

easy piano

# BRUNO MARS

## doo-wops & hooligans



 HAL•LEONARD®

# GRENADE

Words and Music by BRUNO MARS,  
ARI LEVINE, PHILIP LAWRENCE,  
CHRISTOPHER STEVEN BROWN, CLAUDE KELLY  
and ANDREW WYATT

Moderately fast

N.C. Dm/A

*mf*

Eas - y come, eas - y go; that's just how you live. Oh,

Am 1/4 Dm/A

take, take, take it all, but you nev - er give. Should-'ve known you was trou-ble

Am A N.C.

from the first kiss; had your eyes wide o - pen. Why were they o - pen?

Dm

Gave you all I had and you tossed it in the trash. You tossed -

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Am Dm

— it in the trash; you did. — To give — me all your love is all —

Bb

— I ev - er asked, 'cause — what you don't un - der - stand —

A N.C. Dm Bb

— is, I'd catch a gre - nade — for ya, —

F C Dm Bb F C

throw my hand on a blade — for ya. — I'd jump in front of a train —

Dm B $\flat$  F C Dm B $\flat$

3 5 1 2 3

— for ya. — You know I'd do an - y - thing — for ya. —

F C B $\flat$ maj7 C

5 4 2 1

Oh, — oh, I would go through all — this pain, — take a

F A Dm C B $\flat$

5 4 1

bul-let straight through my brain. — Yes, I would die — for you, ba - by,

A N.C. To Coda  $\oplus$  Dm

1 5 5 3 1

but you won't do the same.

4

Am

5

Dm

4  
2

5

Black, black, black and blue;

Am

beat me 'til I'm numb; tell the dev - il I said, "Hey," when you get

Dm

4  
2

back to where you're from. Mad wo - man, bad wo - man;

Am

A

*D.S. al Coda* ☐

that's just what you are. Yeah, you'll smile in my face, then rip the brakes out my car.

Coda

Gm  
5  
1

If my bod - y was on fi - re,

Dm  
3  
1

4  
1

Gm  
5  
1

ooh, you'd watch me burn down in flames. You said you

A5  
5  
2

loved me; you're a li - ar, 'cause you nev - er, ev - er,

Dm  
5  
3  
1

4 1

ev - er did, ba - by.

1

6

B $\flat$  Am N.C. Dm B $\flat$

5 3 2

But dar-ling, I'd still catch a gre-nade for ya, -

3

F C Dm B $\flat$  F C

2 2

throw my hand on a blade for ya. I'd jump in front of a train -

Dm B $\flat$  F C Dm B $\flat$

7

for ya. You know I'd do an - y - thing for ya. -

F C B $\flat$  C

5 1 1

Ooh, I would go through all this pain, take a

F A Dm C<sub>4</sub> B $\flat$

bul-let straight through my brain. Yes, I would die for you, ba - by,

1 5

A N.C. Dm

but you won't do the same.

5 3 1 1

Am Dm

5

Am



# JUST THE WAY YOU ARE

Words and Music by BRUNO MARS,  
ARI LEVINE, PHILIP LAWRENCE,  
KHARI CAIN and KHALIL WALTON

Moderate Hip-Hop groove

Musical notation for the first system of the piano accompaniment. It features a treble and bass clef in 4/4 time. The key signature has one flat (Bb). The melody in the treble clef starts with a chord of F major (F4, A4, C5) and includes fingerings: 5, 2 for the first two notes, 2, 1 for the next two, and 2 for the final note. The bass line consists of a single note (F2) in the first measure, followed by a half-note chord (F2, Bb2) in the second measure, and a quarter-note chord (F2, Bb2) in the third measure. The dynamic marking *mf* is present.

Musical notation for the second system of the piano accompaniment. It features a treble and bass clef in 4/4 time. The key signature has one flat (Bb). The melody in the treble clef continues with a chord of Dm7 (D4, F4, Ab4, C5) and includes fingerings: 2, 1 for the first two notes, 2, 1 for the next two, and 2 for the final note. The bass line consists of a single note (D2) in the first measure, followed by a half-note chord (D2, F2) in the second measure, and a quarter-note chord (D2, F2) in the third measure. The dynamic marking *mf* is present.

Musical notation for the third system of the piano accompaniment. It features a treble and bass clef in 4/4 time. The key signature has one flat (Bb). The melody in the treble clef continues with a chord of F major (F4, A4, C5) and includes fingerings: 2, 1 for the first two notes, 2, 1 for the next two, and 2 for the final note. The bass line consists of a single note (F2) in the first measure, followed by a half-note chord (F2, Bb2) in the second measure, and a quarter-note chord (F2, Bb2) in the third measure. The dynamic marking *mf* is present.

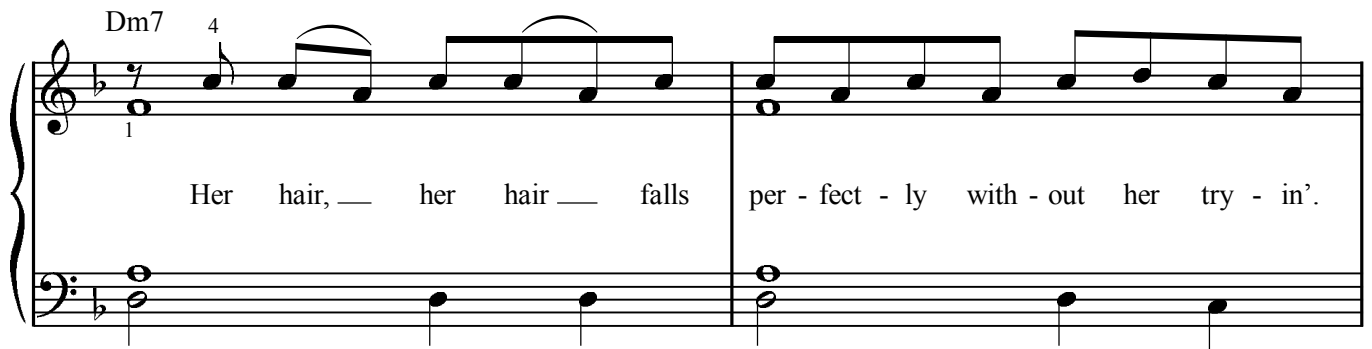
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4



Oh, her eyes, — her eyes — make the stars look like they're not shin - in'.

Dm7 4



Her hair, — her hair — falls per - fect - ly with - out her try - in'.

F/Bb F



She's so beau - ti - ful, and I tell her ev - 'ry day.

F



Yeah. I know, — I know — when I

com - pli - ment her, she won't be - lieve . me. And it's so, — it's so — sad to

Dm7

think that she don't see what I — see. But ev - 'ry time she asks me,

F/Bb

“Do I look o - kay?” I — say: When I see your face, —

F

— there's not a thing — that I — would change, —

Dm7

F/B $\flat$

'cause you're a - maz - ing just the way - you are.

F

And when you smile,

Dm7

the whole world stops and stares for a

F/B $\flat$

while, 'cause, girl, you're a - maz - ing just the way - you are.

F *To Coda* ♪

Yeah. \_\_\_\_ Her lips, - her lips, - I could

Detailed description: This system contains the first two measures of the musical score. The piano part features a steady bass line of quarter notes in the left hand and chords in the right hand. The vocal line begins with a whole rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. A fermata is placed over the final G4. The lyrics 'Yeah. \_\_\_\_' are aligned with the first measure, and 'Her lips, - her lips, - I could' are aligned with the second measure.

Dm7

kiss them all day if she'd let me. Her laugh, - her laugh, - she

Detailed description: This system contains the next two measures. The piano accompaniment continues with the same bass line and chords. The vocal line continues with eighth notes: F4, E4, D4, C4, B3, A3, G3, F3. A fermata is placed over the final F3. The lyrics 'kiss them all day if she'd let me.' are aligned with the first measure, and 'Her laugh, - her laugh, - she' are aligned with the second measure.

F/Bb

hates, but I think it's so sex - y. She's so beau - ti - ful,

Detailed description: This system contains the next two measures. The piano accompaniment continues. The vocal line continues with eighth notes: E3, D3, C3, B2, A2, G2, F2. A fermata is placed over the final F2. The lyrics 'hates, but I think it's so sex - y.' are aligned with the first measure, and 'She's so beau - ti - ful,' are aligned with the second measure.

F

and I tell her ev - 'ry day. Oh, you

Detailed description: This system contains the final two measures. The piano accompaniment continues. The vocal line continues with eighth notes: E3, D3, C3, B2, A2, G2, F2. A fermata is placed over the final F2. The lyrics 'and I tell her ev - 'ry day.' are aligned with the first measure, and 'Oh, you' are aligned with the second measure.

3

know, you know, you know I'd nev - er ask you to change. . If

Dm7

3

4

per - fect's what you're search - in' for, then just stay the same. \_ So \_

F/Bb

\_ don't e - ven both - er ask - in' if you look o - kay. You know I'll

*D.S. al Coda*

F

1

3

say: \_\_\_\_\_ When I see your face, -

*CODA*

Yeah. \_

# OUR FIRST TIME

Words and Music by  
BRUNO MARS, ARI LEVINE, BRIAN LONDON,  
PHILIP LAWRENCE, MITCHUM CHIN, DWAYNE CHIN-QUEE,  
CHRISTOPHER STEVEN BROWN and ERIC HERNANDEZ

Moderately

Dm  
5

Don't it feel good, babe, don't it feel good, ba - by? \_\_\_\_\_ 'Cause

*mf*

Em7

it's so brand new, babe, it's so brand new, ba - by.

Dm  
5

Don't it feel good, babe, don't it feel good, ba - by? \_\_\_\_\_ 'Cause

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Em7 A7b9

it's so brand new, babe, it's so brand new, ba - by. Na na now

Dm7

here we are (here we are), - in this big old emp - ty room, -

Em7 A7b9

star - ing at each oth - er; who's gon - na make the first - move? Been

Dm7

do - in' our thing, - for a min - ute, and now both our hearts are in it. The



Em7 N.C.

on - ly place to go \_\_\_\_\_ is all the way. \_\_\_\_\_ Oh,

Dm7

ooh, babe, }  
ay. Babe, } is that all right? \_\_\_\_\_ Is that o - kay?

Em7

Girl, don't need to be ner - vous, 'cause

Dm7 Em7

I've got you all night. \_\_\_\_\_ Don't you

4

Am7 Dm7

wor-ry 'bout a thing — no, no, no. Just go with it, — go with it, —

Em7

go with it, — and I — will go — real slow with it, — slow with it. —

A7b9 Dm7

It's our first time. Go with it, — go with it, —

To Coda ⊕

Em7

go with it, — and I — will go — real slow with it, — slow with it. —

A7b9 Dm7

It's our first time. Clothes are not re - quired, for

Em7

what we've got planned. Oh, girl, you're my de - sire; your

A7b9 Dm7

wish is my com - mand. (Treat you like a prin - cess.) Ooh,

Em7

girl, you're so de - li - cious, like ice cream on a sun - ny day; gon - na

*D.S. al Coda*

*Coda*

Am

3 eat ya be-fore you melt a - way - ay - ay -

⊕ A7b9

It's our first time.

Dm

5 Don't it feel good, babe, don't it feel good, ba - by? \_\_\_\_\_ 'Cause

Em7 A7b9

it's so brand new, babe, it's so brand new, ba - by.

Dm

Don't it feel good, babe, don't it feel good, ba - by? \_\_\_\_\_ 'Cause

Em7 A7b9

it's so brand new, babe, it's so brand new, ba - by. Just

Dm7

go with it, \_\_\_ go with it, \_\_\_ go with it, \_\_\_ and I \_\_\_ will go \_\_\_ real

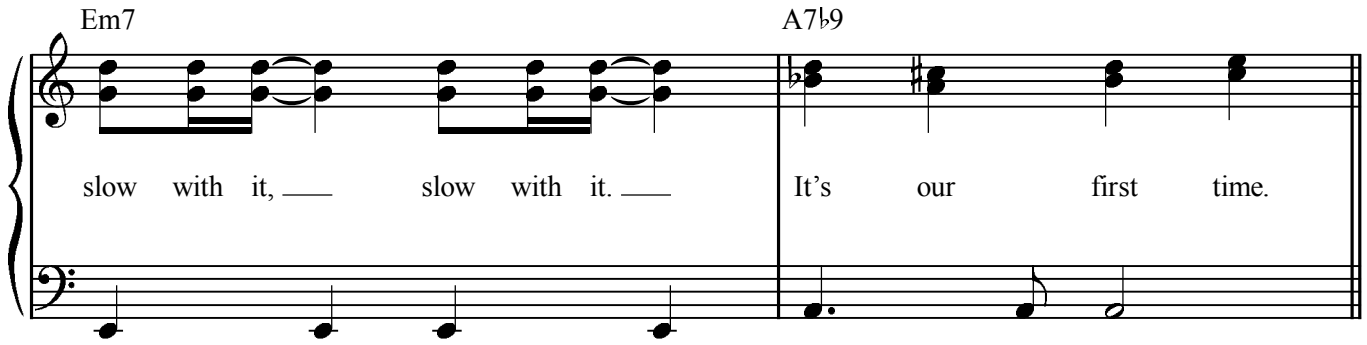
Em7 A7b9

slow with it, \_\_\_ slow with it. \_\_\_ It's our first time.

Dm7

Go with it, \_\_\_ go with it, \_\_\_ go with it, \_\_\_ and I \_\_\_ will go \_\_\_ real

Em7 A7b9

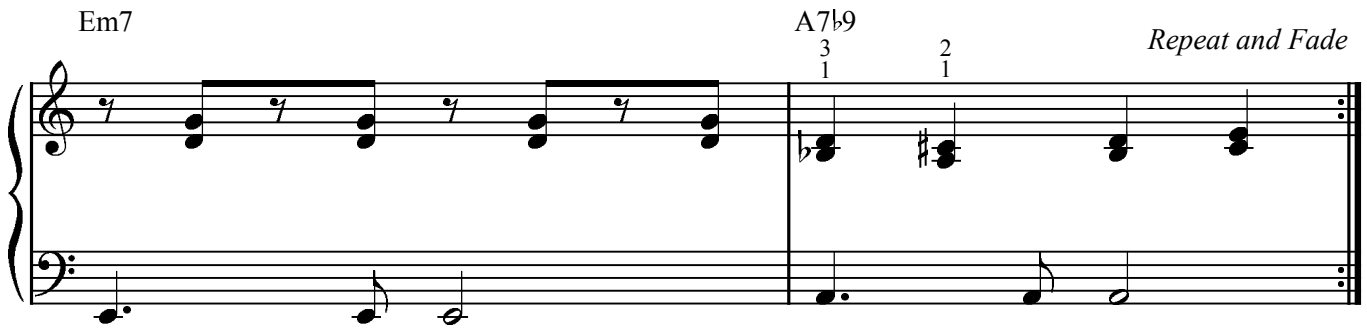


slow with it, — slow with it. — It's our first time.

Dm7 4 1



Em7 A7b9 3 1 2 1 Repeat and Fade



Optional Ending Dm7



# RUNAWAY BABY

Words and Music by BRUNO MARS,  
ARI LEVINE, PHILIP LAWRENCE  
and CHRISTOPHER STEVEN BROWN

Moderately fast

Em7 A7

*f* Ah, yes! Chi-ka -

Em7 A7

ah! Well look - y

Em7 A7

here, look - y here, ah, what do we have? - An -

Em7 A7

oth - er pret - ty thing read - y for me to grab. - But

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Em7 A7

lit - tle does she know that I'm a wolf in sheep's cloth - ing, 'cause at the

Em7 A7 N.C. 1

end of the night it is her I'll be hold - ing. ("I love you

Em7 A7

so.") Hey! (That's what you'll say.) That's what you'll say. (You'll tell me,

Em7 A7

"Ba - by, ba - by, please don't go a - way.) "Don't go away." (But when I



Em7 1 A7 1

play,) *But when I play,* (I nev - er stay.) *I never stay.* So ev - 'ry

Em7 N.C. C

girl that I meet, yeah, this is what I say: Run, run, run a - way,

B Em A

run a - way, ba - by, be - fore I put my spell on you.

1 C

You bet - ter get, get, get a - way,

B Em A

get a - way, dar - lin', 'cause ev - 'ry - thing you heard is true. \_\_\_\_\_

C

\_\_\_\_\_ Your poor lit - tle heart \_\_\_\_\_ will end up a - lone, \_\_\_\_\_

B Em A7

\_\_\_\_\_ 'cause Lord \_\_\_\_\_ knows, \_\_\_\_\_ I'm a roll - in' stone, \_\_\_\_\_

*To Coda* ☉

1 C

\_\_\_\_\_ so you bet - ter run, run, run a - way, \_\_\_\_\_

1.

B Em A7

run a - way, ba - by. Uh. —

Em A7

Ah, yeah. Well, let me

Em Asus

think, let me think, ah, what should I do? — So man - y

Em Am

ea - ger young bun - nies that I'd like to pur - sue. — Now

Em Asus

e - ven though they're eat - ing out the palm of my hand, \_ there's

Em Asus 1

on - ly one car - rot, and they all got - ta share it. ("I love you

2. Em7 A7

Uh. Chi - ka -

Em7 A7 Em7 5 A7

ah. See, I ain't tryin' to hurt you, baby.

2 Em7 5 A7

No, no, no, I just wanna work you, baby.

Yo, yo, see, I ain't tryin' to

Em7 A7 Em7 A7

hurt you, baby.

If you scared, you better run (you better run), you better run

*D.S. al Coda*

Em7 A7

(you better run), you better run (you better run), you better;

you better; you better...

*Coda*

C B E5

run, run, run a - way,

run a - way, ba - by.

# THE LAZY SONG

Words and Music by BRUNO MARS,  
ARI LEVINE, PHILIP LAWRENCE  
and KEINAN WARSAME

Moderately, in 2

The musical score is written for piano and voice. It consists of four systems of music. The first system includes the beginning of the song with the lyrics 'To - day I don't feel like do - ing an - y - thing.' The second system continues with 'I just wan - na lay in my bed.' The third system has 'Don't feel like pick - ing up'. The fourth system concludes with 'my phone, - so leave a mes - sage at the tone, - 'cause to -'. The piano accompaniment features a simple, rhythmic bass line and chords in the right hand. Chord symbols (C, G, F) are placed above the staff. Fingerings (1, 4, 2, 5) are indicated for both hands. The dynamic marking *mf* is present in the first system.

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2

C E7 F

4 1

day I swear I'm not do - ing an - y - thing.

G C G

3 4 2

I'm gon - na kick my feet up, then stare at the fan, —

F C

2 1

turn the T - V on, throw my hand in my pants. — No - bod - y's gon'

G F

3

tell me I can't. — Naw, I'll be

5

C G

loug - ing on the couch, just chill - in' in my Snug - gie,  
 might — mess a - round and get my col - lege — de - gree. . I

F 1

click to M - T - V so they can teach me how to doug - ie, 'cause  
 bet my old — man will be — so proud — of me. — Well

C G F

in my cas - tle I'm the frick - in' — man. —  
 sor - ry, Pops, you'll just have to wait. —

F/E Dm Em

— } Oh — yes, I said it, I said it, I



F G C

said it 'cause I can. To - day I don't feel

G F C

like do - ing an - y - thing. I just wan - na

G F C

lay in my bed. Don't feel like pick - ing up -

G F

my phone, - so leave a mes - sage at the tone, - 'cause to -

To Coda ♪

C E7 F

day I swear I'm not do - ing an - y - thing,

C 5 G F

noth - ing at all. (Woo - hoo, woo - hoo, hoo.)

C G

Noth - ing at all. (Woo - hoo, woo - hoo,

F 3 C

hoo.) To - mor - row I'll wake up, do some

5 1

G F

P - Nine - ty - X, meet a real - ly nice girl, have some real - ly nice sex, and

1

C G F

she's gon - na scream out, "This is great."

*Female (spoken): (Oh my god, this is great.)*

*D.S. al Coda*  
G

Yeah, I

*Coda*  
⊕ F

- y thing. No, I

Dm7 G Am7

ain't gon - na comb my hair, 'cause I ain't go - in' an - y -

5

2  
1

Dm G7

where, no, no, no, no, no, no, no, — no, no,

Am Dm7 G 1

no. I'll just strut in my birth-day suit and let

Am Dm

ev - 'ry - thing — hang loose. Yeah, yeah, yeah, yeah,

G7 Am 5

yeah, yeah, yeah, — yeah, yeah, yeah. Oh, — to -

C G F

day I don't feel like do - ing an - y - thing.

5

C G

I just wan - na lay in my bed.

F C

Don't feel like pick - ing up -

G F

my phone, - so leave a mes - sage at the tone, - 'cause to -

3 1 4 1 3

C E7 F

day I swear I'm not do - ing an - y - thing,

C

noth - ing at all. (Woo - hoo, woo hoo,

F C

hoo.) Noth - ing at all. (Woo - hoo,

G F C

woo - hoo, hoo.) Noth - ing at all.

# MARRY YOU

Words and Music by BRUNO MARS,  
ARI LEVINE and PHILIP LAWRENCE

Moderately fast

F Gm

*mf*

Bb

F

It's a beau-ti - ful night.

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Gm

— We're look - ing for some - thing dumb to do. —

Bb

— Hey, ba - by, — I think I wan-na mar-ry you. —

F

— Is it the look in your eyes, —

Gm

— or is it this danc - ing juice? — Who cares, —

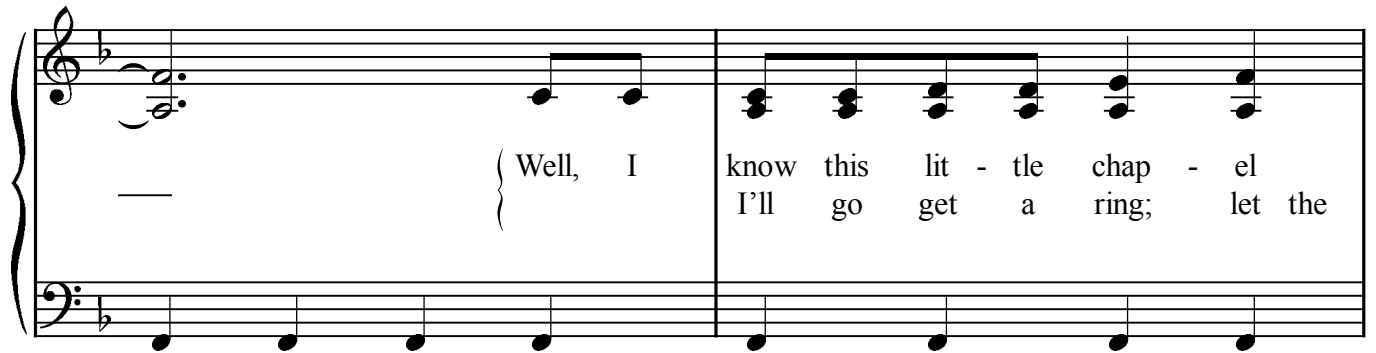


To Coda  $\oplus$  F

B $\flat$



— ba - by; — I think I wan-na mar-ry you.



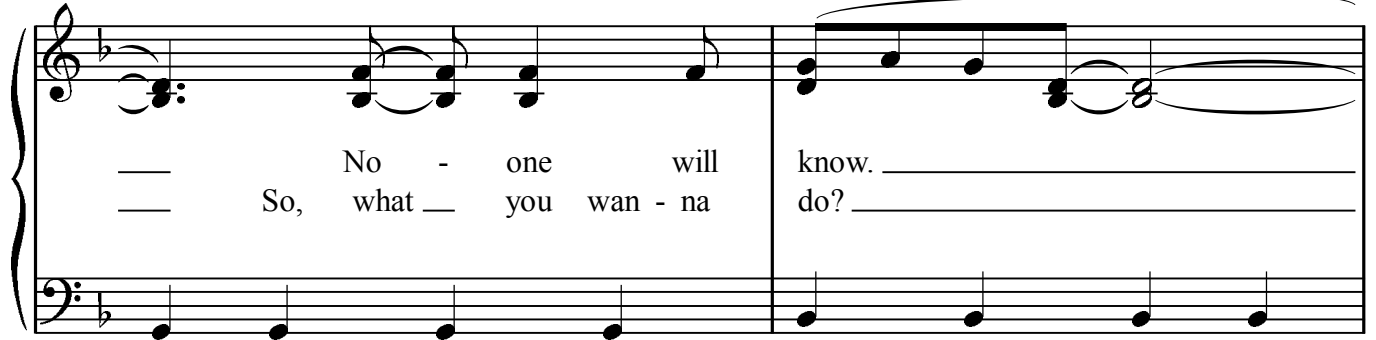
— { Well, I know this lit - tle chap - el  
I'll go get a ring; let the

Gm



on the boul - e - vard, we can go.  
choir — bells — sing, like, — "Ooh."

B $\flat$



— No - one will know.  
— So, what — you wan - na do?

F

Oh, come on, girl. Who  
Let's just run, girl.

cares if we're trashed, got a pock - et full of cash we can  
If we wake up and you wan - na break up, that's

Gm

Bb

blow. Shots. of Pa - trón  
cool. No, I won't blame you;

F

and it's on, girl. Don't say  
it was fun, girl.

Gm

“No, no, no, no, no.” \_\_\_\_\_ Just say, “Yeah, yeah, yeah, yeah, yeah,” \_\_\_\_\_

Bb

\_\_\_\_\_ and we'll go, go, go, go, go, \_\_\_\_\_ if you're read-

1. 2. *D.S. al Coda*

F

- y \_\_\_\_\_ like I'm read - y. \_\_\_\_\_ 'Cause it's a - y. \_\_\_\_\_ 'Cause it's a

Coda

F

Just say, - “I do.”

Gm

Tell \_ me right

Bb F

now, ba - by. \_\_\_\_\_ Tell \_ me right now, ba - by. Ba -

1. 2. F

by, just say, \_ "I do." \_ by. Oh, \_ it's a beau-ti - ful night. \_\_\_\_\_

Gm

\_\_\_\_\_ We're look-ing for some-thing dumb to do. \_\_\_\_\_ Hey, ba -

B $\flat$  F

- by, I think I wan - na mar - ry you.

Is it the look in your eyes, or is it this

Gm B $\flat$

danc - ing juice? Who cares, ba - by; I

F

think I wan - na mar - ry you.

# TALKING TO THE MOON

Words and Music by BRUNO MARS,  
ARI LEVINE, PHILIP LAWRENCE,  
JEFF BHASKER and ALBERT WINKLER

Moderately

F

*mf*

F A

I know you're some-where out there,  
I'm feel - ing like I'm fa - mous,

some-where far a - way. — I  
the talk of the town. . They say

Dm C B♭

want you back. \_ I  
I've gone mad, \_ yeah,

want you back. \_  
I've gone mad. \_

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F 2 1 A

My neigh-bors think I'm cra - zy, but they don't un - der - stand, . you're all -  
 But they don't know what I know, 'cause when the sun goes down, . some-one's

Dm C Bb

I had. . . You're all I had. . .  
 talk - ing back, . yeah, they're talk - ing back. . }

Gm C Gm

At night, when the stars light up my room, I sit by my - self, .

C Bb C7 Dm

talk - ing to the moon, try - ing to get to

B $\flat$  C7 Dm B $\flat$  C

you, \_\_\_\_\_ in hopes you're on the oth - er side, .

F C/E Dm C B $\flat$

talk - ing to me, too. Or am I a fool \_\_\_\_\_ who sits a - lone, .

1. C Dm C G

\_\_\_\_\_ talk - ing to \_\_\_\_\_ the moon? \_\_\_\_\_

2. C Gm F

\_\_\_\_\_ talk - ing to \_\_\_\_\_ the moon? \_\_\_\_\_ (Ah, \_\_\_\_\_ ah, \_\_\_\_\_



Gm Csus

ah.) \_\_\_\_\_ Do you ev - er hear me call - ing? \_\_\_\_\_

Gm F Gm

(Ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah.) \_\_\_\_\_ 'Cause

Csus Bb C

ev - 'ry night I'm talk - ing to the moon, \_\_\_\_\_

Dm Bb C

\_\_\_\_\_ still try - ing to get \_\_\_\_\_ to you, \_\_\_\_\_

Dm 4 B $\flat$  C

in hopes you're on the oth - er side, -

F C/E Dm C B $\flat$

talk - ing to me, too. Or am I a fool who sits a - lone

C Dm C G

talk - ing to the moon?

F A

*molto rit.*

I know you're some-where out there, some-where far a - way.

# LIQUOR STORE BLUES

Words and Music by BRUNO MARS,  
ARI LEVINE, PHILIP LAWRENCE,  
MITCHUM CHIN, DWAYNE CHIN-QUEE,  
DAMIAN MARLEY and WESLEY PENTZ

## Moderate Reggae

*mf* Spoken: Now, greetings to the world... (all of you... wise to the one called Bruno Mars,

alongside Gong to the zilla. (You know me?)

(I'll roll.)

Stand in' at this liq - uor store,  
Me and my gui - tar to - night,

whis - key com - in' through my pores,  
sing - ing to the cit - y lights,

feel - in' like I run the whole  
try-in' to leave with more than what I've

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N.C.

Dm

block. got, 'cause Lot - to tick - ets, cheap beer, six - ty - eight — cent just

Am7

Bb

that's why you can catch me here, try - in' to scatch my way up to the ain't gon' pay the rent, — so I'll — be out un - til they call the

N.C.

Dm

Am

top. } 'Cause my job's got me go - ing no - where, . so I cops. }

Bb

Am

Dm

ain't got a thing to lose. — Take me to a place — where I

Am Bb N.C.

don't care; — this is me and my liq - uor store blues. — I'll take

Detailed description: This system contains three measures of music. The first measure has a treble staff with a melodic line and a bass staff with a simple accompaniment. The second measure features a triplet of eighth notes in the treble staff. The third measure has a whole note in the treble staff and a whole rest in the bass staff. Chord symbols Am, Bb, and N.C. are placed above the first, second, and third measures respectively.

Dm Am Bb

one shot for my pain, — one drag for my sor -

Detailed description: This system contains three measures of music. The first measure has a treble staff with a melodic line and a bass staff with a simple accompaniment. The second measure features a half note in the treble staff. The third measure has a treble staff with a melodic line and a bass staff with a simple accompaniment. Chord symbols Dm, Am, and Bb are placed above the first, second, and third measures respectively.

C Dm Am

- row. — Get messed up to - day, — I'll

Detailed description: This system contains three measures of music. The first measure has a treble staff with a melodic line and a bass staff with a simple accompaniment. The second measure features a half note in the treble staff. The third measure has a treble staff with a melodic line and a bass staff with a simple accompaniment. Chord symbols C, Dm, and Am are placed above the first, second, and third measures respectively.

Bb7 C Dm

be o - kay to - mor - row. — One shot for my pain, —

Detailed description: This system contains three measures of music. The first measure has a treble staff with a melodic line and a bass staff with a simple accompaniment. The second measure features a half note in the treble staff. The third measure has a treble staff with a melodic line and a bass staff with a simple accompaniment. Chord symbols Bb7, C, and Dm are placed above the first, second, and third measures respectively.

Am B $\flat$ 7 C

— one drag for my sor - row. —

Dm Am B $\flat$ 7

Get messed up to - day, — I'll be o - kay to - mor -

To Coda  $\oplus$  1. N.C. 2. N.C.

- row. — Uh - uh - uh.

Dm Am7

Here come Ju - nior Gong; I'm fly - in' high like Su - per - man; and

B $\flat$  Am

think - ing that I run the whole block. I

Dm Am7

don't know if it's just be - cause pine - ap - ple kush be - tween my jaws has

B $\flat$  C

got me feel - ing like I'm on top, feel - ing like I

Dm7 Am

would - a stand up to the cops, and stand up

1 2 3 5

B $\flat$  Am

to da big - ger heads be - cause de whole a dem are saps. All de

Dm7 Am

talk, dem all talk, and dem fly, make no drop.

1  
2

B $\flat$  N.C. Dm

'Nuff ghet - to, youth can - not es - cape the trap.

5  
1

1

Am B $\flat$  Am

1.

5  
1

5  
2



2. B♭ C Dm

1. Am B♭ Am

2. B♭ N.C. *D.S. al Coda* *Coda*

Give - me this

Dm7 Dm Am B♭

*Now, greetings to the world... wise to the*



# COUNT ON ME

Words and Music by BRUNO MARS,  
ARI LEVINE and PHILIP LAWRENCE

Moderately fast

Musical notation for the first system of 'Count on Me'. It features a grand staff with a treble clef and a bass clef. The time signature is 4/4. The music is marked *mf*. The key signature is C major. The first measure is a whole rest in the treble clef and a whole note C in the bass clef. The second measure has a half note G in the treble clef and a half note C in the bass clef. The third measure has a half note A in the treble clef and a half note C in the bass clef. The fourth measure has a half note B in the treble clef and a half note C in the bass clef. The fifth measure has a half note C in the treble clef and a half note C in the bass clef. The sixth measure has a half note D in the treble clef and a half note C in the bass clef. The seventh measure has a half note E in the treble clef and a half note C in the bass clef. The eighth measure has a half note F in the treble clef and a half note C in the bass clef. The ninth measure has a half note G in the treble clef and a half note C in the bass clef. The tenth measure has a half note A in the treble clef and a half note C in the bass clef. The eleventh measure has a half note B in the treble clef and a half note C in the bass clef. The twelfth measure has a half note C in the treble clef and a half note C in the bass clef. Above the first measure is a 'C' chord symbol. Above the second measure is a '5 1' fingering. Below the first measure is a '1' fingering.

Musical notation for the second system of 'Count on Me'. It features a grand staff with a treble clef and a bass clef. The time signature is 4/4. The music is marked *mf*. The key signature is C major. The first measure is a whole rest in the treble clef and a whole note C in the bass clef. The second measure has a half note G in the treble clef and a half note C in the bass clef. The third measure has a half note A in the treble clef and a half note C in the bass clef. The fourth measure has a half note B in the treble clef and a half note C in the bass clef. The fifth measure has a half note C in the treble clef and a half note C in the bass clef. The sixth measure has a half note D in the treble clef and a half note C in the bass clef. The seventh measure has a half note E in the treble clef and a half note C in the bass clef. The eighth measure has a half note F in the treble clef and a half note C in the bass clef. The ninth measure has a half note G in the treble clef and a half note C in the bass clef. The tenth measure has a half note A in the treble clef and a half note C in the bass clef. The eleventh measure has a half note B in the treble clef and a half note C in the bass clef. The twelfth measure has a half note C in the treble clef and a half note C in the bass clef. Above the first measure is a '5' fingering. Above the second measure is a 'C' chord symbol. Below the first measure is the lyrics: "If you". Below the second measure is the lyrics: "ev - er find your - self stuck". Below the third measure is the lyrics: "toss - in' and you're turn - in' and you".

Musical notation for the third system of 'Count on Me'. It features a grand staff with a treble clef and a bass clef. The time signature is 4/4. The music is marked *mf*. The key signature is C major. The first measure is a whole rest in the treble clef and a whole note C in the bass clef. The second measure has a half note G in the treble clef and a half note C in the bass clef. The third measure has a half note A in the treble clef and a half note C in the bass clef. The fourth measure has a half note B in the treble clef and a half note C in the bass clef. The fifth measure has a half note C in the treble clef and a half note C in the bass clef. The sixth measure has a half note D in the treble clef and a half note C in the bass clef. The seventh measure has a half note E in the treble clef and a half note C in the bass clef. The eighth measure has a half note F in the treble clef and a half note C in the bass clef. The ninth measure has a half note G in the treble clef and a half note C in the bass clef. The tenth measure has a half note A in the treble clef and a half note C in the bass clef. The eleventh measure has a half note B in the treble clef and a half note C in the bass clef. The twelfth measure has a half note C in the treble clef and a half note C in the bass clef. Above the first measure is an 'Em' chord symbol. Below the first measure is the lyrics: "in the mid - dle of the sea,". Below the second measure is the lyrics: "just \_\_\_\_\_ can't \_\_\_\_\_ fall a - sleep,". Below the third measure is the lyrics: "in the mid - dle of the sea,". Below the fourth measure is the lyrics: "just \_\_\_\_\_ can't \_\_\_\_\_ fall a - sleep,". Below the fifth measure is the lyrics: "in the mid - dle of the sea,". Below the sixth measure is the lyrics: "just \_\_\_\_\_ can't \_\_\_\_\_ fall a - sleep,". Below the seventh measure is the lyrics: "in the mid - dle of the sea,". Below the eighth measure is the lyrics: "just \_\_\_\_\_ can't \_\_\_\_\_ fall a - sleep,". Below the ninth measure is the lyrics: "in the mid - dle of the sea,". Below the tenth measure is the lyrics: "just \_\_\_\_\_ can't \_\_\_\_\_ fall a - sleep,". Below the eleventh measure is the lyrics: "in the mid - dle of the sea,". Below the twelfth measure is the lyrics: "just \_\_\_\_\_ can't \_\_\_\_\_ fall a - sleep,". Below the first measure is a '5' fingering.

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4 Am G

I'll sail the world to find  
I'll sing a song be - side

5

F C

you. If you ev - er find your-self lost  
you. And if you ev - er for - get how

Em

in the dark, and you can't see,  
much you real - ly mean to me,

Am G

I'll be the light to guide  
ev - 'ry day I will re - mind

F Dm

you. you. We

5 1

2

Em

find out what we're made of when we

4

5

F G

are called to help our friends in need.

2

$\text{C}$  Em

You can count on me like "one, two,

3 2

5

5 Am G F

three." I'll be there. And I know when I

C Em

need it, I can count on you like "four, three,

Am G

two," and you'll be there, 'cause that's

F C

what friends are s'posed to do, oh, yeah. Ooh,

Em *To Coda*  $\phi$

ooh,

Am G F 1. G

yeah, yeah. If you're

2. G Dm

yeah. You'll al - ways nev - er have let my go,

Em 1. Am

shoul - der nev - er when say you good - cry.

Musical score for the first system. The treble clef has a G chord (G4, B4, D5) with a fermata. The bass clef has a bass line with chords. The lyrics "I'll" are written below the treble clef.

Musical score for the second system. The treble clef has an F chord (F4, A4, C5) with a fermata, followed by a G chord (G4, B4, D5). The bass clef has a bass line. The lyrics "bye. You know" are written below the treble clef.

Musical score for the third system. The treble clef has a triplet of notes (G4, A4, B4) with a fermata. The bass clef has a bass line. The lyrics "you can" are written below the treble clef. Above the system is the instruction "D.S. al Coda".

Musical score for the fourth system. The treble clef has an Am chord (A3, C4, E4) with a fermata, followed by a G chord (G4, B4, D5) with a fermata. The bass clef has a bass line. The lyrics "you can count" are written below the treble clef. Above the system is the instruction "CODA".

Musical score for the fifth system. The treble clef has an F chord (F4, A4, C5) with a fermata, followed by a C chord (C4, E4, G4) with a fermata. The bass clef has a bass line. The lyrics "on me, 'cause I can count on you." are written below the treble clef. The word "rit." is written below the treble clef.



# THE OTHER SIDE

Words and Music by BRUNO MARS,  
ARI LEVINE, PHILIP LAWRENCE,  
PATRICK STUMP, BOBBY SIMMONS JR.,  
MICHAEL CAREN, KAVEH RASTEGAR,  
JOHN WICKS, JEREMY RUZUMNA  
and JOSHUA LOPEZ

Moderately fast

Chords: G, Em, D, A, E, Em, D

Lyrics: Truth of the mat-ter is, I'm com - pli - cat - ed;

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A

4 3 5

Em

2

you're as straight as they come. You go a-bout your -  
 who could ask \_\_\_ for more? You \_\_\_ could die -

D

A

4 5 3

Em

2

\_\_\_ day, ba - by, while I hide from the \_\_\_ sun. }  
 \_\_\_ if you want - ed, but \_\_\_ ba - by, what \_\_\_ for? }

C

1 5 3 2 1

B

It's bet - ter if \_\_\_ you don't un - der - stand, \_\_\_

Em

5 3

D

3 1

C

5

B

\_\_\_ 'cause you won't \_\_\_ know . what it's like \_\_\_ un - til \_\_\_ you

A 2 1 5 3 1 Em

try. You know, I,

D A Em

I'll be wait-ing on the oth - er side, and

Em D A

you, all you got - ta do is cross the line.

Em D

I could wait a whole life - time,

A Em

but you've just got - ta de - cide. You know I,

D A To Coda ♪ 1.

I'll be wait-ing on the oth - er, wait - ing on the oth - er side. \_

Em D 2. 3 2

We would live for - ev - er; - ing on the oth - er side. \_

Em D A Em

Rap: (See rap lyrics)

D A Em

C B7

Em D C B A *D.S. al Coda*

1 5 2 1

You know,

Coda

Em D

- ing on the oth - er side.

A E Em D

*It's better if you don't understand.*

This system shows the first four measures of the piano accompaniment. The key signature has one sharp (F#). The chords are A, E, Em, and D. The melody in the treble clef consists of whole notes: A4, E4, G4, and F#4. The bass line in the bass clef consists of whole notes: A2, E2, G2, and F#2.

A E Em D

*It's better if you don't understand.*

This system shows the next four measures. The chords are A, E, Em, and D. The melody continues with whole notes: A4, E4, G4, and F#4. The bass line continues with whole notes: A2, E2, G2, and F#2.

A6 E E

*It's better if you don't understand.*

This system shows the final four measures. The chords are A6, E, and E. The melody continues with whole notes: A4, E4, G4, and F#4. The bass line continues with whole notes: A2, E2, G2, and F#2.

### Rap Lyrics

*If they say life's a dream, call this insomnia.  
 'Cause this ain't Wonderland; it damn sure ain't Narnia.  
 And once you cross the line, you can't change your mind.  
 Yeah, I'm a monster, but I'm no Frankenstein.*

*And quite frankly I been feelin' insane in between my eyes. I  
 Really can't explain what I feel inside. If you knew what I was, you'd run and hide.  
 Many have tried to go into the night and cross over the line and come back alive, but  
 That's the price we payin' when we livin' on the other side.*