

ATTENTION

Words and Music by CHARLIE PUTH
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Moderate Pop groove

$\text{♩} = 100$

mf

Whoa. _____ Mmm. _____

— You've been run - nin' 'round, run - nin' 'round, run - nin' 'round, throw - in' that

dirt all on my name 'cause you knew that I, knew that I, knew that I'd call you

Chord symbols: $E\flat m$, $D\flat$, $B\flat m7$, $C\flat$, $E\flat m$, $D\flat$, $B\flat m7$

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C \flat E \flat m

up. — You've been go - in' 'round, go - in' 'round, go - in' 'round ev - er - y

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'up.' followed by a quarter rest, then the lyrics 'You've been go - in' 'round, go - in' 'round, go - in' 'round ev - er - y'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

D \flat B \flat m⁷

par - ty in L. A. 'cause you knew that I, knew that I, knew that I'd be at

Detailed description: This system contains the next two measures. The vocal line continues with 'par - ty in L. A. 'cause you knew that I, knew that I, knew that I'd be at'. The piano accompaniment maintains the same rhythmic pattern as the first system.

C \flat E \flat m

one. — I know that dress is kar - ma,

Detailed description: This system contains the next two measures. The vocal line starts with 'one.' followed by a quarter rest, then 'I know that dress is kar - ma,'. The piano accompaniment continues with the established bass line and right-hand melody.

D \flat B \flat m⁷

per - fume re - gret. You got me think - in' 'bout — when you — were mine.

Detailed description: This system contains the final two measures. The vocal line concludes with 'per - fume re - gret. You got me think - in' 'bout — when you — were mine.'. The piano accompaniment features a final cadence with a sustained chord in the bass.



Chords: C \flat , E \flat m, D \flat

Ooh. And now I'm all up on you; what you expect? But

Chords: B \flat m⁷, C \flat , N.C.

you're not coming home with me to night. You just want at -

Chords: E \flat m, D \flat

-ten - tion, you don't want my heart. May - be you just

Chords: B \flat m⁷, G \flat , C \flat , D \flat

hate the thought of me with some - one new. Yeah, you just want at -

E \flat mD \flat

-ten - tion, I knew from the start. — You're just mak - ing

To Coda \oplus B \flat m⁷G \flat C \flat D \flat

sure I'm nev - er get - ting o - ver you. You've been

E \flat mD \flat

run - nin' round, run - nin' round, run - nin' round, throw - in' that dirt all on my name 'cause you

B \flat m⁷G \flat C \flat D \flat

knew that I, knew that I, knew that I'd call you up. — Ba - by,

Ebm

Db

now that we're, now that we're, now that we're right here stand - ing face to face, _____ you al -

Bbm7

Gb

Cb

Db

-read - y know, read - y know, read - y know that you won. — Oh. _____

Ebm

Db

I know that dress is kar - ma, per - fume re - gret. You

Bbm7

Gb

Cb

Db

D.S. al Coda

got me think - in' 'bout_ when you_ were mine. —
(You got me think - in' 'bout_ when you_ were mine.)



C \flat

D \flat

E \flat m

you. Oh. (What are you do - ing to me? What

D \flat

B \flat m⁷

G \flat

are you do - ing, huh? What are you do - ing? What are you do - ing to me? What

C \flat

D \flat

E \flat m

are you do - ing, huh? What are you do - ing? What are you do - ing to me? What

D \flat
B \flat m⁷
G \flat

— are you do - ing, huh? What are you do - ing? What are you do - ing to me? What

C \flat
D \flat
E \flat m

are you do - ing, huh?) I know that dress is kar - ma,

D \flat
B \flat m⁷

per - fume re - gret. You got me think - in' 'bout when you were mine..

C \flat
E \flat m
D \flat

And now I'm all up on you; what you ex - pect? But

B \flat m⁷ G \flat C \flat N.C.

you're not com - ing home_ with me__ to - night. _ You just want at -

E \flat m D \flat

-ten - tion, you don't want my heart. _ May - be you just

B \flat m⁷ G \flat C \flat D \flat

hate the thought of me with some - one new. Yeah, you just want at -

E \flat m D \flat

-ten - tion, I knew from the start. _ You're just mak - ing

B \flat m⁷ G \flat C \flat D \flat

sure I'm nev - er get - ting o - ver you.

E \flat m D \flat

(What_ are you do - ing to me? What_ are you do - ing, huh?)

B \flat m⁷ G \flat C \flat D \flat

What_ are you do - ing to me? What_ are you do - ing, huh?)
Yeah, you just want at -

Ebm

Db

-ten - tion, I knew from the start. — You're just mak - ing

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a half note on G4, followed by quarter notes on A4, Bb4, and C5. There is a measure rest, then quarter notes on D5, Eb5, and E5. A slur covers the final two notes, E5 and D5. The piano accompaniment features a right hand with chords and a left hand with a walking bass line. The key signature has four flats, and the time signature is 4/4.

Bbm7

Gb

Cb

Db

Eb5

sure I'm nev - er get - ting o - ver you. Oh. _____

The second system of the musical score also consists of three staves. The vocal line continues with quarter notes on F5, G5, and Ab5, followed by a measure rest, then quarter notes on Bb5 and C6. A slur covers the final two notes, Bb5 and C6. The piano accompaniment continues with chords and a walking bass line. The key signature remains four flats, and the time signature is 4/4.