

RING RING

Words and Music by MIKA
and JODI MARR

Moderately

N.C.

mf

With pedal

The piano introduction consists of two staves (treble and bass clef) in 4/4 time. The melody is a simple eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. The bass line is a simple eighth-note pattern: G3, A3, B3, C4, B3, A3, G3. The piece is marked 'Moderately' and 'N.C.' (No Chords). The dynamic is 'mf' (mezzo-forte). The instruction 'With pedal' is written below the bass staff.

I was sit - ting on the fence, and I thought that I would

The vocal line is on a single staff in treble clef. It begins with a quarter rest, followed by the melody: G4, A4, B4, C5, B4, A4, G4. There is a chord diagram for B5 (B5 barre) above the staff. The lyrics are: "I was sit - ting on the fence, and I thought that I would".

The piano accompaniment for the first vocal line consists of two staves (treble and bass clef). The melody continues from the previous section. The bass line is a simple eighth-note pattern: G3, A3, B3, C4, B3, A3, G3.

kiss you. I nev - er thought I would-n't miss you;




The vocal line is on a single staff in treble clef. It begins with a quarter rest, followed by the melody: G4, A4, B4, C5, B4, A4, G4. There are chord diagrams for Dsus2 and A5 (5fr) above the staff. The lyrics are: "kiss you. I nev - er thought I would-n't miss you;".

The piano accompaniment for the second vocal line consists of two staves (treble and bass clef). The melody continues from the previous section. The bass line is a simple eighth-note pattern: G3, A3, B3, C4, B3, A3, G3.

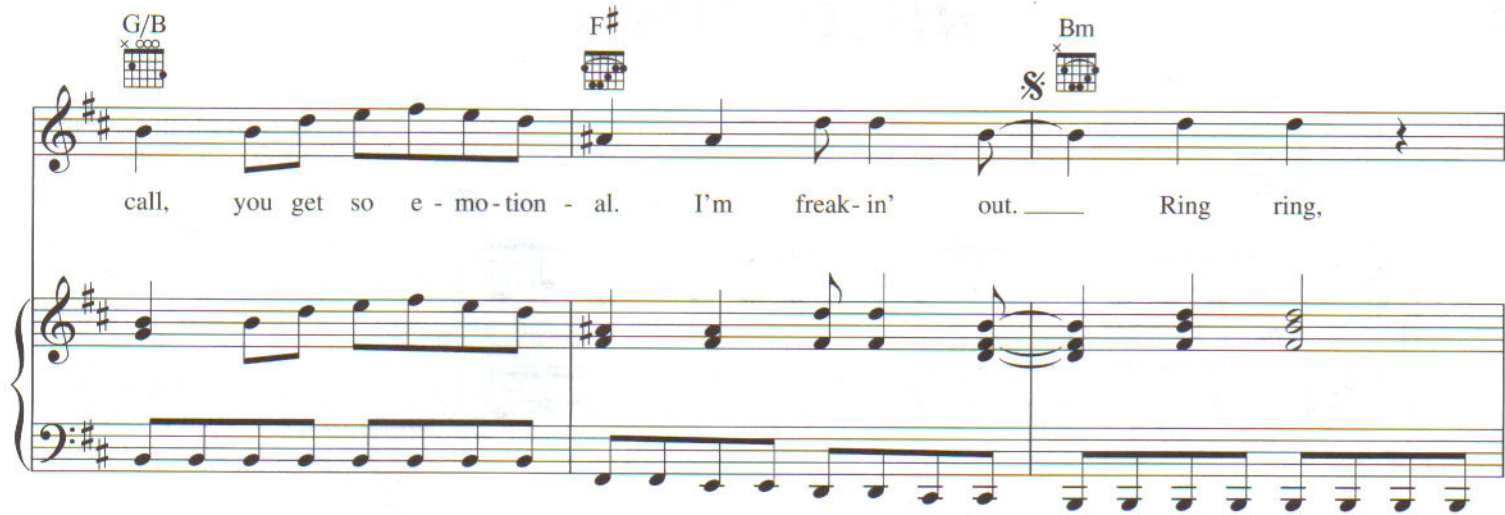
but you nev - er let me fall, pushed my back a - gainst the wall. Ev - 'ry time you



The vocal line is on a single staff in treble clef. It begins with a quarter rest, followed by the melody: G4, A4, B4, C5, B4, A4, G4. There are chord diagrams for G5 (3fr) and A5 (5fr) above the staff. The lyrics are: "but you nev - er let me fall, pushed my back a - gainst the wall. Ev - 'ry time you".

The piano accompaniment for the third vocal line consists of two staves (treble and bass clef). The melody continues from the previous section. The bass line is a simple eighth-note pattern: G3, A3, B3, C4, B3, A3, G3.

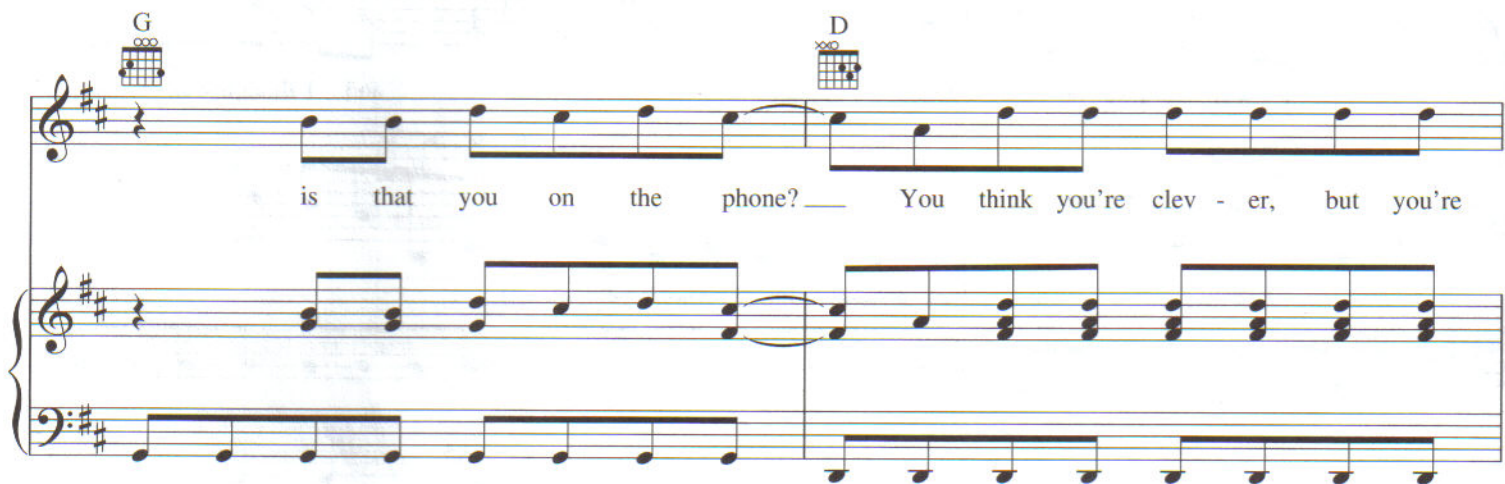
G/B  F#  Bm 


call, you get so e - mo - tion - al. I'm freak - in' out. — Ring ring,



G  D 

is that you on the phone? — You think you're clev - er, but you're



F#  Bm  G 

nev - er say - in' noth - in' at all. — Hey hey, the way you spin me a - round, —



D  F#  To Coda 

— you make me diz - zy when you play me like a kid with a crown. —



Bm

Bm/D

Musical notation for the first system, including guitar chords Bm and Bm/D, and piano accompaniment.

Gmaj7

F#

N.C.

Musical notation for the second system, including guitar chords Gmaj7, F#, and N.C., and piano accompaniment.

You've got a dan - ger - ous ob -

B5

A5

B5

A5

B5

D5

A/C#

D5

Musical notation for the third system, including guitar chords B5, A5, B5, A5, B5, D5, A/C#, and D5, and piano accompaniment.

ses - sion;

now I'm in need of some pro - tec - tion.

A/C#

D5

G5

F#5

Musical notation for the fourth system, including guitar chords A/C#, D5, G5, and F#5, and piano accompaniment.

That was nev - er my in - ten - tion.

Used to love me, now you

G5



A5



G/B



hate me, say I drove you cra - zy. Well, if I did, you made me. Won't some-bod - y

F#



D.S. al Coda

save me from you now? _

CODA

Bm



G



It's what I

D



F#



Bm



want - ed, un -

G



D



F#



til you blast - ed.

Bm G D

Why won't you leave me a - lone? Hang up the phone, just

F# Bm G

save me. Go! Ring ring, is that you on the phone? _

D F#

— You think you're clev - er, but you're nev - er say - in' noth - in' at all. —

Bm G D

— Hey hey, the way you spin me a - round, — you make me diz - zy when you

1 **F#** **Bm** 2 **F#**

play me like a kid with a crown. — Ring ring, play me like a kid with a crown. — (Whoa, —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The first measure has a guitar chord diagram for F# (x02321) and a vocal line with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The second measure has a guitar chord diagram for Bm (x2442) and a vocal line with a quarter note D5, quarter note E5, quarter note F#5, and quarter note G5. A repeat sign follows. The second system starts with a guitar chord diagram for F# (x02321) and a vocal line with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Bm **G** **D**

— Ring ring. whoa, — whoa.) — Ring ring.

Detailed description: This system contains the next three measures. The first measure has a guitar chord diagram for Bm (x2442) and a vocal line with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The second measure has a guitar chord diagram for G (x02033) and a vocal line with a quarter note D5, quarter note E5, quarter note F#5, and quarter note G5. The third measure has a guitar chord diagram for D (x02023) and a vocal line with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The piano accompaniment continues with the same eighth-note bass line and chords.

F#7 **Bm** **G**

(Whoa, — whoa, — whoa.) —

Detailed description: This system contains the next three measures. The first measure has a guitar chord diagram for F#7 (x02321) and a vocal line with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The second measure has a guitar chord diagram for Bm (x2442) and a vocal line with a quarter note D5, quarter note E5, quarter note F#5, and quarter note G5. The third measure has a guitar chord diagram for G (x02033) and a vocal line with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The piano accompaniment continues with the same eighth-note bass line and chords.

D 1, 2 **F#7** 3 **F#7**

(Whoa, —

Detailed description: This system contains the final three measures. The first measure has a guitar chord diagram for D (x02023) and a vocal line with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The second measure has a guitar chord diagram for F#7 (x02321) and a vocal line with a quarter note D5, quarter note E5, quarter note F#5, and quarter note G5. The third measure has a guitar chord diagram for F#7 (x02321) and a vocal line with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The piano accompaniment continues with the same eighth-note bass line and chords.