

LOSE YOU TO LOVE ME

Words and Music by SELENA GOMEZ,
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Slowly, in 2

E



F#m7



C#m7



B



The piano introduction for the first system consists of two staves. The right hand starts with a half note E4, followed by a half note G#4, and then a half note B4. The left hand starts with a half note E2, followed by a half note G#2, and then a half note B2. The dynamics are marked *mp*.

E



F#m7



The second system features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a triplet of eighth notes: G#4, A4, B4. The lyrics are: "You prom - ised the world and I fell for it." The piano accompaniment follows the same melodic line. The dynamics are marked *mp*.

You prom - ised the world and I fell for it.
I saw the signs and I ig - nored it.

C#m7





B






The third system features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a triplet of eighth notes: G#4, A4, B4. The lyrics are: "I put you first and you a - dored it. Set fires to my for - Rose - col - ored glass - es all dis - tort - ed. Set fire to my pur -". The piano accompaniment follows the same melodic line. The dynamics are marked *mp*.

I put you first and you a - dored it. Set fires to my for -
Rose - col - ored glass - es all dis - tort - ed. Set fire to my pur -

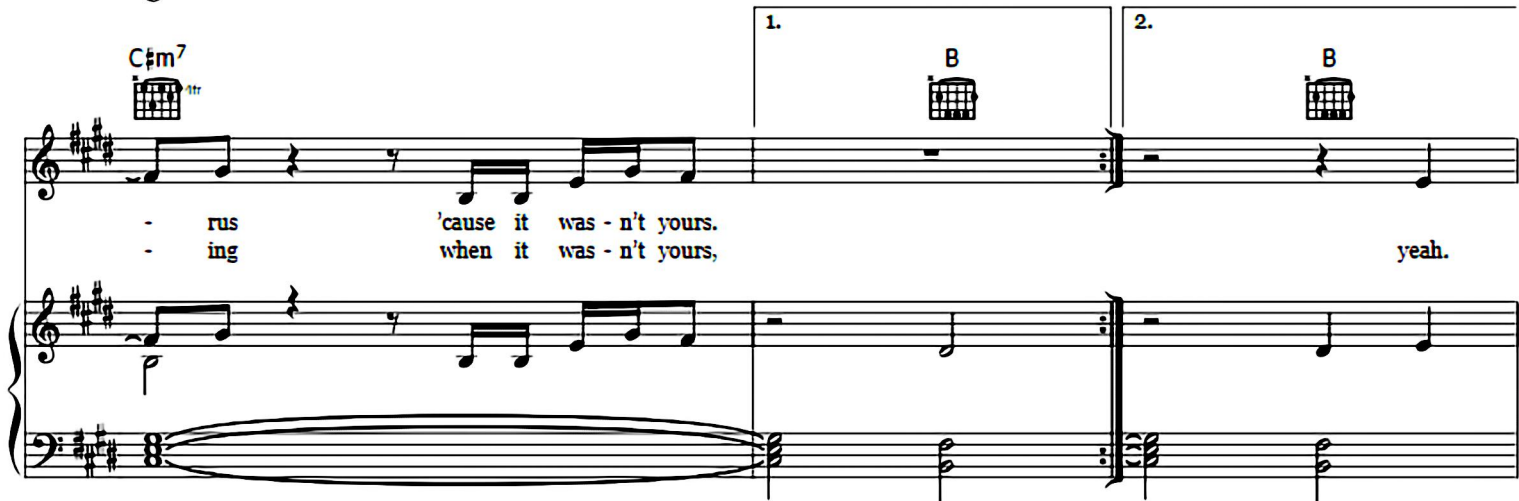
E  F#m7 

- est, and you let it burn. Sang off - key in my cho -
 - pose, and I let it burn. You got off on the hurt -



C#m7  1. B  2. B 




- rus 'cause it was - n't yours.
 - ing when it was - n't yours, yeah.



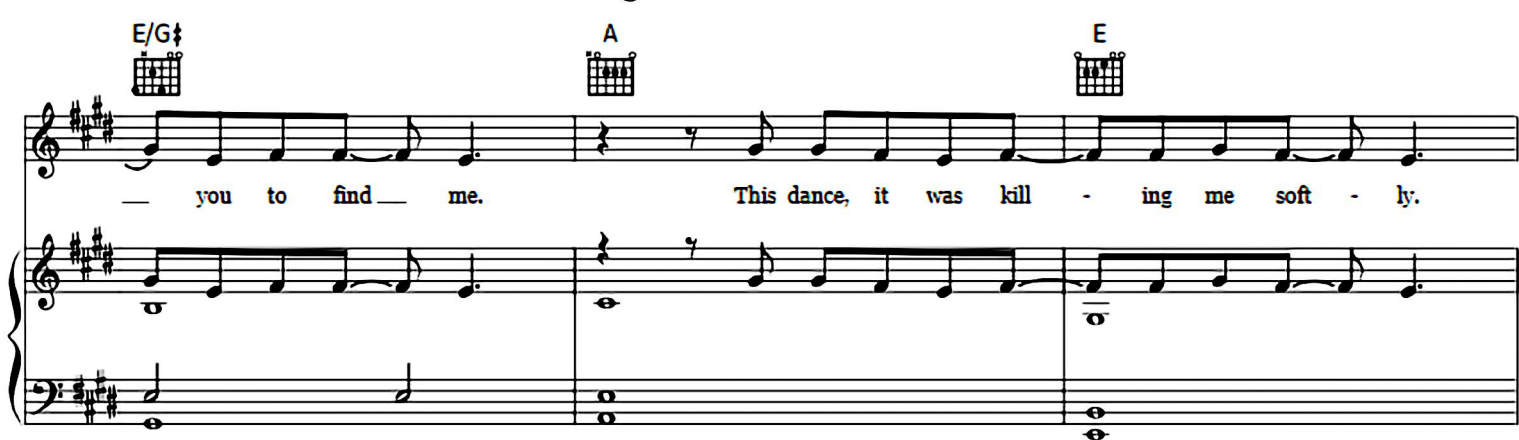
§ A  E  B 



We'd al - ways go in - to it blind - ly. I need - ed to lose -



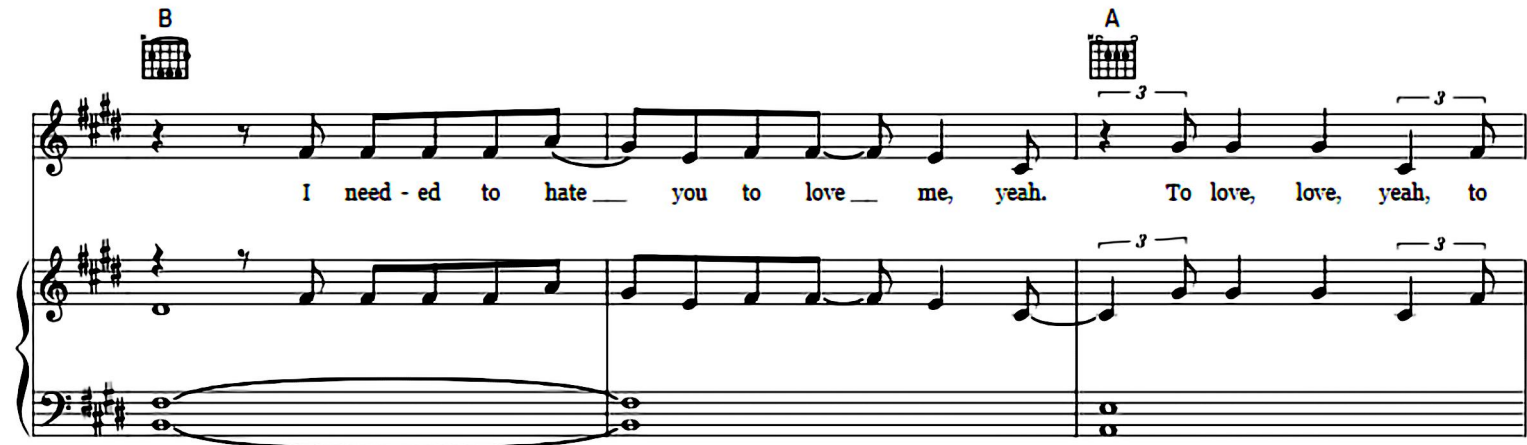
E/G#  A  E 

- you to find - me. This dance, it was kill - ing me soft - ly.



B  **A** 




I need - ed to hate ___ you to love ___ me, yeah. To love, love, yeah, to



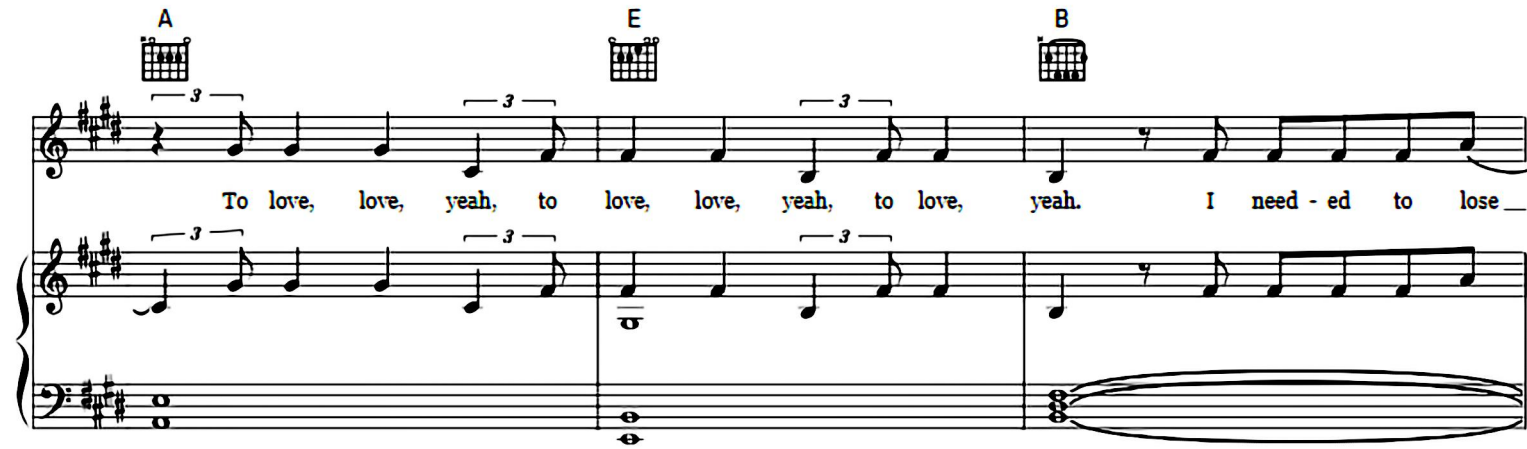
E  **B**  **E/G#** 



love, love, yeah, to love, yeah. I need - ed to lose ___ you to love ___ me, yeah.



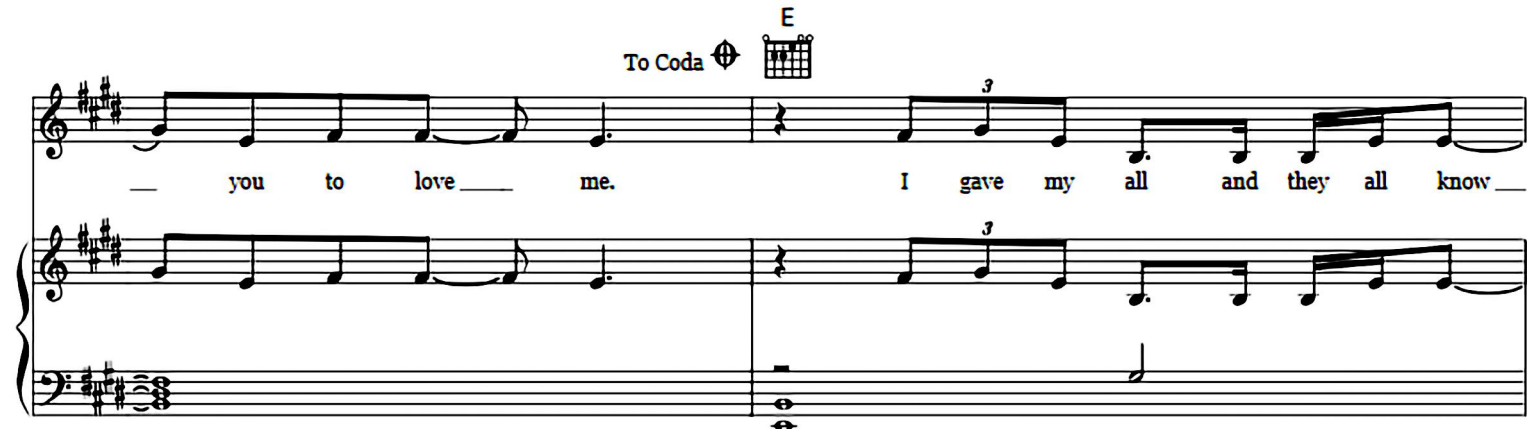
A  **E**  **B** 



To love, love, yeah, to love, love, yeah, to love, yeah. I need - ed to lose ___




To Coda  **E** 

— you to love ___ me. I gave my all and they all know ___



F#m7  C#m7 



it. Then you tore me down and now it's show -



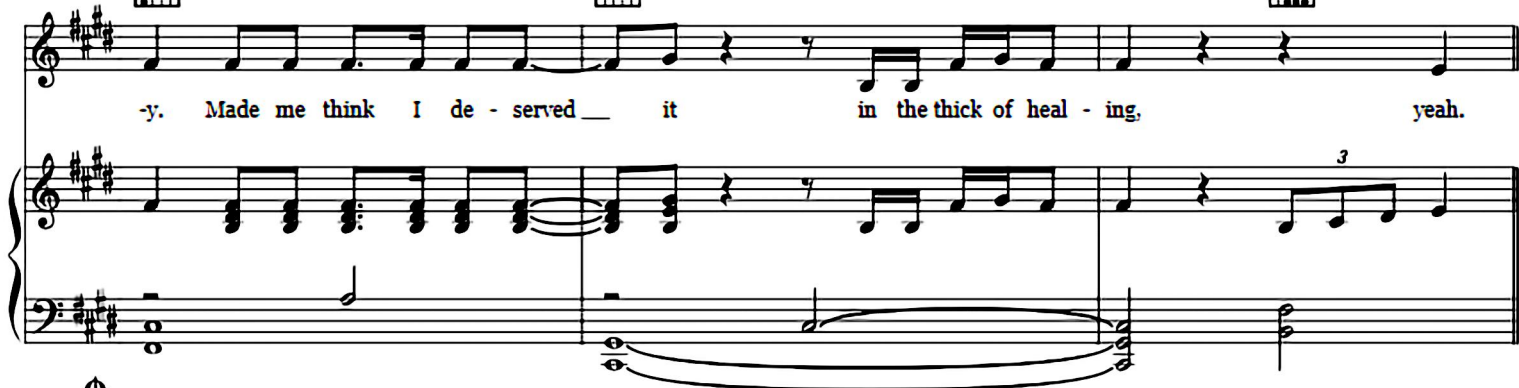
B  E 

- ing. In two months you re - placed us like it was eas -



F#m7  C#m7  B  D.S. al Coda


-y. Made me think I de - served it in the thick of heal - ing, yeah.



E  F#m7 



You prom - ised the world and I fell for it.



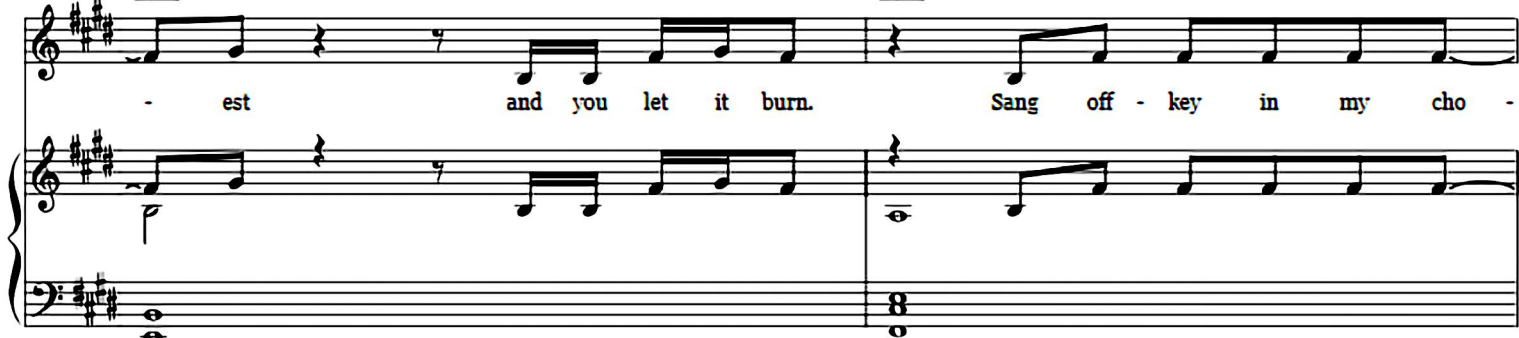
C#m7  **B** 




I put you first and you a - dored it. Set fires to my for -



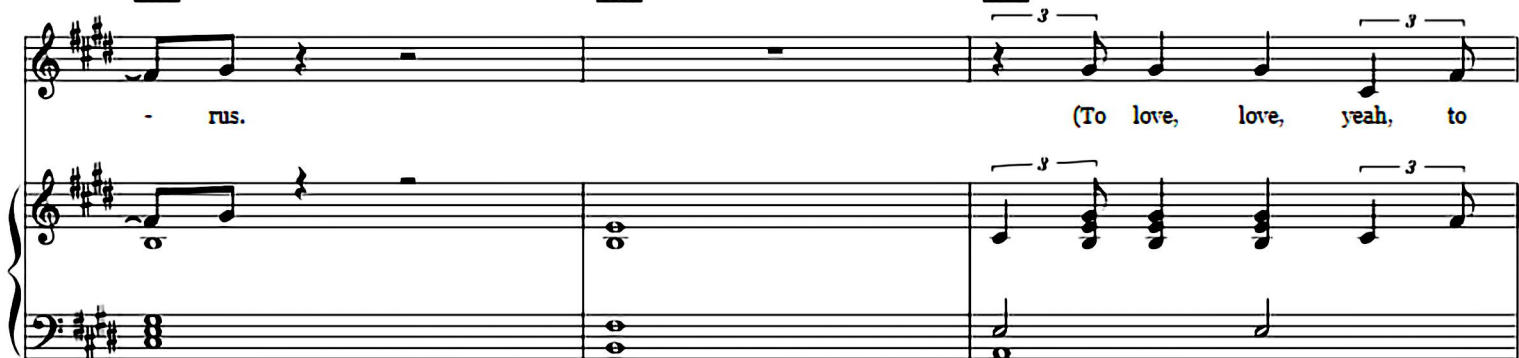
E  **F#m7** 




- est and you let it burn. Sang off - key in my cho -



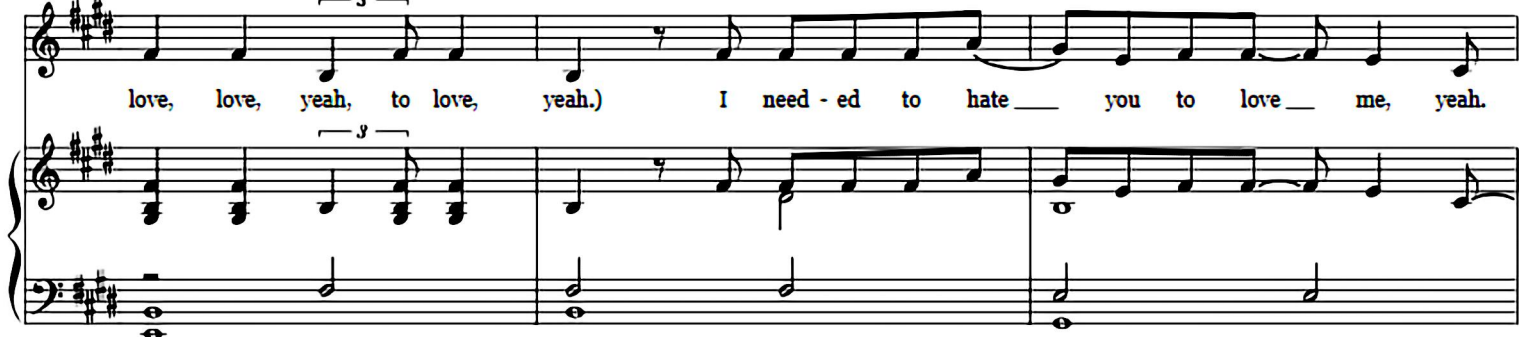
C#m7  **Bsus**  **A** 

- rus. (To love, love, yeah, to



E  **B**  **E/G#** 

love, love, yeah, to love, yeah.) I need - ed to hate you to love me, yeah.



A E B

(To love, love, yeah, to love, love, yeah, to love, yeah.) I need - ed to lose -

A E

- you to love - me. (To love, love, yeah, to love, love, yeah, to love,

B E/G# A

yeah.) And now the chap - ter is closed - and done. (To love, love, yeah, to

E B

love, love, yeah, to love, yeah.) And now it's good - bye, it's good - bye for - us. -

A musical score for guitar and piano. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of three staves: a top staff for guitar, a middle staff for piano, and a bottom staff for piano. The guitar staff features three measures with guitar chord diagrams labeled A, E, and B. The piano staff has a melodic line in the right hand and a bass line in the left hand. A dashed line labeled '8va' indicates an octave shift in the piano right hand between the second and third measures. The piece concludes with a double bar line.