



SATB

# Die With A Smile

- Lady Gaga & Bruno Mars -

Words and Music by Andrew Watt, Dernst "D'Mile" Emile II,

Bruno Mars, James Fauntleroy, Lady Gaga

Arranged by Jennemieke Snijders

Original key [A major]

Soft rock tempo ♩ = 53

11-40

**A** A maj7 Dmaj7

Soprano *p* ooh ooh

Alto *p* ooh ooh

Tenor *p* ooh

Bass *p* hoo ooh

V.S.

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5 B Amaj7 Dmaj7

mp

I just woke up from a dream where you and I had to say good

mp

mp

mp

Detailed description: This block contains the first system of the musical score, measures 5 through 8. It features four staves: vocal (Soprano), vocal (Alto), vocal (Tenor/Bass), and piano accompaniment. The key signature is D major (two sharps). The time signature is 4/4. The vocal parts enter in measure 5 with the lyrics 'I just woke up from a dream where you and I had to say good'. The piano accompaniment provides harmonic support with chords from Amaj7 and Dmaj7. Dynamics are marked as mezzo-piano (mp).

9 Amaj7 Dmaj7

pp

ooh

bye and I don't know what it all means but since I sur-vived I re-a-

pp mp

ooh but since I sur-vived I re-a-

pp

ooh

Detailed description: This block contains the second system of the musical score, measures 9 through 12. It features four staves: vocal (Soprano), vocal (Alto), vocal (Tenor/Bass), and piano accompaniment. The key signature remains D major. The vocal parts continue with the lyrics 'bye and I don't know what it all means but since I sur-vived I re-a-'. The piano accompaniment continues with chords from Amaj7 and Dmaj7. Dynamics are marked as pianissimo (pp) and mezzo-piano (mp). Measure 9 starts with a 'pp' dynamic and a 'ooh' vocal line. Measure 10 has 'bye' and 'and I don't know what it all means'. Measure 11 has 'ooh' and 'but since I sur-vived I re-a-'. Measure 12 has 'ooh' and 'but since I sur-vived I re-a-'. The piano accompaniment features a long, sustained chord in measure 9 and 10, and a more active line in measure 11 and 12.

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13 **C** Dmaj7 **A<sup>major</sup>7** *mf*

ooh fol - low No - bo - dy's\_ pro - mised to -  
lized\_ Wher - e - ver you go, that's where I'll fol - low No - bo - dy's\_ pro - mised to -  
lized\_ Wher - e - ver you go, that's where I'll fol - low No - bo - dy's\_ pro - mised to -  
ooh fol - low No - bo - dy's\_ pro - mised to -

Detailed description: This block contains the first system of the musical score, measures 13 through 16. It features four staves: Soprano, Alto, Tenor, and Bass. The key signature is D major (two sharps). Measure 13 starts with a common time signature 'C' and a chord of D major 7. The lyrics are: 'ooh fol - low No - bo - dy's\_ pro - mised to -'. Measure 14 has a dynamic marking of *mf* and lyrics: 'lized\_ Wher - e - ver you go, that's where I'll fol - low No - bo - dy's\_ pro - mised to -'. Measure 15 has the same lyrics as measure 14. Measure 16 has a dynamic marking of *mf* and lyrics: 'ooh fol - low No - bo - dy's\_ pro - mised to -'. The music includes various note values, rests, and slurs.

17 **C<sup>minor</sup>7** **F<sup>sharp</sup>(sus4)** **F<sup>sharp</sup>m** *f*

mor - row I'm-a love you e - very night like it's the last night like it's the last night If the  
mor - row I'm-a love you e - very night like it's the last night like it's the last night If the  
mor - row I'm-a love you e - very night like it's the last night like it's the last night If the  
mor - row I'm-a love you e - very night like it's the last night like it's the last night If the V.S.

Detailed description: This block contains the second system of the musical score, measures 17 through 20. It features four staves: Soprano, Alto, Tenor, and Bass. The key signature is D major (two sharps). Measure 17 starts with a chord of C minor 7 and lyrics: 'mor - row I'm-a love you e - very night like it's the last night like it's the last night If the'. Measure 18 has a dynamic marking of *f* and the same lyrics. Measure 19 has the same lyrics. Measure 20 has a dynamic marking of *f* and the same lyrics. The music includes various note values, rests, and slurs.

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21 **D** Bm<sup>7</sup> E<sup>7</sup> C#m<sup>7</sup> F#m Bm<sup>7</sup>

world was en - ding, I'd wan-na be next to you \_\_\_\_\_ If the par-ty was o-ver, and

world was en - ding, I'd wan-na be next to you \_\_\_\_\_ If the par-ty was o-ver, and

world was en - ding, I'd wan-na be next to you \_\_\_\_\_ If the par-ty was o-ver, and

world was en - ding I'd wan-na be next to you \_\_\_\_\_ If the par-ty was o-ver, and

26 E<sup>7</sup> C#m<sup>7</sup> F#m Bm<sup>7</sup>

our time on Earth was through \_\_\_\_\_ I'd wan-na hold you just for a

our time on Earth was through \_\_\_\_\_ I'd wa-na hold you just for a

our time on Earth was through \_\_\_\_\_ I'd wan-na hold you just for a

our time on Earth was through \_\_\_\_\_ I'd wa-na hold you just for a

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30 E7 A E/G# F#m A/C# Bm7 D/E

while and die with a smile If the world was en - ding, I'd wan-na be next to

while and die with a smile If the world was en - ding, I'd wan-na be next to

while and die with a smile If the world was en - ding, I'd wan-na be next to

while and die with a smile If the world was en - ding, I'd wan-na be next to

35 E Amaj7 Dmaj7

you next to you next to you

you to you Oh

you next to you

you hoo

*p* *mf* *p* *p*

V.S.

# Die With A Smile

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39 F A<sup>maj7</sup> D<sup>maj7</sup> A<sup>maj7</sup>

*mf*

lost\_\_ lost in the words that wescream I don't e-ven wan-na do this a-ny more\_\_ cause

lost\_\_ lost in the words that wescream I don't e-ven wan-na do this a-ny more\_\_ cause

*mf*

lost\_\_ lost in the words that wescream I don't e-ven wan-na do this a-ny more\_\_ cause

*mf*

lost\_\_ lost in the words that wescream I don't e-ven wan-na do this a-ny more\_\_ cause

44 D<sup>maj7</sup>

you al-rea-dy know what you mean to me And our love's the on-ly war worth fight-ing

you al-rea-dy know what you mean to me And our love's the on-ly war worth fight-ing

you al-rea-dy know what you mean to me And our love's the on-ly war worth fight-ing

you al-rea-dy know what you mean to me And our love's the on-ly war worth fight-ing

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47 **G** Dmaj7 A maj7

for Wher - e - ver you go, that's where I'll fol - low No - bo - dy's\_ pro - mised to -

51 C#m7 F#(sus4) F# *f*

mor - row so I'm-a love you e-very night like it's the last night like it's the last night If the

mor - row so I'm-a love you e-very night like it's the last night like it's the last night If the

mor - row so I'm-a love you e-very night like it's the last night like it's the last night If the

mor - row so I'm-a love you e-very night like it's the last night like it's the last night If the V.S.

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55 H Bm<sup>7</sup> E<sup>7</sup> C#m<sup>7</sup> F#m Bm<sup>7</sup>

world was en - ding, I'd wan-na be next to you \_\_\_\_\_ If the par-ty was o-ver, and

world was en - ding, I'd wan-na be next to you \_\_\_\_\_ If the par-ty was o-ver, and

world was en - ding, I'd wan-na be next to you \_\_\_\_\_ If the par-ty was o-ver, and

world was en - ding I'd wan-na be next to you \_\_\_\_\_ If the par-ty was o-ver, and

60 E<sup>7</sup> C#m<sup>7</sup> F#m Bm<sup>7</sup>

our time on Earth was through \_\_\_\_\_ I'd wan-na hold you just for a

our time on Earth was through \_\_\_\_\_ I'd wa-na hold you just for a

our time on Earth was through \_\_\_\_\_ I'd wan-na hold you just for a

our time on Earth was through \_\_\_\_\_ I'd wa-na hold you just for a

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64 E7 A E/G# F#m A/C# Bm7 D/E

while and die with a smile If the world was en - ding

while and die with a smile If the world was en - ding, I'd wan-na be next to

while and die with a smile If the world was en - ding

while and die with a smile If the world was en - ding

69 I Dmaj7 Dmaj7/E C#m7 F#m Dmaj7 Dmaj7/E C#m7

mm Right next to you

you mm

mp Right next to you Right next to you

mp Next to you

V.S.

# Die With A Smile

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76 F#m **J** Bm<sup>7</sup> E<sup>7</sup> C#m<sup>7</sup> F#m Bm<sup>7</sup> E<sup>7</sup> C#m<sup>7</sup>

aah aah aah aah aah aah aah aah

84 F#m **K** Bm<sup>7</sup> Bm<sup>7</sup>/E C#m<sup>7</sup> F#m Bm<sup>7</sup>

If the world was en - ding I'd wan - na be next to you  
you  
you  
you If the par - ty was o - ver, and

# Die With A Smile

SATB

90

Bm<sup>7</sup>/E C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m Bm<sup>7</sup> E<sup>7</sup> A E/G<sup>#</sup>

*mp* *f* *ff*

through \_\_\_\_\_ just for a while\_\_ and die\_\_ with a

*mp* *f* *ff*

through \_\_\_\_\_ I'd wan-na hold\_you just for a while\_\_ and die\_\_ with a

*mp* *f* *ff*

through \_\_\_\_\_ just for a while\_\_ and die\_\_ with a

*f* *ff*

our time on Earth was through \_\_\_\_\_ I'd wan-na hold\_you just for a while\_\_ and die\_\_ with a

96

F<sup>#</sup>m C<sup>#</sup>m [L] Bm<sup>7</sup> C<sup>#</sup>7 F<sup>#</sup>m B

smile\_\_ If the world\_was en - ding, I'd wan-na be next to you \_\_\_\_\_ If the

smile\_\_ If the world\_was en - ding, I'd wan-na be next to you \_\_\_\_\_ If the

smile\_\_ If the world\_was en - ding, I'd wan-na be next to you \_\_\_\_\_ If the

smile\_\_ If the world\_was en - ding, I'd wan-na be next to you \_\_\_\_\_ If the

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101

Bm<sup>7</sup> D/E (M) Amaj<sup>7</sup> Dmaj<sup>7</sup> Amaj<sup>7</sup>

world was en - ding, I'd wan-na be next\_ to you you\_\_\_\_\_ I'd wan-na be next\_ to you

world was en - ding, I'd wan-na be next\_ to you\_\_\_\_\_ I'd wan-na be next\_ to you

world was en - ding, I'd wan-na be next\_ to you you\_ I'd wan-na be next\_ to you

world was en - ding, I'd wan-na be next\_ to you hoo\_\_\_\_\_ I'd wan-na be next\_ to you