



## Set PATPOP

Last revised: 2023.08.10

PATPOP01-America(KVF).2023.08.10.pdf

PATPOP01-America(KVM).2023.08.10.pdf

PATPOP02-Born In The USA(KV).2023.08.10.pdf

PATPOP03-R.2023.08.10.pdf

PATPOP03-ROCK In The U.2023.08.10.pdf

PATPOP04-Surfin' USA(KVD).2023.08.10.pdf

PATPOP04-Surfin' USA(SVD).2023.08.10.pdf

PATPOP05-Party In The USA(KVF).2023.08.10.pdf

PATPOP05-Party In The USA(KVM).2023.08.10.pdf

## America

F

Keyboard

F

Musical score for America, first system. Treble and bass staves in F major, 4/4 time. The treble staff starts with eighth notes, followed by sixteenth-note patterns. The bass staff consists of continuous eighth-note patterns.

5

5  
Far, we've been trav - eling far \_\_\_ with - out a home,

9

but not with - out a star.

13

Free, on - ly want to be free. We hud - dle close,

17

hang on to a dream.

21 G

On the boat and on the planes, we're com - ing to A - mer-i-ca.

25

Nev - er look - ing back \_\_\_ a-gain. we're com - ing to A - mer-i-ca.

29 Em

G

Home, though it seems so far a way. Oh, we're trav - eling

33 D

D7 F

C Bm

light to-day in the eye of the storm. in the eye of the

2  
37 Em

storm. Home, to a new and a shin -

41 G D

- y place. Make our bed, and we'll say our grace. Free-dom's light burn-ing warm,

45 F G/D F/E♭ Em

— Free-dom's light burn - ing — warm.

49 F

49

53 F

Ev-'ry - where a - round the world, we're com - ing to A - mer-i-ca.

57

Ev-'ry time that flags un - furled. we're com - ing to A - mer-i-ca.

61 G

Got a dream to take them there, they're com - ing to A - mer-i-ca.

65

Got a dream they've come to share, they're com-ing to A - mer-i-ca.

69 A F#m

They're com-ing to A-mer-i-ca.

73 F#m Bm7

They're com-ing to A-mer-i-ca.

77 A F#m

day,

to - day,

to - day,

81 D Bm

—

to - day,

to - day.

85 A F#m

my coun-try tis of thee.

To-day, sweet land of lib-er-ty.

To-day,

89 D Bm

— of thee I sing.

To-day, of thee I sing.

to-day,

93 F

To - day,

To - day.

97 (Keyboard)

To - day.

101 Gm C7 F

Gm

C7

F

## America

**M**

Keyboard

C

Far, we've been trav - el - ing far\_\_\_\_ with - out a home,

but not with - out a star.

Free, on - ly want to be free.\_\_\_\_ We hud - dle close,

hang on to a dream.

D

On the boat and on the planes, we're com - ing to A - mer-i-ca.

Nev - er look - ing back a-gain. we're com - ing to A - mer-i-ca.

Bm D

Home, though it seems so far a way. Oh, we're trav - el - ing

A A7 C G F#m

light to-day in the eye of the storm. in the eye of the

2  
37 Bm

41 D A

45 C D/A C/B♭ B m

49 C

49

53 C

57

61 D

65

69 E C♯m 3

73 C♯m F♯m7

77 E C♯m

81 A F♯m

85 E C♯m

89 A F♯m

93 C

97 (Keyboard)

101 Dm G7 C

Male Vocal

## Born In The USA

Keyboard

F

F/B<sub>b</sub>

Born down in a dead man's town, the first kick I took was when I

hit the ground. End up like a dog that's been beat too much, till you

spend half your life just to cov - er it up now.

Born in the U S A; I was born in the U S A. I was

born in the U S A. Born in the U S A, now.

Got in a lit - tle home town jam, so they put a ri - fle

in my hand. Sent me off to a for-eign land.

to go and kill the yel - low man.

2 F

Born in the U S A; I was born in the U S A. I was

37 F/Bb

born in the U S A. Born in the U S A. now.

41 F

Come back home to the re-fin-er-y, Hir-ing man say "Son, if it was up to me."

45 F/Bb

Went down to see my V. A. man. He said,

47

"Son, don't you un - der - stand, now."

49 F (Instrumental)

53 F/Bb

I had a bro-ther at Khe Sahn fight-ing off them

57 F

Vi - et Cong. They're still there, and he's all gone.

63 (Instrumental)

65 F

68 F/B♭ (Instrumental)

71

73 F

76 F/B♭

79

81 F

85 F/B♭

89 F

93 F/B♭

4

97 F (Instrumental)

101 F/B♭

105 F

109 F/B♭ F

## R.O.C.K In The U.S.A

Keyboard

The musical score consists of two staves of music in 4/4 time, key of E♭ major (two flats). The top staff uses a treble clef and the bottom staff uses a bass clef. Chords are indicated above the staff.

**Chords:**

- Measures 1-4: E♭, A♭, D♭, A♭, E♭, A♭, D♭, A♭
- Measure 5: E♭, A♭, D♭, A♭, E♭, A♭, D♭, A♭, followed by a vocal entry: "They"
- Measure 9: E♭, A♭, D♭, A♭, E♭, A♭, D♭, A♭, followed by lyrics: "come from the cit-ies and they come from the small-er towns,"
- Measure 13: E♭, A♭, D♭, A♭, E♭, A♭, D♭, A♭, followed by lyrics: "beat up cars with gui-tars and drum-mers go - in' crack boom bam."
- Measure 17: E♭, A♭, D♭, A♭, E♭, A♭, D♭, A♭, followed by lyrics: "R. O. C. K. in the U. S. A., R. O. C. K. in the U. S. A.,"
- Measure 21: E♭, A♭, D♭, A♭, E♭, A♭, N.C., followed by lyrics: "Rock-in' in the U. S. A."
- Measure 25: E♭, A♭/E♭, D♭/E♭, A♭/E♭, E♭, A♭/E♭, D♭/E♭, A♭/E♭, followed by lyrics: "Well, they"

**Text:**

They  
come from the cit-ies and they come from the small-er towns,  
beat up cars with gui-tars and drum-mers go - in' crack boom bam.  
R. O. C. K. in the U. S. A., R. O. C. K. in the U. S. A.,  
Rock-in' in the U. S. A.  
Well, they

29      E♭            A♭            D♭            A♭            E♭            A♭            D♭            A♭  
 said good-bye to their fam - lies, said good-bye to their friends. With the

33      E♭            A♭            D♭            A♭            A♭            E♭            A♭            D♭            A♭  
 pipe dreams in their heads and ver-y lit-tle mon-ey in their hands.

37      E♭            A♭            D♭            A♭            E♭            A♭            D♭            A♭  
 Some are black and some are white, and they ain't too proud to sleep on your floor to-night. With

41      E♭            A♭            D♭            A♭            E♭            A♭            N.C.  
 blind faith of Je-sus, you know that they just might. Rock-in' in the U. S. A.

45      E♭            A♭/E♭        D♭/E♭        A♭/E♭        E♭            A♭/E♭        D♭/E♭        A♭/E♭ (Sax)  
 (Saxophone part starts at measure 45)

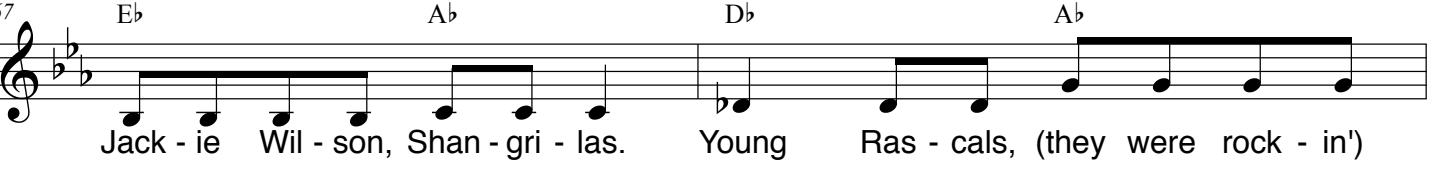
49      E♭            A♭            D♭            A♭            E♭            A♭            D♭            A♭

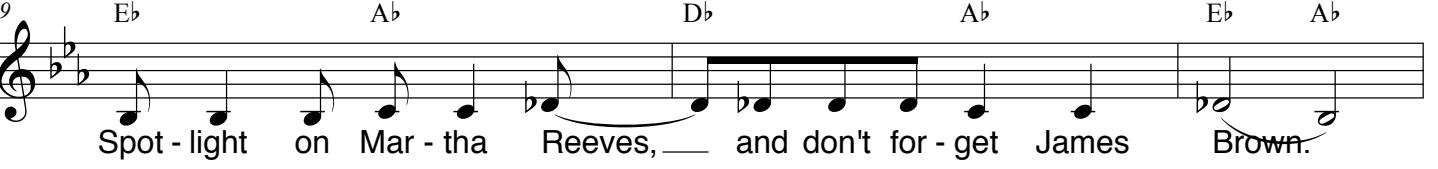
53      E♭            A♭            D♭            A♭            E♭            A♭            D♭            A♭

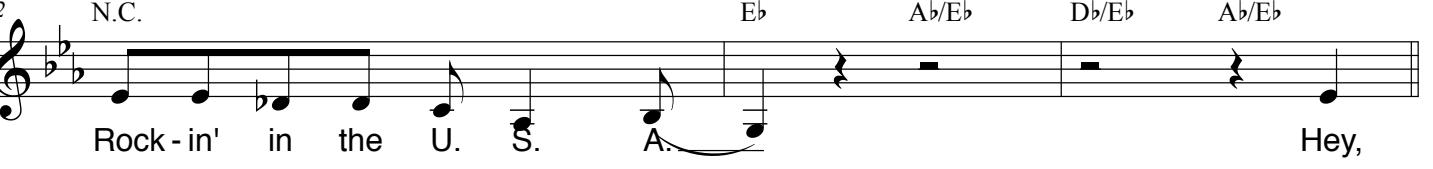
57                    E♭                    A♭                    D♭                    A♭                    E♭                    A♭                    D♭                    A♭  
  
 Voi - ces from no - where and voi - ces from the lar - ger town

61                    E♭                    A♭                    D♭                    A♭                    E♭                    A♭                    D♭                    A♭  
  
 filled out heads full of dreams and turned our world up-side down There was

65                    E♭                    A♭                    D♭                    A♭  
  
 Frank-ie Ly - mon, Bob - by Ful - ler, Mitch Ry - der, (they were rock - in')

67                    E♭                    A♭                    D♭                    A♭  
  
 Jack - ie Wil - son, Shan - gri - las. Young Ras - cals, (they were rock - in')

69                    E♭                    A♭                    D♭                    A♭                    E♭                    A♭  
  
 Spot - light on Mar - tha Reeves, and don't for - get James Brown.

72                    N.C.                    E♭                    A♭/E♭                    D♭/E♭                    A♭/E♭  
  
 Rock - in' in the U. S. A. Hey,

75                    E♭                    A♭                    D♭                    A♭                    E♭                    A♭                    D♭                    A♭  
  
 R. O. C. K. in the U. S. A., R. O. C. K. in the U. S. A., R. O. C. K. in the U. S. A., R. O. C. K. in the U. S. A.

79                    E♭                    A♭                    D♭                    A♭                    E♭                    A♭                    D♭                    A♭                    E♭  
  
 R. O. C. K. in the U. S. A., R. O. C. K. in the U. S. A., R. O. C. K. in the U. S. A., R. O. C. K. in the U. S. A.

## R.O.C.K In The U.S.A

Keyboard

The musical score consists of two staves of music in 4/4 time, key of E♭ major (two flats). The top staff uses a treble clef and the bottom staff uses a bass clef. Chords are indicated above the staff.

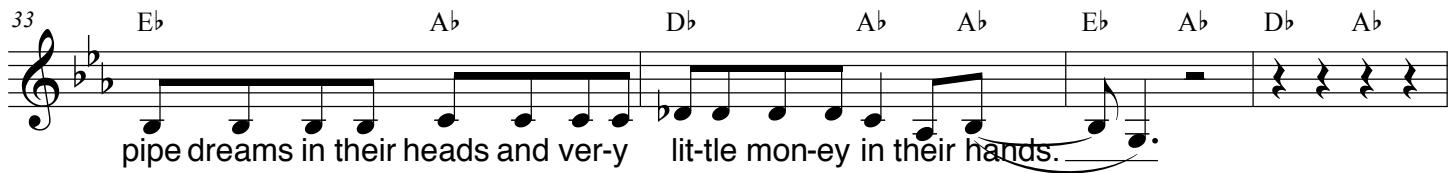
**Chords:**

- Measures 1-4: E♭, A♭, D♭, A♭, E♭, A♭, D♭, A♭
- Measure 5: E♭, A♭, D♭, A♭, E♭, A♭, D♭, A♭, followed by a vocal entry: "They"
- Measure 9: E♭, A♭, D♭, A♭, E♭, A♭, D♭, A♭, followed by lyrics: "come from the cit-ies and they come from the small-er towns,"
- Measure 13: E♭, A♭, D♭, A♭, E♭, A♭, D♭, A♭, followed by lyrics: "beat up cars with gui-tars and drum-mers go - in' crack boom bam."
- Measure 17: E♭, A♭, D♭, A♭, E♭, A♭, D♭, A♭, followed by lyrics: "R. O. C. K. in the U. S. A.," repeated.
- Measure 21: E♭, A♭, D♭, A♭, E♭, A♭, N.C., followed by lyrics: "Rock-in' in the U. S. A."
- Measure 25: E♭, A♭/E♭, D♭/E♭, A♭/E♭, E♭, A♭/E♭, D♭/E♭, A♭/E♭, followed by lyrics: "Well, they"

**Lyrics:**

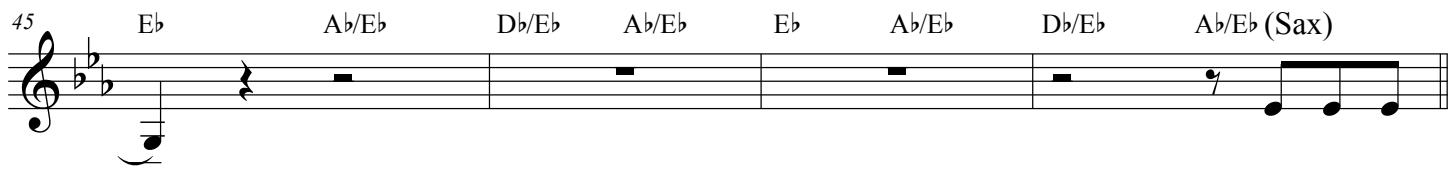
- Measures 1-4: E♭, A♭, D♭, A♭, E♭, A♭, D♭, A♭
- Measure 5: They
- Measure 9: come from the cit-ies and they come from the small-er towns,
- Measure 13: beat up cars with gui-tars and drum-mers go - in' crack boom bam.
- Measure 17: R. O. C. K. in the U. S. A.,
- Measure 21: Rock-in' in the U. S. A.
- Measure 25: Well, they

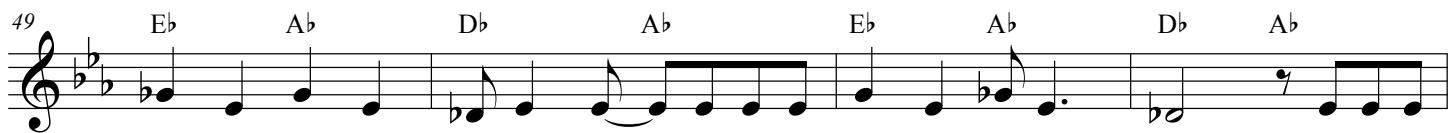
29      E♭      A♭      D♭      A♭      E♭      A♭      D♭      A♭  
  
 said good-bye to their fam - lies, said good-bye to their friends. With the

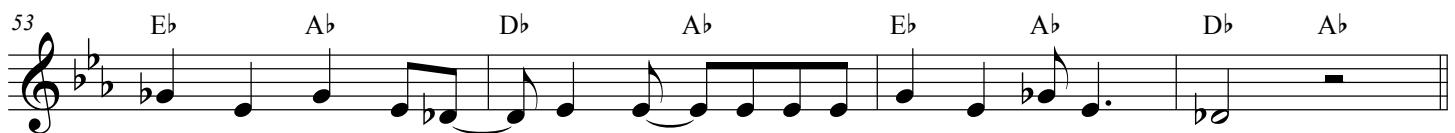
33      E♭      A♭      D♭      A♭      A♭      E♭      A♭      D♭      A♭  
  
 pipe dreams in their heads and ver-y lit-tle mon-ey in their hands.

37      E♭      A♭      D♭      A♭      E♭      A♭      D♭      A♭  
  
 Some are black and some are white, and they ain't too proud to sleep on your floor to-night. With

41      E♭      A♭      D♭      A♭      E♭      A♭      N.C.  
  
 blind faith of Je-sus, you know that they just might. Rock-in' in the U. S. A.

45      E♭      A♭/E♭      D♭/E♭      A♭/E♭      E♭      A♭/E♭      D♭/E♭      A♭/E♭ (Sax)  


49      E♭      A♭      D♭      A♭      E♭      A♭      D♭      A♭  


53      E♭      A♭      D♭      A♭      E♭      A♭      D♭      A♭  


57 E♭ A♭ D♭ A♭ E♭ A♭ D♭ A♭

Voi - ces from no - where and voi - ces from the lar - ger town.

61 E♭ A♭ D♭ A♭ E♭ A♭ D♭ A♭

filled out heads full of dreams and turned our world up-side down There was

65 E♭ A♭ D♭ A♭

Frank - ie Ly - mon, Bob - by Ful - ler, Mitch Ry - der, (they were rock - in')

67 E♭ A♭ D♭ A♭

Jack - ie Wil - son, Shan - gri - las. Young Ras - cals, (they were rock - in')

69 E♭ A♭ D♭ A♭ E♭ A♭

Spot - light on Mar - tha Reeves, and don't for - get James Brown.

72 N.C. E♭ A♭/E♭ D♭/E♭ A♭/E♭

Rock - in' in the U. S. A. Hey,

75 E♭ A♭ D♭ A♭ E♭ A♭ D♭ A♭

R. O. C. K. in the U. S. A., R. O. C. K. in the U. S. A.,

79 E♭ A♭ D♭ A♭ E♭ A♭ D♭ A♭ E♭

R. O. C. K. in the U. S. A., R. O. C. K. in the U. S. A.,

## VOCAL DUET

## Surfin' USA

Rock beat

(Keyboard Only)

(Bass drum,  
single beat)

Keyboard

(M) If ev - 'ry - bod - y had an

(Bass drum solid 4 beat throughout,  
including measures with N.C. designation)

B♭ N.C. E♭ N.C.

o - cean route a - cross the U S A.  
we're gon - na take real soon.

Then ev - 'ry - bod - y'd be  
We're wax-ing down our

(F) Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

7 B♭7 N.C. E♭ N.C.

surf - in' surf boards;  
like Cal - i-for-n-eye-ay.  
we can't wait for June.

You'd see them wear-in' their bag-  
We'll all be gone for the sum-

Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

II A♭ N.C. E♭ N.C.

- gies, - mer,  
huar - a - chi san-dals, too.  
we're on sa - fa - ri to stay.

A bush - y, bush - y blond  
Tell the teach-er we're

Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

15 B♭7 N.C. E♭

hair - do, surf - in',  
surf-in' U S A.  
surf-in' U S A.

You'll catch 'em surf-in' at  
At Hag - ger - ty's and

Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

19 B♭ E♭

19 Del Mar,  
Swa-mi's,  
In-side, out-side, U S A.  
19 Ven-tur-a Coun-ty line,  
Pa-ci-fic Pal-i-sades,  
In-side, out-side, U S A.

23 B♭7 E♭

23 Tres-sels,  
Sun-set,  
In-side, out-side, U S A.  
23 Aus-tral-ia's Nar-a-bean.  
Re-don-do Beach L A.  
In-side, out-side, U S A.  
E♭

27 A♭ E♭

27 hat-tan  
Jol-la  
In-side, out-side, U S A.  
27 and down Do-hen-y way,  
and Wai-a-me-a Bay  
In-side, out-side, Ev'-ry-bod-y's gone

31 B♭7 N.C. To Coda Φ 1. 2.

31 surf-in' U S A.  
31 We'll all be plan-nin' out a  
surf-in'

36 B♭7 (Sax adlib) E♭ B♭7 E♭ A♭ E♭

(F) Ev'-ry-bod-y's gone  
36 (M) surf-in' U S A.  
36 We'll all be plan-nin' out a

48 B♭7 N.C. E♭ N.C. D.S. al Coda

48 (M) surf-in' U S A.  
48 We'll all be plan-nin' out a  
surf-in'

∅ Coda

**Coda**

52 B♭7 (Keyboard adlib) E♭ B♭7

59 E♭ A♭ E♭ (F) Ev - 'ry-bod-y's gone

65 B♭7 N.C. E♭ (M) surf-in' U S A. surf - in'

69 B♭7 N.C. E♭ surf-in' U S A. surf - in'

73 B♭7 N.C. E♭ surf-in' U S A. surf - in'

77 B♭7 N.C. E♭ (Keyboard) surf-in' U S A. surf - in'

## VOCAL DUET

## Surfin' USA

Alto Sax

Rock beat

(Keyboard Only)

(Bass drum,  
single beat) N.C.

(M) If ev - 'ry - bod - y had an

(Bass drum solid 4 beat throughout,  
including measures with N.C. designation)

§

3 G. N.C. C  
 o - cean a - cross the U S A. Then ev - 'ry - bod - y'd be  
 route we're gon - na take real soon. We're wax-ing down our  
 (F) Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

7 G7 N.C. C N.C.  
 surf - in' like Cal - i-forn-eye-ay. You'd see them wear - in' their bag -  
 surf boards; we can't wait for June. We'll all be gone for the sum -  
 Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

11 N.C. C N.C.  
 gies, huar - a - chi san - dals, too. A bush - y, bush - y blond  
 mer, we're on sa - fa - ri to stay. Tell the teach - er we're  
 Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

15 G7 N.C. C  
 hair - do, surf-in' U S A. You'll catch 'em surf-in' at  
 surf - in', surf-in' U S A. At Hag - ger - ty's and  
 Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

19 G  
 Del Mar,  
 Swa - mi's,  
 In-side, out-side, U S A.  
 Ven-tur-a Coun-ty line,  
 Pa - ci-fic Pal - i-sades,  
 In-side, out-side, U S A.  
 San-ta Cruz and  
 San O - no - free and

23 G7  
 Tres - sels,  
 Sun - set,  
 In-side, out-side, U S A.  
 Aus-tral-ia's Nar - a - bean.  
 Re-don-do Beach L A  
 All o - ver Man-  
 All o - ver La

27 E  
 hat - tan  
 Jol - la  
 In-side, out - side, U S A.  
 and down Do-hen-y way,  
 and Wai - a - me-a Bay  
 In-side, out-side, Ev'ry-bod-y's gone

31 G7 N.C. To Coda Φ  
 surf-in' U S A.  
 1. C  
 2. :| -  
 surf - in'  
 We'll all be plan-nin' out a

36 G7 (Sax adlib) C G7 C F C  
 (F)Ev'ry-bod-y's gone

48 G7 N.C. C N.C. D.S. al Coda  
 (M) surf-in' U S A.  
 surf - in'  
 We'll all be plan-nin' out a

**0 Coda**

52 G7 (Keyboard adlib) C G7

59 C F C  
(F)Ev - 'ry - bod - y's gone

65 G7 N.C. C  
(M) surf-in' U S A.  
surf - in'\_

69 G7 N.C. C  
surf-in' U S A.  
surf - in'\_

73 G7 N.C. C  
surf-in' U S A.  
surf - in'\_

77 G7 N.C. C  
surf - in'\_

(Keyboard)

# Party In The USA

## Keyboard

Musical score for the first section of the piece, featuring two staves. The top staff is treble clef, 4/4 time, and the bottom staff is bass clef, 4/4 time. The melody consists of eighth and sixteenth notes, primarily in the treble clef staff. The lyrics are as follows:

F A m D m C F A m D m N.C.

5 F Am Dm C  
hopped off the plane at L A X with a dream and my car - di - gan.

Musical score for 'Welcome to the Land of Fame' in F major. The score consists of two staves. The top staff shows a melody line with lyrics: 'Wel-come to the land of fame, ex - cess.' The bottom staff shows a bass line. The score includes a key signature of one flat, a common time, and a 7 in the top left corner. Chords indicated above the staff are F, Am, Dm, and C.

Musical score for measures 9-12:

- Measure 9: Chord F (F-A-C) - 4 eighth notes on F
- Measure 10: Chord A<sub>m</sub> (A-C-E) - 4 eighth notes on A
- Measure 11: Chord D<sub>m</sub> (D-F-A) - 4 eighth notes on D
- Measure 12: Chord C (C-E-G) - 4 eighth notes on C

Jumped in the cab, here I am for the first time. Look to my right, and I see the Hol-ly-wood sign.

The musical score consists of a single staff of music. The key signature is one flat, indicating E-flat major. The time signature is common time (indicated by 'C'). The measure starts with a half note (B-flat) followed by a quarter note (A). This is followed by a sixteenth-note pattern: a eighth note (G), a sixteenth note (F-sharp), another eighth note (G), and two sixteenth notes (E-sharp, C). The next measure begins with a quarter note (D). The following measure starts with a half note (B-flat) followed by a quarter note (A). The final measure starts with a half note (B-flat) followed by a quarter note (A).

This is all so cra - zy. Ev 'ry - bod - y seems so fam - ous.

My tum - my's churn - ing and I'm feel - in' kin - da home - sick.

Musical score for measures 14-17:

- Measure 14: Chord Dm. The melody consists of eighth-note pairs: (F, A), (G, B), (E, G), (D, F).
- Measure 15: Chord C. The melody consists of eighth-note pairs: (E, G), (D, F), (C, E), (B, D).
- Measure 16: Chord F. The melody consists of eighth-note pairs: (A, C), (G, B), (F, A), (E, G).
- Measure 17: Chord Am. The melody consists of eighth-note pairs: (D, F), (C, E), (B, D), (A, C).

Too much pres-ure and I'm ner-vousThat's when the tax-i man turned on the ra-di-o\_\_ and a

Musical score for piano, page 16. The right hand plays a melodic line with eighth-note patterns. The left hand provides harmonic support with chords in Dm, C, Dm, C, Dm, and C. Measure numbers 16 through 21 are indicated above the staff.

Jay-Z song was on, and a Jay-Z song was on, and a Jay-Z song was on. So I put my

2  
19 F A m D m C

hands up. They're play - ing my song, and the but-ter-flies fly a-way. I'm

21 F Am D m C  
<sup>3</sup>

nod-din' my head like yeah. I'm mov-in' my hips like yeah. I got my

23 F A m D m C

hands up, they're play - ing my song. I know I'm gon-na be O - K.

25 F A m D m C

Yeah. \_\_\_\_\_ It's a par-ty in the U S A.

27 F A m D m C

Yeah. \_\_\_\_\_ It's a par-ty in the U S A. I

29 F A m D m C

get to the club in my tax - i cab, ev-'ry - bod-y's look-in at me now. Like

31 F A m D m C

who's that chick that's rock - in' kicks, she's got-ta be from out - ta town.

33 F A m D m C

So hard with my girls not around me,it's def-in-ite-ly not a Nash-ville part - y,

35 C A m D m C

'cause all I see are sti-let - tos. I guess I nev-er got the mem - o.

37 F A m

My tum - my's turn - ing and I'm feel - in' kin - da home - sick.

38 D m C F A m

Too much pres-sure and I'm ner-vous. That's when the DJ dropped my fav-rite tune and a

40 D m C D m C D m C

Brit-ney songs was on, and a Brit-ney song was on, and a Brit-ney song was on. So I put my

43 F A m D m C

hands up. They're play - ing my song, and the but-ter-flies fly a-way. I'm

45 F 3 A m D m 3 C

nod-din' my head like yeah. I'm mov-in' my hips like yeah. I got my

47 F A m D m C

hands up, they're play - ing my song. I know I'm gon-na be O - K.

49 F A m D m C

Yeah. \_\_\_\_\_ It's a par - ty in the U S A.

51 F A m D m C

Yeah. \_\_\_\_\_ It's a par - ty in the U S A.

4  
53 A m D m A m D m

Felt like hop-ping on a flight back to my home town to - night. —

57 A m D m B♭ C

Some-thing stops me ev'-ry time. The D J plays my song, and I feel al-right. So I put my

61 F A m D m C

hands up. They're play - ing my song, and the but-ter-flies fly a-way. I'm

63 F 3 A m D m 3 C

nod-din' my head like yeah. I'm mov-in' my hips like yeah. I got my

65 F A m D m C

hands up, they're play - ing my song. I know I'm gon-na be O - K.

67 F A m D m C

Yeah. It's a par-ty in the U S A.

69 F A m D m C | 2. C

Yeah. It's a par-ty in the U S A. So I put my par-ty in the U S A.

## Party In The USA


  
Keyboard

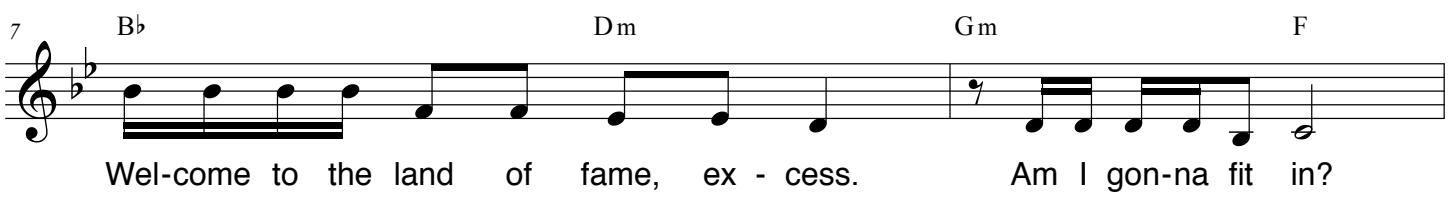
B♭ Dm Gm F B♭ Dm Gm N.C.



5 B♭ Dm Gm F



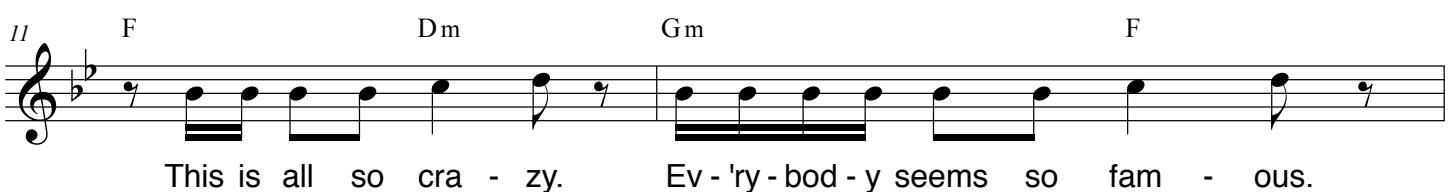
7 B♭ Dm Gm F



9 B♭ Dm Gm F



11 F Dm Gm F



13 B♭ Dm



14 Gm F B♭ Dm



16 Gm F Gm F Gm F



2  
 19 Bb Dm Gm F  
 hands up. They're play - ing my song, and the but-ter-flies fly a-way. I'm  
 21 Bb Dm Gm F  
 nod-din' my head like yeah. I'm mov-in'<sup>3</sup> my hips like yeah. I got my  
 23 Bb Dm Gm F  
 hands up, they're play - ing my song. I know I'm gon-na be O - K.  
 25 Bb Dm Gm F  
 Yeah. \_\_\_\_\_ It's a par-ty in the U S A.  
 27 Bb Dm Gm F  
 Yeah. \_\_\_\_\_ It's a par-ty in the U S A. I  
 29 Bb Dm Gm F  
 get to the club in my tax - i cab, ev-'ry - bod-y's look-in at me now. Like  
 31 Bb Dm Gm F  
 who's that chick that's rock - in' kicks, she's got-ta be from out - ta town.  
 33 Bb Dm Gm F  
 So hard with my girls not around me, it's def-in-i-te-ly not a Nash-ville part - y,  
 35 F Dm Gm F  
 'cause all I see are sti-llet - tos. I guess I nev-er got the mem - o.

37 B♭ Dm

My tum-my's turn-ing and I'm feel-in' kin-da home-sick.

38 Gm F B♭ Dm

Too much pres-sure and I'm ner-vous That's when the DJ dropped my fav-rite tune and a

40 Gm F Gm F Gm F

BritNEY songs was on, and a BritNEY song was on, and a BritNEY song was on. So I put my

43 B♭ Dm Gm F

hands up. They're play-ing my song, and the but-ter-flies fly a-way. I'm

45 B♭ Dm Gm F

nod-din' my head like yeah. I'm mov-in' my hips like yeah. I got my

47 B♭ Dm Gm F

hands up, they're play-ing my song. I know I'm gon-na be O-K.

49 B♭ Dm Gm F

Yeah. It's a par-tty in the U S A.

51 B♭ Dm Gm F

Yeah. It's a par-tty in the U S A.

4  
53 Dm Gm Dm Gm

Felt like hop-ping on a flight back to my home town to - night.

57 Dm Gm E♭ F

Some-thing stops me ev'-ry time. The D J plays my song, and I feel al-right. So I put my

61 B♭ Dm Gm F

hands up. They're play - ing my song, and the but-ter-flies fly a-way. I'm

63 B♭ Dm Gm F

nod-din' my head like yeah. I'm mov-in' my hips like yeah. I got my

65 B♭ Dm Gm F

hands up, they're play - ing my song. I know I'm gon-na be O - K.

67 B♭ Dm Gm F

Yeah. \_\_\_\_\_ It's a par-ty in the U S A.

69 B♭ Dm Gm Gm F | 2. F

Yeah. \_\_\_\_\_ It's a par-ty in the U S A. So I put my par-ty in the U S A.