

THE

PIANO • VOCAL • CHORDS

# R&B Songs BIG BOOK

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MARY J. BLIGE  
CHARLS BARKLEY  
MARIAH CAREY  
OLETA ADAMS  
CHRISTINA AGUILERA  
JUSTIN TIMBERLAKE  
WHITNEY HOUSTON  
NELLY FURTADO  
TONI BRAXTON  
LUTHER VANDROSS  
INDIA.ARIE  
50 CENT  
THE PUSSYCAT DOLLS  
AALIYAH  
THE OJAYS  
BEYONCÉ  
FRANKIE J  
JENNIFER LOPEZ  
KANYE WEST  
NEXT  
BARRY WHITE  
MONICA  
TREY SONGZ  
BOW WOW  
DONELL JONES  
and many more...



788.42

R&B

PIANO • VOCAL • CHORDS

**THE**  
**R&B Songs**  
**BIG BOOK**



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# CONTENTS

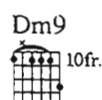
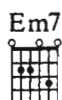
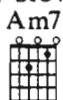
TITLE	ARTIST	PAGE
Another Sad Love Song.....	Toni Braxton.....	3
Baby Mama.....	Fantasia.....	8
Be Without You.....	Mary J. Blige.....	12
Beep.....	The Pussycat Dolls.....	18
Best Friend.....	50 Cent & Olivia.....	26
Can't Get Enough of Your Love, Babe.....	Barry White.....	33
Crazy.....	Gnarls Barkley.....	42
Dance with My Father.....	Luther Vandross.....	54
Dilemma.....	Nelly featuring Kelly.....	60
Dirrty.....	Christina Aguilera.....	47
Dreamlover.....	Mariah Carey.....	68
For You I Will.....	Monica.....	73
Get Here.....	Oleta Adams.....	78
Get It On Tonight.....	Montell Jordan.....	88
Give Me You.....	Mary J. Blige.....	83
Gotta Go.....	Trey Songz.....	94
Hold You Down.....	Jennifer Lopez.....	101
Hotel.....	Cassidy featuring R. Kelly.....	108
How to Deal.....	Frankie J.....	122
I Am Not My Hair.....	India.Arie.....	128
I Turn to You.....	Christina Aguilera.....	136
I'm Your Baby Tonight (Dronez Mix).....	Whitney Houston.....	115
In Da Club.....	50 Cent.....	142
Just Friends (Sunny).....	Musiq.....	148
Let's Get Down.....	Bow Wow.....	153
Little Things.....	India.Arie.....	158
Miss You.....	Aaliyah.....	172
Naughty Girl.....	Beyoncé.....	178
Oops (Oh My).....	Tweet.....	184
Promiscuous.....	Nelly Furtado.....	190
Shake It Off.....	Mariah Carey.....	196
Stickwitu.....	The Pussycat Dolls.....	165
Too Little Too Late.....	Jo Jo.....	204
Touch the Sky.....	Kanye West.....	211
Un-Break My Heart.....	Toni Braxton.....	216
Usta Be My Girl.....	The OJays.....	228
What Goes Around... Comes Around.....	Justin Timberlake.....	221
Where I Wanna Be.....	Donell Jones.....	234
Where My Girls At?.....	702.....	240
Wifey.....	Next.....	245
You Make Me Feel Brand New.....	The Stylistics.....	252

Baby mama / Toni Braxton / Baby mama /  
 Be without you / Mary J. Blige / Beep / The Pussycat Dolls / Best  
 Friend / 50 Cent & Olivia / Can't Get Enough of Your Love, Babe / Barry White / Crazy / Gnarls Barkley / Dance with My Father / Luther Vandross / Dilemma / Nelly featuring Kelly / Dirrty / Christina Aguilera / Dreamlover / Mariah Carey / For You I Will / Monica / Get Here / Oleta Adams / Get It On Tonight / Montell Jordan / Give Me You / Mary J. Blige / Gotta Go / Trey Songz / Hold You Down / Jennifer Lopez / Hotel / Cassidy featuring R. Kelly / How to Deal / Frankie J / I Am Not My Hair / India.Arie / I Turn to You / Christina Aguilera / I'm Your Baby Tonight (Dronez Mix) / Whitney Houston / In Da Club / 50 Cent / Just Friends (Sunny) / Musiq / Let's Get Down / Bow Wow / Little Things / India.Arie / Miss You / Aaliyah / Naughty Girl / Beyoncé / Oops (Oh My) / Tweet / Promiscuous / Nelly Furtado / Shake It Off / Mariah Carey / Stickwitu / The Pussycat Dolls / Too Little Too Late / Jo Jo / Touch the Sky / Kanye West / Un-Break My Heart / Toni Braxton / Usta Be My Girl / The OJays / What Goes Around... Comes Around / Justin Timberlake / Where I Wanna Be / Donell Jones / Where My Girls At? / 702 / Wifey / Next / You Make Me Feel Brand New / The Stylistics

# ANOTHER SAD LOVE SONG

By  
DARYL SIMMONS  
and BABYFACE

Moderately slow



Vo, \_\_\_\_\_ wo, \_\_\_\_\_ wo. \_\_\_\_\_

*mf*

Dm7/G



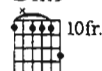
Am7



Em7



Dm9



Vo, \_\_\_\_\_ wo, \_\_\_\_\_ wo. \_\_\_\_\_

(b)

Dm7/G



Am5



Am7



Since you been gone I been  
Since you been gone I keep



Em7



Dm7



Dm7/G



hang - in' a - round — here late - ly with my mind messed up.  
think - in' a - bout — you, ba - by. Gets me all choked up.

Am7



Em7



Dm7



Jumped in my car, tried to clear my mind, did - n't help — me. I guess I'm  
This heart of mine keeps dream-in' of you and it's cra - zy babe, you'd think I'd

Dm7/G



Em7



Eb9



all messed up now, ba - by. Soon as I jumped in - to my ride, those  
had e - nough, yeah. As soon as I get you out my head, I'm

Dm7



Dm7/G



Dm9/G



Em7



mem - 'ries start to play. A song comes on, on  
in my car a - gain. Just one re - quest from

E $\flat$ 9



A $\flat$ maj7



Dm9/G



Em7



Dm9



Dm7/G



Am7



Em7



Dm9



1. Dm7/G



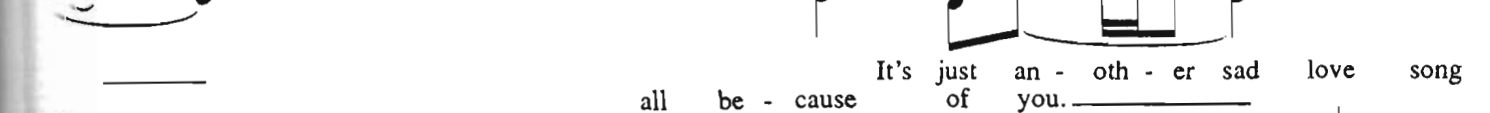
Am5

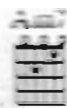
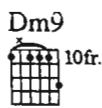


2. Dm7/G



Am7



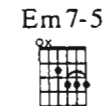
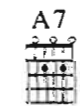
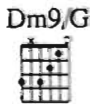


rack-in' my brain— like cra - zy. Guess I'm all torn up. Be it fast or slow, it

does-n't let go— or shake— me. Here come the strings, then

some - bod - y sings, on - ly takes a beat and then it starts kill - in' me dar-lin'.

On - ly takes one note, I tell ya from that ra - di - o. It's just an - oth - er lone - ly



Dm7/G



Ebm7/Ab



Bbm7



love — song. —————

It's just an - oth - er sad love song



Fm7



Ebm9



Ebm7/Ab



Bbm7



rack-in' my brain - like cra - zy.

Guess I'm all torn up. Be it fast or slow, it



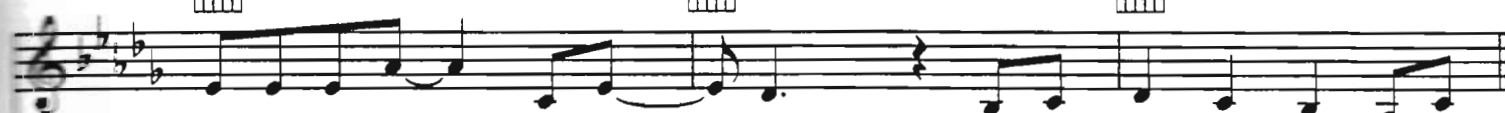
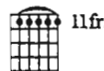
Fm7



Ebm9

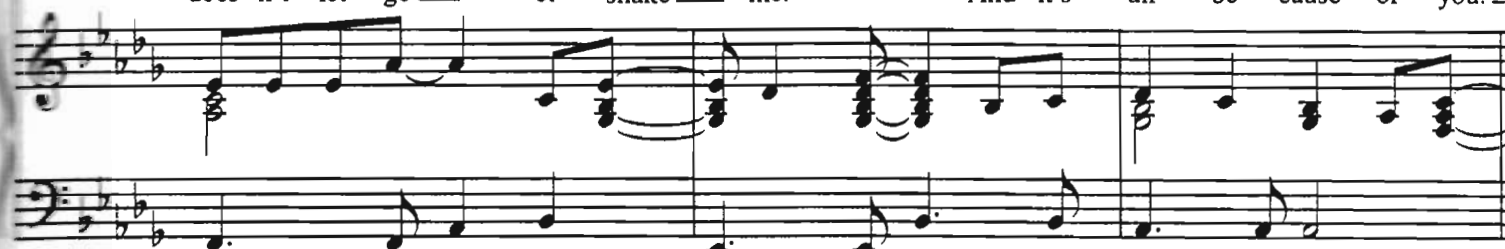


Ebm7/Ab



does - n't let go — or shake — me.

And it's all be - cause of you. —



Repeat and fade (vocal ad lib)

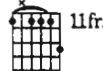
Bbm7



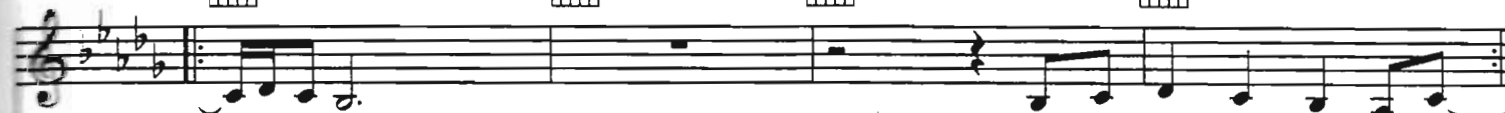
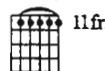
Fm7



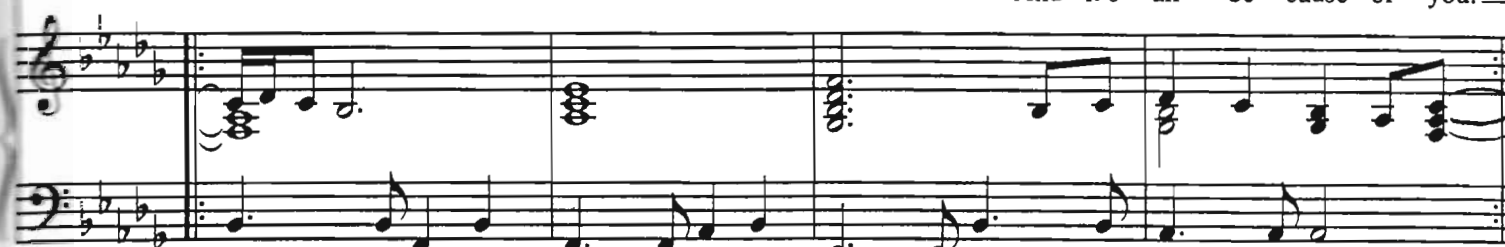
Ebm9



Ebm7/Ab



And it's all be - cause of you. —

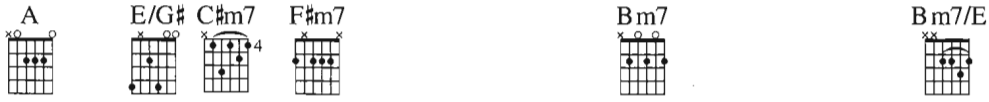




# BABY MAMA

Words and Music by  
EUGENE RECORD, BARBARA ACKLIN,  
HAROLD LILLY, VITO COLAPIETRO and NEELY DINKINS, JR.

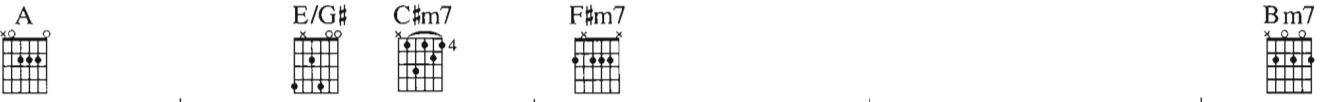
Moderately slow ♩ = 82



*mf*



Chorus:



B - A - B - Y A M - A - M - A.



This goes out to all my ba - by ma - mas. This goes out to all my ba - by ma - mas.

A

E/G#

C#m7

F#m7

Bm7

B - A - B - Y M - A - M - A.

Bm7/E

This goes out to all my ba - by ma - mas. I got love for all my ba - by ma - mas.

Verse:

A

E/G#

C#m7






F#m7

Bm7


1. It's a - bout time we had our own song. Don't know what took so long...  
 2.3. See additional lyrics


Bm7/E

'Cause, now - a - days, it's like a badge of hon - or to be a ba - by ma - ma.


A  E/G#  C#m7  F#m7  Bm7 

I see you pay-in' your bills. I see you work-in' your job. I see you go-in' to school and, girl, I know it's








Bm7/E 


hard. And e - ven though you're fed up with mak-in' beds up, girl, keep your head up. All my...




*Chorus:*


A  E/G#  C#m7  F#m7  Bm7 

B - A - B - Y M - A - M - A.



Bm7/E 

This goes out to all my ba - by ma - mas. This goes out to all my ba - by ma - mas.



A E/G# C#m7 F#m7 Bm7 Bm7/E

B - A - B - Y M - A - M - A. This goes out to all my ba-by ma-mas.

1.2. 3.

I got love for all my ba-by ma-mas. I got love for all my ba-by ma-mas.

A E/G# C#m7 F#m7 Bm7 Bm7/E Repeat ad lib. and fade






Verse 2:  
 I see you get that support check in the mail.  
 You open it and you're like, "What the hell?"  
 You say, "This ain't even half of daycare."  
 Sayin' to yourself, "This here ain't fair."  
 And all my girls who don't get no help,  
 Who gotta do everything by yourself,  
 Remember, what don't kill you,  
 Can only make you stronger.  
 My baby mama...  
 (To Chorus:)


Verse 3:  
 'Cause we the backbone of the hood.  
 I always knew that, that we could.  
 We can go anywhere, we can do anything.  
 I know we can make it, if we dream.  
 And I think it should be a holiday  
 For single mothers tryin' to make a way.  
 But until then, here is your song.  
 Show love to my...  
 (To Chorus:)

# BE WITHOUT YOU

Words and Music by  
 BRYAN MICHAEL COX, JOHNTA AUSTIN,  
 MARY J. BLIGE and JASON PERRY

Moderately slow ♩ = 72





Dm  C/E  Dm  Bbmaj7  C 



*mp*  
 (with pedal)

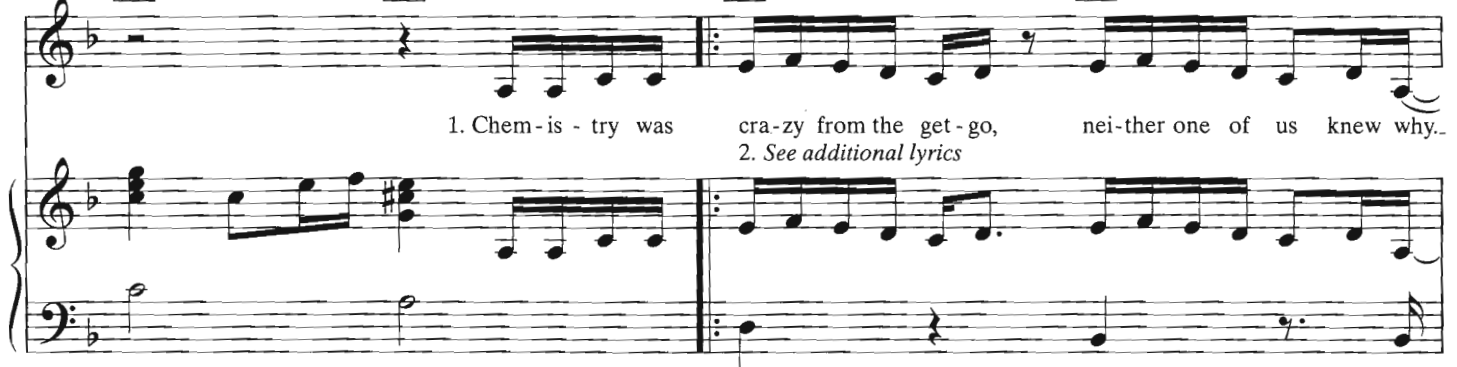
Dm  Gm7  1. C  A7 



2. C  A7  Verse: Dm  Bbmaj7 

1. Chem - is - try was cra-zy from the get - go, nei-ther one of us knew why.

2. See additional lyrics





C Am Dm Gm7

We did - n't deal noth-in' o - ver-night 'cause a love like this\_\_ takes some time.

C Am7 Dm7 Bb

Peo - ple swore it off as a phase, said\_\_ we can't see that, now

C Am7 Dm7 Gm7

from top to bot-tom, they\_ see that we did that. (Yes) It's so true that (yes) we've been through it,

§Chorus:

C A7 Dm Bbmaj7

(yes) we got real sh\*\*. See, ba-by, we've been too strong for too long, and I can't be with-out\_



— you, ba - by. And I'll be wait-ing up un - til you get home, 'cause I can't sleep with-out



— you, ba - by. An - y - bod - y who's ev - er loved, ya know, just what I feel.



To Coda ⊕

Too hard to fake it, noth-ing can re-place it. Call the ra - di - o if you just can't be with-out-



1. — your ba - by. 2. — your ba - by.

Bridge:

Gm7



Am7



Bbmaj7



Am7



See, this is real talk, c - 'mon, al - ways stay, (no mat - ter what,) good or

Gm7



Am7



Bbmaj7



A7



bad, (thick or thin,) right or wrong (all day, ev - 'ry day. ) Now if you're

N.C.

down on love or don't be - lieve, this ain't for you. (No, this ain't for you. And if you got it

deep in your heart, and deep down you know that it's true, well, let me see you put your  
C - 'mon, c - 'mon, c - 'mon.



hands up, fel - las, tell your la - dy she's the one. Oh, put your

Hands up, fel - las, tell your la - dy she's the one.



*D.S. al Coda*

hands up, la - dies, let him know he's got you look him right in the eyes\_ and tell him we've been

Hands up, la - dies, let him know he's got you locked.\_)

*Coda*



\_ your ba - by.



Dm



Bbmaj7



C



Am7



I wan-na be with you, got-ta be with you, need to be with you.

*Repeat ad lib. and fade*

Dm



Gm7



C



A7



I wan-na be with you, got-ta be with you, need to be with you.

*Verse 2:*

I've got a question for you,  
 (See, I already know the answer.)  
 Still, I wanna ask you:  
 Would you lie? (*no*)  
 Make me cry? (*no*)  
 Do somethin' behind my back and then try to cover it up?  
 Well, neither would I, baby.  
 My love is only your love, (*yes*)  
 I'll always be faithful. (*yes*)  
 I'm for real (*yes*)  
 And with us you'll always know the deal.  
 (*To Chorus:*)



# BEEP

Words and Music by  
 WILLIAM ADAMS, KARA DIOGUARDI,  
 and JEFF LYNNE

Moderately ♩ = 104



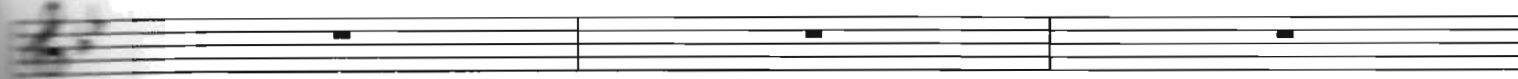
Ha ha ha ha ha,

ha ha ha ha ha. Ha ha ha ha ha ha ha ha.

**Chorus:**  
**Will.I.Am:**

*It's funny how a man only thinks about the... You got a real big heart, but I'm looking your... You got real big brains, but I'm looking at your...*

**PCD:**



*Girl, there ain't no pain in me looking at your... I don't give a... keep looking at my... 'Cause it don't mean a thing if you're looking at my...*



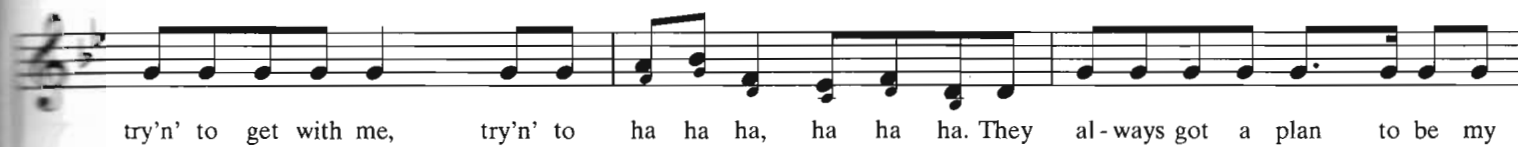
*I'm-a do my thing while you're playing with your... Ha ha ha ha ha ha ha.*



**Verse 1:**



1. Ev - 'ry boy's the same since I been in sev-enth grade. They been



try'n' to get with me, try'n' to ha ha ha, ha ha ha. They al-ways got a plan to be my



one and on - ly man, want to hold me with their hands, want to ha ha ha, ha ha ha.

Ebmaj7



Dm



I keep turn-ing them down, but they al-ways come a-round, ask-ing me to go a-round. That's not the

Gm7



Ebmaj7



way it's go - ing down. 'Cause they on - ly want, on - ly want my ha ha ha, ha ha ha.

Dm



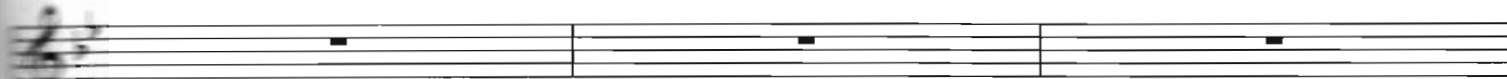
§ Chorus:

Gm



**Will.I.Am:**

On - ly want what they want but nah ah ah, nah ah ah. *It's funny how a man only thinks about the...*



You got a real big heart, but I'm looking your... You got real big brains, but I'm looking at your... Girl, there ain't no pain in me looking at your...

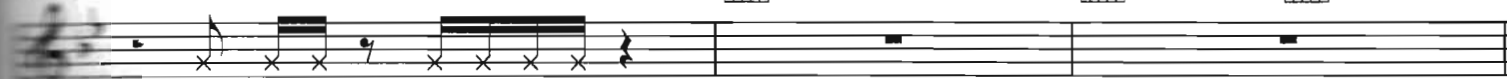
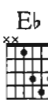


PCD:

To Coda ☉



I don't give a... keep looking at my... 'Cause it don't mean a thing if you're looking at my... I'm-a do my thing while you're playing with your...



Ha ha ha ha ha ha ha ha.



Verse 2:



I Do you know that "no" don't mean "yes?" It means "no." So, just hold\_ up, wait a min-ute,





let me put my two cents in it. One, just be pa - tient, don't be rush - ing like you're an - xious, and,



two, you're just too ag - gres - sive try'n' to get your ah. Do you know



that I know? And I don't want to go there. For they



on - ly want, on - ly want my ha ha ha, ha ha ha. On - ly want what they want but,



Chorus:

Gm



Will.I.Am:

nah ah ah, nah ah ah. *It's funny how a man only thinks about the... You got a real big heart, but I'm looking your...*

PCD:

*You got real big brains, but I'm looking at your... Girl, there ain't no pain in me looking at your... I don't give a... keep looking at my...*

*Cause it don't mean a thing if you're looking at my... I'm-a do my thing while you're playing with your... Ha ha ha ha ha ha*

Bridge:

E5

F

F/A

Gm



Will.I.Am: Boom boom boom boom boom boom boom.

Boom boom boom boom boom boom boom. Ooh, \_\_\_\_\_ you got it bad \_\_\_\_\_ I \_\_\_\_\_ can  
(Will.I.Am cont.)

tell. \_\_\_\_\_ You want it bad, \_\_\_\_\_ but \_\_\_\_\_ oh, well. \_\_\_\_\_ Dude, what you

got for me \_\_\_\_\_ is some - thing \_\_\_\_\_ I, \_\_\_\_\_ some -

thing \_\_\_\_\_ I \_\_\_\_\_ don't \_\_\_\_\_ need. \_\_\_\_\_ Hey! \_\_\_\_\_

*D.S. al Coda*

E $\flat$  F F/A

Coda



Ha ha ha ha ha ha ha. **Will.I.Am:** *It's funny how a man only thinks about the...*

E<sup>b</sup>maj7



Dm



*You got a real big heart, but I'm looking your... You got real big brains, but I'm looking at your... Girl, there ain't no pain in me looking at your...*



PCD:

*I don't give a... keep looking at my... 'Cause it don't mean a thing if you're looking at my... I'm-a do my thing while you're playing with your...*









N.C.

Ha ha ha ha ha ha ha.

# BEST FRIEND

Words and Music by  
 JOSEPHINE ARMSTEAD, NICKOLAS ASHFORD,  
 VALERIE SIMPSON and CURTIS JACKSON







Moderately slow ♩ = 92

Olivia: Ah. Ooh.









50 Cent: Yeah, it's my take, man.

*mf*  
 (Piano ad lib....)

Listen to my take. I've wait-ed, I've wait-ed, and time went by.

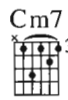
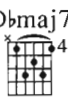
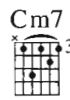
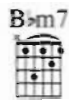
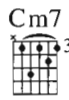
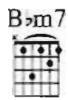
...end piano ad lib.)

All I could do was cry. Sil - ly, sil - ly.

50 Cent: If I was your best.

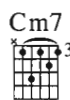
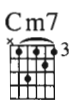
§ Chorus 1:



— friend, I'd want you 'round all the time. Could I be your best



— friend, if you'll prom - ise you'll be mine. Please,



say he's just a friend... Now, girl, let's not pre - tend... Ei - ther he

To Coda ♯



is or he ain't your man... Please say he's just a friend... If I was your best...



Verse:



friend.  
 1. First, we get to talkin', then we get to touchin',  
 2. See additional lyrics

If we get past the phone games, we'll be...



I kiss like the French do, put my tongue in your ear,  
 do it like the dogs do it, girl, and pull on your hair.



For me a different scenery just means a different position,  
 in the tub or on the sink, I improvise, now, listen.



On the chopper, on the jet, join the mile-high club,  
 I'm no fool, I know money can't buy me love.

B♭m7

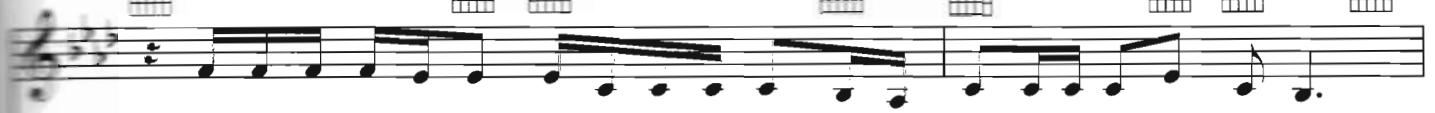
Cm7 D♭maj7

Cm7

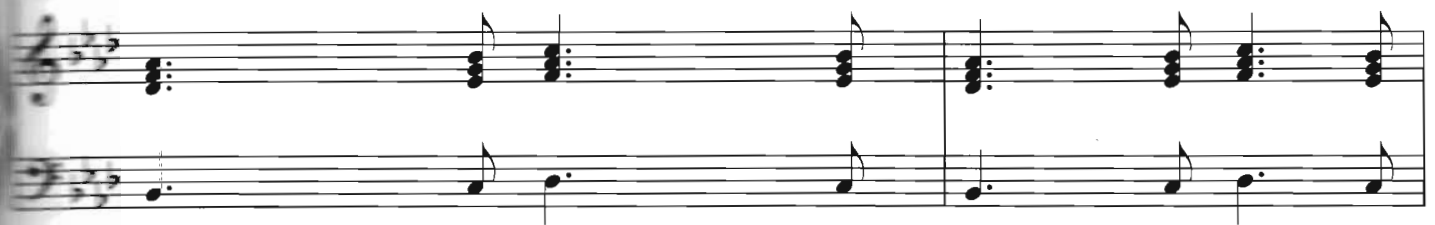
B♭m7

Cm7 D♭maj7

Cm7



Olivia: You said that I could call you when - ev - er I need - ed some - one to lis - ten to me.



B♭m7

Cm7 D♭maj7

Cm7

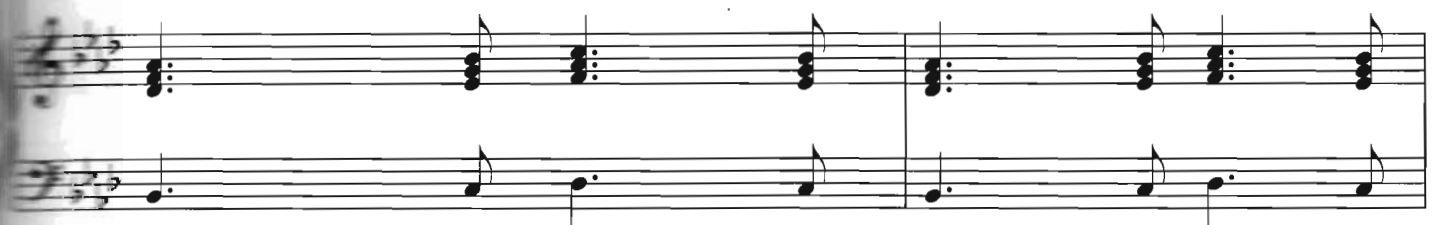
B♭m7

Cm7 D♭maj7

Cm7



That's why I'm here, — stand - ing by your side, 'cause you al - ways come through for me.



B♭m7

Cm7 D♭maj7

Cm7

B♭m7

Cm7 D♭maj7

Cm7



So man - y oth - ers try — to be where you are, but they just want - ed to throw me.



B♭m7

Cm7 D♭maj7

Cm7

B♭m7

Cm7 D♭maj7

Cm7



But you took your time and now I'm sat - is - fied. That's why I want you all to me.  
'Cause if you were my best -



Chorus 2:



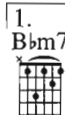
friend, I'd want you 'round all the time. Could I be your best.



friend? I promise, boy, you'll be mine. I



said he's just a friend, baby, it's not pretend. Either he



50 Cent:

is, or he ain't my man. I said he's just a friend. If I was your best

2. *Bridge:*

Bbm7 Cm7 Dbmaj7 Cm7 Bbm7 Cm7 Dbmaj7 Cm7

said he's just a friend... **Olivia:** We've been bet - ter than friends

Bbm7 Cm7 Dbmaj7 Cm7 Bbm7 Cm7 Dbmaj7 Cm7

for a long time... Ain't no need to pre - tend,

Bbm7 Cm7 Dbmaj7 Cm7 Bbm7 Cm7 Dbmaj7 Cm7

you'll al - ways be mine. We've been bet - ter than friends

Bbm7 Cm7 Dbmaj7 Cm7 Bbm7 Cm7 Dbmaj7 Cm7

for a long time... Ain't no flip - pin' or fak -

D.S.  $\text{al Coda}$

$\oplus$  Coda

B $\flat$ m7 Cm7 D $\flat$ maj7 Cm7 50 Cent:

in', you'll al-ways be\_\_ mine. If I was your best\_

B $\flat$ m7 Cm7 D $\flat$ maj7 Cm7

say he's just a friend\_ If I was your best\_

B $\flat$ m7 Cm7 D $\flat$ maj7 Cm7 B $\flat$ m7 Cm7 D $\flat$ maj7 Cm7

\_\_ friend.

B $\flat$ m7 Cm7 D $\flat$ maj7 Cm7 B $\flat$ m7 Cm7 D $\flat$ maj7 Cm7 Repeat ad lib. and fade

Verse 2  
 (50 Cent): While you in your bubble bath, I'll come washin' your back,  
 When you puttin' on your lotion, I can help you with that.  
 I sit and think of things to say that may make you smile,  
 Or give you gifts from the heart to reflect my style.  
 The slang I use when we build may change how you talk,  
 And if I'm focused while I'm strokin', I could change how you walk.  
 There's a swagger that you come with when you come from New York,  
 I'm a hustler, I just hustle in the things that I bought.  
 (Olivia:) I'm not afraid to explore my body,  
 Ooh, give me that feelin'.  
 Then we can watch some TV or play a CD,  
 Maybe that "Sexual Healing."  
 You try to sing to me, you're never on the key,  
 But you do it just to appease me.  
 I'd rather spend my time wasting time with you,  
 Ooh, you make it so easy.  
 (To Chorus 2:)

# CAN'T GET ENOUGH OF YOUR LOVE, BABE

Words and Music by  
BARRY WHITE

Moderate dance groove

B♭maj7

Am7

(Spoken:) I've heard people say that too much of any -

thing is not good for you, baby, but, I don't know about that.

Fmaj7

Gm7

Am7

B♭maj7

As many times as we've loved, shared love and made love,

Am7

Fmaj7

Gm7

Am7

B♭maj7

it doesn't seem to me like it's ever, ever enough.

Am7

Fmaj7

Gm7

Am7

B♭maj7



B♭maj7/C



It's just not enough, (Sung:) no.

no. My

F Am7 Dm7 B♭maj7 Am7 Gm7 Gm7/C

dar - ling, I can't get e-nough of your

F Am7 Dm7 B♭maj7 Am7 Gm7 Gm7/C

love, ba - by. No, I

F Am7 Dm7 Bbmaj7 Am7 Gm7 Gm7/C

don't know, - I don't know why \_\_\_\_\_ I can't get e-nough of your\_

F Am7 Dm7 Bbmaj7 Am7 Gm7 Gm7/C

\_\_\_ love, ba - by. { There are some Oh if

F Am7 Dm7 Bbmaj7 Am7 Gm7 Gm7/C

things I can't get used \_ to no mat - ter how\_ I try.\_  
I could on - ly make you see and make you un - der - stand.\_

F Am7 Dm7 Bbmaj7 Am7 Gm7 Gm7/C

It seems the more\_ Boy, your love \_



F Am7 Dm7 B♭maj7 Am7 Gm7 Gm7/C

— you give the more I want and, ba - by, that's no lie. —  
 — for me is all I need now, and more than I can stand. —

F Am7 Dm7 B♭maj7 Am7 Gm7 Gm7/C

— Oh, no. Tell me.  
 — Oh, well.

B♭maj7

What can I say, — what am I gon - na do? —  
 How can I ex-plain all the things I feel? —

Am7 Dm7

How should I feel when ev - 'ry - thing is you, you, — you?  
 You've giv - en me so much. Boy, it's so un - real, un - real, un - real.

B♭maj7



What kind of a love is this that you're giving me?  
Well, I keep loving you more and more each time.

Am7



Dm7



Is it in your kiss or just because you're sweet, sweet?  
Boy, what am I gonna do 'cause you blow my mind, mind.

B♭maj7



You're all I know and ev-'ry time you're near  
I got the same old feeling ev-'ry time you're near.

B♭maj7/C



I feel a change, something's mov -

ing, I scream your\_ name. What ya got me do - ing?

F Am7 Dm7 Bbmaj7 Am7 Gm7 Gm7/C

Dar - ling, I, oh, I can't get e-nough of your\_

F Am7 Dm7 Bbmaj7 Am7 Gm7 Gm7/C

\_ love, ba - by. Oh.

Bbmaj7

Ba - by, it did - n't take all of my\_ life\_ to find\_ you\_

Am7



Fmaj7



Gm7



Am7



and it sure ain't gon - na take the rest of my life to

Bbmaj7



keep you, yeah, keep you hap -

Am7



Dm7



Gm7



py.

Gm7/C



Gm7



No, dar - ling, dar - ling, dar - ling, dar - ling,

Gm7/C



Gm7



Gm7/C



hap - py.

Gm7



Gm7/C



Am/C



Bb/C



C



oo. My

F



Am7



Dm7



Bbmaj7



Am7



Gm7



Gm7/C



dar - ling, I, oh, I can't get e-nough of your

F



Am7



Dm7



Bbmaj7



Am7



Gm7



Gm7/C



love, ba - by. Woo, I

F Am7 Dm7 B♭maj7 Am7 Gm7 Gm7/C

don't know, I don't know, I don't know why I can't get e-nough of your

1 F Am7 Dm7 B♭maj7 Am7 Gm7 Gm7/C

love, ba - by. Oh, my

2 F Am7 Dm7 B♭maj7 Am7 Gm7 Gm7/C

love, your love, your love, woo, hoo.

F Am7 Dm7 B♭maj7 Am7 Gm7 Gm7/C Repeat and Fade

Can't get e-nough, can't get e-nough, can't get e-nough, can't get e-nough.

# CRAZY

Words and Music by  
THOMAS DECARLO CALLAWAY, BRIAN JOSEPH BURTON,  
GIANFRANCO REVERBERI and GIAN PIERO REVERBERI

Moderately ♩ = 112

Verse:



1. I re-mem-ber when, I re-

*mf*

This system contains the first two staves of music. The vocal line (top staff) begins with a whole rest followed by a quarter note G4, eighth notes A4 and B4, a quarter note C5, and a quarter note B4. The piano accompaniment (bottom staff) starts with a half note G3, quarter notes A3 and B3, and a half note C4. The piano part includes dynamic markings and accents.

E♭maj7



mem-ber, I re-mem-ber when I lost my mind. There was

This system contains the second and third staves of music. The vocal line continues with eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter note F4. The piano accompaniment continues with a half note G3, quarter notes A3 and B3, and a half note C4.

A♭(9)

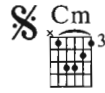


some-thing so spe-cial a-bout that place. E-ven your e-mo-tions had an

This system contains the fourth and fifth staves of music. The vocal line continues with eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter note F4. The piano accompaniment continues with a half note G3, quarter notes A3 and B3, and a half note C4.



ech - o in so much space. Mm,



mm, mm. And when you're out there with - out  
2.3. See additional lyrics



care, yeah, I was out of touch. And it



was - n't be - cause I did - n't know e - nough.





I just knew too much, mm. Does that make me cra -

Chorus:



zy? Does that makes me cra - zy?



Does that make me cra - zy? Pos - si - bly.



To Coda ⊕ G



And I hope that you are hav -

ing the time of your life. But think twice.

**A $\flat$ (9)** **A $\flat$**

That's my on - ly ad - vice.

**E $\flat$ maj7** **Gsus**

1. **G** 2. **G** *D.S. al Coda*

Mm.

$\Phi$  *Coda* **G** **C**

Mm, ooh,

A<sup>9</sup> A<sup>7</sup> E<sup>7</sup> maj7

mm, \_\_\_\_\_ woo, \_\_\_\_\_

G<sup>sus</sup> G C<sup>m</sup>

ooh, \_\_\_\_\_ mm. \_\_\_\_\_

*Verse 2:*

Come on now, who do you, who do you,  
 Who do you, who do you think you are?  
 Ha ha ha, bless your soul,  
 You really think you're in control.

*Chorus 2:*

Well, I think you're crazy.  
 I think you're crazy.  
 I think you're crazy,  
 Just like me.  
 My heroes had the heart to lose their lives out on a limb,  
 And all I remember is thinking I want to be like them.

*Verse 3:*

Ever since I was little, ever since I was little it looked like fun.  
 And it's no coincidence I've come,  
 And I can die when I'm done.

*Chorus 3:*

But maybe I'm crazy.  
 Maybe you're crazy.  
 Maybe we're crazy.  
 Probably.  
 (To Coda)

# DIRRTY

Words and Music by BALEWA MUHAMMAD,  
CHRISTINA AGUILERA, JASPER CAMERON,  
DAYNA STINTON and REGGIE NOBEL

*(Spoken:) Dirty, filthy, nasty. Too dirty to clean my act up.  
If you ain't dirty, you ain't here to party.*

N.C.

Moderate dance beat ♩ = 100

La - dies, *move!* Gen - tle-man, *move!* some -

bod - y ring the a - larm, a fi - re on the roof. Ring the a - larm, and I'm throw-in' el - bows.

Ring the a - larm, and I'm throw-in' el - bows. Ring the a - larm, and I'm throw-in' el - bows.

Verse:  
NC.

1. Ooh, o - ver - due.\_\_\_\_  
2. See additional lyrics

Gim-me some room,\_\_\_\_ com - in' through.\_\_\_\_ Paid my dues, in the mood,\_\_\_\_

me and the girls wan - na shake the room.\_\_\_\_ D J's spin-nin', show your hands.\_\_\_\_ And

let's get dirrt - y. That's my jam.\_\_\_\_ I need that to get me off.\_\_\_\_

Gm7



Sweat - in' till my clothes come off. It's ex - plo - sive, speak - ers are thump - in'.

Still jump - in', six\_\_\_ in the morn - in' Ta - ble danc - in', glass - es are crash - in'.

No ques - tion, time\_\_\_ for some ac - tion. Tem - p'ra - ture's up, (can you feel it?)

'bout to\_\_\_ e - rupt. Gon - na get my girls. Get your boys, gon - na

*Chorus:*

make some noise. Gon-na get row - dy. Gon-na get a lit - tle un -

ru - ly. Get it fired up in a hur - ry. Wan-na get dirrt - y.

It's a - bout time that I came to start the par - ty. Sweat drip-pin' o - ver my

bod - y. Danc-in' get-tin' just a lit - tle naugh - ty. Wan-na get dirrt - y.

1. | 2.

It's a - bout time for my ar - riv - al. It's a - bout time for my ar - riv - al. Here it

Bridge:  
NC.

comes, it's the one you been wait - in' on. Get up, here we go, yo, that's what's up. Giv-in'

just what you want to the max - i - mum. Uh - oh, (Uh - oh.) here we go. (Here we go.) What we

do when the mu - sic starts to drop, that's when we take it to the park - ing lot. And I



bet you some - bod - y's gon - na call the cops... Uh - oh, (Uh - oh.) here we go. (Here we go, here we

Whoa.  
go.)

Chorus:

Gm7

Gon - na get row - dy. Gon - na get a lit - tle un -

ru - ly. Get it fired up in a hur - ry. Wan - na get dirt - y.

It's a - bout time that I came to start the par - ty. Sweat drip-pin' o - ver my

bod - y. Danc-in' get-tin' just a lit - tle naugh - ty. Wan-na get dirrt - y.

1.2.3. 4.  
It's a-bout time for my ar - riv - al. It's a-bout time for my ar - riv - al. Ugh, wet.

*Verse 2:*

Ah, heat is up, so ladies, fellas, drop your cups.  
 Body's hot from front to back.  
 Move your ass, I like that.  
 Tight hip-huggers, low, fo' sho'.  
 Shake a little somethin' on the floor.  
 I need that to get me off.  
 Sweatin' till my clothes come off.  
 Let's get up and cause a commotion.  
 We still goin', eight in the mornin'.  
 There's no stoppin', we keep it poppin'.  
 Hard rockin', everyone's talkin'.  
 Give all you got, just hit the spot.  
 Gonna get my girls, get your boys.  
 Gonna make some noise.  
 (To Chorus:)

# DANCE WITH MY FATHER

Words and Music by  
LUTHER VANDROS  
and RICHARD MAR

Slowly ♩ = 80



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

*mf*  
(with pedal)



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

Verse:



Musical notation for the verse, including lyrics and piano accompaniment.

I and 1. Back when I was a child,  
my moth - er would dis - a - gree,

**E<sub>b</sub>** **E<sub>b</sub>/F** **F**

to get be - fore life re - moved all the in - no - cence,  
my way, I would run from her to him.

**B<sub>b</sub>** **F/A**

He'd make my fa - ther would lift me high  
me laugh just to com - fort me,

**E<sub>b</sub>** **E<sub>b</sub>/F** **F**

Then fi - nal - ly, dance with my moth - er and me and then  
make me do just what my ma - ma said.

**B<sub>b</sub>/D** **E<sub>b</sub>**

spin me a - round till I fell as - leep,  
Lat - er that night, when I was as - leep,



then up the stairs he would car - ry me, and I knew  
 he'd left a dol - lar un - der my sheet. Nev - er dreamed



for sure I was loved. If  
 that he would be gone from me. If





Chorus:



I could get an - oth - er chance, an - oth - er walk, an -  
 I could steal one fi - nal glance, one fi - nal step, one



oth - er dance with him, } I'd play a song that would nev - er, ev - er end. {How } I'd love,  
 fi - nal dance with him, }









love, love to dance with my fa - ther a - gain.








2. When

*Bridge:*

Some-times, I'd lis - ten out - side her door,

and I'd hear how my moth - er cried for him.

E<sup>7</sup>



Fsus



F



Cm7



I pray for her e - ven more\_\_ than me.

I pray for her e - ven more\_\_

Fsus



F



B<sup>b</sup>



\_\_ than me.

F/A



Gm



E<sup>b</sup>(9)



I

Chorus:

C



G/B



Am



know I'm pray - ing for much too much,\_\_

but could you send back the

F Dm Am

on - ly man she loved? I know you don't do it u - su - al - ly, but, dear Lord,

F Gsus G Am

she's dy - ing to dance with my fa - ther a - gain.

Dm11 Fm6 C

Ev - 'ry night I fall a - sleep, and this is all I ev - er dream.

G/B F Dm7 G7sus G C

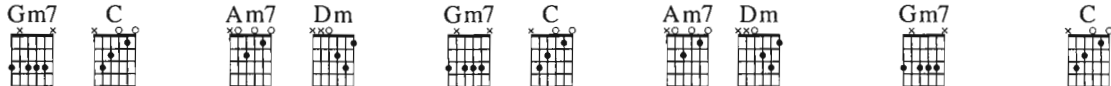
*rit.*



# DILEMMA

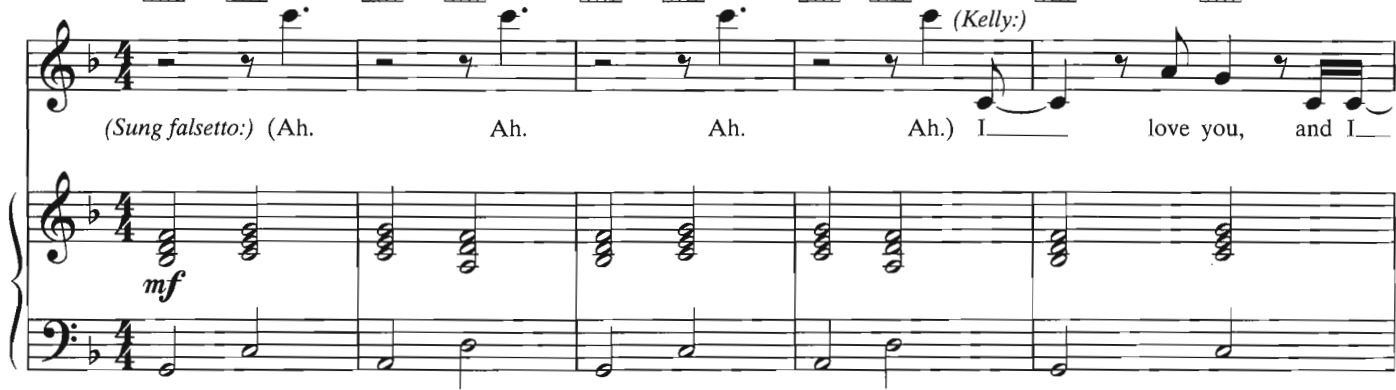
Words and Music by  
 KENNY GAMBLE, BUNNY SIGLER,  
 CORNELL HAYES and ANTOINE MACON


Moderately slow ♩ = 84




(Sung falsetto:) (Ah. Ah. Ah. Ah.) I love you, and I

(Kelly:)







need you. Nel-ly, I love you. I do need you. No



Chorus:



mat - ter what I do, all I think a - bout is you. E - ven



Gm7 C Am7 Dm

when I'm with my boo, boy, you know I'm cra - zy o - ver you. No

Gm7 C Am7 Dm

mat - ter what I do, all I think a - bout is you. E - ven

Gm7 C Am7 Dm

when I'm with my boo, you know I'm cra - zy o - ver you.

Verse:  
Gm7 C  
(Nelly:)

1. I met this chick and she just moved right up the block from me, and  
2. See additional lyrics



she got the hots for me, the fin - est thing my hood did see. But oh, no, oh, no, — she got a man and a



son, though, — oh. — But that's o - kay, 'cause I wait for my cue and just lis - ten, play my po - si - tion, like a



short - stop, pick up - e'r' - 'thing ma - mi hit - tin', and in no time, — I bet I make this one.



mine. — And that's for sure, 'cause I, I nev - er been the type to break up a hap - py home, bu

Am7

Dm

Gm7

C



there's some-thin' 'bout ba - by girl\_\_\_ I just can't leave a - lone. So tell me, ma, what's it gon - na be?\_\_\_ She said,



Chorus:

Am7

Dm

Gm7

C



(Kelly:) "You don't know what you mean to No mat - ter what\_\_\_ I do,\_\_\_ all I

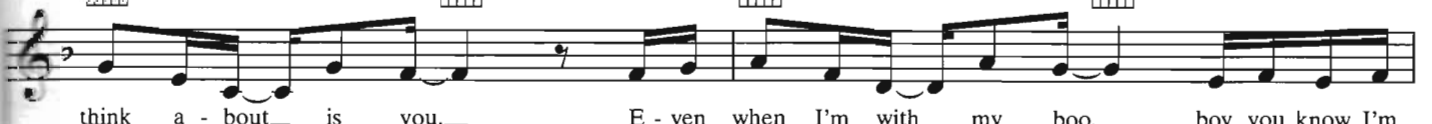


Am7

Dm

Gm7

C



think a - bout\_\_\_ is you. \_\_\_ E - ven when I'm with\_\_\_ my boo,\_\_\_ boy, you know I'm



Am7

Dm

Gm7

C



cia - zy o - ver you. \_\_\_ No mat - ter what\_\_\_ I do,\_\_\_ all I



1.

Am7 Dm Gm7 C Am7 Dm

think a-bout\_ is you.\_ E-ven when I'm with\_ my boo,\_ you know I'm cra-zy o - ver you.\_

2. *Bridge:*

Am7 Dm Gm7 C Am7 Dm

cra - zy o - ver you.\_ And I love you,\_ and I need you.\_ Nel-ly, I\_

Gm7 C Am7 Dm

love you,\_ I do,\_ and it's more than\_ you'll\_

Gm7 C Am7 Dm

ev - er know,\_ boy,\_ it's\_ fo' sho.\_ You can

Gm7

C

Am7

Dm



al - ways count on my love \_\_\_\_\_ for - ev - er \_\_\_\_\_ more, \_\_\_\_\_ yeah, \_\_\_\_\_



Gm7

C

Am7

Dm

(Nelly:)



yeah. \_\_\_\_\_ East coast, \_ I know you shak-in' right. Down South, \_ I know you bounc-in' right.



Gm7

C

Am7

Dm



West coast, \_ I know you walk-in' right. Mid - west, \_ I see you swing-in' right.

(Kelly:) You don't know what you mean to me. \_\_\_\_\_ No



Chorus:

Gm7

C

Am7

Dm

(Kelly:)



mat - ter what \_ I do, \_ all I think a - bout \_ is you. \_ E - ven



Gm7 C Am7 Dm

when I'm with my boo, boy, you know I'm cra - zy o - ver you. No

Gm7 C Am7 Dm

mat - ter what I do, all I think a - bout is you. E - ven

Gm7 C Am7 Dm

when I'm with my boo, you know I'm cra - zy o - ver you.

Gm7 C Am7 Dm

(Nelly:) East coast, I know you shak-in' right. Down South, I know you bounc-in' right.

Gm7 C Am7 Dm

West coast, I know you walk-in' right. Mid - west, I see you swing-in' right.  
You don't know what you mean to me.

Gm7 C Am7 Dm

East coast, you still shak-in' right. Down South, I see you bounc-in' right.

Gm7 C Am7 Dm *Repeat ad lib. and fade*

West coast, I know you walk-in' right. Mid - west, you still swing-in' right.  
(Kelly:) You don't know what you mean to me.  
No

*Verse 2:*

I see a lot and you look and I never say a word.  
I know how niggaz start actin' trippin' out here about they girls.  
And there's no way Nelly gon' fight over no dame, as you could see.  
But I like your steez, your style, your whole demeanor.  
The way you come through and holla and swoop me in his two-seater.  
Now that's gangstah and I got special ways to thank ya.  
Don't you forget it but, it ain't that easy for you to pack up and leave him.  
But you and dirty got ties for different reasons.  
I respect that and right before I turn to leave, she said,  
"You don't know what you mean to me."

(To Chorus:)



# DREAMLOVER

Words and Music by  
DAVE HALL and MARIAH CAREY

Moderately

Fmaj9 Gm7 Fmaj9

Gm7 Fmaj9 Gm7

Do do do do do do do. Oo.

Fmaj9 Gm7 Fmaj9

I need a lov-er to give—  
I don't want it, no, not too ten-

Gm7



Fmaj9

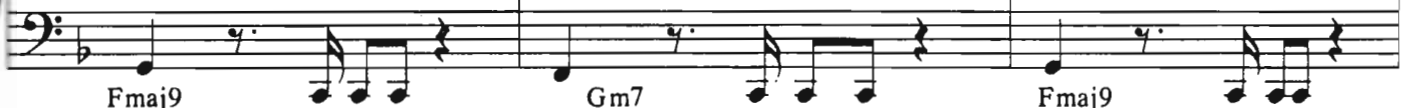


Gm7



me der,

the kind of love that - 'll last al - ways. to dis - il - lu - sion me one more time.



Fmaj9



Gm7



Fmaj9



I need some - bod - y up - lift - ing to take me a - way, babe, oh yeah. Whis - per - ing words of for - ev - er, playing with my mind, no, ba - by.



Gm7



Fmaj9



Gm7



I wan - na lov - er who knows me, I need some - one to hold on to,



Fmaj9



Gm7



Fmaj9



who un - der - stands how I feel in - side. Some - one to com - fort and hold - the kind of love that won't fly a - way. Just want some - one to be - long -



Gm7



Fmaj9



Gm7



— me through the long — lone - ly nights — to the dawn — but won't you take me a-way. —  
 — to ev - ery day — of my life, — al - ways — to come and take me a-way. —

Fmaj9



Gm7



Fmaj9



— } Dream - lov - er, come res - cue me. — Take me up, — take me down, — take me an -

Gm7



Fmaj9



Gm7



y - where you want to, ba - by, now. — I need you so des - perate - ly. — Won't you please -

Fmaj9



Gm7



1. Fmaj9



— come a-round, — 'cause I want to share for - ev - er with you, ba - by. —

Gm7



Fmaj9



Gm7



Musical staff with treble clef, key signature of one flat, and a melody line.

Oo. Do do do do do do do.

Musical staff with treble clef and bass clef, accompaniment for the first system.

2. Fmaj9



Gm7



Fmaj9



Gm7



Musical staff with treble clef, melody line for the second system.

by.

Musical staff with treble clef and bass clef, accompaniment for the second system.

Fmaj9



Gm7



Fmaj9



Gm7



Musical staff with treble clef, melody line for the third system.

Do do do do do do do. Do do do do do do do.

Musical staff with treble clef and bass clef, accompaniment for the third system.

Fmaj9



Gm7



Fmaj9



Musical staff with treble clef, melody line for the fourth system.

Dream - lov-er, come res-cue me. Take me up, take me down, take me an-

Musical staff with treble clef and bass clef, accompaniment for the fourth system.

Gm7



Fmaj9



Gm7



y- where you want me, ba-by, now. — I need you so des-perate-ly. — Won't you please—

1. Fmaj9



Gm7



Fmaj9



— come a-round, — 'cause I want to share for- ev - er with you, ba - by. —

Gm7



Fmaj9



Gm7



Oo. — Do do do do do do do. —

2. Fmaj9 No chord



— come a-round, — 'cause I want to share for- ev - er with you, ba - by. —

# FOR YOU I WILL

Words and Music by  
DIANE WARREN

Slowly ♩ = 72



*mf*

### Verse:



1. When you're feel- ing lost in the night, when you feel your  
heart from the rain, I won't let no



world just ain't right, call on me, I will be wait - ing. Count on me,  
harm come your way. Oh, these arms will be your shel - ter, no, these arms.



I will be there. An - y time the times get too tough, an - y time your  
 won't let you down. If there is a moun - tain to move, I will move that



best ain't e - nough, I'll be the one to make it bet - ter.  
 moun - tain for you. I'm here for you, I'm here for - ev - er.



I'll be there to pro - tect you, see you through.  
 I will be a for - tress, tall and strong. I'll









I'll be there, and there is noth - ing I won't do. I will cross the  
 keep you safe, I'll stand be - side you, right or wrong.

**Chorus:**      

o - cean for you, — I will go and bring you the moon, — I will be your he - ro, your strength, — an - y - thing.




— you need. I will be the sun in your sky, — I will light your way for all time, — prom - ise you, —



*To Coda*  $\text{C}\flat$  1.     

— for you, — I will. — 2. I will shield your



2. *Bridge:*    

For you, — I will — lay my life — on the line. —







For you, I'll fight, for you, I will die. With ev -



- ery breath, with all my soul, I give my word, I'll give it all.



*D.S. al Coda*

Put your faith in me, I'll do an - y - thing. I will cross the

⊕ *Coda*



I will, I will, I will. I will cross the

Chorus:

C G/B Am7 Em7 Dm7 Dm7/G

o - cean for you, I will go and bring you the moon, I will be your he - ro, your strength, an - y - thing -

C Dm7/G C G/B Am7 Em7

— you need. I will be the sun in your sky, I will light your way for all time, — prom - ise you, —

Dm7 Dm7/G C Dm7 Dm7/G

— for you, I will. Prom - ise you, for you, I will. —

C Dm7 Dm7/G C

*Freely*

I prom - ise you, for you, I will. —

*rit.*

# GET HERE

Words and Music by  
BRENDA RUSSELL

Slowly

**E $\flat$ sus2**

**B $\flat$ /D**

**Gm7** 3fr.

*mp*

Pedal throughout

**Cm7** 3fr.

**Cm7/F** 8fr.

**E $\flat$ sus2**

**B $\flat$ /D**

**Gm7** 3fr.

**Cm7** 3fr.

**Cm7/F** 8fr.

You can reach me by

E $\flat$  sus2



B $\flat$ /D



Gm7



3fr.



rail - way, you can reach me by trail - way. You can reach me on an



Cm7(addF) 8fr.



Cm7/F 8fr.



F/G



Gm7 3fr.



F/G



Gm7 3fr.



air - plane, you can reach me with your mind. You can reach me by



E $\flat$  sus2



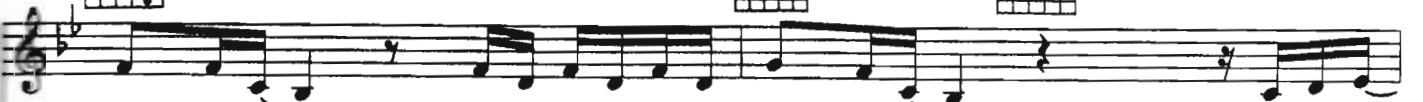
B $\flat$ /D



Gm7



3fr.



car - a - van, cross the des - ert like an a - rab man. I don't care.



Cm7(addF) 8fr.



Cm7/F 8fr.



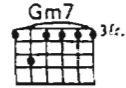
B $\flat$



- how you get here, just get here if you can. You can reach me by

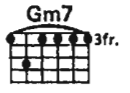
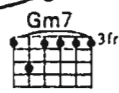
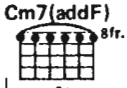


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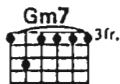


sail - boat, climb a tree and swing rope to rope. Take a sled and slide  
*Instrumental*  
to my life, take me up on a car - pet ride. You can make it in a

*mf*

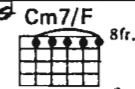


down slope in - to these arms of mine. You can jump on a  
big bal-loon but you bet - ter make it soon. You can reach me by



To Coda

speed-y colt, cross the bor-der in a blaze of hope. I don't care.  
car - a - van, cross the des-ert like an a - rab man. I don't care.



— how you get here, just get here if you can. } There are hills and moun - tains

**Ebmaj9** 3fr. **F/Eb** **Dm7**

be- tween us, — al- ways some thing to get o - ver. — If I

had my way, — sure- ly you would be clos- er.

**Gm** 3fr. **Gm/F** **Ebmaj9** 3fr. **Gm7** 3fr.

I need you clo- ser. — I need you clo- ser. You can wind - surf in -

**1. Cm7(addF)** 8fr. **Cm7/F** 8fr. **2. Cm7(addF)** 8fr. **Cm7/F** 8fr. *D.S. al Coda* ⊕

— how you get here, just get here — if you can. —

*Coda* ⊕ **Cm7(addF)** 8fr. **Ebmaj9** 5fr.

Bb/D



Gm7



Cm7(addF)

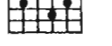


Cm7/F



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

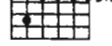
Ebmaj9



Bb/D



Gm7



Cm7(addF)



Cm7/F



Musical notation for the second system, including piano accompaniment.

Ebmaj9



Bb/D



Gm7



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

I don't care.

Cm7(addF)



Cm7/F



Tacet

Bb



— how you get here, just get here if you can.

ritard.

Musical notation for the fourth system, including piano accompaniment.

# GIVE ME YOU

Words and Music by  
DIANE WARREN

Slowly ♩ = 60

Verse:



1. I don't ask for too man-y things. On-ly one thing I real-ly need,\_\_\_

Bm7



G



Bm7/E



that is you, ba-by, next to me. With that, I'm sat - is - fied. \_\_\_

A



E/G#



Don't need dia - monds, I don't need gold. I just need some-one here to hold, \_\_\_  
2. I don't need things that mon - ey buys. All I need is there in your eyes. \_\_\_

Gmaj9



to keep me warm when the nights are cold. That will do \_\_\_ just fine. \_\_\_  
I just need your heart next to mine, all my whole \_\_\_ life through. \_\_\_



Dmaj7 C#m7 E/F# F#7 E/F# F#7

You don't have to prom-ise me the stars, — just prom-ise the love — in-side your heart, —  
 You don't have to bring the moon to me, — just bring me the love, — the love I need, —

Bm7 Bm7/E

that's e-nough. Ba-by, that's e - nough. Give me yo  
 that's e-nough. Ba-by, that's e - nough.

*Chorus:* A E/G#

Give me you, give me all of you. Give me nights. All my nights spent just hold-ing you. Give me day

Bm7 Dmaj7 C#m7 Bm7 Bm7/E

All my days be-ing close to you. Noth-ing else that I need. Give me yo





A  E/G# 

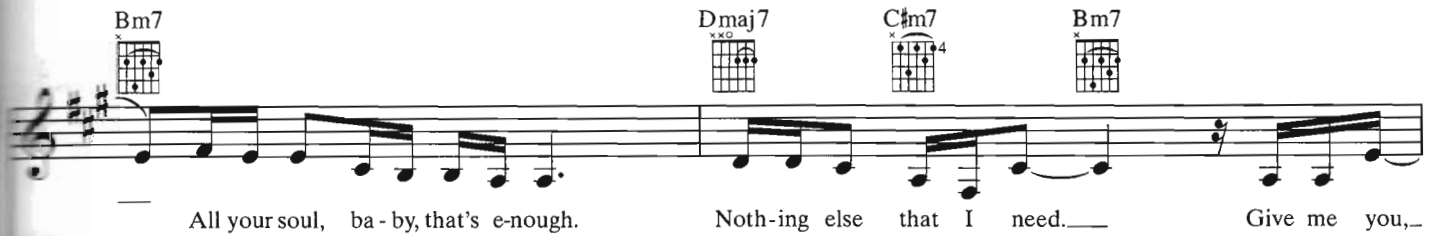


Give me you, give me all your love. Give me time. All your heart.

Give me you, give me all your love. All your time, all your ten-der touch.






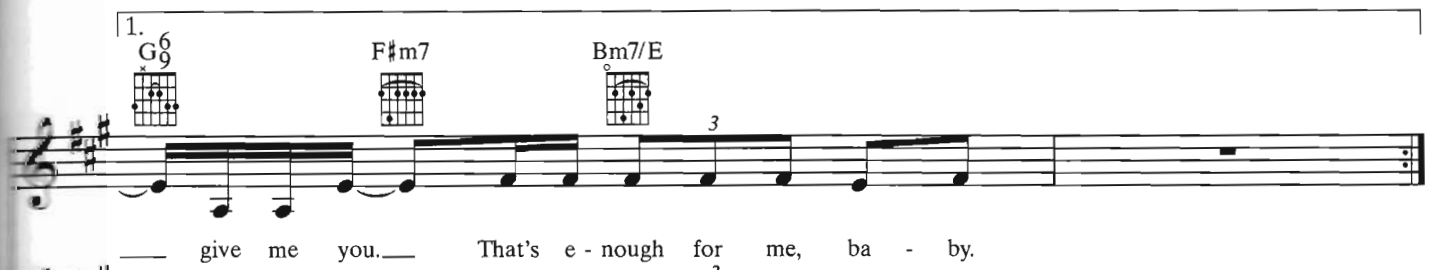
Bm7  Dmaj7  C#m7  Bm7 



All your soul, ba-by, that's e-nough. Noth-ing else that I need. Give me you,







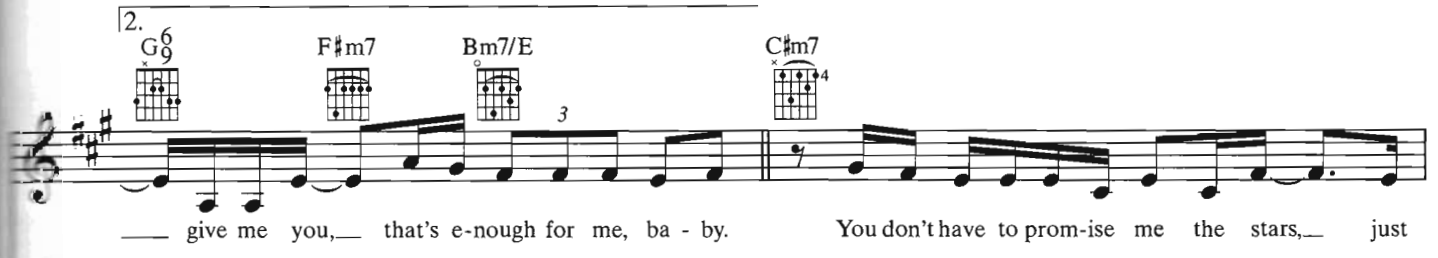
1. G9  F#m7  Bm7/E  3



give me you. That's e-nough for me, ba-by.



2. G9  F#m7  Bm7/E  3 C#m7 



give me you, that's e-nough for me, ba-by. You don't have to prom-ise me the stars, just



Bm7

Cm7

prom-ise me that I'll have your heart. You don't have to give the world to me, just

Dmaj7

Gmaj9

F#m7

give me your word you will never leave. 'Coz having you beside me, I

Bm7

A/C#

Bm7/E

Cm7/F

have ev-ry-thing I need. Give me, give me you.

Chorus:

Bb

F/A

Give me you, give me all of you. Give me nights. All my nights spent just holding you. Give me days.



— All my days be-ing close to you. Noth-ing else that I need. Give me you..



Give me you, give me all your love. Give me time. All your heart..

Give me you, give me all your love. All your time, all your ten-der touch.



— All your soul, ba-by, that's e-nough. Noth-ing else that I need. Give me you..



N.C.



— give me you. That's e-nough for me, ba-by. Give me you.

# GET IT ON TONITE

Words and Music by JOERG EVERS,  
JUERGEN KORDULETSCH, MONTELL JORDAN,  
DARREN TODD BENBOW, ANTOINE B. WILSON,  
BRIAN O. PALMER and SERGIO MOORE

Moderately ♩ = 100

♩ Verse:


Fm



1. When I'm look - ing at you, I keep think - in', "Whycan't she be  
2. See additional lyrics

*mf*

C7/E




like you?" So, I'm schem - ing. I can't go on like this, be - liev -


Ebm




Eb/Bb




Csus



Eb/Bb



Csus



ing that her love is true. Stand - ing on the

Fm



C7/E



dance floor, while she trick - in', you are all I want, girl. She's a chick-

Ebm



en. We might be to - geth - er, but love is miss - ing. — Girl, I want you. —

Eb/Bb



Csus



To Coda

Eb/Bb



Csus



Chorus:

Fm



— So what can we do? — Girl, if it's all right, let's go some -

C7/E



where and get it on to - nite. — I got a girl, but you look good to - nite. —



It's one - on - one to - nite, to - nite.



Girl, if it's all right, let's go some - where and get it on to - nite.



You should-n't have to be a - lone to - nite. It's



*D.S. al C*

one - on - one to - nite, to - nite. 2. Now she's look - ing

Coda

Bridge:



— Girl, if I could find the words\_ to say\_

C7/E

Ebm

— "I've got to get\_ a - way\_ from a love\_ that

Eb/Bb

Csus

Eb/Bb

Csus

kills me ev - er - y day,"\_ I'd glad - ly say to  
(Girl, if it's all

Chorus:

Fm

C7/E

you, right,) "Let's go some - where and get it on to - nite."\_ I got a



girl, but you look good to - nite. It's one - on - one to - nite,

to - nite. Girl, if it's all right, let's go some -

where and get it on to - nite. You should-n't have to be a - lone to - nite.

It's one - on - one to - nite, to - nite.

1. *To Next Strain* | 2. *Repeat ad lib. and fade*



Girl, if it's all

C7/E



Ebm



Eb/Bb



Csus



Eb/Bb



Csus



D.S.S.

Girl, if it's all

*Verse 2:*  
 Now she's lookin' at me,  
 But keep talkin'.  
 Oh, now she trying to ice you,  
 Let's start walking  
 Over on the dance floor.  
 It's her fault, but what can she do?  
 Tell me, baby.  
 If you're ready, (I'm ready.)  
 We can get it on. (We can get it on.)  
 I know where I went wrong.  
 (She's where you went wrong.)  
 With you is where I belong.  
 (To Bridge:)

# GOTTA GO

Words and Music by  
MARVIN SMITH, TREMAINE NEVERSON  
and TROY TAYLOR

Slowly ♩ = 80



*mf*

Verse 1:



1. It's call - ing my bod - y, it's call - ing my soul. It's call



ing my mind, so, girl, I got - ta go. Ba -



by, it's the grind. Yes, I had a good time. You

*simile*

E♭maj7



C7(♭9)



— were so good, and I real - ly wish I could... (2.) stay a

Verses 2 & 3:

A♭/B♭



lit - tle bit lon - ger, love you a lit - tle bit stron - ger and go\_

3. See additional lyrics

E♭maj7



C7(♭9)



— a lit - tle deep - er, ba - by, with you... But

A♭/B♭



since this thing is call - ing, I got - ta an - swer. Dry your eyes\_

E♭maj7

C7(b9)

Girl, don't cry, \_\_\_\_\_ 'cause you're mak-ing it hard for me. \_\_\_\_\_ 'Cause I don't wan-na

Chorus:  
A♭maj7/B♭

E♭maj9

leave, but I got-ta go right now. I'll be

C7(b9)

A♭maj7/B♭

back to hold\_ you down. I don'twan-na leave, (I don't wan-na leave. I don't wan-na

1.

E♭maj9

leave.) but, girl, I got - ta go right now. And I'll be  
(I don't wan - na leave\_ you.)

C7(b9)



2.

Ebmaj9



back be - fore\_ you know it. 3. So, go right now. (I'll be

C7(b9)



Bridge:

Dbmaj7



Cm7



back be - fore\_ you know\_ it.) Streets be call - ing me. (Streets be call - ing my name\_

Dbmaj9



Ebmaj9



They be call-ing my name,\_ ba - by. And when they call, I got - ta go.

Fm7

Gm7

Abmaj7

Gm7

Cm7



So, now you know. But\_ I won't be gone for long.\_ And al -  
(But I won't be gone for long.\_)

Fm7 Fm7/B<sub>7</sub>

read - y, I can't wait to come home\_\_\_\_\_ to you. 'Cause I don't wan - na

*Chorus:*  
A $\flat$ maj7/B $\flat$  E $\flat$ maj9

leave, but I got-ta go right now. I'll be

C7( $\flat$ 9) A $\flat$ maj7/B $\flat$

back to hold\_ you down. I don'twan - na leave, (I don't wan - na leave. I don't wan - na

E $\flat$ maj9

leave.) but, girl, I got - ta go right now. (I'll be  
(I don't wan - na leave\_ you.)

1. C7(b9) C7(b9) 2. C7(b9)

back be - fore\_ you know\_ it.) I don't wan-na back be - fore\_ you know\_ it.) Break it

Ab/Bb Ebmaj7 C7(b9)

down. (Spoken:) Nah, I don't wanna leave, 'cause you know how it is. Ho, baby, keep that on. Don't take it off.

Abmaj7/Bb Ebmaj9 C7(b9)

Keep it on so I can take it off when I come back. Yeah, for sure. You better believe that. I don't wan-na (I don't wan - na leave.)

Chorus: Abmaj7/Bb

leave, but I got - ta  
Since this thing is call - ing me, got - ta an - swer. Dry your eyes\_



Ebmaj9



C7(b9)



go right now. (Ooh, I don't wan - na leave.) I don'twan-na

Abmaj7/Bb



leave, (I don't wan-na leave. I don'twan-na leave.) but I got - ta  
(I don't wan - na leave\_ you.)

Ebmaj9



C7(b9)



go right now. (And I'll be back be - fore\_ you know\_ it.)

## Verse 3:

So hold that thought,  
 Don't you move.  
 See, I'm coming right back,  
 Right back for you.  
 Don't you change your position.  
 Girl, I'm on a mission.  
 And, baby, trust I'll be missin',  
 Missin' you.  
 'Cause I don't wanna leave.  
 (To Chorus:)

# HOLD YOU DOWN

Words and Music by  
JOSEPH CARTAGENA, GREGORY CHRISTOPHER, GREGORY BRUNO,  
MAKEBA RIDDICK, CORY ROONEY, LARRY TROUTMAN and BILLY BECK

Moderately slow ♩ = 86

The musical score is presented in three systems, each with a guitar chord chart above a piano accompaniment. The piano part consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The guitar chords are: Bb, F, Eb, F, Bb, F, Eb, Ebm, Bb, F/Bb, Eb/Bb, and Ebm/Bb. The piano part includes a dynamic marking of *mf* and a section marked *p* (piano) for the optional bass line.

(Optional bass throughout 8vb)

Verses 1 & 2:

(Jen:) 1. Now you've been hold-in' me down, mm, for such a long time\_ now...

2. See additional lyrics

From back then till now\_ in my sto - ry, straight from the hood you've al - ways been there for\_ me.

And you had my back when they, back when ev - ry - bod - y said I was - n't an - y - thing. It was

1.

B $\flat$  F/B $\flat$  E $\flat$ /F F Gm/F F7

you who kept me hold-in' on, no mat-ter what was go-in' on.  
So, what-ev-er you need, I got you, yeah.

2. *Bridge:*

E $\flat$ /F F Gm/F F7 B $\flat$  F/B $\flat$

(Jen:) Now, my loy - al - ty will al - ways be with

E $\flat$ /B $\flat$  E $\flat$ m/B $\flat$  B $\flat$  F/B $\flat$

you if you just prom - ise me that you'll stay real just like you are, 'cause,

*Chorus:*

E $\flat$ /F F Gm/F F7 B $\flat$  F/B $\flat$

ba - by, you don't have to change, no. (Jen:) You don't know how much you mean to me.

E♭/B♭

E♭m/B♭

B♭

F/B♭

When - ev - er you're down, you know that you can lean on me.

No mat-ter the sit - u - a - tion, boy,

E♭/F

F

Gm/F

F7

B♭

F/B♭

(Fat Joe:)

I'm gon' hold\_ you down.

You don't know how much you mean to me.

E♭/B♭

E♭m/B♭

B♭

F/B♭

When - ev - er you're down, you know that you can lean on me.

No mat-ter the sit - u - a - tion, girl,

To Coda ⊕ Verses 3 & 4:

E♭/F

F

Gm/F

F7

B♭

F/B♭

I'm gon' hold\_ you down.

3.4. See additional lyrics

E♭/B♭

E♭m/B♭

B♭

F/B♭

Musical notation for the first system, including guitar chords and a vocal line.

E♭/F

F

Gm/F

F7

B♭

F/B♭

Musical notation for the second system, including guitar chords and a vocal line.

(Jen:) So re - mem - ber this when - ev - er I call, we go  
 (Jen:) So, I don't care a - bout the sit - u - a - tion, I'm - a

Musical notation for the third system, including guitar chords and a vocal line.

E♭/B♭

E♭m/B♭

B♭

F/B♭

Musical notation for the fourth system, including guitar chords and a vocal line.

back too far, we've been through it all. E - ven though we have - n't spoke in so long, ain't  
 ride for you if there's a com - pli - ca - tion.

'Cause ev - 'ry time you had my back and all when we were

Musical notation for the fifth system, including guitar chords and a vocal line.

Bridge:

E♭/F

F

Gm/F

F7

B♭

F/B♭

Musical notation for the sixth system, including guitar chords and a vocal line.

noth - in' changed, not a damn thing, ba - by.  
 young, now you're Jo - ey crack and all. Now, my loy - al - ty will al - ways be with

Musical notation for the seventh system, including guitar chords and a vocal line.



you if you just prom - ise me that you'll stay real just like you are, 'cause,

1.

*D.S.*

2.

*D.S.* *al Coda*



ba - by, you don't have to change, no. ba - by, you don't have to change, be - cause...

*Coda*




Down, down, I'm gon - na hold you

down.

*Repeat ad lib. and fade*

I'm gon - na hold you

*Verse 2:*

*(Fat Joe:)*

*Reminiscing that six train from way back.  
Now, it's sky blue Phantoms and stretch Maybachs.  
From sweepin' them floors in them Bronx apartments  
To "Mira, esta que on that red carpet."  
When Pun died, you was the first to call me.  
I never told you, but you was there for me.  
Whatever you need, I'll be there for you.  
Crack, I got your back for real, true story.  
(To Bridge:)*

*Verse 3:*

*(Fat Joe:)*

*2005, Rakim and Jody Watley.  
Watch me paint such a picture so perfect.  
Quite possibly  
The realest fresher from BX to South Beach.  
I'm-a always hold you down, girl.  
You can count on me.  
(Verse 3 cont. with Jen)*

*Verse 4:*

*(Fat Joe:)*

*Like green is to autumn, some things must stay.  
This industry, yeah, I fought 'em, made me this way.  
Get between me and J.Lo, I simply state,  
You're better off sweepin' leaves on a windy day.  
(Verse 4 cont. with Jen)*



# HOTEL

Words and Music by  
 KASSEEM DEAN, BARRY REESE, R. KELLY,  
 BERNARD EDWARDS and NILE RODGERS

Freely



Moderately ♩ = 96

N.C.

(R. Kelly:) Ladies and gentlemen, you are listening to the sounds of Swiss beats.

(hand claps)

(drum beat)

We got Cassidy in here. We in our throwbacks. This is for the ladies. We got room keys.

Chorus:



Girl, you wan-na come to my ho - tel? Ba - by, I will leave you my room key.

Am G F E

I'm feel-in' the way you car - ry your - self, girl. And I wan-na get with you, 'cause you's a cut - ie.

Am G F E

So, if\_\_\_ you wan-na come to my ho - tel,\_\_\_ all\_\_\_ you got - ta do is holl - er at me.

Am G F E

'Cause we're\_ hav - in' an af - ter par - ty,\_\_\_ check - in' out six in the morn - ing.

Am G F E

(Six in the morn - ing.) Six in the morn - ing. (Six in the morn - ing.\_\_\_\_) Check - in' out



Musical staff with treble clef and lyrics: six in the morn - ing. (Six in the morn - ing.) Six in the morn - ing.\_\_\_\_\_

Piano accompaniment for the first system, featuring triplets in the right hand and a steady bass line in the left hand.

Verse:



Musical staff with treble clef and lyrics: (Rap - See additional lyrics)

Piano accompaniment for the second system, featuring triplets in the right hand and a steady bass line in the left hand.



Musical staff with treble clef and lyrics: (Rap - See additional lyrics)

Piano accompaniment for the third system, featuring triplets in the right hand and a steady bass line in the left hand.



Musical staff with treble clef and lyrics: (R:) La - dies, la - dies, la -

(Rap continues with vocal)

Piano accompaniment for the fourth system, featuring triplets in the right hand and a steady bass line in the left hand.

F E Am G F E

dies, la - dies. La - dies, la - dies, la - dies, la - dies.

**Chorus:**

Am G F E

Girl, you wan-na come to my ho - tel? Ba - by, I will leave you my room key.

Am G F E

I'm feel-in' the way you car - ry your - self, girl. And I wan-na get with you, 'cause you's a cut - ie.

Am G F E

So, if you wan-na come to my ho - tel, all you got - ta do is holl - er at me.



'Cause we're hav-in' an af - ter par - ty, check - in' out six in the morn - ing.



(Six in the morn - ing.) Six in the morn - ing. (Six in the morn - ing.) Check - in' out

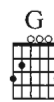
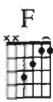


To Coda

six in the morn - ing. (Six in the morn - ing.) Six in the morn - ing.



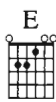
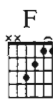
Six in the morn - ing. (C:) We goin' Chi-town, steppin' out to the club, lettin' out.



And we gon' sex it out till we are checkin' out.

I got my chicks I'm-a bring to the tele.

Bridge:

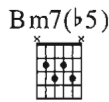
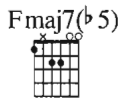
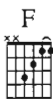


We 'bout to do the damn thing. Sing to 'em, Kelly.

(R:) It's al - right

(It's al - right.)

if you



wan - na come\_ with me\_

and ful - fill your fan - ta - sies,

ba - by,



in my ho - tel suite\_

And it's o - kay  
(It's

o - kay.)

if you wan - na

par - ty night\_ till day\_ I will do an - y - thing\_ you say, just come to my ho - tel\_

⊕ Coda

Repeat ad lib. and fade

Six in the morn - ing\_

Verse 1: (Cassidy)

I'm staying in the hotel, not the motel or the Holiday Inn.  
 If that girl don't participate, well then, I'm-a take her friend.  
 Well, if Mami is with it, then Mami can give it,  
 Then Mami a rider, I'm-a slide up beside her.  
 I got a suite, you can creep on through,  
 I know you tryin' to get your freak on, too.  
 I'll do it all for that, yeah, I ball for that, hit the mall for that,  
 Keep it fly for them, keep my eye on them, hot tub for them,  
 Pop bub' for them, I got love for ma, yeah.  
 (To Chorus:)

Verse 2: (Cassidy)

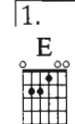
We're the new Cartel, R.Kel with the kid Cassidy.  
 Girl, if you man start actin' up, ask for him or ask for me.  
 'Cuz see, we could go get it crackin', but you know what'll happen.  
 We be under the covers, makin' love to each other.  
 I got a double bed, one's to sleep on,  
 Other one's to get my freak on, it's all for them.  
 Yeah, I ball for that, hit the mall for that,  
 Keep it fly for them, keep my eye on them, hot tub for them,  
 Pop bub' for them, I got love for ma, yeah.  
 (To Chorus:)

# I'M YOUR BABY TONIGHT

(Dronez Mix)

Words and Music by  
L.A. REID and BABYFACE

Dance beat ♩ = 126





2.



What - ev - er you want from me.



I'm your ba - by to - night...



You've giv - en me ec - sta - sy.



I'm your ba - by to - night...

**Verse:**

N.C.

1. From the mo - ment I saw you, I've been out of my mind. —  
 2. From the sec - ond you touched me, I was read - y to die. —

Though I nev - er be - lieved in love at first sight. —  
 I've nev - er been fa - tal. You're my first time. —

But you got a mag - ic, boy, — that I just can't ex - plain. — } Well,  
 I feel like an an - gel — who just start - ed to fly. — }

you got a, you got a way that you're mak - in' me feel I can do, I can do an - y -

thing for you, ba - by. { I'll be down for you, ba - by.  
I will fly for you, ba - by.

Lay all on my cards out to - night. Just  
Hold on and en - joy the ride. I'm

call on me, ba - by. I'll be there in a hur - ry. It's  
not in no hur - ry. We can fly all night, ba - by. It's

your move, so ba - by, ba - by de - cide. } What - ev - er you  
your move now, ba - by. Ba - by, let's fly.

Chorus:

G#m F# G#m F#

want from me, I'm giv - in' you ev - 'ry - thing. I'm

G#m F# E F#

your ba - by to - night. You've giv - en me





G#m F# G#m F#

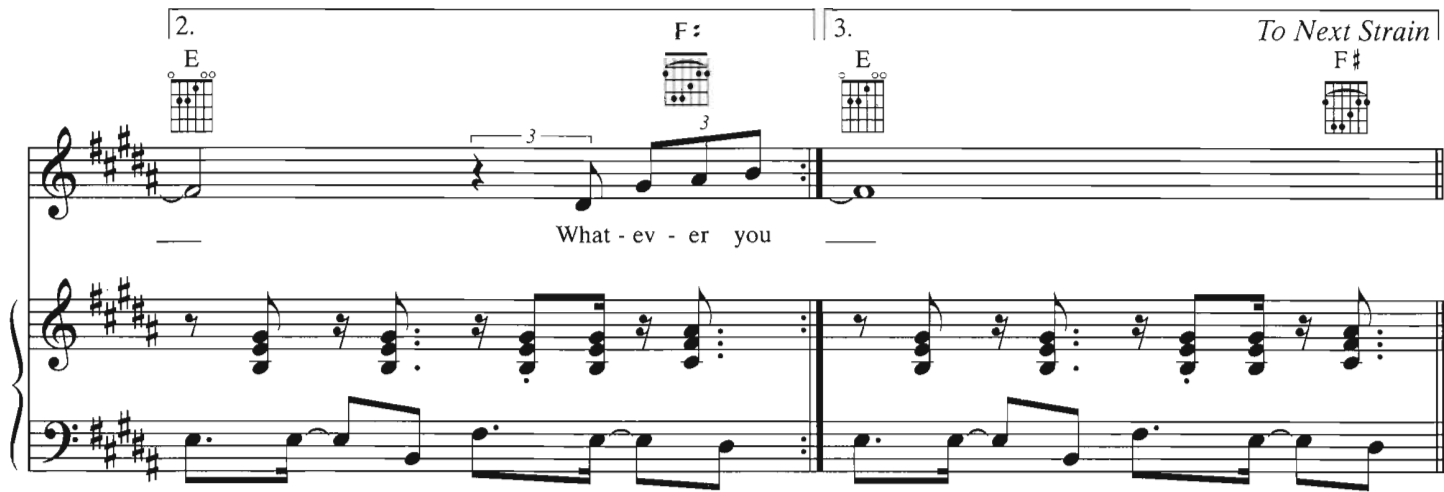
ec - sta - sy. You are my fan - ta - sy.

1. D.S.  $\text{\textcircled{S}}$




G#m F# E F#

I'm your ba - by to - night.

2.   3.  *To Next Strain* 







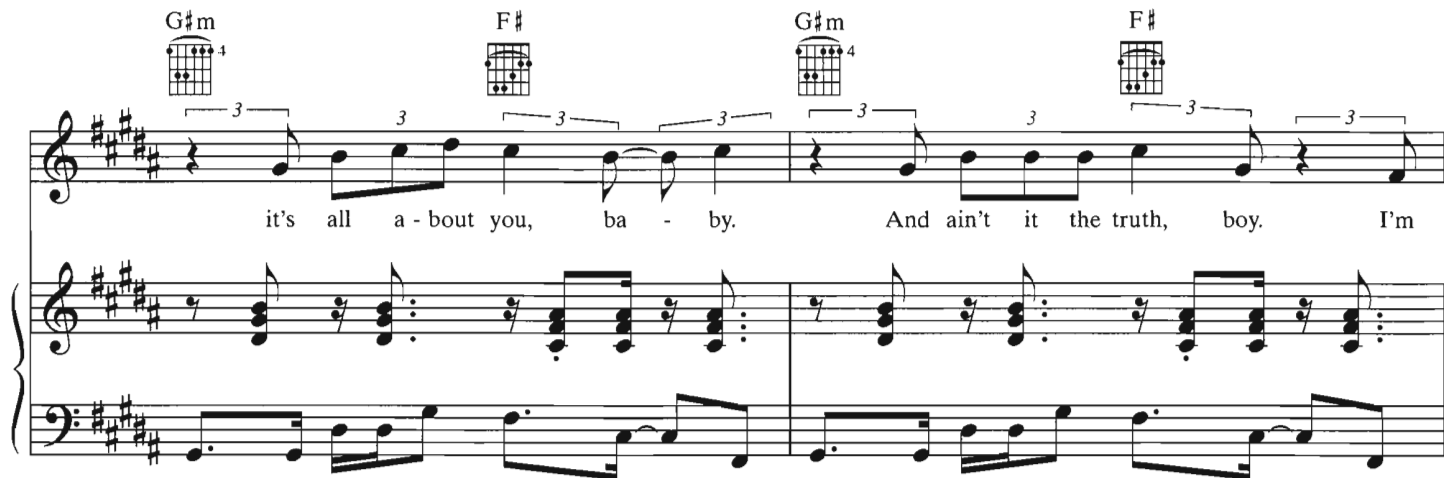
What - ev - er you

4.  *Repeat ad lib. and fade*   







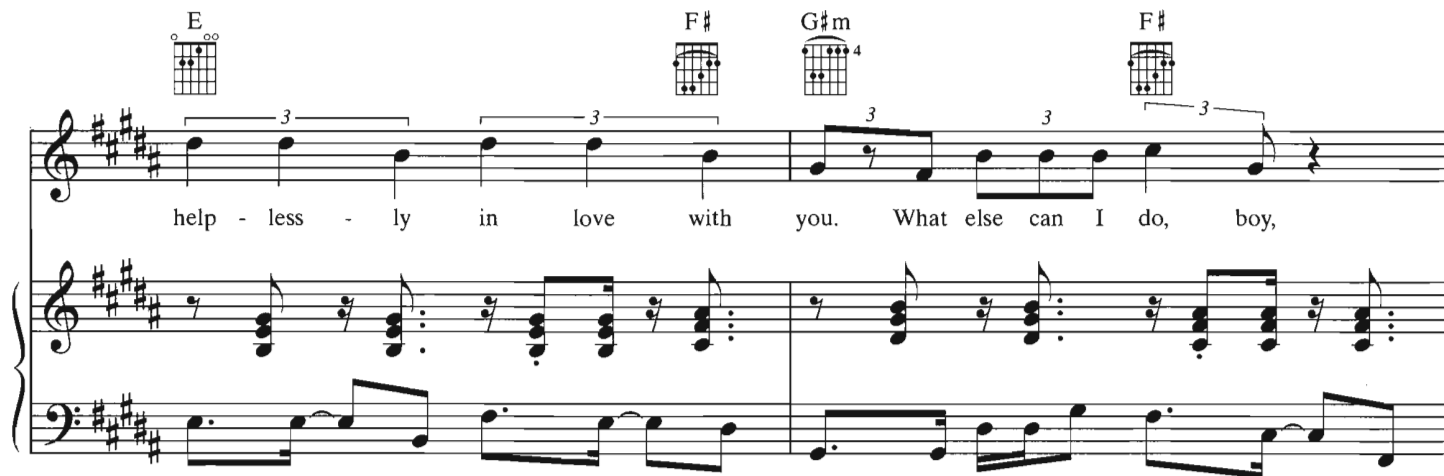
What - ev - er you What - ev - er I do, boy, —



it's all a - bout you, ba - by. And ain't it the truth, boy. I'm



help - less - ly in love with you. What else can I do, boy,

G#m F# G#m F#

but be there for you, ba - by? You got a, you got a way that you're mak - in' me

E F# G#m F#

feel I can, feel I can do an - y, do an - y - thing, \_\_\_\_\_ yeah. \_\_\_\_\_  
(Vocal 1st time only)

G#m F# G#m F#

1. 2. D.S.S. %%

E F# E F#

What - ev - er you

# HOW TO DEAL

Words and Music by  
 BRIAN MICHAEL COX and  
 FRANCISCO BAUTISTA

Slowly  $\text{♩} = 63$

Chord diagrams: D, Bm7, Gmaj7, A

*mf*

Chord diagrams: D, Bm7, G2

Verse:

Chord diagrams: D, Bm7, Gmaj7, A

1. Some-times a man has to choose and do some-thing he does-n't want to  
 you? 2. See additional lyrics

Chord diagrams: D, Bm7, G2

do. Do I live my life with you as my wife\_\_\_ or do I go\_\_\_ on\_\_\_ and pur -

D



Bm7



Gmaj7



A



sue my life-time dream?\_ I got-ta do this for me, 'cause if I

sue my life-time dream?\_ I got-ta do this for me, 'cause if I

D



Bm7



G2



don't, I'll prob-a-bly re-gret\_ it, and if I do, I'll prob-a-bly re-gret\_ it. How do I cope?\_

don't, I'll prob-a-bly re-gret\_ it, and if I do, I'll prob-a-bly re-gret\_ it. How do I cope?\_

Chorus:

D



Bm7



Gmaj7



How do you cope\_ when\_\_\_\_\_ the one you love is with some-bod - y else and there's

How do you cope\_ when\_\_\_\_\_ the one you love is with some-bod - y else and there's

A



D



Bm7



noth-in' you can do a-bout it? How do you deal\_ with\_\_\_\_\_ the fact that you had a

noth-in' you can do a-bout it? How do you deal\_ with\_\_\_\_\_ the fact that you had a



G2

D

chance but you chose to turn a - way for your ca-reer?

I got - ta take it,\_\_\_

Bm7

Gmaj7

A

though it's heart - break - in'\_\_\_

It's some-thin' that I had to do.

But

no - bod - y said\_\_\_ that it would hurt so\_\_\_ bad. So how do I live,\_\_\_

1.

2.

how do I deal\_\_\_ with - out\_\_\_

how do I deal\_\_\_ with - out\_\_\_

Bridge:  
N.C.

How do you deal when you can't be with the one you love and the one that you  
you?

love is with some-bod - y else? \_\_\_\_ And what do you do \_\_\_\_ when you know she don't

love him, but she loves me, but she just can't stand lov-ing you far a - way? \_\_\_\_ (Bkgd. vocal:) (You just  
I guess I'm gon-na have to just...

deal with it, deal with it.) I don't wan-na have to live with it. \_\_\_\_  
(with bkgd. voc. 3x)

No, no, no. I don't want no - bod - y else lov - in' you.

Chorus:



I don't want no - bod - y else lov - in' me. How do you cope when (you?)



the one you love is with some-bod - y else and there's noth - in' you can do a - bout it?



How do you deal with the fact that you had a chance but you chose to turn a -




D  Bm7 

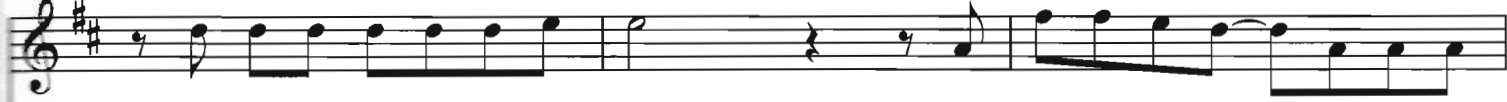


way for your ca-reer?

I got - ta take it, — though it's heart - break - in'. —



Gmaj7  A  D 



It's some-thin' that I had to do.

But no - bod - y said — that it would



Bm7  G2 



hurt so — bad. So how do I live, —

how do I deal — with - out —



*Repeat ad lib. and fade*

*Verse 2:*

It's killing me to know  
 That your heart's with me,  
 But you're with him  
 'Cause I chose to be in this industry.  
 Money, shows, and hoes come along with luxury and pain,  
 It's all you see when you think about it.  
 But this is the life that I was given,  
 So I have to live it to the fullest.  
 But how do I deal in the meantime without you?  
 (To Chorus:)




# I AM NOT MY HAIR


Words and Music by  
INDIA.ARIE, SHANNON SANDERS  
and ANDREW RAMSEY

Moderately ♩ = 100



G  Cm7 

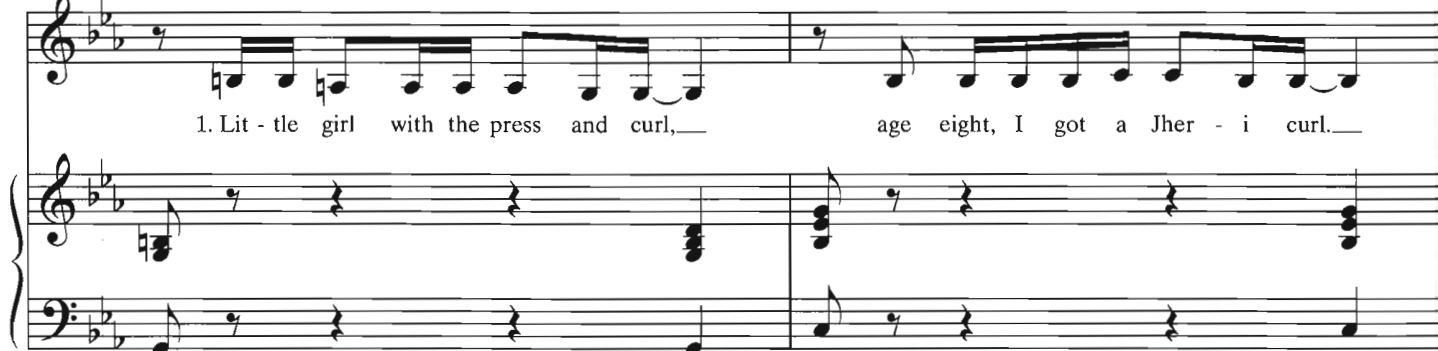


Bb  Am7  D7 



Verse 1:

G  Cm7 



B $\flat$ Am7( $\flat$ 5)

D7



Thir - teen, then I got a re - lax - er. I was the source of so much laugh - ter

G



Cm7



at fif - teen when it all broke off. Eigh - teen and I went all nat - 'ral.

B $\flat$ Am7( $\flat$ 5)

D7



Feb - ru - ar - y, two thou - sand two, I went on and did what I had to do, oh,

G



Cm7



be - cause it was time to change my life, to be - come the wom - an that I am in - side.



Nine - ty - sev - en dread - locks all gone, I looked in the mir - ror for the first time and saw that...

Chorus:



Hey! (Hey!) I am not my hair, I am not this skin, I am not your



ex - pec - ta - tions, no, no. (Hey!) I am not my hair, I am not this



skin. I am a soul that lives with - in.

G Cm7

Da da da da da da da da  
Da da da da

Bb Am7(b5) D7

da da da da da da da da  
Da da da da da da da da

**Verses 2 & 3:**

G Cm7

2. Good hair means curls and waves... Bad hair means you look like a slave...

3. See additional lyrics

Bb Am7(b5) D7

At the turn of the cen - tu - ry, it's time for us to re - de - fine who we be. You could





shave it off like a South Af - ri - can beau - ty, or get it on lock like Bob Mar - ley.



You can rock it straight like O - prah Win - frey, if it's not what's on your head, it's what's un - der - neath\_ and say

Chorus:



Hey! (Hey!) I am not my hair, I am not this skin, I am not your



ex - pec - ta - tions, no, no. (Hey!) I am not my hair, I am not this

To Coda  $\oplus$  Am7(b5)

Bb



D7



skin. I am a soul that lives with - in.

Bridge:

Ebmaj7

Dm7

Cm7

N.C.



Does the way I wear my hair make me a bet - ter per -

Ebmaj7

Dm7/G

Cm7

N.C.

Bb/D



son? Does the way I wear my hair make me a bet - ter friend?

Ebmaj7

Dm7

Cm7

N.C.



Oh. Does the way I wear my hair de - ter - mine my in - teg - ri - ty?

E♭maj7 Dm7 Cm7 B♭ Am7(♭5) D D7/F♯

I am ex - press - ing my cre - a - tiv - i - ty.

Am7(♭5) D7 G Cm7

*Coda*

that lives with - in. (Hey!) I am not my hair, I am not this

B♭ Am7(♭5) D7 G

skin, I am not your ex - pec - ta - tions, no, no. (Hey!) I am not my

Cm7 B♭ Am7(♭5) D7




hair, I am not this skin. I am a soul that lives with - in.


G  Cm7 



Da da da da da da da da da da da da da da da da da da da

*Repeat ad lib. and fade*

Bb  Am7(b5)  D7 



Da da da da da da da da da da da da da da da da da da da

*Verse 3:*  
 Breast cancer and chemotherapy  
 Took away her crown and glory.  
 She promised God if she was to survive,  
 She would enjoy every day of her life.  
 On national television,  
 Her diamond eyes are sparkling,  
 Bald-headed like a full moon shining,  
 Singing out to the whole wide world like...  
 (To Chorus:)

# I TURN TO YOU

Words and Music by  
DIANE WARREN

Slowly ♩ = 76

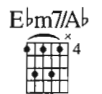


1. When I'm lost

Verse:

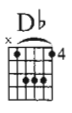


in the rain, in your  
the will to win, I just

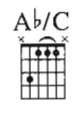


eyes I know I'll find the light to light my way. When I'm scared,  
reach for you and I can reach the sky a gain. I can do

Db



A<sup>b</sup>/C

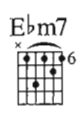




los - ing ground, when my  
an - y - thing, coz your

F<sup>b</sup> maj9

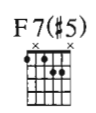


E<sup>b</sup>m7

world is go - ing cra - zy, you can turn it all a - round.  
love is so a - maz - ing, coz your love in - spi - res me.

F7(#5)

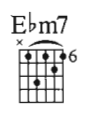


B<sup>b</sup>m7




And when I'm down, you're there, push-ing me to the top.  
And when I need a friend, you're al - ways on my side,

E<sup>b</sup>m7



E<sup>b</sup>m7/A<sup>b</sup>




You're al - ways there giv - ing me all you've got. }  
giv - ing me faith, tak - ing me through the night. } For a shield

## Chorus:






from the storm, for a friend, for a love to keep me safe




and warm, I turn to you. For the strength






to be strong, for the will to carry on, for

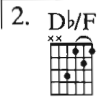




ev - 'ry - thing you do, for ev - 'ry - thing that's true, I turn to you.



2. When I lose



to car - ry on, for



ev - 'ry - thing you do, I turn to you.

Bridge:



For the arms to be my shel - ter through all the rain, for



Ab7sus



A>7/D>

D>

A>7/D>

D>

C>maj9



truth that will nev-er change, — for some - one to lean on, for a heart I can —

Gb/Bb



Ebm7/Ab



ly on through an - y - thing, — for that one — who — I ca

N.C.

run — to, — I turn to you. — For a shield —

Chorus:



— from the storm, — for a friend, — for a love — to keep — me safe — and warm,

Fm7/Bb



Eb



Fm7



turn to you. For the strength to be strong, for the will

E7/G



Dbmaj9



Fm7



to carry on, for every-thing you do, for

Cb/Db



Fm7/Bb



Fm7



every-thing that's true, for every-thing you do, for

Cb/Db



Fm7/Bb



Eb



*Freely*

every-thing that's true, I turn to you.

# IN DA CLUB

Words and Music by CURTIS JACKSON  
ANDRE YOUNG and MICHAEL ELIZONDA

Moderately ♩ = 92

F#m
C#m
C#m/E
D#m7(b5)
F#m
C#m/E

C#m
C#m/E
D#m7(b5)
F#m
C#m/E

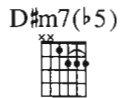
C#m
C#m/E
D#m7(b5)
F#m
C#m/E

*mf*  
 Go, go, go, go, go, go,

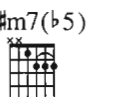
shaw - ty, It's your birth - day. We gon' par - ty like\_ it's your birth - day. We gon' sip

car - di like\_ it's your birth - day. And you know we don't give a f\*\*\* it's not your birth - day!  
 You can find me

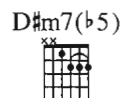
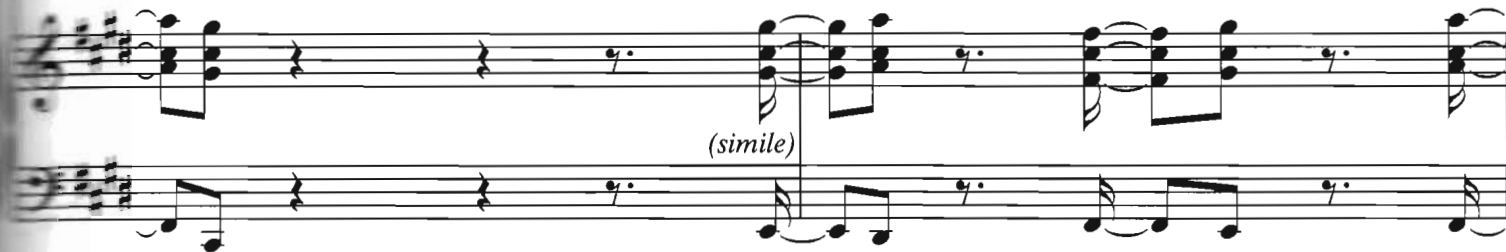
Chorus:



club, bot-tle full of bub. Ma-ma, I got what you need if you need to feel a buzz. I'm in-to hav-ing



sex, I ain't in-to mak-ing love, so come, give me a hug if you in-to get-ting rubbed. You can find me in da



club, bot-tle full of bub. Ma-ma, I got what you need if you need to feel a buzz. I'm in-to hav-ing



To Coda



sex, I ain't in-to mak-ing love, so come, give me a hug if you in-to get-ting rubbed. 1. When I pull up out



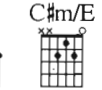
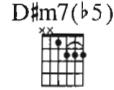
Verse:



Musical staff with guitar accompaniment for the first system.

front, you see the Benz on dubs. When I roll twen-ty deep, it's al-ways dra-ma in the club. When they heard I roll wi  
2. See additional lyrics

Piano accompaniment for the first system.



Musical staff with guitar accompaniment for the second system.

Dre, ev - 'ry-bod - y show me love. When you sell like Em - i - nem, you get plen-ty of group-y love. But hom-ie, ain't noth-i

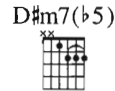
Piano accompaniment for the second system.



Musical staff with guitar accompaniment for the third system.

change, hold down, G's up. I see X - zib - it in the Cutt and, man, he roll 'em. If you watch how I

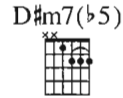
Piano accompaniment for the third system.



Musical staff with guitar accompaniment for the fourth system.

move, you'll mis-take me for a play-a or pimp. Been hit with a few shells but I don't walk with a limp. In th

Piano accompaniment for the fourth system.



Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of 'x' marks on a staff, indicating a guitar accompaniment pattern.

hood, then the la-dies say-in', "Fif-ty, you hot."\_ They like me, I want them to love me like they love 'Pac. But holl-a

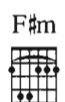
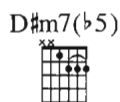
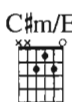
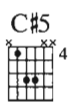
Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of 'x' marks on a staff, indicating a guitar accompaniment pattern.



Musical notation for the second system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of 'x' marks on a staff, indicating a guitar accompaniment pattern.

in New York fo' sho, they tell\_ you I'm lo - co and the plan is to put the rap game\_ in a choke\_ hold. I'm feel-in'

Musical notation for the second system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of 'x' marks on a staff, indicating a guitar accompaniment pattern.

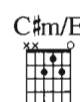
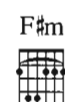
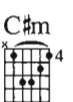


Musical notation for the third system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of 'x' marks on a staff, indicating a guitar accompaniment pattern.

fo-cused, man, my mon-ey on my mind. I got a mill out the deal and I'm still in the grind.\_ Now shaw-ty

Musical notation for the third system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of 'x' marks on a staff, indicating a guitar accompaniment pattern.

1.



Musical notation for the fourth system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of 'x' marks on a staff, indicating a guitar accompaniment pattern.

said she feel-in' my style, she feel-in' my flow.\_ Her girl-friend wan-na get bi and they read-y to go.\_ You can find me in the

Musical notation for the fourth system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of 'x' marks on a staff, indicating a guitar accompaniment pattern.

2.

*D.S. al Coda*

*Coda*

D#m7(b5)
F#m
C#m/E
F#m

*bub. Come on, they know where we be. You can find me in da*

D#m7(b5)
F#m
C#m/E

*hug if you in-to get-ting rubbed.*

C#5
C#m/E
D#m7(b5)
F#m
C#m/E

*Spoken: Don't try to act like you don't know where we be, neither.*

D#m7(b5)
F#m
C#m/E

*We in the club all the time, it's about to pop*

C#m
C#m/E
D#m7(b5)
F#m
C#m/E

*Shady/Aftermath*

C#m
C#m/E
D#m7(b5)
F#m
C#m/E
F#m
C#m

C#m
C#m/E
D#m7(b5)
F#m
C#m/E
F#m
C#m

C#m
C#m/E
D#m7(b5)
F#m
C#m/E
F#m
C#m

D#m7(b5)



F#m



C#m/E



B5



C#5



C#m/E



D#m7(b5)



F#m



C#m/E



F#m


*Repeat ad lib. and fade*

C#m



C#m/E



D#m7(b5)



F#m



C#m/E



F#m


*Verse 2:*

My flow, my show brought me the dough  
 That bought me all my fancy things,  
 My crib, my cars, my pools, my jewels.  
 Look, homie, I done came up and I ain't change.  
 And you should love it, way more then you hate it.  
 Oh, you mad? I thought that you'd be happy I made it.  
 I'm that cat by the bar toasting to the good life.  
 Moved out the hood, why you trying to pull me back, right?  
 When my junk get to pumpin' in the club, it's on.  
 I wink my eye at ya chick, if she smiles, she gone.  
 If the roof on fire, man, just let it burn.  
 If you talking 'bout money, homie, I ain't concerned.  
 I'm a tell you what Banks told me 'cause, go 'head switch the style up.  
 And if they hate, then let 'em hate and watch the money pile up.  
 Or we can go upside the head with a bottle of bub.  
 Come on, they know where we be.  
 (To Chorus:)



# JUST FRIENDS (SUNNY)

Words and Music by  
BOBBY HEBB, CARVIN HARRIS  
and TAALIB JOHNSON

Slowly ♩ = 92

Em Dm7 Cmaj7

*mf*

B7(#9) Em Dm7

Cmaj7 B7(#9) Verse: Em

1. Girl, I know this might seem  
2. See additional lyrics

Just Friends (Sunny) - 5 - 1

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but let me know if I'm out of order for step-ping to you this way. See, I've been

watch - ing you for a while, and I just got - ta let you know that I'm real - ly feel -

in' your style. Plus, I had to know your name and leave you with my

num-ber, and I hoped that you would call me some - day. If you want, you can give me yours too.

Dm7

G7

Cmaj7

B7(#9)

And if you don't, well, I ain't mad at you. We can still be cool, 'cause... I'm not try'n

Chorus:

Em

Dm7

G7

Cmaj7

pres-sure you, just can't stop think - ing 'bout you. You ain't e - ven real - ly got to be my girl

B7(#9)

Em

Dm7

G7

friend. I just wan - na know your name and may - be some - time we can hook

Cmaj7

1. B7(#9)

2. B7(#9)

hang out, just chill. Whoa

Bridge:



whoa, \_\_\_\_\_ whoa, \_\_\_\_\_ whoa, \_\_\_\_\_ whoa, \_\_\_\_\_



May-be we can go see a mov - ie, girl, and may-be we can hang out, girl.

Chorus:



What-ev - er you want to do, just let me know. It's up to you.  
I ain't try'n' to pres-sure you, just can't stop think-



ing 'bout you. You ain't e - ven real - ly got to be my girl - friend. I just wan - na

Em Dm7 G7

know your name and may - be some - time we can hook

Cmaj7 B7(#9)

hang out, just chill. I ain't try'n'

*Repeat ad lib*

*Verse 2:*

Damn, I'm surprised that you called,  
 'Cause the way you walked away  
 I thought I wasn't going to see you no more.  
 Since you didn't wanna give me your math,  
 I thought that you were igging me and wasn't diggin me.  
 But anyway, what you doing tonight?  
 I'll probably be with my peeps.  
 If it's cool with you, maybe we'll swing by  
 And you can just chill with us,  
 Or you can just chill with me  
 Long as you're comfortable and you feel secure when you're with me.  
 (To Chorus:)

# LET'S GET DOWN

Words and Music by  
PHALON "JAZZE PHA" ALEXANDER, SHAD MOSS,  
RAHMAN "ROCKY" GRIFFIN and CLIFFORD HARRIS

Moderately ♩ = 106

N.C.

*mf*

The first two systems of piano accompaniment for 'Let's Get Down'. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderately' with a quarter note equal to 106 beats per minute. The first system includes the instruction 'N.C.' (No Chords) and a dynamic marking of '*mf*'. The piano part features a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes, while the left hand provides a steady bass line with occasional rests.

Verse:

The piano accompaniment for the Verse section. It begins with a double bar line and repeat sign. The right hand has a melodic line with eighth notes and rests, while the left hand continues with a bass line. A dynamic marking of '*mf*' is present. The section concludes with a double bar line and repeat sign.

1.2.3. (Rap - see additional lyrics)

The piano accompaniment for the 1.2.3. section, which is a rap section. It features a melodic line in the right hand and a bass line in the left hand. The music is marked with a dynamic of '*mf*'. The section ends with a double bar line and repeat sign.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is B-flat major (two flats). The top staff contains whole rests. The grand staff contains a complex rhythmic pattern of eighth and sixteenth notes with various rests.

Second system of musical notation, identical in structure to the first. The top staff has whole rests. The grand staff continues the rhythmic pattern with eighth and sixteenth notes and rests.

Third system of musical notation, identical in structure to the first. The top staff has whole rests. The grand staff continues the rhythmic pattern with eighth and sixteenth notes and rests.

Fourth system of musical notation, identical in structure to the first. The top staff has whole rests. The grand staff continues the rhythmic pattern with eighth and sixteenth notes and rests.

## Chorus:

It's real - ly, real - ly nice to meet\_\_ ya, ma. I'm real - ly, real - ly dig - gin' your

style. Said you wan - na come chill with a ball - er, huh? Let's\_\_ get

down. *(Girl:)* It's real - ly, real - ly nice to meet\_\_ ya, boy. Oh, I'm real - ly dig - gin' your

style. You know I wan - na chill with a ball - er, so, let's\_\_ get





down.

3.

(Girl:) Da da da da da da da

N.C.

Da da da da da da da da. (down.)

(Girl:) It's real - ly, real - ly nice to meet\_\_ ya. boy. Oh, I'm real - ly dig - gin' your

*Repeat ad lib. and fade*

style. You know I wan - na chill with a ball - er, so, let's\_\_ get

*Verse 1:*

I know this chick named Nicole,  
 We called her bougie.  
 Didn't wanna shop nowhere but Gucci.  
 And Burberry and Prada was her style.  
 I'm tryin' to tell y'all that shorty could get down.  
 Conversation's amazing.  
 In my phone, shorty's in heavy rotation.  
 Thinkin' to myself like, this is the one.  
 Broke it down, told shorty how to do this, hon.  
 Never give her the cold shoulder.  
 If she's in the Benz, I let her take over the Rover.  
 Then it's off to the movies, tell her  
 I'm like Austin, "Let's get groovy."  
 From the movies to the crib,  
 Get her geessed, that's what I did.  
 And I'll find me another one,  
 More interesting, more fun.  
 The trip has just begun.  
 (To Chorus:)

*Verse 3:*

I know this girl named Keisha.  
 She's no groupie, but far from the stars.  
 22's made her choose me.  
 Like, ooh wee,  
 Tellin' all her friends in the Benz,  
 "He don't really look sixteen, do he?"  
 Was twelve, youngest thing on the scene.  
 Couldn't believe when I seen  
 How she squeezed in them jeans.  
 Looks like a tight situation.  
 Make a young man make flight reservations.  
 Just step, no intimidations.  
 I'm Bow Wow, boo, accept no imitations.  
 Should have seen the looks on they faces,  
 The ice plus light, makes for good conversation.  
 You tellin' me it's a felony to yell at me?  
 I blew her mind, she was dazed momentarily.  
 But luckily, she stayed for some therapy.  
 I stay pimpin' heavily.  
 My game spittin' thoroughly.  
 (To Chorus:)

*Verse 2:*

I know this girl named Cindy,  
 Loves to rock Fendi.  
 When she leaves the mall,  
 The stores is all empty  
 Eastcoast, New York, my uptown chick.  
 I see her when I goes to Park and 106.  
 Next, her name is Ranette.  
 She lives on the west, I hit the LAX.  
 I was so impressed by the way that she dress.  
 Walks like a model, the girl is so fresh.  
 I got a few of them, here's what I do to them:  
 Take 'em out, try to teach somethin' new to them.  
 It's no thing when you heavy in the game.  
 I got another one who loves the midwest swing.  
 She's from the show-me state,  
 So I showed her the BM a quarter to eight.  
 I know you caught on late, but that's 7:45.  
 Shorty, now let's ride.  
 Hop in the whip.  
 (To Chorus:)

# LITTLE THINGS

Words and Music by  
 INDIA.ARIE, SHANNON SANDE  
 ANTHONY LAMAR ROBERSON  
 DAVID WOLINSKY and ANDRE FIS

Moderately ♩ = 96

Abmaj9  4

Gb9  x

Abmaj9  4

Oh, oh, oh. Oh, oh, oh. Oh, oh, oh, oh, oh,

*mf*

Gb9  x

Abmaj9  4

Gb9  x

Oh, oh, oh. Oh, oh, oh. Oh, oh, oh.

Abmaj9  4

Gb9  x

Oh, oh, oh, oh, oh. Oh, oh, oh.

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Little Things - 7 - 1

"Little Things" contains an interpolation of "Hollywood" by David Wolinski and Andre Fischer  
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Verse:

Abmaj9



Gb9



1. Been a-round the whole world, still ain't seen noth-in' like my neigh - bor - hood. And of  
 2. 3. See additional lyrics

Abmaj9



Gb9



all of the fan - cy sat - in and silk, my white cot - ton feels so good. Search

Abmaj9



Gb9



high and low for a place where I can lay my bur - dens down.

Abmaj9



Gb9



Ain't noth-in' in the whole wide world like the peace that I have found. 1. (In the

Chorus:

Abmaj9  4 G9 

lit - tle things. In the lit - tle things, and



2. 3. See additional lyrics




Abmaj9  4 Gb9 

joy they bring. (In t



Abmaj9  4 Gb9 

lit - tle things. It's the lit - tle things, and th



1.   
 Abmaj9  4 Gb9 

joy they bring, yeah.



Abmaj9



Gb9



Musical notation for the first system, including treble and bass staves with chords and melodic lines.

Abmaj9



Gb9



Musical notation for the second system, including treble and bass staves with chords and melodic lines.

2.  
Abmaj9



Gb9



Musical notation for the third system, including treble and bass staves with lyrics "joy, oh." and a triplet.



A>maj9

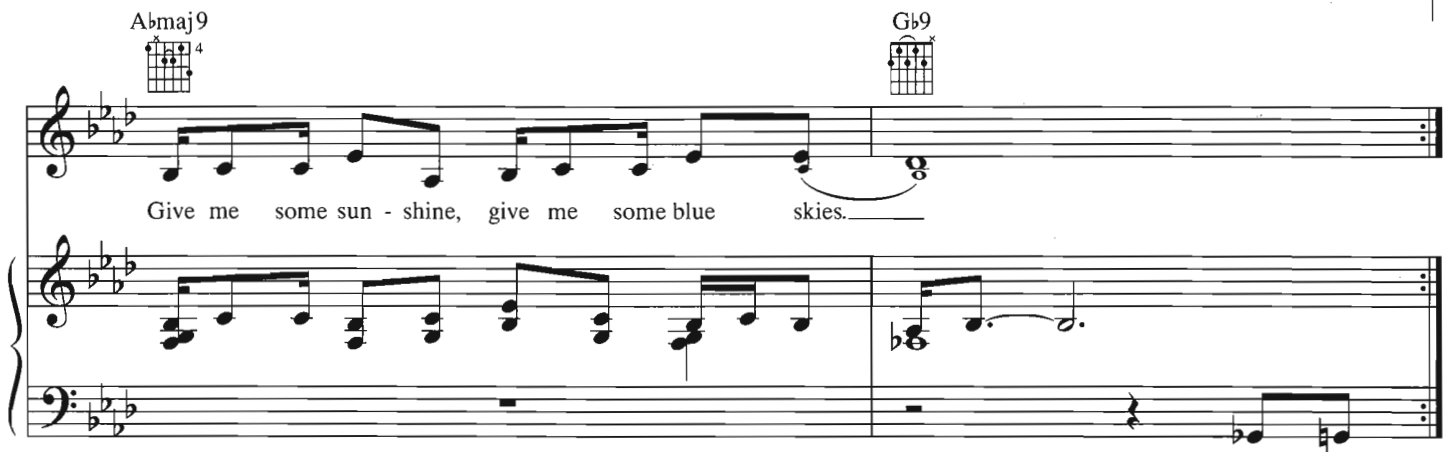


Gb9





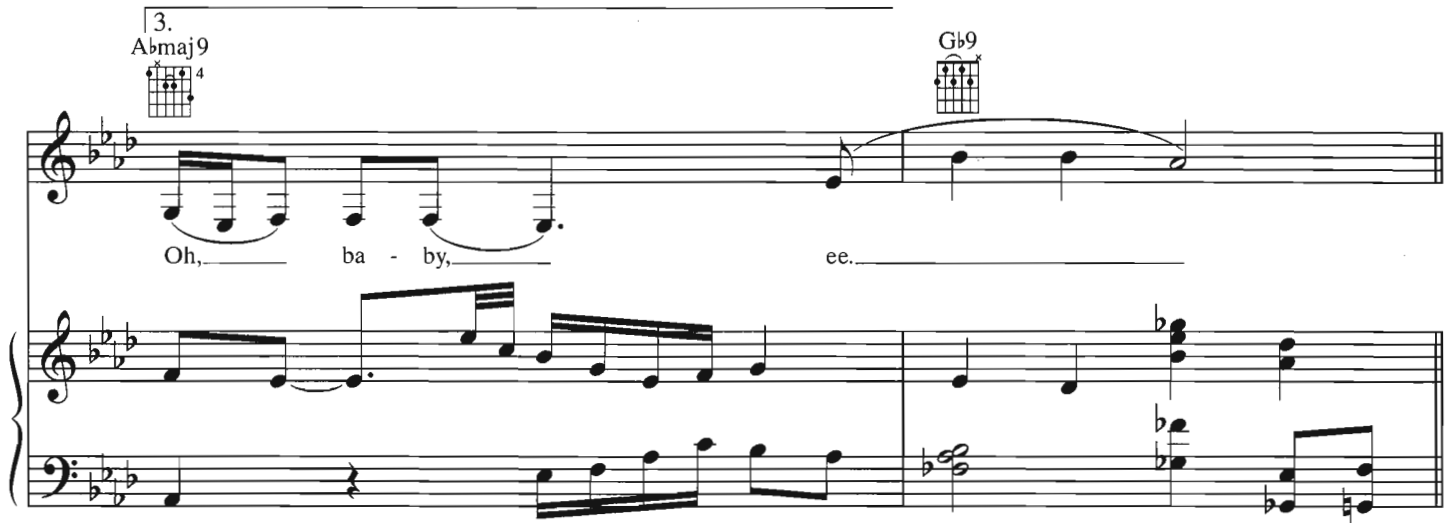
Musical notation for the fourth system, including treble and bass staves with lyrics "Give me some good food, give me some cute shoes, give me some peace of mind."

Abmaj9  4  Gb9



Give me some sun - shine, give me some blue skies.

3.  4 Abmaj9  Gb9





Oh, ba - by, ee.

 4 Abmaj9  Gb9



Oh, oh, oh. Oh, oh, oh.

 4 Abmaj9  Gb9



Oh, oh oh, oh, oh, oh. Oh, oh, oh.

A $\flat$ maj9G $\flat$ 9

Oh, oh, oh.

Oh, oh, oh.

A $\flat$ maj9G $\flat$ 9

Oh, oh, oh, oh, oh.



A $\flat$ maj9G $\flat$ 9


Give me my gui - tar, give me a bright star, give me some good news, give me some cute shoes.

A $\flat$ maj9G $\flat$ 9

Give me At - lan - ta, give me Sa - van - nah, give me my peace of mind.



Abmaj9  Gb9 



Give me some Stev - ie, give me some Don - ny, give me my Dad - dy, give me my Mom - my.

Abmaj9  N.C.



Give me some sweet tea, spoon-ful of hon - ey. I don't need no Hol - ly - wood.

*Verse 2:*

Simple as a phone call just to make it known  
 That you're gonna be a little late.  
 Pure as a kiss on a cheek and a word that  
 Everything will be okay.  
 Call in the morning from my little sister  
 Singing to me "Happy Birthday."  
 In the quest for fortune and fame,  
 Don't forget about the little things.

*Chorus 2:*

In the little things. It's the little things,  
 And the joy they bring.  
 It's the little things. It's the little things,  
 And the joy, oh.

*Verse 3:*

Running 'round in circles, lost my focus,  
 Lost sight of my goals.  
 I do this for the love of music,  
 Not for the glitter and gold.  
 Got everything that I prayed for,  
 Even a little more.  
 When I asked to learn humility,  
 This is what I was told.











*Chorus 3:*

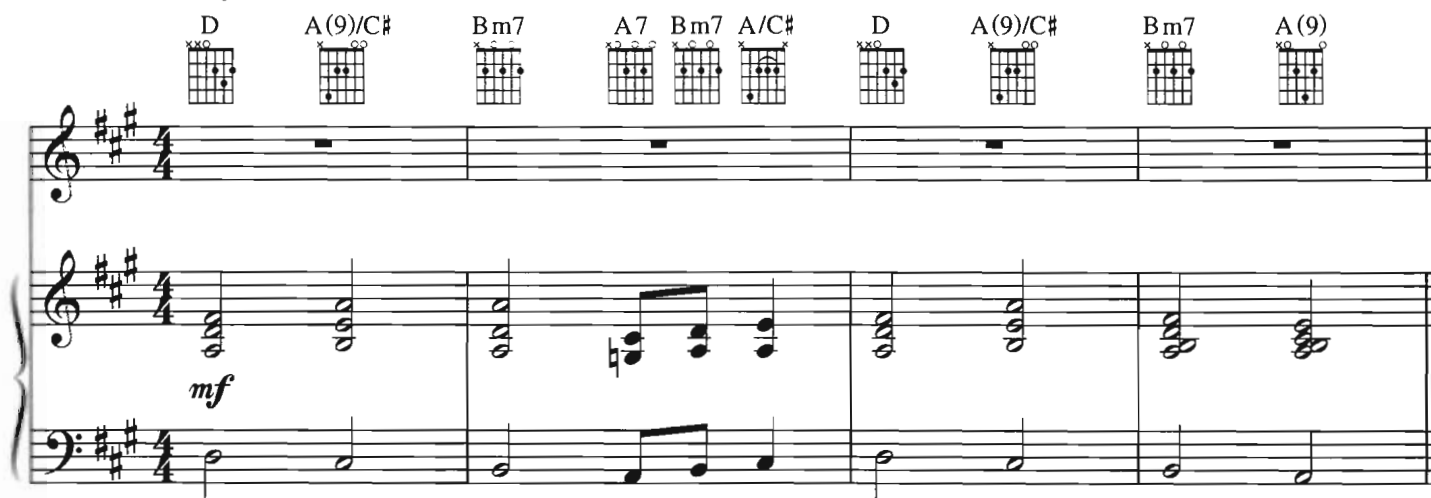
It's the little things. It's the little things,  
 And the joy they bring. It's the little things.  
 In the little things. It's the little things, oh, baby.

# STICKWITU







Words and Music by  
FRANNE GOLDE, ROBERT PALMER  
and KASIA LIVINGSTON

Slowly ♩ = 72

D  A(9)/C#  Bm7  A7  Bm7  A/C#  D  A(9)/C#  Bm7  A(9) 

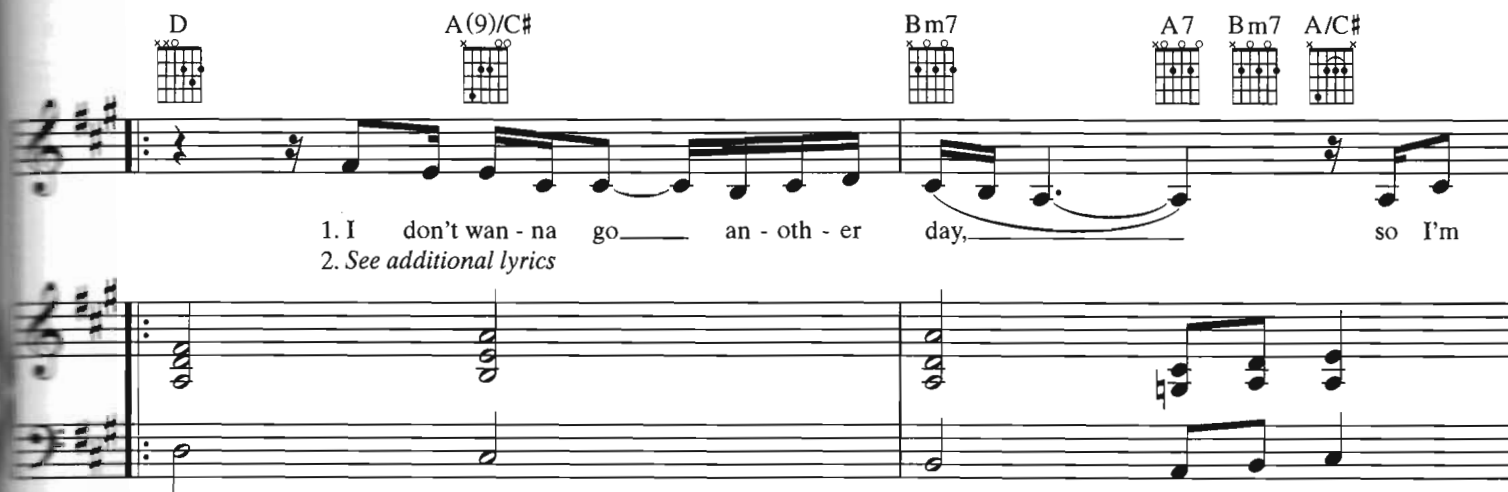






Verses 1 & 2:

D  A(9)/C#  Bm7  A7  Bm7  A/C# 

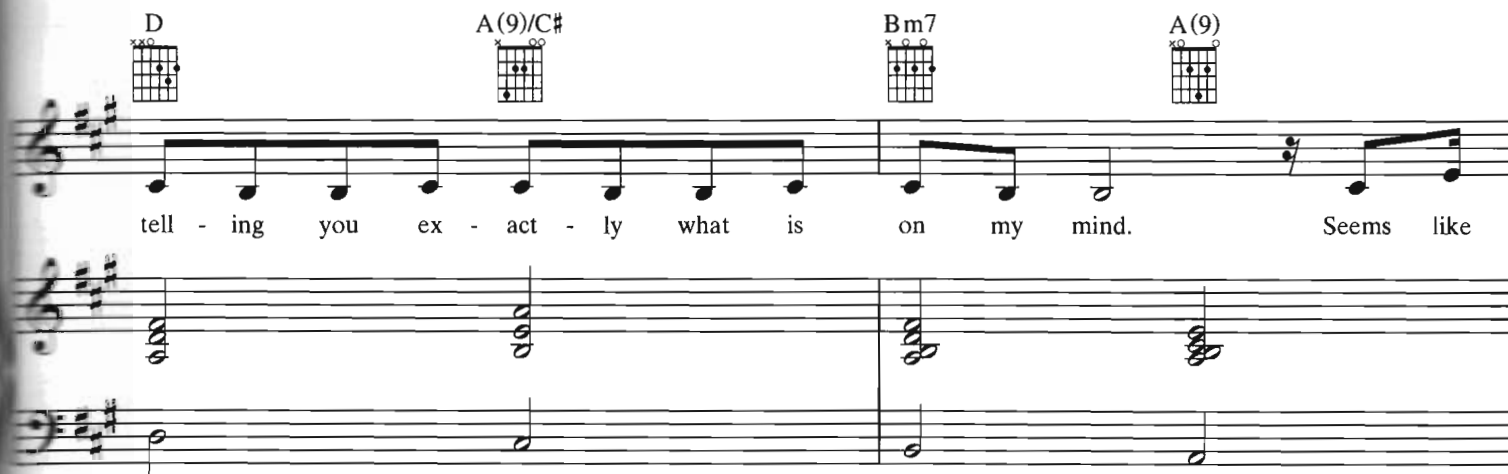
1. I don't wan - na go an - oth - er day, so I'm

2. See additional lyrics



D  A(9)/C#  Bm7  A(9) 

tell - ing you ex - act - ly what is on my mind. Seems like



D A(9)/C# Bm7 A7 Bm7 A/C#

ev - 'ry-bod-y's break-in' up\_\_\_ and throw-in' their love a - way\_\_\_ But I

D A(9)/C# Bm7 A(9)

know I got a good thing right\_ here. That's why\_ I say... Hey,\_\_\_

*Chorus:*

D A(9)/C# Bm7 A7 Bm7 A/C#

\_\_\_ no - bod - y gon-na love me bet - ter, I'm - a\_\_\_ stick with you for - ev - er.

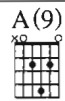
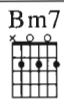
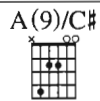
D A(9)/C# Bm7 A(9)

No - bod - y gon-na take me high - er, I'm - a\_\_\_ stick with you.

1.

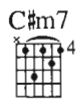
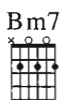


You know how to 'pre - ci - ate me, I'm - a \_\_\_ stick with you, my \_\_\_ ba - by. \_\_\_

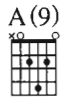
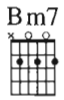
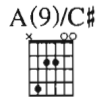


\_\_\_ No - bod - y ev - er made me feel this way. I'm - a \_\_\_ stick with you. \_\_\_

2.



You know how to 'pre - ci - ate me, I'm - a \_\_\_ stick with you, my \_\_\_ ba - by. \_\_\_



\_\_\_ No - bod - y ev - er made me feel this way. I'm - a \_\_\_ stick with you. \_\_\_ And

Bridge:

Dmaj9

C#m7

F#m7

there \_\_\_\_\_ ain't noth-in' else I could need. \_\_\_\_\_ And  
 (Noth-in' else I could need.)

Dmaj9

C#m7

F#m7

I, \_\_\_\_\_ I'm sing-ing 'cause you're so, so in-to me. \_\_\_\_\_ I got you. \_\_\_\_\_

Dmaj9

C#7

F#m7

we'll be mak-in' love end-less-ly. \_\_\_\_\_ I'm

Bm7

Bm7/E

with \_\_\_\_\_ you, \_\_\_\_\_ ba-by, you're with \_\_\_\_\_ me. \_\_\_\_\_  
 (Ba-by, I'm \_\_\_\_\_ with you.) (Ba-by, you're \_\_\_\_\_ with me, ah

Verse 3:

D(9)



A(9)/C#



Bm7



A(9)



3. So, don't you wor-ry a - bout\_ peo-ple hang-in' a - round\_ They ain't bring-in' us down\_ I  
yeah.)



D(9)



A(9)/C#



Bm7



A(9)



know you and you know me and that's all that\_ counts.



D(9)



A(9)/C#



Bm7



A(9)



So don't be wor-ried a - bout\_ peo-ple hang-in' a - round\_ They ain't bring-in' us down\_ I



D(9)



A(9)/C#



Bm7



A(9)



know you and you know me and that's, that's why\_ I say... Hey,\_



Chorus:

D A(9)/C# Bm7 A7 Bm7 A/C#

no - bod - y gon-na love me bet - ter, I'm - a stick with you for - ev - er.

D A(9)/C# Bm7 A(9)

No - bod - y gon-na take me high - er, I'm - a stick with you.

1. D A(9)/C# Bm7 A7 Bm7 A/C#

You know how to 'pre - ci - ate me, I'm - a stick with you, my ba - by.

D A(9)/C# Bm7 A(9)

No - bod - y ev - er made me feel this way. I'm - a stick with you.

2.

D Bm7 C#m7 F#m7

You know how to 'pre - ci - ate me, I'm - a \_\_\_ stick with you, my \_\_\_ ba - by. \_\_\_

D A(9)/C# Bm7 A2 A

\_\_\_ No - bod - y ev - er made me feel this way, I'm - a \_\_\_ stick with you. \_\_\_

*rit.*

Verse 2:  
 I don't want to go another day,  
 So, I'm telling you exactly what is on my mind.  
 See, the way we ride in our private lives,  
 Ain't nobody getting in between.  
 I want you to know that you're the only one for me.  
 And I say...  
 (To Chorus:)



# MISS YOU

Words and Music by  
JOHNTA' AUSTIN, ELGIN LUMPKIN  
and TEDDY BISHOP

Moderately slow hip-hop (with a half-time feel) ♩ = 112

E♭maj7 F Dm E♭maj7 F B♭

Ha oh, hey, ee-yeh, ee - yey, ee -

*mf*

(with pedal)

E♭maj7 F Dm E♭maj7 F B♭

yeh. Na na na na, no, no, no.

**Chorus:**

E♭maj7 F Dm E♭maj7 F

It's been too long and I'm lost with - out you. What am I gon - na do? Said I been

Bb

Ebmaj7

F

Dm



need-in' you, want-in' you. Won-der-in'\_\_\_ if you're the same\_ and who's been\_ with you. Is - a your

Ebmaj7

F

Bb

Verse:

Ebmaj7

F



heart still mine? I wan - na cry some-times. I miss you. 1. Off to col - lege,  
2. See additional lyrics

Dm

Ebmaj7

F

Bb



yes, you went a - way. Straight from high\_\_\_ school you up and left\_\_\_ me.

Ebmaj7

F

Dm

Ebmaj7

F



We were close\_\_\_ friends, al - so lov - ers. Did ev - 'ry - thing

B $\flat$  E $\flat$ maj7 F Dm

for one an - oth - er. Now you're gone\_\_ and I'm lost with-out you here\_\_ now.

E $\flat$ maj7 F B $\flat$  E $\flat$ maj7 F

But I know I got - ta live and make it some - how.\_\_ Come back to me.

Dm E $\flat$ maj7 F B $\flat$

Can you hear me? Hear me call - in' for you. 'Cause it's...

♩ Chorus:

E $\flat$ maj7 F Dm E $\flat$ maj7 F

It's been\_\_ too long and\_\_ I'm lost with - out you. What am I gon - na do? Said I been  
(you.)

Bb

Ebmaj7

F

Dm

need-in' you, want-in' you. Won-der-in' — if you're the same\_ and who's been\_ with you. Is - a your

Ebmaj7

F

1.

Bb

2.

Bb

D.S.

heart still mine? I wan - na cry some-times. 2. Now I'm sit - tin' cry some-times. I miss

*Interlude:*

3.

Ebmaj7

F

Dm

cry some-times. I miss you. I - yi - yi - yi - yi -

Ebmaj7

F

Bb

Ebmaj7

F

yi. I - yi - yi - yi - yi miss - yi. I -  
I miss you.



yi - yi - yi - yi - yi. I - yi - yi - yi - yi -

Bridge:



I can't breathe no more since you went a - way. I  
yi.



don't real - ly feel like talk - in'. Don't wan - na hear you don't love me.



Ba - by, do you un - der - stand me? I can't do a thing with - out

Chorus:

Ebmaj7



you.

F



Dm



It's been too long and I'm lost with - out you. What am I

you.

Ebmaj7



F



Bb



Ebmaj7



F



gon - na do? Said I been need-in' you, want-in' you. Won - der - in' if you're the same and

*Repeat ad lib. and fade*

Dm



Ebmaj7



F



Bb



who's been with you. Is - a your heart still mine? I wan - na cry some-times. I miss

Verse 2:

Now I'm sittin' here thinkin' 'bout you  
 And the days we used to share.  
 It's drivin' me crazy,  
 I don't know what to do.  
 I'm just wonderin' if you still care.  
 I don't wanna let you know that it's killin' me.  
 I know you got another life, you gotta concentrate, baby.  
 Come back to me.  
 Can you hear me?  
 Hear me callin' for you. 'Cause it's...  
 (To Chorus:)

# NAUGHTY GIRL

Words and Music by BEYONCÉ KNOWLES,  
SCOTT STORCH, ROBERT WALLER, ANGELA BEYNICE,  
PETE BELOTTE, GIORGIO MORODER and DONNA SUMMER

Moderately ♩ = 102



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



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

I love to love you, baby.



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

I love to love you, baby.



Musical staff with treble and bass clefs, key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a few notes, including a quarter note G#4 and an eighth note A5.

1. I'm feel-ing

Musical staff with treble and bass clefs, continuing the melody and bass line from the previous system.

Verse:



Musical staff with treble clef, starting the verse melody.

sex - y.\_\_\_\_\_  
sex - y.\_\_\_\_\_

I wan-na hear you say\_\_ my  
To-night, I am\_\_ all

Musical staff with treble and bass clefs, continuing the verse melody and bass line.



Musical staff with treble clef, starting the second line of the verse melody.

name,  
yours,

boy.  
boy.

If you can  
The way your

Musical staff with treble and bass clefs, continuing the verse melody and bass line.



Musical staff with treble clef, starting the third line of the verse melody.

reach me,\_\_\_\_\_  
bod - y\_\_\_\_\_

you can feel my burn - ing  
moves a - cross\_\_ the

Musical staff with treble and bass clefs, continuing the verse melody and bass line.



Chords: C# (x4), Bm, C# (x4), Bm

flame. }  
 floor. }

Feel-ing kind of N - A - S - T - Y, I might just take you home with

Chords: C# (x4), Bm, C# (x4), Bm

me.  
 Ba - by, — the min - ute I feel your en - er - gy, — the vibe is just tak - in'

Chords: C# (x4), Bm, C# (x4), Bm

o - ver me, — start feel - in' so cra - zy, — babe. —

Chords: C# (x4), Bm, C# (x4), Bm


Late - ly, — I feel the funk com - in' o - ver me, — I don't know what's got - ten




in - to me, the rhy - thm's got me feel - in' so cra - zy, babe. To -




*Chorus:*

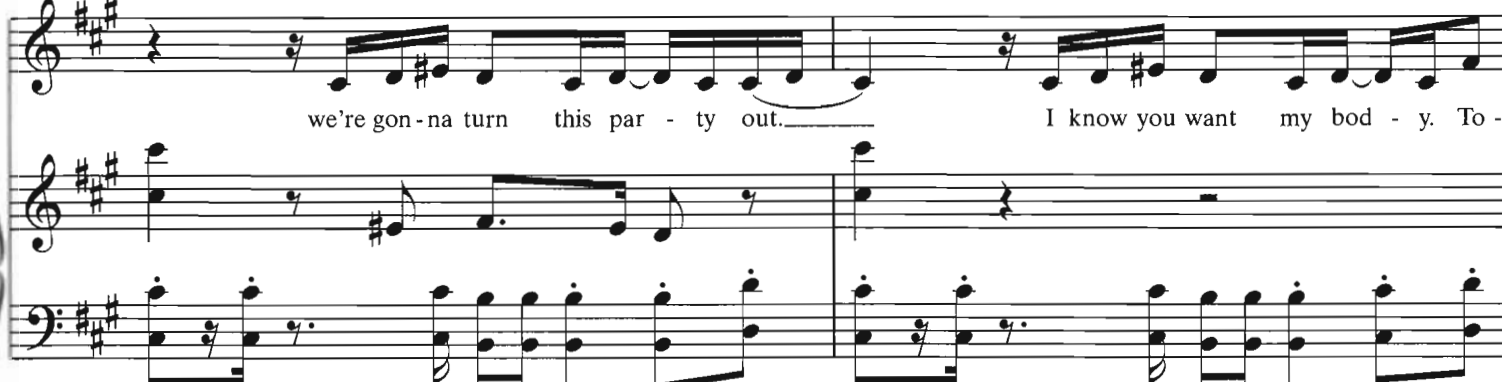



night I'll be your naugh - ty girl, I'm call - in' all my girls,





we're gon - na turn this par - ty out. I know you want my bod - y. To -





night I'll be your naugh - ty girl, I'm call - in' all my girls.



1.

C# Bm C# Bm

I see you look me up and down, and I came to par - ty. 2. You're so

2.

C# Bm N.C.

and I came to par - ty. I

love to love you, ba - by. I

1. 2.

love to love you, ba - by. love to love you, ba - by. To -

C# Bm C# Bm

night I'll be your naugh - ty girl, I'm call - in' all my girls,

C# Bm C# Bm

we're gon - na turn this par - ty out. I know you want my bod - y. To -

C# Bm C# Bm

night I'll be your naugh - ty girl, I'm call - in' all my girls.

C# Bm C# Bm *Repeat ad lib. and fade*

I see you look me up and down, and I came to par - ty. To -

# OOPS (OH MY)

Words and Music by  
TIMOTHY MOSLEY, MISSY ELLIC  
and CHARLENE KEYS

Fast groove ♩ = 160



*mf*




Verse:

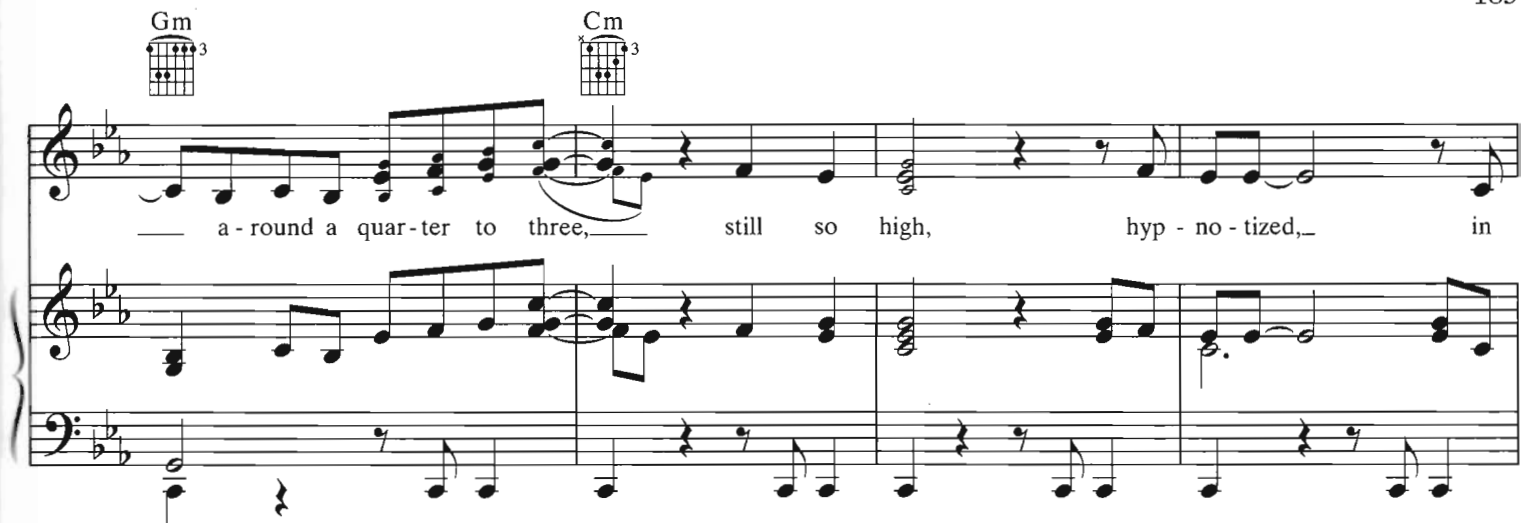


1. Tell you what I did last night. I came home, say—  
2. See additional lyrics


Gm Cm



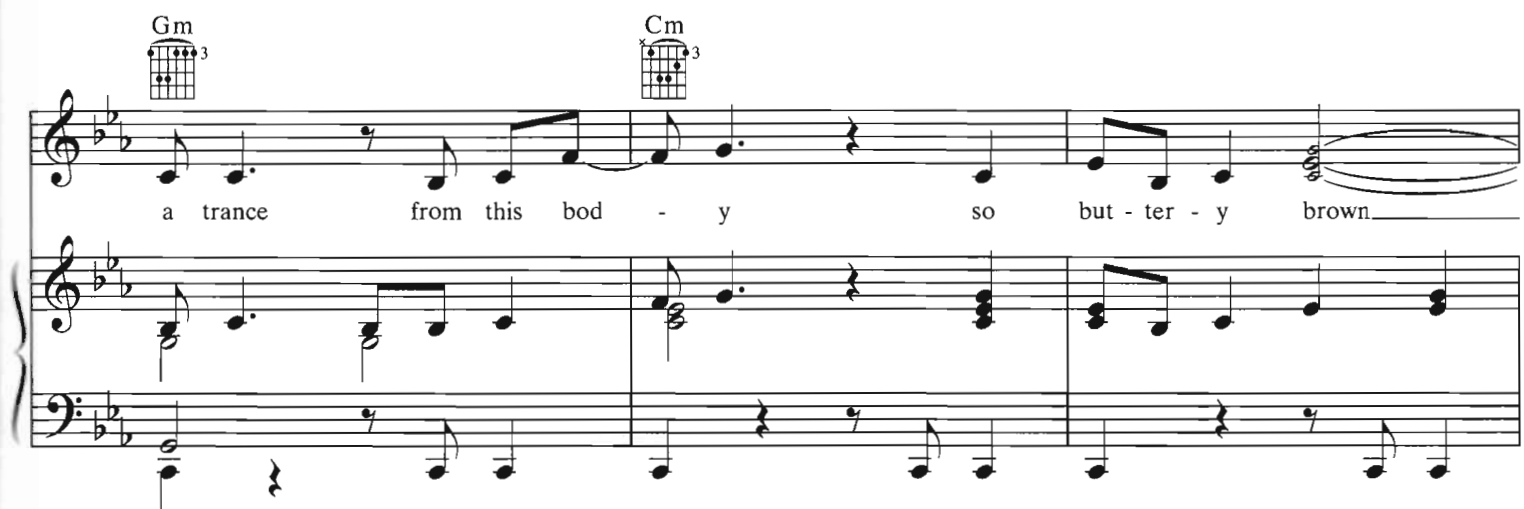
— a - round a quar - ter to three, — still so high, hyp - no - tized, — in




Gm Cm



a trance from this bod - y so but - ter - y brown —




Gm Cm



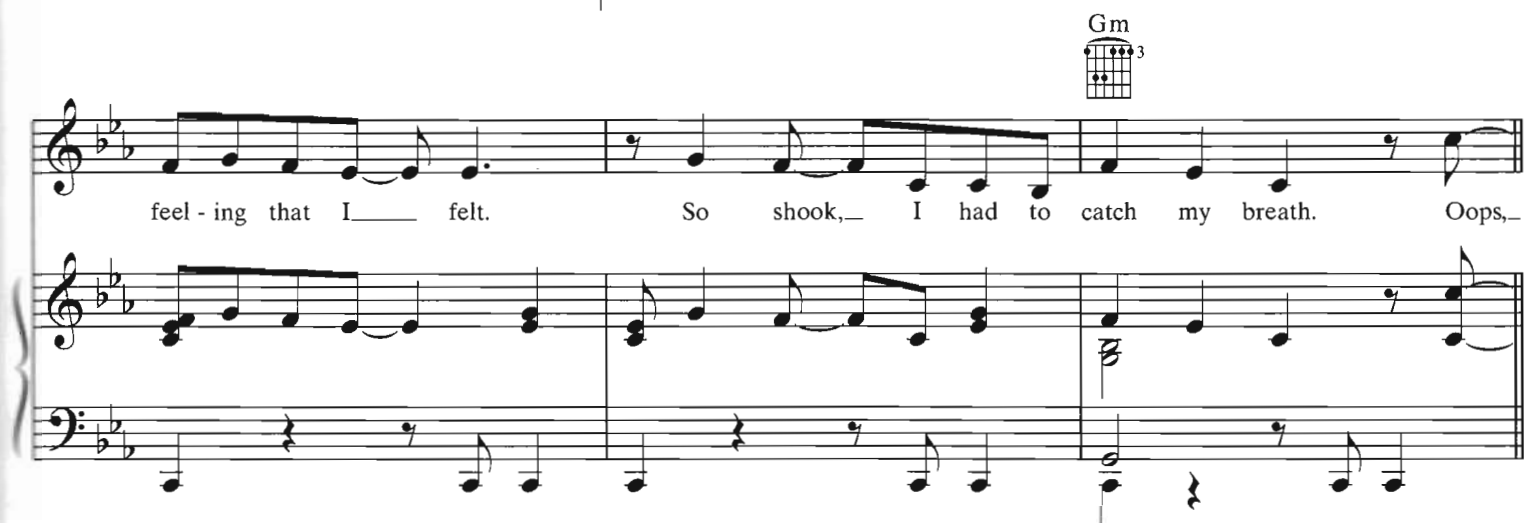
— and tan - ta - liz - ing. You would have thought — I need - ed help from this



Gm



feel - ing that I — felt. So shook, — I had to catch my breath. Oops, —





— there goes my shirt up o - ver my head. Oh, —



— my. Oops, — there goes my skirt drop - ping to my



feet. Oh, — my. Oo, — some kind of —



— touch ca - res - sing my legs. Oh, — my. Oo, —



I'm turn - ing red. Who could this be?

1.

2.

I looked o -

Bridge:

ver to my left. *Mm.* I was look-in' so good, I could-n't re-

ject my - self. I looked o - ver to the left. *Mm.*



I was feel-in' so good,— I had to touch my - self. I looked o -

ver to the left. *Mm.* I was eye - in' my thighs,— but - ter

pe - can brown. I looked o - ver to the left. *Mm.*

*D.S. al Coda*

Com-in' out - ta my shirt,— and then my skirt came down. Oo,

♯ Coda

Cm  
x 3

Gm  
x 3Cm  
x 3

Gm  
x 3*Repeat ad lib. and fade*
*Verse 2:*

I tried and I tried to avoid,  
 But this thing was happening.  
 Swallowed my pride, let it ride,  
 And partied.  
 But this body felt just like mines.  
 I got worried.  
 I looked over to my left,  
 A reflection of myself.  
 That's why I couldn't catch my breath.  
 (To Chorus:)

# PROMISCUOUS

Words and Music by  
 TIM MOSLEY, NATHANIEL HILLS,  
 NELLY FURTADO and TIMOTHY CLAYTON

Moderately ♩ = 108

Verse:

N.C.

Boy:

1. How ya do-in', young la - dy? The feel-in' that you're giv-in' real-ly drives me cra - zy  
 2.3. See additional lyrics

You don't have to play a-bout the joke, I was at a loss for words first time that we spoke. Yo

look-in' for a girl that-'ll treat you right? You look-in' for her in the day - time with the light? You

might be the type if I play my cards right. I'll find out by the end of the night.

**Girl:**

You ex-pect me to just let you hit it? But will you still re-spect me if you get it?

**Boy:**

All I can do is try, give me one chance. What's the prob-lem? I don't see no ring on your hand.

**Girl:**

I'll be the first to ad-mit it, I'm cu-ri-ous a-bout you, you seem so in-no-cent. You

wan-na get in my world, get lost in it? Boy, I'm tired of run - ning, let's walk for a min - ute.

*Chorus:*

G♭maj7

E♭m

B♭m

**Boy:**

Pro - mis - cu - ous girl, \_\_\_\_\_ wher - ev - er you are, \_\_\_\_\_ I'm all a - lon

*To Coda* ♪ G♭maj7

**Girl:**

\_\_\_\_\_ and it's you that I want. \_\_\_\_\_ Pro - mis - cu - ous boy, \_\_\_\_\_ you al - read - y kno

**Boy:**

\_\_\_\_\_ that I'm all \_\_\_\_\_ yours. \_\_\_\_\_ What you wait - ing for? \_\_\_\_\_ Pro - mis - cu - ous gi

E $\flat$ m



B $\flat$ m



G $\flat$



\_\_\_\_\_ you're teas - ing me. \_\_\_\_\_ You know what I want \_\_\_\_\_ and I got what you need. \_\_\_\_\_

G $\flat$ maj7



**Girl:**

E $\flat$ m



B $\flat$ m



\_\_\_\_\_ Pro - mis - cu - ous boy, \_\_\_\_\_ let's get to the point. \_\_\_\_\_ 'Cause we're on a roll. \_\_\_\_\_

1.

G $\flat$



2.

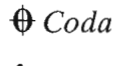
G $\flat$



*D.C. al Coda*

\_\_\_\_\_ You read - y? \_\_\_\_\_ You read - y?

G $\flat$ maj7



**Girl:**

E $\flat$ m



B $\flat$ m



$\oplus$  Coda

\_\_\_\_\_ Pro - mis - cu - ous boy, \_\_\_\_\_ I'm call - ing your name, \_\_\_\_\_ but you're driv - in' me cra -

G $\flat$

G $\flat$ maj7

E $\flat$ m

Boy:

zy, the way you're mak-in' me wait... Pro-mis-cu-ous girl, you're teas-ing me.

B $\flat$ m

G $\flat$

G $\flat$ maj7

Girl:

You know what I want and I got what you need. Pro-mis-cu-ous boy.

E $\flat$ m

B $\flat$ m

G $\flat$

we're one and the same, so we don't got-ta play games no more.

N.C.

1. Ooh. Ooh. Ooh.  
2. Add vocal ad lib.

1. | 2.

Ooh. Ooh.

*Verse 2:*

*Girl: Roses are red, some diamonds are blue.*

*Chivalry is dead, but you're still kinda cute.*

*Boy: Hey, I can't keep my mind off you.*

*Where you at? Do you mind if I come through?*

*Girl: I'm out of this world, come with me to my planet.*

*Get you on my level, do you think that you can handle it?*

*Boy: They call me Thomas, last name Crown.*

*Recognize game, I'm-a lay mine's down.*

*Girl: I'm a big girl, I can handle myself.*

*But if I get lonely, I'm-a need your help.*

*Pay attention to me, I don't talk for my health.*

*Boy: I want you on my team.*

*Girl: So does everybody else.*

*Boy: Baby, we can keep it on the low.*

*Let your guard down, ain't nobody gotta know.*

*If you with it, girl, I know a place we can go.*

*Girl: What kind of girl do you take me for?*

*(To Chorus:)*

*Verse 3:*

*Boy: Don't be mad, don't get mean.*

*Girl: Don't get mad, don't be mean.*

*Boy: Hey! Don't be mad, don't get mean.*

*Girl: Don't get mad, don't be mean.*

*Boy: Wait! I don't mean no harm.*

*I can see you with my t-shirt on.*

*Girl: I can see you with nothing on,*

*Feeling on me before you bring that on.*

*Boy: Bring that on?*

*Girl: You know what I mean.*

*Boy: Girl, I'm a freak, you shouldn't say those things.*

*Girl: I'm only trying to get inside your brain*

*To see if you can work me the way you say.*

*Boy: It's okay, it's alright,*

*I got something that you gon' like.*

*Girl: Is that the truth or are you talking trash?*

*Is your game M.V.P. like Steve Nash?*

*(To Chorus:)*



# SHAKE IT OFF

Words and Music by  
 BRYAN MICHAEL COX, JERMAINE DUPRÉ,  
 JOHNTA AUSTIN and MARIAH CAREY

Slowly  $\text{♩} = 66$

1.

Bm7 Am7 Gmaj7

Hoo, hoo. Hoo, hoo. Hoo, hoo. Ah.

2.

Chorus:

Bm7 Am7

Ah. I got-ta shake you off, 'cause the lov-in' ain't the same and you

Gmaj7 Bm7

keep on play-in' games like you know I'm here to stay. I got-ta shake, shake you off. Just like the

Am7



Gmaj7



Cal - gon com - mer - cial, I real - ly got - ta get up out - ta here

Bm7



and go some - where. I got - ta shake you off. Got - ta make that\_\_ move,\_\_

Am7



Gmaj7



find some - bod - y\_\_ who\_\_ ap - pre - ci - ates\_\_ all the

Bm7



Am7



love I give. Boy, I got - ta shake, shake you off, got - ta do what's best for me,

Gmaj7



ba - by, and that means I got - ta \_\_\_\_\_ shake you off. \_\_\_\_\_

Verse:

Bm7



Am7



1. By the time you get this mes - sage, it's gon - na be too late. \_\_\_\_\_  
 2. See additional lyrics

Gmaj7



So, don't both - er pag - in' me, 'cause I'll be on my way. See, I

Bm7



Am7



grabbed all my dia - monds and clothes. Just ask your mom - ma, she knows.

Gmaj7



You're gon - na miss me, ba - by. Hate to say. "I told you so."

Well, at first I did - n't know, but now, it's clear to me

Bm7



Am7



you would cheat with all your freaks and lie com - pul - sive - ly. So, I

packed up my Lou - is Vuit - ton, jumped in your ride and took off.

Gmaj7



packed up my Lou - is Vuit - ton, jumped in your ride and took off.

packed up my Lou - is Vuit - ton, jumped in your ride and took off.

Bm7



Am7



packed up my Lou - is Vuit - ton, jumped in your ride and took off.

packed up my Lou - is Vuit - ton, jumped in your ride and took off.

Gmaj7



You'll nev - er ev - er find a girl who loves you more than me. I got - ta

Chorus:



shake you off, 'cause the lov - in' ain't the same and you

Gmaj7



keep on play - in' games like you know I'm here to stay. I got - ta



shake, shake you off. Just like the Cal - gon com - mer - cial, I

Gmaj7



real - ly got - ta get up out - ta here and go some - where. I got - ta

Bm7



Am7



shake you off. Got - ta make that move, find some - bod - y who

Gmaj7



ap - pre - ci - ates all the love I give. Boy, I got - ta got - ta

Bm7



Am7



shake, shake you off, got - ta do what's best for me,

Gmaj7



To Coda

ba - by, and that means I got - ta \_\_\_\_\_ shake you off.

Bridge:



Shake, shake, shake, shake, shake it off. Shake, shake,



shake, shake, shake it off. Shake, shake, shake, shake, shake it off.

Gmaj7



1.

2.

D.S.  $\text{\textcircled{X}}$  al Coda

Shake, shake, shake, shake, shake it off. shake, shake, shake it off.  
2. I found I got-ta

♩ Coda

Bm7

shake you off. I got - ta shake it off. Hoo, hoo.

Hoo, hoo.

Am7

Gmaj7

*Repeat ad lib. and fade*

Hoo, hoo. Hoo, hoo. Ah. I got - ta

*Verse 2:*

I found out about a gang  
 Of your dirty little deeds  
 With this one and that one  
 By the pool, on the beach, in the streets.  
 Heard y'all was...  
 Hold up, my phone's breakin' up.  
 I'm-a hang up and call the machine right back.  
 I gotta get this off of my mind,  
 You wasn't worth my time,  
 So, I'm leaving you behind,  
 'Cause I need a real love in my life.  
 Save this recording because  
 I'm never coming back home.  
 Baby, I'm gone.  
 Don't cha know...  
 (To Chorus:)



# TOO LITTLE TOO LATE

Words and Music by  
 BILLY STEINBERG, JOSH ALEXANDER  
 and RUTH-ANNE CUNNINGHAM

Moderately slow ♩ = 80

Dmaj7
F#m
E

Mm, oh, mm,

*mf*

Dmaj7
F#m
E

mm.

Verse 1:

Dmaj7
F#m
E

1. Come\_ with me, \_ stay\_ the night, \_ you say\_ the words, but, boy, it don't feel right.

Dmaj7

F#m

E

What do you ex-pect me to say? (You know\_ it's just too lit-tle, too late\_

Verses 2 & 3:

Dmaj7

F#m

E

\_) 2. You take my hand, and you say you've changed, but, boy, you know, your beg-gin' don't fool me.  
3. I was young and in love, I gave you ev - 'ry - thing, but it was-n't e-nough.

Bm9

F#m

E

(You know\_ it's just too lit-tle, too late\_

Be-cause, to you, it's just a game. So  
And now you wan-na com-mu - ni - cate.

Dmaj7

F#m

E

let me on down,  
Go, find some - one else.

'cause time has made me strong, I'm start-ing to move on, I'm  
I'm let-ting you go, I'm lov-ing my - self. You

Bm9

F#m

D2

gon - na say\_\_\_ this now:\_\_\_  
got a prob - lem,\_\_\_

Your chance has come\_ and gone.\_\_\_\_\_ And you know...  
but don't come ask - ing me\_\_\_ for help.\_\_\_\_\_ 'Cause, you know...

**Chorus:**

Bm

A

F#m7

E

\_\_\_ It's just too lit - tle, too\_\_\_ late, a lit - tle too\_\_\_ wrong, and I can't\_ wait.

\_\_\_ Boy, you know all the right\_ things to say.\_\_\_\_\_ You know\_ it's just too lit - tle, too late.

\_\_\_ You say you dream of my\_\_\_ face, but you don't like\_\_\_ me, you just like the\_\_\_ chase.

To Coda 1.

Bm

A

F#m7

E

— To be real, it does-n't mat-ter an - y - way. — You know\_ it's just too lit - tle, too late..

Dmaj7

F#m

E

Bm9

F#m

Yeah, — yeah, — it's just too lit - tle, too late, — mm..

E

2. F#m7

E

You know\_ it's just too lit - tle, too late..

Bridge:

Bm7

F#m7

I can love — with all of my — heart, — ba - by,



I know I have\_ so much\_ to give. (I have\_ so much\_ to give...)



With a play-er like you, I\_ don't have\_ a prayer.\_



That's no way\_ to live, oh.\_



*D.S. al Coda*

It's just too lit - tle, too\_ late. Yeah.

*cresc.*

⊖ Coda

F#m

E

Bm

A

You know\_ it's just too lit - tle, too late.

F#m7

E

Bm

A

F#m7

E

You know\_ it's just too lit - tle, too late.

I can't wait, no, no.

Bm

A

F#m7

E

It's just too lit - tle, too late, a lit - tle too wrong, and I can't wait.

Bm

A

F#m7

E

Boy, you know all the right things to say.

You know\_ it's just too lit - tle, too late.

Bm                      A                      F#m7                      E

— You say you dream of my face, but you don't like me, you just like the chase.

Detailed description: This system contains the first musical system. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and four guitar chord diagrams: Bm, A, F#m7, and E. The key signature has three sharps (F#, C#, G#).

Bm                      A                      F#m7                      E

— To be real, it does-n't mat-ter an - y - way. You know\_ it's just too lit - tle, too late.

*Repeat ad lib. and fade*

Detailed description: This system contains the second musical system. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and four guitar chord diagrams: Bm, A, F#m7, and E. The key signature has three sharps (F#, C#, G#). The system concludes with a double bar line and repeat dots. The instruction 'Repeat ad lib. and fade' is written to the right of the system.

# TOUCH THE SKY

Words and Music by  
CURTIS MAYFIELD and KANYE WEST

Moderately ♩ = 104

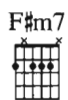
Chorus:



(Rap:) I got - ta tes - ti - fy;— come up in the spot, look-in' ex - tra fly.—



'Fore the day I die,— I'm-a touch the sky.— I got-ta tes - ti - fy;—



come up in the spot, look-in' ex - tra fly.— 'Fore the day I die,— I'm-a touch the sky.—



Verse:



1. Back when they thought pink polos would hurt the R.O.C., before Cam got the... to pop, the doors is closed. I felt like Bad B

2.3. See additional lyrics

Street Team, I couldn't work the L.O.X. Now, let's go, take 'em back to the plan, Me and my momma hopped in that U-Haul van.

Any pessimist, I ain't talk to them. Plus, I ain't have no phone in my apartment. Let's take 'em back to the club; 'least about an hour I stan

on line. I just wanted to dance. I went to Jacob an hour after I got my advance. I just wanted to shine. Jay's favorite line, "Dawg, in due time.

F#m7

Em7

F#m7

Bm

N.C.

Now he look at me, like, "Damn, dawg, you what I am, a hip hop legend." I think I died in an accident, 'cause this must be heaven.

Chorus:

F#m7

Em7

F#m7

Bm

1. I got-ta tes - ti - fy;— come up in the spot, look-in' ex - tra fly.— 'Fore the day I die,—  
 2.3. I got-ta tes - ti - fy;— come up in the spot, look-in' ex - tra fly.— 'Fore the day you die,—

I'm - a touch the sky.— I got - ta tes - ti - fy;—  
 You gon-na touch the sky.— You gon-na touch the sky, ba - by girl. Tes - ti - fy;—

come up in the spot, look-in' ex - tra fly.— 'Fore the day I die,—  
 come up in the spot, look-in' ex - tra fly.— 'Fore the day you die,—

1.



*I'm - a touch the sky. - Now, let's take 'em high. \_\_\_\_\_ La la la la*  
*Top of the world, baby, on top of the world!*



*la la la. \_\_\_\_\_ Now, let's take 'em high. \_\_\_\_\_*  
*Top of the world, baby, on top of the world! Top of the world, baby,*



*\_\_\_\_\_ La la la la la la la. \_\_\_\_\_*  
*on top of the world! Top of the world, baby, on top of the world!*

2.

3.

*you gon - na touch the sky. - you gon - na touch the sky. -*

F#m7 Em7 F#m7 Bm

I'm, I'm sky-high. I'm, I'm sky-high. I'm, I'm sky-high.

1. 2.

I'm, I'm sky-high. I'm, I'm sky-high.

F#m7 Em7 F#m7 Bm

Repeat ad lib. and fade

(Play cue notes every other time)

## Verse 2:

Back when Gucci was the... to rock,  
 Back when Slick Rick got the... to pop,  
 I'd do anything to say I got it.  
 Damn, those new loafers hurt my pocket.  
 Before anybody wanted K. West beats,  
 Me and my girl split the buffet at KFC.  
 Dawg, I was having nervous breakdowns,  
 Like, man these... that much better than me?  
 Baby, I'm going on a airplane,  
 And I don't know if I'll be back again.  
 Sure enough, I sent the plane tickets,  
 But when she came to kick it, things became different.  
 Any girl I cheated on, sheets I skeeted on.  
 Couldn't keep it at home, thought I needed a Nia Long.  
 I'm trying to right my wrongs,  
 But it's funny, them same wrongs help me write this song.  
 (To Chorus 2.)

## Verse 3:

Yes! Yes! Yes! Guess who's on third?  
 Lupe still like lupin' the third.  
 Here like year, till I'm beer on the curb,  
 Peach fuzz buzz but bit on the verge.  
 Let's slow it down like we're on the syrup,  
 Bottle-shaped body like Mrs. Butterworth.  
 But, before you say another word,  
 I'm back on the block like I'm layin' on the street.  
 I'm trying to stop lying like I'm Mum Ra,  
 But I'm not lying when I'm laying on the beat.  
 En garde, touché, Lupe cool as the unthawed.  
 But I still feel possessed as a gun charge,  
 I come as correct as a porn star,  
 In a fresh pair of steps in my best foreign car.  
 So, I represent the first,  
 Now, let me end my verse right where the horns are like...  
 (To Chorus 3.)

# UN-BREAK MY HEART

Words and Music  
DIANE WARREN

Slowly ♩ = 66

F#7



Bm



Em7



A



F#7



G



A/G



F#7



Verse:

Bm



Em7



A



1. Don't leave me in all this pain, don't leave me out in the rain.  
2. Take back that sad word good - bye, bring back the joy to my life.

Bm



Em7



A



F#7



— Come back and bring\_\_ back my smile, come and take these tears\_\_ a - way. I  
 — Don't leave me here\_\_ with these tears, come and kiss this pain\_\_ a - way. I

Bm



Em7



A



need your arms to hold me now. Nights are so\_\_ un - kind.  
 can't for - get the day you left. Time is so\_\_ un - kind,

Bm



Em7



A



A7



Bring back those nights\_\_ when I held\_\_ you be - side\_\_ me. } Un - break my heart,  
 and life is so cruel with - out you\_\_ here be - side\_\_ me. }

Chorus:

Dm



Gm7




C





A7




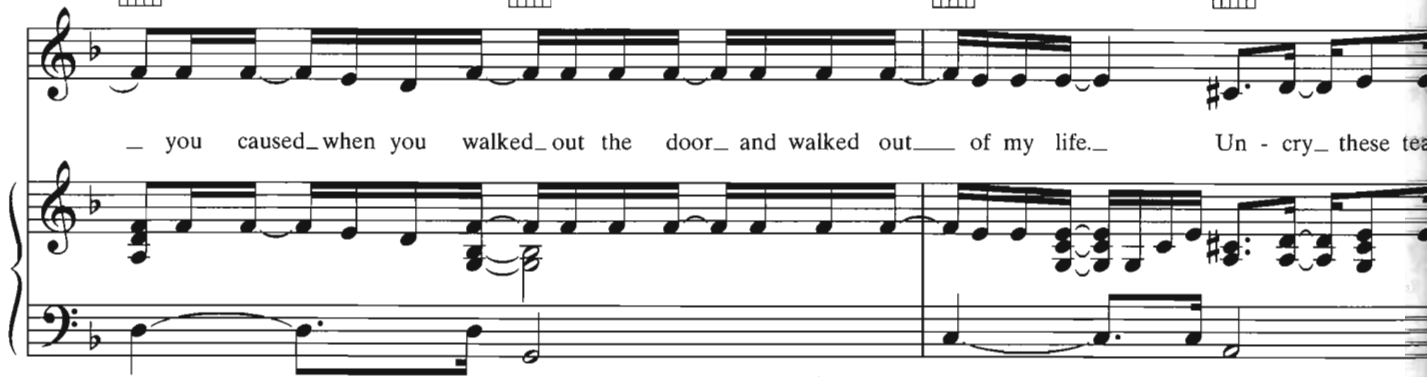
— say you love\_\_ me a - gain. Un - do\_\_ this hurt.















— you caused when you walked out the door and walked out of my life. Un - cry these tears


To Coda  $\oplus$
















I cried so many nights. Un - break my heart



















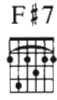
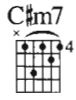












Musical notation for the first system, including treble and bass staves with chords G#m, C#m7, and F#7.

Bridge:



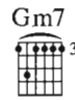
Musical notation for the bridge section with lyrics: "Don't leave me in all this pain, don't leave me out in the rain."



D.S. al Coda

Musical notation for the section following the bridge with lyrics: "Bring back those nights when I held you beside me. Un-break my heart,"

Coda



Musical notation for the coda section with lyrics: "Un-break my, un-break my heart, sweet baby."



C A7 Dm Gm7

Come back\_ and say\_ you love\_ me. Un - break\_ my heart,\_ sweet dar -

C A7 Dm Gm7

With - out\_ you, I\_ just can't\_ go\_ on.

C A7 Dm Gm7 C A7

Dm Gm7 C A7

*Repeat ad li*

# WHAT GOES AROUND... COMES AROUND

Slowly  $\text{♩} = 72$   
N.C.

Words and Music by  
TIM MOSLEY, NATE HILLS  
and JUSTIN TIMBERLAKE

*mf*

Am C G D

*sim.*

Am C G 1. D

2. Verse:  
D Am C

1. Hey, girl, is he ev - 'ry - thing you want - ed in a  
girl, I re - mem - ber ev - 'ry - thing that you\_\_

G D Am

man? You know I gave you the world. You  
claimed. You said that you were mov - ing on\_\_ now,\_\_ and



had me in the palm of your hand. So why your love went a - way  
 may - be I should do the same. The fun - ny thing a - bout



that is, I just can't seem to un - der - stand.  
 I was read - y to give you my name.



Thought it was me and you, ba - by, me and you un - til the end.  
 Thought it was me and you, ba - by, and now, it's all just a shame.



but I guess I was wrong. } Don't wan - na think a - bout it.  
 and I guess I was wrong. }

C G D

Don't wan-na talk a - bout it. I'm just so sick a - bout it. Can't be - lieve it's end - ing this way.

Am C G

Just so con-fused a - bout it. Feel - ing the blues a - bout it. I just can't do with - out ya. Now,

*Pre-chorus:*  
D Am C

tell me, is this fair? Is this the way it's real - ly

G D Am

go - ing down? Is this how we say good - bye?

C

G

D

Should've known bet - ter when you came a - round that you were gon - na make me cry.

Am

C

G

It's break - ing my heart... to watch you run a - round, 'cause I

D

Am

C

know that you're liv - ing a lie. But that's o - kay, ba - by, 'cause in

G

Chorus:

Am

time, you will find... What goes a - round, goes a - round, goes a -

C G D

round\_ comes all the way\_ back a - round. What goes a -

Am C G

round,\_ goes a - round,\_ goes a - round\_ comes all the way\_ back a - round.

D Am C

What goes a - round,\_ goes a - round,\_ goes a - round\_ comes all the way\_

G D Am

back a - round. What goes a - round,\_ goes a - round,\_ goes a -



To Coda 1.  
N.C.

round\_ comes all the way\_ back a - round, yeah. 2. Now,

2.  
N.C.

Bridge:

What goes a - round\_ comes a - round, yeah.

What goes a - round\_ comes a - round.

You should\_ know\_ that. What goes a - round.





# USE TA BE MY GIRL

Words and Music by  
KENNETH GAMBLE and LEON HUFF

Moderately

Guitar → C  
(Capo up 1 fret)  
Keyboard → D $\flat$

The musical score is written for guitar and keyboard. The guitar part uses a capo on the first fret and the C major scale. The keyboard part uses the D $\flat$  major scale. The score is divided into four systems, each with a treble and bass clef staff. Chord diagrams are provided for various chords: Fmaj7, G $\flat$ maj7, F/G, G $\flat$ /A $\flat$ , and C. The lyrics are: "Shoop shoop shoo doop", "Good lov - in'", "the girl's got plen - ty good lov - in'." and "Ask me how I". A performance instruction states: "(on repeat, play these 2 measures 3 times)".

**C**  
Db

**F**  
Gb

*To Coda*

know, and I'll tell you so: She use ta be— my—

**Fm6**  
Gbm6

**F/G**  
Gb/Ab

**C**  
Db

— girl,— ah.— I re- spect her— when

**Fmaj7**  
Gbmaj7

**F/G**  
Gb/Ab

**C**  
Db

she was mine,— I use— ta ne- glect her.— Oh,—

**Fmaj7**  
Gbmaj7

**F/G**  
Gb/Ab

**C**  
Db

— she want- ed more than I could— give,— but as

*Fmaj7*  
Gbmaj7

*Fm6*  
Gbm6

*F/G*  
Gb/Ab

long as I live she'll be my girl. She, she use ta be

*C*  
Db

*Fmaj7*  
Gbmaj7

*F/G*  
Gb/Ab

girl. Oh, she use ta be my

*C*  
Db

*Fmaj7*  
Gbmaj7

*F/G*  
Gb/Ab

*C*  
Db

girl. She had a charm - ing - per - son - al - i - ty, the girl w

*Fmaj7*  
Gbmaj7

*Fm6*  
Gbm6

so right for me. She's my girl and if I

*F/G*



G♭/A♭

*C*



D♭

had the chance— I know I'd take her back, As a

*Fmaj7*



G♭maj7

*F/G*



G♭/A♭

*C*



D♭

mat - ter of fact— right a - way, like to - day!—

*Fmaj7*



G♭maj7

*F/G*



G♭/A♭

*C*



D♭

*Fmaj7*



G♭maj7

*F/G*



G♭/A♭

Not on - ly good look - in',— the girl was so smart. You can't beat her

*C*



D♭

*Fmaj7*



G♭maj7

*F/G*



G♭/A♭

*C*



D♭

cook - in'— Ask me how I know and I'll tell you

*Fmaj7*  
  
*Gbmaj7*

*Fm6*  
  
*Gbm6*

*F/G*  
  
*Gb/Ab*

so: She use ta be — my — girl. — Deep down in - side I still

*C*  
  
*Db*

*Fmaj7*  
  
*Gbmaj7*

*F/G*  
  
*Gb/Ab*

*C*  
  
*Db*

love her, — I place no one a - bove her. — She's —

*Fmaj7*  
  
*Gbmaj7*

*F/G*  
  
*Gb/Ab*

*C*  
  
*Db*

*Fmaj7*  
  
*Gbmaj7*

— warm and sen - si - tive — and for as long as — I live, she'll

*Fm6*  
  
*Gbm6*

*F/G*  
  
*Gb/Ab*

*C*  
  
*Db*

be my girl. — And if I had the chance. I'd take her back. — (Oh no) As a

*Fmaj7*  
  
*Gbmaj7*

*F/G*  
  
*Gb/Ab*

*C*  
  
*Db*

*Fmaj7*  
  
*Gbmaj7*

*F/G*  
  
*Gb/Ab*

*D.C. al Coda*

mat - ter of fact, \_ right a - way, like \_ to - day! \_

*Fm6*  
  
*Gbm6*

*F/G*  
  
*Gb/Ab*

Coda

\_ girl. \_ She use ta be, \_ she use ta be \_ my \_

*C*  
  
*Db*

*Fmaj7*  
  
*Gbmaj7*

\_ girl, \_ She use ta be \_ my \_

*C*  
  
*Db*

*Fmaj7*  
  
*Gbmaj7*

*F/G*  
  
*Gb/Ab*

*Repeat and fade*

\_ girl. \_ She use ta be \_ my \_

# WHERE I WANNA BE

Words and Music by  
DONELL JONES and KYLE WES

Moderately ♩ = 102



*mf*



Verse:



1. I just left my ba - by girl \_\_\_\_\_ a mes - sage say - ing I won't be cor  
2. See additional lyrics



ing home, I'd rath - er be \_\_\_\_\_ a - lone.

Where I Wanna Be - 6 - 1



She does - n't ful - ly un - der - stand me. 'cause I'd rath - er leave.



than to cheat.



If she gives me some time, I could be the man she needs. But there's a lot of lust

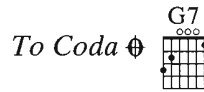


in - side of me and we've been to - geth - er since our teen - age years.





I real - ly don't mean to hurt her, but I need some time



To Coda

to be a - lone. But when you love

Chorus:



some-one, you just don't treat them bad. Oh, how I feel so sad, now that I wan-



na leave. She's cry - ing her heart to me, "How could you let this be?" I just need time

D.S.  $\text{\textcircled{S}}$  al Coda

— to see where I wan - na be, where I wan - na be. —

⊕ Coda

Bridge:

— Girl, the love that we share — is real. — But in

time, your heart — will heal. — I'm not say - ing I'm gone — but I

— have to find what life — is like — with - out you. —

Chorus:

F7sus



F7



Abmaj9



But when you love \_\_\_\_\_ some-one, you just don't treat

Gm7



Cm7



Fm7



Gm7



\_\_\_\_\_ them bad. Oh, how I feel \_\_\_\_\_ so sad, now that I wan - na leave. She's cry - ing her heart

Abmaj9



Gm7



Cm7



Fm7



\_\_\_\_\_ to me, "How could you let \_\_\_\_\_ this be?" I just need time \_\_\_\_\_ to see where I wan

1.

Gm7



G



Cmaj9






na be, where I wan - na be. \_\_\_\_\_





*(Vocal ad lib.)*

Cm7  







G7  Cm7 




Bbm7  G7  2. Bbm7  Eb7 

Said, when you love... na be. Said, when you love...



3. Gm7  G  Cmaj9 

na be, where I wan - na be.\_\_\_\_



Verse 2:

*Vocal ad lib.*Never did I imagine that you would play a major part  
In a decision that's so hard.

Do I leave? Do I stay? Do I go?

Think about my life and what matters to me the most.

*(To Bridge:)*

# WHERE MY GIRLS AT?

Words and Music by  
MISSY ELLIOT, ERIC SEAT  
and RAPTURE

Moderately ♩ = 96

Chord diagrams: Fm, Bbm, C7, Fm

The first system of music features a guitar part with four chords: Fm, Bbm, C7, and Fm. Below the guitar part is a piano accompaniment consisting of a right-hand melody and a left-hand bass line. The piano part begins with a mezzo-forte (*mf*) dynamic marking.

Chord diagrams: Bbm, C7, Fm

The second system continues the piano accompaniment from the first system. It features three guitar chords: Bbm, C7, and Fm. The piano part continues with the same melodic and harmonic structure.

Verse:

Chord diagram: Bbm

The verse section begins with a guitar chord of Bbm. The vocal line is written in a treble clef with lyrics underneath. The piano accompaniment continues in the bass clef. The lyrics are: "1. See, he's my prop - er - ty, and an - y girl that" and "2. See additional lyrics".

C7



Fm



touch, I might just call your bluff, cuz I don't give a...

Bbm



Who are you to call my cell? Oh, I'm - a wish you

C7



Fm





well, cuz an - y girl that tried has failed, oh. Where my

Chorus:


Bbm



girls at? From the front to back, well, is you feel-in' that? Put one hand up. Can you re -

C7  Fm 

peat that? Try-in' to take my man, see, I don't need that. So don't play your-self. Where m



Bbm 




girls at? From the front to back, well, is you feel-in' that? Put one hand up. Can you re



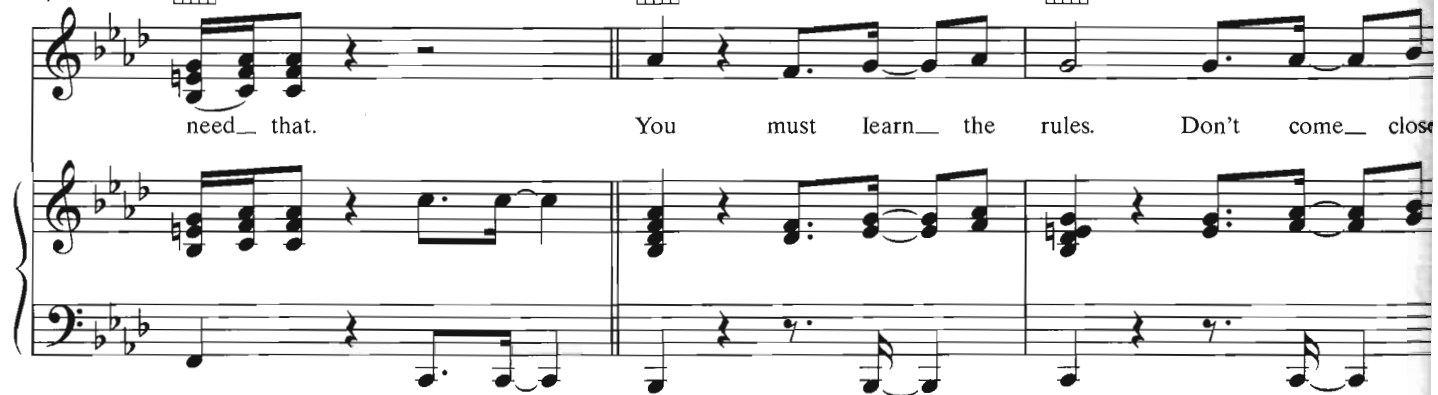
C7  Fm 

peat that? Try-in' to take my man, see, I don't need that. 1. Hey,



2. Fm  Bridge: Bbm7  C7(b9) 

need that. You must learn the rules. Don't come close



Fm C7(b9) D $\flat$

to an - y - thing that be - longs to me. He is

C7(b9) Fm C7(b9)

mine, my prop - er - ty. So you must leave. Where my

Fm B $\flat$ m

girls at? From the front to back, well, is you feel-in' that? Put one hand up. Can you re -

C7 Fm

peat that? Try-in' to take my man, see, I don't need that. So don't play your - self. Where my



B♭m

girls at? From the front to back, well, is you feel-in' that? Put one hand up. Can you re-

C7

Fm

*Repeat ad lib. and fade*

peat that? Try-in' to take my man, see, I don't need that. Where my

*Verse 2:*  
 Hey, hey, hey, hey,  
 Don't you violate me  
 Cuz I'm-a make ya hate me.  
 If you decide to messed with mine,  
 Chop you down to size,  
 Make ya realize  
 You done mess up this time.  
 (To Chorus:)

# WIFEY

Words and Music by  
KEIR GIST, ROBERT L. HUGGAR  
and EDDIE BERKELEY

Moderately ♩ = 100  
N.C.

*mf*

You nev-er

Chorus:

F/G

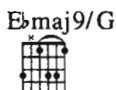
try me, al-ways stood right by me, make liv-ing live-ly. High-ly

E♭maj9/G

spo-ken of, my on-ly love, the on-ly one. You're my wif-ey.



Make my life\_\_ com-plete, sweet. But you know when to flip it. Street freak,

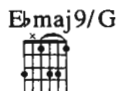


but on - ly when it comes to me. See, that's\_ why you're\_ my wif - ey\_ 1. I

Verses 1 & 2:



guess I should -'ve known, 'cause you had my mind blown, oh, oh\_ 2. See additional lyrics



Full of jump at the club on bump, like what? I had\_ to have\_ you, babe.

F/G



Saw you out - side of the pas - sen - ger side, 'cause I let my best friend drive.

E♭maj9/G



You was in line. That's when you caught my eyes, girl.

F/G



1.2. You were so beau - ti - ful, girl.  
3. See additional lyrics

E♭maj9/G



F/G



It was so crit - i - cal, girl. You looked so cru -

E♭maj9/G



cial, \_\_\_\_\_ girl. There's some - thing a - bout\_ you, it's ev - 'ry - thing. \_\_\_\_\_ You are mine  
You nev-er

Chorus:

F/G



try me, \_\_\_\_\_ al-ways stood right by me, \_\_\_\_\_ make liv - ing live - ly. High - ly

E♭maj9/G



spo - ken of, my on - ly love, \_\_\_\_\_ the on - ly one. \_\_\_\_\_ You're my wif - ey.

F/G



Make my life \_\_\_\_\_ com-plete, sweet. \_\_\_\_\_ But you know when to flip it. Street freak,

Ebmaj9/G



1.

but on - ly when it comes to me. See, that's\_ why you're\_ my wif - ey.\_

2.

D.S.  $\text{‰}$  3.

that's\_ why you're\_ my wif - ey.\_ that's\_ why you're\_ my wif - ey.\_  
3. She can be

Verse 3:

F/G



thick or skin - ny, de - sign - er fit and real jig - gy. Ain't a - fraid\_ to hump with me when we get bus - y.

Ebmaj9/G



Ride out\_ or lick - y, lick - y till I get diz - zy. Toes done, fresh scent, I think it's iz - zy.



Hoes none, she's the one al-ways down with me. Used to strug - gle, now we bub-ble, count-in' g's with



Pop the cham-pagne, let's take a sip - py - sip - py. De - scribe\_ you, I try\_\_ to. You're my



ey. (Yes, I'll be your wif - ey.)  
Will you be my wif - ey?



Will you be my wif - ey, girl?  
(Yeah yeah yeah\_ yeah yeah yeah\_ yeah yeah yeah yeah yeah.)

F/G



Will you be my wif - ey? (Yes, I'll be your wif - ey. — )

Ebmaj9/G



Say you'll be my wif - ey, — girl.  
(Yeah yeah yeah — yeah yeah yeah — yeah yeah yeah yeah yeah.)

F/G



Ebmaj9/G



Repeat ad lib. and fade

Verse 2:  
 You know you're so sexy too.  
 I like your attitude,  
 I ain't even mad at you.  
 Girl, you're still my boo.  
 Either braids or weave,  
 Skirt or jeans, you're still my queen.  
 Baby girl, go do your thing.  
 I'm so glad you're on my team.  
 You are so beautiful, girl.  
 It is so critical, girl.  
 You look so crucial, girl.  
 There's something about you.  
 It's everything.  
 You are mine.  
 (To Chorus:)

On D.S.:  
 Someone I can spend my life with.  
 Leave the keys to the Benz.  
 Wedding band with your gems.  
 You're someone I feel alright with,  
 Someone to have my kids,  
 The one I can depend on.  
 (To Chorus:)



# YOU MAKE ME FEEL BRAND NEW

Words and Music by  
THOM BELL and LINDA CREE

Slow and pretty

Amaj7



F#m7



G#m7



C#m9



F#m7



B7



*mf*

Amaj7



G#m7



F#m7



F#m7/B



E



My love

E



Am/E



E



I'll nev - er find the words, my se - love, To  
when - ev - er I was in - se - cure, You

Am/E



E



C#m9



tell you how I feel, my love. Mere words could not  
built me up and made me sure. You gave my pride

F#7                      F#m7/B                      B7                      Am7      D7

back to me. ex-plain. Pre - cious  
Pre - cious

G                      Cm/G                      G

love friend, you with held my life with-in you I'll al - ways have your a hands, friend, Ce - You're

Cm/G                      G                      Cm/G

a - ted ev - 'ry-thing some-one who I can I de - pend. To Taught me how to live a - times  
walk a path that some - times

G                      Bm7

gain. bends. On - ly you With-out you,

Em7 8fr. Bm7 7fr. Em7 8fr. Am7 5fr.

cared when I need - ed a friend, — Be -  
 life has no mean - ing or rhyme, — Like lieved in me through\_ thick and thin. —  
 Like notes to a song — out of time. —

Cmaj7 8fr. Bm7 7fr. Am7 5fr. Bm7 7fr. Cmaj7 8fr.

— This song is for you, filled with grat - i - tude and love: —  
 How can I re - pay you for hav - ing faith in me? —

Am7/D 5fr. Am7 5fr. D7 3fr. Cmaj7 8fr.

God bless you,

Am7 5fr. Bm7 7fr. Em9 7fr. Am7 5fr. D7 3fr. Cmaj7 8fr.

you make me feel brand new, For God blessed me with you,

Am7 5fr. Bm7 7fr. Em9 7fr. Am7 5fr. D7 3fr.

you make me feel brand new, I sing this song 'cause for

*To Coda*

Cmaj7 5fr. Bm7 7fr. Am 5fr. Am7/D 5fr. G 3fr.

you } make me feel brand new. \_\_\_\_\_ (Solo)

Cm/G 3fr. E

*D.S. al Coda*

My love,

Coda

Am7 5fr. Bm7 7fr. Em9 7fr. Am7 5fr. D7 3fr. Cmaj7 8fr.

ANOTHER SAD LOVE SONG  
TONI BRAXTON

BABY MAMA  
FANTASIA

BE WITHOUT YOU  
MARY J. BLIGE

BEEP  
THE PUSSYCAT DOLLS

BEST FRIEND  
50 CENT & OLIVIA

CAN'T GET ENOUGH OF YOUR  
LOVE, BABE  
BARRY WHITE

CRAZY  
GNARLS BARKLEY

DANCE WITH MY FATHER  
LUTHER VANDROSS

DILEMMA  
NELLY FEATURING KELLY

DIRTY  
CHRISTINA AGUILERA

DREAMLOVER  
MARIAH CAREY

FOR YOU I WILL  
MONICA

GET HERE  
OLETA ADAMS

GET IT ON TONITE  
MONTELL JORDAN

GIVE ME YOU  
MARY J. BLIGE

GOTTA GO  
TREY SONGZ

HOLD YOU DOWN  
JENNIFER LOPEZ

HOTEL  
CASSIDY FEATURING  
R. KELLY

HOW TO DEAL  
FRANKIE J

I AM NOT MY HAIR  
INDIA.ARIE

I TURN TO YOU  
CHRISTINA AGUILERA

I'M YOUR BABY TONIGHT (DRONEZ MIX)  
WHITNEY HOUSTON

IN DA CLUB  
50 CENT

JUST FRIENDS (SUNNY)  
MUSIQ

LET'S GET DOWN  
BOW WOW

LITTLE THINGS  
INDIA.ARIE

MISS YOU  
AALIYAH

NAUGHTY GIRL  
BEYONCÉ

OOPS (OH MY)  
TWEET

PROMISCUOUS  
NELLY FURTADO

SHAKE IT OFF  
MARIAH CAREY

STICKWITU  
THE PUSSYCAT DOLLS

TOO LITTLE TOO LATE  
JO JO

TOUCH THE SKY  
KANYE WEST

UN-BREAK MY HEART  
TONI BRAXTON

USTA BE MY GIRL  
THE OJAYS

WHAT GOES AROUND... COMES AROUND  
JUSTIN TIMBERLAKE

WHERE I WANNA BE  
DONELL JONES

WHERE MY GIRLS AT?  
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NEXT

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