

MIKA

Life in Cartoon Motion



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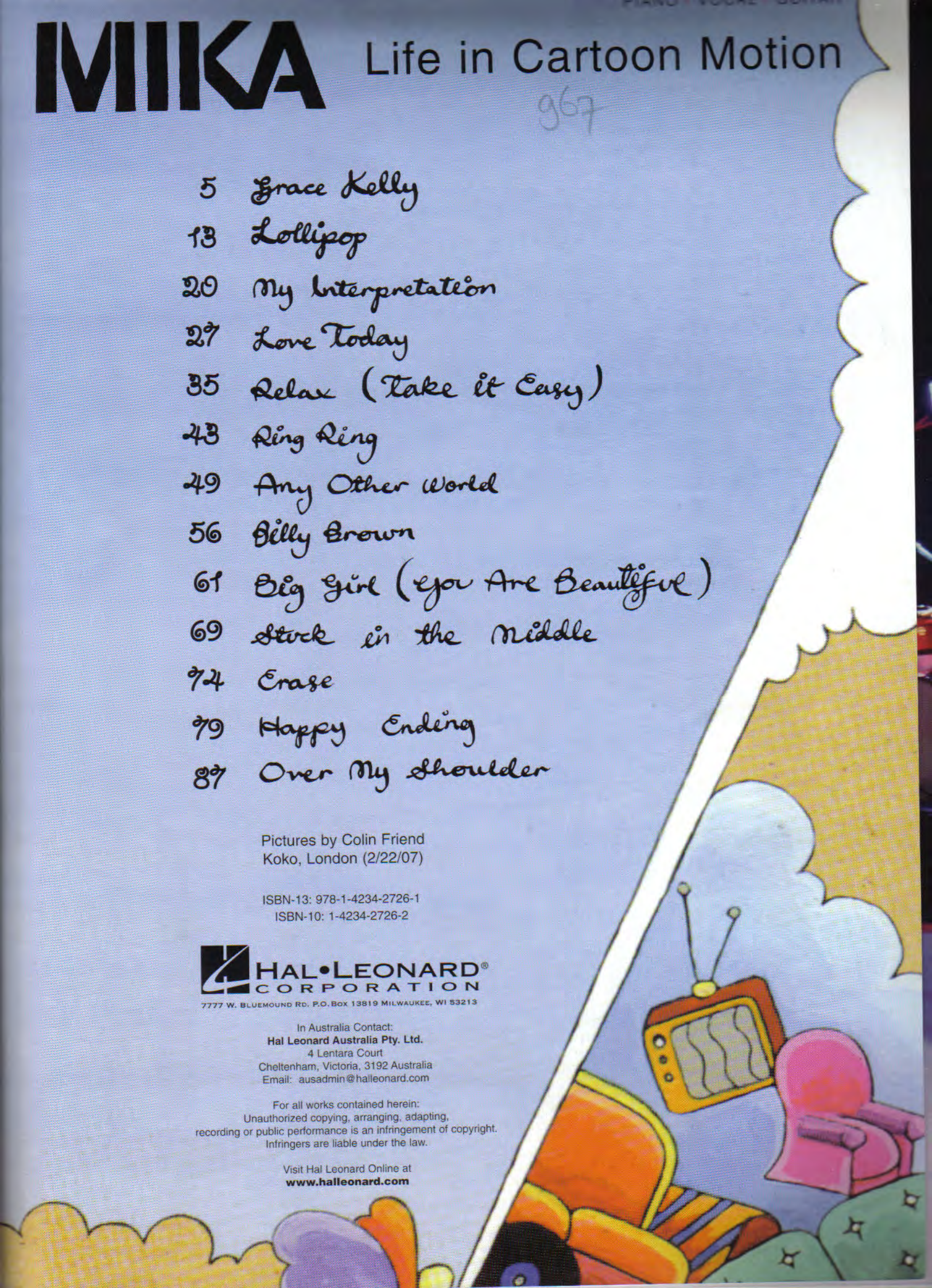
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GRACE KELLY

5

Words and Music by MIKA, JODI MARR,
JOHN MERCHANT and DAN WARNER

Moderate Shuffle (♩ = $\frac{3}{4}$)

N.C.

I wan-na talk to you. —

(The last time we talked, Mr. Smith, you reduced me to tears.)

I promise you it won't happen again.)

Do I at-tract you? Do I re -

pulse you with my quea - sy smile? — Am I too dirt - y? Am I too

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flirt - y? Do I like what you like? — Yeah, I could be whole - some, I could be

D/F# **G5**

loath - some; guess I'm a lit - tle bit — shy. — Why don't you like me? Why don't you

D/F# **G5**

like me with - out mak - ing me try? — I try to be like Grace Kel - ly, (Mm.) —

N.C. **G** **Dm7** **F6**

but all her looks were too sad. — (ah.) —

Am7 **D7sus** **D7**

G Dm7 Fmaj7 Am7

So I tried a lit - tle Fred-die, mm; I've gone i - den - ti - ty

D7sus D7 G

mad! I could be brown, I could be

G/A G/B C

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

D7sus D7 G

pur - ple, I could be an - y - thing you like. Try to be green, try to be

mean, got - ta be ev - 'ry - thing 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 you? 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 brink. —

To Coda

N.C.

G/A G/B C

D7sus D7 G

G G/A G/B

C D7sus D7

G  **G/A**  **G/B** 

Why don't you like me? Why don't you like me? Why don't you like your -

C  **D7sus**  **D7**  **D.S. al Coda**

self? Should I bend o - ver? Should I look old - er just to be put on your shelf? -

CODA **D7sus**  **D7**  **Cmaj7** 

like me? Why don't you walk out the door? -

Cm  **G** 

Say what you want to sat - is - fy your - self; hey!







But you on - ly want — what ev - 'ry - bod - y else —





— says you — should want, — you




know. — I could be brown, I could be



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

Dsus

D

G

pur - ple, I could be an - y - thing you — like. — Try to be green, try to be

G/A

G/B

C

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

D7sus

D7

G

like me? Walk out — the door! — I could be brown, I could be

G/A

G/B

C

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

D7sus **D7** **G**

pur - ple, I could be an - y - thing you like. Try to be green, try to be

G/A **G/B** **C**

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

D7sus **D7** **Em** **D**

like me? Walk out the door!

C **G/B** **Am7** **G** **Fmaj9**

Ooh. (Humphrey! We're leaving!)

LOLLIPOP

Words and Music by
MIKA

Bright tempo

* N.C.

* N.C.

The musical score consists of two systems. The first system features a vocal line in treble clef with a common time signature. The lyrics are: "I said, suck - in' too hard on your lol - li - pop, — yeah,". The melody starts with a quarter rest, followed by eighth notes for "I", "said,", and "suck - in'", then a double bar line with repeat dots. The second measure of the vocal line contains eighth notes for "too", "hard", and "on", followed by a double bar line with repeat dots. The third measure contains eighth notes for "your", "lol - li -", and a quarter note for "pop,". The fourth measure contains a half note for "yeah,". The second system features a piano accompaniment. The right hand (treble clef) has whole rests in all measures. The left hand (bass clef) has whole rests in the first two measures, followed by a double bar line with repeat dots. The third measure of the left hand contains a half note G2, a quarter rest, and a half note G2. The fourth measure contains a quarter note G2, a quarter rest, a quarter note F2, and a quarter note E2. The dynamic marking *mf* is placed between the staves in the third measure.

I said, suck - in' too hard on your lol - li - pop, — yeah,

mf



8va

(Suck - in' too hard on your lol - li - pop, — oh, love's gon - na get you down. —

* Recorded a half step higher.

C (8va)

F

Suck - in' too hard on your lol - li - pop, — oh,

G (8va) G/B C F

love's gon - na get you down. — Say love, say love, oh,

G (8va) C F

love's gon - na get you down. — Say love, say love, oh,

G (8va) G/B C To Coda

N.C.

love's gon - na get you down.) — { I went walk - ing with my mom - ma one
Mom - ma told — me — what I — should

day, when she warned — me what peo - ple say: Live your life —
 know: Too much can - dy gon - na rot your soul. If she loves —

— un - til love is found, — 'cause love is gon - na get you down. —
 — you, — let her go, — 'cause love on - ly gets you down. —

— Take a look — at the girl next door; she's a play -
 — Take a look — at a boy like me; nev - er stood —

— er and a down - right boor. Je - sus loves — her; she wants
 — on — my own two feet. Now I'm blue — as I can

1

more. be; Oh, bad love girls come get get you down. — Sing it:
oh, oh, love come get get me down. —

2

D.S. al Coda

Sing out:

CODA



N.C.

I went walk -

- ing with my mom - ma one day, when she warned — me what peo - ple

say: Live your life — un - til love is found, or

love's gon - na get you down. — Sing out: (Suck - in' too hard on your

lol - li - pop, — oh, love's gon - na get you down. —

Suck - in' too hard on your lol - li - pop, — oh, love's gon - na get you down. —

— Say love, say love, oh, love's gon - na get you down. —

Chord Diagrams:

- C** (8va):
- F** (8va):
- G**:
- C/E**:
- F**:
- G**:
- G/B**:



(8va)

Say love, say love, oh, love's gon-na get you down.) _



N.C.

(8va)-7

Mom - ma told _ me what I should know: Too much can -

- dy gon - na rot your soul. If she loves _ you, let her go, _

_ 'cause love on - ly gets you down.

C (8va)
 C/E (8va)
 F (8va)
 G (8va)
 G/B (8va)
 1 C (8va)

(La oh, — la oh, — la oh, — lol - li - pop.

2 C (8va)
 C/E (8va)
 F (8va)

lol - li - pop.) (Suck - in' too hard on your lol - li - pop, — oh,

G (8va)
 G/B (8va)
 C (8va)
 C/E (8va)

loves gon - na get you down.) — I said, suck - in' too hard oh, — on your

F (8va)
 G (8va)
 G/B (8va)
 N.C.

lol - li - pop, — yeah, love's gon - na get you down. lol - li - pop.)
 la oh, — la oh, —

MY INTERPRETATION

Words and Music by MIKA,
JODI MARR and RICHIE SUPA

Moderately

G5

Csus2

With pedal

Em7

Fsus2

You

G5

Dsus

Csus2

Dsus

D

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 fin - ger, 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 ev - 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 —

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  3fr Dsus  G5  3fr Csus2  3fr

And it don't have _ to make _ no

Dsus  G5  3fr G5/F#  Em7  A7 

sense to you _ at all, _ 'cause this is my _ in - ter - pre - ta - tion, yeah, _

Csus2  3fr Dsus  G5  3fr Csus2  3fr

— yeah, — yeah. —

Em7  Fsus2 



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.)

Bb5



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

*Recorded a half step higher.

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

Ab5 4fr Eb5 6fr F5

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

Bb5 N.C. Bb5

Vocals 8va to end

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

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. —

Ab5



Eb5



F5



but now, —
Hook — er, —

book her, but now, — it's gone a — way.
Walk a — way!

Bb5



Bbm



Ab5



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

Eb5



F5



Bb5



It's a curse; you're just like your moth - er.
licks her lips like there's some - thin' oth - er.

You're the type like to
Tries to tell you life has

Ab5



Eb5



tease for fun; well, you ain't gon - na
just be - gun; but you know she's get - tin'

F5



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

Bb5



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






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,

E $\flat$ 5 **F5** **B $\flat$ 5**

pa - pa, shock, shock me. Shock, shock me. Shock, shock. Said,

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

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

A

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

A $\flat$ **E $\flat$** **E $\flat$ /F**

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

1

Bb

me. Love, love me. Love, love.

Ab/Bb 4fr

2 (Lead vocal 2nd time only)

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

(Doom, da da dee da dee)

Ab/Bb 4fr Bb5

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

Ab5 4fr

1

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

2

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 dee da dee

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

3fr

3fr

Bb5

Bb

Ab

Ab

Ab

4fr

4fr

Bb

Bb

3fr

3fr

RELAX

(Take It Easy)

Words and Music by
MIKA

Moderately

mp

With pedal

Chords: F#m, Bm7, F#m/B, E, C#m, C#m7, F#m, Bm7, F#m/B, E, C#m, C#m7, F#m, D, Bm7, E.

(8va)

(Ooh ah.)

Took a ride to the

end of the line where no one ev - er goes. End - ed up
There is an an - swer to the dark - est 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 there I'm scream - ing man - y help, and no
are so 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; —

E To Coda 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? _





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

D.S. al Coda

CODA

C#m

x 4fr

C#m7

x 4fr

F#m

me or blame it _____ on (Re - lax.)

you. _____

Take it eas -

Bm7

F#m/B

E

C#m

x 4fr

C#m7

x 4fr

y, _____

for there is noth - in' that we _____ can (Re -

do. _

F#m

Bm7

F#m/B

E

(lax.)

Take it eas

y; _____

blame it on

C#m

x 4fr

C#m7

x 4fr

F#m

Bm7

x 4fr

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 -

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

lax.) Take it eas y; blame it on

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

you.)

Chords: F#m, Bm7, F#m/B, E, C#m, C#m7

The musical score is written for a vocal line and piano accompaniment. The key signature is F# major (three sharps). The tempo and style are not explicitly stated. The lyrics are: "blame it on me or blame it on you. (Re - 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 (It's as if I'm scared; it's as if I'm you.)". The piano accompaniment features a steady bass line and a more melodic upper line. Chord diagrams are provided for F#m, Bm7, F#m/B, E, C#m, and C#m7.

Bm7 F#m/B E C#m C#m7
 x x x x x
 4fr 4fr

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

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

C#m C#m7 N.C.
 x x x
 4fr 4fr

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

1 2

(Re - _____

RING RING

Words and Music by MIKA
and JODI MARR

Moderately

N.C.

mf

With pedal

B5

I was sit - ting on the fence,

and I thought that I would

Dsus2

A5

5fr

kiss you.

I nev - er thought I would-n't miss you;

G5

3fr

A5

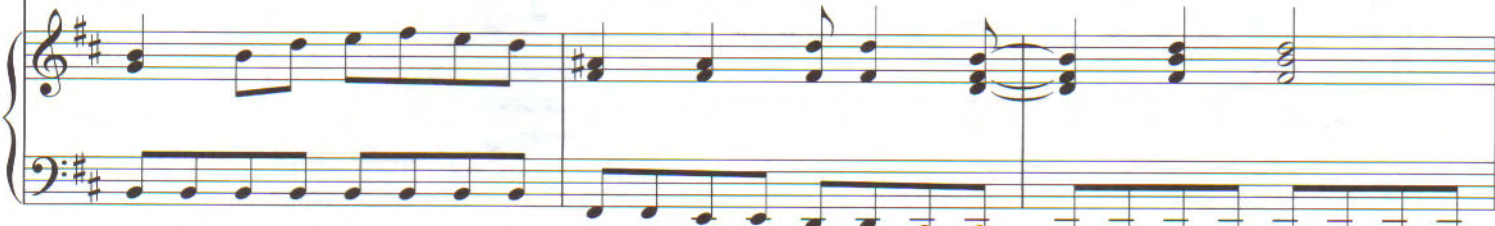
5fr

but you nev - er let me fall, pushed my back a - gainst the wall.

Ev - 'ry time you

G/B  F#  Bm 

call, you get so e - mo - tion - al. I'm freak - in' out. _____ Ring ring,



G  D 

is that you on the phone? _____ You think you're clev - er, but you're



F#  Bm  G 

nev - er say - in' noth - in' at all. _____ Hey hey, the way you spin me a - round, _____



D  F#  To Coda 

_____ you make me diz - zy when you play me like a kid with a crown. _____



Bm

Bm/D

Gmaj7

F#

N.C.

You've got a dan - ger - ous ob -

B5

A5

B5

A5

B5

D5

A/C#

D5

ses - sion; now I'm in need of some pro - tec - tion.

A/C#

D5

G5

F#5

That was nev - er my in - ten - tion. _____ Used to love me, now you

G5 3fr A5 5fr G/B

hate me, say I drove you cra - zy. Well, if I did, you made me. Won't some-bod - y

F# D.S. al Coda

save me from you now? _

CODA Bm G

It's what I

D F# Bm

want - ed, _ un -

G D F#

til you blast - ed. _





Why won't you leave me a - lone? Hang up the phone, just





save me. Go! _____ Ring ring, is that you on the phone? _




— You think you're clev - er, but you're nev - er say - in' noth - in' at all. —





— Hey hey, the way you spin me a - round, — you make me diz - zy when you

1 F# Bm

play me like a kid with a crown. — Ring ring, (Whoa, —

2 F#

play me like a kid with a crown. — (Whoa, —

Bm G D

— Ring ring. — whoa, — — whoa.) — Ring ring.

F#7 Bm G

(Whoa, — — — whoa, — — — whoa.) —

D

1, 2 F#7

3 F#7

(Whoa, —

Detailed description: This is a musical score for guitar and voice. It consists of six systems of music. Each system includes a vocal line (treble clef), a guitar line (treble clef), and a piano accompaniment (grand staff). The key signature is one sharp (F#). The score includes various guitar chords: F# (F# major), Bm (B minor), F#7 (F# dominant 7), D (D major), and G (G major). The lyrics are: 'play me like a kid with a crown. — Ring ring, (Whoa, —', 'play me like a kid with a crown. — (Whoa, —', '— Ring ring. — whoa, — — whoa.) — Ring ring.', '(Whoa, — — — whoa, — — — whoa.) —', and '(Whoa, —'. The score is divided into sections by repeat signs and first/second endings. The first ending is marked '1' and the second ending is marked '2'. The third ending is marked '3'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ANY OTHER WORLD

Words and Music by
MIKA

Quickly
N.C.

With pedal

In an - y oth - er world, —
I tried to live — a - lone, —

Ab 4fr Eb 3fr

but you could tell the dif -
lone - ly is so lone -

Bbsus Bb Eb 3fr

fer - ence,
- ly a - lone. _

Eb/D Cm 3fr

and let it all un - furl
So, hu - man as I am, _

Ab 4fr Eb 3fr

I had to in - to bro - ken rem -
give up my de - fens -

B $\flat$ sus **B $\flat$** **A $\flat$** 4fr

- nants.
- es.

So I

E $\flat$ 3fr **B $\flat$ sus** **B $\flat$**

Smile — like you mean — it, —
smiled and tried to mean — it, —

A $\flat$ 4fr **E $\flat$** 3fr **B $\flat$ sus**

and let your - self — let go. — }
to let my - self — let go. — }

B $\flat$ **E $\flat$** 3fr **B $\flat$ sus**

'Cause it's all — in the hands — of a

Cm   Eb 

bit - ter, bit - ter — man. — Say good - bye — to the



Bbsus  Cm  Ab  Ab/Bb 

world you thought you lived — in. Take a bow; —



Eb  Bbsus  Cm 

— play the part — of a lone - ly, lone - ly — heart. —



Ab  Eb  Bbsus 

— Say good - bye — to the world you thought you lived —



Chord diagrams: Cm (3fr), Ab (4fr), Ab/Bb (4fr), Eb (3fr).

1

— in, to the world you thought you lived — in.

Chord diagrams: Eb/D (3fr), Cm (3fr), Ab (4fr).

Chord diagrams: Eb (3fr), Bb/sus (3fr), Bb (3fr).

Chord diagrams: Ab (4fr), Ab/Bb (4fr), Eb (3fr), Ab (4fr), Ab/Bb (4fr).

2

world you thought you lived — in.
Lead vocal 2: 'Cause it's all — in the hands —

3

world you thought you lived —
(Say good - bye —

D.S.

E $\flat$ **E $\flat$ /D** **Cm**

in. to the world you thought you lived in.

A $\flat$ **E $\flat$**

Say good - bye to the world you thought you lived _

B $\flat$ sus **B $\flat$** **E $\flat$**

in. Say good - bye.) _

E $\flat$ /D **Cm**

In an - y oth - er world, _

Ab 4fr Eb 3fr

you could tell the dif -

Bbsus Bb Eb 3fr Eb/D

fer - ence.

Cm 3fr Ab 4fr

Eb 3fr Bbsus Bb

BILLY BROWN

Words and Music by
MIKA

Moderate Shuffle

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

mp

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

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

Cmaj7

Am

Em/B

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. —

Oh, Bil - ly

To Coda

1 D7sus

D7

2 D7sus

D7

G

G7

C

G(add4)/B

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.

Freely

Dance tempo

*Recorded a half step higher.

"Di - et Coke and a piz - za, please?" _

Di - et Coke, I'm on my knees _ scream-in', "Big girl, you are beau - ti - ful." _

Omit 2nd time

You take your skin - ny girl; _ I

feel like I'm _ gon - na die, 'cause a re - al wom - an needs a

re - al man. Here's why: You take your girl and mul - ti - ply — her by four; now a

whole lot - ta wom - an needs a whole lot more.

Get your - self — to the But - ter - fly Lounge; find your - self — a big la - dy.

Big boy, come on a - round, — and they'll be call - in' you "ba - by".

Bb **Eb**

No need to fan - ta - size — since I was — in my brac - es; a

C7 **F7sus** **F7**

wa - ter - ing hole — with the girls a - round — and curves in all — the right plac - es.

Bb **Eb** **C7**

Big girl, you are beau - ti - ful. — Big girl, you are beau - ti - ful. —

F7sus **F7** **Bb** **Eb**

— Big girl, you are beau - ti - ful. —

1

C7

F7sus

F7

Big girl, you are beau - ti - ful. ____

2

F7sus

F7

Bb

Get your - self ____ to the But - ter - fly Lounge;

Eb

C7

find your - self ____ a big la - dy. Big boy, come on a - round, ____ and

F7sus

F7

Bb

they'll be call - in' you "ba - by". No need to fan - ta - size

E $\flat$ **C7**



since I was — in my brac - es; a wa - ter - ing hole — with the girls a - round — and

F7sus **F7** **B $\flat$**



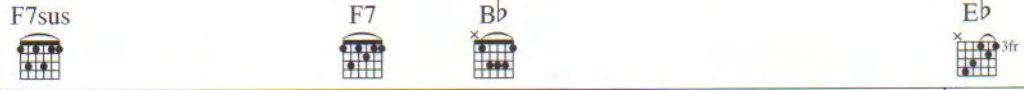
curves in all — the right plac - es. Big girl, you are beau - ti - ful. —

E $\flat$ **C7**



Big girl, you are beau - ti - ful. —

F7sus **F7** **B $\flat$** **E $\flat$**



Big girl, you are beau - ti - ful. —

C7 F7sus F7

Big girl, you are beau - ti - ful. ____ (You are beau - ti - ful.) _

Bb Eb

Get your - self ____ to the But - ter - fly Lounge; find your - self ____ a big la - dy.
 ____ (Big girl, you are beau - ti - ful.) ____

C7 F7sus F7

Big boy, come on a - round, ____ and they'll be call - in' you "ba - by".
 (Big girl, you are beau - ti - ful.) ____

Bb Eb

No need to fan - ta - size ____ since I was ____ in my brac - es; a
 (Big girl, you are beau - ti - ful.) ____





wa - ter - ing hole _ with the girls a - round _ and curves in all _ the right plac - es.
 (Big girl, you are beau - ti - ful.) _



 N.C.

curves in all _ the right plac - es. (Big girl, you are beau - ti - ful.) _

(Big girl, you are beau - ti - ful.) _

(Big girl, you are beau - ti - ful.) _

(Big girl, you are beau - ti - ful.) _

STUCK IN THE MIDDLE

69

Words and Music by
MIKA

Moderate Shuffle (♩ = ♩³)

Dm7

Gm9

C



F

C/E

Dm7

Gm9



I sit and think a - bout the day
I look at you, you look at me,

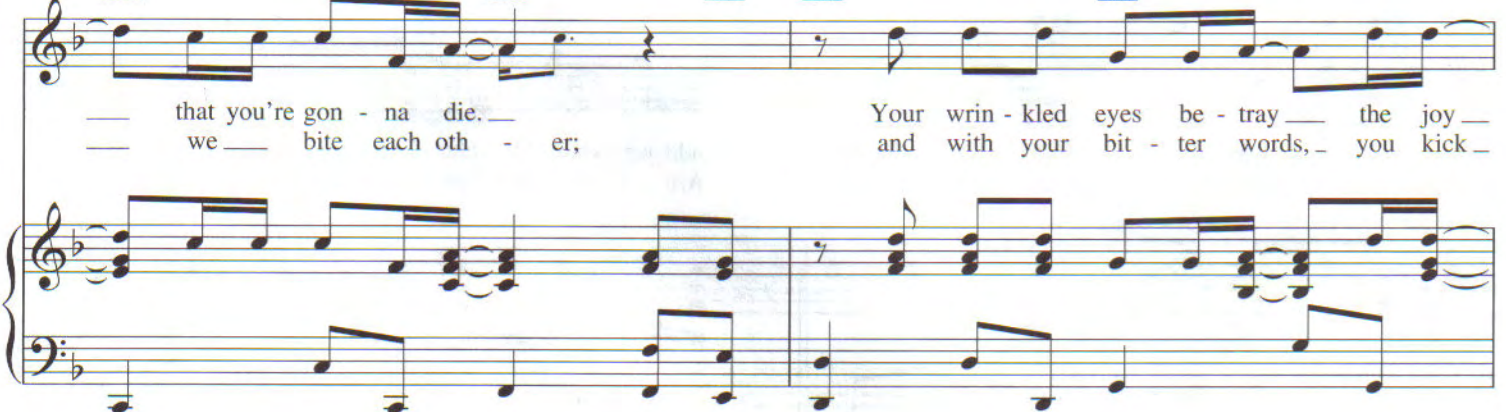
C

F

C/E

Dm7

Gm9

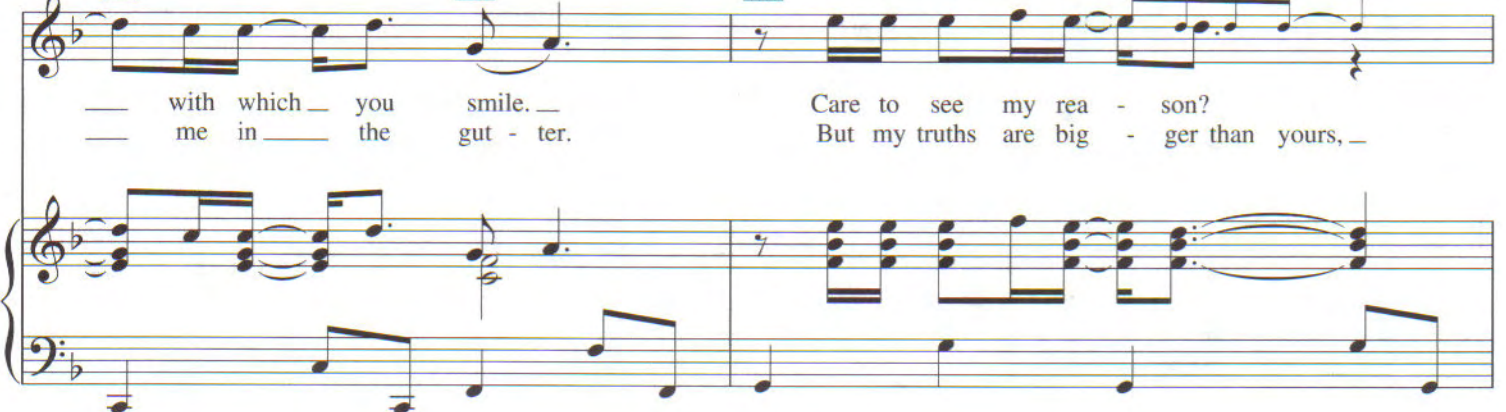


that you're gon - na die. we bite each oth - er;
Your wrin - kled eyes be - tray the joy and with your bit - ter words, you kick

C

F

Gm7(add4)



with which you smile. me in the gut - ter.
Care to see my rea - son? But my truths are big - ger than yours,

C7 N.C. Dm7 Gm9 3fr

Care to put your life in mine? Look - in' at life from the per -
'cause you'll nev - er stand in my fight. Ours is a fam - i - ly that's

C F C/E Dm7 Gm9 3fr

spec - tive of a boy — who's learned to love — you, but has al -
based up - on tra - di - tion. But with my care - less words, I tread —

C F Gm7(add4)

- so learned — to grow. — Could we make it bet - ter? Storm - y weath -
— up - on — your vi - sion. Are — five kids bet - ter than one? —

C7 N.C. F

- er — is so hard to know. — }
Who — does - n't like to be gone? }
(Oh, oh, oh,

C7sus F C/E Dm7

is there an - y - bod - y home who will be - lieve _ me, won't de - ceive _

Gm7(add4) C7 F

_ me, won't try to change _ me? Ah, ah, ah,

C7sus F C/E Dm7 To Coda

is there an - y - bod - y home who wants to have _ me just to love _

Gm7(add4) C7 N.C. Dm7 Gm9 3fr

_ me? Stuck in the mid-dle.) Yeah, _ yeah. _

(2nd time only)







{ Yeah. _____
 { Yeah. _____




This is just who I am; _____ This ain't a great - ter plan _____ to break _____




_____ your heart _____ of _____ me. _____




I know that what I've start - ed means that, when we have part - ed, I _____

F G7 C

— can live — in hon - es - ty. —

D.S. al Coda

CODA Gm7(add4) C7 N.C. Dm7

— me? Stuck in the mid - dle.) *Lead vocal ad lib.*

Gm9 C

(Stuck in the mid - dle.)

Repeat and Fade F C/E

Optional Ending F C/E Dm7

(Stuck in the (Stuck in the mid-dle.)

ERASE

Words and Music by MIKA,
JODI MARR and DESMOND CHILD

Slowly

F5  **F5** 

I should-n't have called so late — last night, — un -
Ev - 'ry - thin's cool; your rent — is paid, — the

mp

With pedal

F5/E  **Dm7** 

in - se - cure, — out of my mind. — I should-n't have left that mes - sage on your phone. —
house is clean, — your bed is made. — But it's a ghost — town in your mind. —

Bb sus2  **F/A**  **Gm**  3fr

I should-n't have said the things — I said, —
We nev - er had time to go — to sleep; — we'd

Dm/F

Csus

C

look - in' for love — we left for dead — in a grave with - out a stone. —
wake up tan - gled in the sheets — on a bed that we called home. —

Eb

Dm7

As soon as you hear — my voice, — don't hes - i - tate; — put your
When the pain — won't go — a - way, — you might as well — put your

C7sus

C7

N.C.

Gm

Dm/F

fin - ger on — the but - ton... } e - raise — my love. —
fin - ger on — the trig - ger...

C7sus

C7

Gm

Dm/F

I'll bet you can't — e - raise — my touch. —

C7sus C7 B♭sus2 F/A

You're try - in' to re - place a feel - ing with - out a name -

Gm F E♭(add2) 1 B♭sus2

with some-bod-y else - 's face in your head.

2 B♭sus2 Fm A♭maj7/E♭ D♭maj7 C7sus Csus

E - rase.

B♭m Fm/A♭ E♭ B♭m Fm/A♭

E - rase

Gm Dm/F C7sus C7

my love. I'll bet you can't e - rase

Gm Dm/F C7sus C7

my touch, 'cause you're try - in' to re - place

Bb7sus2 F/A Gm F

a feel - ing with - out a name with some - bod - y else - 's face

Eb(add2) Bb7sus2 Gm Dm/F

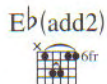
in your head. E - rase.



E - rase. ____ You're try - in' to ____ re - place _



____ a feel - ing with - out ____ a name ____ with some - bod - y else - 's face _



____ in your head. ____ E - rase. ____



rit.

HAPPY ENDING

79

Words and Music by
MIKA

Moderately

Chord diagrams: C, G

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

mp

With pedal

Chord diagrams: Am, F, C

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

Chord diagrams: G, Am, F

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

*Recorded a half step higher.

Am G F C

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

Am G F C

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

Am G F C

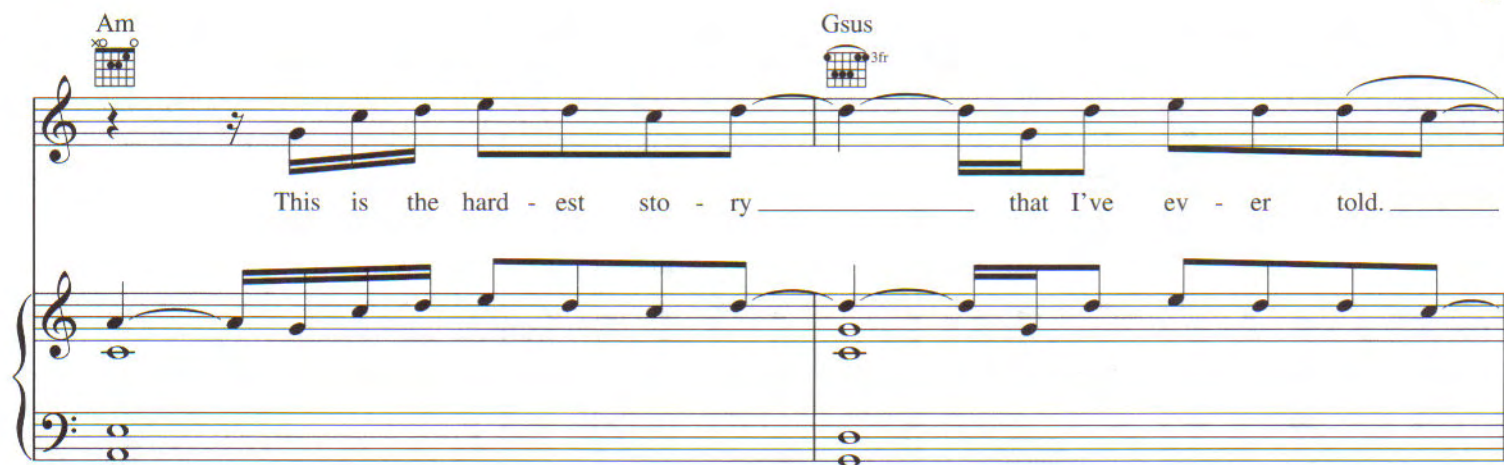
If an - y - thing should hap - pen, I guess I wish you well.
If I pre - tend that noth - in' ev - er went wrong,

Am G F C

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.

Am  Gsus 

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



F  G 

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



C  Gsus 

I _____ feel as if _____ I'm wast -



Am7  F(add2)  G5  C 

- ed, _____ and I've _____





(Lead vocal 2nd time only)

wast - ed ev-'ry day. Oh,



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



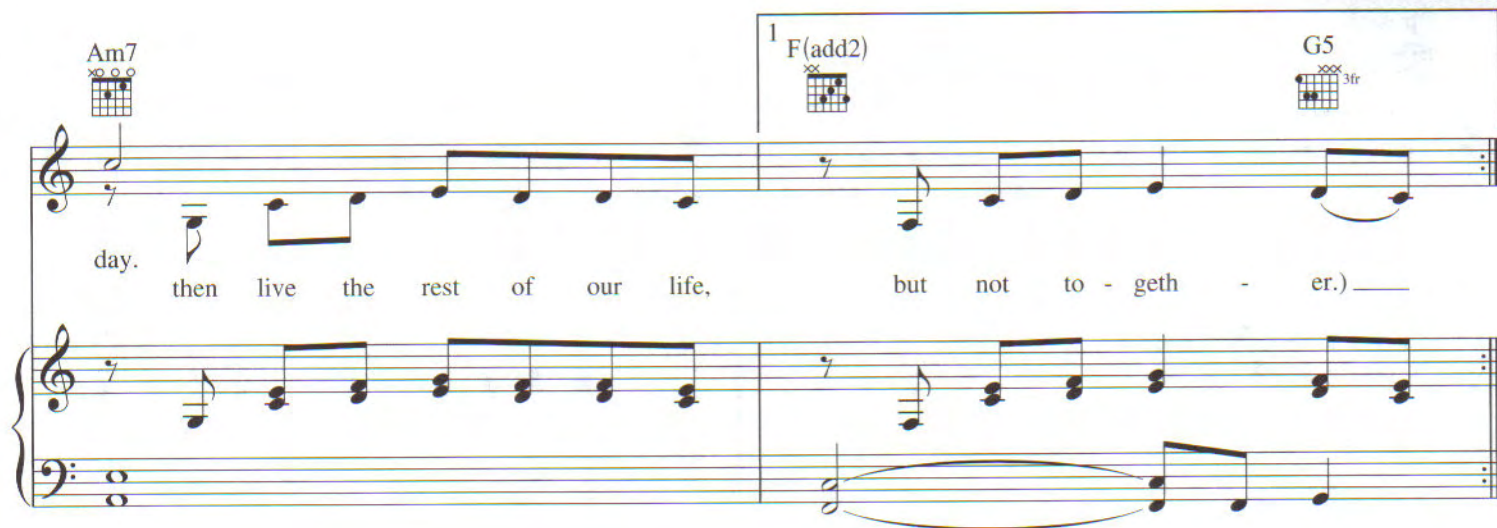
No hope, no love, no glo - ry, no hap - py end - ing. and



I've This is the way that we love, like it's for - ev - ed ev - 'ry

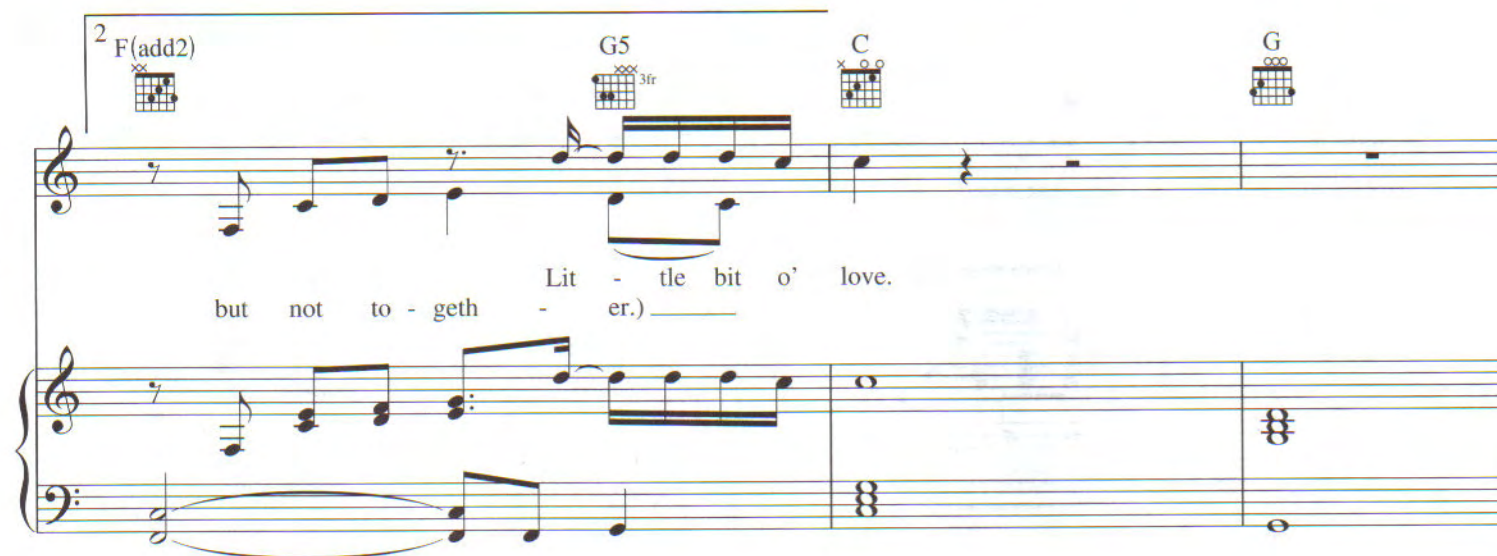
Am7   

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



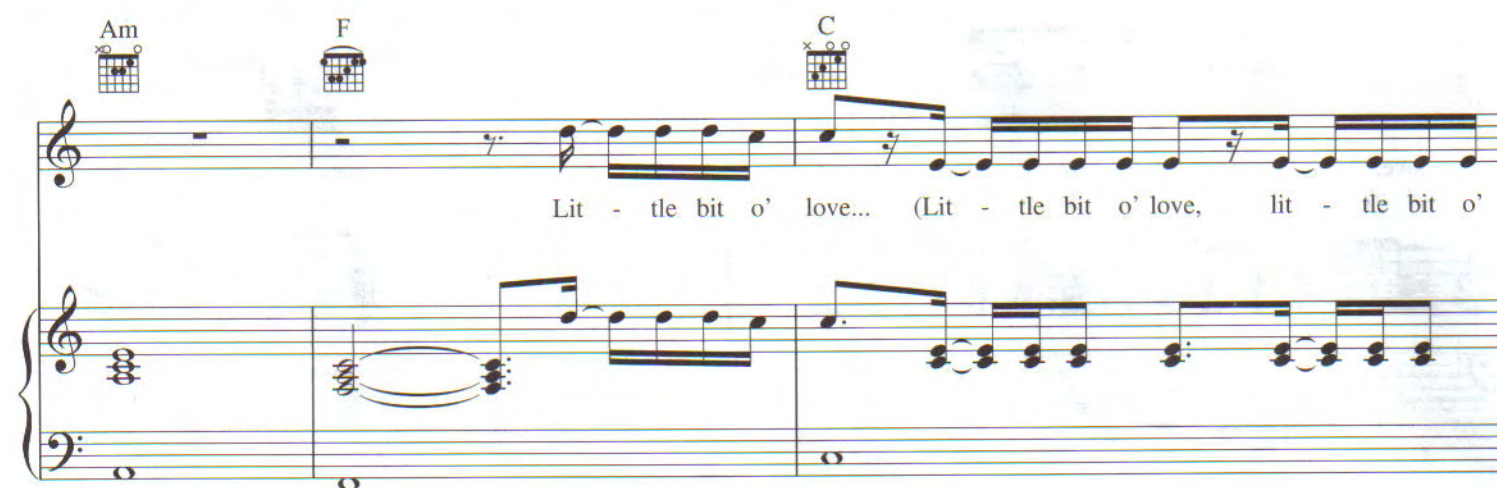
² F(add2)  G5  C  G 

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



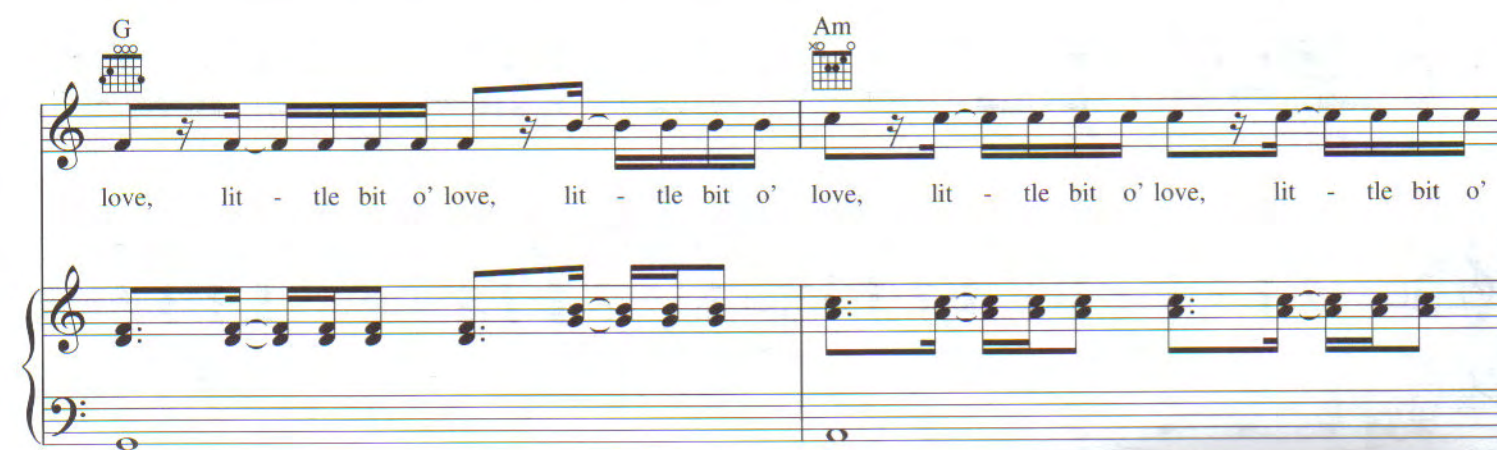
Am  F  C 

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



G  Am 

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







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






(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 

 2 


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






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'

Am F Gsus

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

C Dm7(add4) G G/G#

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

Am F Gsus

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

C Dm7(add4) G G/G#

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

Am Am/C F Gsus C Dm7(add4)

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

G G/G# Am Am/C 1 F Gsus

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

C Dm7(add4) 2 F Gsus C

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

G Am F

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

OVER MY SHOULDER

Words and Music by
MIKA

Slow Waltz

Dm



Gm6/9/Bb



p

With pedal

Dm



Gm



Bb



O - ver my shoul - der, run -
Fog out my day light, tor -

F



C/E



Dm



Dsus4(add2)



ning a - way;
ture my night;
feels feels like like I'm I'm

Gm



Bb(add2)



Bb



fall - ing, los - ing my
fall - ing far out of



day.
sight.

Cold _____
Cold, _____



and dry.
drunk,



Cold
tired,



and

dry.
lost.

2

C/E

N.C.

Instrumental solo

Dm

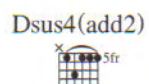
Solo ends

O Fog - ver out my my

Gm

Bb

shoul day - der, light, run tor - ning ture a - my



way;
night;

feels
feels

like
like

I'm
I'm

fall
fall

-
-

Bb(add2)



ing,
ing

los
far

ing
out

my
of

way.
sight.



Cold,
Cold,

Gm



dry.
drunk.

B $\flat$



Cold
Cold

and
and



1

F



dry.
drunk.

C/E




2

C/E



Dm




1-4

B $\flat$ maj7 $\sharp$ 11

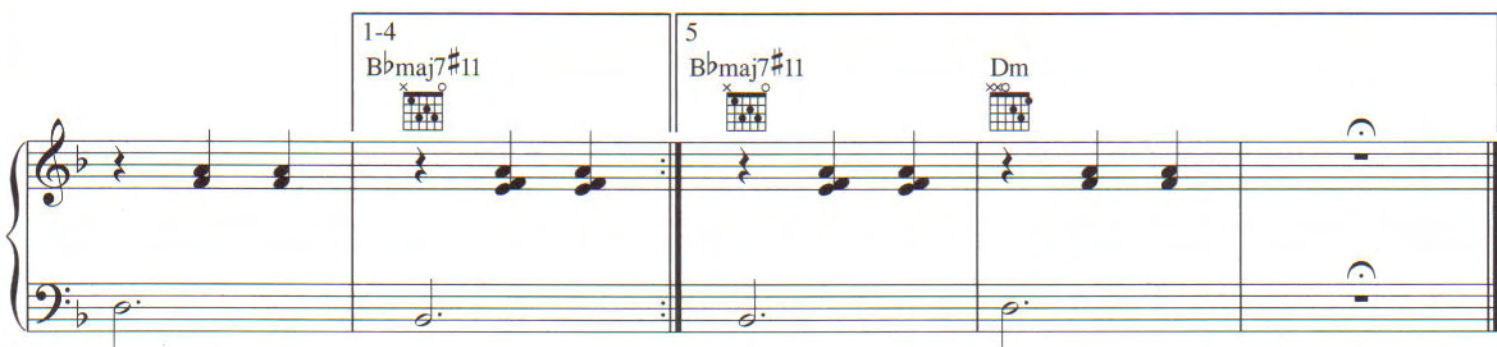


5

B $\flat$ maj7 $\sharp$ 11



Dm

Grace Kelly

Lollipop

My Interpretation

Love Today

Relax (Take it Easy)

Ring Ring

Any Other World

Billy Brown

Big Girl (you Are Beautiful)

Stuck in the Middle

Erase

Happy Ending

Over My Shoulder



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