

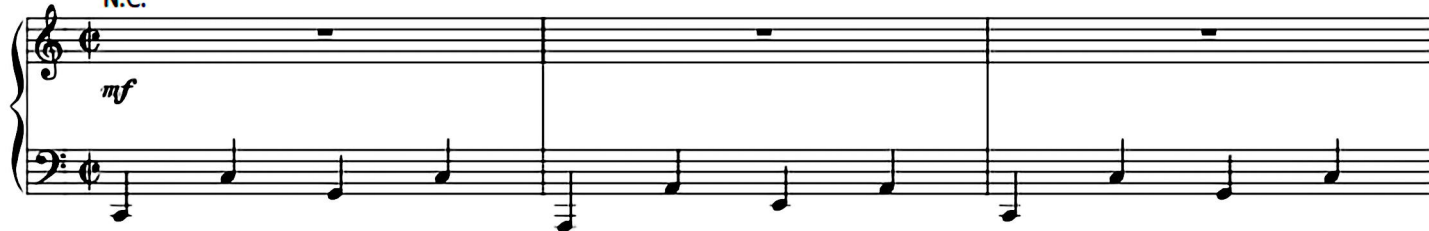
# TRUTH HURTS

Words and Music by MELISSA JEFFERSON,  
ERIC FREDERIC, JÉESE ST. JOHN GELLER,  
STEVEN CHEUNG, JEREMIAH RAISEN  
and JUSTIN LOUIS RAISEN


Moderately, in 2

N.C.

*mf*

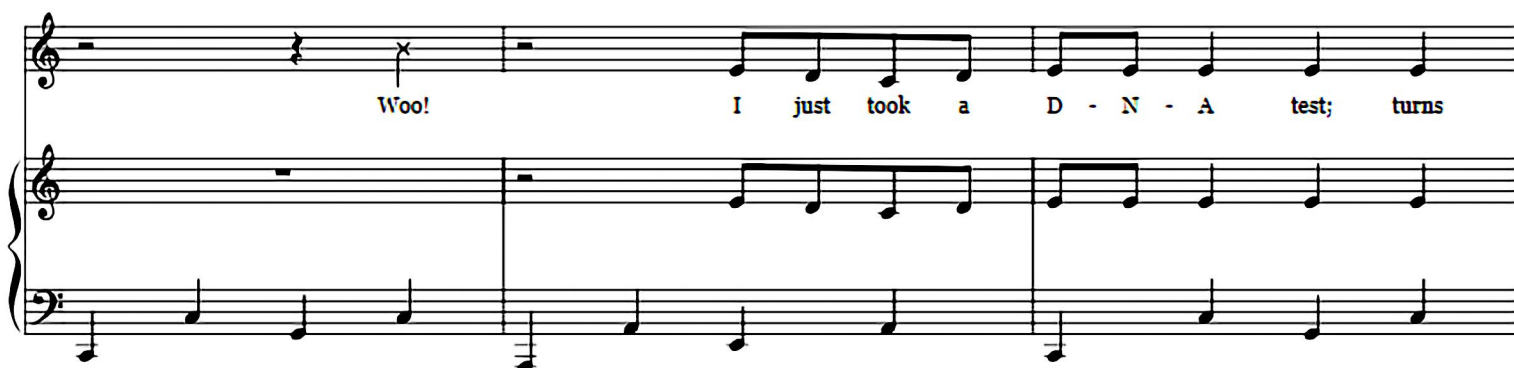


The piano introduction consists of three measures. The right hand has whole rests. The left hand plays a steady eighth-note bass line: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.



Why men great 'til they got - ta be great?

The vocal line begins with a whole rest in the first measure. The melody starts in the second measure with a quarter note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, and a quarter note E4 in the final measure. The piano accompaniment continues with the same eighth-note bass line.



Woo! I just took a D - N - A test; turns

The vocal line begins with a whole rest in the first measure. The melody starts in the second measure with a quarter note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, and a quarter note E4 in the final measure. The piano accompaniment continues with the same eighth-note bass line.

out I'm a hun - dred per - cent that bitch e - ven when I'm cry - in' cra - zy. Yeah, I

got boy prob - lems, that's the hu - man in me. — Bling, bling, then I solve 'em, that's the

god - dess in me. You could - a had a bad bitch, non - com - mit - tal. Help you with your

C<sup>5</sup> A<sup>5</sup>

ca - reer just a lit - tle. You're 'posed to hold me down, but you're

C<sup>5</sup> A<sup>5</sup> C<sup>5</sup>

A<sup>5</sup> C<sup>5</sup> A<sup>5</sup> N.C.

hold - in' me back. — And that's the sound \_\_\_\_\_ of me not call - ing you back.

C<sup>5</sup> A<sup>5</sup> C<sup>5</sup>

Why men great 'til they got - ta be great? Don't text me,

A<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

tell it straight to my face. Best friend sat me down in the sa - lon chair.

C<sup>5</sup> A<sup>5</sup> C<sup>5</sup>

Sham - poo press, get you out - ta my hair. Fresh pho - tos

A<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

with the bon light - ing. New man on the Min - ne - so - ta Vik - ings.

C<sup>5</sup> A<sup>5</sup> C<sup>5</sup>

Truth hurts, need - ed some - thing more ex - cit - ing. Bom, bom, bi, bom, bi,

A<sup>5</sup> N.C.

bum, bum, bay. You tried to break my heart. \_ Oh, that breaks my heart \_ that you

thought you ev - er had it. No, you ain't from the start. \_ Hey, I'm glad you're back \_ with your bitch. I mean,

who would wan - na hide\_ this? I will nev - er, ev - er, ev - er, ev - er, ev - er be your\_ side chick. I put the

C<sup>5</sup> A<sup>5</sup> C<sup>5</sup>

sing \_\_\_\_\_ in sin - gle. Ain't worr - ied 'bout a ring \_\_\_\_\_ on my

A<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

fin - ger. So you can tell your friend, "Shoot your shot when you see 'em."

N.C. C<sup>5</sup>





It's o - kay, he al - read - y in my D - Ms. Why men great

'til they got - ta be great? Don't text me, tell it straight to my face.

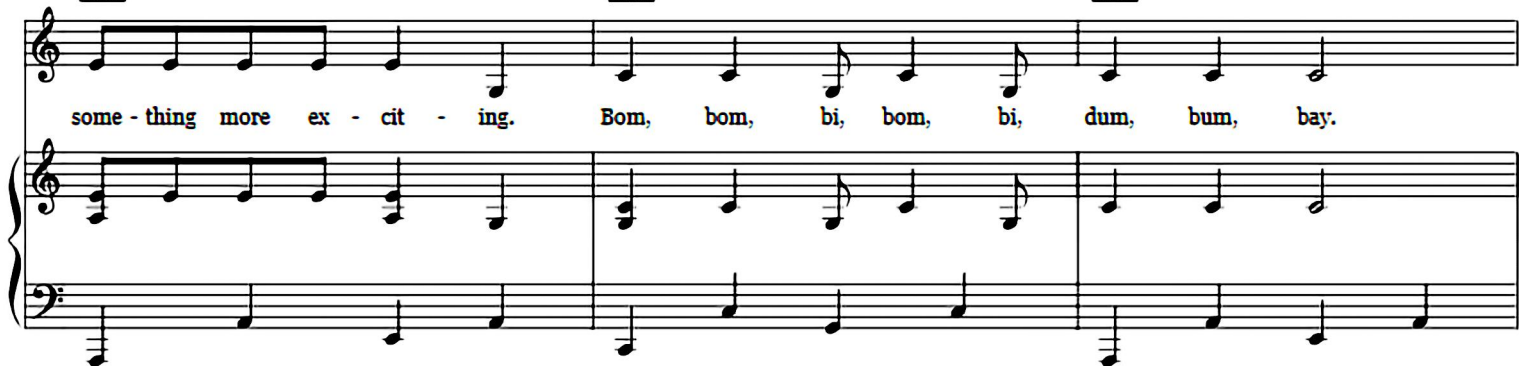
Best friend sat me down in the sa - lon chair. Sham - poo press,

get you out - ta my hair. Fresh pho - tos with the bon light - ing.

New man on the Min - ne - so - ta Vik - ings. Truth hurts, need - ed

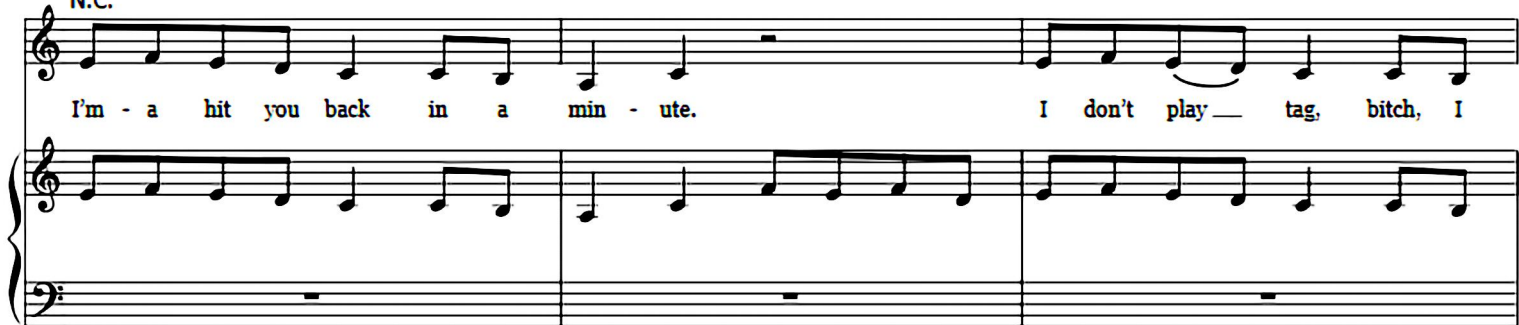
A<sup>5</sup>  Str  Str C<sup>5</sup>  Str A<sup>5</sup>  Str

some - thing more ex - cit - ing. Bom, bom, bi, bom, bi, dum, bum, bay.

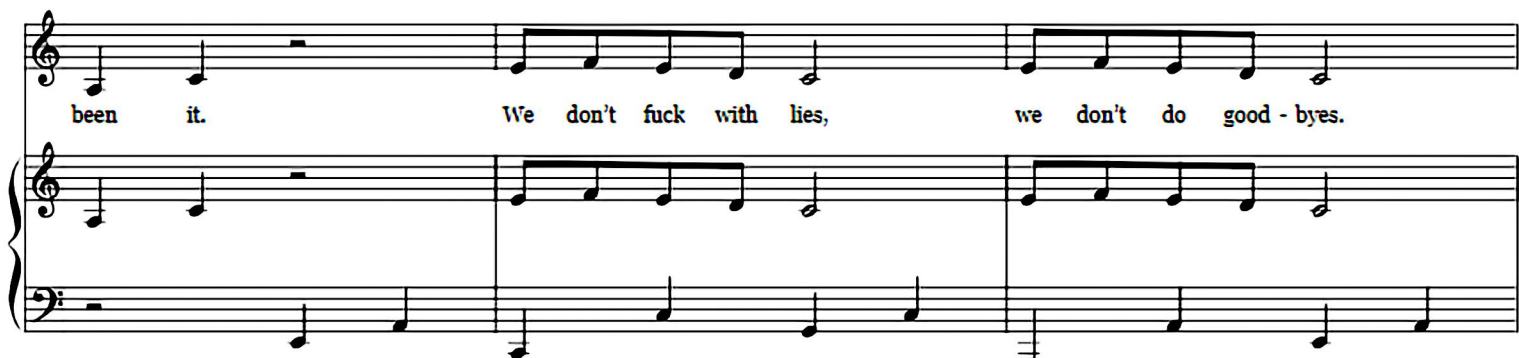





N.C.

I'm - a hit you back in a min - ute. I don't play — tag, bitch, I




been it. We don't fuck with lies, we don't do good - byes.



C<sup>5</sup>  Str A<sup>5</sup>  Str C<sup>5</sup>  Str

We just keep it push - in' like aye, yi, yi. I'm - a hit you back in a



A<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

min - ute. I don't play tag, bitch, I been it.

C<sup>5</sup> A<sup>5</sup> N.C.

We don't fuck with lies, we don't do good-byes. We just keep it push - in' like

D.S. al Coda

aye, yi, yi. With the bon

C<sup>5</sup> A<sup>5</sup> C<sup>5</sup>

light - ing. Min - ne - so - ta Vik - ings,



The musical score consists of three staves. The top staff is a vocal line with lyrics: "a, yee, ay." The middle staff is a guitar line in treble clef, and the bottom staff is a guitar line in bass clef. The music is in 7/8 time. The vocal line has a melodic line with a long note on "a," followed by "yee," and "ay." The guitar accompaniment features a rhythmic pattern of eighth and sixteenth notes. Chord diagrams for A5, C5, and A5 are provided above the first three measures of the guitar part.