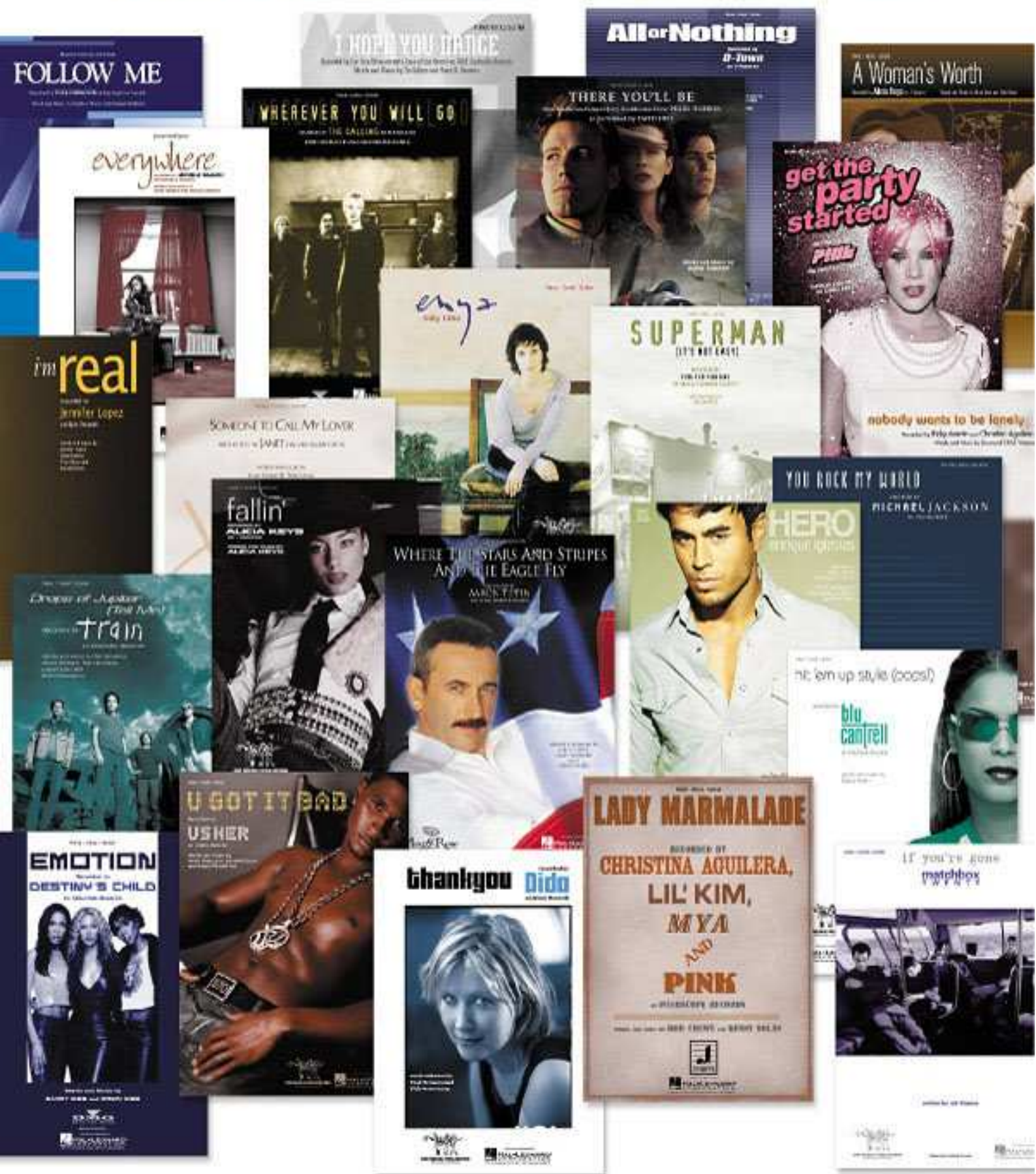


Piano • Vocal • Guitar

Chart Hits of '01-'02



[All Or Nothing](#) - Performed by: [O-Town](#) - Composed by: [Wayne Hector](#) and [Steve Mac](#) - ©2001
[Drops Of Jupiter \(Tell Me\)](#) - Performed by: [Train](#) - Composed by: [Pat Monahan](#), [Jimmy Stafford](#), [Rob Hotchkiss](#), and [Charlie Colin](#) - ©2001
[Emotion](#) - Performed by: [Destiny's Child](#) - Composed by: [Barry Gibb](#) and [Robin Gibb](#) - ©1977
[Everywhere](#) - Performed by: [Michelle Branch](#) - Composed by: [John Shanks](#) and [Michelle Branch](#) - ©2001
[Fallin'](#) - Performed by: [Alicia Keys](#) - Composed by: [Alicia Keys](#) - ©2001
[Follow Me](#) - Performed by: [Uncle Kracker](#) - Composed by: [Matthew Shafer](#) and [Michael Bradford](#) - ©2000
[Get The Party Started](#) - Performed by: [Pink](#) - Composed by: [Linda Perry](#) - ©2001
[Hero](#) - Performed by: [Enrique Iglesias](#) - Composed by: [Enrique Iglesias](#), [Paul Barry](#), and [Mark Taylor](#) - ©2001
[Hit 'Em Up Style \(Oops!\)](#) - Composed by: [Dallas Austin](#) - ©2001
[I Hope You Dance](#) - Performed by: [Lee Ann Womack](#) - Composed by: [Tia Sillers](#) and [Mark D. Sanders](#) - ©2000
[If You're Gone](#) - Performed by: [Matchbox Twenty](#) - Composed by: [Rob Thomas](#) - ©2000
[I'm Real](#) - Performed by: [Jennifer Lopez](#) - Composed by: [Jennifer Lopez](#), [Cory Rooney](#), [Troy Oliver](#), and [Martin Denny](#) - ©2001
[Lady Marmalade](#) - Performed by: [Christina Aguilera](#), [Lil' Kim](#), [Mya](#), and [Pink](#) - Composed by: [Bob Crewe](#) and [Kenny Nolan](#) - From: [Motion Picture "Moulin Rouge"](#) - ©1974
[Nobody Wants To Be Lonely](#) - Performed by: [Ricky Martin](#) and [Christina Aguilera](#) - Composed by: [Desmond Child](#), [Victoria Shaw](#), and [Gary Burr](#) - ©2000
[Only Time](#) - Performed by: [Enya](#) - Composed by: [Enya](#), [Nicky Ryan](#), and [Roma Ryan](#) - ©2000
[Someone To Call My Lover](#) - Performed by: [Janet](#) - Composed by: [James Harris III](#), [Terry Lewis](#), [Janet Jackson](#), and [Dewey Bunnell](#) - ©2001
[Superman \(It's Not Easy\)](#) - Performed by: [Five For Fighting](#) - Composed by: [John Ondrasik](#) - ©2001
[Thank You](#) - Performed by: [Dido](#) - Composed by: [Paul Herman](#) and [Dido Armstrong](#) - ©2001
[There You'll Be](#) - Performed by: [Faith Hill](#) - Composed by: [Diane Warren](#) - From: [Touchstone Pictures' / Jerry Bruckheimer Films' "Pearl Harbor"](#) - ©2001
[U Got It Bad](#) - Performed by: [Usher](#) - Composed by: [Usher Raymond](#), [Jermaine Dupri](#), and [Bryan Michael Cox](#) - ©2000
[Where The Stars And Stripes And The Eagle Fly](#) - Performed by: [Aaron Tippin](#) - Composed by: [Aaron Tippin](#), [Casey Beathard](#), and [Kenny Beard](#) - ©2001
[Wherever You Will Go](#) - Performed by: [The Calling](#) - Composed by: [Alex Band](#) and [Aaron Kamin](#) - ©2001
[A Woman's Worth](#) - Performed by: [Alicia Keys](#) - Composed by: [Alicia Keys](#) and [Erika Rose](#) - ©2001
[You Rock My World](#) - Performed by: [Michael Jackson](#) - Composed by: [Rodney Jerkins](#), [Lashawn Daniels](#), [Fred Jerkins II](#), and [Michael Jackson](#) - ©2001

ALL OR NOTHING

Words and Music by WAYNE HECTOR
and STEVE MAC

Slowly

C G/B

mp

Am7 G F(add2)

I

C Am7

know when he's been on your mind, _ the dis - tant look is in your eyes, _ I
There are times it seems to me _ I'm shar - ing you with mem - o - ries. _ I

Fsus2 Am7 G7sus G7 C

thought with time you'd re - al - ize, _ it's o - ver, o - ver. It's not the way I chose to live, _ and
feel it in my heart, but I _ don't show it, show it. And then there's times you look at me _ as

Am7



Fsus2



Ab+



G7sus



G7



some-thing some-where's got to give, _ as shar-ing this re-la - tion-ship _ gets old - er, old - er.
though I'm all that you could see. _ Those times I don't be-lieve . it's right, _ I know it, know it.

F



G



F/A



G/B



C



You know I'd fight for you but how can I fight _ some-one who is - n't e - ven there? _
Don't make me prom-is - es, _ ba-by; you nev - er did know how to keep _ them well. _

F



G



E7/G#



F/G



I've had the rest of you, now I want the best of you. I don't care if that's _ not fair. _ } 'Cause I want it
I've had the rest of you, now I want the best of you; _ it's time for show _ and tell. _ }

C



G/B



all, or noth - ing _ at all. There's no - where left _ to

Am G F G7sus G

fall when you reach the bot - tom; it's now or nev - er. Is it

C G/B

all, or are we ___ just ___ friends? _ Is this how ___ it

Am G F G7sus G

ends, with a sim - ple tel - e - phone call? You leave me here with noth - ing at

C F G7sus G

all. leave me here with noth - ing. _ 'Cause

F G Am G/B C C/E

you and I _____ could lose it all if you've got no more room, no

F G E/G# F/G

room in sight _____ for me in your life. _____ 'Cause I want it

C G/B

all, or noth - ing _____ at all. There's no - where left _____ to

Am7 G F N.C.

fall; it's now or nev - er. Is it

D A/C#

all, or noth - ing — at all. There's no - where left — to

Bm A G A7sus A D

fall when you reach the bot - tom; it's now or nev - er. Is it all, or are we — just

A/C# Bm A G A7sus A

friends? — Is this how . it ends, with a sim - ple tel - e-phone call? You leave me here with noth - ing at

D A D/G A/G D

all, all.

rit.

FALLIN'

Words and Music by
ALICIA KEYS

Freely N.C.

I keep on fall - in' in _____ (Vocal ad lib.) and

mf

This system shows the beginning of the song. It features a vocal line and a piano accompaniment in 12/8 time. The key signature has one sharp (F#). The tempo is marked 'Freely'. The lyrics are 'I keep on fall - in' in _____ (Vocal ad lib.) and'. The piano part starts with a mezzo-forte (*mf*) dynamic.

Moderate Blues tempo

out of love with - a you. Some - times - I

This system continues the musical score. The tempo is marked 'Moderate Blues tempo'. The lyrics are 'out of love with - a you. Some - times - I'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

love you some - times you make me blue. Some - times I feel

This system continues the musical score. The lyrics are 'love you some - times you make me blue. Some - times I feel'. The piano accompaniment continues with the same rhythmic pattern as the previous system.

Em Bm7 Em Bm7

good. At times I feel used. Lov - ing you

Em Bm7 Em Bm7

dar - ling — makes me so con - fused. I — keep — on

Em Bm7 Em Bm7

fall - in' in and out — of love with - a you. I —

Em Bm7 Em Bm7

nev - er loved some - one — the way that I love a - you. Oh, oh,

Em Bm7

I nev - er felt this - a

Em Bm7

way. How do you give me so much

Em Bm7 Em Bm7

pleas - ure and cause me so much pain? Yeah, yeah... Just when I

Em Bm7 Em Bm7

think I'm tak - ing more than would a fool, I start

Em

Bm7

Em

Bm7

fall in' back in love with you I keep on

Em

Bm7

Em

Bm7

fall in' in and out of love with - a you. I

Em

Bm7

Em

Em/B

B7#9

nev - er loved some - one the way that I love a - you. Oh ba - by.

Em

Bm7

Em

Bm7

I, I, I, I'm fall in'.

Em Bm7 Em Bm7

I, I, I, I'm fall in'

Em Bm7

Fall

Em Bm7 Em Bm7

fall fall.

Em Bm7 Em Bm7

I keep on fall in in and out of

Em Bm7 Em Bm7

love with - a you. I _____ nev - er loved some - one _____ the way that

Em Bm7 Em Bm7

I love a - you. I'm _____ fall - in' in and out _____ of

Em Bm7 Em Bm7

love with a - you. I _____ nev - er loved some - one _____ the way that

Em Bm7 Em Bm7

I love a - you. I'm _____ fall - in' in and out _____ of

Em Bm7 Em Bm7

love with a - you. I _____ nev - er loved some - one _____ the way that

This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics. The second line is a piano accompaniment with a treble and bass clef. Chords are indicated above the vocal line: Em, Bm7, Em, Bm7.

Em Em/B N.C. Em Bm7

I love a - you. What?

This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Chords are indicated above the vocal line: Em, Em/B, N.C., Em, Bm7.

Em Bm7 Em Bm7

This system contains the fifth and sixth lines of music, primarily piano accompaniment. Chords are indicated above the top staff: Em, Bm7, Em, Bm7.

Em Bm7 Em

This system contains the seventh and eighth lines of music, primarily piano accompaniment. Chords are indicated above the top staff: Em, Bm7, Em.

DROPS OF JUPITER

(Tell Me)

Words and Music by PAT MONAHAN,
JIMMY STAFFORD, ROB HOTCHKISS,
CHARLIE COLIN and SCOTT UNDERWOOD

Moderately (♩ = $\frac{3}{4}$)

C **G**

mf

F(add2) **F**

Now that _

— she's back_ in the at - mos - phere_ with drops_ of Ju - pi - ter in ___ her hair_ hey
— she's back_ from that soul __ va - ca - tion, trac - ing her way_ through the con - stel - la - tion,

C **G**

hey. _____ she acts _____
hey _____ hey. _____ She checks _

F



— like sum - mer and walks — like rain, — re - minds — me that — there's — time to change, — hey
 — out Mo - zart while she does Tae - Bo, — re - minds — me that — there's — room to grow, — hey



hey. _____
 hey. _____

Since —
 Now that —



— the re - turn — from her stay — on the moon, — she lis - tens like spring — and she talks —
 — she's back — in the at - mos - phere — I'm a - fraid — that she — might think



— like June. — Hey hey —
 of me as — plain old Jane, told a sto - ry a - bout a man who was

hey. G
 too a - fraid to fly so he nev - er did land. (1., D.S.) But tell me, did you
 (2.) But tell me, did the

G/A D C/E
 sail a - cross the sun? Did you make it to the Milk - y Way -
 wind sweep you off your feet? Did you fin - ally get the chance to dance -

F C
 to see that lights all fad - ed and that heav - en is o -
 a - long the light of day, and head back to the

G G/A D
 - ver - rat - ed? Tell me, did you fall for a shoot - ing star, one -
 Milk - y Way? And tell me, did Ve - nus blow your mind? Was it

Dm

C/E

— with - out a per - ma - nent scar? And did — you miss — me — while — you were
 ev - ery - thing you want - ed to find and did — you miss — me — while — you were

F

To Coda ⊕

1

C

G7(no3rd)/D

3fr

look - ing for — your - self — out there? —
 look - ing for — your - self — out there? —

G5

3fr

F(add2)

2

C

Now that —



First system of musical notation. It features a guitar part with two chord diagrams: G5 (3rd fret) and F(add2). Below the guitar part is a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The piano part includes chords and a melodic line.



Second system of musical notation. It features a vocal line with the lyrics: "Can you i - mag - ine no love, pride, _ deep - fried chick - en? Your". Below the vocal line is a piano accompaniment with treble and bass clefs.



Third system of musical notation. It features a vocal line with the lyrics: "best friend _ al - ways stick - ing up for you, _". Below the vocal line is a piano accompaniment with treble and bass clefs.



Fourth system of musical notation. It features a vocal line with the lyrics: "e - ven when I know you're wrong?_ Can you i - mag - ine no first dance, _ freeze - dried, ro - mance,". Below the vocal line is a piano accompaniment with treble and bass clefs.

Bb



five - hour — phone con - ver - sa - tion? The best soy lat - te that you

F



G



ev - er had — and me? But tell me, did the

G/A



D



C/E



wind sweep you off your feet? — Did you fin - ally get the chance to dance _

F



C



D.S. al Coda

— a - long — the light of day — and head back toward the Milk - y Way? — And


CODA

self? Na na na na

na na na na na na na na na

na na na na. And did you fin - ally get the chance to dance a - long the light

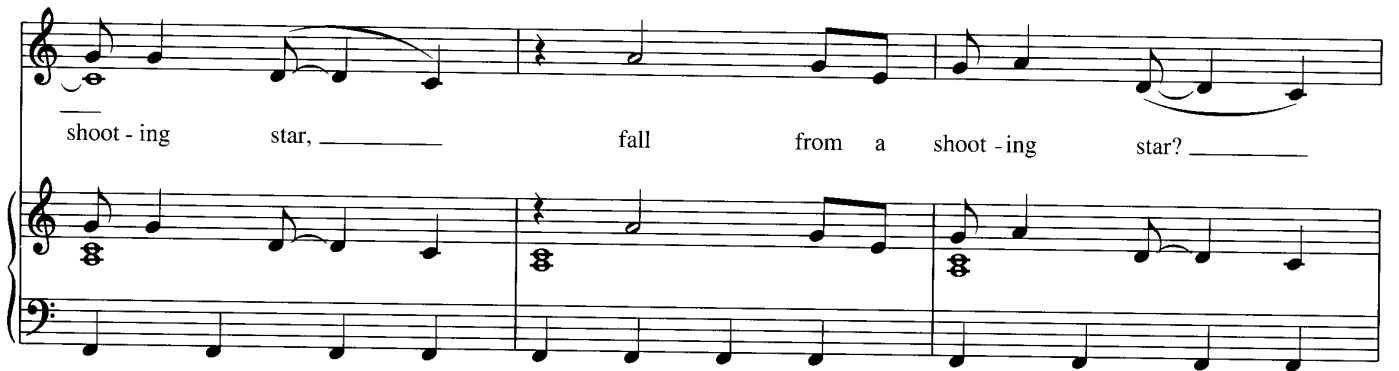
of day? Na na na na na na



G  F(add2) 

na na na na na na na na na na. And did you fall from a








shoot - ing star, fall from a shoot - ing star?



C  G 

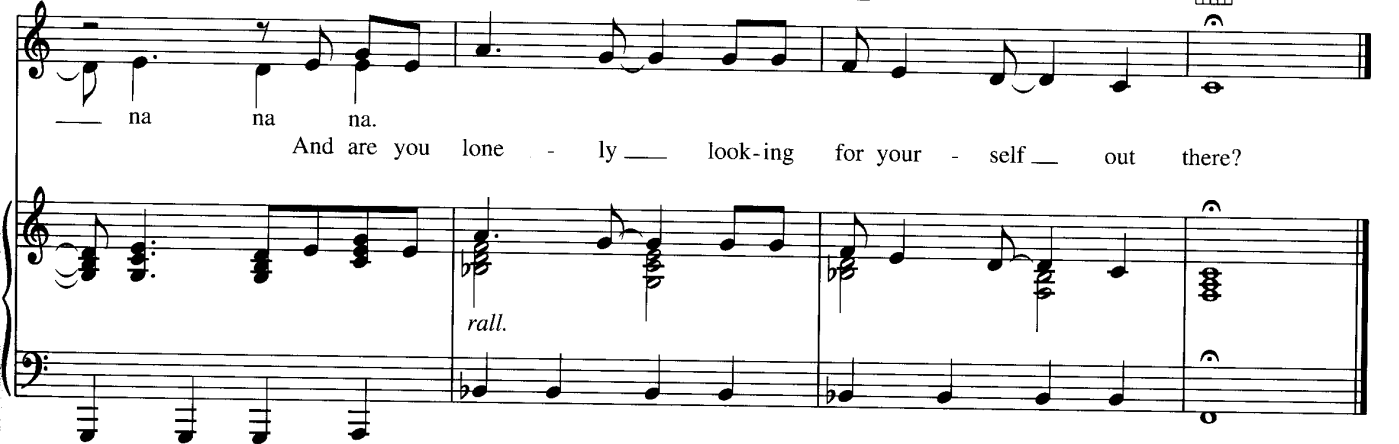
Na na na na na na na na na



Bb  C/Bb  Bb  F 

na na na. And are you lone - ly look - ing for your - self out there?

rall.



EMOTION

Words and Music by BARRY GIBB
and ROBIN GIBB

Moderately

C  G9sus 

A - yeah, A - yeah. yeah, yeah, Ooh, yeah. _____

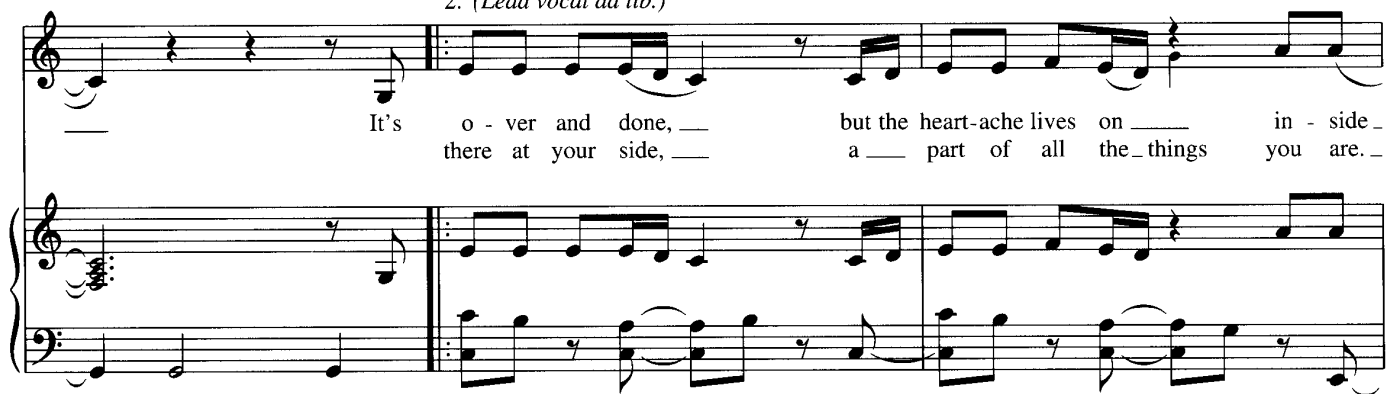
mf



C 

2. (Lead vocal ad lib.)

It's o - ver and done, — but the heart-ache lives on — in - side —
there at your side, — a — part of all the things you are. —



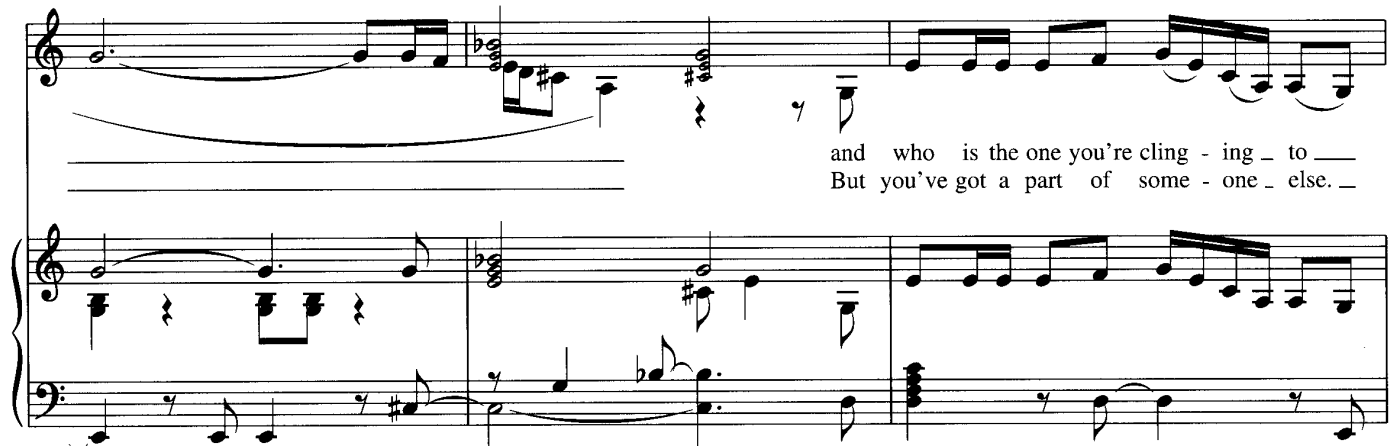
Em 

C#dim7 

Dm7 

(Yeah, yeah.)

and who is the one you're cling - ing - to —
But you've got a part of some - one - else. —



G9sus
3fr

G

C

in - stead of me, ³ You've got to go find your to - night? shin - ing star. And where are you

Dm7

Cmaj7

Dm7

now, now that I need you? Tears on my pil - low when - ev - er you go -

Cmaj7

Dm7

Cmaj7

I cry me a riv - er that leads to your o - cean. You'll nev - er see me

G9sus
3fr

G7

G9sus
3fr

fall a - part. In the words of a bro - ken heart, it's just e -

Am Em

mo - tions tak - in' me o - ver. — Caught up in sor -

Am Em

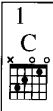
- row, lost — in the song. — But if you don't come —

F Em Am7

— back, come home to me, dar - lin', — (Don't you know there's

C/G G9sus 3fr

no - bod - y left in this world to hold me tight, — no - bod - y left in this world to kiss
no — don't you know there's no —



good - night. — (Good-night, good - night.)
 kiss good - night?) — Good - night. —



Good - night. — I'm Good - night. —



And where are you now, — now that I need — you, — you? Tears on my pil -

Dm7



Cmaj7



when - ev - er you, you ____ go.) ____ I cry me a riv -
- low ____

Dm7



Cmaj7



- er ____ that leads to your o - cean. ____ You'll nev - er see me

G9sus



G



G9sus



fall ____ a - part. ____ In the words of a bro - ken heart, it's just e -

Am



Em



Am



mo - tions tak - in' me o - ver. ____ I'm caught up in sor - row, lost ____ in the song.
(Lead vocal ad lib.)



But if you don't come — back, come home to me, dar -



lin', — no - bod - y left in this world to hold me tight, —

no - bod - y left in this world to kiss good - night. —



Good-night, good-night. Good - night. —

EVERYWHERE

Words and Music by JOHN SHANKS
and MICHELLE BRANCH

Moderate Pop Rock

Am C G5

mf

Am C G5

Turn it in - side - out__ so I__ can see__

Am C G5

the part of you that's drift - in' o - ver me.____ And when I wake_ you're,____

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

D/F# G

you're nev - er there. And when I sleep_ you're,

Am D/F# G5 N.C.

you're ev - 'ry - where. You're ev - 'ry - where.

Am C G5

Am C G5

Just tell me how_ I got_ this far.



Just tell me why you're here_ and who_ you are. _____ 'Cause ev - 'ry time_ I look_



_____ you're al - ways there. _____ And ev - 'ry time_ I sleep_



N.C.

_____ you're al - ways there. _____ 'Cause you're



ev - 'ry - where to me. _____ And when I close_ my eyes_

Fsus2

C5

G5

it's you I see. You're ev - 'ry - thing I know.

Fsus2

C5

G5

Fsus2

C5

that makes me be - lieve I'm not a - lone.

To Coda

G5

N.C.

Am

C

G5

I'm not a - lone.

Am

C

G5

I re - cog - nize the way you make me feel.



It's hard to think that you might not be real. I sense it now, the wa -



- ter's get - ting deep. I try to wash the pain -



D.S. al Coda
N.C.

a - way from me, a - way from me. 'Cause you're

CODA



G E/G# Am G/B C G5/D

G5 F#sus2 C5

When I touch your hand, it's

G5 F#sus2 C5 G5

then I understand the beauty that's within. It's now that we begin. You

F#sus2 C5 G5

always light my way. I hope there never comes a day. No

Fsus2



C5



G5



N.C.

mat - ter where I go I al - ways feel you so. 'Cause you're

Fsus2



C5



G



ev - 'ry - where to me. { And when I close my eyes
And when I catch my breath

Fsus2



C5



G5



it's you I see. You're ev - 'ry - thing I know.
it's you I breathe.

Fsus2



C5



G5



that makes me be - lieve I'm not a - lone.

1

Am D/F# G5

'Cause you're

2

Fsus2 C5 G5

Oh, you're

Fsus2 C5 G5

ev - 'ry - one I see. So tell me,

Fsus2 C5 G5

do you see me?

FOLLOW ME

Words and Music by MATTHEW SHAFER
and MICHAEL BRADFORD

Moderately

N.C.

mf

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a 4/4 time signature, starting on a G4 and moving up stepwise to a D5. The left hand is silent.

You don't know how you met me. You don't know why you can't

The vocal line begins with a rest for two measures, then enters with the lyrics. The piano accompaniment continues with the same eighth-note melody in the right hand and a simple bass line in the left hand.

turn a - round and say good - bye. All you know is when I'm with you I

F

The vocal line continues with the lyrics. The piano accompaniment features a more active bass line in the left hand, moving in eighth notes. A guitar chord diagram for the F major chord is shown above the staff.

Bb F Bb C F#sus2 F

make you free and swim through your veins like a fish in the sea. I'm sing - in'

The final system includes guitar chord diagrams for Bb, F, Bb, C, F#sus2, and F. The vocal line concludes with the lyrics. The piano accompaniment continues with the established harmonic structure.

N.C.

fol - low me _____ ev - 'ry - thing is all _____ right.

I'll be the one to tuck you in at _____ night. - And if you want to leave _____ I can

F Bb C F

guar - an - tee _____ you won't _____ find no - bod - y else _____ like me. _____

Bb F Bb

I'm not wor - ried 'bout the ring you _____ wear - 'cause as long _____ as no one knows _____ then no -

C F F Bb

bod - y can care. — You're feel - ing guil - ty and I'm well a - ware — but

F N.C.

you don't look a - shamed and ba - by I'm not scared. — I'm sing - in'

F Bb C F Bb

fol - low me — ev - 'ry - thing is all — right. } I'll be the one to tuck you
Fol - low me — ev - 'ry - thing is all — right. }

C F Bb C

in at — night. — And if you want to leave — I can guar - an - tee — you won't.

F B \flat C F To Coda \oplus F F/A B \flat

find no - bod - y else — like me. —

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for F, B \flat , C, F, To Coda (marked with a circled cross), F, F/A, and B \flat . The piano accompaniment consists of a treble and bass clef staff.

C F F/A B \flat C

This system continues the piano accompaniment from the first system. It features a treble and bass clef staff with chords and melodic lines. Above the staff, guitar chord diagrams are provided for C, F, F/A, B \flat , and C.

F F/A B \flat C F B \flat

This system continues the piano accompaniment. It features a treble and bass clef staff with chords and melodic lines. Above the staff, guitar chord diagrams are provided for F, F/A, B \flat , C, F, and B \flat .

C F Gm C

Won't give you mon-ey, I can't give you the sky. —

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for C, F, Gm (3fr), and C. The piano accompaniment consists of a treble and bass clef staff.

F B \flat /F F Gm^{3fr}

You're bet - ter off if you don't ___ ask why. ___ I'm not the rea - son that you

G7 C7 D.S. al Coda

go a - stray ___ and ___ we'll be all right if you don't ask me to stay. ___

CODA F B \flat

Don't know how you met me. You don't ___ know ___ why ___ you can't ___

F B \flat C F

___ turn a - round ___ and say ___ good - bye. ___ All you know ___ is when I'm with you I

B \flat F B \flat C F

make you free — and swim through your veins — like a fish in the sea. — I'm sing - in'

B \flat C F B \flat

fol - low me — ev - 'ry - thing is all — right. I'll be the one to tuck you

C F B \flat

in at — night. — And if you want to leave — I can

C F B \flat C F B \flat

guar - an - tee — you won't — find no - bod - y else — like me. — I'm sing - in'

Bb C

fol - low me _____ ev - 'ry - thing is all _____ right.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a 7/8 time signature, starting with a quarter note followed by six eighth notes. The lyrics are "fol - low me _____ ev - 'ry - thing is all _____ right." Above the staff are two guitar chord diagrams: Bb (x2 2 4 4 2) and C (x3 0 3 3 3). The piano accompaniment consists of two staves: the right hand plays chords and the left hand plays a simple bass line.

F Bb C

I'll be the one to tuck you in at _____ night. ___ And if you

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics "I'll be the one to tuck you in at _____ night. ___ And if you". Above the staff are three guitar chord diagrams: F (x2 2 3 3 3), Bb (x2 2 4 4 2), and C (x3 0 3 3 3). The piano accompaniment continues with chords and a bass line.

F Bb C

want to leave _____ I can guar - an - tee _____ you won't _____

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with the lyrics "want to leave _____ I can guar - an - tee _____ you won't _____". Above the staff are three guitar chord diagrams: F (x2 2 3 3 3), Bb (x2 2 4 4 2), and C (x3 0 3 3 3). The piano accompaniment continues with chords and a bass line.

F Bb C F

find no - bod - y else _____ like me. _____

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody concludes with the lyrics "find no - bod - y else _____ like me. _____". Above the staff are four guitar chord diagrams: F (x2 2 3 3 3), Bb (x2 2 4 4 2), C (x3 0 3 3 3), and F (x2 2 3 3 3). The piano accompaniment concludes with a final chord and a bass line.

GET THE PARTY STARTED

Words and Music by
LINDA PERRY

Moderate Funk

N.C.

Bm



mf

The piano introduction consists of two staves. The right hand starts with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a steady eighth-note bass line: G2, A2, B2, C3, B2, A2, G2.

I'm _____

The first system shows the vocal line starting with a whole rest, followed by a long note with a fermata. The piano accompaniment continues with the same eighth-note patterns.

com - in' up so you bet - ter get this par - ty start - ed. _____

The second system shows the vocal line with the lyrics "com - in' up so you bet - ter get this par - ty start - ed." followed by a whole rest. The piano accompaniment continues.

I'm _____ com - in' up so you bet - ter get this par - ty start - ed. _____

The third system shows the vocal line with the lyrics "I'm _____ com - in' up so you bet - ter get this par - ty start - ed." followed by a whole rest. The piano accompaniment continues.

* Vocal written one octave higher than sung.

N.C. Bm

— Get — this par - ty start - ed on a Sat - ur - day night. — Ev - 'ry - bod - y's
 vol - ume, break - in' down to the beat. — Cruis - in' through the
 nec - tion as I en - ter the room. — Ev - 'ry - bod - y's

wait - in' for me to ar - rive. — Send - in' out the mes - sage to all of my friends. —
 west side we'll be check - in' the scene. — Bou - le - vard is freak - in' as I'm com - in' up fast. —
 chill - in' as I set up the groove. — Pump - in' up the vol - ume with this brand new beat. —

— We'll — be look - in' flash - y in my Mer - ced - es Benz. — I — get lots of
 — I'll — be burn - in' rub - ber, you'll be kiss - in' my ass. — Pull — up to the
 — Ev - 'ry - bod - y's danc - in' and they're danc - in' for me. — I'm — your op - er -

style, — got my gold dia - mond rings. — I — can go for miles — if you know what I mean. —
 bump - er, get out of the car. — Li - cense plate says "Stunn - er Num - ber One Sup - er - star." —
 a - tor, you can call an - y - time. — I'll — be your con - nec - tion to the par - ty — line. —

To Coda

I'm _____ com - in' up so you

bet - ter get this par - ty start - ed. _____ I'm com - in' up _____ I'm com - in'. I'm _____

_____ com - in' up so you bet - ter get this par - ty start - ed. _____ { Pump - in' up the
Get _____ this par - ty

start - ed.

Bm9

Bm

Bm9

Bm

D.S. al Coda

N.C.

Mak - in' my con-

CODA

I'm _____ com - in' up so you bet - ter get this par - ty start - ed_

Play 3 times

— I'm com - in' up, — { uh huh. — } I'm _____ com - in' up so you
 { I'm com - in'. }
 { you bet - ter. }

bet - ter get this par - ty start - ed. — Get — this par - ty start - ed.

Get this par - ty start - ed right now. Get this par - ty

This system contains the first two staves of music. The vocal line (top staff) begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "Get this par - ty start - ed right now. Get this par - ty". The piano accompaniment (bottom two staves) features a bass line with eighth notes and chords in the right hand.

start - ed. Get this par - ty start - ed.

This system continues the musical score. The vocal line has a long note for "start - ed." followed by "Get this par - ty start - ed.". The piano accompaniment continues with similar rhythmic patterns.

Get this par - ty start - ed right now. N.C.

This system includes the third system of music. The vocal line ends with "right now." and a fermata. The piano accompaniment concludes with a final chord. The marking "N.C." (No Chord) is placed above the final note of the vocal line.

This system shows the final two staves of music, which are instrumental. The vocal line is empty, and the piano accompaniment features a bass line with eighth notes and chords in the right hand, ending with a final chord.

HERO

Words and Music by ENRIQUE IGLESIAS,
PAUL BARRY and MARK TAYLOR

Moderately

G5



Em7



Spoken: *Let me be your hero.*

mf

The first system of the score consists of three staves. The top staff is a guitar line in G major, 4/4 time, with a 3rd fret barre and a G5 chord. The middle staff is a vocal line with the lyrics "Spoken: Let me be your hero." The bottom staff is a piano accompaniment in G major, 4/4 time, starting with a mezzo-forte (mf) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Csus2



Dsus



Would you

The second system continues the musical score. The guitar part uses Csus2 and Dsus chords. The vocal line has the lyrics "Would you". The piano accompaniment continues with the same rhythmic pattern.

G5





Em7

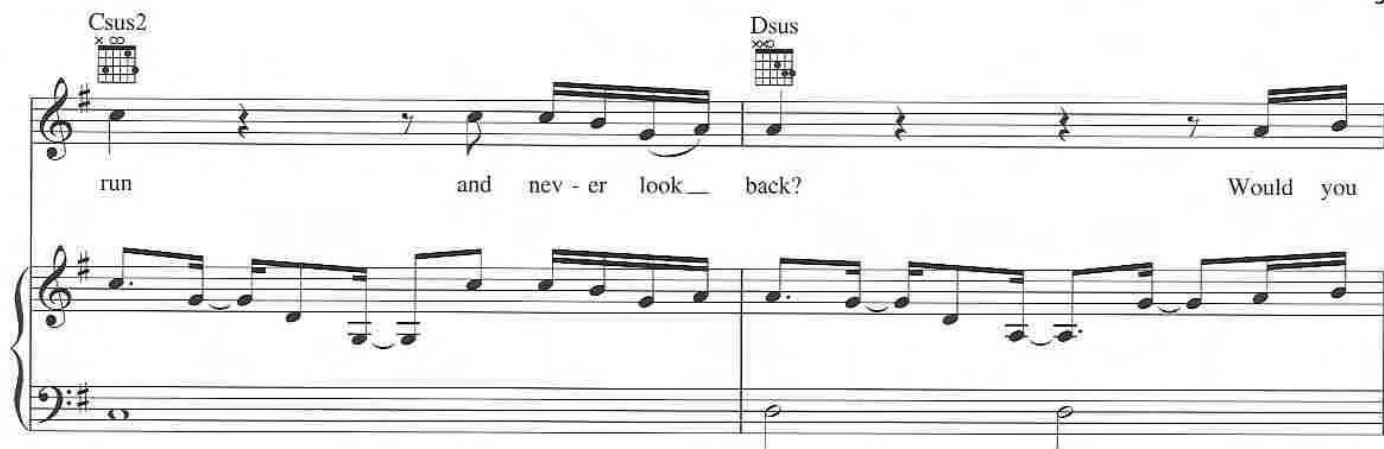




dance if I asked you to dance? — Would you

The third system concludes the musical score. The guitar part uses G5 and Em7 chords. The vocal line has the lyrics "dance if I asked you to dance? — Would you". The piano accompaniment continues with the same rhythmic pattern.

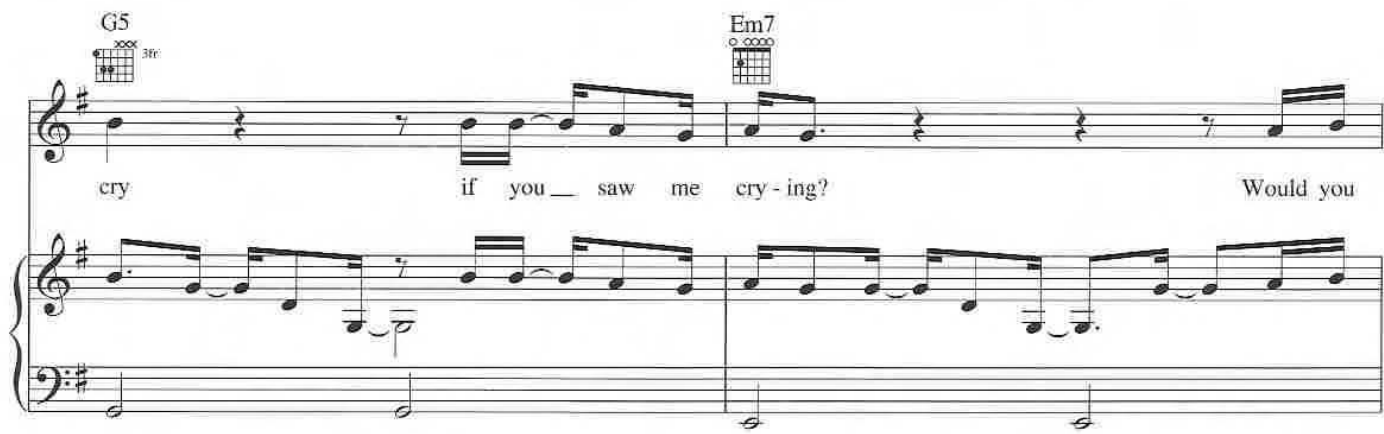
Csus2  Dsus 




run and nev - er look _ back? Would you



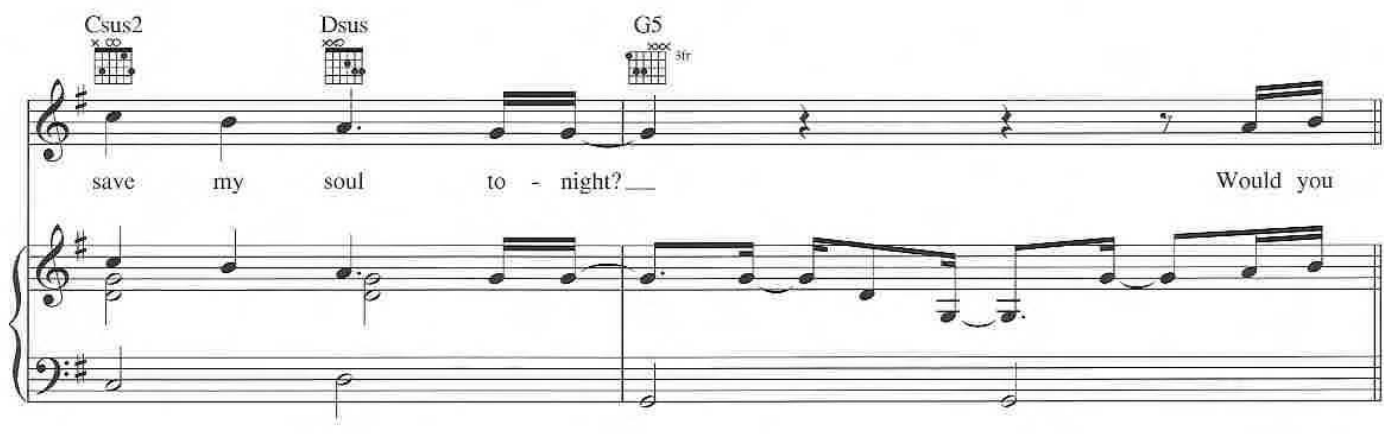
G5  3fr Em7 



cry if you _ saw me cry - ing? Would you



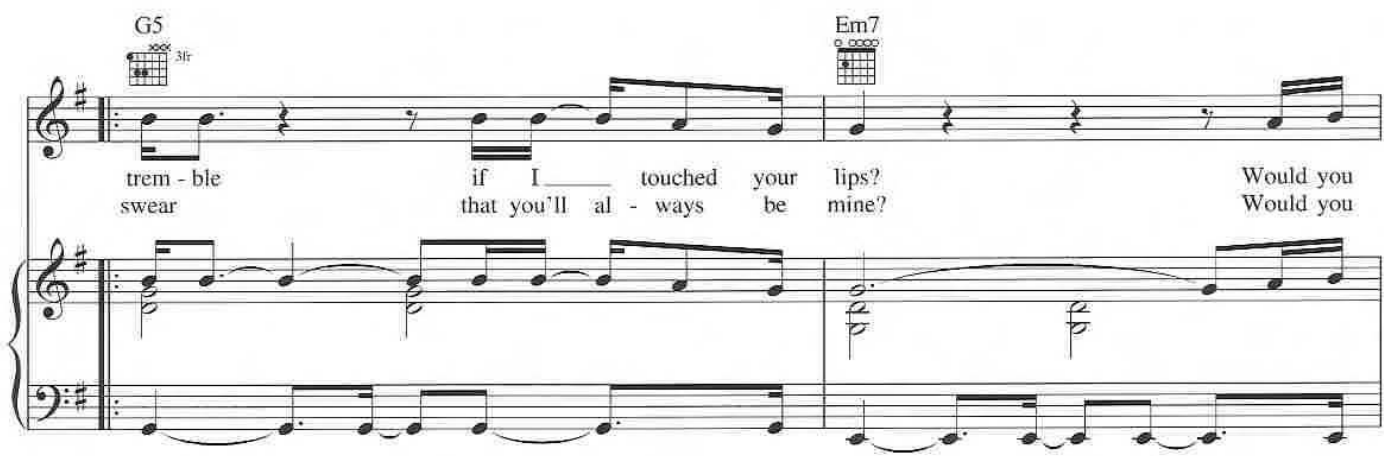
Csus2  Dsus  G5  3fr




save my soul to - night? _ Would you



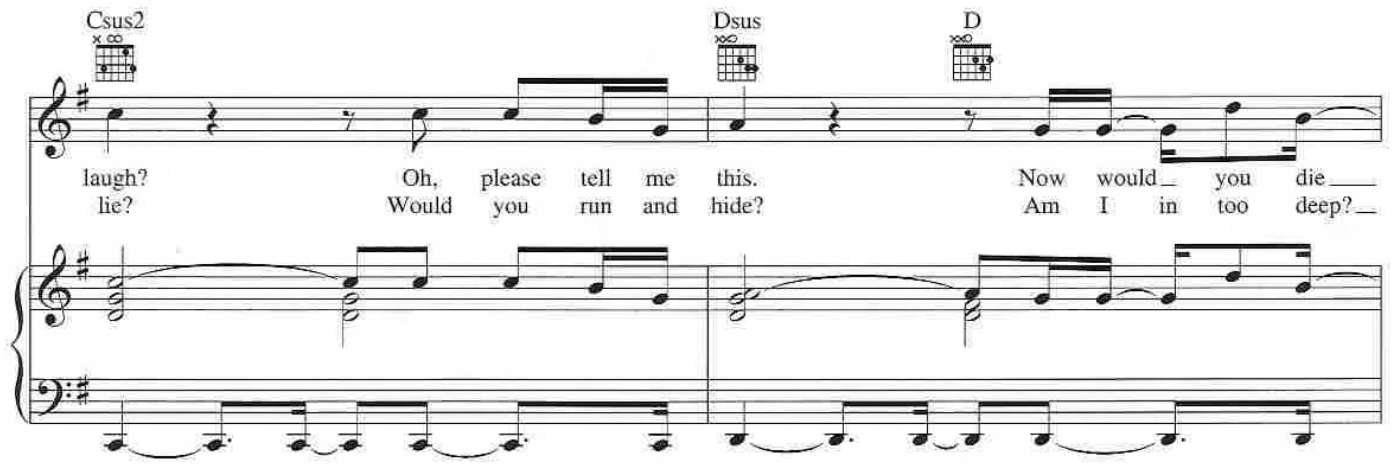
G5  3fr Em7 



trem - ble if I _ touched your lips? Would you
swear that you'll al - ways be mine? Would you



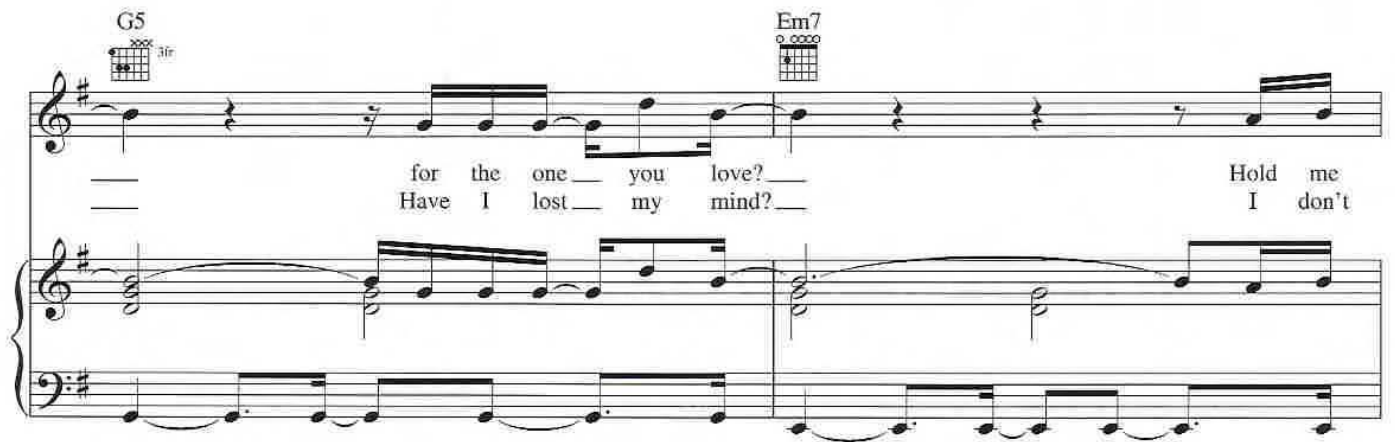
Csus2  Dsus  D 


laugh? Oh, please tell me this. Now would you die
lie? Would you run and hide? Am I in too deep?



G5  Em7 




for the one you love? Hold me
Have I lost my mind? I don't



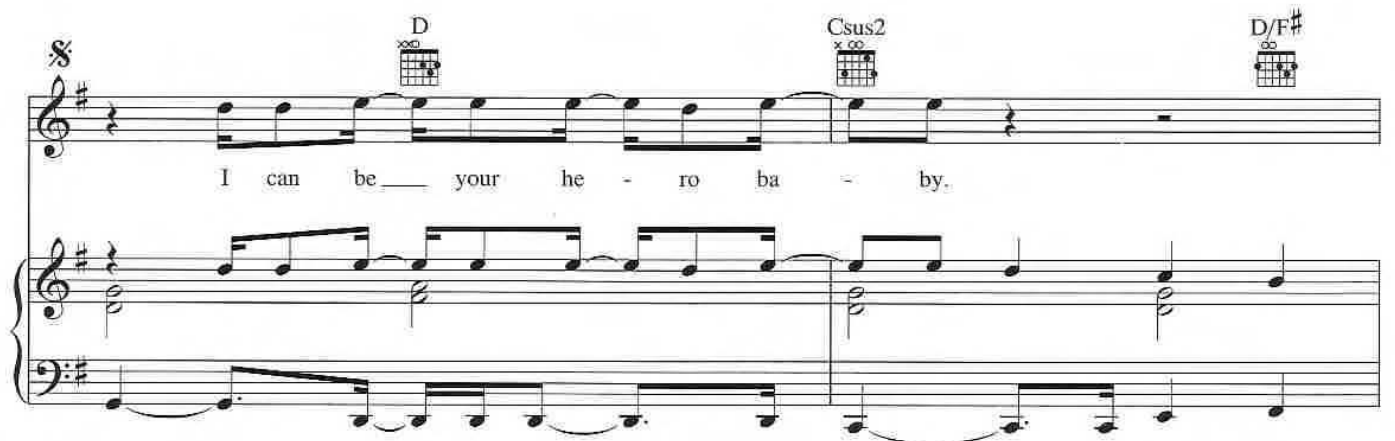
Csus2  Dsus  G5  tr

in your arms to - night. }
care, you're here to - night. }



D  Csus2  D/F# 

I can be your he - ro ba - by.



G Dsus Csus2 D/F#

I can kiss a - way the pain.

This system contains the first line of music. It features a vocal line with lyrics "I can kiss a - way the pain." and a piano accompaniment. Above the vocal line, four guitar chords are indicated: G, Dsus, Csus2, and D/F#. The piano part consists of a right-hand melody and a left-hand bass line.

To Coda

G D Csus2 D/F#

I will stand by you for - ev - er.

This system contains the second line of music. It features a vocal line with lyrics "I will stand by you for - ev - er." and a piano accompaniment. Above the vocal line, four guitar chords are indicated: G, D, Csus2, and D/F#. The piano part continues with a right-hand melody and a left-hand bass line. A "To Coda" symbol is placed at the end of the system.

G D C(add2)

You can take my breath a - way.

This system contains the third line of music. It features a vocal line with lyrics "You can take my breath a - way." and a piano accompaniment. Above the vocal line, three guitar chords are indicated: G, D, and C(add2). The piano part continues with a right-hand melody and a left-hand bass line.

1 2 3

Would you

This system contains the fourth line of music, which is a piano accompaniment for the phrase "Would you". It is divided into three measures, numbered 1, 2, and 3. The piano part consists of a right-hand melody and a left-hand bass line.

Em9

Csus2

Dsus

G5

Em7

Oh, I just want to hold you.

Csus2

Dsus

I just want to hold you, oh yeah. Am I in too deep?—

G(add2) Em7

Have I lost my mind? Well, I don't

Csus2 Dsus G5

care you're here to - night.

D.S. al Coda

CODA

G D C(add2) C/E D

You can take my breath a - way.

D Csus2 C/E D/F#

I can be your he - ro ba - by.

G Dsus Csus2 C/E D/F#

I can kiss a - way the pain. and I will

G D Csus2 C/E D/F#

stand by you for - ev - er.

G D Csus2

You can take my breath a - way.

G D Csus2

I can be your he - ro.

HL00352406



0 73999 52406 2

IF YOU'RE GONE

Written by ROB THOMAS

Moderately

Asus2

Dsus2

F#m

E5

Dsus2

mf

Musical notation for the first system, including treble and bass clefs, notes, and chords.

Asus2

D(add2)

F#m

E5

Dsus2

Musical notation for the second system, including treble and bass clefs, notes, and chords.

A

Dsus2

F#m

Esus

Dsus2

I think I've al - read y lost — you. I think you're al - read - y gone. —

Musical notation for the third system, including treble and bass clefs, notes, and chords.

A

A/C#

Dsus2

A/C#

Bm7

I think I'm fi - nal - ly scared — now. You think I'm weak. —

Musical notation for the fourth system, including treble and bass clefs, notes, and chords.

E Dsus2

I think you're wrong. — I think you're al read - y leav -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a half note 'I', a quarter note 'think', a quarter note 'you're', a quarter note 'wrong.', a quarter rest, another quarter rest, a quarter note 'I', a quarter note 'think', a quarter note 'you're', a quarter note 'al', a quarter note 'read - y', and a quarter note 'leav -'. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a half note chord, followed by a half note chord, and then a half note chord. The bass line consists of a half note chord, a half note chord, and a half note chord.

F#m Esus2 Dsus2

ing, feels like your hand is on — the door. —

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note 'ing,', a quarter rest, a quarter note 'feels', a quarter note 'like', a quarter note 'your', a quarter note 'hand', a quarter note 'is', a quarter note 'on', a quarter rest, a quarter note 'the', a quarter note 'door.', and a quarter rest. The piano accompaniment continues with a half note chord, a half note chord, and a half note chord. The bass line continues with a half note chord, a half note chord, and a half note chord.

A A/C# D A/C# Bm7

I thought this place was an em - pire, now I'm re - laxed, — I can't be sure. —

Detailed description: This system contains the next two measures. The vocal line starts with a quarter rest, a quarter note 'I', a quarter note 'thought', a quarter note 'this', a quarter note 'place', a quarter note 'was', a quarter note 'an', a quarter note 'em -', a quarter note 'pire,', a quarter rest, a quarter note 'now', a quarter note 'I'm', a quarter note 're -', a quarter note 'laxed,', a quarter rest, a quarter note 'I', a quarter note 'can't', a quarter note 'be', a quarter note 'sure.', and a quarter rest. The piano accompaniment continues with a half note chord, a half note chord, a half note chord, a half note chord, and a half note chord. The bass line continues with a half note chord, a half note chord, a half note chord, a half note chord, and a half note chord.

F Bm

And I think you're so mean, — I think we should try. —

Detailed description: This system contains the final two measures. The vocal line starts with a quarter rest, a quarter note 'And', a quarter note 'I', a quarter note 'think', a quarter note 'you're', a quarter note 'so', a quarter note 'mean,', a quarter rest, a quarter note 'I', a quarter note 'think', a quarter note 'we', a quarter note 'should', a quarter note 'try.', and a quarter rest. The piano accompaniment continues with a half note chord, a half note chord, a half note chord, a half note chord, and a half note chord. The bass line continues with a half note chord, a half note chord, a half note chord, a half note chord, and a half note chord.

E A D A/C# Bm

I think I could need — this in my life — and I think I'm scared. —

E G

I think too — much. I know it's wrong. — it's a prob -

S A

lem I'm deal-ing. If you're gone. — may-be it's time — to come home. —

D A/C# Bm

There's an aw - ful lot of breath - ing room. —

E A Dsus2

I think you're wrong. — I think you're al - read - y leav -

Detailed description: This system contains the first two measures of the song. The guitar part features chords E, A, and Dsus2. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The lyrics are "I think you're wrong." and "I think you're al - read - y leav -".

F#m Esus Dsus2

ing. feels like your hand is on the door. —

Detailed description: This system contains the next two measures. The guitar part features chords F#m, Esus, and Dsus2. The piano accompaniment continues with chords and moving lines. The lyrics are "ing. feels like your hand is on the door. —".

A A/C# D A/C# Bm7

I thought this place was an em - pire, now I'm re - laxed. — I can't be sure. —

Detailed description: This system contains the next two measures. The guitar part features chords A, A/C#, D, A/C#, and Bm7. The piano accompaniment continues with chords and moving lines. The lyrics are "I thought this place was an em - pire, now I'm re - laxed. — I can't be sure. —".

E Bm

And I think you're so mean. — I think we should try. —

Detailed description: This system contains the final two measures. The guitar part features chords E and Bm. The piano accompaniment continues with chords and moving lines. The lyrics are "And I think you're so mean. — I think we should try. —".

E A

but I can hard-ly move. If you're gone.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "but I can hard-ly move. If you're gone." The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord diagrams for E and A are shown above the staff.

D

ba-by, you need to come home, come

The second system continues the vocal line with the lyrics "ba-by, you need to come home, come". The piano accompaniment continues with similar rhythmic patterns. A chord diagram for D is shown above the staff.

A/C# Bm E To Coda

home. There's a lit-tle bit of some-thing me in ev-'ry-thing in

The third system features the lyrics "home. There's a lit-tle bit of some-thing me in ev-'ry-thing in". The piano accompaniment includes some chordal textures. Chord diagrams for A/C#, Bm, and E are shown above the staff. The system ends with a "To Coda" symbol.

Asus2 Dsus2 F#m E D(add2)

you.

The fourth system concludes with the lyric "you.". The piano accompaniment features sustained chords. Chord diagrams for Asus2, Dsus2, F#m, E, and D(add2) are shown above the staff.

A Dsus2 F#m Esus Dsus2

I bet you're hard to get o - ver, I bet the room - just won't -

A A/C# Dsus2 A/C# Bm

shine. I bet my hands I can stay here and I bet you need -

E

more than you mind. And I think you're so mean, -

Bm E A D

I think we should try. I think I could need this in my life. -

A/C# Bm E

I think I'm just scared that I know too much. I

G D.S. al Coda

can't re - late and that's a prob - lem I'm feel - ing. If you're gone,

CODA Bm E7 A D

you.

A/C# Bm E7

A

I think you're so mean.

Detailed description: This system shows the first line of music. It features a guitar chord diagram for the A chord (x02321) above the first measure. The vocal line begins with a whole rest, followed by the lyrics 'I think you're so mean.' The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

Bm

I think we should try.

I think I could need

Detailed description: This system contains the second line of music. It starts with a guitar chord diagram for Bm (x21212) and an E chord (x22012). The vocal line has a whole rest followed by 'I think we should try.' and then 'I think I could need'. The piano accompaniment continues with a consistent eighth-note bass line and a melodic line in the right hand.

A

this in my life and I think I'm scared.

Detailed description: This system shows the third line of music. It includes guitar chord diagrams for A (x02321), D (x22321), A/C# (x02321), and Bm (x21212). The vocal line has a whole rest followed by 'this in my life and I think I'm scared.' The piano accompaniment features a steady eighth-note bass line and a melodic line in the right hand.

E

Do I talk too much? I know it's wrong. It's a prob-

Detailed description: This system contains the fourth line of music. It features guitar chord diagrams for E (x22012) and G (x32013). The vocal line has a whole rest followed by 'Do I talk too much? I know it's wrong. It's a prob-'. The piano accompaniment continues with a steady eighth-note bass line and a melodic line in the right hand.



lem I'm deal-ing. If you're gone. — then may-be it's time — to come home. —



Well, there's an aw - ful lot of breath - ing room, —



but I. can hard - ly move. — And. — if you're gone, —

yeah. — ba - by, you need — to come — home, —

D A/C#

ooh. — come — home. There's a lit - tie —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'ooh. — come — home. There's a lit - tie —'. The bottom two lines are piano accompaniment. Above the first line, guitar chords for D and A/C# are indicated. The piano part features a steady eighth-note bass line and a treble line with chords and moving lines.

Bm E

— bit of — some - thing me — in ev - 'ry - thing in —

Detailed description: This system contains the third and fourth lines of music. The top line continues the vocal melody with lyrics '— bit of — some - thing me — in ev - 'ry - thing in —'. The bottom two lines are piano accompaniment. Above the first line, guitar chords for Bm and E are indicated. The piano part continues with a consistent rhythmic accompaniment.

Bm E Bm

— you. — Some - thing in

Detailed description: This system contains the fifth and sixth lines of music. The top line has lyrics '— you. — Some - thing in'. The bottom two lines are piano accompaniment. Above the first line, guitar chords for Bm, E, and Bm are indicated. The piano part features a steady bass line and chords in the treble.

E Bm E A

me, ev - 'ry-thing in, some - thing in me in you.

rit.

Detailed description: This system contains the seventh and eighth lines of music. The top line has lyrics 'me, ev - 'ry-thing in, some - thing in me in you.'. The bottom two lines are piano accompaniment. Above the first line, guitar chords for E, Bm, E, and A are indicated. The piano part concludes with a 'rit.' (ritardando) marking. The system ends with a double bar line.

HIT 'EM UP STYLE (OOPS!)

Words and Music by
DALLAS AUSTIN

Funky half-time R&B (♩ = ♪³)

Fm **B^bm⁶**

mf

1

The first system of music features a guitar part with two chords: Fm and B^bm⁶. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A first ending bracket is shown above the final two measures.

2

Fm **B^bm⁶**

While he was schem - in' I was beam - in' in the Beam - er just
brag - gin', I was com - in' down the hill and just

The second system contains the first two lines of lyrics. The guitar part continues with Fm and B^bm⁶ chords. The piano accompaniment provides harmonic support for the vocal line.

Fm **B^bm⁶** **Fm**

beam - in'. Can't be - lieve that I caught my man cheat - in'. So I
drag - gin' all his pic - tures and his clothes in the bag and sold

The third system contains the final two lines of lyrics. The guitar part uses Fm, B^bm⁶, and Fm chords. The piano accompaniment continues to support the vocal melody.

B^bm⁶



Fm



B^bm⁶



C⁵



found an - oth - er way to make him pay for it all. So I
 ev - 'ry - thing else 'til there was just noth - in' left. And I

Fm



B^bm⁶



Fm



went paid to Nie - man - Mar - cus on a shop - ping spree - ah, and on the
 all the bills a - bout a month too late. It's a

B^bm⁶



Fm



B^bm⁶



way I grabbed Sol - ey and Mi - a. And as the cash box rang I
 shame we have to play these games. The love we had just

Fm



B^bm⁶/F



Fm



Oops.

thought ev - 'ry - thing a - way. } There goes the
 fades a - way, a - way. }


B^bm⁶  5fr


Fm  Oops.


B^bm⁶  5fr

dreams we used to say. There goes the time we spent a -

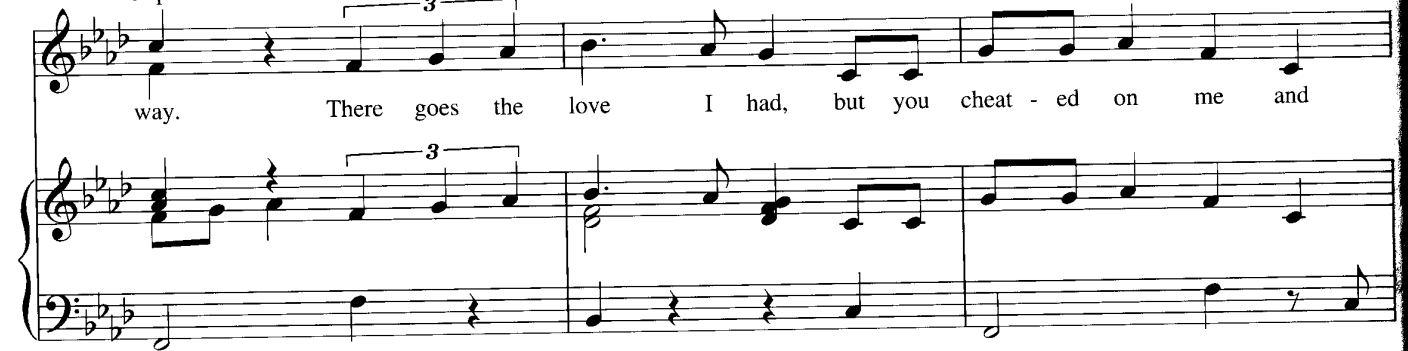



Fm  Oops.


B^bm⁶  5fr


Fm  Oops.

way. There goes the love I had, but you cheat - ed on me and



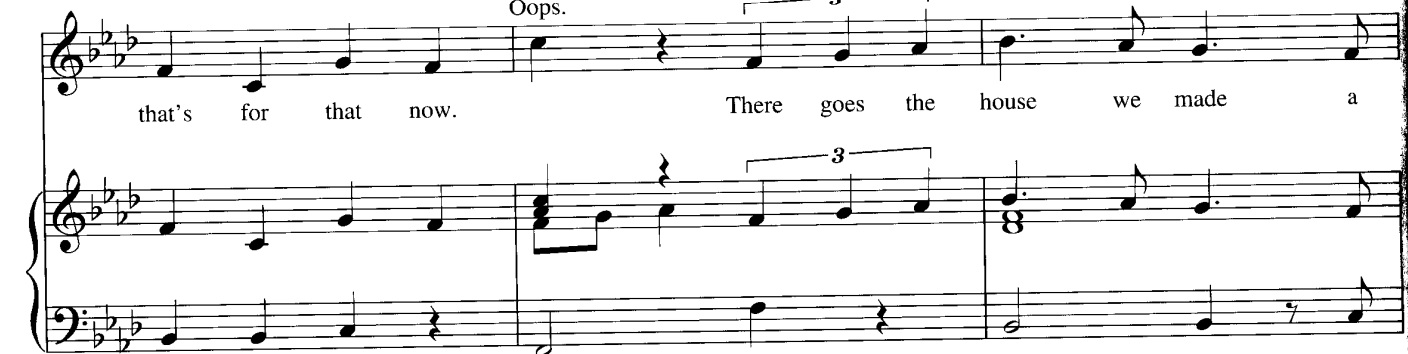
B^bm⁶  5fr


C⁵  3fr


Fm  Oops.


B^bm⁶  5fr

that's for that now. There goes the house we made a

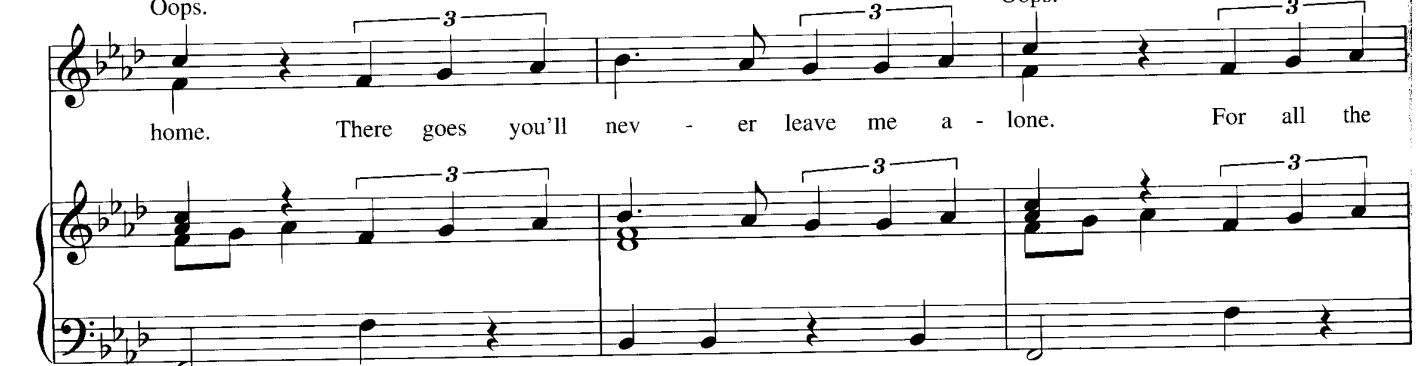





Fm  Oops.

B^bm⁶  5fr

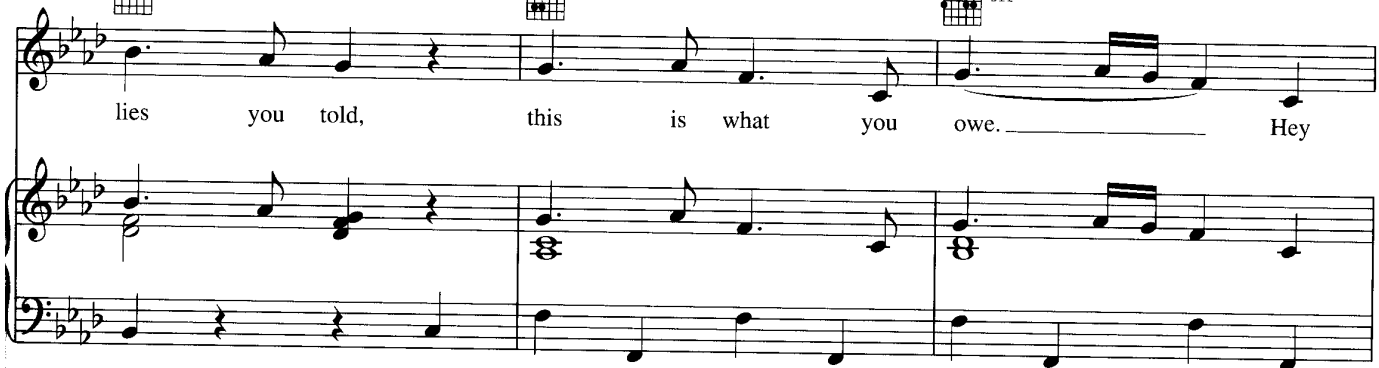
Fm  Oops.




home. There goes you'll nev - er leave me a - lone. For all the



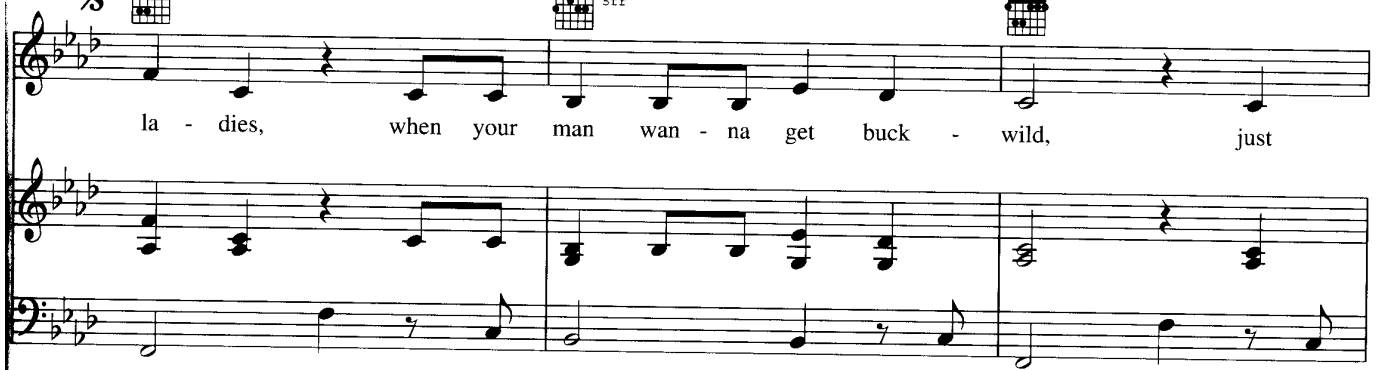
B^bm⁶  **Fm**  **B^bm⁶** 



lies you told, this is what you owe. _____ Hey



Fm  **B^bm⁶**  **Fm** 




la - dies, when your man wan - na get buck - wild, just




B^bm⁶  **Fm**  **B^bm⁶** 

go back and hit 'em up style. Put your hands on his cash and



Fm  **B^bm⁶**  **Fm** 

spend it to the last dime for _____ all the hard times. Oh, when you



B^bm⁶

Fm

B^bm⁶

go then ev - 'ry - thing goes, from the crib to the ride and the

Fm

B^bm⁶

Fm

To Coda

clothes. So you bet - ter let him know that if he mess up, you got -

1

B^bm⁶/F

C⁵/F

Fm

- ta hit 'em up.

2

B^bm⁶

B^bm⁶/F

C⁵/F

D.S. al Coda

While he was - ta hit 'em up. Hey

CODA

B^bm⁶/F

C⁵/F

Fm

- ta hit 'em up. All of the dreams you sold

Fm/E^b

Fm

left me out in the cold. What hap - pened to the

Fm/C

Cm⁷

Fm/C

days when we used to trust each oth - er?

Fm

And all of the things I sold

Fm/E^b Fm

will take you un - til you get old to get 'em back

Fm/C C

with - out me, 'cause it might be just bet - ter than mon - ey you'll see. Hey

Fm B^bm⁶ Fm

la - dies, when your man wan - na get buck - wild, just

B^bm⁶ Fm B^bm⁶

go back and hit 'em up style. Put your hands on his cash and

Fm **B^bm⁶** **Fm**

spend it to the last dime for all the hard times. Oh, when you

B^bm⁶ **Fm** **B^bm⁶**

go then ev - 'ry - thing goes, from the crib to the ride and the

Fm **B^bm⁶** **Fm**

clothes. So you bet - ter let him know that if he mess up, you got -

Repeat and Fade **B^bm⁶** **C⁵** **Optional Ending** **B^bm⁶** **C⁵** **Fm**

- ta hit 'em up. Hey - ta hit 'em up.

I HOPE YOU DANCE

Words and Music by TIA SILLERS
and MARK D. SANDERS

Moderately

Gm Eb Bb F/A

Gm Eb

Fsus F

1 2

Bb

hope you nev - er lose — your sense of won - der.
nev - er fear — those — moun - tains in the dis - tance.

Gm7

You get your fill — to eat, — but al - ways keep that
Nev - er set - tle for — the path — of least re -

Eb

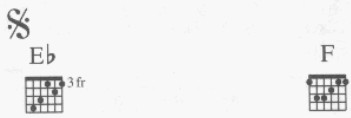
hun - ger. May you nev - er take — one
sis - tence. Liv - in' might mean tak - in'

sin - gle breath — for grant - ed. God for - bid —
chanc - es if they're worth tak - in'. Lov - in' might —

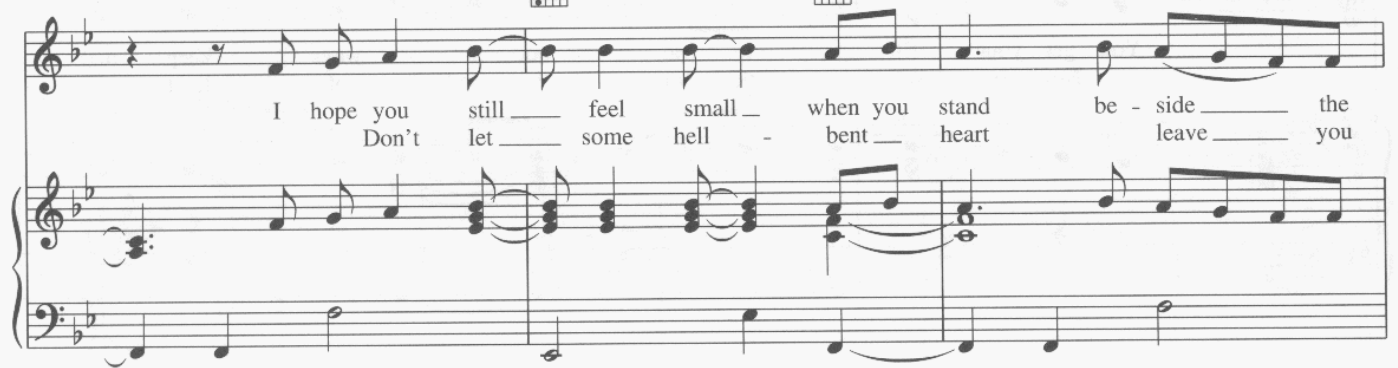
F

— love ev - er leave — you emp - ty hand - ed.
— be a mis - take, — but it's — worth mak - in'.

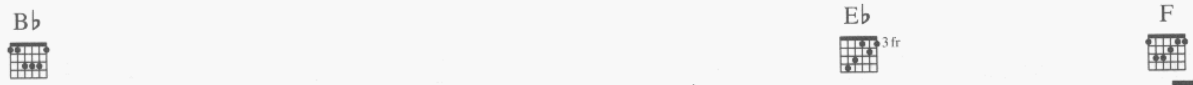
E_b **F**



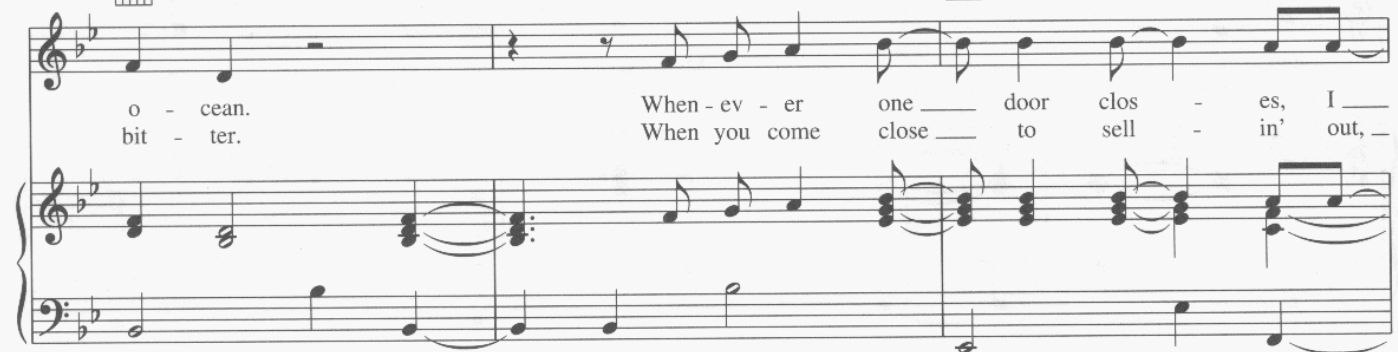
I hope you still feel small when you stand be - side the
 Don't let some hell - bent heart leave you




B_b **E_b** **F**



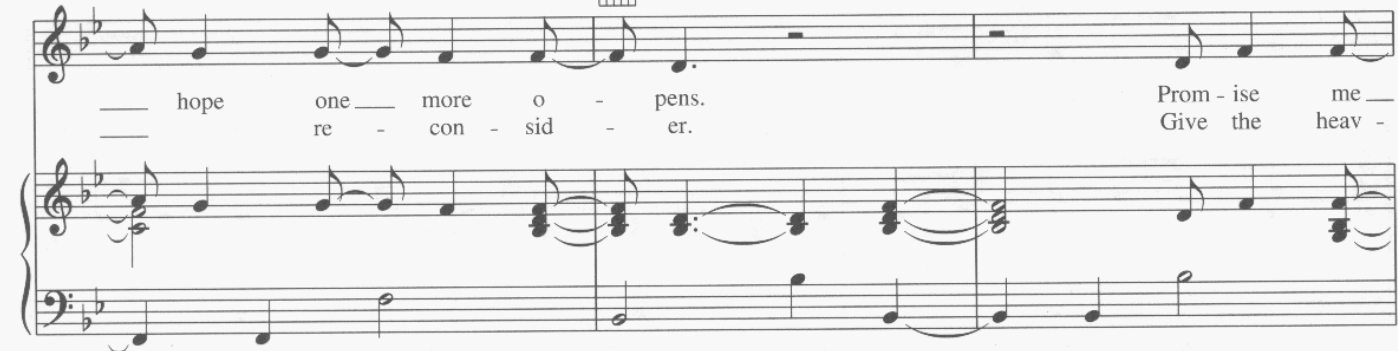
o - cean. When - ev - er one door clos - es, I
 bit - ter. When you come close to sell in' out,



B_b



— hope one more o - pens. Prom - ise me —
 — re - con - sid - er. Give the heav -



Cm7 **B_b/D**



— that you'll give faith a fight - ing
 — ens a - bove more than just a pass - ing



E \flat



chance. }
glance. }

And when you get the choice to

To Coda ⊕ F sus

F

sit it out or dance, I hope — you dance...

1

G m



E \flat



B \flat



F/A



G m



E \flat



I hope — you dance.

Fsus



F



2

Gm



Time

Eb



is a

I hope you

Bb



F/A



wheel in constant motion, all ways roll -

I hope you

Gm



Eb



ing us a long.

dance.

Fsus



F



Gm



Eb



Tell me, who wants to

I hope you dance.

look back on their youth and wonder where

Bb F/A

I hope you

those years have gone? dance.

Gm Eb Fsus F

D.S. al Coda

I hope you still

CODA

Fsus N.C.

dance.

Dance,

Gm Eb Bb F/A

Gm Eb

I hope you dance.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor, starting with a quarter rest followed by a half note 'I', a quarter note 'hope', a quarter note 'you', and a half note 'dance.' with a long horizontal line underneath. The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Chord diagrams for Gm (3fr) and Eb (3fr) are shown above the vocal line.

Fsus F Gm Eb

Time is a

I hope you dance.

Detailed description: This system contains the next two lines of music. The vocal line continues with a quarter rest, a quarter note 'I', a quarter note 'hope', a quarter note 'you', and a half note 'dance.' with a long horizontal line underneath. The piano accompaniment continues with similar harmonic support. Chord diagrams for Fsus, F, Gm (3fr), and Eb (3fr) are shown above the vocal line. The word 'Time' is written below the Gm chord diagram, and 'is a' is written below the Eb chord diagram.

Bb F/A

wheel in constant motion, always roll -

I hope you

Detailed description: This system contains the next two lines of music. The vocal line starts with a half note 'wheel', a quarter note 'in', a quarter note 'con -', a quarter note 'stant', a quarter note 'mo -', a quarter note 'tion,', a quarter note 'al -', a quarter note 'ways', and a half note 'roll -'. The piano accompaniment continues. Chord diagrams for Bb and F/A are shown above the vocal line. The words 'I hope you' are written below the vocal line in the second measure of this system.

Gm Eb

ing us a long.

dance.

Detailed description: This system contains the final two lines of music. The vocal line continues with a half note 'ing', a half note 'us', a half note 'a', and a half note 'long.' with a long horizontal line underneath. The piano accompaniment concludes the piece. Chord diagrams for Gm (3fr) and Eb (3fr) are shown above the vocal line. The word 'dance.' is written below the vocal line in the first measure of this system.

Fsus



F



Gm



Eb



Tell me,

who

wants to

I hope you dance.

look back on their youth and

wonder where

I hope you

those years have gone?

dance.

Repeat and Fade

Fsus



F



Optional Ending

Fsus



F



Bb



I hope you dance.

rit.

I'M REAL

Words and Music by JENNIFER LOPEZ,
CORY ROONEY, TROY OLIVER
and MARTIN DENNY

Moderate Dance tempo

B²maj⁹ Dm⁷

Gm⁷ A⁷#5

B²maj⁹ Dm⁷ Gm⁷

A⁷ N.C.

Uh. what? Uh!

Uh. uh! Let's go!

Called you on the phone, said I'm com - in' through. Hope you're all a -
 You like the way I dress, the way I wear my hair. Show me off to all your

lone 'cause I got plans for you. We could stay at home or dance and hang all
 friends and ba - by I don't care. Just as long as you tell them who I

night. As long as I'm with you, does - n't mat - ter what we do. } Don't ask me where
 am — Tell them I'm the one who made you give a damn!

I've been _____ or what I'm gon - na do. Just know that I'm here with you. _____

Don't try to un - der - stand. Ba - by, there's no mys - ter - y 'cause you

know how I am. _____ I'm real. What you get is what you see. What you try'n to do to

me? You wan - na say you're mine, be with me all the time. _____ You're fall - in' so in

Dm Gm7 1 A7⁵

love. Say you just can't get e - nough. You're tell - in' all your friends, "She's a bad, bad

N.C.

bitch!" Ooh, ... come on, come on!

2 A7⁵ B^b

Huh, in the pock - et yeah! friends, "She's a bad, bad bitch!" I'm real. What you get is what you

Dm Gm7 A7⁵

see. What you try'n to do to me? You wan - na say you're mine, be with me all the



To Coda ⊕

time. You're fall - in' so in love. Say you just can't get e - nough. You're tell - in' all your



N.C.

friends. "She's a bad, bad bitch!"

I'm

real. What you get is what you see. What you try'n to do to me? You wan - na say you're

mine, be with me all the time. — You're fall - in' so in love. Say you just can't get e -

nough. You're tell - in' all your friends. "She's a bad, bad bitch!"
I'm real. What you get is what you

Dm
Gm7
A7⁵

sec. What you try'n to do to me? You wan-na say you're mine, be with me all the

B^b
Dm
Gm7

time. You're fall-in' so in love. Say you just can't get e-nough. You're tell-in' all your

A7⁵
N.C.
D.S. al Coda
(take 2nd ending)

friends, "She's a bad bad bitch!" Don't ask me where__

CODA
A7⁵
B²
Dm

friends, "She's a bad, bad I'm real. What you get is what you see. What you try'n to do to

Gm⁷ A⁷₅ B^b

me? You wan-na say you're mine, be with me all the time. You're fall-in' so in

Dm Gm⁷ A⁷

love. Say you just can't get e-nough. You're tell-in' all your friends, "She's a bad, bad

B^b Dm

bitch!" (1st time only)

Gm⁷ A⁷₅

Repeat and Fade

Optional Ending
Dm

LADY MARMALADE

from the Motion Picture MOULIN ROUGE

Words and Music by BOB CREWE
and KENNY NOLAN

Moderate Funk

N.C.

Where's all my soul sis - ters? Let me hear ya flow sis - ters. Hey sis - ter, go sis - ter,

mf

C9

soul sis - ter, flow sis - ter. Hey sis - ter, go sis - ter, soul sis - ter go sis - ter. He

N.C.

met Mar - ma - lade _ down in old _ Mou - lin Rouge _ strut - tin' her stuff _ on the street. _

Cm7 3fr

She said, "Hel - lo, — hey Joe, you wan - na

D7#9 4fr

Gm7

C7

give it a go?" — Oh, — uh! — Git - chie, git - chie, ya - ya, da —

Gm7

C7

— da. — Git - chie, git - chie, ya - ya here.

Gm7

C7

C5 3fr

N.C.

Mo - cha cho - co - la - ta ya — ya. — Cre - ole La - dy Mar - ma - lade, —

Gm7

C7

ooh. — Vou - lez vous cou - cher av - ec moi —

To Coda ⊕

Gm7

C7

ce - soir? — Ahh! — Vou - lez vous cou - cher av - ec moi? — Yeah, yeah, yeah, yeah! He

N.C.

sat in her bou - doir while she — fresh - ened up. — Boy drank all that mag -

Cm7

3fr

D7#9

4fr

D.S. al Coda

no - lia wine. — On her — black sat - in sheets, — where he start - ed to freak yeah. —

CODA



N.C.

Gm



Yeah, yeah, oh, we come through with the mon-ey in the gar - ter belts. Let 'em

N.C.

Gm



know we 'bout that cake, straight out the gate. We in-de-pen-dent wom-en, some mis-take us for whores. I'm say-in',

N.C.

Gm




why spend mine when I can spend yours? Dis - a - gree? Well that's you and I'm sor-ry. I'm - a
(When I can spend yours)

N.C.

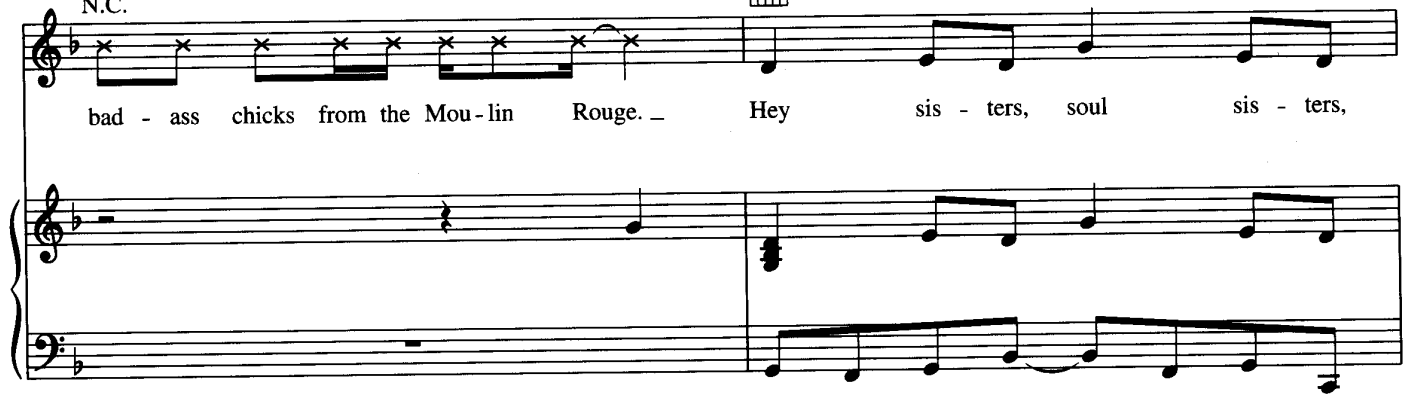
Gm



keep play-in' these cats out like A - tar - i. Wear high heel shoes, get-tin' love from the dudes. Four

N.C. Gm 


bad - ass chicks from the Mou - lin Rouge. — Hey sis - ters, soul sis - ters,



N.C. Gm 


bet - ter get that dough sis - ters. We drink wine with dia - monds in the glass. By the



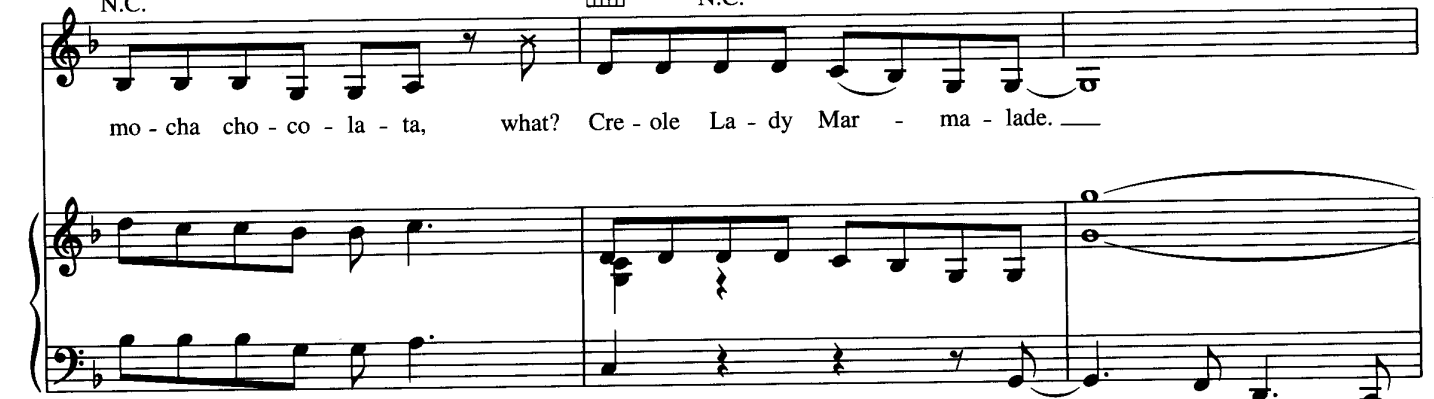
N.C. Gm 

case, the mean - ing of ex - pen - sive taste. — We wan - na git - chie, git - chie ya - ya. C' - mon



N.C. C5  N.C.

mo - cha cho - co - la - ta, what? Cre - ole La - dy Mar - ma - lade. —



Gm F/G



One more time, c' - mon _ now. Mar - ma - lade, _____ La - dy

G Gm F/G



Mar - ma - lade. _____ Mar - ma - lade, _ ooh, _

D



_____ yeah! Hey, _ hey, _ hey! _____

Gm7 C7 Gm7 C9



Touch of her skin _ feel-in' silk - y smooth, _ hey! Col - or of ca - fé au lait, _

al-right. Made the sav - age beast - in-side - roar un-til he cried - more, -

Cm7 3fr D7#9 4fr D7

(More) more, - (More) more! Now he's back home - do - in' nine

Gm7 C7

to five, liv - in' a gray - flan - nel life. But when he

Gm7 C7

turns off - to sleep, - mem - o - ries creep. More, - (More) more - (More) more! -

Cm7 3fr D7#9 4fr D7



Git-chie, git - chie ya - ya da da.



Git-chie, git - chie ya - ya here. Mo - cha cho - co - la - ta ya



N.C.

ya. Cre - ole La - dy Mar - ma - lade.



Vou - lez vous cou - cher av - ec moi ce - soir? Ce - soir!

Gm7 C7 Gm7 C7

Vou - lez vous cou - cher av - ec moi? — All my sis - ters, yeah! Vou - lez vous cou - cher av - ec moi -

Gm7 C7

— ce - soir? — Ce - soir! Vou - lez vous cou - cher av - ec moi? — C' - mon . uh!

N.C.

Chris - tin - a. Hey

Gm7 C7

ooh! — Pink. La - dy — Mar - ma - lade! — Lil' Kim. Hey,



hey oh, oh, oh, oh, oh, oh! My - a. Oh, oh, oh!

Rott-weil-er ba-by. La - dy! Mou - lin Rouge. Ooh! -

Da, da, da, da! Mis-de-mean-or here! Cre - ole La - dy Mar - ma - lade, -

ooh, yes ah!

NOBODY WANTS TO BE LONELY

Words and Music by DESMOND CHILD,
VICTORIA SHAW and GARY BURR

Moderate Dance beat

Am  G 

Dm  F 

Am  G 

Dm  F  E 

f

Male: Why? _____ Why? _____

Why? _____

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

N.C.

There you are in a dark - ened room. And you're all a lone look - ing

out the win - dow. Your heart is cold and lost the will to love.

Am G

like a bro - ken ar - row. Here I stand in the

Dm9 F E F

shad - ows. Come to me, come to me. Both: Can't you see that,

C F G

Am G Dm9

No - bod - y wants — to be lone - ly. — No - bod - y wants.

F Am G

— to cry. — My bod - y's long - ing to hold — you —

Dm9 F C5

so bad it hurts — in - side. — Time is pre-cious and it's

G/B Dm F

slip-ping a - way and I've been wait-ing for you all of — my — life. —

Am G To Coda ⊕

No - bod - y wants _____ to be lone - ly. *Male:* So

Dm9 C/E F Am

why, _____ why don't you let _____ me love _____ you? (Why?) _____

G Dm7 F E

(Why?) _____ (Why?) _____ *Female:* Can you

Am G

hear my _____ voice? _____ Do you hear my _____ song? _____ It's a

Fmaj7 G

ser - e - nade _____ so your heart can find me, ooh.

Am G

And sud - den - ly you're fly - ing down the stairs

F E

in - to my arms - ba - by, ooh.

F C

Male: Be - fore I start go - ing cra - zy

D.S. al Coda

F G

run to me, *Female:* run to me *Both:* 'cause I'm dying.

CODA Dm9

C/E

F

why, *Female:* why, why don't you let me love

Fmaj7

C/E

you? *Male:* I want to feel you near me just like the

Am

air you're breathing. *Female:* I need you

Gsus



here in my life. *Both:* Don't walk a - way *Female:* Don't walk a - way. *Male:* Don't

G



Fmaj7



walk a - way, - walk a - way no, no. *Female:* No - bod - y wants to be lone - ly.

Dm9



F



Both: No - bod - y wants to cry.

Am



G



No - bod - y wants to be lone - ly.

Dm9



F



No - bod - y wants _____ to cry. _____

Am



G



My bod - y's long - ing to hold _____ you _____

Dm9



F



so bad it hurts _____ in - side. _____



C5




G/B





Time is pre - cious and it's slip - ping a - way and I've been


Dm  F 

wait - ing for you all of my life.



Am  G 



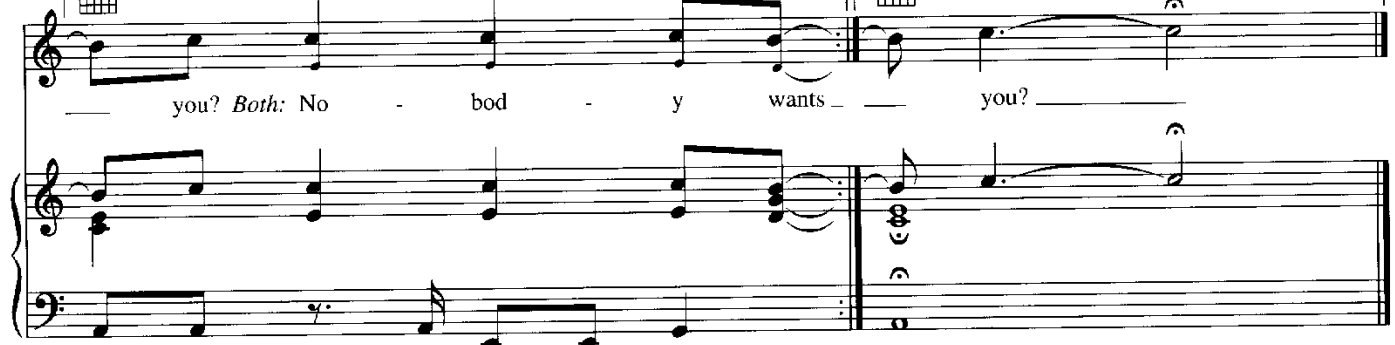
No - bod - y wants to be lone - ly. *Male: So*



Dm9  C/E  F 

why, why, why don't you let me love



<p>Repeat and Fade</p> <p>Am </p>	<p>Optional Ending</p> <p>Am </p>
<p>you? <i>Both: No - bod - y wants you?</i></p> 	

THERE YOU'LL BE

from Touchtone Pictures'/Jerry Bruckheimer Films' PEARL HARBOR

Words and Music by
DIANE WARREN

Slowly, steadily

Ab(add2)



Cm7



Ab(add2)



mf

Cm7



Ab(add2)



When I think back on — these times — and the
showed me how — it feels — to feel the

Cm



Bbm7



Ab/C



dreams we left — be - hind, — I'll be glad, 'cause I — was blessed to get, to
sky with - in — my reach, — and I al - ways will — re - mem - ber all — the

Db 6/9



Ab(add2)



have you in my life. — When I look back on — these days — I'll —
strength you gave to me. — Your love made me make — it through; — Oh, — I



Musical notation for the first system, including treble and bass clefs, a key signature of three flats, and a 3/4 time signature.

look and see your face. }
owe so much to you. }

You were right there for me. —

Piano accompaniment for the first system, showing the left and right hand parts.



Musical notation for the second system, including treble and bass clefs, a key signature of three flats, and a 4/4 time signature.

In my dreams I'll al - ways see you soar a - bove _ the sky. —

Piano accompaniment for the second system, showing the left and right hand parts.



Musical notation for the third system, including treble and bass clefs, a key signature of three flats, and a 4/4 time signature.

In my heart there'll al - ways be a place for you, for all _ my life. —

Piano accompaniment for the third system, showing the left and right hand parts.

1



Musical notation for the fourth system, including treble and bass clefs, a key signature of three flats, and a 4/4 time signature.

I'll keep _ a part _ of you _ with me, _ and ev -

Piano accompaniment for the fourth system, showing the left and right hand parts.

Db Ab/C 3fr Bbm7 Ab sus Ab 4fr Bbm Ab/C 3fr

'ry - where I am, there you'll be, and ev -

Db Ab/C 3fr Bbm7 Ab Gb(add2) Db/F

'ry-where I am there you'll be. Well, you

2 Ab 4fr Eb/G 3fr Fm Eb6

I'll keep a part of you with me, and ev -

Db Ab/C 3fr Bbm7 Eb 3fr Ab 4fr

'ry - where I am, there you'll be. 'Cause I al-ways saw in you my light, -

Db/F



Eb/G



Ab



Eb



Ab



Fm7



Db maj7



my strength, _

and I wan-na thank you now _ for

all the ways

Db (add2)



Ab/C



Bbm7



Ab/C



Db (add2)



you were right there for me. _____

You were right there for me, _____

for

al

ways. _____

In my dreams I'll al - ways see you

Db maj7



Db6



Cm7



Ab/C



Bbm11



Eb6



soar a - bove _ the sky. _____

In my heart there'll al - ways be a place _

Dbmaj7

Ab

Eb/G

— for you for all — my life. — I'll keep — a part —

Fm

Cm/Eb

Db

Ab/C

Bbm7

— of you — with me, — and ev - 'ry - where — I am, — there you'll be, —

Ab sus

Ab

Bbm7Ab/C

Db

Ab/C

Bbm7

Ab

and ev - 'ry - where — I am, — there you'll be. —

Freely

Gbmaj9#11

Ab(add2)

There you'll be. —

ONLY TIME

Words and Music by ENYA,
NICKY RYAN and ROMA RYAN

Moderately slow

E_b

R.H.

E_b **C_m** 3fr

Who can say where the road goes, where the heart sighs, as your

A_b 4fr **E_b**

day flows? Only time. And who can say if your
love flies? Only time. And who can say why your

C_m 3fr **A_b** 4fr **E_b**

love grows as your heart chose? Only time.
heart cries when your love lies? Only time.

Cm 3fr Ab 4fr

De da da day. — De da da day. —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-flat major (two flats) with lyrics 'De da da day. — De da da day. —'. Above the staff are two guitar chord diagrams: Cm (3rd fret) and Ab (4th fret). The bottom staff is a piano accompaniment with a treble and bass clef, featuring a steady eighth-note bass line and chords in the right hand.

Bb Eb Bb/D Cm 3fr

De da day. De da da da da de.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics 'De da day. De da da da da de.'. Above the staff are four guitar chord diagrams: Bb, Eb, Bb/D, and Cm (3rd fret). The bottom staff is a piano accompaniment with a treble and bass clef, featuring a steady eighth-note bass line and chords in the right hand.

Ab 4fr Bb 3fr

Oh da day. — De da da day — da day.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics 'Oh da day. — De da da day — da day.'. Above the staff are two guitar chord diagrams: Ab (4th fret) and Bb (3rd fret). The bottom staff is a piano accompaniment with a treble and bass clef, featuring a steady eighth-note bass line and chords in the right hand.

Eb Cm 3fr Ab 4fr

Who can say when the roads meet that love might be on your
 Who can say if your love grows as your heart chose? On - ly

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics: 'Who can say when the roads meet that love might be on your / Who can say if your love grows as your heart chose? On - ly'. Above the staff are three guitar chord diagrams: Eb, Cm (3rd fret), and Ab (4th fret). The bottom staff is a piano accompaniment with a treble and bass clef, featuring a steady eighth-note bass line and chords in the right hand.

E_b **C_m** 3fr

— heart? And who can say when the day — sleeps if the
 — time. And who can say where the road — goes, where the

A_b 4fr **E_b** **To Coda** **A_b** 4fr

night — keeps all your — heart? Night keeps all your —
 day — flows? On - ly — time.

E_b **F#** **C#** **B**

— heart. — De — da — da —

F# **C#** **B** **F#**

day. Da — da — da — day.

C# B F# C# B Bb

De da da day. De da da da

Eb

oh.

D.S. al Coda

CODA Ab 4fr

Who knows? On - ly

Eb Ab 4fr Eb

time. Who knows? On - ly time.

SOMEONE TO CALL MY LOVER

Words and Music by JAMES HARRIS II
TERRY LEWIS, JANET JACKSON
and DEWEY BUNNEL

Moderately fast
N.C.

mf

Dmaj⁷

G

Dmaj⁷

G

Back on the road a - gain, feel - ing kind of lone - ly and look - ing for the right guy —
spoil them when I'm in love, giv - ing them what they dream of. Some - times it's not a good thing,

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Moderately fast' and the dynamics are 'mf'. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal melody is written in the treble clef and includes the lyrics: 'Back on the road a - gain, feel - ing kind of lone - ly and look - ing for the right guy — spoil them when I'm in love, giv - ing them what they dream of. Some - times it's not a good thing,'. Chord diagrams for Dmaj⁷ and G are provided above the staff.

Dmaj7



to be mine... Friends say I'm cra - zy 'cause eas - i - ly I fall in love. "You
but I'm blind... I love hard with ev - 'ry - thing, giv - ing my all, more than they. I'll

G



§

Dmaj7



got - ta do it dif - f'rent ly this time." - } May - be we'll meet at a bar.
take my friends' ad - vice this time. I'll do it dif - f'rent - ly. - }

Gmaj7



He'll drive a funk - y car. May - be we'll meet at a club and fall so deep - ly in love...

Dmaj7




Gmaj7




— He'll tell me I'm the one and we'll have so much fun. I'll be the girl of his dreams,

Dmaj7



may - be. Al - right, may - be gon - na find him to - day. I got - ta



Gmaj7




Dmaj7



get some - one to call my lov - er. Yeah, ba - by, come on. Al - right, ba - by, come and

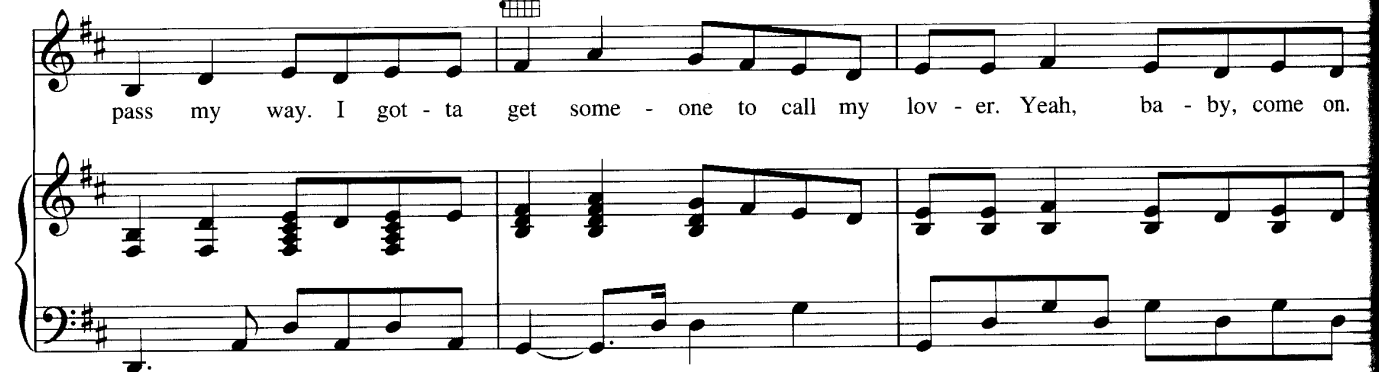


Gmaj7



To Coda

pass my way. I got - ta get some - one to call my lov - er. Yeah, ba - by, come on.



Dmaj7



G



Ay yi, ay yi, ay yi — ay yi. Ay yi, ay



Dmaj7



yi, ay yi. — Ay yi yi yi. Ay yi, ay yi, ay yi — ay yi.

G



1

2

Ay yi, ay yi, ay yi. — Ay yi I yi, ay yi. — Ay yi yi.

Dmaj7



G



Dmaj7



G Bm

My my, look - ing for a

F#/A# Dmaj7/A Bm/G#


guy guy. I don't want him too shy, but he's got to have the qua - li - ties that



G D/F# Em7 D/F#

I like in a man: Strong, smart, af - fec - tion - ate. He's got to be all for me. And I'll



G/A A Bm

be too, you see hap - pi - ly.


Gmaj⁷  D.S. al Coda

CODA  Dmaj⁷ 

Al-right, may - begon - na find him to - day. I got - ta

Gmaj⁷  Dmaj⁷ 

get some - one to call my lov - er. Yeah, ba - by, come on. Al - right, ba - by, come and

Gmaj⁷ 

pass my way. I got - ta get some - one to call my lov - er. Yeah, ba - by, come on.



Ay yi, ay yi, ay yi — ay yi. Ay yi, ay



yi, ay yi. — Ay yi yi yi. Ay yi, ay yi, ay yi — ay yi.



Ay yi, ay yi, ay yi. — Ay yi yi. May - be we'll meet at a bar.



He'll drive a funk - y car. May - be we'll meet at a club and fall so deep - ly in love.

Dmaj7

G

— He'll tell me I'm the one and we'll have so much fun. I'll be the girl of his dreams,

Dmaj7

may - be. Al - right, may - be gon - na find him to - day. I got - ta

Gmaj7

Dmaj7

get some - one to call my lov - er. Yeah, ba - by, come on. Al - right, ba - by, come and

Gmaj7

pass my way. I got - ta get some - one to call my lov - er. Yeah, ba - by, come on.

THANK YOU

Words and Music by PAUL HERMAN
and DIDO ARMSTRONG

Moderately slow

N.C. (Percussion)

Play 3 times



mp

Am Fmaj7 Am Fmaj7 Am Fmaj7

* My tea's gone cold; I'm wond - 'ring why I got out of bed at all. -
I drank too much last night, - got bills to pay. My head just feels in

Am Fmaj7 G C Em/B

— pain. The morn - ing rain - clouds up my win - dow and I can't see at all,
I missed the bus - and there'll be hell to - day; I'm late for work a - gain.

*Vocal written one octave higher than sung.

Original key: G# minor. This edition has been transposed up one half-step to be more playable.



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

and e - ven if I could - it - 'd all be grey, - but your pic - ture on my wall,
And e - ven if I'm there - they'll all im - ply - that I might not last the day,

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



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

it re - minds me that it's not so bad, - it's not so bad. -
and then you call me and it's not so bad, it's not so bad. - And

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



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



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

I want to thank you for giv - ing me the

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

C C7 C7/E Fmaj7 F/G

best day _____ of my life. _____ And

C C/E Fmaj7

oh, _____ just to be with you _____ is hav-ing the

Em7 Dm7

best day _____ of my life.

C C/E Fmaj7 F/G

C C/E Fmaj7 F/G

This system contains the first two measures of music. The guitar part is indicated by four chord diagrams: C, C/E, Fmaj7, and F/G. The piano accompaniment features a bass line with eighth notes and chords in the right hand.

C C/E Fmaj7 F/G

This system contains the next two measures. The guitar part continues with the same four chord diagrams. The piano accompaniment includes a melodic line in the right hand with a long slur over the second measure.

Em7 Dm7

This system contains two measures with different chords. The guitar part uses Em7 and Dm7 chord diagrams. The piano accompaniment continues with a steady bass line and chords.

C C/E Fmaj7 F/G

Push the door; I'm home at last, and I'm soaking through and through.

This system contains the final two measures. It includes a vocal line with the lyrics: "Push the door; I'm home at last, and I'm soaking through and through." The guitar part uses the same four chord diagrams as the first system. The piano accompaniment provides accompaniment for both the vocal and instrumental parts.

C C/E Fmaj7 F/G

And then you hand - ed me a towel, and all I see is you.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (Bb). The lyrics are: "And then you hand - ed me a towel, and all I see is you." Above the vocal line, four guitar chords are indicated: C, C/E, Fmaj7, and F/G. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both with a key signature of one flat. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

C C/E Fmaj7 F/G

And e - ven if my house falls down now, I would-n't have a clue,

The second system continues the musical score. The vocal line lyrics are: "And e - ven if my house falls down now, I would-n't have a clue,". The guitar chords C, C/E, Fmaj7, and F/G are repeated above the vocal line. The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

Em7 Dm7

be - cause you're near me. And

The third system of the score features the vocal line lyrics: "be - cause you're near me. And". The guitar chords Em7 and Dm7 are indicated above the vocal line. The piano accompaniment continues, with the right hand playing a melodic line that includes a long note with a fermata over the word "me".

C C/E Fmaj7 F/G

I want to thank you for giv-ing me the

The fourth system of the score features the vocal line lyrics: "I want to thank you for giv-ing me the". The guitar chords C, C/E, Fmaj7, and F/G are indicated above the vocal line. The piano accompaniment continues, with the right hand playing a melodic line that includes a long note with a fermata over the word "me".

C C7/E Fmaj7 F/G

best day _____ of my life. _____ And

This system contains the first two lines of music. The vocal line is on a single staff with lyrics: "best day _____ of my life. _____ And". The piano accompaniment consists of two staves (treble and bass clef). Above the vocal line are four guitar chord diagrams: C, C7/E, Fmaj7, and F/G. The piano part features a steady bass line and chords in the right hand.

C C/E Fmaj7 F/G

oh, _____ just to be with you _____ is hav-ing the

This system contains the next two lines of music. The vocal line has lyrics: "oh, _____ just to be with you _____ is hav-ing the". The piano accompaniment continues with two staves. Above the vocal line are four guitar chord diagrams: C, C/E, Fmaj7, and F/G. The piano part maintains the same accompaniment style as the first system.

1 Em7 Dm7

best day _____ of my life. _____ And

This system contains the third line of music. The vocal line has lyrics: "best day _____ of my life. _____ And". The piano accompaniment continues with two staves. Above the vocal line are two guitar chord diagrams: Em7 and Dm7. The piano part concludes this section with a double bar line.

2 Dm7

life.

This system contains the final line of music. The vocal line has the lyric "life.". The piano accompaniment continues with two staves. Above the vocal line is one guitar chord diagram: Dm7. The piano part concludes with a double bar line.

SUPERMAN

(It's Not Easy)

Words and Music by
JOHN ONDRASIK

Moderately

C $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$ G⁵ $\begin{array}{|c|c|c|c|c|c|} \hline 8 & 8 & 8 & 8 & 8 & 8 \\ \hline \end{array}$ Am⁷ $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$

Fsus² $\begin{array}{|c|c|c|c|c|c|} \hline x & x & 0 & 0 & 0 & 0 \\ \hline \end{array}$ C $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$ G⁵ $\begin{array}{|c|c|c|c|c|c|} \hline 8 & 8 & 8 & 8 & 8 & 8 \\ \hline \end{array}$

Am⁷ $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$ Fsus² $\begin{array}{|c|c|c|c|c|c|} \hline x & x & 0 & 0 & 0 & 0 \\ \hline \end{array}$ C $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$

I can't stand _ to fly. _

G⁵ $\begin{array}{|c|c|c|c|c|c|} \hline 8 & 8 & 8 & 8 & 8 & 8 \\ \hline \end{array}$ Am⁷ $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$ Fsus² $\begin{array}{|c|c|c|c|c|c|} \hline x & x & 0 & 0 & 0 & 0 \\ \hline \end{array}$

I'm not that _ na - ive. _

C G⁵ Am⁷

I'm just out to find the bet - ter part of me.

Fsus² C G⁵

I'm more than a bird. I'm more than a plane. I'm more than some

Am⁷ F C

pret - ty face be - side a train. And it's not eas - y to be

G Fsus² C

me. I

C G⁵ Am⁷

wish that I could cry. — Fall up - on my knees. —

Fsus² C G⁵

— Find a way to lie — 'bout a home —

Am⁷ F⁷ C

— I'll nev - er — see. — It may sound ab - surd, — but don't be na - ive. —

G/B Am⁷ F

— E - ven he - roes have — the right to bleed. I may be dis - turbed, —

C G/B Am⁷

but won't you con - cede e - ven he - roes have the right

F C G

to dream? And it's not eas - y to be

Fsus² C G/B Am G/B

me. Up, up and a - way,

C Dm Am D

a - way from me. Well it's all - right, you can all

C D F(add⁹)

— sleep sound — to - night. — I'm not cra - zy —

G C

or an - y - thing. — I can't stand — to fly. —

G Am⁷ Fsus²

— I'm not that — na - ive. —

C G Am⁷

Men weren't meant — to ride — with — clouds — be - tween — their knees. —

Fsus² **C** **G⁵**

I'm on - ly a man in a sil - ly red sheet, dig - ging for

Am⁷ **F** **C**

kryp - ton - ite on this one - way street. On - ly a man in a fun - ny red

G⁵ **Am⁷** **F**

sheet, look - ing for spe - cial things in - side of me, in - side of me,

C **G/B** **Am⁷**

in - side of me.

F C G/B

Yeah, in - side of me, in - side

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano right-hand part, and the bottom line is the piano left-hand part. Chord diagrams for F, C, and G/B are shown above the staff.

Am⁷ F C

of me. I'm on - ly a man in a fun - ny red

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano right-hand part, and the bottom line is the piano left-hand part. Chord diagrams for Am⁷, F, and C are shown above the staff.

G⁵ Am⁷ F

sheet. I'm on - ly a man look - ing for a dream. I'm on - ly a man

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano right-hand part, and the bottom line is the piano left-hand part. Chord diagrams for G⁵, Am⁷, and F are shown above the staff.

C G⁵ Am⁷

in a fun - ny red sheet and it's not eas - y,

This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano right-hand part, and the bottom line is the piano left-hand part. Chord diagrams for C, G⁵, and Am⁷ are shown above the staff.

Fsus² Freely
N.C. C

ooh, ooh, ooh. It's not eas -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with 'ooh, ooh, ooh.' followed by a rest and then 'It's not eas -'. The piano accompaniment features a bass line with eighth notes and a treble line with chords. Chord diagrams for Fsus² and C are provided.

G C

- y to be me.

Detailed description: This system contains the next two measures. The vocal line continues with '- y to be me.'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for G and C are provided.

G⁵ Am⁷

Detailed description: This system contains two measures of piano accompaniment. The treble clef staff has a whole rest in the first measure. The bass clef staff has a steady eighth-note accompaniment. Chord diagrams for G⁵ and Am⁷ are provided.

Fsus² C

Detailed description: This system contains two measures of piano accompaniment. The treble clef staff has a whole rest in the first measure. The bass clef staff has a steady eighth-note accompaniment. Chord diagrams for Fsus² and C are provided.

U GOT IT BAD

Words and Music by USHER RAYMOND,
JERMAINE DUPRI and BRYAN MICHAEL COX

Slow R&B ballad

Bm7 **Gmaj7** **Bm7**

mf

Gmaj7 **Bm** **A** **G** **D/F#**

Em **A** **Bm** **A** **G** **D/F#**

Em **Bm/D** **C#m7b5** **F#7b9** **Bm7**

When you feel it in your bod - y you found some - bod - y who

Gmaj7 Bm7

makes you change your ways, — like hang - in' with your crew, said you act like you're read - y but you don't real - ly know,

Gmaj7 Bm7

and ev - 'ry - thing in your past, — you wan - na let it go. I've been there, done it, fucked a - round, af - ter

Gmaj7 Bm7

all that, this is what I found. No - bod - y wants to be — a - lone. If you're

Gmaj7 Bm

touched by the words in this song, then ba - by, you got it, you got it bad when you're on the phone,

Gmaj7 Bm

hang up and you call right back. You got it, you got it bad, if you miss a day _

Gmaj7 Bm A G D/F#

— with - out your friend your whole life's off track. Know you got it bad when you're stuck in the house, you don't

Em A7 Bm A G D/F#

wan - na have fun, it's all you think a - bout. You got it bad when you're out with some - one, but you

Em Em/D C#m7b5 F#7 Bm7

keep on think - in' 'bout some - bod - y else. When you say that you love him and you real - ly know
You got it bad. —

Gmaj7

Bm7

ev - 'ry-thing that used to mat - ter, it don't mat - ter no more. Like my mon - ey, all my cars, (you can have it all and)

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line starts with a G major 7 chord and includes a triplet of eighth notes. The piano accompaniment provides a steady harmonic and rhythmic foundation.

Gmaj7

Bm7

flow - ers, cards and can - dy, (I do it just 'cause I'm) for - tu - nate_ to have you, girl. I

The second system continues the musical piece. It features the same vocal and piano parts as the first system. The piano accompaniment includes some dynamic markings like 'p' (piano) and 'f' (forte) in the bass line.

Gmaj7

Bm7

want you to know_ I real - ly a - dore you._ All my peo - ple who know_ what's go - ing on,

The third system of music continues the vocal and piano parts. The piano accompaniment features a consistent rhythmic pattern with some chordal textures.

Gmaj7

N.C.

look at your mate, help me sing my song. Fel - las, "I'm your man, you're my girl,

The fourth system concludes the page. It features the vocal and piano parts. The piano accompaniment includes a 'p' (piano) marking in the bass line.

I'm gon - na tell it to the whole wide world." La - dies, "I'm your girl, you're my man.

Prom - ise to love you the best I can." See, I've been there, done it, fucked a - round Af - ter

all that, this is what I found. Ev-'ry - one of y'all are just like me. It's too

bad that you can't see that you got it... You got it, you got it bad when you're on the phone,

Gmaj7 Bm

hang up and you call right back. You got it, you got it bad, if you miss a day_

Gmaj7 Bm A G D/F#

— with - out your friend your whole life's off track. Know you got it bad when you're stuck in the house, you don't

Em A7 Bm A G D/F#

wan - na have fun, it's all you think a - bout. You got it bad when you're out with some - one, but you

Em Em/D C#m7 F#7

keep on think - in' 'bout some - bod - y else. You got it bad. —

Optional Ending
Bm

Repeat and Fade

WHEREVER YOU WILL GO

Words and Music by ALEX BAND
and AARON KAMIN

Moderately



mf



So late - ly, — 'been won - d'rin' —
I'll find — out —



who will — be there — to take — my place. —
a way — to make — it back — some - day —



When I'm — gone — you'll need — love —
to watch — you, — to guide — you, —

Bm7 G# Asus Dsus2

to light the shad - ows on your face. }
 through the dark - est of your days. } If a great

Dsus2/C# Bm7 G# Asus

— wave shall fall and fall up - on us all.

D Dsus2/C# Bm7

{ Then be - tween the sand and stone, could you make
 { Then I hope there's some - one out there who can bring

G# D

— it on your own? }
 — me back to you. } If I could,

A Bm7 G⁶

then I would. I'll go wherever you will go.

D A Bm7 To Coda

Way up high or down low, I'll go where

1 G⁶ Dsus2

ev - er you will go. And may - be




2 G⁶ Bm Gmaj7

ev - er you will go. Run a - way with my heart.

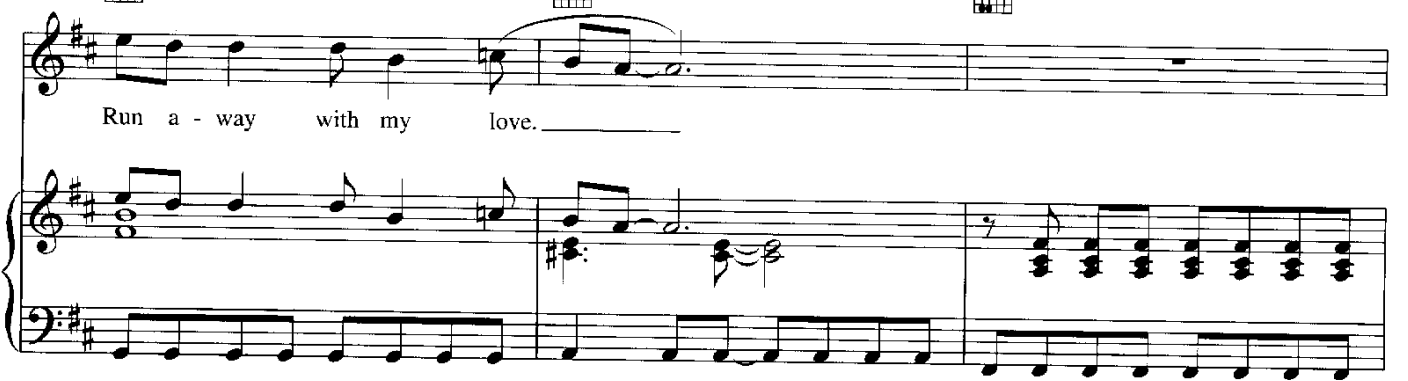
A  F#m  Bm 

Run a - way with my hope. —



Gmaj7  A  F#m 

Run a - way with my love. —



D  Dsus2/C#  Bm7 

I know _ now, _ just quite _ how _ my life _ and love _



G  D  Dsus2/C# 

— might still _ go on. — In your _ heart, _ in your _ mind _



Bm G⁵ D D.S. al Coda

I'll stay with you for all of time. If I could,

CODA G⁵ D

ev - er you will go. If I could

A Bm7

turn back time, I'll go wher -

G⁵ D

ev - er you will go. If I could

A Bm7 G#

make you mine, I'll go wher - ev - er you will go.

D A Bm7

I'll go wher -

G# D A

ev - er you will go.

Bm7 Gmaj9

WHERE THE STARS AND STRIPES AND THE EAGLE FLY

Words and Music by AARON TIPPIN, CASEY BEATHARD and KENNY BEARD

Moderately

The musical score is written for guitar and piano. It features a 4/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Moderately' and the dynamic is 'mf'. The score is divided into four systems, each with a guitar staff and a piano staff. Chord diagrams for D and Dsus2 are provided above the guitar staff. The lyrics are: 'Well, if you ask me, where I come from,'.

Chord diagrams: D (x02321), Dsus2 (x02320)

Lyrics: Well, if you ask me, where I come from,

here's what I ___ tell ev - 'ry - one. ___

I was born ___ by God's ___ dear grace in an

ex - tra - or - di - nar - y place. ___ Where the

stars and ___ stripes and the ea - gle fly. ___

D Dsus2 D Dsus D

It's a big ol' land_ with count - less dreams

This system contains the first two systems of music. The top staff is the vocal line with lyrics. The middle staff is the piano right hand, and the bottom staff is the piano left hand. Chord diagrams are shown above the vocal staff: D, Dsus2, D, Dsus, and D.

and hap - pi - ness_ ain't out of reach._ Hard

This system contains the third and fourth systems of music. The top staff is the vocal line with lyrics. The middle staff is the piano right hand, and the bottom staff is the piano left hand.

G Gsus2

work pays off the way it should._ Yeah, I've seen e -

This system contains the fifth and sixth systems of music. The top staff is the vocal line with lyrics. The middle staff is the piano right hand, and the bottom staff is the piano left hand. Chord diagrams for G and Gsus2 are shown above the vocal staff.

D

nough to know_ that we've got it good_ where the

This system contains the seventh and eighth systems of music. The top staff is the vocal line with lyrics. The middle staff is the piano right hand, and the bottom staff is the piano left hand. A chord diagram for D is shown above the vocal staff.

C G

bell that still ech - oes the price that it costs to be

A D/A A N.C.

free. I
No, it

D

pledge al - le - giance to this flag and if that
ain't the on - ly place on earth, but it's the

both - ers you, well, that's too bad. But if
on - ly place that I pre - fer to

G



you've got pride_ and you're proud you do, _ hey, we could
 love my wife_ and _ raise my kids, _ hey, _ the

D



use some more_ like me and you _ } where the
 same way that_ my dad - dy did: _ }

To Coda

Em



D/F#



G



stars and _ stripes and the ea - gle fly. _

D



Em D/F#



G D D.S. al Coda

CODA G D


and the ea - gle fly. —




Em D/F#


Where — the stars and — stripes —





N.C.  


and the ea - gle fly.








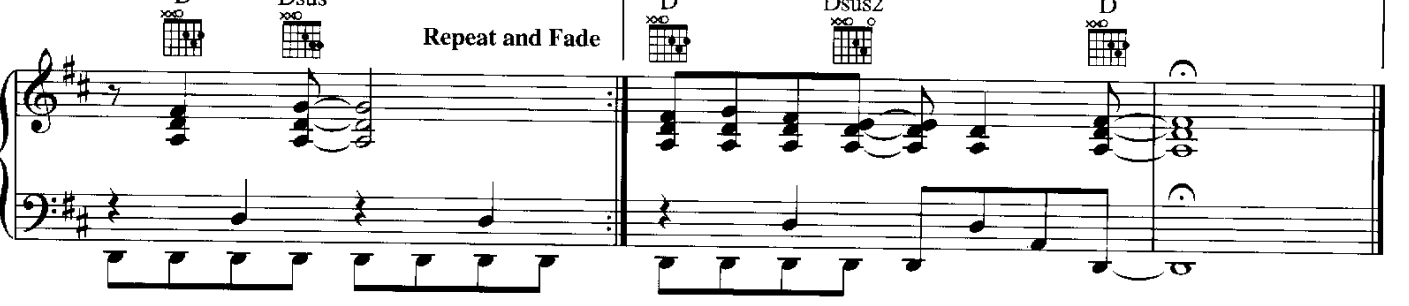




  **Repeat and Fade**   

Optional Ending



YOU ROCK MY WORLD

Words and Music by RODNEY JERKINS,
LASHAWN DANIELS, FRED JERKINS II,
MICHAEL JACKSON and NORA PAYNE

Moderately

Em Em7 Am7 Em7

f

Am7 Em G/C Bm7 Am7

D Em7 G/C Bm7 Am7 D Em7


G/C Bm7 Am7 D Em7 G/C Bm7 Am7


The musical score is written for guitar and piano. It consists of four systems of music. Each system has a treble clef staff with guitar chords and a bass clef staff with piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'. The first system starts with a forte (f) dynamic. The guitar chords are: Em, Em7, Am7, Em7. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The second system has chords: Am7, Em, G/C, Bm7, Am7. The piano accompaniment continues with similar patterns. The third system has chords: D, Em7, G/C, Bm7, Am7, D, Em7. The piano accompaniment features a more active right hand with chords and eighth notes. The fourth system has chords: G/C, Bm7, Am7, D, Em7, G/C, Bm7, Am7. The piano accompaniment concludes with a similar active right hand.

1   2  



My



life will nev - er be the same 'cause girl, you came and



changed the way I walk, the way I talk. I can - not ex -



plain these things I feel for you. But girl, you know it's

Am D Em

true. Stay with me, ful - fill my dreams and Oh, I'll be all — you

Em7 G/C Bm7 Am7 D Em7

ooh, need. feels so right. — I've searched for the

G/C Bm7 Am7 D Em7

per - fect love — all my life. Oh, —

G/C Bm7 Am7 D Em7

ooh, feels like I — have fin - al - ly

G/C Bm7 Am7 D Em7

found a per - fect love this time.
I've fin - al - ly found, so come on,

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The guitar chords are G/C, Bm7, Am7, D, and Em7. The lyrics are: "found a per - fect love this time. I've fin - al - ly found, so come on,"

G/C Bm7 Am7 D Em7

girl. (You rocked my world, you know you did, and ev - 'ry - thing I own I give.

The second system continues the melody. The lyrics are: "girl. (You rocked my world, you know you did, and ev - 'ry - thing I own I give."

G/C Bm7 Am7 D Em7

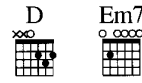
The rar - est love, who'd think I'd find some - one like you to call mine?

The third system continues the melody. The lyrics are: "The rar - est love, who'd think I'd find some - one like you to call mine?"

G/C Bm7 Am7 D Em7


You rocked my world, you know you did, and ev - 'ry - thing I own I give.

The fourth system concludes the melody. The lyrics are: "You rocked my world, you know you did, and ev - 'ry - thing I own I give."






The rar - est love, who'd think I'd find — some - one — like you — to call — mine? In



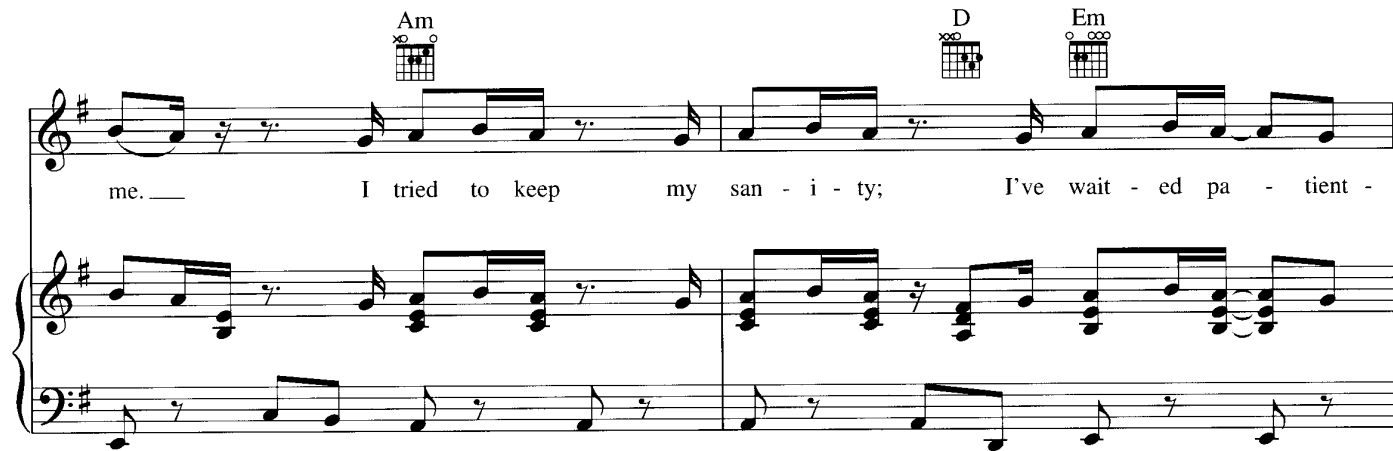
Em  N.C.  D  Em 

time I knew that love — would bring such hap - pi - ness — to



Am  D  Em 

me. — I tried to keep my san - i - ty; I've wait - ed pa - tient -



Am  D  Em 

ly. Girl, you know — it seems my life is so com -



Am D Em

plete. _ A love that's true be - cause of you. Keep do - in' what_ you
Oh, _____

Em7 G/C Bm7 Am7 D Em7

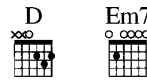
do.
ooh. Think that I've _____ fin - 'ly found the

G/C Bm7 Am7 D Em7

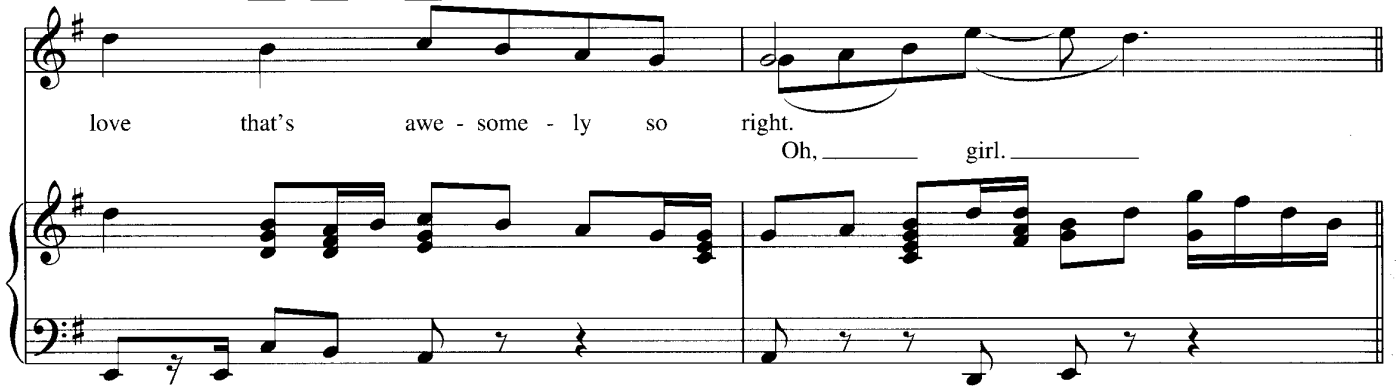
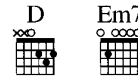
per - fect love I've searched for all my life. Oh, _____

G/C Bm7 Am7 D Em7

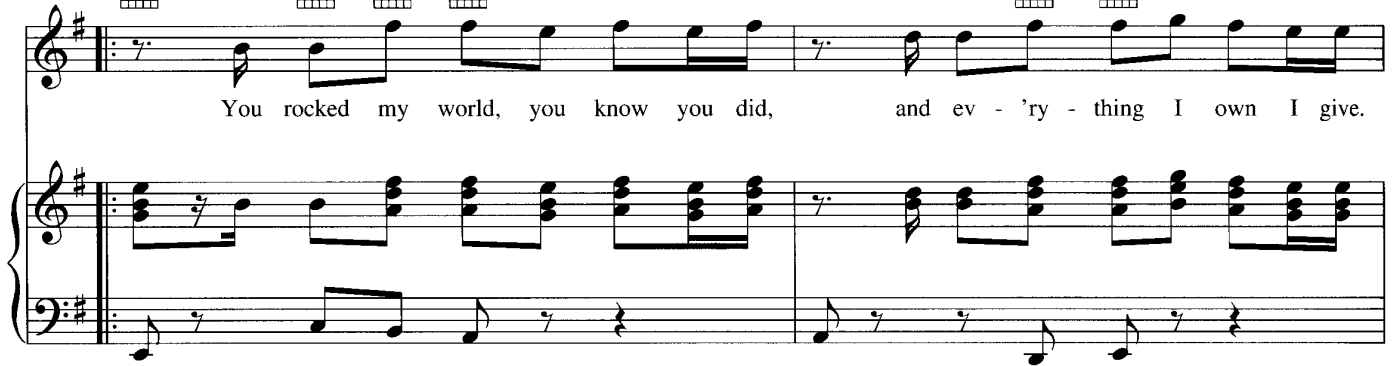
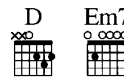
who'd think I'd find _____ such a per - fect



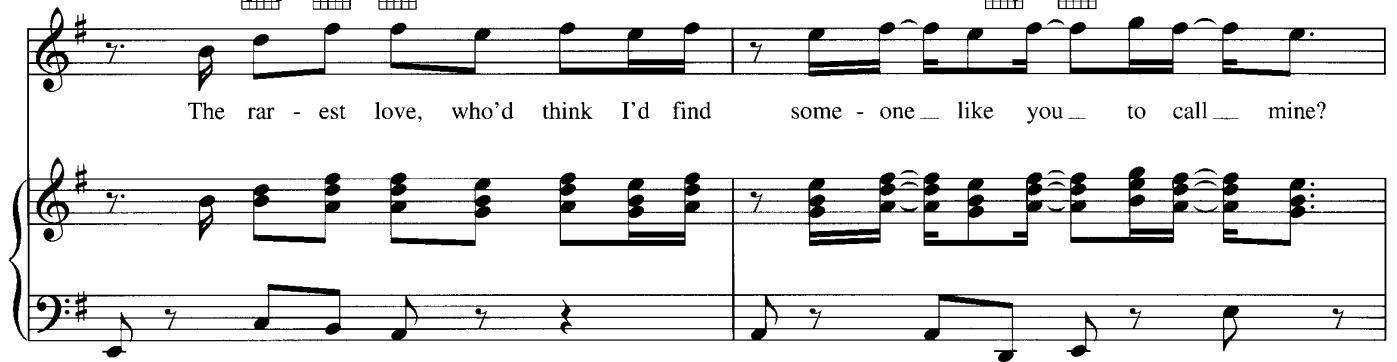
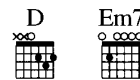
love that's awe - some - ly so right. Oh, _____ girl. _____

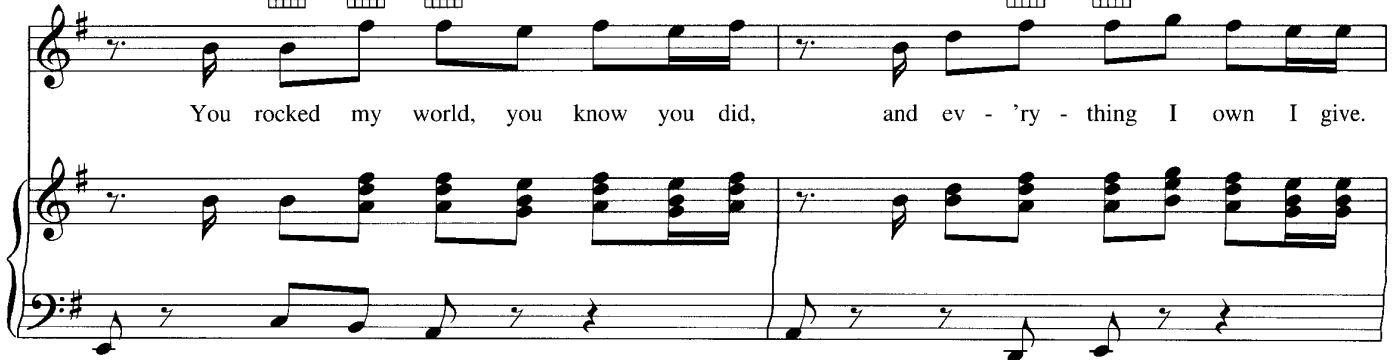
You rocked my world, you know you did, and ev - 'ry - thing I own I give.

The rar - est love, who'd think I'd find some - one ___ like you ___ to call ___ mine?

You rocked my world, you know you did, and ev - 'ry - thing I own I give.



G/C Bm7 Am7 D Em7

The rar - est love, who'd think I'd find ___ some - one ___ like you ___ to call ___ mine?

G/C Am9 D6 Em9 Bm7

Girl, I know ___ that this ___ is love. ___ I felt ___

G/C Am11 D Em11 Fmaj9

___ the mag - ic's all ___ in ___ the air. ___ And ___ girl, ___

G/C Am9 D6 Em9 Bm7

___ I'll nev - er get ___ e - nough, ___ that's a - why ___

C7sus

D7sus

— I al - ways have to have you here. —

Em7

G/C

Bm7

Am7

D

Em7

You rocked my world, you know you did, and ev - 'ry - thing I own I give,

G/C

Bm7

Am7

D

Em7

The rar - est love, who'd think I'd find some - one like you to call mine?

G/C

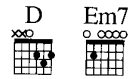
Bm7

Am7

D

Em7

You rocked my world, you know you did, and ev - 'ry - thing I own I give.



The rar - est love, who'd think I'd find — some - one — like you — to call — mine?

N.C.

Play 3 times

You rock — my



world. (You rocked my world, you know you did.) The way you talk to me,



the way — you're lov - in' me, you, the way you give it to me.

Am D Em

(You rocked my world, you know you did.) Give _ to me.

Am D Em

Yeah, yeah, you, you, yeah, yeah.

Am D Em

You rock my world. You rock my world. You rock my world. You rock my world.
(You rocked my world, you know you did.)

Am D Em

world. You rock my world. You rock my world. _ Come _ on girl. _

Em7 G/C Bm7 Am7 D Em7

— You rocked my world, you know you did, and ev - 'ry - thing I own I give,

G/C Bm7 Am7 D Em7

The rar - est love, who'd think I'd find some - one _ like you _ to call _ mine?

N.C. G/C Bm7 Am7 D Em7

You rocked my world, you know you did, and ev - 'ry - thing I own I give.

G/C Bm7 Am7 N.C.

The rar - est love, who'd think I'd find some - one _ like you _ to call mine?

A WOMAN'S WORTH

Words and Music by ALICIA KEYS
and ERIKA ROSE

Moderately slow

Em  D6  Cmaj7  B7 

mp

E5  Em  Bm 

Am7  Bm7  Em 

You could buy me dia - monds, you could buy me
fair - ly, I'll give you all my

Bm  Am7 

pearls, take me on a cruise a - round the world. (Ba -
goods; treat you like a real wom - an should. (Ba -

Bm7 Em

- by, you know I'm worth it.) Din - ner lit by can - dles, run my bub - ble
 - by, I know you're worth it.) If you nev - er play me, prom - ise not to

Bm Am7

bath, _____ make love ten - der - ly to last _____ and last. _____ (Ba -
 bluff, _____ I'll hold you down when shit _____ gets rough. _____ (Ba -

Bm7 Am G6 D/F# Em

- by, you know I'm worth it.) Wan - na please, wan - na keep, wan - na treat your wom - an
 - by, I know you're worth it.) She _____ walks the _____ mile makes you smile, all the while be - ing

D Am G6 D/F# Em

right.
 true. Not just dough, but a show that you know she is worth your
 Don't take for granted the pas - sions that she has for

D



Am



G6



D/F#



Em



time. }
you. }

You will lose if you choose to re - fuse to put her _

D



B7



— first. —

She will, if she can, find a man who knows her

Em7



worth. 'Cause a real ___ man ___ knows a real ___ wom - an when he



Bm7



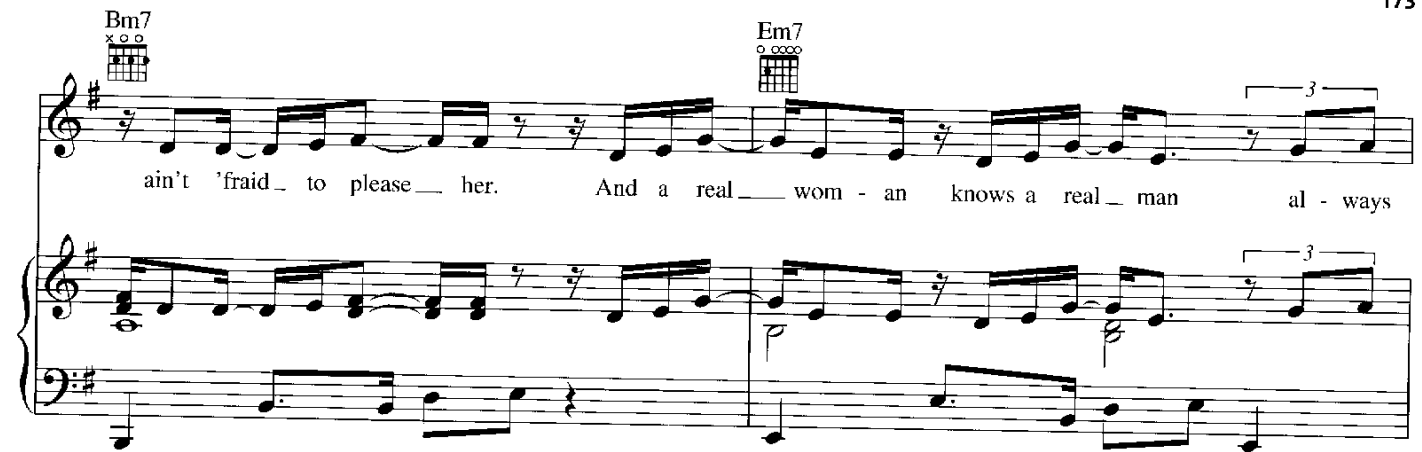
Am7





sees her, and a real ___ wom-an knows a real man ___

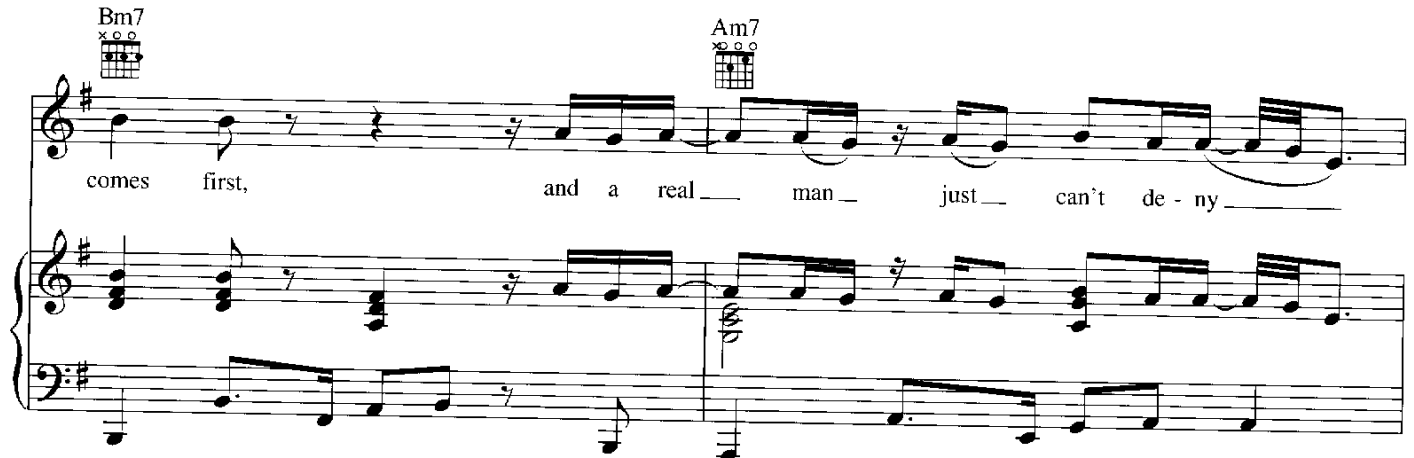
Bm7  Em7 

ain't 'fraid_ to please_ her. And a real_ wom - an knows a real_ man al - ways



Bm7  Am7 

comes first, and a real_ man_ just_ can't de - ny_





1

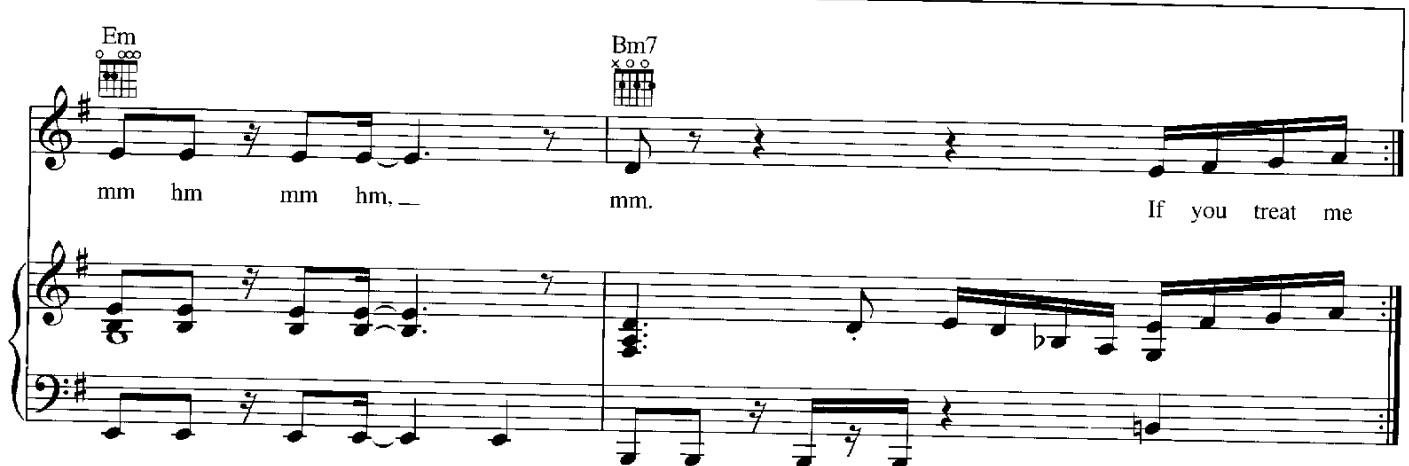
Bm7  Em  Bm7 

a wom - an's worth. Mm hm mm hm, _ mm hm mm hm, _



Em  Bm7 

mm hm mm hm, _ mm. If you treat me



2

Bm7 Am7 Bm7 Cmaj7 Bm7 Am9

a wom - an's worth. No need to read be - tween the lines spelled out for you. Just

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for Bm7, Am7, Bm7, Cmaj7, Bm7, and Am9 are provided above the staff.

Am7 Bm7 Cmaj7 Bm7 Am7

hear this song, 'cause you can't go wrong when you val - ue a

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for Am7, Bm7, Cmaj7, Bm7, and Am7 are provided above the staff.

B7

(Sing it.)



wom - an's, wom - an's, wom - an's, wom - an's worth. 'Cause a real -

Detailed description: This system contains the next two measures. The vocal line features a triplet of eighth notes. The piano accompaniment includes a key signature change to D major (two sharps) in the second measure. A chord diagram for B7 is provided above the staff.


Em7 Bm7



— man — knows a real — wom - an when he sees her, and a real —

Detailed description: This system contains the final two measures. The vocal line continues with eighth notes and a triplet. The piano accompaniment features a steady eighth-note bass line. Chord diagrams for Em7 and Bm7 are provided above the staff.


Am7  Bm7 

wom-an knows a real man ain't 'fraid to please her. And a real



Em7  Bm7 



wom - an knows a real man al - ways comes first, and a real




Am7  Bm7 

man just can't de-ny a wom - an's worth. 'Cause a real



2 Bm7  Em 

a wom - an's worth. Mm hm mm hm,





mm hm mm hm, — mm hm mm hm, — mm hm mm hm, —



mm hm mm hm, — mm hm mm hm, — mm hm mm hm, —



mm hm mm hm, —



Repeat and Fade

Optional Ending