

*From: "Taylor Swift - 1989"*

# **Shake It Off**

by

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# SHAKE IT OFF

Words and Music by  
MAX MARTIN, SHELLBACK  
and TAYLOR SWIFT

Fast ♩ = 160  
N.C.

I stay out too

(Drums)

Detailed description: This system contains the first four measures of the song. The vocal line (treble clef) has rests for the first three measures and a quarter note G4 in the fourth measure. The piano accompaniment (grand staff) features a steady drum pattern in the bass clef and a melodic line in the treble clef. The key signature is one sharp (F#) and the time signature is 4/4.

N.C.

late, got noth-ing in my brain.  
beat; I'm light-ning on my feet,

*mf*

Detailed description: This system contains measures 5 through 8. The vocal line has lyrics: 'late, beat; got noth-ing in my brain. I'm light-ning on my feet,'. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *mf* is present.

That's what peo - ple say, \_\_\_\_\_ mm, \_\_\_\_\_ that's what peo - ple  
and that's what they don't see, \_\_\_\_\_ mm, \_\_\_\_\_ that's what they don't

Detailed description: This system contains measures 9 through 12. The vocal line has lyrics: 'That's what peo - ple say, \_\_\_\_\_ mm, \_\_\_\_\_ that's what peo - ple and that's what they don't see, \_\_\_\_\_ mm, \_\_\_\_\_ that's what they don't'. The piano accompaniment continues with the same rhythmic pattern.

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say, \_\_\_\_\_ mm. \_\_\_\_\_ I go on too man - y dates,  
 see, \_\_\_\_\_ mm. \_\_\_\_\_ I'm danc-ing on my own;

but I can't make 'em stay. At least that's what peo - ple  
 I'll make the moves up as I go. And that's what they don't

say, \_\_\_\_\_ mm. \_\_\_\_\_ that's what peo - ple say, \_\_\_\_\_ mm. \_\_\_\_\_  
 know, \_\_\_\_\_ mm. \_\_\_\_\_ that's what they don't know, \_\_\_\_\_ mm. \_\_\_\_\_

Am7  
 } But I keep cruis - ing; can't stop, won't stop

C N.C.

mov - ing. It's like I got this mu - sic

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal line starts with a half note 'mov' followed by a quarter note 'ing.' in the first measure, then a quarter note 'It's' and a quarter note 'like' in the second measure, a quarter note 'I' and a quarter note 'got' in the third measure, and a quarter note 'this' and a quarter note 'mu' in the fourth measure, ending with a quarter note 'sic'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a sustained chord in the right hand.

in my mind, sing - ing, it's gon - na be all right. — 'Cause the

*\*Play 1° only (2° tacet).*

The second system continues the vocal line with 'in my mind, sing - ing, it's gon - na be all right. — 'Cause the'. The piano accompaniment has a rest in the right hand for the first two measures, then resumes with the eighth-note bass line and sustained chord. A first ending bracket is shown in the piano part with the instruction '\*Play 1° only (2° tacet)'.

Am7 C

play - ers gon - na play, play, play, play, play, — and the hat - ers gon - na hate, hate,

The third system begins with a section change marked by a double bar line and a new key signature of two sharps (F# and C#). The vocal line starts with 'play - ers gon - na play, play, play, play, play, — and the hat - ers gon - na hate, hate,'. The piano accompaniment features a steady eighth-note bass line and a sustained chord in the right hand.

G

hate, hate, hate. — Ba - by, I'm just gon - na shake, shake, shake, shake, shake, —

The fourth system continues the vocal line with 'hate, hate, hate. — Ba - by, I'm just gon - na shake, shake, shake, shake, shake, —'. The piano accompaniment maintains the eighth-note bass line and sustained chord.

Am7

shake it off, shake it off. Heart - break-ers gon - na break, break,  
(Ooh, ooh, \_ ooh.)

C

break, break, break, \_ and the fak - ers gon - na fake, fake, fake, fake, fake. \_ Ba - by,

G

I'm just gon - na shake, shake, shake, shake, shake, \_ shake it off, shake it

1. 2.3.

off. I nev - er miss a off.  
(Ooh, ooh, \_ ooh.) (Ooh, ooh, \_ ooh.)

Am7 C

Shake it off, shake it off, ay, ay, shake it off, shake it

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, a quarter rest, a quarter note C5, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a sustained triad in the right hand.

G

off, ay, ay, shake it off, shake it off, ay, ay,

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter rest, a quarter note C5, and a quarter note B4. The piano accompaniment maintains the eighth-note bass line and the sustained triad.

To Coda ⊕ N.C.

shake it off, shake it off. (Ooh, ooh, \_ ooh.) Hey, hey, hey,

Detailed description: This system contains the final two measures of the main section. The vocal line ends with a quarter note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter rest, a quarter note C5, and a quarter note B4. The piano accompaniment concludes with a final chord. A section labeled '(Drums)' begins in the final measure.

*just think, while you been getting down and out about the liars and the dirty, dirty*

Detailed description: This system contains the final two measures of the piece. The vocal line consists of a whole rest in both measures. The piano accompaniment features a steady eighth-note bass line and a sustained triad.



cheats of the world, you coulda been getting down to this sick

N.C.

beat. My ex - man brought his new girl - friend. She's like

(Drums)

oh my god but I'm just gon - na shake. And to the fel - las o - ver there with the

hell - a good hair; won't you come on o - ver; ba - by? We can

shake, shake, \_ shake. Yeah, \_\_\_\_\_ oh. \_\_\_\_\_ 'Cause the

**Coda**

Am7

C

Shake it off, shake it off, ay, ay, shake it off, shake it

G

off (you got \_ to) shake it off, shake it off, ay, ay,

N.C.

shake it off, shake it off. \_\_\_\_\_ (Ah, ah \_\_\_\_\_ ah, ah.) \_\_\_\_\_