

PIANO • VOCAL • GUITAR

Erykah Badu

Baduizm

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Rim Shot (Intro)

Words and Music by ERICA WRIGHT
and MADUKWU CHINWAH

Relaxed shuffle (♩ = ♩³)

N.C.

mf

1

The first system of music is for the piano introduction. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (Bb and Eb). The tempo is marked 'Relaxed shuffle' with a note value of a quarter note equal to a triplet quarter note. The dynamics are marked 'N.C.' (No Chords) and 'mf' (mezzo-forte). The music features a simple bass line in the left hand and a treble line with rests in the right hand. A first ending bracket is shown above the treble staff.

2

mf

A^b maj7 **B^b maj7/C** **B maj7/C**

I want a rim - shot, hey, dig - gy dig - gy, a

The second system of music includes the vocal line and piano accompaniment. The key signature remains Bb and Eb. The tempo is 'Relaxed shuffle'. The dynamics are 'mf'. The system starts with a second ending bracket. Above the vocal line, three chord diagrams are provided: A^b maj7, B^b maj7/C (6fr), and B maj7/C (3fr). The lyrics are: 'I want a rim - shot, hey, dig - gy dig - gy, a'.

B^b maj7/C **A^b maj7#5/C** **B^b maj7/C**




rim - shot, ay, come on. I want a rim - shot, ay,

The third system of music continues the vocal line and piano accompaniment. Above the vocal line, three chord diagrams are provided: B^b maj7/C (6fr), A^b maj7#5/C (3fr), and B^b maj7/C (6fr). The lyrics are: 'rim - shot, ay, come on. I want a rim - shot, ay,'.


B maj7/C **B^b maj7/C** **A^b maj7**




dig - gy dig - gy, a rim - shot, ay, come on. I want a

The fourth system of music concludes the vocal line and piano accompaniment. Above the vocal line, three chord diagrams are provided: B maj7/C (3fr), B^b maj7/C (6fr), and A^b maj7. The lyrics are: 'dig - gy dig - gy, a rim - shot, ay, come on. I want a'.

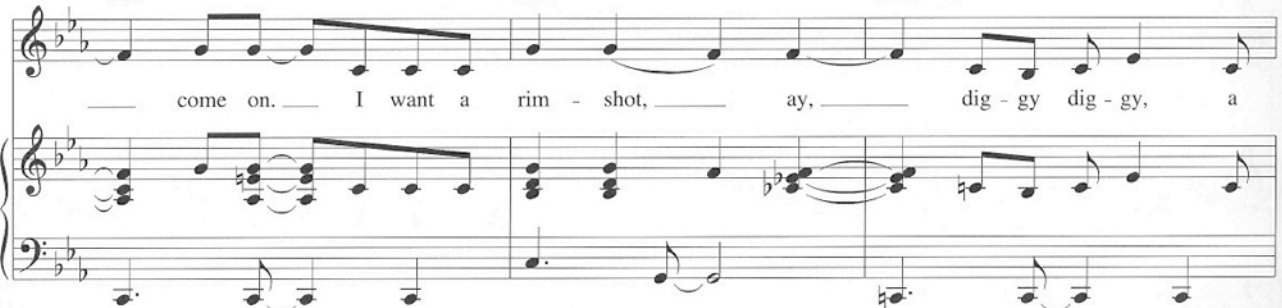
B♭maj7/C  Bmaj7/C  B♭maj7/C 

rim - shot, ay, dig - gy dig - gy, a rim - shot, ay,






A♭maj7#5/C  B♭maj7/C  Bmaj7/C 


come on. I want a rim - shot, ay, dig - gy dig - gy, a






To Coda ⊕


B♭maj7/C  A♭maj7  B♭maj7/C 

rim - shot, ay, come on. I came to hear the



Bmaj7/C  B♭maj7/C  A♭maj7#5/C 

band to - day. I ain't think - in' 'bout ya.



B♭maj7/C



Bmaj7/C



B♭maj7/C



I came to hear my drum - mer play — boom, clack,

A♭maj7



B♭maj7/C



Bmaj7/C



boom, clack. I'm — in love — with — you — 'cause —

B♭maj7/C



A♭maj7#5/C



B♭maj7/C



— of the — things — you — do — to me — when —

Bmaj7/C



B♭maj7/C



A♭maj7



D.S. al Coda

— you — boom, clack, boom, clack. — I want a

CODA $A\flat$ maj7 $B\flat$ maj7/C

come on. Give it to me.

B maj7/C $B\flat$ maj7/C $A\flat$ maj7#5/C

Give it to me, ay, come on. Give it

$A\flat$ maj7 $B\flat$ maj7 B maj7

come on. Give it to me, oh. Hit

$B\flat$ maj7 $A\flat$ maj7#5

your stick against that drum. I wanna

B \flat maj7 **Bmaj7** **B \flat maj7**

do it, oh. Boom, clack,

A \flat maj7 **B \flat maj7**

boom, clack. I want a rim. Boom, clack,

Bmaj7 **B \flat maj7**

boom, clack. Boom, clack,

A \flat maj7#5 **N.C.**

boom, clack, I want a rim - shot, um hmm.

On and On

Words and Music by ERICA WRIGHT
and JAMAL CANTERO

177ms/B Funky beat (♩ = ♪)

B7#5 Em9 B7#5 Em9 B7#5 Em9

Oh, my my my... I'm feel-in' high... My mon-ey's gone...

B7#5 Em9 B7#5 Em9 B7#5 Em9

I'm all a-lone... Too much to see... The world keeps turn-in'.

B7#5 Em9 B7#5 Em9

Oh, what a day... What a day, what a day. } The

B7#5 Em9 B7#5 Em9

Peace and bless - ins' man - i - fest with ev - 'ry les - son learned.
 man that knows some - thing knows that he knows noth - ing at all. Does it seem
 rush in - to de - struc - tion 'cause you don't have noth - in' left. The

B7#5 Em9 B7#5 Em9

If your know - ledge were your wealth, then it would be well - earned.
 cold - er in your sum - mer - time and hot - ter in your fall? If
 moth - er ship can't save you, so your ass is gonna get left.

B7#5 Em9 B7#5 Em9

we were made in His im - age, then call us by our names. Most in - tel -

B7#5 Em9 B7#5 Em9

lects do not be - lieve in God, but they fear us just the same. Oh,

B7#5 Em9

B7#5 Em9

on and on — and on and on. — My ci-pher keeps mov-in' like a roll-in' stone.. Oh,

B7#5 Em9

B7#5 Em9

on and on — and on and on. — I — go

{ All — right — un - til the break of dawn. —
All — night — un - til the vul - tures swarm. —
You can't with me so just leave me a-lone. }

B7#5 Em9

B7#5 Em9

on and on — and on and on. — My ci-pher keeps mov-in' like a roll-in' stone. — Ooh. —

B7#5 Em9

To Coda

B7#5 Em9

On and on — and on and on. — Damn it, I'm a sing my song. —

B7#5 Em9 B7#5 Em9

I _____ was born un - der wat - er with_ three dol - lars and six

B7#5 Em9 N.C.

dimes. Yeah, you _ may laugh _ 'cause you did not do your math. _

B7#5 Em9 B7#5 Em9 B7#5 Em9

Like one two _____ three. Damn, you all feel that? Like one two _____ three.

2 N.C. Em Em7/D

Mad props to the god Ja - Borne... I _____ am feel - in' kind of hun - gry

Cmaj9 B7 Em Em7/D

'cause my high is com - in' down. Don't feed me yours -

Cmaj9 B7 Em Em7/D

'cause your food does not en - dure. I think I need a cup of tea.

Cmaj9 B7 Em Em7/D

The world keeps burn - in'. Oh, what a day.

Cmaj9 B7 D.S. al Coda

What a day, what a day. — You

CODA B7#5 Em9

on and on and on.

Appletree

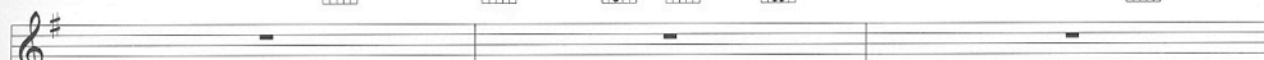
Words and Music by ERICA WRIGHT
and ROBERT BRADFORD

Funky beat, not fast



Spoken: I'd like to dedicate this to all of the Creator's righteous children. I have some food in my bag for you.

mf



Not that edible food, that food you eat. No, I have some food for thought. Since knowledge is infinite,



it has infinitely fell on me.

So...

Em F#m G#m Bm Fmaj7

Sung: It was a storm - y night, you know, the kind where the light -'ning strikes, -
I have a ho and I take it ev - 'ry-where I go

Em F#m G#m Gmaj7 Fmaj7

'cause and I was hang-in' out wit some of my "art - sy" friends. Ooh wee ooh wee ooh. The
I'm plant-ing seeds so I reeps what I sow, - ya know. Oh,

Em F#m G#m Bm Fmaj7

night was long, the night went on, the peo-ple cool-in' out un - til the break of dawn. -
on and on and on and on. My ci-pher keeps mov-in' like a roll - in' stone. -

Em F#m G#m Gmaj7 Fmaj7

In - cense was burn - in' so I'm feel - in' right, ah 'ight. } See, I
I can't con - trol the soul flow - in' in me, ooh wee. }



picks my friends like I pick my fruit, — and Gan-ny told me that when I was on-ly a youth. — I



don't walk a-round trying to be what I'm not. — I don't waste my time trying ta get what you got. — I



work at pleas-in' me 'cause I can't please you, — and that's why I do what I do. My



soul flies free like a wil-low tree. — Doo wee — doo wee — doo wee. —

Em F#m G#m Bm Fmaj7

And if you don't want to be down with me, you don't want to be from my ap - ple - tree. _

1 Em F#m G#m Gmaj7 Fmaj7

And if you don't want to be down with me, then you don't want to be from my ap - ple - tree. _

Em F#m G#m Bm Fmaj7

And if you don't want to be down with me, then you don't want to be from my ap - ple - tree. _

Em F#m G#m Gmaj7 Fmaj7

And if you don't want to be down with me, you just don't want to be down. _

2, 3

Em F#m G#m Gmaj7 Fmaj7

And if you don't want to be down with me, you don't want to be from my ap - ple - tree. _
 And if you don't want to be down with me, You dum dum did-dy. }

Em F#m G#m Bm Fmaj7

And if you don't want to be down with me, you don't want to be from my ap - ple - tree. _

Em F#m G#m Gmaj7 Fmaj7

To Coda ⊕

And if you don't want to be down with me, you just don't want to be down. _

Em F#m G#m Bm Fmaj7

Oh my _ my _ my. _

Em F#m G#m Gmaj7 Fmaj7

Oh my my my.

Em F#m G#m Bm Fmaj7

Oh my my my. Oh. Oh my my

Em F#m G#m Gmaj7 Fmaj7

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

my my my my my. Oh. Oh oh da da oh oh. I

CODA Em F#m G#m Bm Fmaj7

You just don't want to be down.

Em F#m G#m Gmaj7 Fmaj7

Oh. _____ You just don't want to be down, _

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in treble and bass clefs. Above the staff are guitar chord diagrams for Em, F#m, G#m (4fr), Gmaj7, and Fmaj7.

Em F#m G#m Bm Fmaj7

down, _____ down, _____

This system contains the next two lines of music. The top line is a vocal melody in treble clef. The bottom line is a piano accompaniment in treble and bass clefs. Above the staff are guitar chord diagrams for Em, F#m, G#m (4fr), Bm, and Fmaj7.

Em F#m G#m Gmaj7 Fmaj7

down. _____ You just don't want to be down. _

This system contains the next two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in treble and bass clefs. Above the staff are guitar chord diagrams for Em, F#m, G#m (4fr), Gmaj7, and Fmaj7.

Em F#m G#m Bm Fmaj7

Repeat and Fade

This system contains the final two lines of music. The top line is a vocal melody in treble clef. The bottom line is a piano accompaniment in treble and bass clefs. Above the staff are guitar chord diagrams for Em, F#m, G#m (4fr), Bm, and Fmaj7. The text "Repeat and Fade" is written at the end of the system.

Other Side of the Game

Words and Music by ERICA WRIGHT,
LEONARD HUBBARD, AHMIR THOMPSON,
RICHARD NICHOLS and JAMES POYSER

Moderately slow

G#m7/F# **Bmaj9** **E \flat 9sus** **1** **A \flat maj7** **G#m7/F#**

mf

2 **D \flat maj9** **A \flat maj9** **E maj7** **Gmaj7#5/A**

What-cha gon-na do when they come for you? _

D \flat maj9 **A \flat maj9** **E maj7** **Gmaj7#5/A**

Work ain't hon-est but it pays the bills. _

D \flat maj9 **A \flat maj9** **E maj7** **Gmaj7#5/A**

What we gon-na do when they come for you? _

D \flat maj9A \flat maj9

E maj7

G maj7 \sharp 5/A

Gave me the life that I came to live. —

A \flat maj9

E maj9



Do I real - ly — want my ba - by? —

A \flat maj9

E maj9



Broth - er tell me — what to do. —

A maj9



I know you got — to get — your hus - tle on. —

Emaj9 Abmaj9

so I prayed. I un - der - stand -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a key with two flats (B-flat major/D-flat minor). It starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The lyrics "so I prayed." are under these notes. There is a full bar rest, followed by a quarter note D5, a quarter note Eb5, a quarter note F5, and a quarter note G5. The lyrics "I un - der - stand -" are under these notes. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line.

Emaj9

the game some - times, and I love you strong, mm,

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a triplet of eighth notes: G4, A4, Bb4. The lyrics "the game" are under the first note, "some - times," under the triplet. There is a full bar rest, followed by a quarter note D5, a quarter note Eb5, a quarter note F5, and a quarter note G5. The lyrics "and I love you strong," are under these notes, followed by "mm,". The piano accompaniment continues with chords and a bass line.

Dbmaj9 Abmaj9 Emaj7 Gmaj7#5/A

but what - cha gon - na do when they come for you? -

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody starts with a whole note D4. The lyrics "but" are under this note. There is a full bar rest, followed by a quarter note Eb4, a quarter note F4, a quarter note G4, a quarter note Ab4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note Eb5, a quarter note F5, a quarter note G5, a quarter note Ab5, a quarter note Bb5, and a quarter note C6. The lyrics "what - cha gon - na do when they come for you? -" are under these notes. The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line.

Dbmaj9 Abmaj9 Emaj7 Gmaj7#5/A

Work ain't hon - est but it pays the bills. -

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody starts with a quarter note D4, a quarter note Eb4, a quarter note F4, a quarter note G4, a quarter note Ab4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note Eb5, a quarter note F5, a quarter note G5, a quarter note Ab5, a quarter note Bb5, and a quarter note C6. The lyrics "Work ain't hon - est but it pays the bills. -" are under these notes. The piano accompaniment continues with chords and a bass line.

D \flat maj9A \flat maj9

E maj7

G maj7 \sharp 5/A

What we gon - na do when they come for you? _

D \flat maj9A \flat maj9

E maj7

G maj7 \sharp 5/A

God, I can't stand life with - out - cha. Now,

A \flat maj9

E maj9



me and ba - by got this sit - u - a - tion. See,

A \flat maj9

broth - a got this com - plex oc - cu - pa - tion. And

Emaj9



it ain't that he don't have ed - u - ca - tion 'cause

Abmaj9



I was right there at his grad - u - a - tion. Now

Emaj9



I ain't say - in' that this life don't work,

Abmaj9



but it's me and ba - by that he hurts. Be -

Emaj9



cause I tell him right, he thinks I'm wrong. But I love

G#m7/F#



him strong, mm. He gave me the life that I came to live,

Bmaj9



Eb7sus



gave me the song that I came to give. Pres - sure on me, but the seed has grown. I

Abmaj9



G#m7/F#



can't make it on my own. Sum - mer came a - round and the flow - ers bloomed.

Bmaj9

Eb7sus

To Coda ⊕

He be-came the sun, I be-came the moon. — Pre - cious gifts - that we both re - ceived, —

D♭maj9

A♭maj9

or could this be make be - lieve? — What-cha gon-na do when they come for you? —

Emaj7

Gmaj7#5/A

D♭maj9

A♭maj9

Emaj7

Gmaj7#5/A

Work ain't hon-est but it pays the bills. —

D♭maj9

A♭maj9

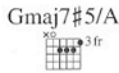
Emaj7

Gmaj7#5/A

D♭maj9

A♭maj9

What we gon-na do when they come for you? — Gave me the life that I came to live. —



Don't wor-ry, ba - by, I know there's con - fu -



- sion.



God's gon-na see us through, yeah. Peace out to rev - o - lu -



- tion, but we paid, though. (Don't you wor - ry,

Play 3 times

Emaj7 Gmaj7#5/A Db maj9 Ab maj9 Emaj7 Gmaj7#5/A

keep your ba - by.) (1,3.) Work ain't hon - est but it pays the bills. - }
 (2.) Gave me the life that I came to live. - }

Db maj9 Ab maj9 Emaj7 Gmaj7#5/A D.S. al Coda

(Don't you wor - ry, keep your ba - by.) He

CODA Ab maj9 G#m7/F#

or could this be make be - lieve? — *Lead vocal ad lib.*

Repeat and Fade Bmaj9 Eb 7sus Ab maj9 G#m7/F#



Sometimes (Mix #9)

Words and Music by ERICA WRIGHT,
KENYATTA SAUNDERS, MEL LEWIS, LEONARD HUBBARD,
AHMIR THOMPSON and JAMES POYSER

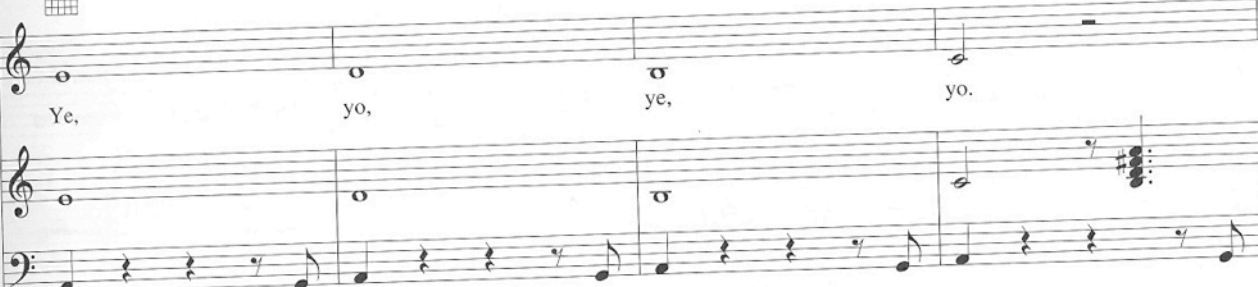
Relaxed R&B groove



Am13  Bm7 



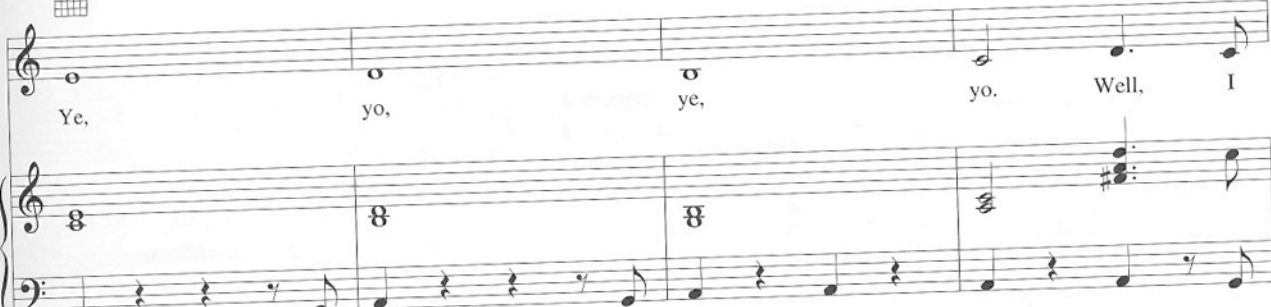
Am13  Bm7 



Ye, yo, ye, yo.




Am13  D7 

Ye, yo, ye, yo. Well, I



Am13  D7 

can't be sure. I re - spect your flow. - Now I wan-na know if you wan - na go -



Original key: Bb minor. This edition has been transposed down one half-step to be more playable.

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Am13

to the stu - di - o for some rhym - in', too. — What - cha wan - na do, what - cha

D7

Am13

wan - na do? — Bring your sack, — but I'm cool with that. — I got the

D7

Am13

pa - per stack — and a pen pal track. Got the song and it's

N.C.

on the song. — Got the stu - di - o locked down all night long. —

Next Lifetime

Words and Music by ERICA WRIGHT
and ANTHONY SCOTT

Laid-back R&B (♩ = $\overset{\frown}{\text{3}}$)

The musical score is written in 4/4 time with a tempo of Laid-back R&B (♩ = $\overset{\frown}{\text{3}}$). It features a piano accompaniment and a vocal line. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line includes lyrics and is accompanied by a guitar-like accompaniment. The score is divided into several systems, each with a key signature change indicated by a sharp sign on the F line of the treble clef.

System 1: Am9, Bm9, A#m9 (6 fr). Dynamics: *mf*.

System 2: Am9, Bm9.

System 3: A#m9 (6 fr), Am9. Lyrics: Now what am I ___ sup - pose _ to do ___ when I

System 4: Bm9. Lyrics: want _ you in _ my world? (want you in _ my world) But how can I want you for _ my-self _ when I'm

Original key: A \flat minor. This edition has transposed up one half-step to be more playable.

A#m9 Am9

al - read - y some - one's girl? What am I — sup - pose — to do — when I

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'al' followed by a quarter note 'read', then a quarter note 'y' and a quarter note 'some' tied to the next measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Chord diagrams for A#m9 and Am9 are shown above the staff.

Bm9 To Coda ⊕

want — you in — my world? (want you in — my world) But how can I want you for — my - self — when I'm

Detailed description: This system contains the next two measures. The vocal line continues with 'want' and 'you' tied to the previous measure, followed by 'in' and 'my world?' in parentheses. The piano accompaniment continues with similar rhythmic patterns. A 'To Coda' symbol is placed at the end of the system. A chord diagram for Bm9 is shown above the staff.

A#m9 Am9

al - read - y some - one's girl? First time that I saw you, boy, it was a warm and sun - ny day. —

Detailed description: This system contains the next two measures. The vocal line repeats 'al - read - y some - one's girl?' followed by 'First time that I saw you, boy, it was a warm and sun - ny day.' The piano accompaniment continues. Chord diagrams for A#m9 and Am9 are shown above the staff.

Bm9 A#m9

All I know is I want - ed you. I real - ly hoped you'd look — my way. — Then you

Detailed description: This system contains the final two measures. The vocal line starts with 'All I know is I want - ed you.' followed by 'I real - ly hoped you'd look — my way.' and 'Then you'. The piano accompaniment concludes the piece. Chord diagrams for Bm9 and A#m9 are shown above the staff.

Am9

smiled_ at me_ so warm_ and sweet; _ I _ could _ not speak. _ You make.

Bm9

_ me feel_ like a li'l_ bit - ty girl. _ What do you do _ to me. _ Now

A#m9

Am9

what am I _ sup - pose_ to do_ when I want _ you in _ my world? (want you in _ my world) But



Bm9

how can I want you for_ my - self_ when I'm al - read-y some-one's girl? (I guess I'll see you next life -


Am9  Bm9 

- time.)_ No_ hard feel - ings. — (I guess I'll see you next life - time.)_ I_ gon' be



A#m9  Am9 

— there. — Your en - er - gy — feels so damn _ good to me. — It picks me



Bm9  A#m9 

up, don't_ want to come down. _ You got _ me spin - nin' all _ a - round, _ yeah. —



Am9 

You need_ to know — I've got_ some - bod - y, but you're



Bm9

A#m9

D.S. al Coda

beau - ti - ful. — But still — it ain't that type of par - ty now. — Now.

CODA

A#m9

Am9

al - read-y some-one's girl? — (I guess I'll see you next life - time.) — May - be we'll - be but -

Bm9



- ter - flies. — (I guess I'll see you next life - time.) — That —


A#m9

Am9

sounds so — di - vine. — (I guess I'll see you next life - time.) — I guess — I will

now. — (I guess I'll see you next life — time.) — Wait, wait a lit-tle while. See, it

Bm9  A#m9 



ain't noth-in' wrong with dream - in', but boy, don't get — me wrong, — 'cause

Am9 




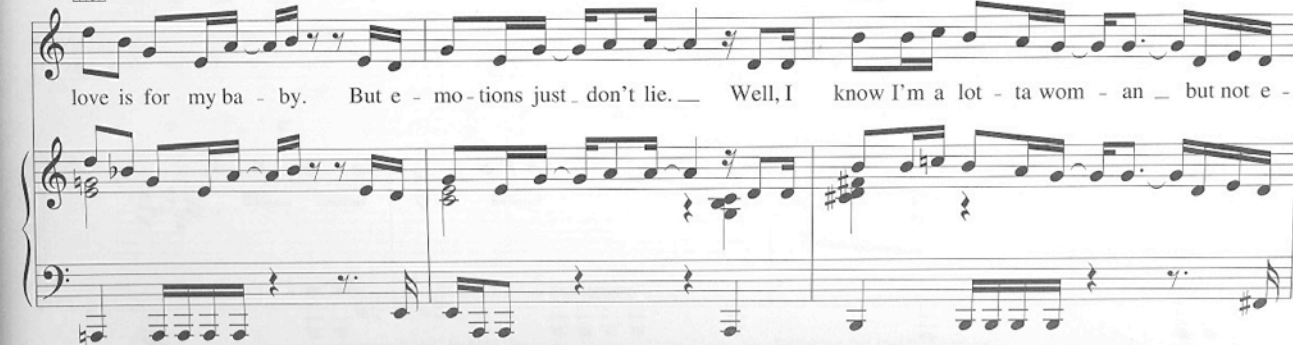
ev - er - y time I see — you it lets me know — just — how strong — that my

Bm9  A#m9 



love is for my ba - by. But e - mo - tions just - don't lie. — Well, I know I'm a lot - ta wom - an — but not e -

Am9  Bm9 



A#m9 6fr Am9

nough to di-vide the pie, — ooh. Now what am I — sup- pose — to do — when I

Lead vocal ad lib.

Bm9

want — you in — my world? (want you in — my world) But who can I want you for — my-self — when I'm

A#m9 6fr Am9

al — read-y some-one's girl? — (I guess I'll see you next life — time.) —

Bm9 A#m9 6fr

Repeat and Fade

(I guess I'll see you next life — time.) — Now

Afro (Freestyle Skit)

Words and Music by ERICA WRIGHT
and JAMES POYSER

Slow blues

N.C.

You need to pick your Af-ro, Dad-dy, be-cause it's flat on one side, _

mm, mm, mm, mm. You _ need to pick your Af-ro, Dad-dy, _

be-cause it's flat on one side, _ da, da, mm, mm, mm, mm. Well, _ if

C F Bb

you don't pick your Af-ro, — you're gon-na have one — side high.

F7 Eb7/G Ab7 A7 Bb7

Well, — you said you was gon' take me to see Wu-Tang, ba - by, —

Eb7 Bb7 E9

so I braid - ed my hair. — Well, — *Spoken: yes, you did.* *Sung: You*

Eb Eb7 Edim7

said you's gon' take me to see Wu-Tang, ba - by, — so I braid - ed my hair. —

B \flat Cm7 Dm7 \flat 5 G7

Spoken: Yes, I did,orrowed and everything, baby. Sung: Well, — you

F Eb7/B \flat

changed your mind and said we weren't go - ing, — but my ma - ma saw you there.

B \flat Eb7 Edim7 B \flat 7/F

Spoken: Yes, she did. Check this out. Sung: Well, I be —

B \flat Eb7

— blow-in' up your pag - er, Dad - dy, but you nev - er call — me back.

B \flat Eb7

Well, I be put-tin' in nine one one, ba-by,

Edim7 B \flat /F Eb

but you nev-er call me back, no, no.

Dm7 \flat 5 G7 C7

See, ei-ther you don't know how to use that pag-er, Dad-dy,



F7 Gm7 A \flat m6 A7 \flat 5 B \flat A \flat 6 Gm G \flat m Fm



I'm gon-na take that ho back. Yes, I will. You know I do.



Certainly



Words and Music by ERICA WRIGHT
and MADUKWU CHINWAH

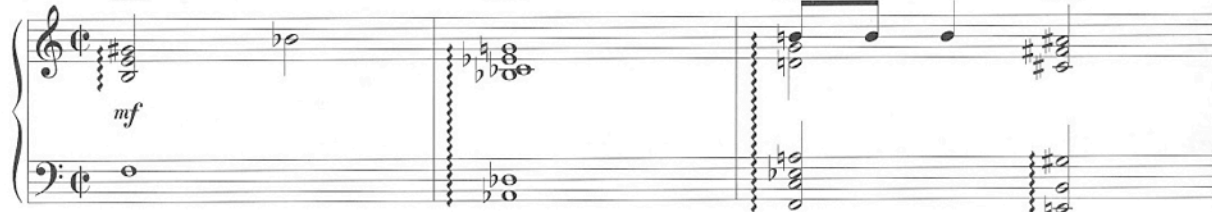
Freely



E/F   **mf**

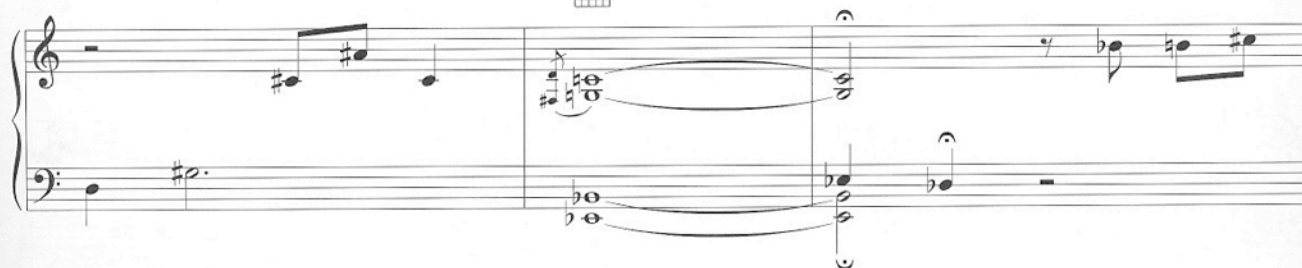
Db9#11  



F13#11  



E13#11  

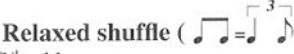




Eb6  




Bmaj7/F#   2fr

Bmaj7b5/E#   2fr

Relaxed shuffle ()

G#m11  6fr 



C#m11  4fr 

G#m11  4fr 

1
C#m11  4fr 



2

Emaj9/D



N.C.

Who gave u per -
Who told you that

mis-sion to re - ar - range me? Cer -
it was al - right to love me? Cer - tain - ly, cer -

- tain - ly not me. —
- tain - ly not me. —

2

G#m11



C#m11



I was not look - ing for no love af - fair, —
ing for no love af - fair, —

G#m11 C#m11 G#m11

and now you wan-na fix me. Was not look - ing for no love -
 and now you wan-na kiss me. Was not look - ing for no love -

C#m11 1 G#m11 Emaj9/D

af - fair, and now you want to mold me.
 af - fair, I was not look -

2 G#m11 Emaj9/D N.C.

and now you wan-na con - trol me, hold me.

I know you're try'n' to get cre - a - tive with my love, and that's al - right.

— but — you tried to get a lit - tle trick - y. Turned my back and then you

slipped me a mick - ey. Cer - tain - ly, — cer - tain - ly, —

G#m11 6fr C#m11 4fr


cer - tain - ly — not me. — Cer - tain - ly, —


G#m11 6fr C#m11 4fr G#m11 6fr

cer - tain - ly, — cer - tain - ly — not me. —

C#m11 4fr G#m11 6fr 1 Emaj9/D

2


A#m7b5 


D#+7 

The world is mine. — When I — wake up, —




G#m7 


C#7#11 

A#m7 

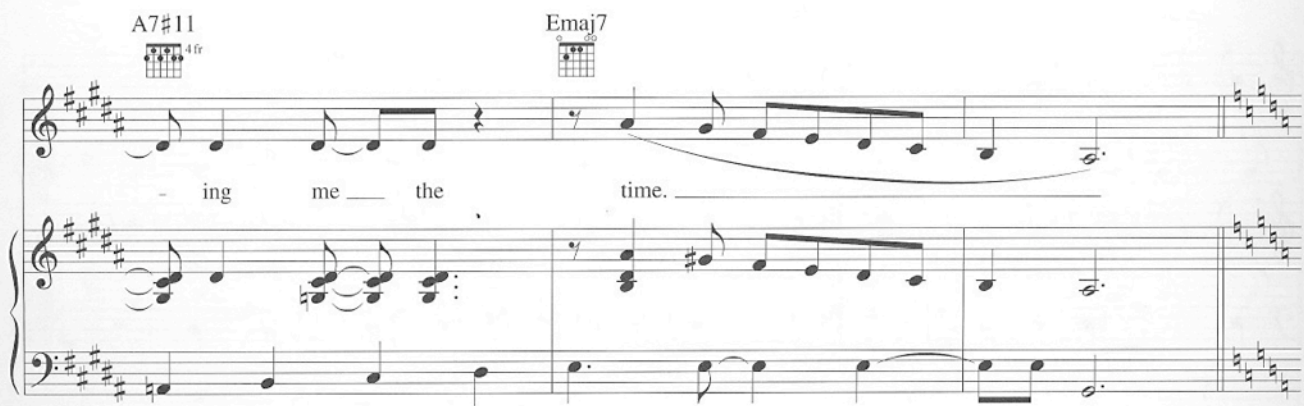
(when I — wake up,) — I — don't need — no - bod - y tell -



A7#11 

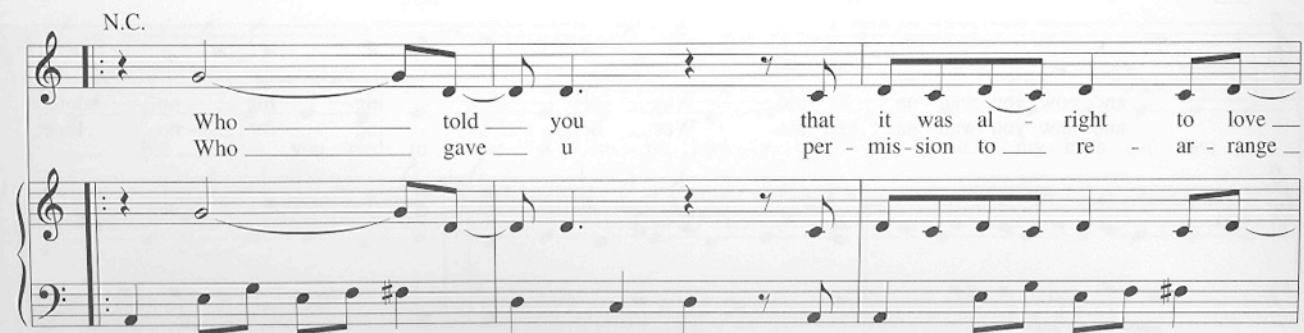
Emaj7 

- ing me — the time. —



N.C.

Who — told — you — that it was al - right to love —
Who — gave — u — per - mis - sion to — re - ar - range —




Dm11  **Am11**  **Fmaj9/Eb** 

af - fair, and now you want to mold me.
af - fair, I was not look -



Am11  **Fmaj9/Eb**  N.C.

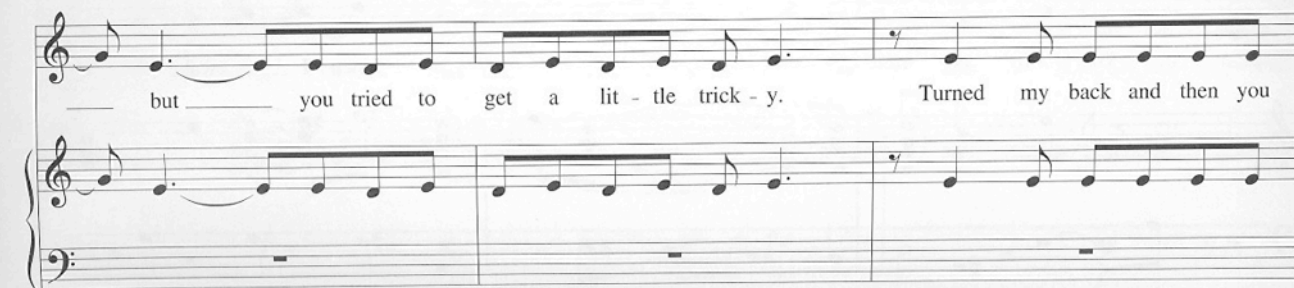
and now you wan - na con - trol me, hold me.



You're real - ly try'n' to get cre - a - tive with my love, and that's real cute,



but you tried to get a lit - tle trick - y. Turned my back and then you





Am11  5fr


Dm11  5fr

slipped me a mick - ey. — Cer - tain - ly, — cer - tain - ly, —

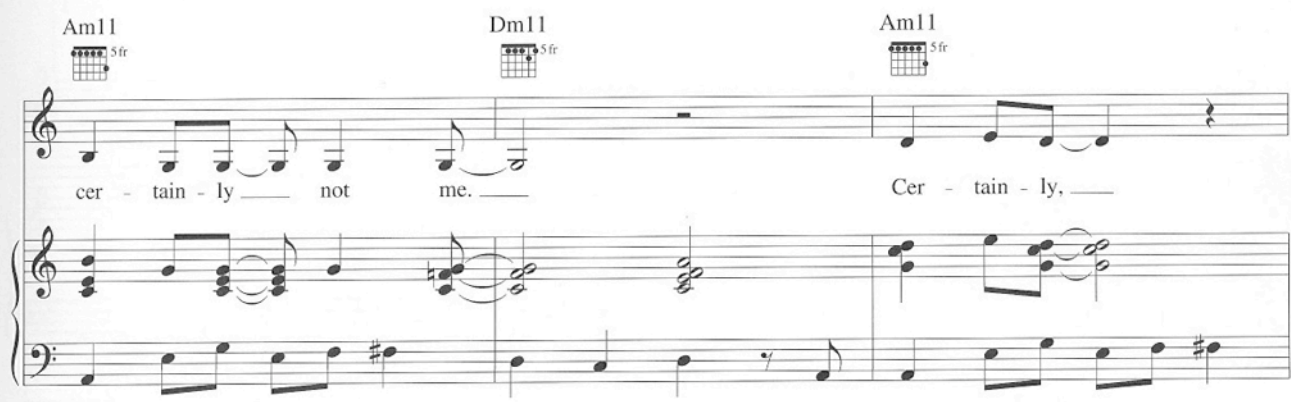


Am11  5fr

Dm11  5fr

Am11  5fr

cer - tain - ly — not me. — Cer - tain - ly, —




Dm11  5fr


Am11  5fr

1  5fr

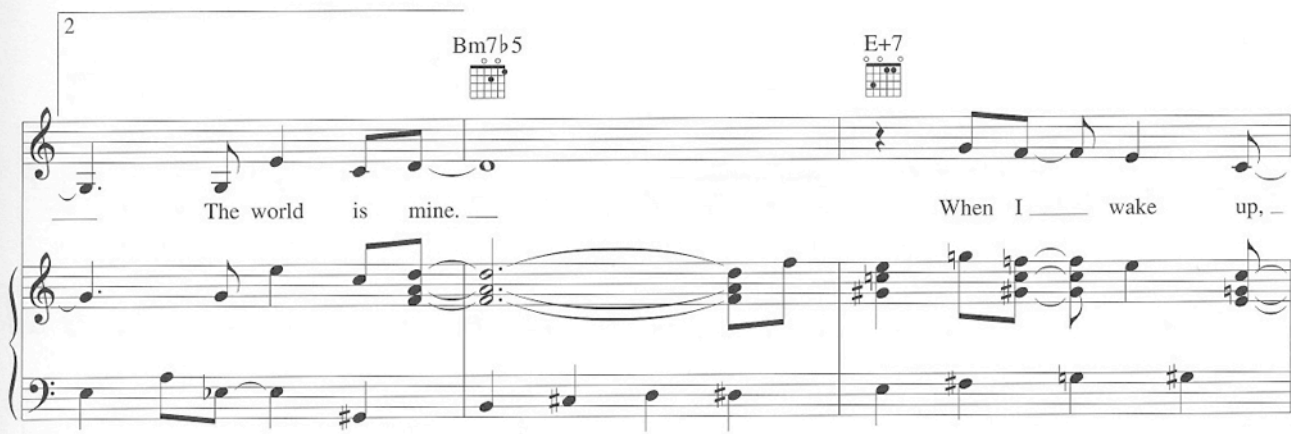
cer - tain - ly, — cer - tain - ly — not me. —



2  5fr

E+7  5fr

The world is mine. — When I — wake up, —



Am11  5fr

Dm11  5fr

Am11  5fr



no. (Cer - tain - ly.) I was not look - ing,

Dm11  5fr

Am11  5fr

Dm11  5fr

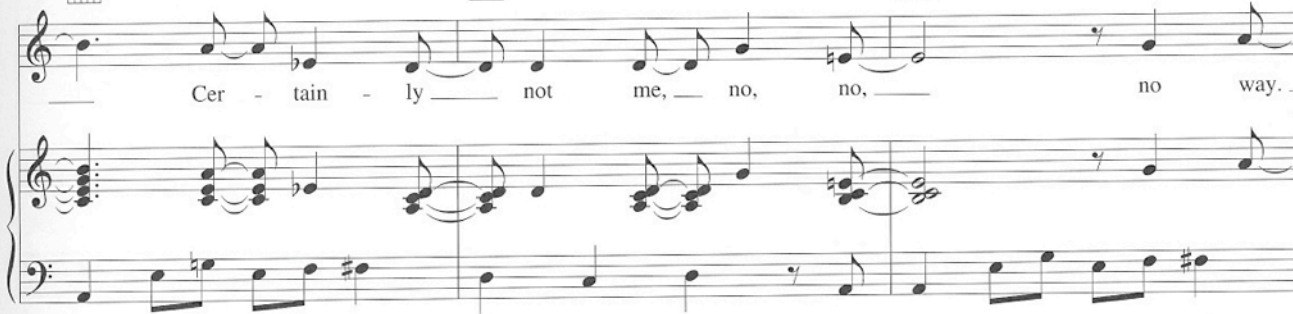


was not look - ing for no love af - fair. (Cer - tain - ly.) -


Am11  5fr

Dm11  5fr

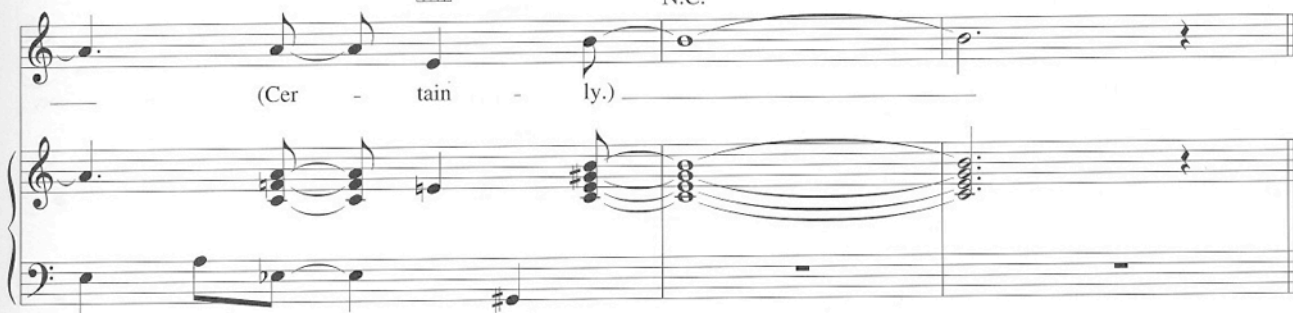
Am11  5fr



Cer - tain - ly not me, no, no, no way. -

Fmaj9/Eb  5fr

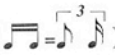
N.C.





(Cer - tain - ly.)

4 Leaf Clover

Words and Music by DAVID LEWIS
and WAYNE LEWIS

Moderately slow R&B ()

C#m  A  B  C#m  A  B 

Touch a 4 leaf clo - ver. May - be we'll get o - ver.

mf



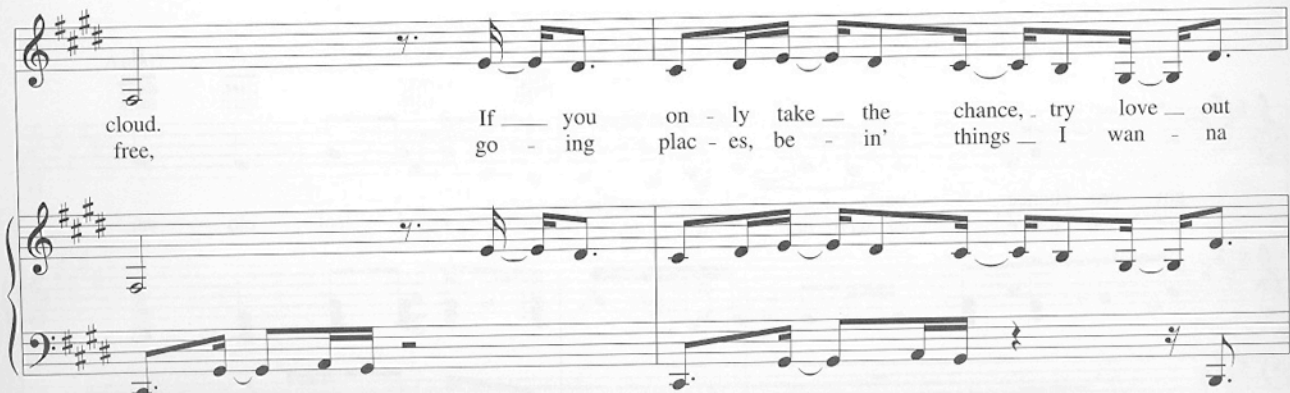
C#m  A  B  B/C#  C#m 

Try, your luck might come your way. Here I am on a
wind, I am



cloud.
free,

If you on - ly take the chance, try love out
go - ing plac - es, be - in' things I wan - na



A  B  C#m 

loud. _____ As I dream through the sky, shoot - ing
be. _____ To set - tle down is oh, so hard. But I will






A/B  B/C# 

Cu - pid's lov - ing ar - row you just might try. _____ So don't
bring you back - one chance, so pick - the right card. _____ And I don't




miss me. _____ Take your time. _____ You've on - ly
miss it. _____ Take your time. _____ You've on - ly



C#m  A  B 

got one chance, yeah, _____ so come on. } Touch a 4 leaf clo - ver.
got one chance, ooh wee ooh _____ wee ooh. }



C#m A B C#m A B C#m A B

May-be we'll get o - ver. Touch a 4 leaf clo - ver. Love might - get you o - ver.

To Coda ⊕

C#m A B C#m A B C#m A/B

Touch a 4 leaf clo - ver. May-be we'll get o - ver. Try, your luck might come your

1 B/C# 2 B/C#

way. Like the way.

Amaj7 G#m7

Free as a bird. Yeah yeah yeah.

Amaj7 G#m7

To catch me is to catch a lep - re - chaun. — Ooh. —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line. Chord diagrams for Amaj7 and G#m7 are shown above the staff.

Amaj7 G#m7

Hold on — to your rab - bit's foot.

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Amaj7 and G#m7 are shown above the staff.

F#m7 C#m A/B B/C# D.S. al Coda

Just might — be yours for - ev - er. — You bet - ter

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for F#m7, C#m, A/B, and B/C# are shown above the staff. The system ends with the instruction 'D.S. al Coda'.

CODA C#m A B C#m

try, your luck might come your way. —

Detailed description: This system contains the final two measures of the piece. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for C#m, A, B, and C#m are shown above the staff. The system begins with the instruction 'CODA' and a C-clef.

A B C#m

Touch a 4 leaf clo - ver. Touch a 4 leaf clo - ver.

A B C#m

Try, your luck might come your way, Love might - get you o - ver.

C#m A B C#m

Touch a 4 leaf clo - ver. Touch a 4 leaf clo - ver.

A B C#m

Try, your luck might come your way. May - be we'll get o - ver.

A B C#m

Touch a 4 leaf clo - ver. Touch a 4 leaf clo - ver.

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the guitar accompaniment. The bottom line is the bass line. Chord diagrams for A, B, and C#m (4fr) are shown above the first line.

A B C#m A B *Play 3 times*

Touch a 4 leaf clo - ver. Love might get you o - ver.

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The middle line is the guitar accompaniment. The bottom line is the bass line. Chord diagrams for A, B, and C#m (4fr) are shown above the first line. The instruction "Play 3 times" is written above the final two chords.

C#m A B C#m

Touch a 4 leaf clo - ver. Touch a 4 leaf clo - ver.

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The middle line is the guitar accompaniment. The bottom line is the bass line. Chord diagrams for C#m (4fr), A, B, and C#m (4fr) are shown above the first line.

A B C#m

Try, your luck might come your way. May - be we'll get o - ver.

This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The middle line is the guitar accompaniment. The bottom line is the bass line. Chord diagrams for A, B, and C#m (4fr) are shown above the first line.

No Love

Words and Music by ERICA WRIGHT,
LEROY HUTSON, GERALD DICKERSON,
CHARLES BOYD and ROBERT BRADFORD

Steady Beat

Gm9

mf

A \flat maj7

Gm9

Da di - ya da da da da wee. Da di - ya da da da da wee.

A \flat maj7/G

Da di - ya da da da da dee dee. Ooh wee ooh wee ooh.

Gm9



Da di - ya da da da da dee dee. — Da di - ya da da da da dee dee..

Abmaj7/G



Da di - ya da da da da dee dee. — Ooh wee ooh wee ooh.

N.C.

You can see straight through me. Nev-er thought you'd do me

Abmaj7/G



Gm9



the way you do. — How could an - y-one be so cruel.
in - side of me? — How could an - y-one be such a fool.

Abmaj7/G



- pen up — my heart — so you — can know — me. I'll fake —
 — to res - cue me, — da di - ya dot dot —

S

Gm9



— it. Mm mm.
 — dot dee, — from — this mis - er - y. } How can we — make

Abmaj7/G



love when you — don't love — me? — You don't

Gm9



Abmaj7/G



show me no love, uh uh. — You don't show no love. — You don't show no love, no

Gm9



love. — You don't show no love, uh uh. — You don't

Abmaj7/G



To Coda ⊕

show no love. — You don't show no love, No

1
love. — You had — me call — in' out — your name. —

N.C.

2
What is this — strange thang — love. — Tell me,

D.S. al Coda

CODA

N.C.

love. Ba - by, you make me

Abmaj7/G



feel like you do now, do now. But

Abmaj7/G



N.C.

I, I love you too much,

1,2

Gm9



3

Gm9



much too much. Ba - by, you make me you.

Drama

63

Words and Music by ERICA WRIGHT
and TY MACKLIN

Steadily, not fast

Fmaj7

Em7

The piano introduction is in 4/4 time, marked *mf*. The right hand features a steady eighth-note accompaniment. The left hand plays chords in the bass, with some notes beamed together. Chord diagrams for Fmaj7 and Em7 are provided above the staff.

Fmaj7

Spoken: This world is so dramatic...

Sung: Ba ba ——— yeah.

The first system shows the vocal line and piano accompaniment. The vocal line begins with a spoken phrase and a sung phrase. The piano accompaniment continues with the same eighth-note pattern as the introduction.

Em7

Fmaj7

Mm mm. —

I can't — be-lieve —

The second system continues the vocal and piano accompaniment. The piano accompaniment features a repeat sign in the middle of the system.

Em7

that we're still liv - in'.

The third system concludes the vocal and piano accompaniment. The piano accompaniment continues with the eighth-note accompaniment.

Fmaj7



Em7



Oh, in this cra - zy, cra - zy world — that I'm still liv - in'.

Fmaj7



With all the prob - lems of the day, — how can we go

Em7



Fmaj7



on? — Hey. — So tired of hear - ing peo - ple say, —

Em7




{ (1,2.) "How can we go on?" — }
{ (3.) "How can I go on?" — }


Fmaj7  Em7 

Fan - ta - sy _____ peo - ple, _____ make - be - lieve _____ peo -



Fmaj7 

- ple, _____ how can you _ go on? _____ Yeah. _____ But you're _ still



Em7  1 2

To Coda 

liv - in'.



Fmaj7  Em7 

Race re - la - tions, _____ se - gre - ga - tion, _____ no oc - cu - pa - tion, _____



Fmaj7



world in - fla - tion, dem - on - stra - tion,

Em7



mis - ed - u - ca - tion. No cel - e - bra - tion to cel -

Fmaj7



- e - brate your lives. Lis - ten, peo - ple, lis - ten.

Em7



Fmaj7



Lift your hearts to God. Teach your chil - dren wis -

Em7

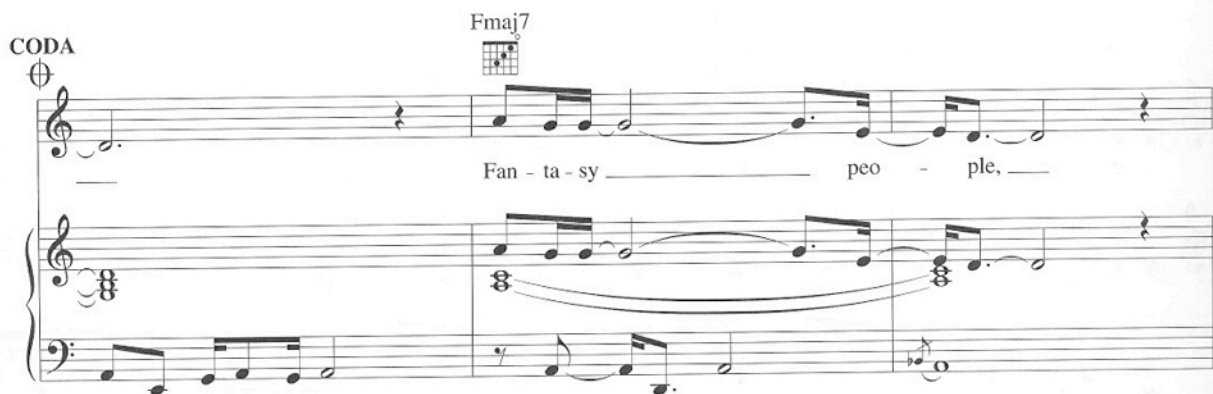
D.S. al Coda



- dom. Re - al - i - ty to-day... so they can live to - mor - row.


CODA

Fmaj7



Fan - ta - sy peo - ple,

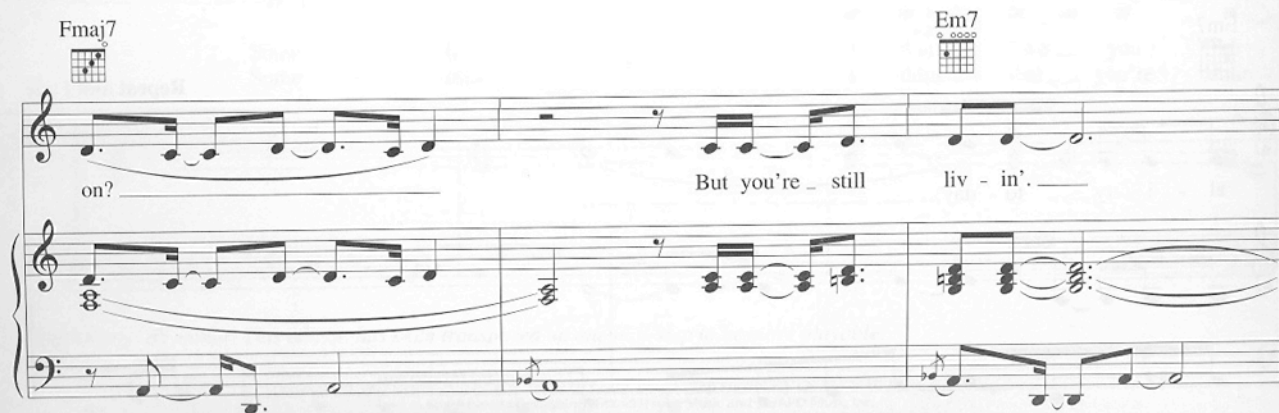
Em7



make - be - lieve peo - ple, how can you go

Fmaj7

Em7



on? But you're still liv - in'.

Fmaj7



Lis - ten, peo - ple, lis -

Em7



- ten. Lift your hearts to God.

Fmaj7



Teach your chil - dren wis - dom. Re -

Em7



Repeat and Fade

al - i - ty to - day...

Sometimes...

Words and Music by ERICA WRIGHT,
KENYATTA SAUNDERS, MEL LEWIS, LEONARD HUBBARD,
AHMIR THOMPSON and JAMES POYSER

Relaxed R&B groove

Am9 Bm7

mf

Am9 Bm7

Ye, yo, ye, yo.

Am9 D7

Ye, yo, ye, yo.

Am9

Some - times... I don't love you an -
Some - times... I think that you're drain -

Original key: B \flat minor. This edition has been transposed up one half-step to be more playable.

D7 Am9

- y - more. -
- ing me. -

Some - times... I'm -
Some - times... I -

D7 Am9

- in love - with you. - Some -
- want you - at home. - Some -

D7

times... I think that I'm go - ing mad. -
times... I feel like for - giv - ing you. -

Am9

Some - times... I do,
Some - times... I don't,

N.C. Am9

well. Mean while... you
well. Mean while... I

D7 Am9

been run - nin' through my dome. Mean
can not blame you, my love. Mean

D7

while... I'm won't leave me a lone.
while... I'm sit - ting here a lone.

Am9

Ooh chile... why it got to be
Ooh chile... this love af - fair ain't what

D7 Am9

— this way? — }
— it was. — } Ooh chile... gone on! —

This system contains the first two measures of music. The vocal line starts with a melodic phrase: "this way?" followed by a breath mark and "it was." The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for D7 and Am9 are shown above the staff.

Am7

Can you tell me where, —

This system contains the next two measures. The vocal line continues with "Can you tell me where,". The piano accompaniment continues with similar harmonic support. A chord diagram for Am7 is shown above the staff.

Fmaj7/A

oh where, oh

This system contains the next two measures. The vocal line has a long note for "oh" followed by "where," and another "oh". The piano accompaniment features a sustained chord in the right hand. A chord diagram for Fmaj7/A is shown above the staff.

Em7/A

where? Where did the love go? Where —

This system contains the final two measures. The vocal line starts with "where?" followed by "Where did the love go?" and ends with "Where". The piano accompaniment continues with harmonic support. A chord diagram for Em7/A is shown above the staff.

D7 Am9

— did the love go? — Where — did the love go? —

D7 Am9

— Where — did the love go? — Where —

D7

— did the love go? — Where — did the love go? —

Am9

— Where — did the — love go? —

1

D7

2

N.C.

No, no, no, no.

Am9

ye, yo, ye, yo.

D7

Am9

1

ye, yo, ye, yo.

D7

2

D7

Am9

ye, ay, yo, yo. (Lead vocal ad lib.)

D7 Am9

Ay, — yo, yo.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Ay, — yo, yo." The piano accompaniment consists of chords and moving lines in both the right and left hands.

1 D7

Ay, — yo, yo.

The second system of music continues the vocal line and piano accompaniment. It includes a first ending bracket labeled "1" and a D7 chord diagram. The lyrics "Ay, — yo, yo." are repeated.

2 Am7

Can — you tell — me where, —

The third system of music continues the vocal line and piano accompaniment. It includes a second ending bracket labeled "2" and an Am7 chord diagram. The lyrics "Can — you tell — me where, —" are written.

Fmaj7/A

oh where?

The fourth system of music continues the vocal line and piano accompaniment. It includes an Fmaj7/A chord diagram. The lyrics "oh where?" are written.

Em7/A



Where _ did the love go? _ Where _

Am7



_ did the love go? _ Where _ did the love go? _

Fmaj7/A



Em7/A



_ Where _ did the love go? _ Where _


Repeat and Fade

_ did the love go? _ Where _ did the love go? _

Certainly

(Flipped It)

Words and Music by ERICA WRIGHT,
MADUKWU CHINWAH, ROBERT SPINE,
ROBERT MICKENS and ALTON TAYLOR

Relaxed shuffle ()

Am11



mf



Bm9



E7#9



Am11



Bm9



E6/9



Spoken: Huh, flipped it mix. Mighty cool. One, two,



E7#9



Am11



three, four. Sung: Who gave u per -



Bm9



E6/9



E7#9



Am11



mis - sion to re - ar - range me? Cer -



Original key: B \flat minor. This edition has been transposed down one half-step to be more playable.

Bm9 E6/9 E7#9 Am11 5fr

- tain - ly not me. Who told

Bm9 E6/9 E7#9

you that it was al - right to love me? Cer -

Am11 5fr Bm9 E6/9

tain - ly, cer - tain - ly not me.

E7#9 Am11 5fr

I was not look - ing for no love af - fair, { ba - part -

Bm9 E6/9 E7#9 Am11

by, } now you wan - na fix me. Was not look - ing for no love -
ner, }

Bm9 E6/9 E7#9

af - fair, hon. Now you want to mold I me. was not look -

Am11 Bm9 E6/9

ing for no love af - fair, ba - by, now you wan - na

E7#9 Am11

kiss me. I was not look - ing for no love af - fair,

Bm9



E6/9



E7#9



Am11



and now you wan - na con - trol me, hold me.

Bm9



E6/9



E7#9



I know you're try'n' to get cre - a - tive with my love, and that's } al - right, -
real - cute, -

N.C.

but you tried to get a lit - tle trick - y. Turned my back and then you

E7#5(#9)



Am11



Bm9



E6/9



slipped me a mick-ey. Cer - tain - ly, cer - tain - ly,

E7#9 Am11

cer - tain - ly,

This system features a vocal line and piano accompaniment. The guitar chord diagrams for E7#9 and Am11 are shown above the vocal staff. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Bm9 E6/9 E7#9 Am11

cer - tain - ly. Cer - tain - ly,

This system continues the musical piece with the same vocal and piano parts. The guitar chord diagrams for Bm9, E6/9, E7#9, and Am11 are positioned above the vocal staff.

Bm9 E6/9 E7#9

cer - tain - ly,

The third system shows the continuation of the vocal and piano accompaniment. The guitar chord diagrams for Bm9, E6/9, and E7#9 are placed above the vocal staff.

Am11 Bm9 E6/9

cer - tain - ly, cer - tain - ly.

The final system on the page concludes the musical phrase. The guitar chord diagrams for Am11, Bm9, and E6/9 are shown above the vocal staff.

E7#9



G/F



B7#5(#9)



The world is mine. — When I wake up, —

Em(add9)



G(add9)



F#7#5



B7#5(#9)



(when I wake up,) I don't need no - bod - y tell -

Eb/F#



Am9



D9



ing me the time.

1

Am9



Bm11



Cm11



D9sus



E9sus



2

G/F



B7#5(#9)



Ooh, oh, oh, oh. The world

Em(add9) G(add9)

is mine, — mine, mine. (When I — wake up,) — I — don't need

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'is', followed by a quarter note 'mine,'. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and moving lines. Chord diagrams for Em(add9) and G(add9) are shown above the staff.

F#7#5 B7#5(#9) Eb/F# Am9

— no nig - ger roll - in' o - ver look - ing af - ter me. —

The second system continues the vocal and piano parts. The vocal line has a half note '— no', followed by quarter notes 'nig - ger', 'roll - in'', 'o - ver', 'look - ing', and 'af - ter me. —'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for F#7#5, B7#5(#9), Eb/F#, and Am9 are provided above the staff.

D9 Am11 Bm9 E6/9

Lead vocal ad lib.

The third system shows the vocal line with a whole rest, indicating a solo section for the lead vocal. The piano accompaniment continues with a steady bass line and a treble line featuring chords and moving lines. Chord diagrams for D9, Am11, Bm9, and E6/9 are shown above the staff.

E7#9 Am11 Bm9 E6/9

The fourth system continues the piano accompaniment from the previous system. The vocal line remains silent. The piano accompaniment features a consistent bass line and a treble line with various chords and melodic fragments. Chord diagrams for E7#9, Am11, Bm9, and E6/9 are provided above the staff.

E7#9



Am11



And then you slipped me a mick - ey.

Bm9



1-3

E7#9



4

E7#9



N.C.

And then you slipped me a mick-ey. slipped me a mick-ey.

Am11



Lead vocal ad lib.

Bm9



E6/9



E7#9



Play 4 times N.C.

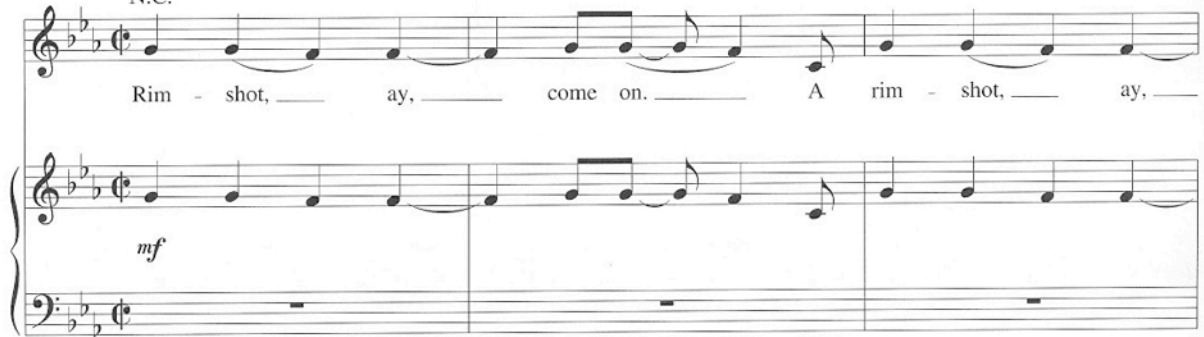
Ow.

Rim Shot (Outro)

Words and Music by ERICA WRIGHT
and MADUKWU CHINWAH

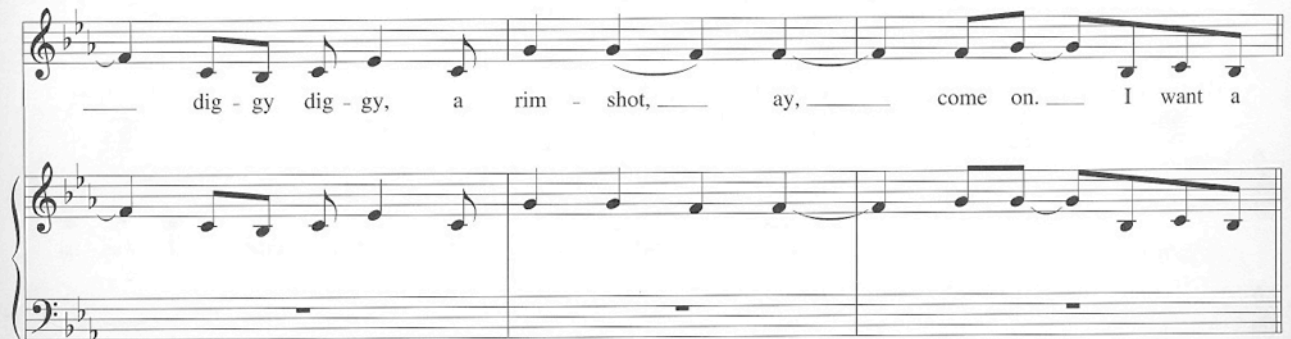
Relaxed shuffle ()

N.C.

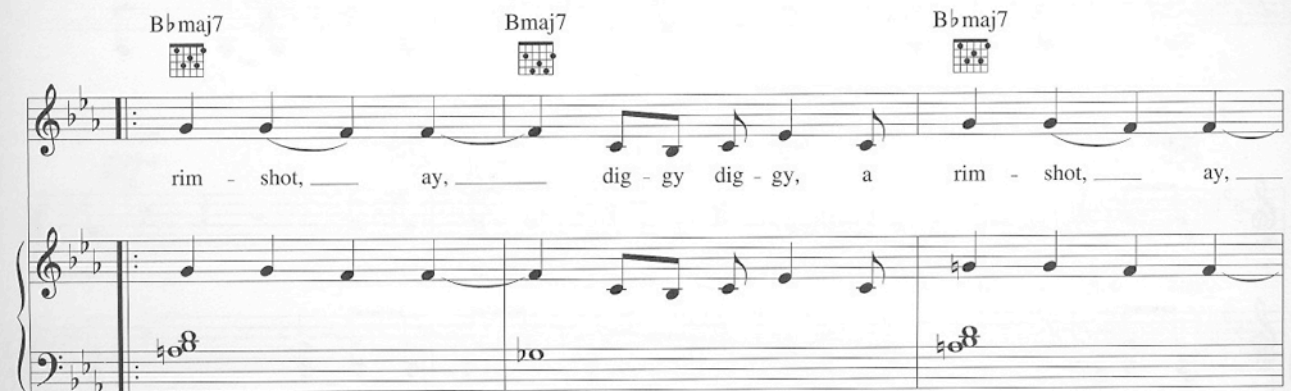


Rim - shot, ay, come on. A rim - shot, ay,

mf



dig - gy dig - gy, a rim - shot, ay, come on. I want a



B \flat maj7 **Bmaj7** **B \flat maj7**


rim - shot, ay, dig - gy dig - gy, a rim - shot, ay,



1 **A \flat maj7#5**  3fr

2 **A \flat maj7**  **B \flat maj7**  **Bmaj7** 

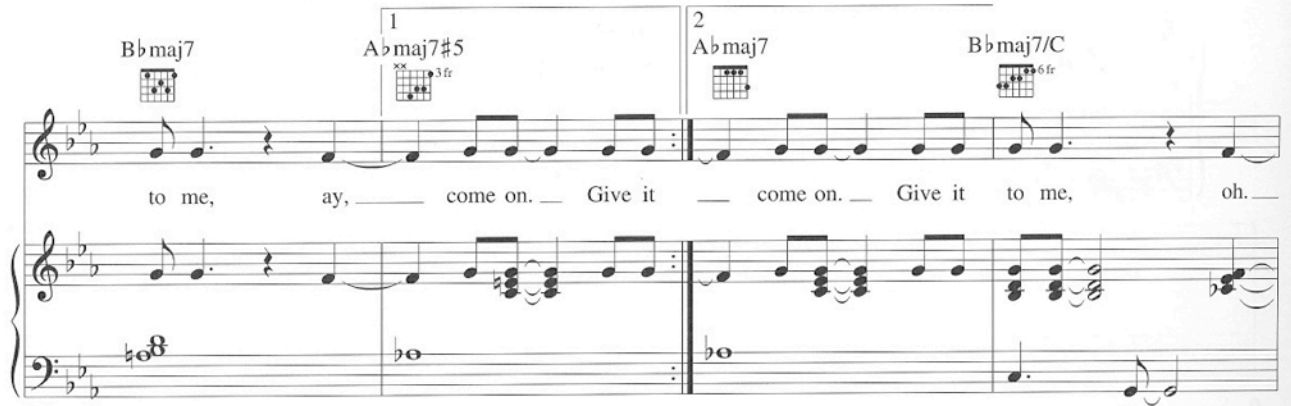
— come on. — A — come on. — Give it to me. Give it






B \flat maj7  1 **A \flat maj7#5**  3fr

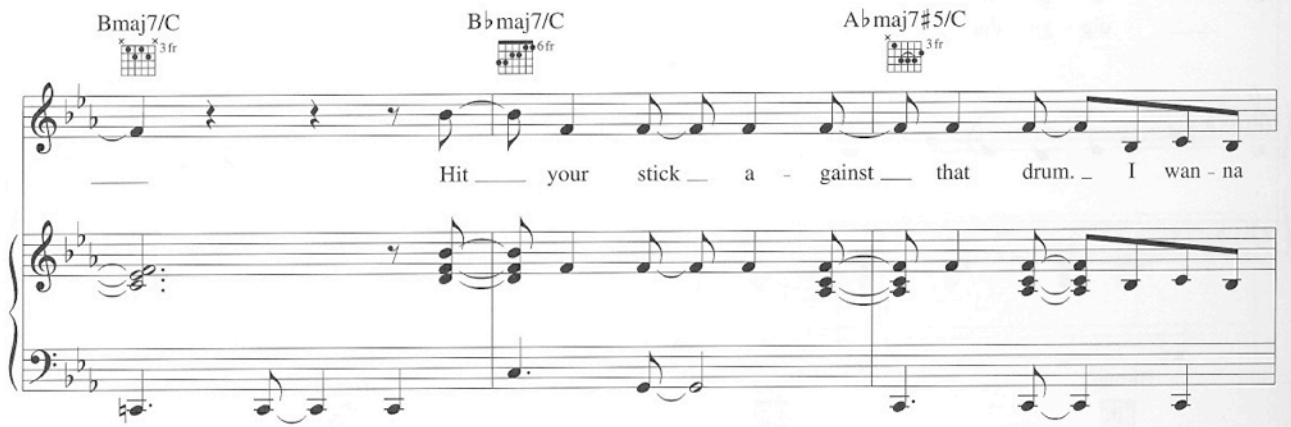
2 **A \flat maj7**  **B \flat maj7/C**  6fr

to me, ay, — come on. — Give it — come on. — Give it to me, oh. —



Bmaj7/C  3fr **B \flat maj7/C**  6fr **A \flat maj7#5/C**  3fr

— Hit — your stick — a — gainst — that drum. — I wan - na



B \flat maj7/C  6fr **Bmaj7/C**  3fr **B \flat maj7/C**  6fr

do it, oh. — Give it to me. Don't —



A \flat maj7
B \flat maj7/C
Bmaj7/C

— wan - na hear — no snare. — Come on, — the

B \flat maj7/C
A \flat maj7#5/C
B \flat maj7/C
Bmaj7

rim - shot, — ay, — I want a rim - shot, — oh. — *Lead vocal ad lib.*

B \flat maj7/C
A \flat maj7
B \flat maj7/C
Bmaj7

I want a rim - shot, — ay. — *Lead vocal ad lib.*

B \flat maj7/C
**I-4
A \flat maj7#5**
**5
A \flat maj7#5**

I want a I want a rim - shot.

B♭maj7 Bmaj7 B♭maj7

I, I, I want a, I, I, I want a, I, I, I want a,

A♭maj7 B♭maj7 Bmaj7 B♭maj7

I want a rim - shot.

A♭maj7#5 B♭maj7/C Bmaj7/C

I, I want a, I, I, I want a, I,

B♭maj7/C 1 A♭maj7 2 A♭maj7#5 N.C.

I, I want - a rim - shot. I, shot, — ay.