

# DEAR FUTURE HUSBAND

As performed by MEGHAN TRAINOR

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Words and Music by  
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Freely  
D $\flat$

B $\flat$ m

Dear fu - ture hus - band, here's\_ a few things you'll need to know

*mp*

This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of three flats (B-flat major/D-flat minor), and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. There is a quarter rest, then another series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is the piano accompaniment, starting with a treble clef, the same key signature and time signature. It features a series of chords: a whole chord of D-flat major (F4, A-flat4, C5), a whole chord of B-flat major (D-flat4, F4, A-flat4), and a whole chord of G-flat major (B-flat4, D-flat5, F5). The piano part is marked *mp* (mezzo-piano).

4 if you want to be my one and on - ly all

E $\flat$ m A $\flat$

This system contains the next two staves of music. The top staff continues the vocal line, starting with a treble clef, the same key signature and time signature. It begins with a quarter rest, followed by a triplet of quarter notes: G4, A4, B4. This is followed by a quarter note G4, a quarter rest, and another triplet of quarter notes: G4, A4, B4. The melody then continues with quarter notes: C5, B4, A4, G4. The bottom staff continues the piano accompaniment, starting with a treble clef, the same key signature and time signature. It features a series of chords: a whole chord of D-flat major (F4, A-flat4, C5), a whole chord of B-flat major (D-flat4, F4, A-flat4), and a whole chord of G-flat major (B-flat4, D-flat5, F5). The piano part includes a triplet of eighth notes in the right hand: F5, G5, A5. The system is marked with a '4' at the beginning, indicating the start of a new measure.

10

81

D

D

I'll be sleep-ing on the

84

Bm

left side of the bed. O - pen doors for me and you might get some kiss - es.

87

G

A<sup>7</sup>

D

Don't have a dirt - y mind, just be a class - y guy. Buy me a ring, buy,

90

buy me a ring,— babe. You got to know— how to treat me like a

93

Bm

G



lad - y, e - ven when I'm act - ing craz - y, tell—

96

A7

D

— me eve - ry-thing's al - right.—

12

99

D

Bm

Dear fu - ture hus - band, here's\_ a few things you'll need to know

102

G

A<sup>7</sup>

\_ if you\_ want to be my one and on - ly all\_ my life..

105

D

Dear fu - ture hus - band, if\_ you want to

109

Bm

G

get that spe - cial lov - in', tell me I'm beau - ti - ful each

112

A<sup>7</sup>

D

and eve - ry night. Oh, oh,

115

G

A<sup>7</sup>

D

fu - ture hus - band, bet - ter love me right.

♩ = 160 (♩♩ = ♩♩♩)

N.C.

7 D<sup>9</sup> N.C.

my life: \_\_\_\_\_ (Ah. \_\_\_\_\_ )

11 D<sup>9</sup> B<sup>9</sup>m

Take me on a date, I de-serve it, babe, and don't for-get the flow-ers

14 G<sup>9</sup> A<sup>9</sup>

eve-ry ann-i-ver-sar-y, 'cause if you treat me right, I'll be the per-fect wife.

17

D $\flat$ D $\flat$ 

Buy-ing gro-cer-ies, buy-ing, buy-ing what you need. You got that nine to five,

20

B $\flat$ m

but ba-by, so do I, so don't be think-ing I'll be home and bak-ing ap-ple pies.

23

G $\flat$ A $\flat$ D $\flat$ 

I nev-er learned to cook, but I can write a hook. Sing a-long with me, sing,

26

sing a - long with me. You got to know\_\_ how to treat me like a

29

Bbm

Gb

la - dy, e - ven when I'm act - ing craz - y, tell\_\_

32

Ab7

Db

\_\_ me eve - ry - thing's al - right.\_\_

35

D $\flat$

B $\flat$ m

Dear fu - ture hus - band, here's a few things you need to know

38

G $\flat$

A $\flat$ 7

— if you want to be my one and on - ly all my life.

41

D $\flat$

Dear fu - ture hus -

44 B♭m

- band, if you want to get that spe - cial lov - in', tell me I'm

47 G♭                      A♭7                      D♭

beau - ti - ful each and eve - ry night.

51 D♭    B♭m

Af - ter eve - ry fight, just a - pol - o - gize, and may - be then I'll let you

54 G<sup>b</sup> A<sup>b</sup>7

try and rock my bod - y right. E - ven if I was wrong, you know I'm nev - er wrong.

57 D<sup>b</sup>

Why dis - a - gree? Why, why dis - a - gree? You got to know

60 B<sup>b</sup>m

— how to treat me like a la - dy, e - ven when I'm act - ing

63 G $\flat$  A $\flat$ 7 D $\flat$

craz - y, tell me eve - ry-thing's al - right.

66 D

Dear fu - ture hus - band, here's a few

69 Bm G

things you need to know if you want to be my one and on -

72 A7 D

- ly all my life, hey, ba - by.

75 Bm

Dear fu - ture hus - band, make time for me, don't leave me lone

78 G A7

- ly, and know we'll nev - er see your fam - 'ly more than mine.