

PROBLEM

Words and Music by
IGGY AZALEA, SAVAN KOTECHEA
and MAX MARTIN

Moderately ♩ = 100 – 104

N.C.

Uh huh. It's Ig-gy Iggs.

mf

The first system of musical notation for the song 'Problem'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line starts with a whole rest, followed by a half note G#4, a quarter note A#4, and a quarter note B4. The piano accompaniment starts with a half note G#3, a half note A#3, and a half note B3. The lyrics 'Uh huh.' and 'It's Ig-gy Iggs.' are written below the vocal line.

I got one more prob-lem with you, ___ girl. Aye.
(One less, one less prob - lem.)

The second system of musical notation. The vocal line continues with a half note G#4, a quarter note A#4, and a quarter note B4. The piano accompaniment continues with a half note G#3, a half note A#3, and a half note B3. The lyrics 'I got one more prob-lem with you, ___ girl. Aye.' and '(One less, one less prob - lem.)' are written below the vocal line.

Hey ba - by, e-ven though I hate ya, I wan-na love ya. (I want you - ou - ou.) ___
I know you're nev-er gon - na wake up. I got-ta give up. (But it's you - ou - ou.) ___

Emaj7 F# B

The third system of musical notation. The vocal line continues with a half note G#4, a quarter note A#4, and a quarter note B4. The piano accompaniment continues with a half note G#3, a half note A#3, and a half note B3. The lyrics 'Hey ba - by, e-ven though I hate ya, I wan-na love ya. (I want you - ou - ou.) ___' and 'I know you're nev-er gon - na wake up. I got-ta give up. (But it's you - ou - ou.) ___' are written below the vocal line. The chords Emaj7, F#, and B are indicated above the piano accompaniment.

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Emaj7 F# G#m

and e - ven though I can't for-give ya, I real-ly want ta. (I want you - ou - ou.) ____
I know I should-n't ev - er call back or let you come back. (But it's you - ou - ou.) ____

Emaj7 F# B

Tell me, tell me, ba - by, ____ why can't you leave me? ____
Ev - 'ry time you touch ____ me ____ and say you love me, ____

Emaj7 F# G#m

'Cause e - ven though I should-n't want it, I got - ta have it. (I want you - ou - ou.) ____
I get a lit - tle bit breath - less. I should-n't want it. (But it's you - ou - ou.) ____

Emaj7 F# B

Head in ____ the clouds, got ____ no weight on ____ my shoul - ders. ____

Emaj7 F# G#m

I should_ be wis - er ___ and real - ize ___ that I've got...

N.C.
(Whispered:)

One less prob-lem with-out _ ya. I got one less prob-lem with-out _ ya. I got

one less prob-lem with-out _ ya. (I got one less, one less prob - lem.) _

One less prob-lem with-out _ ya. I got one less prob-lem with-out _ ya. I got

one less prob-lem with-out_ ya. (I got one less, one less prob - lem.) ___

1.

2.

It's Ig-gy Iggs. Uh, what you got?

N.C.

Smart mon-ey bet-tin' I'll be bet-ter off with-out you. In no time_ I'll be for-get-tin' all a-bout you. You'

say-in' that you know, but I real-ly, real-ly doubt you. Un - der-stand my life is eas-y when I ain't a-round you.

The first system of the musical score is in E major (four sharps). The vocal line consists of eighth notes with lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Ig-gy, Ig-gy, too big-gie to be here stress-in'. I'm think-in' I love the thought of you more than I love your pres-ence, and the

The second system continues the musical piece. The piano accompaniment in the right hand changes to a pattern of eighth notes with beams, while the left hand continues with a steady bass line.

best thing now is prob-'ly for you to ex - it. I let you go, let you back. I fi-nal-ly learned my les - son. No

The third system continues the musical piece. The piano accompaniment in the right hand features a pattern of eighth notes with beams, and the left hand continues with a steady bass line.

half-step-pin'. Ei-ther you want it or you just play-in. 'I'm lis - t'nin' to you know in' I can't be-lieve what you're say-in'. There's a

The fourth system continues the musical piece. The piano accompaniment in the right hand features a pattern of eighth notes with beams, and the left hand continues with a steady bass line.

mil-lion you's, ba-by boo, so don't be dumb. _ I got nine-ty nine prob-lem's but you won't be one. _ Like what.

Emaj7 F# B

(One less, one less prob - lem.) ____

Emaj7 F# G#m

(One less, one less prob - lem.) ____

Emaj7 F# B

Head in ____ the clouds, got ____ no weight on ____ my shoul - ders. ____

Emaj7 F# G#m N.C.