



Fortnight - SATB

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Fortnight

- Taylor Swift Feat. Post Malone -

*Words and Music by Jack Antonoff, Taylor Swift, Austin Post
Arranged by Frank de Vreeze
Original Key B major*

Pop ♩ = 96

A

Soprano

Alto

Tenor

Bass

C Instr.

Piano Combo

Synthesizer

Guitar

Bass Guitar

Drums

Percussion

and get___ me. my new aes-thet-

I was s'pposed to be sent a-way but they ___ for-got to come and get___ me. I was a func-tion-ing al-co-hol-ic 'till no-bo-dy no-ticed my new aes-thet-

and get___ me. my new aes-thet-

and get___ me. my new aes-thet-

F add2 F add2 G add2 E m C/e A m7 F add2 G C maj7

Warm Pad

Bass & Lead

El, Guitar muted

C

26

S Fe - bru - a - ry. ooh tem - po - ra - ry.

A All my morn-ings are Mon-days stuck in an end-less Fe - bru - a - ry. I took the mir-a-cle move-on drug, the ef-fects were tem - po - ra - ry. And I love you, it's

T Fe - bru - a - ry. ooh tem - po - ra - ry. And I love you, it's

B Fe - bru - a - ry. ooh tem - po - ra - ry.

C

P.C. F⁶ G⁶ G^{7sus4} C/e A^{m7sus4} F⁶ G⁶ G^{7sus4} C A^{m7sus4} F

Synth

Gtr.

BG

Dr.

Perc.

D

35

S I love you, it's ru-in-ing my life. I touched you And for a fort - night there we were for-e-ver. Run in - to you

A ru-in-ing my life. but you are the rea - son. I touched you for on-ly a fort - night. But I touched you And for a fort - night there we were for-e-ver. Run in - to you

T ru-in-ing my life. but you are the rea - son. I touched you for on-ly a fort - night. But I touched you And for a fort - night there we were for-e-ver. Run in - to you

B I love you, it's ru-in-ing my life. I touched you And for a fort - night there we were Run in - to you

C

P.C. G E^m C/e A^{m7} F^{add2} G C^{maj7} A^{m7} F^{add2} G

Synth

Gtr.

BG

Dr.

Perc.

59

S I love you, it's ru-in-ing my life. I touched you I love you, it's ru-in-ing my life. I

A ru-in-ing my life. but you are the rea - son. I touched you for on-ly a fort - night. But I touched you I love you, it's ru-in-ing my life.

T ru-in-ing my life. but you are the rea - son. I touched you for on-ly a fort - night. But I touched you I love you, it's ru-in-ing my life.

B I love you, it's ru-in-ing my life. I touched you I love you, it's ru-in-ing my life. I

C

P.C. G E^m C/e A^{m7} F^{add2} G C^{maj7} A^{m7} F G

Synth

Gtr.

BG

Dr.

Perc.

68

S love you, it's ru-in-ing my life. I touched you for on-ly a fort - night. I touched you Thought of call - in' ya, but you won't pick up. 'No-ther fort -

A but you are the rea - son. I touched you for on-ly a fort - night. I touched you Thought of call - in' ya, but you won't pick up. 'No-ther fort -

T but you are the rea - son. I touched you for on-ly a fort - night. touched you I touched you Thought of call - in' ya, but you won't pick up. 'No-ther fort -

B love you, it's ru-in-ing my life. for on-ly a fort - night. I touched you I touched you Thought of call - in' ya, but you won't pick up. 'No-ther fort -

C

P.C. E^m C/e A^{m7} F^{add2} G C^{maj7} A^{m7} F⁶ G⁶ G^{7sus4}

Synth

Gtr.

BG

Dr. Big Fill

Perc.

Fortnight

- Taylor Swift Feat. Post Malone -

*Words and Music by Jack Antonoff, Taylor Swift, Austin Post
Arranged by Frank de Vreeze
Original Key B major*

Pop ♩ = 96

A

Score for SATB Combo Bb, Piano Combo, Synthesizer, Guitar, Bass Guitar, Drums, and Percussion. The score includes lyrics and musical notation for the song "Fortnight" by Taylor Swift and Post Malone.

Lyrics:

Soprano: and get ___ me. my new aes-thet-

Alto: I was s'posed to be sent a-way but they ___ for-got to come and get ___ me. I was a func-tion-ing al-co-hol-ic 'till no-bo-dy no-ticed my new aes-thet-

Tenor: and get ___ me. my new aes-thet-

Bass: and get ___ me. my new aes-thet-

Chords:

Fadd2 Fadd2 Gadd2 Em C/e Am7 Fadd2 G Cmaj7

Annotations:

- Warm Pad
- Bass & Lead
- El. Guitar muted

C

26

S Fe - bru - a - ry. ooh tem - po - ra - ry.

A All my morn - ings are Mon - days stuck in an end - less Fe - bru - a - ry. I took the mir - a - cle move - on drug, the ef - fects were tem - po - ra - ry. And I love you, it's

T Fe - bru - a - ry. ooh tem - po - ra - ry. And I love you, it's

B Fe - bru - a - ry. ooh tem - po - ra - ry.

Bb

P.C. F⁶ G⁶ G^{7sus4} C/e Am^{7sus4} F⁶ G⁶ G^{7sus4} C Am^{7sus4} F

Synth

Gtr.

BG

Dr.

Perc.

D

35

S I love you. it's ru - in - ing my life. I touched you. And for a fort - night there we were for - e - ver. Run in - to you

A ru - in - ing my life. but you are the rea - son. I touched you for on - ly a fort - night. But I touched you And for a fort - night there we were for - e - ver. Run in - to you

T ru - in - ing my life. but you are the rea - son. I touched you for on - ly a fort - night. But I touched you And for a fort - night there we were for - e - ver. Run in - to you

B I love you. it's ru - in - ing my life. I touched you. And for a fort - night there we were Run in - to you

Bb

P.C. G E^m C/e A^{m7} F^{add2} G C^{maj7} A^{m7} F^{add2} G

Synth

Gtr.

BG

Dr.

Perc.

59

S I love you... it's ru-in-ing my life... I touched you I love you... it's ru-in-ing my life. I

A ru-in-ing my life... but you are the rea - son. I touched you for on-ly a fort - night. But I touched you I love you... it's ru-in-ing my life...

T ru-in-ing my life... but you are the rea - son. I touched you for on-ly a fort - night. But I touched you I love you... it's ru-in-ing my life...

B I love you... it's ru-in-ing my life... I touched you I love you... it's ru-in-ing my life. I

Bb

P.C. G E^m C/e A^{m7} F^{add2} G C^{maj7} A^{m7} F G

Synth

Gtr.

BG

Dr.

Perc.

68

S love you... it's ru-in-ing my life. I touched you for on-ly a fort - night. I touched you Thought of call - in' ya, but you won't pick up. 'No-ther fort-

A but you are the rea - son. I touched you for on-ly a fort - night. I touched you. Thought of call - in' ya, but you won't pick up. 'No-ther fort-

T but you are the rea - son. I touched you for on-ly a fort - night. touched you I touched you. Thought of call - in' ya, but you won't pick up. 'No-ther fort-

B love you... it's ru-in-ing my life... for on-ly a fort - night. I touched you I touched you Thought of call - in' ya, but you won't pick up. 'No-ther fort-

Bb

P.C. E^m C/e A^{m7} F^{add2} G C^{maj7} A^{m7} F⁶ G⁶ G^{7sus4}

Synth

Gtr.

BG

Dr. Big Fill

Perc.

Fortnight

- Taylor Swift Feat. Post Malone -

*Words and Music by Jack Antonoff, Taylor Swift, Austin Post
Arranged by Frank de Vreeze
Original Key B major*

Pop ♩ = 96

A

Score for SATB Combo Eb, Eb Instr., Piano Combo, Synthesizer, Guitar, Bass Guitar, Drums, and Percussion.

Lyrics:

Soprano: and get ___ me. my new aes-thet-

Alto: I was s'posed to be sent a-way but they ___ for-got to come and get ___ me. I was a func-tion-ing al-co-hol-ic 'till no-bo-dy no-ticed my new aes-thet-

Tenor: and get ___ me. my new aes-thet-

Bass: and get ___ me. my new aes-thet-

Chords: F^{add2} F^{add2} G^{add2} E^m C/e A^{m7} F^{add2} G C^{maj7}

Annotations: Warm Pad, Bass & Lead, El Guitar muted

C

26

S Fe - bru - a - ry. ooh tem - po - ra - ry.

A All my morn - ings are Mon - days stuck in an end - less Fe - bru - a - ry. I took the mir - a - cle move - on drug, the ef - fects were tem - po - ra - ry. And I love you, it's

T Fe - bru - a - ry. ooh tem - po - ra - ry. And I love you, it's

B Fe - bru - a - ry. ooh tem - po - ra - ry.

Eb

P.C. F⁶ G⁶ G^{7sus4} C/e A^{m7sus4} F⁶ G⁶ G^{7sus4} C A^{m7sus4} F

Synth

Gtr.

BG

Dr.

Perc.

D

35

S I love you, it's ru - in - ing my life. I touched you And for a fort - night there we were for - e - ver. Run in - to you

A ru - in - ing my life. but you are the rea - son. I touched you for on - ly a fort - night. But I touched you And for a fort - night there we were for - e - ver. Run in - to you

T ru - in - ing my life. but you are the rea - son. I touched you for on - ly a fort - night. But I touched you And for a fort - night there we were for - e - ver. Run in - to you

B I love you, it's ru - in - ing my life. I touched you And for a fort - night there we were Run in - to you

Eb

P.C. G E^m C/e A^{m7} F^{add2} G C^{maj7} A^{m7} F^{add2} G

Synth

Gtr.

BG

Dr.

Perc.

59

S I love you, it's ru-in-ing my life. I touched you I love you, it's ru-in-ing my life. I

A ru-in-ing my life. but you are the rea - son. I touched you for on-ly a fort - night. But I touched you I love you, it's ru-in-ing my life.

T ru-in-ing my life. but you are the rea - son. I touched you for on-ly a fort - night. But I touched you I love you, it's ru-in-ing my life.

B I love you, it's ru-in-ing my life. I touched you I love you, it's ru-in-ing my life. I

Eb

P.C. G E^m C/e A^{m7} F^{add2} G C^{maj7} A^{m7} F G

Synth

Gtr.

BG

Dr.

Perc.

68

S love you, it's ru-in-ing my life. I touched you for on-ly a fort - night. I touched you Thought of call - in' ya, but you won't pick up. 'No-ther fort-

A but you are the rea - son. I touched you for on-ly a fort - night. I touched you. Thought of call - in' ya, but you won't pick up. 'No-ther fort-

T but you are the rea - son. I touched you for on-ly a fort - night. touched you I touched you. Thought of call - in' ya, but you won't pick up. 'No-ther fort-

B love you, it's ru-in-ing my life. for on-ly a fort - night. I touched you I touched you Thought of call - in' ya, but you won't pick up. 'No-ther fort-

Eb

P.C. E^m C/e A^{m7} F^{add2} G C^{maj7} A^{m7} F⁶ G⁶ G^{7sus4}

Synth

Gtr.

BG

Dr. Big Fill

Perc.

SATB 4 extra staves

Fortnight

Words and Music by Jack Antonoff, Taylor Swift, Austin Post
Arranged by Frank de Vreeze
Original Key B major

- Taylor Swift Feat. Post Malone -

Pop 1 = 96

A

Sheet music for SATB 4 extra staves, including Soprano, Alto, Tenor, Bass, Piano Combo, Synthesizer, Guitar, Bass Guitar, Drums, and Percussion. The music is in 4/4 time, key of B major, and features lyrics from the song "Fortnight" by Taylor Swift and Post Malone.

Lyrics:

Soprano: and get — me. my new aces - that -

Alto: I was sposed to be sent a - way — but they — for - got to come and get — me. I was a func - tion - ing al - co - hol - ic 'till no - bo - dy no - ticed my new aces - that -

Tenor: and get — me. my new aces - that -

Bass: and get — me. my new aces - that -

Instrumentation:

- Piano Combo: F add2, F add2, G add2, E m, C/e, A m7, F add2, G, C maj7
- Synthesizer: Horn Pad, Keys & Lead
- Guitar: El. Guitar mixed
- Bass Guitar
- Drums
- Percussion

B

17

S - son? And for a fort - night there we were for - e - ver. Run in - to you some - times ask a - bout the weath - er. Now you're in my back - yard turned in - to good neigh - bors. Your wife wat - ers flow - ers, I wan - na

A - son? And for a fort - night there we were for - e - ver. Run in - to you some - times ask a - bout the weath - er. Now you're in my back - yard turned in - to good neigh - bors. Your wife wat - ers flow - ers, I wan - na

T - son? And for a fort - night there we were for - e - ver. Run in - to you some - times ask a - bout the weath - er. Now you're in my back - yard turned in - to good neigh - bors. Your wife wat - ers flow - ers, I wan - na

B - son? And for a fort - night there we were for - e - ver. Run in - to you some - times ask a - bout the weath - er. Now you're in my back - yard turned in - to good neigh - bors. Your wife wat - ers flow - ers, I wan - na

1 - son? And for a fort - night there we were for - e - ver. Run in - to you some - times ask a - bout the weath - er. Now you're in my back - yard turned in - to good neigh - bors. Your wife wat - ers flow - ers, I wan - na

2 - son? And for a fort - night there we were for - e - ver. Run in - to you some - times ask a - bout the weath - er. Now you're in my back - yard turned in - to good neigh - bors. Your wife wat - ers flow - ers, I wan - na

3 - son? And for a fort - night there we were for - e - ver. Run in - to you some - times ask a - bout the weath - er. Now you're in my back - yard turned in - to good neigh - bors. Your wife wat - ers flow - ers, I wan - na

4 - son? And for a fort - night there we were for - e - ver. Run in - to you some - times ask a - bout the weath - er. Now you're in my back - yard turned in - to good neigh - bors. Your wife wat - ers flow - ers, I wan - na

Chords: A^m7, F^{add}2, G^{add}2, E^m, C/e, A^m7, F^{add}2, G, C^{maj}7

Dr. Perc. BG. Ctr. Synth. P.C.

Fortnight 5
SATB 4 extra staves

33

S - ry, I love you. — it's ru - in - ing my — life. — I touched you —

A - ry, — And I love you, it's ru - in - ing my — life. — but you are the rea - son. I touched you — for on - ly a fort - night. But I

T - ry, And I love you, it's ru - in - ing my — life. — but you are the rea - son. I touched you — for on - ly a fort - night. But I

B - ry, I love you. — it's ru - in - ing my — life. — I touched you —

1

2

3

4

Am7sus4 F G Em C/e Am7 Fadd2 G Cmaj7

P.C.

Synth

Gtr.

BG

Dr.

Perc.

Fortnight 7

SATB 4 extra staves

49

49

S Kill her And for a fort - night we were to - geth - er Run in - to you some - times com - ment on ——— Now you're at the mail - box, turned in - to good neigh - bors. My hus - band is cheat - ing. I wan - na

A kill her And for a fort - night there we were to - geth - er Run in - to you some - times com - ment on ——— my sweat - er. Now you're at the mail - box, turned in - to good neigh - bors. My hus - band is cheat - ing. I wan - na

T kill her And for a fort - night there we were to - geth - er Run in - to you some - times com - ment on ——— my sweat - er. Now you're at the mail - box, turned in - to good neigh - bors. My hus - band is cheat - ing. I wan - na

B Kill her And for a fort - night we were Run in - to you some - times com - ment on ——— my Now you're at the mail - box, in - to My hus - band is cheat - ing. I wan - na

1

2

3

4

Am7 F6 G6 G7sus4 C/e Am7sus4 F6 G6 G7sus4 C

P.C.

Synth

Dr.

BG

Ctr.

Perc.

Fortnight 9

SATB 4 extra staves

65

S — I — love you, it's ru - in - ing my — life, I love you. it's ru - in - ing my — life, I — touched you — for on - ly a fort - night I touched you — Thought of call -

A touched you I love you, it's ru - in - ing my — life, — but you are the rea - son, I touched you — for on - ly a fort - night I touched you — Thought of call -

T touched you I love you, it's ru - in - ing my — life, — but you are the rea - son, I touched you — for on - ly a fort - night I touched you — Thought of call -

B — I love you, it's ru - in - ing my — life, I love you. it's ru - in - ing my — life, — for on - ly a fort - night I touched you — I touched you — Thought of call -

1 —

2 —

3 —

4 —

A m7 F G E m C/e A m7 F add2 G C maj7 A m7

Synth

Git.

BG

Dr.

Perc.

Big Fill

Fortnight 11

SATB 4 extra staves

82

S - - in' ya, but you won't — pick up. No-ther fort - night lost in A-mer - i - ca. Flor - i - da — car you want Flor - i - da — till you touch — touch — you. —

A - - in' ya, but you won't — pick up. No-ther fort - night lost in A-mer - i - ca. Move to Flor - i - da buy the car — you want. But it won't — start up till you touch — touch touch. you. —

T - - in' ya, but you won't — pick up. No-ther fort - night lost in A-mer - i - ca. Move to Flor - i - da buy the car — you want. But it won't — start up till you touch — touch touch. you. —

B - - in' ya, but you won't — pick up. No-ther fort - night lost in A-mer - i - ca. Move to Flor - i - da buy the car — you want. But it won't — start up till you touch — touch touch. you. —

1
2
3
4

P.C. F⁶ G⁶ G⁷sus⁴ C/e Am⁷sus⁴ F⁶ G⁶ G⁷sus⁴ C Am⁷sus⁴ Am

Synth

Gtr.

BG

Dr.

Perc.



SATB small Combo

Fortnight

- Taylor Swift Feat. Post Malone -

*Words and Music by Jack Antonoff, Taylor Swift, Austin Post
Arranged by Frank de Vreeze
Original Key B major*

Pop ♩ = 96

A

Soprano

Alto

Tenor

Bass

Piano Combo

Guitar

Bass Guitar

Drums

Percussion

and get me.

I was s'posed to be sent a-way but they for-got to come and get me. I was a func-tion-ing

and get me.

F add2 F add2 G add2 E^m C/e A^{m7} F add2

El. Guitar muted

20

S some-times ask a-bout the weath-er. Now you're in my back-yard turned in-to good neigh-bors. Your wife wat-ers flow-ers, I wan-na kill her.

A some-times ask a-bout the weath-er. Now you're in my back-yard turned in-to good neigh-bors. Your wife wat-ers flow-ers, I wan-na kill her.

T some-times ask a-bout the weath-er. Now you're in my back-yard turned in-to good neigh-bors. Your wife wat-ers flow-ers, I wan-na kill her.

B some-times ask a-bout Now you're in my back-yard in-to Your wife wat-ers flow-ers, I wan-na kill her.

E^m C/e A^{m7} F^{add2} G C^{maj7} A^{m7}

P.C.

Gtr.

BG

Dr.

Perc.

C

26

S Fe - bru - a - ry. ooh tem - po - ra -

A All my morn-ings are Mon-days stuck in an end-less Fe - bru - a - ry. I took the mir-a-cle move-on drug, the ef - fects were tem - po - ra -

T Fe - bru - a - ry. ooh tem - po - ra -

B Fe - bru - a - ry. ooh tem - po - ra -

F⁶ G⁶ G^{7sus4} C/e A^{m7sus4} F⁶ G⁶ G^{7sus4} C

P.C.

Gtr.

BG

Dr.

Perc.

E

46

S back-yard turned in-to good neigh-bors. Your wife wat-ers flow - ers, I wan-na kill her. And for a fort - night we were to-geth-er Run in-to you

A back-yard turned in-to good neigh-bors. Your wife wat-ers flow - ers, I wan-na kill her. And for a fort - night there we were to-geth-er Run in-to you

T back-yard turned in-to good neigh-bors. Your wife wat-ers flow - ers, I wan-na kill her. And for a fort - night there we were to-geth-er Run in-to you

B back-yard in-to Your wife wat-ers flow - ers, I wan-na kill her. And for a fort - night we were Run in-to you

P.C. F^{add2} G C^{maj7} A^{m7} F⁶ G⁶ G^{7sus4}

Gtr.

BG

Dr.

Perc.

52

S some-times com-ment on _____ Now you're at the mail - box, turned in-to good neigh-bors. My hus-band is cheat - ing. I wan-na kill him.

A some-times com-ment on _____ my sweat-er. Now you're at the mail - box, turned in-to good neigh-bors. My hus-band is cheat - ing. I wan-na kill him. And I

T some-times com-ment on _____ my sweat-er. Now you're at the mail - box, turned in-to good neigh-bors. My hus-band is cheat - ing. I wan-na kill him. And I

B some-times com-ment on _____ my Now you're at the mail - box, in-to My hus-band is cheat - ing. I wan-na kill him.

P.C. C/e A^{m7sus4} F⁶ G⁶ G^{7sus4} C A^{m7sus4}

Gtr.

BG

Dr.

Perc.

G

72

S touched you _____ Thought of call - in' ya, but you won't _____ pick up. 'No-ther fort - night lost in A-mer - i - ca. Move to Flor-

A I touched you. Thought of call - in' ya, but you won't _____ pick up. 'No-ther fort - night lost in A-mer - i - ca. Move to Flor-

T touched you — I touched you. Thought of call - in' ya, but you won't _____ pick up. 'No-ther fort - night lost in A-mer - i - ca. Move to Flor-

B touched you — I touched you — Thought of call - in' ya, but you won't _____ pick up. 'No-ther fort - night lost in A-mer - i - ca. Move to Flor-

P.C. C_{maj7} A_{m7} F^6 G^6 G^{7sus4} C/e A_{m7sus4}

Gtr.

BG

Dr. Big Fill

Perc.

78

S - - i - da buy the car _____ you want. But it won't _____ start up till you touch _____ touch touch. Thought of call - in' ya, but you won't _____ pick up. 'No-ther fort-

A - - i - da buy the car _____ you want. But it won't _____ start up till you touch _____ touch touch. Thought of call - in' ya, but you won't _____ pick up. 'No-ther fort-

T - - i - da buy the car _____ you want. But it won't _____ start up till you touch _____ touch touch. Thought of call - in' ya, but you won't _____ pick up. 'No-ther fort-

B - - i - da buy the car _____ you want. But it won't _____ start up till you touch _____ touch touch. Thought of call - in' ya, but you won't _____ pick up. 'No-ther fort-

P.C. F^6 G^6 G^{7sus4} C A_{m7sus4} F^6 G^6 G^{7sus4}

Gtr.

BG

Dr.

Perc.

SATB small Combo extra staves

Fortnight

Words and Music by Jack Antonoff, Taylor Swift, Austin Post

Arranged by Frank de Vreeze

Original Key B major

- Taylor Swift Feat. Post Malone -

Pop $\text{♩} = 96$

A

Sheet music for SATB small Combo extra staves, featuring Soprano, Alto, Tenor, Bass, Piano Combo, Guitar, Bass Guitar, Drums, and Percussion. The music is in 4/4 time, Pop style, with a tempo of 96 beats per minute. The key signature is B major. The lyrics are: "I was sposed to be sent a way but they for got to come and get me. I was a func - tion - ing and get me. and get me." The piano part includes chords: F add2, F add2, G add2, E m, C/e, A m7, F add2. The guitar part includes the instruction "El. Guitar muted".

Fortnight 3
SATB small Combo extra staves

13

S - son. And no one here's to blame. But what a - bout your qui - et tree - son? And for a fort - night there we were

A - son. And no one here's to blame. But what a - bout your qui - et tree - son? And for a fort - night there we were

T - son. And no one here's to blame. But what a - bout your qui - et tree - son? And for a fort - night there we were

B - son. And no one here's to blame. But what a - bout your qui - et tree - son? And for a fort - night there we were

1

2

P.C. A m7 F add2 G C maj7 A m7 F add2

Gtr. 8

BG

Dr.

Perc.

B

SATB small Combo extra staves

25

S
kill her.

A
kill her.
All my morn-ings are Mon-days stuck in an end-less Fe - bru - a - ry. ooh I took the mir - a - cle

T
kill her.
Fe - bru - a - ry. ooh

B
kill her.
Fe - bru - a - ry. ooh

1
2

P.C.
A^{m7} F⁶ G⁶ G^{7sus4} C/e A^{m7sus4} F⁶

Gtr.
8

BG
8

Dre.
8

Berc.
8

SATB small Co

A musical score for the song 'The Rose Tree'. The score is written on four staves. The first staff is a treble clef, the second is a bass clef, and the third and fourth are treble clefs. The music is in 4/4 time. The first staff has a key signature of one flat (B-flat). The second staff has a key signature of one flat (B-flat). The third and fourth staves have a key signature of one flat (B-flat). The music is written in a simple, folk-like style. The first staff has a key signature of one flat (B-flat). The second staff has a key signature of one flat (B-flat). The third and fourth staves have a key signature of one flat (B-flat). The music is written in a simple, folk-like style.

E

49

S kill her And for a fort - night we were to - geth - er Run in - to you some - times com - ment on — Now you're at the mail - box, turned in - to

A kill her And for a fort - night there we were to - geth - er Run in - to you some - times com - ment on — my sweat - er. Now you're at the mail - box, turned in - to

T kill her And for a fort - night there we were to - geth - er Run in - to you some - times com - ment on — my sweat - er. Now you're at the mail - box, turned in - to

B kill her And for a fort - night we were to - geth - er Run in - to you some - times com - ment on — my sweat - er. Now you're at the mail - box, turned in - to

1

2

Am7 F6 G6 G7sus4 C/e Am7sus4 F6

Gtr.

BG

Dr.

Perc.

Fortnight 11
SATB small Combo extra staves

61

S
ru - in - ing my — life — I touched you — I — love you, — it's

A
- son. I touched you — for on - ly a fort - night. But I touched you I love you, — it's

T
- son. I touched you — for on - ly a fort - night. But I touched you I love you, — it's

B
ru - in - ing my — life — I touched you — I love you, — it's

1
2

PC:
A^m7 Fadd2 G Cmaj7 A^m7 F

Gtr.
8

BG

Dr.

Perc.

Fortnight 13

SATB small Combo extra staves

G

Thought of call - - in' ya, but you won't - - pick up. 'No-ther fort - night lost in A-mer - i - ca. Move to Flor - i - da buy the car

you - - Thought of call - - in' ya, but you won't - - pick up. 'No-ther fort - night lost in A-mer - i - ca. Move to Flor - i - da buy the car

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody begins with a treble clef and a key signature of one flat. The first measure is a half note G4, followed by a quarter note A4. The second measure is a half note B-flat4. The third measure is a half note C5. The fourth measure is a half note D5. The fifth measure is a half note E5. The sixth measure is a half note F5. The seventh measure is a half note G5. The eighth measure is a half note A5. The ninth measure is a half note B-flat5. The tenth measure is a half note C6. The eleventh measure is a half note D6. The twelfth measure is a half note E6. The thirteenth measure is a half note F6. The fourteenth measure is a half note G6. The fifteenth measure is a half note A6. The sixteenth measure is a half note B-flat6. The seventeenth measure is a half note C7. The eighteenth measure is a half note D7. The nineteenth measure is a half note E7. The twentieth measure is a half note F7. The twenty-first measure is a half note G7. The twenty-second measure is a half note A7. The twenty-third measure is a half note B-flat7. The twenty-fourth measure is a half note C8. The twenty-fifth measure is a half note D8. The twenty-sixth measure is a half note E8. The twenty-seventh measure is a half note F8. The twenty-eighth measure is a half note G8. The twenty-ninth measure is a half note A8. The thirtieth measure is a half note B-flat8. The thirty-first measure is a half note C9. The thirty-second measure is a half note D9. The thirty-third measure is a half note E9. The thirty-fourth measure is a half note F9. The thirty-fifth measure is a half note G9. The thirty-sixth measure is a half note A9. The thirty-seventh measure is a half note B-flat9. The thirty-eighth measure is a half note C10. The thirty-ninth measure is a half note D10. The fortieth measure is a half note E10. The forty-first measure is a half note F10. The forty-second measure is a half note G10. The forty-third measure is a half note A10. The forty-fourth measure is a half note B-flat10. The forty-fifth measure is a half note C11. The forty-sixth measure is a half note D11. The forty-seventh measure is a half note E11. The forty-eighth measure is a half note F11. The forty-ninth measure is a half note G11. The fiftieth measure is a half note A11. The fifty-first measure is a half note B-flat11. The fifty-second measure is a half note C12. The fifty-third measure is a half note D12. The fifty-fourth measure is a half note E12. The fifty-fifth measure is a half note F12. The fifty-sixth measure is a half note G12. The fifty-seventh measure is a half note A12. The fifty-eighth measure is a half note B-flat12. The fifty-ninth measure is a half note C13. The sixtieth measure is a half note D13. The sixty-first measure is a half note E13. The sixty-second measure is a half note F13. The sixty-third measure is a half note G13. The sixty-fourth measure is a half note A13. The sixty-fifth measure is a half note B-flat13. The sixty-sixth measure is a half note C14. The sixty-seventh measure is a half note D14. The sixty-eighth measure is a half note E14. The sixty-ninth measure is a half note F14. The seventieth measure is a half note G14. The seventy-first measure is a half note A14. The seventy-second measure is a half note B-flat14. The seventy-third measure is a half note C15. The seventy-fourth measure is a half note D15. The seventy-fifth measure is a half note E15. The seventy-sixth measure is a half note F15. The seventy-seventh measure is a half note G15. The seventy-eighth measure is a half note A15. The seventy-ninth measure is a half note B-flat15. The eightieth measure is a half note C16. The eighty-first measure is a half note D16. The eighty-second measure is a half note E16. The eighty-third measure is a half note F16. The eighty-fourth measure is a half note G16. The eighty-fifth measure is a half note A16. The eighty-sixth measure is a half note B-flat16. The eighty-seventh measure is a half note C17. The eighty-eighth measure is a half note D17. The eighty-ninth measure is a half note E17. The ninetieth measure is a half note F17. The hundredth measure is a half note G17. The hundred and first measure is a half note A17. The hundred and second measure is a half note B-flat17. The hundred and third measure is a half note C18. The hundred and fourth measure is a half note D18. The hundred and fifth measure is a half note E18. The hundred and sixth measure is a half note F18. The hundred and seventh measure is a half note G18. The hundred and eighth measure is a half note A18. The hundred and ninth measure is a half note B-flat18. The hundred and tenth measure is a half note C19. The hundred and eleventh measure is a half note D19. The hundred and twelfth measure is a half note E19. The hundred and thirteenth measure is a half note F19. The hundred and fourteenth measure is a half note G19. The hundred and fifteenth measure is a half note A19. The hundred and sixteenth measure is a half note B-flat19. The hundred and seventeenth measure is a half note C20. The hundred and eighteenth measure is a half note D20. The hundred and nineteenth measure is a half note E20. The hundred and twentieth measure is a half note F20. The hundred and twenty-first measure is a half note G20. The hundred and twenty-second measure is a half note A20. The hundred and twenty-third measure is a half note B-flat20. The hundred and twenty-fourth measure is a half note C21. The hundred and twenty-fifth measure is a half note D21. The hundred and twenty-sixth measure is a half note E21. The hundred and twenty-seventh measure is a half note F21. The hundred and twenty-eighth measure is a half note G21. The hundred and twenty-ninth measure is a half note A21. The hundred and thirtieth measure is a half note B-flat21. The hundred and thirty-first measure is a half note C22. The hundred and thirty-second measure is a half note D22. The hundred and thirty-third measure is a half note E22. The hundred and thirty-fourth measure is a half note F22. The hundred and thirty-fifth measure is a half note G22. The hundred and thirty-sixth measure is a half note A22. The hundred and thirty-seventh measure is a half note B-flat22. The hundred and thirty-eighth measure is a half note C23. The hundred and thirty-ninth measure is a half note D23. The hundred and fortieth measure is a half note E23. The hundred and forty-first measure is a half note F23. The hundred and forty-second measure is a half note G23. The hundred and forty-third measure is a half note A23. The hundred and forty-fourth measure is a half note B-flat23. The hundred and forty-fifth measure is a half note C24. The hundred and forty-sixth measure is a half note D24. The hundred and forty-seventh measure is a half note E24. The hundred and forty-eighth measure is a half note F24. The hundred and forty-ninth measure is a half note G24. The hundred and fiftieth measure is a half note A24. The hundred and fifty-first measure is a half note B-flat24. The hundred and fifty-second measure is a half note C25. The hundred and fifty-third measure is a half note D25. The hundred and fifty-fourth measure is a half note E25. The hundred and fifty-fifth measure is a half note F25. The hundred and fifty-sixth measure is a half note G25. The hundred and fifty-seventh measure is a half note A25. The hundred and fifty-eighth measure is a half note B-flat25. The hundred and fifty-ninth measure is a half note C26. The hundred and sixtieth measure is a half note D26. The hundred and sixty-first measure is a half note E26. The hundred and sixty-second measure is a half note F26. The hundred and sixty-third measure is a half note G26. The hundred and sixty-fourth measure is a half note A26. The hundred and sixty-fifth measure is a half note B-flat26. The hundred and sixty-sixth measure is a half note C27. The hundred and sixty-seventh measure is a half note D27. The hundred and sixty-eighth measure is a half note E27. The hundred and sixty-ninth measure is a half note F27. The hundred and seventieth measure is a half note G27. The hundred and seventy-first measure is a half note A27. The hundred and seventy-second measure is a half note B-flat27. The hundred and seventy-third measure is a half note C28. The hundred and seventy-fourth measure is a half note D28. The hundred and seventy-fifth measure is a half note E28. The hundred and seventy-sixth measure is a half note F28. The hundred and seventy-seventh measure is a half note G28. The hundred and seventy-eighth measure is a half note A28. The hundred and seventy-ninth measure is a half note B-flat28. The hundred and eightieth measure is a half note C29. The hundred and eighty-first measure is a half note D29. The hundred and eighty-second measure is a half note E29. The hundred and eighty-third measure is a half note F29. The hundred and eighty-fourth measure is a half note G29. The hundred and eighty-fifth measure is a half note A29. The hundred and eighty-sixth measure is a half note B-flat29. The hundred and eighty-seventh measure is a half note C30. The hundred and eighty-eighth measure is a half note D30. The hundred and eighty-ninth measure is a half note E30. The hundred and ninetieth measure is a half note F30. The hundred and ninety-first measure is a half note G30. The hundred and ninety-second measure is a half note A30. The hundred and ninety-third measure is a half note B-flat30. The hundred and ninety-fourth measure is a half note C31. The hundred and ninety-fifth measure is a half note D31. The hundred and ninety-sixth measure is a half note E31. The hundred and ninety-seventh measure is a half note F31. The hundred and ninety-eighth measure is a half note G31. The hundred and ninety-ninth measure is a half note A31. The hundredth measure is a half note B-flat31. The hundredth and first measure is a half note C32. The hundredth and second measure is a half note D32. The hundredth and third measure is a half note E32. The hundredth and fourth measure is a half note F32. The hundredth and fifth measure is a half note G32. The hundredth and sixth measure is a half note A32. The hundredth and seventh measure is a half note B-flat32. The hundredth and eighth measure is a half note C33. The hundredth and ninth measure is a half note D33. The hundredth and tenth measure is a half note E33. The hundredth and eleventh measure is a half note F33. The hundredth and twelfth measure is a half note G33. The hundredth and thirteenth measure is a half note A33. The hundredth and fourteenth measure is a half note B-flat33. The hundredth and fifteenth measure is a half note C34. The hundredth and sixteenth measure is a half note D34. The hundredth and seventeenth measure is a half note E34. The hundredth and eighteenth measure is a half note F34. The hundredth and nineteenth measure is a half note G34. The hundredth and twentieth measure is a half note A34. The hundredth and twenty-first measure is a half note B-flat34. The hundredth and twenty-second measure is a half note C35. The hundredth and twenty-third measure is a half note D35. The hundredth and twenty-fourth measure is a half note E35. The hundredth and twenty-fifth measure is a half note F35. The hundredth and twenty-sixth measure is a half note G35. The hundredth and twenty-seventh measure is a half note A35. The hundredth and twenty-eighth measure is a half note B-flat35. The hundredth and twenty-ninth measure is a half note C36. The hundredth and thirtieth measure is a half note D36. The hundredth and thirty-first measure is a half note E36. The hundredth and thirty-second measure is a half note F36. The hundredth and thirty-third measure is a half note G36. The hundredth and thirty-fourth measure is a half note A36. The hundredth and thirty-fifth measure is a half note B-flat36. The hundredth and thirty-sixth measure is a half note C37. The hundredth and thirty-seventh measure is a half note D37. The hundredth and thirty-eighth measure is a half note E37. The hundredth and thirty-ninth measure is a half note F37. The hundredth and fortieth measure is a half note G37. The hundredth and forty-first measure is a half note A37. The hundredth and forty-second measure is a half note B-flat37. The hundredth and forty-third measure is a half note C38. The hundredth and forty-fourth measure is a half note D38. The hundredth and forty-fifth measure is a half note E38. The hundredth and forty-sixth measure is a half note F38. The hundredth and forty-seventh measure is a half note G38. The hundredth and forty-eighth measure is a half note A38. The hundredth and forty-ninth measure is a half note B-flat38. The hundredth and fiftieth measure is a half note C39. The hundredth and fifty-first measure is a half note D39. The hundredth and fifty-second measure is a half note E39. The hundredth and fifty-third measure is a half note F39. The hundredth and fifty-fourth measure is a half note G39. The hundredth and fifty-fifth measure is a half note A39. The hundredth and fifty-sixth measure is a half note B-flat39. The hundredth and fifty-seventh measure is a half note C40. The hundredth and fifty-eighth measure is a half note D40. The hundredth and fifty-ninth measure is a half note E40. The hundredth and sixtieth measure is a half note F40. The hundredth and sixty-first measure is a half note G40. The hundredth and sixty-second measure is a half note A40. The hundredth and sixty-third measure is a half note B-flat40. The hundredth and sixty-fourth measure is a half note C41. The hundredth and sixty-fifth measure is a half note D41. The hundredth and sixty-sixth measure is a half note E41. The hundredth and sixty-seventh measure is a half note F41. The hundredth and sixty-eighth measure is a half note G41. The hundredth and sixty-ninth measure is a half note A41. The hundredth and seventieth measure is a half note B-flat41. The hundredth and seventy-first measure is a half note C42. The hundredth and seventy-second measure is a half note D42. The hundredth and seventy-third measure is a half note E42. The hundredth and seventy-fourth measure is a half note F42. The hundredth and seventy-fifth measure is a half note G42. The hundredth and seventy-sixth measure is a half note A42. The hundredth and seventy-seventh measure is a half note B-flat42. The hundredth and seventy-eighth measure is a half note C43. The hundredth and seventy-ninth measure is a half note D43. The hundredth and eightieth measure is a half note E43. The hundredth and eighty-first measure is a half note F43. The hundredth and eighty-second measure is a half note G43. The hundredth and eighty-third measure is a half note A43. The hundredth and eighty-fourth measure is a half note B-flat43. The hundredth and eighty-fifth measure is a half note C44. The hundredth and eighty-sixth measure is a half note D44. The hundredth and eighty-seventh measure is a half note E44. The hundredth and eighty-eighth measure is a half note F44. The hundredth and eighty-ninth measure is a half note G44. The hundredth and ninetieth measure is a half note A44. The hundredth and ninety-first measure is a half note B-flat44. The hundredth and ninety-second measure is a half note C45. The hundredth and ninety-third measure is a half note D45.

[illegible][illegible][illegible][illegible]

Λ_{m7}
 E_6
 G_6
 G_{7sus4}
 C/a
 Λ_{m7-mr4}
 E_6

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some measures containing beamed eighth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The score is presented in a clean, black-and-white format.

[illegible]

Fortnight

- Taylor Swift Feat. Post Malone -

*Words and Music by Jack Antonoff, Taylor Swift, Austin Post
Arranged by Frank de Vreeze
Original Key B major*

Pop ♩ = 96

A

Soprano

Alto

Tenor

Bass

Piano Solo
Advanced

and get ____ me.

I was s'posed to be sent a - way but they ____ for - got to come and get ____ me.

and get ____ me.

and get ____ me.

F add2 F add2 G add2 E^m C/e A^{m7}

B

16

S what a-bout your qui - et trea - son? And for a fort - night there we were for-e-ver. Run in - to you some - times ask a - bout

A what a-bout your qui - et trea - son? And for a fort - night there we were for-e-ver. Run in - to you some - times ask a - bout

T what a-bout your qui - et trea - son? And for a fort - night there we were for-e-ver. Run in - to you some - times ask a - bout

B what a-bout your qui - et trea - son? And for a fort - night we were Run in - to you some - times ask a - bout

Cmaj7 A m7 F add2 G add2 E^m C/e

P.S.A.

21

S — the weath-er. Now you're in my back-yard turned in-to good neigh-bors. Your wife wat-ers flow - ers, I wan-na kill her.

A — the weath-er. Now you're in my back-yard turned in-to good neigh-bors. Your wife wat-ers flow - ers, I wan-na kill her.

T — the weath-er. Now you're in my back-yard turned in-to good neigh-bors. Your wife wat-ers flow - ers, I wan-na kill her.

B — Now you're in my back-yard in-to Your wife wat-ers flow - ers, I wan-na kill her.

A m7 F add2 G Cmaj7 A m7

P.S.A.

D

37

S ru-in-ing my ___ life. I touched you _____ And for a fort - night there we were

A - son. I touched you ___ for on-ly a fort - night. But I touched you And for a fort - night there we were

T - son. I touched you ___ for on-ly a fort - night. But I touched you And for a fort - night there we were

B ru-in-ing my ___ life. I touched you _____ And for a fort - night we were

A^{m7} F^{add2} G C^{maj7} A^{m7} F^{add2}

P.S.A.

43

S for-e-ver. Run in - to you some-times ask a - bout ___ the weath-er. Now you're in my back-yard turned in-to good neigh-bors. Your wife wat-ers

A for-e-ver. Run in - to you some-times ask a - bout ___ the weath-er. Now you're in my back-yard turned in-to good neigh-bors. Your wife wat-ers

T for-e-ver. Run in - to you some-times ask a - bout ___ the weath-er. Now you're in my back-yard turned in-to good neigh-bors. Your wife wat-ers

B Run in - to you some-times ask a - bout ___ Now you're in my back-yard in-to Your wife wat-ers

G E^m C/e A^{m7} F^{add2} G

P.S.A.

F

58

S I love you. it's ru-in-ing my life. I

A love you, it's ru-in-ing my life. but you are the rea - son. I touched you for on-ly a fort - night.

T love you, it's ru-in-ing my life. but you are the rea - son. I touched you for on-ly a fort - night.

B I love you. it's ru-in-ing my life. I

F G E^m C/e A^{m7} F^{add2} G

P.S.A.

64

S touched you I love you, it's ru-in-ing my life. I love you. it's ru-in-ing my life. I

A But I touched you I love you, it's ru-in-ing my life. but you are the rea - son. I

T But I touched you I love you, it's ru-in-ing my life. but you are the rea - son. I

B touched you I love you, it's ru-in-ing my life. I love you. it's ru-in-ing my life.

C^{maj7} A^{m7} F G E^m C/e A^{m7}

P.S.A.

81

S
— touch touch. Thought of call - in' ya, but you won't — pick up. 'No-ther fort - night lost in A-mer - i - ca.

A
— touch touch. Thought of call - in' ya, but you won't — pick up. 'No-ther fort - night lost in A-mer - i - ca. Move to Flor-

T
— touch touch. Thought of call - in' ya, but you won't — pick up. 'No-ther fort - night lost in A-mer - i - ca. Move to Flor-

B
— touch touch. Thought of call - in' ya, but you won't — pick up. 'No-ther fort - night lost in A-mer - i - ca. Move to Flor-

P.S.A.
Am7sus4 F⁶ G⁶ G⁷sus4 C/e Am7sus4

86

S
Flor - i - da — car you want Flor - i - da till you touch — touch — you. —

A
- - i - da buy the car — you want. But it won't — start up till you touch — touch touch. you. —

T
- - i - da buy the car — you want. But it won't — start up till you touch — touch touch. you. —

B
- - i - da buy the car — you want. But it won't — start up till you touch — touch touch. you. —

P.S.A.
F⁶ G⁶ G⁷sus4 C Am7sus4 A^m

Fortnight

- Taylor Swift Feat. Post Malone -

*Words and Music by Jack Antonoff, Taylor Swift, Austin Post
Arranged by Frank de Vreeze
Original Key B major*

Pop ♩ = 96

A

Soprano

Alto

Tenor

Bass

Piano Solo Intermediate

and get me.

I was s'posed to be sent a-way but they for-got to come and get me.

and get me.

and get me.

and get me.

F add2 F add2 G add2 E^m C/e A^{m7}

B

16

S what a-bout your qui - et trea - son? And for a fort - night there we were for - e - ver. Run in - to you some - times ask a - bout

A what a-bout your qui - et trea - son? And for a fort - night there we were for - e - ver. Run in - to you some - times ask a - bout

T what a-bout your qui - et trea - son? And for a fort - night there we were for - e - ver. Run in - to you some - times ask a - bout

B what a-bout your qui - et trea - son? And for a fort - night we were Run in - to you some - times ask a - bout

Cmaj7 A m7 F add2 G add2 E^m C/e

P.S.I.

21

S — the weath-er. Now you're in my back-yard turned in-to good neigh-bors. Your wife wat-ers flow - ers, I wan-na kill her.

A — the weath-er. Now you're in my back-yard turned in-to good neigh-bors. Your wife wat-ers flow - ers, I wan-na kill her.

T — the weath-er. Now you're in my back-yard turned in-to good neigh-bors. Your wife wat-ers flow - ers, I wan-na kill her.

B — Now you're in my back-yard in-to Your wife wat-ers flow - ers, I wan-na kill her.

A m7 F add2 G Cmaj7 A m7

P.S.I.

D

37

S
ru-in-ing my ___ life. I touched you ____ And for a fort - night there we were

A
- son. I touched you ___ for on-ly a fort - night. But I touched you And for a fort - night there we were

T
- son. I touched you ___ for on-ly a fort - night. But I touched you And for a fort - night there we were

B
ru-in-ing my ___ life. I touched you ____ And for a fort - night we were

P.S.I.
A^{m7} F^{add2} G C^{maj7} A^{m7} F^{add2}

43

S
for - e - ver. Run in - to you some - times ask a - bout ___ the weath - er. Now you're in my back - yard turned in - to

A
for - e - ver. Run in - to you some - times ask a - bout ___ the weath - er. Now you're in my back - yard turned in - to

T
for - e - ver. Run in - to you some - times ask a - bout ___ the weath - er. Now you're in my back - yard turned in - to

B
Run in - to you some - times ask a - bout ____ Now you're in my back - yard in - to

P.S.I.
G E^m C/e A^{m7} F^{add2}

F

58

S I love you. it's ru-in-ing my life. I

A love you, it's ru-in-ing my life. but you are the rea - son. I touched you for on-ly a fort - night.

T love you, it's ru-in-ing my life. but you are the rea - son. I touched you for on-ly a fort - night.

B I love you. it's ru-in-ing my life. I

P.S.I. F G E^m C/e A^{m7} F^{add2} G

64

S touched you I love you, it's ru-in-ing my life. I love you. it's ru-in-ing my life. I

A But I touched you I love you, it's ru-in-ing my life. but you are the rea - son. I

T But I touched you I love you, it's ru-in-ing my life. but you are the rea - son. I

B touched you I love you, it's ru-in-ing my life. I love you. it's ru-in-ing my life.

P.S.I. C^{maj7} A^{m7} F G E^m C/e A^{m7}

Fortnight

- Taylor Swift Feat. Post Malone -

*Words and Music by Jack Antonoff, Taylor Swift, Austin Post
Arranged by Frank de Vreeze
Original Key B major*

Pop ♩ = 96

A

Soprano

Alto

Tenor

Bass

and get

I was s'pposed to be sent a-way but they — for-got to come and get

and get

and get

5

S

A

T

B

— me.

— me.

— me.

— me.

I was a func-tion-ing al-co-hol-ic 'till no-bo-dy no-ticed my new aes-thet-

my new aes-thet-

my new aes-thet-

my new aes-thet-

22

S back - yard turned in - to good neigh-bors. Your wife wat - ers flow - ers, I wan-na kill her.

A back - yard turned in - to good neigh-bors. Your wife wat - ers flow - ers, I wan-na kill her.

T back - yard turned in - to good neigh-bors. Your wife wat - ers flow - ers, I wan-na kill her.

B back - yard in - to Your wife wat - ers flow - ers, I wan-na kill her.

C

26

S Fe - bru-a - ry. ooh

A All my morn-ings are Mon-days stuck in an end - less Fe - bru-a - ry.

T Fe - bru-a - ry. ooh

B Fe - bru-a - ry. ooh

30

S tem - po-ra - ry.

A I took the mir-a-cle move-on drug, the ef - fects were tem - po-ra - ry. And I love you, it's

T tem - po-ra - ry. And I love you, it's

B tem - po-ra - ry.

47

S good neigh-bors. Your wife wat-ers flow-ers, I wan-na kill her. And for a fort - night we were

A good neigh-bors. Your wife wat-ers flow-ers, I wan-na kill her. And for a fort - night there we were

T good neigh-bors. Your wife wat-ers flow-ers, I wan-na kill her. And for a fort - night there we were

B Your wife wat-ers flow-ers, I wan-na kill her. And for a fort - night we were

51

S to-geth-er Run in-to you some-times com-ment on _____ Now you're at the mail-box, turned in-to

A to-geth-er Run in-to you some-times com-ment on ____my sweat-er. Now you're at the mail-box, turned in-to

T to-geth-er Run in-to you some-times com-ment on ____my sweat-er. Now you're at the mail-box, turned in-to

B Run in-to you some-times com-ment on ____my Now you're at the mail-box, in-to

55

S good neigh-bors. My hus-band is cheat-ing. I wan-na kill him.

A good neigh-bors. My hus-band is cheat-ing. I wan-na kill him. And I love you, it's

T good neigh-bors. My hus-band is cheat-ing. I wan-na kill him. And I love you, it's

B My hus-band is cheat-ing. I wan-na kill him.

72

S touched you _____ Thought of call - in' ya, but you won't___ pick up. 'No-ther fort -

A I touched__ you. Thought of call - in' ya, but you won't___ pick up. 'No-ther fort -

T touched you I touched__ you. Thought of call - in' ya, but you won't___ pick up. 'No-ther fort -

B touched you I touched you__ Thought of call - in' ya, but you won't___ pick up. 'No-ther fort -

76

S - night lost in A-mer - i - ca. Move to Flor - i - da buy the car___ you want. But it won't

A - night lost in A-mer - i - ca. Move to Flor - i - da buy the car___ you want. But it won't

T - night lost in A-mer - i - ca. Move to Flor - i - da buy the car___ you want. But it won't

B - night lost in A-mer - i - ca. Move to Flor - i - da buy the car___ you want. But it won't

80

S ___ start up till you touch___ touch touch. Thought of call - in' ya, but you won't

A ___ start up till you touch___ touch touch. Thought of call - in' ya, but you won't

T ___ start up till you touch___ touch touch. Thought of call - in' ya, but you won't

B ___ start up till you touch___ touch touch. Thought of call - in' ya, but you won't



C Instrument

Fortnight

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Original Key B major

Pop ♩ = 96

C Instr.

A

10

B

18

C

24

34

43

E

50

F

57

63



Bb Instrument

Fortnight

- Taylor Swift Feat. Post Malone

Words and Music by Jack Antonoff, Taylor Swift, Austin Post
Arranged by Frank de Vreeze
Original Key B major

Pop ♩ = 96

Bb Instr.

A

3

2

10

2

2

B

18



C

24

33

D

41

E

47

F

53

59



E♭ Instrument

Fortnight

- Taylor Swift Feat. Post Malone

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Original Key B major*

Pop ♩ = 96

A

E♭ Instr.

10

B

18

24

33

41

47

53

59

Fortnight

- Taylor Swift Feat. Post Malone

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Original Key B major*

Pop ♩ = 96

CHORUS®

ORIGINAL DO NOT COPY

The image displays a musical score for the song 'Fortnight' by Taylor Swift and Post Malone. The score is written for piano and voice, in 4/4 time with a tempo of 96 beats per minute. It includes a large, stylized 'CHORUS' watermark across the center. The score is divided into sections marked with letters A, B, and C. Chords are indicated above the notes, including Fadd2, G, Em, C/e, Am7, and F6. The score is for a piano and voice arrangement, with the piano part in the left hand and the vocal part in the right hand. The score is for the chorus section of the song.

Fortnight

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Words and Music by Jack Antonoff, Taylor Swift, Austin Post

Arranged by Frank de Vreeze

Original Key B major

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A

Warm Pad

Bass & Lead

6

12

B

17

23

C

Guitar

Fortnight

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Guitar

8

6 Fadd2 G Cmaj7 A^m7 Fadd2 Gadd2

12 E^m A^m7 Fadd2 G Cmaj7 A^m7

18 Fadd2 Gadd2 E^m C/e A^m7 Fadd2

23 G Cmaj7 A^m7 F6 G⁶ G⁷sus4

28 C/e A^m7sus4 F6 G⁶ G⁷sus4 C A^m7sus4

34 F G E^m C/e A^m7 Fadd2 G

8



Bass Guitar

Fortnight

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Bass Guitar

6 Fadd2 G Cmaj7 Am7 Fadd2 Gadd2

12 Em Am7 Fadd2 G Cmaj7 Am7

18 Fadd2 Gadd2 Em C/e Am7 Fadd2 G

24 Cmaj7 Am7 F6 G6 G7sus4 C/e Am7sus4

30 F6 G6 G7sus4 C Am7sus4 F G

36 Em C/e Am7 Fadd2 G Cmaj7 Am7

Drumkit/Percussion

The image displays a musical staff with various percussion notes and rests. The notes are labeled with the following instruments:

- Hi-Hat closed
- Hi-Hat open
- Shareclick
- Bassdrum(Kick)
- Sharedrum
- Hi-Hat Foot
- High Tom
- Mid Tom
- Low Tom
- Floor Tom
- Ride Cymbal
- Ride Bell/Cup
- Crash Cymbal
- Splash Cymbal
- Triangle mute
- Tambourine Beating
- Triangle open
- Shaker (eggs)
- Claves
- High Timbale
- Sleigh Bells
- Bell Tree
- Maracas
- Wind Chimes
- Handclap
- Güiro
- Woodblock High
- Timbale Low
- Agogo High
- Cowbell
- Conga
- Cabasa
- Woodblock
- Agogo Low



Drums

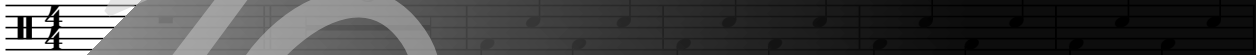
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Drums



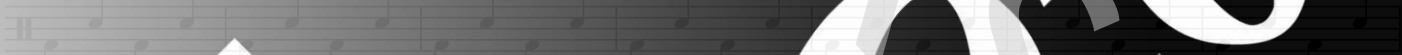
14



21



28



35



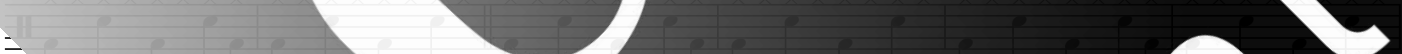
D

42



E

48



Fortnight

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Original Key B major*

A:
I was supposed to be sent away
but they forgot to come and get me
00:18 I was a functioning alcoholic
'Til nobody noticed my new aesthetic
All of this to say I hope you're okay,
but you're the reason
And no one here's to blame
But what about your quiet reason?

B:
And for a fortnight there,
we were forever
Run into you sometimes,
ask about the weather.
Now you're in my backyard,
turned into good neighbors
Your wife waters flowers,
I wanna kill her

C:
All my mornings are Mondays
stuck in an endless February
I took the miracle move-on drug,
the effects were temporary
And I love you, it's ruining my life
I love you, it's ruining my life
I touched you for only a fortnight
I touched you, but I touched you

D:
And for a fortnight there, we were forever
Run into you sometimes, ask about the weather
Now you're in my backyard,
turned into good neighbors
Your wife waters flowers, I wanna kill her

E:
And for a fortnight there, we were together
Run into you sometimes, comment on my sweater
Now you're at the mailbox, turned into good neighbors
My husband is cheating, I wanna kill him

F:
I love you, it's ruining my life
I love you, it's ruining my life
I touched you for only a fortnight
I touched you, I touched you
I love you, it's ruining my life
I love you, it's ruining my life
I touched you for only a fortnight
I touched you, I touched you

G:
Thought of callin' ya, but you won't pick up
'Nother fortnight lost in America
Move to Florida, buy the car you want
But it won't start up 'til you touch,
touch, touch me
Thought of calling ya,
but you won't pick up
'Nother fortnight lost in America
Move to Florida, buy the car you want
But it won't start up 'til you touch, touch, touch you

