

# BILLIE BOSSA NOVA

Words and Music by BILLIE EILISH O'CONNELL  
and FINNEAS O'CONNELL

Moderately

Cm<sup>7</sup>



Cm<sup>6</sup>



Cm<sup>7</sup>



Cm<sup>6</sup>



Gm(add2)



Gm



Gm(add2)



Gm



Cm<sup>7</sup>



Cm<sup>6</sup>



Cm<sup>7</sup>



Cm<sup>6</sup>



Gm



B $\flat$



Cm<sup>7</sup>



Cm<sup>6</sup>



Cm<sup>7</sup>



Cm<sup>6</sup>



Love when it comes with-out a warn-ing, bear-ings. ses-sion. 'cause wait-ing for it gets so Some in - for - ma-tion's not for You real - ly make a strong im -

Gm(add2)



Gm



Gm(add2)



Gm



Cm<sup>7</sup>



Cm<sup>6</sup>



Cm<sup>7</sup>



Cm<sup>6</sup>



bor - ing. shar - ing. -pres-sion. A lot can change in twen-ty sec-onds. Use dif-f'rent names with ho - tel check-ins. No-bod - y saw me in the lob - by, A lot can hap-pen in the It's hard to stop it: once it no-bod - y saw me in your

1. **Gm** **Bb** 2. **Gm** **Bb**

dark. Love when it makes you lose your starts, it starts. —  
arms, mm. —

**Cm<sup>7</sup>** **Cm<sup>6</sup>** **Cm<sup>7</sup>** **Cm<sup>6</sup>** **Gm(add2)** **Gm** **Gm(add2)** **Gm**

I'm not sen - ti - men - tal but there's some - thing 'bout the way you look to - night, — mm, — makes me  
I'm not sen - ti - men - tal but there's some - thing 'bout the way you look to - night, — mm, — makes me

**Cm<sup>7</sup>** **Cm<sup>6</sup>** **Cm<sup>7</sup>** **Cm<sup>6</sup>** **Gm** **Bb**

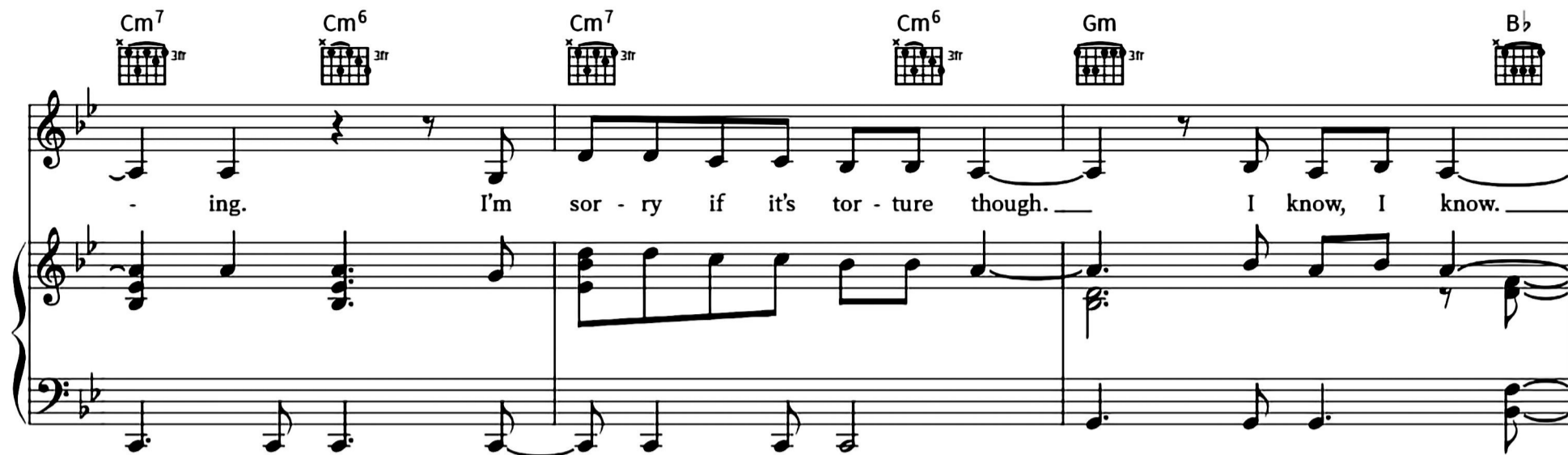
wan - na take a pic - ture, make a mo - vie with you that we'd have to hide. You'd bet - ter lock your  
wan - na make 'em jeal - ous I'm the on - ly one who does it how you like.

**Cm<sup>7</sup>** **Cm<sup>6</sup>** **Cm<sup>7</sup>** **Cm<sup>6</sup>** **Gm(add2)** **Gm** **Gm(add2)** **Gm**


phone — and look at me when you're a - lone. — Won't take a lot to get you go -

To Coda 

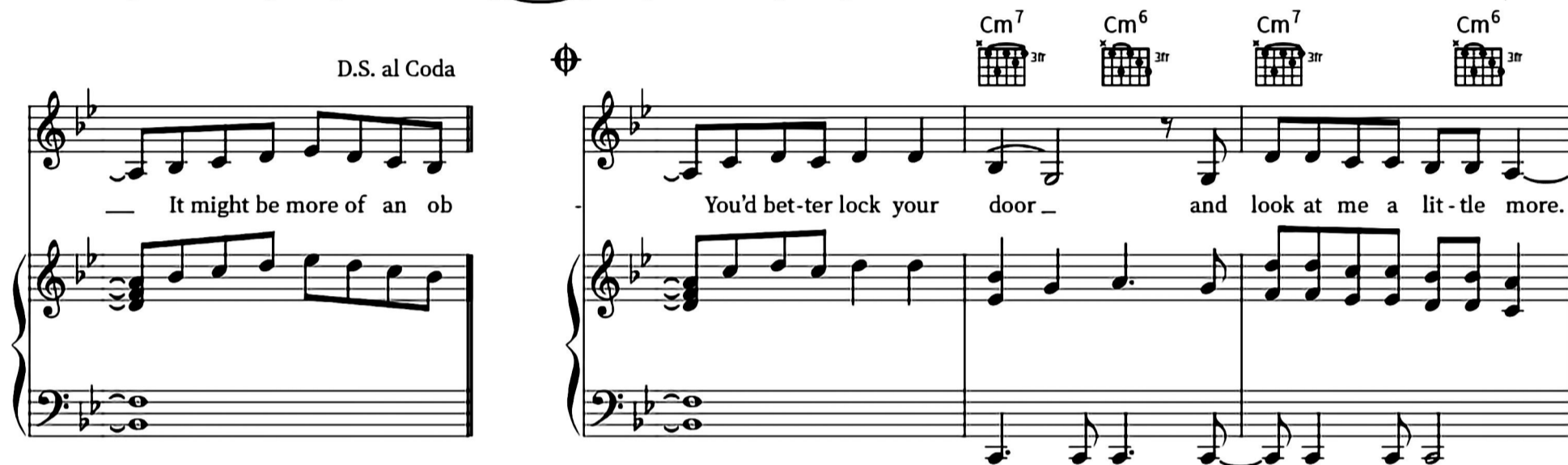
Cm<sup>7</sup> Cm<sup>6</sup> Cm<sup>7</sup> Cm<sup>6</sup> Gm B $\flat$



- ing. I'm sor - ry if it's tor - ture though. I know, I know.

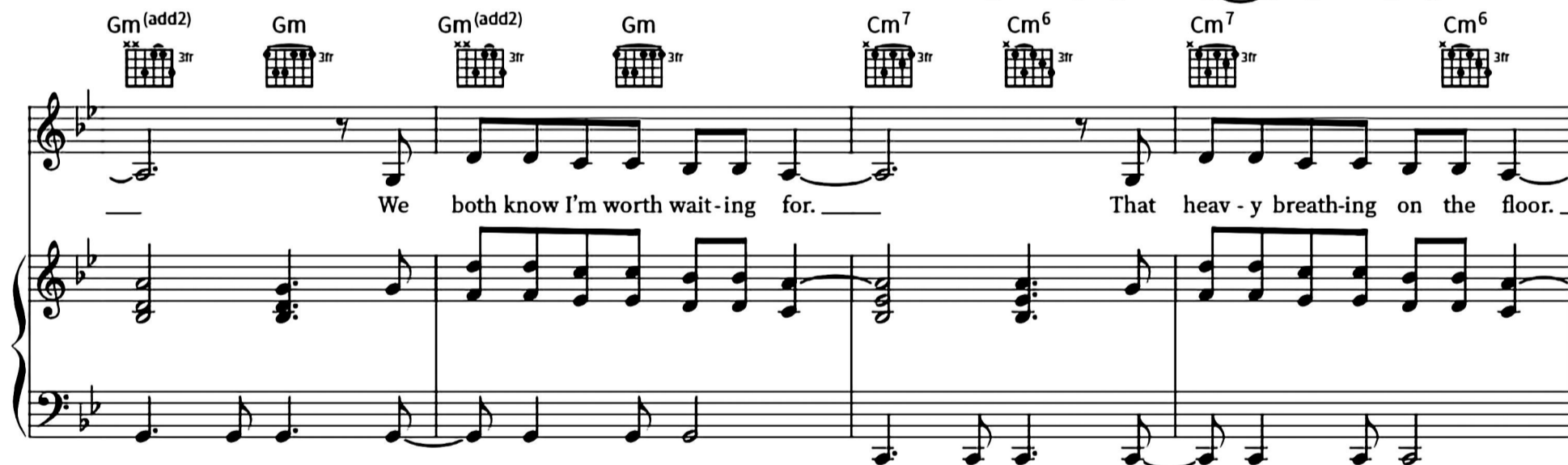
D.S. al Coda 

Cm<sup>7</sup> Cm<sup>6</sup> Cm<sup>7</sup> Cm<sup>6</sup>



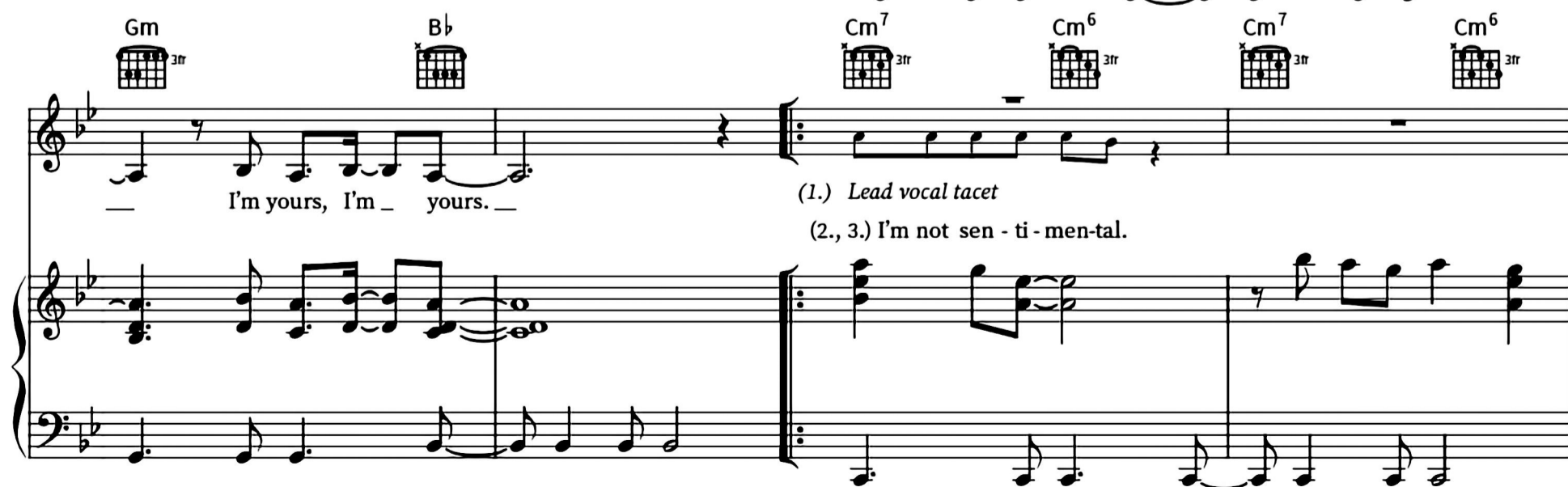
— It might be more of an ob You'd bet-ter lock your door and look at me a lit-tle more..

Gm(add2) Gm Gm(add2) Gm Cm<sup>7</sup> Cm<sup>6</sup> Cm<sup>7</sup> Cm<sup>6</sup>



— We both know I'm worth wait-ing for. That heav-y breath-ing on the floor. —

Gm B $\flat$  Cm<sup>7</sup> Cm<sup>6</sup> Cm<sup>7</sup> Cm<sup>6</sup>



— I'm yours, I'm — yours. —

(1.) *Lead vocal tacet*  
(2., 3.) I'm not sen - ti - men - tal.

Gm(add2) Gm Gm(add2) Gm Cm<sup>7</sup> Cm<sup>6</sup> Cm<sup>7</sup> Cm<sup>6</sup>

I'm not sen - ti - men-tal. I'm not sen - ti - men-tal.

Gm Bb 1, 2. 3.

Detailed description: This page contains a musical score for a song. At the top, there are eight guitar chord diagrams for Gm(add2), Gm, Gm(add2), Gm, Cm<sup>7</sup>, Cm<sup>6</sup>, Cm<sup>7</sup>, and Cm<sup>6</sup>. Below these is a vocal line with the lyrics "I'm not sen - ti - men-tal." repeated twice. The piano accompaniment is written in two systems. The first system has four measures, with the vocal line above it. The second system has two measures, with a first ending (1, 2.) and a second ending (3.). The piano part in the second system features a sustained chord in the first measure and a melodic line in the second measure.