

# So Am I

Ava Max

$\text{♩} = 130$

Do you e - ver feel like a mis - fit? E-vry-thing in - side you is dark and twis-

*mf*

5

- ted Oh, but it's o - kay to be di - fferent 'Cause ba - by so am I (So am I, So am

9

I, So am I ) Can you hear the whis-pers all a-cross the room?

*mp*

12

You feel her eyes all o - ver you like cheap per-fume You're beau-ti-ful

15

But mis-un-der-stood So why you try-na be just like the neigh-bor-hood

18

I can see it I know what you're fee-lin' So let me tell you 'bout my lit - tle

*mf*

21

se-cret I'm a lit-tle cra-zy un-der -neath this Un-der -neath this

25

Do you e - ver feel like a mis - fit E-vry - thing in -

28

side you is dark and twis - ted Oh, but it's o - kay to be di -

31

- fferent 'Cause ba - by so am I (So am I, So am I, So am) Do you

34

e - ver feel like an out - cast? You don't have to fit in - to the for - mat Oh, but

38

it's o - kay to be di - fferent 'Cause ba - by so am I (So am I, So am I, So am I

42

) Oh so, dressed so fan - cy like Sid and Nan - cy Walk-in' Kill-er

45

Queen, got - ta keep em' guess - ing So ba - by come pass me a

47

light - er We're gon - na leave em' on fi - re We're the sin - ners and the bless - ings

50

I can see it, I know what you're fee lin' So let me tell you 'bout my lit - tle

*mp*

53

secret I'm a lit-tle cra-zy un-der neath this Un-der neath this

57

Do you e-ver feel like a mis-fit? E-vry-thing in-side you is dark and twis-

*mf*

61

-ted Oh, but it's o-kay to be di-fferent 'Cause ba-by so am

64

I (So am I, So am I, So am Do you e-ver feel like an out-

67

-cast? You don't have to fit in-to the for-mat Oh, but it's o-kay to be di

71

fferent 'Cause ba - by so am I (So am I, So am I, So am I, )

74

Ah - ah - ah You're king and you're queen You're strong

*mp*

76

and you're weak You're bound but so free Ah - ah - ah So come

*mf*

79

and join me And call me Har - ley And we'll make a scene Do you

82

e - ver feel like a mis - fit? E-vry - thing in - side you is dark and twis -

*f*

85

- ted Oh, but it's o - kay to be di - fferent 'Cause ba - by so am

Musical score for measures 85-87. The system consists of a treble and bass clef staff. The treble staff contains the vocal line with lyrics: "- ted Oh, but it's o - kay to be di - fferent 'Cause ba - by so am". The bass staff contains the piano accompaniment. The key signature has four flats (B-flat major or D-flat minor). Measure 85 starts with a piano dynamic. There are slurs over the vocal line in measures 86 and 87.

88

I (So am I, So am I, So am) Do you e - ver feel like an out -

*mf*

Musical score for measures 88-90. The system consists of a treble and bass clef staff. The treble staff contains the vocal line with lyrics: "I (So am I, So am I, So am) Do you e - ver feel like an out -". The bass staff contains the piano accompaniment. The key signature has four flats. Measure 88 starts with a piano dynamic. There are slurs over the vocal line in measures 89 and 90. The dynamic *mf* is indicated at the end of the system.

91

- cast? You don't have to fit in - to the for - mat Oh, but it's o - kay to be dif -

Musical score for measures 91-94. The system consists of a treble and bass clef staff. The treble staff contains the vocal line with lyrics: "- cast? You don't have to fit in - to the for - mat Oh, but it's o - kay to be dif -". The bass staff contains the piano accompaniment. The key signature has four flats. Measure 91 starts with a piano dynamic. There are slurs over the vocal line in measures 92, 93, and 94.

95

- fferent 'Cause ba - by so am I (So am I, So am I, So am I )

*mp*

Musical score for measures 95-98. The system consists of a treble and bass clef staff. The treble staff contains the vocal line with lyrics: "- fferent 'Cause ba - by so am I (So am I, So am I, So am I )". The bass staff contains the piano accompaniment. The key signature has four flats. Measure 95 starts with a piano dynamic. There are slurs over the vocal line in measures 96, 97, and 98. The dynamic *mp* is indicated at the end of the system.