

BACKSTREET BOYS - Backstreet's Back

Complete voice, piano & guitar arrangements, including guitar chords & lyrics

backstreet boys

BACKSTREET'S BACK



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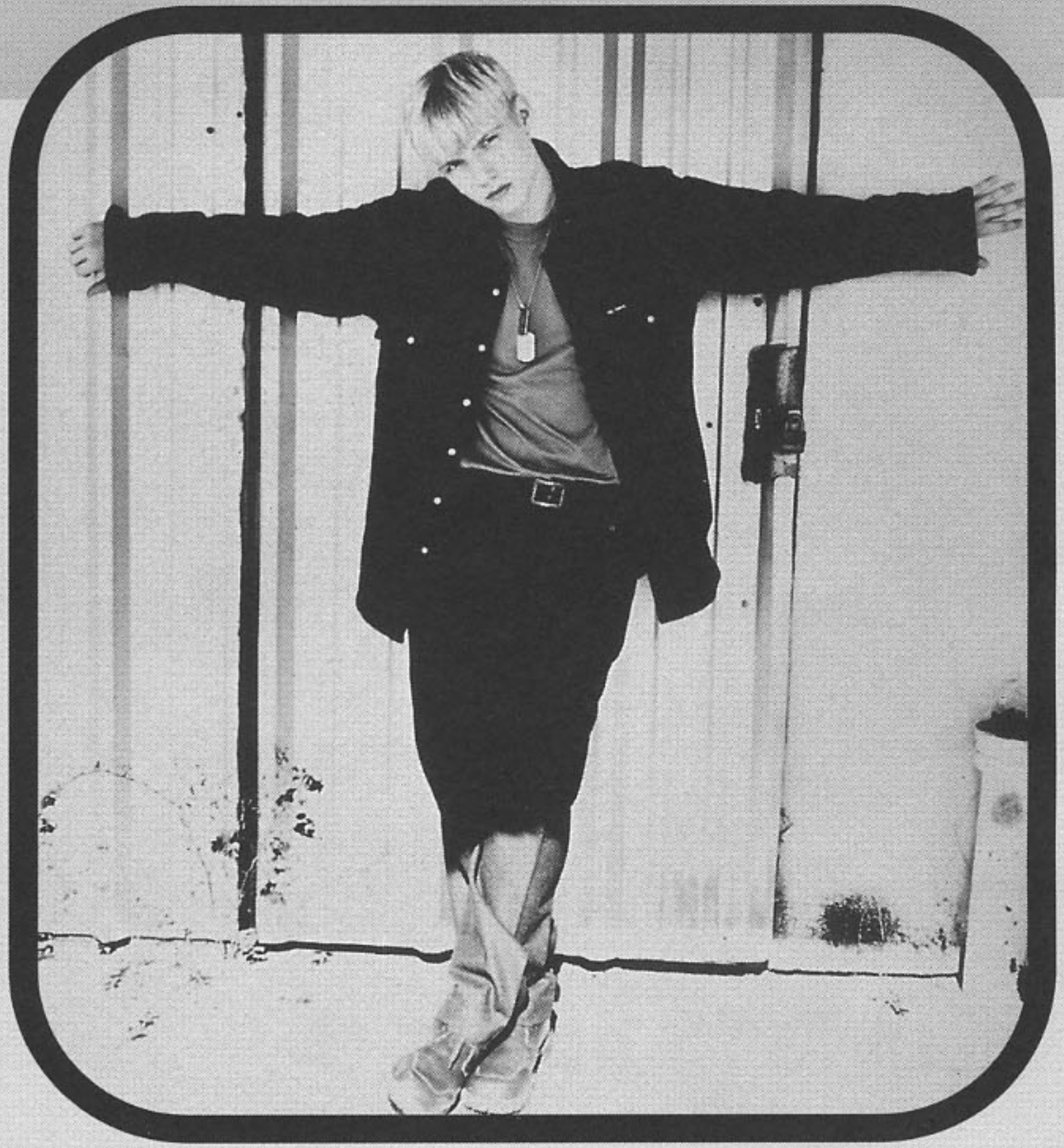
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NICK CARTER



ALEXANDER JAMES "A.J." MCLEAN

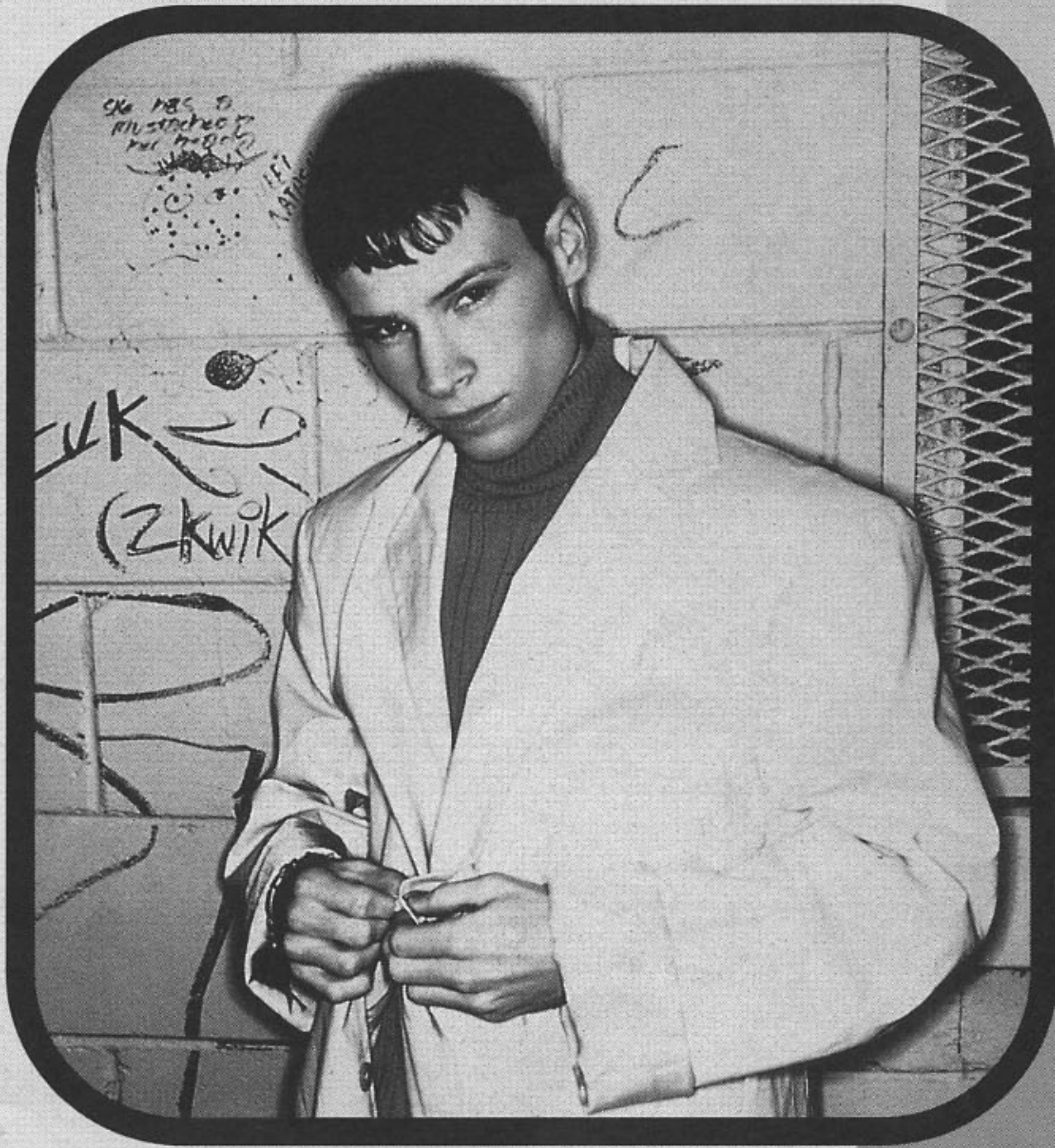
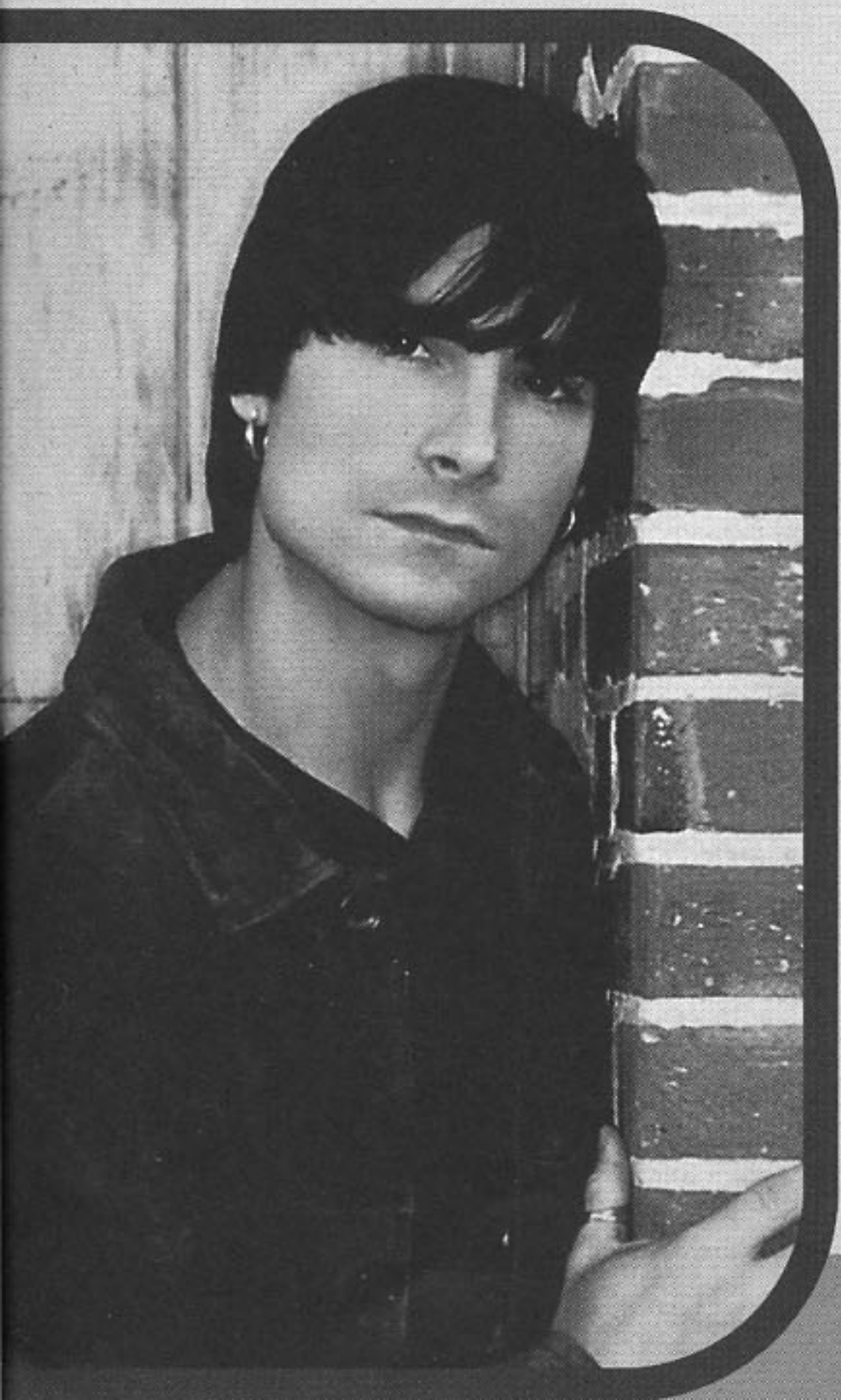




HOWARD "HOWIE D." DOROUGH

BRIAN "B-ROK." LITRELL

KEVIN RICHARDSON



Everybody (Backstreet's Back)

WORDS & MUSIC BY DENNIZ POP & MAX MARTIN

♩ = 108

The musical score is presented in three systems. Each system includes a vocal line with lyrics and a piano accompaniment. The key signature has three flats (B-flat major/D-flat minor) and the time signature is 4/4. The tempo is marked as 108 beats per minute. The guitar chords are indicated above the vocal line, and the piano accompaniment is shown in grand staff notation.

System 1: Chords: B^bm, G^b, F, B^bm, G^b, F. Lyrics: Ev-'ry - bo - dy — rock your bo - dy. — Ev-'ry-

System 2: Chords: B^bm, G^b/B^b, B^b11, B^bm, N.C. Lyrics: - bo - dy — rock your bo - dy right. — Back-street's back al-right!

System 3: Chords: B^bm, G^b, F, B^bm, G^b, F. Lyrics: Hey — yeah! — Now! —

B^bm



G^b



F



B^bm



1. Oh my God we're back a-gain,
(Verse 2 see block lyric)

bro-thers, sis - ters ev-'ry-bo - dy sing - in' —



Tacet 2°

G^b



F



B^bm



G^b



F



gon-na bring the fla - vour, show you how. —

Got-ta



B^bm



G^b



F



B^bm



ques-tion for — you, bet-ter ans - wer now. —

Am I o - ri - gi - nal? —



G^b



F



B^bm



G^b



F



(Yeah. —) Am I the on - ly one? —

(Yeah. —) Am I



B^bm G^b F G^baug⁴ G^b

sex - u - al? (Yeah.) Am I ev - 'ry-thing you need, you bet - ter

A^bsus⁴ A^b B^bm G^b F B^bm

rock your bo-dy now. Ev-'ry - bo - dy (Yeah.) rock your bo - dy.

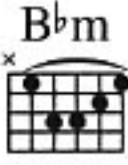
G^b F B^bm G^b Fm⁷ B^bm

(Yeah.) Ev-'ry - bo - dy rock your bo - dy right.

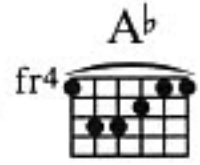
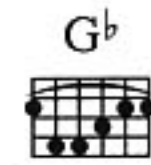
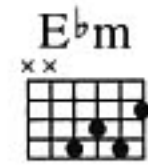
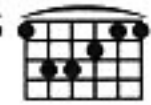
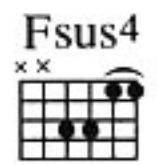
G^b Fm⁷ B^bm G^b F B^bm G^b F

Back-street's back al-right! Al-right! 1. B^bm 2. Now

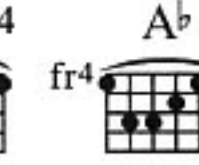
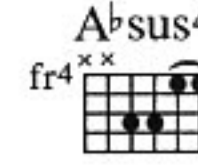
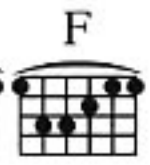
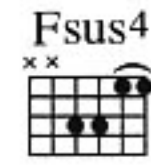
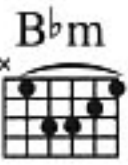
2.



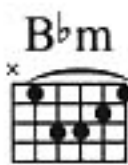
Musical notation for the first system, including vocal line and piano accompaniment. The vocal line has a rest followed by the word "So".




Musical notation for the second system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "ev-'ry-bo - dy ev - 'ry-where— don't be a-fraid- don't have no fear. I'm gon-na".



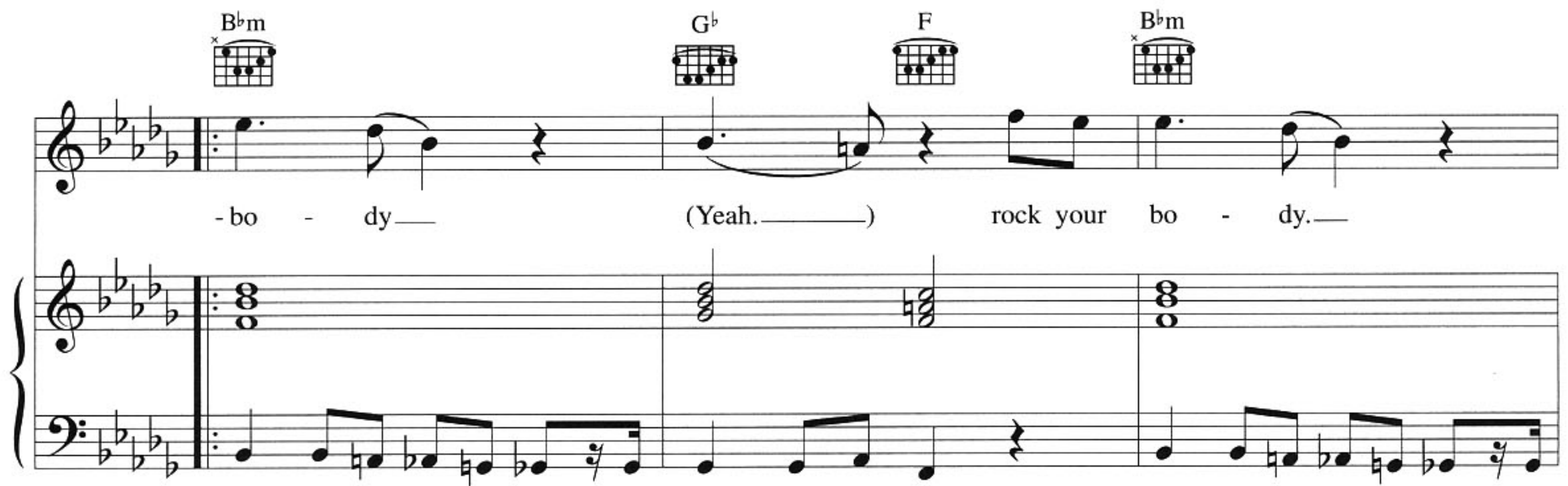
Musical notation for the third system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "tell the world,- make it un-der-stand,- as long as there'll be mu-sic we'll be com-ing back a-gain."




Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line has a rest followed by the word "Ev-'ry -".

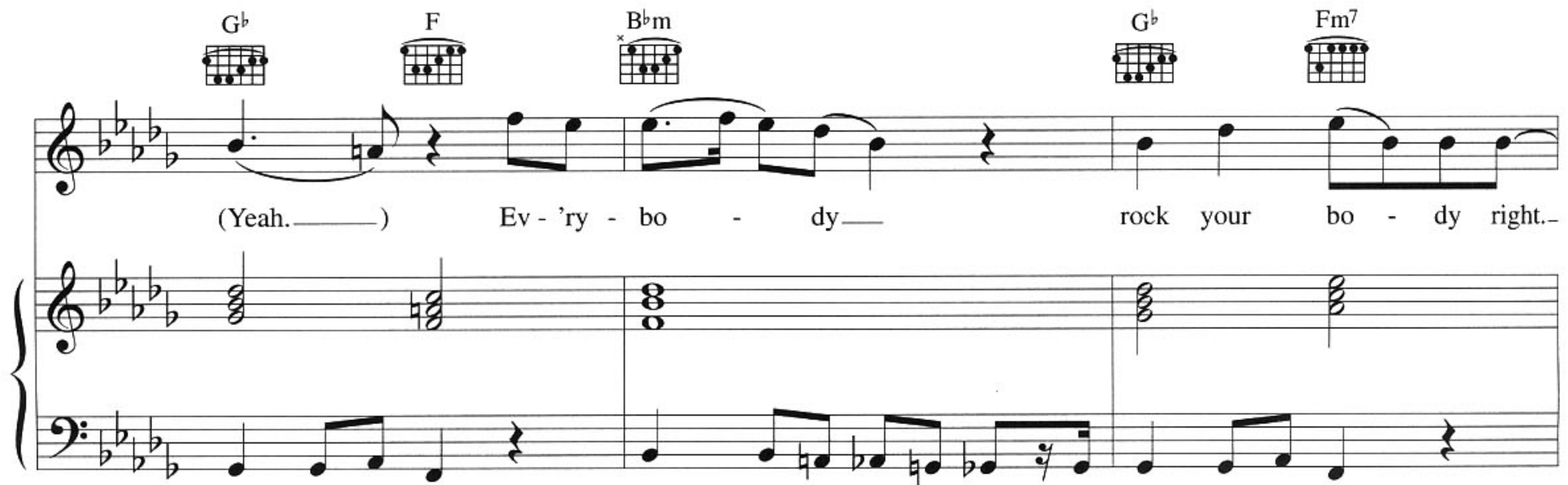


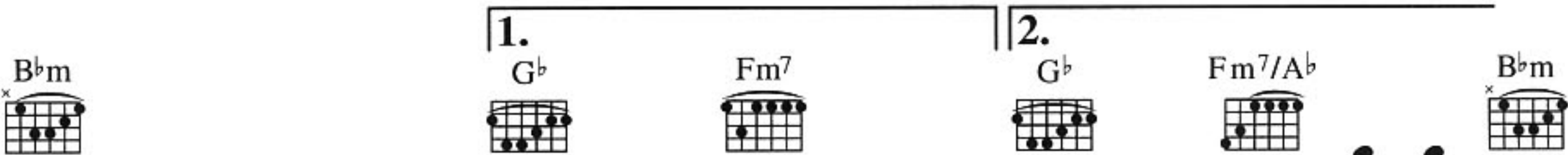
- bo - dy — (Yeah. —) rock your bo - dy. —



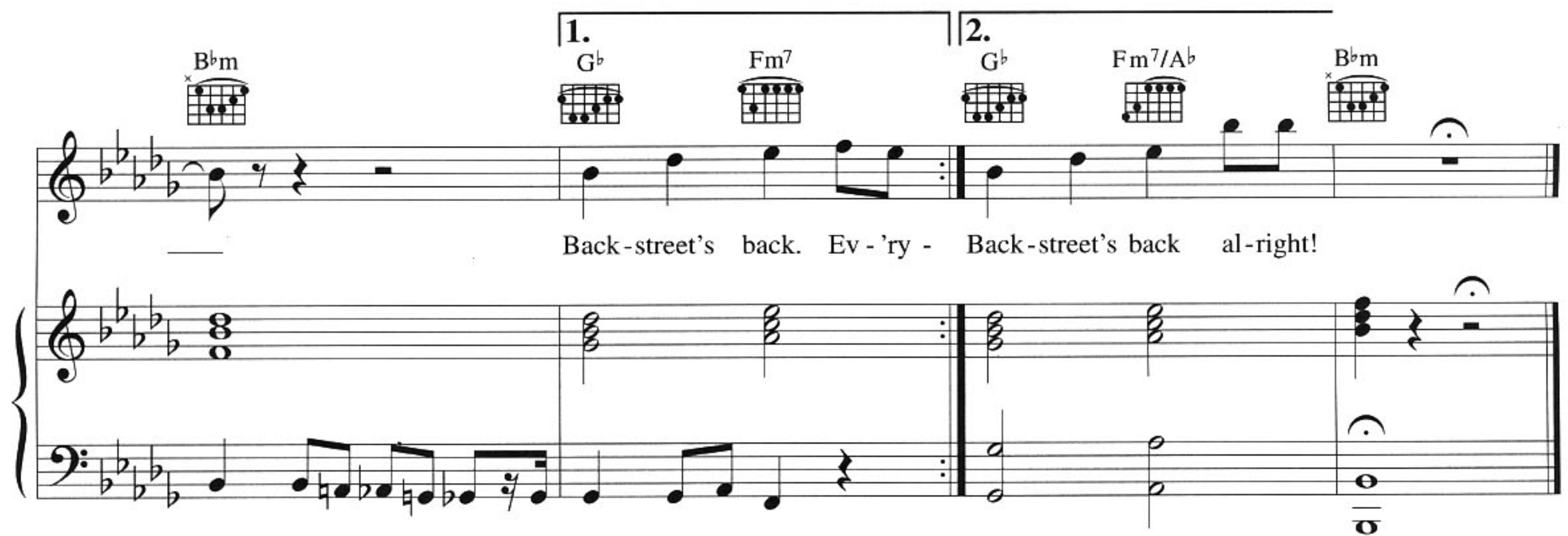


(Yeah. —) Ev - 'ry - bo - dy — rock your bo - dy right. —





1. Back-street's back. Ev - 'ry - 2. Back-street's back al-right!



Verse 2:

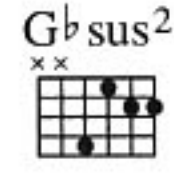
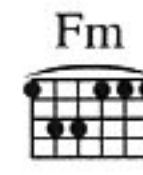
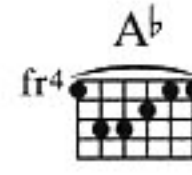
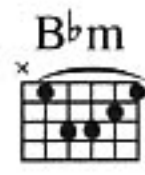
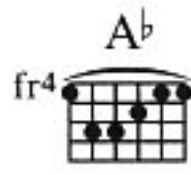
Now throw your hands up in the air
 And wave 'em around like you just don't care
 If you wanna party let me hear you yell
 'Cos we got it going on again.

Am I original ...

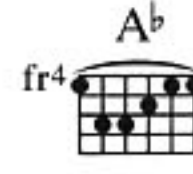
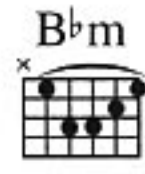
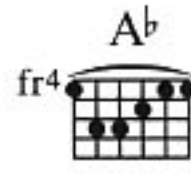
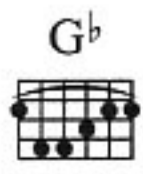
All I Have To Give

WORDS & MUSIC BY FULL FORCE

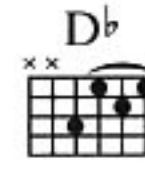
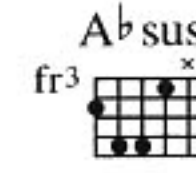
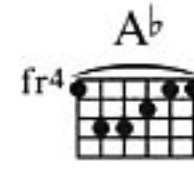
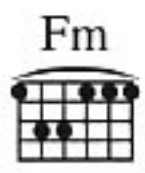
♩ = 96



1. I don't know—



what he does— to make you cry, but I'll be there to make you smile—
(Verse 2 see block lyric)



I don't have— a fan - cy car— to get to you, I'd

walk a thou - sand miles. — I don't care — if he buys —

— you nice things — does his gifts come from the heart? — I don't know. —

— But if you were my — girl, — I'd make it so we'd

ne - ver be — a - part. — But my love is all —

G^b A^b B^bm

G^b A^b

I have to give. With-out you I don't think I could live.

F^m7 G^bmaj7

G^b A^b A^b/C D^b

I wish I could give the world to you but love is all I

1. C^bmaj7 A^bsus4

2. C^bmaj7 A^bsus4

have to give. 2. When you talk have to give to you.

B^bm A^b/C

D^b G^b6 A^b/C D^b

Hey girl, I don't want you to cry no more in-side

All the mon - ey in the world — could ne - ver

add up — to — all the love I have in - side. — I love — you —

N.C.

— ba - by. And I will give it to — you, —

— all I can give, all I can give. — All, — ev-'ry-thing I have is for you.

You, you, you, you, you, you, you, you, what I need. My love is

all that I have to give. My love is all

I have to give without you I don't think I can live

I wish I could give the world to you, but love is all I

C^bmaj7 A^bsus4 N.C.

have to give.— But my love is all— I have— to give—

— with - out you I don't— think I— can live,— I wish I could give—

C^bmaj7

— the world— to you— but love is all I have to give—

A^bsus4 G^b A^b B^bm7

to— you. — All—

G A Bm G A

I have — to give — with - out you I don't — think I — can live, —

F#m7 Gmaj7 G A A/C# D

— give — the world — to you — la - dy.
But love is all I

Cmaj7 Asus4

have to give. — But my love is all —

Repeat ad lib. to fade

Verse 2:
 When you talk does it seem like he's not
 Even listening to a word you say?
 That's okay babe, just tell me your problems
 I'll try my best to kiss them all away
 Does he leave when you need him the most?
 Does his friends get all your time?
 Baby please – I'm on my knees
 Praying for the day that you'll be mine

But my love is all I have to give *etc.*

As Long As You Love Me

WORDS & MUSIC BY MAX MARTIN

$\text{♩} = 98$

Fadd⁹ C⁶ Am Gsus⁴ G

The first system of music features a guitar part with five chords: Fadd⁹, C⁶, Am, Gsus⁴, and G. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of chords: Fadd⁹, C⁶, Am, Gsus⁴, and G.

Fadd⁹ C⁶ Am Gsus⁴ G

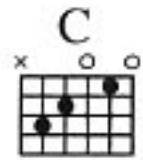
The second system of music features a guitar part with five chords: Fadd⁹, C⁶, Am, Gsus⁴, and G. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of chords: Fadd⁹, C⁶, Am, Gsus⁴, and G.

Al- though

Am F G

The third system of music features a guitar part with three chords: Am, F, and G. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of chords: Am, F, and G.

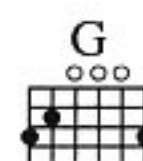
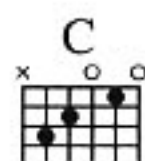
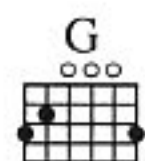
lone - li - ness has al - ways been a friend of — mine, — I'm leav - ing my life — in your hands. —



Musical staff with vocal line and piano accompaniment for the first system.

Peo - ple say I'm cra - zy and that I am — blind —

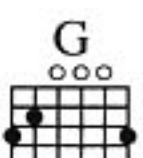
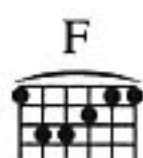
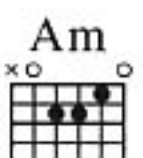
Piano accompaniment for the first system.



Musical staff with vocal line and piano accompaniment for the second system.

risk - ing it all — in a glance. — And

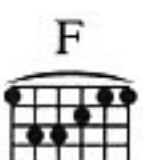
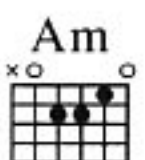
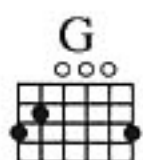
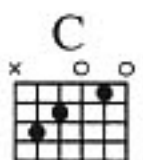
Piano accompaniment for the second system.



Musical staff with vocal line and piano accompaniment for the third system.

how you got me blind is still a mys - te - ry, — I can't get you out — of my head. —
(Verse 2 see block lyric)

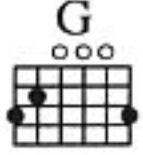
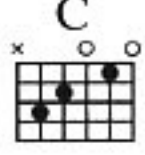
Piano accompaniment for the third system.



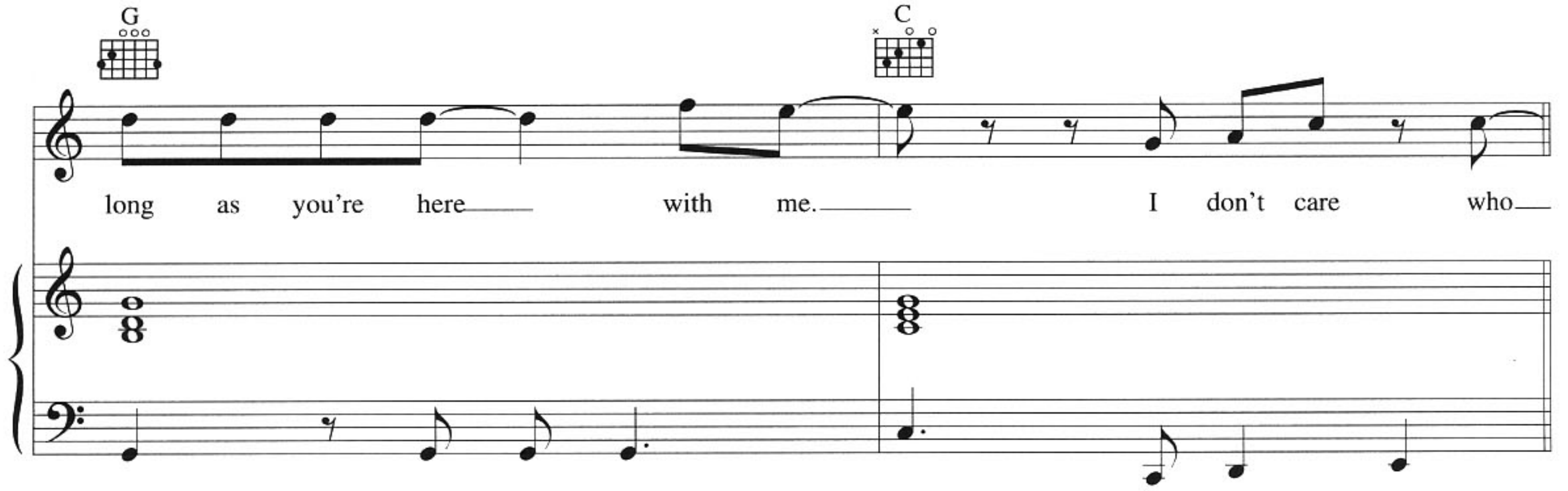
Musical staff with vocal line and piano accompaniment for the fourth system.


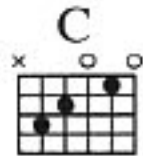
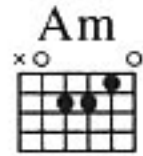
Don't care what is writ - ten in your his - to - ry — as

Piano accompaniment for the fourth system.

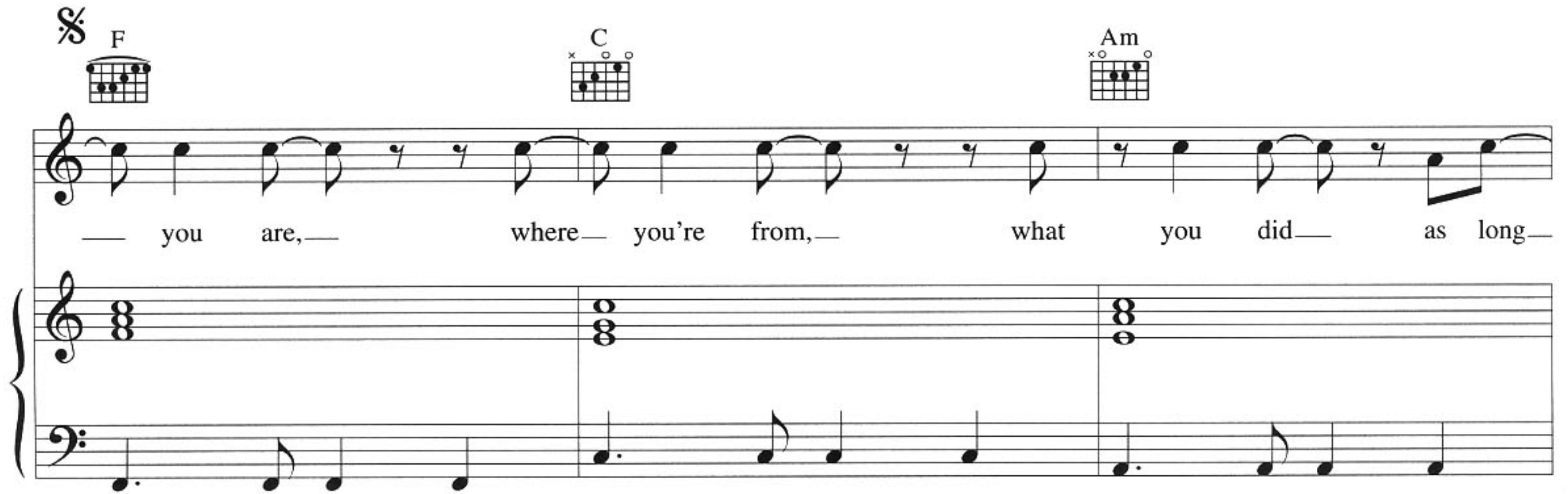
G  C 




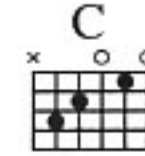
long as you're here — with me. — I don't care who —



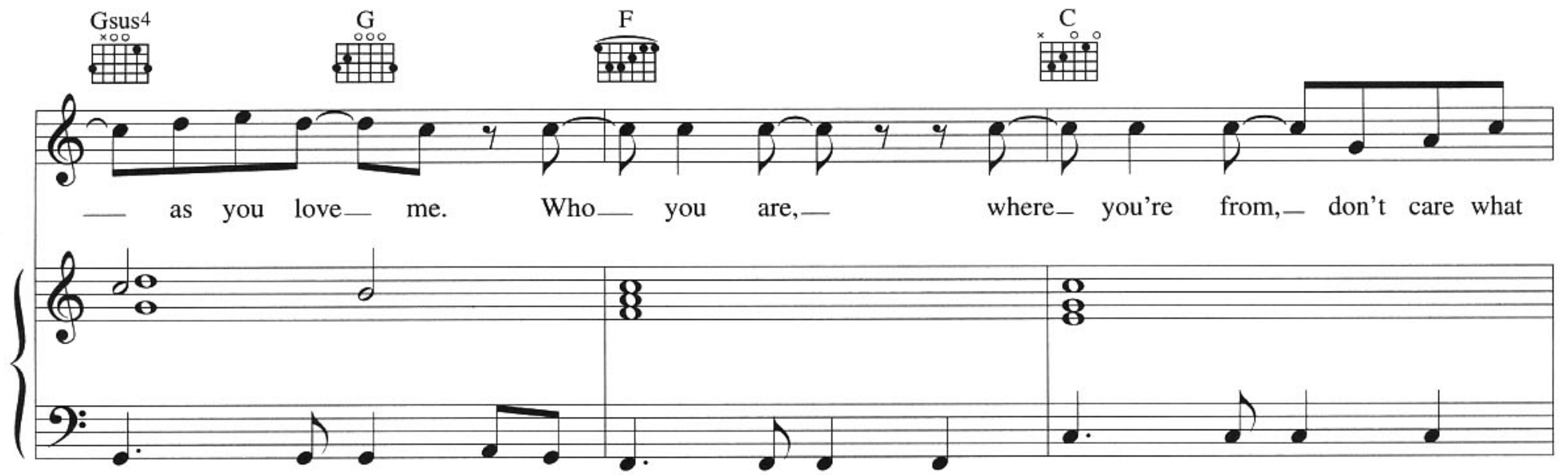
F  C  Am 

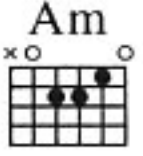
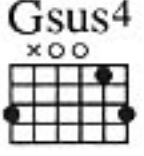
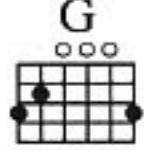
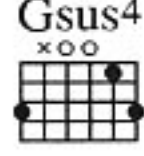
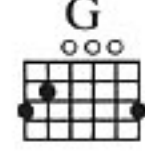
— you are, — where — you're from, — what you did — as long —



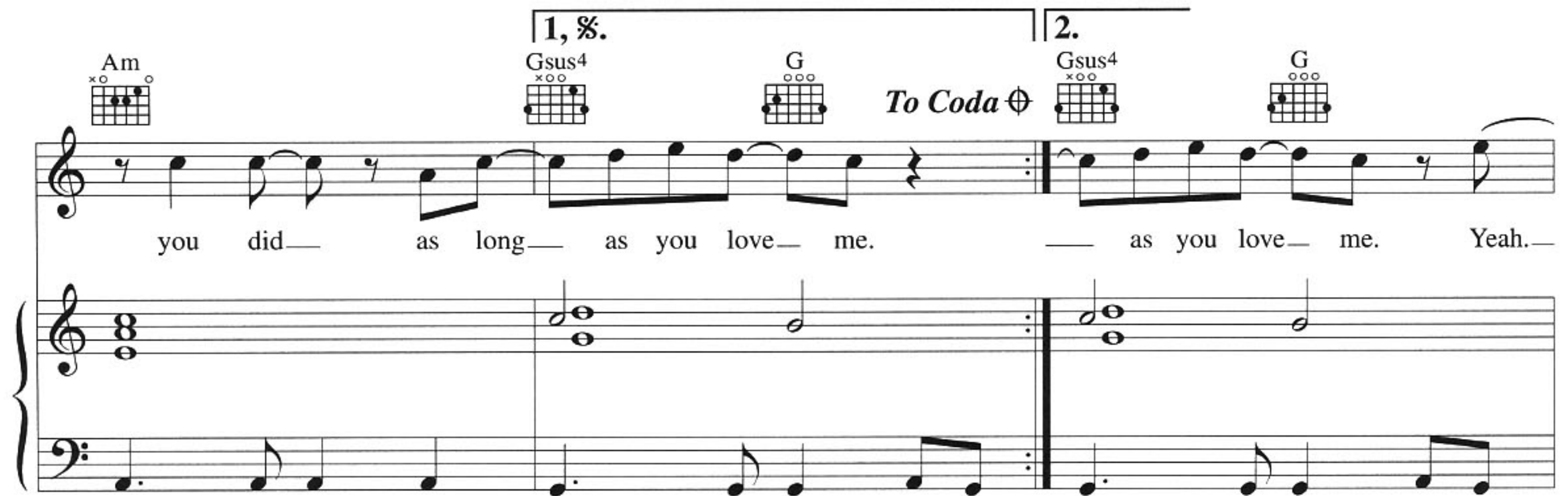
Gsus4  G  F  C 

— as you love — me. Who — you are, — where — you're from, — don't care what



Am  1. % Gsus4  G  To Coda ⊕ Gsus4  G  2.

you did — as long — as you love — me. — as you love — me. Yeah. —



F C Am

As long—

G⁷sus⁴ G F C

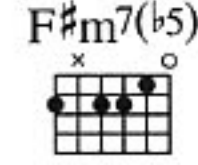
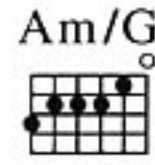
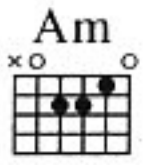
as you love me.

Am Am/E E Am

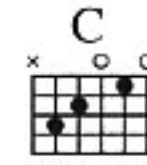
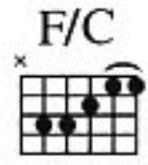
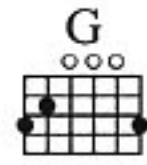
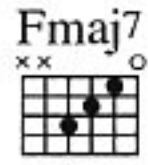
As long— as you love me. I've tried to hide it so that

Am/G F G

no - one knows, but I guess it shows when you look in - to my eyes.



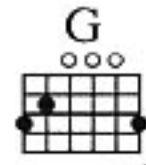
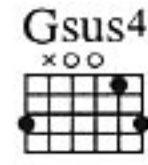
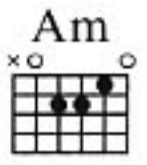
What you did and where you're com - in' from, (I don't care) as long—



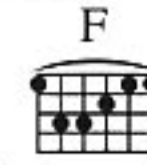
as you love me ba - by.

D.%. al Coda

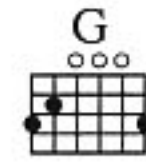
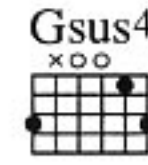
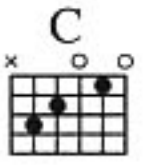
⊕ Coda



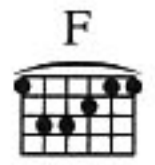
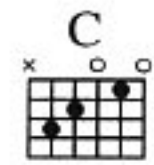
I don't care who—




Who— you are,—



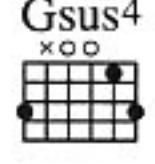
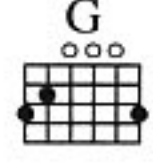
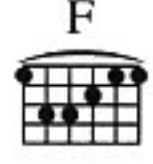


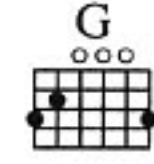
where— you're from,— what— you did— as long— as you love—

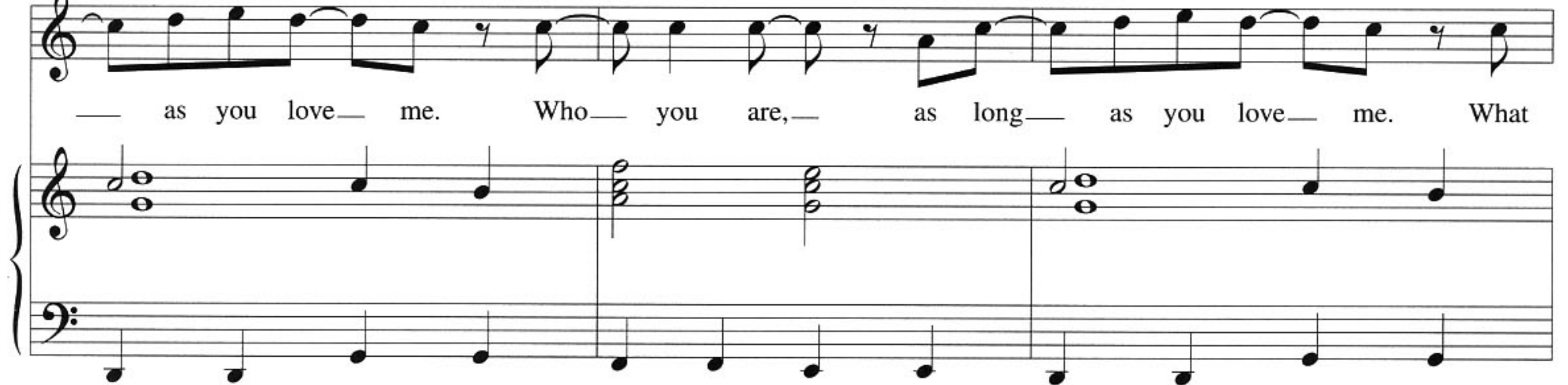



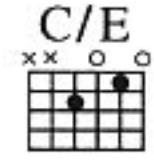


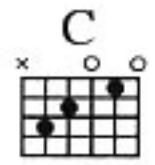
me. Who you are, where you're from, as long



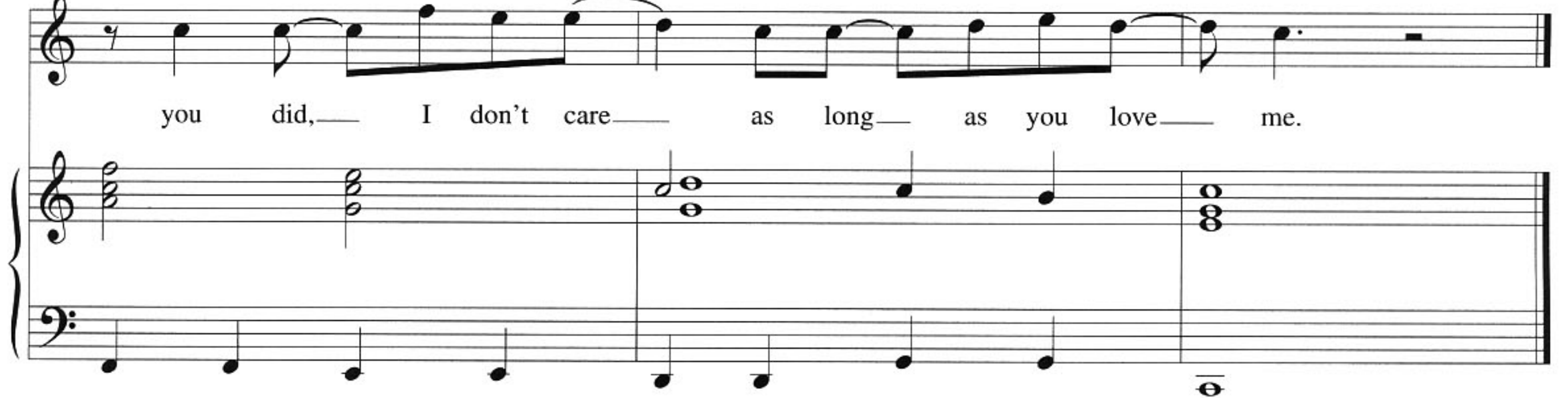







as you love me. Who you are, as long as you love me. What



you did, I don't care as long as you love me.



Verse 2:
 Every little thing that you have said and done
 Feels like it's deep within me
 Doesn't really matter if you're on the run
 It seems like we're meant to be.

I don't care *etc.*

That's The Way I Like It

WORDS & MUSIC BY DENNIZ POP, MAX MARTIN & HERBERT CRICHLLOW

♩=104

N.C.

Hey! (That's the way I like it ba - by,

that's the way I) That's the way I like it. (That's the way I

like it ba - by, that's the way I, that's the way I like it.)

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The vocal line includes a melodic phrase with a slur over the first four notes of the first system.

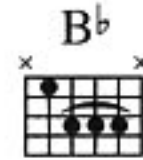
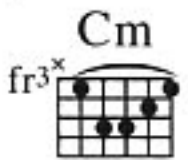
N.C.

1. Some-bo - dy told me that you're not my— kind— so have I lost my— mind.—
(Verse 2 see block lyric)

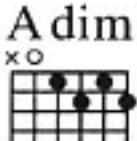
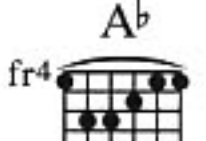
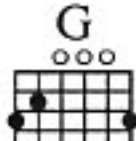

(That's the way I like it.) You keep on do - in' all the things I— like— you've got me

hyp - no - tized, — but that's the way I like it.

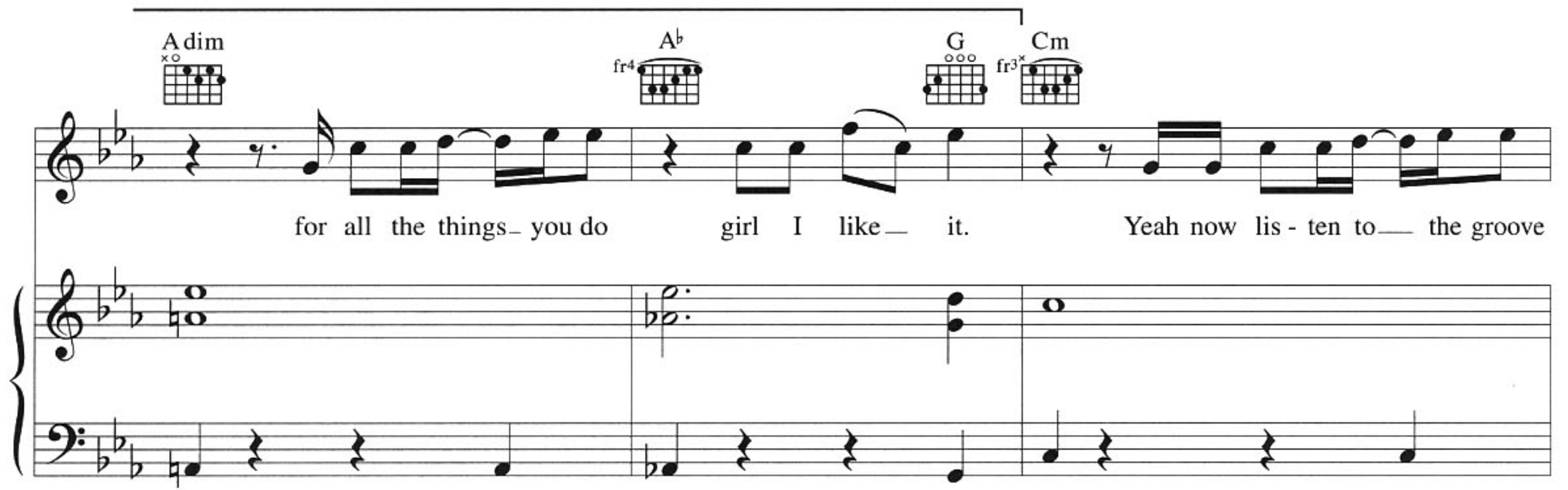
Tacet 2°

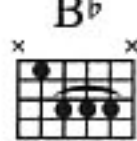
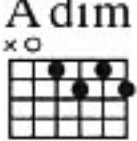
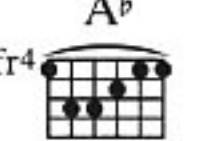
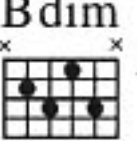
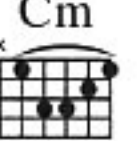


Girl you make me wan - na move, it's the price I've got— to pay

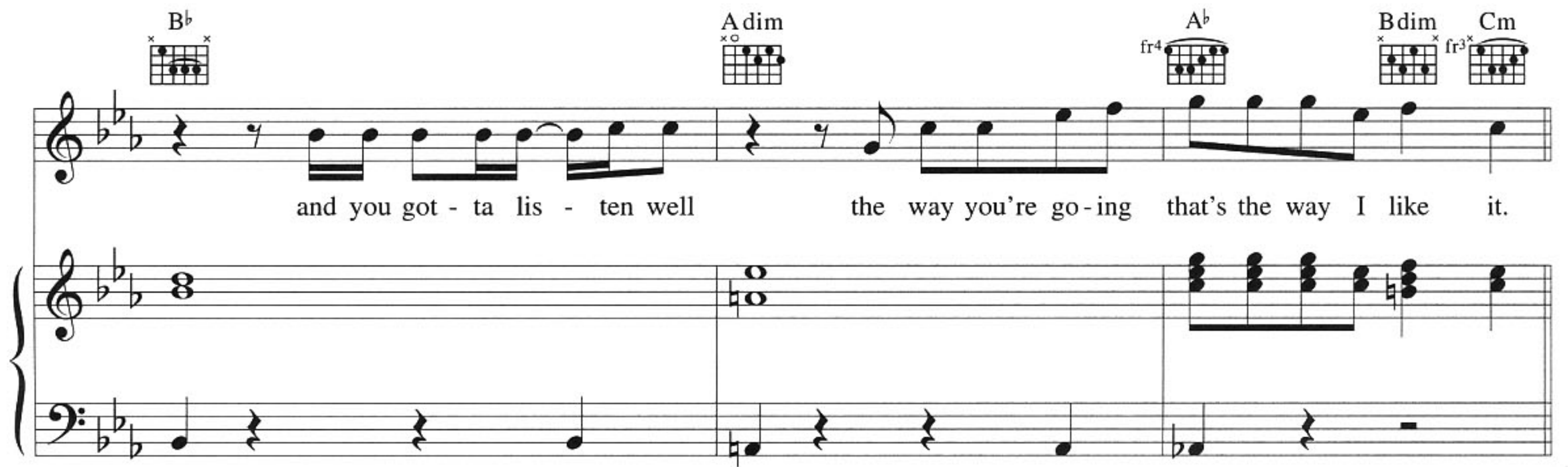






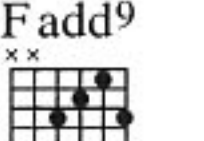
for all the things_ you do girl I like_ it. Yeah now lis - ten to_ the groove



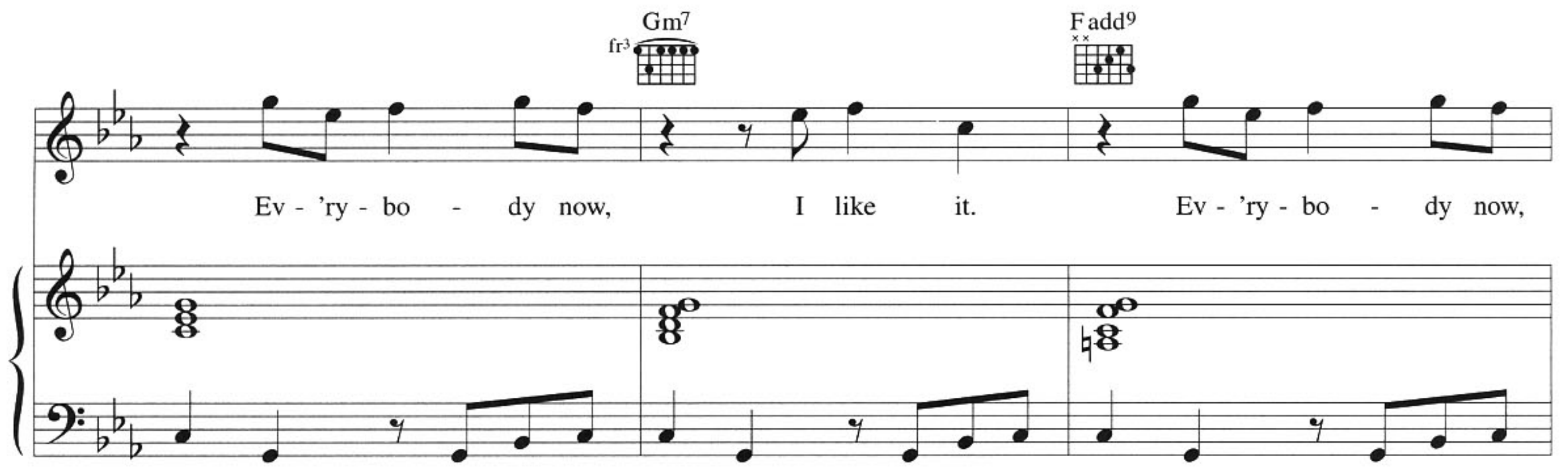







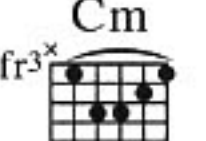
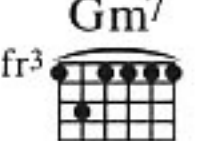
and you got - ta lis - ten well the way you're go - ing that's the way I like it.



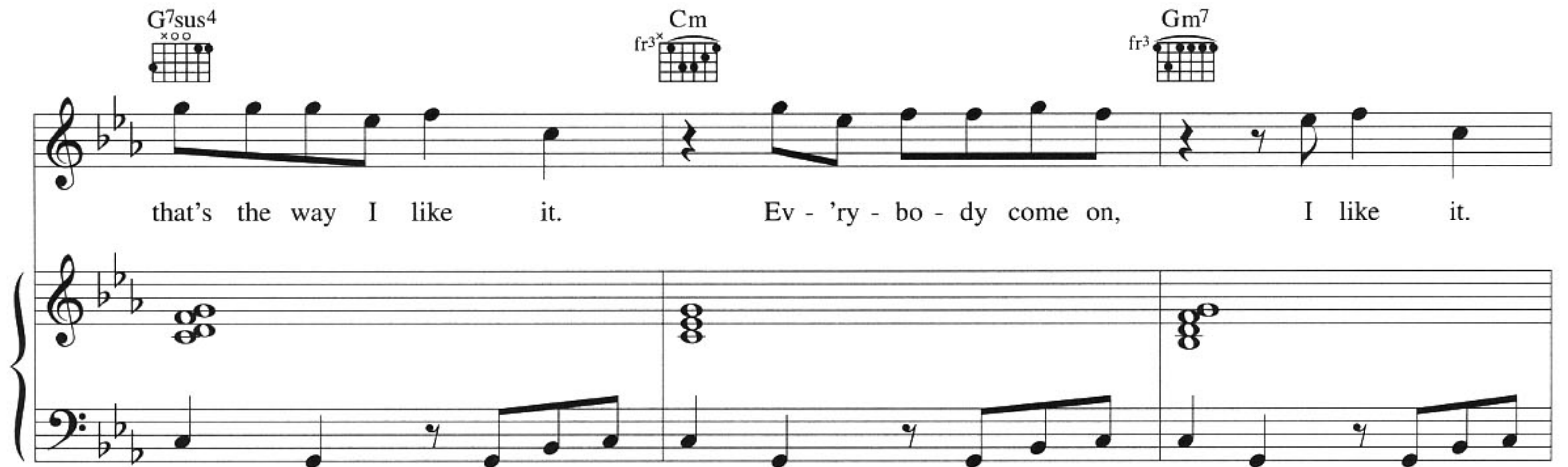



Ev - 'ry - bo - dy now, I like it. Ev - 'ry - bo - dy now,



that's the way I like it. Ev - 'ry - bo - dy come on, I like it.



1. 2.

Fadd9 G7sus4 G7sus4

Ev - 'ry - bo - dy come on, that's the way I like it. that's the way I like it.

Cm Gm7 Fadd9

(That's the way I like it ba - by, that's the way I,

G7sus4 Cm Gm7

that's the way I like it.) Ev - 'ry - bo - dy come on, I like it,

F G7sus4 Ab

ev - 'ry - bo - dy come on. Now lis - ten to — the groove,

B^b Fm A^b B^b

and you got - ta lis - ten well. the way you're go - ing hey.

Cm Gm7 F add9

That's the way that I like it, that is the way I

Repeat ad lib. 6 times

G⁷sus⁴ Cm Bdim Cm

like it. That's the way I like it.

Verse 2:

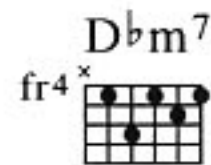
Oh mystery lady you got somethin' I like
 Tell me you're here to stay
 You're dangerous so baby could you do me right?
 Will you come out to play?
 'Cos that's the way I like it.

Gotta listen to the groove *etc.*

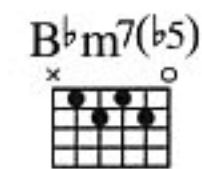
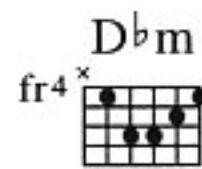
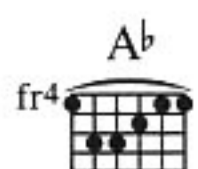
10,000 Promises

WORDS & MUSIC BY MAX MARTIN

♩ = 46

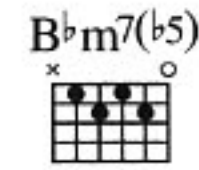
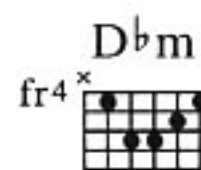
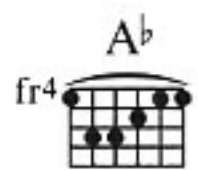


The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has three flats (B-flat major/D-flat minor). The tempo is marked as quarter note = 46. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.



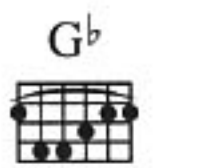
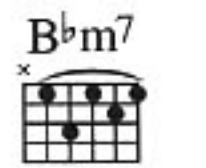
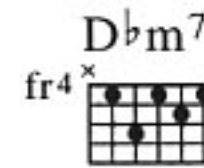
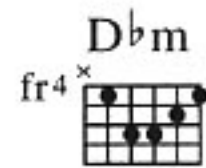
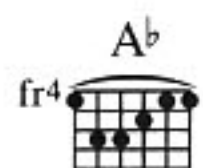
Once we were lov - ers, lov - ers we were, all, all a lie.

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent bass line and treble accompaniment.

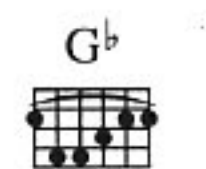
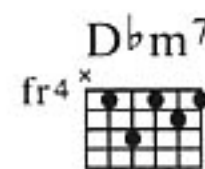
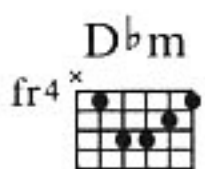
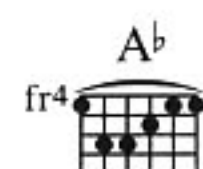


Once we were dream-ers, dream-ers we were, — oh — you and I. —

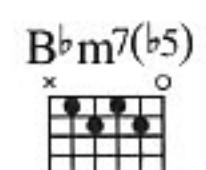
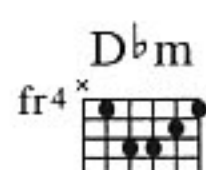
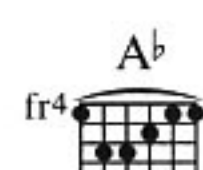
The third system concludes the vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.



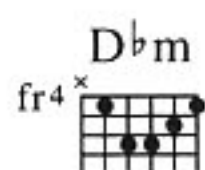
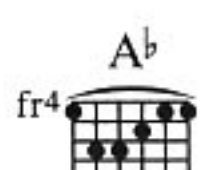
Now I see you're just some - bo - dy who wastes all my time and mo - ney.



What a lie, you and I. What a-bout

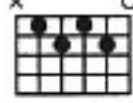


all your ten thou - sand pro-mis-es that you gave to



me. Your ten thou - sand pro - mis - es that

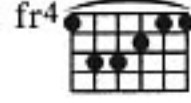
B^bm7(b5)



G^b



A^b

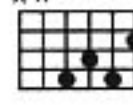


you — pro - mised — me. —

B^b



E^bm

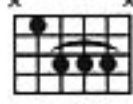


Once I could han - dle the truth when the truth — was — you and I. —

Cm7(b5)

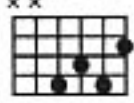


B^b

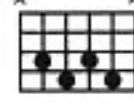


But time af - ter time all the pro - mis - es turned — out — to

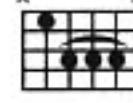
E^bm



Cm7(b5)



B^b



be all lies. — Now, — now I see I'm just some -

E^bm E^bm7 Cm7(b5) A^b B^b

- bo - dy who wast - ed my time and mo - ney. What a lie, _____

E^bm E^bm7 A^b

you and I. _____ What a - bout

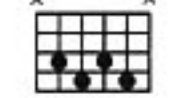
B^b E^bm

all _____ your ten thou - sand pro - mis - es that

Cm7(b5) A^b B^b E^bm

you — gave — to me. — Your ten thou - sand pro - mis - es that

Cm7(b5)



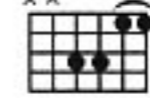
A^b



G^b



Fsus⁴



F



you...

You said

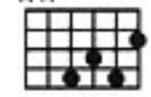
I'll take you back,

but

I closed the— door

'cos

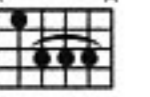
E^bm



A^b



B^b

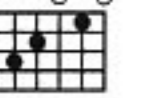


I don't want

ten thou - sand

more.

C



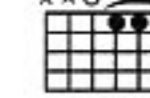
Fm



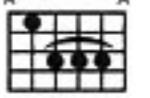
Fm⁹



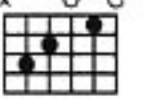
Dm7(b5)



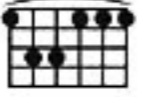
B^b



C



Fm



Fm⁹



Ten thou - sand pro - mis - es

yeah.

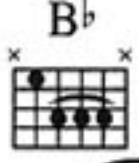
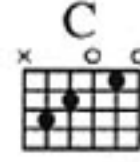
Ten thou - sand pro - mis - es

you gave to me. What a - bout your, ——— your ten thou - sand

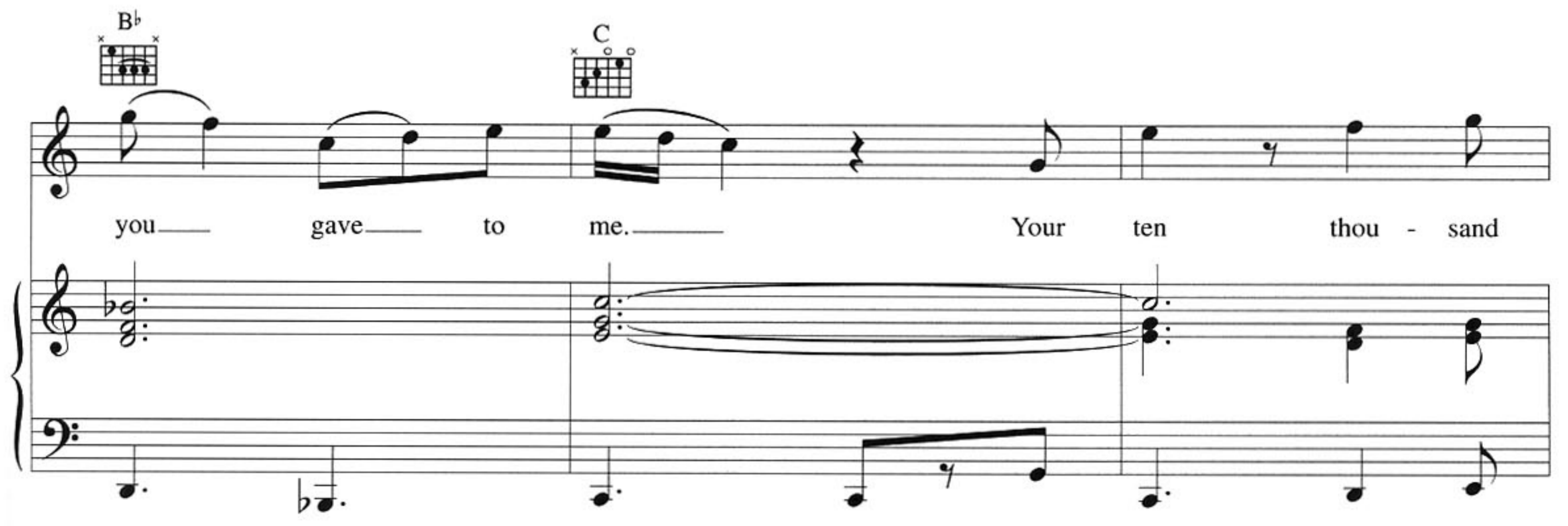
pro - mis - es that you ——— gave ——— to me. ——— Your


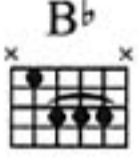
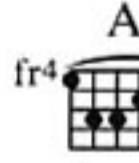
ten thou - sand pro - mis - es that you ——— pro - mised

me. ——— Your ten thou - sand pro - mis - es that

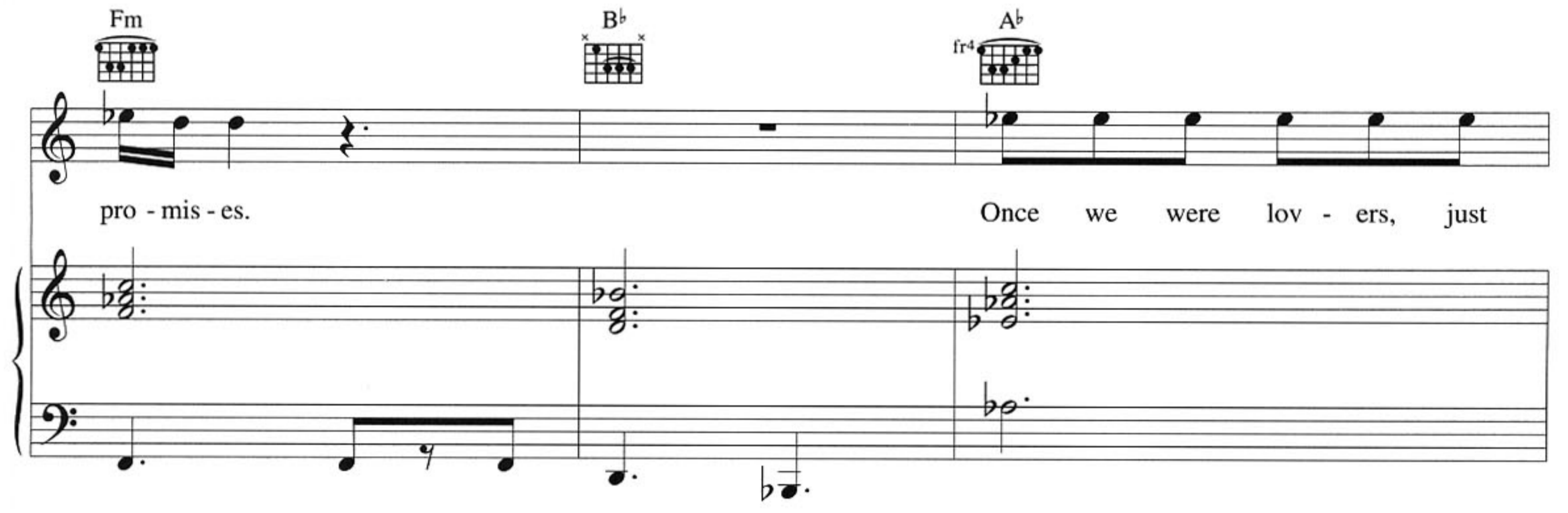
B^b

C


you — gave — to me. — Your ten thou - sand



Fm

B^b

A^b


pro - mis - es. Once we were lov - ers, just




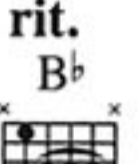
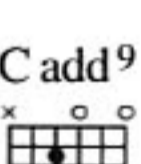
Gsus4

G

Fm7

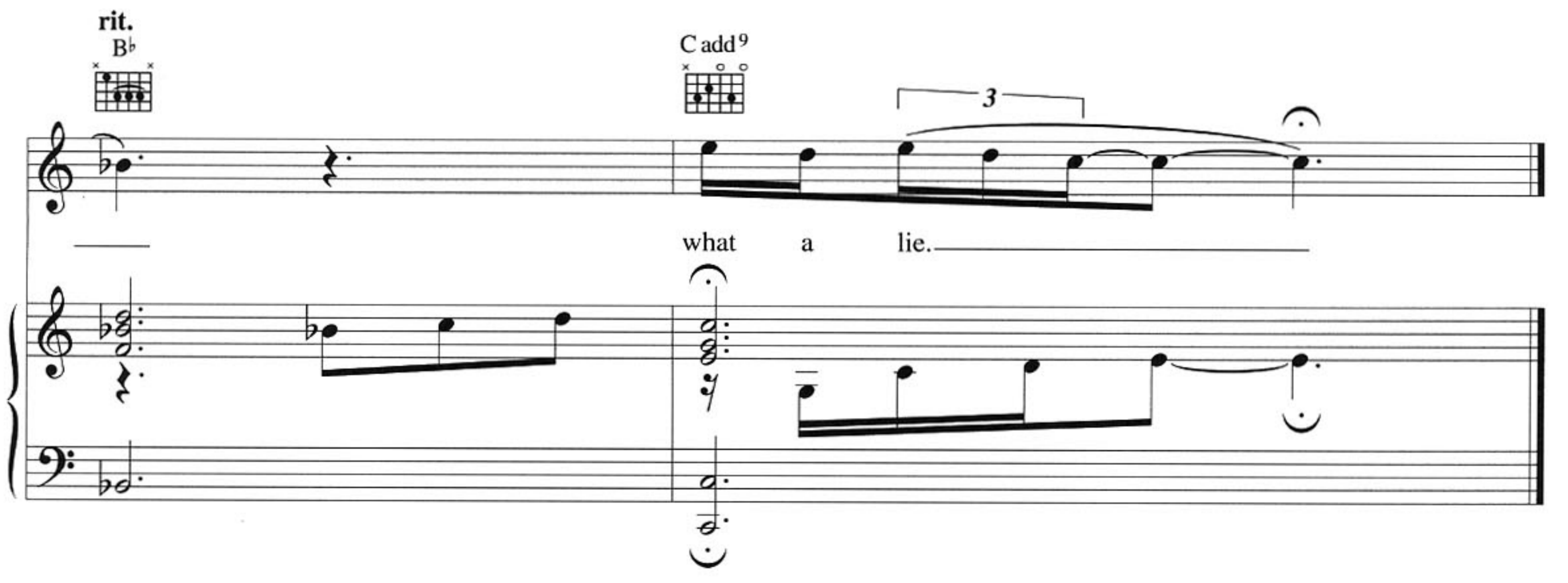

lov - ers we — were, oh — you and I, —



rit.
B^b

Cadd9


what a lie. —

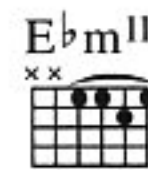
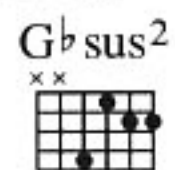
3



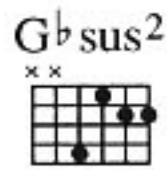
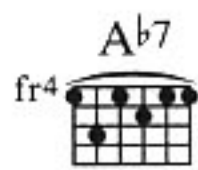
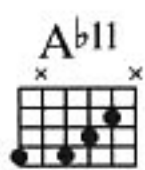
Like A Child

WORDS & MUSIC BY FITZGERALD SCOTT

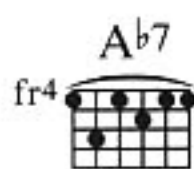
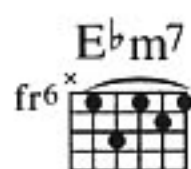
♩ = 66



Con pedale

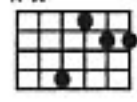


If I could right— the wrongs— that made you cry—



I'll make a pro - mise not— to say— good - night.—

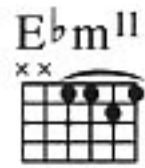
G^bsus²



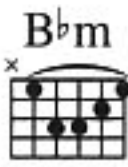
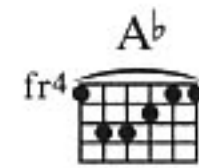
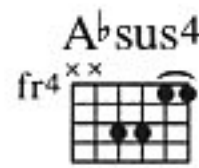
D^b/F



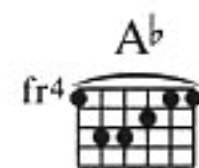
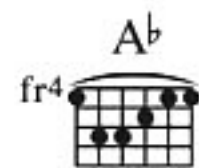
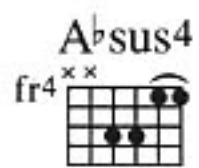
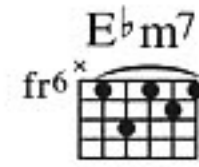
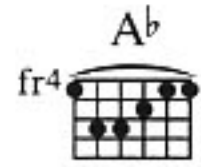
'Cause I'm hold - ing on — with a love so — strong —



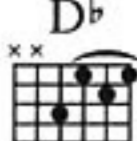
and I can't take a day — with - out — you by my — side. —

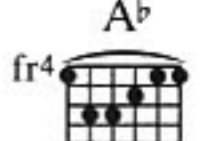


Girl if I could change, — if I could change your - mind, — ba-by you could help me to wipe these



tears — from — my eyes. — Girl don't stop the sun — from shin - ing down on — me — 'cause I can't



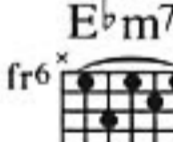
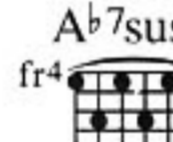




face an - oth - er day — with - out your — smile. And if you

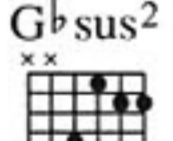






take a - way — the lov - in' arms — that sur - round — me, — then I might —

— break down and cry — just like a child. —

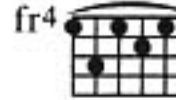



Girl I can't be - long — and I won't be — free

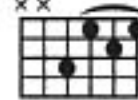
C^bm⁷



A^b7

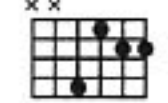


D^b

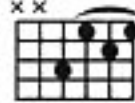


if I fail to bring— your lov - in' back to— me.—

G^bsus²

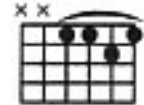


D^b/F

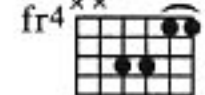


So I'm press - in' on, I hope you un - der - stand

E^bm¹¹



A^bsus⁴

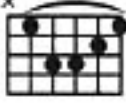


A^b



that there's a bro - ken heart — that lies — with - in — your hand, — yeah. —

B^bm



A^b



So if I could change— and it won't hurt your pride, —

E^bm7 fr6^x **A^bsus4** fr4^x **A^b** fr4

ba - by you can help — me stop these tears that — I cry. — Girl don't

D^b fr4^x **G^b** **A^b** fr4

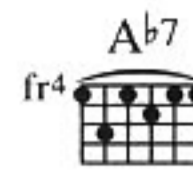
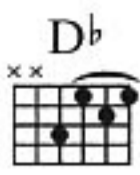
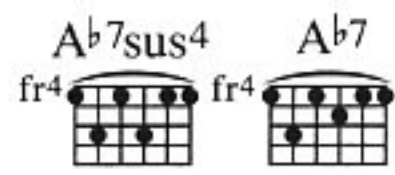
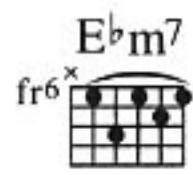
stop the sun — from shin - ing down on — me — 'cause I can't

D^b fr4^x **G^b** **A^b** fr4

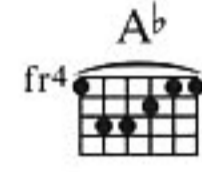
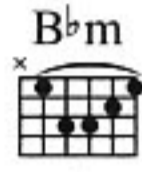
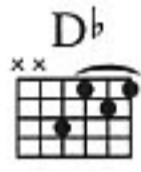
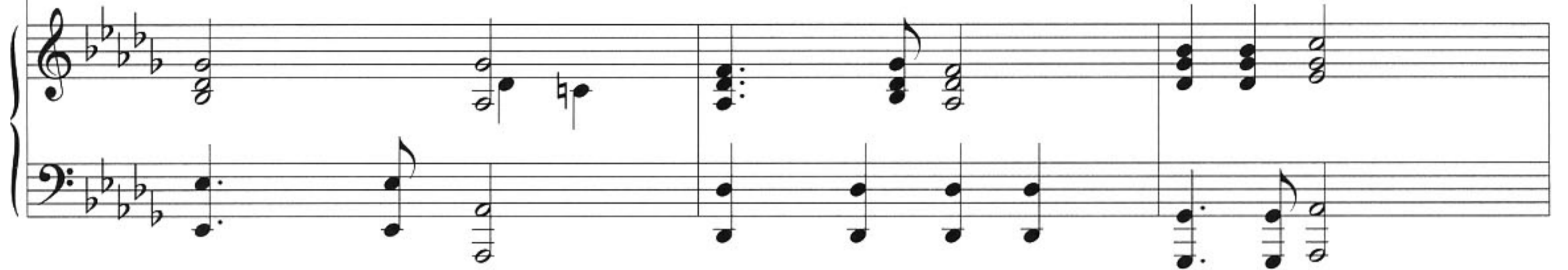
face an - oth - er day — with - out your — smile. And if you

D^b **D^b7** **G^b** **A^bm** fr4

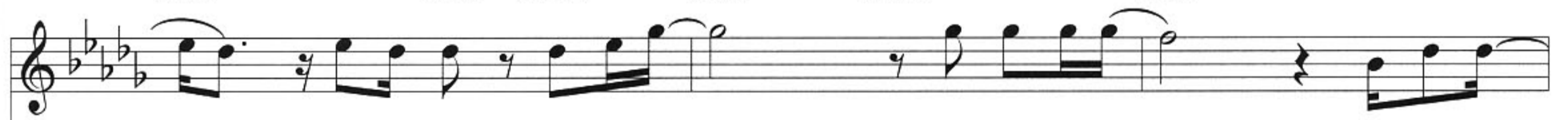
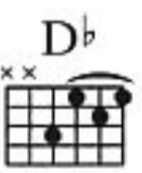
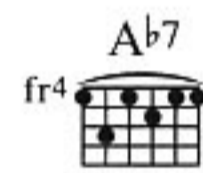
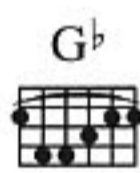
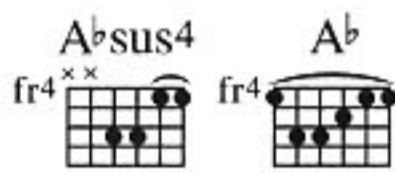
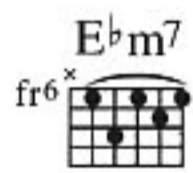
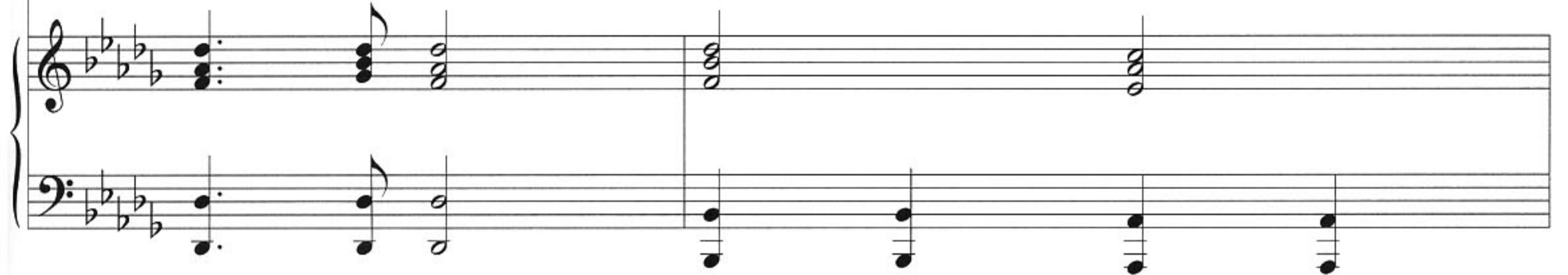
take a - way — the lov - in' arms — that sur - round — me, — then I might —



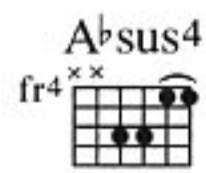
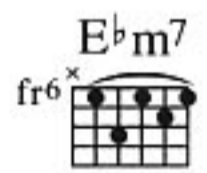
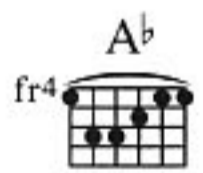
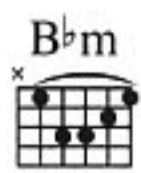
— break down and cry— just like a child. — Like a child,— just like a child.



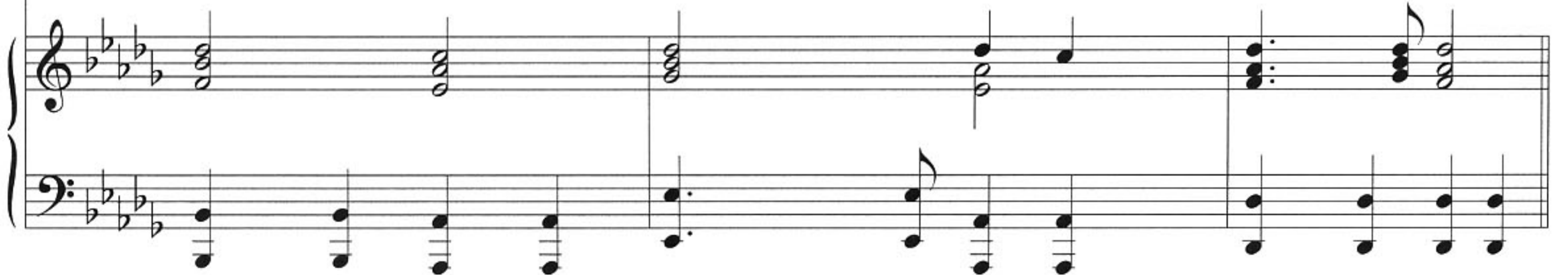
with her spi - rits run - nin' free— she showed me why,—

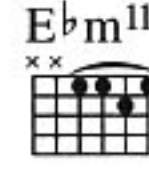
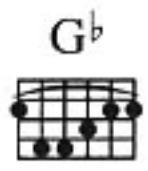


oh she did, like a child,— just like a child.— Think of what—

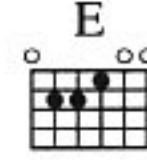
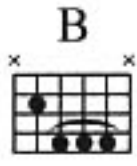


— our love— could be— if our hearts could set— us free— like a child.—



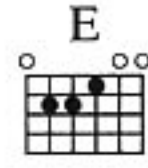
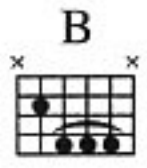
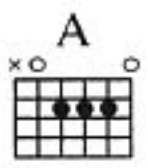


Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.



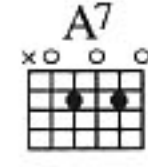
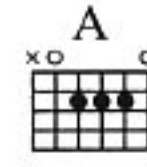
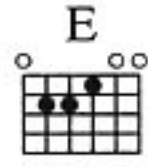
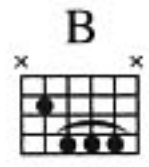
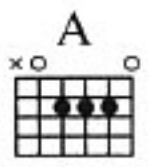
Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

Girl don't— stop the sun— from shin - ing



Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

down on— me— 'cause I can't face an - oth - er day— with-out your—



Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

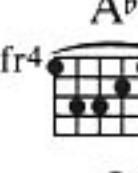
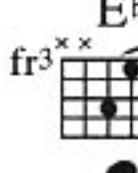
— smile. And if you take a-way— the lov - in' arms— that sur - round- me— then I might—



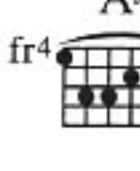
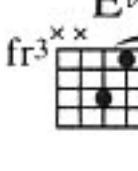
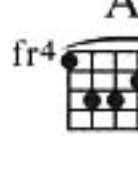




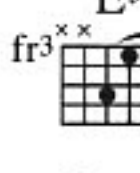
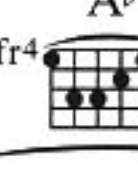
— break down and cry— just like a child.— Girl don't stop the sun—from shin-ing

down on— me— 'cause I can't face an - oth - er day— with-out your—

— smile. And if you take a - way— the lov - in' arms— that sur - round me— then I might—

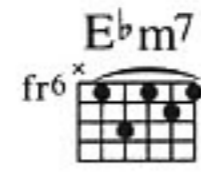
— break down and cry— just like a child.— Girl don't

Repeat to fade

Hey, Mr. DJ (Keep Playin' This Song)

WORDS & MUSIC BY TIMMY ALLEN, LARRY CAMPBELL & JOLYON SKINNER

$\text{♩} = 92$



N.C.

The musical score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of three systems of staves. The first system shows the piano introduction with a treble clef staff containing rests and a bass clef staff with a rhythmic pattern of eighth notes. The second system includes a vocal line with lyrics "Back-street!" and "Ooh" and a piano accompaniment. The third system continues the vocal line with "ooh" and "Ooh ooh" and the piano accompaniment. Chord diagrams for Eb m7 (fr6) are provided above the first and second systems. The tempo is marked as quarter note = 92.

1. I could tell when I stepped in the room and I saw you stand - ing there,
(Verse 2 see block lyric)

caught in a vibe by the way that you moved I could-n't help the way I stared.

There was some mys-ter - i - ous force lead-ing me here to you. Lead - ing me

E^bm B^b7

to — you. — So I stood there watch-ing and I was hyp - no - tized

C^b dim E^bm B^b7 C^b dim E^bm

B^b7 C^b dim E^bm B^b7

by the rhy-thm of your bo-dy and the mu-sic in your eyes. And I was lost— in-side your world—

C^b dim E^bm B^b7 C^b dim E^bm

— with you. — Ooh ooh ooh ooh ooh. —

E^bm B^b7 C^b dim E^bm B^b7

Hey Mis-ter D. — J. keep play - ing this song — for me. Out on the floor — in my arms —

C^b dim E^bm A^bm7 B^b7

— she's got — to be. Let's get it on, — jam all night long. — Mis-ter D. —

To Coda ⊕

1.

2.

E^bm

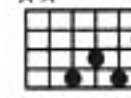
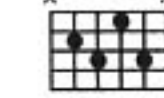
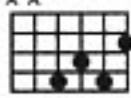
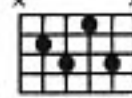
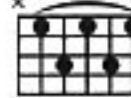
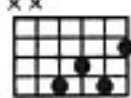
B^b7

C^b dim

E^bm

C^b dim

E^bm



Musical notation for the first system, including vocal line and piano accompaniment.

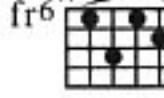
— J. Mis-ter D.— J. play it, play it for me.— play it for me.—

Piano accompaniment for the first system.

A^bm

B^b7

E^bm7



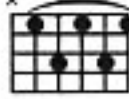
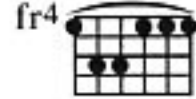
Musical notation for the second system, including vocal line and piano accompaniment.

Close your eyes— and i - ma-gine (just i - ma -gine) let the mu-sic put you in a zone (put you

Piano accompaniment for the second system.

A^bm

B^b7



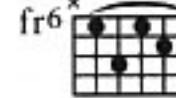
Musical notation for the third system, including vocal line and piano accompaniment.

in a— zone.) I get lost, lost in - side a girl— with you.— When you

Piano accompaniment for the third system.

E^bm7

N.C.



Musical notation for the fourth system, including vocal line and piano accompaniment.

do the bits you do come on in and work your bo - dy, work your bo - dy.

Piano accompaniment for the fourth system.

E^bm7
fr6^x

Hey Mis - ter D. J. jam all night long. Hey Mis - ter D. J.

play that song for me. Hey Mis - ter D. J. jam all night long.

D.%. al Coda

Hey Mis - ter D. J. play that song for me.

⊕ *Coda*

Em

Fm

Hey D. J. Hey Mis - ter D. — J. keep play-

- ing this song— for me, out on the floor— in my arms— she's got— to be.

Fm7

Let's get it on, let's get it on,— Mis-ter D.— J. Mis-ter D.— J.

Fm

Repeat ad lib. to fade

play it for me D. J. Keep it com-ing Mis-ter D. J., D. J. keep it com-ing Mis-ter D. J., D. J.

Verse 2:

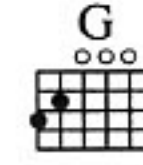
Now it feels like it could be romance
 As we dance across the floor
 Every move that your body makes
 Only makes me want you more.
 And it seems like time's moving fast
 How can we make it last
 Make it last somehow.

As you keep on dancing
 I am hypnotized *etc.*

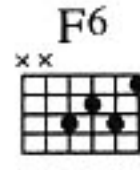
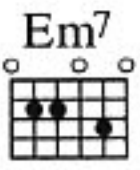
Set Adrift On Memory Bliss

WORDS & MUSIC BY ATTRELL CORDES & GARY KEMP

♩ = 84



Da da— da— da— da



da da— da— da— da da da— da— da— da da— da— da—


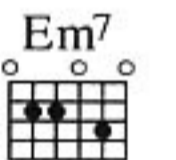
N.C.

1. The cam-era pans the hour-glass,— the days-go and all I do is

think of you— and won - der where you are at night. I re-mem - ber ev-'ry - thing,—

ev-'ry smile and ev - en all the rea - sons why— you say— I pushed you

out of my mind.— Ba-by you set me, ba-by you

set me. Set a - drift— on mem - 'ries bliss— ba - by—



G Em7 F%

Ba - by you've set me,

G

set a - drift on mem - 'ries bliss - yeah. Des - ti - ny is ev - 'ry - thing, —
(Verse 3 see block lyric)

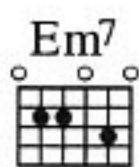
Em F

re - al - i - ty's re - placed you with the big - gest emp - ty void - I've ev - er had -

G

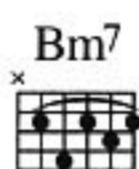
in life. — Bet you say that I don't care, —

To Coda ⊕



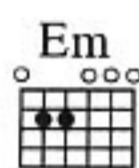
I bet you say that I don't ev - en think of— you, but God knows how

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a bass line with quarter notes: G2, F#2, E2, D2, and a treble line with chords: G4, B4, D5.



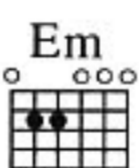
wrong— you are. Ba - by will you be— there when the

The second system continues the vocal line with a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4. The piano accompaniment features a bass line with quarter notes: G2, F#2, E2, D2, and a treble line with chords: G4, B4, D5.



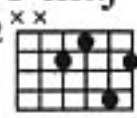
long - ing comes,— just— give me time to fix my life babe.—

The third system features a vocal line with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment has a bass line with quarter notes: G2, F#2, E2, D2, and a treble line with chords: G4, B4, D5.




Ba - by will you be— there when I op - en my eyes,— af - ter all the


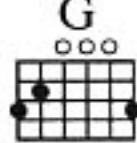
The fourth system features a vocal line with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment has a bass line with quarter notes: G2, F#2, E2, D2, and a treble line with chords: G4, B4, D5.

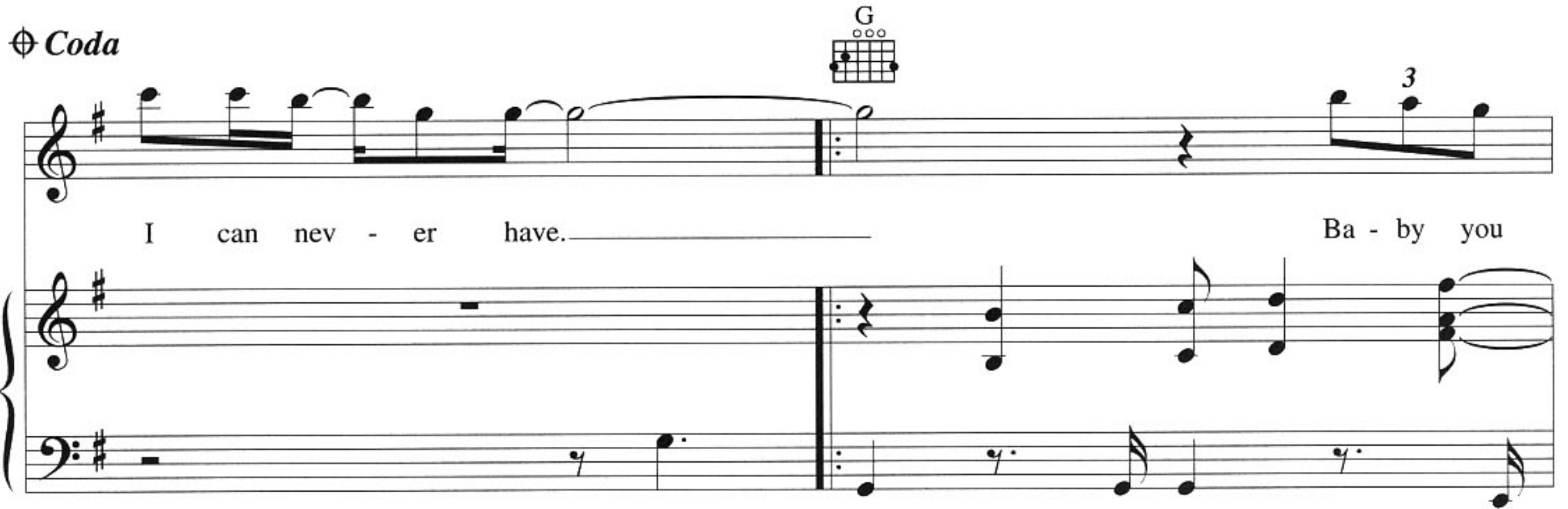
F maj⁹
fr² 

N.C. *D.%. al Coda*

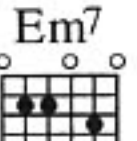


time I — spent — wish - in' you — Ba - by you


Coda  **G**




I can nev - er have. — Ba - by you

Em⁷  **F^{6/9}** 

Repeat ad lib. to fade



set me, — ba-by you set me — ba - by you set me. —

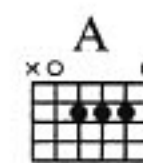
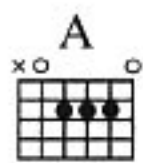
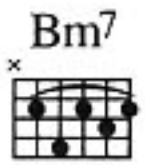
Verse 3:
 Sadness, it overwhelms me
 My mind flies and carelessly
 Imagines that you're happy
 With your life right now.
 I guess that's just the way it goes
 Forever's gone so now I must place you
 With all the things that I can never have.

Baby you set me *etc.*

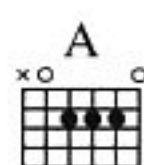
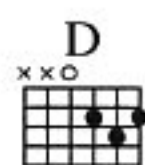
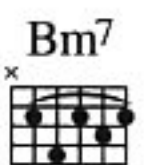
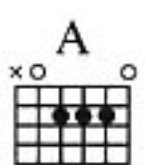
That's What She Said

WORDS & MUSIC BY BRIAN LITRELL

♩ = 88

Do do do dee do do do do do. — Yeah yeah yeah yeah yeah. — Mm.



1. There are peo-ple say what you wan-na hear, ev-en on a rain-y day they'll

(Verse 2 see block lyric)

tell you the sky is clear.— When you real - ly, real - ly love some - one an I

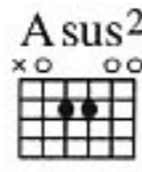
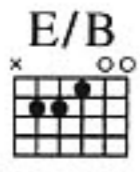
right when I say that you want them near? And if you can't ev-en tell— them things that they wan-na hear.

Al - ways— for - ev - er all the things she said and ne - ver— say ne-ver.

The sim-ple lies that she fed. I will— ne - ver leave you, all the love I thought you had,



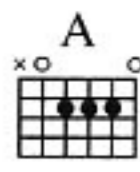
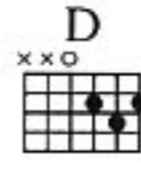
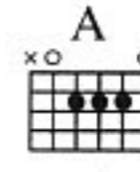
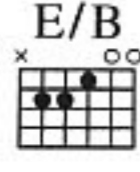
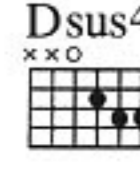
but can you blame me, no, 'cos that's what she said. And that's what she said.—



1.

Oh she told me we'd see for - ev - er. And that's what she said,— she said— yeah.—

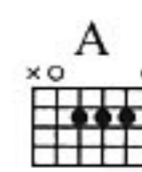
2, %.



Oh— oh— yeah.— That's what she said,— she told me we'd be to - geth-



To Coda ⊕



- - er, that's what she said,— she said— yeah.— 'Cos you made

Dmaj7 **C#m7** **Bm7**

pro - mis - es — that — you could - n't keep. — But you're not hurt - in' in — your - self, — you're on - ly

E11 **Dmaj7** **C#m7**

hurt - in' me. Why would you say — things — that — you real - ly did - n't mean. — Oh —

Bm7 **E11** N.C.

how can I make — you see just — what you did to me. — Oh —

A **E/G#** **F#m** **A** **E/G#**

you say — how much — you real - ly care, — just when I thought I was in love, —

F#m A E/G#
 girl how could you do it. If I were you I could not lie

F#m Bm7 E11 *D.%. al Coda*
 ev - en once to the face of the one that I love so much.

⊕ *Coda*

E
 she said.

Verse 2:

And there are people say what they really mean
 She said she'd always be there
 She said she'd always care
 But just when you think that you can
 Trust that someone you love
 Tell me why, do you know
 How stars can fall from above

Always forever *etc.*

If You Want It To Be Good Girl (Get Yourself A Bad Boy)

WORDS & MUSIC BY ROBERT JOHN 'MUTT' LANGE

$\text{♩} = 114$

N.C.

If you want it to be good girl get your-self a bad boy.

Drums

Yeah, I like this.

Am

Yeah, oh yeah.—

Oh oh

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics "Oh oh" are written below the vocal line. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part includes a melodic line in the right hand and a bass line in the left hand, both in 4/4 time.

oh. 1. If you

The second system continues the musical piece. The vocal line has the lyrics "oh." followed by "1. If you". The piano accompaniment continues with the same melodic and bass lines as the first system.

Am


want it to be wild, got - ta no - tice who to dial ba - by. (Verse 2 see block lyric)

The third system begins with a guitar chord diagram for Am (A minor), showing the fretboard with an 'x' over the 5th string and an 'o' over the 6th string. The vocal line has the lyrics "want it to be wild, got - ta no - tice who to dial ba - by." followed by a line indicating the lyrics continue in a block. The piano accompaniment continues.

If you real - ly like it hot get some - one who hits the spot, ho - ney.

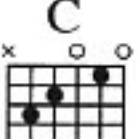
The fourth system features the vocal line with the lyrics "If you real - ly like it hot get some - one who hits the spot, ho - ney." The piano accompaniment continues with the established melodic and bass lines.

F



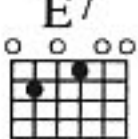
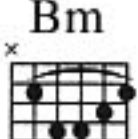

Oh yeah. And if you wan - na get it done babe you

C



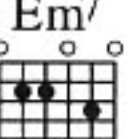

got - ta get the one, the one who's got it go - in' on.

E7 Bm G

If you wan - na make it last, got - ta know just who to ask, babe

Em7 F#

he's got - ta be the best. If you

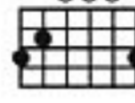
N.C.

want it to be good girl get your - self a bad

Bm



G



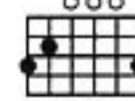
boy. If you real - ly want it good girl

Bm

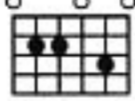


get your - self a bad boy. Get it like it

G



Em7



F#



could be, would be, yeah like it should be. If you want it to be good girl

N.C.

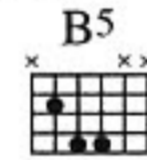
get your - self a bad boy.

1.

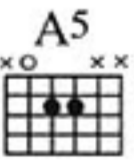


Oh ow! _____ Oh yeah. _____

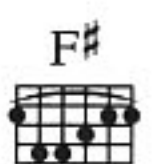
2.



2. If you These are things— your Ma - ma should - n't know. _____



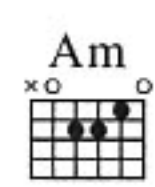
These are things— I real - ly wan - na show. _____ These are things— I



Musical notation for the first system, including a vocal line and piano accompaniment.

wan - na show you how. — So won't you let me show you right now, oh ba - by.

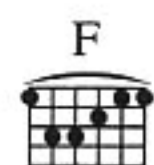
Piano accompaniment for the first system.



Musical notation for the second system, including a vocal line and piano accompaniment.

And you, — yes.

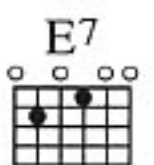
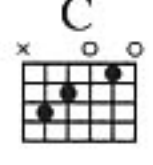
Piano accompaniment for the second system.



Musical notation for the third system, including a vocal line and piano accompaniment.

And — if you wan - na get it done babe, you got - ta get — the one, — the one —


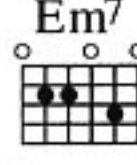

Piano accompaniment for the third system.



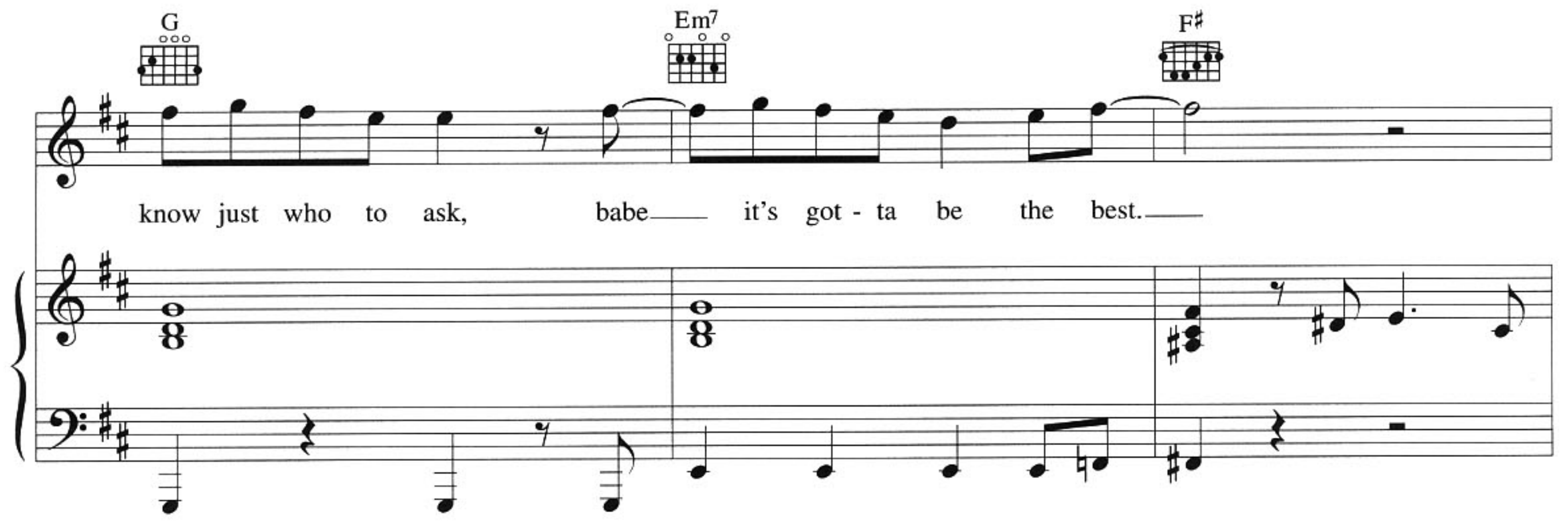
Musical notation for the fourth system, including a vocal line and piano accompaniment.

— who's got it go - in' on. — If you wan - na make it last got - ta

Piano accompaniment for the fourth system.

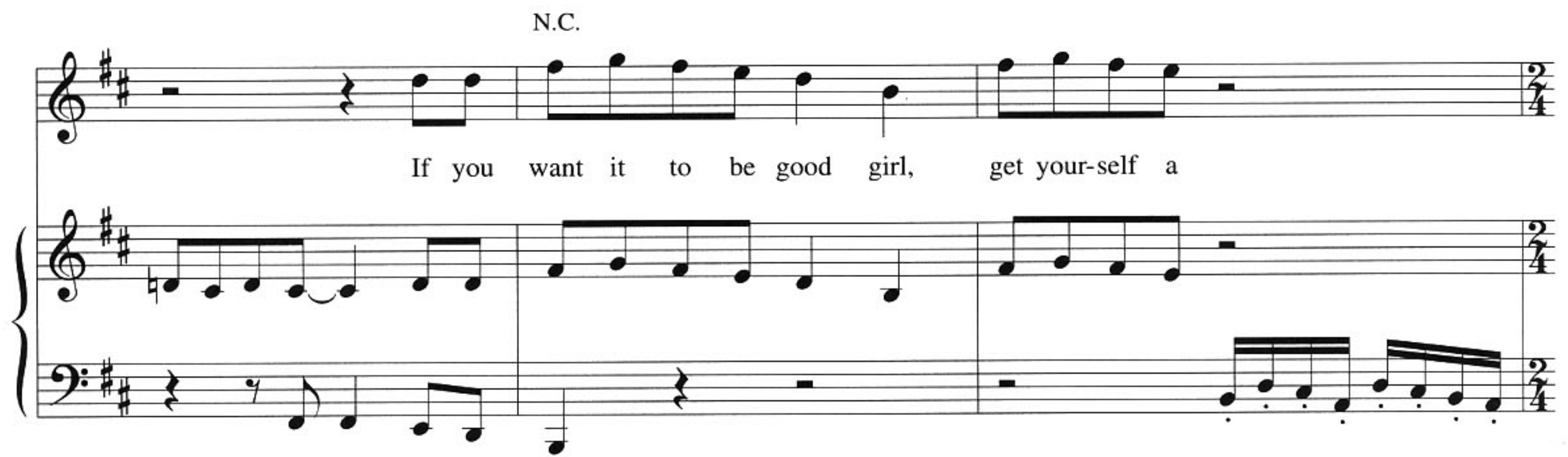
G  Em7  F# 


know just who to ask, babe — it's got - ta be the best. —




N.C.


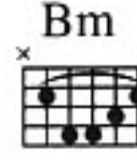
If you want it to be good girl, get your-self a



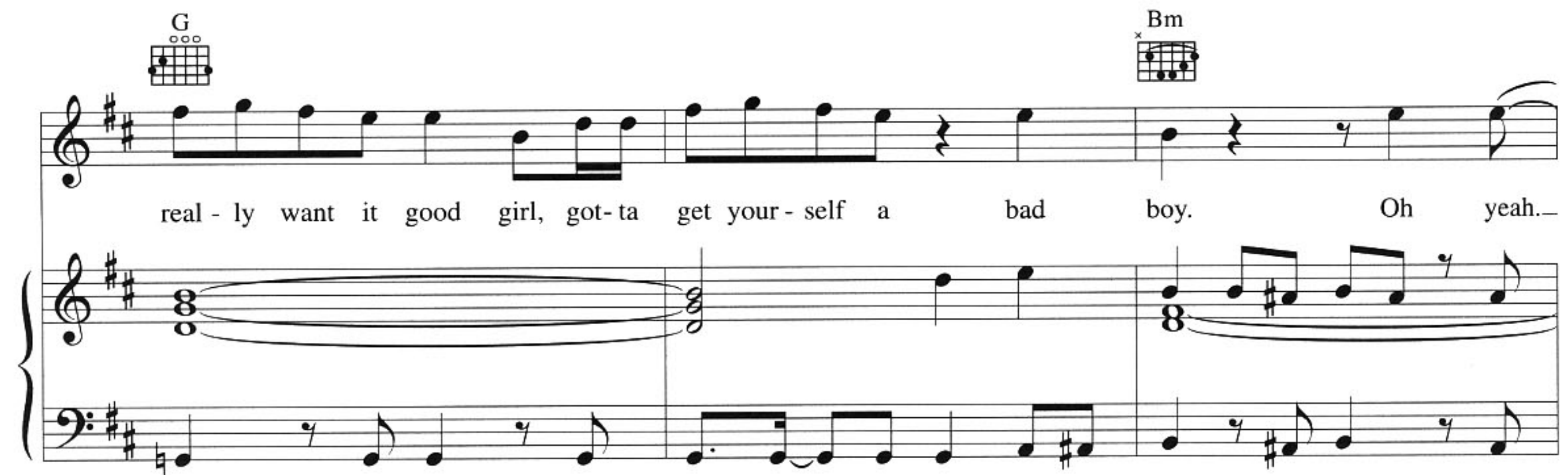
Bm 



bad — boy. — That's right, — if you

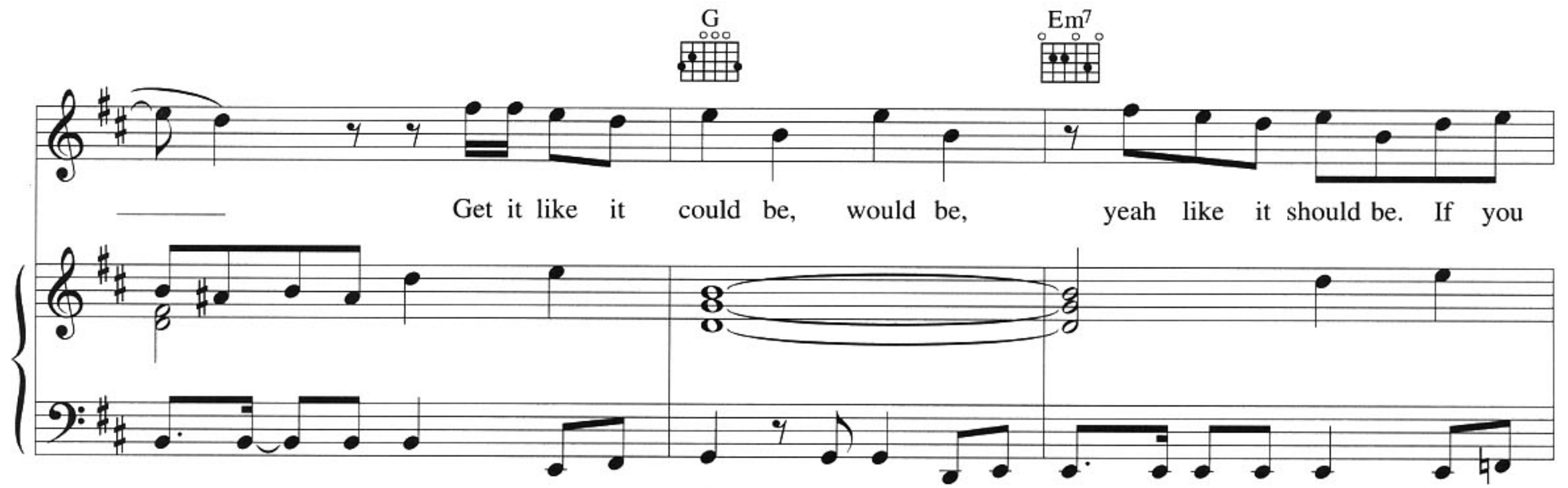


G  Bm 


real - ly want it good girl, got-ta get your - self a bad boy. Oh yeah. —




G  Em7 




Get it like it could be, would be, yeah like it should be. If you

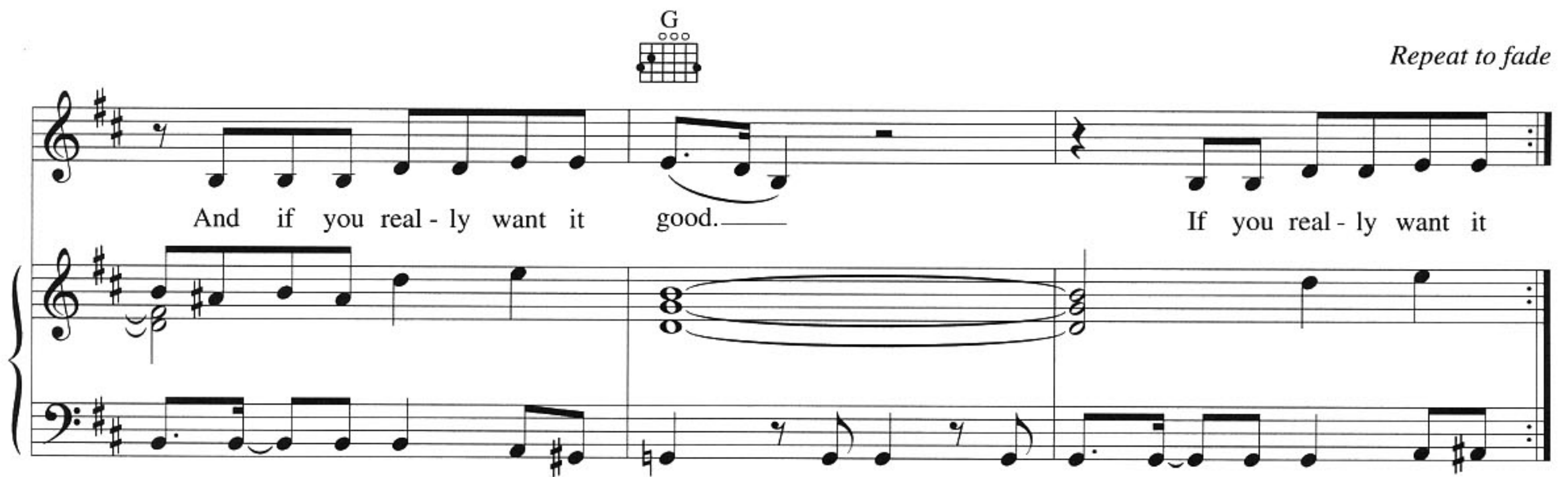
F#  Bm 



want it to be good got-ta be like it should. And if you real-ly want it good.—

G 

Repeat to fade



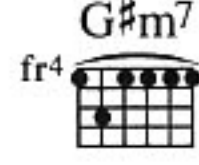
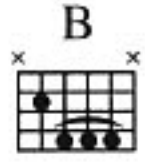
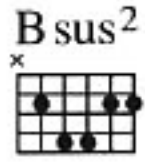
And if you real-ly want it good.— If you real-ly want it

Verse 2:
 If you like it innovative
 Better get someone creative honey
 And if you want it to be jammin'
 You've gotta get somebody slammin' baby
 And if you wanna get it done babe *etc.*

If I Don't Have You

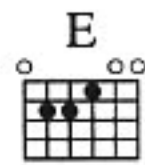
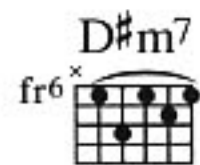
WORDS & MUSIC BY GARY BAKER, WAYNE PERRY & TIMMY ALLEN

♩ = 52

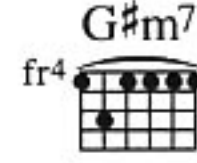
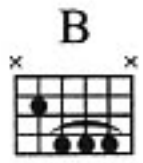
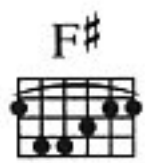


1. Ev - 'ry day girl I wake up and

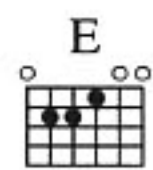
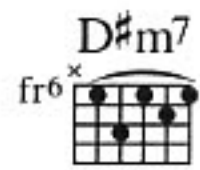
(Verse 2 see block lyric)



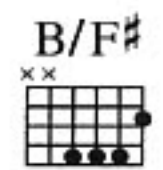
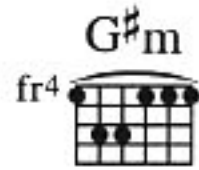
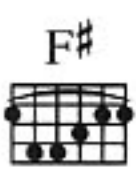
pray— that you'll come back— home, and don't take too long.



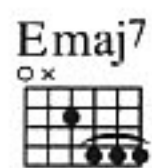
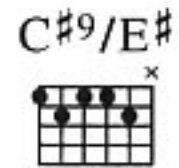
'Cos since you've been— gone ev - 'ry-thing's go - o - ing—



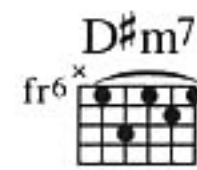
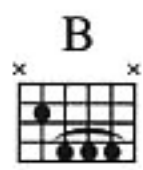
wrong, I wish you were here, hold-ing me near.



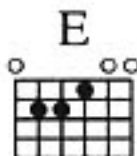
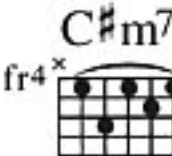
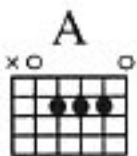
And you know I'd go out of my mind if you ev-er left



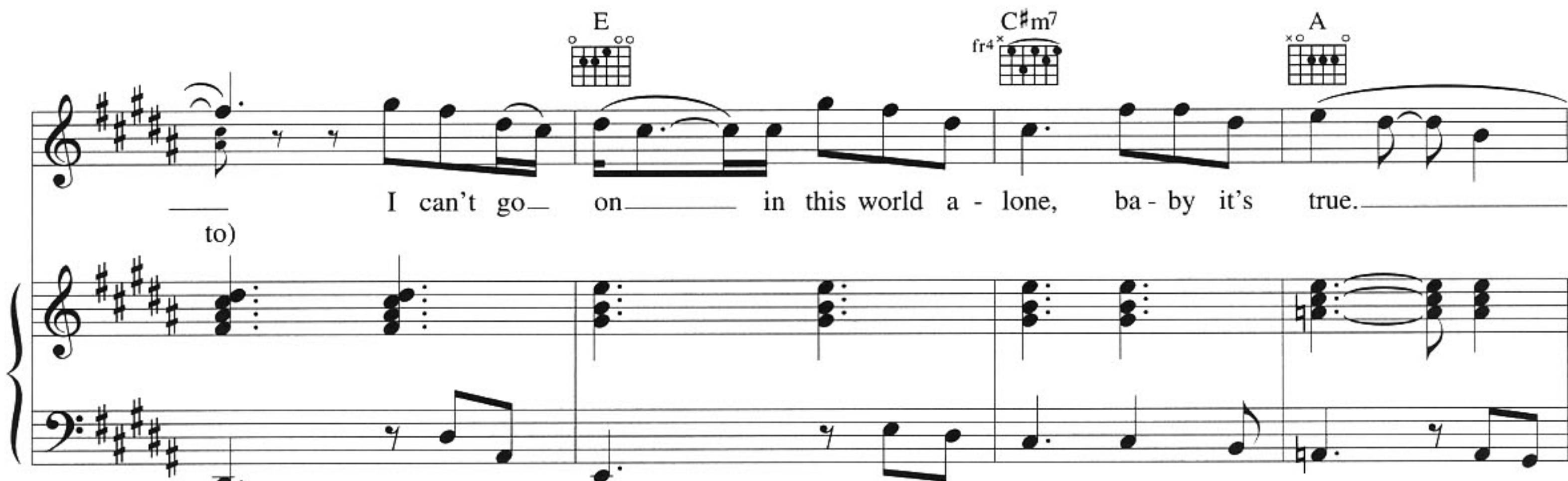
my heart be-hind, so I'm beg-ging you please— bring your sweet love back to me.

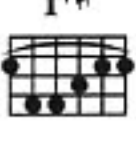
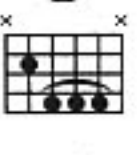
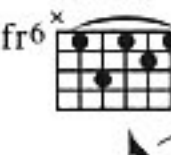


If I don't have you (Don't have you) to hold on to, (to hold on

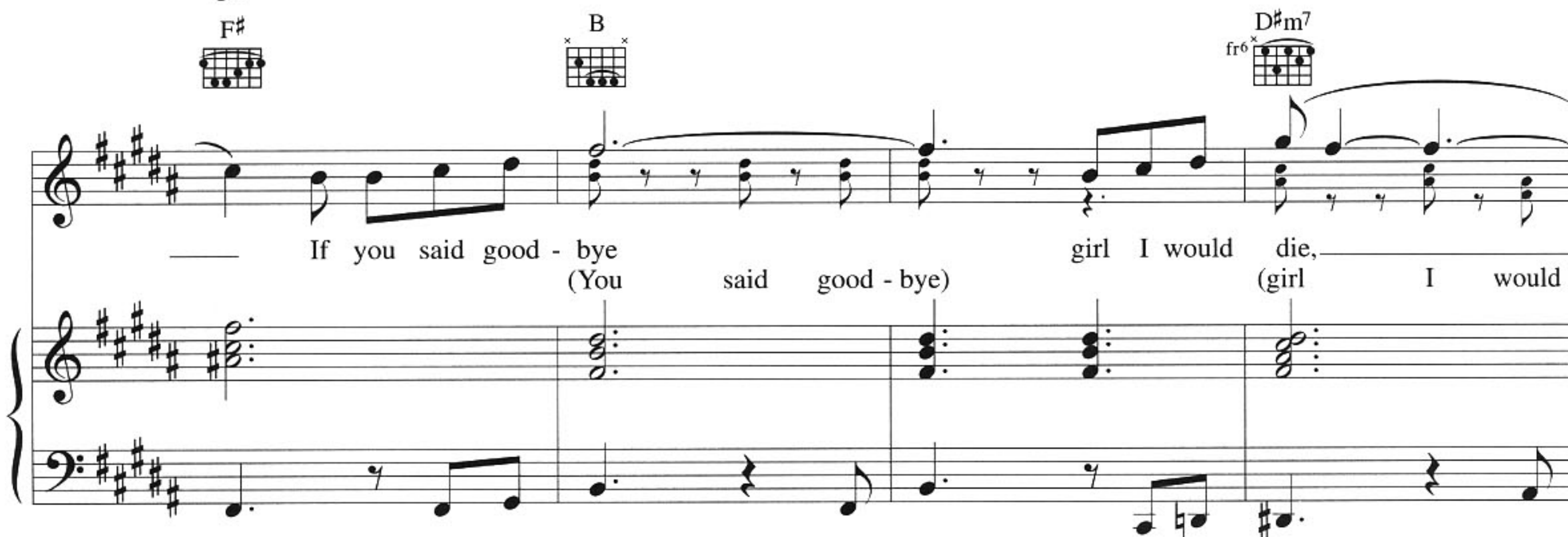
E  C#m7  A 

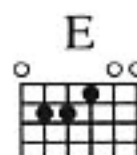
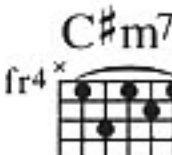

to) I can't go— on— in this world a - lone, ba - by it's true.



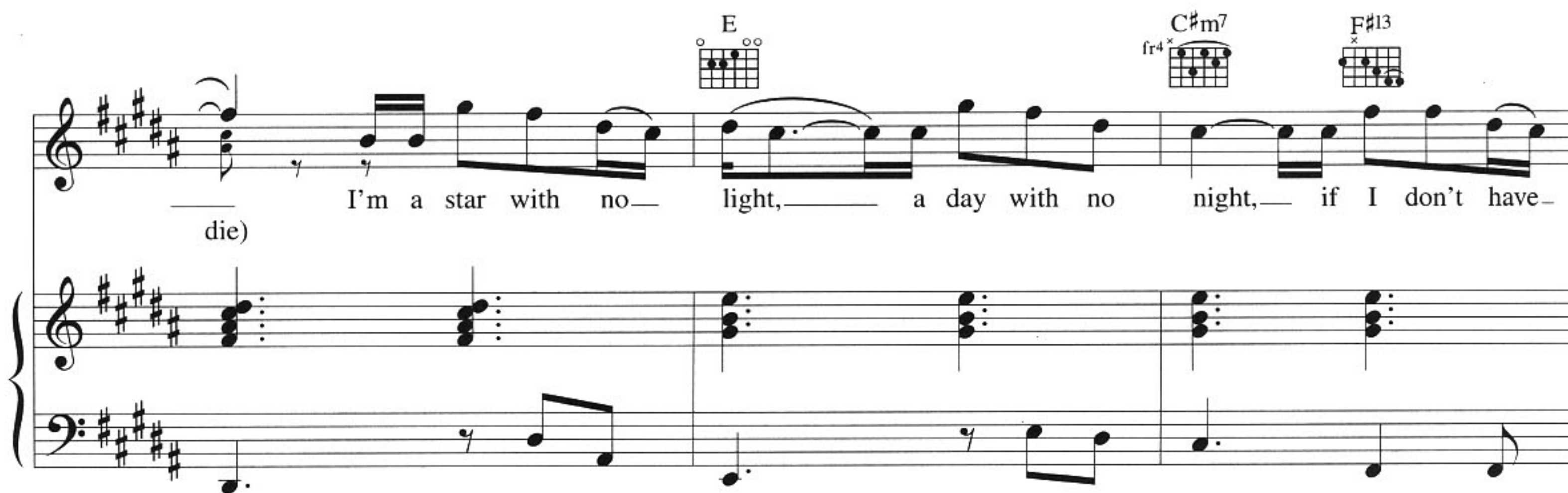
F#  B  D#m7 

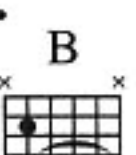
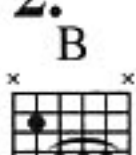
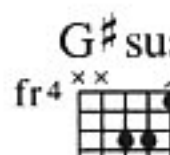

If you said good - bye (You said good - bye) girl I would die, (girl I would



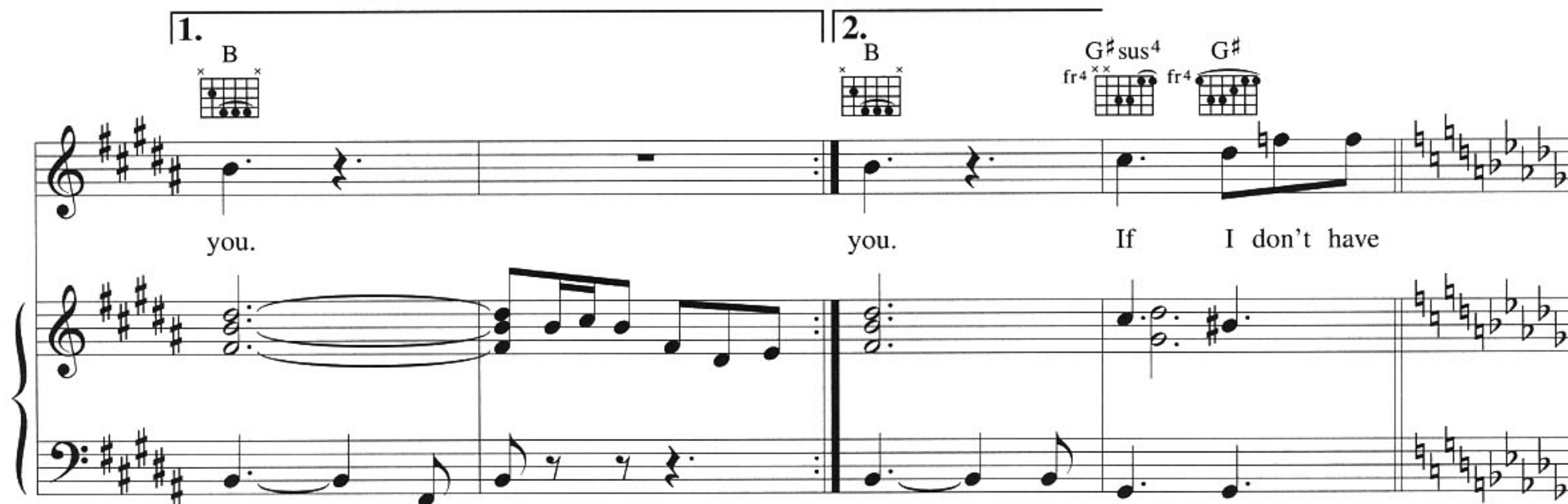
E  C#m7  F#13 

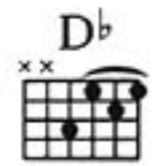
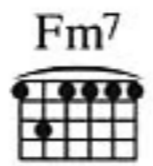
die) I'm a star with no— light, a day with no night, if I don't have—



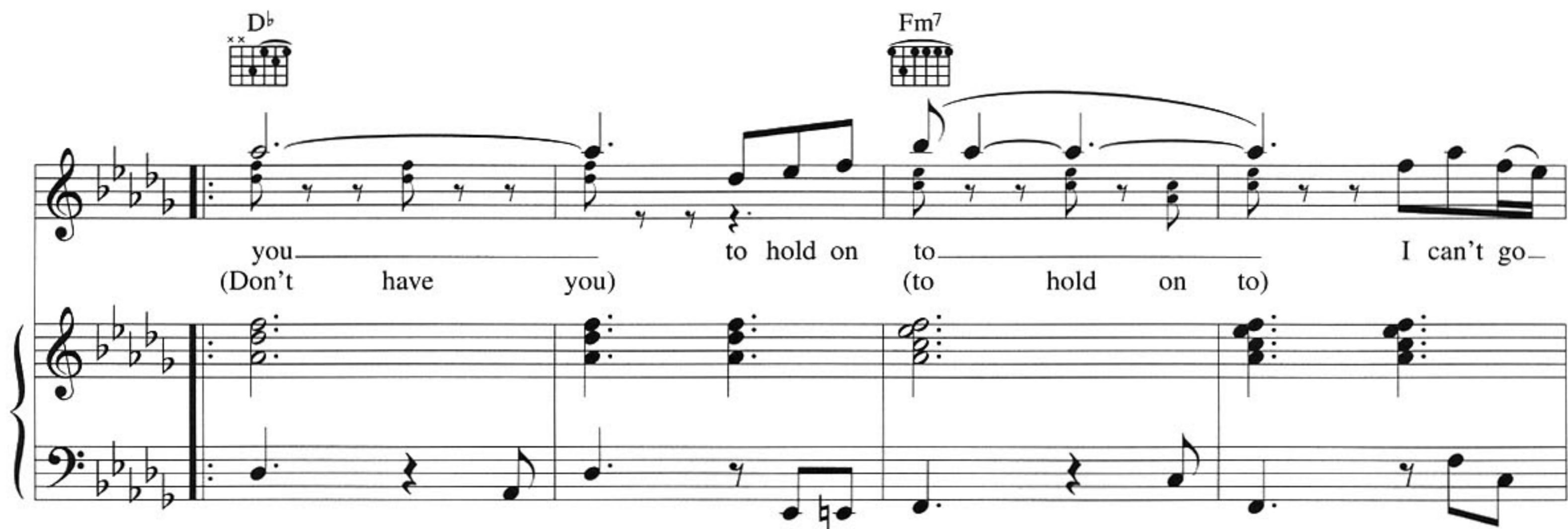
1. B  2. B  G#sus4  G# 



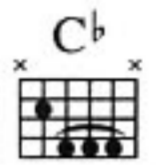
you. you. If I don't have



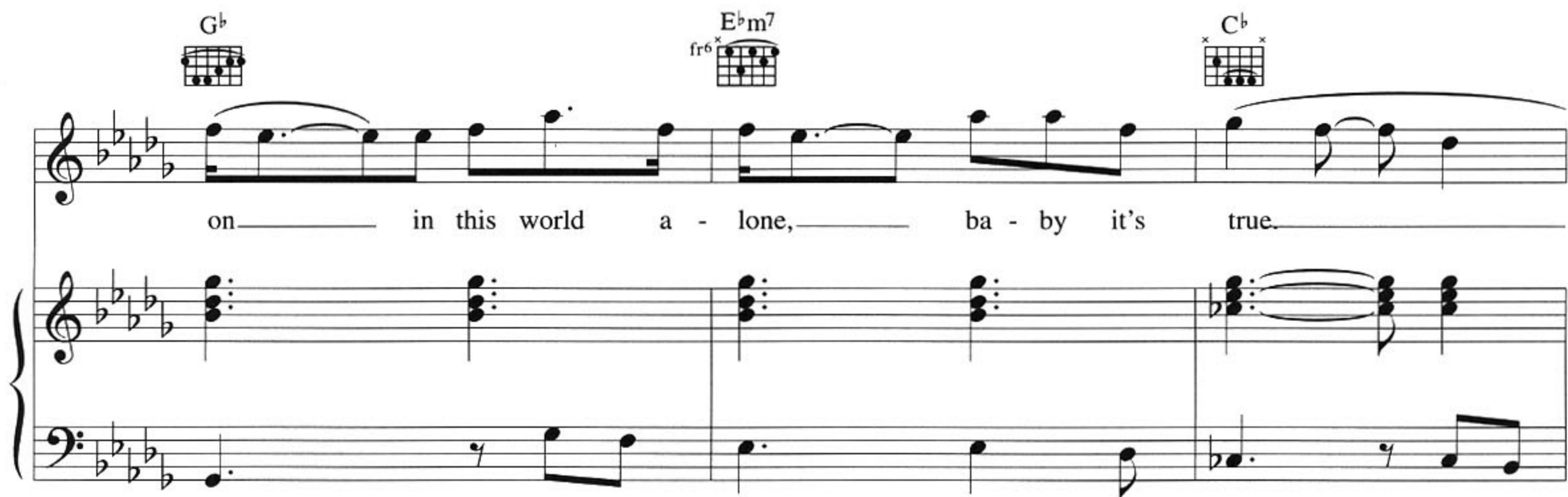



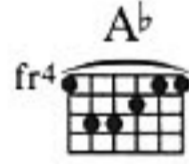
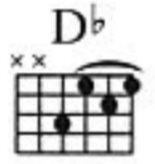
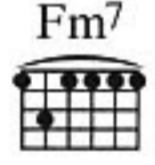
you ————— to hold on to ————— I can't go —
 (Don't have you) (to hold on to)



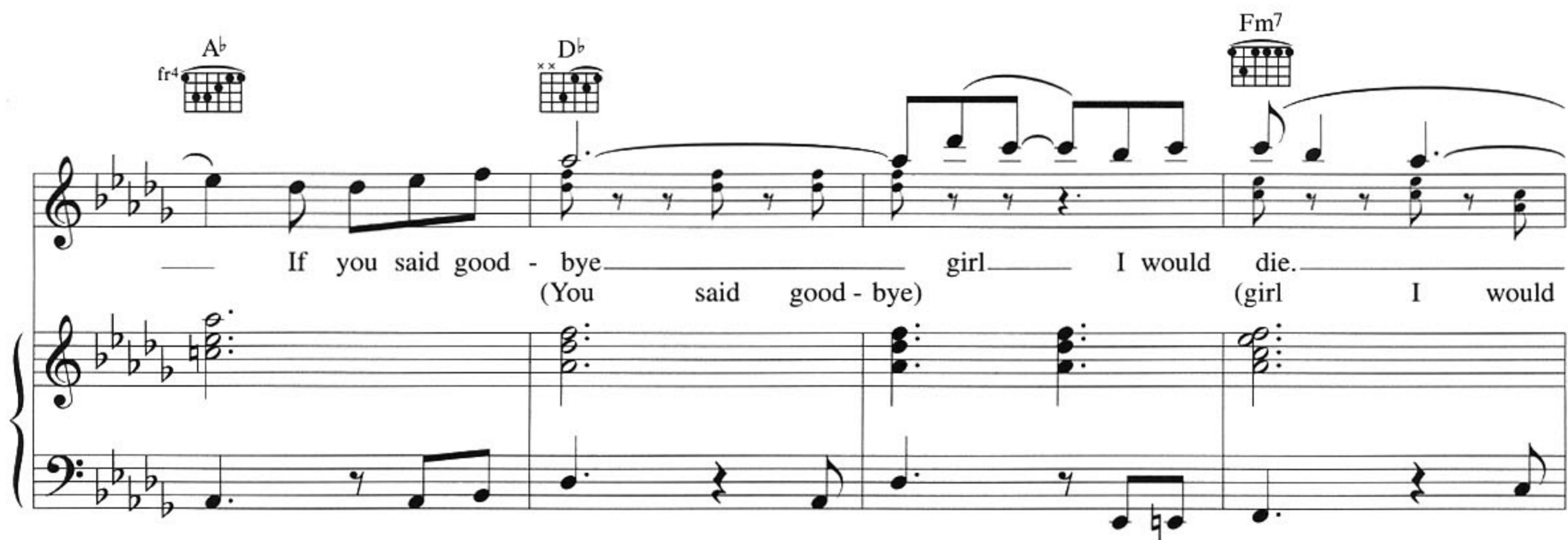




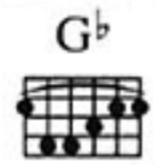
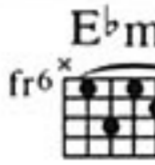
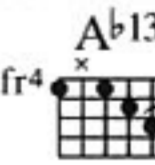
on ————— in this world a - lone, ————— ba - by it's true. —————



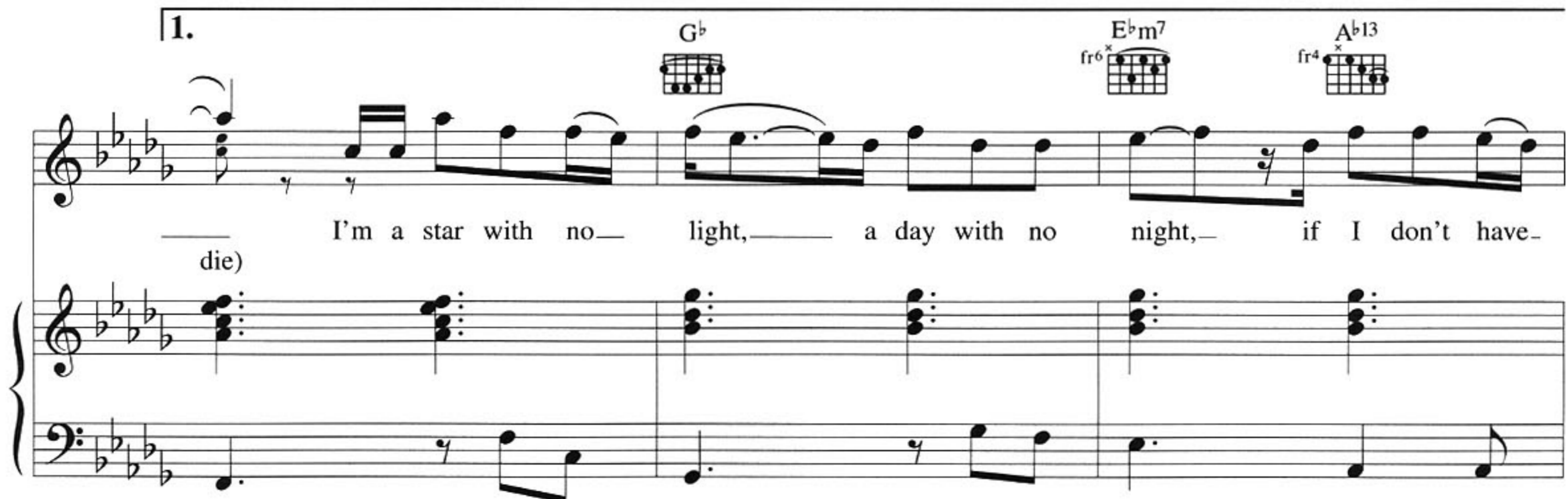




————— If you said good - bye ————— girl ————— I would die. —————
 (You said good - bye) (girl I would)



1.




————— die) I'm a star with no ————— light, ————— a day with no ————— night, ————— if I don't have. —————



2.
Fm7

you. You know I'll go cra - zy with-out die.) I'm a star with no

rit.
G^b A^b9sus⁴ A^b9 D^b

light, day with no night, if I don't have you.

Verse 2:
 Late at night I reach to hold you tight
 But you're not there
 I know you still care
 And oh how I miss your soft and love, lovely kiss
 You give to me
 Sentimentally
 We used to feel time would stand still
 When I see you baby you will
 So hurry home
 You know your man needs you so.

If I don't have you *etc.*

BACKSTREET'S BACK

The songs arranged for voice, piano & guitar, with guitar chord boxes & lyrics

Everybody (Backstreet's Back)

As Long As You Love Me

All I Have To Give

That's The Way I Like It

10,000 Promises

Like A Child

Hey, Mr. DJ (Keep Playin' This Song)

Set Adrift On Memory Bliss

That's What She Said

If You Want It To Be Good Girl (Get Yourself A Bad Boy)

If I Don't Have You