

# Paramore - Misery Business

With anger

Fm Eb Fm Db

Piano *mf*

The first system of piano accompaniment consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Fm Eb Fm Db

5

The second system of piano accompaniment continues the musical texture from the first system, with the right hand playing chords and eighth notes, and the left hand playing a consistent eighth-note bass line.

Fm Eb Fm

9

*mp* I'm in the busi-ness of mis - er - y, Let's take it from the top. She's got the bo - dy of an

The third system of piano accompaniment includes vocal lyrics. The right hand plays chords and eighth notes, and the left hand plays a steady eighth-note bass line. The lyrics are: "I'm in the busi-ness of mis - er - y, Let's take it from the top. She's got the bo - dy of an".

Eb Fm Eb

12

ho - ur glass, it's tick - ing like a clock. It's a mat - ter of time be - fore we all run out.

The fourth system of piano accompaniment includes vocal lyrics. The right hand plays chords and eighth notes, and the left hand plays a steady eighth-note bass line. The lyrics are: "ho - ur glass, it's tick - ing like a clock. It's a mat - ter of time be - fore we all run out."

Fm

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15

When I thought he was mine, she caught him by the mouth.

Musical notation for measures 15 and 16, including treble and bass staves with lyrics.

Fm

E $\flat$

17

*mf* I waited eight long months, She finally set him free.

Musical notation for measures 17 and 18, including treble and bass staves with lyrics.

Fm

E $\flat$

19

I told him I can't lie, he was the only one for

Musical notation for measures 19 and 20, including treble and bass staves with lyrics.

Fm

E $\flat$

21

me. Two weeks and we had caught on fire, She's got it

Musical notation for measures 21 and 22, including treble and bass staves with lyrics.

Fm

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23

out for me, I wear the big - gest smile.

D<sup>b</sup>

Fm

E<sup>b</sup>

26

*f* Whoa, I ne - ver meant to brag But I

A<sup>b</sup>

E<sup>b</sup>

D<sup>b</sup>

Fm

30

got him where I want him now. Whoa, it was ne - ver my in - ten - tion to brag

E<sup>b</sup>

A<sup>b</sup>

E<sup>b</sup>

D<sup>b</sup>

33

Steal - him all a - way from you now. But

Fm

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A $\flat$

E $\flat$

36

God it feels so good 'cause I got him where I want - ed

D $\flat$

Fm

E $\flat$

39

now If you could then you know that you would

A $\flat$

E $\flat$

Fm

E $\flat$

42

God it just feels so...

Fm

D $\flat$

Fm

45

*mp* Se - cond chan - ces they don't

E $\flat$

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Fm

48

ev - en mat - ter, peo - ple ne - ver change. What's a whore you're no -

E $\flat$

Fm

50

thing more, I'm sor - ry that'll ne - ver change. And a - bout for - give - ness

E $\flat$

Fm

52

we're both sup - posed to have ex - changed I'm sor - ry ho - ney but we're

E $\flat$

Fm

54

pas - sing up now look this way! Well there's a mil - lion o - ther

E $\flat$

Fm  
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E $\flat$

56

girls who do it just like you, look-ing as in - no - cent - as pos - si - ble to get to you.

Fm

E $\flat$

Fm

59

They want and what they like it's ea - sy if you do it right. Well, I re - fuse, I re - fuse, I re - fuse!

E $\flat$

D $\flat$

62

fuse, I re - fuse! *f* Whoa, I

Fm

E $\flat$

A $\flat$

E $\flat$

66

ne - ver meant to brag But I got him where I want him

D $\flat$

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E $\flat$

69

now. Whoa, it was ne - ver my in - ten - tion to brag

A $\flat$

E $\flat$

D $\flat$

Fm

72

Steal - him all a - way from you now. But God it feels so good

E $\flat$

A $\flat$

E $\flat$

D $\flat$

75

'cause I got him where I want - ed now If you

Fm

E $\flat$

A $\flat$

E $\flat$

78

could then you know that you would God it just feels so...

*mf*

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82

It just feels so - oo

Musical notation for measures 82-88, including vocal line and piano accompaniment.

D<sup>b</sup>

Fm

E<sup>b</sup>

89

I watched his wild - est dreams come true Not one of them

Musical notation for measures 89-91, including vocal line and piano accompaniment.

A<sup>b</sup>

E<sup>b</sup>

D<sup>b</sup>

Fm

92

in - volv - ing you. Just watched my wild - est dreams come true,

Musical notation for measures 92-94, including vocal line and piano accompaniment.

E<sup>b</sup>

A<sup>b</sup>

D<sup>b</sup>

D<sup>b</sup>

A<sup>b</sup>

95

not one of them in - volv - ing

Musical notation for measures 95-98, including vocal line and piano accompaniment.



E $\flat$

D $\flat$

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A $\flat$

D $\flat$

A $\flat$

99

Musical score for measures 99-102. The piece is in E-flat major (three flats). The melody in the right hand consists of eighth-note chords, while the left hand plays a steady eighth-note bass line. Chord changes occur at measures 100 and 102.

E $\flat$

D $\flat$

A $\flat$

D $\flat$

103

Musical score for measures 103-106. The melody continues with eighth-note chords. A dynamic marking of *f* (forte) is placed above the right-hand staff at measure 104. Chord changes occur at measures 103, 104, and 105.

E $\flat$

D $\flat$

107

Musical score for measures 107-110. The melody continues with eighth-note chords. Chord changes occur at measures 107 and 109.

E $\flat$

111

Musical score for measures 111-114. The piece concludes with a final chord. Lyrics are written below the right-hand staff: "Whoa, I ne - vemeant to brag, But I -".

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116

got him where I want him now. Whoa, I ne-ve meant to brag But I

120

got him where I want him now. Whoa, it was ne-ver my in-ten-tion to brag

123

Steal him all a-way from you now. But God it feels so good

127

'cause I got him where I want-ed now If you could then you know that you would

E $\flat$

D $\flat$

E $\flat$

Fm

E $\flat$

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131

Musical notation for measures 131-134. The piece is in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). Measure 131 features a whole note chord in the right hand and a half note bass line. Measure 132 contains the lyrics "God it just feels so..." and features a rhythmic bass line. Measures 133 and 134 continue with complex piano accompaniment in both hands.

Fm

D $\flat$

Fm

E $\flat$

135

Musical notation for measures 135-138. Measures 135 and 136 feature a steady eighth-note bass line in the left hand and a complex eighth-note melody in the right hand. Measures 137 and 138 continue this pattern with slight variations in the right-hand melody.

Fm

D $\flat$

139

Musical notation for measures 139-142. Measures 139 and 140 feature a steady eighth-note bass line in the left hand and a complex eighth-note melody in the right hand. Measures 141 and 142 feature a triplet of eighth notes in both hands, with the right hand triplet being beamed together. The piece concludes with a double bar line.