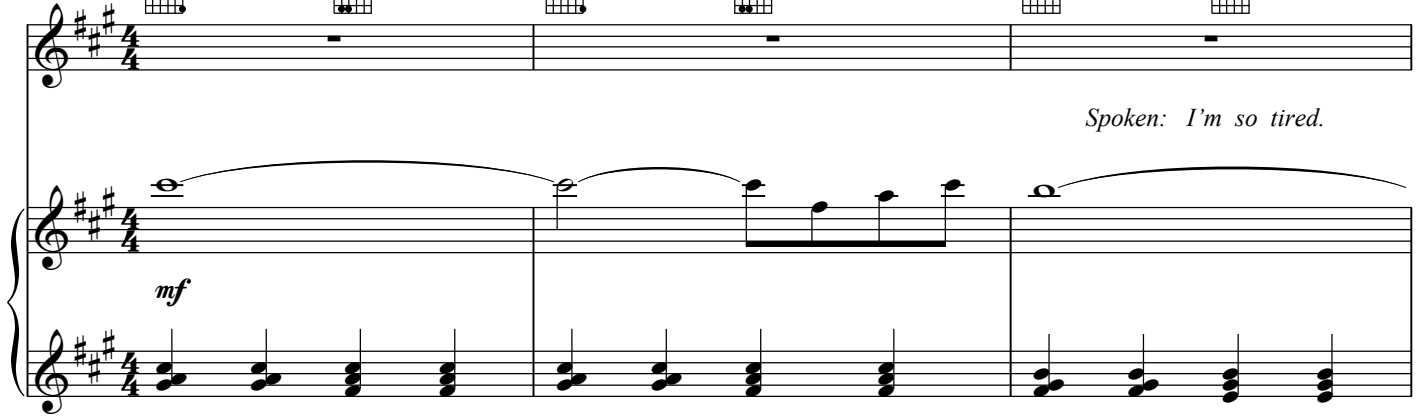


# NO MORE DRAMA

Words and Music by JAMES HARRIS III, TERRY LEWIS,  
BARRY DeVORZON and PERRY BOTKIN

Moderate groove

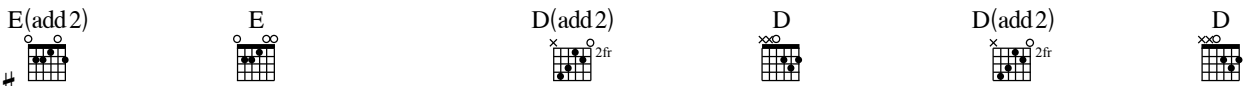
F#(add2) F#m F#m(add2) F#m E(add2) E



Spoken: *I'm so tired.*


*mf*

E(add2) E D(add2) D D(add2) D



*Tired of all this drama.* *You go your way,*

F#(add2) F#m F#(add2) F#m F#(add2) F#m



*I'll go mine.* *I need to be free.* Sung: *Ooh,* \_\_\_\_\_

F#(add2) F#m E(add2) E E(add2) E  
 ooh, no more, no more. Umm,  
*Spoken: I'm so tired. Tired, tired of all this drama*

Detailed description: This system contains the first two staves of music. The top staff is a guitar line with six chords: F#(add2), F#m, E(add2), E, E(add2), and E. The melody consists of eighth and quarter notes with a slur over the first four notes. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

D(add2) D D(add2) D F#(add2) F#m  
 hey ooh, well.

Detailed description: This system contains the next two staves of music. The top staff has guitar chords: D(add2), D, D(add2), D, F#(add2), and F#m. The melody continues with eighth and quarter notes. The piano accompaniment follows the same pattern as the first system.

F#(add2) F#m F#(add2) F#m F#(add2) F#m  
 Bro - ken heart a - gain, an - oth - er les - son learned.

Detailed description: This system contains the third and fourth staves of music. The top staff has guitar chords: F#(add2), F#m, F#(add2), F#m, F#(add2), and F#m. The melody continues with eighth and quarter notes. The piano accompaniment follows the same pattern.

E(add2) E E(add2) E D(add2) D  
 Bet - ter know your friends or else you will get burned. Got - ta count on me

Detailed description: This system contains the final two staves of music. The top staff has guitar chords: E(add2), E, E(add2), E, D(add2), and D. The melody continues with eighth and quarter notes. The piano accompaniment follows the same pattern.

D(add2) D F#(add2) F#m F#(add2) F#m

'cause I can guar - an - tee that - a I'll be fine. No more

F#(add2) F#m F#(add2) F#m E(add2) E

pain. No — more pain. — No more pain. No more

E(add2) E D(add2) D

pain. — No dra - ma, (No — more dra - ma in — my life. —

D(add9) D F#(add2) F#m

no more in my life. No — one's gon - na make — me hurt — a - gain,

F#(add2) F#m F#(add2) F#m

ooh.) Why'd I play the fool,

F#(add2) F#m E(add2) E E(add2) E

go through ups and downs, know-ing all the time you would-n't be a-round? \_

D(add2) D D(add2) D F#(add2) F#m

But may-be I like the stress, 'cause I was young and rest-less. But that was long-a-go. \_

F#(add2) N.C. F#(add2) F#m F#(add2) F#m

I don't wan-na cry no more. \_ { pain. tears. No more No more

E(add2) E E(add2) E D(add2) D

game. }  
fears. }

No dra - ma,

D(add2) D F#(add2) F#m

no more in my life.

1 F#(add2) F#m

No more

2 F#(add2) F#m E/G#

Gon-na speak - my mind, - o - kay. Ooh, \_\_\_\_\_ it feels \_\_\_\_\_ so good \_\_\_\_\_ when you \_\_\_\_\_

Dmaj7 E/G# G#m7 C#7

\_\_\_\_\_ let go \_\_\_\_\_ of all the dra - ma in \_\_\_\_\_ your life. \_\_\_\_\_ Now you're free \_\_\_\_\_

Dmaj7 F#m

— from all — the pain. — Free — from all — the game — Free —

Dmaj7 Amaj7 G#m7 C#7

— from all — the stress, — so bide your hap - pi - ness. —

F#(add2) F#m F#(add2) F#m E(add2) E

I don't know, on - ly God knows where the stor - y ends for — me. But - a

E(add2) E D(add2) D

I know where the stor - y be - gins. — It's up — to us to choose.

D(add2) D F#(add2) F#m

Wheth - er we win\_ or lose. And I choose\_ to win,

F#(add2) F#(add2) F#m F#(add2) F#m

ooh. No more { 1.,3. pain. 2. tears. No more No more

E(add2) E E(add2) E D(add2) D

game. } No dra - ma, fears. }

D(add2) D F#(add2) F#m F#(add2) F#m

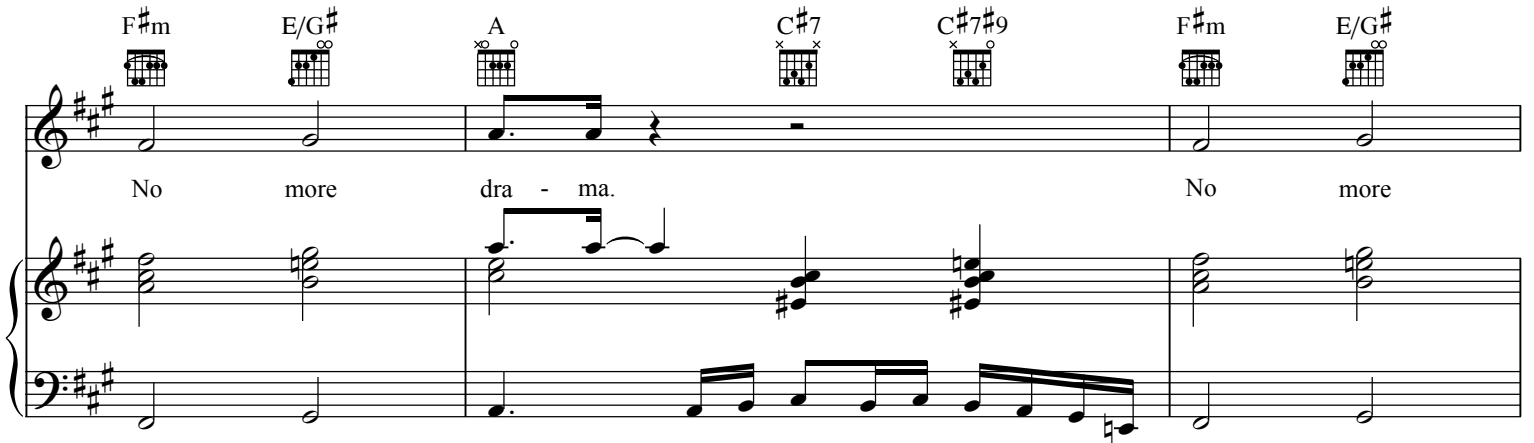
no more in my life. No more

3 F#m(add2) F#m E/G# A C#7



No more. No more dra - ma.

F#m E/G# A C#7 C#7#9 F#m E/G#



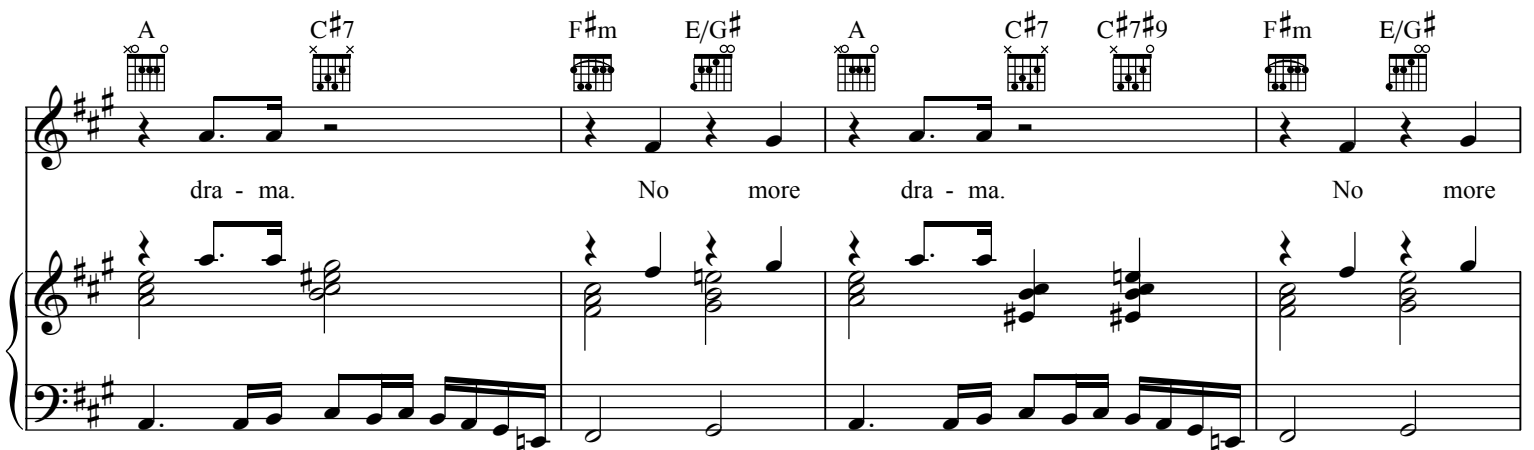
No more dra - ma. No more

A C#7 C#7#9 F#m E/G# Dmaj7 F#m E/G#



dra - ma. No more dra - ma. No more

A C#7 F#m E/G# A C#7 C#7#9 F#m E/G#



dra - ma. No more dra - ma. No more



A C#7 C#7#9 F#m E/G# Dmaj7 F#m E/G#

dra - ma. No more dra - ma. No more

This system contains the first two measures of the piece. The guitar part features chords A, C#7, C#7#9, F#m, E/G#, Dmaj7, F#m, and E/G#. The piano accompaniment includes a triplet in the bass line.

A C#7 F#m E/G# A C#7

dra - ma. No more dra - ma.

This system contains the next two measures. The guitar part features chords A, C#7, F#m, E/G#, A, and C#7. The piano accompaniment continues with harmonic support.

F#m E/G# Dmaj7 C#m7 Bm7 A(add9)

Oh — no. Oh no, no more, no more, no more dra - ma. No

This system contains the next two measures. The guitar part features chords F#m, E/G#, Dmaj7, C#m7, Bm7, and A(add9). The piano accompaniment includes rests in the bass line.

G#m7 C#7sus F#m(add2) F#m F#m(add2) F#m

more dra - ma in my, in my life. *Spoken: I'm so tired.*

This system contains the final two measures. The guitar part features chords G#m7, C#7sus, F#m(add2), F#m, F#m(add2), and F#m. The piano accompaniment includes rests in the bass line. The system concludes with the spoken phrase 'Spoken: I'm so tired.'

E(add2) E E(add2) E D(add2) D

I'm so tired, so tired. Go a-head,

*So tired of all this drama.*

D(add2) D F#m(add2) F#m F#m(add2) F#m

let go the dra - ma, well, well.

**Repeat and Fade**

F#m(add2) F#m F#m(add2) F#m E(add2) E E(add2) E

D(add9) D D(add9) D F#m(add2) F#m F#m(add2) F#m

**Optional Ending**