times.” } Brown, \_\_\_\_\_

G7 C Cmaj7

— oh, Bil - ly Brown, — don't let the stars —

Am Em/B D D/E Am Em/B

— get you down; — don't let the waves — let you drown. —

D G G7

— Brown, \_\_\_\_\_ oh, Bil - ly \_\_\_\_\_



— Brown, — gon - na pick you up — like a pa - per cup; —



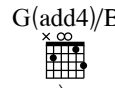
— gon - na shake the wa - ter out of ev - 'ry nook. — Oh, Bil - ly Brown. —



To Coda  $\oplus$



Oh, Bil - ly



*Instrumental solo*

Am Em/B D D/E Am Em/B D N.C. D.S. al Coda

Solo ends

CODA D7sus D7 G D7sus

Oh, Bil-ly Brown had \_\_\_ lived an or - di - nar - y life; \_\_\_ two kids, a

G G7 C G

dog and \_\_\_ then the cau - tion - ar - y wife. \_\_\_ While it was all go - ing ac - cord - ing - ly to plan, -

D7sus G D7sus G

\_\_\_ then \_\_\_ Bil - ly Brown fell in love \_\_\_ with an - oth - er man. \_\_\_

rit.



# Grace Kelly

Words & Music by Jodi Marr, Dan Warner, John Merchant & Michael Penniman

$\text{♩} = 124$  ( $\text{♪} = \overset{\frown}{\text{♪}} \overset{\frown}{\text{♪}}$ )

N.C.

"I wanna talk to you". "The last time we talked Mr Smith, you reduced me to tears. I promise you it won't happen again."

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of four measures of whole rests. The piano accompaniment begins with a whole note chord in the right hand and a quarter-note bass line in the left hand. The right hand accompaniment has a fermata over the first two measures.

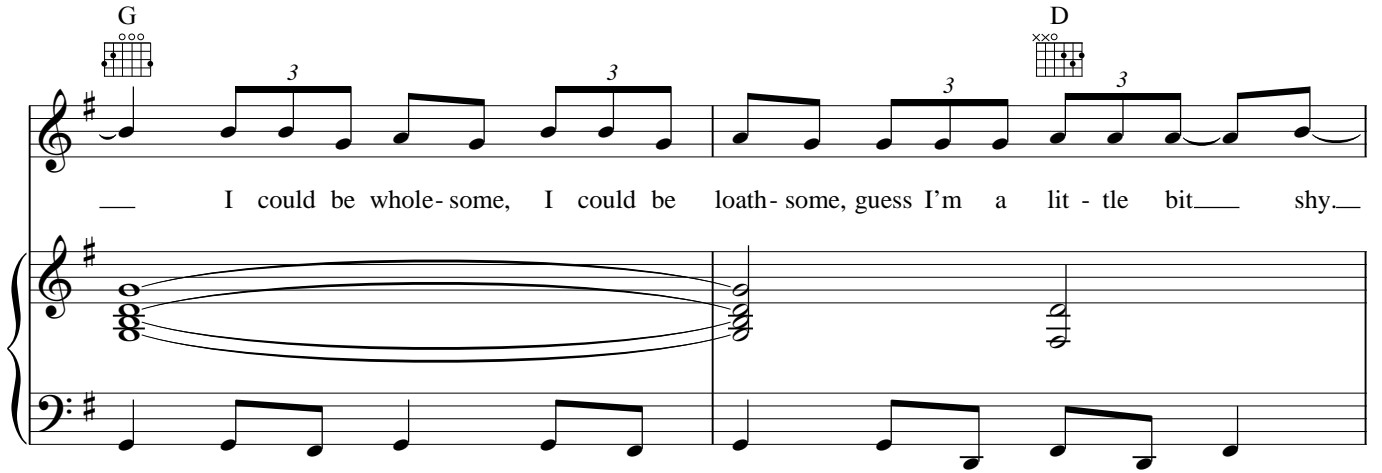
Do I at - tract you, do I re - pulse you with my quea - sy smile?

The second system includes guitar chord diagrams for G and D. The vocal line features eighth-note triplets and quarter notes. The piano accompaniment continues with a fermata in the right hand and a steady quarter-note bass line.

Am I too dir - ty, am I too flir - ty, do I like what you like?\_

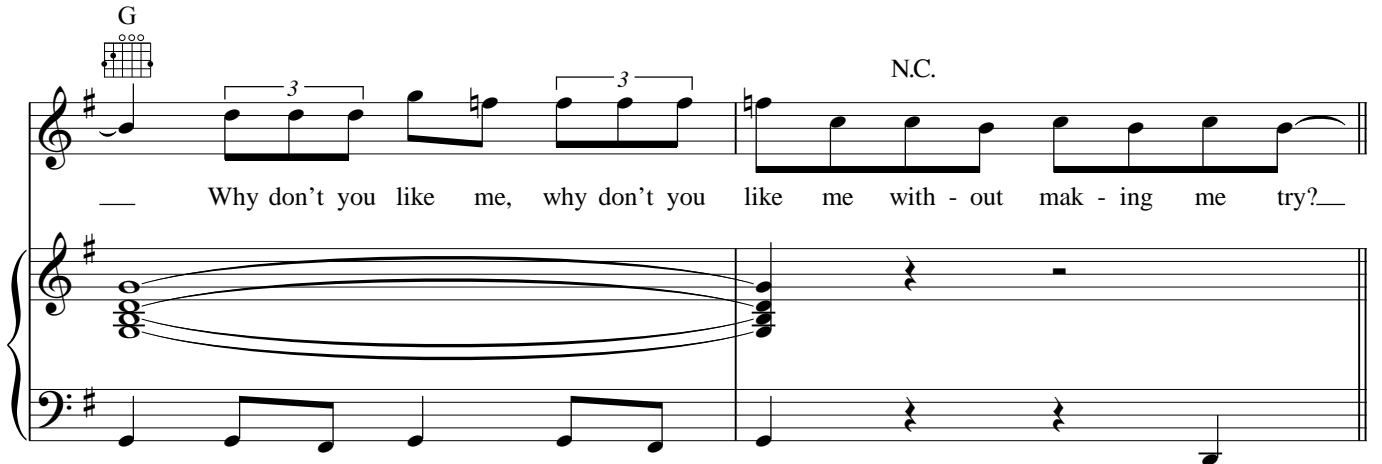
The third system also includes guitar chord diagrams for G and D. The vocal line continues with eighth-note triplets and quarter notes. The piano accompaniment maintains the same accompaniment style as the previous systems.

G D



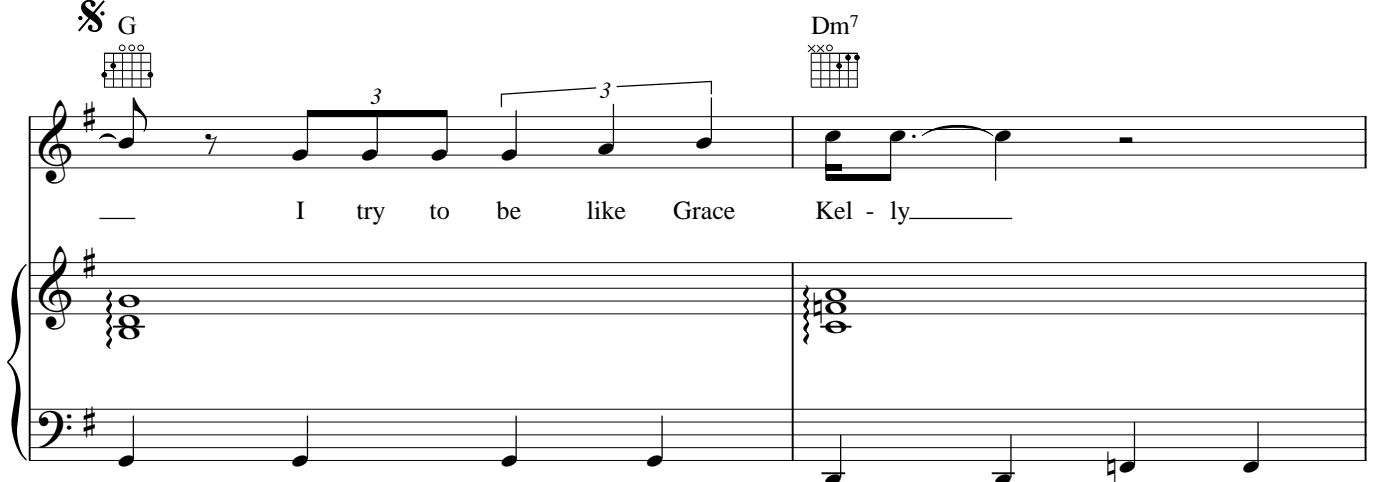
I could be whole-some, I could be loath-some, guess I'm a lit-tle bit shy.

G N.C.



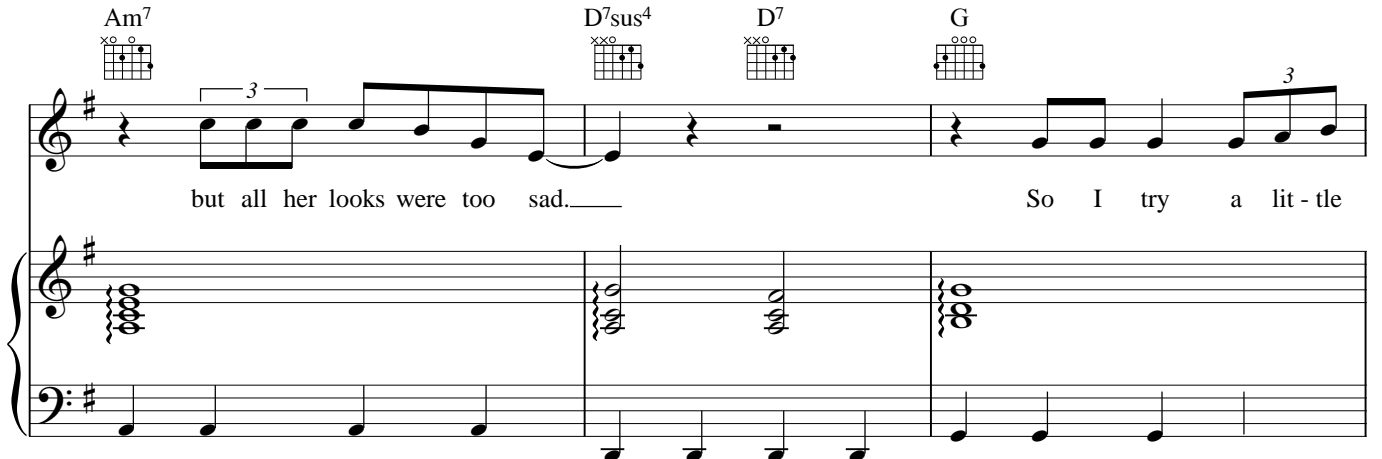
Why don't you like me, why don't you like me with-out mak-ing me try?

G Dm<sup>7</sup>



I try to be like Grace Kel-ly.

Am<sup>7</sup> D<sup>7</sup>sus<sup>4</sup> D<sup>7</sup> G



but all her looks were too sad. So I try a lit-tle

Dm7 Am7 Am7/D D

Fred - die. I've gone i - den - ti - ty mad.

G

I could be brown, I could be blue, I could be vi - o - let

C C/D D

sky. I could be hurt - ful, I could be pur - ple, I could be a - ny - thing you like.

G

Got - ta be green, got - ta be mean, got - ta be ev - 'ry - thing

To Coda II



To Coda

more. Why don't you like me? Why don't you like me? Why don't you walk out the door?\_



(Getting angry doesn't solve anything.)



How can I help it, how can I help it, how can I help what you



think? Hel - lo my ba - by, hel - lo my ba - by, put - ting my life on the


G



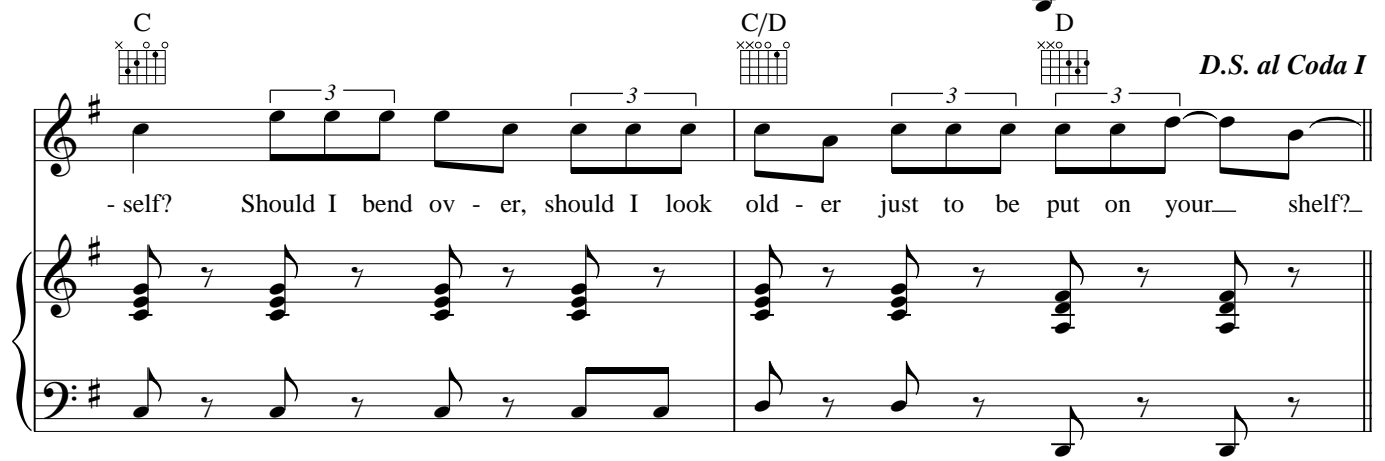
brink. Why don't you like me, why don't you like me, why don't you like your -



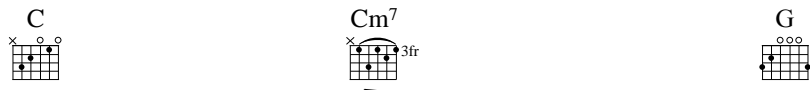
C C/D D *D.S. al Coda I*



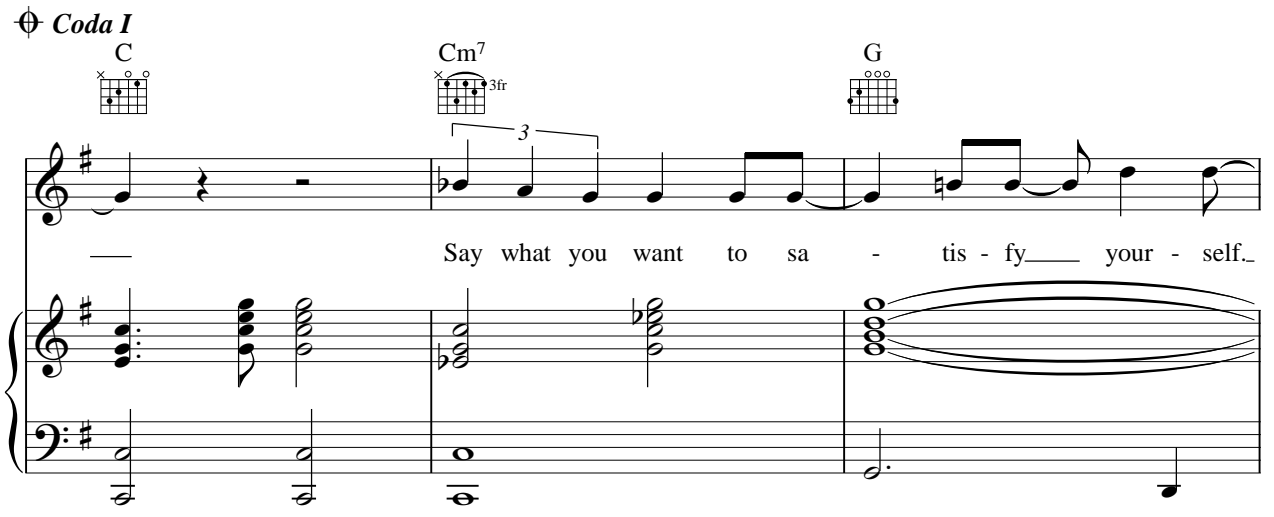
- self? Should I bend ov - er, should I look old - er just to be put on your shelf? -




♩ *Coda I*



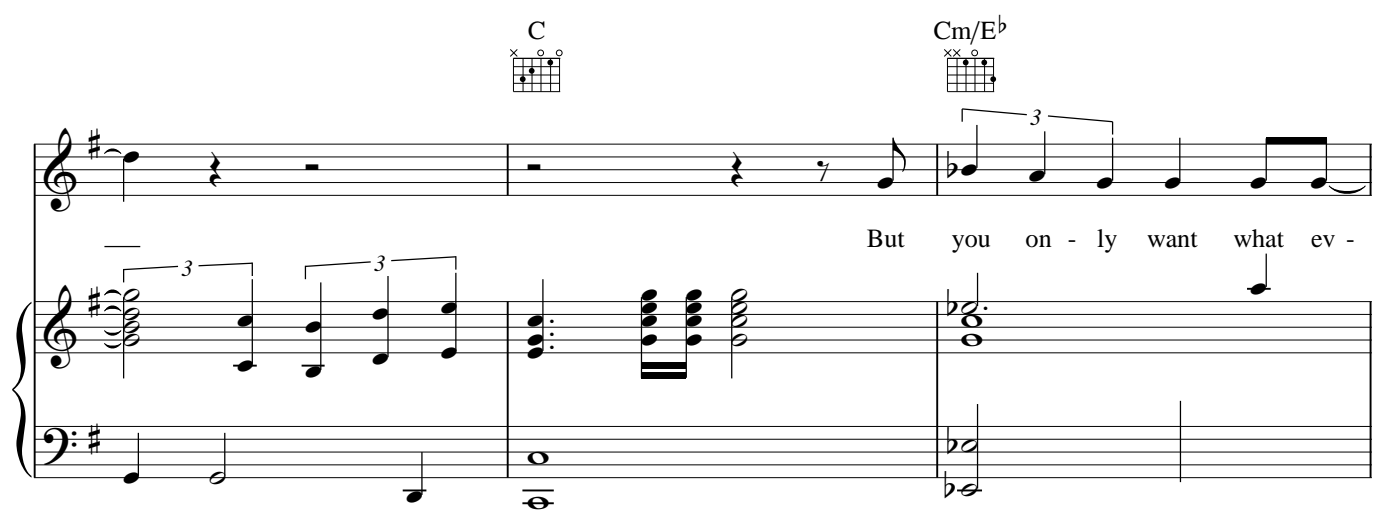
Say what you want to sa - tis - fy your - self.



C Cm/E<sup>b</sup>



But you on - ly want what ev -



G D/F# Em G/D C#m7b5

- 'ry - bo - dy else\_\_\_\_ says you\_\_\_\_ should want\_\_\_\_\_

D7sus4b9

You want\_\_\_\_\_

*D.SS. al Coda II*

♩ *Coda II*

C/D D G

like me? Walk out the door.\_\_\_\_ I could be brown, I could be

C

blue, I could be vi - o - let sky. I could be hurt - ful, I could be

C/D



D



G



pur - ple, I could be a - ny-thing you like. Got - ta be green, got - ta be

C



mean, got - ta be ev - 'ry - thing more. Why don't you like me? Why don't you

C/D



D



Em



D



like me? Walk out the door.

C



G/B



Am<sup>7</sup>



G



Fmaj<sup>9</sup>



Ooh. (Humphrey, we're leaving.)

# HAPPY ENDING

Words and Music by  
MIKA

Moderately

Db

Ab

(This is the way you left me; I'm not pre-tend-ing.)

*mp*

With pedal

Bbm

Gb

Db

No hope, no love, no glo-ry, no hap-py end-ing.— This is the way that we love,

Ab

Bbm

Gb

like it's for-ev-er;— then live the rest of our life, but not to-geth-er.)



Bbm

Ab

Gb

Db

Wake up in the morn - in';      stum - ble on \_\_\_ my life.  
Two o' - clock - in the morn - in';      some - thin's on \_\_\_ my mind.

Bbm

Ab

Gb

Db

Can't get no love \_\_\_\_\_ with - out sac - ri - fice. \_\_\_\_\_  
Can't get no rest \_\_\_\_\_ keep walk - in' a - round. \_\_\_\_\_

Bbm

Ab

Gb

Db

If an - y - thing should hap - pen, \_\_\_ I guess I wish \_\_\_ you well.  
If I pre - tend that noth - in' \_\_\_ ev - er \_\_\_ went wrong,



Bbm

Ab

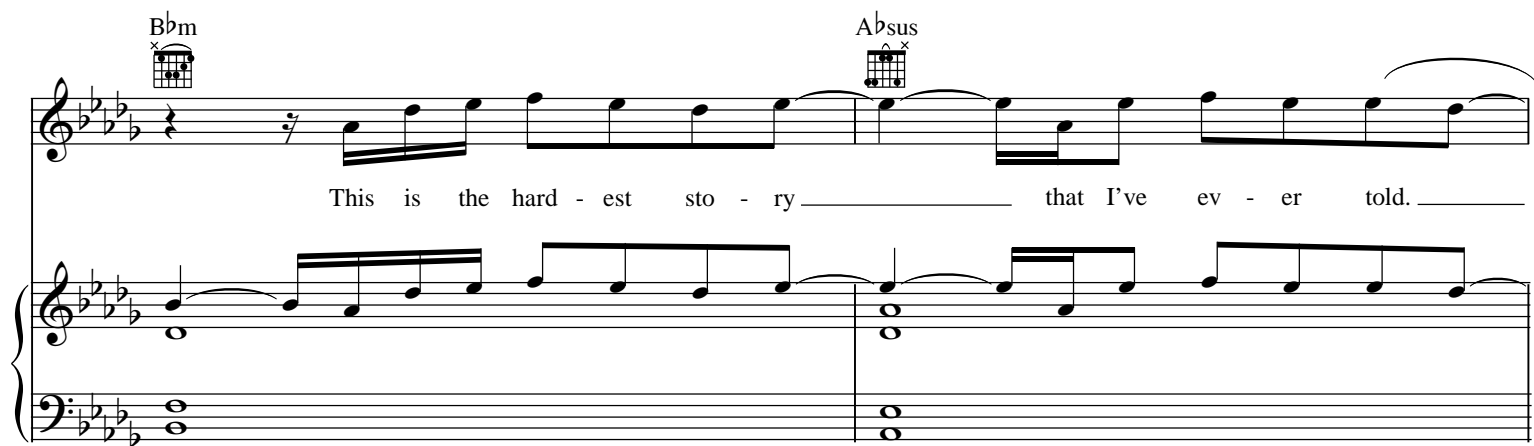
Gb



Db

Mm, a lit - tle bit of heav - en,      but a lit - tle bit of hell. \_\_\_ }  
I could get \_\_\_ to my sleep, I could think that we      just \_\_\_ car - ried on. \_\_\_ }

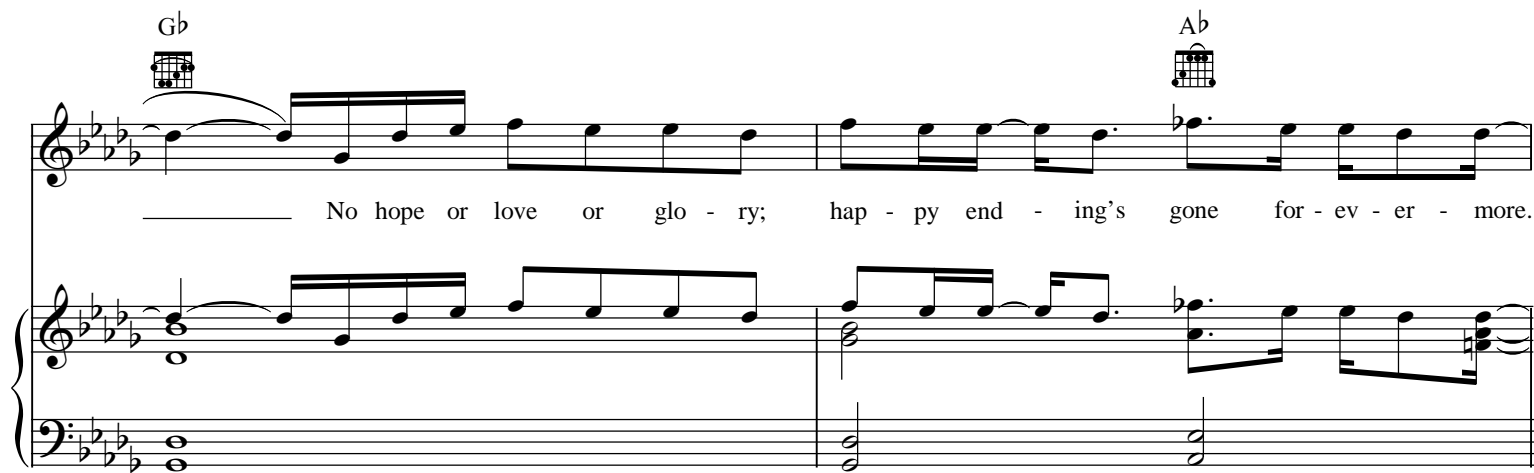
Bbm  Absus 



This is the hard - est sto - ry \_\_\_\_\_ that I've ev - er told. \_\_\_\_\_



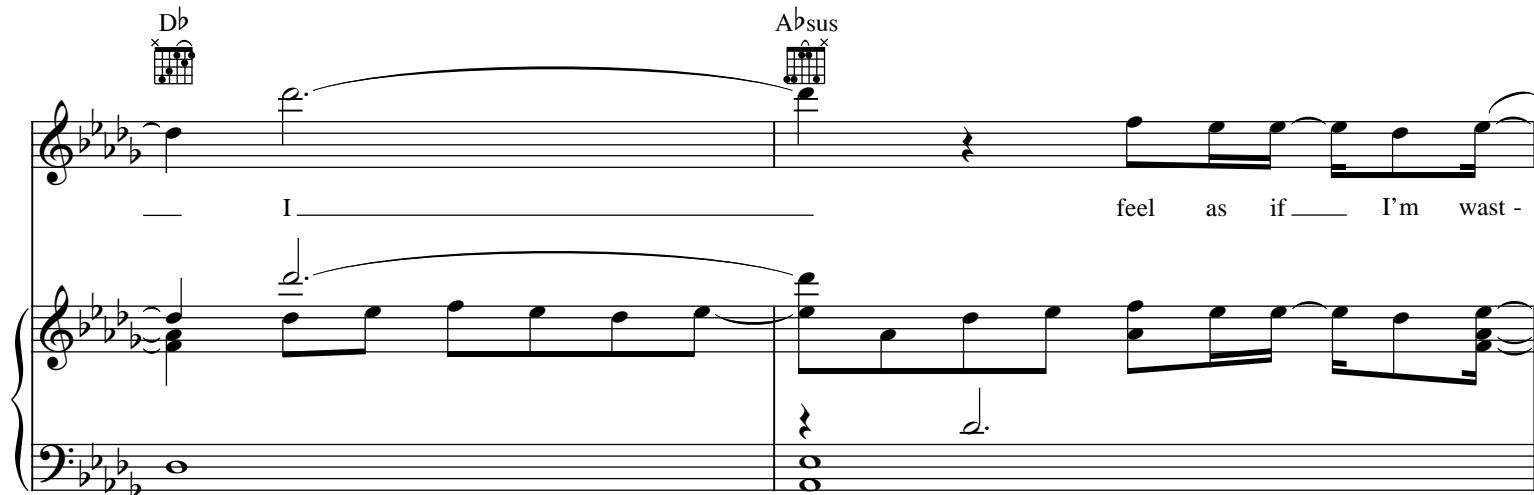
Gb  Ab 





\_\_\_\_\_ No hope or love or glo - ry; hap - py end - ing's gone for - ev - er - more.



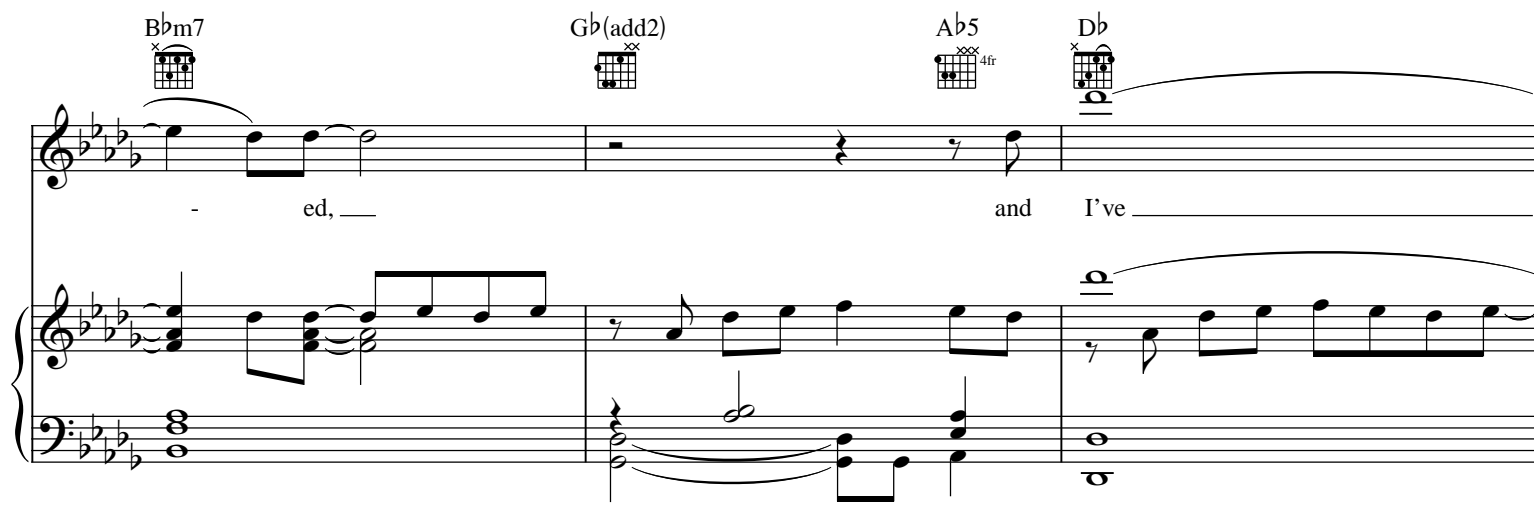
Db  Absus 

I \_\_\_\_\_ feel as if \_\_\_\_\_ I'm wast -



Bbm7  Gb(add2)  Ab5  Db 

ed, \_\_\_\_\_ and I've \_\_\_\_\_



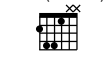
Ab sus



Bbm7



Gb(add2)



Ab5



(Lead vocal 2nd time only)

wast - ed ev-'ry day.

Oh,

I (This is the way you left me;

I'm not pre - tend - ing. I'm wast -

No hope, no love, no glo - ry,

no hap - py end - ing. and

I've This is the way that we love,

like it's for - ev - er; wast - ed ev - 'ry

Bbm7 1 Gb(add2) Ab5

day. then live the rest of our life, but not to - geth - er.) \_\_\_\_\_

2 Gb(add2) Ab5 Db Ab

but not to - geth - er.) \_\_\_\_\_ Lit - tle bit o' love.

Bbm Gb Db

Lit - tle bit o' love... (Lit - tle bit o' love, lit - tle bit o'

Ab Bbm

love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o'

G $\flat$

D $\flat$

E $\flat$ m7(add4)

love, lit - tle bit o' love, Lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o'

A $\flat$

A $\flat$ /A

B $\flat$ m

B $\flat$ m/D $\flat$

(Lead vocal continues ad lib.)  
love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o'

1 G $\flat$

A $\flat$ sus

2 G $\flat$

A $\flat$ sus

love, lit - tle bit o' love, lit - tle bit o' love, Lit - tle bit o' love, love. — lit - tle bit o'

D $\flat$

E $\flat$ m7(add4)

A $\flat$

A $\flat$ /A

I ———— feel as if ———— I'm wast-  
love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o'

Bbm



Bbm/Db



Gb



Ab sus



love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' ed, and

Db



Ebm7(add4)



Ab



Ab/A



I've love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' wast - ed ev-'ry

Bbm



Bbm/Db



Gb



Ab sus



day. love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o' love, lit - tle bit o'

Db



Ebm7(add4)



Ab



Ab/A



love.) (This is the way you left me; I'm not pre - tend - ing.

Bbm Bbm/Db Gb Absus Db Ebm7(add4)

No hope, no love, no glo - ry, no hap - py end - ing. — This is the way that we love,

Ab Ab/A Bbm Bbm/Db Gb Absus

like it's for - ev - er; — then live the rest of our life, but not to - geth - er.) —

Db Ebm7(add4) Gb Absus Db

(This is the way you left me; but not to - geth - er.) — (This is the way you left me;

Ab Bbm Gb

I'm not pre - tend - ing. — No hope, no love, no glo - ry, no hap - py end - ing. —

# LOVE TODAY

Words and Music by  
MIKA

Moderately

N.C.

(Doom, da da dee da dee doom, da da dee da dee.)

*mf*

(Boom ba ba boom ba ba boom ba ba boom ba ba boom ba ba boom ba ba boom.)

B5

Ev - 'ry-bod - y's gon-na love to - day, \_ gon-na love to - day, \_ gon-na love to - day. \_



Ev - 'ry - bod - y's gon - na love to - day, — gon - na love to - day. — An - y way you want

to, an - y way you've got to, love, love

A5 2fr E5 2fr F#5

B5

me. Love, love me. Love, love. I've been cry - in' Car - o - li - na sits on

NC. *Vocals 8va to end*

for so long, — fight - in' tears just to car - ry on; —  
 nine - ty - five; — give her a dol - lar, and she'll make you smile. —

A5



E5



F#5



but now, — Hook - er, — book her, nook her; — it's gone a - way. Walk a - way!

B5



Bm



A5



Hey — girl, why can't you car - ry on?  
Girl — dress - es like a kid for fun;

E5



F#5



B5



It's a curse; you're just like your moth - er. You're the type like to  
licks her lips like there's some - thin' oth - er. Tries to tell you life has

A5



E5



tease for fun;  
just be - gun;

well, you ain't gon - na  
but you know she's get - tin'

tease no long - er, gon - na make you a lov - er. }  
some - thin' oth - er than the love from her moth - er. }

B5



Ev - 'ry - bod - y's gon - na love to - day, love to - day, love to - day.

Ev - 'ry - bod - y's gon - na love to - day. An - y way you

A5



E5



F#5



B5



want to, an - y way you've got to, love, love me. Love, love

me. Love, love. Girl in the groove when the big bust on,

big bust on, big bust on; wait till your moth - er and your pa - pa's gone,

pa - pa's gone. Ma - ma, ma - ma,

A5



E5



F#5



B5



pa - pa,

shock, shock

me.

Shock, shock me.

Shock, shock.Said,

ev - 'ry-bod - y's gon-na love to - day, - gon-na love to - day, - gon-na love to - day. - Said,

ev - 'ry-bod - y's gon-na love to - day, - gon-na love to - day. - An - y way you want

to,

an - y way you've got to,

love, love

A



E



E/F#

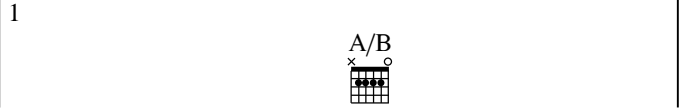


A#





me. Love, love me. Love, love.



(Lead vocal 2nd time only)

2



me. Love, love. Ev - 'ry - bod - y's gon - na love to - day, - gon - na  
(Doom, da da dee da dee

love to - day, - gon - na love to - day, - Ev - 'ry - bod - y's gon - na love to - day, - gon - na  
doom, da da dee da dee doom, da da dee da dee



love to - day, - da An - y way you want to, an - y way you've got  
doom, da da dee da dee doot doo, da dee da dee

to, doot love, love me. Love, love. Da da dee da dee doom, da da dee da dee doom. Da da dee da dee.

me. doom. Love, love. Da da dee da dee doom, da da dee da dee doom, da da dee da dee

doom, da da dee da dee doom, da da dee da dee doot doo, da da dee da dee

doot doo. Da da dee da dee doom, da da dee da dee doom, da da dee da dee.

Chord diagrams: E, E/F#, B5, B, A.

# BILLY BROWN

Words and Music by  
MIKA

Moderate Shuffle

Oh, Bil - ly Brown had <sup>3</sup> lived an or - di - nar - y life; <sup>3</sup> two kids, a  
Brown need - ed a place, some - where to go; <sup>3</sup> he found an

dog and <sup>3</sup> then the cau - tion - ar - y wife. <sup>3</sup> While it was  
is - land <sup>3</sup> off the coast of Mex - i - co. <sup>3</sup> Leav - ing his

all go - ing ac - cord - ing - ly to plan, <sup>3</sup> then <sup>3</sup> Bil - ly  
lov - er <sup>3</sup> and his fam - i - ly be - hind, <sup>3</sup> oh, <sup>3</sup> Bil - ly



G D7sus G D7sus

Brown fell in love — with an - oth - er man. — He met his  
Brown need - ed to find — some peace of mind. — And on his

G D7sus

lov - er — al - most ev - 'ry sin - gle day, mak - ing ex -  
jour - ney — and his trav - els on the way, he met a

G C

cus - es — for his dodg - y hol - i - day — un - to re -  
girl - ie — who was brave e - nough to say, — (when they made

G D7sus

li - gion — that he said and du - ly found. — They did - n't know —  
love he — shared the bur - den of his mind;) — "Oh, Bil - ly Brown, —

G D7sus G D7sus G

— that his faith was earth - ly bound. }  
— you are a vic - tim of the times.” } Brown, \_\_\_\_\_

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for G, D7sus, G, D7sus, and G. The bottom two staves are piano accompaniment. The lyrics are: "— that his faith was earth - ly bound. } — you are a vic - tim of the times.” } Brown, \_\_\_\_\_".

G7 C Cmaj7

— oh, Bil - ly Brown, — don't let the stars —

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for G7, C, and Cmaj7. The bottom two staves are piano accompaniment. The lyrics are: "— oh, Bil - ly Brown, — don't let the stars —".

Am Em/B D D/E Am Em/B

— get you down; — don't let the waves — let you drown. —

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for Am, Em/B, D, D/E, Am, and Em/B. The bottom two staves are piano accompaniment. The lyrics are: "— get you down; — don't let the waves — let you drown. —".

D G G7

— Brown, \_\_\_\_\_ oh, Bil - ly \_\_\_\_\_

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for D, G, and G7. The bottom two staves are piano accompaniment. The lyrics are: "— Brown, \_\_\_\_\_ oh, Bil - ly \_\_\_\_\_".



— Brown, — gon - na pick you up — like a pa - per cup; —



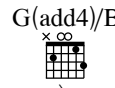
— gon - na shake the wa - ter out of ev - 'ry nook. — Oh, Bil - ly Brown. —



To Coda  $\oplus$



Oh, Bil - ly



*Instrumental solo*

Am Em/B D D/E Am Em/B D N.C. D.S. al Coda

*Solo ends*

CODA D7sus D7 G D7sus

Oh, Bil - ly Brown had — lived an or - di - nar - y life; — two kids, a

G G7 C G

dog and — then the cau - tion - ar - y wife. — While it was all go - ing ac - cord - ing - ly to plan, —

D7sus G D7sus G

— then — Bil - ly Brown fell in love — with an - oth - er man. —

*rit.*

# MY INTERPRETATION

Words and Music by MIKA,  
JODI MARR and RICHIE SUPA


Moderately

G5  Csus2 



*mf*

*With pedal*

Em7  Fsus2 



You



G5  Dsus 



talk a - bout life, you, talk a - bout death and ev - 'ry - thing in \_\_\_\_\_ be - tween \_\_\_\_\_ like it's  
first \_\_\_\_\_ two weeks turn in - to ten; I hold \_\_\_\_\_ my breath \_\_\_\_\_ and won - der when \_\_\_\_\_ it - 'll

Csus2  Dsus  D 



noth - in', and the words are eas - y. You  
hap - pen. It does - n't real - ly mat - ter. If

G5

Dsus

talk a - bout me, and talk a - bout you and ev - 'ry - thing I do like it's some -  
half of what you said is true and half of what I did - n't do could be dif -

Csus2

Dsus

D

- thin' that needs re - peat - ing.  
- f'rent, would it make it bet - ter?

G5

A7

I don't need an al - i - bi, or for you to re - al - ize.  
If we for - get the things we know, would we have some - where to go?

Csus2

Omit 2nd time

Dsus

D

the things we left un - said are on - ly tak - ing space up in our heads.  
The on - ly way is down;

G5

A7

Make it my fault, win the game; point the finger, place the blame

Csus2

Dsus

D

N.C.

and cuss me up and down. It does - n't mat - ter now. } 'Cause I don't  
I can see that now. }

G5

Csus2

Dsus

G5

G5/F#

care if I ever talk to you a - gain. This is not

Em7

A7

Csus2

Dsus

a - bout e - mo - tion; I don't need a rea - son not to

G5                      Csus2                      Dsus                      G5                      G5/F#

care what you say — or what hap - pened in — the end. — This is my —

Em7                      A7                      Csus2                      Dsus

— in - ter - pre - ta - tion, and it don't, don't — make —

1                      G5                      Csus2                      Em7

— sense.

Fsus2                      2                      Em7

The — sense.                      *Instrumental solo*



D/F#  Csus2 



*Solo ends*



Em7  D/F#  D 






It's real - ly not \_\_\_\_\_ such a sad \_\_\_\_\_



Csus2  G/C 

\_\_\_\_\_ day \_\_\_\_\_ if I, \_\_\_\_\_



G5  Csus2  Dsus  G5  G5/F# 

if I \_\_\_\_\_ nev - er talk to you \_\_\_\_\_ a - gain. \_\_\_\_\_ This is not \_\_\_\_\_



Em7



A7



Csus2



Dsus



— a - bout — e - mo - tion; I don't need a rea - son not — to



G5



Csus2



Dsus



G5



G5/F#



care what you say — or what hap - pened in — the end. — This is my —



Em7



A7



Csus2



Dsus



— in - ter - pre - ta - tion, and it don't, don't — make —



G5



Csus2



Dsus



G5



G5/F#



Em7



A7



— sense. —



Csus2

Dsus

G5

Csus2



Musical staff with treble clef and key signature of one sharp (F#).

And it don't have to make no

Musical staff with treble clef.

Musical staff with bass clef.

Dsus

G5

G5/F#

Em7

A7



Musical staff with treble clef.

sense to you at all, 'cause this is my interpretation, yeah,

Musical staff with treble clef.

Musical staff with bass clef.

Csus2

Dsus

G5

Csus2



Musical staff with treble clef.

yeah, yeah.

Musical staff with treble clef.

Musical staff with bass clef.

Em7

Fsus2



Musical staff with treble clef.

Musical staff with bass clef.

Over My Shoulder by MIKA Copyright © 2007 by Wil

♩=120

(2)

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one flat (Bb). The tempo is marked as 120 beats per minute. The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords with a wavy line above them, indicating a tremolo effect. The bass staff contains a simple bass line. The word "grazioso" is written below the first measure. A repeat sign with a first ending bracket is at the end of the system, with a "(2)" above it.

*grazioso*

7

Musical notation for measures 7-12. The notation continues from the previous system. The treble staff features a tremolo effect on the chords. The bass staff continues with a simple bass line. The system ends with a repeat sign.

13

Musical notation for measures 13-17. The notation continues from the previous system. The treble staff features a tremolo effect on the chords. The bass staff continues with a simple bass line. The system ends with a repeat sign.

1.

18

Musical notation for measures 18-22. The notation continues from the previous system. The treble staff features a tremolo effect on the chords. The bass staff continues with a simple bass line. The system ends with a repeat sign.

23

Musical score for measures 23-28. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains six measures of music, each with a triplet of eighth notes. The bass staff contains six measures of music, each with a single eighth note.

29

Musical score for measures 29-34. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains six measures of music, each with a triplet of eighth notes. The bass staff contains six measures of music, each with a single eighth note.

35

Musical score for measures 35-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains six measures of music, with the first three measures being whole rests and the last three measures being triplets of eighth notes. The bass staff contains six measures of music, each with a triplet of eighth notes. A first ending bracket labeled "2." spans measures 37-38. A second ending bracket labeled "(2)" spans measures 39-40.

40

Musical score for measures 41-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains six measures of music, each with a triplet of eighth notes. The bass staff contains six measures of music, each with a single eighth note.

45

Musical score for measures 47-52. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains six measures of music, each with a triplet of eighth notes. The bass staff contains six measures of music, each with a single eighth note.

51

Musical score for measures 51-56. The piece is in a minor key, indicated by the key signature of one flat. The music is written for piano in a two-staff system. Measures 51-53 feature a series of chords in the bass clef, with the right hand playing a simple accompaniment. Measures 54-56 show a melodic line in the right hand with a long slur, while the bass clef continues with a simple accompaniment.

57

Musical score for measures 57-62. The music continues in the same minor key. Measures 57-60 feature a melodic line in the right hand with a long slur, while the bass clef continues with a simple accompaniment. Measures 61-62 show a melodic line in the right hand with a long slur, while the bass clef continues with a simple accompaniment.

63

Musical score for measures 63-68. The music continues in the same minor key. Measures 63-65 feature a melodic line in the right hand with a long slur, while the bass clef continues with a simple accompaniment. Measures 66-68 show a melodic line in the right hand with a long slur, while the bass clef continues with a simple accompaniment.

69

Musical score for measures 69-74. The music continues in the same minor key. Measures 69-72 feature a melodic line in the right hand with a long slur, while the bass clef continues with a simple accompaniment. Measures 73-74 show a melodic line in the right hand with a long slur, while the bass clef continues with a simple accompaniment.

75

Musical score for measures 75-80. The music continues in the same minor key. Measures 75-78 feature a melodic line in the right hand with a long slur, while the bass clef continues with a simple accompaniment. Measures 79-80 show a melodic line in the right hand with a long slur, while the bass clef continues with a simple accompaniment.



81

Musical score for measures 81-85. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 81 features a treble staff with a half note chord (F4, A4) and a bass staff with a half note (F3). Measures 82-85 show a sequence of chords in the treble staff and single notes in the bass staff.

86

Musical score for measures 86-90. The system consists of two staves. Measure 86 has a treble staff with a half rest and a bass staff with a half note (F3). Measures 87-90 feature a treble staff with eighth-note chords and a bass staff with half notes.

91

Musical score for measures 91-95. The system consists of two staves. Measure 91 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note (F3). Measures 92-95 show a sequence of chords in the treble staff and single notes in the bass staff.

96

Musical score for measures 96-100. The system consists of two staves. Measure 96 has a treble staff with eighth-note chords and a bass staff with a half note (F3). Measures 97-100 show a sequence of chords in the treble staff and single notes in the bass staff.

1.

2.

101

Musical score for measures 101-105. The system consists of two staves. Measure 101 has a treble staff with eighth-note chords and a bass staff with a half note (F3). Measures 102-105 show a sequence of chords in the treble staff and single notes in the bass staff. A first ending bracket covers measures 101-103, and a second ending bracket covers measures 104-105. A double bar line with a repeat sign is placed at the end of measure 103.

106

Musical score for measures 106-111. The score is written for piano in a key with one flat (B-flat major or E-flat minor). The right hand (treble clef) starts with a whole rest in measure 106, followed by chords in measures 107-111. The left hand (bass clef) plays a sequence of notes: a whole note in measure 106, followed by half notes in measures 107-110, and a half note in measure 111. A repeat sign is present at the end of measure 111.

112

Musical score for measures 112-114. The score is written for piano in a key with one flat. The right hand (treble clef) plays chords in measures 112-114. The left hand (bass clef) plays half notes in measures 112-114. A repeat sign is present at the end of measure 114. A fermata is placed over the final chord in measure 114, with the number (4) written above it, indicating a four-measure hold.



# RELAX

(Take It Easy)

Words and Music by  
MIKA

Moderately

**Chord Progression 1:** F#m, Bm7, F#m/B, E

**Chord Progression 2:** C#m, C#m7, F#m, Bm7, F#m/B

**Chord Progression 3:** E, C#m, C#m7, F#m

**Chord Progression 4:** D, Bm7, E

*mp*

*With pedal*

8va

(Ooh ah.)

Took a ride to the

end of the line where no one ever goes. End - ed up  
 There is an answer to the darkest times. It's clear

F#m

D

on a bro - ken train \_\_\_\_\_ with  
we \_\_\_\_\_ don't un - der - stand \_\_\_\_\_ it, but the

Bm7

E

Bm7

no - bod - y \_\_\_\_\_ I know. \_\_\_\_\_ But the pain \_\_\_\_\_ and the long -  
last thing on \_\_\_\_\_ my mind \_\_\_\_\_ is to leave \_\_\_\_\_ you. I be - lieve \_\_\_\_\_

E7

F#m

- ing's the same \_\_\_\_\_ when you're dy - in'. \_\_\_\_\_ Now I'm lost, \_\_\_\_\_  
that we're in \_\_\_\_\_ this to - geth - er. \_\_\_\_\_ Don't \_\_\_\_\_ scream; \_\_\_\_\_

Bm7

E7

\_\_\_\_\_ and I'm scream - ing for help, \_\_\_\_\_ and no  
there are so \_\_\_\_\_ man - y roads \_\_\_\_\_ left to \_\_\_\_\_  
(Re -

F#m



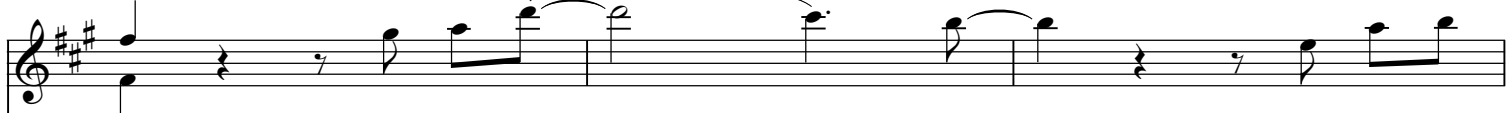
Bm7



F#m/B



E

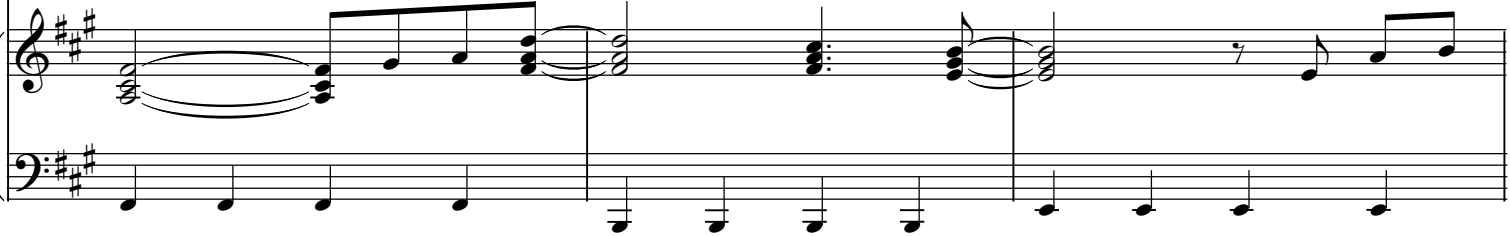


one. }  
take. }  
lax, }

take it eas

y, —

for there is



C#m



C#m7



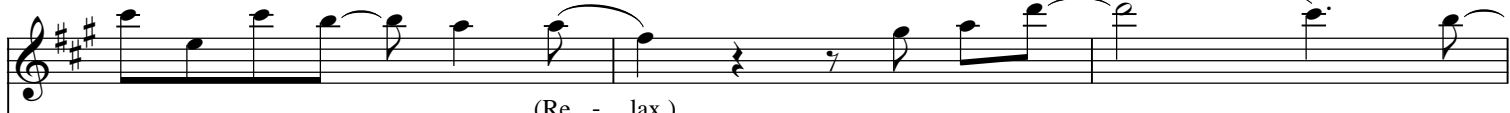
F#m



Bm7



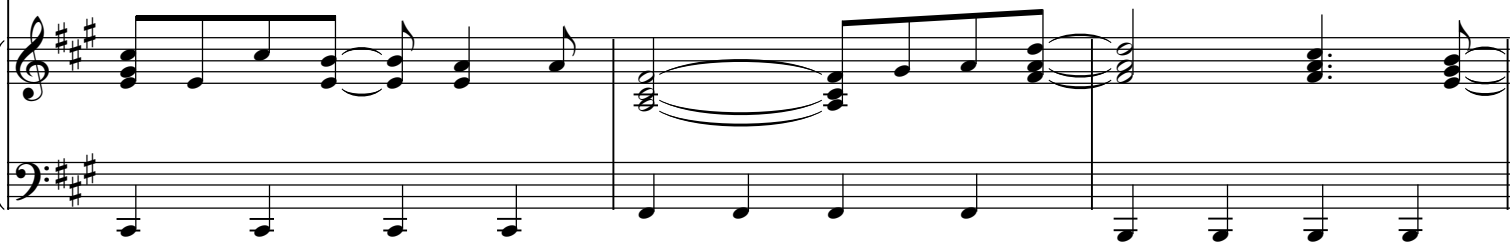
F#m/B



noth - in' that we can do. (Re - lax.)

Take it eas

y; —



To Coda



E



A



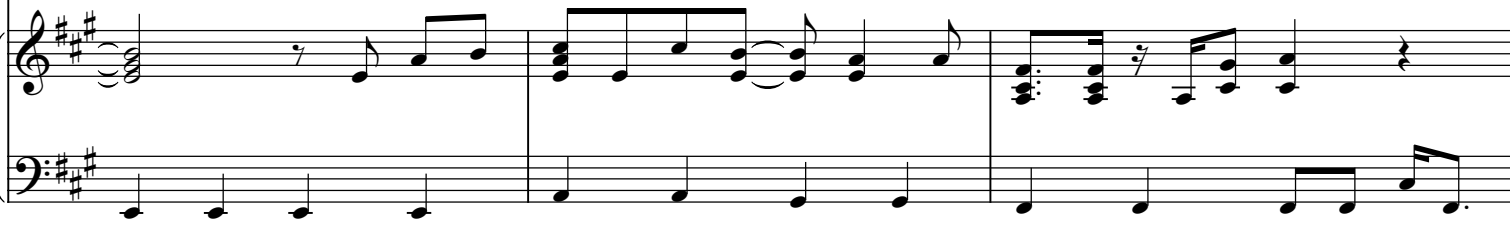
E/G#



F#m



blame it on me or blame it on you.)



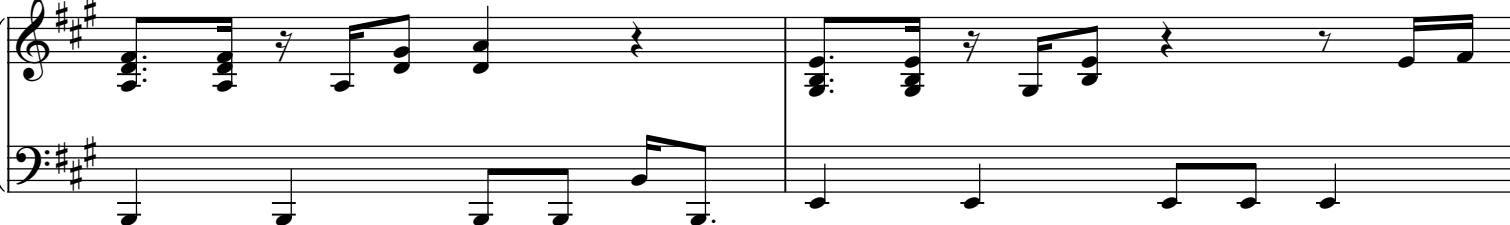
Bm7



F#m/B



E





(It's as if I'm scared; it's as if I'm



ter - ri - fied. \_\_\_\_\_ It's as if I'm scared; it's as if I'm



play - in' with fire. Scared; it's as if I'm ter - ri - fied. \_\_\_\_\_ Are you scared? -



**D.S. al Coda**

Are we play - in' with fire? Re - lax.)

**CODA**

C#m C#m7 F#m

me or blame it \_\_\_\_\_ on (Re - lax.) you. \_\_\_\_\_ Take it eas -

Bm7 F#m/B E C#m C#m7

- y, \_\_\_\_\_ for there is noth - in' that we \_\_\_\_\_ can do. \_\_\_\_\_

F#m Bm7 F#m/B E

lax.) Take it eas - y; \_\_\_\_\_ blame it on

C#m C#m7 F#m Bm7

me or blame it \_\_\_\_\_ on you.) \_\_\_\_\_

E C#m F#m

Bm7 E C#m

(Re -

N.C.

lax, take it eas - y, — for there is

noth - in' that we \_\_\_ can do. \_\_\_ (Re - lax.) Take it eas - y; —

blame it on me or blame it on you. (Re - lax.) Take it eas -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics "blame it on me or blame it on you. (Re - lax.) Take it eas -". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

y, for there is noth - in' that we can do. (Re -

The second system continues the vocal line with the lyrics "y, for there is noth - in' that we can do. (Re -". The piano accompaniment continues with similar harmonic patterns. Chord diagrams for Bm7, F#m/B, E, C#m, and C#m7 are provided below the piano part.

lax.) Take it eas - y; blame it on

The third system features the lyrics "lax.) Take it eas - y; blame it on". The piano accompaniment continues with a steady bass line and harmonic accompaniment. Chord diagrams for F#m, Bm7, F#m/B, and E are provided below the piano part.

me or blame it on (It's as if I'm scared; it's as if I'm

The fourth system contains the lyrics "me or blame it on (It's as if I'm scared; it's as if I'm". The piano accompaniment concludes the system with sustained chords. Chord diagrams for C#m, C#m7, and F#m are provided below the piano part.

Bm7

F#m/B

E

C#m

C#m7

ter - ri - fied. \_\_\_\_\_ It's as if I'm scared; it's as if I'm play - in' with fire. (Re -

F#m

Bm7

F#m/B

E

Scared; (lax.) it's as if I'm ter - ri - fied. \_\_\_\_\_ Are you scared? \_ Are we

C#m

C#m7

N.C.

play - in' with fire? Re - lax.) (Ah. \_\_\_\_\_

1

2

(Re - \_\_\_\_\_



# Stuck in the Middle

Mika (Arr. by statoon)

♩=96 *Dm7*

*Gm7/9*

*C*

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of one flat (Bb). The first system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. Chord symbols *Dm7*, *Gm7/9*, and *C* are placed above the staff.

*F* *C/E*  $\frac{\text{Dm}}{\text{C}}$  *Gm7* *C* *F*

Musical notation for measures 4-6. Measure 4 includes a first ending bracket and a repeat sign. Measure 5 includes a second ending bracket and a repeat sign. Chord symbols *F*, *C/E*,  $\frac{\text{Dm}}{\text{C}}$ , *Gm7*, *C*, and *F* are placed above the staff.

*Dm* *Gm7* *C* *F* *Gm7* *C*

Musical notation for measures 7-10. The right hand continues with chords and eighth notes, and the left hand plays a bass line. Chord symbols *Dm*, *Gm7*, *C*, *F*, *Gm7*, and *C* are placed above the staff.

1. *C7* *D.S.*  $\frac{\text{D}7}{\text{C}}$  *F* *C7* *F* *Dm*

Musical notation for measures 11-15. Measure 11 includes a first ending bracket and a repeat sign. Measure 12 includes a second ending bracket and a repeat sign. Chord symbols 1. *C7*, *D.S.*,  $\frac{\text{D}7}{\text{C}}$ , *F*, *C7*, *F*, and *Dm* are placed above the staff.

*Gm7* *C* *Dm7* *Gm7/9*

Musical notation for measures 16-18. Measure 16 includes a first ending bracket and a repeat sign. Measure 17 includes a second ending bracket and a repeat sign. Chord symbols *Gm7*, *C*, *Dm7*, and *Gm7/9* are placed above the staff.

19 *C* *F* *C/E* *Cm* *Bb*

23 *F* *C* *Cm* *Bb*

27 *F* *G* *C* *F* *C7* *F*

31 *Dm* *Gm7* *C* *Dm7* (2)

34 *Gm7/9* *C* *F* *C/E* *Dm*