

# ATTENTION

Words and Music by CHARLIE PUTH  
and JACOB HINDLIN

Moderate Pop groove

$\text{♩} = 100$

$E\flat m$   $D\flat$   $B\flat m^7$

Whoa. \_\_\_\_\_ Mmm. \_\_\_\_\_

$mf$

$C\flat$   $E\flat m$

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

$D\flat$   $B\flat m^7$

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

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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

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

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

C $\flat$ E $\flat$ m

one. — I know that dress is kar - ma,

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

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



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

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

Chords: B $\flat$ m<sup>7</sup> C $\flat$  N.C.

you're not com - ing 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 $\flat$ m<sup>7</sup> G $\flat$  C $\flat$  D $\flat$

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

Ebm

Db

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

To Coda

Bbm7

Gb

Cb

Db

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

Ebm

Db

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

Bbm7

Gb

Cb

Db

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

Ebm

Dbb

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

Bbm7

Gbb

Cbb

Dbb

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

Ebm

Dbb

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

Bbm7

Gbb

Cbb

Dbb

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 $\flat$ m<sup>7</sup>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 $\flat$ m<sup>7</sup>** **G $\flat$**

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

What \_ are you do - ing? \_

**C $\flat$**  **D $\flat$**  **E $\flat$ m**

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

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

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 $\flat$ m<sup>7</sup> G $\flat$  C $\flat$  N.C.

you're not com - ing home \_ with me \_ to - night. \_ You just want at -



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

D $\flat$ 

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

The first system of the musical score is in Ebm and D $\flat$ . The vocal line (treble clef) begins with a half note G $\flat$  (F $\sharp$ ), followed by a quarter rest, then a half note A $\flat$  (G $\sharp$ ), and a half note B $\flat$  (A $\sharp$ ). The piano accompaniment (grand staff) features a left hand with a half note G $\flat$  (F $\sharp$ ) and a half note A $\flat$  (G $\sharp$ ), and a right hand with a half note G $\flat$  (F $\sharp$ ) and a half note A $\flat$  (G $\sharp$ ).

Bbm<sup>7</sup>G $\flat$ C $\flat$ D $\flat$ E $\flat$ <sup>5</sup>

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

The second system of the musical score is in Bbm<sup>7</sup>, G $\flat$ , C $\flat$ , D $\flat$ , and E $\flat$ <sup>5</sup>. The vocal line (treble clef) begins with a half note G $\flat$  (F $\sharp$ ), followed by a half note A $\flat$  (G $\sharp$ ), and a half note B $\flat$  (A $\sharp$ ). The piano accompaniment (grand staff) features a left hand with a half note G $\flat$  (F $\sharp$ ) and a half note A $\flat$  (G $\sharp$ ), and a right hand with a half note G $\flat$  (F $\sharp$ ) and a half note A $\flat$  (G $\sharp$ ).