

# Mouthwash

Words & Music by Kate Nash & Paul Epworth

Medium tempo

$\text{♩} = 152$

D $\flat$

Fm

G $\flat$

The first system of the piano accompaniment for 'Mouthwash'. It consists of a grand staff with a treble and bass clef. The key signature is D-flat major (three flats). The time signature is 4/4. The music features a steady bass line in the left hand and a more melodic line in the right hand, with some chords and single notes. The first measure has a whole rest in the right hand and a half note in the left hand. The second measure has a half note in the right hand and a half note in the left hand. The third measure has a half note in the right hand and a half note in the left hand. The fourth measure has a half note in the right hand and a half note in the left hand.

D $\flat$

Fm

G $\flat$

The second system of the piano accompaniment for 'Mouthwash'. It continues the musical theme from the first system, with a steady bass line and a more melodic line in the right hand. The first measure has a whole rest in the right hand and a half note in the left hand. The second measure has a half note in the right hand and a half note in the left hand. The third measure has a half note in the right hand and a half note in the left hand. The fourth measure has a half note in the right hand and a half note in the left hand.

D $\flat$

Fm

G $\flat$

The third system of the sheet music for 'Mouthwash', featuring the vocal melody and piano accompaniment. The key signature is D-flat major (three flats) and the time signature is 4/4. The tempo is marked as Medium tempo. The system includes two vocal lines and a piano accompaniment. The first vocal line starts with a repeat sign and a key signature change to D-flat major. The second vocal line starts with a repeat sign and a key signature change to D-flat major. The piano accompaniment continues the musical theme from the previous systems, with a steady bass line and a more melodic line in the right hand. The first measure has a whole rest in the right hand and a half note in the left hand. The second measure has a half note in the right hand and a half note in the left hand. The third measure has a half note in the right hand and a half note in the left hand. The fourth measure has a half note in the right hand and a half note in the left hand.

1. This is my face, I've  
2. This is my face, I've

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D $\flat$ 

Fm

G $\flat$ 

covered in freck - les \_\_\_\_\_ with the oc - ca - sion - al spot and some \_\_\_\_\_ veins.  
 got a thou - sand o - pin - ions and half the time, no time to ex - plain.

D $\flat$ 

Fm

G $\flat$ 

This is \_\_\_\_\_ my bod - y, \_\_\_\_\_  
 This is \_\_\_\_\_ my bod - y, \_\_\_\_\_ no mat - ter

D $\flat$ 

Fm

G $\flat$ 

covered in \_\_\_\_\_ skin and not \_\_\_\_\_ all of it you \_\_\_\_\_ can see. \_\_\_\_\_ And \_\_\_\_\_  
 how you try \_\_\_\_\_ and dis - a - ble it, \_\_\_\_\_ yes, I'll \_\_\_\_\_ still \_\_\_\_\_ be here. \_\_\_\_\_ And \_\_\_\_\_

D $\flat$ 

Fm

G $\flat$ 

\_\_\_\_\_ this \_\_\_\_\_ is \_\_\_\_\_ my mind, \_\_\_\_\_ it goes \_\_\_\_\_  
 \_\_\_\_\_ this \_\_\_\_\_ is \_\_\_\_\_ my mind, \_\_\_\_\_ and \_\_\_\_\_

D $\flat$ 

o - al - ver - and o - ver the  
- al - though - you try - to in - fringe the you

Fm

G $\flat$ 

same old lies. And  
can - not con - fine. And

D $\flat$ 

this is my  
this is my

Fm

G $\flat$ 

brain, its  
brain, and tor -

**D $\flat$**  **Fm**

- tur - ous \_\_\_\_\_ an - a - lyt - i - cal thoughts \_ make me go \_\_\_\_\_ in -  
e - ven if you try and hold me back there's noth-ing that you can gain.

**G $\flat$**  **B $\flat$ m** **D $\flat$ /A $\flat$**  **G $\flat$ maj<sup>7</sup>**

- sane. \_\_\_\_\_ And I use \_\_\_\_\_ mouth - wash,  
Be - cause

**B $\flat$ m** **D $\flat$ /A $\flat$**  **G $\flat$ maj<sup>7</sup>** **B $\flat$ m** **D $\flat$ /A $\flat$**  **G $\flat$ maj<sup>7</sup>**

some - times \_ I \_\_\_\_\_ floss. I've got a fam - i - ly and I drink

**B $\flat$ m** **D $\flat$ /A $\flat$**  **G $\flat$ maj<sup>7</sup>** **B $\flat$ m** **D $\flat$ /A $\flat$**  **G $\flat$ maj<sup>7</sup>**

cups of tea. \_ I've got nos - tal - gic pave - ments. \_\_\_\_\_

B♭m

D♭/A♭

G♭maj<sup>7</sup>

B♭m

D♭/A♭

G♭maj<sup>7</sup>

I've got fa - mil - iar fac - es. I've got mixed - up mem -

B♭m

D♭/A♭

G♭maj<sup>7</sup>

-mo - ries and I've got fav - 'rite plac - es. And I'm

B♭m

D♭/A♭

G♭maj<sup>7</sup>

sing - ing, "Oh, oh" on a Fri - day night.

D♭/F

B♭m

And I'm sing - ing, "Oh, oh" on a

D $\flat$ /A $\flat$ G $\flat$ maj<sup>7</sup>

Fri - day night.

D $\flat$ /FB $\flat$ mD $\flat$ /A $\flat$ 

And I'm sing-ing, "Oh, oh" on a Fri-day night and I

G $\flat$ maj<sup>7</sup>D $\flat$ /FB $\flat$ m

hope ev-'ry-thing's gon-na be al-right. \_ And I'm sing-ing, "Oh, oh" on a

D $\flat$ /A $\flat$ G $\flat$ maj<sup>7</sup>D $\flat$ /F

Fri-day night and I hope ev-'ry-thing's gon-na be al-right. \_

Play 8 times ad lib.

B $\flat$ m D $\flat$ /A $\flat$  G $\flat$ maj<sup>7</sup> D $\flat$ /F

"Oh, oh, — oh. Oh, oh, — oh. Oh, oh, — oh. Oh, oh, oh, oh."

B $\flat$ m<sup>7</sup> D $\flat$ /A $\flat$

8 $\flat$

G $\flat$ maj<sup>7</sup> D $\flat$ /F

B $\flat$ m<sup>7</sup> D $\flat$ /A $\flat$

B $\flat$ m<sup>7</sup> D $\flat$ /A $\flat$

8 $\flat$

2° rit.

G $\flat$ maj<sup>7</sup>D $\flat$ /FB $\flat$ m<sup>7</sup>

The musical score is written for piano and voice. The piano part is in the lower register, featuring a melodic line in the left hand and a harmonic accompaniment in the right hand. The voice part is in the upper register, consisting of a single melodic line. The key signature is B-flat major (two flats). The tempo is marked '2° rit.' (second degree of ritardando). The score is divided into three measures by vertical bar lines. The first measure is marked with the chord G $\flat$ maj<sup>7</sup>. The second measure is marked with the chord D $\flat$ /F. The third measure is marked with the chord B $\flat$ m<sup>7</sup>. The piano part ends with a double bar line and a repeat sign. The voice part ends with a double bar line and a repeat sign. A dashed line is present below the piano part, indicating a continuation of the music.