

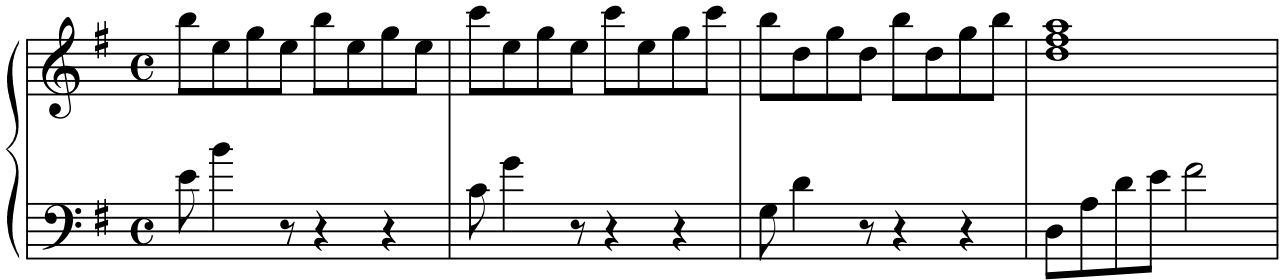
Battlefield

Piano Cover from 'Battlefield' by Jordin Sparks

Sheryl Zhang

*With Pedal

Piano



The piano introduction consists of two staves. The right hand plays a continuous eighth-note melody in G major, starting on G4 and moving up stepwise to G5. The left hand plays a simple bass line with quarter notes and rests, starting on G2 and moving up stepwise to G3.



Don't try to explain your mind I know what's happening here

The vocal line begins with a quarter rest, followed by the lyrics. The melody is in G major, with notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same bass line as the introduction.



One minute it's love and suddenly it's like a battlefield

The vocal line starts with a quarter rest, followed by the lyrics. The melody is in G major, with notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same bass line as the introduction.



One word turns in to is it the tear down

The vocal line starts with a quarter rest, followed by the lyrics. The melody is in G major, with notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same bass line as the introduction.



My world's no-thing when-you're gone I'm out here without a shield

The vocal line starts with a quarter rest, followed by the lyrics. The melody is in G major, with notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same bass line as the introduction.

Battlefield

Can't go back now Both hands tied behind my back for nothing

O-h no these times when we climb so fast to fall again_____

why we got ta fall for it now I never meant to start a war you know I

ne-ver wan-na hurt yo-u _____ Don't ev-en know what we're fighting fo-

r Why does love al-ways fe-el like a ba ttle field a ba ttle field a

ba ttle field why does love al-ways fe-el like a ba ttle field a ba ttle field a

ba - ttle - field why does love al - ways feel like Can't swallow our pride

Nei - ther of us wan - na raise - that flag — If we - can't surren der

th - en we — both gonna — lose what we have

Both hands tied be - hind my back for nothing O - h no

these times when we climb so fast to fall again — I don't wan na fall for it n -

ow I ne ver meant to start a war — you know I ne - ver wan - na hurt yo - u

Battlefield

Don't ev-en know what we're fighting fo - r Why does

love al-ways fe-el like a ba ttle field a ba ttle field a ba ttle field why does

love al-ways fe - el like a ba - ttle field a ba - ttle field a

ba - ttle-field I guess you be - tter go - and get your ar mo - ur get your ar -

mour get your armour I guess you better go and get your armour

get your armour get your armour I guess you better

go and get your We could pre - tend that are friends tonight _____

and in the mor-ning we wake up and we'll be al-right 'Cause ba-by we__ don't have to

fi - ght__ and I don't want this love to feel__ like a ba-ttle field a

ba ttle field a ba ttle field why does love al-ways fe-el like a ba ttle field a

ba-ttle field a ba-ttle-field I guess you bet-ter go-and get your ar - mour

— I ne ver meant to start a war — you know I ne-ver wan na hurt yo-u

Battlefield

Don't ev-en know what we're fighting fo r Why does

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a vocal line with lyrics: "Don't ev-en know what we're fighting fo r Why does". The lower staff is in bass clef and contains a piano accompaniment. The music features a mix of eighth and quarter notes, with some rests and slurs.

love al-ways fe-el like a ba ttle field a ba ttle field a ba ttle field

The second system continues the vocal line with lyrics: "love al-ways fe-el like a ba ttle field a ba ttle field a ba ttle field". The piano accompaniment remains consistent with the first system, providing a steady rhythmic and harmonic foundation.

love alwaysfe-el like a ba ttlefield a ba-ttlefield a ba ttlefield

The third system continues the vocal line with lyrics: "love alwaysfe-el like a ba ttlefield a ba-ttlefield a ba ttlefield". The piano accompaniment continues with the same rhythmic pattern.

be-tter go-and get your ar mo

The fourth system continues the vocal line with lyrics: "be-tter go-and get your ar mo". The piano accompaniment continues with the same rhythmic pattern.

The fifth system shows the final part of the piano accompaniment. It features a long, sweeping slur over the bass line, indicating a gradual deceleration or a specific performance technique. The system ends with a double bar line.