

# BITCHES BROKEN HEARTS

Words and Music by BILLIE EILISH O'CONNELL,  
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Moderately slow, in 2

$\text{♩} = 60$   
Dm<sup>9</sup>  
x x 0 0 3fr

Em<sup>7</sup>  
x 0 2 0 0 0

Cmaj<sup>7</sup>  
x 0 0 0 3 3

1.

Am<sup>7</sup>  
x 0 2 0 0 0

2.

Am<sup>7</sup>  
x 0 2 0 0 0

Dm<sup>9</sup>  
x x 0 0 3fr

You can pre - tend you don't miss me, you can pre - tend you don't

Em<sup>7</sup>  
x 0 2 0 0 0

Cmaj<sup>7</sup>  
x 0 0 0 3 3

Am<sup>7</sup>  
x 0 2 0 0 0

Dm<sup>9</sup>  
x x 0 0 3fr





care. All you wan - na do is kiss me.

Em<sup>7</sup>  
x 0 2 0 0 0


Cmaj<sup>7</sup>  
x 0 0 0 3 3

Am<sup>7</sup>  
x 0 2 0 0 0

Oh, what a shame I'm not there. You can pre - tend you don't

**Dm<sup>9</sup>**  **Em<sup>7</sup>**  **Cmaj<sup>7</sup>**  **Am<sup>7</sup>** 

miss me, you can pre-tend you don't care. All you wan-na do is






**Dm<sup>9</sup>**  **Em<sup>7</sup>**  **Cmaj<sup>7</sup>**  **Am<sup>7</sup>** 

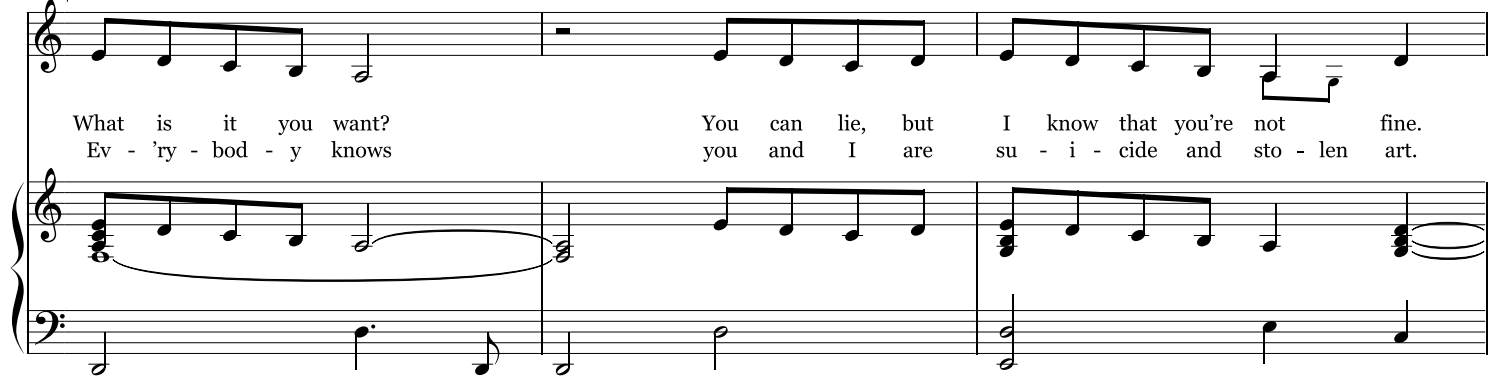
kiss me. Oh, what a shame I'm not there.





1, 2.

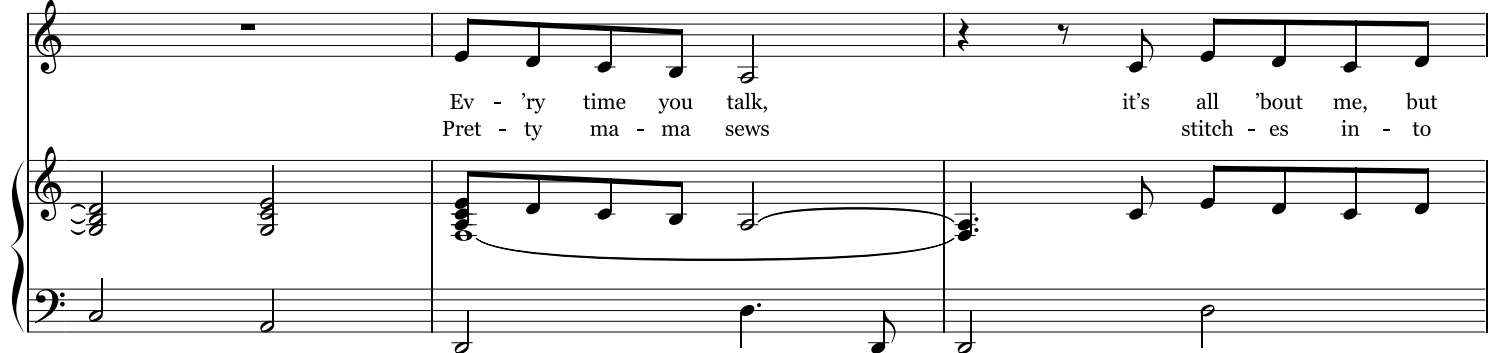
**Dm<sup>9</sup>**  **Em<sup>7</sup>**  **Cmaj<sup>7</sup>** 

What is it you want? You can lie, but I know that you're not fine.  
Ev - 'ry - bod - y knows you and I are su - i - cide and sto - len art.



**Am<sup>7</sup>**  **Dm<sup>9</sup>** 

Ev - 'ry time you talk, it's all 'bout me, but  
Pret - ty ma - ma sews stitch - es in - to



Em<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> 3. Fmaj<sup>7</sup>

you swear I'm not on your mind. You can pre - tend you don't Some - bod - y new -  
all your bitch - es' bro - ken hearts. \_\_\_\_\_

G Am<sup>7</sup>

— is gon - na com - fort you — like you want me to. —

Fmaj<sup>7</sup> G Am<sup>7</sup>

Some - bod - y new — is gon - na com - fort me — like you nev - er do. —

Dm<sup>9</sup>

— Ev - 'ry now and then it hits me that I'm the one that got a -

Em<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>9</sup>

-way. But I guess be - ing lone - ly fits me,

This system contains the first four measures of the piece. It features guitar chord diagrams for Em<sup>7</sup>, Cmaj<sup>7</sup>, Am<sup>7</sup>, and Dm<sup>9</sup> (3fr). The vocal line begins with a whole rest, followed by the lyrics "But I guess being lonely fits me,". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Em<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>9</sup>

and you were made for beg-ging, "Stay."

This system contains measures 5 through 8. The vocal line continues with "and you were made for beg-ging, 'Stay.'" and ends with a double bar line. The piano accompaniment continues with the same melodic and harmonic structure.

Em<sup>7</sup> F(add2) Dm<sup>9</sup>

This system contains measures 9 through 12. The guitar chord diagrams are Em<sup>7</sup>, F(add2), and Dm<sup>9</sup> (3fr). The piano accompaniment features a prominent sustained chord in the right hand during the second measure.

Em<sup>7</sup> F(add2)

1. 2.

This system contains measures 13 through 16. It features guitar chord diagrams for Em<sup>7</sup> and F(add2). The system concludes with two first endings, labeled "1." and "2.", which lead to different endings for the piece.