

# Ode To Divorce

words and music by  
Regina Spektor

Moderately

C

with pedal throughout

*mp*

4/4

4/4

*freely:*

The food that I'm

8<sup>vb</sup>

F/C

eat - ing\_ is sud - den - ly taste - less\_

C

I know I'm al - one\_ now I know what it tastes

F B $\flat$

like\_ So break me to small\_ parts

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note 'like' under an F chord, followed by a quarter rest, then a quarter note 'So' under a B-flat chord, and continues with 'break me to small parts' over a B-flat chord. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords.

C

Let go in small\_ do - ses\_ But spare some for spare

Detailed description: This system contains the third and fourth lines of music. The vocal line begins with a quarter rest, followed by a triplet of eighth notes 'Let go in' under a C chord, then a quarter note 'do' and a quarter rest 'ses' under a C chord. The second line starts with a quarter rest, followed by 'But spare some for spare' under a C chord. The piano accompaniment continues with the same rhythmic pattern.

B $\flat$  C

parts There might be some good\_ ones

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a half note 'parts' under a B-flat chord, followed by a quarter rest, then 'There might be some good ones' under a C chord. The piano accompaniment remains consistent.

Caug

Like you might make a dol - lar I'm in - side your mouth

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with a quarter rest, followed by 'Like you might make a dol - lar' under a C augmented chord, then a quarter rest, and finally 'I'm in - side your mouth' under a C augmented chord. The piano accompaniment features a treble line with chords marked with a circled 'H' (harmonic) and a bass line with eighth notes.

C F/C

now Be - hind your ton - sils\_

*cresc.*

C

Peak - ing o - ver your mo - lars\_ You're talk - ing to her

*f*

F B $\flat$

now you've eat - en some - thing min - ty and you're mak - ing that

*mp*

C

face that I like and you're go - ing in in for the kill kill for the kill - er kiss kiss for the kiss



C

Won't you help a bro - ther\_ out\_ out\_ out\_ out\_

*cresc.*

F

B<sup>b</sup>

out\_ Just break me to small\_ parts

*mp*

C

Let go in small\_ do - ses\_ But spare some for spare

3

B<sup>b</sup>

C

parts There might be some good\_ ones

F E<sup>b</sup> C

Do - - - - -

This system contains the first four measures of the piece. The vocal line begins with a whole note 'Do' on a C-clef staff. The piano accompaniment consists of a treble and bass clef staff with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords F, E<sup>b</sup>, and C are indicated above the vocal staff.

B<sup>b</sup> F E<sup>b</sup>

-llar You might make a do - - - - -

This system contains measures 5-7. The vocal line continues with the lyrics '-llar You might make a do'. The piano accompaniment continues with the same eighth-note accompaniment. Chords B<sup>b</sup>, F, and E<sup>b</sup> are indicated above the vocal staff.

C B<sup>b</sup> C

- - - llar So won't you help a bro - ther out?

This system contains measures 8-10. The vocal line continues with the lyrics 'llar So won't you help a bro - ther out?'. The piano accompaniment continues. Chords C, B<sup>b</sup>, and C are indicated above the vocal staff.

F/C

Won't you help a bro - ther out? Won't you help a bro - ther

This system contains measures 11-13. The vocal line continues with the lyrics 'Won't you help a bro - ther out? Won't you help a bro - ther'. The piano accompaniment continues. The chord F/C is indicated above the vocal staff.

C F

out out out out out

*cresc.*

B<sup>b</sup>

Just break me to small parts Let go in small do

*mp*

C B<sup>b</sup>

ses But spare some for spare parts

C

There might be some good ones You might make a dol

*A<sup>b</sup>aug* *whispered:* *C*

- lar There might be some good\_ones There might be some good ones You might make a dol

*A<sup>b</sup>aug*

- lar You might make a dol - lar There might be some good\_ ones There might be some good

*C*

- ones



# Poor Little Rich Boy

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Steady

Introduction for piano. The right hand plays a steady eighth-note melody in G major. The left hand plays a simple bass line with sustained chords. The tempo is marked 'Steady' and the dynamics are 'mf'.

First vocal line. The melody is in G major. The lyrics are: "Poor lit-tle rich boy all the cou-ples have gone You". The piano accompaniment continues with the same steady eighth-note pattern.

Second vocal line. The melody is in G major. The lyrics are: "wish that they had - n't you don't wan - na be a - lone\_ But". The piano accompaniment continues with the same steady eighth-note pattern.

Third vocal line. The melody is in G major. The lyrics are: "they wan - na kiss\_ and they got homes of their own\_". The piano accompaniment continues with the same steady eighth-note pattern.

Em7 D7/F# G D7/F# Em7

Poor lit-tle rich boy all the cou-ples have gone have gone have gone Andyou

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The first measure is in 4/4 time, and the second measure is in 5/4 time. The piano accompaniment is in bass clef with a key signature of one sharp. It features a steady eighth-note bass line in the right hand and a more complex accompaniment in the left hand. The lyrics are: "Poor lit-tle rich boy all the cou-ples have gone have gone have gone Andyou".

D D/F# G D D/F#

don't love your girl - friend You don't love your girl -

Detailed description: This system contains the next two measures. The time signature changes to 3/4. The vocal line continues with the lyrics: "don't love your girl - friend You don't love your girl -". The piano accompaniment maintains a consistent rhythmic pattern with eighth notes.

G D D/F#

- friend And you think that you should but she

Detailed description: This system contains the next two measures. The time signature changes to 3/4. The vocal line continues with the lyrics: "- friend And you think that you should but she". The piano accompaniment continues with eighth-note accompaniment.

G D/F# G D/F# D

thinks that she's fat but she is -n't but you don't love her an - y - way And you

Detailed description: This system contains the final two measures. The time signature changes to 4/4. The vocal line concludes with the lyrics: "thinks that she's fat but she is -n't but you don't love her an - y - way And you". The piano accompaniment features a steady eighth-note bass line in the right hand and a simple accompaniment in the left hand.

D/F# G D D/F# G D

don't love your mo - ther And you know that you should— And you

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The first measure is in 3/8 time, and the second measure is in 2/4 time. The piano accompaniment is in the bass clef with a key signature of one sharp. The first measure is in 3/8 time, and the second measure is in 2/4 time. The lyrics are: "don't love your mother And you know that you should— And you".

D/F# G D/F# D

think that you should but you don't an - y - way

Detailed description: This system contains the next two measures. The vocal line continues in the same key signature. The first measure is in 3/4 time, and the second measure is in 4/4 time. The piano accompaniment continues in the bass clef. The lyrics are: "think that you should but you don't any way".

G Em7 D/F# G

Poor lit - tle rich boy all the world is O - K— The

Detailed description: This system contains the next two measures. The vocal line continues in the same key signature. The first measure is in 4/4 time, and the second measure is in 4/4 time. The piano accompaniment continues in the bass clef. The lyrics are: "Poor little rich boy all the world is O-K— The".

Em7 D/F# G

wa - ter runs off\_ your skin and down in - to the drain You're

Detailed description: This system contains the final two measures. The vocal line continues in the same key signature. The first measure is in 4/4 time, and the second measure is in 4/4 time. The piano accompaniment continues in the bass clef. The lyrics are: "water runs off your skin and down into the drain You're".

Em<sup>7</sup> D/F# G

3  
read - ing Fitz - ge - rald you're rea - ding Hem - ing - way\_ They're

Em<sup>7</sup> D/F# G D/F# Em<sup>7</sup>

both su - per smart and drink - ing in the ca - fe But you

D D/F# G D D/F# G

don't love your girl - friend You don't love your girl - friend And you

D D/F# G D/F# G D/F# D

think that you but she should thinks she's but isn't you love anyway And you  
that fat she but don't her

D D/F# G D D/F#

don't love your mo - ther You know that you should

G D/F# G D/F#

— And you wish that you would But you don't an-y

*mp*

G Faster... D D7/C

way ay ay uh ay uh ay ay You're so young you're so god - dam young

*cresc.* *f*

Bm7 G F D D7/C

You're so young you're so god dam young You're so young you're so god - dam young you're so

Bm<sup>7</sup> G F D D<sup>7</sup>/C

god - dam young you're so god - dam young You're so young you're so god - damn young

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'god - dam young' followed by a quarter note 'you're' and a quarter rest, then another half note 'so god - dam young'. The second measure begins with a half note 'You're so young' followed by a quarter note 'you're' and a quarter rest, then another half note 'so god - damn young'. The piano accompaniment features a bass line with chords and a treble line with eighth notes and rests.

Bm<sup>7</sup> G F

You're so young you're so god - dam young you're so

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'You're so young' followed by a quarter note 'you're' and a quarter rest, then another half note 'so god - dam young'. The second measure begins with a half note 'you're so' followed by a quarter note 'god - dam' and a quarter rest, then another half note 'young you're so'. The piano accompaniment continues with chords and eighth notes.

D D<sup>7</sup>/C **molto rit.**

god - dam young you're so god - dam young you're so

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'god - dam young' followed by a quarter note 'you're' and a quarter rest, then another half note 'so god - dam young'. The second measure begins with a half note 'you're so' followed by a quarter note 'god - dam' and a quarter rest, then another half note 'young you're so'. The tempo marking 'molto rit.' is placed above the second measure. The piano accompaniment features a bass line with chords and a treble line with eighth notes.

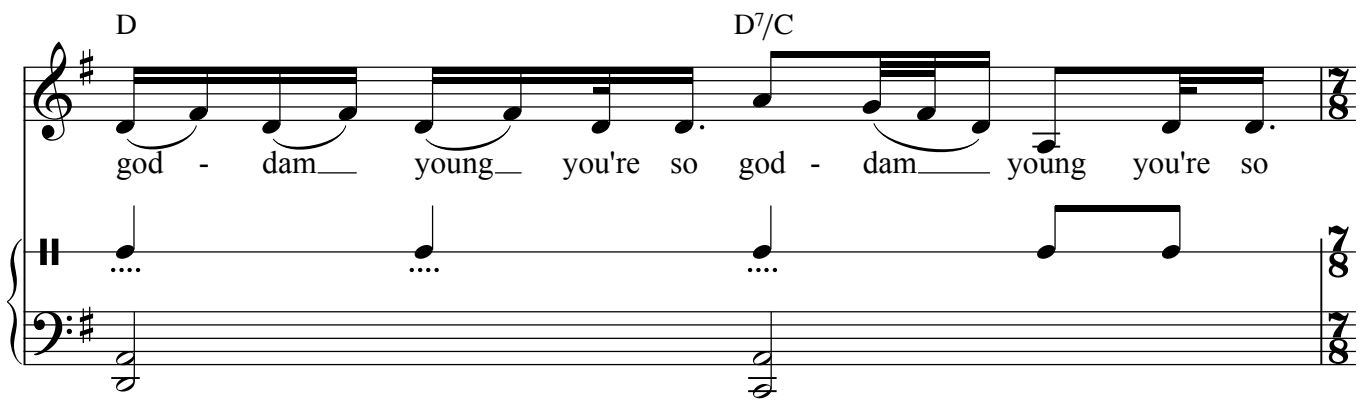
Bm<sup>7</sup> G F

god - dam young you're so god - dam young you're so

Detailed description: This system contains the final two measures. The vocal line starts with a half note 'god - dam young' followed by a quarter note 'you're' and a quarter rest, then another half note 'so god - dam young'. The second measure begins with a half note 'you're so' followed by a quarter note 'god - dam' and a quarter rest, then another half note 'young you're so'. The piano accompaniment continues with chords and eighth notes.

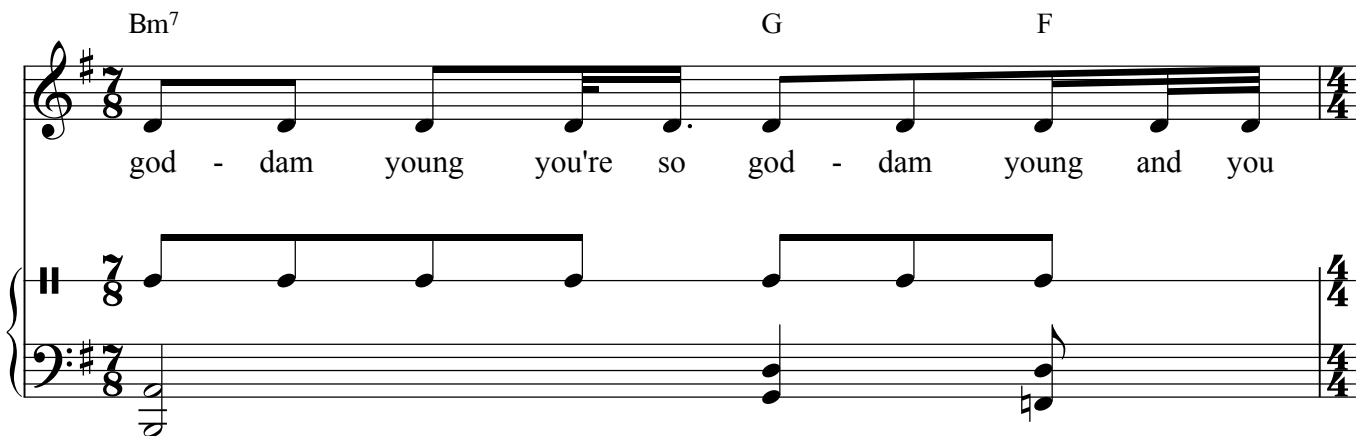
16 half speed 

D D7/C



god - dam young you're so god - dam young you're so

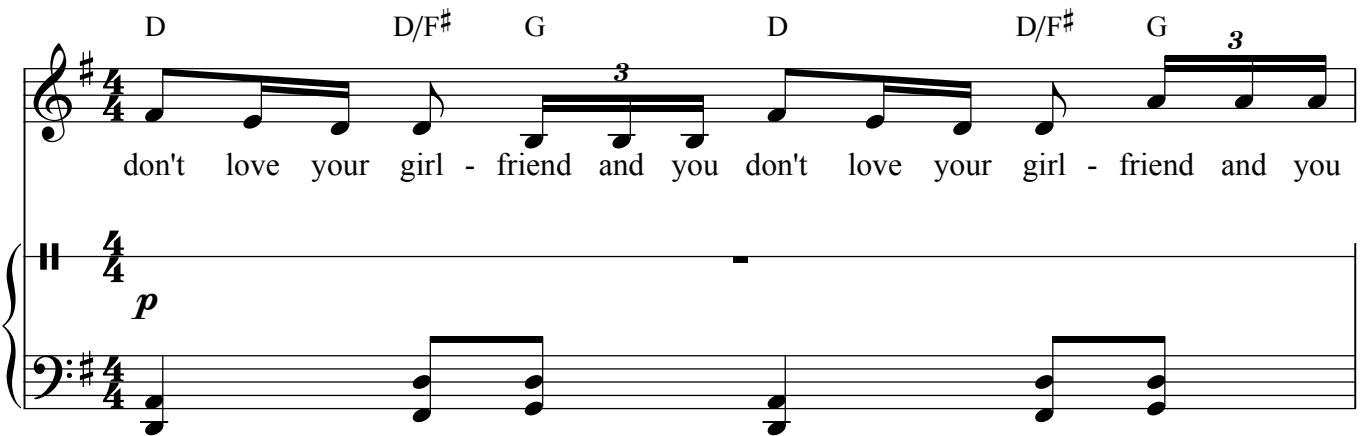
Bm7 G F



god - dam young you're so god - dam young and you

**a tempo II**

D D/F# G D D/F# G 3



don't love your girl - friend and you don't love your girl - friend and you

D D/F# G D D/F# G 3



don't love your girl - friend and you don't love your girl - friend

# Carbon Monoxide

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## Moderate swing

C<sup>9</sup> F<sup>9</sup> C<sup>9</sup> F<sup>9</sup> C<sup>9</sup> F<sup>9</sup>

Musical notation for the first system, including piano (*p*) marking and triplets.

C<sup>9</sup> F<sup>9</sup> C<sup>9</sup> F<sup>9</sup> C<sup>9</sup> F<sup>9</sup>

1. Car - bon - mon ox - ide  
2. Car - bon - mon ox - ide  
3. Car - bon - mon ox - ide  
say that we're being la - zy

Musical notation for the second system, including a repeat sign and lyrics.

C<sup>9</sup> F<sup>9</sup> B<sup>b9</sup> F<sup>9</sup> C<sup>9</sup>

Soon I'll go to sleep If I  
As I take you home First time  
Soon we'll go to sleep No one  
sex crazed sex crazed ha - zy They'll just say we're living our

Musical notation for the third system, including lyrics.



F<sup>9</sup> C<sup>9</sup> F<sup>9</sup> C<sup>9</sup> F<sup>9</sup>

— don't got my socks on right\_ They slide right off of\_ my\_  
 — I get my socks on right\_ But I don't have a gas\_ mask  
 will no - tice we're gone\_ Cuz we don't have a job\_ to  
 whole life in bed and we'll be in bed but\_ we'll

B<sup>b9</sup> F<sup>9</sup> C<sup>6</sup> F<sup>9</sup>

repeat for verse 3 only | 1.

feet\_ as I\_ walk - a walk - a walk - a walk - a walk - a  
 on\_ as I\_ keep\_ they'll just\_ be oh so ve - ry much

*mf*

C<sup>6</sup> F<sup>9</sup> C<sup>6</sup> F<sup>9</sup> C<sup>6</sup>

walk walk - a walk walk - a walk walk - a walk

F<sup>9</sup>

B<sup>b9</sup>

F<sup>6</sup>

B<sup>b9</sup>

2. 3.

2. walk - a walk - a walk - a walk - a walk - a walk - a walk - a walk - a  
 3. dead - a dead - a dead - a dead - a dead - a dead - a dead - a dead - a

*f*

F<sup>6</sup>

C<sup>6</sup>

walk - a walk - a walk you home\_ yeah\_ I'm so cool I'm so cool I'm so cool  
 dead - a dead - a d - dead\_ yeah\_ But we're so cool we're so cool we're so cool

*mp*

B<sup>b9</sup>

F<sup>6</sup>

B<sup>b9</sup>

F<sup>6</sup>

walk - a walk - a walk walk - a walk - a walk walk - a walk - a walk - a walk you  
 dead - a dead - a dead dead - a dead - a dead dead - a dead - a dead - a dead - a d - dead

*f*

C<sup>6</sup> F<sup>9</sup>

home\_ yeah\_ I'm so cool I'm so cool I'm so cool Come on\_  
 yeah\_ But we're still cool we're still cool we're still cool

*mp* *p (mf 2nd x)*

F/A B<sup>b</sup> F/C G

dad - dy\_ Come on\_ dad - dy\_ Come on\_

*cresc.*

G/B G/D G F<sup>9</sup> F/A

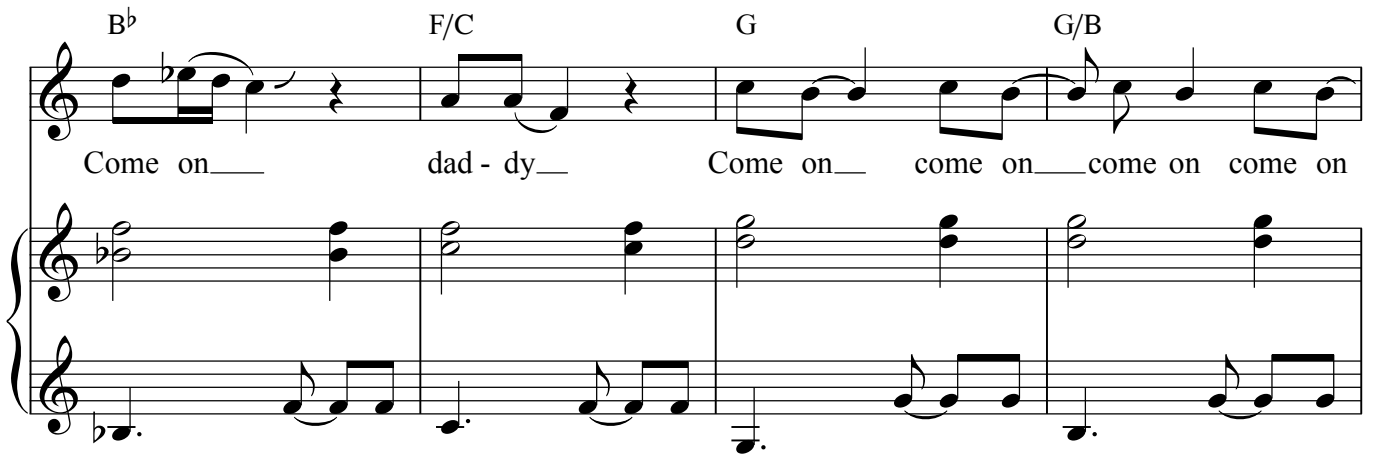
Play twice, then D.S.

dad - dy\_ Come on\_ dad - dy\_ Come on\_ dad - dy\_

*f*

B<sup>b</sup> F/C G G/B

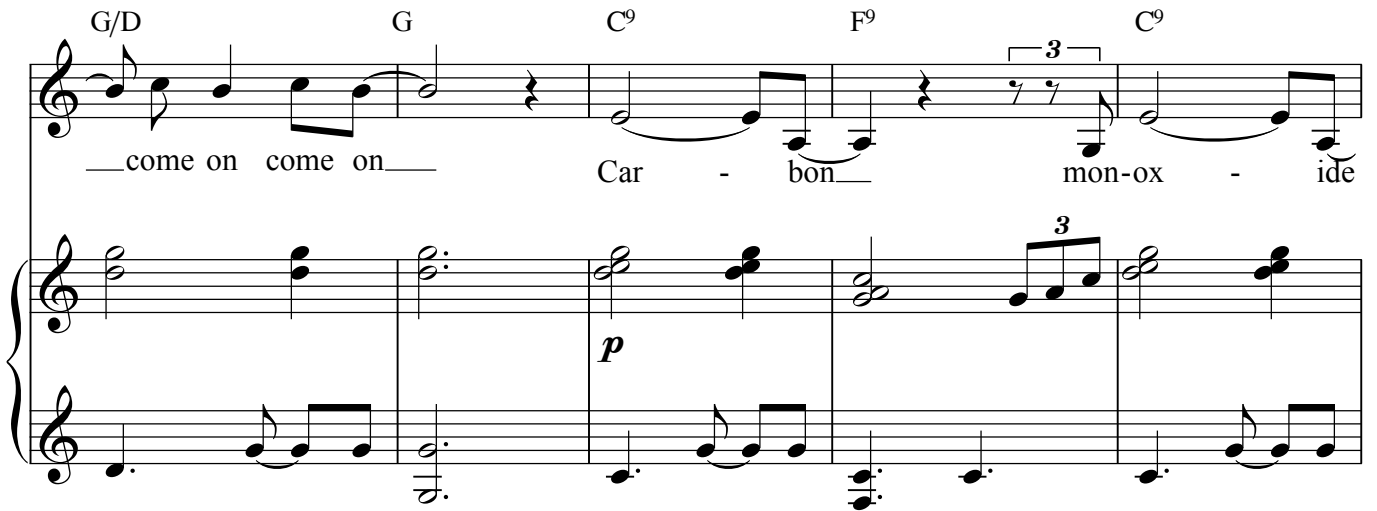
Come on\_\_\_ dad - dy\_\_\_ Come on\_\_\_ come on\_\_\_ come on come on



G/D G C<sup>9</sup> F<sup>9</sup> C<sup>9</sup>

\_\_\_ come on come on\_\_\_ Car - bon\_\_\_ mon-ox - ide

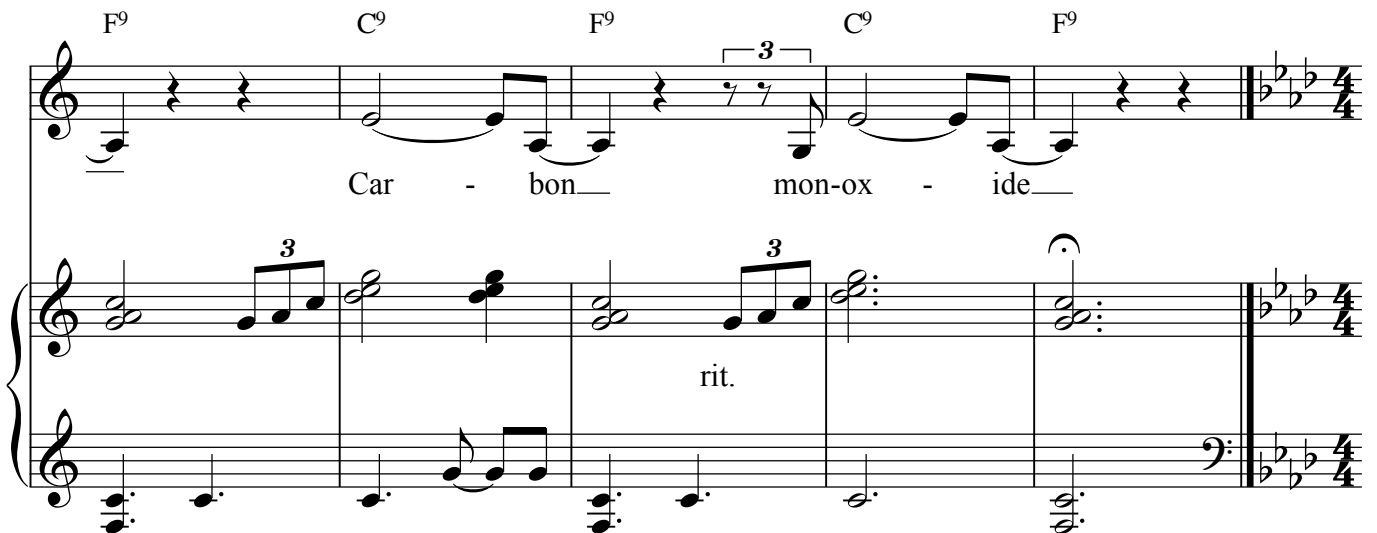
*p*



F<sup>9</sup> C<sup>9</sup> F<sup>9</sup> C<sup>9</sup> F<sup>9</sup>

Car - bon\_\_\_ mon-ox - ide\_\_\_

*rit.*



# The Flowers

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**Urgently, flowing**

C<sup>7</sup> Fm/C C<sup>7</sup> Fm/C

*with pedal*

Fm<sup>9(11)</sup> Fm/A<sup>b</sup> Fm<sup>9(11)</sup> Fm/A<sup>b</sup>

C<sup>7</sup> C<sup>7</sup>/G Fm/A<sup>b</sup> Fm C<sup>7</sup> Fm/C

F<sup>9(11)</sup> Fm/A<sup>b</sup> F<sup>9(11)</sup> Fm/A<sup>b</sup>

C<sup>7</sup> Fm/C C<sup>7</sup> Fm/C

The flow-ers you gave me are rot-ting and still\_ I re- fuse\_ to throw them a

Fm<sup>9(11)</sup> Fm/A<sup>b</sup> Fm<sup>9(11)</sup> Fm/A<sup>b</sup>

way\_

C<sup>7</sup> Fm/C C<sup>7</sup> Fm/C

Some of the bulbs ne- ver o- pen'd quite ful- ly they might so I'm wait- ing and stay ing a

Fm<sup>9(11)</sup> Fm/A<sup>b</sup> Fm<sup>9(11)</sup> Fm/A<sup>b</sup>

wake

B<sup>b</sup>m                      B<sup>b</sup>m/A<sup>b</sup>                      B<sup>b</sup>m/G                      E<sup>b</sup>7

Things I have loved \_\_\_\_\_ I'm al-owed to

A<sup>b</sup>                      Fm<sup>9</sup>/G                      Fm                      Fm<sup>7</sup>/C

keep

B<sup>b</sup>m                      B<sup>b</sup>m/A<sup>b</sup>                      B<sup>b</sup>m/G                      E<sup>b</sup>7

I'll \_\_\_\_\_ ne-ver know \_\_\_\_\_ if I go to

A<sup>b</sup>                      Fm<sup>9</sup>/G                      Fm                      Fm<sup>7</sup>/C

slee...                      ...ee                      uh\_ uh\_

B<sup>b</sup>m                      B<sup>b</sup>m/A<sup>b</sup>                      B<sup>b</sup>m/G                      E<sup>b</sup>7

ah                      uh                      oh                      da da

A<sup>b</sup>                      Fm<sup>9</sup>/G                      Fm                      Fm<sup>7</sup>/C

dum                      da da dum                      bom                      ba

C<sup>7</sup>                      Fm/C                      C<sup>7</sup>                      Fm/C

dum                      da                      dum

F<sup>9</sup>(11)                      Fm/A<sup>b</sup>                      F<sup>9</sup>(11)                      Fm/A<sup>b</sup>

6/4                      4/4



C<sup>7</sup> Fm/C C<sup>7</sup> Fm/C

The pa-pers a-round me are pi-ling and twi-sting Re gin - a the pa per-backmum-mywhat

F<sup>9(11)</sup> Fm/A<sup>b</sup> F<sup>9(11)</sup> Fm/A<sup>b</sup>

then \_\_\_\_\_ I'm

C<sup>7</sup> Fm/C C<sup>7</sup> Fm/C

ta-king the knife to the books that I own and I'm chop ping and chopping and boi ling soup from

F<sup>9(11)</sup> Fm/A<sup>b</sup> F<sup>9(11)</sup> Fm/A<sup>b</sup>

stone \_\_\_\_\_

B<sup>b</sup>m                      B<sup>b</sup>m/A<sup>b</sup>                      B<sup>b</sup>m/G                      E<sup>b</sup>7

Things I have loved \_\_\_\_\_ I'm al - lowed to

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4) in the first measure, and another triplet (B4, A4, G4) in the second measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord symbols are placed above the vocal staff.

A<sup>b</sup>                      Fm<sup>9</sup>/G                      Fm                      Fm<sup>7</sup>/C

keep

Detailed description: This system contains the next two measures. The vocal line is silent, with the word 'keep' written above the first measure. The piano accompaniment continues with the same rhythmic pattern as the first system. Chord symbols are placed above the first staff.

B<sup>b</sup>m                      B<sup>b</sup>m/A<sup>b</sup>                      B<sup>b</sup>m/G                      E<sup>b</sup>7

I'll \_\_\_\_\_ ne-ver know \_\_\_\_\_ if I go to

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4) in the first measure, and another triplet (B4, A4, G4) in the second measure. The piano accompaniment continues with the same rhythmic pattern. Chord symbols are placed above the vocal staff.

A<sup>b</sup>                      Fm<sup>9</sup>/G                      Fm                      Fm<sup>7</sup>/C

sleep

Detailed description: This system contains the final two measures. The vocal line is silent, with the word 'sleep' written above the first measure. The piano accompaniment continues with the same rhythmic pattern. Chord symbols are placed above the first staff.

C<sup>7</sup> Fm/C C<sup>7</sup> Fm/C

da

C<sup>7</sup> Fm/C C<sup>7</sup> Fm/C

da du du

C<sup>7</sup> C<sup>7</sup>/G Fm/A<sup>b</sup> Fm Gm Edim Fm Fm/C

da

C<sup>7</sup> C<sup>7</sup>/G Fm/A<sup>b</sup> Fm Gm Edim Fm Fm/C

daa da da

C<sup>7</sup> Fm C<sup>7</sup> Fm

ba ba ba ba ba ba

Very slow... C<sup>7</sup> Fm accel. C<sup>7</sup>

na na etc. vocal ad. lib.

Fm C<sup>7</sup> Fm

C<sup>7</sup> Fm fast, steady C<sup>7</sup>

uh uh uh uh

Fm C<sup>7</sup> Fm slower... C<sup>7</sup>

uh uh uh uh uh uh uh uh ah

Fm C<sup>7</sup> rit. Fm

ahuhuh uhuh ah ah ah ah\_ ba da

# Us

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Quick

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

The first system of music features a treble clef staff with a 4/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The bass clef staff contains a piano accompaniment starting with a forte (*f*) dynamic. The piano part consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The melody in the treble staff is mostly rests.

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

The second system continues the piano accompaniment from the first system. The treble staff remains mostly empty, with rests. The piano accompaniment maintains the same rhythmic and harmonic structure.

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

The third system introduces a vocal line in the treble staff. The lyrics "They made a sta - tue of us" are written below the notes. The piano accompaniment continues with the same pattern, but the dynamic is marked mezzo-forte (*mf*).

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

The fourth system continues the vocal line with the lyrics "And put it on a mountain top". The piano accompaniment remains consistent with the previous systems.



D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> Dmaj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

and la ter say it's all our fault sim.

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> Dmaj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

Then they'll give us a talk ing to then they'll give us a talk ing to

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> Dmaj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

Cuz they've got years of exper - i - ence We're

D<sup>b</sup>/F G<sup>b</sup> B<sup>b</sup>m A<sup>b</sup>sus<sup>4</sup>

li - - - ving in a den of theives



*Db/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>sus<sup>4</sup>*

rum-maging for ans-wers in the pa - ges We're

This system contains the first two measures of the piece. The vocal line begins with a quarter rest, followed by eighth notes for 'rum-maging for ans-wers in the pa - ges We're'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melodic line in the right hand.

*Db/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>sus<sup>4</sup>*

li - - - ving in a den of theives

This system contains the next two measures. The vocal line has a quarter rest, followed by eighth notes for 'li - - - ving in a den of theives'. The piano accompaniment continues with the same rhythmic pattern.

*Db/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>*

and it's con ta - gious and it's con ta - gious

This system contains the next two measures. The vocal line has a quarter rest, followed by eighth notes for 'and it's con ta - gious and it's con ta - gious'. The piano accompaniment continues with the same rhythmic pattern.

*Db/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>*

and it's con ta - gious and it's con ta - gious

This system contains the final two measures. The vocal line has a quarter rest, followed by eighth notes for 'and it's con ta - gious and it's con ta - gious'. The piano accompaniment continues with the same rhythmic pattern.

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

sim.

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

We wear our scarves just like a noose

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

But not cuz we want e - ter - nal sleep

$D^b$   $G^b/D^b$   $D^b\text{maj}^7$   $G^b/D^b$

and tho\_ our parts are slightly used\_

$D^b$   $G^b/D^b$   $D^b\text{maj}^7$   $G^b/D^b$

new ones are slave la bour you can keep We're

$D^b/F$   $G^b$   $B^b\text{m}$   $A^b\text{sus}^4$

li - - - ving in a denof thieves

$D^b/F$   $G^b$   $B^b\text{m}$   $A^b\text{sus}^4$

rummaging for ans-wers in the pa - ges\_ We're

Chords: D<sup>b</sup>/F, G<sup>b</sup>, B<sup>b</sup>m, A<sup>b</sup>sus<sup>4</sup>

ly - - - - - ving in a den of theives

Chords: D<sup>b</sup>/F, G<sup>b</sup>, B<sup>b</sup>m, A<sup>b</sup>

and its conta - gious and its conta - gious

Chords: D<sup>b</sup>/F, G<sup>b</sup>, B<sup>b</sup>m, A<sup>b</sup>

and its con ta - gious and its conta - gious

Chords: B<sup>b</sup>m, G<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>7

oh

sim.

B<sup>b</sup>m

G<sup>b</sup>

D<sup>b</sup>

A<sup>b</sup>7

vocal *ad. lib.*

play 3 times

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup>maj<sup>7</sup>

G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup>maj<sup>7</sup>

G<sup>b</sup>/D<sup>b</sup>

sim.

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup>maj<sup>7</sup>

G<sup>b</sup>/D<sup>b</sup>

They made a sta - tue of us they made a sta - tue of us

*D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>*

the tou-rists come and stare at us — the sculptor's ma - ma sends re gards

*D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>*

— they made a sta - tue — of us — they made a sta - tue — of us

*D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>*

— our no - ses have be - gun to rust — we're

*D<sup>b</sup>/F G<sup>b</sup> B<sup>b</sup>m A<sup>b</sup>sus<sup>4</sup>*

li - - - ving in a den of thieves

Db/F                      Gb                      Bbm                      Ab sus4

rummaging for answers in the pa - ges we're

Detailed description: This system contains the first two measures of a musical piece. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has four flats (Bb, Eb, Ab, Db). The first measure has a 7/8 time signature. The lyrics are 'rummaging for answers in the pa - ges we're'.

Db/F                      Gb                      Bbm                      Ab sus4

li - - - ving in a den of thieves

Detailed description: This system contains the next two measures. The vocal line continues with 'li - - - ving in a den of thieves'. The piano accompaniment features a steady eighth-note bass line. The lyrics are 'li - - - ving in a den of thieves'.

Db/F                      Gb                      Bbm                      Ab

and its conta - gious and its conta - gious

Detailed description: This system contains the next two measures. The vocal line has 'and its conta - gious' in the first measure and 'and its conta - gious' in the second. The piano accompaniment continues with the eighth-note bass line. The lyrics are 'and its conta - gious and its conta - gious'.

Db/F                      Gb                      Bbm                      Ab

and its conta - gious and its conta - gious

Detailed description: This system contains the final two measures. The vocal line has 'and its conta - gious' in the first measure and 'and its conta - gious' in the second. The piano accompaniment continues with the eighth-note bass line. The lyrics are 'and its conta - gious and its conta - gious'.

*D<sup>b</sup>/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>*

and its conta - gious oh\_ and its conta - gious oh\_

*D<sup>b</sup>/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>*

and its conta - gious oh\_ and its conta - gious oh\_

*B<sup>b</sup>m* *G<sup>b</sup>* *D<sup>b</sup>* *A<sup>b</sup>7*

oh

*B<sup>b</sup>m* *G<sup>b</sup>* *D<sup>b</sup>* *A<sup>b</sup>7*

*vocal ad. lib.*

play 3 times



Musical score for page 42, featuring piano accompaniment. The score is written in a key signature of three flats (B-flat major/C minor) and a common time signature (C). The piece is divided into two systems, each with a grand staff (treble and bass clefs).

**System 1:**

- Chords:  $D^b$ ,  $G^b/D^b$ ,  $D^b \text{maj}^7$ ,  $G^b/D^b$
- The bass line features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

**System 2:**

- Chords:  $D^b$ ,  $G^b/D^b$ ,  $D^b$ ,  $G^b/D^b$ ,  $D^b$
- The bass line continues with the rhythmic pattern, including a section marked *p* (piano) and *rit.* (ritardando).
- The piece concludes with a double bar line and a final chord in the right hand.

# 06. Sailor Song

Gentle, swaying

She will kiss you 'til your lips bleed but she will not take her

This system of musical notation includes a vocal line and a piano accompaniment. The vocal line is in 6/8 time and features a melody with lyrics. The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a simple bass line. Chord symbols G, C, F, and G are placed above the vocal line.

dress off A-me-ri-ca - na Tro-pi-ca - na All the

This system continues the musical notation with the same vocal and piano parts. The lyrics are "dress off A-me-ri-ca - na Tro-pi-ca - na All the". Chord symbols C, G, F, G, C, and G are placed above the vocal line.

sai - lor boys have de - mons they sing oh Ken - tuck - ey why

This system concludes the musical notation with the same vocal and piano parts. The lyrics are "sai - lor boys have de - mons they sing oh Ken - tuck - ey why". Chord symbols C, F, and G are placed above the vocal line.

C G F G

— do you\_ for - sake\_ me? if I was meant to sail\_ the sea

Detailed description: This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of one flat. The lyrics are: "— do you\_ for - sake\_ me? if I was meant to sail\_ the sea". The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line. Chords are labeled C, G, F, and G above the staff.

C G F G

— why\_ did you\_ make\_ me? it should -'ve been a - no - ther

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics: "— why\_ did you\_ make\_ me? it should -'ve been a - no - ther". The piano accompaniment continues with similar rhythmic patterns. Chords are labeled C, G, F, and G above the staff.

C G C G F

state\_ oh state\_ 'cuz

Detailed description: This system contains the next four measures. The vocal line has the lyrics: "state\_ oh state\_ 'cuz". The piano accompaniment features a more complex texture with some chords in the right hand. Chords are labeled C, G, C, G, and F above the staff.

♩ C F C F

Ma - ry Anne's a bitch Ma - ry Anne's a bitch\_

Detailed description: This system contains the final four measures. The vocal line has the lyrics: "Ma - ry Anne's a bitch Ma - ry Anne's a bitch\_". The piano accompaniment features a more complex texture with some chords in the right hand. Chords are labeled C, F, C, and F above the staff.

C C/B<sup>b</sup> Fm/A<sup>b</sup> F G C

Ma-ry Anne's a bitch Ma-ry Anne's a

F C F C C/B<sup>b</sup> Fm/A<sup>b</sup>

bitch Ma-ry Anne's a bitch Ma-ry Anne's a bitch

F G to Coda ⊕ C F

Does it mat - ter that our an - ger could - n't\_  
She will

G C G F F

e - ven reach the bot - tom of a bath tub and the sails

G C G F

ref - lect the moon it's such a strange job play - ing black

G C G C F

- jack on the deck still... a - top this gi - ant pud - dle

G C G F

dressed in white we quiet - ly hud - dle with our mis - siles

G C G

and we miss the girls back home

D.S. al Coda

C G F

oh home, sweet home

♩ CODA

C F G C G

kiss you 'til your lips bleed but she will not take her dress off Ame ri-ca

F G C G F G

na Tropi-ca - na Ame ri-ca - na Tropi-ca

C C/B<sup>b</sup> Fm/A<sup>b</sup> F C C/B<sup>b</sup>

na A - me - ri - ca - na A - me - ri - ca

Chords: Fm/A<sup>b</sup>, F, C

Vocal line: na

## 07. \*\*\*

Bear: "regina...regina..."

Reg: "What?"

Bear: "When is that song gonna start?"

Reg: "Which song?"

Bear: "The song that goes like "Da na na na na na na na Danananana."

Reg: "Oh...it's gonna start in a minute. You just gotta wait."

Bear: "OK." ..... "Regina! Start it already!!!"

Reg: "It's gonna start in a second, you just gotta wait!" ... "It's gonna start...NOW!!!"

# 08. Your Honor (acoustic)

words and music by  
Regina Spektor

Fast, punky

F#5

i kissed your lips and i tas-ted blood na na na na na na na na na na na na i

asked you what hap-pened and you said there'd been a fight na na na na na na na na

C#5

na na na na na you said "i been fighting for your honor but you wouldn't un der stand

F#5

na na na na na na uh uh uh i said hold on, your honor, i'll get ice for your hand

C#5

oh you been fight - ing for my hon - or but i



F#5

don't und-er-stand na na uh uh ugh uh uhh hold on, your hon - or, i'll get

ice for your haaaaand you said "c' - mon ba - by, let's just make love, its the  
ma - ry had a lit - tle lamb its

on - ly thing' - ll make me bet - ter" na na na na na na na na na na na you said uh  
fleece was white as snow well,

"c' - mon let's just get you out of that sweat - er" na na na na na na na na  
you got me and i'm just a common ho

C#5

na na na na na i said "i don't kiss lo - sers and i don't kiss wo - men"  
but i know what i am and i know what i ain't

F#5

nuh nuh mwah nuh nuh mwahmwah mwah mwah"and i don't fight for hon-or cuz we  
na na nuh na na nuh uh uh uh so don't get cut cuz i

all are born sin-ners" na na na na na na na na na na na na  
still won't be no saint

G<sup>b</sup>                  D<sup>b</sup>/F                  E<sup>b</sup>m<sup>7</sup>                  D<sup>b</sup>/F                  E<sup>b</sup>m<sup>7</sup>

gar-gle with per-ox - ide a steak for your eye but i'm a ve - ge-tarian so its a  
(pi - za - )

Red. \_\_\_\_\_ | Red. \_\_\_\_\_ | Red. \_\_\_\_\_ | sim.

D<sup>b</sup>

fro - zen piz - za pie you tell me that you care and you ne - ver do lie you  
(love me)

*D<sup>b</sup>/F* *E<sup>b</sup>m<sup>7</sup>* *D<sup>b</sup>*

1. 2.

fight for my hon - or but i just don't know why just don't know why you

Detailed description: This system contains the first two measures of a musical phrase. The vocal line starts with a quarter note 'fight', followed by eighth notes 'for my hon - or but i', and then a quarter note 'just don't know why'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A first ending bracket covers the final two measures, which repeat the phrase 'just don't know why you'.

*G<sup>b</sup>* *D<sup>b</sup>/F* *E<sup>b</sup>m<sup>7</sup>*

fight for my hon - or and i don't un - der - stand

Detailed description: This system contains the next two measures. The vocal line begins with a quarter note 'fight', followed by eighth notes 'for my hon - or and i', and then a quarter note 'don't un - der - stand'. The piano accompaniment continues with similar accompaniment patterns. The system concludes with a double bar line.

*D<sup>b</sup>/F* *E<sup>b</sup>m<sup>7</sup>* *D<sup>b</sup>*

hold on, your hon - or, i'll get ice for your hand

Detailed description: This system contains the final two measures of the phrase. The vocal line starts with a quarter note 'hold on,', followed by eighth notes 'your hon - or, i'll get ice', and then a quarter note 'for your hand'. The piano accompaniment follows. The system ends with a double bar line and a 6/8 time signature.

# 09. The Ghost of Corporate Future

53

words and music by  
Regina Spektor

like a nursery rhyme...

D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup>

Musical notation for the first system. It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part consists of a steady eighth-note bass line. The vocal line has a whole rest for the first six measures.

D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/C

Musical notation for the second system. The piano accompaniment continues. The vocal line begins with the lyrics: "A man walks out\_ of his a-part-ment it is rain-ing he's".

G<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup>

Musical notation for the third system. The piano accompaniment continues. The vocal line continues with the lyrics: "got no um-bre-lla he starts running beneath the awnings try-in to save his suit".

D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/C

Musical notation for the fourth system. The piano accompaniment continues. The vocal line concludes with the lyrics: "try-in to save his suit try-in to dry-in 'n' try-in to dry but no good".

G<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup>

When he gets to the crowded subway platform he takes off both of his shoes he

D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup>

steps right in - to some-bo - dy's fat loo-gie and ev' - ry - one who sees him says ew

D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup> D<sup>b</sup>/F G<sup>b</sup>

ev' ry - one who sees him says ewww but he does - n't care cuz last night he got a vi - sit from the

D<sup>b</sup> D<sup>b</sup>/A<sup>b</sup> D<sup>b</sup>/G<sup>#</sup> D<sup>b</sup>/F G<sup>b</sup>

ghost of corpor - ate fu - ture the ghost said take off both your shoes whatever chances you

$D^b$   $D^b/A^b$   $D^b/G^{\sharp}$   $D^b$   $A^b7/C$   $G^b$

get e-spe - cially when they're wet he al so said i - ma-gine you go a - way on a

$D^b$   $A^b7/C$   $G^b$   $D^b$   $A^b7/C$   $G^b$

busi - ness trip one day when you come back home your

$D^b$   $A^b7/C$   $G^b$

chil - dren have grown and you've ne - ver made your wife\_ moan your

$D^b$   $A^b7/C$   $G^b$

chil - dren have grown and you've ne - ver made your wife\_ moan and

G<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> G<sup>b</sup>/B<sup>b</sup> D<sup>b</sup>

people make you ner vous you'd think the world was ending and ev' ry- bo dy's fea tures have

A<sup>b</sup>/E<sup>b</sup> G<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> G<sup>b</sup>/B<sup>b</sup>

some how star-ted blen-ding and ev'-ry-thing is plas-tic and ev'-ry-one's sar-cas-tic and

D<sup>b</sup> G<sup>b</sup>/E<sup>b</sup> G<sup>b</sup>

all your food is fro-zen it needs to be de-fros-ted you'd think the world was end ing you'd

G<sup>b</sup>/A<sup>b</sup> G<sup>b</sup>/B<sup>b</sup> D<sup>b</sup> G<sup>b</sup>/E<sup>b</sup>

think the world was end-ing you'd think the world was end-ing right now you'd

*G<sup>b</sup>* *G<sup>b</sup>/A<sup>b</sup>* *G<sup>b</sup>/B<sup>b</sup>*

think the world was end - ing you'd think the world was end - ing you'd

*D<sup>b</sup>* *G<sup>b</sup>/E<sup>b</sup>* *D<sup>b</sup>* *A<sup>b7</sup>/C*

think the world was end - ing right now Well may - be you should just

*mp*

*G<sup>b</sup>* *D<sup>b</sup>* *A<sup>b7</sup>/C* *G<sup>b</sup>* *D<sup>b</sup>* *A<sup>b7</sup>/C*

drink a lot less cof - fee and ne - ver e ver watch the ten o'clock news may - be you should

*G<sup>b</sup>* *D<sup>b</sup>* *A<sup>b7</sup>/C* *G<sup>b</sup>* *D<sup>b</sup>* *A<sup>b7</sup>/C*

kiss some - one nice or lick a rock or both\_ may - be you should



G<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/C

cut your own hair cuz that can be so fun - ny it does - n't cost a - ny

Detailed description: This system contains the first two lines of music. The vocal line is in a key signature of three flats (B-flat major/C minor) and a 4/4 time signature. The lyrics are "cut your own hair cuz that can be so fun - ny it does - n't cost a - ny". The piano accompaniment features a steady bass line in the left hand and a more melodic line in the right hand. Chord symbols G<sup>b</sup>, D<sup>b</sup>, A<sup>b7</sup>/C, and G<sup>b</sup> are placed above the first two measures, while D<sup>b</sup> and A<sup>b7</sup>/C are placed above the last two measures.

G<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/C G<sup>b</sup>

mo - ney and it al - ways grows back hair grows e - ven af - ter you're dead

Detailed description: This system contains the third and fourth lines of music. The lyrics are "mo - ney and it al - ways grows back hair grows e - ven af - ter you're dead". The piano accompaniment continues with the same rhythmic pattern. Chord symbols G<sup>b</sup>, D<sup>b</sup>, A<sup>b7</sup>/C, and G<sup>b</sup> are placed above the first three measures.

G<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> G<sup>b</sup>/B<sup>b</sup> D<sup>b</sup>

peo - ple are just peo - ple they should - n't make you ner - vous the world is ev - er - last - ing it's

Detailed description: This system contains the fifth and sixth lines of music. The lyrics are "peo - ple are just peo - ple they should - n't make you ner - vous the world is ev - er - last - ing it's". The piano accompaniment features a consistent bass line and a right-hand accompaniment of chords. Chord symbols G<sup>b</sup>, G<sup>b</sup>/A<sup>b</sup>, G<sup>b</sup>/B<sup>b</sup>, and D<sup>b</sup> are placed above the first four measures.

A<sup>b</sup>/E<sup>b</sup> G<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> G<sup>b</sup>/B<sup>b</sup>

com - ing and it's go - ing if you don't toss your plas - tic the streets won't be so plas - tic and

Detailed description: This system contains the seventh and eighth lines of music. The lyrics are "com - ing and it's go - ing if you don't toss your plas - tic the streets won't be so plas - tic and". The piano accompaniment continues with the same rhythmic pattern. Chord symbols A<sup>b</sup>/E<sup>b</sup>, G<sup>b</sup>, G<sup>b</sup>/A<sup>b</sup>, and G<sup>b</sup>/B<sup>b</sup> are placed above the first four measures.

*D<sup>b</sup>* *A<sup>b</sup>/E<sup>b</sup>* *G<sup>b</sup>*

if you kiss some - bo - dy then both of you'll get prac - tice the world is e - ver - last - ing put

*mf*

*G<sup>b</sup>/A<sup>b</sup>* *G<sup>b</sup>/B<sup>b</sup>* *D<sup>b</sup>* *G<sup>b</sup>/E<sup>b</sup>*

dirt - balls in your pock - et put dirt - balls in your pock - et and take off both your shoes cuz

*G<sup>b</sup>* *G<sup>b</sup>/A<sup>b</sup>* *G<sup>b</sup>/B<sup>b</sup>* *D<sup>b</sup>*

peo - ple are just peo - ple peo - ple are just peo - ple peo - ple are just peo - ple like

*f*

*G<sup>b</sup>/E<sup>b</sup>* *G<sup>b</sup>* *G<sup>b</sup>/A<sup>b</sup>* *G<sup>b</sup>/B<sup>b</sup>*

you peo - ple are just peo - ple peo - ple are just peo - ple

*slowly, freely*

Chords: D<sup>b</sup> G<sup>b</sup>/E<sup>b</sup> A<sup>7</sup>/G<sup>b</sup> D<sup>b</sup>/F

peo-ple are just peo-ple like you The world\_ is e-ver-last-ing it's

Chords: A<sup>b7</sup>/G<sup>b</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/G<sup>b</sup> D<sup>b</sup>

com - ing and it's go - ing the world is e - ver - last - ing it's

Chords: A<sup>b7</sup>/G<sup>b</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b7</sup>/G<sup>b</sup> A<sup>b</sup> D<sup>b</sup>

co-ming and it's go - ing it's co-ming and it's go - ing

# 10. Chemo Limo

words and music by  
Regina Spektor

**unhurried** Fm/C Fm

with pedal...

Fm/C Fm

Fm/C Fm/B<sup>b</sup> Fm/F<sup>#</sup>

I had a dream cris - py cris - py Ben - ja - min Frank - lin came o

D<sup>b</sup>maj<sup>7</sup> Fm/B<sup>b</sup> Fm

- ver and ba - by - sat all four of my kids\_

Fm/C Fm/B<sup>b</sup> Fm/F<sup>#</sup>

then in my dream I told the doc - tor off - he

Detailed description: This system contains the first line of music. The vocal line starts with a half note 'then', followed by eighth notes 'in my dream'. The piano accompaniment features a steady eighth-note pattern in the right hand and a single bass note in the left hand. Chord changes are indicated above the staff: Fm/C, Fm/B<sup>b</sup>, and Fm/F<sup>#</sup>.

D<sup>b</sup> B<sup>b</sup>m Fm

said "if you don't want to do it then you don't have to do it." he said "the

Detailed description: This system contains the second line of music. The vocal line continues with eighth notes. The piano accompaniment remains consistent. Chord changes are indicated above the staff: D<sup>b</sup>, B<sup>b</sup>m, and Fm.

D<sup>b</sup> B<sup>b</sup>m Fm

truth is you'll be O K an - y - way."

Detailed description: This system contains the third line of music. The vocal line concludes with a half note. The piano accompaniment continues. Chord changes are indicated above the staff: D<sup>b</sup>, B<sup>b</sup>m, and Fm.

Fm/C Fm/B<sup>b</sup> Fm/F<sup>#</sup>

Then in my dream cris - py cris - py Ben - ja - min Frank - lin and the

Detailed description: This system contains the fourth line of music. The vocal line starts with a half note 'Then', followed by eighth notes 'in my dream'. The piano accompaniment features a steady eighth-note pattern in the right hand and a single bass note in the left hand. Chord changes are indicated above the staff: Fm/C, Fm/B<sup>b</sup>, and Fm/F<sup>#</sup>.

D<sup>b</sup> B<sup>b</sup>m Fm

doc - tor went and had a talk with my boss\_

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'doc' (marked with an 'x'), followed by eighth notes 'tor', 'went', 'and', 'had', 'a', 'talk', 'with', 'my', 'boss' (marked with an 'x'). The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

Fm/C Fm/B<sup>b</sup> Fm/F<sup>#</sup>

Some - thing a - bout in - sur - ance pol - i - cies they

Detailed description: This system contains the next two measures. The vocal line continues with 'Some - thing a - bout in - sur - ance pol - i - cies they' (marked with an 'x'). The piano accompaniment continues with the eighth-note pattern and block chords, with a key signature change to F major for the final measure.

D<sup>b</sup> B<sup>b</sup>m Fm

kept the door closed at all times I could - n't hear or see when they came

Detailed description: This system contains the next two measures. The vocal line continues with 'kept the door closed at all times I could - n't hear or see when they came'. The piano accompaniment continues with the eighth-note pattern and block chords.

D<sup>b</sup> B<sup>b</sup>m Fm

out they said "you'll be O K an - y - way" and I

Detailed description: This system contains the final two measures. The vocal line continues with 'out they said "you'll be O K an - y - way" and I'. The piano accompaniment continues with the eighth-note pattern and block chords.



A<sup>b7</sup> D<sup>b</sup> G<sup>b9</sup> B<sup>b7</sup> A<sup>b7</sup> D<sup>b</sup> G<sup>b9</sup> B<sup>b7</sup>

shit is making me tired is making me tired is making me tired mama gonna go out in style go out in style

Fm/C Fm/B<sup>b</sup> Fm/F<sup>#</sup>

When I woke up\_ the kids\_ were be - ing quiet I

D<sup>b</sup> B<sup>b</sup>m Fm

knew it was a dream, right away I called the lim-o-sine com-pa-ny

*(DS lyrics to opening melody)*  
Fm/C

Fm/B<sup>b</sup> Fm/F<sup>#</sup>

Then I got dressed I dressed the kids\_ as well\_ the  
I had a dream cri-spy cri-spy Benja-min Frank-lin came o



$D^b$   $B^b m$   $F m$

li - mo - sine pulled in\_\_ and we piled in\_\_ the  
 ver and baby - sat all four of my kids\_\_

$F m / C$   $F m / B^b$   $F m / F^\#$

doc - tor he\_ asked which way\_ we were head - ed\_ I said "Sir  
 I had a\_\_ dream crispy crispy Benjamin Franklin came o

$D^b$   $B^b m$   $F m$

let's just go west" and he list-en'd o-be-di-ent-ly  
 ver and baby-sat all four of my kids

$D^b$   $B^b m$   $F m$

So - phie on - ly wants to\_\_ list - en to rad - io B B C

D<sup>b</sup> B<sup>b</sup>m Fm

Mi - chael sat on my knees and whis - per'd to me all a - bout the mean - ies

Detailed description: This system contains the first line of music. The vocal line starts with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chords D<sup>b</sup>, B<sup>b</sup>m, and Fm are indicated above the staff.

D<sup>b</sup> B<sup>b</sup>m Fm

Jaqu - e - line was be - ing such a big girl with her cup of tea, look - ing out of the win - dow and

Detailed description: This system contains the second line of music. The vocal line consists of a continuous eighth-note melody. The piano accompaniment continues with the same eighth-note pattern. Chords D<sup>b</sup>, B<sup>b</sup>m, and Fm are indicated above the staff.

D<sup>b</sup> B<sup>b</sup>m Fm

Bar - bar - a she looks just like my mom Oh my Oh my God

Detailed description: This system contains the third line of music. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piano accompaniment continues with the eighth-note pattern. Chords D<sup>b</sup>, B<sup>b</sup>m, and Fm are indicated above the staff.

D<sup>b</sup> B<sup>b</sup>m Fm to CODA ☺

Bar - bar - a she looks so much like my mom oh my no oh my

Detailed description: This system contains the fourth line of music. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter rest. The piano accompaniment continues with the eighth-note pattern. Chords D<sup>b</sup>, B<sup>b</sup>m, and Fm are indicated above the staff. The system ends with a CODA symbol.

A<sup>b7</sup> D<sup>b</sup> G<sup>b9</sup> B<sup>b</sup>m<sup>7</sup> A<sup>b7</sup> D<sup>b</sup> G<sup>b9</sup> B<sup>b</sup>m<sup>7</sup>

thank you no thank you no thank you no thank you  
i ain't about to pay for this shit i can afford

chemo like i can afford a limo and on any given  
day i'd rather ride a limosine

A<sup>b7</sup> D<sup>b</sup> G<sup>b9</sup> B<sup>b</sup>m<sup>7</sup> A<sup>b7</sup> D<sup>b</sup> G<sup>b9</sup> B<sup>b</sup>m<sup>7</sup>

no thank you no thank you no thank you no thank  
you i ain't about to die like this i can afford

chemo like i can afford a limo and besides this shit  
is making me tired is making me

A<sup>b7</sup> D<sup>b</sup> G<sup>b9</sup> B<sup>b</sup>m<sup>7</sup> A<sup>b7</sup> D<sup>b</sup> G<sup>b9</sup> B<sup>b</sup>m<sup>7</sup>

tired is making me tired you know i plan  
to retire some day but mama gonna

go out in style go out in style this

A<sup>b7</sup> D<sup>b</sup> G<sup>b9</sup> B<sup>b</sup>m<sup>7</sup> A<sup>b7</sup> D<sup>b</sup> G<sup>b9</sup> B<sup>b</sup>m<sup>7</sup>

shit is making me tired is making me tired is  
making me tired mama gonna

go out in style go out in style



# 11. Somedays

words and music by  
Regina Spektor

Slow, sweetly

poco rit.

F<sup>9</sup> Csus<sup>4</sup>/G F<sup>9</sup>/A Csus<sup>4</sup>/B F<sup>9</sup> Csus<sup>4</sup>/G F<sup>9</sup>/A Csus<sup>4</sup>/B

a tempo

F<sup>9</sup> Csus<sup>4</sup>/G C G/B

some - days ar - en't your's at all — they come and

Am<sup>7</sup> 3 F 3 C G/B Am<sup>7</sup> 3

go as if they're some - one els - e's\_ days\_ they come and leave you be - hind some one

F C G G/F G

els - e's face\_ and it's harsher than yours and cold - er than yours they

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a key with one flat (B-flat major) and a 4/4 time signature. It features several triplet patterns. The lyrics are: "els - e's face\_ and it's harsher than yours and cold - er than yours they". The piano accompaniment is in the same key and time signature, with a bass line that includes a triplet in the first measure and a sustained note in the final measure.

F<sup>9</sup> Csus<sup>4</sup>/G C G/B

come in all quiet, sweep up, and then they leave\_ and you don't

The second system of music continues the vocal line and piano accompaniment. The vocal line includes a triplet and a measure with a slash indicating a change in rhythm. The lyrics are: "come in all quiet, sweep up, and then they leave\_ and you don't". The piano accompaniment features a piano (*p*) dynamic marking and a bass line with a triplet in the first measure.

Am<sup>7</sup> F C G/B

hear a sin - gle floor - board\_ creak\_ they're so much

The third system of music continues the vocal line and piano accompaniment. The vocal line includes a triplet and a measure with a slash. The lyrics are: "hear a sin - gle floor - board\_ creak\_ they're so much". The piano accompaniment features a bass line with a triplet in the first measure.

Am<sup>7</sup> F C G/B Am<sup>7</sup> G

stron - ger than the friends you try\_ to keep\_ by your side

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line includes a triplet and a measure with a slash. The lyrics are: "stron - ger than the friends you try\_ to keep\_ by your side". The piano accompaniment features a *cresc.* (crescendo) dynamic marking and a bass line with a triplet in the first measure.

C G<sup>7</sup>/C G/C

down - - town down - town

*p*

C Am<sup>7</sup> F/A Am<sup>9</sup>

I'm not here

*mf* *p*

F F EmDm C C/B<sup>b</sup> Fm C

not an-y more i've gone a - way don't call me don't write

*p*

F<sup>9</sup> Csus<sup>4</sup>/G C

i'm in love with your daugh - ter i wan - na have her ba-

F<sup>9</sup> Csus<sup>4</sup>/G C F<sup>9</sup> Csus<sup>4</sup>/G

by oh, i'm in love with you're daugh - ter

C G G<sup>7</sup> C

so can i please? down

*mf*

G<sup>7</sup>/C G/C C Am<sup>7</sup>

town down - town I'm not

**poco rit.** **a tempo**

F/A Am<sup>9</sup> F F EmDm C C/B<sup>b</sup>

here not an - y more i've gone a - way

*vocal ad lib*

*cresc. poco a poco*



Fm C C/B<sup>b</sup> Fm

— don't call me don't write\_ i've gone a - way\_\_\_\_\_ don't call me don't write

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in grand staff. The key signature has one flat (Fm). The first line of music is marked with a repeat sign at the end.

F<sup>9</sup> Csus<sup>4</sup>/G C F<sup>9</sup> Csus<sup>4</sup>/G F<sup>9</sup>/A Csus<sup>4</sup>/B

write\_\_\_\_\_ brrr brr\_ brr brr

*p*

This system contains the second and third lines of music. The top line is a vocal melody with lyrics and a long note. The bottom line is a piano accompaniment. The key signature has one flat. The piano part includes a dynamic marking of *p* (piano).

F<sup>9</sup> Csus<sup>4</sup>/G C F<sup>9</sup> Csus<sup>4</sup>/G

This system contains the fourth and fifth lines of music. The top line is a vocal melody with rests. The bottom line is a piano accompaniment. The key signature has one flat.

F<sup>9</sup>/A Csus<sup>4</sup>/B F<sup>9</sup> Csus<sup>4</sup>/G F<sup>9</sup>/A Csus<sup>4</sup>/B

brr brr\_ brr brr\_

This system contains the sixth and seventh lines of music. The top line is a vocal melody with lyrics. The bottom line is a piano accompaniment. The key signature has one flat.

F<sup>9</sup> Csus<sup>4</sup>/G C G/B

some days ar - en't your's at all\_ they come and

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'some', a quarter note 'days', a quarter rest, a quarter note 'ar - en't', a quarter note 'your's', a quarter note 'at', a quarter note 'all' with a line underneath, a quarter rest, a quarter rest, a quarter note 'they', a quarter note 'come', and a quarter note 'and'. The piano accompaniment features a treble clef with chords and a bass clef with a simple bass line.

Am<sup>7</sup> 3 F 3 C G/B Am<sup>7</sup> 3

go as if they're some - one els - e's\_ days\_ they come and leave you behind some-one

Detailed description: This system contains the next two measures. The vocal line begins with a triplet of eighth notes 'go', a quarter note 'as', a quarter note 'if', a quarter note 'they're', a quarter note 'some - one', a quarter note 'els - e's' with a line underneath, a quarter note 'days' with a line underneath, a quarter note 'they', a quarter note 'come', a quarter note 'and', a quarter note 'leave', a quarter note 'you', a quarter note 'behind', a quarter note 'some-one'. The piano accompaniment continues with chords and a bass line.

F 3 C 3 G

els - e's face\_ and it's harsh - er than yours

Detailed description: This system contains the final two measures. The vocal line starts with a triplet of eighth notes 'els - e's', a quarter note 'face' with a line underneath, a quarter note 'and', a quarter note 'it's', a quarter note 'harsh - er', a quarter note 'than', a quarter note 'yours'. The piano accompaniment concludes with chords and a bass line.