

# MASTERPIECE

Words and Music by Brittany Burton,  
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Moderately, in 2



*f*



So much pres-sure: why so loud? If you



don't like my sound, you can turn it down. I got a road,



and I walk it a - lone.

Cm



Up - hill bat - tle. I look good when I climb. I'm fe -  
 mind, don't mat - ter; those who mat - ter, don't mind. If you don't

Ebmaj7



ro - cious, pre - co - cious, I get brag - ga - do - cious. I'm not gon - na  
 catch what I'm throw - ing, then I'll leave - you be - hind. Gone in a

Ab



Fsus



stop; I like the view - from the top.  
 flash, and I ain't liv - ing like that.

Bbsus



Bb



Cm



You talk that blah, blah, - that la, la, - that rah, rah - sh\*\*, and I'm so  
 You talk that blah, blah, - that la, la, - that rah, rah - sh\*\*, roll with the

Ebmaj7



down and I'm so o - ver it. Some - times I  
punch - es and take the hits. Some - times I

Ab



mess up, I "F" up, I hit and miss, but I'm  
mess up, I "F" up, I swing and miss, but it's

Fsus



Bbsus



o - kay, I'm cool with it. }  
o - kay, I'm cool with it. }

Eb



Fm7



Bb



I still fall on my face some - times, and I can't col - or in -

Cm Fm

side the lines, 'cause I'm perfectly incomplete.

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat). The vocal line starts with a quarter note on B-flat, followed by eighth notes on A-flat, G, and F. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for Cm and Fm are shown above the first two measures.

Ab Eb

I'm still working on my masterpiece. And I, I wanna hang

The second system continues the musical piece. The vocal line has a quarter note on A-flat, followed by eighth notes on G, F, and E-flat. The piano accompaniment maintains the eighth-note pattern. Chord diagrams for Ab and Eb are shown above the first two measures.

Fm7 Bb Cm

with the greats. Got a way to go, but it's worth the wait. No,

The third system shows the vocal line with a quarter note on G, followed by eighth notes on F, E-flat, and D. The piano accompaniment continues with the eighth-note pattern. Chord diagrams for Fm7, Bb, and Cm are shown above the first three measures.

Fm Ab

you haven't seen the best of me; I'm still working on my

The fourth system features the vocal line with a quarter note on G, followed by eighth notes on F, E-flat, and D. The piano accompaniment continues with the eighth-note pattern. Chord diagrams for Fm and Ab are shown above the first two measures.

mas - ter - piece, and I... (Oh, oh, oh,

**E<sub>b</sub>** **Fm** **B<sub>b</sub>**

ah.) (Oh, oh, oh,


**To Coda** **Cm** **Fm** **A<sub>b</sub>**

1 2 ah.) Those who ah.) I still fall on my

**E<sub>b</sub>**




face some - times, - and I can't col - or in - side the lines, - 'cause

**Fm7** **B<sub>b</sub>** **Cm**

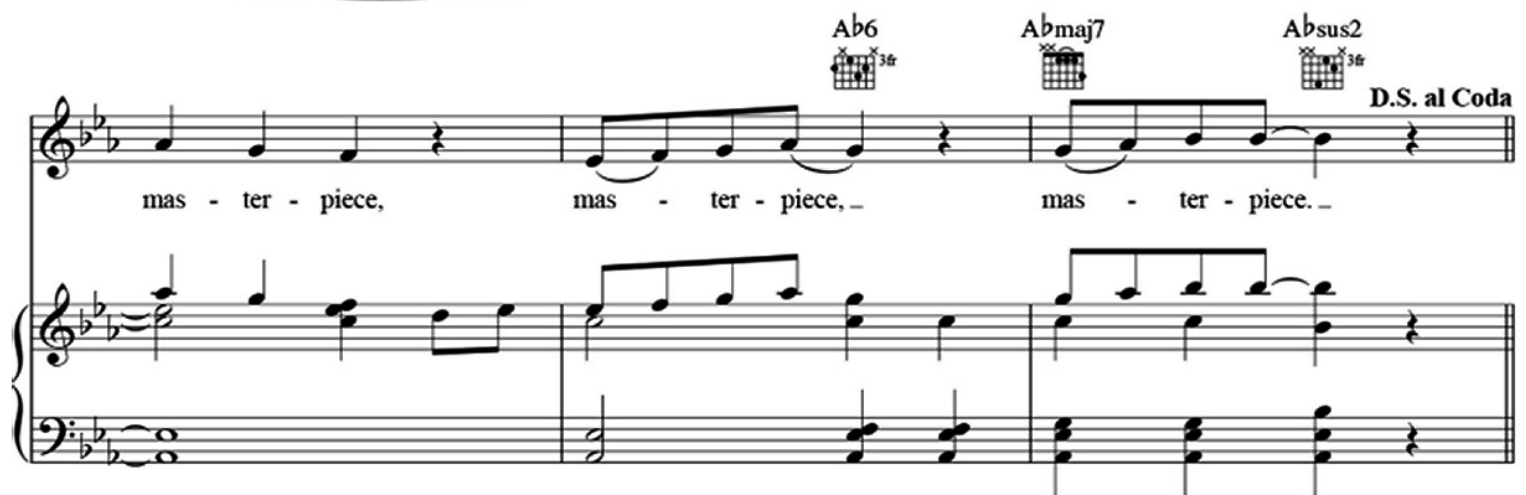
Fm  Ab 


I'm per - fect - ly in - com - plete. I'm still work - ing on my



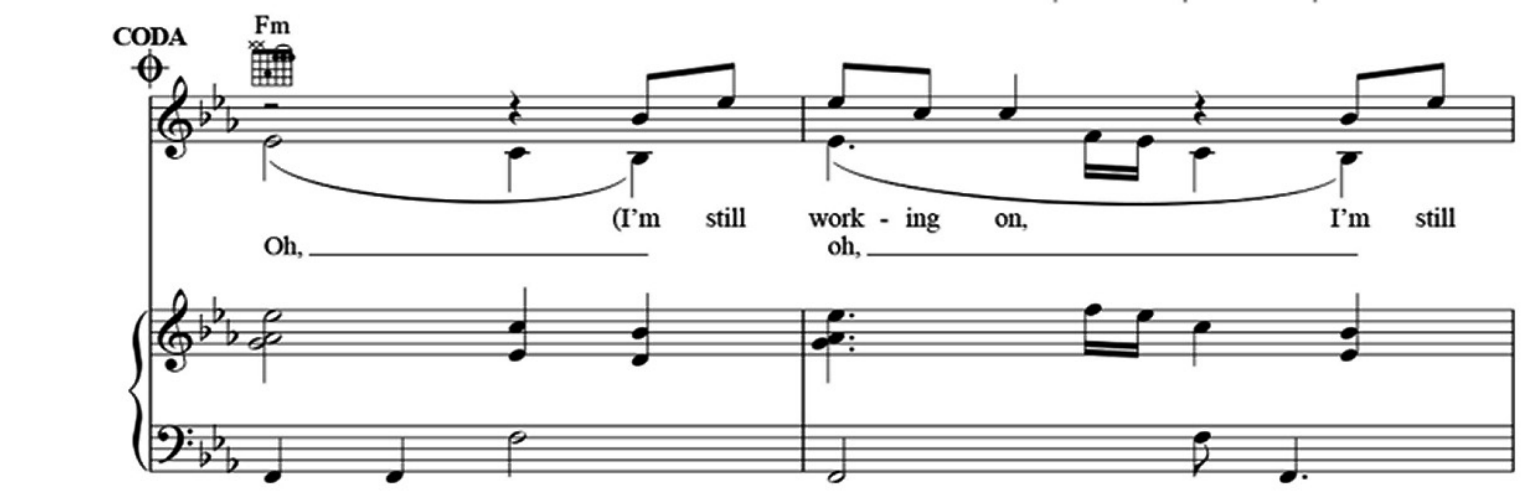
Ab6  Abmaj7  Absus2  D.S. al Coda

mas - ter - piece, mas - ter - piece, - mas - ter - piece. -



CODA Fm 

Oh, (I'm still work - ing on, I'm still



Ab  Eb 

work - ing on, oh, I'm still work - ing on my mas - ter - piece.) ah.

