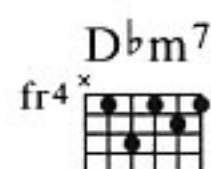
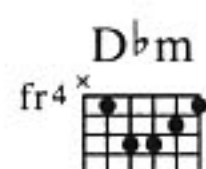


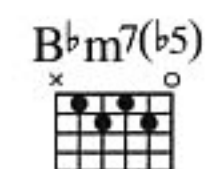
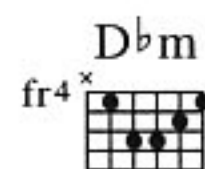
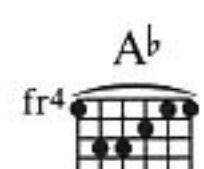
# 10,000 Promises

WORDS & MUSIC BY MAX MARTIN

♩ = 46

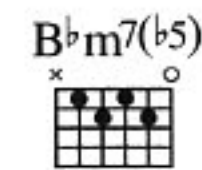
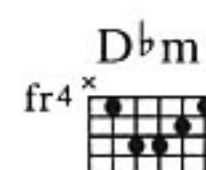
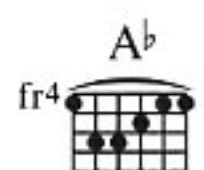


The first system of musical notation for '10,000 Promises'. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.



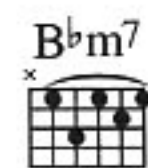
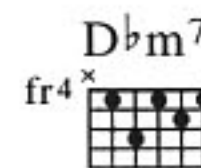
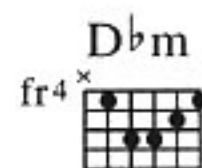
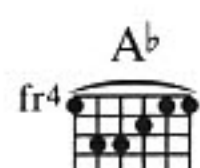
Once we were lov - ers, lov - ers we were, all, all a lie.

The second system of musical notation for '10,000 Promises'. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

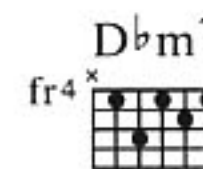
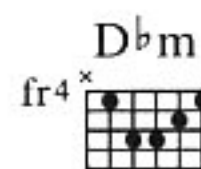
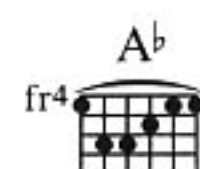


Once we were dream-ers, dream-ers we were, — oh — you and I. —

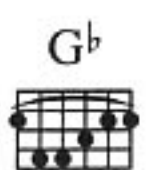
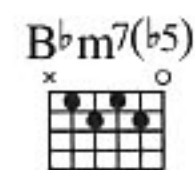
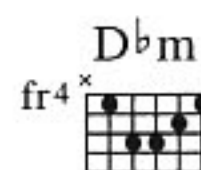
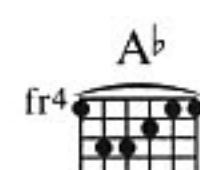
The third system of musical notation for '10,000 Promises'. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.



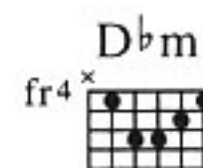
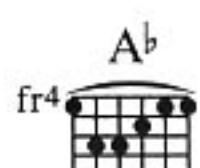
Now I see you're just some - bo - dy who wastes all my time and mo - ney.



What a lie, ——— you and I. ——— What a-bout

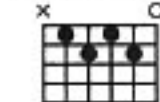


all ——— your ten thou - sand pro-mis-es that you ——— gave ——— to

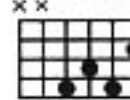


me. ——— Your ten thou - sand pro - mis - es that



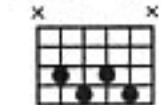
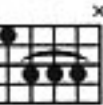
B<sup>b</sup>m7(b5)G<sup>b</sup>A<sup>b</sup>

you — pro - mised — me. —

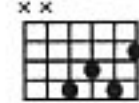
B<sup>b</sup>E<sup>b</sup>m

Once I could han - dle the truth when the truth — was — you and I. —

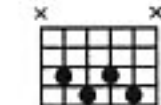
Cm7(b5)

B<sup>b</sup>

But time af - ter time all the pro - mis - es turned — out — to

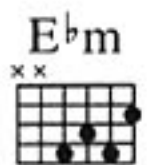
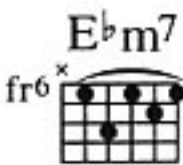
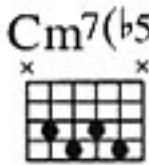
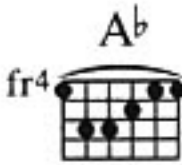
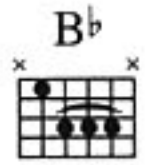
E<sup>b</sup>m

Cm7(b5)

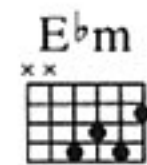
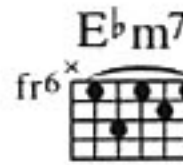
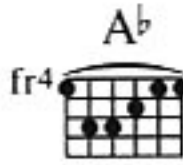
B<sup>b</sup>

be all lies. —

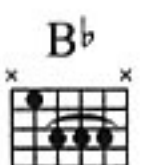
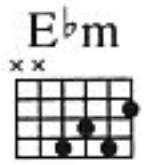
Now, — now I see I'm just some -

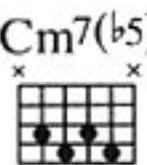
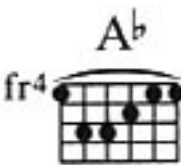
- bo - dy who wast - ed my time and mo - ney. What a lie, \_\_\_\_\_

you and I. \_\_\_\_\_ What a - bout

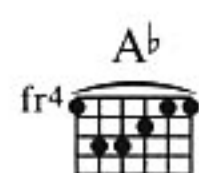
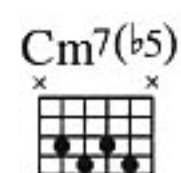
all \_\_\_\_\_ your ten thou - sand pro - mis - es that



you — gave — to me. — Your ten thou - sand pro - mis - es that





you...

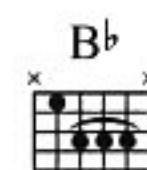
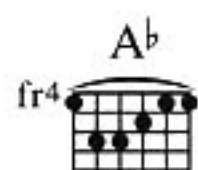
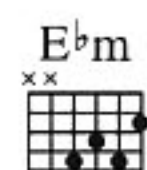
You said

I'll take you back,

but

I closed the— door

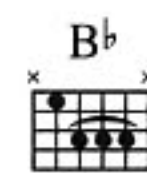
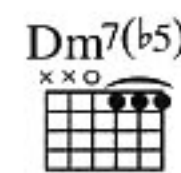
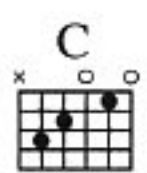
'cos



I don't want—

ten thou - sand

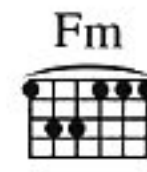
more.—

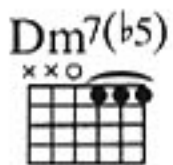
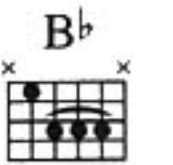
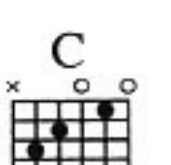


Ten thou - sand pro - mis - es

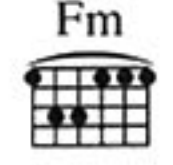
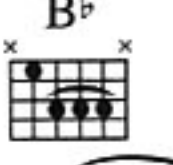
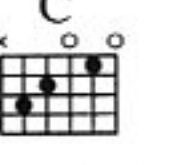
yeah.—

Ten thou - sand pro - mis - es

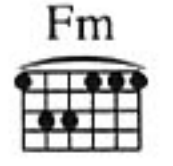
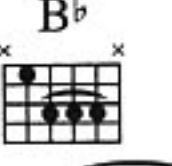


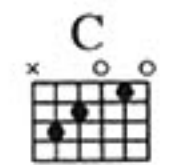
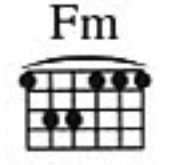
you gave to me. What a - bout your, ——— your ten thou - sand

pro - mis - es that you ——— gave ——— to me. ——— Your

ten thou - sand pro - mis - es that you ——— pro - mised

me. ——— Your ten thou - sand pro - mis - es that



**B $\flat$**  **C**

you — gave — to me. — Your ten thou - sand

**Fm** **B $\flat$**  **A $\flat$**  fr4

pro - mis - es. Once we were lov - ers, just

**Gsus4** **G** **Fm7**

lov - ers we — were, oh — you and I, —

**rit.** **B $\flat$**  **Cadd9**

what a lie. —