

# MAYBE I LIKE IT THIS WAY

Words and Music by  
ANDREW LIPPA

Slowly

E♭m(add2)

QUEENIE:

E♭m(add2)/D♭

I know it's wrong, I know he's rough, I don't know

E♭m(add2)/C♭

E♭m(add2)/B♭

B♭

E♭m

E♭m/D♭

what to do but we've been through e-nough.

I know it's time,

and yet - I

A♭/C

C♭

Fm7♭5

B♭sus

play,

may - be I like it this way.

I see his

*E♭m(add2)* *G♭/D♭* *A♭m/C♭*

pain, I hear his cry, he pulls me to the edge but I don't ask him

*A♭/B♭* *B♭7* *E♭m* *E♭m/D♭* *A♭/C* *A♭m/C♭*

why. I un - der - stand, and I o - bey,

*Con moto*

*F♭/B♭* *B♭sus* *B♭* *E♭m(add2)* *C♭* *D♭*

May - be I like it this way. I like the way he laughs, the way he combs his

*E♭m(add2)* *C♭m6* *D♭*

hair. I like the way he moves, the way he's al - ways

B $\flat$ /D                      B $\flat$                       E $\flat$ /G                      A $\flat$                       D $\flat$ /A $\flat$

there.                      The way he calls my name,                      the way he

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with a quarter rest, followed by a quarter note 'there.' in the first measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the piano accompaniment in the second measure.

G $\flat$                       C $\flat$ /E $\flat$                       Fm7 $\flat$ 5                      B $\flat$ 7sus                      B $\flat$ 7

takes con-trol.                      I like the way this man has stirred my soul.

The second system continues the musical score. The vocal line has a quarter rest followed by 'takes con-trol.' in the first measure, and 'I like the way this man has stirred my soul.' in the second measure. The piano accompaniment features a variety of chords and textures, including a sustained chord in the right hand and a bass line with some grace notes.

F $\sharp$ m(add2)                      C $\sharp$ 7/E $\sharp$                       A/E

*Spoken:* When I first met Burrs, he was grand. You understand? I was

The third system is a spoken section. The vocal line is written in a treble clef with a key signature of two sharps (D major). The piano accompaniment is in the lower staff, starting with a dynamic marking of *p* (piano). The spoken text is: "When I first met Burrs, he was grand. You understand? I was".

D $\sharp$ m7 $\flat$ 5                      Bm9                      C $\sharp$ 7/E $\sharp$                       Amaj7

scared and awful lonely. Hungry and hopeful. How could I know?

The fourth system continues the spoken section. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. A dynamic marking of *mf* (mezzo-forte) is placed above the piano accompaniment in the final measure. The spoken text is: "scared and awful lonely. Hungry and hopeful. How could I know?".

**Building**

F

F(b5)

Asus/E

A/E

F(b5)

F

May - be to - mor - row it comes crash - ing down.

May - be next week I'll find an -

Asus/E

A/E

F

G/F

A/E

oth - er clown.

May - be I'll try to go a diff - rent way,

**Big pull back**

D#m7b5

Ab/Bb

Gb/Bb

Ab/Bb Fm6/Bb Ab/Bb Fm/Bb

but look who's sit - ting here \_ to - day! \_\_\_\_\_

If I could

*crescendo*

Ebm(add2)

Gb6/9/Db

Abm/Cb

change,

if I could grow,

I'd ask for noth - ing more and through the door I'd

*f*

Fm7/Bb Ebm Ebm/Db Ab/C Abm/Cb

go. But if I'm through why — do I stay?

Fm7 rit.

May - be he wants me, may - be he needs me, may - be he loves me!

sub. mp cresc. poco a poco rit.

N.C. Bb7sus Bb7 Ebm9

May-be I like it this way.

sfs

**ALTERNATE ENDING (if performing with WHAT IS IT ABOUT HER?):**

way.

(medium tom tom)