

Lily Allen

It's Not Me, It's You



PARENTAL
ADVISORY
EXPLICIT LYRICS

Lily Allen

It's Not Me, It's You

Everyone's At It	2
The Fear	16
Not Fair	9
22	22
I Could Say	28
Back To The Start	40
Never Gonna Happen	35
Fuck You	50
Who'd Have Known	55
Chinese	60
Him	65
He Wasn't There	70

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Everyone's At It

Words & Music by Lily Allen & Greg Kurstin

♩ = 116

B^b



N.C.

Dm



F



Am



Dm



F



1. I don't know much, but I know_ this for cer - tain, that is the sun_
 2. I get in - volved, but I'm not ad - vo - cat - ing, Got an o - pin -



Am



Dm



F



— pok - in' his head 'round the cur - tain. Please can we leave, —
 - ion, yeah, you're well up for slat - ing. See, you've got a pres - crip -



Am



Dm



F






— I'd like to go to bed now. It's not just the sun —
 - tion, — and that makes it le - gal. Now, I find the ex - cu -



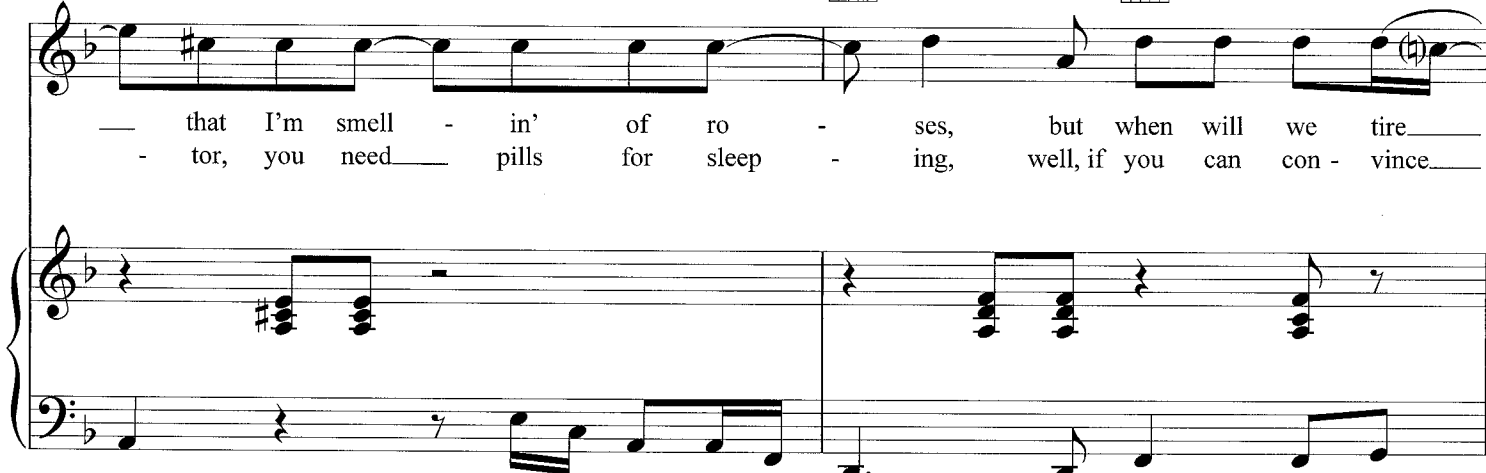
Am  Dm  F 

— that is hurt - in' my head now. I'm not tryin' to say —
 - ses o - ver - whelm - ing - ly fee - ble. You go to the doc -



A  Dm  F 




— that I'm smell - in' of ro - ses, but when will we tire —
 - tor, you need — pills for sleep - ing, well, if you can con - vince —



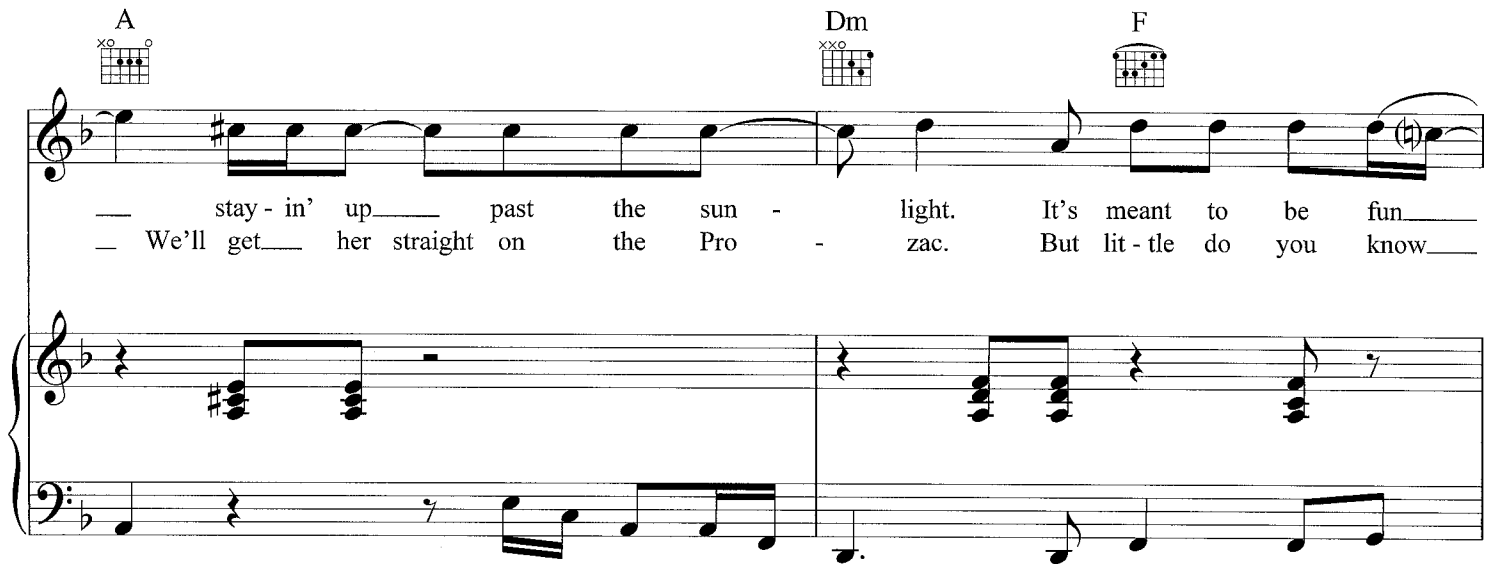
Am  Dm  F 

— of put - tin' shit up our nos - es? I don't like stay - in' up, —
 — him, then I guess that's not cheat - ing. So your daught - er's de - pressed?.








A  Dm  F 

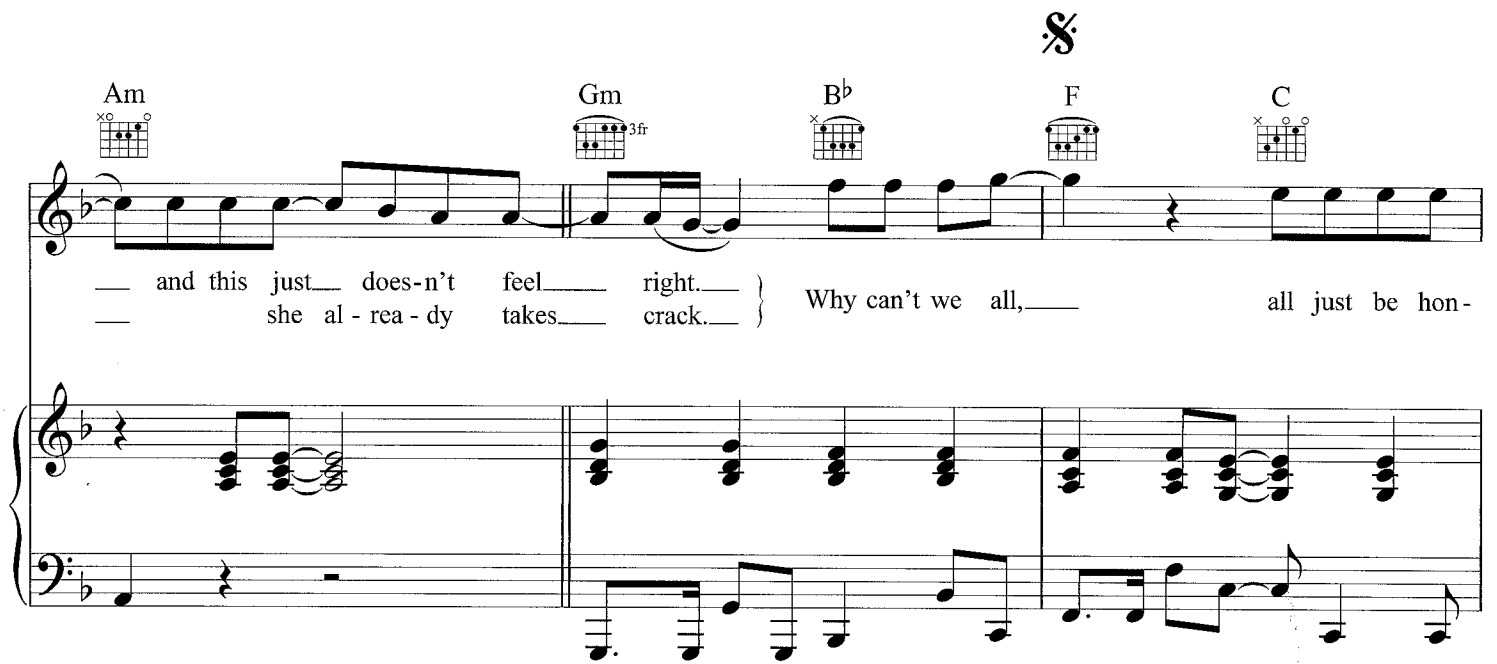
— stay - in' up — past the sun - light. It's meant to be fun —
 — We'll get — her straight on the Pro - zac. But lit - tle do you know —








§

Am  Gm  Bb  F  C 

— and this just — does-n't feel — right. — } Why can't we all, — all just be hon-
 — she al - rea - dy takes — crack. — }



Gm  Bb  Csus4  C  Gm  Bb 

- est, and ad - mit to our - selves — that ev - 'ry-one's_ on it? From grown pol - i - ti -



F C Gm B^b Csus⁴ C

-cians, to young ad - ol - es - cents, pres-crib-ing them-selves_____ an - ti - de-press-

Gm B^b F C Gm B^b

- ants. But how can we___ start_____ to tack - le the prob - lem if you don't put your_ hands

Csus⁴ C Gm B^b F C

up and ad - mit___ that you're on them? The kids are in___ dan - ger, they're all get - tin' hab-



- its, 'cause from what I can see, ev-'ry-one's at it.



Ev-'ry-one's at it.

Ev-'ry-one's at



To Coda ϕ



N.C.

it.

Ev-'ry-one's at it.





Ev-'ry - one's at



it.



D.S. al Coda

Coda



N.C.

Why can't we all,

it.

Not Fair

Words & Music by Lily Allen & Greg Kurstin

$\text{♩} = 124$

Dm



F



Dm



treats me with respect, — he says he loves me all the time. — He calls me
(2.) lie here in the wet — patch, in the mid - dle of the bed. — I'm feel - ing

F



Musical staff with treble clef and key signature of one flat, containing the melody for the first system.

fif - teen times a day, he likes to make sure that I'm fine. You know I've
pret - ty - damn hard done by, I spent ag - es giv - ing head. Then I re -

Piano accompaniment for the first system, including treble and bass staves.

Dm



Musical staff with treble clef and key signature of one flat, containing the melody for the second system.

nev - er met a man who's made me feel quite so sec - ure, he's not like
- mem - ber all the nice things that you've ev - er said to me, may - be I'm

Piano accompaniment for the second system, including treble and bass staves.

F



N.C.

Musical staff with treble clef and key signature of one flat, containing the melody for the third system.

all them oth - er boys they're all so dumb and im - mat - ure. } There's just one
just o - ver - re - act - ing, may - be you're the one for me. }

Piano accompaniment for the third system, including treble and bass staves.

Dm



thing that's get - ting in the way, — when we go up to bed.

F



— you're just no good, it's such a shame. — I look in - to your

Dm



eyes, I want to get to know — you, and then you make this

F



noise and it's ap - par - ent it's — all o - ver.

N.C.



Gm



Bb



It's not fair and I think you're real - ly mean, I

F



C



think you're real - ly mean, I think you're real - ly mean. Oh,___

Gm



Bb



you're sup posed to care,___ but you nev - er make___ me scream,___ you

C



nev - er make___ me scream.___ Oh,___



it's not fair and it's real - ly not o - kay, it's



real - ly not o - kay, it's real - ly not o - kay. Oh,



you're sup - posed to care, but all you do is take, yeah,



To Coda ♪

1.

all you do is take. 2. Oh, I

2.

C



Dm



F



Dm



F



Dm



F



thing that's get - ting in the way, — when we go up to bed — you're just no

Dm



good, it's such a shame. — I look in - to your eyes, I want to get to know —

F



— you, and then you make this noise and it's ap - par - ent it's — all o -

D.S. al Coda

Coda

C



F

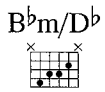


- ver.

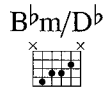
The Fear

Words & Music by Lily Allen & Greg Kurstin

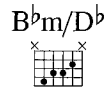
♩ = 136



1. I wan-na be rich___ and I want___ lots of mon-
2. Life's a - bout film___ stars___ and less a - bout moth-



- ey, I don't care a - bout clev - er, I don't care a - bout fun - ny. I want loads of clothes_
- ers, it's all a - bout fast___ cars___ and cus - sin' each oth - er. But it does-n't mat -



— and fuck loads of dia - monds, I heard peo - ple die while they're try - ing to find -
 - ter 'cause I'm pack ing plas - tic, and that's what makes my life so fuck-ing fan - tas -



— them. And I'll take my clothes off and it will be shame - less, 'cause ev - 'ry - one knows...
 - tic. And I am a wea - pon of mas - sive con - sump - tion and it's not my fault -



— it's how you get fam - ous. I'll look at the Sun and I'll look in the Mir -
 — it's how I'm pro - grammed to func - tion... I'll look at the Sun and I'll look in the Mir -

B^b/D



B^bm/D^b



N.C.

F



ror. I'm on the right track, — yeah, I'm on — to a win — ner.)
ror. I'm on the right track, — yeah, I'm on — to a win — ner } And I don't know —

Dm



Am



— what's right — and what's — real — an — y — more. —

F



Dm



E^b



And I don't know — how I'm meant — to feel — an — y — more. —

F



Dm



When do you think — it will all — be — come —

Am



F



— clear? 'Cause I'm be - ing ta -

Dm



E^b



To Coda ⊕

- ken o - ver by the fear.

1.

F



F/E^b



B^b/D



B^bm/D^b



2. F



F/E^b



B^b/D



B^bm/D^b



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line consists of four measures of whole notes, each corresponding to a chord diagram above it. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with quarter notes and rests.

F



F/E^b



B^b/D



The second system continues the musical piece. The vocal line has four measures of whole notes. The piano accompaniment maintains the same rhythmic patterns as the first system.

B^bm/D^b



F



F/E^b



The third system includes the vocal line with lyrics. The piano accompaniment continues with its established patterns.

For-get a - bout_ guns_ and for-get am - u - ni -

B^b/D



B^bm/D^b



F



The fourth system concludes the musical piece with the final vocal line and piano accompaniment.

- tion, 'cause I'm kill-ing them all_ on my own lit - tle mis - sion. Now, I'm not a saint,

F/E^b B^b/D B^bm/D^b

but I'm not a sin - ner, and ev - 'ry-thing's cool as long as I'm get-ting thin -

F *D.S. al Coda*

- ner. And I don't know__

Coda

F Dm Am

F Dm E^b

Words & Music by Lily Allen & Greg Kurstin

$\text{♩} = 132$ $\text{♩} = \overset{3}{\text{♩}}$

A^b
 E^b/G
 Fm
 G^7
 Cm

1. When she was twen-
2. She's got an al-

F^7
 A^b7
 E^b7

- ty - two, the fu - ture looked bright.
- right job, but it's not a ca - reer.

Cm
 F^7
 A^b

But she's near-ly thir - ty now and she's out ev-'ry night.
When-ev - er she thinks a - bout it, it brings her to tears.



I see that look in her face, she's
'Cause all she wants is a boy - friend,



got that look in her eye. She's think - ing how did I get
she gets one - night stands. She's think - ing how did I get



here, and won - der - ing why.
here, I'm do - ing all that I can.



It's sad, but it's true, how so - ci - e - ty says her life is al - read - y o -



- ver. ————— There's noth - ing to do ——— and there's noth - ing to ———

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with a rest followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands. A triplet of eighth notes is marked with a '3' above it.



— say. ————— Un-til the man of her dreams. ———

The second system continues the musical score. The vocal line has a long rest for the word 'say' followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines. The key signature remains two flats.



— comes a-long, — picks her up ——— and puts her o - ver his shoul - der, ———

The third system concludes the musical score. The vocal line continues with the lyrics. The piano accompaniment features chords and moving lines in both hands. The key signature remains two flats.

Fm7



E^b



B^b



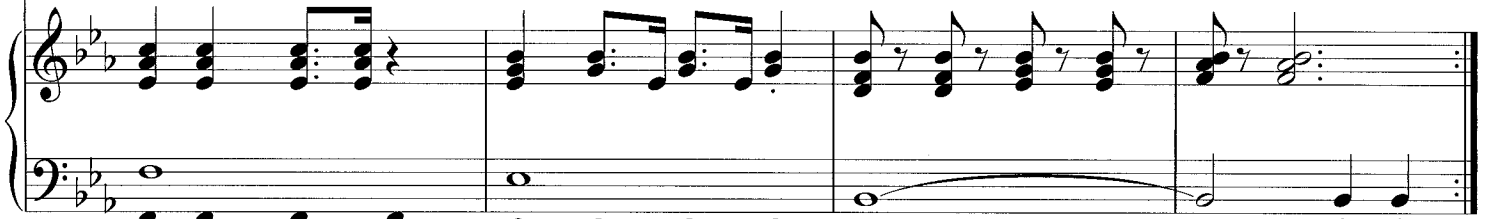
E^b/B^b



B^b7



it seems so un - like - ly in this day and age.



Cm



F7



A^b



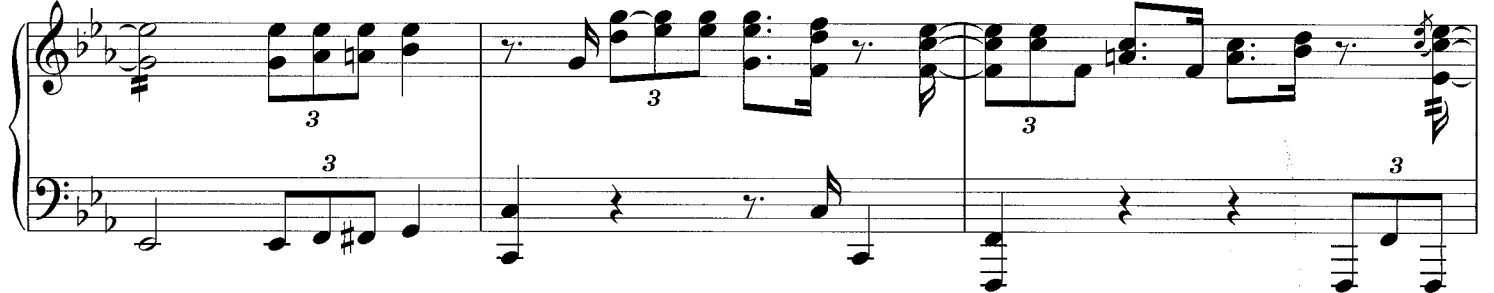
E^b



Cm



F7



A^b



G



Fm7



It's sad, but it's true,--

Cm7



Bb



Ab



Gm7



— how so - ci - e - ty says — her life is al - read - y o - ver. —

Fm7



Eb



Bb



There's noth - ing to do — and there's noth - ing to — say. —

Bb7



Fm



Cm



— Un - til the man of her dreams — comes a - long, — picks her up —

Bb



Ab



Gm7



Fm7



— and puts her o - ver his shoul - der, — it seems so un - like —

E^b 6fr B^b E^b/B^b 6fr B^b7 Fm7

- ly in this day and age. (Ah,

Cm7 3fr B^b A^b 4fr Gm7 3fr Fm7

ah, ah, ah, ah. Ooh, ooh,

E^b 6fr B^b E^b/B^b 6fr B^b7 Fm7

ooh, ooh, ooh, ooh, ooh, ooh, ooh.)
(Ah, ah.)

I Could Say

Words & Music by Lily Allen & Greg Kurstin

♩ = 124

D



Gmaj7/B



Em7



Gsus4



G



D



1. I could say _____ that I'll _____ al - ways _____
2. You al - ways made _____ it clear _____ that you _____

Gmaj7/B



Em7



— be — here for you, — but that — would be — a lie —
 — ha - ted my friends. — You made — me feel — so guil-

Gsus4



G



— and quite — a point - less thing — to do. —
 - ty when — I was — run - nin' — round with them.

D



Gmaj7/B



I could say — that I'll — al - ways — have feel - ings for
 And ev - 'ry - thing — was al - ways a - bout — be - ing cool.

Em⁷



you, but I've got a life a-head of me and I'm
 And now I've come to re-al-ise there's noth-ing



Gsus⁴



A⁷



G(add2)



cool on - ly twen - ty - two. } Since you've gone,
 a - bout you at all. }

F#m






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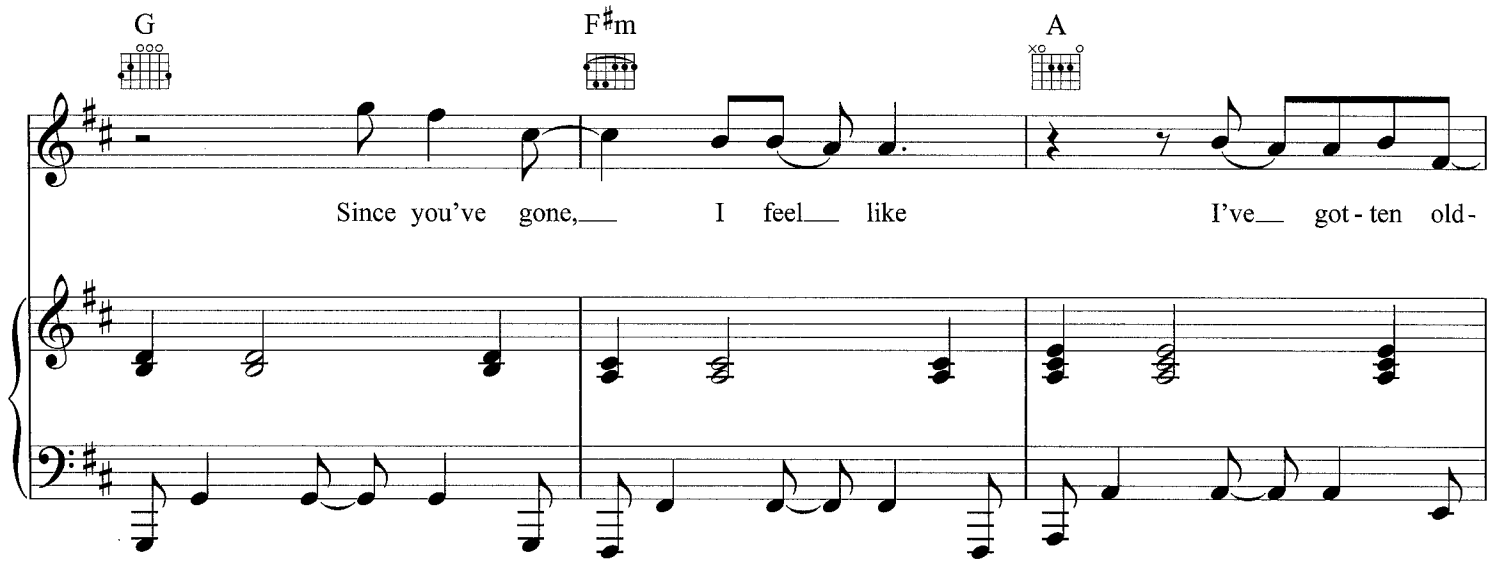
D



I've lost that chip on my shoul - der.

G  F#m  A 




Since you've gone, I feel like I've got-ten old-



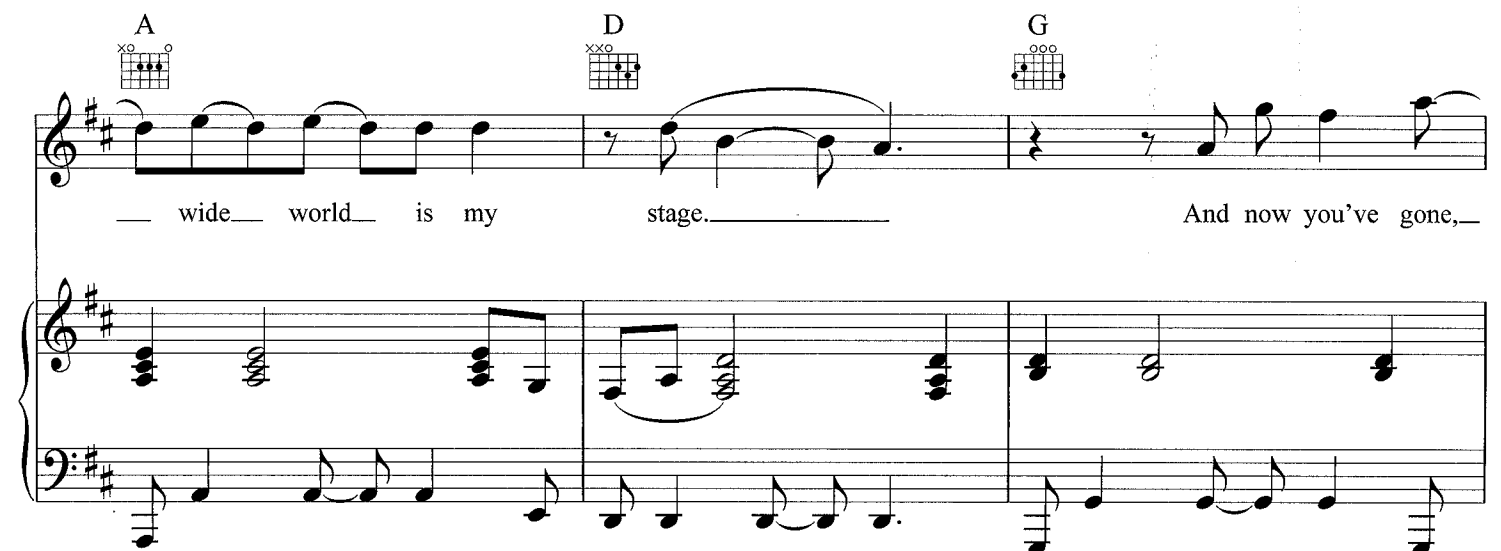
G(add2)  F#m 

- er. And now you've gone, it's as if the whole.



A  D  G 

— wide world is my stage. And now you've gone,



F#m



A



D/A



A7



To Coda ☐

— it's like I've been let out of my cage.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line consists of a series of eighth and quarter notes, with a final phrase that is held over. The piano accompaniment provides harmonic support with chords and a moving bass line.

D



Am7



Ah,

The second system continues the musical score. The vocal line features a long note followed by a melodic phrase. The piano accompaniment continues with harmonic support, including some sustained chords in the right hand.

C



ah, ah.

The third system concludes the musical score. The vocal line has two phrases of 'ah' with a final phrase that is held over. The piano accompaniment provides harmonic support throughout.

Em



D



The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, followed by quarter notes A4, B4, and C5, all under a slur. A repeat sign follows, and the line ends with a whole rest. The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The system concludes with a double bar line.

Am⁷



The second system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5, all under a slur. Below the notes is the text "Ah, _____". The system continues with a repeat sign and another slur over quarter notes G4, A4, B4, and C5, with the text "ah, _____" below. The piano accompaniment is in grand staff, providing harmonic support with chords and a bass line. The system ends with a double bar line.

C



Em



The third system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5, all under a slur. Below the notes is the text "ah, _____". The piano accompaniment is in grand staff, providing harmonic support with chords and a bass line. The system ends with a double bar line.

N.C.

D.S. al Coda

Ah.....

♩ Coda

D



Gmaj7/B



Em7



Gsus4



G



D





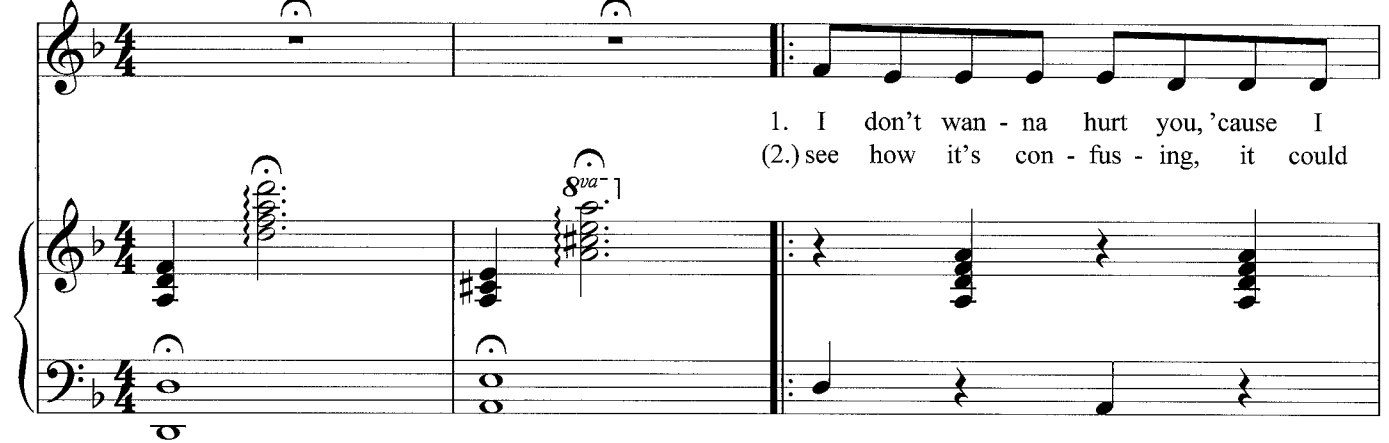
Never Gonna Happen

Words & Music by Lily Allen & Greg Kurstin

Senza tempo

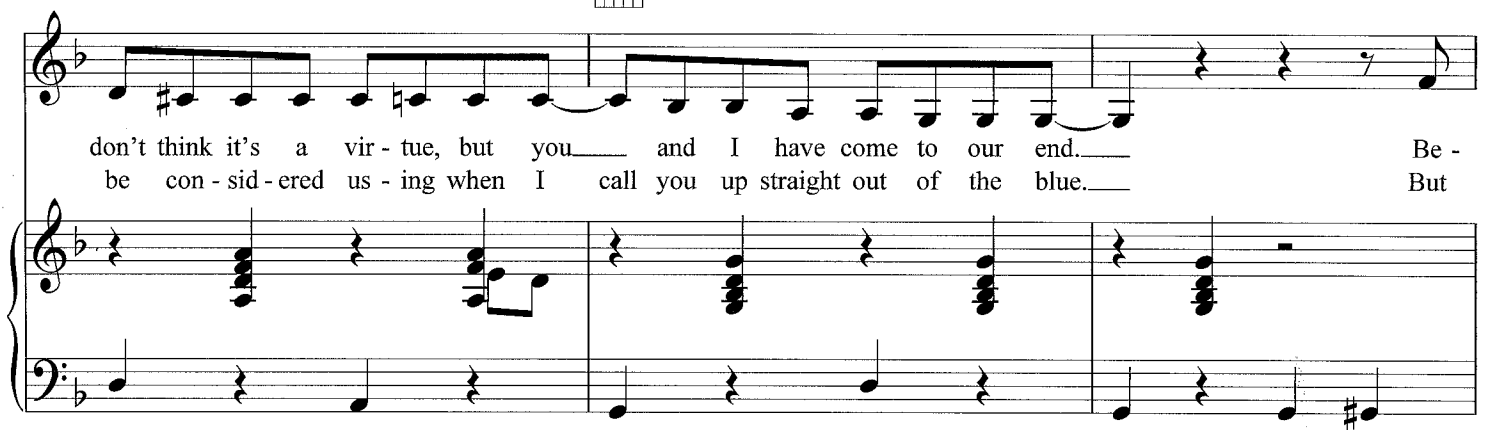
a tempo ♩ = 143

Dm  A  Dm 



1. I don't wan - na hurt you, 'cause I
(2.) see how it's con - fus - ing, it could

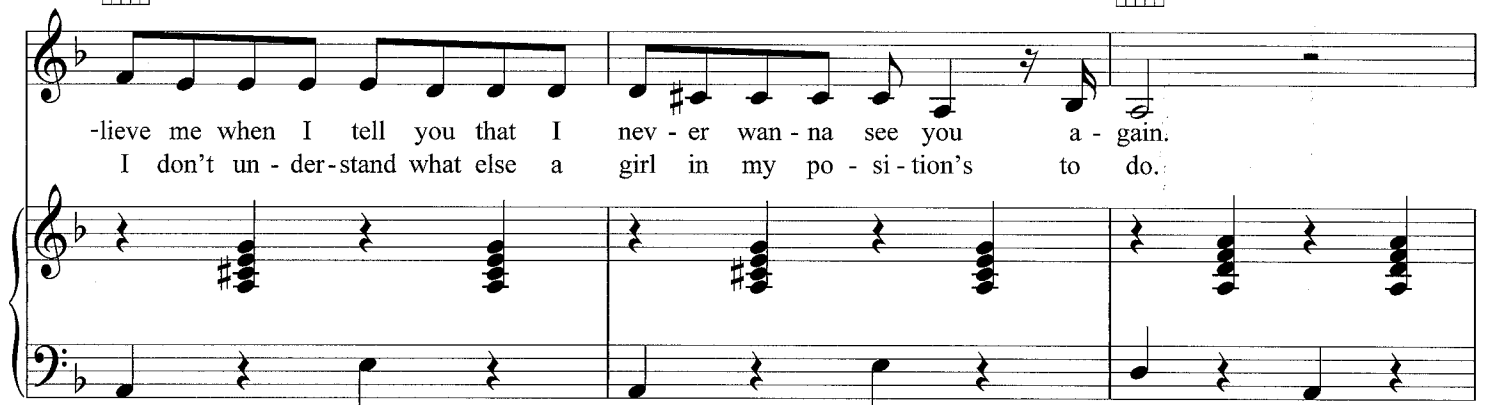
Gm 



don't think it's a vir - tue, but you and I have come to our end. Be -
be con - sid - ered us - ing when I call you up straight out of the blue. But

A7 

Dm 



-lieve me when I tell you that I nev - er wan - na see you a - gain.
I don't un - der - stand what else a girl in my po - si - tion's to do.

N.C.

Dm



And please can you stop call - ing, 'cause its's get - ting real - ly bor - ing and I've
 Now I know you feel be - trayed, but it't been a week since I got laid. This does-n't

Gm



A7



told you I don't wan - na be friends. — Be - lieve me when I tell you that I
 mean that I don't think you're a fool. — But I don't un - der - stand what else a

A



nev - er wan - na see you a - gain. }
 girl in my po - si - tion's to do. }

D



A



How on earth could I — be an - y more ob - vi - ous? —

It nev - er real - ly did, and now it's nev - er gon - na hap - pen with the

G D N.C.

two of us. I don't un - der - stand

A/G A

— what it is — that you're chas - ing af - ter. But it

makes me real - ly sad to hear — you sound so desp - 'rate, it just

G

D/F#

1.

N.C.

2, 3.

N.C.

makes it hard - er. 2. I can

D

A

Da da da da da da da da da da da da.

G

D

N.C.

Da da da da da da da da da da da da.

D

A/G

A

Da da da da da da da da da da da da.

Da da da da da da da da da da

G

D/F#

N.C.

Dm

da da da. I know it's rath - er ug - ly, 'cause I

Gm

know that you still love me, and this is - n't an - y kind of ex - cuse; but

A

D.S. to fade

I don't love you, I don't love you.

Back To The Start

Words & Music by Lily Allen & Greg Kurstin

♩ = 140

N.C.

Em



C



G



B7/D#



N.C.

1. When we were grow - ing up -

D



— you al - ways looked like you were hav - ing such fun.

N.C.

You al-ways were, and you al - ways will be, the tall - er and pret - ti - er one...

B7/D#

Em

C

Peo - ple seem to love you,

G

D

Em

they grav - i - tate to - wards you. That's why I start - ed to hate...

C

A

B

— you so much, and I just com - plete - ly ig - nored you.



C



Am7



Em/B



Bm/D



I don't know why I felt the need to keep it up for oh, so long.

C



Am7



Bm7



Bm/D



It's all my fault; I'm sorry, you did absolutely nothing wrong.

C



Am7



Gadd9/B



D



I don't know why I felt the need to drag it out for all these years.

C Am C/B B7

— All the pain I've caused you, the constant flow of the tears.

C Am7 Em/B Bm/D

Be - lieve me when I say that I can - not a - pol - o - gise e - nough,

Am/C Am7 Bm7 Bm/D

— when all you ever want - ed from me was a to - ken of my love.

C Am7 Gadd9/B D

And if it's not too late, could you please find it deep with-in your heart.

C Am C/B B7 Em

to try and go back, and go back to the start. Ah, ah,

C G D

ah, ah, Go back to the start.

Em C G *To Coda* ♯

Ah, ah, ah, ah.

1. B7/D# Em Am/C

2. I've been so evil, with my

G D5 Em

constant in - va - sions. But you made it so ea -

Am/C G B7/D#

- sy for me, — you al - ways — rise — to the oc - ca - sion. —

Em Am/C G

I'll al - ways pull you — up on ev - 'ry stu - pid thing that you say. —

D⁵ Em Am/C

— But I found — it so en - ter - tain - ing,

2.

A  B  B7/D# 

mess-ing a-round with your head. _____ Go back to the start. _____

Em  C  G 

Ah, ah, _____ ah, _____ ah. _____

D  Em  C 

Go back to the start. _____ Ah, ah, _____ ah, _____

G  B7/D#  N.C.

ah. _____



Piano accompaniment for the first system of music, featuring a treble and bass clef staff with various chords and melodic lines.

Piano accompaniment for the second system of music, including a guitar chord diagram for B7/D# (x x 0 2 2 2) above the treble staff.

3. This is not just a song, I in - tend to put these words in - to ac -

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics "3. This is not just a song, I in - tend to put these words in - to ac -". The piano accompaniment features sustained chords in the treble and a simple bass line.

Chord diagrams: Em (0 2 2 0 3 3), Am/C (x 0 2 2 2 0), G (3 2 3 3 3 2).

- tion. I hope that it sums up the way that I feel

Vocal line and piano accompaniment for the fourth system. The vocal line includes the lyrics "- tion. I hope that it sums up the way that I feel". The piano accompaniment continues with sustained chords and a simple bass line.

Chord diagrams: D (x x 0 2 2 2), Em (0 2 2 0 3 3), Am/C (x 0 2 2 2 0).

D.S. al Coda

♠ Coda

A



B



B7/D#



to your sat - is - fac - tion.

Em



C



G



D



Em



C



G



B7/D#



(echo)

Fuck You

Words & Music by Lily Allen & Greg Kurstin

$\text{♩} = 130$ $\text{♪} = \text{♪}^{\text{3}}$

Eadd9 E Eadd9 E Eadd9 E Eadd9 E

The first system of music features guitar chord diagrams for Eadd9 and E, followed by a piano accompaniment in 4/4 time. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Eadd9 E Eadd9 E C#m(add9) C#m

1. Look in - side, look in - side your ti - ny mind, then look a bit hard -
3. Do you get, do you get a lit - tle kick out of be - ing small mind -

The second system includes guitar chord diagrams for Eadd9, E, C#m(add9), and C#m. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal line.

C#m(add9) C#m F#m(add9) F#m F#m(maj7) F#m

- er. 'Cause we're so un - in - spired, so sick and tired
- ed? You want to be like your fa - ther, his ap - pro - val you're af - ter,

The third system includes guitar chord diagrams for C#m(add9), C#m, F#m(add9), F#m, F#m(maj7), and F#m. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal line.

A A⁶ B⁶ B B⁶ B

of all the hat - red you har - bour.
well, that's not how you'll find it.

♩ Eadd9 E Eadd9 E C#m(add9) C#m

2. So you say it's not o - kay to be gay, well, I think you're just ev -
4. Do you, do you real - ly en - joy liv - ing a life that's so hate -
5. You say you think we need to go to war; well, you're al - rea - dy in

C#m(add9) C#m F#m(add9) F#m F#m(maj7) F#m

- il. You're just some rac - ist who can't tie my la - ces,
- ful? 'Cause there's a hole where your soul should be, you're los - ing con trol of it,
- one. 'Cause it's peo - ple like you that need to get slew,



N.C.

your point of view is me - di - ev - al.
and it's real - ly dis - taste - ful.
no one wants your o - pi - nion.



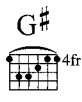
Fuck you, fuck you ve - ry, ve - ry much.



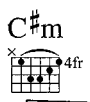
'Cause we hate what you do, and we hate your whole crew, so



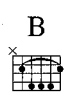
please don't stay in touch. Fuck you,



fuck you ve - ry, ve - ry much. 'Cause your words_



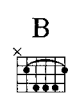
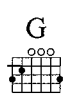
— don't trans - late, and it's get - ting quite late, — so please_



To Coda ◊

1. | 2.

— don't stay in touch.



(Fuck you, fuck you, fuck you. Fuck you, fuck

Em



you, fuck you.) Fuck you.

⊕ Coda

D.S. al Coda

E



G#



Fuck you. Fuck you.

C#m



B



Repeat to fade

Fuck you.

Who'd Have Known

Words & Music by Lily Allen & Greg Kurstin

♩ = 84



1. It's five o'clock in the morn - ing, con - ver - sa - tion got

Fmaj7/A



E^b



E^b6



bor - ing. You'd said you'd go in - to bed soon, so I snuck off to your bed -

Gm⁷



F



- room. And I thought. I'd just wait there un - til I heard you come up -

Fmaj7/A



E^b



E^b6



B^b



— the stairs. And I pre-tend-ed I was sleep-ing, and I was hop-ing you would creep in with me.

F



Fmaj7/A



2. You put your arm a-round my shoul-der, and it was if the room got
 3. I have-n't left here for days— now, and I'm be - com-ing a-mazed—
 4. *Instrumental till **

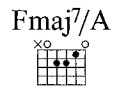
E^b



Gm⁷



cold-er; and we moved clos-er in to- geth- er, and start- ed talk- ing 'bout the
 — how you're quite af- fec-tion-ate in pub- lic; in fact, your friend said it made—



weath - er. You said to - mor - row would be fun, and we could watch A Place
 _ her feel sick. And e - ven though it's mov - ing for - ward, there's just the right a - mount of



In The Sun... I did - n't know where this was go - ing, when you kissed me.
 awk - ward; and to - day you ac - ci - dent - lly call me ba - by.*



Are you mine, are you mine? 'Cause I'd stay here all the time,



watch - ing tel - ly, drink - ing wine.

F Am Dm F/C

Who'd have known? Who'd have known? When you flash up on my phone,

Gm7 Bb/F 1. C

I no long - er feel a - lone, no long - er feel a - lone.

Eb Dm Cm Eb/Bb F

2, 3. C F Am

Let's just stay, let's just stay.

I wan - na lie in bed all day, we'll be laugh - ing all the way.

You told your friends, they all know.

we ex - ist but we're tak - ing it slow. Now let's just see how we go,

let's see how we go.

D.S. al Fine
Fine

Chinese

Words & Music by Lily Allen & Greg Kurstin

♩ = 144

F Fmaj7 F Fmaj7

The first system of music features a guitar part with four chords: F, Fmaj7, F, and Fmaj7. The piano accompaniment consists of a treble and bass clef with a 4/4 time signature. The melody is a simple eighth-note pattern.

F

Fmaj7

Gm

1. I _____ see you _____ from the _____ sky, _____ and I won-
2. You _____ wipe the tears _____ from _____ my eye, _____ and you say_

The second system includes two lines of lyrics. The guitar part has chords F, Fmaj7, and Gm. The piano accompaniment continues with the same eighth-note melody.

Dm(add9)

B^b

Gm

- der how long it - 'll take _____ me to get home. _____
_____ that all _____ that it takes _____ is a phone call. _____

The third system includes two lines of lyrics. The guitar part has chords Dm(add9), B^b, and Gm. The piano accompaniment continues with the same eighth-note melody.

C F Fmaj⁷

I _____ wait _____ for an hour _____ or so _____ at the car -
 I cry _____ at the thought _____ of be - ing a - lone, -

Gm Dm(add⁹)



- ou - sel. I have a cig - a - rette to pass -
 and then I won - der how long it - 'll take -

B^b Gm C

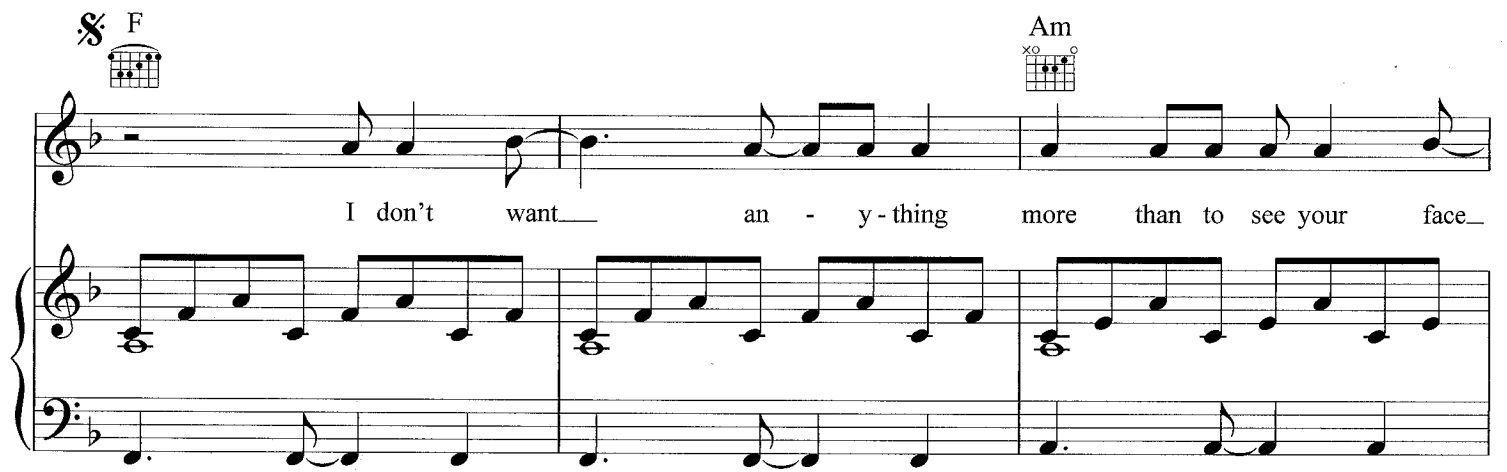
the time, _____ 'cause the traf - fic's hell. }
 till I'm home a - gain. _____


B^b (hold)

Ah.

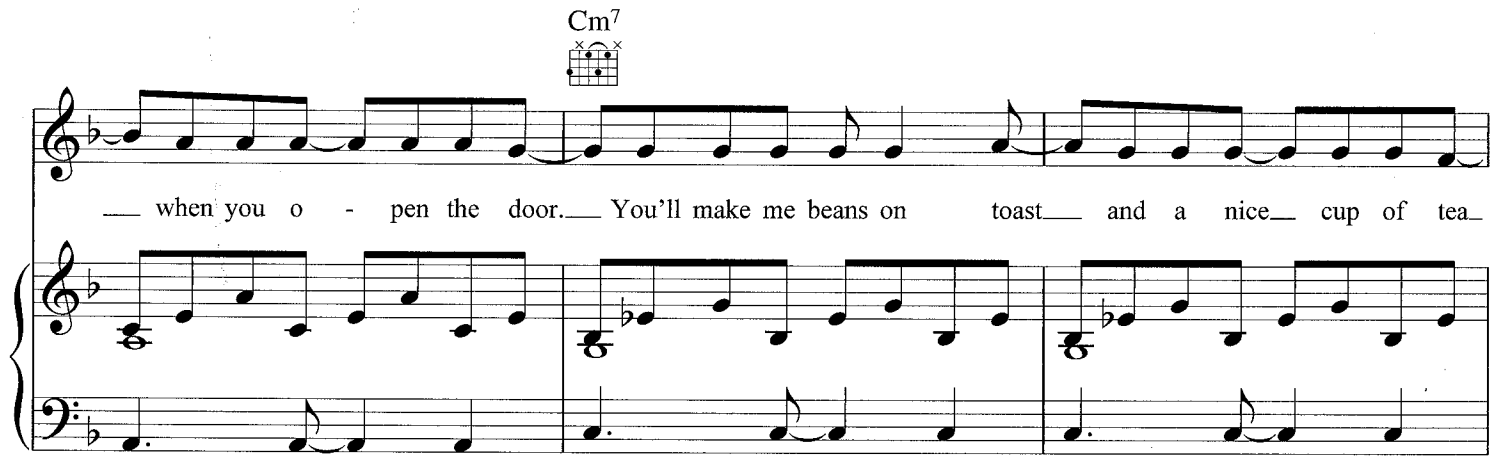
F  **Am** 





I don't want an - y - thing more than to see your face



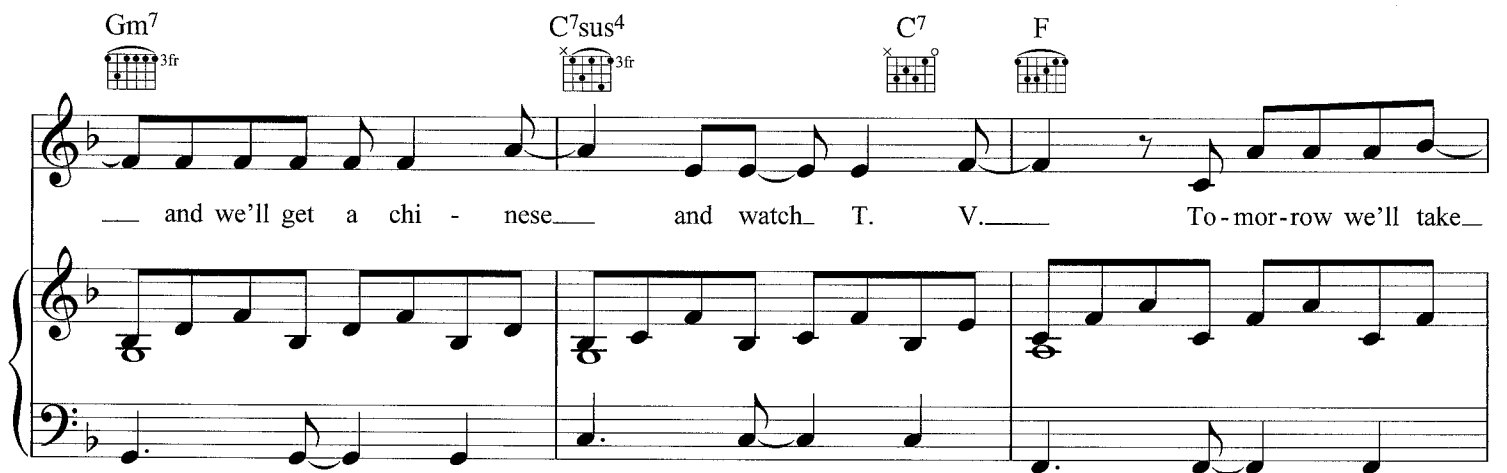
Cm7 


— when you o - pen the door. You'll make me beans on toast and a nice cup of tea



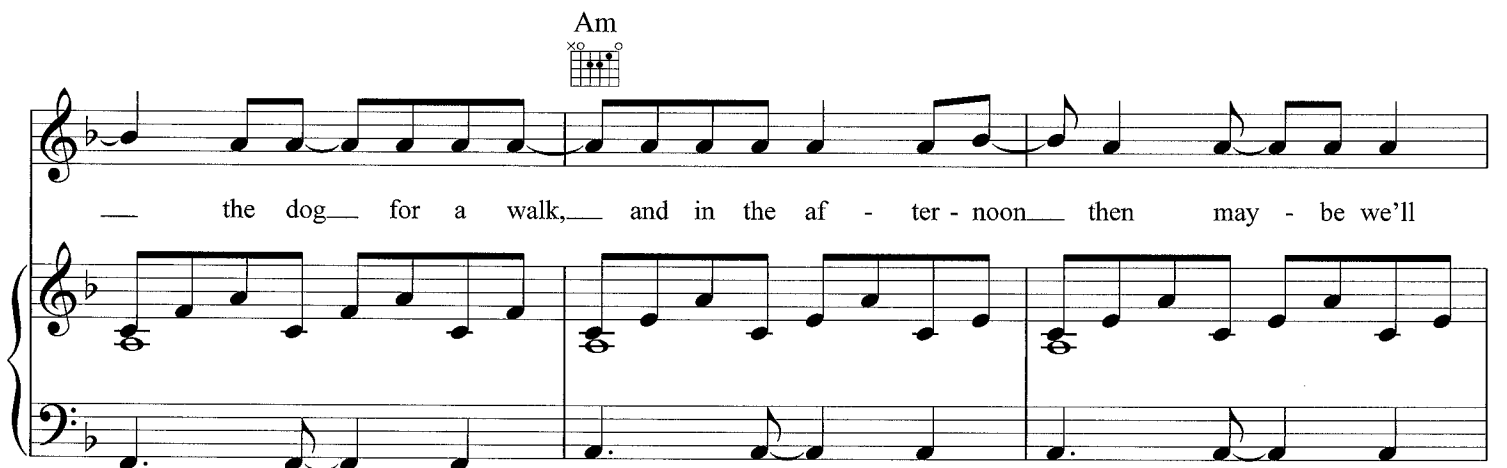
Gm7  **C7sus4**  **C7**  **F** 

— and we'll get a chi - nese and watch T. V. To - mor - row we'll take



Am 

— the dog for a walk, and in the af - ter - noon then may - be we'll



Cm7



Gm7



talk. I'll be ex - haust - ed so I'll pro - bab - ly sleep — and we'll get a chi - nese_

To Coda ◊

1.

C7sus4



C7



F



Fsus2



Fsus4



F7



— and watch_ T. V. —

2.

F



Fsus2



Fsus4



F5



F7



Bb/F



F



F Fmaj⁷ Gm

I know it does-n't seem so fair,

Dm B^b

but I'll send you a post - card when I get there.

D.S. al Coda

⊕ *Coda*

F Fsus² Fsus⁴ F⁵

F⁷ B^b/F F N.C.

Him

Words & Music by Lily Allen & Greg Kurstin

$\text{♩} = 96$



1. Would you please_ take me a - way from this_ place?
3. Do you think he'd drive in his car_ with - out_ in - sur - ance?



I can-not bear_ to see the look_ up - on_ your fac - es.
Now, is he int - 'rest - ing, or do you think he'd bore_ us?



And if_ there is_ some kind_ of god, do you think he's_ pleased?
Do you think his fav - 'rite type_ of hu - man is cau - ca - sian?

Am



A



When he looks down on us, I wonder what he sees.
Do you reckon he's ever been done for tax evasion?



2. Do you think he'd think the things we do are a waste of time?
4. Do you think he's any good at remembering people's names?
5. Instrumental till Coda



May - be he'd think that we are getting on just fine.
Do you think he's ever taken smack or cocaine?



Do you think he's skint or financially secure?
I don't imagine he's ever been suicidal.

Am



A



And, come e - lec - tion time, I won - der who he'd vote for.
His fav - 'rite band is Cree - dence Clear - wat - er Re - vi - val.

Gm7



Dm



Gm7



Dm



Ev - er since he can re - mem - ber, peo - ple have died in his good
(Instrumental continues)

C



Gm



C



A



name. Long be - fore that Sep - tem - ber, long be - fore hi - jack - ing planes...

Gm7



Dm



Gm7



Dm



— He's lost the will, he can't de - cide, he does - n't know who's right or wrong...



To Coda ◊

But there's one thing that he's sure of, this has been going on too long.

1.



2.



Ah. Ah.



D.S. at Coda

Ah.

◊ Coda



Ev - er since he can re - mem - ber, peo - ple have died in his good



name. Long be - fore_ that_ Sep - tem - ber, long be - fore_ hi - jack - ing planes._



_ He's lost the will, _ he can't de - cide, _ he does - n't know_ who's right_ or wrong._



_ But there's one_ thing that_ he's sure_ of, this has been go - ing on_ too long._



He Wasn't There

Words & Music by Lily Allen & Greg Kurstin

$\text{♩} = 140$ $\text{♪} = \text{♪} \text{♪}$



N.C.



1. He was-n't there when I



need - ed him, no, he was nev - er a - round.____
(2.) thought you'd be a con - stant per - son in my life.
(3.) teach me much, but you taught_ me right from wrong.

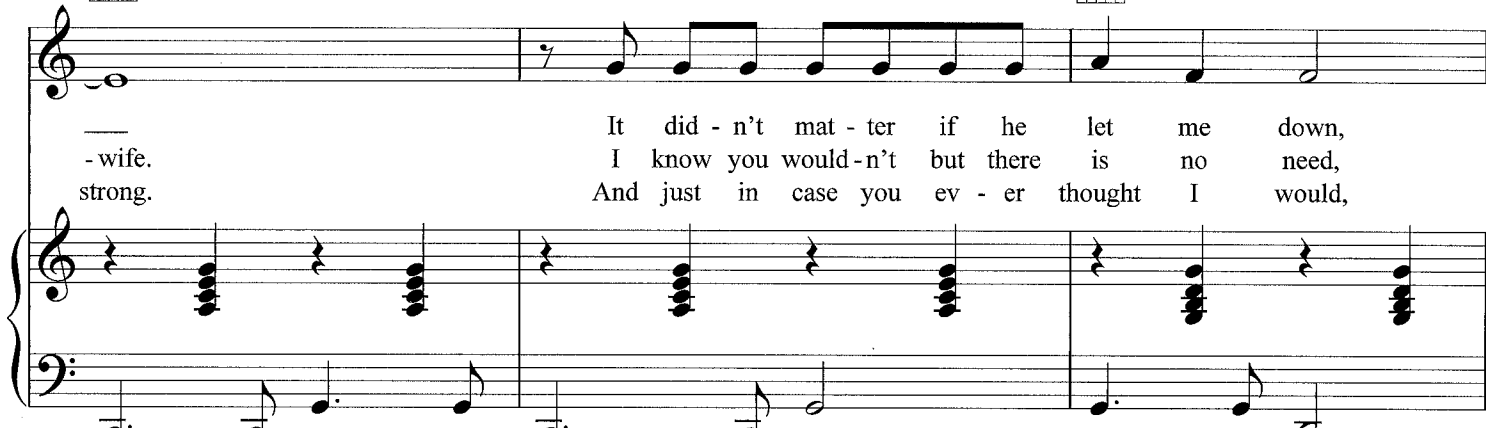




His rep - u - ta - tion was pre - ced - ing him and he was out on the town.____
And I don't think that you would be, if you'd have stayed with your ex -
And it was when you did - n't keep in touch, well, it taught_ me to be

C⁶  G 

- wife.
strong.

It did - n't mat - ter if he let me down,
I know you would - n't but there is no need,
And just in case you ev - er thought I would,




F  C⁶ 

I did - n't care a - bout the lies.
no need to a - pol - o - gize.
I would - n't change you for the world.

All I knew was that he
Be - cause I know you al - ways
Be - cause I know you al - ways



G  F  C⁶ 

loved me ve - ry much, he was my he - ro in dis - guise.
loved me ve - ry much; you are my he - ro in dis - guise.
loved me ve - ry much, I'll al - ways be your lit - tle girl.



B^b  F  C 

I'm so pleased I nev - er gave up on him. Oh well, you



B^b F C

would-n't be - lieve___ some of the things that he___ did._____

B^b F C

___ And ev-'ry-one said "You have to give him some___ time."_____

D⁷ F G C

___ And I'm glad___ that I gave_ it to him,___'cause now ev-'ry-thing's___ fine.

1.	2.	3.
N.C.	N.C.	N.C.

2. Now you see I nev - er 3. You might have thought you did - n't

All the songs from the No.1 album arranged
for piano, voice and guitar, complete with full lyrics.

Everyone's At It
The Fear
Not Fair
22
I Could Say
Back To The Start

Never Gonna Happen
Fuck You
Who'd Have Known
Chinese
Him
He Wasn't There



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