

The Middle

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Zakura

$\text{♩} = 107$

Take a seat Right o-ver there Sat on the stairs Stay or leave The

f

Detailed description: This system contains the first three measures of the piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as 107 beats per minute. The lyrics are: 'Take a seat', 'Right o-ver there', 'Sat on the stairs', 'Stay or leave', and 'The'. The piano part features a melodic line in the right hand and a bass line in the left hand. There are triplets in the right hand for the words 'Right o-ver there' and 'Sat on the stairs'. A dynamic marking of *f* (forte) is placed below the first measure.

4

cab-inents are bare and I'm un-a-ware of just how we got in-to this mess got so a-ggress-ive

Detailed description: This system contains measures 4 through 6. The lyrics are: 'cab-inents are bare', 'and I'm un-a-ware of', 'just how we got in-to this', and 'mess got so a-ggress-ive'. The piano part continues with the same melodic and bass lines, featuring triplets in the right hand for 'and I'm un-a-ware of' and 'mess got so a-ggress-ive'.

7

I know we meant all good in-ten-tions So pull me clo-ser why don't you pull me

Detailed description: This system contains measures 7 through 9. The lyrics are: 'I know we meant all good in-', 'ten-tions', 'So pull me', 'clo-ser', and 'why don't you pull me'. The piano part continues with the same melodic and bass lines, featuring a triplet in the right hand for 'I know we meant all good in-'.

10

close? why don't you come on o-ver? I can't just let you go Oh ba-by

Detailed description: This system contains measures 10 through 13. The lyrics are: 'close?', 'why don't you come on', 'o-ver?', 'I can't just let you', 'go', 'Oh', and 'ba-by'. The piano part continues with the same melodic and bass lines.

14

Why don't you just meet me in the mid-dle? I'm los-ing my mind just a lit-tle So

Detailed description: This system contains measures 14 through 17. The lyrics are: 'Why don't you just meet me in the', 'mid-dle?', 'I'm los-ing my mind just a', 'lit-tle', and 'So'. The piano part continues with the same melodic and bass lines.

18

Why don't you just meet me in the middle? In the middle-e Oh baby

22

Why don't you just meet me in the middle? I'm losing my mind just a little So

26

Why don't you just meet me in the middle? In the middle-e Oh Take a step

30

Back for a minute In - to the kitchen Floors are wet And

32

taps are still running floors are still broken How did we get in - to this mess got so aggressive

35

I know we meant all good in-ten-ti-o-o-n-s So pull me close why don't you pull me

38

close? why don't you come on o-v-e-r? I can't just let you go-o Oh ba-by

42

Why don't you just meet me in the mid-dle? I'm los-ing my mind just a lit-tle So

46

Why don't you just meet me in the mid-dle? In the mid-dl-le-e

49

Look-ing at you I can't l-ie Just pour-ing out ad-mis-si-on re-gard-less of my ob-

52

ject - io-n Oh - h-h-h And it's not a - bout my pri-i-de I need you on my

55

skin ju-st come ov - er pull me in ju-st-t Oh-h ba-by Why don't you just meet me in the

59

mid-dle? I'm los-ing my mind just a lit-tle So Why don't you just meet me in the

63

mid-dle? In the mi-i - i - i-dle Oh no Ba-by Why don't you just meet me in the

67

mid-dle? I'm los-ing my mind just a lit - tle So

70

Why don't you just meet me in the mid-dle? In the mid-dl-le-e Ba-by Oh - h-h

74

Why don't you just meet me in the mid-dle ba - b-y-y I'm los-ing my mind just a lit-tle So

78

Why don't you just meet me in the mid-dle? mid-dle? in the mid-dle? mid-dle?