

britney spears

oops!...i did it again



Oops!... I Did It Again

Words & Music by Max Martin & Rami Yacoub

♩ = 96



NC.

Mm, mm, mm yeah!



NC.



Yeah, mm mm. Mm, mm, yeah,

slow rumble Drums

NC.

yeah, yeah, yeah, yeah, yeah. Mm, mm, yeah, yeah, yeah, yeah, yeah, yeah.

Drums gliss. Drums



NC.



1. I think I did it a-gain, I made you be - lieve we're more than just friends.

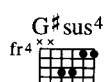
(Verse 2 see block lyric)

Tacet 1°



Oh, ba - by it might seem like a crush but it does - n't mean

that I'm se - ri - ous. Cos to lose all my



sen - ses that is just so ty - pi - c'ly me. Oh, ba - by, ba - by.

sen - ses that is just so ty - pi - c'ly me. Oh, ba - by, ba - by.



sen - ses that is just so ty - pi - c'ly me. Oh, ba - by, ba - by.

sen - ses that is just so ty - pi - c'ly me. Oh, ba - by, ba - by.



Oops! I did it a - gain. — I played with your heart. — got-a lost in the game.



Oh, ba - by ba - by. Oops! You think I'm in love, —



that I'm sent from a - bove. — I'm not that in - no - cent.



Mm, mm, yeah, yeah, yeah, yeah, yeah.

Drums

rit.

Mm, mm, yeah, yeah, yeah, yeah, yeah, yeah.

glissando

a tempo

Amaj7

B

“All aboard!”

“Britney,

before you go there’s something I want you to have.”

Amaj7

Bsus4

B

Amaj7

“Oh, it’s beautiful, but wait a minute isn’t this?” (Yes it is.) “But I thought the old lady dropped it into the ocean

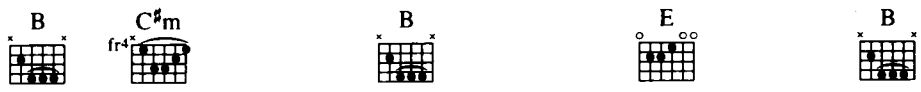
B

fr4 G#

fr4 C#m

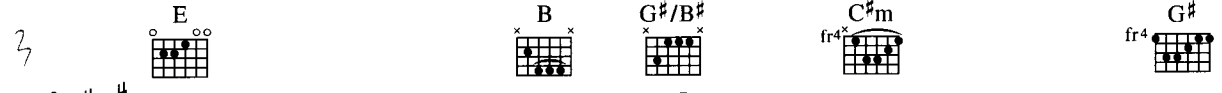
in the end.” “Well baby, I went down and got it for ya”

“Oh, you shouldn’t have.”



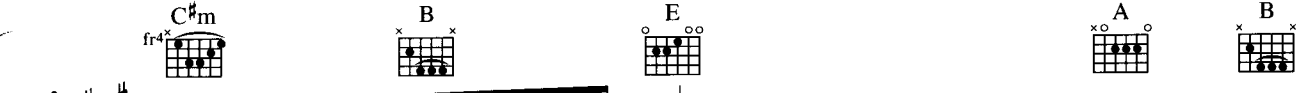
(Oops! I did it a - gain — to your heart. — Got - a lost

Musical notation for the first system, including vocal line and piano accompaniment.



in this game, oh ba - by. — Oops! You

Musical notation for the second system, including vocal line and piano accompaniment.



think that I'm sent — from a - bove. — I'm not that in - no - cent.)

Musical notation for the third system, including vocal line and piano accompaniment.



Oops! I did it a - gain. — I've played with your heart, —

Musical notation for the fourth system, including vocal line and piano accompaniment.

got - a lost in the game. — Oh, ba - by ba - by.

Oops! You think I'm in love, — that I'm sent from a - bove. — I'm

not that in - no - cent. not that in - no - cent. —

17

Verse 2:

You see my problem is this
 I'm dreaming away
 Wishing that heroes they truly exist
 I cry watching the days
 Can't you see I'm a fool in so many ways
 But to lose all my senses
 That is just so typically me.

Oops! I did it again *etc.*

Stronger

Words & Music by Max Martin & Rami Yacoub

♩ = 108

N.C.

Ooh— hey,—— yeah.—

Drums

1. Hush, just stop, there's no-thing you can

gliss.

Drums

E5
fr7

D#5
fr6

G#5
fr4

do or say, ba - by.—— I've had e - nough,——

(Verse 2 see block lyric)



I'm not your pro - per - ty as from to - day, ba - by.



You might think that I won't make it on my own.



But now I'm strong - er than yes - ter - day.



Now it's no - thing but my way. My lone - li - ness ain't kill -



ing me no more. I, I'm

Accompanying piano and guitar parts for the first system.

1.

2.

strong - er... 2. ...than I ev - er thought that strong - er.

NC. G#5 fr4 NC.

Oh, c'm-on now. Oh yeah.

Drums

Here I go, on my own. I don't

E C#sus4 C#m N.C.

Here I go. —————

E F# G#m

Strong - er than yes - ter - day. —

E F# G#m F# B E

It's no - thing but — my — way. ————— My lone - li - ness -

C#m7 B F# G#m/D# D#7

— ain't kill - ing me — no — more. ————— I, I'm

E F# G#m E

strong - er — than yes - ter - day. — Now it's no-thing but —

F# G#m F# B E C#m7 B 1. F#

my way. — My lone-li - ness — ain't kill - ing — me — no — more. — Now I'm

2. F# G#m/D# D#7 NC.

I'm — strong - er. —

Verse 2:
 ...than I ever thought that
 I could be, baby
 I used to go with the flow
 Didn't really care 'bout me
 You might think
 That I can't take it
 But you're wrong
 Cos now I'm...

Stronger etc.

Don't Go Knockin' On My Door

Words & Music by Rami Yacoub, Jacob Schulze, Alexander Kronlund & Max Martin

♩ = 112

N.C.



Don't go knock my door. Don't go knock my door.

The first system of music features a vocal line and piano accompaniment. The vocal line consists of two phrases: "Don't go knock my door." The piano accompaniment provides a rhythmic and harmonic foundation, starting with a non-chordal (N.C.) figure and then moving through F and Bbm chords.



[F]

1. Time is up,
(Verse 2 see block lyric) no more "cheat 'n' lie."

The second system continues the vocal line with the lyrics "1. Time is up, no more 'cheat 'n' lie.'" A note indicates that the lyrics for Verse 2 are in a separate block. The piano accompaniment features a key change to Bb major, indicated by the D^b/A^b and G^b chord diagrams.

[B^bm]

[D^b]



No more tears to dry,— you and I,— we're like so "bye - bye."— Fi-nal-ly

The third system concludes the vocal line with the lyrics "No more tears to dry,— you and I,— we're like so 'bye - bye.'" The piano accompaniment continues with the Bb major key signature, featuring B^bm and D^b chords.

[F]

[B^bm]

[D^b]



I am ov - er you.

To - tal - ly un - blue and

I can hear - my-self say - ing



G^b

F

B^bm



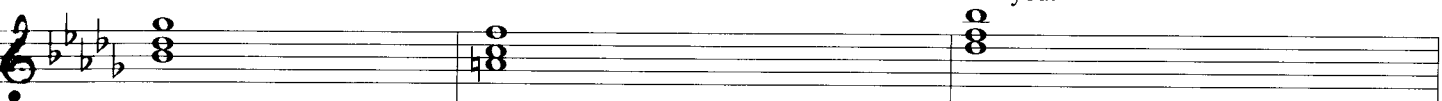
I

am

bet - ter off

with - out

you.



D^b

G^b

F

NC.



Strong - er than ev - er and I,

I'm tell - in' you now

don't go knock - in' on my



G^b

F

B^bm

D^b



door.

Got - ta stay a - way for sure.

You say you miss - me like cra - zy



G⁷



F



B^m



now. But I ain't buy - in' that. You bet - ter get off my back.



1.
N.C.

Don't go knock - in' on my door. (echo)

2, 3.



door. Got - ta stay a - way for sure. You



say you miss - me like cra - zy now. But I ain't buy - ing that. You

To Coda

Bm



A^b



G^{maj7}



Musical staff with melody and lyrics: bet-ter get off— my— back.— Ooh yeah,— yeah.— Don't go knock my door.

Musical staff with accompaniment (bass and guitar) for the first system.

F



B^bm



D^b/A^b



Musical staff with melody and lyrics: Don't go knock my door.

Musical staff with accompaniment for the second system.

G^b



F



N.C.

Musical staff with melody and lyrics: Don't go knock my door. Do what you want—

Musical staff with accompaniment for the third system.

G^b



F



Musical staff with melody and lyrics: as long as you don't. come back. Don't go knock - in' on— my door.—

Musical staff with accompaniment for the final system.

Don't Let Me Be The Last To Know

Words & Music by R.J. Lange, Shania Twain & Keith Scott

♩ = 68

N.C.

E add9



F#m7(b5)/C



B add11



N.C.

Mm. 1. My friends say you're so

E add9



F#m7(b5)/C



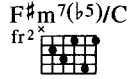
B7/D#



in - to - me, and that you need - me des - pe - rat - ely.



They say you say_ we're so com - plete. But I need to hear.. it



straight from_ you if you want me to_ be - lieve

straight from_ you
(Verse 2 see block lyric)

if you want me to_ be - lieve



it's_ true. I've been wait - ing for_ so



N.C.

long_ it hurts. I wan-na hear you say_ the_ words. Please_

long_ it hurts. I wan-na hear you say_ the_ words. Please_



don't, don't let me be the last to know. Don't

— hold back, just let it go. I need — to hear you say — you need



me all the way. Oh, if you love me so don't let me be the



To Coda ⊕ B



N.C.

last to know. Ooh, yeah.

1.



last to know. Ooh, yeah.

F#m7(♭5)/C



B add11



N.C.

2.

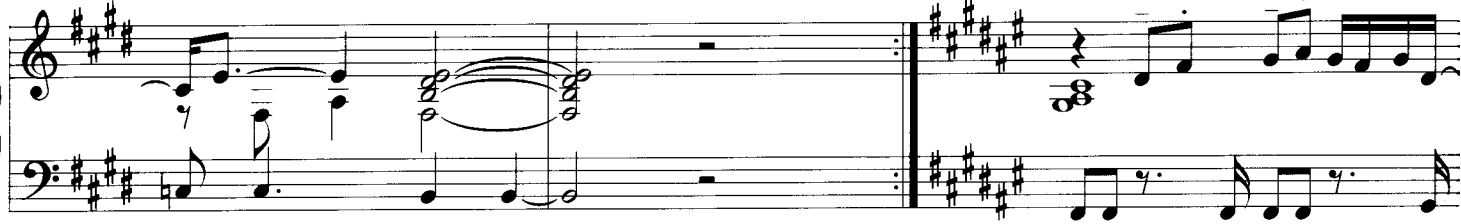
F#add9



Ooh, - yeah - ba - by.

2. Your bo - dy lan - guage

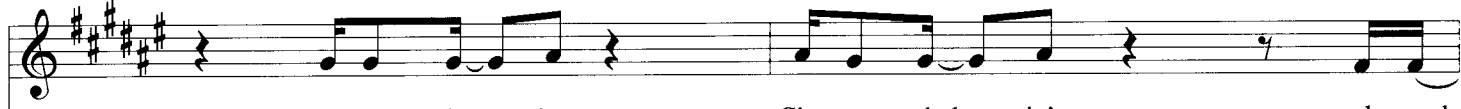
last to know - - - - yeah.



G#m7



B



C'm-on ba - by,

C'm-on darl - in',

ooh, yeah.



F#



F#add9



C'm-on let - - - me be - - - the one. - - -



G#m7



B

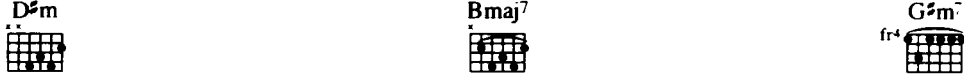


C'm - on now, - - -

ooh, - - -


oh. - - -





 (I need— to hear you say— you love— me all the way.—)

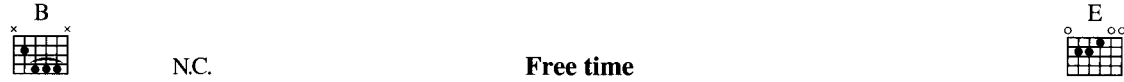



 N.C. *D.%. al Coda*

 I don't wan-na wait- a - no - ther day.—) I wan-na feel the way-you feel. Oh c'm-on



⊕ *Coda*


 N.C. **Free time**

 So ba-by if you love me (don't) let me be the last to know.—



Verse 2:
 Your body language says so much
 Yeah, I feel it in the way you touch
 But 'til you say the words it's not enough
 C'mon and tell me you're in love, please.
 Don't, don't let me be the last to know *etc.*

What U See (Is What U Get)

Words & Music by Per Magnusson, David Kreuger, Jörgen Elofsson & Rami Yacoub

♩ = 92



N.C.



N.C.



N.C.

Ah,— ah. Ah,— ah. Ah,— ah.



N.C.



Ah,— ah. 1. You used to say that I— was
(Verse 2 see block lyric)



spe - cial, ev - 'ry - thing - was bright... But now you think I'm wear - ing too — much make -



up, that my dress is too tight. You got no rea - sons to be



jea - lous, I've nev - er been un - true. So does it real - ly mat - ter if they're



look - in'? I'm on - ly look - in' at you. You should nev - er try to



[G#]

change me. I can be no - bo - dy else, and I like the way I am. What you



see is what you get.— This is me, (hey— you) if you



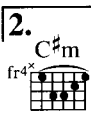
want me, don't for - get you should take me as I — am cos I can



1. C#m (fr4) N.C.

To Coda ⊕

prom - ise you ba - by, what you see is what you get.



N.C.



N.C.

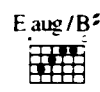
get. Ah,— ah. Ah,— ah.



N.C.



N.C.



Ah,— ah. Ah,— ah. You should nev - er try— to

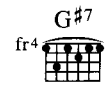


change me. I can be— no - - - dy else.

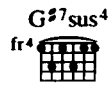
N.C.



(Ah.—) Be - lieve me,— you'll be look - in' for trou - ble if you



hurt— me— I— can— pro - mise you, oh,— you'll be



D.%. al Coda

look-in' for trou-ble oh, be - lieve— me.— Yeah,— yeah,— yeah. What you

⊕ *Coda*



get. Cos I can



N.C.

pro - mise you ba - by, what you see is what you get.

Verse 2:

I know you watch me when I'm dancin'
 When I party with my friends
 I can feel your eyes on my back, baby
 A-na-na
 I can't have no chains around me
 Baby can't you see
 I could be anything you dream of
 But I gotta feel free
 You should never try to change me
 I can be nobody else
 And I like the way I am.

What you see *etc.*

Lucky

Words & Music by Max Martin, Rami Yacoub & Alexander Kronlund

♩ = 94



This is a story about a girl named Lucky...

The first system of music features a vocal line with a whole rest and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand.



1. Ear - ly morn-ing, she wakes up. Knock, knock, knock on the

The second system of music features a vocal line with the lyrics "1. Ear - ly morn-ing, she wakes up. Knock, knock, knock on the". The piano accompaniment continues with the same rhythmic pattern.

N.C.



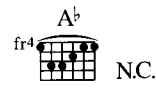
door. It's time for make-up, per - fect smile. It's

The third system of music features a vocal line with the lyrics "door. It's time for make-up, per - fect smile. It's". The piano accompaniment continues with the same rhythmic pattern.

Knocks



you they're all wait-ing for. They go... "Is - n't— she



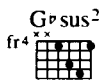
love - ly, — this Hol - ly - wood— girl?" — And they—



say she's so luck - y, she's a star, But she cry, cry, cries in her



lone - ly— heart, think-ing if there's no-thing miss-ing in my life then



N.C.

why do these tears come at night?



2. Lost in an im-age, in a dream. But there's no - one there to wake her



up. And the world is spin-ning and she keeps on win-ning. But



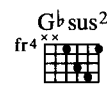
N.C.



tell me, what hap-pens when it stops? They go... "Is - n't she



love - ly, — this Hol - ly - wood - girl? — And they —



say she's so luck - y, she's a star. But she cry, cry, cries in her



lone - ly — heart, think - ing if there's no - thing



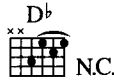
N.C.

miss - ing in my life then why — do — these tears — come at night?



I, I, ah, ah, ah. — “Best actress, and the winner is...

Drums



Lucky!” I, I, ah, ah, ah. —

Drums



“I’m Roger Johnson for Pop News standing outside the arena waiting for Lucky!” “Is - n’t she
“Oh my God, here she comes!”

Drums



N.C.

love - ly, — this Hol - ly - wood - girl?” —



She is — so — luck - y — but why does — she —



cry? — If there — is — no - thing —



miss-ing in her life why do tears come at night — They say she's so luck - y,



she's a star. But she cry, cry, cries in her lone - ly — heart, think-ing



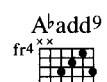
if there's no-thing miss-ing in my life— then why— do— these



tears— come at night. She's so luck-y, but she



cry, cry, cries in her lone - ly— heart, think-ing— if there's no-thing



N.C.

miss-ing in my life then why— do— these tears— come at night?

One Kiss From You

Words & Music by Steve Lunt

♩ = 96



I'm dream-in' of one kiss— from you. A love long— and

Drums



true, we'll go on and— on, yeah. Yeah, _____



oh. _____ Yeah. _____ 1. I don't—



wan-na hear that I'm too— young— to know—it's love that makes me feel this— way.—
(Verse 2 see block lyric)



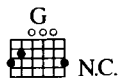
Cos I— don't have to feel the heat of the sun— to know—it's



shin-ing on— me ev - e - ry day.— When it's warm out - side— and the



look in your eyes— is long-ing to show— me the way.— No, no.



I don't want to wait. Just one kiss from



you and sud - den - ly, yeah, I see the road laid out in front of



me. You give me strength, you give me hope, and when you



hold me in your arms you make me whole. And I



N.C.

1.

don't know just what I would do with-out one kiss from you. 2. I don't-

2.

I'm dream-ing of one kiss from you, a love long and you.

Drums



true, we'll go on and on, yeah. I'm look-ing for one kiss good-



N.C.

- night to last all my life. On Just one kiss from- and on yeah.



you. I'm dream-ing of one kiss- from you, a love long- and true, we'll go

1.



on and- on, yeah. I'm looking for one kiss. good - night to last all- my life.

2.



N.C.

On and- Just one — kiss- from- -night to last all- my life.
 and- on yeah.

Verse 2:

I don't wanna hear my time will come
 When it feels like it's already here
 Oh, we should learn to walk before we run
 But why go anywhere when you're so near
 Cos when I reach out to you
 So sad and confused
 And feeling like I could cry
 You dry my eyes.

Just one kiss from you etc.

Where Are You Now

Words & Music by Max Martin & Andreas Carlsson

♩ = 64

N.C.



1. Call - ing out — your name, — your face is ev - 'ry - where.

(Verse 2 see block lyric)

F#m7



D add⁹/F#
fr2



I'm reach - ing out — to you — to find that you're not there.

Esus4



I wake up ev - 'ry night — to see the state — I'm in. —



It's like an end - less fight I nev - er seem to win.



I can't go on as

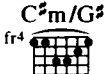


long as I be - lieve, can't let go when



NC.

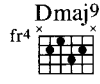
I keep won - der - ing where you are



now, what have you found? Where is your heart when I'm not a -



- round? Where are you now? You got - ta let me know,



oh ba - by, so I can let you go.

1.



N.C.

2.



N.C.

2. I can hear your voice

Guitar

B



D#m/A#



G#m



B/F#



E



C#m7



F#sus4



F#



B



D#7/G



G#m



Em



I should let— it out, ——— it's time to let— you go. ——— Oh ba-

B



E



F#



B



N.C.

3

by, ——— I just wan - na know. ——— Where are ——— you ———

C



Em/B



Am7



Em/G



now, (Vocal ad lib.) what have ——— you ——— found? ——— Where is ——— your ———

F Dm Gsus⁴ G

heart when I'm not a - round? Where are you now?

C E7/G# Am Fm

You got - ta let me know, oh ba - by,

1. 2. *Instru. repeat ad lib. to fade*

C Fmaj⁹ G C G C G

so I can let you go. Where are you

Verse 2:
 I can hear your voice
 The ring of yesterday
 It seems so close to me
 But yet so far away
 I should let it out
 To save what's left of me
 And close the doors of doubt
 Revive my dignity
 But I can't go on
 As long as I believe
 Can't let go
 When I keep wondering.

Where are you now etc.

Can't Make You Love Me

Words & Music by Kristian Lundin, Andreas Carlsson & Max Martin

♩ = 108



I'm just a girl — with a crush on — you.



1. I don't care a - bout mo - ney, it does-n't give me
(Verse 2 see block lyric)



half the — thrill — to the thought of you, ho - ney. Oh,



so tell me you want me— still. ——— If on - ly I could trade the



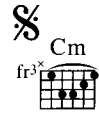
fan - cy— cars for a chance to - day, it's in - com - par - a - ble. ———



I might be sit - ting with the mo - vie— stars. Ev - 'ry - bo - dy— say that I just



N.C.



have it— all. ——— But I can't— make— you—

love me. — Is it my life — or the things I — do?

Can't — make — you — love — me. — I'm just a girl — with a

To Coda

crush on — you. 2. I have been through chang -

Al - right. — Yeah, yeah, yeah, yeah, - yeah. —

Oh, — babe. —

Just the thought of be - ing close to — you, —

It's in - com - par - a - ble. — Should be hap - py with the

life I — live — and the things I — do. Seems like I have it — all. —



Can't make you, make you love me ba-by. It's my life, what can I do?



N.C. *D.%. al Coda*

Can't make you love me. I'm just a girl with a crush on you.

♠ *Coda*



N.C.

crush on you. I'm just a girl with a crush on you.

Verse 2:

I have been through changes
 But I'm still the girl you used to know
 It's made me no different
 So tell me why you had to go
 Oh baby, I will trade the fancy cars
 For a chance today
 It's incomparable
 I might be sitting with the movie stars
 Everybody say that I just have it all.

But I can't make you love me *etc.*

When Your Eyes Say It

Words & Music by Diane Warren

$\text{♩} = 88$



1. I love to hear you say that you love me,
(Verse 2 see block lyric)



with words so sweet. And I love the way, with just one whisper,



you tell me everything. And when you say—



— those— words,— it's the sweet-est thing— I've— ev - er heard.— But when your



eyes say it, (say it) that's when I know— that it's true. I feel it.—



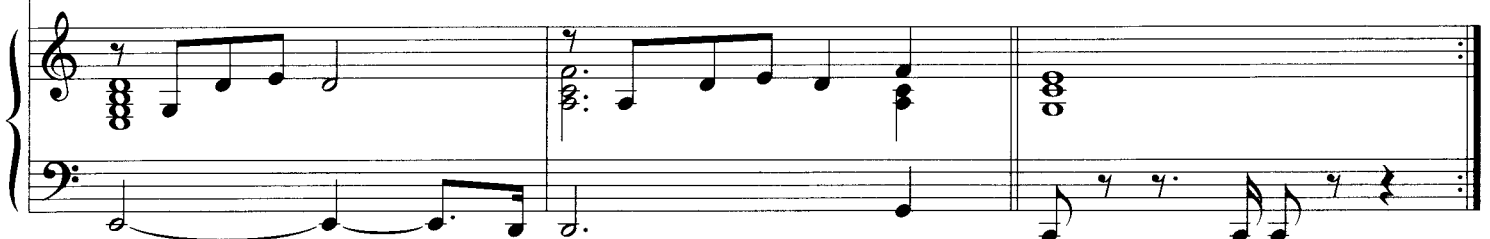
I feel the love— com-in' through. I know it, (know it) I know that you— tru - ly care



1.



for me, cos it's there to see.— When your eyes say it.



2.



eyes tell me, (tell me) I know they're not — tell - in' lies. They tell me — (tell me)



all that you're feel - in' in - side. — And it sounds so — right — when your



eyes say it, — say — it. And the words they say take my breath



a - way. no song — ev - er sound - ed so sweet. — I love ev -

G11



G



Asus4



A7



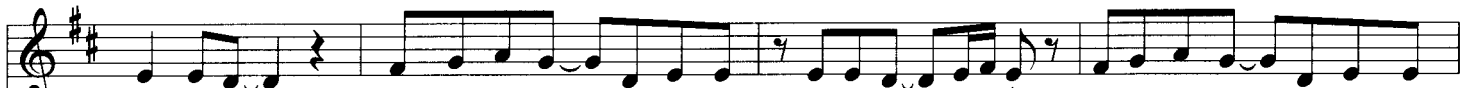
- 'ry word_ that they say_ to me. But when your



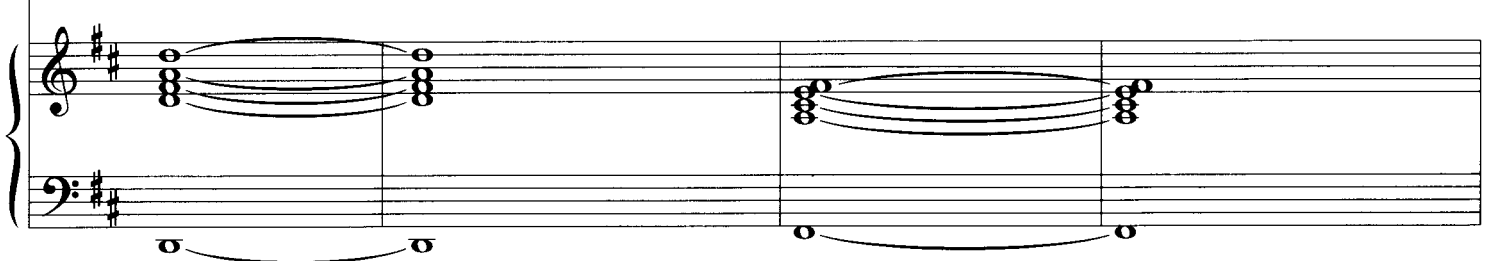
D



F#m7



eyes say it,— that's when I know that it's true. I feel it, I feel the love_ com-in' through.



G



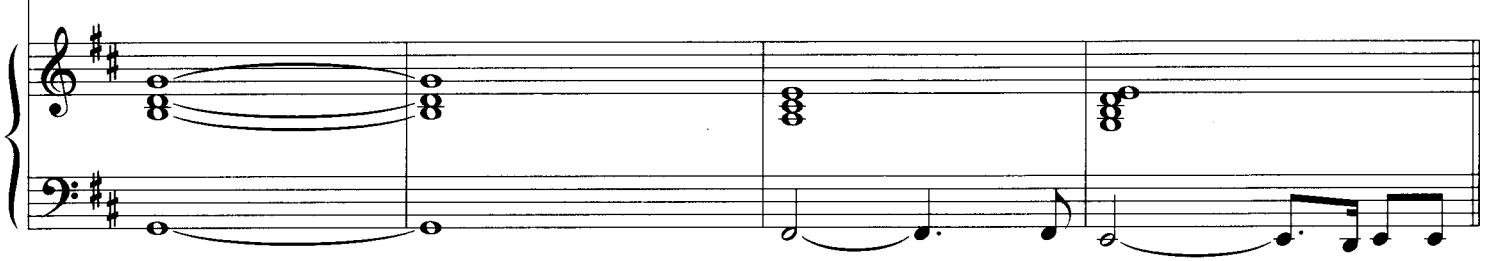
F#m7



Em7



I know it,— I know that you_ tru-ly care for me, cos it's there to see. Oh, when your



D



F#m7



eyes tell me (tell me) I know they're not_ tell-in' lies.— They tell me— all that you're feel- ing in -side.

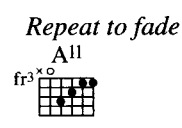




And it sounds so right. When your eyes say it, (say it) that's when I know that it's true.



I feel it, I feel the love com-in' through. I know it,



I know that you truly care for me, cos it's there to see. Oh, when your

Repeat to fade

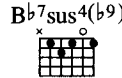
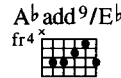
Verse 2:
 I love all the ways that you show me
 You'll never leave
 And the way your kisses
 They always convince me
 Your feelings run so deep
 I love the things you say
 And I love the love your touch conveys.

But when your eyes say it *etc.*

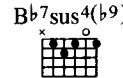
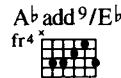
Dear Diary

Words & Music by Britney Spears, Jason Blume & Eugene Wilde

♩ = 64



Mm



oh. Oh. 1. Dear-



di - a - ry, — to - day I saw — a boy — and I
(Verse 2 see block lyric)



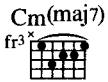
won-dered if — he no - ticed — me. — He took my breath — a - way. — Dear —



di - a - ry, — I can't get him off — my mind — and it



scares me cos — I've nev - er felt — this way. — Oh,



no - one in — this world — knows me bet-ter than- you do. — So

Fm7



1.



di - a - ry I'll con - fide— in you. 2. Dear—

2.



NC.



tell me what— to say. Dear— di - a - ry.—



One touch of— his hand, — now I can't— wait— to see that— boy— a - gain. He—



smiled,— and I thought my heart— could fly.— Mm, Di - a - ry

do you think— that we'll— be more— than friends?— Yeah.—

Oh, mm, I've got a feel - ing we'll— be so— much more—

than— friends. Ooh, yeah.—

rit.

Verse 2:

Dear diary
 Today I saw that boy
 As he walked by I thought he smiled at me
 And I wondered
 Does he know what's in my heart?
 I tried to smile, but I could hardly breathe
 Should I tell him how I feel
 Or would that scare him away?
 Diary, tell me what to do
 Please tell me what to say.

Girl In The Mirror

Words & Music by Jörgen Elofsson

♩ = 72



1. There's a girl in my mir-ror, I
(Verse 2 see block lyric)



won - der who - she is. - Some - times I think - I know - her, some -



- times I real - ly wish - I did. - There's a sto - ry in her eyes,



lul - la - by — of sad — good - byes, — when she's look - ing back — at me —



I can tell her heart — is bro - ken ea - si - ly. — Cos the



girl in my mir-ror is cry - ing to - night — and there's no-thing I — can tell — her to make



— her feel — al - right. — Oh, the girl in my mir-ror is hurt - ing cos — of you — and I
(cry - ing)

1.



wish there was some-thing, some-thing I could do. 2. If I

2.



wish there was some-thing, I wish there was some-thing, oh, I



wish there was some-thing I could do. I



can't be-lieve it's what I see and that the



girl_ in the mir - ror, the girl_ in the mir - ror is



me.

I can't be - lieve_ what I see, -



oh. (Oh the girl in my mir - ror,) the girl_ in_ my mir - ror is



me, oh, is me. Cos the girl in my mir - ror is

Bm7 E A E Bm7 E

cry - ing to - night. — And there's no - thing I — can tell - her to make - her feel al - right. — Oh, the

A E Bm7 E D A/C#

girl in my mir - ror is cry - ing cos — of you — and I wish there was some - thing, I

C#7 F#m Bm E rit. A

wish there — was some - thing, — Oh, I — wish there was some - thing I could do. —

Verse 2:

If I could, I would tell her
 Not to be afraid
 The pain that she's feeling
 The sense of loneliness will fade
 So dry your tears and rest assured
 Love will find you like before
 When she's looking back at me
 I know nothing really works that easily.

Cos the girl in my mirror *etc.*