

**BAD BLOOD**

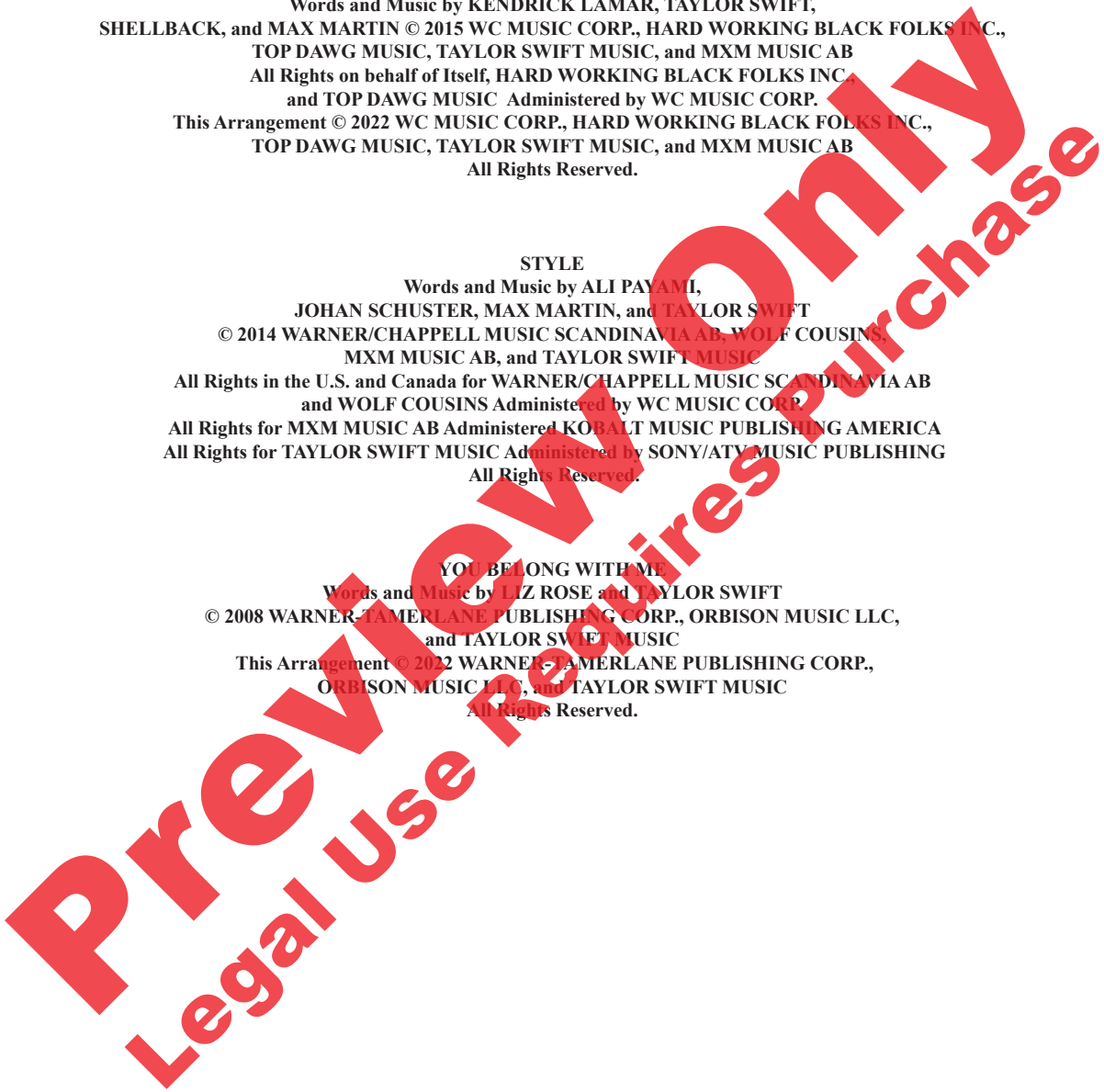
Words and Music by KENDRICK LAMAR, TAYLOR SWIFT,  
SHELLBACK, and MAX MARTIN © 2015 WC MUSIC CORP., HARD WORKING BLACK FOLKS INC.,  
TOP DAWG MUSIC, TAYLOR SWIFT MUSIC, and MXM MUSIC AB  
All Rights on behalf of Itself, HARD WORKING BLACK FOLKS INC,  
and TOP DAWG MUSIC Administered by WC MUSIC CORP.  
This Arrangement © 2022 WC MUSIC CORP., HARD WORKING BLACK FOLKS INC.,  
TOP DAWG MUSIC, TAYLOR SWIFT MUSIC, and MXM MUSIC AB  
All Rights Reserved.

**STYLE**

Words and Music by ALI PAYAMI,  
JOHAN SCHUSTER, MAX MARTIN, and TAYLOR SWIFT  
© 2014 WARNER/CHAPPELL MUSIC SCANDINAVIA AB, WOLF COUSINS,  
MXM MUSIC AB, and TAYLOR SWIFT MUSIC  
All Rights in the U.S. and Canada for WARNER/CHAPPELL MUSIC SCANDINAVIA AB  
and WOLF COUSINS Administered by WC MUSIC CORP.  
All Rights for MXM MUSIC AB Administered KOBALT MUSIC PUBLISHING AMERICA  
All Rights for TAYLOR SWIFT MUSIC Administered by SONY/ATV MUSIC PUBLISHING  
All Rights Reserved.

**YOU BELONG WITH ME**

Words and Music by LIZ ROSE and TAYLOR SWIFT  
© 2008 WARNER/AMERLANE PUBLISHING CORP., ORBISON MUSIC LLC,  
and TAYLOR SWIFT MUSIC  
This Arrangement © 2022 WARNER/AMERLANE PUBLISHING CORP.,  
ORBISON MUSIC LLC, and TAYLOR SWIFT MUSIC  
All Rights Reserved.



# A TAYLOR SWIFT SUITE

## Bad Blood • Style • You Belong with Me

for 2-part/S.S.A. voices and piano  
with optional SoundPax and SoundTrax\*

Performance time: approx. 4:00

Arranged by  
ALAN BILLINGSLEY

### BAD BLOOD

Funky pop (♩ = ca. 84)

*opt. handclaps on beats 2 and 4 (in absense of drums)*

VOICES (unison)

PIANO

N.C. *f* 'Cause ba-by,

now we got bad \_\_\_\_ blood. You know it used to be mad \_\_\_\_ love. So take a

3

5 look what you've done. 'Cause ba-by, now we got bad \_\_\_\_ blood, hey!

\* SoundTrax CD available (49848). SoundPax available (49849) - includes parts for Guitar, Bass, and Drumset.  
Visit [alfred.com](http://alfred.com) for digital scores and audio.

This Arrangement © 2022 WC MUSIC CORP., WARNER-TAMERLANE PUBLISHING CORP.,  
WARNER/CHAPPELL MUSIC SCANDINAVIA AB, WOLF COUSINS, HARD WORKING BLACK FOLKS INC.,  
TOP DAWG MUSIC, TAYLOR SWIFT MUSIC, MXM MUSIC AB, and ORBISON MUSIC LLC

All Rights on behalf of Itself, HARD WORKING BLACK FOLKS INC.,  
WARNER/CHAPPELL MUSIC SCANDINAVIA AB, WOLF COUSINS, and TOP DAWG MUSIC

Administered by WC MUSIC CORP.

All Rights Reserved. Printed in USA.

Sole Selling Agent for This Arrangement: Alfred Music

To purchase a full-length performance recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)

4

7

Now we got prob - lems. And I don't think we can solve \_\_\_ 'em. You made a

9

real-ly deep cut. \_\_\_\_\_ And ba-by, now we got bad \_\_\_ blood hey!

(end handclaps)

11

opt. Alto 8vb through m. 18

*mf*

Did you have to do \_\_\_ this? I was think - in' that you could be trust - ed.

C(add2)

G(add2)

F(add4)

Em(add9)

13

Did you have to ru - in what was shin - ing? Now it's all rust - ed.

C(add2)

G(add2)

D(add4)

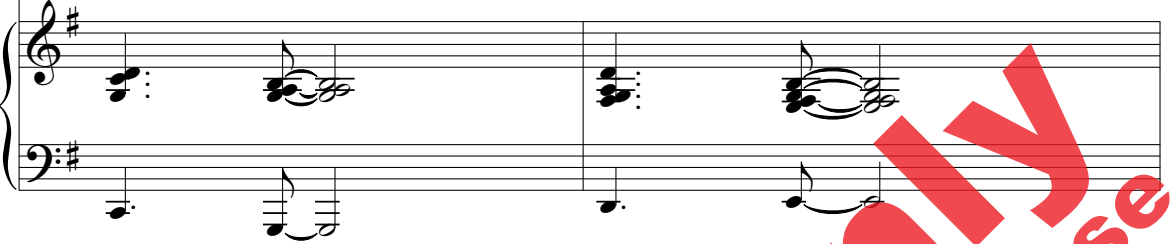
Em(add9)

15



Did you have to hit \_ me, where I'm weak? Ba-by, I could-n't breathe \_ and

C(add2) G(add2) D(add4) Em(add9)



17



rub it in so \_ deep, salt in the wound like you're laugh-in' right at \_ me.

C(add2) G(add2) D(add4) Em(add9)



19

PART I (Soprano I & II)



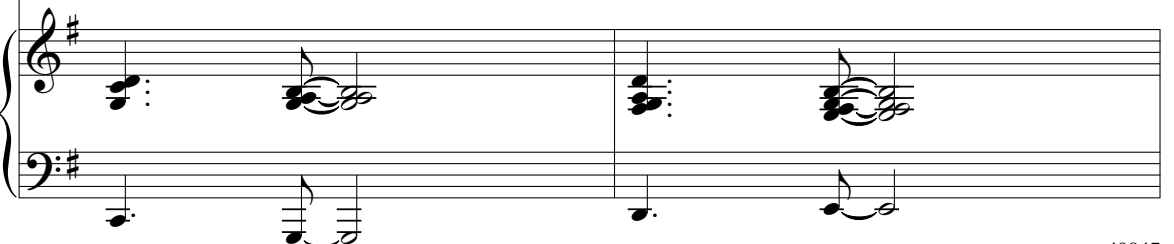
Oh, \_ it's \_ so \_ sad \_ to \_ think a-bout \_ the good \_

PART II (Alto)



Oh, \_ it's \_ so \_ sad \_ to \_ think a-bout \_ the good \_

C(add2) G(add2) D(add4) Em(add9)



\_\_\_\_\_ times, \_\_\_\_\_ you \_\_\_\_\_ and \_\_\_\_\_ I. \_\_\_\_\_ 'Cause ba - by,

\_\_\_\_\_ times, \_\_\_\_\_ you \_\_\_\_\_ and \_\_\_\_\_ I. \_\_\_\_\_ 'Cause ba - by,

C(add2) G(add2) D(add4)

opt. handclaps on beats 2 and 4

oh. \_\_\_\_\_ You know it used to be mad love. \_\_\_\_\_

*Soprano II may sing Alto through m. 30*

now we got bad \_\_\_\_\_ blood. \_\_\_\_\_ You know it used to be mad \_\_\_\_\_ love. So take a

C(add2) G(add2) D(add4) Em(add9)

Oh. \_\_\_\_\_ 'Cause ba - by, now we got bad blood, bad

look what you've done. \_\_\_\_\_ 'Cause ba - by, now we got bad \_\_\_\_\_ blood, hey!

C(add2) G(add2) D(add4) Em(add9)

27

blood. \_\_\_\_\_ And I don't think we can, think we can solve \_\_\_ 'em. \_\_\_\_\_

Now we got prob - lems. And I don't think we can solve \_\_\_ 'em. You made a

C(add2) G(add2) D(add4) Em(add9)

29

(end handclaps)

\_\_\_\_\_ And ba - by, now we got bad \_\_\_\_\_ blood, hey!

real-ly deep cut. \_\_\_\_\_ And ba - by, now we got bad \_\_\_\_\_ blood, hey!

C(add2) G(add2) Nil

STYLE  
Techno rock (♩ = ca. 96)

34

Techno rock (♩ = ca. 96)

Bm<sup>7</sup> Gmaj<sup>7</sup>

*mf*

## 33 ALL VOICES

*mf*

Mid - night, \_ you come and pick \_ me up. \_ No

Bm<sup>7</sup>

Piano accompaniment for measures 33-34, featuring a steady eighth-note bass line and chords in the right hand.

35

head - lights. \_

Gmaj<sup>7</sup>

Piano accompaniment for measures 35-36, featuring a steady eighth-note bass line and chords in the right hand.

37

Long \_ drive, \_ could end in burn - in' flames \_ or

Bm<sup>7</sup>

Piano accompaniment for measures 37-38, featuring a steady eighth-note bass line and chords in the right hand.

39

par - a - dise. \_ Fade

Gmaj<sup>7</sup>

Piano accompaniment for measures 39-40, featuring a steady eighth-note bass line and chords in the right hand.

41

in - to view; \_\_\_\_\_ oh, it's been a - while \_ since I \_\_\_\_\_ have e - ven

Bm<sup>7</sup>

43

heard from you. \_\_\_\_\_ (echo) (heard from you). \_\_\_\_\_

Gmaj<sup>7</sup>

45

opt. Alto notes (range permitting)  
mp

I should just tell you to leave 'cause I know ex - act - ly where it leads. But I

Em<sup>7</sup> F#m<sup>7</sup>

47

Soprano II may sing Alto through m. 73

watch us go 'round and 'round \_ each time. \_\_\_\_\_ You've got that

Gmaj<sup>7</sup>

*f*



## 49 PART I (Soprano I)

James Dean day - dream look in your eye, — and I got that

## PART II (Soprano II &amp; Alto)

James Dean day - dream look in your eye, — and I got that

D(add2) A5

*f*

51

red lip clas - sic thing that you — like. — And when we go

red lip clas - sic thing that you — like. — And when we go

G% A5

53

crash - in' down, we come back ev - 'ry time — 'cause we nev - er go

crash - in' down, we come back ev - 'ry time — 'cause we nev - er go

D(add2) A5

55

out of \_\_\_ style, \_\_\_ we nev-er go out of \_\_\_ style. \_\_\_ You've got that

out of \_\_\_ style, \_\_\_ we nev-er go out of \_\_\_ style. \_\_\_ You've got that

G6

57

long hair slicked back, white T - shirt. \_\_\_ And I got that

long hair \_\_\_ slicked \_\_\_ back, white T - shirt. \_\_\_ And I got that

D(add2)

A5

59

good girl faith and a tight lit - tle \_\_\_ skirt. \_\_\_ And when we go

good girl \_\_\_ faith \_\_\_ and a tight lit - tle \_\_\_ skirt. \_\_\_ And when we go

G6

A5

crash - ing down, we come back ev - 'ry time \_\_\_ 'cause we nev - er go

crash - ing \_\_\_ down, \_\_\_ we come back ev - 'ry time \_\_\_ 'cause we nev - er go

G6/B A5

out of \_\_\_ style, \_\_\_ we nev - er go out of \_\_\_ style. \_\_\_

out of \_\_\_ style, \_\_\_ we nev - er go out of \_\_\_ style. \_\_\_

G6 A5

YOU BELONG WITH ME

Moving (♩ = ca. 132)

*mf*

You say you're fine, I know you bet - ter than that.

*mf*

You say you're fine, I know you bet - ter than that.

Moving (♩ = ca. 132)

D(add2) Am(add2)

*accel.* *mf*

68

70

Hey, what you do - in' with a girl like that? She wears high heels,

Hey, what you do - in' with a girl like that? She wears high heels,

C(add2) Am(add2)

71

I wear sneak - ers. She's cheer cap-tain and I'm on the bleach - ers,

I wear sneak - ers. She's cheer cap-tain and I'm on the bleach - ers,

C(add2) G D

S. II ↗

74

PART I (Soprano I & II)

dream - in' 'bout the day when you wake up and find \_\_\_ that what you're

PART II (Alto)

dream - in' 'bout the day when you wake up and find \_\_\_ that what you're

Am(add2) C(add2)

76 *f* 78

look-in' for \_\_\_ has been here \_\_\_ the whole time. If you could see that I'm \_\_\_ the one .

look-in' for \_\_\_ has been here \_\_\_ the whole time. If you could see that I'm \_\_\_ the one .

D G

*f*

79

\_\_\_ who un-der-stands you. Been here all \_\_\_ a-long So why can't you

\_\_\_ who un-der-stands you. Been here all \_\_\_ a-long. So why can't you

D

82

see \_\_\_ you be-long \_\_\_ with me? \_\_\_

see \_\_\_ you be-long \_\_\_ with me? \_\_\_

Am C

85

86

Stand - in' by \_\_\_\_\_ and wait - in' at your back door.

Stand - in' by \_\_\_\_\_ and wait - in' at your back door.

G

88

All this time, \_\_\_\_\_ how could \_\_\_\_\_ you not know, ba - by, \_\_\_\_\_

All this time, \_\_\_\_\_ how could \_\_\_\_\_ you not know, ba - by, \_\_\_\_\_

D Am

91

you be-long \_\_\_\_\_ with me. \_\_\_\_\_ You be-long \_\_\_\_\_ with me. \_

you be-long \_\_\_\_\_ with me. \_\_\_\_\_ You be-long \_\_\_\_\_ with me. \_

C

94

You be-long \_\_\_ with me. \_\_\_\_\_ Have you

You be-long \_\_\_ with me. \_\_\_\_\_ Have you

G D

97

ev - er thought just \_\_\_ may - be. \_\_\_\_\_ You be-long \_\_\_ with

ev - er thought just \_\_\_ may - be. \_\_\_\_\_ You be-long \_\_\_ with

Am

100

me. \_\_\_\_\_ You be-long \_\_\_ with me. \_\_\_\_\_

me. \_\_\_\_\_ You be-long \_\_\_ with me. \_\_\_\_\_

C G