

PIANO · VOCAL · GUITAR
CHRISTINA
AGUILERA

Back to Basics



HAL·LEONARD®

!## \$ %\$

!## \$ %\$

INTRO (BACK TO BASICS)

Words and Music by CHRISTINA AGUILERA,
KARA DioGUARDI and CHRIS E. MARTIN

Moderately slow half-time

Fmaj7/G

Gm

Fmaj7/G

Gm

I've wait-ed for some time to get in-side the minds.
So here I stand to-day; in trib-ute I do pay.

Fmaj7/G

Gm

of ev-ry leg-end I've ev-er want-ed to stand be-side.
to those be-fore me who laid it down and paved the way.

Fmaj7/G

Gm

It's like an end-less ride, feel-in' the lows and highs.
And so to God I pray that He will give me strength.

* Recorded a half step higher.

1

Fmaj7/G Gm

of ev - 'ry lyr - ic and mel - o - dy, ev - 'ry sin - gle rhyme.
 to car - ry for - ward the gift

2

Gm Fmaj7/G Gm

of song in His good faith, in His good

Fmaj7/G Gm Fmaj7/G

faith. I'm go - in' back to ba - sics,

Gm Fmaj7/G Gm

to where it all be - gan, I'm read - y now to face

Fmaj7/G

Aim

Fmaj7/G



it; I wan-na un-der-stand



Gm

Fmaj7/G

Gm



what made the, the soul sing-ers and the blues fig-ures, yeah,



Fmaj7/G

Gm

Fmaj7/G



that in-spi-red a high-er gen-er-a-tion. The jazz mak-ers and



Gm

Fmaj7/G

Gm



the ground break-ers, they gave so much of them-selves in ded-i-ca-tion.



NC. Gm

So here I stand to - day; in trib - ute I do pay

NC. Gm NC.

to those be - fore me who laid it down and paved the way.

Gm

Ooh. yeah.

Gm

NC.

Hey.

MAKES ME WANNA PRAY

Words and Music by CHRISTINA AGUILERA,
RICH HARRISON, KARA DiOGUARDI
and STEVE WINWOOD

Moderately



N.C.



(Oh, yeah.)

mf

1

2



N.C.



Hey hey, — hey hey, ooh. Yeah, — hey,



N.C.



What is this feel — in' com - in' o — ver me?

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 - contains a sample of "Glad" by Steve Winwood -

!""# \$ %\$
 !""# \$ %\$



N.C.



I'm tak - en back _____ in dis - be - lief.



N.C.



Is this real - ly me, — ha, in the mir - ror I see star - in' back at me? —



N.C.



— Could it be _____ a new re - flec - tion _____ of a wom - an com - plete?



N.C.



(Well, al - right.)

All of a sud - den, I'm so care - free.
I've kept some com - pa - ny I should - n't have.

F#5 N.C. A B (Well, al - right.)

Your love is do - in' some - thing strange to me.
Made some mis - takes, but that's in the past. I'm con -

F#5 N.C. A B

Got a new flame, ha; have - n't been the same. Some - thing in me's changed, —
fess - in' here to You, uh, proof that I am through. I'm com - in' clean, —

F#5 N.C. A B

re - ar - ranged, and I feel that I've been saved.
and I can breathe, and I fi - nal - ly be - lieve.

F#5 N.C. A B

You got me feel - in' like You're that some - thing I've been miss - in'.
You got me think - in' I'll be al - right, and You're the rea - son.

F#5

NC.

A

B

Ev - 'ry - thing's heav - en, 'cause life with You has been a bless - ing. — }
Ooh, I can feel it; we're mov - in' in a new di - rec - tion. — }

F#m

NC.

A

B

(Ooh ooh, ooh ooh.) I got it bad in a se - ri - ous way. — Oh, yeah. —

F#m

NC.

A

B

(Ooh ooh, ooh ooh.) Your love has brought me to a high - er place. — Oh, yeah. —

F#m

NC.

A

B

(Who knew, who knew) it'd be You to re-store my faith? — Ev - er - y day, —

F#m

NC.

A

B

I am a - mazed, — and it makes me wan - na get down and pray. —

F#m

NC.

A

B

(Pray, — pray.) — Makes me wan - na get down and pray. —

F#m

NC.

A

B

F#5 NC.

(Pray, — Said, it makes me wan - na get down and pray. —

2. 3

F#m

NC.

A

B

Yeah.

(Pray,

pray.) —

F#m

NC.

A

B

I am a - mazed, and it makes me wan - na get down and pray.

F#m

NC.

A

B

(Pray, Makes me wan - na get down and pray.)

F#m

NC.

A

B

F#5

NC.

(Pray, Said, it makes me wan - na get down and pray.)

2. 3

F#m

NC.

A

B

Yeah.

(Pray,

pray.)

Makes me wan - na get down and pray. (Pray. pray.)

A B To Coda F#m N.C.

Makes me wan - na get down and pray.

A B F#m7

Where would I be, where would I be with - out You by my side?

Where would I be, where would I be with - out You stand - in! by? Makes me wan -

NC.

- na (pray!) — Makes me need — to — (pray!) — When I'm

D.S. al Coda (take 2nd ending)

feel - in' low — and all a - lone, You're the light in my day, — yeah. —

CODA

F#m NC.

(Pray, — pray.) — Thank you, Fa - ther. Wan-na lift my

A B

F#m NC.

hands up in praise — ev - 'ry time I'm hear - in' Your name. — Wan-na reach

(Pray, — pray.) —

A B



N.C.

7

out and re - jice _____ at the mere sound of Your voice. _____
 (Pray, _____ pray.) _____



N.C.

7

yeah. _____ Hey, hey. _____
 (Pray, _____ pray.) _____



N.C.

7

(Pray, _____ pray.) _____ Al -



N.C.

right.

BACK IN THE DAY

Words and Music by CHRISTINA AGUILERA, KARA DioGUARDI,
CHRIS E. MARTIN, DON COSTA, JAMES CASTOR,
LANGDON FRIDIE, JR., DOUGLAS GIBSON, HARRY JENSEN,
ROBERT MANIGAULT and GERALD THOMAS

Moderately

mf

With pedal

Gm7 Am7(add4) Gm7/C Am7/D Gm7 Am7(add4)

Gm7/C Am7/D Gm7 Am7(add4) Gm7/C Am7/D Gm7 Am7(add4)

Gm7/C Am7/D Gm7 Am7(add4)

Back in the day, they used to say,
Now, "Chain of Fools" and "Re - spect"

Gm7/C Am7/D Gm7 Am7(add4)

"Play that song, get it go - in'!" and the band played, _ And still to-day, you hear _ us say,
was the an-them of a wom-an, A - re - tha said. "What's Go - in' On?" "Let's Get _ It On":

The musical score is written for piano and guitar. It consists of five systems of music. Each system includes a guitar chord chart above the treble clef staff and a piano accompaniment in the bass and treble clef staves. The tempo is marked 'Moderately' and the dynamics include 'mf' and 'With pedal'. The key signature has one flat (B-flat) and the time signature is 4/4. The lyrics are placed below the vocal line in the third system.

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! "## \$ %\$
! "## \$ %\$

Gm7/C

Am7/D

Gm7

Am7(add4)



"Play that song all night long, Mis-ter D. J." — Though times — have changed, it's still — the same;
such clas-sic songs, — don't for-get them. — Though times — have changed, they still — re-main



Gm7/C

Am7/D

Gm7

Am7(add4)



we all — need a min-ute to get a - way. — So let — it go and feel — the flow,
my in - spi - ra - tion ev - er - y day. — So give — it up for — the ones



Gm7/C

Am7/D

Gm7



If you — got soul, — let the world know. — who came — be - fore. — o - pened up that — door. | We're — gon - na



Gm7/C

Am7/D

Gm7



set the — mood; — gon - na go — back — to an



Gm7/C Am7/D Gm7 Gm7/C Am7/D

old-school groove. Gon-na re-wind to another time, when the o-

Gm7 N.C.

rig-i-na-tors, in-no-va-tors were a-live, yeah. So,

Gm7 Am7(add4) Gm7/C Am7/D

break out the Marvin Gaye, your Etta James, your Lady Day and Coltrane.

Gm7 Am7(add4) Gm7/C Am7/D

Turn up your forty-fives, bring back to life the sound and vibe of yesterday.

Gm7 Am7(add4) Gm7/C Am7/D

O - pen your mind, en - joy — the ride, get out to - night and grab that soul train. —

Gm7 Am7(add4) Gm7/C Am7/D

Back in the day, back in — the day. Back in the day, back in — the day.

Gm7 Am7(add4) Gm7/C Am7/D

To Coda

Back in the day, back in — the day. Back in the day, back in — the day. Oh, —

Gm7 Am7(add4) Gm7/C Am7/D

yeah. —

Gm7 Am7(add4) Gm7/C Am7/D

2 Gm7/C Am7/D

Back in the day, back in — the day. So get

Gm7 Am7(add4) Gm7/C Am7/D Gm7 Am7(add4)

up, re - live - it, got - ta let your-self go. — Give up your praise; come cel - e -
up, get on — it, get your - self on the floor. — Don't back a - way; come cel - e -

1 Gm7/C Am7/D 2 Gm7/C Am7/D

brate. Just get brate. We're gon - na cel - e - brate. — yeah. So, *D.S. al Coda*

CODA Gm7/C Am7/D Gm7 Am7(add4)

Back in the day, back in — the day. Oh, bu - by, said, I'll do —

Gm7/C Am7/D Gm7 Am7(add4)

it, Oh, ba - by, Whoa, whoa, whoa, -

Gm7/C Am7/D Gm7 Am7(add4)

yeah, yeah, whoa, whoa, - whoa, - yeah, yeah,

Gm7/C Am7/D Gm7 Am7(add4) Gm7/C Am7/D

Gm7 Am7(add4)	Repeat and Fade Gm7/C Am7/D	Optional Ending Gm7/C Am7/D
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AIN'T NO OTHER MAN

Words and Music by CHRISTINA AGUILERA,
CHRIS MARTIN, KARA DiOGUARDI,
CHARLES ROANE and HAROLD BEATTY

Moderate groove

F#m

(Do your thing hon-ey.) I could feel it from the start, _

B

F#m

B

F#m

could-n't stand to be a - part. _

Some-thin' 'bout ya caught my eye. _

Some-thin' moved me deep in - side. _

D7 G#7

I don't know what you did boy, but, you had it

B F#m

and I've been hooked ev - er since. Told my

B F#m

moth - er, my broth - er, my sis - ter and my friends. Told the oth - ers, my lov - ers, both

B F#m B F#m

past and pres - ent tense that ev - 'ry time I see you ev - 'ry - thing starts mak - in' sense.

(Do your thing hon - ey.) Ain't -

no oth - er man that can stand up next to you. Ain't -

B F#m

no oth - er man on the plan - et does what you do. You're -

B F#m

the kind of guy a girl finds in a blue moon, You got

B F#m

soul, you got class. You got style, you're bad-ass. Ain't no oth-er man it's true, -

D7 C#7

ain't no oth-er man but you.

B F#m To Coda

Nev-er thought I'd be al-right, — no, no, no, —

B F#m

'til you came and changed my life, — yeah, yeah, yeah. —

B F#m

— What was cloud - y now is clear, — yeah, yeah, — You're the light that I need - ed. —

You got what I want, boy, and I want

it. so keep on giv - in' it up. — Tell your

moth - er, your broth - er, your sis - ter and your friends. Tell the oth - ers, your lov - ers bet - ter.

B F#m

not be pre - sent tense. 'Cause I want ev - 'ry - one to know that

B F#m

you are mine and no _____ one else's,

D.S. al Coda

whoa, _____ ahh, _____ Ain't

CODA

NC.

(Break it down now.)

Ain't no oth - er, ain't, _____ ain't no oth - er, oth - er. Ain't no oth - er, ain't, _____

— ain't no oth - er lov - er. Ain't no oth - er. I, — I, I need no oth - er.

Ain't no oth - er man but you.

You — are there when I'm — a mess, talked — me down from ev -

— 'ry ledge. Give — me strength, boy, you're — the best.



You're the on - ly one who's ev - er passed ev - 'ry test.

Ain't no oth - er man that can stand

up next to you. Ain't no oth - er man on the plan - et

does what you do. You're the kind of guy a girl finds

B F#m D7 C#7

in a blue moon. You got soul, you got class. You got style, you're bad-ass.

B F#m 1

Ain't no oth-er man it's true, ain't no oth-er man but you. Now, I'm tell-in' you, said,

2

ain't no oth-er man but you. Ain't you.

Repeat and Fade		Optional Ending
NC.	F#m E#m F#m	NC.
	E#m F#m	F#m

UNDERSTAND

Words and Music by CHRISTINA AGUILERA,
ALLEN TOUSSAINT, KARA DiOGUARDI
and KWAME HOLLAND

Moderately slow, in one

F#m7

B7

The first system of the musical score is in 3/4 time, marked 'Moderately slow, in one'. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'I made you think you don't un-'. The piano accompaniment includes a treble clef with a mezzo-forte (mf) dynamic and a bass clef. Chord diagrams for F#m7 and B7 are provided above the staff.

Half-time feel (♩ = ♩)

Em

G

The second system of the musical score is in 4/4 time, marked 'Half-time feel (♩ = ♩)'. It continues the vocal line with the lyrics 'der - stand. (Un - der - stand. Un - der - stand. Un - der - stand.) I used to think'. The piano accompaniment features a treble clef and a bass clef. Chord diagrams for Em and G are provided above the staff.

The third system of the musical score continues the vocal line with the lyrics 'that hap - pi - ness would on - ly be some - thing that hap - pened to some - bod - y'. The piano accompaniment features a treble clef and a bass clef.

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- contains a sample of "Nearer to You" by Allen Toussaint

!"" \$ %\$
!"" \$ %\$

Em



else. Ev - 'ry - bod - y be - lieved, — ev - 'ry - bod - y but me, — yeah. —

G



And I've been hurt so man - y times be - fore that

Em



my hope was dyin'; so sick of try - in'. Ev - 'ry -

bod - y could see, — ev - 'ry - bod - y but me, — yeah. — But then, —

G

— you came — in — to — my life; — you o — pened up — my soft —
 — no way — to lie — to you; — you know — me bet — ter than —

Em/A

Em/B

— er side, — and, — and I could see in — to your eyes,
 — I do, — oh. — Ba — by, ooh, — you see me through;

Em/D

Em

F#m7

and sud — den — ly I re — al — ized — } I made you
 I'd be no good with — out — you. — }

B7

Em

think you don't — un — der — stand. —
 (All the times you did — n't un — der — stand)

F#m7



why you could - n't just be my man.) I made you

B7



Em



think you don't un - der - stand. (There were man - y walls you

had to climb if you real - ly want - ed to be mine.)

F#m7



B7



I made you think you don't un -

Em

der - stand,
(Af - ter all the hoops I put you through, now I see that I'm in

F#m7

love with you.) Now, I hope you

B7

Em

To Coda

fi - n'ly un - der - stand, (Un - der - stand, Un - der - stand, Un - der - stand.)

G

So man - y tears I had to cry, but you had man - y more of your own

Em



Em



D.S. al Coda

CODA

And there's...

Un - der - stand. Un - der - stand.)

Ba - by, won't you lis - ten, now;

can't you see just what I'm talk - in' 'bout?

Say, ba - by, won't you lis - ten, now;

can't you

see just what I'm talk - in' 'bout?

Time went on, and I was wrong -
by my side;

to keep my dis - tance for — so long. — So a - fraid —
 you're for - ev - er in — my life. — Don't you go —

you would - n't stay, — but you nev - er turned — a —
 'cause now I know — that in you —

way. Al - ways right — I found — a home. — And I could see

in - to your eyes: sud - den - ly I re - al - ized I

B7 Em

made you think you don't un - der - stand. (All the times you did - n't

F#m7

un - der - stand why you could - n't just be my man.) I

B7 Em

made you think you don't un - der - stand. (There were man - y walls you

F#m7

had to climb if you real - ly want - ed to be mine.) — I

B7

Em

made you think you don't un - der - stand.
(Af - ter all the hoops I

put you through, now I see that I'm in love with you.)

F#m7

B7

I made you think you don't un -

Em

N.C.

- der - stand. (Un - der - stand. Un - der - stand. Un - der - stand.)

SLOW DOWN BABY

Words and Music by CHRISTINA AGUILERA, MARK RONSON, MARVIN BERNARD, CURTIS JACKSON, KARA DiOGUARDI, MICHAEL HARPER, RAYMOND ANGRY, WILLIAM GUEST, ED PATTEN, GLADYS KNIGHT, MERALD KNIGHT and WILLIAM BOLTON

Moderately

F#m7

NC.
(Stop! Slow down, ba - by.)

f

F#7#9

B7

C#7

(Slow down, ba - by, Slow down, ba - by,

F#m7

NC.

1 2
Slow down, ba - by. Stop! Slow down, ba - by.) Stop! Slow down, ba - by.)

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!"## \$ %\$
!"## \$ %\$

F#7#9

B7

C#7



I can tell that you're in - to me. —
Af - ter all of the games you played, —

Ba - by, it's so plain to see. —
how's it feel to fi - n'ly get a taste? —



F#m7



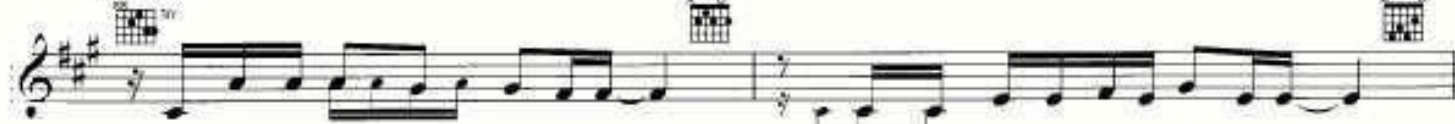
I can see it in your eyes; — you're par - a - lyzed ev - 'ry time I pass you by. —
You can dish it out, but can you take — the bed you've made? Go lie in it for a change. —



F#7#9

B7

C#7



And you're the kind that gets your way, —
I'm not fall - in' for your stu - pid lines; —

ev - 'ry min - ute, ev - 'ry sin - gle day. —
I know you've used 'em 'bout a thou - sand times. —



F#m7



I can see it all — in your face; — you're blown a - way 'cause I don't want you in my space. —
You say 'em like they were a nurs - ery rhyme, — but I won't bite. Ba - by, don't you e - ven try. —



F#7#9 B7 C#7

You strut a - round here like you think that I can't do with - out you,
You're com - in' 'round here like you think that ev - 'ry - thing's a - bout you.

F#m7 F#7#9 B7

You got some nerve to think that I would give up ev - 'ry - thing.)
If you knew an - y - thing, you'd re - al - ize I wear a ring.) (Slow down, — ba - by, and

C#7 F#m7

don't act — cra - zy, 'cause you know you can look all you want, but you just can't

F#7#9 B7 C#7

touch.) Just can't touch, no, — (So, slow down, — ba - by; I'm not your — la - dy. Boy, you're

To Coda

F#m7

nev - er gon - na get it from me, 'cause I'm with some - one.) Slow it down;

F#7#9 B7 C#7

slow it down, Whoa,

F#m7 NC.

whoa. (Slow, slow, Stop! Slow down, ba - by.)

2 NC. Bm

one.) With some - one, yeah. Do you real - ly wan - na waste your time? Don't you have

C#7

F#m7

bet - ter things to do in life? Hey,

Bm

whoa. Lis - ten, I don't wan - na get you down, but I am

C#7

F#m7

nev - er gon - na mess a - round, so how man - y ways do I have to

N.C.

D.S. al Coda

say... (Whoa.)

CODA

N.C.

You bet - ter stop; slow down, ba - by. (So, one.)

F#7#9 B7 C#7

slow down, ba - by, and don't act cra - zy, 'cause you

F#m7 N.C.

know you can look all you want, but you just can't touch.) You just can't touch, no. —

F#7#9 B7 C#7

Lead vocal ad lib.

F#m7 N.C.

(Stop! Slow down, ba - by.)

OH MOTHER

Words and Music by CHRISTINA AGUILERA, BRUNO COULAIS, CHRISTOPHE BARRATIER and KARA DioGUARDI

Moderately slow

Chords: C#m, A/C#^b, F#m, G#7, C#m, A/C#^b

mp
With pedal

Detailed description: This block shows the piano introduction for the song 'Oh Mother'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Moderately slow' and the dynamics are 'mp' (mezzo-piano). The introduction features a repeating rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Above the treble staff, six chord diagrams are provided: C#m, A/C#^b, F#m, G#7, C#m, and A/C#^b. The instruction 'With pedal' is written below the bass staff.

1 F#m G#7 | 2 F#m G#7 C#m A

She was so _____ young, _ with such in - no - cent eyes. _

Detailed description: This block contains the first line of the song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps and the time signature is 4/4. Above the vocal staff, two measures are marked with '1' and '2'. Measure 1 has chords F#m and G#7. Measure 2 has chords F#m, G#7, C#m, and A. The lyrics 'She was so _____ young, _ with such in - no - cent eyes. _' are written below the vocal staff. The piano accompaniment continues the rhythmic pattern from the introduction.

F#m G#7 C#m A

_____ She al - ways _____ dreamt _____ of a fair - y - tale life _____

Detailed description: This block contains the second line of the song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal staff, four chords are indicated: F#m, G#7, C#m, and A. The lyrics '_____ She al - ways _____ dreamt _____ of a fair - y - tale life _____' are written below the vocal staff. The piano accompaniment continues with the same rhythmic pattern.

F#m G#7 C#m A

_____ and all the _____ things _____ that your mon - ey can't buy. _

Detailed description: This block contains the third line of the song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal staff, four chords are indicated: F#m, G#7, C#m, and A. The lyrics '_____ and all the _____ things _____ that your mon - ey can't buy. _' are written below the vocal staff. The piano accompaniment continues with the same rhythmic pattern.

F#m G#7 C#m A

and she thought — that — he was a won - der - ful guy. —

F#m G#7 C#m A

Then sud - den - ly, things seemed to change; —

F#m G#7 C#m A

it was the — mo - ment she took on his name. —

F#m G#7 C#m A F#m G#7

He took his — an - ger — out on her face, — and she kept —



all of her pain — locked a - way.



Oh Moth - er, we're strong - er for all — of the tears you have shed.



Oh Moth - er, don't look — back, 'cause he'll — nev - er hurt us a - gain.



So Moth - er, I thank — you for all — that you've done and still do.

C#m **A** **F#m** **G#7** **To Coda** 

You got — me, I got — you; to - geth - er, we al - ways pull through.

C#m **A/C#** **F#m** **G#7** **C#m** **A/C#**

— We al-ways pull through; — we al-ways pull through. (Oh Moth - er, oh Moth - er,

F#m **G#7** **C#m** **A**

oh Moth - er.) — It was the — day — that he turned on the kids —

F#m **G#7** **C#m** **A** **F#m** **G#7**

— that she — knew — she just had to leave him. — So man-y —

F#m **G#7** **C#m** **A** **F#m** **G#7**



C#m A F#m G#7

voic - es in - side of her head — say - in'

C#m A F#m G#7

o - ver and o - ver and o - ver, "You de - serve much more than this." She — was —

C#m A F#m G#7

— so sick of be - liev - in' the lies — and try - in' to hide; (cov - er - in' the cuts and bruis - es.)

C#m A F#m G#7 D.S. al Coda

So tired of de - fend - ing her life; — she could have died fight - ing for the lives of her chil - dren.

CODA

C#m A/C# F#m G#7

(Oh Moth - er, oh Moth - er, oh Moth - er.)

The first system of the musical score features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a fermata over the first measure, followed by the lyrics "(Oh Moth - er, oh Moth - er, oh Moth - er.)". The piano accompaniment consists of a steady eighth-note melody in the right hand and a simple bass line in the left hand. Chord diagrams for C#m, A/C#, F#m, and G#7 are provided above the staff.

F#m F#dim7 G#7b9

All of your life you have spent bur - y - ing hurt and re - gret, but

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "All of your life you have spent bur - y - ing hurt and re - gret, but". The piano accompaniment features a more complex eighth-note melody in the right hand. Chord diagrams for F#m, F#dim7, and G#7b9 are shown above the staff.

The piano accompaniment for the second system, showing the right and left hand parts. The right hand has a triplet of eighth notes in the final measure of the system.

C#m C#m/B B/A A E/G#

Ma - ma, he'll nev - er touch us a - gain, -

The third system features the vocal line with the lyrics "Ma - ma, he'll nev - er touch us a - gain, -". The piano accompaniment continues with a steady eighth-note melody. Chord diagrams for C#m, C#m/B, B/A, A, and E/G# are provided above the staff.

The piano accompaniment for the third system, showing the right and left hand parts. The right hand has a triplet of eighth notes in the final measure of the system.

F#m D

For ev - 'ry time he tried to break you down, just re - mem - ber who's - still a - round. It's

The fourth system features the vocal line with the lyrics "For ev - 'ry time he tried to break you down, just re - mem - ber who's - still a - round. It's". The piano accompaniment continues with a steady eighth-note melody. Chord diagrams for F#m and D are shown above the staff.

The piano accompaniment for the fourth system, showing the right and left hand parts. The right hand has triplet markings over the eighth notes in the final measure of the system.

C#m A F#m G#7



You got — me, I got — you; to - geth - er, we al - ways pull through.)



C#m A F#m7 G#7



Al - ways pull — through, — yeah. — We al - ways pull — through, —



C#m A F#m7 G#7



yeah. — I love you, Mom.



C#m A F#m7 G#7



F.U.S.S.

Words and Music by CHRISTINA AGUILERA,
KARA DioGUARDI and CHRIS E. MARTIN

Freely

Fm11



mp

rit.

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

With pedal

Fm(add2)



Cm6/Eb



Dbmaj7



Cm6/Eb



Fm(add2)



Moderate half-time tempo

N.C.

(Spoken:) You know who you are.

8vb throughout

Fm(add2)



(1st time only) This is for you.

Db



Fm(add2)



1

I ——— thought I knew ——— who you were. I see now,

you ——— were a les - son to learn. And all I am to you ——— now

is: a bridge that's been burned. ——— Now,

I ——— was the first ——— to be - lieve. I made you part of my mu - si - cal

Db

dream, _____ and your thanks to me _____ came with - out an a - pol -

Fm(add2) Dbmaj7

- o - gy. yeah. We wrote "Lov - ing Me 4 Me," -

Cm7 Fm(add2)

_____ "Don't Walk A - way," "Can't Hold Us Down," all part _____ of our his - t'ry.

Dbmaj7 Cm7 Fm(add2)

Don't for - get "In - fat - u - a - tion," "I'm A Fight - er"; feel - ing "Un - der - ap -

pre - ci - at - ed." _____ Yeah, this song _____ is for you _____ to re -

mind you _____ that I moved on, _____ sang my songs; _____ I've got

no re - grets. _____

(Hope it all was worth -



it.) (Spoken) Looks like I didn't need you.



Still got the album out.




Repeat and Fade

Optional Ending

ON OUR WAY

Words and Music by CHRISTINA AGUILERA, DERRYCK THORNTON, LIZ THORNTON, MARK RANKIN and KARA DiGUARDI

Bright half-time feel

Fm(add2)

Fm

Ebm/Ab

Gb/Ab

1-3

Dbmaj7

Db7

Musical notation for the first system, including guitar chords and piano accompaniment. The piano part starts with a mezzo-forte (mf) dynamic and includes the instruction "With pedal".

Gm7

C7

4

N.C.

Musical notation for the second system, including guitar chords and piano accompaniment. The piano part includes a fermata over the final measure.

Fm(add2)

Fm

Ebm/Ab

Gb/Ab

Dbmaj7

Db7

Musical notation for the third system, including guitar chords and piano accompaniment.

Me and you, we're dif - f'rent; don't al - ways see
To - geth - er, we'll weath - er man - y storms as

Musical notation for the fourth system, including guitar chords and piano accompaniment.

Gm7

C7

Fm(add2)

Fm

Ebm/Ab

Gb/Ab

Musical notation for the fifth system, including guitar chords and piano accompaniment.

eye to eye, You go left, and I go right;
fam - i - ly. That bond is for - ev - er,

Musical notation for the sixth system, including guitar chords and piano accompaniment.







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ON OUR WAY

Words and Music by CHRISTINA AGUILERA, DERRYCK THORNTON,
LIZ THORNTON, MARK RANKIN and KARA DiGUARDI

Bright half-time feel

Fm(add2)  Fm  Ebm/Ab  Gb/Ab  1-3 Dbmaj7  Db7 



With pedal

Gm7  C7  4 N.C.



Fm(add2)  Fm  Ebm/Ab  Gb/Ab  Dbmaj7  Db7 

Me and — you, — we're dif - f'rent; — don't al - ways see
To - geth - er, — we'll weath - er — man - y storms as



Gm7  C7  Fm(add2)  Fm  Ebm/Ab  Gb/Ab 

eye to eye, — You go — left, — and I go — right; —
fam - i - ly. — That bond — is — for - ev - er, —



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!## \$ %\$
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Gm7/C

C7

Fm(add2)

Fm

Ebm

Gb/A \flat D \flat maj7D \flat 7

Gm7

C7

Fm(add2)

Fm



Ebm

Gb/A \flat D \flat maj7D \flat 7

Gm7/C

C7



Fm(add2)

Fm

Ebm

Gb/A \flat

N.C.



2

G^bmaj7

on our way,) Some - day soon, I'll

D^bmaj7 Fmaj7 G^bmaj7

need ad - vice; hope you're there to

B^bm7 Cm7 G^bmaj7 Fm7

shed some light. And may - be one

G^bmaj7 A^b B^bm7 Cm7 F/A A^b/G^b G^b(add2)

day, you'll be want - ing mine, and we can

Gm11 C C/E Fm(add2) Fm

be there — for each oth - er. (I think we're on our way) —

Ebm Gb/Ab Dbmaj7 Db7 Gm7/C C7

through all the lows and highs, need you by my side. Sing - in',

Fm(add2) Fm Ebm Gb/Ab Dbmaj7 Db7

(I think we're on our way) — to bet - ter days, bet - ter

Gm7 C7 Fm(add2) Fm Ebm Gb/Ab

days, oh. (Let's say we turn the page;) — move on from

Dbmaj7 Db7 Gm7/C C7 Fm(add2) Fm

all the times should-'ve laughed, not cried, Feel - in', (what is there more to say? -

Ebm Gb/Ab N.C.

I think that we're on our way.) on our way.)

Fm(add2) Fm Ebm/Ab Gb/Ab 1-3 Dbmaj7 Db7

Lead vocal ad lib. to end

Gm7 C7 4 N.C.

WITHOUT YOU

Words and Music by CHRISTINA AGUILERA,
MARK RONSON, KARA DioGUARDI and ROB LEWIS

Moderately

G(add2)

Abmaj7/Bb

Ebmaj7

Am11

D7

G(add2)

Abmaj7/Bb

L.H.

R.H.

L.H.

R.H.

Ebmaj7

Am11

D7

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G(add2) Abmaj7/Bb Ebmaj7

Have I been blind? — For the first — time in — my life, — I feel — I've o -

Am11 D7 G(add2) Abmaj7/Bb

- pened up — my eyes. — Since you've ar - rived — like an an -

Ebmaj7 Am11 D7

- gel from — the sky, — I'm on — a spiri - tual high. — So

G(add2) Fm7/Bb Ebmaj7

don't you ev - er go a - way: I could nev -

Am11 D7 G(add2) Fm7/Bb



er face. Los - ing you would kill my



Ebmaj7 Am11 D7 G(add2)



faith in a high - er place. What kind of world



Fm7/Bb Ebmaj7



would it be with - out you? I could - n't breathe



Am11 D7 G(add2)



with - out you near. What kind of world



Fm7/Bb Ebmaj7

would I see with - out you? I can't dream

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a whole rest followed by the lyrics 'would I see with - out you? I can't dream'. The bottom staff is the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand. Chord diagrams for Fm7/Bb and Ebmaj7 are shown above the staff.

D7sus D7 G(add2) Fm7/Bb

with - out you here.

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'with - out you here.' The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for D7sus, D7, G(add2), and Fm7/Bb are shown above the staff.

To Coda

Ebmaj7 Am11 D7 G(add2)

Beau - ti - ful boy,

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a whole rest followed by the lyrics 'Beau - ti - ful boy,'. The piano accompaniment features a more active eighth-note bass line. A 'To Coda' symbol is placed above the staff. Chord diagrams for Ebmaj7, Am11, D7, and G(add2) are shown above the staff.

Fm7/Bb Ebmaj7

how on earth did I do some - thing worth de - serv -

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'how on earth did I do some - thing worth de - serv -'. The piano accompaniment continues with the established rhythmic and harmonic patterns. Chord diagrams for Fm7/Bb and Ebmaj7 are shown above the staff.

Aml1 D7 G(add2)



in' you? Hoo. My bet - ter half, _



Fm7/Bb Ebmaj7



how I cher - ish through and through ev - 'ry part _



Aml1 D7 G(add2) Fm7/Bb



of you: I do. Lov - ing you's made me whole; now I _



Ebmaj7 D7sus D7



be - long. I've found my home.



G(add2) Fm7/Bb

Prom - ise me we'll al - ways

Ebmaj7 Am11 D7

stay the way we are to - day.

G(add2) D.S. al Coda

What kind of world

CODA G(add2)

(I can't ev - er i - mag - ine

Bb Ebmaj7

if this nev - er had hap - pened, had hap - pened.) I

Am11 D7 G(add2)

thank God ev - 'ry day. (Al - most lost you for - ev - er,

Bb9 Ebmaj7

but I'll al - ways re - mem - ber, re - mem - ber.) Said,

Am11 D7 G(add2) Fm7/Bb

you're my sav - ing grace.

Ebmaj13 Dsus D G(add2)

What kind of world

Fm7/Bb Ebmaj7

would it be with - out you? I could-n't breathe

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The first measure of the vocal line has a whole rest. The lyrics are: "would it be with - out you? I could-n't breathe".

Am11 D7 G(add2)

with - out you near. What kind of world

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "with - out you near. What kind of world".

Fm7/Bb Ebmaj7

would I see with - out you? I can't dream

Detailed description: This system contains the third two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "would I see with - out you? I can't dream".

Am11 D7 G(add2)

with - out you here.

Detailed description: This system contains the final two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "with - out you here.".

Fm7/Bb

Ebmaj7

Mm, _____ yeah, _____ yeah, _____ ee, _____ Ooh, _____

Am11

D7

G(add2)

_____ whoa. _____

Bb9

Ebmaj7

Am11

D7

(8va)

dim. e rit.

STILL DIRRTY

Words and Music by CHRISTINA AGUILERA,
KARA DioGUARDI and CHRIS E. MARTIN

Moderately (♩ = $\frac{1}{4}$)

mf

F#7#5 Bm F#7#5 Bm F#7#5 Bm F#7#5 Bm F#7#5 Bm

If you

see me walk in' down the street, — or in the pag-es of your mag-a-zine, — look-in'
wom-an's sex-u-al-i-ty — al-ways un-der so much scru-ti-ny? — Why can't she

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F#7#5 Bm

just a lit - tle dif - f'rent - ly, show - in'
do ex - act - ly as she please with - out

F#7#5 Bm

off a soft - er side of me, they say I'm
be - in' called a mil - lion things? They say I'm

F#7#5 Bm F#7#5 Bm

look-in' like a la - dy; they say that love has gone and changed me. But don't be
not the girl they used to know, 'cause I don't al-ways wear re - veal-in' clothes. But don't be

F#7#5 Bm

fooled by the ev - 'ry - thing you get see; I got - ta
fooled; the mo - ment I get home, I'm let - tin'

F#7#5 Bm

let the naugh - ty in me free, _____ yeah _____ (There's a
loose, giv - in' a pri - vate show. _____ (But don't you know, there's some

F#7#5 Bm F#7#5 Bm

wom-an in - side of all of us _____ who nev - er quite seems to get e - nough. Try'n' _____
wom-en out there who talk and stare, _____ who nev - er seem to let down their hair. like _____

F#7#5 Bm

_____ to play pass by judge - ment, the but rules' is rough, _____ 'cause 'soon -
_____ to pass judge - ment, but they're just scared _____ and don't _____

F#7#5 Bm

_____ er or lat - er, some - thing's gon - na e - rupt, _____ ('cause)
_____ know what they're miss - in'. So they bet - ter be - ware, _____ ('cause)

F#7#5 Bm F#7#5 Bm

(I still got the nas - ty in — me, still got that dirt - y de - gree.) — Still got it. (And

F#7#5 Bm F#7#5 Bm

if you want some more — sex - y, still got that freak in me.) — Yeah. —

F#7#5 Bm F#7#5 Bm

(I still got the nas - ty in me, still got that dirt - y de - gree.) — Ooh, yeah. — (And

F#7#5 Bm F#7#5 Bm

To Coda

if you want some more — sex - y, still got that freak in me.) — No

F#7#5 Bm

mat - ter what you're think - in' of me, still dirt - y. And

F#7#5 Bm F#7#5 Bm

if you still want it with me, still got it. No mat-ter what you're think-in' of me, still dirt-y. Still

1 F#7#5 Bm 2 F#7#5 Bm

got that freak in me.) Why is a got that freak in me.) Don't

F#7#5 Bm F#7#5 Bm

tell me to be - have, — 'cause I'll nev - er play that game. — Don't

F#7#5 Bm F#7#5 Bm

tell me what to do, — 'cause I'll nev - er be up - tight like you. — Don't

F#7#5 Bm F#7#5 Bm

look at me — that way, — 'cause I ain't nev - er gon - na change. — And if you're

F#7#5 Bm F#7#5 Bm

talk - in' 'bout — my life. — you're on - ly wast - in' your — own time. — If I

F#7#5 Bm

wan - na wear lin - ge - rie out - side of my clothes, — if I

F#7#5 Bm F#7#5 Bm

wan-na be e-rot-ic in my own vid-e-os, — if I wan-na be pro-voc-a-tive, well, that ain't a sin: — May-

F#7#5 Bm D.S. al Coda

- be you're not com-f'ra-ble in your own skin. —

CODA F#7#5 Bm

got that freak in me.) —

F#7#5 Bm F#7#5 Bm F#7#5 Bm

Repeat and Fade	Optional Ending
<p>F#7#5 Bm</p>	<p>F#7#5 Bm</p>

HERE TO STAY

Words and Music by CHRISTINA AGUILERA,
GEORGE JACKSON and HEATHER HOLLEY

Moderately slow

Well, ev-'ry-bod-y got an o-pin-ion, now don't they, but it
nev-er been the type to be shy; - I know that some would

ain't no thing to me. - It real-ly don't make an-y dif-f'rence, now, to me if you
say I'm too head-strong, - but I'd rath-er be a wom-an who voic-es her mind, wheth-er you

Recorded a half step higher.

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- contains a sample of "The Best Thing You Ever Had" by George Jackson

!## \$ %\$
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Dm  F6 

don't like what you see. — I pay no mind to the neg - a - tive kind, — 'cause it's
 think I'm right or wrong — And I know some peo - ple wan - na crit - i - cize; makes — 'em feel



Dm  F6  Dm  F6 

just no way to be. — I don't stop to please — some - one else - 's needs; — gon - na
 bet - ter 'bout them - selves. — So, say what you will, — time will re - veal — in the end that



Dm  F6 

live my life for me. — } I'm gon - na keep on; — I'm - a do my own thing. We all got a song —
 I will be here still. — }



Dm  F6  Dm  F6 

— that we're meant to sing. And no mat - ter what — peo - ple say or might think, I ain't go - in'



Dm F6 Dm F6

no place... No, I'm here to stay... Gon-na keep — on do-in' my thing, 'cause wheth-er they love —

Dm F6 Dm F6

— or they hat-in' on me, I'll still be the same — girl I used to be, 'cause I ain't go-in'

1 Dm F6 Dm F6

no place... No, I'm here to stay... I'm here to stay...

2 Dm F6

I'm here to stay... I no place... No, I'm here to stay...

Dm F6 Dm F6

Got-ta get up, keep my head up; gon-na keep on turn-in' it up, nev-er let up. If I keep

Dm F6 1 Dm F6

step-pin' it up, I'm-a prove that I ain't nev-er gon-na be stopped, like it or not,

2 Dm Bbmaj7 Bb6/9

gon-na be stopped, like it or not. (Whoa whoa, whoa, whoa.) No mat-ter the pres-sures that face me, _

Gm9 Bbmaj7 Bb6/9

— (I be-lieve, I be-lieve they will see.) — I'll nev-er let an-y-one break me, _

Gm9



(All your doubt can do now is strength - en me.)

Bbmaj7



Bb6/9



Gm9



And life, it ain't al-ways that eas - y. (Got-ta fight to see past the boun - da - ries.)

Bbmaj7



Bb6/9



Fsus2/A



Am7



(Cross-in' the lines - I will de-fine ev - er - y time) — that for - ev - er is mine. — (I'm gon-na keep on: —

Dm

F6

Dm

F6

I'm-a do my own thing. We all got a song — that we're meant to sing. And no mat-ter what —

Dm F6 Dm F6

— peo-ple say or might think, I ain't go - in' no place. — No, I'm here to stay. — Gon-na keep —

Dm F6 Dm F6

— on do - in' my thing, 'cause wheth-er they love — or they hat - in' on me, I'll still be the same —

Dm F6

1 Dm F6

— girl I used to be, 'cause I ain't go - in' no place. — No, I'm here to stay.) — (I'm gon-na keep on: —

2 Dm F6 Dm

no place. — No, I'm here to stay.) —

THANK YOU

(Dedication To Fans...)

Words and Music by CHRISTINA AGUILERA, STEPHEN KIPNER,
DAVID FRANK, PAMELA SHEYNE, KARA DiOGUARDI
and CHRIS E. MARTIN

Moderately

Dbmaj7

Cm

Gbmaj7

Dbmaj7

Cm/F

Play 3 times

Oh

Gbmaj7/Bb

Repeat ad lib.

Dbmaj7

Cm/F

- (1.) It seems like a life - time - since I -
(2.) *Spoken lyrics ad lib.*
(3.) Some peo - ple have said - things - in times -

Gbmaj7/Bb

Dbmaj7

Cm/F

— felt like — a pris - 'ner of — my dreams, yeah. —
— a - bout — me that — weren't al - ways true, ooh. —

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— contains a sample of "Genie in a Bottle" by Stephen Kipner, David Frank and Pamela Sheyne

! "## \$ %&

! "## \$ %&

G♭maj7/B♭

D♭maj7

Cm/F

It took such a long — time — for me —
But you've al - ways been — there — to give —

G♭maj7/B♭

D♭maj7

Cm/F

— to re - al - ize — just how — to be — and to lis - ten to me —
— that ex - tra love — to pull — me through, — to do what I got - ta do. —

G♭maj7/B♭

D♭maj7

Cm/F

Don't go think - in' I'm — not thank - ful, 'cause me, —
'Cause there'll al - ways be — those ups — and downs, — but you've al -

G♭maj7/B♭

D♭maj7

Cm/F

I've got — my hands — full of — good things, mm. —
— ways seemed — to stick — a - round — and see, — see — me through to be - lieve. —

G♭maj7/B♭

D♭maj7

Cm/F

And I hope I can give — back — a lit -
And I hope I can give — back — a lit -

G♭maj7/B♭

D♭maj7

Cm/F

- ile bit — of what — you've giv - en me;
- ile bit — of what — you've giv - en me; you give me all that I need. —

G♭maj7/B♭

A♭13

(1., 3.) So, thank — you — for stand - in' — right by —
(2.) Spoken lyrics continue

B♭m13

A♭13

— me. (1., 3.) So, thank — you — for be - in' — be - hind —
(2.) Spoken lyrics continue

Bbm13

Ab13

me and watch - in' me grow, and let -

Bbm13

Ab13

- tin' oth - ers know - that you'll still be - lieve in what I'll -

1, 2

Bbm13

3

Bbm13

be. *Spoken lyrics end* be. It took a - while -

Dbmaj7

Cm/F

Gbmaj7/Bb

till I could do what I want-ed, and now I'm so hap - py that I start-ed where I start-ed. I'm thank-in' God.

D \flat maj7

Cm/F

— that I can be in a po - si - tion to do my own thing —

G \flat maj7/B \flat D \flat maj7

Cm/F

— now and make my own de - ci - sions. And so, I'm thank - in' you — for be - in' true — and stand -

G \flat maj7/B \flat

N.C.

- in' by — me through — and — through. — *Spoken lyrics ad lib. to end*

A \flat 13

1

Bbm13 Ab13 Bbm13

Musical notation for the first system, measures 1-3. The key signature has three flats. The first measure has a Bbm13 chord in the treble and a bass line with notes G, F, E, D. The second measure has an Ab13 chord in the treble and a bass line with notes G, F, E, D. The third measure has a Bbm13 chord in the treble and a bass line with notes G, F, E, D.

2

Bbm13 Dbmaj7 Cm/F Gbmaj7/Bb

Musical notation for the second system, measures 4-7. The key signature has three flats. The fourth measure has a Bbm13 chord in the treble and a bass line with notes G, F, E, D. The fifth measure has a Dbmaj7 chord in the treble and a bass line with notes G, F, E, D. The sixth measure has a Cm/F chord in the treble and a bass line with notes G, F, E, D. The seventh measure has a Gbmaj7/Bb chord in the treble and a bass line with notes G, F, E, D.

Dbmaj7 Cm/F Gbmaj7/Bb Dbmaj7 Cm/F

Musical notation for the third system, measures 8-11. The key signature has three flats. The eighth measure has a Dbmaj7 chord in the treble and a bass line with notes G, F, E, D. The ninth measure has a Cm/F chord in the treble and a bass line with notes G, F, E, D. The tenth measure has a Gbmaj7/Bb chord in the treble and a bass line with notes G, F, E, D. The eleventh measure has a Dbmaj7 chord in the treble and a bass line with notes G, F, E, D. The twelfth measure has a Cm/F chord in the treble and a bass line with notes G, F, E, D.

Gbmaj7/Bb Dbmaj7 Cm/F NC.

Musical notation for the fourth system, measures 12-15. The key signature has three flats. The twelfth measure has a Gbmaj7/Bb chord in the treble and a bass line with notes G, F, E, D. The thirteenth measure has a Dbmaj7 chord in the treble and a bass line with notes G, F, E, D. The fourteenth measure has a Cm/F chord in the treble and a bass line with notes G, F, E, D. The fifteenth measure is marked NC (No Chords) and has a bass line with notes G, F, E, D.

ENTER THE CIRCUS

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Waltz tempo

Am Ab Am Ab

pp *cresc. poco a poco*

Am Ab Am Ab

mf

Am Ab Am Ab

(Spoken:) Ladies and gentlemen, boys and

Am Ab Am Ab

girls. step right up! Step right up! Come closer! You

Am G#m Am

*believe your eyes, won't even recognize
Is it true what they say? Is it all just fun and games?*

1 2
G#m G#m Am G#m

the wonderment that lies Or is there more behind the makeup and the

Am G#m Am G#m

faces full of paint? I ask you! Do you want to come and play?

Bm A#m Bm A#m

(La la la la la la la, la la la la la la,

Bm A#+ Bm

la la la la la la la.) *Do you want to come and play?*

A#+ Bm A#+ Bm

(La la la la la la la, la *So sit back,*
la la la

A#+ Bm A#+ Bm

la la la, *relax,* la la la la la la la, la.) *Fasten your seat belts;* *it's going to be a bumpy ride*

A#+ Bm A#+

to the other side.

Segue to "Welcome"

C A7

seen be - fore. — Hear the fair - y tale — un - fold. —

Em B7 Em A7

What's be - hind the smoke and glass? — Paint - ed — fac - es, ev - 'ry — bod - y

C A7

wears a mask. — Are you sell - ing them — your soul? —

C B Bb A7

Will you be left out in — the cold? —

D A/C#

Is it all blue skies, fun and games

C G G/D Am/E Bb/F Am/E G/D Bm

un - til you fall, and then you're left with - out an - y - one at all?

D A/C#

You're rid - ing on a shoot - ing star, with a smile

C B (♩ = ♩) B+ B7

up - on your face. But soon, the shine fades,

poco rit. e dim.

A little slower

Em A

and you're left out all a-lone, wonder-in,

p

D

where did they all go? Oh,

poco accel. *cresc.*

Tempo I (♩ = ♪♪)

Em B/D# Bm/D C

been jad-ed, hat-ed, Who'll be a-round when the lime-light's fad-ed?

Em B/D# Bm/D C

Been shot down, pushed out, made to smile when I want-ed to frown. Al-ways

Em B/D# Bm/D C

tak-in' a bow, _ al-ways work-in' the crowd, _ al-ways mak-in' the rounds, _ al-ways play-in' the clown. _ Who'll be

Em B/F# Em/G E/G#

stick - in' it out, _ who'll be stay - in' a - round _ when the lights _ go down? _____

Waltz tempo

Am E+ Am

mp

E+ Am E+ Am

E+ Am E+ Am

E+ Am E+ Am

E+ Am E+ 2 E+

Am E+ Am E+ Am

CANDYMAN

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Bright Shuffle (♩ = ♪♪)

N.C.

Male: Tar - zan and Jane were swing - in' on a vine, Female: (Can - dy - man.)

mf

can - dy - man.) Male: sip - pin' from a bot - tle of vod - ka dou - ble wine.

Female: (Sweet, sug - ar, can - dy - man.)

E7

Hey, hey, yeah, uh.

met him out for dinner on a Friday night; he
took me to the Spider Club at Hollywood and Vine; we

real - ly had me work - in' up an ap - pe - tite. He
drank cham - pagne and we danced all night. We

had shook the tat toos up and down his arm. There's
the pa - pa - raz - zi for a big sur - prise; the

E7

noth - in' more dan - gerous than a boy with charm. — He's a
gos - sip to - night will be to - mor - row's head - lines. — He's a

B7

A7

E7

one - stop shop, — makes the pan - ties drop. — } He's a sweet - talk - in' sug - ar - coat - ed
one - stop shop, — makes my cher - ry pop. — }

can - dy - man, — a sweet - talk - in' sug - ar - coat - ed can - dy - man, —

Ooh yeah, — yeah, —

!## \$ %\$

!## \$ %\$

2

He can - dy - man. Wah shoo-bah doo twee-dop, bop

NC. 3

shoo bop, bah doo-dah twee-dah dum-bow, bop bow.

Hey, yeah. Sha-doo-bah dee-bah doo-bah

dwee-bop bow. Sha-doo-bah dee-bah doo-bah twee-bop bow.

A7

E7

B7

Sha - doo - bah dee - bah doo - bah twee - bop bow. — He's a one - stop shop, — makes my

A7

E7

cher - ry pop. — He's a sweet - talk - in' sug - ar - coat - ed can - dy - man, — a

sweet - talk - in' sug - ar - coat - ed can - dy - man, —

Oh whoa, — yeah, — ee, — yeah.




Well, by now I'm get - tin' all both - ered and hot;




when he kissed my mouth, he real - ly hit the spot. — He had lips like sug - ar cane; —




— good things come for boys who wait. —

Male: Tar - zan and Jane were swing - in' on a vine, *Female:* (Cun - dy - man. —





can - dy - man.) — *Male:* sip - pin' from a bot - tle of vod - ka dou - ble wine.



N.C.

Female: (Can - dy - man, — can - dy - man, — sweet, sug - ar,

can - dy - man.) — He's a one - stop, got - cha hot, mak - in' all the pan - ties drop,

(sweet, sug - ar, can - dy - man.) — He's a one - stop, got me hot,

mak - in' my uh hot, (sweet, sug - ar, can - dy - man.) — He's a

one - stop, get it while it's hot, ba - by, don't stop, (sweet, sug - ar...)

He got those lips like sug - ar cane; —

good things come for boys who wait. — He's a one - stop shop — with a



real big ah! — He's a sweet - talk - in' sug - ar - coat - ed can - dy - man, — a

sweet - talk - in' sug - ar - coat - ed can - dy - man, — a sweet - talk - in' sug - ar - coat - ed

can - dy - man, — a sweet - talk - in' sug - ar - coat - ed can - dy - man. —

(Can - dy - man.) —

1 2 NC
 (Can - dy - man.) - (Can - dy - man.) - (Can - dy - man.) -

can - dy - man, - can - dy - man, - can - dy - man.) -

Male: Tar - zan and Jane were swing - in' on a vine, (Tar - zan and Jane were swing -

- in' on a vine.) 'sip - pin' from a bot - tle of vod -

- ka dou - ble wine, (sip - pin' from a bot - tle of vod -

- ka dou - ble wine.) Jane lost her grip, and a - down she fell,

(Jane lost her grip, and a - down she fell.) — squared her - self a - way as she

let out a — yell, (squared her - self a - way as she let out a — yell.)

NASTY NAUGHTY BOY

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Slowly, in 2

Cm7

mp

With pedal

Ab7

Cm7

Ab7

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Cm7



You've been a bad, bad

Ab7



boy: I'm gonna take my time, so enjoy.

Cm7



There's no need to feel no shame; —
I'll give you some ooh, la la. —
Hush now, don't say a word; —

Ab7



re - lax and sip up - on my cham - pagne, —
You - lez - vous cou - cher a - vec moi? —
I'm gon - na give you what you de - serve. —

Fm7



'cause I'm gon - na give you a lit - tle taste _____ of the
 Now, I got you break - in' in - to a sweat; _____ got you
 you bet - ter give me a lit - tle taste; _____ put your

G7



Cm



sug - ar be - low my waist, _____ you nas - ty boy, _____
 hot, _____ both - ered and wet, you nas - ty boy, _____
 ic - ing on my cake, _____ you nas - ty boy, _____

1. _____
 2, 3. _____
 (Nas - ty, naugh - ty boy.) _____
 Whoa. _____
 Oh, _____ no. _____

Ab7



G7



ba - by, for all it's worth, _____ I swear _____ I'll be the first _____
 ooh, there I go a - gain; _____ I _____ need a spank - in' _____

Cm

Bbm

Fm7

Fm6

to blow your mind.
'cause I've been your bad.

Ab7

G7

G7/F

Now, if you're read - y, come and get me; I'll give you that hot, sweet,
So, let my bod - y do the talk - in'; I'll slip you that hot, sweet,

G7/Eb

G7/D

Cm

sex - y lov - in'. (Lov - in'.)
sex - y lov - in'.

2

D.S.

Cm7

(Lov - in') *Lead vocal ad lib.*

Ab7

Cm7

Ab7

Fm7

Vocal *ad lib.* ends Ooh, — I got you break-in' in - to a sweat, —



got you hot, both - ered and wet, you nas - ty



boy. (Nas - ty, naugh - ty boy.)



Ba - by, for all it's worth, I swear I'll be the first



to blow your mind.

Ab7 G7 G7/F

Now that you're read - y. give it to me. Just give me that hot, sweet,

G7/Eb G7/D Cm

sex - y lov - in'. (Spoken:) Now, give me a little spankin'.

Ab7

Oh. ah, yeah. Ooh, is that all you got?

Cm7

Come on, now; don't play with me! Ooh, give me that

Ab7



hot, sweet, nas - ty boy, don't you make me wait...

Fm7



You bet - ter give me a lit - tle taste; put your

G7



Cm



ic - ing on my cake, you nas - ty boy.

Cm6



I GOT TROUBLE

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Moderately slow Blues (♩ = ♪♩)

Ab7

mf

With pedal

Db7

Ab7

Eb7

Db7

Ab7

I got

The score is written for piano in 4/4 time, featuring a blues-influenced melody and accompaniment. The key signature has four flats (B-flat major/D-flat minor). The tempo is 'Moderately slow Blues' with a note value of ♩ = ♪♩. The score is divided into five systems. The first system starts with an Ab7 chord and a dynamic marking of mf. The second system features a Db7 chord. The third system includes Ab7 and Eb7 chords. The fourth system includes Db7 and Ab7 chords. The fifth system concludes with the lyrics 'I got' and a triplet of eighth notes. Chord diagrams are provided for Ab7, Db7, and Eb7. The piece is marked 'With pedal'.

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!## \$ %\$
!## \$ %\$

trou - ble, trou - ble, trou - ble — al - ways knock - in' — at my

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a triplet of eighth notes: B-flat, E-flat, A-flat. This is followed by a quarter rest, then another triplet of eighth notes: B-flat, E-flat, A-flat. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Triplet markings are present over the vocal line and the right-hand piano accompaniment.

door. — Yes, I'm a whole lot - ta trou - ble, ba - by, —

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a triplet of eighth notes: B-flat, E-flat, A-flat. The piano accompaniment continues with chords and a bass line. A chord symbol $D\flat 7$ is written above the vocal line for the second measure of this system. Triplet markings are present over the vocal line and the right-hand piano accompaniment.

— just like a kid in a can - dy store.

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a triplet of eighth notes: B-flat, E-flat, A-flat. The piano accompaniment continues with chords and a bass line. A chord symbol $A\flat 7$ is written above the vocal line for the second measure of this system. Triplet markings are present over the vocal line and the right-hand piano accompaniment.

Well, I'm noth - in' but trou - ble, babe, —

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a triplet of eighth notes: B-flat, E-flat, A-flat. The piano accompaniment continues with chords and a bass line. A chord symbol $E\flat 7$ is written above the vocal line for the second measure of this system. Triplet markings are present over the vocal line and the right-hand piano accompaniment.

Db7 Ab7

now, since the day that I was born. —

Well, I'm as good as it ev - er gets; — give you

some-thing you won't for - get. If you wan - na spell — trou - ble, babe, well, send

out an S. O. S., yes. This ba - by's — got — some - thing. —

!## \$ %\$
!## \$ %\$

Ab7

some-thing you just can't ig - nore. And

Eb7

Db7

yeah, it sure — is like - ly, babe, — you'll keep on com - ing back for

Ab7

more. Mm hm. — I've got a wick - ed taste for trou - ble, —

Instrumental solo

— and I'm nev - er - nev - er sat - is - fied. Yeah, I'm a

Db7



whole — lot - ta trou - ble, ba - by, — and my e - vil ways —

Ab7



can't hide. — Oh, my my. — Well, I been

Eb7



Db7



itch - in' for — some trou - ble, babe, — ev - 'ry sin - gle day that I'm a - live. —

Ab7



1 2

Solo ends Can't you

Ab  3 NC 3  3 NC 3

see the way I move? — Can't you read it in — my hips? There's



Ab  3 NC 3  3 NC 3

lots that's go - in' on — in my pock - et - full of tricks. — Got some



Ab  3 NC 3  3 NC 3

se - crets up — my sleeve. — if you know just what I mean. — Got



Ab  3 NC 3  3

plac - es you nev - er been; — take you out of your skin. — Well, I'm



Db7

trou - ble, trou - ble, trou - ble, ba - by, al - ways knock - in' at my

Ab7

Eb7

door. Yeah, I'm a whole lot - ta lot - ta trou - ble, babe.

Freely

Db7

ooh, since the day that I

Slowly

Ab7

D(b5)

Eb7

Ab7

was born.

HURT

Words and Music by CHRISTINA AGUILERA,
LINDA PERRY and MARK RONSON

Slowly

Em B/D# Em

mp

With pedal

C Am7 B

Em B/D#

Seems like it was — yes — ter - day — when I saw your face.
in - side, — but I won't ad - mit — it.

Em C

You told me how — proud — you were, — but I walked a - way. —
Some-times I just — wan - na hide, — 'cause it's you I miss. —

Am7

B

And it's so hard to say good - bye
If on - ly I knew what I know to - day,
when it comes to this.

Em

Ooh, *Lead vocal ad lib.* ooh, I would
Would you

C

A/C#

hold you in my arms:
tell me I was wrong? I would take the pain - a - way,
Would you help me un - der - stand? Are you

D

B7/D#

thank you for all you've done, for - give all your mis - takes. There's
look - ing down - up - on me? Are you proud of who I am? There's

C  A/C# 

noth- ing I would - n't do _____ to hear your voice a - gain. _____ Some-
 noth- ing I would - n't do _____ to have just one _____ more chance. _____ to



D  B7/D# 



times I wan - na call _____ you, but I know you won't _____ be there. _____ }
 look in - to _____ your eyes _____ and see you look - ing back. _____ }



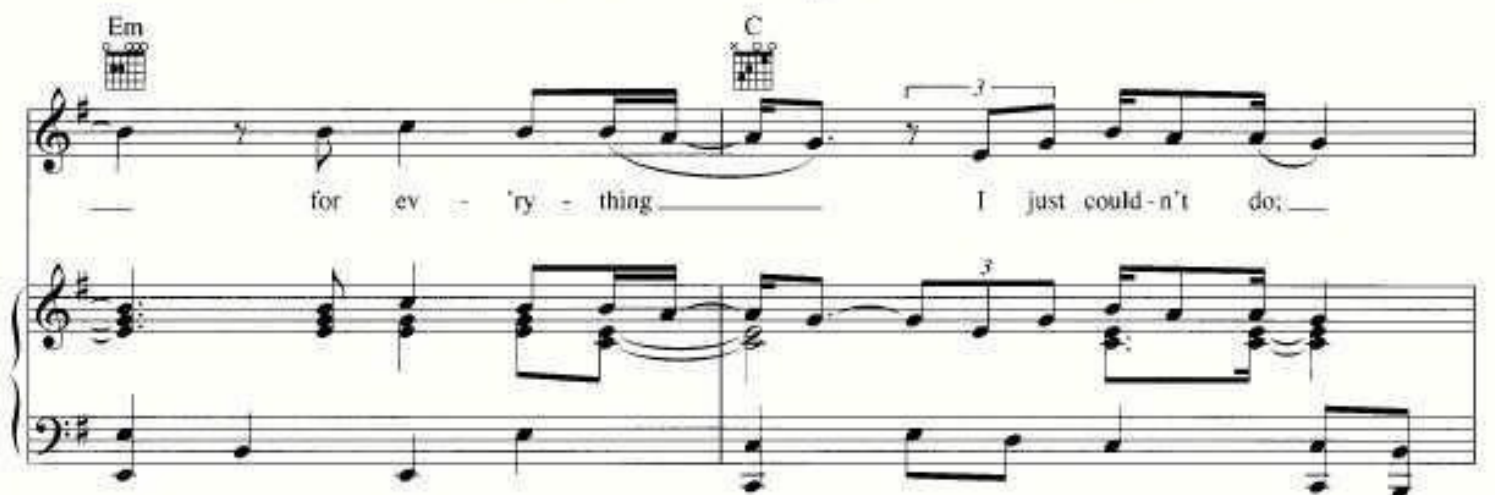
Em  B/D# 

Whoa. _____ I'm sor - ry for _____ I'm blam - ing _____ you _____



Em  C 

_____ for ev - 'ry - thing _____ I just could - n't do; _____



Am B

and I've hurt my - self by hurt - ing

Em B

you. Some days I feel - broke - self, oh.

Em Em/D Cmaj7

If I had - just one - more day, I would

Em Em/D Cmaj7

tell you how much that I've missed you since you've been a - way.

Am E/G#

Oh, it's dan - ger - ous, it's so out of

Detailed description: This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes on the first line, followed by a quarter note, and then another triplet of eighth notes. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chord diagrams for Am and E/G# are provided above the vocal staff.

Am/G F#m7b5(b9)

line to try and turn back

Detailed description: This system contains the next two lines of music. The vocal line continues with a treble clef and a key signature of one sharp. It features a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The piano accompaniment continues with chords and a bass line. Chord diagrams for Am/G and F#m7b5(b9) are provided above the vocal staff.

B

time.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a treble clef and a key signature of one sharp. It features a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The piano accompaniment continues with chords and a bass line. A chord diagram for B is provided above the vocal staff.

Em B/D#

I'm sor - ry for blam - ing you

Detailed description: This system contains the final two lines of music on the page. The vocal line continues with a treble clef and a key signature of one sharp. It features a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The piano accompaniment continues with chords and a bass line. Chord diagrams for Em and B/D# are provided above the vocal staff.

Em C

for ev - 'ry - thing I just could - n't do:

Am B

and I've hurt my - self...

C Am7

B Em NC

by hurt - ing you.

MERCY ON ME

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Moderately slow, in 2

Am



(Lord, have mer - cy — on my soul, —————

With pedal

Dm



for I have walked a — sin - ful road, —————

Am



E7



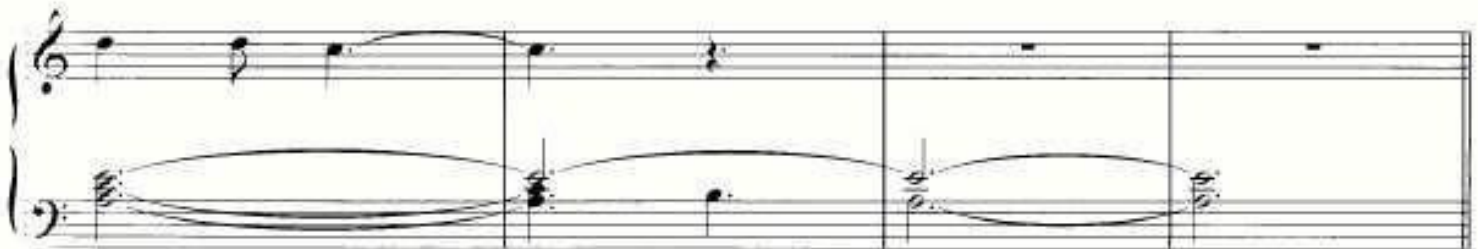
and I'm down — on my knees; — Lord, have mer - cy on me

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Am

please.)



Dm

fess that in all my lone - li -

Am

ness. I've for - sak - en and I've sinned, leav - in'

E7 Am

frag - ments of a man so bro - ken.

NC Am

I could tell You what I've done; grace,

or, should I tell You where I went wrong?
 in my weak-ness, I've lost faith.

Dm

Well, the more that I start to
 I've been care-less and I have been

play, yeah, and the my de-ceit-ful e-vil ways keep grow-in'
 warned, and the dev-il in-side me is torn. God bless the

Am E7

strong-er by the day.
 man that I have scorned.

Am

NC. C/G Am

Oh Lord, have mer - cy on _____ my _____ soul, _____

Dm

for I have walked a sin - ful road. _____

Am

So I'm gon - na get down on my knees, beg for - give - ness to help set me

E7 NC. Am

free. Lord, have mer - cy _____ on me, please. _____

1

NC.

Moth - er Mar - y, full of

2

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. It begins with a rest, followed by the lyrics "Moth - er Mar - y, full of". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. A first ending bracket spans the first two measures, and a second ending bracket spans the last two measures.

Lead vocal ad lib.

The second system of the score consists of a piano accompaniment. The vocal line is empty, with the instruction "Lead vocal ad lib." written below it. The piano accompaniment continues with a similar rhythmic pattern to the first system, featuring eighth and sixteenth notes in both hands.

Dm

The third system of the score consists of a piano accompaniment. A guitar chord diagram for Dm is shown above the first measure. The piano accompaniment continues with the same rhythmic pattern.

Am

E7

The fourth system of the score consists of a piano accompaniment. Guitar chord diagrams for Am and E7 are shown above the first and second measures, respectively. The piano accompaniment continues with the same rhythmic pattern.

Am



Vocal ad lib. ends So don't let me

fool a - round no more: send Your

Dm



an - gels down to guide me through that door. Well, I've

Am



E7



gone and con-fessed my re-grets: and I pray I'm not held in con-tempt. I'm

Am



Dm



Am



Freely

E7



N.C.

oh Lord, I need for - give - ness,

Tempo I

Am



I need - for - give - ness - from - You.

SAVE ME FROM MYSELF

Words and Music by CHRISTINA AGUILERA,
LINDA PERRY and BILL BOTTRELL

Bluesy
N.C.

C#m G#m7

It's not so eas - y
taint - ed

mp

C#m G#m7

lov - in' me: it
by your touch. Well, some

F#m7 A7 G#7

gets so com - pli - cat - ed, all the things you got - ta be
guys have shown me a - ces, but you've got that roy - al flush.

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— Ev - 'ry - thing's chang - in', — but you're the truth, —
I know it's era - zy — ev - 'ry day: —



I'm a - mazed by all your
well, to - mor - row may be



pa - tience, ev - 'ry - thing I put you through, —
shak - y, but you nev - er turn a - way. —



When I'm a - bout to
Don't ask me why I'm

G#7/B# C#m C#m/B

fall, cry some in 'cause how when you're al ways wait ing with your know

E9 A7

o how pen to keep arms to me catch smil in' You're You

G#7 G#7/B#

gon al na ways save save me me from from my my

C#m C#m/B E9

self. self. From my self, From my self, my self, yes. self.

A7 G#7

You're gon - na save me

1 C#m G#m7

from my self. Won -

C#m G#m7 C#m G#m7

Whoa, yeah

C#m G#m7

Mm, My love is

from my self. I know it's hard,

it's hard,

but you've broken all my walls,

You've been my strength, so

2

from my self. I know it's hard,

F#m7 F#m6 C#m

it's hard,

G#7sus4/D# C#m G#7sus4/D#

but you've broken all my walls.

F#m F#m6 F#m7

You've been my strength, so

NC.
to my

Tempo I

C#m E9
self. To my - self, my -

A7 G#7
self. You're gon - na save me

rit.

NC. C#m
from my, my - self.

THE RIGHT MAN

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Moderately slow

Chord diagrams: F#m, B7

mp

With pedal

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a quarter rest, followed by a quarter note F#4, a quarter note A4, and a half note B4. The lower staff is in bass clef and begins with a quarter note G#2, followed by a quarter note A2, a quarter note B2, and a half note C3. Chord diagrams for F#m and B7 are shown above the treble staff. The dynamic marking *mp* is placed between the staves. The instruction *With pedal* is written below the bass staff.

Chord diagrams: B7/D#, E, A

The second system of musical notation consists of two staves. The upper staff continues with a quarter note D4, a quarter note E4, and a half note F#4. The lower staff continues with a quarter note D2, a quarter note E2, a quarter note F#2, and a half note G2. Chord diagrams for B7/D#, E, and A are shown above the treble staff.

Chord diagram: F#m

The third system of musical notation consists of two staves. The upper staff continues with a quarter note G#4, a quarter note A4, and a half note B4. The lower staff continues with a quarter note G#2, a quarter note A2, a quarter note B2, and a half note C3. A chord diagram for F#m is shown above the treble staff.

Chord diagrams: G#/B#, G#

The fourth system of musical notation consists of two staves. The upper staff continues with a quarter note C#5, a quarter note D5, and a half note E5. The lower staff continues with a quarter note C#2, a quarter note D2, a quarter note E2, and a half note F#2. Chord diagrams for G#/B# and G# are shown above the treble staff.

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C#m

G#

So man - y years have gone by. — Al - ways strong, tried not to cry. —
Thoughts rac - ing fast through my mind — as I'm gaz - ing down the aisle. —

F#m

— Nev - er felt like I need - ed an - y man — to
— that my fu - ture will mend the mem - o - ries — torn

G#

C#m

com - fort me in life. — But I'm all made - up to - day. —
be - tween fa - ther and child. — My e - mo - tions o - ver - load. —

G#

— a veil up - on my face, — but no
— 'cause there is no hand to hold; — there's no

F#m **G#**

fa - ther stands be - side me to give this bride a - way.
 shoul - der here to lean on, I'm walk - ing all on my

F#m7 **G#m/F#**

Well, I'm stand - ing in the
 Now I'm stand - ing at Four

OWN.

F#m **C#m/F#** **B7** **B7/D#**

chap - el, wear - ing my white dress; I have
 Cor - ners, to have and to hold. Now my

E **D#dim/E** **C#m/E** **B/E** **A** **Amaj7**

wait - ed for stand this mo - ment with tears of hap - pi - ness
 love, you stand be - side me to walk life's wind - ing road.

A6 F#m

Here I leave behind my past
and I owe it all to you by for

G#7/B# G# N.C.

tak - ing a chance. I've
tak - ing that chance. You've

1 C#m C#m/B A C#m/G#

fi - n'ly found the right man.
shown me there's a

A C#m/G# F#m7 G#5

2

C#5 C#sus2 C#m C#sus(add2)

right man, 'cause I nev - er knew a

C#m

right man. Well, I'm

F#m7 G#m/F# F#m C#m/F# B7

stand - ing in the chap - el, read - y to con - fess
stand - ing at Four Cor - ners, to have and to hold.

B7/D# E D#dim/E C#m/E B/E

that I've wait - ed for this mo - ment with
Now my love, you stand be - side me to

A Amaj7 A6 F#m

tears of hap - pi - ness, ——— Now I leave be - hind my past —
 walk life's wind - ing road, ——— and I owe it all to you —

G#m/B# G#

by for tak - ing a chance. ———

C#m

Whoa, ——— whoa, ——— whoa, ———

G#m/B# G#

Well, I'm tak - ing a chance. ———

C#sus2

C#5

C#sus2

N.C.



8va

C#5

F#m7

(8va) 7

And one day my lit - te girl will

G#4

N.C.

reach out her hand: she'll

C#m(maj9)

know I found the right man.

rit.

INTRO (BACK TO BASICS)
 MAKES HE WANNA PRAY
 BACK IN THE DAY
 AJNT NO OTHER MAN
 UNDERSTAND
 SLOW DOWN BABY
 OH MOTHER
 F.U.S.S.
 OH OUR WAY
 WITHOUT YOU
 STILL DIRTY
 HERE TO STAY
 THANK YOU (DEDICATION TO FANS...)
 ENTER THE CIRCUS
 WELCOME
 CANDYMAN
 NASTY NAUGHTY BOY
 I GOT TROUBLE
 HURT
 MERCY ON ME
 SAVE ME FROM MYSELF
 THE RIGHT MAN



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